

歐洲劇團雙聲迴響
European Theatres in Resonance

石弩劇團
TEATER
KATAPULT



《蘇格蘭人報》
藝穗節首獎

The Scotsman
Fringe First Award



THE INSIDER



內幕者



2025

19-20.12 — 8PM 五-六
fri-sat

20-21.12 — 3PM 六-日
sat-sun

香港文化中心劇場

Studio Theatre, Hong Kong Cultural Centre

貪婪的聲音

一次震撼的3D立體聲劇場旅程

THE SOUND OF GREED
A GRIPPING 3D SOUNDSCAPE JOURNEY



康樂及文化事務署
Leisure and Cultural
Services Department

www.lcsd.gov.hk/cp

故事簡介

Synopsis

「若窮人死去，富人也將隨之殞落。」

故事改編自震撼歐洲的 Cum-Ex 股息稅詐騙實案，由一名年輕稅務律師的自白展開，揭示跨國金融網絡如何在法律縫隙間牟取暴利。從精英世界的誘惑與權力，到良知瓦解的瞬間，他以自己的墮落軌跡，帶領觀眾走入金錢、道德與人性之間的反思。

在審訊室裡，他被迫面對真相——身處的精英世界如何吞噬和改造他、最終將他逼向自我道德的扣問。這是一場潛入黑暗沉淪的旅程，亦是一面鏡子，照出人如何在良知與貪婪之間畫出那「只是一條紙上線條」的界線。

“If the poor die, then the rich die too.”

The story is based on the real Cum-Ex dividend tax fraud that shook Europe. The story unfolds through the confession of a young tax lawyer, revealing how an international financial network exploited legal grey zones for staggering profit. From the seductions and power of the elite world to the moments when conscience collapses, his descent becomes an invitation for the audience to reflect on money, morality, and human nature.

Inside the interrogation room, he is forced to confront the truth — how the system of the elite world that shaped and empowered him ultimately consumed him, pushing him toward a moral reckoning. This is a journey into the heart of darkness, and a mirror held up to society, exposing how the line between conscience and greed is drawn.



- 序幕 Prologue -

簽名 Signature

- 第一場 Scene 1 -

被迫的癱瘓狀態 Forced Paralysis

- 第二場 Scene 2 -

審訊一 / 抵達檢察署

Interrogation 1 /
Arrival at the prosecuting authority

- 第三場 Scene 3 -

重複 Repeat

- 第四場 Scene 4 -

道格斯島 Isle of Dogs

- 第五場 Scene 5 -

審訊二 /

你與漢諾·伯格是什麼關係？

Interrogation 2 / What is your
relationship to Hanno Berger?

- 第六場 Scene 6 -

紙飛機與漢諾·伯格

Paper aeroplane and Hanno Berger

- 第七場 Scene 7 -

審訊三 / 迷宮

Interrogation 3 / The Labyrinth

- 第八場 Scene 8 -

股息季節 Dividend Season

- 第九場 Scene 9 -

歐洲廢青與聖母瑪利亞

Eurotrash and the Virgin Mary

- 第十場 Scene 10 -

你從沒逃過稅嗎？

Have you never cheated on your taxes?

- 第十場 Scene 10 -

你從沒逃過稅嗎？

Have you never cheated on your taxes?

- 第十一場 Scene 11 -

審訊四 / 招募

Interrogation 4 / recruitment

- 第十二場 Scene 12 -

秘密午餐 Secret Lunch

- 第十三場 Scene 13 -

審訊五 / 名單

Interrogation 5 / Names

- 第十四場 Scene 14 -

長大後你想成為什麼？

What do you want to be
when you grow up?

- 第十五場 Scene 15 -

審訊六 / 墜入深槽

Interrogation 6 /
Falling through the shaft

- 第十六場 Scene 16 -

漢堡假期

Holiday in Hamburg

- 第十七場 Scene 17 -

搜查 Search

- 第十八場 Scene 18 -

逃離蜘蛛 Escaping a spiders

- 第十九場 Scene 19 -

安妮·布羅希爾克放走內幕者

Anne Brorhiker lets the Insider go

- 尾聲 Epilogue -

節目全長約65分鐘，不設中場休息。

Running time of the performance is approximately 65 minutes without intermission.

石弩劇團

Teater Katapult

石弩劇團由現任藝術總監兼行政總監托本·達爾於一九九五年在丹麥創立，以透過藝術挑戰人類思維為宗旨，激發觀眾從感官與理智的共鳴中反思自我與世界。劇團在奧胡斯設有兩個劇場空間，致力開發、製作並演出當代新劇，亦上演其他丹麥及國際劇團的作品。《內幕者》是該團自 2004 年以來眾多自家原創作品之一。

Teater Katapult was founded in Denmark by the present Artistic & Managing Director, Torben Dahl, in 1995. It is based on the idea to challenge people through the arts. The main goal is to make people more conscious of themselves and the world around them, and at the same time feel moved through both their senses and intellect. The company has two theatre spaces in Aarhus. They develop, produce, and present new contemporary drama, and present works by Danish as well as international companies. *The Insider* is one of many of their own productions since 2004.

藝術總監的話

Message from Artistic Director

《內幕者》的構思，源自一部名為《掠奪歐洲的人們》的紀錄片，我一看即感覺震撼不已。或許因為我本身學的是經濟，也因為題材戲劇性極高，對我們每一個人都有深遠影響。自 1980 年代以來，金融市場缺乏規管，某種程度上影響了所有人：金融界、銀行、政治人物，以至我們這些普通百姓。直白地說，今天的生活就是盡量為自己多爭取。在我看來，這種自利心態正是金融自由化的產物。在製作《內幕者》時，我們選擇了 3D 聲效，並邀來自電影界的頂尖聲效團隊，以多重方式移動視角、切換場景，讓觀眾的體驗極度私密。觀眾戴上耳機，就好像進入主角腦中，或圍繞著他，近得他似是坐在你身邊，一同進入金融叢林，在猛獸橫行的世界中穿梭。

The idea for *The Insider* came up when I saw a tv documentary called *The Men Who Plundered Europe*. It shook me to the core. Perhaps because I was originally trained as an economist, but also because it's wildly dramatic and has a huge influence on us all. The whole idea of very little regulation on the financial markets since the 1980s has, in one way or another, affected us as human beings. Both the financial sector, banks, politicians, and us as ordinary people. To put it bluntly, our life today is about grabbing as much as possible for ourselves. The extreme selfishness we experience has, in my opinion, arisen from this financial liberalization that has taken place. In the production of *The Insider* we chose to work with 3D sound and a formidable team of sound designers from the world of movies, among others. 3D sound makes it very personal and intimate, we can move perspectives and locations in many ways. You put on headphones and get really close to the protagonist; inside his head, around him, and he'll sit right next to you! You'll go deep into the financial jungle, where the predators have free rein.

托本·達爾
Torben Dahl

背景資料

Background Information

「Cum-Ex 事件」

The Cum-Ex scandal

「Cum-Ex 事件」由多家歐洲媒體聯合揭發，揭示銀行、交易員、律師合謀利用股息稅制漏洞進行複雜操作，最終令歐洲各國政府損失至少五百三十億歐元，被稱為史上最大規模的「搶劫案」。

所謂「Cum-Ex」即指涉案人士透過「股息剝離」手法，虛構股票持有人身份，令多方可就同一批股票重複申領退稅——即使他們從未真正持有該股票。這套系統性漏洞多年來在多國金融市場悄然運作，最終引發跨國調查。

The “Cum-Ex scandal” refers to the Cum-Ex Files, a large-scale European tax fraud investigation by a number of European news media outlets that revealed a network of banks, traders and lawyers who used complex schemes to exploit dividend tax rules, ultimately defrauding European governments/treasuries of at least 53 billion Euros - maybe the biggest “robbery” in the history of the world.

The term “Cum-Ex” refers to the mechanism of dividend stripping, in which multiple parties falsely claimed ownership of the same shares, enabling them to obtain repeated dividend tax refunds - despite never actually holding the stock. For years, this systemic vulnerability operated quietly across financial markets, until a coordinated international investigation brought it to light.



創作及製作人員

Creative and Production Team

導演 Director

約翰·薩拉烏 Johan Sarauw

編劇 Playwright

安娜·斯科夫·揚森 Anna Skov Jensen

演員 Actor

克里斯托弗·赫維德貝亞·容耶 Christoffer Hvidberg Rønje

音響設計 Sound Designers

彼得·阿爾布雷克森 Peter Albrechtsen

馬庫斯·奧勒留斯·耶姆堡 Marcus Aurelius Hjelmberg

孫·希·恩格爾斯托夫 Sun Hee Engelstoft

助理音響設計 Assistant Sound Designer

米克爾·尼爾森 Mikkel Nielsen

燈光設計 Lighting Designer

揚斯·漢森 Jens Hansen

舞台與影像設計 Set And Video Designer

西格妮·克羅 Signe Krogh

原創構思 Idea

托本·達爾 Torben Dahl

戲劇構作 Dramaturgy

蘇珊娜·耶姆·彼得森 Susanne Hjelm Pedersen

丹妮艾拉·奧·斯科夫加德 Daniella O. Skovgaard

聲演 Voices

瑪麗安·羅伊特 (飾安妮·布羅希爾克、首席調查官)

Marion Reuter (as Anne Brorhiler, leading detective)

佐伊·米爾斯 (飾護士、聖母瑪利亞, 並擔任旁白)

Zoe Mills (as Nurse, The Virgin Mary, Speaker)

本傑明·基特 (飾漢諾·伯格、稅務律師兼罪犯)

Benjamin Kitter (as Hanno Berger, Tax attorney and criminal)

威廉·霍爾肯 (飾新投資者)

William Halken (as New investor)

導演 Director



約翰·薩拉烏
Johan Sarauw

約翰·薩拉烏是丹麥籍戲劇導演及劇場創作人，遊弋於新文本創作、經典作品重構、音樂劇場、形式實驗。其敘事風格以探索心理見稱，舞台形式與感官表達常取材自角色的內心世界。作品曾於北京青年戲劇節、愛丁堡藝穗節及釜山國際表演藝術節上演。

Johan Sarauw is a Danish stage director and theatre maker who moves freely between new writing, reimagined classics, music theatre, and experimental formats. His work is defined by psychologically driven storytelling, where form and sensory expression often evolve from the characters' inner lives. His productions have been presented at the Beijing Festival Fringe, the Edinburgh Festival Fringe, and the Busan International Performance Festival.

安娜·斯科夫·揚森是丹麥籍劇作家及影視編劇，2019年畢業於丹麥國家表演藝術學院。她於2021年以《內幕者》首次亮相劇壇，兩年後在愛丁堡藝穗節作國際首演時，奪得藝穗節首獎。她的畢業作品《致艾爾·赫迪·本·薩勒姆》收錄於劇本選集《畢業》。她亦曾創作《雙重V》（與華希德·馬茂德合作，為布魯加德劇院製作）及短片《大理石》（與索菲·馬庫森合作），由新故事製作。她的作品亦曾於北京青年戲劇節及格羅布劇院等地上演。

Anna Skov Jensen is a Danish playwright and screenwriter, educated at the Danish National School of Performing Arts in 2019. She made her debut with *The Insider* in 2021, for which she later won a Fringe First Award at the play's international premiere at the Edinburgh Festival Fringe in 2023. Her graduation play, *Angående el hedi ben salem*, was published in the anthology *Afgang*. She has also written, among other works, the play *Dobbelt V* (in collaboration with Wahid Mahmoud) for Blaagaard Teater, and the short film *Marble* (with Sofie Markussen) for New Tales. Her texts have also been presented at the Beijing Festival Fringe and Teater Grob, among others.

編劇 Playwright



安娜·斯科夫·揚森
Anna Skov Jensen

演員 Actor



克里斯托弗·
赫維德貝亞·容耶
Christoffer
Hvidberg Rønje

克里斯托弗·赫維德貝亞·容耶是丹麥籍演員，活躍於舞台與影視界的他曾參演多部丹麥作品，包括《調查》及《繼承者們》。容耶的表演多變且富層次，獲評論界廣泛讚譽，在丹麥娛樂界建立了穩固聲望。近期演出包括《一路到底》、《丹麥之奴》及《追殺者》。

Christoffer Hvidberg Rønje is a Danish actor known for his work in theater and film. He has appeared in various Danish productions, including *Efterforskningen* and *Arvingerne*. Rønje has received critical acclaim for his performances and he has been praised for his versatility as an actor. His talent and dedication to his craft have garnered him a strong following in the Danish entertainment industry. His latest appearances include *Hele Vejen*, *Slave of Denmark* and *Those who Kill*.



彼得·阿爾布雷克森是丹麥籍的音效設計師及重錄混音師，曾參與北歐及國際多部電影工作，並以克里斯多福·諾蘭電影《鄧寇克大行動》的音效錄製而聲名大噪，獲美國電影藝術與科學學院邀請為成員。除音效創作，他亦擔任音樂監製，曾與安東尼與強森樂團、約翰·約翰遜及回聲樂團等國際音樂人合作。此外，他亦為多份丹麥及國際雜誌撰稿，及在世界各地講授聲音設計。

Peter Albrechtsen is an award-winning Danish sound designer and re-recording mixer working on both Scandinavian and international movies. He was known for his sound effects recording for Christopher Nolan's *Dunkirk*. Peter was invited to become a member of Academy of Motion Picture Arts and Sciences. Along with his sound work, Peter also worked as a music supervisor and has collaborated closely with globally acclaimed musicians such as Antony and the Johnsons, Jóhann Jóhannsson and Efterklang. Peter has also written about music and movies for different Danish and international magazines and has been lecturing sound design around the world.

音響設計 Sound Designer



彼得·阿爾布雷克森
Peter Albrechtsen



音響設計 Sound Designer



馬庫斯·
奧勒留斯·耶姆堡
Marcus
Aurelius Hjelmberg

馬庫斯·奧勒留斯·耶姆堡是作曲家及聲音設計師，於劇場、廣播劇及聲音裝置領域擁有逾二十年經驗。他的原創作品跨越多種音樂風格，同時亦致力於他命名為「轉化式作曲」的工作，即是將現有素材解構、重塑、加工，生成新的音樂語言。其形式包括混音、重新編曲，或將日常聲響視為音樂素材進行創作。耶姆堡的作品遊走於電子、節奏與古典音樂之間，創造出加強敘事、豐富表演語言的聲景和新曲。

Marcus Aurelius Hjelmberg is a composer and sound designer with over 20 years of experience in theatre, audio drama, and sound installations. Marcus writes new music across a wide range of genres, but he also works with what he called transformative composition - a practice in which existing material is deconstructed, reshaped, and processed into new musical expressions. This can take the form of remixes, new arrangements of existing music, or real-world sounds treated as compositional material. His work moves within the intersection of electronic, rhythmic, and classical music, where he creates soundscapes and compositions that support storytelling and enhance the performative expression.



揚斯·漢森從事技術設計，他熱愛工作且經驗豐富又多元化，擅長為劇場、音樂會、活動與企業製作設計燈光、音響、影像及鐳射效果。漢森擁有逾二十年經驗，設計了無數富創意與非傳統的項目，並以積極、專業和嚴謹的態度見稱，無論團隊協作或獨立作業皆游刃有餘。

Jens Hansen is a passionate and versatile technical designer specialising in lighting, sound, video, and laser for theater, concerts, events, and corporate productions. With over 20 years of experience, Hansen thrives on creative and unconventional projects, bringing positive energy, professionalism, and meticulous attention to detail to every task. He is equally comfortable working in collaborative team environments and independently.

燈光設計 Lighting Designer



揚斯·漢森
Jens Hansen

舞台與影像設計 Set And Video Designer



西格妮·克羅
Signe Krogh

西格奈·克羅畢業於丹麥設計學院舞台設計系。她的作品橫跨多個藝術領域，包括傳統話劇、表演藝術、藝術展覽、光雕塑等。過去十年，西格奈參與了逾五十部製作，致力探索在創作強烈的概念與自行詮釋之間拿捏當中平衡。

Signe Krogh graduated as a set designer from The Danish School of Design. She has been working on the fine line between the arts. From traditional theatrical productions to performance, art exhibitions and light sculptures, Signe has been engaged in more than 50 productions in the past 10 years attempting to balance the fine line of creating strong concepts without closing the gaps for self-interpretation.



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European Theatres in Resonance



《蘇格蘭人報》
藝穗節首獎
The Scotsman
Fringe First Award



先驅天使獎
The Herald
Archangel Awards



音樂戲劇特別獎
The Musical Theatre Matters
Special Award



TEATR

PIEŚŃ KOZŁA

羊之歌劇團

Song of the Goat Theatre

藝術總監／導演：格熱戈日·布拉爾
Artistic Director / Director: Grzegorz Bral

李爾王之歌 *Songs of Lear*



★★★★★

「這場演出可說是沒有他作可望其項背。」
"There is surely no other show like this one."

—《蘇格蘭人報》THE SCOTSMAN

★★★★★

「最具震撼力的戲劇作品之一。」
"One of the most profoundly moving theatre productions."

—《先驅報》THE HERALD

★★★★★

「莎士比亞的悲劇淬取精華，以最純粹的形式展現。」
"A sublime version of the Bard's tragedy, in its purest form."

—《名單》THE LIST

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fri-sat

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各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

Dear Patrons,

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

電子問卷
E-questionnaire



謝謝蒞臨欣賞本節目。若您對這場演出或我們的文化節目有任何意見，請填寫電子問卷。

您亦可將意見電郵至 cp2@lcsd.gov.hk，或傳真至 2741 2658。

Thank you for attending the performance. Please fill in the e-questionnaire to give us your views on this performance or on the LCSd cultural programmes in general. You are also welcome to write to us by email at cp2@lcsd.gov.hk, or by fax at 2741 2658.

有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽以下網頁：www.lcsd.gov.hk/tc/artist

Please visit the following webpage for information related to application for programme presentation / sponsorship by the Leisure and Cultural Services Department: www.lcsd.gov.hk/en/artist

觀眾務請準時入座，遲到及中途離座者須待中場休息或適當時候方可進場/返回座位。主辦機構有權拒絕遲到者進場或決定其進場的時間及方式。

Members of the audience are strongly advised to arrive punctually. Latecomers and those who leave their seats during the performance will only be admitted and allowed to return to their seats respectively during the intermission or at a suitable break. The presenter reserves the right to refuse admission of latecomers, or determine the time and manner of admission of latecomers.

主辦機構有權更改節目及更換表演者。本節目內容及場刊所載的內容及資料不反映康樂及文化事務署的意見。

The presenter reserves the right to change the programme and substitute artists. The content of the programme, as well as the content and information contained in this house programme do not represent the views of the Leisure and Cultural Services Department.

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