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香港藝術節
Hong Kong
Arts Festival
3/2-7/3/2004



東京ノート Tokyo Notes

東京札記

12 – 14.2.2004
香港文化中心劇場
Hong Kong Cultural Centre Studio Theatre

青年團
Seinendan
東京札記
Tokyo Notes

日語演出，附中、英文字幕
Performed in Japanese with Chinese and English surtitles

演出長約 1 小時 40 分鐘，不設中場休息
Running time: approximately 1 hour and 40 minutes with no interval

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS.

Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

製作人員 | Production Team

編劇／導演	<i>Writer/Director</i>
平田織佐	Oriza Hirata
舞台設計	<i>Set Designer</i>
杉山至	Itaru Sugiyama
燈光設計	<i>Lighting Designer</i>
岩城保	Tamotsu Iwaki
助理燈光設計	<i>Assistant Lighting Designer</i>
西本彩	Aya Nishimoto
副導演	<i>Assistant Director</i>
田野邦彦	Kunihiko Tano
監製	<i>Producer</i>
松尾洋一郎	Yoichiro Matsuo
字幕	<i>Surtitles</i>
青年團	Seinendan
英文翻譯	<i>English Translation</i>
科迪·波爾頓	Cody Poulton
中文翻譯	<i>Chinese Translation</i>
田村容子	Yoko Tamura

演員表 | Cast

秋山一家	<u>The Akiyama Family</u>
秋山慎也 (長男)	<i>Shinya Akiyama (the eldest son)</i>
足立誠	Makoto Adachi
登喜子 (慎也之妻)	<i>Tokiko (Shinya's wife)</i>
安部聰子	Satoko Abe
由美 (長女)	<i>Yumi (the eldest daughter)</i>
松田弘子	Hiroko Matsuda
祐二 (次男)	<i>Yuji (the second son)</i>
山内健司	Kenji Yamauchi
好惠 (祐二之妻)	<i>Yoshie (Yuji's wife)</i>
山村崇子	Takako Yamamura
郁惠 (次女)	<i>Ikue (the second daughter)</i>
角館玲奈	Reina Kakudate
茂夫 (三男)	<i>Shigeo (the third son)</i>
小林洋平	Yohei Kobayashi

其他角色**Other Characters**

平山惠美子 (策展人)	<i>Hirayama</i> (curator)
平田陽子	<i>Yoko Hirata</i>
三橋美幸 (捐畫人)	<i>Mitsubishi</i> (donor of paintings to the museum)
達美奈子	<i>Minako Tsuji</i>
小野邦雄 (律師)	<i>Ono</i> (lawyer)
松井周	<i>Shu Matsui</i>
齋藤義男 (三橋之友人)	<i>Saito</i> (Mitsubishi's friend)
岩崎裕司	<i>Yuji Iwasaki</i>
串本輝夫 (策展人)	<i>Kushimoto</i> (curator)
志賀廣太郎	<i>Kotaro Shiga</i>
木下貴史 (不愛畫之男人)	<i>Kinoshita</i> (man who does not like paintings)
太田宏	<i>Hiroshi Ota</i>
野坂晴子 (愛畫之女士)	<i>Nosaka</i> (woman who likes paintings)
高橋智子	<i>Tomoko Takahashi</i>
橋爪幹夫 (回鄉探親之男人)	<i>Hashizume</i> (man who is visiting his home town)
小林智	<i>Satoshi Kobayashi</i>
寺西理香 (橋爪未婚妻)	<i>Teranishi</i> (Hashizume's fiancée)
木崎友紀子	<i>Yukiko Kizaki</i>
石田榮介 (機師)	<i>Ishida</i> (pilot)
小河原康二	<i>Koji Ogawara</i>
須田奈緒 (石田女友)	<i>Suda</i> (Ishida's girlfriend)
鈴木智香子	<i>Chikako Suzuki</i>
脇田百合子 (大學生)	<i>Wakita</i> (college student)
能島瑞穗	<i>Mizuho Nojima</i>
水上雙葉 (大學生)	<i>Mizukami</i> (college student)
青山麻紀子	<i>Makiko Aoyama</i>

鳴謝 Acknowledgement

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13. 2. 2004 (五Fri)

演後藝人談 歡迎觀眾演出後留步，與演出者見面

Meet-the-Artist (Post-Performance) You are welcome to stay behind to meet with the artist after the performance

故事背景

歐洲爆發戰事，名畫紛紛由戰區湧到日本。2014年東京某美術館內，兄弟姐妹攜眷出席，濟濟一堂，跟愛好美術、恰好到東京度假的大姊相會。

然而，他們的重聚只不過揭示了彼此的距離原來已經那麼遠。

本劇以展示家庭日漸解體為題旨，向日本電影大師小津安二郎名作《東京物語》致以最深敬意。

Story Setting

War breaks out in Europe and collections of paintings are evacuated to Japan from the warring regions. The play takes place in an art museum in Tokyo, 2014. Brothers and sisters and their spouses gather to meet the eldest sister, Yumi, of the family who is interested in fine art. Yumi is visiting Tokyo on vacation.

However, their reunion only reveals how far apart they are.

Depicting the gradual dissolution of family, this piece pays homage to Ozu Yasujiro's *Tokyo Story*.





關於《東京札記》

平田織佐

正如劇名所示，我在日本電影大師小津安二郎殿堂之作《東京物語》中得到創作《東京札記》的靈感。電影講述一對暮年夫婦往東京探望子女，而我的作品則講述在東京不同地區居住的兄弟姐妹，趁着愛好藝術的大姊從家鄉來到東京，而於美術館聚首一堂。

當然，各人有各人的生活和關心的事情，但刻下大家的共同問題是：由誰去照顧老

父老母。歐洲爆發了大戰，但劇中人物彷彿對世界大事無動於中，談論的只是他們一己的生活問題。

劇場可能是一種刻劃人們心靈顫動的手段。由是，本劇便可以說是探測箇中最細緻顫動的一次嘗試。我有意向觀眾顯示，在國家之間和家庭（最小的人際單位）內發生巨大衝突的雙重混亂之中，究竟是什麼在默默顫動。

Oriza Hirata on *Tokyo Notes*

As its title implies, I got the idea for *Tokyo Notes* from *Tokyo Monogatari* (Tokyo Story), a masterpiece by Yasujiro Ozu, one of Japan's greatest film directors. The film is about an old couple who visit their grown children living in Tokyo. In my *Tokyo Notes*, however, brothers and sisters living separately in Tokyo gather in the lobby of an art museum when their art-loving eldest sister comes to visit Tokyo from their hometown.

Of course, each one of them has their own life and concerns, but their common interest is who is to take care of their parents. A great war being waged far away in Europe is also mentioned as a background to the story. Nevertheless, the people gathering in this lobby seem unaffected by this global event, talking only of their own problems and lives.



Theatre may be a device to depict the vibrations of people's minds. If so, then one could describe this piece as an attempt to detect the minutest of such vibrations. I would like to present to the audience what vibrates quietly in both the double chaos of the enormous conflict between nations, and that within a family, the smallest unit of people.

現代口語戲劇

二十世紀九十年代以來，平田織佐的「現代口語戲劇」理論廣受注目，並對日本現代戲劇，以至於文學、語言研究和教育，產生深遠的影響。

生命並非總是充塞着諸如愛情和謀殺之類的重要事件，人生的大部份，反而是平淡恬靜，沒有什麼大事發生。平田織佐便經常利用這些平靜時刻，作為他的戲劇題材。我們的存在本身便充滿戲劇性和驚奇。生命本身包含複雜和豐富的面相，它隨時可以是娛樂的、優美的、滑稽的，更可以是愚昧的。青年團把這些複雜的元素

抽象化，在舞台上重構，試圖把生活的平靜時刻直接展示出來。

「多重對話同時進行」、「演員唸白聲音太低致難以聽清」、「演員不時背對觀眾說話」……作為青年團演出的特徵，類似的評語早期經常出現。然而，這正是青年團高度強調，藉此達至目的之策略。青年團的策略是要批判地重審現存的戲劇理論，重構舞台上緻密的戲劇空間。他們相信，透過以日本人的真實生活作為起點，同時創造一種結合書寫語和口語形式的新戲劇語言，將可成功創造出這種空間來。





Contemporary Colloquial Theatre

Oriza Hirata's Contemporary Colloquial Theatre theory has drawn a great deal of attention since the 1990's, and has had a significant influence on Japanese theatre, as well as literature, linguistic study and language education.

Life is not a continuous string of significant events such as love affairs and murders. The main content of life is filled with quiet and uneventful moments. Hirata often uses such quiet moments for his theatrical works. Our existence itself is already dramatic and amazing. In nature, life contains complicated and fertile aspects. Life can be entertaining, graceful, funny and stupid at any moment. The Seinendan Theater Company deconstructs and then reconstructs these complicated elements and tries to present the quiet moments of life directly on stage.

“Multiple conversations progress simultaneously”, “lines are spoken so softly at times that they are hardly heard”, “actors sometimes speak with their backs to the audience”. In the early days, these obvious characteristics of Seinendan's performances were often pointed out. However, these are outcomes of the highly elaborate strategy used in achieving their objective.

Seinendan's strategy is to critically reconsider existing theatrical theories and to reconstruct delicate and dramatic space on stage. They believe that they can create such a space by basing theatre on the real lives that Japanese people live, while at the same time creating a new theatrical language which is a unified form of both written and spoken language.



青年團
Seinendan

青年團是平田織佐1983年創立的劇團。劇團一直透過實踐平田的「現代口語戲劇」理論，追求一種嶄新的戲劇風格。

青年團的創作目的包括藉着戲劇理論和實踐的獨特結合，設立一種新的表達形式，從而動搖劇場框架本身。

平田織佐指出，日本現代劇場始於引入西方現代劇場，結果創作也受制於西方的戲劇邏輯。當跟日語無關的寫作風格和邏輯結構一再在舞台上實踐，為了賦予這些風格血肉，演員也被迫扭曲了演出風格。這正是平田批判傳統日本劇場的中心命題。

青年團與其他同代劇團不同之處，在於他們經常透過工作坊和平田織佐的著作，把他們的戲劇理論和實踐過程向社會公開。

平田和青年團本着新理論作出的實踐，也許相當緩慢，卻也十分穩定地，一步一步，朝着全新戲劇模式這目標進發。他們相信，當「現代口語戲劇」完成之後，真正的現代劇場便會誕生，足以反映日本當代錯綜複雜的社會心態。

青年團亦參與營運由平田織佐出任藝術總監的駒場Agora劇場。

Seinendan (Young People's Group) is a theatre company formed by Oriza Hirata in Tokyo in 1983. The company has been pursuing a new theatrical style through the practice of Hirata's Contemporary Colloquial Theatre theory.

Seinendan's goals include establishing a new form of expression that can alter the framework of theatre itself, based on a unique combination of theatrical theory and practice.

Hirata claims that modern theatre in Japan, which started out by importing Western modern theatre, has led to playwriting governed by Western logic. Thus, he believes, writing styles and logical structures irrelevant to the Japanese language have been routinely practiced, and in trying to give those irrelevant styles reality the actors have been forced into distorted acting styles. This is at the heart of Hirata's criticism of the conventional Japanese theatre.

What makes Seinendan quite different from other theatre companies of their generation is that they have always kept their theory and practice open to society through workshops and through Hirata's books.

The direction towards a completely new type of theatre that Hirata and Seinendan have taken so far has been slow but steady, based on their new theatre theory and practice. They believe that when Contemporary Colloquial Theatre is complete, it should mark the birth of a truly modern theatre that reflects the intricate mentality of contemporary society in Japan.

Seinendan is also involved in the management of Komaba Agora Theatre, where Hirata is the artistic director.



平田織佐

編劇／導演

平田織佐1962年在東京出生，於國際基督教大學修讀人文科學。他是青年團的編劇、導演和領導人，以及駒場Agora劇場的藝術總監。

平田是日本現代戲劇界關鍵人物之一，大學時代便已創辦青年團，並逐漸在戲劇活動之中發展「現代口語戲劇」理論。他多部戲劇作品和著作，例如《以現代口語戲劇之名》，對日本當代劇壇產生了深遠的影響。

1995年，平田憑《東京札記》摘取了第三十九屆岸田國士戲劇獎；1998年，憑《月之岬》贏得讀賣演劇大賞優秀導演的榮譽。

2002年，平田編導了《上野動物園再再襲擊》，榮獲讀賣戲劇大獎優秀作品獎；同年，他的著作《藝術立國論》獲頒國際戲劇評論家協會評論家獎。

透過舉辦聯合計劃和工作坊，平田與法國、南韓、澳洲等海外藝術家合作無間。

2000年4月以來，平田於櫻美林大學出任文學部綜合文化學科副教授。

Oriza Hirata

Writer/Director

Playwright, director, founder of Seinendan and artistic director of Komaba Agora Theatre, Oriza Hirata was born in Tokyo in 1962 and graduated from the Humanities Division, College of Liberal Arts, International Christian University.

Oriza Hirata is one of the key figures of the contemporary theatre scene in Japan. Hirata formed the Seinendan Theater Company while still at college and has since developed Contemporary Colloquial Theatre theory in his activities in the theatre world. His theatrical practice and books, such as *For Contemporary Colloquial Theatre*, have had a profound impact on the current theatre scene in Japan.

In 1995, Hirata won the 39th Kishida Kunio Drama Award for *Tokyo Notes*. In 1998, he received the 5th Yomiuri Theater Award as Outstanding Director for his production of *Cape of Moon*, a play written by Masataka Matsuda. He wrote and directed *Attacking Ueno Zoo for the Fourth Time* in 2002 and again won the Yomiuri Theater Award for Outstanding Production. In the same year he won the AICT (Association Internationale des Critiques des Theatre) Critics Award for his book *Arts as the Basis of a Nation*. He is also active in collaborating with overseas artists in France, Korea and Australia, through joint projects and workshops.

Hirata has been teaching at Obirin University as an Associate Professor since April 2000.



足立誠 秋山慎也

加入青年團年份：1986

參與製作：《漢城市民》、《來自S高原》、《東京札記》

其他：《巴達維亞何處去？》(戲劇演出)
櫻美林大學講師

Makoto Adachi Shinya Akiyama

Joined Seinendan: 1986

Productions for Seinendan: *Citizens of Seoul, From S Plateau* and *Tokyo Notes*.

Other credits: (theatre) *Whither Batavia?*
Lecturer at Obirin University.

安部聰子 登喜子

加入青年團年份：1992

參與製作：《東京札記》、《漢城市民》

其他：《我們是英雄》(戲劇演出)、《東京夜曲》(電影演出)

Satoko Abe Tokiko

Joined Seinendan: 1992

Productions for Seinendan: *Tokyo Notes* and *Citizens of Seoul*.

Other credits: (theatre) *Nous, les héros*;
(film) *Tokyo Yakyoku*.

松田弘子 由美

加入青年團年份：1984

參與製作：《暗愚小傳》、《東京札記》

其他：《處女城的吶喊》、《我們是英雄》(戲劇演出)

翻譯作品：《心之全蝕》(2002) 及《巴達維亞何處去？》日文版(2003, 巴里·賀爾原著)；《雅爾塔會議》英文版(2003, 平田織佐原著)

Hiroko Matsuda Yumi

Joined Seinendan: 1984

Productions for Seinendan: *Confession of a Feeble Mind* and *Tokyo Notes*.

Other credits: (theatre) *A Cry from the City of Virgins* and *Nous, les héros*.

Translation work: *Eclipse* (2002) and *Whither Batavia?* (2003) by Barry Hall into Japanese; *The Yalta Conference* by Oriza Hirata into English (2003).



山内健司 祐二

加入青年團年份：1984

參與製作：《暗愚小傳》、《東京札記》、《漢城市民》

其他：《我們是英雄》、《Nenemu》(戲劇演出)；《東京夜曲》(電影演出)

櫻美林大學講師

Kenji Yamauchi Yuji

Joined Seinendan: 1984

Productions for Seinendan: *Confession of a Feeble Mind, Tokyo Notes and Citizens of Seoul.*

Other credits: (theatre) *Nous, les héros* and *Nenemu*; (film) *Tokyo Yakyoku.*

Lecturer at Obirin University.

山村崇子 好惠

加入青年團年份：1990

參與製作：《漢城市民》、《東京札記》

其他：《月之岬》(戲劇演出)；《東京夜曲》(電影演出)

Takako Yamamura Yoshie

Joined Seinendan: 1990

Productions for Seinendan: *Citizens of Seoul* and *Tokyo Notes.*

Other credits: (theatre) *Cape of Moon*; (film) *Tokyo Yakyoku.*

角館玲奈 郁惠

加入青年團年份：1994

參與製作：《來自S高原》、《東京札記》

其他：《我們是英雄》(戲劇演出)

Reina Kakudate Ikuo

Joined Seinendan: 1994

Productions for Seinendan: *From S Plateau* and *Tokyo Notes.*

Other credit: (theatre) *Nous, les héros.*

小林洋平 茂夫

加入青年團年份：1998

參與製作：《東京札記》、《夜比海更長》

其他：《月之岬》(戲劇演出)

Yohei Kobayashi Shigeo

Joined Seinendan: 1998

Productions for Seinendan: *Tokyo Notes* and *The Night Longer than the Sea.*

Other credit: (theatre) *Cape of Moon.*



平田陽子 平山惠美子

加入青年團年份：1984

參與製作：《暗愚小傳》、《東京札記》

其他：《我們是英雄》、《東京札記》(法語版)、《印度之歌》(戲劇演出)、Unangerpass 樂隊作曲與演奏

Yoko Hirata Emiko Hirayama

Joined Seinendan: 1984

Productions for Seinendan: *Confessions of a Feeble Mind* and *Tokyo Notes*.

Other credits: (theatre) *Nous, les héros*; *Tokyo Notes* (the French production) and *India Song*; (music) songwriter/performer with the band Unangerpass.

達美奈子 三橋美幸

加入青年團年份：1994

參與製作：《東京札記》、《漢城市民》

其他：曝光計劃'99：東京／馬賽《當風向穩定下來，我們便會離開》；《雪結》(戲劇演出)

Minako Tsuji Miyuki Mitsuhashi

Joined Seinendan: 1994

Productions for Seinendan: *Tokyo Notes* and *Citizens of Seoul*.

Other credits: *Exposure Project '99: Tokyo/Marseille "Nous Partirons Quand La Direction Du Vent Sera Stabilisée"*; (theatre) *Noeuds de Neige*.

松井周 小野邦雄

加入青年團年份：1996

參與製作：《東京札記》、《漢城市民》

其他：《月之岬》(戲劇演出)

Shu Matsui Kunio Ono

Joined Seinendan: 1996

Productions for Seinendan: *Tokyo Notes* and *Citizens of Seoul*.

Other credit: (theatre) *Cape of Moon*.

岩崎裕司 齊藤義男

加入青年團年份：1997

參與製作：《科學精神》、《東京札記》、《冒險王》

Yuji Iwasaki Yoshio Saito

Joined Seinendan: 1997

Productions for Seinendan: *The Scientific Minded*, *Tokyo Notes* and *Kings of the Road*.



志賀廣太郎 串本輝夫

加入青年團年份：1990

參與製作：《東京札記》、《漢城市民》、《夜比海更長》

其他：《下一站，天國》(電影演出)

東邦學園短期大學及櫻美林大學講師

Kotaro Shiga Teruo Kushimoto

Joined Seinendan: 1990

Productions for Seinendan: *Tokyo Notes*, *Citizens of Seoul* and *The Night Longer than the Sea*.

Other credits: (film) *After Life*

Lecturer at Toho-gakuen Junior College and Obirin University.

太田宏 木下貴史

加入青年團年份：1998

參與製作：《漢城市民》、《夜比海更長》、《冒險王》、《東京札記》

其他：《月之岬》(戲劇演出)

Hiroshi Ota Takashi Kinoshita

Joined Seinendan: 1998

Productions for Seinendan: *Citizens of Seoul*, *The Night Longer than the Sea*, *Kings of the Road* and *Tokyo Notes*.

Other credit: (theatre) *Cape of Moon*.

高橋智子 野坂晴子

加入青年團年份：2003

參與製作：《東京札記》、《科學精神2002》、《風不再吹》

Tomoko Takahashi Haruko Nosaka

Joined Seinendan: 2003

Productions for Seinendan: *Tokyo Notes*, *The Scientific Minded 2002* and *No More Wind Blows*.

小林智 橋爪幹夫

加入青年團年份：1996

參與製作：《東京札記》、《漢城市民》、《夜比海更長》、《冒險王》

Satoshi Kobayashi Mikio Hashizume

Joined Seinendan: 1996

Productions for Seinendan: *Tokyo Notes*, *Citizens of Seoul*, *The Night Longer than the Sea* and *Kings of the Road*.

木崎友紀子 寺西理香

加入青年團年份：1996

參與製作：《東京札記》、《漢城市民》、《夜比海更長》

Yukiko Kizaki Rika Teranishi

Joined Seinendan: 1996

Productions for Seinendan: *Tokyo Notes*, *Citizens of Seoul* and *The Night Longer than the Sea*.



小河原康二 石田榮介

加入青年團年份：1995

參與製作：《東京札記》、《科學精神》、
《巴爾幹動物園》、《冒險王》

Koji Ogawara *Eisuke Ishida*

Joined Seinendan: 1995

Productions for Seinendan: *Tokyo Notes*,
The Scientific Minded, *The Balkan Zoo* and
Kings of the Road.

鈴木智香子 須田奈緒

加入青年團年份：2001

參與製作：《東京札記》

Chikako Suzuki *Nao Suda*

Joined Seinendan: 2001

Production for Seinendan: *Tokyo Notes*.

能島瑞穂 脇田百合子

加入青年團年份：1998

參與製作：《東京札記》、《科學精神》

Mizuho Nojima *Yuriko Wakita*

Joined Seinendan: 1998

Productions for Seinendan: *Tokyo Notes*
and *The Scientific Minded*.

青山麻紀子 水上雙葉

加入青年團年份：2001

參與製作：《東京札記》、《夜比海更長》

Makiko Aoyama *Fumiko Mizukami*

Joined Seinendan: 2001

Productions for Seinendan: *Tokyo Notes* and
The Night Longer than the Sea.

場刊中譯：朗天