

35<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival  
27.2 - 25.3.2007



摩根大通銀行莎翁精選 JPMorgan Chase Bank Showcase

PROPELLER 莎膽男劇團 **Twelfth Night** 第十二夜  
**The Taming of the Shrew** 馴悍記

謝謝 With thanks to

JPMorgan

Watermill Theatre and Old Vic Productions  
by Propeller 莎膽男劇團

# *Twelfth Night* and *The Taming of the Shrew* 《第十二夜》《馴悍記》

7-10.3  
2007

香港演藝學院歌劇院  
Lyric Theatre, Hong Kong  
Academy for Performing Arts

英語演出・附中文字幕  
Performed in English  
with Chinese surtitles



原著  
Playwright 莎士比亞  
William Shakespeare

導演  
Directed by 愛德華·霍爾  
Edward Hall

7	創作及製作	Credits
11	第十二夜 演員 劇情大綱	<i>Twelfth Night</i> Cast Synopsis
17	馴悍記 演員 劇情大綱	<i>The Taming of the Shrew</i> Cast Synopsis

20	改編者言 我非我	Adaptors' Notes I am not what I am
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Cover photograph © Anthony Field

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.

## 《第十二夜》《馴悍記》創作人員

Production Credits for *Twelfth Night* and *The Taming of the Shrew*

導演  
愛德華·霍爾

Director  
Edward Hall

製作設計  
米高·帕維卡

Production Designer  
Michael Pavelka

燈光設計  
《第十二夜》— 賓·奧默洛  
《馴悍記》— 馬克·豪蘭、  
賓·奧默洛

Lighting Designers  
Ben Ormerod – *Twelfth Night*  
Mark Howland and Ben Ormerod –  
*The Taming of the Shrew*

音樂  
莎膽男劇團

Music  
Propeller

劇本改編  
愛德華·霍爾、羅傑·華倫

Text adapted by  
Edward Hall and Roger Warren

中文字幕(香港演出)  
黃奇智

Chinese Surtitles  
(Hong Kong Performance)  
Wong Kee-chee

## 巡迴演出製作人員

## Production Team on Tour

副導演  
湯姆·戴利

Associate Director  
Tom Daley

燈光  
馬克·豪蘭

Relights on tour  
Mark Howland

劇團經理  
安東尼·費爾德

Tour Company Manager  
Anthony Field

製作經理  
珍·薛柏德

Tour Production Manager  
Jen Shepherd

執行舞台監督  
珍妮花·泰特

Deputy Stage Manager  
Jenefer Tait

助理舞台監督  
荷利·韓德爾

Assistant Stage Manager  
Holly Handel

服裝  
卡里·馬殊

Wardrobe Mistress  
Carley Marsh

## 莎膽男劇團及水磨坊劇院演出製作組 For Watermill Productions by Propeller

執行總監  
占士·薩金特

駐場藝術總監  
約翰·杜爾、愛德華·霍爾

製作經理  
羅倫斯·杜爾

巡迴統籌  
卡羅·麥基

總經理  
克萊爾·杜德西

舞台監督  
麗貝卡·艾瑪利

助理製作經理  
珍·薛柏德

服裝主管  
卡妮·瑪什

外展  
艾德·莫金斯、威爾·沃倫

市場  
簡·費勒、史提夫·基比斯

行政  
米歇爾·塔布曼  
艾倫·麥基維特  
莫妮克·湯遜

Executive Director  
James Sargent

Associate Artistic Directors  
John Doyle and Edward Hall

Production Manager  
Lawrence T Doyle

Tour Co-ordinator  
Caro MacKay

General Manager  
Clare Lindsay

Stage Manager  
Rebecca Emery

Assistant Production Manager  
Jen Shepherd

Wardrobe Supervisor  
Carley Marsh

Outreach  
Ade Morris and Will Wollen

Marketing  
Jan Ferrer and Steve Gibbs

Administration  
Michele Tubman  
Ellen McKevitt  
Monique Thompson

## 製作

### Production acknowledgements

佈景搭建  
娜拉·馬田、羅伯特·奈特

劇照攝影  
菲利普·塔爾、曼紐爾·哈倫

Set Construction  
Laura Martin and Robert Knight

Production Photographers  
Philip Tull and Manuel Harlan

## 鳴謝 And our thanks to

安琪·肯道  
國立青年音樂劇院  
舞台電力

Angie Kendall  
The National Youth Music Theatre  
Stage Electrics

Tour sponsor  
Coutts & Co





Wednesday, Thursday  
and Saturday  
星期三、四、六

**7, 8 and 10**  
**March 2007**  
**2007年3月7、8、10日**

演出長約3小時，  
包括一節中場休息

Running time:  
approximately 3 hours with  
one interval



# 莎士比亞《第十二夜》

## Twelfth Night

by William Shakespeare

### 演員

#### 菲斯特

伊利亞的公爵 奧西諾  
奧辛諾的僕人 古里奧  
化名西薩里奧的 薇奧拉  
薇奧拉的學生哥哥 西巴斯辛  
船長

#### 奧莉維雅

奧莉維雅的管家 馬伏里奧  
奧莉維雅的叔父 陶比·貝爾殊爵士  
奧莉維雅的女傭 瑪麗亞  
奧莉維雅的追求者 安德魯·艾古切爵士  
海上隊長 安東尼奧  
神父  
群眾／後備

其他角色由劇團成員演出

### Cast

#### Feste

Orsino, Duke of Illyria  
Curio, Orsino's servant  
Viola, later Cesario  
Sebastian, Viola's twin brother  
Captain of a ship  
Olivia  
Malvolio, Olivia's steward  
Sir Toby Belch, Olivia's uncle  
Maria, Olivia's gentlewoman  
Sir Andrew Aguecheek, suitor to Olivia  
Antonio, a sea captain  
A Priest  
Ensemble/ Understudy

#### 東尼·貝爾

傑克·塔爾頓  
莊·特倫查德  
譚·威廉斯  
祖·弗林  
杜明尼·泰伊  
杜格爾·布魯斯-洛克特  
卜·巴雷特  
傑生·鮑恩  
基斯·邁爾斯  
西蒙·斯卡迪菲  
阿拉斯代·克雷格  
莊·特倫查德  
湯姆·麥當勞

#### Tony Bell

Jack Tarlton  
Jon Trenchard  
Tam Williams  
Joe Flynn  
Dominic Tighe  
Dugald Bruce-Lockhart  
Bob Barrett  
Jason Baughan  
Chris Myles  
Simon Scardifield  
Alasdair Craig  
Jon Trenchard  
Tom McDonald

Other parts are played by members of the Company

### 加料節目 Festival Plus

8.3.2007 (四)

香港演藝學院

工作坊 (英國文化協會加料系列)

莎士比亞英語技巧

下午12:30 - 2:00

(需報名費)

講座

從劇本到舞台演出

下午3:00 - 4:30

詳情請參閱藝術節加料節目指南

8.3.2007 (Thur)

Hong Kong Academy for Performing Arts

Workshop (British Council Plus Series)

Text and Delivery Techniques

12:30 - 2:00pm

(Registration fee required)

Talk

Page to Stage

3:00 - 4:30pm

For details, please refer to Festival Plus booklet

薇奧拉在伊利里亞對開海面遇上猛烈風暴，沉船獲救後，喬裝男子，化名西薩里奧，當上奧西諾公爵僕童。奧西諾正苦苦追求奧莉維雅，而對方則因父兄相繼逝世，悲痛不已，拒絕了他。薇奧拉代主人奧西諾出面，去奧莉維雅處傳遞情書。薇奧拉雖於門外受人攔阻，卻不肯離開，非要見奧莉維雅一面不可。奧莉維雅給這「少年」勾起好奇，打發了薇奧拉回去後，又派管家馬伏里奧追上薇奧拉，給「他」一隻戒指。薇奧拉發覺奧莉維雅愛上的是自己而非公爵，與此同時她也意識到自己戀上公爵。

西巴斯辛是薇奧拉的孿生哥哥，大家都以為他沉船遇難，誰知卻給安東尼奧救回一命，反以為妹妹已淹死。安東尼奧幫助西巴斯辛前來此地，是甘

Shipwrecked in a violent storm off the coast of Illyria, Viola disguises herself as a boy, assumes the name Cesario and becomes a page in the service of Duke Orsino. Orsino is courting Olivia who, in mourning for the deaths of her father and brother, refuses him. As Orsino's proxy, Viola is sent to Olivia with love letters. Denied entry, Viola refuses to leave until she meets Olivia. Intrigued by the 'boy', Olivia contrives Viola's return by sending her steward, Malvolio, after 'him' with a ring. Viola realises Olivia has fallen for her, rather than Orsino, whilst Viola realises she is falling in love with Orsino.

Sebastian (Viola's twin, presumed dead in the shipwreck) is rescued by Antonio and believes Viola has drowned. Antonio aids Sebastian at some risk to himself, having once fought the Duke.

# Twelfth Night

冒危險，因為他曾經跟公爵對戰，若被發現，性命難保。

在奧莉維雅家中，叔父貝爾殊爵士哄騙艾古切爵士，讓他以為自己也可追求奧莉維雅。馬伏里奧和貝爾殊爵士吵起架來，貝爾殊爵士得奧莉維雅女傭瑪麗亞和小丑菲斯特之助，密謀羞辱馬伏里奧。瑪麗亞偽做情書，讓馬伏里奧以為那是奧莉維雅寫給他的。馬伏里奧中計，給當成瘋子關起來。

奧莉維雅現在完全迷上薇奧拉，儘管薇奧拉不斷代公爵求她答覆婚事。見此情況，貝爾殊爵士煽動艾古切爵士跟薇奧拉決鬥。兩人頗不情願，就在

In Olivia's house, Sir Toby Belch (her uncle) has hoodwinked Sir Andrew Agucheek into thinking he could be a suitor to Olivia. There is a feud between Malvolio and Sir Toby: with the help of Maria (Olivia's maid) and Feste, Sir Toby plots to humiliate Malvolio. Maria forges a love letter to Malvolio as though the letter were from Olivia. Malvolio falls for the trick and is confined as a madman.

Olivia is now entirely smitten with Viola, even though Viola continues to press Orsino's suit. Seeing this, Sir Toby eggs Sir Andrew into a duel with Viola. Antonio enters, as Viola and Sir Andrew prepare for a duel that neither wants. Believing Viola to be Sebastian,



準備決鬥當兒，安東尼奧出現。他以為薇奧拉就是西巴斯辛，出面插手，卻給衛吏逮捕。貝爾殊爵士和艾古切爵士遇上西巴斯辛，以為他是薇奧拉，不得不向他挑戰，但敗下陣來。奧莉維雅來到，誤會西巴斯辛就是「西薩里奧」，大獻殷勤，西巴斯辛照單全收，與她結婚。



Antonio intervenes and is arrested. Sir Toby and Sir Andrew encounter Sebastian and, thinking him to be Viola, Sir Andrew is forced to challenge him and is beaten. Olivia arrives and, mistaking Sebastian for 'Cesario', presses her suit and Sebastian agrees to marry her.

安東尼奧被帶到公爵跟前，薇奧拉講述了決鬥經過；安東尼奧則傷心透

Antonio is brought before the Duke and Viola relates the events of the duel. Antonio, deeply hurt, tells how he saved his life. Olivia enters searching for Sebastian, seeing Viola she runs to 'him' and is rebuffed. Sir Toby

## 第十二夜

了，說他如何搭救對方，對方現在卻忘恩負義。奧莉維雅進來尋找西巴斯辛，看見薇奧拉，便向「他」跑去，卻被喝止。貝爾殊爵士和艾古切爵士上場，聲稱薇奧拉把他們打得頭破血流。薇奧拉矢口否認，這時西巴斯辛出現，兄妹重逢相認。西巴斯辛幫忙解釋，把事情弄個明白。

奧西諾公爵和薇奧拉定下盟誓；奧莉維雅則責怪貝爾殊爵士傷害了馬伏里奧，馬伏里奧立誓報仇。貝爾殊爵士同意迎娶瑪麗亞。最後薇奧拉和奧西諾，奧莉維雅和西巴斯辛，有情人終成眷屬。

and Sir Andrew arrive, claiming Viola has violently assaulted them. In the midst of Viola's denials, Sebastian appears. The brother and sister recognise one another, are reunited and Sebastian helps to clear the confusion.

Orsino and Viola pledge their love; Olivia rebukes Sir Toby for his abuse of Malvolio, who vows revenge. Sir Toby agrees to wed Maria. Finally Viola and Orsino, and Olivia and Sebastian celebrate their love.





Friday and Saturday  
星期五、六

9 and 10

March 2007

2007年3月9、10日

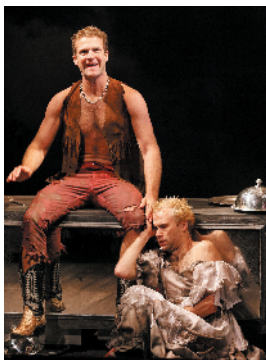
# 莎士比亞《馴悍記》

## *The Taming of the Shrew*

by William Shakespeare

演出長約2小時40分鐘，包  
括一節中場休息

Running time:  
approximately 2 hours and  
40 minutes with one  
interval



### 演員

補鍋匠 基斯杜化·斯賴  
比薩的年輕紳士 盧森修  
盧森修的僕人 特拉尼奧  
盧森修的僕人 比昂德洛  
帕度亞的富翁 巴普提斯塔  
巴普提斯塔長女 凱瑟麗娜  
巴普提斯塔次女 庇恩卡  
庇恩卡的求婚者 葛萊米奧  
庇恩卡的求婚者 霍坦西奧  
維羅納來的 彼特魯喬  
彼特魯喬的僕人 葛魯米奧  
彼特魯喬的僕人 寇提斯  
老學究  
裁縫  
盧森修之父 文森修  
寡婦  
後備

其他角色由劇團成員演出

杜格爾·布魯斯-洛克特  
譚·威廉斯  
東尼·貝爾  
阿拉斯代·克雷格  
卜·巴雷特  
西蒙·斯卡迪飛  
莊·特倫查德  
基斯·邁爾斯  
傑克·塔爾頓  
杜格爾·布魯斯-洛克特  
傑生·鮑恩  
祖·弗林  
傑生·鮑恩  
杜明尼·泰伊  
基斯·邁爾斯  
杜明尼·泰伊  
湯姆·麥當勞

### Cast

Christopher Sly, a drunken tinker  
Lucentio, a young gentleman of Pisa  
Tranio, Lucentio's servant  
Biondello, Lucentio's servant  
Baptista, a wealthy gentleman of Padua  
Katherine, Baptista's daughter  
Bianca, Baptista's daughter  
Gremio, Bianca's suitor  
Hortensio, Bianca's suitor  
Petruchio, from Verona  
Grumio, Petruchio's servant  
Curtis, Petruchio's servant  
A Pedant  
The Tailor  
Vincentio, Lucentio's father  
The Widow  
Understudy

Dugald Bruce-Lockhart  
Tam Williams  
Tony Bell  
Alasdair Craig  
Bob Barrett  
Simon Scardifield  
Jon Trenchard  
Chris Myles  
Jack Tarlton  
Dugald Bruce-Lockhart  
Jason Baughan  
Joe Flynn  
Jason Baughan  
Dominic Tighe  
Chris Myles  
Dominic Tighe  
Tom McDonald

Other parts played by members of the Company

### 演後藝人談 Meet-the-Artists (Post-Performance)

9.3.2007 (五 Fri)

歡迎觀眾演出後留步，與莎謨男劇團成員見面

If you would like to meet members of Propeller, please stay behind in the auditorium after the performance

話說有個補鍋匠，叫基斯杜化·斯賴。劇幕拉開，他酩酊大醉，不巧一群貴族狩獵路過看見，有心戲弄。斯賴迷迷糊糊聽信謊言，以為自己當上貴族，把侍從假扮的淑女認作夫人。貴族把斯賴帶入豪門，還叫一班巡迴戲子上演喜劇，以娛「新貴」。

戲中戲開幕，一名學生盧森修來到帕度亞城，聞得富商巴普提斯塔次女庇恩卡貌美如花，卻出嫁不得，因為兇悍潑辣的長女凱瑟麗娜仍待字閨中，不好搶先。待盧森修一見到庇恩卡，馬上立起心腸，非卿不娶，還跟僕從特拉尼奧改換裝束，方便行事。庇恩卡早有兩名裙下之臣，但都看不上

The play starts with a tinker, Christopher Sly, who is drunk enough for a group of hunting noblemen to persuade him that he is a Lord. Sly, who is given a disguised page as his lady, is entertained at the noblemen's house with a comedy presented by a group of travelling actors.

The play that Sly watches opens as Lucentio, a student, arrives in Padua. He overhears the merchant Baptista saying that his pretty younger daughter, Bianca, may not be married before her shrewish sister, Katherine. When Lucentio sees Bianca he decides straightaway to woo her and changes roles with his servant Tranio. Bianca already has two suitors, but cares for neither. The first, Gremio, engages Lucentio, disguised as a Latin tutor, to woo Bianca on his behalf, while the second,

# The Taming of the Shrew

眼。一個叫葛萊米奧，不知盧森修假扮成拉丁教師，竟委託他代為求婚。另一個求婚者霍坦西奧則偽裝樂手，伺機親近美人。與此同時，霍坦西奧好友彼特魯喬從維羅納城過來，得悉凱瑟麗娜無人敢碰，竟自告奮勇，追求此姝。葛萊米奧和霍坦西奧求之不得，大力協助。

富商在旁推波助瀾，成其好事，未來翁婿還定下婚期，只是大千金百般不願，卻又脫身不得。婚禮當天，彼特魯喬奇裝異服，來到教堂，成親之後，帶着滿不情願的新娘子，同返維

Hortensio, disguises himself as a musician to obtain access to her. Meanwhile Hortensio's friend, Petruchio, arrives from Verona. He learns about Katherine and resolves to court her, aided enthusiastically by both Gremio and Hortensio.

Baptista encourages Petruchio's suit for his extremely reluctant eldest daughter and together the men fix a wedding day. Petruchio arrives at the church in outlandish clothes, and after he is married to his unwilling bride the two of them set off for Verona. On reaching home Petruchio, with the help of his servants, denies Kate all food and rest. In a campaign to teach her to obey him Petruchio will not allow Kate any new



羅納。回到男家，彼特魯喬得傭人之助，弄得老婆凱瑟麗娜餓不能吃，累不能眠；彼特魯喬為了令悍妻服服貼貼，還不允許她添置新衣。終於，凱瑟麗娜受不了彼特魯喬反覆無常的對待，筋疲力倦，俯首稱臣，兩人又同返女家，探望岳丈大人。



途中夫婦遇見盧森修的富有父親文森修，三人到達帕度亞城時，霍坦西奧因受庇恩卡拒絕，已轉移目標，娶了一名寡婦。而富紳巴普提斯塔則遭人

clothes. Eventually, worn down by her husband's waywardness, Kate submits and they leave to visit her father in Padua.

# 馴悍記

哄騙，以為一個過路人就是特拉尼奧的有錢父親。文森修正欲把事情弄個水落石出，兒子盧森修早已跟庇恩卡私訂終身，成親回來。

巴普提斯塔大宴親朋，慶祝兩位千金所托得人。飲宴過後，彼特魯喬心生一計，來證實誰人把妻子治得最為馴服。庇恩卡和那寡婦竟不理丈夫呼叫，沒走過來；反而凱特一反常性，在其他女人跟前大談為妻之道。

尾聲，斯賴給人戲弄後，棄於一旁，繼續做他的荒唐大夢。

On the journey the couple meet, Vincentio, Lucentio's wealthy father. The three reach Padua where Hortensio, rejected by Bianca, has married a widow and Baptista has been tricked into believing a passing stranger is Tranio's rich father. While Vincentio attempts to solve the problem, his son Lucentio returns from a secret wedding with Bianca.

Baptista holds a wedding feast for both his daughters. After the meal Petruchio devises a scheme to prove whose wife is the most obedient. Bianca and the widow fail to come to their husbands when called while Kate, now much altered, resolutely tells the other women the duties of a wife. As the play closes, Sly is abandoned to sleep off his drunken dream.



# 我非我：

## 《馴悍記》和《第十二夜》



莎士比亞大概於1590至91年間撰寫《馴悍記》，其劇作生涯才剛開始，而《第十二夜》則寫於1601年，與《哈姆雷特》大約同時，是他創作的顛峰期。兩齣喜劇說的都是愛情、婚姻、身份變換及從虛假中呈現真相。

文：愛德華·霍爾·羅傑·華倫

《馴悍記》的主線其實是基斯杜化·斯賴的一場夢，這個爛醉如泥的補鍋匠給人玩弄，以為自己搖身一變成了貴族主子，還說：

我是現在做夢，還是以前一直活在夢中？  
我沒睡着：我眼見耳聽口能言，  
我還嗅出香味，摸到柔軟的東西。

有趣的是，這段話跟後來《第十二夜》中西巴斯辛的驚訝不無呼應。劇中奧莉維雅，把西巴斯辛誤

認作他女扮男裝的學生妹妹薇奧拉，向他表露愛意之後，西巴斯辛說：

這是怎樣的美意？何來的風流？  
我不是瘋了，就是好夢一場。  
讓幻想把我理智浸在忘川，  
若這仍舊是夢，就讓我多睡一會。

不過，與西巴斯辛和奧莉維雅的浪漫戀情相比，斯賴的美夢，表現在彼特魯喬和凱特（凱瑟麗娜暱稱）的故事身上，畢竟是無情了一點。一方面，固然可以說彼特魯喬的際遇正成就了斯賴夢

寐以求的婚姻，但另一方面，這故事卻教人洩氣，因為彼特魯喬是個連討老婆也不經大腦的人。

《馴悍記》是一齣殘酷的戲。1966年，肯尼斯·泰能看過在莎翁出生地斯特拉福的一場演出後，認為這齣戲「比《血海殲仇記》更不近人情，因為劇中明言殘忍無情是對受害者做的好事（即使《血海殲仇記》裏面也沒人這麼說）。」殘酷已成了本劇的要素；劇中的凌辱和傷害，甚至劇中人的自我虐待，都必須認真看待，因為其中出現了令人啼笑皆非的逆轉：彼特魯喬到頭來更瞭解自己，比凱特更有自知之明。父親逝世，彼特魯喬為了金錢立心迎娶凱特，想與金銀珠寶同床共寢：

為娶千金小姐，我專程來帕度亞城，  
若能腰纏萬貫，我逍遙在帕度亞城。

但他在馴服悍妻的過程中，瞭解到自己竟是個心靈脆弱的傢伙，害怕直視鏡子看到自己：「我非我」，如薇奧拉在《第十二夜》所言。當彼特魯喬遇到凱特，即墮入愛河，那時他的愛意溢於言表。他的話不管怎樣語帶調侃，都用上大自然的意象，因為每當莎士比亞想表現人物的真實感受時，就會訴諸自然景物：

凱特好比榛樹枝，  
亭亭玉立更多姿；  
又如褐色榛果實，  
芳香甜美勝果核。

凱特呢？她可有愛上彼特魯喬？他倆唇槍舌劍，不分高下，恰是一對歡喜冤家。那麼他們的婚姻，就是你來我往，討價還價後達成的和平協議，而非憑單方面的高壓手段令彼此相安無事。

但若凱特是經過討價還價才肯俯首稱臣，那麼彼特魯喬為何還要一意孤行，非要馴服悍妻不可？

也許這是彼特魯喬成長過程的一部份，而凱特最後一番話，也反映了她對自己在那個社會的身份地位不吐不快。

在這一點上，她父親的態度舉足輕重。凱特之所以桀驁不馴，部份至少得歸咎於父親過度寵愛她妹妹底恩卡——弄得妹妹也活得不是味兒。如果底恩卡表現得好擺佈他人，或凱特像個兇悍潑婦，可能都怪父親待女兒不得其法。莎士比亞把當時的傳統：咄咄迫人一心馴悍的丈夫，被馴服的悍婦，為金錢而進行婚姻買賣的商業社會，都如實寫下，揭露其不仁之處。斯賴的夢雖是空想，卻根源於社會的實相：男人一步步發現自己原來是怎樣對待女人。

在《第十二夜》這些事情變得複雜起來。劇中伊利亞這地方，人們公開是一副面目，私底下又是另一副模樣。沒有人愛情圓滿，他們都渴求美滿愛情，但沒人完全得到滿足，除了那對孿生兄妹，他倆失散後終於團圓，是劇中最美妙的安排。不過，與薇奧拉接觸過後，也許奧西諾公爵和奧莉維雅女伯爵都會有新的開始。

薇奧拉闖進了他們故步自封的天地，把這個世界弄得七顛八倒。薇奧拉和菲斯特既是局外人，也是主角，兩人像鏡子般真實反映出其他角色的面貌。菲斯特洞悉一切，看透眾人內心：他識破薇奧拉的偽裝，批評奧西諾那種憂鬱的愛，揭穿奧莉維雅過份矯情的憂傷；而薇奧拉則喚醒了公爵和女伯爵的內心，讓他們意識到自己有可能得到美滿的情感生活。

性別角色的逆轉在此起着關鍵作用。我們對性別的標籤比莎翁或伊利莎伯時代的人都運用得具體精到。當劇中人假裝自己是另外一些人時，他們最能表現出自己本色。文學評論家海倫·加德納說莎翁的喜劇一般而言都是：「通過誤解而明白，藉着謊言偽裝而發現真相。」

# 'I am not what I am': *The Taming of the Shrew* and *Twelfth Night*



Shakespeare probably wrote *The Taming of the Shrew* in 1590-1, at the very start of his career, and *Twelfth Night* in 1601, when he was at the height of his powers, at roughly the same time as *Hamlet*. Both comedies are about love, marriage, transformation and deceptions that reveal truth.

by Edward Hall and Roger Warren

The main action of the *Shrew* is in effect the dream of Christopher Sly, the drunken tinker who is persuaded that he is a lord:

Or do I dream, or have I dreamed till now?  
 I do not sleep: I see, I hear, I speak.  
 I smell sweet savours, and I feel soft things.

This interestingly anticipates the language of Sebastian in *Twelfth Night* when Olivia,

mistaking him for his twin, declares her love for him:

What relish is in this? How runs the stream?  
 Or am I mad, or else this is a dream.  
 Let fancy still my sense in Lethe steep.  
 If it be thus to dream, still let me sleep.

But Sly's dream, as reflected in the Petruchio/Kate story, is harsher than Sebastian's romantic match with Olivia. In one way, Petruchio's career

is Sly's wish-fulfilment about marriage; but in another way it is unnerving, since Petruchio is a man who marries without thinking.

*The Taming of the Shrew* is a cruel play. Kenneth Tynan, reviewing a production at Stratford in 1960, said that he found it "a more inhuman play than even *Titus Andronicus*, since it argues (as nobody in *Titus* does) that cruelty is good for the victim". Cruelty is built into the play: the abuse has to be taken seriously — and even the self-abuse. For there is an ironic reversal: Petruchio comes to understand more about himself than Kate about herself. His father has died, and he aims to marry for, and into, money:

I come to wive it wealthily in Padua;  
If wealthily, then happily in Padua.

But he learns about himself during the taming process. He is vulnerable, afraid of what he might see if he looked into the mirror: 'I am not what I am', as Viola puts it in *Twelfth Night*. When he meets Kate, he falls in love with her, as his language makes clear. However mocking, his images draw on the natural world, as Shakespeare always does when he wants to express truth of feeling:

Kate like the hazel twig  
Is straight and slender, and as brown in  
hue  
As hazelnuts, and sweeter than the  
kernels.

And Kate? Does she fall for him? The equality of their wit-combats suggests so — in which case their marriage is a negotiated, rather than an imposed, peace.

But if her capitulation is negotiated, why does Petruchio proceed with the shrew-taming? Perhaps it is part of his growing-up process; and her final speech reflects what a woman needs to say about her role in a particular society.

And here, her father's attitude is crucial. Kate's shrewishness arises at least in part from the clear favouritism that Baptista shows towards Bianca — which also makes life difficult for Bianca too. If she seems a manipulative minx or Kate a shrew, then maybe their father's treatment has made them so. Shakespeare takes traditions — the aggressive tamer, the tamed shrew, the commercial society with its marriages for money — and exposes them for what they are. Sly's dream is a fantasy based on social truth: men discovering how they treat women.

These things become more complex in *Twelfth Night*. In Illyria, people are one thing in public, another in private. No one has fulfilled themselves in love. They all crave it, but no one fully achieves it, except for the twins, whose reunion is the most beautiful thing in the play. But perhaps there's a beginning for Orsino and Olivia — because of their contact with Viola.

Into their claustrophobic world comes Viola, who proceeds to turn that world upside down. The two outsiders (and the central characters), Viola and Feste, hold up mirrors to the other characters. Feste knows everything, sees through everyone: he penetrates Viola's disguise, criticises Orsino's love-melancholy, and exposes the excesses of Olivia's grief; while Viola awakens, brings to the surface, the potential for emotional fulfilment in Orsino and Olivia.

The gender reversals are important for this. We are more specific about gender labels than Shakespeare, or the Elizabethans in general were. When the characters are pretending to be other than they are, they are most themselves. As Helen Gardner says of Shakespearian comedy in general, "by misunderstandings men come to understand, and by lies and feigning they discover truth".



## 水磨坊劇院



吉兒·費利莎勳爵 (1946年4月15日至2006年2月10日)，於1981年擔任水磨坊劇院的藝術及執行總監，憑她的魄力和遠見，劇院才有今天的成就。

1995年愛德華·霍爾受費利莎之邀，為水磨坊執導第一個作品《奧賽羅》。1997年首次排演全男班的《亨利五世》，該班底後來成為莎膽男劇團，自此莎膽男所有演出均由水磨坊負責製作，巡迴及移師倫敦演出。

英國土地調查的最終稅冊上，已記載了巴盧雅有個磨坊，旁邊是用來收納什一稅的漂亮穀倉。這地方數百年來用作穀倉兼漂布場，1960年代初改建成劇院，1967年開始首次專業劇季。

近年，水磨坊已發展成首屈一指的英國地區劇場，許多製作都移師倫敦上演，並巡迴英國及海外超過25個國家，充份發揮每一製作的潛質。

Jill Fraser MBE (15 April 1946 — 10 February 2006) became the Artistic and Executive Director of The Watermill Theatre in 1981. Her strength and vision made the theatre what it is today.

Edward Hall first worked at the Watermill in 1995 when he directed *Othello* at the invitation of Jill Fraser. *Henry V* in 1997 was the first time he worked with an all male company which subsequently became known as Propeller. Since then all Propeller productions have been produced and toured and transferred to London by the Watermill.

The existence of a mill at Bagnor is recorded in the Domesday Book and the building has served as a corn mill and fulling mill for hundreds of years with its beautiful tithe barn alongside. It was converted into a theatre in the early 1960s and the first professional season opened in 1967.

In recent years the Watermill has progressed into the top league of British regional theatres and many shows produced by the company have had their full potential realised by transferring to London, or touring throughout the UK or overseas — to more than 25 countries worldwide.

[www.watermill.org.uk](http://www.watermill.org.uk)

# 莎膽男劇團 Propeller

文：愛德華·霍爾

by Edward Hall

莎膽男劇團是全男班的莎士比亞劇團，對劇本原文謹慎處理，並糅合現代的形體美學。劇團想方設法，將原劇的詩意灌注到演出的形體生命上，並盡量給予演員講故事的控制權。

一如所有劇團應有的樣子，莎膽男也是群策群力，非一人獨攬。真的，在每次演出間的空檔，我都覺得很難向別人描述劇團，因為只有透過作品才體現到我們的特色——而這特色我希望不斷演變。

我們想以我們認為應該的方法——交代清晰、乾脆俐落、舞台調度充份發揮想像——排演莎劇，來重新發掘莎士比亞。我們不想令莎劇「老幼咸宜」，那意味着為求大眾理解而削足適履，莎劇還不需要如此「委曲求存」。我們想繼續把作品盡量帶給不同層面的觀眾，讓我們在藝術創作和做人處世上得以成長。我們渴望有更多機會挖掘莎劇的豐富內涵；如果我們能

Propeller is an all male Shakespeare company which mixes a rigorous approach to the text with a modern physical aesthetic. We look for as many ways as possible to inform the physical life of the production with the poetry of the text, and we give as much control as possible to the actor in the telling of the story.

The company is as all companies should be: defined by the people in it and not owned by an individual. Indeed, I find it hard to describe Propeller when we are in between shows, as I become aware of our identity only when looking at our work, which I hope changes all the time.



堅持不懈，一絲不苟，發揮創意，我相信本劇團，也希望我們的觀眾，會繼續成長。

2006至2007年度，我們與水磨坊及老維劇院聯合製作了兩齣莎翁喜劇：《馴悍記》和《第十二夜》。我們先在水磨坊上演《馴悍記》，後到斯特拉福參加莎翁全集劇季，再到西班牙海羅納的旺季戲劇節，隨即巡迴演出。巡迴期間，我們會排演《第十二夜》，此劇將於2007年夏季回到水磨坊演出。這兩齣莎劇於2007年1月5日至2月17日在倫敦老維劇院一併公演，然後巡迴國內外，包括澳洲柏斯節、紐約布魯克林音樂學院，以及米蘭和德國諾伊斯的格拉斯劇院。我們希望這次兩劇同演，能令兩齣戲讓人一新耳目。

We want to rediscover Shakespeare simply by doing the plays as we believe they should be done: with great clarity, speed and full of as much imagination in the staging as possible. We don't want to make the plays 'accessible', as this implies that they need 'dumbing down' in order to be understood, which they don't. We want to continue to take our work to as many different kinds of audiences as possible, and so to grow as artists and people. We are hungry for more opportunity to explore the richness of Shakespeare's plays and, if we keep doing this with rigour and invention, then I believe the company, and I hope our audiences too, will continue to grow.

In 2006/07, we are bringing together two Shakespearian comedies in a co-production between The Watermill and The Old Vic theatre — *The Taming of the Shrew* and *Twelfth Night*. We begin at The Watermill with *The Shrew*, which then goes to Stratford-upon-Avon as part of their Complete Works Season and to Girona's Festival Temporada Alta, and then on tour. During this, the company will rehearse *Twelfth Night* (which will come to the Watermill in the summer of 2007). The two

productions will be given in repertory at the Old Vic, London, from 5 January to 17 February 2007, after which they will tour nationally and internationally, including to the Perth Festival, the Brooklyn Academy of Music in New York, Teatro Grass in Milan and Neuss, Germany. We hope that staging the two plays together will help to shed fresh light on each.

[www.propeller.org.uk](http://www.propeller.org.uk)



## 卜·巴雷特 Bob Barrett

馬伏里奧 (第十二夜) Malvolio (*Twelfth Night*)  
 巴普提斯塔 (馴悍記) Baptista (*The Taming of the Shrew*)



巴雷特受訓於倫敦市政廳音樂與戲劇學校。

**舞台作品：**《冬天的故事》(莎謨男劇團／英國與國際巡迴演出)；《哈姆雷特》、《旅程終結》及《舞罷》(牛津舞台劇團，獲提名2003年TMA地區劇場大獎之最佳男配角。)其他作品包括：《尼古拉斯·尼克貝》、《勝利》、《紅男綠女》、《舞於盧納沙》、《獵頭主管》、《人鼠之間》、《凡尼亞舅舅》、《城堡》、《恨煞黃昏》、《哈姆雷特》、《聖女貞德》、《喜劇演員》、《大鼻子情聖》、《造謠學校》、《註定絕望》。**電視作品：**《東城故事》、《荒唐阿姨》、《急症室》、《卡薩勒紀事》、《侵略地球》、《神探艾連》、《第十國》、《你最妙》、《高貴茶與同情》、《帳單》、《壞女孩》。**電影作品：**《寫我深情》。

Bob Barrett trained at Guildhall School of Music and Drama.

**Theatre** includes: *The Winter's Tale* (Propeller/ UK and International Tour); *Hamlet*, *Journey's End* and *After the Dance* (Oxford Stage Company — nominated Best Supporting Actor 2003 TMA Regional Theatre Awards). Other theatre includes: *Nicholas Nickleby*, *Victory*, *Guys and Dolls*, *Dancing at Lughnasa*, *Recruiting Officer*, *Of Mice and Men*, *Uncle Vanya*, *The Castle*, *Hated Nightfall*, *Hamlet*, *St Joan*, *Comedians*, *Cyrano de Bergerac*, *The School for Scandal* and *Damned for Despair*.

**TV** includes: *EastEnders*, *Absolutely Fabulous*, *Casualty*, *The Cazalet Chronicles*, *Invasion: Earth*, *Inspector Alleyn Mysteries*; *The 10th Kingdom*, *Wonderful You*, *Rich Tea and Sympathy*, *The Bill*, *Bad Girls*, *Ruth Rendell Mysteries* and *Unsuitable Jobs for Women*.

**Film:** *Shakespeare in Love*.

## 傑生·鮑恩 Jason Baughan

貝爾殊爵士 (第十二夜) Sir Toby Belch (*Twelfth Night*)  
 葛魯米奧／老學究 (馴悍記)  
 Grumio / A Pedant (*The Taming of the Shrew*)



鮑恩受訓於威爾斯音樂與戲劇學院。

**舞台作品：**《冬天的故事》(莎謨男劇團／英國與國際巡迴演出)；《第十二夜》、《暴風雨》、《一報還一報》、《無所事事者》(英國皇家莎士比亞劇團)；《三姐妹》、《報上關來》、《灰蘭記》、《勝者為王》、《羅密歐與茱麗葉》(橘子樹)；《貝里班尼茲》(新域劇院)。其他舞台作品：《血婚》、《費士騰》、《節日祝賀》、《愛真奢侈》、《無事生非》、《望鐘打掛》、《庭院私語》、《鵠》、《神奇故事碗》、《林中愛》。**電視及電影：**《帳單》劇集、《連尼探長》劇集、《醫生》劇集、《救生艇》。

Jason Baughan trained at the Welsh College of Music and Drama.

**Theatre** includes: *The Winter's Tale* (Propeller/ UK and International tour); *Twelfth Night*, *The Tempest*, *Measure for Measure* and *The Woolgatherer* (Royal Shakespeare Company); *The Three Sisters*, *Have You Anything To Declare*, *The Caucasian Chalk Circle*, *Winner Takes All* and *Romeo and Juliet* (Orange Tree); *Peribanez* (Young Vic). Other theatre includes: *Blood Wedding*; *Festen*; *Season's Greetings*; *Love's A Luxury*; *Much Ado About Nothing*; *Clockwatching*; *Whisper Along The Patio*; *The Dove*; *Tales From The Magic Story Bowl*; *Love in a Wood*; *Macbeth* and *A Midsummer Night's Dream*.

**TV and Film** includes: *The Bill*, *The Inspector Lynley Mysteries*, *Doctors* and *Life Boat*.



## 東尼・貝爾 Tony Bell

菲斯特(第十二夜) *Feste (Twelfth Night)*  
特拉尼奧(馴悍記) *Tranio (The Taming of the Shrew)*



**劇場作品：**《冬天的故事》、《仲夏夜之夢》、《玫瑰怒》、《第十二夜》、《錯中錯》及《亨利五世》(莎謨男劇團)；《完美日子》、《聖誕頌歌》及《第十二夜》(貝辛斯托克)；《上下》、《與嬌嬌旅行》、《遠離塵囂》(紐百里)、《破褲子慈善家》、《應許之地》(雪菲德)；其他作品：《蜜蜂》、《日月精忠》、《與韋金遜吃早餐》、《紅魔頭》、《馬克白》、《鬼區》、《玩偶之家》、《神秘案》、《吹牛者》、《林中天使》、《戴力與慶祝》、《盲人與跛子》、《階級敵人》。**電視作品：**《東城故事》、《荷比城》、《尋魔之路》、《醫生》、《審判與報應》、《帳單》、《山區診所》、《加冕街》。**電台作品：**《意國風情》、《乾草堆上的愛情》、《白孔雀》。**寫作：**《卡迪斯急口曲》、《看更音樂會》。

另於ALRA、國家青年劇院及環球劇院擔任導演。

**Theatre** includes: *Winter's Tale, A Midsummer Night's Dream, Rose Rage, Twelfth Night, Comedy of Errors and Henry V* (Propeller); *Perfect Days, A Christmas Carol and Twelfth Night* (Basingstoke); *Up 'n' Under, Travels with my Aunt and Far from the Madding Crowd* (Newbury); *Ragged Trousered Philanthropists and The Promised Land* (Sheffield). Other theatre includes: *The Bee, A Man for all Seasons, Breakfast with Jonny Wilkinson, Red Demon, Macbeth, Ghostward, The Dolls House, The Mysteries, Bouncers, Angels Among the Trees, Derek and Celebration, The Blind Man and the Cripple and Class Enemy*.

**TV** includes: *EastEnders, Holby City, Trail of Guilt, Doctors, Trial and Retribution, The Bill, Peak Practice* and *Coronation Street*.

**Radio** includes: *Tales from Italy, Love Among the Haystacks and White Peacock*.

**Writing** includes: *Cades Rap* (Rose Rage), *Caretakers Concert* (Scarborough). Tony Bell also directs at ALRA, National Youth Theatre and the Globe.

## 杜格爾·布魯斯-洛克特 Dugald Bruce-Lockhart

奧莉維雅(第十二夜) *Olivia (Twelfth Night)*  
基斯杜化·斯賴／彼特魯喬(馴悍記)  
Christopher Sly / Petruchio (*The Taming of the Shrew*)



布魯斯-洛克特受訓於皇家戲劇藝術學院。

**舞台作品：**《冬天的故事》、《玫瑰怒》、《亨利五世》和《錯中錯》(莎謨男劇團)；《危險關係》、《浮士德》、《朱門巧婦》、《第十二夜》、《仲夏夜之夢》(水磨坊、倫敦西區、紐約)；《王子的戲劇》(國家劇院)；《讀者》、《亨利六世第三集》(皇家莎士比亞劇團／英國與國際巡迴演出)。**電視作品：**《霍利之戰》、《信任》、《殺機四伏》、《溪邊》、《岩石臉》、《帳單》、《惡魔校長》、《韋奇夫》、《臭蟲II》、《星級酒店》。**電影作品：**《哈特之戰》、《逃兵》、《活着踢》、《陷入》。

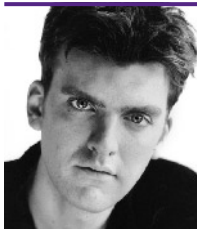
Dugald Bruce-Lockhart trained at the Royal Academy of Dramatic Art.

**Theatre** includes: *The Winter's Tale, Rose Rage, Henry V and Comedy of Errors* (Propeller); *Dangerous Liaisons, Faust, Cat On A Hot Tin Roof, Twelfth Night, A Midsummer Night's Dream* (Watermill, West End and New York); *The Prince's Play* (National Theatre); *Reader and Henry VI, Part III* (Royal Shakespeare Company/ UK and International Tour).

**TV** includes: *Foyle's War, Trust, Midsomer Murders, Brookside, Rockface, The Bill, The Demon Headmaster, Wycliffe, Bugs II and Hotel Babylon*.

**Film** includes: *Hart's War, Deserter, Alive and Kicking and Plunge*.

## 阿拉斯代·克雷格 Alasdair Craig



安東尼奧 (第十二夜) Antonio (*Twelfth Night*)  
比昂德洛 (馴悍記) Biondello (*The Taming of the Shrew*)

克雷格受訓於韋伯·杜格拉斯學院。

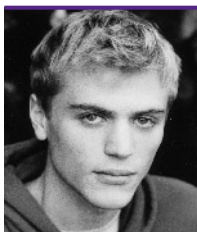
**舞台作品：**《黑喜劇》(科羅拉多世界戲劇節)；《冬天的故事》(水磨坊／英國與國際巡迴)、《仲夏夜之夢》(倫敦西區、紐約)、《聲音》(牛津劇院)。其他作品：《杜巴之瘋狂》、《武器檢察員》、《敵手》、《光與暗》、《批判》、《惹人注目》。**電影及電視作品：**《P.O.V.》、《難馴的心》、《做夢意志》、《壞梨之日》、《大膽零》。

Alasdair Craig trained at the Webber Douglas Academy.

**Theatre** includes: *Black Comedy* (Colorado Festival of World Theatre); *The Winter's Tale* (Watermill Theatre/ UK and International Tour); *A Midsummer Night's Dream* (West End and New York); and *Voices* (Oxford Playhouse). Other theatre includes: *The Madness Of George Dubya*, *A Weapon Inspector Calls*, *The Rivals*, *Of Bright and Dark*, *The Critique* and *Getting Attention*.

**Film and TV** includes: *P.O.V.*, *Lawless Heart*, *Dreaming Will*, *Bad Pear Day* and *Big Fat Zero*.

## 祖·弗林 Joe Flynn



西巴斯辛 (第十二夜) Sebastian (*Twelfth Night*)  
寇提斯 (馴悍記) Curtis (*The Taming of the Shrew*)

弗林受訓於韋伯·杜格拉斯學院，演過《李察三世》、《頭版》、《櫻桃園》。其他舞台作品：《創造》、《暴風雨》。**電視及電影作品：**《郊外謀殺案》、《荷比城》和《牛仔褲》。

其音樂生涯始於溫徹斯特學院唱男童高音，此後於多個交響樂團及合唱團演唱。

弗林現從事寫作，與自己的樂隊一起表演，又為其他幾個音樂活動演奏各種樂器。

Joe Flynn trained at the Webber Douglas Academy where his roles included *Richard III*, *Hildy* in *The Front Page* and *Firs* in *The Cherry Orchard*. Other theatre includes *Creation* and *The Tempest*.

**TV and Film:** *Murder In Suburbia*, *Holby City* and *Jeans*.

Joe Flynn began his musical career as a Quirister in Winchester and has since played and sung with a number of orchestras and choirs.

He now enjoys writing and performing with his own band, and playing a variety of instruments for several other musical projects.

## 湯姆·麥當勞 Tom McDonald

後備／群眾 (第十二夜、馴悍記)

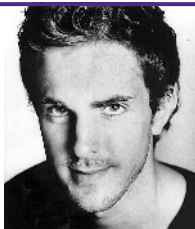
Understudy/ Ensemble (*Twelfth Night* and *The Taming of the Shrew*)

麥當勞剛完成倫敦音樂與戲劇藝術學院的三年訓練課程，獲斯奈普獎學金。

**舞台作品：**《楸樹》(橘子樹)、《鍾斯皇帝》(城門劇場)及在503劇場和老維劇院辦過多場劇本圍讀。在校時演出過《三姐妹》、《憂鬱病患》、《牡鹿與母雞》、《人民廟》、《搶眼設計》、《仲夏夜之夢》。

Tom McDonald recently completed three years training at the London Academy of Music and Dramatic Art (LAMDA) where he was awarded the Snipe Bursary by Timothy West and Prunella Scales.

**Theatre** includes: *The Linden Tree* (Orange Tree), *The Emperor Jones* (Gate Theatre) and various readings for Theatre 503 and the Old Vic. LAMDA credits include: *The Three Sisters*, *The Hypochondriac*, *Stags and Hens*, *The People's Temple*, *The Bright & Bold Design* and *A Midsummer Night's Dream*.



## 基斯·邁爾斯 Chris Myles

瑪麗亞 (第十二夜) Maria (*Twelfth Night*)

葛萊米奧／文森修 (馴悍記)

Gremio / Vicentio (*The Taming of the Shrew*)

邁爾斯受訓於中央演講及戲劇學校。

**舞台作品：**《冬天的故事》、《仲夏夜之夢》、《玫瑰怒》、《第十二夜》、《錯中錯》和《亨利五世》(莎膽男劇團)；在倫敦演出《馬里奧路絲》、《咖啡》、《鯨魚墓誌銘》、《狼謠曲》、《第十人》；《尼維爾島》和《陶德先生冒險記》(水磨坊)；《魔鬼門徒》、《蘋果車》、《土皇帝》、《蕭陷入困境》、《華倫太太的職業》、《籠中人》、《冷漠農莊》(米高·費蘭德製作)；《不足掛齒》、《哈姆雷特》、《浮士德博士》、《羅密歐與茱麗葉》、《威尼斯商人》、《君臣人子小命嗚呼》。**電視作品：**《手牽手》、《15到1》、《倒數》。**電影作品：**《維果》、《吻吻肥肥》、《雞尾酒國家》、《得分》、《小祖兒糟旅程》、《新加坡妙女郎》。

邁爾斯是倫敦東部海克尼的地方議員。

Chris Myles trained at the Central School of Speech and Drama.

**Theatre** includes: *The Winter's Tale*, *A Midsummer Night's Dream*, *Rose Rage*, *Twelfth Night*, *Comedy of Errors* and *Henry V* (Propeller); *Marieluse*, *Coffee*, *Epitaph for the Whales*, *Ballad of Wolves* and *The Tenth Man* (in London); *Neville's Island* and *The Adventures of Mr Toad* (Watermill); *The Devil's Disciple*, *The Applecart*, *Cock of the Walk*, *Shaw Cornered*, *Mrs. Warren's Profession*, *People in Cages*, *Cold Comfort Farm* (Michael Friend Productions); *Insignificance*, *Hamlet*, *Dr Faustus*, *Romeo and Juliet*, *The Merchant of Venice* and *Rosencrantz and Guildenstern are Dead* (Wildcard).

**TV** includes: *Hands Together*, *15 to 1* and *Countdown*.

**Film** includes: *Vigo*, *Lip up Fatty*, *Cocktail Nation*, *The Score*, *Little Joe's Bad Trip* and *My Lovely Singapore Lady*.

Chris Myles is a local councillor in Hackney, East London.



## 西蒙·斯卡迪飛 Simon Scardifield



艾古切爵士 (第十二夜) Sir Andrew Agucheek (*Twelfth Night*)  
凱瑟麗娜 (馴悍記) Katherine (*The Taming of the Shrew*)

斯卡迪飛於劍橋大學攻讀現代語言，後受訓於倫敦市政廳音樂及戲劇學校。

**舞台作品：**《玫瑰怨》、《仲夏夜之夢》和《冬天的故事》(莎膽男劇團)；《晚安所有孩子》和《第十二夜》(皇家莎士比亞劇團)；《馬菲女公爵》(新域劇院)、《失樂園》(布里斯托老維劇院)。其他作品：《羅密歐與茱麗葉》、《探長來訪》、《櫻桃園》、《印度之旅》、《春醒來了》。**電影及電視作品：**《壞消息》、《高跟鞋與低莊友》。**電台作品：**《紅花小飛俠》、《忠心王子》、《水之重量》、《馬賽三部曲》。

2004年斯卡迪飛在愛丁堡藝穗節執導《留鬚女士》，也為皇家法院、國家劇院、唐瑪倉庫劇院、艾美達及新域劇院翻譯劇本。

Simon Scardifield studied Modern Languages at Cambridge University, and then trained at the Guildhall.

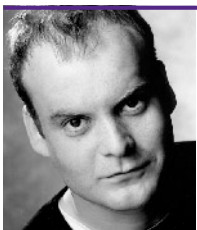
**Theatre** includes: *Rose Rage*, *A Midsummer Night's Dream* and *The Winter's Tale* (Propeller); *Goodnight Children Everywhere* and *Twelfth Night* (Royal Shakespeare Company); *The Duchess of Malfi* (New Vic) and *Paradise Lost* (Bristol Old Vic). Other theatre includes: *Romeo and Juliet*, *An Inspector Calls*, *The Cherry Orchard*, *A Passage to India* and *Spring Awakening*.

**Film and TV** includes: *Broken News* and *High Heels and Low Lives*.

**Radio** includes: *Peter Pan in Scarlet*, *The Constant Prince*, *The Pyramid*, *The Weight of Water* and *The Marseilles Trilogy*.

In 2004 Simon Scardifield directed *The Bearded Ladies* on the Edinburgh Fringe. He also translates for the Royal Court, the National Theatre, the Donmar Warehouse, the Almeida and the Young Vic.

## 傑克·塔爾頓 Jack Tarlton



奧西諾 (第十二夜) Orsino (*Twelfth Night*)  
霍坦西奧 (馴悍記) Hortensio (*The Taming of the Shrew*)

塔爾頓受訓於倫敦音樂與戲劇藝術學院。

**舞台作品：**《屈身求愛》(曼徹斯特皇家交易劇場)；《科林少年》及《一生一次》(國家劇院)；《特洛伊羅斯與克瑞西達》和《鄉中一月》(皇家莎士比亞劇團)；《那男子》(橘子樹)；《入夜前》(新域劇院)；《野獸與美女》(布里斯托老維劇院)；《格林道》、《羅密歐與茱麗葉》、《新兵豪伊》、《探長來訪》。**電視作品：**《黃金時段》、《一模一樣》、《異世奇人》、《莫扎特的天才》、《尖端旋轉》、《心與骨》、《生命支柱》、《天使之翼》。**電影作品：**《不留傷疤》。**電台作品：**《茶室偵探》。

Jack Tarlton trained at the London Academy of Music and Dramatic Art.

**Theatre** includes: *She Stoops To Conquer* (Manchester Royal Exchange); *Coram Boy* and *Once in a Lifetime* (The National Theatre); *Troilus and Cressida* and *A Month in the Country* (Royal Shakespeare Company); *The Man Who* (Orange Tree); *Afore Night Come* (Young Vic); *Beasts and Beauties* (Bristol Old Vic); *Gagarin Way*, *Romeo and Juliet*, *Howie the Rookie* and *An Inspector Calls*.

**TV** includes: *The Golden Hour*, *Dead Ringers*, *Doctor Who*, *The Genius of Mozart*, *Swivel on the Tip*, *Hearts and Bones*, *Life Support* and *Wings of Angels*.

**Film:** *The Unscarred*.

**Radio:** *The Teahouse Detective*.



## 杜明尼·泰伊 Dominic Tighe

船長 (第十二夜) *Captain of a ship (Twelfth Night)*  
裁縫／寡婦 (馴悍記)  
*The Tailor / The Widow (The Taming of the Shrew)*



泰伊於2005年於中央演講及戲劇學校畢業。

**舞台作品：**《法維沙姆之阿登》、《戀戀山城》和由阿倫·艾克伯恩執導的《奧雲》。  
**電影及電視作品：**《捐贈者》、《星級酒店》、《足球員太太團》。**電台作品：**《小貓與寡婦雞尾酒》。

泰伊是國家青年音樂劇場成員，演出過《奧克拉荷馬》、《夢想》及《風聲颼颼》。

Dominic Tighe graduated from Central School of Speech and Drama in 2005.

**Theatre** includes: *Arden of Faversham*, *Jean de Florette* and *Orvin* directed by Alan Ayckbourn.

**Film and TV** includes: *The Donor*, *Hotel Babylon* and *Footballers' Wives*.

**Radio:** *Kit and the Widow's Cocktails*.

Tighe was a member of the National Youth Music Theatre performing Curley in *Oklahoma!*, *The Dreaming* and *Whistle Down the Wind*.

## 莊·特倫查德 Jon Trenchard

古里奧／神父 (第十二夜) *Curio/ A Priest (Twelfth Night)*  
庇恩卡 (馴悍記) *Bianca (The Taming of the Shrew)*



特倫查德受訓於倫敦演藝學院。

**舞台作品：**《麥克與馬寶》、《莫爾十三又四分三歲的秘密日記》(貝爾法斯特藝術節)；《小飛俠》(牛津劇院)；《艦隊街惡死理髮師》、《里安納度的最後晚餐》、《輪舞》、《李爾王》、《抱緊》、《六十年代之夜》、《中間的房子》及本雅明·布里頓的歌劇《仲夏夜之夢》。**電影作品：**《達文西密碼》

特倫查德自學生時代即演奏長笛、短笛和鋼琴。曾在牛津聖約翰書院的合唱團學習，後加入彼得博羅夫大教堂唱詩班，現於肯辛頓的卡梅麗塔教會專業演唱。

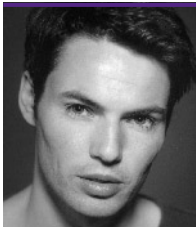
Jon Trenchard trained at the London Academy of Performing Arts.

**Theatre** includes: *Mack & Mabel*, the title role in *The Secret Diary of Adrian Mole, Aged 13 3/4* (Belfast Festival); *Peter Pan* (Oxford Playhouse); *Todd! The Demon Barber of Fleet Street*, *Leonardo's Last Supper*, *La Ronde*, *Lear*, *Hold Tight*, *It's 60s Night!*, *The 'ouses in Between* and Puck in Benjamin Britten's opera *A Midsummer Night's Dream*.

**Film:** *The Da Vinci Code*.

Trenchard has played flute, piccolo and piano since his schooldays. He was a choral scholar at St John's College, Oxford, then a Lay Clerk at Peterborough Cathedral and now sings professionally at the Carmelite Church in Kensington.

## 譚・威廉斯 Tam Williams



薇奧拉 (第十二夜) *Viola (Twelfth Night)*

盧森修 (馴悍記) *Lucentio (The Taming of the Shrew)*

威廉斯受訓於吉爾福德演技學校。

**舞台作品：**《冬天的故事》(莎膽男劇團)；《亨利六世皇位爭奪戰》和《公園》(皇家莎士比亞劇團)；《追鳥》及《馬克白》(倫敦西區)；《無事生非》、《仲夏夜之夢》(麗晶公園露天劇場)；《媒人》、《繩》、《午夜鐘聲》、《記着這個》、《賭徒》、《無淚法文》、《暗角》、《時光與康威斯》。**電影及電視作品：**《逆流》、《壕溝》、《愛的時刻》、《忘不了》、《戰詩》、《馬田·朱索維》、《殺人網》、《急症室》、《沉默的證人》、《時光音樂之舞》、《冷至下雪》、《連帽夾克》、《獵星者2300》、《心跳》、《迷迭香與百里香》、《醫生》。

Tam Williams trained at Guildford School of Acting.

**Theatre** includes: Perdita and Mamillius in *The Winter's Tale* (Propeller); *Henry VI The Battle for The Throne* and *The Park* (Royal Shakespeare Company); *Birdy* and *Macbeth* (West End); *Much Ado About Nothing* and *A Midsummer Night's Dream* (Regent's Park Open Air); *The Matchmaker*, *Rope*, *Chimes at Midnight*, *Remember This*, *Gamblers*, *French Without Tears*, *Dark Corners* and *Time & The Conways*.

**Film and TV** includes: *Backwaters*, *The Trench*, *A Time To Love*, *Unforgettable*, *War Poem*, *Martin Chuzzlewit*, *Killer Net*, *Casualty*, *Silent Witness*, *Dance to the Music of Time*, *Cold Enough for Snow*, *Anorak*, *Starhunter 2300*, *Heartbeat*, *Rosemary and Thyme* and *Doctors*.

## 愛德華·霍爾 Edward Hall



導演 Director

**舞台作品：**《一生一次》(國家劇院)，《慾望號街車》(紐約，旋轉木馬劇場)、《冬天的故事》(水磨坊及世界巡迴)、《講壇路上的怪事》(國家劇院 — 獲提名奧利華大獎之傑出音樂製作)、《卡里高》(約克公爵劇院)、《艾蒙德》(國家劇院)、《仲夏夜之夢》(喜劇劇場，水磨坊及英國巡迴，獲TMA獎之最佳巡迴演出)、《世界樞紐》(吉爾福德)、《馬克白》(艾百利劇院)、《玫瑰怒》(與羅傑·華倫一起改編《亨利六世》三集而成；草市劇院、水磨坊、英國／國際巡迴、芝加哥莎士比亞劇團、紐約公爵劇院；獲提名奧利華大獎之最佳導演，獲TMA獎之最佳巡迴演出)、《忠貞妻子》(阿波羅)、《拼合》(奇切斯特)、《凱撒大帝》(英國皇家莎士比亞劇團)、《坦塔魯斯》(丹華中心及英國巡迴)、《亨利五世》(英國皇家莎士比亞劇團—獲南岸演出獎)、《第十二夜》(水磨坊，獲TMA/巴克利劇院最佳導演獎)、《聖潔之心》(皇廷樓上劇院)、《維羅納二紳士》(英國皇家莎士比亞劇團)、《錯中錯》及《亨利五世》(水磨坊、倫敦庭園劇院、英國皇家莎士比亞劇團、斯特拉福及國際巡迴)、《良夜如斯》(伊馮娜·阿諾巡迴演出)、《奧賽羅》(水磨坊及東京環球劇院)、《李察三世》(東京環球劇院)、《該隱》(奇切斯特米納瓦劇院)。

2003年在倫敦喜劇劇場上演的《仲夏夜之夢》，隨後去了紐約布魯克林音樂學院演出，霍爾與該製作均獲提名戲劇部大獎。同年為芝加哥莎士比亞劇團執導的《玫瑰怒》，翌年移師紐約公爵劇院上演，獲四項傑夫獎，包括最佳編劇、最佳導演和最佳全體演員。他近期與莎膽男劇團製作的《冬天的故事》巡迴世界演出，到過都柏林、馬德里、海羅納、紐約、三藩市、華盛頓和中國。

**電視作品：**《審判與報應》、《瑪普女探案之睡中謀殺》、《鋒刃：沙法利爭鬥》、《李察三世》。

**電台作品：**《親愛的流放》、《伊芙蓮》和《被流放》。

未來作品包括：由馬克·雷文希改編，於巴比肯中心上演的《迪克·韋廷頓》、毛姆寫的《答謝服務》將於2007年3月在水磨坊劇院首演。

**Theatre includes:** *Once In A Lifetime* (National Theatre), *A Streetcar Named Desire* (Roundabout Theatre, New York), *The Winter's Tale* (Watermill Theatre & World Tour), *A Funny Thing Happened On The Way To The Forum* (National Theatre — Olivier Award Nomination for Outstanding Musical Production), *Calico* (Duke of York's), *Edmond* (National Theatre), *A Midsummer Night's Dream* (Comedy Theatre; Watermill Theatre; UK Tour — TMA Award for Best Touring Production), *The Hinge of the World* (Guildford), *Macbeth* (Albery Theatre), *Rose Rage* adapted with Roger Warren from *Henry VI Parts I, II and III* (Haymarket Theatre; Watermill Theatre; UK/International Tour and Chicago Shakespeare Theatre; Duke's Theatre, New York — Olivier Award Nomination for Best Director and TMA Award for Best Touring Production), *The Constant Wife* (Apollo), *Putting It Together* (Chichester), *Julius Caesar* (RSC), *Tantalus* (Denver Centre and UK Tour), *Henry V* (RSC — The South Bank Show Award for Theatre for *The Histories*), *Twelfth Night* (Watermill Theatre — Winner of the TMA/Barclays Theatre Best Director Award), *Sacred Heart* (Royal Court Theatre Upstairs), *Celaine* (Hampstead Theatre), *The Two Gentleman of Verona* (RSC), *The Comedy of Errors* and *Henry V* (Watermill Theatre; Pleasance Theatre London; RSC — The Other Place, Stratford and International Tour), *That Good Night* (Yvonne Arnaud Tour), *Othello* (Watermill Theatre and the Tokyo Globe), *Richard III* (Tokyo Globe), and *Cain* (Minerva Studio, Chichester).

His production of *A Midsummer Night's Dream* which played the Comedy Theatre, London, in 2003, went on to play at the Brooklyn Academy of Music

in New York, where both he and the production were nominated for Drama Desk Awards.

His production of *Rose Rage*, which he directed for the Chicago Shakespeare Theatre in 2003, transferred to the Duke's Theatre in New York in September 2004, where it won four Jeff Awards including Best Play, Best Director and Best Ensemble Cast.

His recent production of *The Winter's Tale* with his Propeller company toured the world visiting Dublin, Madrid, Girona, New York, San Francisco, Washington and China.

**TV** includes: *Trial and Retribution*, *Miss Marple — Sleeping Murder*, *Cutting Edge: Safari Strife* and *Richard III*.

**Radio** includes: *Dear Exile*, *Eveline* and *Into Exile*.

Future work includes: *Dick Whittington* adapted by Mark Ravenhill at the Barbican, and *For Services Rendered* by W Somerset Maugham opening in March 2007 at the Watermill Theatre.

## 米高·帕維卡 Michael Pavelka

製作設計 Production Designer

帕維卡受訓於溫布頓藝術學校，此後回校執教表演設計課程。已設計超過150個製作，大多為新劇或新創音樂劇。

**舞台作品：**《仲夏夜之夢》、《亨利五世》、《冬天的故事》、《玫瑰怒》(芝加哥傑夫獎之最佳服裝設計提名)、《冬天的故事》(莎膽男劇團)；《奧德賽》、《維羅納二紳士》、《亨利五世》、《凱撒大帝》(英國皇家莎士比亞劇團)；《艾德蒙》(國家劇院)；《釣魚之旅》、《假期》(老維劇院)；《加侖略傳》(曼徹斯特晚報戲劇獎之最佳設計)、《仲夏夜之夢》(獲MEN獎之最佳製作)、《阿圖路·烏之興起》、《灰蘭記》、《美國天使》和《孤雛淚》(曼徹斯特圖書館劇院)；《忠貞妻子》、《另一人如何愛》、《他人的金錢》、《里安納度》、《夜之藍調》《馬克白》、《義海雄風》(倫敦西區)。

帕維卡曾參與製作在蒙古烏蘭巴托的年輕人莎士比亞戲劇節，並在南非坎帕拉為《沙膽大娘》之首次非洲語演出擔任設計。

Michael Pavelka trained at Wimbledon School of Art, where he has since returned to lead the Design for Performance course. He has designed some 150 productions, most of which have been new plays or new musicals.

**Theatre** credits include: *A Midsummer Night's Dream*, *Henry V*, *The Winter's Tale*, *Rose Rage* (Best Costume Design nomination at Chicago's Jeff Awards) and *The Winter's Tale* (Propeller); *The Odyssey*, *Two Gentlemen of Verona*, *Henry V* and *Julius Caesar* (Royal Shakespeare Company); *Edmond* (The National Theatre); *The Fishing Trip and Holiday* (Old Vic); *The Life of Galileo* (Best Design Manchester Evening News Theatre Awards), *A Midsummer Night's Dream* (winner Best Production MEN Awards), *The Resistible Rise of Arturo Ui*, *The Caucasian Chalk Circle*, *Angels in America* and *Oliver Twist* (Library Theatre Manchester); *The Constant Wife*, *How the Other Loves*, *Other People's Money*, *Leonardo*, *Blues in the Night*, *Macbeth* and *A Few Good Men* (West End).

Pavelka co-produced a Young People's Shakespeare Festival in Ulaanbaatar, Mongolia, and designed the first African language production of *Mother Courage and Her Children* in Kampala, South Africa.





## 馬克·豪蘭 Mark Howland

燈光設計 Lighting Designer

豪蘭就讀牛津大學時並沒想過從事舞台工作，但偶然跑入牛津劇院，為許多學生演出打燈之後，於皇家戲劇藝術學院攻讀舞台燈光。這是他為莎謨男劇團和水磨坊劇院完成的第二個製作，之前是替《冬天的故事》巡迴演出重新打燈。其他燈光設計有《讓愛去死》、《傑夫·庫恩斯》、《問題孩子》、《重擊》及《現代戲劇》。曾為英國巡迴歌劇團、ATC和歌劇21的巡迴演出打燈，也當過許多製作的助理燈光設計和製作電工。

Theatre work was far from Mark Howland's mind when he embarked on a degree at Oxford University. However, after stumbling across the Oxford Playhouse and having lit many student productions, he went on to study Stage Lighting at Royal Academy of Dramatic Art. This is Howland's second production with Propeller and the Watermill, following on from the touring re-light of *The Winter's Tale*. His other lighting designs include *To Hell with Love*; *Jeff Koons*; *Problem Child*; *Bash* and *Latterday Plays*. He has also toured and re-lit shows for English Touring Opera, ATC and Opera 21 and worked as Assistant Lighting Designer and Production Electrician on numerous projects.

## 賓·奧默洛 Ben Ormerod

燈光設計 Lighting Designer

奧默洛的近作有：《鬼》(布里斯托老維劇院)；《敵手》(英國巡迴)；《瞧他們怎樣跑》(英國巡迴／倫敦西區)；馬克·雷文希的《迪克·韋廷頓》(巴比肯中心)；《理想丈夫》(克盧伊德劇院)；《老國》(英國巡迴劇團／特拉法加排練室)及《茶花女》(英國國家歌劇院)。其他作品有《仲夏夜之夢》、《玫瑰怒》和《冬天的故事》(水磨坊劇院)；《西班牙黃金時代》、《貿易》、《凱撒大帝》、《亨利五世》、《維羅納二紳士》、《復仇者悲劇》(英國皇家莎士比亞劇團)、《回憶逝水》、《凡尼亞舅舅》、《無政府主義者的意外身亡》、《彎曲》、《桌上》、《冬天的故事》及《科蓮·鮑恩》(國家劇院)；《馬克白》及《忠貞妻子》(倫敦西區)；《美王后》(百老匯、悉尼、多倫多、倫敦西區)；《守靈》(都柏林艾比劇場／愛丁堡戲劇節)。

**歌劇作品：**《咩咩黑羊》、《遊吟詩人》、《女人心》及《教皇的加冕》。

**舞蹈作品：**《舢板鉤》、《旅程》、《看透藍色》、《精華》；《慾望號街車》和《上帝豐盛》。**執導作品：**《迪米圖斯》、《馬克白》、《十誡四故事》。

Ben Ormerod's current designs include: *Ghosts* (Bristol Old Vic); *The Rivals* (UK tour); *See How They Run* (UK tour/West End); Mark Ravenhill's *Dick Whittington* (Barbican); *An Ideal Husband* (Theatre Clwyd); *The Old Country* (English Touring Theatre/ Trafalgar Studios) and *La Traviata* (English National Opera). Other credits include: *A Midsummer Night's Dream*, *Rose Rage* and *The Winter's Tale* (Watermill Theatre); *The Spanish Golden Age*, *Trade*, *Julius Caesar*, *Henry V*, *Two Gentlemen of Verona* and *The Revenger's Tragedy* (Royal Shakespeare Company); *Remembrance of Things Past*, *Uncle Vanya*, *Accidental Death of an Anarchist*, *Bent*, *At Our Table*, *The Winter's Tale* and *The Colleen Bawn* (The National Theatre); *Macbeth* and *The Constant Wife* (West End); *The Beauty Queen of Leenane* (Broadway, Sydney, Toronto, West End); and *The Wake* (Abbey Theatre, Dublin/ Edinburgh Festival).

**Opera** includes: *Baa Baa Black Sheep*; *Il Travatore*; *Così fan tutte* and *The Coronation of Poppea*.

**Dance** includes: *Tender Hooks*; *The Journey*; *See Blue Through*; *Essence*; *A Streetcar Named Desire* and *God's Plenty*.

**Directorial** credits include: *Dimetos* and *Macbeth* and *Four Tales from the Decalogue*.

## 羅傑·華倫 Roger Warren

劇本改編 Text Editor

華倫出版了多部著作，其中有關於《仲夏夜之夢》及晚期莎劇的表演情況，還替牛津莎士比亞系列出版了《第十二夜》、《辛伯林》、《亨利六世第二集》及《佩里克利斯》。在舞台上經常與彼得·霍爾合作，在國家劇院、斯特拉福劇院、肯辛頓新玫瑰劇院上演劇目，又替他位於洛杉磯的美國莎士比亞劇團工作。他們的合作作品包括2001年在斯特拉福上演的《凱撒大帝》，在水磨坊上演的《仲夏夜之夢》和改編全套《亨利六世》的兩齣本《玫瑰怒》，後四出巡迴並於倫敦西區演出。

Roger Warren's numerous publications include books about *A Midsummer Night's Dream* and *Staging Shakespeare's Late Plays* in performance, and editions of *Twelfth Night*, *Cymbeline*, *Henry VI Part Two* and *Pericles* for the Oxford Shakespeare series. His theatre work includes extensive collaboration with Peter Hall at the National Theatre, at Stratford-upon-Avon, at the new Rose theatre in Kingston-upon-Thames, and for his American Shakespeare Company in Los Angeles. His collaborations with Edward Hall include *Julius Caesar* at Stratford in 2001, and both *A Midsummer Night's Dream* and a two-play adaptation of the *Henry VI* cycle, *Rose Rage*, at the Watermill, on tour and in the West End.

## 湯姆·戴利 Tom Daley

副導演 Associate Director

戴利**導演作品**有：《隱形山》（國家劇院）、《夜之校》（英國皇家莎士比亞藝穗劇團）、《灰女孩》（皇家戲劇藝術學院）、《卡薩諾瓦》、《A與R》（鍍金汽球劇團／拉奇默劇場）、《死人必好》（聖安德列巷劇場）、《莫祖》（愛丁堡藝穗節）。

擔任過**助導**的劇團有：市民劇團、奇切斯特節日劇場和英國皇家莎士比亞劇團（2003-2004年度）。

戴利曾獲2005年學監助理獎學金，是皇家國家劇院排練室的附屬導演。2007年4月將於水磨坊劇院執導《小聲音的興衰》。

**Directing** credits include: *Invisible Mountains* (The National Theatre), *The School of Night* (Royal Shakespeare Company Fringe), *The Ash Girl* (Royal Academy of Dramatic Art), *Casanova* and *A&R* (Gilded Balloon/Latchmere Theatre), *A Good One is a Dead One* (St Andrew's Lane Theatre), and *Mojo* (Edinburgh Fringe).

**Assistant Director** for Citizens Theatre, Chichester Festival Theatre and Royal Shakespeare Company (2003-2004).

Tom Daley was the recipient of the 2005 Bulldog Bursary, Director-on-Attachment, Royal National Theatre Studio.

In April 2007, Daley will direct *The Rise and Fall of Little Voice* at the Watermill Theatre.

場刊中譯：昌明