

National
Theatre
of Great Britain
英國國家劇團

36th



香港藝術節
Hong Kong
Arts Festival
14.2-16.3.2008

chatroom 聊天室 citizenship+ 國民身份



謝謝 With thanks to



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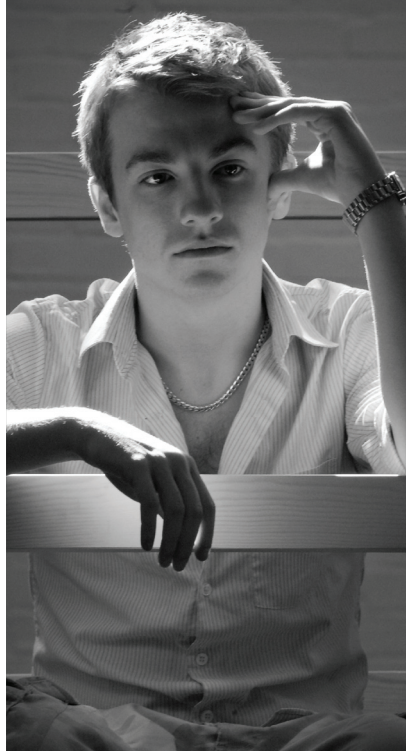


聊天室+國民身份

Chatroom + Citizenship

恩達·沃爾什及馬克·雷文希爾新劇作
導演 安娜·馬克敏

New plays by Enda Walsh and Mark Ravenhill
Directed by Anna Mackmin



13 - 16.2.2008

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

演出長約2小時，包括一節15分鐘中場休息

*Running time: approximately 2 hours with a
15 minute interval*

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- 8 創作及演出 **Credits**
 - 11 節目及演員 **Programme and Cast**
 - 故事簡介 **Synopsis**
 - 13 《聊天室》 *Chatroom*
 - 16 《國民身份》 *Citizenship*
 - 19 劇團介紹 **Theatre Profile**
 - 20 編劇對談 **Writers' Talk**
 - 簡歷 **Biographies**
 - 33 恩達·沃爾什 Enda Walsh
 - 馬克·雷文希爾 Mark Ravenhill
 - 34 演員 **Cast**
 - 38 製作人員 **Production Team**
-

為了讓大家對這次演出留下美好的印象，請切記在節目開始前關掉手錶、無線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.

除特別註明，所有照片

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聊天室 *Chatroom*

編劇 恩達·沃爾什

導演 安娜·馬克敏

Written by Enda Walsh

Directed by Anna Mackmin



國民身份 *Citizenship*

編劇 馬克·雷文希爾

導演 安娜·馬克敏

Written by Mark Ravenhill

Directed by Anna Mackmin



製作人員 Production Team

舞台設計 喬納森．方申姆
 燈光設計 馬克．漢德森
 音響設計 基斯杜化．舒特
 《聊天室》錄像總監 班．泰萊
 副燈光設計 卡翠娜．蕭華
 副音響設計 米克．溫舒普
 音樂 柏迪．根寧
 作曲
 保羅．希格斯（鍵琴）
 馬修．奧爾德（結他）
 監製 柏德雷．古錫克
 製作經理 占士．曼雷
 巡演經理 瑪姬．杜莉
 執行舞台監督 茱莉亞．維克咸
 助理舞台監督 丹．李德
 舞台監督 德斯．鮑維
 舞台技師 馬克．阿當斯
 製作電工 保羅．諾特
 服裝主管 祖．庫恩
 巡演統籌 貝拉．洛迪格斯

Designer Jonathan Fensom
 Lighting Designer Mark Henderson
 Sound Designer Christopher Shutt
 Chatroom Video Director Ben Taylor
 Associate Lighting Designer Catriona Silver
 Associate Sound Designer Mike Winship
 Music Paddy Cunneen
 Musicians
 Paul Higgs (keyboards)
 Matthew Ord (guitar)
 Producer Pádraig Cusack
 Production Manager James Manley
 Tour Company Manager Maggie Tully
 Deputy Stage Manager Julia Wickham
 Assistant Stage Manager Dan Read
 Stage Supervisor Des Powell
 Stage Technician Mark Adams
 Production Electrician Paul Knott
 Wardrobe Supervisor Jo Kuhn
 Planning and Touring Coordinator Bella Rodrigues

本製作於2006年3月15日假科特斯洛劇院首演，為英國國家劇團2005年延伸戲劇計劃的一部份。
 英國國家劇團工作坊負責製作服裝、道具及傢具、佈景製作、佈景燈光、佈景繪畫及髮飾。

英國國家劇團謹向美國夥伴波比．保耶特及奧斯他製作公司的支持致意。

本製作獲多寶基金贊助。

This production was first seen in the Cottesloe Theatre on 15 March 2006.

The plays' premieres were part of NT Connections 2005.

The National's workshops are responsible for armoury, costume, props & furniture, scenic construction, scenic lighting, scenic painting and wigs.

The National Theatre would like to acknowledge the support of US partners Bob Boyett and Ostar Productions.

The production is supported by The Dorset Foundation.

加料節目 Festival Plus

演後藝人談 14.2.2008（四）

歡迎觀眾演出後留步，
與英國國家劇團成員見面。

英國文化協會加料節目

合作伙伴：英國文化協會
15.2.2008（五）

工作坊：從劇本到舞台

費用：\$100

講座

面對面：暢談《聊天室》與《國民身份》
憑票免費入場，門票先到先得，派完即止。

詳情請參閱藝術節加料節目指南，或
瀏覽藝術節網站：www.hk.artsfestival.org

Meet-the-Artists (Post-Performance) 14.2.2008 (Thu)

If you would like to meet members of National Theatre of Great Britain please stay behind in the auditorium after the performance.

British Council Plus Series

In Partnership with the British Council
15.2.2008 (Fri)

Workshop: From Page to Stage

Fee: \$100

Talk

Dialogue with the Team – Beyond *Chatroom* and *Citizenship*
Free tickets available on a first-come, first-served basis.

For details please refer to the Festival Plus Booklet
or go to the Festival website: www.hk.artsfestival.org



《聊天室》 *Chatroom*

演出長約50分鐘

Approximately 50 minutes

演員(按出場序)

威廉 喬治·雷恩斯福

傑克 阿基姆吉·納迪方恩

伊娃 潔德·威廉絲

愛美麗 賈美·芭芭歌芙

阿占 史提芬·韋伯

羅拉 西蒙妮·詹姆斯

Cast (in order of appearance)

William George Rainsford

Jack Akemnji Ndifornyen

Eva Jade Williams

Emily Jaimi Barbakoff

Jim Steven Webb

Laura Simone James

— 中場休息 Interval —

《國民身份》 *Citizenship*

演出長約50分鐘

Approximately 50 minutes

演員(按出場序)

艾美 米雪·塔特

湯姆 艾殊利·羅爾菲

加利 喬治·雷恩斯福

阿雷 卡林·卡拉漢

史提芬 史提芬·韋伯

凱莉 潔德·威廉絲

贊桃 賈美·芭芭歌芙

艾莉西亞 西蒙妮·詹姆斯

狄卡克 李察·德姆普西

梅莉莎 蘇菲·本雅明

塔羅牌占卜師 喬伊·李察遜

女嬰 安娜·南丁格爾

馬田 阿基姆吉·納迪方恩

Cast (in order of appearance)

Amy Michelle Tate

Tom Ashley Rolfe

Gary George Rainsford

Ray Calum Callaghan

Stephen Steven Webb

Kerry Jade Williams

Chantal Jaimi Barbakoff

Alicia Simone James

De Clerk Richard Dempsey

Melissa Sophie Benjamin

Tarot Reader Joy Richardson

Baby Anna Nightingale

Martin Akemnji Ndifornyen



聊天室 Chatroom

《聊天室》展現了不同互聯網聊天室中各個角色之間的對話。第一組是兩個男孩威廉和傑克在談天，討論傳媒輕視兒童智慧的情況；威廉表現得很頑固，近乎極端，他希望起來對抗。第二組是伊娃和愛美麗之間的對話；兩人中伊娃較專橫，令人想起威廉。第三組則是「自殺聊天室」，人們都到那裏談及各自碰到的難題；這次是阿占和羅拉談話，阿占不開心，羅拉則表現成熟，並嘗試伸出援手。所有角色都表現出對自己的青葱歲月有所不滿。

威廉、傑克、伊娃和愛美麗在同一聊天室碰上。威廉聰敏秀出，伊娃愛上了他。然後阿占蕩進來，想談自己的問題，威廉決定捉弄他，於是大家便聽他細說。阿占個子瘦削，父親在他小時便離棄家庭，母親討厭他，哥哥打他，又沒有朋友。愛美麗問阿占有沒有女朋友，

覺得愛情可能是一條出路；威廉和伊娃不以為然，並說愛美麗住在市郊中產區，不會明白阿占的問題。阿占顯得有點困惑。傑克嘗試站到愛美麗一邊，卻不成功；他們取笑愛美麗患上厭食症，最終趕跑了她。這時，威廉宣佈把阿占的事情攬上身，他建議阿占結束自己生命，這樣占媽便會內疚一生。威廉和伊娃企圖說服阿占當眾或在互聯網上自殺，算是豁出去追求解脫，或者發表宣言。

傑克和愛美麗擔心起來，於是循網絡找到阿占提過的羅拉，羅拉跟威廉和伊娃對質，但他們反攻擊羅拉，說她早該自行了斷。阿占叫所有人閉嘴，並囑他們明天下午一時到麥當勞快餐店

— 中場休息 —

Chatroom is a string of conversations between characters in various internet chat rooms. The first is between two boys, William and Jack, discussing the patronisation of children by the media. William is extremely opinionated, almost extremist; he wants to make a stand about something. The second is between Eva and Emily. Again Eva is more domineering, reminiscent of William. The third is a 'suicide room' where people go to talk about their problems. This conversation is between Jim and Laura; Jim is very unhappy and Laura is maturely trying to help him. All the characters have a general sense of dissatisfaction at being teenagers.

William, Jack, Eva and Emily all collide in the same chat room. William is very clever and witty and Eva absolutely loves him. Then Jim wanders into the room, wanting to talk about his problems. William decides to 'take him for a ride', so they all listen to him. Basically Jim is skinny, his dad left when he was tiny and his

mum doesn't like him. His brothers beat him and he has no friends. Emily enquires whether Jim has a girlfriend, just to see if anyone is there for him, but William and Eva turn against her saying she lives in a suburban bubble and has no idea about Jim's problems. Jim seems a bit bemused. Jack tries to stand up for Emily but to no avail; they drive Emily away by making fun of her anorexia. Then William announces that Jim is their 'cause'. He suggests that if Jim commits suicide, his mum would be ruined by the guilt. William and Eva try to manipulate Jim into killing himself, in public or over the internet, maybe for the power trip, maybe to make a statement.

Jack and Eva are worried, so they track down Laura, who Jim has mentioned. Laura confronts William and Eva, but they attack her saying she should have just killed herself. Jim tells everyone to shut up and to be at McDonald's tomorrow at 1pm...

— Interval —





國民身份 Citizenship

艾美和湯姆是朋友。艾美情緒低落，並自殘肢體。一天她趁和湯姆晃蕩時向他索吻，但湯姆卻表白懷疑自己是同性戀。稍後，湯姆和朋友外出，他們拿「基仔加利」開玩笑，又拿艾美取笑湯姆。湯姆便說他和艾美已睡過了。艾美惱怒起來，告訴湯姆他必須拿定主意，但湯姆實在感到困惑

翌日，湯姆被老師狄卡克留堂。湯姆一直覺得這位老師是同性戀者，他在狄卡克面前顯得春情勃發，大談同性戀之道，可是狄卡克卻無心聆聽，因為他的麻煩已經夠多。湯姆去找「基仔加利」，兩人蹣跚時他趁機吻了「基仔加利」，但旋即發現「基仔」原來不基。事實上，加利幻想跟女人上床，然後辣手摧花。兜兜轉轉，湯姆又想回到艾美身邊；為了知曉能否成事，湯姆請教占卜師。一輪塔羅牌問卜後，答案卻空洞得很。

不久，湯姆和艾美在一起，艾美因為功課要求，須要照顧一個假「嬰孩」。她說做媽媽不能滿手都是傷痕；湯姆卻故意不斷把嬰孩掉到地上。後來，湯姆向艾美求歡；就在艾美步出房間不久，狄卡克穿牆入室（「我們懂超能力這事請保守秘密」），他說他們那一代不快樂，是因為選擇無多，而湯姆這一代不開心，是太多選擇之故。他要湯姆答應使用安全套之後才離開。可是湯姆和艾美沒有使用安全套，結果艾美懷了孩子。她一心以為這段情可以發展下去，但實際上兩人從沒溝通。

之後，湯姆搭上了一個說會和男友分手卻從未做到的中年男人。這男人真正需要的其實是性和享樂，這令湯姆很難受。他告訴艾美自己仍惦念她，但艾美說他不能一腳踏兩船。她現在已和加利一起，加利對孩子很好，是個好爸爸。湯姆想跟孩子相處一下，但艾美甚至不讓他抱孩子。

Amy and Tom are friends, Amy is depressed and she cuts herself. One day she and Tom are hanging out and she tries to kiss him but Tom confesses he thinks he may be gay. Later Tom is out with his mates, they are making fun of 'gay Gary' and then they all joke with Tom about Amy; Tom says he slept with her. Amy is upset and tells Tom he has to make up his mind, but Tom is just so confused...

The next day, Tom's in detention with his teacher De Clerk (who Tom thinks is gay). Tom is extremely flirtatious towards De Clerk and tries to talk about being gay but De Clerk doesn't want to hear it, he's got too much to worry about. So Tom turns to 'gay Gary', when they are hanging about together. Tom kisses 'gay Gary' but it turns out that 'gay Gary' isn't gay. In fact, 'gay Gary' fantasises about sleeping with women and then killing them. After all this, Tom turns back to Amy with the intention of seducing her, but things get in the way. He goes to seek advice from a tarot reader, but the advice is extremely vague.

Not long after this, Tom and Amy are together with a fake baby that Amy has to look after for a school project. Amy says you can't be a mum with cuts all over your arms; Tom keeps dropping the baby deliberately. Then Tom propositions Amy. She leaves the room for a while and De Clerk comes in through the wall ("don't tell the head, we're not supposed to have special powers"). De Clerk says his generation is unhappy because they don't have enough choices, and Tom's is unhappy because they have too many. Then De Clerk makes Tom promise to use a condom and leaves. But Tom and Amy don't use a condom and Amy has a baby. Amy had thought the relationship would develop, but instead they never talk.

Then Tom gets involved with an older man who says he'll leave his boyfriend but never does. All he really wants is sex and fun. Tom is unhappy. He tells Amy he still thinks about her, but Amy says he can't have it both ways. She's now with Gary; he's a good dad to the baby. Tom wants to spend time with the baby but she won't even let him hold it.



英國國家劇團

National Theatre

of Great Britain

英國國家劇團創立於1963年，並於1976年移往倫敦南岸，擁有三個劇場——奧利維爾劇場、利特爾頓劇場和科特斯洛劇場。

劇團兼容並蓄，既上演新戲，也演出經典，每個劇季可以有七八齣戲交替上演。劇團的宗旨是不斷重新激發英國戲劇的偉大傳統，擴闊觀眾和藝術家的視野，以及反映英國文化的多樣性。劇團設有工作室，為研究和發展劇團創作，以及整體戲劇藝術發展空間。劇團認為戲劇並不以舞台為始終，因此舉辦一系列廣泛的「平台表演」、後台參觀、免費的大堂音樂節目、展覽及戶外演出。此外，藉着巡演，英國和海外觀眾都可以欣賞到他們的演出。

延伸戲劇計劃

New Connections

延伸戲劇計劃的目的，是讓年青人能演出最優秀劇作家之最新傑出作品。每年國家劇團會委約創作10齣新作。約250間學校、書院和青年劇場會從中選擇一齣，在他們的場地演出。他們會首先在周末退修會上跟原作者合作。劇作會在三月首演，然後大部份會在春季和夏季，轉到主要地區劇院舉辦的約17個藝術節中演出。

每齣新作的最佳製都會於科特斯洛和奧利維爾分劇院作示範演出，作為延伸戲劇計劃的壓軸高潮。劇本則交由Faber and Faber出版社以選集形式出版，全英國中學都會收藏。本節目選演了延伸戲劇計劃2005其中兩齣傑作。

The National Theatre of Great Britain (NT), founded in 1963, and established on the South Bank in 1976, has three theatres – the Olivier, the Lyttelton and the Cottesloe.

It presents an eclectic mix of new plays and classics, with seven or eight productions in repertory at any one time. It aims constantly to re-energise the great traditions of the British stage, to expand the horizons of audience's and artists' alike, and to reflect in its repertoire the diversity of the nation's culture. At its Studio the National offers a space for research and development for its own stages, and theatre as a whole. With its extensive programme of performances, backstage tours, foyer music, exhibitions and free outdoor entertainment the National recognises that theatre doesn't begin and end with the rise and fall of the curtain. By touring, it shares its work with audiences in the UK and abroad.

Connections is a response to the need for good, new plays from the best writers, for young people to perform. Each year 10 new works are commissioned by the National Theatre and around 250 schools, colleges and youth theatres choose one to produce in their home venue. They begin by working with the writer at a weekend retreat. The plays are premiered in March and most transfer to one of around 17 festivals, hosted by major regional theatres in the spring and summer. Connections culminates in the NT's Cottesloe and Olivier theatres when an example of each play is presented. The scripts are published in one anthology by Faber and Faber and placed in all secondary schools in the UK. The plays in this programme were some of the jewels of the 2005 Connections season.

編劇馬克．雷文希爾 與恩達．沃爾什對談

文：丹．雷比拉托

雷：雷文希爾

沃：沃爾什

雷：我十分樂意替國家劇團的延伸戲劇計劃編劇。還記得年少時可以參與戲劇是多麼令人興奮。那可能是你遇上的第一齣戲，重要程度可想而知。

沃：對，我實在喜歡這種作品，喜歡戲劇在什麼地方都可發生的想法；戲劇可在課室裏發生，可讓孩子討論；這很重要。

雷：事情是這樣子進行的：（國家劇團）延伸戲劇計劃小組委約著名劇作家創作10齣話劇，把故事簡介和選段上載到劇團的網頁，所有參加計劃的學校和青年劇場，數以百計吧，便從中選取劇作演出。說起來有點像選美會

沃：雷文希爾為延伸計劃寫過一齣話劇，但我對運作過程仍不太熟悉，直至參加這次退修會，我遇上那些跟導演合作，排演延伸計劃戲劇的老師。

雷：我第一次為這計劃編劇時，很想知道一齣延伸戲劇計劃的話劇怎樣才會受歡迎：演員陣容要鼎盛、女生要有好角色、喜劇……於是我寫了《迷戀你》，結果真的大受歡迎。然而，事後我想，也許我該像恩達．沃爾什那樣，挑戰自己，和自己競賽，於是我寫了《國民身份》，因為我想寫一些具挑戰性的作品，一些學校可能不會考慮演的作品。我看過一套講述青少年性愛的電視紀錄片，裏面便有這種少男少女關係，男的是個同性戀，女的則說：「對啊，他不太迷我。我們搞過了，但我知道關係不會持久，因為他是基的。」他們的關係在這個劇裏顯得既有趣又痛苦，那時我便曉得我要寫青少年性行為……我以這對男女的關係作為設計主角的出發點。選演《國民身份》的團體有17個吧。

沃：我曾擔心可能會有人對《聊天室》談及自殺等內容感到抗拒，但結果沒怎麼樣。

雷：我知道有一個製作在最後一分鐘取消了。老師選了《國民身份》進行彩排，校長卻在演出前約一星期才發現戲的內容，於是喊停。他們蠻可憐的……一周復一周的彩排，最後卻無法演出。這是惟一被取消的製作。

沃：有幾個晚上我去了其中一個互聯網聊天室，實在沮喪得很：孩子大談最佳自殺方式，其中一個談及他朋友上吊自盡。令我感興趣的是這深宵時光；夜闌人靜的午夜時份，凌晨三時，孩子各自留在房間，四周一片孤寂，要尋找那節奏，不得不傾訴，卻又堅持己見。那是讓戲劇發生的上佳之處；凌晨三時的睡房內，少年與陌生人對話。聽起來真令人不寒而慄！

學校內的演出，反應都很直接，即使由專業演員去演，情況也一樣。我看過幾遍《國民身份》的演出，觀眾像服了藥那樣狂笑，不斷狂笑！對演員來說，這確是一種挑戰：你如何控制那些反應，如何讓他們聆聽，認真演戲？你如何曉得你確能抓得住那些觀眾？

雷：是他們停止互傳文字短訊的時候吧！

沃：但現在的手機複雜得多了，他們可能已更上層樓。

雷：這次也許我們會有更多攝錄手機情節哩。

沃：那麼演出最後會被送上YouTube！

雷：我小時候常自撰《異世奇人》故事。我認識很多這樣開始寫作的人。我在學校自編了一份叫《異世奇人周報》，主打是每周一次的連載故事

沃：我有時會對自己的所作所為感到驚訝。走上樓，杜撰故事。還是小孩子時我已很會說謊，我有時覺得自己其實沒有向前走多遠

雷：我認為劇场的魅力在於簡潔。一套電影製作，有多重顧慮，又要考慮賺錢，官僚和科技問題，距離「演戲」的基本實在太遠了。我最近置身國家劇團那偌大的排練室，游目四顧，思考問題；只有一些人、小量道具，閒蕩着。我和弟弟構作戲劇故事時，身處的睡房很狹小，大家相距不到一步，只有半步！無論是那一層次的劇場，距離那基本的「讓我們來扮演」，總是那麼近。



馬克·雷文希爾 Mark Ravenhill

馬克·雷文希爾和恩達·沃爾什於2007年8月接受丹·雷比拉托訪問。丹·雷比拉托是劇作家，現於倫敦大學皇家哈洛威學院教授戲劇。

Making Connections: Mark Ravenhill and Enda Walsh

by Dan Rebellato

R : Ravenhill

W : Walsh

R : I think I was very keen to write a Connections play because I remember how exciting it was to get a play to be in, when you're a teenager. It may be the first play you come in contact with, so that play really matters to you.

W : Yeah I really like this type of work, the notion of plays happening everywhere, happening in classrooms, being discussed by kids, I think it's really important.

R : The way it works is the [NT's] Connections team commission 10 plays by established writers and a synopsis and an extract goes up on the website. And then all the participating schools and youth theatres – and there are hundreds of them – choose the plays. At which point it becomes a beauty pageant...

W : Mark had written one of these before but I wasn't so aware of the process until this retreat, where you meet the teachers doing your play and they work with a director on it.

R : The first time I wrote one, I did want to know what the elements were of a popular Connections play: large cast, good parts for girls, comedy... and I wrote *Totally Over You* which was very popular. But, having done that I thought, well, only someone as sad as, say, Enda Walsh would compete with himself, so I wrote *Citizenship* because I fancied writing something quite challenging, that some schools may pass on. I'd seen a TV documentary about teenage sex and it had this boy-girl couple at the centre of it and he was gay and she was saying, "Yeah he doesn't really fancy me and we do have sex but I know it won't last long 'cos he's gay." And they were so funny and painful that when it came to this play – and I knew I wanted to write about teenage sexuality – I used them as a springboard for the central characters. I think 17 groups did it.



恩達·沃爾什 Enda Walsh

W : I wondered whether people would be 'up in arms' about the way *Chatroom* talks about suicide and so on, but it was fine.

R : I had one production pulled at the last minute. The teacher had gone ahead and chosen *Citizenship* and rehearsed it and the Head found out about the content of the play only a week or so before the performance, and it was cancelled. Poor group – they'd done weeks and weeks of rehearsals and it got pulled. But it was the only one.

W : I went online to one of these chatrooms for a couple of nights and I was really upset, kids talking about how to commit suicide, the best way, one kid talking about his friend hanging himself. What interested me was the night-time thing, kids in the middle of the night, three in the morning, in their separate rooms, the solitude of that, finding that rhythm, and having to talk, being opinionated. It's a great place for drama to happen; in a kid's bedroom talking to strangers at three in the morning; it's so creepy!

They're very vocal in schools in their response to the play. It was the same even with the professional cast. I've seen *Citizenship* a couple of times and it's really like the audience is on drugs... they laugh and they can't stop laughing! Which is a real challenge for the actors: how do you control that reaction, and make them listen, and really 'play' the play? How do you know when you've really got that audience?

R : They stop texting each other!

W : But phones have got more sophisticated now. They'll have moved on.

R : Maybe we'll get more camera-phone action this time.

W : The shows will end up on YouTube!

R : When I was young, I was always making up *Doctor Who* stories. I know a lot of people who got into writing that way. I had my own magazine that I used to edit at school, *Doctor Who Weekly*, and the main thing in it was the weekly serial...

W : I'm sometimes quite shocked by what I do. Going upstairs; making up stories. I was quite a good liar when I was a child and I sometimes think I've not really moved on...

R : I think the appeal of theatre is in its simplicity. With a film, with all its layers of money-making and bureaucracy and technology, you're quite far from that fundamental act of 'playing'. I was recently in a massive rehearsal room at the National Theatre and looking around thinking, this is just some people, a few props, messing around; it's not even one remove, it's half a remove from me and my brother in my bedroom making up plays. The theatre, at whatever level, is always so close to that basic level of 'let's pretend'.

Mark Ravenhill and Enda Walsh were interviewed by Dan Rebellato in August 2007. Dan Rebellato is a playwright and teaches theatre at Royal Holloway, University of London.



恩達・沃爾什
Enda Walsh

《聊天室》
Chatroom

恩達・沃爾什在都柏林出生，現居倫敦。近作包括：《沃爾沃思鬧劇》（都柏林都魯得劇院及愛丁堡藝穗節演出，藝穗節首獎）；為佩恩斯之犁劇團創作的《微小的事》（愛爾蘭高爾威藝術節）；為慕尼黑卡瑪斯佩爾劇場創作《新電子舞場》（獲《今日劇場》雜誌2005年度最佳外語話劇獎）。作品《的士高豬》曾獲多個獎項，並被拍成電影。正在籌拍的電影包括：《飢餓》（2007年9月開拍）、《姨母之島》（改編自伊娃・易博遜小說）及《聊天室》。現為都柏林阿比劇院的特約編劇。

Enda Walsh was born in Dublin and now lives in London. His most recent plays include *The Walworth Farce* at the Druid, Dublin and Edinburgh Festivals (Fringe First winner); *The Small Things* for Paines Plough and Galway Arts Festival; *The New Electric Ballroom* for Kammerspiel Theatre, Munich (*Theater Heute's* Best Foreign Play 2005). His multi award-winning *Disco Pigs* played at the Traverse Edinburgh, in the West End and was made into a film. He is working on three films: *Hunger* (which was shot in September 2007); *Island of the Aunts*, an adaptation of Eva Ibbotson's novel; and *Chatroom*. He is Writer in Association with the Abbey Theatre, Dublin.

馬克・雷文希爾
Mark Ravenhill

《國民身份》
Citizenship



馬克・雷文希爾首齣長篇話劇是脫節劇團和皇家宮廷劇院製作的《購物操操操》。

其他作品包括：巡迴藝人劇團製作的《浮士德之死》（1997）；亞美利堅劇場製作的《手袋》（1998）；為脫節劇團創作，於新大使劇院演出的《即影即有一清二楚》（1999）。他為英國國家劇團編寫的作品包括：《克拉普大媽的脂粉氣房子》（曾於2002年倫敦西區演出）、蜆殼延伸戲劇計劃作品《迷戀你》（2003）。最近作品包括：《切割》（唐瑪倉庫劇院演出）；為狂野集會劇團創作的《無水之塘》和《迪克・惠亭頓和他的貓》（巴比肯中心首齣默劇）。

Mark Ravenhill's first full-length play *Shopping and Fucking* was produced by Out Of Joint and the Royal Court Theatre. His other plays include *Faust is Dead*, produced by the Actors Touring Company in 1997; *Handbag*, produced by ATC in 1998; and *Some Explicit Polaroids*, for Out of Joint at the New Ambassadors Theatre in 1999. His work for the National includes *Mother Clap's Molly House* (also in the West End in 2002); and *Totally Over You* for Shell Connections in 2003. Recent plays include *The Cut* at the Donmar Warehouse; *pool (no water)* for Frantic Assembly; and *Dick Whittington and His Cat*, the Barbican's first pantomime.



賈美．芭芭歌芙
Jaimi Barbakoff

愛美麗 (聊天室) / 贊陶 (國民身份)
Emily (Chatroom) / Chantal (Citizenship)

賈美．芭芭歌芙在倫敦音樂與戲劇學院接受訓練，曾參與的戲劇演出包括：《市場小子》(國家劇團)、《青春之苦》(大門劇團)及《海倫王后簡史》(亞美利堅劇場)。電視演出包括：《倫敦東區人》、《法案》、《最後權利》及《李爾王》。

Jaimi Barbakoff trained at LAMDA. Her work in theatre includes *Market Boy* at the National; *Pains of Youth* at The Gate and *A Brief History of Helen of Troy* for ATC.

Her TV work includes *EastEnders*, *The Bill*, *Last Rights* and *King Lear*.

蘇菲．本雅明
Sophie Benjamin

梅莉莎 (國民身份)
Melissa (Citizenship)



蘇菲．本雅明於千禧舞蹈學院受訓，2006年7月畢業。曾參與英國國家劇團教育巡迴演出《英雄》，亦曾參與在皇家宮廷劇院舉行的青年作者計劃，以及為開放劇院日劇團演出《過份》。

Sophie Benjamin trained at Millennium Dance 2000, graduating in July 2006. She previously appeared in the NT Education Tour of *Heroes*. She has also worked on the Young Writers Programme at the Royal Court and *Gone Too Far* for Open House Day.



卡林．卡拉漢
Calum Callaghan

阿雷 (國民身份)
Ray (Citizenship)

卡林．卡拉漢參與的戲劇演出包括：《花園外》及《鄉村音樂》(皇家宮廷劇院)、《中午時份》(老維劇院)、《嬰孩》(皇家交易所劇院)。電視演出則包括《法案》、《火盡薪傳》、《心跳》和《夏爾和柏斯》。主演電影包括：《灰姑娘與我》及《榮譽與服從》。

Calum Callaghan's work in theatre includes *Over Gardens Out*, *Country Music* at the Royal Court; *On the Middle Day* at the Old Vic; and *The Baby* at the Royal Exchange. His work on TV includes *The Bill*, *Torchwood*, *Heartbeat* and *Hale and Pace*. He has presented on *Stitch Up*, *Living TV* and *Discovery Kids*. His films include *Cinderella and Me* and *Honour and Obey*.

李察．德姆普西
Richard Dempsey

狄卡克 (國民身份)
De Clerk (Citizenship)



李察．德姆普西在倫敦桂爾德荷音樂戲劇學院受訓，曾參與英國國家劇團的演出包括：《國民身份》、《吶！》的巡迴演出。其他戲劇演出包括：《獅王．女巫．衣櫥》和《仲夏夜之夢》(皇家莎士比亞劇團)。電視演出包括：《埃及》、《醫生》、《錦繡佳人》、《罪惡行者》、《獅王．女巫．衣櫥》。電影演出則包括：《撒旦回歸》及《情留西伯利亞》。

Richard Dempsey trained at Guildhall. He previously appeared at the NT in *Citizenship* and on tour in *Honk!* His other theatre work includes *The Lion*, *The Witch and the Wardrobe* and *A Midsummer Night's Dream* for the RSC. His TV work includes *Egypt*, *Doctors*, *Wives and Daughters*, *Crimetraveller* and *The Lion*, *The Witch and the Wardrobe*. His films include *Warlock* and *The Barber of Siberia*.



西蒙妮・詹姆斯
Simone James

羅拉(聊天室) / 艾莉西亞(國民身份)
Laura (Chatroom) / Alicia (Citizenship)

西蒙妮・詹姆斯在羅斯布魯佛學院受訓，曾在《第三帝國的恐怖與災難》、《靈慾劫》和《冷酷與溫柔》亮相，並曾在蘇豪演出《牛槽裏的狗》和《皮外傷》。其他劇場演出包括：《奧塞羅》(山姆・沃納梅克藝術節)、《危險關係》(格林威治)。

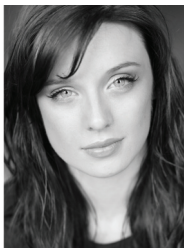
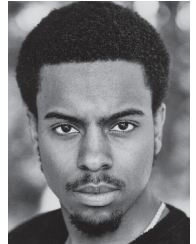
Simone James trained at Rose Bruford, where she appeared in *Fear and Misery of the Third Reich*, *The Crucible* and *Cruel and Tender*. She also appeared in showcase performances of *The Dog in a Manger* and *Flesh Wounds* at Soho. Her other theatre work includes *Othello* for the Sam Wanamaker Festival and *Les Liaisons Dangereuses* at Greenwich.

阿基姆吉・納迪方恩
Akemnji Ndifornyen

傑克(聊天室) / 馬田(國民身份)
Jack (Chatroom) / Martin (Citizenship)

阿基姆吉・納迪方恩曾參與英國國家劇團《高校男生》在倫敦西區的演出及巡迴。電視演出包括：《醫生》、《濕地》、《急症室》、《爛新聞》。電影演出包括：《夢魘》、《生命如歌》、《雪人》及得獎作品《失控》。

Akemnji Ndifornyen previously appeared for the NT in *The History Boys* on tour and in the West End. His work in TV includes *Doctors*, *Everglades*, *Casualty* and *Broken News*. His film work includes *Incubus*, *Life 'n' Lyrics*, *Snowman* and the award-winning *Out of Control*.



安娜・南丁格爾
Anna Nightingale

女嬰(國民身份)
Baby (Citizenship)

安娜・南丁格爾在藝術教育學院受訓，曾在《市場小子》、《城中的愛麗絲》、《仲夏夜之夢》、《這世界之外》、《審判》、《三姐妹》、《有人會監視我》演出。其他劇場演出包括《督察來電》、《墮落》(表演藝術學校)。

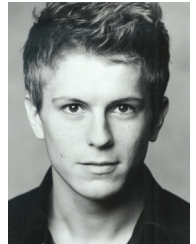
Anna Nightingale trained at Arts Educational, where she performed in *Market Boy*, *Alice in the City*, *A Midsummer Night's Dream*, *Out of This World*, *The Trial*, *Three Sisters* and *Someone Who'll Watch Over Me*. Her other theatre work includes *An Inspector Calls* and *Decadence* at The Brit School.

喬治・雷恩斯福
George Rainsford

威廉(聊天室) / 加利(國民身份)
William (Chatroom) / Gary (Citizenship)

喬治・雷恩斯福在倫敦音樂戲劇學院受訓，參與了《盧納莎之舞》、《白魔》、《表演時間》和《俄狄帕斯王》的演出。劇場演出包括：《沒有影子的人》(芬伯勒劇院)、《二十四小時話劇》(老維劇院)、《更衣室》(皇室宮廷劇院)。電視演出則包括《靈甦》、《面面觀》。

George Rainsford trained at LAMDA, where he performed in *Dancing at Lughnasa*, *The White Devil*, *Showtime* and *Oedipus Rex*. His work in theatre includes *Men Without Shadows* at the Finborough; *24 Hour Plays* at the Old Vic; and *The Changing Room* at the Royal Court. His TV work includes *Waking the Dead* and *Panorama*.





喬伊．李察遜
Joy Richardson

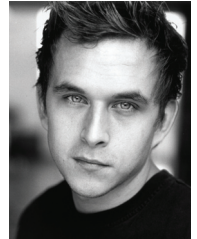
塔羅占卜師(國民身份)
Tarot Reader (Citizenship)

喬伊．李察遜在韋伯．德格拉斯學院受訓，曾在國家劇團《燃燒》、《國民身份》、《沉珠記》等演出亮相。其他劇場演出包括：《潘提拉先生》、《來自密西西比三角洲》(《曼城晚報》最佳女主角獎)。電視演出則包括：《醫生》、《沉默的證人》。電影演出包括《絕種浩劫》。

Joy Richardson trained at Webber Douglas. She previously appeared in *Burn*, *Citizenship* and *Pericles* for the NT. Her other theatre work includes *Mr Puntilla* at the Almeida and *From the Mississippi Delta* (Manchester Evening News Award – Best Actress). Her TV work includes *Doctors* and *Silent Witness*. Her film work includes *Children of Men*.

艾殊利．羅爾菲
Ashley Rolfe

湯姆(國民身份)
Tom (Citizenship)



艾殊利．羅爾菲在East 15演技學校受訓，劇場工作包括：《時間慢了》(國家劇團)、《冬天的故事》(皇家莎士比亞劇團)、《為奧雲祈禱》(考伯特劇場)。電視演出包括：《法案》及《沉默的證人》。電影演出包括：《出租特倫特》。

Ashley Rolfe trained at East 15. His work in theatre includes *Slow Time* for the NT; *The Winter's Tale* at the RSC and *A Prayer for Owen Meany* at Corbett Theatre. His TV work includes *The Bill* and *Silent Witness*. His films include *Trent 2 Rent*.



米雪．塔特
Michelle Tate

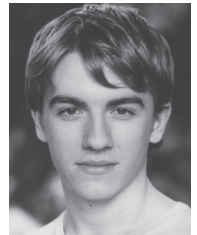
艾美(國民身份)
Amy (Citizenship)

米雪．塔特於戲劇中心受訓，劇場演出包括：《靈慾劫》(伯明翰定目劇團)、《簡愛》(皇家交易所劇院)。電視演出包括：《法案》、《陰宅》、《哈利．布爾的電視顯靈版》。電影演出包括：《這條女最堅》。

Michelle Tate trained at Drama Centre. Her work in theatre includes *The Crucible* at Birmingham Rep and *Jane Eyre* at the Royal Exchange Studio. Her TV work includes *The Bill* and *Harry Hill's TV Burp*. Her films include *The Toughest Girl in the World*.

史提芬．韋伯
Steven Webb

阿占(聊天室) / 史提芬(國民身份)
Jim (Chatroom) / Stephen (Citizenship)



史提芬．韋伯參與的國家劇團演出包括《高校男生》、《在遼闊世界的岸邊》。其他劇場演出包括《鷹與男孩》(皇家交易所劇院)、《仲夏夜之夢》(謝菲爾德劇院)。電視演出包括：《頂峰實踐》。電影演出包括：《聖誕花禮炮》。

Steven Webb's work at the NT includes *The History Boys* and *On the Shore of the Wide World*. His other theatre work includes *Kes* at the Royal Exchange and *A Midsummer Night's Dream* at the Sheffield Crucible. His TV work includes *Peak Practice*. His films include *A Christmas Cracker*.



潔德．威廉絲
Jade Williams

伊娃(聊天室) / 凱莉(國民身份)
Eva (Chatroom) / Kerry (Citizenship)

潔德．威廉絲參與的國家劇團演出有：《市場小子》。其他劇場演出包括：《想要一吻》、《悲慘世界》。電視演出包括：《倫敦東區人》、《法案》、《急症室》、《格蘭治．希爾》。電影演出包括：《生命如歌》和《安妮的日記》。

Jade Williams previously appeared at the NT in *Market Boy*. Her other work in theatre includes *I Like Mine With a Kiss* at the Bush and *Les Misérables* in the West End. Her TV work includes *EastEnders*, *The Bill*, *Casualty* and *Grange Hill*. Her films include *Life 'n' Lyrics* and *Anne Frank*.



安娜·馬克敏
Anna Mackmin

導演
Director

安娜·馬克敏2006年為國家劇團的《燃燒》、《聊天室》及《國民身份》擔任導演。她最近執導的作品包括：《慶祝》(倫敦西區)、《死也為了它》、《電光閃閃一齣戲》(阿爾梅達劇院)；《黑暗》(唐瑪倉庫劇院)；《人鬼情未了》(大門劇院)；《哺乳類動物》(灌木劇院及全英巡迴演出)；《極樂》(榮獲戲劇管理協會最佳導演獎)；《靈慾劫》、《伊菲姬莉亞》、《齒與笑》、《喬木》(均在謝菲爾德劇院)；《阿姨與我》(愛丁堡及倫敦西區)；《蹈火》(灌木劇院及新大使劇院)，《浮游今生》(巴特西藝術中心)。曾擔任謝菲爾德熔爐劇院和大門劇院的駐院副導演。

Anna Mackmin directed *Burn*, *Chatroom* and *Citizenship* at the National Theatre in 2006. Her recent directing credits include *In Celebration* in the West End; *Dying For It* and *The Lightning Play* at the Almeida; *The Dark* at the Donmar Warehouse; *Ghosts* at The Gate; *Mammals* at the Bush and on UK tour; *Cloud Nine* (for which she won a TMA Award for Best Director); *The Crucible*, *Iphigenia*, *Teeth 'n' Smiles* and *The Arbor* at the Sheffield Crucible; *Auntie and Me* in Edinburgh and the West End; *In Flame* at the Bush and New Ambassadors, and *Airswimming* at BAC. She was an associate director at the Sheffield Crucible and The Gate.

喬納森·方申姆
Jonathan Fensom

舞台設計
Designer

喬納森·方申姆負責舞台設計的演出包括：《燃燒》、《聊天室》、《國民身份》及《心靈感應》(國家劇院)；《大白霧》(阿爾梅達劇院)；《信仰治療師》(都柏林大門劇院)；《地獄之神》(唐瑪倉庫劇院)；《旅程終處》(倫敦西區、紐約百老匯)(獲東尼獎最佳舞台設計提名)；《極樂》(謝菲爾德熔爐劇院)及為水星劇團及新域劇場設計之《燒火杵之王》(巴比肯中心)，均由安娜·麥克敏執導；參與的電視和電影製作包括：《斯維尼》及《明日斯加拉》。曾為迪士尼《獅子王》擔任副舞台設計。《獅子王》於百老匯首演後，陸續在世界各地的劇院公演。

Jonathan Fensom's work as a designer includes *Burn*, *Chatroom*, *Citizenship* and *The Mentalists* at the National Theatre; *Big White Fog* at the Almeida; *Faith Healer* at the Gate Theatre Dublin; *The God of Hell* at the Donmar Warehouse; *Journey's End* (also Broadway – Tony Award nomination for Best Design) in the West End; *Cloud Nine* at the Sheffield Crucible and *The Knight of the Burning Pestle* for the Mercury Theatre and Young Vic at the Barbican, both directed by Anna Mackmin. His TV and film work includes *Sweeney* and *Tomorrow La Scala*. He was associate designer on Disney's *The Lion King*, which premiered on Broadway and has subsequently played in theatres worldwide.

馬克·漢德森
Mark Henderson

燈光設計
Lighting Designer

馬克·漢德森為英國國家劇團特約燈光設計師，亦經常為阿爾梅達劇院擔任燈光顧問。最近參與的國家劇團製作包括：《生死攸關》、《牧羊少年奇幻之旅》、《伽利略傳》、《玩火》、《聯合國調查員》、《高校男生》(同時參與英國及世界巡迴演出，於倫敦西區及紐約百老匯公演，獲東尼獎最佳燈光)。參與的巡迴演出包括：《紳士同盟》、《法蘭西與桑德斯》、《艾迪·伊扎德》和《羅旺·阿特金森》。

Mark Henderson is an associate at the NT and lighting adviser to the Almeida Theatre. Recent productions for the National include *A Matter of Life and Death*, *The Alchemist*, *The Life of Galileo*, *Playing With Fire*, *The UN Inspector* and *The History Boys* (Tony Award for Best Lighting). On tour he has worked on *The League of Gentlemen*, *French and Saunders*, *Eddie Izzard* and *Rowan Atkinson*.

柏迪．根寧 Paddy Cunneen

音樂
Music

柏迪．根寧是活躍於英國和愛爾蘭的作曲家和劇場音樂總監。他參與過英國國家劇團、皇家莎士比亞劇團、秤不離砣、唐瑪倉庫、曼城皇家交易所、皇室宮廷等超過100個製作。他也有為英國廣播公司及不少電視及電影作曲，曾獲頒基斯杜化．華倫劇場音樂大獎。

Paddy Cunneen has worked extensively as a composer and music director in theatre throughout the UK and Ireland. His work runs to well over 100 productions for the National, the RSC, Cheek By Jowl, Donmar Warehouse, Manchester Royal Exchange, Royal Court and many others. He composes for BBC Radio Drama and has a number of TV and film credits. He is a recipient of the Christopher Whelen Award for Music in Theatre.

基斯杜化．舒特 Christopher Shutt

音響設計
Sound Designer

基斯杜化．舒特在布里斯托克老維戲劇學校畢業。曾擔任布里斯托克老維劇團及皇室宮廷劇院首席音響，並於英國國家劇團任音響總監。參與的國家劇團製作包括：《真太俗》、《快樂時光》、《雙城棄嬰》（包括百老匯演出）、《惡有惡報》、《伊萊克特拉服喪》、《無言之戲》、《哈姆雷特》及《機械時代》。舒特曾兩度獲頒紐約戲劇委員會最佳音響設計大獎。

Christopher Shutt trained at the Bristol Old Vic Theatre School. He has been Head of Sound at the Bristol Old Vic and the Royal Court, and Sound Supervisor at the National Theatre. Work for the National includes *Philistines*, *Happy Days*, *Coram Boy* (also on Broadway), *Measure for Measure*, *Mourning Becomes Electra*, *Play Without Words*, *Hamlet* and *Machinal*. He has twice been awarded the New York Drama Desk Award for Outstanding Sound Design.

班．泰萊 Ben Taylor

錄像總監(聊天室)
Video Director (*Chatroom*)

班．泰萊1999年於史塔福郡大學畢業，獲電影研究學士學位，憑數碼錄像拍成的畢業作品，獲2000年英國廣播公司短片電影節最佳英國錄像獎。過去五年來，他在倫敦音樂錄像公司Alchemy擔任撰稿及導演。

Ben Taylor graduated from Staffordshire University in 1999 with a degree in Film Studies. His final year film, shot entirely on DV, won Best British Video at the BBC Short Film Festival in 2000. For the last five years he has worked as a writer and director at Alchemy, London's most prolific music video company.

場刊中譯：朗天