

36<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival  
14.2-16.3.2008



短打貝克特

文本 Text

Samuel Beckett

塞繆爾·貝克特

# FRAGMENTS

導演

Director

Peter Brook 彼得·布祿克

短打貝克特

# FRAGMENTS

15 - 18.2.2008

香港文化中心劇場

Studio Theatre

Hong Kong Cultural Centre

英語演出，附中文字幕

演出長約1小時，不設中場休息

Performed in English with Chinese subtitles

Running time: approximately 1 hour with no interval

文本 : 塞繆爾·貝克特

導演 : 彼得·布祿克

Texts : Samuel Beckett

Director : Peter Brook

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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.

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《來與去》Come and Go

## Fragments 短打貝克特

文本 Texts by  
導演 Directed by  
聯合創作 Assisted by

燈光設計 Lighting designed by  
中文字幕 Chinese Surtitles

塞繆爾·貝克特 Samuel Beckett  
彼得·布祿克 Peter Brook  
莉露·鮑爾 Lilo Baur  
瑪麗·伊蓮·埃斯汀 Marie-Hélène Estienne  
菲利普·維亞拉特 Philippe Vialatte  
黃奇智 Wong Kee-chee

### 演出 Cast

約瑟夫·胡本  
凱瑟琳·亨特  
馬賽洛·麥堅尼

Jos Houben  
Kathryn Hunter  
Marcello Magni

國際戲劇創作中心(CICT) / 巴黎北方布夫劇場、威廉·威爾金森之密爾布魯克製作公司、倫敦新域劇場聯合製作  
《短打貝克特》法語版於2006年10月在巴黎北方布夫劇場首演。重排之英語版於2007年9月在倫敦新域劇場上演。  
Produced by C.I.C.T. / Théâtre des Bouffes du Nord, Paris and by William Wilkinson for Millbrook Productions in co-production  
with Young Vic Theatre, London  
Fragments was presented in French in October 2006 at Théâtre des Bouffes du Nord in Paris.  
It was re-directed in English at the Young Vic Theatre in London in September 2007.



《戲劇片段 I》 *Rough for Theatre I*

《戲劇片段 I》、《搖籃曲》、《無言劇 II》、《空》及《來與去》  
*Rough for Theatre I, Rockaby, Act Without Words II,*  
*Neither and Come and Go*

《戲劇片段 I》

獨幕劇《戲劇片段 I》作於二十世紀五十年代，以法語寫成，後由貝克特自譯為英文。1979 年首演於德國漢堡席勒劇院，由華爾特·阿斯姆斯執導。1986 年 9 月由斯坦·岡塔斯基搬上舊金山魔術劇院，羅拔·韋納和湯姆·盧斯主演。

*Rough for Theatre I*

Written in the 1950s, *Rough for Theatre I* is a one-act sketch. It was originally written in French and later translated into English by Beckett. The first production was at the Schiller Theatre, Hamburg in 1979, directed by Walter Asmus. It was staged as *Fragment for Theater I* at the Magic Theater, San Francisco in September 1986 by Stan Gontarski, starring Robert Wagner and Tom Luce.



## 《搖籃曲》

1980年，貝克特應丹尼爾·拉貝利之邀，創作了由一個女角演出的英語短劇《搖籃曲》。紐約州立大學為慶祝貝克特75歲誕辰，舉辦了一系列活動及座談會，此劇是拉貝利特地為文學課程部製作的，並由由艾倫·施耐德導演，比妮·懷特勞擔綱，1981年4月8日首演。

## 《無言劇II》

貝克特的短篇默劇《無言劇II》寫於二十世紀五十年代末。與之前的《無言劇I》一樣，貝克特先以法語寫成，再親自譯成英文。1960年1月25日於倫敦當代藝術中心首演，由約翰·麥格雷夫執導。

## 《空》

《空》原為配合莫頓·費爾德曼一齣女高音獨幕歌劇而作的文本。費爾德曼對傳統歌劇文本並不滿意，故於1977年邀請貝克特為他寫詞。雖然貝克特對自己的作品譜成音樂相當猶豫，在他寫下《空》之前，對費爾德曼的樂曲卻隻音未聞。最後他完成的文本，是對一些文字的引申發揮，而他認為這些文字正是他「一生的主題」。

## 《來與去》

英語短劇《來與去》完成於1965年1月，以英語寫成，1966年1月14日於柏林席勒劇院以德語首演，是貝克特為出版商約翰·考爾德所寫的「小劇作」。

一些評論家認為《來與去》是貝克特最完美的戲劇作品之一：他顯然對每句台詞都嘔心瀝血，務求與他的創作意念吻合。因該劇簡短，很少單獨上演。貝克特對該劇的舞台及製作說明，篇幅遠大於劇本本身。

## Rockaby

*Rockaby* is a short one-woman play written in English in 1980 at the request of Daniel Labeille. He produced it for Programs in the Arts at the State University of New York for a festival and symposium to commemorate Beckett's 75th birthday. The play premiered on 8 April 1981, directed by Alan Schneider and starring Billie Whitelaw.

## Act Without Words II

*Act Without Words II* is a short mime written by Samuel Beckett in the late 1950s. Like the earlier mime, *Act Without Words I*, it was first written in French and then translated into English by Beckett. The mime premiered at the Institute of Contemporary Arts in London on 25 January 1960 and was directed by John McGrath.

## Neither

*Neither* was originally written as a one act opera for a soprano voice and set to the music of Morton Feldman. Beckett wrote the text in 1977 at the request of Feldman, who was not happy with traditional operatic texts. Though Beckett was wary of having his words set to music, he wrote *Neither* before hearing even a single note of Feldman's score. The final text was an elaboration on some words that Beckett called "the theme of his life".

## Come and Go

*Come and Go* was written in English in January 1965, and first performed in German at the Schiller Theatre in Berlin on 14 January 1966. Beckett wrote the short work (or *dramaticule*, as he called his short plays) for the publisher John Calder.

Some critics consider *Come and Go* one of Beckett's most perfect plays: he apparently agonised over each line until it fitted his creative vision. And because of its brevity, it is rarely performed alone. Beckett's notes on the staging and production of *Come and Go* are significantly longer than the play itself.

# 談談貝克特

## On Samuel Beckett

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文：彼得·布祿克

貝克特是個完美主義者，一個完美主義者能沒有對完美的洞察力嗎？隨着時光流逝，今天我們知道了，當初那些加諸貝克特身上的標籤——絕望、負面、悲觀——是多麼的荒謬。的確，他窺視到最骯髒的人性深淵。他的幽默讓自己，也讓我們免墮這個深淵；他摒棄那些給予宗教慰藉的理論及或教義，卻盡其一生不斷求索人生的意義，他將人如實地置於黑暗當中，他們的目光穿過心靈之窗，一直凝視自己，凝視別人，上下求索，看進無盡的未知。他與他們一樣的感到徬徨、痛苦；但當他發現了戲劇，戲劇便成了他追求完美而統一的可能性，當中影像、聲音、動作、節奏、呼吸和寂靜都恰到好處地融合在一起。這就是他對自己所定下的無情要求——這個無法達到的目標，更加深他對完美的渴求。就這樣，他踏上不尋常的旅途，貫穿古希臘戲劇及莎士比亞，來到當下，毫不妥協地頌揚所有敢於直視真理的人，未知的，可畏的，驚人的

中譯：張荃

by Peter Brook

Beckett was a perfectionist, but can one be a perfectionist without an intuition of perfection? Today, with the passage of time, we see how false were the labels first stuck on Beckett — despairing, negative, pessimistic. Indeed, he peers into the filthy abyss of human existence. His humour saves him and us from falling in, he rejects theories, dogmas, that offer pious consolations, yet his life was a constant, aching search for meaning. He situates human beings exactly as he knew them in darkness. Constantly they gaze through windows in themselves, in others, outwards, sometimes upwards, into the vast unknown. He shares their uncertainties, their pain. But when he discovered theatre, it became a possibility to strive for unity, a unity in which image, sound, movement, rhythm, breath and silence all come together in a single rightness. This was the merciless demand he made on himself — an unattainable goal that fed his need for perfection. Thus he enters the rare passage that links the ancient Greek theatre through Shakespeare to the present day in an uncompromising celebration of one who looks truth in the face, unknown, terrible, amazing...



《無言劇 II》Act Without Words II

## 他一「貝」子光 A Beckettful of Light

文：本尼迪克特·南丁格爾

彼得·布祿克在倫敦，只有一事不太稱心：橫跨英法海峽的歐洲之星列車在英國的總站，搬到了聖潘克拉斯。原本他只要走幾步，從他的布夫劇院到巴黎北站，坐上高速列車，到英國滑鐵盧站，下車再走幾步，就可到國家劇院和新域劇場，現在可不行了。除了這點小事，這位英國大導演一如平常地情緒高昂、樂觀積極。縱使蒼蒼白髮、滿臉皺紋，清楚說明他的83歲生日即將到來，他那淺藍色的眼睛仍炯炯生輝，雄辯的舌頭還是滔滔不絕，特別是當話題涉及布祿克快將在新域劇場搬演的作品的作者，那位親切幽默的劇作家。

by Benedict Nightingale

Peter Brook is in London and upset by just one thing, which is that, when Euro-star's British terminus switches to St Pancras he won't be able to walk a few yards from his Paris theatre to the Gare du Nord and end up at Waterloo, another short walk from the National and the Young Vic. But in other respects the great British director is his usual passionately upbeat self. If the white hair and creased face confirm that his 83rd birthday isn't far off, the light-blue eyes still glitter, the ultra-articulate tongue still wags unstoppably away, especially when we're talking about the kindly, humorous writer whose short plays he's about to bring to the Young Vic itself.

你可能會大吃一驚，原來我們談的正是大家公認最陰鬱悲觀的塞繆爾·貝克特，而布祿克命名為《短打貝克特》的五部短劇，不但略為晦澀，而且其中有幾齣更彷彿瀰漫着貝克特最典型的宿命論。但這根本不是布祿克所認識的貝克特，也不符合他如今對貝克特作品的理解。因為兩人都曾於巴黎居住，布祿克很熟悉貝克特，他所瞭解的貝克特和大眾心目中的貝克特截然相反，一般人認為貝克特就像《雅典的泰門》中的泰門一樣，滿腹怨恨，或如泰門的同伴阿潘門特斯一般，厭世悲戚。

「他兩者都不像，他是個談吐風趣的人，對朋友十分忠誠。他熱愛生活，性格開放，笑口常開。美酒佳餚、女人音樂、文學、故鄉，都是他的摯愛。對於往事，如在愛爾蘭鄉村發生的一切，他能描繪得細緻入微，令人神往。在他身上，絲毫沒有阿潘門特斯的影子，他絕不是垂頭喪氣的傢伙。」

多年前，布祿克就渴望貝克特能與北方布夫劇場想像力毫無羈絆，肢體語言無拘無束的演員合作。貝克特起初同意這個絕佳主意，但在首個工作坊開始前，他就以健康為由退出。這是他禮貌周到的婉拒方法，暗示他身為劇作家，骨子裏是個孤獨而拘謹的人。確實如此，布祿克回憶起貝克特告訴過他，說他會面對一張白紙坐上數小時，紙上只寫了一句：「一個男人坐着」，然後猶豫不決，不斷自問：那個男人怎樣？他的座位怎樣？他的桌子怎樣？把一切都反覆思索。「這是他的內心煎熬。他力求完美，完成一個句子之前，必定反覆修改，務求精純，才敢定稿。」

此外，布祿克認為，貝克特作品受他自己性格中「光明的一面」影響之深，遠超世人認知。與其說貝克特是戲劇界盛傳的死亡象徵和災難先兆，毋寧說他是

You may be surprised to learn that we're talking of Samuel Beckett, who is often regarded as the bleakest of pessimists, and that the five relatively obscure pieces which Brook has titled *Fragments* include several that seem to exude Beckett's trademark fatalism. But that's not at all the way the director experienced the dramatist or how he now sees his work. Since they both lived in Paris, Brook got to know Beckett well and remembers a man who, he says, was the very opposite of what people assumed — a bitter Timon of Athens or Timon's life-hating comrade-in-misery, Apemantus.

"Instead of meeting them you met a good companion, a loyal friend, and a very open, laughing man, a *bon viveur* with a love of life and wine and food and women and music and literature and the things in his past, like the Irish countryside, which he could describe in spellbinding detail. There was no Apemantus there at all. He was the denial of bleakness."

Years ago Brook very much wanted Beckett to collaborate with his freewheeling, free-ranging actors at the Bouffes du Nord, and the dramatist at first agreed that this was a marvellously creative idea, only to plead bad health and withdraw before the first workshop could start. That was his polite way of indicating that, as a playwright, he was basically a loner and a very punctilious one. Indeed, Brook remembers Beckett telling him how he'd sit for hours in front of a piece of paper on which he'd scribbled only "a man is sitting at", hesitating and asking himself question after question about that man, his seat, his table, everything: "That was his inner torture. He was a perfectionist and he had to purify and purify before he dared finish a sentence."

Moreover, Brook believes that what he calls Beckett's "radiant side" shaped his work far more than is usually acknowledged. He was less the death's head and doomsday of theatrical legend than the foe of the 'facile optimism' that was prevalent after the victory over Hitler



「淺薄樂觀」的死敵。這種淺薄樂觀在希特拉垮台時曾極盛一時，如今布祿克覺得布殊攻打伊拉克，其信念也是同一路貨色。「貝克特向我們昭示，人類社會，可憎與可懼之事，無處不在，我們不能視而不見。因此自《等待果陀》始，針對貝克特的陳詞濫調紛至沓來，說他是個深沉的悲觀詩人；和同時代愛爾蘭畫家弗蘭西斯·培根的思想如出一轍，都認為人是困身於永恒黑暗的扭曲肉體。」

曾經有人說貝克特是個嚴厲無情的天才；也有人說他是個騙子，令人理直氣壯的衝出劇院、大罵剛才看到的是「垃圾」、是「胡言亂語」。但是，布祿克堅信，人們最終消除了對貝克特這兩大偏見。幾年前，布祿克把《快樂時光》搬上舞台，覺得自己已經做到了這點。他的妻子娜塔莎·帕麗飾演劇中喋喋不休的女人，先被沙子埋到腰部，接着到了脖子。「演出所到之處，年輕觀眾深為所動。他們並未覺得本來看的是個艱深難明、智力高超的作家在表現存在主義的陰鬱思想。他們離去時的感受，我認為正是劇場必須傳達給觀眾的：讓他們心情好過一點，而不是更加難受。」

然則，這就是《快樂時光》或《搖籃曲》的真正內涵嗎？《快樂時光》似乎表達人們在遭逢困厄時，平庸的樂觀態度，是如何愚蠢；而也許是這次新域劇場演出中最好的短劇《搖籃曲》，劇中主人公，一個坐在搖椅中的老婦人，行將就木，彌留之詞卻是：「該死的生活」。還能說看完貝克特的劇作後，我們真的會好過一些嗎？但是，為人謙遜、肯反躬自省，對設定規律深惡痛絕的布祿克，卻出人意料地肯定這點。從貝克特的作品中，他感受了一種「深藏不露的光明特質」、一抹「亮光」和「對無瑕美好事物的嚮往」。「對此，你無法

and, Brook feels, is to be seen today in George W Bush's faith in his military surge in Iraq. "He showed that we can't close our eyes to the horror and terror of so much human existence. So from *Waiting for Godot* on, it became one of the Beckett clichés that he was a poet of profound pessimism, a man of the same period and mindset as Francis Bacon, who saw human beings as contorted flesh stuck in eternal darkness."

But Brook believes that we've at last liberated ourselves from both major Beckett clichés: that he was either a relentlessly grim genius or a phoney who caused people justifiably to storm out of the theatre growling "rubbish" and "nonsense". A few years ago he felt that he demonstrated this by staging *Happy Days*, with his wife Natasha Parry as the bubbling, burbling woman buried in sand first to her waist and then to her neck. "And everywhere young audiences who didn't know they were supposed to be seeing a difficult, intellectual author whose message was existentialist and bleak discovered something that touched them deeply. They went away feeling the way I think you always must in the theatre. They left feeling a little better rather than a little worse."

But is this really true of *Happy Days*, which seems to show the idiocy of everyday optimism in the face of crushing circumstances, or of *Rockaby*, maybe the finest of the short plays that Brook is staging at the Young Vic? After all, almost the last words of the speaker, an old woman approaching death in her rocking chair, are "f\*\*\* life". But Brook, a modest, self-doubting man with a pathological dislike of laying down the law, is surprisingly definite about this. He sees in Beckett's work a "deeply hidden, luminous quality", a "light", "an aspiration for something purer and better". "You can't put it into words or analyse it," he adds, "but, yes, it's there."

Working with Parry on *Happy Days* in 1997, he was struck by the chinks of air and light in poor, trapped

言詮分析。」他補充說：「但是，它確實存在。」

1997年，布祿克和帕麗合作《快樂時光》時，深受劇本觸動。劇中的溫妮貧窮困苦，處境絕望，但她身上仍存一絲生氣和一線光芒：內心的平靜與日增長，直覺到有種力量在將她吞沒之餘，又使她振作向上，感覺到「生活原本可以是無盡黑暗、無盡寒冷，但是過去不是那樣，現在也不是。」而在《搖籃曲》中，布祿克領會到內藏隱秘信息，原來「該死的生活」表達的是一個女人認命地聳一聳肩，不再執着於記憶、希望和夢想，而回歸內心的平靜。這種平靜也深深打動了布祿克。

布祿克常自認是個「上下求索的人」，終日忙碌，精力充沛，無意退休，更別提為身後事作打算了。但同時他也能保持寧靜安詳、散發出冷靜穩重的樂觀個性。最近他在倫敦一次大型精神分析學家會議上演講，他的這種性格更為凸顯。記得發言結束時，他質問那些精神分析學家，既然他們是去醫治別人的，為什麼總是沒完沒了地談論潛意識的陰暗一面，從不說光明的一面。與會的人茫然失措，久不作聲。兩天後，一位醫生的回信打破了沉默，信裏說，生理的排泄和心理的發泄，都是人類的基本功能。布祿克對這種敷衍簡化的回答至今仍嗤之以鼻，他說：「我連信也不回。」

身為導演，布祿克根本不會簡化處理問題。他說過自己向來熱愛劇場上的豐盛活力，厭惡為簡樸而簡樸。但他的方法是精減、提煉演員和他在排練時帶出的豐富創意，直到他們認為已深入劇本的精髓方才滿意。因此，他們的台風往往看上去很簡單、樸實，甚至冷澀，十分適合貝克特的作品。「貝克特起初無比

Winnie's admittedly desperate predicament: a growing serenity, a sense that something is pulling her up as well as sucking her down, a feeling that "life could all have been endless night and endless cold but that it wasn't, it isn't". And Brook sees within *Rockaby* a hidden, secret play in which "f\*\*\* life" is the accepting shrug of a woman who is letting go of her memories, hopes and dreams and, again, achieving a serenity that he finds deeply moving.

Brook has often described himself as a 'searcher' and remains a busy, restless man who has no plans for retirement, let alone death; yet he too radiates a quiet serenity and an unsentimental optimism. That was underlined when he recently addressed a big London conference of psychoanalysts and, as he remembers, ended up asking them why, if they were healers, they were endlessly talking of the dark side of the unconscious and never of the light. The response was a long, dazed silence, broken two days later by a letter from a doctor who said that a basic function of human beings was physically and psychologically to excrete. "I didn't even answer," says Brook, still disgusted by such reductionism.

Brook himself isn't exactly a reductionist as a director — as he says, he has always loved theatrical exuberance and hates austerity for its own sake — but his method is nevertheless to pare down and refine the abundance of ideas that he and his actors try to bring to rehearsals. Not until they feel they've reached the core of a play will they be satisfied. And the result is often a simplicity, sparseness and even starkness of staging that particularly suits Beckett. "He began exploring in all directions with tremendous exuberance and love of language and imagery," explains Brook, "but he gradually let things fall away, fall away, until he found their essence. It was a perfection of elimination which he insisted was no more and no less than [what] Bach and Mozart were doing."

鍾情於語言和意象，每每不吝氣力，左右推敲，務求豐富多彩。」布祿克解釋道：「但他逐漸刪減、刪減一切，直至找到精粹為止。這是為求完美而刪減。他認定這種藝術追求，是和巴赫、莫扎特所做的一模一樣。」

但是，難道樸實、冷澀的演出不會導致表演刻板僵化嗎？特別是貝克特寫下相當嚴格的舞台說明，要演員怎樣做動作、怎樣說台詞。布祿克卻認為不會，他說貝克特這樣寫是想防止演員恣意縱情、溺於自我。貝克特想要的，是演員能將樂師注入樂曲的神韻，帶到他的作品，他們可能早把樂譜反覆彈奏多次，才有此神韻；「那種演員能將人的整個精神氣魄付諸台詞、傳達於一語一默之間，非為滿足一己情感需要，而是為了深入呈現真理。」

這就是凱瑟琳·亨特、馬賽洛·麥堅尼和布祿克的其他演員，在貝克特的五部怪誕短劇中所追求的表現。這五部戲是：《搖籃曲》；《來與去》：三個老女人一起說東道西、回首往事；《無言劇II》：兩個男人住在袋子裏活受罪；《戲劇片段I》：一個瞎子遇上一個瘸子；《空》：一齣鮮為人知的散文獨白。整個演出的目的，在於讓觀眾通過這五個短樂章譜成的語言交響樂，一幕一幕、一曲一曲，層層推進，與貝克特的藝術產生共鳴。這也是貝克特百年誕辰（他生於1906年）一份遲來的禮讚。布祿克堅信貝克特的詩意、力量和偉大，能一直磨礪我們的思想，敏銳我們的心靈，振奮我們的精神，錘煉我們的靈魂。

原載2007年9月17日《泰晤士報》

本尼迪克特·南丁格爾自1990年起為《泰晤士報》戲劇評論主筆，曾任密芝根大學戲劇系教授、《紐約時報》及《新政治家》劇評專欄作家。

But, can't spare, stark staging sometimes lead to rigid performances, especially as Beckett himself provided pretty dogmatic stage directions about how actors were to move and speak? Not according to Brook, who thinks that the dramatist was trying to pre-empt self-indulgent, egoistical acting. What Beckett wanted were performers who could bring the same qualities to his work that musicians do to scores; scores that they might have played again and again — "actors who could bring the fullness of themselves as human beings to their lines and to their pauses, not for personal emotional satisfaction but to deepen the truth".

That's what Kathryn Hunter, Marcello Magni and Brook's other actors will be aiming to do when they perform Beckett's oddball quintet: *Rockaby*; *Come and Go*, in which three antique women exchange gossip and memories; the weirdly titled *Act Without Words II*, about two men uncomfortably living in sacks; *Rough for Theatre I*, about the meeting of a blind man and a cripple; and a little-known prose monologue called *Neither*. The idea is to allow the audience to progress, piece by piece, through a sort of verbal symphony in five short movements and respond to Beckett's art as they go. It's also, belatedly, to celebrate the centenary of a dramatist who was born in 1906 — and who Brook is convinced, has the poetry, the power and the greatness to continue sharpening our minds, hearts, spirits and souls for years to come.

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**Benedict Nightingale** has been chief theatre critic for *The Times* since 1990. He was Professor of Drama at the University of Michigan and theatre critic for *The New York Times* and the *New Statesman*.

# Samuel Beckett

## 塞繆爾·貝克特

(1906–1989)

文本 Text

塞繆爾·貝克特1906年於愛爾蘭都柏林出生，1923至1927年在都柏林三一學院學習法語、意大利語和英語。貝克特在貝爾法斯特坎貝爾學院短暫任教，隨後往巴黎工作，遇上愛爾蘭名作家詹姆斯·喬伊斯。1930年，他返回都柏林三一學院當講師，但很快對所選職業感到幻滅，並於1931年底辭職，結束了短暫的學院生涯。

貝克特的寫作生涯大致可分為早期、中期及晚期三個階段：二戰結束之前為早期階段，作品有《小踢多刺》(1934)及《梅菲》(1938)等。1932年，貝克特創作了第一部小說《普通女人的夢》，小說直到1993年才得以出版。

1945年至二十世紀六十年代初是貝克特創作中期，代表作有《等待果陀》(1948-1949)、《終局》(1955-1957)、《克雷普最後的錄音帶》(1958)及《快樂時光》(1960)。這些作品推進了所謂「荒誕劇場」的發展。荒誕劇場多運用極端黑色幽默為表現手法，主題類似差不多同時代的存在主義思想。儘管貝克特怎也不會把自己算作存在主義者。也是在該時期，貝克特寫就不少傑出小說，最矚目的是三部曲小說《馬洛伊》(1951)、《馬洛納之死》(1951)和《無以名狀》(1953)。貝克特於1969年獲諾貝爾文學獎。

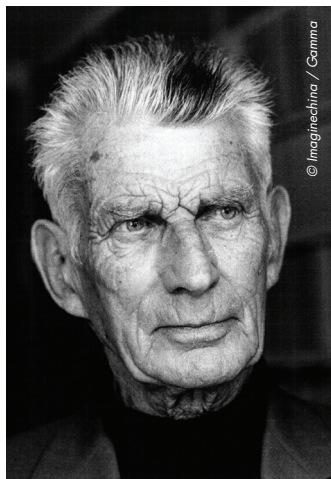
從六十年代初到1989年貝克特逝世，其創作晚期之作品愈來愈短，風格更趨簡約。其中代表作有《戲》(1962)，《來與去》(1965)、《呼吸》(1969，全劇只有35秒)、《空》(1977)和《搖籃曲》(1981)。

Samuel Beckett was born in Dublin, Ireland, in 1906. He studied French, Italian and English at Trinity College, Dublin from 1923 to 1927. After teaching briefly at Campbell College in Belfast, he went to work in Paris and met the renowned Irish author James Joyce. In 1930 Beckett returned to Trinity College as a lecturer. He soon became disillusioned with his chosen academic vocation and resigned from Trinity at the end of 1931, terminating his brief academic career.

Beckett's career as a writer can be roughly divided into three periods: early, middle and late. His early works, up until the end of World War II included *More Pricks than Kicks* (1934) and *Murphy* (1938). In 1932 he wrote his first novel *Dream of Fair to Middling Women* which was not published until 1993.

During his 'middle period', which stretched from 1945 until the early 1960s, Beckett wrote what are probably his most well-known works: *Waiting for Godot* (1948-1949), *Endgame* (1955-1957), *Krapp's Last Tape* (1958) and *Happy Days* (1960). These plays — often considered instrumental in the so-called 'Theatre of the Absurd' — deal in a very black humorous way with themes similar to the roughly contemporary, existentialist thinkers — though Beckett himself could never be pigeonholed as an existentialist. Beckett's outstanding achievements in prose also occurred during this period. Most notable were the three novels, *Molloy* (1951), *Malone Dies* (1951) and *The Unnamable* (1953). Beckett won the Nobel Prize for Literature in 1969.

The 'late period', which began in the early 1960s and lasted until Beckett's death in 1989, saw his works become shorter and shorter and his style increasingly minimalist. Famous works from this period include *Play* (1962), *Come and Go* (1965), *Breath* (1969) which lasts only 35 seconds, *Neither* (1977), and *Rockaby* (1981).



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# Peter Brook

## 彼得·布祿克

導演 Director

彼得·布祿克1925年生於倫敦；1943年首次導演戲劇。在倫敦、巴黎和紐約等地執導超過70部作品。

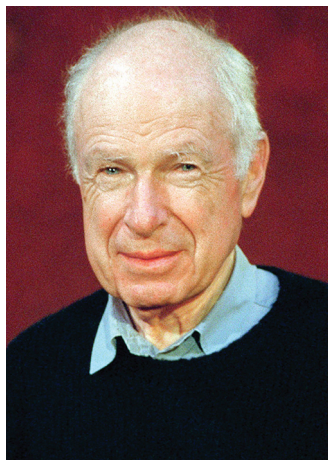
彼得·布祿克與皇家莎士比亞劇團合作的製作，有《愛情急轉彎》(1946)、《一報還一報》(1950)、《泰特斯》(1955)、《李爾王》(1962)、《馬拉/薩德》(1964)、《US》(1966)、《仲夏夜之夢》(1970)和《安東尼與克莉奧佩特拉》(1978)。

布祿克1971年在巴黎創立國際戲劇研究中心，1974年以法國北方布夫劇場為永久基地，並導演了《雅典的泰門》、《伊克族人》、《烏布王》、《雀鳥的聚會》、《骨幹》、《櫻桃園》、《摩訶波羅多》等等，多個作品均有法語及英語版。

歌劇方面，他曾執導《波希米亞生涯》、《沙皇鮑里斯》、《奧林匹克諸神》、《莎樂美》、《費加羅的婚禮》(高文花園)、《浮士德》、《尤根·奧涅金》(紐約大都會歌劇院)、《卡門悲劇》和《佩里亞斯印象》(法國北方布夫劇場)；《唐·喬望尼》(法國埃克斯戲劇節)。

布祿克1998年出版了自傳《穿梭人生》，其他著作有《空的空間》(1968，有超過15種譯本)、《移動點》(1987)、《召喚(及遺忘)莎士比亞》(2002)及《沒有秘密》(1993)等。

電影有《蒼蠅王》、《馬拉/薩德》、《李爾王》、《如歌的中板》、《摩訶波羅多》和《會晤奇人》。



Peter Brook was born in London in 1925. He directed his first play there in 1943. He then went on to direct over 70 productions in London, Paris and New York.

His work with the Royal Shakespeare Company includes *Love's Labour's Lost* (1946), *Measure for Measure* (1950), *Titus Andronicus* (1955), *King Lear* (1962), *Marat/Sade* (1964), *US* (1966), *A Midsummer Night's Dream* (1970) and *Antony and Cleopatra* (1978).

In 1971 he founded the International Centre for Theatre Research in Paris and in 1974, opened its permanent base in the Théâtre des Bouffes du Nord. There, he directed *Timon of Athens*, *The Ik*, *Ubu aux Bouffes*, *Conference of the Birds*, *L'Os*, *The Cherry Orchard*, *The Mahabharata*, *Woza Albert!*, *The Tempest*, *The Man Who*, *Qui est là?*, *O! les Beaux Jours*, *Je suis un Phénomène*, *Le Costume*, *The Tragedy of Hamlet, Far Away*, *La Mort de Krishna*, *Ta Main dans la Mienne*, *Le Grand Inquisiteur*, *Tierno Bokar*, and *Sizwe Bansi is dead* — many of them performing both in French and English.

In opera, he directed *La Bohème*, *Boris Godounov*, *The Olympians*, *Salomé* and *Le Nozze de Figaro* at Covent Garden; *Faust* and *Eugene Onegin* at the Metropolitan Opera House, New York; *La Tragédie de Carmen* and *Impressions of Pelleas* at the Bouffes du Nord, Paris; and *Don Giovanni* for the Aix en Provence Festival.

Peter Brook's autobiography *Threads of Time* was published in 1998 and joins other titles including *The Empty Space* (1968), which was translated into over 15 languages; *The Shifting Point* (1987); *Evoking (and Forgetting) Shakespeare* (2002); and *There are No Secrets* (1993).

His films include *Lord of the Flies*, *Marat/Sade*, *King Lear*, *Moderato Cantabile*, *The Mahabharata* and *Meetings with Remarkable Men*.

瑪麗-伊蓮．埃斯汀  
Marie-Hélène Estienne

助理導演  
Assistant Director

瑪麗-伊蓮．埃斯汀以作者和製作助理身份參與過多個戲劇及電影項目。1974年，她負責替彼得．布祿克執導的《雅典的泰門》一劇選角。1977年，她加盟國際戲劇創作中心製作《烏布王》，從此擔任該中心所有作品的製作助理。

她和彼得．布祿克合寫的作品有：1998於北方布夫劇場首演的《我就是奇蹟》、改編製作的《情人的衣服》(1999)和《遠方》(2002)的法語版。

她最近改編了法語版《你的手心，我的掌心》和《西茲耐班西死了》；2003及2004年分別製作了陀思妥耶夫斯基的《宗教裁判所的大裁判官》和馬里作家阿瑪杜．韓帕特．巴的《提耶諾．波卡》。

Marie-Hélène Estienne has taken part in many theatre and cinema projects as author and production assistant. In 1974 she worked on the casting of Peter Brook's *Timon of Athens*. She joined C.I.C.T. in 1977 for *Ubu aux Bouffes* and has since been production assistant for all C.I.C.T.'s work.

She co-authored, with Peter Brook, *Je suis un Phénomène*, which opened at Théâtre des Bouffes du Nord, in 1998, and produced the French language adaptations of *Le Costume* (1999) and *Far away* (2002).

She recently realised the French adaptation of *Ta main dans la mienne* and *Sizwe Banzi is dead*. In 2003 she produced *Le Grand Inquisiteur* by Dostoïevski and in 2004, *Tierno Bokar* by Amadou Hampaté Bâ.

莉露．鮑爾  
Lilo Baur

助理導演  
Assistant Director

莉露．鮑爾生於瑞士，多在英國工作。藝術生涯始於演出《露西．卡布羅爾的三條命》一劇，並憑此劇榮獲杜拉加拿大大獎和《標準晚報》最佳女演員獎。

她是英國合拍劇團成員，曾參演《貴婦還鄉》、《大鱷街》、《救命！我未死！》、《冬天的故事》和《光》。

在法國，鮑爾曾出演《立個小小紀念碑》、《愛麗絲夢遊仙境》和彼得．布祿克導演的法語版《哈姆雷特的悲劇》。其他參演作品有卡羅．哥茲的《鹿王》、蜚聲全球的《冬天的故事》，及《Cuina i dependències》。

最近她與西班牙Cel Ras舞團合作《暴風雨》，在雅典導演《魯賓遜漂流記》，並根據契訶夫的作品編導了《魚的愛情》。

Born in Switzerland, Lilo Baur works primarily in England. Her career took off with *The Three Lives of Lucie Cabrol*, for which she received the Dora Canadian Award and the Evening News prize for best actress.

As a member of Complicite, Baur performed in *The Visit*, *The Street of Crocodiles*, *Help I'm Alive*, *The Winter's Tale* and *Lights*.

In France she performed in *Honorée par un petit monument*, *Alice in Wonderland* and Peter Brook's French version of *The Tragedy of Hamlet*. Other credits include *Roi Cerf* by Carlo Gozzi, *The Winter's Tale* which became an international success and *Cuina i dependències*.

Recently she has collaborated on *The Tempest* with Cel Ras, a Spanish dance company, and directed *Robinson & Crusoe* in Athens and *Fish Love*, a play she has written based on the works of Anton Chekhov.

# Jos Houben

## 約瑟夫·胡本

演員 Actor

約瑟夫·胡本於巴黎賈克樂寇國際戲劇學院修業，師從菲利普·高利耶，蒙妮卡·帕略和皮埃爾·拜蘭。他取得了費爾登魁斯方法（即通過運動提高覺知）的證書。

他是合拍劇團的創團成員，曾參與《為時已晚》的創作和演出，並與安娜貝爾·阿登、西蒙·麥克伯尼和莉露·鮑爾在多部作品中合作。

胡本是小型喜劇組合「大小剛好」的導演及編劇之一，其製作曾於倫敦西區及外百老匯劇院上演，並贏得英國羅蘭士·奧利花最佳娛樂大獎（1999）及最佳創新喜劇大獎（2002）；他為泰晤士電視台創作並出演為兒童而作的無聲鬧劇《包搞掂先生》，也是「布娃娃製片公司」節目《魔法小車》的創作總監和副監製。

胡本曾於巴黎和希臘當代作曲家喬治·阿佩爾吉斯合作。近期他執導的劇場有薩爾茨堡YBY劇場、巴黎BPZoom，以及比利時的黑色韭蔥餡餅劇場。其獨腳戲《笑的藝術》曾於阿根廷、以色列、法國、荷蘭、愛丁堡藝術節和倫敦等地巡迴演出。

胡本還擔任喜劇團、歌劇團、馬戲學校、國際組織、工作坊節、舞蹈學校、大學和魔術師的教學、導演、設計及顧問等多項工作。自2000年起，任教巴黎賈克樂寇戲劇學院。

Jos Houben studied at L'Ecole internationale de théâtre Jacques Lecoq with Philippe Gaulier, Monika Pagneux and Pierre Byland. He is a certified practitioner of the Feldenkrais Method — Awareness Through Movement.

An early member of Complicite, he co-created and performed in *A minute Too Late* and collaborated on many other projects with Annabel Arden, Simon McBurney and Lilo Baur.

Houben was a director and co-writer of the cult comedy troupe The Right Size which won Laurence Olivier Awards for Best Entertainment (1999) and Best New Comedy (2002) playing in the West End and Off-Broadway. For Thames TV he created and performed *Mr Fixit*, a silent slapstick TV comedy for children. He was also creative director and associate producer for Ragdoll TV's *Brum — The Magical Little Car*.

Houben collaborated with Greek contemporary music composer Georges Aperghis in Paris. Recently, he directed for Theater YBY in Salzburg, BPZoom in Paris, and Les Flamiches Noires in Belgium. His *The Art of Laughter* tours Argentina, Israel, France, Holland, the Edinburgh Festival and London.

Houben is a teacher, director, deviser and consultant with comedy troupes, opera companies, circus schools, international organisations, workshop festivals, dance schools, universities and magicians worldwide and, since 2000, he has been a teacher at L'Ecole internationale de théâtre Jacques Lecoq.



# Kathryn Hunter

## 凱瑟琳．亨特

演員 Actor

凱瑟琳．亨特生於紐約，父母為希臘人。她在倫敦長大，操現代希臘語、法語和意大利語。曾於布里斯托大學研習法語和戲劇，並在英國皇家戲劇學院師從休．克魯威爾，深受啟發。

亨特曾在英國話劇團演出艾倫．艾克布恩的鬧劇，後加入百變的查鐵．沙曼的「公用倉庫劇團」，接受葛洛夫斯基技巧訓練。加盟合拍劇團是她演藝事業的轉捩點，曾演出《悠然自在最難求》、《救命！我未死！》和《走出房子的人》。其他合拍劇團作品有《敵人》、《冬天的故事》和《貴婦還鄉》。其他得意之作還有《李爾王》（與海倫娜．寇．侯森合作）、《理查三世》（莎士比亞環球劇場）卡里爾．丘吉爾的《遠方》（由彼得．布祿克執導）和《化身女妖》（英國國家劇團）。

亨特還導演麗貝卡．吉爾曼的《活着的光榮》（皇家劇院）、布萊希特的《潘提拉先生和他的隨從馬蒂》（阿爾梅達劇院）；與馬賽洛．麥堅尼合作《鳥》（英國國家劇團）及《錯中錯》（莎士比亞環球劇場）。

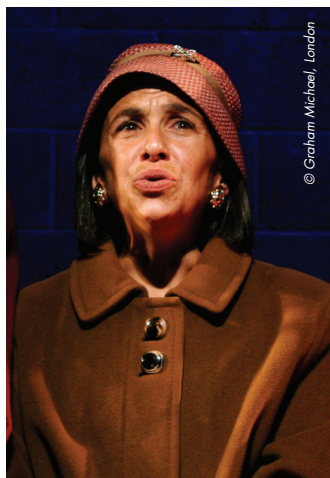
最近於電影《哈利波特：鳳凰會的密令》中飾演費格太太，為主角哈里辯護。

Born in New York to Greek parents and raised as a Londoner speaking modern Greek, French and Italian, Kathryn Hunter studied Drama at Bristol University and went to train at Royal Academy of Dramatic Art with the inspirational Hugh Crutwell.

Hunter played Alan Ayckbourne farces in the UK Repertory before joining dynamic Chattie Salaman in Common Stock and training in Grotowski based techniques. Another revolution followed when she joined Complicite and performed in *Anything for a quiet life*, *Help I'm Alive* and *Out of a House Walked a Man*. Other productions with Complicite include *Foe*, *The Winter's Tale*, and *The Visit*. Other favourite works include *King Lear* with Helena Kaut Howsen, *Richard III* at Shakespeare's Globe, Caryl Churchill's *Far Away* directed by Peter Brook and *The Skriker* at the National Theatre of Great Britain.

She has also directed *Glory of living* by Rebecca Gilman for the Royal Court; Brecht's *Mr Puntila and His Man Matti* for the Almeida; *The Birds* for the National Theatre with Marcello Magni; and *Comedy of Errors* at the Shakespeare's Globe with Marcello Magni.

In film, she most recently defended Harry Potter as Mrs Figg in *The Order of the Phoenix*.





# Marcello Magni

## 馬賽洛．麥堅尼

演員 Actor

馬賽洛．麥堅尼生於意大利貝加莫，曾就讀博洛尼亞大學藝術音樂暨電影系，後中途輟學赴巴黎開始學習戲劇。於巴黎賈克樂寇戲劇學院畢業後，繼續師從皮埃爾．拜蘭、菲利普．高利耶和蒙妮卡．帕略。麥堅尼身兼演員、導演、動作指導數職，且於賈克樂寇戲劇學院任教。

麥堅尼24年前創辦合拍劇團，早期作品均在該團完成。曾參與作品有《為時已晚》、《多些大點心！》、《悠然自在最難求》、《哀求》、《救命！我未死！》、《走出房子的人》、《貴婦還鄉》、《冬天的故事》、《大鱷街》和《敵人》。

除了合拍劇團的工作，麥堅尼對面具和意大利即興喜劇興趣濃厚，也參與演出馬里伏、莫里哀和魯尚特的作品。最近與約瑟夫．胡本和凱瑟琳．亨特合作獨腳戲《一僕二主》。曾合作的還包括馬克．里朗斯、野田秀樹（日本）、喬治．基姆利斯（希臘）、安妮．凱西度旬尼、尼爾．巴特利特、海倫娜．蔻．侯森（波蘭及英國）、麥克．阿爾弗雷德、大衛．格拉斯、傑克．謝柏德和蘭茜．梅克勒；最常與凱瑟琳．亨特合作，於倫敦的英國國家劇院、莎士比亞環球劇場、皇家莎士比亞劇院和克盧伊達劇場演出阿里斯托芬、莎士比亞、田納西．威廉斯、布萊希特及李．霍爾的作品。他出演由安達．休斯導演的貝克特《無言劇II》，該劇在英國第四頻道的《電影貝克特》節目中播出。

麥堅尼接下來的製作是一個晚上的故事會，集合全球故事精粹，並與凱瑟琳．亨特及作家吉爾．奧弗利合作。

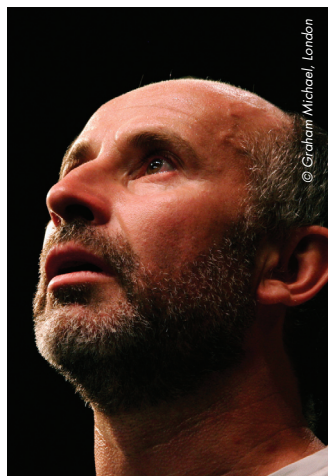
Born in Bergamo, Italy, Marcello Magni studied at DAMS, in Bologna University but ran away to Paris where he started his theatrical education. A

graduate of L'Ecole internationale de théâtre Jacques Lecoq, he continued his studies with Pierre Byland, Philippe Gaulier and Monica Pagneux. Magni is an actor, director, movement director and theatre teacher at L'Ecole internationale de théâtre Jacques Lecoq.

As a co-founder of Complicite in London he has worked with the company for 24 years and created his first shows there. He collaborated on *A Minute Too Late*, *More Bigger Snacks Now*, *Anything for a quiet life*, *Please, Please, Please*, *Help I'm Alive*, *Out of a House Walked a Man*, *The Visit*, *The Winter's Tale*, *Street of Crocodiles* and *Foe*.

Outside of Complicite, Magni has a curiosity for the world of masks and Commedia dell'Arte and he performs in Marivaux, Moliere and Ruzzante. Recently he created a solo show *Arlecchino* in collaboration with Jos Houben and Kathryn Hunter. He has also collaborated with Mark Rylance, Hideki Noda (Japan), George Kimoulis (Greece), Annie Castledine, Neil Bartlett, Helena Kaut Howsen (Poland and UK), Mike Alfred, David Glass, Jack Sheppard, Nancy Meckler and most of all with Kathryn Hunter, in Aristophanes, Shakespeare, Tennessee Williams, Bertolt Brecht, Lee Hall, and at the National Theatre, Shakespeare's Globe, RSC and Theatre Clwyd. He has performed in Beckett's *Act Without Words* for *Beckett on Film* (Channel 4) directed by Enda Hughes.

His next project is an evening of stories from around the world with Kathryn Hunter and writer Gilles Aufrey.



# 北方布夫劇場

## Théâtre des Bouffes du Nord

三十多年來，布祿克的國際戲劇創作中心一直以法國北方布夫劇場為家。劇場自十九世紀末建成以來，一直用作喜歌劇的演出場地。1974年布祿克進駐劇場時，劇場已有點殘破。

布祿克重建舞台，塑造原始古雅的環形空間，讓演出者更能貼近觀眾，劇院從此回復生氣。事實上，布祿克追求的並不是宏偉炫目的舞台效果，他常在訪問中表示對刺激新穎的舞台手法不感興趣；相反，跟貝克特一樣，身為導演，如何從演出中找到戲劇的真諦，用最簡單直接的形式俘虜觀眾的心才是意義所在。布祿克一直探索戲劇的本意及觀眾的反應，曾與劇團遠赴西非演出，深入大小村落，尋求演出機會。對布祿克來說，這可替他解答最根本的問題：戲劇是什麼？戲劇是怎樣生成的？

中譯：鄭贊恩

除特別註明，場刊中譯：昌明

Théâtre des Bouffes du Nord has been home to Peter Brook's International Centre of Theatre Research for over three decades. Built in the late 19th century the theatre started life as a home for comic opera. In 1974, when Peter Brook took up residence, the theatre was in partial ruin.

Brook rebuilt the stage, creating a raw and elegant round space, in which a genuine connection between actor and audience could take place. Indeed Brook is not a director who looks for grandeur or glamour on stage. He has often said in interviews that finding new and striking ways of setting plays is of no interest to him. Instead, like Beckett, Brook's interest lies in the search for the essence of the experience, and engaging the audience in a simple and intimate way.

In his explorations into the nature of theatre and the reactions of audiences, Brook and his company made an extraordinary tour of West Africa, arriving in villages and asking permission to perform. It was for Brook a way to find answers to fundamental questions: What is theatre? How is theatre made?