

37th



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Wong K. S.

伍斯特劇團

The Wooster Group's

THE EMPEROR JONES

By Eugene O'Neill

原著：奧尼爾

瓊斯皇

The Wooster Group's **THE
EMPEROR
JONES**

By Eugene O'Neill

瓊斯皇 伍斯特劇團
原著：奧尼爾

18-22.2.2009

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



演出長約1小時，不設中場休息

Running time: approximately 1 hour with
no interval

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
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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
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an original poster by Alex Katz
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演員 Cast

布魯特斯·瓊斯
Brutus Jones

史密瑟斯
Smithers

舞台助理
Stage Assistant

凱蒂·瓦爾克
Kate Valk

阿里·費利阿科斯 Ari Fliakos (18-20.2)
史葛·舒柏 Scott Shepherd (21-22.2)

史葛·舒柏 Scott Shepherd (18-20.2)
阿里·費利阿科斯 Ari Fliakos (21-22.2)

創作及製作人員 Creative and Production Teams

原著
Original Script

導演
Director

配樂
Music Score

錄像創作
Video Score

佈景設計
Set

燈光設計
Lighting

助理導演
Assistant Director

音響
Sound

製作經理
Production Manager

錄像控制
Video

技術總監
Technical Director

奧尼爾
Eugene O'Neill

伊麗莎伯·拉普特
Elizabeth LeCompte

大衛·林頓
David Linton

基斯杜化·干迪克
Christopher Kondek

占·克雷堡
Jim Clayburgh

珍妮花·蒂普頓
Jennifer Tipton

克雷·哈柏茲
Clay Hapaz

佐夫·阿巴斯、馬特·舒洛斯
Geoff Abbas, Matt Schloss

博茲古特·卡拉蘇
Bozkurt Karasu

安德魯·史奈德
Andrew Schneider

阿朗·狄約
Aron Deyo

舞台監督
Stage Manager

總電器技師
Master Electrician

技術助理
Technical Assistant

中文字幕及字幕操作
Chinese Surtitles Translation
and Operation

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Chinese Surtitles Editor

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Joby Emmons

吳紹熙
Larry Ng

郭雲
Guo Yun

伍斯特劇團製作的《瓊斯皇》於1993年首演，並於1998年假「表演車庫」作紐約開演，再往維也納、布魯塞爾、慕尼黑、法蘭克福、奧胡斯、斯德哥爾摩、貝爾法斯特、費城及芝加哥等地演出。

過去曾參與《瓊斯皇》製作及演出的人士還包括：路特．雲丹阿卡（技術總監）、菲利普．布斯曼（錄像）、約翰．哥連斯（音響）、威廉．達福（飾史密瑟斯）、占士．約翰遜（音響）、保羅．拉扎爾（飾史密瑟斯）、加比．麥克遜（燈光、錄像）、瑪嘉烈．曼（錄像、舞台助理）、戴夫．雪萊（演員／舞台助理）、克雷．舍基（燈光）、柏伊頓．史密夫（助理導演）及馬特．蒂爾尼（音響修復）。

《瓊斯皇》是尤金．奧尼爾早期劇作，1920年11月由省城藝人劇團製作，於紐約市劇作家劇院首演。

The Wooster Group's production of *The Emperor Jones* was first performed in 1993. It opened in New York at The Performing Garage in 1998, and toured to Vienna, Brussels, Munich, Frankfurt, Aarhus, Stockholm, Belfast, Philadelphia and Chicago.

Among the many individuals who were involved in the creation and previous performances of *The Emperor Jones* are Ruud van den Akker (Technical Director), Philip Bussman (Video), John Collins (Sound), Willem Dafoe (Smithers), James "J.J." Johnson (Sound), Paul Lazar (Smithers), Gabe Maxson (Lighting, Video), Margaret Mann (Video/Stage Assistant), Dave Shelley (Performer/Stage Assistant), Clay Shirley (Lighting), Peyton Smith (Assistant Director) and Matt Tierney (Sound Restoration).

The Emperor Jones, one of Eugene O'Neill's first plays, was originally premiered by the Provincetown Players at the Playwrights' Theatre in New York City in November 1920.

加料節目 FESTIVAL PLUS

21.2.2009 (六)

演後藝人談

歡迎觀眾演出後留步，與伍斯特劇團成員見面。

21.2.2009 (Sat)

Meet the Artist (Post-Performance)

If you would like to meet members of The Wooster Group, please remain in the auditorium after the performance.

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

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

場景：西印度群島某個小島

序幕：

一名土著老婦哼着調兒。

第一場：下午近傍晚時份，瓊斯皇王宮內

自封為皇的布魯特斯·瓊斯和英格蘭商人亨利·史密瑟斯談話。兩人正聯手剝削島上的土著。瓊斯利用島民的迷信獲取權力，使他們相信自己刀槍不入，只有銀鑄的子彈才能殺死他。在談話中，瓊斯講述他在美國時因擲骰賭博與朋友傑夫爭執，殺死了對方而被捕入獄的故事。他亦洩露了他殺死獄警，在苦工監中逃脫的經過。

史密瑟斯語帶譏諷地告訴他，土著起來革命，王宮已棄守。起初瓊斯不肯相信，但當他聽見土著鼓聲響起，就曉得他這皇帝再當不下去。瓊斯披露了逃走計劃——通過森林穿越平原到海邊，那裏有一艘法國炮艇等着他。他還吹噓自己的手槍帶上了五顆鉛頭子彈和一顆銀子彈，後者是預備一旦被擒，使用來自我了斷的。

當鼓聲愈響愈急，虛張聲勢的瓊斯轉身就逃，史密瑟斯卻留下來劫掠王宮。

第二場：夜幕低垂，平原邊陲森林入口

跑倦了的瓊斯停下來休息。鼓聲漸大，他氣急敗壞地尋找之前埋在白石下的一箱食物不果。「小而無形的恐懼」來襲，他開了第一槍來驅趕恐懼，趕路心切下冒失地朝森林深處挺進。

The Setting: The action of the play takes place on an island in the West Indies.

Prologue:

An old native woman hums a tune.

Scene One: Late afternoon. The audience chamber in the palace of the Emperor.

Brutus Jones, the self-appointed Emperor, is having a conversation with Henry Smithers, an English trader. Jones is in league with Smithers to exploit the natives of the island. Jones has gained power over the natives by playing on their superstitions. He has convinced the islanders that he is invincible and that only a silver bullet can kill him. As they converse, Jones tells a story about how he was in jail back in the US for killing a friend, Jeff, in an argument over a game of dice. He divulges that he escaped the chain gang by killing the prison guard.



Smithers taunts Jones with the information that the natives are in revolt and have abandoned the palace. At first Jones refuses to believe Smithers. But when he hears the sound of native drums, he realizes that his reign as Emperor is over. Jones reveals his escape plan to cross the plain through the forest to the sea where a French gunboat is waiting for him. He boasts that he has five lead bullets in his gun and a silver bullet to use on himself in case he is caught.

As the drums get more insistent, Jones, with false bravado, flees. Smithers stays behind to loot the palace.

Scene Two: Nightfall. The edge of the plain where the forest begins.

Tired from running, Jones stops to rest. As the drums grow louder, he desperately searches for the tin box of food he had buried under a white stone, but he can't find it. He becomes haunted by "little formless fears" and fires the first lead bullet to frighten them off. Urging himself on, he plunges boldly into the forest.





第三場：晚上九時，森林裏

瓊斯踉蹌地來到空地，發現月已當空，正慶幸之際，忽然，他在美國殺死的朋友傑夫，疑似出現眼前；他聽見傑夫擲骰子的聲音，於是跟他說話。對方沒有回答，瓊斯害怕了，開了第二槍，並立即使勁衝回森林樹叢裏。

第四場：晚上十一時，森林裏，闊泥路上

瓊斯撲倒地上，筋疲力盡，氣息如牛，卻仍無法遠離鼓聲，令他沮喪非常。他叫自己休息一下，陷入了斷斷續續的半睡半醒狀態。他似重回苦工監的囚犯群中，感受到獄警揮打下來的皮鞭。憤怒中他向獄警開了第三槍。

第五場：凌晨一時，森林內圓形大空地

瓊斯跪在空地中央禱告，為所犯的殺戮和偷盜懺悔。求神保佑後，他站起來打算離開，但靴已破爛，寸步難行，不禁感到灰心。他產生幻覺，看到自己在拍賣台上被賣為奴。仇恨和恐懼交雜下，他向買下他的男人開了一槍，又向販賣他的男人開一槍。益發急動的鼓聲驅趕他再落荒而逃。



Scene Three: Nine o'clock. In the forest.

Jones stumbles into a clearing. He notices that the moon is out and tries to cheer himself on. Suddenly he thinks he sees Jeff, the friend he killed back in the US. He hears Jeff rolling dice and tries to talk to him. When Jeff doesn't respond, Jones gets spooked and fires the second lead bullet. Jones plunges wildly back into the underbrush of the forest.

Scene Four: Eleven o'clock. In the forest. A wide dirt road.

Jones flops down, exhausted, breathing heavily. He is frustrated that he hasn't put any distance between himself and the sound of the drums. He talks himself into a rest and falls into a fitful half-sleep. He is haunted by the prison chain gang. He feels the lashes of the prison guard's whip. In a fit of rage, he fires the third lead bullet to kill the guard again.

Scene Five: One o'clock. A large circular clearing in the forest.

Jones is on his knees praying in the centre of the clearing. He repents his killing and stealing. Reassured that God will protect him, he gets up to go, but his boots are wrecked. He sits dejected unable to go on. He has a vision of being sold as a slave on the auction block. Convulsed with hatred and fear, he fires one bullet at the man who buys him and one at the man who sells him. He rushes off to the quickened, louder beat of the drums.



第六場：凌晨三時，森林內空地

瓊斯爬越灌木叢來到空地，他曉得他只剩下那銀子彈了。他把臉貼在地上休息，產生幻覺，看見一艘奴隸船。

第七場：凌晨五時， 河邊巨樹下

蜷縮在地上的瓊斯為幻覺所惑，以為剛果巫醫和巨型鱷神昂首闊步朝他走來。恐懼籠罩着瓊斯，他記起了銀子彈。他拿起槍來，衝着鱷魚的眼睛扳機。

第八場：黎明，平原邊陲森林入口

史密瑟斯在瓊斯進入森林的地方與土著領袖利姆爭辯。史密瑟斯不相信利姆和他的士兵已抓獲瓊斯。森林傳出數下槍聲，鼓聲驟止。林姆向史密瑟斯保證他的部下已用他們熔掉銀幣製成的銀子彈打死了瓊斯。

瓊斯的屍體被抬出，確認後便被抬走了。

Scene Six: Three o'clock. A clearing in the forest.

Jones crawls through the undergrowth to a clearing. He knows he has only the silver bullet left. He flings himself facedown onto the ground to rest. He has a vision of a slave ship.

Scene Seven: Five o'clock. The foot of a gigantic tree by the edge of a great river.

Cowering on the ground, Jones is mesmerized by a vision of a prancing Congo witch-doctor and a giant crocodile deity. Jones is beside himself with fear. He remembers the silver bullet. He grabs his gun and fires in defiance at the eye of the crocodile.

Scene Eight: Dawn. The edge of the plain where the forest begins.

Smithers argues with a native chief, Lem, at the spot where Jones first entered the forest. Smithers doesn't believe that Lem and his soldiers have caught Jones. Several rifle shots are heard from the forest. The drums abruptly stop. Lem assures Smithers that his men have killed Jones with their own silver bullet, which they have managed to make by melting down coins.

Jones's dead body is brought in, examined and taken away.



第一場摘錄 EXCERPT FROM SCENE 1

- SMITHERS** Yes, yer turned the bleedin' trick, all right. Blimey, I never seen a bloke 'as 'ad the bloomin' luck you 'as.
- JONES** Luck? What you mean-luck?
- SMITHERS** I suppose you'll say that swank about the silver bullet ain't luck—and that was what first got the fool blacks on yer side the time of the revolution, wasn't it?
- JONES** *with a laugh* Oh, dat silver bullet! Sho' was luck! But I makes dat luck, you heah? I loads de dice! Yessuh! When dat murderin' nigger ole Lem hired to kill me takes aim ten feet away and his gun misses fire and I shoots him dead, what you heah me say?
- SMITHERS** You said yer'd got a charm so's no lead bullet'd kill yer. You was so strong only a silver bullet could kill yer, you told 'em. Blimey, wasn't that swank for yer—and plain, fat-'eaded luck?
- JONES** *proudly* I got brains and I uses 'em quick. Dat ain't luck.

解放的面具

The Liberating Mask

文：安德魯·奎克

風險總意味着危險。表演者彷彿總不得不放棄在舞台上若干習以為常的方式，藉此承受當下經驗的烙印，發現舞台上的實在。誠如伊麗莎伯·拉普特所釋：「我喜歡從根本上，從真實快感的所在，真正動力之處有所得。」每當凱蒂·瓦爾克談及什麼才是她自身表演形式的「根本」時，她就會以既是象徵，也實際存在的面具去說明，她怎樣超越內心概括和控制事情的欲望。

據瓦爾克稱，面具能以多種面貌出現，最明顯的莫如在《路線一與九》、《L.S.D.(.....只不過高漲了.....)》和《瓊斯皇》中出現的黑臉孔；當然，《振作！》和《魚之物語》裏協力者的人格面具，以及《房子／燈》和《給你的，小鳥！（費德羅）》中錄像攝影機、電視顯示器及耳機技術在舞台上的關係，皆可從中窺見面具的功用。

無論如何，面具不僅是一種偽裝及隱藏表演者人格的裝置；我們不能僅將

Text: Andrew Quick

Risk always implies danger. It would seem that the performer always has to let go of certain habitual ways of being on the stage in order to bear the impress of the experiential and to discover what might really be there. As Elizabeth LeCompte explains: "I like to get at what's at the root: where's the real pleasure, where's the real impulse." When Kate Valk speaks about what might be at the "root" of her own mode of performance, she often invokes the metaphor and the

physical reality of the mask to describe a means for moving beyond her own desire to generalize and control.

According to Valk, the mask can appear in many guises. It is most obvious in the use of blackface in *Route 1 & 9, L.S.D. (... Just the High Points ...)* and *The Emperor Jones*, but it is also at work in the persona of the facilitator in *Brace Up!* and *Fish Story*, and in the on-stage relationship with the video camera, the TV monitors and in-ear technologies in *House/Lights* and *To You, the Birdie! (Phèdre)*.

The mask, however, is not solely a device that disguises and hides the

personality of the performer. Nor can it be explained as a Brechtian device to expose how the operations of power and ideology shape social structures through the non-psychological medium of *gestus*. The mask has three functions. It establishes a sense of distance





之解讀為一種布萊希特式裝置，藉此暴露權力和意識形態如何透過非心理的「社會姿態」模型社會結構。面具其實有三個功能。它在表演者和觀眾之間確立了距離感，於表演者認同觀眾，以及觀眾認同表演者這潛在心理認同的雙向過程間製造了障礙。面具也祛除了心理上總想通過舞台把虛構出來的角色具象化的負擔。

最後，也許也是最重要的，面具取代了表演者自我建造的主體性——那在舞台上做自己的心理條件。就此而言，面具作為一種手段，表演者通過它得以讓部份自我觀念消失；這便容許表演者享有自由，好能盡量即時跟舞台向他們呈現的狀況契合。

瓦爾克於1991年一篇未發表的訪問中，就以日本能劇面具的功能為例，解釋這個過程：「他們認為，由於戴上了面具你便否定了自我，面具正是讓『靈體附身』的裝置，然後你也否定了面具的存在。」能劇傳統中，面具阻止表演者呈現主體性，然後，在關鍵的第二階段，當面具本身也被否定了，表演者便過渡至全面奪取的狀態（因而得以附靈），如此亦得以契接舞台上的每個當下（實在）。這正是為何對瓦爾克來說，面具就是這麼一種解放裝置：「透過這兩個階段的否定過程——首先否定你自身，然後再進一步，在自我意識中否定面具的存在，你便真的有所發現。」

between the performer and the audience, creating a barrier between a two-way process of potential psychological identification: the performer with the audience and the audience with the performer. The mask also pushes aside the burden of always having psychologically to embody the character that is formed in the fictional world being negotiated on the stage.

Finally, and perhaps most important, the mask works to displace the performer's construction of her own subjectivity, the requirement *psychologically* to be herself on stage. In this sense, the mask operates as a means through which the performer is able to let certain notions of the self fall away. This leaves the performer free to engage as immediately as is possible with what the stage presents to them.

In an unpublished interview from 1991, Valk explains this process by referring to the function of the mask in Noh Theater: "They say the mask is the device that allows for 'spiritual possession' because you may deny your own self by donning the mask, and then you deny the existence of the mask." In the Noh tradition, the mask acts as a barrier to the representation of a performer's subjectivity. Then, in a crucial second stage, where the mask itself is denied, the performer moves into the complete state of dispossession (thus able to be spiritually possessed), which allows contact with the immediacy (the reality) of the on-stage experience. This is why the use of the mask is such a liberating device for Valk: "You truly discover through this two-step process of denial — first by denying your own physicality, and then by going a step further within your own consciousness to deny the existence of the mask."

Excerpt from *Only Pragmatics?*, *The Wooster Group Work Book*
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節錄自《The Wooster Group Work Book》中
Only Pragmatics? 一文
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尤金·奧尼爾 Eugene O'Neill (1886 - 1953)

公認為美國最優秀劇作家的尤金·奧尼爾，於紐約一間酒店房間出生。童年時隨當演員的父親全國巡演，後入讀寄宿學校。被普斯頓大學勒令停學後，他去了航海幾年。1912年，奧尼爾患上肺癆，養病期間經常閱讀，繼而踏上劇作家的路。

奧尼爾的編劇事業一般認為分三個階段，早期作品風格寫實，植根其航海生涯。1920年代，他摒棄寫實主義，力求展現人類生命背後的力量。這時期的表現主義戲劇，均受哲學家尼采，心理學家佛洛伊德及榮格，以及劇作家奧古斯特·斯特林堡的影響。在最後一個階段，他又回到寫實風格，並以自己的人生經歷為主線和主題。

奧尼爾1936年獲頒諾貝爾文學獎，又憑劇作《天邊外》(1920)、《安娜·克里斯蒂》(1922)、《奇異插曲》(1928)及《長夜漫漫路迢迢》(1957)四度贏得普立茲獎。

Eugene O'Neill is widely regarded as one of America's foremost playwrights. O'Neill was born in a Broadway hotel room in New York City. He spent much of his childhood on national tours with his father, who was an actor, and later at boarding schools. After being suspended from Princeton University, he spent several years at sea. In 1912 he became ill with tuberculosis, and was inspired to become a playwright while reading during his recovery.

O'Neill's career as a playwright is generally considered to consist of three periods. His early realist plays utilize his own experience, especially as a seaman. In the 1920s he rejected realism in an effort to capture the forces behind human life. His expressionistic plays during this period were influenced by the ideas of philosopher Friedrich Nietzsche, psychologists Sigmund Freud and Carl Jung, and playwright August Strindberg. During his final period, O'Neill returned to realism, drawing on his life experience for story lines and themes.

O'Neill won the Nobel Prize for literature in 1936 and Pulitzer Prizes for four of his plays: *Beyond the Horizon* (1920); *Anna Christie* (1922); *Strange Interlude* (1928); and *Long Day's Journey into Night* (1957).

伍斯特劇團

The Wooster Group

紐約伍斯特劇團以其創新實驗的劇場演出聞名。在伊麗莎伯·拉普特領導下，創作了四十多齣劇場、舞蹈和多媒體作品，曾先後巡迴歐洲、俄羅斯、南北美洲，亞洲及澳洲演出。位於紐約市伍斯特街33號，由劇團以藝術家合作社的持股人身份擁有及營運的「表演車庫」，是劇團常駐場地。該合作社為二十世紀六十年代激浪藝術運動中成立的團體。

The Wooster Group is a New York-based theater company known worldwide for its ground-breaking experiments in theater performance. Under the direction of Elizabeth LeCompte, the Group has made more than 40 works for theater, dance and media, and has toured internationally to Europe, Russia, North and South America, Asia and Australia. The Performing Garage at 33 Wooster Street is the Group's permanent home. It owns and operates the Garage as a shareholder in the Grand Street Artists Co-op, established as part of the Fluxus art movement in the 1960s.

劇團2008-09年度的聯繫藝術家 Current Associates 2008-09

Geoff Abbas, Ruud van den Akker, Joel Bassin, Antonia Belt, Dominique Bousquet, Zbigniew Byrmek, Hai-Ting Chinn, Jim Clayburgh, John Collins, Dennis Dermody, Aron Deyo, Joby Emmons, Roy Faudree, Ari Fliakos, Yvan Greenberg, Jennifer Griesbach, Clay Hapaz, Teresa Hartmann, Cynthia Hedstrom, Hank Heijink, Claudia Hill, Felix Ivanov, Bozkurt Karasu, Ken Kobland, Chris Kondek, David Linton, Elizabeth LeCompte, Alessandro Magania, Gabe Maxson, Edward McKeaney, Ellen Mills, Andrew Nolen, Bruce Odland, Daniel Pettrow, Rob Reese, Kamala Sankaram, Kaneza Schaal, Matt Schloss, Andrew Schneider, Sheena See, Tanya Selvaratnam, Scott Shepherd, Peyton Smith, Casey Spooner, Natalie Thomas, Matt Tierney, Jennifer Tipton, Harvey Valdes, Kate Valk, Judson Williams, Ben Williams, John Young, Omar Zubair

職員 Staff

Joel Bassin, Clay Hapaz, Cynthia Hedstrom, Matt Karges, Edward McKeaney, Kaneza Schaal

創團成員

伊麗莎伯·拉普特、史柏丁·格雷、朗·華特、占·克雷堡、威廉·達福爾、凱蒂·瓦爾克及柏伊頓·史密夫

網址: www.thewoostergroup.org

Founding and Original Members

Elizabeth LeCompte, Spalding Gray, Ron Vawter, Jim Clayburgh, Willem Dafoe, Kate Valk and Peyton Smith

Website: www.thewoostergroup.org

由亞歷克斯·基斯設計的《瓊斯皇》海報，以及伍斯特劇團，基斯杜化·干迪克及伊麗莎伯·拉普特製作的《瓊斯皇》錄像版，於劇團網站上有售。

A poster for *The Emperor Jones* by Alex Katz and a video version of *The Emperor Jones*, created by Christopher Kondek and Elizabeth LeCompte with The Wooster Group, are available for purchase at the company's website.

伍斯特劇團製作年表

The Wooster Group Chronology

劇場

- 2008 迪多內
2007 王子復仇記
2006 誰是你的達達？！
2004 貧窮劇場
2002 給你的，小鳥！（費德羅）
1999/2005 房子 / 燈
1995 毛猿
1994 魚之物語
1993/2006 瓊斯皇
1991/2003 振作！
1984/2000 北阿特蘭大

通往不朽之路系列

- 1987 法蘭克·迪爾的聖安東尼的誘惑
1984 L.S.D(.....只不過高漲了.....)
1981/1987 路線一與九

羅德島三地系列

- 1979 茱迪角（尾聲）
1978 納耶特學校
1977 林斯迪克路
1975 沙干內特角

舞蹈

- 2008 我是謝洛姆·貝爾
2004 刪除 E(X)（與 Joji Inc 合作）
1998 與電視機與米高峯共舞
（文遜·杜諾伊爾合作）
1982 美好時光
1981 草裙舞

電台廣播

- 2002 碧姬·卡斯泰爾斯報告
2000 拉仙尼之費德羅

- 1998 奧尼爾《瓊斯皇》
（英國廣播公司第三台電台製作
廣播藝術節節目）

錄像、電影及裝置

- 創作進行中 《振作！》裝置 / DVD
2008 兄弟.....仍有時間
2003 房子 / 燈 DVD與紀錄
2000 瓊斯皇
（與基斯杜化·干迪克合作）
創作進行中 點錯相
1994 押韻押到死
1992 白色故鄉突擊隊
1986 福樓拜發旅行夢但他媽生病阻止
了他（與簡·高布蘭合作）

史柏丁·格雷之獨腳戲劇場協作

- 1988 老鼠交響曲
1985 共樂小姐
（李察·科曼編 / 本體論式歇
斯底里劇場）
1984 交租的奇妙方法
（謝夫·韋斯編導）
1982 訪問觀眾
1981 沒有人想坐在桌子後
1981 尋找猴子女
1981 47張床
1980 美國劇場的個人史
1979 印度及其後（亞美利堅）
1979 酒宴、汽車及大學女生
1979 十四歲的性與死

表演車庫製作

- 1992 萊爾·科恩 / 積克·史密夫
（朗·華特構想及演出）

THEATER

2008	<i>La Didone</i> (opera)
2007	<i>Hamlet</i>
2006	<i>Who's Your Dada?!</i>
2004	<i>Poor Theater</i>
2002	<i>To You, the Birdie!</i> (<i>Phèdre</i>)
1999/2005	<i>House/Lights</i>
1995	<i>The Hairy Ape</i>
1994	<i>Fish Story</i>
1993/2006	<i>The Emperor Jones</i>
1991/2003	<i>Brace Up!</i>
1984/2000	<i>North Atlantic</i>

The Road to Immortality

1987	<i>Frank Dell's the Temptation of St. Antony</i>
1984	<i>L.S.D. (... Just the High Points ...)</i>
1981/1987	<i>Route 1 & 9</i>

Three Places in Rhode Island

1979	<i>Point Judith (An Epilog)</i>
1978	<i>Nayatt School</i>
1977	<i>Rumstick Road</i>
1975	<i>Sakonnet Point</i>

DANCE

2008	<i>I am Jerome Bel</i>
2004	<i>Erase E(X)</i> (with Joji Inc.)
1998	<i>Dances with T.V. and Mic</i> (with Vincent Dunoyer)
1982	<i>For The Good Times</i>
1981	<i>Hula</i>

RADIO

BBC Radio 3 Broadcasts of Festival Radio Productions

2002	<i>The Peggy Carstairs Report</i>
2000	<i>Racine's Phèdre</i>

1998	The Wooster Group's <i>The Emperor Jones</i> by Eugene O'Neill
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VIDEO, FILM & INSTALLATION

in progress	<i>Brace Up!</i> Installation/DVD
2008	<i>There is Still Time .. Brother</i>
2003	<i>House/Lights</i> DVD and <i>On Tour</i> , a documentary by Ken Kobland
2000	<i>The Emperor Jones</i> (with Chris Kondek)
in progress	<i>Wrong Guys</i>
1994	<i>Rhyme 'em to Death</i>
1992	<i>White Homeland Commando</i>
1986	<i>Flaubert Dreams of Travel but the Illness of his Mother Prevents it</i> (with Ken Kobland)

THEATER COLLABORATIONS

1988	<i>Symphony of Rats</i>
1985	<i>Miss Universal Happiness</i> (both written and directed by Richard Foreman/Ontological Hysteric Theater)
1984	<i>And That's How the Rent Gets Paid</i> (written and directed by Jeff Weiss)

MONOLOGS BY SPALDING GRAY

1982	<i>Interviewing the Audience</i>
1981	<i>Nobody Wanted to Sit Behind a Desk</i>
1981	<i>In Search of the Monkey Girl</i>
1981	<i>47 Beds</i>
1980	<i>A Personal History of the American Theatre</i>
1979	<i>India & After (America)</i>
1979	<i>Booze, Cars & College Girls</i>
1979	<i>Sex & Death to the Age 14</i>

GARAGE PRODUCTIONS

1992	<i>Roy Cohn/Jack Smith</i> (conceived and performed by Ron Vawter)
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