



Deux hommes, enfin, pas vraiment
des hommes, mais ces deux-là...

19-21.3.2010

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

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

演出長約1小時30分鐘，包括一節中場休息
Running time: approximately 1 hour and
30 minutes with one interval

06 演出及製作 Credits

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《三月某五天》
Five Days in March

創作及製作人員
Creative and Production Team

編劇及導演 Playwright and Director	岡田利規 Toshiki Okada
舞台總監 Stage Director	尾崎聰 So Ozaki
燈光設計 Lighting Designer	大平智己 Tomomi Ohira
音響設計 Sound Designer	大久保步 Ayumu Ohubo
劇團經理 Company Manager	中村茜 Akane Nakamura
巡演經理 Tour Manager	中島友紀子 Yukiko Nakajima
中文字幕 Chinese Surtitles	李凱琳 Lee Hoi-lam
字幕控制 Surtitles Operator	劉真嫦 Winnie Lau

演員
Cast

山縣太一、松村翔子、 武田力、青柳泉、 鷺尾英彰、瀏野修平 太田信吾	Taichi Yamagata, Shoko Matsumura, Riki Takeda, Izumi Aoyagi, Hideaki Washio, Shuhei Fuchino Shingo Ota
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加料節目	Festival Plus
演後藝人談 19.3.2010 (五) 歡迎觀眾演出後留步，與導演岡田利規會面。	Meet-the-Artist (Post-Performance) 19.3.2010 (Fri) If you would like to meet Director Toshiki Okada please remain in the auditorium after the performance.
工作坊 20.3.2010 (六) 下午1:00 – 3:00 身體劇場創作法 導師：岡田利規 香港文化中心大劇院排練室（一） 名額：10 費用：\$100 日語教授，現場粵語傳譯	Workshop 20.3.2010 (Sat) 1:00 – 3:00pm From Text to Body Theatre Tutor: Toshiki Okada Rehearsal Room 1 Grand Theatre, Hong Kong Cultural Centre No of participants: 10 Fee: \$100 In Japanese with Cantonese interpretation
詳情請參閱藝術節加料節目指南，或瀏覽加料節目網站： www.hk.artsfestivalplus.org	For details please refer to the Festival Plus Booklet or go to the Festival Plus website: www.hk.artsfestivalplus.org

2003年3月21日（美國時間20日），美軍開始轟炸伊拉克。這故事以戲劇化的手法描述了幾對青年人在這幾天的故事。本劇的獨特之處，在於劇情是由演員親口講述的，而不是表演出來的。

一對年輕人在六本木的夜店相識，徑直去了涉谷的情人酒店，度過了縱欲的五天。這對年輕人，Minobe和Yukki在離開酒店吃飯時，突然發現他們正以全新的眼光看涉谷。另一對是Minobe的朋友，有些激動的Miffy和她在電影院遇見的男孩Azuma。而另外兩個青年，Yasui和Ishihara，心不在焉地加入了涉谷的反戰遊行隊伍。

這齣戲共有七名演員，分別以「演員1」，「演員2」的身份登台，然後輪流講述劇中人物的故事，就好像他們自己也是剛剛聽說這些事一樣。比如其中一段，演員說：「那麼，我來講講三月某五天的故事吧，先從第一天說起。這個故事發生在去年三月，是關於一個叫Minobe的小子。有天他一睜眼，發現自己身在情人酒店，就想「我怎麼在情人酒店？」，然後他發現自己身邊還睡着個女孩，就說「這妞是誰啊？」如此這般，演員並不「演戲」，而是單純地向觀眾敘述角色的故事。

整齣戲沒有真正的劇情或者顯著的事件發生，是一種對「現場表達」的嚴肅探索。首先，本劇移除了虛偽的戲劇元素，不着重演員的「演技」；此外，本劇嘗試消除所有戲劇台詞都難以杜絕的造作感，以口語化的方式來演繹台詞。

On March 21 (20th in US time), 2003, the US armed forces began bombing Iraq. This play is a dramatic account of the actions of a few young couples during a period of five days centered on this date. What makes this play unique is that the actions of the young people are literally “told” rather than being “acted out” by the actors.

One of the couples meet at a live performance club in Roppongi and end up going straight from there to a love hotel in Shibuya, where they spend five days. Going out to eat from time to time, the couple Minobe and Yukki, suddenly find that they are seeing Shibuya with fresh new eyes. Then there is Minobe's friend, the slightly wired girl Miffy and the boy Azuma whom she meets at a movie theatre. There are also the two young men Yasui and Ishihara who are taking part, somewhat half-heartedly, in an antiwar march in Shibuya.

The play's style involves the seven actors coming on stage as “Actor 1” and “Actor 2”. They then proceed to take turns telling the audience the stories of the characters in the play as if they had just heard the stories from the characters themselves. For example, one actor says: “OK. I guess I'll begin telling the story of *Five Days in March* starting with day one. First of all, I think we'll say this is set in March of last year and it's the story of this guy named Minobe who wakes up one morning and realizes he's in a love hotel and he's like ‘Hey, I'm in a love hotel’ and, not only that, there's this girl who's like asleep beside him and he's saying ‘I don't know this chick’.” In this way, the actors don't play the roles of the characters but simply relate their actions to the audience.

This work, which has no real plot or notable incidents occurring, is an attempt at a serious exploration of “present expression”. First of all it

《三月某五天》誕生在追求真實表達形式的潮流末期。本劇巧妙地將宏大的「戰爭」與幾乎不足為道的現實生活並置；雖然日本年輕人對當下的體會難以捕捉，本劇卻能把這特質表現得淋漓盡致。

中譯：曾逸林

removes the deceptive theatrical element of how skilfully actors can “act out a role”, and then it tries to eliminate the artificiality that always exists to some degree in lines spoken by the actors when they are clearly from a drama-like script.

As a work born at the end of a quest for the most sincere form of expression in the present, *Five Days in March* skilfully juxtaposes the grand-scale event of “war” and what can be called the almost insignificance of real daily life, to succeed beautifully in giving form to the ungraspable sense of the present held by Japanese young people.

Sometime I feel like the study
is a small space ship



チェルフイツチ

1997年成立的chelfitsch，由岡田利規主理所有作品編導工作。同年於劇團所在地橫濱首演創團作。

chelfish是岡田利規將帶「自我中心」意味的英文單詞selfish，改作咬字不明晰的幼兒發音而成，名字表現出現代日本，特別是東京的社會和文化特性。自2001年3月發表《瞪視他們的希望》開始，劇場轉以現代年輕人的口語為劇作風格。及後，《公寓》（2002年4月／橫濱ST Spot）和《三月某五天》（2004年2月）等演出，都將日常動作加以誇張，以忸怩而煩躁身體語言演出。

Established in 1997, company founder Toshiki Okada is also the scriptwriter and director. The company's first performance, *Canyon*, premiered in Yokohama, which is the company's home base. The company's name, "chelfitsch", is Okada's coinage. It represents the baby-like disarticulation of the English word "selfish". It is meant to evoke the social and cultural characteristics of today's Japan, especially of Tokyo. Beginning with their performance of *Behold Their Hopes* in March 2001, chelfitsch has used hyper-colloquial Japanese as their trademark. Productions of *Apartment* (April 2002) and *Five Days in March* (February 2004) followed. These productions utilized a physical language using exaggerated mannerisms and incorporated twisting, irritable movements.

So they cabbled over to Shibuya
and disappeared. That's the story.

這種身體語言在舞蹈界亦獲好評，2005年7月劇團的舞蹈作品《空調》更入選豐田編舞獎最後評審。

《三月某五天》首次國外演出，是參與2007年5月，歐洲表演藝術界最重要的布魯塞爾Kunsten Festival des Arts藝術節，2008年3月《自由時間》於Kunsten Festival des Arts藝術節、維也納藝術節、巴黎秋季藝術節演出。

現在劇團獲柏林赫貝爾劇院、薩爾茨堡藝術節、紐約日本協會、溫哥華PuSh國際表演藝術節等組織邀請演出，足跡遍及亞洲、歐洲及北美。

主要作品包括：《有關大麻的禍害》(2003)、《空調》(2004)《勞苦的終結》(2005)、《自由時間》(2008)，以及《辣椒、空調及告別演說》(2009)。

This physical language won critical acclaim in dance circles and the company's dance production, *Air Conditioner* (July 2005), was a finalist for the Toyota Choreography Award 2005.

Five Days in March made its international debut at the Kunsten Festival des Arts in Brussels in May 2007. The following year in March, *Free Time* debuted at the Kunsten Festival des Arts, Vienna Festival and Paris's Festival d'Automne.

The company is making headway in Asia, Europe and North America. Some of the organisations inviting chelfitsch to perform include Berlin's Hebbel am Ufer, the Salzburg Festival, New York's Japan Society and PuSh International Performing Arts Festival.

Major Works include: *On the Harmful Effects of Marihuana* (2003), *Air Conditioner* (2004), *The End of Toil* (2005) and *Freetime* (2008) and *Hot Pepper, Air Conditioner and the Farewell Speech* (2009).



岡田利規

TOSHIKI OKADA

編劇及導演 Playwright/Director

岡田利規生於1973年，身兼劇作家及導演，於1997年成立chelfish劇團，負責劇團所有劇本及導演工作。岡田一直實踐其獨特的戲劇方法論，劇作以超口語化的台詞及獨特的編舞見稱。2005年，《三月某五天》獲第49屆岸田國士戲曲賞；2005年《空調》參加豐田編舞獎，引起廣泛注意。

2005年9月，岡田獲橫濱文化賞・文化藝術獎勵賞，表揚其藝術文化的貢獻。2006年，他代表日本參加德國Stuecke'06國際文學計劃，同年10月，於東京新國立劇場the LOFT發表劇作《享受》。2006至07年，岡田參與平田織佐主辦，Komaba-agora劇場主催的戲劇節「Summit」，擔任監製。2007年2月，他出版小說《我們被容許的特別時間終結》，翌年獲大江健三郎獎。岡田曾參加東京國際藝術節「貝克特紀念節」，執導貝克特的《Cascando》。2008年，執導安部公房的代表作《朋友》，於世田谷公共劇場公演。又與櫻美林大學學生一起創作《鬼少年》，並為導演竹中直人撰寫新劇《三女性》。2009年10月，岡田利規與柏林赫貝爾劇院聯合製作《辣椒、空調及告別演說》，並於柏林首演。



Toshiki Okada was born in Yokohama in 1973 and formed the theatre company chelfitsch in 1997. Since then he has written and directed all the company's productions, practicing a distinctive methodology for creating plays, and has come to be known for his use of hyper-colloquial Japanese and unique choreography. In 2005, his play *Five Days in March* won the prestigious 49th Kishida Drama Award, and *Air Conditioner*, was a finalist at the Toyota Choreography Awards 2005. In September 2005, Okada won the Yokohama Cultural Award/Yokohama Award for Art and Cultural Encouragement. Representing Japan, he took part in Stuecke'06 International Literature Project and in December of the same year, he presented *Enjoy* at New National Theatre, Tokyo. Okada also served as the director for the 2006-07 Summit, an annual drama festival hosted by the Komaba Agora Theater (General producer, Oriza Hirata). In February 2007 his collection of novels *The End of the Special Time We Were Allowed* debuted and was awarded the Kenzaburo Oe Prize. Okada was director of Beckett's *Cascando* for the Tokyo International Arts Festival and the Beckett Centennial Memorial Festival, and Kobo Abe's salient work *Friends* at the Setagaya Public Theater. Okada also wrote a play called *Three Women* for director Naoto Takenaka. In October 2009, his newest piece *Hot Pepper, Air Conditioner, and the Farewell Speech* premiered in Berlin, co-produced with Hebbel Am Ufer (Berlin).

山縣太一 Taichi Yamagata

山縣太一1979年出生，首次參與舞台演出的作品是山縣家劇團的《日之出家族的人》。2001年起成為chelfitsch劇團成員，參演《計劃之心之旅》及其他岡田利規作品。除了劇場演出，山縣也參與舞蹈作品等多方面的演藝活動。其他演出包括手塚夏子編舞的《從表層看見的深層》、遊園地再生事業團的《新市鎮入口》（宮沢章夫編導）。



Taichi Yamagata was born in Yokohama in 1979 and made his stage debut in Yamagata Family Theater Company's *The People of the Hinode Family*. Since his first appearance in chelfitsch's *Journey to the Heart of the Projects* in 2001, Yamagata has appeared in many productions by Toshiki Okada. In addition to theatre, he also performs dance. His works include choreographer Natsuko Tezuka's *Anatomical Experiment Version 4* and U-enchi Saisei Jigyodan's *New Town Entrance* (written and directed by Akio Miyazawa).



松村翔子 Shoko Matsumura

松村翔子1984年出生，首齣chelfitsch作品為獨腳戲《有關大麻的禍害》。

Shoko Matsumura was born in 1984 in Yokohama. She has appeared in chelfitsch's productions since her one-woman show *On the Harmful Effects of Marihuana*.

武田力 Riki Takeda

武田力1983年出生。加入chelfitsch後首個演出是2008年隨團往新加坡演出《三月某五天》。立教大學畢業後，曾任教幼稚園，後來轉往舞台發展。近期演出包括尼波爾舞蹈中心與王景生作品《Asia Ai》（由王景生導演及矢內原美邦編舞）、《橫濱潮》（瑪利安奴·潘索提編導）、日比野克彥藝術計劃的《「Home → And ← Away」Method meets Noda [But-a-I]》（日比野克彥及野田秀樹編導），以及《4.48精神異常》（莎拉·肯恩原著，飴屋法水執導）。



Riki Takeda was born in 1983 in Kumamoto prefecture. He joined chelfitsch Theater Company with the company's Singapore performance of *Five Days in March*. After graduating from Rikkyo University, he worked in a kindergarten in Kawasaki City before developing his stage career. Recent performance credits include Nibroll x Ong Keng Sen's *Asia Ai*, *La Marea Yokohama*, Katsuhiko Hibino Art Project's '*Home → And ← Away*' *Method meets Noda [But-a-I]*, and *4.48 Psychosis* (script written by Sarah Kane, directed by Ameya Norimizu).



青柳泉
Izumi Aoyagi

青柳泉1986年出生。2008年加入chelfitsch劇團後即隨團赴薩爾茨堡藝術節演出《三月某五天》。曾參演在櫻美林大學表演藝術計劃主辦，由岡田利規導演的《鬼少年》。

Izumi Aoyagi was born in Tokyo in 1986 and joined chelfitsch Theater Company for its performances of *Five Days in March* at the Salzburg Festival. She appeared in *Ghost Youth*, written and directed by Toshiki Okada, presented by the Obirin University Performing Arts Program.

鷲尾英彰
Hideaki Washio



鷲尾英彰1978年出生，日本大學理工學院畢業後，曾任職系統工程師。2003年起參演Potudo-ru及庭劇團等著名劇團的演出，包括第50屆岸田國士戲曲賞得獎作品《愛之渦》（Potudo-ru劇團）及《P.P. Overeem太太》（庭劇團Penino）。

Hideaki Wahsio was born in 1978. He worked as a system engineer after graduating from Nihon University's College of Science and Technology. His stage appearances began in 2003 with performances in famous companies like Potudo-ru and Niwa Gekidan Penino, including the former's *Love's Whirlpool* which won the 50th Kishida Kunio Stage Drama Award, and the latter's *Mrs P. P. Overeem*.



瀏野修平
Shuhei Fuchino

瀏野修平1973年出生，曾於學習院大學文學院修讀法國文化研究，在學期間參加過劇場導演宮沢章夫主持的工作坊，此後參與多個劇團的演出，計有遊園地再生事業團、Mikuni Yanaihara計劃、PenguinPullPalePiles等。2007年起兼任攝影師。

Shuhei Fuchino was born in 1970. He studied French Cultural Studies in Gakushuin University's Faculty of Letters. During his studies, he participated in workshops by Akio Miyazawa and since then has appeared on stage in performances by U-enchi Saisei Jigyodan, Mikuni Yanaihara Project and PenguinPullPalePiles. He has also been a photographer since 2007.

太田信吾
Shingo Ota



太田信吾1985年出生，於早稻田大學修讀電影製作。其電影作品《卒業》更入選橫濱國際影像藝術節。首次劇場演出作品為《三月某五天》。

Shingo Ota was born in 1985. He studied Film Making at Waseda University. His film *Graduation* was selected by the International Festival for Arts and Media in Yokohama. He made his stage debut in *Five Days in March*.