

7-8.3.2011

香港文化中心音樂廳
Concert Hall
Hong Kong Cultural Centre

演出長約1小時45分鐘，不設中場休息
Running time: approximately 1 hour and
45 minutes with no interval

07 樂手及曲目
Musicians and Songs

08 瑪麗安·費思富爾
Marianne Faithfull

13 特稿 Feature
歷久彌新的實力歌后
The Enduring Diva

敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作。

Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited. Thank you for your co-operation.

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樂手 Musicians

主唱
Vocals

瑪麗安·費思富爾
Marianne Faithfull

鋼琴 / 圓號 / 其他樂器
Keyboards / Horns / Other Instruments

凱特·聖約翰
Kate St John

結他
Guitar

杜·派特拜恩
Doug Pettibone

低音結他
Bass

羅利·麥法蘭
Rory Mcfarlane

鼓手
Drums

馬丁·貝克
Martyn Barker

曲目 Songs

演奏樂曲或選自下列曲目

Tonight's programme may include these songs

Times Square

Kimbie

Down From Dover

Salvation

Crane Wife

Lucy Jordan

Solitude

S.M.

Hold on, Hold on

As Tears Go By

Broken English

Why D'ya Do It

Miss Otis Regrets

Dear God

The Phoenix

Sing Me Back Home

Crazy Love

Strange Weather

瑪麗安·費思富爾 Marianne Faithfull

富有傳奇色彩的漫長藝術生涯造就了瑪麗安·費思富爾這位空前絕後的地道英國創作女歌手。她冷若冰霜，卻又彷彿含情脈脈；她天生異稟，能把歌詞唱得撩人心弦、個性煥發。不僅唱自己的歌如此，任何歌詞或音樂只要經她演繹，都能盡顯她的個人魅力。

她一生的傳奇經歷廣為人知，特別是在其兩本自傳《費思富爾》和《回憶、夢以及感想》中。她於1946年在英國漢普斯特得出生，在六十年代「搖擺倫敦」風潮下成為萬眾矚目的歌星、演員，於1968年出演電影《摩托車女郎》，及分別於1967及1969年出演舞台劇《三姐妹》及《哈姆雷特》。因個人

Marianne Faithfull's long and distinguished career has seen her emerge as one of the most original female singer-songwriters the UK has ever produced: utterly unsentimental yet somehow affectionate, Faithfull possesses that rare ability to transform any lyric into something compelling and utterly personal; and not just on her own songs, for she has become a master of the art of finding herself in the words and music of others.

Marianne Faithfull's story, has of course, been well documented, not least in her autobiographies *Faithfull* and *Memories, Dreams And Reflections*. Born in Hampstead in 1946 Faithfull became the crown princess of swinging London in the 1960s and a successful recording artist and actress, both on film in *Girl On A Motorcycle* (1968) and on stage in *Three Sisters* (1967) and *Hamlet* (1969). After a break in her career due to personal problems Faithfull emerged tentatively in the mid-70s with a country





理由隱退了一段時間後，她在七十年代中期復出，發表鄉村音樂專輯《Dreamin' My Dreams》，其後再推出破格之作《Broken English》。隨後的20年間，她發表了許多涵蓋各種音樂形式的唱片，包括《Dangerous Acquaintances》、《Strange Weather》、《Blazing Away》及《Vagabond Ways》。

千禧的到來彷彿為她的演藝生涯注入新活力，她出演了電影《親密》、《瑪麗皇后》及獲歐洲電影獎最佳女主角提名的《洞裏春光》。其間她發表兩張廣受好評的專輯：於2002年與 Billy Corgan、Pulp 和 Blur 合作的《Kissin Time》；2004年與 PJ Harvey、Nick Cave 及 Damon Albarn 合作的《Before The Poison》，又於同年憑音樂劇《黑騎士》重返舞台。2008年的專輯《Easy Come, Easy Go》重新演繹 Billie Holiday、Morrissey 及 Brian Eno 等音樂名家的作品。2011年的最新專輯《Horses And High Heels》其中一曲歌詞由愛爾蘭劇作家法蘭克·麥基尼斯為她而作，Lou Reed 亦為當中兩曲客串彈結他。

許多歌手在早年已經被定型，而她則一如既往地開拓進取。她從同時代的樂手中脫穎而出，不息地探索音樂事業的新創意空間，這恰恰反映了她自主積極的人生態度。

簡歷中譯：王明宇

album called *Dreamin' My Dreams*, followed by the groundbreaking *Broken English*. Several albums followed covering a full range of musical genres over the next two decades: *Dangerous Acquaintances*, *Strange Weather*, *Blazing Away* and *Vagabond Ways*.

The millennium ushered in a period of renewed creative vigour that saw Faithfull return to her acting career in *Intimacy*, *Marie Antoinette*, and *Irina Palm* for which she was nominated at the EFA for best actress. She released two acclaimed collaboration albums, *Kissin Time* (2002) with Billy Corgan, Pulp and Blur, and *Before The Poison* (2004) with PJ Harvey, Nick Cave and Damon Albarn. Faithfull also returned to the stage in *The Black Rider* (2004). *Easy Come, Easy Go* (2008) includes interpretations of songs by Billie Holiday, Morrissey and Brian Eno. Her latest album *Horses And High Heels* (2011) includes one song with lyrics specially written for her by Irish playwright Frank McGuinness and two cameo appearances on guitar from Lou Reed.

While the defining statements of many artists are made during their early years, Marianne Faithfull continues to develop her own voice: she sets herself aside from her contemporaries in her continuing quest to explore new creative areas in a career that has always been a positive process of self-assertion.

歷久彌新的實力歌后 The Enduring Diva

文：魏卓華

歌后有多種：有些如搖滾主音 Grace Slick、來自冰島的 Björk，嗓門迥異，獨樹一格；又有些像騷靈天后 Aretha Franklin、節奏藍調的 Beyoncé，以渾厚有力的嗓音取勝；但亦有罕見的歌手，以嗓子吐心思、傾肺腑，其中佼佼者有滄桑的 Amy Winehouse、哀傷的 Janis Joplin，還有 Marianne Faithfull。

出道於六十年代的「搖擺倫敦」，她以清純的嗓子、飄逸的容貌走紅，成為當代偶像，與滾石樂隊主音 Mick Jagger 的戀情更為人津津樂道，名噪一時。十年間，她上榜的流行歌曲為數不少，包括 Mick Jagger 和作曲拍檔 Keith Richards 的名作《As Tears Go By》。

那年代的樂壇瀰漫着濫藥的風氣，樂手普遍倚賴迷幻藥激發創意。但這「創意」代價不菲，縱溺藥物的後果多是沉淪、夭亡。多名搖滾巨星——迷幻女將 Janis Joplin、結他怪傑 Jimi Hendrix、搖滾詩人 Jim Morrison 及滾石樂隊的 Brian Jones——都在短短三年內相繼濫藥猝逝，死時都湊巧是所謂「不祥的27歲」。當年還年輕的 Faithfull 難免亦隨波逐流，而後多年來在毒海徘徊。

煙不離口，生活無度，加上在七十年代染上的喉炎，徹底改變了她的聲線，1977年的《Dreamin' My Dreams》就是這時期的作品。

By Mikel Echevarría

There are divas who have unmistakable voices such as Grace Slick and Björk, there are others with imposing power such as Aretha Franklin and Beyoncé. But there are few female performers whose vocals tell a tale, regardless of lyrics; voices that strip away pretense revealing the performer's history, revealing their true self. Amy Winehouse and Janis Joplin are two such singers, Marianne Faithfull is another.

Starting out in the swinging sixties and at the forefront of the British scene, Faithfull owned a choir girl's voice, sweet and lovely; perfectly fitting for a stunning icon of renowned beauty. Her relationship with Mick Jagger of the Rolling Stones was big news at the time and she had a number of hits including *As Tears Go By*, a song written by Jagger and his song writing partner Keith Richards, during the decade.

Drug culture was booming in the sixties and many artists point to narcotics as part of the reason for the innovative and fresh sounds that defined the decade. But there came a price. Addiction and over-use left destruction in its wake. Janis Joplin, Jimi Hendrix, Jim Morrison and Brian Jones all died — strangely they were all 27 at the time of their passing — soon after the decade closed, with many blaming their excessive drug-fuelled lifestyles for their untimely collective demise. Faithfull, still young, inevitably became involved with drugs which led her down a dark path.

Her life spun out of control and chain-smoking, compounded by laryngitis which

不過令她再受矚目的倒是1979年錄製的崩克風味大碟《Broken English》，寄情於歌裏的是她坦誠的剖白，訴說內心的沮喪，同時盡抒滿肚子的憤怒，聲討自己過去生活的糜爛，唾罵那些利用了的人。至八十年代初，她仍然在毒海邊緣掙扎，其間她繼續創作，在錄製了兩張大碟之後，又改變了音樂路線，推出一張充滿爵士和怨曲韻味的唱片《Strange Weather》，還重新演繹成名作《As Tears Go By》，新舊版本的演唱判若兩人，令人驚訝。

三十年的閱歷，不斷的重塑、創新，她始終屹立樂壇，推出一張又一張大受好評的名作。例如2008年的大碟《Easy Come, Easy Go》，意大利《Blow up》雜誌譽之為「不同凡響的配樂，打動人心的演繹，不容置疑的傑作！」西班牙《世界報》譽之為「十年來最佳流行唱片之一」。

不愧是實力天后，她多年來也是眾多新晉樂人的典範，不單因為她是六十年代的時尚偶像，更因她敢於反傳統，勇於言人之所不言。她大膽收錄《Why D'Ya Do It》，即《Broken English》專輯的最後一曲，就以破禁主題為後來的女歌手鋪了新路。

她對流行音樂貢獻良多，自然得到業界認同。2009年，女性世界獎授之以藝術終身成就獎；同年，《Q》音樂雜誌亦頒予「Q icon 大獎」。她的成就顯然早已贏得其他樂人的欣賞，而與她合作過的樂手亦為數不少。她本來就喜歡為自己創立

she contracted in the seventies changed Faithfull's voice immeasurably. Following this vocal transformation she released *Dreamin' My Dreams* in 1977 but it was in 1979 that she stunned the music world with her dark punk-esque masterpiece, *Broken English*. Utterly unexpected, it dealt with despair, but at the same time was angry, spitting at her previous decadence and those who had taken advantage of her. Still struggling with addiction in the early eighties she released two more albums before again changing tack. She released *Strange Weather* – an album heavily influenced by jazz and blues, even re-recording her first hit *As Tears Go By*, the difference between the two versions is startling.

By this point, with 30 years of experience and numerous reinventions, it was clear Faithfull was not going away and she continues to release critically acclaimed albums. Her 2008 album *Easy Come, Easy Go* was described as “a wonderful album...superbly arranged, utterly moving” by *Blow up* (Italy); and “one of the best adult pop records of the last decade” by *El Mundo* (Spain).

A true diva, Faithfull has been inspirational to generations of young female rock 'n' roll hopefuls. She was a pioneer both as a pop icon of sixties chic and as a punk, willing to sing with brave honesty about topics others would shy away from. The sheer daring to include *Why D'Ya Do It*, the final track on *Broken English*, opened doors for other women who wanted to explore topics normally considered taboo.

With such an important contribution to popular music it was no surprise when she was given the World Arts Award for Lifetime Achievement at the 2009 Women's World Awards. In the

嶄新形象、嘗試不同音樂類型，故這些合作時常擦出超乎想象的火花：與重金屬樂團 Metallica 合作的《The Memory Remains》，探討一位夕陽天后的微妙心態；而與獨樹一格的天才搖滾結他手 Beck 合作時，錄製了數首歌曲，放在各自名下推出的唱片；其創作專輯《A Secret Life》更獲電影音樂作曲家 Angelo Badalamenti 為之配上管弦樂。

自1979年起，她的唱片製作力求嚴謹，但她的現場演唱卻是另一番風景：有哪一位歌后會在演唱期間脫掉過緊的靴子？有哪一位巨星敢無視禁煙令，率意燃上一手？又有哪一位享負盛名的樂人肯在表演時坦率地分享她的滄桑經歷？舞台上扣人心弦的演繹、沙啞而自然的嗓音、發自肺腑的情感——論經歷和造詣，Marianne Faithfull 都不愧當一代天后！

魏卓華為《閱藝》的英文編輯。

原文載於2010年《閱藝》同名文章。

中譯：黃定國

same year she received the Q icon award at the Q Magazine Awards. Obviously she is held in high regard by her peers and consequently has worked with many of them, but due to her willingness to reinvent herself and explore different musical genres, these collaborations have been sometimes unexpected. She recorded and performed live the song *The Memory Remains*, a tale of fading celebrity, with the thrash metal outfit Metallica. With Beck, the idiosyncratic alternative rock genius, she recorded several songs which appeared on both their albums. Angelo Badalamenti, famed for his movie soundtracks, worked with Faithfull on *A Secret Life* where he provided an orchestral background for her self-penned songs.

Since 1979, Faithfull's studio albums have been meticulously produced but the live performances offer something more. There are few other divas who would even consider stopping mid-set to take off their boots just because they were tight. No other wantonly ignores smoking rules, lighting-up between songs. And which other singer could even dream of telling stories to their audiences of times past that compare to Faithfull's? On stage she commands attention, The Grande Dame, a true diva of life and art, captivates her audience with cracked, raw vocals presenting an intimacy of a life lived to the full.

Mikel Echevarría is the English Editor of *FestMag*.

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