

9-12.3.2011

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，不設中場休息  
Running time: approximately 2 hours with  
no interval

- 07 演出及創作 **Credits**
- 11 故事及分場 **Synopsis and Scenes**
- 16 導演的話 **Director's Notes**  
《馬克白》的主題 Themes in Macbeth
- 18 走進馬克白 **Inside Macbeth**  
同一個意識 A Single Consciousness
- 21 劇團介紹 **Company**
- 簡歷 **Biographies**
- 29 創作人員 Creative Team
- 34 演員 Cast

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.

所有照片 All Photographs © Johan Persson

原著

Playwright

莎士比亞

William Shakespeare

演員 Cast

馬克白

Macbeth

威爾·堅

Will Keen

馬克白夫人

Lady Macbeth

安娜塔西亞·海勒

Anastasia Hille

邁克特夫

Macduff

大衛·凱夫斯

David Caves

鄧肯/蘇格蘭醫生

Duncan/Scottish Doctor

大衛·科林斯

David Collings

看更/邁克特夫夫人

Porter/Lady Macduff

凱莉·胡頓

Kelly Hotten

馬爾肯

Malcolm

奧蘭多·詹姆斯

Orlando James

班戈

Banquo

賴安·基格爾

Ryan Kiggell

鄉紳

菲利普·凱恩斯，文森·恩德比

尼古拉斯·古德，格雷格·高帕克治

埃德蒙·韋斯曼

Thanes

Philip Cairns, Vincent Enderby

Nicholas Goode, Greg Kolpakchi

Edmund Wiseman

## 創作人員 Creative Team

導演 Director	迪克蘭·唐納倫 Declan Donnellan
舞台設計 Designer	尼克·俄美洛 Nick Ormerod
副導演 / 形體指導 Associate Director / Movement Director	珍·吉布森 Jane Gibson
燈光設計 Lighting Designer	朱蒂絲·格林伍德 Judith Greenwood
作曲 Composer	嘉芙蓮·海耶 Catherine Jayes
音響設計 Sound Designer	海倫·阿特金森 Helen Atkinson
助理導演 Assistant Director	奧雲·霍斯利 Owen Horsley

## 製作人員 Production Team

聲音指導 Company Voice Work	帕齊·羅登堡, 艾瑪·伍德溫 Patsy Rodenburg, Emma Woodvine
動作指導 Fight Director	喬納森·沃勒 Jonathan Waller
選角總監 Casting Director	詩芳·布羅克 Siobhan Bracke
技術總監 Technical Director	西蒙·伯恩 Simon Bourne
服裝指導 Costume Supervisor	安琪·伯恩斯 Angie Burns
舞台技術監督 Technical Stage Manager	道基·威爾森 Dougie Wilson
劇團舞台監督 Company Stage Manager	理查·李維林 Richard Llewelyn

執行舞台監督 Deputy Stage Manager	克萊爾·勞克斯利 Clare Loxley
燈光控制 Lighting	羅斯·科比特 Ross Corbett
音響控制 Sound	海倫·阿特金森 Helen Atkinson
服裝管理 Wardrobe	西蒙·安東尼·威爾斯 Simon Anthony Wells
助理舞台監督 Assistant Stage Manager	姬蒂·荷爾 Kate Hall
攝影 Production Photography	約翰·珀森 Johan Persson
執行導演 Executive Director	葛莉謝爾達·約克 Griselda Yorke
巡演監製 Tours Producer	安娜·史密斯 Anna Schmitz
助理監製 Assistant Producer	哈娜·普克特 Hannah Proctor
中文字幕 Chinese Surtitles	曾逸林 Zeng Yilin

首演 比利時那幕爾劇院，2009年9月22日  
Premiere Theatre de Namur, Belgium on 22 September 2009

加料節目	Festival PLUS
工作坊	Workshop
11.3.2011 (五) 下午3:00 – 5:00	11.3.2011 (Fri) 3:00 — 5:00pm
近距離接觸秤不離砵	Approaching Cheek by Jowl
地點：香港兆基創意書院312室	Venue: Room 312, HKICC Lee Shau Kee School of Creativity
名額：20	No of participants: 20
費用：\$200	Fee: \$200
更多加料節目信息請參閱藝術節加料節目指南， 或瀏覽網站： <a href="http://www.hk.artsfestivalplus.org">www.hk.artsfestivalplus.org</a>	Find out more about Festival PLUS in the Festival PLUS Booklet or at <a href="http://www.hk.artsfestivalplus.org">www.hk.artsfestivalplus.org</a>



## 第一幕

三女巫相約在戰事平息後碰頭。蘇格蘭王鄧肯得知馬克白大勝敵軍，而現任考特爵士則是叛國賊。女巫們攔住馬克白和班戈，預言馬克白將進爵考特，最終稱王蘇格蘭，而班戈的子孫則將為王。

羅斯傳來聖旨，馬克白獲封考特爵士，一個預言已實現。馬克白陷入沉思，思考是否應對第二個預言採取行動。國王鄧肯則冊封長子馬爾肯為繼承人。

因佛內斯的城堡中，馬克白夫人從來信得知女巫的預言，決定說服丈夫捉緊命運；知道鄧肯要駕臨後，更堅定了弑君的決心。她告訴馬克白，此事她必將出手。鄧肯來到後，馬克白猶豫想罷手，其妻說服他動手並提議嫁禍鄧肯的侍從。

## Act 1

Three witches decide to meet after an ongoing battle. King Duncan is told that Macbeth was victorious and that the Thane of Cawdor was traitorous to Scotland. The witches confront Macbeth and Banquo predicting that Macbeth will be Thane of Cawdor and King of Scotland, and Banquo will father kings. Ross informs Macbeth that he has inherited the title Thane of Cawdor. Macbeth contemplates the witches' prediction, and wonders if he should act upon their premonitions. King Duncan names his eldest son, Malcolm, as his heir. At Inverness Castle, Lady Macbeth learns of Macbeth's encounter with the witches and decides to persuade him to pursue his destiny. On hearing that Duncan is coming to her castle, her decision to murder the King strengthens. She tells Macbeth she will do the deed. Duncan arrives and Macbeth tells his wife he doesn't want to murder the King. Lady Macbeth talks her husband into framing Duncan's own guards for the murder.

## 第二幕

馬克白無法入睡，與同樣難以入眠的班戈交談。班戈離去後，馬克白彷彿看到一把帶血的匕首引他向前。馬克白告訴妻子他殺了鄧肯，且開始聽到有人說話。他忘記把匕首放回國王侍從身邊，馬妻替他放回匕首時，自己手上也沾了鮮血。

蘇格蘭貴族邁克特夫和列諾克斯來到城堡，向看更求見國王。隨後邁克特夫與馬克白「發現」國王被刺，王子馬爾肯及唐納本急忙逃往英格蘭和愛爾蘭。他們被冠以弑父之罪，而馬克白則登上王位。

## Act 2

Macbeth is having trouble sleeping and converses with an equally troubled Banquo. When alone, Macbeth hallucinates that a bloody dagger is in front of him. He later tells his wife he murdered Duncan and begins hearing voices. Macbeth forgets to return the dagger to the King's guards, so his wife does it, bloodying herself. Macduff and Lennox appear at the castle gates to be greeted by the porter. They ask to see Duncan. Macduff and Macbeth "discover" the body. Duncan's sons, Malcolm and Donalbain, flee to England and Ireland. They are denounced as having engineered their father's murder and Macbeth is declared king.



### 第三幕

弗萊斯城堡中，馬克白因怕班戈的後人顛覆其王位，決定謀殺班戈及其子弗里恩斯，他的計劃讓馬克白夫人都吃了一驚。班戈雖被除掉，其子卻成功脫逃。晚宴時，馬克白幻覺中看到班戈鬼魂，自己受到驚嚇的同時亦嚇壞了赴宴的貴客，馬克白夫人不得不提前送客。

### 第四幕

馬克白問了女巫三個問題，回答是：一，小心邁克特夫；二，沒有哪個女人所生之子可以傷害馬克白；三，馬克白不會被征服，除非勃南森林移向鄧西嫩山。隨後幻影出現，是班戈和他八個頭戴王冠的子孫。馬克白得知邁克特夫已前往英格蘭，只為說服馬爾肯一起征討自己，他即下令盡戮邁克特夫全家。英格蘭那邊，邁克特夫和馬爾肯決定聯手對抗馬克白。此時羅斯帶來了邁克特夫全家被殺的慘痛消息。

### 第五幕

馬克白夫人在夢遊中透露了鄧肯的死因。鄧西嫩堡中，馬克白得知一萬大軍已兵臨城下。不久馬克白夫人過世。馬爾肯命令士兵以勃南森林砍下的樹枝作偽裝。勃南森林向着城堡「移動」了。馬克白披掛上陣，手刃小薛華特後迎戰邁克特夫。後者表示自己乃剖腹而產，不算婦人所生，並隨即殺死馬克白。馬爾肯被尊為新國王。

### Act 3

At Forres Castle Macbeth thinks that Banquo might father children who would overthrow him. So he hires men to murder Banquo and his son, Fleance. Macbeth scares his wife by informing her of his actions. Banquo is killed, but Fleance escapes. At dinner, Macbeth disrupts the company when he imagines he sees Banquo's ghost, causing his wife to excuse the dinner guests.

### Act 4

Macbeth asks the witches three questions. They answer: 1. Beware Macduff, 2. No one born of woman will harm Macbeth, and 3. Macbeth shall never be conquered until Birnam Wood comes to Dunsinane Hill. The ghost of Banquo appears, with eight future royal offspring. Macbeth learns that Macduff has gone to England to convince Malcolm to join arms against Macbeth. Lady Macduff and her son are killed. In England, Macduff and Malcolm agree to fight Macbeth. Ross delivers the devastating news to Macduff about his son and wife.

### Act 5

Lady Macbeth is sleepwalking and rambling about Duncan's death. At Dunsinane Castle, Macbeth learns that an army of 10,000 is near. Malcolm orders his soldiers to use trees from Birnam wood as disguises. Macbeth learns that his wife has died and that Birnam wood is "moving" toward the castle. Macbeth kills young Siward, then fights Macduff who informs him that he (Macduff) was ripped from his mother's womb, and not born of woman. Macduff kills Macbeth then crowns Malcolm the new king.

# 《馬克白》的主題

## Themes in *Macbeth*

### 魔法與想像

「我在此刻感受到未來。」

(第一幕，第五場，第56-58行)

《馬克白》可說是一齣關於想像的戲劇：女巫是真是幻？我們有多依賴想像？想像若像癌細胞般擴散將會怎樣？如果以想像對抗時間，正如馬克白夫人所說的「我在此刻感受到未來」，情況又怎樣呢？

因為想像是本劇主題之一，我們希望能夠為觀眾提供盡可能多的想像空間，這也是為什麼我們運用了如此多的默劇元素。

### 良心與負罪感

「但誰想得到那老頭會有那麼多血。」

(第五幕，第一場，第37行)

我曾以為《馬克白》講的是謀殺，但其實，本劇是關於拒絕逐漸意識到自己確有謀殺。這種拒絕並非出自良心。良心是基於道德觀的複雜意識，而我所說的是更為原始的東西，是對我們所作所為的簡單意識。

在夢遊那場，馬克白夫人問道：「但誰想得到那老頭會有那麼多血？」我原以為這句經典台詞的重點在於句尾，現在我知道真正重要的是句首的「誰想得到」。這相於是說「我若早知他會因此而死，就不會謀殺他了。」

### Magic and Illusion

*"I feel now the future in the instant."*

(Act 1, sc 5, 57-58)

The whole play is very much about the imagination. Are the witches imagined? How dependent are we on the imagination, and what happens when the imagination becomes cancerous? What happens when we use imagination to defy the rules of time, as Lady Macbeth says "I feel now, the future in the instant?" It is because the play is about imagination, that we wanted to encourage the audience to imagine as much of the play as we possibly could, and why we use so much mime.

### Conscience and Guilt

*"Yet who would have thought the old man to have had so much blood in him."* (Act 5, sc 1, 37)

I used to think that *Macbeth* was about murder. But it is actually about denying the growing realisation of committing murder. This is not conscience. Conscience is complex and morality based; I am talking about something more basic, the simple realisation of what we have done. In the sleepwalking scene Lady Macbeth famously asks: "who would have thought that the old man had so much blood in him?" I used to think that the magnificence of the line lay at the end of the line but I realise that the important part is in fact at the beginning. It is the "who would have thought" — it shows us that, in other words, "I wouldn't have murdered him if I had known



恐怕每個人一生所做的錯事中，都包括不敢面對自己行為造成的後果。我相信馬克白若早知他會造成鄧肯的死亡，就不會動手了。沒有誰能指責他愚蠢，因為這種愚蠢是人性的一部份。重點不在於聰明與否，而在於自我欺騙。

### 不存在與「虛無」

「這是個愚人所講的故事，慷慨而激昂，卻沒有一點意義。」

（第五幕，第五場，第26-28行）

「虛無」在《馬克白》中多次被提及，暗示了主題之一：不存在。這是莎士比亞作品的大膽之處：在舞台上呈現不存在之事物。存在的易演，而不存的難現。比如說，我們很難真的表演死亡，因為死亡的本質就是不存在。我們大可在舞台上展現殺人過程，但想傳達「虛無」的感覺，卻難之又難。大部份戲劇都以「動」為主，莎士比亞卻嘗試表現出「靜止」甚至是「休止」，而且往往獲得極大成功。例如《馬克白》台詞「已經做了的事沒法變成未做」，指明未作之事何其重要。

（摘錄自迪克蘭·唐納倫與米蓋爾·貝嘉教授的談話）

that he would die as a result.” I am afraid one of the many terrible things which we do in life, is that we never face up to the consequences of our actions. I don't think the Macbeths would have murdered Duncan if they had realised that he would die as a result. I don't think any of us can point the finger and say how stupid they are because such stupidity is part of the human condition, it is not to do with a lack of intelligence, it is to do with self-deception.

### Absence and “Nothing”

*“It is a tale told by an idiot, full of sound and fury signifying nothing.” (Act 5, sc 5, 26-28)*

The theme of “nothing” is also alluded to many, many times in *Macbeth*: the theme of unbeing. It is an audacious aspect of Shakespeare's work that he often tries to stage the thing that isn't. Staging the thing that is, is much easier. For example, we cannot really stage death, because the essence of death is that it is about absence. Of course we can stage people killing each other, but the experience of absence is very difficult to stage. Most drama is about action and Shakespeare attempts, normally with terrific success, to stage the effects of inaction or inactivity itself. For example the lines in *Macbeth*, “What's done cannot be undone,” point to the theme of the thing undone being very important.

(Declan Donnellan in conversation with Professor Miquel Berga)



## 同一個意識

恐懼的病毒在謀殺當夜感染了馬克白，之後卻在他妻子體內擴散。是他在謀殺前出現幻覺看到匕首，卻是她的事後精神錯亂。是他在殺人後聽到一個聲音叫道：

「別再睡了！馬克白謀殺了睡眠……」

「馬克白休想再睡了。」

但我們從未聽說馬克白從此夜不能寐，倒是王后開始夢遊；

是他無助地站在那裏，看着染血的雙手，嘆道：

「大洋裏所有的水」也洗不掉這血跡，而她在一旁安慰道：

「一點點水就能洗清我們的行為。」

後來卻是她反覆搓洗雙手達一刻鐘之久，卻還洗不掉手上的血污。

馬克白夫婦二人窮盡了對罪行所能有的所有反應，像是同一個精神體分裂出來的兩個人格。又或者，他們根本是同一個原型的兩面。

節選自西格蒙德·弗洛伊德《心理分析中的某些性格類型》



## A Single Consciousness

The germs of fear which break out in Macbeth on the night of the murder do not develop further in him but in her. It is he who has the hallucination of the dagger before the crime; but it is she who afterwards falls ill of a mental disorder. It is he who after the murder hears the cry in the house:

“Sleep no more! Macbeth does murder sleep...”

and so “Macbeth shall sleep no more;”

but we never hear that he slept no more, while the Queen takes to sleepwalking. It is he who stands helpless with bloody hands, lamenting that:

“all great Neptune’s ocean;” will not wash them clean, while she comforts him:

“A little water clears us of this deed;”

But later it is she who washes her hands for a quarter of an hour and cannot get rid of the bloodstains.

Together they exhaust the possibilities of reaction to the crime, like two disunited parts of a single psychical individuality and it may be that they are both copied from the same prototype.

From *Some Character-types Met With In Psycho-analytical Work* by Sigmund Freud

## 秤不離砣劇團 Cheek by Jowl

秤不離砣劇團於1981年由迪克蘭·唐納倫與尼克·俄美洛創辦。1970年代中，他們在劍橋大學相識，繼而多次合作，包括倫敦藝穗節的若干製作、皇家宮廷劇院的「青年活動計劃」及在倫敦藝術教育學院的合作。

1981年，他們共創了秤不離砣劇團。劇團理念是重新審視經典，避免導演與設計的概念主導，專注於演員的演技。創團後首齣巡演作品是威徹利的《村婦》，在愛丁堡藝術節亮相。

在倫敦的第一個劇季，劇團即贏得1986年羅蘭士·奧利花「最具潛力新星獎」。1980年代，劇團成長迅速，十年間共創作了18個新作，巡演足跡遍佈五大洲，演出逾1,500場。

1990年，《獨立報》斷言「若說八十年代有一個劇團影響了整個英國戲劇界，那就是秤不離砣劇團。」雜誌《城市極限》則說唐納倫和俄美洛是「英國戲劇界的最佳拍檔」。

秤不離砣劇團在俄羅斯有一姐妹劇團，同樣在世界各地巡演，目前的常演劇目包括莎士比亞的《第十二夜》、普希金的《鮑里斯·戈杜諾夫》及契訶夫的《三姐妹》。

Cheek by Jowl was established in 1981 by Declan Donnellan and Nick Ormerod. They met at Cambridge University in the mid 1970s. Subsequently they worked together on various productions on the London Fringe, at the Arts Educational Drama School and for the Young Activists at the Royal Court.

In 1981 they formed Cheek by Jowl. The company's manifesto was to re-examine classical texts, avoiding directorial and design concepts, and to focus on the actor's art. Its first production to tour was Wycherley's *The Country Wife* presented at the Edinburgh Festival.

In their first London season Cheek by Jowl won the Laurence Olivier Award for Most Promising Newcomer in 1986. The company grew rapidly throughout the 1980s — creating 18 productions in ten years, touring across five continents and giving over 1,500 performances. By 1990, *The Independent* could say that “If there is one company to have influenced British theatre in the 1980s, it is Cheek by Jowl”. *City Limits* described Donnellan and Ormerod as “the most exciting partnership in British theatre”.

Donnellan and Ormerod have set up a sister company in Russia. It performs internationally and its current repertoire includes *Boris Godunov* by Pushkin, *Twelfth Night* by Shakespear and *Three Sisters* by Anton Chekov.

## 迪克蘭·唐納倫 Declan Donnellan

導演  
Director

唐納倫是秤不離砵劇團的聯合藝術總監。任英國國家劇團副導演時的作品有《羊泉村》、《魔街理髮師》、《命令》及《天使在美國》上下集。效力皇家莎士比亞劇團時導演《造謠學校》、《李爾王》和《孤星血淚》。其他導演作品包括《熙德》（亞維儂藝術節）、《法斯塔夫》（薩爾茨堡藝術節）、《羅密歐與茱麗葉》（莫斯科大劇院芭蕾舞團）及《冬天的故事》（聖彼得堡馬利歌劇團及芭蕾舞團）。

2000年唐納倫和尼克·俄美洛在莫斯科共創了秤不離砵的姐妹劇團。他著有《演員與標靶》，並曾獲奧利花傑出成就獎及法國藝術及文學騎士勳章。

Donnellan is joint Artistic Director of Cheek by Jowl. As Associate Director at the National Theatre his production includes *Fuente Ovejuna*, *Sweeney Todd*, *The Mandate*, and both parts of *Angels in America*. For the Royal Shakespeare Company he has directed *The School for Scandal*, *King Lear* and *Great Expectations*. Other directing credit includes *Le Cid* for the Avignon Festival, *Falstaff* for the Salzburg Festival and *Romeo and Juliet* for the Bolshoi Ballet, Moscow. Other work in Russia includes *The Winter's Tale* for the Maly Theatre of St Petersburg.

In 2000 he and Nick Ormerod formed a company of actors in Moscow. He has published a book *The Actor and the Target*, and has received awards including the Olivier Award for Outstanding Achievement and Chevalier de l'Ordre des Arts et des Lettres.

## 尼克·俄美洛 Nick Ormerod

舞台設計  
Designer

俄美洛是秤不離砵劇團的聯合藝術總監，畢業於英國溫布頓藝術學院，在俄國的作品包括《冬天的故事》（聖彼得堡馬利歌劇團及芭蕾舞團）；《鮑里斯·戈杜諾夫》、《第十二夜》、《三姐妹》（秤不離砵莫斯科姐妹劇場）及《羅密歐與茱麗葉》（莫斯科大劇院芭蕾舞團）。其他作品有《法斯塔夫》（薩爾茨堡藝術節）、《安蒂崗妮》（老域劇院）及《花粉熱》（薩沃伊劇院）。1992年俄美洛獲得奧利花年度設計大獎。

Ormerod is joint Artistic Director of Cheek by Jowl. He trained at Wimbledon School of Art. Design work in Russia includes *The Winter's Tale* (Maly Theatre of St Petersburg), *Boris Godunov*, *Twelfth Night* and *Three Sisters* (with Cheek by Jowl's sister company in Moscow) and *Romeo and Juliet* (Bolshoi Ballet, Moscow). His other design includes *Falstaff* (Salzburg Festival), *Antigone* (Old Vic Theatre) and *Hay Fever* (Savoy Theatre). In 1992 he received an Olivier Award for Designer of the Year.

## 珍·吉布森 Jane Gibson

副導演 / 形體指導  
Associate Director / Movement Director

吉布森是秤不離砣劇團的副導演。曾任英國國家劇團形體主任十年，其他效力過的劇團有皇家莎士比亞劇團、倫敦艾梅爾達歌劇院及悉尼劇團。歌劇作品有《加文》、《茶花女》和《凱撒大帝》（皇家歌劇院）。電視作品有《傲慢與偏見》（獲艾美獎最佳編舞提名）、《錦繡佳人》、《包法利夫人》、《丹尼爾的半生緣》、《戀戀冬季》、《查理二世》及《克蘭弗德》。電影作品有《理智與感情》、《心鎖》、《畫意私情》、《長路將盡》、《香水》、《V煞》、《傲慢與偏見》、《珍奧斯汀少女日記》、《傳奇女王伊利沙伯：黃金盛世》及《愛·誘·罪》。

Gibson is an Associate Director of Cheek by Jowl. She was Head of Movement at the National Theatre for ten years and has worked extensively for theatre companies including the Royal Shakespeare Company, the Almeida Theatre and the Sydney Theatre Company. Opera includes *Gawain*, *La Traviata* and *Julius Caesar* (Royal Opera House). Television includes *Pride and Prejudice* (Emmy nomination for Outstanding Choreography), *Wives and Daughters*, *Madame Bovary*, *Daniel Deronda*, *Love in a Cold Climate*, *Charles II* and *Cranford*. Film includes *Sense and Sensibility*, *Mansfield Park*, *Girl with a Pearl Earring*, *Iris*, *Perfume*, *V for Vendetta*, *Pride and Prejudice*, *Becoming Jane*, *The Golden Age* and *Atonement*.

## 朱蒂絲·格林伍德 Judith Greenwood

燈光設計  
Lighting Designer

格林伍德為秤不離砣劇團擔任副導演及燈光設計。其他作品包括《熙德》（亞維儂藝術節）、《鮑里斯·戈杜諾夫》、《第十二夜》、《三姐妹》（契訶夫國際戲劇節）、《法斯塔夫》（薩爾茨堡）、《家寶/喀布爾》（秤不離砣/新域劇院）、《李爾王》（皇家莎士比亞劇團學院）、《皆大歡喜》、《孤星血淚》、《亨利八世》（皇家莎士比亞劇團）、《羅密歐與茱麗葉》（莫斯科大劇院芭蕾舞團）及《暴風雨》（格拉斯哥特隆劇院）。她還在黎巴嫩首都貝魯特與數個該國劇場合作。此外亦參與撰寫了數本關於非洲戲劇的書。

As Associate Director of Cheek by Jowl, Greenwood has toured the world lighting their productions. Other work includes *Le Cid* (Avignon Festival), *Boris Godunov*, *Twelfth Night*, *Three Sisters* (Chekhov Festival), *Falstaff* (Salzburg), *Homebody/Kabul* (Cheek by Jowl/Young Vic), *King Lear* (RSC Academy), *As You Like It*, *Great Expectations*, *Henry VIII* (RSC Stratford), *Romeo and Juliet* (Bolshoi Ballet, Moscow), and *The Tempest* (Tron Theatre, Glasgow). She works with Lebanese theatre companies in Beirut and has contributed to several books on African theatre.



## 嘉芙蓮·海耶斯 Catherine Jayes

作曲  
Composer

海耶斯是秤不離砵劇團的副導演，曾為《馬爾菲公爵夫人》、《奧賽羅》等劇作曲。劇場作品包括《黑暗元素三部曲》（伯明翰劇團及巡演）、《香箋淚》（溫德姆斯劇院）、《孤星血淚》（皇家莎士比亞劇團）及《命令》（英國國家劇團）等。還任以下劇作音樂指導或音樂編排：《快樂向前行》（紐伯里水磨坊劇院）、《莫扎特》（威爾頓音樂大廳）、《吉卜賽》（西約克夏劇院）、《紅男綠女》（謝菲爾德克魯西布劇院），及攝政公園露天劇場演出的20齣音樂劇。電影作品有《朱古力掌門人》、《譜出愛戀曲》及《魔街理髮師》。

Jayes is an Associate Director of Cheek by Jowl. She has composed for *The Duchess of Malfi*, *Othello* and others. Theatre includes – as Composer: *His Dark Materials* (Birmingham Rep and Tour), *The Letter* (Wyndham's Theatre), *Great Expectations* (RSC) and many others – as Musical Director/Arranger: *Merrily We Roll Along* (Watermill, Newbury), *Amadeus* (Wilton's Music Hall), *Gypsy* (West Yorkshire Playhouse), *Guys and Dolls* (Sheffield Crucible) and 20 musicals at the Open Air Theatre. Film includes *Charlie and the Chocolate Factory*, *Delovely* and *Sweeney Todd*.

## 海倫·阿特金森 Helen Atkinson

音響設計  
Sound Designer

本作是阿特金森首次為秤不離砵劇團擔任音響設計。音響設計作品：《愛德華二世》、《與梅薩莉娜同床》（視神經劇團）；副音響設計作品：《罪犯歌劇》（脫軌劇院）；擔任音響技師的作品：《特洛勒羅斯與克瑞西達》（秤不離砵劇團）、《觀察者》（英國國家劇團）等。

This is Atkinson's first sound design for Cheek by Jowl. Her other work includes — as sound designer: *Edward II* and *In bed with Messalina* (Eyestrings Theatre Company). As associate designer: *The Convict's Opera* (Out of Joint). As sound technician: *Troilus and Cressida* (Cheek by Jowl) and *The Observer* (National Theatre).

## 奧雲·霍斯利 Owen Horsley

助理導演  
Assistant Director

畢業於倫敦中央聖馬丁藝術設計學院的戲劇中心。導演作品包括《愛德華二世》、《與梅薩莉娜同床》（視神經劇團）及《羅密歐與茱麗葉》（愛與瘋狂）；為秤不離砵劇團擔任助理導演的作品包括《換命謊言》、《還璧記》及《特洛勒羅斯與克瑞西達》。

Horsley trained at Drama Centre London. Theatre includes – as Assistant Director: *The Changeling*, *Cymbeline*, *Troilus and Cressida* (all Cheek by Jowl) – as Director: *Edward II*, *In Bed with Messalina* (Eyestrings Theatre Company) and *Romeo and Juliet* (Love and Madness).

## 威爾·堅 Will Keen

馬克白  
Macbeth

劇場作品：《換命謊言》（秤不離砵劇團）、《馬爾菲公爵夫人》（英國國家劇團）、《蜘蛛女之吻》（唐瑪倉庫劇院）、《縱火犯》（皇廷劇院）、《損毀》（艾梅爾達歌劇院）、《魯賓斯丹之吻》（漢普斯特劇團）、《唐璜》（巴庫皇家劇院）、《仲夏夜之夢》（阿爾伯里劇場）、《艾頓莊的眼鏡》（西區劇院）、《暴風雨》（環球劇團）及《海鷗》（西約克郡劇院）。

電視作品：《魔法光芒》、《伊莉莎白一世》、《荷比市》、《梅菲定律》、《法案》和《生死一線間》。電影作品：《緣份吹吹風》和《托馬斯·卡茲的九條命》。

Keen's theatre work includes *The Changeling* (Cheek by Jowl), *The Duchess of Malfi* (National Theatre), *Kiss of the Spiderwoman* (Donmar Warehouse), *The Arsonists* (Royal Court), *Waste* (Almeida), *The Rubinstein Kiss* (Hampstead), *Don Juan* (Theatre Royal Bath), *A Midsummer Night's Dream* (Albery), *Elton John's Glasses* (West End), *The Tempest* (Globe) and *The Seagull* (West Yorkshire Playhouse).

Television includes *The Colour of Magic*, *Elizabeth I*, *Holby City*, *Murphy's Law*, *The Bill* and *Between the Lines*. Film includes *Love and Other Disasters* and *The Nine Lives of Thomas Katz*.

## 安娜塔西亞·海勒 Anastasia Hille

馬克白夫人  
Lady Macbeth

畢業於倫敦中央聖馬丁藝術設計學院的戲劇中心。劇場作品有《紅杏出牆》（海馬克劇院）、《武器與人》（劍橋劇院）、《冬天的故事》（皇家莎士比亞劇團）、《馬爾菲公爵夫人》（秤不離砵劇團）、《黑暗》（唐瑪倉庫劇院）、《山語》（皇廷劇院）及《三個高個女人》（溫德姆斯劇院）。

其他有歌劇作品《鐵契》（艾梅爾達歌劇院）；電視作品《紅矮星號》、《萬能管家》、《審判與懲罰》、《沉默的證人》、《軍情五處》及《戰地神探》；電影作品《新年決議》（HBO）和《遺棄》（Filmax）；廣播作品《奧賽羅》、《傾聽的心》、《誰害怕爾芙》和《愛德華二世》。

Hille trained at the Drama Centre London. Theatre includes *Thérèse Raquin* (Leicester Haymarket), *Arms and the Man* (Cambridge), *The Winter's Tale* (RSC), *The Duchess of Malfi* (Cheek by Jowl), *The Dark* (Donmar), *Mountain Language* (Royal Court), and *3 Tall Women* (Wyndhams).

Opera includes *The Cenci* (Almeida). Television includes *Red Dwarf*, *Jeeves and Wooster*, *Trial and Retribution*, *Silent Witness*, *Spooks* and *Foyle's War*. Film includes *New Year's Day* (HBO) and *The Abandoned* (Filmax). Radio includes *Othello*, *The Listening Heart*, *Who's Afraid of Virginia Woolf?* and *Edward II*.



## 大衛·凱夫斯 David Caves

邁克特夫  
Macduff

畢業於倫敦音樂戲劇學院。劇場作品包括《特洛勒羅斯與克瑞西達》、《還璧記》（秤不離砵劇團）；《口袋裏的石頭》（英國巡演）；《雕刻》（崔斯坦·貝特斯劇團，獲大西洋計劃獎）；《咆哮山莊》、《第十二夜》（河畔工作室）；《VC奧弗萊厄蒂》（庭院劇場）；《心靈的謊言》、《瘋狂森林》（巴特西藝術中心）；《馬爾菲公爵夫人》（西約克夏劇院）；《巴爾》、《黑手/死域》、《處女的悲劇》及《都柏林·卡羅爾》（倫敦音樂戲劇學院）。

Caves trained at LAMDA. Theatre includes *Troilus and Cressida*, *Cymbeline* (Cheek by Jowl), *Stones in His Pockets* (UK Tour), *Carve* (Tristan Bates – Atlantic Project Winner), *Wuthering Heights*, *Twelfth Night* (Riverside Studios), *O'Flaherty VC* (Courtyard Theatre), *A Lie of the Mind*, *Mad Forest* (BAC), *The Duchess of Malfi* (West Yorkshire Playhouse), *Baal*, *Black Hands/Dead Section*, *The Maid's Tragedy* and *Dublin Carol* (LAMDA).

## 大衛·科林斯 David Collings

鄧肯 / 蘇格蘭醫生  
Duncan / Scottish Doctor

戲劇作品：《特洛勒羅斯與克瑞西達》、《還璧記》、《換命謊言》（秤不離砵劇團）；《亨利八世》、《約翰王》（皇家莎士比亞劇團）；《假隨從》、《命令》（英國國家劇團）；《凱撒大帝》（巴比肯中心）及《理查二世》（老域劇院）。電視作品：《罪與罰》、《楊梅》（獨立電視台）；《夏日之歌》、《格林兄弟》及《凱撒大帝》（英國廣播公司）。電影作品：《小氣財神》、《愛情遊戲》和《馬勒傳》。廣播作品：《魔戒》。

Collings' theatre work includes *Troilus and Cressida*, *Cymbeline*, *The Changeling* (Cheek by Jowl), *Henry VIII*, *King John* (RSC), *The False Servant*, *The Mandate* (National Theatre), *Julius Caesar* (Barbican) and *Richard II* (Old Vic). Television includes *Crime and Punishment*, *The Strawberry Tree* (ITV), *Song of Summer*, *The Brothers Grimm* and *Julius Caesar* (BBC). Film includes: *Scrooge*, *Persuasion* and *Mahler*. Radio includes *Lord of the Rings*.

## 凱莉·胡頓 Kelly Hotten

看更 / 邁克特夫夫人  
Porter / Lady Macduff

畢業於倫敦中央聖馬丁藝術設計學院的戲劇中心。劇場作品有《幸福大飯店》（桑寧磨坊劇院）；《愛德華二世》、《與梅薩莉娜同床》（視神經劇團）；《處男》（維也納英語劇院）；《女孩》、《油管》、《法庭謀殺案》（塔拉藝術團）及《冥世》（503劇場）。

Hotten trained at the Drama Centre London. Theatre includes *Plaza Suite* (Mill at Sonning), *Edward II*, *In Bed with Messalina* (Eyestrings Theatre Company), *Virgins* (Vienna's English Theatre), *The Girl*, *The Oil Pipe* and *The Murder in the Forum* (Tara Arts) and *Hades* (Theatre 503, The Company Project).

## 奧蘭多·詹姆斯 Orlando James

馬爾肯  
Malcolm

畢業於倫敦中央聖馬丁藝術設計學院的戲劇中心。劇場作品包括《感官五種》（南華克劇院）和《哈姆雷特》（奧地利穆勞城堡）。廣播作品則有《死亡反思》（英國廣播公司 / 傑西卡·德洛姆格勒）、《五號屠場》（英國廣播公司 / 大衛·亨特）及《接龍故事》（英國廣播公司 / 保羅·阿諾）。

James trained at the Drama Centre London. Theatre includes *Sense* (Southwark Playhouse) and *Hamlet* (Murau Castle, Austria). Radio includes *Ruminations Upon Mortality* (BBC/Jessica Dromgoole), *Slaughterhouse 5* (BBC/David Hunter) and *Chain Gang* (BBC/Paul Arnold).

## 賴安·基格爾 Ryan Kiggell

班戈  
Banquo

畢業於倫敦音樂戲劇學院。劇場作品有《特洛勒羅斯與克瑞西達》、《奧賽羅》（秤不離砵劇團）；《不可兒戲》（攝政公園露天劇場）；《難以預料》、《艾美的觀點》（加里克劇場）；《華倫夫人的職業》（巴庫皇家劇院）及《李爾王》（皇家莎士比亞劇團）。電視作品包括《戰地神探》、《暴君亨利》、《收穫》、《沉默的證人》、《荷比市》及《審判與懲罰》。電影作品有《榮耀三九年》及《愛·誘·罪》。

Kiggell trained at LAMDA. Theatre includes *Troilus and Cressida*, *Othello* (Cheek by Jowl), *The Importance of Being Earnest* (Regents Park Open Air Theatre), *You Never Can Tell*, *Amy's View* (Garrick Theatre), *Mrs Warren's Profession* (Theatre Royal Bath) and *King Lear* (RSC). Television includes *Foyle's War*, *Henry: Mind of a Tyrant*, *Harvest*, *Silent Witness*, *Holby City* and *Trial and Retribution*. Film includes *Glorious 39* and *Atonement*.

## 文森·恩德比 Vincent Enderby

鄉紳  
Thane

2009年畢業於倫敦中央聖馬丁藝術設計學院的戲劇中心。劇場作品包括《巴爾的摩旅店》、《哈姆雷特》、《廚房》、《坦圭雷第二夫人》、《政府稽查員》、《橫衝直撞偷錯情》、《換命謊言》、《洪堡王子》、《醒來歌唱！》、《三姐妹》（戲劇中心）；《兒童》、《熱情》及《傳遞》（布里斯托老域青年劇團）。

Enderby trained at the Drama Centre London and graduated in 2009. Theatre includes *The Hotel Baltimore*, *Hamlet*, *The Kitchen*, *The Second Mrs Tanqueray*, *The Government Inspector*, *A Flea in Her Ear*, *The Changeling*, *The Prince of Homburg*, *Awake and Sing!*, *Three Sisters* (Drama Centre), *The Children*, *The Passion* and *Pass it On* (Bristol Old Vic Youth Theatre).

## 菲利普·凱恩斯 Philip Cairns

鄉紳  
Thane

劇場作品有《賭場經理》(坎伯諾爾德劇院)、《羊泉村》(奧蘭莫爾劇場)、《奧賽羅》(市民劇院)、《鄉間一月》(主動脈劇團)及《愛德華二世》(視神經劇團)。電視作品有《屏住呼吸》(SMG)。

Cairns' theatre work includes *The Bookie* (Cumbernauld Theatre), *Fuente Ovejuna* (Oran Mor), *Othello* (Citizens Theatre), *A Month in the Country* (Aorta Theatre Company) and *Edward II* (Eyestrings). Television includes *Hold Your Breath* (SMG).

## 尼古拉斯·古德 Nicholas Goode

鄉紳  
Thane

畢業於羅斯布魯佛學院。劇場作品有《苦海孤雛》(利瑞克漢默史密斯劇院)、《屋頂上的提琴手》(威爾斯劇團)、《環遊地球八十天》(凱西克湖畔劇場)、《罪犯歌劇》(脫軌劇院/悉尼劇團)及《奧德賽》(倫敦氣泡劇團)。

Goode trained at Rose Bruford College. Theatre includes *Oliver Twist* (Lyric Hammersmith), *Fiddler on the Roof* (Wales Theatre Company), *Around the World in Eighty Days* (Theatre by the Lake, Keswick), *The Convict's Opera* (Out of Joint/Sydney Theatre Company) and *The Odyssey* (London Bubble).

## 格雷格·高帕克治 Greg Kolpakchi

鄉紳  
Thane

2009年畢業於倫敦中央聖馬丁藝術設計學院的戲劇中心。戲劇作品包括《哈姆雷特》(奧地利穆勞城堡)和《與梅薩莉娜同床》(視神經劇團)。電影作品包括《混世情真》和《哈利波特·火盃的考驗》。

Kolpakchi trained at the Drama Centre London and graduated in 2009. Theatre includes *Hamlet* (Murau Castle) and *In Bed with Messalina* (Eyestrings Theatre Company). Film includes *Spivs* and *Harry Potter and the Goblet of Fire*.

## 埃德蒙·韋斯曼 Edmund Wiseman

鄉紳  
Thane

2009年畢業於英國皇家戲劇藝術學院。劇場演出有《猶大最後的日子》、《審判唐璜》、《鄉村》、《葬身底比斯》、《海鷗》、《凱撒大帝》(英國皇家戲劇藝術學院);《憤怒的回顧》、《單身間諜》及《伊尼西摩爾的中尉》(紐卡索人民劇院)。

Wiseman trained at RADA and graduated in 2009. Theatre includes *The Last Days of Judas Iscariot*, *Don Juan on Trial*, *The Country*, *Burial at Thebes*, *The Seagull*, *Julius Caesar* (all at RADA), *Look Back in Anger*, *Single Spies* and *The Lieutenant of Inishmore* (People's Theatre, Newcastle).