

埼玉金世代劇場 (日本)
Saitama Gold Theater (Japan)

新視野
藝術節

NEW VISION
ARTS FESTIVAL
16.10-16.11.2014

烏鴉，
RAVENS,
WE SHALL
LOAD BULLETS
我們上彈吧！
鴉よ、おれたちは弾丸をこめる



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康樂及文化事務署主辦
Presented by the Leisure and
Cultural Services Department

www.newvisionfestival.gov.hk

場地規則 House Rules

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為了令大家對今次演出留下美好印象，請勿在場內飲食，或擅自攝影、錄音與錄影。在節目開始前，請關掉手提電話、其他響鬧及發光裝置。多謝各位合作。

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歡迎你對所觀看的節目或「新視野藝術節2014」發表意見，讓我們在未來安排節目時，能精益求精！請登入網址 www.newvisionfestival.gov.hk，在「意見」一欄留言，又或把觀後感連同聯絡資料傳真至2371 4171或郵寄至「九龍尖沙咀梳士巴利道10號香港文化中心行政大樓5樓藝術節辦事處」收，或電郵至 caf2@lcsd.gov.hk。你的寶貴意見，我們非常重視。

You are welcome to send us your comments on the programme(s) attended or the New Vision Arts Festival 2014 in general to enhance our future programming. Share your views with us by filling in our "feedback" form online at www.newvisionfestival.gov.hk or send your opinion by fax to 2371 4171, or by mail to the Festivals Office, Level 5, Administration Building, Hong Kong Cultural Centre, 10 Salisbury Road, Tsim Sha Tsui, Kowloon or email to caf2@lcsd.gov.hk with your contact information. Your opinion is much appreciated.

如遇特殊情況，主辦機構保留更換演出者及節目的權利。

The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary.

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The content of this programme does not represent the views of the Leisure and Cultural Services Department.

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We hope you enjoy reading this house programme and wish to retain it. If you do not wish to keep it, please return it to the admission point after the performance for recycling. Thank you.

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導演 Director

蜷川幸雄 Yukio Ninagawa

編劇 Playwright

清水邦夫 Kunio Shimizu

14-15.11.2014 (五 Fri – 六 Sat) 8pm

16.11.2014 (日 Sun) 3pm

葵青劇院演藝廳

Kwai Tsing Theatre Auditorium

節目全長約1小時10分鐘，不設中場休息。

Programme duration is approximately 1 hour and 10 minutes without intermission.

日語演出，中英文字幕

In Japanese with Chinese and English surtitles

本節目有不雅用語及成人內容

This programme contains strong language and sexual scenes

獻辭



康樂及文化事務署自二零零二年，每兩年舉辦新視野藝術節，呈獻跨文化和界別的創新演藝節目。經過多年砥礪琢磨，新視野藝術節已成為區內風格前衛的藝術品牌，為觀眾帶來耳目一新的感受。

今年我們很高興邀請到多個享譽國際的藝術家和藝團參與演出。開幕節目《怒滾狂舞》（新視野特備版）由近年在歐美舞壇聲名鵲起的英國賀飛雪·謝克特舞團擔綱演出。舞團特別在節目加入全新舞蹈段落，並召集本地年輕樂手與舞者同台一展身手。另外，蜚聲國際的台灣雲門舞集、在世界舞壇嶄露頭角的陶身體劇場、由日本戲劇大師蜷川幸雄帶領的埼玉金世代劇場，以及擅於發掘印度深厚傳統的劇場導演羅伊斯頓·埃布爾，將會精心調製一頓跨越國界的演藝盛宴。至於本地製作的節目，甄詠蓓戲劇工作室、香港話劇團、進念·二十面體和一舖清唱呈獻的作品，同樣精彩絕倫。

今屆藝術節將首次擔任劇作監製，撮合英國殿堂級導演艾德里安·諾布爾與本地劇場中堅分子，全新演繹易卜生名作《海達·珈琪瑤》。另外，我們聯同英國藝術組織 Forest Fringe 策劃別開生面、突破劇場空間的「藝術節中節」：《微藝進行中》，把葵青劇院變身為藝術「大笪地」，讓表演者與觀眾互動交流。

除舞台表演外，藝術節還安排了多項推廣活動，包括駐節藝評小組計劃、大師班、後台之旅、新媒體藝術展覽、講座、分享會、演前快賞、戶外音樂會、學校巡迴演出等，希望把藝術節的氣氛散播到全港每個角落。

我誠意邀請大家參與，一同體驗跨界藝術的非凡魅力。

A handwritten signature in black ink, consisting of three characters: '李美嫦'.

康樂及文化事務署署長

Message

The Leisure and Cultural Services Department has been organising the biennial New Vision Arts Festival since 2002, presenting innovative performing arts programmes that transcend different cultures and disciplines. The Festival, after years of evolution, has become an arts brand in the region with avant-garde works offering the audience a totally refreshing experience.

With a strong line-up of world acclaimed artists and companies, this year's Festival is packed with top-notch performances. The Hofesh Shechter Company from the United Kingdom, which has enjoyed a stellar ascent in the European and American dance world in recent years, will open the Festival with the New Vision Arts Festival Uncut version of *Political Mother*. Featuring brand new sections choreographed for the Festival, the special version showcases talented young local musicians alongside the Company's skilful dancers. Also included in this cross-cultural festival are programmes presented by the legendary Cloud Gate Dance Theatre of Taiwan, the internationally up-and-coming TAO Dance Theater of China, the Saitama Gold Theater led by Japan's master director Yukio Ninagawa, as well as the Indian director Roysten Abel, who is notable for exploring the rich traditions of India through theatrical productions. On the local front, the productions created by the O Theatre Workshop, Hong Kong Repertory Theatre, Zuni Icosahedron and Yat Po Singers are just as brilliant.

This year, the Festival makes its debut as a theatrical producer, bringing together the eminent British director Adrian Noble and top local actors in a new rendition of Ibsen's classic *Hedda Gabler*. In addition, the Festival co-curates *ArtSnap*, a jaunty "festival within a festival", with British art organisation Forest Fringe to transform the Kwai Tsing Theatre into a dynamic creative space for exchange and interaction between performers and audience.

Apart from stage performances, there will be a wide array of extension activities, including a Young Critic-in-Residence Scheme, masterclasses, a backstage tour, new media arts exhibitions, talks, sharing sessions, pre-performance appreciation talks, an outdoor concert and school tours, all to create a festive atmosphere in the community.

I sincerely invite you to join in the fun and experience the unique charm of cross-disciplinary artistic creations.



Ms Michelle Li
Director of Leisure and Cultural Services

導演的話 Director's Note

今次有機會再度來香港演出，我感到十分欣喜。在一個紛紜雜亂、絢麗而生氣盎然的都市，戲劇如何能把這樣的存在狀態強調出來？又如何能將之傳達到觀眾心中？這些都是我想探討的問題。

我們這班「埼玉金世代劇場」的長者和「埼玉新世代劇場」的年輕人，懷著緊張的心情，不知道能否透過這次演出，表達對戲劇的期盼和對世界的希望。

我們衷心期待，與各位香港觀眾一起度過熱情亢奮的晚上。

I feel elated to be here again in Hong Kong. How can theatre unfold the existential conditions of a variegated, disorderly, yet colourful, charming and vibrant city? And how can I get the message across to the audience? These are the issues that I have to explore.

Will we be able to convey to the audience the aspirations of theatre and the unfailing hopes of the world through this performance by the Saitama Gold Theater, a group formed by senior citizens, and Saitama Next Theatre, another group formed by young performers? With nervousness in our heart, we do hope this performance will fulfil our purpose.

We await with eager anticipation to partake an intense and thrilling evening with you, the audience of Hong Kong.

香港で、再び私たちの演劇を観て頂ける機会を与えられたことを、喜んでいます。猥雑で、美しく、活気に溢れる都市で、演劇はどのようにその存在を主張できるのか、どのようにあれば人々の心に届くことができるのかを問われている、と思っています。

私たち「さいたまゴールド・シアター」の老いた人々と、若者たちの「さいたまネクスト・シアター」が、演劇の希望と世界の希望を語ることができるのか、私たちも緊張しています。

私たちは香港の観客の皆さんと、熱い夜を共有できることを、心から期待しています。

蜷川幸雄

蜷川幸雄
Yukio Ninagawa

故事大綱 Synopsis

兩名年輕人因在慈善晚會上投擲自製爆炸品而被告上法庭。一班老婆婆手持炸彈和掃帚衝入法庭，要營救他們。婆婆們向庭警擲炸彈並成功佔領法庭後，以其人之道還治其人之身，審判法庭上一眾執法人員。當法庭外面的警察透過揚聲器警告要攻進來之際，這群婆婆宣布了多項死刑裁決——不但執法者要死，連本來她們打算營救的青年也不能倖免……

Two young people are on trial for throwing a handmade explosive at a charity show. A gang of elderly women, armed with bombs and broomsticks, burst in to rescue the youngsters. After blowing up the guards, the old ladies occupy the courtroom and put the prosecutors on trial. With the police threatening to storm the courtroom, the women pass down a series of death sentences, not only on the prosecutors, but also on the youngsters whom they had supposedly come to rescue...



角色表 Character List

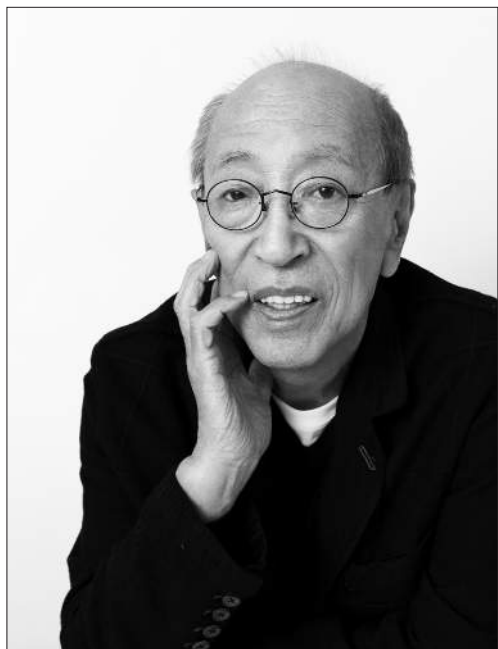
烏鴉婆	Raven Granny	田村律子	Ritsuko Tamura
老虎婆	Tiger Granny	重本惠津子	Etsuko Shigemoto
疥癬婆	Scabies Granny	谷川美枝	Yoshie Tanikawa
禿頭婆	Bald Granny	大串三和子	Miwako Ohgushi
送殯婆	Mournful Granny	ちの弘子	Hiroko Chino
長氣婆	Natter Granny	神尾富美子	Fumiko Kamio
炸彈婆	Bomb Granny	小淵光世	Mitsuyo Obuchi
閨秀婆	Missy Granny	徳納敬子	Keiko Tokuno
眯眼婆	Squinty Granny	益田ひろ子	Hiroko Masuda
漏口婆	Stutter Granny	林田惠子	Keiko Hayashida
打掃婆	Cleaner Granny	中村絹江	Kinue Nakamura
乳房婆	Busty Granny	佐藤禮子	Reiko Sato
軟皮蛇婆	Slinky Granny	百元夏繪	Natsue Hyakumoto
多嘴婆	Jeering Granny	石川佳代	Kayo Ishikawa
煮飯婆	Cook Granny	上村正子	Masako Kamimura
飯鍋婆	Rice Pot Granny	小林允子	Chikako Kobayashi
八卦婆	Busybody Granny	滝澤多江	Tae Takizawa
咖喱婆	Curry Granny	都村敏子	Toshiko Tsumura
濕碎婆	Frivolous Granny	宮田道代	Michiyo Miyata
擦鞋婆	Sycophant Granny	渡邊杏奴	Annu Watanabe
主法官	Judge	宇畑稔	Minoru Ubata
檢察官	Prosecutor	遠山陽一	Yoichi Toyama
辯護律師	Defense Lawyer	葛西弘	Hiromu Kasai
書記	Clerk	北澤雅章	Gasho Kitazawa
副法官1	Assistant Judge 1	竹居正武	Masatake Takei
副法官2	Assistant Judge 2	西尾嘉十	Kaju Nishio
裁判所所長	Chief Magistrate	高橋清	Kiyoshi Takahashi
女證人1	Female Witness 1	石井菖子	Shoko Ishii
女證人2	Female Witness 2	田内一子	Kazuko Tauchi
庭警	Guard	たくしまけい	Kei Takushima

(以上為埼玉金世代劇場成員 Members of Saitama Gold Theater)

青年A	Young Man A	松田慎也	Shinya Matsuda
青年B	Young Man B	内田健司	Kenshi Uchida
年輕人	Young People	淺場万矢	Maya Asaba
		浦野真介	Shinsuke Urano
		鈴木彰紀	Akinori Suzuki
		豎山隼太	Hayata Tateyama
		堀源起	Genki Hori
		茂手木桜子	Sakurako Moteki
		長内映里香	Erika Osanai
		中西晶	Akira Nakanishi
		市野将理	Shori Ichino
		坂辺一海	Kazumi Sakabe
		白川大	Masaru Shirakawa
		砂原健佑	Kensuke Sunahara
		堀杏子	Kyoko Hori
		阿部輝	Hikaru Abe
		呉美和	Miwa Kure
		郷園高宏	Takahiro Gosono
		佐藤蛍	Kei Sato
		銀ゲンタ	Genta Shirogane
		鈴木真之介	Shinnosuke Suzuki
		高橋英希	Hideki Takahashi
		田中りな	Rina Tanaka
		安川まり	Mari Yasukawa

(以上為埼玉新世代劇場成員 Members of Saitama Next Theatre)

蜷川幸雄 Yukio Ninagawa | 導演 Director



1935年生於日本埼玉縣的蜷川幸雄，是著名劇場導演、電影導演及演員。他是日本當代戲劇界的代表人物之一，專注於製作莎劇和希臘悲劇。

1955年，以演員身份加入青俳劇團，1969年執導首齣舞台劇《充滿真情的輕薄》（清水邦夫編劇），廣獲好評，其後成立現代人劇場和櫻社劇團。1974年，首次執導商業舞台劇——莎劇《羅密歐與茱麗葉》。1983年，在歐洲執導希臘悲劇《美狄亞》，此後每年都會到海外執導最少一齣劇場作品。

蜷川多年來和日本劇作家清水邦夫合作無間，曾執導他的劇作《烏鴉，我們上彈吧！》、《冬末探戈》等，也曾執導傳統作家如谷崎潤一郎和近松門左衛門的舞台作品。曾與不少日本著名藝人合作，包括藤原龍也、阿部寬、松隆子、宮澤理惠等。

蜷川曾獲多個日本戲劇大獎，包括朝日獎、朝日舞台藝術大獎、紀伊國屋戲劇獎等。

2006年，擔任彩之國埼玉藝術劇院的藝術總監，其後創立由長者組成的埼玉金世代劇場，帶領他們到國內和海外演出。他亦創立了埼玉新世代劇場，培育年輕戲劇工作者。2010年，獲美國甘迺迪中心國際藝術委員會頒發金章。同年獲日本天皇頒發文化勳章。

Born in Saitama Prefecture in 1935, Yukio Ninagawa is a renowned theatre director, film director and actor. He is one of Japan's most significant directors, dedicating most of his time in Shakespearean and Greek tragedies productions.

In 1955, he joined the Seihai Theatre Company as an actor, and made his directorial debut in 1969 with *Shinjo Afururu Keihakusa (Hearty but Flippant)* written by Kunio Shimizu. Later, he set up his own theatre companies, Gendaijin-Gekijo and Sakurasha. He directed his first the commercial theatre production, *Romeo and Juliet*, in 1974. In 1983 he directed his first European production, *Medea*; since then he has staged at least one production a year overseas.

One of Ninagawa's close collaborators is the Japanese playwright Kunio Shimizu. Ninagawa has directed many of his works including *Ravens*, *We Shall Load Bullets* and *Tango at the End of Winter*. He has also directed stage works by Japanese writers including Chikamatsu and Jun'ichiro Tanizaki. Ninagawa has worked with many famous Japanese actors and actresses, including Tatsuya Fujiwara, Hiroshi Abe, Takako Matsu and Rie Miyazawa.

Ninagawa received numerous theatre awards in Japan, including the Asahi Award, the Asahi Performing Arts Awards Grand Prix and the Kinokuniya Drama Awards among others. He became Artistic Director of Saitama Arts Theater in 2006 and has since founded the Saitama Gold Theater which features performers aged 55 or above, and the Saitama Next Theatre, a project to nurture the next generation of young actors. In 2010, he received a gold medal from the Kennedy Center International Committee on the Arts, and granted the Order of Culture by the Emperor of Japan.

清水邦夫 Kunio Shimizu | 編劇 Playwright



1936年生於日本新潟縣，於早稻田大學唸書時，出版首個戲劇作品《署名人》，贏得早稻田戲劇獎。1969年，撰寫的劇本《充滿真情的輕薄》，是蜷川幸雄執導的處女作。此後和蜷川幸雄的現代人劇場及櫻社劇團長期合作，兩人編導的作品深受年輕觀眾歡迎。

1974年，憑《當我們在無情大河順流而下》獲岸田國士戲劇獎。清水和櫻社分道揚鑣後，與妻子兼演員松本典子創立新劇團木冬社，撰寫及導演了大量作品，直至劇團2001年解散為止。

清水邦夫為蜷川撰寫的劇本數量眾多，包括《冬末探戈》、《雨之夏、三十位茱麗葉的回歸》等。他也是著名文學家，曾獲泉鏡花文學獎及讀賣文學獎。

Born in Niigata Prefecture in 1936, Kunio Shimizu published his first play *Shomeijin* at Waseda University, and made himself known by winning Waseda Drama Award. In 1969, he created a sensation with *Shinjo Afururu Keihakusa (Hearty but Flippant)*, Yukio Ninagawa's first production to direct, and belonged exclusively to Ninagawa's Gendaijin-Gekijo and Sakurasha. They found huge favour from young generations at the time.

In 1974, his work *Bokuraga Hijono Taigawo Kudarutoki (When We Go Down That Heartless River)* won Kishida Drama Award. After breakup with Sakurasha, he started a new theatre company Mokutosha with his wife and actress, Noriko Matsumoto, and played an active part as a playwright and director till the dissolution in 2001.

He has written quite a number of plays for Ninagawa, including *Tango Fuyuno Owarini (Tango at the End of Winter)* and *30 ninno Juliet ga Kaettekita*. Shimizu is also a famous writer. His literature works have won Izumi Kyoka Award in Literature and Yomiuri Award in Literature.

過激的導演——蜷川幸雄 文：林于竝（台北藝術大學戲劇學院副教授兼主任）

要怎樣來描述蜷川幸雄這位接近八十歲的日本導演呢？他是視覺的魔術師，驚奇不斷的場景，牽引觀眾進入一個異次元時空。他的舞台是節奏精準的音樂，場面調度、聲音與燈光變化，緊密扣合，製造緊張讓觀眾屏息。他使用明星演員、專業的製作團隊、大手筆的製作以及從不失利的票房。從這些層面來看，蜷川幸雄的確是商業劇場導演，但是，他的舞台永遠有商業劇場無法順利回收的部分，那就是到了老年仍然無法平息的憤怒。

蜷川幸雄於六十年代開始戲劇活動，正值日本學生運動最興盛的時期。六十年代的學生運動，最主要是為了反對日本成為美國附庸國的《日美安全保障條約》，「安保鬥爭」是學生們所發起的「新左翼」運動。到了七十年代，原本的反美運動加上反對學費調漲運動，學生的組織逐漸擴大，各大學的學生發動罷課，以課堂桌椅做成拒馬（編按：即路障）佔領學校，與鎮暴警察之間的衝突場景天天上演。汽油彈與警棍，搖滾樂與鮮血在街頭交織。在現實世界來得比劇場更「戲劇性」的時代，蜷川幸雄展開他的戲劇之旅。

蜷川最早加入的劇團是「青俳」，那是一個「新劇」的團體，蜷川最初擔任演員，之後逐漸在導演方面展現才能。在那裡蜷川遇見了同世代的劇作家清水邦夫。傾向左翼的「新劇」在戰前雖然引領日本近代戲劇的發展，可是到了戰後卻顯得保守。面對著激動的時代，蜷川邀請清水寫了一個劇本《充滿真情的輕薄》，可是因為內容太過激烈，始終得不到「青俳」的演出首肯。為了演出這個作品，蜷川與清水邦夫、蟹江敬三、石橋蓮司等人於1967年決定離開「青俳」，共組「現代人劇場」。

《充滿真情的輕薄》是一齣關於「排隊」的戲。開場前蜷川故意讓觀眾「排隊」等待入場。幕一拉開，觀眾看到舞台上一列約四十人左右，跟剛剛自己所排的一模一樣的「隊伍」井然有序的排列著，象徵著市民對於國家權力的順從。可是卻出現一個「青年」，用激烈的言語挑釁隊伍裡的人們，最後隊伍裡的「領導者」叫來鎮暴警察，將擾亂秩序的青年與女子當眾處死。鎮暴警察與群眾，棍棒的國家暴力與群眾怒吼，這齣戲反映了劇場門外街頭正在發生的現實。清水邦夫犀利的台詞，以及蜷川對於群眾場面細膩的處理，令這個作品受到日本戲劇界的注目。

1971年，蜷川與清水再度合作，演出《烏鴉，我們上彈吧！》。這個作品比起《充滿真情的輕薄》來得更加激進。兩個年輕人因為將炸彈丟到慈善晚會裡受到法庭審判。在審判當中，青年的祖母「鴉婆」率領著一群老太婆「佔領」法院。在激烈有如子彈亂飛的台詞交鋒當中，憤怒的老太婆們脫去法官的褲子、檢察官的衣服，並「審判」他們，最後一一被「鴉婆」用刀刺死。甚至連青年也因為「態度不夠積極」的理由而被自己的祖母當眾處死。正如「鴉婆」的台詞：「我們是被恥辱染成黑色的烏鴉」，這是一齣關於壓抑與革命，秩序與暴力的舞台劇。這群老太婆所代表的，是長久以來在社會當中被壓抑的，也許是「女性」，或者是沒有名字的「群眾」，他們終於起身叛變。蜷川幸雄在舞台上所表達的，是在歷史社會的欺瞞結構當中，失去語言的人們，他們的叛變，以一種失語症式暴力病徵的方式呈現。這個作品像一把刀子，直接刺入七十年代日本社會的心臟。

在《烏鴉，我們上彈吧！》之後，現代人劇場解散，蜷川另組劇團「櫻社」，持續與清水邦夫之間的合作模式，導演《當我們在無情大河順流而下》等學運年代的代表作品。但是，也在這幾年，學生運動遭受挫敗，幾項抗爭運動紛紛以失敗收場，部分左翼團體趨向恐怖活動，因而失去大眾的支持，理想的破滅所帶來的黑暗氛圍籠罩著學運世代的年輕人，而在這當中，蜷川也感覺到他的舞台與觀眾之間的隔閡。就在這個時候，製作商業劇場的東寶公司的製作人中根公夫邀請蜷川擔任《羅密歐與茱麗葉》的導演。

蜷川早期的活動是屬於「地下戲劇」的小劇場運動，「顛覆」的美學不吝惜於對既有價值觀的衝撞。而蜷川幸雄的轉向商業劇場無疑是對小劇場同志的背叛。但是，對於蜷川而言，轉向並非對於體制的臣服，而是尋求新的創作可能。

在櫻社解散前一年，蜷川在東京咖啡店裡曾被一位年輕的「觀眾」用刀子抵住腹部，年輕人問道：「蜷川先生，你的舞台述說希望嗎？」蜷川回答：「我的舞台並不述說希望，因為我可以說希望並不存在。」「觀眾」聽了之後，緩緩地收起刀子，說：「如果你告訴我，你的舞台仍然有希望的話，我會殺死你。」在那個過激的年代，無論在劇場或街頭，無論是演員或者觀眾，戲劇是毫無妥協的對峙。對於這個「事件」，蜷川在他的自傳當中提到：「如果觀眾席當中有一千位年輕人的話，他們的身上就會有一千把刀子。我必須帶著具有一千把刀子的份量，來創造我的舞台。」在六、七十年代日本小劇場裡面，每個觀眾的眼睛都是一把刀子，而蜷川最後解散了櫻社，帶著這些刀子般的眼光，進入了商業劇場。

進入東寶之後，蜷川幸雄執導了多部莎士比亞以及希臘悲劇等西方經典作品，除了1974年的《羅密歐與茱麗葉》之外，還有1975年的《李爾王》、1976年的《伊底帕斯王》、1978年的《美狄亞》、《哈姆雷特》以及1980年的《NINAGAWA 馬克白》。日本的現代戲劇來自於對西方戲劇的引進與模仿，因此莎士比亞及希臘悲劇在日本被列為「古典」範疇。但是在七十年代初期，英國皇家莎士比亞劇團多次到日演出，以現代服裝以及超越時代框架演出「現代版」的莎劇，1975年彼得布魯克的《仲夏夜之夢》赴日演出，奇特的服裝造型、大量融入特技以及馬戲的要素，這種莎劇的當代詮釋，影響到日本的導演。

蜷川的舞台將莎士比亞與希臘悲劇重新安置在日本文化脈絡當中。例如1978年的《哈姆雷特》，蜷川使用混種樣式的服裝，將日本傳統女兒節（雛祭）時，家中擺設的祭壇（雛壇）搬上舞台。雛壇是一個擺放人形偶的台階，從上到下依次擺置天皇、太后、大臣、宮女等雛人形玩偶。蜷川將《哈姆雷特》裡的國王、皇后、大臣等角色擺置於台階狀的舞台上，從日本皇族階級性觀點來詮釋《哈姆雷特》。在《美狄亞》當中，歌隊是頭戴斗笠、身穿道袍的「破戒僧」，增添《美狄亞》的神祕與不祥，歌隊們死命地撥動津輕三味線的琴弦，怒海狂濤的聲音讓希臘悲劇充滿張力。最令人印象深刻的是1980年的《NINAGAWA 馬克白》，雖然沒更改原劇的台詞與角色名字，但是蜷川將時代背景設定在

日本的桃山時代，舞台是一個巨大的「佛壇」（日本人放於家中的祖先牌位）。三位魔女是歌舞伎的人物，絢麗的服裝以及滿開的櫻花，在視覺上充滿著日式的美學風格。但是，對於蜷川而言，這些日本美學要素不僅是視覺愉悅的提供，更是對日本現代戲劇的思索。關於馬克白的佛壇，蜷川在他的自傳《千把刀·千隻眼》裡提到，這個構想來自他回到埼玉縣老家時，面對著佛壇牌位，他發現自己正在跟死去的父兄說話。蜷川認為，馬克白並非遠方異國的故事，他也可以是自己祖先的故事，或者說，就是自己的故事。「在《馬克白》當中不斷地廝殺征戰的武將們，不也是自己祖先的身影嗎？」就像日本的能劇當中的「修羅能」，召喚死去武將的鬼魂來到舞台述說自己殺戮的一生一般，蜷川的佛壇召喚著祖先的靈魂，讓莎士比亞成為自己的故事。

2006年，蜷川回到家鄉埼玉縣的藝術劇院擔任藝術總監，上任後所做的第一件事情，就是成立「埼玉金世代劇場」。這個劇團只招收五十五歲以上的成員，目標是沒有專業舞台經驗的長者。公開招募後有超過一千名長者參加甄選，最後選出從五十五歲到八十歲的長者四十八名。經過了每週五天、一天四個小時的密集訓練，2006年12月演出了1971年首演的《烏鴉，我們上彈吧！》。這是七十年代那個狂飆時代的作品，對於這些老演員而言，七十年代是他們的青春歲月，而她們在成為真正的老太婆時，再度站上舞台。「鴉婆」是自有人類以來，在社會欺瞞結構當中被壓抑者的化身，她們是在男性社會當中默默忍受的女性，是二次大戰中無名的戰死者，是消失在體制內的群眾。蜷川讓老衰的身體再度反叛一次。讓老人站上舞台，這種戲劇絕對不述說希望。但是，用布滿生活皺褶的生命史，再度像年輕人一般在舞台上怒吼狂飆，這本身就是戲劇。

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Director Extraordinaire: The Radical Yukio Ninagawa

By Lin Yu-pin

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How does one describe the near-octogenarian Japanese director Yukio Ninagawa? He is a visual magician, creating awe-inspiring scenes that take audiences into a different dimension. His works are like precisely scored music; transformed by sound and lighting, scenes become intense, even breathtaking. He presides over star performers, professional crews and enormous budgets and enjoys an impeccable box office record. From these descriptions, one might assume Ninagawa to represent commercial theatre, but there's one thing about him that commercial theatre could never temper, his anger, which cannot be quenched even at a ripe old age.

Ninagawa's theatre career began in the 1960s, when student movements proliferated in Japan. Students of the time opposed the Treaty of Mutual Cooperation and Security between the United States and Japan (also called "Anpo") as it turned Japan into a US vassal state. This anti-Anpo Struggle was a "new left-wing movement" initiated by students. By the 1970s, this originally anti-American student movement added a new cause – the fight against a hike of tuition fees – with the result that student organisations grew bigger and became more influential. Student strikes were widespread at universities, with students occupying their institutions, barricaded with desks and chairs. Skirmishes with anti-riot police were a daily occurrence: petrol bombs and truncheons, rock music and blood were heard and seen on the streets. It was at this time, when the real world was more "dramatic" than the stage that Ninagawa embarked on his theatrical journey.

Ninagawa first joined the *shingeki* "new theatre" company Seihai where he met the playwright Kunio Shimizu. He actually started out as an actor, only later discovering his latent directorial talent. Though left-leaning *shingeki* led the development of Japan's modern theatre, in the postwar era it appeared conservative, so Ninagawa invited Shimizu to write a play about the tumultuous period they were living in; this became *Hearty but Flippant*. However, because of its radical content, Seihai refused to give green light for its performance. So in 1967, in order to stage the play, Ninagawa and Shimizu left Seihai, along with actors Keizo Kanie and Renji Ishibashi, to form their own theatre company Gendaijin-gekijo (Modern People's Theatre).

In 1971, Ninagawa and Shimizu joined forces again for *Ravens, We Shall Load Bullets*, a work significantly more radical than their first collaboration. The story is about two youngsters facing trial for setting off bombs at a charity show. One of their grandmothers, Raven, leads a group of old women to "occupy" the court. During a rapid-fire exchange of razor-sharp dialogue, the angry old women strip off the judge's trousers and the prosecutor's clothes, "sentencing" each and every one to Raven's blade, even executing her grandson for "not being proactive enough". As Raven says, "We are ravens dyed black by humiliation." This is a play of suppression and revolution, of order and violence. The old women representing those long suppressed by society – women, the nameless masses – that eventually rise up in rebellion. Ninagawa gave voice to those people that had lost their voice in history and society's structure of deception, and their uprising was presented as aphasic violence. The play was a dagger that stabbed the heart of 1970s Japanese society.

Gendaijin-gekijo disbanded after *Ravens, We Shall Load Bullets* and Ninagawa formed a new theatre company Sakurasha (Cherry Blossom Company), but he continued to collaborate with Shimizu, directing *When We Go Down That Heartless River*, which captured the zeitgeist of the student movement period. However, it was during this time that the student movement met with many failures and Ninagawa began to feel a growing distance between his work and his audience. It was then, Tadao Nakane, a commercial theatre producer for Toho Company, invited him to direct *Romeo and Juliet*, and so he went on to direct many Shakespeare plays and Greek tragedies for Toho.

In 2006, Ninagawa returned to his hometown as Artistic Director of Saitama Arts Theater. His first project was to set up Saitama Gold Theater. More than 1,000 seniors attended an open audition, from which 48, aged between 55 and 80, were chosen. After an intense rehearsal period of four hours a day, five days a week, in December 2006 they opened with a return to his 1971 work *Ravens, We Shall Load Bullets*. For the senior actors, the turbulent decade of the 1970s had been their youth, but here they retraced the boards as bona fide old women. Raven is all those suppressed by society's deceit since the beginning of human history. She is every woman silently enduring patriarchal society. She is the nameless casualties of the Second World War. She is the common masses that vanish in any institutional system. Ninagawa allows the aging bodies to rebel one more time. With seniors on stage, this play is certainly not a narrative of hope, but from a life history wrinkled by life, they roar and storm like youths – this is drama!

Translated by Gigi Chang
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埼玉金世代劇場 Saitama Gold Theater

2006年，蜷川幸雄為了探索一種新的劇場形式——將老年人豐富的人生閱歷融入舞台——創立了埼玉金世代劇場。蜷川花了兩個星期進行面試，最終由一千二百多名申請者中選出四十八名五十五歲以上的長者成為團員，他們在蜷川等名師指導下，接受每星期五天、每天四小時的基本訓練。訓練內容包括以清水邦夫和其他著名劇作家（如契訶夫）作品進行練習。

2007年，劇團首次正式公演，作品是岩松了編劇的《船上的野餐》。2008年，排演了清水邦夫的《關於日本的一萬年記憶》和《九十五和九十七千克之間》，前者為戲劇學習計劃Pro-cess而演，後者是劇團第二齣正式作品。2009年，演出了日本編劇凱拉立諾·桑德洛維奇專門為劇團而創作的《我在亞杜的一夜》。2010年，公演岸田國士戲劇獎得主松井周為劇團撰寫的《聖地》。

2012年，蜷川幸雄助手井上尊晶為劇團執導兩齣作品，分別是契訶夫的《天鵝之歌》和清水邦夫的《更衣室》。2013年，劇團首次獲邀到海外演出，在巴黎的日本文化會館搬演清水邦夫舊作《烏鴉，我們上彈吧！》，反應熱烈。現時，金世代劇場有三十九名團員（十四男，廿五女），平均年齡為75.7歲。

Founded in 2006 out of Ninagawa's desire to search for a new form of theatre based on the personal histories of the aged, Saitama Gold Theater (SGT) is a theatre project for people over 55 years of age that seeks to nurture professional actors. Ninagawa personally spent two weeks' time in audition, and finally selected 48 members from more than 1200 applicants. All SGT members gather four hours a day, five days a week for basic training and acting instruction by Ninagawa and his staff. The activities are characterised by etude sessions using the texts of plays by Kunio Shimizu, and other classic drama like Chekhov.

In 2007, the company performed its first official production with the work *Senjo no Picnic* (*Picnic on Board*) written by Ryo Iwamatsu. In 2008, the company performed two old works by Kunio Shimizu, *Omoide no Nippon Ichimannen* for the Pro-cess programme and *Between 95kg and 97kg* as the company's second official production. In 2009, the company performed *My Night at Ando's* written especially for them by Keralino Sandorovich. In 2010, Shu Matsui, a winner of the 55th Kishida Drama Award wrote *Seichi* (*Holy Land*) as their forth production.

In 2012 they presented *The Swan Song* by Chekhov and *The Dressing Room* by Kunio Shimizu, directed by Sonsho Inoue, assistant director to Yukio Ninagawa. In 2013, Saitama Gold Theater presented the revival of Kunio Shimizu's *Karasu yo, Oretachi wa Tama o Komeru* (*Ravens, We Shall Load Bullets*) at Maison de la culture du Japon à Paris as their first tour abroad. Presently the company has 39 members (14 males and 25 females), and the average age is 75.7.

參演團員 Members



ちの弘子
Hiroko Chino



林田恵子
Keiko Hayashida



百元夏繪
Natsue Hyakumoto



石井菫子
Shoko Ishii



石川佳代
Kayo Ishikawa



上村正子
Masako Kamimura



神尾富美子
Fumiko Kamio



葛西弘
Hiromu Kasai



北澤雅章
Gasho Kitazawa



小林允子
Chikako Kobayashi



益田ひろ子
Hiroko Masuda



宮田道代
Michiyo Miyata



中村絹江
Kinue Nakamura



西尾嘉十
Kaju Nishio



小渕光世
Mitsuyo Obuchi



大串三和子
Miwako Ohgushi



佐藤禮子
Reiko Sato



重本恵津子
Etsuko Shigemoto



高橋清
Kiyoshi Takahashi



竹居正武
Masatake Takei



滝澤多江
Tae Takizawa



たくしまけい
Kei Takushima



田村律子
Ritsuko Tamura



谷川美枝
Yoshie Tanikawa



田内一子
Kazuko Tauchi



徳納敬子
Keiko Tokuno



遠山陽一
Yoichi Toyama



都村敏子
Toshiko Tsumura



宇畑稔
Minoru Ubata



渡邊杏奴
Annu Watanabe

埼玉新世代劇場 Saitama Next Theatre

埼玉新世代劇場創立於2009年，目的是培育新一代劇場表演者。劇團最初公開招募時反應熱烈，共有一千二百多人申請，當時由蜷川幸雄親自揀卒，經過十五天面試，最後選出四十四位年齡介乎十九至三十的年輕人，組成埼玉新世代劇場。

劇團首個演出是2009年十月的《真田氏家族故事》。當時共有五千名觀眾觀賞，對一個名不經傳的青年劇團來說，是空前的成功。

2010年，劇團搬演宮本研編劇的《美麗事物的傳說》，贏得第十八屆讀賣戲劇獎的「優秀作品」和「最佳導演」。2012年，公演了莎士比亞的《哈姆雷特》。這是蜷川幸雄第七次執導此莎劇名作，演出非常成功，獲第二十屆讀賣戲劇獎的大獎、「最佳導演」、「優秀作品」和「優秀舞台設計」。2013年，搬演希臘劇作家索福克勒斯著名悲劇《伊底帕斯王》。

儘管年輕一代通常被貼近日常經驗的敘事和表達方式所吸引，蜷川幸雄給劇團成員以下忠告：「當我們想縮窄表演者和角色之間距離時，便不應集中於日常生活的思想和感受，而是用想像力激發出不同的感覺和世界；否則，戲劇的力量便會枯萎。」團員以此為座右銘，努力不懈作突破性演出，戲碼包括日本早期現代戲劇，以及希臘悲劇和莎劇。

Saitama Next Theatre was established in 2009 to nurture the next generation of theatrical performers. More than 1,200 people originally applied to join the troupe, and the selection process was handled by Yukio Ninagawa himself. Auditions took place for over 15 days, in the end, 44 people were chosen, the youngest being 19 and the oldest 30.

The group debuted in October 2009, with the performance of *Sanada Fuunroku (Tale of the Sanada Family)*. 5,000 people attended the show, which is an unprecedented number for a young performing troupe with no well-known faces.

In 2010, the group staged *Utsukushikimono no Densetsu (Legend of the Beauty)*, written by Ken Miyamoto. This play won two prizes at the 18th Yomiuri Theater Awards (Excellent Play and Best Director for Yukio Ninagawa). In 2012, the group performed Shakespeare's *Hamlet*. This was the seventh time Ninagawa had tackled this famous work. The play was a great success and won four prizes at the 20th Yomiuri Theater Awards (The Grand Prix, Best Director, Excellent Play and Excellent Staff for Scenic Design). In 2013, the troupe staged the Sophocles' masterpiece *Oedipus Rex*.

While young performers nowadays are attracted to forms of storytelling and expression that extend from their everyday experiences, Ninagawa has a message for his troupe: "When trying to close the gap between performer and role, we must not focus on the thoughts and feelings of our daily lives. Rather, we should use the powers of the imagination to evoke different feelings and worlds. Unless we do this, the power of the theatre will wither away." With this thought in mind, Ninagawa's young group continues to perform groundbreaking theatre, from early-modern Japanese dramas to Greek tragedies and Shakespeare's plays.

參演團員 Members



浅場万矢
Maya Asaba



堀源起
Genki Hori



松田慎也
Shinya Matsuda



茂手木桜子
Sakurako Moteki



鈴木彰紀
Akinori Suzuki



豎山隼太
Hayata Tateyama



浦野真介
Shinsuke Urano



中西晶
Akira Nakanishi



長内映里香
Erika Osanai



内田健司
Kenshi Uchida



堀杏子
Kyoko Hori



市野将理
Shori Ichino



坂辺一海
Kazumi Sakabe



白川大
Masaru Shirakawa



砂原健佑
Kensuke Sunahara



阿部輝
Hikaru Abe



郷園高宏
Takahiro Gosono



呉美和
Miwa Kure



佐藤蛍
Kei Sato



銀ゲンタ
Genta Shiragane



鈴木真之介
Shinnosuke Suzuki



高橋英希
Hideki Takahashi



田中りな
Rina Tanaka



安川まり
Mari Yasukawa

創作及製作團隊 Creative and Production Team

製作人員 **Production Staff**

編劇 Playwright	清水邦夫	Kunio Shimizu
導演 Director	蜷川幸雄	Yukio Ninagawa
助理導演 Assistant Director	井上尊晶	Sonsho Inoue
舞台設計 Set Designer	中越司	Tsukasa Nakagoshi
燈光設計 Lighting Designer	藤田隆広	Takahiro Fujita
音效設計 Sound Designer	友部秋一	Shuichi Tomobe
服裝設計 Costume Designer	田邊千尋	Chihiro Tanabe
髮型及化妝 Hair and Make-up Designer	佐藤裕子	Yuko Sato
動作指導 Fight Choreographer	栗原直樹	Naoki Kurihara
導演助理 Assistants to Director	藤田俊太郎	Shuntaro Fujita
	塩原由香理	Yukari Shiohara
舞台監督 Stage Manager	山田潤一	Jun'ichi Yamada
製作經理 Production Manager	山海隆弘	Takahiro Sankai

巡演人員 **Touring Members**

導演 Director	蜷川幸雄	Yukio Ninagawa
助理導演 Assistant Director	井上尊晶	Sonsho Inoue
舞台設計 Set Designer	中越司	Tsukasa Nakagoshi
燈光設計 Lighting Designer	藤田隆広	Takahiro Fujita
音效設計 Sound Designer	友部秋一	Shuichi Tomobe
服裝設計 Costume Designer	田邊千尋	Chihiro Tanabe
導演助理 Assistant to Director	塩原由香理	Yukari Shiohara
舞台監督 Stage Manager	山田潤一	Jun'ichi Yamada
助理舞台監督 Assistant Stage Managers	萬寶浩男	Hiroo Mampoh
	明石伸一	Shinichi Akashi
	小池由里子	Yuriko Koike
	大畑豪次郎	Gojiro Ohata
	須田雅子	Masako Suda
	丸山多佳史	Takashi Maruyama
燈光師 Lighting Operator	山本真弓	Mayumi Yamamoto

巡演經理 Tour Manager	島名九重	Konoe Shimana
護士 Nurse	小林萌	Moe Kobayashi
攝影 Photographer	宮川舞子	Maiko Miyagawa

監製 Producer	渡辺弘	Hiroshi Watanabe
助理監製 Assistant Producers	松野創	Hajime Matsuno
	高木達也	Tatsuya Takagi
	石井おり絵	Orie Ishii

製作 Produced by 彩之國埼玉藝術劇院
Saitama Arts Theater

埼玉縣藝術文化振興財團 Saitama Arts Foundation

主席 President	竹内文則	Fuminori Takeuchi
高級董事總經理 Senior Managing Director	木全義男	Yoshio Kimata
監製 Producer	渡辺弘	Hiroshi Watanabe
助理監製 Assistant Producers	松野創	Hajime Matsuno
	高木達也	Tatsuya Takagi
	細田尚正	Naomasa Hosoda
	石井おり絵	Orie Ishii

中文字幕 Chinese Surtitles	陳家豪	Charles C.Chen, Jr.
英文字幕 English Surtitles	李正欣	Joanna C. Lee

演藝節目 Stage Performance



節目 Programme	日期 Date	時間 Time	場地 Venue
開幕節目 Opening Programme			
《怒滾狂舞》(新視野特備版) <i>Political Mother: New Vision Arts Festival Uncut</i> 賀飛雪·謝克特舞團(英國) Hofesh Shechter Company (UK)	16-18 / 10	7:30pm	HKCC/GT
《人間百味》 <i>The Kitchen</i> 該因與埃布爾劇團(印度) Can & Abel Theatres (India)	24-25 / 10	8pm	STTH/A
《感冒誌》 <i>The Common Cold</i> 香港話劇團 Hong Kong Repertory Theatre	25 / 10-8 / 11 (不包括 Except 27 / 10, 2-3 / 11) 26 / 10, 8-9 / 11	7:45pm 2:45pm	HKCH/T
《大殉情》 <i>Our Immortal Cantata</i> 一舖清唱 Yat Po Singers	25 / 10 26 / 10	8pm 4pm	KSTNW/A
《微藝進行中》— 越界藝術大串連 <i>ArtSnap – Cross-disciplinary Art Happenings</i>	31 / 10 1-2 / 11	6:30-10:45pm 2-10pm	KTT/BBT, Foyer & Plaza
《4》及《5》 4 & 5 陶身體劇場 TAO Dance Theater	31 / 10-1 / 11	8pm	HKCC/ST
《黑色星期一》 <i>Black Monday</i> 甄詠蓓戲劇工作室 O Theatre Workshop	31 / 10-1 / 11 1-2 / 11	8pm 3pm	KTT/A
《海達·珈琪瑤》 <i>Hedda Gabler</i>	6-9 / 11 8-9 / 11	8pm 3pm	HKCC/ST
《稻禾》 <i>RICE</i> 台灣雲門舞集 Cloud Gate Dance Theatre of Taiwan	6-8 / 11 9 / 11	8:15pm 3pm	HKCC/GT
《無I雙》 <i>O I 2</i> 進念·二十面體 Zuni Icosahedron	14-15 / 11 16 / 11	8pm 3pm	HKCC/ST
《烏鴉，我們上彈吧！》 <i>Ravens, We Shall Load Bullets</i> 埼玉金世代劇場(日本) Saitama Gold Theater (Japan)	14-15 / 11 16 / 11	8pm 3pm	KTT/A

HKCC/GT

香港文化中心大劇院

Hong Kong Cultural Centre Grand Theatre

HKCC/ST

香港文化中心劇場

Hong Kong Cultural Centre Studio Theatre

HKCH/T

香港大會堂劇院

Hong Kong City Hall Theatre

KTT/A

葵青劇院演藝廳

Kwai Tsing Theatre Auditorium

KTT/BBT, Foyer & Plaza

葵青劇院黑盒劇場、
大堂及廣場

Kwai Tsing Theatre Black Box Theatre,
Foyer & Plaza

KSTNW/A

高山劇場新翼演藝廳

Ko Shan Theatre New Wing Auditorium

STTH/A

沙田大會堂演奏廳

Sha Tin Town Hall Auditorium