



JARMAN

26-28.1.2024

香港文化中心劇場

Studio Theatre, Hong Kong Cultural Centre



要活得精彩！ Be Astonishing!

劇本及演出：馬克·法雷利

導演：莎拉·路易絲·楊

Written and performed by Mark Farrelly

Directed by Sarah-Louise Young

Photo © Jake Bush

關於戴力·詹文 About Derek Jarman



戴力·詹文——電影導演、畫家、「遠景小屋」園主、平權運動倡導者、作家……1994年因愛滋病辭世。他留下的作品和勇於面對生命的大度，至今仍如同逝世當日般令人驚訝。詹文的作品多元多樣，包括打破禁忌的電影《薩巴斯津的誘惑》、《慶典》、《浮世繪》；為Pet Shop Boys創作的流行音樂影片《It's a Sin》和《Rent》；在英國肯特郡打造的開放式花園；生命末期繪畫撼動人心的畫作；以及最後一部電影《藍色》，全片僅由一連串藍色畫面組成，記錄了他失去視力卻從未失去藝術視野的心路歷程，讓觀眾看後難忘。

Derek Jarman was film-maker, painter, gardener at Prospect Cottage, gay rights campaigner, writer... his influence remains as strong as it was on the day AIDS killed him in 1994. Jarman's works include taboo-breaking films like *Sebastiane*, *Jubilee* and *Caravaggio*, pop videos for the Pet Shop Boys (*It's A Sin* and *Rent*), his extraordinary borderless garden in Dungeness, his shocking last paintings, and his unforgettable final film *Blue*, consisting of a single continuous frame of blue, chronicling what it's like to lose your sight... but never your artistic vision.

導演的話

上世紀80年代，我還是小孩時，在深夜電視中初次認識了戴力·詹文：他的面容如鬼魅，帶著陰森，總是令人聯想到當時充滿螢幕的「愛滋病多可怕」的訊息。

當時的英國廣告只鼓勵我們心存恐懼，而不是試圖理解。然而，詹文卻是一把排眾而出的聲音，坦蕩蕩地，以人性的角度追蹤著他那漫長而痛苦的死亡過程；而同時他創作不輟，且非常多產，毅然為同路人爭取社會關注。

那時的我年紀太小，未有機會欣賞他的電影作品，但幾十年後，當馬克·法雷利遞給我他精心琢磨的劇本時，我意識到自己錯過了太多關於這個人的內涵。

他是詩人，是園丁，是運動活躍份子，是戀人，是國王，亦是小丑。在我為這部劇深入研究時，我就像莎劇《暴風雨》中的主角普洛斯彼羅，突然被拋入暴風雨的色與光、肌與骨、善良與脆弱，以及無窮的愛中。



導演的話

我作為導演，這齣劇可說是天賜的禮物。馬克和我是多年朋友了，當年初認識時，各自正忙於創作自己的第一部獨腳戲，因此成了互相扶持的藝術夥伴。在《JARMAN》劇本的頁面上，馬克以編劇身分留下了許多向導演提出的建議，例如「他點起了火」或「性：關聯事物」等舞台指示。除此之外，沒有任何具體的指示，只有我們會一起找到劇作方向的信心。

因劇本已經洋溢著詹文真摯的聲音，在排練室裡，我們設法只用少量簡單的道具將他的視覺世界呈現出來。

馬克的創意、無畏無懼，尤其是他勇於探索和嘗試作為表演者各方面的可能性，展示出演技的無限可能。

在舞台上，馬克積極要令每一位觀眾產生共情感受，這種共鳴貫穿了整套劇。這部劇不僅僅是為您表演，也不僅僅是在您面前演出，更是希望與您共同參與其中。

從1940年代的密德薩斯到1960年代的倫敦，從俱樂部到荒野，最後到1980年代的鄧傑內斯，《JARMAN》令人想到許多地方，有些是真實存在的，有些是想像的，但所有這些都充溢著這位傑出男子的藝術與激情。

戴力·詹文在拍戲的片場，一貫致力創建共同體，我們製作這套劇時也秉承著同樣開放協作的精神。我對我們這作品以及得到的積極反響深感自豪，期望大家能感受到我們製作過程中所注入的愛、尊重與喜悅。

莎拉·路易絲·楊

Director's Note

Growing up as a child in the 1980s, I recognised Derek Jarman's face from late night television: spectral, haunted and almost impossible to separate from the threat of the AIDS virus which filled our screens.

British adverts encouraged us to stay afraid, rather than seek understanding. Jarman stood out as a rare voice being open and human about his slow and painful death, during which he was creatively prolific and fiercely political.

I was too young to have access to his films at the time, but decades later, when Mark Farrelly handed me his sensitively crafted script, I realised there was so much to the man I had missed.

A poet, a gardener, an activist, a lover, a king and a clown. In researching this play I was suddenly tossed into Prospero's *Tempest*, immersed in colour and light and muscle and bone, kindness and fragility and so much love.



Photo © Jake Bush

Director's Note

The project was a gift to me as a director. Mark and I had become friends many years before whilst creating our first solo shows in tandem, supporting each other as fellow artists. As a writer, on the pages of the *JARMAN* script Mark had left inviting suggestions for the director, such as stage directions like 'He creates fire' or 'Sex: the connected stuff'. No other instructions, just a deep trust that we would find it together.

The language was already rich with Jarman's authentic voice, and in the rehearsal room we explored ways to bring his visual world to life with a handful of simple props.

Mark's inventiveness, fearlessness and above all willingness to play and investigate all aspects of himself as a performer meant that nothing was off limits.

On stage, Mark seeks and invites connection with every member of the audience, and this is something which resonates through the entire piece. The play is not being performed 'for' you or 'at' you, but 'with' you.

Moving from 1940s Middlesex to 1960s London, from clubs to heaths and finally on to Dungeness in the 1980s, *JARMAN* evokes many lands, some of them real, some imagined, all of them steeped in the artistry and passion of this brilliant man.

On his film sets, Derek Jarman always sought to create community, and we have made this show in the same spirit of open collaboration. I'm deeply proud of our show, and the justly positive reactions it receives. I hope you can feel the love, respect and joy that went into making it.

Sarah-Louise Young

1 可以告訴大家你成為舞台演員的藝術歷程嗎？ Could you tell us how did you become an stage actor?

我在英國北部的雪菲爾城長大，從小熱愛演戲。我在劍橋大學修讀英國文學時，有很多演戲的機會，特別是我曾在北美巡迴演出《哈姆雷特》達一個月之久，當時我就已經知道舞台表演將會是我要奉獻終身的志業。自那時起，我開始在英國及世界各地的舞台演出。

I grew up in Sheffield in the north of England and became passionate about acting as a child. When I later went to Cambridge University to study English Literature, there were huge opportunities for acting. In particular I played *Hamlet* on a month-long tour of North America, and by that stage I knew I wanted to devote the rest of my life to performance. Since then I've acted all over the UK and internationally.

2 在《JARMAN》之前，哪一次演出經驗是你最難忘的？ Before *JARMAN*, which role you played was the most memorable?

特別有深刻印象的有兩個。第一個是幾年前我在倫敦西區演出愛德華·艾比的《誰怕維珍尼亞·伍爾夫？》。那是寫得最好的劇作之一，劇本強烈的信念——人必須完全道出真實後才能夠真正的活著，在很多方面都影響了我的作品。第二個是幾年後我寫的第一齣獨腳戲《昆汀·克里斯普：赤裸希望》，這劇給予我極大的喜悅，至今已演出了超過二百場，還在繼續！

Two things really stand out. Firstly I played one of the lead roles in Edward Albee's *Who's Afraid of Virginia Woolf?* in the West End a few years ago. It's one of the best plays ever written, and has influenced my own work in many ways, with its fierce belief that human beings must tell the whole truth before they can live authentically. Secondly, and flowing from that, my first solo play which I wrote a few years later, called *Quentin Crisp: Naked Hope*, has been a huge joy. I have performed over 200 times and counting!

3 你如何揣摩戴力·詹文這位複雜而具標誌性人物的角色？ How do you understand and interpret Derek Jarman, such a complex and iconic figure?

對「標誌性」這類字眼不要想太多，這個很重要，不然會被嚇倒。我所做的就是尋找角色裡的人性、幽默感、力量、弱點，更重要的就是脆弱感。我會找出自己情感生活裡能夠和角色人物有共鳴之處。而最重要的就是放膽去玩！發掘、實驗、活在當下——這是一流的人生忠告，是不？

It's important not to think too much about words like "iconic", as they can become daunting. What I do is look for the humanity in a character, the humour, the strengths, the weaknesses and above all the vulnerability. I look for areas where I can connect to the character through my own emotional life. And above all just play! Discover, experiment and live in the moment. Which I suppose is great life advice too, isn't it?



Photo © Jake Bush

你認為戴力·詹文那方面最具啟發性？

你如何把這些元素融入劇中？

What things of Derek Jarman inspire you, and how do you put them in your play?

戴力·詹文這個人，有很多方面我都喜歡。我非常佩服他利用身邊的事物來做藝術創作，而且是低成本的。他拍電影、繪畫、雕塑、寫作，還有他在英國南部海岸鄧傑內斯的家「遠景小屋」的卵石灘上，培植了一個非常出色的花園。他不相信障礙這回事，不管怎樣，都堅定不移地去創造一個獨具特色和美麗的藝術生命。這需要無比的勇氣。我也非常欽佩1986年當他確診愛滋病時，他怎樣坦然面對。當時這是一個不治之症，戴力對他的病情完全公開，決意不讓這個病妨礙他蓬勃的創作生命。多麼精彩的一號人物啊！

I love many things about Derek Jarman. I'm so struck by how he created art with whatever was close to hand, and without a big budget. He made films, paintings, sculptures, wrote, and cultivated the most extraordinary garden in the shingle at his home (Prospect Cottage) in Dungeness on the south coast of England. He did not believe in barriers, and was committed to making a beautiful and unique artistic life no matter what. That takes tremendous courage. I also hugely admire the way that he coped with being diagnosed with HIV in 1986. At that time it was a terminal illness, and Derek was completely open about his situation, and determined that it wouldn't stop him living a ferociously creative life. What a human being!

我會為大家帶來一齣不一樣的獨腳戲，講述一個不可思議的藝術家的故事，而作品也是以戴力的精神，用一個非常簡約的手法來表現。舞台上我只有一張椅、一支電筒、一些包裝紙和一張牀單！而魔法就在台詞和呈現風格裡。表演也有某程度上的自發性和一些即興的元素，所以每一次演出都有一點不一樣。可能最重要的就是觀眾可以聽到戴力精彩的信息，雖然三十年前他已經離世，當時只有五十二歲。對我來說，他最重要的信息就是告訴我們所有人如何活出自己：「要活得精彩」。

I'm bringing you a one-person show that might be unlike anything you've seen before. It's the story of an incredible artist, and in the spirit of Derek the piece is created in a very simple way. All I have on stage with me are a chair, a torch, some wrapping paper and a bedsheet! The magic is in the words, and the style of presentation. The show is also somewhat spontaneous and has an element of improvisation. So it's slightly different every time. Perhaps most importantly, the audiences can expect to hear Derek's remarkable messages, even though he died 30 years ago at the age of just 52. And for me his biggest message is an instruction to all of us in how we live our lives: "Be astonishing".



Photo © Jake Bush

我從未見過戴力·詹文本人，但他給我極大的啓發。像他一樣，我並沒有努力追隨主流，反而喜歡創造自己的世界。

我已經創作和演出了四齣劇，每次觀眾因為看了我的作品而感到甚麼事情都有可能的时候，我會感到很振奮。你不一定要很多錢或者一個龐大的製作團隊才能夠創作出震撼人心的作品。我喜歡我現在走的藝術道路，也希望能夠繼續走下去。

能夠初次將我的作品帶到香港，並且是在美麗的香港文化中心演出，我真的感到非常榮幸。當我和導演一起製作《戴力·詹文》的時候，她就已經預見到這個作品將會帶我到不尋常和意想不到的地方。她完全說對了！

I never met Derek Jarman, but I've been hugely inspired by him. Like him, I've not greatly chased the mainstream, instead preferring to create my own world. I am now writer / performer of four plays, and I'm always thrilled if people can look at my work and feel that anything is possible. You don't necessarily need huge amounts of money or a big production team to make something powerful.

I love the path that I'm walking and I hope to keep walking it.

It's a true honour to bring my work to Hong Kong for the first time, and to work at the beautiful Hong Kong Cultural Centre. When my director and I were making *JARMAN*, she predicted that the show would take me to unusual and unexpected places. How right she was!

馬克·法雷利

編劇／演出



馬克·法雷利畢業於劍橋大學耶穌學院後，隨即在倫敦的國王頭劇院開始了他的專業演員生涯。首部演出是史蒂芬·弗萊的喜劇《拉丁課！》中的主角，後隨劇到英國各地作巡迴演出。

自當時起，他參演了多個話劇團不同類型的製作，包括比爾·肯萊特製作公司的諾艾·卡維特《花粉熱》英國巡演，以及史蒂芬·約瑟夫劇院由艾倫·艾克伯恩的話劇。他還在第五頻道節目《塑造現代世界的英國人》中亮相。

他在倫敦西區的作品包括在特拉法加劇院與馬修·凱利合作演出的《誰怕維珍尼亞·伍爾夫？》以及在傑米恩街劇院演出的《乾地上溺水》。

2014年，他開始創作並演出自己寫的話劇，目前已有四部作品：《雪的沉默：柏特歷·漢米頓的一生》、《昆汀·克里斯普：赤裸希望》、《豪華終結》和《JARMAN》。除了《豪華終結》是二人對臺戲外，其他均為獨腳戲。這四部劇在英國、布魯斯韋等多地已經演出超過500場，廣受好評。最新劇作《JARMAN》最近被提名為倫敦外西區獎最佳獨腳戲演出。

Mark Farrelly

Playwright and Performer

On graduating from Jesus College Cambridge, Farrelly began his professional acting career at the King's Head Theatre London, where he played the lead in Stephen Fry's comedy *Latin!*, which then toured the UK.

From there he worked for a wide variety of theatre companies including Bill Kenwright Productions (UK tour of Noel Coward's *Hayfever*) and the Stephen Joseph Theatre under the direction of Alan Ayckbourn. He also appeared on Channel 5 in *Brits Who Made The Modern World*.

His West End work includes *Who's Afraid of Virginia Woolf?* at Trafalgar Studios opposite Matthew Kelly, and *Drowning On Dry Land* at Jermyn Street Theatre.

In 2014 he began writing and performing his own plays, and currently has four to his name: *The Silence of Snow: The Life of Patrick Hamilton*, *Quentin Crisp: Naked Hope*, *Howerd's End* and *JARMAN*. They are all solos apart from *Howerd's End*, a two-hander. In total the four plays have been performed over 500 times to great acclaim throughout the UK, Off-Broadway and beyond. *JARMAN*, the newest play, was recently nominated for Best Solo Performance at the Off-West End awards.

莎拉·路易絲·楊

導演



莎拉·路易絲·楊集演員、作家、導演、即興表演藝人、享譽國際的歌廳表演者於一身。在倫敦西區曾演出《瘋狂地，衷心地，致茱莉（安德絲）》、《夜場派對》；又曾與詼諧唱歌組合「迷人的阿伊達」、曾獲羅蘭士奧利花獎的即興音樂劇團「The Showstoppers」合作演出。

目前，她正攜自編自演的音樂劇場《（沒有）凱特·布殊之夜》、《尋找失聲》和《ALMA》在英國和歐洲巡迴演出。

今年夏天，她在愛丁堡藝穗節執導了《格特魯德·勞倫斯——歡樂今宵又一晚》和《克拉維茨、科恩、伯恩斯坦和我》。其他導演作品包括《尋找我朋友：維多利亞·活特樂在其中》、《JARMAN》和《羅拔·甘迺迪經歷了什麼》，目前正在巡演。

莎拉·路易絲是創作和表演二人組「羅斯頓和楊」的成員之一，目前正在一起創作一套新的音樂劇《世界上被暗殺次數最多的女人瑪莎》，並在撰寫《度身訂造的歌曲》。

Sarah-Louise Young

Director

Sarah-Louise is an actress, writer, director, improviser and internationally renowned cabaret performer. She has appeared in the West End with *Julie Madly Deeply*, *Fascinating Aida*, *La Soirée* and Olivier winning improvised musical group, The Showstoppers.

She is currently touring the UK and Europe with *An Evening Without Kate Bush*, *The Silent Treatment* and *ALMA*.

This Summer she directed *Gertrude Lawrence - A Lovely Way To Spend An Evening* and *Kravitz, Cohen, Bernstein And Me*, both for the Edinburgh Fringe. Other directing credits include: *Looking For Me Friend: The Music Of Victoria Wood*, *JARMAN* and *The Bobby Kennedy Experience*, which are all currently on tour.

She is one half of writing and performing duo, Roulston & Young with whom she is developing a new musical *Maxa*, *The Most Assassinated Woman In The World* and writing *Bespoke Songs*.

各位觀眾：

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節目長約1小時20分鐘，不設中場休息。

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The running time of the performance is approximately 1 hour 20 minutes without intermission. Latecomers and audiences who leave their seats during the performance will only be admitted to their own seats during a suitable break.

英語演出，附中文字幕。

Performed in English with Chinese surtitles.

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