聯合導演的挑戰與實踐
——我與姚一葦先生的合作經驗

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一、契機

一九八九年，與一葦先生合作，聯合導演他的劇作《紅鼻子》之前，我們已有十多年的師生和同事情誼。一九七四年，我尚就讀東吳大學外文系四年級，每個星期六中午，便從陽明山腳搭車到華崗，去旁觀姚一葦先生在戲劇系講授的兩大科目：〈戲劇原理〉和〈現代戲劇〉。我對一葦先生淵博專精的學養是這麼的敬佩，在東吳大學為外文系畢業同學舉行的惜別午餐會上，我的感言是：「讀了四年外文系，但對西洋近代文學思潮有個清楚又全面的認識，卻是在旁聽文化學院戲劇系姚一葦教授〈現代戲劇〉的課上。」

一九七八年進入文化學院藝術研究所戲劇組後，我與其他同學、學長一樣，都成了一葦先生的「入門弟子」——因為一葦先生教授〈戲劇理論〉和〈劇場藝術〉的講堂就在他座落於木柵的花園洋房。研究所生涯裡最具體的成績，便是我們慇懃一葦師出面號召當時的戲劇専才演出《一口箱子》①。

一九七八年畢業後，一葦先生編導的〈現代文學〉採用了我的劇本〈大俠〉②和〈愛情紅綠燈〉③。一九八○年開始，由一葦先生主持連續舉行五屆的「實驗劇展」，是台灣劇場發展史上對時代的里程碑④，同時，也添添一層我與一葦先生的合作關係。由我負責任的方圓劇場，自一九八二年到八四年的分別以〈八仙做場〉⑤、〈周臘梅成遊〉⑥、〈什麼〉⑦參與盛典。一九八三年，我因〈八仙做場〉榮獲文建會和亞洲協會的獎金，赴紐約進修劇場藝術。〈周臘梅成遊〉刊登在〈現代文學〉復刊號第二十二期，原投給〈現代文學〉的〈八仙做場〉，蒙一葦先生首肯，譯給〈中外文學〉刊用了。

一九八四年回國，當時已是藝術學院教務長暨戲劇系主任的一葦先生邀聘我，從此我們更發展成同事了。我們共事的層面是多元的。在藝術學院我導演的第一齣戲是《碾玉觀音》⑧。一葦先生以含蓄深刻的筆觸創劇雕玉家崔寧與鄉千金秀秀坎坷的愛情故事，可謂見一葦先生對藝術精深純粹的執著。此劇與〈孫飛虎搶親〉、〈訪客〉等都是我最摯愛的劇本，也是十年來我在戲劇系授課必然研讀或實習的戲碼。

一九八八年歲末，一葦先生邀我與他聯合導演《紅鼻子》時，我唯欣然從命。也許，就因長年的情誼他看我長大對我知之甚深，以及我對他作品熟稔喜愛的情況上，一向行事謹慎的一葦先生，才會邀請我與他共同背負「導演」這重任吧。⑨
The Challenge and Practice of Co-Directing

Ling-ling Chen

This review discusses the author's co-directing experience with the playwright Mr. Yao Yi-Wei in the production of 《RED NOSE》, produced by R. O. C. National Theater in 1989.

This review is divided into six sections:

I. The background of the relationship between Mr. Yao and Ms. Chen.
They have served as teacher and student; chief-editor and writer; producer and playwright-director; chairman and associate; colleagues; and playwright and director.

II. The possible crisis of co-directing.
When the playwright participates in a co-directing team, will the other co-director lose his or her potentiality of creating and interpreting? In the practical matters, who will give the orders and make the decisions?

III. “There is only one voice in the rehearsal room!”
In the second production meeting in January 3, 1989, Mr. Yao announced his working principle was: “There is only one voice in the rehearsal room!” The directing affair and authority would be managed totally by Ms. Chen. Mr. Yao indicated his attitude would be:
1. Absolutely no interference in rehearsing.
2. Communication will take place after the rehearsal if there are differing opinions between the two directors.
3. The two directors will communicate through the way of discussing.
4. The two directors shall communicate before all meetings.

In matters of interpretation, style or personnel management, the two directors always saw eye-to-eye. CHEN has experienced the complete agony and joy of creating, due to Mr. Yao's trust.

IV. A production of faithful interpretation.
Controlling the interpretation, faithful to the text, was Mr. Yao's motivation for participating the co-directing task. Faithfulness to the original text is one of CHEN's major goals in her directing career, as shown in the works like 《Polished Jad Bodhisattva》, 《Rhinoceros》 and 《Red Nose》.

V. The practical way of resolving different concepts.
When the two directors held totally different perspectives, in costume design for some characters and the treatment of Red Nose's characterization in the last scene, through thorough communication, they overcame these situations smoothly.

VI. Conclusion.
《Red Nose》 owns an high honor in the history of Chinese modern drama and theater, it has been performed over 100 times in many cities in Taiwan, mainland China, and Japan. CHEN appreciates this unique co-directing experience with Mr. Yao.