

阮兆輝 | 鄧樹榮
Yuen Siu-fai | Tang Shu-wing

老人

與

他的

海

The
Old Man and
His Sea

Art Direction & Design by Benny Leung @ studio-m.hk / Photo @ Michael CW Chiu

10-11/11 (五 Fri - 六 Sat) 8pm
12/11 (日 Sun) 3pm

葵青劇院演藝廳
Auditorium, Kwai Tsing Theatre

節目全長約 1 小時 30 分鐘，不設中場休息
Approx 1 hr 30 mins with no interval

觀眾務請準時入場，遲到者須待適當時候方可進場
Please arrive on time. Latecomers will only be admitted at a suitable break

粵語演出，附中文字幕
Performed in Cantonese with Chinese and English surtitles

每場均設演後藝人談
Meet-the-artist session after each performance



場地規則 House Rules

- 節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出
To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance
- 節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念
Photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls
- 請勿在場內飲食
Eating or drinking is not permitted in the auditorium

新視野藝術節銳意呈獻多元的當代藝術體驗。你的寶貴意見有助我們精益求精，請填寫網上問卷：
New Vision Arts Festival is dedicated to showcasing diverse contemporary artistic experiences.
Your feedback is invaluable in shaping the future of our festival. Fill in the questionnaire:
<https://forms.gle/ZTyfLsUmJFURZ1GD8>



鄧樹榮執導

阮兆輝改編海明威巨著 戲中戲圓梨園夢

女子得悉素未謀面的外公逝世前給她留下一份禮物。她發現外公年輕時想將《老人與海》改編成粵劇，可惜終身無法實現，於是嘗試靠想像替外公圓夢。她重新認識外公之餘，更了解更多關於自己的內心……

粵劇大師阮兆輝從藝 70 年，實現多年願望，改編諾貝爾文學獎得主海明威名著，為小說創作全新粵劇曲詞，以時裝及粵劇扮相粉墨登場；舞台布景回歸極簡，全靠演員個人功架震懾全場，呈現原汁原味的戲曲表演，弘揚中國古典藝術精粹；阮兆輝同時罕有參演現代劇場，展現鮮為人知一面，並與年輕演員鄧天心隔空對戲。

鄧樹榮梳理東西方戲劇根源，打破劇場種種界線，以沉澱多年的藝術修為，將當代形體、中國戲曲、虛擬美學、意識流獨白、裝置藝術和舞台科技等融為一體；作品彰顯鄧樹榮的藝術觀，突破舞台和現實社會中形式化的「演戲程序」，摒棄口號和表象，重拾真我和人文精神。一場演出，盡攬東西方藝術至善至美。

A “play within a play” directed by Tang Shu-wing Yuen Siu-fai’s life-long dream of adapting Hemingway’s classic into Cantonese opera

A young woman receives a gift from her estranged grandfather after his passing. She discovers that he had always wanted to adapt Ernest Hemingway's masterpiece, *The Old Man and the Sea*, into a Cantonese opera but never had the chance. In her reverie, she fulfils his life-long dream. As she gets to know more about him, her journey of self-discovery begins...

In collaboration with theatre master Tang Shu-wing, Cantonese opera virtuoso Yuen Siu-fai realises his dream to adapt Hemingway's novel, thus marking the pinnacle of Yuen's seven-decade career. Utilising the minimalist aesthetics that define the Chinese opera tradition, Yuen pens a new libretto and commands a stripped-down stage setting with his artistic finesse and prowess. Apart from playing the title role in the centrepiece – a mini-monodrama – Yuen will be joined by young actress Cassandra Tang in a contemporary theatre setting that envelops a play within a play.

In an attempt to identify theatre's universal roots, Tang audaciously combines physical theatre, Chinese classical art, abstract expressionism, stream-of-consciousness monologues, installation art and stage technology into an amalgamated whole. The production offers authenticity and humanity as a cure for superficiality and deceitfulness that plague the stage and the real world, striving to rekindle the beauty of Eastern and Western art.

我心中的海

第一次接觸《老人與海》時，我已有參與粵劇的經驗，同時亦是個新進電影演員，需要接受電影訓練，對電影有一定興趣和認識。

看到《老人與海》電影廣告時，我便被攝影一欄吸引着。攝影師黃宗霽先生以華人身份成為荷里活一流攝影師，他善於拍攝背光場景，甚至能把外國演員的藍眼睛拍成黑眼睛。於是我慕名入場欣賞電影。一路看，一路被劇力牽引着，開頭欣賞攝影，繼而是演員史賓沙德利西，再而便被整齣電影感動了。

走出影院後，我一直在想一個簡單的故事、現實的人性和真摯的感情，如何構成這部豐富的電影。熒幕上只有一個老人、一個小孩、一隻船、一條魚，就算有其他演員，出鏡也不多。比起當時一般荷里活電影，尤其是大堆頭、大製作的所謂鉅製，真有天淵之別。可是這齣《老人與海》給你的感受卻能直達你心底深處。當然那時做夢也不敢想將《老人與海》改編成粵劇，念頭一直只能藏於心內。直到近年常與樹榮兄碰頭，有意無意地談及《老人與海》，才發現我倆對這故事的感受不謀而合。我更忽然悟到，戲曲既然以抽象為表演程式，那麼《老人與海》豈非可以作為教材？因為捕魚的場景既沒有海，也沒有船，更沒有魚，連魚絲也是抽象，加上風、雨、雷、浪等等，全是由演員表演出來。這本該是戲曲演員必須具備的能耐，但這些，近年大家都淡忘了。

一聲嘆氣，便激發樹榮兄的創意念頭：「不要光是嘴上說。」於是我們便坐言起行，他負責將我的意願完成，我們便探討如何融合，樹榮兄負責現代劇場，我負責戲曲部分。《老人與他的海》終於面世了！我們合作愉快，也希望大家接受這嘗試！

阮兆輝

粵劇藝術總監 / 粵劇文本 / 演員

The Sea in My Heart

When I first encountered *The Old Man and the Sea*, I already had some experience in Cantonese opera. I was also a new film actor, in need of film training and having some interest and understanding of movies.

When I saw the advertisement for the film *The Old Man and the Sea*, I was immediately drawn to its cinematographer: Mr. James Wong Howe, of Chinese descent, had become a top cinematographer in Hollywood. He excelled in capturing backlit scenes and could even make the blue eyes of Caucasian actors appear black. Intrigued by this, I decided to watch the film. I was captivated by the powerful story, starting with the appreciation of the cinematography, followed by the performance of actor Spencer Tracy, and ultimately, the entire film moved me.

After leaving the cinema, I couldn't help but contemplate how a simple story, the reality of human nature and genuine emotions could come together to create such a rich film. On the screen, there was only an old man, a boy, a boat, and a fish. Even if there were other actors, their appearances were minimal, in stark contrast to the extravagant Hollywood productions at the time. Yet, *The Old Man and the Sea* was able to reach deep into your heart. Of course, at that time, I didn't dare to dream of adapting *The Old Man and the Sea* into Cantonese opera. I kept the idea in my heart. It was only in recent years, when I often met with Shu-wing and we talked about *The Old Man and the Sea* that I realised our shared feelings towards this story. Since Chinese opera relies on abstraction as a performance style, couldn't *The Old Man and the Sea* be used as an example? After all, the fishing scenes have no sea, no boat, no fish, even the fishing line is abstract, and the wind, rain, thunder, waves, and so on, are all performed by the actors. These are the skills that Chinese opera actors should possess, but in recent years, everyone has forgotten about them.

My sigh sparked Shu-wing's creative idea. "Don't just talk about it," Shu-wing said. So we put our words into action. He would make my wishes come true, so we discussed how to integrate our ideas. He is responsible for contemporary theatre, while I took charge of the Cantonese opera part. *The Old Man and His Sea* finally came to fruition! We had an enjoyable time working together, and hope that everyone will like this endeavour.

Yuen Siu-fai

Cantonese Opera Artistic Director /
Cantonese Opera Librettist / Performer

吊詭的詩意

能與阮兆輝先生合作，是一份光榮。

四年前，輝哥透露改編《老人與海》的想法，作品是包含粵劇元素的現代肢體劇場！我素來喜歡冒險，於是二話不說便接下這工作，但隨之而來的卻是戰戰兢兢地過日子，畢竟，這不是一件容易的事。但當我想到像輝哥這樣的前輩仍對藝術不斷追求，我的恐懼算是甚麼？

我與輝哥都喜歡簡約，可能因為我們都意識到能認清甚麼是最重要，生命才有意義。但如何建構作品的戲劇框架，倒也「考起」我倆。或者，皇天不負有心人，過去四年的情況是前所未有的，能熬過來的應能體會生命的某些原型特質。

若說人生首先是感知世界，然後作出判斷及付諸行動，則中間的判斷最為重要。它憑著個人的價值系統建立自身的立場，並以此行動。歷史的起伏跌宕，盡是立場衝突的結果。創作某程度上也如是，主觀的解讀及客觀的存在往往造成吊詭，這種吊詭同時是創作上最大的挑戰及樂趣。它需要創作人清醒的腦筋，才能最真誠、最有效率及最有效果地糅合主觀及客觀的描述。可以說，任何當代創作都是解決內容及形式上的種種吊詭。在拆解的過程中，詩意或能應運而生。但願《老人與他的海》也不例外。

輝哥是粵劇的傳承者，中國傳統文化的精粹深入他的軀體。我雖然看起來是讀「番書」長大，其實對中國傳統文化也極有興趣。無他，沒有傳統，便沒有當代，只有繼承傳統，才能源源不絕地為今天提供創意。這是我數十年前在法國上第一堂戲劇課，老師就向我傳授的智慧，畢生受用。

我發現，戲曲傳統早已確定：演員的身體是工具，也是成果。只有真正地透過身體進入「身體」，劇場才算得上是活起來。今天的身體是過去的延續，今天的故事也是過去的業；或者，故事從來都是同一個原型印出來，只是述說方法不同而已。

劇場的空間及時間其實都是形而上的「身體」，可以被觸摸，可以被重組，但我們得先洗滌心靈，才能遊刃有餘地進出時空。這方面古人早已開闢蹊徑，但路雖在，仍需後人發現，才能繼續走下去，不然很快便會以為到達終點而停滯不前。

在此，我要多謝新視野藝術節、團隊成員、傳媒、各方友好、家人及觀眾。今天，你們選擇來到這裡，既是行動者，也是見證人。

握手！敬禮！

鄧樹榮

藝術總監 / 導演 / 戲劇構作 / 翻譯 / 聯合編劇

Paradoxical, Yet Poetic

It is an honour to collaborate with Mr. Yuen Siu-fai.

Four years ago, Fai Gor (Cantonese transliteration of Brother Fai, an expression of respect) shared his thought of adapting *The Old Man and the Sea* into a contemporary physical theatre piece that would incorporate elements of Cantonese opera. As an adventurer, I accepted the challenge without hesitation. However, what followed was a period of prudence and cautiousness, as this was not an easy task. But when I think that, an artist as highly regarded as Fai Gor is still relentless in his artistic pursuits, what have I got to fear?

Fai Gor and I both value simplicity, as we understand how important it is to comprehend the true essence of life for it to be meaningful. However, developing the framework of the work posed a challenge for both of us. Perhaps it was fate, what we experienced in the past four years have been unprecedented, and those who have persevered should be able to grasp certain intrinsic traits of life.

If life is about perceiving the world first, followed by making judgments and taking action, then the judgments made as an intermediate step in the process are the most crucial. They establish one's position based on their dispositions and act accordingly. The ups and downs of history are the result of conflicting positions. Creation, to some extent, is the same, where subjective interpretations and objective existence often create paradoxes. These paradoxes are both the greatest challenge and joy in creation. It requires a clear mind from the creator to sincerely, efficiently and effectively merge subjective and objective presentations. It can be said that any contemporary creation is about resolving the various paradoxes of content and form. In the process of deconstruction, poetic elements may arise. Hopefully, *The Old Man and His Sea* is no exception.

Fai Gor is a custodian of Cantonese opera, and the essence of Chinese traditional culture runs deep within him. Although I may appear to have received western education, I am actually deeply interested in Chinese traditional culture. Without tradition, there is no contemporary; only by inheriting tradition can we continuously generate creativity for today. This is the wisdom imparted to me by my teacher decades ago in my first drama class in France. I have benefited from it throughout my life.

I realised that the conventions of Chinese opera have long been established: the actor's body is both a means and an end. Only by truly entering the "body" through the body can theatre come alive. Today's body is a continuation of the past, and today's stories are also the karma of the past. Or perhaps, stories have always bear the same archetype, only the ways of narration differ.

The space and time of theatre are actually metaphysical "bodies", tactile and can be rearranged. But first, we must cleanse our souls in order to traverse space and time effortlessly. Our ancestors have long trodden this path, but even though the path exists, it still requires future generations to discover it in order to continue moving forward; otherwise, one might quickly assume they have reached the end and stagnate.

Here, I would like to express my gratitude to the New Vision Arts Festival, my team members, the media, friends, family, and the audience. Today, by coming to the theatre, you are not only participants but also witnesses.

Handshake! Salute!

Tang Shu-wing

Artistic Director / Director / Dramaturg / Translation / Co-scriptwriter

藝術總監 / 導演 / 戲劇構作 / 翻譯 / 聯合編劇
Artistic Director / Director / Dramaturg /
Translation / Co-scriptwriter

鄧樹榮 Tang Shu-wing

粵劇藝術總監 / 粵劇文本
Cantonese Opera Artistic Director /
Cantonese Opera Librettist

阮兆輝 Yuen Siu-fai

編劇
Scriptwriter

鄭國偉 Matthew Cheng

舞台設計
Stage Design

孫詠君 Vanessa Suen

燈光設計
Lighting Design

楊子欣 Yeung Tsz-yan

錄像設計
Video Design

陳啟廣 Henky Chan

服裝設計
Costume Design

梁子蔚 Jade Leung

作曲
Composer

林鈞暉 Lam Kwan-fai

粵劇擊樂設計及領導
Cantonese Opera Percussion Music
Design and Ensemble Leader

高潤權 Ko Yun-kuen

粵劇音樂設計及領導
Cantonese Opera Music Design and
Ensemble Leader

高潤鴻 Ko Yun-hung

音響設計
Sound Design

楊我華 Anthony Yeung

監製
Producer

蕭穎心 Fiona Siu

監製 (粵劇)
Producer (Cantonese Opera)

春暉粵藝工作坊
Spring Glory Cantonese Opera
Workshop

演員
Performers

阮兆輝 Yuen Siu-fai

鄧天心 Cassandra Tang

「地板浪人」 Sin Ko-man

敲擊樂團
Percussion Ensemble

高潤權 Ko Yun-kuen

高永俊 Ko Wing-chun

梁淑妍 Leung Suk-in

陳一凡 Chen Yifan

宋鏗 Song Ngok

管弦樂團
Woodwinds and Strings Ensemble

高潤鴻 Ko Yun-hung (高胡 *Gaohu*)

李淑華 Lee Suk-wa (電阮 *Electronic Ruan*)

朱智聰 Zhu Zhicong (揚琴 *Yangqin*)

郭穎欣 Kwok Wing-yan (琵琶 *Pipa*)

林楚欣 Lam Chor-yun (中胡 *Zhonghu*)

孫逸飛 Suen Yat-fei (笛子 *Dizi*)

劉詩韻 Lau Sze-wan (中音阮 *Zhongruan*)

何嘉兒 Ho Ka-ye (大提琴 *Cello*)

助理導演
Assistant Director

黃珏基 Rocky Wong

作曲助理 / 混音
Assistant Composer / Music Mixing

文學怡 Man Hok-ye

技術監督 / 製作經理
Technical / Production Manager

成達峰 Sai Fong

燈光編程
Lighting Programmer

翁焯綸 Yung Cheuk-lun

影像控制
Video Operator

蘇顯淇 So Hin-ki

舞台監督
Stage Manager

黎文熙 Jeff Lai

舞台監督 (粵劇)
Stage Manager (Cantonese Opera)

李廷鋒 Lee Ting-fung

執行舞台監督
Deputy Stage Manager

梁思穎 Win Leung

助理舞台監督
Assistant Stage Managers

蘇晉軒 Sou Chon-hin

黃可童 Wong Ho-tung

助理舞台監督 (粵劇)
Assistant Stage Manager (Cantonese Opera)

繆麗賢 Mou Lai-yin Percy

舞台助理
Stage Crews

葉桂權 Ip Kwai-kuen
招偉亮 Chiu Wai-leung

燈光助理
Light Crews

梁景欣 Leung King-yan
陳煒燁 Chan Wai-wah

電工
Electrician

伍穎雯 Ng Wing-man

服裝助理 / 化妝
Dresser / Make-up

李雅琳 Li Nga-nam

服裝助理 (粵劇)
Dresser (Cantonese Opera)

郭金儀 Kwok Kam-ye

字幕翻譯
Surtitles Translation

李正欣 Joanna Lee

字幕整理 / 操作
Surtitles Operator

徐嘉盈 Chui Ka-ying Karen

布景製作
Set Production

偉信裝飾製作有限公司
Wai Shun Decoration and
Production Co. Ltd

燈光器材租借
Lighting Equipment Rental

3200k Productions



粵劇藝術總監 / 粵劇文本 / 演員
Cantonese Opera Artistic Director /
Cantonese Opera Librettist / Performer

阮兆輝
Yuen Siu-fai

資深粵劇表演藝術家，七歲從藝，拜名伶麥炳榮為師，更精研廣東說唱之南音，是少數可以跨行當演出的戲曲藝人。阮氏致力粵劇教育及承傳，經常在各大學及中學演講及參與學術研討會及講座。

阮氏歷年獲獎無數，成就斐然，榮獲香港藝術發展局香港藝術家年獎（1991年）、藝術成就獎（2003年）及傑出藝術貢獻獎（2015年）；1991年獲香港政府頒發 BH 榮譽獎章；2012年獲香港教育大學頒授榮譽院士；2014年獲香港特別行政區政府頒發銅紫荊星章。

阮氏現為香港中文大學音樂系客座副教授、一桌兩椅慈善基金有限公司藝術總監、香港作曲家及作詞家協會會員、中國戲劇家協會會員、中國民間文藝家協會理事、康樂及文化事務署博物館專家顧問（粵劇）、香港教育大學戲曲與非遺傳承中心顧問和粵曲考級試（香港粵劇學者協會與西倫敦大學倫敦音樂學院合辦）首席考官。

著作方面，阮氏曾親自撰寫《阮兆輝棄學學戲：弟子不為為子弟》、《生生不息薪火傳——粵劇生行基礎知識》、《此生無悔此生》及《此生無悔付豔氈》。

Veteran Cantonese opera performer and artist. Yuen began his artistic career at seven and studied under renowned Cantonese opera master Mak Bing-wing. He has also extensively studied *nanyin* of Cantonese opera singing, making him one of the few versatile artists who can perform across different genres of Chinese opera. Yuen has dedicated himself to Cantonese opera education and preservation. He frequently gives lectures, participates in academic conferences, and delivers talks at universities and secondary schools.

Yuen has received numerous awards and accolades for his outstanding achievements. He has been honoured with the Hong Kong Artist of the Year Award (1991), Artistic Achievement Award (2003) and Outstanding Artistic Contribution Award (2015) by the Hong Kong Arts Development Council. He received the BH Honorary Medal from the Hong Kong Government in 1991. In 2012, he was awarded an Honorary Fellowship by the Education University of Hong Kong. In 2014, he received the Bronze Bauhinia Star from the Hong Kong SAR Government.

Currently, Yuen serves as an adjunct associate professor in the Department of Music at the Chinese University of Hong Kong. He is also the Artistic Director of the One Table Two Chairs Charity Foundation, a member of Composers and Authors Society of Hong Kong Ltd., China Theatre Association and the Chinese Folk Literature and Art Association. He acts as a museum expert adviser on Cantonese Opera for the Leisure and Cultural Services Department, a consultant to Xiqu and Intangible Cultural Heritage Centre at the Education University of Hong Kong and the Chief Examiner for the Cantonese Opera Grading Examination, jointly organised by the Hong Kong Association of Cantonese Opera Scholars and London College of Music, University of West London.

Yuen has authored books such as *Yuen Siu-fai: Abandoning School to Learn Opera: Disciples Are Not Necessarily Sons*, *Endless Inheritance: Basic Knowledge of Cantonese Opera*, *No Regrets in This Life* and *No Regrets: Paying Homage to Qutou*.



藝術總監 / 導演 / 戲劇構作 /
翻譯 / 聯合編劇
Artistic Director / Director / Dramaturg /
Translation / Co-scriptwriter

鄧樹榮
Tang Shu-wing

劇場導演及戲劇教育家，鄧樹榮戲劇工作室創辦人及藝術總監，香港演藝學院戲劇學院前院長，被譽為香港最具影響力的劇場導演之一。巴黎新索邦大學戲劇碩士，及在 l'Ecole de la Belle de Mai 接受演員訓練，並往印度靈修。多元文化背景使鄧氏的作品擁有一種融匯傳統與當代的獨特性，遊走於話劇、無言劇、舞劇及歌劇。作品超過 60 部，代表作包括《泰特斯》、《泰特斯 2.0》、《馬克白的悲劇》、《打轉教室》、《舞·雷雨》、《李爾王》及《薄伽梵歌》。其倡導的「從身體出發的簡約美學」是香港當代劇場的重要品牌。

2014 年成立「專業形體戲劇青年訓練課程」，至今已成為培育年青演藝工作者的重要平台。2019 年，工作室獲香港藝術發展局選為優秀藝團。鄧氏曾獲主要獎項包括香港特區政府榮譽勳章、香港藝術發展獎傑出藝術貢獻獎、香港演藝學院榮譽博士、香港藝術中心藝術榮譽獎、嶺南大學榮譽院士、三屆香港舞台劇獎最佳導演獎、國際演藝評論家協會（香港分會）劇評人獎 2021 年度導演獎、法國文化部藝術及文學軍官勳章、羅馬尼亞 Undercloud Festival 卓越獎及 Grand Prix France-Hong Kong 2022 文化藝術獎。

重要著作包括《梅耶荷德表演理論：研究及反思》、《泰特斯：簡約美學與形體劇場》及《書寫塞納河開始：我對劇場的思辨與演繹》。2023 年 11 月出版最新英語著作《The Three Levels of ABC: Reflections on Acting and Directing》。

Theatre director and educator, Founder and Artistic Director of Tang Shu-wing Theatre Studio and former Dean of the School of Drama of the Hong Kong Academy for Performing Arts (HKAPA), Tang is regarded as one of the most influential theatre directors in Hong Kong. Graduated from the Université de la Sorbonne Nouvelle in Paris with a Master's Degree in Theatre Studies, he received actor training at l'Ecole de la Belle de Mai. He also travelled to India to experience spiritual development. His multicultural background blends traditional and contemporary elements in his works, including drama, non-verbal theatre, dance theatre and opera. He has produced over 60 of work, including notable plays such as *Titus Andronicus*, *Titus Andronicus 2.0*, *The Tragedy of Macbeth*, *Detention*, *Thunderstorm*, *King Lear* and *Bhagavad Gita*. "Minimalist aesthetics and the Body" that Tang advocates has become a brand of contemporary theatre in Hong Kong.

In 2014, Tang established "Physical Theatre Youth Training Programme", an important platform for nurturing the next generation in theatre. In 2019, his Studio was named an "Eminent Arts Group" by the Hong Kong Arts Development Council. His major awards include the Medal of Honour by the Hong Kong SAR Government, the Award for Outstanding Contribution in Arts by the Hong Kong Arts Development Council, Honorary Doctorate by the HKAPA, Hong Kong Arts Centre's Honorary Fellowship, Honorary Fellow of Lingnan University Hong Kong, three times Best Director in the Hong Kong Drama Awards, Director of the Year in IATC (HK) Critics Awards 2021, l'Officier de l'Ordre des Arts et des Lettres by the French Ministry of Culture and Communication, Excellence Award by the Undercloud Festival of Romania and Arts & Culture Award of the Grand Prix France-Hong Kong 2022.

Tang has authored books such as *Analysis and Reflections on the Theories of Acting of Meyerhold*, *Titus Andronicus — approach in Minimalistic Aesthetic & Physical Theatre* and *Writing from the Seine: my reflections on theatre*. His latest book in English, *The Three Levels of ABC: Reflections on Acting and Directing*, will be released in November 2023.



演員
Performer

鄧天心
Cassandra Tang

「劇場是一個坦誠分享、感受共鳴的空間。」

現為鄧樹榮戲劇工作室駐團演員。於香港演藝學院進修學院修讀音樂劇課程，獲 Pearson BTEC 第四級英國國家高級證書文憑資格（表演藝術）。2019 年完成鄧樹榮戲劇工作室專業形體戲劇青年訓練課程。

曾參與舞台作品包括 Theatre Noir 《愛登士家庭音樂劇》；文化交談《利瑪竇》（首演及重演）；Banana Effect 《嗶哩巴啦夜精靈》、《迴宮》（錄播）；鄧樹榮戲劇工作室《打轉教室（濃縮版）》、《李爾王》、《羅密歐與茱麗葉》及《掂行掂過》。

“Theatre is a space for sharing vibrations, heart-naked.”

Resident Actress of Tang Shu-wing Theatre Studio. Tang studied Musical Theatre Programme in EXCEL, the Hong Kong Academy for Performing Arts and graduated with Pearson BTEC Level 4 Higher National Certificate in Performing Arts. She finished the Professional Physical Theatre Youth Training Programme of Tang Shu-wing Theatre Studio in 2019.

Theatre performances include *The Addams Family The Musical* by Theatre Noir; *Matteo Ricci The Musical* by Intercultural Dialogue (premiere and re-run); *Bi Li Ba La Night Fairies* and *The Echo in Labyrinth* (video version) by Banana Effect; *Detention* (compressed version), *King Lear*, *Romeo and Juliet* and *Nothing Is Known* by Tang Shu-wing Theatre Studio.



演員
Performer

「地板浪人」
Sin Ko-man

香港嘻哈舞隊 Buddy Crew 成員，活躍於本地及海外比賽、表演和教育推廣。「地板浪人」曾舉辦多個舞蹈比賽，推廣嘻哈文化。2023 年於香港歌劇院四幕歌劇：浦契尼《波希米亞生涯》中擔任獨舞演出。

Member of Buddy Crew, Hong Kong's hip-hop dance crew, Sin is active in local and international competitions, performances and educational outreach. He has organised numerous dance competitions to promote hip-hop culture. In 2023, he performed a solo dance in Opera Hong Kong's Grand Opera in Four Acts: Puccini's *La Boheme*.



編劇
Scriptwriter

鄭國偉
Matthew Cheng

畢業於香港演藝學院戲劇藝術碩士課程，主修編劇，在校內曾獲傑出編劇獎，於第 12 屆香港舞台劇獎獲頒傑出青年編劇。

2022 年憑《曖昧》獲第 30 屆香港舞台劇獎最佳劇本，2023 年於上海·靜安現代戲劇谷「壹戲劇大賞」獲得年度最佳編劇；《2 月 14》、《最後作孽》、《好日子》分別於第 15、25 及 28 屆香港舞台劇獎獲提名最佳劇本獎。《好日子》亦同時入圍 2018 年國際演藝評論家協會（香港分會）劇評人獎之年度劇本 / 編劇獎。

Graduated with a Master of Fine Arts in Drama at the Hong Kong Academy for Performing Arts, majoring in playwriting. During his studies, Cheng received the Outstanding Playwright Award from the school and the Outstanding Young Playwright Award at the 12th Hong Kong Drama Awards.

In 2022, Cheng won Best Script Award at the 30th Hong Kong Drama Awards for *Ambiguity*. In 2023, Cheng was awarded the Best Playwright of the Year at the Shanghai Jing'an Modern Drama Valley's One Drama Awards. His works *February 14*, *The Final Sin*, and *Good Times* were nominated for Best Script Award at the 15th, 25th, and 28th Hong Kong Drama Awards respectively. *Good Times* was also nominated for the Annual Script / Playwright Award at the IATC (HK) Critics' Awards in 2018.



助理導演
Assistant Director

黃珏基
Rocky Wong

畢業於香港浸會大學傳理學院電影電視系及香港演藝學院戲劇學院，主修戲劇表演。劇場導演、演員及製作人，現職鄧樹榮戲劇工作室助理藝術總監。曾多次參演鄧樹榮導演執導的作品，包括《泰特斯》、《泰特斯 2.0》、《馬克白的悲劇》及《死人的手機》。累積多年本地和外國演出經驗，黃氏開始研究以身體出發的表演美學，積極於戲劇創作中進行實踐，並於 2022 年執導無言劇作《掂行掂過》。黃氏具備豐富的戲劇教育經驗，現任鄧樹榮戲劇工作室專業形體戲劇青年訓練課程的常規導師。

Graduated from the Film and Television Programme, School of Communication, the Hong Kong Baptist University and the School of Drama, the Hong Kong Academy for Performing Arts, majoring in acting. He is a theatre director, actor and producer, and currently works as the Assistant Artistic Director at Tang Shu-wing Theatre Studio. He has participated in productions directed by Tang Shu-wing, including *Titus Andronicus*, *Titus Andronicus 2.0*, *The Tragedy of Macbeth* and *Dead Man's Cell Phone*. With extensive experience in local and overseas performances, Wong began to study aesthetics of performance based on body movement and practices it in drama. He directed the non-verbal play *Nothing is Known* in 2022. Wong is also committed to drama education and is currently an instructor of the Professional Physical Theatre Youth Training Programme, organised by Tang Shu-wing Theatre Studio.



舞台設計
Stage Design

孫詠君
Vanessa Suen

畢業於香港演藝學院藝術學士課程，主修舞台及服裝設計，在學期間獲頒多個獎學金。

2018 年憑天邊外劇場《培爾·金特》榮獲第 27 屆香港舞台劇獎之最佳舞台設計。2019 年憑鄧樹榮戲劇工作室《死人的手機》獲提名第 29 屆香港舞台劇獎之最佳舞台設計；眾聲喧嘩《此地他鄉》獲提名國際演藝評論家協會（香港分會）劇評人獎年度舞台美術獎。

自 2016 年起於香港演藝學院設計學院擔任客席講師，2020 年於該校任駐校藝術家，現為自由身舞台工作者。

近期作品包括劇場工作室《四千里》；鄧樹榮戲劇工作室《超自然之戀》；同流《毒》；劇場空間《謀殺迴路》、《死亡和我有個約會》、《生死裁決》及《謀殺啟示》；《陳健安 2020 以青春之名演唱會》之舞台設計；風車草《新聞小花的告白》；培正中學《奮青樂與路》重演；香港話劇團《祝你女途愉快》及《慾望號難批》；香港藝術節《炫舞場》；一條褲製作《父子母女一場》及《Gweilo》等。

同時活躍於澳門的舞台設計，作品包括澳門演藝學院舞蹈學校《守望》及《日出印象》；友人創作（藝術）劇團《荒幕行人》及《順風·送水》；戲劇農莊《浮沙》及《勇猛辣媽》等。

Graduated from the Hong Kong Academy for Performing Arts (HKAPA) with a Bachelor of Fine Arts, majoring in set and costume design. She was the recipient of various scholarships during her study.

In 2018, Suen won Best Set Design in the 27th Hong Kong Drama Awards for Theatre Horizon's *Peer Gynt*. She was nominated Best Set Design of the 29th Hong Kong Drama Awards for Tang Shu-wing Theatre Studio's *Dead Man's Cell Phone*; and Scenography of the Year by IATC(HK) Critics Awards 2019 for Heteroglossia Theatre's *Foreign Land*.

Since 2016, Suen has been a part-time lecturer at the School of Design, the HKAPA and became an artist-in-residence in 2020. She is now a freelance stage worker.

Her recent credits include *4000 Miles* by Drama Gallery; *Larger Than Life* by Tang Shu-wing Theatre Studio; *Poison* by We Draman Group; *Go Back For Murder*, *Appointment With Death*, *Verdict* and *A Murder is Announced* by Theatre Space; *On Chan Merkaba Live Concert 2020*; *No News Is True News* by Windmill Grass Theatre; *Sing Out (Rerun)* by Pui Ching Middle School; *Ladies, Bon Voyage! - a Cabaret* and *Roads to Chicken Pie* by Hong Kong Repertory Theatre; *Danz Up 2.0* by Hong Kong Arts Festival; *My Dad, My Mom, My Son and My Daughter...* and *Gweilo* by Pants Theatre Production.

She is also active in theatre design in Macao. Recent credits include costume design for *Sempre Ao Seu Lado* and *Impression of Sunrise* by School of Dance, Macao Conservatory School; *Reflector* (Macao version) and *Invisible Men* by Brotherhood Art Theatre; *Quicksand* and *Mother Courage and her Children* by Theatre Farmers.



燈光設計
Lighting Design

楊子欣
Yeung Tsz-yan

畢業於香港演藝學院科藝學院，獲藝術學士，主修舞台燈光設計。現為自由身舞台工作者。

在學期間憑香港演藝學院作品《菲爾德》獲香港舞台劇獎最佳燈光設計，畢業後再憑同流《關愛》；香港話劇團《安·非她命》、《結婚》及《父親》五度獲此殊榮。2012 年憑香港舞蹈團《雙燕——吳冠中名畫隨想》獲第 14 屆香港舞蹈年獎最值得表揚舞美。

Graduated from the Hong Kong Academy for Performing Arts (HKAPA) with a Bachelor of Fine Arts in Theatre and Entertainment Arts, majoring in Lighting Design. Yeung is currently a freelance stage worker.

During her studies, Yeung received the Best Lighting Design at the Hong Kong Drama Awards for *Phaedra* by the HKAPA. She also received the same award for *Iron* by We Draman Group, *Attempts on her Life*, *Marriage* and *Le Père* by Hong Kong Repertory Theatre. In 2012, she received the Outstanding Design for Dance at the 14th Hong Kong Dance Awards for *Two Swallows - Ode to Wu Guanzhong*.



錄像設計
Video Design

陳啟廣
Henky Chan

畢業於香港演藝學院電影電視學院，主修導演。自 2010 年起受邀在香港演藝學院任教舞台投影技術以及多媒體設計。

2007 年創立 Sky Studio，致力研發將無人機攝影應用於航空拍攝，並已投入商業服務，包括宣傳影片拍攝及建築勘察等，是香港最頂尖的航拍公司之一。陳氏更獲香港演藝學院等機構邀請，教授無人機和航拍等相關技術。

Graduated from the School of Film and Television, the Hong Kong Academy for Performing Arts (HKAPA), majoring in directing. Since 2010, he has been teaching theatre projection technology and multimedia design at the HKAPA.

In 2007, Chan founded Sky Studio, specialising in the application of Unmanned Aerial Vehicle (UAV) on aerial cinematography. It has ventured into commercial services, including video production and construction surveys, establishing itself as one of Hong Kong's leading aerial photography companies. In recognition of his expertise, Chan has been invited by institutions such as the HKAPA to teach UAV and aerial photography.



服裝設計
Costume Design

梁子蔚
Jade Leung

畢業於香港演藝學院，獲藝術學士，主修舞台及服裝設計。

在校期間，為香港演藝學院戲劇系《看不見的城市》擔任舞台及服裝設計，及於校內演出為編舞家桑吉加作品《我們笑着舞蹈》設計服裝。近期為聲蜚合唱節《寂療之境》；鄧樹榮戲劇工作室《薄伽梵歌》及《李爾王》；無極樂團「爵式無極」之《一任逍遙》；香港話劇團 x 小息跨媒介創作室《視外之景》；小息跨媒介創作室《清醒做夢時間》及《樂園（終章）》擔任服裝設計。

Graduated from the Hong Kong Academy for Performing Arts, majoring in Set and Costume Design.

Leung was involved in set and costume design for numerous school productions, including *Invisible Cities* by the School of Drama and *Pathos* choreographed by Sang Jijia. Her latest costume design credits include *I-Solate* by Singfest; *Bhagavad Gita* and *King Lear* by Tang Shu-wing Theatre Studio; *Boundless Groove: A Sonic Journey in Nature* by Wuji Ensemble; *Project Seeing* by Hong Kong Repertory Theatre and LittleBreath Creative Workshop; *Only When You Sleep It Works* and *Paradise: Epilogue* by LittleBreath Creative Workshop.



作曲
Composer

林鈞暉
Lam Kwan-fai

畢業於香港演藝學院音樂學院。在學期間多次獲獎，包括許常惠音樂創作獎（2006 年）及亞洲作曲家同盟青年作曲家獎（2007 年）等。2007 至 2008 年度，林氏於康樂及文化事務署與國際演藝評論家協會（香港分會）合辦的「舒寫戲舞」音樂劇表演 / 評論培訓計劃出任音樂總監。

2009 年獲香港賽馬會全額獎學金，赴美國加州藝術學院完成藝術碩士課程。畢業後移居紐約，曾與 The Private Theatre 藝術總監 John Gould Rubin 及電影音樂作曲家 Gil Talmi 合作。

2014 年林氏回流香港，擔任 InterMusic Production 創作總監。其負責的影視作品超過 15 部，當中包括《暴走神探》、《衝鋒車》、《湄公河行動》、《幻愛》、《一級指控》及《白日青春》等。舞台作品包括香港話劇團《大馬士革之路》及《埋藏的秘密》。林氏憑 A2 創作社《火鳳燎原》獲得第 28 屆香港舞台劇獎最佳原創音樂。

林氏現為香港演藝學院和香港浸會大學兼任講師。

Graduated from the School of Music, the Hong Kong Academy for Performing Arts (HKAPA). During his studies, Lam has received numerous awards, including the 2006 Hsu Tsang-Houei International Composition Competition Prize and 2007 Asian Composers League Young Composer Award. From 2007 to 2008, He was appointed as the Music Director for "Expressing and Expressions - Performing and Critiquing" Musical Theatre Animateur Scheme, jointly organised by the Leisure and Cultural Services Department and International Association of Theatre Critics (Hong Kong).

In 2009, he received a full scholarship from Hong Kong Jockey Club to pursue a Master of Fine Arts at California Institute of the Arts. Based in New York upon graduation, he has worked with John Gould Rubin, the Artistic Director of The Private Theatre and Gil Talmi, a renowned film score composer.

In 2014, Lam returned to Hong Kong and became the Creative Director of InterMusic Production. He has participated in over 15 productions, including *The Unbearable Lightness of Inspector Fan*, *Two Thumbs Up*, *Operation Mekong*, *Beyond the Dream*, *The Attorney* and *The Sunny Side of the Street*. Theatre productions include *Road to Damascus* and *Buried Child* by Hong Kong Repertory Theatre. In 2019, he won the Best Original Score for Theatre Play at the 28th Hong Kong Drama Awards for *The Ravages of Time* by Actors' Square.

Lam is currently a part-time lecturer at the HKAPA and Hong Kong Baptist University.



粵劇擊樂設計及領導
Cantonese Opera Percussion
Music Design and Ensemble Leader

高潤權
Ko Yun-kuen

生於粵劇擊樂世家，乃已故著名粵劇擊樂領導高根之兒子，自幼熱愛粵劇鑼鼓，立志繼承父親衣鉢。

高氏七歲入行，14歲正式擔任由麥炳榮、鳳凰女主演的大龍鳳劇團之擊樂領導，及後追隨譚桂華在各大小劇團實習，現成為多個具規模劇團如雛鳳鳴、好兆年、錦添花、粵劇戲台、春暉、錦昇輝及金龍等，以及香港藝術節等大型節目的粵劇擊樂領導。

高氏曾參與香港藝術節、亞洲藝術節及神州藝術節等大型演出，擔任擊樂領導。劇目包括《醉斬二王》、《西河會妻》及「國寶」戲曲大師裴艷玲與阮兆輝合演之《京粵兩下鍋》等。

2016年獲香港電台戲曲天地選為「梨園之最」擊樂領導。2017年獲香港藝術發展局頒發藝術家年獎（戲曲）。

高氏桃李滿門，多名現任職業樂師都出自其門下。2012年起於香港八和會館粵劇新秀演出系列擔任擊樂統籌，亦積極指導新秀演員，對推動粵劇藝術承傳貢獻良多。

Born into a family of Cantonese opera percussionists, Ko is the son of the late esteemed Cantonese opera percussion leader Ko Gan. He has had a lifelong passion for Cantonese opera percussion and strives to carry on his father's legacy.

Ko entered the industry at the age of seven. By 14, he had officially assumed the position of percussion leader in the Dragon and Phoenix Opera Troupe, starring Mak Bing-wing and Fung Wong Nui. He later interned with Tam Kwai-wah in various theatre troupes and has now become the percussion leader for many reputable troupes, including Chor Fung Ming, Ho Siu Nin, Aroma Chinese Opera, Art of Cantonese Opera, Spring Glory, Golden Blossom Opera Troupe, Golden Dragon and others. He has also worked as a percussion leader for major productions such as the Hong Kong Arts Festival, Asian Arts Festival and China Arts Festival. His repertoire includes *The Drunken Emperor Orders to Have His Brother Executed*, *Meeting Wife in Xihe* and a collaboration between Chinese opera maestro Pei Yanling and Yuen Siu-fai.

In 2016, he was selected as the "Best in the Pear Garden" music leader by a Cantonese opera radio programme of RTHK. In 2017, he won the Artist of the Year Award (Cantonese Opera) by the Hong Kong Arts Development Council.

Ko is dedicated to music education and many of today's professional musicians were trained under his tutelage. Since 2012, he has been the coordinator of the percussion section in the Cantonese Opera Young Talent Showcase, organised by the Chinese Artists Association of Hong Kong. He also mentors emerging actors, making a significant contribution to the promotion and preservation of Cantonese opera arts.



粵劇音樂設計及領導
Cantonese Opera Music Design and
Ensemble Leader

高潤鴻
Ko Yun-hung

高潤鴻來自三代粵劇世家，乃已故著名粵劇擊樂領導高根之孺子，名宿「蕭王」廖森之愛徒，是位萬能樂師。

2014年與其妻謝曉瑩成立香港戲曲總會有限公司、香港靈宵劇團、金靈宵及青靈宵，推出多部原創劇。創辦靈宵·藝館，集戲曲研究、傳承及推廣與一身，讓公眾學習傳統，活化傳統。

曾獲香港藝術發展獎 2014 之藝術家年獎（戲曲）及 2014 年民政事務局局長嘉許狀；2016 年獲香港電台戲曲天地選為「梨園之最」音樂領導；2022 年，香港靈宵劇團《畫皮》獲選為國家藝術基金（一般項目）資助項目（小型劇（節）目和作品創作類），高氏擔任演出的藝術總監、音樂設計及領導。

現任香港粵樂曲藝總會副會長、中國戲劇家協會會員、廣東省文聯全委會會員，以及中國文學藝術界聯合會香港會員總會會員。

A versatile musician from a renowned Cantonese opera family spanning three generations, Ko is the son of the late esteemed Cantonese opera percussion leader Ko Gan, as well as a beloved student of Liao Sen, the "King of Xiao".

In 2014, with his wife Dianna Tse, he co-founded the Hong Kong Xiqu Association Limited, Hong Kong Xiqu Troupe, Grand Xiqu and Young Xiqu, presenting multiple original plays. He also established the xiqu hk channel, combining research, preservation and promotion of Cantonese opera to enable the public to learn and revitalise the tradition.

He received the Artist of the Year Award (Cantonese Opera) at the 2014 Hong Kong Arts Development Awards and the 2014 Commendation Certificate from the Secretary for Home Affairs. In 2016, he was selected as the "Best in the Pear Garden" music leader by a Cantonese opera radio programme of RTHK. In 2022, *Painted Skin* by Hong Kong Xiqu Troupe was selected as a funded project (Small-scale Programme and Creative Work category) by China National Arts Fund (General Project). He serves as the artistic director, music designer and leader for the show.

Ko currently serves as the Vice President of the Hong Kong Cantonese Opera Musician and Vocalist Association, a member of the China Theatre Association, a member of the Guangdong Provincial Literary Federation Committee and a member of the China Federation of Literary and Art Circles Hong Kong Member Association.



聲音設計
Sound Design

楊我華
Anthony Yeung

畢業於香港演藝學院，2003年起於多間本地專上學院任教有關聲音的科目。現為聲音藝術組織聲音掏腰包顧問，並為杜比實驗室出任聲音顧問。曾獲第12屆香港舞台劇獎最佳音響設計及第19屆香港舞蹈年獎傑出聲音設計。

最近參與的舞台製作包括鄧樹榮戲劇工作室《李爾王》和《兩夫妻》；周耀輝 x 鄧慧中《從什麼時候開始》；西九文化區自由舞：梅卓燕《蘿——紅色的承諾》；城市當代舞蹈團《棕色》；香港舞蹈團《弦舞傾情》及香港管弦樂團《港樂·星夜·交響曲》的現場混音等。

Graduated from the Hong Kong Academy for Performing Arts. Since 2003, Yeung has taught sound-related courses at various tertiary institutions in Hong Kong. He serves as an adviser of Soundpocket and a sound consultant for Dolby Laboratories. His accolades include the Best Sound Design at the 12th Hong Kong Drama Awards and the Outstanding Sound Design at the 19th Hong Kong Dance Awards.

His recent works include *King Lear* and *Scenes from a Marriage* by Tang Shu-wing Theatre Studio; *Since When* by Chow Yiu-fai x Joyce Tang; *Double Happiness: The Promise of Red* by Mui Cheuk-yin in Freespace Dance, West Kowloon Cultural District; *Brown* by the City Contemporary Dance Company; *Twirl of the Heartstrings* by the Hong Kong Dance Company and live sound mixing for *Swire Symphony Under the Stars* by the Hong Kong Philharmonic Orchestra.



技術監督 / 製作經理
Technical / Production Manager

成達峰
Sai Fong

畢業於香港演藝學院，獲頒藝術學士，主修藝術、項目及舞台管理。在校內獲多個獎學金，並憑《魔方變奏》獲2009/2010年度校內最佳執行舞台監督獎。

畢業後參與製作超過100個各大型舞台演出及商業項目。近期合作機構包括金沙中國、上海迪士尼樂園、ShowTex HK、香港演藝學院、鄧樹榮戲劇工作室、澳門文化中心、澳門演藝學院、澳門藝術節、戲劇農莊和友人創作（藝術）劇團等。

Graduated with a Bachelor of Fine Arts from the Hong Kong Academy for Performing Arts (HKAPA), majoring in Arts, Events and Stage Management. During his studies, Sai Fong received multiple scholarships and won the Best HKAPA Deputy Stage Manager Award (2009 / 2010) for *Rubik's Cube*.

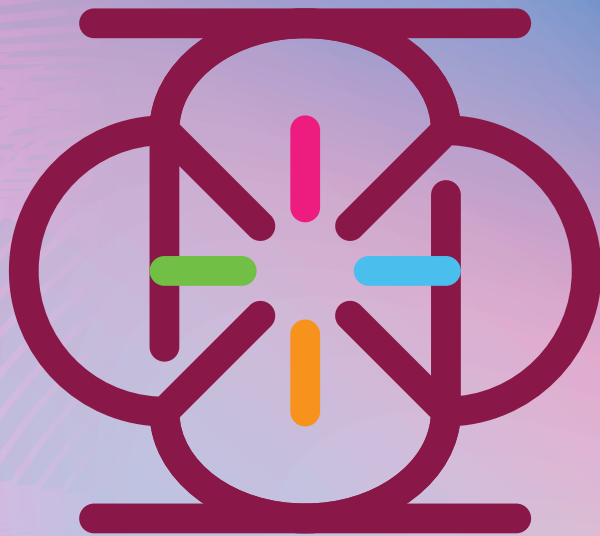
Upon graduation, he has participated in the production of over 100 major performances and commercial projects. Recently he has worked with Sands China, Shanghai Disney Resort, ShowTex HK, the HKAPA, Tang Shu-wing Theatre Studio, Macao Cultural Centre, Macao Conservatory, Macao Arts Festival, Theatre Farmers and Brotherhood Art Theatre.



備註 Remarks

- 如遇特殊情况，主辦機構保留更換表演者及節目的權利
The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary
- 本節目及場刊所載的內容及資料不反映康樂及文化事務署的意見
The programme as well as the content and information contained in this house programme do not represent the views of the Leisure and Cultural Services Department
- 資料由表演團體提供
Information is provided by the arts group

亞藝連城無疆界
Arts from the heart of Asia and beyond



ASIA+

亞藝無疆

2.10-28.11.2023

www.lcsd.gov.hk/asiaplus

超過20個國家參與，節目涵蓋舞台演出、展覽、戶外嘉年華

Over 20 countries participating in a feast of programmes
including stage performances, exhibitions and an outdoor carnival

亞藝無疆
Asia+ Festival



呈獻
Presented by



中華人民共和國香港特別行政區政府
文化體育及旅遊局
Culture, Sports and Tourism Bureau
The Government of the Hong Kong Special Administrative Region
of the People's Republic of China

策劃
Organised by




康樂及文化事務署
Leisure and Cultural
Services Department

得閒上網 Click—Click 藝文康體樣樣識
One click to treasures – Culture & Leisure



追蹤康文+++ Follow LCSD Plussss on:

 www.facebook.com/LCSDPlussss

 www.instagram.com/lcsdpluss/