

34th



香港藝術節
Hong Kong
Arts Festival

9.2 - 12.3.2006

ExxonMobil



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Cantonese Opera

New Stars

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梨園朝暉顯光芒

Cantonese Opera New Stars

演出及製作 Credits	7
特稿： 梨園朝暉顯光芒 Feature: Lights Up for Cantonese Opera	8
4.3.2006 趙氏孤兒 <i>The Orphan of the Chiu Family</i> 演員表及分場大綱 Cast and Scenes	11
5.3.2006 折子戲精選 <i>Excerpts from five operas</i> 演員表及分場大綱 Cast and Scenes	17
演員介紹 Biographies	26



香港藝術節新製作
A Hong Kong Arts Festival Production

4 - 5.3.2006

香港大會堂劇院
Theatre
Hong Kong City Hall

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS. Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

藝術指導 阮兆輝 Yuen Siu-fai Artistic Advisor

演員

Performers

白雲龍、李振歡、李蘋蘋	Pak Wan-lung, Lee Chun-foon, Lee Ping-ping
苗丹青、祝如山、徐月明	Miu Dan-ching, Chuk Yu-shan, Tsui Yuet-ming
凌安僖、馬卓麟、郭俊聲	Ling On-hei, Ma Cheuk-lun, Kwok Chun-sing
康華、陳銘英、梁焯康	Hong Wah, Chan Ming-ying, Leung Wai-hong
張潔霞、楊奕衡、黎耀威	Cheung Kit-ha, Yeung Yik-heng and Lai Yiu-wai
(排名依筆劃序)	

製作人員

Production Team

統籌策劃 鄧拱璧	Barbara Tang Project Co-ordinator
擊樂領導 高潤權	Ko Yun-kuen Percussion Leader
音樂領導 高潤鴻	Ko Yun-hung Music Leader
武術指導 韓燕明	Hon Yin-ming Wushu Advisor

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梨園朝暉顯光芒

文：阮兆輝

粵劇是我們香港最本土、最地道的文化藝術，數百年來，一直薪火相傳，從無間斷。但近數十年間，因整個世界的風氣都吹往「即影即有」的搵快錢方向，粵劇這種要植根的藝術，便面臨斷層的危機。我們的祖師爺張五，一直鼓吹前傳後教，但在「不時興」的藉口中，已失去很多絕活，現在我們到了危急的關頭，我們必須傾盡所能去栽培後學。

近十幾年，香港失去了遊樂場，如啟德、荔園等粵劇的搖籃，新人很難露頭角，在經濟掛帥的環境下，能夠在具規模的劇團中「上位」任台柱，絕非易事；這並非有沒有本事的問題，而是有沒有班主信任、以及觀眾有沒有信心的問題。可憐新一輩伶人在舞台上「擔正」實踐的機會，少之又少，更可惜香港沒有一個正式有計劃、有系統、有經濟能力的機構，可以栽培那些有質素、有實力、有前途的粵劇接班人。因此，要讓粵劇延續下去，要解決斷層的危機，是刻不容緩的，我們一定要為他們殺出一條血路。

我們非常幸運地獲得香港藝術節的特別安排，給十五位「梨園朝暉」在三月四、五日「顯光芒」。他們在《趙氏孤兒》及五齣不同類型的折子戲中，不僅主角、旦角有大量發揮的機會，其他的行當，如：鬚生、花



臉、武旦、老旦，甚至丑角，都能各展所長；而論「戲」本身，亦是相當豐富和吸引人的。我深信這群「朝暉」演員都將毫不猶豫地把握這個機遇，全力以赴，絕對不會令觀眾失望。

參與今次演出的十五位新一代伶人，其實一點也不新，他們當中大部份出身自前輩林家聲先生的「頌新聲劇團」，具有起碼十餘年的「班身」（藝齡）；至於其餘幾位確實年輕的演員，也是相當有潛質、有條件的，他們現時大多數在不同的大型劇團擔任二線演員，累積的舞台經驗也實在不少。

猶記得差不多在三十年前，當年的一群「梨園朝暉」——羅家英、梁漢威、尤聲普、尹飛燕、李鳳、賽麒麟和我，也曾在香港大會堂合演這齣《趙氏孤兒》。今天，就讓各位喜愛粵劇的觀眾，一齊和我來見證，這批「明日老倌」的成長吧！

Lights Up for Cantonese Opera

by Yuen Siu-fei

Cantonese opera is Hong Kong's most indigenous, most authentic cultural art. For centuries, it has been passed on from generation to generation without disruption. However, in the most recent decades, the trends of the world have shifted to an 'instant results' and get-rich-quick mode. One result is that the continuity thread of Cantonese opera, an art that requires sowing and tilling, is threatened with snapping.

Our ancestral master Cheung Ng always advocated transmission of the art of Cantonese opera to the next generation. However, the excuse now is that Cantonese opera is no longer popular, and so much of its life is being curtailed. We are now at a point of crisis; we must vigorously nurture another generation.

In the past decade or so, Hong Kong has lost the amusement parks at Kai Tak and Lai Yuen, which were cradles of Cantonese opera. Newcomers now have nowhere to perform. In an environment where financial gain reigns supreme, it is not easy to mount an opera performance of significant scale. It is not a matter of lack of talent; it is whether the impresario and the audience have any confidence. Performing opportunities for the generation of newcomers could not be fewer.

Even more unfortunate is that Hong Kong does not have an organisation with proper planning, a structural system, or financial ability to nurture those with the talent, ability and possibility of taking over the torch of Cantonese opera. To allow Cantonese opera

to continue and avert the threat of its dying out, something must be done immediately.

We are fortunate to have the Hong Kong Arts Festival behind us, to have it offer 15 up-and-coming stars an opportunity to shine on 4 and 5 March. They will be taking on roles in *The Orphan of the Chiu Family* and in highlights from five other operas. They'll have ample opportunity to show their worth in male and female leading roles, but also in bearded, painted face, female martial arts, elderly women and even clown roles. Each will be able to show off his or her speciality. As for the plays themselves, they are also interesting and entertaining. I am sure that these dawning talents will grasp this opportunity and do their utmost not to disappoint the audience.

The 15 new talents taking part in the performances are, in fact, not new at all. Most of them emerged from Lam Kar-sing's Chung Sun Sing Theatre Troupe, so the majority of them have at least ten or more years of artistic experience. As for the other younger performers, they too are quite experienced and qualified. Most of them are in large opera companies performing supporting roles, so they also have a number of stage years behind them.

I recall the time more than 30 years ago when the then newcomers — Law Kar-ying, Leung Hon-wai, Yau Sing-po, Wan Fei-yin, Lee Fung, Choi Kee-lun and myself — also got together to perform *The Orphan of the Chiu Family* at the Hong Kong City Hall theatre. Today, let all those who love Cantonese opera join me in witnessing the maturing of this group of old-timers of the future as they light up the stage.

2006年3月4日 (星期六)

Saturday, 4 March 2006

演出長約3小時45分鐘，包括一節15分鐘中場休息

Running time: approximately 3 hours and 45 minutes with a 15 minute interval



趙氏孤兒

The Orphan of the Chiu Family



編劇 葉紹德 Yip Siu-tak Script

演員 CAST

晉景公 楊奕衡	Yeung Yik-heng Emperor King Ruler of Jun State
屠岸賈 梁煒康	Leung Wai-hong To On-ku Malevolent Court Official
趙盾 馬卓麟	Ma Cheuk-lun Chiu Tun Faithful Court Official
魏絳 黎耀威	Lai Yiu-wai Ngai Kong Helpful Court Official
趙朔 白雲龍	Pak Wan-lung Chiu Saw Son of Chiu Tun
莊姬 陳銘英	Chan Ming-ying Princess Chong Wife of Chiu Saw
程嬰 苗丹青	Miu Dan-ching Ching Ying Chiu family friend
韓厥 凌安僖	Ling On-hei Hon Kuet Saviour of the Infant
程妻 徐月明	Tsui Yuet-ming Ching's wife
太后 李振歡	Lee Chun-foon Empress Dowager
公孫杵臼 祝如山	Chuk Yu-san Kungsuen Chu-kau Chiu family friend
趙武 郭俊聲	Kwok Chun-sing Chiu Mo Chiu Tun's grandson

分場 SYNOPSIS

第一場

春秋時代，晉國之君晉景公以彈丸射擊行人取樂，忠臣趙盾進諫，不納，更聽信朝臣屠岸賈讒言，降罪於他，斬殺趙氏滿門，另一朝臣魏絳保奏不遂，被遠遣邊關。

第二場

時趙盾之子趙朔正為妻子，公主莊姬臨月而喜，忽接魏絳書傳抄家噩耗，遂托門客程嬰護妻子進宮避禍，免遭岸賈毒手。

第三場

岸賈入宮搜孤遭太后阻撓，有份搜嬰的韓厥雖揭破藥箱藏孤，但自戕保密，放程嬰出宮行。

第四場

岸賈驚悉趙孤被救走，為斬草除根，頒令盡殺晉國十萬嬰兒。為保趙孤及免眾童嬰生靈塗炭，程嬰勸服妻子，大義捨子存孤。

Scene One

During the so-called Spring and Autumn Period (722 - 481 BC) when the land was separated into autonomous states, Emperor King of Jun, Lord Ruler of the Jun State, was fond of catapulting harmful pellets at passers-by. When his faithful court official Chiu Tun admonished him, the Lord Ruler turned to To On-ku, who unjustly said Chiu Tun was at fault. Chiu's family was ordered slain. Ngai Kong, another court official, objected to this and was punished and sent to the border.

Scene Two

Chiu Tun's son, Chiu Saw, was celebrating the birth of his son, Chiu Mo, by his wife Princess Chong when word came from Ngai Kong that a 'search and confiscate' order had been issued against the Chiu household. He asked Ching Ying, a scholar staying at his place, to escort the Princess to court to protect her from To On-ku's evil.

Scene Three

To On-ku tries to kidnap the Chiu infant, but is thwarted by the Empress Dowager. His co-conspirator Hon Kuet finds the baby hidden in a medicine chest, but keeps his discovery a secret and allows the child to be taken away. To ensure he won't be forced to reveal the secret, Hon kills himself.

Scene Four

Angered that the Chiu baby has escaped him, To On-ku orders that all 100,000 recently born infants in the state of Jun be slain. To save the Chiu child and all other infants in the land, Ching Ying persuades his wife of the need to sacrifice their own child for the sake of the other infants.

第五場

程嬰攜子到訪遁隱於太行山之趙氏門客公孫杵臼，二人定下救孤之計，由程嬰出首，杵臼就義，假稱趙孤為其收留，岸賈遂殺了杵臼及嬰兒，程嬰遂藉詞托庇權門。

— 中場休息 —

第六場

廿年後，改名程武之孤兒成長，更被岸賈收為義子。一日，趙武在林間狩獵，巧遇莊姬，母子一見投緣，惟及後趙武道出姓名身世，莊姬帶憤拂袖而去。

第七場

魏絳還朝，莊姬懇請他為趙門報仇，恰程嬰奉岸賈之命邀宴，被誤會當年獻孤求榮，慘遭拷打。後程嬰得見莊姬，遂召妻以畫卷佐証釋疑，眾人共議定計誅奸。

第八場

魏絳應岸賈邀約過府飲宴，席上痛斥奸佞，趙武表露身份，手刃仇人，趙門廿載沉冤得雪，莊姬與趙盾終得母子團圓。

Scene Five

As part of the plan, Ching Ying takes his own child to a remote mountain where Kungsuen Chu-kau, a friend of the Chiu family, lives. The two men decide that Kungsuen will announce that he has the Chiu baby. To On-ku then kills Kungsuen and the baby believing it to be the Chiu child.

— Interval —

Scene Six

Twenty years have passed. The Chiu baby is now known as Ching Wu and is treated by To On-ku as an adopted son. One day when the young man is hunting in the forest, he comes across Princess Chong. The two take to each other as if they were mother and son. But when Chiu Mo tells her that his name is Ching Wu, she is angered and quickly leaves.

Scene Seven

Ngai Kong returns to court. Princess Chong begs him to avenge the Chiu family. To On-ku sends Ching Ying to invite Ngai Kong for dinner. He is wrongly accused of betraying the infant to gain glory for himself and is brutally flogged. Later when Ching Ying sees Princess Chong, he asks his wife to present written evidence on his behalf. There is a unanimous decision to punish the true culprits.

Scene Eight

Ngai Kong is invited to dinner at To On-ku's home. He presents his grievances at the dinner. Chiu Mo reveals his true identity and then stabs To On-ku. Twenty years of sorrow for the Chiu family thus come to an end and Princess Chong is finally reunited with her son.

2006年3月5日 (星期日)

Sunday, 5 March 2006

演出長約3小時30分鐘，包括一節15分鐘中場休息

Running time: approximately 3 hours and 30 minutes with a 15 minute interval

霸王別姬

The Warlord Bids Farewell to his Concubine

焚香記之上路、情探

Help from the Underworld

仙姬送子

The Fairy Presents her Child

— 中場休息 Interval —

扈家莊

Wu Village

十奏嚴嵩之打嵩

Corruption Reported to the Emperor

霸王別姬

The Warlord Bids Farewell to his Concubine

演員 CAST

項羽	梁煒康	Leung Wai-hong	Hong Yu
虞姬	徐月明	Tsui Yuet-ming	Concubine Yu

本事 SYNOPSIS

楚漢相爭，項羽與劉邦交戰，被韓信兵困垓下，夜半聞得四面楚歌，疑漢軍盡得楚地，軍心渙散。虞姬舞劍佐酒，為羽解憂；霸王慷慨悲歌，與姬作別；姬恐誤其行，拔劍自盡。

The state of Hon is at war with the state of Chor (early 200s BC). The Chor forces are surrounded and the soldiers fear that they have lost the battle as they listen to Chor songs rising around them in the darkness of night. The Chor soldiers are disheartened. Chor ruler, Hong Yu, seeks light hearted diversions to distract him from the troubles of warfare. He calls for his concubine, Yu, to dance with swords and drink with him. The warlord sings sorrowfully as he bids farewell to his concubine. Yu despondently draws out a sword and kills herself.

焚香記之上路、情探
Help from the Underworld

演員 CAST

焦桂英	陳銘英	Chan Ming-ying	Chiu Kwai-ying
王魁	白雲龍	Pak Wan-lung	Wong Fui
判官	馬卓麟	Ma Cheuk-lun	Judge of the Underworld

本 事 SYNOPSIS

秀才王魁一朝顯貴，將妻休棄，焦桂英到海神廟哭訴，萬念俱灰，忿而自縊，其冤魂得判官見憐，與一眾小鬼引領她去試探王魁，惟薄情郎無動於中，終遭桂英化厲鬼索命而亡。

Scholar Wong Fui becomes a successful government official and abandons his wife, Chiu Kwai-ying. She weeps at the temple, bemoans her fate and then commits suicide. The Judge of the Underworld sympathises with her plight and orders a group of imps to take her to confront her husband. Wong Fui remains unmoved and so Chiu Kwai-ying kills her husband before returning to the Underworld.



仙 姬 送 子 *The Fairy Presents her Child*



演 員 CAST

董 永 郭俊聲 Kwok Chun-sing **Tung Wing**
仙 姬 張潔霞 Cheung Kit-ha **Fairy**

本 事 SYNOPSIS

仙姬七姐私自下凡配董永，只得百日恩情，便被玉帝逼令返天宮，夫妻分散。一年後，董永高中，奉旨遊街，七姐在槐蔭樹下會夫送子。

The Seventh Fairy secretly came down to Earth and married the scholar Tung Wing, but the couple were destined to remain together only for 100 days before she was obliged to return to the Heavens. One year later, Tung Wing is taking part in a procession to celebrate his success in the imperial examinations, when the Seventh Fairy presents him with his son.

— 中場休息 —

— Interval —



扈家莊

Wu Village



演 員 CAST

扈三娘	康 華	Hong Wah	Third Auntie Wu
宋 江	白雲龍	Pak Wan-lung	Sung Kong
王 英	劍 麟	Kim Lun	Wong Ying
林 冲	劍 英	Kim Ying	Lam Chung

本 事 SYNOPSIS

梁山泊宋江率兵攻打祝家莊，扈家莊之扈三娘往援，王英與她交戰，不敵被擒；及後林冲趕至，終將三娘擒獲。

This story is told in the epic *The Water Margin*. When Sung Kong, Chief of the bandits of Mount Leung, leads an attack on the village of the Chuk family, Third Auntie of the Wu family comes to help the Chuk family. She fights Wong Ying, one of Sung Kong's men, defeats Wong and takes him hostage. When Lam Chung, one of the leaders of Mount Leung, rushes to the scene, he turns defeat into victory and captures Third Auntie.



十奏嚴嵩之打嵩

Corruption Reported to the Emperor



演員 CAST

海瑞	苗丹青	Miu Dan-ching	Hoi Shui
嚴嵩	梁煒康	Leung Wai-hong	Yim Sung
嚴妃	李蘋蘋	Lee Ping-ping	Concubine Yim Yim Sung's daughter

本事 SYNOPSIS

忠臣海瑞放賑回朝，目睹國舅世藩欺民惡行，遂將他擒回都察院查辦。

宰相嚴嵩親到都察院堂，逼海瑞放人，反遭依律杖責逐趕，嚴妃再至，亦遭打碎鑾輿作懲治。

On his return to Court, faithful courtier Hoi Shui sees that the King's uncle is behaving reprehensibly and arranges for him to be brought in for investigation.

Prime Minister Yim Sung comes to observe the investigation in person and tries to get Hoi Shui to release the culprit. Instead Hoi Shui turns on the Prime Minister and beats him with a stave. Concubine Yim arrives and is also greeted violently, when her chariot is smashed.



白雲龍 Pak Wan-lung

趙朔(趙氏孤兒)、王魁(焚香記之上路、情探)、宋江(扈家莊)

Chiu Saw (*The Orphan of the Chiu Family*)

Wong Fui (*Help from the Underworld*)

Sung Kong (*Wu Village*)

1988年參與頌新聲劇團首踏台板，近十多年來站穩鳴芝聲劇團二式(第三生角)一位，亦間中上位任小生。曾擔班演出《雙槍陸文龍》，曾以文武生身份參演六屆社區巡禮，經常往新加坡擔班演出。

Pak Wan-lung made his debut in 1988 with the Chung Sun Sing Cantonese Opera Troupe. For over ten years he performed *er-shi* (the 3rd leading male) roles with the Ming Chee Sing Chinese Opera Troupe and in some works he took *xiao sheng* (leading male) roles. He has performed the leading male role in *Luk Man-lung and His Double Spears*, in six District Cantonese Opera Parades, as well as in numerous trips to Singapore.



李振歡 Lee Chun-foon

太后(趙氏孤兒)

Empress Dowager (*The Orphan of the Chiu Family*)

1991年在內地開始接受正統粵劇培訓，後專攻老旦，曾於新會市粵劇團及廣東省粵劇一團演出。2000年移居香港，參與多個大型粵劇團演出外，更於尤聲普監製的大型製作《佘太君》、《李廣王》，梁漢威的《熙寧變法》，以及阮兆輝的《百花亭贈劍》中演出。

From 1991, Lee Chun-foon received formal training in Cantonese opera on the mainland and later specialised her studies in *lao dan* (old women) roles. She has performed in the Xinhui City Cantonese Opera Troupe and Guangdong Province Cantonese Opera Troupe No 1.

Since moving to Hong Kong in 2000, Lee has joined many productions of various troupes. She has participated in Yau Sing-po's *Madam She Leads to the War* and *King Lee Kwong*, Leung Hon-wai's *The Reform by Wong On-shek*, and *A Sword for the Hero* produced by Yuen Siu-fai.



李蘋蘋 Lee Ping-ping

嚴妃(十奏嚴嵩之打嵩)

Concubine Yim (*Corruption Reported to the Emperor*)

1998年首踏台板，李蘋蘋曾於鳴芝聲、龍嘉鳳、鳳和鳴等班演出，最近錦陞輝劇團一行六十人赴新加坡演出，以她為三幫花旦。

Since her debut in 1998, Lee has been with many opera troupes including Ming Chee Sing, Lung Kar Fung and Fung Wo Ming. Lee was one of the 60-strong company of the Golden Blossom Opera Troupe, during their recent tour to Singapore, in which she played the *san-bang hua dan* (the 3rd lead female) role to critical acclaim.



苗丹青 Miu Dan-ching

程嬰(趙氏孤兒)、海瑞(十奏嚴嵩之打嵩)

Ching Ying (*The Orphan of the Chiu Family*)

Hoi Shui (*Corruption Reported to the Emperor*)

1983年獲林家聲賞識，應邀參與頌新聲劇團演出，近年專攻鬚生，於燕笙輝劇團的折子戲《殺惜》及《借茶》中飾宋江，於《伍子胥》一劇中，她飾伍子胥長兄。曾參與四屆社區巡禮演出。個人班牌「艷陽紅」。

In 1983, Miu Dan-ching was discovered by master Lam Kar-sing and became part of his Chung Sun Sing Cantonese Opera Troupe. In recent years she has focused her acting in *xu sheng* (bearded old men) roles. In two excerpts, *The Slaying of Yim Po-sik* and *Asking for a Cup of Tea*, she played a leading role. In *The Story of Ng Tsz-sui*, she was cast as the elder brother of Ng. Miu has been in four District Cantonese Opera Parades. The troupe led by her is called The Sunshine Cantonese Opera.



祝如山 Chuk Yu-san

公孫杵臼(趙氏孤兒)

Kungsuen Chu-kau (*The Orphan of the Chiu Family*)

1995年加盟頌新聲劇團首踏台板，後曾參與慶鳳鳴劇團的演出，近年長期為鳴芝聲的二線演員，掛鬚戲經常受到讚譽，他曾應邀到新加坡任文武生，又曾擔班參演過三屆社區巡禮。

Chuk Yu-san joined the Chung Sun Sing Cantonese Opera Troupe in 1995. Since then he has also performed with the Hing Fung Ming Opera Troupe and in recent years he has been a regular supporting actor of the Ming Chee Sing Chinese Opera. His performances in the *xu sheng* (bearded old men) roles are always admired and he has guest performed *wen wu sheng* (the lead civilian or military male) roles in Singapore. Chuk has also led a troupe three times in District Cantonese Opera Parade.



徐月明 Tsui Yuet-ming

程妻(趙氏孤兒)、虞姬(霸王別姬)

Ching's wife (*The Orphan of the Chiu Family*)

Concubine Yu (*The Warlord Bids Farewell to his Concubine*)

1994年首次踏台板，曾任福陞、富榮華等班三幫花旦。曾以正印參演葵青藝術節，經常應邀往新加坡擔班演出。曾參與三屆社區巡禮演出。個人班牌「悅鳴劇藝坊」。

Since her first show in 1994, Tsui Yuet-ming has taken the *san-bang hua dan* (the 3rd leading female) roles for many large scale productions with the Fook Sing and Fu Wing Wah opera troupes. In the *zheng yin hua dan* (the leading female) role, she participated in the Kwai Tsing Arts Festival, and performed in Singapore. Tsui has taken part in the District Cantonese Opera Parade three times and now has her own company – Yummy Chinese Opera Troupe.



凌安偉 Ling On-hei

韓厥 (趙氏孤兒) Hon Kuet (*The Orphan of the Chiu Family*)

師承李居安，後追隨黃德正老師習唱。1979年初踏台板，在社區巡禮中任文武生演出兩屆。現常於多個長者服務中心教唱粵曲。最近與徐月明、梁煒康等演出《白龍關》小生一角。

Ling On-hei studied with her mentor Lee Gui-on and famous operatic singer Wong Tak-ching. She began her career in 1979. Performing *wen wu sheng* (the lead civilian or military male) roles she has twice taken part in the District Cantonese Opera Parade. Ling now teaches operatic songs in many centres for the elderly in Hong Kong. Her recent work includes the *xiao sheng* role in *The White Dragon Pass*, acting with Tsui Yuet-ming and Leung Wai-hong.



馬卓麟 Ma Cheuk-lun

趙盾 (趙氏孤兒)、判官 (焚香記之上路、情探)

Chiu Tun (*The Orphan of the Chiu Family*),

Judge of the Underworld (*Help from the Underworld*)

1987年首踏台板，曾參與福陞、好兆年、劍新聲等劇團的演出，在梁漢威的《袁崇煥》、《熙寧變法》等擔演要角。馬卓麟勤於練功，跌撲及靶子出色，所以經常客串武師。

Since his first appearance on stage in 1987, Ma Cheuk-lun has worked with the Fook Sing, Ho Siu Nin and Kim Sun Sing opera troupes. He has taken major roles in productions by Leung Hon-wai, such as *General Yuan Sung-wung* and *The Reform by Wong On-shek*. Since Ma is accomplished in martial arts, acrobatic movements and fighting with weapons, he sometimes acts as guest *wushi* (martial arts) specialists.



郭俊聲 Kwok Chun-sing

趙武 (趙氏孤兒)、董永 (仙姬送子)

Chiu Mo (*The Orphan of the Chiu Family*)

Tung Wing (*The Fairy Presents her Child*)

郭俊聲1987年首踏台板，任頌新聲劇團二式 (第三生角)，十多年來曾任好兆年、鳴芝聲、龍嘉鳳、錦陞輝、燕笙輝、劍新聲等班二式。郭俊聲曾應邀往新加坡擔任文武生，亦曾兩度應邀往加拿大演出。2005年9月，陳好逵、阮兆輝、尤聲普等合演《趙氏孤兒》，郭俊聲亦飾趙武一角。曾三度參與康文署舉辦的社區巡禮，作文武生演出。個人班牌「新聲」。

Kwok Chun-sing made his debut in 1987 with the Chung Sun Sing Cantonese Opera Troupe in *er-shi* (the 3rd leading male) roles. Since then he has performed the *er-shi* role with various major troupes including Ming Chee Sing and Lung Kar Fung. Kwok has visited Singapore, performing *wen wu sheng* (the lead civilian or military male) roles, and toured Canada twice. In September 2005, Kwok was cast as Chiu Mo in *The Orphan of the Chiu Family*, co-starring with the famous Chan Ho-kau, Yuen Siu-fai and Yau Sing-po.



陳銘英 Chan Ming-ying

莊姬(趙氏孤兒)、焦桂英(焚香記之上路、情探)

Princess Chong (*The Orphan of the Chiu Family*)

Chiu Kwai-ying (*Help from the Underworld*)

1983年首登台板演潮州戲。1993年轉投身粵劇，十多年來任鳴芝聲、燕笙輝、好兆年、福陞等巨型班三幫花旦，間中亦應邀任二幫。經常參與梁漢威製作的大型粵劇，曾擔正主演《杜蘭朵》，多次參與社區巡禮演出，並於美加演出。

From 1983 Chan Ming-ying performed with the Chiu Chow opera before moving to Cantonese opera in 1993. In large troupes like the Ming Chee Sing and Yin Sang Fai, she has played *san-bang hua dan* (the 3rd leading female) and sometimes the *er-bang* roles. Her work has included productions by Leung Hon-wai and she took the leading *hua dan* role in a work adapted from the Italian opera *Turandot*. Chan is a frequent participant in the District Cantonese Opera Parades and has also toured North America.



梁焯康 Leung Wai-hong

屠岸賈(趙氏孤兒)、項羽(霸王別姬)、嚴嵩(十奏嚴嵩之打嵩)

To On-ku (*The Orphan of the Chiu Family*)

Hong Yu (*The Warlord Bids Farewell to his Concubine*)

Yim Sung (*Corruption Reported to the Emperor*)

自小秉承父親梁漢威真傳，不僅戲曲知識豐富，亦鑽研舞台燈光設計，又拜高潤權為師，習鑼鼓音樂。也能擔當舞台監督(提場)，但沒有減退台前興趣，上屆社區巡禮便於四個劇團演出丑生。自1986年首登台板，他曾參與龍嘉鳳、鳴芝聲、兆儀威等巨型班演出。

Leung Wai-hong followed his father, Leung Hon-wai, into Cantonese opera at a young age. He has gained a broad knowledge in stage lighting and operatic rhythms, having studied with the famous percussion leader, Ko Yun-kuen. Aside from his enthusiasm for performing on stage, Leung is also a popular stage manager. In the most recent District Cantonese Opera Parade, he was engaged in *chou seng* (male comic) roles by four different troupes. Since his first performance in 1986, he has performed with many major troupes.



黎耀威 Lai Yiu-wai

魏絳(趙氏孤兒) Ngai Kong (*The Orphan of the Chiu Family*)

黎耀威正於香港城市大學修讀中文，以助粵劇演出。黎耀威曾參與多個劇團的演出，獲各大老倌如尤聲普、林錦堂、阮兆輝等賞識。年初李龍到加拿大演出《三帥困崑山》，他便飾演其中一帥。

Lai Yiu-wai is currently studying Chinese Language at the City University of Hong Kong, so as to enhance his performances. He has already performed in most of the major troupes in Hong Kong and leading artists such as Yau Sing-po, Lam Kam-tong, Yuen Siu-fai, appreciate his potential. Early this year when Lee Lung toured Canada with his renowned *Three Generals Trapped at Mount Xiao*, Lai took the part as one of the generals.



張潔霞 Cheung Kit-ha

仙姬 (仙姬送子) Fairy (*The Fairy Presents her Child*)

1990年加盟雛鳳鳴劇團首次踏台板，近年效力龍嘉鳳、日月星等劇團，任三幫花旦。曾參與粵劇之家大型製作《玉皇登殿》，於阮兆輝製作的《伍子胥》中飾勾踐的妻子。與郭俊聲合組「新聲」劇團。

Cheung Kit-ha began performing on stage in 1990 with the Chor Fung Ming Cantonese Opera Troupe. She has been the *san-bang hua dan* (the 3rd lead female) of large troupes like Lung Kar Fung and Yat Yuet Sing. Cheung has taken part in large scale productions including *The Imperial Emperor of Heaven Holds Court* for the House of Cantonese Opera, and *The Story of Ng Chi-sui* produced by Yuen Siu-fai, in which she took the role of Au Chin's wife. Together with Kwok Chun-sing she formed the Sun Sing Opera Troupe.



康華 Hong Wah

扈三娘 (扈家莊) Third Auntie Wu (*Wu Village*)

自幼受父母廖儒安與文禮星薰陶，酷愛戲曲，年前更獲具「國寶」之稱的裴艷玲老師收為入室弟子，現於香港演藝學院進修粵劇。除了自行擔班演出外，更夥拍衛駿英演神功戲。2005年7月燕笙輝劇團演出中，又挑樑主演折子戲《虹橋贈珠》。

Hong Wah developed a natural affection for Chinese opera from her parents, Liu Yu-on and Man Lai-sing, and trained in operatic martial arts with the renowned Pei Yan-ling. Hong is currently a student at the Hong Kong Academy for Performing Arts majoring in Cantonese Opera. Aside from running her own troupe she has also shared the stage with Wai Chun-ying. In July 2005, she took the leading role in Yin Sang Fai's production of the excerpt *The Gift of a Pearl on Rainbow Bridge*.



楊奕衡 Yeung Yik-heng

晉景公 (趙氏孤兒) Emperor King (*The Orphan of the Chiu Family*)

八和學院第三屆畢業生，楊奕衡曾追隨梁漢威在「漢風粵劇學院」修習唱功、做功。當年獲林家聲賞識加盟「頌新聲」，近年隨陳好逵搭班，於燕笙輝、好兆年演出，又曾到加拿大演出。社區粵劇巡禮中，曾以反串文武生擔綱《征袍還金粉》。

Yeung Yik-heng is a graduate from the Cantonese Opera Academy of Hong Kong. She has also studied at the Hon Fung Cantonese Opera Institute. She was chosen by Lam Kar-shing to join his famous Chung Sun Sing Opera Troupe. In recent years, she has been a regular supporting cast member of Yin Sang Fai and Ho Siu Nin opera troupes. Yeung has toured to Canada and taken the *wen wu sheng* (the lead male) role in *Return the Armour to the Fair Lady* as part of the District Cantonese Opera Parade.