

36th



香港藝術節
Hong Kong
Arts Festival
14.2-16.3.2008

榮念曾

實驗劇場

進念 · 二十面體製作

荒山淚

A Zuni Icosahedron Production
Danny Yung Experimental Theatre

TEARS OF
BARREN HILL

Prof. Miller
Erwinerung
Chenyang
程錫焯

進念 · 二十面體製作

榮念曾
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西遊

荒山淚

A Zuni Icosahedron Production

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TEARS OF BARREN HILL

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29.2 - 1.3.2008

香港文化中心劇場

Studio Theatre

Hong Kong Cultural Centre

多媒體演出，附中、英文文本

演出長約1小時40分鐘，不設中場休息

A multi-media performance with Chinese and English text

Running time: approximately 1 hour and 40 minutes with no interval



香港藝術節

及進念 · 二十面體聯合委約

Co-commissioned by the

Hong Kong Arts Festival

and Zuni Icosahedron

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為了讓大家對這次演出留下美好的印象，請切記在節目開始前關掉手錶、無綫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.

編導/舞台設計	榮念曾	Director/Script Writer/ Set Designer	Danny Yung
特邀演出	石小梅	Guest Performer	Shi Xiaomei
藝術顧問	徐幸捷 辜懷群	Artistic Consultants	Xu Xingjie Vivien Ku
創作顧問	田蔓莎	Creative Adviser	Tian Mansha

演出 Performers

藍天	Lan Tian
董洪松	Dong Hongsong

創作人員 Creative Team

歌詞	陳克華	Lyrics	Chen Ko-hua
音樂	Nerve、潘德恕	Music	Nerve and Pun Tak-shu
錄像	黃志偉	Video	John Wong
燈光	陳焯華	Lighting Designer	Chan Cheuk-wah
創作統籌	胡海瀚	Creative Co-ordinator	Benny Woo

製作人員 Production Team

舞台監督	周俊彥	Stage Manager	Chow Chun-yin
執行舞台監督	鄭慧瑩	Deputy Stage Manager	Carmen Cheng
助理舞台監督	楊永德	Assistant Stage Manager	David Yeung
後台及票務助理	鄭凱欣	Back Stage and Ticketing Assistant	Karry Cheng
宣傳統籌	黃偉國	Publicity Co-ordinator	Luka Wong
平面設計	陳輝雄	Graphic Designer	Ivan Chan
製作人	黃裕偉 簡溢雅	Producers	Wong Yue-wai Doris Kan
製作	進念·二十面體	Production	Zuni Icosahedron

鳴謝：

江蘇省崑劇院 上海戲劇學院戲曲學院 遲凌雲 朱穎

借《荒山淚》為名的實驗

In the name of *Tears of Barren Hill*

文：榮念曾

我對香港藝術節是有看法的，就如我對香港文化交流體制的現況，同樣有看法。或許因此我對程硯秋感興趣；或許因此我對以各種跨越（包括文化，性別），拓展辯證空間為己任的藝術工作者（程硯秋正是其中之一）特別感到興趣。

我們心目中的藝術節，除了提供文化消費之外，本來可以是推動跨越文化交流合作的平台，拓展辯證藝術空間的平台；我們的藝術節本來應該是推動香港多元文化發展的先驅，也應該是拓展藝術辯證空間的先驅。程硯秋在他的時代，是一名真正跨越，拓展辯證空間的藝術工作者；我將程硯秋的文化交流經驗為引子的創作，放在藝術節中，是我對香港藝術節及文化交流體制的評議；也是期待。

上個世紀三十年代北京戲曲界及程硯秋所需處理的社會定位問題，市場問題及創作傳承問題，和今天文化藝術界所需處理的其實沒有太大分別；這正好讓我們思考，這80年怎麼好像白白地過去了。在那個年代，程硯秋直覺地認為只有離開熟悉的環境，離開北京，離開中國，才有新的辯證空間，才有學習空間。他對交流的看法，倒沒有所謂「政治正確」的民族國家主義自卑自大的情意結，他的「自卑」是個人的，他只是

by Danny Yung

I have my own way of looking at the Hong Kong Arts Festival, just as I take a certain stance regarding the system of cultural exchange in Hong Kong. Maybe these are the reasons why I became drawn to Cheng Yanqiu or, rather, developed a special interest in artists like him who cross all kinds of boundaries (cultural, gender, etc) to widen the scope for dialectics. Apart from providing an avenue for cultural consumption, our Arts Festival has the potential to become a platform for the promotion of cultural exchange and collaboration, and to expand the dialectics on the arts. In fact, our Festival should become a pioneer and help to promote cultural diversity in Hong Kong. By using Cheng's experiences in cultural exchange as the prologue to my own Festival contribution, I am not only giving my assessment of the current situation, but expressing my hopes for the Hong Kong Arts Festival and for Hong Kong's system of cultural exchange.

During the 1930s, Cheng Yanqiu and the Beijing opera profession had to deal with their roles in society, the market, creativity and the continuity of tradition — problems not so different from those faced by people in the profession today. It makes me wonder why the intervening 80 years seem like a void! Living in that earlier era, Cheng intuitively felt that only by leaving his familiar environment, leaving Beijing, and even China, could he find space for new discoveries and new dialectics. His attitude to exchange was not coloured by any sense of 'politically correct' nationalism, or the underlying superiority/inferiority complex with which it was often associated. Rather, Cheng's sense of inadequacy was purely personal. What motivated



好學，也有好奇，當然也有好勝；但是他確實知道跨越對拓展的重要性。1932年，程硯秋28歲，他已是京師數一數二的四大名旦，他放下如日中天的事業，前往歐洲。在德國，他參觀了教堂，教室和劇院，然後毅然決定申請入學，重頭學起，再做學生。

在柏林的教堂裏，程硯秋清唱了一段《荒山淚》。其實，我並不覺得《荒山淚》是程硯秋的代表作，但是有了這一

him was a passion for learning, a natural curiosity, and a healthy dose of ambition. He also understood the importance of crossing cultural boundaries for development.

When Cheng went abroad in 1932 he was 28 years old, and one of the top divas (*Dan*) in Beijing Opera. He gave up his soaring career, went to Germany, and visited cathedrals, schools and opera houses. He then decided to enrol in an educational institution — to begin a new chapter of his life. Whilst in Berlin, Cheng sang an aria from



段教堂故事，正好啟發我去創作一台有關文化跨越，藝術跨越的實驗劇場。在這次借《荒山淚》為名的實驗中，我由程硯秋的清唱《荒山淚》開始，跨越到比他早的西方作曲家巴赫、莫扎特、威爾第的創作，以及和他同期的歌手比莉·荷利黛、鋼琴家格蘭·顧爾德、電影導演里妮·烈芬史托；通過串連起他們的創作經歷，去尋找跨越實驗創作立體化的感覺。在劇場中，我嘗試在教堂、教室和劇院的空間裏，尋找過去和未來的關係，當然更重要的是，這次跨越實驗有和我合作多年的江蘇崑劇坤生石小梅，以及第一次合作，來自河北和湖北的年輕老生藍天和花臉董洪松的參與。石小梅「反串」女角，藍天和董洪松跨越行當，他們的大膽跨越，令我對傳統戲曲的未來發展感到樂觀。

78年前程硯秋在創作《荒山淚》時26歲；和我合作的兩名年輕演員藍天和董洪松年紀相若。我們在創作實驗工作坊中討論《荒山淚》和程硯秋，對他們兩位有一定的督促及啟發。藍天在實驗試唱戈爾德堡變奏曲的調門時，也在想像程硯秋試用西方音樂來譜李白杜甫，也在想像他在實驗西方唱腔混合戲曲唱法，也在思考目前的教育制度、創作方法、社會環境以及所謂美學「純正」價值觀；最重要他們也開始思考當日程硯秋是如何思考的問題。當然，他們沒有僭越，將自己去和程硯秋做比較。畢竟

Tears of Barren Hill, unaccompanied by music, in a church. Although I don't think the piece his best, the episode inspired me to put together an experimental performance about the crossing of boundaries in space, in time, in arts and culture. My endeavour takes Cheng's rendition in the church as a starting point, and crosses over to incorporate his Western predecessors (Bach, Mozart and Verdi) as well as his contemporaries (Billie Holiday, Glenn Gould and Leni Riefenstahl). By weaving together all these creative experiences, I try to look for the concrete experience of 'crossing boundaries', and find the relationship between the past and the future — within the setting of the church, the classroom and the theatre, on stage today.

Of course, what matters even more in this project are my interactions with my collaborators, Shi Xiaomei, the *Kunju* artist who has worked with me on many occasions, and two young Beijing Opera artists — Lan Tian from Hebei province and Dong Hongsong from Hubei province, with whom I am collaborating for the first time. Shi is trained and well known for her crossplaying in male roles, but she will 'uncross' to play a female here, whilst Lan and Dong crossover to roles they do not usually play. Their courage to cross boundaries and experiment fuels my optimism about the future development of traditional Chinese opera.

Seventy-eight years ago, when Cheng was 26 (the kind of age that Lan and Dong are now), he wrote *Tears of Barren Hill*. And in our discussions about Cheng and his works my collaborators were very much inspired and motivated. Whilst Lan was working on a vocal rendition of Bach's *Goldberg Variations*, he was also imagining how he might set the poetry of Li Bai and Du Fu to a Western score, or how he could fuse Western and Chinese operatic styles of singing. He also spent time reflecting on the education system, creativity, the social environment and what constitutes a 'pure and proper' value system in aesthetics. In all this, what matters most is that Lan and Dong began to ponder how Cheng himself might have thought about these things. Of course, they never over-stepped the mark by comparing themselves to Cheng. After



時代不一樣、環境不一樣；藍天、董洪松的成長經歷和目前社會的情況，和程硯秋的1930年代沒有可能平排比較。但是程硯秋的實驗、前瞻精神常常令大家感動。我們也在想，當今社會各種條件比1930年代好百倍，為何我們的文化藝術戲曲界墨守成規，劃界自限？為何我們藝術家的思考和行動比他當日好像更保守？

78年前程硯秋創作反戰作品《荒山淚》，是他對當日戲曲界創作停滯不前的一次反省，也是在自我評議下自強的一次創作；同時，也是向當日的學術界文化界的一次表態。那次的實驗，對當日保守知識份子低貶戲子的犬儒心態，是一枝當頭棒。今天我為了紀念程硯秋的原創實驗《荒山淚》，我想還是會成為一般「藝術節」中無傷大雅的文化消費節目。但是，我還是樂觀地希望，在被消費之餘，對合作發展的團隊及觀眾們，能引起些許想法和討論。通過參與，或許能共同探討在保存傳統的基礎上，發展傳統再創造的實驗方法。同時，在舞台上能引起大家對強勢政治經濟發展下文化體制健全化的討論，對文化交流及創意教育體制健全化的討論。如果，因此能引起大家對實驗藝術的關注，對多元文化發展的關注，對拓展辯證空間的關注，我想程硯秋逝世50年後如果地下有知，一定會覺得之前走過的路沒有白走。

all, times have changed. There is no exact parallel between what Cheng went through in his formative years in the 1930s and what Lan and Dong are going through today. Nevertheless, Cheng's bold experiments and progressive spirit continue to move us. And although the conditions of our modern existence are a hundred times better than those of the 1930s, I wonder why our culture and arts, including Chinese opera, are still so conventional and bound by so many 'mind-forged manacles'. It seems that our contemporary artists are suffering from these self-imposed boundaries, even more than during Cheng's time.

Cheng Yanqiu created the anti-war piece *Tears of Barren Hill* firstly as a reflection on the creative stasis of the Chinese opera world; secondly as an attempt to upgrade his art through self-examination; and lastly, as a personal statement on the academic and cultural circles of his day. His experiment struck a triumphant blow at the conservative intelligentsia who turned up their noses at lowly opera performers. Although I intended my experimental performance of *Tears of Barren Hill* to be a tribute to Cheng, I think it is bound to become just another harmless piece of cultural consumption, served up by arts festivals. Yet, still, I optimistically nurse the hope that, consumption aside, it might generate some ideas and discussions among the participating groups and audiences. Maybe, through participation, we can join hands to explore ways to preserve and develop tradition, and then build on its foundations to create experimental forms. At the same time, if those on stage and those in the audience can be stimulated to start a debate on how to achieve a sound cultural system, even under the dominance of politics and economic development, and if the performance can arouse public interest in experimental art, in the development of cultural diversity, and in expanding the scope for dialectics — then Cheng Yanqiu probably would have felt his quest was not in vain, were he to know about this performance, 50 years after his death.

Translated by Maggie Lee

《西遊荒山淚》

教堂

我是來自河北的藍天，剛才是來自湖北的董洪松。我是老生，董是花臉；我們對跨越角色學習程派藝術是如履薄冰；但在知道更多程老師的實驗精神，才開啟對自己的評議。我現在借這個虛擬教堂，實驗一段《荒山淚》唱腔；曲詞是這樣的：「他人好似兒夫面，怎不回頭交一言？看看將近又離遠，忽然落後忽在前……。」

學校

1933年程硯秋見證希特拉踏上德國政治舞台的正中央，希特拉當選德國總理時揮手自如，彷彿理所當然。他有他的魅力，就如列根有列根的魅力，毛有毛的魅力。他們都是在順應民意引玩潮流？還是在順應潮流引玩民意？程硯秋眼中德國的規律和條理，後面原來都是壓抑，形成往後文化失焦的局面。

你現在聽到的音樂是一個實驗跨越的鋼琴家演奏作品的再創造，那是加拿大的格蘭·顧爾德。他生於1932年，正是程硯秋前往歐洲那年。這是顧爾德的錄音放慢版，他彈的是巴赫在1741年創作的戈爾德堡變奏曲。顧爾德在1958年已風靡歐洲；這一年，程硯秋正面臨另一種跨越——生和死的跨越。

火車站

你現在聽到的是30年代開始風靡西方樂壇的爵士歌手比莉·荷利黛，那是她在1958年的錄音。錄音的時候，她的身體狀況並不太好，有些緊張，當她走進錄音室時，所有樂師都起立鼓掌向她致敬歡迎；這令她放鬆。那是她一生最後一次的錄音。錄音那天，正是程硯秋去世前夕。比莉·荷利黛在次年過身。

劇場

在動亂中，舞台下何處不是舞台，劇場外何處不是劇場，在戰亂中的舞台上下劇場內外，生離死別是無窮生死場。程硯秋委約金仲蓀創作政治正確的《荒山淚》，寫於戰亂中1930年的北京。隔了大半世紀，我們遠距離的在這裏，冷靜地，默默地，心神恍惚地，進入戲內戲外的《荒山淚》。

你看到的是德國最重要的電影導演里妮·烈芬史托於1934年在紐倫堡拍攝的納粹全國黨大會，她用了30部攝影機拍攝及剪輯成的經典《意志的勝利》，完成了希特拉的目的——成功塑造了極具煽動性的納粹形象，也成為日後一切宣傳片的典範，包括六九文革十一慶典至今天所有廣告片。她拍攝該片時值程硯秋完成歐訪次年。

機場

我們懷念程硯秋，是懷念他的精神及他的實驗；我們尊重程硯秋，是尊重他的態度及他的勇氣；他的唱做唸打自有他的韻味，去重複重現這些韻味充其量是模仿；如果能延伸這些韻味背後的精神和態度，我們才不會淪入懷舊的陷阱及懷舊文化的消費。我們希望他的精神和態度能帶給文化界應有的反省。

無論我們是在台上或台下，幕前或幕後工作，無論我們是演員或關心藝術發展的觀眾，我們撫心自問，我們對文化發展及跨文化交流和跨文化合作有沒有想法和評議？我們對政治經濟發展下文化體制的變動有沒有態度？如果我們有這樣的關注，我想程硯秋地下有知，一定會覺得他走的路，並沒有白走。

一代一代，我們穿越無數的舞台，一代跟着一代，繼續穿越重重光線，找尋未來的方向。

Tears of Barren Hill

Church

I am Lan Tian from Hebei, and that was Dong Hongsong from Hubei. I play *Laosheng* (senior male) and Dong is a *Hualian* (a role with a painted face to portray larger-than-life personalities). Walking on thin ice, we step beyond the boundaries of our role types to learn the methods of the Cheng School. We learn to self-critique, after hearing more about Maestro Cheng's spirit of experimentation. In this virtual church, I experiment with an aria from *Tears of Barren Hill*. The lyrics are as follows, "That man looks very much like my son's father. Why doesn't he turn around to talk to me? He seems so close and yet so far. Suddenly, he is ahead of me, and suddenly he falls behind."

School

In 1933 Cheng Yanqiu witnessed Hitler stepping onto the centre stage of the political scene in Germany. When he was elected Chancellor, Hitler waved to his people with perfect composure, as if it was only natural that he had won. In his own way he was charismatic, just as Reagan was charismatic, and Mao. But were these leaders following the will of the people? Determining the trend? Or were they following the trend and manoeuvring the will of the people? Behind the discipline and order that Cheng Yanqiu saw in Germany were, in fact, layers of suppression that eventually caused the loss of focus in that culture.

The music you hear now is a reinterpretation of a work by a pianist who experimented with crossing boundaries — the Canadian Glenn Gould. Gould was born in 1932, the same year that Cheng Yanqiu went to Europe. What you hear now is a recording of Bach's *Goldberg Variations*, performed by Glenn Gould, but replayed in the theatre at a slower speed. By 1958 Gould was already very popular in Europe, the same year that Cheng embarked on another kind of boundary crossing — the crossover between life and death.

Train Station

What you hear now is a song by jazz singer Billie Holiday, recorded in 1958. Holiday took the music world by storm in the 1930s. When she made this recording she was not in the best of health and was feeling quite nervous. As she walked into the studio, all the musicians stood up and applauded her, welcoming her, and that put her at ease. This was the last studio recording of Holiday's life, made the day before Cheng died. Billie Holiday passed away a year later.

Theatre

In times of turmoil, stages and theatres happen everywhere, even outside the theatre. In times of turmoil, on- and off-stage, inside and outside the theatre are endless separations in scenes of life and death. Cheng commissioned Jin Zhongsun to create the politically correct work *Tears of Barren Hill* in Beijing in 1930. That was almost a century ago. From such distance, we now enter the inside and the outside of that drama; in tranquillity and silence, feeling a little lost and confused.

What you see now is a clip from the documentary *Triumph of the Will* by Leni Riefenstahl, one of the most important German film-makers of the last century. Riefenstahl was commissioned by Hitler to chronicle the events of the 6th Nazi Party Rally in Nuremberg in 1934. She used 30 cameras to capture the event and the footage was later edited into what is still considered the best documentary film ever made. The film served Hitler — portraying and glorifying the beauty of dictatorship and the Nazi Party. To this day, *Triumph of the Will* is considered the best and most powerful propaganda film ever produced. It has continued to influence documentary and commercial makers, including those who made films about the Cultural Revolution in China and the National Day Celebrations of the PRC. It was the year after Cheng left Europe that Leni Riefenstahl made this documentary.

Airport

We miss Cheng Yanqiu. We miss him for his spirit and his endeavours in experimentation. We respect Cheng Yanqiu. We respect him for his beliefs and for his courage. Of course, there was something uniquely memorable in his artistry, but to repeat and re-enact it is nothing but robotic imitation. If we could continue to extend the spirit and beliefs behind his artistry, we might then avoid the pitfalls of mere nostalgia, or of simply being consumers of a retro-culture. We hope Cheng's spirit and his beliefs bring a kind of reflection to our cultural sector.

No matter whether we are on-stage or off-stage, work as performers or back-stage hands, are actors or members of the audience, we must all ask ourselves whether we have any ideas or comments about cultural development, cross-cultural exchange, and cross-cultural collaborations. What is our position regarding the changes taking place in our cultural system under the present political and economic conditions? If Cheng Yanqiu could know about our concerns and attitudes on these matters, at this very moment, he would be glad that his life and work were not in vain.

Generation after generation, we enter and exit countless stages. Generation after generation, we pass through layers of light, in search of our future direction.

Translated by Vicky Leong



荒山淚

詞：陳克華

一剎時心神恍惚，
 戲裏戲外誰在乎？
 陰陽交界荒山地，
 焦土連天神鬼哭。
 趁星辰把前程赴，
 奈何亂世把青春負。
 迷離世間一灑淚，
 繁華落盡再無尋覓處。

想舞台人生百度，
 起落興衰一幕幕。
 奇緣此生難快意，
 葉黃花謝無常住。
 原想把春光爛漫，
 滿懷風流都（給）留住。
 無奈異鄉夢斷處，
 從此殊途不同路。

Tears of Barren Hill

by Chen Ko-hua

Suddenly my heart and spirit are confused —
 Am I on or off the stage? Does it matter?
 In this wilderness, at the crossroads of life and death,
 On endless barren earth, gods and ghosts all weep.
 Using starlight, I march forward.
 Alas! At this time of chaos, my youth wasted.
 Lost and bewildered, I shed tears.
 Splendour and glory vanished and never to be found again.

On the theatre stage life's drama was acted out in a hundred ways;
 Scene after scene of rising, falling, flourishing, dying.
 But in the real world, no fortuitous meeting was found,
 Where leaves turned yellow, blossoms fell, all ephemeral.
 I had hoped to capture the magnificence of Spring time,
 To cling to the hopes and aspirations of fantasy and romance.
 Yet away from home where my dreams died,
 You and I forever travel on separate paths, never to meet.

越界西遊的程硯秋

Cheng Yanqiu's Crossover Journey to the West

文：張秉權

給戲曲引入現代意識，讓傳統與當代發生碰撞，是近年頗令人注目的一些劇場實驗。銳意提倡「純粹戲劇」的李六乙，其《穆桂英》與《花木蘭》等「新戲劇」，代表的是一個方法或方向，而榮念曾這些年堅持走的，又是另一條實驗的道路。

這麼多年來，榮念曾早已不懈地做了大量的這類工作，無論是以傳統戲曲「一桌二椅」為基本格局的《中國旅程》，即由各地華人導演嘗試的，以反思劇場本質為務的實驗，或者是以《獨腳戲》、《諸神會》等為名的「實驗中國傳統戲曲」，都各有風華。而《佛洛伊德尋找中國情與事》和《挑滑車》兩劇，都有圓滿自足的美學依據而能啟發思考，我以為是尤其完整的。而即將推出的下一回實驗，是《西遊荒山淚》。

其實，無論要處理的是什麼內容，所謂「實驗」，強調的應該都是挑戰舊有觀念、超越既定界線的努力。而這《西遊荒山淚》，很可能是作品內容與這種實驗觀念最吻合的了。

因為，它處理的，是程硯秋怎樣努力超越自己。

二十世紀的二、三十年代，是中國文化界至為重要的一頁。一方面是日本的軍

by Cheung Ping-kuen

In recent years, prominent theatre experimentalists have generated a buzz introducing contemporary ideas into traditional Chinese opera, and creating chemistry between tradition and modernity. Among these are the artists who propound 'pure theatre' — artists like Li Liuyi, who produced 'nouveau theatre' pieces *Mu Guiying* and *Hua Mulan*. Another, is Danny Yung, who has persevered for years with his own, unique experimental approach.

Yung developed his concepts through his project *Experimenting Tradition* and productions such as *Meeting of the Gods*, *Solo Performances*, *A Journey to the East*, *The Outcast General* and *Sigmund Freud in Search of Chinese Matter and Mind*. Yung's latest experimental venture is *Tears of Barren Hill*.

Regardless of content, anything that calls itself 'experimental' ought to make an effort to challenge established values and transcend boundaries. *Tears of Barren Hill* may prove to be the perfect marriage between content and experimental spirit because it tells the story of how Cheng Yanqiu strove to rise above himself.

The 1920s and 30s were significant decades for Chinese culture. While the spectre of Japanese military aggression spread across the country, fights for political dominance between the Nationalists and Communists intensified. Weighed down by political and economic problems, and alarmed by escalating foreign and domestic crises, China's cultural elite dug deep into its heritage in search of wisdom. At



程硯秋攝於歐遊期間
Cheng Yanqiu in Europe

事行動日趨嚴重而國難日亟，一方面是國共兩黨的矛盾愈見惡化，在政治與經濟、內政與外交都是問題重重的年月，中國文化界精英既苦心孤詣地回溯傳統以推敲智慧，更如飢似渴地汲取外國文化的營養，企圖借鏡他人的先進經驗以助新變。事實上，即以戲劇界而論，既早已引進現代西洋的模式而力倡「話劇」，並已有不少頗成熟的作品，又和戲曲界的代表人物衷誠合作，試圖探索新路，闖出更多藝術上的可能，周信芳在南國社的《潘金蓮》中飾演武松，是其中顯例。而戲曲界的開放態度，除了這類跨界合作外，廣為人知的，自然包括梅蘭芳在1919和1924年兩次訪日，以及於1930及1935年到美國及蘇聯訪問演出，把戲曲藝術帶到西方去，使

the same time, however, they hungrily devoured any aspect of foreign culture that could guide them towards reform.

Early on, Western theatre styles were imported, and plays with Western voices and ideas were enthusiastically promoted. Not only were many accomplished works staged, but the artists involved initiated cross-disciplinary collaborations with veterans of Chinese opera. These collaborations explored new creative frontiers. Most notable amongst these collaborations was the Beijing opera virtuoso Zhou Xinfang's performance as Wu Song, in *Golden Lotus* by Nanguo Company. Another example of artistic open-mindedness was Mei Lanfang's overseas trips to Japan, the US and the Soviet Union. During these trips Mei introduced Chinese opera to the West, and enabled the Chinese performing arts to take its place in the development of world theatre.

Cheng Yanqiu also embarked on a quest. In 1932 he went for more than a year on a study tour of France, Germany, Italy, Switzerland and the UK. His mission was to absorb Western art and broaden his horizons, whilst simultaneously re-examining the prospects and direction of traditional Chinese opera. His trip provided the impetus for Danny Yung to stage *Tears of Barren Hill*.

Cheng's journey was a profound and insightful cultural exchange. He paid visits to theatres, universities, film companies and museums, and saw many different kinds of performances. He also attended conferences, went on book hunts, and networked with people from various circles. In all this he understood the true meaning of 'exchange' — that it was essentially 'people-orientated'.

Cheng's main objectives were to expand his own horizons and enrich his own artistry through international exchange. Convinced that a European education would help to clarify his thoughts, he made up his mind to stay and study in Germany and wrote to his wife asking her to make preparations to

中國的表演藝術，正式參與了世界戲劇的發展過程。而程硯秋在1932至1933年之間，在歐洲法、英、德、意與瑞士等國考察了超過一年，廣泛地接觸、學習西方的藝術，同時更思量中國傳統戲曲的發展方向，也是值得特別注意的，這正是榮念曾創作《西遊荒山淚》的緣起。

程硯秋這次歐遊，是一次真正的具深度的文化交流。他參觀各種劇場、大學、電影公司、博物館，觀摩不同類型作品的演出，參加會議，搜求書籍，他廣交各界朋友，他知道交流的意思是以「人」的作業、「人」的思考、「人」的溝通為基礎，他的主要目的並不是介紹歐洲人認識京戲。換言之，他是自覺不足，故而要藉交流去開拓眼界，去思考戲曲的整體發展以至個人發展的方向。因此，這次交流是個真正的學習過程。他更打算留在德國深造，認真地學習幾年才回國，並去信其夫人，預備接家人來歐定居。為顯決心，他甚至吃肥肉、飲烈酒、抽雪茄，以增體重，並寄回照片，表示難以短期回到舞台。可是由於客觀形勢所限，才只好打消這個念頭。

交流要成功，必須先開放自己。而二、三十年代的開放精神，真是惹人遐思的交流就是越界。這次榮念曾就請來兩個年輕的高水平演員，讓他們開放自己，來做跨行當的越界實驗。學戲曲，必定進入一個「行當」，武生、鬚生、青衣、刀馬旦，諸如此類，那就是「我」，從現實的「我」進入劇場內的那個藝術的「我」，乃是學習藝術、建立自身、成就自身的必需過程。因此，行當是演員表演藝術的依據。

然而，要是有了這麼一個機會，這些演員竟跳出這個藝術上習慣了的「我」，

bring his family there. To show his commitment to the idea, Cheng ate fatty meat, drank hard liquor and smoked cigars. He then sent photos home to show the public in China that, given his present state, he was unable to return to the stage (for the short term, at least). However, due to unforeseeable circumstances, Cheng eventually had to surrender his ambitious plans.

Exchange can only happen when one opens oneself up and engages in some form of crossover. To this end, Yung has enlisted two young and highly accomplished Beijing opera actors to 'open up' and take part in an experimental exchange. In traditional Chinese Opera, apprentices have their *hangdang* assigned. (Roles — such as military male, bearded male, warrior female, young or middle-aged lady.) These roles become their lifelong identity, their 'self'. The actors go through a ritual to leave behind the real life 'self' so that they can step onto the stage and embody the artistic 'self'. It is a long process in which they learn about art, and cultivate and shape their identities. In all senses, an actor's artistry stems from his or her *hangdang*.



《荒山淚》劇照
Production photograph from
Tears of Barren Hill

進入另一個行當，認真地扮演另一些角色，這一來是否會因而體會了更多？重要的是，會否從體會「別人」的過程而更認識「我」？因而將來回到習慣了的行當的時候，可以有另一層別樣的處理？當然，問題沒有絕對的答案。正如旅行可以只是一次感官上的刺激，一次暫別習慣的假期，但是，有些人可以借旅行的機會而在另一陌生的時空中開拓眼界，並返過頭來認識另一層次的自己，獲得深刻的啟發。一切都是因人而異的。

遊歷也好，旅行也好，行當的跨界也好，本質上都是一次超越自己的過程，它「可以」引來新的發現，刺激思考，思考自己未來的生命，當然也包括創作的方向。

程硯秋六歲開始學藝，11歲登台演出，13歲時不幸遇上「倒倉」之厄，卻又幸得羅癭公贖身，並為其制定學習計劃，又得受教於梅蘭芳、王瑤卿等，故而18歲初到上海，已能一炮而紅。那是1922年。換言之，在1932年歐遊的時候，程已是名滿杏壇的大家，其「程派」已初成，而他卻在事業如日中天的時候，看到自己的不足，自我檢討，先是由「艷秋」改名「硯秋」，以示不以色相為重，更而放下演出，長期遊歐以增見聞，以了解西方戲劇原理與趨勢，以思考自家戲劇應如何改進，這是何等勇敢的決定？

2008年，正好是程硯秋逝世50周年，難道還有比演一個這樣版本的《西遊荒山淚》更合適的紀念辦法？

張秉權，香港資深劇評人與戲劇教育工作者，香港演藝學院人文學科系主任。

Yet, if there were an opportunity for actors to step out of their accustomed artistic 'selves' and take up the role of a different *hangdang*, would that be an eye-opening experience for them? And, by stepping into another actor's shoes, would they get a better understanding of their artistic 'selfhood'? Perhaps it would give them a fresh, new interpretation of their own *hangdang*?

Whilst there are no clear cut answers, some actors do try to find new sensory stimuli, or take a break from old, habitual patterns. The way a person approaches such an opportunity depends entirely on their character. But, whether they regard it as a study trip, a holiday, or a crossover of *hangdang*, the essence of the quest is self-transcendence. In the process it could also become the catalyst for new inventions, contemplations or new directions in artistic creation.

Cheng Yanqiu became an apprentice at the age of six and made his stage debut at 11. He had the privilege of receiving tuition from virtuosos Mei Lanfang and Wang Yaoqing and, by the age of 18, was an overnight success.

That was in 1922 and by the time he made his European tour in 1932, he was master of his own 'Cheng School'. Yet, he was not content to bask in his fame. Cheng was always looking for personal inadequacies to overcome. Reputedly, he changed his stage name, replacing the Chinese character *Yan*, which means 'gorgeous', with another same-sounding character that means 'ink-stone', thereby announcing that he did not want to succeed through good looks alone.

Now it is 2008! And I ask — can there be a more appropriate way of commemorating the 50th anniversary of Cheng's death, than to perform this version of *Tears of Barren Hill*?

Translated by Maggie Lee

Cheung Ping-kuen is a renowned theatre critic and theatre educator. He is the Head of Liberal Arts Studies at the Hong Kong Academy for Performing Arts.



進念．二十面體

Zuni Icosahedron

進念．二十面體，1982年成立，為本地註冊非牟利慈善文化團體，以香港為基地，面向世界的實驗藝術團體。從事多元戲劇藝術創作至今，原創劇場作品超過150齣，曾獲邀前往三十多個城市演出，遍及歐、亞、美等地。二十多年間，一直致力拓展香港文化藝術新領域，積極推動國際文化交流，主催藝術評論及文化政策研究等工作，並活躍於藝術教育和發展電子媒體及跨媒體等新類型的藝術模式。1999年起獲香港藝術發展局「三年資助」，現為香港特別行政區政府資助團體，也是香港最具代表性的國際實驗劇團。

進念自上世紀九十年代中開始，恆常地跟不同的傳統表演藝術家合作創作；同時，策劃在港成立「非物質文化遺產(表演藝術)中心」，藉此推動相關的研究、發展及傳承的工作。2007年，進念獲衛奕信勳爵文物信託及聯合國教科文組織的支持，舉辦了專家會議、公開講座及開設了香港非物質文化遺產網頁(www.zuni.org.hk/ich)。多年來，進念跟傳統表演藝術家合作的演出、工作坊及會議等曾分別在香港、台北、東京、新加坡及挪威的奧斯陸等地舉行。

Founded in 1982, Zuni is a Hong Kong based non-profit charity arts organisation. As an international experimental theatre company, Zuni has produced more than 150 original productions of alternative theatre and multi-media performances, and has been active in video, sound experimentation and installation arts, as well as arts education, arts criticism, arts policy and international cultural exchange. Over the years Zuni has been invited to engage in artistic exchange and give performances in over 30 cities in Europe, Asia and the US. The company was given a three-year grant by the Hong Kong Arts Development Council in 1999, to facilitate its creative operation, and is now financially supported by the Government of the Hong Kong Special Administrative Region. Zuni Icosahedron is the epitome of experimental theatre in Hong Kong.

Through its experience with various traditional opera artists since the mid 1990s, Zuni initiated and conceptualised the plan of Research and Development on Intangible Cultural Heritage (Performing Arts), with the aim of establishing an institute to foster the development and transmission of Intangible Cultural Heritage. In 2007, with support from The Lord Wilson Heritage Trust and UNESCO, Zuni organised a series of activities including expert meetings and public lectures, and launched the Hong Kong ICH website — www.zuni.org.hk/ich. Over the years Zuni has collaborated with various Chinese traditional performing artists in stage performances, workshops, seminars and conferences.

進念．二十面體由香港特別行政區政府資助

Zuni Icosahedron is financially supported by the Government of the Hong Kong Special Administrative Region

程硯秋

Cheng Yanqiu



程硯秋(1904–1958)，男，為京劇四大名旦之一。原名承麟，1932年起更名硯秋，改字禦霜。幼年家道中落，六歲投榮蝶仙門下，練武功，向榮春亮習武生。

一年後向名武生教師丁永利學戲，後因扮相秀麗，改從陳桐雲習花旦，後發現嗓音極佳，改學青衣，師從陳嘯雲。11歲登台演出，與趙桐珊、劉鴻聲、孫菊仙等合作演出《桑園寄子》、《轅門斬子》、《朱砂痣》等戲，以其超凡的唱、唸、做、打文武之功，嶄露頭角，行內外耳目一新。

1917年他因嗓子倒倉，暫不演出，繼續深造，學習繪畫、書法、舞拳練劍、觀摩電影藝術。1922年他首次到上海演出，引起轟動。1923年再到上海，使上海觀眾欣喜若狂，藝術也逐步趨於成熟。

從1925到1938年，程硯秋步入他「程派」藝術的成熟期，此時程硯秋已經集創作、演出、導演三者於一身。他面對社會現實，編創了許多愛國主義和民主主義的劇碼，如《文姬歸漢》、《荒山淚》、《春閨夢》、《亡蜀鑒》等。名作《荒山淚》於1956年由北京電影製片廠拍成電影，為保留更多的程腔和水袖，影片增加了很多新唱段（吳祖光改編），並攝下了他結合劇情創作的二百多種水袖表演形式。

Cheng Yanqiu was born in Beijing in 1904 and began to study Beijing Opera at the age of six. Cheng studied under Wang Yaoqing, learnt *Wusheng* from Rong Diexian, *Huadan* from Chen Tongyun, *Qingyi* from Chen Xiaoyun and *Daomadan* from Yan Lanqiu. He is honoured as one of the four great *Dan* actors of all time, along with Mei Lanfang, Shang Xiaoyun and Xun Huisheng.

Cheng first stepped onto a stage at the age of 11, and at 12 he appeared with Sun Juxian, Liu Hongsheng, Gao Qingkui and Yu Shuyan in performances of *General's Son to Be Executed* and *A Child Left in the Mulberry Garden*, all of which earned him favourable reviews. After his initial success Cheng set up his own company and became well known for playing *Qingyi* and *Daomadan* in the *Rainbow Pass* and the *Story of Su San*, among others. During the 1920s he wrote and performed in many new operas such as the *Blue Frost Sword*, *Lady Mei*, *The Dream of the Young Lady* and *The Unicorn Purse*. All his operas were well received.

Cheng's unique singing voice always deeply affected his audiences. He was renowned for his expressive portrayal of his characters' feelings and for imbuing them with vivid, colourful detail. He also created many new ways of using the water sleeve, and improved the art of water sleeve for all *Dan* performers.

In 1932 Cheng took a tour of Europe to do research into the performing arts, visiting France, the UK, Germany, Belgium and Switzerland. After the founding of new China in 1949 he was appointed vice-president of the Chinese Academy of Traditional Opera. He wrote several books including *Collected Works of Cheng Yanqiu* and *Selected Operas Performed by Cheng Yanqiu*.



相片提供：《藝外》 Photograph: City Magazine

榮念曾 Danny Yung

編導/舞台設計 Director/Script Writer/Set Designer

榮念曾於1982年創立「進念．二十面體」，1985年起出任其藝術總監。舞台作品超過150齣，曾於日本、台灣、比利時、德國、英國及美國等地演出。他參與編導的作品包括：「中國旅程」系列、「二三事」系列、「百年孤獨」系列、「中國文化深層結構」系列等，曾於北京、柏林、布魯塞爾、倫敦、慕尼黑、紐約、新加坡、台北及東京演出。

2000年，榮念曾組織了分別於柏林及香港舉行，為期11周的Festival of Vision文化節，邀請了一千位來自35個亞洲及歐洲城市的藝術家及文化工作者參與。1999年的裝置作品應邀參與Inside/

Danny Yung founded the art collective Zuni Icosahedron in 1982, and has been Artistic Director since 1985. Yung wrote the script for Zuni's first production *Journey to the East-Part Five: Hong Kong-Taipei-Hong Kong*, which opened in Taipei for the First Asian Drama Festival in 1982. Since then Yung has co-ordinated, directed, and produced more than 150 stage productions, including the *One Hundred Years of Solitude* series; the *Chronicle of Women* series; the *Opium Wars* series; the *Journey to the East* series; the *Deep Structure of Chinese Culture* series; the *Two or Three Things... Hong Kong* series; *The Book of Mountain and Ocean*; *Four Grand Inventions*; *Sigmund Freud in Search of Chinese Matter and Mind*; and *In Search of Modern China*. Performance tours have taken Yung and Zuni

Out: New Chinese Art. 2003年，在1a 藝術空間舉行《樹·人》個人展覽，2007年的《「天天向上」 榮念曾概念漫畫展》在上海舉行的香港創意產業文化交流計劃內公展。

1987年起發起文化藝術政策的公開論壇及文化政策學習小組，及成立兩個舉足輕重的團體。1997年開始，協力創辦了「亞洲藝術網絡」、「上海 - 香港 - 深圳 - 台北城市文化交流會」、「城市文化論壇及亞太區表演藝術網絡」。

榮念曾是香港藝術發展局的創局成員及其藝術教育小組創組主席。2000年，再次獲香港特區政府委任為藝發局委員。

2001年，策劃成立世界文化論壇，並於2003年成為副主席。他曾兼任香港政府中央政策小組成員，目前為香港特區政府的多個有關創意工業及文化項目出任政策顧問，包括西九龍文娛藝術區核心文化藝術設施諮詢委員會成員。

近年，榮念曾與聯合國教科文組織合作策劃藝術教育研究中心，非物資文化發展計劃；另於2006年合作創辦香港首間創意中學。榮念曾撰寫的文章題材廣泛，主要以政策、藝術、文化與媒體為主題。

to many international cities including Beijing, Berlin, Brussels, London, Munich, New York, Singapore, Taipei and Tokyo.

In 2000 Yung organised *Festival of Vision* — an 11-week programme of cross-cultural festivals and conferences held in Berlin and Hong Kong. The festivals involved 1,000 artists and cultural practitioners from 35 cities in Asia and Europe.

Yung is also a keen advocate of new art forms. His experimental films, video work and installation works have been shown at festivals in Berlin, London, Rotterdam, Edinburgh, Tokyo, Los Angeles and New York. He was selected as one of the 56 Chinese visual artists for the *Inside Out: New Chinese Art* in 1999. His solo exhibition *Tree and Man* opened at 1a Space Gallery in 2003, and in 2007 the *Tian Tian Xiang Shang — Danny Yung Conceptual Comic Exhibition* was held in Shanghai.

Since 1987 Yung has initiated a series of public forums on cultural policies. In 1990 he organised the Cultural Policy Study Group that has since produced several influential reports. In 1993 he was appointed by the Hong Kong Government to the 'Working Group' which in 1995 became a statutory body — the Hong Kong Arts Development Council. He was reappointed to the Council in 2000.

Beginning in 1997 Yung initiated several important arts networks in Asia, among them the Asia Arts Net, the City to City Cultural Forum, and the Asia Pacific Performing Arts Network. In 2002 he co-organised the World Culture Forum, and became its Vice-president in 2003. He was a former part-time member of the Central Policy Unit — a Hong Kong Government think tank — and is now a policy consultant to various governmental cultural and creative industry entities including the Core Arts and Cultural Facilities of the West Kowloon Cultural District. Recently Yung developed a project with UNESCO focused on preserving and developing 'Intangible Cultural Heritage' in the Asia Pacific region. Yung is the founder and a board director of the first School of Creativity in Hong Kong and has written extensively on arts, culture and the media.



石小梅
Shi Xiaomei

特邀演出
Guest Performer

著名崑劇表演藝術家，國家一級演員。現為江蘇戲劇家協會副主席、中國戲劇家協會理事、中國表演藝術學會理事。工小生，拜俞振飛、周傳瑛、沈傳芷為師。主要作品有《牡丹亭》、《桃花扇》、《白羅衫》等。石小梅曾獲梅花獎、文華獎，她的名字和藝術成就被國內眾多名人詞書收錄，亦被載入美國傳記協會編輯委員會出版的《五千世界名人錄》和《世界名人錄》，2002年獲聯合國教科文組織和文化部聯合授予「長期潛心崑曲藝術事業成績顯著的藝術家」稱號。

Shi Xiaomei is a National Class One performer specialising in *Xiaosheng* (young male) roles. She studied with several famous performers including Yu Zhenfei, Zhou Chuanying and Shen Chuanzhi. Shi won the 5th Plum Blossom Award for Chinese Theatre, the first Literary Arts Award of Jiangsu and the 5th Wenhua Award. Her acclaimed performances include *The Peony Pavilion*, *The Peach Blossom Fan*, and *The White Silk Dress*. She is now the Vice-president of the Jiangsu Dramatists' Association.

藍天
Lan Tian

演員
Performer

藍天，工文武老生和武生。1997年考入上海市戲曲學校京劇班，2004年考入上海戲劇學院戲曲學院戲表專業。先後師從張少春、童強、關松安、王雲橋、倪海天、奚中路等老師。曾獲1994年全國新苗杯京劇邀請賽一等獎；2005年獲上海戲劇學院綜合獎學金一等獎。



Lan Tian entered the School of Chinese Opera in the Shanghai Theatre Academy in 1997, majoring in Beijing Opera. He specialises in playing *Laosheng* (senior male) and *Wusheng* (military male) roles. His teachers include Zhang Shaochun, Tong Qiang, Guan Songan, Wang Yunqiao, Ni Haitian and Xi Zhonglu. Lan has received many awards including First Prize in the China Budding Artist Competition (Beijing Opera) in 1994; and First Prize in the Overall Achievement Scholarship at the Shanghai Theatre Academy in 2005.



董洪松
Dong Hongsong

演員
Performer

董洪松，2002年於湖北省藝術學院畢業，2004年考入上海戲劇學院戲曲學院戲曲表演專業，主工花臉。先後師從楊樹榮、舒建楚、李長春、陳鴻鈞、朱玉峰、康萬生等。屢獲獎項，包括中國第二屆新苗杯湖北地區金獎。擅演劇碼包括《大·探·二》、《坐寨盜馬》、《赤桑鎮》、《李逵探母》等。

Dong Hongsong graduated from the Hubei Arts School in 2002. He went on to study in the School of Chinese Opera in the Shanghai Theatre Academy, majoring in Performing Arts. He specialises in playing *Hualiang* (painted face) roles. His teachers include Yang Shurong, Shu Jianchu, Li Changchun, Chen Hongjun, Zhu Yufeng and Kang Wansheng. Dong has won several awards including a Gold Award in the China Budding Artist Competition (Hubei province).

辜懷群
Vivien Ku

藝術顧問
Artistic Consultant

台灣東海大學學士；美國威斯康辛大學碩士；美國密歇根大學博士；辜公亮文教基金會執行長，新舞臺表演廳館長。

Vivien Ku started her career in 1977 as a college instructor in the Department of Foreign Literature and Languages at the National Taiwan University. In 1988 she began producing Chinese Opera and continues to produce two productions each year. Since 1997 she has been Managing Director of the Novel Hall for Performing Arts, the only private venue for performing arts in Taiwan.

徐幸捷
Xu Xingjie

藝術顧問
Artistic Consultant

上海戲劇學院戲曲學院院長、上海戲劇學院院長助理、上海市戲曲學校校長、上海市文化人才認證中心顧問。1966年於上海市戲曲學校京劇班畢業。曾任京劇演員，上海京劇院副院長，上海京劇院總經理，上海師大表演藝術學院黨委書記、常務副院長，上海戲劇學院戲曲舞蹈分院黨委書記、常務副院長等職。主編的《上海京劇志》（上海文化出版社出版）獲第二屆文化部文化藝術科學優秀成果獎三等獎。

Xu Xingjie graduated from the Shanghai School of Chinese Opera in 1966 with a major in Beijing Opera. For many years he was a performer of Beijing Opera, vice-president of the Shanghai Beijing Opera Academy and general manager of the Shanghai Beijing Opera. He is currently President of the School of Chinese Opera of the Shanghai Theatre Academy; Party Secretary of the Shanghai Theatre Academy; and Principal of the Shanghai School of Chinese Opera. His editorial publication *Beijing Opera in Shanghai* received the Third Prize in the Achievements in Culture, Arts and Science Award presented by the Ministry of Culture.

田蔓莎
Tian Mansha

創作顧問
Creative Adviser

田蔓莎，國家一級演員兼導演，現任上海戲劇學院戲曲學院副院長及教授、上海青年京崑劇團副團長。田蔓莎曾獲中國文化部第七屆文華大獎表演獎，中國戲劇第九屆、第二十屆二度梅花獎，上海第八屆白玉蘭戲劇表演主角獎，2005年獲得美國亞洲文化協會春天舞台製作研究員基金，2006年應邀在柏林世界文化中心《在過去與未來的中國》文化節中策劃大型文化交流演出活動。

田蔓莎的川劇代表作有《死水微瀾》、《目連救母》、《武松殺嫂》等。自導、自演實驗劇碼有《情歎》、《思凡》、《馬克白夫人》等。

Tian Mansha is a National Class One performer and director, and currently works as a Professor and Assistant Dean of the School of Chinese Opera at the Shanghai Theatre Academy. She has received numerous awards including the Ministry of Culture's 7th Wen Hua Award; and Shanghai's 8th White Champac Medal for Best Actor in a Lead Role. She has twice won the prestigious Chinese Opera Plum Blossom Award and in 2006 was the curator of the Chinese Opera cultural exchange programme for the House of World Cultures in Berlin.

Tian's signature performances include *Dead Water Ripples*, *Mulian Saves His Mother*, and *Wu Song Kills His Brother's Wife*. Her directorial works include *Lady Macbeth* and *One Table Two Chairs*.

陳克華
Chen Ko-hua

歌詞
Lyrics

陳克華醫生為台北榮民總醫院眼科角膜科主治醫師與國立陽明大學眼科副教授。曾多次獲中國時報文學獎和聯合報文學獎，金鼎獎最佳歌詞獎，金鼎獎最佳專輯及台北文學獎新詩組得獎者，教育部文藝創作獎等；出版多本詩集、散文集、小說，亦曾舉辦多個攝影、繪畫展覽。

Dr Chen Ko-hua is Associate Professor in the Department of Ophthalmology at the National Yang Ming University. He has won several awards including First Prize for poetry in the Taipei Literature Awards; the Literature and Arts Creation Award from The Ministry of Education of the ROC; and various literary awards from the *China Times* and *United Daily News*.

Nerve

音樂
Music

Nerve為許叔山發表音樂的化名，生於香港。香港演藝學院音樂學士（作曲及電子音樂），實驗電子音樂組合VSOP成員，自1999年起參與多個進念·二十面體創作。2004年香港小交響樂團委約創作及演出其第一首管弦樂作品《四季Re-Autumn》。2006年獲邀到芬蘭作實地聲響考察研究。

Nerve is the alias used by Steve Hui to present his music. Born in Hong Kong, Hui graduated from the Hong Kong Academy for Performing Arts with a Bachelor Honours Degree in Composition and Electronic Music. He is a member of the experimental electronic music group VSOP and his first orchestral composition *Re-Autumn* was commissioned and performed by the Hong Kong Sinfonietta in 2004. In 2006 Hui helped create *Hearing Helsinki*, an audio project based in Finland.

潘德恕
Pun Tak-shu

音樂
Music

1984年開始為多個劇場、電影及錄像等不同藝術媒介作品擔任音響設計、混音及作曲部份，並製作原聲唱片。劇場參與包括1999年香港藝術節的《打樂十八層》；電影則有：陳耀成導演的《北征》、《錯愛》。1997年始參與不同形式的音樂會表演，負責電腦、電子及敲擊樂器部份。1999年開始發展以手鼓、電腦及合成樂器與不同樂手如唱片騎師、鼓手、鍵琴手及結他手等玩即興派對音樂。

Pun Tak-shu has been a sound designer since 1982 when he created the music for Zuni Icosahedron's video performance "XXX" Video Show. He also worked on the Hong Kong Arts Festival commission *Boombastic Verses* in 1999. Pun has collaborated with numerous artists and groups including two movies by Evans Chan — *Crossing* and *Journey to Beijing* — and has produced his own video works, photographic works and graphic designs.

黃志偉
John Wong

錄像
Video

1999年於香港演藝學院電影及電視系畢業。近年為進念·二十面體、非常林奕華及劇場組合等創作多個舞台錄像作品。亦曾為容祖兒及黃耀明的音樂會創作錄像。首部長片《旅客》於第27屆香港國際電影節放映。

John Wong graduated from the Hong Kong Academy for Performing Arts in 1999 with a major in Film and Television. He has created video works for Zuni Icosahedron, Edward Lam Dance Theatre and Theatre Ensemble and in 2006 designed live video for the concerts of Joey Yung and Anthony Wong. Wong's debut film *The Tourist* was screened in the 27th Hong Kong International Film Festival in 2002.