

36<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival  
14.2-16.3.2008



關漢卿  
筆下的

關大王及盼子

The Timeless Works of Guan Hanqing

謝謝 With thanks to

  
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# 關漢卿

筆下的

## 關大王及盼兒

The Timeless Works of Guan Hanqing

《單刀會》、《救風塵》、《望江亭》

原著：關漢卿

藝術總監 / 改編：阮兆輝

Original plays by Guan Hanqing

Artistic Director/Adaptor: Yuen Siu-fai

- 
- 7 演出及製作 Credits
  - 10 故事及分場 Scene Synopses
  - 15 改編者的話 Adaptor's Notes
  - 17 劇作家關漢卿 The Playwright
  - 19 演員簡歷 Biographies
- 

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.

14-16.3.2008

香港大會堂音樂廳

Concert Hall

Hong Kong City Hall

粵語演出，附中文字幕及英文故事大綱  
演出長約3小時30分鐘，包括兩節15分鐘  
中場休息

Performed in Cantonese with Chinese surtitles  
and English synopses

Running time: approximately 3 hours and 30  
minutes with two 15 minute intervals

## 關漢卿筆下的關大王及盼與望

*The Timeless Works of Guan Hanqing*

創作及製作人員 Creative and Production Team

原著  
關漢卿Original plays by  
Guan Hanqing藝術總監 / 改編  
阮兆輝Artistic Director/Adaptor  
Yuen Siu-fai策劃 / 統籌  
鄧拱璧Co-ordinator  
Barbara Tang擊樂領導  
高潤權Percussion Leader  
Ko Yun-kuen音樂領導  
高潤鴻Music Leader  
Ko Yun-hung佈景設計  
周淑貞Set Designer  
Chow Suk-ching燈光設計  
盧秀嫻Lighting Designer  
Clarence Lo舞台監督  
溫玉瑜Stage Manager  
Wan Yuk-yu製作經理  
黃肇生Production Manager  
Wong Siu-sang英文字幕  
劉勤銳English Surtitles  
Elbe Lau

## 演員(按筆劃序) Performers

王四郎	Wong Sai-long
任冰兒	Yam Bing-yee
阮兆輝	Yuen Siu-fai
吳仟峰	Ng Chin-fung
吳嘯天	Ng Siu-tin
宋洪波	Sung Hung-po
呂洪廣	Lui Hung-kwong
李蘋蘋	Lee Ping-ping
徐月明	Tsui Yuet-ming
陳好逯	Chan Ho-kau
陳銘英	Chan Ming-ying
郭俊聲	Kwok Chun-sing
梁煒康	Leung Wai-hong
張潔霞	Cheung Kit-ha
新劍郎	Sun Kim-long
廖國森	Liu Kwok-shum
黎耀威	Lai Yiu-wai
羅家英	Law Kar-ying

### 加料節目 Festival Plus

#### 講座

關漢卿與元代劇場

講者：阮兆輝先生、鄭培凱教授

6.3.2008 (四)

下午4:30-6:30

香港城市大學

康樂樓6樓視聽教室R6143室

合辦：香港城市大學中國文化中心

#### Talk

Classical Theatre in Yuan Dynasty:

*The Timeless Works of Guan Hanqing*

Speakers: Yuen Siu-fai and Professor Cheng Pei-kai

6.3.2008 (Thursday)

4:30-6:30pm

AV Room/R6143, Level 6

Amenities Building, City University of Hong Kong

Co-presented with Chinese Civilisation Centre,  
City University of Hong Kong

## 《趙盼兒風月救風塵》

### 角色

周舍	吳仟峰
趙盼兒	任冰兒
宋引章	徐月明
安秀實	郭俊聲
李氏	陳銘英
小閨	吳嘯天
小娟	李蘋蘋
小鶯	張潔霞

### 第一場 賺婚

名妓宋引章與秀才安秀實相愛，待要談婚論嫁時，卻中途殺出一個花花公子周舍。周舍花言巧語騙取引章芳心，其手帕之交趙盼兒力勸亦無效。

### 第二場 馳救

引章婚後不久，周舍便露出本來面目，厭舊喜新，不單將引章冷落，還將之驅為奴役。引章不堪凌辱，遂致書盼兒求救。盼兒既念引章之情，亦深感秀實之誠，便定計與周舍周旋，為引章爭取重獲自由。

### 第三場 反賺

盼兒知周舍花心，故領數名艷妓同往，虛說引章之不是，又示意周舍能休卻引章，則盼兒所領之艷妓皆可投其懷抱。周舍色授魂與，便即寫休書。盼兒賺得休書，使引章重獲自由。

— 中場休息 —

## *Saving a Prostitute*

### Cast

Chow Se	Ng Chin-fung
Chiu Pan-ye	Yam Bing-ye
Sung Yan-cheung	Tsui Yuet-ming
On Sau-sut	Kwok Chun-sing
Lady Lee	Chan Ming-ying
Siu Han	Ng Siu-tin
Siu Kuen	Lee Ping-ping
Siu Ang	Cheung Kit-ha

### Scene One A Sham of a Marriage

The famed courtesan Sung Yan-cheung and the scholar On Sau-sut have exchanged their marriage vows. But their love turns sour when Chow Se, a womaniser, worms himself into Sung's affections. Even Sung's best friend the courtesan Chiu Pan-ye fails to bring Sung to her senses.

### Scene Two Leaping to the Rescue

Sung and Chow get married. But soon afterwards Chow starts fooling around again. Sung is not only given the cold shoulder but relegated to servant's work. Unable to stomach the humiliation, she writes to Chiu for help. Her sincere pleadings strike a chord with Chiu, who vows to negotiate with Chow for Sung's freedom.

### Scene Three An Eye for an Eye

Chiu visits Chow taking her fellow courtesans with her. She starts to bad-mouth Sung and encourages Chow to divorce her; telling him that he could then flirt to his heart's content. Chow falls under Chiu's spell and terminates his marriage with Sung. Sung regains her freedom.

— Interval —

## 《望江亭中秋切鱸旦》

### 角色

譚記兒	陳好逑
楊衙內	阮兆輝
白士中	新劍郎
張稍	王四郎
李秉忠	宋洪波

### 第一場 驚變

孀婦譚記兒在清庵觀巧遇往潭州履任的官員白士中，二人兩情相悅結為夫婦，豈料事為楊衙內得知。楊素欲奪記兒為妾，今為士中娶得，心中不忿，遂上朝參本，道士中貪杯好色，不理民詞。衙內騙得聖旨，往潭州取士中首級。士中父執之輩驚聞消息，使飛馬向士中報訊。士中聞之，惶惶不可終日，記兒知悉後，心念士中父執上朝保本，也是遠水不能救近火，因聖旨已經南下，記兒心生一計，智取楊衙內。

### 第二場 切鱸

楊衙內官船到達望江亭，等待天明便往白家，記兒巧扮一漁女，帶着鮮美鱸魚叫賣。衙內好酒好色，正中下懷，記兒大灌迷湯之際，乘機將其聖旨盜去。

### 第三場 重旨

天明，楊衙內到白家抄斬士中，取出聖旨，卻是醉後歪詩。士中說他假傳聖旨，二人論理時，李秉忠亦奉聖旨趕到，指楊衙內妄奏不實，遂回家候參，一場風波始定。

## The Riverside Pavilion

### Cast

Tam Kee-yee	Chan Ho-kau
Esquire Yeung	Yuen Siu-fai
Bak Shi-chung	Sun Kim-long
Cheung Shau	Wong Sai-long
Lee Ping-chung	Sung Hung-po

### Scene One A Sudden Onslaught

Whilst seeking refuge in a nunnery, widow Tam Kee-yee chances upon Bak Shi-chung, an official on his way to report for duty in Tanzhou. Mutual affection blossoms and the pair are soon married. Esquire Yeung, who has long coveted Tam as his concubine, accuses Bak of debauchery and negligence. He successfully wins a death decree from the Emperor and sets off to Tanzhou to dispatch Bak. The news of the decree sends a chill through the Bak family and the elders appeal to the Emperor. When the decree reaches the South, Tam worries that their appeal is too late to save Bak. But then she has an idea....

### Scene Two Slicing Fish

Yeung arrives at the Riverside Pavilion in his boat and decides to spend the night there before heading on to the Bak residence. Donning the guise of a fish vendor, Tam turns on her charm, gets the philanderer drunk, and removes the imperial decree.

### Scene Three Decree Amended

The next morning Yeung arrives at the Bak residence to make an arrest. He is dumbfounded to see that the decree has been replaced by a vulgar poem he wrote in a drunken stupor the night before. Bak seizes the chance to turn the tables on Yeung, saying that he had forged the imperial decree. Amid the argument, Lee Ping-chung arrives with an amended decree, condemning Yeung for incriminating the innocent. The crisis is solved at long last.

## 《關大王單刀會》

### 角色

關羽	羅家英
魯肅	阮兆輝
喬玄	廖國森
司馬徽	呂洪廣
周倉	梁煒康
關平	黎耀威

### 第一場 問計

魯肅欲為吳侯討回荊州，劉備卻不肯歸還。魯肅遂問計於喬玄與司馬徽兩位長者，兩者皆說只有順勢而行，不可強求，但魯肅不以為然，決發簡相邀關羽過江會宴，迫使其歸還荊州。

### 第二場 訓子

關羽接簡後，其子關平力勸關羽切莫赴約，恐羽身入重圍之中。羽以心存正義，何懼虎穴龍潭，只帶周倉一人，青龍刀一口，輕身赴會。

### 第三場 刀會

關羽渡江，會宴之際，魯肅駐重兵於樓下，關羽絲毫不懼，最後曉以大義，重圍之下挾魯肅登舟，遂平安而返。

## Meeting the Enemies Alone

### Cast

Kwan Yu	Law Kar-ying
Lo Suk	Yuen Siu-fai
Kiu Yuen	Liu Kwok-shum
Szema Fai	Lui Hung-kwong
Chow Chong	Leung Wai-hong
Kwan Ping	Lai Yiu-wai

### Scene One Asking for Advice

Lo Suk asks Lau Bei to return Jingzhou territory to the Wu kingdom. With his requests falling on deaf ears, he asks veteran strategists Kiu Yuen and Szema Fai for advice. They both advise Lo to let things take their natural course. But the restless Lo invites Kwan Yu, Lau's General, to a banquet in an attempt to force Lau to yield the territory.

### Scene Two A Lesson for the Son

Kwan's son Kwan Ping tries to persuade his father to turn down the invitation, fearful that the host will harm him. But upstanding and brave Kwan refuses to be flustered. Armed only with the Green Dragon Blade, the dauntless General attends the banquet with his sole attendant Chow Chong.

### Scene Three Meeting the Enemies

After crossing the river, Kwan finds the banquet hall heavily guarded by troops. Braving the intimidation he reasons with Lo courageously. He then takes Lo hostage, breaks the siege, and returns to his country unscathed.

Translated by Elbe Lau

# 與人民一起的戲曲大師

## A Playwright for the People

文：阮兆輝

先不說我為什麼要改編關漢卿的原著，先說我光是想知道關漢卿的「名」也沒有着落，因為漢卿只是他的「字」。以這一位戲曲界響噹噹的人物，竟無法從書籍，甚至一些斷簡殘篇裏找到他的大名，這一點是否顯示出我們中國人對文化藝術有多重視？當時的資料又有多完整？我們的先賢著書立說，盡向公侯將相的道路，其他都像不屑一顧，對文化藝術的輕視摧殘，可說是古國群中最甚的。我們這時候再不反省，後果不堪設想。

關漢卿這位戲曲大王，可愛處是他從市井來，一直在人民生活裏，他從不脫離群眾；他雖然滿腹經綸，卻從不輕視貧民娼妓；他一身傲骨，只對暴政強權，而沒去欺凌弱小。在他筆下，不斷的鬥爭：與強權鬥爭，與暴政鬥爭，他永遠站在平民百姓一邊，光是這風骨情操，已足以永垂不朽，足以叫後世人景仰學習了。

今次我挑選的三齣戲都是這位大師的代表作，各有不同鬥爭的對象，每齣戲都強弱分明。戲裏的主角都本着明知不可為而為之，本着正義，本着天地良心去做，結果三齣戲都是公理勝強權，但在各施各法時，足令觀眾拍案叫絕。希望各位欣賞戲曲之餘，更欣賞這位關大師的風骨情操。

by Yuen Siu-fai

Before talking about what prompted me to adapt Guan Hanqing's plays, allow me to draw your attention to an alarming fact: Hanqing is only the author's honorific name, and my efforts to trace his real, given name have ended in vain. It is sad that the real name of a noted dramatist such as Guan Hanqing could not find a rightful place in our literary works or any other written material. One can imagine how much value we Chinese put on our culture and art, and the manner in which such literature is preserved.

It seems that whenever our ancient masters put pen to paper, what interested them most were political and military careers, matters outside these realms hardly figured. And speaking of attitudes towards culture, China is arguably the most notorious among the old civilizations; our ancestors not only despised culture, they destroyed it. It is high time we made a genuine effort to learn from our mistakes, before it is too late to regret our misdoings.

Guan Hanqing is a Chinese Opera master, fondly remembered for his lowly origins and his close association with the masses. A member of the literati, he never looked down on the poor or the prostitutes; he took pride in his vocation and fired at the powerful but not the powerless. His works are marked by never-ending struggles and in his battles against authority and tyranny, he was always on the side of the ordinary folk. Such moral qualities alone have made him a timeless legend and a model for future generations to follow.

The three plays I have chosen here are all signature pieces by Guan Hanqing. Each of them depicts the struggle against a different source of oppression, and tells a tale of characters from contrasting backgrounds. To answer the call of conscience, the protagonists brace themselves for hard challenges. But, all three plays concur that good will ultimately prevail over evil, and that the different ways in which the characters fight for their causes won't fail to delight. Besides the beauty of traditional opera, I hope audiences will also appreciate the spirit and dignity of this great master.

Translated by Elbe Lau



# 關漢卿

GUAN Hanqing



關漢卿，號己齋叟，元曲四大家之一。生平事跡不詳，根據零碎的資料來看，他是金末元初人，大約活躍於1210年至1300年間（元成宗大德）。

關漢卿筆下人物性格鮮明，既有漁夫、工匠、妓女，題材亦涉獵甚廣，善用民間語言，在處理戲劇的衝突及高潮匠心獨運。關漢卿以雜劇的成就最大，一生寫了六十多種，今存15種，最著名的有《竇娥冤》；散曲小令四十多首、套數十多首。

Although little biographical data about Guan Hanqing (ca 1240-ca 1320) exists, he was the leading playwright of the Yuan Dynasty and one of greatest dramatists in China. His works were marked by realism, reflecting the social issues of his time and gave special insight into the problems faced by women in feudal society.

A playwright of *Zaju* (Northern Drama), Guan is credited with more than 60 plays, of which 15 have survived in their complete form. His most famous work is *Dou E Yuan* (Injustice to Dou E).

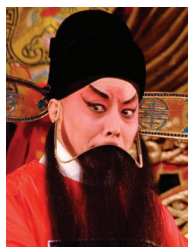
## 任冰兒 Yam Bing-yee

任冰兒，自幼隨二姊任劍輝學藝，11歲開始涉足梨園，從「梅香」做起。1956年，任冰兒加入其二姊與白雪仙組成的仙鳳鳴劇團擔任二幫花旦，直至仙鳳鳴在1969年解散為止。踏入七十年代，她成為戲行中的二幫王，參加過的著名粵劇團包括慶紅佳、龍鳳、頌新聲。1979年，她加入雛鳳鳴劇團。2006年及2007年參與演出《西樓錯夢》、《帝女花》。

Yam Bing-yee followed her sister, the renowned opera star Yam Kim-fai, into Cantonese opera studies. At the age of 11 she started to perform supporting roles. In 1956 Yam Kim-fai established the Sin Fung Ming Cantonese Opera Troupe with Bak Suet-sin, where Yam Bing-yee played a supporting *Dan* (female role) until 1969. During the 1970s Yam was the top supporting *Dan* in Hong Kong, in great demand with troupes like Hing Hung Kai, Lung Fung and Chung Sun Sing. In 1979 she joined the Chor Fung Ming Cantonese Opera Troupe and in 2006 and 2007 performed in a revival production of *Princess Changping*.



## 趙盼兒 《趙盼兒風月救風塵》 Chiu Pan-ye *Saving a Prostitute*



## 阮兆輝 Yuen Siu-fai

## 楊衙內《望江亭中秋切鰥旦》 魯肅《關大王單刀會》 Esquire Yeung *The Riverside Pavilion* Lo Suk *Meeting the Enemies Alone*

阮兆輝七歲開始從事演藝工作，初為電影童星，繼而踏上粵劇舞台，拜名伶麥炳榮為師。曾榮獲1991年香港藝術家年獎，又於1992年獲頒授勳銜，更應邀前赴倫敦，為英女皇作御前演出，2003年再獲香港藝術發展局頒發藝術成就獎。阮兆輝曾到世界各地演出，足跡遍及中國、美國、加拿大、歐洲、東南亞、南美洲、台灣等地。

阮兆輝演而優則編，近年改編多個評價甚高的作品。1993年創立粵劇之家，致力推廣傳統戲曲。製作不少大型名劇，如《趙氏孤兒》及《十五貫》等。阮兆輝致力粵劇教育工作，經常在各大學及中學演講，現為香港八和會館副主席、香港藝術發展局委員及香港藝術發展局藝術組顧問。

Yuen Siu-fai was a film star at the age of seven, and then turned his attention to the stage. A student of the noted Mak Bing-wing, Yuen was awarded the Annual Hong Kong Artist Awards in 1991 and, the following year, was asked to represent Hong Kong at the 40th Anniversary Celebrations of Queen Elizabeth II's Coronation. In 2003 he received the Award for Arts Achievement from the Hong Kong Arts Development Council. He is now the Vice-chairman of the Chinese Artists Association of Hong Kong and a member of the Hong Kong Arts Development Council.

## 吳仟峰 Ng Chin-fung

周舍 《趙盼兒風月救風塵》  
Chow Se *Saving a Prostitute*

吳仟峰14歲起師拜陳非儂，亦曾拜著名武生顧天吾、陳鐵英及北派劉洵為師。18歲已當正印文武生，更自組日月星劇團及灌錄唱片。合作的花旦包括陳好逑、李寶瑩、羅艷英、南紅、謝雪心、尹飛燕及南鳳等。

吳仟峰扮相俊俏瀟灑、嗓音清亮、造功精湛細膩。曾往美國、加拿大、台灣、東南亞演出。

Ng Chin-fung started Cantonese Opera training at the age of 11 under Chan Fei-nung, and went on to study under renowned *Wusheng* (military male) performers Ku Tin-ng, Chan Tie-ying and Liu Xun. Since the age of 18 he has been the leading *Wenwusheng* (civilian and military male) in Hong Kong. He founded his own theatre group Yat Yuet Sing Cantonese Opera Troupe and makes his own recordings.

Over the years Ng has worked with many famous female leads including Chan Ho-kau, Lee Po-ying, Law Yim-hing, Nam Hung, Tse Suet-sum, Wan Fei-yin and Nam Fung, and has toured the US, Canada, Taiwan, Philippines, Singapore and Malaysia.



## 郭俊聲 Kwok Chun-sing

安秀實 《趙盼兒風月救風塵》  
On Sau-sut *Saving a Prostitute*

反串「生」角，扮相俊俏，初踏舞台即參與當年班霸「頌新聲劇團」演出。2002年，獲阮兆輝賞識，薦往新加坡任小生，同台演出三十多場，成為她舞台歷程的轉捩點，吸收了很多竅門及經驗，現已是各大劇團爭相聘用的生角。

Kwok Chun-sing made her debut with the Chung Sun Sing Cantonese Opera Troupe. In 2002 she joined Yuen Siu-fai, performing *Sheng* (lead civilian male) roles on a tour to Singapore. Since then she has performed with all the major Cantonese Opera troupes in Hong Kong.

## 呂洪廣 Lui Hung-kwong

司馬徽 《關大王單刀會》  
Szema Fai *Meeting the Enemies Alone*

粵劇名伶呂玉郎之子，曾於廣東粵劇學校修習；後因表現出色，獲選為重點培育人才，推薦進入廣東粵劇院青年訓練班接受培訓。師拜名丑生文覺非，專攻丑生及武生。呂洪廣移居香港後為各大劇團爭相延攬邀請，活躍於香港、東南亞、美加及澳洲等地舞台。

Lui Hung-kwong is the son of Lui Yuk-long, a highly regarded Cantonese Opera star. Lui junior studied at the Guangdong School of Cantonese Opera and went on to enrol in the youth training course at the Guangdong Academy of Cantonese Opera. He studied under Man Kok-fei, a renowned *Chousheng* (male clown) performer, who taught him the *Chousheng* and *Wusheng* (military male) roles. Lui has performed regularly with leading opera troupes in Hong Kong and has toured Southeast Asia, the US, Canada and Australia.



徐月明  
Tsui Yuet-ming

宋引章《趙盼兒風月救風塵》  
Sung Yan-cheung *Saving a Prostitute*

新一代花旦，師承李居安，1994年首次踏台板，參與多個大型劇團演出，由基層演員做起。2006年加入朝暉粵劇團，參與該年度的香港藝術節演出《趙氏孤兒》。她表演細緻傳神，演出多齣名劇，包括《白蛇》、《紫釵記》等。

Since her debut in 1994, Tsui Yuet-ming has performed with many large scale opera troupes. She joined the Chiu Fai Cantonese Opera Troupe in 2006 and participated in the production of *The Orphan of the Chiu Family* for the Hong Kong Arts Festival. Tsui specialises in *Huadan* (lead female) roles and is noted for her refined acting. She has performed in many famous Cantonese Operas including *The White Snake* and *The Legend of the Purple Hairpin*.



陳好逯  
Chan Ho-kau

譚記兒《望江亭中秋切齋旦》  
Tam Kee-yee *The Riverside Pavilion*

自少愛好粵劇，幼年跟曾雲仙踏台板，由最基層做起，及後又跟隨粉菊花學習京劇功架，基本功夫紮實。多年來與本港各大紅伶演出，最長期的舞台拍檔是林家聲，行內人稱為演技派花旦，戲路甚廣，既工青衣，又工花衫，更擅演刀馬旦。陳好逯早年已揚名海外，足跡遍及星馬美加各地，是粵劇界最高層次的花旦之一。

Chan Ho-kau studied acting under Tsang Wen-sin and went on to study Beijing Opera with Fan Kuk-fa. She has co-starred with many famous actors names in Hong Kong, including her long-standing partner Lam Ka-sing. Chan's roles include *Qingyi Huadan* (married woman), *Huashan* (lively girl) and *Daomadan* (woman warrior). She has performed overseas in the US, Canada, Singapore and Malaysia and is one of the leading female actors in Cantonese opera.

梁煒康  
Leung Wai-hong

周倉《關大王單刀會》  
Chow Chong *Meeting the Enemies Alone*

香港新一代老倌，自小秉承父親梁漢威真傳，戲曲知識豐富。近年隨阮兆輝學習傳統粵劇之排場演藝精髓，亦鑽研燈光設計、音樂設計、舞台監督及佈景設計，對台前幕後各範疇都認識豐富。梁煒康專攻丑生行當，不論花臉、彩旦、文武老生或小花臉，均擅長，演出角色包括《白龍關》的呼延壽廷，《趙氏孤兒》的屠岸賈。自1986年首踏台板，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 a broad knowledge of Chinese opera, having studied traditional Cantonese Opera techniques under Yuen Siu-fai. He has also studied stage lighting, opera music, stage management and set design. Leung specialises in *Chou* (comic) roles and has performed with many major troupes since his debut in 1986.





新劍郎  
Sun Kim-long

白士中《望江亭中秋切鱸旦》  
Bak Shi-chung *The Riverside Pavilion*

新劍郎先隨名宿吳公俠學藝，後從許君漢學習北派，專攻文武生行當。除了演出，新劍郎近年積極參與粵劇推廣及製作，包括《七賢眷》及《妻嬌妾更嬌》；2001年先後參與話劇《袁崇煥之死》及《一人劇場獨腳騷之唱談粵劇》的演出；他與南鳳組織新鳳凰劇團並擔任文武生，更編寫粵劇《荷池影美》；2002年自組新輝煌劇團，2003年製作新編粵劇《蝴蝶夫人》，與汪明荃組成新配搭，深受歡迎。

A student of Ng Kung-hap, Sun Kim-long went on to study the art of the Northern School under Xu Junhan, and specialised in *Wenwusheng* (civilian and military male) roles. He has performed in many notable drama productions including *An Eternal Promise* in 2001. Besides performing, Sun is actively involved in promoting and producing Cantonese opera. He formed the Sun Fung Wong Opera Troupe with Nam Fung and went on to form his own company the Sun Fai Wong Opera Troupe in 2002. In 2003 he produced *Madam Butterfly* in which he co-starred with Lisa Wong.

廖國森  
Liu Kwok-shum

喬玄《關大王單刀會》  
Kiu Yuen *Meeting the Enemies Alone*

廖國森為香港八和粵劇學院第一屆學員，曾隨任大勳學習北派及王粵生學習唱腔。隨後接受雛鳳鳴劇團的邀請，演出《李後主》、《蝶影紅梨記》等多個劇目，又跟隨該團前往拉斯維加斯、三藩市、羅省、紐約、加拿大及澳洲等多個國家演出，近年經常參與本港各大劇團的演出。

Liu Kwok-shum was among the first graduates of the Chinese Artists Association of Hong Kong, and was a student of the famous musician Wong Yuet-sang. He has also studied the art of the Northern School under Yam Tai-fan. As a regular guest of the Chor Fung Ming Opera Troupe, Liu has performed in *Li Yu – The Last Emperor of Southern Tang Dynasty* and *The Butterfly Shadow and Red Pear Chronicle*. He has toured the US, Canada and Australia and is active in many Hong Kong troupes.





## 羅家英 Law Kar-ying

關羽《關大王單刀會》  
Kwan Yu *Meeting the Enemies Alone*

羅家英八歲開始接受父親羅家權的嚴格培訓，學習基本功架，唱做技巧則師承伯父羅家樹與叔父羅家會；曾先後問藝於粉菊花、呂國銓、劉洵及梁素琴。

他曾先後組成英華年、大群英及勵群等粵劇團，創作的劇目眾多，如《章台柳》、《蟠龍令》、《鐵馬銀婚》、《活命金牌》、《南宋鴛鴦鏡》、《狄青》、《萬世流芳張玉喬》、《曹操與楊修》等十數齣，並遍演英國、美加、新馬、法國、荷蘭、澳洲及中國等地，獲高度評價。

十多年來，他致力復興粵劇，包括教導年青人學習粵劇、與中樂團合作粵曲演唱、開創了粵劇演唱會之先河，更把莎士比亞名劇《馬克白》改編成粵劇《英雄叛國》，實為香港粵劇界之中流砥柱。

Law Kar-ying began opera training at the age of eight under his father Law Kar-kuen and acquired his singing and acting skills from his uncles, Law Kar-shu and Law Kar-hui. He also studied under Fan Kuk-fa, Lui Kwok-chuen, Liu Xun and Leung So-kam.

Law has established several troupes and produced many new plays including *Iron Horse Marriage*, *Di Qing* and *Cao Cao and Yang Xiu*. He also adapted Shakespeare's *Macbeth* into a Cantonese opera production. Law has toured in the UK, the US, Canada, Singapore, Malaysia, France, the Netherlands, Australia and China.

## 黎耀威 Lai Yiu-wai

關平《關大王單刀會》  
Kwan Ping *Meeting the Enemies Alone*

畢業於香港城市大學，主修中文。黎耀威是朝暉十二子年紀最輕的成員，但2007年的演出量，在香港粵劇演員中僅次於阮兆輝。最近正式拜文千歲為師。黎耀威允文允武，花臉、鬚生、小生都很出色。

Lai Yiu-wai graduated from the City University of Hong Kong with a major in Chinese Language. He is now the youngest member of the Chiu Fai Chinese Opera Troupe, with an impressive number of performances to his name. Accomplished in *Wenwusheng* (civilian and military male) roles, Lai is currently studying under Man Chin-shui.

