

25-27.3.2010

香港文化中心劇場
Studio Theatre
Hong Kong Cultural Centre

附中英文文本
With Chinese and English text

演出長約1小時40分鐘，不設中場休息
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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- 06 創作、製作及演員 Credits
- 08 導演的話 Director's Notes
- 13 《夜奔》文本
Flee by Night — Script/Text
- 17 進念·二十面體 Zuni Icosahedron
簡歷 Biographies
- 18 創作人員及演員
Creative Team and Performers
- 24 製作人員
Production Team



創作及演員
Creative Team and Performers

導演/文本/舞台設計
Director/Text/Set Designer

榮念曾
Danny Yung

演員
Performers

柯軍
Ke Jun

楊永德
David Yeung

楊陽
Yang Yang

現場敲擊
Live Percussion

李立特
Li Lite

音樂
Music

潘德恕
Pun Tak-shu

服裝設計
Costume Designer

鄭兆良
Barney Cheng

錄像設計
Video Designers

胡海瀚
Benny Woo

宋崢
Song Zheng

卓翔
Danny Cheuk

燈光設計
Lighting Designer

麥國輝*
Mak Kwok-fai *

製作人員
Production Team

監製
Producers

黃裕偉、胡恩威
Wong Yue-wai, Mathias Woo

舞台監督
Stage Manager

周俊彥
Chow Chun-yin

執行舞台監督
Deputy Stage Manager

李浩賢
Lawrence Lee

舞台助理
Stage Crew

張展恆
Cheung Chin-hang

服裝助理
Wardrobe Assistant

創作統籌及錄像操作
Creative Coordinator/Video Operator

行政統籌
Administrative Coordinator

平面設計
Graphic Designer

劇團經理（行政及財務）
Administrative and Financial Manager

劇團經理（節目）
Program Manager

助理經理（節目及場地伙伴）
Assistant Manager (Program and Venue Partnership)

助理經理（宣傳）
Assistant Manager (Marketing and Partnership)

宣傳助理
Marketing and Promotion Assistant

陳楚儀
Chan Cho-yee

胡海瀚
Benny Woo

盧術賓
Kaya Lo

郭健超
Pollux Kwok

陳世明
Jacky Chan

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周寶儀
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劉秀群
Cathy Lau

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江蘇省演藝集團崑劇院
Jiangsu Performing Arts Group Kun Opera Theatre

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香港特區參與2010年上海世博會節目
A Hong Kong SAR programme for Expo 2010 Shanghai



2010年5月新加坡海濱藝術中心「亞洲藝談」演出節目
An invited performance at *ConversAsians* in Singapore's Esplanade in May 2010

《夜奔》筆記

FLEE BY NIGHT

文：榮念曾

檢場也是觀眾也是演員

當我們翻閱這份場刊，翻到這頁，讀到這篇文章，我們是否為了方便閱讀劇場，因此尋覓註腳？還是在閱讀「閱讀」的本質（如果場刊值得閱讀的話）？還是在閱讀場刊的結構？如果我們研究一下場刊的結構，來來去去總是工作人員表、贊助單位表及組織者的開場白。我們或許會問，這些千篇一律的開場白用了多少篇幅、開場白怎樣用字、特首文章置於前頁的背後意義。為什麼場刊千篇一律？為何藝術場刊內容沒有辯證？為何場刊如此功能化？為何場刊不是藝術？

當我們閱讀或觀看面前的劇場，我們閱讀及觀看的方法會否更感性，會否天馬行空？會否有若閱讀場刊時的心態？在不斷尋覓舞台上註腳？在閱讀「閱讀」？

革命之前之後

我常常想在「革命尚未開始」，是否相同於「革命尚未完結」。革命之前和革命之後的差異在哪裏？或許革命尚未完結，意味着我們已認同革命的存在，亦認同革命的意義。革命尚未開始這詞所帶有的是哀矜和悲情，彷彿我們只能用局外人的身份，在看戲，在閱讀，在旁觀，在分析，當然仍有人觀看革命像觀看電視劇，在評頭品足，或在偷窺。革命，干卿底事。

Text: Danny Yung

Stagehands can be Spectators and Performers

Are we looking for a footnote for the performance as we turn the pages of the house programme? Or, are we reading the nature of “reading”? Or, are we reading the structure of the programme notes? Programme notes usually contain lists of artists, crew, staff, sponsors, and speeches from the organisers. We may ask questions like, how much space these speeches take up; what is their appropriate diction; and what is the significance of placing the article by our Chief Executive in front? Why are programme notes all the same? Why is there no dialectic in programme notes for the art? Why are programme notes becoming so functional? Why are programme notes not art?

Will our sensibility be enhanced if we watch and read the theatre work in front of us? Will we be extremely imaginative? Will we have the same state of mind as when we read the programme notes? Are we constantly in search of footnotes on the stage? Are we reading “reading”?

Before and After the Revolution

I always wonder if “the revolution is yet to start” is the same as “the revolution is not yet over”. There is a sense of sorrow and pity in the former, as if we are only outsiders, watching, reading, observing, analysing. Of course, there are people who watch a revolution the same way they watch a television drama, critical or voyeuristic. Revolution — what has that to do with you?

As we watch the stagehands setting up and cleaning the stage, we suddenly ask: What

當我們觀察着檢場安置桌椅，清理舞台，忽然問，檢場和演員的身份模糊起來時會怎樣？革命成功前和革命成功後，搞革命的人的身份有沒有變？看戲之前和看戲之後，我們的態度有沒有變？檢場在場外觀察和我們作為觀眾的身份觀察，有哪裏不一樣？戲，是不是同時在演給場外人看？演給台上人看？演給自己看？

誰是林沖？

在問誰是林沖之前，一定先問誰創造林沖？是施耐庵？是李開先？是上帝？是觀眾？是導演？是演員？是林沖的父母？林沖是社會集體構思的投射？林沖怎樣看自己？林沖怎樣看大家怎樣看他？先有《夜奔》的概念才有林沖的身份？先有林沖的故事才有《夜奔》的概念？李開先自己是一名失勢的官員，他怎會去寫一名反動人物的故事？寫這樣的故事，政治是否不正確？寫這樣的角色，政治是否正確？寫這樣的戲，政治是否不正確？藝術節如果不支持這樣的活動，政治是否不正確？什麼是政治？什麼是正確？

內容和形式是學習的開始

工作坊是我學習的最佳場合。《夜奔》的工作坊是我學習傳統戲曲的最佳平台。我在《夜奔》工作坊中向合作的年輕崑曲演員楊陽請教了無數有關崑劇、劇場、身段、唱腔的問題。這些問題帶出更多問題，這些問題發展成《夜奔》的軸線，也同時成為探討表演藝術各種引子。之後我問資深崑曲演員柯軍，傳統《夜奔》的唱詞中哪一句最能帶出他個人的認同和感受。他說了。然後

would happen if the identities of the stagehands and the performers become blurred? Will our attitude change before and after watching the performance? What is the difference between the observations of the stagehands offstage and ours as spectators? For whom is the drama staged?

Who is Lin Chong?

Before we ask who is Lin Chong, we have to ask who created Lin Chong. Is it the novelist, Shi Naian? The Ming playwright Li Kaixian? God? The audience? The director? The actor? Lin Chong's parents? Is Lin Chong a collective idea and projection of our society? What does Lin Chong think of himself? What does Lin Chong think of the way we look at him? Which came first, the story of Lin Chong or the concept of *Flee by Night*? Li Kaixian was a court official who lost both favour and power, so why did he write a story of a rebel? Was it politically incorrect to write such a story? Was it politically correct to create such a character? Is it politically incorrect if the Arts Festival does not support such activities? What is politics? What is correct?

Content and Form are the Starting Point of Learning

The workshop for *Flee by Night* was the best platform for me to learn traditional opera. During that workshop, I asked Yang Yang, the young *kun* opera actor, numerous questions about *kun* opera. These questions brought more questions, and developed into the framework for *Flee by Night*. Then, I asked the veteran *kun* opera actor Ke Jun which line he identified with most in the lyrics of the original *Flee by Night*. I then asked him to sing the line repeatedly, impromptu and *a cappella*, to establish a relationship with it. He sang for seven and a half minutes, and that was the most sublime experience of listening to *kun* opera in my life.

我請他即興清唱，一面反覆唱，一面與這一句唱詞建立關係，他唱了七分半鐘，是我一生所聽過崑曲中最入味的一次。

我請柯軍的學生楊陽用心聆聽他老師的那七分半鐘，然後請他說說他聽到什麼。楊陽說，他聽到先是柯軍在為別人唱，慢慢地在為自己唱，最後已經忘記自己，為唱而唱。我聽了他這些話樂了半天。

問答

三十年前，我開始學習劇場的創作。我非常好奇劇場的結構，觀劇的結構，當然亦包括台上台下台前台後觀眾演員的結構。我常常認為，觀劇前和觀劇後的行為和活動與觀劇同樣重要。有些朋友喜歡吃飽後去看戲，有些朋友喜歡看完戲找個地方聊和吃東西。在劇場裡，演後座談是順理成章，演前座談彷彿有導讀之嫌。有些朋友喜歡觀劇前讀場刊，有些喜歡觀劇後讀場刊。有些乾脆不讀，認為場刊的藝術與舞台的藝術不相干。

三十年前，我設計各種和觀眾溝通的工具，包括多樣性的問答表格，推動另類溝通；曾幾何時，劇場裏所見的問答表已成為市場研究的工具，失去了包含平等互動，創意對話平台的活力。可見，經濟的力量三十年中滲入文化活動有多厲害；怪不得大家認為劇場稍不辯證，就淪為文化消費的平台；稍有妥協，就成為政治的工具。

I asked Ke Jun's student Yang Yang to listen to the seven and a half minute singing of his master, and tell me what he heard. Yang Yang said at first he heard Ke Jun singing for somebody else; then he gradually started to sing for himself; and finally, he lost himself in the act and sang for the sake of singing. I felt very happy for a long time after hearing his words.

Q & A

I started to engage in creative theatre works thirty years ago. I was very curious about the structure of theatre, and theatre-going, and that of course, included the structure of the audience and performers onstage and offstage. I feel the behaviour and activities before and after going to the theatre are just as important as going to the theatre itself. The meet-the-audience or the Q & A session after the performance has become a matter of course. If the session is arranged before the performance, it can be suspected that that was a hint to read the programme notes before. Some people like to read programme notes before watching the drama, while some enjoy reading the notes afterwards. Some simply do not read the house programme at all, believing that the art of programme notes and the art of the stage are irrelevant.

Thirty years ago, I started designing all sorts of tools to communicate with the audience, including diverse questionnaires advocating alternative communication. Then, some time ago, theatre questionnaires turned into tools for market analysis. From this, we can see how deeply business and economic power has infiltrated cultural activities in the past thirty years. No wonder people think theatre will become a platform for cultural consumption if it is not dialectical enough, and will become a political tool even if it compromises just a little.

第一幕 檢場也可以是演員

(一桌二椅·書房)

第二幕 舞台也可以是監牢

(一桌二椅·排練場)

第三幕 演出介紹

香港藝術節聯合委約，進念·二十面體製作，榮念曾實驗劇場——《夜奔》。

改編自明朝戲曲作家李開先《寶劍記》的第三十七齣，《夜奔》原作內容講述宋朝教頭林沖為朝政逼害轉投梁山泊為寇。李開先在身受政治打擊而辭官回鄉後寫成《寶劍記》，《夜奔》發生於林沖決定連夜投奔梁山的晚上。

香港文化中心劇場——2010。讓我們想像眼前是李開先的書房，書房本是所有崑劇創作的起源點，緊接一幕可以是任何朝代的書房，也可以是革命前或革命後的舞台。台上亮相的可以是李開先或林沖，最能用心看戲的可以是出台入台的檢場。這作品獻給所有的檢場。

第四幕 革命前

我站在那裏，前面全是光。我看見自己在安置椅子，我有莫名衝動想衝進去。我站在那裏，看見他在安置椅子，前後左右都是光，我有衝動想成為光。

他站在這位置六百年，見證着故事不斷演變。他聽見自己在問問題，我有改造思想的衝動。他站在這位置六百年，不斷聽自己喃喃自語，歸納着劇場裏外變化，我有改造歷史的衝動。

你以為站在外面能看到全面，你不用再給我寫家書。我要懂得你，然後忘記什麼是懂得。你以為在旁邊就沒需

Scene I Stagehands can be Performers

(The Study — One table two chairs)

Scene II A Stage can be a Prison

(The Rehearsal Room — One table two chairs)

Scene III Introduction

Co-commissioned by the Hong Kong Arts Festival
A Uni Icosahedron Production
Danny Yung Experimental Theatre — *Flee by Night*

Flee by Night is an act from the play *The Legend of the Precious Sword* written by mid-Ming playwright Li Kaixian. It tells the story of Lin Chong, one of the 108 famous Liangshan heroes from the Chinese classic novel *Water Margin*. Lin Chong, an honourable and loyal instructor of the Imperial Guards, was persecuted by malicious court officials and forced to join the outlaws of Liangshan. Li Kaixian was himself purged by the court and he wrote *The Legend of the Precious Sword* while in exile. The scene is set in the evening when Lin Chong decides to flee and join the outcasts.

Studio Theatre, Hong Kong Cultural Centre — 2010.

Let us imagine this is the study of Li Kaixian.

The study was the starting point of all *kun* opera. The following scene could take place in any study in any dynasty throughout history. It might well be a stage before or after the revolution. The protagonist entering could be Li Kaixian or Lin Chong. The most attentive spectators could be the stagehands. This performance is dedicated to all stagehands.

Scene IV Before the Revolution

I stand over there, and there is nothing before me but light. I see myself arranging some chairs. I have an impulse to rush in. I stand over there, and see him arranging some chairs. All around, there is nothing but light, and I have an impulse to turn into light.

要負責，你不用擔憂我的沉默。我要包容你，然後忘記什麼是包容。你以為不斷問問題就沒問題，你沒有聽見我的聲音。我要擁抱你，然後忘記什麼是擁抱。你以為在觀察就能代表客觀，你感覺不到我的感覺。我要離開你，然後要忘記你。

他一生守在這個位置，只見證着舞台的前後。他看不見自己在問路，忽然好像沒有了自己。他一生守在這個位置，他看不見自己的故事。他見證着他人的舞台，忽然好像沒有了重心。

我站在那裏，前面什麼都沒有。我發現自己什麼都不能做，怎會有如此決絕的晚上。我政治正確地站在那裏，發現已經沒有可能回去。前面什麼都是空的，革命已經結束。革命即將開始——夜奔。

第五幕 林冲過去式

（一桌二椅·向過去致敬）

第六幕 革命後——遺憾

你站在那裏，什麼都沒有。你站在故事的外面，發現自己已經不能動。

那搭兒相求救？

他還能做些什麼？他容許做些什麼？他可以做些什麼？他能力能做什麼？他能做什麼？他忘掉做些什麼，他忘掉沒有做什麼。

第七幕 林冲未來式

（一桌二椅·向未來出發）

He has been standing here for six hundred years, witnessing the unfolding of and the changes in the story. He hears himself asking questions, and I have the impulse to change the way I think. He has been standing here for six hundred years, listening to his own voice, whispering to himself, trying to recall all the changes that took place on and off stage, and I have the impulse to rewrite history.

You think you can see everything standing outside. You don't have to write to me any more. I have to get to know you, and then forget what it is to know. You think it doesn't concern you as long as you are a bystander, and you need not concern yourself with my silence. I have to accommodate you, and then forget what it is to accommodate. You think there will not be any problems if you keep on asking questions. You don't hear me. I have to embrace you, and then forget what it is to embrace.

You think to observe and to be objective are the same. You can't feel what I feel. I have to leave you, and then, forget you.

He has been standing here all his life, and all he can see is what takes place on and off stage. He can't see himself asking for directions, and suddenly he seems lost. He has been standing here all his life, and he cannot see his own story. He has been witnessing the stage of others, and suddenly he loses balance.

I stand over there, and there is nothing before me. I realise there is nothing I can do. How can the night be filled with such despair? I stand there looking politically correct, and find there is no way to turn back. There is nothing before me. The revolution is over. The revolution is about to begin — flee by night.

Scene V Lin Chong's Past

(A Tribute to the Past — One table two chairs)

第八幕 中國家書

他會不會不夠主動？他是不是看得不夠？他會不會有些悲觀？他是不是想得不足？他會不會有些自溺？他是不是自以為是？他會不會有些犬儒？他是不是不夠積極？他會不會有些軟弱？他是不是不夠自信？

他會不會是在逃避？他是不是不夠果斷？他會不會有些無能？他是不是不夠自覺？他會不會是在妥協？他有沒有失去自己？他有沒有忘了自我？他會不會過份主觀？他是不是不夠聰明？他有沒有過份傷感？他是不是不夠坦白？他是不是不夠坦然？

他會不會過份政治？他會不會過份計算？他是不是不夠進步？他會不會過份自卑？他會不會過份自大？他是不是不夠勇氣？他會不會是放不開？他是不是不肯放手？他是不是不肯放心？他會不會不肯放下？他是不是不能放下？

第九幕 打拍子的也可以是檢場

我知道，當我知道要去那裏；

我知道，已經沒戲了。

Scene VI After the Revolution – Regrets

You stand there, and there is nothing. You stand outside the picture, and find you can no longer move.

Where is the help?

What else can he do? What is he allowed to do? What can be done? What is he able to do? What can he do? What did he forget to do? What did he miss?

Scene VII Lin Chong's Future

(Taking Off for the Future — One table two chairs)

Scene VIII Letter to China

Is he not proactive enough? Does he not see enough? Is he pessimistic? Is he not thinking enough? Is he self-indulgent? Is he conceited? Is he cynical? Is he not active enough? Is he feeble? Does he not display enough self-confidence?

Is he trying to escape? Is he not determined enough? Is he incapable? Is he not self-conscious? Is he compromising? Has he lost myself? Has he forgotten himself? Is he too subjective? Is he not intelligent enough? Is he too melancholic? Is he not honest enough? Is he not at ease?

Is he too political? Is he too calculative? Is he not progressive enough? Does he feel too inferior? Is he too arrogant? Is he not brave enough? Is he not able to forget? Is he not willing to let go? Does he worry too much? Is he not willing to let it rest? Is he not able to let it rest?

Scene IX Those Who Count Beats Can Also Be Stagehands

I know, when I know where I am going.

I know, there is no more show.

Director's Notes and Script/Text translated by Vicky Leong

進念·二十面體

ZUNI ICOSAHDRON

聯合藝術總監：榮念曾、胡恩威

Co-Artistic Directors：Danny Yung, Mathias Woo



www.zuni.org.hk

進念·二十面體，1982年成立，為非牟利慈善文化團體，以香港為基，面向世界的實驗藝團。從事多元戲劇藝術創作至今，原創劇場作品超過160齣，曾獲邀前往演出及交流的城市遍及歐、亞、美等地三十多個城市。多年來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。

現為香港九個主要專業藝術團體之一，也是香港最具代表性的國際實驗劇團。2008年獲選為香港文化中心的場地伙伴團體，將在2009至2012年間進駐香港文化中心，開展系列創作及外展教育計劃。

Zuni Icosahedron, founded in 1982, is a Hong Kong based international experimental theatre company. Zuni has produced more than 160 original productions of alternative theatre and multimedia performances, and has been active in video, sound experimentation and installation arts, as well as in arts education, arts criticism, cultural policy research and international cultural exchange. Over the years, Zuni has been invited to more than 30 cities in Europe, Asia, and America for cultural exchange and performances.

Zuni is one of nine major professional arts companies in Hong Kong, and has established itself locally, regionally and internationally as a premiere experimental theatre. In 2008, Zuni was chosen by the Hong Kong Cultural Centre as one of the participating groups in the Venue Partnership Scheme introduced by the Leisure and Cultural Services Department. Since 2009, Zuni has partnered with the Hong Kong Cultural Centre to produce a series of theatre works and outreach education programmes. This partnership will continue till 2012.

進念·二十面體為香港文化中心場地伙伴

Zuni Icosahedron is the Venue Partner of the Hong Kong Cultural Centre

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

榮念曾 Danny Yung

導演/文本/舞台設計
Director/Text/Set Designer



香港及鄰近地區最有影響力的藝術家之一。進念·二十面體藝術總監，香港當代文化中心主席。投入劇場、漫畫、錄像及電影、視覺藝術及裝置藝術等創作超過三十年，作品曾於三十多個城市演出。自1982年至今，共策劃、製作及導演逾百部作品，當中包括《中國旅程》系列，《百年孤寂》系列、《列女傳》系列、《鴉片戰爭》系列、《中國文化深層結構》系列、《二三事》系列及《實驗傳統》系列。2008年憑《荒山淚》獲聯合國教科文組織旗下國際劇協頒發Music Theatre NOW殊榮。除創作外，榮念曾亦積極推動文化交流及創意教育，現為聯合國教科文組織顧問團國際顧問、世界文化論壇亞太區聯盟董事局主席、香港—台北—深圳—上海城市文化交流會議主席、西九文化區管理局董事局成員，以及香港兆基創意書院校董。德國聯邦十字絲帶勳章得主。

An experimental arts pioneer since the 1970s, director, producer, curator and playwright Danny Yung is one of the most influential artists and dynamic cultural figures in Hong Kong and Asia. He is also a founder of Zuni Icosahedron, internationally recognised as the epitome of experimental theatre in Asia. Always at the forefront of the arts, Yung is a multi-disciplinary artist who has created and participated in more than a hundred productions, and has been involved in a myriad of cross-cultural projects. A keen advocate of new art forms, Yung curated many early video art programmes when video art in Hong Kong was still in its infancy. His own experimental films, video art and installation works have been shown at festivals in Copenhagen, Berlin, London, Edinburgh, Tokyo, Los Angeles and New York. Since the 1990s, Yung has been looking for the next stage in Chinese opera's evolution through his exploratory projects, encouraging traditional performing arts practitioners to reinvent themselves and bring fresh creativity to the development of traditional arts. Yung is equally tireless in his advocacy for the establishment of arts and cultural policies, international cultural exchanges and creative education through his roles in numerous institutions. In 2008, he was honoured by UNESCO's International Theatre Institute with the Music Theatre NOW award for his *Tears of Barren Hill*. In 2009, He received the Merit Cross of the Order of Merit of the Federal Republic of Germany.



柯軍 Ke Jun

演員
Performer

全國人大代表，國家一級演員，江蘇省演藝集團崑劇院院長。工武生、兼文武老生。師從鄭傳鑑、張金龍、周傳瑛、包傳鐸，擅演《夜奔》、《別母亂箭》、《沉江》、《雲陽法場》、《九蓮燈》、《看錢奴》、《武松》等傳統劇目。近年來潛心探索實驗崑劇，創作《餘韻》、《浮士德》、《藏》等，在國內外劇壇引起反響。曾榮獲中國戲劇「梅花獎」榜首，文化部「文華獎」等榮譽稱號。曾獲邀出訪台灣、韓國、日本、印度、芬蘭、瑞典、挪威、英國及比利時等國家作藝術交流。

A Deputy of the National People's Congress and Director of the Jiangsu Performing Arts Group Kun Opera Theatre, Ke Jun is a "National Class One" actor specialising in *wusheng* (military) and *wenwu laosheng* (civil and military elderly male) roles. He has studied with Zheng Chuanjian, Zhang Jinlong, Zhou Chuanying, and Bao Chuanduo. His repertoire includes *Flee by Night*, *The Peach Blossom Fan* and *Wu Song*. He is also devoted to *kun* opera's experimentation, with works such as *Faust*, *Flee by Night* (2004) and *Zang*. He is not only highly acclaimed nationally — with Meihua, Wenhua and Lanhua awards to his name — but also internationally, having been invited to perform in Taiwan, Korea, Japan, India, the UK, Finland, Sweden, Norway and Belgium.

楊永德 David Yeung

演員
Performer



進念創團成員之一。創團二十多年來，參與近乎每部作品，集創作、製作及演出才華於一身。代表作有《東宮西宮》、《萬曆十五年》、《華嚴經》、《荒山淚》、《綠鬼簿》及一人分飾七角的獨腳戲《上帝來到中國》等。

A founding member of Zuni Icosahedron, David Yeung has participated on and off stage in almost every Zuni production. His major works include the *East Wing West Wing* series, *1587 — A Year of No Significance*, *Hua Yen Sutra*, *Tears of Barren Hill*, *Book of Ghosts* and *God Came to China* in which he played seven different roles in a solo performance.



楊陽 Yang Yang

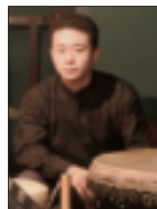
演員
Performer

江蘇省演藝集團崑劇院優秀青年演員。1985年生，2004年於江蘇省戲劇學校崑劇科畢業，先學小生，後專攻武生。師從石小梅、白冬民、陳少樓、柯軍、單曉明、黃齊峰。擅演《牡丹亭·驚夢·拾畫叫畫》中的柳夢梅、《施公案·洗浮山》中的賀天保、《挑滑車》中的高寵、《小商河》中的楊再興、《雅觀樓》中的李存孝、《1699·桃花扇》中的史可法。曾獲江蘇省第三屆戲曲紅梅獎「銅獎」。

Initially specialising in *xiaosheng* (young male) and later *wusheng* (military male) roles, exemplary actor Yang Yang graduated from the Kun Opera Division of the Jiangsu Drama School and is now part of the Jiangsu Performing Arts Group. He has studied with Shi Xiaomei, Bei Dongmin, Chen Xiaoliu, Ke Jun, Shan Xiaoming and Huang Qifeng. His regular repertoire includes Liu Mengmei in *The Peony Pavilion*, Gao Chong in *Tiao Hua Che* and Yang Zaixing in *The Small Shang River*. He won the bronze award in Jiangsu Province's 3rd Red Plum Blossom Opera Competition.

李立特 Li Lite

現場敲擊
Percussionist



1984年出生於南京。從事崑劇司鼓專業，國家三級演奏員。1998年考入江蘇省戲劇學校崑劇科。2002年畢業進入江蘇省演藝集團崑劇院。同年考入南京藝術學院成教院，音樂編輯專業。2005年畢業。師從戴培德、蘇明、張金寶。在大型劇目《1699·桃花扇》、《牡丹亭》、《綠牡丹》、《長生殿》、《白羅衫》、《風箏誤》、《玉簪記》、《奇雙會》和《雷峰塔·斷橋》、《孽海記·思凡》、《寶劍記·夜奔》等近百齣經典折子戲擔任司鼓指揮。2002年獲得南京藝術學院90周年校慶優秀演出獎。2007年獲得江蘇省第三屆戲曲「紅梅獎」器樂大賽銀獎。

Li Lite is a *kun* opera percussionist and a “National Class Three” musician. He graduated from the Kun Opera Division of the Jiangsu Drama School and the Nanjing Arts Academy where he majored in music arrangement. He joined the Jiangsu Performing Arts Group Kun Opera Theatre in 2002. Li has studied under the guidance of Dai Peide, Si Ming and Zhang Jinbao. He has served as percussion section leader in nearly 100 performances, such as *The Blossom Peach Fan* (1699), *The Peony Pavilion*, *Green Peony* and *The Palace of Eternal Youth*. He won the silver award in Jiangsu Province's 3rd Red Plum Blossom Instrumental Music Competition.

國際知名服裝及珠寶首飾設計師，於加拿大滑鐵盧大學美術系畢業，並於倫敦皇家藝術學院及巴黎帕森設計學院分別修讀紡織設計及時裝插圖及歐洲服裝史。1993年奪得香港貿易發展局青年設計師比賽最佳設計榮譽，同年成立個人創作室Yenrabi Ltd。至今曾與多個國際名牌合作，作品廣受世界各地名人青睞。

Internationally renowned haute couture and jewelry designer, Barney Cheng is a Fine Arts graduate of the University of Waterloo. He also studied Textile Design at the Royal College of Art in London, and Fashion Illustration and History of European Costume at the Parson's School of Design in Paris. He won the Best Design Award in the Hong Kong Trade Development Council's Young Designer's Competition in 1993. That same year he established his own design house Yenrabi Ltd. Since then he has collaborated with countless international premium labels and his designs enjoy worldwide recognition.

潘德恕 | Pun Tak-shu

進念創團成員之一。自1982年開始從事聲音實驗創作，多年來與不同類型藝術工作者、團體和機構合作，負責聲音、錄像、平面設計與劇場的創作。1996年成立藝團「老貓」。聲音、劇場及音樂會創作包括：《百年之孤寂第三年——長征》、《極樂世界》、《魔笛》、《五行欠打》及《打樂十八層》等；2005年策劃首屆香港電子音樂節；此外亦參與榮念曾的實驗中國戲曲系列劇場：《挑滑車》、《荒山淚》和《錄鬼簿》。他亦不時走訪各中學及專上學院，與年輕朋友分享創作理念與經驗。

A founding member of Zuni Icosahedron, Pun Tak-shu started sound experimentation in 1982 when he composed the soundtrack for Zuni's video performance XXX. He has since collaborated with countless artists and art groups as a performer, sound/video artist and graphic designer. He has participated in many major productions including *The Third Year of One Hundred Years of Solitude — The Long March*, *The Invisible City* 1997, *Magic Flute*, *Beat It*, *Boombastic Verses*, Hong Kong Electronic Music Festival 2005, *Outcast General* and *Tears of Barren Hill*. He founded the art group LAOMAO in 1996, and also produces solo video, photographic and design works.

麥國輝 | Mak Kwok-fai

香港演藝學院舞台燈光系榮譽藝術學士畢業生，曾為無數香港及國際舞台藝術及商業表演作燈光設計。2000年加入香港演藝學院為舞台燈光系講師，亦曾於澳門及上海演講及主持工作坊。2007年以優異成績獲澳洲昆士蘭科技大學燈光碩士學位。

Mak Kwok-fai graduated with honours from The Hong Kong Academy for Performing Arts, where he majored in Theatre Lighting. He has worked extensively with local and international performing groups and commercial organisations. He joined the HKAPA as a lecturer in Lighting in 2000 and has conducted workshops and lectures in Macau and Shanghai. He earned a Master of Lighting degree with merit, from the Queensland University of Technologies in 2007.

2005年於澳洲皇家墨爾本理工大學畢業，主修媒體藝術。曾獲校內最佳實驗錄像獎，作品曾於澳洲、台灣、加拿大、威尼斯、新加坡及香港展出。

Benny Woo graduated with a Bachelor of Arts (Media Arts) degree from the RMIT University in Australia. While at school, he won the Best Experimental Video Award and his works have been screened in Australia, Canada, Venice, Singapore, Taiwan and Hong Kong.

先後於上海同濟大學及香港城市大學畢業。在校期間曾積極參與舞台劇製作。現為進念全職職員，負責影像創作，偶爾亦參與聲音演出。

Song Zheng graduated from Tongji University in Shanghai with a bachelor's degree, and earned her master's degree from the City University of Hong Kong. She was active in stage drama arts during university. She currently works in Zuni as a video creator and occasionally serves as a voiceover talent.

2007年於香港演藝學院電影電視系畢業，主修導演。作品曾入圍多個香港電影節，並於香港、澳門及台灣放映。

Danny Cheuk graduated in 2007 from the School of Film and Television of HKAPA. His works have made it to the final judgement round in a number of Hong Kong film festivals and have been screened in Hong Kong, Macau and Taiwan.