

41st



香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013

青蛇

中國國家話劇院
National Theatre of China

田沁鑫 戲劇作品

Green Snake

Adapted and directed by Tian Qinxin

節目首場演出贊助
Programme opening performance
sponsored by

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- 馬會去年共繳稅：**161.7億港元*** (約佔香港稅務局總稅收**6.8%**)
- 慈善捐款達：**17.3億港元** 資助慈善公益計劃：超過**150**項
- 提供就業機會：**5,545** 個全職及 **20,859** 個兼職職位
- Last year, HKJC paid **HK\$16.17 BILLION*** in duties and taxes to government (making up **6.8%** of total taxes collected by Inland Revenue Department)
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- Created employment for **5,545** full-time and **20,859** part-time staff

*截至二〇一二年六月三十日止財政年度
For the financial year ended 30 June 2012





第 41 屆香港藝術節隆重揭幕，謹此向舉辦機構衷心致賀。

自 1973 年以來，香港藝術節展現無數藝術大師的精采演出，令市民生活更豐富多姿，也為香港注入多元創意。藝術節同時向世界展現香港底蘊深厚、活力充沛的文化面貌。

藝術節每年都得到國際頂尖藝術家來港獻藝，既為香港和世界藝壇擔當橋樑角色，也非常重視本地新銳創作和藝術家，並安排他們與各地演藝精英同台演出、競放異彩，益顯這項萬眾期待的周年盛事對香港以至世界藝壇的深遠影響和宏大貢獻。

謹祝本屆藝術節圓滿成功，各位觀眾盡享愉快難忘的藝術體驗。

香港特別行政區行政長官

A stylized handwritten signature in black ink, consisting of several fluid, connected strokes.

I am pleased to congratulate the organisers for staging the 41st Hong Kong Arts Festival.

Since 1973, the Festival has introduced many great artists to audiences in Hong Kong, enriching the lives of our people and injecting creativity and diversity into our city. At the same time, the Festival has showcased Hong Kong's sophistication and dynamism to the world.

The Festival continues to present top international talent, enhancing its role as a bridge between Hong Kong and the global arts community. It is also encouraging to note the significant focus on new local productions and home-grown talent. The Festival offers an important international platform to showcase Hong Kong's creative forces alongside leading artists from around the world, adding to the impact and long term benefits of this highly anticipated annual event.

I wish this year's Festival every success and audiences a joyous and memorable experience.

A stylized handwritten signature in blue ink, consisting of several fluid, connected strokes.

Chief Executive
Hong Kong Special Administrative Region



歡迎蒞臨第 41 屆香港藝術節。感謝各界的鼎力支持，令香港藝術節成為重要的國際文化盛會。

香港藝術節有賴各界夥伴，特別是藝術及文化團體，以及香港特區政府、香港賽馬會、各贊助企業、個人資助者及觀眾的慷慨支持。我亦藉此衷心感謝學生票資助計劃及新作贊助計劃之捐獻者，致力支持未來發展，培育年青觀眾及推動香港原創新作。

感謝您蒞臨今屆藝術節，您的參與誠然是藝術節成功的重要因素。

I am delighted to join the Festival team in welcoming you to the 41st Hong Kong Arts Festival, and to acknowledge the many contributions that have made the Festival the premier event in Hong Kong's cultural calendar.

Support of stakeholders, arts and cultural institutions in particular, the Government of Hong Kong SAR, the Hong Kong Jockey Club, sponsors, donors and audiences is critical in making this Festival possible. With a view to future developments and future audiences, I would like to add a special word of thanks for contributions to the Student Ticket Scheme and the New Works Scheme. Together, they help to nurture audiences of the future and to build up a body of work that will become our own canon.

Thank you very much for coming to this Festival. Your presence is paramount to its success and I do hope you enjoy the performances and programmes you have chosen.

夏佳理

香港藝術節主席

Ronald Arculli

Ronald Arculli, Chairman



歡迎閣下蒞臨第 41 屆香港藝術節。

透過欣賞一場精采演出，可領略別人如何觀看世界。今屆藝術節，我們將這種能引發共鳴的特色全面彰顯，觀眾可藉由奇幻的視覺效果、根深蒂固的偏見、語言迷宮、具爭議性的觀點，到自我反省、重新構想經典作品，探索如何理解他人的觀點。看畢節目後，我們或會對原有的觀點存疑，亦有可能獲得更清晰的啟迪。

一如往年，藝術節網羅豐富及多元化的演藝節目。我與藝術節團隊特此向一眾出色的表演者及創作人員致謝，他們在藝術節舞台上落力獻技，發揮藝術才華。亦感謝閣下蒞臨，您的參與及觀感誠然是藝術節的關鍵支柱。

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 41st Hong Kong Arts Festival.

Experiencing a great performance offers a unique opportunity to understand how someone else views the world. In this Festival, layering upon this special capacity for empathy, we explore ways of dealing with another person's point of view: from visual conundrums, through entrenched prejudice, linguistic mazes and contested perspective, to self-reflection, re-envisioning of established canon. Perhaps, as a result, our own point of view may fall open to question or come into clearer focus.

As ever, the programming content is rich and diverse. With the entire team, I would like to thank the many remarkable performers and creators who bring their talent and artistry to this Festival. We would also like to thank you for being here; your role and your perspectives are pivotal in making the Festival what it is. Enjoy!

Tisa Ho, Executive Director

香港藝術節資助來自：

The Hong Kong Arts Festival is made possible with the funding support of:



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust



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特別鳴謝

Acknowledgements

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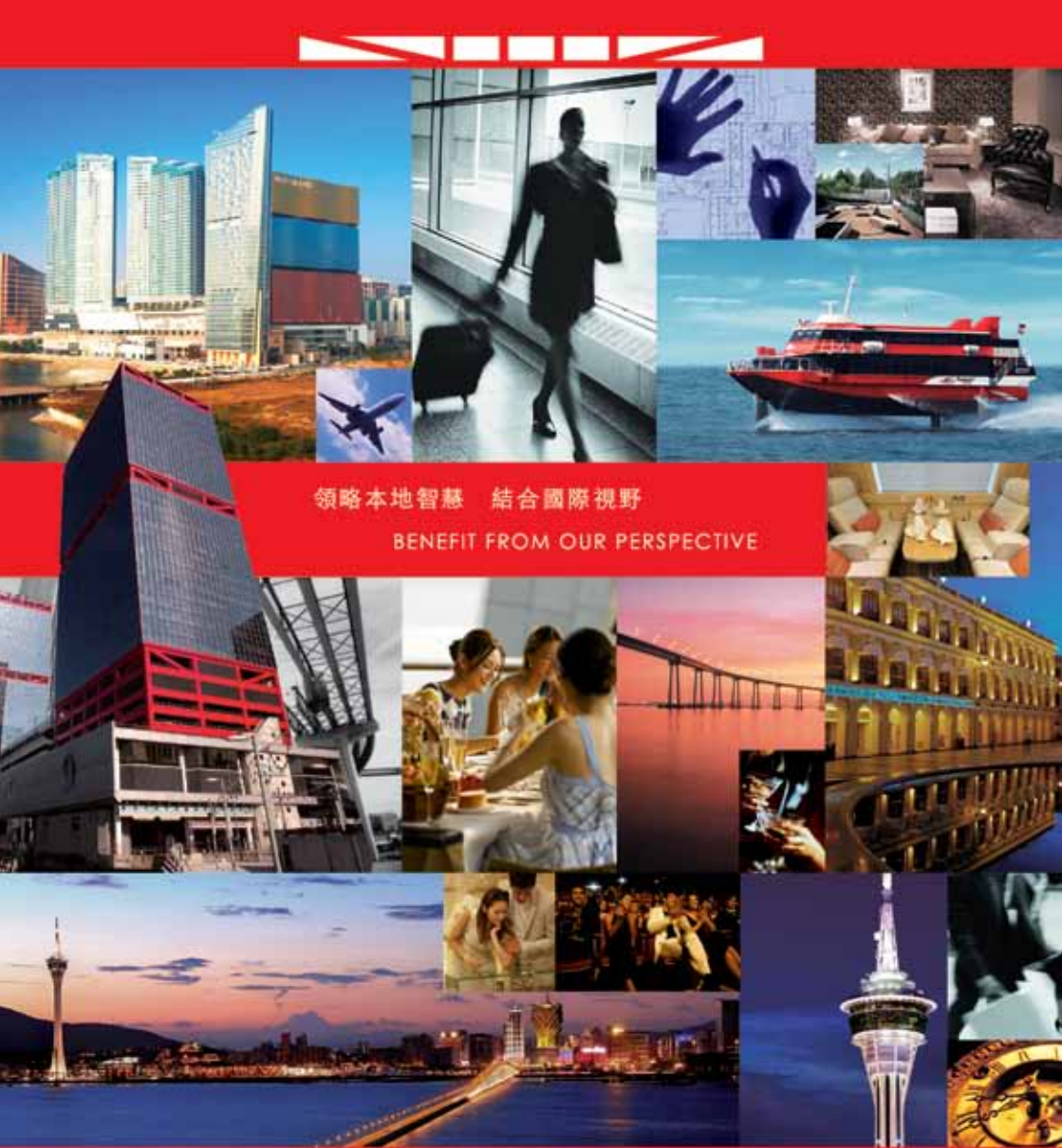
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香港藝術節 感謝
The Hong Kong Arts Festival would like to thank

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贊助中國國家話劇院《青蛇》節目首場演出
For sponsoring the programme opening performance of
National Theatre of China - *Green Snake*



香港藝術節 Hong Kong Arts Festival

由觀眾與社會各界支持的國際藝壇盛事

1973年，首屆香港藝術節正式揭幕，至今已成為地區內舉足輕重的表演藝術節，以及亞洲區首屈一指的文化盛事。香港藝術節每年邀請享譽國際的藝術家聚首一堂，演出的節目色色俱備。在2013年，藝術節共邀請了32個海外及17個本地優秀藝術家及團體參與，為觀眾帶來逾145場精采演出，當中包括13場世界首演及17場亞洲首演。

過去曾登上藝術節舞台的知名**國際藝人及藝團**包括塞西莉亞·芭托莉、馬友友、小澤征爾、庫特·馬素爾、列卡杜·沙爾、茱麗葉·庇洛仙、奇雲·史柏西、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院基洛夫樂團及合唱團、維也納管弦樂團、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、漢堡芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、皇家莎士比亞劇團及北京人民藝術劇院等。

除了多次與國際藝術團體攜手委約全新作品外，藝術節亦積極委約**本地藝術家**創作戲劇、室內戲劇和當代舞蹈等新作品。不少作品在藝術節首演成功後，已在本港及海外多度重演。

藝術節銳意讓觀眾超越舞台界限，與藝術家近距離接觸，每年策劃近百項**加料節目**。透過示範講座、大師班、工作坊、座談會、後台參觀、導賞團及電影展映等活動，提高大眾對藝術的興趣及認識。加料節目經常跳出表演場地的框框，深入不同社區，於書店、公園、教堂、商場以至大街小巷裡舉行，當中更包括不少免費節目。

香港藝術節致力培養年輕一代對藝術的興趣，多年來推行眾多的**外展教育計劃**，當中**青少年之友**自1992年成立以來，曾參與活動的學生人數累計近650,000人，會員累計約120,000人。青少年之友會員除了有機會欣賞藝術節節目外，更可參加全年各式的活動，提高其欣賞藝術的能力。

香港藝術節是一所**非牟利機構**，年度預算中的約三成經費來自**香港政府的撥款**，約四成來自**票房收入**，而餘下的約三成則有賴**各大企業、熱心人士和慈善基金會的贊助和捐款**。

An International Arts Festival Truly Supported by its Audiences and the Community

Launched in 1973, the Hong Kong Arts Festival is a major annual festival in the region and one of Asia's premier cultural events. Each year the Festival offers a broad spectrum of programmes, ranging from classical fare to cutting-edge productions. In 2013, the Festival presents over 145 performances, including 13 world premieres and 17 Asian premieres, featuring 32 ensembles or soloists from overseas and 17 from Hong Kong.

International artists and ensembles presented by the Festival in the past include Cecilia Bartoli, Yo-Yo Ma, Seiji Ozawa, Kurt Masur, Riccardo Chailly, Juliette Binoche, Kevin Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, the Vienna Philharmonic Orchestra, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Hamburg Ballet, Pina Bausch Tanztheater Wuppertal, Royal Shakespeare Company, and the People's Art Theatre of Beijing, to name a few.

In addition to an active programme of international co-commissions, the Festival also commissions and produces work in theatre, chamber opera and contemporary dance by **Hong Kong's own creative talent**. These productions have had successful subsequent runs both in and outside Hong Kong after the premiere season in the Festival.

Close to 100 **Festival PLUS** programmes are organised each year offering a diverse range of activities to enhance the engagement between artists and audiences: masterclasses, workshops, symposia, backstage visits, film screenings and other events. These PLUS programmes take place in performance venues and in community locations such as bookstores, parks, churches, malls and even along the streets and alleys of Hong Kong. Many are offered completely free of charge.

The Festival is also committed to promoting young people's interest in the arts. Launched in 1992, its **Young Friends (YFS)** has in the past two decades reached out to nearly 650,000 students and about 120,000 members. YFS members enjoy special access to Festival events and performances, together with year round activities.

The Festival is a **non-profit organisation**. About 30% of its annual income is covered by **government funding**, about 40% by **box office revenue**, and the remaining 30% comes from **sponsorships and donations from corporations, individuals, and charitable foundations**.

如欲贊助或捐助香港藝術節，
請與藝術節發展部聯絡

電郵: dev@hkaf.org

直線: (852) 2828 4911/12/13

網頁: www.hk.artsfestival.org/

Please contact the HKAF Development Dept for sponsorship opportunities and donation details.

Email: dev@hkaf.org

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About Sino Art

關於信和藝術



Dedicated to promoting local art and culture and enriching the daily lives of Hong Kong people, Sino Group initiated 'Sino Art' in 2006. The programme organises art exhibitions and activities at various Sino Group properties. By providing local and international artists and arts groups more opportunities to showcase their visual, community and performing arts talents, 'Sino Art' aims to add vigour to a more creative and culturally vibrant Hong Kong. Sino Group received the 'Award for Arts Sponsorship' for the years of 2007 and 2008, and the 'Award for Arts Promotion' of 2008 from the Hong Kong Arts Development Council.

信和集團於2006年初創立「信和藝術」，旨在推動本地藝術發展，經常舉辦各類型展覽及藝術教育活動，把藝術融入生活。集團於旗下物業開設公共藝廊，並成立策展團隊，為本地、中國內地以至國際的藝術家提供一個展示作品及與公眾交流的平台，令公眾有機會多加認識和欣賞他們在視覺藝術、社區藝術以及表演藝術方面的才華。信和集團榮獲香港藝術發展局頒發「2007香港藝術發展獎」之「藝術贊助獎」及「2008香港藝術發展獎」之「藝術贊助獎」與「藝術推廣獎」。



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41st



香港藝術節
**Hong Kong
Arts Festival**
21.2-22.3.2013

Presents

中國國家話劇院
National Theatre of China

青蛇

Green Snake

編劇 / 導演 田沁鑫
Playwright / Director **Tian Qinxin**



香港藝術節及上海國際藝術節聯合委約
Co-commissioned by the Hong Kong Arts Festival
and the Shanghai International Arts Festival

21-24.3.2013

香港演藝學院歌劇院
Lyric Theatre, The Hong Kong Academy for Performing Arts

演出長約 3 小時，包括一節中場休息
Running time: approximately 3 hours with one interval

普通話演出，附中文及英文字幕
Performed in Putonghua with Chinese and English surtitles

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總監製	周志強、 劉江、張曉	Chief Producers	Zhou Zhiqiang, Liu Jiang, Zhang Xiao
監製	戈大立、 徐聰、戴妍	Producers	Ge Dali, Xu Cong, Dai Yan
製作人	李東	Executive Producer	Li Dong
原作者	李碧華	Original novel by	Li Bihua

創作人員 Creative Team

編劇 / 導演	田沁鑫	Playwright / Director	Tian Qinxin
聯合編劇	安瑩	Co-writer	An Ying
舞台設計	莫爾·海恩塞爾	Set Designer	Merle Hensel
燈光設計	娜塔莎·奇弗斯	Lighting Designer	Natasha Chivers
服裝 / 造型設計	陳顧方	Costume Designer / Styling	Chan Ku-fang
音樂	大衛·保羅·瓊斯	Music	David Paul Jones
多媒體設計	馮磊	Multimedia Designer	Feng Lei
音響設計	張梓倩	Sound Designer	Zhang Ziqian
海報視覺設計	陶冬冬	Poster Designer	Tao Dongdong
執行導演	孫曉明	Executive Director	Sun Xiaoming

演員 Cast

小青（青蛇）	秦海璐	Xiao Qing (Green Snake)	Qin Hailu
素貞（白蛇）	袁泉	Su Zhen (White Snake)	Yuan Quan
法海	辛柏青	Fahai	Xin Baiqing
許仙	董暢	Xu Xian	Dong Chang
濟着 / 裁縫	吳彼	Jizhuo / Tailor	Wu Bi
捕快 / 和尚	商子見	Captor / Monk	Shang Zijian
鐵匠 / 南極仙翁 / 和尚	馬昂	Blacksmith / Fairy Old Man of the South Pole / Monk	Ma Ang
書生 / 靈芝 / 和尚	張碩	Scholar / Ganoderma / Monk	Zhang Shuo
菜農 / 鶴童 / 和尚	桑帥	Vegetable Peddler / Crane Spirit / Monk	Sang Shuai
乞丐 / 鹿童 / 和尚	劉野	Beggar / Deer Spirit / Monk	Liu Ye
行人 / 眾妖	吳彼、商子見、 馬昂、張碩、 桑帥、劉野	Passerbys / Spirits	Wu Bi, Shang Zijian, Ma Ang, Zhang Shuo, Sang Shuai, Liu Ye

製作人員 Production Team

舞台監督	黎敏兒、張登寶	Stage Managers	Mandy Lai, Zhang Dengbao
技術總監	王璞	Technical Director	Wang Pu
技術管理	王德慶	Technical Manager	Wang Deqing
舞台技術	張金廣、趙亮、 張新和、白德華	Stage Technicians	Zhang Jinguang, Zhao Liang, Zhang Xinhe, Bai Dehua
燈光控制	平硯昆、趙通、 劉冬冬	Lighting	Ping Yankun, Zhao Tong, Liu Dongdong
多媒體控制	張章	Multimedia	Zhang Zhang
音響控制	丁盼、徐威龍	Sound	Ding Pan, Xu Weilong
服裝	朱莉敏、張璐	Wardrobe	Zhu Limin, Zhang Lu
化妝	劉戀、王俊敏、 鄭瑋玲、何峻	Make-up	Liu Lian, Wang Junmin, Zheng Weiling, He Jun
英文字幕	尚蕾	English Subtitles	Tracy Shang
製作統籌	老象、高健	Production Managers	Old Elephant, Gao Jian
執行製作	高澎、王謙	Production Operations	Gao Peng, Wang Qian
宣傳統籌	梅生	Marketing Coordinator	Mei Sheng
宣傳	李琳、李嬌、曹燕楠、 劉蓉、徐可	Marketing Officers	Li Lin, Li Jiao, Cao Yunnan, Liu Rong, Xu Ke
製作助理	賈蓓、李夢、華盈	Production Assistants	Jia Bei, Li Meng, Hua Ying
導演助理	王秋芸、盧茜	Director Assistants	Wang Qiuyun, Lu Xi
演員助理	柴林、段曉暉、 靳明琦、計婷婷	Assistants of Actors	Chai Lin, Duan Xiaohui, Jin Mingqin, Ji Tingting
服裝設計助理	方思哲、高琪、司蓓、 劉飛在、黃子欣	Assistant Costume Designers	Fang Sizhe, Gao Qi, Si Bei, Liu Feizai, Huang Zixin
製作	中國國家話劇院 時尚傳媒集團 北京文創國際集團	Produced by	National Theatre of China Trends Media Group Beijing International Creative Industry Corporation
聯合製作	中國國家話劇院演出中心 佛山直覺文化傳播有限公司 寧波天港文化傳播有限公司	Co-produced by	Performance Centre of the National Theatre of China Foshan Intuition Culture Communication Ltd Ningbo Tiangan Culture Communication Ltd
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故事大綱 Synopsis

小青，是一條修煉了五百年的青色蛇妖。素貞，是一條修煉了一千年的白色蛇妖。二蛇妖貪戀人間，決定模仿人類，姐妹攜手遁入紅塵。

素貞做人是為了到達修煉的終點，得到做人的好處，她戀上平凡的男人許仙，與他成親，過上了好日子。小青卻只看到做人的快樂，她愛上英俊和尚法海，無視他身上的袈裟。法海觀望到二蛇妖的行徑，決定阻止孽戀。

端午節，小青誤飲雄黃酒現原形嚇死許仙，素貞捨命上崑崙山盜取仙草，欲救丈夫還魂。小青在家卻與甦醒了的姐夫許仙雲雨糾纏。素貞回到家中發覺此事，昔日姐妹反目成仇。但素貞懷上了許仙的孩子，贏得了許仙的歡心。

法海並不甘心，掠奪許仙軟禁金山寺。素貞為奪回丈夫，求助小青。二姐妹重歸於好，並為救出許仙策劃了一場「水漫金山」戰役。素貞現出白蛇原形，許仙驚恐萬狀。

素貞動了胎氣腹痛難忍，收了陣勢不再抵抗。斷橋邊，她誕下一男嬰，許仙卻因害怕不敢靠近。心灰意冷的素貞，被法海鎮壓在雷峰塔下，許仙追悔，卻為時已晚……

1924年，雷峰塔倒，塔下沒有素貞。經過生生世世輪回修行的法海與小青，相見。

Xiao Qing is a 500-year-old green snake spirit. Su Zhen is a 1,000-year-old white snake spirit. The two have taken a fancy to the human world. They decide to take on human form and walk arm-in-arm as sisters into the mortal world.

Su Zhen sees becoming human as the ultimate goal of her self-cultivation as a spirit. She wants to attain the nobility of human nature. She falls in love with and marries a mortal called Xu Xian, and they live happily together. Xiao Qing sees only the joy of the human kind. She falls for the handsome monk Fahai, ignoring his vow of celibacy. Fahai follows the actions of the two snake spirits and resolves to put an end to their transgressive liaisons.

On the Dragon Boat Festival, Xiao Qing is tricked into drinking wine which turns her into her original serpentine form. It gives Xu Xian such a fright that he dies. Disregarding all danger, Su Zhen goes to Kunlun Mountain to steal an herb that could revive Xu. Meanwhile, Xu returns to life and becomes entangled with Xiao Qing. Su Zhen discovers her husband's infidelity on her return. The sisters become enemies. As Su Zhen is carrying Xu's child, he chooses her over Xiao Qing.

Fahai cannot withstand the spirits' transgression and locks Xu up in the Jinshan Temple. To rescue her husband, Su Zhen entreats Xiao Qing for help. The sisters reconcile and, together, they flood the temple to gain Xu's release. Su Zhen appears in her serpentine form which greatly frightens Xu.

Su Zhen's exertion upsets her pregnant body and she retreats. By the Broken Bridge, she gives birth to a boy. Xu is too scared to go near her. Disillusioned and broken-hearted, Su Zhen is trapped beneath Leifeng Pagoda by Fahai. Xu is deeply remorseful, but it is too late...

In 1924, Leifeng Pagoda collapses, but Su Zhen cannot be found. Fahai and Xiao Qing meet again, after having reincarnated through many lifetimes.



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導演的話 Director's Notes

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這是一部關於情慾、愛情與信仰的作品。

這個故事在中國已經有六百年的歷史了，中國人到現時為止，都非常能夠接受這個人妖的愛情故事。她們很奇特，她們是兩條蛇，一條白色的蛇，一條青色的蛇，她們經過修煉就變成了人。

我這部戲，其實跟大家講的就是，在情慾的糾纏之後，人的出路是什麼。

妖在成人的過程中，受盡了人對她們的磨練，和世俗的全面詆譏。這個故事，很有一種過癮的刺痛感。妖想成人，人想成佛。我們會看到一份我們丟失已久的純潔。我們人身上，會具備着妖性；同時我們人身上，還具備着一定的佛性。

我覺得這個故事的現代性，就是她的慾望。她的慾望就在目前，在中國社會裏面。

這是一個情慾懵懂的故事。但是我們不是簡單的在談一個情慾，而是借助情慾，討論她要做出來的愛，和真正的愛是什麼。

田沁鑫

This is a work about desire, love and faith.

The story dates back at least 600 years in China. To this day, this love story about man and spirit is widely accepted among Chinese people. It has two distinctive female protagonists. They are two snakes: one white, the other green. After honing their craft for centuries, they become human.

What I want to address through this play is: After the tangle of desire, what is the way out?

For spirits to become human, they go through many trials and face much derision from the society. There is an euphoric sting to this story. Spirits want to become human; humans want to become Buddha. We see a purity that we have long lost. We humans carry an element of the spirit. At the same time, we humans carry an element of Buddha.

What I feel is modern about the story is her desire. Her desire is right here, right now, in China.

This is a story about muddled desire. But we are not simply talking about one kind of desire. Through the discussion of desire, we examine the kind of love she wants to give, and what real love is.

Tian Qinxin

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如何尋找情感之外的出路：

田沁鑫《青蛇》直面中國女性慾望

The Way Out of Desire: Tian Qinxin's

Green Snake and the Desire of Chinese Women



一個極其傳統的中國民間故事，在導演田沁鑫細膩的視角下，以直面情慾的方式出現在話劇舞台上。這些符號的出現，標誌着中國話劇界又一次新穎的嘗試。在《青蛇》當中，女性的情感、情慾與對個體信仰的探尋緊緊相依。這部戲之於田沁鑫，不僅是一次對女性自身的尋找，也是她第一次在鮮明的性別身份下，亮出自己對社會與世界的睿智思考，是其對生命的一次重新體察。

在《青蛇》背後，是一個令人驚歎的，由中、英女性藝術家組成的「全

Green Snake is an extremely traditional Chinese folk story. This adaptation presents, through the refined perspective of director Tian Qinxin's, a direct confrontation with desire. The occurrence of these symbols marks a new attempt in Chinese theatre. In *Green Snake*, the exploration of feminine emotions and desires is intertwined with that of personal faith. For Tian, the production is not only an exploration of femininity and womanhood; it is also her first attempt in conceiving society and the world from a gender-specific perspective. It is her re-examination of life.



女班」。田沁鑫所屬的中國國家話劇院負責劇本創作與演出，英國蘇格蘭國家劇院負責舞台設計、燈光設計、技術監理及作曲等工作。《青蛇》的編劇是田沁鑫與年輕女編劇安瑩，主演是袁泉與秦海璐，蘇格蘭國家劇院派出了在英國工作的德籍女舞台設計莫爾·海恩塞爾及蘇格蘭女燈光設計娜塔莎·奇弗斯。劇組的造型師則是曾為電影《倩女幽魂》擔任造型設計的陳顧方。這些女性創作人員加上小說原著作者李碧華，成為一支戲劇舞台上的「娘子軍」。

然而，這支全女性戲劇團隊可謂來之不易。據悉，從初次接觸《青蛇》到下決心排演並與蘇格蘭國家劇院達成合作，田沁鑫花費了五年多的時間。早在五年前，李碧華便曾與她接洽，希望將她的小說《青蛇》搬上舞台，但當年的田沁鑫對此並無太多興趣，認為以女性作為第一主角的戲劇作品不多，也不容易表現。

田沁鑫一貫以大膽、熱烈的「力量」型作品面對觀眾，這源於她的「中性視角」。從改編蕭紅的《生死場》到搬演《趙氏孤兒》，從中國式莎劇《明》到改編老舍的《四世同堂》，她展示出的家國情懷與悲憫情懷，甚至勝於很多男性導演。她透露，自己的心理變化發生在執導《紅玫瑰與白玫瑰》（時尚版）時。那時她意識到，戲劇中的女性人物，可以用不同性別的視角來「觀看」。讓她這種想法得到強化的是2011年的英國之行。「在

Supporting *Green Snake* is a team of all-female artists from China and Britain. The National Theatre of China, the organisation Tian belongs to, is in charge of the script and performance, whereas the National Theatre of Scotland oversees the stage and lighting design, technical production and music. *Green Snake* was written by Tian and young female playwright An Ying. This new production stars Chinese actresses Yuan Quan and Qin Hailu. The National Theatre of Scotland sends the UK-based German stage designer Merle Hensel and Scottish lighting designer Natasha Chivers. The costume is by Hong Kong designer Chan Ku-fang who created the costume for the film *A Chinese Ghost Story*. Together with Li Bihua, the author of the original novel, this all-female creative team is a formidable female army of the theatre.

The formation of this all-female troupe was not smooth sailing. It took Tian five years from her first encounter with *Green Snake* to decide to work on the play, and to begin her collaboration with the National Theatre of Scotland. It was Li who first contacted Tian five years ago with the proposal of adapting her novel for the stage. Tian was not particularly interested at the time; she felt there were not many theatrical works with female protagonists and it would be difficult to realise the story on stage.

Tian's work is known for its daring and a fiery "power" that comes from a gender-neutral perspective. From adapting Xiao Hong's novel *The Field of Life and Death* to



愛丁堡藝術節看了很多戲。發現國外的女性戲劇作品，題材鮮明，而且形式多樣。女性的情感、情慾、家庭觀念，以及生活困境不斷被提及。」在造訪英倫之前，李碧華也又一次找到田沁鑫，與她再洽將《青蛇》搬上舞台。這種機緣，促成了《青蛇》的排演。

在英國期間，田沁鑫一行人造訪了蘇格蘭國家劇院，與其藝術總監維琪·費瑟斯通交流，並提出與他們合作《青蛇》。「這個想法給我帶來兩大難題，」田沁鑫回憶說，「一是怎樣向英國藝術家講述白蛇與青蛇的故事；二是英國一直以戲劇老大地位自居，怎樣能真正實現這次國際合作？蘇格蘭國家劇院給了我們三次談話機

directing *The Orphan of Zhao*, from *Ming Dynasty* the Chinese *King Lear* to adapting Lao She's novel *The Yellow Storm*, she has shown greater compassion for and awareness of the country than many male directors. The turning point came when Tian directed *Red Rose and White Rose*, as she realised that female characters could be "viewed" from different gender perspectives. Her trip to the UK in 2011 strengthened the idea. "I saw many productions at the Edinburgh Festival. I realised that female theatre works on the global stage are filled with vivid subjects and stylistic variations. Feminine emotions, desire, family value and life's difficulties are key subjects." Prior to Tian's visit to the UK, Li had approached her again about adapting *Green Snake* for the stage. It was how the stage version of *Green Snake* became a reality.

When Tian was in the UK, she visited the National Theatre of Scotland with her colleagues, where she met artistic director Vicky Featherstone and proposed collaborating with the theatre on producing *Green Snake*. "This idea brought on two major difficulties," Tian recalls, "The first was how to explain this story to the British artists. Secondly, the British see themselves as forerunners of theatre in the world. How could we truly realise this international collaboration? The National Theatre of Scotland gave us three opportunities to discuss the matter. During my first visit, they couldn't understand the story I was telling. At our second conversation, I sensed that they might be able to understand

會。我第一次去談時他們聽不懂我講的故事。第二次談話，我意識到他們或許能明白我在劇中所要呈現的女性視角和女性表達。」費瑟斯通聽完故事後，問田沁鑫：「在中國這個故事流傳了多少年？」田沁鑫回答說：「六百多年。」費瑟斯通接着問：「那你們今天的年輕人還接受這個故事嗎？」田沁鑫說：「接受，我們一直在用各種形式演繹這個故事。」費瑟斯通聽到此突然感慨道：「你看人家中國的年輕人，現在還相信愛情，還喜歡人與妖的愛情故事。我們的青年恐怕不相信超越肉體之外的精神愛情了。」在這次對談之後，田沁鑫一行人順利地拿到了蘇格蘭國家劇院的合作函。

the female perspective and the themes of womanhood I wanted to realise in this play.” Upon hearing the story, Featherstone asked Tian, “How long has this story been told in China?” Tian replied, “More than 600 years.” Then Featherstone asked, “Do young Chinese people still accept this story today?” Tian said, “Yes, we have been re-enacting the story in every medium.” The response stirred Featherstone, “Young people in China still believe in love; they even like love stories between human and spirits. Our young people probably don’t even believe in spiritual love that transcends the physical.” The conversation marked the start of the collaboration between Tian’s team and the National Theatre of Scotland.





在田沁鑫看來，小青更像是絕大多數尋常女子的內心，而白蛇，則是在社會主流價值觀中掙扎的女性。在她的印象中，李碧華是個隨和卻極其聰慧的女性作家，「她支持我的創作，也給我出了一些好點子，」田沁鑫說，「我們倆談《青蛇》的劇本內容時，非常順暢。我們都不想讓白蛇與青蛇糾纏於純粹的情慾。李碧華和我一樣，希望白蛇與青蛇的故事能從情慾中昇華出去，對親、疏、愛、憎，有着更獨特的解釋。」

For Tian, Xiao Qing's feelings echoes those of most ordinary women, while Su Zhen symbolises women who are struggling with the moral values imposed on them by mainstream society. Tian sees Li as an easy-going and extremely intelligent female writer. "She is supportive of my work, and she gave me some excellent ideas," says Tian. "When we talked about the script of *Green Snake*, it went very smoothly. Neither of us wants the two snakes to simply become entangled in pure desire. We both wish for the story to transcend desire and to shine a new light on the meaning of intimacy, estrangement, love and hate."

Translated by Gigi Chang



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中國國家話劇院，是直接隸屬中華人民共和國文化部的國家話劇藝術演出團體，擁有雄厚的藝術創作資源和輝煌的歷史傳承。以歐陽予倩、廖承志、吳雪、舒強、金山、孫維世為代表的一代又一代前輩，為劇院的沿革與發展奠定了堅實的基礎。

今天的國家話劇院，匯聚了一批國內最優秀的戲劇藝術家和戲劇管理人才。在他們的努力下，劇院形成了多彩的新現實主義作品風格，建立起強大的藝術創作和管理團隊。

目前，國家話劇院已擁有國話劇場、國話小劇場和國話先鋒劇場三個現代化劇場，適合不同風格和規模的劇碼。此外，以北京為中心、輻射全國的「國話院線」加盟劇場集群也已逐步建立，為劇院以新型管理方式推出的密集演出提供了場地保障。

開放的國家話劇院，將以更加豐富的舞台演繹、堅實明晰的美學追求、現代科學的經營理念，秉承前輩精神，匯集各界力量，全力打造中國話劇航母，將劇院建設成國內一流、國際知名的話劇藝術表演團體。

劇院現任院長周志強，副院長為王曉鷹、查明哲及史麗芬。

An affiliated organisation of the Ministry of Culture, National Theatre of China (NTC) is a performing arts organisation with extensive resources and rich artistic traditions. The theatre has been the hub for experienced artists such as Ouyang Yuqian, Liao Chengzhi, Wu Xue, Shu Qiang, Jin Shan and Sun Weishi, who have helped set the course for the theatre's development.

Today NTC works with some of the top dramatists and theatre management professionals in China. With their contribution, the theatre has established an eclectic, Neo-Classical repertoire and a strong team of arts management and creative professionals.

NTC has three modern theatres, including a grand theatre, a small performance venue, and the Vanguard Theatre for presenting works of different styles and scales. In addition, the nationwide theatre league is being established to provide venue support for the theatre's performance schedule under its new management model.

A leading national theatre, NTC strives to become a world-renowned performing company by producing a diverse range of theatrical works with high levels of artistic excellence. The theatre also thrives on modern management, as it revamps traditional Chinese theatre for today's audience.

The current president of NTC is Zhou Zhiqiang. Wang Xiaoying, Zha Mingzhe and Shi Lifen serve as vice presidents.



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編劇 / 導演
Playwright / Director

中國國家話劇院導演。亞洲當代最具實力和影響力的導演之一。其作品常以全新角度探索中國古典題材和世界名著，捕捉現當代社會話題；舞台呈現則以當代藝術觀念和東方美學結合，強調肢體表達和詩化語言的融合，時空結構複雜，視覺衝擊強烈，在中國戲劇舞台獨樹一幟，對國際戲劇領域亦有影響。曾多次在海外劇團執導及舉辦交流講座。

田沁鑫涉獵戲劇、影視、繪畫、廣告等多種領域，主要舞台劇作品均為編導合一。代表作包括：話劇《生死場》、《狂飆》、《趙氏孤兒》、《紅玫瑰與白玫瑰》、《明——明朝那些事兒》及《四世同堂》等；音樂劇場《迷哥》；音樂劇《電影之歌》2010版；京劇《宰相劉羅鍋》及《關聖》；昆曲《一六九九·桃花扇》；電視劇《生死橋》；2011 文化部春節聯歡晚會《你好·春天》（總導演）。著作有《我做戲，因為我悲傷》（作家出版社 2003）、《田沁鑫的戲劇場》（北京大學出版社 2009）、《田沁鑫的戲劇本》（北京大學出版社 2010）及《田沁鑫的排練場》（北京大學出版社 2011）。

Tian is a director for the National Theatre of China, and she is considered one of the most talented and influential directors in Asia. Her work is known for its novel exploration of classical Chinese themes and world's classics, its shrewd portrayal of contemporary subjects, and its fusion of contemporary arts and Oriental aesthetics. It marks the unison of physical expressions and poetic language, and the drama unfolds through a complex interweaving of time and space and strong visual impact. A distinctive presence in contemporary Chinese theatre, her work has also left significant impact on the global theatre scene. Tian has directed many productions and seminars for international theatre groups.

Tian has worked in various fields including drama, film, painting, and advertising. She writes and directs all her major theatre works. Her notable works include: stage plays *The Field of Life and Death*, *Hurricane*, *The Orphan of Zhao*, *Red Rose and White Rose*, *Ming Dynasty* and *The Yellow Storm*; musical theatre *The Riddler*; musical *Song of Light and Shadow* (2010); Beijing operas *Minister Liu Luoguo* and *Guan Sheng*; Kun opera *Peach Blossom Fan – 1699*; TV series *Life and Death Bridge*; and the New Year Gala by the Ministry of Culture (2011). She has also published several books on theatre.



秦海璐 Qin Hailu

小青 (青蛇) Xiao Qing [Green Snake]

中國國家話劇院優秀青年演員，畢業於中央戲劇學院表演系。主演話劇《紅玫瑰與白玫瑰》獲中國文化部頒發國家藝術院團優秀劇碼展演優秀表演獎，話劇《四世同堂》獲上海現代戲劇谷壹戲劇大賞最佳女主角獎。主演電影《榴槤飄飄》入圍第 57 屆威尼斯電影節和多倫多電影節，獲第六屆香港電影評論學會最佳女主角、第七屆香港電影金紫荊獎最佳女演員、第 20 屆香港電影金像獎最佳新演員獎，以及第 38 屆台灣金馬獎最佳女主角和最佳新演員獎。其他電影作品有：《像雞毛一樣飛》、《桃姐》、《鋼琴》等。主演並參與編劇的《到阜陽 600 里》獲第 48 屆台灣金馬獎最佳原著劇本獎。曾出任第 44 屆土耳其金橙國際電影節評委。

Qin graduated from Central Academy of Drama, majoring in performance. She has won many awards including the Outstanding Performance Award at the Repertory Showcase held by the Ministry of Culture for her leading role in *Red Rose and White Rose*, and One Drama Best Actress Award for *The Yellow Storm*. For her role in *Durian Durian*, which was a runner-up in Venice Film Festival and Toronto International Film Festival, Qin won the Best Actress at the 6th Hong Kong Film Critics Society Awards and the 7th Golden Bauhinia Awards, Best New Performer at the 20th Hong Kong Film Awards, and Best Actress and Best New Performer at the 38th Golden Horse Awards. Her other films credits include: *Chicken Poets*, *A Simple Life* and *The Piano in a Factory*. Qin co-wrote the script of and stars in *Return Ticket*, which won the Best Original Screenplay Award at the 48th Taipei Golden Horse Film Festival.



袁泉 Yuan Quan

素貞 (白蛇) Su Zhen [White Snake]

中國國家話劇院優秀青年演員，中國電影家協會會員，中國戲劇家協會會員，畢業於中央戲劇學院表演系。電影作品有《大上海》、《跟我的前妻談戀愛》、《如夢》、《上海倫巴》、《美麗的大腳》、《春天的狂想》及《上海紀事》。舞台作品有話劇《活着》、《簡愛》、《暗戀桃花源》、《琥珀》、《狂飆》及音樂劇《電影之歌》。獲第 22 屆金雞獎最佳女配角獎、第 26 屆百花獎最佳女配角獎、第八屆北京大學生電影節最佳女演員獎，並兩度獲中國電影表演藝術學會獎。此外曾獲金雞獎最佳女主角提名兩次，最佳女配角提名一次。2004 獲文化部「傑出青年」稱號。

Yuan graduated from Central Academy of Drama, majoring in performance. She is a member of China Film Association and China Theatre Association. Her film credits include: *The Last Tycoon*, *My Ex-wife's Wedding*, *Like a Dream*, *Shanghai Rumba*, *Pretty Big Feet*, *Rhapsody of Spring* and *One upon a Time in Shanghai*. Her theatre credits include *To Live*, *Jane Eyre*, *Secret Love in Peach Blossom Land*, *Amber*, *Hurricane*, and musical *Song of Light and Shadow*. She won Best Supporting Actress at the 22nd Golden Rooster Awards and the 26th Hundred Flowers Awards, Best Actress at the 8th Beijing College Student Film Festival, and two China Film Society of Performing Art Awards. She was also nominated twice for Best Actress and once for Best Supporting Actress at Golden Rooster Awards.



辛柏青 Xin Baiqing

法海 Fahai

中國國家話劇院優秀青年演員，畢業於中央戲劇學院表演系。主要話劇作品：《四世同堂》、《紅玫瑰與白玫瑰》、《趙氏孤兒》、《狂飆》、《理查三世》及《俺爹我爸》。主要電影作品：《因為有愛》、《小城之春》、《紅色滿洲里》、《胡同裏的陽光》、《萬家燈火》及《大上海》。主要電視作品：《走進陽光》、《百年沉浮》、《紅岩》、《我親愛的祖國》、《九九歸一》、《致命邂逅》、《孫中山》、《救贖》、《新刀馬旦》、《駭客危機》、《零距離》、《早春二月》、《使命/反黑使命》、《中國式結婚》、《幸福像花兒一樣》、《嘉慶皇帝》、《孔雀河》、《秋海棠》及《雪狼》等。曾獲國家藝術院團優秀劇碼展演優秀表演獎及金獅獎表演獎等。

Xin graduated from Central Academy of Drama, majoring in performance. His theatre credits include: *The Yellow Storm*, *Red Rose and White Rose*, *The Orphan of Zhao*, *Hurricane*, *Richard III* and *My Father*. His film credits include: *Because of Love*, *Springtime in a Small Town*, *Hutong Days*, *Glittering Days* and *The Last Tycoon*. His TV credits include: *Into the Sunlight*, *Thousand Years*, *Red Crag*, *My Beloved Motherland*, *Deadly Encounter*, *Sun Yat-sen*, *Redemption*, *New Daomadan*, *Distance Zero*, *Early Spring*, *Marry in Chinese Fashion*, *Happiness as Flowers*, *Jiaqing Emperor*, *Peacock River*, *Begonia* and *Snow Wolf*. Xin is a winner at National Artistic Groups Repertory Showcase and Golden Lion Award.



董暢 Dong Chang

許仙 Xu Xian

中國國家話劇院優秀青年演員，畢業於中央戲劇學院表演系。在中戲就讀時即被田沁鑫選中，演出話劇《紅玫瑰與白玫瑰》（時尚版）男主角王傑瑞（紅玫瑰）。田沁鑫對他的評論是「年輕率真，爆發力強，極愛演戲，相信未來！形象明朗、帥氣，陽光健康，身材極佳！多情到『即便吃了些苦，也還是要愛的』！」通過該劇 200 場演出的磨礪，董暢表演愈發放鬆自如，獲戲迷稱為「玫瑰少年」。代表作品有電影《警至情歸》及《上醫》，以及舞台劇《紅玫瑰與白玫瑰》（時尚版）等。

Dong graduated from Central Academy of Drama, majoring in performance. While still a student at the academy, Dong was selected by director Tian Qinxin to star in *Red Rose and White Rose* (fashion version). Tian comments that he is "young, sincere and dynamic, as he loves acting and has faith in the future. A sharp, handsome and sunny young man who has an excellent figure, and a deeply passionate soul that he will "go on loving even after he's had some hard times." Dong has performed in more than 200 shows and is nicknamed "Rosie boy" by his fans. His notable works include the films *Smart Kidnapping Case* and *Senior Doctor*, and the stage play *Red Rose and White Rose* (fashion version).



吳彼
Wu Bi

濟着 / 裁縫等
Jizhuo / Tailor and others

畢業於北京舞蹈學院音樂劇專業。代表作品：音樂劇《電影之歌（2010版）》、《呀，被相愛了》、《白頭葉猴》及《憑什麼我愛你》；話劇《四世同堂》、《大院》、《明——明朝那些事兒》及《大家都有病》等；電影《失落之地》及《東北人在北京》。曾獲國家藝術院團優秀劇碼展演優秀表演獎。

Wu graduated from the Beijing Dance Academy, majoring in musical theatre. His notable works include: musicals *Song of Light and Shadow*, *Love, As I Said*, *White-headed Langur* and *Why Should I Love You*; stage plays *The Yellow Storm*, *The Quadrangle*, *Ming Dynasty* and *Everybody is Sick*; films *The Lost Land* and *Dongbei People in Beijing*. Wu has won the Outstanding Performance Award at the National Artistic Groups Repertory Showcase.



商子見
Shang Zijian

捕快 / 和尚等
Captor / Monk and others

中國國家話劇院優秀青年演員，畢業於中央戲劇學院2002級表演系本科。代表作品：話劇《明——明朝那些事兒》、《海鷗海鷗》及《圖蘭朵》等；影視作品《房前屋後》、《空巷子》及《楊貴妃秘史》等。曾獲國家藝術院團優秀劇碼展演優秀表演獎。

Shang graduated from the Central Academy of Drama, majoring in performance. His theatre credits include *Ming Dynasty*, *Seagull*, *Seagull* and *Turandot*. His TV and film credits include *Fang Qian Wu Hou*, *Kong Xiangzi* and *The Legend of Yang Guifei*. Shang has won the Outstanding Performance Award at the National Artistic Groups Repertory Showcase.



馬昂
Ma Ang

鐵匠 / 南極仙翁 / 和尚等
Blacksmith / Fairy Old
Man of the South Pole /
Monk and others

中國國家話劇院優秀青年演員，2005年畢業於中央戲劇學院表演系本科。代表作品：話劇《四世同堂》、《明——明朝那些事兒》、《天下第一樓》、《暗戀桃花源》、《馬前馬前！》、《紅白喜事》、《奧塞羅》、《死無葬身之地》、《薩拉姆的女巫》、《螞蟻沒問題》及《大院》等；電影《烽火》及《有愛才有我》；電視劇《巴哥正傳》、《野百合也有春天》及《浪漫的事》。

Ma graduated from the Central Academy of Drama in 2005, majoring in performance. His theatre credits include: *The Yellow Storm*, *Ming Dynasty*, *The No.1 Restaurant*, *Secret Love in Peach Blossom Land*, *Chop-chop!*, *Festivities of Marriage and Funeral*, *Othello*, *The Unburied Dead*, *The Crucible*, *Ants Got No Problem* and *The Quadrangle*. His TV and film credits include: *The Cold Flame*, *The Story of Brother Ba*, *Spring of the Wild Lily* and *Romantic Story*.



張碩 Zhang Shuo

書生 / 靈芝 / 和尚等
Scholar / Ganoderma /
Monk and others

中國國家話劇院優秀青年演員。中央戲劇學院2004級表演本科。代表作品：話劇《四世同堂》、《天朝1900》、《醜兒的春夏秋冬》、《大院》及《螞蟥沒問題》等；電影《初來乍到》、《宋文博》及《密室之不可告人》；電視劇《該是你的跑不了》、《心遠》及《使命2》。

Zhang graduated from the Central Academy of Drama, majoring in performance. His theatre credits include *The Yellow Storm*, *1900 The Dynasty*, *The Four Seasons of Chou'er*, *The Quadrangle* and *Ants Got No Problem*. Zhang has also appeared in TV series *Distant Heart* and *Mission 2*.



桑帥 Sang Shuai

菜農 / 鶴童 / 和尚等
Vegetable Peddler /
Crane Spirit / Monk and
others

畢業於中央戲劇學院表演系戲劇影視表演專業。代表作品：話劇《四世同堂》、《大院》、《漂流城》、《老宅》及《譚嗣同》；短片《速遞員與小混混》、《消毒》、《媽媽》及《十八里店的故事》；電視劇《生死線》。

Sang graduated from the Central Academy of Drama, majoring in performance. His notable works include: stage plays *The Yellow Storm*, *The Quadrangle*, *Drifting*, *The Old House* and *Tan Sitong*; short films *The Courier Delivery Man and the Bully*, *Disinfection*, *Mama* and *The Story of Shibidian*; TV series *The Line*.



劉野 Liu Ye

乞丐 / 鹿童 / 和尚等
Beggar / Deer Spirit /
Monk and others

畢業於北京舞蹈學院國標舞系，中央戲劇學院表演系音樂劇班。代表作品：話劇《趙氏孤兒》、《夜鶯之愛》、《穿PANDA的女魔頭》、《夜店之天生絕配》及《大家都有病》；音樂劇《名揚四海》及《西區故事》；網路短片《相遇》及《分手》等。

Liu graduated from the Beijing Dance Academy with a major in dancesport and the Central Academy of Drama with a major in musical theatre. His notable works include: stage plays *The Orphan of Zhao*, *Love of the Nightingale*, *The Devil Wears Panda*, *24H Store* and *Everybody is Sick*; musicals *Fame* and *West Side Story*; short films *Encounter* and *Break up*.



標誌設計：靳埭強博士 SBS Logo designed by Dr Kan Tai-keung SBS

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李碧華

Li Bihua

原作者
Original Author

李碧華出生、成長於香港，曾任記者、電視編劇、電影編劇及舞劇策劃。在香港暢銷報刊撰寫專欄小說，集結出版逾百本，並有多國譯本。小說《胭脂扣》、《霸王別姬》、《青蛇》、《秦俑》、《潘金蓮之前世今生》、《川島芳子》、《誘僧》、《餃子》等均被改編為電影。

2008年，日本知名導演蜷川幸雄執導了舞台劇《霸王別姬》。2010及2011年，其《生死橋》及《秦俑》接連獲改編為中央電視台大戲，收視率頗高。

李碧華少時習中國舞十年，曾任香港舞蹈團《搜神》、《女色》、《胭脂扣》、《誘僧》之策劃。2011年山西華晉舞團又根據其作品改編出《粉墨春秋》，由她任編劇。

《青蛇》舞台劇是李碧華首度與中國國家話劇院合作。

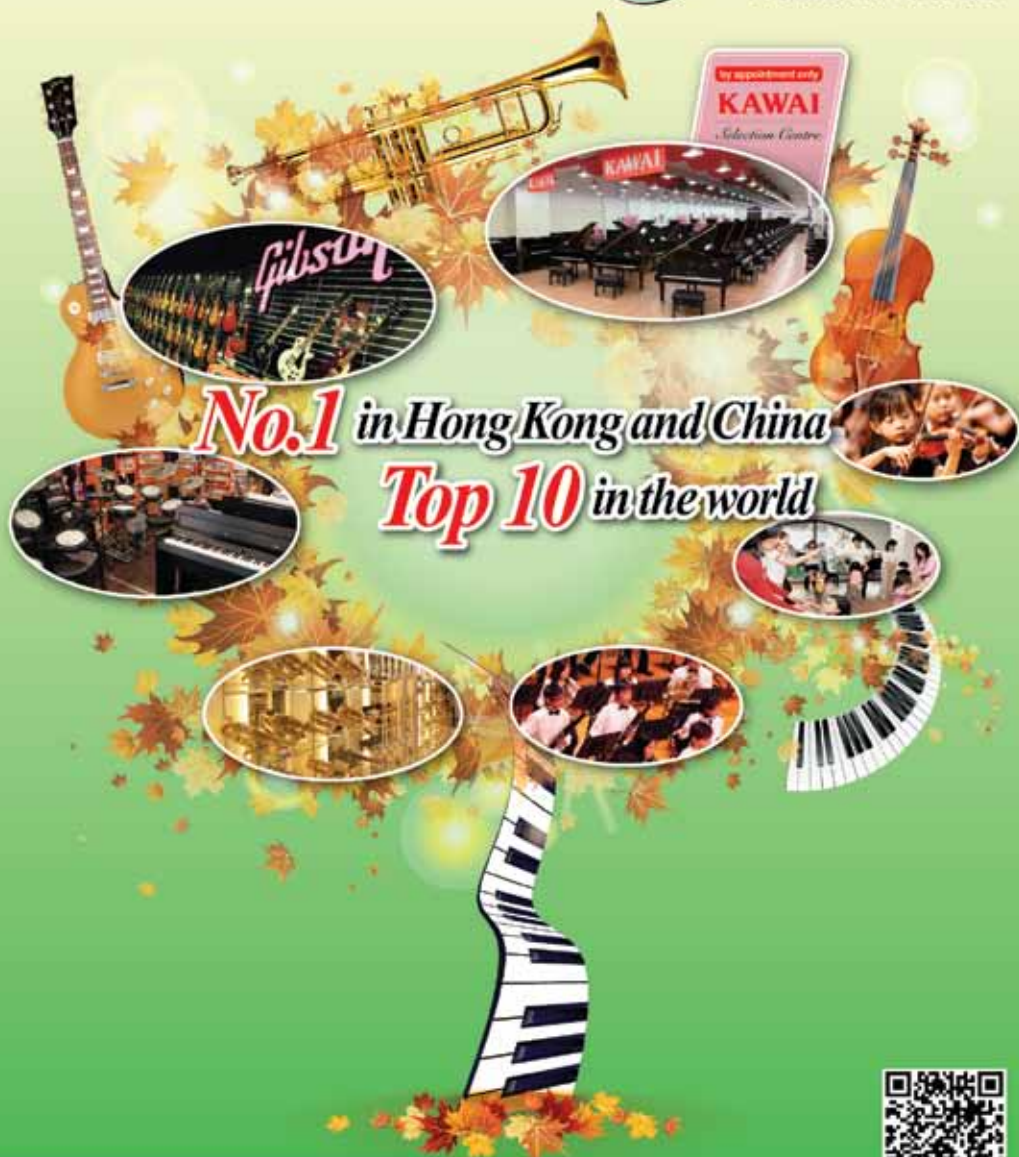
Born and raised in Hong Kong, Li has worked as a journalist, TV playwright, and dance drama curator. A columnist for many newspapers and magazines, Li has published over 100 books, many of which have been translated into various languages. A number of her works have been adapted into films, including *Rouge*, *Farewell My Concubine*, *Green Snake*, *A Terra Cotta Warrior*, *The Reincarnation of Golden Lotus*, *Kawashima Yoshiko*, *Temptation of a Monk* and *Dumplings*. In 2008, *Farewell my Concubine* was adapted by renowned Japanese director Yukio Ninagawa for the theatre. In 2010 and 2011, her novels *Life and Death Bridge* and *A Terra Cotta Warrior* were adapted into TV series on CCTV.

Li practiced Chinese dance for ten years in her teens. She has produced many dance shows for the Hong Kong Dance Company, such as *Chinese Historic Myths*, *Femme Fatale*, *Rouge*, and *Temptation of a Monk*. In 2011, she collaborated with Shanxi Huajin Dance Theatre on adapting her novel into the dance theatre show *Peking Opera Years*.

The theatre production of *Green Snake* marks the first cooperation between Li and the National Theatre of China.



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創作及製作人員 Creative and Production Team



李東
Li Dong

製作人
Executive Producer

中國國家話劇院演出中心主任，製作人，製作總監。戲劇及影視作品製作經驗豐富，對中國主流商業戲劇的製作與巡演模式推陳出新，搭建國際跨界合作平台。

代表作品：話劇《生死場》（獲第九屆文華大獎、第六屆中國藝術節演出金獎及首屆國家舞台藝術精品工程獎）、《狂飆》、《趙氏孤兒》、《理查三世》、《故事新編》、《明——明朝那些事兒》、《紅玫瑰與白玫瑰》（獲2010年國家藝術院團優秀劇碼展演獎及2012年中國戲劇節優秀劇碼獎）及《四世同堂》（獲現代戲劇谷2011壹戲劇大賞年度大戲、2011年國家藝術院團優秀劇碼展演優秀劇碼獎、2012中國話劇金獅獎並入圍2011年舞台藝術精品工程獎）；京劇連台本戲《宰相劉羅鍋》（獲第六屆藝術節演出金獎及首屆國家舞台藝術精品工程獎第一名）、《關聖》；昆曲《一六九九桃花扇》；音樂劇《電影之歌》等；電視劇《生死橋》、《大法庭》、《向左走向右走》及《長江七號》等。李東曾獲全國戲劇文化獎話劇金獅獎經營管理獎。

Li is the Producer and Director of Performance Centre of the National Theatre of China and has extensive experience in theatre, TV and film production. He is dedicated to innovating the production and touring of Chinese commercial theatre through international collaborations.

His major theatrical productions include: *The Field of Life and Death* (winner of Wenhua Award and China Arts Festival Performance Award), *Hurricane*, *The Orphan of Zhao*, *Richard III*, *Old Tales Retold*, *Ming Dynasty*, *Red Rose and White Rose* (winner at 2010 National Artistic Groups Repertory Showcase and 2012 China Arts Festival), as well as *The Yellow Storm* (Annual Play of 2011 Modern Drama Valley One Drama

Award, Outstanding Play Award at 2011 National Artistic Groups Repertory Showcase and 2012 Golden Lion Award for Drama). His Beijing opera credits include *Guan Sheng* and *Minister Liu Luoguo* (winner of the 6th China Arts Festival Golden Award and the 2011 National Project to the Distillation of the Stage Art). He also produced the Kun opera production *Peach Blossom Fan* – 1699, and the musical *Song of Light and Shadow*, among others. Li's TV credits include *Life and Death Bridge*, *The Court*, *CJ7* and *Turn Left, Turn Right*. Li is a Golden Lion Award winner (Theatre Management).



安瑩
An Ying

聯合編劇
Co-writer

2005年畢業於中央戲劇學院戲文系。舞台劇作品包括：《永不失眠》（聯合編導）、《俄底甫斯》（編劇）、《新娘》（編劇）、《馬前馬前！》（編劇）、《四世同堂》（聯合編劇）、《風華絕代》（聯合編劇）等。曾為2003年北京人藝青年處女作戲劇展任執行製作。

An received a degree in dramatic literature from the Central Academy of Drama in 2005. Her credits include: *Never Sleepless* (co-writer and co-director), *Oedipus* (writer), *The Bride* (writer), *Chop-chop!* (writer), *The Yellow Storm* (co-adaptor) and *The Beauty* (co-writer). She was the executive producer of the Exhibition of Young Writers Premiere Works in Beijing People's Art Theatre in 2003.



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莫爾·海恩塞爾 Merle Hensel

舞台設計
Set Designer

生於德國，受訓於中央聖馬丁藝術設計學院及史烈德美術學院。作品包括《格拉斯哥女孩》（蘇格蘭國家劇院）、《馬克白》（蘇格蘭國家劇院 / 紐約林肯中心），以及電影《寶貝》（菲力普·施托澤導演）。現任教於倫敦中央聖馬丁藝術設計學院。

Born in Germany, Hensel trained at Central St Martins School of Art and Design and the Slade School of Fine Art in London. She has worked with an array of international performing groups and artists. Her recent projects include *Glasgow Girls* for National Theatre of Scotland. Her theatre credits include *Macbeth* (National Theatre of Scotland/Lincoln Center, New York), and her film credits include *Moritur Te Salutant* and *Baby* (Phillip Stölzl). Hensel is a lecturer at Central St Martins School of Art and Design in London.



娜塔莎·奇弗斯 Natasha Chivers

燈光設計
Light Designer

常駐倫敦，劇場作品有《27 和輪子》（蘇格蘭國家劇院）及《一隻猴子攪不了戲》（日食劇團）等，舞蹈作品則包括《馬達秀》（LIFT/ 布萊頓藝術節）及《神之花園》（阿瑟·皮塔 / 坦率之心製作 / 林伯利劇場）。曾憑《快樂日子》獲英國劇場獎最佳設計獎，憑《周日與喬治在公園》獲羅蘭士·奧利花最佳燈光設計獎。

A London-based lighting designer, Chivers works largely in theatre, dance and opera. Her theatre and opera credits include *27 and The Wheel* (National Theatre of Scotland) and *One Monkey Don't Stop The Show* (Eclipse Theatre), among others. Her dance credits include *Motor Show* (LIFT

/ Brighton Festival) and *God's Garden* (Arthur Pita/ Open Heart/Linbury). Chivers won a Theatre Award UK in 2011 for *Happy Days* (Best Design) and an Olivier Award in 2007 for *Sunday in The Park with George* (Best Lighting Design).



陳顧方 Chan Ku-fang

服裝 / 造型設計
Costume Designer /
Styling

1977 年畢業於法國巴黎高級時裝公會設計學院，在 80 多部電影中擔任服裝設計，是中港台知名電影服裝設計師。曾和吳宇森、徐克、劉鎮偉、王晶等名導演合作，也與許多亞洲明星合作，包括成龍、李連傑、楊紫瓊、周潤髮及周星馳。於 1986 年以《倩女幽魂》贏得金馬獎，後來又兩度入圍金馬獎，並憑《功夫》一片再度獲得台灣金馬獎最佳造型設計獎。

Chan graduated from Ecole de la Chambre Syndicale de la Couture Parisienne. She has worked in over 80 films, and has worked with many renowned film directors including John Woo Yu-Sen and Tsui Hark, and film stars as Jackie Chan, Jet Li, Michelle Yeoh and Chow Yun-fat. She is a two-time winner of Best Makeup & Costume Design at the Taipei Golden Horse Film Awards for *Chinese Ghost Story* and *Kong Fu Hustle*.

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大衛·保羅·瓊斯 David Paul Jones

音樂
Music

受訓於蘇格蘭皇家音樂戲劇學院，修讀古典鋼琴及當代作曲。其作品形式多樣，從鋼琴獨奏、歌曲、大型聲樂作品到環境音樂及劇場音樂兼而有之。曾獲蘇格蘭國家劇院、克里普提克劇院及鐵柵欄劇院委約創作音樂。作品曾於歐洲、澳洲、美國、中東及南美上演。2011 年獲格蘭菲迪蘇格蘭精神獎之音樂獎。

Jones studied classical piano and contemporary composition at the Royal Scottish Academy. His music encompasses various acoustic/digital styles and forms from solo piano music, songs and larger scale vocal works, to ambient music and sound design for theatre. His theatre soundtracks include commissions from National Theatre of Scotland, Cryptic and Grid Iron. His international portfolio includes projects and performances throughout Europe, Australia, US, Middle East and South America. He was awarded the Glenfiddich Spirit of Scotland Award for Music in 2011.



馮磊 Feng Lei

多媒體設計
Multimedia Designer

中國兒童藝術劇院舞美設計、多媒體設計。代表作品：話劇《紅玫瑰與白玫瑰（時尚版）》、《四世同堂》及《大家都有病》；音樂劇《白頭葉猴》、《蝶》及《天橋》；兒童劇《絕對小孩》及《皮皮·長襪子》等。獲文化部 2011 年國家藝術院團優秀劇碼展演優秀舞台美術獎。

Feng is a stage and multimedia designer for China National Theatre for Children. His theatre credits include: *Red Rose and White Rose* (fashion version), *The Yellow Storm* and *Everybody is Sick*. Musicals include: *Butterflies* and *Tianqiao*. Children's plays

include: *Absolute Child* and *Pipi · Long Stockings*. He has won the Outstanding Stage Design Award at the 2011 National Artistic Groups Repertory Showcase.



張梓倩 Zhang Ziqian

音響設計
Sound Designer

中國國家話劇院音響設計，音樂工程碩士。代表作品：話劇《杜甫》、《尷尬》、《螞蟻沒問題》、《玩偶之家》及《紅玫瑰與白玫瑰》（時尚版）等；舞蹈《動物園》《這麼遠，那麼近》、《上海美人》及《上海探戈》；京劇《關聖》；聲音裝置《頻率》、《黑暗中的舞者》及《速食麵中國》；遊戲《拳擊手》及《哈利波特》等。

Zhang holds a master's degree in music engineering. Her credits include: theatres *Du Fu*, *Embarrassment*, *Ants Got No Problem* and *A Doll's House*; dances *So Far yet that Close*, *Shanghai Beauty* and *Shanghai Tango*; Beijing opera *Guan Sheng*; multimedia productions *Rate*, *Dancer in the Dark* and *The Instant China*; and video games *The Boxer* and *Harry Potter*.

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《蕭紅》三幕室內歌劇 <i>Heart of Coral</i> - A chamber opera after the life of Xiao Hong	作曲：陳慶恩 文本：意珩 導演：黎海寧 Music by Chan Hing-yan Libretto by Yan Yu Directed by Helen Lai		CHT	1-3/3	8:15pm
中國國家京劇院 — 老旦名劇選演 China National Peking Opera Company - The Artistry of <i>Lao Dan</i>			CHCH	7, 8/3	7:30pm
《粵歷油麻地 — 三代同台大戲》 In Yau Ma Tei - A Legacy of Cantonese Opera	龍貫天、阮兆輝、新劍郎、李奇峰與眾新晉演員		YMT	7-10/3 9, 10/3	7:30pm 2:15pm
《沙灘上的愛因斯坦》 <i>Einstein on the Beach</i>	羅伯特·威爾遜與菲力普·格拉斯四幕歌劇 An opera in four acts by Robert Wilson and Philip Glass		CCGT	8/3 9/3 10/3	6:30pm 6:30pm 2pm
中國國家京劇院《慈禧與德齡》 China National Peking Opera Company - <i>Empress Dowager Cixi and Princess Deling</i>	編劇：何冀平 導演：毛俊輝 By He Jiping Directed by Fredric Mao		APAL	9, 10/3	7:30pm
拿波里聖卡洛歌劇院《呷醋丈夫》 San Carlo Theatre, Naples - <i>Il Marito Disperato</i>	音樂：占瑪勞莎 Music: Domenico Cimarosa		APAL	15, 16/3	7:30pm
拿波里聖卡洛歌劇院《茶花女》 San Carlo Theatre, Naples - <i>La Traviata</i>	音樂：威爾第 Music: Giuseppe Verdi		CCGT	19, 21, 23/3	7:30pm

芝加哥交響樂團 Chicago Symphony Orchestra	指揮：馬捷爾 Conductor: Lorin Maazel		CCCH	28/1 29/1	8pm
幻想古提琴室樂團 Phantasm viol consort	高音古提琴 / 總監：羅倫斯·德雷福斯 Treble viol / Director: Laurence Dreyfus		APAA	22/2 23/2	8:15pm 4pm
香港中樂團「樂旅中國 VII」 Hong Kong Chinese Orchestra - Music about China VII	指揮：閻惠昌 Conductor: Yan Huichang		CHCH	23/2	8pm
布列頓百歲誕辰紀念音樂會 Die Konzertisten - The Britten 100 Project	演出 Featuring: Die Konzertisten 合唱團 指揮：米高·賴恩 Conductor: Michael Ryan		APAC NLG YLTA	23/2 26/2 16/3	8:15pm 7:30pm 7:30pm
羅浮宮音樂家古樂團 Les Musiciens du Louvre Grenoble	指揮：馬克·明柯夫斯基 Conductor: Marc Minkowski		CCCH	1/3	8pm
荷迪·薩巴爾《人的聲音》 Jordi Savall - <i>Les Voix Humaines</i>	古大提琴獨奏會 Viola da gamba recital		CHCH	2/3	8pm
艾班另一面 The Other Ebène	艾班另一面爵士六人組 The Other Ebène six-piece Jazz band		APAA	1/3	8:15pm
艾班四重奏 Quatuor Ebène			APAA	2/3	8:15pm
拉爾夫·拉特鋼琴獨奏會 Ralph van Raat Piano Recital			APAA	3/3	5pm
馬田·霍羅斯特單簧管獨奏會 Martin Fröst Clarinet Recital	鋼琴：約翰·霍羅斯特 with Johan Fröst, piano		APAA	4/3	8:15pm
朴星吉鋼琴獨奏會 Piao Xingji Piano Recital			APAA	6/3	8:15pm
吳懷世與黃家正長笛鋼琴音樂會 Wilson Ng and KaJeng Wong Flute and Piano Recital			APAA	7/3	8:15pm
米凱·路迪《圖畫展覽會》 Mikhail Rudy - <i>Pictures at an Exhibition</i>	多媒體鋼琴獨奏會 Piano recital with animations		STA	9/3	8pm
雅絲敏·利維 Yasmin Levy	世界音樂演唱會 World music concert		CCCH	9/3	8:30pm
澳洲室樂團 Australian Chamber Orchestra	藝術總監：李察·托尼提 Artistic Director: Richard Tognetti		CHCH	14, 15/3	8:15pm
艾斯佩蘭薩·斯伯丁 Esperanza Spalding - <i>Radio Music Society</i>	爵士音樂會 Jazz music concert		CCCH	15, 16/3	8pm
澳洲室樂團《珊瑚礁》 Australian Chamber Orchestra - <i>The Reef</i>	多媒體音樂會 Chamber concert with film		CHCH	16/3	4:30pm 8:15pm

音樂	香港小交響樂團・笙弦 Hong Kong Sinfonietta	音樂總監 / 指揮：葉詠詩 Music Director / Conductor: Yip Wing-sie	CHCH	17/3	8pm
	《我的第一個四季》 <i>My First Four Seasons</i>	親子音樂會 A narrated concert	NDA	20/3	8pm
	魯杜斯華夫斯基四重奏 Lutoslawski Quartet		APAA	21/3	8:15pm
	拿波里聖卡洛歌劇院《非凡威爾第》 San Carlo Theatre, Naples - <i>Viva Verdi</i>	指揮：羅拔圖・阿巴度 Conductor: Roberto Abbado	CCCH	22/3	8pm
	戈蘭・布列葛維奇與婚喪喜慶樂隊《吉卜賽香檳派對》 Goran Bregovic Wedding and Funeral Orchestra - <i>Champagne for Gypsies</i>		CCCH	23, 24/3	8pm
戲劇	英國國家劇團《一僕二主》 National Theatre of Great Britain - <i>One Man, Two Guvnors</i>	編劇：李察・賓 By Richard Bean	APAL	15-17, 19-23/2 16, 17, 23/2	7:30pm 2:30pm
	1927 劇團《怪誕城的動物與孩子》 1927 - <i>The Animals and Children Took to the Streets</i>	多媒體動畫音樂劇 A cinematic musical	CHT	21-24/2 23, 24/2	8:15pm 3pm
	11 圈《反斗先生》 Circle of Eleven - <i>LEO</i>	雜技獨腳戲 A one-man show combining circus and theatre	CCST	28/2-3/3 2/3	8:15pm 3pm
	《中式英語》 <i>Chinglish</i>	編劇：黃哲倫 導演：雷・西爾弗曼 By David Henry Hwang Directed by Leigh Silverman	APAL	1-6/3 2,3/3	8pm 3pm
	The TEAM《美國夢險號》 The TEAM - <i>Mission Drift</i>	音樂劇場 Musical theatre	CHT	6-9/3 9/3	8pm 3pm
舞蹈	《爆・蛹》 <i>Blast</i>	編劇：王昊然 導演：陳曙曦 By Wang Haoran Directed by Chan Chu-hei	 CCST	8-11/3 9, 10/3	8pm 3pm
	洛桑劇院《戲偶人生》 Théâtre Vidy-Lausanne - <i>Hand Stories</i>	創作 / 設計 / 操偶：楊輝 Designed, created and performed by Yeung Fai	YMT	12-15/3	8pm
	《屠龍記》 <i>Smear</i>	編劇：黃詠詩 導演：李鎮洲 By Wong Wing-sze Directed by Lee Chun-chow	 CHT	14-17, 19-24/3 16, 23/3	8pm 3pm
	中國國家話劇院《青蛇》 National Theatre of China - <i>Green Snake</i>	改編 / 導演：田沁鑫 Adapted and directed by Tian Qinxin	 APAL	21-24/3 23, 24/3	8pm 3pm
	美國芭蕾舞劇院 American Ballet Theatre 藝術總監：凱文・麥肯齊 Artistic Director: Kevin McKenzie	精選舞薈 Dance Gala 《羅密歐與茱麗葉》 <i>Romeo and Juliet</i> 編舞：麥克美倫 Choreographer: Sir Kenneth MacMillan	CCGT	21-23/2 27, 28/2 1/3 	7:30pm 7:30pm 2:30pm 7:45pm
舞蹈	神氣舞團《信靠》 Compagnie La Baraka - <i>NYA</i>	編舞 / 藝術總監：阿布・拉格 Choreographer / Artistic Director: Abou Lagraa	APAD	22, 23/2 23/2	8pm 2pm
	優獸舞團《足跡》 Fabulous Beast - <i>Rian</i>	導演 / 編舞：Michael Keegan-Dolan Director / Choreographer: Michael Keegan-Dolan	KTТА	1, 2/3 3/3	8pm 3pm
	莫米克斯舞蹈奇藝坊《四季狂想曲》 MOMIX Dance Theater - <i>Bothanica</i>	藝術總監：摩斯・潘德頓 Artistic Director: Moses Pendleton	CCGT	12-15/3 16/3	7:30pm 2:30pm
	亞太舞蹈平台 V Asia Pacific Dance Platform V		KTTB	15-17/3	8:15pm
	香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series		 CCST	21-24/3 23, 24/3	8:15pm 3pm

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20/3	傳統與革新 Tradition and Transformation	2/3	艾班四重奏弦樂大師班 Quatuor Ebène Masterclass for Strings
歌劇 / 戲曲 OPERA / CHINESE OPERA		5/3	拉爾夫·拉特鋼琴大師班 Piano Masterclass by Ralph van Raat
粵歷油麻地 Opera Treasures of Yau Ma Tei		7/3	電影《被遺忘的天籟》 Film: <i>Ladino - 500 Years Young</i>
12/2012-3/2013	粵劇教育計劃 Cantonese Opera Education Project	戲劇 THEATRE	
3, 9, 10/3	「薪火代代傳」講座 Talks: Passing the Torch	世界劇場面面觀 Global Theatre	
8-10/3, 15-17/3	「藝遊油麻地」導賞團 Yau Ma Tei Cultural Walk	17/2	《一僕二主》演後談 Two Guvnors First Hand
10/3	粵劇髮飾工作坊 Accessorising Cantonese Opera	22/2	與 1927 劇團演後對話 Post-performance Dialogue with 1927
威爾第歌劇全方位 All About Verdi's Operas		23/2	《一僕二主》後台解碼 Behind the Scenes of a Smash Hit Comedy
1-3/2013	威爾第介紹講座及工作坊 Verdi Introductory Talk & Workshop	24/2	後台參觀怪誕城 The Animals and Children Backstage
13/3	石倚潔美聲大師班 Bel Canto with Yijie Shi	1/3	《反斗先生》幻像的藝術 The Art of Illusion
完全威爾第歌劇電影系列 Tutto Verdi Film Series		3/3	中式英語交流會 Exchanging the Chinglish
12/1	《奧貝爾托》 <i>Oberto, Conte di San Bonifacio</i>	7/3	《美國夢險號》演後談 Staging the American Dream
13/1	《阿依達》 <i>Aida</i>	10/3	《爆·蛹》演後談 Behind the Blast
19/1	《一日國王》 <i>Un giorno di regno</i>	16/3	《屠龍記》演後談 The Might of the Pen
20/1	《遊吟詩人》 <i>Il trovatore</i>	23/2	劇場與動畫工作坊 Integrating Performance and Animation Workshop
26/1	《弄臣》 <i>Rigoletto</i>	舞蹈 DANCE	
27/1	《倫巴第人在第一次十字軍中》 <i>I lombardi alla prima crociata</i>	舞蹈點滴 About Dance	
2/2	《假面舞會》 <i>Un ballo in maschera</i>	22/2, 1/3	與凱文·麥肯齊對話 Meet Kevin McKenzie
3/2	《法斯塔夫》 <i>Falstaff</i>	23, 24/2	美國芭蕾舞劇院大師班 American Ballet Theatre Masterclass
解構愛因斯坦 Decoding Einstein		2/3	《羅密歐與茱麗葉》後台之旅 Behind the Scenes at <i>Romeo & Juliet</i>
28/2	電影《菲力普·格拉斯——鏡中遊》 Film: <i>Philip Glass: Looking Glass</i>	16/3	舞蹈奇藝後台之旅 MOMIX Revealed
6/3	電影《絕對威爾遜》 Film: <i>Absolute Wilson</i>	16/3	亞太舞蹈平台演後藝人談 Meet the Artists of the Asia Pacific Dance Platform
9/3	「藝術與技術的完美結合」講座 Restaging <i>Einstein on the Beach</i> : Artistic and Technical Theatre in Collaboration	17/3	「舞動的表象與空間」工作坊 Surface and Space of Movements Workshop
其他 Others		23, 24/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
23/2	蕭紅：她的人生與作品 Xiao Hong: Her Life and Her Work	駐節藝術家計劃 The Artists-in-Residence Project	
2/3	《蕭紅》創作分享 Heart of the Matter	10/2012-3/2013	舞入校園 Dance into Schools
10/3	京劇演前講座 Beijing Opera: a Pre-performance Talk	23/2	現代舞 x Hip Hop 示範講座 Contemporary Dance x Hip Hop Lecture Demonstration
10/3	京劇製作後台之旅 Backstage of a Beijing Opera	電視特備節目 FESTIVAL ON TV	
音樂 MUSIC		13, 20, 27, 28/1, 3, 4, 10/2	藝術節節目精選 Festival Programme Highlights
大師的藝術 Maestro's Art			
20/2	芭蕾舞指揮之道 Conducting for Dance		
13/3	Rousset 的巴羅克風格 Interpretation of Baroque		
13/3	托尼提小提琴大師班 Violin Masterclass by Richard Tognetti		



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arts

The Sir Edward Youde Memorial Fund has supported the Young Friends of the Hong Kong Arts Festival for 21 years.

Young Friends is aimed at increasing students' exposure to the performing arts. The scheme has reached out to nearly 650,000 students, and about 120,000 students became members in the past 21 years.

The Sir Edward Youde Memorial Fund was established in 1987 through private donations from the Hong Kong community to commemorate the late Governor of Hong Kong, Sir Edward Youde. Its prime objective is to promote education and encourage research amongst the people of Hong Kong.

The Sir Edward Youde Memorial Fund Council currently operates the following award schemes:

- Fellowships and Scholarships for Overseas Studies;
- Fellowships and Scholarships for Local Studies;
- Awards for Disabled Students;
- Prizes for Outstanding Senior Secondary School Students;
- Medals for Outstanding Performers at Public Examinations;
- Awards for Self-improvement for Working Adults; and
- Outstanding Apprentice Awards

The Sir Edward Youde Memorial Fund has since its inception supported more than 20,925 Hong Kong students under its major awards schemes. The total value of the grants awarded stands at about \$221.3 million. Out of a total of 2,774 recipients of scholarships and fellowships, more than 2,134 scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.



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