

42nd



香港藝術節
Hong Kong
Arts Festival
18.2-22.3.2014

英雄 Hero Hero Hero Hero Hero Hero Hero 英雄

楊冠誌

水滸108之終極英雄 108 Heroes III



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

UOB
大華銀行

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- 馬會去年共繳稅: **176.4億港元*** (約佔香港稅務局總稅收7.3%)
- 慈善捐款達: **19.5億港元** 資助慈善公益計劃: **160** 項
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- Last year, HKJC paid **HK\$17.64 BILLION*** in duties and taxes to government (making up 7.3% of total taxes collected by Inland Revenue Department)
- Made charity donations of **HK\$1.95 BILLION** to **160** charity and community projects
- Created employment for **5,737** full-time and **18,427** part-time staff

*截至財政年度二〇一三年六月三十日止
For the financial year ended 30 June 2013

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香港賽馬會
The Hong Kong Jockey Club



Hero Hero Hero
獻辭 Message

香港藝術節連續舉辦42年，為香港文化生活增添姿采。在本港以至世界各地的藝術愛好者心中，香港藝術節已成為一年一度的文化盛事。

本屆藝術節的節目經過精心挑選，中西薈萃，傳統與創新俱備，正好反映香港兼容並蓄、百花齊放的文化面貌。

一如以往，本屆藝術節邀請到世界各地的知名藝術家來港獻藝。觀眾除可欣賞到精采演出，還可領略嶄新的藝術觀點，大開眼界。近年，藝術節委約本港藝術家創作不同類型的作品，質素甚高。此舉有助培育本地藝術人才，促進香港文化創意產業發展。藝術節是難得的機會，讓本港和其他地方的藝壇精英盡展才華，帶領觀眾踏上妙不可言的藝術創意之旅。

謹祝第42屆香港藝術節圓滿舉行，各位藝術家演出成功，觀眾回味無窮。

香港特別行政區行政長官

Striving to enrich the city's cultural life over the past 42 years, the Hong Kong Arts Festival has become an annual highlight for arts enthusiasts from Hong Kong and abroad.

This year's Festival programme features an eclectic mix of classical and innovative works from East and West that echo Hong Kong's diverse cultural landscape.

Once again, the Festival brings acclaimed artists from around the world to delight the audiences and offer fresh perspectives on the arts. In recent years, the Festival has commissioned a variety of high-quality local productions to nurture home-grown talent and contribute to the development of Hong Kong's cultural and creative industries. The Festival represents an important opportunity for artists from Hong Kong and abroad to realise their true potential and take the audience on a fascinating journey into the world of art and creativity.

I wish all participants and attendees a very memorable and successful 42nd Hong Kong Arts Festival.

C Y Leung
Chief Executive
Hong Kong Special Administrative Region

歡迎蒞臨第42屆香港藝術節。感謝各界支持，香港藝術節得以屢創佳績，節目種類與規模不斷擴展，廣獲好評。

香港藝術節的成功，有賴香港特區政府、香港賽馬會慈善信託基金、各贊助企業、機構及個人捐助者的支持，藝術及文化界同儕的支持亦不可或缺。我衷心感謝學生票捐助計劃及新作捐助計劃的捐獻者，各位的慷慨捐助不但有助培育年青觀眾，亦讓本地藝術家得以一展才華。承蒙各界夥伴支持，香港藝術節團隊必精益求精，呈獻更多精采節目。

感謝您前來欣賞本節目，您的參與是我們向前邁進的動力。

香港藝術節主席

夏佳理



I am delighted to welcome you to the 42nd Hong Kong Arts Festival, which features an array of programmes encompassing both rising stars and great masters.

We remain committed to presenting enjoyable and entertaining works of the highest quality, and we are able to do so thanks to support from many stakeholders including the Government of Hong Kong SAR, the Hong Kong Jockey Club, corporate sponsors, institutional and personal donors. I would also like to acknowledge contributions to the Student Ticket Scheme and the New Works Scheme, which enable us to build for the future.

Special thanks are due to participating artists and to you for being part of this Festival. Your presence is paramount to its success and I hope you will enjoy the performances you have chosen.

Ronald Arculli, Chairman

Ronald Arculli

歡迎閣下蒞臨第42屆香港藝術節。

本屆藝術節歌頌英雄——那些為理想而獻身的人。身處五光十色的大都市，香港藝術節節目亦彰顯多元風采——您將在舞台上見到身穿銀甲的騎士、草莽英雄、受命運播弄的戀人、政治避難者以及一位探尋終極幻象的魔術師。同時我們也向藝術界的英雄致敬，他們以無與倫比的膽魄開疆闢土、挑戰極限，以其藝術成就豐富我們的生活，展示出非凡的人類潛能。

我由衷感謝參與演出的一眾新晉藝術家與當代名家，以及協助藝術節順利舉辦的眾多機構及各界人士。更要感謝您撥冗觀看今次演出，令英雄之旅得以圓滿。

香港藝術節行政總監

何嘉坤



It is a pleasure and privilege to welcome you to the 42nd Hong Kong Arts Festival.

This year we celebrate heroes: individuals who dedicate themselves to an ideal. As diverse as the city which is this Festival's home, they include knights in shining armour and outlawed rebels, star crossed lovers, political refugees and a magician in quest of the ultimate illusion. We also salute artist heroes, who boldly break new ground and scale extraordinary heights to enrich our lives and our shared human potential.

I am most grateful to the artists who are our partners in this Festival, whether luminaries of the day or stars in a future firmament. I am also deeply grateful to the many individuals and institutions who make this Festival possible. Above all, I would like to thank you for making time to be here with us, to complete this company of heroes.

Tisa Ho, Executive Director

Tisa Ho

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香港藝術節

HONG KONG ARTS FESTIVAL (HKAF)

香港藝術節於 1973 年正式揭幕，是國際藝壇中重要的文化盛事，於每年 2、3 月期間呈獻約 150 場演出及約 250 項「加料」和教育節目，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，約三成經費來自香港特區政府的撥款，約四成來自票房收入，而餘下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。

香港藝術節每年呈獻眾多國際演藝名家的演出，例如：芭托莉、卡里拉斯、馬友友、格拉斯、馬素爾、沙爾、巴里殊尼哥夫、紀蓮、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、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、翹娜、包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、莫斯科藝術劇院及北京人民藝術劇院等。

香港藝術節積極推介本地演藝人才和新晉藝術家，並委約及製作多套全新戲劇、室內歌劇和當代舞蹈作品，甚或出版新作劇本，不少作品已在香港及海外多度重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」外展計劃成立 23 年來，已為約 700,000 位本地中學生及大專生提供藝術體驗活動。藝術節每年亦通過「學生票捐助計劃」提供近 9,000 張半價學生票。

香港藝術節每年主辦逾百項深入社區的「加料節目」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

HKAF, launched in 1973, is a major international arts festival committed to enriching the life of the city by presenting about 150 performances and 250 PLUS and educational events in February and March every year.

HKAF is a **non-profit organisation**, with about 30% of annual revenue from government funding, around 40% from the box office, and the remaining 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents **top international artists and ensembles**, such as Bartoli, Carreras, Yo-Yo Ma, Glass, Masur, Chailly, Baryshnikov, Guillem, Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Moscow Art Theatre, and the People's Art Theatre of Beijing.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and **commissions, produces and publishes new works** in theatre, chamber opera and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

HKAF invests in **arts education** for young people. In the past 23 years, our **Young Friends** has reached about 700,000 secondary and tertiary school students in Hong Kong. Donations to the **Student Ticket Scheme** make available close to 9,000 half-price student tickets each year.

HKAF organises over 100 **Festival PLUS** activities in community locations each year to enhance the engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

如欲贊助或捐助香港藝術節，請與藝術節發展部聯絡。

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

電郵 Email
dev@hkaf.org

直綫 Direct Lines
(852) 2828 4910/11/12

網頁 Website
www.hk.artsfestival.org/en/partner

Hero

英雄

香港藝術節 感謝

The Hong Kong Arts Festival would like to thank



贊助 for sponsoring

《水滸108之終極英雄 — 蕩寇誌》
節目首場演出

the programme opening performance of
108 Heroes III

42nd



香港藝術節
Hong Kong
Arts Festival

18.2-22.3.2014 Presents

水滸108之終極英雄

蕩寇誌

108 Heroes III



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

14-17.3.2014

香港演藝學院歌劇院
Lyric Theatre, HKAPA

演出長約 2 小時 30 分鐘，包括一節中場休息

Running time: approximately 2 hours 30 minutes including one interval

普通話演出，附中、英文字幕

Performed in Putonghua with Chinese and English surtitles

封面照片 Cover photograph © 郭政彰 Kuo Cheng-Chang

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Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording
of any kind is strictly prohibited. Thank you for your co-operation.

www.hk.artsfestival.org

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《水滸108之終極英雄 — 蕩寇誌》108 Heroes III

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

聯合製作 Co-production

香港藝術節

上海國際藝術節

台灣當代傳奇劇場

製作人 林秀偉

上海戲劇學院戲曲學院

製作人 侯永強

Hong Kong Arts Festival

Shanghai International Arts Festival

Taiwan Contemporary Legend Theatre

Producer Lin Hsiu-wei

College of Chinese Opera, Shanghai Theatre Academy

Producer Hou Yongqiang

創作人員 Creative Team

原著

施耐庵

Original Author

Shi Naian

編劇

張大春

Adaptation by

Chang Ta-chuen

藝術總監/導演

吳興國

Director/Artistic Director

Wu Hsing-kuo

作曲

周華健

Composer

Chau Wa-kin

編舞

林秀偉

Choreographer

Lin Hsiu-wei

編腔

李連壁

Vocal Designer

Li Lian-bi

執行導演

汪卓

Deputy Director

Wang Zhuo

舞台設計

王孟超

Stage Designer

Austin Wang

服裝設計

康延齡

Costume Designer

Kang Yen-ling

燈光設計

黃祖延

Lighting Designer

Wong Choo-yeon

影像設計

葉蔭龍

Visual Designer

Yeh Yin-long

彩妝設計

李永中

Make-up Designer

Li Yung-chung

街舞編舞

謝卓翰

Street Dance Choreographer

Hsieh Cho-han

導演助理

方姿懿

Director Assistant

Fang Tzu-yi

編舞助理

林宜廷

Choreographic Assistant

Lin Yi-ting

題字

張大春、張志

Calligraphers

Chang Ta-chuen, Chang Wang

演出 Performed by

上海戲劇學院戲曲學院

台灣戲曲學院京劇系

College of Chinese Opera, Shanghai Theatre Academy

National Taiwan College of Performing Arts,
Department of Jing Ju

SINO ART

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ART EDUCATION
ART COLLECTION

ABOUT 簡介

Dedicated to promoting local art and culture and enriching the daily lives of Hong Kong people, Sino Group initiated 'Sino Art' project in 2006. We aim to provide local and international artists opportunities to showcase their talents through art exhibitions and public art installations at Sino Group properties. To add vigour to the creative community in Hong Kong, the group sponsors multiple art and design events in town. 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年初展開信和藝術計劃，致力推動藝術融入生活，經常於集團旗下物業舉辦各類型展覽以及添置公共藝術作品，為本地及海外藝術家提供展出作品機會，並舉辦藝術教育活動，讓公眾對各式各樣的藝術創作多加認識和了解。此外，集團透過計劃贊助多項本地大型藝術節目及推廣創意活動，支持本港的藝術和創意發展。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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演員 Cast

宋江/宋徽宗	吳興國	Song Jiang/ Emperor Huizong	Wu Hsing-kuo
李逵	劉琢瑜	Li Kui	Alexander Liu
高俅/項充/方臘	汪卓	Gao Qiu/Xiang Chong/ Fang La	Wang Zhuo
燕青	章嵩	Yan Qing	Zhang Song
李師師/扈三娘	潘潔華	Li Shishi/Hu Sanniang	Pan Jiehua
阮小二/阮小五/ 阮小七	江志雄	Ruan Xiaoer/Ruan Xiaowu/ Ruan Xiaoqi	Jiang Zhixiong
柴進/田虎/鄧元覺	戴國良	Chai Jin/Tian Hu/ Deng Yuanjue	Dai Guoliang
吳用/公孫勝	李明洋	Wu Yong/Gongsun Sheng	Li Mingyang
盧俊義/方杰	賀梓原	Lu Junyi/Fang Jie	He Ziyuan
林冲/方臘軍	朱柏澄	Lin Chong/Soldier of Fang La	Chu Po-cheng
武松	姜智森	Wu Song	Jiang Zhisen
天壽公主/顧大嫂	劉思雯	Princess Tianshou/Gu Dasao	Liu Siwen
張順/王英	黃耀達	Zhang Shun/Wang Ying	Huang Yaoda
秦明	陳星	Qin Ming	Chen Xing
花榮/王慶	張佳浩	Hua Rong/Wang Qing	Zhang Jiahao
宋軍/方臘軍	呂紹陽	Soldier of Song/Soldier of Fang La	Lu Shaoyang
扈三娘/婢女/ 方臘軍/木	方姿懿	Hu Sanniang/Maid/ Soldier of Fang La/Wood	Fang Tzu-yi
婢女/方臘軍/水	黃若琳	Maid/Soldier of Fang La/Water	Huang Jo-lin
宋軍/方臘軍/金甲/火	劉尚炫	Soldier of Song/Soldier of Fang La/ Warrior in Golden Armour/Fire	Liu Shang-hsuan
宋軍/方臘軍/金甲/金	陳昶甫	Soldier of Song/Soldier of Fang La/ Warrior in Golden Armour/Gold	Chen Chang-fu
宋軍/方臘軍/金甲/土	潘世忠	Soldier of Song/Soldier of Fang La/ Warrior in Golden Armour/Soil	Pan Shih-chung

樂師 Musicians

上海戲劇學院戲曲學院

文場領導	陸航
武場領導	郭磊
京二胡	郭元元
三弦/嗩吶	王紹偉
笛/笙	王雲鵬
大鑼	姜瑋
鑼鈸/打擊	李佳
小鑼	錢鎮威
琵琶/大阮	謝松

生命樹樂團

結他	小王子
低音結他	小 N
鼓	青春
鍵盤	林柏光

College of Chinese Opera, Shanghai Theatre Academy

String Leader	Lu Hang
Percussion Leader	Guo Lei
<i>Erhu</i>	Guo Yuanyuan
<i>Sanxian/Suona</i>	Wang Shaowei
<i>Dizi/Sheng</i>	Wang Yunpeng
<i>Daluo</i>	Jiang Wei
<i>Naobo/Percussion</i>	Li Jia
<i>Xiaoluo</i>	Qian Zhenwei
<i>Pipa/Daruan</i>	Xie Song

Life of Tree Band

Guitar	The Little Prince
Bass	David Chen
Drums	Ken Chau
Keyboard	Patrick Lin

製作人員 Production Team

技術總監/ 音響執行	吳慶垣	Technical Director/ Audio Technician	Wu Ching-yuan
舞台監督	何定宗	Stage Manager	Ho Ting-tsung
舞台技術指導	陳慶洋	Technical Advisor	Chen Ching-yang
燈光技術指導	翁翌軒	Lighting Advisor	Weng Yi-xuan
影像執行	林蔚圻	Video Operator	Lin Wei-chi
服裝	朱錫根	Wardrobe Master	Zhu Xigen
盔帽	金紀德	Headpieces Master	Jin Jide
道具	陳俊傑	Props	Chen Junjie
化妝	倪 萌	Make-up	Ni Meng
服裝製作	秦家班戲劇服裝	Costume Production	Lantee
服裝助理	吳朝佳	Costume Assistant	Wu Chao-chia

行政 Production Administration

台灣當代傳奇劇場

行政總監/製作人	林秀偉
行政組長	陳蕙嫻
執行製作	吳彥嫻
製作行政	劉曉瑩
行銷公關	嚴睿淇
美術編輯	葉昀靈
財務管理	林秀燕

上海戲劇學院戲曲學院

副院長兼校長	郭宇
校黨總支部書記	貢獻國
副校長	侯永強

Taiwan Contemporary Legend Theatre

Administration Director/ Producer	Lin Hsiu-wei
Administration Coordinator	Chen Yi-ying
Production Coordinator	Wu Yan-xian
Production Officer	Liu Hsiao-ying
Ticketing & Marketing Officer	Yen Jui-chi
Graphic Editor	Ye Yun-ling
Finance Officer	Lin Hsiu-yan

College of Chinese Opera, Shanghai Theatre Academy

Associate Dean & President	Guo Yu
Academic Secretary (Party Branch)	Gong Xianguo
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特別感謝 Special Thanks to

台灣擺渡人工作室		Taiwan Star's Ferry Music Production Ltd	
英文字幕	張菁	English Surtitles	Gigi Chang
平面攝影	郭政彰、簡建	Photographers	Kuo Cheng-chang, Jian Jian

話說，宋江在 108 水滸好漢擁戴下，登上「忠義堂」風光地頒令點將，成為梁山領袖霸主。

然而，這非主流的叛逆流亡地，只是宋江精神寄託之所，最終，他所認定的，渴望的是回到朝廷建功立業，拚搏個歷史定位。可惜，宋徽宗並非明哲聖君，君臣天命不濟，功名終成泡影。

「蕩寇誌」從水滸傳第七十二回演到一百二十回，隨著宋江策略，一方面在與官軍對峙中顯示梁山實力，

另一方面頻繁向被俘虜官員坦白心聲，在巧心安排燕青引見下，透過東京名妓李師師，成功將赦書呈予宋徽宗才獲朝廷降恩招安。

替天行道的英雄，用無比的勇氣，忍受委屈，為宋徽宗平遼番，抓田虎、打王慶、討方臘，傷兵損將，熱血換取的，卻是一幕充滿忠君思想的悲劇。

宋江率草莽打草莽，在兩敗俱傷之後，卻被朝廷陷害致死。

撿盡蘆花無處宿，嘆何時玉闕重建。

身為女人，李師師設法在燕青身上獲得愛情，李逵和 108 弟兄，效忠在宋江身邊只得與生共死。而宋江把理想賭在宋徽宗的無能，獲的賞賜是毒酒一杯。

「蕩寇誌」是英雄魂的狂飆吶喊，是京劇的霹靂變形。



影 藏 歲 月
Images Through Time : Photos of Old Hong Kong
香港舊照片 18.12.2013 - 21.4.2014



透過約七百幀珍貴歷史圖片，介紹香港在攝影術傳入中國過程中的重要地位，以及香港自十九世紀中葉開埠後滄海桑田般的轉變。

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With the support of the 108 heroes of Liangshan, Song Jiang becomes their leader and commander, ascending to the Hall of Loyalty and Righteousness in glory.

Yet, the mountain refuge for bandits and criminals is only a temporary spiritual home for Song Jiang. What he longs for is to return to the court to do his service, and to find a place in history. Sadly, Emperor Huizong of Song is not a clear-sighted ruler. Neither are destined for what they dream of – their aspirations for greatness are never to be realised.

108 Heroes III starts from chapter 72 of *The Water Margin* and ends with the book's final chapter 120. It follows Song Jiang's strategy to gain imperial attention: on one hand, he shows off the prowess of the Liangshan heroes in their standoff against the imperial army; on the other hand, he openly shares his own aspirations with captured officials. By cleverly deploying Yan Qing who persuades the famous courtesan Li Shishi to help, Song Jiang successfully petitions for imperial amnesty.

The Liangshan heroes, who set out to deliver justice on Heaven's behalf, now battle with the Liao state and rebel leaders Tian Hu, Wang Qing and Fang La, at Emperor Huizong's order. What they receive in exchange for their sweat, their blood and their lives, is the tragedy of unquestioning loyalty for the Emperor.

Song Jiang leads a gang of outlaws to exterminate other outlaws, suffering a great number of casualties. What he receives from the court is a plot to end his life.

Loyalty can find no home. When will the palace be rebuilt?

As a woman, Li Shishi hopes to find love from Yan Qing. Li Kui and the 108 heroes swear loyalty to Song Jiang, hoping to live and die as brothers. And Song Jiang stakes everything on Emperor Huizong, but his reward from the Emperor is a cup of poisoned wine.

108 Heroes III is the tumultuous roar of heroic spirits. It is a thunderous transformation of Beijing opera.

Translated by Gigi Chang

PLUS 藝術節加料節目

《水滸 108》後台參觀	Backstage Pass to 108 Heroes III
16.3.2014 (日) 下午 5:30-6:15	16.3.2014 (Sun) 5:30-6:15pm
香港演藝學院歌劇院後台	Backstage, Lyric Theatre, HKAPA
後台參觀活動將帶你仔細欣賞及研究劇中人物的衣著服飾。	Backstage tour is your opportunity to examine these costumes in detail.
名額：30	No of Participants: 30
費用：\$30	Fee: \$30
普通話/廣東話主講	In Putonghua/Cantonese
華麗與悲壯的戰爭 — 傳奇水滸 108	Rockin' Chinese Opera
11.3.2014	11.3.2014
更多加料節目信息請參閱加料節目指南或瀏覽網站： www.hk.artsfestivalplus.org	Find out more about Festival PLUS in the PLUS Programme Guide or at www.hk.artsfestivalplus.org



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第一場 那日

宋徽宗夢見梁山，水滸 108 將顯現，空氣中傳來九天玄女的咒歌……

第二場 師師

故事開始，就在東京妓院花魁娘子的住處。

那日，燕青與柴進引宋江拜訪，突聞搖鈴，知宋徽宗走地道私會李師師，宋江欲呈遞赦書，恐禍及師師而作罷。

第三場 赦書

英雄慷慨、三敗朝廷，捉放奸臣高俅。吳用以好禮相贈，投遞赦書，卻暗遭踐踏，只得遣燕青回東京妓院。

第四場 紋身

燕青求師師代向天子遞投招安赦書，師師反要燕青脫衣示花綉紋身，並百般撩撥，燕青不為所動，意表只願追隨宋江。師師允呈赦書，喟嘆情歸何處？

第五場 招安

宋江領 108 將，浩浩蕩蕩赴東京門校閱，受天子招安，未料，未封官爵，只賜御宴。

席中與宋御軍口角，眾英雄怒打御軍，吳用排解，兩軍埋下矛盾伏筆。

第六場 蕩寇

遼國太陽陣與宋江八卦陣對峙，天壽公主刁蠻善戰，一丈青扈三娘與王英聯手制伏，朝廷卻下詔釋放，眾英雄無奈。

Scene 1 That Day

Emperor Huizong of Song dreams of Liangshan: the 108 generals of Liangshan Marsh appear, the song of the Mythic Queen of Ninth Heaven drifts in the air...

Scene 2 Shishi

The story begins at the head courtesan's residence in the capital's courtesan house.

That day, Yan Qing and Chai Jin leads Song Jiang to courtesan Li Shishi. The bells ring, signalling that Emperor Huizong is in the secret tunnels on his way to meet Shishi. Song wants to hand in the petition for amnesty, but his fear of incriminating Shishi stops him.

Scene 3 Petition for Amnesty

Brave and unstoppable, Liangshan defeat the imperial army three times, capturing villainous official Gao Qiu. Wu Yong presents Gao with gifts, hoping that he would petition for Liangshan. Spurned by Gao, Wu sends Yan Qing back to the courtesan house.

Scene 4 Tattoo

Yan Qing begs Shishi to petition for Liangshan directly with the Emperor. However, she demands in return that he strips and shows her his tattoo. Yan Qing remains unmoved by her seduction, caring only for Song Jiang. Shishi agrees to help and sighs that she has no one to entrust her heart to.

Scene 5 Amnesty Parade

Song Jiang leads Liangshan's 108 generals in their full glory to the capital to receive amnesty from the Emperor. Unexpectedly, they are not given any titles, only an imperial banquet.

At the banquet, a shouting match between the Liangshan heroes and the imperial army escalate into a brawl. Wu Yong calms both sides down, but discord is sown.

再戰田虎、王慶，連勝，軍心振奮，天子賜御酒，宋江整頓隊伍，歡喜要回京受封。

— 中場休息 —

第七場 榜文

澡堂中，好漢正嘻笑打鬧著。

林冲出示朝廷禁宋家軍入京城榜文，群情激憤，大喊造反。

宋江苦勸未成，拔劍欲自刎，眾弟兄落淚懺悔。

第八場 方臘

方臘國主與宋家軍船艦在水中砲火猛攻，陸路分三隊廝殺，此戰勢均力敵。

林冲身中毒箭，宋江雖奪下蘇州卻痛折十六名弟兄，立即鳴鼓息兵。

第九場 弔孝

菊花台上設靈堂，奉上天子御酒，唱名弔祭陣亡弟兄。

宋江幻見英靈不散，更加悲痛欲絕。

第十場 魔戰

入雲龍公孫勝使五雷正法，破除鄧元覺金木水火土五行及黑風妖法，項充中圈套喪命，武松遭混元劍斷臂，秦明落坑萬馬踏屍，宋江陷入金甲神人陣，幸九天玄女飛來搭救，方臘國中反間計，被柴進殺死。

Scene 6 Eliminating Bandits

The Liao state army's sun formation is in a standoff against Song Jiang's eight trigrams formation. Princess Tianshou is wilful and tough, and it takes both Hu Sanniang and Wang Ying to capture her. But an imperial edict demands her release, causing frustration among the Liangshan heroes.

They then defeat outlaws Tian Hu and Wang Qing. The Liangshan heroes feel buoyant and the Emperor grants them imperial wine. Song Jiang happily leads the heroes back to the capital to receive their promised titles.

— Interval —

Scene 7 Imperial Notice

In the bathhouse, the Liangshan heroes are having a good time.

Lin Chong shows the imperial notice forbidding their entry into the capital, causing much agitation. The heroes cry for rebellion.

Song Jiang tries to placate them to no avail, and he pulls his sword out to end his life. The Liangshan heroes stop him and regret their rash demand.

Scene 8 Fang La

Fang La's army battle with the Liangshan heroes on water with fire and cannons. Cavalry and infantry clash. Neither is able to gain the upper hand. Lin Chong is shot by a poisoned arrow. Song Jiang captures Suzhou at the cost of 16 generals and orders to halt.

Scene 9 Mourning

A memorial is set up. Imperial wine is offered. Lost brothers are mourned.

Song Jiang senses their heroic spirits are still earthbound, which doubles his grief.

Scene 10 The Battle of Sorcery

The thunder spell by Gongsun Sheng overcomes the five elements and black wind

第十一場 扮戲

阮小七闖入早已人去樓空的方臘金殿。穿起留在宮中的皇袍、平頂冠，唱起戲來，與宋軍衝突再起。

燕青見此情景，向盧俊義辭別，決定浪跡天涯，不再追隨宋江。

第十二場 誅命

宋江等二十七人，回京覲見天子。天子覽表，不勝唏噓。敕旨賞賜，戰亡者追授名爵，生者依戰功封官授職，分派各地。

高俅定計誣陷盧俊義、殺之，又假借天子名義賜御酒毒殺宋江，宋江為保忠義之名，哄李逵同飲而亡。

第十三場 梁山

師師迎聖駕，徽宗掛念宋江，內心煩悶入睡。

夢見漫漫水滸、隱隱梁山，忠義堂一百零八將，錦袍、盔甲，撲向徽宗，欲討天道。

徽宗驚醒，當夜嗟嘆不已……

sorcery by Deng Yuanjue.

Xiang Chong loses his life in a trap. Wu Song loses his left arm and Qin Ming is trampled to death.

Song Jiang is surrounded by warriors in golden armours, but the Mystic Queen of Ninth Heaven rescues him. Fang La falls for the undercover ploy and is killed by Chai Jin.

Scene 11 Playacting

Ruan Xiaoqi steals into the abandoned palace of Fang La. Wearing Fang's duplicate dragon robe and regalia, he sings. Once again, the Liangshan heroes fall into dispute with the imperial army.

Seeing this sight, Yan Qing decides to bid Lu Junyi farewell to roam the world instead of following Song Jiang.

Scene 12 Imperial Order

Song Jiang and the other 26 surviving generals return to the capital for their audience with the Emperor, who sighs for the loss. He grants posthumous titles to the departed and the surviving generals receive official posts in different parts of the country.

Gao Qiu schemes to defame Lu Junyi and kills him, then he gives Song Jiang poisoned wine under the Emperor's name.

To protect his reputation of loyalty and righteousness, Song Jiang coaxes Li Kui to drink with him.

Scene 13 Liangshan

Shishi welcomes Emperor Huizong, but he cannot stop thinking about Song Jiang and falls into a fitful sleep.

He dreams of Liangshan Marsh and its 108 generals. In their silken robes and armours, they howl at him, demanding justice.

Huizong wakes up in a fright, and it stays with him all night...

Translated by Gigi Chang

關於《蕩寇誌》的幾句話

A Few Words About *108 Heroes III*

張大春 Chang Ta-chuen

從小說《水滸傳》割裂出《蕩寇誌》來，是很晚的事。金聖歎批《水滸》的同時，還「劈」了它的文本，自稱得到一個古本，只七十回；也就是宋江受天書之後，便以盧俊義一夢大夥被擒而終的這個現今通行的本子。這個說法當然也就和羅貫中「續成」招安以下之文的說法同步了。

但是，依照說部傳統或慣例來看，一百單八將總該有其下落；而最可能的下落（儘管表現上也許虎頭蛇尾），恐怕就是世傳一百一十五回或一百二十回本所述者，這些在招安騙局中逐漸老去的豪傑，與其剛健慷慨的神話一同崩毀。招安之後，破西遼，平田虎，擒方臘，歷盡凋零，最後宋江服毒自殺。

在沒有進劇場之前，所有的人都會略知其情。

所以《蕩寇誌 — 終極英雄》和所有的傳統戲劇並無二致，此劇並無任何新創事件可以擺佈，觀眾不但明白英雄末路的局面，甚至也明白英雄之所以末路乃是受到權力的誘使、瞞騙和欺壓。當一部戲既沒有情節上的懸疑、驚奇與滿足，又沒有故弄玄虛之心理深度可以操作的時候，還剩下甚麼？

"The Tale of Eliminating Bandits" was carved out of *The Water Margin* late in the novel's history. When Jin Shengtan was annotating *The Water Margin*, he also put a "fissure" in the text, claiming that he found an ancient copy, which only contained 70 chapters. It ends with Song Jiang receiving the Heavenly Books and Lu Junyi dreaming about the arrest of the Liangshan gang, which is the version commonly seen today. This theory is also in line with the belief that Luo Guanzhong "completed" the text from the amnesty onwards.

Yet, whether according to tradition or common practice, the 108 generals should meet an ending, and the most plausible ending – even though it may look like an easy way out – I fear is exactly as the existing chapter 115 or 120 has outlined: these heroes grow old under the deception of amnesty, and they crumple just like their mighty and swashbuckling myth. After accepting amnesty, they defeat the Liao state and rebel leaders Tian Hu and Fang La, during these campaigns their numbers dwindle greatly, with Song Jiang killing himself with poison at the end.

Before entering the theatre, everyone would have known some of the story.

This makes *108 Heroes III* "The Tale of Eliminating Bandits – Ultimate Heroes" different from all traditional theatre – this play has no novel events to manipulate with. Audiences not only realise the dead end that these heroes face, but they also realise that the heroes are facing this dead end because they have been seduced, deceived and oppressed by power. When a play gives no suspense, surprise or satisfaction from its plot and it has no mystifying psychological depths to manipulate with, what's left?

我尊之為老師的吳興國從《水滸一〇八》、《忠義堂》到《蕩寇誌 — 終極英雄》走了將近七年，始終在京劇的另類可能性上著眼、著墨，他一方面要以「當代傳奇劇場」為息壤、為園圃、為燭火，將京劇的基本教養傳承下去；另一方面又要以充滿創意和現代性的元素，為京劇打造不落窠臼的表現技巧和感性形式。從《慾望城國》到《李爾在此》，從《兄妹串戲》到《蛻變》，無論植基於哪一個戲劇傳統，無不交織著迷人的變體企圖。

差不多也就是在過去七年的時光中，我有幸能隨吳興國老師完成了幾部無論稱之為京劇、歌舞劇或音樂劇的作品，使一個半生從事文字創作的人能夠親切地體會肢體、歌曲以及非日常生活實用的語言，還有如夢似幻的光景與音樂，這些元素如何在紅氍毹上展現逼人的時空與想像。我甚至還因之而與老朋友周華健重逢，在一次又一次試圖將現代音樂糅入京劇唱作結構的同時，得到出奇新穎和迷離的感動。

所以我還能說些甚麼呢？是我要謝謝這個戲劇團隊，以及將要觀賞、聆聽、感受這一切的觀眾。別問全本《水滸傳》一共有多少回；我會說，如此際會 — 就那麼一回。

Wu Hsing-kuo, whom I regard as my mentor, has lived in the world of *108 Heroes* for almost seven years. He has always been emphasising, and exploring alternative possibilities in Beijing opera. On one hand, he wants to make sure that Contemporary Legend Theatre is a nourishing ground that continues to support the foundation of Beijing opera; on the other hand, he wants to bring in creative and contemporary elements, creating performance techniques and emotional modes that are in touch with the times for Beijing opera. From *Kingdom of Desire* to *King Lear*, from *A Play of Brother and Sister* to *Metamorphosis*, regardless of the theatrical tradition that the work is rooted in, a charming desire to mutate and break out is always present.

In the past seven years, I was lucky to be following my mentor Wu Hsing-kuo and to have completed a few works that can be called Beijing opera, song and dance drama or musical. They gave me – who have lived by words for half of my life – a chance to truly feel bodies, songs and a language that isn't used in everyday life, as well as dreamlike visuals and music. They let me see how these elements expand on the red rug on stage into compelling worlds and imaginations. Because of this, I even reunited with my old friend Chau Wa-kin. When we attempted again and again to fuse modern music with Beijing opera's musical and singing structure, we were repeatedly moved by the unexpected, the new and the mysterious.

What else can I say? I must thank the team that puts this together, and the audience who will be watching, listening, and feeling everything here. Don't ask how many chapters there are in *The Water Margin*. My answer would be: such a gathering only ever comes once.

Translated by Gigi Chang

變種戰士 搖滾翻身

Mutant Warriors, Rocking Upside Down

吳興國 Wu Hsing-kuo

水滸後傳，梁山英雄命運連結起朝廷，是如此荒腔走板，到頭來，宋江仍勇敢地將毒酒一口飲盡，他的兄弟也——隨他生死與共，只為「寧可朝廷負我，我不負朝廷」的信念。

在排練場中，領著二十一位上海和台灣戲曲學院的師生，踩著傳統的甌，跳著扭曲的搖滾，不明白，他們為何如此相信我，正如梁山好漢跟隨宋江，一路殺進了命運的設局，要賭個輸贏結果。

或許，宋江明知招安的險境，卻一廂情願地主張「忠義」二字，不肯半點欺心，也如願地取得歷史功名，吳興國呢？做為一個京劇演員，卻不斷的衝撞、叛逆、挑戰、翻轉，想像京劇能登上世界舞台，同時也能變身為科技、潮流、生活融入當代的精神與脈動。

創作弧度大到如同於兩個高山峻嶺之間走鋼索。水滸傳的搖滾演繹，有了第一集「上梁山」，第一回到二十七回；第二集「忠義堂」，第二十七回到七十二回；第三集「蕩寇誌」，第七十二回到一百二十回；一集比一集大膽，一集比一集重踏。到底和傳統演出有甚麼不同？除了唱唸做打基本功外，包括故事結構、戲劇節奏、音樂、舞蹈、服裝和舞台視覺全顛覆了，希望帶給觀眾感官與心靈的衝擊！

The final part of *The Water Margin* – where the fate of the Liangshan heroes become entwined with that of the imperial court – is all about things being out of tune and out of sync. Even so, Song Jiang bravely swallows the poisoned wine; his blood brothers follow him through life and death because of one belief: “Rather be let down by the court, than I let the court down.”

In the rehearsal room, I lead 21 Chinese Opera school teachers and students from Shanghai and Taiwan. On the traditional woollen rug, we twist and bend to rock ‘n’ roll. I don’t understand why they have so much faith in me – just like the heroes of Liangshan following Song Jiang, fighting their way into the trap that fate has set, gambling to win or lose.

Perhaps Song Jiang is aware of the dangers of accepting amnesty, but he still wants to maintain “loyalty and righteousness” and refuses to betray his conscience. Because of that, he has earned a good name in history. What about Wu Hsing-kuo? As a Beijing opera performer, he constantly clashes into, rebels against, challenges and subverts the norms. He dreams of Beijing opera being presented on the world stage and transformed into technology, trend and life, merging with the contemporary spirit and its pulse.

The creative span is so large this time that it’s as if we’re tightrope walking across a mountain range. The rock ‘n’ roll interpretation of *The Water Margin* starts with the first part of the classic, “Going to the Liangshan”, covering chapter 1 to chapter 27. The second part, “Hall of Loyalty and

傳奇水滸，講的是英雄命、兄弟情。蕩寇誌有個女人「李師師」，目擊了整個梁山崩解和大宋的毀滅，她和兩宋（宋江與宋徽宗）的三角關係在戲中若有似無，藝妓、皇帝、賊寇齊聚一堂，人人都在找歸宿、尋感情、求慰藉。

我有張大春、周華健好哥兒們的不離不棄，為了劇本一再修改，音樂一再調整，他們不知感冒多少回，仍義無反顧、夜夜加工，他們的信守承諾，更讓我在脆弱時信心動搖時，增添了幾分氣力。而香港、上海、台北，從藝術節、學校長官、同仁到每位參與的台前幕後工作人員都極力相挺，我內心深刻地感激著每一個人。

搖滾水滸的英雄好漢是變種戰士，我們的終極目標是震翻劇場的屋頂！

Righteousness”, covers chapter 27 to chapter 72. The final part, “The Tale of Eliminating Bandits”, covers chapter 72 to chapter 120. Each part of the *108 Heroes* trilogy is more ambitious than the last, leaving behind a larger footprint. How is this production different from a traditional one? Other than the fundamentals – singing, speaking, movement and fighting – all other elements from the story structure, dramatic rhythm, music, dance, costumes to stage visuals are turned upside down. We hope it’ll be an assault on the senses and the spirit for our audience!

The legends of *The Water Margin* are about the lives of heroes and about brotherhood. In this final part, there is one woman, Li Shishi, who witnesses the dissolution of the Liangshan outlaws and the destruction of the Song dynasty. The three-way relationship between her and the two Songs (Song Jiang and Emperor Huizong of Song) is tenuous in the play – a courtesan, an emperor, and an outlaw coming together, each looking for their home, their love, and their consolation.

I have my wonderful brothers Chang Ta-chuen and Chau Wa-kin and their consistent support along the way. They have braved many colds to refine the script and the music, yet they have no complaints and work overtime nightly. The way they keep their word gives me strength when I become weak and my faith begins to shake. And I am deeply grateful to everyone in Hong Kong, Shanghai, Taipei – the art festivals, the schools, the management, the colleagues and everyone who takes part in this – I am grateful for your devoted support.

Mutant warriors are the rock ‘n’ roll heroes of *The Water Margin*. Our ultimate goal is to shake the roof of the theatre!

Translated by Gigi Chang

43rd 香港藝術節 Hong Kong Arts Festival 27.2-29.3.2015

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The Bolshoi Opera and Bolshoi Ballet
莫斯科大劇院歌劇團及芭蕾舞團

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



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當代傳奇劇場

Contemporary Legend Theatre

1986年，一群戲曲演員意識到傳統藝術優勢不再，開始思索如何讓傳統戲曲與現代劇場藝術接軌。於是，在吳興國、魏海敏和一群熱情的青年京劇演員的共同努力下，「當代傳奇劇場」誕生。

自創團以來，劇場年年應邀赴國外演出，足跡遍及英國倫敦皇家國家劇院、法國亞維儂藝術節、日本東京亞洲表演藝術祭、美國史帕雷多藝術節、林肯中心藝術節以及英國愛丁堡藝術節等。

當代傳奇劇場多年來編創的劇目有莎士比亞名劇改編的《慾望城國》、《王子復仇記》等；希臘悲劇改編的《樓蘭女》等；傳統老戲《陰陽河》等；新編作品《無限江山》、《金烏藏嬌》，以及自創嘻哈京劇《兄妹串戲》，均深獲海內外好評。2005年，劇場挑戰諾貝爾文學獎得主貝克特的《等待果陀》，獲貝克特權威、德國導演沃爾特·阿斯姆斯評為「成功破解貝克特密碼，完美結合詩與戲劇語言」。2007年劇團首創《水滸108》電音搖滾京劇，同年首演的《夢蝶》則是融合崑曲唱腔、中國古典樂與現代音樂之歌劇。2009年，首次演出傳統京劇《梨園傳奇》。2010年則推出改編自契訶夫14篇短篇小說的歌舞劇《歡樂時光——契訶夫傳奇》。融合東西方劇場藝術、開闢傳統戲曲新道路，已成為當代傳奇劇場的獨有精神與特色。

In 1986, a group of Beijing opera performers, aware of the decline of traditional Chinese opera, began thinking seriously about how to integrate traditional Chinese opera with modern theatre. Thanks to the efforts of Wu Hsing-kuo, Wei Hai-min and others, the Contemporary Legend Theatre (CLT) was founded.

Since then CLT has performed internationally at such venues as the Royal National Theatre, London (UK), Festival d'Avignon (France), Asian Performing Arts Festival, Tokyo (Japan), Lincoln Center Festival (US) and Edinburgh Festival (UK), among others.

CLT has performed a broad range of works including adaptations of Shakespeare, *The Kingdom of Desire* (*Macbeth*) and *War and Eternity* (*Hamlet*); adaptations of Greek tragedies, *Medea and Oresteia*; traditional play, *Yin Yang River*; newly written plays, *The Last Days of Emperor Lee Yu*, *The Hidden Concubine* and an innovative hip-hop opera *A Play of Brother and Sister*. In 2005, CLT took on a new challenge by adapting Samuel Beckett's *Waiting for Godot*. *108 Heroes – Tales from Water Margin* produced in October 2007 integrates electronic music, rock and Beijing opera. In *The Butterfly Dream*, CLT integrated traditional *Kunqu* tunes and Chinese Classical music with modern music. In 2009, CLT performed *The Legendary Pear Garden* again combining oriental and occidental stage arts. CLT is renowned for its fresh and unique approach to traditional plays.

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上海戲劇學院戲曲學院

College of Traditional Opera, Shanghai Theatre Academy

戲曲學院現設十個本科專業方向，包括表演（京崑表演）、表演（京劇器樂、民族器樂）、表演（戲曲音樂劇）、表演（木偶表演、木偶表演與造型）、導演（戲曲導演）、公共事業管理（群眾文化管理）、公共事業管理（藝術展示——聽覺藝術）、作曲與作曲技術理論（京崑唱腔設計）等。2006年，為培養京崑藝術青年優秀人才，戲曲學院承建了上海青年京崑劇團，成為上海戲劇學院第一個青年演出團體，多年來，積極探索人才培養方面的體制創新，出人出戲，成果矚目。

學院從全國聘請優秀藝術家及著名教師授課，客席專家與本院教師相結合。學生在全國各類比賽中摘金奪銀，屢獲大獎，如全國青年京劇演員評比展演一等獎、白玉蘭戲劇獎主角獎、新人主角獎、中國戲曲紅梅金花獎、CCTV全國青年京劇演員電視大獎賽金獎、首屆京胡北京邀請賽青年組金獎、金獅獎及全國木偶皮影中青年技藝大賽金獎等。

上海戲劇學院戲曲學院以培養高層次戲曲藝術人才為主要任務，依據「國內頂尖、國際著名」的定位，創新戲曲人才培養模式，為中國戲曲事業的傳承與發展作出新的貢獻。

The College of Chinese Opera offers ten majors: acting (Beijing Opera and Kun Opera); instruments (Beijing Opera instruments and other folk instruments); acting (Musical and Chinese Opera); performance (puppeteering, puppet making and design); directing (Chinese Opera); public affairs management (general culture management); public affair management (visual/acoustic art exhibition) and composition (skill and theory, vocal design for Beijing and Kun Opera). In 2006 the College was commissioned to establish the Shanghai Youth Troupe of Beijing and Kun Opera.

Students of the College have won many competitions and awards including: the First Prize of the Young Actors Accreditation Competition Showcase, the White Magnolia Award, The Golden Flower Award of the Chinese Opera Red Plum Awards, the Golden Prize of the National TV Contest of Young Performers in Beijing Opera, the Golden Prize of the 1st Beijing Jinghu Competition (Youth Group), the Golden Lion Award and the Golden Prize of the National Puppeteering Competition.

The goal of the College of Chinese Opera is to nurture young talent so as to propel the college and its students to national and international spotlight. The college continually improves its education system and endeavours to contribute to the inheritance and development of Chinese opera.



張大春
Chang Ta-chuen

編劇
Adaptation

當代傑出華文作家，現任 News98 電台主持人。曾獲聯合報小說獎、時報文學獎、吳三連文藝獎等。著有《雞翎圖》、《公寓導遊》、《我妹妹》、《野孩子》、《城邦暴力團》等書。其作品與時代脈動合拍，常以戲弄的筆法演義人世荒謬，站在流行的端頭吟哦古文歷史。他創作量豐沛，堪稱現當代最能寫的台灣作家。《水滸 108》是張大春第一次涉足劇本改編與傳統戲曲的結合。

Chang is a prominent Chinese writer and a radio host. He has won the Literature Award of the *United Daily News* and the Literature Award of *China Times*, among others. His publications include *Gongyu Daoyou* ("Apartment Tour Guide"), *My Kid Sister* and *Wild Child*. His works present a contemporary exploration into life's absurdities. *108 Heroes* is his first integration of drama with traditional Chinese opera.



吳興國
Wu Hsing-kuo

藝術總監/導演
Artistic Director/Director

吳興國畢業於復興劇校、中國文化大學戲劇系，具有導演、編劇、編腔、表演等多方面才華，活躍於電影、電視、傳統戲曲、現代劇場以及舞蹈等藝術領域，現為當代傳奇劇場藝術總監、台灣藝術大學表演藝術研究所教授。

吳氏 1986 年與友人創立當代傳奇劇場，編導、主演多部融合現代劇場形式的京劇作品。改編自莎劇《馬克白》的創團作品《慾望城國》廣受國際邀約，是劇場的經典劇目。其後吳氏陸續創作多部改編自文學經典的戲劇作品，成為傳統戲曲藝術發展與創新的先鋒人物，每推出新作皆引起熱烈反響與討論，巡演足跡遍及世界各地。吳氏 2010 年獲得台灣最高榮譽表演獎「國家文藝獎」，2011 年獲法國文化部頒發「法國文化藝術騎士勳章」。

Wu is Artistic Director of Contemporary Legend Theatre (CLT) and a performing artist in various fields including traditional opera and modern theatre. He was trained at Fu-Hsing Chinese Opera School and the Theatre Department of Chinese Culture University.

In 1986, Wu founded CLT to revitalise traditional Chinese theatre by instilling the styles and techniques of traditional opera into adaptations of Western classics. CLT's debut *The Kingdom of Desire*, adapted from Shakespeare's *Macbeth*, gained international acclaim. Wu has continued to create cross-cultural productions, including adaptations of Shakespeare, Euripides and Chekhov. He participates regularly in international festivals and has performed at the Avignon Festival, the UK's National Theatre, and New York's Lincoln Center. Wu is recognised as a pioneer in cross-cultural performance.

Wu is the winner of Taiwan's National Literary and Art Award and the French Ordre des Arts et des Lettres-Chevalier in 2011. He is currently a professor in the graduate programme of drama at National Taiwan University of Arts.



周華健
Chau Wa-kin

作曲
Composer

台灣著名流行歌手、音樂人。大學就讀數學系，1985 年在民歌西餐廳演唱期間獲李宗盛賞識與介紹，次年加盟滾石唱片，1987 年起出版國語、粵語、英語專輯逾 40 張，累計銷量過千萬，並舉辦多場亞洲巡迴，成為華語流行樂壇的天王巨星。1992 年成立「擺渡人音樂工作室」。曾獲 1992 年金曲獎最佳演唱男歌手。2003 年於當代傳奇劇場的嘻哈京劇《兄妹串戲》及 2007 年《水滸 108》中擔任作曲，備受好評。

Chau is a famous singer and musician in Taiwan. A mathematics major in the university, he was scouted while singing in a restaurant in 1985. The next year he was signed to Rock Records. Since 1987, he has established himself as a Chinese pop superstar releasing over 40 albums with accumulated sales of over 10 million copies. Chau won Best Male Singer at the Golden Melody Awards in 1992. He is the composer of CLT's *A Play of Brother and Sister* and *108 Heroes*.



林秀偉
Lin Hsiu-wei

製作/編舞
Producer/Choreographer

林秀偉是「太古踏舞團」的創辦人。她希望透過肢體探索生命，以獨特的東方哲思和新世紀精神融入自然原始的生命，觸及心靈與內在的感官悸動。發表作品有《世紀末神話》、《生之曼陀羅》、《五色羅盤》、《無盡胎藏》等共 12 齣作品，並經常應邀於國際藝術節演出。林秀偉同時兼任當代傳奇劇場製作人，長期負責戲劇肢體及編舞工作。

Lin is the founder of the Tai-Gu Tales Dance Theatre, and serves as a producer and choreographer for CLT. She sets out to integrate Eastern philosophy with modern dance, and pursues spiritual impact through physical movements. Her major works include *The Life of Mandela* and they have earned international acclaim.



李連璧
Li Lian-bi

編腔
Vocal Designer

湖北人，中國國家一級作曲。先後創作京劇新劇目近百套，代表作有舞台劇《岳飛夫人》、《王昭君》；戲曲電視劇《神算記》、《鴛鴦繡》；戲曲廣播劇《橫刀向天笑》、《小路情》等。其作品曾獲多項大獎，如「五個一工程獎」、文華獎及「飛天獎」一等獎等。更與台灣戲劇界合作十多年，當中作品包括《阿 Q 正傳》、《金烏藏嬌》等。

Li from Hubei, China is a "First Rank" composer. He has composed nearly 100 Beijing opera pieces, including the stage play *The Wife of Yue Fei*, the Chinese opera TV series *The Story of a Fabulous Fortune Teller* and the Chinese opera radio drama *Love in the Lane*. His works have won numerous awards including the Wenhua Award. Li has been working with many Taiwanese artists in the past ten years on such works as *The True Story of Ah Q*.



王孟超
Austin Wang

舞台設計
Stage Designer

美國南加州大學舞台 / 燈光設計碩士。曾任雲門舞集技術顧問、台灣技術劇場協會理事長及世界劇場協會視覺設計委員會副主席，現專職於舞台設計。與雲門舞集合作的作品有《風景》、《行草貳》、《竹夢》、《水月》、《流浪者之歌》等舞作；其他作品有：陶馥蘭、羅曼菲、蕭渥廷等人舞展，當代傳奇劇場《無限江山》、《樓蘭女》，太古踏舞團《無盡胎藏》歐洲演出等。曾為當代傳奇劇場《慾望城國》韓國、法國演出擔任舞台技術、燈光指導，為2009台北國際聽障奧運會擔任開閉幕式舞台設計總監。2004年獲頒「雪樹國際成就獎」，作品《行草貳》、《嬉戲》、《狂草》獲台新藝術年度大獎。

Austin Wang graduated with a Master from the University of South California, specialising in stage and lighting design. He was a technical consultant of Cloud Gate Dance Theatre and President of the Taiwan Association of Theatre Technology. He now focuses exclusively on stage design. His major works include: with Cloud Gate, *Moon Water* and *Songs of the Wanderers*; with Tai Gu Tales Dance Theatre, *The Back of Beyond* (European tour); with Contemporary Legend Theatre, *The Last Days of Emperor Lee Yu*, *Medea* and *The Kingdom of Desire* (as technical and lighting director for the Korean and French performances). He has received many honours, including an international achievement award from Poland and multiple Taishin Arts Awards for productions he took part in.



康延齡
Kang Yen-ling

服裝設計
Costume Designer

日本多摩美術大學藝術學畢業，現為實踐大學、嶺東科技大學副教授，兼任秦家班戲服創意總監（設計）、德康延齡藝術工作室創意總監、德康延齡模特兒表演藝術工作坊（衣劇場）創意總監，以及台灣霹靂布袋戲創意顧問等職務。影視作品包括《風雲》、《第8號當舖》、《移山倒海樊梨花》、《大醉俠》等服裝設計。歌仔戲作品有明華園《白蛇傳》、《劍神呂洞賓》、《鴨母王》等。曾為林青霞、劉德華、劉嘉玲、林志玲、坂東玉三郎等國內外藝人明星整體服裝造型。是Montblanc、Mercedes-Benz及Estée Lauder等許多國際知名品牌指定台灣合作設計師。是台灣政府指定國宴秀等大型活動設計師。

Graduated from the Tama Art University in Japan, Kang Yen-ling is an associate professor of Shih Chien University and Ling Tung University in Taiwan. He is also a creative director of design for Lan Tee Theatrical Costumes. Under the name De Kang Yen Ling, he runs his own art studio and a theatre company formed by models. He has designed costumes for major films, TV series and stage productions. He has styled leading stage and screen personalities from Hong Kong, Taiwan and Japan, including Andy Lau, Lin Chi-ling and Bando Tamasaburo. He is the appointed design collaborator for major international brands in Taiwan including Montblanc, Mercedes-Benz and Estée Lauder, as well as the Taiwan government for major events.



黃祖延
Wong Choo-yeon

燈光設計及執行
Lighting Designer & Operator

曾為台北國際舞蹈季等藝術節擔任技術總監及舞台監督，亦是2007年台北故宮戶外藝術節及「故宮再啟」開幕典禮之技術總監。燈光設計作品包括舞蹈空間舞團《西遊記》、影舞集《@夢》、表演工作坊《時間與房間》、太古踏舞團《飛天》、春禾劇團《春禾十八招》、當代傳奇劇場《暴風雨》、多媒體演奏會《譚盾與臥虎藏龍》及白先勇《青春版牡丹亭》等。

Wong has lit such productions as *Journey to the West* by Dance Forum Taipei; *@ Dream* by Image In Motion Theatre Company; *Time and the Room* by Performance Workshop; *The Sun, Life and Light* by The Tai Gu Tales Dance Theatre; *Communicating Doors* by Godot Theatre Company; *The Tempest* by CLT; *Tan Dun and Crouching Tiger, Hidden Dragon - A Multimedia Concert*; and *WAHYU* at the Korea Arts Festival.



葉蔭龍
Yeh Yin-long

影像設計
Visual Designer

葉蔭龍畢業於國立台灣大學哲學系，現為動見體劇團的多媒體影片總監。他曾任多個劇場的影像設計，作品包括《迷宮戲樂——李爾王》、《消失的王國》、《藏心》及《少年台灣》等；亦是紀錄片《大屯溪幸福農莊》的導演及攝影。

Yeh graduated from National Taiwan University, majoring in Philosophy. He is currently the multimedia director of M.O.V.E. theatre in Taiwan, and has served as visual designer for numerous theatres. His major works include *Drumming with Lear*, *The Lost Kingdom*, *Taiwan as a Young Man*, and others.



李永中
Li Yung-chung

彩妝設計
Make-up Designer

活躍於台灣、法國的彩妝造型師。曾獲Y.S.L亞洲藝術彩粧大賽複賽冠軍、決賽亞軍、第26屆法國巴黎世界人體彩繪比賽亞軍。經常發表不同主題的個人彩妝造型秀。為劉若英、陳美鳳、徐熙媛、徐熙娣、孟廣美等台灣演藝界人士造型。與葉錦添、Dupout Lycra等設計師及品牌合作，為服裝發佈會提供彩妝造型。現任正修科技大學化妝品與時尚彩妝系助理教授、正修科技大學生技彩妝學位學程助理教授。

Li is a make-up stylist active in Taiwan and France. He was the first runner-up in the Y.S.L Asian Artistic Make-up Competition and the 26th Paris Body Painting Competition. He also serves as the stylist of Taiwanese artists such as Rene Liu, Barbie Hsu and Dee Hsu, and he has collaborated with different designers and brands including Timmy Yip and Dupout Lycra for the runway. He is currently an assistant professor in National Taiwan University of Science and Technology, teaching make-up design.



謝卓翰
Hsieh Cho-han

街舞編舞
Street Dance
Choreographer

職業舞者，舞蹈專長為Break、lock、hiphop，為演唱會編舞及擔任舞者，包括蔡依林、哈林雙林演唱會等，亦為眾多節目擔任舞蹈肢體編排指導。

Hsieh is a professional dancer specialising in ak dance, lock and hip-hop. He serves as a choreographer and dancer for different pop concerts, having worked with Harlem Yu and Jolin Tsai, and on other programmes.



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小王子 (謝宗廷) The Little Prince

樂隊隊長及結他
Band Leader & Guitar

從事製作、錄音、詞曲創作、編曲、配樂等工作，曾參與《水滸 108II — 忠義堂》演出，為蕭敬騰、蔡依林等歌手演唱會擔任吉他手，赴日本舉辦演出。音樂作品包括偶像劇《向前走向愛走》全劇配樂、當代傳奇劇場《兄妹串戲 II》音樂製作、謝安琪〈眼淚的名字〉作曲、張韶涵〈夢裏花〉作曲等。現於植光土壤音樂工作室任音樂統籌，於生命樹樂團任主唱兼吉他手。

The Little Prince works in music production, recording, lyric writing and music composition, arrangement and accompaniment. He performed in *108 Heroes II*, and he was a guitarist for pop singers Jam Hsiao and Jolin Tsai, touring to Japan. He has composed for the TV series *Love Forward* and Contemporary Legend Theatre's *A Play of Brother and Sister II*, and for pop singers Kay Tse On-kei (*A Tear's Name*) and Angela Chang (*Flowers in a Dream*). He is currently Music Director of Soil of Ultimate Light Music Studio, and the lead singer and guitarist for the band Life of Tree.



林柏光 Patrick Lin

鍵盤
Keyboard

於各大演唱會中擔任鍵盤手，曾與羅大佑、蕭敬騰等許多知名歌手合作。曾獲第20屆山葉熱門音樂大賽台灣區總決賽「最佳鍵盤手 (Nachos)」，參與過Hotshock、禮義廉、Suitcas等樂團，於兩岸三地各大流行/獨立音樂活動中演出。

Lin plays keyboards in pop concerts and has collaborated with pop singers including Lo Tayu and Jam Hsiao. He won the Best Keyboardist (Nachos) in the 20th Yamaha Asian Beat Band Competition (Taiwan National Final). The bands he has played in include Hotshock, Liyilien and Suitcas, and they have performed at major and independent music events in mainland China, Taiwan and Hong Kong.



小 N (陳仰恩) David Chen

低音結他
Bass

貝斯手、鍵盤手、小提琴手，現為蕭敬騰世界巡迴演唱會及各大商演專屬鍵盤及小提琴手，兼任愛啟動婚禮活動公司創意總監。曾與林俊傑、范瑋琪等許多知名藝人合作，參與過多位藝人唱片中小提琴錄音製作。

Chen is a bassist, keyboardist and violinist. He is currently the keyboardist and violinist on Jam Hsiao's world tour and he also performs at major commercial events. He is Creative Director of wedding planning company Let's Love Studio. He has collaborated with many pop singers, including JJ Lin and Christine Fan, and played violin and viola on many records.

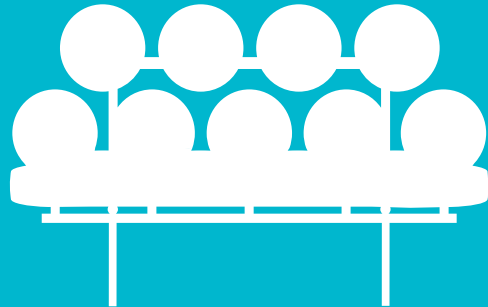
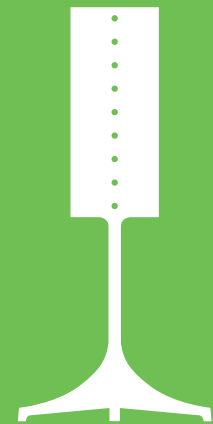


青春 (周成勳) Ken Chau

鼓
Drums

生命樹樂團鼓手、山葉音樂教室專任教師。參與過香港藝術節、沖繩國際音樂祭、台灣國家音樂廳、國家戲劇院等演出。曾任陳威全、孫耀威、梁文音、黃美珍等藝人演唱會/音樂會鼓手。

Chau is the drummer of the band Life of Tree and an instructor at the Yamaha Music Studio. He has performed at the Hong Kong Arts Festival, Okinawa International Asia Music Festival, Taiwan National Theater and Concert Hall, among others. He was also the drummer for VChuan, Eric Shuen, Rachel Liang, Jane Huang and other pop singers in concert.



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台灣 Taiwan



吳興國
Wu Hsing-kuo

宋江/宗徽宗
Song Jiang/
Emperor Huizong

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Please see page 36 creative team biographies.



劉琢瑜
Alexander Liu

李達
Li Kui

京劇演員，工淨。畢業於中國戲曲學院京劇表演專業，曾為中國京劇院（現中國國家京劇院）演員。師承孫盛文、孫盛竹、王泉奎、趙榮欣、張洪祥、夏韻龍、景榮慶等名師，為表演藝術家袁世海的入室弟子。常演多部傳統劇目：《秦香蓮》、《大探二》、《連環套》等。獲德國魏瑪李斯特藝術學院碩士學位，1996 年應邀赴台，加入國立國光劇團，同時在國光藝校任教。曾獲台灣文建會文藝獎章、新文化獎、金鐘獎（復興廣播電台「花臉之聲」），1999 年獲中國文藝協會中國文藝獎章國劇表演獎。獲獎劇目：《鄭成功與台灣》、《閨羅夢》（首演版）、《胡雪巖》和《大將春秋》等多部作品。2010 年加入當代傳奇劇場，演出《水滸 108》、《康熙大帝與路易十四》、《慾望城國》、《暴風雨》等劇目。

Liu graduated from National Academy of Chinese Theatre Arts, majoring in Beijing Opera. He specialises in *hualian* (painted face) roles. He was an artist with the China National Peking Opera Company. Liu studied under maestro Yuan Shihai and obtained his master's degree from the Liszt School of Music Weimar in Germany. He joined the GuoGuang Opera Company in 1996, and taught at the National Taiwan College of Performing Arts. He has gained great acclaim and won many awards including Beijing Television's

Silver Screen Award. In 2010, he joined CLT and has performed in various plays including *The Kingdom of Desire*, *The Tempest*, *108 Heroes*, among others.



朱柏澄
Chu Po-Cheng

林冲/方臘軍
Lin Chong/Soldier of Fang La

就讀於國立台灣戲曲學院京劇系大學一年級，專攻武生。師承張富椿、郭鴻田、王立軍、戴立吾、李佳麒、吳興國。曾習劇目：《白水灘》、《夜奔》、《探莊》、《劈山救母》、《武松打虎》、《一箭仇》、《殺四門》、《觀陣》。

Zhu is currently a first-year student in National Taiwan College of Performing Arts, majoring in Beijing Opera. He specialises in *wusheng* (military male) roles. He has studied under maestros Zhang Fuchun, Guo Hongtian, Wang Lijun, Dai Liwu, Li Jiaqi and Wu Hsing-kuo. He has performed in *White Water Strand*, *Fighting at the Four Guard Gates* and other operas.



方姿懿
Fang Tzu-Yi

扈三娘/婢女/方臘軍/木
Hu Sanniang/Maid/Soldier of Fang La/Wood

畢業於國立台灣戲曲學院，專攻武旦。現就讀於中國文化大學國劇系。師承李華齡、楊蓮英。曾習劇目：《搖錢樹》、《盜仙草》、《金山寺》、《扈家莊》、《竹林計》。

Fang graduated from National Taiwan College of Performing Arts, and specialises in *wudan* (military female) roles. She has studied under maestros Li Hualing and Yang Lianying. Her repertoire includes *Jinshan Temple* and others.



黃若琳
Huang Jo-Lin

婢女/方臘軍/水
Maid/Soldier of Fang La/
Water

就讀於台灣戲曲學院京劇系大學部，專攻青衣、花旦。演出劇目：《貴妃醉酒》、《天女散花》、《遊湖借傘》、《斷橋》、《遊園》、《紅線盜盒》。

Huang is currently a student in National Taiwan College of Performing Arts, majoring in Beijing Opera. She specialises in *qingyi* and *huadan* (female) roles. She has performed in *Drunk Beauty*, *Broken Bridge* and others.



劉尚炫
Liu Shang-xuan

宋軍/方臘軍/金甲/火
Soldier of Song/Soldier of
Fang La/Warrior in Golden
Armour/Fire

就讀於國立台灣戲曲學院京劇系大學一年級，專攻武生。演出劇目：《火燒裴元慶》、《白水灘》、《兩將軍》等。

Liu is currently a first-year student in National Taiwan College of Performing Arts, majoring in Beijing Opera. He specialises in *wusheng* (military male) roles. His repertoire includes *White Water Strand* and others.



潘世忠
Pan Shih-Chung

宋軍/方臘軍/金甲/土
Soldier of Song/Soldier of
Fang La/Warrior in Golden
Armour/Soil

畢業於國立台灣戲曲學院京劇系，專攻文丑。演出劇目《五花洞》、《紅鸞喜》、《十八扯》。

Pan graduated from the National Taiwan College of Performing Arts, majoring in Beijing Opera. He specialises in *wenchou* (civil comic) roles. His major works include *Fairy Honglun* and others.



陳昶甫
Chen Chang-Fu

宋軍/方臘軍/金甲/金
Soldier of Song/Soldier of
Fang La/Warrior in Golden
Armour/Gold

就讀於國立台灣戲曲學院京劇系大學一年級，專攻文淨。曾習劇目：《劍美案》、《探皇陵》、《白良關》、《萬花亭》。

Chen is currently a first-year student in National Taiwan College of Performing Arts, majoring in Beijing Opera. He specialises in *hualian* (painted face) roles. His repertoire includes *Visiting the Imperial Mausoleum*, *Decapitating Chen Shimei*, among others.

上海戲劇學院戲曲學院
College of Traditional Opera, Shanghai Theatre Academy



汪卓
Wang Zhuo

高俅/項充/方臘
Gao Qiu/Xiang Chong/
Fang La

2007年畢業於上海戲劇學院戲曲學院，工武花臉、架子花臉。學演劇目：《蘆花蕩》、《打焦贊》、《火燒余洪》、《兩將軍》、《收關勝》等。現於上海戲劇學院附屬戲曲學校任教。

Wang graduated from National Academy of Chinese Theatre Arts in 2007, and specialises in *wusheng* (military male) and *hualian* (painted face) roles. His repertoire includes *Two Generals*, *Capture Guan Sheng* and others. He currently teaches at the Shanghai Traditional Opera School affiliated to the Shanghai Theatre Academy.



章嵩
Zhang Song

燕青
Yan Qing

2001年畢業於中國戲曲學院，工武生，師從郭少崑、王代成、倪海天、李景德、劉福生、周龍、馬玉璋、王金璐等。學演劇目：《乾元山》、《八大錘》、《雅觀樓》、《挑滑車》、《小商河》等。現任上海戲劇學院附屬戲曲學校戲曲劇目、身段、把子等專業教師。

Zhang graduated from National Academy of Chinese Theatre Arts in 2001, and specialises in *wusheng* (military male) roles. He has studied under maestros Guo Shao-kun, Wang Dai-cheng, Ni Hai-tian, Li Jing-de, Liu Fu-sheng, Ma Yu-zhang and Wang jin-lu. His repertoire includes *Mount Qianyuan*, *Eight Huge Hammers*, *A Framed General* and more. He is currently teaching at the Shanghai Traditional Opera School affiliated to the Shanghai Theatre Academy.



潘潔華
Pan Jiehua

李師師/扈三娘
Li Shishi/Hu Sanniang

工花旦、刀馬旦。師從張逸娟、張正芳、劉長瑜、陳國為、汪榮漢、王芝泉、沈綺琅、陳和平、舒昌玉、張洵澎、李秋萍、孫毓敏等。擅長劇目：《辛安驛》、《紅娘》、《紅樓二尤》等。演出戲曲戲劇電視劇《三不願意》、《辛安驛》。現於上海戲劇學院附屬戲曲學校任教。

Pan specialises in *huadan* (young female) roles. She has studied under maestros Zhang Yi-juan, Zhang Zheng-fang, Liu Chang-yu, Chen Guo-wei, and others. She has participated in many renowned plays including *Hongniang*. She is currently teaching at the Shanghai Traditional Opera School affiliated to the Shanghai Theatre Academy.



江志雄
Jiang Zhixiong

阮小二/阮小五/阮小七
Ruan Xiaoer/Ruan Xiaowu/
Ruan Xiaoqi

1994年畢業於上海市戲曲學校崑劇班，工武丑。擅長劇目：《問探》、《盜甲》、《偷雞》、《三岔口》、《擋馬》、《借扇》、《昭君出塞》等，曾獲全國優秀崑劇青年演員蘭花優秀新蕾獎、全國武戲大賽金獎等獎項。2013年起於上海戲劇學院附屬戲曲學校任教。

Jiang graduated from Shanghai Traditional Opera School, majoring in *Kun* Opera. He specialises in *wuchou* (military comic) roles. His repertoire includes *Stealing the Amour*, *The Crossroad*, *Stopping the Horse* and others. He has won many awards and currently teaches at the Shanghai Traditional Opera School affiliated to the Shanghai Theatre Academy.

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Dai Guoliang

柴進/田虎/鄧元覺
Chai Jin/Tian Hu/
Deng Yuanjue

2010年畢業於上海戲劇學院戲曲學院，工京劇小生。師從葉榮生、張堯、王凱、詹國治、王世民、薛正康、岳美緹、曲永春等。現任上海戲劇學院附屬戲曲學校京劇表演教師。學演劇目：《群英會》、《飛虎山》、《岳家莊》、《羅成叫關》等。

Dai graduated from the National Academy of Chinese Theatre Arts in 2010, specialising in *xiaosheng* (young male) roles. He has studied under the maestros Ye Rongsheng, Zhang Yao, Wang Kai, Zhan Guozhi, Wang Shimin, Xue Zhengkang, Yue Meiti and Qu Yongchun. He is currently a teacher at the Shanghai Traditional Opera School affiliated to the Shanghai Theatre Academy. His repertoire includes *Ancient Heroes*, *A Framed General* and others.



李明洋
Li Mingyang

吳用/公孫勝
Wu Yong/Gongsun Sheng

2007年考入上海戲劇學院附屬戲曲學校京劇表演專業，工老生。師承楊舒雯、于龍、張華威、李達成、于翔。擅長劇目：《秦瓊觀陣》、《上天台》等。

Li entered the Shanghai Traditional Opera School affiliated to the Shanghai Theatre Academy in 2009, majoring in Beijing Opera. He specialises in *laosheng* (older male) roles. He has studied under maestros Yang Shuwen, Yu Long, Zhang Huawei, Li Dacheng and Yu Xiang. His repertoire includes *Qin Qiong Inspecting the Army Formation* and others.



賀梓原
He Zhiyuan

盧俊義/方杰
Lu Junyi/Fang Jie

2007年考入上海戲劇學院附屬戲曲學校，攻讀京劇表演，師承張善元、王立軍、李幼斌。曾獲得第十三屆全國戲曲小梅花金獎十佳稱號。

He entered the Shanghai Traditional Opera School affiliated to the Shanghai Theatre Academy in 2007, majoring in Beijing Opera. He has studied under maestros Zhang Shanyuan, Wang Lijun and Li Youbin.



姜智森
Jiang Zhisen

武松
Wu Song

2006-2013年就讀上海戲劇學院附屬戲曲學校，2013年考入上海戲劇學院戲曲學院。所學劇目：《探莊》、《三岔口》、《金沙灘》等。

Jiang entered the Shanghai Theatre Academy in 2013 after graduating from the Shanghai Traditional Opera School affiliated to the Shanghai Theatre Academy. His repertoire includes *The Crossroad*, *Gold Beach*, among others.



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香港藝術節青少年之友



劉思雯
Liu SiWen

天壽公主/顧大嫂
Princess Tianshou/
Gu Dasao

2012 年考入上海戲劇學院戲曲學院本科京劇表演專業，工武旦、刀馬旦，師從王繼珠、李佩紅、崔麗慶。學演劇目：《扈家莊》、《火燒余洪》、《戰金山》、《女殺四門》等。

Liu entered the Shanghai Theatre Academy in 2012, majoring in Beijing Opera. She specialises in *wudan* (military female) roles, and has studied under maestros Wang Jizhu, Li Peihong and Cui Liqing. Her repertoire includes *The Village of Hu*, *The Heroine who Conquered the Four Gates*, among others.



黃耀達
Huang Yaoda

張順/王英
Zhang Shun/Wang Ying

2009 年考入上海戲劇學院附屬戲曲學校京劇表演專業，工武丑。師承秦偉成、劉少泉、江志雄。擅長劇目：《三岔口》、《九龍杯》、《擋馬》等。

Huang entered the Shanghai Traditional Opera School affiliated to the Shanghai Theatre Academy in 2009, majoring in Beijing Opera. He specialises in *wuchou* (military comic) roles. He has studied under maestros Qin Weicheng, Liu Shaoquan and Jiang Zhixiong. His repertoire includes *The Crossroad*, *The Nine-dragon Cup* and others.



陳星
Chen Xing

秦明
Qin Ming

2008 年考入上海戲劇學院附屬戲曲學校。工武花臉，師從汪卓。學演劇目：《打焦贊》、《竹林記》、《收關勝》、《金沙灘》。《金沙灘》劇曾獲第一屆文化藝術院校獎優秀表演獎。

Chen entered the Shanghai Traditional Opera School affiliated to the Shanghai Theatre Academy in 2008. He specialises in *wuhualian* (military painted face) roles. He has studied under maestro Wang Zhuo. His repertoire includes *Capture Guan Sheng*, *Gold Beach*, among others.



張佳浩
Zhang Jiahao

花榮/王慶
Hua Rong/Wang Qing

2013 年考入上海戲劇學院戲曲學院本科京劇表演專業，工武生。師從張善元、洪小鵬。擅長劇目：《白水灘》、《戰馬超》、《挑滑車》、《火燒裴元慶》等。

Zhang entered the Shanghai Traditional Opera School affiliated to the Shanghai Theatre Academy in 2013, majoring in Beijing Opera. He specialises in *wusheng* (military male) roles. Zhang has studied under maestros Zhang Shanyuan and Hong Xiaopeng. His repertoire includes *Combat between Zhang Fei and Ma Chao*, *Overturning the Armored Vehicles*, among others.



呂紹陽
Lu Shaoyang

宋軍/方臘軍
Soldier of Song/Soldier of
Fang La

2013 年考入上海戲劇學院本科，工武花臉。擅長劇目：《金沙灘》、《火燒余洪》、《收關勝》、《戰馬超》等。

Lu entered the Shanghai Theatre Academy in 2013, and specialises in *wuhualian* (Military painted face) roles. His repertoire includes *Gold Beach*, *Combat between Zhang Fei and Ma Chao*, *Capture Guan Sheng*, among others.

Biographies translated by Sharon Wong

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香港青苗粵劇團 — 文武新一代 Hong Kong Young Talent Cantonese Opera Troupe	《穿金寶扇》 <i>The Gilded Fan</i>	YMTT	14, 15/3	7:30pm 2:15pm
Romance and Martial Arts	《武松》 <i>Wu Song the Tiger Killer</i>	STA	16/3	2:30pm
《天鵝武士前傳》音樂會 <i>Before Brabant</i>	音樂與文本：莊祖欣 指揮：廖國敏 Music & Libretto: Jeffrey Ching Conductor: Lio Kuokman	APAA	18/3	8:15pm
薩翁林納歌劇節 — 華格納《羅恩格林》 Savonlinna Opera Festival - <i>Lohengrin</i> by Richard Wagner	音樂與文本：華格納 Music & Libretto: Richard Wagner	CCGT	21/3 23/3	7pm 3pm
科隆愛樂樂團 Guerzenich Orchestra Cologne	指揮：馬庫斯·史坦茲 Conductor: Markus Stenz	CCCH	18/2	8pm
瑪利亞芝傲·皮莉斯與蘇格蘭室樂團 Maria João Pires with the Scottish Chamber Orchestra	首席指揮：羅賓·提賽弟 Principal Conductor: Robin Ticciati	CCCH	20, 21/2	8pm
約翰·歐康納鋼琴獨奏會 John O'Connor Piano Recital		TWTA CHCH	22/2 24/2	8pm 8pm
香港中樂團「樂旅中國 VIII」 Hong Kong Chinese Orchestra - Music about China VIII	指揮：閻惠昌 Conductor: Yan Huichang	CHCH	22/2	8pm
亞夫迪娃鋼琴獨奏會 Yulianna Avdeeva Piano Recital		APAA	27/2	8:15pm
朴惠允與科利安·奧歷小提琴鋼琴音樂會 Hyeyoon Park and Florian Uhlig Violin and Piano Recital		APAA	28/2	8:15pm
香港小交響樂團與葛羅夫納 Hong Kong Sinfonietta & Benjamin Grosvenor	音樂總監 / 指揮：葉詠詩 Music Director/ Conductor: Yip Wing-sie	CHCH	28/2	8pm
格里哥利·波特 Gregory Porter		CCCH	28/2, 1/3	8pm
柯迪凡托合奏團 Ensemble Cordevento	十七世紀的流行音樂 Popular Music from the 17th Century	APAA	1/3	8:15pm
森姆·李與好友音樂會 Sam Lee & Friends		APAA	3, 4/3	8:15pm
費沙爾與布達佩斯節日樂團 Iván Fischer & the Budapest Festival Orchestra	小提琴：雷諾德·卡普森 with Renaud Capuçon, violin	CCCH	6, 7/3	8pm
魔法鋼琴與蕭邦短篇 Magic Piano & The Chopin Shorts	鋼琴：李嘉齡、黃蔚園 with Colleen Lee & Wong Wai-yuen, piano	CHCH TMTA	7, 8/3 8/3 9/3	8pm 3pm 2:30pm
倫敦交響樂團 London Symphony Orchestra	指揮：丹尼爾·哈丁 Conductor: Daniel Harding	CCCH	8/3	8pm
匿名四人組 Anonymous 4	恩典與榮耀 Grace & Glory	CHCH	11/3	8pm
瑪德琳·碧露 Madeleine Peyroux		CCCH	12/3	8pm
卡華高斯·佩斯與貝多芬 Kavakos, Pace & Beethoven	小提琴：卡華高斯 鋼琴：佩斯 Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	13/3	8pm
麥克勞克林與第四空間樂隊 John McLaughlin & The 4th Dimension		CCCH	14/3	8pm
赫克托·奧利維拉管風琴獨奏會 Hector Olivera Organ Recital		CCCH	15/3	3pm
和諧花園古樂團 Il Giardino Armonico	音樂總監、笛及蕭姆管：喬凡尼·安東尼尼 Music Director, Flute and Chalumeau: Giovanni Antonini	CHCH	14, 15/3	8:15pm
琉森節日弦樂團 Lucerne Festival Strings	藝術總監：丹尼爾·多特思 Artistic Director: Daniel Dodds	CHCH	20, 21/3	8:15pm
羅伯特·豐塞卡 YO 音樂會 Roberto Fonseca 'YO'		CCCH	21/3	8pm
《形象香港》 <i>Images of Hong Kong</i>	也斯詩作命題音樂會 A concert of new works inspired by Ya Si's Poetry	CHT	21, 22/3	8pm
薩翁林納歌劇節 — 歌劇盛宴 Savonlinna Opera Festival - Gala Concert	指揮：亞理·海邁萊伊寧 Conductor: Jari Hämäläinen	CCCH	22/3	8pm

米蘭史卡拉歌劇院芭蕾舞團《吉賽爾》 Teatro alla Scala Ballet Company (La Scala Ballet) <i>Giselle</i>	編舞：尚·卡羅利·朱爾斯·佩羅特 Choreographer: Jean Coralli - Jules Perrot	CCGT	18-21/2 22/2	7:30pm 2:30pm 7:30pm
崔莎·布朗舞蹈團 Trisha Brown Dance Company	編舞：崔莎·布朗 Choreographer: Trisha Brown	APAL CWDP	21, 22/2 24/2	8pm 1pm 4:30pm
蘇格蘭芭蕾舞團《仙凡之戀 搖滾激情篇》 Scottish Ballet - <i>Highland Fling</i>	導演 / 編舞：馬修·伯恩 Director and Choreographer: Matthew Bourne	STA	21-23/2 23/2	7:30pm 2:30pm
季利安作品 Kylworks	編舞：尤里·季利安·米高·舒馬卡 Choreographer: Jiri Kylián, Michael Schumacher	KTТА	26, 27/2	8pm
俄羅斯莫伊謝耶夫舞團 Igor Moiseyev State Academic Ensemble of Popular Dance (Russia)		CCGT	27, 28/2, 1/3 2/3	7:30pm 2:30pm
艾甘·漢舞蹈團《思想伊戈：百年春之祭》 Akram Khan Company - <i>iTMOi</i> (in the mind of igor)	藝術總監及編舞：艾甘·漢 Artistic Director and Choreographer: Akram Khan	CCGT	6, 7/3	8:15pm
翩娜·包殊烏珀塔爾舞蹈劇場 《死而復生的伊非格尼》 Tanztheater Wuppertal Pina Bausch <i>Iphigenia in Tauris</i>	導演 / 編舞：翩娜·包殊 Director and Choreographer: Pina Bausch	CCGT	12-15/3	7:30pm
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series	節目一編舞：邢亮、黃靜婷、楊浩 Programme 1 by Xing Liang, Chole Huang, Yang Hao 節目二編舞：黃磊、楊浩、林俊浩 Programme 2 by Huang Lei, Yang Hao, Ivanhoe Lam	CCST	13, 15/3 16/3 14, 16/3 15/3	8:15pm 3pm 8:15pm 3pm
亞太舞蹈平台（第六屆） Asia Pacific Dance Platform VI	編舞：李仁秀、蘇亞塔·戈爾·謝欣 by Insoo Lee, Sujata Goel, Xie Xin	KTТB	13, 14/3 15/3	8pm 3pm
北歐舞新風 Nordic Waves	編舞：古尼拉·海爾布隆、伊蓮娜·皮里恩 by Gunilla Heilborn, Elina Pirinen	CCST	18/3	8pm
《茉莉小姐》 <i>Mies Julie</i>	編劇 / 導演：艾瑤·花柏 Written and Directed by Yaël Farber	APAD	18-23, 25-27/2 22, 23/2	7:45pm 3pm
布里斯托爾老域劇團暨 南非木偶劇團《仲夏夜之夢》 Bristol Old Vic in association with Handspring Puppet Company - <i>A Midsummer Night's Dream</i>	原著：威廉·莎士比亞 導演：湯·莫里斯 by William Shakespeare Directed by Tom Morris	CHT	21-23, 25-28/2 22, 23/2	8pm 3pm
《森林海中的紅樓》 <i>Red Chamber in the Concrete Forest</i>	編劇：王昊然 導演：陳曙曦 Written by Wang Haoran Directed by Chan Chu-hei	CCST	28/2, 1-3/3 1, 2/3	8:15pm 3:15pm
中國國家話劇院《羅密歐與朱麗葉》 National Theatre of China - <i>Romeo and Juliet</i>	導演：田沁鑫 編劇：雷婷 Directed by Tian Qinxin Adapted by Lei Ting	APAL	1, 2/3 1/3	8pm 3pm
梅爾劇團《亂世浮雲》（伊朗篇） Mehr Theatre Group - <i>Amid the Clouds</i>	文本 / 導演：庫埃斯塔 Text/ Stage: Amir Reza Koohestani	APAD	1, 2/3	7:45pm
《子彈捕手》 <i>Bullet Catch</i>	導演 / 演出：羅布·德拉蒙德 Directed & performed by Rob Drummond	CCST	5-8/3 8/3	7:45pm 3pm
女戲 1+1 <i>Girl Talk</i>	編劇：韋羅莎·李穎蕾 導演：李鎮洲 Written & performed by Rosa Maria Velasco and Santayana Li Directed by Lee Chun-chow	CHT	5-9/3 9/3	8:15pm 3pm
《水滸 108 之終極英雄 — 蕩寇誌》 <i>108 Heroes III</i>	改編：張大春 導演 / 主演：吳興國 Adapted by Chang Ta-chuan Directed & performed by Wu Hsing-kuo	APAL	14-17/3	8pm
《末族》 <i>FILTH</i>	編劇：楊靜安 導演：莊培德 Written by Young Jingan Directed by Peter Jordan	CHT	14-19/3	8pm
華沙新劇團《莎士比亞 — 非洲故事》 Nowy Theatre - <i>African Tales by Shakespeare</i>	藝術總監及導演：瓦里科夫斯基 Artistic Director/Director: Krzysztof Warlikowski	APAL	22, 23/3	3pm
《鐵馬》 <i>Iron Horse</i>	導演：田戈兵 戲劇文本：馮程程 Director: Tian Gebing Dramaturg: Vee Leong	CCST	22, 23/3 23/3	8:15pm 3:15pm

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CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	KTТB	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
CHT	香港大會堂劇院 Theatre, HK City Hall	CWDP	中西區海濱長廊（近金鐘添馬公園）
APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA		荃灣和 Western District Promenade, Tamar Park, Admiralty
APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	TWTA TMTA	臺灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall 屯門大會堂演藝廳 Auditorium, Tuen Mun Town Hall
APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA		

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電影 FILMS		14/3	從葛路克到舞蹈歌劇 From Gluck to Dance-opera
26/10; 3, 10, 24/11/2013, 22/3/2014	《3D Matthew Bourne 新天鵝湖》 Matthew Bourne's <i>Swan Lake 3D</i>	14/3	邂逅舞者：亞太舞蹈平台（第六屆） Encountering Choreographers of APDP VI
7/12	《紐倫堡的名歌手》 Die Meistersinger von Nürnberg	15/3	與魯茲·佛斯特對話 Conversations with Lutz Förster
18/1	《唐懷瑟》Tannhäuser	15, 16/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
歌劇 / 戲曲 OPERA / CHINESE OPERA		17/3	國際當代舞蹈論壇 — 從北歐到香港 International Contemporary Dance Forum (ICDF) - from Nordic Countries to Hong Kong
1/3	林家聲談《武松》Lam Kar-sing Talks <i>Wu Song</i>	23/3	《羅恩格林》後台解碼 Behind <i>Lohengrin</i>
9/3	「技巧與挑戰」聲樂工作坊 Contemporary Vocal Singing: Techniques and Challenges		
音樂 MUSIC		戲劇 THEATRE	
16/2	與蕭邦有個約會 A Date With Chopin	21/2	《茱莉小姐》演後談 Adapting <i>Mies Julie</i>
18/2	齊來認識《阿爾卑斯交響曲》 Ohren-auf! An Alpine Symphony for Kids	22, 23/2	《仲夏夜之夢》後台解碼 Puppets Backstage
23/2	約翰·歐康納鋼琴大師營 John O'Connor's Piano Boot Camp	27/2	改編莎士比亞 Adapting Shakespeare
28/2	亞夫迪娃鋼琴大師班 Yulianna Avdeeva Piano Masterclass	1/3	《森林海中的紅樓》演後談 Return of the Dynamic Duo
2/3	牧童笛大師班 Reinventing the Humble Recorder	2/3	《羅密歐與朱麗葉》座談 Talking About <i>Romeo & Juliet</i>
5/3	大號大師班 Tuba Masterclass with József Bazsinka	7/3	《子彈捕手》互動演後談 Speeding Bullet
8, 9/3	魔法鋼琴演前講座 Making of Magic Piano	7/3	《女戲 1+1》演後談 About the Girls
10/3	無伴奏合唱大師班 Coaching A Cappella	8/3	《鐵馬》編作劇場工作坊 Iron Horse: Devising Theatre Workshop
11/3	當代舞指揮之道 Conducting for Dance II	11/3	華麗與悲壯的戰爭 — 傳奇水滸 108 講座 Rockin' Chinese Opera
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舞蹈 DANCE		23/3	解構《鐵馬》 Deconstructing the Iron Horse
24/2	舞台外的崔莎·布朗 — 早期作品演出 Alternative Spaces of Trisha Brown - Early Works		
26/2	《最後的第一次觸動》中的悖論 The Paradox of <i>Last Touch First</i>		
27/2	米高·舒馬卡舞蹈大師班 Dance Masterclass by Michael Schumacher		
1/3	莫伊謝耶夫民族服飾 Moiseyev's Ethnic Costumes		
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11/3	身「心」舞動工作坊 Movement Workshop with Xie Xin		
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8, 15/3	「香港 — 動態的詩歌」漫步遊（中上環街道） Hong Kong - Poetry in Motion (Streets of Central & Sheung Wan)	12, 19, 26/1; 2, 9/2/2014	藝術節節目精選 Festival Programme Highlights
8, 15/3	「香港 — 動態的詩歌」漫步遊（九龍城街道） Hong Kong - Poetry in Motion (Streets of Kowloon City)		
19/3	藝術節座談會：組織架構與成功 HKAF Symposium: Structure and Success		



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1973年創立的香港藝術節是地區內舉足輕重的文化盛事。香港藝術節極需要各界人士的慷慨支持，以繼續呈獻國際和本地藝術精英的精英節目、委約和製作原創作品，並發展年青觀眾。「藝術節捐助計劃」籌集的款項將會投放於最需要支持和發展的項目。

無論捐款數額多少，香港藝術節皆衷心感謝您的支持！

Launched in 1973, the Hong Kong Arts Festival is a premier cultural event in the region. To ensure we can continue to stage high quality performances, commission original creations and reach out to young audiences in Hong Kong, we need your assistance! Contributions to the **Festival Donation Scheme** will provide funding for areas needing the most support.

Donations of any amount will be greatly appreciated!

鳴謝類別 Acknowledgment Categories:

鉑金捐款者 Platinum Donor	HK\$120,000或以上 or above
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© Left: Simon Annand Right: Graham Wylie

捐款表格 DONATION FORM

我/我們願意捐款港幣\$ _____ *支持「藝術節捐助計劃」。
I / We would like to donate HK\$ _____ * to support the **Festival Donation Scheme**.

*捐款港幣\$100或以上可憑收據申請扣稅。
Donations of HK\$100 or above are tax-deductible.

捐款方法 Donation Methods

- ☐ 信用卡 Credit Card
☐ 匯財卡 Visa ☐ 萬事達卡 MasterCard
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持卡人姓名 Cardholder's Name: _____

信用卡號碼 Card No.: _____

發卡銀行 Issuing Bank: _____

信用卡有效期 Expiry Date (月 month / 年 year): _____

持卡人簽名 Cardholder's Signature: _____

信用卡捐款者可將此捐款表格傳真至 (852) 2824 3798，以代替郵寄方式。
Credit card donations can be made by faxing this donation form to (852) 2824 3798 instead of mailing.

☐ 支票 Cheque

請填妥表格，連同抬頭為香港藝術節協會有限公司的劃線支票，寄回香港灣仔港灣道二號12字樓香港藝術節協會發展部收。

Please return this completed form, together with a crossed cheque made payable to **Hong Kong Arts Festival Society Limited**, to Development Department, Hong Kong Arts Festival Society Ltd, 12/F, 2 Harbour Road, Wanchai, Hong Kong.

閣下如有查詢，請與發展部聯絡：

For enquiries, please contact the Development Department:

電郵 Email: dev@hkaf.org 總機 General Line: (852) 2824 3555

網頁 Website: hk.artsfestival.org/en/partner/donations

捐款港幣\$2,500或以上，將於2014香港藝術節的官方網站及閉幕演出後於報紙刊登之鳴謝廣告上獲得鳴謝。屆時我/我們希望以下列名字獲得鳴謝：
Donations of HK\$2,500 or above will be acknowledged in the 2014 Festival website and in the "Thank You" ads in major newspapers after the Festival Finale. I / We would like to be acknowledged as:
(請選擇適用者 please ☒ the appropriate box)

☐ 以我/我們/公司的名字列出 my/our/company's name ☐ 「無名氏」 Anonymous

名字 Name: _____

捐助者資料 Donor's Information ** (請用正楷填寫 Please write in BLOCK LETTERS)

個人/公司名稱 (中文): _____ (先生/太太/女士/小姐)

Personal/ Company Name (English): _____ (Mr / Mrs / Ms / Miss)

公司聯絡人 (如適用) Company Contact Person (if applicable): _____

職位 Title: _____

聯絡地址 Correspondence Address: _____

聯絡電話 Telephone: _____ 傳真 Fax: _____

電郵 Email: _____

(如收據上的名稱與上列不同，請註明：
If name on official receipt needs to be different, please specify: _____)

- ☐ 我希望以電郵收到藝術節的資訊 I would like to receive Festival information via email.
☐ 我希望以郵遞方式收到藝術節的資訊 I would like to receive Festival information by post.
☐ 我不希望收到藝術節的資訊 I do not wish to receive any Festival information.

**你的個人資料將會絕對保密。Your personal data will be kept strictly confidential.



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