

主辦及製作
Presented & Produced by



姊妹台

榮念曾實驗劇場

DANNY YUNG EXPERIMENTAL THEATRE
STAGE SISTERS



在劇場外您只看見您想看見的
在舞台上您只聽見您不想聽見的

Outside the theatre you see what you want to see
On stage you hear what you don't want to hear

29/11 &
1-2/12/2012

香港文化中心大劇院
Grand Theatre
Hong Kong Cultural Centre



導演 / 文本 / 舞台設計：
榮念曾

華人實驗藝術先驅，進念·二十面體創團成員及聯合藝術總監，香港當代文化中心主席及中華創意產業論壇召集人。投入劇場、漫畫、錄像及電影、視覺藝術及裝置藝術等創作超過四十年，作品於超過三十個城市演出。

2008年憑《荒山淚》於聯合國教科文組織國際劇協的 Music Theatre NOW 比賽中奪得殊榮。

2009年獲德國聯邦總統頒贈聯邦十字絲帶勳章，以表揚其推動港德兩地交流，尤其在文化藝術交流方面的成就。

Director/ Scriptwriter/ Stage Designer:
Danny Yung

An experimental art pioneer, a founding member cum Co-Artistic Director of Zuni Icosahedron, Chairperson of the Hong Kong Institute of Contemporary Culture and Convenor of the Chinese Creative Industries Forum. In the past 40 years he has been deeply involved in multifarious fields of the arts, mainly, theatre, cartoon, film and video, visual art and installation.

In 2008 with *Tears of Barren Hill* Yung garnered the Music Theatre NOW Award given by UNESCO's International Theatre Institute.

Yung was bestowed the Merit Cross of the Order of Merit by the Federal Republic of Germany in 2009 in recognition of his contributions towards the arts and cultural exchange between Germany and Hong Kong.



石小梅（南京）

著名崑劇表演藝術家，國家一級演員。現為中國戲劇家協會理事、中國表演藝術學會理事。工小生，拜俞振飛、周傳瑛、沈傳芷為師。「梅花獎」、「文華獎」得獎者，名字見於美國傳記協會編輯委員會出版的《五千世界名人錄》及《世界名人錄》，2002年獲聯合國教科文組織和文化部聯合授予「長期潛心崑曲藝術事業成績顯著的藝術家」稱號。2009年獲「國家級非物質文化遺產傳承人」稱號。2010年再獲「江蘇省非物質文化遺產傳承人」稱號。2012年被評為省傑出傳承人。

Shi Xiaomei (Nanjing)

Famed Kunqu opera artist Shi Xiaomei is a National Class One performer. Currently, Shi is the board member of Chinese Dramatists Association and Chinese Performing Arts Association. She has been included twice in *Who's Who In The World*. Specialises in *xiaosheng* (young male) roles and has studied under Yu Zhenfei, Zhou Chuanying and Shen Chuanzhi, her acclaimed repertoire includes *The Peach Blossom Fan* and *The Peony Pavilion*. Shi is the winner of the Plum Blossom Award and Wen Hua Award. In 2002, Shi was jointly recognised by the UNESCO and the Ministry of Culture as the devoted outstanding Kunqu artist. In 2009, Shi was named National Maestro of Intangible Cultural Heritage, then, named Maestro of Intangible Cultural Heritage and Outstanding Maestro in Jiangsu province in 2010 and 2012 respectively.



胡錦芳（南京）

著名崑劇表演藝術家，國家一級演員。工閨門旦，並習貼旦、刀馬旦、刺殺旦。師從崑曲名家姚傳薌、沈傳芷、劉傳蘅。「梅花獎」、「文華獎」得獎者，名字見於《世界名人錄》。2002年獲聯合國教科文組織和文化部聯合授予「長期潛心崑曲藝術事業成績顯著的藝術家」稱號。2009年獲「國家級非物質文化遺產傳承人」稱號。2010年再獲「江蘇省非物質文化遺產傳承人」稱號。

Hu Jinfang (Nanjing)

National Class One performer of Kunqu opera, Hu Jinfang was taught by masters Yao Chuanxiang, Shen Chuanzhi and Liu Chuanheng. Her repertoire includes *The Peach Blossom Fan* and *The Injustice to Dou E*. Winner of the 8th Plum Blossom Award and 1st Wen Hua Award, she was jointly recognised by UNESCO and the Ministry of Culture in 2002 as an outstanding artist who has devoted her career in preserving and safeguarding the cultural heritage of Kunqu opera.



孔愛萍（南京）

著名崑劇表演藝術家，國家一級演員。工閨門旦，師從張嬭、張繼青、張洵澎。「梅花獎」得獎者，並曾獲首屆中國崑劇青年演員交流演出「蘭花最佳表演獎」、江蘇「茉莉花提名獎」、在中國崑曲優秀中青年演員評比展演中獲聯合國教科文組織和國家文化部頒發的「促進崑曲藝術獎」。

Kong Aiping (Nanjing)

National Class One performer of Kunqu opera, Kong Aiping studied the *guimendan* (young virtuous lady) role type with Zhang Xian, Zhang Jiqing and Zhang Xunpeng. Throughout her career Kong gained numerous awards and honours including The Plum Blossom Award, The Orchid Best Performer Award at the Chinese Young Kunqu Opera Performer Exchange and Jasmine Nomination at the Kunqu Opera Promotion Award co-presented by UNESCO and the Ministry of Culture.



李雪梅（徐州）

著名京劇表演藝術家，國家一級演員。工梅派青衣，師從梅蘭芳的親授女弟子陳正薇，為梅派第三代傳人。曾應邀赴上海崑劇團參演新版《牡丹亭》，演杜麗娘，並因此獲頒「梅花獎」。亦曾獲頒「上海寶鋼高雅藝術表演獎」及首屆中國崑劇藝術節「優秀表演獎」。

Li Xuemei (Xuzhou)

National Class One performer of Beijing opera, Li Xuemei is the third generation successor of the Mei Lanfang's style of art and apprenticed the *qingyi* role type under Chen Zhengwei whom Mei taught directly. She won the Plum Blossom Award for her portrayal of Du Liniang in *The Peony Pavilion* and Excellence Award at the 1st Chinese Kun Opera Arts Festival.



孫伊君（南京）

江蘇省演藝集團崑劇院優秀青年演員，2005年畢業於江蘇省戲曲學校，師從石小梅、岳美緹、胡錦芳、錢振榮。先學小生，後工花旦。曾獲第二屆「紅梅杯戲劇大賽」銀獎、第三屆「紅梅杯戲劇大賽」銅獎、「青春鳥全國才藝大賽戲曲青年組優秀獎」及「全國崑曲優秀青年演員展演表演獎」。

Sun Yijun (Nanjing)

Graduated from Jiangsu Theatre School in 2005, Sun is a distinguished young actress of the Jiangsu Performing Arts Group Kun Opera Theatre and has studied with Shi Xiaomei, Yue Meiti, Hu Jingfang and Qian Zhenrong. She first learnt the male role type and later the females. Winner of Silver Award at the 2nd Red Plum Award Theatre Competition and Performance Award at the National Promising Young Kunqu Opera Performer Awards.



何秀萍

進念創團成員之一，多次參與進念演出。1983年開始編導多個進念作品，包括《列女傳》(1983)、《姊妹妹妹站起來》(1987)、《心照》(1989)、《傳奇》(1995)等。1996年出版文集《從今以後》。自1992年始，以藝名何利利加入廣播行業，1996至2005年移居美國西岸；現為雷霆881創作總監，並主持節目《有誰共鳴》及《兩個女人越夜越美麗》。

Pia Ho

Founding member of Zuni Icosahedron. Performed in, scripted and directed numerous Zuni's performances, including *Portraits of Women* (1983), *Sisters of the World United* (1987), *Heart to Heart* (1989), and *The Legend* (1995). Prose collection *Cong Jin Yi Hou* was published in 1996. Pia Ho, a.k.a. Lili Ho started her career in broadcasting since 1992, then resided in San Francisco from 1996 to 2005. Currently the Creative Director of Commercial Radio One, Ho is hosting radio programmes, "Share my Song" and "2 Femmes".

《牡丹亭》唱詞

Lyrics of *The Peony Pavilion*

【步步嬌】

鼻晴絲吹來閒庭院，
搖漾春如線。
停半晌整花鈿，
沒揣菱花偷人半面，
迤逗的彩雲偏。
我步香閣怎便把全身現。

【皂羅袍】

原來姹紫嫣紅開遍，
似這般都付斷井頹垣。
良辰美景奈何天
賞心樂事誰家院？
朝飛暮卷，雲霞翠軒
雨絲風片，煙波畫船。
錦屏人忒看的這韶光賤！

【山坡羊】

沒亂裏春情難遣
驀地裏懷人幽怨
則為俺生小嬋娟
揀名門一例、
一例裏神仙眷。
甚良緣，把青春拋的遠。
俺的睡情誰見？
則索要因循靦腆。
想幽夢誰邊。
和春光暗流轉。
遷延，這衷懷那處言。
淹煎，潑殘生，除問天。

【Bu Bu Jiao】

Delicate and silken, floss floats through the air
across this empty court, like rippling threads of satin.
I pause to adjust the adornments in my hair,
so beautiful that the mirror itself stares in envy,
and my bashful chignon curls to one side.
Concealed from the gaze of strangers,
I may pace only in my boudoir.

【Zao Luo Pao】

A riot of carmine and violet blooms,
though only dry wells and crumbling walls bear witness.
The day is fine, the scene splendid;
but joy and contentment are not gifts granted lightly.
Petals soaring, furling, morning and night;
the rosy clouds, the emerald pavilions.
Raindrops in a breeze, waves shrouded in mist,
a painted boat on the water.
For the woman in her boudoir,
how humbling the beauty of spring!

【Shan Po Yang】

How can my troubled heart bear the melancholy spring?
All at once, my bosom is filled with gloom and
bleak complaint.
The time is nigh for me to wed, and a beauty such as I
might grace any noble house.
But while I wait for a match,
my own youth is passing away from me.
But who can hear these sleep-drunken thoughts?
My lot is to carry on dreaming, shyly,
of someone with whom to wander in the dimming light
of spring.
Oh, to whom might I speak my thoughts?
What torment is this bitter fate!
What answer from the heavens?

其他唱詞 Other Lyrics

【舞台人生】

詞：陳克華

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

【Theatre Stage Life】

Lyrics by Chen Ko-hua

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

(Translated by Bell Yung)

七月

大家好，謝謝大家的合作和參與七月份南京六天的工作坊。

在工作坊裡，我們嘗試了聲音、敘事體、動作、道具服裝之間不同的可能性。除了這些嘗試，也談舞台的結構，劇本的結構。在嘗試中，我們也討論了時空裡動靜和留白，在現代劇場中的應用。跨地域跨時代跨文化的啟發，為我們帶來更多空間，去反思評議我們的劇場。在工作坊裡，我們初步接觸了意大利音樂家貝利尼歌劇《諾瑪》以及德國音樂家巴哈《高德堡變奏曲》的再創。不同地區的文化遺產都是我們創作的養料。我認為工作坊裡最重要的就是大家合作參與的精神。我們都是彼此的鏡子，每次實驗後的坦率討論，隔天的反思討論都是共同建設未來舞台最可貴的地方。

讓我為這次工作坊作個小總結：聲音方面的試驗包括即興吊嗓子，《萬年歡》的疊句試驗，以及《想舞台》散板等雙重唱實驗。道具及服裝方面我們分析扇子及黑紗的作用，以及它們

舞台姐妹 八月信函

能發展的各種語言及符號，當然還有女性裙子的結構和功能。敘事體方面的實驗，我們通過我寫的一篇文章，將一些基本有關「舞台」及「女性」的概念進行討論，引起大家對「戲」這字眼的激烈討論。同時，我們也借了缺席何秀萍的錄像做了女性之間的對話嘗試，豐富了這次的主題。劇本中敘事結構和舞台結構如何互動，也是「劇本」實驗創作的重點。承先啟後，起承轉合，以至由《牡丹亭》的〈遊園〉、〈驚夢〉、〈離魂〉至〈幽媾〉，發展至目前有更多我們可發展的地方，但是我們沒有忘記「事情」是怎樣開始的。在探索傳統戲曲動作程式中，我們討論了動靜和留白中，尤其是關於亮相等更深層的結構上的解構。大家都是舞台上的高手，舞台的空間應用，以及同台演出重疊及互動，都是我們實驗解構的題目。在舞台裝置方面，我們將會用六張椅子，兩塊合併或分開的紅地氈，一條紅底白字的橫額。我們將會在揭開扇子，揭開黑紗，揭開裙子，揭開舞台，揭開舞台姐妹的一頁。

回到香港之後，我將何秀萍的十條問題選了五條再改寫，用作討論舞台、性別、政治、文化的始點，也發展成一篇「何秀萍的獨白」，穿插在整體劇本結構裡。對於革命音樂的選擇，《三大規律八項注意》，《我愛祖國》，《東方紅》，《造反有理》，都在名單上，對於這些曲子，不同年齡的各有不同想法和閱讀；年齡越大越多政治考量。其他在音樂方面，雪梅〈尋夢〉的「巴哈」，決定會用更零碎方式去譜，要帶有失憶的感覺；之後那段孫伊君〈驚夢〉二十五分鐘的拼圖音樂非常複雜，是于逸堯的最大挑戰，要重新發展。愛萍那段〈離魂〉本來用「鄧麗君」最後被k掉，替代的是《萬年歡》的極慢版。錦芳一直認為〈幽媾〉不是她的行當戲，有保留，但是聽了《諾瑪》之後，開始有想法。至於開場的聲音六重奏之即興實驗，還需由于逸堯統籌寫譜。工作坊開始時，小梅有些擔心創作時間不夠，六天後，她說她放心了。十月十八日工作坊我們再接再厲。

榮念曾

二零一零年八月

Stage Sisters Letter from August

Hello everyone, thank you all for your participation in the six-day workshop in Nanjing in July.

During the workshop, we explored different possibilities between voice, narrative structure, movement, props and costume. Other than these experimentations, we talked about the structure of theatre and that of the script/ text. In our exercise, we discussed movements in time and space, and of leaving blank, being used in contemporary theatres. Cross-region, cross-generation and cross-culture inspirations provide more mental space that is vital for reflecting, critiquing and re-evaluating our theatre. In the workshop, we made our first attempt at reinterpreting Italian opera *Norma* by Bellini and German composer JS Bach's *Goldberg Variations*. Cultural heritage from different regions are nutrient to our creativity. I think the essence of carrying out workshop was the spirit of participation and collaboration. We are mirrors for each other – the honest discussions after each experiment and the reflective discussions the next day are some of the most precious aspects in building a future for theatre.

Let me briefly summarise our workshop: experiments with voices include impromptu vocal exercises, overlapping lines from *Wan Nian Huan* and a duet of the freeform *Xiang Wu Tai*. On props and costume, we analysed the use of fans and black organza, as well as symbolisms and languages that can be developed from these; of course, we looked into the structure and functions of the feminine dresses. On experimentations with narrative structure, we used three articles I wrote as starting point to discuss the concepts of “the stage” and “female”, eliciting an exciting debate on the label “xi zi” (player, plaything). At the same time, we used a video by Pia Ho, as she was unable to attend the workshop, to attempt a feminine exchange, enriching our theme for the workshop. The interaction between the narrative and stage structures was also a key point for experimenting with the creation of the “script”. Inheriting from predecessors and inspiring successors, we started from four episodes of *The Peony Pavilion – A Stroll in the Garden, Dream Interrupted, Departure from the Soul and Reunited*. At this moment, there are much more that we can develop further, but we didn't forget how “it” all started. In exploring the formulated movements in

August

traditional Chinese opera, we discussed action, stillness and leaving blank, and paid special attention to deconstructing the deeper structure of making appearances/entrances on stage. As you are all veteran performers, the utilisation of space on stage, and the overlap and interaction that came with sharing a stage became a topic to our experimentation and deconstruction exercise. In terms of the mise-en-scene, we will use six chairs, red carpets placed together or apart, and a red banner with white words. We will open the fan, lift the black organza, unfurl the skirt, reveal the stage and open the page on stage sisters.

After my return to Hong Kong, I chose five questions out of ten raised by Pia Ho and rewrote them as starting points to discuss theatre, gender, politics and culture. It also became a soliloquy of Pia Ho, which interweaves into the overall structure of the text. As for the choices of revolutionary music, *Three Laws and Eight Points of Attention*, *I Love My Motherland*, *The East is Red* and *Reason to Rebel* were all shortlisted. Regarding these tunes, different age groups have different views and readings; the older ones tend to have more political concerns. As for other music,

Xuemei channelled Bach through *In Search of the Dream*, deciding on a disjointed way to score her music to capture a sense of amnesia. This is followed by Sun Yijun's *Dream Interrupted*, a 25-minute music collage that is extremely complex, and is Yu Yat-yiu's greatest challenge; it will need further development. Aiping's *Departure from the Soul* was originally based on Teresa Teng, however it is now replaced by a grave *Wan Nian Huan*. Jinfang always thought she wasn't suited to performing *Reunited* and had reservations, however after listening to *Norma*, she started to have ideas. As for the impromptu experiment with a vocal sextet for the start of the performance, we still need Yu Yat-yiu to organise the score. When we started the workshop, Xiaomei was worried that we didn't have enough time to work, after six days, she said she felt assured. We will resume on 18 October to take this further.

Danny Yung
August 2010

九月

大家好。很高興小梅、愛萍和伊君在南京參加我們在八月一日加碼的創作會議，那是一次類似「口頭」式的工作坊。為了方便錦芳、雪梅和秀萍，我在這裡簡單地做個工作坊紀錄。

在工作坊裡，我們將創作發展的程序再作一次總結，重溫過去半年創作過程中的要點及一些挑戰。之後，我放映了卓翔和于逸堯為《舞台姊妹》創作的錄像作品給大家看。卓翔的作品，視覺上是由您們各自和群體在鏡子前的照片輯錄而成，再加上舞台姊妹「八月信函」的文字為字幕，加上「革命歌曲」（由秀萍提供）的聲音，組合成四分半鐘長的錄像，是一封錄像信函。于逸堯的作品是將大家以扇子遮臉的照片用移鏡的手法，加上我最新為《舞台姊妹》寫的文字（這些文字來自秀萍十條問題的變奏而寫成）為字幕，再加上歌劇《諾瑪》的聲音，組合成十分鐘的錄像。我們借了這兩個作品，討論了它們帶給我們對題材的啟示或引導，以及《舞台姊妹》在舞台創作上的可能性。下列是一些工作坊的討論，建議及總結：

舞台姊妹 九月信函

一、小梅認為卓翔錄像基本上可以用作《舞台姊妹》演出的開場白。二、卓翔錄像中「鏡子」的形象及概念已是舞台姊妹的點題。三、大家不熟悉這段「革命歌曲」音樂，我就告訴大家這是《國際歌》的抒情音樂版本。四、扇子遮臉的概念和亮相的概念的討論。五、定鏡定格的底限力量提醒大家，有時舞台上的靜止及簡約比不斷的動更有渲染力。六、演員和鏡中影像的對視，觀者及被觀者，都是劇場的概念，也是創作過程中「辯證」的註腳。七、疊戲：也就是同台演出時，觀者及被觀者各自論述，但已有互動轉移身份的潛伏性，這種潛伏性帶出張力。八、愛萍對「揭開」的概念有很多想法，揭開扇子，揭開蓋頭的紗，揭開裙子，揭開戲台上的幕，都是「揭開」，彷彿就是揭開「真相」的比喻。九、小梅討論字幕的引導性，認為如果文字引導性強，將會是演員們很大的挑戰，如何平衡文字和表演將是一個重要的實驗。十、我建議伊君不斷跳秧歌舞達 30 分鐘之長，在速度上、方向上不斷微調，來顯示「動作」的歷史其實不斷往前重複充滿很多細微變

化，變化不斷在進行中。十一、我們討論我最新寫的文字，關於做人、做女人、做愛、做作和做反…十二、我們也討論了秀萍和大家的錄像工作坊所帶來有關溝通（中港兩地文化差異）的問題，以及因此帶來的互動。十三、于逸堯在音樂創作上的最新發展，將革命旋律用 n 種演繹來顯示時代變遷。十四、最後一場六名演員完成演出後，安靜地坐在那裡「講戲」的概念，將過去一個半小時的創作，用五分鐘時間總結並評議，以辯證作為總結。十五、服裝上已找譚燕玉幫忙，以黑色為主調。

最後我提出在開場的聲音六重奏加入「同意」及「可以」有內容的聲音符號，伊君負責做草稿。討論在八月一日傍晚結束，下次創作工作坊將在十月十九日在上海舉行，屆時舞台結構及台位將會更詳細，音樂及字幕的內容及顯示方式將更完整。

榮念曾

二零一零年九月

Stage Sisters Letter from September

Sep

Hello everyone. Very pleased that Xiaomei, Aiping and Yijun came to our additional creative meeting on 1 August in Nanjing. It was akin to a casual “verbal” workshop. For the benefit of Jinfang, Xuemei and Pia, I sum up this workshop briefly hereunder.

During the workshop, we once again summed up the process of our creative development, revisiting some of the key ideas and challenges we faced in the past six months. Then, I showed the video works of Cheuk’s and Yu Yat-yiu’s created for *Stage Sisters*. Cheuk edited and converted the photographs of you all individually and collectively taken in front of a mirror into moving image; the first Stage Sisters letter acted as the subtitles, together with a soundtrack of revolutionary music (provided by Pia), which resulted in a four-and-a-half-minute video – a video letter. The visual elements of Yu Yat-yiu’s video came from shots that pan over photographs from the fan workshop, where you covered your faces with fans; together with some new text I wrote for *Stage Sisters* (the text came about from variations of Pia’s ten questions), and music from the opera *Norma*. Hence, a 10-minute video work was created. From these two works, we discussed how they shed light on our

themes, or how they acted as a guide, as well as the possibilities of *Stage Sisters*’ staging. Below highlights some of our discussions, suggestions and conclusions:

1. Xiaomei feels that Cheuk’s video could be the prologue for *Stage Sisters*.
2. The appearance and concept of “mirror” in Cheuk’s video hits right on the theme of Stage Sisters.
3. The “revolutionary music” soundtrack did not sound familiar to the Sisters; I explained that it is a non-lyrical easy listening version of *Internationale*.
4. Discussion on the concepts of hiding the face behind a fan, and of making an entrance.
5. The gravitas of motionless still shots reminded us that sometimes on stage, it is more powerful to be still and minimalistic than to be constantly moving about.
6. The mutual regard between the actor and the mirrored image, the gazer and the gazed are both theatre concepts, they are also footnotes to the dialectics of our creative process.
7. Overlapping drama: when performing on stage simultaneously, the viewer and the viewed expostulate individually; embedded within this, is the potential

September

for interaction through switching identities – this potential draws out tension.

8. Aiping had lots of ideas about the concept of “unveiling”: opening the fan, lifting the veil, unfurling the skirt, parting the curtains over stage – they are all acts to reveal, as if a metaphor for “unveiling” the truth.
9. Xiaomei considered the directorial power of the projected written text. She felt that if the text provided strong guidance, it would pose big challenges for the performers, so how to balance the text and the performance would be an important experiment.
10. I suggested Yijun to perform the Yangge (Rice Sprout Song) Dance for 30 minutes, introducing minute variations in speed and orientation to indicate the history of “action” moves forward and repeats itself continuously with modifications.
11. We discussed the latest text I wrote, about being human, being women, making love, being pretentious and being insurgent...
12. We also discussed the communication issues raised by Pia and our video workshop (the cultural differences between mainland China and Hong Kong), as well as the interaction brought about by this disjuncture.
13. Yu Yat-yiu's latest development on the score: using “n” different interpretations of melodies from the age of revolution.
14. The concept of sitting there peacefully to “discuss theatre” at the last scene after six performers completed their performances – to summarise and critique the creation of the past hour and half in five minutes, thus concluding with a dialectic discourse.
15. We asked Vivienne Tam to help with the costume; the colour scheme will be rooted in black.

Lastly I suggest the vocal sextet that opens the performance to have sonic symbols embedded within, which “agree” to and “can” hold content; Yijun will draft that. The discussion ended in the early evening of 1 August. The next creative workshop will be held in Shanghai on 19 October, by then the stage design, structure and blocking will be more detailed, and the music, projected text and its display will also be more complete.

Danny Yung
September 2010

十月

大家好。很高興上周十月十九日在上海戲劇學院和小梅、愛萍和伊君，卓翔，裕偉，阿恕一起進行《舞台姊妹》的創作會議。我們聽了于逸堯的新創作；讀了我剛寫好的開場白；看了卓翔組織的劇本場次表格草案。並同時，在于逸堯的另類巴哈音樂中，愛萍嘗試演繹了《牡丹亭》的〈皂羅袍〉的唱腔實驗。我們也談論到上海演出《夜奔》的經驗，進而談論到最近熱炒文化體制改革的話題。最熱烈的談論還是小梅和錦芳做祖母外祖母的期待，經驗和感想。

對了，兩周前先和小梅電話商量，決定還是回到《牡丹亭》，切入探討女性尋幽訪勝中確定自我的經歷，於是《牡丹亭》〈皂羅袍〉再度成為焦點，我們由這明代風格的漂亮文字中再去探討甚麼是舞台？甚麼是姊妹？甚麼是舞台姊妹？為甚麼舞台姊妹？音樂方面，于逸堯也

舞台姊妹 十月信函

在巴哈 Partita 的概念創作新音樂，來配合原版巴哈，重疊出現。有了這些發展，孔愛萍建議在〈皂羅袍〉實驗外，再加〈步步嬌〉；胡錦芳建議她的獨唱中再加〈山坡羊〉。孫伊君的秧歌舞「革命歌曲」方面，終於選了「向前進」，「向前進」的文字順理發展成為實驗字幕，由小胡負責。音樂元素也簡化，整體結構大致調整成形，當中那段組曲二十五分鐘延長成二十八分鐘，成為一次對跨越中外音樂歷史的致敬。

之後，我回到香港，我在文華酒店和何秀萍談論她對「姊妹」的看法，對女性如何決定個人命運的看法，我們是否消極地活在「舞台」中；我們不斷上台下台，是否消極地活在「重複」中；在「重複」中我們能否繼續尋找自己，還是在「重複」中逃避現實，尋找短暫安全感，還是在「重複」中等待機緣，等待向前進的機

緣！我感嘆文革到今天已接近半個世紀，經濟發展下，女性反而相對地越發保守；半個世紀前「向前進」的歌詞彷彿成為反諷註解。之後，我和何秀萍談論「姹紫嫣紅」廣東地方話的發音，談到中國文化在怎麼樣的情況才有自信和包容，才能接受真正多元文化；也只有多元文化環境中，我們的文化才有辯證的空間，才有健康的評議，才有創新，才有發展。之後，我和何秀萍談論「文字」，談論公共媒體，談論微博，談論公共空間。之後，我和何秀萍談她最近的處境，她姊妹們近況，也談論香港文化的失焦，中華文化的困境，突然感覺這些談論，空空洞洞，忽忽悠悠，好像只是些成不了調，譜不了曲的音符。

榮念曾

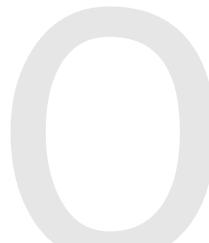
二零一零年十月

Stage Sisters Letter from October

Hello everyone. It was a pleasure to have Xiaomei, Aiping and Yijun together with Cheuk, Yue-wai and Shu at the *Stage Sisters* creative meeting last week, 19 October, at the Shanghai Theater Academy. We listened to new pieces created by Yu Yat-yiu, read the prologue that I just completed and looked at the draft of scene sequence Cheuk prepared. At the same time, Aiping attempted a vocal experiment with *Zao Luo Pao* from *The Peony Pavilion* within Yu Yat-yiu's alternative Bach music. We also talked about our experience of performing *Flee by Night* in Shanghai, which led us onto the hot topic of reformation of current system for cultural institutions. The most enthusiastic discussion however was the expectations, experience and reflections of Xiaomei and Jinfang as grandmothers-to-be.

Oh yes, I had a conversation with Xiaomei on the phone two weeks ago; we decided to return to *The Peony Pavilion* and use it as

a key to explore the process and experience of women's search of aestheticism as a way to reaffirm the self. Thus *Zao Luo Pao* from *The Peony Pavilion* once again became our focus. We used this beautiful text from the Ming dynasty to probe into a number of issues: What is theatre? What are sisters? What are stage sisters? Why stage sisters? On the music front, Yu Yat-yiu is creating new music using the concept of Bach's Partita to accompany Bach's original, which they will make simultaneous appearances. With these developments, Kong Aiping suggested adding *Bu Bu Jiao* to the *Zao Luo Bao* experiment; Hu Jinfang suggested including *Shan Po Yang* into her solo. As for Sun Yijun's revolutionary music that goes with her Yangge dance, we settled on *March Forward*, and the text to *March Forward* logically became the experimental text to be developed under Benny's charge. Music elements were simplified; the overall structure adjusted to a more concrete, finalised form; the suite



of music extended to 28 minutes from its 25-minute original – as a tribute to music history that spans across cultures.

When I went back to Hong Kong, I met up with Pia Ho at the Mandarin Oriental Hotel to talk about her views on “sisters”, on how women decide their fate, and whether we are pessimistically living our lives “on stage”. We perpetually go on- and off-stage, is this living pessimistically in “repetitions”? Can we continue to seek ourselves within “repetitions”? Or are “repetitions” a way to run away from reality, to find a short-lived sense of security? Or are we biding our time in “repetitions”, waiting to pounce on an opportunity to move forward! I sighed for the increasing conservatism seen in women under China’s economic boom. The Cultural Revolution was almost half a century from us now, and the five-decade-old lyrics of *March Forward* now seems like an lampoon on the current status. Pia and I also talked about the

Cantonese pronunciation of the line “Bright purple and passion pink”, and mused, under what circumstances would Chinese culture develop a self-confidence and tolerance, to truly accept diversity in culture? Only in a culturally diverse environment, only then, our culture would have space for dialectic discourses; only then, there could be healthy critique; only then, we could create, we could develop. Afterwards, Pia and I talked about “words”, we talked about the media, microblog, public space. Then we talked about Pia, her current situation, her sisters’ news, and also discussed the loss of focus in Hong Kong’s culture, the straits that Chinese culture is stuck in. Suddenly I felt all these talks, they are empty, they are fleeting, like some wandering notes that could not form a harmony, that would not turn into a melody.

Danny Yung
October 2010

十月

大家好。大家回家之後一定開始各忙各的。希望一切安好，也希望舞台姊妹的經驗能帶給大家各自在創作上積極的啟發。在香港文化中心十一月那十天，過得真快。霍一下就過去了！好像我們的演出還沒暖身，已經宣佈完滿結束。就如石小梅說：真是意猶未盡！很應該有《舞台姊妹》續集，再續集，繼續和大家一起天天向上，好好學習。目前海外邀請已經陸續顯現，但是我們還是尊重小梅未來六個月當外婆的重任，要將我們的未來聚會往後靠。

香港演出觀眾的整體觀感還是「可以」，劇評陸續有來，我也在等我們兩位「檢場」阿卓和楚翹的報告；但是對我來說，最重要的還是姊妹們和這座舞台之間的合作。雙方知己知彼，靈活互動，整體劇力就倍增。還有就是前台後台間的「同意」。同意共同嘗試進行這次突破式的劇場實驗。

如何總結實驗是往後發展的基礎；第一個我等

舞台姊妹 十一月信函

待的當然是小梅的總結，因為她可是《舞台姊妹》始作俑者。還有想問的是小黑（孫伊君），記得到港第一天她告訴我她充滿疑惑和焦慮，之後見到舞台馬上就說有點意思；之後小黑的表現一天比一天更有自信。我要求她天天寫創作筆記，如果有記錄的話，她的筆記就如她台上那對鞋子，記錄了我們所走過的路。

在最後一天演後座談中，胡錦芳選擇用「嘗試，學習，挑戰，投入，進入」這些字眼，確實地形容她的看法，非常好！同時，也讓我想到，我們k掉那紅橫額上「堅決，肯定，積極，團結，誓死」的空洞口號。我記得小梅最後兩天還不斷在問我，導演能否「肯定」大家，會否「肯定」這次的合作！哈哈！小梅真是言重了。

姊妹問舞台，您看到什麼？您能看到從沒看到的嗎？舞台說我看到：紅鞋兒，半遮臉，浮光掠影，逝水年華六張機，文字獄，進退錄，黑

紅分錢，割切不成五十年。舞台反問姊妹，那您聽到什麼？您看到什麼？姊妹說：我聽到何秀萍開腔壓場，替崑鳴冤！她是進得去，就出得來！姊妹說我看到李雪梅顧左盼右，穿插前後！她是遮得住，卻揭得開！姊妹說我也看到孔愛萍眼前身後，自由左右！她是拿得起，又放得下！

舞台聽了于逸堯的音樂，看了小胡的浮光掠影，問我能否想像些別的？比如何秀萍忽然變成女祭司諾瑪，凶悍地拿著閃亮刀子，衝至血紅的現場，將舞台上下的東西時空，劇場內外的空前壓抑，義無反顧地，割裂殺戮它個萬劫不復。

我正在想。

榮念曾

二零一零年十一月三十日（橫濱）

Stage Sisters *Letter from November*

Hello, everybody. You must be busy with your own business after you returned home. I hope everything is well, and I also hope the experience of *Stage Sisters* could bring positive creative inspiration to everybody. The ten days in November we spent in Hong Kong Cultural Centre passed so swiftly. They just flew and were so fleeting! It felt like it had all ended well even when we had just started our rehearsal. As Shi Xiaomei said, "We didn't have enough and it left us craving for more!" There should be a sequel to *Stage Sisters*, and then a series, so we could make progress everyday and continue to learn. Invitations from overseas are flowing in, but we have to respect Xiaomei's coming mission in the next six months of becoming a grandma, and postpone our future gatherings.

The audience's reaction to our Hong Kong performance is quite all right, articles from theatre critics keep coming out, and I am also waiting for the report of Ah Cheuk and Linda, our "inspectors" (stagehands). But for me, the most important thing is the working relationship between the sisters

and this stage. If they know each other and feel for each other, and is flexible in their interaction, then the dramatic impact could be multiplied. The other important issue is the "consent" between frontstage and backstage – the consent to go ahead with this breakthrough theatre experiment.

How to sum up the experiment is the foundation of our future development. What I look forward to most now is the appraisal from Xiaomei, because she was the initiator of this performance of *Stage Sisters*. I would also like to know what Sun Yijun thinks. I remember the first day when Sun arrived Hong Kong, she was full of doubts and anxiety. Then, when she saw the stage, she immediately said she had some ideas and then she became more and more confident every day in her performance. I asked her to write a creative note on a daily basis, and if she really did that, then her creative notes would be like her shoes on stage – a record of our footprints, of what we had gone through.

In the discussion after our last rehearsal,

Hu Jinfang picked words like “attempt, learn, challenge, absorbed, enter” to describe how she felt. Those words were very precise, and that’s great! At the same time, they made me realise how empty our slogans on the red banners were, like “persistent, sure, positive, unity, and pledging our lives” which we discarded. I remember Xiaomei asked me constantly on the last two days, “Director, can you “ensure” us, will you “ensure” this collaboration ?” Ha ha ! Xiaomei was being too serious and overstated it.

The Sisters asked the stage, “What do you see? Can you see what you’ve never seen before?” The stage said, “I could see red shoes, half-covered faces, fleeting images, the passing of time, literary inquisition, record of advance and retreat, black and red splitting lines, 50 years that cannot be divided.” The stage asked the Sisters, “What do you hear? What do you see?” and the Sisters replied, “I can hear Pia Ho begin to speak, taking control over the stage, voicing grievances for Kunqu opera! She could make her entrance and also her exit!

I see Li Xuemei look to the left and look to the right, going to and fro! She could cover it, as well as open it! I could also see what is in front of and behind Kong Aiping, and she is free to go left and right! She could afford to take up, and let go!”

After the stage has listened to the music of Yu Yat-yiu, and seen the fleeting images by Benny, it asked me if I could think of something else? Such as, if Pia Ho could suddenly become the High Priestess Norma, rushing to the blood red scene, aggressively holding a shiny knife, shredding and fragmenting the stage, time and things, and the repression inside and outside of the theatre relentlessly beyond redemption.

I’m thinking.

Danny Yung
30 November 2010 (Yokohama)

(Translated by Vicky Leong)

十月

大家好。我剛到達台北參加《萬曆十五年》的演出。昨天是相隔兩年之後舞台姊妹們首次在香港的聚會。我們在聚會裡瞎聊十八大，回顧過去兩年劇場內外國事家事，重溫兩年之間各自創作和演出，亂彈未來文化體制改革的深層挑戰。我也和大家分享這兩年裡創作《靈戲》的故事，並請楊陽加入，講講他兩年來參加《靈戲》工作坊崑劇能劇傳統當代互動的體驗，以及這兩天為朱鷄藝術節一桌兩椅創作過程寫「坦白書」的痛苦。之後我們調侃南京東京徐州香港政事歪事，調侃我們的劇場是鳥籠還是魚缸。之後我們開始評議《舞台姊妹》……

今天早上離港之前，我總結大家對《舞台姊妹》的感覺和想法，開始在劇本作調整，並將開場的十分鐘結構音樂字幕光影重新理清。何秀萍開場的獨白，敘述崑曲半世紀的故事，小梅五十年的舞台生涯，再次閱讀調整。有機會能辯證地集體地自我閱讀真好。創作本來就是不斷的集體辯證和自我閱讀，裡面包含的就是不斷的自我評議和反思。

榮念曾

二零一二年十一月二十二日 (台北)

舞台姊妹
十一月信函
Stage Sisters
Letter from November

Hello Sisters,

I have just arrived in Taipei for the performance of *1587, A Year of No Significance*. Yesterday was the reunion of "stage sisters" in Hong Kong for the first time in the last two years. We had casual chats on the 18th National Congress of the Communist Party of China, looking back at the happenings in and out of the theatre in the last two years on national and personal affairs; sharing each other's creative and performance projects; and light-heartedly expressing opinions on the challenges in the process of cultural institutional reform. Meanwhile, I shared my experience in the creation of *The Spirits Play*, and invited Yang Yang to share his experience in the workshops dedicated to cross-discipline dialogue between Kunqu opera and Noh, between traditional and contemporary theatres, and the pain it takes for him to write the "confession" for the *One Table Two Chairs* programme in Toki Arts Festival.

Afterwards, we moved on to laugh about politics and wrongdoings happening in Nanjing, Xuzhou and Hong Kong; making fun if the theatre we are working in was a bird cage or a fish tank. And finally, we started to critique on our own *Stage Sisters*.

Before I departed Hong Kong for Taipei this morning, I summarised our feelings and thoughts for *Stage Sisters*, then, started to review the script and to revise the structure, music, text and lighting in the first ten minutes of the performance. The opening monologue of Pia Ho tells the story of Kunqu opera in the past five decades as well as revisits Shi Xiaomei's career of fifty years on the stage. It's great to have dialectic dialogues and self-reflection collectively which is what creation is all about, creation which involves self-critique and self-reflection.

Danny Yung
22 November 2012 (Taipei)

(Translated by Nadia Lu)

我很幸運，我不是獨生兒。

我沒有姊姊，只有妹妹。

待我如姊妹的朋友也不少，有男有女。只是女朋友到底可以再坦蕩蕩些，可以一起探澡堂。

同根生的姊妹，有些感情可以好得從小到大黏在一起，親密無間。有些則是前世冤家，今生討債來的，永遠互相傷害。另一些，不密但親。畢竟是流著同一血脈，一起長大，知道大家的喜好、習慣。多年來一起翻過家中那本難唸的經，參演過家族肥皂劇。女性的身心變化，女兒家的小秘密，或多或少都曾經分享。在父母跟前爭風吃醋撒嬌的情景長留心中。成人成家後縱使漸漸疏離但仍有默契感應。到了某些時候就會展現何謂「姊妹同心」。

姊姊妹妹 何秀萍

情同姊妹的閨中密友則是另一種關係，沒有血緣但有因緣，在云云眾生中遇上，相知相惜，有的索性結義，有的則引彼此為一生的知己、精神支柱、心理醫生、母姊替身。這些知己通常不會多於三個。可能其中一個是男的。這些姊妹，因為多在成年後認識，所以是自己選擇的，不像親人，不由自主。自主的其中一個選項是可以不要，友誼多深，感情多親，都會受到考驗，有些交情便因通不過考試而告終，一去不回頭，創傷久久。

如果人生真的如戲，舞台上又豈能無姊妹？

生活中的舞台，比比皆是，每天起床就要畫臉譜出門，變臉功夫日積月累漸漸爐火純青。可是越演越累，有時忘了形，亂了神。姊妹就在這時發功。她們可以是你的對手，及時將觀眾

注意搶過來，讓戲繼續有聲有色地演下去，你就借機歇一歇。要不然，她是和你共同進退的拍檔，在你軟弱時扶你一把，為你增添能量，接著一唱一和，活色生香。或者，她也走火入魔了，倒過來給你更多機關，更多難處。剩你一人在逆境施展渾身解數，擊鼓鳴冤。

鑼鼓是不會等人的，我們亮了相便只得將生命發給我們的歡喜傷悲老病生死唱將下去……戲內戲外。

劇場內外，台上台下。

我都有姊妹，我都不是獨生兒。

我很幸運。

Sisters Pia Ho

I'm very lucky, I'm not a single child.

I've got a younger sister.

I've also got a group of friends who treat me like their sister – male friends and female friends. With girl friends there is hardly any inhibition, we can even go to bathhouses together.

Sisterhood through kinship comes in all manners. Some are so close that they are practically glued together from childhood to adulthood, inseparable. Others must have been archenemies in previous lives, returning to revenge, to continually hurt each other. There are those who aren't close but share an intimacy. After all, the same blood flows within; they grew up together and come to know each other's preferences and habits – years of negotiating tricky, familial paths, acting in the household's long-running soap opera. The little secrets, the changes in body and mind, girlish thoughts and insights would have been shared at some point; and all the

trivial scenes of sibling rivalry, coyly vying for attention in front of parents. Growing up and starting a family may gradually draw sisters apart, but the connection and understanding will always be there. At certain points in life, a perfect sisterly unity will be gloriously displayed.

Friends who are as close as siblings form another kind of relationship. Though without blood ties, there's something predestined about it. Of all the people in the world, two persons find each other, discover there's much to share, forge this special relationship and go on to become bosom friends, counsellors, or even substitute maternal, sisterly figures, providing emotional support. One rarely meets more than three of such special friends in life. One of them could be male. These sisters, after years of friendship, one chooses them and invites them into one's life – unlike blood relatives where one was born with. Having the power to

choose means that one could choose not to have any such friends. However strong the friendship, however close two persons are, the relationship will come to tests; some wouldn't make it through the rough patches, then there's no way back, inflicting wounds in the heart and fissures in life that will take a long time to mend.

If "all the world's a stage, and all the men and women merely players", is it even conceivable that stage sisters didn't exist?

On life's wide stage, it is exactly so – every morning, one wakes up and puts on one's face before heading out of the door. Gradually, one becomes an expert in drawing faces. However, acting puts a great strain on body and mind, sometimes one loses the plot, loses the threads. This is when sisters realise their true potential. They could be your opponent, snatching audiences' attention away, let the show move on in its full colours, so you could

catch a breath. Or she could be your partner-in-crime, sticking through thick and thin together, offering a helping hand, let you recharge, before picking up the rapport again to give the performance a chance to blossom. Or she could have lost track of her work as well, ended up setting traps and making things more difficult, leaving you on your own, sounding the alarm and fighting against the tide, all alone.

But the beats won't wait, we have stepped into the spotlight, we can only go with the flow, sing our hearts out, project all the joy, grief, growth and decay life grants us... in character and out of character.

Within the theatre and without, on stage and off.

I have sisters. I am not a single child.
I am very lucky.

問卷調查（請選一項）

1. 甚麼是舞台？請問您的性別是甚麼？

- (a) 一九六零年春天，我和八個被挑選的小女生坐了八個小時的火車到了南京。
- (b) 我坐火車，到了上海，我勤奮地當一名客席演員。
- (c) 我不滿意自己的臉型，不夠古典。
- (d) 這不是我個人的過去，這是我們共同的將來；我希望在尋找您的過程中，找到自己；我希望在尋找您的過程中，確定怎樣繼續。
- (e) 你看見甚麼？

2. 甚麼是姊妹？請問您的年齡？

- (a) 十一歲那年，我來到這裡，開始學習崑曲。
- (b) 綵排之後，好累，好興奮；我把充滿了汗水的水袖洗好，掛在院子裡。
- (c) 我想整容。我要成為大家。
- (d) 有時候我真的不知道自己在做甚麼。我在看，有時我甚麼都看不見。我用心看，我看到你，我看到我自己，我甚麼都看不見。我看到我們，我看到台上台下的我們。我開始想。
- (e) 你聽到甚麼？

3. 甚麼是舞台姊妹？請問您的文化消費行為受甚麼影響？

- (a) 二零零九年，她們再次在蘇州崑曲藝術節重聚，她們嘻嘻哈哈的湧上舞台拍照，拍完照，繼續留在舞台上唱唸做打的只有您和我。
- (b) 您們居然把她的水袖剪成條狀。
- (c) 她們的臉都會變成一個樣，一樣好看。
- (d) 我來到這裡，我很激動。我很叛逆，我不能自己，我想成為另一個自己。
- (e) 你在想甚麼？

4. 為甚麼舞台姊妹？您是怎樣走進劇場，踏上舞台？

- (a) 二零一二年，您們安靜地坐在那裡，我們安靜地坐在這裡。
- (b) 她拿扇子遮臉，說這些不要臉的勾當不太好吧，事情都過去了。
- (c) 我們重覆。我們謝幕。我們重覆。我們鼓掌。我們上妝。我們重覆。我們卸妝。我們再重覆。我們的圈子其實很小。
- (d) 妳天生就是讓人注意的那種。她越用力收斂，她越被人注意。哈哈，我在瞎說，我在說空話，我在胡說八道。
- (e) 她們還可以做甚麼？

Questionnaire (Please select one answer)

1. What is the stage? What is your gender?

- (a) Spring, 1960. I arrived in Nanjing with eight girls who were chosen, after eight hours on the train.
- (b) I got on the train, and arrived in Shanghai. I worked hard as a guest performer.
- (c) I'm not happy with the shape of my face – it hasn't got the classic outline.
- (d) This is not just my own past – this is our shared future. I hope, through seeking you, I find myself; I hope, through searching for you, I find a way to go forward.
- (e) What can you see?

2. What is sisterhood? How old are you?

- (a) I got here when I was 11. I started to study Kunqu opera.
- (b) At the end of the rehearsal – shattered, but elated. I washed my sweat-drenched water sleeves and hung them up in the courtyard.
- (c) I want plastic surgery. I want to become one of you.
- (d) Sometimes I really don't know what I am doing. I'm looking, but, at times, I see nothing. I make an effort to look – I can see you, I can see myself, but I can't see anything. I can see ourselves, I see us, on stage, off stage. I start to think.
- (e) What can you hear?

3. What are stage sisters? What influences your consumer behaviour when it comes to culture?

- (a) 2009. They were once again reunited at the Suzhou Kun Opera Festival. Laughing and giggling, they rushed onto the stage to take photographs, afterwards, they stayed up there singing, reciting, acting – revelling in each other's company.
- (b) How dare you cut her water sleeves into strips.
- (c) Their faces become the same eventually, equally beautiful.
- (d) I am here, I am very agitated. I feel extremely rebellious, I can't help it, I want to turn into my other self.
- (e) What are you thinking?

4. What are stage sisters? How did you get started at the theatre, establish a career on stage?

- (a) 2012. You are sitting over there quietly. We are sitting here peacefully.
- (b) She covered her face with her fan, and said, "These shameless dealings aren't quite right, the events were already of the past."
- (c) We do it again. We take our bow. We do it again. We clap. We put on our faces. We do it again. We take our make up off. We do it yet again. Our circle is really rather small.
- (d) You're the kind who's born to be noticed. The more she tries to hide, the more she actually draws attention to herself. Haha, I'm rambling, I'm chattering away, I am talking nonsense.
- (e) What's more left for them to do?

團隊

導演 / 文本 / 舞台設計 :	榮念曾
演員 :	石小梅、胡錦芳、孔愛萍、李雪梅、孫伊君
演員 / 旁白 :	何秀萍
演員 (檢場) :	王楚翹
音樂 :	于逸堯 @ 人山人海、許敖山
服裝設計 :	Vivienne Tam
燈光設計 :	麥國輝*、郭佩欣
錄像設計及操作 :	胡海翰
音響設計 :	夏恩蓓
創作統籌 :	卓翔
排練統籌 :	李嘉隆
製作監督 :	李浩賢
舞台監督 :	周俊彥
執行舞台監督 :	陳嘉儀
助理舞台監督 :	陳安琪
髮型及化妝 :	Lam Alex Workshop
助理舞台設計 :	王梓駿
服裝助理 :	陳偉兒
舞台助理 :	詹文龍、郭宇傑、廖令基、鄧偉傑
舞台實習生 ^ :	陳凱俊、周文鏗、何珮筠、劉曉雯、潘允宜
錄像紀錄 ^ :	李偉強、盧敏昇、潘卓文、黃子豪

* 承蒙香港演藝學院批准參與演出

^ 香港專業教育學院 (李惠利) 多媒體及互聯網科技系 視聽娛樂科藝 高級文憑 學生

藝團經理 (節目) :	簡溢雅
藝團經理 (行政及財務) :	陳世明
經理 (節目及場地伙伴) :	周寶儀
經理 (公關及伙伴發展) :	黃偉國
經理 (宣傳及節目發展) :	李嘉祺
節目主任 :	蘇瑋琳
節目助理 :	何彥羲、楊蘊楹

製作人 / 項目經理 :	黃裕偉
創作組主管 :	陳浩峰
創作統籌 :	卓翔、李上珩
助理研究員 :	盧曉宇

鳴謝

江蘇省演藝集團崑劇院
徐州演藝集團
Tomas Chan

The Team

Director / Scriptwriter / Stage Designer:
Performers:

Danny Yung
Shi Xiaomei, Hu Jinfang, Kong Aiping,
Li Xuemei, Sun Yijun

Performer / Narrator:
Performer (Stagehand):
Music:

Pia Ho
Linda Wong
Yu Yat-yiu@PMPS, Steve Hui

Costume Designer:
Lighting Designer:
Video Designer & Operator:
Sound Designer:

Vivienne Tam
Mak Kwok-fai*, Kwok Pui Yan
Benny Woo
Candog Ha

Creative Coordinator:
Rehearsal Master:

Cheuk Cheung
Peter Lee

Production Manager:
Stage Manager:

Lawrence Lee
Chow Chun Yin

Deputy Stage Manager:
Assistant Stage Manager:
Hair Styling and Make-up:

Katrina Chan
Chan On Ki
Lam Alex Workshop

Assistant Set Designer:
Costume Assistant:

Isaac Wong
Bonnie Chan

Stage Crew:

Chim Man Lung, Kwok Yu Kit,
Liu Ling Kei, Tang Wai Kit

Stage Interns^:

Chan Hoi Chun, Chau Man Hang, Ho Pui Kwan,
Lau Hiu Man, Poon Wan Yee

Video Documentation^:

Li Wai Keung, Lo Man Sing, Poon Cheuk Man,
Wong Tsz Ho

* By permission of The Hong Kong Academy for Performing Arts

^ Students from Higher Diploma in Audio-Visual Entertainment Technology (AVET),
Department of Multimedia and Internet Technology, HKIVE (Lee Wai Lee)

Company Manager (Programme):

Doris Kan

Company Manager (Administration and Finance):

Jacky Chan

Manager (Programme and Venue Partner):

Bowie Chow

Manager (PR and Partnership Development):

Luka Wong

Manager (Marketing and Programme Development):

Kaki Li

Programme Officer:

So Wai Lam

Programme Assistant:

Ho Yin Hei, Flora Yeung

Producer/ Project Manager:

Wong Yue-wai

Head of Creative Team:

Cedric Chan

Creative Coordinator:

Cheuk Cheung, Vanessa Lee

Assistant Researcher:

Nadia Lu

Acknowledgements

Jiangsu Performing Arts Group Kun Opera Theatre
Xuzhou Performing Arts Group
Tomas Chan

進念·二十面體 Zuni Icosahedron

聯合藝術總監 榮念曾、胡恩威

進念·二十面體，1982年成立，為非牟利慈善文化團體，以香港為基，面向世界的實驗藝術團體。專注於多元戲劇藝術創作，原創劇場作品超過一百九十齣，曾獲邀前往演出及交流的城市遍及歐、亞、美等地三十多個城市。多年來一直致力拓展香港文化藝術新領域，積極推動國際文化交流，主催藝術評論及文化政策研究等工作，並活躍於藝術教育和發展電子媒體及跨媒體等新類型的藝術模式，近年亦致力促進非物質文化遺產（表演藝術）的傳承和發展。現為香港九個主要專業表演藝術團體之一，也是香港最具代表性的國際實驗劇團。2009年始，成為香港文化中心的場地伙伴，開展系列創作及外展教育計劃。

Co-Artistic Directors Danny Yung, Mathias Woo

Zuni Icosahedron, founded in 1982, a Hong Kong based international experimental theatre company. Zuni has produced over 190 original productions of alternative theatre and multimedia performances, and has been active in video, sound experimentation and installation arts, as well as in the area of arts education, arts criticism, cultural policy research and international cultural exchange. In the past decade, Zuni has been undertaking the mission of preserving and developing Intangible Cultural Heritage (Performing Arts). Over the years, Zuni has been invited to more than 30 cities in Europe, Asia, and America for cultural exchange and performances. Zuni is one of the nine major professional performing arts companies in Hong Kong, and has established itself as a premier experimental theatre locally, regionally and internationally. Since 2009, Zuni has become the venue partner of the Hong Kong Cultural Centre and produces a series of theatre works and outreach education programmes.

地址 Address :

香港柴灣祥利街9號祥利工業大廈7樓B室

Unit B, 7/F, Cheung Lee Industrial Building, 9 Cheung Lee Street, Chai Wan, Hong Kong.

電話 Tel : (852) 2893 8704

傳真 Fax : (852) 2838 7527

電郵 Email : info@zuni.org.hk

網址 Website : www.zuni.org.hk



請於 Facebook 內搜尋「進念·二十面體 Zuni Icosahedron」，加入我們的專頁及群組！
Join us on Facebook by searching “Zuni Icosahedron” !

進念 · 二十面體董事會

Zuni Icosahedron Board of Directors

主席

靳埭強
靳與劉設計顧問創辦人

Chairperson

Kan Tai Keung
Founder, Kan and Lau Design Consultants

副主席

賴錦璋
聖雅各福群會行政顧問

Vice-chair

Michael Lai
Executive Advisor, St. James' Settlement

秘書

王瑞華
進念成員 / 手錶設計師

Secretary

Glenis Wong
Zuni Member / Watches Designer

司庫

楊偉新
花旗銀行環球企業及金融交易副總裁

Treasurer

Terence Yeung
Vice President, Global Transaction Services, Citibank, N.A.

成員

陳善之
百仕活娛樂事業有限公司總經理

Members

Joseph Chan
General Manager, Paciwood Music Entertainment Limited

張世耀

香港賽馬會資訊科技組合經理

Leo Cheung

Senior Manager (IT Portfolio Management), The Hong Kong Jockey Club

辜懷群

新舞臺表演廳館長 (台北)

Vivien Ku

Managing Director, Novel Hall for Performing Arts (Taipei)

潘楚穎

溢達楊元龍教育基金董事會成員

Dee Poon

Board Member, Esquel - Y.L. Yang Education Foundation

譚卓玲

Yorkshire Capital Limited 高級副總裁

Jackie Tam

Senior Vice President, Yorkshire Capital Limited

胡紅玉

律師

Anna Wu

Solicitor

葉國華

香港中國商會創會會長及
董事會執行主席

Paul Yip

Founding President and Executive Chairman,
Board of Directors, Hong Kong China Chamber of Commerce

楊志超

住好啲創辦人及行政總裁

Douglas Young

Founder and CEO, G.O.D. Limited

榮譽法律顧問

陳韻雲律師行

Honorary Legal Advisor

Vivien Chan & Co.

場刊回收

若您不欲保留此場刊，請把場刊留在座位或交回入口處，以便循環再用。

場地規則

各位觀眾：

為了令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。

在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。

多謝各位合作。

備註

本刊內容，未經許可，不得轉載。
演出長約100分鐘，不設中場休息。
附中、英文文本。

Recycling of House programme

If you do not wish to keep the house programme, please leave it on your seat or return it to the admission point.

House Rules

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium.

Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance.

Thank you for your kind co-operation.

Note

Reproduction in whole or in part without written permission is strictly prohibited.

Running time is approximately 100 minutes without intermission.

With Chinese & English text.

合作機構
Supporting Organisations

青年廣場
Youth Square



伙伴書店
Bookstore Partner



多媒體器材贊助
Multimedia Equipment Sponsor



指定印刷
Official Printing



製作支援及教育伙伴
Production Support & Educational Partner



香港應用科技學院(香港應用科技及互聯網學院) 多媒體及互聯網科技系
Higher Diploma in Audio-Visual Entertainment Technology (AVET)
Department of Multimedia and Internet Technology, HKIVE (Lee Wai Lee)

進念·二十面體為香港文化中心場地伙伴

進念·二十面體由香港特別行政區政府資助

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

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