

Unforgettable

李爾

Lear



香港藝術節 Hong Kong
Arts Festival

15/1-13/2

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1999
香港藝術節 Hong Kong
Arts Festival
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香港藝術節協會

香港藝術節協會為非牟利機構及註冊公共慈善團體。1999年的預算為五千五百萬港元，其中35%來自票務收入，20%來自贊助、捐助及廣告，45%來自香港藝術發展局、臨時市政局及香港賽馬會慈善信託基金撥款資助。

1999年香港藝術節於1月15日至2月13日舉行，共有一千一百五十六名演出者在十六個場地演出一百一十八場，其中七場為免費節目，另外有四個展覽。

HONG KONG ARTS FESTIVAL SOCIETY

The Hong Kong Arts Festival Society is a nonprofit-making organisation and charitable institution. Its current budget is HK\$55 million, out of which 35% comes from ticket sales, 20% from sponsors, donors and advertising income, and 45% from grants provided by the Hong Kong Arts Development Council, the Provisional Urban Council and the Hong Kong Jockey Club Charities Trust.

The 1999 Festival is from 15 January - 13 February, with 1,156 artists in 118 performances, of which 7 are admission free, at 16 venues. There are also 4 exhibitions.

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

22 - 23 / 1 / 1999

演出的長2小時30分鐘

普通話、日語、印尼語、泰語、爪哇語、棉蘭語及英語演出，
附中、英文字幕。中場休息十五分鐘。

Running time: approximately 2 hours 30 minutes with a 15-minute interval.
Performed in Putonghua, Japanese, Indonesian, Thai, Javanese,
Minang and English, with Chinese and English surtitles.

首場演出由英國航空公司贊助
Opening performance is sponsored by

BRITISH AIRWAYS

《李爾》之香港-新加坡-雅加達-珀斯巡迴演出，由香港藝術節、
劇藝工作坊（新加坡）、新加坡藝術局、珀斯藝術節以及
日本國際交流基金提供財政支持。

The Hong Kong-Singapore-Jakarta-Perth tour of *Lear*
was made possible by the financial cooperation of the
Hong Kong Arts Festival, TheatreWorks (Singapore) Ltd.,
the National Arts Council of Singapore, the Festival of Perth,
and the Japan Foundation.

請勿在場內錄音、錄影、攝影、吸煙或飲食。在節目進行期間，
請關掉鬧鐘、無線電話或傳呼機之震動裝置。多謝各位合作。

Please refrain from recording, filming, taking photographs, and also from smoking,
eating or drinking in the auditorium. Please ensure that your alarm watches, mobile phones
and pagers are switched off during the performance. Thank you for your cooperation.

李爾

Lear



每年一度的香港藝術節，是國際藝壇一大盛事，一直備受推崇，聲譽日隆。香港藝術節已舉辦了二十六屆，歷年均邀請國際和本地藝壇俊彥參與，節目多采多姿，素質極高，廣受香港市民歡迎。

香港藝術節不斷推陳出新，並鼓勵跨地域的藝術合作，給本港市民帶來精彩絕倫的傳統和創新表演節目，更促進藝術文化交流，推動本港藝術繼續蓬勃發展。

我歡迎來自世界各地的傑出藝術家蒞臨參與今年第二十七屆香港藝術節，並預祝藝術節演出成功，讓觀眾欣賞到精湛的藝術造詣。

香港特別行政區行政長官

董建華

Now in its 27th year, the Hong Kong Arts Festival continues to build up its reputation as a major international arts event. Throughout the years, the Arts Festival has brought much delight and enjoyment to the people of Hong Kong by presenting leading artists from Hong Kong and around the world in a wide array of quality programmes.

By commissioning new programmes and encouraging cross-territory collaborations, the Festival has introduced excellent productions of traditional as well as innovative performances to the local community, promoted arts and cultural exchanges, and made significant contribution to the flourishing arts scene in Hong Kong.

May I welcome the many distinguished artists who come from various parts of the world to perform in the 1999 Hong Kong Arts Festival. I wish all audience a most enjoyable event.

TUNG Chee Hwa
Chief Executive

李爾

靈感來自莎士比亞之《李爾王》

製作	日本國際交流基金亞洲中心
導演	王景生 (新加坡)
編劇	岸田理生 (日本)
音樂總監/作曲	陳國華 (新加坡) 拉哈耶·蘇朋加 (印尼)
棉蘭音樂	皮特曼 (印尼)
日本琵琶	幸田淳子 (日本)
電子合成器音樂	吳碧瑩 (新加坡)
編舞	貝爾·雅克施 (印尼) 艾達·雷德薩 (馬來西亞)
佈景設計	賈斯廷·希爾 (澳洲)
燈光設計	井口真 (日本)
服裝設計	派丹弘治 (日本)
音響設計	井上正弘 (日本)
面具及道具設計	小竹信壽 (日本)
面具及道具製作	福田秋雄 (日本)
化妝/髮形設計	高橋功真 (日本)
助理導演	曉明珠 (新加坡)
劇本翻譯	
英文	大衛·克德爾 珍列特·戈夫
中文	張志凡
印尼文	艾爾·依達美 蘇德·雪格治
顧問 (日本能劇)	奥山けい子

LEAR

INSPIRED BY SHAKESPEARE'S *KING LEAR*

Produced by	The Japan Foundation Asia Center
Directed by	Ong Keng Sen (Singapore)
Script by	Rio Kishida (Japan)
Music directed and composed by	Mark Chan (Singapore) Rahayu Supanggah (Indonesia)
Minang style music composed by	Piterman (Indonesia)
Biwa music composed by	Junko Handa (Japan)
Synthesizer music composed by	Rosita Ng (Singapore)
Choreography by	Boi Sakti (Indonesia)
Additional choreography by	Aida Redza (Malaysia)
Set design by	Justin Hill (Australia)
Lighting design by	Shin Inokuchi (Japan)
Costume design by	Koji Hamai (Japan)
Sound design by	Masahiro Inoue (Japan)
Masks and props:	
Design by	Nobutaka Kotake (Japan)
Fabrication by	Akio Fukuda (Japan)
Make-up/hair design by	Katsunobu Takahashi (Japan)
Assistant director	Lok Meng Chue (Singapore)
Script translation:	
English by	David Crandall Janet Goff
Chinese by	Zhang Zhifan
Indonesian by	Ayu Utami Sitok Srengenge
Script consultation for Japanese nob lines by	Keiko Okuyama

thank you partners

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拍檔

BRITISH AIRWAYS

We are grateful for your support and sponsorship,
which have made possible the Festival appearance of

LEAR

We wish you and your guests a very enjoyable evening.

多謝您們的贊助及支持，使

《李爾》

得以順利在藝術節演出。

希望您們有一個愉快的晚上。



Hong Kong Arts Festival 香港藝術節

技術總監 真野純 (日本)
 製作經理 大平久美 (日本)
 舞台監督 丹尼·霍恩斯 (英國)
 副舞台監督 山本圓子 (日本)
 助理舞台監督 白石良高 (日本)
 電器技術員 山崎哲也 (日本)
 松田かおる (日本)
 音響技術員 大野雅己 (日本)
 原田耕兒 (日本)
 化妝助理 清水美穂 (日本)
 髮飾主任 川口博史 (日本)
 服裝主管 阿部朱美 (日本)
 尾崎由佳子 (日本)

Technical director
Production manager
Stage manager
Deputy stage manager
Assistant stage manager
Electricians

Sound operators

Make-up assistant
Headdress artist
Wardrobe mistresses

Jun Mano (Japan)
 Kumi Odaira (Japan)
 Danny Hones (UK)
 Sonoko Yamamoto (Japan)
 Yoshitaka Shiraishi (Japan)
 Tetsuya Yamazaki (Japan)
 Kaoru Matsuda (Japan)
 Masami Ono (Japan)
 Koji Harada (Japan)
 Miho Shimizu (Japan)
 Hiroshi Kawaguchi (Japan)
 Shumi Abe (Japan)
 Yukako Ozaki (Japan)

日本國際交流基金亞洲中心

監製 島山紀
 巡迴演出經理 佐東範一
 製作助理 麥谷真理子

The Japan Foundation Asia Center

Producer Yuki Hata
Tour Company manager Norikazu Sato
Production assistant Mariko Mugitani

鳴謝 Acknowledgement

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Curator Pamela Howard

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Hong Kong Arts Festival Programme
香港藝術節節目



《李察》——離夜日與夜

LEAK — LINING NIGHT AND DAY

演出者

老人／母親	梅若雅彦 (日本)
大女兒	江其虎 (中國)
二女兒	皮拉蒙·塞蒙達瓦特 (泰國)
小丑	片桐はいり (日本)
忠誠者	林友明 (新加坡)
僕人	加利·亞杜·卡里恩 (新加坡)
母親的幻影	艾達·雷德薩 (馬來西亞)
大女兒的幻影：	
野心	劉祺豐 (新加坡)
不測	鄧富權 (新加坡)
虛榮	蔡光明 (新加坡)
士兵	賓尼·基利斯拿華迪 (印尼)
	傑夫里·安迪 (印尼)
	費利克 (印尼)
大地之母	林慈音 (新加坡)
	塞斯·李亞娜·亞里 (新加坡)
	謝麗芳 (新加坡)
	林寶鳳 (新加坡)
樂師	陳國華 (新加坡)
	中田淳子 (日本)
	皮特曼 (印尼)
	吳碧瑩 (新加坡)
	拉哈耶·蘇朋加 (印尼)
	魯瓦達 (印尼)
	蘇育國·馬爾維祖 (印尼)
	辛拿迪 (印尼)

CAST

Old Man/Mother	Naohiko Umewaka (Japan)
Older Daughter	Jiang Qihu (China)
Younger Daughter	Peeramom Chomdhavut (Thailand)
Fool	Hairi Katagiri (Japan)
Loyal Attendant	Lim Yu-Beng (Singapore)
Retainer	Gani Abdul Karim (Singapore)
Mother's Shadow	Aida Redza (Malaysia)
Older Daughter's Shadows:	
Ambition	Low Kee Hong (Singapore)
Unpredictability	Tang Fu Kuen (Singapore)
Vanity	Jeremiah Choy (Singapore)
Warriors	Benny Krisnawardi (Indonesia)
	Jefri Andi (Indonesia)
	Fitrik (Indonesia)
Earth Mothers	Sharon Lim (Singapore)
	Sesy Liana Ali (Singapore)
	Elaine Cheah (Singapore)
	Ling Poh Foong (Singapore)
Musicians	Mark Chan (Singapore)
	Junko Handa (Japan)
	Piterman (Indonesia)
	Rosita Ng (Singapore)
	Rahayu Supanggah (Indonesia)
	Nurwanta (Indonesia)
	Suyoto Martorejo (Indonesia)
	Sunardi (Indonesia)

演後藝人談 Meet-the-Artist (Post-Performance)

王景生 (導演) 及演員 Ong Keng Sen (Director) and Actors

22/1/1999 10:00pm

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

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《李爾》——連接日與夜

王景生

在執導這個跨文化作品的時候，我希望各種不同的文化能夠成為一個整體，而不是一個會減弱它們之間的差異的聚合體。面對二十一世紀，我們必須處理文化差異的問題。應該沒有任何一種文化能夠完全明瞭《李爾》的內容，任何一種文化也不應該任意挪用另一種文化；最重要的是，《李爾》將以多種語言演出，任何文化背景的人都得透過翻譯才能完全理解這部製作。

我與岸田理生在研究此劇的主題時，對於新亞洲對其自身歷史的抗爭尤其感到興趣。新亞洲怎樣才能與古舊、傳統與歷史進行對話呢？歷史怎樣才能有利於未來而不是未來的負累呢？

大女兒為父權社會所困，象徵了新亞洲的境況，在父權社會之外，重新創作的《李爾》亦提出了其他的世界觀，例如母性的世界。父權和權力在亞洲往往為人所尊崇，作為一個年輕的亞洲人，我希望探討這是否就是我們僅有的選擇。《李爾王》是一個很合適的劇本，因為劇中的家庭權力象徵國家以至更大的宇宙觀。

作為藝術家，我們要繼續創作一些根植於不斷改變的文化背景當中的藝術作品。在新的紀元，傳統和現代的既定概念似乎已經不合時宜。當代一詞可以視為對傳統的重新演繹。芭蕾舞曾被視為現代的藝術形式，但踏入新的紀元，它可能會被視作二十世紀的傳統舞蹈。時間的推移不斷地促使我們重新考慮時代的脈絡，最終，我們必須認識到，也許傳統和現代的兩極分化根本就不存在。我們只是在時間的長河中航行，弑父的孩子終有一天會成為父親。

LEAR — LINKING NIGHT AND DAY

Ong Keng Sen

In directing this intercultural project, I wanted the cultures to exist together as one but not in an amalgam that would reduce their difference. We have to deal with difference as we face the new millennium. No one culture should be able to understand *Lear* in its entirety, no one culture appropriates another. Above all, *Lear* would be performed in many different languages. Any culture would require translation to understand this production completely.

Working with Rio Kishida on the themes of the play, I was particularly interested in looking at new Asia as it grapples with its history. How can new Asia have a dialogue with the old, with traditions, with history? How can history not remain baggage but become constructive for the future?

The position of the older daughter trapped by patriarchy is a symbolic representation of new Asia. Other world views apart from patriarchy are introduced in this reinvented *Lear*, such as the world of the Mother. Patriarchy and authority are often respected in Asia. As a young Asian, I want to explore whether these are the only options for our countries. And what better play than *King Lear*, where family authority symbolizes the country and the larger cosmology.

As artists, we have to continue to produce art which is rooted in changing cultural contexts. Old definitions of traditional and modern no longer seem useful in the new millennium. Contemporary can be seen to be a redefinition of tradition. Ballet was once considered to be modern, but it may come to be described as traditional 20th century dance in the new millennium. Time constantly forces us to recontextualise. Ultimately, we need to recognize that there may be no such dichotomy of tradition and modern. We simply journey on this time line. The child who kills the father, one day becomes the father.

傳統需要不斷變更，才能維持它的價值。改變並不一定令人望而生畏，只是社會卻把傳統以神話的形式轉化為一個牢不可破的現象。也許我們應該把傳統視為一個連續體，而不是一個孤然矗立的碑石。在一切已經分別離析的二十世紀末，傳統的僵化觀念在二十一世紀將失去意義。

我們創造的《李爾》是一部現代戲劇作品。同時，它亦是涵蓋和兼容變革的傳統戲劇。它解決的是根源、身份和傳統的問題。

我們必須超越傳統和當代這個二元對立的觀念，它們不是對立的兩極。曙光初現，黑夜化為白晝。希望《李爾》一劇能成為連接白晝與黑夜的那一道曙光。

Tradition has continued to include change, in order to sustain its relevance. Change is not to be feared. It is only societies that have mythicized tradition into a stable phenomenon. Tradition is perhaps best seen as a continuum rather than as a monolith. The rigid meaning of tradition has little significance in the world of the 21st century where walls are breaking down.

What we are creating with *Lear* is a contemporary piece of theatre. At the same time, it is a traditional theatre which involves and embraces change. It negotiates roots, identity and tradition.

We must move beyond the dichotomy of tradition and contemporary. They are not just polar opposites. Night becomes day when dawn approaches. *Lear* is hopefully the dawn that links night and day.



弑父的孩子——《李爾》的創作歷程

CHILDREN WHO KILL THEIR FATHERS — THE CREATION OF *LEAR*

島由紀

Yuki Hata

《李爾》由日本國際交流基金亞洲中心製作，這所位於東京的文化機構，成立宗旨在於促進日本與其他亞洲國家之間的文化交流。

在過去數年，我們覺得許多亞洲的戲劇工作者都面臨鑽進死胡同的困境，大家都正致力於找尋出路。1995年秋，我們決定與其他國家的戲劇工作者共同創作一齣新的作品，希望藉此刺激人們反思亞洲戲劇的現狀，並發掘新的創作機會。

為此，我們便與來自亞洲各個國家的藝術工作者成立一個國際隊伍。我們決定，所選的作品雖然不一定來自亞洲，但必須廣為人知，故此大家最終選擇了莎士比亞的劇本。我們想知道亞洲的藝術家會如何剖析和重新演繹莎翁的作品。

從女性角度演繹《李爾王》

我們力邀當時才三十三歲的新加坡藝術家王景生出任導演。王景生立刻表示有興趣，他說若選用莎劇，他希望可以選用《李爾王》。根據他的解釋，李爾王是一個父權的象徵，但高納里爾（李爾王的大女兒）代表的女性卻篡奪了他的權位。他希望從女性的角度重新演繹這個劇本，並要求由一位女劇作家來創作劇本。這便是日本劇作家岸田理生加入製作隊伍的原由。

與王景生和岸田理生初次會晤時，岸田理生配合王景生的建議，提出讓高納里爾殺死李爾王。她亦希望加插一個角色——女兒的母親或李爾的妻子（這個角色在原作並不存在），並用這個角色來代表一個拯救萬物的象徵。我們決定以李爾王死後的一片死寂揭開序幕，這時李爾已由一個君王淪落為一個平凡的老人。

Lear was produced by the Japan Foundation Asia Center, a cultural organization based in Tokyo. The Center's performing arts program is in the vanguard of efforts to present a new vision of Asia; as such, it began working with theatre people from other countries in the autumn of 1995 on a new piece that would provide the impetus for exploring new possibilities in Asian theatre.

We selected Shakespeare as a source because we wanted to avoid introducing a bias in favour of any Asian playwright's own culture, and because we wanted everyone involved to have the same distance from the work. Although it would have been fine not to do a play by Shakespeare, we were also interested to see how Asian artists would dismantle and reassemble a work that already enjoyed a universal existence.

Reinterpreting *King Lear* from a female perspective

We invited Singaporean Ong Keng Sen to be the director. He promptly expressed interest and said that if we were going to do Shakespeare, he would like to do *King Lear*. He interpreted the play as a story in which the paternalistic authority represented by King Lear is wrested away by women, represented by Goneril. He wanted to reinterpret the play from a female perspective, and asked for a woman to be chosen as the playwright. This is how the Japanese playwright Rio Kishida became involved.

At our first meeting, Kishida, in keeping with Ong's suggestion, presented the idea of having Goneril kill King Lear. She also wanted to create a part for Lear's wife (the daughters' mother, who does not appear in the original play) and to have her represent an existence that saves all beings. We decided to start the play in the silence after King Lear's wife has died, when Lear is no more a king but just an old man. With this, our story parted company with the original play, and a new story was born. We decided to call the play *Lear*, not *King Lear*.

故此，我們棄用《李爾王》這個名字，並將此劇命名為《李爾》；雖然《李爾》與原劇相去甚遠，但一個老人與女兒的新故事卻誕生了。

王景生希望透過《李爾》，以現代的觀點重新詮釋傳統的藝術形式，為此我們邀請了能劇演員梅若瀨彦分飾老人和母親二角。

跨越國界、種族、性別

王景生希望以大女兒弑父來象徵新一代對上一代的反叛，所以飾演大女兒一角的演員必須要有強烈的表演風格，故此我們起用了京劇演員江其虎飾演此角。其餘的演員分別來自亞洲國家不同的劇團和舞蹈團。為了跨越既定的性別界限，劇中某些女角由男演員扮演，這樣做的另一個原因，是因為這種方式也正好沿襲了亞洲舞臺的傳統。

為了在音樂方面達致類似的多層次效果，我們邀請了多位音樂家參與製作。歌詞由新加坡流行音樂家陳國華填寫，他在劇中亦有歌唱和器樂方面的演出。印尼傳統加美蘭音樂部分由一位傑出的印尼作曲家——拉哈耶·蘇明加負責，而敲擊樂部份則由蘇門答臘音樂家皮特曼負責作曲。大女兒的琵琶音樂由一位日本的琵琶樂手半田淳子負責作曲及演奏，電子合成音樂的部分則由新加坡的吳碧瑩作曲。

老人和大女兒的動作基本上根據演員本身的表演傳統而定，而忠誠者、僕人和士兵的舞蹈編排則由印尼的貝爾·撒克迪負責編排，取材自一種源於蘇門答臘的傳統武術風格。

參與製作的演員和音樂家分別來自中國、印尼、日本、馬來西亞、新加坡和泰國等六個國家。在我們來說，讓參演者以各自的語言進行演出是個自然不過的

Reinventing traditional art from a modern perspective

Ong sought to reinvent the traditional art forms from a contemporary perspective; therefore, we asked the noh actor Naohiko Umewaka to play the Old Man and the Mother. Ong also superimposed the slaying of the older generation by the younger generation on the Older Daughter's patricide, which meant finding a powerful acting style for the Older Daughter's role. This is how the Beijing opera actor Jiang Qihu became involved in the project. The remaining actors were recruited from contemporary theatre and dance genres. Male actors were selected to play female roles to convey the idea of gender crossing, and also because such an approach is an extension of the Asian theatre tradition.

To achieve a similar multilayer effect in the music, we asked several composers to participate. Their contributions range from traditional genres, such as Indonesian gamelan and Japanese biwa, to pop synthesizer music.

The cast members and musicians are drawn from six countries: China, Indonesia, Japan, Malaysia, Singapore, and Thailand. It was our natural decision to have all the performers speak in their native languages. Thus, the Old Man and the Fool speak in Japanese; the Older Daughter in Chinese; the Loyal Attendant and Retainer in Indonesian; and the Younger Daughter in Thai. The songs sung by the gamelan players are in Javanese, and the prayers are sung in Minang.

The movements of the Old Man and Older Daughter are based on the actors' respective traditions; the choreography for the Loyal Attendant, Retainer and Warriors, which was created by the Indonesian choreographer Boi Sakti, is based on a traditional martial arts form from Minangkabau.

In these ways, the work incorporated many layers of national and cultural contrasts, as well as differences between tradition and the

決定。故此，老人和小丑說的是日語；大女兒說的是中文；忠誠者和僕人說的是印尼語；而小女兒說的則是泰語。加美蘭樂手唱的是爪哇語，歌詞則以棉蘭語唱出。

透過上述的形式，使這齣作品結合了多層的文化 and 民族的差異，亦糅合了傳統和當代之間的歧異。

這個戲劇於1997年9月9日在東京首演，與最初構思這個演出的時間剛好相距兩年。劇中摻雜了各種形形色色的因素，但效果卻非常和諧，並獲得相當的好評。

參與《李爾》的製作的每一位成員都深知這個演出並非一個休止符，相反，超越上一代——不光是李爾這個父親，還包括眾多的父系社會之價值觀——的過程才剛剛開始。

contemporary world. However, we were always aware that the play would lose all meaning if those contrasts and differences failed to be sublimated in a way that reflected the cultures from which they came.

The process of completing the work forced everyone involved to think seriously about how to view tradition, or the old order, from a new perspective. As it turned out, this was no easy task.

Despite various difficulties, the play opened in Tokyo on 9 September 1997, exactly two years after the work was originally conceived. A great variety of opinions were presented in the media in Japan and many other Asian countries. They ranged from those from a theatrical standpoint to others from a cultural perspective. The task of transcending our fathers – not only the father named Lear but also various other fathers within us – has just begun.

*Yuki Hata of the Japan Foundation Asia Center
is the Producer of Lear*

高山紀任職於日本國際交流基金亞洲中心，
為《李爾》的監製



本事

SYNOPSIS

序幕

狂風暴雨後一片寂靜。四野無人。傳來一陣歌聲：
生命夭折了。
訴不盡的仇恨之種握在手中
帶着不安的身軀和靈魂，
人們被埋葬。
為了他們，我默默禱告，
祈願死亡之道路往生命之門。

Prologue

Silence after a raging storm. Empty space. A song is heard:
Life was interrupted.
Clutching seeds of endless resentment,
restless in body and spirit,
people were buried.
For them, I pray
death's road leads to life's door.

第一場

一個老人（亡靈）出場。「我是誰？我沉睡在一個無法回想的夢魘的恐怖當中。」宛如回答他的問題般，一位年輕女子（亡靈）出場：「我是你的大女兒。我有三個屬性，全得自你的遺傳！」大女兒的三個幻影——野心、不測與虛榮——出場，並向老人欠身鞠躬。

另一位年輕女子（亡靈）出場。大女兒對老人說：「這就是你的二女兒：最後的愛子。她總是沉默無語。心裏想着甚麼誰都無法知道。」二女兒只是微笑不語。

小丑出場，他說：「你是國王！」時間轉移到現在。

Scene 1

An old man (a ghost) appears. "Who am I? I was sleeping in terror of a nightmare I cannot recall." As if in response to his question, a young woman (a ghost) appears. "I am your first-born daughter. Three selves exist within me. Come out, all of you!" The older daughter's three shadows – Ambition, Unpredictability, and Vanity – appear and bow to the old man.

Another young woman (a ghost) appears. The older daughter says to the old man, "This is your younger daughter: the leftover dregs of your love. She is always silent. Nobody knows what she is scheming in her mind." The younger daughter simply smiles wordlessly.

A fool appears and says, "You are the king!" The time shifts to the present.

第二場

大女兒游說老人踏上旅程。她說：「我為你獻上自由的喜悅。」他問二女兒：「那你有何話說？」她默然不語。他一怒之下將她驅逐。

在忠誠者和小丑的陪同下，老人踏上旅途。當一行人從視線中消失，大女兒發出粗嘎的笑聲，坐上王位：「語言就是武器！我以言語贏得了勝利。」

第三場

旅途中，小丑向老人打賭說在他們離開之後，一定會有人篡奪王位。老人雖然信賴女兒，但小丑的話在他心中埋下了猜疑的種子，於是他匆忙趕回王宮。

第四場

孑然一人，二女兒跳起了母愛之舞。

母親的幻影突然出現。她歌唱年輕時與老人的初次邂逅：

轉呀轉呀 紡車轉呀；

轉呀轉呀 命運在轉，

將我引往他的身邊。

大女兒坐在王位上觀看，她因為母親曾是窮困卑微的紡織娘而深以為恥。她驅趕母親，並說：「我體內流的只有君王的血。」

Scene 2

The older daughter convinces the old man to set out on a journey. She says, "I will bestow the joy of freedom on you." He asks the younger daughter, "What then are your words?" She is silent. He gets angry, and banishes her.

The old man sets forth on his travels, accompanied by his loyal attendant and the fool. When his party is out of sight, the older daughter laughs raucously and sits on the throne. "Words are weapons! I have won with words," she declares.

Scene 3

During the journey, the fool bets the old man that the throne will be usurped while they are gone. Although the old man believes in his daughter, the fool's words have planted seeds of doubt, and he hurries back to the palace.

Scene 4

All alone, the younger daughter dances a dance of maternal love.

Suddenly the phantom of the mother appears. She sings about how she first encountered the old man when they were young:

Round and round went the spinning wheel;

Round and round, the gyrations of fate,

that led me to him.

The older daughter, who loathes the fact that her mother had been a poor, lowly spinner, watches from the throne. She drives away her mother, saying, "Only the king's blood flows in my veins."

SYNOPSIS

第五場

大女兒宣稱：「我崇尚力量。」她召集僕人與士兵進行一場競力的比賽。

老人與隨從結束旅程歸來，加入圍觀者的行列。正當老人預備賞賜勝出的僕人時，僕人卻拒絕接受。大女兒稱困惑不解的老父為「給女兒所遺棄的老人」。

第六場

老人陷入了絕望。

小丑說道：「這個世界已變得倒行逆施。若你哀嘆女兒的背叛，何不反過來出賣她！」聽了這番話，老人恢復了理智，並誓言重奪王位。

第七場

成功篡位後，大女兒認為只要父親仍然在世，她便不能安享王位。僕人懇懇地說：「死是絕對的。若你殺死你的父親，你便會成為真正的統治者。」大女兒決定置父親於死地，但亦隱約感到僕人終有一天也許會出賣她。

Scene 5

"I love power," announces the older daughter. She gathers together the retainer and the warriors and has them engage in a contest of strength.

The old man and his companions return from their travels and join the spectators. When the old man tries to bestow a prize on the victorious retainer, the retainer refuses to receive it. The older daughter calls her bewildered father "an old man forsaken by your daughter."

Scene 6

The old man is in despair.

The fool says, "All things get overturned in this world. If you lament your daughter's betrayal, betray her in return!" At his words, the old man returns to his senses, and vows to regain the throne.

Scene 7

Having usurped the throne, the older daughter feels that she cannot rest in peace so long as her father is alive. Her retainer urges her on, saying, "Death is absolute. If you kill your father, you will become the true ruler." The older daughter decides to kill her father, while vaguely sensing the possibility of the retainer's betrayal some day.

第八場

老人在荒野遊蕩，唱着一首寂寥的歌：

在遺忘河畔

我高歌

那些光榮的日子

二女兒的幻影出現。在老人的眼中，她猶如一個初生的嬰兒。老人與他最疼愛的二女兒緩緩起舞。

第九場

二女兒的幻影消失後，大女兒的幻影和僕人攻擊老人和他的隨從。忠誠者被捕。看着無助的老人，小丑說道：「我會四處遊蕩，直至找到一個會說話的君王為止。」語畢離去。

剩下孤獨的老人。在海浪聲中，傳來大女兒的聲音：「父女之間已恩斷義絕。通往地獄的邪惡之路等待著你。」

Scene 8

The old man sings a lonely song as he wanders on the heath:

By the river of forgetfulness

I will sing

about my days of glory.

The phantom of the younger daughter appears. In the old man's eyes, she appears like a newborn infant. The old man slowly dances with her, who had been his favorite child.

Scene 9

When the younger daughter's phantom vanishes, the shadows of the older daughter and the retainer attack the old man and his companions. The loyal attendant is captured. Watching the helpless old man, the fool says, "I'll ramble here, ramble there, until I find a king who knows how to play with words." He departs.

The old man is left alone. In the sound of waves, the older daughter's voice is heard saying, "The blood bond between father and daughter is sundered. The demon road to hell awaits you."

——中場休息 15 分鐘 15-minute Interval——

第十場

被捕的忠誠者懇求大女兒放過老人，但換來的，卻是大女兒命人刺瞎他的雙眼，將他逐回老人身邊。

目睹鮮血淋漓的忠誠者，老人喃喃自語：「我的生命已到了盡頭。」

Scene 10

The captured loyal attendant entreats the older daughter to leave the old man alone; in response, she has her retainer blind him and sends him back to the old man.

Seeing the blood-strained loyal attendant, the old man mutters, "My life is over."

第十一場

大女兒的僕人召集士兵，密謀將她推翻。他說道：「我會勸她殺死國王，然後自己坐上王位。在窮困挨餓的人當中，將有一位新的國王誕生。」但是大女兒的幻影一直在暗中窺伺。

Scene 11

The older daughter's retainer gathers his warriors and plots a revolt against the older daughter. He says, "I will have that woman kill the king, and then I will become king. A new king will arise from among those who know starvation." But the older daughter's shadows have secretly been watching them.

第十二場

大女兒獨坐在王位上。她歌唱她平常所掩藏的寂寞。

裝在玻璃球裏的寂寞，
我雙手捧着，守護着
倘若撒手，它將粉碎
寂寞便蔓延四處
所以我緊緊捧着，守護着寂寞

Scene 12

The older daughter sits alone on the throne. She sings about the loneliness that she usually hides.

A glass ball containing loneliness,
I hold it in my hands, and gaze at it forlornly
If I drop it, it will shatter,
And loneliness will scatter far and wide.
So I gaze at it, careful not to drop it.



第十三場

父親的固執和姐姐的奸計令二女兒心傷，她於是去見姐姐。第一次開口說話，她哀求道：「求求你不要再折磨父親了。」

她唱起搖籃曲，訴說父親在她孩提時候如何悉心愛護她，但大女兒沒有這樣美好的回憶。她妒火中燒，厲聲叫道：「殺了這回憶。」她命令僕人勒死二女兒，而大女兒的幻影——虛榮跌倒在地。

第十四場

空中飄浮着《鎮魂歌》的歌聲，老人擁着二女兒的屍體翩然跳着華爾滋。

瞎眼的忠誠者宣稱：「我看得一清二楚。如今我將往他處度日，我有生之日都會看顧皇上您。」語畢離去。

第十五場

大女兒與僕人正在做愛。僕人說道：「推翻了舊時代，新時代已來臨。它是屬於你和我的。」大女兒突然命令她的幻影將僕人斬首。

大女兒哀悼說：「鏡子破碎了，我的心中只有淚水。」

不測死去。

Scene 13

Deeply distressed by her father's situation and her older sister's plot, the younger daughter visits the older sister. Using words for the first time, she begs, "Please don't inflict any more pain on Father."

The younger daughter sings a song about how tenderly her father treated her when she was a child, but the older daughter, who possesses no such memories, is extremely envious. Screaming "Kill the memories!", she has the retainer choke the younger daughter to death, whereupon the older daughter's shadow Vanity falls to the ground.

Scene 14

Songs for the repose of the souls of the dead float through the air, while the old man waltzes with the younger daughter's body in his arms.

The blinded loyal attendant announces, "I can see. Now I will go to live somewhere and watch over Your Majesty until I die." He departs.

Scene 15

The older daughter and her retainer are making love. "The old era has been overthrown, and a new era has arrived. It is yours and mine," says the retainer. The older daughter suddenly has her shadows chop off the retainer's head.

The older daughter laments, "The mirror shattered into tiny pieces. Inside my heart now are tears."

Unpredictability dies.

第十六場

老人召回亡妻的靈魂。除下面罩，他與妻子團聚。傳來一陣歌聲：

聽到記憶
在我心深處，
我的妻子復生了
我要活下去。

他去探望大女兒。大女兒說：「我沒有母親，亦不需要父親。我是上帝的女兒，是一個迷失方向的小舟。你就給我死了吧，父親！」她拿刀刺向老人。

野心也跟着死去。

第十七場

大女兒處身於無人的國度，寂寞襲上心頭。她說：「真想化作一隻鳥兒……鳥兒啊，快將我帶走。和我一起飛翔，飛到我化作泥土的地方。」

母親的幻影出現，像一隻鳥兒般翩翩起舞。

長女喃喃自語：

身後之人是誰？
身後之人是誰？

Scene 16

The old man invokes his dead wife. Taking off his mask, he and his wife unite. A voice is heard.

I can hear memories
Deep within me,
My wife is resurrected
I will go on living.

He visits the older daughter. The older daughter says, "I have no mother; I do not need a father. I am a daughter of the gods, dispatched to this world in the drifting boat of destiny. Die, Father!" She stabs the old man.

Ambition dies, too.

Scene 17

Loneliness assails the older daughter, standing in the uninhabited kingdom. She says, "I want to be a bird... Bird, bear me away. Fly with me, to the place where I shall become earth."

The phantom of the mother appears and dances like a bird.

The older daughter murmurs:

Who is behind me?
Who's behind me?



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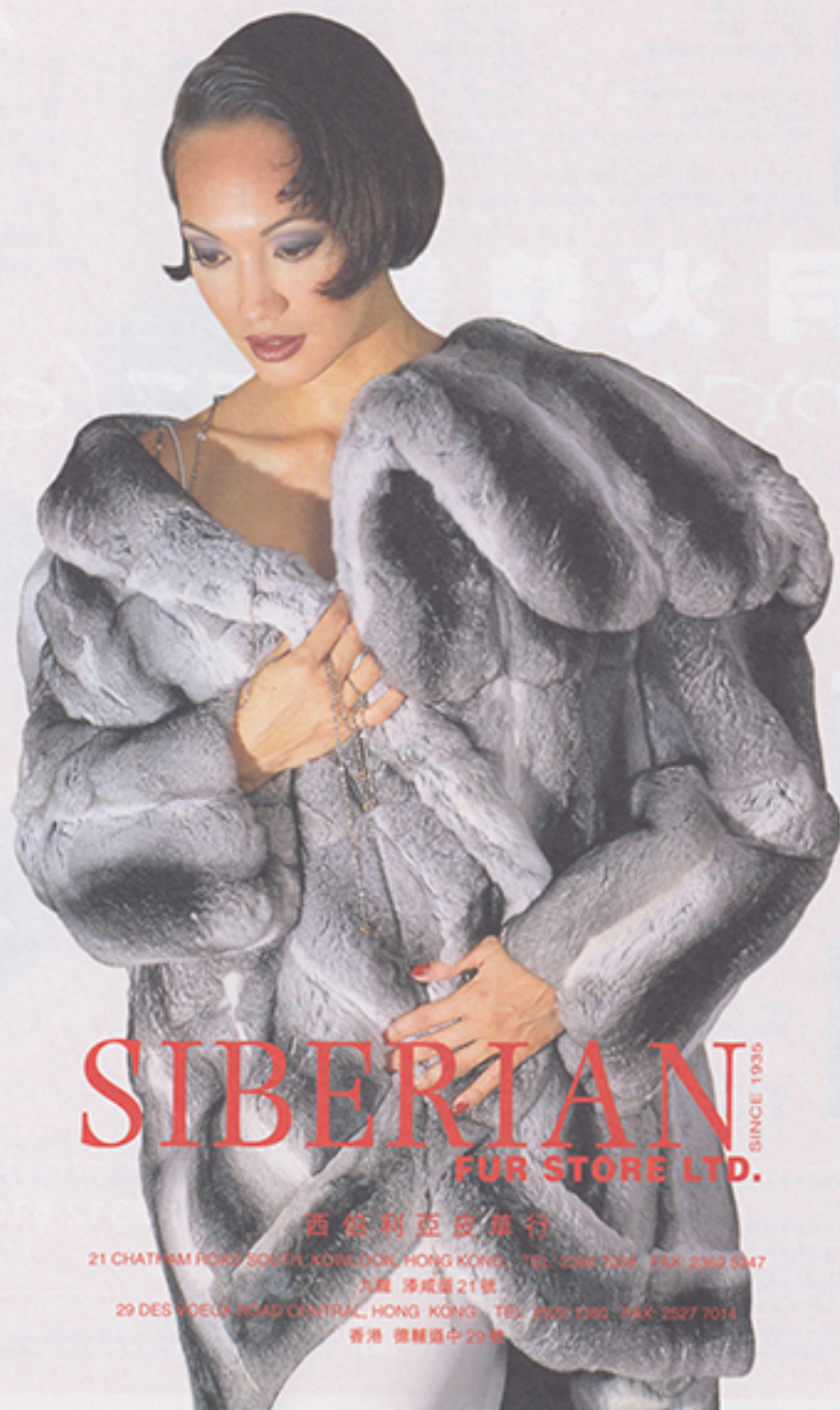


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Since the Fund's establishment, six major schemes have been set up and administered by the Sir Edward Youde Memorial Fund Council for conferring awards to local secondary and tertiary students in recognition of their academic achievements and leadership qualities. These include:

- (i) Fellowships and Scholarships for Overseas Studies;
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- (iii) Fellowships and Scholarships for Local Studies;
- (iv) Awards for Disabled Students;
- (v) Prizes for Outstanding Senior Secondary Students; and
- (vi) Medals for best Performers at Public Examinations.

In the past 11 years, the Fund has awarded 119 scholarships and fellowships for overseas studies (including four for disabled students); 1,131 scholarships and fellowships for local studies; 39 medals for best performers at public examinations; 6,717 prizes for outstanding senior secondary school students and 109 awards for disabled students. The total value of the grants awarded stands at about \$77 million. Out of a total of 1,248 recipients of scholarships and fellowships, more than 802 have completed their studies and are now working in Hong Kong in various fields, contributing to the well-being and development of the territory.

In 1992, the Fund began to sponsor the Young Friends of Hong Kong Arts Festival, a project aimed at increasing secondary school students' exposure to and appreciation of the performing arts. A total of 194,000 students have benefited from the various activities of the scheme from 1992 to 1998.

Since 1995 the Fund has launched a new 'Visiting Professorship Scheme' for local tertiary institutions in promoting research and cultural exchange as well as enhancing Hong Kong's image in the research and development context. Through this scheme, four eminent overseas scholars have been delivered public lectures, conduct seminars and workshops in Hong Kong.

Last but not least, starting from this year, two new scholarships / fellowships will be granted to disabled students who pursue their undergraduate / postgraduate studies in local institutions.

喜上喜

藝術與文化一直被視為人類歷史中的重要環節，自古以來，藝術也是人類生活之一部份。來屆香港藝術節，正見證著藝術發展的成就。為慶祝千禧年的來臨，2000年香港藝術節將為觀眾帶來更精彩的節目。香港藝術節誠意邀請閣下或貴公司贊助千禧年之藝壇盛事。

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王景生

導演

王景生於1963年在新加坡出生，1986年開始擔任新加坡主要劇團劇藝工作坊的藝術總監。

自1993年至1995年間，王景生遠赴美國紐約大學深造表演藝術與跨文化學。1994年，紐約約瑟·柏比公共劇場邀請他執導由英國演員演出的《我們的語言》。

學成歸國後，王景生馬上雄心勃勃地展開「飛越馬戲團計劃」，力求以現代精神開拓亞洲傳統的藝術。

王景生近期的大部份創作，都集合了來自不同文化背景、不同國家的藝術家，包括作詞家、音樂家、編舞者、視覺藝術家和電影工作者等。王景生將各種不同的藝術、文化風格共冶一爐，開創他獨特的史詩式表演風格。

王景生在海外演出，包括1992年在英國愛丁堡藝術節的《江青回憶錄》；1992年在日本國際交流基金亞洲中心演出的《三個小孩與美好的世界》；1994年在澳洲柏斯藝術節演出的《Lao Jiu》；1998年在香港的「中國旅程98」中演出的《食我》；1996年在埃及開羅戲劇節和1998年在德國漢堡夏季藝術節及柏林世界文化之家演出的《太監將軍的後裔》。

Ong Keng Sen

Director

Born in Singapore in 1963, Ong Keng Sen has served as the Artistic Director of Singapore's foremost theatre company, TheatreWorks, since 1986.

From 1993 to 1995, Ong studied interculturalism through the performing arts at New York University. During his stay in New York, he was invited to direct American actors in *A Language of Our Own* at the Joseph Papp Public Theater in 1994. After returning to Singapore, he embarked on an ambitious workshop project, called "The Flying Circus Project", that aimed at spearheading Asian traditional art forms into the future. The first event in 1996 and the second event in 1998 brought together artists from many countries in Asia.

He has an epic performance style created through the fusion of different art forms, and almost all of his recent works are collaborations with librettists, musicians, choreographers, visual artists, and film makers, often from other cultures or other countries.

His overseas performances include: *Madame Mao's Memories* at the Edinburgh Festival in 1992; *Three Children and Beauty World* in Japan under the auspices of the Japan Foundation Asia Center, also in 1992; *Lao Jiu* at the Perth Festival in 1994; *Eat Me* at the "Journey to the East" event in Hong Kong in 1998; and *Descendants of the Eunuch Admiral* at the Cairo Theater Festival in 1996, the Hamburg Summer Festival and the Berlin House of World Culture in 1998.



岸田理生

編劇

日本著名編劇，於1974年加入寺山修司領導的天鵝絨戲院劇場。寺山修司是當時日本戲劇界的頭號人物，具有

世界性的影響力。岸田和寺山一起創作了很多出色的作品。

寺山死後，岸田於1983年成立了自己的劇團岸田事務所+樂天壇，創作了很多重要的劇作。劇團於1993年解散，但在這十年間，岸田出色的編劇為她贏得很多殊榮，包括了1986年以《伊藤地獄》贏得日本最重要的「第二十九屆岸田話劇獎」；1988年以《最終歸宿／臨時住處》贏得了「第二十三屆紀伊國屋戲劇獎」，此劇描述兩個傳奇女人川島芳子和李香蘭的一生。岸田目前繼續以女性為寫作題材，透視兩性關係及剖析「父親」的本質和身份。

岸田近年與日本的著名導演蜷川幸雄合作創作大型演出，包括於1996年在日本和1997年在倫敦演出的《身毒丸》及1997年在東京演出的《草迷宮》。此外，岸田亦積極與南韓的戲劇工作者進行交流。

Rio Kishida

Playwright

Japanese playwright Rio Kishida in 1974 joined the Experimental Theatre Laboratory Tenjo-Sajiki, headed by the late Shuji Terayama, a major figure in theatre whose work has had a world-wide impact. She was an important collaborator who worked closely with Terayama on many pieces.

In 1983, after Terayama's death, she founded the theatre company Kishida Jimusho+Rakutendan and wrote many important plays until the company dissolved ten years later. In 1986 she won the 29th Annual Kishida Drama Prize, the most important drama prize in Japan, for *Ito Jigoku* (Woven Hell), a play that depicts women living in obscurity in Japanese history. In 1988, she won the 23rd Kinokuniya Drama Prize, another important drama prize of Japan, for *Tsui no Sumika/Kari no Yado* (Final Home, Temporary Lodging), a play that portrays the lives of Yoshiko Kawashima, a woman of Chinese birth who was forced to live as a Japanese, and Li Xiang Lan, a woman of Japanese birth who was forced to live as a Chinese. Kishida continues to write about women from the perspective of gender as well as about the nature and role of "the Father".

Recently, she has been working with the renowned Japanese director Yukio Ninagawa on such major productions as *Shintokumaru* in Tokyo and London and *Kusa Meikyū* (Grass Labyrinth) in Tokyo. Kishida has also been active in exchanges with theatre artists of south Korea.

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陳國華

音樂總監／作曲

來自新加坡的多才多藝音樂家和作曲家，陳國華是亞洲流行樂壇的一員猛將，自1985年起，他便開始了作曲生涯，並曾多次以歌手身份代表新加坡參加多個國際音樂節。他擅長演奏亞洲樂器，如中國笛。他也為戲劇創作音樂，包括為王景生的許多劇作作曲。

在《李爾》中，陳國華擔任音樂總監，主要負責作詞，並在序幕中獻唱一首安魂曲和負責演奏長笛和其他樂器。

Mark Chan

Music director/composer

A composer and musician from Singapore, Mark Chan is a leading figure in the world of Asian pop music. In addition to participating in various international music festivals as a singer representing Singapore, he has also established a reputation for his playing of Asian musical instruments, such as the Chinese flute. His CDs include *China Blue*, *Nature Boy*, and *Traveling under the Light of the Full Moon*. He has also composed music for many theatre productions, including collaborations with Ong Keng Sen.

For this show, he was responsible mainly for composing the lyrics. As a performer, he sings a requiem in the prologue and plays the flute and other musical instruments throughout the play.



拉哈耶·蘇朋加

音樂總監／作曲

印尼著名作曲家，畢業於印尼表演藝術學院，之後赴法國深造，獲巴黎索邦大學民族音樂學博士學位。蘇朋加是將印尼傳統加美蘭音樂和當代音樂融匯貫通的首位印尼音樂家，他利用電腦音效和不同種類的音樂，開拓加美蘭音樂的領域。此外，他亦為很多現代舞蹈作品創作音樂。

他負責為《李爾》創作加美蘭音樂，並身兼樂師一職。

Rahayu Supanggah

Music director/composer

A leading Indonesian composer, Rahayu Supanggah received a degree from ASKI (Indonesian Performing Arts Academy) and earned a doctorate in ethnomusicology from the Sorbonne in Paris.

The first Indonesian composer to mix gamelan music with contemporary music forms, he expands the potential of the gamelan through combination with computer music and other genres. He has also written scores for innumerable contemporary dance pieces.

He composed the gamelan music for this show and is one of the musicians.



皮特曼

棉蘭音樂作曲／演出

一個來自印尼蘇門答臘的音樂家。皮特曼在巴東的印尼表演藝術學院學習音樂，是一位活躍的作曲家和歌手。

在《李爾》中，他為士兵創作棉蘭風格的鼓擊樂，並在其中幾幕負責演唱。

Pitorman

Minang style music composer/performer

A composer from Sumatra in Indonesia, Pitorman studied music at ASKI in Padang and has been active as a composer and singer for the distinguished Indonesian dance company, Gumarang Sakti Minangkabau.

For this show, he composed the percussion parts for the warriors in the Minangkabau style. He also sings in some scenes.



半田淳子

日本琵琶／作曲／演出

著名日本琵琶演奏家和作曲家。半田是少數積極探索傳統琵琶音樂新方向的音樂家。她以琵琶演奏現代音樂，以及

不同種類的音樂，例如爵士樂，並為戲劇、現代歌劇和電影配樂。

在《李爾》中，她負責為大女兒的角色作曲及演奏琵琶。

Junko Handa

Biwa music/composer/performer

A renowned performer and composer for the Japanese *biwa* (lute). Junko Handa is also one of the few *biwa* musicians who are active in playing contemporary music. She performs with musicians of different genres, including jazz, and has worked on music for theatre, contemporary opera, film, and others. She has also recorded several CDs of her own compositions.

For this show, she composed and performs the *biwa* music of the Older Daughter.

*For that special violin,
come to the specialist...*



艾達·雷德薩
編舞／母親的幻影

艾達·雷德薩是馬來西亞舞蹈家和編舞者，現為沙加提舞蹈團的藝術總監，並在吉隆坡的國立藝術學院擔任講師。

她深受日本禪宗的哲學和美學影響，禪宗所謂的動中有靜、瞬間之存有等觀念都表現在她目前的創作當中。

在《李爾》中，她為大地之母的角色編舞，以及飾演母親的幻影一角。

Aida Redza

Choreographer/Mother's Shadow

A Malaysian dancer and choreographer, Aida Redza is currently the Artistic Director of Shakti Dances, as well as a lecturer at the National Arts Academy in Kuala Lumpur. Influenced by the philosophy and aesthetics of Japanese *zen*, her current work demonstrates the basic principles of movement in stillness and the power of being in the moment.

For this show, she choreographed the roles of the Earth Mothers and appears as the Mother's Shadow.

FINEMUSIC

On Four

第四台節目表

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學業時段
音樂會時段

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FM MATINEE 午間樂敘		JAZZ-NO CHASER 爵士樂 (REPEAT 重播)			RTHK NEWS 新聞報導	
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10:05 pm

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Music Focus

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Monday to Friday & Sunday

7:45 am
4:57 pm



賈斯廷·希爾

佈景設計

澳洲舞台設計師及建築師，現居新加坡。希爾曾為王景生的多齣戲劇設計佈景，新加坡及馬來西亞的很多歌劇及音樂劇的佈景也是出自他的手筆。

希爾為《李爾》設計的佈景，靈感來自東南亞地區常見的木製捕魚平台，以及他在亞洲搜集得來的傳統物料。

Justin Hill

Set designer

An Australian stage designer and architect based in Singapore, Justin Hill has designed many of the major productions directed by Ong Keng Sen, as well as a series of operas and musicals in Singapore and Malaysia.

His design for *Lear* was inspired by the deck of a kelong, a fishing platform widely found in Southeast Asian waters, and by many of the traditional fabrics he has collected in the region.



浜井弘治

服裝設計

日本布藝及時裝設計師，擁有自己的工作室——弘治工廠，與市區小工廠的紡織師合作緊密。他為《李爾》設計的

手工精細的布料，說明他對物料的特殊體會和與紡織師的默契。弘治嘗試以他設計的服裝，在演員以及觀眾之間製造張力，譬如老人穿着金線織成的服裝代表尊嚴，而大女兒穿着紅線的服裝則象徵血。

Koji Hamai

Costume designer

A Japanese textile and fashion designer, Koji Hamai worked as a designer on Issei Miyake's staff before founding his own studio, Hamai Factory, which works collaboratively with weavers in small urban factories. The various finely crafted textiles created for the present show are the product of his extraordinary attachment to fabrics and to his cooperation with weavers. In the present show, he tried to create tension among the actors as well as the audience through the costumes. These include the costume of the Old Man in gold thread to represent dignity, and that of the Older Daughter in red thread to represent blood.

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梅若猶彦

老人／母親

觀世學派的能劇演員，出生於一個顯赫的世襲能劇藝人世家。梅若三歲已首次踏上舞台，九歲已當上了仕手，即

主角。1991年至1994年間，他赴英國倫敦大學深造比較戲劇，獲博士學位。

梅若積極參與創作新能劇。他兼任編舞和飾演仕手的能劇包括《約演》，在華盛頓的斯密生尼亞中心公演過《自然禮讚》，以及將於巴黎公演的《寺山右官》。

梅若也積極參與其他藝術的創作，他於1994年為倫敦的艾爾梅達劇場上演的三島由紀夫劇作《薩德女士》編舞；同年於倫敦的仲春藝術節，他與一位芭蕾舞員合演一齣由他編舞及導演的舞蹈《Qui Affinity》。

Naohiko Umewaka

Old Man/Mother

A Kanze-school Noh actor born into a famous family of hereditary Noh actors, Naohiko Umewaka made his debut at the age of three; at the age of nine he performed his first role as a *shite*, or principal actor. From 1991 to 1994 he studied comparative theatre at the University of London and earned a doctorate. He has performed and held workshops in many countries in Europe and South America.

Umewaka has also been active in the production of new Noh plays, such as *Iesu no Senrei* (The Baptism of Jesus) at the Vatican, Brussels, Belgium, and elsewhere; *Tsujigahana no Mai* at the Smithsonian Institution in Washington, DC; and *Takayama Ukon*, which is going to be performed in Paris this year.

Umewaka is active in other fields as well. In 1994 he choreographed Yukio Mishima's play *Madame de Sade* at the Almeida Theatre in London. At the Spring Loaded Festival in London that same year, he performed with a ballet dancer in *Qui Affinity*, a dance that he also choreographed and directed.



江其虎

大女兒

江其虎是中國國家京劇團著名小生，國家一級演員，曾贏得無數獎項，包括在1987年的「中國傑出青年演員比賽」中贏得「最佳小生」及在1993年贏得「梅蘭芳金獎」。海外演出包括在香港、台灣、芬蘭及日本演出傳統京劇。

Jiang Qihu

Older Daughter

A member of the China National Beijing Opera Company, Jiang Qihu is a leading performer of *xiaosheng* (young man) roles. He is the recipient of numerous awards, including the Best Xiaosheng Acting Prize at the Competition for Outstanding Young Chinese Actors in 1987, and the Mei Lanfang Golden Prize in the same category in 1993. Outside of China, he has performed traditional Beijing Opera in Hong Kong, Taiwan, Finland and Japan.

RECRUITMENT

編舞及舞蹈

1998年江其虎曾來港參與香港藝術節戲劇節目《巴凱》的演出，飾演劇中的潘希斯和阿蘭維。

在《李爾》中，江其虎首次完全反串飾演一個女性角色。他出色的演技和歌唱贏得極高的評價。

In 1996 Jiang performed King Pentheus and Agave in a production of the masked drama *The Bacchae*, jointly mounted by the China National Beijing Opera Company and the New York Greek Drama Company. The work was presented in the Hong Kong Arts Festival, the Delphi Art Festival in Greece, and the Artcarnuntum Internationales theatre festival in Austria, all in 1998.

In the Japan premiere of *Lear*, in which Jiang performed a full-fledged female role for the first time, his powerful acting and singing won high praise.



皮拉蒙·塞蒙達瓦特
二女兒

泰國著名舞者及編舞家，塞蒙達瓦特自十歲起學習泰國傳統舞蹈，之後接受芭蕾舞、現代舞和爵士舞的訓練。自

大學生時代，他已參加許多不同的藝術表演，包括曼谷芭蕾舞劇團的演出，其後他更參與法國青年芭蕾舞團在法國及海外的演出。

Peeramon Chomdhavatt
Younger Daughter

After studying traditional Thai dance, ballet, modern dance, and jazz dance and majoring in dance at Chulalongkorn University, Peeramon Chomdhavatt studied in France from 1992 to 1993. While there he participated in concerts mainly as a member of Le Jeune Ballet. He is one of the most exciting young dancers/choreographers in Thailand today.



片桐はいり

小丑

日本女演員。片桐在許多戲劇的演出都得到極高評價。此外，她亦時常參與電視劇、廣告和電影的演出。她最近的

演出是在彼得·格林納維導演的《八個半女人》中飾演「半個女人」的角色。

Hairi Katagiri

Fool

Japanese actress Hairi Katagiri's highly individual style of acting has allowed her to receive excellent reviews for many plays. She is also a familiar figure on television. The film *Eight and a Half Women*, directed by Peter Greenaway, in which she plays "a half woman", was scheduled for release in 1998.



林友明

忠誠者

新加坡劇藝工作坊的演員，曾在王景生大部份劇作中擔任要角。他也是新加坡電視偵探連續劇《Triple Nine》的主要演員。

Lim Yu-Beng

Loyal Attendant

An actor of the Singapore theatre company TheatreWorks, Lim Yu-Beng played major roles in most of the company's plays directed by Ong Keng Sen. He is also a familiar figure in a Singaporean detective drama serial, *Triple Nine*.



加利·亞杜·卡里恩

僕人

新加坡舞蹈家、編舞者和表演者。卡里恩曾參與王景生的許多劇作和新加坡話劇團的戲劇演出。

Gani Abdul Karim

Retainer

A Singaporean dancer, choreographer, singer and performer, Gani Abdul Karim has appeared in many of Ong Keng Sen's productions as well as in productions of the Singapore Repertory Theatre.

鳴謝 ACKNOWLEDGEMENTS

劉祺豐、鄧富權、蔡光明

大女兒的幻影 — 野心、不測、虛榮

三位皆為新加坡演員。

劉祺豐飾演野心，曾接受芭蕾舞和現代舞專業訓練。鄧富權飾演不測，蔡光明飾演虛榮，他們兩位在王景生執導的《太監將軍的後裔》中的演出，獲得1996年同屆實驗戲劇節的評論家獎項中的最佳演技獎。

Low Kee Hong, Tang Fu Kuen, Jeremiah Choy

Older Daughter's Shadows – Ambition, Unpredictability, Vanity

All three are Singaporean actors.

Low Kee Hong, who plays Ambition, was trained in such genres as ballet and modern dance. Tang Fu Kuen, who plays Unpredictability, and Jeremiah Choy, who plays Vanity, were awarded Critic's Awards for Best Acting when they appeared in *Descendants of the Eunuch Admiral*, directed by Ong Keng Sen at the 1996 Cairo International Festival of Experimental Theatre.



賓尼·基利斯拿華迪、傑夫里·安迪、費利克
士兵

三位舞者都是克馬倫·薩克提舞蹈團的核心成員，該舞蹈團由蘇門答臘著名編舞家古斯米亞特·斯特領導。

Benny Krisnawardi, Jefri Andi, Fitriki
Warriors

All three are core members of the Indonesian Gumarang Sakti Minangkabau dance company headed by Gusmiati Suid, the renowned choreographer from Minangkabau, Sumatra.

林慈音、塞斯·李亞娜·亞里、謝麗芳、
林寶鳳
大地之母

四位都是新加坡的活躍演員。

Sharon Lim, Sesy Liana Ali, Elaine Cheah,
Ling Poh Foong
Earth Mothers

All are active Singaporean performers.

蘇育圓、馬爾維祖·辛拿迪、魯瓦達、吳碧瑩
樂師

蘇育圓、辛拿迪和魯瓦達是來自印尼中爪哇的加美蘭
樂師，吳碧瑩則是新加坡音樂家。

Suyoto Martorejo, Sunardi, Nurwanta, Rosita Ng
Musicians

Suyoto, Sunardi, and Nurwanta are Indonesian gamelan musicians
from Solo, a center for gamelan music in Central Java, while Rosita is
a Singaporean musician.



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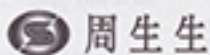
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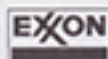
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