

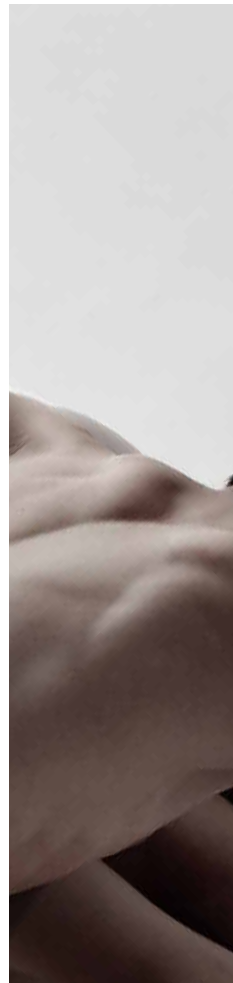


JOCKEY CLUB
NEW ARTS POWER
賽馬會藝壇新勢力

節目場刊

HOUSE PROGRAMME

17-22.9.2019 (TUE-SUN) 沙田大會堂文娛廳
CULTURAL ACTIVITIES HALL, SHA TIN TOWN HALL



以汗水代替血 用身體說故事

A LEGEND RETOLD THROUGH THE ART OF THE BODY

孤兒 L'ORPHELIN

主辦機構 Presented by

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演出單位 Performed by



承蒙香港賽馬會慈善信託基金的慷慨支持，香港藝術發展局（藝發局）自 2017 年首次舉辦「賽馬會藝壇新勢力」，於每年 9 月至翌年 1 月期間，結集在海外藝壇綻放異彩的本地藝術家，呈獻一系列藝術活動，為社會各界帶來創意、水準與本土色彩兼並的藝術體驗。

過去兩屆「賽馬會藝壇新勢力」共有二十八個藝術單位參與，製作四十八場不同類型演出及多個重點展覽，並策劃超過三百個社區及校園活動，總參與人次高達二十七萬。經過兩年耕耘，「賽馬會藝壇新勢力」積極連結社區及支持藝術的機構和社團，發展成為每年眾所期待的本地藝術節。

藝術源於生活，亦能豐富生活。為了啟發社區之間更多對話，「賽馬會藝壇新勢力」推動藝術團隊與社福、學界及商界合作，舉辦一系列形式多元的免費活動，包括走出傳統舞台、深入社區的流動舞台、藝術家分享對談、創意工作坊、導賞團及公開採排等。當藝術不再局限於劇場和藝術館，藝術家從嶄新角度演繹作品，融入社區的在地風景；過往鮮有接觸藝術的族群，亦可透過這些活動與土生土長的藝術家互相共鳴。在藝發局的支持下，香港藝術家參加了德國杜塞爾多夫國際舞蹈博覽會、中國國際青年藝術節、相約北京藝術節、1862 時尚藝術中心香港戲劇月、粵港澳大灣區劇院巡演、上海當代藝術博物館、泰國視覺藝術雙年展、青年策展人計劃 2018 等，向國際同業及普羅觀眾展示香港引以為傲的自家藝術作品，這批踏足國際藝壇的藝術節目將載譽歸來，在本年度「賽馬會藝壇新勢力」逐一亮相，以饗本地觀眾。

第三屆「賽馬會藝壇新勢力」將於 2019 年 9 月至 2020 年 1 月呈獻共九個節目，涵蓋舞蹈、戲劇、音樂及視覺藝術，並於不同場域策動社區及學校活動，誠邀本地觀眾參與其中，盡情體驗藝術的盎然妙趣。

Thanks to the generous funding of The Hong Kong Jockey Club Charities Trust, the Hong Kong Arts Development Council (HKADC) has been holding JOCKEY CLUB New Arts Power since 2017. The arts festival, taking place from September to January of the following year, focuses on presenting local artists who are flourishing and esteemed in the global arts scene. Through a series of arts events, the festival creates an artistic experience that is innovative, outstanding, and filled with uniquely local elements.

Over the past two years, 28 arts groups were involved in JOCKEY CLUB New Arts Power. Together they produced 48 live performances, a remarkable number of major exhibitions, over 300 sessions of community and school events, resulting in a remarkable outcome of up to 270,000 participants. After two years of dedicated effort in connecting local creative talents with the community, JOCKEY CLUB New Arts Power is becoming one of the most anticipated annual arts festivals in Hong Kong.

Life inspires art, and art enriches life. In order to foster the exchange of ideas in society, JOCKEY CLUB New Arts Power unites art groups and various organisations from the social welfare, academic and commercial sectors. Such collaboration brings about a wide range of free events, such as mobile stages that integrate with the community surroundings, creative workshops, guided tours, and open rehearsals. When art is no longer confined to the limits of conventional theatres and galleries, artists can reinterpret their works from a fresh perspective in relation to the urban environment. These interactions allow those who rarely take part in art activities to get a taste of artistic experience, and be able to relate to these artists who were born and raised in the same city.

With the support of HKADC, Hong Kong artists have showcased their works in the internationale tanzmesse nrw in Düsseldorf, Germany, China International Youth Arts Festival, "Meet in Beijing" Arts Festival, "Hong Kong Theatre Month" in 1862 Theatre and Emerging Curators Project in Power Station of Art in Shanghai, touring at Theatres in the Guangdong-Hong Kong-Macao Greater Bay Area, and Thailand Biennale. Overseas arts practitioners and general audiences abroad have the chance to enjoy the finest works of art that are proudly created in Hong Kong. Having been inspired through their touring experiences, these Hong Kong's talents are ready to further develop and put on their best works in the upcoming JOCKEY CLUB New Arts Power.

The third edition of JOCKEY CLUB New Arts Power will present a variety of programmes that includes dance, theatre, music, visual arts exhibition, and school activities, as well as site specific events and community celebrations. Come join us at the festival, indulge yourself with the feast of arts, joy and extraordinary cityscape!

入場守則 ! House Rule



各位觀眾：
Dear Patrons,



為求令表演者及觀眾不受受到騷擾，請關掉手提電話、其他響鬧及發光裝置。多謝合作。

To avoid undue disturbance to the performers and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance. Eating, drinking, photo taking, audio or video recording are strictly prohibited in the auditorium. Thank you for your co-operation.



節目約長 60 分鐘，不設中場休息，遲到者須待節目適當時候方可進場。

The programme is approximately 1 hour (without interval). Latecomers will only be admitted when there is a suitable break in the performance or at the intermission.



普通話演出，中英文字幕
In Mandarin, with English and Chinese surtitles.

以汗水代替血 用身體說故事

A LEGEND RETOLD THROUGH THE ART OF THE BODY



導演的話

Director's Note

一切從這裡開始

一個簡陋骯髒的廢置倉庫
一群來自五湖四海的演員

共處在倉庫內兩個多月，一起鍛鍊、創作、談人生、論戲劇，和分享各自的夢。

創作的日子沒有被時間限制：
從早上被蒼蠅吵醒的那一刻開始，一起打掃排練場，把地上的蟲子趕走；光着腳在那硬石平地上跑動，汗水同時不停地流；身體並沒有被汗水蒸發而失去體力，越到晚上反而更能集中，討論大家想說的故事、關心的議題，直至深夜，我們仍然停不下來。

擁有這一班伙伴，是一種緣份，也是一種福份。慶幸大家都沒有因為作品成形，而放棄繼續探索。這五年，我們走過不同的地方，接觸過不同的人，觀眾也成為好朋友，這種關係就是我們能一起繼續走下去的推動力。

「真相」這一詞，我們各人都有不同的理解。由於大家都在不同地方成長，自身的文化背景都有很大差異。如何找到這一詞的共識，我們都花了不少時間，對同一個詞語可有不同的理解。無論我們這幫人在甚麼地方、去到哪裡，觀眾也能參與這場討論——討論讓我們拉近，溝通讓我們了解對方，沒有溝通怎樣找尋屬於我們的真相呢？

希望有一天，我們不需要再說這個故事，因為我們都能像孩童般，率直地說出自己看見的所有。

在此感謝我們這班兄弟姊妹。

Here is where it all began

An empty, abandoned warehouse
A group of performers from all around the world

During those two months at the warehouse, we trained and collaborated together. We shared moments of contemplation of our dreams for the future.

The days for creating theatre are infinite: Everyday started with us all being woken up by the buzzing sound of flies. After cleaning our working space while fending off insects on the floor, we started our training by running barefoot on the concrete ground. Despite the intensity of each day's training, our bodies never seemed to be exhausted by the sweat we shed. In fact, our level of concentration was evermore heightened as day turned into night. With our hearts filled with stories and all the things that we care deeply for, we often talked endlessly till late night.

Not only was it fate that brought us together, it is also a blessing that is still deeply cherished by us all. I am glad that despite the production has already developed in shape, we still keep on exploring its endless potential. Throughout the past five years, we have travelled to different places, encountered various people, and even developed friendships with some audiences. It is this organic exchange between the performers and audience that motivates the team to move on.

As for the "truth", I believe that we all have different interpretations. Our understanding towards the world is made up of various components, such as cultural backgrounds and individual upbringings. In order to establish a common ground, we spent a huge amount of time in defining the meaning of truth for every one of us. Ultimately, what makes the truth a topic worthy of probing into is that it is a universal discussion that welcomes audiences from all around the world to participate. Through such an exchange of ideas, it brings us closer towards understanding of each other, and further lead us to realise that transparency in communication serves as the core of our pursuit for the ultimate truth.

I hope that one day, we no longer have to retell this old Chinese tale, for by then we can tell what we have seen with the candour of a child.

I hereby express my gratitude towards all my brothers and sisters.

綠葉劇團

Théâtre de la Feuille

綠葉劇團由黃俊達於2010年於法國巴黎成立，現以香港為創作基地。黃氏為少數完成法國巴黎賈克·樂寇國際戲劇學校(賈克·樂寇)兩年課程及動作研究所課程的華人。更於2018年完成賈克·樂寇第三年師資課程，獲該校教師資格。

現時劇團有約20位來自不同地方及背景的創作演員，持續接受劇團的系統訓練，發展成具身體表演力和創作力的團隊。劇團糅合賈克·樂寇的西方表演方法及東方傳統藝術，創作多元化及高質素的作品，並積極累積巡演經驗。至今進行超過80站、180場巡演，足跡遍佈美國、法國、意大利、克羅地亞、日本、韓國、台灣及中國內地等不同城市。

綠葉是花朵的襯托，甘願陪襯去突顯人性的真善美。我們這一群說故事者，期望以徘徊於專業與非職業的態度，不完全依賴劇場工作維生，透過全職或兼職非劇場工作來保持與生活的緊密聯繫。保持謙虛的心，把重點放於「花」的本體上。讓我們的想法和世界觀，於世界不同角落展現，到處播種，產生光合作用——建構表演者與觀眾之間的關係。期望透過劇場，提供想像，讓我們共同反思、一起追求更美好的生活。

現正巡演作品包括：《孤兒》、《爸爸》、《狂人》及《鄭和》；過往創作包括：《十四》、《莊姬》及《我要安樂死》等。最新創作《這不是一個蘋果》(暫名)計劃本年11月首演。

👉 www.theatre-feuille.com

📘 www.facebook.com/theatre-feuille

📷 www.instagram.com/theatredelafeuille/

Founded in 2010 by Ata Wong Chun Tat in Paris, Théâtre de la Feuille is now based in Hong Kong. Wong is one of the few Chinese artists who completed the two-year program and the courses in Le Laboratoire d' Etude du Mouvement at the Ecole internationale de Théâtre Jacques Lecoq (the academy) and he has been granted the professional teaching license with the completion of the academy's third-year teaching course in 2018.

Théâtre de la Feuille currently consists of a group of twenty creative actors from a plethora of different cultures and backgrounds who are receiving custom-made and continuous trainings to become an ensemble that is both expressive in forms and innovative in minds. A physical theatre group deeply influenced by the western acting performance methodology of Jacques Lecoq and oriental artistic traditions, Théâtre de la Feuille is eager to accumulate touring experiences. Presenting over 80 international tours and 200 performances, the group has performed on a variety of global stages in France, Italy, Croatia, Japan, Korea, Taiwan and a number of cities in China.

While the green leaves exist to elevate the luster of flowers, so does it humbly serve to accent the beauty of humanity. As a group of storytellers, we live on both sides. We run theatre performances, and we take up usual full- or part-time jobs to keep us attached to the society we live in. With an humble heart, we serve to unveil the beauty of the blossom in its purest form and share our ideas to the world. The seeds of narrative we sow along our way will sprout new leaves in photosynthesis, so as the intimate bond between the performers and their audience nurtured within our theatre creations. We hope that through our theatre, we inspire imagination and mutual reflection which fuse our infinite pursuit for a better world.

Productions currently on tour: *L'Orphelin 2.0*, *Papa*, *Mad Man*, *Zheng He*; past productions include *Sonnets*, *Zhuang-ji* and *I Want Euthanasia*, *L'Orphelin* etc. The latest production, *This Is Not an Apple* (tentative) is scheduled to be premiered in November.



節目大綱

Synopsis

《孤兒》(前名《孤兒 2.0》)於 2014 年首演,至今累積 27 站巡演,共演出 58 場。重要演出包括:北京國際青年戲劇節、烏鎮戲劇節、美國三藩市國際藝術節等。《孤兒》沒有佈景道具和華麗服裝,只有一群來自不同地方的演員——以汗水代替血,用身體說故事。

故事取材自歷史「趙氏孤兒」(史稱「下宮之難」)——春秋時期,晉貴族趙氏被奸臣屠岸賈陷害而慘遭滅門,倖存下來的趙氏孤兒趙武長大後為家族復仇。

可是這段歷史在《史記》、《左傳》等各有不同記載(見頁 10),耐人尋味。後被改編成京劇、電影,更是第一部翻譯成歐洲語言的中國戲劇,悲壯動人的情節口耳相傳,家喻戶曉。

一個故事不同版本眾說紛紜,被修飾的汗青流傳得婦孺皆知。到底什麼才是最真實的「趙氏孤兒」?

Since *L'Orphelin* (formerly known as *L'Orphelin 2.0*) premiered in 2014, the production has accumulated 58 performances throughout 27 overseas tours. Our most significant performances include Beijing Fringe Festival, Wuzhen Theatre Festival, and San Francisco International Arts Festival. *L'Orphelin* has no extravagant costumes nor elaborate backdrops, but only actors of various backgrounds joined to present the violent, bloodshed classic retold through sweat, tears and the art of body.

L'Orphelin is an adaptation of the historical event, "The Orphan of Zhao" (documented as "the disaster of lower palace"), dating back to the Spring and Autumn Period, where the noble house of Zhao in the Dukedom of Jin was framed and massacred by the villainous minister Tu'an Gu. Eventually, the last surviving orphan Zhao Wu lived on and took revenge for his family's honour.

What makes this occurrence in history worthy of reflection lies in the fact that numerous accounts on the same historical event, yet with diverged details, were exceptionally well-documented in notable literary works such as *Records of the Grand Historian (Shi ji)* and *The Commentary of Zuo (Zuo zhuan)*. Having widely lauded over time, this macabre and miserable tale has seen various adaptations into Peking opera and film, not to mention being the first Chinese play ever to be translated into European language.

The only question remains open: Among all the versions that retell the same tale, which one is the closest to the truth of what actually happened to the orphan of Zhao?

創作團隊

Creative Team

製作 Production
綠葉劇團 **Theatre de la Feuille**

創作及導演 Concept and Director
黃俊達 **Ata Wong Chun Tat**

演出 Performers
孫志鴻 **Suen Chi Hung** 李騰飛 **Li Tengfei** 廖書藝 **Liao Shuyi** 王堯 **Wang Yao**
黃小鳴 **Wong Siu Ming** 杜偉饒 **To Chun Yiu** 曾向鎮 **Benjamin Tsang**

助理導演 Assistant Director
孫志鴻 **Suen Chi Hung**

音樂設計及現場音樂 Music Design and Live Music
羅鏡欣 **Heidi Law**

燈光設計 Lighting Design
王寒 **Wang Han**

服裝設計 Costume Design
鄭文榮 **Cheng Man Wing**

監製 Producer
李宛虹 **Lei Yuen Hung**

首演創作演員 Devising Cast (Premiere)
孫志鴻 **Suen Chi Hung** 王堯 **Wang Yao** 李騰飛 **Li Tengfei** 廖書藝 **Liao Shuyi** 趙琦 **Zhao Qi**
慕望 **Chi Wang** 劉超 **Liu Chao**

創作演員 Devising Cast
賴章亮 **Lai Cheung Leong** 黃小鳴 **Wong Siu Ming**

巡演創作演員 Devising Cast (Tour)
杜偉饒 **To Chun Yiu** 曾向鎮 **Benjamin Tsang** 張聰平子 **Zhang Cong Pingzi** 王睿 **Wang Rui**

巡演演員 Cast

廖展邦 **Bruce Liu**

首輪音樂設計及現場音樂 Music Design and Live Music (Premiere)
馮展龍 **Fung Chin Lung**

巡演音樂設計及現場音樂 Music Design and Live Music (Tour)
洗宏基 **Vicky Shin** 羅鏡欣 **Heidi Law**

巡演現場音樂 Live Music (Tour)
洪飛鳴 **Hung Fei Ming** 黃祖儀 **Joey Wong** 周德焄 **Gag Chow** 黃俊達 **Ata Wong Chun Tat**

首輪燈光設計 Lighting Design (Premiere)
鍾寶儀 **Coco Chung**

巡演燈光設計 Lighting Design (Tour)

苗春雨 **Miao Chunyu** 呂英康 **Lu Yingkang** 王寒 **Wang Han** 羅巍 **Luo Wei** 謝思漢 **Xie Sihan**
金德超 **Jin Dechao** 張貴超 **Zhang Guichao** 等 etc.

巡演宣傳設計 Graphic Design (Tour)

林展豪 **Hoho Lam** 洪文寶 **Hung Man Bo**

首演文字整理 Text Compilation (Premiere)
董靖 **Dong Jing**

巡演策劃 Producer and Tour Organiser
李宛虹 **Lei Yuen Hung**

鳴謝 Acknowledgements

朱家維、張嘉文、竺諺民、周卓楓、鄭鎮彤、方迦南、關浩天、何靖文、郭偉豪、鄺穎儀、黎子瑜、梁皓貽、盧嘉駿、林文憶、莫翠盛、伍綺琪、吳靖彤、魏灝麟、潘振豪、潘君彥、岑軍諺、孫穎兒、蕭芷芊、史嘉茵、邵樂敏、徐曼芝、崔永雄、黃翰貞、胡日禧、黃樂行、黃子澄、王健偉、余蔚誼、邱瑞雯、鄧樹榮先生、黃清霞博士、邱歡智女士、吳偉碩先生、劉祺豐先生、胡永賢老師、任遠、卓姐、高彥、北舉倉庫、牛棚、小島靜舍、牛棚保安們、豹仔、Carmen So @ Righteyeball、張志偉、CM Sir、梁偉林中醫師(大夫館)、嚴坤立中醫師及曾偉恒中醫師(新生國醫館)等

三個「史實」三重震撼

那一年，阿達留學巴黎，異鄉人飄流他鄉，對身分存疑，選取首個被翻譯成歐洲語言的中國經典故事《趙氏孤兒》為文化尋源。五年後，他回到香港，震撼的畫面成為其創作《孤兒 2.0》的靈感泉源。「是 2013 至 2014 年吧，香港發生連串大事，先有反國教，後有雨傘運動，先不討論事件是正面還是負面，但令人很想探究甚麼才是真相？」

「真相」逐層揭開 觀眾嘩然

適逢那年有機會到北京交流，班底換上北京及香港的演員，把內容由文化探索演變至真相追蹤，把舊作《孤兒》重新改造成《孤兒 2.0》。電影《趙氏孤兒》與元朝雜劇所敘述的版本無疑是最偉大動人，然而，最為人熟悉的版本不代表是史實，史實又未必是真相。2.0 演繹的是不同版本的陳述，《史記》版本內，程嬰根本沒有用親身骨肉代替趙氏孤兒，而是偷了鄰居的嬰兒頂替。「如此說來，程嬰不是英雄，反而是衰人。然而司馬遷所寫的史實又是否等同真相？究竟他是如何聽到主角的對話而寫下所謂的史實？他被行宮刑的遭遇，又會否影響他撰寫歷史的心理？這些都是我的疑問。」

電影版的《趙氏孤兒》，門客程嬰以親生骨肉救下趙氏孤兒，殺生成仁，可歌可泣！然而，大眾傳頌的動容畫面是否就是史實？史實又是否只有一個？綠葉劇團藝術總監黃俊達棄賺人熱淚的英雄情節，選更貼乎人性的救嬰故事，甚至暴露令人羞愧的原版情節……真相如何？或許永遠無法解開，但與其盲目相信，何不反思求真？真相不是非黑即白，藝術亦從沒定位。

阿達對「真相」的追求還未停止，故事結束後，演員還口述多一個《左傳》版本——趙氏孤兒的生母晉國公主莊姬原來是一個淫婦，兒子極有可能是跟他人私通而生下的「孽種」。一重又一重的「史實」呈現，對觀眾來說也太殘忍了吧，但阿達似乎樂此不疲。「那次演出完畢，觀眾不單沒有發出嘯聲，而是高呼拍掌呢。因為大家都知道世事從來不是如此簡單，真相往往存在極多探索空間。」

藝術從沒定位 肢體演技直接易明

對阿達而言，真相不是非黑即白，藝術亦從沒定位。他捨棄華麗的舞台、精巧的服飾，以「冷門」的肢體動作作為演繹方法，以為他是極至藝術追隨者，沒想到原來他也有「商業」的一面。「我有替電影《三人行》、《翠絲》及《明日戰記》，還有鄭秀文演唱會內部分演出擔任肢體演技指導。能夠利用商業的資源，以藝術的手法呈現，這更能提高表演的濃度與張力，兩者是有衝突的。」

肢體演技看似高深難明，阿達卻不以為然。去年無語言面具劇《爸爸》在學校巡演時，學生的反應足證阿達的看法。「有位小學生看了五分鐘便嘩嘩大哭，他說故事令他想起外公。你回家看到爸爸的坐姿，可能已猜到 he 今天心情如何。假設演一段殺戮場面，即使演員手上沒有真實的武器，但觀眾從動作而引發的想像空間可能比看到血淋淋的場面更加恐怖和震撼。肢體演技就是要以最少的道具引發最巨大的想像。」▲

文：林綦逸



English Version



有關《趙氏孤兒》

About *The Orphan of Zhao*

有關「下宮之難」的記載最早見於《左傳》，情節較略；到司馬遷《史記·趙世家》，劉向《新序》、《說苑》才有詳細記載。其後被改編成京劇及電影《趙氏孤兒》：

京劇 (最廣為流傳)

春秋時期，奸臣屠岸賈抄斬趙氏滿門。只有趙朔妻因身為公主身份，僥倖逃出，並產下一遺腹子。草澤醫人程嬰為保趙氏血脈，進宮救出趙氏孤兒。屠岸賈欲斬草除根，下令如無人獻出孤兒，就將國中同庚嬰兒全部殺絕。程嬰於是與好友公孫杵臼定計，**以自己的兒子代替趙氏孤兒**。程嬰捨子，公孫捨命，保存了孤兒性命。程嬰也因此獲得屠岸賈信任，從此帶同趙氏孤兒，寄居屠岸府中，忍辱負重，苦心撫育。十五年後，孤兒趙武長大成人，程嬰將當年情形繪圖說破，趙武聯合戍邊回朝的大將軍魏絳，誅殺屠岸賈，終報前仇。



《史記》(被公認為中國史書的典範)

晉景公三年(公元前597年)晉國大夫趙盾世族被屠岸賈陷害滅門，當時趙盾已經病逝，其子趙朔、其弟趙同、趙括、趙嬰齊全部被殺。只有趙朔的妻子莊姬是晉成公的姐姐，逃入宮中幸免於難。後來莊姬將遺腹子趙武生於宮中，並逃過屠岸賈的搜查。由於怕屠岸賈再搜查，公孫杵臼和程嬰商量，讓程嬰向屠岸賈告發，**偷取他人嬰兒代替趙武**，並犧牲了自己。趙武被程嬰撫養至十五歲，由韓厥告訴晉景公。晉景公下令，趙武與程嬰遍拜諸將，反攻屠岸賈，滅了屠岸氏宗族，恢復了趙家的田園和財產。趙武長大成人後，程嬰為向救孤中死去的故人報告此事，不顧趙武泣求，亦自盡身亡。

原文選錄：

卷四十三·趙世家第十三

趙朔妻成公姊，有遺腹，走公宮匿……居無何，而朔婦免身，生男。屠岸賈聞之，索於宮中……程嬰謂公孫杵臼曰：「今一索不得，後必且復索之，奈何？」公孫杵臼曰：「立孤與死孰難？」程嬰曰：「死易，立孤難耳。」公孫杵臼曰：「趙氏先君遇子厚，子強為其難者，吾為其易者，請先死。」**乃二人謀取他人嬰兒負之**，衣以文葆，匿山中。程嬰出，謬謂諸將軍曰：「嬰不肖，不能立趙孤。誰能與我千金，吾告趙氏孤處。」諸將皆喜，許之，發師隨程嬰攻公孫杵臼……抱兒呼曰：「天乎天乎！趙氏孤兒何罪？請活之，獨殺杵臼可也。」諸將不許，遂殺杵臼與孤兒。諸將以為趙氏孤兒良已死，皆喜。然趙氏真孤乃反在，程嬰卒與俱匿山中。

《左傳》(相關的歷史事件記載最早見於此書)

公元前587年，**莊姬與趙朔的叔叔趙嬰私通**，之後趙嬰被趙同、趙括驅除到齊國。前583年，莊姬向晉景公告發趙同、趙括，說他們要叛亂，晉國族滅趙氏，為下宮之難。只有莊姬的兒子趙武在宮中撫養。

原文：

成公四年

冬，十一月，鄭公孫申帥師疆許田，許人敗諸展陂，鄭伯伐許，取鋤任泠敦之田。**晉趙嬰通於趙莊姬**。

The "disaster of lower palace" was first briefly documented in *Zuo zhuan*. It was not until the publication of the *Shi ji* by Sima Qian, the *New Preface (Xin xu)* and *Garden of Sayings (Shuo yuan)* by Liu Xiang that the same historical event was recorded in detail. "The Orphan of Zhao" was then adapted for Peking opera and later the film titled *Sacrifice* directed by Chen Kaige.

Peking Opera (The most well-known)

During the Spring and Autumn Period, the House of Zhao was framed and massacred by the villainous minister Tu'an Gu. Formerly a princess, Zhao Shuo's wife was spared from the massacre and gave birth to the last surviving orphan. In order to preserve the bloodline of Zhao, the family physician, Cheng Ying, rescued the baby from the royal palace. With the orphan of Zhao left unfound, Tu'an Gu vowed to execute all babies of the same age as the orphan. Cheng and his friend, Gongsun Chujiu then came up with a way out, which was **to swap his own child for the orphan of Zhao**. Cheng gave up his own son while Gongsun sacrificed his own life. Withstanding the pain and humiliation, the fake death had fostered the trust of Tu'an Gu in Cheng, allowing him to raise Zhao's orphan under Cheng's name in the house of Tu'an. Fifteen years later when the orphan, Zhao Wu, had grown up to manhood, Cheng unfolded him the untold truth about his past. Zhao then collaborated with general Wei Jiang who returned to the capital from the state border to slash Tu'an Gu in revenge, and thus justice was served at the end.

Records of the Grand Historian (*Shi ji*) (The paragon of Chinese historical documents)

In the third year of Duke Jing of Jin (597 B.C.), the family of the senior official Zhao Dun was framed and massacred by Tu'an Gu. Following the death of Zhao Dun who died of illness, his son; Zhao Shuo, and his brothers; Zhao Tong, Zhao Kuo and Zhao Ying all got killed. Being the sister of the Duke Cheng of Jin, Zhao Shuo's wife Zhuang Ji fled to the palace to escape from the massacre and gave birth to the orphan, Zhao Wu, in secrecy. Rather than risking the orphan being discovered and killed by Tu'an, Gongsun and Cheng Ying came up with a way out, **where they stole a baby to pretend as the orphan of Zhao**. Gongsun then sacrificed himself to execution by instructing Cheng to snitch on him in front of Tu'an for covering up the "orphan". Cheng then brought Zhao Wu up till 15 years old. With the help of newfound ally, Han Jue, and as commanded by Duke Jing of Jin, Zhao Wu and Cheng exterminated the clan of Tu'an and recovered the wealth and property of the House of Zhao. When Zhao Wu reached manhood, the time came for Cheng to fulfil his promise to reunite with Gongsun in death. Despite Zhao's desperate effort to retain, Cheng ended his life by suicide.

Commentary of Zuo (*Zuo zhuan*) (the earliest documentation of the historical incident)

In 587 B.C., **Zhao Ying** was banished to the dukedom of Qi by Zhao Tung and Zhao Kuo **for having an affair with Zhuang Ji, the wife of his nephew Zhao Shuo**. In 583 B.C., Zhuang Ji approached Duke Jing of Jin to accuse the Zhao brothers of insurgency, prompting Dukedom of Jin to exterminate the House of Zhao ("the disaster of lower palace"). Only Zhuang Ji's son, Zhao Wu survived from the disaster and lived on in the palace.



創作團隊

Creative Team

創作及導演

黃俊達

Concept and Director Ata Wong Chun Tat



香港導演、編舞、演員、電影肢體演技指導及戲劇導師。綠葉劇團藝術總監及導演。2017 年香港藝術發展獎 — 藝術新秀獎 (戲劇) 得主。

黃氏於 2005 年畢業於香港演藝學院舞蹈學院，畢業後成為香港迪士尼樂園音樂劇《獅子王慶典》首演演員。2008 年負責賈克·樂寇國際戲劇學校，成為少數完成該校兩年課程及動作研究所課程的華人。2018 年完成賈克·樂寇第三年師資課程。

於歐洲期間，黃氏曾參演的製作包括：彼得·布祿克及西蒙·布祿克聯合導演的劇場紀錄片《走隱形鋼線的人》、艾雲娜·布祿克導演的《小飛俠》等。

黃氏於 2010 年於巴黎創立綠葉劇團，創作多個巡演作品 (見頁 4)。2018 年憑《爸爸》提名香港舞台劇獎最佳導演 (喜劇/ 鬧劇)。

回港後，黃氏曾加入鄧樹榮戲劇工作室擔任導演研究員，協助訓練劇團全職演員。其後協助創立其「一年及二年制專業形體劇場青年訓練課程」，設計課程及執教至今。

其他導演作品包括：誇啞藝術集匯青年粵語劇場《希臘少年英雄傳》、《織織復織織》；文化交談《利瑪竇》音樂劇、香港創樂團《士兵小話》及香港聲蜚合唱節《仲夏之牧歌》等。

編舞作品包括：綠葉劇團《莊姬》、香港藝術節香港賽馬會當代舞蹈平台系列《遮打道》、《輕飄飄》；演戲家族音樂劇《仲夏夜之夢》等。形體指導作品包括：影畫戲《那一夜，我們來收樓》；何必館《攝魂》、中英劇團《水滸嘍羅》等。

電影肢體演技指導作品包括：《三人行》(杜琪峰執導警匪電影)、《明日戰記》(吳炫輝執導動作科幻電影) 等。其他形體創作：寰亞娛樂《#FOLLOWMi 鄭秀文世界巡迴演唱會香港站 2019》(其中四首歌曲) 等。

Apart from being a director, choreographer, actor, movement coach and drama teacher, Ata Wong is the Artistic Director and Director of Théâtre de la Feuille, and the Creative Director of Intercultural Dialogue. In 2017, he was awarded Young Artist (Drama), Hong Kong Arts Development Awards.

In 2005, he graduated from the School of Dance of the Hong Kong Academy for Performing Arts (HKAPA). Upon graduation, he became part of the inaugural cast of the *Festival of the Lion King* musical at Hong Kong Disneyland. In 2008, he studied at École Internationale de Théâtre Jacques Lecoq in Paris, France as a rare Chinese artist who completed the two-year programme and the courses in Le Laboratoire d'Etude du Mouvement. Next, he studied the making and usage of leather masks with Italian mask-making master Stefano Perocco di Meduna at l'academie Albatros. In 2018, he completed his studies at Jacques Lecoq for the third year of the teaching course, and was awarded the professional license for teaching.

Whilst in Europe, Wong involved in various productions, including the theatre documentary *Sur un Fil/The Tightrope* (Brook Production) co-directed by world-famous Peter Brook and Simon Brook, *PAN* (Compagnie Irina Brook), *Princess Amazonia* (Phoebus Production).

In 2010, Wong founded Théâtre de la Feuille in Paris. He provided his actors with integrated physical training combining both the East and the West, and created diverse world-touring productions. In 2018, he was nominated Best Director (Comedy/ Farce) at the Hong Kong Drama Awards for directing *Papa*.

After returning to Hong Kong in 2013, he joined Tang Shu-Wing Theatre Studio (TSW Theatre Studio) as director-researcher to help train its full-time actors. Then he assisted the establishment of One-Year and Two-Year Professional Physical Theatre Youth Training Programme for TSW Theatre Studio and has acted as their course designer and instructor.

Other directing credits include *Jason and the Argonauts and General Hua Mulan* (The Absolutely Fabulous Theatre Connection's (AFTEC) Youth Theatre in Chinese); *Matteo Ricci The Musical* (executive director); *The Soldier's Tale* (Hong Kong New Music Ensemble, HKNME) and *Midsummer Madrigals* (SingFest).

Choreography credits include: *Zhuang-ji* (Théâtre de la Feuille), Chater Road and Très léger (Hong Kong Jockey Club Contemporary Dance Series (CDS), Hong Kong Arts Festival (HKAF)); *A Midsummer Night's Dream* (musical by Actors' Family). Movement direction credits include: *The Night when You Come to Repossess the Flat* (Cinematic Theatre); *Choosing Spirit* (Ho Bit Goon); *Water Margin's Lou Luo* (Chung Ying Theatre).

Stage credits include: *Macbeth*, *Why aren't you Steve Jobs?*, *A Passionate Body* (TSW Theatre Studio); *Jason and the Argonauts* (AFTEC).

Film movement direction credits include: Johnnie To's crime thriller *Three*, Ng Yuen-fai's science fiction action film *Warriors of Future*. Other movement creation credits include: #FOLLOWMi Sammi Cheng World Tour - Hong Kong 2019 by MediaAsia (four songs of the concert).



助理導演及
創作演員
(首演及巡演)
孫志鴻
Assistant Director
and Devising Cast
(Premiere and Tour)
Suen Chi Hung

生於香港，長於香港。綠葉劇團創作演員，自 2014 年參與劇團創作及演出作品包括《我要安樂死》、《孤兒 2.0》、《鄭和》、《爸爸》、《莊姬》等。2018 年憑《爸爸》提名第 11 屆香港小劇場獎最佳男主角及「IATC(HK)劇評人獎」年度演員獎。

其他演出作品包括：普劇場《灰鯨》、《火之鳥·八百比丘尼》；誇啦啦藝術集匯《金銀島歷險記》、《八十日環遊世界》(英語演出)、《魔法師梅林》、《亞瑟王》、《紅花俠》、《基度山恩仇記》；森美小儀歌劇團《小仔俠》；61 制作《大世界》；三角關係《快樂無罪 7》；力一劇作《野孩》；Aurora Theatre《Figaro》(法國五月藝術節)；香港創樂團音樂劇場《士兵小話》；眾聲喧嘩《遺失青島以後，盲目的眼睛在火光中看見黑夜那片》；台灣沙丁龐客劇團《一個人的晚餐》等。

形體指導作品：聲蜚合唱節《仲夏之牧歌》；誇啦啦藝術集匯《紅船》及《亂世梟雄》等。孫氏亦與不同機構、中學及大專院校合作，擔任導演及教學工作。

Born and raised in Hong Kong, Suen is a Company creative actor of Théâtre de la Feuille. He has created and performed in the group's productions since 2014; credits include: *I Want Euthanasia*, *L'Orphelin 2.0*, *Zheng He*, *Papa* and *Zhuang-ji*. In 2018, Suen was nominated for Best Actor award at The Hong Kong Theatre Libre and Performer of the Year at IATC (HK) Critics Awards for his role in *Papa*.

Other stage credits include: *Whale*, *Eight Hundred Years of Hatred*, *Eight Hundred Years of Healing* (POP Theatre); *Treasure Island*, *Around the World in 80 Days* (performed in English), *Merlin the Magician*, *King Arthur*, *The Scarlet Pimpernel* and *The Count of Monte Cristo* (AFTEC); *Perfect Match* (Sammy & Siu Yee Band); *Big World* (61 Productions); *Shall We Ha 7: We Are Happy* (Trinity Theatre); *Wild Child* (Tension Theatre); *Figaro* (Aurora Theatre at Le French May); *The Soldier's Tale* (HKNME); *Child of Light* (heteroglossia); *Dinner for One* (Theatre de la Sardine, Taiwan).

Movement direction credits include: *Midsummer Madrigals* (SingFest); *Red Boat* and *The Revenge of Orphan Zhao* (AFTEC). Suen also collaborates with various secondary schools and tertiary institutions in directing and teaching.



創作演員
(首演及巡演)
王堯
Devising Cast
(Premiere and Tour)
Wang Yao

出生於山東，現住在北京。綠葉劇團創作演員，自 2014 年參與劇團創作及演出作品包括《孤兒 2.0》及《鄭和》。

2016 至 2017 年加入孟京輝戲劇工作室，參演作品包括：《戀愛的犀牛》、《臭蟲》、《死水邊的美人魚》及《莎士比亞和狼》。

其他演出作品包括：楊婷導演作品《局外人》；挪威導演 Jon Tombre 作品《喜馬拉雅山的猴子》；李建軍導演作品《飛向天空的人》；王翀導演作品《群鬼 2.0》、《大先生》；黃盈導演作品《幽煮》；任明燭導演作品《永久的渴望一團火》、《東海暴風雨》；陳佩斯導演作品《陽台》等。

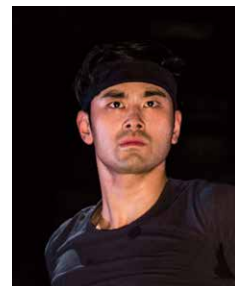
電影演出：《三人行》(杜琪峰執導)、《稻草人》(謝天執導)(飾男主角夏天)、《夜中眼》(傅成執導)(飾男主角姚遠)、《二十》(蔣翊淳執導)(飾智者)、紀錄片《亮相》等。

Wang was born in Shandong and currently resides in Beijing. Company creative actor of Théâtre de la Feuille. He has created and performed in the group's productions since 2014; credits include: *L'Orphelin 2.0* and *Zheng He*.

He joined the Meng Jinghui Theatre Studio between 2016 and 2017, stage credits include: *Rhinoceros in Love*, *The Bedbug*, *Mermaid by the Backwater* and *Shakespeare and Wolf*.

Other stage credits include: *The Stranger* directed by Yang Ting; *The Monkeys of the Himalayas* by Norwegian director Jon Tombre; *A Man Who Flies Up to the Sky* directed by Li Jienjun; *Ghosts 2.0* and *Lu Xun* directed by Wang Chong; *The Chinese Chophouse* directed by Huang Ying; *Longing for a Fire* and *The Tempest in the East China Sea* directed by Ren Ming Young; *Balcony* directed by Chen Peisi.

Film credits include: Johnnie To's *Three*; Xie Tian's *Strawman* (casting as the lead actor, Summer); Fu Cheng's *Following* (as the lead actor, Yao Yuan); Jiang Yichun's *Twenty* (as Sage) and the documentary *Status*.



創作演員
(首演及巡演)
李騰飛
Devising Cast
(Premiere and Tour)
Li Tengfei

出生於安徽，現住在北京。綠葉劇團創作演員，自 2014 年參與劇團創作及演出作品包括《孤兒 2.0》及《鄭和》。

其他演出作品包括：方毅恆導演作品《奇怪的狗》；柯魯導演作品《小王子之風沙星辰》；何葉導演作品《清白人間》；顧雷導演作品《結伴關係》；尚壘導演作品《沒有表情的人》；蔡藝芸導演作品《小美人魚》(2016 年北京青年戲劇節)、《我的秘密生活》(2017 法國阿維尼翁藝術節)；以色列導演 Ruth Kanner 作品《雪夜》、日本導演佐藤信作品《美好的一天/站》、瑞典導演 Mathias Lafolie 作品《雷雨》等。

Li was born in Anhui and currently resides in Beijing. Company creative actor of Théâtre de la Feuille. He has created and performed in the group's productions since 2014; credits include: *L'Orphelin 2.0* and *Zheng He*.

Other stage credits include: *Strange Dog* directed by Fang Yiheng; *Wind, Sand and Stars* directed by Ke Lu; *Yu Qian* directed by He Ye; *Companion Relationship* directed by Gu Lei; *An Expressionless Man* directed by Shang Lei; *Mermaid* (Beijing Fringe Festival 2016) and *My Secret Life* (Avignon Off 2017) directed by Cai Yiyun; *Snowy Night* directed by Ruth Kanner (Israel); *One Fine Day/Stop* directed by Sato Makoto (Japan) and *Thunderstorm* directed by Mathias Lafolie (Sweden).



出生於蘭州，現住在北京。綠葉劇團創作演員，自 2014 年參與劇團創作及演出作品包括《孤兒 2.0》及《十四》。

2006 年本科畢業於北京舞蹈學院藝術傳播系，後獲國家留學基金委資助赴澳大利亞昆士蘭科技大學創意產業學院深造並於 2009 年獲研究型碩士學位。

「北京接觸即興」BJCI 聯合創始人，「Touch 接觸即興藝術節」聯合發起人。

其他長期合作的劇團包括：北京非童一班、最後一支舞等。主要作品包括：舞蹈劇場《涼亭》（2017 培青計劃委約作品、PSA「聚裂」及中國舞蹈十二天等）；《一個短短的長》、《純淨的眼睛》、《嘩嘩嘩！畫！》（巡演 200 餘場）。

主要導演作品包括：肢體劇《局》（首演於 2017 北京國際青年戲劇節）、肢體劇《謬小姐》（首演於 2018 北京國際青年戲劇節「直通阿維尼翁」單元）等。

Liao was born in Lanzhou and currently resides in Beijing. Company creative actor of Théâtre de la Feuille. He has created and performed in the group's productions since 2014; credits include: *L'Orphelin 2.0* and *Sonnets*.

After graduating from the Art Communication Institute of Beijing Dance Academy in 2006, Liao was awarded a full scholarship from the China Scholarship Council to deepen her dance studies at the Creative Industries Faculty of the Queensland University of Technology in Australia, where she received an MPhil in 2009.

She was the co-founder of Beijing Contact Improv Group (BJCI) and the Touch Contact Improv Festival.

Other groups with long term collaboration include Beijing Feitong Theatre and The Last Dance. Major stage credits include: dance theatre *Gazebo* (commissioned by the 2017 Young Artists Platform of Dance, China, presented at PSA ReActor and 12 Days of Chinese Dance), *A Short Long*, *Snow Eyes and Hua? Hua!* (over 200 performances toured).

Major directing works include: physical theatre works *Still Here* (premiered at the 2017 Beijing Fringe Festival) and *MissUnderstanding* (premiered at the 2018 Beijing Fringe Festival "Straight to Avignon" unit).

創作演員
(首演及巡演)

廖書藝

Devising Cast
(Premiere and Tour)
Liao Shuyi



曾參與劇團創作及演出作品包括《孤兒 2.0》及《莊姬》。

2015 年畢業於鄧樹榮一年制專業形體戲劇青年訓練課程。

電影演出包括：《三人行》、《明日戰記》等。

He has created and performed in the group's productions since 2015; credits include: *L'Orphelin 2.0* and *Zhuang-ji*.

In 2015, Wong graduated from the One-Year Professional Physical Theatre Youth Training Programme of TSW Theatre Studio.

Acting credits in films include *Three* and *Warriors of Future*.

創作演員 (巡演)
黃小鳴

Devising Cast (Tour)
Wong Siu Ming



生於香港，長於香港。綠葉劇團創作演員，自 2016 年參與劇團創作及演出作品包括《孤兒 2.0》、《鄭和》、《十四》及《爸爸》。

香港中文大學社會學系畢業生。2016 年完成鄧樹榮一年制專業形體戲劇青年訓練課程、2017 年畢業於梵谷「心體一技」訓練，2018 年完成鄧樹榮專業形體戲劇進階課程。

其他主要演出包括：鄧樹榮戲劇工作室《馬克白》、《泰特斯 2.0》、《雷雨》（讀劇）、《熟女脫獨嘉年華》；香港戲劇協會《礦井下的彩虹》；7A 班戲劇組《文字再造 VI》；誇啦啦藝術集匯《伊卡洛斯計劃》；馬戲班《再見，貝克特》；新亞劇社《The Someone》等。

To was born and raised in Hong Kong. Company creative actor of Théâtre de la Feuille. He has created and performed in the group's productions since 2016; credits include: *L'Orphelin 2.0*, *Zheng He*, *Sonnets* and *Papa*.

Graduated from the Department of Sociology at the Chinese University of Hong Kong (CUHK), he has respectively completed the One-Year Professional Physical Theatre Youth Training Programme of TSW Theatre Studio (2016), Andy Ng's Psychophysical training programme (2017) and Advanced Professional Physical Theatre Training Programme of TSW Theatre Studio (2018).

Theatre credits include: *Macbeth*, *Titus 2.0*, *Thunderstorm* (play-reading), *The Good-Humoured Ladies* (TSW Theatre Studio); *The Pitman Painters* (Hong Kong Federation of Drama Societies); *Texts Re-experimenting VI* (Class 7A Drama Group Limited); *The Icarus Project* (AFTEC); *Hello Beckett* (The Circus Theatre Group) and *The Someone* (New Asia Drama Club).

創作演員 (巡演)
杜雋饒

Devising Cast (Tour)
To Chun Yiu



生於海豐，長於香港。綠葉劇團創作演員。自 2018 年參與劇團創作及演出作品包括《孤兒 2.0》。

畢業於國立臺北藝術大學戲劇系，主修表演。鄧樹榮戲劇工作室專業形體戲劇青年訓練課程畢業生。Bravo 青年劇場獎金獎及利希慎基金升學獎助金得獎者。

其他主要演出包括：北藝大戲劇系公演《哈姆雷特》、《神作》、《殺戮之神》；電影演出《三人行》；北藝大電影系作品《新居入伙》、《拳擊》、《Tango》等。

Tsang was born in Haifeng and raised in Hong Kong. Company creative actor of Théâtre de la Feuille. He has created and performed in the group's productions since 2018; credit include: *L'Orphelin 2.0*.

He attended the School of Theatre Arts, Taipei National University of the Art (TNUA) where he graduated with a major in acting. Apart from being a graduate of Professional Physical Theatre Youth Training Programme of TSW Theatre Studio, he was an awardee of the Bravo! Hong Kong Youth Theatre Awards and Lee Hysan Foundation Scholarship.

Other major acting credits include: *Hamlet*, *The Road*, *God of Carnage* (Drama School, TNUA); film credits: *Three*; *Moving In*, *Boxing*, *Tango* (Film School, TNUA).

創作演員 (巡演)
曾向鎮

Devising Cast (Tour)
Benjamin Tsang



音樂設計及 現場音樂(巡演) 羅鎧欣

Music Design and
Live Music (Tour)
Heidi Law

生於香港。2008年畢業於香港中文大學，取得音樂榮譽學士學位，2010年獲美國 Rice University Shepherd School of Music 頒授獎學金完成音樂碩士課程，主修敲擊樂演奏。

作為本地多元化的敲擊樂手，羅氏曾經與跨界別藝術家、音樂家及樂團演出，包括 Spring Workshop、聲音掏腰包、香港創樂團、Contemporary Musiking、綠葉劇團、演戲家族、普劇場、澳門樂團等。羅氏亦作歌唱演出，近年為歌手作錄音或現場和唱巡迴演出，包括陳慧琳、黎明、古巨基、側田、梁漢文、鄭中基等。同時作聲音藝術的多方面嘗試，並為不同戲劇及舞台作品作音樂設計，如 2018 新視野藝術節綠葉劇團《狂人》等。

羅氏於 2012 年創作多媒體音樂會《怎麼了?》，2013 年獲香港藝術發展局新苗計劃資助，舉辦多媒體音樂會 More than a Concert: 《把自己還給自己》。羅氏於 2015 年聯同挪威樂手組合 DonkeyJam 及新媒體創作人 Vzela Kook 於香港舉辦《樹語：香港—挪威》多媒體音樂會，此計劃於 2017 年在挪威重演五場作文化交流。

Born in Hong Kong, Law graduated with BA in Music from CUHK. She was awarded scholarships for graduate studies at Shepherd School of Music of the Rice University in the United States, where she acquired Master of Music in Percussion Performance.

As a local multi-faceted percussionist, she has performed with artists, musicians and groups across a wide spectrum of genres, including Spring Workshop, soundpocket, HKNME, Contemporary Musiking, Théâtre de la Feuille, Actors' Family, POP Theatre and Macao Orchestra. Engaged in singing performance, she recently involved in studio recording for singers, too, and served as chorus in pop concert tours, including Kelly Chen, Leon Lai, Leo Ku, Justin Lo, Edmond Leung, Ronald Cheng. In addition, she developed an interest in sound art works and music design for theatrical productions, including *Mad Man* by Théâtre de la Feuille at New Vision Arts Festival 2018.

Law gave her debut multimedia concert 怎麼了? in 2012; followed by project support by HKADC emerging artists grant More than a Concert: Give yourself YOU in 2013. In 2015, she initiated multimedia concert Dialogue of Trees, Hong Kong - Norway in collaboration with New Media Artist Vzela Kook and Norwegian Duo DonkeyJam, the project was staged in Hong Kong Nov 2015, and toured in Norway Mar 2017.

燈光設計(巡演) 王寒

Lighting Design (Tour)
Wang Han

出生於山東，現住在北京。自 2017 年起為《孤兒 2.0》、《爸爸》及《狂人》巡演燈光設計。

現為中國舞台美術協會會員。近期參加作品包括：開心麻花《夏洛特煩惱》(巡演燈光)；至樂彙《驢得水》、《破陣子》、《東北往事》(燈光設計)；七幕人生《我，堂吉訶德》(巡演燈光)；網易大型活動《倩女幽魂》(燈光總設計)及第一屆國際(萊蕪)戲劇節(燈光總負責人)等。

Wang was born in Shandong and currently resides in Beijing. Since 2017, he designed lighting for the touring productions of *L'Orphelin 2.0*, *Papa* and *Mad Man*.

He is member of the China Institute of Stage Design. Recent credits include: *Goodbye Mr. Loser* (Mahua Fun Age) (tour lighting design); *Mr Donkey, The Ugly Town, Young and Blood* (JoyWay Drama (lighting design); *Man of La Mancha* (Seven Ages) (tour lighting design); *A Chinese Ghost Story* (NetEase) (head of lighting design) and the inaugural Laiwu International Factory Theatre Festival (chief manager of lighting).

監製及巡演策劃 李宛虹

Producer and
Tour Organiser
Lei Yuen Hung

生於香港，長於香港。綠葉劇團監製及創作演員。2013 年至今策劃及製作八個作品，進行超過八十站、一百八十場巡演。參與演出作品包括《爸爸》及《十四》。

李氏曾於香港藝術節任助理監製及項目經理，參與超過十五部本地戲劇、舞蹈及室內歌劇製作。隨後發展成獨立製作人，曾合作單位包括：非常林奕華、香港藝術節、鄧樹榮戲劇工作室、進劇場、胡境陽房等。近年致力推動本地藝術家進行國際巡演及文化交流項目。

Lei was born and raised in Hong Kong. Lei is a producer and creative actor at Théâtre de la Feuille. Since 2013, she has organised and produced eight works which toured over 80 stops in 180 performances. Stage credits include: *Papa* and *Sonnets*.

Lei was an assistant producer and programme manager at Hong Kong Arts Festival, where she was part of over fifteen local theatre, dance and chamber opera productions. She has since grown into an independent producer; groups she had collaborated with include: Edward Lam Dance Theatre, HKAFF, TSW Theatre Studio, Theatre du Pif and Lake View Sun Room Production. In recent years, Lei is committed to encouraging international touring and cultural exchange programmes by local artists.



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香港藝術發展局（藝發局）於 1995 年成立，是政府指定全方位發展香港藝術的法定機構。藝發局的角色包括資助、政策及策劃、倡議、推廣及發展、策劃活動等。藝發局的使命為策劃、推廣及支持包括文學、表演、視覺藝術、電影及媒體藝術之發展，促進和改善藝術的參與和教育、鼓勵藝術評論、提升藝術行政之水平及加強政策研究工作，務求藉藝術發展提高社會的生活質素。

Established in 1995, the Hong Kong Arts Development Council (HKADC) is a statutory body set up by the Government to support the broad development of the arts in Hong Kong. Its major roles include grant allocation, policy and planning, advocacy, promotion and development, and programme planning. The mission of HKADC is to plan, promote and support the broad development of the arts including literary arts, performing arts, visual arts as well as film and media arts in Hong Kong. Aiming to foster a thriving arts environment and enhancing the quality of life of the public, HKADC is also committed to facilitating community-wide participation in the arts and arts education, encouraging arts criticism, raising the standard of arts administration and strengthening the work on policy research.

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