

STORM CLOUDS

12月Dec 12-14

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

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融匯中西 舞動香

Dancing across East and West, Moving to the Tempo of Hong Kong

我們從優秀的中國文化傳統汲取養份, 結合當代藝術創意, 香港特色的中國舞蹈感動世界。

香港舞蹈團於1981年成立,致力推廣中國舞蹈,並於 2001年註冊成為慈善及非牟利機構,由香港特別行政區 政府資助。成立至今已排演超過一百齣深受觀眾歡迎和 評論界讚賞的作品。近期作品包括《清明上河圖》、 《夢傳說》、《木蘭》、《天上・人間》、《笑傲江 湖》、《雪山飛狐》、《神鵰俠侶》、《畫皮》、《三 國風流》、《瀟灑東坡》、《舞韻・尋源》、《雙燕-吳 冠中名畫隨想》、《遷界》、《蘭亭・祭姪》、《藍花 花》、《風水行》、《金曲舞韻顧嘉煇 - 經典再現》 《天蟬地儺》、《花木蘭》、《舞韻天地》及《梁祝・ 傳說》等。

香港舞蹈團經常到海外及內地演出,以促進文化交流。 舞團先後到訪澳洲、英國、韓國、新加坡、加拿大、日 本、北京、上海、南京、杭州、武漢、廣州、中山、東 莞、台北及澳門,廣獲好評;獲邀參加澳洲英聯邦藝術 節、英國的「香港之夜」、漢城國際民俗舞蹈節暨亞運 會之揭幕演出、新加坡藝術節、多倫多的「香港節」 台北市傳統藝術季、相約北京 - 2008奧運文化活動 2009年香港東亞運動會開幕禮、2010年第九屆中國藝 術節、2010上海世博會等。外展舞隊亦獲邀於2011年 「深圳第26屆世界大學生夏季運動會」演出。

香港舞蹈團戲寶《清明上河圖》於2013年1月遠赴加拿 大及美國巡演,分別於多倫多的索尼演藝中心(The Sony Centre for the Performing Arts) 和華盛頓的甘乃迪 演藝中心 (The John F. Kennedy Center for the Performing Arts)隆重上演,讓美加的觀眾有機會欣賞 這齣展現中國悠久文化的舞壇經典。

榮獲2013香港舞蹈年獎「最值得表揚舞蹈製作」的舞蹈 詩劇《蘭亭·祭姪》,於2013年9月赴北京國家大劇院 演出,並於12月赴台北新舞台巡演,作為「香港週 2013」重點演藝節目,促進中港台三地藝術交流。

Mission Statement

We are nurtured in the cultural tradition of China, combining with the creativity of contemporary art, to impress the world with Chinese dance of Hong Kong character.

Established in 1981 with the aim of promoting Chinese dance, the Hong Kong Dance Company was incorporated in 2001 as a charitable and non-profit-making institution, and is financially supported by the Government of the Hong Kong Special Administrative Region. Since its inception, the Hong Kong Dance Company has staged over 100 productions, many of which were highly popular with critical acclaim. Recent productions include Qingming Riverside; Everlasting Love; The Smiling, Proud Wanderer; Snow Fox; Eagle Companions; Painted Face; Romance of the Three Kingdoms; Poet Dongpo; Dance Roots; Two Swallows - Ode to Wu Guanzhong; Evacuation Order; Spring Ritual · Eulogy; Plateau Bluebells; Feng Shui; Pop Classic Joseph Koo's Dance Melodies 2013; Masquerade; The Legend of Mulan; Glamour of Chinese Ethnic Dance and The Butterfly Lovers.

The Company has toured internationally as well as around Mainland China as a way to encourage cultural exchange, visiting Australia, the United Kingdom, Korea, Singapore, Canada, Japan, Beijing, Shanghai, Nanjing, Hangzhou, Wuhan, Guangzhou, Zhongshan, Dongguan, Taipei and Macau. The tour performances were well received by the public with rave reviews. Invited by the Ministry of Culture of the People's Republic of China, the Company was the only Hong Kong dance company to perform at the "Meet in Beijing 2008" Arts Festival at the Olympics. In 2009, the Company was invited to perform at the opening ceremony of the East Asian Games. In 2010, the Company participated in "The Ninth China Art Festival" in Guangzhou, and the World Expo in Shanghai with two performances of Qingming Riverside at the Shanghai Grand Theatre. Its Outreach team was invited to perform at the "Universiade Shenzhen 2011".

In January 2013, the Hong Kong Dance Company proudly presented its crown jewel - Qingming Riverside in Canada and the USA, at The Sony Centre for the Performing Arts in Toronto and The John F. Kennedy Center for the Performing Arts in Washington, DC.

Spring Ritual · Eulogy was bestowed the 2013 Hong Kong Dance Award for Outstanding Achievement in Production. To encourage cultural exchange, Spring Ritual · Eulogy was staged at the National Centre for the Performing Arts in Beijing in September 2013 and at the Novel Hall for Performing Arts in Taipei in December 2013 as a major programme in the "Hong Kong Week 2013".

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The PROGRAMME is offered by the Hong Kong Dance Company in support of the "2014/15 Arts Experience Scheme for Senior Secondary Students" presented by the Leisure and Cultural Services Department.

Held after the matinee performance at the Level 2 foyer, HKCC

14.12.2014 (星期日 Sun) 7:45pm※

※ 馬榮成談《風雲》Meet with Mr. Ma Wing Shing Held at the Auditorium after the evening performance

場地規則 House Rules

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。

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.

場刊回收 Recycling of House Programme

為愛惜地球,若您不準備保留本節目場刊,請 於完場離去前把場刊留在座位,或交回收箱, 以便環保回收。

If you do not wish to keep this house programme, please leave it on the seat or put it in the recycle bin at the Theatre after the performance for environmental purposes.

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武俠漫畫的世界永遠讓人神往和沉醉。那些精彩的故事情節,迷人心境的國度,天馬行空的武功,刻骨銘心的愛情......還有深思細味的警世哲學,無不令讀者神魂遨遊於自我想像和滿足的太虛之中。

香港舞蹈團一直尋找屬於香港本土文化特色的題材,作為創作元素。 漫畫是香港流行文化的代表,陪伴著我們成長,具有深刻的社會意義 和文化價值。本地漫畫家對美學的追求,劇本、故事及角色的創意, 亦深深影響著香港創意工業如電影及其他創作媒體的發展。

這次舞蹈團把本土原創漫畫《風雲》透過舞蹈與舞台空間設計,以舞台藝術立體地演繹出畫作中巧妙的構圖與微妙的禪意,給觀眾從漫畫世界走進劇院,體驗表演藝術的精髓。舞蹈、劇場、漫畫與音樂的創意結合,蓄勢待發。大型武俠舞劇《風雲》是香港舞蹈團又一結合舞蹈與本土文化的精心傑作,將為你帶來超乎想像的劃時代演出,讓我們一起感受風與雲的懾人氣魄!

The fascinating world of martial arts comics has always mesmerised many a fan. Those fantastic storylines - enchanting lands, incredible physical moves, transcendent love - and the deep philosophies that teach us about the world that we inhabit let us revel with great delight into our own imaginary realm.

The Hong Kong Dance Company is committed to the mission to delve creatively into local cultural topics. The art of comics is the epitome of Hong Kong popular culture. We grew up with these publications embedded with significant social meaning and cultural values. The aesthetic endeavors of local comics artists as well as their innovative portrayals in the scripts, storylines and characters, have left a profound imprint on the development of Hong Kong's creative industries, having influenced film production and other creative media.

The Hong Kong Dance Company brings local comics artist Ma Wing Shing's masterpiece onto the stage, portraying the original comic book's visual images and their underlying Zen elements through choreography and stage setting. The martial arts dance drama *Storm Clouds* is an explosive and creative amalgam of dance, theatre, comics and music, integrating the art of dance with authentic local culture. You'll be blown away by this breakthrough *tour de force*. Be prepared to ride with the spirits of the heroes in *Storm Clouds*.

黃遠輝SBS太平紳士 Stanley Wong, SBS, JP



編導的話 Message from the Director and Choreographer

十多年前,記得和丁偉老師在香港街頭漫步閒聊時,他隨手從路邊的報刊雜誌攤位上拿起一本《風雲》的漫畫說:「其實,香港的舞蹈編創方向應該包含這一類型的……」說者無意,聽者有心,這些年來,我一直都在思考著……。

舞蹈創作的題材為甚麼要選自漫畫?因為尋找香港舞蹈風格?需要接壤本土文化?增強觀眾認知度?這些都是理由,但又都不能構成最終創作的理由。都說藝術創作的源點就是創作者一時的衝動,那麼,我這"一時的衝動"的形成,可能來自漫畫中瀰漫著的那種"聚散無常"的人生隱喻;也許是來自兩個男人之間的相生相剋宿命安排的情感故事;又或許僅僅是來自漫畫雜誌裡每一頁美輪美奐的人物造型及畫面所營造出天馬行空的想像和意境。作為一名舞者,我當然知道"一時衝動"的形成是因為有了感動的日積月累,為什麼這個題材會感動我?用它來創作?說不清楚了,可能聽到"風"與"雲"這倆個字,我就已經有了感動,有了衝動,想去追求一種"風雲變幻求無形"的意境人生了。

非常感謝馬榮成先生,您的睿智讓我一直覺得您就是漫畫中 某個隱世大俠,雖身懷絕技,卻一直以寬厚平實的態度來看 待周圍,包括和舞蹈團的這次合作。

感謝參與的藝術家們,包括音樂、佈景、影像、服裝、燈光 和編劇等,你們的專業令我受益匪淺。

感謝舞團全體同仁齊心協力的付出,以及所有舞者全身心的 投入;感謝丁偉老師和劉兆銘先生的專業意見和支持。

最後感謝在座的每一位觀眾,就像我們的創作和表演無需特別的理由一樣,希望您也無需特別的理由就可以前來觀賞我們的演出。美好的感覺,往往發生在不經意間。預祝大家有愉快的一天。

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楊雲濤 Yang Yuntao

I remember more than a decade ago, Ding Wei and I chatted away as we strolled along the streets in Hong Kong. He casually picked up a copy of the comics series *Storm Clouds* from a newsstand and said, "You know, choreography in Hong Kong could include this type of direction ..." The remark might have been unintentional, but the idea has remained with me ever since ...

Why would comics be a subject for choreography? Could it be part of the search for a uniquely Hong Kong dance style? Perhaps it fulfils a need to propagate local culture? Would it strengthen audience awareness? These are all good reasons, but they are not the crucial impetus for this artistic creation. Many say that the primary source of creativity is an artist's sudden impulse. As such, the appearance of my "sudden impulse" can be attributed to the kind of larger metaphor that "life is transient," which is a pervading philosophy in comics; or the touching story about the fate of two men destined to be each other's doppelgänger; or just from the imagination and creativity - the amazing characters and fanciful imaginations - captured on every page. As a dancer, I'm well acquainted with the appearance of "a sudden impulse" that pops out of a deep affection I've felt for some time. How did this particular subject strike my heart? Why did I base my new work on this subject? I really can't tell for certain. Perhaps the words Storm and Clouds already stirred something in me, of living a life that is "changeable and invisible like the wind and cloud."

I am extremely indebted to Ma Wing Shing. To me, you are always the hero behind the scenes in your comics. Although you are supremely talented, you always see the world with a generous heart and down-to-earth attitude, which is evident in your current collaboration with the dance company.

I acknowledge all of the participating artists who are responsible for music, stage sets, projections, costumes, lighting and script. I have greatly benefited from your professionalism.

I am grateful to everyone at the Hong Kong Dance Company for their hard work, and thank all the dancers for their utmost dedication to this project. I am obliged to Ding Wei and Lau Siu-ming for their expert advice and support.

Finally, I must express my heartfelt thanks to every member in the audience. Just as one didn't need any specific reason for creativity and performance, I hope that you also didn't have any specific reason prompting you to attend our performance. The best always comes out of what you didn't expect. I wish you all a very good day.



藝術總監 Artistic Director

Yang Yuntao

白族,畢業於中央民族大學舞蹈系,曾任廣東現代舞團、北京現代舞團舞蹈員。曾於首屆中國現代舞大賽獲群舞表演銅獎。之後由其主演的舞劇《媽勒訪天邊》獲第二屆中國舞蹈荷花獎比賽金獎及優秀男主角獎、第六屆中國藝術節優秀劇目獎,於第七屆全國少數民族舞蹈比賽憑《雲之南》獲獨舞表演金獎。

2002年加入香港舞蹈團,擔任首席舞蹈員,並憑舞劇《水滸傳》及《大地之歌》獲2003年香港舞蹈聯盟「舞蹈年獎」。2005年加入城市當代舞蹈團,憑該團節目《霸王》之演出再獲2006年香港舞蹈聯盟「舞蹈年獎」。2007年出任香港舞蹈團助理藝術總監一職。2010年獲香港藝術發展局頒發2009「年度最佳藝術家獎(舞蹈)」,另分別於2013年憑《蘭亭・祭姪》獲2013年香港舞蹈年獎「最值得表揚舞蹈製作」及憑《花木蘭》獲2014香港舞蹈年獎「最值得表揚舞蹈製作」和「最值得表揚群舞演出」。

楊氏曾分別於廣東現代舞團、北京現代舞團及城市當代舞蹈 團發表多個舞作。為香港舞蹈團編創節目包括音樂劇《邊 城》、《笑傲江湖》、《木蘭》、《天上・人間》、《三國 風流》、《金曲舞韻顧嘉煇 - 經典再現》、《蘭亭・祭 姪》、《花木蘭》及《梁祝・傳說》等。

A member of the Bai ethnic minority in Yunnan, Yang graduated from the Minzu University of China's Faculty of Dance. Yang has been a dancer in the Guangdong Modern Dance Company and the Beijing Modern Dance Company. He won the Bronze Prize at the 1st Central Modern Dance Competition. As Principal Dancer in *Ma and Le Visiting the Sky*, Yang won the Gold Prize and the Outstanding Male Performer in the 2nd National Lotus Awards Competition, and the Outstanding Performance in the 6th China Arts Festival. With *South of the Cloud* he won the Gold Award in Solo Dance at the 7th National Dance Competition for Ethnic Minorities.

He joined the Hong Kong Dance Company in 2002 as Principal Dancer, and received the Hong Kong Dance Awards 2003 from the Hong Kong Dance Alliance for his performance in *Water Margin* and *The Song of the Earth*. Yang joined the City Contemporary Dance Company (CCDC) in 2005, and received the Hong Kong Dance Awards 2006 again for his performance in *The Conqueror*. He joined the Hong Kong Dance Company (HKDC) in 2007 as the Assistant Artistic Director. He received the Award for Best Artist (Dance) of the Hong Kong Arts Development Awards 2009 from the Hong Kong Arts Development Council, the Outstanding Achievement in Production in the 2013 Hong Kong Dance Awards with his choreography *Spring Ritual* · *Eulogy* and the Outstanding Production and the Outstanding Ensemble Performance in 2014 Hong Kong Dance Awards with the work *The Legend of Mulan*.

Yang has choreographed for Guangdong Modern Dance Company, Beijing Modern Dance Company and CCDC. His choreographic works for the Hong Kong Dance Company include Border Town; The Smiling, Proud Wanderer; Mulan; Everlasting Love; Romance of the Three Kingdoms; Pop Classic Joseph Koo's Dance Melodies 2013; Spring Ritual · Eulogy; The Legend of Mulan and The Butterfly Lovers.

漫畫原著的話 Message from Comics Creator

當初投身漫畫行業,我的目標很簡單。第一,是希望把自己所夢所想變為具體的畫面和文字,第二,便是追求畫技上的精進。 從1989年至今,《風雲》足足連載了二十五年,當中最困難的

,是漫畫作為普及文化,如何在捉摸讀者要求的同時,亦不失自 己在漫畫創作上的要求,並且在兩者之間取得平衡。這一點,相 信亦是所有漫畫人所面對的最大挑戰。

多年來,《風雲》有幸製作成電影、電視劇、動畫、遊戲和小說等等媒體,這或多或少,都在我意料之中,和理解範疇之內。可是從平面漫畫化身舞蹈劇,卻是我最難以想像的事情。到底台上的舞者,將如何透過意態和音樂,來把這個題材化作舞蹈?對於所有熱愛舞蹈的觀眾來說,這無疑是最新鮮有趣之處。

另一方面,從平面紙張,化作舞台上的英姿颯爽,這兩種媒體之間的交流融合,相信亦能為各位熟悉追隨漫畫多年的讀者,帶來 嶄新的《風雲》體驗!

Decades ago when I joined the comics industry, my goals were simple. First, I wanted to realize my dreams and reveries, transforming them into tangible images and texts. Second, I set out to challenge myself in improving my own drawing skills.

The Storm Rider comics series began publication in 1989, a quarter of a century ago. To me, the most difficult task - since the art of comics is an integral part of popular culture - is to balance readers' expectations with my own creative goals in the context of the comics medium. I believe this is the biggest challenge for all comics artists.

Over the years, I am thankful that *The Storm Rider* has been adapted into films, television series, animation, games and novels. In many ways, the choice of these artistic media is within the range of my own expectations and reasoning. But I must admit surprise and astonishment that *The Storm Rider* has the opportunity to jump from a two-dimensional medium into dance. How will the dancers - through physical images, movements and music - interpret the subject matter on stage? Undoubtedly, this notion has made many a dance afficionado all the more curious.

On the other hand, I believe the integration of two media transforming a paper account heroic movements on stage - could also enrich comics readers in their appreciation of *The Storm Rider*!







漫畫原著/藝術指導

Comics Creator/Art Direction

Wing Shing

馬榮成,1961年香港出生,自小熱愛繪畫,14歲正式踏入漫畫行業。1982年開始編寫成名作《中華英雄》,為全港銷量最高之漫畫書。1989年創立了天下出版有限公司,先後出版《風雲》、《黑豹列傳》、《倚天屠龍記》、《英雄無淚》、《雪山飛狐》、《英雄》以及《神武紀》等多部膾炙人口的漫畫,穩佔香港漫畫界重要地位。《風雲》出版至今已20多年,一直高踞全港漫畫銷量之冠,更分別於世界各地出版,包括香港、中國、泰國、韓國、意大利、美國、台灣、澳門、馬來西亞及新加坡等地。另外,《風雲》亦成功被改編拍攝成電影、電視劇、電台廣播劇、電腦遊戲、網上遊戲、動畫、布袋戲等。

馬榮成先生早於90年代初期已舉辦了多次個人漫畫展,除香港漫畫展外,更曾應多個國家之邀請到海外舉辦漫畫展,包括北京、上海、廣州、青島、南京、杭州、台灣、澳門、加拿大、新加坡、馬來西亞及韓國等地,對推動本地漫畫及海外市場有莫大貢獻。

2002年首次與內地著名導演張藝謀先生聯手推出馬榮成先生首部電影漫畫《英雄》及為該漫畫在內地、香港及新加坡舉辦「馬榮成英雄原畫展」。2013年8月至10月,於灣仔動漫基地由市區重建局及香港藝術中心合力營辦,舉行大型展覽「一個英雄的誕生·馬榮成漫畫作品展」。2013年11月至2014年2月,於台灣新北市舉辦「80/90港漫起風雲一香港漫畫大師馬榮成作品展」。其殿堂級漫畫《風雲》快將完結,將給予《風雲》漫畫迷一個完美的句號。

Born in Hong Kong in 1961, Ma Wing Shing's talent and dedication to drawing were evident from a young age. At age fourteen, Ma began his career as a comics artist. In 1982, he launched his masterpiece *The Chinese Hero*, which still holds the record as Hong Kong's best-selling comic book. In 1989, Ma established Jonesky (HK) Limited, subsequently producing countless popular comics, among them *The Storm Rider, Black Leopard, The Heaven Sword and Dragon Sabre, Heroes Shed No Tears, Fox Volant of the Snowy Mountain, Hero* and Shenwu. This impressive body of work occupies a pre-eminent position in Hong Kong's comics industry. *The Storm Rider* series, which began more than two decades ago, has enjoyed the highest sales among local comics ever since its first installment. It has been published well beyond Hong Kong and China, extending to Thailand, Korea, Italy, the United States, Taiwan, Macau, Malaysia and Singapore. In addition, *The Storm Rider* has been successfully adapted into film and television series, radio dramas, computer games, online games, animations and puppet shows.

Since the early 1990s, Ma has held a number of solo exhibitions not only in Hong Kong, but also throughout China (Beijing, Shanghai, Guangzhou, Qingdao, Nanjing, Hangzhou), Taiwan, Macau, Canada, Singapore, Malaysia and South Korea. Ma's contribution to local comics and their expansion into overseas markets has been invaluable.

In 2002, Ma collaborated with renowned Chinese director Zhang Yimou to produce *Hero*, a comic-book version of Zhang's critically acclaimed film. An exhibition of Ma's original drawings for *Hero* toured China, Hong Kong and Singapore. Between August and October 2013, "The Birth of a Hero-Exhibition of Ma Wing Shing's Comics Works", co-organised by the Urban Renewal Authority and the Hong Kong Arts Centre, was held at Comix Home Base in Wan Chai. From November 2013 to February 2014, New Taipei City held "The Rise and Surge in 1980s–1990s Hong Kong and Taiwan: Exhibition of Hong Kong Comics Master Ma Wing Shing". Ma's epic series *The Storm Rider* will conclude at the end of 2014.

《風雲》人物簡介 Introduction to the Characters

聶風 Lip Fung

聶風性格宅心仁厚,雖為幫會中人,行事從不趕盡殺絕。早年雄霸為稱霸武林,聶風為入室弟子,傳授「風神腿法」, 聶風被譽為「風中之神」,名震江湖。其後雄霸分化風雲二 人,步驚雲對聶風恨之入骨,聶風仍處處忍讓。最終二人冰 釋前嫌,共同參悟出「摩訶無量」,擊敗雄霸。

兵器:雪飲狂刀

Although he is a member of the local sect, Lip Fung is not ruthless but instead has a benevolent disposition. During the early years when Hung Ba was intent on world domination and having taught his protégé the "Kick of the God of Wind", Lip became known as the "God of Wind". Later on, Hung Ba manipulated a rift, separating Lip Fung and Bo Ging-wan. Although Bo Ging-wan shows clear hatred towards Lip Fung, Lip Fung strives to be conciliatory. In the end, Lip Fung and Bo Ging-wan reconcile, combining their efforts, creating "Immeasurable Strength" to defeat Hung Ba.

Martial Arts Skills: "Six Stances of Aloofness" handed down by the Lip Family; "Kick of the God of Wind" taught by Hung Ba; "Demonic Sabre" taught by the First Evil Emperor.

Weapon: Blizzard Sabres

步驚雲 Bo Ging-wan

步驚雲性情孤傲乖戾,行事手段狠辣,但愛恨分明。十歲時,因養父霍步天拒絕雄霸招攢,全家慘遭滅門,後被無名所救,以其戾氣太重,拒收門下。步驚雲改投天下會, 伺機復仇。他深愛雄霸養女孔慈,令雄霸得以利用女兒分化他與師弟聶風。後孔慈不幸慘死,巨變令步驚雲變得更乖戾,「不哭死神」之名不脛而走,江湖人聞之色變。

武功:霍家祖傳「霍家劍法」、無名所授「莫名劍法」、雄霸所授「排雲掌法」

兵器:絕世好劍

Bo Ging-wan is impassive and cruel. To him, things appear in black and white, just as clear as love and hate. At age 10, his entire family was massacred after his godfather Fok Bou Tin refused to join Hung Ba's sect. Although Mou Ming saved Bo Ging-wan, the master refused to accept the young boy as his disciple because he could not contain his anger. Bo leaves Mou Ming and joins Heaven Society, intending to take revenge on Hung Ba; he also falls in love with Hung's adopted daughter Hao Chi. When Hung finds out about them, he uses Hao Chi to create a rift between Bo and Lip. After Hao Chi's tragic death, Bo becomes even more brutal and ruthless, gaining the name "The God of Death Who Does Not Cry", striking fear in the hearts of many.

Martial Arts Skills: "Fok Family Swordplay" handed down by the Family; "Nameless Swordplay" taught by Mou Ming; "Cloud-Splitting Palm" taught by Hung Ba.

Weapon: The Ultimate Sword

孔慈 Hao Chi

晶風與步驚雲師兄弟反目之關鍵人物。

雄霸養女,自小與聶風步驚雲一起長大,青梅竹馬,感情甚篤。雄霸因為害怕泥菩薩「成也風雲,敗也風雲」之預言,使計分化風雲,孔慈成了雄霸的一顆棋子。孔慈性格真摯單純,由始至終都不清楚自己到底是愛聶風還是步驚雲。在一次聶風步驚雲的嚴重衝突中,孔慈為救聶風而受步驚雲致命一擊,重傷身亡。

She is the key figure who divides Lip Fung and Bo Ging-wan.

As Hung Ba's adopted daughter, Hao Chi grew up with Lip and Bo, the two sharing an innocent affection. As Hung Ba grows more and more concerned about Mud Buddha's prophecy that his "success and failure are dependent on Wind and Cloud", he sets out to split Lip and Bo, using Hao Chi as pawn. An honest and innocent woman from beginning to end, Hao Chi is never sure whether she loves Lip Fung or Bo Ging-wan. During the duel between the two men, Hao Chi is killed while shielding Lip Fung from Bo Ging-wan's fatal attack.

雄霸 Hung Ba

神相泥菩薩的批言,概括了野心勃勃、力攀權力頂峰的一代梟雄雄霸一生的命運:「金鱗豈是池中物,一遇風雲便化龍。九霄龍吟驚天變,風雲際會淺水游。」「天下會」掘起之初,雄霸遇上幼年的聶風、步驚雲,深信二人能助他完成霸業,於是收為入室弟子,加以栽培。

雖然「成也風雲」,但霸業既成,雄霸隨之深恐「敗也風雲」,遂不惜利用性格單純的養女孔慈,令風雲決裂,釀成愛女慘死的悲劇。然而宿命難違,雄霸最終為風雲的「摩訶無量」所敗。

武功:「天霜拳法」、「排雲掌法」、「風神腿法」;配合內功「三分歸元氣」之「三分神指」。

Mud Buddha's prophecy fully captures the determined, legendary tyrant Hung Ba: "The gold fish does not belong to the pond, it transforms into a dragon with winds and clouds. The powerful dragon howls as weather changes, it returns to the shoal when winds and clouds meet". As Heaven Society began its influential rise, Hung Ba met the young boys Lip Fung and Bo Ging-wan, soon convinced that the two could help him dominate the world. He accepted them as disciples and taught them powerful martial arts skills.

While Hung Ba's "success depends on Wind and Cloud" as he rose to prominence, he was plagued with the threat that his "failure is also dependent on Wind and Cloud". He uses the guileless Hao Chi to split the two, indirectly causing her tragic death. Nevertheless, Hung Ba's destiny cannot be changed. He is eventually defeated by the "Immeasurable Strength" of the combined forces of Lip Fung and Bo Ging-wan.

Martial Arts Skills: "Heavenly Frost Fist"; "Cloud-Splitting Palm"; "Kick of the God of Wind"; "Three Divisions Divine Finger" derived from the inner energy skill "Three Energies as One".

無名 Mou Ming

一代「武林神話」無名,原名韋英雄,武藝已臻天劍境界。年少時曾大敗十大門派,並以「南無名」之名,力挫「北劍聖」,名震江湖。「天下會」之掘起令武林腥風血雨,遂從中介入,促成風雲二人冰釋前嫌,幫助他們參透「風無相、雲無常」之秘,以產生「摩訶無量」之巨大力量,擊敗雄霸。終極一戰後,無名阻止風雲殺死雄霸,認為冤冤相報不能化解仇恨,望各人覺悟因欲望而起的恩怨情仇才是悲劇之源。

武功:「莫名劍法」、「劍血浮生」、「萬劍歸宗」

Originally named Wai Ying Hung, Mou Ming's sword skills are unrivalled, gaining him the reputation of wielding the "Heavenly Sword". During his youth, Wai Ying Hung vanquished ten major sects. He won his name after defeating the "Sword Saint in the North" as "Mou Ming in the South". After the rise of Heaven Society led to global carnage, Mou Ming devoted himself to resolving the misunderstandings between Lip Fung and Bo Ging-wan, teaching them that "the wind is formless, the cloud is transient" in order to unite them and unleash their "Immeasurable Strength" to defeat Hung Ba. After their final battle, Mou Ming prevents Bo Ging-wan and Lip Fung from killing Hung Ba, believing that revenge can never rid hatred from the world, hoping that they realise resentment and hatred caused by desire is the original source of the tragedy.

Martial Arts Skills: "Nameless Swordplay"; "Life of Sword and Blood"; "The Origin of All Swords".

天池十二煞

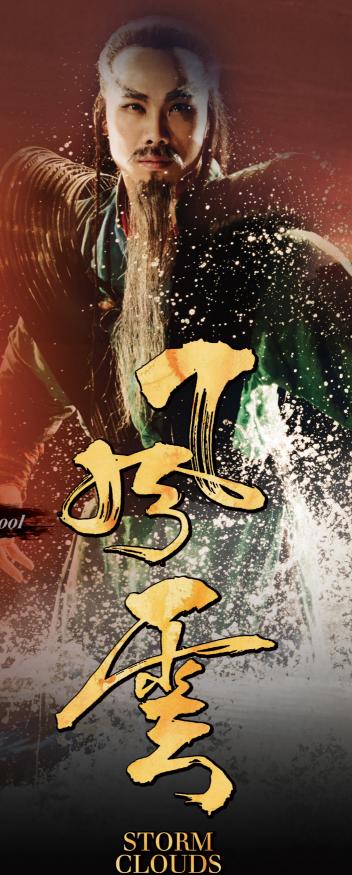
Twelve Killers of the Heavenly Pool

武林中曾出現一個令人聞風喪膽的殺手組織「天池」,只要出得起酬金,人皆可殺。為解救武林蒼生,「劍聖」一舉殲滅「天池」過百高手,最後只餘武功最強的十二人,絕跡江湖。此十二人其後由雄霸安排下,隱居於「天下會」之中。養兵千日,就在雄霸深感風雲構成威脅時,天池十二煞受命,撲殺風雲。

天池十二煞分別為:童皇、戲寶、狗王、紙探花、媒婆、 食為仙、鐵掃仙、夫唱、婦隨、手舞、足蹈、鬼影。

The assassins comprising the "Heavenly Pool" are mercenaries willing to kill anyone for money. They instill terror throughout the martial arts circle. In order to save the world, the "Sword Saint" annihilated more than a hundred highly skilled assassins belonging to the "Heavenly Pool". Twelve of the strongest assassins escaped death, later engaged by Hung Ba for the Heaven Society in cognito. When Hung Ba finds himself threatened by Lip Fung and Bo Ging-wan, he instructs the Twelve Killers of the Heavenly Pool to fight them.

The Twelve Killers of the Heavenly Pool include Child Emperor, Theatre Jewel, Dog King, Paper Scholar, Matchmaker, God of Food, Iron Broomstick Immortal, Husband Singing, Wife Accompanies, Hands Dancing, Legs Dancing, Ghost Shadow.



故事大綱 Synopsis

序《無名》

第一幕 《風雲•現》

一代梟雄雄霸為成其天下會霸業,從此江湖腥風血雨。 神相泥菩薩上半生的批言,概括了雄霸的野心。聶風與 步驚雲在他收養下成長,鋒芒初現,名震江湖。亦同時 深深吸引著情竇初開的雄霸養女孔慈。

《紛爭》

《風雲》

《情竇》

第二幕 《風雲・裂》

神相泥菩薩下半生的批言,令雄霸深暗「成也風雲、敗 也風雲」的宿命,雄霸處心積慮地分化風雲二人。在他 的操控之下,二人面對友情與愛情的不同取態……

終於,風、雲二人衝突爆發。

《妒殺》

《雲戀》

金麟豈是池中物,一遇風雲便化龍。 九霄龍吟驚天變,風雲際會淺水遊。」

引子《無常》

- 中場休息十五分鐘 -

第三幕《風雲·決》

聶風與步驚雲之決鬥,在兩敗俱傷的情況下,令孔慈意 外死亡。

雄霸在孤獨和懊悔中愈發惱怒偏激,將一切怪罪於風雲 二人,決意親手滅門,派遣一群殺手「天池十二煞」, 圖殲滅風雲二人。

《決裂》

《孤悔》

《生煞》

第四幕 《風雲・匯》

退隱江湖之「武林神話」無名,眼見雄霸因一己霸業私 欲而肆虐武林,決意促成「風雲際會」,並令二人悟出 「摩訶無量」的驚人力量,在終極一戰中擊敗雄霸。

《際會》

《決鬥》

尾聲《無相》



The gold fish does not belong to the pond, it transforms into a dragon with winds and clouds. The powerful dragon howls as weather changes, it returns to the shoal when winds and clouds meet.

Prologue 《Nameless》

Act I 《Wind and Cloud · Emergence》

After the evil Hung Ba establishes his tyrannical Heaven Society, the world plunges into carnage and destruction. The first half of Mud Buddha's prophecy has proven to be true: Hung Ba's ambition has seen the light of day. Lip Fung (Wind) and Bo Ging-wan (Cloud), two adopted sons raised by Hung Ba, emerge as highly skilled warriors. At the same time, Hung Ba's adopted daughter Hao Chi is enamored by both young men.

《Disputes》

《Wind · Cloud》

《First Awakening of Love》

Act II 《Wind and Cloud · Split》

The latter half of Mud Buddha's prophecy foretells Hung Ba's destiny dependent on the "success and failure of Wind and Cloud". Hung Ba manipulates a rift between the two. The young men take different positions on friendship and romance...

The conflict between Lip Fung and Bo Ging-wan is provoked.

《Envy and Murder》

《Cloud's Love》

- 15-minute intermission

Introduction 《Transience》

Act III (Wind and Cloud · Duel)

Both Lip Fung and Bo Ging-wan are injured in their duel, but Hao Chi lost her life. Hung Ba, feeling lonely and remorseful, becomes even more resentful and intemperate. He blames both Lip and Bo for what has happened, sending a group of assassins—Twelve Killers of the Heavenly Pool—as revenge.

《Breaking Off》

《Loneliness and Remorse》

《Evil Spirit》

Act IV 《Wind and Cloud · Coming Together》

Mou Ming, the legendary hermit, has witnessed Hung Ba's unbridled tyranny from afar. In response, he facilitates the "Coming Together of Wind and Cloud". Actualising the fantastic power of "Immeasurable Strength", Lip Fung and Bo Ging-wan defeat Hung Ba in the final battle.

《Coming Together》

《Duel》

Epilogue 《Formless》

港漫的開花。結果與移花接水

香港漫畫,現在簡稱「港漫」,相信每一位朋友都曾經看過,又或者,仍然有看。值此機會,想寫一些關於港漫背後的點滴!

先來簡介一下港漫的歷史,早於戰後,一批來自國內的漫畫家加上少數本地作者,開展了本地的漫畫事業。五、六十年代民間娛樂不多,漫畫成了主要的消閒讀物,除了在各大報刊有連載之餘,亦有獨立出版,就是那些當年被稱為「連環圖」或者「公仔書」之類,薄薄的紙張加上粗糙的印刷,每冊只有十多頁,卻又吸引到一批小讀者,儘管題材來來去去都差不多,尤以中國傳統故事為主,大家仍然看得投入非常。

六十年代中期,多位本地漫畫家分別創作了至今仍然未被忘懷的代表作品,當中包括許冠文的《財叔》、許強的《神筆》、李惠珍的《13點》和王澤的《老夫子》等等,尤其是《老夫子》,已由第二代接手創作,卻仍然大受歡迎,並且於中港台三地繼續出版!可謂非常難得。

七十年代初,一位對港漫影響深遠的人物出現,他就是無人不曉的港漫代表黃玉郎,《小流氓》以當代香港為背景,主角是一班好打不平的年青人,正值李小龍熱潮,漫畫中加入不少武打情節,再加上節奏明快,一時之間令讀者眼界大開,銷量節節上昇,由創刊的數千本於短短數年間增至數萬本,成為了當時港漫的出版紀錄!

1975年,《小流氓》易名《龍虎門》,受歡迎程度有增無減,除了為港漫出版帶來新紀錄,黃玉郎更為漫畫界帶來幾項重大的改變;包括將內容由黑白轉為彩色和吸引了一班年青人加入漫畫行列,為業界帶來一批生力軍,而最重要的就是提昇了香港漫畫的社會地位!踏入八十年代,港漫又再創高峰,不但開創超過十萬的銷量(《龍虎門》),玉郎集團更成為上市公司,一時間報攤充斥著形形色色的漫畫作品,讀者也不再局限於小朋友,港漫成為港人每日不可或缺的精神食糧。到了89年,「天下」出版社的成立更為港漫開拓了另一個新境界!

由年青漫畫家馬榮成一手創辦的「天下」,首部長篇作品就是武俠漫畫《風雲》,他吸收了成名作《中華英雄》的創作經驗,一方面以精雕細琢的畫風表現,配合富電影感的構圖,另一方面幾個主角人物的設計無論於造型和個性都十分鮮明,一開始已有一份大製作的氣勢!結果這部作品果然不負眾望,不但成為了馬榮成的代表作,也是香港經典漫畫作品之一,而明年初,馬榮成將會為這部出版了二十多年的作品畫上句號!

講到港漫的跨媒體創作其實早有出現,尤其以改編為 影視作品為主,早期的《老夫子》就曾經被改編成電 影和動畫,《龍虎門》於七十年代和二千年間都曾被 拍成電影,而除了《古惑仔》電影系列算是相當成功 的改編作品之外,馬榮成的作品相信被改編得最多 了,當中《中華英雄》有電視劇和電影,而《風雲》 有兩部電影和動畫長片《風雲訣》,反應都相當好, 最難得是可以將作品的讀者層面更加擴大!

至於以漫畫作品為題改編成舞台作品,印象中香港做得比較少。究其原因,可能是因為主流港漫以武打題材為主,拍成動作電影或動畫自然是首選;而這次香港舞蹈團將馬榮成的《風雲》改編成舞劇,於我而言是一個十分可觀和大膽的觀賞經驗,試想像一下,將漫畫中聶風和步驚雲的「武術」演變為「舞術」,是一個何等富挑戰性卻又浪漫非常的嘗試!我真心期待這個超越兩個不同媒體的創作成果。

盧子英

資深動漫研究學者



The Flourishing and Expansion of Hong Kong comics

I believe everyone either reads or has read Hong Kong comics. I would like to take this opportunity to share some background and context!

First of all, let me provide a brief introduction. The local comics industry got its start after World War II, thanks to a few local artists and some talented mainland émigrés. There was little popular entertainment in Hong Kong in the 1950s and '60s, thus comics dominated as leisure reading for the masses. Apart from appearing in newspapers, there were also independent publications, widely known as "comics serials" or "picture books". Although the books were skimpy-ten-plus thin pages with poor printing quality—they attracted young readers. Storylines were conventional and largely familiar, with the majority based on traditional Chinese legends, but they enchanted local readers.

In the mid-1960s, a number of local comics artists began to create iconic works that still remain in the public consciousness, among them Hui Guan-man's Uncle Choi, Hui Keung's The Magic Brush, Lee Wai-chun's Miss 13 Dots and Wong Chak's Old Master Q. At that time, a second generation was already involved in the making of Old Master Q, yet the work has remained as popular as ever, continuing publication in China, Hong Kong and Taiwan! That is an amazing feat.

In the early 1970s, a figure emerged to wield a longstanding impact on Hong Kong comics; everyone knew his name. Tony Wong created Little Vagabond, a series set in contemporary Hong Kong that centred on a group of street fighters determined to uphold justice. With the ascendance of Bruce Lee, the comics incorporated elements of martial arts. Its fast-pace storytelling opened readers' eyes, and sales rose exponentially. Within a few years, the print run of Little Vagabond rose tenfold from its initial print run of a few thousand, setting a record in the Hong Kong publishing industry.

Little Vagabond was renamed Oriental Heroes in 1975, enjoying even greater popularity. Apart from setting another local publishing record, Tony Wong initiated major changes to the comics industry. Not only did he introduce colour printing, his success also attracted a new generation of creative talents to the industry. Most importantly, he succeeded in raising the social status of Hong Kong comics! In the early 1980s, Hong Kong comics reached a new pinnacle. Not only did Oriental Heroes set record 100,000 in sales, but Jademan Comics became a publicly traded company, leading to a publication boom evident on every newsstand. Readership also expanded, as comics became a daily staple for Hong Kong people from young to old. By 1989, the establishment of Jonesky Limited opened a whole new vista for Hong Kong comics!

Jonesky Limited, which began publication with The Storm Rider, was founded by the young comics artist Ma Wing Shing. Building on experience on his career-launching The Chinese Hero, the artist integrated his sophisticated drawing style with the visual aesthetic of film. Moreover, each of the main characters is visually striking, with clear and distinct personality. From the outset, The Storm Rider was conceived as a grand statement! And the results did not disappoint. The Storm Rider is Ma's masterpiece, lauded as a classic of Hong Kong comics. By early next year, Ma Wing Shing will bring this 25-year-old epic to a close!

In fact, cross-media productions began decades ago. Old Master Q was made into both film and animation, while Oriental Heroes first appeared on the silver screen in the 1970s. Apart from the Teddy Boy series, Ma Wing Shing's works are believed to have the largest number of adaptations: The Chinese Hero appeared on television and in film; The Storm Rider was twice adapted as film, and the animated Clash of Storm Rider was equally well-received. Most significant is that these additional media expanded readership of the original works!

My impression, though, is that Hong Kong comics rarely made it to the stage. Perhaps because mainstream comics focus on martial arts, thus action film or animation seem like better fits. To me, it is very impressive and daring for the Hong Kong Dance Company to produce a dance drama based on Ma's The Storm Rider. Imagine the challenge of interpreting martial arts moves of Lip Fung and Bo Ging-wan into dance movements! I sincerely look forward to this collaboration extending beyond the sum of its two respective media.

Veteran scholar on comics studies

Lo Che Ying



音樂總監、作曲 Music Director & Composer

The Che-yil

台灣高雄人,自從事音樂創作以來,累積作曲作品約1500首,編曲作品超過3700首,音樂劇、舞劇、舞台劇、各類跨界劇場、兒童劇及音樂劇場作品近百部;自開始其職業演奏生涯以來,累積演出經歷逾1700場次以上;曾為上百個國內外專業表演團體作曲、編曲及配樂;也曾在數十個國際藝術節表演;唱片製作數量約50張,曾13次入圍金曲獎,並獲得第23屆金曲金曲獎最佳作曲人獎,兩次獲「中國十大發燒唱片」最佳古典音樂專輯獎,入圍2010年「華語金曲獎」最佳古典音樂演奏專輯獎。

Born in Gaoxiong Taiwan, Lee has composed and arranged over 1500 and 3700 songs respectively, he has also performed in over 1700 performances professionally. Apart from composing, arranging and scoring for over 100 local and international performing companies, he has also performed in dozens of international arts festivals. Of the 50 records he has been involved in, thirteen of them have been awarded the Gold Prize Award and he was awarded Best Composer on the 23rd Gold Prize Award, two have been awarded the China Top Ten HIFI Record Award, and in 2010, he won the Chinese Music Award.

A Chot Saf-ho

電子音樂人兼聲影藝術家,2008年於城市大學創意媒體學院碩士畢業。是首位代表香港參與2006年澳洲墨爾本Red Bull 音樂學院的音樂人;2008年被香港 Time Out 雜誌選為二十大本地音樂人、2009年 The Best of Hong Kong Indie第一位、2011年CNNGO選為十大最佳香港音樂單位;獲香港藝術發展局主辦之2012香港藝術發展獎頒發藝術新秀獎「媒體藝術」。

演出包括2011年香港Clockenflap音樂與藝術節、2012年瑞士日內瓦 Electron Festival、2012年德國柏林 Worldtronics、2014年第42屆香港藝術節《形象香港:也斯詩作命題音樂會》等。其作品曾於2007年巴西 VideoBrazil Festival、香港微波國際新媒體藝術節、香港當代藝術雙年獎2009等多個國際性媒體藝術影展中展出或放映。

蔡氏至今已舉行兩場個人多媒體音樂會包括2010年《聲·影·演》及2013年《星·音·演》。



Choi is an electronic musician and audio-visual artist. He obtained a Master of Fine Arts in Creative Media at the City University of Hong Kong in 2008. He was the first Hong Kong Chinese musician to join the Red Bull Music Academy 2006 in Melbourne; Hong Kong Time Out Magazine's Hong Kong's Top 20 Musicians in 2008 and The First Place of The Best of Hong Kong Indie 2009; the CNNGO's Ten of the Best Hong Kong Music Individuals in 2011. Choi also received the Young Artist (Media Arts) of Hong Kong Arts Development Awards 2012. He participated in many festivals including Clockenflap Music & Arts Festival 2011 (Hong Kong), Electron Festival 2012 (Geneva), Worldtronics 2012 (Berlin) and 42nd Hong Kong Arts Festival Images of Hong Kong – A concert of new works inspired by Ya Si's Poetry in 2014, etc. His works were appeared in Video Brazil Festival 2007 (Brazil), Microwave International New Media Arts Festival (Hong Kong), Hong Kong Contemporary Art Biennial 2009, and more. Choi held his debut solo multimedia concert Audio-visual Live in 2010 and solo concert An Audiovisual Concert: Live · Planet · Noise in 2013.

劇本改編 Script Adaptation

HART Sim Chum-dung

現職香港話劇團外展及教育部經理、香港學術資歷及評審局「評審局專家」(表演藝術)、香港藝術發展局審批員(戲劇)。

1994年柏立基教育學院畢業,獲頒教師證書;1997年獲香港演藝學院戲劇學院藝術 (榮譽)學士、2006年英國密德薩斯大學劇場導演碩士及2009年澳洲格里菲斯大學戲劇教育碩士。

資深戲劇藝術及教育工作者,曾演出、翻譯及編劇、導演的劇目超過90部,並曾為超過80間學校及機構開辦各種戲劇藝術及應用戲劇課程。曾獲獎項包括1997年香港演藝學院「傑出導演獎」、2003年教育局「卓越教師表揚狀」、2004年香港戲劇協會匯演「最佳劇本獎」、2003年及2004年九龍樂善堂「傑出教師獎(創意)」、2010年香港教育工作者聯會教學管理組「優秀教師獎」及2012年憑《波音情人》獲香港舞台劇獎最佳導演(喜劇/鬧劇)提名。

Sin is now the Outreach and Education Manager of the Hong Kong Repertory Theatre, The Hong Kong Council for Accreditation of Academic and Vocational Qualifications Specialist (Performing Arts) and the Hong Kong Arts Development Council Examiner (Drama).

Graduated from the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (Honours). He also holds a Master's degree in Theatre Directing from Middlesex University (2006), a Master's degree in Drama Education from Griffith University (2009) and a Teaching Certificate from Sir Robert Black College of Education (1994).

Sin is also an experienced practitioner in theatrical arts as a performer, translator, playwright, and director for more than 90 productions. He has conducted theatre workshops for over 80 schools and institutions, including workshops in theatrical performances, scriptwriting, and directing for theatre.

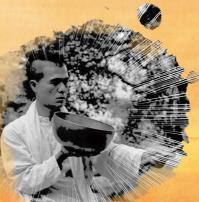
Sin has received the Outstanding Director Award from the Hong Kong Academy for Performing Arts in 1997, Best Playwright from Hong Kong Federation of Drama Societies in 2004, Award for Teaching Excellence from the Education Bureau in 2003, Outstanding Teacher's Award from The Lok Sin Tong Benevolent Society Kowloon in 2003 and 2004, the Outstanding Teacher's Award (Education Management) from the Hong Kong Federation of Education Workers in 2010. He was also a nominee of the Best Director (Comedy/ Farce) of the 2012 Hong Kong Drama Awards.

Trang Man-dung

畢業於香港演藝學院,獲藝術學士(榮譽)學位。曾獲香港舞台劇獎最佳舞台設計、最佳服裝設計、最佳化妝造型;香港藝術發展局藝術新進獎(2003)及年度最佳藝術家獎(2007/08)。2009年獲亞洲文化協會獎助金,以研究學者身份到美國耶魯大學考察。同年,憑作品《永無休止》及《烏哩單刀》獲得世界劇場設計大賽舞台設計榮譽獎。2012年憑香港舞蹈團《雙燕一吳冠中名畫隨想》獲2012香港舞蹈年獎「最值得表揚舞美」。2013年作品《野豬》獲香港舞台劇獎「最佳舞台設計」。

他創作的《白紙工作坊》獲國際劇場四年展2011—劇場藝術節邀請到布拉格進行交流示範。2002年舉行《舞台空間消解構成》展覽;著有《舞台空間:一念間一場空》及《藝教於樂:藝術種子要長大》。

現為香港藝術發展局戲劇界別審批員及康樂及文化事務署演藝小組(戲劇)委員。 2010年成立柯帕瑪瑪療癒圈,專注震頻療癒及喜瑪拉雅頌缽演奏。



舞台美術設計 Set Designer

Tsang graduated from the Hong Kong Academy for Performing Arts with a Bachelor (Honours). Tsang has received numerous awards in the field, such as Best Set Design, Best Costume Design and Best Make-up and Image Design from the Hong Kong Drama Award; the Award for Young Artist 2003 and the Award for Best Artist (Theatre) 2007/08 from the Hong Kong Arts Development Council. He received Honorable Mention for Set Design from the World Stage Design 2009 and Huang He Fellowship from the Asian Cultural Council which allowed him to advance his profession in Yale University and received 2012 Hong Kong Dance Award for Outstanding Design for Dance which is presented to the whole design team on HKDC's Two Swallows - Ode to Wu Guanzhong. In 2013, he received Best Set Design again from Hong Kong Drama Award with drama The Wild Boar. Tsang was invited to hold his White Paper Workshop at the 2011 Prague Quadrennial of Performance Design and Space and presented the Disjunctive coding Exhibition in 2002. He published his first book on Hong Kong contemporary stage design entitled

Tsang was invited to hold his White Paper Workshop at the 2011 Prague Quadrennial of Performance Design and Space and presented the Disjunctive-coding Exhibition in 2002. He published his first book on Hong Kong contemporary stage design entitled Scenography: Transcend to the Beyond and Let's grow up. Tsang is presently an examiner (Drama) of the Hong Kong Arts Development Council and a panel member of the Leisure and Cultural Services Department Performing Arts Committee (Theatre).

Tsang established Allpamama Healing Circle in 2010, focusing on Vibrational Healing and Subtle-Energy Therapy.



服裝設計 Costume Designer

FINE DOLLY MOK

曾任多齣電影、電視劇美術及服裝指導,作品見於中、港、美。多次獲提名香港電影金像獎,提名作品計有:《殺手蝴蝶夢》(美術)、《川島芳子》(美術)、《半生緣》(服裝指導)等。於1990年憑《川島芳子》獲亞太影展最佳美術獎,1996年憑《半生緣》獲第34屆金馬獎最佳造型設計。近年積極參與本港多齣電影服裝指導及顧問工作,包括《阿虎》、《魂魄晤齊》等。2005年參與舞台劇《鄭和與成祖》奪得第15屆香港舞台劇獎最佳服裝設計,2006年首次與香港舞蹈團合作,並為《笑傲江湖》、《清明上河圖》、《雪山飛狐》、《神鵰俠侶》、《雙燕 - 吳冠中名畫隨想》及《藍花花》任服裝設計。憑《雙燕 - 吳冠中名畫隨想》獲2012香港舞蹈年獎「最值得表揚舞美」。

Mok has served as the art and costume director for countless films and TV dramas and has received multiple nominations at the Hong Kong Film Awards for Art Direction, Costume and Makeup Design. His nominated works include designs for My Heart is That Eternal Rose, Kawashima Yoshiko, Eighteen Springs etc. He captured the Best Art Direction at the Asia Pacific Film Festival for Kawashima Yoshiko in 1990, and the Best Costume and Makeup Design at Taiwan's 34th Golden Horse Awards. In recent years, he participated as the consultant for costume design for motion pictures, joining projects like A Fighter's Blue, and Demi-Haunted, etc. He participated in the stage drama Zheng He and the Emperor and won the Best Costume Design at the 15th Hong Kong Drama Awards. He first cooperated with HKDC in 2006 and has since been the costume designer for The Smiling Proud Wanderer, Qingming Riverside, Snow Fox, Eagle Companions, Two Swallows and Plateau Bluebells. He received 2012 Hong Kong Dance Award for Outstanding Design for Dance which is presented to the whole design team on Two Swallows - Ode to Wu Guanzhong.

罗尔 Yeung Tsz=yan

畢業於香港演藝學院科藝學院,獲藝術學士學位,主修舞台燈光設計。憑《菲爾德》及《關愛》獲第15屆和第21屆香港舞台劇獎最佳燈光設計。2011年憑《三國風流》獲選參加布拉格舉行的舞台設計四年展。2012年憑《雙燕-吳冠中名畫隨想》獲第14屆香港舞蹈年獎「最值得表揚舞美」。與香港舞蹈團合作作品包括《雙燕-吳冠中名畫隨想》、《神鵰俠侶》、《帝女花》、《雪山飛狐》首演及重演、《童話天地》、《三國風流》、《藍花花》、《花木蘭》及《塵埃落定》。現為自由身舞台工作者。



Yeung graduated from the School of Technical Arts of the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (Honours) Degree, majoring in Theatre Lighting Design.

She has received the Best Lighting Design Award from the Hong Kong Federation of Drama Societies in 2006 with the work *Phaedra* and *Iron* in 2012 respectively. In 2011, her design in *Romance of the Three Kingdoms* was selected to exhibit in the Prague Quadrennial of Performance Design and Space and received 2012 Hong Kong Dance Award for Outstanding Design for Dance which is presented to the whole design team on *Two Swallows - Ode to Wu Guanzhong*. She has worked with the Hong Kong Dance Company in Companions, *Princess Changping*, *Snow Fox* (First run & re-run), *Childhood Wonderland*, *Romance of the Three Kingdoms*, *Two Swallows- Ode to Wu Guanzhong*, *Plateau Bluebells*, *The Legend of Mulan* and *Red Poppies*. Yeung is now a freelance theatre practitioner.



數碼影像設計 Digital Images Designer

John Wong

黃志偉、跨界創意人。1999年香港演藝學院電影及電視系畢業。現為多媒體創意公司dontbelieveinstyle的創作總監。創意項目橫跨藝術,娛樂及商業。設計超過一百個舞台多媒體作品、包括榮念曾之《夜奔》、《挑滑車》、《荒山淚》;進念二十面體之《華嚴經》、《萬曆十五年》、《半生緣》及《Looking for Mies》;賴聲川【表演工作坊】之《水中之書》及《如影隨行》等;非常林奕華之《賈寶玉》、《西遊記》及《水滸傳》等;詹瑞文 PIP之《踢館》、《萬世歌王》及《男人之虎》等。流行音樂會多媒體創作包括《郭富城舞臨盛宴演唱會》、《劉德華Unforgettable Concert 2010 & 2011 China Tour》、《朱哲琴·世界聽見演唱會》、《憶蓮 LIVE 07》、《陳奕迅Moving On Stage1演唱會》等超過一百個作品。黃氏的首部長片《旅客》於第二十七屆香港國際電影節放映。另外,2010年更參與上海世博的香港SmartCard館及澳門德成按館的概念和多媒體的創作及製作。

John Wong, multi-media artist, graduated from The Hong Kong Academy for Performing Arts in 1999, majoring in Film and Television. Now, he is the creative director of the multimedia creative agency - dontbelieveinstyle. Creative projects include Art, Entertainment & Commercial. His recent theater productions include, Danny Yung's Flee by Night, The Outcast General, Tears of Barren Hill. Zuni Icosahedron's Hua-Yen Sutra, 1587 A Year of No Significance and 18 Springs. PIP Theatre's My Life as TV, L'empereur du Chant, You Yuan & Man of la Tiger, Stan Lai's Like Shadows, Light Years & Writing In Water, Edward Lam Dance Theatre's Awakening, What is Fantasy & What is Manetc. He is also visual designer for pop concert of Aaron Kwok, Andy Lau, Sandy Lam, Eason Chan and Joey Yung. His debut feature, The Tourist, was screened in the 27th Hong Kong International Film Festival. In 2010, he also participates in the 2010 Shanghai Expo's Hong Kong Smartcard Pavilion & Macao Tak Sing On pavilion for concept & multimedia design.

FIFE XIO YIM

2001年畢業於北京舞蹈學院,主修中國民族民間舞。榮獲第六屆桃李盃青年組表演二等獎。2002年加入香港舞蹈團並擔任首席舞蹈員,曾在多個大型舞劇中擔任主要角色。謝氏自2005年開始參與創作,曾擔任舞劇《笑傲江湖》及《木蘭》之助理編舞。兩次榮獲香港舞蹈年獎,包括2008年與陳磊創作的《風水行》以及2012年憑《破曉》獲紫荊杯國際舞蹈邀請賽創作銅獎。2008年獲香港演藝學院邀請創作《蹤跡之雨喻》及2012年為香港芭蕾舞團創作《末日·重生》之〈蓮花〉。其編創少年團作品《古麗·漠》,分別在馬來西亞沙巴舉辦的「2013東盟-中國青少年舞蹈交流展演」及台灣的「2014海峽兩岸三地青少年舞蹈交流展演」比賽榮獲金獎及最佳指導老師獎。

2012年起擔任香港舞蹈團少年團藝術統籌及導師。並於2014年4月獲晉陞為香港舞蹈團駐團導師。



助理編舞 Assistant Choreographer

Majoring in Chinese Folk Dance, Xie graduated from the Beijing Dance Academy. She was awarded numerous scholarships and won the Second prize in Performance in the youth and teenagers category of the 6th China Taoli Cup Dance Competition.

She joined Hong Kong Dance Company in 2002 as Principal Dancer and performed as main roles in numerous performances. She choreographed since 2005. She was also the assistant choreographer of *The Smiling Proud Wanderer* and *Mulan*. She received Hong Kong Dance Awards twice including *Feng Shui*, her co-choreography with Chen Lei. Her work, *Dawn*, was awarded the Bronze prize in the Bauhinia Cup in 2012. In 2008, she was invited by the Hong Kong Academy for Performing Arts to choreograph *And the Thunder Sings*. In 2012, she was the guest choreographer for Hong Kong Ballet's to create *Lotus*. With the work *Dazzling Desert*, she was awarded the Golden prize and the Best Leading Teacher in the 2013 ASEAN-Chinese Youth Dance Exchange Gala in Sabah of Malaysia and the 2014 Mainland, Taiwan and Hong Kong Youth Dance Exchange Gala in Taiwan respectively.

Xie was the Artistic Coordinator and Instructor of the HKDC's Youth Troupe since 2012. She was promoted to HKDC's Dance Master in April 2014.









首席舞蹈員 Principal Dancer

陳俊 @ Do

Chen Jun as Hung Ba

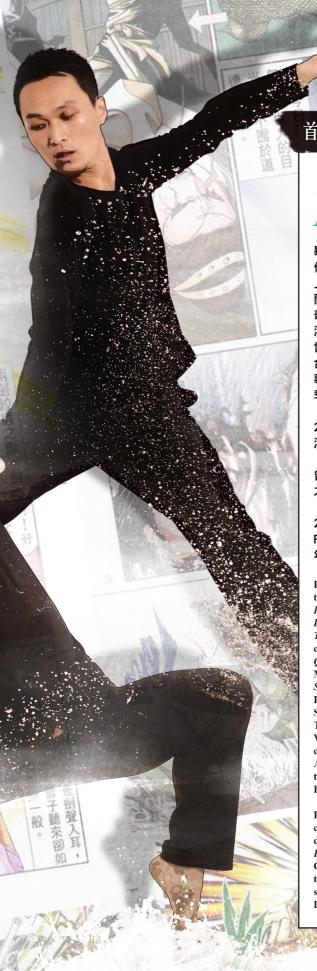
2001年以優異成績畢業於北京舞蹈學院附中,同年獲香港舞蹈團特邀演出二十週年團慶大型舞劇《梁祝》飾梁山伯,隨後正式加入香港舞蹈團。擔任多部大型舞劇男主角,包括《經典回望·周璇》飾嚴華、《塵埃落定》飾大少爺、《雪山飛狐》飾胡斐、《神雕俠侶》飾楊過、《竹林七賢》飾嵇康、《遷界》飾袁四都、《藍花花》飾石娃子、《金曲舞韻顧嘉煇 ·經典再現》飾都市年輕人、《天蟬地儺》飾卯及《花木蘭》飾將軍等。

2006與刑亮創作的獨舞《我·想》及《一個人· 走》在韓國舉行的「第三屆首爾國際舞蹈比賽」青年 組現代舞組得十佳,並兩度獲邀於美國巡演。近期作 品有八樓平台《劇·舞》編創〈最紅顏〉。2006及 2012年分別獲香港舞蹈聯盟頒發香港舞蹈年獎,包 括2012年「最值得表揚男舞蹈員」。2009年獲全國 桃李盃比賽指導老師獎二等獎及現為中國舞蹈家協會 會員。

Graduated from the Secondary School affiliated with the Beijing Dance Academy with Distinction in 2001, he was invited by HKDC to take up the main role, as a special guest artist, in the Company's full-length dance drama *The Butterfly Lovers* in the same year. He subsequently joined HKDC and has since performed as a solo dancer or in the lead roles in various performances including Liang Shanbo in *The Butterfly Lovers* (Re-run), Yan Hua in *The Story of Zhou Xuan*, the Elder Son in *Red Poppies*, Hu Fei in *Snow Fox*, Yang Guo in *Eagle Companions*, Ji Kang in *Seven Sages of the Bamboo Grove*, Yuan Sidao in *Evacuation Order*, Stony in *Plateau Bluebells*, Young man in *Pop Classic Joseph Koo's Dance Melodies 2013*, Mao in *Masquerade* and General in *The Legend of Mulan*.

In 2006, he choreographed *I, Think* and *Walk Alone* with Xing Liang for the 3rd Seoul International Dance Competition in Korea and was ranked in the top ten list of the youth modern dance section and has twice toured to the United States. His recent choreography is *Rouge* in 8/F Platform's *Drame:Dance*. He was awarded the Hong Kong Dance Awards in 2006 and the award of Outstanding Performance by a Male Dancer in 2012. He was awarded the Tutor Award at the the Taoli Cup Dance Competition in 2009. He is now the member of the Chinese Dancers Association.





首席舞蹈員 Principal Dancer

黃福 爾圖 Huang Lei astMoutMing

畢業於北京舞蹈學院,2001年加入香港舞蹈團,主演作品包括《如夢令》、《水滸傳》、《帝女花》、《天上人間》、《竹林七賢》、《蘭亭·祭姪》、《花木蘭》及《梁祝·傳說》;創作演出八樓平台《民間傳奇》、《也文也舞》、《絲襪奶茶》及《抱擁》等。除演出之外,亦有擔任助理編舞之工作,作品包括《專世·尋梅》及《三國風流》等。曾受邀為不同藝術團體合作演出或編舞,包括香港小交響樂團《士兵的故事》、進念二十面體《B.O.B》、香港中樂團35周年室季揭幕音樂會《千水情》(編舞)及鄧樹榮戲劇工作室《舞·雷雨》於新視野藝術節及關渡藝術節的演出。2014年獲香港藝術節"當代舞蹈平台系列"委約,創作演出舞蹈劇場《拼圖》。

曾三度獲得香港舞蹈年獎,分別是2006年與伍宇烈等之八樓平台《民間傳奇》集體創作及編舞、2007年《如夢令》之演出及2010年《天上·人間》之演出。2010年獲亞洲文化協會 International Choreographers Residence獎學金,同年前往參加美國舞蹈節。2010年獲香港藝術發展局藝術新秀年獎(舞蹈)。

Huang graduated from the Beijing Dance Academy. He joined the Hong Kong Dance Company in 2001 and has performed in Dream Dances; Water Margin; Princess Changping; Everlasting Love; Seven Sages of the Bamboo Grove; Spring Ritual · Eulogy; The Legend of Mulan and The Butterfly Lovers. He was one of the choreographers of 8/F Platform productions Min Jian Chuan Qi; Dancers' Creation; Silk-Stocking Milk Tea and Embrace. Moreover, he was Assistant Choreographer for Desperately Seeking Miss Blossom and Romance of the Three Kingdoms. Huang has been invited to perform for the Hong Kong Sinfonietta's A Soldier's Story, Zuni Icosahedron's B.O.B and Tang Shu-wing Theatre Studio's Thunderstorm at the New Vision Arts Festival and Kuandu Arts Festival. He was the choreographer of the Hong Kong Chinese Orchestra's 35th Anniversary Season Opening Concert's Ode to Water and also the choreographer and performer of the work Puzzle at 2014 Hong Kong Arts Festival.

He has received three Hong Kong Dance Awards: for his choreography of *Min Jian Chuan Qi* (with Yuri Ng and other dancers, 2006), for his performance in *Dream Dances* (2007) and *Everlasting Love* (2010). He was awarded the Asian Cultural Council's International Choreographer Residence Scholarship to participate in the American Dance Festival in 2010. In the same year, he was also awarded the Hong Kong Arts Development Awards for Young Artist.





首席舞蹈員 Principal Dancer

唐始 简词题 Tang Ya as It ao @ H

12/12 3:00pm

13/12 7:45pm

14/12 3:00pm

畢業於北京舞蹈學院中國古典舞系。在學期間,曾多次獲頒發獎學金及優秀畢業生榮譽,亦曾出訪美國、法國、日本、新加坡、朝鮮等國家演出。2005年憑獨國、日本、新加坡、朝鮮等國家新節個人金獎、中央不可以,與一個人金獎、中擔任領舞,獲得第5屆全國舞蹈比賽評委會的人。《花中擔任領舞,獲得第5屆全國舞蹈比賽評也,一個人。 「舞蹈世界舞林傳奇」最佳表現獎、於《花開、 「大學」,一個人。 「大學」,一個人。 「大學」, 「中國」, 「中國, 「中國」, 「中國, 「

2011年獲香港藝術發展局頒發藝術新秀年獎(舞蹈)。

Tang graduated from the Beijing Dance Academy majoring in Chinese Folk Dance. She was awarded several scholarships and outstanding student awards, and toured in the United States, France, Japan, Singapore and Korea while studying in the Academy. She won the Gold Prize of the 23rd International Arts Festival in Korea; the Best Performance Award in a dance competition organized by CCTV; and the Jury's Award in the 5th National Dance Competition. She joined HKDC in 2005, and has played lead roles in performances including Miao Ruolan in Snow Fox, Xiaolongnü in Eagle Companions, Su Shi's wife in Poet Dongpo, Nymph of the Bian River in Qingming Riverside, pas des deux in Two Swallows - Ode to Wu Guanzhong, Ji Kang in Seven Sages of the Bamboo Grove, Li Lingdi in Evacuation Order, Bluebell in Plateau Bluebells, solo and pas des duex in Feng Shui, Young woman in Joseph Koo's Dance Melodies 2013, Chen in Masquerade, Madame Bai in The Butterfly Lovers and Chieftain Maichi's Wife in Red Poppie (2014).

In 2011, she received the Award for Young Artist (Dance) from the Hong Kong Arts Development Council.

製作人員 Production Team List

漫畫原著/藝術指導 Comics Creator/Art Direction 馬榮成 Ma Wing Shing

導演/編舞 Director / Choreographer 楊雲濤 Yang Yuntao

音樂總監/作曲 Music Director & Composer 李哲藝 Lee Che-yi

作曲 Composer 蔡世豪 Choi Sai-ho 劇本改編 Script Adaptation 冼振東 Sin Chun-tung#

舞台美術設計 Set & Props Designer 曾文通 Tsang Man-tung

燈光設計 Lighting Designer 楊子欣Yeung Tsz-yan

服裝設計 Costume Designer 莫君傑 Eddy Mok 數碼影像設計 Digital Image Designer 黃志偉 John Wong

助理編舞 Assistant Choreographer 謝茵 Xie Yin

排練助理 Rehearsal Assistant 柯志勇 Ke Zhiyong

演出 Performers 香港舞蹈團全體舞蹈員 Hong Kong Dance Company Dancers 特約演出 Freelance Performers 藍彥怡 Cindy Lam 李拓坤 Li Tuokun 伍詠豪 Skinny Ng 香港舞蹈團兒童團 HKDC Children's Troupe 周君灝 Chau Kwan-ho 施家亮 See Ka Leong

監製 Producer 錢佑 Eddy Zee

執行監製 Deputy Producers 周煒嫦 Jennifer Chow 梁慧婷 Leung Wai-ting

製作經理 Production Manager 王永強 Alex Wong

舞台監督 Stage Manager 陳國偉 Derek Chan

執行舞台監督 Deputy Stage Manager 鄺嘉欣 Karen Kwong

助理舞台監督 Assistant Stage Managers 趙銓燊 Chiu Chuen-sun 謝子偉 Tse Tsz-wai

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製作電機師 Production Electrician 岑沅樺 Anfy Shum

字幕員 Surtitles Operator 王雪燕 Suki Wong

服裝主管 Wardrobe Mistress 斤小銀 Luise Yau

服裝副主管 Deputy Wardrobe Mistress 麥沛欣 Olansi Mak

服裝助理 Wardrobe Assistant 黃婉明 Beverly Wong

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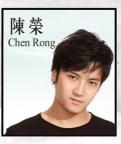




高級舞蹈員 Senior Dancers



柯志勇







舞蹈員 Dancers

謝茵 Xie Yin 駐團導師

Dance Master



訓練導師

陳海勁 Chen Haijin



何超亞 He Chaoya



何泳濘 He Yongning



何皓斐 Ho Ho-fei



何健 Ho Kin



熊德敏 Hung Tak-man



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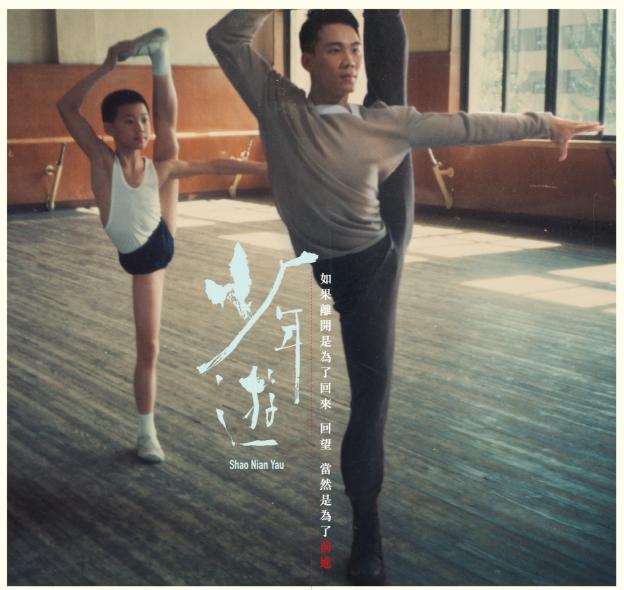
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2015.2.6-7 7:45pm 2015.2.8 3:00pm

葵青劇院演藝廳 Kwai Tsing Theatre Auditorium

門票現於城市售票網發售 Tickets available now at URBTIX

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