

A woodcutter. A grove. A dead body. Three witnesses

Four truths. How many lies?

The mind cannot comprehend that living is human nature. Isr

“A Human C  
— Ryunosuke Ak

# 羅生門

## *Rashomon*

粵語話劇  
Drama in Cantonese

導演 / 改編#	周偉泉*	Director / Adaptation#	Chow Wai-chuen*
佈景及服裝設計	王詩華	Set & Costume Designer	Suwa Wong
燈光設計	丁良晨	Lighting Designer	Ting Leung-sun
音響設計	吳俊東	Sound Designer	Cher Ng Chun-tung

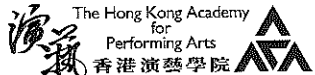

\*改編自芥川龍之介的短篇小說及黑澤明的電影版本

\*Based on stories by Ryūnosuke Akutagawa and the film by Akira Kurosawa

\*戲劇藝術學士（榮譽）學位導演系應屆畢業生

\*Graduating student of Bachelor of Fine Arts (Honours) Degree in Drama (Directing Major)

演出長約1小時30分鐘，不設中場休息  
Approximately 1 hour 30 minutes, no intermission

Presented by  香港演藝學院  主辦

節目進行中嚴禁未經許可的攝影及錄音，入場前請暫停使用鬧鐘、傳呼機及手提電話。  
The unauthorised use of cameras and recording devices is prohibited.  
Please deactivate alarm watches, radio pagers and mobile phones while in the auditorium.

## 戲劇學院院長獻辭

歡迎各位觀賞戲劇學院 2014/15 年度的第二季製作。

2014 年是慶祝戲劇學院成立 30 周年。由首任戲劇學院院長鍾景輝博士領導的一眾創院老師組成一隊強大的訓練團隊，培養出一代又一代對香港藝術界及演藝事業極具影響的演員、導演及編劇。我們的一批重要及成功的畢業生校友名單實證了學院嚴謹的訓練以及作為社會中藝術家應有的價值。我們與專業藝團密不可分的關係說明了學院對香港劇壇的重要性，亦標示著一代接一代，可愛可敬的畢業生為了讓學院工作發展得更豐盛而成為學院的良師益友、專業顧問、客席藝術家同儕及支持者。

表演是學院教與學的核心。演員、作家及觀眾之間的活躍交流一向是學院持守的理念。服務社會的同時，我們本著的人文議題更可讓學生多挑戰和多發掘。秉承著戲劇學院的創校傳統，我們一向鼓勵學生面對和體驗主流以至另類劇場演出的多樣性，為投身專業藝術領域，成為藝術家及深思熟慮的藝人作好準備。今年度學院多樣化的製作包括具象徵意味的自然主義作品，洛爾迦的《深閨大宅》；充滿諷刺意味的表現主義作品，潘惠森的《貓城夏秋冬》；柯嘉琪的當代香港創作劇《家和·萬事輕》；布萊希特風格的《羅生門》；易卜生經典劇的後現代版本《娜拉》；梅特林克的魔幻寫實主義作品《青鳥》（由獲獎畢業生陳曙曦執導）；郭寶崑的《鄭和的後代》形體劇場版；以及於演藝黑盒子演出的契訶夫的《三姊妹》。

謹此感謝閣下支持本院學生及製作，並期望在 2015 年內其他的製作及一年一度的畢業生展演中再次見面。

薛卓朗教授

## Message from Chair of School of Drama

Welcome to the School of Drama's 2014/15 Semester B season of productions.

2014 celebrates the School of Drama's 30<sup>th</sup> Anniversary year. The enormous achievement of our founding teachers under the direction of the first Dean of Drama, Dr Chung King-fai to create a professional training conservatoire for actors, directors and playwrights has had an indelible impact of the artistic community and the performing arts in Hong Kong. Our extensive list of prominent and successful graduate alumni attests to the rigorousness of the School's training and its instillation of the values of being an artist in society. Our strong umbilical connection to the professional companies underlines the central importance of the School in Hong Kong's theatre practice and indicates the wonderful commitment of generations of alumni to enrich and develop the School's work as teachers, mentors, advisors, guest artist colleagues, friends and supporters.

Performance is at the heart of the School's teaching and learning and it is this living communication between actor, author and audience that remains core to the School's philosophy. Serving society, challenging and exploring its important issues about our humanity. Continuing in its founding tradition School of Drama students are encouraged to encounter and experience the range of possibilities of theatre from the mainstream to the alternative and are exposed to these in readiness for their emergence into the professional community as artists and reflective practitioners. This year the School's range of productions has encompassed symbolic naturalism in Federico Garcia Lorca's *The House of Bernarda Alba*, satiric expressionism in *My Days in Cat Town* written by Poon Wai-sum, original contemporary Hong Kong Drama in Or Ka-kee's *Happy Family* and now moves on to Brechtian drama in *Rashomon*, classic mainstream drama in Ibsen's *Nora*, magical realism in Maeterlinck's *The Blue Bird* (directed by award winning alumnus Chan Chu-hei), physical theatre in Kuo Pao-kun's *Descendants of the Eunuch Admiral* and in the Academy Drama Black Box Chekhov's *Three Sisters*.

Thank you for your support for School of Drama students and for our productions. We especially look forward to welcoming you to many more of our shows during 2015 to our annual Graduates' Showcase.

Professor Ceri Sherlock

## 導演的話

《羅生門》的故事，追其源頭可查考平安時代的《今昔物語》，大概是諷刺當時人一些可笑的行為的一部民間故事集。芥川龍之介把其翻寫了一次。1950年，日本著名電影導演黑澤明把它變成了一個和「龜兔賽跑」一樣街知巷聞的「詞語」，一般來說大概意思是「公說公有理，婆說婆有理」，但如果用「公說公有理，婆說婆有理」概括了《羅生門》這個故事，大概也來得太過概括，失去了故事的深層意義。不同的人對同一件事的描述有所不同是正常的，畢竟所謂「真相」在誕生的一瞬間就死亡了，在「真相」不復存在下，剩下的只有對「真相」的「記錄」，可能覆述時忘記了一些枝節，又或者因簡化故事而刪去枝節，增加了「記錄」與「真相」之間的偏差，是我們常遇到。問題在於當不同的「記錄」出現極大的分歧時，是否有人恃著「真相」沒人懂而創造出一個扭曲的「記錄」，從中取利，這些人歪曲「真相」的原因是甚麼？為甚麼不能說出「真相」？「真相」存在嗎？還是我們身邊的一切都只是一種「詮釋」？人在把簡單的問題複雜化嗎？人在地球上存在了20萬年，《伊索寓言》存在了大概2,600年，電影《羅生門》存在了65年，說到都老掉牙了，人這種生物有反思嗎？人平均壽命可達70萬小時，進劇場花了你兩小時，你在劇場要幹甚麼？為甚麼是劇場？

甚麼是「真相」？甚麼是「記錄」？我們在說甚麼樣的故事？都是有趣的題目。

周偉泉

## Director's Note

The story of *Rashomon* was originated from a Japanese collection of tales *Konjaku Monogatari* written during Heian period, satirising some of the ironic human behavior. It was later re-written by Ryūnosuke Akutagawa. In 1950, Akira Kurosawa, the legendary Japanese film director, turned it into a different sphere of meaning. The understanding of "Rashomon" henceforward has in brief become "the contradictory interpretations of the same event by different people". However, a simple statement like this seems cannot adequately tell the message underneath the story. No doubt that different people of a singular event would have different interpretations. It is said that "truth" dies once it is born, and therefore we can only "record" it after its death. Sometimes we forget some details and sometimes we intend to omit or not to mention some details, in order to simplify the "record". But when we do that, we are widening the difference between "Truth" and "Record". The main concern should be, what if people intentionally create a different kind of "Record", in order to benefit themselves? Why is it that we cannot tell the "Truth"? Does the "Truth" exist or is everything a matter of interpretation? Do humans make things simple in order to complicate or obfuscate? Humans have existed on Earth for over 200,000 years; *Aesop's Fables* have existed for around 2,600 years; the film *Rashomon* has existed for 65 years. Across such a long span of time, do humans have any reflection on what they do when they tell stories about an "event"? The life expectancy of a human can be up to 700,000 hours, and going to theatre and watch a show may take you two. So what are you going to do in the theatre? Why theatre?

What is "Truth"? What is "Record"? What do we do when we tell stories? These are the interesting questions that we will explore in the theatre.

Chow Wai-Chuen

## 故事大綱 Synopsis

一場大雨，一座廢棄的城門下，一場世紀懸案。

一個樵夫，一個竹林，

一具屍體，三個證人。

盜賊說，武士是我殺的；

妻子說，丈夫是我殺的；

武士說，我是自殺的；

樵夫說，他們都是撒謊的……

四個人，四個版本，幾多個謊話？

戲中戲，戲中戲，

看誰比較好戲。

人心不能測，撒謊是人類的本性，是嗎？

Heavy rain. An abandoned gate. A century-old mystery unsolved.

A woodcutter. A grove. A dead body. Three witnesses.

The Bandit's voice "I killed him!"

His wife's voice "I killed him!"

The Samurai declares, "I killed myself!"

But the Woodcutter says, "They all lie!"

Four people. Four truths. How many lies?

A play within a play, within a play.

But who is the 'actor'?

The mind cannot comprehend that lying is human nature. "Isn't it?"

## 《羅生門》之詩 Poem of *Rashomon*

人非人，鬼非鬼，羅生之門深不見底；

真與假，生與死，竹林之地掩藏禁忌。

Not-human, not-ghost, the gate of Rashomon has no bottom.

True or false. Life or death. Something forbidden in the grove.

## 《羅生門》宣言 Declaration of *Rashomon*

我們是文明的開拓者，智慧的繼承者，

自然的征服者，時代巨輪的推動者。

我們孕育、發現、累積、建構、平衡、革新、延續。

讓我們一同見證此人間喜劇，

願我們能夠揮動旗幟、步伐一致、

追尋真理、進入無限。

We are the pathfinders of civilisation, the successors of wisdom;

the conquerors of nature, the promoters of the Wheel of the times.

We give birth, discover, accumulate, construct, balance, innovate and continue.

Let us witness this human comedy.

We would like to be able to wave the flag, consistent in pace;

to search for truth, into the infinite.

## 分場表 List of Scenes

序	《羅生門》宣言	Prologue	Declaration of <i>Rashomon</i>
第一話	樵夫同和尚唔理解	Chapter 1	We don't understand
第二話	樵夫喺竹林發現死屍	Chapter 2	We discover a dead body
第三話	盜賊話，人係佢殺嘅	Chapter 3	The Bandit's voice "I killed him!"
第四話	妻子話，人係佢殺嘅	Chapter 4	His wife's voice "I killed him!"
第五話	武士話，佢係自殺嘅	Chapter 5	The Samurai declares, "I killed myself!"
第六話	樵夫話，佢哋講大話	Chapter 6	The Woodcutter says, "They all lie!"
第七話	路人話，你都講大話	Chapter 7	The Commoner says, "You lie, also!"
謝幕		Curtain Call	

## 角色表 Cast List

黑澤明	張焱	Akira Kurosawa	Zhang Yan
某人	關志傑	Someone	Kwan Chi-kit
武士	黎樂恆	Samurai	Lai Lok-hang
盜賊	梁仲恆	Bandit	Leung Chung-hang
武士的妻子	黃庭姍	Samurai's Wife	Jessica Wong
和尚	吳佩隆	Priest	Ng Pui-lung
樵夫	胡浚浩	Woodcutter	Wu Tsun-ho
路人	吳景隆	Commoner	Ng King-lung

以上皆為戲劇學院學生  
All the above are School of Drama students

## 製作人員 Production Team

監製	薛卓朗教授 (S)	Producer	Professor Ceri Sherlock (S)
製作經理	曹安然 (Gr)	Production Manager	Julie Tso On-yin (Gr)
舞台監督	封欣宜 (Gr)	Stage Manager	Lily Fung Yan-yi (Gr)
執行舞台監督	李思晶 (Gr)	Deputy Stage Manager	Cobi Lee Sze-ching (Gr)
助理舞台監督	陳靄宜 (Gr)	Assistant Stage Manager	Kahy Chan (Gr)
舞台助理	趙浩倫 (Gr)	Stage Management Crew	Chio Ho-lun (Gr)
助理佈景及 服裝設計師	葉天慧	Assistant Set & Costume Designer	Jacqueline Ip Tin-wai
製作電機師	伍嘉儀 (Gr)	Production Electricians	Candy Ng (Gr)
	胡景瀧 (Gr)		Kelvin Woo King-lung (Gr)
燈光控制員	陳家豪 (Gr)	Lighting Board Operators	Ivan Chan Ka-ho (Gr)
	吳家慧 (Gr)		Dikky Ng (Gr)
電機師	張詠彤	Electrician	Aico Cheung Wing-tung
燈光助理	葉伊庭	Lighting Crew	Sally Ip Yi-ting
	江紫櫟		Cyris Kong Tsz-lik
	談耀樺		Danny Tam Yiu-wa
	邱雋浩		Luke Yau
音響製作工程師	潘兆如	Production Engineer	Poon Siu-yu
音響控制員	黎家維	Sound Operator	Lai Ka-wai
音響技師	李祉妍	Sound Technician	Li Tsz-in
音響助理	周文鏗	Sound Crew	Andy Chau Man-hang
	葉珮君		Stephanie Ip
	李婉虹		Li Yuen-hung
服裝主管	鄧肇恩 (S)	Costume Supervisor	Kath Tang (S)
服裝製作員	朱兆銘	Costume Maker	Jason Chu Siu-ming
服裝員	陳紀餘	Dressers	Chan Kei-yu
	陳美欣		Kathryn Chan Mei-yan
	梁希臨		Esther Leung Hei-lam
	伍韻文		Shirley Ng Wun-man
道具製作主管	包逸鳴 (S)	Head Props Maker	Jeremy Blackwell (S)
道具製作員	王嘉熙	Props Maker	Angel Wong Ka-hei
繪景師	關曉慧	Scenic Artist	Kwan Hiu-wai
助理繪景師	王頌欣	Assistant Scenic Artist	Jacqueline Wong
繪景員	陳穎琳	Scenic Painters	Pinky Chan Siriwan
	陳芷茵		Joyce Chan
	謝緻穎		Olive Tse Chi-wing
	楊曉盈		Yeung Hiu-ying
	姚熾琳		Alice Yiu Hoi-lam

除註明外，以上均為舞台及製作藝術學院學生  
All the above are School of Theatre and Entertainment Arts students except as marked

(S) 演藝教職員 Academy Staff  
(Gr) 演藝畢業生 Academy Graduate

## 駐院製作人員 Resident Production Staff

製作系主任 / 製作經理	方德偉	Head of Production / Production Manager	David Filshie
助理製作經理	陳紹財	Assistant Production Manager	John Chan
行政助理 (製作)	麥筱娟	Executive Assistant (Production)	Wendy Mak
工場技師 / 佈景製作導師	何肇山	Workshop Technician / Instructor (Set Construction)	Simon Ho
製景技師	鄧暢豪	Carpenter	Tang Cheong-ho
繪景助理	朱肇鋒 (T)	Scenic Painting Assistant	Billy Chu (T)
助理道具製作師	陳健新	Assistant Property Maker	Simpson Chan
服裝間經理	張浩然	Costume Shop Manager	Andrew Cheung
服裝間督導	鄧肇恩	Wardrobe Supervisor	Kath Tang
服裝間導師	周凱欣	Wardrobe Instructor	Tiffany Chow
服裝師	賴玉蘭 李敏婷 溫照平	Costume Makers	Lai Yuk-lan Noelle Li Wan Chiu-ping
裁製員	張素暉	Seamstress / Stitcher	Cheung So-fai
服裝間助理	林偉施	Wardrobe Assistant	Samantha Lam

## 戲劇學院顧問 Drama Faculty Advisers

聯合戲劇指導 / 戲劇學院院長	薛卓朗教授	Co-Supervisor / Chair of School of Drama	Professor Ceri Sherlock
聯合戲劇指導 / 高級講師 (導演)	司徒慧焯	Co-Supervisor / Senior Lecturer (Director)	Roy Szeto
聲線指導 / 講師 (聲線訓練)	李穎康	Voice Coach / Lecturer (Voice Studies)	Li Wing-hong

## 舞台及製作藝術學院顧問 Theatre & Entertainment Arts Faculty Advisers

高級講師 (設計)	陳志權	Senior Lecturer (Design)	Ricky Chan
音響導師	陳詠杰	Audio Supervisor	Chan Wing-kit
高級講師 (舞台燈光設計)	崔婉芬	Senior Lecturer (Theatre Lighting Design)	Psyche Chui
高級講師 (音響) 及 碩士課程統籌 (舞台及製作藝術)	麥皓雲	Senior Lecturer (Sound) & MFA Coordinator (TEA)	Jim McGowan
高級講師 (佈景製作)	范列晉	Senior Lecturer (Set Construction)	John Phillips