

2021年5月24日(星期一)早上10時起

只接受電話留座 **Telephone Registration Only**

starting from 10am on 24 May 2021 (Mon)

## 演前藝人談 Pre-performance Talk

7.6.2021 (星期一 Mon) 7:30pm

香港文化中心行政大樓 4樓 1號會議室

AC1, Level 4, Administration Building, Hong Kong Cultural Centre

講者：羅家英

Speaker: Law Ka-ying

粵語主講 In Cantonese

「演前藝人談」將會進行錄影，稍後於網上播放。

The Pre-performance Talk will be video-recorded and broadcast online later.

### 留座詳情 Registration

1. 日期及時間：由2021年5月24日(星期一)，早上10時起至額滿。  
(免費入場，按登記時間，先到先得，座位有限，額滿即止。)
2. 電話：2268 7267 (逢星期一至五：早上10時至下午1時，  
下午2時至5時30分；公眾假期除外)
3. 名額：每人只可預留一個座位，並須登記姓名及聯絡電話。
4. 已登記人士如未能於藝人談開場後10分鐘到達場地，其預留之座位將被取消。

1. Date & Time: from 10am on 24 May 2021 (Mon), till quota lasts.  
(Free admission. Limited seats are available on a first-come, first-served basis.)
2. Telephone: 2268 7267 (Mon-Fri: 10am-1pm, 2-5:30pm; except public holidays)
3. Quota: Each person can reserve one seat. Name and contact number are required upon registration.
4. Reserved seat(s) will be released if any registered person does not show up at the venue 10 minutes after the commencement of the talk.

節目詳情

Programme Details



觀眾意見

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Thank you for attending the performance. If you have any comment on this performance or general view on the LCSD cultural programmes, you are welcome to write to us by email at cp2@lcsd.gov.hk or by fax at 2721 2019.

有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽 <http://www.lcsd.gov.hk/te/artist/index.html>

Please visit the following webpage for information related to application for programme presentation / sponsorship by the Leisure and Cultural Services Department: <http://www.lcsd.gov.hk/en/artist/index.html>

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The presenter reserves the right to change the programme and substitute artists. The programme does not represent the views of the Leisure and Cultural Services Department.

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### 製作人員 Production Team

藝術總監 / 編劇：羅家英

Artistic Director / Playwright: Law Ka-ying

音樂設計：譚兆威 Music Designer: Tam Siu-wai

助理音樂設計：何綺雯

Assistant Music Designer: Yimen Ho

燈光設計：蕭健邦 Lighting Designer: Leo Siu

服裝設計：梁月慧

Costume Designer: Leung Yuet-wai

佈景設計：何俊 Set Designer: Ho Chun

擊樂領導：游龍 Percussion Leader: Yau Lung

音樂領導：彭錦信 Ensemble Leader: Pang Kam-shun

經理：袁纓華 Manager: Yuen Ying-wah

舞台監督：蘇志昌 Stage Manager: So Chi-cheong

燈光佈景：廣興舞台佈景製作公司

Lighting and Set: Kwong Hing Stage Scene Production Company

服裝道具：恆星服裝

Costume and Props: Everlasting Star Costume

總務：陳健一 General Affairs: Chen Kin-yat

香港文化中心  
Hong Kong Cultural Centre

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屯門大會堂  
Tuen Mun Town Hall

新界屯門屯喜路 3 號  
3 Tuen Hi Road, Tuen Mun, New Territories

☎ 2450 4202



新  
編  
粵  
劇

# 修羅殿

A New Cantonese Opera  
The Asura Judgment

22-23.6.2021

星期二至三 Tue-Wed | 7:30pm

香港文化中心大劇院

Grand Theatre, Hong Kong Cultural Centre

\$480 \$380 \$280 \$180

18.7.2021\*

星期日 Sun | 2:30pm

屯門大會堂演奏廳

Auditorium, Tuen Mun Town Hall

\$360 \$300 \$240 \$180

\*設有演後藝人談

\*With post-performance talk

唱詞、唸白均有中文及英文字幕

Lyrics and dialogue with Chinese and English surtitles



康樂及文化事務署  
Leisure and Cultural  
Services Department



## 編劇的話 Message from the Playwright

## 羅家英 Law Ka-ying

黑澤明先生是我拜服、學習的偶像，他的影視作品融合了中西方文化的精髓，蘊含著大量值得觀眾回味的真理。他的作品初看不明，卻越看越有興味。《羅生門》就是在我心中烙印的佳作之一，一賞傾心，再賞難忘，數載魂牽夢縈，終於讓我下定決心將這部佳作改編成粵劇。其實，每隔一段時光就會燃起這個衝動，提筆苦思，但無從下手，或許是經歷不夠、理解不足，於是只能擱筆。如今，我已年過古稀，歷經人生沉浮，世間悲苦歡樂皆是一種修行，開闊故事新的思路。

近些年，我寫過一些劇本，粵劇《李廣王》、《英雄叛國》就是改編自莎士比亞的《李爾王》、《馬克白》，戲中人物、情節參考及借鑒了黑澤明電影《蜘蛛巢城》和《亂》。有了這兩部作品經驗積累，再次堅定我將《羅生門》改編為粵劇作品《修羅殿》的決心。坦白說，改編這部劇並不容易，像是一種自我的極限挑戰，因為對於鍾情故事情節與發展的粵劇戲迷而言，《羅生門》的故事過於單薄。電影用不同人物、身分推動故事發展。因眾人各執一詞、陳情造作，令劇情撲朔迷離、耐人尋味，同時也將人性的自私、自我、自大、狂妄、說謊自然呈現。但是想要將這部戲改編成粵劇，就需要創新適用於粵劇表演的劇情分割手法（內容銜接），打破傳統的粵劇舞台與燈光，不斷轉換時間與空間，進而引導觀眾用影視劇情的情緒去了解其中的妙趣。

修羅，非人、非神、非鬼，好戰，但《佛經》載錄它屬《天龍八部》中的修羅部，雖心懷善念，但亦無懼作惡，是一個特令獨行、極富個性的修行者……

For me, Mr. Akira Kurosawa is a role model, someone to admire and learn from. His films combine the quintessence of Chinese and Western cultures, illuminating deep truths for the audience to ruminate. His works are difficult to grasp on the first viewing, but the more you get into them, the more interesting they become. *Rashomon* is one of his masterpieces that left an indelible impression on me. I absolutely loved it on my first viewing, and I couldn't get it out of my head after watching it a second time. After years of mulling over it, I finally decided to adapt this brilliant film into a Cantonese Opera. In fact, the urge to do this had struck me off and on through the years, but I could never put ideas to paper. Perhaps it was due to my lack of experience and understanding, but I always ended up putting down the pen. Now, I'm over seventy years old, and have experienced the ups and downs of life; all the joys and sorrows of this world are a path towards spiritual realisation, and I can look at the story in a new light.

In recent years, I have scripted several Cantonese Operas. *Emperor Lee Kwong* and *Rebellious Hero* were adapted from Shakespeare's *King Lear* and *Macbeth*, taking cues from Kurosawa's *Throne of Blood* and *Ran* in terms of characterisation and plot. With the experience I gained from working on these two projects, I was able to strengthen my resolution to adapt *Rashomon* into the Cantonese Opera titled *The Asura Judgment*. To tell the truth, adapting it for the stage was no easy work. I had to push myself to the limit, as the storyline of *Rashomon* is too flimsy to hold the interest of Cantonese Opera fans who tend to be more invested in the plot development. The film drives the story forward with its different characters – they each stick to their made-up narrative, spinning a bewildering and thought-provoking tale that exposes the dark side of human nature: selfishness, self-importance, self-conceit, arrogance, and deception. To turn this story into a Cantonese Opera, however, we have to break down the story and put it back together in new ways that serve the art form. We have to break free from the usual stage setting and lighting in traditional Chinese opera, and keep changing time and space in order to guide the audience into grasping the essence of the story with the same state of mind as when watching a film or TV drama.

Described as part of the *Eight Legions in Buddhist Sutras*, the Asuras are belligerent beings that are neither human, god nor demon. They have kind intentions, but have no qualms about doing evil. They are strong-minded practitioners who follow the beat of their own drums...

## 新編粵劇《修羅殿》 A New Cantonese Opera *The Asura Judgment*

明末，天災人禍，百姓苦不堪言，一件命案發生於南方海旁的一個小縣。虎尾山雖是官道，但樹木參天，亂石草叢，時有盜賊出沒。一日正午，東方玉攜妻朱氏路過，竟然遇到獨行大盜呼延豹，呼延豹見色起心，把東方玉綑綁，把其妻污辱。事後，呼延豹竟然愛上了朱氏，欲帶她遠走。二人為一個女子大打出手，最終東方玉身亡。而朱氏乘亂逃走，不知方向。呼延豹取了東方玉的寶劍和馬匹上路。誰料，因口渴，他飲了有毒的溪水，不慎中毒而在路上暈倒，及後呼延豹被兩公差捉拿。同時農夫發現東方玉的屍體，而和尚也救了朱氏，同到公衙報案。

審訊下，呼延豹承認是他一人所幹，很豪氣地承認罪名。但朱氏哭著說被呼延豹污辱，得不到東方玉原諒，拔出短刀，恐嚇丈夫而暈。醒後見丈夫死了，她欲到江畔投江自盡，卻被和尚所救。

官府找來一個巫婆，到地獄向東方玉問案情。東方玉訴出心事，見妻被辱，欲救無從。他亦覺妻對呼延豹有感情，傷心自慚，淚眼下見到那短刀，遂自刎而死。

農夫區洋卻說出另一個故事。呼延豹污辱了朱氏，跪地求朱氏原諒，他願意洗心革面，與朱氏雙宿雙棲。朱氏對呼延豹說，你殺了東方玉，我跟你走。她又對東方玉說，你殺了那強盜，方是男子漢大丈夫。為表膽量，二人決鬥，最終東方玉亡。

和尚泓定說，什麼是真，什麼是假，以後還能相信人嗎？如果人與人之間沒有了互信，和地獄有什麼分別，人性去了哪裡？忽聽修羅殿後有棄嬰哭聲，到底嬰兒會帶來怎樣的結局呢？

The story takes place towards the end of the Ming dynasty. The country is ravaged by natural and man-made disasters, and the people suffered dearly. A murder is committed at a small seaside county in the south. The Tiger Tail Mountain may be under the imperial government's rule, but the towering trees and rugged landscape provide excellent cover for brigands and robbers. One day around noon, Dongfang Yu and his wife Zhu are passing through the mountain when they are accosted by the solitary brigand Huyan Bao. Bao sees the woman and immediately lusts after her, and he forces himself upon her after restraining her husband. Surprisingly, Bao falls in love with Zhu after the fact and wants to take her away with him. The two men fight over her. In the end, Yu is killed while Zhu flees during the commotion. Bao takes Yu's sword and horse and leaves. By a curious twist of fate, he passes out after drinking poisoned water from the river, and is captured by bailiffs. A farmer finds Yu's body while a monk saves Zhu, and they both report to the authorities.

During the trial, Bao admits that it was all his doing and proudly pleads guilty. However, Zhu tearfully recalls that Yu had refused to forgive her after she was raped by Bao, so she drew her dagger to threaten him. She fainted, and woke to find her husband dead. She was about to commit suicide by throwing herself into the river, but was rescued by the monk.

The magistrate enlists the help of a medium to take Yu's statement from the netherworld. The latter pours his heart out: he felt helpless at being unable to save Zhu from being raped; it also tore him apart to see his wife showing an attachment for the brigand. Consumed with shame, the teary man saw the dagger and slit his own throat with it.

The farmer Ou Yang, however, tells a different version of the story: after violating Zhu, Bao went down on his knees and begged for her forgiveness, promising to turn over a new leaf and stay by her side forever. She told Bao that she would go with him if he killed her husband. She also told Yu to prove that he was a man by killing the brigand. The two men fought to prove their courage, and it ended with Yu dead.

Monk Hongding laments, "What is true, and what is false? Can we still bring ourselves to trust in others? Without trust among people, wouldn't it be the same as living in hell? Where has our humanity gone?" Suddenly, the cries of an abandoned baby are heard from behind the Asura Palace. What kind of ending will the infant usher in?

### ～ 主演 Cast ～

羅家英	飾 泓定和尚 Law Ka-ying as Hongding, a monk
陳鴻進	飾 商人鄧東 Chan Hung-chun as Deng Dong, a merchant
呂洪廣	飾 農夫區洋 Lui Hung-kwong as Ou Yang, a farmer
李秋元、黃成彬、溫玉瑜	飾 大盜呼延豹 Li Qiuyuan, Vong Seng-pan, Wan Yuk-yu as Huyan Bao, a bandit
王志良、吳仟峰、洪海	飾 公子東方玉 Wang Zhiliang, Ng Chin-fung, Hong Hai as Dongfang Yu, a highborn young man
李沛妍、鄭詠梅、莊婉仙	飾 朱氏孟瑤 Li Pui-yan, Cheng Wing-mui, Chong Yuen-sin as Zhu Mengyao, a lady
陳嘉鳴	飾 靈媒地獄七姑 Chan Ka-ming as Madam Seven from the Netherworld, a medium

資料由表演團體提供 Information provided by the arts group

單張資料及字幕翻譯：格致語言顧問有限公司 Leaflet Information and Surtitles Translation: KCL Language Consultancy Limited

節目長約3小時30分鐘，包括中場休息15分鐘

The running time of the performance is approximately 3 hours and 30 minutes including an intermission of 15 minutes.