



中華
文化節

CHINESE
CULTURE
FESTIVAL

開幕節目
Opening Programme

上海大劇院

舞劇

白蛇

Dance Drama
LADY
WHITE
SNAKE
by Shanghai
Grand Theatre

12-13.6.2026 7:30pm
(五Fri - 六Sat)

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

呈獻 Presented by



中華人民共和國香港特別行政區政府
文化體育及旅遊局
Culture, Sports and Tourism Bureau
The Government of the Hong Kong Special Administrative Region
of the People's Republic of China

策劃 Organised by



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Leisure and Cultural
Services Department



弘揚中華文化辦公室
CHINESE CULTURE PROMOTION OFFICE



中華文化節
CHINESE CULTURE FESTIVAL

京劇大武生

藝術展演

Showcase of Peking Opera Actors in Full Armour Roles

魏學雷
Wei Xuelei

王大興
Wang Daxing

趙宏運
Zhao Hongyun

魯佳亮
Lu Jialiang

陳麟
Chen Lin

呂蒙
Lu Meng

王熙龍
Wang Xilong

奚中路
Xi Zhonglu

郝帥
Hao Shuai



CHINESE OPERA FESTIVAL
開幕節目 Opening Programme

26.6 | 7:30pm

《林冲夜奔》、《長坂坡·漢津口》
*Lin Chong on the Run, The Battle at Changbanpo
and The Incident at Hanjin Crossing*

27.6 | 7:30pm

《挑華車》、《武松打店》、《艷陽樓》
*The Palley, Wu Song Checking in at the Inn,
Rescuing His Sister at the Bright Sun Mansion*

28.6 | 2:30pm

《鍾馗嫁妹》、《七雄聚義》、《三岔口》、《鐵籠山》
*Zhong Kui Marrying His Sister Off, Seven for a Righteous Cause,
At the Crossroads, On Iron Cage Mountain*

26-27.6.2026 7:30pm 28.6.2026 2:30pm

(五Fri - 六Sat)

(日Sun)

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

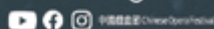
\$260 - 560



詳情 Details



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中國戲曲節 Chinese Opera Festival

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第一幕 Act I 夢蛇 Dreaming the Snake

第一場 Scene 1
驚蟄 Awakening the Insects

第二場 Scene 2
穀雨 Grain Rain

第三場 Scene 3
芒種 Grain in Ear

第四場 Scene 4
端午 Tuen Ng Festival

中場休息 Intermission

第二幕 Act II 化蛇 Becoming the Snake

第一場 Scene 1
中秋 Mid-Autumn Festival

第二場 Scene 2
霜降 Frost's Descent

尾聲 Epilogue
春分 Spring Equinox

演出

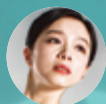
Performed by

水月 Moon 12/6

巴意 Luck 13/6



敖定雯
Ao Dingwen



劉思睿
Liu Sirui

妻子 / 白素貞
Wife / Lady White



吳虎生
Wu Husheng



孫佳勇
Sun Jiayong

丈夫 / 許仙
Husband / Xu Xian



王念慈
Wang Nianci

小青
Xiao Qing



蘇海陸
Su Hailu

心理醫生 / 法海
Psychologist / Fa Hai

及上海歌劇院舞劇團
with Shanghai Opera House Dance Ensemble

每場演出長約 2 小時，包括中場休息 20 分鐘。
The running time of each performance is approximately 2 hours including an intermission of 20 minutes.

6 月 12 日設演後藝人談，歡迎觀眾留步參加。(普通話主講)
With post-performance talk on 12 June. You are welcome to stay and join us. (In Putonghua)

藝術總監的話

Message from the Artistic Director

香港於我而言，是一處特別的地方。早在 2008 年，我就以客座首席舞者的身份加入香港芭蕾舞團，演繹過數部西方經典作品。很榮幸，今日能以藝術總監身份攜極具「東方舞台美學」氣質的原創舞劇《白蛇》回到香港，作為中華文化節開幕演出。對我來說，這是一次意義非凡的重逢。

2019 年，當上海大劇院張笑丁總經理相邀，創意合作一部舞劇時，「白娘子」的構思瞬間躍入腦海。從我的家鄉上海出發，陪伴著舞劇《白蛇》，我們一路迤邐而行。從 1.0 版到 2.0 版的蛻變煥新，到紐約林肯藝術中心的一票難求，我欣喜於摯愛的芭蕾舞藝術與東方意蘊找到了契合點，《白蛇傳》這段千年傳奇走向了現代人「尋找自我」的精神縱深處，更激動於這個融合傳統與現代的中國故事及獨屬於中國氣質的東方舞台美學，走向了世界。

感謝上海大劇院和香港康樂及文化事務署的邀請和信任，感謝主創團隊所有成員的精雕細琢，感謝「水月」、「巳意」兩組舞者的全情投入。期待在香港的舞台上，與大家共赴這場自我探索之旅。

Be Real. Be You.
2026 年 6 月

Hong Kong holds a special place in my heart. Back in 2008, I joined The Hong Kong Ballet as a Guest Principal Dancer and starred in several Western classical masterpieces. It is a great honour that today, as Artistic Director, I return to Hong Kong with the original dance drama *Lady White Snake*, a work imbued with the essence of 'Oriental Stage Aesthetics', as the opening programme of the Chinese Culture Festival. For me, this is a remarkably meaningful reunion.

In 2019, when Ms Zhang Xiaoding, General Manager of Shanghai Grand Theatre, invited me to collaborate on creating a new dance drama, the character of Lady White materialised instantly in my mind. Starting from my hometown Shanghai, the dance drama *Lady White Snake* has travelled an elegant and winding journey. From version 1.0 to the renewed 2.0, to a sold-out run at Lincoln Center in New York, I am overjoyed that my beloved ballet art has found its harmony with Eastern essence, and that this thousand-year-old legend has acquired a contemporary reflection. Even more, I am thrilled that this Chinese story, blending tradition with modernity, and embodying a uniquely Chinese oriental stage aesthetic, has reached the world.

My sincere gratitude extends to Shanghai Grand Theatre and the Leisure and Cultural Services Department for their faith and invitation, to the dedicated creative teams for their artistic precision, and to the dancers of 'Moon' and 'Luck' for their wholehearted devotion. I look forward to embarking on this journey of self-discovery with all of you on the Hong Kong stage.

Be Real. Be You.
June 2026

譚元元 Tan YuanYuan

藝術總監 Artistic Director



國際芭蕾舞藝術家，上海戲劇學院特聘教授、舞蹈協同創新中心主任，蘇州芭蕾舞團藝術總監，美國三藩市芭蕾舞團前首席舞者。

譚元元出生於上海，15歲獲得芬蘭赫爾辛基國際芭蕾舞比賽的銀獎，並於一年內，在法國巴黎、日本名古屋兩個國際芭蕾舞比賽中，獲得兩個「唯一金獎」與兩項比賽的最高獎項：有舞蹈界「奧斯卡」之稱的「尼金斯基大獎」和巴黎市市政府頒發「巴黎市勳章」，被國外媒體譽為「中國奇蹟」。

1995年應邀加盟美國三藩市芭蕾舞團，18個月後成為首席主要演員。她領銜主演了眾多古典和當代作品，包括《天鵝湖》、《吉賽爾》、《羅密歐與茱麗葉》等大型舞劇，也演繹過眾多不同風格現當代芭蕾舞作品，包括《雨後》、《火鳥》、《小美人魚》等，以及佐治·巴蘭欽、約翰·紐邁亞、克里斯多夫·惠爾頓等編舞大師的作品。倫敦舞評家稱她為「芭蕾王冠上的一顆大寶石」，《紐約時報》舞評稱其結合了「典雅精緻與大膽奔放的特質」。

在長達近三十年的職業生涯中，譚元元獲得多個重要獎項：2004年被美國《時代週刊》評選為「亞洲英雄」，登上刊物封面；2013年榮獲美國《舞蹈》專業雜誌頒發第56屆年度「終身成就獎」；2022年獲頒三藩市芭蕾舞團「藝術成就獎」，以表彰她對舞團的貢獻，三藩市市長專門發來賀電，同時宣佈2月13日為「譚元元日」。

International ballet artist, Director and Distinguished Professor of Collaborative Innovation Centre for Dancing of Shanghai Theatre Academy, Artistic Director of Suzhou Ballet Theatre, former principal ballerina of San Francisco Ballet.

Tan YuanYuan's remarkable journey in dance began in Shanghai. Her prodigious talent emerged early, winning the silver medal at the Helsinki International Ballet Competition at 15, followed by gold medals at both the Paris and Nagoya international competitions. These achievements earned her the prestigious Medal of the City of Paris and the Nijinsky Award — often referred to as the 'Oscars of Dance' — along with the Bronze Statue of Nijinsky, prompting international media to hail her as 'China's Miracle'.

In 1995, at the invitation of Artistic Director Helgi Tomasson, Tan joined San Francisco Ballet as a soloist, ascending to principal dancer within 18 months. Her repertoire encompasses leading roles in classical masterpieces including *Swan Lake*, *Giselle*, *Romeo and Juliet*, and contemporary works by choreographic luminaries such as George Balanchine, John Neumeier and Christopher Wheeldon. Notable performances include *After the Rain*, *Firebird*, and *The Little Mermaid*. Critics worldwide have celebrated Tan's artistry. The London dance press dubbed her 'a great jewel on ballet's crown', while *The New York Times* praised her rare combination of 'elegant and delicate, also bold and unstrained qualities'.

In her career spanning nearly 30 years, Tan YuanYuan has won many awards: in 2004, 'Hero of Asia' in the Asian edition of *Time* and was featured on its cover. In 2013, the 56th Annual 'Lifetime Achievement Award' from American professional publication *Dance Magazine*. In 2022, the San Francisco Ballet presented the 'Artistic Achievement Award' in recognition of Tan YuanYuan's contributions to the company. The Mayor of San Francisco sent a congratulatory message, while concurrently proclaiming 13rd February as 'Tan YuanYuan Day'.

劇情簡介

Synopsis

幸福的妻子近來夜夜夢見一條青蛇，對她糾纏不休。妻子心生恐懼，丈夫帶她就醫。在心理醫生的催眠下，妻子的夢境被一層層揭開，隨之展開的，還有她「幸福」的幻象與對自主人生不懈的追求……

A happily married wife has recently been dreaming every night of a green snake that relentlessly entangles her. Fear begins to take hold, and her husband takes her to seek medical help. Under hypnosis guided by a psychologist, the layers of her dreams are gradually unveiled. What unfolds alongside them is the illusion of her 'happiness' and her unyielding pursuit of a life on her own terms...

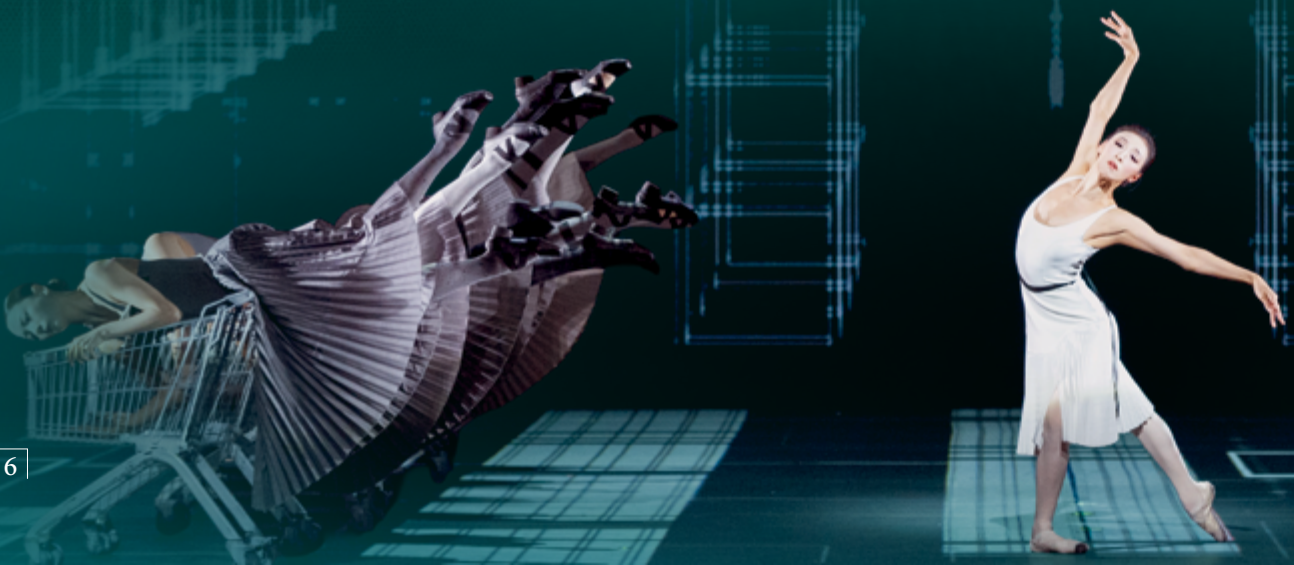
第一幕 Act I

夢蛇 Dreaming the Snake

第一場 Scene 1 | 驚蟄 Awakening the Insects

亦真亦幻，賢淑的妻子在購物時，忽然被驚蟄的雷聲喚醒了內心幽秘。她彷彿墜入霧氣氤氳的叢林，邂逅了一條青蛇——不，是個青衣女子，親近她、糾纏她、誘惑她。妻子逃避的剎那，一切消失了，她仍站在冰冷的貨架前。

Between dreams and reality. On the Day of the Awakening of Insects, an ordinary moment transforms into the extraordinary. The devoted Wife, going about her routine shopping, experiences a supernatural awakening as thunder reverberates through the supermarket. In an instant, the mundane gives way to the mystical — the fluorescent-lit aisles dissolving into a misty, primordial forest. Here, she encounters a mysterious figure: a woman in green, serpentine and seductive, who weaves an intimate dance of temptation. As suddenly as this vision appears, it vanishes, leaving only the stark reality of supermarket shelves in its wake.





第二場 Scene 2 | 穀雨 Grain Rain

丈夫陪妻子去了診所。伴隨着時鐘滴答，心理醫生催眠了她，層層探看妻子內心。

西湖煙波、魚戲蓮葉、細雨迷離、遊人如織……一白一青兩條蛇，化為人形，學人走步，搖曳生花。白蛇與許仙一見鍾情，一把油紙傘，撐起纏綿的愛。愛是秘密、愛是獨佔、愛是不可理喻……青蛇卻妒了，她想進入他們的世界，或者將他驅逐出去。終於，斷橋斷裂，分隔了三顆心……

In search of answers, the Husband brings his Wife to a clinic. Under the Psychologist's hypnotic pendulum, the gates to her subconscious slowly unlock, revealing a hidden realm of memory and desire.

The scene dissolves into the ethereal landscape of West Lake, where fish dance among lotus leaves and holiday crowds ebb and flow like tides. Here, two serpentine beings — one white, one green — undergo a mesmerising transformation into human form. Their first steps in their new bodies sway with the delicate grace of spring blossoms. The White Snake and Xu Xian's eyes meet in a moment of destiny, their burgeoning romance sheltered beneath an oil-paper umbrella — a tender symbol of their union. Yet love, in its mysterious exclusivity, creates its own shadows. The Green Snake, consumed by jealousy, oscillates between desires: to join their sacred bond or to banish Xu Xian from their supernatural realm. Upon the legendary Broken Bridge, three hearts meet their fate, as the structure itself crumbles, becoming a physical manifestation of their fractured relationships.



第三場 Scene 3 | 芒種 Grain in Ear

心理醫生調配了藥劑，他有把握治癒妻子。

傳說許仙曾欺騙白蛇，飲下藥酒，現了原形；這一次，丈夫把藥端到了妻子手邊。她本能地拒絕，掙扎着想要逃避。可這個家裏，那些甜蜜的記憶把她困住了。

他是愛我的，我也愛他呀。

她像溺水之人抱住了一根浮木，以愛為名，還有甚麼不能接受？最終，妻子屈服了、放棄了，將藥盡數吞下。

The Psychologist presents what he believes to be the cure — a carefully formulated medicine for the Wife's apparent affliction.

In an echo of ancient legend, where Xu Xian once offered the White Snake a transformative wine that revealed her true serpentine nature, now the Husband extends modern medicine to his Wife. Though her instincts scream resistance, she finds herself bound by the walls that have witnessed their shared happiness. In this space saturated with memories of domestic bliss, she grapples with her inner turmoil. "He loves me, and I love him" becomes her mantra of justification, a desperate attempt to rationalise her circumstances. Like a drowning soul clutching at phantoms of happiness, she ultimately surrenders, reaching for the proffered medicine bottle.

第四場 Scene 4 | 端午 Tuen Ng Festival

醫生進入妻子的意識世界，化身法海，搜尋青蛇。法鉢轉動，佛號綿延。青蛇躍然而起，卻被巨網所困，勉力掙出，負傷潛逃……

依舊斷橋，白蛇重逢青蛇，感同身受，為她療傷。許仙見狀，驚恐不已。法海追來，不依不饒。混戰之中，青蛇忽然感到了透心的寒涼。

是白蛇，親手殺了青蛇！

醫生說，妻子痊癒了。

The Psychologist, embodying the ancient monk Fa Hai, delves deeper into the Wife's psyche in pursuit of the Green Snake. As his ritual bowl resonates with Buddhist chants, the Green Snake attempts escape but becomes ensnared in an ethereal net. Though she breaks free, she emerges gravely wounded from the encounter.



At the Broken Bridge — that fateful place of unions and partings — the White Snake discovers her injured companion and tends to her with tender mercy. Yet when Fa Hai appears, she makes an irrevocable choice: Xu Xian over her serpentine sister. Consumed by betrayal and rage, the Green Snake moves to strike down Xu Xian, but in that crucial moment, the White Snake makes the ultimate sacrifice. To preserve her husband's life, she takes the life of her oldest companion.

In the sterile light of the clinic, the Psychologist declares his patient cured, while ancient echoes of sacrifice and choice fade into silence.

第二幕 Act II

化蛇 Becoming the Snake

第一場 Scene 1 | 中秋 Mid-Autumn Festival

中秋之夜，公司在遊輪上舉辦了盛大舞會。丈夫飄然穿行於眾人之間，吸引了多少艷羨；美麗的妻子像個失落靈魂的人偶，陪著丈夫，空洞地觥籌交錯。

滿月變紅，風浪大作。

青蛇沒死，她又來了！

那個窈窕的青色的影子，正在呼喚著妻子。

搖晃的甲板上，人群漸入癡狂。

醫生說，妻子還在「病」中，他與青蛇之戰，尚未終結。

在丈夫的協助下，醫生再次催眠了妻子……

Aboard a luxurious cruise ship, a corporate celebration unfolds beneath the Mid-Autumn moon. The Husband moves through the admiring crowd with newfound status, while his Wife trails behind — a beautiful but hollow presence, unmoved by the champagne and congratulations that swirl around her.

The serene autumn night transforms: the full moon bleeds crimson, and violent waves assault the ship. The Green Snake, it seems, has survived and returned, calling for the Wife.

As chaos erupts among the revellers, the Psychologist, realising his 'cure' has failed, recognises that his battle with the Green Snake remains unfinished. In a desperate gambit, he enlists the Husband's aid to once again subject the Wife to hypnosis.



第二場 Scene 2 | 霜降 Frost's Descent

醫生又一次進入妻子的意識世界。

他看到了小青沉入深深的水底，卻被魚群治癒，他看到了千年前的金山寺、剃度中的許仙、身披袈裟的法海……那法海，正是醫生本人！

傳說與幻境交織湧疊，法海挾持許仙，要求白蛇入塔，換許仙自由。生離死別之際，夫妻二人，重新湧起了依依之情、纏綿難捨。

滾滾浪起，小青重臨！

生氣漾蕩，水漫金山！

這一次，法海敗了。

In a last hypnotic descent into the Wife's consciousness, the Psychologist witnesses a kaleidoscope of ancient and modern truths. At the lake's depths, he discovers the Green Snake, rescued and revived by a legion of fish. Visions of the millennium-old Jinshan Temple materialise — Xu Xian taking monastic vows, Fa Hai in his ceremonial robes — until past and present collapse into one another, revealing the Psychologist himself as Fa Hai's modern incarnation.

In this realm where myth and reality converge, history threatens to repeat itself: Fa Hai holds Xu Xian hostage, demanding White Snake's imprisonment in exchange for his freedom. Yet at this crucial moment between existence and obliteration, a profound love resurges between Husband and Wife — a force more powerful than any ancient curse or modern conditioning.

As the waters rise and mountains bow before the tide of awakening, reality itself seems to pulse with the raw energy of life. This time, Fa Hai is defeated.



尾聲 Epilogue | 春分 Spring Equinox

江潮退卻，白蛇、青蛇，相逢一笑。

從前蛇化人，一分為二，歷經紅塵悲喜；而今人化蛇，合二為一，奔赴無垠天地！

陽光刺穿水面，粼粼閃閃，亦幻亦真。

In a transcendent final moment, the White Snake and Green Snake exchange knowing smiles — embodiments of a single soul that once divided itself to experience the complexities of mortal existence. Now, in a reversal of that ancient transformation, human and serpent merge into one unified being, ascending toward infinite possibility. As they depart, sunlight dances on the water's surface, creating an ethereal play of light that blurs the boundary between reality and illusion.



創作人員

Creative Team



周可 Zhou Ke

導演 Director

上海戲劇學院導演系副教授，周可戲劇工作室藝術總監。

周氏執導的舞臺作品包括話劇《玩偶之家 2：娜拉歸來》、《初步舉證》、《永生之後》、《壞小孩》、《鄔達克》、《給一個未出生孩子的信》、《審查者》、《奧利安娜》、《枕頭人》、《懷疑》、《晚安，媽媽》、《一根骨頭四條狗》、《婚姻風景》、《情書》、《薩勒姆的女巫》等；音樂劇《道林格雷的畫像》、《熊貓》、《重生》、《媽媽，再愛我一次》等；歌劇《拉貝日記》；舞劇《白蛇》；電影《保持沉默》。其中《媽媽，再愛我一次》獲得「五個一工程」獎優秀作品獎及第八屆韓國大邱國際音樂劇節「評委會大獎」；憑藉《枕頭人》獲得第三屆華語戲劇盛典最佳導演獎；憑藉《鄔達克》獲得首屆國際戲劇學院獎（導演獎）最佳實驗戲劇導演獎。

Associate Professor of Directing Department at Shanghai Theatre Academy and Artistic Director of Ke Theatre Company.

Zhou's directing credits include dramas: *A Doll's House Part 2*, *Prima Facie*, *After Immortality*, *Diary of Mystery*, *Hudec*, *Letter to a Child Never Born*, *The Censor*, *Oleanna*, *The Pillowman*, *Doubt: A Parable*, *Night*, *Mother*, *One Bone and Four Dogs*, *Scenes from a Marriage*, *Love Letters*, *The Crucible*; Musicals: *The Picture of Dorian Gray*, *Panda*, *Reborn*, *Mama, Love Me Once Again*; opera *170 Days in Nanking*; dance drama *Lady White Snake*; film *Remain Silent*. Awards include the 'Five One Project' Excellent Work Award and the Jury Prize at the 8th Daegu International Musical Festival in Korea (*Mama, Love Me Once Again*), Best Director at the 3rd Chinese Theatre Awards (*The Pillowman*), and Best Experimental Director at the 1st International Theatre Academy Awards (*Hudec*).



王培先 Wang Peixian

編舞 Choreographer

北京舞蹈學院音樂劇系現代舞教師。

王培先於 2013 年進入北京現代舞團，2014 年考入北京舞蹈學院編導系，先後與高艷津子、崔健、高廣健、杜可風、Sammy Chien、沈偉、美國瑪莎·葛蘭姆舞團、陶身體劇場、荷蘭舞蹈劇場、中國煤礦文工團等藝術家及舞團交流合作。參與作品曾入選法國亞維儂戲劇節、英國愛丁堡藝穗節、上海扶青計劃、桂林藝術節等。

參與作品包括：舞劇《巍巍正陽》、《紅翡綠翠》；舞蹈劇場《瞬息》、《忒修斯之船》、現代舞劇《吶喊》；肢體劇《右之左》、《大膽媽媽與她的孩子們》；實驗影像作品《彼岸》；大型揚劇《陳延年 1927》；民族歌劇《聽見索瑪》、《康定情歌》；功夫粵劇《將軍令》、大型實景秀《鳳飛羌舞》；音樂劇《金風玉露》。

Contemporary dance teacher of Department of Musical Theatre at the Beijing Dance Academy.

Wang Peixian joined the Beijing Modern Dance Company in 2013 and was admitted to the Department of Modern Dance Choreography at the Beijing Dance Academy in 2014. He has collaborated with artists such as Gao Yanjinzi, Cui Jian, Gao Guangjian, Du Kefeng, Sammy Chien and Shen Wei, and with a number of companies, including the Martha Graham Dance Company, TAO Dance Theater, Netherlands Dans Theater, and China Coal Mine Literary Troupe.

Productions that he has participated in were showcased at international festivals, including the Avignon Theatre Festival in France, the Edinburgh Festival Fringe in the United Kingdom, the Shanghai Rotary Youth Leadership Awards, and the Guilin Arts Festival.

Selected works include: dance dramas *The Lofty Zheng Yang*, *Red and Green Emerald*, dance theatres *Instantaneous*, *The Ship of Theseus*, modern dance dramas *The Scream*, physical theatres *Left of Right*, *Bold Mother and Her Children*, experimental video work *The Other Side*, Yang opera *Chen Yannian 1927*, national operas *Hear Soma*, *Love Song of Kangding*, Cantonese opera *General Order*, immersive show *Feng Fei Qiang Wu*, musical *Till We Meet Again*.



許忠 Xu Zhong

音樂 Music

第十四屆全國人大代表，上海音樂家協會第十一屆副主席，上海市文學藝術界聯合會第九屆委員會委員，國家大劇院藝術專家委員會委員。2016-2025年任上海歌劇院院長。現任上海歌劇院藝術總監、蘇州交響樂團首席指揮、意大利維羅納夏季音樂節/歌劇院首席指揮、英國皇家威爾斯音樂與戲劇學院國際歌劇主席、英國卡迪夫世界歌手大賽外部評論專家、網易雲音樂獨立非執行董事。2012-2015年，出任意大利貝利尼歌劇院藝術總監、首席指揮。2013-2019年，出任以色列海法交響樂團音樂總監、首席指揮。2022年，許忠獲法國藝術與文學軍官勳章。

Deputy to the 14th National People's Congress. Vice Chairman of the 11th Shanghai Musicians Association. Member of the 9th Committee of Shanghai Federation of Literary and Art Circles. Member of the Art Expert Committee of the National Centre for the Performing Arts. From 2016 to 2025, he was the president of Shanghai Opera House. Xu Zhong is currently the Artistic Director of Shanghai Opera House, Chief Conductor of Suzhou Symphony Orchestra, Principal Director of Fondazione Arena di Verona, International Chair of Opera of Royal Welsh College of Music & Drama, External Expert Observer of BBC Cardiff Singer of the World, Independent Non-Executive Director of NetEase Cloud Music. From 2012 to 2015, he was Artistic Director and Chief Conductor of Teatro Massimo Bellini. From 2013 to 2019, he was Music Director and Chief Conductor of Israel Haifa Symphony Orchestra. Xu was awarded "Officier de L'Ordre des Arts et des Lettres" in 2022.



羅周 Luo Zhou

編劇 Playwright

一級編劇，現任江蘇省戲劇文學創作院院長。代表作品有：崑劇《世說新語》、《瞿秋白》、《當年梅郎》、《浮生六記》；錫劇《一盅緣》、《燭光在前》；越劇《鳳凰台》；揚劇《衣冠風流》、《不破之城》、《鄭板橋》；話劇《張謇》；歌劇《桃花扇》等。作品三獲曹禺戲劇文學獎、六獲田漢戲劇劇本獎，並獲文華大獎、「五個一工程」獎、中國戲劇節優秀編劇獎等多個國家級獎項。出版專著《星月為燈—羅周編劇藝術》。

Luo Zhou is a Class One Playwright and the director of the Jiangsu Provincial Drama and Literature Creation Institute. Selected works include Kun operas *Spring River Flower and Moonlight Night*, *Qu Qiubai*, *The Year of the Plum Boy*, *The Family of Jiangcheng*, Xi operas *A Cup of Rim*, *Candlelight in the Front*, Yue opera *The Phoenix Terrace*, Yang operas *The Style of the Crown*, *The Unbreakable City*, *Zheng Banqiao*, drama *Zhang Qian*, musical *Peach Blossom Paper*. Her works have won three Cao Yu Drama and Literature Awards, six Tian Han Drama Awards for plays, and several national awards, including the Outstanding Playwright Award of the China Theatre Festival. Luo has published *Stars and Moon as Lamps - Luo Zhou's Art of Playwriting*.



高廣健 Gao Guangjian

舞美設計 Set Designer

國家大劇院舞美總監，中國舞台美術學會副會長，文旅部優秀專家，香港演藝學院榮譽院士，中央戲劇學院客座教授及第二屆「學院獎」獲得者。

主要作品包括：歌劇《魔笛》、《趙氏孤兒》；舞劇《大夢敦煌》、《杜甫》、《只此青綠》；京劇《天下歸心》；話劇《上甘嶺》等。

京劇《天下歸心》於 2015 年第十三屆布拉格國際演出設計與空間四年展中榮獲演出設計金獎；話劇《上甘嶺》榮獲 2021 年第四屆華語戲劇盛典最佳舞美獎；作品多次榮獲「文華大獎」舞台美術設計獎，多部作品入選「國家舞台藝術精品工程十大劇目」。

Gao Guangjian is the Stage Design Director of the National Centre for the Performing Arts, vice president of the China Stage Arts Society, outstanding expert of the Ministry of Culture and Tourism, the Honorary Fellow of The Hong Kong Academy for Performing Arts, a visiting professor of the Central Academy of Drama and the winner of the 2nd 'Academy Award'.

Selected works include operas *The Magic Flute*, *The Orphan of Zhao*; dance dramas *The Great Dream of Dun Huang*, *Du Fu*, and Poetic Dance: *The Journey of a Legendary Landscape Painting*; Peking opera *The Return of the World to the Heart*, and drama *Battle of Shangganling*, etc.

Peking opera *The Return of the World to the Heart* won the Gold Award for Performance Design at the 13th Prague International Quadrennial Exhibition of Performance Design and Space in 2015; drama *Battle of Shangganling* won the Best Set Design Award at the 4th Chinese Drama Festival in 2021. His works have won the Wenhua Stage Art Design Award for many times, and many of his works have been selected as one of the 'Ten National Fine Stage Arts Projects'.



蕭麗河 Xiao Lihe

燈光及光影媒體設計 Lighting and Projection Designer

上海戲劇學院舞台美術系文學學士，美國耶魯大學戲劇學院設計系藝術碩士。

蕭麗河師承中國戲劇界著名燈光設計教授金長烈、美國戲劇界泰斗 Jennifer Tipton 教授和李名覺等中外名家。先後任職於上海戲劇學院、紐約皇后大學；並以特約設計師受聘於美國布朗大學、加拿大維多利亞大學等海外高校。2008 年出任北京奧運會開幕式和殘奧會閉幕式燈光設計；2010 年被中國上海市教委海外引進授予「東方學者」稱號，兼職上海戲劇學院特聘教授。

蕭氏與全球眾多領域的優秀藝術家有廣泛的合作，作品涉及舞台空間設計、舞台燈光設計、演藝光影媒體設計、燈光裝置藝術、建築燈光設計等領域。

Xiao Lihe earned her Bachelor of Arts in Stage Design from the Shanghai Theatre Academy. In 2003, she graduated from the Yale University School of Drama with a Master of Fine Arts degree. Xiao studied under a number of distinguished artists, including Jin Changlie, Jennifer Tipton and Ming Cho Lee who are renowned artists of lighting and set design at home and abroad.

Xiao held visiting faculty positions at Shanghai Theatre Academy, Queens College, City University of New York and served as a visiting designer at Brown University and Concordia University, among other international institutions. In 2008, she served as the lighting designer for the Opening Ceremony of the Olympic Games in Beijing. In 2010, Xiao was awarded the honorary title 'Oriental Scholar' by the Shanghai Municipal Education Commission, and has since been appointed as an honorary professor at Shanghai Theatre Academy.

Xiao has cultivated extensive collaborations with distinguished artists across diverse disciplines worldwide. Her creative practice spans multiple domains including theatrical set design, lighting design, theatrical projection media design, lighting installation art, and architectural lighting design.



豐江舟 Feng Jiangzhou

多媒體設計 Video Designer

著名新媒體藝術家、多媒體劇場導演、中國舞台協會新媒體委員會主任、四分律文化傳播有限公司（北京和香港）藝術總監、中央美術學院實驗藝術學院特邀藝術家，創作主要涉及音樂、影像、裝置、舞台等方面。豐江舟廣泛與跨領域科學家、設計師、電影導演、行為藝術、戲劇表演、舞蹈家合作，其藝術創作領域涉及多媒體藝術、聲音藝術、裝置藝術、行為藝術等當代最前衛的藝術範圍，為中國當代藝術領域中最具開拓性的藝術家之一。

原創多媒體劇場作品《春吹風》、《浮城遊生》、《假像系列》、《後宮》、《微連接》、《魔法之城》、《夜鶯》、《倒著走的女人》、《熱醒》、《尋找勇氣》、《雪中睡美人》被喻為最先鋒的當代數碼藝術作品，受邀參加哥本哈根大都會藝術節、烏鎮戲劇節、法國亞維儂戲劇節、卡塞爾中國公共藝術展、柏林國際設計節等國際重要藝術節和展覽。

Feng Jiangzhou is a renowned new media artist, director of multimedia theatre, director of the New Media Committee of the China Stage Association, artistic director of Sifenlv Culture Communication Company Limited (Beijing and Hong Kong), and visiting artist of the Academy of Experimental Art of the Central Academy of Fine Arts. He has worked extensively with scientists, designers, film directors, performance artists, theatre performers and dancers in the fields of music, video, installation and theatre. He is widely regarded as one of the most pioneering artists in the field of contemporary art in China.

Feng's multimedia theatre works have been described as the most pioneering contemporary digital art works: *Spring Blows the Wind*, *Fleeting City Floating Life*, *False Image Series*, *Harem*, *Micro Connections*, *The City of Magic*, *Nightingale*, *Woman Walking Backwards*, *Hot Wake*, *Finding Courage* and *Sleeping Beauty in the Snow*. He was invited to participate in various events and exhibitions including: the Metropolis Copenhagen 2015, the Wuzhen Theatre Festival 2015, Avignon Theatre Festival 2013, Kassel China Public Art Exhibition 2012, International Design Festival Berlin 2012, etc.



大可 Viola Zhang

服裝造型設計 Costume Designer

戲劇影視服裝造型設計師。本科畢業於羅馬美術學院，研究生畢業於羅馬服裝學院。曾工作於羅馬歌劇院、西西里巴勒莫大劇院。

主要作品包括：舞劇《白蛇》（上海大劇院）、《睡美人》（巴勒莫大劇院）、《九尾古董店》、《白蛇—人間啟示錄》（北京當代芭蕾舞團）；現代舞《消失》、《方舟》、《色線》、《花園》等；音樂劇《熊貓》、《飛天》；雜技劇《月台》；黃梅戲《孟姜行》；話劇《玩偶之家》、《玩偶之家2—娜拉歸來》；電視劇《七夜雪》等。

Viola Zhang is a costume designer completed her studies at Accademia di Belle Arti di Roma and Accademia Costume & Moda, where she studied with Andrea Viotti and Carlo Poggioli. Her professional experience encompasses collaborations with renowned opera houses such as Teatro Massimo Vittorio Emanuele in Sicily, Italy, and Teatro Opera di Roma. Projects include *Lady White Snake*, *Sleeping Beauty*, *Romeo and Juliet*, *Schiaccianoci*, *Tre Sorelle*, *The Great Gatsby*, *Beauty and Sadness*, *The Rite of Spring*, *Disappear*, *In that distant place*, *Day Dream*. Works for movies: *Tie Dao Ying Xiong*, *Bao Feng*, *Journey to the West*.

妻子(白蛇)，31歲，她是個「幸福」的女人，至少在很漫長的一段時間裡，她是這麼認為的。她面容姣好、身材出眾，受過良好教育，有過一份不錯的職業。與初戀男友結婚後，為照顧家庭，在丈夫的建議下她成為一名全職太太。旁人都羨慕她過著安定、富足的生活，何況丈夫還這樣地愛她。可她近來越來越覺得莫名的「恐慌」，尤其是當她夜夜夢到那條「青蛇」之後，好像有甚麼被壓抑的，浮泛起來；有什麼遺忘很久的，被再度記起。也許「幸福」只是表象、甚至「幻覺」，若失去了「自由」、失去了嚮往「自由」之心，安於被外界所規範的「要求」，何異於可憐的囚徒？最終她掙脫了枷鎖，開始思考與追求個體的獨立價值。



敖定雯 Ao Dingwen

一級演員、導演、製作人、編舞、蘇州芭蕾舞團首席主要演員、遼寧芭蕾舞團前首席主要演員。曾獲第六屆上海國際芭蕾舞比賽成年組金獎、第十五屆「文華大獎」、第十四屆「五個一工程」獎等。

編創作品包括：音樂舞蹈劇場《角色》、現代芭蕾《玉簪記》、芭蕾舞詩《晷》、現代芭蕾《牆》、舞蹈詩劇《江河賦》。發起並製作 2024 至 2026 《華人之光·芭蕾舞明星 GALA》。

主演舞劇：《天鵝湖》、《胡桃夾子》、《花木蘭》、《海盜》、《羅密歐與茱麗葉》、《巴黎聖母院》、《白蛇》等，現代舞作品：《俑》、《血色》、《九兒》、《守候》、《惜緣》等。

Class One Performer, director, producer, choreographer, principal dancer with Suzhou Ballet, former principal dancer with Liaoning Ballet.

Ao Dingwen received the Gold Prize in the Adult Category at the 6th Shanghai International Ballet Competition, the 15th Wenhua Award, and the 14th 'Five One Project' Award, etc.

Ao has created musical dance theatre *Roles*, contemporary ballet *The Jade Hairpin*, ballet poem *Sundial*, contemporary ballet *The Wall*, dance poem drama *Ode to Rivers*. She also initiated and produced *Glory: Chinese Ballet Stars Gala* from 2024 to 2026.

Repertoire includes *Swan Lake*, *The Nutcracker*, *Mulan*, *Le Corsaire*, *Romeo and Juliet*, *Notre-Dame de Paris*, *Lady White Snake*; modern works *Terracotta Warriors*, *Scarlet*, *Nine*, *Waiting*, and *Cherish the Fate*.

At 31, the Wife (White Snake) appears to embody contentment. Graced with beauty, intelligence, and refinement, she followed her husband's counsel to embrace the role of a full-time homemaker. Her life seems enviable to observers: a devoted husband, financial security, and social status. Yet beneath this veneer of domestic bliss, an unsettling transformation begins. A recurring dream featuring the enigmatic Green Snake awakens long-buried memories and suppressed desires. This spectral visitor catalyses a profound questioning of her assumed happiness, revealing it perhaps as mere illusion. The Wife confronts an uncomfortable truth: in conforming to external expectations and relinquishing her autonomy, she has unwittingly become a prisoner of her own choices. Ultimately, this recognition propels her toward liberation. She breaks free from societal constraints to pursue authentic selfhood and individual values, challenging the very foundations of what she once accepted as happiness.

劉思睿 Liu Sirui

美國辛辛那提芭蕾舞團首席演員，畢業於上海戲劇學院舞蹈學院。曾獲第九屆桃李杯舞蹈比賽芭蕾舞青年組金獎，第三屆北京國際芭蕾舞邀請賽青年組金獎，被美國《舞蹈》雜誌評為全美 25 位最值得關注最具明星潛力的舞者。劉思睿曾受邀與香港芭蕾舞團共舞，並以客座首席舞者身份參與洛杉磯芭蕾舞團的演出。她還曾在蒙古烏蘭巴托的「芭蕾之夜」晚會上擔任表演嘉賓，並連續受邀參加上海《華人之光·芭蕾明星 GALA》。在辛辛那提芭蕾舞團期間，劉思睿出演古典與現代芭蕾舞劇目四十餘部。

代表作包括：《天鵝湖》、《吉賽爾》、《胡桃夾子》、《灰姑娘》、《睡美人》、《唐吉訶德》、《歌碧麗亞》、《小夜曲》、《珠寶》、《羅密歐與茱麗葉》、《春之祭》、《布蘭詩歌》、《多少懸在半空中》、《愛之死》等。

Principal Dancer with the Cincinnati Ballet, Liu Sirui was trained at the College of Dance of the Shanghai Theatre Academy. In 2009, she won the gold medal in the senior division at the 9th Taoli Cup Dance Competition. She also won the gold medal in the senior division at the Beijing International Ballet Competition in 2010. She was included in *Dance Magazine's* Top 25 Dancers to Watch in 2017. Liu has been invited to dance with the Hong Kong Ballet and as a Guest Principal with the Los Angeles Ballet. She was also featured in the 'Night of Ballet Gala' in Ulaanbaatar, Mongolia, as well as *Glory: Chinese Ballet Stars Gala* in Shanghai. During her time with the Cincinnati Ballet, she appeared in more than 40 classical and contemporary ballet productions.

Her repertoire includes *Swan Lake*, *Giselle*, *The Nutcracker*, *Cinderella*, *Sleeping Beauty*, *Don Quixote*, *Coppelia*, *Serenade*, *Jewels*, *Romeo and Juliet*, *The Rite of Spring*, *Carmina Burana*, *In the middle, somewhat elevated*, *Petite Mort*, amongst other ballets.



丈夫(許仙)，33歲，他是個叫人又羨慕又愛的男人，高大英俊，沒有——至少目前沒有——任何不良嗜好。他有一份體面的工作，即將升職，有個溫柔賢淑的太太將家打理得井井有條。也許，他對妻子之內心、情感漸漸喪失了「共情」、「探究」，但他想，世上所有的恩愛夫妻，不都是這樣的嗎？熱戀已過、新婚已過，剩下的，不就是將日子平淡地、卻令人羨慕地過下去嗎？他不能理解妻子的「幻覺」、「失落」、「茫然」。妻子「生病」了，他第一時間帶她就醫：交由專業的人處理，那之後，他認為，就與自己關係不大了。他強壯而懦弱、負責而自私、柔情而涼薄。

吳虎生 Wu Husheng

上海芭蕾舞團副團長、首席主要演員、一級演員。

2003年畢業於上海市舞蹈學校，同年進入上海芭蕾舞團擔任演員，2010年晉升為首席演員，2022年起任副團長。

曾榮獲第九屆紐約國際芭蕾舞比賽男子組第一名以及伊戈爾·尤斯克維奇評委會特別獎、第四屆上海國際芭蕾舞比賽金獎、第二十四屆上海白玉蘭戲劇表演藝術獎主角獎等榮譽，並憑舞劇《簡·愛》和《哈姆雷特》兩度摘得中國舞蹈「荷花獎」金獎。

先後主演《白毛女》、《天鵝湖》、《花樣年華》、《梁山伯與祝英台》、《哈姆雷特》、《簡·愛》、《閃閃的紅星》、《歌劇魅影》等近20部大型芭蕾舞劇，並編導《難說再見》、《驚蟄》、《青藍紫》、《浮生一夢》、《大地之光》等芭蕾舞作品。其中，《大地之光》榮獲第十四屆全國舞蹈展演優秀劇目獎。

Vice Director and First Principal Dancer of Shanghai Ballet, Class One Performer.

Wu Husheng became a dancer of Shanghai Ballet after graduating from Shanghai Dance School in 2003, and was promoted to the first principal dancer in 2010. He was appointed Vice Director of Shanghai Ballet in 2022.

Selected award credits include: Silver Medal (no Gold Medal awarded) and Igor Youskevitch Award at the 9th New York International Ballet Competition; Gold Medal at the 4th Shanghai International Ballet Competition; Best Actor Award at the 24th Shanghai Magnolia Stage Performance Award; Best Male Dancer of the 9th and 10th China Dance Lotus Award in 2013 and 2016.

Repertoire credits include: principal roles in *The White-haired Girl*, *Swan Lake*, *A Sigh of Love*, *The Butterfly Lovers*, *Hamlet*, *Jane Eyre*, *Bright Red Star*, *Le Fantôme de l'opéra*, etc. Selected choreography credits include: *Lost Star*, *Jingzhe*, *Three Shades of Blue*, *A Dream of Floating Life*, *Follow The Light* (Outstanding Production Award in the 14th National Dance Exhibition), etc.



The Husband (Xu Xian), at 33, presents an outwardly exemplary figure. His striking presence and impeccable conduct have earned him widespread admiration. Where once he exhibited genuine curiosity about his wife's inner world, that attentiveness has gradually eroded. He rationalises this emotional distance through a cynical lens: surely all successful marriages eventually settle into comfortable predictability? When passion subsides and curiosity wanes, he reasons, what remains but to maintain an enviable façade? His wife's psychological turbulence - her apparent hallucinations, disappointment, and confusion - leaves him bewildered. His solution is efficiently pragmatic: secure medical intervention and delegate the problem to experts. This response epitomises his complex nature: outwardly strong yet inwardly timid, superficially attentive yet fundamentally self-centred, gentle in manner yet emotionally detached.



孫佳勇 Sun Jiayong

瑞士洛桑貝嘉芭蕾舞團前主要演員，瑞士巴塞爾芭蕾舞團及蘇黎世芭蕾舞團前獨舞演員，瑞士舞蹈家協會會員，英國皇家舞蹈學院的註冊教師。

曾榮獲意大利 Premia La Danza Positano 年度舞者獎，曾受邀參演日本大阪芭蕾舞明星匯演「Artistic Ballet Gala」、日內瓦舞蹈節、洛桑歌劇院舞蹈匯演、西班牙華倫西亞芭蕾舞匯演等國際演出，曾榮獲珍妮特國際芭蕾舞比賽銅獎、洛桑國際芭蕾舞比賽獎學金、桃李杯舞蹈比賽芭蕾舞少年組三等獎等獎項。

代表作包括：主演舞劇《雷蒙達》、《大地之歌》、《胡桃夾子》、《吉賽爾》、《睡美人》、《魔笛》、《春之祭》、《奧涅金》、《灰姑娘》等。編舞作品包括：《沉默的螺旋》、《金星過境》、《不可否認》、《纏繞之間》。

Former Principal Dancer with Béjart Ballet Lausanne, former soloist with Ballet Basel and Ballet Zurich, member of the Swiss Dancers' Association, registered teacher of the Royal Academy of Dance.

Sun Jiayong was awarded the Dancer of the Year Award by Premia La Danza Positano in Italy, and has been invited to perform in the Osaka Ballet Star Gala, the Geneva Dance Festival, the Lausanne Opera House Dance Gala, the Valencia Ballet Gala, and other international performances. He won the Bronze Medal at the Genée International Ballet Contest and the Scholarship at the Prix de Lausanne and Third Prize in the Junior Group at the Taoli Cup Dance Competition Ballet.

Repertoire includes *Raymonda*, *Song of the Earth*, *The Nutcracker*, *Giselle*, *Sleeping Beauty*, *The Magic Flute*, *The Rite of Spring*, *Eugene Onegin*, *Cinderella*, and other ballets. He also choreographed *Spiral of Silence*, *The Transit of Venus*, *Undeniable*, and *Between the Windings*.

小青(青蛇)，17歲，她是「妻子」心中另一個「我」，永遠保持少女形象。她熱情天真、自由自在，對一切充滿好奇與愛，也能隨時與限制她、囚禁她的力量——無論那力量多麼強大，或是披著「以愛之名」的偽裝——決一死戰！「妻子」(白蛇)對她，有個逐漸認識、改變態度的過程：從疑惑抗拒、到接近共情、到驚恐害怕、到理解互助、直到合二為一。「丈夫」(許仙)不能制服她；「醫生」(法海)不能鎮住她；她只會死於一人之手：死於「自己」、死於「妻子」；但她又是「不死」的，就像鳳凰必將一次次涅槃重生——「本我」不死。



王念慈 Wang Nianci

一級演員，北京舞蹈學院青年舞團演員。

曾榮獲第九屆桃李杯舞蹈比賽女子甲組三等獎、第十屆桃李杯舞蹈比賽青年女子組三等獎。參演劇目曾榮獲中國舞蹈「荷花獎」舞劇獎、第十四屆中國舞蹈「荷花獎」、海南省「五個一工程」獎、文華獎「文化劇碼獎」、中南六省的編導金獎、中南十五省編導銀獎等獎項。曾參與2023年央視春晚《滿庭芳·國色》、湖南衛視《舞蹈風暴》第一季、河南衛視春晚、中央電視台《詩畫中國》等電視節目錄製。

代表作包括：舞劇《肥唐瘦宋》、《黃道婆》、《春天的故事》、《大道記憶》、《傳絲公主》、《漢頌》、《烽煙桃花飛》、《東坡海南》、《關公》、《黎族故事》、《曹雪芹》、《青花》、《黃河》，現代舞沈偉作品《融》。

Class One Performer from the Youth Dance Company of Beijing Dance Academy.

Wang Nianci won prizes at the 9th and 10th Taoli Cup Dance Competition, and the production she participated in won the China Dance Lotus Award (Best Dance Drama), the 14th China Dance Lotus Award, Hainan Province's 'Five One Project' Award, Wenhua Award, Gold Medal for Choreography in six provinces of Central and Southern China, Silver Medal for Choreography in fifteen provinces of Central and Southern China. She has participated in TV programmes such as CCTV Spring Festival Gala 2023, Hunan TV *Dance Smash*, Henan TV Spring Festival Gala and CCTV *Poetry and Painting China*.

Repertoire includes dance dramas *Fat Tang Slim Song*, *Zodiac Lady*, *Spring Story*, *Avenue Memory*, *Princess of Silk*, *Ode to Han*, *Beacon Peach Blossom Fly*, *Dongpo Hainan*, *Guan Gong*, *Li Story*, *Cao Xueqin*, *Green Flower*, *The Yellow River*, and contemporary dance *Rong* by Shen Wei.

Xiao Qing

Xiao Qing (the Green Snake), at 17, embodies the Wife's alternate self - an eternal youth whose essence radiates passion and innocence. Her boundless curiosity and unbridled spirit manifest in a profound love for existence itself. With unwavering resolve, she confronts any force that would constrain her, however formidable, even when such restraints masquerade as expressions of love. The Wife's relationship with this alter ego evolves through distinct phases: initial apprehension and resistance give way to empathy, then terror, before culminating in mutual support and eventual synthesis. Neither the Husband's attempts at domestication nor the Doctor's efforts at subjugation can suppress her nature. Only through the complex interplay between the Wife and her own consciousness could this force be extinguished - yet she remains fundamentally immortal. Like the phoenix destined for perpetual renewal, she represents the eternal qualities of the id.



39 歲，與「丈夫」相比，他是個更為成熟的男性，擅長催眠治療以發掘患者之潛意識。無疑他是該專業領域年輕的權威，也許是職業的緣故，令他過於冷靜、清醒、犀利，既敏感，又麻木。他能與所有人「共感」，看見、進入、操控於他們夢中，卻又是最無情之人——這一點，與他化身之「法海」，不謀而合。萬事萬物於他，只有「黑」與「白」、「是」與「非」、「健康」與「疾病」，而他（自認）唯一的、最高的使命，是用盡一切手段「治療」患者，使之「痊癒」。何謂「痊癒」？就是像其他人一樣。



蘇海陸 Su Hailu

一級演員，北京舞蹈學院青年舞團演員，任教於北京舞蹈學院中國古典舞系與教育學院。

曾四次入圍荷花獎終評，獲得全國第九屆荷花獎古典舞組銀獎，參演作品曾獲得第十一屆荷花獎舞劇獎、河南省「五個一工程」優秀作品、中南六省的編導金獎、中南十五省編導銀獎等獎項。

參演舞劇《滿江紅》、《杜甫》、《鐵道遊擊隊》、《巍巍正陽》、《精忠報國》、《春之祭》、《儂情》、《井岡井岡》、《人生若只如初見》、《百年正陽門》、《粉墨》、《大道記憶》、《瑞鶴圖》、《東坡海南》、《國風》、《國韻·格物》、《畫皮》等，參演現代舞沈偉作品《融》，編舞及主演舞蹈劇場《瞬息》。代表作舞蹈《門神》、《月下獨酌》、《守望》、《無間》。

Class One Performer from the Youth Dance Company of Beijing Dance Academy and a teacher of the Department of Classical Chinese Dance and the School of Education at the Beijing Dance Academy.

Su Hailu was a four-time finalist of China Dance Lotus Award and won the Silver Prize in the Classical Dance Category of the China Dance Lotus Award. Productions he participated in won the China Dance Lotus Award for Dance Drama, Excellent Works in the Henan Province's 'Five One Project' Award, Gold Medal for Choreography in six provinces of Central and Southern China, Silver Medal for Choreography in fifteen provinces of Central and Southern China.

Repertoire includes dance drama *Man Jiang Hong*, *Du Fu*, *Railway Guerrillas*, *The Lofty Zheng Yang*, *Loyalty to The Country*, *Rite of Spring*, *Nuo love*, *Jinggang Jinggang*, *Life is Only Like the First time*, *100 years of Zheng Yangmen*, *Ink*, *A Memoir of Zhangku Avenue*, *Ruihe Tu*, *Dongpo Hainan*, *Guofeng*, *Guoyun Gewu*, *Painted Skin*, contemporary dance *Rong* by Shen Wei, and dance theatre *Instantaneous*. Other works include *Door-God*, *Drinking Alone under the Moon*, *Expecting with Faith*, *Wuwen*.

Psychologist / Fa Hai

The Psychologist (Fa Hai), at 39, stands as a more seasoned and sophisticated figure than the Husband. A specialist in hypnotherapy, he has distinguished himself as a rising authority in accessing patients' subconscious minds. His professional demeanour reflects his clinical expertise: simultaneously perceptive and detached, empathetic yet emotionally removed. This duality defines his character - he possesses an extraordinary ability to enter the dreamscapes of others, understanding their deepest thoughts, whilst maintaining an unwavering clinical distance. His ruthlessness in pursuit of 'healing' mirrors his spiritual namesake, Fa Hai. Operating in absolutes, he views the world through a stark binary lens: health versus illness, right versus wrong, normalcy versus deviation. His self-proclaimed mission of 'curing' patients reveals itself as a rigid enforcement of societal conformity.



製作 Produced by

上海大劇院 Shanghai Grand Theatre

作為中國內地首家國際性高等級綜合劇院，上海大劇院秉承「國際性、藝術性、經典性、原創性」的品牌定位，堅持「名家、名團、名作」的節目特色，自1998年8月開幕以來已成為世界級藝術作品的展示平台、國際性藝術活動的交流平台和公益性藝術教育的推廣平台。2022年，以「優質原創內容創製平台」為定位的上海大劇院創製中心正式成立，近年來獨立創製推出以崑曲《浮生六記》、《重逢〈牡丹亭〉》、舞劇《白蛇》為代表的「東方舞台美學」系列作品和商業音樂劇，將中華美學引入現代表達和國際敘事，進一步開拓劇院在創意研發和內容製作方面的可能性。

Shanghai Grand Theatre is the first world-class international theatre in the Chinese Mainland. Since its inauguration in 1998, it has played a leading role in presenting international and local productions and in promoting cultural exchange and arts education. Under its corporate banner, the Shanghai Grand Theatre Creative Centre was established in 2022, serving as a platform for high quality original productions. It has since developed a diverse range of works, including the Kunqu operas *Six Chapters of a Floating Life*, *The Peony Pavilion*, and the dance drama *Lady White Snake* as part of its 'Oriental Stage Aesthetics Series', alongside commercial musicals. These productions integrate Chinese aesthetics into contemporary expression and international narratives, further expanding the Centre's possibilities in creative development and content production.

演出 Performed by

上海歌劇院舞劇團 Shanghai Opera House Dance Ensemble

上海歌劇院舞劇團是中國內地久負盛名的專業舞蹈團體。在半個多世紀的藝術實踐中，舞劇團為中國民族舞劇的發展譜寫了輝煌的篇章，留下了豐富而珍貴的劇碼。其中，民族舞劇《小刀會》被譽為中國民族舞劇的奠基作之一。另外，《寶蓮燈》、《半屏山》、《奔月》、《鳳鳴岐山》等一大批頗具影響力的優秀舞劇，造就了李仲林、舒巧等成就卓著的舞蹈編導，以及周潔、張玉照等表演藝術家。

Shanghai Opera House Dance Ensemble is a renowned professional dance company in the Chinese Mainland. With more than half a century of artistic practice, it has contributed significantly to the evolution of Chinese dance drama and established a rich and enduring repertoire. Among them, dance drama *Dagger Society* is regarded as one of the foundation works. In addition, a large number of outstanding and influential dance dramas, such as *Lotus Lantern*, *Banping Mountain*, *In the Shadow of the Moon*, *Phoenix in the Qi Mountain* have nurtured many distinguished choreographers such as Li Zhonglin and Shu Qiao, and artists such as Zhou Jie and Zhang Yuzhao.



創作及製作人員

Creative and Production Team

藝術總監：譚元元

導演：周可

編舞：王培先

音樂：許忠

編劇：羅周

舞美設計：高廣健

燈光及光影媒體設計：蕭麗河

多媒體設計：豐江舟

服裝造型設計：大可

特別鳴謝：梁殷實

群舞：

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李紫溪 / 馬櫻瑛 / 管熠麗 / 鄒丹妮 /
尤純瑋 / 王越 / 孟婉琦 / 桑夢婷 /
葛凡僑 / 楊晗琪 / 張子瑤

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文庚 / 劉偉 / 張崢 / 朱啟鑫 /
劉佩堯 / 徐豪 / 陳佳琪 /
聶智遠 / 吳宇飛 / 胡文斐

出品人：張笑丁、薔薇

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執行製作：沈可揚

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趙天瑞

技術總監：曹陶揚

舞台監督：林晨月、呂遊、王璐

舞美設計助理及道具設計：

姜雪瑩

舞美製作統籌：高嵩

光影媒體：馬靈格、謝辰

燈光：

袁聖、柴文滔、冀寧、張勇

投影 / 多媒體：

王春輝、袁若皓、宋旭彤

錄音及音響：莫家偉、李福軍

服裝及化妝統籌：歐陽丹

翻譯：張婧怡

Artistic Director: Tan YuanYuan

Director: Zhou Ke

Choreographer: Wang Peixian

Music: Xu Zhong

Playwright: Luo Zhou

Set Designer: Gao Guangjian

Lighting & Projection Designer: Xiao Lihe

Video Designer: Feng Jiangzhou

Costume Designer: Viola Zhang

Special Thanks to Edwaard Liang

Dancers:

Shen Peiyao, Ren Ke, Chen Manyue, Zhang Shuai,
Li Zixi, Ma Yingying, Guan Yili, Zou Danni,
You Chunhui, Wang Yue, Meng Wanqi, Sang Mengting,
Ge Fanqiao, Yang Hanqi, Zhang Ziyao

Sun Fang, Zheng Yuetian, Lin Junfan, Bai Jiawei,

Wen Geng, Liu Wei, Zhang Zheng, Zhu Qixin,

Liu Peiyao, Xu Hao, Chen Jiaqi,

Nie Zhiyuan, Wu Yufei, Hu Wenfei

Chief Producers: Zhang Xiaoding, Qiang Wei

Producers: Zhong Yicong, Zhu Mengjue

Production Manager: Shen Keyang

Company Managers: Gao Yang, Wang Xiaoshuang

Production Assistants: Zhang Junjia, Cai Lisheng

Communication Coordinators:

Gao Lei, Zheng Ying, Lin Meichen

Executive Choreographer: Sheng Yijie

Ballet Master: Li Jiabo

Shanghai Opera House Dance Ensemble Coordinator:

Zhao Tianrui

Technical Director: Cao Taoyang

Stage Managers: Lin Chenyue, Lu You, Wang Lu

Assistant Set Designer and Prop Designer:

Jiang Xueying

Set Production Coordinator: Gao Song

Lighting and Projection: Ma Lingge, Xie Chen

Lighting:

Yuan Sheng, Chai Wentao, Ji Ning, Zhang Yong

Projection / Multi-media:

Wang Chunhui, Yuan Ruohao, Song Xutong

Sound: Mo Jiawei, Li Fujun

Costume and Makeup Coordinator: Ouyang Dan

Translator: Zhang Jingyi



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主辦機構有權更改節目及更換表演者。本節目內容及場刊所載的內容及資料不反映文化體育及旅遊局和康樂及文化事務署的意見。

The presenter reserves the right to change the programme and substitute artists. The content of the programme, as well as the content and information contained in this house programme do not represent the views of the Culture, Sports and Tourism Bureau and the Leisure and Cultural Services Department.

場刊資料由表演團體提供。

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