

41<sup>st</sup>



香港藝術節  
Hong Kong  
Arts Festival  
21.2-22.3.2013

# 屠龍記

S M E A R

黃詠詩 WONG WING-SZE



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編劇 黃詠詩

Playwright WONG WING-SZE

英文翻譯 李正欣

English Translation JOANNA C LEE



香港藝術節委約及製作

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序	<b>Harold 宣戰</b>
第一場	<b>一場必敗之戰</b>
第二場	<b>視死如歸的殉道</b>
第三場	<b>戰爭背後的陰謀</b>
第四場	<b>Mia 的記招</b>
第五場	<b>Harold 的記招</b>
第六場	<b>惡補的門外漢</b>
第七場 A	<b>最後的談判</b>
第七場 B	<b>仲裁者</b>
第八場	<b>山貓</b>

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## 前言

舞台可投射自我最優及最劣一面，反映出令人愉悅或沮喪的影像，還提供我們不懂但卻可即時理解的觀點。這是它的魅力所在。

第 41 屆香港藝術節兩部最新劇作——《爆蛹》及《屠龍記》將這份舞台獨有的懾人魅力發揮得淋漓盡致，兩劇包含多角度的對立觀點：內省外窺。作為觀眾的我們，將所有層出不窮的面向串連起來，真相逐步揭盅。

今年推出的第三部新作為室內歌劇《蕭紅》的文本，筆觸溢滿詩意、抒情及細膩情懷，透過蕭紅文學作品所啟迪的靈感，帶出這位出色女作家的生平及作品的全新觀感。

自 2009 年起，藝術節每年製作、巡演及出版本地全新劇作，直到 2012 年，共推出 144 場由香港藝人創作的本地戲劇作品，於本地、中國及亞洲其他地區上演。

特別要感謝多年來與我們並肩努力的藝人，以及於 2013 年與藝術節合作的藝術夥伴。我亦衷心感謝香港藝術節團隊，讓我以身為其中一份子而感到自豪。還要藉此感謝一直給我源源啟迪的藝術盟友，讓我透過優秀表演節目領略其獨特的奇妙魅力。

何嘉坤

香港藝術節行政總監

## Foreword

The stage can show us the best and worst of ourselves, reflect images that delight or dismay, offer views that we may not know but can instantly recognise. That is its power.

Two new plays of the 41st HKAF, *Blast* and *Smear*, exploit this unique capacity, and encompass opposing views in multiple dimensions: looking in, looking out, reflecting reflections to look at how each sees others and are seen by them in turn, while we the audience, complicit in all possible perspectives, watch the action unfold.

A third new work published this year is the libretto for the chamber opera *Heart of Coral*. Poetical, lyrical and richly nuanced, it draws upon the literary source that inspired this new work, and offers new perspectives on the life and works of this remarkable woman and outstanding writer.

144 performances of new works by Hong Kong's creative talent have been presented at home, elsewhere in China and farther afield in the region between 2012 and 2009, when the HKAF first embarked on producing, publishing and touring new local work to premier in each Festival.

I am immensely grateful to the artists who have worked with us through these years, and to the artists who form or renew an association with the HKAF in 2013. I look forward to doing more with them in the years ahead. I am also deeply grateful to the HKAF team, who make me proud to be part of this organisation and who continue to inspire me to reflect upon the wonder and power of great performances.

Tisa Ho

Executive Director, Hong Kong Arts Festival

## 編劇的話

文：黃詠詩

這兩年我做過什麼？

在演藝學院研究院進修期間，潘惠森老師把我們帶去北京交流，在一個研討會上，潘老師代表香港發表了一份報告；大會小休時，有一名在北京讀編劇的同學跑過來，眼泛淚光，握着我的手說：「你們在香港真的什麼都可以寫嗎？」我答：「是的。」她說：「太好了，太好了……」然後沒入人群當中。

我班中有很多內地同學，來自廣州、湖南、吉林等地，他們叫香港做「牆外」，他們均是獨生子女，文學根基超棒，但他們不及我蠢惑常被戲弄；他們覺得我住在時代廣場附近很時尚，我對他們說：「我愛的地道茶餐廳已一間一間的結業，有數間仍然掙扎着，有些仍堅持賣 30 多元一個飯盒，有些一碗麵已賣 50 多元；我知我不是在吃食物，而是在吃租金。這地方愈來愈畸形，不知你們嚮往什麼。」他們聽罷，有一年輕同學的手搭着我肩膀說：「阿詩加油！」

替林奕華導演寫《三國》時去了台灣，劇本要用白話寫，才知道很多廣東話轉換成用國語表達是行不通的，比方說：「嗨，你很有急才！」要寫成「嗨，你的腦筋很靈活！」（國語對話很少用上「急才」兩字），整個語調節奏就很不一樣了，我瞬間崩潰，然後決定把幽默元素滲入設定場景，而不單是一兩句俏皮話；可是台灣演員都興致勃勃地問我，他們不明白的那些廣東話台詞，原意究竟是什麼？我就逐一解釋，他們都笑翻了。說國語做不出那種歹毒的節奏。我在一個華文創作小災難中上了重要的一課。



## Playwright's Note

Text: Wong Wing-sze

### What Did I Do in the Past Two Years?

During my postgraduate studies at the Hong Kong Academy for Performing Arts (HKAPA), our teacher Poon Wai-sum took us to Beijing for an exchange tour. At the conference, he gave a report as a representative of Hong Kong. At the tea break, a student studying playwriting in Beijing came up to me. With tears in her eyes, she held my hand and asked, "Can you really write about anything in Hong Kong?" "Yes," I replied. "How wonderful, how wonderful..." she said, and disappeared into the crowd.

In my class there were many students from the mainland – from Guangzhou, Hunan, Jilin and other provinces. They call Hong Kong a city "outside the wall". They are all in single child families and have superb literary foundation. But they are not as crafty and I tease them often. They think I am very trendy as I live near Times Square. I said to them, "The truly local cafés I love have been closing down one by one. There're only a handful left, struggling to stay afloat. Some still persist in selling \$30-ish meals. At others, a bowl of noodles costs more than \$50. I know I am not paying for food; I am paying for their rent. This city is becoming more and more twisted. I don't see what's there for you to aspire to." They would listen, then put one hand on my shoulder and say, "Ah Sze, keep going!"

I went to Taiwan while writing *What is Success?* for director Edward Lam. The text had to be written in spoken Mandarin. It dawned on me how little sense Cantonese makes in Mandarin. For example, "Hey, you're sharp." has to be written as "Hey, you think quick." ("Sharp" does not exist in Mandarin in this sense.) They have entirely different rhythms. After my momentary breakdown, I decided to weave humour into the scene, instead of simply keeping it to one or two witty lines. The Taiwanese actors asked excitedly about the Cantonese dialogue that they did not understand. I explained it line by line and it had them in stitches. In Mandarin, the lines would lose their sinister beat. It was a small disaster, as well as an important lesson for me in Chinese-language writing.

《賈寶玉》到新加坡華藝節上演時，我坐在觀眾席，看到一大班華人在看這個由《紅樓夢》改編的舞台劇，字幕卻全是英文；原來新加坡年輕人都以說英語為主了，華文不太受重視。那場我看得淚如雨下，觀眾看得很用心，也很用力，要看一齣由香港編劇改編的古典名著，以國語演繹，卻要透過英文字幕才可接收到的作品——What a lost in translation! 不知怎的心內就是有團火。

臨回港前的早上，跑去看了紀念郭寶崑先生逝世十周年的展覽；他生前我們只見過一面，他來了當年我工作的劇場組合視察，詹瑞文將我這個年輕全職演員介紹給他，告訴他我還會寫劇本，來自一個打齋家庭；他笑了笑，說了一句：她的眼睛很靈。這個巨人在我的生命只出現過一分鐘，而我，在自己作品終於到新加坡公演的一天，坐在他的展覽中，看着他和他作品的時間線，覺得他在對我微笑。

一年前的3月12日，香港藝術節為《屠龍記》安排了一次公開圍讀，地點在演藝學院的香港賽馬會演藝劇院。那是一個滂沱大雨的晚上，心想，誰人會在放工後冒雨趕來？「有啊，」觀眾以行動回應我，「而且還有200多人呢！」看着他們沾濕了的半條褲管，傘子密佈着一個個小池塘，那刻我心想，假如，假如，窮我一生的追逐，只證明香港真的是一個文化沙漠，我慶幸在追逐期間，曾遇上他們這個小綠洲。而在創作期間，多少個叫天不應叫地不聞的晚上，只要一想起這群陌生人，就會吸一口氣，然後召喚他們：「來吧！」。我重拾起奮勇向前的動力。

《屠龍記》為黃詠詩於香港演藝學院戲劇藝術碩士之畢業作品

*Awakening* was staged at the Huayi Chinese Festival of Arts in Singapore. I sat in the auditorium observing the predominantly Chinese audience watching this stage adaptation of *Dream of the Red Chamber* with the help of English surtitles. Apparently the Singaporean youths mainly speak English and the Chinese language has a lesser place in the society. Tears streamed down my face while I watched. The audience was fully focused on the play; at the same time, they were making an effort to understand, via English surtitles, a work in Mandarin adapted from a Chinese classic by a Hong Kong playwright – What a “lost in translation”! A flame gnawed at my heart.

On the morning before my return to Hong Kong, I went to the exhibition that marked the 10th anniversary of the passing of Kuo Pao Kun. I had only met him once, when he came to see the theatre company I was working with at the time. Jim Chim introduced me – then a young full-time actress – to Kuo, telling him that I also wrote and my family performed Taoist rituals. He smiled and said, “Her eyes are alive.” This giant of the theatre only appeared in my life for one minute; and I, on the day of my play’s premiere in Singapore, visited his exhibition. Following the chronology of his life and work, I could feel that he was smiling at me.

On 12 March last year, the Hong Kong Arts Festival organised a public reading of *Smear* at the Hong Kong Jockey Club Amphitheatre in the HKAPA. Rain pelted down that evening. I wondered who would brave the rain and come here after work? “Here we are,” the audience showed me, “More than 200 of us!” At the sight of those half-soaked trousers, and the tiny puddles speared by umbrellas, I thought even if I dedicated myself to a life-long pursuit that only proved Hong Kong to be a cultural desert, I would be grateful to have come across this little oasis. Through the endless nights of writing when my pleas go unanswered, I think of this group of strangers, take a deep breath and call to them: “Come on!” And I gather my strength to soldier on.

*Smear* was Wong Wing-sze’s graduation work for her master’s degree at Hong Kong Academy for Performing Arts.

## 黃詠詩

舞台劇演員及劇作家，畢業於香港演藝學院，主修表演；2002 年至今編寫 27 個作品。憑《香港式離婚》（由香港藝術節委約及首演作品）奪得第 20 屆香港舞台劇獎最佳劇本，獲 Time Out Hong Kong 雜誌選為 2010 年度 Best of the Best 劇場演出。與彭浩翔合寫的電影劇本《公主復仇記》獲第 10 屆香港電影金紫荊獎最佳編劇，以及提名第 42 屆金馬獎最佳原著劇本；2007 年編寫香港電台電視劇《一家人系列》、《父親的葬禮》、《窮媽媽》獲芝加哥國際電影電視節教育及社會編劇獎。近期與非常林奕華再度合作，為《三國》擔任編劇。現於香港演藝學院修讀研究生課程，主修編劇。

## Wong Wing-sze

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Wong graduated from the Hong Kong Academy for Performing Arts (HKAPA), majoring in Acting. She has written 27 stage plays since 2002. For *The Truth About Lying* (commissioned and premiered by Hong Kong Arts Festival), she won Best Script at the 20th Hong Kong Drama Awards, and Best of the Best Theatre Performances award from Hong Kong's Time Out magazine in 2010. With Pang Cho-cheung, she co-wrote the screenplay of *Beyond Our Ken*, winner of Best Screenplay at the 10th Hong Kong Golden Bauhinia Awards and nominee for Best Original Screenplay at the 42nd Golden Horse Awards. For RTHK she penned the TV screenplays *Family Series*, *My Father's Funeral*, *Poor Mother Courage*, for which she received a Certificate of Merit in the Special Achievement: Writing category at the Chicago International Film Festival. Her latest piece, *What is Success*, was co-produced with Edward Lam Dance Theatre. Wong is currently pursuing her postgraduate studies in screenwriting at the HKAPA.

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《屠龍記》首演於第 41 屆香港藝術節，  
2013 年 3 月 14 日，香港大會堂劇院  
Smear premiered at the Theatre, Hong Kong City Hall,  
14 March, 2013, 41<sup>st</sup> Hong Kong Arts Festival

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編劇 Playwright  
黃詠詩 Wong Wing-sze

導演 Director  
李鎮洲 Lee Chun-chow

佈景設計 Set Designer  
阮漢威 Yuen Hon-wai

服裝設計 Costume Designer  
吳達生 Alan Ng

燈光設計 Lighting Designer  
陳焯華 Billy Chan

音樂及音響設計 Music & Sound Designer  
黃仲強 Wong Sun-keung

製作經理 Production Manager  
張向明 Cheung Heung-ming

監製 Producer  
香港藝術節 Hong Kong Arts Festival

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角色及首演演出  
Characters and Premiere Cast

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Harold      鄧偉傑  
Tang Wai-kit

Mia      邵美君  
Shaw Mei-kwan

David      陳康  
Johnny Tan

Patrick      白只  
Michael Ning





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