

# 吳立熙

## NG LAP-HEI

藝術新秀獎（戲曲）

Award for Young Artist (Xiqu)



2018/19 年度參與黑盒小劇場《霸王別姬》（新編）的演出，身手及表現備受讚賞。同時加入青苗粵劇團，並為油麻地戲院粵劇新秀系列演員之一，積極爭取學藝及演出機會。

In 2018/19, Ng Lap-hei was lauded for his skills and performance in *Farewell My Concubine (New Adaptation)*, a production at a Blackbox studio theatre. He also joined the Hong Kong Young Talent Cantonese Opera Troupe and the Cantonese Opera Young Talent Showcase in his untiring pursuit of honing his craft and performance opportunities.

八歲隨黃綺雯習唱粵曲，受教於楊明、周鎮邦、何家耀和蔡之歲等，所學包括京崑身段和古老排場。2013 年修畢八和粵劇學院青少年粵劇演員訓練課程；2016 年獲京劇武生關世振納為入室弟子，同年取得香港公開大學創意寫作及電影藝術系學士學位。

2011 年獲全港青年學藝粵曲比賽青年粵曲組冠軍，以及全港林百欣盃粵劇比賽折子戲組冠軍；2016 年獲香港電台戲曲天地頒發「梨園之最 - 梨園新輝」；2018 年其參演之《霸王別姬》（新編）獲「北京 2017 年度最佳小劇場戲曲」獎。重要作品有《三氣周瑜》、《文廣探谷》和《夜奔》等。

Ng Lap-hei started learning Cantonese opera from Wong Yee-man at the age of eight. He continued to learn stage movements in Peking and Kunqu opera as well as classical performance practices from Yeung Ming, Zhou Zhenbang, He Jiayao and Tsai Chih-wei. Ng graduated from the Cantonese Opera Academy of Hong Kong in 2013. In 2016, he became the disciple of Guan Shizhen, the Peking opera performer specialising in warrior roles. Ng also received his bachelor's degree in Creative Writing and Film Arts from The Open University of Hong Kong.

Ng was recognised as champion of the Hong Kong Youth Cultural and Arts Competition in Cantonese opera and the Lim Por Yen Trophy Cantonese Opera Excerpt Division in 2011. He was also awarded the Cantonese Traditional Opera: The Year of Cantonese Opera by Radio 5 of Radio Television Hong Kong in 2016. In 2018, he participated in *Farewell My Concubine (New Adaptation)* which won the Best Experimental Xiqu Performance of 2017 award at the first Beijing Performing Arts Expo. Ng's notable works include *Insulting Zhou Yu Thrice*, *Wenguang Explores the Valley* and *Nocturnal Escape*.



「藝途上，可以尋師訪友，但最終全天下候把關的，就只有自己；堅持與否，也取決於自己。」

*"In the journey of artistic pursuit, you can find teachers and friends. Despite everything, you are the only person overseeing yourself. It is up to you to persevere or not."*



## 藝術新秀獎（戲曲）



Photo Credit: Xiqu Centre, WKCD

《霸王別姬》(新編) *Farewell My Concubine (New Adaptation)*

母親愛聽粵曲，令吳立熙自幼接觸粵劇。他八歲參加興趣班習唱，後來又學習京崑身段，並到八和粵劇學院學藝。他雖認為這種表演藝術不會帶來豐厚報酬，但對能做喜歡之事還是心中嚮往，加上看到除演出粵劇外，還有擔任導師和推廣等出路，便毅然擁抱夢想。

吳氏在大學修讀創意寫作及電影藝術，他說：「我也喜歡看電影，雖然跟粵劇分屬不同媒介，卻同樣和演戲有關。特別是現在我會在小劇場演出，演繹上也借鑒影視和話劇的處理。」拍攝技巧也可在宣傳作品時派上用場，比單靠文字和口述更見效果。

### 認真對待每個角色

《三氣周瑜》是吳氏在得獎年的重要演出。觀眾對他唱古腔演出周瑜反應正面，讓他確認自己可演繹現今較少年輕演員嘗試的古老戲；而與此劇一再相遇（他曾參演與《三氣周瑜》同出一源的《周瑜歸天》和《蘆花蕩》），更讓他領悟到：「要把戲掌握得好，不是演一兩次，知道『介口』那麼簡單。一齣戲在不同地方演出，經不同老師指點，跟不同對手合作，效果可以大相逕庭。」他不斷重看自己的演出錄像，觀摩其他演員演同一角色，又請前輩給予意見，只因他明白到，要提升，必需千錘百鍊。

With his mother an aficionado of Cantonese opera, Ng Lap-hei is no stranger to the art form at a young age. He started Cantonese operatic singing in interest classes at eight years old. Subsequently, he learned stage movements in Peking and Kunqu opera, followed by enrolling in the Cantonese Opera Academy of Hong Kong. Although Ng does not exactly foresee lucrative rewards in this genre of performing arts, he yearns to do things he enjoys. In addition to performing on stage, he sees possible paths of education and promotion in Cantonese opera. This prompted Ng to make a career out of his passion.

Ng studied creative writing and film arts at the university. "I love films as well. Although it is a different art form from Cantonese opera, both are related to acting. As I also perform in studio theatres now, the nature of interpreting a role is similar with that in film, television and drama." Photographic techniques also come in handy for promotional materials and are more effective than text and narrative only.

### Taking Every Role Seriously

*Insulting Zhou Yu Thrice* is Ng's major performance during the award year. The audience's positive feedback towards his singing in the classic *guqiang* ("antique aria") style is an affirmation of his capability to tackle classical repertoires rarely attempted by younger performers. His frequent encounter with this programme (having also starred in *Death of Zhou Yu* and *Lo Faa Dong* which had the same origin with *Insulting Zhou Yu Thrice*) led him to further insight: "Mastering a performance takes more than just several performances or knowledge of the *jiekou* (instructions on the script). Guidance from different teachers and interactions with different performers could result in a myriad of outcomes." Ng is tireless in honing his craft by reviewing his own performances through video recordings, observing other performers in the same role, and asking for feedback from experienced veterans.

前輩的身教也令他獲益良多，他說：「輝哥（阮兆輝）每天都曲不離口，他腦裡總是想着戲裡的東西，沒有下班時間，這讓我明白到學藝必須專注。」

而在《霸王別姬》（新編）中，吳氏飾演馬童 / 士兵。他指出：「即使是最小的角色，但假如因我細意設計，令那個場口的欣賞價值提高了，戲的過渡流暢了，就是好事。」那還是他首度在小劇場演出，他說：「小劇場很小，觀眾與演員的距離很接近，稍微失神已很容易被發現，我得留意每個動作和眼神。」演出時他甚至聽到觀眾談論劇情，要不受影響也是一種學習。

### 不妨兩條腿走路

吳氏認為要推廣粵劇，不妨「兩條腿走路」：繼續上演傳統劇目之餘，多一些小劇場的演出。他說：「小劇場上演的戲較短，場景也不那麼古老，較容易吸引未接觸過粵劇的觀眾。」期望他們喜歡粵劇後會看足本演出。

近月不少演出都取消了，吳氏不諱言承受經濟壓力，但仍利用空檔自費學習，提升技藝。他說：「粵劇演員的自主性很大，學習甚麼戲，嘗試甚麼角色，要自己策劃和爭取。藝途上，可以尋師訪友，但最終全天候把關的，就只有自己；堅持與否，也取決於自己。」

Ng has benefited immensely from how veterans of the profession taught by example. "Fai Gor (Yuen Siu-fai) sings all the time and his mind is always focused on Cantonese opera. There are simply no off-hours. This made me understand the importance of focus in mastering the art."

In *Farewell My Concubine (New Adaptation)*, Ng took on the roles of groom and soldier. "Even with a small role, it is something great if I could elaborately shape the role to elevate the appreciative value of the scene and to make the transition of the drama smoother." The performance also marked his debut in a studio theatre. "The theatre is quite small and draws the audience and performers closer together. Even a slight distraction will be noticeable, and I had to pay close attention to every single body and eye movement." He even heard the audience discussing the plot while performing, and not being influenced is yet another lesson to be learned.

### Walking on Two Legs

To promote Cantonese opera, Ng is partial to the idea of "walking on two legs" (a two-pronged approach). In addition to presenting traditional repertoires, there could be more performances at studio theatres. "Programmes in studio theatres tend to be shorter and the scenes are not as old-fashioned. It will be more appealing to potential audience with no previous exposure to Cantonese opera." Hopefully, they will cultivate enough interest in Cantonese opera to attend full-length performances in the future.

As many performances cancelled recently, Ng gets candid about facing financial pressure. Nevertheless, this does not stop Ng from continuing to improve his skills on his own expenses amidst the free schedule. "Cantonese opera actors have a lot of autonomy. I am responsible for planning and striving for what repertoires to learn and what roles to play. In the journey of artistic pursuit, you can find teachers and friends. Despite everything, you are the only person overseeing yourself. It is up to you to persevere or not."



Photo by Jenny So