

傑出藝術貢獻獎

Award for Outstanding  
Contribution in Arts

羅家英（行堂）

*Law Ka-ying (Hang-tong)*



出身粵劇世家，自小隨父親羅家權、伯父羅家樹與叔父羅家會，學習粵劇基本功架，先後師從粉菊花、呂國銓、李萬春和劉洵，60年代中正式擔綱文武生，於70至80年代組成多個劇團，如英華年劇團、大群英劇團、勵群粵劇團、福陞粵劇團，90年代起參與金滿堂、金英華、心美及大群英等劇團。先後夥拍李寶瑩、梁醒波、靚次伯等，演出多齣傳統和新編劇目，包括：《章台柳》、《蟠龍令》、《鐵馬銀婚》、《曹操與楊修》、《穆桂英大破洪州》等，並多次到海外演出。

演而優則編，協力新編的粵劇包括《戰宛城》、《英雄叛國》、《李廣王》、《春滿帝王家》、《德齡與慈禧》等。除粵劇演出外，亦涉獵不同的藝術範疇，包括舞台劇、以中樂伴奏演唱粵曲等，並於90年代開始參與影視演出，1996年憑《女人四十》獲台灣金馬獎及香港電影金像獎「最佳男配角」。

作為西九戲曲中心「粵劇新星展」藝術策劃，現任八和會館理事會康樂組主任及油麻地戲院場地伙伴計劃粵劇新秀演出系列藝術總監，羅家英熱心傳承戲曲，致力培育新秀。2012年獲香港特區政府頒授榮譽勳章，2013年獲頒第13屆「世界傑出華人獎」，並獲美國北方大學頒授榮譽博士。

Born in a family of Cantonese Opera, Law Ka-ying received formal training in basic stylised movements and routines from his father Law Ka-kuen and uncles, Law Ka-shu and Law Ka-wui. Later, he became an apprentice of Fan Kok-fa, Lui Kwok-chuan, Li Wan-chun and Lau Shun. Starting in mid-1960s, he officially performed on the stage as a *wenwu sheng* (civil and military male). Between the 1970s and the 1980s, he established several Cantonese opera troupes such as Ying Wah Lin, Tai Kwan Ying, Reckoners and Boom A Bliss. In the 1990s, he performed for various troupes such as Kam Mun Tong, Kam Ying Wah, Sam Mei and Tai Kwan Ying. He has cooperated with renowned actors such as Lee Po-ying, Leung Sing-bor and Lan Chi-pat to perform in numerous traditional and newly composed plays, including *Arrow Romance*, *Dragon Flag Command*, *Martial Heroes*, *Cao Cao and Yang Xiu* and *Mu Guiying Routing Hongzhou*. Law also participated in overseas performances throughout the years.

As an excellent actor, Law also ventured to produce new Cantonese opera plays, including *the Battle at Wancheng*, *Rebellious Hero*, *King Lee Kwong*, *Spring Comes to the Palace* and *Deling* and *Empress Dowager Ci Xi*. Besides Cantonese opera performances, Law also took part in different art forms, including drama and Cantonese opera singing with Chinese music accompaniment. Starting in the 1990s, he participated in television and film performances. In 1996, he won the Best Supporting Actor in the Golden Horse Awards and the Hong Kong Film Awards for *Summer Snow*.

As the Artistic Curator for the “Rising Stars of Cantonese Opera” of the West Kowloon Xiqu Centre, Law is also the Director of Recreation of the Board of Directors of the Chinese Artists Association of Hong Kong and the Artistic Director of the “Cantonese Opera Young Talent Showcase” of the Yau Ma Tei Theatre Venue Partnership. Law is devoted to the inheritance of Chinese opera and the nurturing of new talents. In 2012, he was awarded the Medal of Honour by the HKSAR Government. In 2013, he was a recipient of the 13<sup>th</sup> World Outstanding Chinese Award. Law was also awarded the Honorary Doctorate from the Ohio Northern University, US.

「『大戲』就如我體內的血一樣，跟我密不可分。」

“Cantonese opera is in my blood.”

幼承庭訓，羅家英自小獲父輩傳授家學，耳濡目染下，小學時即初踏台板演出神功戲，後來正式擔綱文武生，曾組織多個戲班，為本地及海外戲迷演出過不少經典劇目，近年尤其着重提攜後輩，推動新生代粵劇承傳。台燈明滅之間，掌聲此起彼落，羅家英的梨園之路不覺走過60年，「我爸爸和家人都是做『大戲』的，連我媽媽懷着我的時候也很喜歡看『大戲』；『大戲』就如我體內的血一樣，跟我密不可分。」回顧他跟粵劇的不解之緣，羅家英朗聲一笑，娓娓道來。

家學深厚 喜獲良師指導

羅家英父親為著名粵劇演員羅家權，1949年，羅家權攜眷來港定居，並指定長子羅家英繼承羅家演藝衣鉢。羅家英於小一時開始接受粵劇訓練，回想起那段苦練時光：「當時覺得做戲很辛苦，叔父教我基本功時，我不時會練到叫救命。但我很聽話，爸爸叫我做什麼我都沒有抗拒，自己也很喜歡大戲，所以沒有想過轉行，六十年來一直沒有間斷過。」

家學深厚，才華早慧，亦需良師點撥。在父親安排下，羅家英14歲拜粉菊花為師，首度接觸京劇，一年後赴廣州跟從擅長掌板的伯父羅家樹學藝，羅家英形容這是他戲曲生涯中的重要學習期，專注修習了不少傳統粵曲的唱腔與曲調，從少年時期一直到20歲，練好聲線才從廣州返港，隨即參加邵氏的南國訓練班，在那裡認識了另一位對他影響殊深的恩師呂國銓，傳授他京班功架與耍劍功夫。

1967年，21歲的羅家英在龍虎劇團正式擔綱文武生，與父親同台演出。由60年代末到80年代末，戲班邀請不斷，演出大獲好評，他的足跡除了本地舞台更遍布台灣、星加坡、馬來西亞及美加等地，深受華人觀眾喜愛。期間他亦與不少舞台搭檔組織戲班，獨當一面，例如粵劇藝術研究社、英華年劇團、大群英劇團、福陞粵劇團等。

「前期的師長把我的根底打好，後期到了80年代，劉洵對我影響很大。」1981年，羅家英與李寶瑩、尤聲普、李奇峰等人組成勵群粵劇團，期望結合傳統及現代元素，推動嶄新的粵劇表現方式，於是禮聘劉洵來港擔任藝術指導之一。「劉洵師從很多前輩，他定居香港之後，我就開始跟他學習。」後來在劉洵介紹下，羅家英與尤聲普、李奇峰一同向京劇大師李萬春拜師學藝，啟發羅家英塑造出層次複雜的關公角色：聲線如龍，尖而高亢，將軍威儀不怒而威，同時不失文化素養，絕非輕易舞舞大刀即可演活的角色。說到羅家英最令人深刻的關公演出，就得數2001年的香港藝術節演出《關公、曹操與貂蟬》，關目、捻鬚、坐站等細節皆入木三分，精湛演繹，獲觀眾擊節讚賞。

革新粵劇劇本 兼收並蓄

關公是羅家英鍾情的角色，至於特別欣賞的劇目，則非《曹操與楊修》莫屬。羅家英於1998年首度把此劇搬上舞台，他認為該劇題材寓意深遠：「《曹操與楊修》不是『才子佳人』那種一般劇目，其內容具備人生哲理與政治智慧，能豐富一般粵劇劇本不足之處。」改編粵劇劇本時，羅家英與編劇秦中英參考了許多話劇



《關公、曹操與貂蟬》Guan Yu, Cao Cao and Diaochan





劇本，加上京劇版本的元素，最終刻劃出劇情跌宕、人物立體的《曹操與楊修》—— 忌才多疑的曹操與鋒芒畢露的楊修，在這個著名歷史劇目裡過招角力，才子最終落得含恨而歿的下場，而統治者招賢的詔告從不止息。「我一直想追求像這樣的戲，那種只講因果報應、才子佳人、王子公主結婚之類的劇目過於平淡。所以，我才創作了《英雄叛國》和《李廣王》。」

演而優則編，羅家英相信劇本質素高低是粵劇發展的關鍵之一，故此他尤其重視革新傳統粵劇劇本，取材要嚴謹，寓意需具深度。廣泛涉獵古今中外名著後，羅家英以莎士比亞的《馬克白》和《李爾王》為靈感來源，分別新編了粵劇《英雄叛國》和《李廣王》。「我從小就把莎士比亞的翻譯本當成故事去讀，裡面的文筆、對白、表達人的內心與人性，對我寫劇本的影響很大。」看過台灣京劇大師吳興國改編《馬克白》的《慾望城國》後，羅家英深受觸動，改編莎劇的衝動就更加按捺不住，「《馬克白》主要講權力，展現性格如何影響人生的悲劇，刻劃了馬克白與夫人的貪心、掌握權力的欲望、對人的不信任，都是反面的人物，而大戲一直很少見文武生或花旦飾演反面人物，所以《英雄叛國》是個很新的嘗試，很大膽。」



《英雄叛國》Rebellious Hero

羅家英靈活運用粵劇行內人的知識與演出經驗，執筆改編西方名著得心應手，他在《英雄叛國》滲入了大量粵劇元素，無論在排場、出入介口、鑼鼓運用及做介等方面皆處理純熟，兼收並蓄東西文化，絕非只得其形而未得其神的兩不像，正如羅家英所言：「我要用粵劇的程式、方法和態度去表現莎士比亞透過作品同樣能表現的東西，這就是我的目標。」

### 親自指導 薪火相傳

羅家英近年專注培育新秀，自2012年起他在八和會館的支持下，聯同多位知名老倌擔任油麻地戲院場地伙伴計劃「粵劇新秀演出系列」的藝術總監，精心挑選合適劇目，提攜具有潛質的年輕粵劇演員，讓他們得以累積演出經驗，磨練演技。目前演出系列已進行到第三輪，六年間培育出不計其數的優秀新演員，「現在香港45歲以下那批演員都是這樣培育出來的！」提起計劃成果，羅家英甚為自豪。

設立「藝術總監」指導的新興培訓方式，羅家英認為是由八和會館始創，後來他亦有跟西九文化區合作，自2015年起擔任「粵劇新星展」的藝術指導，見證新秀演員成長。「以前我們做戲要靠自己摸索，但我覺得這樣的方式太慢了。現在油麻地的計劃一年有一百場戲，我們分開六個總監，每人教幾場就會比較快，可以馬上跟他們排練、改正他們，讓他們很快就學習到門路，不會像我們以前只能借助看戲的經驗，或是透過現場的『叔父』教導。」

過往粵劇是個苦行業，從業員白手興家，咬緊牙關練功做戲，才有出人頭地的機會。說到粵劇的未來，羅家英認為相比起他們年少學戲的年代，新一代演員的機會更多，包袱也輕鬆多了：「過去粵劇是被人看不起的行業，但是現在我可以很有自信地向各界朋友說，我的老本行是粵劇，我是一個粵劇演員。以前我不敢說，現在我很開心可以這樣說……我希望年輕人好好承傳，不要把粵劇當成玩意或是一份工作，而是把粵劇看成一門真正的藝術，精益求精。」

Growing up in a Cantonese opera family, Law Ka-ying learnt Cantonese opera from his father and uncles since childhood. Influenced deeply by the art form, he debuted in ritual performances during primary school. Later, he formally took up the role of *wenwu sheng* (civil and military male) and organised many Cantonese opera troupes, performing in many classic plays for local and overseas audiences. In recent years, he has devoted much effort in fostering new generations of Cantonese opera actors to promote the passing on of the art. Six decades has passed as Law develops his Cantonese opera career under the spotlight and amid applauses. “My father and family belong to Cantonese opera. Even my mother was a fan of Cantonese opera when she was pregnant with me. Cantonese opera is in my blood,” Law told us his story of destined bonding with Cantonese opera.

**Learning under a distinguished family tradition and excellent teachers**

The father of Law Ka-ying, Law Ka-kuen, is a renowned Cantonese opera actor. In 1949, Law Ka-kuen settled in Hong Kong with his family and appointed his eldest son, Law Ka-ying, to inherit his performing career. Since primary one, Law began to receive official training in Cantonese opera. Law remembers: “Practising Cantonese opera was a harsh task. When my uncle taught me the basic movements, I always shouted for help because of the difficulties. But I was an obedient child then, I never act against my father’s words. I am interested in Cantonese opera too, so I never consider changing my career. I have never stopped performing in the past 60 years.”

Despite his distinguished family tradition and early talent, Law was also coached by good Cantonese opera teachers. Under his father’s arrangement, Law became an apprentice of Fan Kok-fa at the age of 14, and it was the first time he learnt Peking opera. After a year, he travelled to Guangzhou to take up an apprenticeship under his uncle, Law Ka-shu, who was an expert in Cantonese opera percussion. Law believes that this was a crucial stage of learning in his Cantonese opera career, as he focused on practising a wide variety of traditional Cantonese opera singing styles and tunes. From teenage to the age of 20, he acquired a good voice before returning to Hong Kong. Afterwards, he joined the Shaw Brothers’ Nam Kwok actor training course and encountered another teacher, Lui Kwok-chuan who deeply influenced him and taught him gestures and sword movements of Peking opera.

In 1967, at the age of 21, Law performed as a *wenwu sheng* (civil and military male) in Dragon and Tiger Troupe together with his father. From the late 60s to the late 80s, Law continuously received invitations from different Cantonese opera troupes and his performances were well received. Besides performing on the local stage, he also toured in places such as Singapore, Malaysia, the US, Canada and Taiwan, becoming one of the beloved actors in the Chinese communities. Meanwhile, he also organised troupes with different acting partners, establishing his foothold in the world of Cantonese opera, for example, The Society of Cantonese Opera Studies, Ying Wah Lin, Tai Kwan Ying and Boom A Bliss.

“I had laid a firm foundation under the teaching of my early teachers. Later in the 80s, the teaching of Lau Shun was a strong influence on me.” In 1981, Law established Reckoners Cantonese Opera Troupe with renowned actors such as Lee Po-ying, Yau Sing-po and Li Chi-kei, Danny, hoping to combine traditional and modern elements to promote a new mode of performance for Cantonese opera. They invited Lau Shun to be one of the Artistic Directors. “Lau Shun has learnt from many teachers. After he settled in Hong Kong, I began learning from him.” Upon the recommendation of Lau, Law together with Yau Sing-po and Li Chi-kei, Danny became apprentices of the Peking opera master Li Wan-chun and the experience inspired Law to create a complex version of Guan Yu. His version of the character has a powerful voice, sharp and sonorous, showing a heroic and calm demeanour without losing his cultured manner. It is absolutely not a simple warrior character. As for the most impressive performance of Law as Guan Yu, the acting in *Guan Yu*, *Cao Cao and Diaochan* of the Hong Kong Arts Festival in 2001 was a representative - his exceptional acting of a vivid Guan Yu with his glances and gestures received high acclaim among the audience.



**Revolutionising Cantonese opera scripts with new ideas**

Guan Yu is a favourite character of Law; as for his favourite play, he named *Cao Cao and Yang Xiu*. Law staged the play for the first time in 1998, and he believes that the play has profound meaning: “*Cao Cao and Yang Xiu* is not a common play of young scholars and beauties. Its story has insights in life and political wisdom which can enrich conventional Cantonese opera scripts.” When adapting Cantonese opera scripts, Law and the scriptwriter, Qin Zhong-ying, studied many dramatic scripts, adding elements of Peking opera to produce *Cao Cao and Yang Xiu*, making it a play with an attractive plot and rounded characters. The jealous and suspicious Cao Cao and the sharply intelligent Yang Xiu vie for superiority in the history play, witnessing the untimely death of the clever scholar, while the ruler continues to recruit other talents. “I have strived to produce this kind of drama. I think those plays about karma, young scholars and beauties and the marriage of princes and princesses are too uneventful. Eventually, I also produced *Rebellious Hero* and *King Lee Kwong*.”

Excelling in acting, Law understands that the quality of scripts is a key factor for the development of Cantonese opera. Therefore, he particularly focused on revolutionising traditional Cantonese opera scripts by carefully selecting the materials and endowing profound meanings to the plays. After reading widely of old and



contemporary literary works, Law was inspired by Shakespeare’s *Macbeth* and *King Lear* and wrote *Rebellious Hero* and *King Lee Kwong*. “I read translations of Shakespeare since I was small. The writing style and dialogues reflect human nature and psychology, which influenced my scripts a lot.” After watching *The Kingdom of Desire*, an adaptation of *Macbeth* by Taiwanese Peking master, Wu Hsing-kuo, Law was deeply touched and could no longer hold his impulse of adapting the Shakespearean play. “*Macbeth* is a tragedy that concerns power, showing how personality influences life, depicting the greed, desire for power and distrust of Macbeth and Lady Macbeth. They are negative characters, and it is unusual for *wenwu sheng* (civil and military male) or *hua dan* (female) to play negative characters, so *Rebellious Hero* is a very new and bold attempt.”

Law made flexible use of his Cantonese opera knowledge and experience in producing the adaptation of the masterpiece. In the adapted play, he put in many elements of Cantonese opera with smooth arrangements, character entrances and exits, percussion music and stage directions, merging Chinese and Western cultures without losing the essence. As he says, “I used the formula, method and attitude of Cantonese opera to express things that Shakespeare expressed in his play. This was my goal.”

#### Directing in-person to pass on the art

In recent years, Law has been focusing on nurturing new talents. Since 2012, with the support of the Chinese Artists Association of Hong Kong, Law and several renowned Cantonese opera actors took up the role of the Artistic Directors in organising the “Cantonese Opera Young Talent Showcase” of the Yau Ma Tei Theatre Venue Partnership. He carefully chose suitable plays for potential young Cantonese actors to perform, helping them to accumulate performance experience and practise acting. Currently, the third round of the Showcase is in progress. Within six years, the project has nurtured numerous excellent new actors. “The actors under 45 we now have in Hong Kong all came from the project,” Law is proud of the outcome of the project.

The new training method of guiding new actors through the role of Artistic Director was an innovation of the Chinese Artists Association of Hong Kong. Later, he also cooperates with West Kowloon Cultural District and assumes the role of Artistic Curator for the “Rising Stars of Cantonese Opera”, witnessing the growth of new actors. “In the past, we needed to explore ways for our own acting learning, but I think it was too slow in this way. Now, we stage 100 performances per year in the Yau Ma Tei project and we have six directors, each teaches a few performances. The training is much more effective. We can have rehearsals with the actors and correct them when needed. They can learn the skills quickly. It is not like the situation in the past, when we could only learn through watching performances or the teaching from senior actors.”

In the past, Cantonese opera was a difficult career to pursue. Actors usually began with nothing but hard work and fundamental training in order to earn opportunities for success. Talking about the future of Cantonese opera, Law believes that the new generations have more opportunities now, compared to the times when he was young. They also have less burden: “Cantonese opera was not a respectable career then. But I can now proudly introduce myself to people that I earn a living with Cantonese opera, that I am a Cantonese opera actor. I hesitated to say that in the past, but I can freely admit it now. I hope the young people can do well in inheriting the art without treating it as a pastime or simply a job. It is a serious art form and I hope they strive for excellence in it.”