

THE HONG KONG BALLET
香港芭蕾舞團

Siu Wang-Ngai
蕭弘毅



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CONTENTS

目 錄

| | | |
|---------------------------------|-----|---------------|
| MESSAGE | vi | 獻詞 |
| FOREWORD | vii | 前言 |
| PREFACE | xi | 序言 |
| THE HONG KONG BALLET | 1 | 香港芭蕾舞團 |
| APPENDIX I ROLES AND DANCERS | 145 | 附錄一 角色與舞蹈員 |
| APPENDIX II SYNOPSIS | 153 | 附錄二 故事大綱 |
| APPENDIX III DANCERS | 179 | 附錄三 舞蹈員 |

MESSAGE

獻詞

When I was invited to write a message for this publication, I gladly accepted without hesitation. Mr Siu Wang-Ngai is one of the rare individuals who have been so dedicated and committed to the Hong Kong Ballet; one of the wishes I have for the Ballet is that we could have more supporters like Mr Siu.

Mr Siu has become a fixture at our shows. Not only does he attend them, he also takes his own time and resources to photograph them. And not only does he photograph them, he also photographs them beautifully, as is evident from the book you are holding.

Without Mr Siu, the Ballet would not even begin to have a photographic archive so complete and so flattering.

On behalf of the Hong Kong Ballet, a thousand thanks!

Cissy Pao Watari
Chairman, Hong Kong Ballet Board of Governors

獲邀為本影集撰寫獻詞時，我毫不猶疑便欣然應允。蕭弘毅先生對香港芭蕾舞團的投入和承擔，實在難能可貴，我期望香港芭蕾舞團能有更多位蕭先生出現。

蕭先生已成為舞團演出的一部份。他不但經常出席舞團的演出，更利用自己的時間和資源，把舞團的演出優美地拍攝下來，各位手上的影集，便是明證。

沒有蕭先生，相信香港芭蕾舞團不可能擁有一部如此完整而令人激賞的相片集。

在此謹代表香港芭蕾舞團向蕭先生致以無限謝忱。

香港芭蕾舞團董事局主席
包陪麗

FOREWORD

前言

Siu Wang-Ngai: Performance Photographer

Siu Wang-Ngai was born in Hong Kong on 14 February 1938, the first child of Siu Man-Wan, a law clerk and interpreter, and his Huizhou-born bride Cheung Wai-Ying. The family fled Hong Kong for mainland China ahead of its capture by the Japanese.

As his family moved from city to city on mainland China, Siu received his primary education intermittently until the family returned to Hong Kong in 1951. Believing in the value of a rigorous education, his parents enrolled fourteen-year-old Wang-Ngai at St Martin's College (which became St Francis Xavier's College). This required travelling several hours each day from his home on Hong Kong Island to Kowloon City.

In 1953, Siu became the private student of the late Pang Nai-Ching (also known as Pang Kon), a distinguished Confucian scholar and Chinese medicine practitioner. Pang's reputation was in part the result of having placed second in the nationwide examinations for Chinese medicine practitioners in China in the 1930s. The purpose of this tutoring was to balance the Western education he was receiving from the Jesuits with the study of classical Chinese. Pang was a great influence on Siu's intellectual life and was formative in the development of his personality in later life.

Siu remained devoted to his old teacher until Pang's death in 1979. 'The tuition was on a private and individual basis. I had no money, and was not required to pay any tuition fee to Master Pang. We met two or three times a week, every time three to four hours, and he taught me The Four Books, most of The Five Classics, classical prose and poetry, Chinese history as well as calligraphy. This mode of tuition lasted until I became an articled clerk.'

Master Pang's reputation was derived from his profound knowledge and appreciation of Confucianism. Distrusting institutional teaching, he had refused invitations to apply for a lecturership in the University of Hong Kong. But foreign scholars sought him out. Siu was present when the well-known American philosopher Joel J. Kupperman of the University of Connecticut visited Pang's modest home on several occasions, to question him about Chinese philosophy. Siu recalls that Master Pang, who could write and read English, was uncomfortable speaking it and asked his students, Kwan Lihuen and Chan Cheong-Lap, to translate.

In his early twenties, Siu developed a passionate interest in the game of Go; and he has maintained that throughout his life. He became the first President of the Hong Kong Go Association which he helped found in 1985.

蕭弘毅 — 表演藝術攝影家

蕭弘毅一九三八年二月十四日生於香港，為家中長子。父親蕭曼雲，是位律師行文員，母親張慧凝，祖籍廣東惠州。中日戰爭日本佔領香港前夕，合家逃往中國內地避難。

由於戰亂，居無定所，蕭弘毅的小學教育或斷或續。戰後，一九五一年始舉家遷回香港定居。十四歲時，父親為了讓蕭弘毅接受較嚴格的中學教育，遣送入讀聖馬丁書院（後改名聖方濟書院）。每天由港島往返位於九龍城的學校，得花上數小時。

一九五三年，蕭弘毅除正規學業外，並就教儒學大師彭乃楨先生，為其入室弟子。乃楨先生名幹，儒學湛深，博通百家，在中醫學界亦負盛名，三十年代參加全國中醫考試，榜列全國第二，世稱中醫「榜眼」。蕭弘毅修習中國經史及古典文學，旨在平衡所受的西方教會式教育。彭氏對蕭弘毅影響至深，乃及於他日後思想與性格的發展。

蕭弘毅受教彭氏，直至乃師於一九七九年去世而止。「彭老師雖以個別私人授業為主，我沒錢付學費，彭師也從不追討。我每星期見彭師兩、三次，每次三至四小時，授四書、五經、散文、詩、史及書法。這種傳授方式，持續至我任見習律師為止。」

彭乃楨先生之負盛名，實由於對儒家思想學養精深，見解獨特。他高風亮節，曾拒絕要他向香港大學申請一份教席的建議，但外國學者卻登門求教。美國康涅狄格大學著名哲學家谷博文博士曾多次造訪彭氏陋室，請益中國哲學問題。彭氏能閱讀和書寫英語，但著弟子關理煊和陳昌立作翻譯。

蕭弘毅二十歲開始對圍棋產生興趣，迄今未衰。他是香港圍棋協會創辦人之一，並於一九八五年任該會首任會長。

Although he had always been drawn to music, Siu became seriously interested in Western classical music in the early 1960s, reading voraciously and taking the first steps in building the remarkable collection of recorded music that he has today.

Following graduation and matriculation, Siu joined the law firm of Lam and Tong as an articled clerk. While working there he studied for the solicitors' examination and entered the legal profession in 1971, taking up the practice of real estate law. In 1977, he joined Gallant Y T Ho and Company, a firm that was to become one of Hong Kong largest and most important. By 1979 he became a partner and was well along his way to becoming one of Hong Kong's leading real estate practitioners. In 1993 he opened an office for Gallant Y T Ho and Company in Guangzhou, forging ties between China's growing investor class and business people in Hong Kong. He retired from active partnership in the firm in 1998.

Siu's interest in photography was almost accidental. His school friend Kwan Lihuen encouraged the hardworking Siu to widen his social circle by meeting a group of photographers of his acquaintance and attending the camera club that he had recently joined. He joined the club primarily as a way to meet new people but soon became fascinated with the techniques of photography. He saved until he was able to purchase his first camera, a Pentax, in 1970. Eventually, virtuosity behind the lens and in the darkroom was to place him in the first ranks of amateur photographers.

Although he sought out photographers and questioned them closely about techniques, Siu learned more by painstaking experimentation. In 1981 he was sufficiently proficient to qualify for an associateship in the Royal Photographic Society.

He carried his cameras with him everywhere, taking pictures wherever and whenever the opportunity presented itself. In 1981, while working in the New Territories branch office of his firm, the secretary of one of his most important clients asked him to attend an amateur production of a Cantonese Opera in which she was performing and to take pictures of her. Siu, who was deeply impressed by the make-up and costumes and by the extraordinary performing styles, took his first series of performance pictures that evening. He realized that although it was an exciting way to combine his interest in photography with his passion for music, it presented great challenges.

He became seriously interested in Chinese theatre and started a collection of books in the field. And he went to the theatre to take photographs whenever there was a performance. Hong Kong in the 1980s was the best place in the world to witness the last vestiges of regional opera as it had been performed before the Cultural Revolution. With a population of sophisticated aficionados of Chinese regional opera who had emigrated in the 1950s and 1960s, Hong Kong was an important destination for every major opera company from mainland China.

He also realized the potential for this form of photography to qualify for a fellowship in the Royal Photographic Society. Based in Bath, this venerable British institution is the oldest society of its kind in the world, dating back to a time

六十年代初期，蕭弘毅又開始熱愛西方古典音樂，博覽有關書籍，更致力收集唱片，至今已有很可觀的收藏。他絕不是音響「發燒友」，但顯然是個不折不扣的古典音樂迷。

中學畢業及完成大學預科課程後，蕭弘毅加入林炳良唐天榮律師事務所任見習律師。一九七一年，他考獲英國律師資格並在港執業，主理房地產業務。一九七七年，他轉投日後成為香港規模最大華人律師行之一的何耀棟律師事務所。兩年後他成為該行股東，並總管新界區所有分行，負責拓展區內業務。一九九三年，他負責在廣州開辦中國內地第一家香港律師行辦事處，以應付兩地日益頻密的商務往來。一九九八年退休後，不再任該行合夥人。

蕭弘毅對攝影的興趣純出於偶然。一次，他的同學關理煊介紹他認識一群愛好攝影的朋友，並一起參加某個攝影會的晚會，他後來也成為該會會員。加入攝影會的原意是擴展視野和認識朋友，但在氣氛影響下，漸漸對攝影技術產生興趣。儲蓄足夠金錢後，他在一九七零年購買了平生第一部照相機——一部賓得牌單鏡反光機。

他本想追隨名攝影家學習，但後來發現他們大都徒負虛名、唯利是圖，於是退而發奮自學。一九八一年，他考獲英國皇家攝影會會士資格。

無論何時何地，即使是上班時候，他的照相機也常隨身畔，絕不放過任何拍攝機會。一九八一年在新界區工作時，一位客人的秘書送文件到他辦公室，離去前邀請他晚上參觀她演出粵劇，並要求替她在演出時拍照。這位小姐——陳秀卿——原是位出色的業餘粵劇演員。那晚是蕭弘毅第一次現場拍攝演藝照片。他看了當晚拍攝的照片後，對舞台上演員的化粧、色彩繽紛的服裝及獨特的表演程式感受甚深。他靈光一閃：攝影和表演(包括音樂)都是他素所喜愛的藝術，如能將兩者結合，可說一舉兩得，也是一種挑戰。

自那時開始，他對中國戲曲興趣漸濃。為了增加認識，他開始閱讀有關書籍。文化大革命終結，使不少瀕臨滅絕的中國地方戲曲得以復甦。香港匯集了中國各地移民，各種地方戲曲都不乏內行的戲迷。八十年代中期至九十年代年初，不同中國地方戲曲紛紛前來香港上演，蕭弘毅掌握這種機遇，每有戲曲上演，無論工作多忙碌，都抽身前往拍攝。

著名的英國皇家攝影會，成立於英國巴斯郡，在攝影會中歷史最為悠久，其始創可追溯至攝影仍是仕紳玩意的年代。時至現在，成為該會的院士，仍是業餘攝影家榮譽之一。考取此院士銜頭，須呈交一幅廿幅同一主題及富原創性的照片，以供評審委員審定。

when photography was a gentleman's pursuit. One of the highest honours that an amateur photographer can achieve, a RPS fellowship, requires the presentation of a portfolio of twenty images with an original and integrated theme and an accompanying essay.

In 1985 Siu earned that fellowship with a portfolio of images of Chinese Opera performances, a body of work that grew to become the definitive book *Chinese Opera: Images and Stories*. The book combined his images with text by Peter Lovrick, a scholar of Chinese theatre at the University of Toronto.

Siu followed this with a second fellowship for pictorial photography in 1989. It is a portfolio of intense colour images snatched from the tourist meccas of Mykonos and Santorini in the Greek islands. With imagery reminiscent of the Italian futurists, Siu uses light and intense colour to build abstracted geometric visions of stairways and amphorae and sun dappled walls.

Siu's organizational abilities once again came to the fore with the formation of the Federation of Hong Kong-Macau Photographic Associations in 1988, something that everyone in his circle had considered impossible. Siu designed the unprecedented alliance of twenty-three major photographic organizations in Hong Kong and Macau and wrote the constitution himself. He was elected Chairman of the Federation from 1992 to 1994.

Since 1999, *Marquis Who's Who in the World* has recognized Siu for his outstanding achievement in photography and significant contribution to the betterment of contemporary society.

How do you make a performance photograph? The problems are almost insuperable.

The photographer cannot move from his seat, so the angles are limited. He cannot disturb others in the audience — by making a noise or blocking views. The photographer must work in low light with a hand held camera without a tripod or a flash. There is only one chance, so timing is everything. Very often, when Siu documented rarely seen regional opera companies from mainland China visiting Hong Kong, there was only one performance, so there was no opportunity to go back a second night.

Siu's project documenting the Hong Kong Ballet had a very different genesis. During Chinese New Year 1992, the Chinese Cultural Centre in Vancouver mounted a major exhibition of Siu's Chinese opera photographs. Paul Yeung, who was then working at the Centre, was directly responsible for the exhibition. It was this show that introduced me to his work. In 1994, they met again in Hong Kong at a concert given by the Boston Symphony Orchestra. Paul Yeung had by that time become the Chief Executive Officer of the Hong Kong Ballet. His first words to Siu were: 'Now I've got you, can you please help me by taking some photographs?' He told Siu that on a number of occasions, the Hong Kong Ballet had hired well-known photographers to take images of the company in performance but that the result has not been satisfactory. And with that, Siu began what was to be an eight-year unpaid project.

蕭弘毅就以一輯中國戲曲照片，於一九八五年考獲英國皇家攝影會院士銜。此系列照片引發後來《中國戲曲》一書的出版。此書以蕭弘毅的照片為主，輔以羅愛儒的文字。羅愛儒是位學者，在多倫多大學教授中國戲劇。

蕭弘毅在一九八九年考獲皇家攝影會第二個院士銜——畫意攝影。呈交的一輯照片拍攝於愛琴海旅遊勝地米高諾士和聖陀連尼。蕭弘毅巧妙地以光線和強烈色彩明暗對比，表現出陽光照射下的階梯、古瓶和土牆，營造抽象的幾何視覺空間，其意象韻味與意大利未來主義繪畫相呼應。

蕭弘毅的過人組織能力，於一九八八年秋組織港澳攝影協會可見一斑。他在眾人認為不可能的情况下，成功將香港、澳門二十三個攝影團體組成一個攝影界史無前例的聯會，並親自撰寫組織章程。他在一九九二年獲選出任該會主席。

蕭弘毅的名字，自一九九九年列入馬奎斯所編的世界名人錄，以彰表他在攝影上的卓越成就，及對改善社會所作的重要貢獻。

表演藝術照片應如何拍攝？這問題自非一般人所能解答。

蕭弘毅不能任意走動，選取角度時受到很大限制；也不能讓快門開關的聲響滋擾觀眾，或阻礙他們的視線。在幽暗的光線下，他不能用閃光燈，也不能用三腳架，因腳架令照相機的移動不夠靈活，難以應付舞台上多變的場景。因拍攝機會稍縱即逝，故掌握拍攝時機至為重要。若是來自內地的地方戲劇團，演出香港罕見的劇目，每齣戲亦大都只演一場，蕭弘毅更難有補拍的機會。

蕭弘毅任香港芭蕾舞團攝影師，又是另一段緣由。曾在溫哥華中華文化中心工作的楊裕平，一九九二年農曆春節期間，負責策劃在中心展出蕭弘毅的中國地方戲曲照片。也就是因這個展覽，我認識了蕭弘毅，我的出版社後來更替蕭弘毅出版了《中國戲曲》一書。一九九四年底，波士頓交響樂團來港演出，那時楊裕平已當上香港芭蕾舞團行政總監。他與蕭弘毅偶遇於音樂會上，劈頭就對蕭弘毅說：「終於找到你了！你可替我的舞團拍攝照片嗎？」他說曾請過多位著名攝影師替舞團拍照，但成績都欠佳。蕭弘毅毅然一諾，開始他另一個無酬的八年漫長「工程」。

Despite the fact that he had the freedom to record the company during rehearsals, the task was not made much easier. His movements were still curtailed because he was discouraged from moving from one seat to another, and could not risk disturbing the dancers, musicians and ground working staff. In the end, the only major advantage he gained from his 'in' with the company was the opportunity to choose a seat at his preferred distance — three or four rows from the stage.

Siu says however that he was at some advantage with the ballet because he knows much of the music and had a better opportunity to read synopses, but that did not compensate for the fact that the lighting in ballet was much more difficult and the movements are much faster.

Over the years, improvements in photographic technology have helped him. Faster film with better grain structure has had a major impact, as has his move from the old Leica R4 and R5 single lens reflex models that he used for the Chinese Opera project to quieter and lighter Nikon F90 and F100. He uses three cameras fitted with different focal length lenses and he has begun to make use of auto focus in order to focus his entire energies on the image instead of technical issues.

He describes the principal attributes of successful performance photography as timing, determination and reflexes. 'You must watch the dancers and actors and anticipate their movements. Knowing the score can be an advantage, but in the end it is as much intuition and good reaction time that is key.'

Although a traditionalist in his musical and theatrical tastes, Siu reports that he got his biggest thrill recording Donny Reiter-Soffer's 'rock ballet' production of the great Chinese classic *White Snake* which was set in modern urban Hong Kong. He was overwhelmed by the choreographer's fantastic vision. The lighting was of a kind more common in a rock performance; there was a dazzling futuristic set and motorcycles roared off and on stage. Siu sees this ballet as part of a continuum. He loves the great mythical tale of love and transfiguration known to every Chinese from childhood, and has seen it performed in a variety of forms, by Sichuan, Yue, Chaozhou, Cantonese and Anhui opera companies. He devoted an entire section of his first book to images of *White Snake*.

Where will this extraordinary photographer turn his eye next? The possibilities are almost endless. Certainly he will continue to pursue his interest in both pictorial and documentary photography. One possible hint lies in the exquisite collection of images of rural China called the 'Yao Tribesmen' that Siu produced and gave to friends in a small private portfolio edition in 1999. Another possibility is that the interest that he and his wife April share in travel will take him in search of new imagery in exotic locations. And his new home in British Columbia offers new opportunities for his nature photography. Whatever he does, this gentle, generous man will bring insight and humility that he learned fifty years ago from Master Pang to the world as he observes it.

R. Peter Milroy

在舞團綵排時拍攝，雖然有行動的自由，實際上仍多所掣肘，因為舞團的場地總管不大希望他作太多移動，以免影響舞蹈員和樂團，或妨礙地勤人員工作。唯一對他有利的，便是和舞團諳熟了，可自行選擇一個較有利的位置，一般是舞台前三、四排的座位。

幸好蕭弘毅對芭蕾舞配樂大都熟悉，同時亦得到舞團預先提供故事大綱，但這些方便對應付舞台上比中國戲曲更昏暗的燈光和更快速的動作，也幫不上多少忙。

過去幾年，攝影器材的改良倒幫上蕭弘毅一把。軟片的感光度更高，微粒子更趨幼細。他用來拍攝無數中國戲曲的徠卡R4和R5也功成身退，而改用較靜、較輕的藝康F90和F100。他常動用三部照相機，每部裝上不同焦距的鏡頭，並用自動對焦功能，以便集中精神於捕捉影像。

蕭弘毅說，演藝攝影的成功要訣，在善於掌握時機、果斷和反應敏銳。「你必須緊盯著舞蹈員或演員，並估計他們一下步的表情和動作。熟悉音樂固然大有幫助，但關鍵還在於要有良好的直覺反應與時間掌握。」

音樂和戲劇愛好上，蕭弘毅雖然是個傳統主義者，但在拍攝蘇東美的「搖滾版」芭蕾舞《白蛇》時，仍感到莫大的震撼和激動。他簡直被編舞者異想天開的想像力所淹沒。燈光，是搖滾音樂會中所常見的，舞台設計令人眩目並帶著濃厚未來主義色彩，還有摩托車在台上咆哮。蕭弘毅視此新編芭蕾舞劇為《白蛇傳》在不同演繹發展中的一個環節。他樂見這齣每個中國人在孩提時代就能耳熟能詳的愛情與化身傳說，能以京、川、越、潮、粵、徽等不同劇種的表演形式演繹。他在《中國戲曲》中就用了不少照片紀錄《白蛇傳》這偉大的故事。

這位卓越不凡的攝影家下一步將聚焦何處？可能性是無限的。紀實攝影和畫意攝影肯定仍是他主要興趣所在。一九九九年，他編製了一輯精緻的有關粵北山區瑤族少數民族的照片，送給小圈子內的明友，由此可否看出一點端倪？或者，他們伉儷將遨遊四海，在異地尋找新的創作靈感？又或者他在加拿大英屬哥倫比亞省的新居將誘發他對自然攝影的興趣？無論怎樣，我們這位溫文豁達的朋友，仍將以五十年前由彭乃楨老師處所學到的識見和謙恭，賦予他所觀察的世界。

彼得·米萊

PREFACE

序言

In the winter of 1994 in Hong Kong, at a concert given by the Boston Symphony Orchestra I happened to meet Paul Yeung, former Chief Executive Officer of the Hong Kong Ballet. My promise to Paul in this meeting resulted in my commitment to pursue another project lasting eight years — after my work on the Chinese opera — of taking performance photographs for the Hong Kong Ballet. Since then, Hong Kong has undergone significant transformation both politically and economically, and I have moved from the place where I was born, brought up, educated, and have worked for more than 30 years, to a place where I have longed to settle down after my retirement from the legal profession, Canada.

This volume could not have gone to press without the full support of the Hong Kong Ballet. I am grateful to Paul Yeung and Helen Ng, former and present Chief Executive Officers, and Stephen Jefferies, Artistic Director, for this opportunity to serve the Company. Without the support of its management, I would not have been able to complete this book. I owe special thanks to Wu Tsz-Mei, who responded promptly to my needs for information, and Caroline Cheung who, with great forbearance, did much of the editing and proofreading of my English and Chinese texts. I am also thankful for Tracy Chu's overall coordination. I must also express my gratitude to Tang Wai-Lam for his help in editing the Chinese text, and Jimmy Chan, Chan Kam-Hung and John Tsang for their advice on digital images. To Naomi Chung, Franklin-m Lai, Cheng Kwok-Ming, Andy Tsui, Paul Ha, Kwan Lihuen and Anne-Marie Epp, I owe profound thanks for their constructive advice in various aspects. I should not forget to thank Mandy Chow for her effort made at the early stage. As for the crew, I must apologize for causing much inconvenience during rehearsals.

My sincere thanks are due to Cissy Pao Watari, Chair of the Board of Governors of the Hong Kong Ballet, for her Message. I am deeply indebted to R. Peter Milroy, Director of the University of British Columbia Press and President of the Association of American University Presses, for writing the Foreword to this book as well as giving me invaluable and timely advice.

The ballet synopses and biographies of dancers are compiled with the support of and materials supplied by the management of the Hong Kong Ballet. I have written the captions from memory and, in some cases, after consultation with the relevant dancers. I assume personal responsibility for any mistakes and I welcome readers for pointing them out. In the text, the names of individuals used follow their own preference, but occasionally some adaptation has been made for the sake of uniformity. I tender my apology if any inconvenience is experienced due to such adaptation.

一九九四年冬，在波士頓交響樂團音樂會中，再遇香港芭蕾舞團前行政總監楊裕平。當場一諾，在《中國戲曲》一書尚待完成之際，又得開展另一個演藝攝影「工程」，為香港芭蕾舞團的演出拍照。流光荏苒，轉瞬八年。八年來，香港物換星移，而我亦已移居紅葉處的加國。拍攝芭蕾舞對我是一項新挑戰。我雖「人在天涯」，但八年來從未錯失過香港芭蕾舞團上演的每一齣新劇。

此書得以面世，端賴香港芭蕾舞團同人的支持。我特別感謝舞團先後兩位行政總監楊裕平和吳杏冰、及現任藝術總監謝傑斐給予我的機會。如果沒有舞團行政部門提供的資料，我實無法完成此書的文字部份。朱運琴就全書進行整體協調，謹此致謝。張嘉明在百忙中費大量時間反覆為我校正中、英文稿件，工作效率奇高；胡梓媚迅速提供我所需的資料，使我的工作得以順利進行。鄧慧林耗費不少心力修訂書中的中文；陳俊濠、陳錦鴻、曾成材在電子影像方面不厭其煩地給我指導。對多位鼎力幫忙，我深表感激。鍾珍珍、賴振榮、鄭國明、夏志權、關理煊、安瑪莉、徐寓安諸位，對本書內容提供了寶貴意見，我均感銘於心。我也不能遺忘周如君對本書初期工作的貢獻。我拍攝時對場地工作人員引致不便，謹此向他（她）們致歉。

感謝香港芭蕾舞團董事局主席包陪麗的《獻辭》。米萊是加拿大英屬哥倫比亞大學出版社社長兼美洲大學出版社協會會長，撥冗替我寫前言，謹此致萬二分謝意。

本書的文字資料，包括故事大綱、舞蹈員簡介等，大部份是根據香港芭蕾舞團提供的資料改寫而成。圖片說明大多根據我的記憶與理解撰寫，也有些曾徵詢有關舞蹈員的意見。我對芭蕾舞只是一知半解，下筆前雖已多方印證，錯誤仍恐難免。如有謬誤，責任一概由我承擔，並祈讀者不吝賜正。至於書中人名的稱謂，除盡量尊重其本人習慣外，因也要顧及全書文字的一致性，或需稍作修改，謹請有關人士包涵。

I spent thirteen years on *Chinese Opera: Images and Stories*; I have spent eight years on this book. The Hong Kong Ballet is an integral part of the culture of Hong Kong, and I, a citizen of Hong Kong for over 60 years, am proud and honoured to be able to serve the Company and ultimately the public. It has been an enjoyable experience.

For the last four decades, the majority of Hong Kong photographers have devoted much time and effort to the so-called "salon photography", a species of photography originated and developed only in Hong Kong mainly for the purpose of gaining scores in international salons. Thus in Hong Kong, a photographer's success is judged only by the salon scores he has had in the year. Other species of photography are ignored, and salon photography is regarded as the only legitimate form of photographic art. I am of the view that, due to such virtually one-track pursuit in salon photography, photographic art in Hong Kong has remained stagnant, or even deteriorated, for at least twenty years. If salon photography had been my pursuit in this period, I would not have had the time and energy to devote to the volume of Chinese opera and this book. I urge Hong Kong photographers not to confine their aspirations to international salon scores, the value of which in terms of art is, in my view, greatly overestimated.

Siu Wang-Ngai

我前後耗時十三年完成《中國戲曲》，又用八年時光完成此書。香港芭蕾舞團是香港文化重要的一環，能替這舞團（最後也是對廣大群眾）稍盡綿力，是我個人的榮幸。我享受這份工作，從工作中也得益匪淺。

四十年來，香港攝影圈熱衷於所謂「沙龍攝影」，蔚然成風。他們衡量一個攝影家的成就，竟以其入選沙龍作品數目為準則，由是認為只有沙龍攝影才是「正統」，其他盡屬「旁門」，使沙龍攝影畸形地在香港單線發展。我一直不認同這種態度和取向，真所謂一士諤諤。香港很多攝影界朋友都熱衷攝影和具有天份，可惜卻將大部份時間和精力虛耗在投寄沙龍和徵逐名銜之上，缺乏藝術胸襟和視野。當年在沙龍攝影赫赫有名的趙錦超、陳汝炬、陳修瑜、許福明等，成就近人難以望其項背，但雲煙過眼，流風散後，已沒有多少攝影圈內的年輕朋友認識他們了，在世界攝影史上，也找不到他們的痕跡，因為根本就沒有「世界沙龍十傑」這回事。我認為沙龍攝影在香港單線發展，是香港攝影藝術停滯不前甚至倒退的主因。當眾人正自我吹噓和迷醉（見近期出版《影藝春秋》一書）於香港攝影震世的成就時，我的話容或不中聽。社會日趨急功近利，肯花上十年八載去堅持一項藝術工作的人，恐怕鳳毛麟角。

如果我過去二十年也和他們沉淪於沙龍攝影，就不會有《中國戲曲》和本書的面世。

曹丕《典論·論文》：「蓋文章，經國之大業，不朽之盛事。年壽有時而盡，榮辱止乎其身，二者必至之常期，未若文章之無窮。是以古之作者，寄身于翰墨，見意于篇籍，不假良史之辭，不托飛馳之勢，而聲名自傳于後。」攝影蓋亦文章也，願以此與從事攝影藝術的朋友共勉。

蕭弘毅

THE HONG KONG BALLET

香港芭蕾舞團

| | | |
|----------------------------------|-----|---------|
| ANNA KARENINA | 2 | 安娜·卡列妮娜 |
| BEAUTY AND THE BEAST | 8 | 美女與野獸 |
| BUTTERFLY LOVERS | 14 | 梁祝學堂 |
| CINDERELLA | 16 | 仙履奇緣 |
| THE EMPEROR AND THE NIGHTINGALE | 22 | 國王與夜鶯 |
| GISELLE | 28 | 吉賽爾 |
| THE HAPPENINGS | 35 | 如意 |
| IN THE MOOD | 41 | 樂在其中 |
| IN THE SCHOOL OF THE DOLLS | 43 | 娃娃世界 |
| LA BAYADÈRE | 45 | 舞姬 |
| LA FILLE MAL GARDÉE | 52 | 女大不中留 |
| LADY OF THE CAMELLIAS | 59 | 茶花女 |
| THE LAST EMPEROR | 64 | 末代皇帝 |
| LES PATINEURS | 70 | 溜冰者 |
| MULAN | 74 | 木蘭 |
| THE NUTCRACKER | 81 | 胡桃夾子 |
| PETER PAN | 88 | 小飛俠 |
| RAYMONDA | 94 | 雷蒙達 |
| ROMEO AND JULIET | 96 | 羅密歐與茱麗葉 |
| THE SLEEPING BEAUTY | 103 | 睡美人 |
| THE SNOW QUEEN | 111 | 雪國皇后 |
| 'STILL LIFE' AT THE PENGUIN CAFÉ | 119 | 企鵝茶居 |
| SWAN LAKE | 124 | 天鵝湖 |
| THE TWO PIGEONS | 130 | 鴿子情緣 |
| THE WHITE SNAKE | 137 | 白蛇 |