

和妈妈 Travel with Mum

中国漫游

The Nonsensemakers (Hong Kong)
糊涂戏班 (香港)



Travel with Mum is a moving theatre production based on a true story, beautifully told through drama and live original music.

Determined to fulfill his 99-year-old mother's wish to see the beauty of the world while she still can, a 74-year-old man builds a tricycle and brings her on a journey across China. Starting at the northernmost part of China in Heilongjiang, they set off for Tibet on a 900-day journey that spans 30,000 kilometres pedalling through rural villages and fast-paced cities, through valleys and over hills. As they ride on, he discovers that staying by his mum's side is the greatest reward he can give the both of them.

(2hrs, no intermission.)

Performed in Cantonese with English and Chinese surtitles)

一生为儿子无私奉献的母亲，从没离开过黑龙江塔河这个偏僻的村落。儿子看着行动不便、操劳一生的年迈母亲，决意带她离开老家，见识外面世界的精彩。他于是骑上自制的破旧三轮车，载着母亲，从乡村到城市，坦途到崎岖，让她在走到人生终点前，有机会欣赏大江南北秀丽的美景。

改编自真人真事，演出融戏剧、原创歌曲、现场演唱及乐队演奏于一台，细腻勾勒出亲情无价的至善至美，叫人深刻体会：即使踏遍全世界，欣赏最好的风景，也远不及在最亲的人身边富有。

(时长约2小时，无中场休息。
粤语演出，附中文字幕)

28 Feb 2015, Sat, 8pm
1 Mar 2015, Sun, 2.30pm & 8pm
Esplanade Theatre Studio

2015年2月28日，星期六，晚上8时
2015年3月1日，星期日，下午2时30分与晚上8时
滨海艺术中心小剧场

\$35

Limited concessions for students, NSFs and senior citizens: \$20
在籍学生、国民服役人员及乐龄人士优惠票有限: \$20

挥之不去的感动——看《和妈妈中国漫游》

作为戏剧专线记者,《和妈妈中国漫游》无疑是笔者过去几年来观赏过的最美丽、最优秀、最感人肺腑的戏剧演出之一。

邓华贵 / 文

《和妈妈中国漫游》打从一开始,仿佛就注定是一出与众不同的戏。

这部由香港糊涂戏班在今年华艺节呈献的戏剧作品,改编自真人真事:74岁的儿子王一民看着行动不便、操劳一生的99岁母亲从未离开过黑龙江塔河这个偏僻村落,决定骑上自制的破旧三轮车,以西藏为目的,载着母亲环游大江南北。以这么一个充满传奇性的真故事为蓝本,《和》踏上了自己不平凡的艺术旅程。

尽管演出不过两小时,剧组依然成功将孝子陪伴妈妈漫游中国为期三年历程中的苦与乐,完整地呈现在观众面前。在演出空间不大的黑箱剧场里,演员们通过精湛演技,配搭精心设计的舞台、服饰、灯光和现场音乐演奏,充分发挥出小剧场的魅力。作为戏剧专线记者,《和》无疑是

笔者过去几年来观赏过的最美丽、最优秀、最感人肺腑的戏剧演出之一。

面具的运用炉火纯青

剧中一大特点,在于面具的善用。糊涂戏班近年积极探索面具演出,若观察《和》,可发现剧团在运用面具演绎方面,已达到炉火纯青的地步。明明是硬邦邦的面具,戴在演员们的脸上,却瞬间七情上面。在演员精练的头部与肢体语言搭配下,面具栩栩如生,从不同角度、在不同灯光的照映下,表达出人物内心最真挚的情感。

饰演儿子的剧团艺术总监、导演陈文刚,与饰演母亲的行政总监、演员魏绮珊戴上面具后,在台上化身为一对真真实实的母子。面具遮盖了嘴巴以上的脸部表情,演员因此得依赖全身的肢体语言来演绎角色,但这点完全没有难倒两名主演。

只见魏绮珊全程弯腰驼背,每个手势、每个踏出的步伐,加上不时咧嘴吐舌的细腻动作,完美地将一个99岁老奶奶的形象活灵活现呈现在舞台上。与她有最多对手戏的陈文刚,更是把一位74岁健壮老汉的角色拿捏得恰如其分,让这个传奇般的故事感觉逼真,深具说服力。

平淡的话语间饱含情感

最令人印象深刻的,是母子俩途中遇上冰雹的一幕。只见幕后人员从四面八方往台上猛泼泥沙,风沙四起,尘土飞扬,场面颇为悲壮。待一切尘埃落定,泥沙已化为演员脚下的土色大地。实际上,泥沙从第一幕就贯穿了全剧,象征着孕育万物的大地,时而又象征着人生里必经的风尘,富含寓意。

除了这对年迈母子间感人的亲情故事,剧组也在两人的旅途中穿插了其他两对母女与父子间的误会,叙述了人世间不同的际遇与沧桑。全剧剧情紧凑,台词生动与生活化,平淡的话语间饱含情感,毫

热线: 1800-7419988

SMS: 9017-1900

24小时, 随时欢迎大声说

《分手快乐》 诙谐轻松有趣

《分手快乐》的剧本写得很好, 台词很生动, 主演苏智诚、王欣和欧萱的默契也让人印象深刻。——读者 sms

卖威玉武的文章, 感觉真诚舒服温暖。——黄女士 sms

目前一读者有同感, 希望958城市频道主持也能注意控制笑声的声量。——

综艺节目《花样爷爷》精彩有趣, 希望在周日下午以外的时段播出, 让更多观众——女观众

以电视台当天预告为准。

Asia

11.01	Between the Lines
11.30	今日头条
11.31	Beyond Limits: 8 Singapore Women
12.00mn	News Pulse
12.30am	今日头条
12.31	SportsWorld



泥沙从第一幕就贯穿了全剧, 象征着孕育万物的大地, 时而又象征着人生里必经的风雨, 富含寓意。(滨海艺术中心提供剧照)

煽情却能在亲子间最真挚、最安静的对话里, 令观众潸然泪下。

剧终, 陈文刚饰演的儿子为了将母亲的骨灰撒在西藏, 独自再踏上艰辛的旅程。他在撒满舞台的泥沙里缓缓爬行, 不知不觉爬出了一个圆形, 既象征着终点亦

是起点, 代表着生命的循环, 也给全剧画下了最完美的句点。

感谢香港糊涂戏班带来这部难得一见的优质剧作, 让我们在这纷乱世界重新看到人性的真善美, 让这份感动久久温暖我们的心扉。

香港糊涂戏班《和妈妈中国漫游》 重拾和母亲在一起的



王一鸣 / 香港报道

滨海艺术中心提供照片

即将在华艺术节上登场的舞台剧《和妈妈中国漫游》，被著名剧作家杜国威盛赞：“用面具来表达内心感情，除了靠肢体动作，还要达到与观众心灵上的沟通，陈文刚和魏绮珊两人是做到了。”

更重要的是，该剧改编自真人真事：一生为儿子无私奉献的母亲，从没离开过黑龙江塔河这个偏僻村落。儿子看着行动不便、操劳一生的年迈母亲，决意带她离开老家，见识外面世界的精彩。74岁的他骑上自制的破旧三轮车，载着99岁的母亲，从乡村到城市，坦途到崎岖，平地到高山，温暖到冰冻，他让母亲在走到人生终点前，有机会欣赏大江南北秀丽的美景，两人共同经历一段幸福感人之旅，历时900天，共计3万公里。

香港糊涂戏班的艺术总监、在该剧中扮演儿子的陈文刚说：“‘妈妈’不知怎么知道了西藏这个地方，但最终母子俩没有抵达西藏，可能是因为迷路或者其他原因，他们俩没有西行，反而南下，走向了海南岛。”

他接着说：“舞台剧记录也演绎了他们此行的几个重要地点，比如他们去了河北的秦皇岛看海，试试海水的味道，因为‘妈妈’不相信海水是咸的。又比如，母子两人也的确接受过中国中央电视台的采访，所以剧中也有他们受访的片段。编剧也加入了其他一对父子、一对母女的亲情关系，比如

母子两人去上海帮人送一封家书。”

观众看了戏 想带妈妈去旅行

尽管舞台剧用粤语演出，但糊涂戏班行政总监，也在戏中扮演母亲的魏绮珊说不认为语言将会为该剧演出造成障碍：

“亲情超越语言，是永远都动人的一个话题，每个人都有母亲或女性长辈亲属，无论关系好不好，心底都会有最柔软的一份感情，而很多年轻观众观剧后说想起了外婆或祖母，也有很多观众说因戏启发，想带妈妈去旅行。”

魏绮珊和陈文刚近年都各自带妈妈或爸爸去旅行过，踏上过一次次亲情之旅。魏绮珊说：“长大后不跟父母同住了，通过旅行才晓得妈妈的起居模式是怎样，原来早上要吃那么多药，原来她上厕所那么频繁……这时候你才发现妈妈不再年轻了；不是我们小时候印象中的妈妈了。”

陈文刚的妈妈近年出现了老年痴呆的症状，陈文刚说妈妈已经有一点忘记了自己：“无所谓，只要她开心就好。我们每一次的旅行都很开心，我这才体会到妈妈的开心也来自和我在一起。”



陈文刚（上）和魏绮珊觉得，亲情是永远都动人的一个话题。

感动



《和妈妈中国漫游》细腻勾勒亲情无价的至善至美。

演员戴着只露出嘴巴的面具演出

《和妈妈中国漫游》融戏剧、原创歌曲、现场演唱及乐队演奏于一台，细腻勾勒出亲情无价的至善至美，叫人深刻体会：即使踏遍全世界，欣赏最好的风景，也远不及在最亲的人身边富有。

更特别的一点是，该剧演出时，演员将戴着只露出嘴巴的面具演出。“戴面具这几年是糊涂戏班想试探的一个表演形式，”陈文刚说，“我们的面具设计师做到了让面具在不同角度呈现不同的表情和感觉。”

该剧在新加坡是第一次国际巡演，此前已经在香港和中国大陆上演了3次。“每一次演出都有不同的感动，随着和实际生活中母亲的相处，再演出时更容易把新的一些感情和感触融合进去，岁月不等

人，尤其不等我们已然老去的父母，希望大家在这部舞台剧中重温重拾和母亲在一起的那种感动。”魏绮珊说。

《和妈妈中国漫游》时长约两小时，无中场休息。粤语演出，附中文字幕。

●香港糊涂戏班《和妈妈中国漫游》@华艺节
/ 2月28日（星期六）/ 晚上8时；3月1日（星期日）下午2时30与晚上8时 / 滨海艺术中心小剧场 / 35元（在籍学生、国民服役人员及乐龄人士优惠价：20元）

●华艺节门票已在滨海艺术中心和全岛SISTIC售票处（63485555）发售。详情请浏览 huayifestival.com 和 facebook.com/huayifestival

Palpable chemistry
between Jo Ngai and
Rensen Chan, who
play mother and son.
PHOTO: JACK YAM



Grand tour with 99-year-old mum

Review Theatre

TRAVEL WITH MUM

The Nonsensemakers (Hong Kong)
Esplanade Theatre Studio
Last Saturday

Corrie Tan

When your feisty 99-year-old mother says she wants to go on a trip around China – do you go?

If you are loyal farmer Wang Yi Min, the answer is yes and you build a tricycle with a special back seat to take her around in, from your home in Tahe on the northernmost tip of the country to the far west of Tibet, a distance of more than 30,000km. Even if you are 74 years old, as he is.

This sweet, if moralistic, production about a deeply filial man is based on a true story, brought to loving life by Hong Kong's The Nonsensemakers.

The journey is not easy. Travelling is physically challenging, they encounter detractors and even fall ill. But, like a true modern-day parable, they soldier on.

The husband-and-wife founders of the theatre company, Jo Ngai and Rensen Chan, play mother and son respectively

with the clever use of detailed masks, some astonishingly well-studied mannerisms as well as a few choice props.

Set against the wonderful use of folksy live music, with percussion (Chung Sai Ying), guitar (Alfee Heun) and harmonica (Lee Chun Lok), this intimate show is irresistibly heartwarming.

Ngai is captivating as the elderly granny who turns 100 halfway through their journey, apple-cheeked and wrinkled, mouth ajar in a perpetual toothy grin, her back hunched but her spirit ramrod straight.

The stage lights up whenever she enters it, whether gently chastising her son or stubbornly insisting that she did not, in fact, wet herself. She is full of child-like wonderment and curiosity at the world, the wrinkled little dynamo who keeps her son pedalling.

Travel With Mum deals so tenderly and sweetly with mortality that you forgive the preachy detours it takes along the way, which include less effective attempts to introduce other characters struggling with “family duty”, who all eventually learn from this duo’s adventures and their deep love and affection for each other.

It is also to the show’s credit that they

do not go easy on the mother and son after they become a media sensation, and the play grapples with this sudden, blinding limelight and fleshes out the convictions and principles they stand by, and when they are tempted to compromise.

The ensemble cast does capably, but it is the husband-and-wife duo of Chan and Ngai who steal the show. Their chemistry is so palpable, so stirring, that you feel for their aching bones; your heart lightens when they make it through a particularly arduous leg or when they meet a good samaritan or kind soul.

Even though death hovers constantly overhead, Ngai’s infectiously optimistic granny makes no bones about it.

She declares that this is possibly her last trip, she keeps sampling the sea water because she cannot believe that it is salty and she steals the show during their first TV interview when her son is too shy to speak.

Swirling dust is a key image in many scenes in the production – a reminder, perhaps, that we all become ashes in the end and go back into the same earth we have pedalled and walked upon.

Perhaps that is the same pull that this elderly granny felt, to connect with cities and landscapes she had never visited, to touch the sand and look up at the stars.



Theatre couple Rensen Chan (below left) and Jo Ngai (below right), who play an elderly man and his aged mother in *Travel With Mum* (above), wear masks to show their age. PHOTOS: ESPLANADE

Acting better with a mask on

Book it

TRAVEL WITH MUM

Where: Esplanade Theatre Studio
When: Feb 28, 8pm;
 March 1, 2.30 & 8pm
Admission: \$35 from
 Sistic (call 6348-5555
 or go to
 www.sistic.com.sg)



Boon Chan

Chan quips: "Also, we don't need to apply for annual leave."

Chan quips: "Also, we don't need to apply for annual leave."

Ngai adds that it is good that life and work are inseparable in their relationship. "Our life goes on at the same pace. We work on the same project, our working and leisure times are the same. Even when we're not working, we'll go watch a performance together and discuss it."

He then says: "Working together with my wife makes it easy to communicate because we know each other well. And it's a play calls for us to behave in an intimate manner, there is nothing embarrassing for us."

Ngai warns jokingly, "Be careful" and Chan shoots back with a "No comment".

Given that Chan and Ngai are partners in both work and life, one wonders what are the pluses and minuses of such a tightly knit relationship.

one in which we spur each other on. We give them something to think about and they give us feedback to mull over."

"The relationship with our audience is piety or problems in society.

"We should walk a step ahead of audiences and lead them to think about things that need to be thought about at the moment, be it values such as filial piety or problems in society.

Chan sees theatre as a means of educating people as well.

Chan sees theatre as a means of educating people as well.

Ngai says: "We love to read books and whenever one touches us, we would have this urge to put it up on stage. There are a lot of good themes and stories in these books and the world is much bigger than we think."

Ngai's books of the same name. Kristof's books of the same name. Kristof's books of the same name.

As Chan puts it: "We want to grow up with our audience, we don't want to stay at the same level without changing."

Ngai adds that it is good that life and work are inseparable in their relationship. "Our life goes on at the same pace. We work on the same project, our working and leisure times are the same. Even when we're not working, we'll go watch a performance together and discuss it."

The Nonsensemakers was set up in 1990 and for the first 10 years or so, it was punctuated with bursts of laughter from the lively pair.

The interview unfolds in a mix of English, Cantonese and Mandarin and is punctuated with bursts of laughter from the lively pair.

Chan adds that it is also convenient for a "quick change" as the four other actresses in the play need to switch between characters smoothly in a short time backstage.

She notes: "Because we have to act as very old characters, we would need a lot of special effects in order to be very convincing." Wearing a mask can accomplish that with very little fuss, she says.

Ngai's books of the same name. Kristof's books of the same name. Kristof's books of the same name.

Travel With Mum, which will be staged in Cantonese with English and Chinese subtitles, is inspired by the real-life story of a 74-year-old man who would a tricycle and takes his 99-year-old mother on a journey across China.

He points out: "When you are sitting in an auditorium, you can't see facial expressions very clearly. But with a mask, even if you sit in the last row, you can feel the energy of the actor when he uses his body to express his feelings."

The Hong Kong troupe's artistic director Rensen Chan, 48, tells Life! that there are many advantages to their use.

tasks have long fallen out of fashion in theatre, but they are prominently featured in The Nonsensemakers' production, Travel With Mum.

媽媽在獅城為港人爭光

月初走到新加坡看濱海藝術中心主辦的第十三屆「華藝節」，節目除了有譚盾《女書》和新加坡華樂團《原野》歌劇音樂會、台灣雲門舞集《稻禾》，以及非常林奕華《紅樓夢》外，還有糊塗戲班在小劇場公演的《和媽媽中國漫遊》。說實話，有時在外地看到香港的表演藝術作品時，心情總是戰戰兢兢。因怕演出被當地觀眾一錘定音，認為面前的演出就是代表香港藝術水平的單一指標，而身為香港藝評人，也擔憂演出如未達到基本藝術水平，就會令香港藝術蒙羞。但當我看完糊塗戲班製作的首演之後，回到酒店仍忘不了劇場上的感染力、觀眾淚流滿面的反應、謝幕時差不多全場觀眾站立，激動鼓掌的畫面。有質素的香港戲劇藝術理應如此。

真人真事感人肺腑

此劇在港三度公演，在內地中山也演出過，這次可謂兩年內第五度公演。故事改編自真人真事，話說中國最北端的黑龍江塔河出了一位被譽為「本世紀最後的傳奇孝子」和「現代大孝子」王一民，因為他要完成對年邁母親吳慧珍許下的承諾，帶她去西藏拉薩高原，即使自己已是七十四歲高齡，仍甘願靠着兩條腿踏着一輛破舊三輪車，載着九十九歲的媽媽走過三萬公里，遊走全國。編劇張飛帆將這個故事改寫成舞台劇時，充分掌握到普羅大眾對孝道的想像，基於「誰人無父母」的前提，現在劇情能夠感人肺腑，賺人熱淚可以理解。

既然劇本如此扎實，接下來就是導演和演員的功課。導演手法上，陳文剛選擇用面具劇的處理手法，加上女歌者和三位樂師現場伴奏，營造劇場上不同場景的氣氛，這個框架有着古希臘戲劇的濃厚色彩。須知道，面具是戲劇中最具古希臘特色的象徵。在古希臘時代，每部戲每名演員都有自己獨特的面具，這些面具通常用亞麻或軟木製成，所以，沒有一個能夠保留到今天。當時演員表演時用面具遮

着整個面孔，包括頭髮在內。經過學者證實，這些面具的形狀有利於演員聲音的擴散，使他們的聲音更有穿透力，讓觀眾聽得更清楚。值得注意的是，在《和媽媽中國漫遊》中陳文剛選擇的是半面具，只覆蓋演員上半邊臉，只剩下口部以下部分。這是源於非洲遠古文化演繹中蛻變而來。演出者的發聲成為半面具的主要中樞，當演出者找到面具的協調後，則可任意自由地開始創作形體動作，甚至建立出角色的獨特性。

半面具找到協調性

古希臘戲劇通常只有兩三個演員，一個演員往往同時飾演幾個不同角色。但是，一個角色也可以同時被幾個演員飾演。現在，全劇除了魏綺珊和陳文剛固定飾演母子外，另外兩男兩女演員須要共同分擔飾演十八個角色。古希臘戲劇另一個特色是，多半有音樂和舞蹈元素，歌隊和角色朗誦、吟唱的韻文都附加伴奏。所以，吳鳳鳴飾演沒有戴上面具的女歌者和現場樂師有着重要的功能，因為歌者不但能成為劇中角色說話的對象，也可以協助述說劇情等。現在，母親與歌者在同一個舞台上，互不相干，正因如此，導演可進一步思考母親和歌者之間是否可產生一種微妙的關係。

至於演員臨場表現，六位演員傾盡全力，各展所長；陳文剛和魏綺珊已成功找到使用半面具演出時的協調性，魏綺珊甚至可以任意自由地開始創作形體動作，建立母親角色的獨特性。吳鳳鳴整體表現穩定出色，其中葉萬莊飾演的店家、張加慧飾演的護士，以及戴俊笙飾演的酒店經理，均可成功表現不同層次的感染力；三位樂師也成功為演出營造不同場景的氣氛，而李俊樂負責吹奏口琴的部分尤其重要，因為他要勾起觀眾對故事的傷感情緒，令舞台上更加淒美，所以李氏絕對功不可沒。

圖片：Jeffrey

淚。■魏綺珊和陳文剛飾演母子，令不少觀眾感

