

esplanade

编剧
曹禹

WRITTEN BY
Cao Yu

导演
李六乙

DIRECTED BY
Li Liuyi

雷雨

Thunderstorm

Jixin Culture (Beijing) Ltd.
Beijing Li Liuyi Theatre Studio (China)

集欣文化(北京)有限公司
北京李六乙戏剧工作室(中国)



28 – 30 Mar 2025

Fri & Sat, 7.30pm | Sun, 2pm
Esplanade Theatre

2025年3月28至30日

星期五与六, 晚上7时30分 | 星期日, 下午2时
滨海艺术中心剧院

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 4,000 live performances and activities presented by Esplanade, its partners and hirers. As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on *Esplanade Offstage*, an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. TECL received the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, the Charity Transparency Award from 2016 – 2023, and the Charity Transparency Dedication Award in 2024. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a guide/assistance dog friendly centre.

TECL receives funding support from Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

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A message from the director, Li Liuyi

Thunderstorm—It has been 90 years. Cao Yu wrote this play at the tender age of 23, establishing a monument to Chinese drama. It also became known as a modern literature classic. Today, it still endures.

Cao Yu once said,

“The universe is like a cruel well.

Once you fall in, there is no escape from this dark pit, no matter how you cry out.

Passion is like a fire that cannot be extinguished, yet God punishes it, making the women wither as if they grow on sand.”

They exist within the universe, mere specks of dust. To live is to live, to die is to die.

But how do they die? Why do they die? For whom do they die? Who is it?

Who took their lives? Themselves? Was it life itself?

Whether adrift in the rain or wind, or struck by thunder
or lightning,

in their destruction, they still relentlessly creating,

creating their own dreams and circumstances.

We've witnessed it—life's intuition—in the wavering of
souls, the joy of existence.

Those who destroy themselves for love “gain the tragic
intoxication of fusion with the universe itself through
their pain, suffering and self-destruction.”

They baptise cruelty and coldness with their lives.

They are the fortunate ones.

Compassion and praise—are we still here?

Leave with sorrow and peace,

But know that living is happiness.

Li Liuyi

About the Programme



First published in 1934, *Thunderstorm* has long been regarded as a milestone in modern Chinese theatre. At the age of 23, Cao Yu encapsulated the intense social conflicts of his era within a single work that chronicles the absurd relationships of a single household, crafting a tale of fate that has resonated across generations.

To commemorate the play's 90th anniversary, director Li Liuyi joins forces with William Chang Suk-ping (stage and costume design) and a stellar cast, including Hu Jun, Lu Fang and Miao Chi, to pay tribute to Cao Yu and Chinese theatre. This bold production, based on the 1936 edition of *Thunderstorm*, presents a fresh interpretation of the modern literary classic. Stripping the play to its theatrical core—returning drama to *drama*, people to *people*, it brings to life the stifling and mournfully silent world as envisioned by Cao Yu.

A mirror held up to history, *Thunderstorm* is cold, unyielding, and sorrowful. Yet, through its reflection, we see ourselves today.

To live with compassion is, perhaps, a bliss.



Synopsis

A winter afternoon. A hospital within a quiet church. A man enters—his hair streaked with white, his coat worn yet proper. His gaze, deep and solemn, sweeps the room.

Elsewhere, in the Zhou household, the mistress, Fan Yi, is caught in a forbidden entanglement with her stepson, Zhou Ping. Meanwhile, Zhou Ping is in love with Si Feng, a young maid, who in turn is silently adored by Zhou Chong, the younger son of the family.





Si Feng's mother, Lu Shiping, visits the Zhou residence to see her daughter, only to discover that the master of the house is none other than Zhou Puyuan, the man who abandoned her 30 years ago. Worse still, Si Feng's lover is her own son...

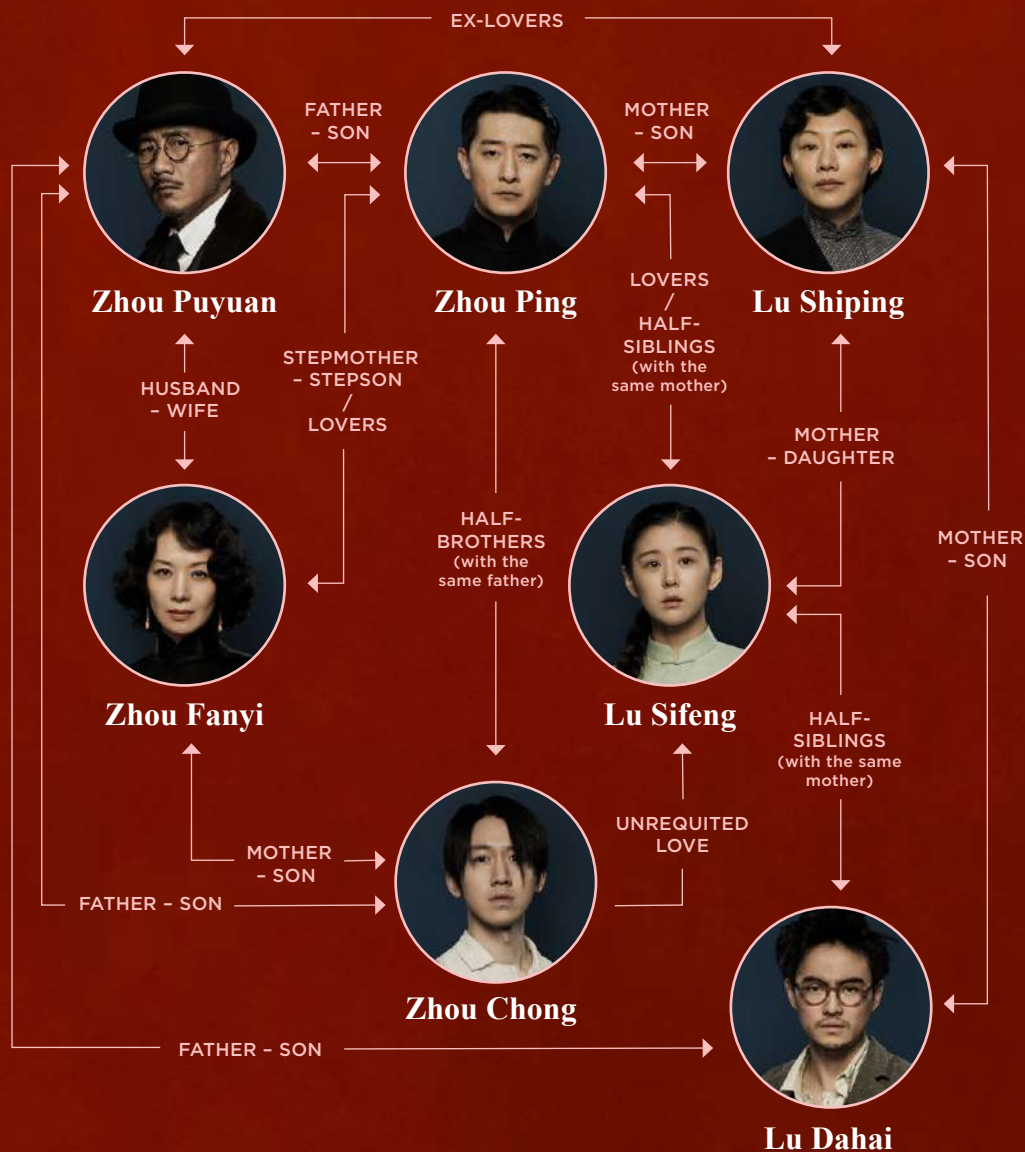
(3hrs, including a 20min intermission)

Performed in Mandarin, with English and Chinese surtitles.

Advisory: Contains mature themes.

Admission for ages 13 and above. Recommended for ages 16 and above.

Character Map



Creative Team



“I wrote these characters and their struggles with compassion. I hope those who watch them will do the same.” — Cao Yu

Cao Yu Playwright

Born Wan Jiabao in Tianjin, with ancestral roots in Qianjiang, Hubei, Cao Yu began his theatre journey at 15, performing in plays such as Ibsen’s *A Doll’s House* while studying at Tianjin Nankai High School. In 1929, he transferred from Nankai University to Tsinghua University’s Western Literature Department, where he immersed himself in the tragedies of ancient Greece and the works of Shakespeare, Chekhov, Ibsen, and O’Neill.

In 1933, just before graduating, he wrote *Thunderstorm*, a four-act play that was published the following year in *Literature Quarterly* to widespread acclaim, cementing his

status as a pioneering figure in modern Chinese theatre. He later wrote other celebrated works, including *Sunrise*, *The Peking Man* and *The Wilderness*.

Cao served as the honorary president of the Central Academy of Drama, chairman of the China Theatre Association, and executive chairman of the Chinese Federation of Literary and Art Circles (CFLAC). On 12 June 1952, he was appointed director of the Beijing People's Art Theatre, profoundly shaping its artistic direction and development. His works have influenced generations of directors, actors, and stage designers, as well as audiences.

Cao carried his passion for theatre across borders, lecturing in the United States, Japan, and beyond, fostering cross-cultural exchanges between the East and West. His plays have been translated into dozens of languages. Cao's creative vision and style have set a benchmark for Chinese theatre, continuing to inspire new generations of theatre practitioners.



Li Liuyi Director

Li Liuyi is a director and playwright from the Beijing People's Art Theatre and the Artistic Director of his own company Beijing Li Liuyi Theatre Studio. He was trained in Chinese opera and established his theatre theory on "Pure Theatre". Li has received commissions from festivals across the world. In his career, he has made 60 productions ranging from Chinese classical opera, theatre, western opera and ballet.

Li has achieved several remarkable milestones since the start of his career and his studio. In 2009, Li was invited by the City of Linz European Capital of Culture to direct *The Land of Smiles* premiered in Linz State Theater, and Li was commissioned by the Holland Festival to make a stage adaptation of the trilogy of *Mu Guiying*, Li's *Peony Pavilion* for the National Ballet of China was invited to Edinburgh International Festival in 2012 and then to the Sadler's Wells in 2016, *One Table, Two chairs*, a play directed and written by Li was invited to the LIFT festival in London. Li has also worked closely with Hong Kong Arts Festival on a few projects in the past decades.

In 2012, Li Liuyi initiated a project to make four big drama – three ancient tragedies and one Chinese classic, namely *Antigone*, *Oedipus the King* and *Prometheus Bound*, and *King Gesar* (three parts).

Li Liuyi's theatre credits include: *The Tragedy of Hamlet*, *Prince of Denmark*, *King Lear*, *Uncle Vanya*, *The Cherry Orchard*, *Teahouse*, *Spring in a Small Town*, *Antigone*, *Peking Man*, *Death of A Salesman*, *Extraordinary Mahjong*; Chinese opera credits include: *The Heroine Trilogy – Mulan*, *Liang Hongyu*, *Mu Guiying*, *The Golden Cangue*, Sichuan opera *The Good Person of Sichuan*; Opera credits include: *The Land of Smiles*, *Wilderness*, *Song of the Earth*, *Sunrise*. Li also leads the set and lighting design for most of his own work.



William Chang Suk-ping Set Designer/Costume and Makeup

William Chang Suk Ping is a Hong Kong art director and costume designer. Chang has received the Technical Grand Prize from the Cannes Film Festival 2000, and on multiple occasions has won the Best Art Direction Award, Best Costume & Make up Design Award at the Hong Kong Film Awards and Golden Horse Film Festival. In 2014, he received an Academy Award for Best Costume Design nomination for his work on *The Grandmaster*. Chang has been a part in all of Wong Kar Wai's film productions, mainly as the art director and later on in his career, as the film editor. Notable works as art director include *Lan Yu*, *In the Mood for Love*, *Happy Together*, *Ashes of Time*, *Chungking Express* and *As Tears Go By*, in which he also played a role. Credits for film editing include *In the Mood for Love*, *Happy Together* and *Chungking Express*. In *A Chinese Ghost Story II*, *The Legend of the Swordsman* and *The Dragon Chronicles – The Maidens of Heavenly Mountain*, he was the costume designer.



Deng Wen

Lighting Designer

A graduate of the Central Academy of Drama's Stage Design Department, Deng Wen served as the principal lighting designer for the National Ballet of China from 2006 to 2016. His imaginative and meticulous craftsmanship has earned him widespread recognition.

His major works include the opening of the Chinese Artists Exhibition at Kassel Documenta (Kassel, Germany); National Ballet productions including *The Peony Pavilion* and *The Little Mermaid*; stage plays *Beckett En bref*, *The Assassin*, *2047 APOLOGUE*, *February*, and *Hamlet*; the opera *A River in Spring*; and the immersive, multi-dimensional experiential theatre production *Zhiyin Hao*.

In 2012, Deng won the Best Lighting Design Award at the China National Arts Troupe Performance Season, becoming the youngest recipient of the honour. In 2015, he was named one of China's top ten young lighting designers. In addition to stage lighting, he has showcased exceptional innovation in theatrical aesthetics, digital multimedia design, and other visual arts forms.

The Cast



Hu Jun as Zhou Puyuan

An actor with the Beijing People's Art Theatre, a National First-Class Performer, and a graduate of the Central Academy of Drama (Acting), Hu Jun's performances span stage and screen.

His portrayal in *East Palace, West Palace* earned him Best Actor at the Taormina Film Festival in Italy, while *Lan Yu* won him the Best Actor award at the Hong Kong Film Golden Bauhinia Awards, and a nomination for Best Actor at the 38th Golden Horse Awards.

His iconic roles in television include Qiao Feng in *Demi-Gods and Semi-Devils*, Xiang Yu in *The Story of Han Dynasty*, and Zhang Xueliang in *The Xi'an Incident*. He has also starred in numerous films, including *Red Cliff*, *As the Light Goes Out*, *Lord of Shanghai*, and *The Composer*.

On stage, Hu Jun has brought to life characters in *The Dumb Waiter*, *Duck Hunting*, *The Bald Soprano*, *Waiting for Godot*, *Romulus the Great*, *Hamlet* (by Lin Zhaohua), *Fish Man*, *Bird Man*, *The Balcony*, *The Military Train*, *Aleksandr Alov*, and *The Wilderness* (experimental). In recent years, he has played leading roles in *The Wilderness*, *An Enemy of the People*, and *Hamlet*.



Lu Fang as as Zhou Fanyi

Lu Fang is an actress with the Beijing People's Art Theatre, a National First-Class Performer, a recipient of the Chinese Drama Golden Lion Award, and a graduate of the Central Academy of Drama (Acting).

Known for her masterful line delivery, Lu Fang has collaborated extensively with directors Lin Zhaohua and Li Liuyi, establishing herself as a leading actress in Chinese theatre.

Her notable stage roles include Xiao Dingbao in *Teahouse*, Xiao'e in *White Deer Plain*, Virginia in *Coriolanus*, Ravera in *The Military Train* (by Li Liuyi), Rui Jue in

Family, Antigone in *Antigone*, the Prophet in *Oedipus Rex*, Linda in *Death of a Salesman*, Zhou Yuwen in *Spring in a Small Town*, Elena in *Uncle Vanya*, Lyubov in *The Cherry Orchard*, Regan in *King Lear*, and both Ophelia and Queen Gertrude in *Hamlet*.



Li Hong as Lu Shiping

A professor at the Central Academy of Drama, Li Hong is an actress, director, and performance coach with an extensive background in both education and professional theatre. She serves as an appointed expert judge for China Ministry of Education's arts programmes and as an editor to *The Encyclopedia of China (Drama Volume)*. She was

also a mentor and judge for China's "Starry Oceans" young actor selection programme.

She was a visiting scholar at institutions such as the Royal Central School of Speech and Drama (UK), the University of the Arts London (UK), and the Ernst Busch Academy of Theatre Arts Berlin (Germany). Her directing credits

include *Coriolanus*, *The Bald Soprano*, *The Orphan of Zhao*, and *The Wilderness*.

On screen, she has worked on *Classic Readings of Chinese Literature* and *Departing from Yan'an*. Her stage performances include *Phèdre*, *The Four Seasons*, *Family*, and *The Wilderness*.



Miao Chi as Zhou Ping

An actor with the Beijing People's Art Theatre and a graduate of the Central Academy of Drama (Directing), Miao Chi has brought compelling performances to the stage in both traditional and contemporary productions. He has performed in numerous plays at Beijing People's Art Theatre, including *The Peking Man*, *Inside Yongdingmen*, *Ruan Lingyu*, *The Family*, *Death of a Salesman*, *White Deer Plain*, and *This Life of Mine*.

Beyond classical theatre, he has starred in innovative productions such as *A Lifelong Journey*, *Testimony* (poetic drama), and musicals like *The Wilderness* and *Das Lied*

von der Erde. His work also extends to experimental pieces such as *Three Kingdoms: Tales from the Streets* and *Winesburg, Ohio*.

His television and film appearances include *A Lifelong Journey*, *The Journey of Flower*, *Mystery of Antiques*, *Refinement of Faith*, *Impossible Mission*, *You Are My Answer*, *So Young*, *Hero Dog 2*, and *The Cao Yun Wharf*. Miao Chi has also acted in films such as *Hopfen*, *Legend of the Fist: The Return of Chen Zhen*, and *The Four*. For his role in *Candy Hero*, he won Best Actor at the 19th Beijing College Student Film Festival Awards (Television / Film Category).



Li Xiaomeng as Lu Sifeng

An actress with the Beijing People's Art Theatre and a graduate of the Central Academy of Drama (Acting), Li Xiaomeng has played leading roles in several of the theatre's major productions, including *The Seagull*, *Our Jing Ke*, *The Death of a Theatre Star*, and *The Barbershop*. She has also delivered memorable performances

in plays such as *A Lifelong Journey*, *The Tempest*, and *Deng Shichang*.

Her film *Marriage Certificate* earned her a Best Supporting Actress nomination at the 21st Golden Rooster Awards. She was also nominated for Best Supporting Actress at the 26th Hundred Flowers Awards for Popular Films, for her role in *A Beautiful Neighbour*.

On stage, she won the Outstanding Performance Award at the inaugural Beijing Experimental Theatre Festival for *The First Intimate Contact* and was nominated for Best Emerging Actress at the third One Drama Awards. Her television appearances include *Ordinary World* and *Rose Faith*.



Kai Siyuan as **Zhou Chong**

Kai Siyuan is currently studying at the Musical Theatre Department at the Central Academy of Drama. He has participated in the closing ceremony of the Winter Olympics, performing *A Willow Twig as a Parting Gift*.

His stage credits include musicals such as *The Family*, *Dreaming Under the Tall Crops*, *Echoes of a Poet's Death in His Verse*, *Wildflowers on the Prairie*, and *The Most*

Wonderful Time of the Year, as well as plays like *What Lies Beyond Appearance*, *Gazing at the Milky Way*, and *Golden Silver Grass*.



Lou Hengzhi as Lu Dahai

Lou Hengzhi is currently pursuing a master's degree in acting at the Central Academy of Drama. His theatre credits include *Song of Youth*, *White Snake*, *Children of Troubled Time*, and *A Brighter Future*. On-screen, he has appeared in television dramas such as *Warm and Sweet*, *Love in Time*, *Qin Shen Yuan Qian*, and *Love in a Loop*.

Cast List

Hu Jun as Zhou Puyuan

Lu Fang as Zhou Fanyi

Li Hong as Lu Shiping

Miao Chi as Zhou Ping

Li Xiaomeng as Lu Sifeng

Kai Siyuan as Zhou Chong

Lou Hengzhi as Lu Dahai

Huang Wanting as Sister A

Yang Xiaoyi as Sister B

About Beijing Li Liuyi Theatre Studio

Beijing Li Liuyi Theatre Studio is a professional institute dedicated to the actualisation of the genre of pure theatre with Li Liuyi serving as the art director of the studio. Its aims are to extol the free, unbounded spirit found in classical aesthetics, to decipher the vital signs of a beating heart in the world of contemporary living, to uphold the autonomy of pure theatre underpinned by poetics, and enjoy the simple, everyday things that turn the ordinary into the extraordinary. The studio rehearsed and performed *Not the Ordinary Mahjong*, *One Table, Two chairs*, *Chuang Tzu Tests His Wife*, *Spring in a Small Town*, *King Lear*, *The Tragedy of Hamlet*, *Prince of Denmark*, and more. In 2012, Li Liuyi initiated a project to re-imagine three ancient Greek tragedies – *Oedipus the King*, *Antigone* and *Prometheus Bound*. The Studio's Chinese opera credits include: *The Heroine Trilogy* – *Mulan*, *Liang Hongyu*, *Mu Guiying*; and *Kunqu Opera A Story of Puppet*. The studio has received commissions from Holland Festival, Europalia International Art Festival, Hong Kong Arts Festival, Toga Festival and other festivals across the world.

Creative and Production Team

创意与制作团队

Producer 制作人
Zhang Minyi 张闽宜

Stage Manager 舞台监督
Yu Yan 喻言

Executive Producer
执行制作
Zhang He 张鹤

Costume Coordinator
服装统筹
Lu Fengshan 吕凤珊

Assistant Stage Designer
舞美设计助理
Yu Yan 喻言

Costume Manager
服装管理
Zheng Liang 郑亮
Shi Weizhong 施蔚忠

Assistant Costume Design
服装设计助理
Zheng Liang 郑亮

Sound Effects 音响效果
Li Jia 李嘉

Assistant Director
导演助理
Hu Yuejia 胡悦稼

Make-up Coordinator
化妆统筹
Wang Chenyang 王晨阳

Make-up 化妆
Wang Qi 王琪
Cai Qingfeng 蔡青凤

Installation Manager
装置管理
Wang Yanlong 王彦龙

Installation 装置
Hou Xiaoyong 侯小勇

Technical Director
技术总监
Yu Yan 喻言

Script Supervisor 场记
Zhang He 张鹤

Camera 摄像
Zhao Weiwei 赵维维

Photography 摄影
Qian Jun 钱俊

Graphic Design 平面设计
Bu Yan Er Yu Visual Lab
不言而喻视觉工作室
Zheng Zheng Liang
Studio
铮铮亮工作室

Stage Production 舞美制作
Beijing Xinyuan Zhihe
北京鑫元之河舞台艺术
Stage Art Design Co., Ltd
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Special Thanks 特别鸣谢
Mr Zhang Xi 张曦先生
Sister Shan 珊姐
Mr Xiang Yang 向阳先生
Beijing Xifeng Vision
北京曦烽社

导演寄语

《雷雨》九十年了
二十三岁的曹禺为中国戏剧创立了丰碑，
成为了现代文学的经典
今天，依然还在

曹禺说：

“宇宙正像一口残酷的井
落在里面
怎样呼号也难逃脱这黑暗的坑
热情原是一片浇不熄的火
而上帝偏偏罚她们枯干地生长在砂上”

他们存在于宇宙之中，一粒微尘
生就生，死就死
怎么死？为什么死？为谁而死？是谁？
谁害死了他们？是自己？是生本身？
随雨随风，随电随雷

他们在毁灭的同时又不停地创造
创造属于他们的憧憬
生命的直观
我们看到了
灵魂的闪烁生命的欢愉
为了爱而毁灭自己生命的人
“从个人的痛苦和毁灭中获得与宇宙生命本体相融合的悲剧性陶醉”

他们用生命洗礼残忍和冷酷
他们是幸福的
怜悯和赞美
我们还在吗

带着哀静离开
活着就是幸福

撰文: 李六乙

节目介绍



《雷雨》问世于1934年，九十年来，一直被公认为中国现代话剧的里程碑。当年二十叁岁的曹禺，将大时代激烈的社会矛盾聚焦在一个大家庭的荒诞关系当中，写出一代中国人的命运，引起千万观众的共鸣。

为纪念《雷雨》发表九十周年，戏剧导演李六乙，携手张叔平（舞台美术、服装造型设计），胡军、卢芳、苗驰及一众演员，向曹禺和中国戏剧致敬。这次演出依据《雷雨》1936年的单行本，重排这部中国现代文学经典，让戏剧回归戏剧，人回到人，呈现曹禺笔下“郁热”与“哀静”的精神疆域。

《雷雨》是一面镜子，冷峻，沉静，哀伤，穿过历史长河，依然映照着我们。

怀着悲悯之心活着，就是幸福。



故事大纲

冬日的教堂附设医院，走进一位头发斑白的老人。他穿着考究的旧皮大衣，眼睛沉静而忧郁，望着这里的一切。周公馆的女主人繁漪与继子周萍陷入不伦恋。周萍和侍女四凤相爱，同时年轻的二少爷周冲也真诚地爱恋着四凤。四凤的母亲侍萍来到周家看女儿，发现这家的主人竟是30年前抛弃自己的周朴园，而四凤的恋人就是自己的儿子……

(3小时, 包括20分钟中场休息)

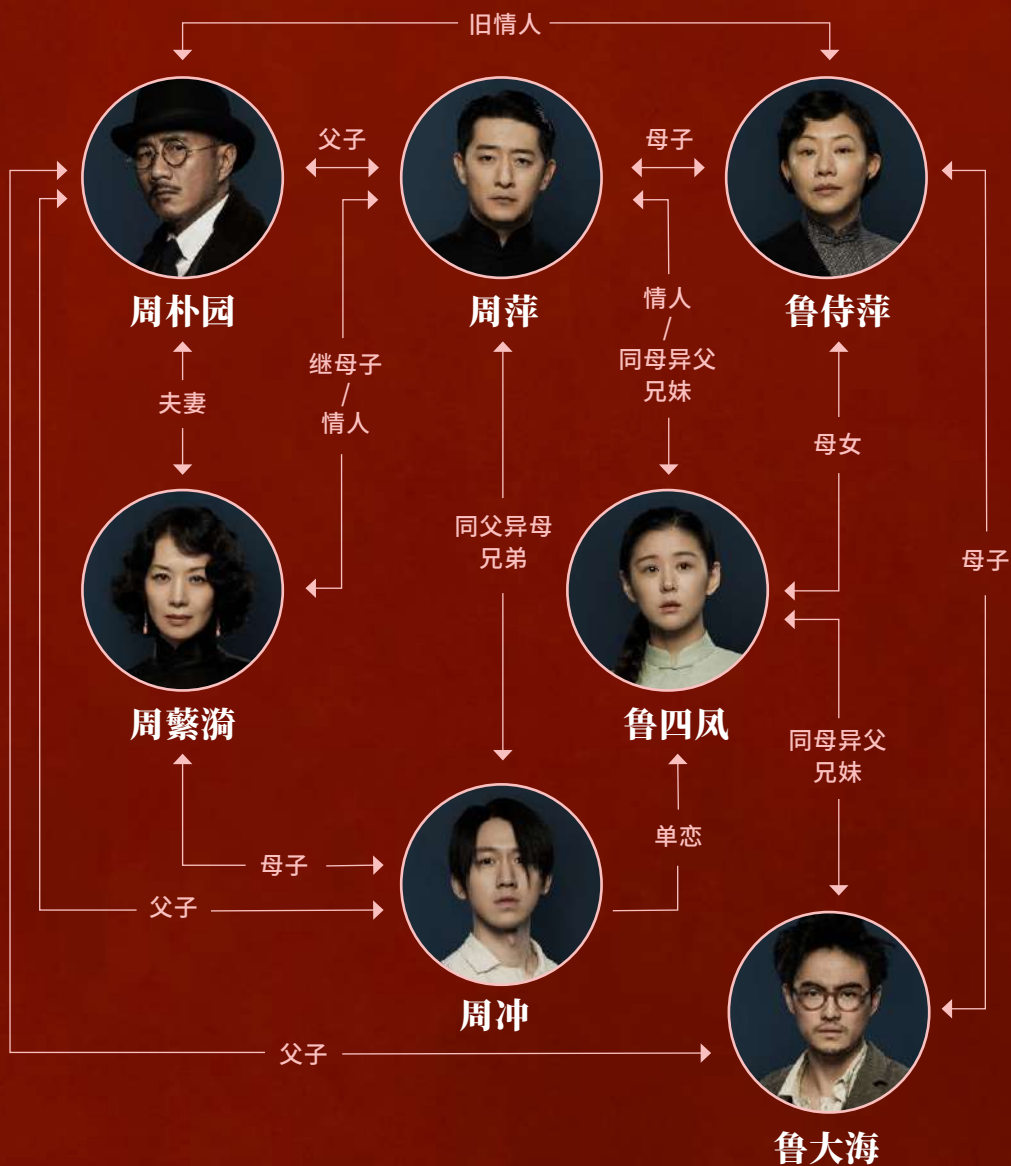
以华语演出, 附中英文字幕。

注: 演出含成人议题。

只限13岁及以上的观众入场。较适合16岁及以上的观众。



人物关系图



主创团队



“我用一种悲悯的心情来写剧中人物的争执。我诚恳地祈望着看戏的人们也以一种悲悯的眼来俯视这群地上的人们。” — 曹禺

曹禺 编剧

原名万家宝，生于天津，祖籍湖北潜江。15岁在天津南开中学开始参加戏剧活动，曾担任易卜生《玩偶之家》等剧的主角。1929年由南开大学转入清华大学西洋文学系，广泛钻研古希腊悲剧、莎士比亚戏剧及契诃夫、易卜生、奥尼尔的剧作。

1933年大学毕业前夕，曹禺创作了四幕话剧《雷雨》，并于次年公开发表在《文学季刊》，很快引起强烈反响，也奠定了曹禺在中国话剧史上的杰出地位。之后，他连续写出了《日出》、《北京人》、《原野》等一系列优秀作品。

曹禺曾担任中央戏剧学院名誉院长、中国戏剧家协会主席、中国文联执行主席等职。1952年6月12日,曹禺担任北京人民艺术剧院院长,对北京人艺风格的形成和发展有着深远的影响。他的作品滋养了几代导演、演员和舞台美术工作者,滋养了几代观众。曹禺先后在美国、日本等地讲学,和戏剧同行进行深入交流,为促进中外戏剧交流做出了贡献。他的剧作曾被翻译成几十种文字出版。曹禺的作品、创作思想和风格为中国戏剧创作所奠定的高度,成为一代代戏剧工作者不断研究、探索和努力超越的坐标。



李六乙 导演

中国当代最具国际影响力的戏剧导演。北京人民艺术剧院导演，剧作家。曾于中国艺术研究院戏曲研究所潜心研究八年中国戏曲，执导富有中国地域特色的多个剧种。李六乙先后创作六十多部作品，包括话剧、戏曲、歌剧、芭蕾舞剧等，多次应邀赴世界众多顶尖国际艺术节演出，并接受委约创作。李六乙创建“纯粹戏剧”理论，在不断应用中日臻成熟。他的主要话剧作品包括《北京人》、《非常麻将》、《家》、《小城之春》、《安提戈涅》、《俄狄浦斯王》、《被缚的普罗米修斯》、《推销员之死》、《万尼亚舅舅》、《樱桃园》、川话版《茶馆》、《李尔王》、《哈姆雷特》等；主要歌剧作品《微笑之国》、《原野》、《大地之歌》、《日出》；芭蕾舞剧《牡丹亭》；京剧“巾帼英雄三部曲——《花木兰》、《梁红玉》、《穆桂英》”、《金锁记》等。李六乙也是一位具有持久文学创作能力的剧作家，先后创作二十多部作品，其著作《李六乙纯粹戏剧·剧本集》由人民文学出版社出版，并译为多种文字出版发行。



张叔平

舞台美术 / 服装造型设计

香港电影美术指导及服装设计师。多次获得香港电影金像奖最佳美术指导，曾四夺金像奖、两夺金马奖，凭借《花样年华》获颁戛纳电影节最佳艺术成就奖，第53届康城影展技术大奖。2014年凭借电影《一代宗师》获第86届奥斯卡金像奖最佳服装设计提名。张叔平是香港导演王家卫所有电影的美

术指导，并在《旺角卡门》里兼任演员，从《东邪西毒》开始担任王家卫所有电影的剪辑师。担任美术指导的代表作如《蓝宇》、《花样年华》、《春光乍泄》、《东邪西毒》、《重庆森林》、《旺角卡门》等；担任剪辑的代表作如《花样年华》、《春光乍泄》、《堕落天使》、《重庆森林》等；担任服装设计的代表作如《倩女幽魂II：人间道》(1990)、《笑傲江湖II：东方不败》(1992)、《新天龙八部之天山童姥》(1994)。



邓文

灯光设计

毕业于中央戏剧学院舞台美术系。2006年至2016年任中央芭蕾舞团首席灯光设计。其鲜活的想像力和严谨的创作态度得到业内广泛认可和赞誉。主要作品包括德国卡塞尔文献展中国艺术家展开幕演出；中央芭蕾舞团《牡丹亭》、《小美人鱼》，舞台剧《惊鸿一瞥贝克特》、《刺客》、《2047对话预言》、《二月》、《哈姆雷特》，歌剧《一江春水》，漂移式多维体验剧《知音号》等。邓文2012年获“国家艺术院团演出季”最佳灯光设计奖，成为我国获此殊荣最年轻的设计师；2015年获中国十佳青年灯光设计奖。他不仅在舞台灯光设计领域表现出色，在戏剧美术、数字多媒体等视觉艺术设计方面也有独特创造。

演员介绍



胡军
饰 周朴园

北京人民艺术剧院演员，国家一级演员。毕业于中央戏剧学院表演系。

凭借《东宫西宫》获意大利TAORMTMA电影节最佳男主角奖，凭藉电影《蓝宇》获第七届香港电影金紫荆奖最佳男主角奖，入围第38届金马奖最佳男主角；他在电视剧《天龙八部》饰乔峰，《楚汉风云》饰项羽，《西安事变》饰张学良等；主演电影作品《赤壁》、《救火英雄》、《上海王》、《音乐家》等。主演众多世界经典话剧，如《运菜升降机》、《打野鸭》、《秃头歌女》、《等待戈多》、《罗慕路斯大帝》、《哈姆雷特》(林兆华版)、《鱼人》、《鸟人》、《阳台》、《军用列车》、《保尔柯察金》、《原野》(小剧场)等，近些年主演话剧《原野》、《人民公敌》、《哈姆雷特》。



卢芳

饰 周蘩漪

北京人民艺术剧院演员，国家一级演员，中国话剧金狮奖获得者，毕业于中央戏剧学院表演系。

卢芳的台词功力一直是业内人士夸赞的范本。她多年来持续与林兆华、李六乙两位导演合作，是中国话剧舞台不可多得的大青衣。

主演众多话剧作品，如《茶馆》中的小丁宝、《白鹿原》中的小娥、《大将军寇流兰》中的维吉妮娅、李六乙执导的《军用列车》中的拉弗拉、《家》中的瑞珏、《安提戈涅》中的安提戈涅、《俄狄浦斯王》中的先知、《推销员之死》中的琳达、《小城之春》中的周玉纹、《万尼亚舅舅》中的叶莲娜、《樱桃园》中的柳苞芙、《李尔王》中的瑞根、一人分饰《哈姆雷特》中的奥菲利亚和王后葛楚等。



李红
饰 鲁侍萍

中央戏剧学院表演系教授。演员、
戏剧导演、表演指导。

任中国教育部特聘艺术专家评委，
《中国大百科（戏剧卷）》编撰专
家，中国“星辰大海”青年演员优
选计划专家评委及导师。李红是英
国“皇家中央演讲与戏剧学院”、
“伦敦艺术大学”，德国“恩斯特·
布施戏剧艺术高等学院”访问学者。她导演的话剧作品如
《科里奥兰纳斯》、《秃头歌女》、《赵氏孤儿》、《原野》等，
电视作品《中华文脉经典围读会》、《从延安出发》等。曾
主演话剧《菲德尔》、《四季》、《家》、《原野》，等。



苗驰 饰 周萍

北京人民艺术剧院演员，毕业于中央戏剧学院导演系。

主演多部话剧作品，如北京人艺的《北京人》、《永定门里》、《阮玲玉》、《家》、《推销员之死》、《白鹿原》、《我这一辈子》等大剧场作品，同时在话剧《人世间》、诗剧《口供》、歌剧《原野》、《大地之歌》、小剧场话剧《市井三国》《小镇畸人》等舞台作品中有精彩表现。

苗驰参演的电视剧包括《人世间》、《花千骨》、《古董局中局之略宝清单》、《百炼成钢》、《国宝奇旅》、《你是我的答案》、《致青春》、《神犬小七2》《漕运码头》等，参演电影《啤酒花》、《精武风云》、《四大名捕》等。凭借电影《糖豆八部》获得第19届北京大学生电影节电视电影最佳男演员奖。



李小萌 饰 鲁四凤

北京人民艺术剧院演员，毕业于中央戏剧学院表演系。

主演多部话剧作品，如北京人艺的《海鸥》、《我们的荆轲》、《名优之死》、《理发馆》等，同时在话剧《人世间》、《暴风雨》、《邓世昌》中的精彩表现给观众留下深刻

印象；李小萌曾凭借《谁说我不在乎》获第21届金鸡奖最佳女配角提名，凭借《漂亮的女邻居》获第二十六届《大众电影》百花奖最佳女配角奖提名，凭借话剧《第一次的亲密接触》获得首届北京优秀小剧场剧目展演优秀表演奖以及第三届壹戏剧大赏新锐女演员奖提名等。她的影视剧代表作如《平凡的世界》、《爱人同志》等。



开思源
饰 周冲

中央戏剧学院音乐剧系在读。

参与演出冬奥会闭幕式《折柳寄情》，音乐剧《家》、《禾下乘凉梦》、《一个诗人的死亡在他的诗歌里回响》、《草原上野花一片》、《金岁暖暖星耀时》、话剧《长什么样不重要》、《望星河》、《金银草》等。



楼恒志
饰 鲁大海

中央戏剧学院表演系硕士研究生在读。

主要话剧作品包括《青春之歌》、《白蛇》、《风云儿女》、《大道更光》等。影视剧作品包括《温暖的甜蜜的》、《我的秘密室友》、《情深缘浅》、《救了一万次的你》等。

演员表

胡军 饰 周朴园

卢芳 饰 周繁漪

李红 饰 鲁侍萍

苗驰 饰 周萍

李小萌 饰 鲁四凤

开思源 饰 周冲

楼恒志 饰 鲁大海

黄莞婷 饰 嬷嬷甲

杨萧祎 饰 嬷嬷乙

关于 李六乙工作室

北京李六乙戏剧工作室是专门为实现“纯粹戏剧”而成立的职业戏剧工作室，李六乙导演任艺术总监。北京李六乙戏剧工作室旨在发扬古典美学自由无边之精神神话，书写当代生活心灵真实之生命现象，坚持独立意识诗学品质之纯粹戏剧，享受快乐生活平常自在之非常平常。

北京李六乙工作室曾排演《非常麻将》、《一桌二椅》、《再见》等小剧场作品，《庄周试妻》、《小城之春》、《李尔王》、《哈姆雷特》等大剧场作品。2012年启动“李六乙·中国制造”戏剧计划，排演三部古希腊悲剧《俄狄浦斯王》《安提戈涅》《被缚的普罗米修斯》。排演昆曲《偶人记》，新京剧“巾帼英雄三部曲——《花木兰》、《梁红玉》、《穆桂英》”等戏曲作品。工作室出品制作的剧目曾受邀于荷兰艺术节、欧罗巴利亚艺术节、香港艺术节、日本利贺戏剧节等艺术盛事中演出。

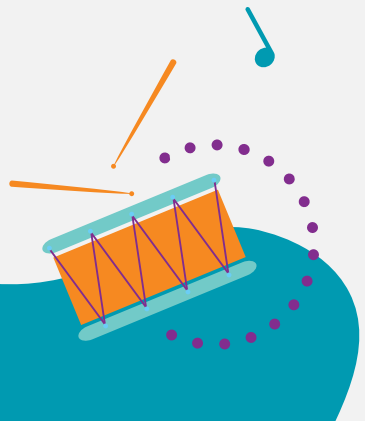
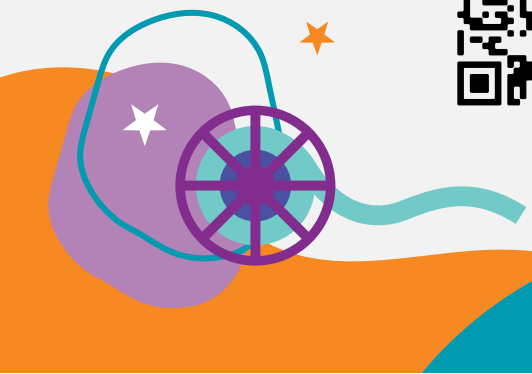


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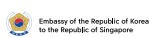
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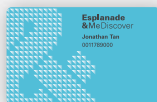


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