

32<sup>nd</sup>



香港藝術節  
Hong Kong  
Arts Festival  
3/2-7/3/2004



製鉅寶戲口人笑膾

★ 陣容首度  
★ 聯手  
空前絕後  
六大鑽石

重粉莫張傳  
金文愛奇  
禮聘文玲  
國傾紅  
傾城伶  
飾姐小  
演女一  
士生

# 再生緣

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劇編自親得邀並章文

影畫奇人  
李棟全  
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多謝您們的贊助及支持，使《再生緣》  
得以順利在香港藝術節演出。  
希望您們有一個愉快的晚上。



19 – 25.2.2004

香港演藝學院戲劇院

Hong Kong Academy for Performing Arts Drama Theatre

# 再生緣 Recycled



香港藝術節委約

*Commissioned by Hong Kong Arts Festival*

演出長約 1 小時 30 分鐘，不設中場休息

*Running time: approximately 1 hour and 30 minutes with no interval*

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS.

Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

## 創作人員 | Creative Team

監製 關錦鵬	Stanley Kwan <i>Producer</i>
原著／編劇 陶傑	Chip Tsao <i>Original Author and Playwright</i>
編劇／導演 彭浩翔	Pang Ho-cheung <i>Playwright and Director</i>
執行監製／副導演 彭秀慧	Kearen Pang <i>Executive Producer and Assistant Director</i>
原創音樂／音樂設計 金培達	Peter Kam <i>Original Music and Music Design</i>
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助理佈景及服裝設計 梁翠碧	Elsa Leung <i>Assistant Set and Costume Designer</i>
音響設計 馬永齡	Matthew Ma <i>Sound Designer</i>
燈光設計 盧月芳	Fanny Lo <i>Lighting Designer</i>
錄像拍攝及設計 李棟全	Wenders Li <i>Director of Video Photography</i>

## 製作人員 | Production Team

行政總監 梁啟緣	Liang Qi-yuan <i>Administrative Producer</i>
宣傳品平面設計 許樂添	Timothy Hsu <i>Publicity Graphic Designer</i>
場刊封面設計 湯勝年	Richard Tong <i>House Programme Cover Designer</i>
造型攝影 李有榮	Roy Lee <i>Image Photographer</i>
宣傳策劃 葉念琛	Patrick Kong <i>Publicity</i>
助理執行監製 王清瑤	Wong Ching-yiu <i>Assistant Executive Producer</i>
製作經理 溫迪倫	Bee Wan <i>Production Manager</i>
舞台監督 梁雅芝	Shirley Leung <i>Stage Manager</i>
執行舞台監督 王清瑤	Wong Ching-yiu <i>Deputy Stage Manager</i>
助理舞台監督 馮舒凝	Cherry Fung <i>Assistant Stage Managers</i>
關浩明	Kan Kwan
化裝／髮型 李玉萍	Li Yuk-ping <i>Make-up and Hair</i>
錄像 葉婉婷	Shirley Yip <i>Video Operator</i>
佈景製作	<i>Set Construction</i>
魯氏美術製作有限公司	L's Fine Arts Production Co Ltd

<u>上海拍攝部份</u>	<u>Shooting In Shanghai</u>
化裝師 Kenneth Wong	Kenneth Wong <i>Make-up Artist</i>
髮型設計 王希為	Jers Wang (Chin.G) <i>Hair Stylist</i>
硬照演員 Meme	Meme <i>Models for Stills</i>
歐陽英	Margret Au Yeung
黃慧華	Huang Huihua

## 演員 | Cast

莫文蔚／張愛玲	<i>Karen Mok/Eileen Chang</i>
莫文蔚	<b>Karen Mok</b>
桑弧／胡蘭成	<i>Sang Gu/Hu Lancheng</i>
盧俊豪	<b>William Lo</b>
蘇青／女幹部／指導員	<i>Su Qing /Female Cadrel/Instructor</i>
蘇青鳳	<b>Flora So</b>
夏衍／鄭軍／	<i>Xia Yan/Zheng Jun/President of the</i>
全國文聯主席	<i>Federation of Literary and Art Circles</i>
尚明輝	<b>Seung Ming-fai</b>
批鬥大會主持	<i>Head of the Red Guard</i>
簡立強	<b>Kan Lap-keung</b>
Tina／顧太太／指導員	<i>Tina/Mrs Gu/Instructor</i>
陳美嫻	<b>Venessa Chan</b>
Amy／李三珠／指導員	<i>Amy/Li Sanzhu/Instructor</i>
何蕙詩	<b>Carol Ho</b>
影迷／革命先鋒／侍應	<i>Fans/Revolutionists/Waiters</i>
袁震揮	<b>Michael Yuen</b>
麥柏麟	<b>Paddy Mak</b>
梁泳芝	<b>Artemis Leung</b>
馬蕙妍	<b>Ma Wai-yin</b>
<u>聲音演出</u>	<u>Voice Over</u>
胡蘭成	<i>Hu Lancheng</i>
程乃根	<b>Johnathan Tsing</b>
批判大會報幕	<i>Announcer of the criticism session</i>
陳輝虹	<b>Chan Fai-hung</b>





## 鳴謝 Acknowledgements

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詹瑞文	Jim Chim
黃嘉欣	Karen Wong (Link-work)
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**20.2.2004 (五. Fri)**

**演後藝人談**

**Meet-the-Artist (Post-Performance)**

歡迎觀眾演出後留步，與彭浩翔及陶傑會面

You are welcome to stay behind to meet with Pang Ho-cheung and Chip Tsao after the performance

「人生在世，有許多偶然的決定，一經輕率地拍板，  
下半生命運就此改寫，令人悚然以驚。」—— 陶傑

《再生緣》 *Recycled*

本故事內容純屬虛構    The story is purely fictional

香港？台北？上海？	Hong Kong? Taipei? Shanghai?
上海？香港？	Shanghai? Hong Kong?
文聯	The China Federation of Literary and Art Circles
重遇	Re-meeting
旗袍有冇問題？	Any problem with the <i>Chipao</i> ?
關係	Relationship
葬貓	Burying the Cat
有請張賊婆！	Bandit Chang, please!
讀信	Reading a Letter
夢	Dream
我的反思	Self-reflection
另一次重遇	Another Re-meeting
訪問	Interview
成長	Growing up
恨魚	Hating Fish
悼愛玲	Mourning for Eileen





## 《再生緣》人物介紹

### 張愛玲 (1920-1995)

張愛玲1920年9月30日於上海出生，原名張煥，1922年遷居天津，1928年搬回上海。1939年考進香港大學，及後發表《傾城之戀》和《金鎖記》等作品並結識蘇青。1944年與胡蘭成結婚，翌年自編《傾城之戀》話劇並在上海公演；1947年與胡蘭成離婚，及後從上海移居香港，再往美國。1956年在紐約與賴雅結婚；1967年賴雅去世。

張愛玲1973年移居洛杉磯，兩年後完成英譯清代長篇小說《海上花列傳》。1995年9月於洛杉磯公寓逝世，享年七十五歲。

### 胡蘭成 (1916-1981)

胡蘭成1916年於中國浙江嵊縣出生，張愛玲首任丈夫。中日戰爭期間，胡為汪精衛政權掌控下的南京政府效力，戰後被迫逃亡，隱姓埋名，避禍浙江溫州，獨留張愛玲在上海承擔壓力。張愛玲幾度資助他，而風流的胡蘭成卻另結新歡，最後張愛玲決絕地切斷婚姻。胡其後輾轉逃往日本，1981年病逝東京。

### 桑弧 (1916- )

原名李培林，1916年於上海出生，為中國著名導演、編劇。1941年起從事電影劇本創作，作品包括《假鳳虛凰》和《不了情》，解放前夕先後編導《太太萬歲》、《哀樂中年》等七部影片，均在社會發生很大影響。解放後任上海電影製片廠導演，其作品《梁山伯與祝英台》(戲曲片)是中華人民共和國開國以來第一部彩色戲曲藝術片。

### 蘇青 (1917-1982)

本名馮允莊，後以蘇青為筆名，上海淪陷期間與張愛玲齊名的一位作家。她的作品都是以女性為主人公，表現女性涉世而終遭幻滅的內心歷程，表達普通職業女性務實而不避利，俗氣但不失真誠的人生態度。在1955年「胡風事件」中，因與實賈芳通了一次信，探討司馬遷問題，涉嫌「胡風分子」而被關進監獄，從此沉寂。1982年，於貧病交煎中去世。

### 夏衍 (1900-1995)

早年留學日本。1927年5月抵滬，不久加入中國共產黨，翻譯外國進步文藝論著，其中他翻譯的高爾基《母親》一版再版，影響深遠。

1949年先後擔任文教接管委員會副主任、上海市委常委兼宣傳部長和上海文化局局長；1954年調任文化部副部長，曾創作《祝福》、《林家鋪子》等由文學名著改編的電影劇本。1965年被免職，到山西介休參加「四清」運動，其後在「文革」中度過八年零七個月的「監護」生活，留下了無法治癒的殘疾。四人幫下台後當選全國影協主席和文聯副主席，出版《劫後影談》、《懶尋舊夢錄》等作品。



## Characters in *Recycled*

### Eileen Chang (1920-1995)

Eileen Chang was born Chang Ying, on 30 September 1920 in Shanghai. Two years later her family moved to Tianjing, but returned to Shanghai in 1928. In 1939 she was accepted at the University of Hong Kong and soon after, in the war torn city, she published two of her works, *Love in a Fallen City* and *Record of a Golden Lock*. It was during this period that Eileen Chang made the acquaintance of Su Qing.

Chang married Hu Lancheng in 1944 and adapted *Love in a Fallen City* for the stage, which was performed in Shanghai the following year. In 1947 she divorced Hu Lancheng and left for Hong Kong and the US. By 1956 Chang had met and married the playwright Ferdinand Reyher, who died in 1967. She then moved to Los Angeles in 1973 and completed the English translation of the Qing dynasty novel *Flowers of Shanghai* two years later. She died in September 1995 at her Los Angeles home.

### Hu Lancheng (1916-1981)

Hu Lancheng, Eileen Chang's first husband, was born in Chekiang Province in 1916. During the Sino-Japanese War, Hu worked for the government in Nanjing led by Wang Jingwei. After the war he fled to Wenchow and left Eileen Chang in Shanghai. Though financially supported by Chang, Hu's extramarital affairs led to the end of their relationship. Hu then fled to Japan and died in Tokyo in 1981 from ill health.

### Sang Gu (1916- )

Sang Gu was born Li Peilin in 1916 in Shanghai. A noted director and playwright, he began writing film scripts in 1941. Prior to China's Liberation in 1949, he had directed seven films, including *Darling*, *Stay at Home* and *Master Niu Niu*. After Liberation, he acted, wrote and directed films for Shanghai Film Studio. One of his films, *Liang Shao-Po and Chu Ying-Tai* (The Butterfly Lovers), gained special attention as the first operatic art film shot in colour.

### Su Qing (1917-1982)

Su Qing, born Feng Yun-zhuang, and Eileen Chang were the pre-eminent women writers in Shanghai at the time of liberation in 1949. Her stories of professional women were commonplace yet philosophical. Through a letter she wrote in 1955, she was suspected of involvement in the struggle against literary theorist Hu Feng. She was imprisoned, silenced and died in penury and ill health in 1982.

### Xia Yan (1900-1995)

After studying in Japan, Xia Yan arrived in Shanghai in May 1927 and soon joined the Chinese Communist Party. Noted for his translations of foreign literature, Xia became the Deputy Minister of Culture in 1954, but was dismissed from his position in 1965 and took part in the "Four Clean-ups" movement. During the Cultural Revolution, his eight years and seven months under surveillance left him chronically ill. After the downfall of the Gang of Four, he was elected Chairman of the National Film Association and Deputy Chairman of the Federation of Literary and Art Circles.

# 《再生緣》創作概念

文：陶傑

關於張愛玲，太多人表達了太多的感受。這齣戲其實與張愛玲無關，真正的主角不是張愛玲，而是經歷過這個慘痛時代的每一個中國人。

張愛玲如果在「解放」後一直留在大陸，會有什麼結果？這個問題我在五年前的一篇專欄裏提出過，幻想一連串發生在張愛玲身上的事件：她如何經歷「反右」和「文革」，最後怎樣面對「改革開放」，一個稜角分明的女子怎樣在一部政治的絞肉機中壓碎又還原，如果可以還原，另一個張愛玲，身心又有怎樣的裂痕？

現代的歷史學家流行一種新的假設論證：如果耶穌得到赦免，沒有釘上十字架，以後的世界會發生怎樣的變化？如果鄭和七下西洋之後，明朝的皇帝沒有閉關鎖國，今天會不會由歐美來獨領風騷？一個人一念之間的決定，小則決定他自己下半生的命運，大則可以令全人類的文明發展改道。我們是意志的主人，還是命運的另一隻無形之手，在冥冥中支配着我們的抉擇？

導演彭浩翔喜歡這個意念，當初想拍成電影，後來覺得搬上舞台更為合適。我把意念進一步寫成劇本，讓一個真實的人物困於一個虛擬的命運，在一個真實的時代，演出虛幻的友情、人情和真情。現實中的張愛玲當然沒有長留在大陸，她是一個稜角分明的女子，如果她一直留在大陸，或許一早就選擇一死了之，一切無從假定。但戲劇的創作人盡量可以，因為1949年之後的中國，是一場常人無從想像的悲劇。

彭浩翔很有想像力，他決定把戲中文革批鬥的一幕改為香港電視流行文化的問答遊戲節目，以顯示文化大革命的荒謬和噩夢感，或許一些年長的觀眾較難接受，但這一幕代表了新一代香港創作人對中國的認知和感覺。

關於張愛玲，太多人表達了太多的感受。這齣戲其實與張愛玲無關，真正的主角不是張愛玲，而是經歷過這個慘痛時代的每一個中國人。



# The concept of *Recycled*

By Chip Tsao

What if Jesus had been pardoned by Rome and escaped crucifixion? What if the Ming Emperor had decided to send more ships to explore the other side of the world, instead of closing the door for good, after Zheng He's seven successful expeditions? It is now academic fashion for some historians to hypothesize on the alternative, when a different decision could change the fate of a nation or even humankind.

Eileen Chang, a contemporary woman writer reputed for her cynicism and intellectual *hauteur*, narrowly escaped the fate of communist rule when she decided, after having seen enough of Mao's land reform immediately after China's "liberation", to leave China in 1952. She went to Hong Kong, then America, preferring to renew her decadent dream of colonial and western lifestyles. But what if, on a certain day in 1952, she was persuaded by someone to stay in China to witness more of Chairman Mao's great work? It is like assuming Virginia Woolf, fed up and depressed, abandoning the life in Bloomsbury and emigrating to Moscow (It was not unusual in those days, given the Russian influence in the intellectual circles all over Europe). This is the premise upon which this theatrical work has been developed.

It is a miracle that Hong Kong film director Pang Ho-cheung has managed to dramatise my idea and script in such a short time. Speed is what Hong Kong is always globally acclaimed for — with a professional production team. Perhaps with some inspiration from Tarantino's *Kill Bill*, Pang decided to make a caricature of the Cultural Revolution scene in which Eileen Chang is persecuted by the Red Guard — a creative attempt that may have gone a bit too far in touching a vulnerable nerve of the average middle-aged Chinese audience who suffered the nightmare.

But for many Chinese, after having undergone all the bizarre adventures from queuing up for a bowl of rice in the People's Commune in Chairman Mao's time and then rushing for a banquet of snake broth, live monkey brain and deep-fried rat meat during Deng's reform years, one can hardly tell the difference between hallucination and reality, or being amused and offended.

# 架空歷史的舞台

文：彭浩翔

此劇乃根據陶傑先生的一篇散文改編而成。張愛玲一生都是錯位，但或許正是這種錯位，才會成就了這樣的一個才女。

她並非單純的「洋化」，而是「洋」與「東方固有文明」的同盟，是四十年代滬、港「洋場社會」生活的最基本的真實。

透過真實的紀錄片片段，穿插交雜着虛擬的口述歷史訪談、創作模仿的文物和資料，我們嘗試創造一場架空歷史的舞台表演，反映一個中國女子，在神州大地翻天覆地的巨變中，所面對的無奈和蒼涼。

雖然表演內容經歷是虛構杜撰的，但主人翁張愛玲的性格、處事手法、文筆及說話語調，卻是根據實際資料來推敲創作；而當中講述之近代中國政治、歷史事件，亦是以真實歷史背景為基礎。真的主角、真的年代，建構出主角在人生中作「另一選擇」的虛構經歷，從中帶出近代中國人最真實和最血肉的苦難。

## *Recycled — A Faux Documentary of a “Virtual History”*

By Pang Ho-cheung

This work was adapted from an essay written by Chip Tsao. Some say that Eileen Chang was born in the wrong place at the wrong time. Perhaps this was the sole reason she became an extraordinary woman.

Chang was not just “westernised”, she was more an alliance between the “western” and “traditional Chinese civilisation of the East”. She was a product of the “westernised societies” of Shanghai and Hong Kong in the 1940s.

Through snippets of documentary film, bits of virtual interviews, and models of objects and data from the past, we have tried to create a “virtual history” in our faux documentary/stage performance. This Chinese woman writer is reflected through many different angles in her bleak and hapless life, at times of great upheaval.

The events in the performance may be contrived, but the protagonist Eileen Chang’s personality, literary style and manners of speech are based on actual evidence. The political times and historical events are also based on fact. A real protagonist and real times have been used to create a life history of surmise that centres around someone’s “other choice”. In this way, the most real and most personal torments of the Chinese people in recent times are conveyed.

*Translated by Pan Shih*





# 超現實的戲中戲

文：鄭俊達

電影導演彭浩翔和影星莫文蔚之間，除了都是年輕有為，才華橫溢，兩人原來還有很多共同點：同樣在本地影壇打響名堂（彭浩翔以鬼才編導之名走紅，莫文蔚則以多元的幕前演出稱著）；同樣是票房的某種保證；同樣於去年決定，要在自己沒有經驗的專業劇場領域作出新嘗試。

《再生緣》是他們的舞台處女作，然而，他們很快便發現，對於劇場兩人其實擁有相同的热情。起初，彭浩翔看見多產作家暨時事評論員陶傑在報章撰寫了一篇文章，文章作出了一個假設提問：如果傳奇作家張愛玲沒有離開中國大陸，會有什麼事發生？彭浩翔希望據此拍成一齣電影。

彭浩翔說：「假如我的祖父沒有在1952年，拿着錢，懷着建設新中國的意願（離開香港）前往中國大陸，那又會如何？假如他的財產沒有在文化大革命時被充公被摧毀，那又會如何？他會否仍然變成不名一文，終日借酒消愁？」

為了尋找這些假設問題的答案，彭浩翔對於那一段動蕩的中國近代史，已由感興趣到頗為熟悉。不過，《再生緣》並非要和觀眾上歷史課，也不是要對陶傑提出的問題作出特定的回答。彭浩翔的故事版本只不過是他對張愛玲以及文化大革命的詮釋。他說：「對於張愛玲，每個人都有自己的看法。」

《再生緣》是一場戲中戲，莫文蔚飾演扮演張愛玲的自己。莫文蔚表示，彭浩翔是她希望與之合作的人，而張愛玲則是一個內容豐富的好角色。她解釋：「我對角色作了一些研究，但這不是歷史劇……（劇本）是

完全虛構的，創作的根據則是真實的角色。這是根據不同背景，不同境況，對張愛玲重新作出詮釋。」

由於戲的部份時代背景是在五、六十年代，莫文蔚須特別注意談吐舉止，務求更能融入角色，加上要在台上演回自己，意味着要同時掌握兩套演出方法。兒時已喜歡舞台劇的莫文蔚說：「飾演自己頗為困難，因為我不得不想清楚，究竟要把真我的哪一部份放上舞台，讓觀眾看見。」

雖然《再生緣》以文化大革命為歷史背景，但彭、莫兩人均聲稱，那並非一齣政治戲。莫文蔚解釋：「戲的意念是創新的，它的表現手法十分創新——有點超現實，但十分有趣。我們處理的題材容或十分嚴肅，但手法卻頗輕鬆，我認為這會產生較大的感染力。」

彭浩翔表示，劇場和電影不同；電影要十分注重視覺上的效果，劇場的可能性則大得多。《再生緣》糅合了歷史和含蓄的意旨，任何具有豐富想像力的張愛玲迷都不容錯過。

「由於這並非商業製作，不是要賺錢的……可以容許我多搞一點實驗。」彭浩翔說：「劇中部份演員一人分飾多角；對某些人來說，這可能會有點混亂，但所有象徵背後都會有其意義。……劇場的創作面廣闊得多，充滿可能性。僅僅改變一下音樂或燈光，便可帶領觀眾到達不同的地方或場景。我覺得這是很迷人的。」

中譯：朗天

# Recycled — A Surreal Play within a Play

By Kevin Kwong

Other than being young and talented, film director Pang Ho-cheung and actress Karen Mok have a lot more in common. Both have made their mark on the Hong Kong movie scene. Pang with his quirky scriptwriting and style of filmmaking, and Mok with her on-screen presence and versatility. Both are now bankable names in the showbiz industry and both decided last year to try something that neither have any experience in — professional theatre.

*Recycled* marks their stage debut. As it turns out, theatre is a passion that they both share. Pang initially wanted to make a movie based on a newspaper article penned by prolific writer and current affairs commentator Chip Tsao. It raised the hypothetical question of “What if legendary literary writer Eileen Chang had never left mainland China?”

“What if my grandfather had never left (Hong Kong) for the mainland in 1952, with both money and the intention to build the new China?” Pang asks. “What if his wealth wasn’t confiscated and destroyed during the Cultural Revolution? Would he still end up a broken man and a drunk?”

**In search of answers to these “what ifs”, the up-and-coming scriptwriter-director has always been interested — and**

**eventually become quite well-versed — in this specific and turbulent period of Chinese history. However, *Recycled* is not a history lesson and offers no definitive answer to Tsao’s question.** Pang’s version is only his interpretation of the writer and the Cultural Revolution. He says, “Each of us has a different take on Chang.”

*Recycled* is a play within a play, in which Mok plays herself playing Chang. The actress says Pang is someone she has wanted to work with, while Chang is a good and meaty role. “I’ve done some research into the character but this play is not historical ... the script is all fictional but based on a real character”, Mok explains. “This is a reinterpretation of Chang, based on a different background with a different set of circumstances.”

Since part of the play is set in the 1950s and 1960s, Mok has to pay extra attention to her mannerism to get into character. Playing herself on stage is no mean feat either. “To be myself is quite difficult because I have to think about which sides of the real me I’d want to put on stage for the audience to see”, says Mok, who has loved theatre since she was a child.

Despite having the Cultural Revolution as its backdrop, both Pang and Mok say *Recycled* is not a political play. Mok explains,



“The concept of this show is creative. The way it is presented is very creative. It is kind of surreal but very interesting. What we are tackling may be very serious, but the way we handle the topic is quite light. I think it creates a greater impact this way.”

Pang says unlike filmmaking, when you have to be explicit and quite specific with the visuals, theatre offers a lot more possibilities. *Recycled* is packed with historical and subtle references that no Chang fan with a rich imagination will be able to miss.

**“I can afford to be more experimental because this show is not commercial ... it is not about making money”**, the director says. “Throughout the play, some actors will play more than one role. To some people this maybe a little confusing but there are meanings behind all the symbolism. With theatre, the creative dimension can be a lot wider and it is full of possibilities. Just a change of music or lighting can take the audience to a different place or a different scene. I find this fascinating.”

***Recycled* is a play  
within a play,  
in which Mok plays  
herself playing  
Chang.**





## 關錦鵬 Stanley Kwan

監製 *Producer*

國際知名電影導演關錦鵬，香港出生，浸會學院傳理系畢業。1985年獨立執導電影《女人心》以來，關氏拍攝的大部份電影皆以女性作為題材，對女性的情感刻劃十分細膩、豐富。電影代表作包括《地下情》、《胭脂扣》、《紅玫瑰與白玫瑰》、《阮玲玉》及《藍宇》，並憑《藍宇》獲第三十八屆金馬獎最佳導演。

Internationally renowned film director Stanley Kwan was born in Hong Kong and graduated in Communications from the Hong Kong Baptist College. He directed his first feature film in 1985, and his second *Love Unto Waste* was invited to screen in competition at the Locarno Film Festival. In 1997 *Hold You Tight* won both the Alfred Bauer Prize for innovation and the Teddy Award for best lesbian/gay feature, again in Berlin.



## 陶傑 Chip Tsao

原著／編劇 *Original Author/Playwright*

陶傑於英國華威大學英文系畢業，並獲倫敦大學政治經濟學院國際關係文憑。陶氏曾任職英國廣播公司海外廣播部，回港後任職報業及電子傳媒。

Outstanding Hong Kong writer, Chip Tsao is a graduate of Warwick University in England and holds a diploma in international relations from London University. He has worked for the BBC and, since his return to Hong Kong, been active in journalism and in the electronics medium. His first book, *River Thames*, was honoured at the 3rd Hong Kong Biennial Awards for Chinese Literature.



## 彭浩翔 Pang Ho-cheung

編劇／導演 *Playwright and Director*

彭浩翔1973年於香港出生，二十歲加入亞洲電視擔任編劇。1995年，彭氏加入商業電台，撰寫《天空小說》劇本並拍成短片，在海外反應甚佳；1997年完成首本長篇暢銷小說《全職殺手》，更改編成廣播劇及電影版本；1999年自資拍攝的《暑期作業》，成為歷年來首部獲金馬獎提名之香港短片；2001年，彭氏以低成本拍攝的首部劇情長片《買兇拍人》，大獲好評，並奪得香港金紫荊獎最佳編劇。2003年，彭氏執導第二部電影《大丈夫》，榮獲金馬獎四項提名。

Born in Hong Kong in 1973, Pang Ho-chueng first joined Asia Television at the age of 20 and then was a part of the creative team at Commercial Radio. After writing the plays *Out of the Blue* and *Full-time Killer*, Pang made his directorial debut in *Summer Exercise* in 1999. He won the Best Screenplay award for *You Shoot, I Shoot* at the 7th Hong Kong Bauhinia Film Awards.



## 彭秀慧 Kearen Pang

執行監製／副導演 *Executive Producer and Assistant Director*

彭秀慧畢業於香港演藝學院戲劇學院，獲藝術學士（榮譽）學位，主修表演。1998至2001年為中英劇團全職演員，兩度獲提名香港舞台劇最佳女主角獎。現為獨立藝術工作者，除與各個藝團合作演出舞台作品，亦積極參與其他藝術工作。近期演出為瘋祭舞台的《七重天》，以及擔任中英劇團聖誕音樂劇《雪夜頌》編舞。

Kearen Pang is a graduate of the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts in Acting. She joined the Chung Ying Theatre Company in 1998 and has been nominated twice for the Best Actress Award from the Hong Kong Federation of Drama Societies. Pang has been working in theatre education, choreography, film writing and arts administration with different arts groups.



## 金培達 Peter Kam

原創音樂／音樂設計 *Original Music and Music Designer*

金培達為本港著名音樂人，自小移居美國，就讀三藩市州立大學及迪克·格羅夫音樂學校，回港後兼任作曲、編曲、監製，以及廣告和電影配樂工作。1999年憑電影《紫雨風暴》榮獲台灣金馬獎最佳原創音樂，同年以《星願》奪得香港電影金像獎最佳電影原創音樂，而該片主題曲《星語心願》亦令他獲得最佳原創電影歌曲獎。合作的歌手包括郭富城、劉德華、陳奕迅、陳小春、梁詠琪等。

Peter Kam studied at San Francisco State University and the Dick Grove School of Music. Since returning to Hong Kong, he has been composing and producing music as well as working on music for advertising and films. In 1999 he won a Golden Horse Award for the Best Original Music for *Purple Storm* and in the same year won both the Best Theme Music and Best Song for *Fly Me To Polaris* in the Hong Kong Film Awards.

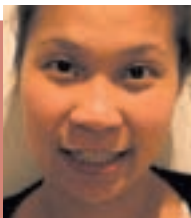


## 李峰 Bacchus Lee

佈景及服裝設計 *Set and Costume Designer*

李峰1993年香港演藝學院畢業，主修佈景及服裝設計，畢業後曾任亞洲電視佈景設計師，1994年加入中英劇團擔任駐團設計師，1996年赴英深造並獲碩士學位，1997年重返中英劇團，憑《丁燈》獲得第九屆香港舞台劇獎最佳服裝及最佳化妝造型設計。除參與多個品牌宣傳活動，李氏還參與其他劇團的製作。

Bacchus Lee graduated in Theatre and Costume Design from the Hong Kong Academy for Performing Arts in 1993. He worked for Asia Television and the Chung Ying Theatre Company before furthering his studies in the UK in 1996. In 1999 Lee was awarded the Best Costume Design and the Best Image and Make-up Design Awards for his work on the musical *Aladdin*.



## 梁翠碧 Elsa Leung

助理佈景及服裝設計 *Assistant Set and Costume Designer*

梁翠碧於香港演藝學院畢業，主修佈景及服裝設計，校內作品包括《神奇無敵朱古力》及《弑夫情案》，最近出任中英劇團《沒有你還是有你》的佈景及服裝設計，以及城市當代舞蹈團「舞蹈青年」之服裝設計。

Elsa Leung graduated in Set and Costume Design from the Hong Kong Academy for Performing Arts in 2003. She was the costume designer for the City Contemporary Dance Company production of *Dancing Youth*, as well as the set and costume designer for *Far away...yet so close* by the Chung Ying Theatre Company.

## 馬永齡 Matthew Ma

音響設計 *Sound Designer*

馬永齡為香港演藝學院藝術榮譽學士，主修音響設計及音樂錄音。憑中英劇團《幸遇先生蔡》獲第十一屆香港舞台劇獎最佳音響設計，亦憑中英劇團《始皇的最後日子》獲第八屆香港舞台劇獎最佳創作音樂。2001年創立BM FACTORY Production House，從事音樂錄音及影音後期製作。

Matthew Ma graduated from the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts in Technical Arts, majoring in Sound Design and Sound Engineering. His awards include Best Sound Design for *What A Blissful Encounter*, *Mr Ts'ai* by Chung Ying Theatre Company and Best Sound Original Composition at the Hong Kong Drama Awards. Ma has worked with various theatre companies and in 2001 founded BM FACTORY Production House.

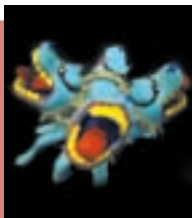


## 盧月芳 Fanny Lo

燈光設計 *Lighting Designer*

盧月芳於香港演藝學院科藝學院舞台燈光設計系畢業，獲藝術學士（榮譽）學位。近期燈光設計工作包括香港話劇團《讓我愛一次》（重演）、《長髮幽靈》、中英劇團《女大不中留》、《男人老狗之狗唔狗得起》及《破冰天使》、灣仔劇團《我對青春無悔》（五度重演）、《我對青春無悔延續篇》、7A班戲劇組《十個該死的少年》、中文大學《中大人家》及龍飛製作有限公司《寒江釣雪》等。

Fanny Lo majored in Lighting Design at the Hong Kong Academy for Performing Arts. Her recent lighting design credits include the rerun of *Let Me Love Once*, *Haunted Haunted Little Star* by the Hong Kong Repertory Theatre, and *Hobson's Choice*, *Men and Dogs* and *Angel Aurora* by the Chung Ying Theatre Company.

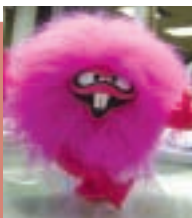


## 李棟全 Wenders Li

錄像拍攝及設計 *Director of Video Photography*

李棟全於香港出生，1990年加入「無極特視電影特效」任職模型及光學特效技術員，1995年轉到台灣「無極特視」任特效助理指導，其後加入泰影軒電影製作公司任職助理美術及副導，曾為電影、MTV及廣告擔任助理美術、副導演、演員、剪接、收音、錄像攝影及導演等。2001年自組製作公司，參與多部獨立短片之拍攝與剪接、製作劇場錄像（《騷根Show2》、《兩篤笑》）以及為電影《香港製造》、《去年煙花特別多》、《買兇拍人》、《大丈夫》、《見習黑玫瑰》拍攝及剪接。

Hong Kong-born Wenders Li began working on model-making and lighting technology for Unlimited Effect Ltd in 1990. Five years later, he was transferred with the company to Taiwan as its Assistant Director of special effects. He then joined Tedpoly Film Ltd as Assistant Artistic Director. He has worked in television, MTV and advertising in a range of areas including film editing, acting, sound, video imaging and directing. Li set up his own company in 2001 to make or edit independent short films and documentaries.



## 梁啟緣 Liang Qi-yuan

行政總監 *Administrative Producer*

梁啟緣早年留學英國及法國，美國紐約視覺藝術大學藝術系畢業，主修油畫，回港後從事設計、廣告、電台及公關等媒體工作，期間亦為本地百多間青少年中心及中學策劃多項藝術教育推廣課程。2004年任職電影公司行政總監。

After studying in England and France, Liang Qi-yuan graduated from the School of Visual Arts, New York, where she studied oil painting. Since her return to Hong Kong, she has worked in graphic design, advertising, radio broadcasting and public relations as well as planning various arts education courses for more than 100 youth centres and secondary schools. In 2004, she became an executive producer of a film company.



## 莫文蔚 Karen Mok

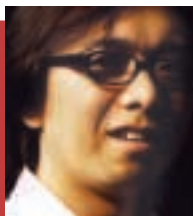
莫文蔚／張愛玲 Karen Mok/Eileen Chang

演員 Actor

莫文蔚於香港出生，精通粵語、國語、英語、法語及意大利語，熟諳古箏、鋼琴、雙簧管，並熟習爵士舞和中國舞。獲取獎學金後，負笈意大利繼續中學課程，並於英國倫敦大學畢業，返港後加入娛樂圈。

莫文蔚1995年以電影《墮落天使》於香港金紫荊獎及香港電影金像獎中獲得最佳女配角獎項；音樂方面，莫文蔚亦獲獎無數，並為首位香港女歌手奪得台灣金曲獎最佳國語女演唱人獎，以及2003年CCTV-MTV香港地區年度最佳女歌手獎。

Born in Hong Kong and gifted in languages, music and the arts, Karen Mok graduated from London University. She was awarded two Best Supporting Actress accolades in 1995 — the Hong Kong Film Awards and the Golden Bauhinia Awards for *Fallen Angels*. Mok was also the first-ever Hong Kong singer to win the Best Female Vocal Performance at the 2003 Golden Melody Awards in Taiwan.



## 盧俊豪 William Lo

桑弧／胡蘭成 Sang Gul/Hu Lancheng

演員 Actor

盧俊豪為中英劇團全職演員，1998年起以自由身份工作，參演《男人·張生·Romeo》、《動物農莊攪攪震》及《阮玲玉》等，2001年獲香港舞台劇獎青年演員獎。2002年重返中英劇團，演出《留守太平間》、《女大不中留》、《咖喱盆菜釀薯條》，並執導學校巡迴劇《冰地救星》。

William Lo started his career in theatre when he joined the Chung Ying Theatre Company as a full-time actor. In 1998, he became a freelance actor and performed in various major productions, including *A Sentimental Journey*, and he was also the recipient of the Young Actor Award in the 2001 Hong Kong Drama Awards. He rejoined Chung Ying Theatre Company in 2002 and directed the school tour production of *The Arctic Saviour*.



## 蘇青鳳 Flora So

蘇青／女幹部／指導員 Su Qing/Female Cadre/Instructor 演員 Actor

蘇青鳳1999年香港演藝學院戲劇系畢業，主修表演，獲藝術學士學位。1996至1998年兩度獲成龍慈善基金獎學金，1998至1999年獲毛俊輝實驗創作獎學金，並憑《千禧瑪利亞》獲傑出女演員獎，曾參與校內外多個演出以及學校巡迴演出，最近演出之製作為《女人Soul》，現為自由身演員及戲劇導師。

Flora So received a Bachelor of Fine Arts in Drama, majoring in Acting, from the Hong Kong Academy for Performing Arts in 1999. During her studies, she was awarded the Outstanding Actress Award and a scholarship from the Jackie Chan Charitable Foundation. Her most recent performance was *Women's Soul*.





## 尚明輝 Seung Ming-fai

夏衍／鄭軍／全國文聯主席

Xia Yan/Zheng Jun/President of the China Federation of  
Literary and Art Circles

演員

Actor

尚明輝1980至2002年加入香港話劇團，曾演出不同劇目過百種，為資深全職演員。近年演出包括電影《憂憂愁愁的走了》(2002年香港國際電影節)中父親一角，其他作品包括2003年劇場空間的普通話中學巡迴劇《楊修之死》。

From 1980 to 2002, Seung Ming-fai acted in over a hundred plays as a member of the Hong Kong Repertory Theatre. He has also been seen in numerous television and feature films, including his role as the father in *Leaving in Sorrow*, which was shown in the 2002 Hong Kong International Film Festival. Others appearances include a school tour of both the Cantonese and Putonghua versions of *The Death of Yang Xiu* by Theatre Space.



## 簡立強 Kan Lap-keung

批鬥大會主持 Head of the Red Guard

演員 Actor

簡立強，別名小強，香港演藝學院戲劇學院畢業，主修表演，曾參與校內、演戲家族、新城劇團及中英劇團的製作，亦曾參與廣告、香港電台電視節目演出。最近演出是中英劇團《香港電影第一Take——黎民偉，開麥拉！》以及香港話劇團《酸酸甜甜香港地》的後備歌手，現為自由身演員及戲劇教育導師。

Kan Lap-keung is a graduate of the School of Drama at the Hong Kong Academy for Performing Arts in 1996. He has taken part in various Academy productions and also worked with different companies. He is now a freelancer and a tutor of drama education.



## 陳美嫻 Vanessa Chan

Tina／顧太太／指導員 Tina/Mrs Gu/Instructor

演員 Actor

陳美嫻1996年香港演藝學院舞蹈學院深造證書畢業，主修中國舞；2002年香港演藝學院戲劇學院表演系專業文憑畢業。校內演出包括《高加索灰闌記》、《馬克白》、《及時行樂》等；近期參與製作包括於《寒江釣雪》出任副導演、編舞及演員；參與香港話劇團《時間列車》、《長髮幽靈》、《新傾城之戀》；演出春天舞台之《麗花皇宮2002》，亦為力行劇社《搞笑滿天星》之編舞；無人地帶《日落前後的兩三種做愛方式》之導演助理。現為自由身舞蹈員、演員、舞蹈和戲劇導師及編舞。

Vanessa Chan received her early professional training in Chinese Dance at the Hong Kong Academy for Performing Arts in 1996. She then undertook advanced studies in the Academy Drama School and obtained a professional diploma in acting. She is now a freelancer, working as a dancer, actress, choreographer and instructor.





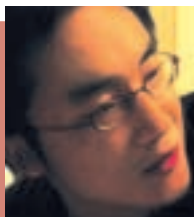
## 何蕙詩 Carol Ho

Amy / 李三珠 / 指導員 Amy/Li Sanzhu/Instructor

演員 Actor

何蕙詩為形相軸創團人，香港演藝學院戲劇學院藝術學士（榮譽）畢業，曾獲多個教育機構邀請擔任藝術教育工作，以及參與不同劇團之演出，2002年開始積極發展中國民間藝術的「薪火相傳」空間，作品有元朗劇院《百獅匯藝賀新禧》及香港文化博物館《醒獅祈福迎新春》活動。近作有新域劇團「2003社區文化大使計劃」、無人地帶「2003上環文娛中心駐場藝術家計劃」及形相軸「2003/04荃灣大會堂駐場藝術家計劃」。

Founder of the Concealed Life Theatre Group, Carol Ho is a graduate of the Hong Kong Academy for Performing Arts. She has worked extensively in arts education as well as for various theatre groups, including No Man's Land and the Prospects Theatre Company.



## 溫迪倫 Bee Wan

製作經理 Production Manager

溫迪倫畢業於香港演藝學院舞台燈光系，之後留學倫敦，獲舞台美學碩士學位，回港後加入「劇場空間」，參與策劃製作及燈光設計；2001年起擔任香港戲劇協會「戲劇匯演」行政統籌；2002年策劃及編作多媒體劇場《蛆》；2003年導演劇場空間迷你劇場集《嗰嗰·夠鐘》，以及導演普通話巡迴劇《楊修之死》。最近為原創音樂劇《細鳳》設計服裝，並飾演丕德張一角。溫氏曾任香港話劇團執行舞台監督。

Bee Wan graduated from the Hong Kong Academy for Performing Arts, where he majored in Theatre Lighting and joined the Hong Kong Repertory Theatre as Deputy Stage Manager in 1994. In 1999 he obtained a Master of Arts in Scenography in London. He then joined Theatre Space working in production and lighting design. He has recently designed the costumes and played the role of Peter Cheung for the original musical *Sai Fung*.



## 梁雅芝 Shirley Leung

舞台監督 Stage Manager

梁雅芝2001年香港演藝學院畢業，主修舞台管理，現為自由舞台工作者。

Shirley Leung obtained her Bachelor of Fine Arts degree in Stage Management from the Hong Kong Academy for Performing Arts in 2001. She is currently a freelance stage worker.

## 王清瑤 Wong Ching-yiu

助理執行監製／執行舞台監督 *Assistant Executive Producer/Deputy Stage Manager*

王清瑤香港演藝學院藝術（榮譽）學士學位畢業，主修舞台管理，曾參與多個本地和國際團體之製作。

Wong Ching-yiu graduated from the Hong Kong Academy for Performing Arts, where she majored in Stage and Technical Management. She has been a freelance stage manager, production manager, technical manager and producer in theatre productions, corporate tradeshows and fashion shows.

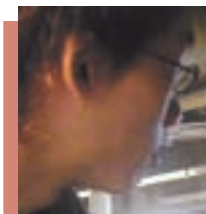


## 馮舒凝 Cherry Fung

助理舞台監督 *Assistant Stage Manager*

馮舒凝曾擔任多個表演團體之助理舞台監督。近期作品包括劇場工作室《女幹探》、《山村老師》、《不動布娃娃》、《誰人愛上誰人的新娘》、《月亮上的爸爸媽媽》；劇場空間《蛆》、《大刀王五》、《戀上你的歌》；及麥秋製作《玻璃動物園》等。

Cherry Fung has been the assistant stage manager for various theatre companies including Drama Gallery, Theatre Space and James Mark's Productions.



## 關浩明 Kan Kwan

助理舞台監督 *Assistant Stage Manager*

關浩明於香港演藝學院舞台及技術管理系深造文憑畢業，主修舞台技術，畢業後任職香港科學館及香港歷史博物館舞台燈光技師。曾參與多部校內製作，其中憑2002年的《高加索灰闌記》獲選校內最佳舞台技師，其他參與製作包括瘋祭舞台青少年音樂劇《不再哭泣》及2002美國喜劇藝術節等。現為自由身舞台工作者。

Kan Kwan graduated from the Hong Kong Academy for Performing Arts with an Advanced Diploma in Theatre Technical Arts. Upon graduation he became the stage lighting operator at the Hong Kong Science Museum and the Hong Kong Museum of History. He was awarded Best Stage Mechanic in 2002 for *The Caucasian Chalk Circle* and his other productions include *Tears No More* and the 2002 US Comedy Arts Festival. He is currently working as a freelancer.