

35<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival  
27.2 - 25.3.2007

留著  
愛

樹寧·現在式單位

Shu Ning Presentation Unit

And Then There's You



樹寧 · 現在式單位  
Shu Ning Presentation Unit

# 留著愛 *And Then There's You*

藝術總監、導演

Artistic Director and Director

許樹寧

Hui Shu-ning

原創音樂及音樂總監

Composer and Music Director

金培達

Peter Kam

編劇及填詞

Playwright and Lyrics

方家煌

Henry Fong

編舞及形體指導

Choreographer and

Movement Director

王廷琳

Andy Wong



## 6 演出及製作 Credits

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## 16-18.3.2007

香港演藝學院歌劇院

Lyric Theatre, Hong Kong Academy  
for Performing Arts

演出長約 2 小時 20 分鐘，包括一節中場休息

Running time: approximately 2 hours and  
20 minutes with one interval



香港藝術節委約  
Commissioned by the  
Hong Kong Arts Festival

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.

## 創作及製作人員

## Creative and Production Team

藝術總監、導演

許樹寧

Artistic Director and Director

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王廷琳

Choreographer and Movement Director

Andy Wong

製作總監

吳潤康

Production Director

Ash Ng

監製

劉健文

Producer

Lau Kin-man

宣傳及票務

郭溢樑

Marketing Manager

Worm Kwok

導演助理

黎敏兒、曾以德

Director's Assistants

Mandy Lai and Joey Tsang

助理編舞

梁美嘉

Assistant Choreographer

Eve Leung

編舞意念

集體創作

Movement Ideas

from the company

空間設計

經綸

Spatial Designer

Ken Cheung

服裝設計

梁健棠

Costume Designer

Kenneth Leung

燈光設計

莫紹明

Lighting Designer

Colin Mok

音響設計

譚俊豪

Sound Designer

Tam Chun-ho

製作經理

杉木口二

Production Manager

Lawrence Fung

製作經理助理

杜國智

Assistant to Production Manager

Alberto K C

舞台監督

崔愷敏

Stage Manager

Ruby Tsui

**執行舞台監督**

陳淑雯

**助理舞台監督**

羅詠嘉、鄭康妮

**舞台助理**李仲翔、江遠帆  
許智燭、黃兆麟**服裝主任**

陳思穎

**化妝師**郭志斌、王曉芬  
周鏡福、趙佩詩**電機師**

羅瑞麟\*

**追光燈控制員**

馮偉新、李潔汶\*

**音響控制**

萃Ming

**錄像製作及控制員**

韓家宏

**字幕控制員**

胡智健

**佈景製作**

魯氏美術製作有限公司

**音響器材**

美仕特科技有限公司

**錄像器材**

施樂影音有限公司

**Deputy Stage Manager**

Belinda Chan

**Assistant Stage Managers**

Winter Law and Katherine Cheng

**Stage Assistants**Lee Chung-cheung, Kong Yuen-fan,  
Sam Hui and Wong Siu-lun**Wardrobe Supervisor**

Chan Si-wing

**Make-up & Hair Artists**Ben Kwok, Anita Wong  
Arion Chow and Celeste Chiu**Electrician**

Lo Shui-lun\*

**Follow Spot Operators**

Fung Wai-san and Anna Lee\*

**Sound Operator**

Lok Shui-ming

**Video Production**

Hon Ka-wang

**Surtitles Operator**

Rico Wu

**Set Contractor**

L's Fine Arts Production Co Ltd

**Audio Equipment**

Miso Tech Co Ltd

**Video Equipment**

Zero Workshop Ltd

\* 蒙香港演藝學院允准參與演出

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**信興集團**  
**SHUN HING GROUP**

## 演員 Cast

鄭晃生

高皓正

梁小光

廖雋嘉

丁紅

姚詠芝

亞貴

孫銘傑

小食店老闆、導演、  
晃生好友、貴利佬  
細SO

亞貴叔、片場看更、  
助導、帶位員

余迪偉

小光父／方生經理人  
黃華豐

小光母

易 峯

舞蹈演員

Corinna Chamberlain

鍾偉生 霍嘉穎

郭顯佳 黎鉸婷

梁美嘉 易 峯

謝佩琪 王英偉

余菁華 葉潤霖

Cheng Fong-sang

Zac Koo

Leung Siu-kwong

Elise Liu

Ting Hung

Gigi Yiu

Ah Kwai

Anthony Suen

Store Owner, Director,  
Fong-sang's Friend, Loan Shark  
So

Ah Kwai's Uncle, Security Guard, PA,  
Usher

Alton Yu

Siu-kwong's Father, Fong-sang's Manager  
Owen Wong

Siu-kwong's Mother

Nikki Ng

Ensemble

Corinna Chamberlain

Fok Ka-wing

Eylse Lai

Nikki Ng

Wong Ying-wai

Henry Yip

Aska Chung

Kwok Hin-kai

Eve Leung

Penny Tse

Fiona Yee

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香港演藝學院

香港話劇團  
香港舞蹈團  
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Zero Workshop Ltd  
Miso Tech Co Ltd  
L's Fine Arts Production Co Ltd  
L's Stage Production Co  
The Hong Kong Academy for  
Performing Arts  
Hong Kong Repertory Theatre Ltd  
Hong Kong Dance Company  
Dick Wong @opensource  
Desmond Chow@opensource



他——本來的名字叫鄭晃生。在廣大電影觀眾的心目中，他是方生！

她——跟他一生中只碰過6次。他只知道她的小名——小光。

He was originally named Cheng Fong-sang. To many film audiences, he was Fong-sang. She only met him six times in her life; he only knew her as Siu-kwong.

他 和她第一次相遇，是在1940年的尖沙咀火車站鐘樓。那年他15歲，她10歲。晃生從廣東聞得戰爭的風聲，與哥哥南下香港，想待局勢平靜後回鄉與家人團聚；小光則是土生土長的香港女生，家住羅便臣道，生活富裕，衣食不愁。她在1940年的春天與父親失散，後來遇上晃生。第一次見面，晃生安慰小光，教她看鐘樓的時間，並將那裏作

They first met in 1940 under the clock tower at Tsim Sha Tsui train station. He was 15 and she was 10. When he learnt that war was about to break out, Fong-sang left Guangdong province for Hong Kong with his brother, hoping that they would be reunited with the family after the war. She was born and raised in Hong Kong, growing up in a wealthy family. In the spring of 1940, lost and separated from her father, she ran into Fong-sang. During this first encounter, he comforted her, taught her to tell the time on the clock and it became their



為二人以後相見的標記。二人的命運相交在一點，前路卻迥異……

1941年，日本佔領香港，天星小輪服務停頓，晃生到片場做雜工，糊裏糊塗的被電影導演賞識，當了演員。小光的生活便簡單得多，只有看電影是她最愛的娛樂。直至有一天，她在一部香港電影裏看到一張非常熟悉而俊俏的臉孔……是他？是他！原來他的名字叫方生。說來湊巧，那也是晃生第一部當主角的電影。

第二次的相遇又在鐘樓，晃生在尖沙咀鐘樓拍戲，她終於再見到他了！可是他卻周旋在很多女性之間，她沒法擠進人群裏，只好遙望。她知道這是愛！晃生不經意看了她一眼……這臉孔似曾相識，是她？是她！第二次的遇見只是遇見，二人沒有一句交談；那天，兩個人都感到失落。

第三次再遇已是十多年之後。二人經歷了一些事，香港也是。六十年代，香港有六七暴動、工廠興起、電影也由粵語開始轉為國語，晃生的當紅程度不及當年，但對女孩則不論好醜照單全收。暴動的當天，晃生在混亂中發現一位女子——她身處暴民中，沒法脫身，而且一拐一拐的似有受傷，更令晃生震撼的，是那熟悉的臉孔……是她！他再一次遇見她！

又十多年過去了。七十年代，是香港經歷劇變的年代。經濟起飛，股市大好，晃生沒有其他選擇，在邵氏拍了幾齣功夫片和艷情片之後，他加入電視台，小生變中生。小光亦已是中年婦人，三子之母。她常常在電視看見晃生，卻沒有了以前的感覺……

八十至九十年代中，香港的變化和晃生一樣充滿戲劇性。經濟發達、人人魚翅撈

symbol of reunion in the future. Despite this intersection, their roads ahead were completely different...

In 1941, in the Japanese occupied Hong Kong; and the Star Ferry stopped operating. He worked at a film studio and unexpectedly, one day was picked by the director to become an actor. For Siu-kwong life was much simpler and her favourite activity was going to watch movies. Until one day when she was watching a Hong Kong film, she spotted a familiar face... Was it him? It was him. So his name was Fong-sang. What a coincidence; this was also his first starring movie.

The second time they met was also at the Tsim Sha Tsui train station clock tower where Fong-sang was filming. He was surrounded by his fans and she could only watch him from afar. She knew at the sight of him that this was love. He casually looked her way... The face looked familiar. Was it her? It was her. This was only a casual glimpse and they didn't speak to each other. That day, they both felt lost.

Ten years later they met a third time. They had been exposed to various experiences, and so had Hong Kong. In the 1960s, there were the 1967 riots, industrialisation and the rise of Mandarin language films. He was not as famous as before, but he was still a womaniser. The day the riots broke out, he ran into a girl amid the crowds — she was injured. What surprised him most was her familiar face... Was it her? It was her.

They met again. A decade later, in the 1970s, as the Hong Kong economy boomed and the stock market flourished, he had no choice but to make Kung Fu and erotic movies for the Shaw Brothers studios before moving into the world of TV. He no longer played the young leading male roles, now it was the middle-aged men. Meanwhile, Siu-kwong had become a mother of three children. She saw him often on TV, but had no feelings for him as she had had before...

From 1980s to mid 90s, the changes in Hong Kong were dramatic: a booming economy, the growing number of affluent people, factories moving to China

飯、工廠北移以減少成本、移民潮……二人再見，已相隔了多年——再見面，說的話也愈來愈少。一個眼神，大家已明白許多，97回歸、金融風暴、巨星的隕落、沙士。又過了10年，晃生用那過氣的腔調在紅館做一個金曲30年的司儀，看到每一個歌星都有自己的fans……自己又何曾沒有？但他今天已沒有所謂，看化了。來到金曲show最後一段，忽然，一個大型的花牌移到他的面前，是給他的！晃生的！晃生馬上看見花牌背後的那個人——是她！小光。小光顫顫巍巍的遞上花牌，晃生的眼淚再也控制不住。他們第六次相遇了。

二人漫步出紅館，然後徒步到文化中心、天星碼頭、尖沙咀的鐘樓……二人站了良久，跟他們第一次相遇的感覺差不多。晃生見小光抵受不住冷風，便趕緊把圍巾套在她身上。那是她送他的圍巾，都五十多年了，現在物歸原主！兩人緊緊的抱着，久久沒有放開。

to reduce costs, mass emigration... When the two meet again, it is many years later and they talk little; the expression in their eyes already says everything. Then there was the return of Hong Kong to China, the financial crisis, the loss of superstars — Anita Mui and Leslie Cheung, and SARS...

Another 10 years passes, Fong-sang is a host for an oldies concert at the Hong Kong Coliseum. The crowd of fans remind him of his golden years. Yet, he doesn't care any more. In the last section of the show, a large bouquet of flowers is sent on stage. It was for him! He immediately noticed who was carrying the bouquet. It was her, Siu-kwong. She handed him the flowers. He couldn't stop himself from bursting into tears. This was the sixth time they met.

The two walk out of the Coliseum, heading towards the Cultural Centre, the Star Ferry pier, and the Tsim Sha Tsui clock tower... They stand there for awhile, feeling almost the same as they had when they first met. Fong-sang puts his scarf around her neck to keep her warm. The scarf was a gift from Siu-kwong almost 50 years earlier and now it has been returned to its owner. The two hold each other tightly for a long time...





## 第一幕 Act 1

序 Prologue

香港1941 Hong Kong 1941

1948年的秋天 Autumn 1948

重遇 I Reunion I

錯・過 Miss・Regret

## 第二幕 Act 2

金童玉女 Golden Boy, Jade Girl

似夢迷離 Like dreams come true

重遇 II Reunion II

留著愛 And then there's you...



許樹寧

by Hui Shu-ning

回憶裏有很多人曾在生命出現過，在工作或各個生活圈子認識不同的人，並建立不錯的感情；但他們像雲霧般，出現一時就不見了，彼此不再聯絡，突然在我的生命中消失，隨之成為記憶的一部份。全都變成「舊」了：舊同學、舊同事、舊女友、舊朋友……從前與他們關係不錯，現在已感覺生疏。那種好像很親切又有距離的情感，非常複雜。

要面對漸漸年老的父母，並做好失去摯愛的準備。有「老伴」陪走人生的道路；但說不定有一天她／他也會離開，所以，「留著愛」本身就是一個很虛的概念：知道沒有可能真真正正留得著，卻「知其不可為而為之」；惟一可以留得著愛的地方，彷彿就只有我們的回憶。

### 十年感言

樹寧·現在式單位已經走過了它的10年。這日子有不少人和我們一起走過，我想借這個機會衷心地感謝他們。不知道單位還會有多少個10年，但在可見的將來，我們會繼續努力，在青少年、劇場藝術以至建構香港文化的工作上做得更好。

最後，我要多謝《留著愛》台前幕後眾多工作人員，您的付出和貢獻，肯定會成為我美好回憶的一部份。

感謝耶穌，無論環境順逆，祂都讓我有奇妙的經歷。

Many people have been part of my life so far. They are from all walks of life and some became friends. However their appearances were like clouds, fading away slowly and disappearing from my life gradually, becoming part of my memories. Everything became past tense; old classmates, old colleagues, old girlfriends, old friends... Despite our favourable relationships, we have become emotionally distant from each other. The warm yet distant emotions are just very complicated.

We have to admit that our parents are growing old, and we have to get prepared for the loss of our loved ones. Having your beloved by your side for life also means some day in the future, they will leave you behind. Therefore, preserving love itself is a supposition even though we know that we cannot really preserve it. All we can do is to try our best regardless of the result. It seems only memories are the places where love lingers.

### A word of feeling

It has been 10 years since Shu Ning Presentation Unit was founded. I would like to take this opportunity to thank those who have been with us for the past 10 years. I am not quite sure how many decades are yet to come, but in the future, we will put more effort into youth work, theatre arts and continue to contribute to the cultural life of Hong Kong. I have to thank the crew for their dedication and devotion which will definitely leave me with unforgettable memories.

Lastly, I would like to thank Jesus for taking me through this magnificent journey despite the difficulties encountered.

## 音樂總監的話

## Music Director's Notes

金培達

by Peter Kam

《留著愛》的概念，其實早在2001年已誕生。當時，正為許樹寧的《海闊天空》創作音樂，自己第一次參與舞台音樂劇創作，而且是藝術節的項目，異常興奮。和樹寧閒談間，產生了一個叫「香港影畫戲」的構想，以香港電影的發展史帶出香港的精神面貌。2003年的《獨行俠與亂世佳人》可以說是一個初步嘗試，而今次的《留著愛》是「香港影畫戲」的一個延續。透過兩個人一生的離合，道出香港過去幾十年的轉變，當然還有愛情的回憶和遺憾。如果將來有機會，希望能夠為「香港影畫戲」多創作一個項目，把它變成一個完整的三部曲。

春、夏、秋至冬，  
明日為今天的決定揭盅，  
生命，不得放鬆，  
這一生不可以無夢。

— 摘自《留著愛》歌曲  
《時·鐘》

希望《留著愛》能夠成為觀眾美的回憶的一部份。

The concept of *And Then There's You* was born in 2001, when I was composing music for Hui Shu-ning's *To Touch the Untouchable Sky*. That was my first time participating in the production of a music theatre performance, and a Hong Kong Arts Festival programme. I felt very excited.

After finishing *Untouchable Sky* we thought about chronicling the passage of time in Hong Kong through the Hong Kong film industry. While *The Good, the Bad and Scarlett O'Hara* (2003) was our first attempt, *And Then There's You* carries on the work. In this piece, the separation and reunion of the main characters tells of the changes in Hong Kong over the past few decades, as well as the emotional progression and missed opportunities of love.

In future, I hope to create one more production to complete a trilogy of the Hong Kong movies series.

Spring, summer, autumn to winter, tomorrow will tell the result of today's decision,

Life can't be slowed down; we must have our dream.

extract from *Time. Clock*  
from *And Then There's You*

I hope that *And Then There's You* will leave you with good memories.

## 編劇的話

## Playwright's Notes

方家煌

by Henry Fong

《留著愛》是一個橫跨逾半個世紀的香港愛情故事。雖然是一個虛構的故事，但在創作的過程中，還是不停的想著很多我小時候所看見的人和事，可以加以「借用」。

的確，以前的一切和現在已有很大的出入。想著想著，原來自己恰好是經歷「老餅」與「後現代」的「見證人」。

*And Then There's You* is a Hong Kong love story that spans half a century. Although it is fictional, there are endless 'borrowed' non-fictional childhood stories.

There are differences between the past and present. While pondering on this issue, I found that I am the embodiment of an old fogey and post-modern man.

坦白說，對於舊事物，我還是認為是可愛的。因為他們的生活以至於對生命的看法，都存在一套無形的規矩、規則，至少黑白分明，立場堅定；相對於現世代的那套所謂「共容、共存、和諧……」，連道德標準也是「一人一套，度身訂造」的時候，對一切的界線變得模糊不清的時候……也許我們更需要細想我們的上一代，甚至上兩代的生活，他們做人處事的態度，是不是真的「過了時」？外在的進步（？）是否真的把人的內心也改變了？連對「愛」的想法也應該加以「更新」？誠然，有些對白可能對一些人來說，還是很「骨痺」，但至少，這些東西仍然感動我。

這個戲想說的東西實在太多，也不可能在這一一分享。但仍希望你看完之後，除了感受到歌舞之娛外，還可以觸動你心靈深處的一些思考……

人生在世，帶不走任何東西，卻可以留著一些東西……一些或許令世界更美好的東西……在世上延續下去……

Honestly speaking, about the past, I think it is quite lovable. In the past, people's lives and views of life contained an invisible set of rules; at least people saw things in black and white. On the other hand, while the present views promote 'tolerance, co-existence and harmony' and moral values are 'tailor-made' for each individual, blurring the boundaries of everything, perhaps it's about time for us to evaluate if the way of life in the past was really 'outdated'. Could it be that the advanced material world has changed 'our heart'? Do we need to 'update' our understanding of love? Some people may find that some of the dialogue is indeed 'too sentimental', but at least I am touched.

There are lots of messages that this play tries to convey, but it is impossible to list them all here. In addition to its entertaining element, I hope that this play will inspire you with its messages.

We do not carry away things we own when we die, but certainly we can leave some things behind... things that are wonderful... to continue on their journey in this world.

## 編舞的話

## Choreographer's Notes

王廷琳

by Andy Wong

為了留住回憶，我們願意時光倒流  
為了忘記痛楚，我們期待明天降臨  
為了尋找意義，在營營役役中打滾翻騰  
為了理解自己寬恕別人，學習擁抱、放手  
為了一份愛與執著，每天歌唱起舞，  
尋找自我靈性的釋放  
為了留著愛也為了活得更實在，我們  
創作、再創作……不敢怠慢

In order to keep our memories, we are willing to return to the past.  
In order to leave behind our painful experiences, we look forward to tomorrow.  
In order to look for a meaningful life, we keep struggling in the hustle and bustle.  
In order to have self-understanding and tolerance for others, we learn how to embrace and let go.  
For the love we treasure, let's sing and dance everyday, liberating our spirituality;  
In order to preserve love and live more meaningfully, we create and create... without delay.

# 留著愛， 留下好戲

眼前耳邊亮起響起的都是大除夕的燈火人聲，倒數過後，已經變老的高皓正跌坐長椅上，若有所失，左手動處，把靠在身旁的拐杖碰翻在地，正要俯身檢拾之際，廖雋嘉從他身後轉出，叫了一聲：「鄭晃生，你好！」

文：朗天

兩人相視而笑，並排而坐，高皓正有點吃吃地道：「只差少少……只差少少我們便可一塊兒倒數了。」

廖雋嘉的目光投到遠方，她第一次嘗試這樣回應：「能否一起倒數其實不重要；有些人老是想回到過去，找尋失去的東西（咦？《2046》？），但其實失去了的往往就在前面的日子裏……」

導演禁不住喊「太說教了」，和廖一輪耳語之後，念白換成：「鄭晃生，不如我請你吃砵仔糕吧。」

高皓正喜不自勝，屬於他們的主題

曲奏起，時空回到1940年他們邂逅的火車站，兩人回復年輕，舞者進場，有賣飛機模的，有看書的，當然有賣砵仔糕的……

「這是全劇的尾聲，我們一如排練其他場景，敘事主線跟隨劇本，具體對白和動作則和演員一起半即興地試練，直到大家都滿意為止。」《留著愛》的導演許樹寧說。

這是樹寧·現在式單位為香港藝術節演出《留著愛》的排練現場。一個關於愛情、香港歷史和電影的歌舞劇。編劇方家煌事後和我說，雖然劇名和宣傳文字在在誤導觀眾朝陳可辛的「歌舞片」《如果愛》聯想，但演出明顯完全是另一回事。「主題和內容上是Peter（金培達）和樹寧有心創作的電影三部曲第二部，第一部是2004年的《獨行俠與亂世佳人》（也是當年藝術節委約作品）。本來主角是一位導演，後來我和Peter談啊談，發覺變成演員觀眾更易代入，更能發揮。」方家煌說。





方家煌透露，戲原本叫《香港愛的故事》，現在的中文名字來自林子祥一首經典名曲《最愛》，裏面有一句歌詞：「留住愛，亦留住罪」。英文名字則來自林憶蓮的《沒有你還是愛你》，意譯成And then there is only you，後為簡潔一點，再把「only」刪走。

歌曲是《留著愛》的精華部份，創作上由方家煌先在劇本寫下該唱歌的位置，列明內容大意，然後交給負責音樂的金培達作曲，有了旋律再由方家煌填詞。金培達表示，戲由四十年代演至當下，橫跨六十年，一般會根據歌曲出現的時代背景，編寫具有該時期特色的音樂。然而，這次他決定作較大膽的嘗試，便是不論角色身處的年代，一律讓他們唱出現代流行曲。這個構思和許樹寧不謀而合，像在上述的尾場排練中，他示意高皓正和廖雋嘉即使回到四十年代，仍然身穿現代服演下去。許樹寧笑說：「《留著愛》是我由非敘事劇場回轉敘事劇場的一齣作品。」

舞蹈方面，編舞王廷琳扮演的角色可謂舉足輕重。許樹寧透露，《留著愛》一些歌舞場景是先有音樂或參考歌曲，再由王廷琳編排動作，但另外好些場景，則是先有王廷琳和演員，根據劇情和角色心理狀態彩排

出來的動作。現場所見的演員舞步，也包括了若干集體創作。

今年是樹寧現在式單位成立10周年紀念。數十年相遇相知，每次看似僅擦身而過，蜻蜓點水，到頭來卻影響一生，情留半世。這是否也是劇團對自身跟觀眾關係的投射與期望？說到底，短短的兩個小時，留著愛，重要；留下好戲，不是更重要嗎？

**朗天**，香港土生土長，文化策劃及評論。



## 《離與合》

詞：方家煌

遠離、再逢每天！  
旅途、命途引牽！  
每人每刻新發展，  
天天出發只准向前！

有人要來尋理想，  
有人卻回故鄉，  
去、留、集、散這場地，  
萬千方向各自燃亮！  
甘心！不甘！就是命運！  
只想要好好去做人！

全力為國參戰！願會再見！  
期望喺呢度……乞多個錢！  
營營役役裏，惟求能活下去！  
戰亂人生！變動人生！散聚人生！  
合而又分！！

遠離、再逢每天！  
旅途、命途引牽！  
要從這個出發點，  
一生分秒必爭探險！

有人要來尋理想，  
有人卻回故鄉，  
去、留、集、散這場地，  
萬千方向各自燃亮！  
這裏、那裏、進進、退退……去！！  
笑著行、喊著行、也要行，這是人生……  
始終要好好去做人！

重逢未見……此際只等眼前……  
期待學會一切，你要苦等四年！  
人潮內萬變！  
來回浮沉萬遍？  
悲！仍在等！怒！仍在等！  
樂！仍在等！無常人生！！

旅程各行每天，  
你們我們擦肩，  
各人有他出發點，  
那管精壯、新生、晚年？

縱來到仍要分，  
縱尋到仍要等，  
你來我去的這生，  
必須出發通通有份！  
這裏、那裏、進進、退退……去！！  
笑著行、喊著行、也要行，這是人生……  
始終要離、合過一生！！！！

## 《時·鐘》

詞：方家煌

小光：一分鐘一秒事，你要知道，  
時分針嘀嗒跳，從開始到終。  
不催促、不說話、不會動容，  
它只會跟你歲月流動。

一分鐘都貴重，要記心中！  
光陰一閃過，無氣力行動！今生告終！  
開心、悲傷、憤怒，不會落空，  
當中每一刻抉擇……惟願看重！

春、夏、秋至冬，明日為今天的決定揭盅；  
生命，不得放鬆，這一生不可以無夢！！

一分鐘都有用，愛每分鐘，  
成長之中感到，時光匆匆！  
鐘聲彷彿可跟心跳互通，  
抓緊每一分秒，惟願看重！

合唱：春、夏、秋至冬，明日為今天的決定揭盅；  
生命，不得放鬆，這一生不可以無夢！！

晃生：一分鐘一秒事，我已知道，  
提醒身邊的我，時光匆匆！  
小光：來尋夢！  
鐘聲彷彿可跟心跳互通，  
盡快的，在這刻需要用功……  
當中每一刻抉擇……願看重！  
當中每一刻抉擇……願看重！

二人：抓緊每一分秒，惟願看重！

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## 《新的一天》

詞：方家煌

新的一天新拼勁，  
也要有衝勁！  
這裏個個為人樂天，不去怨命！  
一生都不須留名，  
盡力做個精兵！  
只管雙手完成每天卑微事情……

點點工作終可繪出一幅美景，  
熱愛勤奮是我的看家本領；  
辛苦裏方可感應快樂鈴聲，  
要說著答謝有老天帶領！

鐘聲一響，知道我有存在價值，  
心中只想能為至親加倍努力，  
凡人如平凡，不應慨歎，  
知足已經可建美麗人間，  
不必加添光環，  
給打工讚嘆！

小小一顆齒輪，  
能發動美好光景，  
環和環長年能互扣，方能事成！

點點工作終可繪出一幅美景，  
熱愛勤奮是我的看家本領；  
辛苦裡方可感應快樂鈴聲，  
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鐘聲一響，知道我有存在價值，  
心中只想能為至親加倍努力，  
凡人如平凡，不應慨歎，  
知足已經可建美麗人間，  
不必加添光環，  
給打工讚嘆！

不必加添光環，  
平凡也動聽！！

## 《何去何從》

詞：方家煌

何去何從？無所適從！  
飛灰鋪滿了天空，  
生死不由我操控，  
現在已家破人亡……  
在你在絕對是惡夢！

何去何從？尋找英雄？  
帶走這血腥的風！  
這刻撫平我哀痛……  
復讓我重燃心裡夢！  
空想和呼喊沒作用！

情人已死……溫馨都變空……  
靈魂沉重……活在這恐懼已失控……  
時辰未到，被蒼天盡情愚弄……

從來就是義憤填胸！  
這敵人天也難容……縱使犧牲……  
也力一抗一最一終一1一秒一鐘！！

何去何從？迷失黑洞……  
只得軀殼百般重，  
這生仿如被操縱，  
絕路已毀了笑容，  
亂世逐個逐個被帶動！

何去何從？仍可從容！  
春天等到了冬天，  
瞬間三年未改變……  
練就我對人生敬重——  
須知明天滿是變動！

向前行！繼續行！笑著行，  
不要再問！  
喊著行！痛著行！這未來……  
都要獨行！  
好好去做人！

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## 《我的愛》

詞：方家煌

晃生：相處的一刻，就是愛情！  
相分的一刻，像失去性命……  
身軀彷彿空空的沒有反應，  
這心情，沒法清醒……

是現實或是……在夢約定？  
為什現在人卻失去冷靜？  
找不到她的身影已失衝勁，  
分分秒秒，懷念笑聲……

丁紅：當天的真心，就像眼前……  
今天的滄桑極哀怨纏綿……  
周遭的不經不覺讓我改變，  
把生命，亂了焦點！

多少的春天，未露笑容，  
多少的冬天，被嘲笑作弄……  
空虛中孤單憂鬱與酒相送，  
玩弄柔情，盲目抱擁！

依然，想到從前，無悔的給蒼天  
說著誓言呼喊出：「為愛可瘋癲」！！

只相信此刻一切已是註定，  
可知我看重浮名……看不清遠景，  
為了走幽暗捷徑，心裏也亂性，  
與惡魔天天約定！

可否去拋開所有再拾信念？  
可否永遠活在愛的盛宴？  
恩愛場面……天天不變……一生不變……  
很想改變憧憬那新一天！

丁紅：可否去拋開所有再拾信念？  
可否永遠活在愛的盛宴？  
不計條件！  
一生的愛……盼望回來，  
縱是未來留低了罪，  
都只因……有愛！

晃生：期望愛永沒變，  
盡快寄托蒼天，  
讓我把愛實踐……

晃生／小光：真心相愛，  
不可掩蓋……  
我願留低……最愛！

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# 樹寧 · 現在式單位

SHU NING PRESENTATION UNIT

樹寧·現在式單位是香港專業多媒介藝術團體，作品涉及舞台演出、錄像製作、裝置藝術展覽及書籍出版。自1997年成立以來，曾參加香港藝術節及海外藝術節演出；並於2005年成為香港藝術中心的駐場藝術家。樹寧運用錄像配合舞台空間的技巧，在香港可謂別樹一幟，專業地位得到本地戲劇界的認同。

單位的使命是為香港提供多元化藝術作品，期望以不同的藝術形式刺激藝術家的交流，並培養年輕一代參與藝術和舞台。

The Shu Ning Presentation Unit (SNPU) is a professional, Hong Kong, multi-media arts organisation. Its work includes theatre and video production, installation art exhibitions and publications.

Since its establishment in 1997, SNPU has participated in the Hong Kong Arts Festival and other arts festivals overseas; and was the Artist-in-Residence in the Hong Kong Arts Centre in 2005.

Hui Shu-ning has a unique touch when manoeuvring video with stage space, which has won him a strong reputation in Hong Kong theatre circles.

The mission of SNPU is:

- to create multi-disciplinary art work for Hong Kong, with the expectation of stimulating collaboration among the artists from different art forms; and
- to incubate the younger generations' participation in the arts and theatre.



## 許樹寧 Hui Shu-ning

藝術總監、導演  
Artistic Director and Director

基督徒，獨立電影及劇場工作者。

1997年創立樹寧，現在式單位，並出任藝術總監。創立音樂電影劇場，完整地混合各媒體的特點，成為劇場藝術的新語言。1999年成立「新新青年劇場」，並培育青年劇場工作者。近年重要的舞台作品有《小飛俠彼得潘》、2004年《獨行俠與亂世佳人》（香港藝術節）、《賣火柴女孩》、2002年《海闊天空》（香港藝術節）、《人之初子》等。2004/05年度為香港藝術中心駐場藝術家，製作森美小儀歌劇團《亞卡比鎗擊事件》。

Hui Shu-ning is a full-time theatre and independent film director. Hui founded Shu Ning Presentation Unit in 1997 and has been its Artistic Director ever since. He skillfully merges different media in his shows and has established a new theatre language, 'music movie theatre'. He also set up the New New Youth Theatre project to nurture young theatre workers.

His recent work includes: *Peter Pen and Wendy*; *The Good, the Bad and Scarlett O'Hara* (2004 Hong Kong Arts Festival); *The Little Match Girl* (2003); *To Touch the Untouchable Sky* (2002 Hong Kong Arts Festival); and *First Man Child* in 2001.

With his company, Hui was the Artist-in-Residence at the Hong Kong Arts Centre in 2004/05 and directed the production *Kabi Gun Shoot Incident* for Sammy & Siu Yee Band.



## 金培達 Peter Kam

原創音樂及音樂總監  
Composer and Music Director

多元化音樂人，於三藩市州立大學及Dick Grove音樂學校受訓。主力作曲，編曲，監製，及廣告／電影配樂。金氏無論在電影／廣告及流行音樂創作上都以其獨特個人風格見稱，為多部電影及歌曲增添不少色彩。金氏憑電影《紫雨風暴》及《星願》的配樂，分別榮獲第36屆金馬獎最佳電影原創音樂，以及第19屆香港電影金像獎最佳電影原創音樂和最佳電影歌曲；並憑《Para Para 櫻之花》獲2001年十大勁歌金曲最佳編曲。2006年憑《依莎貝拉》獲柏林電影節最佳電影音樂銀熊獎。

A multi-faceted composer, Peter Kam is recognised for his creative and highly stylised approach in all genres. Regularly in demand, he is one of a few local film composers and record producers working with the most prolific movie directors and recording artists

in Hong Kong. Kam's music is well known for its ability to bring about a mixture of grandeur and inner tensions in his action sequences, and a delicate emotional touch to human dramas and love stories.

His first film award for Best Original Score came in 1999 at the Golden Horse Awards for the action drama *Purple Storm*; he also won the Best Original Score and Best Original Song at the Hong Kong Film Awards for Jingle Ma's *Fly Me to Polaris* in that same year. For Peter Chan's musical film, *Perhaps Love*, Kam won both the Best Music Score and Best Song at both the Hong Kong Film Awards and the Golden Bauhinia Film Awards of 2005. In 2006 he received the prestigious Silver Bear Award for Best Film Music at the 56th Berlin Film Festival for his work on Pang Ho-cheung's *Isabella*.

## 方家煌 Henry Fong

編劇及填詞 Playwright and Lyrics

方家煌於香港演藝學院戲劇學院畢業，主修導演。師承毛俊輝、鍾景輝、Collin George，李銘森等戲劇界前輩。曾效力於不同傳媒機構，主力幕後工作；對不同媒體之編劇、音樂、作詞甚至幕前演出皆有豐富經驗。八年前淡出傳媒全力營商，2003年起重回舞台，先後於2003年為春天實驗劇團導演《三隻小豬變奏版》、2004年為香港戲劇協會執導鬧劇《喜尾注》，於2006年5月為中英劇團導演全港首個原創鬧劇《頭注香》。2005年夥拍著名音樂人金培達，首次作曲、作詞、編劇，並執導香港首個全唱原創聖經音樂劇《惟獨祢是王》。

Henry Fong graduated from the Drama School of the Hong Kong Academy for Performing Arts, majoring in Directing. His mentors included Fredric Mao, Chung King-fai, Collin George and Lee Ming-sum. Fong has worked for various media groups and is an experienced playwright, musician, lyricist and actor. After working in the business world for eight years, he returned to the theatre in 2003, and has directed a musical for children, *Variation of Three Little Pigs*; and a farce, *Funny Money*.

In 2005, he collaborated with director Peter Kam on *The Only King*, for which Fong composed the music, wrote the lyrics and script, and directed this first, original, Hong Kong bible musical. In 2006, he directed an original farce, *My Dead Aunt's Last Bet*, for Chung Ying Theatre.



## 王廷琳 Andy Wong

編舞及形體指導  
Choreographer and  
Movement Director

王廷琳於香港演藝學院畢業，主修芭蕾舞，1989年隨廖春慧習東南亞舞蹈，並赴新加坡作慈善表演，同年獲亞洲文化協會獎學金赴美參加美國舞蹈節，並於紐約學習現代舞。1990年畢業後，隨即加入香港芭蕾舞團。1991年，他應邀加入城市當代舞蹈團。1994年，他獲亞洲文化協會何鴻燊獎學金赴美國研習現代舞，在美國各地進行教學及演出等文化交流活動。

1995年回港後，他與梁家權、黃荊重組動藝，致力發展現代舞及推廣舞蹈教育。王氏曾先後為赤憤劇團、香港演藝學院、中天製作、中英劇團、香港話劇團及焦媛創作有限公司作形體設計及舞蹈編排；亦曾於動藝、城市當代舞蹈團之晚間學校、香港演藝學院、香港藝術中心等任教。1999年及2004年獲香港舞蹈聯盟頒發舞蹈年獎，以表揚他對特殊舞蹈教育的貢獻及於《一刻》中精湛的演出。他曾應邀到多個國家任教及編舞，現為動藝之駐團編舞。

Andy Wong graduated from the Hong Kong Academy for Performing Arts, majoring in Ballet. In 1989, he trained in Southeast Asian Dance under Liu Chun-wai and performed in Singapore in John Wai Ling's dance concert, prior to winning a scholarship to study in the US and participate in the American Dance Festival. In 1990, he toured to Korea and joined the Hong Kong Ballet, before moving on to the City Contemporary Dance Company as a dancer and choreographer in 1991.

Wong received a Stanley Ho Fellowship from the Asian Cultural Council to explore modern dance and engage in cultural exchange activities in the US in 1994. The following year he restructured DanceArt Hong Kong and is now the Resident Choreographer of the company.

In 1999, he received a Dance Award from the Hong Kong Dance Alliance for his efforts in Dance Education to Special Groups, and again in 2004 the Alliance presented him with an award for his performance in *Another Moment*.

**劉健文 Lau Kin-man**

監製 Producer

工商管理會計學榮譽學士，曾於跨國及上市公司出任首席會計師及財務總監，後從事電視廣告製作及電影工作。2004年加入樹寧，現在式單位任行政總監。

Lau Kin-man has a Bachelor's degree in Business Administration, majoring in Accounting. He worked as a chief accountant and financial officer for multi-national corporations and listed companies before turning to commercials and film making. Lau joined the Shu Ning Presentation Unit in 2004 as the Administration Director.

**經綸 Ken Cheung**

空間設計 Spatial Designer

主題設計師，從事空間及立體設計。作品表現強烈視覺效果及靈活多變之佈局。曾為香港藝術節《海闊天空》及《獨行俠與亂世佳人》、《小飛俠彼得潘》、《亞伯拉罕的眼淚》等樹寧，現在式單位作品擔任空間設計。於香港藝術中心及葵青劇院展出之個人展覽：包括《人之初子裝置展》、《破空間》及《間空·空間》。

As a designer, Ken Cheung has worked in space and environment design. His work expresses strong visual effects and flexible layouts. Cheung has worked as a space designer on most of the Shu Ning productions including *Murakami Harukim*; *To Touch the Untouchable Sky*; *The Good, The Bad and Scarlett O'Hara* (2004 Hong Kong Arts Festival); *Peter Pen and Wendy* and *The Tears of Abraham*.

His solo exhibitions, held in the Hong Kong Arts Centre and the Kwai Tsing Theatre include: the First Man Child Installation Exhibition, Breaking Spaces and Spatial exploration — spatial design exhibition.

**譚俊豪 Tam Chun-ho**

音響設計 Sound Designer

1996年於香港演藝學院音響設計系畢業。多年來參與不同藝團的音響設計工作。計有樹寧，現在式單位、中英劇團、春天製作、城市當代舞蹈團、力行劇社、MT2819等。除舞台製作，亦有參與錄音工作，包括近期香港電台《沉香雅韻》等。

Tam Chun-ho graduated from the Sound Design and Music Recording Department of the Hong Kong Academy for Performing Arts in 1996. As a sound designer he has worked with different arts groups including Shu-Ning Presentation Unit, Chung Ying Theatre Company, Spring Production, City Contemporary Dance Company, Bestreben Drama Society and MT 2819, among others. Tam has also participated in a recent RTHK Radio 4 CD recording, *InSense*.

**梁健棠 Kenneth Leung**

服裝設計 Costume Designer

香港演藝學院畢業，主修舞台服裝工藝。畢業後曾於多個藝團擔任服裝設計、統籌及製作。設計風格集瘋癲，華麗，浮誇奪目於一身，創意玩味十足。近年設計作品包括劇場組合《男人之虎》。梁健棠曾獲聯合航空公司服裝設計比賽的最佳設計獎。

Kenneth Leung graduated from the Hong Kong Academy for Performing Arts, with a major in Stage Costume Design. As a costume designer, coordinator and producer, he has worked with many local performing arts groups. His recent work includes *Man of La Tiger*.

**莫紹明 Colin Mok**

燈光設計 Lighting Designer

曾任香港藝穗會駐場技術經理及香港藝術節技術統籌。自1997年起參與樹寧，現在式單位多個製作，包括《海闊天空》、《獨行俠與亂世佳人》上海演出及近期作品《飄·櫻桃園》。

Colin Mok has worked as the Technical Manager for the Hong Kong Fringe Festival and Technical Coordinator for the Hong Kong Arts Festival. Since 1997, Mok has worked as a Lighting Designer on most of the Shu Ning Productions including *To Touch the Untouchable Sky*; *The Good, the Bad and Scarlett O'Hara*; and the recent production of *i. cherry*.

## 郭溢樑 Worm Kwok

宣傳及票務 Marketing Manager

香港大學藝術系畢業，後赴英國倫敦大學金匠學院戲劇系主修藝術行政及文化政策。他曾任香港樹寧·現在式單位製作經理及香港藝術館助理館長，現為自由身文化工作者。演出包括《海闊天空》、《五年欠打》等。擔任宣傳工作的有《小飛俠彼得潘》、《月亮沒有忘記》、《亞伯拉罕的眼淚》及社區文化大使計劃《何家小雞何家猜》。

Worm Kwok graduated from the Department of Fine Arts at the University of Hong Kong, and then went on to a Master of Arts Administration and Cultural Policy at Goldsmiths College, London. Kwok has been the production manager for Shu Ning Presentation Unit and assistant curator at the Hong Kong Museum of Arts. He is currently a freelance cultural worker.

## 崔愷敏 Ruby Tsui

舞台監督 Stage Manager

香港演藝學院畢業，主修舞台管理。在學期間隨演藝學院舞蹈學院赴捷克參加布拉格舞蹈節2000之演出；同年暑假獲得獎學金赴美國實習。曾參與多個樹寧·現在式單位之演出。

Ruby Tsui is a graduate of Hong Kong Academy for Performing Arts, majoring in Stage Management. As a student, she joined the Academy tour to the 2000 Prague Dance Festival and was awarded a scholarship to study in the US. Tsui has participated in several Shu Ning Presentation Unit productions.

## 陳淑雯 Belinda Chan

執行舞台監督 Deputy Stage Manager

陳淑雯1998年加入樹寧·現在式單位，參與多個製作，並隨團到上海、台灣及韓國釜山參與小亞細亞劇場網絡的演出。最近的製作為《小飛俠彼得潘》。

Belinda Chan has worked with many performing groups in Hong Kong. She joined the Shu Ning Presentation Unit in 1998 and has participated in their Little Asia Drama Net tours to Taiwan, Shanghai, Pusan and Korea. Chan participated in the production of *Peter Pen and Wendy*.

## 羅詠嘉 Winter Law

助理舞台監督 Assistant Stage Manager

香港專業教育學院電子及資訊工程系三年級生，主修娛樂系統。參與後台工作之製作包括：《獨行俠與亂世佳人》之上海演出，《小飛俠彼得潘》，《亞伯拉罕的眼淚》及《飆·櫻桃園》等。

Winter Law is studying at the Institute of Vocational Education's Department of Electronic & Information Engineering, majoring in Entertainment Systems. She participated backstage for *The Good, the Bad and Scarlett O'Hara* in Shanghai; *Peter Pen and Wendy*; and *The Tears of Abraham and i. cherry*.

## 李仲翔 Lee Chung-cheung

舞台助理 Stage Assistant

樹寧·現在式單位成員。2006年曾參與《亞伯拉罕的眼淚》、《飆·櫻桃園》等後台工作。

Lee Chung-cheung is a member of the Shu Ning Presentation Unit. In 2006 he worked backstage on *The Tears of Abraham and i. cherry*.

## 萃Ming Lok Shui-ming

音響控制 Sound Operator

先後於澳洲Griffith University及香港演藝學院畢業。自2003年起參與樹寧·現在式單位之製作。

Lok Shui-ming is a graduate of Griffith University, Australia, and the Hong Kong Academy for Performing Arts, where she majored in Music Recording and Mixing. Since 2003 she has participated in all of Shu Ning's productions.



## 高皓正 Zac Koo

### 鄭晃生 Cheng Fong-sang

香港中文大學哲學系畢業，曾參與不同的媒體工作，包括電影、廣告、網劇、電視節目、廣播劇、MTV、電台節目及網上電台節目等。曾參與的電影包括：《魔幻廚房》、《無間道III》、《雙雄》等。曾參與的電視節目包括：《東張西望》（主持）、《學警雄心》、《當四葉草碰上劍尖時》、《學警雄心II》等。高氏曾於音樂劇《惟獨你是王》中飾掃羅。專業填詞，作品六十多首，包括Cookies《親朋勿友》、《大長今》插曲《不配相擁》及《十兄弟》主題曲。



Zac Koo graduated from the Philosophy Department of the Chinese University of Hong Kong, and has participated in various media projects, including advertising, web-dramas, TV shows, MTV, radio shows and web broadcasts. He has performed in the films *Magic Kitchen*, *Infernal Affairs III* and *Heroic Duo*. For television he has hosted *Scoop*, *The Academy*, *Heart of Fencing* and *The Academy II*. Koo was Zolu in the musical *The Only King*.

## 廖雋嘉 Elise Liu

### 梁小光 Leung Siu-kwong

廣州星海音樂學院學士，主修鋼琴，鋼琴造詣達演奏級，更於多個公開演奏比賽中奪得驕人成績。除此，她亦被多個廣告商垂青，擔任多個平面及電視廣告模特兒。後被大國文化唱片公司發掘，於2004年與梁靖琪、陳美詩及張曼伶組成四人組合「女生宿舍」，後作個人發展，推出創作大碟《鋼琴女生》。



Elise Liu is a Licentiate graduate of the Xing Hai Conservatory of Music, Guangzhou, majoring in piano. She has performed in open competitions, and worked in as a model in graphic and TV commercials. Later Liu was discovered by Music Nation and formed the group Nushang Shushe with three other artists.

## 姚詠芝 Gigi Yiu

### 丁紅 Ting Hung

姚詠芝於演藝學院畢業，主修音樂劇舞，曾獲獎學金赴法國及紐約百老匯習舞。曾主演之音樂劇包括香港中樂團的《六朝愛傳奇》，劇場空間的《戀上你的歌》、《夢斷維港》、香港音樂劇協會的《邊邊正傳》、《濃情百老匯》。姚詠芝亦為電影及音樂劇編舞，作品有《星下談》。2005年成為日本劇團四季全職演員，現為自由身舞台工作者、編舞及舞蹈教師。



Gigi Yiu graduated from the Hong Kong Academy for Performing Arts, majoring in Musical Theatre Dance. She has also studied in France and New York. Since graduation, she has performed in the musicals *The Legend of Love* by the Hong Kong Chinese Orchestra, *They're Playing Our Song* and *West Side Story* by the Theatre Space Company, *Pippin* and *Postcards from Broadway* by the Hong Kong Musical Theatre Federation. She has also choreographed for movies and musicals, including *Starry Starry Night*. In 2005, Yiu became a member of the Japanese musical theatre company, Shiki Theatre Company. She is currently a musical performer, choreographer and dance teacher.



## 孫銘傑 Anthony Suen



亞貴 Ah Kwai

2002年香港演藝學院音樂劇舞畢業。在學期間獲獎學金赴美國紐約大學修讀夏季課程，曾代表學校和城市當代舞蹈團到新加坡及澳洲柏斯演出和交流。孫氏在2002年間成立「踢躂領域」。他更考取澳洲聯邦舞蹈教師協會踢躂舞銀星（榮譽）證書。現為自由身表演者及舞蹈教師。

Anthony Suen graduated from the Hong Kong Academy for Performing Arts, majoring in Musical Theatre Dance, in 2002. During his studies, he was awarded a scholarship to study in New York. He went with the Academy and the City Contemporary Dance Company to perform in Singapore and Perth, Australia.

He holds the ISTD Advanced Tap Certificate and the Australia's Commonwealth Society of Teachers of Dancing Silver Star Tap Certificate with Honours. In 2002, he established Tap Ensemble, a professional tap dance company. Suen is currently a freelance dancer and dance teacher.

## 細SO So



小食店老闆、導演、兇生好友、貴利佬  
Store Owner, Director, Fong-sang's friend, Loan shark

叱咤903 DJ，曾演出森美小儀歌劇團《十九樓半的夏天》、《奪標》、《大衛營》、《早安呀！曼克頓》、《阿卡比鎗擊事件》及樹寧·現在式單位《小飛俠彼得潘》。

So is a DJ on Commercial Radio 903. He has participated in *Camp David*, *Good Morning Manhattan* and *Kabi Gun Shoot Incident* by Sammy & Siu Yee Band, and *Peter Pen and Wendy* by Shu Ning Presentation Unit.

## 余迪偉 Alton Yu



亞貴叔、片場看更、助導、帶位員  
Ah Kwai's Uncle, Security Guard, PA, Usher

正職：每天主持叱咤903《五天精華遊》。副業：每天在城中捐窿捐罅尋找獨特的生活態度外，更是朋輩中的表演者。閒時：寫專欄、出書、創作劇本、客串電影等。舞台演出經驗雖不多，但因在紐約留學期間醉心看舞台表演，從中間接累積了身體語言表達能力，加上在電台聲音演出後，曾兩度演出森美小儀歌劇團的《阿卡比鎗擊事件》及《Big Nose》。

Alton Yu is a DJ on Commercial Radio 2. He has performed in productions by Sammy & Siu Yee Band, *Kabi Gun Shoot Incident* and *Big Nose*.

## 黃華豐 Owen Wong

小光父／方生經理人  
Siu-kwong's Father / Fong-sang's Manager

黃華豐活躍於香港表演舞台及教唱活動。早年於香港演藝學院畢業，其後取得英國威爾斯大學音樂文學碩士學位。曾多次舉行個人演唱會及在音樂會中擔任獨唱；亦曾與香港中樂團及天津交響樂團合作演出。參演的舞台作品包括《邊城》、《四川好人》、《大路西遊》、《七重天》等。此外，亦曾為五十多齣本地音樂劇及戲劇製作擔任歌唱指導，其中包括《酸酸甜甜香港地》、《錦繡良緣》、《劍雪浮生》、《白蛇新傳》及《天之驕子》等。並多次為香港演藝學院及香港教育學院等文化及教育機構舉辦歌唱訓練課程。



Owen Wong graduated from the Hong Kong Academy for Performing Arts and received his Master of Arts in Music from the University of Wales, Bangor, in the UK. Wong is now an active recitalist, concert singer, actor, choral conductor, musical director, theatre singing coach, singing course instructor and voice teacher in Hong Kong. Recently, he was invited by the Music Office of the Leisure and Cultural Services Department to promote vocal music among primary and secondary schools students by giving lectures and demonstrations.

## 梁美嘉 Eve Leung

助理編舞／舞蹈演員  
Assistant Choreographer / Ensemble

梁美嘉1998年於香港演藝學院舞蹈學院畢業，主修音樂劇舞蹈，同年考獲英國皇家舞蹈教師協會踢躡舞高級（榮譽）證書。現為香港演藝學院、香港芭蕾舞團教育及外展部之兼職舞蹈教師。她曾為多個本地舞團演出。



Eve Leung graduated from the Hong Kong Academy for Performing Arts, majoring in Musical Theatre Dance in 1998, and obtained the ISTD Advanced Tap Certificate the same year. Leung is currently a part-time dance instructor at the Academy and the Hong Kong Ballet Education and Outreach Unit. She has also performed with the Siddhi String Society Ltd, Hong Kong Musical Theatre Federation, Drama Gallery and DanceArt.

## 易峯 Nikki Ng

小光母／舞蹈演員 Siu-kwong's Mother / Ensemble

易峯於香港演藝學院舞蹈學院音樂劇舞系畢業。曾演出「偶友街作」《小魚與海》、何韻詩主演《梁祝·下世傳奇》、劇場空間《細鳳》等；為動藝《奇異旅程》、港新愛樂交響樂團《仙樂飄飄處處聞》、《Oliver!》及《小安妮》等音樂劇任編舞。易峯現為自由身編舞、舞蹈導師及表演者。

Nikki Ng graduated from the Hong Kong Academy for Performing Arts, majoring in Musical Theatre Dance. Her musical performances include: *Little Fish*, *Pippin* and *West Side Story*. Ng's choreographic work includes: *7 Days*, *Oliver!*, *Annie*, *The Fantasticks* and *The Sound of Music*. Ng is currently a freelance performer, dance instructor and choreographer.



## Corinna Chamberlain



舞蹈演員 Ensemble

Corinna Chamberlain是澳洲籍香港人。2006年於香港演藝學院畢業，主修音樂劇。曾參與演出的劇目包括香港音樂劇協會的《濃情百老匯》、香港演藝學院製作的《伊利諾斯》。陳明恩目前是「多過舞」的聯合總監及表演者。

Corinna Chamberlain is a Hong Kong-born Australian. She graduated from the Hong Kong Academy of Performing Arts, majoring in Musical Theatre, in 2006. Her performances include: *Vision Party*, *The Boyfriend*, *Postcards From Broadway* and *Disco Inferno*. She is presently co-director and performer of Morethandance.

## 鍾偉生 Aska Chung



舞蹈演員 Ensemble

鍾偉生於香港演藝學院音樂劇舞系畢業，後赴法國進修，在學期間曾獲得多項獎學金，並以最高榮譽等級考獲英國皇家教師協會踢躡舞高級證書。曾隨巴黎音樂學院於法國及俄羅斯作巡迴演出。鍾偉生現為自由身舞台工作者及舞蹈導師。

Aska Chung graduated from the Musical Theatre Dance Programme, Hong Kong Academy for Performing Arts, and the Junior Contemporary Ballet of the Paris Conservatory. He is a versatile teacher of Jazz, Tap and Modern Dance and has been to Singapore (2001) and Paris (2003) with the Academy. Chung has toured France and Russia with the Paris Conservatory. He is currently a freelance performer and dance teacher.

## 霍嘉穎 Fok Ka-wing



舞蹈演員 Ensemble

霍嘉穎於香港演藝學院畢業，主修現代舞。2002至2006年間曾參與法國、台灣及廣州的舞蹈文化交流演出。曾參演的作品包括國際舞蹈學院節二十周年的《Pulse》、On the EDGE的《365種係定唔係東方主義選段》及不加鎖舞蹈館的《RJ日記》。

Fok Ka-wing graduated from the Hong Kong Academy for Performing Arts, majoring in Modern Dance. From 2002 to 2006, she joined the Academy's exchange tour to France, Taiwan and Guangzhou. Her work includes: *Pulse* for the 20th anniversary of International Festival of Dance Academies, *365 Ways of Doing and Undoing Orientalism* by On the EDGE and *RJ's Diary* by Unlock Dancing Plaza.

## 郭顯佳 Kwok Hin-kai

### 舞蹈演員 Ensemble

郭顯佳先後於香港演藝學院舞蹈學院、城市當代舞蹈團習舞，2004年於鍾詠賢芭蕾舞學校習舞並獲獎學金。2006年以優異成績完成英國皇家舞蹈學院專業中級芭蕾舞課程，同年隨王廷琳老師學習現代舞，並加入動藝《只約陌生人》之演出。曾參與戀舞狂、DG House、國際共融藝術節、香港管弦樂團、香港舞蹈節2006開幕典禮及香港芭蕾舞學會之演出。現為自由身舞者及舞蹈教師。

Kwok Hin-kai studied dance at the Hong Kong Academy for Performing Arts, and received a scholarship to study at the Ivy Chung School of Ballet. In 2006 he joined the DanceArt company and took part in *Blindates*. He has worked with various artist groups including: Danseomanie, DG-House, the Hong Kong Philharmonic Orchestra, the opening ceremony of the 2006 Dance Festival and the Hong Kong Ballet.

He is a freelance dancer and dance tutor.



## 黎鈺婷 Elyse Lai

### 舞蹈演員 Ensemble

黎鈺婷2003年於香港演藝學院畢業。在校期間獲多項獎學金，並於2001年獲滙豐銀行獎學金到四川舞蹈學院習舞及採風。曾多次到新加坡、法國、維也納、夏威夷、布魯塞爾等地演出，2003年亦隨城市當代舞蹈團到柏斯藝術節演出。黎鈺婷現積極參與舞蹈表演及教育工作。

Elyse Lai graduated from the Hong Kong Academy for Performing Arts in 2003. She has performed in Singapore, France, Vienna, Hawaii and Brussels. Lai joined the City Contemporary Dance Company's tour to the Perth Arts Festival in 2003. She is now actively involved in dance performance and education.



## 謝佩琪 Penny Tse

### 舞蹈演員 Ensemble

香港演藝學院舞蹈學院畢業，主修音樂劇舞，現為自由身舞者及舞蹈教師。2005年隨香港音樂劇協會到非洲突尼斯戲劇節演出。曾於紐約學習音樂劇舞及爵士舞，2001年隨校赴德國柏林作舞蹈演出，並考獲英國皇家教師協會踢踏舞高級證書。

Penny Tse graduated from the Hong Kong Academy for Performing Arts, majoring in Musical Theatre Dance, before she went on to study Musical Theatre Dance and Jazz in New York. She has performed in many professional productions including the *Teresa Teng Forever Musical* (Taiwan Tour). In 2001, she performed with the Academy in Berlin. She has the ISTD Advanced Tap Certificate. In 2005, she participated in the Hong Kong Musical Theatre Federation's tour *Le Bulletin du Festival* in Tunis, Tunisia.

Tse is a freelance performer and dance instructor.



## 王英偉 Wong Ying-wai

舞蹈演員 Ensemble

樹寧·現在式單位全職演員，曾參演香港藝術節演出《海闊天空》及《獨行俠與亂世佳人》；2004年參演國際綜藝合家歡節目《願望樹》及2006年《超人戰衣》；森美小儀歌劇團《阿卡比槍擊事件》；近期演出為《小飛俠彼得潘》。

Wong Ying-wai is a full-time actor with Shu Ning Presentation Unit and has been part of their productions of *To Touch the Untouchable Sky* and *The Good, the Bad and Scarlet O'Hara*. He had also performed in the *Wishing Tree* with the International Arts Carnival, *Abnormal is Normal* and *Kabi Gun Shoot Incident* with the Sammy & Siu Yee Band. His most recent performance was in *Peter Pan and Wendy*.



## 余菁華 Fiona Yee

舞蹈演員 Ensemble

香港演藝學院舞蹈學院音樂劇舞蹈系畢業。在學期間，曾演出多齣音樂劇及舞蹈。2001年更代表院校到星加坡作舞蹈演出。畢業後，余菁華曾參與不同的表演。現為自由身舞蹈員、編舞、演員及舞蹈教師。

Fiona Yee graduated from the Hong Kong Academy for Performing Arts, majoring in Musical Theatre Dance. She was part of a performance tour with the Academy to Singapore in 'Xposition – Contemporary Dance Fiesta 2001'. Since graduation, Yee has been involved in various events such as the Hong Kong HarbourFest. She is a freelance dancer, choreographer, actress, and dance teacher.



## 葉潤霖 Henry Yip

舞蹈演員 Ensemble

葉潤霖於香港演藝學院畢業，主修音樂劇舞。曾獲取獎學金參加1999年美國舞蹈節。2004-05年加入法國Off Jazz Dance Company。

畢業後以自由身表演者身份參與不同專業團體之演出，包括香港舞蹈團、動藝、城市當代舞蹈團等。曾於香港、澳門、澳洲等多個藝術節及2006中東多哈亞運會中演出。曾於台灣、澳洲、馬來西亞、澳門、法國及意大利演出。

Henry Yip graduated from the Hong Kong Academy for Performing Arts in 2000, majoring in Musical Theatre Dance. In 1999, he was awarded a scholarship to participate in the American Dance Festival. For 2004/05, he joined the Off Jazz Dance Company in France. Yip has performed with the Hong Kong Dance Company, City Contemporary Dance Company and DanceArt. He has also participated in the Hong Kong Arts Festival, City Festival, Macau Arts Festival and the Awesome Festival in Perth, Australia.

