

35th



香港藝術節
Hong Kong
Arts Festival

27.2 - 25.3.2007



下岡村

花に風のたとえもあるさ **LOST VILLAGE**

中國國家話劇院、香港藝術節及日本東京新國立劇場聯合委約及製作
Co-commissioned and co-produced by the National Theatre Company of China,
the Hong Kong Arts Festival and the New National Theatre, Tokyo

謝謝 With thanks to

Morgan Stanley

摩根士丹利

下周村

花に嵐のたとえもあるさ

Lost Village

編劇
Playwrights

平田織佐、李六乙
Oriza Hirata and Li Liuyi

導演
Directors

李六乙、平田織佐
Li Liuyi and Oriza Hirata

8 演出及製作 Credits

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14 李六乙 Li Liuyi

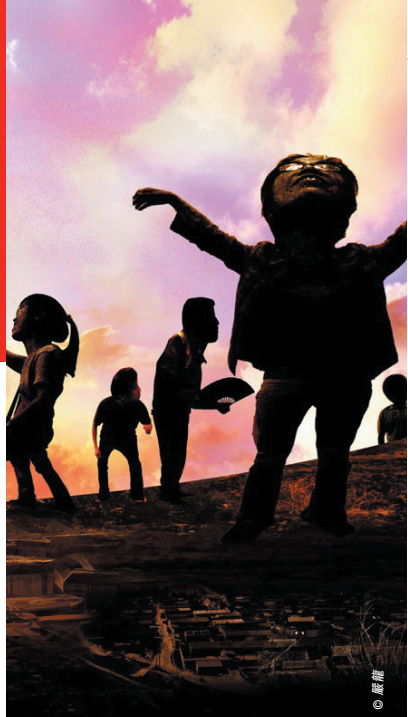
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■ 20-24.3.2007

香港文化中心劇院
Studio Theatre
Hong Kong Cultural Centre

普通話及日語演出，附中、英文字幕
Performed in Putonghua and Japanese with
Chinese and English surtitles
演出長約2小時10分鐘，不設中場休息
Running time: approximately 2 hours and
10 minutes with no 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.

聯合委約及製作 Co-commissioned and Co-produced by

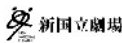
中國國家話劇院 The National Theatre Company of China



香港藝術節 The Hong Kong Arts Festival



日本東京新國立劇場 The New National Theatre, Tokyo



創作人員
Creative Team

編劇

平田織佐、李六乙

Playwrights

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導演

李六乙、平田織佐

Directors

Li Liuyi and Oriza Hirata

佈景及服裝設計

嚴龍

Set and Costume Designer

Yan Long

燈光設計

岩城保

Lighting Designer

Tamotsu Iwaki

作曲

郭文景

Composer

Guo Wenjing



劇照 Production photographs © 李志剛

演出 Cast

三爺
果靜林

Sanye
Guo Jinglin

林麗花
陳煒

Lin Lihua
Chen Wei

偉子
韓青

Weizi
Han Qing

吳若水
于洋

Wu Ruoshui
Yu Yang

飄哥
林熙越

Piaoge
Lin Xiyue

普洱
薛山

Pu Er
Xue Shan

林曉華
劉丹

Lin Xiaohua
Liu Dan

翻譯
中村幸子

Interpreter
Sachiko Nakamura

櫻田剛史
篠塚祥司

Tsuyoshi Sakurada
Shoji Shinozuka

櫻田彌生
內田淳子

Yayoi Sakurada
Junko Uchida

佐佐岡弘文
佐藤誓

Hirofumi Sasaoka
Chikau Sato

櫻田好惠
粟田麗

Yoshie Sakurada
Urara Awata

五十嵐由美子
能島瑞穗

Yumiko Igarashi
Mizuho Nojima

演後藝人談 Meet-the-Artists (Post-Performance) 23.3.2007 (五Fri)

歡迎觀眾演出後留步，與導演及演員見面。

If you would like to meet the directors and artists, please stay behind in the auditorium after the performance.

港龍航空為《下周村》之中國及日本成員提供航空服務
Chinese and Japanese members of *Lost Village* are flown in by



製作人員

Production Team

劇本翻譯

陳龍、黎繼德

舞台監督

孫亞男、林以專

音響設計

嚴貴和

副舞台監督

范欣、王伯蘇

導演助理

彭雯妮(中國)

E-RUN(日本)

渡邊直子(日本)

燈光助理

蘭曉林

化妝

英殊

製作助理

劉偉

場記

溫蓉

技術統籌

王德慶

排練翻譯

王翔淺

英文字幕

李正欣

監製

嚴鳳琦

執行製作人

戈大立

聯合出品人

中國國家話劇院

趙有亮

香港藝術節

日本東京新國立劇場

Script Translator

Chen Long and Li Jide

Stage Supervisors

Sun Yanan and Lin Yichuan

Sound Designer

Yan Guihe

Associate Stage Supervisors

Fan Xin and Wang Bosu

Director's Assistants

Peng Wenni (China)

E-RUN (Japan)

Naoko Watanabe (Japan)

Lighting Assistant

Lan Xiaolin

Make-up Artist

Ying Shu

Production Coordinator

Liu Wei

Stage Assistant

Wen Rong

Technical Coordinator

Wang Deqing

Rehearsal Translator

Wang Xiangqian

English Surtitles

Joanna Lee

Producer

Yan Fangqi

Executive Producer

Ge Dali

Co-producers

The National Theatre Company of China

Zhao Youliang

The Hong Kong Arts Festival

The New National Theatre, Tokyo

《下周村》在2007香港藝術節首演後，於下列地點巡演：

2007年4月1日至8日 北京 中國兒童藝術劇院；

2007年5月15日至20日 東京 新國立劇場。

After its premiere at the 2007 Hong Kong Arts Festival *Lost Village* will tour to:

China Children's Art Theatre, Beijing — 1 to 8 April 2007; and

New National Theatre, Tokyo — 15 to 20 May 2007.



這是一個歷史寓言。

This is an historical allegory.

四川一個不知名的村莊，幾百年來，這個村莊因販賣假古董而出名。突然有一天，一家日本工廠在村莊裏建廠房時，在地下發現了一個真正的古跡。一時間，古玩界的學者、商販、玩家、日方工廠代表紛至沓來。在村莊的一間茶館內，各路豪傑雲集於此，每個人都有自己此行的目的，每個人都有內心潛藏的欲望。遺址究竟挖掘不挖掘；工廠到底該建不該建；挖掘出來的歷史究竟會給每個人帶來什麼影響；所有人都有自己的看法，所有人都有自己的幻想。

There is a nameless village in Sichuan. For hundreds of years, the village has become famous for selling fake antiques. One day, during the construction of a Japanese factory in the village, a real ancient monument is found. Scholars, traders, amateur archaeologists and representatives from the Japanese factory soon throng to the village. They gather in a teahouse. Everyone has his own reasons for being there; everyone has his own desires. Will the ancient monument be excavated? Should the construction work of the factory continue? What historic influence will the discovery bring about? Everybody has his own view; everybody has his own fantasy.

古董販子三爺，一生以拼命斂財為己任，他渴望的卻是身份和地位；茶館

There is an antique dealer, Sanye, whose life goal is to make as much money as possible and achieve a prominent social status. The deserted proprietress of



老闆娘麗花，苦苦守候着外逃的丈夫，她盼望丈夫回來，渴望平淡的生活；偉子熱中成為一個警員，維護秩序、建立權威是他的畢生理想；仙風道骨的玩家無欲無求，他對遺址的幻想超越了五合三界，那是來自茫茫宇宙的另一種文明；日本的櫻田夫婦，渴望在這裏找到女兒，找到了久違的親情……深埋在地下的遺址，既是一段未知的歷史，又承載着所有人的期盼，是似乎將要改變一切的未來。

村子裏盛傳，遺址中有殭屍，殭屍究竟是和藹還是可怖，就像埋在地下的遺址一樣，讓人難以捉摸。歷史將要啟封，殭屍將要出場，你會以怎樣的心態面對這樣一個未知？希望你已經做好準備。

the teahouse, Lihua, is looking forward to her husband's return and a peaceful life. Weizi wants to become a policeman, as keeping public order and being in authority are his dream. The amateur archeologist has no desires. His fantasy about the historic monument is beyond material; an alternative civilisation in this great universe. For Mr and Mrs Sakurada from Japan, they hope that they will find their daughter here, as well as long-forgotten affection...

What is buried in the site is the history of unknown. It holds out much hope for everyone's dreams and appears to change the future of the world.

There is a widespread rumour that a vampire haunts the site. Will it be kind or horrible? It is just as elusive as the monument underground. The history is going to be revealed and the vampire will come on stage. How would you face the unknown? I hope you are ready.

文：李六乙

為了宣傳和印說明書，非要我寫四百字的「導演的話」。真的，這是最不願意幹的事。導演的話，本應該在流淌的舞台生活中；本應該在拆除所有劇場無形的圍牆觀眾的自由思緒中……或者，根本就不應該有話。

非要寫下些字，是《下周村》一年有餘中國、香港、日本的各路豪傑來來往往、推杯換盞、白天黑夜，中文日文鳥語顛三倒四，歡歌笑語，陰晴月圓，麻辣燙涮羊肉等等等等，最終戀愛結婚生子更有戲。其實這本來就是一台戲。

堅守和超越，寬容和死拼，幻想和認同，真實和虛無，差異和同一，過去和現在。人和人，自己和自己還有許許多多。這些真實已然成為了一段歷史，舞台就是我們現在共同的生活，忘記不可能，改變太難。它就存在着了，真實地在了。一會，還不知道可能會發生什麼？我們只有等待，只有全憑自然，反應或根本不管。愛誰誰。當然根本不可能。因為我們還在繼續呼吸，繼續心跳，繼續縱情，繼續幻想。生病的人會愈來愈多，醫生的職業很崇高。最好自己不要嚇自己。

by Li Liuyi

I have been asked to provide notes for the house programme, but frankly I would prefer not to. Director's notes are normally something that exist only in rehearsals and part of the production, or not at all. I think the audience should be allowed to watch a piece of theatre and bring their own interpretation to the piece. However, if I must write something, I would say *Lost Village* is a work by talented people from China and Japan.

We worked together day and night, and had a good time chatting over shared spicy hotpot meals. At the same time life goes on with all its ups and downs. In fact, this process is itself a drama. Life is full of emotions and situations: persistence and transcendence; forgiveness and perseverance; imagination and identification; reality and vanity; difference and similarity; past and present; interpersonal relationships, and so much more.

When our reality becomes history, stage becomes our shared experiences. This seems to me to be a fact of life — part of experience and unalterable. And yet we don't know what will happen next. We can only wait and let life take its course, and then either respond or not.

文：平田織佐

by Oriza Hirata

這個劇由中日藝術家聯合製作，身為編劇及導演，我們兩人決定冒險一試，面對兩國歷史。

中日歷史可能會令人馬上想起兩國衝突，以及日本侵華的近代史實。但身為藝術家，我們覺得該追問的是：「歷史對生活於廿一世紀的我們，意味着什麼？」

歷史無疑是事實的積累，但隨着時間過去，它也會在人們意識中慢慢變成觀念。來自同一個事實的各種觀念可以互相衝突，而這些衝突也成為歷史的一部份。

我相信對生於現代的藝術家來說，重要的責任是不斷反思歷史，既不盲目附和，也不讓它壓倒，受它束縛。

我們花了一年時間把意念發展成劇本，然後去年九月開始初步排練。經過充分準備，才於2007年1月在北京全面排演。作品邊排邊改，每天都會更動台詞，加入新意念。

這齣新劇是集體努力的成果，融合了中港日三地的演藝工作者，以及技術和行政人員的努力。我希望本作品能帶出中日兩國人民，在今天面對歷史時所表現的姿態。

2007年2月

中譯：昌明

As the co-authors and co-directors for this joint project by Chinese and Japanese artists, we decided to take the plunge and face up to the history of the two countries.

The history of the Chinese and Japanese may make you instantly think of the conflicts between the two nations and the Japanese invasion. But we felt as artists that we should pursue the question: "What does history mean to us, as people of the 21st century?"

History is no doubt an accumulation of solid facts, yet it is also true that in time it gradually transforms in people's minds into concepts. Various conflicting concepts are formed from one singular fact, and these conflicts too become a part of history.

I believe that it is an important duty for us contemporary artists to keep contemplating history, without turning a blind eye or being overwhelmed and bound by it.

We spent a year developing the ideas into a full script and then held preliminary rehearsals last September. After these thorough preparations, we started full-scale rehearsals in Beijing in January 2007. The piece continued to grow during rehearsals, with lines changed and new ideas added everyday.

This new play is the fruit of the collective effort of theatre artists, who include technical and administrative staff from Hong Kong, China and Japan. I hope that this piece will reveal how the Chinese and Japanese people are now facing up to their history.

February 2007

中國國家話劇院

The National Theatre Company of China

中國國家話劇院是中華人民共和國的國家表演藝術團體。2001年12月25日由中國青年藝術劇院和中央實驗話劇院合併而成。

中國國家話劇院集中了一批優秀的話劇舞台藝術人才和影視藝術人才，是一個繼承傳統，努力進取，富於探索，追求高水準話劇表演藝術，創造話劇藝術精品的劇院。

中國國家話劇院以創作和演出高質量、高品位的中外優秀話劇藝術作品為己任，不斷追求戲劇舞台的經典性和實驗性，始終體現世界和民族的先進文化成果。

中國國家話劇院將建立和完善一套富有科學性、創造性的藝術運營機制，努力為有才華的戲劇藝術家提供一個開放的創作大舞台，致力開拓話劇藝術發展的新形式、新領域，力求出新、出新戲、出精品。

中國國家話劇院現任院長趙有亮，副院長兼黨委書記嚴鳳琦，副院長王曉鷹、查明哲，院長助理羅大軍，藝術總監楊宗鏡。

The premier national performing arts theatre group of the People's Republic of China, the National Theatre Company of China, was formed on 25 December 2001 by the amalgamation of the China Youth Arts Theatre and the Central Experimental Theatre.

The Company brings together superior artists of the stage, and talents from the visual and film arts. It upholds traditions, strives for progress, and is intent on exploration to achieve the highest standards and to create excellence in the dramatic arts.

The National Theatre Company of China's mission is to create and perform high quality and highly regarded drama. It unceasingly pursues both the classical and the experimental in stage drama, so as to display both native Chinese and worldwide progressive culture.

The Company has set up a systemic and creative mode of operations that works hard to provide an open stage for the creativity of dramatic artists. The aim is to open up new forms and new territory for the development of the dramatic arts and to produce new talent, new dramas and excellent productions.

The current President of the National Theatre Company of China is Zhao Youliang. The Vice President and Party Secretary is Yan Fengqi. Wang Xiaoying and Zha Mingzhe are Vice Presidents; the assistant to the President is Luo Dajun; and the Artistic Director is Yang Zongjing.

新國立劇場

The New National Theatre, Tokyo

東京的新國立劇場於1997年開幕，為歌劇、芭蕾舞、現代舞、話劇等表演藝術提供演出的場所。

劇場內有歌劇院、中型劇院及小型劇院；除了提供演出場所，劇場的活動包括安排年青藝術家的研修計劃、舉行展覽會、在圖書館放映錄像、為兒童及學生而設的演出、安排後台參觀及表演藝術的國際交流計劃。此外，劇場於千葉縣銚子市設有舞台美術中心，保管及展覽公演時使用過的道具及服裝。

新國立劇場由財團法人新國立劇場運營財團管理，經費來自獨立行政法人日本藝術文化振興會基金（包括國家津貼）、入場費收入、私人企業資助及社會人士的捐助。

Opened in 1997, the New National Theatre, Tokyo (NNTT) is a theatre for the performing arts, including opera, ballet, contemporary dance and drama.

There are three well equipped theatres inside the premises — the Opera House, the Play House and the Pit. Aside from performance activities the NNTT offers training programmes for young artists, exhibitions, public presentations of the videos and books in the library, public performances for children and students, backstage tours and international exchange programmes in the performing arts. In addition, the NNTT has its own Stage Set & Design Centre in Choshi city, Chiba Prefecture. The scenery and costumes are stored and exhibited at the Centre.

The management of NNTT is supported by the New National Theatre Foundation (NNTF) under the Japan Arts Council, an independent administrative institution. The NNTT is managed by the funds placed in trust (including government grants), revenues from ticket sales and donations from many supporting companies and individual supporters.



平田織佐 Oriza Hirata

編劇及導演 Playwright and Director

平田織佐於1962年在東京出生，國際基督教大學教養學部畢業。在校時創立青年團，發展他的現代口語戲劇理論，這套創新及實用的方法學，對日本當代劇壇產生深遠影響。

平田獲獎無數，包括1995年憑《東京札記》獲第39屆岸田國士戲劇獎，1998年憑《月之岬》贏得讀賣演劇大賞優秀導演獎，2003年憑《五月渡河》贏得第二屆朝日舞台藝術賞大獎，2006年獲頒萬寶龍國際文化大獎。

平田現為大阪大學交流-設計研究中心教授，兼任富士見市民文化館藝術總監。

Born in 1962 in Tokyo, Oriza Hirata graduated from the College of Liberal Arts of the International Christian University. While in college Hirata founded the Seinendan Theatre Company to pursue and practice his contemporary 'colloquial theatre theory' which has had a great influence on the theatre world in Japan.

Hirata has won numerous awards, including the 39th Kishida Kunio Drama Award with *Tokyo Notes*, the Outstanding Director Award at the 5th Yomiuri Theatre Awards for his production of *The Cape of the Moon*, and the Grand Prize at the 2nd Asahi Performing Arts Awards with *Across the River in May*. In 2006, he won the Montblanc de la Culture Arts Patronage Award.

At present, Hirata is a professor at the Osaka University Centre for the Study of Communication-Design, and the Artistic Director of Fujimi Culture Hall.

李六乙 Li Liuyi

編劇及導演 Playwright and Director

李六乙於中央戲劇學院導演系畢業，現任北京人民藝術劇院導演及劇作家。編導作品包括《雨過天晴》、《非常麻將》、《我這一輩子》、《白蛇傳》、《穆桂英》及《花木蘭》等；導演作品包括《軍用列車》、《原野》及《北京人》；出版著作有《李六乙純粹戲劇》劇本集。

Li Liuyi graduated from the Chinese Central Academy of Drama, majoring in Directing. He is the Playwright and Director of the Beijing People's Art Theatre. Li has written and directed: *A Sunny Day after Rain*, *Extraordinary Majong*, *My Whole Life*, *The Legend of the White Snake*, *Mu Guiying and Hua Mulan*. He has directed: *Military Train*, *The Wilderness* and *Beijing People*, and his publications include *Purely for Drama: Li Liuyi's Collection*.

嚴龍 Yan Long

佈景及服裝設計 Set and Costume Designer

嚴龍於中央戲劇學院舞美系畢業，現任中國國家話劇院一級舞美設計。作品屢獲獎項，包括中國話劇研究會振興獎及金獅獎，中國舞美學會獎、中國電影電視技術學會一等獎、第二屆舞美展優秀創作獎及中國戲劇家協會優秀舞美獎。曾參與製作話劇、歌劇、戲曲及現代舞，作品包括《壞話一條街》、《老婦還鄉》、《屈原》、《黑暗中的女人》、《四川好人》及《貴妃醉久》等。



A 'First Rank' stage designer of the National Theatre Company of China, Yan Long graduated from the Chinese Central Academy of Drama with a major in Stage Design. He has received numerous awards including the Chinese Drama Research Association Development Award, the Gold Lion Award, the China Association of Stage Art Award, the First Class Award of the China Society of Motion Pictures and Television Engineers, and the Outstandingly Creative Award of the 2nd Stage Art Exhibition.

Yan has been involved in the production of drama, opera and modern dance. His work includes: *Trash Talk Street*, *An Old Woman Returns Home*, *Qu Yuan*, *Woman in the Dark*, *The Good Person of Szechwan* and *Yang Guifei Got Drunk*.

岩城保 Tamotsu Iwaki

燈光設計 Lighting Designer

岩城保於國際基督大學就讀期間，曾參與平田織佐領導的青年團劇團。1990年起為平田織佐所有作品擔任燈光設計。

除了日本國內之演出，岩城還多次參與海外製作，足跡遍及亞洲、北美及歐洲各國，作品包括《東京札記》、《首爾的市民》、《來自S高原》、《雅爾塔會議》、《忠臣藏・辦公室女郎編》、平田織佐編導的《砂與兵隊》、平田織佐編劇，朴廣正導演的《漢城札記》。



現為櫻美林大學總合文化學院兼職講師。

During his studies at the International Christian University, Tokyo, Tamotsu Iwaki joined Seinendan and has been the Lighting Designer for Hirata's work since 1990.

Apart from local productions, Iwaki has taken part in international productions in Asia, North America and Europe. His work includes: *Tokyo Notes*, *Citizen of Seoul*, *From S Plateau*, *The Yalta Conference*, *The Treasury of Loyal Retainers* (Ronin Office Ladies), *Sand and Soldiers* (written by Oriza Hirata) and *Seoul Notes* (written by Oriza Hirata and directed by Park Kwang-Jung).

Iwaki is a part-time lecturer at the College of Liberal Arts, Obirin University, Tokyo.

郭文景 Guo Wenjing**作曲 Composer**

郭文景為中央音樂學院作曲系教授，中國著名作曲家。代表作品：歌劇《狂人日記》、《夜宴》(1999香港藝術節)；交響樂《蜀道難》；協奏曲《愁空山》、第一小提琴協奏曲、豎琴協奏曲、大提琴協奏曲；交響詩《川崖懸葬》、《經幡》；交響序曲《禦風萬里》；室內樂《戲》、《社火》、《甲骨文》、《西藏的聲音》、第二弦樂四重奏、第三弦樂四重奏等，歌劇演遍歐洲各大藝術節。

Guo Wenjing is Professor of Composition at the Central Conservatory of Music in Beijing. His works include: the operas *Wolf Cub Village* and *Night Banquet* (1999 Hong Kong Arts Festival); *Precipitous Mountain Roads of Sichuan* (symphony); *Anxiety Towards an Empty Mountain* (concerto); Violin Concerto No 1; Harp Concerto; Cello Concerto; *Funeral on a Cliff* and *Sutra Streamer* (symphonic poems); *Riding on the Wind* (symphonic overture); and the chamber music pieces *Drama*, *Oracle Bone Inscriptions*, *Village Festive Activities*, *Sound of Tibet*, String Quartet No 2 and String Quartet No 3. His work has been performed at major European art festivals.

果靜林 Guo Jinglin



三爺 Sanye

果靜林於上海戲劇學院畢業，主修表演。現為中國國家話劇院二級演員。戲劇作品有《半生緣》、《普拉東諾夫》及《進入黑夜的漫長旅程》；影視作品包括獲美國聖荷西電影節最佳影片的《卡車上掉下來的小提琴》、《青春正點》及《血色誓言》。導演作品有話劇《黑森林城市狗》及電視劇《王記大排檔》。

Guo Jinglin graduated from the Shanghai Theatre Academy, majoring in Acting. He is a 'Second Rank' actor with the National Theatre Company of China.

His theatre work includes: *18 Springs*, *Andrei Platonov* and *Long Day's Journey into Night*. Film and TV includes: *The Violin fallen from the Truck* (Best Film at the San Jose Film Festival), *Teenagers' Things*, *What Thing?* and *Bloody Pledge*. He has also directed the theatre work *Black Forest Dog* and the TV series *Wangs' Sidewalk Restaurant*.

陳煒 Chen Wei



林麗花 Lin Lihua

陳煒於中央戲劇學院畢業，主修表演。現為中國國家話劇院二級演員，中國電影家協會會員、中國電視藝術家協會會員及中國電影表演藝術學會會員。電影作品包括《烈火金剛》、《歡樂英雄》及《國際大營救》；電視作品有《青春之歌》、《愛你》及《今夜無風》。

Chen Wei graduated from the Central Academy of Drama, majoring in Acting. She is a 'Second Rank' actor with the National Theatre Company of China, and a member of the China Film Association, China Artist Association and China Film and Arts Association.

Her film work includes: *Steel Meets Fire*, *Happy Hero* and *International Rescue*. TV includes: *Songs of Youth*, *Loving You* and *A Calm Night*.

韓青 Han Qing



偉子 Weizi

韓青於中央戲劇學院畢業，主修表演。現為中國國家話劇院演員。主要話劇作品包括《半生緣》、《非常麻將》及《三毛錢歌劇》；影視作品有《了不起的村莊》、《跆拳道》及《玉帝傳奇》。

Han Qing graduated from the Chinese Central Academy of Drama, majoring in Acting. He is an actor with the National Theatre Company of China.

His theatre work includes: *18 Springs*, *Extraordinary Majong* and *The Threepenny Opera*. Film and TV includes: *A Wonderful Village*, *Tae Kwon Do* and *The Jade Emperor*.

于洋 Yu Yang

吳若水 Wu Ruoshui

于洋在上海戲劇學院畢業，現為中國國家話劇院演員。主要話劇作品有《三毛錢歌劇》、《第十二夜》及《薩勒姆的女巫》；影視作品有《相逢在雨中》、《愛是春天盛開的花》、《西聖地》及《溫暖》。

Yu Yang graduated from the Shanghai Theatre Academy, and is a 'Second Rank' actor with the National Theatre Company of China.

His theatre work includes: *The Threepenny Opera*, *Twelfth Night* and *The Crucible*. Film and TV includes: *Meet in the Rain*, *Love is a Blossom in Spring*, *The West Holy Land* and *Warmth*.



林熙越 Lin Xiyue

飄哥 Piaoge

林熙越於中央戲劇學院畢業，現為中國國家話劇院演員。主要影視作品包括《隨風而去》、《情義兩重天》、《望春風》及《誠信》；戲劇作品有《社會形象》、《欽差大臣》、《非常麻將》及《半生緣》。

Lin Xiyue graduated from the Central Academy of Drama, and is an actor with the National Theatre Company of China.

His film and TV includes: *Gone with the Wind*, *Love and Honour*, *Expecting the Spring Wind* and *Fidelity*. Theatre includes: *Society Image*, *The Inspector General*, *Extraordinary Majong* and *18 Springs*.



薛山 Xue Shan

普洱 Pu Er

薛山於中央戲劇學院表演系畢業，後於法國巴黎第七大學取得電影及傳播學碩士。現為中國國家話劇院演員。主要影視作品有《我的1919》、《蘆花飄飄》、《軍人機密》、《危險旅程》及《幹部》；舞台劇作品包括《北京人》、《卡門》、《原野》及《飢餓海峽》。

After graduating from the Central Academy of Drama with a major in Acting, Xue Shan obtained his Master's in Film and Communication from the Université de Paris Denis Diderot 7. He is an actor with the National Theatre Company of China.

His film and TV includes: *My 1919*, *Fluffy Reed Catkins*, *Secret of the Army*, *The Dangerous Journey* and *The Cadres*. Theatre includes: *Beijing People*, *Carmen*, *The Wilderness* and *Starvation Strait*.



劉丹 Liu Dan

林曉華 Lin Xiaohua

劉丹於北京電影學院畢業，現為中國國家話劇院演員。主要影視作品包括《刑警本色》、《小井胡同》、《情歸天盡頭》、《說出你的愛》及《情錯》；戲劇作品有《琥珀》、《三毛錢歌劇》、《屋外有花園》及《懷疑》。

Liu Dan graduated from the Beijing Film Academy, and is an actor with the National Theatre Company of China.

Her film and TV work includes: *The Last Conflict*, *A little Alley* and *Love at the End of the Sky*. Theatre work includes: *Amber*, *The Threepenny Opera*, *Everything in the Garden* and *Doubt*.



中村幸子 Sachiko Nakamura

翻譯 Interpreter

中村幸子在天津出生，2000年於中央戲劇學院畢業，主修表演。影視作品包括《記憶的證明》、《望春風》、《女人一輩子》；舞台作品有《餅乾人》、《小婦人》及《星期五的椅子》。

Sachiko Nakamura was born in Tianjin. She graduated from the Chinese Central Academy of Drama, majoring in Acting.

Her film and TV includes: *Proof of Memory*, *Expecting the Spring Wind* and *The Life of Women*. Theatre includes: *The Biscuit Man*, *Little Women* and *The Chair of Friday*.



篠塚祥司 Shoji Shinozuka

櫻田剛史 Tsuyoshi Sakurada

曾參演劇團中村座及金杉聯盟的《花之寺》及《舞者》等劇。其後在《賣火柴的女孩們》、《東京札記》及《第四度襲擊上野動物園》(平田織佐編導)、《費德爾》(弗朗索瓦-米謝·培松地導演)、《勞動者M》(凱拉利諾·桑多羅域編導)等劇中演出。

Shoji Shinozuka has appeared in *The Flower Temple* by Nakamura Theatre and *The Dancer* by Kanasugi Associates. In addition he has appeared in *The Little Match Girls*, *Tokyo Notes*, *Attacking Ueno Zoo for the Fourth Time* (all written and directed by Oriza Hirata), *Phedre* (directed by Francois-Michel Presenti) and *Roudousha M* (written and directed by Keralino Sandorovic).



內田淳子 Junko Uchida



櫻田彌生 Yayoi Sakurada

曾與法國演員Pierre Carniaux合演雙人劇《傑里科》(松田正隆編劇，三浦基導演)並親自擔任製作。同劇由「地點」製作，並於巴黎、第戎、京都、東京公演。曾經在四部平田織佐導演的作品中演出，分別是《月岬》(獲讀賣演劇大賽最佳作品獎等獎項)、《在夏日的沙上》、《雲母坡》、《天煙》(松田正隆編劇)。近作有《你，聽見嗎？fuga#3》(太田省吾編導)等。

As the producer of a two-character play, *Jericho* (written by Matsuda Masataka and directed by Miura Motoi), Junko Uchida co-starred with French actor Pierre Carniaux in the play, which was re-produced by Chiten and put on stage in Paris, Dijon, Kyoto and Tokyo.

Uchida has appeared in four productions by Oriza Hirata – *The Cape Moon*, which won numerous awards including the Best Production Award in the Yomiuri Theatre Award; *On the Beach of Summer Day*; *Kirarazaka*; and *The Smoke of the Sky* (written by Masataka Matsuda). Her latest production is *Do you hear...me? fuga#3* (directed by Shogo Ota).

佐藤誓 Chikau Sato



佐佐岡弘文 Hirofumi Sasaoka

佐藤誓於1988到2000年間為花組芝居劇團演員。離團後繼續在戲劇、電影及電視界發展。主要舞台作品有《櫻花園》(蜷川幸雄導演)、《藍鬍子公爵的城堡》(J A Caesar導演)、《BENT》(鈴木勝秀導演)、《天煙》(松田正隆編劇，平田織佐導演)、《劇院天王》(大谷亮介導演)等。曾在新國立劇場演出《羅生門》(渡邊和子導演)、《五月渡河》(金明華及平田織佐編劇，李丙勳及平田織佐導演)、《十二夜》(山崎清介導演)。

Chikau Sato was an actor with the Hanagumi Shibai Theatre from 1988 to 2000. Since leaving the Theatre, he has been actively involved in stage performances, film and TV.

His theatre work includes: *The Cherry Orchard* (directed by Yukio Ninagawa), *Duke Bluebeard's Castle* (Directed by J A Caesar), *BENT* (directed by Suzuki Katsuhide) and *The Smoke of the Sky* (written by Masataka Matsuda and directed by Oriza Hirata). For the New National Theatre he has appeared in *Rashomon* (directed by Kazuko Watanabe), *Across the River in May* (written by Kim Myung Hwa and Oriza Hirata, directed by Lee Byung Hoon and Oriza Hirata) and *Twelfth Night* (directed by Yamasaki Seisuke).

栗田麗 Urara Awata

櫻田好恵 Yoshie Sakurada

栗田麗1995年憑主演市川準導演的電影《東京兄妹》出道後，主要在電影界活動，曾參演《向日葵》、《Shady Grove》、《Dead End Run》及《謝幕》等。自小學習現代舞的栗田同時是一位舞者，曾參演的舞台劇有《愛吃香蕉的人》（近藤芳正導演）、《三姊妹》（勞勃亞倫艾克曼導演）、《舞文弄墨的女人》（永井愛編導）等。曾在新國立劇場演出過《太平洋序曲》（宮本亞門導演）。



In 1995, Urara Awata first appeared in the film *Tokyo Siblings*, directed by Jun Ichikawa. She has been actively involved in the film productions of: *The Sunflower*, *Shady Grove*, *Dead End Run* and *Curtain Call*. Having received training in modern dance since she was small, Awata is also a dancer.

Her theatre work includes: *Man who Loves Bananas* (directed by Yoshimasa Kondo), *Three Sisters* (directed by Robert Allan Ackerman) and *Kaku Onna* (written and directed by Ai Nagai). She has appeared in the New National Theatre production of *Pacific Overtures* (directed by Amon Miyamoto).

能島瑞穂 Mizuho Nojima

五十嵐由美子 Yumiko Igarashi

能島瑞穂1998年加入青年團。曾在劇團公演《東京札記》、《科學心靈》、《光說再見就是人生嗎？》、《來自S高原》（平田織佐編導），其他演出包括由易碎製作的《失色的馬》、劇團桃歌309製作的《五分鐘》、五反田團製作的《來自冒牌S高原》。此外，能島也常出演導演山下敦弘的電影。

Mizuho Nojima joined Seinendan in 1998, and has appeared in *Tokyo Notes*, *The Scientific Minded*, *Isn't Life More Than Goodbyes?* and *From S Plateau* (written and directed by Oriza Hirata). Other work includes: *Aozameta Uma* produced by Fragile, *Five Minutes* produced by Theatrical Company Momo Uta 309 and *From the Pirated S Plateau* by Gotandadan. She has also appeared in the films directed by Atsuhiko Yamashita.

