

35th



香港藝術節
Hong Kong
Arts Festival

27.2 - 25.3.2007

前進進戲劇工作坊

ON & ON THEATRE WORKSHOP

Tian Gong Kai Wu:
A Practical Guide to Imaginary Inventions

天工開物 栩栩如真

虛擬歷史三部曲



前進進戲劇工作坊 On and On Theatre Workshop

《天工開物・栩栩如真》 *Tian Gong Kai Wu:* *A Practical Guide to Imaginary Inventions*

導演 Director 陳炳釗 Chan Ping-chiu
編劇 Playwrights 董啟章、陳炳釗 Dung Kai-cheung and Chan Ping-chiu

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5-7.3.2007
9-11.3.2007

香港演藝學院戲劇院
Drama Theatre, Hong Kong Academy
for Performing Arts

演出長約3小時15分鐘，包括一節15分鐘
中場休息
Running time: approximately 3 hours and
15 minutes with a 15 minute 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.

創作人員 Creative Team

導演／編劇

陳炳釗

Director and Playwright

Chan Ping-chiu

原著／編劇

董啟章

Original Story and Playwright

Dung Kai-cheung

導演助理

洪節華

梁遠光

Director's Assistants

Hung Chit-wah

Walter Leung

佈景設計

何應豐

Set Designer

Hoyingfung

錄像設計

黃志偉

Video Designer

John Wong

副錄像設計

林子邦

Associate Video Designer

Pong Lam

作曲及音響設計

于逸堯@人山人海

Composer and Music Designer

Yu Yat-yiu@PMPS

副音響設計

溫新康

Associate Music Designer

Wan San-hong

服裝設計

阮漢威

Costume Designer

Leo Yuen

燈光設計

鄺雅麗

Lighting Designer

Alice Kwong

形體動作指導

楊春江

Choreographer

Daniel Yeung

京劇動作指導

洪海

Beijing Opera Technique Instructor

Hung Hoi

字幕翻譯

梁梓信

Surtitles Translator

Alvin Leung

資料搜集

伍綺琪

Researcher

Kiki Ng



演員 Performers

張達明	Cheung Tat-ming
吳偉碩 (梵谷)	Andy Ng
梁菲倚	Faye Leong
陳永泉	Chan Wing-chuen
姚潤敏	Mandy Yiu
朱柏康	Chu Pak-hong
林碧芝	Rebekah Ling
韋羅莎	Rosa Maria Velasco
賴曉珊	Louie Lai
韓 梅	Han Mei
梁遠光	Walter Leung
陳子豐	Colin Chan
鄧智堅	Eric Tang
梁曉端	Leung Hiu-tuen

製作人員 Production Team

監製	Producers
鄭綺釵	Cheng Yee-chai
祝雅妍	Phoebe Chuk
宣傳	Publicity
黎蘊賢	Orlean Lai
祝雅妍	Phoebe Chuk
技術總監	Technical Director
楊福全*	Frank Yeung*
舞台監督	Stage Manager
魏婉意	Gloria Ngai
執行舞台監督	Deputy Stage Manager
曾以德	Joey Tsang
助理舞台監督	Assistant Stage Managers
謝穎琦*	Olivia Tse*
譚思穎	Tam Sze-wing



* 承蒙香港演藝學院批准參與演出
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機電師
劉美華

Production Electrician
Lau Mei-wah

舞台助理
周俊彥
麥樹榮

Stagehands
Chow Chun-yin
Mak Shu-wing

投影控制員
楊振業

Projection Operator
Adrian Yeung

服裝助理
陳紫楓

Wardrobe Assistant
Maple Chan

化妝
梁佩儀

Make-up
Amanda Leung

英文字幕控制員
梁梓信

English Surtitles Operator
Alvin Leung

平面設計
黃志輝
郭健超

Graphic Designers
Wong Chi-fai
Pollux Kwok

造型攝影
阮漢威
吳小肥

Photographers
Leo Yuen
Ng Siu-fat



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[:] hairconcept@w1 (髮型贊助)

城邦文化事業股份有限公司

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星光行商務印書館

阿麥書房

錄影力量

香港演藝學院

Cite (HK) Publishing Group Ltd

Hong Kong Central Library

The Commercial Press Bookshop, Star House

MackieStudy

Video Power

The Hong Kong Academy for Performing Arts

董銑堯

黃培佳

(提供部份道具)

何慶基

羅貴祥

朗天

梁文道

梁款

楊慧儀

陳靜昕

彭家榮

Dung Sen-yu

Wong Pui-kai (for providing
some of the props)

Oscar Ho

Lo Kwai-cheung

Long Tin

Leung Man-tao

Leung Foon

Jessica Yeung

Janet Chan

Steven Pang

王貽興

鄧小樺

陳國慧

鄧正健

杜偉德

葉蕙嫻

陳偉發

魏淑玲

馮程程

鄭煥美

Wong Yee-hing

Tang Siu-wah

Bernice Chan

Tang Ching-kin

Toby To

Eve Yip

Chan Wai-fat

Su Ngai

Fung Ching-ching

Anna Cheng

第一部《天工》

Act 1 The Work of Nature

作者／廣播員／說書人／
考古學家

張達明

Writer / Broadcaster / Storyteller /
Archaeologist

Cheung Tat-ming

董富

吳偉碩（梵谷）

Dung Fu

Andy Ng

龍金玉

梁菲倚

Lung Kam-yuk

Faye Leong

林良玉

朱柏康

Lam Leung-yuk

Chu Pak-hong

栩栩

林碧芝

賴曉珊

韋羅莎

Hui-hui

Rebekah Ling

Louie Lai

Rosa Maria Velasco

村民

梁遠光

鄧智堅

Villagers

Walter Leung

Eric Tang

管理員

陳子豐

梁曉端

梁遠光

鄧智堅

Museum Guards

Colin Chan

Leung Hiu-tuen

Walter Leung

Eric Tang

第二部《開物》

Act 2 The Work of Man

作者

張達明

Writer

Cheung Tat-ming

栩栩

韓梅

Hui-hui

Han Mei

董銑

陳永泉

Dung Sin

Chan Wing-chuen

何亞芝

姚潤敏

Ho Ah-chi

Mandy Yiu

少年作者／廣告人物

鄧智堅

Young Writer / Character in advertisement

Eric Tang

大鈴／廣告人物

林碧芝

Tai-ling / Character in advertisement

Rebekah Ling

小鈴／廣告人物

賴曉珊

Siu-ling / Character in advertisement

Louie Lai

Volvo女孩／廣告人物

韋羅莎

Volvo Girl / Character in advertisement

Rosa Maria Velasco

威利／廣告人物

朱柏康

Wei-li / Character in advertisement

Chu Pak-hong

耀／廣告人物

陳子豐

Yiu / Character in advertisement

Colin Chan

顯／廣告人物

梁遠光

Hin / Character in advertisement

Walter Leung

潔／廣告人物

梁曉端

Kit / Character in advertisement

Leung Hiu-tuen

董富

吳偉碩（梵谷）

Dung Fu

Andy Ng

第三部《栩栩如真》

Act 3 The Real and the Virtual

栩栩

韓梅

鄧智堅

林碧芝

賴曉珊

韋羅莎

朱柏康

陳子豐

梁遠光

梁曉端

Hui-hui

Han Mei

Eric Tang

Rebekah Ling

Louie Lai

Rosa Maria Velasco

Chu Pak-hong

Colin Chan

Walter Leung

Leung Hiu-tuen

演後藝人談 Meet-the-Artists (Post-Performance) 9.3.2007 (五 Fri)

歡迎觀眾演出後留步，與前進進戲劇工作坊成員見面。

If you would like to meet the members of On and On Theatre Workshop,
please stay behind in the auditorium after the performance.

第一部
天工Act 1
The Work of Nature

序

這是個潮濕而寒冷的晚上

Prologue

A damp, cold night

第一場

在很久以前

Scene 1

A long, long time ago...

第二場

從粉嶺到沙頭角

Scene 2

From Fanling to Sha Tau Kok

第三場

正直人董富的故事

Scene 3

The story of Dung Fu, the Upright

第四場

相遇

Scene 4

The Encounter

第五場

扭曲人龍金玉的故事

Scene 5

The story of Lung Kam-yuk, the Crooked

第六場

十七年蟬

Scene 6

The Cicada named Seventeen Years

第七場

變姓人林良玉的故事

Scene 7

The story of Lam Leung-yuk, the Trans-namer

第八場

食茶果啦，董先生！

Scene 8

Have some tea dumplings, Mr Dung!

第九場

我所知道關於收音機最優美的片段

Scene 9

The most moving radio moment that I know of

第十場

執子之手，與子偕老

Scene 10

Hand in hand, we shall grow old together

尾聲

物種源頭

Epilogue

The Origin of Species

第二部
開物Act 2
The Work of Man

序

從無到有

Prologue

Something from nothing

第一場

董富記的夢

Scene 1

A Dream in Dung Fu Kee

第二場

車床與打字機

Scene 2

The lathe and the typewriter

第三場 栩栩在尋覓 (一)	Scene 3 Hui-hui is seeking... (I)
第四場 殘留影象	Scene 4 Residue Images
第五場 幻象時代	Scene 5 Age of Illusions
第六場 栩栩在尋覓 (二)	Scene 6 Hui-hui is seeking... (II)
第七場 《天工開物》	Scene 7 <i>Tian Gong Kai Wu</i> (A Menu of the Technical Arts)
第八場 鬼影	Scene 8 Ominous shadows
第九場 招魂	Scene 9 Summoning spirits
第十場 栩栩在尋覓 (三)	Scene 10 Hui-hui is seeking... (III)
第十一場 《萬物原理圖鑑》	Scene 11 <i>Illustrated Principles of All Things</i>
第十二場 栩栩之舞	Scene 12 Hui-hui's Dance
第十三場 時間的出口	Scene 13 The Exits of Time
第十四場 三盞燈	Scene 14 Three Lamps
尾聲 物的消逝	Epilogue The Elapse of Objects
第三部 栩栩如真	Act 3 The Real and the Virtual
第一場 尋找現在	Scene 1 Seeking the present
第二場 栩栩的虛擬旅程	Scene 2 Hui-hui's Virtual Tour
第三場 栩栩之歌	Scene 3 Hui-hui's Song

虛

實交替，回憶與想像相互構成的二聲部小說《天工開物·栩栩如真》，創作理念來自董啟章在閱讀宋應星的《天工開物》及其他科學書籍的經驗及所引起的思考。董啟章在書中以日常的生活物件，帶出個人的成長歷史及對整個香港歷史的敘述。

小說分為兩個部份，第一部份是一位名叫栩栩的十七歲少女在人物世界中探索人生，展示一個「人物」對於愛及自我的思考；第二部份是敘述者「我」以書信的方式在其文字工場裏與筆下虛構角色——栩栩的對話，藉此回顧個人的家族史，從中再現六、七十年代的時代氣氛，並對現在社會的狀況作出反思。

小說從物件的發展史——收音機、電報、電話、車床、衣車、電視機、汽車、遊戲機、錶、打字機、相機、卡式錄音機和書，展現出人與物共生的歷程和圖景。以日常的物件，構造出不尋常的人生。

同時，小說也是一部關於三代人的書，並構造出V城三代人的歷史。從阿爺董富收藏的《天工開物》，和爸爸董銑鑽研的《萬物原理圖鑑》，到「我」利用文字工場的想像模式創造出來的《栩栩如真》——關於少女栩栩的「人物世界」；通過小說，尋找通往所有可能世界的路徑。

The novel, *Tian Gong Kai Wu: a Practical Guide to Imaginary Inventions*, is a diphthongal blend of fact and fantasy, remembrance and imagination. The idea came from Dung Kai-cheung's experience of and reflections upon reading the original *Tian Gong Kai Wu* and other works of science. Using everyday items, Dung constructed a narration of his personal history and the history of Hong Kong at large.

The novel has two parts. Part One follows a 17-year-old girl, Hui-hui, as she explores life in a 'man and object world'. Part Two is a record of the correspondence between the narrator, 'I', and his fictive character, Hui-hui. The former shows how a character reflects upon love and self; the latter engages in a retrospective of family history, and in so doing brings back to life the far away days of the 1960s and 70s.

In chronicling the evolvement of objects — radios, telegrams, telephones, lathes, sewing machines, televisions, automobiles, gaming consoles, watches, typewriters, cameras, cassette recorders and books — the novel paints a picture of men and objects in co-existence. Ordinary everyday items are contrived to reveal extraordinary lives.

The novel follows a family through three generations of city dwellers, and constructs the history of their lives in V City. From the aged copy of *Tian Kung Kai Wu* that the grandfather, Dung Fu, kept; to the *Illustrated Principles of All Things* that the father, Dung Sin, studied with great zeal; to Me, who used the imaginative tools of a prose workshop to forge Hui-hui's 'man and object world' — *A Practical Guide to Imaginary Inventions*. Through the novel one hopes to find the path to the world where all things are possible.

歷史的小寫實驗

An Experiment in 'His-story'

文：陳炳釗

by Chan Ping-chiu

回歸九年半後的今天，我又回到了自己曾經駐足過一段日子的創作領域。

籌備今次創作的時候，除了研讀《天工開物·栩栩如真》原著之外，少不免常常往自己的藏書裏鑽。翻閱那些曾經在九七前後熱賣過一陣子的圖片

集、專輯、特刊，以及洋洋灑灑的紀錄和文獻，現在我竟然有一種無法對焦的朦朧感，心裏不期然浮起一個無論如可難以否認的感受，那就是：「香港歷史」這東西，會不會在生活層面上老早就消失了？九七過後，誰又再有興趣去關心這個跟社會現實狀況完全沾不上邊的議題？

「歷史」變成了難以言喻的符號，如年份數字；變成了突發的社會事件，如天星事件；變成了在博物館內供人瞻仰的創造物，如月份牌。

大寫的「歷史」(History)消失了，成為了今次整個創作的註腳。至於小寫的「歷史」(his-story)是如何在個人的時間經驗、家族傳承、集體記憶和自我形象創造過程中產生意義，才是我最感興趣的地方。



Today, nine and a half years after the hand-over, I return again, to the creative domain where I have lingered for a period.

In preparing for this production, besides reading the original *Tian Kung Kai Wu: A Practical Guide to Imaginary Inventions*, I often had to look in my own library. Leafing through the photo collections and feature publications that were once hot merchandise around 1997, and the heaps of records and documents, I found myself lost in a haze without focus. I began arriving at a conclusion which I could not

evade: Has such a thing as 'Hong Kong history' long vanished from our lives? Post-1997, who would still be interested in an issue that shares no connection with the social reality?

'HISTORY' turned into indecipherable symbols, like years and numbers; turned into breaking social events, like the Central Star Ferry Pier incident; and turned into relics to be revered in museums, like old calendar designs.

Gone is 'HISTORY' in capitals, now a mere postscript to our whole production. My great concern is rather how 'his-story', in its humble lowercase, creates meaning in the formation of individual perceptions of time, family inheritance, collective memories and self-image.

Published in 2005, Dung Kai-cheung's *Tian Kung Kai Wu: A Practical Guide to Imaginary Inventions* is a

董啟章在2005年出版的《天工開物·栩栩如真》，正好是對小寫歷史一次堅執而極富個人色彩的探索。原著雖說是小說，其實書中包涵了自傳、回憶錄、家族口述史、社會評論、幻想故事等多種形式和不同成份的文字組合。它的不純粹和片碎化，彷彿就像在提醒我們，當一個人真正去面對自己的過去的時候，在歷史和個人之間，在現實和想像之間，便會出現不斷互為牽連、滑移、排斥和融合的現象。而我相信，這也就是大寫「歷史」溶解，小寫「歷史」誕生的時刻。

今次劇場的改編，則可說是我個人的另一種小寫試驗。從最早的構思開始，我便選擇了以三部曲的形式，嘗試以三種風格迥異的劇場手法，來分別呈現原作中有關「前代人」（想像）、「同代人」（記憶）和「後代人」（虛擬）的故事，希望可以藉此突顯一個信息：小寫歷史的多重可能性。不過，由於素材過多，篇幅過長的緣故，最終第三部只能大幅刪削成一個尾聲。但整個演出仍比一般戲劇創作長很多，在此我必須先行感謝入場觀眾所付出的額外的耐力。

persistent and intimately personal exploration of 'his-story'. Whilst presented as a novel, the book is in truth an amalgamation of texts of widely disparate forms and textures — autobiographies, memoirs, oral family histories, social commentaries and fantasies. Its hybrid and fragmentary qualities seem to remind us that when one comes face to face with his/her own past, history and individual, reality and imagination begin engaging in continuous interaction, displacement, repulsion and assimilation. This is the moment when 'HISTORY' disintegrates and 'his-story' is born.

This theatre adaptation could perhaps be said to be a personal experiment in 'his-story'. From the very beginning, I have conceived the play as a trio of acts, presented in a three differing theatrical styles, each telling the story of 'the predecessors' (imagination), 'the contemporaries' (recollection) and 'the posterity' (simulation). I hope to highlight a message: the multiple possibilities of 'his-story'. However, because of the excess of material resulting in an excessively long script, the third act had to undergo drastic cuts and turned into a finale of sorts. The whole play is still much longer than most works, and for this, I must extend my gratitude for the extra dose of patience you have packed for this play.



我在寫《天工開物·栩栩如真》這部小說的時候，完全沒有想過有一天能把它搬上舞台。當陳炳釗向我提出這樣的建議，我即時的反應是：可能嗎？可能把這樣的一部結構複雜而且充滿着綿長的獨白的長篇小說放在舞台上嗎？不過，我幾乎也立即就答應了。我相信陳炳釗的斷判。

文：董啟章

和陳炳釗相識和第一次合作，是九年前的事情了。1998年我們由香港藝術中心委約進行同步創作計劃，成果是劇場《韋純在威斯堡的快樂旅程》和小說《V城繁勝錄》。雖然各自專長於不同的媒介，但在思想和感受性方面，我們是很能互相理解的。不過，正式在創作的過程中緊密合作，其實還要等待這一次的《天工開物》改編。

從一開始，我就採取了一個非常清晰的態度——導演陳炳釗是這個劇的創作主體，而我則扮演輔助的角色。因為我又同時是原著的作者，我倒反而盡量避免過於強烈的主觀。我最期望看到的是陳炳釗如何從他的專長去把原著進行再創造。所以，我首先了解他的看法，並且依循他的看法來寫作劇本的初稿。他根據他的劇場經驗和知識來修改劇本，然後我們再一起討論，再寫第二稿，第三稿。在開始排練之後，繼續因應新的發現和意念作出大

小小的增刪。如此這般來來回回地不知多少次，大家寫出來而捨棄的文字，至少比最後的定稿多出兩三倍吧。可想而知，這並不是一個輕鬆的過程。

不過，看見劇作慢慢成形，細部慢慢組合成整體，就感到投入的精神和心力沒有白費。陳炳釗的創作既有他自己獨特的觀點，但也十分重視原著的呈現。他對原著的文字、意象和場景的引用，甚至超出了我的預期。我可以看到，自己創造的人物，以新的形態再次誕生了。對的，這不單是關於過去，關於歷史的故事，而是關於誕生，關於可能性的故事。



I never quite imagined putting *Tian Gong Kai Wu: A Practical Guide to Imaginary Inventions* on stage when I began the novel. So when Chan Ping-chiu put it to me, my immediate response was: Is it possible? Is it possible to put a novel of this length, with all its convolutions and drawn-out monologues, on stage? But I did give him a “yes” almost right away; I had faith in his judgment.

by Dung Kai-cheung

It was in 1998, some nine years ago, that I first met Chan Ping-chiu and worked with him. We were commissioned by the Hong Kong Arts Centre in parallel creative projects, which gave birth to the theatre production *Vision Invisible: the happy journey* and the novel *Visible Cities*. Though specialising in different media, we had shared an intimate understanding in thought and sentiment. It was through the stage adaptation of *Tian Gong Kai Wu*, however, that we were brought together in a close and formal creative collaboration.

From the very beginning, I have made my stance crystal clear. Chan Ping-chiu was to be the creative core of this production, and I, the complement. But because I was at the same time the original author, I had to try to avoid adopting too powerful a subject position. What I longed most to see was Chan Ping-chiu using his talents to reinvent

my original. So first I had to understand his thoughts and put them together in a draft. He then made changes using his experience and knowledge of the theatre, and then we talked it over, and wrote a second draft, then a third. After rehearsals began, changes, big or small, were made as new discoveries and ideas sprung up. This went on *ad infinitum*. What we wrote and later discarded was probably twice or thrice the length of the final draft. One can imagine what a painstaking process it has been.

But as we witnessed our play take shape, the bits and pieces slowly coming together in a structured whole, we felt our efforts had not gone to waste. Chan Ping-chiu's creation incorporated his unique vision, yet strived to preserve the original. His use of the original passages, imagery and settings, exceeded even my expectations. I can see the characters I created given new life, new forms. Yes, it is not just a story about the past, about history, but one about rebirth, about possibilities.

劇場裏的《天工開物·栩栩如真》： 一個叩問香港的複調場地

關於香港人身份認同的討論，從來不是明日黃花。所謂「身份」本來就是變動不居，探索身份的問題，其實就是叩問自身的存在狀態，開拓前往可能世界的路徑。香港人從沒因為九七回歸而找到固定的身份，相反在波瀾迭起在文化風潮裏，我們一再提出：如何在歷史的座標上發現香港？在回歸十年，由陳炳釗和董啟章聯手創作劇場作品《天工開物·栩栩如真》，便成了「叩問香港」的再出發點。

比 現在年輕十年的陳炳釗，曾經創作過一系列關於香港身份的作品，如《飛吧！臨流鳥，飛吧！》、《韋純在威斯堡的快樂旅程》等，公演時曾引起了一番熱烈的討論。現在看來，當年的陳炳釗也脫不了九七前後那種「鬱悶的時代精神」，作品中不乏對身份的虛無想像，像《飛吧！臨流鳥，飛吧！》以飛鳥隱喻香港人的無根感，《韋純在威斯堡的快樂旅程》則以「韋純在威斯堡」(vision in invisible)的意象構作出「虛」與「實」之間的模糊性。同一時期的董啟章也寫了不少氣息相近的作品，《地圖集》將香港的古地圖讀成另一種虛構之物，《V城繁勝錄》更憑空虛擬出一個「V城」，卻處處殘留着香港的生活痕跡。可以說，「叩問香港」早就是兩人的共同關懷。

《天工開物·栩栩如真》不是兩人的初次合作，早在《韋純在威斯堡的快樂旅程》中已有董啟章的文字參與，而此劇與《V城繁勝錄》一書更是有默契的平行創作。十年歷練，陳炳釗對劇場語言的駕

馭能力更臻紮實，近年的一些作品如《(魚)夫王》、《N不(手)女》和《錯把太太當帽子的人》等，充份顯現他格外重視文本與劇場語言之間相互融合的可能。至於董啟章，從《地圖集》、《V城繁勝錄》等對後設敘事(metanarration)形式的被動迷戀，到今天《天工開物·栩栩如真》創立二聲部敘事形式，並以作者直接介入敘事的主動創造，更是昭然若揭的文學野心。

借用董啟章經常提及的文學理論家巴赫汀(Mikhail Bakhtin)的觀點，《天工開物·栩栩如真》是一種小說的複調結構(polyphony)。複調結構容許小說中出現多重聲音，過去不少後設小說中都曾出現過角色與作者直接對話的場面，把複調結構發揮到極致。但《天工開物·栩栩如真》的精妙之處，卻更在於它承繼了巴赫汀對真實社會的格外關注。這部小說的重點，不在於作者與人物、真實與虛構之間互相對話的超複調結構，而是封底的一句宣傳文字：「通過小說，尋找通往所有可能世界的路徑」。「真實存在」跟「創造存

文：鄧正健



在」是一種互為正反、亦互為共生的辯證關係，透過小說中的「文字工場的想像模式」，任何可能世界都能被創造。這也就是說，在香港歷史的座標裏，身份，或存在，是一種真實，也是一種創造。藉着「虛」與「實」的對話，我們可以創造出「所有可能世界的路徑」。這就是董啟章主動「創造」香港身份的壯舉。

但小說的結局不是真正的結局，這是《天工開物·栩栩如真》的基本調子。真實世界不斷發展，小說中的作者與人物也繼續更新，因此這次

劇場演出不可能忠於原著，甚至不是改編，而是這場創造的延續。因為劇場本就是絕妙的複調場地，演出跟原著的對話更是對「香港」的精采叩問。如果昔日對V城的想像，是未來V城的徹底消失，那麼今天陳炳釗和董啟章的任務，就是如何藉着劇場把這段物件史、家族史和人物史續寫下去，創造另一條通往可能世界的路徑。

鄧正健，劇評人、書評人。評論文章散見於各報刊。

A Small Scale, Material History of Hong Kong

Tian Gong Kai Wu is the title of a 17th century Chinese encyclopedia of art and craft. The four characters literarily mean 'Heaven – Craftsmanship – Create – Objects'. The book records the techniques and skills employed in the making of objects used in ancient Chinese daily life. These objects range from luxury items of jade and porcelain to common everyday utensils, such as paper and wheels. The book is an essential text for historians and archaeologists to understand the material aspects of life in ancient China. Such information is extremely important because it sheds light on the conditions of the lives that people actually lived. History of this kind is infused with the flesh and blood of the common people. It is by no means confined to abstract ideas such as power and sovereignty.

In such a place as Hong Kong, concepts of power and sovereignty have never been major inspirations in people's lives, since these have always been out of the people's reach. A history of Hong Kong in the traditional sense (as a record of the rise and fall of reigns or dynasties or as a chronology of events that are shaped by the will of the people) could well seem an embarrassment. Such an account would make it all too apparent that the significant factors and elements of Hong Kong's political history are often located outside the territory. Much of the fate of Hong Kong has been determined by reasons and exchanges occurring beyond its limited borders. The history of Hong Kong is characterised by the absence of Hong Kong. Looking at it with a dark sense of

humour, such a history of Hong Kong even appears hilarious.

This is why Hong Kong needs another kind of history. It would be the kind of history that puts the actual life in Hong Kong back into the picture; Dung Kai-cheung is a master of this type of writing. Dung started writing in the early 1990s and soon became one of the best loved writers in Hong Kong. His book *Atlas: Archaeology of an Imaginary City* describes places in Hong Kong, some real and some imaginary, and creates myths and legends for these places. His short story *The Rise and Fall of Wing Shing Street* tells the tale of a young Hong Kong man who seeks out traces of his family in their old family flat in the imaginary Wing Shing Street, that is supposed to have

by Jessica Yeung

once been situated in the traditional market areas of Sheung Wan.

For his latest novel, published in 2005, Dung adopts *Tian Gong Kai Wu* as the first half of its title and *The Real and the Virtual* as the second. The novel is a small-scale material history of Hong Kong which recounts, over three generations, the lives of the men in a family in relation to the daily objects used in each era. The grandfather's radio, the father's television, I's computer, and other everyday items are metonyms of the various phases of life in modern-day Hong Kong. Through the description of these objects and of the characters' relationships with them, history, as lived out by the respective characters, gains both concreteness and sensitivity in the novel.

The story is told from the perspective of 'I', the grandson of the family, who is a writer. At times the accounts of the lives of the grandfather and the father read as a personal and emotive attempt to relate to one's own history. This foregrounds the subjective dimension of 'history'. Then an extra layer of narrative is added to the mix, concerning the writer's literary creation of a character called Hui-hui. The whole structure becomes a complex web of virtual realities.

The novel was the runner-up of 2006 Dream of Chamber Chinese Novel Award, second only to the veteran Mainland writer Jia Pingwa's epic *Qinqiang Opera*.

The present production is Dung's third collaboration with On and On Theatre Workshop. Director Chan Ping-chiu has a track record of creating stage productions about Hong Kong with a poetic sense of history. His 1997 work *Fly! Fly! Fly! Archaeology Bird*, a reflection on the handover of Hong Kong to China, will be revived later this year for the 10 year anniversary. In the present production of *Tian Gong Kai Wu*, Chan has to confront one major challenge: how to create a variety of textures for the different realities in the text — the writer's presence; his memory of his grandfather and his father; his account of family legends that were told to him as oral history; and the most virtual of all, the literary character Hui-hui whom the narrator creates purely from his imagination. When we read the novel, the mind's eye almost naturally envisages all of the above elements in varying shades of colour. To evoke living substances for imaginary characters and scenarios is second nature to regular readers. However, to conceive of the presence of people and objects on stage as virtual would be a completely new experience to live audiences. Such an experience, if one thinks about it, is indeed very much emblematic of the virtual character of our age.

Jessica Yeung is a theatre critic, Assistant Professor of English and Associate Director of the Centre for Translation, Hong Kong Baptist University.

前進進戲劇工作坊

On and On Theatre Workshop



前進進戲劇工作坊創立於1998年。成立以來，策劃了多個別具創意的青年劇場及教育劇場項目，包括有香港首個探討劇場與教育的大型會議「劇場與教育2000」；多媒體工作坊「i-D兒女」系列，其中《Natural High~》(2001)為第29屆香港藝術節委約製作、「週末拉闊街頭」(2002)為於全港九新界13個地區作流動街頭演出的「社區文化大使」計劃、《宇宙連環圖》(2006)為香港國際綜藝合家歡委約節目；以及應屆的香港青年藝術節駐校藝術家計劃《天工開物——尋·不尋常》。

劇團近年致力發展劇場創作，2003年演出大衛·馬密作品《奧利安娜的迷惑》，反應熱烈，精湛的演出及製作更獲得輿論及觀眾的肯定，並於同年以小劇場形式，於小劇場及大專院校重演這個以大學為背景的爭論之作。及後製作有《錯把太太當帽子的人》和《N.S.A.D無異常發現》。與此同時，劇團亦非常重視不同文化間的交流，曾參與由香港藝術中心主辦的「333神曲計劃」，與來自香港，台灣及日本的劇團一起合作，更於三地作巡迴演出。

前進進於2001年遷入牛棚藝術村，於村內修建前進進「牛棚劇場」，成為本港首個由劇團獨立營運的公開表演場地，致力推動劇場創作，曾舉辦的節目包括：《(魚)夫王'N不(手)女》(香港藝術節委約)、與星加坡劇場訓練與研究課程合辦的「雙邊文化交流計劃」、「導演創作室04-05」，2006年前進進更籌辦「牛棚劇季」，邀請多位背景不同的劇場工作者參與，積極鼓勵本地創作人交流。

On and On Theatre Workshop is an education/theatre group subsidised by the Hong Kong Arts Development Council. Established in 1998, the group has pioneered a number of unique workshop/performance projects since its inception, including the Hong Kong Theatre & Education Conference 2000; its popular 'i-D Generation' series, *Natural High~* (2001 Hong Kong Arts Festival commissioned work); A-Go-Go Weekend Theatre (2002 a series of street performances in 13 districts throughout Hong Kong); *Cosmo X* (2006 International Arts Carnival); and *The Stories Behind Our Family Objects* (this year's Multi-Arts Residency and Performance Project for the Hong Kong Art Festival Young Friend Scheme).

In recent years, On and On Theatre Workshop has focused on the exploration of theatre. In 2002, the group presented David Mamet's *Oleanna*, which was staged in various universities in Hong Kong. Other productions have included: *The Man Who Mistook his Wife for a Hat* and *No Significant Abnormality Detected*. Additionally, the group emphasizes the experience of cultural interchange. They participated in the 3-City-Dante Project, presented by the Hong Kong Arts Centre together with theatre groups from Taiwan and Japan, and performed in these three cities.

On and On Theatre Workshop are the first theatre group to have their own theatre in Hong Kong, the Cattle Depot Theatre. After moving to the Cattle Depot Artist Village in 2001 they have organised various unique theatre events, including the 2004 Hong Kong Arts Festival commissioned work *Fisher King & Handless Maiden*; a Bilateral Cultural Exchange Project, co-presented with Theatre Training & Research Programme (Singapore); 2004/05 Directors' Lab; and the 2006/07 Cattle Depot Theatre seasons.

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陳炳釗 Chan Ping-chiu

導演／編劇 Director and Playwright

陳炳釗為「前進進戲劇工作坊」藝術總監、劇場編導、評論和教育劇場策劃。曾先後創立實驗劇團「沙磚上」及「臨流鳥工作室」。1997年回歸前後，陳炳釗曾以一系列創作，包括《飛吧！臨流鳥，飛吧！》和《韋純在威斯堡的快樂旅程》，探索香港歷史和港人身份等議題，廣獲好評。

多年來，陳炳釗一直致力推動本地的教育劇場活動，策劃了一系列名為「i-D兒女」的藝術教育計劃，包括《Y2K青春戰士》、《Natural High~》、《乜嘢創意！？》、《公展生活》、《宇宙連環圖》等。2002年成立牛棚劇場，開始集中在劇場創作和觀摩交流工作，以多元化的創作計劃，如「導演創作室」、「牛棚劇季」等，凝聚創作風氣，持續對劇場藝術進行專業探索。

陳炳釗近年創作包括《不(手)女N'(魚)夫王》、《錯把太太當帽子的人》、《333神曲之煉獄篇》、《N.S. A.D.無異常發現》等。

Chan Ping-chiu is the Artistic Director of On and On Theatre Workshop and, as an active figure in Hong Kong's experimental theatre, has co-founded the experimental theatre group Sand & Bricks and Archaeology Bird Theatre Workshop. He has developed a series of works related to Hong Kong's history and social conditions in the pre and post 1997 period, including *Fly! Fly! Fly! Archaeology Bird* and *Vision Invisible: A Happy Journey*.

From 1998, Chan developed a series of large scale educational theatre works including the 'i-D Generation' projects. After establishing the Cattle Depot Theatre in 2002, he went on to develop various projects including the Directors' Lab and Cattle Depot Theatre Seasons, aiming at nurturing local theatre culture, by encouraging directors, playwrights and actors of different creative styles to exchange and collaborate on their different performance approaches together.

Chan's latest work includes: *Fisher King & Handless Maiden*, *The Man Who Mistook His Wife for a Hat*, *333 Dante – Purgatory* and *No Significant Abnormality Detected*.

董啟章 Dung Kai-cheung

原著／編劇 Original Story and Playwright

香港大學比較文學系碩士，現從事寫作及兼職教學，已出版作品有小說《天工開物·栩栩如真》、《對角藝術》、《體育時期》、《衣魚簡史》、《練習簿》、《貝貝的文字冒險》、《The Catalog》、《V城繁勝錄》、《地圖集》、《雙身》、《安卓珍尼》、《名字的玫瑰》，遊記《東京·豐饒之海·奧多摩》，以及評論集《同代人》等。1994年獲聯合文學小說新人獎，1995年獲聯合報文學獎長篇小說特別獎，1997年獲香港藝術發展局文學獎新秀獎。曾編寫的舞台劇本包括演戲家族的《小冬校園與森林之夢》及前進進的《i-D 兒女 — 宇宙連環圖》。

Dung Kai-cheung is a prominent Hong Kong novelist, who studied Comparative Literature at the University of Hong Kong and began his writing career in the early 1990s. His published fictional works include: *Androgyny: Evolution of a Nonexistent Species* (1996), *The Atlas: Archaeology of an Imaginary City* (1997), *The Double Body* (1997), *The Rose of the Name* (1997), *Visible Cities* (1998), *The Catalog* (1999), *A Brief History of the Silverfish* (2002), *P E Period* (2003) and *Paixões Diagonais* (2005).

Dung has won several literary awards in Taiwan and Hong Kong. His stage work includes: the Actors' Family's production *Living to Dream of Life* and On and On Theatre Workshop's *i-D Generation: Cosmos X*.

何應豐 Hoyingfung

佈景設計 Set Designer

香港出生，曾留學美國修讀戲劇。「瘋祭舞台」的創辦人及藝術監督。曾出版多本戲劇創作書籍，包括《抽思》、《心曲》、《戲言》、《此間》及將出版之《曝／光》。

近年原創編導作品包括《夢拾紅梅》、音樂劇場《大路西遊》、中國傳奇藝術節《七重天》、記事詩劇《蕪湖街上好風光》及2006年新視野藝術節《曝／光》。近年致力寫作及推動創意教學及社會工作。國際演藝評論家協會(香港分會)曾出版一本有關何氏的作品及評論集《瘋祭圖譜——何應豐的完全劇場觀》(修訂本)。

Born in Hong Kong, Hoyingfung studied theatre in the US, and is the Founder and Artistic Director of Theatre Fanatico. His recent publications on theatre include: *Songs of the Hearts*, *Words of Play*, *Here & Now* and *Exposed/Still Burning* to be published soon.

His latest directorial works include: *Dreaming Plum Blossom Away*, *Heading West*, the Legend of China Festival 2004 presentation, *The Seventh Drawer*, *Springtime at Wuhu Street* and 2006 New Vision Arts Festival's *Exposed/Still Burning*. The International Association of Theatre Critics (Hong Kong) has recently re-published a book on his work, titled *Iconography of Theatre Fanatico: The Totality of Hoyingfung* (revised edition).

黃志偉 John Wong

錄像設計 Video Designer

香港演藝學院電影及電視系畢業。現為多媒體創作公司 Don't Believe In Style 的創作總監。近年舞台錄像作品包括進念二十面體《萬曆十五年》、《2004 香港漫遊》、《Looking for Mies》及《半生緣》；非常林奕華《戀人絮語》及《大娛樂家》；劇場組合《萬世歌王》、《遊園》及《男人之虎》。近年流行音樂會創作錄像包括《班尼路10週年劉德華音樂會》、《容祖兒、姚鈺——莫拉維亞交響樂團音樂會》。另外，亦曾為黃耀明、鄭伊健、何韻詩、薛凱琪等歌手執導音樂錄像。他的首部長片《旅客》於第二十七屆香港國際電影節放映。

John Wong graduated from the Hong Kong Academy for Performing Arts, majoring in Film and Television. Since 1998, he has worked on video designs for theatre, independent filmmaking, underground music and commercial video production. He is the Creative Director of a multimedia creative and production agency, Don't Believe In Style.

Wong's recent theatre productions include: Zuni Icosahedron's *1587: A Year of No Significance*, 2004: *A Hong Kong Odyssey*, *Looking for Mies* and *18 Springs*; Edward Lam Dance Theatre's *A Lover's Discourse* and *The Great Entertainer*; and Theatre Ensemble's *L'empereur du Chant*, *You Yuan* and *Man of la Tiger*. His debut feature film, *The Tourist*, was screened at the 27th Hong Kong International Film Festival.

于逸堯@人山人海 Yu Yat-yiu@PMPS

作曲及音樂設計 Composer and Music Designer

香港中文大學地理系畢業，現全職為電影、廣告及舞台演出創作音樂，並為本地流行歌手監製歌曲及唱片。于逸堯曾隨進念二十面體、非常林奕華、糊塗戲班及以個人名義多次應邀到海外參加藝術活動及演出，憑電影《越快樂越墮落》獲提名香港電影金像獎最佳原創音樂，憑《玉女添丁》獲提名香港舞台劇獎最佳原創音樂；曾參與創作及監製的大碟有「電光幻影 Electric Girl 楊千嬅」，並榮獲2004年度四台聯頒傳媒大獎最佳大碟獎。

Yu Yat-yiu graduated from the Chinese University of Hong Kong, majoring in Geography. He is a full-time composer for films, TV commercials and theatre, as well as a song and lyrics writer and producer. Over the years, many renowned local artists have chosen to perform songs and lyrics written by Yu, including Anita Mui, Miriam Yeung, Eason Chan, Edmond Leung, Anthony Wong, at17, Denise Ho, Karen Mok, Sammi Cheng, Cass Phang and Alex Fong.

In 2004, Miriam Yeung's album *Electric Girl*, which Yu co-produced, won Album of the Year at the Syndicated Annual Music Awards. Yu has also worked with the film directors Stanley Kwan and Larry Lau, and written a number of film scores for them.

阮漢威 Leo Yuen

服裝設計 Costume Designer

香港演藝學院科藝學院（藝術學士），主修佈景及服裝設計，曾獲獎學金赴英國Stephen Joseph Theatre 實習。

近期作品包括演戲家族《四川好人》、與香港舞蹈團聯合製作《邊城》（重演）、新域劇團《龍頭》、《雞春咁大隻甲由兩頭岳》（重演）、香港話劇團《一缺一》、《2月14》，風車草劇團《你咪理，我愛你，死未！》，詩人黑盒《公主復仇記》等。並憑《四川好人》獲第十三屆香港舞台劇獎最佳服裝設計獎。現為自由舞台工作者及舞台攝影師。

Leo Yuen graduated from the Hong Kong Academy for Performing Arts (Set and Costume Design) and went on to receive a Hong Kong Jockey Club Scholarship and a Jacky Chan Overseas Scholarship for an internship at the Stephen Joseph Theatre in the UK.

His recent work includes: the musical *The Good Person of Szechwan* by Actors' Family, *Dragon Head* by Prospect Theatre and *Gin Game* by Hong Kong Repertory Theatre. Yuen was awarded the Best Costume Design for *The Good Person of Szechwan* at the 13th Hong Kong Drama Awards. He is a freelance scenographer and theatre photographer.

鄺雅麗 Alice Kwong

燈光設計 Lighting Designer

香港演藝學院畢業。其作品曾四度提名香港舞台劇獎最佳燈光設計。

近作有演戲家族與香港舞蹈團聯合製作之《邊城》，中英劇團之《孤星淚》，香港舞蹈團之《小熊貓大世界》，香港歌劇院之《費加羅的婚禮》，澳門國際音樂節之《金光燦爛除小鳳與澳門中樂團》。除燈光設計工作，鄺氏亦為香港演藝學院短期課程(EXCEL)之導師。

Alice Kwong graduated from the Hong Kong Academy for Performing Arts (HKAPA). Her work has been nominated four times for the Best Lighting Design at the annual Hong Kong Drama Awards.

Kwong's recent work includes: *The Border Town*, *Les Miserables*, *Little Panda in the Big Big World*, *The Marriage of Figaro* and Paula Tsui with the Macau Chinese Orchestra concert. Aside from being a freelance lighting designer, Kwong is also an instructor in the HKAPA EXCEL Unit.

楊春江 Daniel Yeung

形體動作指導 Choreographer

楊春江於香港中文大學藝術系修畢繪畫及音樂課程後，自習舞蹈及編舞。1996年獲獎學金到荷蘭修讀編舞課程。回港創作首個長篇獨舞作品《靈靈性性——天體樂園》，隨即應邀於歐洲及亞洲各藝術節巡迴演出，並憑此作獲香港舞蹈聯盟頒發「舞蹈年獎2000」。2002年編演香港藝術節委約作品《哥仔戲》，被歐洲芭蕾舞雜誌年刊提名為「備受注目編舞家」。2002至03年獲香港藝術發展局獎學金往英國進修，並獲藝術發展局頒發舞蹈新進藝術家年獎。2005年作品《形亡極樂》，獲香港舞蹈聯盟頒發「舞蹈年獎2005」。2006年的《風》，被南華早報選為「全年五齣最佳節目」之一。

Daniel Yeung started to create dance in 1994 as a self-trained dancer/choreographer. In 1996, he received a scholarship to further his dance studies in Holland. He returned to Hong Kong in 1999 and created his full-length award winning work, *Dance Exhibitionist – a paradise for Natural Body*, which toured to Taiwan, Japan, Australia, France, Italy and Sweden. In 2002, Yeung was commissioned by the Hong Kong Arts Festival for his dance theatre *Play Boys*, which won him an invitation to perform in Bologna, Italy. In the same year, he was nominated as the 'Choreographer to Watch' in the *BalletTanz* year book. In 2005, he produced his full-length multimedia dance production *Metalove*.

Yeung received the Dance and Choreography Year Awards from the Hong Kong Dance Alliance in 2000 and 2005, and was given the Rising Artist Award by the Hong Kong Arts Development Council in 2003.

In 2006 his full-length dance work, *Feng*, was selected by the *South China Morning Post* as one of the Top Five Best Dance Works of the Year performed in Hong Kong.

洪海 Hong Hoi

京劇動作指導 Beijing Opera Technique Instructor

洪海生於廣州，廣東粵劇學校畢業，1997年加入廣州紅豆粵劇團。來港後修畢香港演藝學院深造文憑（粵劇）課程。師承粵劇表演藝術家羅品超，並追隨戲曲導演劉洵老師習藝，主攻武生行當。曾主演劇目有《西遊記之三打白骨精》，《西河會妻》，《攔江截斗》，《武松打店》等，並多次隨學院赴歐美及東南亞一帶演出。現於香港演藝學院粵劇課程任助教。

Hong Hoi was born in Guangzhou. After graduating from the Canton Opera School in 1997, he was admitted to the Guangzhou Red Bean Cantonese Opera Troupe as an actor. In 2003, he graduated from the Cantonese Opera Advanced Diploma Programme at the Hong Kong Academy for Performing Arts. He has played the main role in many performances including the Monkey King in *Journey to the West* and the Skeleton Demon in *Reunion with his Wife at the West River*. He is now an Assistant Instructor at the Hong Kong Academy for Performing Arts.

溫新康 Wan San-hong

副音響設計助理 Associate Music Designer

就讀於香港演藝學院科藝學院，主修舞台音響設計及音樂錄音。近期曾參與的校內製作包括《取西經》、《脈動》、《秋決》、《瘋狂小鎮》等。

Wan San-hong is studying at the School of Technical Arts, Hong Kong Academy for Performing Arts, majoring in Sound Design and Music Recording. He has been involved in several school productions including *Journey to the West*, *Pulse*, *Autumn Execution* and *My Father's Sword*.

洪節華 Hung Chit-wah

導演助理 Director's Assistant

洪節華 1998年於香港演藝學院戲劇學院畢業，主修表演。其後以自由身戲劇工作者身份參與不同劇團之演出，並於多間中小學擔任戲劇導師。2003年獲香港戲劇獎學金，赴新加坡修讀劇場訓練與研究課程，並於2006年底畢業回港。現為自由身戲劇工作者。

After graduating from the School of Drama, Hong Kong Academy for Performing Arts, in 1998, Hung Chit-wah worked with different theatre companies as a freelance actress. In 2003, she was awarded a Hong Kong Drama Scholarship to further her study in Theatre Training and Programme Research (Singapore). Currently, she is a freelance theatre worker.

伍綺琪 Kiki Ng

資料搜集 Researcher

伍綺琪為香港浸會大學人文學科哲學碩士一年級生。業餘戲劇觀察／學習者。

Kiki Ng is studying for a Masters in the Humanities Programme at the Hong Kong Baptist University. She is an amateur observer and student of theatre.

梁梓信 Alvin Leung

字幕翻譯 Surtitles Translator

梁梓信，香港浸會大學翻譯學士，倫敦大學金匠學院城市學文學碩士。現浸會大學翻譯學博士生，以中國當代小說英譯為研究重點。曾任全職記者、文案作家，為藝術雜誌、展覽、表演以至公關、金融機構譯寫文稿。曾翻譯小說包括駱以軍、藍博州、劉克襄等台灣作家的短篇作品。

Alvin Leung obtained his Bachelor's from the Hong Kong Baptist University and Master's from Goldsmiths College, University of London. He has worked as a feature reporter and publicity writer, and currently translates for a range of organisations from arts to finance. He is now a PhD candidate at Baptist University.

張達明 Cheung Tat-ming



作家／廣播員／說書人／考古學家
Writer/Broadcaster/Storyteller/Archaeologist

香港演藝學院戲劇學院表演系首屆畢業生，畢業後曾任中英劇團全職演員，創辦「沙磚上」，積極從事編、導和演的工作。1993年獲獎學金赴美國紐約作戲劇交流，得當地劇團邀請，將《說書人柳敬亭》翻譯為英文劇本，並搬上美國舞台。1997年得劇協頒發第七屆香港舞台劇獎風雲人物獎。近年，張達明全情投入跨媒體創作／表演工作，撰寫過七部電影劇本、演出電影達60部，曾憑《賈兇拍人》一片角逐米蘭影展最佳男主角。1995年，與黃子華合作《棟篤笑雙打之玩無可玩》，2000年香港藝術節節目《張達明一咀Show之蓄意縱火》及與吳君如合作《兩篤笑》，追求提昇talk show及戲劇糅合的方法，漸漸建立「棟篤演」表演風格，自成一家。

獎項

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|------|-------------|--------------------------------|
| 1992 | 客鄉途情遠 | 傑出創作劇本大獎
(香港演藝發展局) |
| | | 最佳導演、最佳劇本
(香港戲劇協會第一屆香港舞台劇獎) |
| 1993 | 亞Dum一家看海的日子 | 傑出創作劇本大獎
(香港演藝發展局) |
| 1996 | 長河之末 | 最佳劇本(第五屆香港舞台劇獎) |
| 2005 | 旋轉270° | 最佳導演(第十五屆香港舞台劇獎) |

After graduating from the Hong Kong Academy for Performing Arts in 1989, Cheung Tat-ming joined the Chung Ying Theatre Company. In 1993, he received a scholarship from the Asian Cultural Council for further studies in the US. In 1995, Cheung teamed up with Wong Chi-wah to co-produce and co-star in the stand-up comic show *Standup Double*, which introduced him as a stand-up comedian, and in 1997 he was named one of the 'People of the Year' by the Hong Kong Federation of Drama Societies (HKFDS). In 1998 and 2000, he teamed up with Wong Chi-wah and Francis Ng to produce and star in the stand-up comic shows *Free Man Show I* and *II*, respectively. His popularity as a stand-up comedian led to a collaboration with DJ/actress Sandra Ng in 2001 for *A Man and a Woman Stand Up*, which was also a big hit.

Awards

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|------|----------------------------------|---|
| 1992 | <i>Far Way Home</i> | Best Creative Script
(HK Arts Development Council) |
| | | Best Director and Best Original Script
(HKFDS) |
| 1993 | <i>Once Upon a Time...</i> | Best Creative Script
(HK Arts Development Council) |
| 1996 | <i>The End of the Long River</i> | Best Original Script (HKFDS) |
| 2005 | <i>Rotate 270°</i> | Best Director (HKFDS) |

吳偉碩(梵谷) Andy Ng

董富 Dung Fu



倫敦密德薩斯大學東西方戲劇比較碩士，新加坡實踐表演藝術學院「劇場訓練與研究課程」首屆畢業生。2004年回港後演出「瘋祭舞台」《花開風來2》，「無人地帶」《人、椅、龜》創作及演出。同年亦獲新加坡實踐表演藝術學院邀請，參與該校第二屆畢業生畢業作品《水站》，赴台北參與「小亞細亞藝術網絡2004：跨領域工作坊與創作人會議」。去年參與的劇場作品包括前進進戲劇工作坊導演創作室的《與安德魯同桌》及《欲望輪迴》；「2005兩廳院廣場藝術節：台港日神曲計劃」台灣、香港、大阪及東京巡迴演出。瘋祭舞台的《蕪湖街上好風光》及2006新視野藝術節節目《曝／光》。在2006香港藝術節中，推出集編、導、演於一身的作品《世界末日的倒數》。除致力於創作及演出等工作，吳偉碩亦擔任國際演藝評論家協會（香港分會）副主席，出任香港演藝學院及香港浸會大學人文科課程兼職導師。2006年8月，獲韓國Theatre Company Nettle邀請，出席第三屆國際工作坊節，擔任演員訓練指導。今年初獲南韓文化部邀請，參與光州文化中心城市建設試點計劃節目《Rian》創作及演出。

Andy Ng studied in London in 1997, and gained his Master's in East/West Theatre Studies at Middlesex University. From 2001 to 2003, he studied at the Practice Performing Arts School in Singapore, where he developed his acting skills as well as training in four classical Asian theatre art forms – Noh theatre from Japan; Beijing Opera; Wayang Wang, the court dance from Indonesia; and Bhartanatyam from South India.

In Hong Kong, Ng is actively involved in theatrical performances as an actor, deviser and playwright. For the 2006 Hong Kong Arts Festival, he was commissioned to create, direct and perform in *Ending the World* and in August of the same year Ng was invited to conduct acting workshops at the 3rd International Workshop Festival, hosted by the Korean Theatre Company Nettle. Early this year, he was invited by the Cultural Ministry of Korea to participate in *Rian*, the pilot programme of Asia Artplex in Gwangju.

Ng is currently an actor director; the Acting Chairperson of International Association of Theatre Critic (HK); and a part-time instructor at the Hong Kong Academy for Performing Arts, the Arts School of Hong Kong Arts Centre and Hong Kong Baptist University.

梁菲倚 Faye Leong

龍金玉 Lung Kam-yuk

梁菲倚，旅居台灣及香港的馬來西亞籍專業演員及劇場工作者。1997年香港演藝學院畢業，獲藝術一級學士（榮譽）學位，主修表演。1997至2000年間，加入香港話劇團擔任全職演員，2000至2004年，加入享譽國際藝壇之台灣優劇場劇團。除劇場工作和教育，2005年與友人聯合創立莫比斯圖環創作公社，現為該團之核心人物及戲劇指導。近期導演作品有優劇場「U2觀點創作No.2」，《我讀老鷹再見》及前進進的《D兒女 — 宇宙連環圖》。演出作品包括《法吻》、《錯把太太當帽子的人》、《我係劍聖宮本武藏—殺！殺！殺！》、「神曲333計劃」、《N.S.A.D.無異常發現》、《Follow You? Follow me?》、《他來自江湖》。

Malaysian born Faye Leong is a professional theatre artist, who bases herself in Hong Kong and Taiwan. In 1997, she graduated with first class honours from the Drama School, Hong Kong Academy for Performing Arts, majoring in Acting and then joined Hong Kong Repertory. From 2000 to 2004, Leong was part of the internationally renowned Taiwanese U Theatre. Together with friends, Leong founded the Mobius Strip Theatre, of which she is the dramaturge.



姚潤敏 Mandy Yiu

何亞芝 Ho Ah-chi

香港演藝學院戲劇學院表演系畢業生。曾為中英劇團全職演員，並參與香港多個專業劇團的演出。數獲香港舞台劇獎最佳女配角（悲／正劇）及最佳女主角獎（喜／鬧劇）。2000年獲香港藝術發展局頒發獎學金，赴英進修。現為演戲家族行政總監，擔任劇團大部份的監製及行政工作，作品《邊城》及《四川好人》分別獲得第11屆及第13屆香港舞台劇獎最佳整體演出獎；同時投入創作、演出。

Mandy Yiu graduated from the Drama School, Hong Kong Academy for Performing Arts. She has worked as a full-time actor with the Ching Ying Theatre Company and has appeared in many productions by various professional theatres. She has won Best Supporting Actress (Tragedy/Drama) and Best Actress (Comedy/Farce) at the Hong Kong Drama Awards. In 2000, she received a scholarship from the Hong Kong Arts Development Council and furthered her studies in the UK.

She is currently the Administration Director of Actors' Family and takes an active role as producer and administrator.



陳永泉 Chan Wing-chuen

董銑 Dung Sin



香港演藝學院戲劇學院首屆畢業生。畢業後加入中英劇團為全職演員。2000年遠赴英國跟隨Philippe Gaulier研習演技。2001年榮獲第十屆香港舞台劇獎「優秀青年演員獎」。近年以自由身身份參與香港話劇團、新域劇團、劇場組合、無人地帶、劇場工作室及致群劇社等不同團體之演出。近期參與演出的作品包括劇場組合《廁客浮士德》、《錫錫啤啤熊》及7A班戲劇組《拼出那年夏天》，新域劇團《一粒金》、POPTHEATRE《駱駝男》等。導演作品包括《The DGS Girl》（兼任編劇）、《火之鳥》、《打你個小人頭》、《Leaving》、《今夜芳華正茂》、《月亮上的爸爸媽媽》及《兼職天使》；聯合導演作品則有《駱駝男》、《時間列車00:00》與《遇上一九四一的女孩》。陳氏現任演藝學院舞蹈學院兼職戲劇導師。

Chan Wing-chuen graduated from the Drama School, Hong Kong Academy for Performing Arts (HKAPA), majoring in Acting. In 2000, Chan furthered his studies in the UK under the tutelage of Philippe Gaulier. In 2001, he received the Outstanding Young Actor Award at the 10th Hong Kong Drama Awards.

Chan has recently appeared in *The Last Piece of Gold of Miss Pang* (Prospects Theatre) and *Waiting for Camel* (POPTHEATRE). An active director, he has directed theatrical and musical productions such as *The DGS Girl* (which he also wrote), *Where hate and love abide*, *Phoenix*, *Leaving*, *The Blooming Night*, *Parents on the Moon* and *Part Time Angel*. He was the co-director of *Waiting for Camel*, *Departure 00:00* and *1941 Girl*.

His recent productions include: *Faust auf dem Klosett*, *Hugga Hugga Teddy Bear* (Theatre Ensemble) and *That Summer* (Class 7A Drama Group).

He is currently a part-time drama tutor at the HKAPA's School of Dance.

朱柏康 Chu Pak-hong

林良玉／威利／廣告人物／栩栩

Lam Leung-yuk/Wei-li/

Character in advertisement/Hui-hui



香港演藝學院戲劇學院（榮譽）學士學位畢業。現為自由身演員及樂隊朱凌凌成員。

Chu Pak-hong graduated from the Hong Kong Academy for Performing Arts with an honours degree in Drama.

He is currently a freelance actor and a member of the band JuicyNing.

林碧芝 Rebekah Ling



栩栩／大鈴／廣告人物
Hui-hui/Tai-ling/Character in advertisement

香港浸會大學人文學科畢業後，林碧芝入讀香港演藝學院表演系。在校期間獲多個獎學金，曾到四川、日本及台灣作戲劇交流。畢業後參與學校巡迴演出、配音及司儀等工作。曾隨法國戲劇大師Philippe Gaulier學習，大有啟發。現為自由身演員。

After graduating from the Hong Kong Baptist University in 2001, Rebekah Ling went on to the Hong Kong Academy for Performing Arts and graduated in 2005. She was awarded several scholarships at the Academy and has been to Szechuan, Japan and Taiwan during her cultural exchange studies.

She is currently a freelance actress.

韋羅莎 Rosa Maria Velasco



栩栩／Volvo 女孩／廣告人物
Hui-hui/Volvo Girl/Character in advertisement

香港演藝學院表演系一級榮譽生。曾獲傑出學生獎及多個獎學金。在校其間憑《木馬屠城後傳》獲優異演員和香港舞台劇獎最佳女配角提名。近期演出有國際綜藝合家歡《哈姆雷特》，華文戲劇節《遺失了您的眼睛》。

Rosa Maria Velasco graduated with first class honours from the Hong Kong Academy for Performing Arts in Drama. Her work includes *Hamlet* (International Arts Carnival) and *Trojan Women*, for which she was nominated as a Best Supporting Actress (Tragedy/Drama) at the 15th Hong Kong Drama Awards.

賴曉珊 Louie Lai



栩栩／小鈴／廣告人物
Hui-hui/Siu-ling/Character in advertisement

香港演藝學院畢業生，主修表演。賴曉珊曾獲成龍獎學金，滙豐銀行內地交流獎學金。近期參與演出有劇場工作室《反面情侶》、香港話劇團《德齡與慈禧》、演戲家族《小冬校園與森林之夢》等。

Louie Lai graduated from Hong Kong Academy for Performing Arts and has been awarded a Jacky Chan Scholarship and a Hong Kong Bank Foundation Hong Kong Mainland Exchange Scholarship. Her recent performances include *Jack and Jackie* (Drama Gallery), *De Ling & Empress Dowager Ci Xi* (Hong Kong Repertory Theatre) and *Living to Dream of Life* (Actors' Family).

韓梅 Han Mei

栩栩 / Hui-hui

1987年在陝北舞蹈家庭出生，家中父母熱愛文藝，耳濡目染下，開始接受藝術訓練，投考陝西省藝術學校和廣東中山大學。韓梅先後獲城市當代舞蹈團以及城市當代舞蹈中心獎學金，赴香港演藝學院修畢現代舞專業文憑。

Han Mei was born into a family of dancers in Shanbei in 1987 and graduated from the Hong Kong Academy of Performing Arts with a Modern Dance Diploma. She was awarded scholarships from the City Contemporary Dance Company and the City Contemporary Dance Centre.



梁遠光 Walter Leung

村民／管理員／耀／廣告人物／栩栩
Villager/Museum Guard/Yiu/
Character in advertisement/Hui-hui

梁遠光2003年於新加坡「劇場訓練與研究課程」畢業，為該課程之首屆畢業生，結業演出包括由北京馬惠田執導的《虎符》、澳洲Robert Draffin執導的《偽君子》及新加坡王景生執導的《林載春》。現為自由身戲劇工作者。

In 2001, Walter Leung joined the three year Theatre Training and Research Programme founded by Kuo Pao-kun in Singapore. Leung's final year performances included: *Tiger Tally*, directed by Ma Hui-tian from Beijing; *Tartuffe*, directed by Robert Draffin from Australia; and *Lim Tzay Chuen*, directed by Ong Keng-sen from Singapore.

Leung is now a freelance theatre worker.



陳子豐 Colin Chan

管理員／耀／廣告人物／栩栩
Museum Guard/Yiu/Character in advertisement/Hui-hui

2005年於香港演藝學院戲劇學院畢業，主修表演。其後一年加入香港迪士尼樂園，成為全職演員。除此亦積極參與其他媒體演出，包括電影、平面和電視廣告、音樂錄像、香港電台教育電視節目等等。現為自由身演員。

Colin Chan graduated from the Hong Kong Academy for Performing Arts in 2005. He joined Hong Kong Disneyland as full-time performer in 2006. Chan also participates in film, TV commercials and music videos.

He is currently a freelance actor.



鄧智堅 Eric Tang

村民／管理員／少年作者／廣告人物／栩栩
Villager/Museum Guard/Young Writer/
Character in advertisement/Hui-hui

鄧智堅於香港演藝學院戲劇學院畢業，主修表演。在學院期間曾連續兩年獲頒發傑出演員獎。2004-2005年更獲傑出學生獎及優異畢業生榮譽。近期演出有劇場工作室《爺爺與情人》、香港演藝學院《菲爾德》等。現為自由身演員。

Eric Tang graduated with distinction from the Hong Kong Academy for Performing Arts in 2005. He was awarded Best Actor in the Academy's productions *Glass Mountain* (2003) and *Phaedra* (2004).

He is currently a freelance actor.



梁曉端 Leung Hiu-tuen

管理員／潔／廣告人物／栩栩
Museum Guard/Kit/Character in advertisement/Hui-hui

梁曉端於香港中文大學體育運動科學系畢業，後赴新加坡修畢「劇場訓練與研究課程」。其後加入劇場組合為全職演員，曾演出《查查茶篤撐》、《月亮七個半》及2006年新視野藝術節節目《廁客浮士德》。現為自由身劇場工作者。最近演出有進劇場《暖大衣》（香港及新加坡）。

Leung Hiu-tuen is a freelance theatre performer and graduated from the Sports Science & Physical Education Department, Chinese University of Hong Kong. She has also studied in the Theatre Training and Research Programme in Singapore. After graduation she joined Theatre Ensemble as a full-time actor and performed in *The Legend of Na Ja*, *Moon 7^{1/2}* and *Faust auf dem Klosett*. Recently, she performed in *The Overcoat* (Hong Kong and Singapore) with Theatre du Pif.



楊福全 Frank Yeung

技術總監 Technical Director

楊福全於香港演藝學院畢業，主修舞台管理。畢業後於香港藝穗會任職舞台監督。1993年開始成為自由職業舞台工作者，於香港藝術節及前市政局文化節目辦事處為訪港演藝團體擔任技術統籌工作多年，如保羅泰勒舞蹈團(美國)、翩娜包殊舞蹈劇場(德國)、蠢貨(日本)、加拿大歌劇院、洛杉磯歌劇院等。楊氏出任技術總監／製作經理的製作包括前市政局《托斯卡》(2000)、英皇製作《煙雨紅船》(2000)、香港藝術節《仙鉅奇緣》(2001)、瘋祭舞台《大路西遊》(2002)、《七重天》(2003)及香港舞蹈團《霸王·別姬》(2005)。此外，近年楊氏為香港演藝學院及本地製作團體擔任製作管理及技術監督工作，並隨團遠赴上海、北京、東京、馬尼拉、巴黎、倫敦、維也納、布拉格、布魯塞爾、里斯本及台北等城市作巡迴及交流演出。楊氏自2000年起任職香港演藝學院製作經理。

Frank Yeung graduated from the Hong Kong Academy for Performing Arts, majoring in Stage Management, before working as Stage Manager for the Hong Kong Festival Fringe. He started his freelance career in 1993 and worked for various groups in many different performance arts disciplines. Yeung also worked with the Hong Kong Arts Festival and represented the Urban Council Cultural Presentation Office as Technical Director / Coordinator for visiting overseas groups, such as Pina Bausch Tanztheater Wuppertal, Paul Taylor Dance Company, Dump Type (Japan), Canadian Opera Company and Los Angeles Opera Company.

Yeung's recent productions include: *Red Boat* in 2000 (Emperor Stage Limited Drama); the opera *La Cenerentola* in 2001 (Hong Kong Arts Festival); *Seventh Drawer* in 2003 (Theatre Fanatico); and *Farewell My Concubine* in 2005 (Hong Kong Dance Company).

Yeung is the Production Manager of the Hong Kong Academy for Performing Arts.

魏婉意 Gloria Ngai

舞台監督 Stage Manager

香港演藝學院畢業，主修舞台及技術管理。畢業後曾與多個藝術團體合作，包括莫斯科馬戲團、香港芭蕾舞學會及為多個香港藝術節節目擔任舞台監督。最近參與演出包括：非常林奕華《包法利夫人們》、香港芭蕾舞學會《吉賽爾》、劇場組合《萬世歌王》、任白慈善基金《西樓錯夢》、《帝女花》以及香港合唱團《小安妮》等。魏氏現為自由身舞台工作者。

Gloria Ngai graduated from the Hong Kong Academy for Performing Arts, majoring in Technical Arts and Stage Management. She has collaborated with many arts organisations including the Moscow Circus and the Hong Kong Ballet Group. Her recent work includes: *Madame Bovary is Me* (Edward Lam Dance Company), *Giselle* (Hong Kong Ballet Group), *L'Empereur du Chant* (Theatre Ensemble) and *Annie* (Hong Kong Chorus).

She is currently a freelance theatre worker.

曾以德 Joey Tsang

執行舞台監督 Deputy Stage Manager

2005年於香港演藝學院科藝學院畢業，主修舞台管理。近期參與的創作有香港芭蕾舞團《胡桃夾子》，香港藝術節學校巡迴表演，Faust International《聖誕述異》、香港戲劇協會《承受清風》等。現為自由身舞台工作者。

Joey Tsang graduated from the Hong Kong Academy for Performing Arts, majoring in Stage Management. Her recent work includes: *The Nutcracker* (Hong Kong Ballet), *A Christmas Carol* (Faust International), *Inherit the Wind* (Hong Kong Federation of Drama Societies), and the 2005 Hong Kong Arts Festival School Tour.

She is currently a freelance theatre worker.

謝穎琦 Olivia Tse

助理舞台監督 Assistant Stage Manager

謝穎琦現為香港演藝學院藝術、項目及舞台管理系學生。近期參與的校內製作有歌劇《Serse》、舞蹈《Pulse》；校外製作有Faust《As You Like It》及香港合唱團《Oliver!》(首演及重演)等。

Olivia Tse is a student at the Hong Kong Academy for Performing Arts, majoring in Arts, Events and Stage Management. Her recent productions include *As You Like It* for Faust, and *Oliver!* for Hong Kong Chorus (original and re-run).

譚思穎 Tam Sze-wing

助理舞台監督 Assistant Stage Manager

譚思穎於香港演藝學院畢業，主修舞台設計。曾參與多個舞台製作，包括非常林奕華《包法利夫人》，香港戲劇協會《野鴨》，香港舞蹈團《笑傲江湖》等。現為自由身舞台工作者。

Tam Sze-wing graduated from the Hong Kong Academy for Performing Arts, majoring in Theatre Design. She has been involved in many productions, including *Madame Bovary is Me* for the Edward Lam Dance Theatre, *The Wild Duck* for the Hong Kong Federation of Drama Societies, and *The Smiling Proud Wanderer* for Hong Kong Dance Company.