

36th



香港藝術節
Hong Kong
Arts Festival
14.2-16.3.2008

泰特斯 **TITUS**
ANDRONICUS

莎士比亞原著 鄧樹榮導演

Directed by Tang Shu-wing

謝謝 With thanks to



29.2 - 3.3.2008

葵青劇院演藝廳

Auditorium
Kwai Tsing Theatre

粵語演出，附英文字幕

演出長約3小時15分鐘，包括一節中場
休息

Performed in Cantonese with English surtitles

Running time: approximately 3 hours and
15 minutes with one interval



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

泰特斯

TITUS ANDRONICUS

原著：莎士比亞

導演：鄧樹榮

by William Shakespeare

Director: Tang Shu-wing

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為了讓大家對這次演出留下美好的印象，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.

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《泰特斯》

原著
莎士比亞

導演/改編/佈景設計概念
鄧樹榮*

Titus Andronicus

by
William Shakespeare

Director/Adaptor/Set Design Concept
Tang Shu-wing*

創作及製作 Creative and Production Team

劇本翻譯
陳鈞潤

Script Translator
Rupert Chan

舞台及服裝設計
陳志權*

Stage and Costume Designer
Ricky Chan*

燈光設計
張國永*

Lighting Designer
Leo Cheung*

技術總監
楊福全*

Technical Director
Frank Yeung*

執行監製
黃懿雯

Executive Producer
Gladys Wong

導演助理
洪節華、楊淑敏

Assistants to Director
Hung Chit-wah and Samantha Yeung

音響控制
溫新康

Sound Operator
Wan San-hong

助理音響控制
任碧琪

Assistant Sound Operator
Becky Yam

服裝主管
蕭燕凌

Costume Supervisor
Cathy Siu

服裝員
李家怡

Dresser
Lee Ka-yee

化妝設計
陳明朗
王美琪
房惠雯

Make-up Artists
Chan Ming-long
Maggie Wong
Wooby Fong

舞台監督
楊苑澄

Stage Manager
Ebona Yeung

助理舞台監督
莊曉庭、張詠婷

Assistant Stage Managers
Chong Hiu-ting and Cheung Wing-ting

*承蒙香港演藝學院批准參與是次演出

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舞台技師 林仁健、謝民權、容啓昌	Crew Lam Yan-kin, Tse Man-kuen and Yannis Yung
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聯合製作 香港藝術節、無人地帶	Co-production Hong Kong Arts Festival and No Man's Land

演員 Cast

泰特斯·安特洛尼克斯 梵谷	Titus Andronicus Andy Ng
塔摩拉 龔小玲	Tamora Kung Siu-ling
艾倫 譚偉權	Aaron Gary Tam
瑪格斯·安特洛尼克斯 魯文傑	Marcus Andronicus Simon Lo
薩特尼 陳文剛	Saturninus Rensen Chan
拉維妮婭 黎玉清	Lavinia Lai Yuk-ching
路歇斯·安特洛尼克斯 朱柏康	Lucius Andronicus Chu Pak-hong
巴西安/辛普斯/乳娘/哥特人乙 文傑聰	Bassianus/Sempronius/Nurse/Second Goth Man Kit-chung
祈倫 鄧智堅	Chiron Eric Tang
狄米斯 鄭嘉俊	Demetrius Jam Cheng
昆塔斯·安特洛尼克斯/ 坡力斯/哥特人甲 郭穎東	Quintus Andronicus/ Publius/First Goth Rex Kwok
馬歇斯·安特洛尼克斯/ 卡厄斯/哥特人丙 陳冠中	Martius Andronicus/ Caius/Third Goth Charles Chan

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羅馬大將軍泰特斯·安特洛尼克斯，征服了哥特人凱旋歸來，還擄走了哥特人的女皇塔摩拉及其三名兒子，作為人質。泰特斯不理塔摩拉反對，殺了她的長子作為祭品，以慰他那幾個在這場戰爭中喪生的兒子的亡靈。

已故羅馬皇帝的長子薩特尼，在泰特斯支持下，登上皇位。然而，他竟把塔摩拉娶為皇后，塔摩拉於是開始施計向泰特斯報復。

塔摩拉心愛的摩爾人奴隸艾倫，慫恿女主人的次子和幼子狄米斯和祈倫，殺死皇叔巴西安，並把泰特斯的女兒，巴西安的妻子拉維妮妮強暴了。兩兄弟後來更砍掉她的雙手、割下她的舌頭，讓她既無法講話，也不能寫字，揭露不了兇手的真面目。艾倫又巧施毒計，把殺害巴西安的罪名嫁禍於泰特斯的兩名兒子昆塔斯和馬歇斯。泰特斯為了拯救兩個兒子的性命，再中了艾倫的圈套，把自

Titus Andronicus the great General of the Roman Empire, conquered the Goths and returned to his Empire with Tamora the Queen of the Goths, and her three sons, as hostage. Despite Tamora's protests, Titus killed her eldest son as a ritual sacrifice to pacify the souls of his own sons' who died during the Roman-Gothic war.

Saturninus, the eldest son of the late Roman Emperor, declared himself Emperor with the support of Titus and, to the surprise of all, took Tamora as his new Queen. Tamora planned revenge against Titus.

Aaron, a moor and Tamora's beloved slave, provoked Tamora's two remaining sons Demetrius and Chiron into killing Bassianus. Bassianus was Saturninus's brother and had just married Lavinia, the daughter of Titus. Demetrius and Chiron carried out the murder and raped Lavinia, cutting off her arms and her tongue so that she could neither speak nor write to reveal the identities of her attackers. Aaron then devised a plot to incriminate Quintus and Martius, two sons of Titus, as the murderers. He tricked Titus into cutting off his own arm in the belief

己一條手臂砍下來。當他發覺中計，面對枉死兒子的人頭、殘缺的女兒，以及自己的獨臂，幾乎要陷入瘋狂。幸而他的幼子路歇斯被皇帝流放，逃到哥特，並成為他們的將軍。他帶領哥特人攻打羅馬，令羅馬帝國岌岌可危。



塔摩拉以為泰特斯已變得瘋瘋癲癲，於是借機假扮復仇女神，好讓他制止兒子路歇斯繼續進兵。泰特斯卻將計就計，把狄米斯和奇倫殺死，更把他們的屍身剁成肉餅。

當薩特尼和塔摩拉來到泰特斯家中，跟路歇斯議和時，泰特斯卻當眾殺死愛女，讓她不用再苟延殘喘，並揭露皇帝和皇后剛吃下的肉餅，就是由皇后兒子的肉所弄成。泰特斯隨即殺死塔摩拉，卻被薩特尼所害，路歇斯最後為父報仇，把薩特尼刺死。

中譯：昌明

that he could save Quintus and Martius. When Titus discovered that he had been duped, and that his two sons were already executed, he appeared insane. His last son Lucius, exiled by the Emperor, fled to the Goths and became their General. Later, Lucius led the Goths in an attack on the Romans, who were by then in great danger.

Tamora, trying to make use of Titus's insanity, disguised herself as the Goddess of Revenge and tried to trick Titus into calling off Lucius's attack. But Titus was clever and turned the tables on Tamora, killing Demetrius and Chiron and having their corpses baked into cakes.

When Saturninus and Tamora came to negotiate a cease-fire with Lucius, Titus killed Lavinia in front of everyone and ended her suffering. He then revealed the nature of the cakes that the Emperor and Queen had just eaten. Titus then killed Tamora, was himself killed by Saturninus, who then, in turn, was slain by Lucius.

莎士比亞與香港，再與我 Shakespeare, Hong Kong and I

文：鄧樹榮

說莎士比亞？這樣開始吧：有一個基督徒問我，為什麼今天還演莎士比亞，我反問他，為什麼今天還讀聖經？

對一個普通人來說，聖經太抽象了，有時不好懂，但當他做錯事的時候，翻閱聖經，頓時好像明白了一些東西。莎士比亞寫的劇本也一樣，所不同處：當你還沒有犯錯時閱讀它，就像進入一個色彩繽紛的奇幻世界；但當你犯錯後才看它，你會馬上發覺，你的心路歷程與他寫的沒有兩樣。

那基督徒又問：對莎士比亞有什麼批評嗎？有，他寫的東西有時太累贅，所以我定會有所刪剪。

說《泰特斯》？要說的東西其實已經在這個演出中說了。這裏只想談一點：有人問我為什麼挑選這個如此暴力的作品。我說：暴力是與生俱來，無法避免，倒不如正確面對它。刻意將一己關在溫馨歡樂的世界，將是成長的一大缺失。

說創作？每一個劇場作品都是該次創作及其製作環境的紀錄，這是德國電影導演溫·雲達斯說的（當然，他指的是電影，但其理相通），我很同意，所以在此借用。我或者補充少許：我的創作是發現演員作為一個人的內在與外在的紀錄。演員的表演（或更正確一點，演員

by Tang Shu-wing

What can I say about Shakespeare? Let's start with this: A Christian once asked me why we still put on Shakespeare plays? I answered him back: why do we still read the *Bible*?

To some people the scriptures may seem too abstract and sometimes incomprehensible. Yet, if that person were to do something wrong and then read the *Bible*, he or she would have a sudden revelation about his or her actions. Shakespeare's works are like that too. The only difference is, if you read the Bard without having erred, you'd be venturing into a colourful, magical world; whereas if you read him after you've erred, you'd discover that your experiences are already mirrored in his writings.

The Christian continued with his questions: Can you find anything to criticise Shakespeare about? Yes, his material is sometimes too heavily wrought, so I'm definitely going to trim it down.

What can I say about *Titus Andronicus*? Everything I want to say is said through this performance. There's only one point I'd like to make here: Someone asked me why I'd chosen such a violent work to stage. I answered, violence is in our blood, it's unavoidable, so we might as well confront it head-on. To consciously shut oneself up in a self-contained world of warmth and joy is to stunt your own growth.

What about the work? Every theatrical piece should be a record of its creative endeavour and production conditions, according to the German film director Wim Wenders (he was actually referring to film-

的存在)正是我創作的核心;因為我是人,像我這樣的全球有超過60億。單是研究這個物種,可能已需要一生的時間。我對「人」好奇,所以繼續創作。有論者稱我的風格為簡約,或者其理於此。其實,「簡約」於我,不獨是美學風格,還是一種生活態度。

說劇場?不少媒體都問我對香港劇場有什麼看法,我說,對於部份觀眾來說,劇場(theatre)就等於做「騷」(show)。戲劇(drama)作為一種藝術形式已日見式微,而做「騷」(show)的文化則愈來愈強。做「騷」是晚期資本主義社會,全球一體化的必然結果。我在法國唸書的時候,已經目睹這個現象,20年之後的大中華也興致勃勃地走上這條路,而且速度遠比西方國家還要快。面對市場的龐大衝擊,藝術家如何自處,確是一大課題。

很多人都說這個年代是文化藝術產業化千載難逢的契機,我也認同,但在產業化的過程中,我持如下理念:現在雖然已沒有什麼政治理想,但不要因此而放棄對公義的追求;現在雖然是俗世當道,但不要因此而漠視了神聖的存在。在矛盾中創作,或許更刺激,在克己與放縱中遊走,或者更具創意。

我在此要多謝香港藝術節對《泰特斯》的支持及台前幕後各工作人員的熱情付出。

making, but the concept is the same). I agree, so I borrowed his words here. I'd like to make this additional comment: My creations are records of the discovery of an actor's exterior and interior as a human being. An actor's performance (or more accurately, an actor's existence) forms the core of my creative work. That's because I am a human being, and on the planet there are over six billion people just like me. It probably takes a lifetime to study this species. Some critics describe my style as minimalist. Perhaps this is the reason. For me minimalism is not only a form of aesthetic but also an attitude towards life.

What about my take on theatre? I often get asked this question by the media and I reply that, theatre is declining in Hong Kong, while 'show biz' culture is becoming more dominant. 'Show biz' is the product of post-Capitalism and globalisation. I noticed this phenomenon in France when I was studying there. Twenty years on, Chinese-speaking territories are eagerly travelling down the same road, at an even more accelerated pace. Confronted by this kind of market, our concern becomes how artists respond.

Many say that this era allows us to pursue arts and culture as an industry. I agree with this, but maintain my conviction that even with political ideals long gone, one must not abandon the pursuit of justice; even in a corrupt and vulgar world one must not overlook the existence of sanctity. Creating in the midst of conflict or contradiction is perhaps more thrilling, and it is probably more creative to drift between discipline and self-indulgence.

I would like to take this opportunity to thank the Hong Kong Arts Festival for its support, and the whole production team for their passionate involvement.

Translated by Maggie Lee

William Shakespeare and *Titus Andronicus*

莎士比亞與《泰特斯》

威廉·莎士比亞1564年4月23日於埃文河畔的斯特拉特福出生，1582年與安妮·哈法威爾結為夫妻，1588年遷居倫敦，藉着當演員和編劇踏上成功之途。1594年，莎士比亞加入張伯倫爵士演員工會，工會後來因取得英皇詹姆士一世的贊助，易名為英皇御前演員工會。1596年，莎士比亞已成為倫敦執牛耳的編劇，35歲更投資環球劇院，並經常粉墨登場，1612年退出倫敦的生活圈子，1616年於家鄉斯特拉特福逝世。

《泰特斯》被大多數學者視為莎士比亞最早的劇本，寫作年份雖有爭議，但一般認為在1592至1594年左右，當時莎翁正邁向三十而立之年；1642年前，曾出版的《泰特斯》有五個版本，最早的演出紀錄是1594年1月。

對於此劇的評價一直眾說紛紜，且隨時代轉變。不少人認為此劇粗糙，更有許多犯駁之處，或斥之為莎士比亞「最血腥暴力的作品」；有人指出這是最少被搬演的莎劇。1955年，正當《泰特斯》被視為太不合情理而難以搬演的劣作之時，彼得·布祿克執導此劇帶來新的突破，並引起激烈的議論。二十世紀後期，此劇因被視為有廣闊的詮釋空間及當代相關性而於各地多番上演。美國文評家如哈洛特·布隆姆則提出「血腥暴力」以外的詮釋，提議可將此劇看作一齣鬧劇，說莎翁寫作此劇是為了要嘲諷基斯杜化·馬洛，並認為只有由美國喜劇導演梅爾·布魯克斯執導此劇才值得一看。近年的《泰特斯》演出有2007

William Shakespeare was born on the 23 April 1564, in Stratford-upon-Avon. In 1582 he married Anne Hathaway and by 1588 he had moved to London, attaining success as an actor and playwright. In 1594 he became a charter member of a group of actors known as the Lord Chamberlain's Men, later changing their name to the King's Men when they won the sponsorship of King James I. By 1596 Shakespeare was recognised as the leading London playwright and at the age of 35 he invested money in the Globe Theatre, where he was also a member of the acting troupe. Shakespeare retired from London life around 1612 and died at Stratford in 1616.

Titus Andronicus, considered (with some controversy) Shakespeare's earliest play, was completed somewhere between 1592 and 1594, when he was almost 30 years old. Five editions of the play were published before 1642 and its first stage performance took place in January 1594.

Comments on *Titus Andronicus* have been very varied, among different people and over time. Some have criticised it for being a rough work with lots of plot contradictions; some have upbraided it for being the most brutal of Shakespeare's plays; and others point to the fact that it has been the least staged of all his works. Peter Brook made a breakthrough with this contentious work with his 1955 production. And, towards the end of the 20th century it was more frequently staged, with directors enjoying its interpretative space and high relevance to contemporary life. US literary critic Harold Bloom considers *Titus Andronicus* more farce than real brutality. He regards the play as a device used by Shakespeare to mock his fellow playwright, Christopher Marlowe and has said that Mel Brooks



年由戴維·蓋蒙斯執導，The Actors' Shakespeare Project的演出，和同年荷蘭死馬劇團的演出；兩個演出皆將時代背景由古羅馬時期改成當代。

此劇1985年被拍成英國廣播公司莎劇電視系列，1999年由茱莉·泰摩執導，首次被拍成電影，並由安東尼·鶴建士擔演泰特斯一角；此外，同年亦有基斯杜化·鄧恩執導並改編的非主流電影版本，兩個版本形成強烈對比。

would direct the best imaginable production of the work.

Recent performances of *Titus Andronicus* include the Actors' Shakespeare Project, directed by David R Gammons, and the Dutch theatre company Dood Paard's production in 2007. Both productions moved the setting from the original Roman to contemporary life. Film and TV versions include a 1985 movie for the BBC; a 1999 film *Titus* directed by Julie Taymor, with Anthony Hopkins in the title role; and a cult movie version *Titus Andronicus*, also 1999, adapted and directed by Christopher Dunne.



《泰特斯》排練考察筆記

文：吳紹熙

演出莎劇或不少古典劇作所要面對的難題之一，在於如何使那些既激情澎湃卻又文縷綿的對白，變得說起來自然、聽起來舒服，並於表演上為這些對白開拓出一個讓它們顯得合情合理的場面。於觀察《泰特斯》排練的過程中，筆者看到回應這難題的一個可能性：於排練過程中通過即興活動，發掘對白背後那些強烈、複雜甚至矛盾的內心衝動，並放大那段由內心衝動過渡到外在行動的轉折過程，同時於探索

這些衝動與轉折時有機地引生身體（動作、聲音、呼吸）的表現形式，讓平時生活中隱藏了或略過了的精神歷程（內在的及從內至外的）由無形變有形。

劇場創作所用的材料並非死物，導演不能只按自己心中的設計，挪用一副又一副軀殼去拼砌動畫；要做到上述的要求，關鍵在於協助演員打斷或延長日常生活中的「短路」（short-circuit），並打破把內心衝動封鎖或遮蔽的習慣，讓他們能探索與表達複雜的內心衝動、衝



等），繼而集中與強化對體驗與體現的探索，並由簡而繁地建立動作流程。

這些方法有兩項基本運用原則，一是「正一反一合」，二是「分解—取捨—強化—再整合」，將不同的演繹版本引發出來的複雜體驗，更清晰地加以分解，進而逐一加以測試，再作出選擇，並將所選的元素加以強化，之後再將各元素重新整合。前者乃一種辯證歷程，盡可能重新開啟體驗的可能性；後者就像某種「煉金術／化學程序」，既提煉體驗內容，亦建構體現形式。

動與行動之間的曲折關係，以及表現各種行動的可能性。

鄧樹榮導演於排練過程中，有系統地運用了一系列方法幫助演員於探索過程中解除短路、衝破習慣。筆者認為這些方法大致可分為兩類，分別以「想像力」及「身體」為主軸；這些活動皆與劇本保持間接或直接的關聯，但兩者都極着重即興。

以想像力為主的方法，多通過「說話」去進行即興（如心聲及虛擬對話），以搜集劇作與角色內的各種內容。第二種方法要於劇本的框框內進行，在不同活動中突出或封鎖某些身體元素（如眼神交流、進退、移動軌跡、動作

在一個月來觀察《泰特斯》排練的過程中，筆者發現演員運用想像力與身體表達，探索並充實衝動與行動之間的關係，從而發掘出很多演出這部古典劇作的方法：對演員來說，他們逐步找到流通身心的衝動，脫口便唸出文縷縷的台詞，找到身體與台詞之間的連繫，甚至反過來被這些文學性強的台詞帶動；對觀眾來說，面前所見所聞，展開了一個介乎內心世界與外在現實之間的「中間地帶」，清楚看到平日隱而不見的那段生活。可見，劇場藝術對教育的可能意義值得進一步研究。

這次考察乃筆者一項獨立的戲劇教育研究的一部份，本文由當中筆記整理而成。



演員為本的劇場實驗 —— 《泰特斯》 的創作觀察

文：伍綺琪

自史坦尼斯拉夫斯基、梅耶荷德和葛羅托斯基以來，「演員為本」彷彿成為了當代劇場的格言，而演員自主性與導演意念之間的矛盾，亦成為了劇場工作者關注的課題。在《梅耶荷德表演理論研究及反思》(2001)中，鄧樹榮引介梅氏提出的兩種導演方法及相對的工作模式——三角形劇場和直線形劇場。就前者而言，觀眾須以導演為中介，才能領略到劇作家與演員的藝術，而演員的責任是準確地演繹導演的意念；後者則較為開放地將劇作者、導演、演員與觀眾都置於一個平等的位置，演員是獨立自主的個體。

筆者曾觀察《泰特斯》的創作過程，發現導演在直線形劇場的實踐基礎上，尋求演員自主與導演創作之間的平衡，探索演員為本的劇場可能性。

在劇本詮釋與場面設計上，《泰特斯》的創作可以理解為導演與演員協作完成的劇場實驗 (theatrical experiment) —— 導演與演員根據劇本提供的線索(實驗材料)，通過演員以「即興實驗」反覆試驗，經過多次構想、推翻後，在眾多可能性中提煉出最精準的演繹方式。整個創作過程中，演員經過各種「即興實驗」推演與驗證不同的可能性，而導演只是就演員的表現調整「實驗條件」，或提出疑問協助演員



排練過程中，導演花了不少功夫剷除演員的習慣，使他們得以從慣性思維中釋放出來，找出更豐富的表演方法。除了演繹方式的慣性外，導演亦會在即興過程中解除演員慣性的身體動作，使他們以整個身體真誠地回應當下的狀態，大大提高了表現力。

演員自主不是一場取締導演的革命，而是依靠導演與演員共同努力、從演員自身出發探索戲劇可能性的劇場實驗，它能有效提高演員表演狀態，而導演亦通過與演員共同探索，開發出更深層更豐富的創作可能性。《泰特斯》就是這種劇場實驗的成品，導演一直追求導演與演員相對平等的創作關係，並通過不同方法嘗試誘發演員的創作力與自主性，加強演員與文本的聯繫，達至以演員為本的戲劇。雖然面對本地現實的劇場生態，這種劇場實驗仍然存在很多挑戰（例如創作過程需時與演員訓練方法等問題），但我仍衷心期望這種以演員為本的戲劇得到進一步的落實及發展。

這次考察乃筆者一項獨立的戲劇教育研究的一部分，本文由當中筆記整理而成。

釐清即興經驗。這種由演員本身的行動逐步發表、而非從導演一己設想出來的創作方法，無疑令演員在創作上與導演處於較為平等的地位。而隨着演員在逐步雕琢劇本，文本亦同時在塑造演員，最終兩者聯繫與日俱增，達至有機結合，促成了以「演員為本」的戲劇。

要達至上述平等的「導演—演員」創作關係，先決條件是演員具有一定的創作力和自主性。所謂的「自主」不是任由演員隨心所欲，因為這樣只會顯露出演員日常生活和表演訓練中形成的陳腔濫調。這種順理成章又不由自主的表現方式，限制了創作的可能性，亦窒礙了演員真誠地回應其當下內在感知。在《泰特斯》的



無人地帶 No Man's Land

無人地帶由鄧樹榮創立於1997年，1998至2004年是香港藝術發展局的「一年資助」藝團，先後創作了近20個作品。2004至2007年是劇團的休眠期。

《泰特斯》是劇團休眠期後的首個作品。

Founded in 1997 by Tang Shu-wing, No Man's Land was the Hong Kong Arts Development Council's One-Year Grant recipient between 1998 and 2004, producing about 20 works. The theatre was inactive between 2004 and 2007.

Titus Andronicus is the theatre's first production after the period of dormancy.



鄧樹榮 Tang Shu-wing

導演/改編/佈景設計概念 Director/Adaptor/Set Design Concept

鄧樹榮是本港著名劇場導演及演員，曾任「剛劇場」聯合藝術總監，現任「無人地帶」藝術總監及香港演藝學院戲劇學院高級講師。

1986至1992年間，鄧樹榮在法國留學及工作，於巴黎新索邦大學獲戲劇碩士，並在l'Ecole de la Belle de Mai學校接受演員訓練，曾在巴黎的「金手劇團」任助導及演員。留法期間，鑽研俄國前衛導演梅耶荷德的假定性戲劇觀及從身體出發的表演理論；及後再往意大利參加「質樸劇場」倡導者積士·葛羅托斯基的工作坊，奠定了其以人為本的劇場理念。

他的創作經歷了若干階段，包括多媒體及跨文化的合作，近年他反思劇場的本質，決定回歸到戲劇的根本，以人體

One of the most renowned theatre directors and actors in Hong Kong, Tang Shu-wing was co-artistic director of Theatre Resolu and is Artistic Director of No Man's Land. He is also a Senior Lecturer in the School of Drama at the Hong Kong Academy for Performing Arts.

Between 1986 and 1992 Tang studied acting at l'Ecole de la Belle de Mai, in Paris and theatre studies in the Université de la Sorbonne Nouvelle, also in Paris, where he obtained a Maîtrise Certificat. He was greatly attracted to the ideas of Theatre of the Convention and 'Acting through the body' advocated by the Russian theatre director Vsevolod Meyerhold. He participated in masterclasses conducted by Ariane Mnouchkine, Jerzy Grotowski, Ferruccio Soleri and Philippe Hottier and was particularly inspired by Grotowski's idea of 'poor theatre'. Before returning to Hong Kong in 1992, Tang worked as an assistant director and actor in Théâtre de la Main d'Or and other theatre, film and television production companies in Paris.

作為探討的中心，在本港劇壇獨樹一幟。有媒體更稱他為「簡約劇場煉金術師」。

他的主要導演作品包括《生與死三部曲》(1997-2000)、《真面目》(1998, 1999)、《我們互不相識的一小時》(2000)、《生死界》(2002)、《死亡實驗室》(2002)、《人椅龜——一個關於文化及思維的冥想》(2004)、《菲爾德》(2005, 2007)、《哈姆雷特》(2006)及《帝女花》(2007)。主要演出作品包括《代理阿媽教》(1993, 2003)、《離地三百七十五米又如何》(1993)、《無人地帶》(1996, 1997)、《解剖二千年》(1999, 2000)、《死亡實驗室》(2002)及《陽光站長》(2002)。

鄧氏於2001年出版了《梅耶荷德表演理論：研究及反思》及《生與死三部曲之劇場探索》(中、英文版)。2004年，國際演藝評論家協會(香港分會)出版了《合成美學：鄧樹榮的劇場世界》，進一步探討其創作理念。

他曾獲多個國際及本地獎項，包括1993年烏茲別克塔什干國際戲劇節優異演繹獎，2003年香港舞台劇獎最佳男主角獎，2006及2007年的香港舞台劇獎最佳導演獎；2007年獲民政事務局長嘉許獎狀，同年更獲法國文化部頒發「藝術及文學軍官勳章」，成為首位獲此殊榮的香港劇場藝術家。

今年二月，獲香港藝術發展局頒發戲劇的「藝術成就獎」，以表揚他在戲劇藝術的成就及貢獻。

Tang's artistic pursuit has witnessed different phases, including multi-media productions and cross-cultural collaborations. He is now interested in a minimalist theatre where the body is his main field of investigation, as opposed to the overwhelming influence of theatre technology. He is called "Alchemist of Minimalist Theatre" by the media.

Tang's major directing credits include *Life and Death Trilogy* (1997-2000), *Face* (1998, 1999), *The Hour We Knew Nothing of Each Other* (2000), *Between Life and Death* (2002-2004), *Deathwatch* (2002), *The Man, The Chair and the Turtle: A Meditation on Cultures and the Mind* (2004), *Phaedra* (2005, 2007), *Hamlet* (2006), and *Princess Chang Ping* (2007). His stage acting credits include *Miss Margarida's Way* (1993, 2003), *Two Civil Servants in a Skyscraper* (1993, 1994), *Two Men on a No Man's Land* (1996, 1997), *Millennium Autopsy* (1999-2000), *Deathwatch* (2002) and *Sunshine Station* (2002).

In 2001 Tang published *Analysis and Reflections on the Theories of Acting of Meyerhold* (in Chinese), and *Life and Death Trilogy: a Theatrical Research* (in Chinese and English). In 2004 The International Association of Theatre Critics (Hong Kong) published a special study on him: *The Art of Synthesis: The Theatre World of Tang Shu-wing*.

Tang's international and local awards include a Distinguished Interpretative Performance Award in the 1993 Tashkent International Theatre Festival; the Best Actor in a Leading Role in the 2003 Hong Kong Drama Awards; and Best Director Awards in the 2006 and 2007 Hong Kong Drama Awards. In 2007 he was awarded a Certificate of Commendation by the Secretary for Home Affairs, Hong Kong Government of the SAR. He is also the first Hong Kong theatre artist to be bestowed *L'Officier de l'Ordre des Arts et des Lettres* by the French Ministry of Culture and Communication. In February 2008, he was awarded an Award for Artistic Achievement (Drama) from the Hong Kong Arts Development Council.



陳鈞潤
Rupert Chan

劇本翻譯
Script Translator

陳鈞潤任職大學行政，亦為業餘翻譯、編劇、作家及填詞人，並在香港電台第四台主持《歌劇世界》，亦是康樂及文化事務署戲劇及歌劇顧問。曾翻譯三十多部舞台劇，又翻譯三十多部歌劇的中文字幕。陳鈞潤獲1990年香港藝術家聯盟頒發劇作家年獎，憑散文集《殖民歲月》獲文學雙年獎。現為香港話劇團及中英劇團董事。已出版劇本有《元宵》、《女大不中留》、《禧春酒店》及《美人如玉劍如虹》。

Rupert Chan works as a university administrator and freelance translator, playwright, writer and lyricist. He hosts *Sunday Opera* on RTHK Radio 4. He is also an adviser to the Leisure and Cultural Services Department on opera and drama. He has translated over 30 dramatic works and some 30 libretti for Chinese surtitle projection. In 1990 he received the Playwright of the Year Award from the Hong Kong Artists' Guild. His published scripts (in translation) include *Twelfth Night*, *Hobson's Choice*, *L'Hotel du Libre Echange* and *Cyrano de Bergerac*.

陳志權
Ricky Chan

舞台及服裝設計
Set and Costume Designer

現任香港演藝學院舞台及製作藝術學院舞台及服裝設計系講師。1996年於香港演藝學院畢業，主修佈景及服裝設計。陳志權憑《死亡實驗室》（無人地帶）獲第12屆香港舞台劇獎最佳佈景設計獎。近期作品有香港舞蹈團《笑傲江湖》（重演）及無極樂園《琴弦風暴》。

Ricky Chan graduated from the Hong Kong Academy for Performing Arts in 1996 with a major in Set and Costume Design. He won Best Set Design at the 12th Hong Kong Drama Awards. His most recent works include the Hong Kong Dance Company's re-run of *The Smiling, Proud Wanderer* and Wuji Ensemble's *Wild Strings*. He currently lectures on set and costume design at the Hong Kong Academy for Performing Arts



張國永
Leo Cheung

燈光設計
Lighting Designer

1989年於香港演藝學院畢業，主修舞台燈光設計。1994年獲香港戲劇協會頒予十年傑出成就獎，1995至2001年間，四度獲香港舞台劇獎最佳燈光設計獎。2000及2007年更獲香港舞蹈聯盟頒予舞蹈年獎，以肯定其舞蹈燈光及佈景設計的成就。2007年，張國永於昆士蘭科技大學取得燈光碩士學位，現為香港演藝學院高級講師，教授舞台燈光設計。

Leo Cheung graduated from the Hong Kong Academy for Performing Arts in 1989 with a High Distinction in Theatre Lighting Design. He was awarded the Outstanding Achievement of the Decade Award by the Hong Kong Federation of Drama Societies in 1994, and won the Best Lighting Design Award at the Hong Kong Drama Awards four times, between 1995 and 2001. In 2000 and 2007 Cheung received the annual Dance Award from the Hong Kong Dance Alliance. Also in 2007, he gained his Master of Lighting from the Queensland University of Technology. Cheung is currently a Senior Lecturer of Theatre Lighting at the Hong Kong Academy for Performing Arts.



楊福全
Frank Yeung

技術總監
Technical Director

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。其後以自由職業舞台工作者身份，為不同類型的演藝團體擔任舞台管理及製作管理，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·包殊烏珀塔爾舞蹈劇場（德國）、蠶貨（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)，2006年12月隨非常林奕華赴台北國家戲劇院製作《水滸傳》。

近年楊福全為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、台北、馬尼拉、東京、雪梨、巴黎、倫敦、維也納、布拉格、布魯塞爾、里斯本及多倫多等城市巡迴及交流演出。楊福全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 with a degree in Stage Management. He has worked as Stage Manager for the Hong Kong Fringe Festival and was Technical Director/Production Manager for various visiting groups in the Hong Kong Arts Festival. His productions include *La Cenerentola* in the 2001 Hong Kong Arts Festival and *Farewell My Concubine* for the Hong Kong Dance Company (2005). Yeung is Production Manager at the Hong Kong Academy for Performing Arts.

黃懿雯
Gladys Wong

執行監製
Executive Producer

香港演藝學院戲劇學院畢業，主修表演。近期演出及製作有《菲爾德》、《美國蝦》、《山中方七日》，以及第六屆華文戲劇節等。現為自由身舞台工作者及戲劇導師。

Gladys Wong graduated from the Hong Kong Academy for Performing Arts with a major in Acting. She has performed in many productions including *Phaedra* and *American Shrimp*. She also took part in the 6th Chinese Drama Festival and *Seven Days in the Mountain*. Wong is now a freelance theatre worker and drama educator.



楊苑澄
Ebona Yeung

舞台監督
Stage Manager

香港演藝學院舞台管理系畢業生。曾參與製作2006年新視野藝術節目無界樂人《心意一場》，粵劇國際研討會《帝女花五十周年紀念青年版》，香港2007年國際現代音樂節，偶友街作《鐵甲稻草人II之最後一片葉子》。現為自由身工作者。

Ebona Yeung graduated from the Hong Kong Academy for Performing Arts with a major in Stage Management. She has worked on many productions including *Songs from Within* by the John Chen Ensemble (2006); the 2007 International Festival of Contemporary Music; and *The Iron Scarecrow II – The Last Leaf* by Make Friends with Puppets.



吳偉碩 (梵谷)
Andy Ng

泰特斯·安特洛尼克斯
Titus Andronicus

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年回港後參與瘋祭舞台及無人地帶的創作作品。曾參與的其他劇場作品包括「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、前進進戲劇工作坊於2007年香港藝術節的委約作品《天工開物·栩栩如真》，以及在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，吳偉碩亦曾擔任國際演藝評論家協會（香港分會）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 Nottle邀請，出席第三屆國際工作坊節，擔任演員訓練指導。2007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。

2007年3月創立表演研究中心（香港），出任藝術總監暨主研究員。

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 trained in four classical Asian theatre art forms — *Noh* theatre from Japan; Beijing Opera; *Wayang Wong* from Indonesia; and *Bharatanatyam* from South India.

Ng now works as an actor, deviser and playwright. In the 2006 Hong Kong Arts Festival he was commissioned to create, direct and perform *Ending the World*. He is a part-time instructor at the Hong Kong Academy for Performing Arts, the Arts School of the Hong Kong Arts Centre and Hong Kong Baptist University.

龔小玲
Kung Siu-ling

塔摩拉
Tamora



1993年香港演藝學院戲劇學院畢業後，即加入香港話劇團成為全職舞台演員至2005年，領銜主演劇目逾40齣，包括《芭巴拉少校》、《Miss杜十娘》等。1999年憑《紅色的天空》榮獲香港舞台劇獎最佳女主角獎（悲/正劇）。曾三度赴英國跟隨菲利普·高利亞研習戲劇及戲劇教育工作；2005年到丹麥參加尤金尼奧·巴爾巴領導的歐丁劇場第六屆霍爾斯特伯戲劇節。參與導演、監製、編劇或演出的作品包括《太陽下山了》、《彌敦道兩岸》、《盲摸摸，入錯咗？》、《門裏門外》及《小島芸香》。

龔小玲現為自由戲劇工作者，及香港電台第二台《玩玩星期天》節目主持。

After graduating from the Hong Kong Academy for Performing Arts in 1993, Kung Siu-ling joined the Hong Kong Repertory Theatre as a full-time theatre artist. She has starred in more than 40 theatre productions and in 1999 won the Best Actress Award (Tragedy/Drama) at the Hong Kong Drama Awards for *Red Sky*. She has been involved in numerous theatrical performances as actor, director, producer and playwright including *The Sun Set, Door – Inside Out*, and *The Island*.



譚偉權
Gary Tam

艾倫
Aaron

香港華仁書院及香港演藝學院畢業。在學期間，曾奪得香港演藝學院最有潛質演員獎，並兩度獲頒傑出演員獎。畢業後加入香港話劇團成為全職演員，憑《橫衝直撞偷錯情》獲第二屆香港舞台劇獎最佳男配角獎（喜／鬧劇）。

1993年加入香港廣播有限公司主持兒童節目《閃電傳真機》及音樂節目《Sunday新地帶》，並以《白石嶺公園》奪得1995年度十大兒歌金曲。

譚偉權的舞台演出作品有《遇上1941的女孩》、《半邊人》、《今夜芳華正茂》及《邊城》（演戲家族）；《白蛇》（香港芭蕾舞團）；《地久天長》（香港話劇團）、2006年香港藝術節委約作品《白蛇新傳》（演戲家族）、《窺心事》及音樂劇《喝彩》等。譚偉權現為有線電視財經資訊台主持《拉近文化》。

A graduate of the Hong Kong Academy for Performing Arts, Gary Tam was named a student with outstanding acting potential while at the Academy and twice received the Best Actor Award. After graduating he joined the Hong Kong Repertory Theatre and won the Best Supporting Actor Award in the 2nd Hong Kong Drama Awards (Comedy/Farce) for his performance in *A Flea in Her Ear*.

In 1993 he joined the Hong Kong Television Broadcasts Limited to present children's shows and music programmes. He has appeared in *1941 Girl*, *Half, White Snake* (Hong Kong Ballet), *Forever and Ever* (Hong Kong Repertory Company), and *The Legend of the White Snake* (Actors' Family) commissioned by 2006 Hong Kong Arts Festival.

魯文傑
Simon Lo

瑪格斯·安特洛尼克斯
Marcus Andronicus

1996年於香港演藝學院畢業。校內作品包括《聖女貞德》、《秋城故事》、《夢斷城西》等。近作有糊塗戲班《爆谷殺人狂》、香港兒童音樂劇團《小王子》及魯文傑製作《看更》等。憑《藍月亮》及《野鴨》獲香港舞台劇獎最佳男配角及最佳男主角提名。

現為電視廣播有限公司合約藝員及三號排練室劇團成員。

Simon Lo graduated from the Hong Kong Academy for Performing Arts in 1996 with a major in Acting. Recent productions include *Little Prince* and *Kan Gang*. He was nominated for Best Supporting Actor and Best Actor at the Hong Kong Drama Awards for his performances in *Blue Moon* and *The Wild Duck* respectively.





陳文剛
Rensen Chan

薩特尼
Saturninus

香港演藝學院畢業，主修表演，1982年開始參與話劇演出，憑《小鳥》獲第14屆香港舞台劇獎最佳男配角獎（悲 / 正劇）。近期的話劇演出有《窺心事》、《爆谷殺人狂》及《靚太作死之你滾紅我滾綠》等。填詞作品超過1,000首，近作有《一個人在唱歌》、《異型金剛》及《流浪在彩色街頭》。現為糊塗戲班藝術總監。

Rensen Chan graduated from the Hong Kong Academy for Performing Arts with a major in Acting. He won Best Supporting Actor at the 14th Hong Kong Drama Awards for *Laughing and Forgetting* (Tragedy/Drama). His latest works include *What the Butler Saw*, *Popcorn* and *The Open Couple*. As a lyricist he has over 1,000 titles to his credit, including *Singing Alone*, *Homo Superus* and *Vagabond*. Chan is Artistic Director of The Nonsensemakers.

黎玉清
Lai Yuk-ching

拉維妮婭
Lavinia



香港演藝學院戲劇學院畢業，主修表演，就讀期間曾獲多個獎項，包括憑主演《賣花女》及《菲爾德》獲校內傑出演員獎。以《菲爾德》一劇代表香港演藝學院前往北京作交流演出，並獲得優秀表演獎。現為自由身演員及戲劇教育工作者。近期演出包括《姊妹仁》、《菲爾德》（重演）、《依狄帕斯》。

Lai Yuk-ching graduated from the Hong Kong Academy for Performing Arts with a major in Acting. She was the recipient of several scholarships and twice received Outstanding Actress Awards in Academy productions. She received a Brilliant Performance Award from the Beijing International Symposium on Acting Training with Theatre Showcase 2005, and now works as a freelance actress and drama educator. Her recent productions include *Three Sisters*, *Phaedra* (re-run), and *Oedipus*.



朱柏康
Chu Pak-hong

路歇斯·安特洛尼克斯
Lucius Andronicus

香港演藝學院戲劇學院畢業，主修表演。現為自由身演員及樂隊朱凌凌人。

Chu Pak-hong graduated from the Hong Kong Academy for Performing Arts with a major in Acting. He is currently a freelance actor and a member of JuicyNing.

文傑聰
Man Kit-chung

巴西安/辛普斯/乳娘/哥特人乙
Bassianus/Sempronius/Nurse/Second Goth



香港演藝學院戲劇學院畢業，主修表演。近期演出有《異型金剛》、《梨花夢》、《菲爾德》（重演）。現為自由身演員、配音員、多間中小學及青年中心之戲劇、默劇、形體及毯子功導師。

Man Kit-chung graduated from the Hong Kong Academy for Performing Arts with a major in Acting. His recent performances include *Homo Superus*, *Secret of Resurrection* and *Phaedra* (re-run).



鄧智堅
Eric Tang

祈倫
Chiron

香港演藝學院戲劇學院畢業，獲傑出學生獎及優異畢業生榮譽，在學院期間憑《玻璃山》及《菲爾德》獲頒傑出演員獎。近期演出有《尋找聖誕小肥羊》、《金池塘》（日本演出）、《飛吧！臨流鳥飛吧！消失的翅膀》及《體育時期》等。

Eric Tang graduated with distinction from the Hong Kong Academy for Performing Arts. He was awarded Best Actor in the Academy's productions *Glass Mountain* and *Phaedra*. His recent performances include *Chubby Chubby Sheep Sheep*, *On Golden Pond* and *Myth of Archaeology Bird: The Vanished Wings*.

鄭嘉俊
Jam Cheng

狄米斯
Demetrius

香港演藝學院戲劇學院畢業，主修表演。近期演出有《梨花夢》、《喝彩》及《天之驕子》，亦曾參與各類型演出，包括舞台劇、電影、獨立電影、香港電台電視製作等。

Jam Cheng graduated from the Hong Kong Academy for Performing Arts with a major in Acting. His recent works include *Secret of Resurrection and Dying Young*.



郭穎東
Rex Kwok

昆塔斯·安特洛尼克斯/坡力斯/哥特人甲
Quintus Andronicus/Publius/First Goth

香港演藝學院戲劇學院畢業，主修表演。曾獲傑出學生獎、匯豐銀行慈善基金香港與內地學生交流獎學金及兩屆演藝友誼社獎學金。曾參與之演出包括《小紅帽的藍色世界》、《菲爾德》（重演）及《異型金剛》。

Rex Kwok graduated from the Hong Kong Academy for Performing Arts with a major in Acting. His recent works include *Phaedra* (re-run), *The Secret Garden of Red Hoodlet* and *Homo Superus*.

陳冠中
Charles Chan

馬歇斯·安特洛尼克斯/卡厄斯/哥特人丙
Martius Andronicus/Caius/Third Goth

香港演藝學院戲劇學院畢業，主修表演。在校期間曾獲成龍獎學金及蔣維國博士獎學金。校內演出包括《威尼斯商人》、《暗戀·桃花源》、《秋決》、《一千零一夜》、《吝嗇鬼》、《沒有妳，還是有你》。

Charles Chan graduated from the Hong Kong Academy for Performing Arts with a major in Acting. He has performed in many Academy productions including *The Merchant of Venice*, *Autumn Execution* and *Arabian Nights*.

