

改造情人

the Shape of Things

原著：尼爾·拉畢特
by Neil LaBute

36th



香港藝術節
Hong Kong
Arts Festival
14.2-16.3.2008



謝謝 With thanks to



改造情人 the Shape of Things

原著 : 尼爾·拉畢特

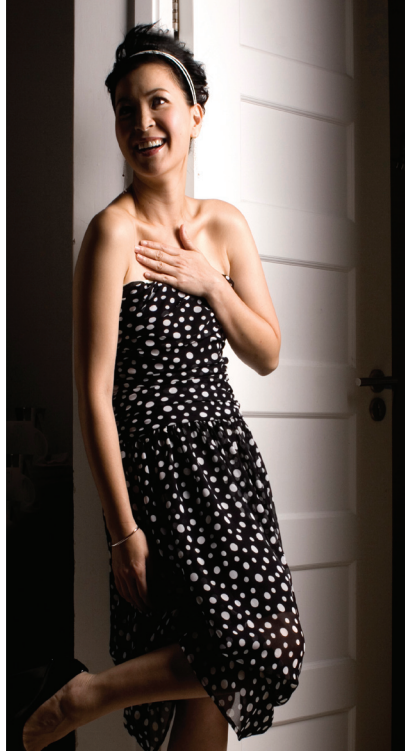
導演 : 李中全

翻譯 : 莊梅岩

Written by : Neil LaBute

Directed by : Gabriel Lee Chung-chuen

Translated by : Chong Mui-ngam



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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.

除特別註明，所有照片

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7-11,
13-17. 3.2008

香港文化中心劇場

Studio Theatre

Hong Kong Cultural Centre

演出長約2小時，不設中場休息

Running time: approximately 2 hours with
no interval

粵語演出，附英文字幕

Performed in Cantonese with English
surtitles



香港藝術節委約及製作
Commissioned and Produced
by the Hong Kong Arts Festival

創作人員 Creative Team

原著 尼爾·拉畢特

導演 李中全

翻譯 莊梅岩

佈景設計 夏國斌*
黃逸君

燈光設計 馮國基

服裝及形象設計 郭家賜

音樂及音響設計 彭俊傑

錄像設計 楊振業

Written by Neil LaBute

Director Gabriel Lee chung-chuen

Translator Chong Mui-ngam

Set Designers Bill Haycock*
Jonathan Wong

Lighting Designer Fung Kwok-kee

Costume and Image Designer Kary Kwok

Music and Sound Designer Vincent Pang

Video Designer Adrian Yeung

演員 Cast

Evelyn 蘇玉華

Adam 葉榮煌

Philip 高皓正

Jenny 朱仲暉

Evelyn Louisa So

Adam Guthrie Yip

Philip Zac Koo

Jenny Ruby Chu

製作人員 Production Team

監製 香港藝術節

執行監製 陳慧心

製作經理 張向明

助理製作經理 黎錦珊

執行舞台監督 楊健璋

助理舞台監督 何綺微

化粧 陳明朗、王美琪

服裝設計助理 陳愛嫦

服裝助理 張黛儀

總電機師 蕭俊傑

字幕操作 陳樹培

舞台技術人員 朱日日

林仁健

陳德舜

江遠帆

Producer Hong Kong Arts Festival

Executive Producer May Chan

Production Manager Cheung Heung-ming

Assistant Production Manager Kathryn Lai

Deputy Stage Manager Sherlock Yeung

Assistant Stage Manager Faith Ho

Make-up Artists Chan Ming-long and Maggie Wong

Costume Design Assistant Candice Chan

Costume Assistant Cheung Doi-yee

Chief Electrician Siu Chun-kit

Surtitles Operator Chan Shu-pui

Stage Crew Chu Yat-yat

Lam Yan-kin

Chan Tak-shun

Kong Yuen-fan

* 承蒙香港演藝學院批准參與是次演出

By kind permission of the Hong Kong Academy for Performing Arts



Evelyn (蘇玉華 Louisa So)



Adam (葉榮煌 Guthrie Yip)



Jenny (朱仲暉 Ruby Chu)



Philip (高皓正 Zac Koo)

一個字字珠璣幽默性感的愛情小品。校園男Adam在博物館遇上系花Evelyn，一頭栽進了她自成一格，性感而出位的世界。Evelyn不單改變了阿當的行為模式，更影響了他與好友Jenny及Philip的友情。四角關係在愛情和性的底蘊下相互糾纏角力，火花四濺。

The Shape of Things is a contemporary story of love and art that follows the steadily intensifying relationship between Evelyn and Adam. As Evelyn strengthens her hold on Adam, his emotional and physical evolution becomes disconcerting to his friends, Jenny and Philip, and has unexpected consequences for them all.

第一場 博物館

第二場 餐廳大堂

第三場 客廳

第四場 睡房

第五場 公園內

第六場 醫務所候診室

第七場 草地

第八場 咖啡館

第九場 禮堂

第十場 展覽廳

Scene 1 Inside a museum

Scene 2 In a restaurant lobby

Scene 3 In a living room

Scene 4 In a bedroom

Scene 5 In the park

Scene 6 In a doctor's waiting room

Scene 7 Outside on the lawn

Scene 8 Inside a café

Scene 9 In a theatre auditorium

Scene 10 In an exhibition hall

文：李中全

《改造情人》是尼爾·拉畢特在2001年完成的劇本。主線描述人如何藉着外表去改造內在個性：以「有形」的外在軀殼去改變「無形」的內在思想。此劇與蕭伯納於1914年所著的《賣花女》有異曲同工之處：主角談吐上的改造帶動了階級身份的轉移，階級轉移又再次激起了改造自身的意欲。

蕭伯納寫「改造」，是要對當時社會的階級問題作出指控；而拉畢特寫「改造」，卻叫人思考這種轉變對個人道德觀和價值觀的影響。

誠然，縱使我們已踏進新世紀，今天的社會仍存在各種有形或無形的階級分野。人們所穿的衣服品牌、居住的區域、出入的場所、駕駛的汽車。在物質主義下，我們利用消費去「改造」自己，從而融合到某一個社會階層當中。但是正如編劇所關注的問題：當我們做盡各種改變、乃至於扭曲本性去迎合社會標準，這一切到最後又是否值得呢？

by Gabriel Lee Chung-chuen

The Shape of Things was written by Neil LaBute in 2001. The play deals with the way people try to transform their inner selves by changing their outer appearance: in other words, it's about how the tangible physical exterior can be manipulated to reshape the 'invisible' inner being, or intangible thoughts. This concept can be compared to the ideas expressed by George Bernard Shaw in his 1914 play *Pygmalion*. In Shaw's play, the protagonist enters a different social class by changing her accent and manner of speech; this class transition, in turn, creates her desire to 'reinvent' herself.

Shaw expounded on the theme of reinvention as a critique of the class problems in his British society. LaBute has chosen the same theme to provoke thought on how such transformations might affect personal morality and our value systems.

Although we are now living in a new millennium, all kinds of visible and invisible class distinctions and social hierarchies still exist. Brand name fashions, cars, residential areas, and the places where people hang out, are all signs of our class divisions. In a capitalist world, we use consumption to reinvent ourselves, to help us blend into our chosen social strata. But, as *The Shape of Things* asks, after all these changes, perhaps to the point of warping our basic natures in adherence to prescribed social standards, is any of it really worth our while?

Translated by Maggie Lee

加料節目 Festival Plus

演後藝人談

7.3.2008 (五)

歡迎觀眾演出後留步，
與《改造情人》導演及演員會面。

Meet-the-Artists (Post-Performance)

7.3.2008 (Friday)

If you would like to meet the director and cast of *The Shape of Things*, please stay behind in the auditorium after the performance.

通往真理的謊言

The Lie that Leads to Truth

文：克萊爾·格蘭特

三十年來，我製作並演出原創演藝作品，借鑒表演藝術的主要觀點和策略（儘管我個人願將我所創作的看成是劇場創作！）所以看到《改造情人》的影評後，我多少吃了一驚。那篇影評說該片編導尼爾·拉畢特「歡迎我們提出疑問，究竟《改造情人》是否行為藝術？」。它當然不是行為藝術！而是一齣戲，我深信拉畢特本人也心知肚明。因為這齣戲是「關於」一件裝置藝術的創作，而且多少也可說這齣戲是「關於」一件可被視為行為藝術的製作。但是，按照墨爾本國際藝術節（2000-2004年度）總監羅蘋·亞契的說法，行為藝術不是「關於」這個世界，而是「屬於」這個世界。它拿真實來開刀，包括表演者「本人」。

拉畢特在劇中利用了很多人对藝術創作人云亦云、甚至浪漫美化的觀點，而這些觀點在行為藝術領域已引起過劇烈爭辯和認真探索。行為藝術家現身說法，親自展示出他們的種種疑問——關於肉體的極限、自我的邊緣、真實的界限、可接受的程度、既有機制的規範——他們總是實時實地、以表演者本人的真實軀體來展示。戲劇，卻是以一種假定的方式來演出，它要我們去想像一個場面，「好像」那是真的一樣。

拉畢特創建了一個世界，去探索藝術創作的某些道德糾葛。戲劇世界是個假想的世界，一項命題能在其中受到檢驗，

by Clare Grant

Having spent 30 years making and performing original performance works and drawing on key ideas and strategies of performance art, (although making what I would personally call theatre), I was somewhat taken aback to read in a review of the film of *The Shape Of Things* that Neil LaBute, who also wrote and directed the film, "invites us to ask whether *The Shape of Things* is performance art". Of course it is not performance art! It is a play, and I am sure LaBute is well aware of this. In that it is 'about' the making of a piece of installation art, it is also, to some degree, 'about' the making of a piece that might be described as 'performance art'. But as Melbourne International Arts Festival director (2000-2004) Robyn Archer said, performance [art] is not 'about' the world, it is 'of' it. It works with the real, including the self of the performer.

In the course of the play, LaBute taps into many commonly-held and even romantic ideas about the making of art, ideas that have been intensely contested and explored within the field of performance art. While performance artists enact the questions they ask — about the edges of the body, the edges of self, the edges of the real, the edges of the acceptable, the edges of institutional structures — they are always working in real time, in a real place with the real body of the maker-performer. A play, however, does so in a kind of hypothetical way, asking us to think about a situation as if it was real.





一個想法能從其中梳理出合理（或符合道德的）結論，不管有些結論似乎多麼危險。我們身為觀眾，就是在這世界內思考：「如果換了是我們 又會怎樣？」

演員的身體是真實的，但扮演的人物並非真實；行為藝術家的身體是真實的，演的也是他們自己。（1971年，美國行為藝術家克里斯·伯頓競讓他的夥伴向自己的胳膊開槍，以此來證明為了擁護一種觀念，藝術家可以挑戰的生理極限。）在《改造情人》中，演員所扮演的Evelyn，結尾時向觀眾講話，並不是演員自己在向現實中的觀眾講話。而是她作為Evelyn這人物，在向虛構的觀眾講話，「好像」對着一群參加畫廊開幕禮的人。（最近，伯頓拒絕讓另一位行為藝術家瑪莉娜·阿布拉莫維奇重複他的表演，理由是這樣做會使他這項行為藝術變成戲劇。）

實際上，Evelyn在畫廊的講話有雙重含義，因為，我們身為真實的觀眾，明白拉畢特想要我們思考的大都濃縮到這段獨白之中。拉畢特和行為藝術家不同，他通過人物向我們訴說——但是我們聽

LaBute has created a world within which to explore some of the ethical complexities of the making of art. The world of a play is a hypothetical world in that a proposition can be tested out, and an idea teased out to its logical (or moral) conclusion, no matter how seemingly dangerous some of those conclusions may be. It is a place for us, as the audience, to consider 'what if ... it were us?'

The body of an actor is real, but the characters it embodies are not real; the body of a performance artist is real and they perform as themselves. (US Performance Artist, Chris Burden, was shot in the arm by an associate in 1971, in an action aimed to contest the physical limits to which an artist might go in the service of an idea.) In *The Shape of Things*, Evelyn's address to the audience towards the end of the play is not spoken by the actor as herself to real audience members. Rather, she gives the address as the character Evelyn, speaking to a fictional audience as if they were a crowd at a gallery opening. (Burden recently refused permission for Marina Abramovic, another performance artist, to repeat his performance on the grounds that it would turn the event into theatre.)

到的不必是他本人的聲音。它也許是通往真相的謊言，是貫穿全劇的意念。拉畢特本人沒有在我們面前展現這些意念。這齣戲劇和行為藝術不同，是表達一連串意念，而不是把這些意念去用行動實際展示出來。Evelyn所透露的話，發人深省。而留給我們做的，是去弄懂其中豐富的枝節含義，尤其是說出這番見解的是個女人。

既然拉畢特虛構了一個情境，他在此能做的，就是展現出一個匪夷所思的虛構場面。而他帶出的問題，解決得再尖銳不過了——臨近劇作尾聲，拉畢特將觀眾引向如此一個驚心動魄的事件。其實，比起那些行為藝術家，質疑類似的生理、道德、社會及建制界限的所作所為，這是否更發人深省？——那些人諸如斯迪拉克（他用鉤子刺穿自己的皮膚，將身體吊起來）、奧蘭（把自己的面部整容，並拍下手術過程，讓有關人等穿着晚禮服）、翠西·艾敏（展示自己污穢不堪的床鋪）和索菲·卡萊（她袒露私生活的文字，讓那些已和她分手的情人受到牽連）。

在《改造情人》中，拉畢特邀請觀眾去重新審視在藝術創作過程裏，我們所認為「可以接受」的東西。像Adam一樣，我們有機會邁出假設的步伐，走進Evelyn的新世界，為自己理清其中的些許含義。

克萊爾·格蘭特身兼自由演員、劇場指導及澳洲新南威爾士大學表演系講師。

中譯：昌明

Evelyn's gallery speech is a kind of double-speaking in fact, because, as the real audience we are aware that much of what LaBute wants us to think about is encapsulated in this monologue. Unlike the performance artist, LaBute speaks to us through the character — yet it is not necessarily his voice that we are listening to. It may be the lie that leads to the truth, the idea that threads its way through the play. LaBute is not enacting these ideas before us, himself. Unlike performance art, the play is about a series of ideas, not the doing of them. Evelyn's revelations offer thought-provoking propositions. We are left to work out the many ramifications of this, not least the fact that it is a woman who is making these claims.

What LaBute can do here, having constructed a fictive context, is play out an extreme imaginary situation. The issues he presents could hardly be more challenging in the way they are unraveled, with LaBute skillfully leading the audience towards a climatic and devastating event near the play's end. The scene is more thought-provoking than the actions of performance artists who, in their own way question similar physical, ethical, social and institutional boundaries. Stelarc suspended his own body from hooks imbedded in his skin; Orlan had her face surgically altered during filmed operations in which all parties were dressed in formal evening wear; Tracey Emin has displayed the mess of her own bed in the name of art; and Sophie Calle wrote candidly about her own life in a way that indirectly implicated her past lovers.

In *The Shape of Things* LaBute asks his audience to re-examine what we regard as acceptable in the process of making a work of art. Like Adam, we are offered a chance to take some hypothetical steps into Evelyn's new worlds, and to sort through some of their implications for ourselves.

Clare Grant is a freelance performer, Dramaturge and Lecturer in Performance at the University of New South Wales, Australia

尼爾．拉畢特 Neil LaBute

劇作家
Playwright

尼爾．拉畢特是當今美國一位廣受談論、備受爭議的劇作家。1961年生於底特律，於楊百翰大學修讀戲劇，後到肯薩斯大學、紐約大學和倫敦皇家學院修讀研究生課程。

拉畢特是劇場導演兼編劇，也是電影編劇，其作品常遊走於舞台和銀幕之間。初入影壇的作品《與男人同行》(1997)，是根據他1992年的同名劇作改編，使他一舉成名，獲辛丹士電影節導演製作獎及紐約影評人協會最佳電影首作獎。其他影片有《「奇離」關係》(1998)，由傑森．派翠克、班．斯蒂勒主演。《急救愛情狂》(2000)於康城影展獲金棕櫚獎提名；2002年的《情詩百載牽》則改編自小說家拜雅特獲英國布克獎的作品《佔有》。拉畢特把自己的舞台劇《改造情人》改編為電影《說得性起》(2003)，並親自執導。2006年把英國1973年的經典恐怖電影《異教徒》，翻拍成為《惡靈線索》，由尼古拉斯．凱奇和艾倫．伯斯汀主演。

Neil LaBute is one of the most talked about and controversial dramatists in the United States today. Born in Detroit in 1961 he studied theatre at Brigham Young University and went on to do graduate work at the Universities of Kansas and New York, and at the Royal Academy in London.

A playwright, screenwriter and film director, LaBute's creations often travel between stage and screen. His film debut *In the Company of Men* (1997), based on his 1992 stage play of the same name, launched his career, and earned him the Filmmakers' Trophy at the Sundance Film Festival and the Best First Film Award from the New York Film Critics Circle. His other films include *Your Friends and Neighbors* (1998), starring Jason Patric and Ben Stiller; *Nurse Betty* (2000), nominated for the Palme d'Or at the Cannes Film Festival; and *Possession* (2002), an adaptation of A S Byatt's Booker Prize-winning novel. LaBute adapted his own stage play *The Shape of Things* for a 2003 film version, which he also directed. And in 2006 he remade the British cult classic *The Wicker Man* (original: 1973), starring Nicolas Cage and Ellen Burstyn.



李中全 Gabriel Lee Chung-chuen

導演
Director

李中全先後於悉尼大學、悉尼科技大學、新南威爾斯大學及香港演藝學院畢業，分別獲頒教育碩士、資訊科技系互動多媒體碩士、傳理系學士(主修戲劇)及戲劇高級文憑(表演)。

1993至1997年為中英劇團全職演員，並多次於香港藝術節演出。曾編導《TOTO》，編寫《天堂裏的陌生人》及中學巡迴劇《站在三角的尖端上》。2000年為中英劇團翻譯及改編《點解手牽狗》。2002年擔任《女大不中留》副導演及演員。2005年為香港藝術節執導《法吻》，及後獲韓國導演協會邀請重新執導該劇之韓語版，並於首爾公演。李中全現為香港藝術發展局審批員及藝評員。

Gabriel Lee Chung-chuen graduated from the University of Sydney with a Master's in Teaching. He also holds a Master's in Interactive Multimedia from the University of Technology in Sydney, a Bachelor's Degree in Media and Communications from the University of New South Wales and an Advanced Diploma in Acting from the Hong Kong Academy for Performing Arts. Lee worked with the Chung Ying Theatre Company as a full-time actor between 1993 and 1997 and has performed in various Hong Kong Arts Festival programmes.

Lee's writing credits include *Strangers in Paradise*, *On the Verge of a Triangle* and *TOTO*, which he also directed. In 2000 he translated and adapted A R Gurney's *Sylvia*. In 2005 he was commissioned to direct *The French Kiss* for the Hong Kong Arts Festival that year, and was then invited to direct it in Korean for the Young Asian Director Festival. Lee is a member of the Examiners's Board for the Hong Kong Arts Development Council.

莊梅岩 Chong Mui-ngam

翻譯
Translator



香港中文大學社會科學院心理學榮譽學士、香港演藝學院戲劇學院編劇系深造文憑畢業。前中英劇團駐團編劇。

除撰寫舞台劇外，亦參與劇本翻譯，作品有《寡婦村》、《Dance and the Railroad》等。電視製作《香港睇真D》、《尋找他鄉的故事》節目撰稿人。

莊梅岩憑《留守太平間》、《找個人和我上火星》及《法吻》獲第12、14及15屆香港舞台劇獎最佳劇本獎。2004年獲亞洲文化協會頒發利希慎獎學金赴美遊學一年。現於英國Royal Holloway攻讀戲劇碩士，主修編劇。

Chong Mui-ngam graduated from The Chinese University of Hong Kong with a major in Psychology, and from the School of Drama at the Hong Kong Academy for Performing Arts with a major in playwriting. She has since worked with the Chung Ying Theatre Company as their resident playwright.

Besides writing and adapting plays, Chong has translated *Widows* and *Dance and the Railroad*. She has also worked as assistant to the director on *The Rivals*, *The Dark Tales* and *Ruan Lingyu* and as a script writer for the TV documentaries *Hong Kong Today* and *Stories From Afar*.

Chong has received three Best Script Awards in the Hong Kong Drama Awards for her plays *Alive in the Mortuary*, *Shall We Go to Mars* and *The French Kiss*. In 2004 she was awarded the Lee Hysan Foundation Fellowship by the Asian Cultural Council, which allowed her to spend 12 months in the United States. She is now studying for her Master's Degree at Royal Holloway, University of London.



夏國斌
Bill Haycock

佈景設計
Set Designer

悉尼國立戲劇學院畢業，過去25年間曾與澳洲最具創意的演藝公司，導演及編舞合作，擔任戲劇、芭蕾、舞蹈、視覺劇場、歌劇、展覽等逾百部作品的設計工作。夏國斌首度來港，是為香港芭蕾舞團的《杜蘭朵》及《蝴蝶夫人》擔任舞台佈景設計。現為香港演藝學院設計系系主任。

A graduate of the National Institute of Dramatic Art in Sydney, Bill Haycock has designed more than a hundred plays, ballets, dance pieces, visual theatre events, operas, exhibitions and installations for many of Australia's most innovative companies, directors and choreographers, in a career spanning over 25 years. He first came to Hong Kong to design the award-winning *Turandot* and *Madama Butterfly* for the Hong Kong Ballet and is now the Head of Design at the Hong Kong Academy for Performing Arts.

黃逸君
Jonathan Wong

佈景設計
Set Designer

香港演藝學院藝術學士學位畢業生，主修舞台及電影設計。校內設計作品包括《賣花女》、《玻璃山》及《菲爾德》。校外作品包括桃花源粵劇工作舍《西施》、眾劇團《推銷員之死》、澳門演藝學院《少年十五二十時》、《創奇者》、大細路劇團《森林之王》、香港舞蹈團八樓平台《抱擁》、香港話劇團黑盒劇場《回歸！神蹟》等。

Jonathan Wong graduated from the Hong Kong Academy of Performing Arts with a major in Theatre and Film Design. As a student, he actively participated in numerous academy productions including *Glass Mountain*, *Pygmalion* and *Phaedra*. After graduation he worked as a theatre designer for productions such as *A Rose in a Tempest*, TNT's *Death of a Salesman*, and *Embrace* by the Hong Kong Dance Company. Wong recently designed the sets and costumes for *Miracle* by Hong Kong Repertoire Black Box Theatre.



馮國基
Fung Kwok-kee

燈光設計
Lighting Designer

馮國基自香港演藝學院畢業後，即從事舞台工作至今。作品領域包括舞蹈、戲劇、歌劇、戲曲等。他除擔任燈光設計外，亦是導演、演員及擊樂樂手。作品有新視野藝術節之進劇場《象從不遺忘》及梅卓燕《流蓮歡》，劇場組合與新域劇團聯合製作之《虎鶴相形》，以及城市當代舞蹈團黎海寧編導《畸人說夢》。馮國基曾與優人劇團參加法國的阿維儂戲劇節，自此開始，足跡遍及歐美各大藝術節。今年更被邀請往加拿大中心劇院為該劇院的駐場舞蹈劇場演出擔任設計。馮國基的作品獲多次提名，2003年同時獲香港舞蹈聯盟「舞蹈年獎」及香港舞台劇獎的「最佳燈光設計」。

Fung Kwok-kee is a graduate of the Hong Kong Academy for Performing Arts and has been an active theatre lighting designer for many years. He works with the Chung Ying Theatre Company, Theatre du Pif, CCDC, Actors' Family, Theatre Ensemble, No Man's Land, Prospects Theatre Company, and the Hong Kong Arts Festival. He has twice been nominated for Best Lighting Design in the Hong Kong Drama Awards and in 2003 won in both the drama and dance categories. Fung's lighting designs have appeared in international dance festivals in Beijing and India, and at the Edinburgh Fringe Festival, the Festival d'Avignon and the Festival International de Artes Cênicas in Brazil.



郭家賜
Kary Kwok

服裝及形象設計
Costume and Image Designer

郭家賜為英國倫敦皇家藝術學院攝影碩士。從事時裝、廣告及雜誌攝影(Esquire、Jet、Dazed & Confused)之工作，曾任《Amoeba》時裝編輯、www.izzue.com創作總監及擔任now.com之形象設計。亦與多個大型商場合作策劃不同的展覽。1999年出版了第一本攝影集《109 Women 69 Men and 10 in between》。他曾多次參與非常林奕華的劇場工作，包括《快樂王子》、《半生緣》、《大娛樂家》、《東宮西宮》系列、《萬世歌王》、《水滸傳》等。

Kary Kwok graduated from the Royal Academy of Arts in London with a Master's Degree in Photography and has since worked as a photographer in the fashion and advertising industries. He was the fashion editor for *Amoeba* magazine, creative director for www.izzue.com, and image designer for now.com, and has curated several photographic exhibitions for shopping malls. His first book *109 Women 69 Men and 10 in between* was published in 1999. Kwok's theatre work includes various productions for the Edward Lam Dance Theatre.

彭俊傑
Vincent Pang

音樂及音響設計
Music and Sound Designer

香港演藝學院音樂學院作曲系畢業，並獲得香港作曲家及作詞家協會之海外獎學金，往美國波士頓紐英倫音樂學院主修作曲。彭俊傑現任香港演藝學院音樂學院作曲系兼職講師。他經常跟香港及海外的藝術家合作，為不同類型舞台作品編寫原創音樂及擔任音響設計，憑新域劇團的《龍頭》獲香港舞台劇獎最佳音響設計。



Vincent Pang graduated from the Hong Kong Academy for Performing Arts and won a CASH Music Scholarship, which enabled him to further his studies in composition at the New England Conservatory of Music in Boston. A part-time teacher at the Hong Kong Academy for Performing Art, Pang writes music for the stage and works as a sound designer in the theatre. He won the Best Sound Design Award at the Hong Kong Drama Awards for his work with Prospects Theatre's production *Dragon Head*.



楊振業
Adrian Yeung

錄像設計
Video Designer

楊振業於香港大學電腦工程系畢業，現為自由身錄像設計師，近作包括彭秀慧《再見不再見》、梅卓燕李鎮洲舞蹈劇場《藍舞》、糊塗戲班《爆谷殺人狂》、進劇場《象從不遺忘》、楊惠美獨舞《捕捉流水》等。

Adrian Yeung graduated from the University of Hong Kong with a degree in computer engineering and now works as a freelance video designer. His recent works include Kearen Pang's *Goodbye BUT Goodbye*; Mui Cheuk-yin & Lee Chun-chow's dance theatre piece *Dancing Blue*; Nonsensemaker's *Popcorn*; Theatre du Pif's *e never forgets*; and Yeung Wai Mei's *Spiritual Girl*.



蘇玉華
Louisa So

Evelyn

蘇玉華是香港土生土長，新一代的優秀演員，活躍於舞台、電視及廣告錄音之工作。

蘇玉華於香港演藝學院表演系以優異成績畢業，其後加入香港話劇團成為全職演員。曾演出多齣經典舞台劇作，如《我和春天有個約會》、《南海十三郎》、《新傾城之戀》(2002/05/06版、美加、上海及北京巡演)、香港藝術節演出《生死界》及《你今日拯救咗地球未呀?》等。當中《我和春天有個約會》共演出超過100場。電視演出包括《刑事偵緝檔案I及II》、《茶是故鄉濃》、《婚前昏後》、《衝上雲霄》及《男人之苦》等。

蘇玉華曾多次獲得及被提名戲劇獎項，其中包括憑《生死界》獲2003年香港舞台劇獎最佳女主角(悲/正劇)；1993年憑《蝦碌戲班》獲最佳女配角(喜/鬧劇)。2006年，蘇玉華更憑《新傾城之戀》獲第16屆上海白玉蘭戲劇表演藝術獎主角提名獎，2006/2007年度獲壹傳媒選為十大電視藝人，同年獲頒演藝家年獎 我最喜愛舞台劇演員(金獎)。

Louisa So was born and raised in Hong Kong. She graduated from the Drama School of the Hong Kong Academy for Performing Arts and went on to join the Hong Kong Repertory Theatre as a full-time actress, where she was noted for her delicate performances and ability to play a wide range of roles. So has featured in several notable productions including *One of the Lucky Ones*, *Between Life and Death*, *Love in a Fallen City* and *I Have a Date with Spring* which ran for 100 consecutive performances and was made into a movie. Her TV work includes *Detective Investigation Files (I & II)*, *Plain Love II*, *An Awakening Story*, *Triumph in the Skies* and *Men in Pain*.

So has won a number of awards and nominations including a My Favourite Drama Artist Award (Gold Prize) in the 1st Annual Artiste Awards; a Best Supporting Actress Award for *Noises Off* in the 2nd Hong Kong Drama Awards; and a Best Actress Award for *Between Life and Death* in 2003 Hong Kong Drama Awards. In 2006 she won a Best Actress Nomination in the 16th Shanghai Magnolia Stage Performance Award for her performance in *Love in a Fallen City*.

葉榮煌
Guthrie Yip

Adam

葉榮煌2004年於香港演藝學院戲劇學院表演系畢業，獲藝術(榮譽)學士。憑畢業作品《賣花女》獲傑出演員獎。2000至2001年為YURI and company danciNG全職舞者。

曾就讀舞蹈學院之音樂劇舞系，並獲演藝文憑及香港宋慶齡少年宮獎學金。2007年與友人成立「劇團工力二人」，繼續探討形體、戲劇與舞台創作的可能性。

曾參與之舞台演出有三角關係《拾香紀》、姊宮樂園《跳舞·鯊》、香港話劇團《長髮幽靈》反轉版、中英劇團《西遊》、春天舞台《劍雪浮生》新加坡演出。舞蹈演出有YURI and company danciNG《乙女祈》和2001香港藝術節《蘇絲黃的美麗新世界》、《一擊四分：灰色支線》兼文本創作、不加鎖舞蹈館《夜迷煉金術》等。電影演出有鍾德勝獨立電影《愛到盡》。

Guthrie Yip studied Musical Theatre Dance at the Hong Kong Academy for Performing Arts and graduated with a Diploma in Performing Arts in 1999. He then went on to take a Bachelor's Degree in Acting in the Academy which he completed in 2004, receiving an Outstanding Actor Award for his graduation production *Pygmalion*. He joined YURI and company danciNG as a full-time performer in 2001 and founded action3actors in 2007.

Yip's stage performances include *The Tale of Sup Heung 1974-1996*; *Dancing Sharks* and *The Journey to West*. His dance performances include YURI and company danciNG's *Maiden's Prayer*, and the Hong Kong Arts Festival production *A Brave New World of Suzie Wong* in 2001.





高皓正
Zac Koo

Philip

術節舞台劇《留著愛》。

香港中文大學哲學系畢業，校內曾獲四院劇賽優異演員獎，曾參與不同的媒體工作，包括電影、廣告、網劇、電視節目、廣播劇、MTV、電台節目及網上電台節目等。曾參與的電影包括《魔幻廚房》、《無間道III》、《雙雄》等。曾參與的電視節目包括《東張西望》(主持)、《學警雄心》、《當四葉草碰上劍尖時》、《學警雄心II》等。高氏曾於音樂劇《唯獨你是王》中飾掃羅，以及主演2007年香港藝術節舞台劇《留著愛》。

Zac Koo graduated from the Philosophy Department of the Chinese University of Hong Kong, and has participated in various media projects, including advertising campaigns, web-dramas, TV shows, MTV spots, radio broadcasts and web-casts. His film work includes *Magic Kitchen*, *Infernal Affairs III* and *Heroic Duo*. For television he has hosted *Scoop*, *The Academy*, *Heart of Fencing* and *The Academy II*. His recent theatrical appearances include the musical *The Only King* and *And Then There's You* for the 2007 Hong Kong Arts Festival.

朱仲暉
Ruby Chu

Jenny



朱仲暉於香港演藝學院戲劇學院深造文憑畢業，主修表演。並於同年六月獲得滙豐銀行慈善內地交流獎學金到北京作學術交流，以及十月再赴北京參與「2005年表演教學國際研討會與戲劇演出展」，演出《菲爾德》。曾參演舞台作品包括《瘋女社》、《天子驕子》、《姆明谷之夢想大盜》、《酸酸甜甜香港地》、《小海白》、《我的隱形老友》、《成人不宜的兒童故事》、《光疖疖與黑仔仔》等。現於不同之電視頻道及媒體擔任節目主持工作、演出、配音等。現為自由身演員及戲劇導師。

Ruby Chu graduated from the Drama School of the Hong Kong Academy for Performing Arts in 2005. In the same year she received a fellowship from HSBC Mainland Charity Exchange to go to Beijing and study. She now works as a freelance actress and drama instructor — making stage performances, hosting shows and working as a voice talent for TV and other media.



張向明
Cheung Heung-ming

製作經理
Production Manager

張向明為資深舞台工作者，曾與香港各大演藝團體合作，曾赴澳洲、加拿大、英國、美國、新加坡、澳門等地區參與製作。2004年10月參與天星娛樂製作之張學友創意音樂劇《雪狼湖》世界巡迴演出之製作。張向明於1995年獲英國文化協會資助到愛丁堡及倫敦與多個劇團作短期實習，同年更獲香港戲劇協會頒發「十年後台貢獻獎」。並於1998年獲亞洲文化協會獎學金赴美國紐約進修。

現為自由身舞台工作者。

In 1995 Cheung Heung-ming was sponsored by the British Council to go on secondment to various theatre groups in Edinburgh and London. This was followed in 1998 by a scholarship from the Asian Cultural Council to further his studies in New York. Cheng has worked with many of the major performing arts companies in Hong Kong and has participated in productions in Australia, Canada, England, the US, Singapore and Macau. In December 2004 he joined the world tour of Jacky Cheung's *Snow Wolf Lake*.

陳慧心@心創作劇場
May Chan

執行監製
Executive Producer

陳慧心為心創作劇場藝術總監，2002年於香港演藝學院戲劇學院畢業，主修表演。其他演出及監製作品包括：風車草劇團《穿紅靴的貓》（重演），異人實現劇場《異型金剛》，《二人前，2人後》（新加坡），《二人聚，2人散》重演，春天親子劇團《開心鬼》，春天舞台《小海白》，香港話劇團《明月何曾是兩鄉》，W創作社《廢柴》（重演）。



As Artistic Director of Bravo Theatre, May Chan has worked with many different actors, producers and theatre groups including the Windmill Theatre, Springtime Productions, the Hong Kong Repertory Theatre and the W Creative Workshop.