

37th



香港藝術節
Hong Kong
Arts Festival
6.2-8.3.2009



Murder
in San José
聖荷西謀殺案

編劇 莊梅岩
導演 李鎮洲

Playwright Chong Mui-ngam
Director Lee Chun-chow

謝謝 With thanks to



Murder in San José

聖荷西謀殺案

4-8.3.2009

香港大會堂劇院
Theatre
Hong Kong City Hall



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



演出長約2小時，不設中場休息

Running time: Approximately 2 hours with
no interval

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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演出及創作 Credits

編劇
Playwright

莊梅岩
Chong Mui-ngam

導演
Director

李鎮洲
Lee Chun-chow

演員 (按出場序)

Cast (In order of appearance)

玲
Ling

劉雅麗
Alice Lau

Tang

鄧偉傑
Tang Wai-kit

Sammy

彭秀慧
Kearen Pang

明哥
Ming

張鯨米
Jimmy Zhang

Zoë

梁小衛
Priscilla Leung

Patrick

葉進
Yip Chun

創作人員
Creative Team

佈景及服裝設計
Set and Costume Designer

曾文通
Tsang Man-tung

燈光設計
Lighting Designer

劉銘鏗
Lau Ming-hang

音樂及音響設計
Music and Sound Designer

Frankie Ho

監製
Producer

香港藝術節
Hong Kong Arts Festival

製作人員 Production Team

製作經理
Production Manager

執行監製
Executive Producer

執行舞台監督
Deputy Stage Manager

助理舞台監督
Assistant Stage Manager

舞台助理
Stage Assistants

服裝主任
Wardrobe Mistress

化妝
Make-up

髮型
Hairstylists

英文字幕
English Surtitles

字幕控制
Surtitles Operator

攝影
Photographers

張向明
Cheung Heung-ming

陳志勇
Andrew Chan

曾慧筠
Janet Tsang

何綺微
Ho Yee-mei

朱日日、林仁健
Chu Yat-yat, Lam Yan-kin

張黛儀
Cheung Doi-yeec

Lumakeup

Daniel Cheng @ Chin. G (Tang Wai-kit)
Ray Mork @ Chin. G (Kearen Pang)

張敏儀
Margaret Cheung

謝穎琦*
Olivia Tse*

羅金翡、凌濛、張志偉
Lo Kim-fei, Ling Meng, Thompson Tong,
Cheung Chi-wai

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陸昕小姐 Ms Lilian Luk

胡麗英小姐 Ms Grace Wu
丁家湘先生 Mr Ben Ting
Christy、玲和所有海外受訪者
Christy, Ling and all the overseas interviewees
Joane Leung from Psychospiritual Service Center
余岱鈴小姐 Ms Yu Toi-ling

加料節目 FESTIVAL PLUS

17.1.2009 (六) 下午2:00-3:30
講座：「懸」從何來
香港兆基創意書院展覽廳

17.1.2009 (Sat) 2:00-3:30pm
Talk: How to be thrilled
Gallery, HKICC Lee Shau Kee School of Creativity

詳情請參閱藝術節加料節目指南，或瀏覽
藝術節網站：www.hk.artsfestival.org

For details please refer to the Festival Plus Booklet or go to the
Festival website: www.hk.artsfestival.org



一個晴朗的早上，Ling等待着多年不見的兒時鄰里Sammy的到訪。

Ling從香港移居至聖荷西十年，住在人煙稀少的郊野山區，但與當地華人並不投緣，所以一直渴望像Sammy這樣的老朋友到訪。

Sammy來了，帶着港式的靈敏和幽默，還有熟悉的回憶和真情，為Ling和Tang平淡的生活帶來姿采；然而Sammy的美麗和熱情，也帶來久違了的創傷和壓力，將潛藏在二人之間的婚姻危機推至極點。

一個陌生的城市，三個異鄉人互揭底牌所引致的殺人事件。

In the morning of a very fine day, Ling is waiting for her childhood neighbour Sammy, whom she has not seen for many years.

Ling moved to San José from Hong Kong ten years ago, and has been living in an isolated suburb. She does not mix well with the local Chinese community, and has been longing for visits from old friends like Sammy.

Sammy arrives, carrying with her sensitivity and humour very typical of Hong Kong people, as well as bringing memories and familiar sentiments. This brings some colour to the uneventful and insipid life of Ling and her husband Tang; but the beauty and passion of Sammy also causes pressure and opens up some old wounds. Her visit pushes the already troubled marriage of the couple to the verge of meltdown.

This psychological thriller is about a murder, involving three outsiders in an unfamiliar city, that is incited by exposing each other's weaknesses and secrets because of suspicion, jealousy and humiliation.



文：莊梅岩

正要為此下筆，看見電視播放着某荷里活影片，講述一個角色如何意識到自己將被推向死亡而千方百計尋找小說家，請求她不要讓自己在故事中死去。無獨有偶，筆下角色也曾懷着同樣受創的心靈問我：

「不可以不死嗎？」

「如果我會變得更好呢？」

「不能繼續生存嗎？」

不同的是，我以沈默回應，讓時日過去，用新的人和事，去忘卻那個失落的靈魂。

今天，戲要上演了，再度面對那雙垂詢的眼神，我很想告訴他，一個劇作者狠下心腸去謀殺一個角色，未必為了炫耀權力，未必為了成就寫作。有時候，讓死亡帶來叩問，叩問本身就是一種契機。

獻給 遺忘了存在的人們

Text: Chong Mui-ngam

Just as I was about to write this prologue, a Hollywood film playing on television caught my eye. It was about a character in a novel. When he sensed that the plot decreed his eventual death, he tried everything he could to make the author revise the manuscript. His predicament struck a chord with me as I too experience the same dilemma as a playwright. There was a time when I felt a character I created was asking me in a wounded tone:

“Do I really have to die?”

“What if I became a better person?”

“Would you let me live on?”

The only difference between the film I saw and my personal reaction was the response I chose — silence. I let the days go by, embracing new people and things in order to forget that lament.

At long last, my play will be staged, and, once again I will be confronted by a pair of searching eyes. I really want to say that when a playwright hardens his heart to kill a character, it is not to flaunt his authority, or for the sake of achieving closure in his work. Sometimes, death provokes questioning, and questions bring opportunities.

This play is dedicated to those who have forgotten about existence.

以驚悚叩問存在

Questioning Our Existence

文：潘詩韻

三屆香港舞台劇獎最佳劇本獎得主莊梅岩去年自倫敦留學返港，交出的成績單，是今屆香港藝術節的一部「驚悚懸疑劇」，當中隱藏的玄機，令人無不期待。

開始的時候，莊梅岩確實想朝懸疑的方向創作，寫出跟她以往不同風格的作品；不過，她很快就放棄了一般「偵探故事」或荷里活式「懸疑」及「驚悚」等公式，也沒有濺血、廝殺或靈異鬼怪等官能上的驚悚刺激，也沒有依循一般福爾摩斯的故事程式，到處留痕，然後揭曉誰是兇手，即使劇本包含了這些元素。無疑，劇名已明示這是一宗謀殺案，不用賣關子，也毋須暗藏提示。她最關注的始終是人性，目標終站並非曲折離奇的情節，而是人存在的意義與狀態：當人被迫到絕境，對自身存在的意識與省思自然深刻。

若在互聯網上搜尋「懸疑」、「驚悚」的相關資料，你會發現此等概念往往跟「存在主義」扯上關係。《聖荷西謀殺案》透過兩夫婦與一個外來者的關係，探討人「存在」的問題；只是，莊梅岩不欲被任何典型標籤，也期望觀眾以開放的態度欣賞作品，觀照自身。

這次她找來曾跟她在《法吻》（2005香港藝術節委約作品）中合作的資深演員李鎮洲當導演，二人口徑一致，「定義標籤彷彿將創作投在箱子裏，觀者只會以固有既定的標準量度。」李鎮洲說。從莊梅岩構思劇本到排練的過程中，李鎮洲一直與她同行，

Text: Janice Poon

Chong Mui-ngam, a three-time winner of the Best Script Award at the Hong Kong Drama Awards, returned to Hong Kong last year after completing her studies in London, and produced the script of *Murder in San José*, a psychological thriller presented in this year's Hong Kong Arts Festival. It is an intriguing theatre work full of suspense; the audience will watch with anticipation as its secrets unfold.

At first, Chong only wanted to create a work of suspense, to deviate from her previous works; but she soon abandoned the idea of writing standard "detective stories" or formulaic Hollywood "thrillers". In *Murder in San José* she avoids the usual cheap thrills of blood and gore, massacre and mayhem and ghosts and demons. She does not follow the plot of a regular Sherlock Holmes story, leaving clues and traces everywhere, only to unveil the whodunit mystery at the end. Without a doubt, this drama is about a murder, as pointed out by the title. However, although the script contains elements of a traditional mystery, the playwright does not try to hold back secrets that will be later unveiled. Instead, things are laid out in the open.

In *Murder in San José*, Chong examines the issue of human existence through the relationship of a married couple and a visiting friend. If you search for relevant information on "suspense" and "thriller" on the Internet, you find that these two topics are always linked to the idea of "existentialism". Chong's concern and focus is human nature; her goal and what she tries to present is the meaning and the state of human existence. When people are put in extreme or desperate situations, they are naturally aware of their own existence which results in deeper self-reflection.

Chong wants to avoid her work being labelled as stereotypical and she hopes the audience will look at her work with an open-mind. She also hopes that the work causes the audience to look into themselves at the same time. For this production, Chong invited veteran actor-director Lee Chun-chow, who collaborated with her in *The French Kiss* (a work commissioned by 2005 Hong Kong Arts Festival), to be the director. They

時而提着一盞明燈給她引路，時而掏出一枝魔術棒，變出四兩撥千斤的舞台調度；而李鎮洲則謙稱，他是來護航的。

從圍讀劇本開始，李鎮洲便邀請莊梅岩參與，以免他過分詮釋和演繹劇本，或偏離劇本原來的軌道。「導演和演員很容易會就文本構思許多過分天馬行空、自以為美的處理，卻其實是不必要的。」他反對導演該有絕對詮釋劇本的自由，「一個導演很大程度上是提供服務，作為劇本的護法，保護劇本，令編劇原來的構思能在沒有太大干擾下呈現，這是我擔任導演時對自己的定位。」他相信編劇考慮的是整體，而像他一樣從演員出身的導演，很容易會執着一個自以為很好的意念，擅自改動劇本，卻沒有顧及每一分改動對上文下理的影響。他指導演跟編劇的關係是合作伙伴，沒有高低先後之分，因為劇本內的每一個字，每一個標點符號都是編劇經過細心思考才下筆，絕不隨意，有時候是演繹者沒有仔細思考編劇的用意。

我們有理由期待，最終呈現在舞台的演出，跟編劇莊梅岩的原意和想法非常接近。

「直到現在也非常接近。」開排兩周，莊梅岩跟李鎮洲已調較好整體的演繹方向，接下來就是細排。「李鎮洲說得對，寫劇本時我會很執着，每一個字詞都經過反覆思考才會下筆；至於最終成為怎樣的作品，我倒不太執着，因為文本以外的戲劇語言，例如燈光及佈景等，我是全權交由導演指引。」她指導演、演員和設計師的投入參與，令劇本提昇了。

在排練過程中，李鎮洲反覆聆聽角色對話，故事發展，感受作品的聲音、氣味、顏色與氛圍，當一切在腦海匯聚成較清晰的圖像，便朝着這個方向

speak the same language and share the same thoughts, as we see in one of Lee's comments: "Labelling is like putting a creative work in a box, causing the audience to measure and define your work according to established standards and values".

In order to avoid over-interpretation and adding too many of his own comments, Lee asked Chong to attend all the rehearsals, starting from the initial read-through session. Lee is very much against the idea of a director having absolute power or freedom over the interpretation of a script. "Directors and actors tend to be unbridled in their interpretations, having wonderful and fantastical ideas of how to handle their roles or the texts, but that is actually unnecessary". He is convinced that, "a director is there to serve. He should be the custodian of the script, to be there to guard and protect it, so as to enable the original concepts of the script to be manifested without being compromised. This is my role as a director". He believes the playwright looks at the script as a whole, and thinks of the overall structure. Meanwhile, an actor turned director is normally inclined to make changes in the script without taking into account how much it may affect the flow of the rest of the play. He points out that the relationship between a director and a playwright should be that of partners who work as equals. A scriptwriter chooses every word and punctuation mark with great care — not a single word is written casually — but sometimes the intention of the scriptwriter is overlooked by the people interpreting the play.

It would be reasonable for us to expect the performance on stage to be something very close to Chong's original intent and ideas. Two weeks after rehearsals started, Lee and Chong worked out an overall direction for interpreting the play. What came next was the fine-tuning. Chong stated, "what Lee Chun-chow said about me is very true. I am very meticulous when it comes to my script. Every single word I put in my script, I considered over and over again. But I don't mind too much how my script is interpreted for other aspects of theatre, such as the set and lighting. I put them all into the hands of our director". She had faith that the participation and involvement of the director, designers and actors would enhance the script.

During the rehearsal process, Lee paid attention to the dialogues between the characters and the development of the storyline. He tried to imagine the sounds, the smells, the colours and the atmosphere of the entire

組織排練。即使作為導演，他認為該預留空間讓演員與設計師參與創作構思，即使有時意念出乎意料。例如佈景，原以為大部分情境都發生在廚房裏，但佈景設計卻獨欠廚房，他花了一整個晚上，一場一場思考該如何調整處理，「大前提是我喜歡設計師提出的設計。佈景設計跟編劇一樣，許多細節都是整體考慮，都有其原因，包括進出口的位置、顏色、橫樑、鏡子等，不能隨意修改。若在調度上遇上困難，我會在尊重設計師的前提下，徵求他提出協調的方法。」於是，觀眾得以觀賞到在沒有廚房設置下，每一部份如何互動推進。

最終，他們在提供一個空間，一種留白，不着跡也不刻意，讓觀眾感受劇中人物的衝突與掙扎，更深刻省察自身的存在意義與價值。李鎮洲相信，莊梅岩的劇本，該可讓這種驚悚的氛圍滲透出來，毋須刻意營造。

work. He would rehearse and work on the play only when everything came together in his mind. Although he was the director, he believed some creative space should be given to the performers and designers. For example, the original idea was to have most of the scenes taking place in the kitchen, but it turned out that there was no kitchen in the set designed. So, he spent one whole night rearranging everything, scene by scene. He explained, "I made that choice because I liked the idea proposed by the set designer. We worked on the set just as we had worked on the script. There were many aspects to consider, and we had to see things and the details in their entirety. Everything was there for a reason where to make the exits and entrances, the colours, the ceiling beams and the mirrors. When I encountered problems in the process, I asked the designer to make some adjustments, but my concern was to respect the designer and his ideas". And now the audience will watch the interactions and the progress of the play in a set with no kitchen.

In the end, the set leaves room for our imaginations without being too obvious. The audience will feel the conflicts and struggles of the characters, arousing a greater awareness of the meaning and value of their own existence. The director believes that a good script naturally creates such effects, and no deliberate effort is required.

Translated by Vicky Leong

莊梅岩 Chong Mui-ngam

編劇 Playwright

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，英國倫敦大學戲劇碩士。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》、《改造情人》《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。

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。

Chong Mui-ngam graduated from Royal Holloway, University of London with a Master's Degree in Playwriting. She also holds a Bachelor's Degree in Psychology from the Chinese University of Hong Kong and an Advanced Diploma in Playwriting from The Hong Kong Academy for Performing Arts.

Chong has translated *The Shape of Things*, *Widows* and *Dance and the Railroad*. She has worked as assistant to the director on *The Rivals*, *The Dark Tales* and *Ruan Lingyu* and as a scripwriter for TV programmes *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 Asian Cultural Council which allowed her to spend one year studying in the US.



李鎮洲 Lee Chun-chow

導演 Director

獲香港藝術發展局獎學金，赴英國倫敦米杜薩斯大學修讀東西方戲劇研究。曾出任中英劇團全職演員及助理藝術總監，參與劇團大部份製作。憑《Q版老夫子》、《鍾馗傳奇之捉鬼敢死隊》及《紅頂商人胡雪巖》三度獲頒香港戲劇協會香港舞台劇獎最佳男主角，以《煉金術士》獲最佳男配角獎，並憑《專業社團》及《丁燈》獲最佳導演獎，2000年獲香港特區政府頒發榮譽勳章。現為自由身戲劇工作者。

Awarded a scholarship from the Hong Kong Arts Development Council, Lee Chun-chow entered a master's programme in East and West Theatre Studies at Middlesex University. He was a full-time actor and the Assistant Artistic Director of Chung Ying Theatre Company and involved in most of the Company's productions. His performances in *Old Master Q*, *The Legend of Zhong Kui – The Chinese Ghostbuster* and *The Merchant of China* won him the Best Leading Actor Awards of the Hong Kong Federation of Drama Societies. *Alchemis* won Best Supporting Actor (Tragedy / Drama) in 2002, *Aladdin* (1999) and *The Professional* (1998) won Best Director (Comedy / Farce). In 2000, Lee was awarded the Medal of Honour from the HKSAR Government. He is currently a freelance theatre practitioner.



劉雅麗 Alice Lau

玲 Ling

香港演藝學院戲劇學院第三屆畢業生，曾主演校內多齣音樂劇，並獲最有潛質演員獎及傑出女演員獎。1990年成為香港話劇團全職演員，1994年離團，展開其自由身演員及歌手生涯。

1992年劉雅麗憑香港話劇團《我和春天有個約會》獲第二屆香港舞台劇獎最佳女主角獎（悲/正劇）。1994年《我》劇改編成電影，劉雅麗主唱的主題曲獲多個電台及電視台的音樂獎項，後再憑該電影奪得第14屆香港電影金像獎最佳新演員獎。

1994至96年簽約香港EMI，推出過兩張個人專輯唱片，其後亦主唱多齣舞台劇及電視劇主題曲。曾主演的十部電影中包括《海根》、《告別有情天》、《伴我同行》等。近年活躍於舞台演出，2003及04年兩度獲提名香港舞台劇獎最佳女配角，2006年憑《新傾城之戀》榮獲全國舞台表演獎項殊榮，以及第16屆上海白玉蘭戲劇表演藝術獎「配角獎」。近年演出有《梨花夢》及個人首個獨唱戲《蔓珠莎華》。

近年分別推出粵語及國語天碟《約會1》及《約會2》，並多次到世界各地演唱。

www.alicelau.com

Alice Lau graduated from The Hong Kong Academy for Performing Arts, School of Drama. During her studies, she played the leading role in *Man of La Mancha* and *Grease*. She was awarded the Most Promising Actor and Outstanding Actress Awards. She was a full-time actress of the Hong Kong Repertory Theatre from 1990-94.

In 1992, her performance in Hong Kong Repertory Theatre's *I Have a Date with Spring* won the Hong Kong Drama Awards for Best Actress (Tragedy / Drama). In 1994, *I Have a Date with Spring* was made into a movie. Her performance in the film won the Best New Actress Award in the 14th Hong Kong Film Award.

From 1994-96 she was a contract artist for Hong Kong EMI. After releasing two albums, she sang in a number of stage and television dramas. Her films credits include *Sea Root*, *Farewell my Dearest* and *One of the Lucky Ones*. She was nominated for the Hong Kong Drama Awards Best Supporting Actress. In 2006, Lau was Awarded the Best Supporting Actress Award in the 16th Shanghai Magnolia Stage Performance award for her role in *Love in a Fallen City* by the Hong Kong Repertory Theatre. Her first one-woman show, *A. Mui*, is her most recent work, performed in Hong Kong and Singapore.

www.alicelau.com



鄧偉傑 Tang Wai-kit

Tang

鄧偉傑先後畢業於香港演藝學院戲劇學院、法國巴黎馬塞馬素國際默劇學校及英國米杜薩斯大學。1992年起於香港演藝學院戲劇學院任教，並在1998年前往英國倫敦進修及發展，在英期間與劇團Perpetual Motion Theatre Company合作，於愛丁堡戲劇節、埃及國際實驗劇場藝術節、烏克蘭、摩爾瓦多及韓國演出。2000年往韓國首爾發展，2006年返港。

早年在港執導作品包括《莫扎特之死》、《瘋狂夜宴攬偷情》及2006香港藝術節的《不期而遇的男人》等，去年在演藝學院執導《權·慾樂與怒》。演出作品包括《人啊！人》、《誘心人》、《對決》及《非禽走獸》。在首爾期間導演作品《洛奇恐怖晚會》、《陰道獨白》、《時光飛逝》、《穿黑衣的女人》及《科學怪人》。

鄧偉傑現於港韓兩地繼續舞台創作。

Tang Wai-kit graduated from The Hong Kong Academy for Performing Arts (HKAPA), School of Drama, Ecole de Internationale de Mimodrame de Marcel Marceau and Middlesex University. He has taught at HKAPA since 1992. In 1998, he moved to London to continue his studies and explore his theatre career. He joined Perpetual Motion Theatre Company and performed at the Edinburgh Fringe Festival and Cario International Experimental Theatre Festival and in Kiev, Moldova and Korea.



His works in Hong Kong include *Amadeus*, *Pajama for Six* and *The Unexpected Man* (2006 Hong Kong Arts Festival). He directed *The Duchess of Malfi* last year at HKAPA. His international performances include *Man Oh Man*, *Closer*, *Theatre Sans Animaux*, *Rocky Horror Picture Show*, *The Vagina Monologues*, *Time Flies*, *The Woman in Black* and *Frankenstein*.

彭秀慧 Kearen Pang

Sammy

彭秀慧為近年最具號召力的劇場創作女演員之一，亦為本地少有集編、導、演、教於一身的跨媒體藝術工作者。

2004年獲香港戲劇協會獎學金到巴黎Studio Magenia研習默劇及形體劇場，回港後積極與不同藝團於不同媒介合作，從表演到創作到行政工作皆見其蹤影。

2005年起，彭秀慧以Kearen Pang Production名義編導及製作三個受歡迎個人劇場作品，包括《29+1》、《再見不再見》及《不眠優伶》；憑藉其糅合文本、形體及音樂的獨腳表演形色，三個劇目先後公演八次，累積了逾二萬五千觀眾人次，並憑《再見不再見》獲香港舞台劇獎最佳女主角（喜鬧劇）。

文字創作方面，彭秀慧首個電影劇本作品為柏林銀熊獎得獎電影《伊莎貝拉》，並撰寫其電影小說。亦曾出版其個人劇場作品創作集《再見不再見 看見·故事》。

喜歡創作，相信身體文字影像音樂，只為滿足探索和分享的慾望。

<http://hk.myblog.yahoo.com/kearenpang>

Kearen Pang is a multimedia producer, scriptwriter, director and actress. Her repertoire includes theatre works, movies and books. She was a full-time actress at Chung Ying Theatre Company where she played leading roles in many productions. In 2004, she received a scholarship from Hong Kong Federation of Drama Societies to study pantomime and movement theatre in Studio Magenia, Paris. After returning to Hong Kong, she began to produce her own theatre productions under the name of Kearen Pang Production. In the past three years she has created and performed popular works including *29+1*, *Goodbye but Goodbye* and *Sleepless Potatoes*. She was awarded the Best Actress Award (Comedy/Farce) at the Hong Kong Drama Awards for her performance in *Goodbye but Goodbye*.

Her first movie script, *Isabella* (directed by Pang Ho-cheung), won the Silver Berlin Bear at the Berlin International Film Festival. She subsequently wrote a novel based on the film. In addition, she has published her own theatre collection, *Goodbye but Goodbye*.

張鯽米 Jimmy Zhang

明哥 Ming

張鯽米1994年開始參與多個不同表演團體的製作，包括百樂門劇團、臨界點劇象錄、九歌兒童劇團、差事劇團、瘋狂劇場、五節芒劇團、上海草台班劇團、角落兒童劇團以及法國盲點劇團等。

張鯽米現為劇場自由工作者、每週看戲俱樂部編輯（<http://mjkc.tw>），並擔任大學戲劇社指導老師。

Since 1994, Jimmy Zhang has participated in productions with various organisations, including The Door Group, Critical Point Theater Phenomenon, Assignment Theatre Group, Crazy Theatre Group, Silvergrass Theatre, Nook Drama and Theatre du Point Aveugle.

Zhang is a freelance theatre practitioner, webpage editor at <http://mjkc.tw>, and instructor at university drama societies.



梁小衛 Priscilla Leung

Zoë

香港浸會大學音樂藝術系畢業，主修聲樂演唱。成為自由身藝術工作者多年，活躍於不同範疇的創作、表演、行政及教育工作。

Priscilla Leung graduated from the Music and Fine Arts Department of Hong Kong Baptist University, majoring in Vocal Performance. She has been a freelance artist working in various creative, performing, administrative and education projects.



葉進 Yip Chun

Patrick

資深舞台劇演員。1992至2002年為香港話劇團演員，曾任首席演員，參與演出逾百部作品，並曾隨團往美加及新加坡等地巡迴演出。憑灣仔劇團《老馬有火》奪第13屆香港舞台劇獎最佳男主角（喜鬧劇）。參與的演出包括《蝴蝶君》（首演及重演）、《阿Q正傳》、《關漢卿》、《秦王李世民》、《閻惜姣》（首演及重演）、《似是故人來》、《黑鹿開口了》、《城寨風情》（三度公演）、《仲夏夜之夢》、《春秋魂》及《德齡與慈禧》（粵語組）。

Yip Chun was a principal actor with the Hong Kong Repertory Company between 1992 and 2002. Yip has performed in more than 100 productions and toured to the US, Canada and Singapore. He won the Best Actor Award at the 13th Hong Kong Drama Awards for his performance in Wanchai Theatre's *Oldsters on Fire*.



曾文通 Tsang Man-tung

佈景及服裝設計 Set and Costume Designer

香港演藝學院畢業，主修舞台及服裝設計，舞台設計作品逾百。曾獲獎項包括香港舞台劇獎最佳舞台設計、最佳服裝設計、最佳化妝造型及香港藝術發展局之「藝術發展獎 藝術新進獎」。曾文通的舞台設計簡約而重概念，重要設計作品有劇場組合的《兩條老柴玩遊戲》。

2007及08年分別擔任香港演藝學院及香港中文大學的駐校藝術家。

Tsang Man-tung has been the set designer for over 100 projects including drama, musical, ballet, modern dance, Cantonese opera and classical opera.

During his 10 years working on theatre scenography, Tsang has received many awards, including Best Set Design, Best Costume Design and Best Make-up and Image Design from the Hong Kong Drama Awards and Rising Artists Award from the Hong Kong Arts Development Council in 2003. His Theatre Ensemble's *The Game* won the Best Set Design Award in the 9th Hong Kong Drama Awards..



劉銘鏗 Lau Ming-hang

燈光設計 Lighting Designer

自由身舞台燈光及Pop-Up Art設計師。先後憑《四川好人》、《龍頭》及《法吻》獲提名香港舞台劇獎最佳燈光設計。曾為多個劇團作燈光設計，包括進劇場《花魂》、《舞至愛之終結》，新域劇團《手心向上、手心向下》、香港話劇團《在月台邂逅》等。劇場作品《火童》及《北風先生逸事》，是結合立體書及說書特色的表演。

Also known as "SunFool", Lau Ming-hang is a freelance lighting designer and Pop-Up art designer. He has designed lighting for many local and overseas productions, including Theatre du Pif's *Hanako's Pillow and Dance Me to the End of Love*, Prospects Theatre Company's *Somebody is Lonesome*, Hong Kong Repertory Theatre's *Central Deconstructed*, Theatre Ensemble's *Faust auf dem Klosett – Epic Toilet Opera*. His works *The Good Person of Szechuan*, *Dragon Head* and *The French Kiss* were nominated for Best Lighting Design at the Hong Kong Drama Awards. Lau has also directed and created his own theatre works, *FireKid* and *Mr. Windy NoBody*, which fused storytelling, paper-cutting, music and the crafting of Pop-Up storybooks.



Frankie Ho

音響設計 Sound Designer

香港演藝學院音樂學院及戲劇學院畢業生，師隨羅永暉（作曲）及陳啟權（導演）。現為香港作曲家及作詞家協會會員。

擔任作曲及音樂總監的音樂劇包括香港話劇團《香港一定得》及《時間列車 00:00》；赫壘坊《Tina》、劇場空間《戀上你的歌》。憑音樂劇《少女夢》、《城市傳奇》及《流浪在彩色街頭》分別獲香港戲劇協會頒發第六屆、第九屆及第十五屆香港舞台劇獎之最佳創作音樂獎。

Frankie Ho graduated from both School of Music and School of Drama of The Hong Kong Academy for Performing Arts studying under Law Wing-fai (Composition) and Anthony Chan (Directing) respectively. He is now a member of the Composers and Authors Society of Hong Kong Limited.

His stage compositions include The Hong Kong Academy for Performing Arts' *The Dream of a Young Girl and Postcards from Broadway*; Wanchai Theatre's *Autumn City Story*; Hong Kong Repertory Theatre's *Hong Kong For Sure!* and *Departure 00:00*. His musicals, *The Dream of a Young Girl*, *City Legend* and *Vagabond – The Musical*, won him Best Original Score Awards at the 6th, 9th and 15th Hong Kong Drama Awards.



張向明 Cheung Heung-ming

製作經理 Production Manager

資深舞台工作者，常與香港各大演藝團體合作，並曾赴澳洲、加拿大、英國、美國、新加坡、澳門等地區參與製作。曾隨音樂劇《兵馬俑》巡迴美加演出72場，以及參與張學友創意音樂劇《雪狼湖》世界巡迴演出之製作。

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，同年獲香港戲劇協會頒發十年後台貢獻獎。現為自由舞台工作者。

Cheung Heung-ming has worked with various performing arts companies in Hong Kong, including Chung Ying Theatre Company, A Fredric Mao Project, Theatre du Pif, Actors' Family and No Man's Land. He has participated in productions in the US, Australia, Canada, England, Singapore and Macau. In 2004 Cheung performed in the action-musical *Terracotta Warriors* for the North American tour and then joined the world tour of *Snow Wolf Lake*, led by famous Hong Kong singer Jacky Cheung.

In 1995 Cheung was sponsored by the British Council to work with various theatre groups in Edinburgh and London. He received the Ten Years' Contribution Award from Hong Kong Federation of Drama Societies. In 1998 he received a scholarship from the Asian Cultural Council for further study in New York. Cheung is currently a freelance theatre worker.



曾慧筠 Janet Tsang

執行舞台監督 Deputy Stage Manager

曾參演作品包括團劇團《聊齋新誌》、灣仔劇團《秒速18米》、《第二把交椅之瘋癲戲子》及中英劇團《伴我同行》(第一步及第二步)等。

近年參與的幕後製作有團劇團《Blogway Show》、中英劇團《相約星期二》(英文版)、雙妹嘜舞蹈劇場《女人濕地》、《周杰倫07-08世界巡迴演唱會——香港站》等。現為自由身舞台工作者。

Janet Tsang has performed in Whole Theatre's *The Dark Tales*, Wanchai Theatre's *The Dream of the Impossible Dream* and *Second to Whom* and Chung Ying Theatre Company's *One of the Lucky Ones* (Step I and Step II).

Her productions include Whole Theatre's *Blogway Show*, Chung Ying Theatre Company's *Tuesdays with Morrie* (English version), McMuiMui Dansemble's *The Wet Land of a Woman* and Jay Chou 07/08 World Tour Concert-Hong Kong. Tsang is now a freelance theatre worker.



何綺微 Ho Yee-mei

助理舞台監督 Assistant Stage Manager

自由身舞台工作者，曾參與製作包括灣仔劇團《一夜歌再續一夜情》、《彌敦道兩岸》、《小島芸香》、《橫觀直看打斜LOOK》(重演)等；前進進戲劇工作坊《哈奈馬仙》；7A班戲劇組07/08社區文化大使《唐樓的大樹》巡迴演出。近期參與演出有風車草劇團《我不好愛》及心創作劇場《留住百味情》。

Ho Yee-mei is a freelance theatre worker. Her productions include Wanchai Theatre's *Cabaret*, *Nathan and The Island*, On and On Theatre Workshop's *Hamlet Maxhine* and she was Class 7A Drama Group's 2007/08 Community Cultural Ambassador for *Tree in My Home*. She has also appeared in Windmill Grass Theatre's *Why did you treat me so badly?*, *Question is, why did you allow me?* and Bravo Theatre's *Bitter Sweet*.

