

# 5-7.3.2010

香港藝術中心壽臣劇院  
Shouson Theatre  
Hong Kong Arts Centre

演出長約1小時40分鐘，不設中場休息  
Running time: approximately 1 hour  
and 40 minutes with no interval

敬請關掉所有響鬧裝置，請勿擅自攝影、錄音或錄影，多謝合作。

Please switch off all sound-making devices.  
Unauthorised photography or recording of any kind is  
strictly prohibited. Thank you for your co-operation.

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導演/佈景設計/動作設計/編舞

Director/Set Designer/Movement/Choreographer

改編

Adaptation

監製

Producer

音樂

Music

燈光設計/技術監督

Lighting Designer/Technical Manager

服裝設計

Costume Designer

髮型設計

Hair Designer

音響設計

Sound Designer

製作經理

Production Manager

舞台監督

Stage Manager

王愛仁

Ivan Heng

伊安·伍德里奇

Ian Wooldridge

東尼·特里克特

Tony Trickett

高星耀

Jenson Koh

張光漢

Teo Kuang-han

萊徹恩

Laichan

林忠華

Ashley Lim

王順興

Bob Wong

梁文海

Leong Mun-hoi

阿莉西亞·芬利

Alycia Finley

With the support of



加料節目	Festival Plus
演後藝人談	Meet-the-Artist (Post-Performance)
<b>5.3.2010 (五)</b> 歡迎觀眾演出後留步，與導演及演員會面。	<b>5.3.2010 (Fri)</b> If you would like to meet the director and the cast, please remain in the auditorium after the performance.
後台參觀	Backstage Tour
<b>6.3.2010 (六) 下午4:45 – 5:30</b> 香港藝術中心壽臣劇院後台	<b>6.3.2010 (Sat) 4:45 – 5:30pm</b> Backstage, Shouson Theatre, Hong Kong Arts Centre
工作坊	Workshop
<b>7.3.2010 (日) 下午5:30 – 7:00</b> 香港藝術中心壽臣劇院	<b>7.3.2010 (Sun)</b> Shouson Theatre, Hong Kong Arts Centre
詳情請參閱藝術節加料節目指南，或瀏覽加料節目網站： <a href="http://www.hk.artsfestivalplus.org">www.hk.artsfestivalplus.org</a>	For details please refer to the Festival Plus Booklet or go to the Festival Plus website: <a href="http://www.hk.artsfestivalplus.org">www.hk.artsfestivalplus.org</a>

## 演員 | Cast

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丹尼爾·詹金斯、陳淑芬  
金·莎魯丁、黃淑玲  
甘利·阿杜魯·卡林姆  
林友明、楊雁雁

Daniel Jenkins, Denise Tan,  
Gene Sha Rudyn, Pam Oei  
Gani Abdul Karim  
Lim Yu-beng, Yeo Yann-yann

## 關於動物農莊 | About *Animal Farm*

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喬治·奧威爾最著名的作品《動物農莊》，是一個關於理想主義破滅的諷刺寓言故事。它探究不完美的人類在實踐政治理想時不可避免的撥「正」反「亂」，以及有德行的人類在獲得絕對權力後的墮落腐壞。

曼納農莊的動物推翻並驅逐了農場主鍾斯，以豬為首建立起屬於動物自己的「動物農莊」。動物在牆上寫下戒律作為指引，但豬以狡猾的宣傳歪曲了真正的戒律，革命理想也逐漸瓦解。

這齣「新加坡榮譽出品」的舞台演出，結合形體劇場、革新的設計以及原創的現場音樂，渾然天成，清晰流暢，讓人眼花繚亂，證明了《動物農莊》在65年後的今天仍有其深刻價值。

*Animal Farm* is George Orwell's most celebrated work. An allegory of betrayed idealism. It explores the inevitable perversion of political ideals when they are put into practice by imperfect human beings, and the corruption of the moral human individual when given absolute power.

The animals of Manor Farm overthrow Farmer Jones, and with the pigs as leaders, create a new state for themselves, Animal Farm. A set of commandments is written as a guide for animal life. However, cunning propaganda hides the true agenda of the pigs and the ideals of the revolution are gradually subverted.

Combining physical theatre, innovative design and live and original music, this proudly "Made in Singapore" production is conveyed with integrity, clarity and blinding relevance, proving *Animal Farm* to be as relevant today as it was nearly 65 years ago.

文：王愛仁

我們當如何共處？

我們當接受怎樣的統治？

個人與國家之間最恰當的關係應是怎樣？

自有文明開始，思想家就不斷問這些問題，亞里士多德就曾探究過「美好生活」的意義。今時今日，大家仍在尋問答案。

《動物農莊》根本上來說是個關於背叛的故事。它警告我們極權政權不可取，提醒我們絕對權力會不可避免地帶來腐敗以及對自由的損毀。

伊安·伍德裡奇改編的劇本忠於原文，在演繹時，我們卻沒有戴毛茸茸的大耳朵，也沒有穿動物戲服——事實證明，我們無需這樣做，我們和動物並無甚分別。作為道具的空調管道本與契連·喬治教授《空調國度》一書暗合。我們用它來象徵諸如風車和屠宰場車子的東西，倒覺得頗具詩意。

儘管有人讚揚我們將奧威爾的諷刺與新加坡的基本現實聯繫起來，我們的原意並非簡化原作，限制對它的詮釋。但原作與新加坡現實的不謀而合，的確令人吃驚。專制、起義、自由、腐敗，然後又是專制，原來如此循環是不可避免的，無論在哪個時期、哪個地方、哪種文化之下。

我們為此劇能在香港上演興奮不已，在此我們衷心感謝何嘉坤女士、香港藝術節的出色團隊、新加坡文化局及新加坡國際基金會，是他們使此次演出成為可能。

Text: Ivan Heng

How do we live together?

How should we be ruled?

What is the proper relationship between the individual and the state?

These are questions that have been asked since the dawn of civilisation by thinkers like Aristotle, when he imagined “The Good Life”. They continue to be asked today.

At its core *Animal Farm* is a play about betrayal. It warns us against totalitarian regimes, and reminds us how absolute power inevitably corrupts and confounds human liberties.

In approaching Ian Wooldridge's faithful adaptation of Orwell's novel, we have eschewed floppy ears and animal suits — it's become painfully apparent that there's very little that separates us from the Beasts. The air-conditioning ducts were initially a nod to Cherian George's stimulating essays in *The Air-conditioned Nation*. In using them to represent objects like the Windmill and the horse slaughterer's van, we found poetry.

Although we have been congratulated for managing to pin Orwell's satire to rather essential and discrete realities in Singapore, we do not intend for such a limited or reductive reading of the novel. The joyful coincidences however, continue to startle. Mostly, we find that the cycle of Tyranny, Revolt, Freedom, Corruption and then Tyranny... is irresistible and repeats itself, across time, places and cultures.

We are thrilled that this production is today in Hong Kong. We are deeply grateful to Tisa Ho and her wonderful team from the Hong Kong Arts Festival, the National Arts Council of Singapore and the Singapore International Foundation for making this possible.



經典的意義極少能復現或重生。我們必須對其進行再創造，根據現狀重新詮釋經典，然後由觀眾來重新發現其中意義。經典與新的社會、政治、知識經驗相碰撞，並在碰撞中獲得新生。我們帶著好奇，急切地想知道本劇對你們的影響，並希望能夠從彼此身上學到更多。

The meaning of a classic can rarely be recovered or revived. It must be recreated, re-interpreted for the times, and re-discovered with an audience. It comes alive when it collides with new social, political and intellectual experience. We are excited and curious to find out about its new currency with you the audience, and to learn about each other and ourselves.

# GEORGE ORWELL

## 喬治·奧威爾

作者 Author

喬治·奧威爾，原名埃里克·阿瑟·貝里雅，生於印度的孟加拉地區，在英國受教育。他最著名的兩部著作：《動物農莊》及《1984》，前者諷刺了斯大林式的濫用革命，後者諷刺了無所不知的官僚政權「老大哥」對人民的一舉一動的監視。

奧威爾在《動物農莊》中對斯大林的批判思想，源於他在西班牙內戰中的經歷。當時他是社會主義者，與法西斯抗爭，但逐漸發現共產主義者口中所講的社會主義思想，如平等，只不過是個幌子。他們的真正意圖其實是建立等級分明的極權社會。除此之外，奧威爾檢視了斯大林領導下的蘇聯，只看到其前途困難重重，死氣沉沉。

奧威爾一直擔心社會主義運動會被共產主義者滲透，最終背棄人民的利益。因此，他在1950年——也就是他去世前不久——與英國情報局合作，列出了一張「可信任的」反共宣傳者白名單。他還給出了一張頗具爭議的名單，列出「共產黨地下黨員、共產黨同情者及有共產主義傾向者」，表明不可用這些人作為反共宣傳者。卓別靈、斯坦貝克及蕭伯納都在此名單上。

冷戰期間，西方社會在宣傳戰中用其諷刺作品使社會主義和共產主義的涇渭逐漸模糊。事實上，奧威爾的作品是寫給所有濫用群眾信任的領導人、知識份子及政權。

Born Eric Arthur Blair in Motihar, Bengal, Orwell was educated in England. His two most famous novels satirise the Stalinist abuse of revolution (*Animal Farm*) and an all-knowing bureaucratic state watched over by Big Brother (1984).



Orwell's critique of Stalinism in *Animal Farm* was informed by his experience as a socialist fighting fascism in the Spanish Civil War. Orwell came to believe that communists were using socialist ideals such as equality as a cover, while their real intention was to establish a totalitarian class-based society. As further evidence, Orwell looked at Stalin's Soviet Union and saw little but death and hardship.

Orwell always feared that socialist movements would be infiltrated by communists and turned against the people. Shortly before his death in 1950, Orwell collaborated with British intelligence, listing people who could be trusted to write anti-communist propaganda and more controversially, people who were "crypto-communists, fellow-travellers or inclined that way and should not be trusted as propagandists". Names on that list included Charlie Chaplin, John Steinbeck and George Bernard Shaw.

During the Cold War distinctions between socialists and communists were blurred as the West used his satirical works in its propaganda wars. In truth, Orwell targeted all leaders, intellectuals and bureaucrats who abused the trust of the masses.

# W!LD RICE 野米劇團

野米劇團成立於2000年，是當今新加坡頂尖專業劇團之一。創辦人王愛仁享譽國際並屢獲殊榮。

劇團使命包括提供可供分享劇場經驗的平台，頌揚新加坡的多元文化，反映當代問題與未來發展，及上演有啟發性、挑戰性和娛樂性的舞台製作。劇團演出的劇目範圍古今兼備，既有當代新加坡新作，也有對世界經典的重新詮釋。

在各方面都致力達到最高標準的野米劇團創作，在在彰顯了新加坡的才華。劇團的製作和巡演都有明顯的新加坡風味，但其視角和關注點卻具有普遍性，為新加坡及全世界的觀眾帶來了共有的體驗。

為了在更廣闊的社群中發展戲劇文化，劇團還開展一些教育外展計劃。比如為學校及社區觀眾提供教育及外展活動的CH!LL! PADI；培養5至16歲少年的「第一舞台」；以及發掘並培養新加坡青年劇場專業人士的young & W!LD。

2006年8月，野米創辦了首屆新加坡戲劇節。這個兩年一度的新加坡戲劇節，致力發展、呈現及推廣當地新劇作，到目前為止已有19部新加坡新劇在節上作世界首演。

W!LD RICE was founded in 2000 by Ivan Heng, an internationally acclaimed and award-winning theatre practitioner, and is recognised today as one of Singapore's leading professional theatre companies.

The Company's mission is to provide an open forum for the shared experience of theatre; celebrating the diversity of Singapore, reflecting on the problems and possibilities of the times, and presenting productions that inspire, challenge and entertain. The company's exciting and varied programmes include new and original works, new productions from the Singapore repertoire, and new interpretations of world classics.

A commitment to the highest standards informs every aspect of W!LD RICE's creative work which is first and foremost a celebration of Singapore talent. By producing and touring productions that are distinctively Singaporean in flavour and yet universal in vision and concerns, the company creates shared experiences for audiences in Singapore and around the world.

In order to develop a theatre culture in the wider community, the company also runs various education and outreach programmes such as CH!LL! PADI, an education and outreach division for schools and community audiences; First Stage, a project which nurtures young talents from 5 – 16 years of age; and young & W!LD, which identifies and develops Singapore's young theatre professionals.

In August 2006, W!LD RICE presented the inaugural Singapore Theatre Festival, a biennial new writing festival committed to developing, presenting and promoting Singapore theatre. To date the festival has produced 19 world premieres of new Singapore writing.

## 王愛仁 | Ivan Heng

導演/佈景設計/動作設計/編舞  
Director/Set Designer/Movement/Choreographer

王愛仁是新加坡頂尖專業劇團——野米劇團的創團藝術總監。20年的職業生涯中，王愛仁起到先鋒作用，導、演了多齣新加坡重要劇作，演出地點涵蓋歐、亞、美、澳四大洲。2006年，王愛仁創辦了備受讚譽的新劇作藝術節——新加坡戲劇節。

王愛仁畢業於法學院，後入讀皇家蘇格蘭音樂戲劇學院。他將擔任2010年新加坡青少年奧林匹克運動會開幕式及閉幕式的創作總監。

Ivan Heng is the Founding Artistic Director of W!LD RICE, Singapore's leading professional theatre company. In a two decade long career, Heng has directed and acted in many landmark Singapore theatre productions performed throughout Europe, Asia, America, and Australia. In 2006, Heng conceived and created the Singapore Theatre Festival, a much-lauded festival celebrating new writing for theatre.

A law graduate, Heng trained at the Royal Scottish Academy of Music and Drama and is the Creative Director of the Opening and Closing Ceremonies of the inaugural Youth Olympic Games, Singapore 2010.

## 伊安·伍德里奇 | Ian Wooldridge

改編 Adaptation

伊安·伍德里奇，自由導演，並任英美戲劇學院院長，與首屈一指的英國演員、導演一起訓練美國戲劇專業學生。伍德里奇曾任愛丁堡皇家劇院的藝術總監，製作了100齣戲劇，其中41部由他執導。在此之前伍德里奇曾任格拉斯哥公民劇院的駐院劇團TAG劇團之藝術總監。

伍德里奇把奧威爾普適的故事看作是某種「童話」，他為香港觀眾可以體驗野米振奮人心的《動物農莊》感到非常興奮。

Ian Wooldridge is a freelance director and also Dean of The British American Drama Academy, where he works alongside leading British actors and directors training American theatre students. He was Artistic Director of the Royal Lyceum Theatre Company, Edinburgh, where he produced 100 plays, directing 41 of them himself. Before this, he was Artistic Director of TAG Theatre Company, based at the Citizens Theatre in Glasgow.

Wooldridge is thrilled that Hong Kong audiences will have the opportunity to experience W!LD RICE's exhilarating production of Orwell's universal tale, which he considers to be some "fairytale story".

## 東尼·特里克特 | Tony Trickett

監製 Producer

東尼·特里克特生於利物浦，1997年移居新加坡。加入野米之前，他曾任多國劇團的管理顧問，從事領袖訓練及跨國公司的團隊發展。

特里克特在野米劇團建團時任顧問，2001年成為劇團總監，2002年獲委任為執行總監，負責劇團的整體管理。特里克特監製所有野米作品，並與王愛仁一起策劃了2006年及2008年新加坡戲劇節。

Born in Liverpool, Tony Trickett moved to Singapore in 1997. Prior to joining W!LD RICE, he was a management consultant, specialising in leadership coaching and team-development for multinational companies.

During the establishment of W!LD RICE, Trickett was a consultant, becoming a company Director in 2001. In 2002, he was appointed Executive Director, responsible for the overall management of the company. Trickett is the Producer for all W!LD RICE productions and together with Artistic Director Ivan Heng, also produced the 2006 and 2008 OCBC Singapore Theatre Festivals.

高星耀於新加坡拉薩爾藝術學院作曲系畢業，獲榮譽音樂文學士學位。他一直積極參與當地融合印尼風格的作品製作及演出，並身兼人民協會的樂手。

他的作品《生·活》在2008年印尼日惹的世界嘉美蘭音樂節首演，並被選為2009年新加坡風箏節開幕音樂。

Jenson Koh graduated with a BA (Hons) in Music, majoring in Composition at LASALLE College of the Arts, Singapore. He has been actively involved in local Indonesian fusion works and performs as a musician with the People's Association.

His work *Living Alive* premiered at the World Gamelan Festival 2008 held in Yogyakarta, Indonesia, and was also used as the opening music for Kite Festival Singapore 2009.

## 張光漢 | Teo Kuang-han

燈光設計/技術監督 Lighting Designer/Technical Manager

張光漢於馬來西亞藝術學院戲劇系畢業，主修電視製作，副修劇場。畢業後，曾為多個製作擔任燈光設計、錄影製作及技術指導。他擔任技術監督、燈光設計的作品包括《翡翠嶺上的愛美麗》、歌舞劇《點心寶貝之異型奇花》及《金山公主》。

Teo Kuang-han graduated from the Malaysia Institute of Art's Drama Department, majoring in TV Production with a minor in Theatre. After graduating, he worked extensively in lighting design, video production, and stage technical direction.

Some of his credits as either technical manager or lighting designer include *Emily of Emerald Hill*, *Cabaret*, *Dim Sum Dollies® in The Little Shop of Horrors* and *Puteri Gunung Ledang*.

## 萊徹恩 | Laichan

服裝設計 Costume Designer

萊徹恩是時裝設計師，亦為劇場及電影設計服裝。

他曾為多齣劇作設計服裝，包括《波音波音》、《歡樂的精靈》、《翡翠嶺上的愛美麗》、《窺心事》、《陰道獨白》、《無事生非》及《鵝毛筆》。

萊徹恩的同名時裝店開在新加坡著名建築萊佛士酒店購物廊。

Laichan is a fashion designer who also designs costumes for theatre and film.

He has designed for many productions, including *Boeing Boeing*, *Blithe Spirit*, *Emily of Emerald Hill*, *What the Butler Saw*, *Vagina Monologues*, *Much Ado About Nothing* and *Quills*.

Laichan's eponymous boutique is located in the exclusive shopping arcade of Singapore's landmark Raffles Hotel.

林忠華已有超過20年劇場經驗，曾為多個劇作設計髮型，包括音樂劇《紫禁城》的世界首演、《波音波音》、《神奇的丁字褲》、《歌廳》音樂劇、《向艾迪特·皮雅芙致敬》、《美麗世界》、《上海藍調》、《魔法盒子》、2008年華僑銀行新加坡戲劇節、2009亞太峰會及《維克托/維多利亞》。

除了劇場，林忠華亦為電視及時裝節目做髮型設計，並擔任2007年中國新加坡節的造型師。

With more than 20 years in theatre, Ashley Lim has worked with numerous productions including the world premiere of the musical *Forbidden City*, *Boeing Boeing*, *The Magic Fundoshi*, *Cabaret the Musical*, *A Tribute to Edith Piaf*, *Beauty World*, *Shanghai Blues*, *Magic Box*, OCBC Singapore Theatre Festival '08, APEC Summit 2009 and *Victor/Victoria*.

Apart from theatre, Lim creates hair designs for TV and fashion projects, and also styled for Singapore Season 2007 in China.

王順興有逾15年的音響設計及工程經驗，為新加坡及國際劇作設計音響的作品豐富，包括六齣野米劇團的作品。

王順興是影音器材租賃公司「影音工程」的創辦人。他設計的活動包括：卡羅爾·姬亞洲巡演、2009年亞太經合組會議、劇作《魔法盒子》、2008新加坡雙年展及2008、2009兩年的新加坡河畔節。

Bob Wong has over 15 years of experience with sound design and engineering. He has worked extensively with countless local and international productions, including six productions by WILD RICE.

Wong is founder of Audio Image Engineering, an audio visual hiring company, and has worked on productions like Carol Kidd Asia Tour, APEC 2009, *MAGICBOX*, Singapore Biennale 2008, and Singapore River Festivals 2008 and 2009.

## 丹尼爾·詹金斯 | Daniel Jenkins

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丹尼爾·詹金斯於英國國立青年劇團展開其演員生涯，於吉爾福德演藝學校受訓，並獲伊凡阿諾獎。詹金斯獲表演文憑、戲劇碩士文憑及戲劇榮譽文學士學位。詹金斯在2006年和2007年兩度贏得「生活！戲劇獎」的最佳配角獎，並參與過逾25齣新加坡劇場、電視及配音演出。

詹金斯最近轉向導演方向發展。他已是兩個孩子的父親，並感謝妻子朱爾斯的理解與支持。

Daniel Jenkins began acting with The National Youth Theatre of Great Britain and trained at the Guildford School of Acting, receiving the Yvonne Arnaud award. He has an Acting Diploma, a Licentiate in Drama, and a BA (Honours) degree in Theatre. Jenkins has twice won the coveted Best Supporting Actor Award at the 2006 and 2007 Life! Theatre Awards, and has over 25 Singapore theatre, television and voice-over credits to his name.

Jenkins, the father of two, recently turned his hand to directing, and is thankful to his understanding and supportive wife, Jules.

## 陳淑芬 | Denise Tan

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陳淑芬是新加坡熱門早晨電台節目的聯合主持。她自從在幼兒園畢業禮上扮演了一隻鴨子之後，就愛上了表演，多年後她於英國列斯大學戲劇系榮譽畢業。這位頗具造詣的演員、電台主持、配音演員曾參演多部舞台作品、電影短片、電視處境劇及動畫配音。她在《動物農莊》中扮演母馬茉莉，讓她發現生活真的就像一個大動物農莊。

Denise Tan is the co-host of a popular Singapore radio morning show.

She got the acting bug after her very first role as a duck in her kindergarten graduation play. From there she went on to graduate with honours in Theatre Studies from Leeds University in the UK. The accomplished actress, radio presenter and voice-over artiste has had roles in numerous stage productions, short films, television sitcoms and animated series. Her favourite roles however involve sequins, singing and false eye-lashes. Her current role as Mollie the horse just goes to show that life for her, truly, is one big Animal Farm!

## 金·莎魯丁 | Gene Sha Rudyn

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金·莎魯丁生於1968年，是新加坡-馬來人伊斯蘭教徒。他於1991年開始演出事業，曾於澳洲、匈牙利、日本、新西蘭及新加坡的國際藝術節上演出。他在新加坡的演出曾獲最佳配角獎及最佳全體演員獎。

金·莎魯丁事業中兩個里程碑，分別為2007年於馬來西亞巡演的《最後一個馬來村的新月》，及2009年在清真寺首演的獨腳戲《誠心誠意》，七幕重新認識神的獨白。

金·莎魯丁目前任Keelat劇團的團長。

Born in 1968, Singaporean-Baweanese-Muslim Gene Sha Rudyn joined the theatre industry in 1991 and has performed at international arts festivals in Australia, Hungary, Japan, New Zealand and Singapore. He has been nominated for Best Supporting Actor and Best Acting Ensemble for some of his roles on the Singapore stage.

Two landmark moments in his career were the 2007 six-state Malaysian tour of *Anak Bulan Di Kampong Wa' Hassan* and the 2009 mosque premiere of *Al-Ikhlās (Sincerity)* — a monologue in seven acts re-introducing God, both unprecedented.

Gene Sha Rudyn currently leads Keelat Theatre Ensemble.

## 黃淑玲 | Pam Oei

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黃淑玲參與過的劇場、電視及電影製作逾50部，並以《點心寶貝》三主角之一最為人熟悉。最近她在魏銘耀導演的《藍樓夢斷》中客串。2002到2004年，黃淑玲連續三年獲提名亞洲電視大獎最佳喜劇女演員獎。

音樂方面，黃淑玲為樂隊「奇怪解藥」成員，既作曲又演出，該樂隊於1998年發表了首張同名專輯。之後，黃淑玲也不斷在進行音樂創作及演出。

Pam Oei has been in over 50 theatre, television and film productions, and is probably best known for being one third of the delicious *Dim Sum Dollies*®. Most recently she had a cameo role in Glen Goei's film *The Blue Mansion*.

Oei was nominated Best Actress in a Comedy at the Asian Television Awards for three consecutive years (2002 – 2004). Musically, Oei composed for and performed with her band Peculiar Remedies, producing and releasing their self-titled debut album in 1998. She continues to write and perform music.

## 甘利·阿杜魯·卡林姆 | Gani Abdul Karim

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甘利·阿杜魯·卡林姆是藝術多面手，廣受歡迎的編舞、導演和藝術教育者，活躍於新加坡及海外，表演類別涵蓋歌劇、音樂劇、跨文化作品、多媒體作品、形體及先鋒劇場。卡林姆曾參加數個野米劇團的作品，包括2006年在藝穗會上演的《連點成線》和2007年於吉隆坡孟沙劇場演出的《第二通道》。他還創作了名為《Salusuah》（去感受一個人的身體）的獨角形體劇，最近於香港藝穗會乙城節2010上演。卡林姆很高興在久休後重返劇場。

Gani Abdul Karim is a multi-disciplinary performer and an in-demand choreographer, director and arts educator. He has performed extensively in Singapore and abroad in performance genres that span opera, musical, cross-cultural, multi-media, physical and avant-garde theatre. He has appeared in a number of W!LD RICE productions including *Connecting The Dots* staged at the Fringe Club (2006) and *Second Link* performed in Kuala Lumpur Bangsar Theatre (2007). Karim also developed a solo physical theatre work-in-progress piece which was last staged at The Fringe Club entitled *Salusuah* as part of Hong Kong City Festival 2010. He is happy to return to theatre after a long sabbatical.

## 林友明 | Lim Yu-beng

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林友明曾獲「生活！戲劇獎」2005年最佳男演員獎，2004年最佳配角獎，並與其他演員一起獲得2002年的最佳全體演員獎。2005年他獲亞洲電視大獎最佳男演員提名。

電影方面，參演作品有《美滿人生》、《單》及《功夫殺手2》。並因演出長達五年的連續劇《九九九行動》為新加坡電視觀眾熟知。

林友明最近編寫及導演了原創音樂劇《我的人生》。

Lim Yu-beng won the Life! Theatre Award for Best Actor in 2005, Best Supporting Actor in 2004, and was part of the Best Acting Ensemble in 2002. In 2005 he was nominated for Best Actor in the Asian Television Awards.

On film he played leads in *Singapore Dreaming*, *Solos* and *Kung Fu Killers II*; and is best known to Singapore television audiences for the series *Triple 9*, which ran for five years.

He recently wrote and directed *It's My Life*, an original musical.

楊雁雁於2003年修畢新加坡劇場訓練與研究課程，是一位多才多藝的演員，在戲劇、電視和電影皆有所成，作品包括大型商業舞台演出和主題電影，以及劇場與短片的最新實驗作品，又曾與多個劇團及新加坡和國際頂尖電影導演合作。

曾參演新加坡賣座電影《881》，和榮獲三項國際大獎的《美滿人生》。2007年，憑曹禺《雷雨》中繁漪一角獲「生活！戲劇獎」最佳女演員獎。楊雁雁無論使用普通話還是英語演出，都同樣得心應手。

A graduate from Theatre Training and Research Programme Singapore in 2003, Yeo Yann-yann is a versatile and talented actor with a successful career spanning theatre, television and film. Her work includes large scale commercial stage and feature films, and cutting-edge experimental works in theatre and short film. She has worked with many theatre companies and leading film directors in Singapore and internationally.

Yeo starred in Singapore box office hits *881* and *Singapore Dreaming* which has so far won three international awards. She was honoured as Best Actress in 2007 by the Life! Theatre Awards for her portrayal of iconic role Fan Yi, in the Chinese classic *Thunderstorm* by Cao Yu.

Yeo is comfortably bilingual and performs in both Mandarin and English.