



19-22,24-28.3.2010

香港大會堂劇院
Theatre
Hong Kong City Hall

粵語演出，附英文字幕
Performed in Cantonese with
English surtitles

演出長約2小時20分鐘，不設中場休息
Running time: approximately 2 hours
and 20 minutes with no interval



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

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編劇/聯合導演
Playwright/Co-director
聯合導演
Co-director

黃詠詩
Wong Wing-sze
李鎮洲
Lee Chun-chow

演員（按出場序） | Cast (In order of appearance)

Emily	黃慧慈 [△] Mercy Wong [△]
Laura	羅冠蘭 [#] Lo Koon-lan [#]
明浩 Ming Ho CK	梁祖堯 [*] Joey Leung [*] 李鎮洲 Lee Chun-chow
文烈 Man Lit 梁太太（Maria） Mrs Maria Leung	柯嘉琪 Or Ka-kee 邵美君 [*] Shaw Mei-kwan [*]

創作人員 | Creative Team

佈景設計 Set Designer 服裝及化粧設計 Costume and Make-up Designer 燈光設計 Lighting Designer 音響設計 Sound Designer 探戈導師 Tango Coach	曾文通 Tsang Man-tung 鄭文榮 Cheng Man-wing 鄭雅麗 Alice Kwong 黃仲強 Wong Sun-keung 孫鳳枝 Iris Sun
監製 Producer	香港藝術節 Hong Kong Arts Festival

製作人員 | Production Team

製作經理 Production Manager 舞台監督 Stage Manager	張向明 Cheung Heung-ming 朱日日 Coffee Chu
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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

化粧
Make-up Artists

英文字幕
English Surtitles

字幕控制
Surtitles Operator

攝影
Photographer

曾慧筠
Janet Tsang

何綺微
Ho Yee-mei

林仁建、司徒偉波
Lam Yan-kin, Szeto Wai-po

張黛儀
Cheung Doi-yee

許慧敏、王沛榆
Julie Hui, Wong Pui-yu

張敏儀
Margaret Cheung

甘詩琪
Gan Shiqi

張志偉
Cheung Chi-wai

鳴謝 Acknowledgements

張秉權 Cheung Ping-kuen

法律題材顧問 Consultants on legal topics :

陳小姐 Miss Chan

爛 Gags Auntie Auntie Bad Gags

狐大狀 Miss Wu

前進進戲劇工作坊 On & On Theatre Workshop

香港兆基創意書院 HKICC Lee Shau Kee School of Creativity

城市當代舞蹈團 City Contemporary Dance Company

魯氏美術製作有限公司 L's Fine Arts Production Ltd

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

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加料節目	Festival Plus
16.1.2010 (六) 下午2:3 – 4:30 講座：《香港式・離婚》 香港藝術中心提供場地 詳情請參閱藝術節加料節目指南，或瀏覽加料節目 網站： www.hk.artsfestivalplus.org	16.1.2010 (Sat) 2:30-4:30pm Talk: Divorce – Hong Kong Style Venue supported by Hong Kong Arts Centre For details please refer to the Festival Plus Booklet or go to the Festival Plus website: www.hk.artsfestivalplus.org

故事大綱

一間專辦離婚案的律師樓，一對結婚多年的律師，一個初戀男友為情自殺的見習律師，一段疑似婚外情，揭發香港人的感情變遷。

分場

第一場	謊言	咖啡店
第二場	吸煙者	梯間
第三場	面試	CK的辦公室
第四場	第一天	Emily的辦公桌
第五場	面試前	CK的辦公室
第六場	工作	CK的辦公室
第七場	喪禮	街上
第八場	惡夢	診所
第九場	個案	Laura的辦公室
第十場	誘惑	Emily的辦公桌、大排檔、Emily的辦公桌
第十一場	你看不見我哭泣	CK家中
第十二場	探戈	Laura的夢境
第十三場	離婚	法院會議室
第十四場	損失	辦公室
第十五場	夢	天台
第十六場	最後一天	CK的辦公室
第十七場	周年紀念	數碼港
第十八場	真相	咖啡店

Synopsis

Emily starts a new job at a legal firm specialising in divorce. She walks into the office and straight into the marriage of her bosses...

Scenes

Scene 1	The Lie	Café
Scene 2	The Smoker	Stairs
Scene 3	The Interview	CK's office
Scene 4	The First Day	Emily's office desk
Scene 5	Before the Interview	CK's office
Scene 6	The Job	CK's office
Scene 7	The Funeral	On the street
Scene 8	The Nightmare	Clinic
Scene 9	The Case	Laura's office
Scene 10	The Seduction	Emily's office desk, open-air food stall, Emily's office desk
Scene 11	You Will See No Tears	CK's home
Scene 12	The Tango	Laura's dream
Scene 13	The Divorce	Court conference room
Scene 14	The Loss	Office
Scene 15	The Dream	On the rooftop
Scene 16	The Last Day	CK's office
Scene 17	The Anniversary	Cyberport
Scene 18	The Truth	Café

文：黃詠詩

愛情是令人神往的；人海茫茫，電光火石間，在對方的眼眸中看到自己，突然之間世界亮燈了，直到決定成家立室那一刻。

為什麼開始了這個創作，原因很無聊：全因在排練《破地獄與白菊花》期間，常受李鎮洲導演的沉默折磨；在這個黑色幽默的小品排練中，他常對我的演出零反應！因而萌起寫個劇本「鬧鬼佢」的概念，寫他的沉默，寫他意志被動搖，寫他被女人害死……這個創作的緣起其實是來自我情緒不好時的壞心腸。

八歲時父母離婚，那時我也不知離婚是什麼回事，只知道幸福原來是會突然被剝奪的。那時候離婚仍被社會忌諱，我被同學看成怪物，好像因我做錯了什麼才會得這個下場，因此造成了我憤怒的性格。這創傷的影響，隨着我的成長愈發明顯；明明好端端的事情，只要我嗅到異樣，就會跟大家來個玉石俱焚。摧毀了不少本來良好的關係，變成自己王國的暴君。幸好遇到很多慧點的好朋友，以及遺傳了爸爸的沉鬱、轉數快和媽媽的幽默、豁達，我就在憤怒、沉鬱、幽默、慧點和豁達中往回走，成了我作品的主要色彩。

訪問時被問最多的問題是這個戲如何「香港式」，我倒也沒想過要寫個「杜拜式」或「孟加拉式」；我在香港出生長大，浸淫在這個地方的氛圍中；這是個奇妙的國度，沒有天然資源，甚至被第一任港督形容為一塊爛地，但在百多年間發展成國際金融中心，「錢」為這個地方帶來無上光榮，亦磨蝕了這地方人性的光輝。時間以光速不停地洗刷這個地方，挑戰人們薄弱的意志。這地

Text: Wong Wing-sze

Love is so tantalizing. In the midst of a sea of people, all of a sudden, you see yourself in that sparkle in someone's eyes; all of a sudden, the world is lit by lightning, till the moment you say "I do"...

Why did I write this play? No real reason, I guess. When rehearsing for my play, *My Grandmother's Funeral*, I was tormented by director Lee Chun-chow's apathy. Throughout the entire rehearsal of that black humoured piece, he gave me absolutely no feedback. The desire therefore, arose within me to write a play out of spite; to spite his silence, mock his wavering resolve and ridicule his being taken down by a woman... The play, in short, was deviously written when I was in a dark mood.

My parents divorced when I was only eight. Back then I didn't know what the D word meant. All I knew was that happiness was transient, to be taken away without any notice. At that time, divorce was still taboo. I was looked at as a freak, and I probably deserved it for whatever I may have done. That made me an angry person, and the anger only grew with age. For no apparent reason, at the slightest hint of provocation, I'd slip into my damn-it-all stance. That ruined quite a few relationships; I had become a tyrant in my own piece of turf. Fortunately, I was blessed with many friends with great wisdom and empathy. That emotional input and what I inherited from my father (reticence, a quick mind) and my mother (humour, tolerance), would often fuel my emotional journey traversing anger, reticence, humour, tolerance, and wisdom — the fabric of my plays.

During interviews, the most often asked question was the meaning behind the play's Chinese title, *Divorce, Hong Kong Style*. I would never think of writing about somewhere else like Dubai or Bengal. Hong Kong is where I grew up; I live and breathe Hong Kong. This place is a strange phenomenon; no natural resources, a "barren rock"

方的人感情短暫而深刻，充滿熱情又心存不安，我想這個就是我想說的「香港式」了。

「編劇」和「編劇家」我相信是不同的。電影導演需要一個編劇來整合發展他腦中的點子，把他心中的故事「問米」問出來；還要把五個爆破場面，數個與某電影公司有合約的內地明星創作成一個作品，在這種情況下發揮編劇功力，是一種令人佩服的造詣。編劇家是要將自己置身絕對的孤獨裏，不用對人交代，只需叩問自己和世界，將情感封印成一個可表演的劇本；到現時為止，我仍相信劇場是造就編劇家的地方。

以我這年紀寫50歲的人物是很大的挑戰，不知當我50歲時回看這劇本會有什麼反應？劇中守護婚姻廿多年的律師太太，性格潑辣而天真，工作上長袖善舞，卻對丈夫的背叛沒有免疫力；丈夫的疑似越軌，使她一夜間成長起來；一向伶牙俐齒的她被轟得「唔知道自己講咩」。改她的名字為Laura，靈感來自田納西·威廉士《玻璃動物園》最後的一句對白：「把你的蠟燭吹熄罷，羅拉，這個世界已用燈光來照明了。」

according to its first governor; yet, over a century later, from that rock rises one of the world's financial centres. Money has brought this place unsurpassed glory; at the same time, money has eroded the humanity of its people. The movement of stock transactions at lightning speed, mimics the speed at which the will and nerve of its people are tested... At such speed, we build fleeting, restive, albeit intense and passionate relationships. Perhaps you can say that is what I mean by "Hong Kong Style".

I believe there is a difference between scriptwriters and playwrights. Movie directors need a scriptwriter to piece their ideas together, and define a story; complete with the formulaic set-up, confrontation and resolution. They also need to include those tailor-made parts for the mainland Chinese actors on contract to the studio. Juggling all that deserves admiration. Playwrights, on the other hand, answer only to themselves, driven by their inner quest to explore emotions. I still believe playwrights are nurtured on the stage.

For me to write about someone in her fifties is a real challenge. I wonder what I will think of the play when I look back on it in my fifties? The main character, a dutiful wife for over 20 years, is at once pugnacious and naive, and at the same time funny and sad. A shrewd and successful lawyer, she is however not equipped to deal with her husband's betrayal. Usually eloquent and lucid, she stumbles along. Overnight, she is forced to metamorphose. I named her "Laura" with Tennessee Williams's *The Glass Menagerie* in mind, where the last line of dialogue goes:

"for nowadays the world is lit by lightning! Blow out your candles, Laura — and so good-bye".

Translated by Ed Wong

感受被窩中的餘溫——我看《香港式離婚》

Feeling the Warmth of Her Bed After She Leaves — My Reading of *THE TRUTH ABOUT LYING*

文：張秉權

香港每年有近五萬對夫婦結婚，但是離婚的也不少。2005年就有近一萬五千宗。換言之，依這樣的數字推算，每三對歡天喜地說要「執子之手，與子偕老」的新人，其中的一對將來很可能會離異收場！

因此，黃詠詩這個劇本有很大的社會意義。它要處理的是男女感情與婚姻的大問題。曾文通設計的佈景索性把這個「處理」具象化了：舞台上大大的桌子彷彿是一張手術檯，上面要解剖的是「婚姻」，要尋求的是它最後不免於死亡的病因。作為「劇場」的theatre，原也可以解作醫院裏做手術示範的地方。

跟黃詠詩過往的作品不同，這個戲表面上似乎少了些「反斗」和「怪雞」，比較一本正經，也比較嚴肅。不過，話說得回來，她過往那些作品儘管跳脫幽默得時見荒誕不經，在叫人莞爾以至嘻哈絕倒的語言下面，最叫人感動的，始終還是她敏銳的生命觸覺，以及對軟弱人心的同情，無論她處理的是友情與愛情的纏綿（《公主復仇記》），是父愛（《一粒金》），是母愛（《家有一鼠》），還是祖母（《破地獄與白菊花》），她都能夠把握人際關係（尤其是最親密的關係）中的一些微妙變化以至消逝，從而叫人感到既貼切又無奈，既傷情又可笑，達致很好的黑色幽默效果。這種黑色幽默不是勉強為之，而是

Text: Cheung Ping-kuen

About 50,000 couples get married each year in Hong Kong, but more and more of these couples get divorced everyday. In 2005, there were about 15,000 divorces. We therefore expect one in three couples who vowed "till death do us part" to eventually end up estranged!

With this in mind, Wong Wing-sze's script acquires great social significance because it deals with the gigantic institution of marriage, as well as the emotional differences between the sexes. The set designer, Tsang Man-tung came up with the concept, and built the set like an operating theatre, with a big (operating) table in the middle. We are dissecting the anatomy of a marriage, in the hope of finding the cause of the illness to stop it from spreading and causing death.

This play is quite different from Wong's previous works. It is rather serious and less "naughty" and "odd". Her past works may be humorous, and at times absurd, but, they were always touching. Wong is extremely acute in her sensitivity, with empathy for the weak, whether in her handling of the entanglement between love and friendship (*Beyond Our Ken*), or in dealing with paternal love (*The Last Piece of Gold of Miss Pang*), maternal love (*The Mouse*) or the love of a grandmother (*My Grandmother's Funeral*). She brings out the feelings between people, especially in intimate relationships. She expresses them so well that we feel pitiful and helpless, and we find the situation both sad and funny at the same time. Her dark sense of humour is not forced, but comes from her understanding that one has to accept the death of a relationship even though one finds

她對於這種關係的死亡，在依依不捨的同時又知道畢竟要坦然接受。是在這個夾縫中提煉出來的遊戲態度，使她可以寓莊於諧。這種態度，在去年的《我愛Laughing媽》中落實至為鮮明：她是以戲玩之筆多角度地刻畫母愛，其中當然有輕輕鬆鬆的部份，但更有叫人感到極沉重的地方。其實，黃詠詩的舊作雖然常常寫死亡（離婚可以理解為「愛情」的死亡），但是最沉重的原不是死亡。有生就有死，因此，死亡原來不可怕。叫人吃不消的，是生命中的孤獨與寂寞。

《香港式離婚》雖則故事不同，到底還是這個母題的延續。黃詠詩這裏安排得別致而甚具諷刺意味。別致的是：她志在解剖離婚，索性便把戲放在以辦理離婚案為主要業務的律師行內開展，三位主角都是法律界中人。諷刺的是：婚姻的危機，以及觸發危機的常見誘因（第三者），也就在這三個人中發生！而由於律師行的特殊背景，她這次採用的風格乃是冷靜。

放大了的辦公桌上面，一個又一個的離婚訴訟檔案強化了這個冷處理的主調。讓我們坐下來，一板一眼地討論一宗又一宗最關隱私的事，就讓辦公桌令我們保持距離。CK一再強調不要感情用事，Emily說激情對他不合適。自第一場Laura和Emily的對話開始，語言的交鋒便因各自有不宣之於口的潛台詞而多見停頓，一如品特的戲，停頓和沉默可能發出更強大的聲音。

劇本用冷靜的筆調去處理激情，當然有一定的難度。生活中，多少人因為不忠出軌第三者甚至是疑似第三者這樣的問

it hard to let go. This attitude of hers is clearly displayed in last year's *Laughing MaMa* where she wittily portrays motherly love from different perspectives. Wong always writes about death (divorce being the death of love), but death is not the most distressing aspect of life. What is most difficult to get used to is loneliness.

The Truth About Lying is the anatomy of a divorce. It is therefore set in a law firm specialising in divorce with the three main characters all in the legal profession. The style employed is therefore unusually calm and detached.

Divorce case files, dozens of them, lie on top of the large office desk, reinforcing the theme of calmness. Let us sit down and discuss the details of these private cases, one by one. Let us keep our distance with the desk between us. CK stresses that they should not be emotional, and Emily says being passionate is not one of his strong suits. Starting from the first scene with the dialogue between Laura and Emily, there are numerous pauses and heavy subtext between the lines. As in the works of Harold Pinter, pauses and silence speak louder than words.

Of course, it is not easy to handle passion and intense emotion with a calm tone. In real life, many people get all worked up and cause scenes because of a third party or even the suspicion of a third party. In this play, it is said that when a marriage fails, it is like the end of life. Drama and emotion are therefore expected. Handling the issue with temperance in a coolheaded manner creates a challenge for the director, actors, and even the audience.

Wong's signature style is to infuse wit and humour in her works. The most impressive part of the play lies in the sentiments and affection portrayed. CK declares that he never thought that marriage would lead to hatred. Though he and Laura have been sleeping in separate beds for a long time,



© Cheung Chi-wai

題而要生要死，劇中人也說：婚姻失敗，就如摧毀了一生。這樣的題材以較激情的手法處理是順理成章的，而用冷靜為基調，就同樣給導演和演員（以至加上觀眾）較大的挑戰了。

作為一個有份量的作品，它當然不會止於冷靜，黃氏招牌式的幽默到底還是經常流露出來。但我最認為寫得最好的，還是浸潤其中的深情。CK說他「沒想過結婚要讓你憎恨」。他和Laura早已分床而睡，但卻會趁Laura離家上班後爬上她的床上稍睡，感受一下她留在被窩內的餘溫。是這些細緻而溫厚的情懷，使這個作品能夠耐人尋味，捲卷低迴。

he would go to her bed to feel her warmth after she had left for work. This is a fine and delicate touch, which renders the work intriguing and fascinating.

What happens in this operating theatre is nothing new, and many people have expressed similar viewpoints. What is taking place here may be a kind of curse, some form of plague that cannot be cured in big cities like Hong Kong. People are closer to each other physically because of overcrowding, but our hearts, minds and souls are drifting further apart. It is sad to see this happen to people who were intimate.

Perhaps, there is no need to talk about something new. There is nothing new under the sun, but if

因為，在這個手術室內的發現其實一點都不新鮮，早已有不少人提出這樣的看法或者警告了。只是，從來都是言者諄諄，聽者藐藐。或許，這本來便是香港這種大城市怎樣驅趕也驅不走的瘟疫——繁榮而擁擠的城市讓我們的身體愈更親密，而人的心靈卻因忙碌與公式化的生活而愈見疏遠。假如這種疏遠發生在最親密的人中間，就更是叫人悲哀了。又或許，藝術作品本來就不必提出什麼新發現。太陽底下的舊事舊聞舊教訓，要是能夠換個別致的方法去呈現，仍然足以叫人動容，尤其是，假若它呈現得既別致又溫厚，既幽默又活潑的話。

張秉權為香港演藝學院人文學科系主任、資深藝評人、國際演藝評論家協會（香港分會）主席。

we talk about clichés in a new light with a special approach, that may be enough to touch people's hearts, especially when the material is presented in such a gentle, witty and lively manner.

Cheung Ping-kuen is the Head of Liberal Arts Studies HKAPA, as well as the Chairman of the International Association of Theatre Critics (Hong Kong).

Translated by Vicky Leong

羅冠蘭 | Lo Koon-lan

Laura



香港大學專業進修學院戲劇研究深造文憑，英國倫敦米杜薩斯大學東西方戲劇研究碩士，並修畢英國珊薩密學院行為及戲劇治療證書課程。

羅冠蘭曾任香港話劇團首席演員，參演過近百齣舞台劇，以及多套電影和電視劇。多次獲提名香港電影金像獎、金紫荊獎及台灣金馬獎最佳女配角。曾為香港多間大學設計並主持戲劇創作及「自我尋找」課程。曾任香港電視廣播公司及多間電影公司之演員訓練班導師和顧問，亦為多位著名影視紅星之私人演技導師。

曾獲獎項包括首屆香港藝術家年獎、1994年香港十大傑出青年之一、第14屆香港電影金像獎最佳女配角、香港戲劇協會十年傑出成就獎，以及多次獲香港舞台劇獎最佳女主角和女配角。

羅冠蘭現為香港演藝學院署理表演系主任。

Lo Koon-lan graduated with a master's degree in East and West Theatre Studies from Middlesex University, obtained a Certificate in Drama and Movement Therapy at Sesame Institute in the UK and a Postgraduate Diploma in Theatre Studies from the HKU School of Professional and Continual Education. Lo was a principal actress with the Hong Kong Repertory Theatre and appeared in about 100 theatre productions and many films and TV series. She has received many nominations for Best Supporting Actress from the Hong Kong Film Awards, Golden Bauhinia Awards and Taiwan's Golden Horse Awards. Lo also conducts self-discovery workshops and courses for some universities in Hong Kong. Lo has been a training consultant for Television Broadcasts Limited and many other film companies, as well as a private acting coach for film stars, TV artists and singers since 1996.

Lo was awarded the Actress of the Year Award by the Hong Kong Artists' Guild in 1988, the Best Supporting Actress Award by the 14th Hong Kong Film Awards and selected one of Hong Kong's Ten Outstanding Young Persons in 1994. She also received the Ten Years of Outstanding Achievement Award and many awards for Best Actress and Best Supporting Actress by the Hong Kong Federation of Drama Societies.

Lo is now Acting Head of the Department of Acting at The Hong Kong Academy for Performing Arts.



黃慧慈 | Wong Wai-chi

Emily

黃慧慈2001年香港演藝學院（榮譽）學士，主修表演，在校曾獲頒傑出演員獎和獎學金，及前往北京作戲劇交流。畢業後加入香港話劇團任全職演員。近期演出劇目包括《孺孺戲班》、《雲雀》、《水中之書》、《橫衝直撞偷錯情》、《李察三世》、《敦煌·流沙·包》及《奇幻聖誕夜》。

黃慧慈曾多次獲提名角逐香港舞台劇獎，包括在學時憑《玩偶之家》獲提名2001年最佳女主角獎（悲/正劇）、2003及2004年分別憑《還魂香》及《Rape病毒》獲提名最佳女配角獎（悲/正劇）。憑《德齡與慈禧》粵語版榮獲最佳女主角獎（悲/正劇）。

Mercy Wong graduated from The Hong Kong Academy for Performing Arts with a bachelor's degree in Acting. While there, she was awarded the Academy's Outstanding Actor Award, various scholarships and she participated in an exchange and study-tour to Beijing. Wong joined the Hong Kong Repertory Theatre as a full-time actor upon graduation. Her recent work includes *Moon Over Buffalo*, *The Lark*, *Writing in Water*, *A Flea in Her Ear*, *Richard III*, *Bun in the Cave* and *Scrooge*.

Wong has received five Hong Kong Drama Award nominations. Her performance in *A Doll's House* won her the nomination for Best Actress in 2001. She was also nominated for Best Supporting Actress for *Secret of Resurrection* (2003) and *Rape Virus* (2004). In 2008, Wong was named Best Actress by the Hong Kong Drama Awards for her title role in *De Ling & Empress Dowager Ci Xi*.

梁祖堯 | Joey Leung

明浩 Ming Ho



梁祖堯為風車草劇團創團成員，為該團創作總監。

字數所限，請參閱以下網站：

風車草劇團：<http://www.windmillgrasstheatre.com/>

Facebook專頁：<http://www.facebook.com/group.php?gid=2354648826>

維基百科：<http://zh.wikipedia.org/wiki/%E6%A2%81%E7%A5%96%E5%A0%AF>

4月將會演出風車草劇團《小心！枕頭人！》(*The Pillowman*)

Joey Leung is a founding member and the creative director of the Windmill Grass Theatre.



邵美君 | Shaw Mei-kwan

梁太太 (Maria) Mrs Maria Leung

邵美君為風車草劇團創團成員，為該團藝術總監。

Shaw Mei-kwan is a founding member and the artistic director of the Windmill Grass Theatre.

<http://www.windmillgrasstheatre.com/>

柯嘉琪 | Or Ka-kee

文烈 Man Lit



柯嘉琪為自由身舞台演員，曾獲獎學金赴北京參與戲劇交流，2008年獲頒李寶椿慈善信託基金－海外深造及專業培訓獎學金，赴法國跟隨Philippe Gaulier學習戲劇表演，並曾參與法國亞維儂藝術節。

2006年於香港演藝學院戲劇學院表演系畢業，獲藝術學士（榮譽）學位，在學期間曾參與演出有《瘋狂小鎮》、《海達·嘉柏拿》、《新宅風雲》、《童謠無忌》等，並憑《瘋狂小鎮》獲頒傑出演員獎。畢業後曾參演PIP文化產業《家家春秋》、新域劇團《人間煙火》及《人間往事》、中英劇團《孤星淚》、風車草劇團《穿紅靴的貓》、2007華文戲劇節《遺失了你的眼睛》及新加坡巡迴演出福音音樂劇《難兄難弟》等。

A freelance stage performer, Or Ka-kee was awarded a scholarship to participate in an exchange tour to Beijing, and the Li Po Chun Charitable Trust Fund – Overseas Postgraduate Study and Professional Training Scholarship in 2008 to study acting in France under the tutelage of Philippe Gaulier. She has also performed in the Avignon Festival in France.

Or graduated from The Hong Kong Academy for Performing Arts with a major in Acting. During her studies, she appeared in many productions including *Hedda Gabler*, *The New Apartment*, *The Children's Hour* and *Le Sabre de Mon Pere* which won her an Outstanding Performance Award. Her recent productions include PIP's *Coming Home*, Prospects Theatre Company's *The Happiest Day I Lost* and *The Memorable and the Forgettable*; Chung Ying Theatre Company's *Les Misérables* and Windmill Grass Theatre's *The Cat in Red Boots*.



黃詠詩
Wong Wing-size

編劇/聯合導演
Playwright/Co-director

黃詠詩於香港演藝學院戲劇學院畢業，主修演技。

2002年至今共編寫舞台劇本17個。憑《一粒金》和《娛樂大坑之大娛樂坑》兩獲提名香港舞台劇獎最佳劇本。曾憑電影《公主復仇記》，獲第十屆香港電影金紫荊最佳編劇殊榮，更獲提名第42屆金馬獎最佳原著劇本；2007年憑港台電視劇《一家人》系列《父親的葬禮》獲芝加哥國際電影節編劇獎及整體金獎（教育和社會問題）。

黃詠詩於2005年成立詩人黑盒劇場，兩度公演《公主復仇記舞台劇》。2008年公演其首個獨腳戲《破地獄與白菊花》，四次重演共55場皆全院滿座，更憑《破》獲得第十八屆香港舞台劇獎最佳女主角（喜/鬧劇）；2009年發表第二個獨腳戲《我為貓狂》，好評如潮。

Wong Wing-size graduated from The Hong Kong Academy for Performing Arts, majoring in Acting. She has written 17 plays since 2002 and was nominated twice for Best Script at the Hong Kong Drama Awards. She won the Best Script Award for *Beyond Our Ken* at the 10th Hong Kong Golden Bauhinia Awards and was nominated for Best Original Script at the 42nd Golden Horse Awards. Her script *Father's Funeral* won the Certificate of Merit at the Chicago International Film Festival.

Wong founded her theatre company Princess' Blackbox and put *Beyond Our Ken* onstage twice. Her first solo show *My Grandmother's Funeral* premiered in 2008 and has since been restaged four times with all 55 performances sold out. This play won her the Best Actress Award (Farce/Comedy) at the 18th Hong Kong Drama Awards. Her second solo show *Crazy for Cats* premiered in 2009 to critical acclaim.

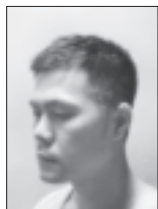
李鎮洲
Lee Chun-chow

聯合導演/CK
Co-director/CK



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。最近演出為進劇場的《安蒂崗妮》。現為自由身戲劇工作者。

Awarded a scholarship from The Hong Kong Arts Development Council, Lee Chun-chow pursued 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 Award from the Hong Kong Federation of Drama Societies. *Alchemis* won him Best Supporting Actor in 2002. *Aladdin* and *The Professional* won him Best Director. In 2000, Lee was awarded the Medal of Honour from the HKSAR Government. His most recent work is *Antigone* by Theatre du Pif. He is currently a freelance theatre practitioner.



曾文通
Tsang Man-tung

佈景設計
Set Designer

香港演藝學院畢業，主修舞台及服裝設計。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——藝術新進獎及年度最佳藝術家獎（戲劇）。2009年獲亞洲文化協會黃河獎助金及世界劇場設計大賽舞台設計組別榮譽獎。2007年4月出版香港首本以舞台美術為主題的書籍《舞台空間：一念間一場空》，分別於香港及台灣發行。

Tsang Man-tung graduated from The Hong Kong Academy for Performing Arts with a bachelor's degree in Fine Arts (Honours), majoring in Set and Costume Design.

Tsang has received numerous 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 and Award for Best Artist (Theatre) from the Hong Kong Arts Development Council. In 2009, he received Honorable Mention for Set Design from the World Stage Design and a Huang He Fellowship from the Asian Cultural Council which allowed him to advance his profession in New York.

Tsang published his first book on Hong Kong contemporary stage design entitled *Scenography: Transcend to the Beyond* in 2007.

鄭文榮
Cheng Man-wing

服裝及化粧設計
Costume and Make-up Designer



鄭文榮主修純藝術織物及布料印花技術。曾先後於巴黎l'Ecole Supérieure des Arts Appliqués Duperré, l'Université de la Sorbonne及英國Somerset College of Arts and Technology進修。回港後，建立自己的設計工作室「拾一路車」。同時熱衷於探索時裝與劇場，亦定期於巴黎展出其個人時裝系列；而為劇場演出設計服裝的近作包括進劇場《樓城》、《安蒂崗妮》；前進進戲劇工作坊《鯨魚背上的欲望》、《賣飛佛時代》；天邊外劇場《焚城令》；演戲家族《雪后》及2009年香港藝術節委約作品《黑天鵝》。

Cheng Man-Wing graduated from L'Ecole Supérieur des Arts Appliques Duperre in Paris majoring in Fine Art Textiles, L'Universite de la Sorbonne majoring in French and Civilization, and The Somerset College of Arts and Technology in the UK majoring in fabric printing technology. He set up his design workshop Route Onze on returning to Hong Kong. Cheng explores the realms of fashion and theatre. He periodically presents his fashion collections in Paris, and creates theatre works which include *The Will to Build*, *Antigone*, *In the Solitude of Cotton Fields*, *My Favourite Time*, *Defiance*, *Snow Queen* and *Black Swan* commissioned by the 2009 Hong Kong Arts Festival.



鄭雅麗
Alice Kwong

燈光設計
Lighting Designer

香港演藝學院畢業，獲藝術學士（榮譽）學位，主修舞台燈光設計。畢業後為不同表演媒介作燈光設計，作品逾百。近作有香港芭蕾舞團《羅密歐與朱麗葉》、動藝《支離破碎》、中英劇團《相約星期二》、香港話劇團《虎豹別野》、香港藝術節委約《黑天鵝》、新域劇團《人間煙火》、森美小儀歌劇團《小子俠》。

Alice Kwong graduated from The Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (Honours) Degree, majoring in Theatre Lighting Design. After graduation, she designed lighting for various performing arts including dance, drama, musicals, concerts and Chinese opera.

Her works include *Romeo and Juliet* by the Hong Kong Ballet, *Asunder* by Danceart Hong Kong, *Tuesdays with Morrie* by Chung Ying Theatre Company, *Journey with Mr AW* by Hong Kong Repertory Theatre, *Black Swan* by the Hong Kong Arts Festival, *The Happiest Days I Lost* by Prospect Theatre and *Perfect Match* by CR2.

黃仲強 Wong Sun-keung

音響設計
Sound Designer

黃仲強1989年於香港演藝學院作曲系畢業。1993年獲亞洲文化協會獎學金赴美深造，其間於耶魯大學戲劇學院深造劇場音響設計。自1988年起，為本地劇場作曲及設計音響的作品逾百。

Wong Sun-keung graduated from The Hong Kong Academy for Performing Arts in 1989, majoring in Composition. In 1993, Wong won a scholarship from the Asian Cultural Council to further his studies in the US, where he studied theatre sound design at the Yale School of Drama. Since 1988, Wong has composed music and designed the sound effects for over 100 performances in Hong Kong.



孫鳳枝 Iris Sun

探戈導師
Tango Coach

曾於北京舞蹈學院及新疆修讀舞蹈課程。1998年於香港演藝學院現代舞系畢業，同年獲香港賽馬會獎學金赴英國Laban Centre London - Transitions Dance Company深造。曾隨多個藝團前往美國、台灣、中國、馬來西亞、日本及英國等地演出。

2000年回港後曾為香港芭蕾舞團及城市當代舞蹈團教育部導師。曾參演多個藝術團體之創作，包括城市當代舞蹈團、香港中樂團、廣東現代舞團、進劇場和香港舞蹈團等。

近年隨多位導師研習佛蘭明高。現為香港演藝學院EXCEL導師及香港舞蹈團晚間課程導師，並活躍於現代舞表演及多媒體創作。

Iris Sun trained at the Beijing Dance Academy and graduated from The Hong Kong Academy for Performing Arts in 1998. She also completed a dance course in Xinjiang, China and went on to receive a Hong Kong Jockey Club Scholarship to further her studies at Laban Centre London - Transitions Dance Company.

She is now an instructor at the EXCEL of the HKAPA and teaches evening courses at the Hong Kong Dance Company.

張向明 Cheung Heung-ming

製作經理
Production Manager

張向明為資深舞台工作者，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，1998年更獲亞洲文化協會獎學金赴美進修。現為自由舞台工作者。

