

4-6.3.2011

葵青劇院黑盒劇場
Black Box Theatre
Kwai Tsing Theatre

粵語演出，附英文字幕
演出長約1小時40分鐘，不設中場休息

Performed in Cantonese with
English surtitles

Running time: approximately 1 hour and 40
minutes with no interval

新銳舞台
NEW
STAGE



香港藝術節委約及製作

Commissioned and produced by
the Hong Kong Arts Festival

- 06 演出及創作 **Credits**
- 08 故事大綱及分場
Synopsis and Scenes
- 13 導演的話
- 15 編劇的話
- 特稿 **Feature**
- 19 兩個城市，兩個人
Two Cities, Two Souls
- 簡歷 **Biographies**
- 27 導演及編劇
Director and Playwright
- 28 演員 Cast
- 30 創作及製作人員
Creative and Production Team

敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作。

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

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新銳舞台系列 New Stage Series

2011年，香港藝術節推出「新銳舞台」系列，為藝術創作提供一個合適的平台，讓新晉創作人及探索新領域的資深藝術家，能全心全意投入新創作，展現創新的視野。

The Hong Kong Arts Festival introduces the New Stage Series in 2011. It aims to provide a multi-disciplinary platform for emerging and experienced artists to meet new challenges and create new and innovative work.

《矯情》 *Jiǎo Qíng*

監製

Producer

香港藝術節

Hong Kong Arts Festival

創作人員

Creative Team

導演

Director

陳炳釗

Chan Ping-chiu

編劇

Playwright

意珩

Yu Yan-bing

服裝及形象設計

Costume / Image Designer

馮文俊

Eason Fung

舞台設計

Set Designer

曾文通

Tsang Man-tung

燈光設計

Lighting Designer

楊子欣

Yeung Tsz-yan

音響設計

Sound Designer

彭俊傑

Pang Chun-kit

影像設計

Video Design

岩井 Remu

Remu Iwai

演員

Cast

賀寬

He Kuan

陳淑儀*

Chan Suk-yi*

袁海琳

Helen Yuan

黎玉清

Lai Yuk-ching

母親

Mother

布韻婷

Rebecca Po

製作人員

Production Team

製作經理

Production Manager

關飛燕

Kwan Fei-yin

舞台監督

Stage Manager

陳緻諾

Chan Chi-nok

助理舞台監督

Assistant Stage Manager

陳彥聰

Chan Yin-chung

服裝設計助理

Assistant Costume Designer

藍慕雪

FussycatLiz

化妝

Make-up

畢重媛

Ada Pat

錄像控制

Video Operator

戴穎

Tai Wing

助理監製

Assistant Producer

陳敏靜

Noel Chan

英文字幕

English Surtitles

黎翠珍

Jane Lai

字幕控制

Surtitles Operator

曾逸林

Zeng Yilin

* 承蒙香港演藝學院批准參與是次製作

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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

加料節目

演後藝人談

4.3.2011 (五)

歡迎觀眾演出後留步，與導演陳炳釗及編劇意珩會面。

Festival PLUS

Meeting-the-Artist (Post-Performance)

4.3.2011 (Fri)

If you would like to meet Director Chan Ping-chiu and Playwright Yu Yan-bing, please remain in the auditorium after the performance.

更多加料節目信息，請參閱藝術節加料節目指南，或瀏覽加料節目網站：www.hk.artsfestivalplus.orgFind out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org

28歲的袁海琳在香港重遇賀寬。

當晚，兩個人共處一室，直到天亮……在賀寬看來，眼前的女孩仍然是2001年他在上海初遇的人，他還記得這個女孩向他講述那個飛黃騰達的城市裏，一條被遺忘的河流。而對海琳而言，眼前已50歲的賀寬，外表看來跟記憶中那個男人並沒有不同，依然悅目。十年流逝，一肚子想說的話，房間裏處處是被克制的暗湧……他們小心翼翼，輕描淡寫，追討，質疑，歇斯底里……海琳想走近，賀寬也沒有想要拒絕，本應順理成章的事情，他們卻發現在這段關係背後，兩個人身上，似乎還有些什麼，讓他們彼此之間的距離越來越遠……

01 重遇

09 對抗

02 一段關係

10 追問

03 秘密

11 垂死

04 共融

12 金色未來

05 斬斷

13 揭穿與守護

06 時光遊戲

14 幻滅

07 探問

15 落寞

08 矯情

16 重遇

Twenty-eight year-old Helen Yuan sees He Kuan again in Hong Kong.

That same night, they stay together in the same room until dawn. For He Kuan, the girl in front of him is still the same girl he first met in Shanghai in 2001. He can still remember her telling him about the forsaken creek, in that booming, dazzling city. Similarly for Helen, the 50-year-old He Kuan doesn't look different from the man in her memory; his appearance hasn't changed, still handsome. Ten years have passed and there is much they want to say. The room is swirling with suppressed undercurrents. They tread cautiously, casually, inquisitively, suspiciously, hysterically. Helen wants to get closer. He Kuan has no thought of rejecting her. But instead of what should be a natural progression, they instead discover, lurking underneath their relationship, something inside of themselves, and it is tearing them further and further apart.

01 Meeting Again

09 Antagonism

02 A Relationship

10 Inquisition

03 Secrets

11 Dying

04 Integration

12 Golden Future

05 Severance

13 Expose and Guard

06 Playing for Time

14 Disillusion

07 Quiz

15 Dishearten

08 *Jiǎo Qīng*

16 Meet Again

文：陳炳釗

《矯情》這個戲名，一直讓我想起蘇珊·桑塔格 (Susan Sontag)。她曾經這樣說：世界上許多事物還沒有被命名，也不曾被描述。桑塔格特別感興趣的，是現代城市人的「感覺」(sensibility)，它與思想不同，總是很難說得清楚，因為這些感覺都是些非自然的人為造作的偏愛。

遊走於中港兩地的知名文化人陳冠中曾經列舉出不少人為造作的國產例子，這包括中央電視台春節晚會；當領導的，演講到了想別人鼓掌之時，突然提聲；上海懷舊美女月份牌；在卡拉OK包廂唱革命歌曲；電影《英雄》裏梁朝偉和張曼玉那條「愛情線」；以及周星馳的《大話西遊》裏，那段「如果非要為這份愛加上一個期限，我希望是——一萬年。」這些中國式的造作，放在年青編劇意斃的世界裏，也許最恰當的形容詞就是「矯情」。

當意斃還不太肯定是否該用《矯情》作為劇名的時候，她帶點迷惑的給我解釋，「矯情」有兩個讀法，當矯字讀上聲，情字變成輕聲的時候，矯情一詞便不再包含負面的意思。不再否定，成了一種追求。她又說，矯情，淺層意思是做作，裝模作樣。深層的意

思是……越沒有的，越想得到，總是惦記那些無法擁有的，念念不忘。是嗎？我說，這太有趣了，這種 sensibility，不正就是你要在劇本裏表達的，又或者在你的下意識裏，正在描述而還沒有被命名，像你這種徘徊在中國和香港兩地，不知如何落腳的新生代的生存狀態嗎？

對我來說，矯情的矯字，有着放大、變形、公開地展示的狀態。這都令我想到所謂香港人、上海人、中國人，以及各種各樣的身份認同、身份投射、身份象徵。今年農曆新年年初二的煙花滙演，首次特別設計了一款「I LOVE HK」的煙花，那個代表着LOVE字的心型圖案，在香港市民和來自中國各地的自由行旅客的一片喝采聲中，綻放在維港的夜空上，放大、變形、扭曲，觀賞者大部份時間根本無法看得清哪是個什麼圖案。我想，這正是另一個有關矯情和身份認同的最佳註腳。

在意斃的劇本裏，我讀到一個雙城故事。一個努力試圖擺脫地域束縛、渴求蛻變的上海女孩，遇上一個因循着固有成功之道的香港中年男人。上海和香港，青春與歷練，在這雙城故事裏擦出的愛的火花，究竟會有多轟烈呢？又或者，兩個人/兩個城市，誰是誰非的執着，包含着更多的是，我們對身份追求的虛幻和迷惑？



文：意珩

我常常想，生命中跟我有着某種緊密關聯的……人，我不喜歡那種廣義上的或者很大範圍的東西，我說的是完完全全很個人的，很內心的一種關聯，我最渴望的東西。然後發現，我沒有。

但袁海琳，她應該有。賀寬在她的生命裏實實在在的出現過，然後，走了。

我不斷強化那種想像，袁海琳站在浦東那座居民樓的小窗前面望出去，能看到什麼……沿着蘇州河，城市被不斷擴大，蔓延，沒有邊界，那麼絕望的生活，一眼望不到盡頭……她早就知道了。再見面，海琳憤怒，爆發，追討，可是那些追問毫無意義，只是彼此消耗。而這一點，我相信，賀寬比海琳，更明白。

香港跟上海作為兩個很容易符號化的城市，帶着各自鮮明的特點彼此影響着。「共融」不是一個口號，也不是體制、經濟模式上的東西，「它」是一些實在的生活處境，影響的是身處其中的人，《矯情》講的就是這種生活處境下城市人的情感關係。之所以叫《矯情》，因為這越來越像城市人的一種心理，習慣遮掩真心，唯恐流露太多。可是，換個角度想，這樣遮掩的時候，內心的渴望才更加凸顯。

而「矯情」對於我自己，還有另一重理解。有時候我覺得我並不知道自己在追求一種狀態，我以為那種狀態就是我想要的生活，其實很多人都會這樣，追求或者刻意營造，因為那種營造出來的狀態會讓我們感覺浪漫，讓我們感覺很美好，從而得到滿足。到底，我們追求的是情感？還是一種情感狀態？

是生活？還是一種被狀態化的想像？人很容易就習慣美化自己，美化我們正在經歷的一切，在其中投射自己想像的樣子。儘管有時候，我們能夠察覺，它跟我們真正渴望的生活距離很遠。

我的創作經驗很少，才剛剛開始，但我總是相信一個好的創作過程，可以讓人從中瀝清一些東西，我的意思不是個人經驗，不是梳理個人經歷什麼的，而是……或許是一些觀念上的，或者理解上的東西。《矯情》這個戲，是從人物內心世界出發，由內向外去尋找人物以及情節發展的，整個創作過程，每天都在很極端的情緒裏掙扎，每一天都眼巴巴的期待着，完成的時候，發生改變。

終於開始寫城市了，以城市為背景，主題，或者喻象，這是我一直盼望要表達的東西。《矯情》是我關於城市的第一個表達，也是我自己真正意義上的第一個創作，我在其中傾注了最大量化的情感和心力，希望在這之後，我可以說，我是一個編劇，我是編劇意珩。

感謝陳炳釗導演。感謝香港藝術節，這個超過一百分的精英團隊。

25.1.2011

兩個城市，兩個人 Two Cities, Two Souls

文：朱琮愛

香港藝術節今年推出「新銳舞台」系列，將一向進行的、鼓勵新創作的工作，有系統地介紹給觀眾。「新銳舞台」聚焦本地多位創作人材，既有新進，也有資深藝術人作新嘗試。

戲劇作品《矯情》，以編劇意珩的畢業作品為原材料，慢慢將本來的忘年戀推展至勾劃兩個主角的關係，也觸及兩個城市對兩人（或居於其中的人）的影響。

北上營商的中年香港商人賀寬與年方十八的上海女孩海琳在上海相遇相戀，十年後在香港重遇。「當年寫的主題是重遇，愛情的苦痛。但現在的故事則是十年愛情的遺忘，以及兩人身上各自城市的痕跡」，意珩說。

意珩三年多前來港入讀演藝學院，之前在不同的城市居停過，有種傾訴城市的慾望。在港三年多，慢慢感受到香港這個城市的氛圍，開始體驗到香港這城市給她的一種思維方式，那是她從前的個人經驗中沒有的。

選擇上海與香港作為背景，她說是因為兩者有對比，也有相通的地方。「兩大城市影響着裏邊的人，為了得到認同，他們會迎合城市的要求，即使愛情也是」，她認為城市人對感情有許多不同的投射，也希望感情有着一定的

By: Daisy Chu

This year, the Hong Kong Arts Festival launches the New Stage Series, to present its ongoing commitment to nurture new talent in a more structured framework. The inaugural series focuses on local artists, featuring individuals in the early stages of their career and veterans striking out in new directions.

Playwright Yu Yan-bing has taken her graduation play as the blueprint for *Jiao Qing* and morphed the original story of a romantic dalliance that transcends age into a depiction of the relationship and states of mind of two people. It also explores the influences of two different cities and their inhabitants on the protagonists.

Middle-aged businessman He Kuan ventures up North into mainland China seeking opportunities. There he meets Helen, an 18-year-old girl from Shanghai and they fall in love. Ten years later, they meet again in Hong Kong. "The original theme was about a chance reunion and the pains of love. But the story now is about the forgetting of a 10-year romance and the traces that each protagonist's own city has left on them," said Yu.

Yu moved to Hong Kong more than three years ago to study at The Hong Kong Academy for Performing Arts. Before that, she lived in a few different cities, which sowed in her a desire to explore the effects of cities in her writing. Having been in Hong Kong for more than three years, she tuned into the aura of the place, experiencing a new way of thinking brought on by the city, something that had not come from any of her previous personal encounters.

功能，好像一種醫治，補充我們欠缺的東西。相對上，鄉間人的要求就可能比較單純。

說回香港與上海，她指出兩個城市的關係微妙，互相影響。十年前可能是香港人北上發展，影響了上海；十年後，上海人開始來香港工作，又影響了香港的某些方面。

兩個主角既可以看成兩個城市的象徵，也可以是純粹地呈現愛情在人生不同段落所引起的變化——十年前北上的賀寬，在香港再遇上當年的情人海琳。十年時間，兩人究竟有什麼改變——在當下與從前的場景交替間，意珩嘗試呈現兩人心態

She chose Shanghai and Hong Kong because of their contrasts and commonalities. “Two big cities influence those who dwell within. To be recognised and accepted, the inhabitants bend to the demands of the city, even in matters of love.” Yu thinks urbanites project many different things onto a relationship, and that they hope relationships will perform certain functions, like a kind of treatment, to supplement what is missing in themselves. She imagines people from the country probably have simpler demands in comparison.

Yu points out the intricate relationship shared by the two cities and how they influence each other. Ten years ago, it was the people of Hong Kong who ventured North for business and that affected Shanghai. But ten years on, the inhabitants of Shanghai are moving to Hong Kong for work, which impacts some aspects of Hong Kong.

The protagonists can be seen as symbols of the two cities, they are also unadulterated manifestations of romantic love and its transformation through the different stages of life. Yu asks us what changes take place in people over the space of ten years. By juxtaposing the scenes from the present and the past, she attempts to lay bare the differences between the two protagonists' psychologies. The love affair was not that important to the then middle-aged man at 40, but for a girl on the verge of womanhood at 18, it was the world. Ten years later, the man finds that the relationship he once neglected was not as insignificant as he thought, and the girl realises the course of her life was altered completely.

上的不同——這段戀情對當年40歲的中年男人來說不那麼重要，但對18歲的少女卻是影響至大，十年過後，兩人重遇，男的發現當年忽略了的一段感情並非那麼微小，而女的人生軌跡顯然因此被改寫了。

兩人重遇，互相試探，一個想知十年前那一段感情究竟對另一方影響多大，一個想知道十年後自己在對方心中還有沒有位置。意珩表示，「當我們真想要一些東西，我們會掩飾自己，講一些假話來試探對方，來掩蓋自己的真心」，她說那是一種模糊真假的狀態。

訪問期間，意珩給我一份劇本的最終修訂稿，跟我手上的那份上一稿已有明顯的不同。她說自己不斷修改劇本，與導演陳炳釗密切聯繫，不斷討論，將劇本不斷打磨，最後成稿。

朱琮愛，自由撰稿人

When they meet again, the characters tip-toe around the subject of their former relationship; both probing the other. They want to know the extent of the repercussions caused by the relationship 10 years ago. To know whether they — 10 years on — hold sway in the other's hearts. "When we really want to find out something, we disguise ourselves, we say anything but what is important, testing the other person, hiding our true intentions," said Yu describing the process as a murky state between truth and lies.

During the interview, Yu gave me a copy of the final script, and it showed obvious signs of revision. She said she has been revising the text continually, and that she was in close contact with director Chan Ping-chiu, still discussing, polishing and fine-tuning the play.

Daisy Chu is a freelance writer.

Translated by Gigi Chang



陳炳釗

Chan Ping-chiu

導演
Director



劇場編導、劇評人和活動策劃。曾先後創立實驗劇團「沙磚上」和「臨流鳥工作室」。現為前進進戲劇工作坊主席。

2001年在牛棚藝術村內建立牛棚劇場，自主營運，為本地邊緣戲劇空間的發展掀開了新一頁。陳炳釗的個人創作一直緊扣先鋒派劇場文化與社會邊緣議題，作品議題包括文化身份、未來與歷史、虛擬與真實、創傷與治療等，重要創作包括《飛吧！臨流鳥，飛吧！》、《韋純在威斯堡的快樂旅程》、《(魚)夫王》、《N.S.A.D.無異常發現》、《天工開物·栩栩如真》、《哈奈馬仙》、《鯨魚背上的欲望》、《賣飛佛時代》及《hamlet b.》。策劃的創作計劃包括「導演創作室」、「超連結牛棚實驗劇場節」及「文本的魅力」等。

Director, playwright and curator, Chan co-founded the renowned experimental theatre group Sand & Bricks, a collective of young artists who work in theatre, video and visual arts in the early 1990's. During the pre- and post- 1997 period, he staged a series of works expressing the complex sentiments of Hong Kong people on the handover and the impact upon social conditions. Among the series, *Fly Fly Fly Archaeology Bird* won widespread acclaim and *Vision Invisible* was invited to tour in Taipei, Tokyo and Europe. Chan joined On & On Theatre Workshop in 1998 and has directed most of the company's productions since then. In recent years, he has staged four commissioned works in the Hong Kong Arts Festivals (*Natural High*, *Fisher King* and *Handless Maiden*, *Tian Gong Kai Wu* and *Jiao Qing*). His latest theatre works include *No Significant Abnormality Detected*, *In the Solitude of the Cotton Fields*, *My Favourite Time* and *hamlet b.*

Chan is currently the Artistic Director of On & On Theatre Workshop.

意珩

Yu Yan-bing

編劇
Playwright



2009年畢業於香港演藝學院戲劇學院MFA戲劇碩士，主修編劇。編劇作品包括中英劇團《大國民起死記》、劇場裏的臥虎與藏龍計劃展演《蜻蜓》、影話戲「香港有戲」小劇場節《多雲有霧，間中陽光》、香港東亞運動會委約劇場節目《轉體·瞬間》、壹團和戲《夏枯草之味》。

Yu graduated from The Hong Kong Academy for Performing Arts in 2009 with a MFA in Drama, specialising in playwriting. Her writing credits include Chung Ying Theatre's *Daguomin Qisi Ji*, Playwright Scheme's *Dragonfly* and Cinematic Theatre's *Mainly Cloudy with Mist*, *Sunny Periods*.

陳淑儀

Chan Suk-yi

賀寬

He Kuan



1992年畢業於香港演藝學院戲劇學院，1994至1995年曾為中英劇團全職演員，1996至2001年為香港話劇團全職演員。1995至2001年間，兩度赴英隨Philippe Gaulier進修演技及研習教學方法，並擔任其教學助理。

1994年憑《撞板風流》獲香港戲劇協會頒發香港舞台劇最佳男配角獎（喜/鬧劇）；1996至2001年間，憑《Miss杜十娘》及《讓我愛一次》兩度獲頒最佳男主角獎（喜/鬧劇）；2004年憑《老馬有火》獲頒最佳導演獎（喜/鬧劇）。

陳淑儀於1987年加入灣仔劇團成為團員至今，現為香港演藝學院戲劇學院全職講師、香港藝術發展局藝評員，以及康樂及文化事務署戲劇小組委員。

Chan graduated from the School of Drama, The Hong Kong Academy of Performing Arts in 1992 with an Advanced Diploma. He was a full-time actor in Chung Ying Theatre from 1994 to 1995 and in Hong Kong Repertory Theatre from 1996 to 2001. During the period from 1995 to 2001, he went to the UK twice where he studied acting and teaching methodology under Philippe Gaulier, also working as his teaching assistant.

For his performance in *Move Over, Mrs. Markham*, he was awarded the Best Supporting Actor (Comedy/Farce) by the Hong Kong Federation of Drama Society (HKFDS) in 1994. From 1996 to 2001, he won the HKFDS Best Actor Award (Comedy/Farce) with *Miss To Sup-Neung* and *Let Me Love Once*. In 2004, he won the HKFDS Best Director Award (Comedy/Farce) for *Oldster on Fire*.

Chan has been a member of Wanchai Theatre since 1987. He is currently a full-time lecturer in The Hong Kong Academy of Performing Arts, one of the Hong Kong Art Development Council Examiners and a member of the Theatre Panel of Leisure and Cultural Service Department of Hong Kong.

黎玉清

Lai Yuk-ching

袁海琳

Helen Yuan



香港演藝學院戲劇學院榮譽學士畢業生，主修表演，就讀期間連續兩年獲校內傑出演員獎及多項獎學金。憑《菲爾德》一劇代表香港演藝學院前往北京作交流演出，並獲優秀表演獎。現為自由身演員、戲劇教育工作者及言劇團成員（一人一故事劇場）。近期演出包括《泰特斯》、《離留記》、《愛在加州瘟疫時》、《布萊希特的情人》、《泰特斯2.0》（香港及星加坡演出）、《非已得》、《後代》（星加坡及香港演出）及《非禽走獸》。獲第18屆香港舞台劇獎（悲/正劇）及第一、二屆香港小劇場獎最佳女主角提名。

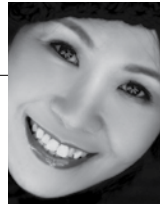
Lai graduated from The Hong Kong Academy for Performing Arts (HKAPA), School of Drama. She has received Scholarships and was awarded the Outstanding Actress by the HKAPA twice. She also attended the Beijing International Symposium on Acting Training with the Theatre Showcase 2005, and received a Brilliant Performance Award for her work in *Phaedra*. She is now a freelance actress, drama education worker and a member of Encounter Playback Theatre. Her recent performances include *Titus*, *To Love Somebody*, *Love in the Time of California Epidemic*, *La Maitresse de Brecht*, *Titus 2.0* (Hong Kong and Singapore), *The Next Generations* (Singapore and Hong Kong) and *Theatre sans animaux*. She was nominated for the Best Actress Award (Tragedy/Drama) at the 18th Hong Kong Drama Awards and at the 1st and 2nd Hong Kong Theatre Libre.

布韻婷

Rebecca Po

母親

Mother



曾參與演出包括《小城風光》、《聖女貞德》、《日月精忠》、《創奇者》、《燃燒的人》、《長繫我心》、《夕陽斜照金池塘》及《看不到的故事》等，2000年憑《麻煩家姊妹家》獲第九屆香港舞台劇獎最佳女配角（喜/鬧劇）。2008年應邀參加《少年梵高的煩惱》演出，並獲提名第一屆香港小劇場獎最佳女主角，同年憑《大顛世界》獲提名第18屆香港舞台劇獎最佳女配角（喜劇/鬧劇），亦參演第七屆華文戲劇節《粉紅天使》。

Po's stage credits include *Our Town*, *St Joan of Arc*, *A Man for All Seasons*, *Miracle Worker*, *Nuts*, *Steel Magnolias*, *On Golden Pond* and *Molly Sweeney*, among others. In 2000, she won the Best Supporting Actress (Comedy / Farce) in the 9th Hong Kong Drama Awards for *Marvin's Room*. In 2008, she was invited to perform in *Vincent in Brixton* and was nominated for Best Actress at the 1st Hong Kong Theatre Libre. She was also nominated for Best Supporting Actress (Comedy/Farce) in the 18th Hong Kong Drama Awards for *A Mad World*, *My Masters* and was involved in *Oscar and the Pink Lady* at the 7th Chinese Drama Festival.

馮文俊

Eason Fung

服裝及形象設計
Costume/Image Designer



香港演藝學院畢業，獲服裝設計及技術（榮譽）學士學位。曾參與多齣本地舞台劇的幕後製作，如《男人之虎》、《雷雨》等，編導作品有喜劇《鬼友引你》。憑電影《淚王子》榮獲香港電影金像獎最佳服裝及造型設計提名。馮文俊積極推廣本地藝術文化，曾主持網上電台節目《Art到，你發火》。現職為品牌設計公司總監。

Fung graduated from The Hong Kong Academy for Performing Arts with a bachelor's degree in Costume Design and Technology. His design work includes *Man of La Tiger* and *Thunderstorm*. He has also written and directed his own work. He was nominated for the Best Costume Makeup Design Award at the Hong Kong Film Awards for *Prince of Tears*. Fung was the host of an art promoting programme on online radio. He is now the director of a brand design company.

曾文通

Tsang Man-tung

舞台設計
Stage 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、最佳化妝造型獎等。2009年獲香港藝術發展局之藝術發展獎——年度最佳藝術家獎（戲劇），同年獲亞洲文化協會獎助金，以研究學者身份到美國耶魯大學深造。此外，憑作品《永無休止》及《烏哩單刀》在2009世界劇場設計大賽獲舞台設計類榮譽獎。著有《舞台空間：一念間一場空》。

Tsang graduated from The Hong Kong Academy for Performing Arts with a degree in Fine Arts. He has received many awards, including Best Set Design, Best Costume Design and Best Make-up and Image Design from the Hong Kong Drama Awards. He was the recipient of the Award for Best Artist (Theatre) at the Hong Kong Arts Development Awards 2008, and was given an Honorable Mention for Set Design at the World Stage Design 2009 and received a Huang He Fellowship from the Asian Cultural Council which allowed him to advance his career at Yale University as a special research fellow. Tsang published *Scenography: Transcend to the Beyond* in 2007.

楊子欣

Yueng Tsz-yan

燈光設計

Lighting Designer

香港演藝學院科藝學院畢業，主修舞台燈光設計。憑《菲爾德》獲第15屆香港舞台劇獎最佳燈光設計。近期作品包括甄詠蓓戲劇工作室《阿花愛漫遊》、鄧樹榮戲劇工作室及戲劇盒《後代》、一條褲製作《學良事變》、香港舞蹈團《三國風流》、香港話劇團《彌留之際》、Kearen Pang Production《點解手牽狗》、W創作社《戀愛總是平靜地意外身亡》及風車草劇團《小心！枕頭人》等。現為自由身舞台工作者。



Yeung acquired a Bachelor of Arts degree at The Hong Kong Academy of Performing Arts, majoring in Theatre Lighting Design and Technology. She won the Best Lighting Design at the 15th Hong Kong Drama Awards for her work *Phèdre*.

Her recent work includes *Viva Odyssey* by Oliver Yan Theatre Studio; *The Next Generations* by Tang Shu-wing Theatre Studio and Dramabox; *A Variation of Zhang Xueliang* by Pants Production; *The Romance of the Three Kingdoms* by Hong Kong Dance Company; *Cao Yu's Last Soliloquy* by Hong Kong Repertory Theatre; *Sylvia* by Kearen Pang Production; *Love Dies Slowly, Naturally & Silently* by W Theatre; and *The Pillowman* by Windmill Grass Theatre. Yeung is currently a freelance stage worker.

彭俊傑

Pang Chun-kit

音響設計

Sound Designer

香港演藝學院音樂學院作曲系畢業，並獲香港作曲家及作詞家協會獎學金，赴美國波士頓紐英倫音樂學院主修作曲。經常與香港及海外藝術家合作，為不同類型的舞台作品編寫原創音樂及擔任音響設計。曾兩度獲香港舞台劇獎最佳音響設計。現任香港演藝學院音樂學院作曲系兼職講師。



Pang graduated from The Hong Kong Academy for Performing Arts with a degree in Composition. He was awarded a scholarship from the Composers and Authors Society of Hong Kong which allowed him to further study composition at New England Conservatory in the US. He regularly works with local and international artists, writing original music and designing sound. He won the Best Sound Design Award twice at the Hong Kong Drama Awards. He is currently a part-time lecturer at the Department of Composition of the Hong Kong Academy for Performing Arts.

岩井 Remu Remu Iwai

影像設計
Video Designer

緩慢地漫遊於不同的藝術媒介，進行攝影+平面、實驗錄像及劇場創作。與友人聯合創作了首個劇場作品《姆明咖啡館 Moomin Café episode 1224》(超連結牛棚實驗劇場節2009)。近作包括 24 條實驗短片的創作計劃「舒伯特：冬之旅，project 24.00」。



Iwai may not be considered extremely active in various creative fields such as theatre, photography and video arts but he does sometimes work as a photo/video/graphics editor/designer for different arts organisations/groups in Hong Kong. Last summer, he co-directed his debut theatre work *Moomin Café episode 1224* at the Sidekick Theatre Festival 2009. "Schubert: Winterreise, video project 24.00" will be his next work in the coming winter of 2011.

關飛燕 Kwan Fei-yin

製作經理
Production Manager

2006年於香港演藝學院畢業，主修舞台燈光設計。曾為多個演出擔任舞台監督及燈光設計。2009年為深圳東部華僑城之水上演出《天淼》任助理技術總監。曾擔任非常林奕華《戰爭與和平之男人與女人》的舞台監督及執行舞台監督，以及《遠大前程》的助理舞台監督。近期為前進進戲劇工作坊《斷食少女·K》任燈光設計。



Kwan graduated from The Hong Kong Academy of Performing Arts, majoring in Theatre Lighting Design and Technology. She has worked as stage manager and lighting designer on a number of performances. In 2009, she was assistant chief technology officer for the water performance *Tian Miao* in OCT East in Shenzhen. She has worked as a stage manager and deputy stage manager for Edward Lam Dance Theatre in *Man and Woman*, *War and Peace* and the assistant stage manager on *Great Expectation*. Recently she was the lighting designer for *The Young Hunger Artist K* by On & On Theatre Workshop.

陳緻諾

Chan Chi-nok

舞台監督
Stage Manager



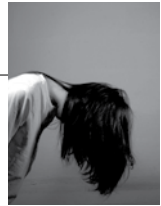
畢業於香港演藝學院，主修藝術、項目及舞台管理。曾於香港迪士尼樂園實習及擔任國際綜藝合家歡節目助理。2007及2009年獲頒香港上海滙豐銀行慈善基金獎學金，到內地進行藝術管理學術交流。曾參與製作包括音樂劇《窈窕淑女》、《我們的華星時代》、《小飛俠》、《八十日環遊世界》、《Oliver!》(三度公演)；香港戲劇協會《大癲世界》、《小城風光》；劇場空間《喜靈洲……分享夜》；詩人黑盒劇場《我為貓狂》(重演)；W創作社《柯迪夫》；大細路劇團《多士妹與帝女花》。近期參與製作包括香港戲劇協會《正在想》、進念二十面體《樓市怪談》及《女帝奇英傳》。

Chan graduated from The Hong Kong Academy of Performing Arts, majoring in Arts, Event and Stage Management. She did her placement in Hong Kong Disneyland as a programme assistant for the International Arts Carnival. In 2007 and 2009, she received a Hong Kong Bank Foundation Scholarship to participate in an exchange programme in arts management between Hong Kong and the mainland. She participated in the production of several musicals including *My Fair Lady*, *Our Memorable Era*, *Peter Pan*, *Around the World in 80 Days* and *Oliver!* (3rd Run). Her other work includes *A Mad World*, *My Masters!* and *Our Town* by the Hong Kong Federation of Drama Society (HKFDS), *Nonsense* by Theatre Space, *Crazy for Cats* by Princess' Blackbox, *Octave* by W Theatre, *Toast Girl and Princess Changping* by Jumbokids Theatre. Recent work includes *Still Thinking* by HKFDS, *The Agent* by Zuni Icosahedron and *The Empress and the Legendary Heroes* by Theatre Space.

陳彥聰

Chan Yin-chung

助理舞台監督
Assistant Stage Manager



自由身藝術工作者

Freelance artist.