

10-13.3.2011

香港演藝學院實驗劇場

Studio Theatre
The Hong Kong Academy for
Performing Arts

演出長約1小時30分鐘，不設中場休息
Running time: approximately 1 hour and
30 minutes with no interval

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

新銳舞台
NEW
STAGE



香港藝術節
Hong Kong Arts Festival



The Hong Kong Academy
for
Performing Arts
香港演藝學院

香港藝術節委約

香港藝術節及香港演藝學院聯合製作

Commissioned by the Hong Kong Arts Festival

Co-produced by the Hong Kong Arts Festival &
the Hong Kong Academy for Performing Arts

- 06 創作、製作及演出 **Credits**
- 09 分場 **Scenes**
- 11 導演的話
- 13 編劇的話
- 15 赫拉巴爾與《過於喧囂的孤獨》
**Bohumil Hrabal and
Too Loud a Solitude**
- 17 特稿 **Feature**
回收戀人絮語
Recycling a Lover's Discourse
- 簡歷 **Biographies**
- 21 演員 **Cast**
- 26 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.

《回收旖旎時光》 *Recycling Times*

監製

Producers

香港藝術節、香港演藝學院

Hong Kong Arts Festival

The Hong Kong Academy for Performing Arts

導演

Director

袁富華

Ben Yuen

編劇

Playwright

鍾燕詩

Harriet Chung

演員 | Cast

阿達

Tat

林澤群

Pichead Amornsomboon

男人 / 阿伯拉 / 管工 / 老教授 / 大佬

Man / Abelard / Foreman /

Old Professor / Tat's Brother

陳郁憲

Donovan Chan

哀綠綺思 / 曼倩卡 / 阿玉 / 女人

Heloise / Manca / Emerald /

Woman

張紫琪

Cheung Tsz-ki

女人

Woman

葉穎欣

Winnie Yip

女人

Woman

陳雅珊

Chan Nga-shan

街頭賣藝者

Street Artist

郭子健

Samuel Kwok

女人

Women

張嘉穎 / 毛擘穎 / 何穗盈

Karen Cheung / Moe Ship-wing / Ho Sui-ying

創作及製作人員 | Creative and Production Team

舞台設計 Set Designer	阮漢威 Yuen Hon-wai
服裝設計 Costume Designer	巫嘉敏 Mo Ka-man
燈光設計 Lighting Designer	謝徵燊 Mousey Tse
音響設計 Sound Designer	劉穎途 Lau Wing-tao
編舞 Choreographers	葉穎欣、陳雅珊 Winnie Yip, Chan Nga-shan
導演助理 Assistant to Director	鍾肇熙 Chung Siu-hei
服裝主管 Wardrobe Supervisor	馮靜雯 Kendenly Fung
服裝師 Dressers	陳盈慧、蕭沛欣 Christina Chan Ying-wai, Shiu Pui-yan
音響控制 Sound Operator	陳沛熙 Maj Chan
音響技師 Sound Technician	陳冠宏 Chan Kwun-wang
音響助理 Sound Crew	郭敬偉、麥皓江 Axel Kwok, Arthur Mak
燈光控制 Lighting Operator	黃子健 Billy Wong
燈光助理 Lighting Crew	馬嘉慧、賴詠珊、鍾寶儀、朱家敏、何潔瑩、陳家豪 Ma Ka-wai, Bie Lai, Coco Chung, Ruby Chu, Coey Ho, Ivan Chan Ka-ho
製作經理 Production Manager	洪佩珊 Chocolate Hung Pui-shan
舞台監督 Stage Manager	陳令宜 Sepia Chan
執行舞台監督 Deputy Stage Manager	余敏聰 Yu Man-chung
助理舞台監督 Assistant Stage Manager	封欣宜 Lily Fung Yan-yi

助理舞台監督 (戲劇學院)
Assistant Stage Managers
(Drama School)

張嘉穎、毛曄穎、何穗盈
Karen Cheung, Moa Ship-wing, Ho Sui-ying

舞台助理
Stage Crew

張譽菡、周芷珊、曹妙琪、李芷鈞
Rebec Cheung Yu-sin, Sandy Chow,

英文字幕
English Surtitles

鍾燕詩
Harriet Chung

字幕編輯
Surtitles Editor

周穎榆
Winnie Chau

字幕操作
Surtitles Operator

羅金翡
Lo Kim-fei

香港演藝學院 | The Hong Kong Academy for Performing Arts

戲劇學院顧問 Drama Faculty Advisers

戲劇學院院長
Dean of Drama

鄧樹榮
Tang Shu-wing

導演及編劇系主任及
碩士課程統籌 (戲劇)
Head of Directing and Playwriting /
MFA Coordinator (Drama)

薛卓朗教授
Prof Ceri Sherlock

講師 (導演)
Lecturer (Directing)

胡海輝
Wu Hoi-fai

舞台及製作藝術學院顧問 Theatre & Entertainment Arts Faculty Advisers

製作經理
Production Manager

楊福全
Frank Yeung

助理製作經理
Assistant Production Manager

陳紹財
John Chan

講師 (舞台管理)
Lecturer (Stage Management)

張鳳雯
Cat Cheung

《回收旖旎時光》為香港演藝學院導演藝術碩士課程畢業作品
Recycling Times is an Academy MFA Directing Thesis Production

Technical Support by Venue Technical Department of The Hong Kong Academy for Performing Arts
技術支援由香港演藝學院場地技術部提供

第一包 The First Bale	超級大包包 The Jumbo Bale
第三包 The Third Bale	阿伯拉與哀綠綺思 Abelard and Heloise
第十三包 The Thirteenth Bale	復仇 Revenge
第七包 The Seventh Bale	情書 Love Letters
第二十包 The Twentieth Bale	失蹤 The Missing One
最後一包 The Last Bale	阿達包包 Tat's Special

鳴謝 Acknowledgements

Dr. Martens Airwair Hong Kong Limited

加料節目	Festival PLUS
講座	Talk
29.1.2011 (六) 下午2:30-4:30 穿梭旖旎時光 商務印書館尖沙咀圖書中心	29.1.2011 (Sat) 2:30-4:30pm Visiting the World of <i>Recycling Times</i> Commercial Press, Tsimshatsui Book Centre
演後藝人談	Meet-the-Artist (Post-Performance)
10-11.3.2011 (四、五) 晚上9:15-9:45 歡迎觀眾演出後留步，與創作團隊會面。	10-11.3.2011 (Thu, Fri) 9:15-9:45pm If you would like to meet the creative team, 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， 或瀏覽網站： www.hk.artsfestivalplus.org	Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org



執着的夢

文：袁富華

羅志華——灣仔青文書屋的老闆，一間已結業的書店的老闆。羅志華是一名愛書之人，然而最後連流動電話費都付不起。2008年2月4日，時值年廿八，他獨自在狹窄的貨倉清理藏書，被意外地墜下來的書籍層層疊疊地壓着，最終死在書堆裏。要過十天之後，貨倉傳出臭味，才被發現屍體埋在書下。

本劇主人翁阿達，一名處理廢紙的工人，同樣是愛書之人，然而職責所在，三十五年來，他每天需要壓毀無數心愛的書籍和珍貴的文獻；三十五年來，他飽覽群書，成了一個極具學問的人。當管工辭退阿達，以年輕小伙子替代其崗位，阿達失去了支撐他生存下去的事業之外，更發現替代其崗位的小伙子，工作只講求效率、對書沒有情感、對工作欠缺熱誠。這一切狠狠刺痛了阿達，導致他最後的結局——走進壓紙機裏與書同眠。

天道不仁慈，阿達——愛書卻又要親手毀掉最愛的書籍；羅志華——愛書卻又被最愛的書籍奪去生命！阿達和羅志華的故事雖是悲劇，然而這兩名愛書之人的死亡，卻讓我們看到他們的夢、他們對事業的執着。他們的死亡，能否寓意我們的過去？甚至是我們的未來？

感謝香港藝術節及香港演藝學院的支持，更要感謝這次製作的台前幕後創作團隊百份百的投入和付出。這次的製作，正好給我一個機會重新審視自己的事業、執着和夢。假如有一天，我像阿達和羅志華般，失去我的事業、執着和夢，我的抉擇將是如何……是抵抗？反叛？挫敗？

我仍在摸索。

我的旖旎時光

文：鍾燕詩

很早以前就讀過《過於喧囂的孤獨》，讀畢感到非常震撼，一直想找個機會改編成舞台劇。後來青文書屋羅志華先生於書倉被書籍活埋的悲劇在香港發生，給我的動力就更大了。羅志華和書中主角都一樣，是以身為人類文明消亡殉葬的悲劇英雄。於是我決定就在同年（2008）的「劇場裡的臥虎藏龍」裏發表劇本初稿。當時「膽粗粗」找了數年前在中英劇團合作過的前輩袁富華替我演讀阿達這個角色，誰知他一讀之下愛不釋手，也為是次演出種下契機。

創作期間，我在香港街頭看過很多露宿者和依靠勞動力生活的小人物，我覺得，這個故事是屬於他們的，他們是推動城市進步不可或缺的一員，但常常被拒於城市的高速發展之外。在香港這個物質文明越來越進步、精神文明卻

越來越不受重視的城市裏，愛書之人和被社會遺忘的草根階層，兩個截然不同的形象慢慢在我腦海裏重疊在一起，似是一而二，二而一……於是，我大膽地從《過於喧囂的孤獨》出發，集合了我對街頭小人物的感受，大量調度了一些文學經典，再加上天馬行空的創作，寫成了《回收旖旎時光》。這對原著和羅先生的致敬，也是對社會上被我們遺忘了的小人物們的頌歌。

感謝朱鳳嫻小姐當年介紹這本書給我，並鼓勵我就這個題材創作劇本。感謝袁富華先生對我劇本的厚愛，並找來我最喜歡的演員林澤群先生參演。

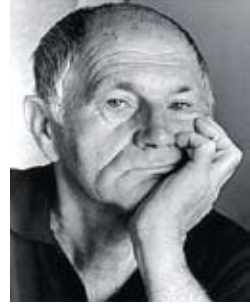
借泰戈爾的詩句，送給心內還有一角喧囂的你：

在這暴風雨的夜晚

你還在外面作愛的旅行嗎，我的朋友？



赫拉巴爾與 《過於喧囂的孤獨》 Bohumil Hrabal and *Too Loud a Solitude*



捷克作家博胡米爾·赫拉巴爾於1914年生於布爾諾，1997年被發現從布拉格一間醫院的五樓窗口墮亡，終年82歲。

《過於喧囂的孤獨》於1976年完稿，基於政治問題以秘密形式出版，冰封超過二十多載方於1989年解禁並正式出版。這部悲劇的主角是在廢紙收購站工作的老打包工漢嘉，故事始於主人翁的獨白：「三十五年了，我置身在廢紙堆中，這是我的愛情故事。」酗酒的漢嘉每天身處潮濕惡臭的地窖裏用機器壓碎廢紙和書籍，同時書也變成他永遠的戀人，他把珍愛的書從廢紙堆中救出來，長期閱讀被廢棄或是被禁的文學經典作品，直至命運敲門，他的地位被年輕工人和新式壓力機所取代。此作取材自作家自己的經歷，他於二戰期間及戰後曾從事不同的勞動工作，包括在一個廢紙回收站當了四年打包工，靈感就在當時開始醞釀。小說寫於作家疾病纏身的晚年，他曾說自己之所以活着，就是為了完成此作。

Czech novelist, Bohumil Hrabal was born in Brno in 1914 and died in 1997 at the age of 82 when he fell from a window on the fifth floor of a hospital in Prague.

Too Loud a Solitude was self-published in 1976 due to political censorship, and officially published in 1989. It tells the tragic story of an old man who works as a paper crusher. "For thirty-five years now I've been in wastepaper, and it's my love story" says the main character in the opening line of the book. An alcoholic worker who has been transforming unwanted and banned books into paper bales everyday, he falls in love with the books he must eliminate, and rescues them by taking them home to read. The novel ends with the collapse of the protagonist's world when he is to be replaced by young workers and a new machine. The novel is based on Hrabal's own experience when he worked as a manual laborer during and after the war; he worked as a paper-packer in a recycling mill for four years. Hrabal wrote the novel when he was an old man and had for a long time been suffering from illness. He claimed that writing the book was what he had lived for.



回收戀人絮語 Recycling a Lover's Discourse

文：朱琮愛

資深舞台演員袁富華的導演作品《回收旖旎時光》，是新銳舞台系列的第三炮。袁富華初看《回收》劇本便愛不釋手，因為他對主人翁阿達的遭遇與想法「感同身受」。「我覺得劇本寫的是我。」他說。阿達當了回收工人三十五年，他喜愛他的工作，跟熱愛戲劇的袁富華一樣，當然他入行還未到三十五年，但他想：「如果我像阿達般失去喜愛的工作，我的反應會怎樣？」

就是這麼的一種與主角的感應，袁富華很想把這個劇本據為己用。演員出身的他最初的想法，是由自己演，但最後決定將之作為自己的導演畢業作品，演出的重任則交給

By Daisy Chu

Recycling Times, directed by veteran stage actor Ben Yuen, is the third production from the New Stage Series. Yuen fell in love with the script immediately after his first reading, as he identified with the protagonist Tat. Tat has worked as a recycling collector for 35 years and he loves his job, a sentiment which Yuen shares. Yuen loves the theatre, but he hasn't been working for 35 years yet. "I feel the script is about me. What if, like Tat, I lose the job that I love, what would my reactions be?" said Yuen.

From this connection with the protagonist, Yuen very much wants to make the script his own. As an actor, his initial thought was to act in the play. Eventually he decided to direct



林澤群。他笑言，自己第一次讀劇本時，已很投入阿達的狀態，想不到林澤群首次圍讀時，已經陷入劇本的深淵，與劇本發生了糾纏不清的關係。

《回收》由捷克作家博胡米爾·赫拉巴爾小說《過於喧囂的孤獨》引發靈感，但內容與原小說已相距甚遠。編劇鍾燕詩說：「現在的劇本只有百份之十至二十是由原著而來」。她抽取了原著的精神與主角的特質，寫成這個抽離時空的「愛情」故事——阿達為自己的工作定調，由工作中得出自己的意義，最後為自己的人生打包，為自己的一生作總結。每一個廢紙包都包含了阿達人生的一些片段，又或者對世界的想法。

阿達的職業是把廢紙堆壓成一個個方塊，送去堆填，廢紙中有經典文學、哲學、科學與各式各樣的知識印刷品，甚至未出版的書籍；袁富華

the play instead as his graduation project. As for the pivotal acting role, he entrusted it to Pichead Amornsomboon. He said that when he first read the play, he was already very much in touch with Tat's state. What he didn't expect was for Amornsomboon to develop an inextricable relationship with the text on his first reading too.

Recycling Times took inspiration from *Too Loud a Solitude*, a novella by Czech writer Bohumil Hrabal. Yet the story told in the play has strayed far from the book. "Only about 10% to 20% of the play came from the original," said playwright Harriet Chung. She drew out the essence of the book and its protagonist in order to write this "love story" which is free from the bonds of time and space. Through his work Tat finds meaning for himself, and in the end, he packs his own life away, giving his life's coda a conclusion. Each bale of paper Tat compresses includes some episode of his life, or his views of the world.

Tat's job involves compressing waste paper into bales, which are then sent to a landfill. Amongst the waste paper, there are literary classics, philosophy, science and all kinds of publications full of knowledge, even unpublished books. Yuen feels that the original book comments on how men are destroying their own culture, and sheds light onto how insignificant characters like Tat survive within such a cultural environment.

Yuen's directorial style is usually realistic, but he is setting a challenge for himself with *Recycling Times*. He realises the story in a more expressionist manner, without relying on a traditional story arc, instead utilising



覺得原著在說人類怎樣摧毀自己的文化，而阿達這樣的小人物如何在這種文化生存環境下去作某種的總結。

風格一向寫實的袁富華，這次嘗試挑戰自己，用比較表現主義的手法去呈現故事，不是傳統的起承轉合，而是主角片段式的獨白，但也會以身體動作來傳意；簡約的舞台設計，取材離不開一個個廢紙包，再在其中暗藏出入口等機關。當然少不了阿達的「情人」——那一台壓紙機。他強調自己會以舞台元素：佈景、燈光等來建構帶點超現實味道的氛圍，以劇場本身的工具來展示文本的魅力。

episodic monologues from the protagonist and body movements to communicate with the audience. Paper bales dominate the minimalist set, disguising trapdoors used as entrances and exits. Of course, the “lover” — the paper compressor — shares the stage with Tat. Yuen uses stage elements such as the set and lighting to create a sense of surrealism — in other words, he is using the fundamental tools of theatre to demonstrate the charm of the play.

林澤群

Pichead Amornsomboon

阿達
Tat

早期於亞洲電視擔任歌手、藝員及主持，曾加入有線電視任青年音樂台主持及配音員。1998年畢業於演藝學院戲劇學院，獲頒藝術學士（榮譽）學位，主修表演。畢業後三年為中英劇團全職演員。2003年獲香港藝術發展局資助的香港戲劇獎學金，赴巴黎隨戲劇大師 Philippe Gaulier 進修戲劇。於2005年成立「異人實現劇場」，自編自導自演多個劇目。曾獲香港舞台劇獎包括兩屆最佳男主角獎、三屆最佳男配角獎、最佳導演獎及最佳化妝造型獎等。

Amornsomboon joined Asia Television Limited as a singer, actor and presenter in 1991. In 1993, he joined Cable TV as a presenter and programme officer of the Youth Music Channel, and also worked as a dubbing artist. He later studied at the School of Drama at the HKAPA and graduated in 1998 with a Bachelor of Fine Arts (Honours) Degree, majoring in Acting. Between 1998 and 2001, he worked for the Chung Ying Company as a full-time actor. In 2003, he was awarded a scholarship from The Hong Kong Arts Development Council to further his studies in Paris under the tutelage of the famous acting teacher Philippe Gaulier. In 2005, he founded the theatre group, 2 On Stage, and directed, wrote and performed several plays. He has received the following prizes from Hong Kong Drama Awards: two Best Actor Award, three Best Supporting Actor Awards, Best Director Award and also Best Image and Make up Award.

陳郁憲

Donovan Chan

男人 / 阿伯拉 / 管工 / 老教授 / 大佬
Man / Abelard / Foreman /
Old Professor / Tat's Brother

2010年畢業於香港演藝學院戲劇學院，獲藝術學士（榮譽）學位，主修表演。校內演出包括《魔方變奏》、《我要高飛》及《只有香如故》等，憑《戀愛格林威治時間》獲傑出演員獎。其他演出包括香港話劇團《魔鬼契約》、春天舞台《旭日》及糊塗戲班《花與凌》等，現為斷片劇場成員、自由身演員及戲劇導師。

Chan graduated from the HKAPA in 2010 with a Bachelor of Fine Arts (Honours) Degree, majoring in Acting. His Drama School productions include *Rubic Cube and It's Aftermath*, *Fame*, *Aroma in the Dust* and *Anything but Love* (for which he won the Outstanding Actor Award). His other performances include *Dr. Faustus* (Hong Kong Repertory Theatre), *Rising Sun* (The Spring-Time Group) and *Never Ending War* (The Nonsensmakers). He is currently a member of to be THEATRE, a freelance theatre practitioner and a drama tutor.

張紫琪

Cheung Tsz-ki

哀綠綺思 / 曼倩卡 / 阿玉 / 女人
Heloise / Manca / Emerald / Woman

香港演藝學院戲劇學院（榮譽）學士學位畢業，主修表演。曾獲埃克森美孚獎學金、匯豐銀行慈善基金——香港與內地學生交流獎學金及成龍慈善獎學金。演出有焦媛實驗劇團《我的快樂時代》、斷片劇場《第十二夜》、7A班戲劇組《夏日煙雲》，及香港演藝學院《魔方變奏》、《我要高飛》、《結婚》、《男捉女》等。憑《結婚》獲得校內傑出演員獎。現為斷片劇場成員及自由身演員。

Cheung received a Bachelor of Arts (Honours) from the HKAPA, majoring in Performance. She is a recipient of an ExxonMobil Scholarship, a Hongkong Bank Foundation HKSAR/Mainland Performing Arts Exchange Scholarship and a Jackie Chan Charitable Foundation Scholarship. Her stage credits include *Age of Aquarius* (Perry Chiu Experimental Theatre), *Twelfth Night* (to be THEATRE), *Summer and Smoke* (Class 7A Drama); and at the HKAPA, *Rubik's Cube and Its Aftermath*, *Fame*, *The Boy Gets Girl* and *Wedding* for which she won an award for her outstanding performance. Cheung is currently a member of to be THEATRE and a freelance actor.

葉穎欣

Winnie Yip

女人
Woman

2000年畢業於演藝學院舞蹈學院，主修音樂劇舞，獲頒演藝深造證書。曾擔任多齣劇目的演員，包括香港話劇團《新傾城之戀》及香港舞蹈團《長白情》。於香港多間中、小學任教爵士舞，並為學校於校際舞蹈節取得甲級殊榮（2002、2003）及編舞獎（2004）。舞台劇編舞作品包括《小海白》及《喝采》等。2004至2005年，加入迪士尼遊輪 MAGIC 14 在加勒比海作全職演員。2006年代表香港前往多哈，為亞運會開幕典禮表演。

Yip graduated from the School of Dance of the HKAPA in 2000 with an Advanced Certificate, majoring in Musical Theatre Dance. She has performed as an actress in various productions including *Fallen in Love in City* (Hong Kong Repertory Theatre) and *For the Love of Changbai Mountains Man* (Hong Kong Dance Company). She has been teaching jazz dance in local schools, and has won prizes in Inter-school Dance Competitions; she was runner-up in 2002 and 2003, and she won the Choreography Award in 2004. She has choreographed for the musicals *Hyper* and *Dying Young*. In 2004-2005, she worked aboard the Disney Cruise Line MAGIC 14 as a full-time performer. In 2006, she represented Hong Kong in the 2006 Doha Asian Games, as a performer.

陳雅珊

Chan Nga-shan

女人
Woman



畢業於香港演藝學院舞蹈學院，主修音樂劇舞，亦考獲英國皇家舞蹈教師協會踢躡舞高級證書。Dance Unique 及 Woody Stage 創辦人。現為城市當代舞蹈團舞蹈中心、香港演藝學院 Excel 課程及中小學擔任舞蹈導師。演出包括香港話劇團《全城熱爆搞大佢》、中英劇團《搶奪芳心喜自由》、焦媛實驗劇團《野玫瑰之戀》及香港音樂劇協會《身不由己·激舞十二回》等；曾為葉氏兒童音樂劇團多齣作品及潘迪華演唱會編舞。

Chan graduated from the HKAPA School of Dance, majoring in Musical Theatre Dance. She also holds the Imperial Society of Teachers of Dancing (ISTD) Advanced Tap Certificate. Founder of Dance Unique and Woody Stage, Chan teaches dance at the CCDC Dance Centre, for the HKAPA EXCEL programme and at primary and secondary schools. Her stage credits include *Dr Tim Ding's Factory* (Hong Kong Repertory Theatre), *A Funny Thing Happened on the Way to the Forum* (Chung Ying Theatre), *Wild Rose* (Perry Chiu Experimental Theatre) and *Can't Help It..My Feet Love to Dance* (Hong Kong Musical Theatre Federation). She has also choreographed numerous Yip's Children's Musical Theater productions and the singer Rebecca Pan's concerts.

郭子健

Samuel Kwok

街頭賣藝者
Street Artist



1983年出生，八歲開始習小提琴，2005年入讀香港演藝學院音樂學院，主修小提琴演奏，2010年畢業。在學期間，曾於中英劇團、騎士創作及香港演藝學院戲劇學院的製作中擔任現場樂師及演員。

Kwok was born in 1983. He began to learn the violin when he was eight years old. He entered the HKAPA School of Music in 2005 and graduated in 2010, majoring in Violin Performance. During his study, he worked with Chung Ying Theatre, Chivalry Creative Theatre and the HKAPA School of Drama as a live musician and actor.

袁富華

Ben Yuen

導演

Director



資深戲劇演員，現正修讀香港演藝學院戲劇藝術碩士（導演）課程。任中英劇團全職演員期間，憑《專業社團》獲第七屆香港舞台劇獎最佳男配角獎。曾參演劇目包括中英劇團《冰鮮校園》、《留守太平間》等；劇場組合《動物農莊攪攞震》、《無好死》；劇場空間《義海雄風》；春天舞台《梁祝》、《劍雪浮生》及英皇娛樂舞台《煙雨紅船》等。編導作品有《倒數十八的男孩》、《車嚟喇》；導演作品《破冰天使》、《Q版老夫子》（2010）；曾編演獨腳戲《辣狗更》。電影演出包括《南海十三郎》、《喜劇之王》、《神經俠侶》、《竊聽風雲》等。

Veteran stage actor, Yuen is currently taking the master's programme in directing at the HKAPA. He won the 7th Hong Kong Drama Awards Best Supporting Actor for his performance in *The Professional* when he was a full-time actor of the Chung Ying Theatre. His theatre credits include *Freshly Frozen School* and *Alive in the Mortuary* (Chung Ying Theatre), *Manimal Farm* (Theatre Ensemble), *A Few Good Men* (Theatre Space), *A Sentimental Journey* (Spring-Time Group), *Red Boat* (Emperor Stage) and more. Directorial credits include *Angel Aurora* and *Old Master Q* (2010 Version). His film credits include *The Mad Phoenix*, *King of Comedy*, *Crazy n' the City*, *Overheard* and more.

鍾燕詩

Harriet Chung

編劇 / 英文字幕

Playwright / English Surtitles



香港中文大學藝術碩士（東西戲劇）、社會科學學士（心理）；香港演藝學院戲劇學院高級文憑（編劇）。香港公開大學客席講師。2007年成立 Theatre Lab 創驗劇場，編導作品有《我的援交日記》、《愛死電燈膽》和《殺出十七歲》。2008至2010年為香港話劇團戲劇文學主任，於賴聲川《水中之書》中任助理導演，於《捕月魔君·卡里古拉》中任戲劇文學研究，並為絲路藝術節編寫《十六號洞窟》。近年主要編劇作品有：《我的快樂時代》、《動物農莊》、《我不是霍金》、《容易受傷的女人》、《野玫瑰之戀》等；翻譯作品有《窺心事》、《童謠無忌》、《新宅風雲》和《孤星淚》等。

Chung obtained a Bachelor of Social Science (Hons) in Psychology, a Master of Arts in East and West Drama from the Chinese University of Hong Kong and an Advance Diploma in Playwriting from the Drama School of the HKAPA. In 2007 she founded her own theatre company, Theatre Lab. From 2008-2010, she worked in the Hong Kong Repertory Theatre as a Literary Officer. Her major works includes *Age of Aquarius*, *Animal Farm*, *I Sell Love*, *A Kids' Story*, *She Came From Beijing*, *The Wild*, *Wild Rose*, *Killed · At 17* and *I Love Dien Deng Dan*. She translated *What the Butler Saw*, *Children's Hour*, *A New Apartment*, *The Blue Room* and Jonathan Holloway's adaptation of *Les Miserables*.

阮漢威

Yuen Hon-wai

舞台設計
Set Designer

香港演藝學院科藝學院藝術學士(榮譽)學位畢業，主修佈景及服裝設計。憑演戲家族《四川好人》獲第十三屆香港舞台劇獎最佳服裝設計獎。其舞台攝影作品曾於台灣及日本隨藝團展覽。現為自由舞台工作者、香港演藝學院客席講師及舞台攝影師。2010年開設個人攝影計劃《Black List》，並舉辦展覽及出版攝影集。



Graduating with a Bachelor of Fine Arts (Honours) Degree from the HKAPA School of Technical Arts, Yuen majored in Set and Costume Design. He won the 13th Hong Kong Drama Awards Best Costume Design Award with his design for *The Good Person of Szechwan*. His works in theatre photography were shown in Taiwan and Japan. A freelance theatre artist, guest lecturer for the HKAPA and theatre photographer, Yuen also initiated a personal photography project entitled *Black List* in 2010 which will be presented as an exhibition and published in a collected volume.

巫嘉敏

Mo Ka-man

服裝設計
Costume Designer

香港演藝學院藝術學士(榮譽)學位畢業，主修舞台及電影設計。最近參與製作有愛麗絲劇場實驗室《第三帝國的恐懼和苦難(重演)》、700劇團《Reasons to be Pretty》及同流《留守太平間》的舞台及服裝設計。



Mo Graduated from the HKAPA with a Bachelor of Fine Arts (Honours) Degree, majoring in Theatre and Film Design. Her recent set and costume design credits include *Fear and Misery of the Third Reich* (a re-run; Alice Theatre Laboratory), *Reasons to be Pretty* (700) and *Alive in the Mortuary* (We Draman Group) amongst others.

劉穎途

Lau Wing-tao

音響設計
Sound Designer

畢業於香港演藝學院藝術學士(榮譽)學位課程，主修舞台音響設計及音樂錄音。於2000年憑《千禧瑪利亞》獲第九屆香港舞台劇獎之最佳音響設計；《蛋散與豬扒》更獲邀於布拉格舞台四年展舞台作曲館中展出。獲提名香港舞台劇獎之最佳音樂創作有《老竇》、《體育時期青春·歌·劇》及《粉紅天使》。



Lau graduated from the HKAPA with a Bachelor of Performing Arts (Honours) Degree, majoring in Sound Design and Music Recording. He won Best Sound Designer for *Marisol* in the 9th Hong Kong Federation of Drama Societies Awards (2000). Through the Hong Kong Association of Theatre Technicians & Scenographers, one of his stage works, *Under Construction*, was elected and exhibited in the Hall of Stage Music Composition of the 2003 Prague Quadrennial. Lau was nominated for Best Music Composition for *Da, PE Period* and *Oscar et la dame Rose*.

謝徵榮

Mousey Tse

燈光設計
Lighting Designer

先後畢業於香港浸會大學人文學文學士（榮譽）學位課程及香港演藝學院製作科藝設計基礎文憑課程。現正修讀香港演藝學院製作科藝設計藝術學士（榮譽）學位課程三年級，主修舞台燈光設計。2010年獲 Strand Lighting (Asia) Ltd 獎學金到法國 Domaine de Boisbuchet 修讀聲音及空間工作坊。現為灣仔劇團團員。

Tse graduated from the Hong Kong Baptist University with a Bachelor of Arts (Honours) and also obtained a Foundation Diploma in Entertainment Design and Technology from the HKAPA. He is currently in his third year of the Entertainment Design and Technology undergraduate programme at the HKAPA. Tse was awarded a scholarship in 2010 by Strand Lighting (Asia) Ltd to attend a sound and space workshop at the Domaine de Boisbuchet in France. He is currently a member of Wanchai Theatre.

洪佩珊

Chocolate Hung Pui-shan

製作經理
Production Manager

畢業於香港理工大學社會工作系。現正修讀香港演藝學院藝術、項目及舞台管理系藝術學士（榮譽）學位課程。曾擔任校內製作《深閨大宅》的舞台監督、《SAPA Ball 2009》的項目助理、《2009編舞工作坊2》的執行舞台監督、《老婦還鄉》的助理舞台監督。

Hung graduated from the Department of Social Work, Hong Kong Polytechnic University, and is currently under-taking the Bachelor of Fine Arts (Honours) Degree programme in Arts, Event and Stage Management at the HKAPA. Her HKAPA production credits include *The House of Bernada Alba* as Stage Manager, *SAPA Ball 2009* as Project Assistant, *2009 Choreography Workshop 2* as Deputy Stage Manager and *The Visit* as Assistant Stage Manager.

Translated by Gigi Chang

*HKAPA: The Hong Kong Academy for Performing Arts