

3-6, 8-13.3.2011

香港大會堂劇院

Theatre

Hong Kong City Hall

粵語演出，附英文字幕

演出長約2小時，不設中場休息

Performed in Cantonese with

English surtitles

Running time: approximately 2 hours

with no interval

- 06 演出及創作 **Credits**
- 09 故事大綱 **Synopsis**
- 11 編劇的話 **Playwright's Notes**
- 特稿 **Feature**
- 16 我們的演員 **Our Actors**
- 簡歷 **Biographies**
- 27 編劇及導演 **Playwright and Director**
- 29 演員 **Cast**
- 32 創作及製作人員
Creative and Production Team

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香港藝術節委約及製作

Commissioned and produced by
the Hong Kong Arts Festival

首演 **Premiere**

2009年香港藝術節

2009 Hong Kong Arts Festival

重演 **Re-run**

2009年8月27-31日及9月2-6日

27-31 August and 2-6 September 2009

國際巡演 **International Tour**

新加坡 **Singapore**

2011年4月1-2日，濱海藝術中心劇院

1-2 April 2011, Esplanade Theatre

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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
Tang

劉雅麗
Alice Lau
鄧偉傑
Tang Wai-kit

Sammy

彭秀慧
Kearen Pang

明哥
Ming

張鯽米
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	張向明
Production Manager	Cheung Heung-ming
執行舞台監督	曾慧筠
Deputy Stage Manager	Janet Tsang
助理舞台監督	何綺微
Assistant Stage Manager	Ho Yee-mei
製作電機師	李潔汶
Production Electrician	Anna Lee
音樂及音響設計助理	許肇麟
Assistant to Music and Sound Designer	Boolu Hui
助理監製	劉寶恩
Assistant Producer	Kitty Lau
舞台助理	司徒偉波、林仁建
Stage Assistants	Szeto Wai-po, Lam Yan-Kin
服裝主任	張黛儀
Wardrobe Mistress	Cheung Doi-yee
化妝	馬穎芝
Make-up	Joyce Ma
英文字幕	張敏儀
English Surtitles	Margaret Cheung
英文字幕翻譯改編	黃哲倫
English Surtitles Adaptation	David Henry Hwang
字幕控制	李善宜
Surtitles Operator	Lee Sin-yee

鳴謝 Acknowledgements

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

DynaMicS

M.A.C

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, with a sensitivity and humour very typical of Hong Kong people, she also brings memories and familiar sentiments. This adds 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 them exposing each other's weaknesses and secrets because of suspicion, jealousy and humiliation.

Translated by Vicky Leong





By 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.

Each time my play is staged, I am confronted by a pair of searching eyes. I really want to tell her 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.

Translated by Maggie Lee

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，筆下角色的心靈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

我們的演員

Our Actors

文：莊梅岩

劉雅麗

在創作的很早期，「劉雅麗」這個名字便經常出現在我腦海。

編劇對於角色總會有一定的直覺人選，有時甚至乎是依着某演員的形象創造。作品如《留守太平間》和《找個人和我上火星》，便是在寫作前已委約了演員，編劇需要在構思故事大綱時把成員考慮在內。這無疑是一種規限，但這種規限有時也會為作品本身帶來驚喜。

然而，創作《聖荷西謀殺案》時想起劉雅麗，完全出於自願。她是那種我在學時便遙遠地渴望着要和她合作的女演員，並不因她的名氣，而是她的舞台魅力和可塑性。

我覺得她經常演繹正氣、光明的角色，表面上和劇中「阿玲」這個人物格格不入，但是劉雅麗獨有的壓台感和說服力卻是很難被取代的。

在這次合作之前我與劉雅麗基本上是毫不認識。幸好不認識，否則知道了她「鱷魚頭老襯底」的一面，孝順和收養七隻狗的善良個性之後，便很難把她牽扯進這種謀殺案。

By Chong Mui-ngam

Alice Lau

During the early stages of writing, the name “Alice Lau” often came up in my head.

A playwright has an instinctual preference when casting for their characters, sometimes we even write with the image of a particular actor in mind. Before I started writing *Alive in the Mortuary* and *Shall We Go to Mars?*, actors were already commissioned for those plays, so I had to take the cast into consideration when I was conceptualising the story. This is undoubtedly a restriction, but sometimes, restrictions bring lovely surprises to a piece of work.

Nonetheless, no outside forces made me think of Alice Lau when I was writing *Murder in San José* — it was entirely voluntary. She has always been one of those actresses that I have admired from afar and always wanted to work with since I was a student — not because of her fame, but for her versatility and charisma on stage. Alice often plays virtuous, honest characters; on the surface, she is ill-matched to Ling in our play, however, her unique stage presence and persuasion is irreplaceable.

Alice and I hardly knew each other before this collaboration. In a way, it was fortunate, otherwise I would have never been able to drag this “iron lady” (she is really a big softie) into this murder, if I had known about her true personality, her filial piety and kind-heartedness (she adopted seven dogs).

鄧偉傑

在這次合作之前，老是聽到別人談論鄧偉傑，關於他過去豐富的感情生活和大膽的舞台演出。可是他經常不在香港，所以對他的作品認識不多，看過他導演的《陰道獨白》和《爆谷殺人狂》，至於他參演的劇目，印象中只有《脫色》。

CC(李鎮洲)提議邀請鄧偉傑飾演「阿Tang」這個角色，從外型 and 年齡上看，跟角色非常吻合，但實際情況還是要到圍讀才知道。我很期待，很想知道一個我不認識的演員，會和我所認識的角色產生一種怎樣的化學作用。

第一次圍讀在CC家中進行，正如CC所言，他一開口便「中」了。「中」的不單是感覺氣質的拿捏，還有對劇本、台詞上的理解。

大概由於他本身參與很多導演工作，鄧偉傑很能從宏觀的角度看自己的角色、分析人物之間的互動關係；而且他尊重文本，很願意按着編劇的創作理念去嘗試，這對於原創劇來說，是不可多得的人才。

於是我在舞台上看到的，不再是演員和角色，而是有血有肉的人物了。

Tang Wai-kit

I had heard others talk about Tang Wai-kit before putting together this play — about his rich and colourful emotional journeys and his fearless performances on stage. But he is not often in Hong Kong, so I don't know his work very well — I saw *The Vagina Monologues* and *Popcorn* which he directed, but the only play I have seen him act in is *Why Losing*.

CC (Lee Chun-chow, director of *Murder in San José*) suggested Tang for the role of the husband; his age and appearance were perfect for the character, yet I couldn't know for sure until the reading. With great anticipation I pondered what kind of chemistry this actor, whom I didn't know at all, would have with a character that I knew inside out.

The first reading was at CC's home, and as CC predicted, Tang nailed it the moment he uttered the first word. He didn't just "nail" the feel and the spirit of the character, he also "nailed" the interpretation of the text and the lines. Probably because he is often involved in directorial work, Tang is fully equipped to view his role and to analyse the relationships between characters from a macro perspective. And he respects the text, he is very willing to try things out according to the creative principles of the writer. For an original play, talent like this is very precious. As a result, what we see on stage are not just actors and characters, but living and breathing, flesh and blood unique individuals.

彭秀慧

擔演 Sammy 的演員不好找，主要是這種人物在生活上也不好找。用我經常掛在口邊的一句話來說：她的出現就像一抹陽光，為劇裏的每一個人帶來朝氣。Sammy 的漂亮不是刻意經營的，她的性感鎖在骨子裏，她的情感能令人動容。

應該是 CC 先提出 Kearen 的名字，他們在中英合作無間，彼此十分熟稔。我和 Kearen 在此之前無緣合作，選角時已經錯過她的第一個獨腳秀《29+1》，猶幸遇上《再見不再見》的首演，離場時發了個短訊給 CC，大致上認同他的選擇。

第一次圍讀的印象不深，只覺得 Kearen 笑容燦爛，比舞台上的她害羞。排練室再見，好幾件事情都叫我驚喜：幾日之間已丟本（劇本），不費力而準確；討論和排練時都很主動，的確是結合編、導、演於一身的人才；開着汽車獨自遊走於排練室、工作室、會議室等，處理訪問、宣傳、編作、教學、看戲，還有她深愛的狗狗和朋友，我很懷疑她一天有多少時間休息。最後，就是串排時的演出：當我第一次看這個劇成形地串排、第一次看見 Sammy 在眼前力挽狂瀾，我便知道，將會有好些人為這個角色和這個演員而着緊。

Kearen Pang

It wasn't easy to cast Sammy, mainly because such a person is hard to come by in real life. I always describe her thus: her entrance is like a beam of sunlight, she brings radiance to everyone in the play. Sammy's beauty is not contrived; her sexiness comes from within, her emotions move all in her presence.

It was CC who first mentioned Kearen for the role. They had worked together many times at Chung Ying Theatre and knew each other very well. I never had the chance to work with Kearen before, and when we were casting I missed her first solo show *29+1*. Luckily, I caught the premiere of *Goodbye But Goodbye*, I texted CC when I was leaving the theatre, generally agreeing with his choice.

I didn't have a strong impression of Kearen at the first reading — I remember her infectious smile and that she was more shy than her stage self. However once I got to know her better I was taken by surprise. Within a few days, she had already learnt all her lines with an effortless precision. She was very proactive during rehearsals and in discussions, a true exemplar of one who is writer, director and actor. She stays extraordinarily busy cruising around in her car between rehearsal rooms, workshops, and meeting rooms; doing interviews, marketing, writing, teaching, watching plays at the theatre, and hanging out with her beloved dogs and friends — I do wonder how much rest she gets in a day. It was during one of the run-throughs, when I first saw this play performed in sequence, I first saw how Sammy struggled against the odds, that I knew many would be rooting for her character and for her.

梁小衛

由於宣傳的篇幅有限，很多人都會忽略了《聖荷西》另外三位重要的演員，雖然出場時間短，但其實三位都大有來頭。梁小衛 Priscilla 便是其中一員。她飾演從內地移民來美的商人太太 Zoë，浮誇、多言，典型暴發戶；然而心腸不壞，只是過份熱情。

這次演繹為很多朋友帶來驚喜，尤其對於一向去實驗劇場或瘋祭舞台捧 Priscilla 場的觀眾來說，一定感到十分新鮮。我有幸在很多很多年前看她演出《蝴蝶夢》，知道她本身是個 vocal artist，也知道這個演員可以為藝術剃光頭、裸體、塗鴉，這次要她擔演一個俗不可耐的角色，很難想像最終的效果。怎知道圍讀一開腔，她和葉進兩個活寶貝已叫我們笑得人仰馬翻，一個藝術家率性地平凡，舞台上的光芒來自她的演繹，亦來自她的個性。

兩個月的排練和演出過去了，我最難忘她永遠正直的能量和不論角色大小、私生活是悲是喜都投入排演的專業精神，很慶幸 CC 眼光獨到，或許以後會在主流劇場多些看到這個可人兒的蹤影。

Priscilla Leung

As there is never enough space on publicity materials, it is easy to overlook the other three key cast members of *Murder in San José*. Though they have less time on stage, each of them have illustrious careers. Priscilla plays Zoë, wife of a mainland Chinese businessman who emigrated to the US — pompous, brash, typical *nouveau riche*; yet she is not cruel, just overwhelming.

Her performance here is certain to give our friends some pleasant surprises, especially those who have been following Priscilla's career in experimental theatres and Theatre Fanatico. I was very lucky to have seen her in *Rebecca* many many years ago. I know that she is a vocal artist, she is also an actor who would shave her head, appear nude or paint graffiti for her art. This time she plays a character who couldn't be more vulgar, it is hard to imagine the final result. Who would have thought, paired with Yip Chun, these two darlings would have all of us rolling on the floor laughing out loud? A wilfully ordinary artist, the glorious radiance on stage comes from her craft as an actor, as well as her personality.

Two months of rehearsal and performance have passed. It will be hard to forget her forthright energy and her professionalism in immersing her whole person into the process, regardless of what was happening in her life at that time — be it joyful or tragic. We are very lucky for CC's insight in suggesting her, maybe we will find more traces of this lovely lovely person in mainstream theatre.

張鯽米

飾演移美台胞明哥的張鯽米，是假如包換、從台北空運到港的台灣戲劇工作者(編、導、演、教、評)。

遴選的過程煞是有趣，首先由 Kearen 提出，要求 Jimmy 把履歷表和相片電郵過來。一看照片，我和 CC 都覺得不太合適，那是一個輪廓分明、冷酷有型的年青人，和劇中明哥那種穩重中帶點慧直的氣質不大相符。

CC 越洋致電解釋了我們的顧慮，怎料 Jimmy 說：「這樣哦，看看近照再決定吧！」再來幾張近照，面變圓了、鮑魚刷頭、中肚臍，拿着一杯紅酒的他半身蹲在浴缸，笑得我差點昏倒過去，這個演員可真 flexible 啊！他也笑言如果這個形象合適的話就趁機不減肥了。

由於戲份相對地少，Jimmy 稍晚才來港參與我們的排練，大家從不熟稔，到後來一起上七一吧喝酒，他總給我樸實謙虛的感覺，打從心裏替圈圈（他的太太，乃劇壇美女）找到一個如意郎君而快樂。

怎料幾場演出過後，他寫了一篇文章與我們分享自己對《聖荷西》的好些反思，文字間不但流露出細緻的觀察和深邃的思維，還有一份對劇場和團隊的愛，可惜礙於文章描述了好些情節而不好在此轉貼，總之看完之後我笑問圈圈：「台灣男生都這麼有氣質嗎？難怪妳千山萬水都嫁過去了。」

Jimmy Zhang

Jimmy Zhang plays a Taiwanese man who has emigrated to the US, and he is an authentic Taiwanese theatre artist (writer, director, actor, teacher and critic) who was flown in from Taipei for this production. The process of casting Jimmy was fantastic fun; it started with Kearen suggesting Jimmy to email his CV and photographs over. When we saw the photos, both CC and I thought he wasn't quite suitable — the photos were of a young man with well-chiselled facial structures, cool and stylish. He didn't seem to be the right match for the gullible but reliable Ming.

CC called long distance to explain our concerns. Who would expect Jimmy to say, "Well, what about looking at some recent photographs before deciding!" He emailed a few photos over — his face had rounded, he had brush-like cropped hair, a bit of a belly and was holding a glass of red wine in his hand whilst crouching in the bathtub. I nearly fainted from laughter. This actor is truly flexible! He jokingly suggested if this look suited, then he wouldn't have to lose weight quite just yet.

As Jimmy's role is relatively smaller, he joined us halfway through rehearsal. We had never met before, but whenever we went to Club 71 for a drink, his simplicity and artlessness always impressed me, making me pleased from the bottom of my heart for Huen-huen (his wife, and a famed beauty of the stage) to have found such a perfect husband. Who would have expected that Jimmy would write an article reflecting on *Murder in San José* after a few performances? Sensitive observations and profound thoughts came through in his words, as well as a love for theatre and our team. After reading it, I laughingly asked Huen-huen, "Do all Taiwanese men have such grace? No wonder you have to marry all the way over there."

葉進

葉進，前香港話劇團首席演員，其中一位資深而活躍於劇壇的前輩。

自從離開香港話劇團後葉進獲不同劇團邀請參與演出：新域劇團、灣仔劇團、劇場工作室等等……由喜劇、悲正劇甚至荒誕劇都看到他的蹤影，觀眾反而有機會看到多面的他。

我和他第一次一起工作，就是在李銘森老師執導的音樂劇《但願人長久》（台灣版），我作副導，他飾演鄧麗君正氣又慈祥的的軍人爸爸，自此我偶爾會叫他葉爸爸。

寫《聖荷西》時一心想邀葉進參與演出，只是 Patrick 的戲份不多，怕他會嫌棄，怎知一開口便得到他爽快應允。接下來的日子，圍讀、討論劇本、排演，葉進總是毫不吝嗇地分享他的看法、提出他的疑問：「這一場戲有什麼意義？」「這個角色有什麼作用？」「這個劇到底要說什麼？」將近40年的戲劇經驗，所問之處往往直切劇本核心，理念上對戲劇仍是一絲不苟，但據與他合作多年的劉雅麗說，今天的他，還多了分從容自在。

很多人下班以後都不談工作，退休之後再不願碰舊時行當，然而看着葉進，你會發覺戲劇這行業一定有其可愛之處，否則本應可以在生意業務以外逍遙快活的他，何以仍為一場戲疲於奔命、花盡心機？

Yip Chun

Yip Chun is a former principle actor of the Hong Kong Repertory Theatre and an active veteran of the stage. Since leaving the HKREP, Yip has been invited by many theatre companies to perform in their productions including: Prospect Theatre, Wanchai Theatre, Drama Gallery and many others. From comedies to tragic dramas, even absurdist plays, we can find Yip tirelessly treading the boards, as a result, audiences get to see how multi-faceted Yip is. The first time I worked with Yip, it was for the musical *Wishing We Last Forever* (Taiwan version) directed by Mr Lee Ming-sum. I was the assistant director.

Whilst I was writing *Murder in San José*, I already wanted to get Yip involved. However, Patrick is not a big role, I feared he would refuse, I didn't expect him to yes immediately. During the read-throughs, the rehearsals and group discussions of the text, Yip always generously shared his thoughts and raised questions, "What's the meaning of this scene?" "What's the purpose of this character?" "What is this play trying to say?" With almost 40 years of experience on stage, his questions often cut to the core of the play, and he is meticulous about his principles on theatre, but according to Alice, who has worked with him for many years, the Yip of today has also acquired serenity and calmness.

Lots of people wouldn't want to talk about work outside working hours, and when they retired, they wouldn't want to bump into old colleagues again. Yet when you see Yip, you will realise that there must be something very endearing about theatre. Why else would he, who could enjoy an easy and relaxing life outside this business, still run about, spending all his energies on a play?

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 Royal Holloway 編劇碩士。劇本翻譯作品包括《改造情人》、《背叛》、《天才一瞬》等。憑《留守太平間》、《找個人和我上火星》及《法吻》三度獲香港舞台劇獎最佳劇本獎；2003年獲香港戲劇協會頒發傑出青年編劇獎；2004年獲亞洲文化協會頒發利希慎獎學金赴美遊學一年。2011年憑《聖荷西謀殺案》第四次獲得最佳劇本獎。翻譯作品《Chinglish》將於2011年6月在芝加哥演出，首個原創歌劇將於2011年9月在北京首演。

Chong 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*, *Betrayal* and *Flowers for Algernon*. She has received Best Script Awards in the Hong Kong Drama Awards three times. In 2003 she was awarded the Outstanding Young Playwright Award by the Hong Kong Federation of Drama Societies and, in 2004, the Lee Hysan Foundation Fellowship by the Asian Cultural Council which allowed her to spend one year studying in the US. She received the Best Script Award for the fourth time for her play *Murder in San José*. Her translation of *Chinglish* will be shown in Chicago in June 2011 and her first original opera will debut in Beijing in September 2011.

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，憑香港藝穗會《審判故志明》獲第一屆香港小劇場獎最佳男主角，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》及香港藝術節的《香港式離婚》。現為自由身戲劇工作者。

Awarded a scholarship from the Hong Kong Arts Development Council, Lee studied a master's degree programme in East and West Theatre Studies at Middlesex University in the UK. He was full-time actor assistant artistic director of Chung Ying Theatre Company and involved in most of the Company's productions. He was awarded the Best Actor at the 1st Hong Kong Theatre Libre for his performance in Fringe Club's *Ho Chi Minh in Hong Kong*. 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. *The Alchemis* won him Best Supporting Actor (Tragedy / Drama) in 2002, *Aladdin* (1999) and *The Professional* (1998) won him Best Director (Comedy / Farce). In 2000, Lee was awarded the Medal of Honour from the HKSAR Government. His recent work includes *Antigone* by Theatre du Pif and *The Truth About Lying* by the Hong Kong Arts Festival. He is currently a freelance theatre practitioner.

劉雅麗

Alice Lau

Ling



香港演藝學院戲劇學院第三屆畢業生，於校內曾主演多齣音樂劇，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1996年簽約香港EMI，推出過兩張個人專輯唱片。曾主演電影《海根》、《告別有情天》、《伴我同行》等。2006年憑《新傾城之戀》榮獲全國舞台表演獎，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》、個人首個獨唱戲《蔓珠莎華》（巡迴星馬及多倫多），以及芝華士委約的華語音樂劇《聖光騎士》（巡迴中國內地六大城市）；憑《聖荷西謀殺案》（2009香港藝術節）獲香港舞台劇獎最佳女主角獎（悲/正劇）。近期演出有《點解手牽狗》、《背叛》及《一屋寶貝》。

Lau was in the third graduating class of the Drama School of The Hong Kong Academy for Performing Arts. During her studies, she played the leading role in a number of musicals. 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 to 1994. Then, she started her career as a freelance actress and singer.

In 1992, her performance in Hong Kong Repertory Theatre's *I Have a Date with Spring* won her the Best Actress Award (Tragedy/Drama) at the Hong Kong Drama Awards. In 1994, *I Have a Date with Spring* was made into a movie. The theme song sung by Lau won a number of music awards while her performance in the film won her the Best New Actress Award in the 14th Hong Kong Film Award.

From 1994 to 1996 she was a contract artist for Hong Kong EMI and released two albums. She has starred in films including *Sea Root*, *Farewell my Dearest* and *One of the Lucky*. In 2006, Lau was awarded the Best Supporting Actress Award in the 16th Shanghai Magnolia Stage Performance Award for her one-woman show, *A. Mui*, which she performed in Hong Kong, Toronto, Malaysia and Singapore. Recently, she appeared in a Chivas' Mandarin musical *Star Knight* which toured six cities in China. She won the Best Actress Award (Tragedy/Drama) in the Hong Kong Drama Awards for her performance in *Murder in San José*. Her most recent stage appearances include *Sylvia*, *Betrayal* and *The Passage Beyond*.

鄧偉傑

Tang Wai-kit

Tang



香港演藝學院戲劇學院第二屆畢業生，曾赴法國跟隨默劇大師馬塞馬素學習三年，參加過 Jacque Lecoq 主持的大師班，並在英國深造，修讀導演碩士課程。1992至1998年在香港演藝學院任教，2000至2007年到韓國發展，2007年返港，2010年與馬永齡成立 DynaMicS 工作室。近作有：

《2009室的細路》(編·導)、《笑之大學》(導·演)、《聖荷西謀殺案》(首演及重演)、《男磨坊》(演)、《背叛》(導·演)及《留守太平間》(導)等。憑《笑之大學》獲第19屆舞台劇獎最佳導演及最佳男主角獎(喜/鬧劇)。

Tang graduated from The Hong Kong Academy for Performing Arts, School of Drama. He studied in France for three years with the great mime artist Marcel Marceau and took part in a masterclass with Jacque Lecoq. He further studied in England for a master's degree in Directing. He taught at the HKAPA between 1992 and 1998 and went to Korea in 2000 to explore his theatre career. He returned to Hong Kong in 2007 and co-founded DynaMicS Worksop with Matthew Ma in 2010. His recent works include: *Kids at Room 2009* (as playwright and director), *University of Laughs* (as director and actor), *Murder in San José* (premiere and re-run), *Art* (as actor), *Betrayal* (as director and actor) and *Drama Alive in the Mortuary* (as director). His performance in *University of Laughs* won him Best Director and Best Actor Awards (Comedy / Farce) at the 19th Hong Kong Drama Awards.

彭秀慧

Kearen Pang

Sammy



香港最具號召力的劇場創作女演員，香港舞台劇獎最佳女主角，為少有集編、導、演、教於一身的跨媒體藝術工作者。其自編自導自演的獨腳戲系列，包括《29+1》、《再見不再見》及《月球下的人》，累積了接近四萬觀眾人次。2009年，彭秀慧獲網站CNINGO.COM評選為「香港名人錄：20位矚目的名人」之一，讚揚「她的劇本充滿戲劇性而且有着神秘的感性，能滲透觀眾的心中。」

首個電影劇本為柏林銀熊獎得獎電影《伊莎貝拉》，亦曾出版個人劇場創作集、電影小說及散文集。也有撰寫專欄，並開設藝人及成人演技課程。

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. She has created and performed popular works including *29+1*, *Goodbye But Goodbye* and *Laugh Me to the Moon*. In 2009 Pang was named one of "The Hong Kong Hot List: 20 People to Watch" because "her scripts are full of subtle drama and stealthy sentimentality that creeps into audiences' hearts."

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*.

張鯉米
Jimmy Zhang

明哥
Ming

張鯉米，台灣人，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、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。

張鯉米現為梗劇場負責人、劇場自由工作者，以及每週看戲俱樂部編輯 (<http://mjkc.tw/>)。

Since 1994, hang has participated in productions with various organisations, including The Door Group, Critical Point Theater Phenomenon, Song Song Song Children's & Puppet Theatre, Assignment Theatre Group, Crazy Theatre Group, Silvergrass Theatre, Nook Drama and Theatre du Point Aveugle.

Zhang is a freelance theatre practitioner, webpage editor of http://mjkc.tw, and is in charge of the Goon Theatre.



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。

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 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*.



黃哲倫

David Henry Hwang

英文字幕翻譯改編
English Subtitles Adaptation



黃哲倫是美國著名華裔劇作家，作品包括戲劇《蝴蝶君》、《金童子》；百老匯音樂劇《阿依達》（合著）及迪士尼的《泰山》；歌劇劇本有奧斯瓦爾多的《淚之泉》（獲兩項2007年度奧斯卡金像獎）；電影劇本包括《蝴蝶君》、《金門橋》及《無可救藥愛上你》（合著）。黃哲倫曾獲東尼獎，三度獲奧比獎，也曾兩度進入普立茲戲劇獎最後入選名單。

Hwang's work includes the plays *M. Butterfly*, *Golden Child*; the Broadway musicals *Aida* (co-author) and Disney's *Tarzan*; and opera libretti for Osvaldo Golijov's *Ainadamar* (two 2007 Grammy Awards). He also penned the feature films *M. Butterfly*, *Golden Gate*, and *Possession* (co-writer). Hwang is a Tony Award winner, a three-time OBIE Award winner and a two-time Finalist for the Pulitzer Prize in Drama.

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。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。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 recipient of the Award for Best Artist (Theatre) at the Hong Kong Arts Development Awards, Honorable Mention for Set Design at the World Stage Design 2009 and a Huang He Fellowship by the Asian Cultural Council. Tsang published *Scenography: Transcend to the Beyond* in 2007.

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，人稱「神父」。曾創作立體書講古劇場《火童》、《北風先生逸事》及《一眼思淚》。憑《樓城》、《法吻》、《龍頭》及《四川好人》獲提名香港舞台劇獎最佳燈光設計，並曾為香港及海外多個表演團體設計燈光，包括進劇場、前進進戲劇工作坊、香港話劇團、新域劇團及新加坡實踐劇場等。

Also known as "SunFool", Lau is a freelance theatre lighting designer and Pop-Up art designer. He has designed lighting for many local and overseas theatre companies, including Theatre du Pif, On and On Theatre Workshop, and The Theatre Practice in Singapore. His works *The Will to Build*, *Dragon Head* and *The French Kiss* were nominated for Best Lighting Design at the Hong Kong Drama Awards.

Frankie Ho

音樂及音響設計
Music and 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。

曾為多個製作擔任音響設計，包括香港話劇團的《娛樂大坑之大娛樂坑》；同流的《不期而遇的男人》（2006年香港藝術節）；中英劇團的《天才一瞬》；異人實現劇場的《生物的不可思議生存大搜奇》；糊塗戲班的《安娜與陳七》；前進進戲劇工作坊的《哈奈馬仙》；風車草劇團的《我不好愛》；林偉源 X 黃龍斌《天下無雙》及姊宮樂團的《高兒移動天后》。

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.

Ho has been the sound designer for many productions including Hong Kong Repertory Theatre's *this happy VALLEY is VERY happy*; We Draman's *The Unexpected Man* (2006 HKAF); Chung Ying Theatre Company's *Flowers For Algernon*; 2 On Stage's *Animal Geographic*; The Nonsensemakers' *Anna and Seven*; On & On Theatre Workshop's *Hamletmaxhine*; Windmillgrass Theatre's *Treats*; Allen Lam X Tony Wong *Moments In The Palm Of Your Hand*, and girlittlehouse's *girlittlemove*.

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；1998年獲亞洲文化協會獎學金赴美國紐約進修。現為自由舞台工作者。

Cheung 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 the 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



幕前演出有灣仔劇團《清潔香港灣仔劇場版》、《秒速18米》、團劇團《君住廟街頭，妾住廟街尾》、《聊齋新誌》、海豹劇團《深閨大宅》、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唯獨舞台《唯獨祢是王2010》、香港藝術節《香港式離婚》、《聖荷西謀殺案》（首演及重演）等。現為自由身舞台工作者。

Tsang has performed in Wanchai Theatre's *Clean Hong Kong*, *The Dream of the Impossible Dream*, Whole Theatre's *Temple Street* and *The Dark Tales*, Seals Players' *The House of Bernarda Alba*, Chung Ying Theatre Company's *One on the Lucky Ones* (Step I and Step II). Her productions include OurTV.hk's *The Only King 2010*, Hong Kong Arts Festival's *The Truth About Lying*, *Murder in San José* (premiere and re-run). 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《彌敦道兩岸》、《小島芸香》；香港藝術節《改造情人》、《聖荷西謀殺案》（首演及重演）及《香港式離婚》；風車草劇團《我不好愛》；異人實現劇場《生物的不可思議生存大搜奇》及姊宮樂園《高兒移動天后》。近期參與演出Istage《相聚21克》（重演）、《美麗誘罪》。

Ho Yee-mei is a freelance theatre worker. Her productions include Wanchai Theatre's *Nathan* and *The Island*, Hong Kong Arts Festival's *Shape of Things*, *Murder in San José* (premiere and re-run) and *The Truth About Lying*, Windmill Grass Theatre's *Treats*, 2 On Stage's *Animal Geographic* and girlittlehouse's *girlittlemove*. Her recent work includes Istage's *Soulmate* (re-run) and *Roommate*.