

11-13, 15-20, 22-27.3.2011

香港文化中心劇場
Studio Theatre
Hong Kong Cultural Centre

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



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

- 08 演出及創作 **Credits**
- 10 故事大綱及分場
Synopsis and Scenes
- 15 編導的話
- 16 特稿 **Feature**
演出現實，難度最高
Recreating Reality is not Easy
- 21 簡歷 **Biographies**
創作及製作人員
Creative and Production Team
- 28 演員 **Cast**

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.

封面照片 Cover photograph © jessecllockwork

所有彩排照片 All rehearsal photographs © Lo Kim-fei, Leo Wong

《重回凡間的凡人》 *An Ordinary Man*

編劇/導演

Playwright/Director

潘燦良*

Poon Chan-leung*

監製

Producer

香港藝術節

Hong Kong Arts Festival

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

黎志寬

Li Zhikuan

張錦程

Cheung Kam-ching

忠

Zhong

陳敏斌

Angus Chan

大口/殯儀館職員

Da Kou/Funeral parlour employee

司徒慧焯*

Roy Szeto*

琪/郭瑤

Qi/Guo Yao

蘇玉華

Louisa So

姐

Li's elder sister

黃哲希

Dora Wong

黎志寬母親

Li's mother

何英瓊

He Yingqiong

創作人員 Creative Team

形象及服裝設計

Costume/Image Designer

郭家賜

Kary Kwok

舞台設計

Set Designer

邵偉敏

Siu Wai-man

燈光設計

Lighting Designer

張國永

Leo Cheung

音響設計

Sound Designer

彭俊傑

Pang Chun-kit

製作人員 Production Team

製作經理

Production Manager

張向明

Cheung Heung-ming

舞台監督

Stage Manager

朱日日[#]Chu Yat-yat[#]

執行舞台監督

Deputy Stage Manager

劉慧瑩

Abby Lau

助理舞台監督

Assistant Stage Manager

丁雅慧

Cindy Ting

助理監製

Assistant Producer

蘇泳琪

Winky So

化妝

Make-up

陳明朗

Chan Ming-long

總機電師

Chief Electrician

劉美華

Lau Mei-wa

舞台助理

Stage Crew

劉嘉民、孔柏琪、鄭子祺、林穗明

Lau Ka-man, Hung Pak-kee

Cheng Tsz-ki, Lam Sui-ming

英文字幕

English Surtitles

張敏儀

Margaret Cheung

字幕控制

Assistant Producer

李淑君

Christy Lee

承蒙城市當代舞蹈團批准參與製作 By kind permission of City Contemporary Dance Company

鳴謝 Acknowledgements

Joan & David, M.A.C, SKY STUDIO Ltd.

加料節目

講座：凡聚

13.2.2011 (日) 晚上7:00 – 8:30

地點：商務印書館，尖沙咀圖書中心
免費入場，須留位。

演後藝人談 18.3.2011 (五)

歡迎觀眾演出後留步，與編導潘燦良會面。

Festival PLUS

Talk: *An Ordinary Man* Talk

13.2.2011 (Sun) 7:00 – 8:30pm

Venue: Commercial Press, Tsimshatsui Book Centre
Free admission, reservation required.

Meet-the-Artist (Post-Performance) 18.3.2011 (Fri)

If you would like to meet Director and Playwright
Poon Chan-leung, 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

父親去世，他回到凡間！是他先去還是他來得太遲？

他展開了少有關心過的情感觸碰，對生命、家庭、愛人、朋友和存在價值重新定義。

分場

第一場	夢境	第十二場	大口家
第二場	巴士站 / 桑拿店	第十三場	公園
第三場	琪家中	第十四場	寬媽的家
第四場	深切治療病房外	第十五場	咖啡店
第五場	寬媽的家	第十六場	琪家外
第六場	酒吧	第十七場	桑拿店外
第七場	殯儀館辦事處	第十八場	醫院/病房
第八場	寬媽的家	第十九場	琪家外
第九場	醫院	第二十場	靈養院
第十場	琪家中	第二十一場	尾聲
第十一場	寬的世界		

The death of his father brings him back to earth. Did the father leave too early, or did the son come too late?

Emotions he once neglected begin to surface and he redefines his views on family, love, friendship and the value of existence.

Scene

01	Dream	12	Da Kou's Home
02	Coach Terminal / The Sauna	13	The Park
03	Qi's Home	14	Kuan's Mother's Home
04	Outside Intense Care Unit	15	Cafe
05	Kuan's Mother's Home	16	Outside Qi's Residence
06	A Corner of Some Bar	17	Outside the Sauna
07	A Corner of the Funeral Parlor	18	Hospital / Ward
08	Kuan's Mother's Home	19	Outside Qi's Residence
09	Hospital	20	Holistic Care Centre
10	Qi's Home	21	Epilogue
11	Kuan's World		

文：潘燦良

一個朋友的父親離去了，令我即時沉重下來。感同身受，想到是「要我們面對的就讓它來吧」，這就是人生。

這個平凡故事的創作起源由自己的父親去世所引發，用疑似生活化的事件呈現，同樣是生老病死愛與恨，但在生活中的每一點滴，都要比台上的來得強烈，而且比真實生活的更戲劇性。你永遠也敵不過它。

一個平凡又一般的故事，朋友問我要它來喚醒什麼、反思什麼或讓人改變什麼。我倒想問：是否一定要扭轉所謂命運世事的「人或事」才算有價值呢？有些人相信極其力量去做出你的「不能」，才是值得的。可我這個一向低調的人，抱着「駛唔駛咁大力」的信念又被形容為「無嘢」，是否就沒有存在價值？只是說出「生命無奈」對某些人來說確實不「過癮」。但這可能只是因人而異的配合問題。或許，就是要將這把尺放出來讓人自己刻劃上面的刻度，而重點是當認知了自己所定的刻度後，就要靠自己運用它來面對未來的生活。有人相信可扭轉自然，有人會逃避自然的存在，有人會指控這種自然不合他口味。也許甚少人會承認自然根本就存在而與自然共存。先認知再共存。

劇場工作給予我欣賞「人生」這份「美」的審美觸覺，不論是善與惡，美與醜。縱然並未達到「美」的層次，但我從事戲劇工作，對藝術的興趣，即使只是一點點也好，已足以令我的生命多彩多姿。二十多年站在演員的位置，今次有幸得到編與導的嘗試和超越，是我的幸運，來得是緣。

我不想批判、評價、指引或定性它，我只希望觀審它的美。六十億人就有六十億個故事，建構出每一個世代的生態、文化與文明，但這一切都建基於人。

希望觀眾看完會得到什麼？這個故事中的意義或訊息他們接納與否還是其次。我最希望觀眾會記得曾經有一個晚上，在一個特定的時間與這個劇場的這一班人遇上，共聚過兩個小時，曾經分享過一些我們共同面對過的生命歷程，這已令我感到滿足。這也是我對劇場的最大信念。

感謝每一位支持這演出的演員、設計師和前後台的工作人員。是你們的投入把這份對劇場的信念實現出來。還要感謝每一位給予我意見和提點的老師和朋友們。多謝！



演出現實，難度最高 Recreating Reality is not Easy

文：張薇

都市生活總被種種事情充塞，一件事總是推卻另一件事的理由，每做一件事都要付出大量機會成本，選擇需要智慧，智慧來自生活經驗。

《重回凡間的凡人》還未開排，要把潘燦良、蘇玉華和張錦程三位忙人約在一起，不是易事。見面當天，張錦程把妻子女兒帶來了，我們在一邊談，小女孩在媽媽的陪伴下在另一桌畫畫，畫好了寫上名字拿過來給爸爸看看。潘燦良和蘇玉華雙雙到來，在閒聊的時候，蘇玉華幫潘燦良拔掉襯衫衣袖上的一根線頭，潘燦良又替蘇玉華在這沉澱了不知多少日子的房子，拍了數個 snapshots。

若不是潘燦良（阿燦）這個劇本的提醒，也許那天就不會有這種敏感度去慢慢欣賞眼前那浮於半空、互相交織的關係網——親情的、友情的、愛情的。而這種和諧的調子得來不易。

在《重回凡間的凡人》中，主角阿寬遊走於工作、家庭、愛情、友情、個人享樂之間，每一環節都競爭着他的時間。工作令他筋疲力盡，也成為他把親情愛情放在一邊的最大藉口，追求享樂成為他對現實的一大逃遁，直至這些他以為理所當然以為總在身邊的人慢慢離他遠去。

By Cheung Mei

It was the third of July and rehearsals for *An Ordinary Man* hadn't started yet. Finding a date to get the writer-director Poon Chan-leung, and the two leads, Louisa So and Cheung Kam-ching together had proved difficult.

On the day Cheung came to speak with me, he was accompanied by his wife and daughter. Whilst we talked, the little girl drew at a nearby table with her mother, and every time she finished a drawing she signed it and came over to show her father. Poon and So arrived together, during the interview So removed a bit of loose thread from Poon's shirt; meanwhile Poon took snapshots of So. Ordinary relationships were evident throughout the interview.

In *An Ordinary Man*, the main character Zhikuan wanders between work, family, lovers, friends and parties; each competing for his time. Work exhausts him, but also is his excuse to sideline his loved ones. Partying is his escape, until he realises that those he expected to always be around are gradually fading from his life.

Poon's father had passed away more than a decade ago when Poon was in his early thirties. This made him consider his own mortality. He realised he might only live to 60, which would mean he had already lived half his life; he wondered how he should continue with the remaining half. He realised that he had been neglecting

十多年前，阿燦的父親去世，而他自己又剛剛踏入30歲，那時他想，好運的話自己或可活到80歲，不好運只活到60歲，那麼人生已過了一半，餘下的人生要如何繼續？父親的離世，使他在那段時間思潮湧動，發覺自己對家庭一直疏忽了。很久後的一天，他身邊有一個朋友同樣經歷了親人的遽然離開。阿燦發覺，這個朋友平時嘻嘻哈哈，卻在那一兩天突然沉靜了，很實在地坐在那裏，有一份憂傷，更多是一種踏實的感覺，有一種血脈的連繫回到他的身上，感覺很膨脹，但又很含蓄。那一刻令他回想，他爸爸離開時自己的狀態是否也一樣？

「這是我第一個劇本創作，因為是第一次，很自然就是找自己最敏感的題材。我很想將我的這個感覺寫出來。」在香港話劇團任全職演員、參演過逾80個劇目的阿燦說。劇本糅合了他自己的反思和一段港人北上尋歡遭綁架的新聞，在腦中醞釀了七、八年後，2005年拿亞洲文化協會獎助金去紐約遊學半年時，開始撰寫，回來之後他又一頭栽進忙碌的都市生活，直至2009年參加了由新域劇團策劃的《劇場裡的臥虎與藏龍》，才正式把劇本完成。

「劇中沒有高潮迭起、轟轟烈烈

those closest to him. Years later, a close friend of his also suffered the sudden death of a family member. Poon noticed this usually jolly and boisterous fellow had become quiet and still; he thought he solidly embodied grief, and that there was a new sense of dependable simplicity as the weight of blood ties returned. Poon began to wonder if he had reacted similarly when his father died.

“This is my first play. Since it’s the first, it’s only natural to find a subject that I’m most sensitive to. I really wanted to be able to write down this feeling I had.” Poon is a full-time actor of the Hong Kong Repertory Theatre and has performed in over 80 plays with the company. *An Ordinary Man* draws upon his reflections and from a news story about a Hong Kong resident who was kidnapped whilst on holiday. Ideas brewed in Poon’s head for almost eight years; it was only in 2005, when he was in New York for six months on an Asian Cultural Council fellowship that he began to write. When he got back to Hong Kong, he plunged back into the bustling, all-consuming city life. Then, in 2009 when he took part in the Prospects Theatre Playwright Scheme IV he managed to finish the play.

Cheung, who has never collaborated with Poon before, said, “The play hasn’t got melodramatic plotlines, it doesn’t manipulate emotions. But the protagonist

的劇情，但男主角經歷了父母的相繼離開後，卻發覺他不再是之前的他了。他由向內只關心自己，開始變得向外，關心的線長了，關係網也大了，將收得很緊的自己，慢慢打開，慢慢離開了以前的自己。」張錦程說去年回到母校香港演藝學院修讀碩士課程的他，從「臥虎藏龍」階段就已參與劇本圍讀，已掌握如何演繹阿燦口中難度甚高、含蓄而敏感的主角。「我父母仍健在，好似與角色有很不一樣的經歷，但其實又好相似。阿寬經歷了父母的死，而我結婚生子，經歷了生，同樣令我去想自己的時間如何分配，顧及多了與家人相處時的質素。」近年回大陸發展但仍積極在港參與各種舞台演出的張錦程說。

雖然同是演藝學院畢業生，又同時涉足影視界，張錦程與蘇玉華竟要等到這個演出，才第一次在舞台上演對手戲。同時飾演阿寬現任及前度女友兩個角色的蘇玉華，對劇中各人的關係相當敏感，亦在這個充滿生活感的劇本中找到挑戰：「讀書的時候，總覺得要演名著裏那些大幅度、很大想像空間的女主角，才是最勁的。現在發現，飾演生活化的角色難度才最高，因為每個觀眾都知道真實是怎樣的。」

雖然劇本有着十分寫實的生活感，同時作為導演的阿燦，在演繹上卻希望不是老老實實地演一個正劇，他把後台也搬上舞台，使沒有場次的演員也在台上與正在演出的演員同步呼吸、成長。

transforms when both his parents leave within a short space of time; he realises he isn't the same anymore. From being self-centred and caring for no one, he begins to look outside himself. He starts to care about others. His network of relationships deepens and grows stronger and his tightly cocooned persona begins to loosen up. Slowly he opens up and walks away from his previous self.”

Cheung has been on board since the first reading and has already developed a good grasp of this elusive, sensitive, restrained character, “My parents are well and alive. It may seem I went through very different life experiences, but actually we have a lot in common. The guy experienced the death of his parents; I got married and have a daughter, I experienced life. It pushed me to rethink how I divide my time. I became more aware of the quality of time spent with family.”

Cheung and So graduated from The Hong Kong Academy for Performing Arts and are both active on stage and screen, this is the first time they have worked together. So finds the authenticity of the play a real test of her skills, “When we were at drama school, we always thought the best and hardest parts were for women with big ideas and substantial line counts. But now, we realise a true-to-life character is the hardest, because everyone in the audience knows exactly what real life is.”

In the Chinese title, the word “ordinary” appears twice, and in it Poon's world view is embodied: “We strive to succeed in life. We study hard with the hope of a

這對於蘇玉華和張錦程來說，都是一個興奮的新嘗試。

劇本有兩個凡字，原來暗藏着阿燦的一個隱喻：「在生活中，我們很努力希望事業得到發展，我們求學希望生活得更好，我們享樂，談情說愛，建立一種生活品味，我們好似好開心地飛到了天堂；當有事發生，或者經過自省，我們才『嘸』一聲跌回現實的凡間。其實根本我們就是凡人。或者這就是潘燦良的 quality，平平凡凡，人生就是這樣。」

張薇，文字工作者。

better life. We have fun, we have lovers, and we try to construct a tasteful lifestyle. It's like we've been happily transported to heaven. But when the unexpected strikes, or when we pause and think — *thud!* We drop back to reality, back to earth, back to the ordinary. And that's what we are, and have always been — ordinary men." Maybe this is the defining quality of Poon Chan-leung: understanding what it is to be ordinary, understanding the one quality we all share to some degree.

Cheung Mei is a freelance writer.

Translated by Gigi Chang



潘燦良

Poon Chan-leung

導編劇 / 導演
Playwright / Director



香港演藝學院戲劇學院表演系畢業，在學期間曾多次獲頒傑出演員獎和獎學金，現為香港話劇團的主要演員。至今參演劇目逾百齣，演繹過不少本地原創劇和古今中外名劇。其中備受注目的角色及演出包括《南海十三郎》飾唐滌生、《家庭作孽》飾何必達；《如夢之夢》、《黑鹿開口了》、《凡尼亞舅舅》、《不可兒戲》及《藝術》等。近期演出包括《暗戀桃花源》飾江濱柳、《敦煌·流沙·包》飾史無例、《2029追殺1989》飾倪基錦、《魔鬼契約》飾浮士德及《豆泥戰爭》飾 Michel Houllie。亦曾參與編導《三人行》及導演《拳手》。

另外，潘燦良亦曾參演電影《人間有情》、《南海十三郎》及《愛情觀自在》，憑《南海十三郎》中唐滌生一角分別獲提名1997年度台灣金馬獎及1998年度香港電影金像獎之最佳男配角獎。在香港戲劇協會舉辦的頒獎禮中，亦多次被提名及獲得獎項。

2005年，潘燦良獲亞洲文化協會頒發利希慎基金獎助金赴紐約進修戲劇。

Poon joined the Hong Kong Repertory Theatre as a full-time actor upon graduation from The Hong Kong Academy for Performing Arts in 1991. He has played in over one hundred productions, including *I Have a Date with Spring*, *The Legend of the Mad Phoenix*, *Three Sisters*, *The Crucible*, *A Dream Like a Dream*, *Peach Blossom Fan* and *The Importance of Being Ernest*. His recent work includes *Bun in the Cave*, *Communicating Doors*, *Dr. Faustus* and *Le Dieu Du Carnage*. He was also the director of *Boxer*, and a member of the script-writing and directing team as well as an actor in *Crossings*.

Poon's acting credits also include the movies *An Umbrella Story*, *The Legend of the Mad Phoenix* and *Love a la Zen*. And for his work as Tong Tik-sang in *The Legend of the Mad Phoenix*, he was nominated as Best Supporting Actor at both the Golden Horse Awards in 1997 and the Hong Kong Film Awards in 1998. He was awarded Best Supporting Actor for *Black Elk Speaks* and *A Small Family Business* by the Hong Kong Federation of Drama Societies.

In 2005, Poon was awarded the Lee Hysan Foundation Fellowship by the Asian Cultural Council to study drama in New York.

郭家賜

Kary Kwok

形象及服裝設計
Costume/Image Designer



英國倫敦皇家藝術學院攝影碩士。曾任香港《AMOEB A》雜誌時裝編輯、時裝雜誌《Razor Red》主編、www.izzue.com 創作總監，並為now.com 任形象設計。1999年出版攝影集《109 Women 69 Men and 10 in between》。

多次參與非常林奕華劇場的形象設計，包括《快樂王子》、《半生緣》、《大娛樂家》、《華麗上班族之生活與生存》、《男人與女人之戰爭與和平》及《命運建築師之遠大前程》等。現於香港大學專業進修學院任職講師。

Kwok graduated from Royal College of Art with a master's degree in Photography. He was the fashion editor of *AMOEB A*, chief editor of fashion magazine *Razor Red*, creative director of www.izzue.com and image designer of now.com. He published his photographic album *109 Women 69 Men and 10 in between*.

Kwok has been the image designer for many of the productions by Edward Lam Dance Theatre, including *Happy Prince*, *18 Springs*, *The Great Entertainer*, *Design for Living*, *Man and Woman*, *War and Peace* and *Grand Expectations*. Kwok is currently a lecturer at the HKU School of Professional and Continuing Education.

邵偉敏

Siu Wai-man

舞台設計
Set Designer



畢業於香港演藝學院，主修舞台及服裝設計，獲一級榮譽藝術學士學位。近作品包括 Tony Wong@Performer Studio 的《單身大晒(晒命版)》、同流工作坊《背叛》、W創作社《柯迪夫》、Kearen Pang Production《月球下的人》、風車草劇團《小心枕頭人》、瘋祭舞台《大路西遊2之公審三藏》、糊塗戲班《笑之大學》、異人實現劇場《生物的不可思議生存大搜奇》。憑《卡夫卡的七個箱子》獲第18屆香港舞台劇獎最佳化妝造型。

Siu graduated with first class honours from The Hong Kong Academy for Performing Arts, majoring in Stage and Costume Design. Her recent works include *Singlology* by TonyWong@Performer Studio, *Betrayal* by We Draman Group, *Octave* by W Theatre, *Laugh Me to the Moon* by Kearen Pang Production, *Shadow Box* and *Treats* by Wind Mill Grass Theatre, *The University of Laugh* and *The Open Couple* by Nonsensmakers and *Animal Geographic* by 2 on Stage. She was awarded the Best Make up and Style award in the 18th Hong Kong Drama Awards for her design in *Seven Boxes Possessed of Kafka*.

張國永**Leo Cheung**

燈光設計

Lighting Designer

1982年加入城市當代舞蹈團，1989年於香港演藝學院畢業，主修舞台燈光設計。1994年獲香港戲劇協會頒予十年傑出成就獎，1995至2010年間，六度獲香港舞台劇獎最佳燈光設計獎。2000及2007年更獲香港舞蹈聯盟頒予舞蹈年獎，以肯定其舞蹈燈光及佈景設計的成就。2007年，張國永於昆士蘭科技大學取得燈光碩士學位，現為香港演藝學院高級講師，教授舞台燈光設計。



Cheung started his theatre career at the City Contemporary Dance Company in 1982. He graduated from The Hong Kong Academy for Performing Arts in 1989 with a High Distinction in Theatre Lighting Design. He was awarded the Outstanding Achievement of the Decade Award by the Hong Kong Federation of Drama Societies in 1994, and has won the Best Lighting Design Award at the Hong Kong Drama Awards six times, between 1995 and 2010. In 2000 and 2007 Cheung received the annual Dance Award from the Hong Kong Dance Alliance. Also in 2007, he gained a master's in Lighting from the Queensland University of Technology. Cheung is currently a Senior Lecturer of Theatre Lighting at The Hong Kong Academy for Performing Arts.

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 has 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 at The Hong Kong Academy for Performing Arts.

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。現為自由身舞台工作者。

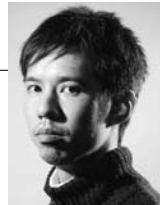
Cheung has worked with various performing arts companies in Hong Kong, including Chung Ying Theatre Company, A Fredric Mao Project, Theatre du Pif, Actors' Family and No Man's Land. He has participated in productions in the US, Australia, Canada, England, Singapore and Macau. In 2004 Cheung performed in the action-musical *Terracotta Warriors* on a 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 the 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.

朱日日**Chu Yat-yat**

舞台監督

Stage Manager



曾任香港藝術中心劇院技師，及後以自由身身份參與不同類型及規模之製作，擔任不同崗位。過往曾參與香港藝術節製作之劇目包括《改造情人》、《聖荷西謀殺案》及《香港式離婚》。現職城市當代舞蹈團駐團舞台監督。

Chu was a Theatre Technician at the Hong Kong Arts Centre. As a freelance theatre worker, she has participated in numerous productions in different backstage roles. Her Hong Kong Arts Festival credits include *The Shape of Things*, *Murder in San José* and *The Truth About Lying*. He is currently the resident Stage Manager for the City Contemporary Dance Company.

劉慧瑩**Abby Lau**

執行舞台監督

Deputy Stage Manager

畢業於香港演藝學院科藝學院，主修舞台及技術管理。

曾與不同的製作單位合作，擔綱製作經理及舞台監督。包括：哥哥製作、亞洲青年管弦樂團、香港中樂團、香港藝術節、中英劇團、風車草劇團、新域劇團、7A班戲劇組等。2007年與盧俊豪成立阿盧製作。

Lau graduated from the School of Theatre and Entertainment Arts of The Hong Kong Academy for Performing Arts, majoring in Stage and Technical Management.

She has worked with many organisations as production manager and stage manager, including: Gor Gor Productions, Asian Youth Orchestra, Hong Kong Chinese Orchestra, Hong Kong Arts Festival, Chung Ying Theatre, Windmill Grass Theatre, Prospects Theatre, Class 7A Drama Group and more. Lau founded Lo's Production with Lo Chun-ho in 2007.

**丁雅慧****Cindy Ting**

助理舞台監督

Assistant Stage Manager

2008年於英國華威大學完成生物化學學士課程。回港後由零開始踏上舞台製作之路，從道具到服裝再到舞台管理，積極參與不同崗位的工作。

Ting graduated from the University of Warwick in 2008 with a bachelor's degree in Biochemistry. She gained her first theatre production experience upon returning to Hong Kong. Ting is active in all areas of backstage work from props and costume to stage management.

**陳明朗****Chan Ming-long**

化妝

Make-up

活躍的化妝藝術家陳明朗，足跡遍及歐、美、日、星、港、台和大陸，範疇涵蓋舞台、電影及電視。多次獲香港戲劇協會最佳化妝設計獎。1994年獲亞洲文化協會頒發獎學金，往美國考察訪問。現任香港演藝學院客席化妝導師。近年創立工作室，推廣「結構性化妝」。

Chan has worked as a make-up artist on numerous stage and screen productions in Hong Kong, Singapore, Taiwan, Japan, Europe and the US. He has won the Best Make-up Design Award of the Hong Kong Federation of Drama Societies several times. In 1994, he was awarded a scholarship by the Asian Cultural Council to further his studies in the US. He is currently a guest lecturer for Stage Make-up at the HKAPA.



張錦程**Cheung Kam-ching**

黎志寬

Li Zhikuan



2006年起出任北京宜和星光文化經紀公司藝術顧問，近年回歸香港舞台，與不同演員和創作人合作，期待有不同的藝術撞擊出現。曾在無綫電視台綜合節目《歡樂今宵》男扮女裝主持「羊嫂家事信箱」，深受觀眾歡迎，被譽為「模仿天王」。創辦演戲家族，擔任劇團的創作、演員、導演及監製。在國內發展多年，其主演的國內電視劇《終極目標》成為2004年第一屆中國電視風雲盛典十大最佳收視劇集。曾參與作品包括《變天》(演·導)、《編風作浪》(演·導)、《焚城令》(演·演技指導)；《小心！枕頭人》、《你咪理，我愛你，死未？》(聯合導演)；《Last Smile, First Tear》(演)；《明月他鄉兩心知》(導)；《情信》(導)。1991年獲香港戲劇協會頒發第一屆香港舞台劇最佳男主角獎(喜/鬧劇)。

Cheung worked in the mainland for many years and returned to Hong Kong recently. His theatre credits include: *Winds of Change* (as actor and director), *Writing Winds Writing Waves* (as actor and director) and *Defiance* (as actor and acting instructor); *The Pillowman* and *I Love You, You're Perfect, Now Change!* (as co-director); and *Last Smile, First Tear* (as actor).

蘇玉華**Louisa So**

琪 / 郭瑤

Qi / Guo Yao



活躍於舞台、電視及廣告錄音之工作。於香港演藝學院表演系以優異成績畢業，其後加入香港話劇團成為全職演員。曾參演《我和春天有個約會》、《南海十三郎》、香港藝術節《生死界》、《改造情人》等。電視演出包括《刑事偵緝檔案I及II》、《茶是故鄉濃》、《婚前昏後》、《衝上雲霄》及《男人之苦》等。

蘇玉華曾多次獲得及被提名戲劇獎項，其中包括憑《生死界》獲2003年香港舞台劇獎最佳女主角(悲/正劇)；1993年憑《蝦碌戲班》獲最佳女配角(喜/鬧劇)。2006年，蘇玉華更憑《新傾城之戀》獲第16屆上海白玉蘭戲劇表演藝術獎主角提名獎，2006/2007年度獲壹傳媒選為十大電視藝人，同年獲頒演藝家年獎 - 我最喜愛舞台劇演員(金獎)。

2009年獲亞洲文化協會頒發利希慎獎學金到美國深造一年。

www.soyukwa.com

So graduated from the Drama School of The Hong Kong Academy for Performing Arts and became in full-time actress in the Hong Kong Repertory Theatre. Her theatre credits include *I Have a Date with Spring*, *The Mad Phoenix*, *Between Life and Death and The Shape of Things*. Her TV work includes *Detective Investigation Files (I & II)* and *Plain Love II*. So has won a number of awards and nominations including a My Favourite Drama Artist Award (Gold Prize); a Best Supporting Actress Award for *Noises Off*, and a Best Actress Award for *Between Life and Death*. In 2006 she won a Best Actress Nomination in the 16th Shanghai Magnolia Stage Performance Awards for her performance in *Love in a Fallen City*. In 2009 So received the Lee Hysan Scholarship from the Asian Cultural Council for further study in the US.

黃哲希**Dora Wong**

姐

Li's elder sister

香港演藝學院戲劇學院表演系畢業生。在校曾參演的製作有《榕樹下》、《少年十五二十時》、《三姊妹》、《影子盒》及《伊狄帕斯王》等，並曾獲最佳演出獎及傑出女演員獎；更連續兩年獲頒渣打銀行獎學金。

畢業後隨即加入香港話劇團為全職演員，曾於《北京人》、《聲/色》、《我手誰牽》、《狗兒爺涅槃》及《扶桑過客》等劇擔任主要角色。其他舞台演出有春天舞台《蝴蝶春情》澳門重演及香港話劇團《如夢之夢》、《家庭作孽》。

Wong graduated from the School of Drama, The Hong Kong Academy for Performing Arts, majoring in Acting. She appeared in the Academy productions *Under the Banyan Tree*, *Three Sisters*, *The shadow Box* and *Oedipus the King*. She was awarded the Best Performance Award twice and the Outstanding Actress Award by the Academy. She was also awarded the Standard Chartered Bank Scholarship two years running.

Upon graduation, Wong joined the Hong Kong Repertory Theatre as a full-time actress and played major roles in *Peking Man*, *The Sound of a Voice / A Gleam of Colour*, *Woman in Mind*, *The Nirvana of Mr. Dog* and *Tokyo Blues*. She has also appeared in other stage productions including *Butterflies are Free*, *A Dream like a Dream* and *A Small Family Business*.

**何英瓊****He Yingqiong**

黎志寬母親

Li's mother

中國戲劇家協會會員，廣東電視藝術家協會會員，原廣東話劇院國家二級演員，原香港話劇團資深演員。從事表演藝術51年，其表演風格真摯細膩，塑造人物性格鮮明。主要作品有話劇：《年輕一代》、《七十二家房客》、《阿混新傳》、《彼岸》、《風華正茂》、《他人的錢》、《李爾王》、《伴我同行》等。電視劇：《過埠新娘》、《情魔》、《商界》、《開心二十四味》等。

何英瓊之藝術傳被列入《中國當代藝術家名人錄》。

He's performing career spans more than five decades. She is renowned for her sharp, detailed and truthful characterisation work. She is a member of the China Theater Association and Guangdong TV Artists' Association, and was formerly a Second Rank performer at the Guangdong Drama Troupe and a veteran actor of the Hong Kong Repertory Theatre. Notable stage credits include *72 Tenants*, *King Lear* and *One of the Lucky Ones*. Television credits include *Story of Hong Kong*, *Paper Marriage* and *Demon of Love*.

She is included in *The Famous Figures of the Contemporary Arts in China*.



司徒慧焯 Roy Szeto

大口/殯儀館職員
Da Kou / Funeral parlour employee

香港演藝學院戲劇學院導演系畢業，執導超過80部舞台作品。曾和W創作社合作，並與黃智龍合導《柯迪夫》、《我不快樂》、《Last Smile, First Tear》等作品。2004年與毛俊輝聯合導演由黃秋生主演的黑色喜劇《家庭作孽》。2006年9月加入香港話劇團擔任駐團導演，近年為香港話劇團導演之作品包括《豆泥戰爭》、《2029追殺1989》及《美麗連繫》等。現正修讀碩士課程。



Szeto graduated from the School of Drama of The Hong Kong Academy for Performing Arts, with a major in Directing. He is now pursuing a Master of Fine Arts in Directing at the HKAPA.

Szeto worked with W Theatre, and co-directed *Octave*, *Once in a Lifetime*, *Last Smile First Tear* and others with Wong Chi-lung. In 2004 he co-directed, with Frederick Mao, the critically acclaimed black comedy *A Small Family Business* featuring renowned actor Anthony Wong. He joined the Hong Kong Repertory Theatre as Resident Director in September 2006 and completed numerous works for the company including *God of Carnage*, *The Communicating Doors* and *The Beautiful Connection*.

陳敏斌 Angus Chan

忠
Zhong

曾修讀浸會學院校外戲劇課程，其後參與創立劇團同流工作坊。2010年憑影話戲《Hell Walker》獲頒香港舞台劇獎最佳男配角（悲劇/正劇）。舞台創作以外，他亦從事藝術行政及管理工作，曾任同流工作坊主席、致群劇社主席、第二屆華文戲劇節(香港戲劇協會主辦)行政經理、無人地帶劇團經理、中英劇團總經理等。現為自由身工作者，並任香港小劇場獎評審、香港藝術發展局審批員及藝評員。



Chan co-founded We Draman Group after studying Drama at the School of Continuing Education, Hong Kong Baptist University. In 2010, he won the Hong Kong Theatre Award for Best Supporting Actor (Tragedy/Drama) for his performance in *Hell Walker* (Cinematic Theatre). Other than working on stage, he is also active in arts administration and management, with duties including: Chairman of We Draman Group and Amity Theatre Club, Administrative Manager for The Second Chinese Drama Festival organised by Hong Kong Federation of Drama Societies, Company Manager of No Man's Land and General Manager of Chung Ying Theatre. Chan is currently a freelance theatre worker. He also acts as an adjudicator for The Hong Kong Theatre Libre and is an examiner and adjudicator for the Hong Kong Arts Development Council.