


40<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival  
28.1 - 8.3.2012



野 豬

The Wild Boar

編劇 莊梅岩 導演 甄詠蓓

Written by Chong Mui-ngam, Candace

Directed by Yan Wing-pui, Olivia



## 獻辭 MESSAGE

香港藝術節匯聚全城文化精髓，是享譽亞洲的文化盛事。藝術節絢麗多姿的節目，每年吸引無數海內外藝術愛好者熱烈捧場。觀眾無論以香港為家，還是慕名而來，都不難感受箇中都會魅力。

香港藝術節雲集本地以至全球名家傾力演出，盡展藝術才華。精選節目包羅萬象，古今俱備，觀眾既可欣賞當代新銳創作，更可回味大師經典作品。

欣逢香港藝術節四十周年，可喜可賀。謹祝各位有一個愉快難忘的晚上。

曾蔭權

香港特別行政區行政長官

The Hong Kong Arts Festival is a highlight of our city's cultural calendar and a widely celebrated arts event in Asia. Each year it presents a feast of exciting programmes that draw arts lovers from near and far, adding to Hong Kong's attractiveness both as a home and a tourist destination.

The Festival is an important platform for showcasing local talent alongside the best artists from around the world. With a judicious mix of programmes, it champions new and contemporary works while celebrating great masterpieces, giving audiences much to savour.

I congratulate the Hong Kong Arts Festival on its 40th Anniversary and wish you all a truly memorable evening.

Chief Executive  
Hong Kong Special Administrative Region



歡迎蒞臨第40屆香港藝術節。

作為重要的國際文化盛會，香港藝術節每年呈獻世界頂尖及多元化的表演節目。今年榮幸再邀請到世界各地及本港藝術精英，帶來舞蹈、音樂、

歌劇及戲劇等精采表演，讓觀眾可欣賞振奮心靈的繽紛藝饌。

我藉此感謝香港特區政府、香港賽馬會、各贊助企業及個人的慷慨資助。踏入第40周年，香港藝術節除了雲集世界各地的藝術界翹楚，帶來精采演出，亦透過學生票贊助計劃及「青少年之友」計劃，培養年青人的藝術體驗；此舉有賴一群熱愛藝術的有心人慷慨資助，鼓勵年青人參與藝術節的精采演出，提升日後觀賞藝術的興趣。

各位觀眾的支持和參與，乃驅動藝術節向前邁進的力量。感謝您前來欣賞本節目，希望本屆藝術節為您帶來美好的觀賞時光。

香港藝術節主席

I warmly welcome you to the 40th Hong Kong Arts Festival.

Recognised for the quality and variety of its programming, the annual Hong Kong Arts Festival is keenly anticipated as the premier event in Hong Kong's cultural calendar. This year we again welcome top international and local talent in dance, music, opera and theatre, whose artistry will delight and inspire us.

I wish to acknowledge strong support of the Government of Hong Kong SAR, the Hong Kong Jockey Club, and sponsors and donors who make this Festival possible. At this 40 year mark, I am particularly delighted that in addition to presenting wonderful artists to a discerning public, we can also nurture young audiences through our Student Ticket Scheme and Young Friends Scheme, thanks to the contributions of donors and supporters who generously share their own love for the arts with audiences of the future.

Thank you very much for coming to this performance. Your presence is paramount to the success of the Festival, and I wish you a very enjoyable experience.

Charles Lee, Chairman



歡迎閣下蒞臨第40屆香港藝術節。

今年香港藝術節呈獻的藝術名家及精采節目，就如香港大都會一樣多元化又璀璨奪目。延續四十年的優良傳統，我們繼續邀請

本地及國際知名的星級藝術家點亮香港大小舞台，呈現世界豐碩的文化傳統，豐富未來的文化面貌。

衷心感謝多年來熱心支持香港藝術節的各界人士及團體。我們過去的成功源自他們對藝術的熱忱，他們亦深信豐盛多元的文化藝術生活，是香港作為名副其實的國際大都會之重要支柱。

感謝您與我們一起慶祝香港藝術節的四十年。藝術節團隊向每一位支持香港藝術節的觀眾衷心致謝，期望您盡享連串多姿多采的節目。

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 40th Hong Kong Arts Festival.

The array of artistic talent and programmatic content presented at this year's Festival is as diverse and multi-faceted as the city which has hosted this annual event in the course of four decades. As we add to the roll call of local and international luminaries who grace our stages, we continue to draw upon the impressive traditions available to us, and work to augment a heritage for the future.

I am deeply grateful to many individuals and institutions for their contributions to the Festival's success over the years, informed by a love for the arts and an appreciation of how important it is for a major city worthy of that description to have a rich cultural life.

Thank you for being here to celebrate forty years of the Hong Kong Arts Festival. The Festival would not happen without its audience. The entire Festival team appreciates your contribution to the 40th Hong Kong Arts Festival and hopes that you enjoy many wonderful performances.

Tisa Ho, Executive Director

香港藝術節資助來自：

The Hong Kong Arts Festival is made possible with the funding support of:



香港賽馬會慈善信託基金  
The Hong Kong Jockey Club Charities Trust



康樂及文化事務署  
Leisure and Cultural Services Department



香港藝術節  
Hong Kong  
Arts Festival Presents

# 野豬

## The Wild Boar

編劇 莊梅岩 導演 甄詠蓓

Written by **Chong Mui-ngam, Candace** Directed by **Yan Wing-pui, Olivia**



香港藝術節委約及製作

Commissioned and produced by the Hong Kong Arts Festival

粵語演出，附英文字幕

Performed in Cantonese with English surtitles

演出長約2小時30分鐘，設一節中場休息

Approx 2 hrs 30 mins with one interval

**3-5, 7-12, 14-19.2.2012**

香港演藝學院戲劇院

Drama Theatre, Hong Kong Academy for Performing Arts

本節目含粗俗語言 This production contains strong language

敬請關掉所有響鬧裝置，請勿擅自攝影、錄音或錄影，多謝合作。

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





編劇  
Playwright

莊梅岩  
**Chong Mui-ngam, Candace**

導演  
Director

甄詠蓓\*  
**Yan Wing-pui, Olivia**

監製  
Producer

香港藝術節  
**Hong Kong Arts Festival**

### 創作人員 | Creative Team

佈景設計  
Set Designer

曾文通  
**Tsang Man-tung**

服裝及形象設計  
Costume & Image Designer

朱瑞英  
**Chu Shui-ying, Virginia**

燈光設計  
Lighting Designer

陳焯華  
**Billy Chan**

音樂及音響設計  
Music & Sound Designer

陳偉發  
**Chan Wai-fat**

### 製作人員 | Production Team

製作經理  
Production Manager

張向明  
**Cheung Heung-ming**

舞台監督及執行舞台監督  
Stage Manager & Deputy Stage Manager

魏婉意  
**Ngai Yuen-ye, Gloria**

助理舞台監督  
Assistant Stage Managers

馮舒凝、何綺微  
**Fung Shu Ying and Ho Yee-mei**

舞台助理  
Stage Assistants

陳志偉、梁志榮  
**Chan Chi-wai and Leung Chi-wing**

服裝主任  
Wardrobe Mistress

洪榮賢  
**Hung Wing-yin**

化妝及髮型  
Make-up & Hairstylist

馬穎芝  
**Ma Wing-chi, Joyce**

英文字幕  
English Surtitles

李正欣  
**Joanna C Lee**

字幕控制  
Surtitles Operator

李淑君  
**Christy Lee**

攝影  
Photographers

梁百健、錢佑  
**Patrick Leung and Eddy Zee**

鳴謝 Acknowledgements

\* 蒙甄詠蓓戲劇工作室允許參與是次演出  
By kind permission of O Theatre Workshop

林嘉欣髮型及化妝 Karena Lam's hair and make-up:  
Hin of WWorkshop n Il Colpo and Will Wong

服裝製作及支持 Costume produced and supported by:  
Limelight Costume Services

藝術節加料節目	Festival PLUS
談野豬之道?	<b>A Wild Talk</b>
14.1.2012 (六)	14.1.2012 (Sat)
《野豬》演後藝人談	<b>The Wild Boar - Meet-the-Artist (Post-Performance)</b>
10.2.2012 (五) 晚上10:30-11:00	10.2.2012 (Fri) 10:30-11:00pm
歡迎觀眾演出後留步，與演員會面。	If you would like to meet members of the company 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： <a href="http://www.hk.artsfestivalplus.org">www.hk.artsfestivalplus.org</a>	Find out more about Festival PLUS in the Festival PLUS Booklet or at <a href="http://www.hk.artsfestivalplus.org">www.hk.artsfestivalplus.org</a>



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



阮文山 | 廖啟智\* | Tricia | 陳敏兒 | Johnny | 黃子華  
Ruan | Liu Kai-chi | Chan Man-ye, Abby | Wong Chi-wah



Karrie | 林嘉欣 | 蕃薯 | 翟凱泰\*\* | 聲音演員 | 黃華豐  
Karena Lam | Yam | Tyson Chak | Vocal Artist | Wong Wah-fung, Owen



由歷史學家木訥失蹤開始，這個城市正式進入文明倒退的年代。

《野豬》是一部政治寓言，敘述一個由政府 and 財團操縱傳媒的年代。總編輯阮文山宣佈退出新聞總會，冀望以一己力量保護市民獲取「真相」的權利。

昔日學生兼愛將Johnny被招入伍，他用盡各種手段、無所畏懼，誓要在這場鬥爭之中獲勝。Johnny一方面報道失蹤人口，一方面調查秘密推行的新城市計劃。與此同時，他也捲入了昔日的苦戀，在愛情和罪疚之間角力掙扎。

就在他們創辦的獨立報逐漸發揮了公信力，以為這場仗勝券在握之際，獵人的長槍又在上膛……

Ever since its most prominent historian disappeared, the city and its culture are entering into a period of regression.

*The Wild Boar* is a political allegory of a news media controlled by government and large corporations. Veteran editor Ruan Wenshan announces his resignation from the journalism establishment and launches his own independent newspaper to protect the public's right to know.

Ruan's former student Johnny joins him in this fight. Their two-pronged strategy involves news coverage of the missing historian and an investigation into the government's clandestine plans for urban renewal that would shatter the city. In the meantime, Johnny is reunited with a former lover, and is confronted with a struggle between passion and guilt.

As their independent newspaper gains credibility, they seem to be fulfilling their goal. But the hunter's gun is reloaded...

\* 承蒙香港浸會大學允許參與演出 By kind permission of Hong Kong Baptist University

\*\* 承蒙PIP劇場允許參與是次演出 By kind permission of the PIP Theatre



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## 編劇的話 Playwright's Notes

莊梅岩 Chong Mui-ngam, Candace

兩年前有一則報道引起我的注意：有劇團因為排演有關「六四」主題的話劇而受到恐嚇，我一看導演的名字，已排除這是宣傳的可能。他是一個我十分信任和尊重的舊同學。我撥了一通電話，知道他們的確因為製作題材而受到壓力，有些工作人員更因此請辭。一方面我為「創作環境」迫不得已的改變而感到氣憤，另一方面我慶幸，社會上還有這樣的報道，我們還可以公開地抱不平。

一顆種子會結成什麼樣的果子，還要看栽種的氣候；由栽種到結果、由創作概念到今天的文本，都是關於這些年城裏的風風雨雨。

### 獻給 都市的野豬

A news story published two years ago caught my attention: a theatre group fell victim to intimidation for preparing a play about June 4th. When I saw the name of the director, I was sure this was not a publicity gimmick — he is an old schoolmate whom I trust and respect. I called him and learnt that pressure was exerted on the team, and some production staff even decided to call it quits. While I was angered by this deplorable change in this "creative environment", I was heartened to learn that people cared enough to report this kind of news, that we could still openly expose such injustice.

How a seedling flourishes depends on its surrounding climate: what nurtured my play from concept to finished script are the storms and vicissitudes our city has ridden in the recent past.

### Dedicated to the wild boars in the city



## 一刻觸動 A Touching Moment

「跟明星排戲的感覺怎樣？」在一次訪問中，我被問到這個問題，或許他以為我在跟一些洪水猛獸在排戲。我說：「跟平常的排戲差不多。」那位記者眼中充滿疑問。「我做一個導演需要做的東西，誠實地告訴他們我所看見的。我分享我的信念，我沒有把任何人看待成貴賓VIP，只當他們為一個演員看待。」他的面色寬容了。其實我還有一句話沒有說出來：「我真心地視他們為一個『人』。」

戲裏有一句讓我印象非常深刻的說話：「我們已經正式進入文明倒退的年代。」致使文明倒退的悲哀，我們理所當然地會怪責某一政權、某一政治制度，甚至說是資訊過於氾濫、資本主義的侵襲等等。把罪名放在別人頭上容易，但不幸地，這卻是身為群眾的我們一手造成。貪婪、自私、狹隘、弄權促使歷史不斷重演，狹窄的思維和心胸才是文明倒退的真兇。

或者我有一種自虐的傾向，總愛在別人認為安全的範圍上刁難自己，我愛打破成規，凡是理所當然的東西，我總抱着懷疑、提出疑問，愈是心安理得愈是叫我不安，過於安逸只會讓我頭腦遲鈍，這讓我想起陳冠中在《盛世》小說裏所說：「幸福感讓我再寫不出東西。」

誰人不想擁有幸福？但如果幸福是掩藏在一堆粉飾的謊話中，那這種幸福只會是個騙人的圈套。尋找真相是《野豬》這個戲的命題，要揭開真

“How does it feel to work with the stars?” Someone asked me this question during an interview; perhaps, he thought that I work with monsters. I answered, “Nothing special.” The reporter looked at me, his eyes still quizzical. I elaborated, “I am doing what a director should do, which is to tell them honestly what I see, and to share with them what I believe. I don't treat anyone as a VIP, only as actors.” The interviewer seemed satisfied. But actually, what I should have said is, “I treat them as ‘human’.”

There is a line in the script that impressed me a lot: “Our city and its culture are entering into a period of regression.” There are many suggestions for the cause of this apparent regression, including the political system, the proliferation of information, the rise of capitalism. It is easy to pass the buck, and blame others, but unfortunately, it is our own fault. It is greed, selfishness, and misplaced influence which perpetuates the historic recurrence of societal regression and it is our narrow thinking which makes it seem unavoidable.

Perhaps, I have a tendency to be overly self-critical. I make things difficult for myself as I like to break conventions. If something is considered to occur as a matter of course, I always doubt it and ask questions. Complacency makes me uneasy. Indulgence in comfort numbs our mind. This relates to what Chan Koon-chung wrote in his book, *The Fat Years*, “The sense of

相會令人不安，因為這意味着你要放下眼前的幸福（不理這幸福是真是假），這樣需要巨大的勇氣，要憑着一頭野豬的狠勁，或許你會痛心、你會恐懼、你會哀傷，但至少你會得到看見真相時的一刻觸動。

我喜愛劇場，這是我的堡壘，無論外面的世界如何混亂、如何謊話連篇，在劇場裏我仍然看見無懼和真誠，容得下誠實的說話。

在此，我要感謝跟我並肩作戰的莊梅岩和一班設計師們，還有我深愛的演員：子華、嘉欣、Abby、智叔、泰臣、Owen，你們的真誠、你們的觸動、你們的情、你們的淚令我更相信劇場的可貴。

期望你離開劇場時也帶着一點觸動，願意這一刻觸動會成為永恆的烙印。在感動過後，便是行動。

文：甄詠蓓

happiness makes me unable to write.”

Who does not want to be happy? But what if it is a gloss of happiness that conceals a pile of lies? That kind of happiness is a deceptive trap. The theme of *The Wild Boar* is “seeking the truth” and unveiling the truth is always nerve-racking, since it means you have to sacrifice your immediate happiness — whether it is real or not. It requires immense courage, the fearless courage of a wild boar. You may feel distress, fear or sadness, but you will experience so much more when you touch upon the truth.

I love theatre, it is my fortress. No matter how chaotic and how deceptive the outside world is, I still see fearlessness and sincerity in the theatre where people speak honestly.

My thanks go to those who are fighting shoulder to shoulder with me, Cancer Chong and the designers, as well as my beloved actors: Chi-wah, Karena, Abby, Kai-chi, Tyson and Owen. It is their sincerity, their love and their tears that convince me of the value of theatre.

It is my hope that when you leave the theatre, you will be touched by this play. And that this touching moment will inspire your thoughts and actions.

By Yan Wing-pui, Olivia

莊梅岩畢業於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），以及英國倫敦大學霍洛威學院（編劇碩士）。除撰寫舞台劇外，亦常參與劇本翻譯，包括《改造情人》、《背叛》及《天才一瞬》等。

曾獲香港演藝學院友誼社獎金及傑出編劇獎。憑《留守太平間》、《找個人和我上火星》、

《法吻》及《聖荷西謀殺案》四度獲得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。2010年獲香港藝術發展局頒發年度最佳藝術家獎（戲劇）。

莊梅岩最新作品包括原創歌劇《中山逸仙》及《中式英語》之中文翻譯。



**莊梅岩**  
**Chong Mui-ngam,**  
**Candace**  
編劇 Playwright

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, an Advanced Diploma in playwriting from the Hong Kong Academy for Performing

Arts. Besides writing plays, Chong also translates scripts. Her recent translation works include *The Shape of Things*, *Betrayal* and *Flowers for Algernon*.

She is a recipient of the Best Artist Award (Drama) by the Hong Kong Arts Development Council (2010), and the winner of four Hong Kong Drama Awards

(Best Script) for *Alive in the Mortuary* (2003), *Shall We Go to Mars* (2004), *The French Kiss* (2006) and *Murder in San José* (2009). In 2003 she was also awarded Outstanding Young Playwright by the Hong Kong Federation of Drama Societies. In 2004 she was awarded the Lee Hysan Foundation Fellowship by Asian Cultural Council, which allowed her to spend 12 months in the United States.

Her latest works include *Dr. Sun Yat-sen* as librettist, and *Chinglish* as translator.

當代劇場全才女子，集編、導、演、教學、寫作於一身，與詹瑞文於1993年創辦「劇場組合」（「PIP文化產業」前身），為本地戲劇界創作了多個具影響力的舞台作品。

其作品富有詩意，帶來深切感悟，多次往日本、上海、新加坡及台灣等地演出。

甄詠蓓舞台成就卓越，且屢獲殊榮，包括兩屆香港舞台劇獎「最佳女主角獎」及「最佳女配角獎」。1999年獲亞洲文化協會獎學金，前赴紐約考察；2003年獲香港藝術發展局頒發「香港藝術發展獎——藝術新進獎（戲劇）」等。

甄詠蓓擅於為經典劇作注入當代脈搏，過往作品包括《仲夏夜之夢》、《遊園》、《廁客浮士德》及《兩條老柴玩遊戲》等。她積極於藝術教育工作，除創辦PIP藝術學校，亦經常獲海外大學及專業劇團邀請主持工作坊，桃李滿門。近年，她更跨界為報章雜誌撰寫專欄及擔任電台節目主持等。

未來，她將以「甄詠蓓戲劇工作室」為基地，憑藉豐富經驗和藝術視野，傳達文化的力量。



**甄詠蓓**  
**Yan Wing-pui,**  
**Olivia**  
導演 Director

Renowned multi-talented artist in the field of Asian contemporary theatre, Yan is a playwright, director, actress, teacher and writer. Yan co-founded Theatre Ensemble (now PIP Cultural Industries Ltd.) with Jim Chim in 1993. Since then, they have been producing numerous influential local drama productions.

Her works are known for their deep insights with a poetic style. She was invited to perform a number of her works in Japan, Shanghai, Singapore and Taiwan in recent years.

Yan has won numerous awards and industry prizes, including Hong Kong Drama Awards Best Actress (2000 & 2005) and Best Supporting Actress (1993), Asian

Cultural Council Fellowship (1999), Hong Kong Arts Development Awards – Rising Artist Award (Drama) (2003).

Yan is committed to re-invent drama classics with contemporary aesthetics, her works include *A Midsummer Night's Dream*, *You Yuan*, *Faust auf dem Klosett - Epic toilet opera* and *The Game*. Yan is also passionate about arts education. She founded the PIP school, and gives workshop for overseas institutions and professional theatre groups. Yan also writes for newspapers and magazines and hosts a radio program.

In the future, with O Theatre Workshop as a platform, Yan will continue to share her experience and artistic vision.





廖啟智 Liu Kai-chi

阮文山 Ruan

廖啟智活躍於香港影視及文化藝術三十多年，先後憑《籠民》及《証人》於1993年及2009年兩度獲香港電影金像獎最佳男配角。另外憑《無間道》獲得2004年第四屆電影傳媒大獎港台最佳男配角獎。去年更憑《秒速18米》獲得香港舞台劇獎最佳男配角獎（悲／正劇）。此外，廖啟智亦擔任香港浸會大學講師，積極參與香港舞台文化藝術演出及推廣。

Liu has been active in the culture and arts industry in Hong Kong for over 30 years. For his performances in the films *Cageman* (1993) and *Beast Stalker* (2009), he was awarded the Hong Kong Film Awards for Best Supporting Actor in 1993 and 2009. In 2004, he was named the Best Supporting Actor at the 4th Chinese Film Media Awards for his role in the film *Internal Affairs*. Last year, with his performance in the drama *18m*, he won the Best Supporting Actor (Tragedy/Drama) at the Hong Kong Drama Awards. Liu is also a lecturer at Hong Kong Baptist University, and still actively participates in promoting theatre, culture and arts in Hong Kong.



陳敏兒 Chan Man-ye, Abby

Tricia

香港演藝學院現代舞系畢業生，畢業後隨即加入香港城市當代舞蹈團。其後獲亞洲文化協會利希慎獎學金，赴美交流。現為「雙妹嗒舞蹈劇場」聯合藝術總監。個人所編作品曾應邀於紐約、悉尼、東京、首爾、台北、新加坡、廣州及巴西等地演出。更四度獲香港舞蹈聯盟頒發舞蹈年獎。參與香港藝術節之製作包括：《蘇絲黃的美麗新世界》(2001)、《海闊天空》(2002)、《春之祭》(2003)、《獨行俠與亂世佳人》(2004)、《B.O.B.\*》(2004)及《我的舞蹈生涯－進化論》(2007)。

Chan graduated from The Hong Kong Academy for Performing Arts and is a former member of the Hong Kong City Contemporary Dance Company. She was a Lee Hysan Foundation fellowship recipient for the Asian Cultural Council. She has danced and collaborated with many Hong Kong and internationally renowned choreographers and co-founded the dance-theatre *Mcmuimui Dansemble* with Yeung Wai-mei. Her dance works were shown in New York, Tokyo, Seoul, Taiwan, Singapore, Sydney, Guangzhou and Sao Paulo. She is also a four time recipient of the Hong Kong Dance Alliance's Dance Award. Chan's participation in the Hong Kong Arts Festival's productions as a performer or choreographer include: *The Brave New World of Suzie Wong* (2001), *The Untouchable Sky* (2002), *Rite of Spring* (2003), *The Bad, the Good, the Scarlet O'Hara* (2004); *B.O.B.\** (2004), and *My Life as a Dancer - the evolution* (2007).

# 40<sup>th</sup>



# 香港藝術節 Hong Kong Arts Festival 28.1 - 8.3.2012

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Kit Chan @ KC Creative

### 黃子華 Wong Chi-wah

Johnny

黃子華活躍於電視、電影及舞台劇演出。於1990年首次挑戰舞台創作，將個人於娛樂圈中的經歷，改為棟篤笑演出，結果大受歡迎，深入人心。至今黃子華參與及製作近二十個舞台演出，近期演出包括《男磨坊》、《嘩眾取寵》、《娛樂圈血肉史II》、《咁愛咁做》等等。

Wong is active in television, movies and theatre. In 1990, Wong attempted to put on a stage production for the first time, creating a comedy talk show based on his own experience in showbiz. The show was a huge success and became his signature piece of work. Wong has been involved in more than 20 productions, including *ARTS*, *Wong Tze Wah Standup Comedy 2011* and *The Real Thing*, etc.



### 林嘉欣 Karena Lam

Karrie

林嘉欣於2002年憑電影《男人四十》奪得香港電影金像獎及台灣金馬獎最佳新演員獎及最佳女配角獎。其後連續五年分別憑《異度空間》、《戀之風景》、《救命》、《怪物》及《親密》獲提名香港電影金像獎最佳女主角，並於2008年以《親密》入圍台灣金馬獎最佳女主角。林嘉欣於2006年首度踏足劇場舞台，演出由詹瑞文及甄詠蓓導演的兒童音樂劇場《月亮7個半》，好評如潮。是次林嘉欣再踏舞台，帶領觀眾走進都市人的內心世界。

In 2002, Lam won the awards for Best Supporting Actress and Best New Performer for her role in *July Rhapsody* at the Hong Kong Film Awards and the Taiwan Golden Horse Awards. Over the next five consecutive years, she was nominated as the Best Actress at the Hong Kong Film Awards for her performances in the films *Inner Senses*, *Floating Landscape*, *Koma*, *Home Sweet Home*, and *Claustrophobia*. In 2008, she was nominated for the Best Actress award at the Taiwan Golden Horse Awards for her role in the film *Claustrophobia*. In 2006, Lam made her theatre debut, with the children's musical *Moon 7/12*.



### 翟凱泰 Tyson Chak

蕃薯 Yam

PIP劇場的資深多功能型格演員，於香港演藝學院畢業，2007年憑《蛇鼠一窩》獲香港舞台劇獎「最佳男配角（喜/鬧劇）獎」提名，並於同年在《一篤戲》中發表首個自創作品《等待果皮》，從此一鳴驚人；其後曾參與《女人之虎》、《o靚模襲地球》及《情人眼裡出壽司》，在《潮性辦公室1-4季》中的演出更大獲好評，當中「送水輝哥」被全城熱捧，發展出《送水輝哥純真傳說》獨腳戲。

2011年，初踏紅館參與詹瑞文《踢館》的演出。近年，參與廣告及電影工作，同時於PIP藝術學校任教成人戲劇課程。

Chak graduated from the Hong Kong Academy for Performing Arts and was nominated for the Award for Best Supporting Actor (Comedy) in 2007 for his outstanding performance in *Of Wills & Willpower*. He has played many memorable roles including his solo performance, *Waiting for Guôpí*, featuring his astounding skills in vocal mimicry and body movements. Joining Jim Chim in *Kick Start* (2011), he captivated the 8000-strong audience with his first ever performance at the Hong Kong Coliseum. Recently, Chak has participated in the TVC of *Indomie*, *Taipan Snowy Mooncakes* and a video for *HSBC* staff training, he also started teaching at the PIP School.



### 黃華豐 Wong Wah-fung, Owen

聲音演員 Vocal Artist

香港演藝學院聲樂系畢業，英國威爾斯大學音樂文學碩士。活躍於舞台表演及歌唱教學。曾多次舉行個人演唱會及在音樂會中擔任獨唱。並於70多齣音樂劇及舞台劇中擔任演員、歌唱指導及音樂總監，合作團體包括香港話劇團、香港中樂團、香港舞蹈團、香港演藝學院、中英劇團及演戲家族等。現任香港演藝學院戲劇學院及香港教育學院歌唱導師。

Wong graduated from The Hong Kong Academy for Performing Arts and received his Master of Arts from the University of Wales, Bangor in the UK. Wong is now an active recitalist, concert singer, actor, musical director, choral conductor, theatre singing coach, singing course instructor, voice teacher and private singing advisor in Hong Kong. He has involved in more than 70 musicals and theatre productions with various local performing groups including the Hong Kong Repertory Theatre, Hong Kong Chinese Orchestra, Hong Kong Dance Company, Hong Kong Academy for Performing Arts, Chung Ying Theatre Company and Actors' Family.





### 曾文通 Tsang Man-tung

佈景設計 Set Design

畢業於香港演藝學院，獲藝術學士（榮譽）學位，主修舞台及服裝設計。曾獲香港舞台劇獎最佳舞台設計、最佳服裝設計、最佳化妝造型、香港藝術發展局藝術新進獎（戲劇）及年度最佳藝術家獎（戲劇）。2009年獲亞洲文化協會獎助金，翌年以研究員身份到美國耶魯大學考察。同年，憑作品《永無休止》及《烏哩單刀》獲得世界劇場設計大賽舞台設計類榮譽獎。2005年創出結合舞台美術與表演的《白紙工作坊》，並獲國際劇場四年展2011—劇場藝術節邀請到布拉格進行交流。2007年出版著作《舞台空間：一念間一場空》。

Tsang graduated from the Hong Kong Academy for Performing Arts with a Bachelor's Degree in Fine Arts (Honours). He has received numerous awards including Best Set Design, Best Costume Design and Best Make-up & Image Design from the Hong Kong Drama Awards; and Rising Artists Award and Award for Best Artist (Theatre) from Hong Kong Arts Development Awards. In 2009, he received Honourable Mention for Set Design from the World Stage Design 2009 and Huang He Fellowship from the Asian Cultural Council which allows him to visit Yale University as a special research fellow. In 2005, he created *White Paper Workshop*, a unique workshop integrating scenography and performance, and was invited by the world-renowned Scenofest of Prague Quadrennial 2011 to conduct workshop programmes. Tsang published *Scenography: Transcend to the Beyond* in 2007.



### 朱瑞英 Chu Shui-ying, Virginia

服裝及形象設計 Costume & Image Designer

擁有超過15年服裝設計經驗，並屢獲殊榮。於2005年憑香港芭蕾舞團《不死傳說》奪得香港最佳服裝設計獎。其後十年任香港芭蕾舞團服裝部總監並參與超過70個製作。她於2006年成立Limelight Costume Services。近期作品包括：林偉源、黃龍斌《真話》（2011）、新加坡聖淘沙名勝世界《生之旅™》（2010）、新加坡環球影城（2010）、Franco Dragone 澳門《水舞間》（2010）及新加坡芭蕾舞團《天鵝湖》（2007）等。

Chu is an award-winning costume designer with over 15 years of costume experience. She recently received her MA in Cultural Management from the Chinese University in Hong Kong whilst further developing her ideas in the creative arts. In 2005, she was awarded Hong Kong's Best Costume Design for her work in *Legend of the Great*

*Archer* with the Hong Kong Ballet. With this company, she served as the Costume Department Head and produced over 70 productions in 10 years. In 2006, she set up Limelight Costume Services. Her latest design works include *Invincible Truth* by Allen Lam and Tony Wong (2011), *Voyage de La Vie* for Resorts World Sentosa, Singapore (2010), Universal Studio in Singapore (2010) and the *House of the Dancing Water* by Franco Dragone in Macau (2010) and *Swan Lake* presented by Singapore Dance Theatre in Singapore (2007).



### 陳焯華 Billy Chan

燈光設計 Lighting Design

1996年畢業於香港演藝學院，主修劇場燈光設計。重要設計作品包括城市當代舞蹈團x伍宇烈《硬銷》、非常林奕華《華麗上班族之生活與生存》及PIP劇場《萬世歌王》。2008年憑香港話劇團《梨花夢》榮獲香港戲劇協會年度最佳燈光設計。近作為「毛俊輝戲劇計劃」《情話紫釵》、香港芭蕾舞團《睡美人》、非常林奕華《紅娘的異想世界之在西廂》、《賈寶玉》、香港話劇團《脫皮爸爸》及詩人黑盒劇場《寒武紀與威士忌》。

Chan graduated from the Hong Kong Academy for Performing Arts, School of Technical Arts in 1996, majoring in Theatre Lighting Design. Important design works include *Love On Sale* by CCDC x Yuri Ng, *Design for Living* by Edward Lam Dance Theatre, *L'empereur du Chant* by ELDT x PIP Theatre. He was awarded the Hong Kong Drama Awards' the Best Lighting Design for *The Secret of Resurrection* of the Hong Kong Repertory Theatre in 2008. His recent works include Fredrick Mao Theatre Projects' *The Liaisons*, Hong Kong Ballet's *The Sleeping Beauty*, Edward Lam Dance Theatre's *The Doppelganger* and *Awakening*, Hong Kong Repertory Theatre's *Shedskin* and The Princess' Blackbox's *Our Best of Youth in Cambrian*.

### 陳偉發 Chan Wai-fat

音樂及音響設計 Music & Sound Designer

樂手。與甄詠蓓合作的作品包括 PIP劇場《家家春秋》、《仲夏夜之夢》及《刺客浮士德》。

Chan is a musician. His collaborations with Olivia Yan include *Coming Home*, *A Midsummer Night's Dream* and *Faust auf dem Klosett*.



**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 1995 Cheung 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.



**魏婉意 Ngai Yuen-ye, Gloria**

舞台監督及執行舞台監督 Stage Manager & Deputy Stage Manager

畢業於香港演藝學院，主修舞台及技術管理，並獲得藝術學士（榮譽）學位證書。畢業後曾與多個藝術團體合作。最近參與之演出包括：PIP《女人之虎》、《潮性辦公室》、進念二十面體《百年之孤寂》、《鐵路像記憶一樣長》、ABA Productions《飛比尋常大鳥巢》等。魏現為自由身舞台工作者。

Ngai graduated from the Hong Kong Academy for Performing Arts, majoring in Stage and Technical management. She has collaborated with many arts organisations since graduation. Her recent works include, *Lady La Tiger* and *Microsex office 4.0* by PIP, *One Hundred Years of Solitude 10.0 – Cultural Revolution*.



### 何綺微 Ho Yee-mei

助理舞台監督 Assistant Stage Manager

自由身舞台工作者，曾參與製作有：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》（三次公演及新加坡公演）及《香港式離婚》（2010）；黃子華舞台劇《咁愛咁做》；新域劇團《三姊妹與哥哥和一隻蟋蟀》（三度公演）。近期參與演出有詩人黑盒《寒武紀與威士忌》。

Currently a freelance stage worker, Ho has been involved in many productions including *Hong Kong Stories: Nathan Road and The Isle* by Wanchai Theatre; *The Shape of Things, Murder in San Jose* (3rd run and Singapore's run) and *The Truth about Lying* by the Hong Kong Arts Festival.



### 馮舒凝 Fung Shu Ying

助理舞台監督 Assistant Stage Manager

曾為多個表演團體任助理舞台監督，包括：任白慈善基金、雛鳳鳴劇團、劇場空間、劇場工作室、香港戲劇協會、香港小沙翁劇團、ABA Productions 及香港合唱團等。近期參與的製作包括：劇場工作室《愛上愛上誰人的新娘》（首演及重演）、劇場空間《喜靈州分享夜》（首演及重演）、W創作社《小人國2》及香港歌劇院《曼儂》。

Fung's works of theatre production as Assistant Stage Manager include: Yam Pak Charitable Foundation, Chorfung, Theatre Space, Drama Gallery, Hong Kong Federation of Drama Societies, Shakespeare4All, ABA Productions and Opera Hong Kong etc.



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一月	29 日 SUN		漢堡芭蕾舞團 《馬勒第三交響曲》 The Hamburg Ballet - Third Symphony of Gustav Mahler				3:00-8:00 《藝裳奇幻世界》 World of WearableArt				莫扎特戲劇全方位 All About Mozart's Opera 1/17/2 談談歌劇 Talk About Opera 18/2 老師歌劇班 Opera for Teachers 19/2 學生歌劇班 Opera for Students 26/2 引入《女人心》 Before Così 26/2 「心」入後台 Backstage at Così 26/12 費加羅的婚禮 Le Nozze di Figaro (The Marriage of Figaro) 2/1 唐·喬望尼 Don Giovanni 8/1 皇帝的慈悲 Mitridate, Re di Ponto (Mithridates, King of Pontus) 15/1 魔笛 Die Zauberflöte (The Magic Flute)	
	30 一 MON										舞蹈攝影 2 Dance on Screen 2 4/2 夢見巴別塔 Dreams of Babel 5/2 零度複數 Zero Degrees 5/2 縮影 Miniatures	
	31 二 TUE		7:30								舞蹈點滴 About Dance 31/1 與約翰·紐邁亞對話 Meeting John Neumeier 4/2 漢堡芭蕾舞團後台之旅 Backstage at The Hamburg Ballet 9/2 里昂歌劇院芭蕾舞團的精髓 The Essence of Lyon Opera Ballet 3/3 蒙地卡羅芭蕾舞團後台之旅 Backstage at Les Ballets de Monte-Carlo 11, 16/3 城市舞蹈 Urban Dance 1/3 艾可·蘇布利隆托爪哇舞蹈工作坊 Eko Supriyanto Javanese Dance Workshop 1/3 KENTARO!! Hip Hop 工作坊 Hip Hop Workshop 2/3 亞太舞蹈平台演後藝人談 Asia Pacific Dance Platform - Meet-the-Artist (Post-Performance)	
二月	01 三 WED					瑟音古樂團 L'Arpeggiata / Christina Pluhar						
	02 四 THU				8:00							
	03 五 FRI		7:30				8:00	8:00 《野豬》 The Wild Boar	7:30 京士頓玫瑰劇院 《不可兒戲》 Rose Theatre - The Importance of Being Earnest	瑟音古樂團 L'Arpeggiata / Christina Pluhar		
	04 六 SAT		7:30				3:00-8:00 《藝裳奇幻世界》 World of WearableArt	8:00	7:30-7:30			
	05 日 SUN		7:30				3:00	3:00-8:00 香港藝術節委約及製作 Commissioned and produced by the HKAF	7:30			
	06 一 MON											
	07 二 TUE											
	08 三 WED											
	09 四 THU	8:00	奈吉爾·甘迺迪演奏會 Nigel Kennedy Plays Bach	7:45		8:00						
	10 五 FRI		白建宇·拉威爾鋼琴獨奏 全集音樂會 Kun Woo Paik Plays Ravel	7:45	8:15	8:00	《六月戀人》 June Lovers	8:00				
	11 六 SAT	7:30		7:45	3:00-8:15 《愛之初體驗》 Journey to Home	7:30	京劇—馬連良紀念系列 Beijing Opera - A Tribute to Laosheng Master Ma Lianliang	8:00				
	12 日 SUN		鄭明勳與皇家阿姆斯特丹 音樂廳樂團 Myung-whun Chung and the Royal Concertgebouw Orchestra	8:00	8:15	8:00		香港藝術節委約及製作 Commissioned and produced by the HKAF				
	13 一 MON											
	14 二 TUE											
	15 三 WED											
	16 四 THU	8:00	卡麗塔·馬蒂娜女高音獨唱會 Karita Mattila in Recital			8:00						
17 五 FRI	8:00	約翰博士與Lower 911樂隊 Dr John & The Lower 911	7:30	8:15	8:00	《示範單位》 Show Flat	8:00	8:00				
18 六 SAT	8:00		7:30	3:00-8:15 《蜂》 The Bee	7:30	粵劇《搜書院》 Cantonese Opera - Searching the Academy	8:00	8:00				
19 日 SUN			2:30	3:00	3:00		香港藝術節委約及製作 Commissioned and produced by the HKAF					
20 一 MON												
21 二 TUE												
22 三 WED												
23 四 THU			7:30		8:00							
24 五 FRI	8:00	十六合唱團及古樂團 — 基斯杜化士 The Sixteen - Harry Christophers	7:30	8:15	8:00	《示範單位》 Show Flat	8:00	8:00				
25 六 SAT	7:45		7:30	3:00-8:15 香港藝術節委約及製作 Commissioned and produced by the HKAF	8:00	香港小交響樂團 《如夢逝水年華》 Hong Kong Sinfonietta - La Valse Remembered	3:00-8:00	8:00				
26 日 SUN			2:30	4:00	3:00-8:00							
27 一 MON												
28 二 TUE												
29 三 WED			7:30		8:00							
三月	01 四 THU	8:00										
	02 五 FRI	8:00										
	03 六 SAT	8:00										
	04 日 SUN	8:00										
	05 一 MON											
	06 二 TUE											
	07 三 WED											
	08 四 THU											
四月	19 四 THU											
	20 五 FRI											
	21 六 SAT											
	22 日 SUN											