

4-9.3.2010

香港演藝學院歌劇院

Lyric Theatre

Hong Kong Academy for Performing Arts

粵語演出，附英文字幕

演出長約2小時30分鐘，包括一節中場休息

Performed in Cantonese with English surtitles

Running time: approximately 2 hours and 30 minutes with one interval



香港藝術節委約

香港藝術節及「毛俊輝戲劇計劃」聯合製作

Commissioned by the Hong Kong Arts Festival

Co-produced by the Hong Kong Arts Festival and Fredric Mao Theatre Project

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30 演員 Cast

34 創作及製作人員

Creative and Production Team

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。

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毛俊輝戲劇作品

《情話紫釵》

The Liaisons

概念/文本創作/導演

Concept/Playwright/Director

聯合文本創作

Co-Playwrights

音樂總監

Music Director

粵樂設計及統籌

Cantonese Opera Music Designer

形象及服裝設計

Image/Costume Designer

毛俊輝

Fredric Mao

莊文強、麥兆輝

Felix Chong, Alan Mak

高世章

Leon Ko

李章明

Li Cheung-ming

葉錦添

Tim Yip

演員 | Cast

謝君豪、何超儀

林錦堂、胡美儀

潘志文、張繼聰

馬沛詩、朱柏謙

魯文傑、劉玉翠

姚詠芝、李小明

Tse Kwan-ho, Josie Ho

Lam Kam-tong, Amy Wu

Pat Poon, Louis Cheung

Cissy Ma, Chu Pak-him

Simon Lo, Lau Yuk-chui

Gigi Yiu, Lee Siu-ming

創作及製作人員 | Creative and Production Team

製作總監

Production Director

舞台設計

Set Designer

燈光設計

Lighting Designer

音響設計

Sound Designer

聯合服裝設計

Associate Costume Designer

填詞

Lyricist

形體指導

Movement Director

歌唱指導

Singing Coach

助理導演

Assistant Director

楊福全*

Frank Yeung*

陳友榮

Ewing Chan

陳焯華

Billy Chan

袁卓華

Yuen Cheuk-wa

譚嘉儀

Mandy Tam

岑偉宗

Chris Shum

余碧艷*

Yu Pik-yim*

馮夏賢

Eli Fung

李俊亮 (2010香港藝術節「友導計劃」)

Indy Lee (HKAF's Mentorship Scheme 2010)

助理製作經理
Assistant Production Manager
助理技術經理
Assistant Technical Manager
舞台監督/執行舞台監督
Stage Manager/Deputy Stage Manager
助理舞台監督
Assistant Stage Managers
總電機師
Production Electrician
電腦燈編程師
Moving Light Programmer
現場混音工程師
Live Mixing Engineer
助理音響控制
Assistant Sound Operator
服裝主管
Wardrobe Supervisor
首席化粧師
Principle Make-up Artist
首席化粧及髮飾師
Principle Make-up & Hairstyle Artist
髮型師（何超儀）
Hairstylist (for Josie Ho)
化粧師（何超儀）
Make-up Stylist (for Josie Ho)
化粧師
Make-up Artists
髮型師
Hair Stylists
服裝助理
Dressers
舞台助理
Stage Crew

音響系統調試
Sound System Measurement & Alignment
佈景製作
Set Construction

監製
Producers

程美彤
Kathy Ching
關浩明
Kan Kwan
魏婉意
Gloria Ngai
劉慧瑩、蘇榮亮
Abby Lau, Danny So
羅文姬
Maggie Law
黃偉業
Wayne Wong
李海輝
Lee Hoi-fai
任碧琪
Yam Pik-ki
劉璋欣
Anne Lau
陳明朗
Chan Ming-long
何明松
He Mingsong
關力 at Hair Culture
Vic Kwan at Hair Culture
吳吉倫
Alvin Goh
陳素瑩、劉藹懿
Jonie Chen, Kit Lau
駱紹華、黃靖雯
Sammy Lok, Suki Wong
張黛儀、羅鳳章、朱桂嬋
Cheung Doi-yee, Chemain Lo, Chu Kwai-sim
林仁健、林慶麟、梁志偉、謝民權
Lam Yan-kin, Lam Hing-lun
Leung Chi-wai, Tse Man-kuen

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L's Fine Arts Production Limited

香港藝術節
毛俊輝戲劇計劃
Hong Kong Arts Festival
Fredric Mao Theatre Project

* 承蒙香港演藝學院批准參與是次製作

* By kind permission of the Hong Kong Academy for Performing Arts

樂師 Musicians

高胡
Gaohu

揚琴
Yangqin

大笛/笛子
Dadi/Dizi

古箏
Guzheng

琵琶
Pipa

二胡
Erhu

中胡
Zhonghu

大提琴
Cello

倍大提琴
Double bass

電阮
Electric-ruan

李章明
Li Cheung-ming

郭碧
Kwok Bik

梁漢林
Leung Ying-lam

袁恩排
Yuen Yan-pai

葉要蓮
Yip Yiu-lin

何錦流
Ho Kam-lau

阮靖強
Yuen Ching-keung

覃尊威
Chum Jun-wai

張恒
Cheung Heng

林全武
Lam Chuen-mo

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Concept One

DIESEL

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Kwun Kee Tailor

M.A.C

MEYERSOUND

加料節目	Festival Plus
講座	Talk
17.1.2010 (日) 晚上6:30 – 8:00 尋紫釵	17.1.2010 (Sun) 6:30 – 8:00pm Finding <i>The Liasions</i>
演後藝人談	Meet-the-Artist (Post-Performance)
6.3.2010 (六) 歡迎觀眾演出後留步，與導演毛俊輝會面。	6.3.2010 (Sat) If you would like to meet director Fredric Mao, please remain in the auditorium after the performance.
詳情請參閱藝術節加料節目指南，或瀏覽加料節目網站： www.hk.artsfestivalplus.org	For details please refer to the Festival Plus Booklet or go to the Festival Plus website: www.hk.artsfestivalplus.org

角色 Cast

Kelvin (現代李益)
Kelvin (modern Lee Yik)

Jade (現代霍小玉)
Jade (modern Fok Siu-yuk)

李益
Lee Yik

霍小玉
Fok Siu-yuk

盧先生/黃衫客
Mr Lo/Yellow Robe Man

黃衣人 / 約會C男
Ian Wong/Dating Man C

Sophie/約會B女
Sophie/Dating Woman B

現代男女A/約會B男/同事B/個案B男
Modern Man A/Dating Man B/Colleague B/Man in Case B

現代男女B/阿卿/個案A男
Modern Man B/Hing/Man in Case A

現代男女C/約會A女/同事C/個案A女
Modern Woman C/Dating Woman A/Colleague C/Woman in Case A

現代男女D/約會C女/個案B女
Modern Woman D/Dating Woman C/Woman in Case B

現代男女E/約會A男/同事A
Modern Man E/Dating Man A/Colleague A

謝君豪
Tse Kwan-ho

何超儀
Josie Ho

林錦堂
Lam Kam-tong

胡美儀
Amy Wu

潘志文
Pat Poon

張繼聰
Louis Cheung

馬沛詩
Cissy Ma

朱柏謙
Chu Pak-him

魯文傑
Simon Lo

劉玉翠
Rain Lau

姚詠芝
Gigi Yiu

李小明
Lee Siu-ming

一眾現代男女觀賞唐滌生的《紫釵記》後，在解讀劇中的主題，帶出一段古典的霍小玉和李益的〈墮釵燈影〉唱段，並帶出Jade（現代霍小玉）與Kelvin（現代李益）的愛情故事。

Kelvin為廣告界才俊，深受富商盧先生賞識。事實上，Kelvin亦與其千金Sophie過從甚密。在一次交際聚會中，Kelvin巧遇Sophie的得力手下Jade，他們互相欣賞，彼此傾慕下，繼而展開了一場追逐、試探的愛情遊戲。

在金錢和權力的誘惑下，Kelvin把持不定，無力抗拒Sophie，因而拒絕Jade。Jade悲傷激動，彷彿經歷古代霍小玉向黃衫客哭訴的〈花前遇俠〉片段。

Jade在傷心之下，遇上愛情保險經紀黃衣人。Jade跟他追訪變幻無窮的癡男怨女，令她重新反思自身的愛情觀。古代霍小玉與李益再次出現於〈劍合釵圓〉的片段，兩人的真誠相愛令人蕩氣迴腸。

Jade在Sophie及眾同事面前，向Kelvin攤牌，令人意想不到的要求，贏得Kelvin的真情剖白。最後，一眾現代男女繼續為《紫釵記》尋找答案，演繹出他們心目中現代霍李的大結局。

A group of contemporary men and women have just finished watching the Cantonese opera *The Legend of the Purple Hairpin* by Tong Tik-sang. They give their interpretations of the scene *The Hairpin Lost and Found* where the heroine Fok Siu-yuk first meets her lover Lee Yik. The story then extrapolates to the romance between Jade and Kelvin, who are the modern versions of the lovers in the opera.

Kelvin is an advertising whizz, and has won the trust of rich businessman Mr Lo. In fact, Kelvin is also romantically involved with Mr Lo's daughter Sophie. On one social occasion, Kelvin meets Jade, Sophie's capable assistant. Kelvin and Jade develop mutual admiration and affection for each other, and initiate a game of love involving probing and courtship.

Kelvin cannot resist the temptation of power and money however, and is unable to leave Sophie. He rejects Jade who is overcome by grief. This resembles the plot of the opera scene where Fok Siu-yuk meets the Yellow Robe Man who tries to ease her pain and comfort her.

Jade is broken-hearted, and by chance she meets Ian Wong, a love insurance broker. Together they interview men and women whose fortunes are constantly changing because they are smitten by love. With this experience, Jade reflects on the way she looks at love. Once more, we return to the opera in the scene *The Reunion of the Lovers* where the unwavering love of Fok Siu-yuk and Lee Yik stirs our hearts.

Jade discloses her love for Kelvin in front of Sophie and all her colleagues, and makes some surprising demands. Unexpectedly, this impresses Kelvin who starts to confess his love for Jade. In the end, the men and women in the modern world continue their search for answers in *The Legend of the Purple Hairpin*, and form their own interpretations of the love between this couple in modern times.

- 1.1 古代男女（霍小玉與李益）演繹唐滌生《紫釵記》中的〈墮釵燈影〉；
- 1.2 現代男女解讀《紫釵記》帶出現代愛情觀，引起爭議；
- 2.1 不同類型男女的約會，以音樂劇場形式呈現；
- 2.2 Jade（現代霍小玉）及Kelvin（現代李益）相遇，並展開愛情的追逐；
- 3.1 古代李益的〈吞釵拒婚〉；
- 3.2 現代男女繼續討論《紫釵記》所帶出誠信和公義的問題；
- 3.3 Kelvin與Jade的戀情受到挑戰；
- 4.1 古代霍小玉與黃衫客的〈花前遇俠〉。

— 中場休息 —

- 4.2 現代男女研究〈花前遇俠〉的意義及其聯想；
- 4.3 Jade與Kelvin為愛情爭吵，Jade遇上愛情保險經紀黃衣人；
- 5.1 愛情保險個案A；
- 5.2 愛情保險個案B；
- 5.3 幻想中的Jade、Kelvin及Sophie的內心剖白；
- 5.4 古代霍小玉和李益的〈劍合釵圓〉；
- 6.1 Jade與Kelvin攤牌，有意想不到的選擇；
- 6.2 古代霍小玉和李益的尾聲；
- 7.1 現代男女討論情愛的取捨，嘗試找出結論；
- 7.2 Jade和Kelvin的愛情世界繼續存在下去。

- 1.1 A man and a woman in period costumes interpret the roles of Fok Siu-yuk and Lee Yik in the scene, *The Hairpin Lost and Found* in the Cantonese opera, *The Legend of the Purple Hairpin* by Tong Tik-sang.
- 1.2 Modern men and women express their own readings of the opera with reference to modern views of love, and a heated argument ensues.
- 2.1 Different forms of dating between men and women are portrayed through musical theatre.
- 2.2 Jade and Kelvin (the modern Fok Siu-yuk and Lee Yik) meet, and a game of love and courtship begins.
- 3.1 Lee Yik appears in the scene *Swallow the Pin to Avoid Marriage*.
- 3.2 The issues of honesty and justice are brought out through further discussions on *The Legend of the Purple Hairpin*.
- 3.3 The love between Kelvin and Jade is tested.
- 4.1 Fok Siu-yuk, a damsel in distress, is rescued by a gallant figure, Yellow Robe Man.

— Interval —

- 4.2 Modern men and women examine the connotation and significance of the scene where Fok Siu-yuk meets the Yellow Robe Man.
- 4.3 Jade has an argument with Kelvin, and then meets a love insurance broker, Ian Wong.
- 5.1 Love insurance — Case A
- 5.2 Love insurance — Case B
- 5.3 An imaginary scenario of Jade and Kelvin confessing their love to Sophie.
- 5.4 Fok Siu-yuk and Lee Yik appear in the scene *The Reunion of the Lovers* in the opera.
- 6.1 Jade confronts Kelvin, offering unexpected choices.
- 6.2 The “finale” of the opera for Fok Siu-yuk and Lee Yik.
- 7.1 The modern men and women discuss love’s give and take, trying to find an answer.
- 7.2 The world of love between Jade and Kelvin continues to revolve.

所有歌曲，作曲：高世章 作詞：岑偉宗

《女人三四十》

記得聽過別人奉勸要清晰過濾
一三十 別躑居
趕收隊趕去嫁娶
敢擔保一殼眼淚
女人一四十磨練到愛戀都怕累
話愛自由但說得心虛
一個人去街 一個人上機
但其實情願一對
一個人去飲 一個人碰杯
只盼是我嫁娶
遇到一個心暗許 只怕歸錯隊
下場就流落坑渠
驟眼好登對 又怕相愛太累
願我捉得對 願我少顧慮

《私房想》

逃不出工作間的四面牆 (OH OH)
而終於找到情人度晚上 (OH OH)
愛上你特有的芳香
撲向我密閉的心窗
見到你令我心裏念頭急速醞釀
由乾杯一剎心思已翱翔 (OH OH)
如冰雕的你淋漓地透亮 (OH OH)
細細個就已經好想
領教竊玉進修偷香
這愛好被我壓抑但求現在爆響
一個人有衫 一個人冇衫
在床畔搖曳歌唱
一個人向房 一個人向街
無邪地叫嚷
一個人跂高 一個人瞓低

隨幻想飄揚
是這喱士裏 在罅隙裏漏餘香
是你的色相 令我飛向上 (OH OH)

《遙吻》

是我說出心中秘密
願你現在放下別人
投入來熱吻着我這個人
不須再恨某人
是你坦率相當老實
話我就是最後良朋
承認你待我像教堂聖人
你交心的女人
明白吻了再睡了
你會當玩票
明天不會再相邀
不想吻過了睡了
一切破滅了
難道獻得身
情誼便了

《不聞不問慘過問》

你噏乜
話我知你噏乜
你究竟噏乜
請你話我知你噏乜
嘎
應該鬧 更應該話
更應該對住佢動氣兼磨牙
你點樣鬧 你點樣話
怕者一發難最忌滿室喧嘩

唔講住
文明啲
文明一啲
不了了之
講少陣 有多少恨
個心可會就貼服似水無痕
愛者不問 錯者不幸
個心先至實過未有講得真
出句聲 打我啦
咁算點 咁我點
將一切換來換去
將一切度來度去
愛都需要換來換去
愛侶都需要度來度去
初相遇 已交心事
冇經測試就已共坐一條船
再走多步 也許不易
怕者講愛若要問價請通知
將一切換來換去
將一切度來度去
愛都需要換來換去
愛侶都需要度來度去

《愛情保險》

出發點 為情義能實踐為人家開個方便
花了錢 務求令人做到為承諾去做打算
心意大 替你的所愛祝願
如若分開也難免
Claim返錢安慰佢再說句再見
但其實 若情面臨巨變任誰都思緒紛亂
傷痛中 二人越行越遠但求永世亦不見
天下，有幾多真愛出現？
紅利必須靠長遠
應堅守兼要放棄晚晚抱怨

《合久不分》

妻 每一晚亦如昨天晚上
客廳裏面相得一張
夫 重複
妻 重複
夫 重複
妻 重複
妻 如一幅百葉窗
夫 結婚了日常也得這樣
似超市雜貨一箱箱
妻 重複
夫 重複
妻 重複
夫 重複
夫 若開箱只有混醬
妻 問我理想找到這醉鄉
夫 並同諧白髮覓尋大理想
妻 拗撬從沒有熱情亦脫韁
夫 世道再扭曲但求同和唱
妻 這天與後來每天照樣
夫 抹碗抹碟抹玻璃窗
妻 重複
夫 重複
妻 重複
夫 重複
妻 像心中一個在唱
二人 人生人生成婚成親
未甘心者繼續唱
啊……

《淡寫輕描》

女 模型舊了，燈泡燒了
然後被你忘掉。
但這戒指，若能保留
就等於保障他朝

男 人圓滑了，溝通少了
麻煩逐秒減少
惟獨戒指，心中想要
偏給她要走了

男 能淡寫輕描

女 毋負這高潮

男 人像已開竅

女 一切慶幸，能夠抹掉

女 琴彈倦了，口都乾了
重提亦似騷擾

男 同住帳單，應該清了
一一寫了支票

女 能淡寫輕描

男 還互相談笑

二人 人像已開竅，一切慶幸

女 能夠抹掉

男 隨意抹掉

《千金日誌》

誰能夠預知
他真心意志
來經歷一次
可會沒猜疑

沉迷我自知
貪他的滿意
皮膚又緊致
興奮像初次

《情話紫釵》

THE LIAISONS

文：毛俊輝

「情為何物」

有人問我為什麼要創作《情話紫釵》這樣一部戲？是因為我平日喜愛戲曲，尤其欣賞唐滌生與任劍輝白雪仙合作的《紫釵記》？這當然是其中的原因之一，但最主要的是我覺得通過解讀一些經典舞台作品，往往教自己重新思考某些以為是老生常談的課題。將粵劇《紫釵記》的那份遙遠又浪漫的情懷轉移到今日連愛情都是講效率、交易、求變的現代社會裏，而這個對比和結合的探討正是今次《情》劇創作的主旨和演繹手法。

有很多人一生都在追求愛，但在現實生活中似乎相當困難又或者變得尤其複雜；亦有不少人雖然有愛的意願，但明顯地沒有愛的能力和勇氣，那更涉及到愛的價值觀問題。

在傳統戲曲的愛情故事中，往往讓我們見證到那份失去好久的深情的愛，一種大膽無畏、毫不遲疑的愛，令人認真懷疑今天還會有這樣的愛存在嗎？《情》劇給予我機會與觀眾共同探討這個課題，不是想找到什麼答案，而是希望帶出一些聯想或啟發。

Text: Fredric Mao

“What is Love?”

Some people asked me why I wanted to work on a piece like *The Liaisons*. Was it because I loved Chinese opera, and in particular *The Legend of the Purple Hairpin*, a superb collaboration between Tong Tik-sang and the duo of Yam Kim-fai and Pak Suet-sin? This, of course, was one of the reasons, but the most important reason was that probing classic theatre works often provided me with new perspectives on some of the most mundane subjects and issues. What we are doing here in *The Liaisons* is to transplant the remote and romantic sentiments of the Cantonese opera *The Legend of the Purple Hairpin* into the modern world where everything including love becomes a kind of transaction that requires efficiency and novelty. The exploration of this meeting of the two worlds and their contrasts is what we are looking at in this play.

There are many people who pursue love their entire lives, but constantly meet with difficulties and complications. There are some other people who wish to be in love, but lack the capability and courage to fall in love. This has something to do with the value judgment of love. In the love stories of traditional opera, we always find that kind of profound love, something that has been missing for a long time in our world. It is a kind of bold, fearless love without hesitation or reservation. One cannot

越界音樂劇場及全方位演繹

《情話紫釵》中的粵劇片段不是傳統粵劇的表演，亦不是概念化的實驗創作，而是專注在戲曲的「唱情」，從中尋找劇場演繹的可能性。

戲中的現代音樂歌唱部份同樣不是傳統音樂劇的表演，尤其在排練這個戲的過程中，更發現它的歌唱表演程式需要一種近似布萊希特式的演繹風格，並非純載歌載舞的那種，可以說我們在嘗試創造另一種「唱情」的形式，所以整個戲定位為越界音樂劇場。

這樣一部戲，編劇對古今文本的選材、語言的定位，演員對虛實世界的人物演繹，音樂歌唱的編排，以至導演在舞台上的敘事手法都要經過大幅度的探討過程，而佈景、服裝、燈光等等都有同樣的重要性。整個製作的理念是尋求發揮各崗位的創作能量，因此合作的伙伴都必須具備這份強烈的創作精神。

由與我共同撰寫文本的麥兆輝、莊文強，音樂創作的高世章，形象與服裝設計的葉錦添以至到一群本地舞台創作精英份子，一組出色的表演團隊，包括邀請到粵劇名伶林錦棠先生參與，都是共同為整體演繹的成果而付出心血，我是衷心的感謝。

香港藝術節的本地創作

最後，我想談一談這次與香港藝術節的合作。很高興我們能夠有共通的理念，認同對本地創作的支持不單是提供一個演出的機會，對藝術作品的創作和成果，以及其提升和發展的機會，都應給予更大的關注。

help but wonder if this kind of love still exists. *The Liaisons* offers me an opportunity to look into this question. I am not expecting to find any answers, but hopefully it will inspire us and give us some food for thought.

Transcultural Music Theatre and All-round Interpretation

The Cantonese opera excerpts in *The Liaisons* are not in the traditional style, nor are they conceptual or experimental. They are explorations in the Cantonese opera technique of “singing emotions”, through which we examine further the possibilities of interpreting traditional opera. The modern songs and music in the performance are not of the traditional kind either. During rehearsals, we found that we needed a style of music that was something close to Brecht’s theatre. It would not strictly be a musical with singing and dancing, but an attempt to create an alternative form of “singing emotions”. Therefore, *The Liaisons* can be called a transcultural music theatre.

In this performance, everything had to go through a process of in-depth and thorough study and discussion, including the writing and selection of classical and modern texts by the scriptwriters, the use of the language, the interpretations of the characters in both the ancient and modern worlds by the performers, the arrangements of songs and music, as well as the narrative method employed by the director on stage. Meanwhile, we also had to pay a lot of attention to the sets, costumes and lighting, which were just as important. The idea of this work is to unleash and develop the creative force in every aspect of the production; therefore, all participating partners had to possess a strong creative spirit and a sense of esprit de corps. I am very grateful for the enthusiasm and devotion of our creative team — Alan Mak and Felix Chong for co-writing with me, Leon Ko for his music, Tim Yip for image and costume design, and a group of excellent local theatre practitioners and performers, as well as the participation of famous Cantonese opera actor Mr Lam Kam-tong.



所以，今次排演《情話紫釵》，我有意識地網羅了香港不同演藝界別的精英份子共同效力，亦將「毛俊輝戲劇計劃」獲得的贊助投入《情》劇的製作中，並且繼續支持藝術節的「友導計劃」，目的都是希望使本地的創作環境有所進步，鼓勵更多不同類別的人才合作打造更出色的作品，亦希望香港藝術節能繼續成為展現本地創作藝術的最佳平台。

Local Creative Works in the Hong Kong Arts Festival

Finally, I wish to talk about the collaboration with the Hong Kong Arts Festival. I am very glad that we share the idea that the support of local productions does not only mean providing an opportunity to perform, but also involves the creative process of the works, their growth and development. Therefore, in the process of creating *The Liaisons*, I intentionally invited the participation of the best talent of the various disciplines in the performing arts. I also contributed the sponsorship I had obtained for the “Fredric Mao Theatre Project” into the production of *The Liaisons*, as well as continued my support of the Arts Festival Mentorship Scheme. My aim is to promote a better working environment for local productions, and to encourage more collaboration between talents from different disciplines in order to deliver better outcomes. I also hope that the Hong Kong Arts Festival will continue to provide excellent platforms for local creative works.

關於《情話紫釵》， 其實我想說的……

文：李俊亮

助導和友導

助理導演（助導）的工作，顧名思義就是根據導演的指示及方向，協助排練及創作，達致導演的藝術要求。另外，助導跟隨導演與表演及設計團隊，經歷整個創作過程，了解導演的藝術處理、構思及個人風格。與導演工作上的關係，亦算是一種「Mentorship」的形式；兩者通過對談、討論、排練及演出，以現成的創作，實戰的方式去「學藝」及「授藝」。這種「友導」的方式，是有機及富啟發性的。這次，我以「導演」的身份參與香港藝術節的「友導計劃」，亦分別有兩個角色：助導，協助製作順利完成；研究員，學習及研究「導演的藝術」。

戲中戲中戲

《情話紫釵》雖取材自唐滌生的《紫釵記》，但並不是概念化的實驗，或將傳統戲曲改裝及添加，變成現代表演形式的創作。而是專注在「唱情」的藝術特色，發掘劇中故事的主題——「愛」和「情」的價值觀和情操，叩問現代複雜的男女關係，能否像霍小玉與李益的真愛仍可實現？若仍能實現，又會是什麼的樣式？想像，有時候比起真實的呈現，來得更真實。正如劇場演出一樣，這個「真實世界」，可以把不同的形式湊在一起，發展全新的出來。劇的開首，是從遠處，一個古遠的時空，傳來娓娓的樂音。像是傳頌著一段為現代人所遺忘了的「情話故事」。當古代人登場後，轉場就跳回現代男女的出場，並對經典的主題議論紛紛。兩個

時空的人物交替，轉換構成了呼應。再由現代男女延續，投射及發展出「現代霍小玉及李益」的故事。現代男女的出場，就發揮了穿梭時空地域的作用，把兩個「想像」的世界連繫起來，組成一個「戲中戲中戲」的三重結構。

完全的形式

主題能被貫徹的表現，形式是很重要的。當形式跟主題能融為一體，就能表達得更自然，亦不致於「為形式而形式」。戲曲演員的唱、唸、做、打，所追求的是「全演員」(Total Actor)。在這次排練過程中，戲曲演員嘗試「去戲曲化」的演繹，每個演員，不是只顧自己的出場亮相，而是要顧全大局，承先繼後，清楚接駁三重結構的來龍去脈。毛sir給予演員自由的空間去創作之餘，亦需要其做足準備，迎接他深思細密的要求。「To act is to do」這表演金句，由我的學生時代聽到現在，他也在不斷提醒，演出來的要有情有理；同時亦要觀眾「收到」。為的不只是要取悅觀眾，逗人家發笑，而是要感動人心，做到台上台下同呼吸。

戲曲的表演形式，包括音樂（曲詞）、動作（造手及武打）、服裝、一桌兩椅、空間及排場的運用，在藝術上的表達，追求的「全劇場」(Total Theatre)。在這次創作中，要盛載劇中時空及場面，對照古今《紫釵記》的表演形式；「唱情」及「音樂歌唱」部份，均在現代男女的「想像」世界中出現，彼此作出對應。「歌唱」的部份，是以戲劇為先，音樂為輔，並不只是在「情感不足以用對白來表達」的情況下「起歌」，或是以

歌舞連場作視聽之娛。「戲中戲中戲」的結構，似大盒子中藏有中盒子，中盒子中載有小盒子。要看內裏乾坤，就得打開蓋子，逐一揭示。空間的運用，舞台以此為概念，雖沒有台詞，但成了說故事的一份子。

情始於藝術

毛sir的創作中，有關探討愛情的主題，以前的一次是排演及創作改編張愛玲的《新傾城之戀》。在過程中，他主要是嘗試將張愛玲的文字及角色，從小說的敘事方式，以劇場手法呈現出來。這裏不深究前作的過程，倒是導演何以再次選擇愛情為創作主題，恰恰反映出創作者當時人生階段的心路歷程。時隔多年，今天再以此為題，必定另有體會。愛情之死，有時是當二人走在一起，關係達到一個階段便滿足。自此，雙方沒有再付出或努力，將感情及關係繼續進化。結果，停了下來的愛情，無風無浪，就似死水一潭。戲劇藝術亦會死，有時是當創作人跟觀眾合得來，過得去。自此，沒有創新求變，將形式及內容繼續進化。雖不至一潭死心，卻失去了應有的生命力。作為資深的戲劇藝術家，自然承擔起令戲圈「水花四濺，漣漪片片」的使命。毛sir一生鍾情劇場藝術，當中尤以戲曲為甚。除了表演的形式及唱詞豐富優美之外，當中所論及的主題和價值觀，似是今天現代世界所缺失的。其中唐滌生的《紫釵記》，以「情愛」為主題，最為吸引。創作就由「愛」開始，去貫串了導演的心路歷程：對情人的愛、對藝術的愛、對創作的愛、對人生的愛。

學「愛的藝術」

無可否認，藝術是需要時間去學習和磨練，要靠耐力及恆心，不能一蹴而就的。而「愛的藝術」，要跟另一個起初跟你完全沒有關係的人互相吸引，走在一起，然後發生感

情，建立一種深厚關係。這是信心的考驗。真愛、長情、一生一世、同甘共苦……對大多數的現代人來說，似是對愛情的「過份理想」。愛情似變成了生活中的其中一件附屬品，或是一種交易，或是興趣，或是性、或是隨隨便便的男女關係而已。不去追求的原因有很多，怕付出、怕受傷害、怕失去、怕得到、怕露底、怕現真身……怕，是早已沒有勇氣去愛。愛，是需要勇氣的。就如《紫釵記》中的霍小玉，肯付出敢承擔，在「論理爭夫」中，挑戰權貴，高呼「我愛李益」。愛，是一種能力的表現，亦需要去學習。能力，不是與生俱來，跟學習一樣，也要經時間磨練，經行動考驗，最後也要經「心思熟慮」才能成就。對愛的啟發，毛sir有兩大來源，一是佛洛姆 (Eric Fromm) 的《愛的藝術》(The Art of Loving) 一書。看書，在情理上可以明白，亦幫助「實踐」。另一來源，就是從天上而來的愛。祂先愛我們，再讓我們有信心和勇氣，懂得去愛。在愛自己的同時，亦懂得愛人。

到了最後，藝術作品不只是一要表現出創作者高超的技巧，非凡的想像。重要的，仍是當中的「情」；充滿生命力的「情」。

話說回來，有關《情話紫釵》，其實我想說的，就是我所經歷的「毛俊輝的創作歷程」，獲益良多。

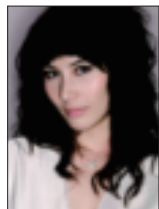
謝君豪 Tse Kwan-ho

Kelvin (現代李益)
Kelvin (Modern Lee Yik)



謝君豪1989年於香港演藝學院戲劇學院表演系畢業，曾是香港話劇團最年輕首席演員，1997年成為「春天舞台」全職合約演員。多年來參演五十多齣舞台劇，包括《南海十三郎》（憑電影版本奪得台灣金馬獎最佳男主角）、《新傾城之戀》、《劍雪浮生》、《梨花夢》及《還魂香》等。謝君豪近年活躍於影視舞台及電台等不同媒介，並於內地影視圈發展，作品包括電視劇《長恨歌》、《記憶之城》、《保密局的槍聲》及《醫者仁心》。

Tse Kwan-ho graduated from the HKAPA in 1989. At one time, he was the youngest Principal Actor of the Hong Kong Repertory Theatre. He joined Springtime Group in 1997 and recently became a freelance artist. He has performed in over 50 theatre productions, including *The Mad Phoenix* which won him Taiwan's Golden Horse Best Actor Award for his role in the film version of that play. Tse is multidisciplinary artist who is actively involved in theatre, film, television and radio. In recent years he has worked on TV dramas in mainland China.



何超儀 Josie Ho

Jade (現代霍小玉)
Jade (Modern Fok Siu-yuk)

香港文化、電影、音樂及時裝的先鋒份子，作風前衛，敢於創新；演戲方面，擅長以真摯情感演繹大膽角色，曾九次獲電影獎項提名，更分別在香港電影金像獎及金紫荊獎奪最佳女配角。

音樂上，貫徹其特立獨行的個性，其招牌性感沙啞唱腔，每次在台上都震懾神經，堪稱搖滾烈女。

A Hong Kong pioneer of film, music, fashion and culture, Josie Ho is avant-garde in style and well-known for daring innovation. Her good interpretation, bold roles and unique and genuine emotion had garnered her nine nominations and two wins for Best Supporting Actress in the Hong Kong Films Awards and Hong Kong Golden Bauhinia Awards.

In music, her independent personality comes through. Her trademarks sexy hoarse voice has earned her a reputation as a rock and roll goddess.

林錦堂 Lam Kam-tong

古代李益
Classical Lee Yik

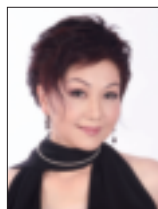


林錦堂自小醉心粵劇，八歲拜粵劇前輩李寶倫為師，以「神童」身份踏足舞台，不斷探索舞台藝術，苦練北派及鑽研唱腔。曾與著名花旦如李寶瑩、鍾麗蓉、鄭碧影等組成不同劇團。合作過的花旦包括吳君麗、余蕙芬等。除粵劇外，林錦堂曾主演多部電影，又參與電視、電台工作。1980年加入嶺新聲劇團，1991年得粵劇泰斗林家聲收作首徒，劇藝更進一步。1993年與梅雪詩合組成「慶鳳鳴劇團」，演出劇目近百，文場武戲，喜劇悲情，皆深受觀眾支持。2000年後，林錦堂再作不同嘗試，與不同經驗的花旦如陳好逑、尹飛燕、王超群、鄧美玲、陳詠儀等合作，致力承先啟後，貢獻粵劇藝術。

Lam Kam-tong was attracted to Cantonese opera at a very early age. He appeared on stage as a "wonder kid" soon after becoming a student of celebrated teacher, Li Bo-lun. As a young actor, he teamed with outstanding female artists and was well-received in Hong Kong and overseas. In

the 1980s, Lam joined the Chung Sun Sing Opera Troupe. In 1991 he became the first pupil of Cantonese opera master Lam Kar-sing.

Apart from Cantonese opera, Lam also stars in films and TV dramas and hosts radio programmes.



胡美儀
Amy Wu

古代霍小玉
Classical Fok Siu-yuk

胡美儀是一位擁有健康形象的歌影視、舞台、廣播的全方位藝術工作者。1977年獲香港無線電視廣播有限公司「聲寶片場」總決賽冠軍，從而進身電視行業。1992年憑《壹籠風月》獲香港舞台劇獎最佳女主角獎，成為首位獲此殊榮的電視演員。主演的舞台劇包括《背叛性行為》、《再世情》、《新啼笑姻緣》、《日出》、《珍珠衫》，以及《留住百味情》（飾演花旦王「芳艷芳」）。

胡美儀歷年來推出唱片達三十多輯，個人演唱會達三十多場，享有「新派粵調天后」之美譽。近年更鑽研國粵語流行金曲。現任美國洛杉磯華語廣播電台KMRB 1430「胡美儀·笑眼看世界」之節目主持。個人網頁：www.amywu.com.hk

A versatile performer whose range spans singing, film, broadcasting, television and stage, Amy Wu started her entertainment career after winning a singing contest on TVB in 1977. Her performance in the 1992 stageplay *A Cage of Romance* won her the Best Actress Award from the Hong Kong Federation of Drama Societies. She was the first primarily television actress to win, attesting to the breath and depth of her talent. Other dramas in which she played a leading role include *Betrayal*, *Forever Love*, *Between Laughter and Tears*, *Sunrise*, *The Pearl Jacket*, and *Bitter Sweet*.

Wu has been called the “Diva of New Cantonese Operatic Song”, which is not surprising as she has more than 30 records and concerts in that genre to her credit. In recent years, she has extended her interest into Mandarin and Cantonese popular songs, attesting to her versatility. She is now hosting her own show on KMRB 1430 AM for the Los Angeles Metro-area.

潘志文
Pat Poon

盧先生/黃衫客
Mr Lo/Yellow Robe Man



潘志文出身國泰電影公司演員訓練班，後投入香港電台。除廣播劇外，曾拍攝《獅子山下》、《小時候》等劇，並擔任《警訊》節目主持。1978年轉往麗的電視，十多年來拍有《鱷魚淚》、《變色龍》等多齣經典劇集。1995年轉往香港電視廣播有限公司，三年內拍有《天地男兒》、《天龍八部》、《新上海灘》等劇集。1997年移民溫哥華，每年均有回港演出電視劇集。

Before joining Radio Television Hong Kong, Pat Poon studied acting at the now defunct Cathay Studio. Besides working on RTHK radio dramas, he also appeared in their popular television series *Below the Lion Rock* and *When We Were Young*. He also hosted *Police Report*, a television magazine show. In 1978, he moved to Rediffusion TV, where in the course of a decade, he starred in numerous classic dramas. In 1995, he joined Television Broadcasts Limited. He emigrated to Canada at the end of the 1990's but still returns to Hong Kong to act in TV series.



張繼聰
Louis Cheung

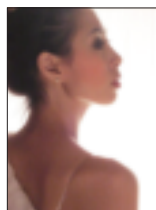
黃衣人/約會C男
Ian Wong/Dating Man C

自五歲起開始參與超過百齣電視節目、電影和廣告演出。在香港演藝學院修讀戲劇。2002年被發掘成為J10 Music Ltd音樂創作人，推出個人大碟，並為其他歌手創作歌曲逾90首，包括鄭秀文、陳奕迅、郭富城、古巨基及何韻詩等。同時亦參與電影配音工作。此外，亦為電影及電台節目主持。曾獲加拿大全國推崇唱作人、叱咤樂壇作曲人大獎，以及本港及海外電台頒發創作歌手多個音樂獎項。

Louis Cheung started acting at age five and now has over 100 television, film and advertising credits to his name. He studied drama at the HKAPA and was engaged by J10 Music Ltd in 2002 as a singer and composer. Since then, he has written over 90 songs for recording artists such as Sammi Cheng and Eason Chan. He has won music awards in Hong Kong and Canada.

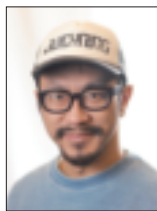
馬沛詩
Cissy Ma

Sophie/約會B女
Sophie/Dating Woman B



香港演藝學院戲劇學院畢業生，主修表演。在學期間曾獲取鍾溥獎學金、奔騰制作獎學金及獲匯豐銀行內地交流獎學金前往四川作學術交流。憑《童謠無忌》獲頒「傑出演員獎」。曾考獲英國皇家音樂學院八級聲樂證書。2008年度獲香港戲劇協會「傑出年青演員獎」及憑《點點隔世情》提名最佳女主角（悲/正劇）。

Cissy Ma graduated from the HKAPA where she received several scholarships including the Chung Pu Memorial Scholarship, Ben and Benson Productions scholarship, and The Hongkong Bank Foundation Hong Kong-Mainland Exchange Scholarship. While at the Academy, she also won an Outstanding Performance Award for her performance in *The Children's Hour*. In 2008 she was awarded the Outstanding Young Performer Award by the Hong Kong Federation of Drama Societies.



朱栢謙
Chu Pak-him

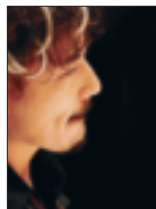
現代男女A/約會B男/同事B/個案B男
Modern Man A/Dating Man B/
Colleague B/Man in Case B

朱凌凌成員，常參與戲劇表演與音樂創作。

Apart from being a member of the band JuicyNing, Chu Pak-him also takes part in theatre production and music creation.

魯文傑
Simon Lo

現代男女B/阿卿/個案A男
Modern Man B/Hing/Man in Case A



魯文傑於香港演藝學院戲劇學院表演系畢業。曾兩度獲校內傑出演員獎。憑《藍月亮》及《野鴨》獲香港戲劇協會提名最佳男配角及最佳男主角，亦憑《爆谷殺人狂》獲香港舞台劇獎最佳男配角（喜劇/鬧劇）。近作有《大顛世界》、《睡衣遊戲》、《爆谷殺人狂》（重演）及《看更》（重演）等。

Simon Lo graduated from the HKAPA. Some of his awards include the Outstanding Performance Award won while he was still at the Academy, the Best Supporting Actor Award from the Hong Kong Federation of Drama Societies, and the Best Supporting Actor in Comedy/Farce from the Hong Kong Drama Awards. He was also nominated Best Actor by the Hong Kong Drama Awards.



劉玉翠
Lau Yuk-chui

現代男女C/約會A女/同事C/個案A女
Modern Woman C/Dating Woman A/
Colleague C/Woman in Case A

劉玉翠，香港演藝學院戲劇學院畢業，憑處女作《廟街皇后》獲得台灣金馬獎「最佳女配角」提名，以及獲得第十屆香港電影金像獎「最佳新演員」及「最佳女配角」兩個獎項。現為全職演員。

Lau Yuk-chui graduated with an Advanced Diploma from the HKAPA before joining Television Broadcasts Limited. She made her movie debut in *The Queen of Temple Street*, which won her awards for Best Newcomer and Best Supporting Actress in the 10th Hong Kong Film Awards.

姚詠芝
Gigi Yiu

現代男女D/約會C女/個案B女
Modern Woman D/Dating Woman C/Woman in Case B



姚詠芝於香港演藝學院畢業，主修音樂劇舞。曾獲獎學金赴法國深造，並在紐約百老匯修讀音樂劇。畢業後曾擔任香港中樂團、劇場空間、香港音樂劇協會、演戲家族等音樂劇之主要角色，亦曾為電影編舞。姚詠芝考獲英國ISTD踢躡舞高級（榮譽）證書。曾為日本四季劇團全職演員。現為自由身舞台工作者、編舞以及香港演藝學院(EXCEL)兼職舞蹈教師。

Gigi Yiu graduated from the School of Dance of the HKAPA. Some of the companies she has performed with include the Hong Kong Chinese Orchestra, Theatre Space Company, Hong Kong Musical Theatre Federation and Actors' Family. Yiu also has an advanced level honours certificate from the Imperial Society of Teachers of Dancing. She is now a freelance theatre worker and part-time dance teacher at the HKAPA.



李小明
Li Siu-ming

現代男女E/約會A男/同事A
Modern Man E/Dating Man A/Colleague A

李小明於香港演藝學院戲劇學院畢業，並獲得藝術學士（榮譽）學位。校內曾連續四年獲頒成龍獎學基金。畢業後參與多個大型演出，亦曾參與電影《2046》。2004至2007年擔任全職中學戲劇課老師，並兩度於香港學校戲劇節獲獎。2008年成立劇團「明戲臺」。現為自由身戲劇工作者。

Li Siu-ming graduated from the HKAPA where he was a recipient of the Jackie Chan Scholarship for four years in a row. After graduation he took part in several major productions, including the movie *2046*. From 2004 to 2007 he worked full-time as a drama teacher in a secondary school where he won awards twice at the Hong Kong School Drama Festival. In 2008, he formed his own theatre company, the *M come.dy*, and is now a freelance theatre worker.

毛俊輝 Fredric Mao

概念/文本創作/導演
Concept/Playwright/Director



毛俊輝於早年赴美修讀戲劇藝術碩士課程，並在紐約追隨著名演技導師Sanford Meisner學習。留美十數載，長期參與美國職業劇團演與導的工作及電影、電視製作。1985年香港演藝學院成立之始返港執教，出任戲劇學院表演系主任，為香港演藝界培育眾多出色的接班人。2001至2008年出任香港話劇團藝術總監，製作多齣具香港文化色彩並叫好叫座的劇目，出外巡演更贏取國內、海外觀眾高度的評價。著名近作包括《新傾城之戀》、《梨花夢》、《求證》、《家庭作孽》及《酸酸甜甜香港地》。毛氏為亞洲演藝研究的創辦人及總監。

Fredric Mao obtained his Master of Fine Arts degree in Theatre from the University of Iowa. He pursued his acting/directing career with professional theatre companies as well as with film and television works in the US. When The Hong Kong Academy for Performing Arts was established in 1985, Mao joined its School of Drama as Head of Acting, responsible for training a new generation of local talent. Mao was the Artistic Director of the Hong Kong Repertory Theatre from 2001 to 2008, and he saw it as his mission to produce plays showcasing the unique flavour of Hong Kong. His many award-winning productions met with resounding success not only in Hong Kong, but also in Mainland China and abroad. He is the founder/director of Performing Arts Asia, a non-profit organisation focused on the research and practice of performing arts.



莊文強 Felix Chong

聯合文本創作
Co-Playwright

莊文強是香港著名電影導演及編劇，香港浸會大學傳理學院電影系畢業，曾任電視廣播有限公司(TVB)螢幕宣傳部之撰稿員/編審，其後投身電影界，至今創作逾二十個電影劇本。

其編劇作品《無間道》三部曲屢獲獎項，包括香港電影金像獎、金紫荊獎及香港電影編劇家協會之「最佳編劇」殊榮。該片更獲得美國著名電影導演馬田·史高西斯重拍，並獲得四項「奧斯卡」大獎。其他著名編劇作品包括亞洲多個地區票房冠軍之《頭文字D》及提名香港電影金像獎「最佳編劇」之《傷城》。導演處女作為《情義我心知》，以及獲香港電影評論學會「最佳導演獎」及年度推薦電影的《竊聽風雲》和即將上映之《飛砂風中轉》。

Felix Chong, a renowned movie director and screenwriter, attended the Academy of Film at Hong Kong Baptist University's School of Communication. After graduation, he worked as a copywriter and script supervisor for TVB before joining the movie industry. To date, he has more than 20 screenplays to his credit.

Among his masterpieces is the much acclaimed *Infernal Affairs* trilogy which won in numerous categories in the Hong Kong Film Awards and the Golden Bauhinia Awards. It also won the award for Best Screenplay from the Hong Kong Screenwriter's Guild. *Infernal Affairs* was adapted for Hollywood by Martin Scorsese as the Oscar winning *The Departed*. Chong's other renowned screenplays include the award-winning *Initial D* and *Confession of Pain*, his directing debut *Moonlight in Tokyo*, and *Overheard*, a winner of the Hong Kong Film Critics Society's Best Director and Film of Merit Award. His latest movie *Once A Gangster* will soon hit the silver screen.

麥兆輝
Alan Mak

聯合文本創作
Co-Playwright



麥兆輝，1990年於香港演藝學院戲劇學院畢業，投身電影幕後工作，1998年執導首部電影作品《追兇二十年》，其後的《愛與誠》、《周末狂熱》等作品，均顯出其成為優秀導演的潛質。2002年編、導《無間道》，於2003年的香港電影金像獎及台灣金馬獎獲頒超過十個獎項，包括「最佳導演」、「最佳編劇」獎。

2005年執導《頭文字D》，其後作品有《情義我心知》、《傷城》、《大搜查之女》及《竊聽風雲》。其中《竊聽風雲》更獲得2009年度香港電影評論學會之「最佳導演獎」及年度推薦電影，及獲得2010年度第29屆香港電影金像獎六項提名，包括「最佳導演」、「最佳編劇」及「最佳電影」。而即將上映之《飛砂風中轉》更是其首部監製之作品。

Alan Mak, a behind-the-scenes veteran of the movie industry, graduated from the HKAPA in 1990. In 1998 he directed his first movie, *Nude Fear*. His later works, such as *A War Named Desire* and *Rave Fever*, further confirmed his directing talent. Mak directed and wrote the screenplay for the 2002 movie *Infernal Affairs*, which won in numerous categories in the 2003 Hong Kong Film Awards and Golden Horse Awards, including Best Director and Best Screenplay.

He directed *Initial D* in 2005, followed by *Moonlight in Tokyo*, *Confession of Pain*, *Lady Cop & Papa Crook*, and most recently, *Overheard*. The latter won the 2009 Hong Kong Film Critics Society's awards in the categories of Best Director and Film of Merit, and earned six nominations in the 2010 Hong Kong Film Awards, including Best Screenplay, Best Director, and Best Movie. His soon-to-be-released *Once A Gangster* will be his first attempt as a producer.



高世章
Leon Ko

音樂總監
Music Director

紐約大學音樂劇創作碩士學位，憑音樂劇《Heading East》獲2001年Richard Rodgers發展大獎，作品曾搬上紐約卡內基音樂廳的舞台，並為美國公眾廣播電視台節目創作音樂。憑《四川好人》、《白蛇新傳》及《頂頭槌》分別獲三屆香港戲劇協會舞台劇獎最佳音樂創作。高世章憑電影《如果·愛》先後獲金馬獎、香港電影金像獎、亞太影展及香港金紫荊的最佳音樂獎。電影《投名狀》配樂獲金馬獎及香港金像獎最佳音樂提名。曾為張學友音樂劇《雪狼湖》國語版出任音樂總監，為學友光年世界巡迴演唱會譜寫音樂劇環節，為任白基金《帝女花》譜寫新序曲及過場音樂。2009年作品包括汪明荃《真係阿姐》歌舞劇，並為演戲家族《一屋寶貝》作曲及出任音樂總監。

Leon Ko received his Master's degree in Musical Theatre Writing from New York University's Tisch School of the Arts. His musical *Heading East* won the 2001 Richard Rodgers Development Award. His works were performed at Carnegie Hall and on the Public Broadcasting Service in the US. Ko won Best Score for his three Cantonese musicals at the Hong Kong Theatre Awards. For his work on the film *Perhaps Love* (2005), he received a Golden Horse Award in Taiwan, a Hong Kong Film Award, an Asia-Pacific Film Festival Award and a Golden Bauhinia Award. He also received nominations in 2008 for his contributions to the movie *Warlords*. Ko was the musical director of Hong Kong pop legend Jacky Cheung's 2004 world tour *Snow Wolf Lake*. In 2006 he wrote some new music for the classic Cantonese opera *Princess Chang-ping*. He also wrote a mini-musical finale for Liza Wang's musical in 2009, as well as a full-length musical *The Passage Beyond* for Actors' Family. Ko is currently working on a stage adaptation of the movie *Please Don't Eat the Daisies* in New York.

李章明 Li Cheung-ming

粵樂設計及統籌
Cantonese Opera Music Designer

李章明出身音樂世家。父親李飛是音樂演奏員，母親賴天涯是廣東「星腔」唱家。李氏是深圳粵劇團籌建人之一，負責編曲、演奏和指揮。他曾在京劇團/歌舞團任首席演奏，在胡美儀、阮兆輝、梁漢威、文千歲等名演員的演出任首席演奏，並負責編寫《新啼笑恩緣》主題曲。

Li Cheung-ming was born into a musical family. His father is a musician and his mother is a Cantonese opera singer. Li is one of the founders of the Shenzhen Cantonese Opera Troupe and responsible for their music arrangement and conducting. He has worked as the principal musician in productions for famous singers and actors like Amy Wu, Yuen Siu-fai and Leung Hon-wai.



葉錦添
Tim Yip

形象及服裝設計
Image/Costume Designer

葉錦添多才多藝，服裝設計、視覺及當代藝術皆精。他憑《卧虎藏龍》贏得奧斯卡電影金像獎之最佳美術設計及英國電影學院頒發的最佳服裝設計。他的早期作品已揭示了其新東方美學概念，讓海外人士更了解中國文化及藝術之美。葉錦添曾於海內外舉辦多次展覽及出版了多部作品。

A renowned artist, Tim Yip's multidisciplinary works include costume design, visual and contemporary art. Yip won an Academy Award and a British Academy Film Award for Best Costume Designer for his work in *Crouching Tiger Hidden Dragon*. Yip broadened the appeal and deepened the world's understanding of the beauty of Chinese culture and arts by introducing his "New Orientalism" aesthetic in his earlier works. He has held many exhibitions internationally and has several publications dedicated to his work including *Lost in Time*, *Flower of the Wind*, *Floating*, *Circulation*, *Rouge: L'Art de Tim Yip*, *Illusions of Silence* and *Passage*.

楊福全 Frank Yeung

製作總監
Production Director



楊福全於香港演藝學院畢業，主修舞台管理。畢業後任職香港藝穗會舞台監督。其後以自由身舞台工作者身份為不同類型的演藝團體擔任舞台管理及製作管理，作品包括香港藝術節的翩娜包殊舞蹈劇場（德國）、加拿大歌劇院及洛杉磯歌劇院的演出；英皇製作，毛俊輝導演的《煙雨紅船》及黃子華主演的《男磨坊》；近來參與香港藝術節，鄧樹榮導演的《泰特斯》，非常林奕華《華麗上班族之生活與生存》、《男人與女人之戰爭與和平》及鄧樹榮戲劇工作室《泰特斯2.0》。近年楊福全隨演藝學院及本地製作團體遠赴歐美澳及亞洲多個城市巡迴及交流演出，並擔任製作管理及技術監督工作。自2000年起他任香港演藝學院製作經理。

Frank Yeung graduated from the HKAPA, and worked as a Stage Manager for the Hong Kong Fringe Club before starting his freelance career. Since then Yeung has been engaged by the HKAF and the Leisure and Cultural Services Department as technical director for visiting overseas groups, such as Pina Bauzch Tanztheater Wuppertal, Paul Taylor Dance Company, Canadian Opera Company and the Los Angeles Opera. He has also worked with local groups such as Theatre Fanatico, Hong Kong Dance Company, Edward Lam Dance Theatre, Emperor Entertainment Group and director Tang Shu-wing.

Yeung is currently the Production Manager for the HKAPA.

陳友榮 Ewing Chan

舞台設計
Set Designer

陳友榮1996年於香港演藝學院科藝學院畢業，主修繪景，獲頒應用藝術高級文憑。舞台設計作品跨越戲劇、舞蹈、音樂及戲曲等領域。

Ewing Chan studied scenic art and completed his Advanced Diploma in Applied Arts at the Technical Arts School of the HKAPA in 1996. His stage designs encompass a wide spectrum and include sets for theatre, dance and musical performances as well as traditional opera.

陳焯華 Billy Chan

燈光設計
Lighting Designer

陳焯華1996年於香港演藝學院科藝學院畢業，一直以自由身身份跟不同表演領域的大小藝團合作。2007年6月憑《逐色》參加於布拉格舉行的舞台設計四年展。近作為PIP劇場《家家春秋》、非常林奕華《男人與女人之戰爭與和平》、《梅卓燕五十年不變舞照跳》、多空間《馬才和的舞蹈展覽二》，以及香港芭蕾舞團《糊塗爆竹賀新年》。



Billy Chan has collaborated with many performing groups since graduating from the School of Technical Arts of the HKAPA in 1996. His design *Colour Fugue* for the City Contemporary Dance Company was selected to represent Hong Kong at the Prague Quadrennial 2007.

His most recent projects include work for productions by PIP Theatre, Edward Lam Dance Theatre, Y Space, dancer/choeographer Mui Cheuk-yin and Hong Kong Ballet.



袁卓華 Yuen Cheuk-wa

音響設計
Sound designer

袁卓華現為香港演藝學院駐院藝術家，2008年憑《梨花夢》獲香港戲劇協會最佳音響設計獎。2009年獲香港藝術節委約，創作多媒體音樂劇場作品《Primary Shapes: An Eternal Golden Braid》。同年又為著名建築設計師Mark Fisher的主題公園節目《天機》負責音響設計及混音。

Yuen Cheuk-wa is an Artist-in-Residence at the HKAPA. He won the Hong Kong Federation of Drama Societies' Best Sound Design Award in 2008. In 2009, he was commissioned by the Hong Kong Arts Festival to create a multi-media concert *Primary Shapes: An Eternal Golden Braid*. He also completed a sound design for world-renowned British architect/ designer Mark Fisher in a spectacular show in China called AQUA.

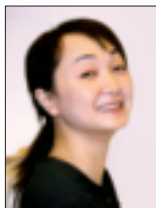
譚嘉儀 Mandy Tam

聯合服裝設計
Associate Costume Designer

香港演藝學院舞台及服裝設計學士，香港中文大學文化研究碩士。畢業後即成為舞台自由工作者至今，涉獵範圍包括意大利歌劇、室內歌劇、舞劇、話劇、音樂劇、中國戲曲、形體劇場等。2007年作為香港代表之一前往參加布拉格四年展，參展作品粵劇《西樓錯夢》。2008年獲亞洲文化協會頒授利希慎助學金前往紐約進行為期一年的舞台服裝與服裝文化交流。



Mandy Tam has been freelancing since her graduation. She has a Bachelor of Fine Arts degree from the HKAPA, and a Master of Philosophy in Cultural Studies from the Chinese University of Hong Kong. Her experience in costume design encompasses Chinese and western opera, dance, drama, musical and physical theatre. During the 2007 Prague Quadrennial, she was part of the team representing Hong Kong with their work *Dream Of The West Chamber*. In 2008, she went on a one-year study trip to New York funded by a scholarship from the Lee Hysan Foundation Fellowship of the Asian Cultural Council.



余碧艷
Yu Pik-yim

形體指導
Movement Director

香港出生。香港演藝學院畢業。同年獲獎學金於北京舞蹈學院深造。畢業後加入香港舞蹈團。現為香港演藝學院中國舞系講師。2006年於深圳市現、當代舞蹈大賽中獲「最佳創意編舞大獎」；2007年獲香港舞蹈聯盟頒發「舞蹈家年獎」；2007及2009年分別於巴塞隆拿及布拉格舞蹈大獎中獲冠軍及全場大獎。

Hong Kong-born Yu Pik-yim was awarded a scholarship to the Beijing Dance Academy upon graduating from the HKAPA. She joined the Hong Kong Dance Company after her return. Yu is currently a lecturer of Chinese Dance at the HKAPA. Her choreography has received numerous awards, including the Grand Prize in Choreography at the 2006 Shenzhen Dance Competition, the 2007 Hong Kong Dance Award of the Hong Kong Dance Alliance, First Place in the 2007 Barcelona Dance Award, and the Grand Prize at the 2009 Prague Dance Festival.

陳明朗
Chan Ming-long

化粧設計
Make-up Artist



活躍的化粧藝術家陳明朗，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粧導師。

Chan Ming-long 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.

何明松
He Ming-song

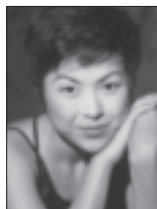
髮飾師
Hair Artist

何明松於廣東藝術學校化粧專業及中央戲劇學院化粧專業畢業，從事化粧及髮飾職業三十多年，曾參與作品逾200齣，包括話劇、粵劇、舞劇、歌劇、芭蕾舞劇及影視劇；1992年起先後擔任香港話劇團化粧及髮飾主任共15年。期間，曾五度獲頒香港舞台劇獎的最佳化粧造型獎。

He Ming-song studied theatrical make-up in Guangzhou and later in Beijing at the renowned Central Academy of Drama. He has worked as a make-up and hair artist for over thirty years, contributing to over 200 productions encompassing drama, Cantonese opera, dance, western opera, ballet, film and television. Since 1992, he has been responsible for hair and make-up at the Hong Kong Repertory Theatre where his work has won five Hong Kong Drama Awards for Best Make-up Effects.

馮夏賢 Eli Fung

歌唱指導
Voice Coach



馮夏賢於香港演藝學院音樂學院畢業，主修聲樂，師承著名女高音江樺女士。曾為多個劇團擔任聲樂指導及演出。現為香港演藝學院戲劇學院之兼職聲樂導師。

Eli Fung graduated from the School of Music of the HKAPA. She studied voice under the tutelage of renowned soprano Ella Kiang. Fung has been the singing coach for many major theatre company productions in Hong Kong. She is currently a part-time singing tutor at the HKAPA's School of Drama.



岑偉宗 Chris Shum

作詞
Lyricist

岑偉宗廣州出生，五歲移居香港。香港浸會大學中文系畢業，後於香港大學教育學院取得哲學碩士學位。從事作詞凡20年，曾獲金馬獎、香港CASH金帆音樂獎、劇協舞台劇獎的「香港戲劇傑出青年獎」及「銀禧紀念獎—傑出填詞獎」等。近期作品為演戲家族音樂劇《一屋寶貝》所有歌詞，電影《十月圍城》主題曲《粉末》。岑偉宗現在是香港作曲家及作詞家協會和香港戲劇協會的會員，並為香港舞台劇獎任嘉賓評審。

Born in Guangzhou, Chris Shum studied Chinese Language and Literature at the Hong Kong Baptist University, later obtaining a Master of Philosophy from The University of Hong Kong's Faculty of Education. Over his 20 year career, he has won numerous awards, including Taiwan's Golden Horse Award, Hong Kong's Golden Sail Music Award, Outstanding Young Drama Artist Award and the Silver Jubilee Lyricist from the Hong Kong Federation of Drama Societies. His recent works include penning the songs for the Actors' Family's production of *The Passage Beyond* and the theme song for the movie *Bodyguards and Assassins*. Shum is a member of CASH and the Hong Kong Federation of Drama Societies, and is also an adjudicator of the Hong Kong Drama Award.

李俊亮 Indy Lee

助理導演
Assistant Director



劇場導演、演員及戲劇導師。香港演藝學院戲劇學院導演系及中央演講及戲劇學院應用劇場碩士畢業。獲亞洲文化協會利希慎基金獎學金，到美國考察劇場藝術。曾為春天舞台、中英劇團、森美小儀歌劇團、瘋祭舞台及PIP劇場等導演製作。近作有《尋找聖誕小肥羊》、《加樽抽》及《相聚21克》等。

Actor, director, and drama lecturer, Indy Lee attended the HKAPA and the Central School of Speech and Drama at the University of London. He also studied drama in the US with funding from the Lee Hysan Foundation Fellowship of the Asian Cultural Council. He has directed numerous plays for the Spring-Time Group, Chung Ying Theatre Company, Samkit pop-opera, Theatre Fanatico, and the PIP Theatre.