

如果你們找到牠，可否做好心交給我們？……我們將來需要牠來找尋快樂……

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



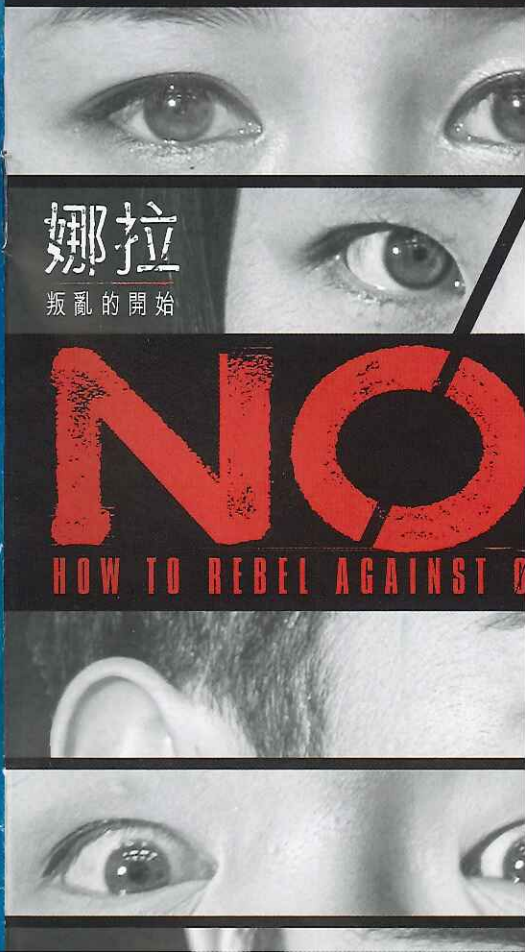
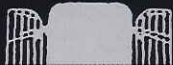
青鳥

If any of you should find
happiness, would you be so
kind as to return it to us...
we need it for our future...

The Blue Bird

29/4-2/5/2015 | 晚上7:30pm

2/5/2015 | 下午2:30pm



娜拉

叛亂的開始

NO

HOW TO REBEL AGAINST

娜拉

Nora

粵語話劇
Drama in Cantonese

編劇	易卜生	Playwright	Henrik Ibsen
導演 / 翻譯	王俊豪*	Director / Translator	Wong Chun-ho*
作曲及現場演奏	羅成軒	Composer & Live Musician	Hin Lo
佈景及服裝設計	伍穎琪	Set & Costume Designer	Vicky Ng
燈光設計	甄麗嫦	Lighting Designer	Eva Yan
音響設計	黃凱詩	Sound Designer	Joyce Wong

*戲劇藝術學士（榮譽）學位導演系應屆畢業生

*Graduating student of Bachelor of Fine Arts (Honours) Degree in Drama (Directing Major)

演出長約1小時30分鐘，不設中場休息
Approximately 1 hour 30 minutes, no intermission

Presented by  香港演藝學院  主辦

節目進行中嚴禁未經許可的攝影及錄音，入場前請暫停使用鬧鐘、傳呼機及手提電話。
The unauthorised use of cameras and recording devices is prohibited.
Please deactivate alarm watches, radio pagers and mobile phones while in the auditorium.

戲劇學院院長獻辭

歡迎各位觀賞戲劇學院 2014/15 年度的第二季製作。

2014/15 年度是慶祝戲劇學院成立 30 周年。由首任戲劇學院院長鍾景輝博士領導的一眾創院老師組成一隊強大的訓練團隊，培養出一代又一代對香港藝術界及演藝事業極具影響的演員、導演及編劇。我們的一批重要及成功的畢業生校友名單實證了學院嚴謹的訓練以及作為社會中藝術家應有的專業價值。我們與專業藝團密不可分的關係說明了學院對香港劇壇的重要性，亦標示著一代接一代，可愛可敬的畢業生為了讓學院工作發展得更豐盛而成為學院的良師益友、專業顧問、客席藝術家同儕及支持者。

表演是學院教與學的核心。演員、作家及觀眾之間的活躍交流一向是學院持守的理念。服務社會的同時，我們本著的人文議題更可讓學生多挑戰和多發掘。秉承著戲劇學院的創校傳統，我們一向鼓勵學生面對和體驗主流以至另類劇場演出的多樣性，為投身專業藝術領域，成為藝術家及深思熟慮的藝人作好準備。今年度學院多樣化的製作包括具象徵意味的自然主義作品，洛爾迦的《深閨大宅》；充滿諷刺意味的表現主義作品，潘惠森的《貓城夏秋冬》；柯嘉琪的當代香港創作劇《家和·萬事輕》；布萊希特風格的《羅生門》；易卜生經典劇的後現代版本《挪拉》；梅特林克的魔幻寫實主義作品《青鳥》（由獲獎畢業生陳曙曦執導）；郭寶崑的《鄭和的後代》形體劇場版；以及於演藝黑盒子演出的契訶夫的《三姊妹》。

謹此感謝閣下支持本院學生及製作，並期望在 2015 年內其他的製作及一年一度的畢業生展演中再次見面。

薛卓朗教授

Message from Chair of School of Drama

Welcome to the School of Drama's 2014/15 Semester B season of productions.

2014/15 celebrates the School of Drama's 30th Anniversary year. The enormous achievement of our founding teachers under the direction of the first Dean of Drama, Dr Chung King-fai to create a professional training conservatoire for actors, directors and playwrights has had an indelible impact of the artistic community and the performing arts in Hong Kong. Our extensive list of prominent and successful graduate alumni attests to the rigorousness of the School's training and its instillation of the professional values of being an artist in society. Our strong umbilical connection to the professional companies underlines the central importance of the School in Hong Kong's theatre practice and indicates the wonderful commitment of generations of alumni to enrich and develop the School's work as teachers, mentors, advisors, guest artists, colleagues, friends and supporters.

Performance is at the heart of the School's teaching and learning and it is this living communication between actor, author and audience that remains core to the School's philosophy. Serving society, challenging and exploring its important issues about our humanity. Continuing in its founding tradition School of Drama students are encouraged to encounter and experience the range of possibilities of theatre from the mainstream to the alternative and are exposed to these in readiness for their emergence into the professional community as artists and reflective practitioners. This year the School's range of productions has encompassed symbolic naturalism in Federico Garcia Lorca's *The House of Bernarda Alba*, satiric expressionism in *My Days in Cat Town* written by Poon Wai-sum, original contemporary Hong Kong Drama in Or Ka-kee's *Happy Family*, Brechtian drama in *Rashomon*, and now moves on to classic mainstream drama in Ibsen's *Nora*, magical realism in Maeterlinck's *The Blue Bird* (directed by award winning alumnus Chan Chu-hei), physical theatre in Kuo Pao-kun's *Descendants of the Eunuch Admiral* and in the Academy Drama Black Box Chekhov's *Three Sisters*.

Thank you for your support for School of Drama students and for our productions. We especially look forward to welcoming you to many more of our shows during 2015 including to our annual Graduates' Showcase.

Professor Ceri Sherlock

導演的話

下筆這天，正是《娜拉》準備進劇場的日子，更多的挑戰將會出現，更多的責任、心血將要付上來成就《娜拉》這個演出。我衷心感謝在製作中付出過時間及心機的每一位，雖然困難重重，但我相信每一小步的建立，觀眾都會感受得到的。

在《娜拉》的排練中，我與演員們在每個階段當中都面對了不同的起起跌跌，有時是苦澀的，有時是令人驚喜的。我們都不斷與「娜拉」一起尋找自己的定位，不斷去問問題，不斷有所覺醒，不斷去解答「我是誰？」、「我的責任是什麼？」和「我的選擇是什麼？」。

在社會正處於改變、混亂的時期當中，這些基本的問題似乎變得重要起來。我們理解自己正身處於什麼的壓迫當中嗎？我們有聆聽自己的聲音嗎？我們是否安於一種舒適的生活當中？我們有為自己作出選擇嗎？我們能分辨什麼是社會給予的價值，什麼是自我建立的價值嗎？我們對自己的生命付上「應有」的責任嗎？

我不打算去說服觀眾認同劇中人的觀點，而是希望觀眾投入劇中人的處境，對他們作出的選擇有一種回應、判斷及覺醒。最終，這些選擇不是別人所認為的對與錯，而是闞下自己所得出的一個答案。我們對自己的生命付上責任，作出選擇，才能知道自己是一個怎樣的人，才能明白自己正處於一種怎樣的生活當中。

最後，再次感謝為《娜拉》這演出付出的每一位，特別鳴謝是次演出的顧問老師薛卓朗教授及司徒慧焯老師，感謝你們付出的時間與心血，亦在此感謝這三年內教導過我的每一位老師。謝謝！

王俊豪

Director's Note

The move in day of *Nora* is approaching, more challenges will appear, more responsibility and effort has to be put into to the realization of the production of "Nora". I give thanks to everyone who put time and effort in this show though the normal difficulties and challenges always happen in the process of creative production. I believe the audience will feel many of the small steps we have taken in the making of this show.

During the rehearsal period of *Nora*, I and the actors have experienced different "ups and downs", sometimes bitter, sometimes surprising. But we have never ceased in our creative quest, to ask questions, find new things, solve problems, and answer the big artistic questions: Who am I? What is my responsibility? What is my decision?

Right now as society is in a state of change, even chaos, these questions become essential. Do we understand what kind of oppression we are under in our living conditions? Do we listen to and can we hear our voice? Do we keep staying in the comfort zone? Do we make choices for ourselves? Can we define which values are given by the society and which are true to our own life? Do we take "appropriate" responsibility for our own life?

I do not intend to persuade the audience to support what the characters have decided but to understand their situation and to make a response, judgment and reflection on the situation. The answer in the end should not be made by others but only by the individual themselves. Only we are responsible for our own life and for making clear who we are and understanding what situation we are in.

Finally, I give thanks to everyone who put effort in *Nora* again, especially for my Drama Faculty Advisers, Professor Ceri Sherlock and Roy Szeto. Thank you for your time and supervision. Also, I give thanks to every teacher who has taught me in these three years of study at the Academy. Thanks!

Wong Chun-ho

故事大綱 Synopsis

娜拉出身於小康之家，自小被父親當成玩偶看待，長大後嫁給托夫·希爾馬，並延續了玩偶的角色。結婚開初，希爾馬得了重病，娜拉為要籌得出國留醫的費用，瞞騙希爾馬向郭仕達借貸，而且偽冒其父親的簽名作擔保人。

故事開初時，希爾馬準備升任為銀行總經理，並銳意要趕走下屬郭仕達。郭仕達威脅娜拉要幫他保全銀行的職位，否則會告發她偽冒簽名。娜拉為保存這個「自由、快樂」的家庭，分別向阮克醫生及克里斯汀求救；娜拉甚至想過自殺。最終，希爾馬收到郭仕達對娜拉的指控，瘋狂地指罵娜拉，但強調要於人前繼續扮成模範夫妻。不過，當希爾馬再收到郭仕達的道歉及交還的借據後，殊即變回好好先生，對娜拉百般甜言蜜語。娜拉認清希爾馬的為人，省思多年來玩偶的身份，毅然作出重要抉擇……

Nora grew up in a middle-class family and has been treated as a doll by her father. Then, she married Torvald Helmer and continued in her "doll's role". In the first year of their marriage, Helmer contracted a serious disease. To go aboard for medical treatments, Nora borrowed money from Krogstad and forged her father's signature as the guarantor.

When the story starts, Helmer has been appointed to be the Chief Manager of a bank and he intends to fire Krogstad from the bank. Krogstad threatens Nora to disclose her crime of forgery unless she helps him to convince her husband to keep his position. Nora seeks help from Dr Rank and from Christine. She even intends to commit suicide to prevent the "free" and "happy" family from breaking down. At last, Helmer receives an accusing letter from Krogstad, then madly blames Nora but forces her to pretend in public that nothing has happened. However, receiving another second letter from Krogstad including the original I.O.U, Helmer apologises for what he has done. He can suddenly now forgive Nora and once again become a "good husband". Nora understands clearly the nature of her husband. Reflecting on the years of the "doll's role" she has played in her life, she resolutely makes a critical decision...

分場表 List of Scenes

第一幕	12月24日早上， 玩偶之家	Act 1	Morning, 24 th Dec, a Doll's House
第二幕	12月25日傍晚， 玩偶之家	Act 2	Evening, 25 th Dec, a Doll's House
第三幕	12月26日晚上， 玩偶之家	Act 3	Night, 26 th Dec, a Doll's House

角色表 Cast List

娜拉	謝冰盈	Nora	Tse Bing-ying
托夫·希爾馬	郭小杰	Torvald Helmer	Kwok Siu-kit
尼爾·郭仕達	吳肇軒	Nils Krogstad	Ng Siu-hin
克里斯汀	陳衍彤	Christine	Chan Hin-tung
阮克醫生	蘇家樂	Dr Rank	Ernesto de Sousa

以上均為戲劇學院學生
All the above are School of Drama students

製作人員 Production Team

監製	薛卓朗教授 (S)	Producer	Professor Ceri Sherlock (S)
製作經理 / 舞台監督	曹安然 (Gr)	Production Manager / Stage Manager	Julie Tso On-yin (Gr)
執行舞台監督	吳嘉雯 (Gr)	Deputy Stage Manager	KM Ng Ka-man (Gr)
助理舞台監督	劉佩茹 (Gr)	Assistant Stage Manager	Cathy Lau Pui-yu (Gr)
舞台助理	潘曉儀 (Gr)	Stage Management Crew	Poon Hiu-yea (Gr)
助理佈景及服裝設計師	何裕欣	Assistant Set & Costume Designer	Fanny Ho Yu-yan
錄像設計	胡偉業 (F)	Video Designer	Wu Wai-yip (F)
燈光控制員	張詠彤 李蔚心	Lighting Board Operators	Aico Cheung Wing-tung Vanessa Lee Wai-sum
電機師	謝達誼	Electrician	Iris Hsieh Tat-yi
燈光助理	梁梓楹 楊靜	Lighting Crew	Leung Chi-ying Jane Yu
音響製作工程師	梁寶榮 (Gr)	Production Engineer	Leung Po-wing (Gr)
音響控制員	吳俊東	Sound Operator	Cher Ng Chun-tung
音響技師	馮聯超	Sound Technician	L C Fung
音響助理	陳浩銘 許成 溫巧兒 黃樂韻	Sound Crew	Herman Chan Ho-ming Hector Hui Shing Julie Wan Hau-yea Lauren Wong
服裝主管	鄧肇恩 (S)	Costume Supervisor	Kath Tang (S)
高級服裝員	何曼祺	Senior Dresser	Monki Ho Man-ki
服裝員	何俊毅 嚴羨宜 陸曉筠 潘文惠	Dressers	Ho Chun-ngai Mary Im Sin-yea Christine Luk Hiu-kwan Poon Man-wei
道具製作主管	包逸鳴 (S)	Head Props Maker	Jeremy Blackwell (S)
道具製作員	朱兆銘 譚伊淋	Props Makers	Jason Chu Siu-ming Tiffany Tam Yee-lam
繪景師	梁可琪	Scenic Artist	Bobo Leung Ho-ki
繪景員	張緯信 曾家俊	Scenic Painters	Cheung Wai-shin Andy Tsang

除註明外，以上均為舞台及製作藝術學院學生
All the above are School of Theatre and Entertainment Arts students except as marked

(S) 演藝教職員 Academy Staff
(Gr) 演藝畢業生 Academy Graduate
(F) 電影電視學院學生 School of Film and Television Student

駐院製作人員 Resident Production Staff

製作系主任 / 製作經理	方德偉	Head of Production / Production Manager	David Filshie
助理製作經理	陳紹財	Assistant Production Manager	John Chan
行政助理 (製作)	麥筱娟	Executive Assistant (Production)	Wendy Mak
工場技師 / 佈景製作導師	何肇山	Workshop Technician / Instructor (Set Construction)	Simon Ho
製景技師	鄧暢豪	Carpenter	Tang Cheong-ho
繪景助理	朱肇鋒 (T)	Scenic Painting Assistant	Billy Chu (T)
助理道具製作師	陳健新	Assistant Property Maker	Simpson Chan
服裝間經理	張浩然	Costume Shop Manager	Andrew Cheung
服裝間督導	鄧肇恩	Wardrobe Supervisor	Kath Tang
服裝間導師	周凱欣	Wardrobe Instructor	Tiffany Chow
服裝師	賴玉蘭 李敏婷 溫照平	Costume Makers	Lai Yuk-lan Noelle Li Wan Chiu-ping
裁製員	張素暉	Seamstress / Stitcher	Cheung So-fai
服裝間助理	林偉施	Wardrobe Assistant	Samantha Lam

(T) 舞台及製作藝術學院顧問 School of Theatre & Entertainment Arts Faculty Adviser

戲劇學院顧問 Drama Faculty Advisers

戲劇指導 / 高級講師 (導演)	司徒慧焯	Supervisor / Senior Lecturer (Directing)	Roy Szeto
戲劇顧問 / 戲劇學院院長	薛卓朗教授	Drama Consultant / Chair of School of Drama	Professor Ceri Sherlock
聲線指導 / 助理講師 (戲劇學院)	周詠絲	Voice Coach / Assistant Lecturer (Drama)	Seesy Chow

演藝鳴謝場地技術部職員為本製作提供支援和協助。
The Academy gratefully acknowledges the support and assistance given to our production by all HKAPA Venue Technical Staff.

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

高級講師 (舞台繪景)	白展圖	Senior Lecturer (Scenic Art)	Michael Betts
音響導師	陳沛熙 (Gr)	Sound Supervisor	Maj Chan (Gr)
高級講師 (舞台燈光)	張國永	Senior Lecturer (Theatre Lighting)	Leo Cheung
講師 (設計)	李 峯	Lecturer (Design)	Bacchus Lee
高級講師 (佈景製作)	范列晉	Senior Lecturer (Set Construction)	John Phillips

(Gr) 演藝畢業生 Academy Graduate

賢藝會 Corporate Club

賢藝會旨在為商界領袖提供欣賞及支持演藝學生作品的平台，並提供與其他商界友好聯誼和建立網絡的機會。演藝衷心感謝以下賢藝會會員。

The Academy Corporate Club aims to provide a platform for business leaders and individuals to appreciate and support the works of our students, and at the same time to network and socialise with business associates and friends. We sincerely thank the following Corporate Club members.

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Mr & Mrs Ko Ying



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LAI SUN DEVELOPMENT
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For enquiry, please contact Development Office on (852) 2584 8709 or via email at dev@hkapa.edu.