



世界文化藝術節
WORLD CULTURES FESTIVAL

東歐
芬華

Lasting Legacies of
Eastern Europe

18.10 - 17.11.2013



7A班戲劇組

Class 7A Drama Group Limited
回歸文本 簡約寫意

惹笑譏諷極權統治者的語言偽術
A satirical reflection on the
language games employed by
authoritarian bureaucracies

Sarcastic and sharp
嬉笑怒罵

AN ELEPHANT

Absurd and humorous
荒誕幽默

THE MEMORANDUM
BY VACLAV HAVEL



疊配文

可能係世界上最準確冗長嘅人工合成官方通函專用文字

Probably the world's most precise yet superfluous language specifically created for official use



康樂及文化事務署主辦
Presented by the Leisure and
Cultural Services Department

www.worldfestival.gov.hk

場地規則

各位觀眾：

為了令大家對今次演出留下美好印象，請勿在場內飲食，或擅自攝影、錄音或錄影。在節目開始前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作。

House Rules

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, eating and drinking, as well as unauthorised photography, audio and video recordings are forbidden in the auditorium. Please also ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your kind co-operation.

歡迎你對觀看的節目或「世界文化藝術節2013——東歐芳華」發表意見，讓我們在未來安排節目時，能更精益求精！請登入網址 www.worldfestival.gov.hk，在「意見」一欄留言，又或把觀後感連同聯絡資料傳真(2371 4171)或郵寄至九龍尖沙咀梳士巴利道10號香港文化中心行政大樓5樓藝術節辦事處收，或電郵至 caf2@lcsd.gov.hk。你的寶貴意見，我們非常重視。

You are welcome to send us your comments on the programme(s) attended or the 'World Cultures Festival 2013 — Lasting Legacies of Eastern Europe' in general to enhance our future programming. Share your views with us by filling in our "feedback" form online at www.worldfestival.gov.hk or send your opinion by fax (2371 4171) or by mail to the Festivals Office, Level 5 Administration Building, Hong Kong Cultural Centre, 10 Salisbury Road, Tsim Sha Tsui, Kowloon, or email to caf2@lcsd.gov.hk with your contact information. Your opinion is much appreciated.

如遇特殊情況，主辦機構保留更換節目及表演者的權利。

The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary.

本節目內容並不反映康樂及文化事務署的意見。

The content of this programme does not represent the views of the Leisure and Cultural Services Department.

場刊回收 Recycling of House Programmes

我們歡迎閣下閱後保留此場刊。若不欲保留，請將場刊交到場地入口以循環再用。多謝合作。

We hope you enjoy reading this house programme and wish to retain it. If you do not wish to keep it, please return it to the admission point after the performance for recycling. Thank you.



疊配文

The Memorandum

8-9/11/2013 (五 Fri- 六 Sat) 8pm

10/11/2013 (日 Sun) 3pm

香港文化中心劇場

Hong Kong Cultural Centre Studio Theatre

節目全長約3小時，包括15分鐘中場休息。

Programme duration is approximately 3 hours with an intermission of 15 minutes.

粵語演出(含少量「疊配文」對白)，附英文字幕

In Cantonese (and some "Ptydepe") with English surtitles

本節目有吸煙場面

This programme contains smoking scenes

11月9日設有演後藝人談，歡迎觀眾留步參與。

There will be a meet-the-artist session after the performance on 9 November.

All are welcome to participate.

獻辭



自二零零五年開始，「世界文化藝術節」系列展開了兩年一度的奇妙旅程，從拉丁美洲出發，經地中海、絲綢之路和亞洲，至今年踏足東歐。今年的藝術節以「東歐芳華」為主題，透過東歐國家一些最具代表性的藝術家和表演形式，展示東歐地區深厚多元的傳統文化及當代藝術的發展面貌。

蜚聲國際的聖彼得堡艾庫曼芭蕾舞團為今屆藝術節揭開序幕，向香港觀眾呈獻現代芭蕾舞劇《安娜·卡列尼娜》，以新穎原創的編舞詮釋俄羅斯大文豪托爾斯泰的文學巨著。另外，我們很榮幸邀請到兩位戲劇大師帶領劇團來港演出。俄羅斯殿堂級戲劇導演李維·朵金聯同享譽全球的聖彼得堡小劇院—歐洲劇院，演繹契訶夫的名作《凡尼亞舅舅》；波蘭當代戲劇推手克里斯提安·陸帕則帶來華沙話劇院炙手可熱的妙品《假面·瑪莉蓮》。

在康文署人員的努力搜羅下，這次呈獻的精彩東歐傳統節目還包括由俄羅斯頓河哥薩克國立民族歌舞團演出，頌讚哥薩克勇士的戰歌與刀舞；特林姆四重奏以俄羅斯傳統民間樂器演奏動人心弦的跨界音樂；布達佩斯吉卜賽交響樂團及羅馬尼亞吉卜賽舞蹈劇場分別以音樂和舞蹈展現他們的文化魅力和風采；塞爾維亞蒂芙娜妙韻團憑藉天籟嗓音，把聖樂演唱推向極致，為拜占庭傳統音樂注入新生命。本地製作方面，7A班戲劇組演繹捷克前總統哈維爾的劇作《疊配文》，無界樂人為觀眾獻上《東歐東西樂》，以及香港管弦樂團特別製作的《東歐風情》音樂會。

除了舞台表演外，藝術節還安排了多項延伸活動，包括藝評寫作導讀計劃、電影及錄像放映、展覽、藝文沙龍、大師班、工作坊、講座、後台之旅、演後藝人談，以及學校巡迴演出等，務求讓大家全方位體驗東歐文化。

我誠意邀請您跟我們一起踏上東歐文化之旅。

馮程淑儀

康樂及文化事務署署長馮程淑儀

Message

Since 2005, the biennial World Cultures Festival series has started its wonderful journey from Latin America, crossing the Mediterranean, the Silk Road and Asia, and arrived at Eastern Europe this year. Riding on the theme of 'Lasting Legacies of Eastern Europe', this year's Festival will feature some of the most representative artists and art forms from the Eastern European region, showcasing its rich and diversified cultures and traditions as well as contemporary arts development.

Opening the 2013 Festival is the modern ballet *Anna Karenina* by the internationally acclaimed Eifman Ballet of St. Petersburg, which brilliantly decodes Russian literary giant Tolstoy's classic with its innovative and original choreography. We are also honoured to have two great theatre masters and their companies taking part in the Festival. Prominent Russian director Lev Dodin and his world-renowned Maly Drama Theatre of St. Petersburg—Theatre of Europe will perform Chekhov's signature play *Uncle Vanya*, while Polish contemporary theatre luminary Krystian Lupa will present his popular and intriguing work *Persona. Marilyn* with the Dramatic Theatre of the City of Warsaw.

A strong line up of traditional Eastern European programmes is another notable achievement of the Festival's curatorial pursuit. These include the military songs and saber-wielding dances by the Don Cossacks State Academic Song and Dance Ensemble in honour of Anatoly Kvasov, and the captivating performance by the Terem-Quartet with their traditional Russian folk instruments. Furthermore, the exuberant charm and energy of Roma culture is set to enchant audiences through the music and dances by the Budapest Gypsy Symphony Orchestra and the Romafest Gypsy Dance Theatre of Romania. The divine voices of Serbia's Divna and Melodi have extended the art of sacred singing and injected new vitality into ancient Byzantine chant. Local productions to be staged at the Festival include the rendition of the late Czech Republic President Václav Havel's *The Memorandum* by Class 7A Drama Group, *Uasiankrainian Jam* by JohnChen Ensemble and the *Eastern Europe Postcards* concert by the Hong Kong Philharmonic.

Apart from stage performances, the Festival also offers a rich array of extension activities, such as the arts criticism mentorship programme, film and video screenings, exhibitions, arts salon series, masterclasses, workshops, talks, backstage tours, meet-the-artist sessions and school tours, with the aim of capturing a full landscape of Eastern European cultures.

May I invite you all to join us on this cultural journey to Eastern Europe.

Mrs Betty Fung
Director of Leisure and Cultural Services

藝術家的話

某天，跟任職某局局長的好友 Gross 對話：

Gross: 「一休！你們 7A 不是很喜歡把經典劇作改編成中國或當代背景的吗？」

一休：(Ra ko)「Hutu d dekotu ...」

Gross: 「不會吧？像《灰闌》、《童謠追魂曲》、《弒君 2012》都很成功呀！」

一休：「Degto yl tre entvester.」

Gross: 「那……為甚麼今次《疊配文》不把背景改到香港？」

一休：「kyleg gh, Grojto af xedob?」

Gross: 「嘎？已經改了？」

一休：「Ykte juh geboj!」

Gross: 「這是香港來的嗎？怎樣看也似是 1960 年代的東歐啊……」

一休：「Ykte juh geboj?? Fys dep butrop gh!!!!」

這位朋友因而大受打擊。後來，連局長地位也不保。

同一天，另一位朋友，任職某局副局長的 Balás 來找我聊天：

Balás: 「一休！這戲的劇名以前明明譯為《備忘錄》或《通知書》，怎麼今次譯成了《疊配文》？是否語言偽術招數？快講！」

一休：「Ra ko hutu d dekotu!」

Balás: 「疊，架床疊屋？」

一休：(Degto yl)「tre entvester!」

Balás: 「配，配給？」

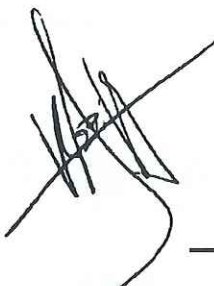
一休：「kyleg gh? Grojto af xedob!!!」

Balás: 「文……(想了半天)」

一休：「Ykte juh geboj ... Fys dep butrop gh ...」

Balás: 「你竟敢說我們的政府『架床疊屋』，還搞『配給』，甚至還『文』?! 太過分了，竟敢指桑罵槐，我要去告發你！」

於是，不久之後，這位朋友就升職成為局長了。



一休
翻譯／改編

Artist's Note

I had the following conversation with a certain bureau chief Gross on a certain day:

Gross: "Yatyau! Aren't you 7A (Class7A Drama Group) guys so fond of adapting classics into Chinese or contemporary settings?"

Yatyau: (Ra ko) "Hutu d dekotu..."

Gross: "No, plays like *The Chalk Circle in China*, *And Then There Were None* and *Macbeth in Macao* were all very well received!"

Yatyau: "Degto yl tre entvester."

Gross: "Well...then why didn't you adapt *The Memorandum* into the Hong Kong context this time?"

Yatyau: "kyleg gh, Grojto af xedob?"

Gross: "What? You already did?"

Yatyau: "Ykte juh geboj!"

Gross: "Is this Hong Kong? How come it looks like Eastern Europe in the 1960s..."

Yatyau: "Ykte juh geboj?? Fys dep butrop gh!!!!!"

Because of this, our friend suffered a great set back and eventually, the bureau chief lost his job too.

On the same day, another friend Balás, a certain deputy chief of a certain bureau, came to chat with me:

Balás: "Yatyau! The Chinese name of the play was translated as *The Memorandum* or *The Memo* before, how come this time it is translated as *Ptydepe*? Is this some sort of a word game? Come on, talk to me!"

Yatyau: "Ra ko hutu d dekotu!"

Balás: "'Pty', like 'Ptyalism'?"

Yatyau: (Degto yl) "tre entvester!"

Balás: "'de', for dethrone?"

Yatyau: "kyleg gh? Grojto af xedob!!!"

Balás: "'pe'..." (thinking hard)

Yatyau: "Ykte juh geboj...Fys dep butrop gh..."

Balás: "How dare you! Are you saying that our government only knows ptyalism and will be dethroned? And even dare to say our government is 'pe'? This is ridiculous, how dare you ridicule our government, I'm going to report on you!"

As such, not long after, this friend has been promoted to bureau chief.

Yatyau
Translation/Adaptation

導演的話

哈維爾創作本劇時，捷克仍在共黨極權統治之下。劇中的世界，與我們熟悉的世界完全不同。值得注意的是，那也不是「令人恐懼的極權世界」，反而是一個「由謊言組成的世界」。當中的人，個個都知道他們所堅持的所謂「信念」其實全部都是假的。你知道我是假的，我也知道你是假的，於是出現了很不同的人生觀。某些劇中人的行為，如果用我們熟悉的價值觀去看，會變得很難理解。但是，在那個世界中，那些卻是合理不過的常態。看本劇時一定要留意這點。

劇本中有一點，有些觀眾可能會感到邏輯上有問題，以為是劇本的破綻、瑕疵。然而，若用那個世界的邏輯，而非我們身處世界的邏輯去想，便會明白當中沒有問題了。若觀眾還未欣賞本劇，不想知道得太多，可以暫時不看下面的一段文字，留待看完全劇後再閱讀。

局長於本劇一開始時收到一封疊配文通知書。後來得知，那封通知書描述了局長對疊配文的「堅定反對立場」。然而，局長收到通知書時，他根本就還未知道有疊配文這回事，何來會有甚麼立場？這看似是有時序上的問題，好像劇作者疏忽了事件發生的先後次序似的。但是，如果那是一個「由謊言組成的世界」，人人也在虛應故事、敷衍工作的話，那麼「上面」根本沒有仔細徹查過，就自己假設局長有堅定立場地寫了那張通知書，不是也很正常嗎？當「上面」要找一個人去為他推翻疊配文時，他不是很自然的會「老屈」這一個人有「堅定立場」，而且還會一開口就表揚他過去的一切表現嗎？所以，用今時今日我們熟悉的世界的價值觀去看，這些看似是邏輯矛盾的事情，若用那個荒謬世界的價值觀去看，卻是最正常不過的。這正正就是本劇最諷刺、最有荒謬感的地方！（導演按：過往有些製作，會假定Marie是胡亂翻譯，所以那翻譯內容是她「作」出來的。我們傾向認為，按她的性格，她應該沒有那麼大膽，而且從本劇的題旨來看，「上面」亂來似乎更能突出本劇的諷刺意味。）

最後，謹此向全體演、職員的全情投入，以及捷克領事館的全力支持，致以萬二分感激！

—休

Director's Note

When Václav Havel wrote this play, Czechoslovakia was still under the Communist totalitarian regime. The world it portrays is totally different from the one that we are familiar with. What is worth noting is that it is not “a totalitarian world that makes people fear” but rather “a world that is made up of lies”. In such a sphere, everybody knows that the so-called “convictions” that everybody holds onto are all pretences – you know very well that I pretend, and I also know very well that you do too, and this gives rise to very different views. Some of the behaviours, if scrutinised by the value system that we are familiar with, are simply beyond comprehension. But in the world in the play, they are considered reasonable phenomena. This is one thing that the audience must take note of when they see the play.

There is one point in the play that the audience may find it logically problematic, thinking that it must be a slip of pen or a flaw of the script. However, if one uses the logic of the world in the play instead of the logic of our own world, we will soon understand that it is no problem at all. Those who have not seen the play and do not wish to know too much may skip the following paragraph and leave it till after the performance.

At the beginning of the play, the bureau chief receives a memorandum written in Ptydepe, which, as he later on finds out, actually describes his “firm opposition” to Ptydepe. However, at the time when the bureau chief receives the memorandum, he does not even know that such Ptydepe exists, so how can he possibly have a stand? This looks like a problem of the order of time, as if the playwright has made a mistake in the order of the happenings. However, if it is in “a world made up of lies” where everybody is making things up as they muddle along, well then isn't it normal that “the above” simply assumes that the bureau chief already has a firm stand and therefore writes the memorandum accordingly without even bother looking into the details? When “the above” wants to find someone to overturn Ptydepe, isn't it only natural that he simply “says” that the person has a “firm position”, and commends his outstanding performance in the past with no hesitation? Therefore, if we use the value system that we are familiar with today to look at the situation, what seems to be logically contradicting is actually perfectly normal in the world of absurdity. This is exactly the most ironic and absurd part of the play! (Director's note: some productions in the past may take that Marie is translating erratically, and all the content is actually made up by her. However, according to the Marie that we know, we tend to believe that she is not as daring as such; moreover, judging from the theme of the play, the erratic behaviour of “the above” actually accentuates the irony of the play).

Last but not least, my heart-felt thanks to the cast and the crew for their total dedication to the production, as well as the relentless support from the Consulate of the Czech Republic.

Yat Chau

《疊配文》

The Memorandum

分場 Scenes

第一場 Scene 1

局長辦公室 某天早上 Bureau Chief's Office Morning

第二場 Scene 2

疊配文教學中心 Ptydepe Training Centre

第三場 Scene 3

翻譯中心秘書室 Secretariat of the Translation Centre

第四場 Scene 4

局長辦公室 Bureau Chief's Office

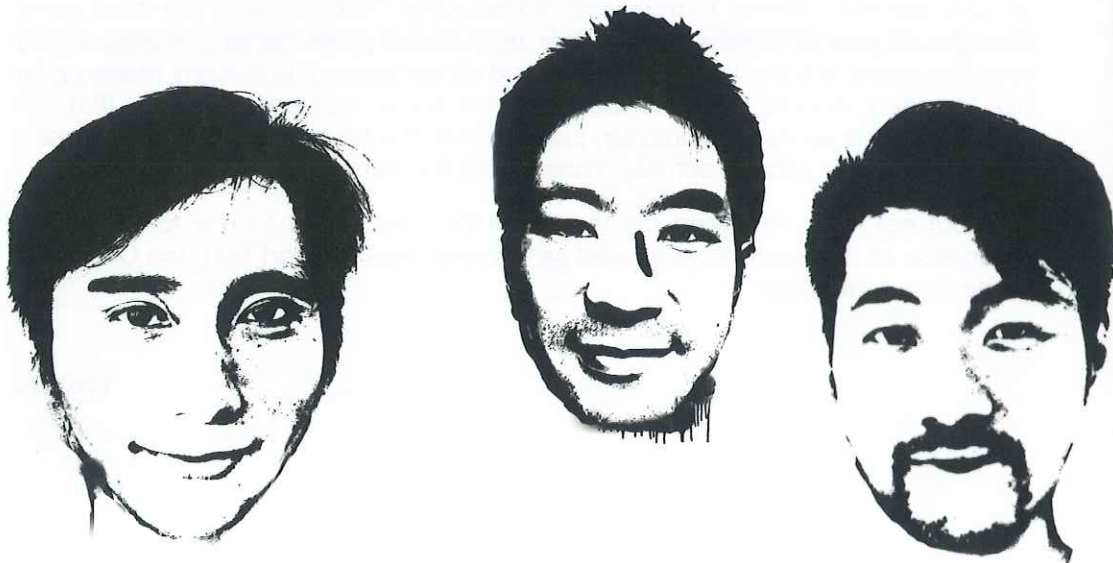
第五場 Scene 5

疊配文教學中心 Ptydepe Training Centre

第六場 Scene 6

翻譯中心秘書室 Secretariat of the Translation Centre

- 中場休息 15分鐘 Intermission of 15 minutes -



第七場 Scene 7

局長辦公室 翌日早上 Bureau Chief's Office Another Morning

第八場 Scene 8

疊配文教學中心 Ptydepe Training Centre

第九場 Scene 9

翻譯中心秘書室 Secretariat of the Translation Centre

第十場 Scene 10

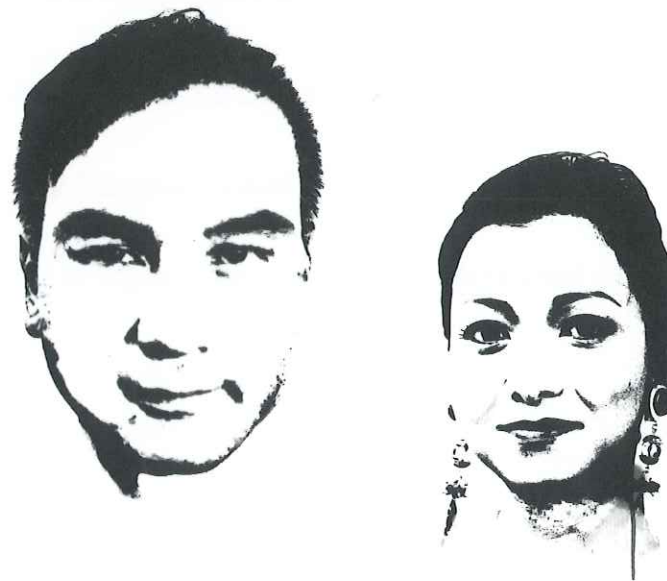
局長辦公室 Bureau Chief's Office

第十一場 Scene 11

疊配文教學中心 Ptydepe Training Centre

第十二場 Scene 12

翻譯中心秘書室 Secretariat of the Translation Centre



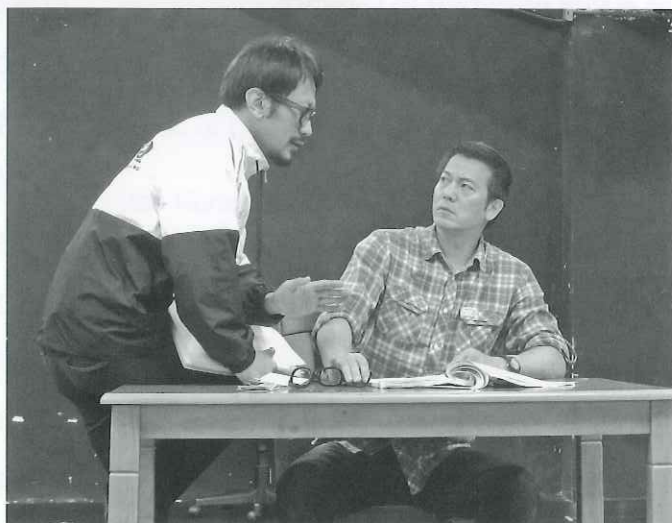
演員 Cast (出場序 In order of appearance)

歐錦棠 Stephen Au	飾 as	Josef Gross (局長 Bureau Chief)
朱栢謙 Chu Pak-him	飾 as	Jan Balás (副局長 Deputy Bureau Chief)
陳正君 Chan Ching-kwan	飾 as	Václav Kubš
黃頌明 Wong Chung-ming	飾 as	Hana (局長秘書 Bureau Chief's Secretary)
羅松堅 Law Chung-kin	飾 as	J. V. Perina (疊配文講師 Ptydepe Instructor)
王俊傑 Wong Chun-kit	飾 as	Ivo Kalous (職員 Clerk)
其他職員 Other Clerks		
周家輝 Chau Ka-fai	飾 as	Zdeněk Mašát (翻譯中心主任 Head of the Translation Centre)
鄭國偉 Matthew Cheng	飾 as	Jan Kunc (疊配文專員 Ptydepist)
梁翠珊 Ida Leung	飾 as	Helena (部門主任 Chairperson)
馮幸詩 Alice Fung	飾 as	Marie (翻譯中心秘書 Secretary in the Translation Centre)
薛海暉 Sit Hoi-fai	飾 as	Jirka (監視員 Observer), Šuba

創作及製作人員 Creative and Production Team

導演 / 翻譯 / 改編 Director/ Translation/ Adaptation	一休 Yatyau
原創音樂 Original Music	盧厚敏博士 Dr Samuel Lo
舞台設計及宣傳概念 Stage Design & Art Direction	徐碩朋 Allan Tsui
燈光設計 Lighting Design	陳焯華 Billy Chan
服裝設計 Costume Design	袁玉英 Shybil Yuen
音響設計 Sound Design	任碧琪 Becky Yam
導演助理 Assistant to Director	阮煒楹 Grace Yuen
監製 Producer	林沛力 Alex Lam
製作經理 Production Manager	黃詠詩 Bonnie Wong
舞台監督 Stage Manager	倪嘉偉 Carvid Ngai
執行舞台監督 Deputy Stage Manager	黎敏兒 Mandy Lai
助理舞台監督 Assistant Stage Manager	嚴雅文 Zoe Yim
電機師 Production Electrician	王君君 Wong Kwan-kwan
服裝主任 Wardrobe Supervisor	呂瓊珍 Lui King-chun
化妝師 Make-up Designer	鄭蓮花 Ada Cheng
舞台助理 Stage Assistant	梁志偉 Leung Chi-wai 梁志榮 Leung Chi-wing
字幕操控員 Surtitles Operator	蕭悅婷 Siu Yuet-ting
英文譯本 English Translation	保羅·威爾遜 Paul Wilson

Script © Václav Havel's Estate c/o Aura-Pont s.r.o., Prague, Czech Republic



本事 Synopsis

政府發明了一種全新的文字：疊配文 (Ptydepe)。為了確保通信能達到百分百準確的目標，疊配文可能是世界上最冗長的人工合成文字。

某天，某局長收到一封用疊配文寫成的通知書。他完全看不懂，更加想不到，找人翻譯這份通知書，竟會是一個波折重重、笑話連篇、極盡荒謬的過程……

Ptydepe 乃哈維爾為本劇所原創的用字，本劇首演後此字就成為了捷克文中「官方文件」的代稱。

“Ptydepe”, a new language invented by the government to ensure terms are so precisely defined that documents are error-free. It is probably the world's most superfluous language.

A bureau chief receives an incomprehensible memo written in Ptydepe. In pursuit of an official translation of the memo, he runs into a series of crises that spiral further and further into absurdity...

The word Ptydepe was invented by Havel for this drama and has since become a byword for Czech government documents.



瓦茨拉夫·哈維爾 (1936-2011) Václav Havel

編劇
Playwright

瓦茨拉夫·哈維爾年輕時已開始在劇院工作，並且嘗試編寫劇本。《疊配文》於1965年寫成，早於「布拉格之春」。哈維爾編寫本劇時，仍然面對強大的審查制度，如果他寫的劇本被認為攻擊政府，不單只沒有上演的機會，更嚴重的是會被抓去監禁。這亦是本劇處處巧用隱喻，不斷指桑罵槐，明明在攻擊不公義的政權，卻又好像只是在述說一個荒誕的虛構笑話般。因為只有這樣，哈維爾的劇作才有可能逃得過政府的審查。他在那段時期還創作了《遊園會》、《越來越難集中精神》等作品。

面對不公義的極權，哈維爾主張「人人憑自己的良心說真話」。蘇聯派兵佔領布拉格後，哈維爾受到公開迫害，作品從圖書館中消失，家中被裝上竊聽器，連工作也不保。但是，哈維爾仍然堅持以寫作表達不同意見，並且與其他作家和異見人士發表《七七憲章》，要求捷克斯洛伐克政府遵守赫爾辛基宣言的人權條款。1977年，哈維爾更給當時的黨總書記寫了一封公開信，直言當時社會制度下人性的腐敗和制度本身的衰敗，結果他被控「危害共和國利益」而要入獄，此事引發國際社會的注意。

在國際社會的壓力下，1983年政府以哈維爾患上肺病為由將他釋放。哈維爾出獄後繼續擔任《七七憲章》的發言人。從1989年6月4日起，波蘭、東德和匈牙利等東歐國家陸續走向民主化，捷克人民走上街頭要求司法獨立和民主選舉，成功以非暴力的手段取得政權，是為「天鵝絨革命」。哈維爾是這場革命的重要思想家和領導人之一，同年被推選為捷克斯洛伐克聯邦總統，並在1993年成為捷克共和國首任民選總統。

哈維爾於2011年12月18日與世長辭，享年七十五歲。

Václav Havel was already working in the theatre at a young age, and trying his hand at writing plays. *The Memorandum* was completed in 1965, sometime before the “Prague Spring”. Havel had to face a huge censorship machine when writing the play: if they were considered to be critical of the government, not only would they not be allowed to be staged, Havel himself could also be put in jail. This explains why this play is full of apt allegorical references, such that it seems to be telling an absurd fictional joke while actually it is attacking an unjust regime. Only by doing so could Havel’s plays slip through the government’s censorship net. His other works from the same period include *The Garden Party* and *The Increased Difficulty of Concentration*.

Faced with an unjust regime, Havel advocated that everyone should speak the truth from his conscience. After Soviet troops occupied Prague, Havel was publicly persecuted. His works disappeared from libraries, his home was bugged and he could not even keep his job. But Havel insisted on writing to express dissident opinions, and together with other dissidents published the Manifesto of Charter 77, which demanded that the government of Czechoslovakia abide by the human rights terms in the Helsinki Accords. In 1977, Havel even wrote a letter to the then Party Secretary, pointing out the corruption of humanity under the current social system and the breakdown of the system itself. In the end, he was accused of “endangering the interests of the republic” and put in jail, which drew international attention.

Under international pressure, Havel was released in 1983 on the grounds of a lung disease. He continued to be the spokesman for Charter 77 thereafter, and from 4th June 1989 onwards, countries in the Eastern bloc such as Poland, East Germany and Hungary were gradually democratised. With the support of Gorbachev, a new generation leader of USSR, the Czechs protested in the streets to demand judicial independence and public free elections. They succeeded in gaining political power by non-violent means, in what is known as the “Velvet Revolution”, of which Havel was one of the key thinkers and leaders. Havel went on to become Czechoslovakia’s last president in 1989 and the democratic Czech Republic’s first president following the division of the country in 1993. He died on 18th December 2011 at the age of 75.



Photo © Oldřich Škácha

一休 Yatyau

導演/翻譯/改編 Director/ Translation/ Adaptation

一休為7A班戲劇組藝術總監、香港中文大學教育博士、英國密德薩斯大學劇場研究文學碩士、香港演藝學院戲劇學院編劇系專業文憑(優異)及香港中文大學物理系理學士(榮譽)。編寫劇本逾六十部，擅於透過富趣味性的劇作探討哲學性的主題，讓觀眾反思生命。原創劇目包括《SEVEN：慾望迷室》、《櫻桃帝國》、《黑天鵝》、《幸福太太》、《73A》及《的士乘客》等。同時致力推廣簡約寫意劇場美學，以富劇場感的舞台手法對抗舞台電視劇泛濫的情況。導演作品包括《弑君2012》、《童謠追魂曲》、《灰闌》(聯合導演)及《夏日煙雲》(聯合導演)等。2000年獲香港舞台劇獎「傑出青年編劇獎」；2003年獲香港藝術發展局「藝術新進獎」。現亦為香港中文大學優質學校改進計劃學校發展主任。

Yatyau is the Artistic Director of Class 7A Drama Group. He holds a doctoral degree in Education from the Chinese University of Hong Kong (CUHK), a Master of Arts degree in Theatre Studies from the Middlesex University in the UK, a Professional Diploma in Playwriting (Distinction) from the School of Drama of the Hong Kong Academy for Performing Arts, and a Bachelor of Science degree (Hons) from CUHK. He has written over 60 plays which are known for their interesting philosophical subjects that inspire the audience to reflect on life. His *œuvre* of original plays includes *SEVEN: Lost and Lust*, *Cherry Inc.*, *Black Swan*, *Wonderland*, *73A* and *Taxi Passengers*. He is dedicated to promoting the abstract minimalism of theatre aesthetics which is contrary to the staged TV dramas that are flooding the theatre stage today. His directorial works include *Macbeth in Macao*, *And Then There Were None*, *The Chalk Circle in China* (as co-director) and *Summer and Smoke* (as co-director). He received the Outstanding Young Playwright Award at the Hong Kong Drama Awards in 2000; and the Rising Artist Award for new talents from the Hong Kong Arts Development Council in 2003. He is currently a School Development Officer of the Quality School Improvement Project of CUHK.



盧厚敏博士 Dr Samuel Lo

原創音樂 Original Music

盧厚敏先後畢業於香港演藝學院及香港中文大學，主修圓號及作曲，獲頒音樂博士學位。作曲師承羅永暉先生、陳永華教授及紀大衛教授。其創作種類十分廣泛，計有管弦樂、管樂、室樂、歌劇、音樂劇、舞蹈音樂及劇場音樂等。於2011年憑歌劇《張保仔傳奇》獲頒金帆獎最佳正統音樂作品。現任教於香港中文大學，活躍於作曲及指揮工作，亦為香港作曲家聯會副主席。

Dr Samuel Lo trained at the Hong Kong Academy for Performing Arts and graduated from the Chinese University of Hong Kong (CUHK), majoring in Horn and Composition. He holds a Doctor of Music degree from CUHK where he studied Composition under the tutelage of Law Wing-fai, Professor Chan Wing-wah and Professor David Gwilt. Lo has a diverse *œuvre* which covers music for orchestra, wind, chamber, opera, musical, dance and theatre. He won CASH Golden Sail Award for Best Serious Composition in 2011 with his score for the musical, *The Legend of Zhang Baozai*. He is currently on the faculty of CUHK, and is active as a composer and a conductor. He is also the Vice Chairman of the Hong Kong Composers' Guild.



徐碩朋 Allan Tsui

舞台設計及宣傳概念 Stage Design & Art Direction

徐碩朋畢業於香港理工大學、香港演藝學院電影電視學院及科藝學院，修讀設計、電影電視製作、舞台佈景及服裝設計，分別獲頒設計學文憑、科藝文憑(電影/電視)及藝術學士(榮譽)學位。過去十多年，曾為百多個戲劇、舞蹈、歌劇及音樂劇等擔任舞台設計，近期作品包括香港話劇團《紅》(首演)及演戲家族《一屋寶貝》(最終回)等。展覽設計作品有ArtisTree展覽《九龍皇帝的文字樂園》等。2006年憑《花肚兜II之神奇窗戶》於香港舞台設計展中獲選，並於2007年代表香港參與捷克布拉格舞台設計四年展。2012年憑《紅》獲提名香港舞台劇獎最佳佈景設計。現為自由身展覽設計、舞台佈景及服裝設計師。

Allan Tsui graduated from the Hong Kong Polytechnic University and the Hong Kong Academy for Performing Arts where he studied Design, Film and Television Production, Set Design and Costume Design. He was awarded a Diploma in Design, a Diploma in Theatre Technical Arts (Film/Television) and a Bachelor of Fine Arts



degree (Hons). In the last decade or so, Tsui has designed the stage for over a hundred productions spanning theatre, dance, opera and musical. More recent works include *Red* (first run) for the Hong Kong Repertory Theatre and the musical *The Passage Beyond* for the Actors' Family. His designs were seen in the ArtisTree, *Memories of King Kowloon*. Tsui was selected as the Theatre Designer in the Hong Kong Theatre Design Exhibition 2006 with his creation *Ah Dull and Little Dragon II - Magic Window*. In 2007, he represented Hong Kong to participate in the Prague Quadrennial 2007. In 2012, he was nominated for Best Set Design at the Hong Kong Drama Awards with his designs for *Red* (first run). He is currently a freelance designer for exhibitions, sets and costumes for stage productions.

陳焯華 Billy Chan

燈光設計 Lighting Design

陳焯華在中學時代開始接觸劇場燈光。1991年入讀香港演藝學院，主修劇場燈光設計。重要燈光設計作品包括城市當代舞蹈團 × 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 × 非常林奕華《萬世歌王》等。近作有一路青空《囍雙飛》、Metro-HoliK Studio《重遇在最後一天》、三角關係《勁金歌曲2 誰比你重要》、非常林奕華《賈寶玉》及《三國》、舞在平行線系列2：《對話》、香港舞蹈團《遷界》及《風水行》、中英劇團《玻璃偵探》及《孤星淚》、鄧樹榮戲劇工作室《舞·雷雨》、2013年香港藝術節節目《蕭紅》及《屠龍記》。2007年憑《逐色》及2011年憑《萬千師奶賀台慶》獲選參加布拉格舞台設計四年展。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。



Billy Chan first came in touch with theatre lighting when he was in secondary school. He entered the Hong Kong Academy for Performing Arts in 1991 where he majored in theatre lighting design. His notable productions include City Contemporary Dance Company X Yuri Ng's *Love on Sale*, Edward Lam Dance Theatre's *Design for Living* and PIP X Edward Lam Dance Theatre (ELDT)'s *L'Empereur du Chant*. More recent productions include Radiant Theatre's *The Mixed Doubles*, Metro-HoliK Studio's *At Last, We Met*, Trinity Theatre's *Will You Remember Me?*, ELDT's *Awakening* and *What is Success?*, Dance on Parallel Lines Series (2): *Dialogue*, Hong Kong Dance Company's *Evacuation Order* and *Feng Shui*, Chung Ying Theatre Company's *An Inspector Calls* and *Les Miserables*, Tang Shu-wing Theatre Studio's *Thunderstorm*, the Hong Kong Arts Festival 2013 programme *Heart of Coral and Smear*. He was selected to participate in the Prague Quadrennial with *Colour Fugue* in 2007 and *My Life as a TV* in 2011, and won Best Lighting Design at the Hong Kong Federation of Drama Societies Annual Awards with the Hong Kong Repertory Theatre production of *Secret of Resurrection* in 2008.

袁玉英 Shybil Yuen

服裝設計 Costume Design

袁玉英1990至1993年就讀香港演藝學院期間，已活躍劇場創作，並獲1993年香港演藝學院最佳學生設計獎、最具潛質設計獎學金及成龍海外獎學基金，在1993至1994年間到比利時安特衛普市的青年劇場作交流實習；1998年於英國倫敦大學斯萊德藝術學院取得碩士學位，更是首位香港設計師取得Leslie Hurry獎。2007年香港戲劇協會及香港電台之最佳服裝設計獎。曾參與的國際舞台展覽包括布拉格舞台設計四年展（2003及2007年）和加拿大國際舞台展（2005及2009年）。

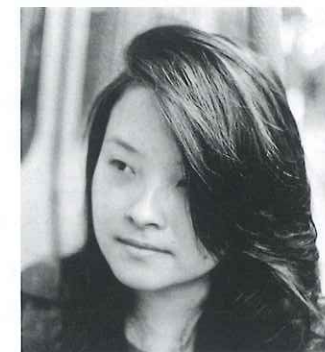


Shybil Yuen started practising in the theatre when she received her training at the Hong Kong Academy for Performing Arts during 1990 to 1993, where she was awarded the Best Student Designer Prize, the Best Potential in Design Scholarship in 1993, and the Jacky Chan Overseas Placement Scholarships to Antwerp Youth Theatre in Belgium (1993 to 1994). In 1998, she obtained her master degree from the Slade School of Fine Arts, University College London and became the first Chinese being awarded the Leslie Hurry Prize in London in the same year. She was awarded the Best Costume Design by the Hong Kong Federation Drama Association and RTHK in 2007. She also participated in the Prague Quadrennial (2003 & 2007) and World Stage Design (2005 & 2009).

任碧琪 Becky Yam

音響設計 Sound Design

任碧琪畢業於香港演藝學院音響設計及音樂錄音系。近期參與之音響設計包括創典舞台 × 唐韋琪 × 杜大偉 × 夢飛行合家歡劇團《長腿叔叔》；BHT劇團《垃圾》及《情場摩西》；創典舞台《我們之間》（首演及重演）、《翻生桃太郎》及《上司已死》；偶友街作《孩子王》及《紙公主的奇幻旅程》；捌秋壹《嚇死鬼》；7A班戲劇組《弒君2012》及《文字再造III》；浪人劇場《搜索達文西》及《暗示 since 1960s》；新域劇團《白色商場極樂漫遊》；香港戲劇協會／浪人劇場《曹禺戲劇節 — 小劇場系列：親愛的金子（改編自原野）》；香港話劇團《全城熱爆搞大佢》；誇啦啦藝術集團《福爾摩斯之花斑帶奇案》及《推銷員之死》等。而其他曾合作之劇團有中英劇團、Kearen Pang Production、致群劇社及大細路劇團等。



Becky Yam graduated from the Hong Kong Academy for Performing Arts where she was trained in Sound Design and Music Recording. Her recent sound design works included *Daddy Long Legs* by Chuang Dian Theatre X Vikki Tong X David Do X The Theatre Wonderland; *Useless* and *Love Story of Moses* by BHT Theatre; *Dinner with Friends* (first run and re-run), *Momotaro is Coming* and *The Death of Zukasky* by Chuang Dian Theatre; *The Child King* and *Paper Princess in Wonderland* by Make Friends with Puppet; *House of G* by One / Eight, *Macbeth in Macao* and *Text Experimenting III* by Class 7A Drama Group, *Searching for Da Vinci* and *The Mariana Trench since 1960s* by Theatre Ronin, *A Hong Kong Shopping Mall Odyssey: Searching for the Happy Man* by Prospects Theatre; *Wilderness of Soul* by the Hong Kong Federation of Drama Societies / Theatre Ronin, *Dr. Tim Ding's Factory* by the Hong Kong Repertory Theatre, *Shylock Holmes' The Case of Speckled Band* and *Death of a Salesman* by The Absolutely Fabulous Theatre. She has also worked with other performing arts companies, including Chung Ying Theatre Company, Kearen Pang Production, Amity Drama Club and Jumbo Kids Theatre.

阮焯樞 Grace Yuen

導演助理 Assistant to Director

阮焯樞畢業於香港演藝學院戲劇學院表演系，獲頒藝術學士（一級榮譽）學位。在學期間曾獲章賀麟獎、迪士尼獎學金、恆生獎學金、匯豐銀行內地交流獎學金及Hausammann獎學金。2007年獲參與由民政事務局和青年事務委員會合辦之國際青年交流計劃，與各大專院校學生到新加坡作文化交流。曾代表院校到訪多倫多塔拉貢劇院及西澳洲表演藝術學院作交流演出；並憑《秋決》、《三便士歌劇》及《偽善者》三度獲頒校內傑出演員獎。又憑新域劇團《陳耀德與陳列室》獲第二屆小劇場獎優異女演員提名；憑《聖訴》獲第二十二屆香港舞台劇獎最佳女配角（悲/正劇）提名。近年亦開始參與創作，包括常春藤《環境舞蹈—圈圈II》（創作及演出，香港藝穗民化節2012）、心創作劇場《就在那個時候的那時候》（編劇）和團劇團《Cabaret 2011 & 2012》（創作及演出）。現為自由身舞台工作者、戲劇導師，並為7A沙龍成員。



Grace Yuen graduated from the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts degree (First Class Honours) in Performance. While at the Academy, she was awarded the Colin George Prize, Disney Scholarship, Hang Seng Bank Scholarship, The Hongkong Bank Foundation Hong Kong – Mainland Exchange Scholarship and the Hausammann Scholarship. She was selected in the International Youth Exchange Programme 2007 organised by the Home Affairs Bureau and the Commission on Youth to be on a delegation for cultural exchange to Singapore which consisted of students from tertiary institutes. She also represented the Academy on touring performances for exchange at the Tarragon

Theatre in Toronto, Canada, and the Western Australia Academy of Performing Arts in Australia. She was thrice awarded the Outstanding Actor Award with her performance in Academy productions of *Autumn Execution*, *The Threepenny Opera* and *Tartuffe*. Yuen won a nomination for Best Actress in the 2nd Theatre Libre with her performance in Prospects Theatre's production, *True Man Show in Showroom*, and another nomination for Best Supporting Actress (Tragedy/Drama) with *Doubt* at the 22nd Hong Kong Drama Awards. More recently, she has participated in the creative process, such as the *Site Specific Dance – Quanquan II* by Ivy Theatre (as creator and performer) in the Hong Kong People's Fringe Festival 2012, *All in the Timing* for Bravo Theatre (as playwright), *Cabaret 2011* and *Cabaret 2012* for The Whole Theatre (as creator and performer). Yuen is currently a freelance theatre practitioner, a drama instructor and a member of the 7A Salon.

林沛力 Alex Lam

監製 Producer

林沛力畢業於香港中文大學，獲文化管理碩士；有逾十年全職藝術行政（表演藝術）經驗，現為7A班戲劇組節目經理，為劇團擔當行政及監製等工作；並為香港藝術發展局戲劇審批員。

Alex Lam graduated from the Chinese University of Hong Kong with a Master of Arts degree in Cultural Administration, and has been an arts administrator in the performing arts for more than ten years. He is currently the Programme Manager of Class 7A Drama Group, playing administration and producer roles. He is also a Drama Assessor of the Hong Kong Arts Development Council.



黃詠詩 Bonnie Wong

製作經理 Production Manager

黃詠詩修畢香港浸會學院（現浸會大學）校外進修部戲劇課程，現為7A班戲劇組製作經理；過去曾參與多個劇團之前、後台演出，包括7A班戲劇組《弒君2012》、《SEVEN：慾望迷室》（首演及重演）、《鐵道緣》、《文字再造III》、《童謠追魂曲》、《櫻桃帝國》、《灰闌》、《天奴的美「荔」樂園》、《幸福太太》、《夏日煙雲》、《體育時期—青春·歌·劇》、《大笑喪》、《想·死》（首演及重演、上海世博演出及香港再度重演）、《公路三部曲—慾望篇》，以及天津大學及香港城市大學合辦之《海闊天空》音樂劇香港首演。



Bonnie Wong completed a drama course at Division of Extramural Studies of the Baptist College (now the Baptist University), and is currently the Production Manager of Class 7A Drama Group. She has worked on many productions, both on stage and backstage. They include Class 7A Drama Group's *Macbeth in Macao*, *SEVEN: Lost and Lust* (First run and re-run), *Our Memorable Moment*, *Text Experimenting III*, *And Then There Were None*, *Cherry Inc.*, *The Chalk Circle in China*, *Tino / Am / used*, *Wonderland*, *Summer and Smoke*, *PE Period*, *The Big Happy Dying*, *Death* (First run and re-run, and then a tour to the Shanghai Expo before returning to Hong Kong for another run), *Roadshows* and the Hong Kong première of the musical *A Wide Wide World Out There* which was part of the concert series jointly presented by the Tianjin University and the City University of Hong Kong.

倪嘉偉 Carvid Ngai

舞台監督 Stage Manager

倪嘉偉現為自由身製作經理及舞台監督。2005年畢業於香港演藝學院，主修舞台管理。近期參與的製作有春天實驗劇團《小海白》、演戲家族《美麗的一天》、焦媛實驗劇團《中女解毒II戀戰中南海》、Wild Feast Stage Art《思纏酒後》、7A班戲劇組《SEVEN：慾望迷室》載譽重演和《弒君2012》、青年春天劇團《長繫我心》和《天生不是女人》重演，以及香港演藝學院《演藝馬拉松·遊樂深水埗》藝術計劃等。



Graduated from the Hong Kong Academy for Performing Arts in 2005, majoring in Stage and Technical Management, Carvid Ngai is a freelance production manager and stage manager. His recent productions include *Hyper* by Springtime Experimental Theatre, *A Beautiful Day* by Actors Family, *Zhong Nui* by Perry Chiu Experimental Theatre, *Before & After* by Wild Feast Stage Art, *Seven: Lost & Lust* (Re-run) and *Macbeth in Macao* by Class 7A Drama Group; *Steel Magnolias* and *I Am Who I Am* (Re-run) by Young Springtime Theatre, and Arts Project *Performing Arts Marathon @ Shum Shui Po* by the Academy.

黎敏兒 Mandy Lai

執行舞台監督 Deputy Stage Manager

黎敏兒畢業於香港演藝學院，主修舞台管理。在學期間，獲舞台管理系獎學金2005，前往加拿大參觀USITT Exp；獲匯豐銀行獎學金2004（匯豐銀行內地交流獎學金），前往上海交流。曾參與的舞台製作，包括森美小儀歌劇團《十週年紀念作 Prison de Ballet》和《Lokamochi Mamiba》等；61製作《鵝膠花園》、《大世界》和《大煞風景》等；三角關係《二十出頭·九度公演》、《親愛的，維多利亞》和《二人餐》等；Boxing Promotion Ltd《瘋女社》；有線電視《足球大龍鳳》；7A班劇組《弒君2012》、《飄流Teen下》及《拼出那年的初夏》等。



Mandy Lai graduated from the Hong Kong Academy for Performing Arts, majoring in stage management. While at the Academy, she was awarded a departmental scholarship to visit the USITT Exp in Canada (2005), The Hongkong Bank Foundation Hong Kong – Mainland Exchange Scholarship (2004). Recent productions include *Prison de Ballet*, *Lokamochi Mamiba*, *The Crazy Garden Show*, *Big Big World*, *Those Were The Days* (9th run), *Dear Victoria*, *Table for Two*, *Girly Madhouse*, *Macbeth in Macao*, *Teen Wave* and *That Summer*.

嚴雅文 Zoe Yim

助理舞台監督 Assistant Stage Manager

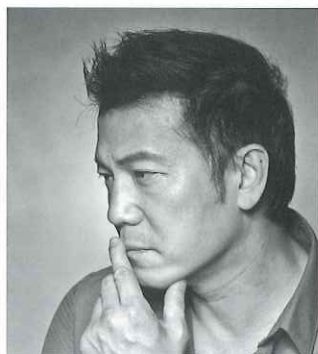
嚴雅文畢業於香港演藝學院藝術學士（榮譽）學位課程，主修藝術、項目及舞台管理系。曾參與不同的製作，包括《Upcycle Me》、國際綜藝合家歡《你·唱得喜》、Metro-HoliK Studio《重遇在最後一天》及《忘記那話兒》、香港藝術節《爆·蛹》、影話戲《獨坐婚姻介紹所》、致群劇社《斜路黃花》、不加鎖舞蹈館《失物待領》和三角關係《二人餐》（第四度重演）等。2011至2012年間，在中英劇團教育及外展部負責舞台管理的工作。現為自由身舞台工作者。

Zoe Yim graduated from the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts degree (Hons), majoring in Arts, Event and Stage Management. She has worked with various companies on productions include *Upcycle Me*, *Do You Sing? Dare to Sing!* which was part of the International Arts Carnival, Metro-HoliK Studio's *At Last, We Met* and *Lady Samantha, Blast at the Hong Kong Arts Festival*, *Waiting for the Match* by Cinematic Theatre, *Martyrs On The Slope* by Amity Drama Club, *Lost n' Found* by Unlock Dancing Plaza, and *Table for Two* (4th run) by Trinity Theatre. Between 2011 and 2012, she worked in stage management in the Education and Outreach Section of the Chung Ying Theatre Company. She is currently a freelance theatre practitioner.

演員 Cast

歐錦棠 Stephen Au

歐錦棠是影、視、舞台同樣資歷深厚的跨媒體藝術工作者。曾任職記者，於2000年獨資開設全港首個李小龍紀念館「小龍館」，同年創辦《新格鬥》雜誌，擔任社長。1990年起成為全職演員，參演過數十部電影和電視劇集，並兩度被選為「最受歡迎節目主持」。1996年起參與舞台劇演出，曾受邀與多個劇團合作，主演劇目超過三十部，2007年成為百老匯最長壽棟篤笑《死佬日記》首位華人演員，共八度公演，成績斐然。2009年分別憑《奇異訪客》及《死佬日記》獲提名香港舞台劇獎正劇／喜劇最佳男主角。除演員外，還在《大刀王五》及《哲拳太極》中兼任武術指導，並編寫多個劇本，包括福音劇《信有明天》、《真係聖誕》、《相聲報喜講耶穌》、《Cafe主意》、《家點愛》等；音樂劇《細鳳》及《想變成人的貓》；棟篤笑劇場《中國隊長》及《中國隊長2之講人自講》，以及《宮本武藏》。2010年與萬斯敏成立劇團「劇道場」，創團作《再見別離時》深受觀眾愛戴，兩度公演，並於今年9月移師加拿大溫哥華演出，近作《宮本武藏》更連場爆滿，好評如潮。現為電視藝員、專欄作家、劇場空間導航小組成員及浸會大學傳理系電影學院講師。



Stephen Au is a veteran in cross-media performing arts, spanning film, television and the stage. He worked as a reporter, and in 2000 opened Bruce Lee museum, the Dragon Pavilion, on his own funds. He also founded the *Xin Combat* magazine in the same year. He became a full-time actor in 1990, and since then has appeared in dozens of films and TV dramas. He was also twice nominated as the Most Popular Programme Host. He began appearing on stage in 1996, and was invited by many drama groups. He has starred in over 30 stage productions, and in 2007 was the first ever Chinese actor to perform *The Caveman*, the longest-running solo play in Broadway. It enjoyed great popularity and has had seven re-runs. In 2009, he was nominated for Best Male Lead (Drama/Comedy) at the Hong Kong Drama Awards with his performance in *The Visitor* and *The Caveman*. Apart from acting, Au was also the Martial Arts Instructor in the *The Swordsman* and *Taichi*. He has also written several scripts, including the Gospel plays, *Trust for Tomorrow*, *It's Real Christmas*, *Let's Talk about Jesus*, *God's Will Café* and *To Home with Love*; the musicals *Sai Fung* and *The Cat and the Solitary Man*; the solo shows *Captain China*, *Captain China 1/2* and *Miyamoto Musashi*. In 2010, he formed Theatre Dojo with Phyllis Man. Its inaugural production, *A Time for Fairwell* was such a hit that it soon enjoyed a rerun, and was taken on tour to Vancouver in September 2013. Another production, *Miyamoto Musashi*, was a box office hit and won critical acclaim. Au is currently an artiste with a local TV station, a columnist, a Navigator for Theatre Space, and a lecturer at the Department of Communication Studies of the Hong Kong Baptist University.

朱栢謙 Chu Pak-him

朱栢謙為樂隊朱凌凌成員，曾與不同的藝團合作；曾為中英劇團全職演員，近作有《大龍鳳》；為藝術雜誌《三角志》撰寫專欄《朱事八卦》。

Chu Pak-him is a member of the group Juicyning, and has been collaborating with many other performing arts companies. He was formerly a full-time staff of the Chung Ying Theatre Company, and recently he appeared in *The Big Big Day*. He is a columnist with the arts magazine *DeltaZhi*.



鄭國偉 Matthew Cheng

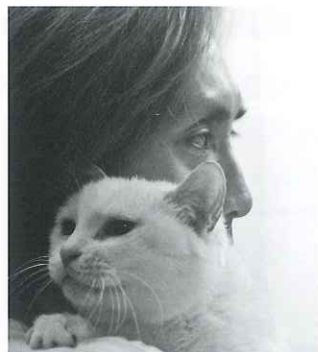
鄭國偉畢業於香港演藝學院戲劇學院戲劇藝術碩士課程，主修編劇，在校內曾獲「傑出編劇獎」。其他獎項包括憑《車你好冇》在2002年香港話劇團「此時此地」香港劇本創作比賽獲最佳劇本獎、第十二屆香港舞台劇獎「傑出青年編劇獎」、憑《不如跳跳舞》獲第十四屆香港舞台劇獎最佳男配角、2007年香港藝術發展獎「傑出青年藝術獎(戲劇)」，以及在2012年憑《最後晚餐》分別於第二十一屆香港舞台劇獎及第四屆香港小劇場獎獲「最佳劇本」。最近作品有香港電台《一念之間2》和演戲家族為康文署製作的社區文化大使演出《隱形教室》。



Matthew Cheng graduated from the Hong Kong Academy for Performing Arts with a Master of Fine Arts degree in Playwriting. While at the Academy, he won the Outstanding Script Award. In 2002, he won the Best Script Award at the *Here and Now* Scriptwriting Competition organised by the Hong Kong Repertory Theatre with *The Bloody Hell*, and won the Outstanding Young Playwright Award at the 12th Hong Kong Drama Awards; and Best Supporting Male Actor in *Take This Waltz* at the 14th Hong Kong Drama Awards. He was named Outstanding Young Artist at the Arts Development Awards 2007, and his script *The Last Supper* won the Best Play award at the 21st Hong Kong Drama Awards and the 4th Hong Kong Theatre Libre. His recent works include *The Moment 2* for RTHK, and *The Invisible Man in Class* for Actors' Family in the Leisure and Cultural Services Department's Community Cultural Ambassador Scheme.

周家輝 Chau Ka-fai

周家輝畢業於香港演藝學院戲劇學院，主修表演。活躍於不同的劇團，常擔任編、導、演、設計及戲劇導師等不同崗位。近年舞台演出包括7A班戲劇組《SEVEN：慾望迷室》(首演及載譽重演)、《鐵道緣》、《想死》(三度重演、上海世博演出)、《灰闌》、《夏日煙雲》及《大笑喪》；愛麗絲劇場實驗室《觸怒觀眾》、《百年孤寂》(北京及香港演出)；劇道場《宮本武藏》；致群劇社《無名碑》；新域劇團《我不是霍金》及中英劇團《科學怪人》等。熱心於戲劇教育及培訓等工作，教學經驗豐富，並於2000年初創辦戲苗工作室，在各校園致力推廣戲劇藝術。2009年起成為7A沙龍成員。



Chau Ka-fai graduated from the Hong Kong Academy for Performing Arts where he was trained in Performance at the School of Drama. He is an active figure among various theatre groups in the capacities of playwright, director, actor, designer and drama instructor. His recent productions include Class 7A Drama Group's *SEVEN: Lost and Lust* (First run and re-run), *Our Memorable Moment*, *Death* (Three re-runs as well as a tour to the Shanghai Expo), *The Chalk Circle in China*, *Summer and Smoke* and *The Big Happy Dying*; Alice Theatre Laboratory's *Offending the Audience* and *One Hundred Years of Solitude* (In Beijing and Hong Kong); Theatre Dojo's *Miyamoto Musashi*; Amity Drama Club's *The Nameless Tomb*; Prospects Theatre's *A Kid Story* and Chung Ying Theatre Company's *Frankenstein*. Chau is a dedicated worker in theatre education and training, boasting years of teaching experience in the field. He founded a studio in early 2000 to promote theatre in schools. He has been a member of 7A Salon since 2009.

梁翠珊 Ida Leung

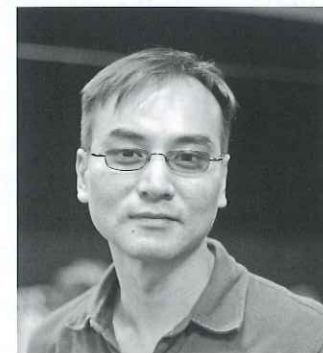
梁翠珊畢業於香港演藝學院戲劇學院，獲藝術學士(榮譽)學位，連續三年獲得成龍慈善基金獎學金、恒生銀行獎學金及鍾溥紀念獎學金。校內演出有《孽戀焚情》、《原野》、《夢起航》、《棒球狂想曲》、《浮石傳》，並憑《孽戀焚情》獲1998至1999年度傑出演員獎。近年參與演出有《宮本武藏》、《神蹟奇案》、《長繫我心》、《珂盧謀殺案》、《女人蜜語》、《一年皇帝夢》、《女帝奇英傳》、《科學怪人》、《讓我愛一次》、《品香飯店》、《Blogway Show》、《聊齋新誌》(重演)、《紐倫堡大審判》、《第二把交椅之瘋癲戲子》、《同行四分一世紀》、《阿媽話……》及《伴我同行》第二部等；並憑《彌敦道兩岸》獲第十五屆香港舞台劇獎最佳女主角(悲/正劇)及《野鴨》獲提名第十六屆香港舞台劇獎最佳女配角(悲/正劇)。現為自由身演員、戲劇導師及香港學校戲劇節評判。



Ida Leung graduated from the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts degree (Hons) in Drama. While at the Academy, she was awarded the Jackie Chan Charitable Foundation Scholarship, the Hang Seng Bank Scholarship, and the Chung Pu Memorial Scholarship. She appeared in such Academy productions as *Dangerous Liaisons*, *The Wilderness*, *The Sailing City*, *Daman Yankees* and *Woyzeck*, and won the Outstanding Actor Award for 1998-1999 with her performance in *Dangerous Liaisons*. More recent appearances include *Miyamoto Musashi*, *Agnes of God*, *Steel Magnolias*, *The Hollow*, *Talking With*, *Reverie of an Empire*, *The Empress* and *The Legendary Heroes*, *Frankenstein*, *Let Me Love Once*, *A Taste to Remember*, *Blogway Show*, *A Foxy Tale* (re-run), *Judgment at Nuremberg*, *Second to Whom*, *For You Are With Me*, *My Mother Said I Never Should*, and *Step Two of One of the Lucky Ones*. She won the Best Lead Actress (Tragedy/Drama) with her performance in *Hong Kong Stories: Nathan Road* at the 15th Hong Kong Drama Awards, and a nomination for Best Supporting Actress (Tragedy/Drama) with *The Wild Duck* at the 16th Hong Kong Drama Awards. Leung is currently a freelance actor, drama instructor and an adjudicator at the Hong Kong School Drama Festival.

陳正君 Chan Ching-kwan

陳正君畢業於香港演藝學院戲劇學院，獲藝術學士(榮譽)學位(主修導演)及深造文憑(主修表演)。過去十多年曾為多個表演團體擔任編、導、演等要職，包括推動編作劇場和培育演員發揮創意。其中較受注目的編導作品為《任情》、《少年失落園》及《Faithfully》等。近年作品包括香港演藝學院《屠殺者》(導演)、香港藝術節《像我這樣一個城市之懸浮在空中的夢》(編/導)、國際綜藝合家歡《美人魚手記》(導演)、7A班戲劇組《博士熱愛的算式》(導演)、《幸福太太》(無疆界劇場「十佳作品」)(導演)、《灰闌》(香港舞台劇獎十大最受歡迎製作獎)(聯合導演)、觸動舞台《我們都是這樣長大的》(導演)及香港城市大學合唱團/廣州華南理工大學「音樂之旅」交流演出大型原創音樂劇《海闊天空 2007》首演版本(編導)及觸動舞台《海闊天空 2013》足本長劇版本(編導)。現為香港藝術發展局(戲劇界別)評審員、香港學術及職業資歷評審局(戲劇)行業/學科專家。



Chan Ching-kwan graduated from the Hong Kong Academy for Performing Arts (HKAPA) with a Bachelor of Fine Arts degree (Hons) in Directing and Advanced Diploma in Performance. He is an active figure in various theatre groups in the capacities of playwright, director and actor, dedicating to devised theatre and creative acting. His recent productions include *The Slaughter* (as director) by HKAPA; *i-City* (as playwright and director) in the Hong Kong Arts Festival; *The Beautiful Heart* (as director) in the International Arts Carnival; *Formula in Love* (as director), *Wonderland* (as director, a Top Ten performance selected by Theatre

Borderless); *The Chalk Circle in China* (as co-director, a Top Ten Most Popular Performances at the Hong Kong Drama Award) by Class 7A Drama Group; *We All Grew Up This Way* (as director) by Touch Theatre; and *A Wide Wide World Out There* (as playwright and director of both the 2007 Hong Kong première jointly presented by the South China University of Technology and the City University of Hong Kong and the 2013 version by Touch Theatre). He is currently a Drama Examiner of the Hong Kong Arts Development Council and Sector/Subject Specialist (Drama) of the Hong Kong Council for Accreditation of Academic & Vocational Qualifications.

羅松堅 Law Chung-kin

羅松堅是蘇菲舞台藝術及教育總監、自由身演員及戲劇教育工作者，前香港演藝學院人文學科導修課導師。2003年畢業於香港演藝學院，獲(榮譽)學士學位，主修表演。2010年畢業於香港中文大學哲學系，獲哲學文學碩士，畢業論文《遊戲、戲劇與詮釋——從伽達瑪的遊戲劇概念反思戲劇的本質、存在方式與詮釋問題》發表於第七屆「詮釋學與中國經典詮釋」學術研討會。又致力發展戲劇、哲學及教育三者的融合，積極推動戲劇的學術研究和哲學反思。即將參與的演出為明日劇團的《狐狸伯伯幾多點》。



Law Chung-kin is the Director of Stage Art and Education of Sophie Stage, as well as a freelance actor, theatre educator, and a former tutor for Liberal Arts Studies in the Hong Kong Academy of Performing Arts (HKAPA). He obtained a Bachelor of Fine Arts degree (Hons) in Performance from HKAPA in 2003 and an M.Phil. degree in Philosophy from the Chinese University of Hong Kong in 2010. Law strives for integrating theatre, philosophy and education and actively promotes academic research and philosophical reflections in theatre. He will be participated in *Grandpa Foxy* by Ming Ri Institute for Arts Education.

薛海暉 Sit Hoi-fai

薛海暉獲香港演藝學院戲劇學院(榮譽)學士學位，主修表演。畢業後隨即憑香港藝術發展局人才培訓計劃資助，受聘於7A班戲劇組，成為一年全職實習演員。在職期間，憑《櫻桃帝國》中趙健一角，獲提名第二十屆香港舞台劇獎最佳男配角(悲/正劇)。近期演出包括香港話劇團《教授》和《頂頭鎚》(重演)、一條褲製作《猥褻—三審王爾德》、Theatre Noir《動物農莊》(重演)、W創作社《開關係》、同流《製造基督》(兼任翻譯)、iStage《20000赫茲的說話》、7A班戲劇組《文字再造III—在那任性的孩子眨眼之際》(編導)和《童謠追魂曲》、劇場工作室《黑森林》，以及Metro-HolicK Studio《縛·愛》等。現積極參與戲劇教育工作，為多間中小學編撰及執行戲劇教育課程。



Sit Hoi-fai graduated from the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts degree (Hons) in Drama. He joined Class 7A Drama Group for one year as a full-time actor under the Internship Scheme of the Hong Kong Arts Development Council. With the company's production *Cherry Inc.*, he was nominated as the Best Supporting Male Actor at the 20th Hong Kong Drama Awards (Tragedy/Drama). His recent performances include *The Professor* and *Field of Dreams (Re-run)* by the Hong Kong Repertory Theatre, *Gross Indecency: The Three Trials of Oscar Wilde* by Pants Production, *Animal Farm (Re-run)* by Theatre Noir, *Open Relationship* by W Theatre, *Messiah* (as actor and translator) by We Draman Group, *Beyond the Words* by iStage, *Texts Experimenting III* (as playwright and director) and *And Then There Were None* by Class 7A Drama Group, *Black Forest* by Drama Gallery, and *Rope of Love* by Metro-HolicK Studio. He is also actively participating in theatre education, developing various drama education programmes in primary and secondary schools.

馮幸詩 Alice Fung

馮幸詩2012年獲香港演藝學院戲劇學院(榮譽)學士學位，主修表演。在學期間曾獲頒多個獎學金及獎項，除連續兩年獲頒優秀表演獎外，亦獲傑出演員獎，並參與《終成眷屬》、《六個尋找作家的角色》、《莎士比亞劇作選段—羅密歐與茱麗葉》、《血還血—復仇三部曲》、《獨白選段演出—孽戀焚情》、《拉維尼亞的葬禮》及《深閨大宅》等的演出。近期舞台演出有三角關係《交換生活》、春天舞台《南海十三郎》(重演)、香港話劇團《都是龍袍惹的禍》、《頂頭鎚》音樂劇(重演)，以及一條褲製作《篤數帝國》。現為自由身舞台及影視演員。



Alice Fung graduated from the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts degree (Hons) in Performance in 2012. While at the Academy, she was awarded numerous scholarships and prizes, including two-time Best Performance and Outstanding Actor Award and participated in numerous performances, including *All's Well that Ends Well*, *Six Characters in Search of An Author*, *Romeo and Juliet*, *The Oresteia*, *Dangerous Liaisons*, *Dying Lavinia* and *The House of Bernarda Alba*. Her recent works include *Who Are You? Who Am I?* by Trinity Theatre, *The Mad Phoenix* (Re-run) by The Spring-Time Group, *The Emperor, his Mom, a Eunuch and a Man* and *Field of Dreams* (Re-run) by the Hong Kong Repertory Theatre, and *ENRON* by Pants Production. She is currently a freelance actor on stage, TV and screen.

黃頌明 Wong Chung-ming

黃頌明獲香港演藝學院戲劇學院(榮譽)學士，主修表演。在學期間之演出有《終成眷屬》、《早上的繁星》、《莎士比亞選段演出—奧賽羅》(英語演出)《血還血-復仇三部曲》和音樂劇《我要高飛》。校外演出有7A班戲劇組《灰闌》和《夏日煙雲》及中英劇團《尼古拉伯爵吸血驚情》。近期參與之製作有A2創作社《作死》、春天舞台《南海十三郎》、焦媛實驗劇團《我的快樂時代》和劇場空間《舞步青雲》。現為自由身演員和戲劇導師(粵英)，並出任A2創作社公關經理。



Wong Chung-ming graduated from the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts degree (Hons) in Performance. She participated in several performances at the Academy, including *All's Well that Ends Well*, *Stars in the Morning Sky*, *Othello*, *The Oresteia* and *FAME*. She also participated in *The*

Chalk Circle in China and *Summer and Smoke* by Class 7A Drama Group and *Dracula* by Chung Ying Theatre Company. Her recent works include *Death* by Actors' Square, *The Mad Phoenix* by The Spring-Time Group, *Age of Aquarius* by Perry Chiu Experimental Theatre and *A Chorus Line* by Theatre Space. She is currently a freelance actor and drama instructor and working as the Public Relations Manager of Actors' Square.

王俊傑 Wong Chun-kit

王俊傑2013年畢業於演藝學院戲劇學院學士學位課程，主修表演。曾參演作品包括《彼岸》、《伊人》、《羊泉鄉》及《黑颯颯殺人事件》等。曾奪得第四屆香港流動影片節最佳戲劇、最佳校園(中小學)創作獎；第十五屆香港獨立短片及錄像比賽香港區最後十強；葵青區第五屆影藝新秀金葵獎最佳編劇、最佳影片、最佳創意大獎。



Wong Chun-kit graduated from the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts degree in Performance. He has participated in many productions, including *The Desired* and *Fuente Ovejuna*. He was the recipient of the Best Drama and Best Campus (Primary & Secondary) awards of the 4th Hong Kong Mobile Film Festival, one of the ten finalists of the 15th Hong Kong Independent Short Film and Video Awards (now IFVA Festival) and the Best Playwright, the Best Film and the Most Creative awards at the 5th Kwai Tsing District Short Films Contest.

7A 班戲劇組 Class 7A Drama Group



本地專業劇團，獲香港藝術發展局兩年行政資助。以優質文本，配以富劇場感的寫意演繹手法，產生唯有進入劇場方可體會的觀劇經驗。不求嘩眾取寵，只求戲味濃郁。近年製作有《弒君2012》、《SEVEN：慾望迷室》、《鐵道緣》、《文字再造III》、《童謠追魂曲》、《想·死》(香港重演)、《櫻桃帝國》、《灰關》、獲第18屆香港舞台劇獎最佳劇本提名之《幸福太太》、曾於倫敦The New Diorama劇院由True Heart Theatre以英語及粵語雙語同步上演之《73A》，以及獲邀於上海世博期間假上海戲劇學院演出之《想死》等。

劇團亦是把戲劇手法融入正規科目教學的先行者之一。曾服務學校逾百，融入學科包括中文、英文、常識、通識、德育、人文學科、專題周及新高中其他學習經歷等。2004年至今，劇團與民政事務局、區議會、康樂及文化事務署及多個政府部門合作推行戲劇培訓、學校巡迴演出，以及社區劇場計劃，將戲劇藝術進一步推廣至公眾。

劇團亦曾出版《公路戲劇》劇本集、《十年一戲》一休劇本選、《幸福太太》、《櫻桃帝國》、《灰關》、《鐵道緣》及《SEVEN：慾望迷室》劇本集以作保存。

Class 7A Drama Group is a non-profit organisation focusing on professional drama development, and has been receiving financial support from the Hong Kong Arts Development Council since 2002. The company believes that the important element of drama is "the play" itself and rejects any idea of extravaganza.

Recent productions include *Macbeth in Macao*, *SEVEN: Lost and Lust*, *Our Memorable Moment*, *Texts Experimenting III*, *And Then There Were None*, *Death* (4th Run), *Cherry Inc.*, *The Chalk Circle in China*, *Wonderland*, which won a nomination for Best Play at the 18th Hong Kong Drama Awards, *73A* which was staged at The New Diorama Theatre by True Heart Theatre, as a simultaneous performance in English and Cantonese, and *Death*, which was staged at the Shanghai Theatre Academy during the Shanghai Expo.

In addition to staging professional performances, the company is also a pioneer in the integration of dramatic techniques into formal academic subjects. It has served more than a hundred schools by merging drama into academic subjects such as Chinese, English, General Studies, Liberal Studies, Moral Education, Humanities Education, Thematic Week and Other Learning Experiences programmes under the New Senior Secondary Curriculum.

Since 2004 the company has been working in conjunction with the Home Affairs Bureau, the District Councils, the Leisure and Cultural Services Department and several other government departments in promoting theatre training, giving school touring performances and conducting the community theatre schemes in a bid to bring theatre art to the community at large.

Apart from staging productions, the company also publishes its plays, such as a collection on *Roadshows*, *Yat Yau Script Collection*, *Wonderland*, *Cherry Inc.*, *The Chalk Circle in China*, *Our Memorable Moment* and *SEVEN: Lost and Lust* for archiving purpose.

7A 班戲劇組 Class 7A Drama Group

地址：灣仔港灣道2號香港藝術中心8樓
排練室：荃灣橫龍街49-53號華隆工業大廈10樓D室
電話：2582 0274 傳真：2802 0798
電郵：info@7a.org.hk 網址：www.7a.org.hk

董事局成員

主席	趙志成	幹事	陳可兒	傅月美	方競生
司庫	盧偉力		鄭傳軍	陸潤棠	

劇團職員

藝術總監	一休	行政總監	林婉薇
節目經理	林沛力	製作經理	黃詠詩

7A沙龍成員

陳正君 周家輝 洪節華 劉浩翔 胡麗英
徐碩朋 陳健豪 阮煒樞 薛海暉 李穎康



鳴謝 Acknowledgement

7A班戲劇組謹此鳴謝以下機構及人士對是次製作的協助：(排名不分先後)

捷克共和國領事館

中英劇團及《備忘錄》演出團隊

澳門曉角話劇研進社及《通知書》演出團隊

香港電台 Cable TV 經濟日報 東方日報

明報 香港新晚報 U Magazine StageTV

耿一偉老師 李穎康先生 Ms Lucinka Eisler

Mr Pavel Klusák Ms May Tam Mr Ben Yuen 大鳥先生 香港各大傳媒

香港家庭福利會藝進同學會賽馬會將軍澳青年坊

世界文化藝術節2013 —— 東歐芳華

World Cultures Festival 2013 – Lasting Legacies of Eastern Europe

演藝節目 Stage Performance

節目 Programme	日期 Date	時間 Time	場地 Venue
開幕節目 Opening Programme 《安娜·卡列尼娜》 <i>Anna Karenina</i> 聖彼得堡艾庫曼芭蕾舞團 (俄羅斯) Eifman Ballet of St. Petersburg (Russia)	18-19 / 10 19 / 10	7:30pm 2:30pm	HKCC/GT
《假面·瑪莉蓮》 <i>Persona. Marilyn</i> 華沙話劇院 (波蘭) The Dramatic Theatre of the City of Warsaw (Poland)	24-25 / 10 26 / 10	7:30pm 2:30pm	KTT/A
布達佩斯吉卜賽交響樂團 (匈牙利) Budapest Gypsy Symphony Orchestra (Hungary)	25 / 10	8pm	HKCC/CH
《心曲聖頌》 <i>The Soul of Orthodox Chant</i> 蒂芙娜妙韻團 (塞爾維亞) Divna and Melodi (Serbia)	31 / 10	8pm	HKCH/CH
《凡尼亞舅舅》 <i>Uncle Vanya</i> 聖彼得堡小劇院—歐洲劇院 (俄羅斯) Maly Drama Theatre of St. Petersburg – Theatre of Europe (Russia)	1-2 / 11 3 / 11	7:30pm 2:30pm	KTT/A
特林姆四重奏 (俄羅斯) Terem-Quartet (Russia)	2 / 11	8pm	HKCH/CH
《疊配文》 <i>The Memorandum</i> 7A班戲劇組 Class 7A Drama Group	8-9 / 11 10 / 11	8pm 3pm	HKCC/ST
《魅力吉卜賽 — 舞樂盛宴》 <i>Romafest – A Gypsy Song and Dance Fiesta</i> 羅馬尼亞吉卜賽舞蹈劇場 Romafest Gypsy Dance Theatre of Romania	9 / 11 10 / 11	8pm 3pm	STTH/A TWTH/A
俄羅斯頓河哥薩克國立民族歌舞團 Don Cossacks State Academic Song and Dance Ensemble in honour of Anatoly Kvasov (Russia)	15 / 11 16 / 11 17 / 11	8pm 8pm 3pm	HKCH/CH STTH/A TMTH/A
《東歐東西樂》 <i>Uasiankrainian Jam</i> 無界樂人 JohnChen Ensemble	16 / 11	8pm	HKCH/T
《東歐風情》 <i>Eastern Europe Postcards</i> 香港管弦樂團 Hong Kong Philharmonic	4-5 / 12	8pm	HKCC/CH

HKCC/CH

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

HKCC/GT

香港文化中心大劇院

Hong Kong Cultural Centre Grand Theatre

HKCC/ST

香港文化中心劇場

Hong Kong Cultural Centre Studio Theatre

HKCH/CH

香港大會堂音樂廳

Hong Kong City Hall Concert Hall

HKCH/T

香港大會堂劇院

Hong Kong City Hall Theatre

KTT/A

葵青劇院演藝廳

Kwai Tsing Theatre Auditorium

STTH/A

沙田大會堂演奏廳

Sha Tin Town Hall Auditorium

TMTH/A

屯門大會堂演奏廳

Tuen Mun Town Hall Auditorium

TWTH/A

荃灣大會堂演奏廳

Tsuen Wan Town Hall Auditorium