



鄧樹榮戲劇工作室

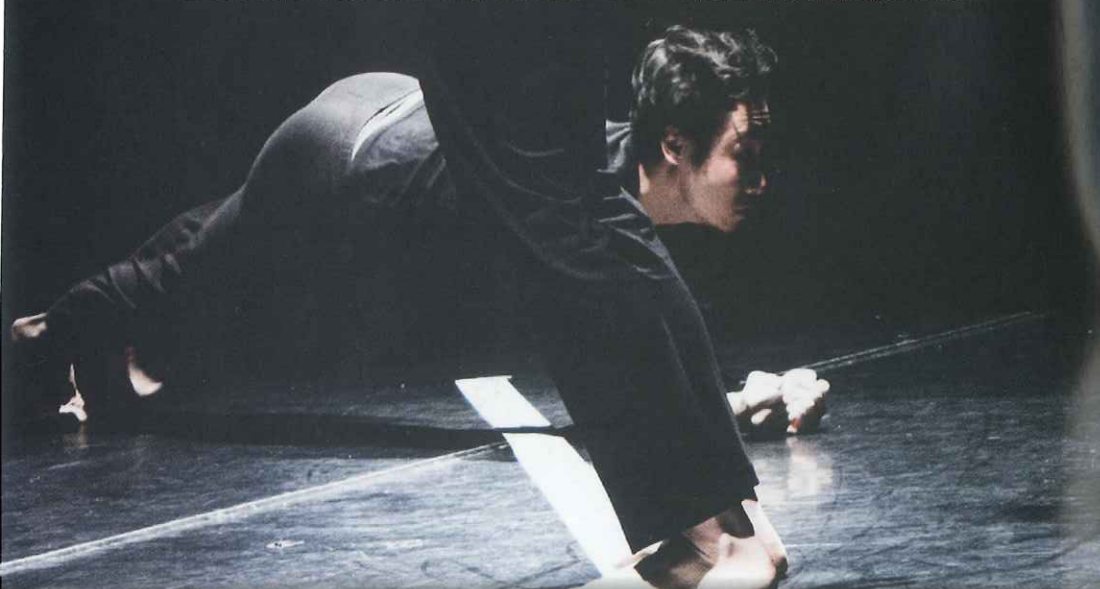
一年制專業形體劇場青年培訓

集結巴黎賈克·樂寇形體訓練
及鄧樹榮前語言訓練方法

09.2014 – 08.2015

課程總設計 - 鄧樹榮

香港演藝學院戲劇學院前任院長、2012年度藝術家(戲劇)獎得主



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你為甚麼不是?
Steve Jobs?
Why aren't you Steve Jobs?

地點 VENUE

香港藝術中心壽臣劇院

Hong Kong Arts Centre Shouson Theatre

日期 DATES

17 APRIL 2014 8:00PM

18-20 APRIL 2014 3:00PM 8:00PM

21 APRIL 2014 3:00PM 8:00PM (加場 Additional performance)

鄧樹榮戲劇工作室獲香港特別行政區政府「藝能發展資助計劃」的躍進資助

Tang Shu-wing Theatre Studio is financially supported by the Springboard Grant under the Arts Capacity Development Funding Scheme of the Government of the Hong Kong Special Administrative Region.

主辦 Presenter



鄧樹榮戲劇工作室
TANG SHU-WING
THEATRE STUDIO

合辦 Co-presenter



HONG KONG ARTS CENTRE
香港藝術中心

媒體伙伴 Media Partner



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本劇含粗俗用語。不設中場休息，演目長約2小時。如遇特殊情况，主辦機構保留更換節目及表演者之權利。
節目 / 活動內容並不反映香港特別行政區政府的意見。

This programme contains strong language. Approximate 2 hours with no intervals. The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary. The content of this programme / activity does not reflect the views of the government of the Hong Kong Special Administrative Region.

關於《你為甚麼不是Steve Jobs?》

Steve Jobs設計iPhone時把鍵盤刪去，只留下一個按鈕，鄧樹榮創作《泰特斯2.0》時把佈景刪去，只留下七張櫈和演員。在《你為甚麼不是 Steve Jobs?》中，鄧樹榮再次向難度挑戰，以極其簡約的風格把形體劇場的元素滲透於寫實演出之中。

四個各懷心事和壓力的香港人，來到一堂瑜伽課，隨著一些放鬆的瑜伽動作，加上老師遲遲未到，他們竟開始訴說著近期不易言喻的經歷。然而，這瑜伽課又像一面鏡子，把四人內心的喜悅、憂慮、焦急、矛盾和慾望赤裸地反射出來。他們由互信到猜疑，彷彿一輩子的起落都凝聚於一刻，大家屏著呼吸要為自己的生活作重要的決定……

鄧樹榮經過三年對 Steve Jobs 的閱讀及研究，再對比當下某些現代人的生活態度而創作本劇，最後他反問一句：「當生命終結時，我們可以留下甚麼？」

ABOUT WHY AREN'T YOU STEVE JOBS?

When Steve Jobs designed the iPhone, he took out the keyboard and kept only one single button. When Tang Shu-wing created *Titus Andronicus 2.0*, he removed the stage set to leave only seven chairs and the actors. In *Why Aren't You Steve Jobs?*, Tang challenges himself again to meld the essence of physical theatre and a realistic performance in an exceptionally minimalistic style.

Four Hong Kongers, each perturbed and under stress, arrive at a yoga class. As they relax themselves in yoga poses and wait for the teacher who is late, they start attempting to find the right words to tell their recent experiences. The yoga class becomes a mirror that nakedly reflects the joy, worries, anxiety and desires in each person. Trust sours into paranoia. As if all their ups and downs are condensed into this very moment, the four, holding their breaths, are about to make important decisions on their lives.

Tang spent three years on scrutinizing Steve Job's stories and contemplating the life attitude of some of the modern people before he wrote *Why Aren't You Steve Jobs?*. At the end of it, he raises a question: 'When life comes to an end, what is there to leave?'



劇團介紹

「鄧樹榮戲劇工作室」為一香港註冊慈善團體，其前身是成立於1996年的「無人地帶」，後於2009年易名，以「將最優質的劇場作品帶給最多的觀眾」為使命，其定位是一所研究及創作中心，透過對演員表演藝術的研究及創作，實踐對形體劇場及簡約美學的理念，希望對香港戲劇帶來新氣象。研創的最終目的是催生創意，使觀眾因參與藝術活動而追求有質素的生活。形體劇場打通了戲劇、舞蹈及其他形體文化的界限。簡約風格既是美學追求，也是生活智慧。工作室於2012年起獲得香港特別行政區民政事務局為期兩年的藝能發展資助，並於同年成為香港藝術中心駐場藝團。團隊有兩大目標，一是創作具持久性的地標式演出，對香港的文化產業作出貢獻；二是拓展本地及國際觀眾，促進文化交流，讓香港劇場在世界舞台上取得應有的位置。工作室的主要作品包括《後代》（與新加坡戲劇盒聯合製作，分別於2010新加坡華藝節及香港新視野藝術節演出）、《泰特斯2.0》（2009）、無對白動作喜劇《打轉教室》（2011）、《泰特斯》（2012）、舞蹈及形體劇場《舞·雷雨》（2012）、形體劇場公開課堂《熱血軀體》（2014）及心理寫實劇《你為甚麼不是Steve Jobs?》（2014）。





《泰特斯2.0》於2011年參加新加坡華藝節後，亦於2012年巡演挪威、波蘭、北京及台北；《打轉教室》（內地稱為《教室也瘋狂》）則於2012年的愛丁堡藝穗節及中國內地五城巡演，獲高度評價，並於去年8月作第四度公演，上演33場。加上2014年2月，《打轉教室》於澳門金莎劇場上演2場後，兩年內合計上演87場，正朝著成為長壽劇目的目標進發；《舞·雷雨》去年年初獲邀在新加坡華藝節演出；《泰特斯》則於2012年5月代表香港參加倫敦「文化奧運」（Cultural Olympiad）的重點項目 - 「世界莎劇節」，成為首個在環球劇場（Shakespeare's Globe）上演的粵語話劇後，於去年7月完成在德國諾伊斯的莎士比亞環球劇場及柏林的巡演。另外，其於環球劇場演出的現場實錄版分別在2013年12月及今年1月於香港 The Grand 戲院上映，成為首齣在香港大銀幕上映的本地舞台製作。

ABOUT TANG SHU-WING THEATRE STUDIO

Being a centre for theatrical research and creation, the mission of Tang Shu-wing Theatre Studio is "To bring theatre works of the highest quality to the maximum number of people". It seeks both developing and encouraging innovation in Hong Kong theatrical environment through physical theatre and minimalist aesthetics. The former explores the inter-disciplinary relationships between theatre, dance and other physical cultures while the latter is both an aesthetic pursuit and an attitude of life. The Studio also hopes, through its work, to promote better quality of life through public participation in the arts. The Studio is financially supported by The Arts Capacity Development Fund of the Home Affairs Bureau since 2012 and also has established a long-term collaboration with the Hong Kong Arts Centre as its Residential Theatre Company. The Studio has two visions: To create long-running landmark productions of our city, thus contributing to its creative industry; and to build up local and international audience, as well as facilitating cultural exchange, so that the theatre of Hong Kong will be given a proper place on the world stage. Works of the Studio include *Next Generation* (co-production with Drama Box, performed in 2010 in Singapore Huayi - Chinese Festival of Arts and New Vision Arts Festival of Hong Kong); *Titus Andronicus 2.0* (2009), non-verbal physical comedy *Detention* (2011), *Titus Andronicus* (2012), dance and physical theatre *Thunderstorm* (2012), physical theatre open class *A Passionate Body* (2014) and psychological drama *Why Aren't You Steve Jobs?* (2014).

Titus Andronicus 2.0 was staged in the Singapore Huayi - Chinese Festival of Arts in 2011, and followed with an international tour in Norway, Poland, Beijing and Taipei in 2012. *Detention* was brought to Edinburgh Festival Fringe and 5 cities in Mainland China in 2012 while earning critical acclamations all along. In August 2013, *Detention* performed the fourth time for 33 sessions in Hong Kong. With the addition of two shows performed at Sands Theatre, Macau, *Detention* has already performed 87 shows in two years, and aims to become a long-running 'landmark' production for Hong Kong. *Thunderstorm* was invited to perform in Singapore Huayi - Chinese Festival of Arts in early 2013. After *Titus Andronicus* was brought to Globe to Globe by the Studio in May 2012, a World Shakespeare Festival in the Shakespeare's Globe of London as a highlight of the Cultural Olympiad, which is the first Cantonese production ever played at the prestigious Globe, it has just finished the tour at the Shakespeare's Globe Theatre in Neuss and Berlin in July 2013. In December 2013 and January 2014, the live recording of *Titus Andronicus* in the Shakespeare's Globe of London has been screened in The Grand cinema of Hong Kong. This becomes the first local drama performance ever to be screened at Hong Kong cinema.

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編劇、導演、佈景設計及演出 鄧樹榮

鄧樹榮於1980年代後期在法國 Ecole de la Belle de Mai 接受演員訓練，並於巴黎新索邦大學就讀戲劇研究。於1992年回港前，他曾於巴黎金手劇團任助理導演及演員。

鄧樹榮深受梅耶荷德「假定性戲劇」、葛羅托斯基「質樸劇場」、太極以及瑜伽的啟發，認為劇場是一種透過自我發現去感受生命的方法。他透過簡約美學手法，進行形體劇場創作。其獨特的風格為他帶來「簡約劇場煉金術士」的美譽。他亦曾被法國文化協會的《東西譚雜誌》形容為「香港最具才華的劇場導演之一」。他於2004年至2011年在香港演藝學院戲劇學院任教，並於2009至2011年任戲劇學院院長。目前是「鄧樹榮戲劇工作室」（前身為「無人地帶」，1996年創立）的藝術總監。

鄧樹榮曾導演近四十齣戲劇、舞蹈及歌劇，其代表作包括《菲爾德》(2005)、《哈姆雷特》(2006)、《帝女花》(2007劇場版及2009舞蹈版)、《例外與常規》(2008)、《泰特斯》(2008、2012)、《泰特斯2.0》(2009、2012)、《亞瑟王》(2009)及《魔方變奏》(2010)、《打轉教室》(2011、2012、2013)。其作品曾於香港、北京、上海、廣州、深圳、新加坡、澳門、塔什干、倫敦、紐約、三藩市、匹之堡、挪威的費德列斯達、波蘭的貝托姆、弗羅茨瓦夫及悉尼演出。

2001年，他出版了《梅耶荷德表演理論：研究及反思》及《生與死三部曲之劇場探索》。2004年，國際演藝評論家協會香港分會出版了研究鄧樹榮作品的專著：《合成美學—鄧樹榮的劇場世界》。

他目前是嶺南大學榮譽院士、香港特別行政區康樂及文化事務處的榮譽顧問及香港舞蹈團的顧問。鄧樹榮曾獲的主要獎項包括：三屆香港舞台劇獎最佳導演獎(2011、2007、2006)、2003年香港舞台劇獎最佳男主角(悲/正劇)、《帝女花》(舞蹈版)獲香港舞蹈年獎傑出舞蹈製作(2010)、《瞄》文化大件事獎(2010)、香港藝術發展局藝術成就獎(戲劇)(2008)、法國文化部「藝術及文學軍官勳章」(2007)、香港政府民政事務局長嘉許獎狀(2007)、香港特別行政區行政長官社區服務獎狀(2012)、南方都市報2012「深港生活大獎」之「年度藝文人物獎」、香港藝術發展獎2012「年度最佳藝術家獎(戲劇)」及2013香港舞蹈年獎「最值得表揚舞蹈劇作指導」。

PLAYWRIGHT, DIRECTOR, SET DESIGNER AND ACTOR | Tang Shu-wing

Tang studied in France during 1986-1992 and obtained his Maîtrise Diplôme in Theatre Studies from Université de la Sorbonne Nouvelle. He received his training of acting in l'Ecole de la Belle de Mai and has worked as assistant director and actor in Théâtre de la Main d'Or.

Tang's sources of influence are 'Theatre of the Convention' of Meyerhold, 'Poor Theatre' of Grotowski, Tai Chi and Yoga. For him, theatre is a way to experience life through self-discovery. He has been pursuing a physical theatre through a minimalist aesthetics approach. His unique style has dubbed him 'Alchemist of Minimalist Theatre'. He is also described by *Parole Magazine* of l'Alliance Française as 'one of the most talented theatre directors of Hong Kong'.

He taught in the School of Drama of the Hong Kong Academy for Performing Arts from 2004 to 2011 and served as Dean of School of Drama from 2009-2011. He is the current artistic director of Tang Shu-wing Theatre Studio (formerly known as No Man's Land which was founded in 1996).

Tang has directed over forty productions of drama, dance and opera. His representative works include *Phaedra* (2005), *Hamlet* (2006), *Princess Chang Ping* (drama and dance versions, 2007, 2009), *The Exception and the Rule* (2008), *Titus Andronicus* (2008, 2012), *Titus Andronicus 2.0* (2009, 2012), *King Arthur* (2009), *Rubik's Cube and its Aftermath* (2010), *Detention* (formerly known as *Beating the Classroom*) (2011, 2012, 2013) and *Thunderstorm* (2012). His works have been presented in Hong Kong, Beijing, Shanghai, Guangzhou, Shenzhen, Hangzhou, Singapore, Macau, Tashkent, New York, London, Sydney, San Francisco, Pittsburgh, Fredrikstad, Bytom, and Wrocław.

In 2001, he published *Analysis and Reflections on the Theories of Acting of Meyerhold, Life and Death Trilogy: a Theatrical Research*. In 2004, The International Association of Theatre Critics (Hong Kong) published a special study on him: *The Art of Synthesis: The Theatre World of Tang Shu-wing*.

He is Honorary Fellow of Lingnan University, a current Honorary Advisor of the Leisure and Cultural Services Department (Hong Kong SAR) and the Advisor of the Hong Kong Dance Company.

Tang's major awards include Best Actor in a Leading Role in the 2003 Hong Kong Drama Awards; three times Best Director in the Hong Kong Drama Awards (2006, 2007, 2011); *Princess Chang Ping* (dance version) was awarded Outstanding Production of the 2010 Hong Kong Dance Awards. He has also received Certificate of Commendation by the Secretary for Home Affairs of the HKSAR Government (2007); l'Officier de l'Ordre des Arts et des Lettres by the French Government (2007); Award for Arts Achievement (Drama) by the Hong Kong Arts Development Council (2008); The Next Big Thing Cultural Award by the Muse magazine (2010). The HKSAR Chief Executive's Commendation for Community Service Award (2012) and Shenzhen-Hong Kong Life Awards: Arts and Culture Figure of the Year Award by Southern Metropolis Daily (2012), Award for Best Artist (Drama) by The Hong Kong Arts Development Awards 2012 and The Outstanding Achievement in Direction for Dance by Hong Kong Dance Awards 2013.



導演的話

想來想去，我決定這次不寫導演的話。

要說的在戲裏已經說了，若您感受到，那就不用在這裡再聽我講一次。若您感受不到，再多的文字解說也無補於事。

您在繁忙的日程中抽空來看戲，我已很感激；若您是購票的，我更加感動。

最後，我要多謝我的團隊、各方好友（包括民政事務局及藝術中心）、合作伙伴、對這個戲有興趣的傳媒、以及出席演前對談會的嘉賓朋友。

鄧樹榮

2014年4月7日

FROM THE DIRECTOR

After much thinking, I decided not to write a director's statement.

The play says it all. If you can understand it, you will not need me to repeat it here. If you cannot, more words will not help.

I am very grateful that you squeezed time out of your packed schedule for this play, and I am touched if you actually spared money for the tickets. Lastly, I would like to thank my team, friends (including the Home Affairs Bureau and the Hong Kong Arts Centre), partners, media that are interested in this play, and all the guests who have agreed to participate in the pre-performance talks.

Tang Shu-wing

7 April 2014

演出創作及製作團隊

CREATIVE & PRODUCTION TEAM

編劇 / 導演 / 佈景設計 / 演出 Playwright / Director / Set Designer / Actor :

鄧樹榮 Tang Shu-wing

創作 / 演出 Creative / Actor :

黃俊達 Ata Wong 梁家維 Aska Leung 彭珮嵐 Ivy Pang 黎玉清 Lai Yuk Ching

監製 Producer : 盧君亮 Andy Lo

燈光設計 Lighting Designer : 陳焯華 Billy Chan

音響設計 Sound Designer : 史嘉茵 Sze Ka Yan

服裝及執行佈景設計 Costume and Deputy Set Designer : 陳菲菲 Fei Chan

製作經理 Production Manager : 張向明 Cheung Heung Ming

舞台監督 Stage Manager : 洪佩珊 (朱古力) Chocolate Hung

執行舞台監督 Deputy Stage Manager : 麥凱欣 Mandy Mak

助理舞台監督 Assistant Stage Manager : 梁雅慈 Natalie Leung

平面設計 Graphic Designer : 黃翰林 Ar Lum Wong

歌曲名單

MUSIC LIST

1. Kupura Kupika Nakuldya Nakundewa - Pounding song with raft rattles
2. Katikalepuke, Katikatobeke - Topical song with guitar and bottle
3. Monde Yaya Saina - Self-delectative song with Kangombio mbira
4. Kazela Kambelemba - Topical Song with Bangwe zither with resonator
5. Bata Wasungu Mulundu - Self-delectative song with Kankowele mbira
6. Umzikabwo Uphelle - Mtshotsho dance with clapping
7. Mokorotto - Praise, chant & speeches
8. Bobby McFerrin - Don't Worry Be Happy
9. 草蜢 You are everything - 忘情森巴舞
10. X Japan - X (Studio version)
11. 願 林憶蓮
12. Rahsam Fififi - himalaya

創作及演出 CREATIVE AND ACTOR

黃俊達 Ata Wong

鄧樹榮戲劇工作室全職導演、研究員。

2005年畢業於香港演藝學院舞蹈學院，2010年畢業於法國巴黎賈克·樂寇國際戲劇學校，成為首位港人完成該校兩年課程的學生，2012年更完成該校動作研究所 (LEM) 課程。同年獲選參與歐丁劇場導演尤金諾·芭芭及茱莉亞·瓦雷的《思想與行為》劇場大師班。

於歐洲期間曾參與多個演出，包括：《耀眼》、《搬家》、失眠候鳥劇團《逃走》、菲比斯製作《亞馬遜公主》、相反劇團《季節》、跨越世界劇團《蝴蝶夢》、艾雲娜·布祿《小飛俠》(歐洲巡演)。2012年5月，更獲國際戲劇大師彼得·布祿克邀請，參與他及西蒙·布祿克聯合導演的電影作品《走隱形鋼線的人》演出(該電影為2013年威尼斯國際電影節參展作品之一)。回港後加入鄧樹榮戲劇工作室，並訓練劇團全職演員。參與劇團創作及演出包括：公開課堂《熱血軀體》、《打轉教室》、《舞·雷雨》及《泰特斯》等。

2012年應邀為香港演藝學院戲劇學院之訪客導師。2009年創立綠葉劇團，研究及探索形體劇場訓練系統，同年導演劇團作品《孤兒》，於法國、意大利、克羅地亞普拉國際戲劇節和台北藝穗節演出，作品受各地報章及觀眾一致好評。

Full-time Director-Researcher of Tang Shu-wing Theatre Studio. Ata graduated from School of Dance, Hong Kong Academy for Performing Arts and École Internationale de Théâtre Jacques Lecoq, where he received a Professional Diploma. He also completed the Laboratoire d'Etude du Mouvement (LEM) course in theatre and scenography at Jacques Lecoq school. In 2012, he was selected by Odin theatre to participate in the Master class "Penser en Action" led by Eugenio Barba and Julia Varley.

As the Director-Researcher at the Tang Shu-wing Theatre Studio, he conducts training to Actor-Researchers to help actors of Hong Kong to achieve international standard. His works include open class *A Passionate Body*, *Detention*, *Thunderstorm* and *Titus Andronicus* 2012.

Ata was involved in different performances in Europe, including: *Fulgurances* (devised performances, performed in the Louvre Museum in Paris, France), *Moving House* (Festival Ulicnih Carobnjaka - FJC - the Pula Festival of street theatre performances in the principal city of Croatia), *Va Courier* by *Insomnia Birds Theatre* (Compagnie *Insomnie Passagère*), *Princess Amazonia* by Michael Phelps made (Phoebus Production), *Transhumants Season* by Comangnie Oposito, *PAN* by Compagnie Irina Brook, *Sur un Fil / The Tightrope* by Brook Production and directed by Peter Brook and Simon Brook.

Upon his graduation, Ata co-founded Théâtre de la Feuille, a research and exploration group of physical theatre. Its founding work *L'ORPHELIN* was toured in France, Italy, Croatia and Taiwan. In 2012, he was also invited by the Hong Kong Academy for Performing Arts as a guest instructor for movement and acting.



梁家維 Aska Leung

鄧樹榮戲劇工作室全職演員、研究員。

香港演藝學院戲劇學院藝術學士(榮譽)畢業，主修表演。鄧樹榮戲劇工作室演員、研究員。近期演出包括：鄧樹榮戲劇工作室公開課堂《熱血軀體》、《打轉教室》(2011香港首演、2012愛丁堡藝穗節、2012-2014香港重演、中國五城市巡演、2014澳門重演合共70多場)、《泰特斯》(香港藝術節2012、英國文化奧運莎士比亞環球劇場、2013年6月德國重演)、《泰特斯2.0》(挪威、波蘭、北京重演)、香港話劇團《遍地芳菲》、《魔鬼契約》、《一年皇帝夢》、中英劇團《孤寒鬼》、《威尼斯商人》中英劇團與春天舞台合辦《Q版老夫子》(並於重演中演老夫子)、春天舞台《加里略傳》、《旭日》(7度重演：香港、上海、春天戲曲發展及漢風戲曲新創《72家房客》、劇場工作室《生活在他方》、致群劇社《人啊·人!》、《佔領凸手辦》等。並於2009-2013年間與多個劇團合作完成700多場之學校巡迴劇。在校期間除參演多個製作外，又於《帝女花》(華文戲劇節首演及澳洲悉尼National Institute of Dramatic Art 重演)中擔任現場樂師。另外，於校內製作《木馬屠城後傳》、《瘋狂小鎮》(法國五月)、《瑪莉·史圖亞特》及《哈姆雷特》(國際綜藝合家歡)中擔任助理導演。

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Full-time Actor-Researcher of Tang Shu-wing Theatre Studio.

Aska graduated from the Hong Kong Academy of Performing Arts with a Bachelor of Fine Arts (Honor) Degree, majoring in acting. Productions by Studio he has been involved include open class *A Passionate Body*, *Detention* (Hong Kong premiere in 2011, Edinburgh Festival Fringe 2012, re-runs in Hong Kong in 2012, 2013 & 2014, tour in five Chinese cities, and re-run in Macao in 2014, totally over 70 runs), *Titus Andronicus* (Hong Kong Arts Festival 2012, Globe to Globe Festival, and Germany in 2013), *Titus Andronicus 2.0* (re-runs in Norway, Poland and Beijing); *Boundless Movement*, *Dr. Faustus* and *Reverie of an Empire* by the Hong Kong Repertory Theatre; *The Miser* and *The Merchant of Venice* by the Chung Ying Theatre Company; as the titular character in *Old Master Q* co-presented by the Chung Ying Theatre Company and the Spring-Time Group; *The Life of Galileo* and *Rising Sun* (seven re-runs in Hong Kong and Shanghai) by the Spring-Time Group; *The House of 72 Tenants* co-presented by the Spring-Time Chinese Opera and the Hon Fung Creative Chinese Opera; *Life is Elsewhere* by the Drama Gallery; *Ren a, Ren!* and *Occupy C.E.O.* by the Amity Drama Club, etc. Aska worked with various theatre groups on over 700 sessions of school tour between 2009 and 2013. He was an active member in many HKAPA productions: he played live music in *Di Nu Hua* (Princess Changping) (premiere in the Chinese Drama Festival and re-run at the National Institute of Dramatic Art, Sydney, Australia); and was Assistant Director of *Trojan Women*, *My Father's Sword* (Le French May), *Mary Stuart* and *Hamlet* (International Arts Carnival).

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彭珮嵐 Ivy Pang

鄧樹榮戲劇工作室全職演員、研究員。

於香港演藝學院戲劇學院畢業，獲藝術學士(榮譽)學位，主修表演。在學期間參演多個大型劇目，憑《錦繡良緣》Golde一角獲傑出演員獎，並獲龍慈慈善基金獎學金，亦曾往英國參予愛丁堡藝穗節。工作室的製作參與包括《泰特斯》2012(香港、英國環球劇場及德國公演)、《泰特斯2.0》(首演及各地巡迴)、公開課堂《熱血軀體》及《形·體·澎湃》。

近期主要演出包括藝聲峰音樂劇《沒有人造衛星相撞的夜空》、演戲家族《一屋寶貝》、香港話劇團《頂頭鎗》、《遍地芳菲》、《好事多追查》、《美麗連繫》; 7A班戲劇組《天奴的美“荔”樂園》、糊塗戲班《離留記》、偶友街作《小雪人與太陽花》、《最後一片葉子》等。彭亦經常參予電影及電視演出，曾主演獨立短片《吉兒》、香港電台製作「一念之間2」之《捆綁》，亦為NOW 539台《點心衛視》節目主持。

Full-time Actor-Researcher of Tang Shu-wing Theatre Studio.

Ivy graduated from the Hong Kong Academy for Performing Arts with a BA (Honor) in Acting. Whilst in school, she had performed in a wide range of theatre productions included *Fiddler on the Roof* where she played the role Golde, which gained her an award of The Outstanding Actor. She also received the Jackie Chan Charitable Foundation Scholarships that led her to perform at the Edinburgh Festival Fringe in 2004.

The works made by Studio she has participated include open class *A Passionate Body*, *Titus Andronicus* 2012 and *Titus Andronicus 2.0* and *Passion of Body Art*.

Her recent performances include a musical *A Bright Dark Night* by Art Peak Theatre; *The Passage Beyond* by Actors Family; *Field of Dreams*, *Boundless Movement*, *The Good Reporter* and *Beautiful Connection* by Hong Kong Repertory Theatre; *Tino/Amlused* by Class 7A Drama Group; *To Love Somebody* by The Nonsensemakers; *The Snowman and the Sunflower* and *The Iron scarecrow II*, *The Last Leaf* by Make Friends With Puppet and so on.

Ivy also appears on film and TV frequently. She has recently played the female lead in a Hong Kong independent short film *A Good Thing*, which was shown in the Hong Kong International Film Festival in 2009, RTHK drama production *The Moment 2 - vol.1* as well as being a TV presenter for "Dim Sum TV" for NOW 539 Channel.



黎玉清 Lai Yuk Ching

鄧樹榮戲劇工作室全職演員、研究員。

香港演藝學院戲劇學院榮譽學士畢業生，主修表演。就讀期間連續兩年獲得校內傑出演員獎，及多項獎學金。以《菲爾德》一劇代表香港演藝學院前往北京作交流演出，並獲得優秀表演獎。近期演出包括鄧樹榮戲劇工作室的公開課堂《熱血軀體》、《打轉教室》(四度公演)、《泰特斯2.0》(香港、星加坡、挪威、波蘭、北京、台灣演出)、2012倫敦文化奧運之環球莎士比亞戲劇節《泰特斯》、《後代》(星加坡、香港演出)及香港藝術節《矯情》。獲第十八、二十屆香港舞台劇獎(悲/正劇)及第一、二屆香港小劇場獎最佳女主角提名。

同時活躍於一人一故事劇場，現為言遇劇團核心成員，美國一人一故事劇場中心領袖畢業生及國際一人一故事劇場網絡專業會員。

Full-time Actor-Researcher of Tang Shu-wing Theatre Studio.

Lai graduated from the School of Drama, the Hong Kong Academy for Performing Arts. She was the recipient of Scholarships and awarded Outstanding Actress twice. She also attended the Beijing International Symposium on Acting Training with Theatre Showcase 2005 and received a Brilliant Performance Award for her work *Phaedra*. Recent performances include Tang Shu-wing Theatre Studio's production, open class *A Passionate Body*, *Detention* (4th run), *Titus Andronicus 2.0* (Hong Kong, Singapore, Norway, Poland Beijing and Taiwan), *The Next Generations* (Singapore and Hong Kong), the World Shakespeare Festival of the Globe Theatre, the 2012 London Cultural Olympiad *Titus Andronicus* and Hong Kong Arts Festival's production, *Pretense*. She was also nominated for the Best Actress Award (Tragedy / Drama) at the 18th, 20th Hong Kong Drama Awards and the 1st, 2nd Hong Kong Theatre Libre.

She is also the core member of Encounter Playback Theatre, the leadership graduate of Centre for Playback Theatre in New York and the Practitioner as well as member of the International Playback Theatre Network.



創作及製作人員 CREATIVE & PRODUCTION TEAM

燈光設計 Lighting Designer 陳焯華 Billy Chan

陳焯華在中學時代開始接觸劇場燈光。

1996年畢業於香港演藝學院科藝學院，主修劇場燈光設計。燈光設計作品眾多，重要設計作品包括城市當代舞蹈團及伍宇烈《硬銷》、非常林奕華《華麗上班族之生活與生存》、非常林奕華及PIP劇場《萬世歌王》等。

於2007年及2011年分別憑城市當代舞蹈團的《逐色》及非常林奕華及PIP劇場的《萬千師奶賀台慶》獲選代表香港參加於捷克布拉格舉行的舞台設計四年展。另外憑香港話劇團的《梨花瓣》於2008年榮獲香港戲劇協會年度最佳燈光設計。

近作為一路青空《靄雙飛》、METRO HOLIK《重遇在最後一天》、中英劇團《孤星淚》及《海倫·凱勒》、鄧樹榮戲劇工作室《舞·雷雨》、2013年香港藝術節節目《蕭紅》、《屠龍記》、香港話劇團《脫皮爸爸》、《如此長江》、非常林奕華《恨嫁家族》、《梁祝的繼承者們》及三角關係《手牽手》。

此外，亦參與了香港舞台技術及設計人員協會的「舞台上的平行空間-香港舞台設計展2013-15」的策展工作。

www.maybelXcanhelp.net

Billy first became interested in lighting when he was in secondary school. He started his study at the Hong Kong Academy for Performing Arts, School of Technical Arts in 1991, majoring in Theatre Lighting Design. He has many design works including *Love On Sale* by CCDC x Yui Ng, *Design for Living* by Edward Lam Dance Theatre, *L'empereur du Chant* by ELDT x PIP Theatre.

In 2007 & 2011 he was one of the featured designers representing HK at the Prague Quadrennial with the lighting design of *Colour Fugue* by CCDC and *My Life As a TV* by ELDT & PIP Theatre respectively. He was also awarded Best Lighting Design by the Hong Kong Federation of Drama Societies for *The Secret of Resurrection* of Hong Kong Repertory Theatre in 2008.

His recent works include Radiant Theatre *The Mixed Double*; Metro Holik *At Last, We Met*; Chung Ying Theatre *Les Miserables* and *The Miracle Worker*; Tang Shu-Wing Theatre Studio *Thunderstorm*; HK Arts Festival 2013 Chamber Opera *Heart of Coral*, *drama Smear*; Hong Kong Repertory Theatre *Shed Skin* (re-run) and *The Songs: By Dreams Betrayed* and Edward Lam Dance Theatre *I Hate Therefore I Marry*, & *Arts School Musical*, and Trinity Theatre *Full Moon Love*. He is also one of the curators of the Parallel Space - Hong Kong Theatre Design Exhibition 2013-15.

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服裝及執行佈景設計 Costume and Deputy Set Designer 陳菲非 Fei Chan

PostSecret: 在港可行嗎? 任何意見, 請電 9714 7507 或電郵 feifeichan2012@gmail.com

PostSecret, is it possible to be introduced in HK?

Any comments, please call 9714 7507 or

send to feifeichan2012@gmail.com

音響設計 Sound Designer 史嘉茵 Sze Ka Yan

於香港出生及成長。畢業於香港演藝學院，主修音響設計及音樂錄音。在學期間到蘇格蘭皇家音樂戲劇學院作交流生。曾與不同舞蹈或劇場團體合作，近期作品有：《空凳上的書簡》(台北)、《金龍》、《牆四十四》及《免治O孃》(香港)及《南海十三郎》(香港及新加坡)。憑《金龍》獲提名第二十三屆香港舞台劇獎最佳配樂。

與友人成立EmptySCape/空城計劃，介入城市的閒置空間以拓展意外的藝術空間，曾於去年6月在坪壙一間置村校舉辦《坪壙·村校·展演》。近期專注於與丈夫邱立信共同創作音樂、作曲及視覺藝術作品。

Born and raised in Hong Kong. Graduated from Hong Kong Academy for Performing Arts in Sound Design and Music Recording and participated the exchange program to The Royal Scottish Academy of Music & Drama. She has worked in numerous productions for dance & theatre. Most recent works include: *Special Delivery* in Taipei, *Golden Dragon*, *Walls 44* & *KOphelia* in Hong Kong and *The Mad Phoenix* in Hong Kong & Singapore. She has been nominated for the Best Music for Theatre Award for her work with *Golden Dragon*, 2014.

She is a founding member of EmptySCape, a non-profit organisation to promote cultural use and awareness of Hong Kong's unused, forgotten spaces/ abandoned building, schools etc. She is currently working on developing her music, compositional skills & visual art work with her husband, Nelson Hiu.

監製 Producer 盧君亮 Andy Lo

現為鄧樹榮戲劇工作室副節目經理。曾涉獵不同範疇的藝術行政工作，包括劇場表演及推廣、音樂節、藝術節、海外交流及舉辦工作坊等。2006至2011年受聘於香港展能藝術會期間參與策劃全民一人一故事劇場演出計劃、「多一點」藝術節、故事星期二—一人一故事劇場社區計劃、第十一屆國際蒲公英之花音樂節—香港區選拔、2008年殘疾人士奧運會香港開幕式即興音樂表演等。同時，亦統籌不同藝術類型的導師培訓課程及工作坊。於2008年協助成立一人一故事劇場學院(香港)，此為華語地區首間一人一故事劇場學院，並邀請海外導師來港舉行大師班。2009年正式加入鄧樹榮戲劇工作室，為舞蹈及形體劇場作品《舞·雷雨》(香港新視野藝術節首演及新加坡華藝節壓軸演出)、公開課堂《熱血軀體》及《打轉教室》2014年澳門演出的監製。

Andy, Assistant Programme Manager of Tang Shu-wing Theatre Studio, has diverse experience in art administration, covering theatre performance and promotion, music festival, art festival, overseas exchange and workshops. He worked for the Arts with Disabled Association Hong Kong from 2006 to 2011, participating in projects such as Playback for ALL Performance, A Bit More Than Arts Festival, Playback Tuesday-Playback in the Community, delegate selection (Hong Kong region) of the 11th Wataboshi Music Festival, and musical improvisation at the opening ceremony of the Paralympics in Hong Kong. Andy was also the coordinator of a number of instructor training programmes and workshops. In 2008, he helped establish the School of Playback Theatre (Hong Kong), which is the very first of its kind in the Chinese-speaking region. In 2009, Andy joined Tang Shu-wing Theatre Studio and was the producer of the premiere and finale of the dance and physical theatre performance *Thunderstorm* in the New Vision Arts Festival and Huayi-Chinese Festival of Arts respectively, open class *A Passionate Body* and *Detention* in Macao in 2014.

製作經理 Production Manager 張向明 Cheung Heung Ming

為資深舞台工作者，曾與香港各大演藝團體合作，計有新城市電台之《拾夢新城》、耀樂娛樂有限公司之《今夜真情流露》，英皇舞台製作之《煙雨紅船》、抗「非典」音樂晚會《彩虹行動》、黃子華舞台劇《咁愛咁做》及黃秋生舞台劇《極地情聖》等。曾赴澳洲、加拿大、英國、美國、新加坡、澳門等地區參與製作。二零零四年四月至七月期間，完成音樂劇《兵馬俑》美加共七十二場之巡迴演出。同年十月參與天星娛樂製作之張學友創意音樂劇《雪狼湖》世界巡迴演出之製作。

張氏於九五年獲英國文化協會資助到愛丁堡及倫敦與多個劇團作短期實習，同年更獲香港戲劇協會頒發「十年後台貢獻獎」。並於九八年獲亞洲文化協會獎學金遠赴美國紐約進修。現為自由舞台工作者。

Experienced theatre practitioner. Cheung has worked with various major performing arts companies in Hong Kong; his previous works include *Metrospective* (Metro Radion Station), *Kindred Spirit Now* (Yiu Wing Entertainment Ltd.), *Red Boat* (Emperor Stage), *Anti SARS Concert Project Rainbow*, *The Real Thing* (starring Dayo Wong), *Enigma Variations* (starring Anthony Wong), etc. He also participated in various productions in Australia, Canada, England, United States, Singapore and Macau as well as the action-musical *Terracotta Warriors* (North American Tour) from April to July 2004. In December 2004, he joined the world tour of *Snow Wolf Lake* starring Jacky Cheung.

In 1995, Cheung was sponsored by the British Council for a secondment in various theatre groups in Edinburgh and London and received the Ten Years' Contribution Award from the Hong Kong Federation of Drama Societies in the same year. In 1998 he received a scholarship from the Asian Cultural Council (Hong Kong) to further his studies in New York. Cheung is currently a freelance theatre practitioner.

執行舞台監督 Deputy Stage Manager 麥凱欣 Mandy Mak

畢業於何東中學及香港演藝學院藝術項目及舞台管理系學士學位。在校時憑音樂劇《我要高飛》獲最佳製作經理獎。曾參與製作包括：鄧樹榮戲劇工作室《打轉教室》、甄詠蓓戲劇工作室《阿Q後傳》、非常林奕華《賈寶玉》、《恨嫁家族》、三角關係《勁金系列》及《手牽手》等。

Mak graduated from HoTung Secondary School and HKAPA with a Bachelor of Fine Arts (Hons) from the school of Technical Entertainment Arts majoring in Arts, Event & Stage Management. She was awarded "The Best Production Manager" in the academy musical *Fame*. Previous productions include: *Detention* of Tang Shu-wing Theatre Studio, *The story after Ah Q* of O Theatre, *Awakening* and *I Hate Therefore I Marry* of Edward Lam Dance Theatre, *Sing A Long Series* and *Full Moon Love* of Trinity Theatre etc.

平面設計 Graphic Designer 黃翰淋 Ar Lum Wong

香港理工大學畢業，主修平面設計。曾參與《打轉教室》(2013)、公開課堂《熱血軀體》的平面設計工作。

Wong graduated from the Hong Kong Polytechnic University for Communication Design. She was involved in the graphic design works of *Detention* (2013), open class *A Passionate Body*.

舞台監督 Stage Manager 洪佩珊(朱古力) Chocolate Hung

先後畢業於香港演藝學院藝術、項目及舞台管理系藝術學士(榮譽)學位課程，及香港理工大學社會工作系。

曾參與製作包括於唯獨舞台音樂劇《DOGS》擔任執行舞台監督，鄧樹榮戲劇工作室之無語言動作喜劇《打轉教室》首演、二次及三次重演、愛丁堡藝穗節巡演及深圳香港節巡演擔任執行舞台監督，並於《泰特斯》2012的德國巡演擔任舞台監督及巡演經理，及《泰特斯2.0》台北開渡藝術節巡演擔任執行舞台監督；於聲響喧嘩《夢幻劇》擔任製作經理及舞台監督；於創驗劇團《我的援交日記》(2012末日版)及《我不是霍金》(重演)擔任舞台監督兼執行舞台監督。

Chocolate graduated from the Hong Kong Academy of Performing Arts with a Bachelor of Fine Arts (Honor) Degree, majoring in Arts, Event and Stage Management. She also obtained a bachelor's degree in Social Work from the Hong Kong Polytechnic University.

Her experience in theatre productions includes: the musical *DOGS* by The Only Stage, non-verbal physical theatre comedy *Detention* (the first three runs, Edinburgh Festival Fringe and Shenzhen-Hong Kong Creative Arts Festival) and *Titus Andronicus 2.0* (Kuando Arts Festival, Taipei) by the Tang Shu-wing Theatre Studio, *A 7-D Multi-piece Performance* by the Amity Drama Club and *Sand* and *A Distant Star* by the Windmill Grass Theatre as Deputy Stage Manager; *Titus Andronicus 2012* (Germany tour) as Stage and Tour Manager; *Who Killed the Elephant* (tour in three Chinese cities in 2013) and *My Trembling Ears* (New Writing Theatre Festival 2013) by the On and On Theatre Workshop, *P.E. Period* and *The Mariana Trench* (Beijing Fringe Festival 2013) by Theatre Ronin as Stage Manager; *Recycling Times* (Hong Kong Arts Festival 2011) as Production Manager; *The Dream Play* by Heteroglossia as Production and Stage Manager; and *I Sell Love* (2012@The End) and *A Kid's Story* (re-run) by Theatre Lab as Stage Manager cum Deputy Stage Manager.

助理舞台監督 Assistant Stage Manager 梁雅慈 Natalie Leung

香港演藝學院科藝學院藝術(榮譽)學士，主修藝術、項目及舞台管理。現為自由身舞台工作者。參與製作包括：《Kidsfest》(2013年及2014年)、《馴悍記》、《芭蕾舞超新星大匯演2013》、《期限》、《夜鷹姊妹》、《反面情侶2》、《結局》、《愛上愛上誰人的新娘》(重演)、《情話紫釵》(重演)、《戀愛總是平靜地意外身亡》(重演)、《胖侶》首演及重演、歌劇《茶花女》、《弄臣》以及多個學院內演出。

Natalie graduated from the Hong Kong Academy of Performing Arts with a Bachelor of Fine Arts (Honor) Degree, majoring in Arts, Event and Stage Management. Currently a freelance stage worker, Natalie participated in productions such as: *Kidsfest* (2013 & 2014), *The Taming of the Shrew*, *Young Ballet Stars Gala Performance 2013*, *Deadline*, *Nitehawk*, *Jack & Jackie 2*, *Endgame*, *Truly I Do* (re-run), *The Liaisons* (re-run), *Love Dies Slowly, Naturally & Silently* (re-run), *Fat Pig* (premiere and re-run), *operatic pieces La Traviata* and *Rigoletto*, and many more within HKAPA.

鳴謝 ACKNOWLEDGEMENT

(排名不分先後)

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