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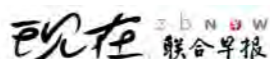
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Official Newspaper  
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Lianhe Zaobao



Esplanade  
Presents

Huayi  
Chinese Festival of Arts

A SHAKESPEAREAN COMEDY  
**A MIDSUMMER  
NIGHT'S DREAM**

DIRECTED BY **OLIVIA YAN**  
DIONYSUS CONTEMPORARY THEATRE  
(HONG KONG)

导演 甄咏蓓  
**仲夏夜之梦**  
莎士比亚最神喜剧

神戏剧场  
(香港)



黄秋生  
ANTHONY WONG

余安安  
CANDICE YU

杨淇  
KATE YEUNG

林德信  
ALEX LAM

韦罗莎  
ROSA MARIA VELASCO

陈健豪  
ANGUS CHAN

3-5 FEB 2017  
FRI & SAT, 7.30PM | SUN, 2PM  
ESPLANADE THEATRE

2017年2月3至5日  
星期五与六, 晚上7时30分 | 星期日, 下午2时  
滨海艺术中心剧院

# About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre and one of the busiest arts centres in the world. Since its opening in 2002, the centre has presented more than 34,000 performances, drawing an audience of 24 million patrons and 88 million visitors. This architectural icon, with its distinctive twin shells, houses world-class performance spaces complemented by a comprehensive range of professional support services. Its two main venues are the 1,600-seat Concert Hall and a Theatre with a capacity of 2,000. In March 2014, Esplanade's Concert Hall was listed as one of the "world's 15 most beautiful concert halls" by Hamburg-based building data company Emporis.

Esplanade's vision is to be a performing arts centre for everyone and it seeks to enrich the lives of its community through the arts. The centre's programming is guided by its mission – to entertain, engage, educate and inspire. Its year-long arts calendar of about 3,000 performances presented by Esplanade, its collaboration partners and hirers cater to diverse audiences in Singapore and span different cultures, languages and genres including dance, music, theatre, visual arts and more. More than 70% of the shows that take place each year at the centre are non-ticketed.

Esplanade regularly presents world-renowned companies and artists that attract international attention and add to Singapore's cultural vibrancy. The centre is also a popular performance home for arts groups and commercial presenters who hire its venues to stage a wide range of programmes. These carefully curated presentations complement Esplanade's own diverse offerings for audiences.

Esplanade works in close partnership with local, regional and international artists to develop artistic capabilities, push artistic boundaries and engage audiences. The centre supports the creation of artistic content and develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. In September 2016, The Charity Council awarded TECL the Charity Transparency Award and the Special Commendation Award – Clarity of Strategy.

Visit [www.esplanade.com](http://www.esplanade.com) for more information.

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## FESTIVAL MESSAGE

Dear friends of *Huayi*,

Thank you for joining us at *Huayi – Chinese Festival of Arts* presented by Esplanade – Theatres on the Bay. We hope you have a great time at Esplanade and that your choice to spend Chinese New Year here will bring memorable times for you and your family and friends. The company of loved ones fills this season with meaning, and we are happy to have all of you here sharing in the festive spirit with us.

I always look forward to Chinese New Year. When I was a kid growing up, besides enjoying collecting angpaos, feasting and wearing new clothes, I would spend a lot of time playing with my cousins. As we got older, we started what would become a yearly tradition for us—watching the latest Chinese blockbuster such as one of Stephen Chow's movies or the Wong Fei Hung series at the Pavilion Cinema in Tampines. The cinema is long gone, but our tradition lives on.

I found out about *Huayi* in the early 2000s. I remember, back then, I called all my cousins and got them to come with me to check out the free programmes at the festival. That was my first experience of *Huayi*. Now I have come full circle, becoming part of a passionate team that aims to make *Huayi* a great experience for all who come to Esplanade, whether at a ticketed or a free programme. We truly believe that the arts can inspire and bring joy to people. It is a belief shared by the outstanding artists at *Huayi* who have dedicated their lives to doing just that through their art.

Now, every time Chinese New Year comes around, my family, including my cousins, as well as my friends know that I will *jio* (Hokkien for "invite") them to come to *Huayi*. This has become a new tradition for us! Even as I work during the festival this year, I hope to squeeze in some time as an audience member too, so that I can enjoy the programmes together with my wife and daughter. In time, I hope that this becomes a family tradition too for my daughter to enjoy *Huayi* with her cousins!

The *Huayi* team sincerely thanks all of you, as well as all the artists who are spending their Chinese New Year here, for being with us in this time of celebration and inspiration. May the Year of the Fire Rooster bring abundant blessings and good health to us all!

Yours sincerely,

**Delvin Lee**

*Huayi – Chinese Festival of Arts*  
Producer

p.s. Do you have any special memories of Chinese New Year at *Huayi*? We'd love to hear what they are! Share your memories with us at our Facebook Page at [www.facebook.com/huayifestival](http://www.facebook.com/huayifestival).

## DIRECTOR'S MESSAGE

This is my second rendezvous with Shakespeare, and coincidentally, regarding the same play. It has been eight years since my last involvement in *A Midsummer Night's Dream*. This time, I feel even more strongly that life is indeed a dream, where everything is unpredictable—things that I thought were behind me would catch up unexpectedly at some point in time.

Over these years, I have seen people and events come and go, but as I experienced more of such encounters, I found myself looking deeper into them and interpreting them in a different light. As Confucius said, "Give me more time, be it five or 10 years, that I can learn more about the I-Ching," so it is with studying Shakespearean plays. As one gains knowledge and experience over time, one will perceive other facets of the play. It is like a mirror that shows us who we are today, so we can then compare the present with our past to appreciate what life has dealt us. This is the power of a classic.

I have always loved the classics and been mesmerised by their power—the human follies, love and lust, greed and ignorance depicted in these 400-year-old plays are still evident in our modern society. In watching Shakespeare, we learn to be more perceptive of the world and gain a few more gems of wisdom about life, especially in this age of incessant chatter and quest for speed. These plays allow us to spend more time in self-reflection, to get in touch with our inner self, so that we will not be overwhelmed by the torrents of information.

While it is true that we have become technologically advanced and our lives have improved, have we become wiser though? Happier? Kinder? More contented? Or otherwise? To me as a director, staging a Shakespearean play today should not be an exercise in glorying the past; we should instead be forward-looking and present the spirit of the play in a refreshing manner that is appealing to the audience today, while challenging their understanding and convictions. That is what will make this a worthwhile endeavour.

However, staging a Shakespearean play is still a great challenge, even daunting, to the director, be it to produce or translate the script. While it is generally believed that today's audiences are accustomed to being entertained and are therefore unable to withstand a play that is so substantial, the propensity to cater to the so-called public's taste can easily stifle creativity and courage. It is therefore a dream come true that I am able to bring this outstanding classic play to fruition today.

I would like to take this opportunity to thank *Huayi - Chinese Festival of Arts* for inviting Dionysus Contemporary Theatre to stand on stage at Esplanade once again to share the fruit of our labour with the audience in Singapore. Your professional and dedicated staff has empowered us to dream on.

Finally, I would also like to thank my fellow dreamers who have journeyed with me, especially our group of bold, talented actors, stage and production crew, and designers. You have been a blessing to me and Dionysus Contemporary Theatre.

With you pursuing alongside me, a dream ceases to be an illusion.

### Olivia Yan

Artistic Director and Director  
Dionysus Contemporary Theatre

## DIONYSUS CONTEMPORARY THEATRE

Dionysus Contemporary Theatre was initiated by its Artistic Director Anthony Wong and was officially established in July 2013 with Olivia Yan as Co-Artistic Director and Joyce Cheung as Administration Director, who were both also graduates from the School of Drama at the Hong Kong Academy for Performing Arts. The Company was inspired by the values of "truth, virtue and beauty", and is passionately devoted to the theatre world. It aims to curate far-sighted and high quality performances for Chinese societies, with its ultimate goal being to create the "Broadway of Greater China" in Hong Kong.



Photograph by Kit Chan@KC Creative

## SYNOPSIS

Four young lovers, without a care for the consequences, flee to a magical forest in search of true love. But the course of true love, as we all know, never did run smooth.

Hong Kong's acclaimed Dionysus Contemporary Theatre returns to *Huayi*, with a sexy, madcap Cantonese adaptation of Shakespeare's well-loved romantic comedy, *A Midsummer Night's Dream*.

Golden Horse Award-winner Anthony Wong and acclaimed Hong Kong actress Candice Yu sizzle onstage as the Fairy King and Queen, Oberon and Titania, alongside talented actors Alex Lam, Rosa Maria Velasco, Kate Yeung and Angus Chan, as the intrepid young lovers.

In the forest, the Fairy King and Queen, possessed by jealousy, engage in a fight that makes the seasons change, the tides churn and the spirits flee. At the same time, a bumbling group of amateur actors attempt to stage a play—a rib-tickling “tragedy” of epic proportions. The magical forest drives all its inhabitants crazy, with love in all shapes and sizes, from the throes of passionate infatuation to vows of enduring commitment, from unrequited love to a tangled web of interchangeable affections.

A striking visual feast with gorgeous costumes, Dionysus Contemporary Theatre brings you a fresh and fun take on the Shakespearean classic. Join us in the wilderness of love for an enjoyable, imaginative romp through a midsummer night. See you in the forest!

(Approximately 3hrs, including a 20min intermission)  
Performed in Cantonese with English and Chinese surtitles.

Advisory: This performance contains mature content and madcap comedy.



## Olivia Yan

**Artistic Director and Director,  
Dionysus Contemporary Theatre**

Renowned as a multi-talented artist in the field of Asian contemporary theatre, Olivia Yan is a playwright, director, actress, teacher and writer. With more than 20 years of experience in stage production, performance and theatre management, she has attracted batches of students eager to study under her.

Yan was repeatedly recognised for her artistic achievements and contributions over the years, having received Hong Kong Arts Development Council (HKADC)'s 2014 Hong Kong Arts Development Awards – Artist of the Year Award (Drama), the 14th Hong Kong Drama Awards (HKDA) (2005) – Best Actress (Comedy), the HKADC's 2003 Hong Kong Arts Development Awards – Young Artist Award (Drama), the 9th HKDA (2000) – Best Actress (Comedy), and the 2nd HKDA (1993) – Best Supporting Actress (Comedy). She was also awarded a scholarship by the Asian Cultural Council (2000) to study in the United States.

Yan went to Britain and France to study acting, movement and postures under luminaries such as Philippe Gaulier and Monika Pagneux. She co-founded Theatre Ensemble in 1993 and reorganised it into the PIP Cultural Industries Ltd. in 2008. She then founded the O Theatre Workshop in 2010 to be a distinctive brand for her works. In 2013, she partnered Anthony Wong and Joyce Cheung to found Dionysus Contemporary Theatre and is its Joint Artistic Director.

Her works are known for their deep insight and poetic flair. Taiwanese critic Hu Yaoheng praised her signature play *The Game* as “undoubtedly a world-class performance”.

In recent years, she turned her focus to directing, and some of her directorial works include *The Wild Boar* at the 2012 Hong Kong Arts Festival, *The Story After Ah Q* at the 2011 Singapore Chinese Theatre Festival and the 2012 Taipei Arts Festival, *Black Monday* at the New Vision Arts Festival in 2014, Dionysus Contemporary Theatre's inaugural play *EQUUS* in 2014. After watching *EQUUS*, the famous Chinese National Class 1 drama critic Dr. Lin Kehuan wrote, “The director took her time to pace the performance comfortably” and “managed to both shock and touch the audience, offering a glimpse of the new heights that an organic integration of Hong Kong's commercial and experimental theatres could reach.”



## Anthony Wong

Artistic Director,  
Dionysus Contemporary Theatre  
**THESEUS and OBERON**

Anthony Wong was among the first cohort of graduates from the School of Drama at the Hong Kong Academy for Performing Arts, and in 2014, he was awarded the Honorary Fellowship by the Academy.

Since entering the film industry in the 1980s, Wong has performed in more than 300 movies. He has acted in different types of roles in various film genres, including a street cop in *Beast Cops*, a police superintendent in *Infernal Affairs* and a Catholic priest in *Ordinary Heroes*.

Wong has won many movie awards for his outstanding acting, including the Hong Kong Film Award for Best Actor (1994, 1999) and Best Supporting Actor (2003, 2006), Hong Kong Film Critics Society Award for Best Actor (1998, 2002), Hong Kong Golden Bauhinia Award for Best Actor (1998, 1999), and the Taiwan Golden Horse Award for Best Supporting Actor (2002, 2003, 2005). He won the 2015 TVB Best Actor award for his role in *Lord of Shanghai* and in 2016, he won the Seoul International Television Festival's Stars of Asia award.

Besides having a stellar movie career, Wong is equally accomplished in theatre, having won a Best Leading Actor award (Tragedy/Drama) at the Hong Kong Federation of Drama Societies' 10th Hong Kong Drama Awards in 2001, for his role in the play *To Kill or to Be Killed*.

Wong co-founded the Dionysus Contemporary Theatre in 2013 with Olivia Yan and Joyce Cheung, and is its Joint Artistic Director. The company's inaugural production *EQUUS* in 2014, featuring singers Hins Cheung and Charmaine Fong, was very well received. He also acted in the theatre's following presentation *God of Carnage* in 2015 and 2016 with Sandra Ng, Poon Chan-leung and Louisa So and received wide acclaim for his performance. Wong has taught three consecutive years of acting master classes, conducted jointly with Yan, in which he imparted his unique approach to acting to young actors.

Wong served as a council member of the Hong Kong Arts Development Council and the Chairman of its drama group from 2013 to 2016, during which he led the Association in organising various activities. He is currently the Honorary Chairman of the Association.



## Candice Yu

**HIPPOLYTA and TITANIA**

Candice Yu catapulted to fame at the age 17 with her film debut *Let's Rock*. The subsequent films and popular television series in which she starred in, including *The Legend of the Book and the Sword* as Princess Xiang-xiang, *Reincarnated* and *Dragon Strikes* as Fu Xiangjun, and *Fatherland* as Sun Jiezhen, were hugely popular and she won several Top Ten TV Star awards for them. She also released a solo album of the theme songs she sang for many TV series and films, among which *Freedom in My Hand* and *Shed Tears on the Journey* were extremely popular. She starred in many well-known movies, including *Death Duel*, *Young Love*, *The Sentimental Swordsman*, *Legend of the Bat*, and *Heaven Sword and Dragon Sabre*.

Yu took a hiatus from acting in the late 1990s to early 2000s, during which she only made a cameo appearance in Tsui Hark's *The East is Red* as Shi-shi. She returned to the silver screen in recent years in films including *The Spy Dad*, *Love Is a Many Stupid Thing*, *2 Young*, *Rob-B-Hood*, *Whispers and Moans*, *Nightfall*, and *House of Wolves*.

She was nominated at the 26th and 30th Hong Kong Film Awards for Best Supporting Actress for the films *My Name Is Fame* and *Once a Gangster* respectively. Her debut theatre work was the 2009 play *I Love David*. She was invited by the Hong Kong Repertory Theatre to perform in its production of *Boundless Movement* in 2011, for which she was nominated for the Hong Kong Drama Award for Best Supporting Actress (Tragedy/Drama). In 2016, Yu won the 25th Hong Kong Drama Award for Best Actress (Comedy/Farce) for her performance in *The Sin Family*.



## Alex Lam

### LYSANDER

Ever the introspected, artistic young man, Alex Lam was exposed to music at an early age through his parents. As a child, his favourite haunt was the sports stadium, at which he would indulge in the sports he loves—soccer, basketball, tennis and swimming. When he was studying in college, he fell in love with yoga and the tranquility in the inner world of the soul. He is today a licensed yoga instructor.

It was by chance that he landed his very first commercial shot, and he was so well received that his acting career took off from then. Despite his popularity as a model/actor, he has not forsaken his love for music, and in November 2012 he released his eponymous debut EP. It was an instant hit that won him many newcomer awards that year.

Sporting a youthful, healthy image, Lam is much sought after by advertisers and has a number of brand endorsements under his belt. Apart from singing and modelling for advertisements and commercials, he began to be involved in films. After making his maiden appearance in the movie *Lives in Flame*, Lam continued to act in many movies. He took on a wide variety of roles so as to gain more acting experience. He got his break as a lead actor in *Get Outta Here*.



## Kate Yeung

### HERMIA

Kate Yeung is a highly versatile actress who is able to inject all her different characters with a gripping persona. She was nominated for a Best New Performer Award at the Hong Kong Film Awards in 2002 for the film *Demi-Haunted*, and was subsequently nominated for the Best Support Actress awards at the Taiwan Golden Horse Awards, Hong Kong Film Awards and Hong Kong Golden Bauhinia Awards in 2004 for the film *20 • 30 • 40*.

Her other appearances include theatre productions *2004: A Hong Kong Odyssey* by Zuni Icosahedron; *Butterfly Lovers* by W Theatre; the *Design for Living* tour by Edward Lam Dance Theatre; *5 Is Such a Lonely Number* by Loft Stage; *The Negotiation* by Green Splash Productions; *Journey to Home* commissioned by the 40th Hong Kong Arts Festival; the third run of *The Truth About Lying* by The Princess' Blackbox; the musical *Gap Life* by Whole Theatre Limited; and *Pole* by Hong Kong Theatre Union. Her movie appearances include *Mighty Baby*, *Demi-Haunted*, *20 • 30 • 40*, *The Eye 10*, *Eternal Summer*, *It's A Wonderful Life*, *Magic Boy*, *Coffee or Tea*, *Quattro Hong Kong*, *Hot Summer Days*, *Happily Ever After*, *First of May*, and *The Menu*.



## Rosa Maria Velasco

### HELENA

Rosa Maria Velasco graduated from the School of Drama at the Hong Kong Academy for Performing Arts with a Bachelor of Arts (First Class Honours) degree. She joined the Hong Kong Repertory Theatre as a full-time actress in 2007, during which she was nominated at the 19th Hong Kong Drama Awards for Best Actress award with Stan Lai's *Writing in Water*. In 2009, Velasco joined PIP Cultural Industries as a full-time actress and starred in two of its productions—*Coming Home* and *MicroSex Office*, with the latter receiving overwhelming responses over its two runs.

Velasco's recent performances include *I Want It That Way* and *Unknown* by W Theatre; *Macbeth* by Tang Shu-wing Theatre Studio; and *Black Monday* by New Vision Arts Festival. She wrote and performed the solo piece *Big Girl*, the first half of the double bill *Girl Talk 1+1* at the 42nd Hong Kong Arts Festival; *What Is Success* and *Awakening* by Edward Lam Dance Theatre; *The Eleventh Capital* and *The Mixed Doubles* by The Radiant Theatre; and *The Real Thing* by Dayo Wong. She won the Best Supporting Actress award with *The Mixed Doubles* and Best Actress (Comedy/Farce) award with *Black Monday* at the 23rd and 24th Hong Kong Drama Awards respectively. She also won the Arts Development Council Young Artist Award (Drama) in 2014. In addition to stage performances, Velasco has acted in the movies *Break Up 100* and *Heaven in the Dark*, as well as providing voiceovers for movies.

Facebook: [www.facebook.com/rosa312](https://www.facebook.com/rosa312)



## Angus Chan

### DEMETRIUS

Angus Chan graduated with an honours degree in acting from the School of Drama at the Hong Kong Academy for Performing Arts. He founded Theatre Delphis in 2015 with Wong Ka-wai and Angelika Wong.

His recent stage performances include *1941 Girl* and *The Love Story of Sam and Sally* by Actors' Family; *EQUUS* by Dionysus Contemporary Theatre; *Tonnochy* by Emperor Entertainment Group; *The Chalk Circle in China* by Class 7A Drama Group; *The History Boys*, *That Championship Season* and *Czechmate* by Theatre Space; *Black Swan* commissioned by the 37th Hong Kong Arts Festival; *Titus Andronicus* by the Tang Shu-wing Theatre Studio; *Behind A Desk* by Theatre Noir; *I Am What I Am* (writer, director and lead actor) with A&G Productions; *The Mad Phoenix* and *Shooting Star* by The Springtime Group; and *Wild Wild Rose*, *Age of Aquarius*, *Move Over Mrs. Markham*, *June Bride* and *Top Hat* by Perry Chiu Experimental Theatre. He also acted in the movies *Diva Ah Hey*, *Night and Fog*, *My Sassy Hubby* and *Undercover Duet*.

Chan was nominated for the Best Actor (Tragedy / Drama) award at the 2007 Hong Kong Drama Award for *Hamlet*, and was the recipient of the Enrolment Reward Scheme of the second Dionysus Contemporary Theatre Master Class. He is currently the host of the Stage Fun podcast on the online radio station OurRadio.hk.

Facebook: [www.facebook.com/AngusKinHo](https://www.facebook.com/AngusKinHo)



## Huen Tin Yeung

### PUCK

Huen Tin Yeung is a former dancer with the Hong Kong City Contemporary Dance Company. He graduated from the Modern Dance Department of the School of Dance at the Hong Kong Academy for Performing Arts with a Bachelor of Arts (Honours) degree. Immediately after graduating, he joined the City Contemporary Dance Company and toured with the Company around the world to Europe, Seoul, Beijing and Guangzhou. He has worked alongside prominent artists like Willy Tsao, Helen Lai, Sang Jijia, Xing Liang, Mui Cheuk-yin, Dam Van Huynh, Olivia Yan, Anthony Wong, Eason Chan, Hins Cheung, Denise Ho, and Fiona Sit.

In 2012, Huen helped to choreograph for the experimental short film *Skinned*, which went on to win the top prize at the Valtari Film Competition organised by Iceland's famous band Sigur Rós. The film was eventually used as the official music video of the band's song *Fjogur Piano*.

Apart from dance, Huen has dabbled in various kinds of performing arts, including acting in films *High Noon*, *Dead Slowly*, *Men Suddenly In Love*, *Lost For Words*, and *Diva*; two of Eason Chan's music videos; theatre productions *Bent* by Windmill Grass Theatre, *EQUUS* by Dionysus Contemporary Theatre, *Black Monday* by New Vision Arts Festival, and *Danz Up* commissioned by the 44th Hong Kong Arts Festival. Hong Kong composer Vicky Fung was so impressed with him that he even wrote a song specially for him. Huen is currently the founder and artistic director of Abtreal Space and Four Degrees Dance Laboratory.



## Franky McNugget

### LOR YAU

Franky McNugget graduated from the School of Drama at the Hong Kong Academy for Performing Arts with a Bachelor of Arts (Honours) degree, majoring in acting. His recent works include *Postcolonial God of Food* and *Waking Dreams in 1984* by On and On Theatre Workshop; *The Eleventh Capital* by The Radiant Theatre; *Macbeth*, *Detention*, and *Titus Andronicus* by Tang Shu-wing Theatre Studio; *A Spot of Murder* and *Gap Life* (as actor and lyricist) by Whole Theatre; *Freedom of Expression* by Black Bird Theatre; *In Search of Hui Sin* by DanceArt Dance Theatre and Ho Ying-fung; *Minamata - A Requiem* by Kung Music Workshop; and the Hong Kong Arts Festival Asia Pacific Dance Platform (drama coach and co-director). He won the 22nd Hong Kong Drama Awards - Best Actor (Comedy/Farce) award, and is currently a member of a band and a freelance actor.



## Chan Siu Tung

### SORN KOR, MINISTER and FAIRY

Chan Siu Tung graduated from the School of Drama at the Hong Kong Academy for Performing Arts with a Bachelor of Arts degree, majoring in acting. Since graduating, he has been exploring a career in playwriting and acting. He acted in *Twelfth Night*, *Lady Samantha*, *Try Difference Make Differences*, *Forever Miss To*, *Enron*, *Teahouse*, *Tonnochy*, and *A Night in the Triad Family*. He wrote plays for Prospects Theatre's annual Playwright Scheme, dance work *Made In Hong Kong*, theatrical works for iStage (*A Night In The Triad Family*), Radio Television Hong Kong, BHT Theatre (*Useless and My Dream Home Gone*), and Hong Kong Repertory Theatre (*Invisible Men*). *My Dream Home Gone* and *Invisible Men* were nominated for the Best Script award at the 7th and 8th Hong Kong Small Theatre Awards respectively, and he won the Best Script award at the 6th Hong Kong Small Theatre Awards for *Useless*.



## Fung Chi Yau

### SAI SIEW, MINISTER and FAIRY

Fung Chi Yau graduated from the School of Drama at the Hong Kong Academy for Performing Arts with a Bachelor's (Honours) degree, majoring in acting. Stage productions he was involved in include the musical *Sing Your Life*, the rerun of *Scrooge*, and *Invisible Men* by the Hong Kong Repertory Theatre; *Macbeth 2.0*, *Mother Courage in China* (at the 10th Chinese Drama Festival in Hong Kong), and the rerun of *The Chalk Circle in China* by Class 7A Drama Group; *Men & Dogs* by iStage; *Tonnochy* by Emperor Entertainment Group; *The History Boys* by Theatre Space; musical *The Bloody Hell* (rerun) and *1941 Girl* (rerun) by Actors' Family; *The Legendary Fai Wong Musical* by The Spring-Time Group; *Legend of the Ocean: La La & the Litter Castle* and *Sentimental K* by Theatre Ronin; *Journey of the Car*, *That's What Friends Are For*, and *Town Musicians* by Jumbo Kids Theatre.





## Steve Ng

### DAI WOK / DAI CAN, MINISTER and FAIRY

Steve Ng is a capoeira instructor and freelance performer. He is one of the founders of Trickstation and is also the bassist of the band Wonderland.

Ng has been obsessed with capoeira since he was introduced to the Brazilian martial art. He obtained capoeira instructor qualification in 2008, and studied under capoeira master Mestre Girino in 2011 while participating in an international capoeira forum hosted by another master Mestre Boneco. He became the first person from Hong Kong to qualify as a senior capoeira instructor in 2013. In the same year, he was the champion of the Hong Kong Capoeira Championship (Senior Category). Not only did he compete in capoeira competitions in Brazil, France, Australia, Spain, Taiwan, China and Macau, he conducted workshops in various tertiary institutes, youth centres and organisations in Hong Kong.

Some of his recent theatre performances include *Momotaro's Adventures on Demon Island*, *The Ravages of Time - Heroes*, *Ninja Academy*, *Tonnochy* and *EQUUS*.



## To Chi Sing

### DAI GAO and FAIRY

To Chi Sing is a freelance performer and has been involved with the Hong Kong Disneyland HALLOWEEN, Hong Kong Rugby Sevens, Macau's float parade and other performances. He also participated in the commercials for Okamoto, Sony's 4K TV, 3 Hong Kong, and PlayStation HK's 20th Anniversary.



## German Cheung

### Assistant Director EGEUS

German Cheung is the artistic director and co-founder of The Radiant Theatre. He graduated from the School of Drama at the Hong Kong Academy for Performing Arts. In 2010, he collaborated with writer Chan Wai to produce the Theatre's inaugural plays *Going Going Gone* and *One & the Only Night*, both of which he directed and acted in. He joined Tang Shu-wing Theatre Workshop when it brought *Titus Andronicus* on an European tour in 2012. That year, he took part in the Sha Tin Town Hall Venue Partnership Scheme and produced a variety of family-friendly performances.

In 2013, Cheung was nominated for the Top Ten Most Popular Productions award at the 23rd Hong Kong Drama Awards and the Best Theatre Actor award at the Hong Kong Theatre Libre for *The Mixed Doubles*. He was nominated for Best Supporting Actor award at the 2014 Hong Kong Drama Awards for *Un-Woman* and Best Actor award at the Hong Kong Theatre Libre for *The City*.

## CREATIVE & PRODUCTION



## Joyce Cheung

### Producer

Joyce Cheung graduated with an Advanced Diploma from the School of Drama at the Hong Kong Academy for Performing Arts and a Bachelor of Arts (1st class honours) in Directing from the School of Drama, and a Master of Arts in Comparative and Public History from the Department of History at the Chinese University of Hong Kong. She has been actively involved in the radio, film, theatre and publishing industries, working both on- and off-stage, engaging in theatre production / distribution / promotion, and taking on the roles of producer, book editor and writer. With such a diverse exposure and more than two decades of experience, Cheung is a true veteran in the cultural circle.

She was the Chief Executive of the Hong Kong Film Awards Association (1993-2000) and was involved in planning and producing many theatre works, include *Legend of the Mad Phoenix*, *Shanghai Blues*, *Where Love Abide*, *Butterfly Lover*, *The Red Boat*, *The Liaisons in Hong Kong*, and *Enigma Variations*. More recently, she was the producer of *EQUUS*, *God of Carnage* (premiere and rerun) and *A Midsummer Night's Dream*, and executive producer of *Tonnochy*.

Cheung's writing and publishing work included adapting Jimmy Liao's graphic novel *Subway* into a screenplay. She spearheaded the publications of the semi-autobiographical book about Hong Kong actor Teddy Robin, the transcript and collected essays from the seminar held in conjunction with the 35th anniversary of the Hong Kong Repertory Theatre, and *The Ultimate Guide to Hong Kong Film Directors 1979-2013*.

Cheung founded the renamed SCHOOLMATES.CC in 2003 as a publisher of performing arts-related books and cultural events planner. She is currently its production director and chief editor. She co-founded Dionysus Contemporary Theatre with Anthony Wong and Olivia Yan in 2013, and serves as its Administration Director. Besides supervising the productions of the Theatre, she is dedicated to grooming the next generation of arts administrators. She has since conducted two terms of courses for theatre producers. Her official duties include Chairman of the Hong Kong Academy for Performing Arts Alumni Association, member of the Hong Kong Drama Awards Panel and Drama Art Advisor to the Hong Kong Arts Development Council.



## Tsang Man Tung

### Set and Costume Designer

Tsang Man Tung graduated from the Hong Kong Academy for Performing Arts, and became a researcher at the School of Drama at Yale University in 2010. He has designed more than 200 sets of costumes, and has received numerous awards, including the three design-related awards at various Hong Kong Drama Awards (set design, costume design, make-up and image design), Hong Kong Arts Development Awards Young Artist Award (2003) and Artist of the Year Award (2007/08), Asian Cultural Council Fellowship in 2009, and Honourable Mention for Set Design at World Stage Design 2009. In 2015, Tsang was given a Commendation Award by the Secretary for Home Affairs in recognition of his contribution to the promotion of arts and cultural development.

Tsang presented his solo exhibition *Disjunctive-coding Exhibition* in 2002. He is currently the Examiner (Drama) of the Hong Kong Arts Development Council and a Member of the Art Form Panel (Theatre) of the Leisure and Cultural Services Department.

Tsang is also a musician performing sacred Himalayan singing bowls in Hong Kong, China, Taiwan and Malaysia.



## Billy Chan

### Lighting Designer

Billy Chan graduated from the School of Technical Arts at the Hong Kong Academy for Performing Arts, majoring in theatre lighting design. His lighting design works include Yuri Ng's *Love on Sale*, Edward Lam Dance Theatre's *Design for Living* and *Awakening*. In 2007 and 2011, he represented Hong Kong at the Prague Quadrennial of Performance Design and Space with his lighting design of *Colour Fugue* and *My Life as a TV* respectively. In 2008, he won the Best Lighting Design Award at the Hong Kong Drama Awards for his work in *Secret of Resurrection*.

Some of Chan's latest works are *God of Carnage* and *EQUUS* by Dionysus Contemporary Theatre, the opera *Datong - The Chinese Utopia and Heart of Coral* commissioned by the Hong Kong Arts Festival, *Geese Hill Song* by the Taiyuan Dance Troupe, *Don Quixote* by the Hong Kong Ballet, *Tonnochy* by Emperor Entertainment Group, *Thunderstorm* by Tang Shu-wing Theatre Studio, and *Sing High*, a musical to commemorate the 15th Anniversary of the Macau Cultural Centre.

Chan was also the joint exhibition organiser of Parallel Space: Hong Kong Scenography Design Exhibition 2013-2015 and the Hong Kong exhibition pavilion at the 13th Prague Quadrennial.



## Chung Chak Ming (aka Feijaiming)

### Sound Designer

Feijaiming is a freelance audio/sound designer, recording engineer, drummer, percussionist and drum instructor, and founding member of two bands. Since graduating from the Hong Kong Academy for Performing Arts in 1992, he has served as the sound designer of multiple stage productions for famous artists, including Jim Chim, Mathias Woo and Edward Lam.



## Fung Chin Lung

### Sound Designer

Fung Chin Lung graduated from the Hong Kong Academy for Performing Arts in 2012, majoring in sound designing. While studying at the Academy, he won the 2011-2012 Best Sound Designer award given by the School of Stage and Production Students Council for his student design work *The Black and the Blue of a Man*. In the same year, he was awarded the Tom Lee Engineering Scholarship.

His recent design works include the premiere and rerun of *The Sin Family* and *May* by Hong Kong Repertory Theatre; *Ever After* and *Lazy People are Always Busy* by Windmill Grass Theatre; rerun of *Titus Andronicus 2.0* by Tang Shu-wing Theatre Studio; *Invisible Cities* by Hong Kong Academy for Performing Arts; and *Blast* commissioned by the 41st Hong Kong Arts Festival.

Fung represented Hong Kong Academy for Performing Arts at the Prague Quadrennial in June 2011 as the sound designer of the installation for the students category *Break Point - Dialogue*.



## Veronica Lee

### Music

Veronica Lee graduated from the Department of Music at the Chinese University of Hong Kong before going on to complete a sound engineering diploma at the Hong Kong Academy for Performing Arts, thus becoming one of a handful of female sound engineers in Hong Kong. She is also an arranger and producer, and has worked with Hong Kong and Taiwan singers like Anthony Wong, Sandee Chan, Faith Yang, at17 and Denise Ho. She also formed bands separately with Arion, Sandee Chan and Mavis Fan to compose and produce music, which received critical acclaim in China, Hong Kong and Taiwan.

Lee has worked with theatre groups Zuni Icosahedron, Taiwan Creative Society and Windmill Grass Theatre. In recent years, she was involved in composing soundtracks for commercials, including for Fujifilm cameras, and films like *Endless Nights In Aurora* and *The Midnight After*, the latter won her the Best Original Film Score award at the 34th Hong Kong Film Awards.



## Abby Chan

### Movement and Posture Instructor

Abby Chan is a graduate from the School of Modern Dance at the Hong Kong Academy for Performing Arts. She joined the Hong Kong City Contemporary Dance Company after graduating, and received the Asian Cultural Council Lee Hysan Scholarship to go on an exchange programme in the United States in 1995. She partnered fellow dancer Yeung Wai-mei to form the McMuiMui Dansemble in 1998. They were hailed as a unique female duo whose works truly reflect the lives of the people of Hong Kong. Apart from Hong Kong, Abby was invited to perform in New York, Sydney, Tokyo, Seoul, Taipei, Singapore, Guangzhou and Brazil. Between 2003 and 2006, she received four dance awards from the Hong Kong Dance Alliance for her choreography work.

Chan's recent works include *Kidult Ophelia* which was performed at a century-old slaughterhouse, serial dance theatre Walls 44 with Unlock Dancing Plaza and Hong Kong Dance Festival outdoor multimedia dance extravaganza *Journey to the West*.



## Bobo Chan

### Production Director

Bobo Chan graduated from the Hong Kong Academy for Performing Arts, majoring in stage and technical management. After graduating, she was involved in many stage productions with different theatre companies and cultural organisations. She was the production manager and stage manager of PIP Theatre from 2002 to 2010.

She became a freelance production manager or technical supervisor in 2010. Since then, she often worked with Edward Lam Dance Theatre, Fredric Mao Theatre Project, Dionysus Contemporary Theatre, W Theatre, Windmill Grass Theatre, The Princess' Blackbox, Odyssey Dance Theatre, Hong Kong Arts Festival and the Hong Kong Opera House.

In recent years, she was involved with many Hong Kong productions as production manager on Asian tours to places including Taiwan, Singapore, and various cities in China. She also served as technical coordinator and management staff for performing groups from overseas and mainland China at their performances in Hong Kong. In 2015, Chan represented the Hong Kong Association of Theatre Technicians and Scenographers at the Prague Quadrennial.



## Mandy Mak

### Stage Manager

Mandy Mak graduated from the School of Theatre and Entertainment Arts at the Hong Kong Academy for Performing Arts. She was involved in the production of *Tonnochy* by Emperor Entertainment Group, *Detention* and *Why Aren't You Steve Jobs* by Tang Shu-wing Theatre Studio, *The Rose of the Name* and *TeleLove* by Trinity Theatre, *God of Carnage* by Dionysus Contemporary Theatre, *Awakening, I Hate Therefore I Marry, Art School Musical* and *What is Sex* by Edward Lam Dance Theatre.

## CREATIVE & PRODUCTION TEAM LIST

**Production:** Dionysus Contemporary Theatre  
**Playwright:** William Shakespeare  
**Director:** Olivia Yan  
**Producer:** Joyce Cheung  
**Lead Performers:** Anthony Wong, Candice Yu  
**Main Performers:** Alex Lam, Kate Yeung, Rosa Maria Velasco, Angus Chan, Huen Tin Yeung  
**Performers:** German Cheung, Franky McNugget, Chan Siu Tung, Fung Chi Yau, Steve Ng, To Chi Sing

**Set and Costume Designer:** Tsang Man Tung  
**Lighting Designer:** Billy Chan  
**Music:** Veronica Lee  
**Sound Designers:** Feijaiming, Fung Chin Lung  
**Movement and Posture Instructor:** Abby Chan  
**Assistant Director:** German Cheung  
**Assistant Costume Designer:** Siuhung

**Pole Dancing Instructor:**  
 Melody Rose@Melody Pole Studio  
**Hairstylist:** Ray Mork@Fifth Salon  
**Makeup Artist:** Priscilla Choi@Spectrum-Makeup  
**Publicity Photographer:** Simon C  
**Hong Kong Promotional Video Director:**  
 Chris@Juicyning

**Publicity Theme Song *Shakespeare's Song***  
**Composer / Arranger / Vocalist:** Alex Lam

***Song of the Workers***  
**Composer:** Alex Lam

***Fairies Flittering***  
**Composers:** Alex Lam, Veronica Lee

***Cassiopeia's Lullaby; My Lover, My Ass***  
 Collective creation by the cast

***Lor Yau's Dream***  
**Composers:** Franky McNugget, Veronica Lee

***A Tragic Love Song***  
**Composer:** Fung Chi Yau

**Co-presenters for the Hong Kong premiere:** EEG and Focus Theatre

**Production Director:** Bobo Chan  
**Stage Manager:** Mandy Mak  
**Assistant Stage Managers:** Ho Heung Yi, Yuen Kin Man, Leung Yip Shing  
**Overall Stage Technician:** Chan Yiu Fai  
**Stage Technicians:** Lee Kwok Wai, Kenneth Chan  
**Production Electrician:** Ng Wing Man  
**Lighting Programmer:** Wong Tsz Kin Billy  
**Lighting Technicians:** Lee Ka Man Carmen, Chan Wai Wah Eric  
**Sound Operator / Live Mixing Engineer:** Fung Chin Lung  
**Wardrobe Supervisor:** Tse Sheung Man  
**Wardrobe Assistant:** Wong Hiu Yan  
**Surtitle Operator:** Dorothy Ngan

**Makeup Artist (Anthony Wong):** Jolinn Ng  
**Hairstylist (Anthony Wong):** Jeff Wu  
**Makeup Artist (Candice Yu):** Little White  
**Hairstylist:** Eas Fu, Taky Chung@Fifth Salon  
**Makeup Artists:** Priscilla Choi, Mindy Qin@Spectrum Make-up

**Assistant to Director:** Sunny Li  
**Personal Assistant to Anthony Wong:** Moon Ng  
**Personal Assistant to Alex Lam:** Maggie Chan  
**Surtitle Editor:** Joanna C. Lee

**Alex Lam's Manager:** Sandy Lamb  
**Alex Lam's Artist Management:**  
 Lam & Lamb Entertainment Limited  
**Kate Yeung's Manager:** Angel Yuen  
**Kate Yeung's Artist Management:**  
 Pepper Entertainment Workshop Company Limited

**Set Production:** L's Fine Arts Production Limited  
**Image Consultant for Publicity Video:**  
 Bryan@The Flaming

**Executive Producers:** Grace Wong, Dorothy Ngan  
**Accounting Supervisor:** Mary Lo

**Production Photography:** Benny Luey, Kit Chan@KC Creative, Keith Hiro

## SPECIAL THANKS TO:

Mr. Andy Lau  
 Dr. Yeung Sau Shing  
 Hong Kong Arts Festival & Mr. So Kwok Wan  
 FIFTH SALON  
 Melody Pole Studio  
 Dr. Martens  
 Simon C  
 Gold Treasure International Jewellery Co. Ltd



Photograph by Benny Luey

## 华艺总监的话

亲爱的华艺节朋友：

衷心感谢大家出席华艺节，很高兴大家选择来到滨海艺术中心与我们共享春节的喜乐。能在节庆里同家人朋友聚集同欢总是幸福的美事，希望大家在这里享受到美好的时光。

对于农历新年，我总是引颈期盼。我记得我还是个小孩时，除了开心收到长辈们给的红包、大快朵颐新年大餐、穿新衣服外，我有很多时间是跟我的表兄弟姐妹们一起玩乐。慢慢长大后，我们开始到淡滨尼当时的东艺戏院看贺岁电影，不是周星驰，就是黄飞鸿电影系列。虽然东艺已不复存在了，但过年相约看电影的习惯依然。

到了2000年初我发现有华艺节，我记得那时我召集我的表兄弟姐妹跟我一起到滨海艺术中心观看免费节目。那是我的华艺节初体验。今天，我没料到自已成了华艺节幕后团队的一员，同个个满腔热忱的队友同心协力地把好节目带给大家。不管是免费节目活动，还是售票节目，我们期待您都能满载而归。我们相信，艺术能启迪人心，带给人欢乐。这样的信念，也是把生命奉献给艺术，用生命启迪人心的优秀艺术家们一路来的坚持。

如今，每逢农历新年的脚步近了，我的家人，包括我的表兄弟姐妹们，还有朋友们都知道我会召集他们来参与华艺节的活动。这，也已成了我们在农历新年必做的事儿。尽管我在节庆期间同样要工作，我也希望能挪出一些时间来做一名观众，这样我就可以同我的太太和女儿一起观赏演出和参与活动。希望有那么一天，相约在华艺节也能成为我女儿长大后同她的亲人朋友一起欢度新年的节目！

华艺节制作团队诚挚地感谢大家的莅临与支持，感谢所有参与演出的艺术家们，在这段期间与我们一同过新年，同启新希望。

愿 新春愉快 祝福满满 健康快乐！

**李国铭**

华艺节节目监制

附注：在华艺节度过农历新年的朋友，可有怎样的回忆？  
欢迎您到华艺节的脸书（[www.facebook.com/huayifestival](http://www.facebook.com/huayifestival)）上与大家分享。

## 导演的话

这是我第二次跟莎士比亚恋爱，巧合的是，剧目还是同一个。相隔八年，再度遇上《仲夏夜之梦》这个剧本，更觉人生如梦，一切难以预料，以为过去的，却又会在时间某一点上再度重遇。

这八年间，身边的人和事都在团团转，但经历多了，感受更深，看事物就有了别的色彩。常言五十学易，其实细看莎剧也一样道理，有了岁月的洗礼，便会看见另一种面貌，俨如镜子，看着今天的自己，对照着过去的景象，细味人生的甜与酸，这就是经典的魔力。

曾经有人问我，今天科技发展这么快，讯息影像澎湃，看YouTube看Facebook惯了，要快餐，吃精华，崇尚效率速度，我们也被催逼得性急，耐性有限，海量的资讯不断攻陷生活，什么奇事怪人也在网上见过，比戏剧还戏剧性的事情比比皆是，那么看一出三个多小时的莎剧，究竟意义何在？

我一直喜爱经典，也臣服于它的力量，四百年前人性的弱点、爱欲、贪婪和愚昧，今天还到处可见，看莎剧，是学习看透世情，添加点人生智慧，就在这喧闹急速的世代，让我们多点自省，察觉一下内心，才不被资讯的波涛完全淹没。

事实上，今天科技发达了，生活进步了，但人是否变得更聪明呢？变得更快乐、更善良？人的内心更是满足？还是相反呢？因此，作为导演，今天再把莎剧搬出来，不应只是复古，而是前瞻，令它的精神复活，打动今天的观众，与他们思想心灵搏斗一番，这才是有意思。

不过，要把莎剧搬演，作为导演来说，都是非常不简单，从制作和翻译上而言，排演莎剧一点也不轻松，甚至可说是非常艰巨，但能够把优秀的经典带到今天，也是我的一个梦，因为一般都认为，今天惯于被娱乐的观众，最是承受不了重量，特别是所谓的大众口味，容易扼杀创意和胆识。

在此，十分感谢新加坡华艺节的邀请，让神戏剧场能够再次能踏足滨海艺术中心，与新加坡观众分享我们的心血和成果，你们的专业和热诚，让我们这个梦得以延续。

最后，感谢我身边的一群造梦者，与我一同攀山涉水，特别是这班艺高人胆大的演员，还有前后台和设计师们，有你们同行是我和剧团的福气。

能够一起追寻，梦，并不虚幻。

### 甄咏蓓

神戏剧场联合艺术总监及导演

## 神戏剧场

神戏剧场由黄秋生发起，邀请演艺学院戏剧学院同门甄咏蓓及张珮华共同创立。剧团于2013年7月召开记者会正式宣布成立，由黄秋生和甄咏蓓二人担任联合艺术总监，张珮华担任行政总监。

剧团理念以“真、善、美”的戏剧精神，把所学所得回馈舞台与教学之中。希望能全情投入提升华人演技和戏剧质素，遵从剧场工作者的最高道德，致力策划开展一个具视野和高水平的华文剧场，在香港建立“大中华百老汇”。



## 剧情概要

爱情的道路是崎岖不平的……

四名年轻恋人为了追求真爱，任性叛逆的逃到森林，上演一场热血沸腾、大汗淋漓的爱情争夺战……。

森林里的仙王仙后因互生妒忌导致四季失常，潮水氾滥，大小精灵落荒而逃……。

还有一群傻头傻脑的业余演员，努力排演一出最开心的悲剧……。

迷一般的森林令人疯狂，叫人着迷，一众演员卖力演出，癫狂与毫无冷场的演绎，激发出爱情里的痴恋、迷恋、狂恋、单恋、多角恋……让人欲生欲死，哭笑不得。

(时长约3小时，包括20分钟中场休息。)

粤语演出，附中文字幕。

注：演出含成人情节及爆笑场面。



Photograph by Kit Chan@KC Creative

## 甄咏蓓

神戏剧场联合艺术总监及导演

当代剧场全才奇女子，集编、导、演、教学、写作于一身，拥有超过20年的舞台创作、演出及剧团营运经验；一双观人于微的慧眼及精辟的艺术视野吸引众多学生叩门求学，桃李满门；另外，她也定期开办专业演技课程，经常与本地及海外机构合作，分享艺术经验和心得。

其多年来的艺术成就和贡献备受肯定，荣获诸多奖项：香港艺术发展局“2014香港艺术发展奖——年度艺术家奖（戏剧）”、第14届香港舞台剧奖（2005）最佳女主角（喜剧/闹剧）、香港艺术发展局“2003香港艺术发展奖——艺术新进奖（戏剧）”、第九届香港舞台剧奖（2000）最佳女主角（喜剧/闹剧）、第二届香港舞台剧奖（1993）最佳女配角（喜剧/闹剧）并获颁亚洲文化协会奖学金（2000），远赴美国考察。

甄氏早年在香港演艺学院毕业后，便到英、法跟随名师如 Philippe Gaulier 及 Monika Pagneux 等研习演技及形体训练。回港后于1993年参与创办“剧场组合”，并在2008年主动放弃政府的资助，把“剧场组合”重组为“PIP文化产业”；2010年创办“甄咏蓓戏剧工作室”为其个人作品树立鲜明旗帜，并与不同单位及艺术家合作。2013年与黄秋生、张珮华共同创办神戏剧场，担任联合艺术总监。

她的作品风格独特，聪颖幽默，诗意中带来深切感悟。作品曾获邀到日本、台湾、上海、新加坡等地演出；台湾评论家胡耀恒称许其代表作《两条老柴玩游戏》“无疑是世界级的演出”。

近年她专注导演工作，作品包括香港艺术节2012《野猪》（庄梅岩编剧，黄子华、林嘉欣及廖启智主演）、2011新加坡华文小剧场节及2012台北艺术节《阿Q后传》、新视野艺术节2014《黑色星期一》、神戏剧场年度作品《EQUUS马》（2014，黄秋生、张敬轩主演）及《狂揪夫妻》（黄秋生、潘灿良、吴君如（2015首演）、苏玉华（2016重演）主演），赢尽口碑和票房；中国国家一级评论家林克欢在观赏《EQUUS马》后如此写道：“导演处理从容不迫、宽裕大度”、“令人震撼又感人肺腑，让人一窥香港商业剧场与实验剧场有机融合所能达到的新高度”。



## 黄秋生

神戏剧场联合艺术总监 /  
饰演 **公爵THESEUS** 及 **仙王OBERON**

香港演艺学院戏剧学院表演系首届毕业生。2004年获颁香港演艺学院荣誉院士。自80年代踏足影坛以来，曾演出超过300部电影，戏路甚广，演绎的角色非常多元化，例如《野兽刑警》的烂鬼东、《无间道》的黄Sir、《千言万语》的甘神父等。秋生凭其精湛的演技屡夺影坛殊荣，包括香港电影金像奖最佳男主角（1994、1999）、最佳男配角奖（2003、2006）、香港电影评论学会大奖最佳男演员（1998、2002）、香港电影金紫荆奖最佳男主角（1998、1999）、台湾金马奖最佳男配角（2002、2003、2005）。他也有参与舞台演出，并凭舞台剧《螳螂捕蝉》赢得香港戏剧协会第10届香港舞台剧奖最佳男主角（悲/正剧），在2013年更被中国传媒推选为第10届华鼎奖最佳男话剧演员。2016年，凭电视剧《枭雄》荣获2015年TVB最佳男主角奖。同年获首尔国际电视节《亚洲之星大赏》。

2013年与甄咏蓓及张珮华成立神戏剧场，担任联合艺术总监。2014年联同张敬轩、方皓玟等演出神戏剧场首出舞台剧《EQUUS马》、2015及2016年先后与吴君如、潘灿良、苏玉华等演出《狂揪夫妻》，广受好评；连续三年为“一点出发·黄秋生+甄咏蓓大师班”执教鞭，将自己结集多年演戏经验而研究出的“一点出发”表演方法传授给后辈。

2013至2016年担任香港艺术发展局大会委员及戏剧组别主席；2010至2014年担任香港演艺学院校友会主席，在任期间领导校友会举办各项活动，现为香港演艺学院校友会荣誉主席。



## 余安安

饰演 **公爵夫人HIPPOLYTA**  
及 **仙后TITANIA**

17岁首次参演电影《大家乐》便一炮而红，及后主演多部电影及脍炙人口的电视剧，当中包括《书剑恩仇录》中的香香公主、《天蚕变》及《天龙诀》的傅香君、《大地恩情》的孙洁贞等等，都深入人心，大受欢迎，并多次获得“十大电视明星”奖项。另外，她曾推出个人唱片专辑，主唱多首电视剧及电影主题曲及插曲，其中《自由在我手》及《人在旅途洒泪时》更盛极一时。电影方面，主演多部著名电影，包括《三少爷的剑》、《纯爱》、《多情剑客无情剑》、《楚留香之蝙蝠传奇》、《倚天屠龙记》等等。曾一度息影相夫教子，只曾客串徐克《东方不败》演出诗诗。近年复出参演多部电影，包括《绝种铁金刚》、《精装追女仔2004》、《早熟》、《宝贝计划》、《性工作者十日谈》、《大追捕》、《恶人谷》等等，皆获一致好评，并分别凭电影《我要成名》及《飞砂风中转》，获提名第26届及第30届香港电影金像奖最佳女配角。2009年首次参演舞台剧《我爱万人迷》，2011年应邀演出香港话剧团的《遍地芳菲》，并凭此剧首次获提名香港舞台剧奖最佳女配角（悲剧/正剧）。2016年凭《最后作孽》夺得第25届香港舞台剧奖最佳女主角（喜剧/闹剧）。



## 林德信

饰演 **LYSANDER**

一个充满文艺气质的害羞男生，林德信自幼便在父母的耳濡目染下接触音乐，与音乐早有结缘。小时候的他，爱在球场流连，足球、篮球、网球，以及游泳等运动都是他的至爱；升上大学，他迷上瑜伽，如今持有瑜伽导师牌照，他喜欢在沉静的气氛寻找舒缓心灵的刹那。

在一次机缘巧合下，他接拍了第一个广告，赢得多方青睐，其演艺事业也因而展开。热爱音乐的他，于2012年11月推出首张以他的英文名为名的EP《Alex Lam》获得各界好评，同年也获颁多个新人奖项。

因着形象清新健康，林德信成为各大广告商的宠儿，代言多个品牌；除了唱歌及广告拍摄外，他也开始接触电影拍摄，参演首部电影《起势摇滚》之后，陆续参与多部电影的演出，演绎不同角色，从而吸收更多演戏经验，其中电影《死开啲啦》更有机会担任男主角。



## 杨淇

饰演 **HERMIA**

一位可塑性甚高的女演员，不同的角色在她的演绎下都会散发出慑人的魅力。2002年凭电影《魂魄唔齐》获提名“香港电影金像奖”最佳新人奖；2004年凭电影《20·30·40》演出依童一角荣获“台湾电影金马奖”、“香港电影金像奖”及“香港电影金紫荆奖”最佳女配角提名。

演出包括，舞台剧：进念·二十面体《2004：香港漫游》、W创作社《梁祝下世传奇》、非常林奕华《华丽上班族之生活与生存》巡演、Loft Stage《我不要被你记住》、绿光制作《谈判》、香港艺术节《爱之初体验》、诗人黑盒剧场《香港式离婚》第三度重演、剧团的音乐剧场《Gap Life 人生罅隙》、舞台联盟《蒲2.0》等。电影：《绝世好B》、《魂魄唔齐》、《20·30·40》、《见鬼10》、《盛夏光年》、《心想事成》、《魔术男》、《咖啡，或茶》、《香港四重奏：偏偏》、《全城热恋热辣辣》、《幸福的旁边》、《5月1号》、《导火新闻线》等。





## 韦罗莎

饰演 **HELENA**

毕业于香港演艺学院戏剧学院，获艺术学士（一级荣誉）学位。2007年加入香港话剧团为全职演员，任职期间凭《水中之书》获第19届香港舞台剧奖最佳女主角提名。2009年加入PIP文化产业为全职演员，期间参演《家家春秋》和《潮性办公室》，后者曾两度公演，获得极大回响。

近期演出包括W创作社《夏风夜凉》、《味之素》；邓树荣戏剧工作室《马克白》；新视野艺术节《黑色星期一》；第42届香港艺术节的自编自演独脚戏《女戏》的上半场《大女孩》；非常林奕华《三国》、《贾宝玉》；一路青空《今日城》、《囍双飞》；黄子华《咁爱咁做》；并先后凭《囍双飞》及《黑色星期一》获得第23届及24届香港舞台剧奖最佳女配角及最佳女主角（喜/闹剧），于2014年更获得艺发局颁发艺术新秀奖（戏剧）。除舞台演出外，曾参与电影《分手100次》及《暗色天堂》演出，以及电影的配音工作。

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## 陈健豪

饰演 **DEMETRIUS**

香港演艺学院戏剧学院（荣誉）学士，主修表演。2015年与黄嘉威、黄靖程成立海团剧场。

近年参与演出包括：演戏家族《遇上1941的女孩》、《恋爱轻飘飘》；神戏剧场《EQUUS马》；英皇娱乐《杜老志》；7A班戏剧《灰兰》；剧场空间《历史男生》、《胜者为王》、《布拉格·1968》；香港艺术节《黑天鹅》；邓树荣戏剧工作室《泰特斯》、Theatre Noir《螺丝小姐》、王子制作《天生不是女人》（编剧、导演及主演）；春天舞台《南海十三郎》、《小海白》、《喝彩》；焦媛实验剧《野玫瑰之恋》、《我的快乐时代》、《女上男下》、《六月新娘》、《高帽奇缘》。参与的电影有：《下一站天后》、《天水围的夜与雾》、《我老婆唔够秤2》、《勳龙特囡》。

凭《哈姆雷特》荣获2007年香港舞台剧奖最佳男主角（悲/正剧）提名，神戏剧场第二届大师班学位奖励计划得主。现为 OurRadio.hk “舞台娱记” 节目主持。

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## 禰天扬

饰演 **PUCK**

前香港城市当代舞蹈团团员，毕业于香港演艺学院舞蹈学院现代舞系，获颁艺术（荣誉）学士学位。毕业后随即加入城市当代舞蹈团，曾前往欧洲、首尔、北京、广州等地巡演。曾合作的艺术家包括曹诚渊、黎海宁、桑吉加、邢亮、梅卓燕、黄炜丹、劳拉·艾瑞丝、甄咏蓓、黄秋生、陈奕迅、张敬轩、何韵诗、薛凯琪等。

2012年，他为实验短片 *Skinned* 担任编舞，并获得冰岛著名乐队诗格·洛丝主办的 VALTARI FILM COMPETITION 的总冠军，短片 *Skinned* 亦成为歌曲 *Fjogur Piano* 的官方MV。

舞蹈之外，他涉猎不同种类的表演艺术，包括参演电影《烈日当空》、《慢性中毒》、《勳男滚死队》、《爱难开口》、《DIVA华丽之后》、陈奕迅MV《看穿》及《张氏情歌》；舞台剧包括风车草剧团《屈狱情》、神戏剧场《EQUUS马》、新视野艺术节《黑色星期一》、香港艺术节《炫舞场》等，并得作曲人冯颖琪赏识为其撰写个人作品《后台下》。现为 ABTREAL SPACE 及四度舞蹈剧场创办人和艺术总监。



## 邱颂伟

饰演 **罗友**

毕业于香港演艺学院戏剧学院，获艺术（荣誉）学士学位，主修表演。近期作品有前进进戏剧工作坊《后殖民食物与爱情》及《午睡》；一路青空《今日城》；邓树荣戏剧工作室《马克白》；《打转教室》、《泰特斯》；团剧团《谋杀现场》、《Gap Life 人生罅隙》（演员及填词）；黑目鸟剧团《在平坦的路上看不到日出》；动艺及何应丰作品《寻找许仙》；龚志成音乐工作室《水保·安魂曲》；香港艺术节舞蹈作品《新舞蹈平台》（戏剧指导及联合导演）等。2013年获第22届香港舞台剧奖最佳男主角（喜/闹剧），现为音乐组合空气清新机成员及自由身演员。



## 陈小东

饰演 **樺哥、大臣、FAIRY**

毕业于香港演艺学院戏剧学院学士学位，主修表演。毕业至今朝编剧及演员发展。演出有《第十二夜》、《忘记那句话》、《红海人蓝海战》、《Miss 杜十娘》、《笃教帝国》、《茶馆》、《杜老志》、《祠堂告急》。编剧作品包括《演戏家庭》、《圣国际学校》、《前列英雄》、《顺风、送水》；舞蹈文本作品《土炮》；舞台剧作品 iStage《祠堂告急》、香港电台《亲》、《寻找》、《另一个我》、《旅程》、BHT剧团《情场摩西》、《垃圾》、《废柴家族》、香港话剧团“新戏匠”系列《顺风、送水》。他凭《废柴家族》及《顺风、送水》获提名第七届及第八届香港小剧场奖最佳剧本，《垃圾》一剧则获第六届香港小剧场奖最佳剧本。



## 冯志佑

饰演 **细箫、大臣、FAIRY**

毕业于香港演艺学院戏剧学院学士（荣誉）学位，主修表演。曾参与的演出有，香港话剧团音乐剧《呜啦啦啦啦你的歌》、《奇幻圣诞夜》（重演）、新戏匠系列《顺风·送水》；7A班戏剧组《麦克白2.0》、华文戏剧节《老娘企硬》、《灰兰》（重演）；iStage《男人老狗之狗唔狗得起》；英皇娱乐《杜老志》；剧场空间《历史男生》；演戏家族音乐剧《车你好冇》（重演）、《遇上1941的女孩》（重演）；春天舞台音乐剧《辉煌》；浪人剧场《海洋传说：LALA与废物城堡》、《裸言泳无邪》；大细路剧团《碌碌车的奇幻旅程》、《爸妈我真的爱你》、《你是我最好的朋友》、《叽哩咕噜音乐家》；天边外剧团与大细路剧团合办《短鼻子大象小小》等等。



## 伍仲伟

饰演 **大镬 / 大尘、大臣、FAIRY**

现为巴西战舞导师兼自由身表演工作者，Trickstation 创办人之一，同时是乐队 Wonderland 的低音吉他手。

自2001年认识巴西战舞后，便醉心于它。2008年考获巴西战舞导师资格，2011年跟随战舞大师 Mestre Girino 进深学习，期间参与另一位大师 Mestre Boneco 主持的巴西战舞国际论坛，2013年成为第一位考获高级巴西战舞教练资格的香港人，同年赢得香港战舞大赛高级组别冠军。曾先后到巴西、法国、澳洲、西班牙、台湾、中国大陆及澳门参与巴西战舞活动，到香港各大院校、青少年中心及机构主持工作坊。除巴西战舞外，他也积极参与舞蹈、戏剧、音乐、电影、广告等的演出。

近期舞台剧演出有《桃太郎勇闯魔幻岛》、《火凤燎原舞台剧-乱世英雄》、《忍者BB班》、《杜老志》、《EQUUS马》等。



## 杜志星

饰演 **大嚙、FAIRY**

自由身工作者，曾参与《香港迪士尼乐园 HALLOWEEN》、《香港七人榄球赛》、《澳门花车巡游》等演出，也曾参与《冈本》、《SONY 4K TV》、《3电讯》、《PlayStation HK20周年》等广告制作。



## 张铭耀

助理导演 / 饰演 **EGEUS**

一路青空艺术总监和创团成员之一。香港演艺学院戏剧学院艺术（荣誉）学士，主修表演。毕业后同专业舞台单位和中小学合作，担任演员、导演和戏剧导师的工作。2007至2009年是PIP文化产业的全职演员。2010年成立剧团一路青空，与作家陈慧合作，导演和演出创团作品《乾塘游》及《一千零一夜》。2012年参与邓树荣戏剧工作坊的《泰特斯》，到欧洲巡演。同年开展香港沙田大会堂场地伙伴计划，推出除成人剧外多种不同类型的合家欢演出。

2013年导演及演出作品《囍双飞》获第23届香港舞台剧奖十大最受欢迎制作及小剧场奖优秀男演员提名。2014年凭《昙花恋》获香港舞台剧奖提名最佳男配角，及凭《城市一切如常》获香港小剧场奖最佳男主角提名。

## 创作及制作



## 张珮华

监制

香港演艺学院戏剧学院第五届表演系毕业生，后获导演系艺术学士（一级荣誉）。香港中文大学历史系比较及公众史学文学硕士。先后活跃于电台、电影、剧场及出版界，从事台前幕后、制作/发行/宣传、监制、书籍编辑及文字创作等工作，是拥有超过二十五年经验的资深文化工作者。

曾任香港电影金像奖协会执行总干事（1993 - 2000年）；先后策划制作多部舞台剧包括《南海十三郎》、《上海之夜》、《人间有情》、《梁祝》、《烟雨红船》、《情话紫钗2012年香港再遇版》、《极地情圣》等，近年任《EQUUS 马》、《狂揪夫妻》（首演及重演）、《仲夏夜之梦》监制，以及《杜老志》执行监制。

2001年开始文字创作及书籍编辑工作，包括改编几米绘本《地下铁》为电影剧本，曾为《电影双周刊》及AM730专栏“神戏活现”撰文。近年策划出版有《三角演义·草蜢从屋村跳到红馆的香港故事》、《罗宾看·泰迪罗宾半自传》、《法吻》（舞台剧本）及《神戏序幕·EQUUS制作札记》；受委约编制《香港话剧团35周年戏剧研讨会“戏剧创作与本土文化”讨论实录及论文集》，并担任香港电影导演会出版《香港电影导演大全1979 - 2013》的执行编辑及统筹。

2003年创办“同窗文化”，现任制作总监及总编辑，主力出版表演艺术类图书及策展文化项目；2013年与黄秋生及甄咏蓓创办神戏剧场，并担任行政总监，除监制剧团演出外，亦极力培训艺术行政新人，已先后开办两届剧场监制班课程。公职有香港演艺学院校友会主席、香港舞台剧奖评审及曾任香港艺术发展局戏剧艺术顾问。



## 曾文通

舞台 / 服装 / 造型设计

毕业于香港演艺学院，2010年任美国耶鲁大学戏剧学院研究学者。设计作品超过200台，曾获奖无数，包括香港舞台剧奖三个最佳：舞台设计、服装设计、化妆造型，香港艺术发展奖艺术新进奖（2003）及年度最佳艺术家奖（2007/08）等。2009年获颁亚洲文化协会奖助金，以及世界剧场设计大赛舞台设计荣誉奖等。2015年获民政事务局局长嘉许状表扬他在推动文化艺术发展的贡献。

2002年举行首个舞台设计展览《舞台空间消解构成》；著有《舞台空间：一念间一场空》及《艺教于乐：艺术种子要长大》。现为香港艺术发展局戏剧界别审批员及康乐及文化事务署演艺小组（戏剧）顾问。此外，他修习萨满密传喜玛拉雅颂钵手法，精研颂钵及以颂钵为修行途径，曾在世界各地多次公开演奏。



## 陈焯华

灯光设计

毕业于香港演艺学院科艺学院，主修剧场灯光设计。重要设计作品有伍宇烈《硬销》，非常林奕华《华丽上班族之生活与生存》及《贾宝玉》等。2007年及2011年分别凭《逐色》及《万千师奶贺台庆》代表香港参加布拉格剧场设计四年展；2008年凭《梨花梦》获香港戏剧协会年度最佳灯光设计。

近期设计作品有神戏剧场《狂揪夫妻》及《EQUUS马》，香港艺术节歌剧《大同》、太原舞蹈团《雁丘词》，香港芭蕾舞团《唐吉珂德》，英皇娱乐《杜老志》，邓树荣戏剧工作室《舞·雷雨》，非常林奕华《心之侦探》以及澳门文化中心15周年制作《我要高八度》等。

最近为香港舞台设计展2013-15：“舞台上的平行空间”及第13届布拉格剧场设计四年展之香港展馆担任联合策展人。



## 锺泽明

音响设计

现职自由音响 / 音效设计师、录音工程师、鼓手、敲击手及鼓艺导师，香港乐队“…HUH!?”及“假音人”的创团成员。1992年毕业于香港演艺学院后，一直为詹瑞文、胡恩威及林奕华等著名艺术家担任多个舞台作品的音响设计。



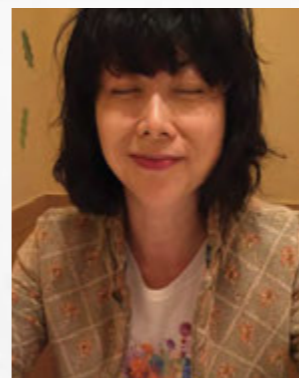
## 冯展龙

音响设计

2012年毕业于香港演艺学院，主修音响设计。在校期间，就凭校内设计作品《李逵的蓝与黑》获得由舞台及制作学院学生会颁发2011-2012年最佳音响设计师，同年获得通利工程奖学金。

近期设计作品有：香港话剧团《最后作孽》首演和重演、《五月的梅子》；风车草剧团《告别之后》、《忙与盲的奋斗时代》；邓树荣戏剧工作室《泰特斯2.0》重演；澳门小城实验剧团《金龙2.0》澳门及上海站；绿叶剧团《我要安乐死》；香港演艺学院《看不见的城市》和第41届香港艺术节《爆蛹》。

2011年6月代表香港演艺学院赴捷克参加布拉格舞台设计四年展，担任学生组别 Break Point - Dialogue 的音响设计。



## 李端嫻

音乐

毕业于香港中文大学音乐系，后获香港演艺学院音响工程文凭，成为香港少数女音响工程师；她也从事编曲、监制工作，与港台歌手黄耀明、陈珊妮、杨乃文、at17、何韵诗合作过。她还曾分别与亚里安、陈珊妮、范晓萱成立乐队组合创作及制作音乐，其音乐在中港台三地均获好评。

曾合作的剧团有进念·二十面体、台湾创作社、风车草剧团。《仲夏夜之梦》是她首次跟神戏剧场 / 甄咏蓓的合作。近年多参与电影及广告配乐，如《富士相机 | 浪摄流》、《极光之爱》，以及电影《那夜凌晨，我坐上了旺角开往大埔的红VAN》等，《那》获颁第34届香港电影金像奖最佳原创电影音乐奖。



## 陈敏儿

形体指导

香港演艺学院现代舞系毕业生。毕业后加入香港城市当代舞蹈团，1995年获亚洲文化协会利希慎奖学金赴美交流。1998年与舞者杨惠美创立双妹唛舞蹈剧场，被喻为充满香港本土情怀，别树一帜的女子组合。她曾应邀在纽约、悉尼、东京、首尔、台北、新加坡、广州及巴西等地演出。2003至2006年期间，获香港舞蹈联盟颁发四项舞蹈年奖。

近作有古迹舞蹈剧场《免治O娘》、不加锁舞蹈馆舞蹈连续剧《墙44》及香港舞蹈节户外多媒体舞蹈盛会《慾·望·西·九》。与甄咏蓓合作之作品包括新视野艺术节《厕客浮士德》、《黑色星期一》、香港艺术节委约戏剧作品《野猪》及神戏剧场《EQUUS 马》。



## 陈宝愉

制作总监

毕业于香港演艺学院，主修舞台及技术管理。毕业后参与不同剧团和文化艺术机构的舞台制作。2002至2010年出任PIP剧场制作经理及舞台监督。

后来以自由工作者身份为不同的演出担任制作总监或技术监督工作，经常合作的剧团包括非常林奕华、毛俊辉戏剧计划、神戏剧场、W创作社、风车草剧团、诗人黑盒、O 剧场、香港艺术节和香港歌剧院等。

近年为多个香港本土作品作亚洲巡演的制作总监，地点包括台湾、新加坡、中国内地城市。此外，也担任外国及中国大陆艺术团体到港演出的技术统筹及管理人员。2015年她代表香港舞台技术及设计人员协会，参与布拉格剧场设计四年展。



## 麦凯欣

舞台监督

毕业于香港演艺学院艺术、项目及舞台管理系。曾参与的制作包括英皇娱乐《杜老志》，邓树荣戏剧工作室《打转教室》及《你为什么不是 Steve Jobs》，三角关系《家宝》、《遥远的声音》，神戏剧场《狂揪夫妻》，非常林奕华《贾宝玉》、《恨嫁家族》、《梁祝的继承者们》及《红楼梦》等。

## 创作及制作团队

**制作：**神戏剧场  
**编剧：**莎士比亚  
**导演：**甄咏蓓  
**监制：**张珮华  
**领衔主演：**黄秋生、余安安  
**主演：**林德信、杨淇、韦罗莎、陈健豪、禰天扬  
**演员：**张铭耀、邱颂伟、陈小东、冯志佑、伍仲伟、杜志星

**舞台、服装及造型设计：**曾文通  
**灯光设计：**陈焯华  
**音乐：**李端娴  
**音响设计：**锤泽明、冯展龙  
**形体指导：**陈敏儿  
**助理导演：**张铭耀  
**助理服装设计：**洪荣贤

**钢管舞指导：** Melody Rose@Melody Pole Studio  
**发型统筹：** Ray Mork@Fifth Salon  
**化妆统筹：** Priscilla Choi@Spectrum-Makeup  
**平面宣材摄影：** Simon C  
**宣传录像创作：** Chris@朱凌凌

**宣传主题曲《莎士比亚歌》**  
**作曲 / 编曲 / 主唱：**林德信

**《工人之歌》**  
**作曲：**林德信

**《Fairies游无踪》**  
**作曲：**林德信、李端娴

**《仙后安眠曲》、《仙后爱上蠢驴》**  
**演员集体创作**

**《罗友之梦》**  
**作曲：**邱颂伟、李端娴

**《一首最悲惨的歌》**  
**作曲：**冯志佑

**香港首演联合主辦：**神戏剧场、英皇娱乐以及映艺剧团

**制作总监：**陈宝愉  
**舞台监督：**麦凯欣  
**助理舞台监督：**何香怡、袁建雯、梁业成  
**总舞台技师：**陈耀辉  
**舞台技师：**李国威、陈健恒  
**总电机师：**伍颖雯  
**灯光编程员及控制员：**黄子健  
**灯光技师：**李嘉雯、陈炜桦  
**音响控制员：**冯展龙  
**服装主管：**谢尚敏  
**服装助理：**黄晓欣  
**字幕控制员：**颜素茵

**化妆（黄秋生）：** Jolinn Ng  
**发型（黄秋生）：** Jeff Wu  
**化妆（余安安）：** 小白  
**发型：** Eas Fu, Taky Chung@Fifth Salon  
**化妆：** Priscilla Choi & Mindy Qin@Spectrum Make-up

**导演助理：**李慧妍  
**艺术总监助理（黄秋生）：** Moon Ng  
**林德信助理：** Maggie Chan  
**英文字幕：** Joanna C. Lee

**林德信经理人：**林珊珊  
**林德信艺人管理公司：** Lam & Lamb Entertainment Limited  
**杨淇经理人：** Angel Yuen  
**杨淇艺人管理公司：** 班霸娱乐工作室有限公司

**佈景制作：**鲁氏美术制作有限公司  
**宣传录像造型指导：** Bryan@The Flaming

**执行监制：**黄嘉慧 颜素茵  
**会计主任：** Mary Lo

**剧照摄影：** Benny Luey, Kit Chan@KC Creative, Keith Hiro

## 鸣谢

刘德华先生  
杨受成博士  
香港艺术节及苏国云先生  
FIFTH SALON  
MELODY POLE STUDIO  
Dr. Martens  
Simon C  
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# 天下第一樓

## TOP RESTAURANT

Beijing People's Art Theatre 北京人民艺术剧院

德聚福



Inheritance meets ingenuity in a compelling tale revolving around China's most famous dish.

Beijing People's Art Theatre returns to Esplanade to present *Top Restaurant*, a well-loved play that chronicles the ups and downs of a Peking duck restaurant over half a century, epitomising the colourful cuisine and history of China.

(Approximately 3hrs, including 20mins intermission)  
Performed in Mandarin with English & Chinese Surtitles.

北京人民艺术剧院将在2017年的农历年后，三度登上滨海艺术中心舞台；这回带来又一道老北京味儿的文化大餐《天下第一楼》。一众资深演员将以精湛的演技，在细琢的情节铺排里，演绎烤鸭老字号福聚德半个世纪的起起落落，展现丰富多彩源远流长中国饮食的历史缩影。

时长约3小时（包括20分钟中场休息）  
华语演出，附中文字幕

23 – 26 Mar 2017  
Thu – Sat, 8pm | Sun, 2.30pm  
Esplanade Theatre

2017年3月23至26日  
星期四至六：晚上8时  
星期日：下午2时30分  
滨海艺术中心剧院

\$38\*, \$58\*\*, \$78^, \$98^, \$128^  
Concessions for students, NSFs and senior citizens:  
\$30\*, \$45\*\*  
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# HONG KONG PHILHARMONIC ORCHESTRA

1 MAY 2017 MON 7.30PM  
ESPLANADE CONCERT HALL



Asia's foremost classical orchestra returns to Singapore.

Under the baton of Music Director Jaap van Zweden, one of today's most sought-after conductors, the Hong Kong Philharmonic Orchestra makes their debut at the Esplanade Concert Hall together with International Paganini Competition winner Ning Feng.

### PROGRAMME

MOZART – VIOLIN CONCERTO NO. 4  
MAHLER – SYMPHONY NO. 1

(2hrs, including 20min intermission)

\$35\*, \$50\*\*, \$75^, \$100^  
Concessions for students, NSFs and seniors: \$25\*, \$40\*\*

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The Hong Kong Philharmonic Orchestra Singapore tour in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region (HKSAR) is supported by the Hong Kong Economic and Trade Office (HKETO) in Singapore.

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# MARGINS

16 Mar —  
14 Apr  
2017

Esplanade Theatre  
Studio

A season of  
plays by  
Haresh Sharma



**16 – 19 Mar 2017**  
8pm, Thu – Sat • 3pm, Sat & Sun

Written by Haresh Sharma  
Translated and directed by Nelson Chia  
A co-production with Nine Years Theatre  
Performed in Mandarin, with English surtitles.  
R18 – contains issues dealing with paedophilia



**23 – 26 Mar 2017**  
8pm, Thu – Sat • 3pm, Sat & Sun

Conceptualised by Loo Zihan  
Based on *Completely With/Out Character*  
Devised by Paddy Chew, in collaboration with Alvin Tan and Haresh Sharma  
A commission by *The Studios*  
Contains some mature content. Recommended for 16 years and above.



**30 Mar – 2 Apr 2017**  
8pm, Thu – Sat • 3pm, Sat & Sun

Written by Haresh Sharma  
Directed by Timothy Nga  
A commission by *The Studios*



**6 – 9 Apr 2017**  
8pm, Thu – Sat • 3pm, Sat & Sun

Written by Haresh Sharma  
Adapted by Zulfadli Rashid  
Directed by Mohd Fared Jainal  
A co-production with Teater Ekamatra  
Performed in Malay, with English surtitles.  
Contains some mature content. Recommended for 16 years and above.



**13 & 14 Apr 2017**  
8pm, Thu & Fri

Adapted from texts by Haresh Sharma  
Directed by Koh Wan Ching  
Devised and performed by Chelsea Crothers, Chng Xin Xuan, Grace Kalaiselvi, Lina Yu and Wendi Wee Hian  
A work-in-progress by *The Studios: RAW*

**\$35<sup>^</sup>**  
Limited concessions for students: \$17  
Limited concessions for seniors & NSFs: \$25  
Package of 4: \$130 (Applicable for any 4 tickets at any shows at *The Studios* 2017)

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## Esplanade Presents

## Huayi Chinese Festival of Arts

Power up your Chinese New Year with an exciting array of theatre, music, dance and more from 3 – 12 Feb 2017!  
从2017年2月3日至12日, 华艺节将带来戏剧、音乐、舞蹈, 精彩无限的艺术饗宴!

	3 FEB FRI • 星期五	4 FEB SAT • 星期六	5 FEB SUN • 星期日	6 FEB MON • 星期一	7 FEB TUE • 星期二	8 FEB WED • 星期三	9 FEB THU • 星期四	10 FEB FRI • 星期五	11 FEB SAT • 星期六	12 FEB SUN • 星期日
CONCERT HALL 音乐厅	<b>SOLD OUT</b> Yoga Lin LIVE [瑜伽现场音乐会] 8pm	Migration – A World Music Concert “迁徙”世界音乐专场 8pm	<b>SELLING FAST</b> A Midsummer Night's Dream 仲夏夜之梦 2pm	<b>SELLING FAST</b> A Midsummer Night's Dream 仲夏夜之梦 7:30pm	<b>SELLING FAST</b> A Midsummer Night's Dream 仲夏夜之梦 7:30pm	Cloud Gate 2 – A Triple Bill 云门2 8pm	Cloud Gate 2 – A Triple Bill 云门2 8pm	Wuxia – Theme Songs from Martial Arts Movies and Serials 群侠争霸 – 武侠影视音乐会 7:30pm	<b>SELLING FAST</b> Secret Love in Peach Blossom Land 暗恋桃花源 2pm & 8pm	<b>SELLING FAST</b> Secret Love in Peach Blossom Land 暗恋桃花源 2pm
THEATRE 剧院	<b>SELLING FAST</b> A Midsummer Night's Dream 仲夏夜之梦 7:30pm	<b>SELLING FAST</b> A Midsummer Night's Dream 仲夏夜之梦 7:30pm	<b>SELLING FAST</b> A Midsummer Night's Dream 仲夏夜之梦 2pm	<b>SELLING FAST</b> A Midsummer Night's Dream 仲夏夜之梦 8pm	<b>SELLING FAST</b> A Midsummer Night's Dream 仲夏夜之梦 8pm	China Music House   Pingtan x Jazz 新乐府   评弹·爵士 7:30pm	China Music House   Pingtan x Jazz 新乐府   评弹·爵士 7:30pm	IncMusical Eli Hsieh: Progress Reports 谢震廷《寻找查理》 7:30pm	IncMusical Kelly Poon: My K Songs 好声·乐 潘嘉丽《华丽嘉作》 5pm	IncMusical Kelly Poon: My K Songs 好声·乐 潘嘉丽《华丽嘉作》 5pm
RECITAL STUDIO 音乐室	<b>SELLING FAST</b> A Midsummer Night's Dream 仲夏夜之梦 7:30pm	<b>SELLING FAST</b> A Midsummer Night's Dream 仲夏夜之梦 7:30pm	<b>SELLING FAST</b> A Midsummer Night's Dream 仲夏夜之梦 2pm	<b>SELLING FAST</b> A Midsummer Night's Dream 仲夏夜之梦 8pm	<b>SELLING FAST</b> A Midsummer Night's Dream 仲夏夜之梦 8pm	China Music House   Pingtan x Jazz 新乐府   评弹·爵士 7:30pm	China Music House   Pingtan x Jazz 新乐府   评弹·爵士 7:30pm	IncMusical Eli Hsieh: Progress Reports 谢震廷《寻找查理》 7:30pm	IncMusical Kelly Poon: My K Songs 好声·乐 潘嘉丽《华丽嘉作》 5pm	IncMusical Kelly Poon: My K Songs 好声·乐 潘嘉丽《华丽嘉作》 5pm
THEATRE STUDIO 小剧场	Actor, Forty 演员四十 8pm	Actor, Forty 演员四十 3pm & 8pm	Actor, Forty 演员四十 3pm & 8pm	Actor, Forty 演员四十 8pm	Actor, Forty 演员四十 8pm	China Music House   Pingtan x Jazz 新乐府   评弹·爵士 7:30pm	China Music House   Pingtan x Jazz 新乐府   评弹·爵士 7:30pm	Offending the Audience 冒犯观众 7:30pm	Offending the Audience 冒犯观众 3pm & 8pm	Offending the Audience 冒犯观众 3pm
ANNEXE STUDIO 另艺聚场	Huayi Livehouse! 华艺Livehouse! 10:45pm	Actor, Forty 演员四十 3pm & 8pm	Child's Play 儿戏 10am & 3pm	Actor, Forty 演员四十 8pm	Actor, Forty 演员四十 8pm	China Music House   Pingtan x Jazz 新乐府   评弹·爵士 7:30pm	China Music House   Pingtan x Jazz 新乐府   评弹·爵士 7:30pm	Offending the Audience 冒犯观众 8pm	Child's Play 儿戏 10am & 3pm	Child's Play 儿戏 10am & 3pm
	<b>BAY ROOM</b> 海湾室 Workshop 工作坊 Hold On, Chopsticks! 一筷创艺 1pm & 4:30pm	<b>BAY ROOM</b> 海湾室 Workshop 工作坊 Hold On, Chopsticks! 一筷创艺 1pm & 4:30pm	<b>BAY ROOM</b> 海湾室 Workshop 工作坊 Hold On, Chopsticks! 一筷创艺 1pm & 4:30pm	<b>BAY ROOM</b> 海湾室 Workshop 工作坊 Hold On, Chopsticks! 一筷创艺 1pm & 4:30pm	<b>BAY ROOM</b> 海湾室 Workshop 工作坊 Hold On, Chopsticks! 一筷创艺 1pm & 4:30pm	China Music House   Pingtan x Jazz 新乐府   评弹·爵士 7:30pm	China Music House   Pingtan x Jazz 新乐府   评弹·爵士 7:30pm	Offending the Audience 冒犯观众 8pm	REHEARSAL STUDIO 排练室 Parent-Child Workshop 亲子工作坊 FANTASTIC Fun! 与你共萌 10:30am & 2:30pm	REHEARSAL STUDIO 排练室 Parent-Child Workshop 亲子工作坊 FANTASTIC Fun! 与你共萌 10:30am & 2:30pm

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