33rd Hong Kong Arts Festival
17.2 - 20.3 2005

琥珀 Amber
The National Theatre Company of China
The Hong Kong Arts Festival is a prominent arts event in the cultural calendar of Hong Kong and the Asia Pacific region. Proudly stepping into its 33rd year, the Festival continues its vigorous pursuit of innovative development; the presentation of new works and the provision of quality arts.

In terms of the number and diversity of programmes, the 2005 Festival is one of the largest festivals to date, offering a wide variety of inspiring art, music and cultural programmes by prestigious international artists and leading local talents. I am sure that the Festival will further enhance Hong Kong’s status as an international cultural metropolis.

I extend our warmest welcome to all participating artists and wish all local and overseas members of the audience a most enjoyable time.

TUNG Chee Hwa
Chief Executive
Hong Kong Special Administrative Region
Message from the Chairman

I warmly welcome you to the 33rd Arts Festival. As a premier event in the Hong Kong cultural calendar as well as the Asia Pacific region, the Festival presents the finest international and regional artists in an intense series of concerts and performances, as well as showcases the creativity of artistic talent in Hong Kong.

Appreciation and thanks are due to our main subventing organisations – the Hong Kong Government, through the Leisure and Cultural Services Department, and the Hong Kong Jockey Club Charities Trust. Their long and continued patronage are what make these cultural presentations possible.

In addition, we gratefully acknowledge the generous support of many corporate sponsors, arts institutions and individuals.

The Festival has always made our programmes accessible to students and young audiences through half-price student tickets and our Young Friends Scheme. These schemes are funded by the generous donations from numerous corporate and individual donors.

The 2005 Festival offers a rich and stimulating programme, with a variety of captivating performances and choices, presenting a diverse range of tastes with artistic excellence. We hope to offer something enjoyable and of interest to everyone.

Above all, I would like to thank you, our patrons, for your support and participation in the 2005 Festival.

Charles Lee

香港藝術節的資助來自  The Hong Kong Arts Festival is made possible with the funding support of:

香港賽馬會慈善信託基金 The Hong Kong Jockey Club Charities Trust

康樂及文化事務署 Leisure and Cultural Services Department
Message from the Executive Director

The starting point for the programming of this 2005 Festival was the idea of contrasting opposites – ‘sacred and profane’. Both of these elements are rich sources of creative impulses for the performing arts in most cultures and this thematic link is evident in much of our programming. We hope these connections and contrasts will make your Festival experience more engaging and memorable.

Alongside all of our international artists, we are proud to present many outstanding Hong Kong artists. For example, the Hong Kong Philharmonic Orchestra and the Hong Kong Repertory Theatre, as well as the fine young Hong Kong musicians, pianist Rachel Cheung and the Fresh Air Brass Quintet. Other important Hong Kong artists taking part include Cantonese opera stars Mui Suet-see and Lee Lung; Class 7A Drama Group; Chung Ying Theatre; Group 89268; the Material Girls; choreographer Daniel Yeung and the remarkable combined talents of Lee Chun-chow, Faye Leong, Gabriel Lee and Chong Mui-ngam in The French Kiss.

In addition, our commitment to commissioning new work from Hong Kong and around the world continues, with pieces such as Amber, The Nightingale, All That Shanghai Jazz, Material Girls, i-City, The French Kiss, Come Out & Play and Little Prince Hamlet.

The 2005 Festival will offer a total of 124 performances with 42 performing groups (32 overseas and 10 local), two exhibitions and our Festival Plus programme of talks, seminars and meet-the-artist sessions.

This is one of our largest Festivals to date, in terms of the number and the diversity of programmes. I am sure too, that it will be one of our most enjoyable and inspiring. We are delighted that you could join us.

Douglas Gautier
Amber

The National Theatre Company of China

Grand Theatre,
Hong Kong Cultural Centre
3 - 8.3.2005

Performed in Putonghua with Chinese and English surtitles
Running time: approximately 2 hour and 20 minutes with no interval

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your ALARM WATCHES, MOBILE PHONES and PAGERS.

Eating, drinking, smoking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your cooperation.
出品人
監製
製作人
趙有亮
嚴鳳琦
戈大立

創作人員
編劇
導演
音樂總監
舞蹈設計
舞台美術設計
多媒體設計
燈光設計
造型設計
服裝設計
視覺設計
形體設計
廖一梅
孟京輝
姚 謙
金 星
張 武
豐江舟
譚凱遠
陳非、陳旭人人
趙 豔
陳旭人人
焦剛、王玫

演員
高軼
沈小優
憤怒的青年
姚妖妖
耗子
影舞者
老闆娘
醫生
博士
護士
臭皮匠
舞者
珍
珠
記者
劉 燁
袁 泉
陳明昊
張 彤
劉曉曄
焦 剛
趙 瑞
張魯一
劉 丹
趙紅薇
王曉坤
王 玫
李園園
王 鑫
費萊麗

製作人員
製作統籌
舞台監督
舞台管理
舞台監督助理
舞美設計助理
音響設計
化妝設計
服裝
化妝
郭 琪
孫亞男
荊鐵岩、馬文光
張登寶
陳 亮
嚴貴和
張夢音
朱莉敏
劉 陽
燈光
蘭曉林、張建運、鄭文、方琨皓
裝置
耿萬良
劇務
婁建輝
副導演
劉曉曉、陳明昊
導演助理
林芝
影片拍攝
豐江舟
多媒體製作
盧勁濤、項硯冬、湯一虎、戈輝、朴華
音響製作
俞子博
劇本翻譯
辛迪·卡特
財務管理
王穎
外事管理
劉穎
行政管理
曲正綱、許濤
製作助理
靳燕、李淑俊
平面設計
聶競竹
演員人像攝影
崔峻
舞台攝影
陳旭人人
攝影助理
穆它圖、照呈、顧公
攝影協調
韓筱
音樂
音樂總監
姚謙
音樂製作
聞震、嚴子賔
大提琴
郭虔哲
歌曲
琥珀之歌
曲許巍  詞 廖一梅／姚謙  演唱 劉燁
那件瘋狂的小事叫愛情
曲 王莞之  詞 王莞之／廖一梅  演唱 袁泉
假如我們拒絕真理
曲 嚴子賔  詞 姚謙  演唱 全體演員
琥珀
曲 林一峰  詞 姚謙  演唱 孟庭葦
鳴謝
海潤千易演藝文化發展有限公司
北京慈文東方演藝經紀有限公司

4.3.2005（五Fri）
演後藝人談Meet-the-Artist (Post-Performance)
歡迎觀眾演出後留步，與創作人及演員見面
If you would like to meet the artists, please stay behind in the auditorium after the performance
封面、劇照、創作人員、劉燁及袁泉照片 © 陳旭人人  其他演員人像照 © 崔峻
Chief Producer
Zhao Youliang
Producer
Yan Fengqi
Executive Producer
Ge Dali

Creative Team

Playwright
Liao Yimei

Director
Meng Jinghui

Orginal Music Concept
Yao Chien

Choreographer
Jin Xing

Set Designer
Zhang Wu

Multi-media Designer
Feng Jiangzhou

Lighting Designer
Tan Shaoyuan

Image Designer
Chen Fei, Chen Xu Renren

Costume Designer
Zhao Yan

Visual Designer
Chen Xu Renren

Movement Designer
Jiao Gang and Wang Mei
Cast

Gao Yuan
Shen Xiaoyou
Angry Youth
Yao Yaoyao
Rat
Shadow Dancer
Woman Shopkeeper
Doctor
Professor
Nurse
Smelly Tanner
Dancer
Jeanne
Pearl
Reporter

Liu Ye
Yuan Quan
Chen Minghao
Zhang Tong
Liu Xiaoye
Jiao Gang
Zhao Rui
Zhang Luyi
Liu Dan
Zhao Hongwei
Wang Xiaoshen
Wang Mei
Li Yuanyuan
Wang Xin
Rossella Ferrari

Production Team

Production Manager
Stage Manager
Stage Management
Stage Manager Assistant
Assistant Stage Designer
Sound Designer
Make-up Designer
Costume
Make-up
Lighting

Installation
Stage Assistant

Assistant Directors
Director’s Assistant
Film Making
Multi-media Production

Sound Production
Translator
Budget Management
External Affairs Management
Administrative Management
Production Assistants
Graphic Designer
Cast Portrait Photographer

Guo Qi
Sun Yanan
Jing Tieyan and Ma Wengguang
Zhang Dengbao

Chen Liang
Yan Guihe
Zhang Mengyin
Zhu Limin
Liu Yang
Lan Xiaolin, Zhang Jianyun
Deng Wen, Fang Kunhao
Geng Wanliang
Lou Jianhui

Liu Xiaoye and Chen Minghao
Lin Zhi
Feng Jiangzhou
Lu Jintao, Xiang Yandong
Tang Yihu, Ge Hui, Pu Hua
Yu Zibo

Cindy Carter

Wang Ying
Liu Ying
Qu Zhenggang and Xu Tao
Jin Yan and Li Shujun
Nie Jingzhu
Cui Jun
Stage Photographer
Chen Xu Renren
Assistant Photographers
Mu Tatu, Xi Cheng, Gu Gong
Photographic Coordinator
Han Xiao

Music

Music Director
Yao Chien
Music Production
Tony Wen and Ed Yen
Cello
Kenneth Kuo

Songs

Amber’s Song
Music Xu Wei  Lyrics Liu Yimei / Yao Chien  Vocals Liu Ye

That Craziest Little Thing Called Love
Music White Wang  Lyrics White Wang and Liu Yimei  Vocals Yuan Quan

If We Reject the Truth
Music Ed Yen  Lyrics Yao Chien  Vocals All cast

Amber
Music Chet Lam  Lyrics Yao Chien  Vocals Mai Meng

Cover, production shots, creative team, Liu Ye and Yuan Quan portraits © Chen Xu Renren
Other cast portraits © Cui Jun
When they first met, Gao Yuan thought he seduced Xiaoyiu. Actually, he was the one being seduced. A light-hearted man who toyed with others affections, someone with a Don Juan outlook on life, Gao Yuan was unwilling to accept this impression of himself. Yet he was truly attracted by this unusual girl. Before and after making love, she would always sprawl on his chest, listening to his heart beat.

Xiaoyiu is a guide at a museum of natural history. She spends her days with dinosaurs as her companions. Her tranquil appearance hides a churning inferno of emotions and a never-to-be-revealed secret. Her story is a strange yet simple one. After her fiancé died, she has been keeping a close eye on a man named Gao Yuan. Finally, she cannot resist seducing him, all for the sake of listening at his chest, listening to the beating of the heart of her late fiancé.

These two people, united by a single heart, play out their love story in a life of chaotic clamour and absurd cruelty. The one is arrogant and unfeeling, entirely bereft of belief; the other is persistent in finding a miracle in a fragile life. They both speak with words that come not from the heart; they both go against their own natures and torment each other. Nevertheless, they fall deeply in love.
因為你，我害怕死去

廖一梅

去年立春的時候，我坐在電腦前寫《琥珀》的故事，身上一直穿着肥大的防輻射外衣。我預感到我正在開始一種深刻而熱烈的感情，我從未體驗過的愛，它只是悄悄靠近，我已經感到了暴風雨來臨前那種空氣的顫動，它必將到來，必將把我席捲，我並不着急，我等着，等着人生把我拋向那個漩渦，等着生命向我展露它新一輪的花招，展示它深不可測的力量。

一、「每個人都是一個深淵，我們俯身看去的時候都會禁不住頭暈目旋。」

在《琥珀》的故事裏，我想講述人類情感複雜的一面。單純而執著的情感是容易產生感染力的，就像馬路和明明在《戀愛的犀牛》中那樣，但是我也深知感情如同潭水，一粒沙子落進水裏也會改變水位，儘管它看起來平靜依舊——最單純的情感也有它深不可測的一面。

審視自己的情感，我常有這樣的疑惑：是什麼在影響我們的愛憎？激發我們的欲望？左右我們的視線？引發我們的愛情？這種力量源於什麼？什麼樣的人、什麼樣的氣息、什麼樣的笑意、什麼樣的溫度濕度、什麼樣的誤會巧合、什麼樣的肉體靈魂、什麼樣的月亮潮汐？你以為自己喜歡的，卻無聊乏味；你認為自己厭惡的，卻深具魅力。這個問題，像人生所有基本問題一樣，永遠沒有答案，卻產生了無窮的表述和無數動人的表達。

《琥珀》的故事源於一句最簡單的情話：「我心愛的」。
二、演員們讀劇本的時候，問了我很多問題，我一一回答了。其中一個回答惹得他們哄堂大笑，那回答是：「我喜歡花花公子。」

愛情不是永恆的，追逐愛情是永恆的，那些情聖，或者那些假情聖，那些喜歡誘惑的登徒子，一直是我感興趣的人物。當然，我只偏愛那些憂傷的，討厭那些得意洋洋的。拜倫的《唐璜》是我中學時代最喜歡的書，至今還記得他的詩句——「我對你的愛就是對人類的恨，因為愛上了人類便不能專心愛你。」

善解風情是一種天賦，賞心悅目。但要在他們心裏尋求真愛，就如同在沙漠中找水，找到了彌足珍貴，找不到，便渴死在路上。

所有的愛情都是悲哀的，可儘管悲哀，依然是我們知道的最美好的事。

三、在劇中高軸滿懷傲慢地說：「生命是一個遊戲，我不願面對這個世界，我要跟它保持距離，我要像一個熟練的老手那樣掌握世界，在它面前保持無動於中，不失理智，無論生活在面前搞什麼花樣。」他自稱是死亡面前的享樂主義者，對於無常而必將走向腐朽的生命，他認為「傲慢」是他所能採取的最勇敢的姿態。這是我為高軸做出的選擇。

我一直是一個悲觀主義者，對生命態度淡然，認為向這個非我所願而來，沒有目的，又缺乏意義的生命討好獻媚，曲意逢迎是可笑的舉動。面對生活，面對命運，我們以前是無能為力的，以後也一樣無能為力。惟一可做的是盡力保持一點尊嚴。當然，讓自己對世界和生命不存奢求很難，不渴望幸福更是一句空話，但有了悲觀這杯酒墊底，做人也會有一點風度。

但是，從去年的秋天開始，我風度全失，像個小市民一樣終日戰戰兢兢，小心翼翼，滿懷奢望。我拒絕聽不幸的消息，拒絕看血腥的場面，悲慘的故事和醜陋的形象更不在話下。我不切實際地希望自己即將出世的孩子遠離醜惡和苦難，不切實際地希望他是一個幸運兒。從懷孕起，我不再看報紙和電視，因為能稱得上新聞的消息多半都是災難——俄羅斯的爆炸、黑寡婦的復仇、學校的槍殺、一起起的礦難、商場的大火、重慶的井噴、印度的火車出軌、瘋牛病、致人死命的禽流感、新年子夜伊拉克的酒店裏爆炸、自殺性襲擊、下毒、虛假的民主選舉、地洞裏被揪出來的薩達姆、米高·積遜的猥褻兇案、我家旁邊塔樓的企圖自殺者、一次又一次的性醜聞、用頭髮作的醬油、有毒的火腿和香腸、吃人的電腦工程師阿明·梅韋斯和渴望被他吃的二百個正常人，我常常叫嚷著讓家人關上電視，丈夫常常伸手捂住我的眼睛，在這樣一個世界怎樣才算是幸運兒？

初夏的時候，我的孩子出生了。生命在我的身體裏，在我的眼前完成了它做了上億次的小魔術。我像個被驚呆的孩子，整天坐在搖籃前，看着這最平常不過的奇蹟。我曾經努力在世界和我之間建築一道屏障，現在我清楚地知道，這道屏障的致命缺口出現了，這個小小的缺口會引來滔天洪水顛覆我的人生，把我從一個自由自在的任性女人，變成一個牽腸掛肚的母親。
平生第一次，我對死亡產生了恐懼。我竟然產生了想要永遠活着的愚蠢念頭，
不是因為貪戀，而是因為掛念。我曾經以為愛情是最不理智的感情，原來還有
別的。

生命是一個奇蹟，向沒有經歷過奇蹟的人解釋它，就如同向沒有吃過梨的人解
釋梨子的滋味。生命是一個奇蹟，即使它脆弱無常，即使它缺乏解釋，它依然
是個奇蹟。

小優讓高轎看到了這個奇蹟，就如同搖籃前的我一樣。

四、在戲的結尾，高轎說：「因為你，我害怕死去。」

在我的作品中，這應該是最樂觀的結局。

2005年立春於北京
Because of You, I am afraid of Dying

Liao Yimei

At the end of winter last year, wearing a bulky anti-radiation coat, I sat at the computer writing Amber. I had the feeling that I was beginning some sort of heated affair of the heart, that I was experiencing a never-before-felt love. It was coming closer and I was already feeling the quivering in the air that foretells the arrival of a violent storm. It was bound to come; it was sure to sweep me up. But I was not worried. I waited, waited for life to draw me into the whirlwind, for life to reveal something new to me – its immeasurable force.

1. Every person is an abyss. When we lean over to take a look, we cannot but grow dizzy.

In Amber I wanted to portray the complexity of human feelings. Pure and tightly held emotion is easily infectious. Yet I also know that emotion is like water in a pond; a single grain of sand will change it even though it may still look the same. The purest emotion also has this unfathomable aspect.
When I examine my own emotions, this doubt often arises: What is it that arouses my love or hate? That instigates our desire? That interferes with our line of vision? That leads us to love? From where does this force come? What sort of person, what kind of smell, what joke, what temperature and humidity, what misunderstanding or coincidence, what type of physical being or soul, what phase of the moon? You think that what you like is actually aimless and boring, and that what you dislike is full of magical charm. And this, just like all basic issues of humanity, can never have an answer, yet it creates unbounded expression and countless moving examples.

*Amber stems from the most simple of endearments: My beloved.*

2. Love is not eternal; the pursuit of love is eternal. Those Don Juans, or perhaps those false Don Juans, those inveterate seducers – I’ve always been interested in these personalities. Of course, I tend to like the vulnerable ones and dislike the braggarts and boasters. *Don Juan* was one of my favourite books as a schoolgirl. To this very day I remember him saying that his love was no more than hatred for mankind, because love for humanity meant that he could not concentrate love onto a single beloved.

Shedding the ties of love is a pleasing talent. But to seek true love from those with this talent is like finding water in the desert. If you find it, it’s extremely precious; if you don’t, then you die of thirst.

*So it is that love is sorrowful, and sorrowful though it may be, it is still the best story we know.*

3. In the play, Gao Yuan arrogantly claims that life is a game. He says that when he faces the world, he wants to keep his distance. He wants to grasp the world like an old-timer and face it impassively whichever way it takes him. He claims to be a hedonist even in the face of death or the inevitable decay of life. He feels that arrogance is the bravest stance he can take. This is the choice that I made for Gao Yuan.

I’ve always been a pessimist and been lukewarm in my attitude towards life. I did not come into this life voluntarily with its purposelessness. Meaningless life is ingratiating; to go out of your way to welcome it is laughable. We are powerless to influence life and fate; we have always been powerless to influence them. All we can do is maintain some dignity. Of course, it’s difficult to keep desires and demands in check; not to hope for good fortune. Yet, with pessimism as our bottom line, that is good enough for life.

However, starting from last autumn I changed. I became just like everyone else – fearful, cautious, full of wild hopes. I refused to listen to bad news, look at bloodstains, or hear sad stories, still less to glance at ugly images. I unrealistically hoped that this would keep my newborn infant at a distance from the ugly and the suffering. I wanted the child to have that luck.

From the time I was pregnant, I stopped reading the newspapers or watching television, because anything that merits being called news mostly involves
disasters or distressing news. I shouted for the television to be turned off, or my husband would use his hand to hide the screen from my eyes. How could my child be considered fortunate in a world like this?

In early summer, my child was born. In my body, before my eyes, millions of tiny miracles occurred. I was like a stunned child, sitting all day beside the cradle, looking at the very ordinary miracle. I tried to set up a screen between myself and the world. I now know clearly that there was a fissure in the screen. This tiny opening brought floodwaters to drown my life and changed an independent, headstrong woman into a hamstrung mother.

For the first time in my life, I grew fearful of death. I started to think that I wanted to live forever in ignorance, not for the sake of change but through solicitude. I have always thought that love is the most irrational of feelings, but there are other things involved. Life is a sort of miracle. To try to explain this to someone who has never experienced a miracle is like trying to explain the taste of a pear to someone who has never eaten one. Life is a miracle. Even if it is fragile and ordinary, even if it cannot be explained, it is still a miracle.

Xiaoyou makes Gao Yuan see this miracle, just like I saw the miracle of life sitting in front of the cradle.

4. At the end of the play, Gao Yuan says that because of her, he fears dying. This work of mine, this must be the most optimistic of endings.
琥珀之歌
作詞 廖一梅／姚謙 作曲 許巍 演唱 劉燁

帶着你~的天~空
進入我~的眼~睛
我呼吸~你的~呼吸
但我不住~在那~
有沒有人能像我們
相愛然後成為灰燼
如果你願意

當生活~迎面~而來
不停席捲著~我們
只能夠等待~雨滴
落到茫茫塵土~上方
忘記飛翔~一起沉沉睡去

喔~如果你願意

就讓我~像一條船
滑過了~你的名字
讓我在那~停留~讓我在那~棲息
如果你願意~如果願意

我願意

帶着你~的天~空
進入我~的眼~睛
我呼吸~你的~呼吸
在你名字~棲息

假如我們拒絕真理
曲 嚴子賢 詞 姚謙 演唱 全體演員

從刷牙洗臉一天開始
每一天~上車下車來來去去
多無聊~天天如此
誰給我一點刺激
誰就有道理

我的幸福~它在哪裡
電視報紙雜誌或網路的消息

從Coffee or tea選擇開始
每一天~眨眼皺眉和呼吸
多無聊~天天如此
誰給我一點刺激
誰就有道理
我的幸福~它在哪裡
電視報紙雜誌或網路的消息
You and me under the tree   You looked innocent I looked too naive
We’re holding hands indeed   Silent because the sky was raining hard
Leaves kept falling down   Both hearts were shivering
Was your mind really that empty?
Only if you knew why we’re lost in this black hole of mine I can’t see
But I saw your face before everything went astray
Maybe I should tell you what really happened, okay

Summer days all flowers bloomed   You asked me for an afternoon
Carried away a drink or two and lay down talked about your blushing thing
I was lovely and sweet   So attracted to you
For a lifetime you’d wanted me
So hiding in the backyard we did what we’d wanted in our dreams
Words of love and promises
Cherishing moments were all I had to make myself carry on

看天亮是寂寞的事
戀愛時我便慢慢消瘦
你總是向着我笑着
不懂愛是痛苦的事
你向我要什麼呢
溫柔或是永恆
多麼瘋狂的幻想
啊~有種瘋狂事   不值一提小事名字叫愛情
就這樣夜夜看着
天~慢慢的亮起來
想着你和不值一提的愛情
The National Theatre Company of China

The premier national performing arts theatre group of the People’s Republic of China, the National Theatre Company of China, was formed on 25 December 2001 by the amalgamation of the China Youth Arts Theatre and the Central Experimental Theatre.

The company brings together superior artists of the stage, and talents from the visual and film arts. It continues tradition, strives for progress, and is intent on exploration to achieve the highest standards and to create excellence in the dramatic arts.

The National Theatre Company of China’s mission is to create and perform high quality and highly regarded drama. It unceasingly pursues both the classical and the experimental in stage drama, so as to display both native Chinese and worldwide progressive culture. In 2002, the Company mounted five major productions, and also took its established repertory to international arts festivals and cultural exchange performances in Shanghai, Hong Kong, Macau and Japan.

The Company has set up a systematic and creative mode of operations that works hard to provide an open stage for the creativity of dramatic artists. The aim is to open up new forms and new territory for the development of the dramatic arts and to produce new talent, new dramas and excellent productions.

The present President and Party Secretary of the National Theatre Company of China is Zhao Youliang. The Vice President and Deputy Party Secretary is Yan Fengqi. Wang Xiaoying and Cha Mingzhe are Vice Presidents, and the Artistic Director is Yang Zhongjing.
Liao Yimei  Playwright

Liao Yimei is a graduate of the Central Theatre Academy and the resident playwright of the National Theatre Company of China. Her 1999 drama *Rhinoceros in Love* (premiered by the Central Experimental Drama Theatre and re-staged in 2003 and 2004 by the National Theatre Company of China) was the most popular play in the history of China’s small theatre productions.

Her film *The Chicken Poet* was accepted for screening at numerous international film festivals and won the International Film Critics Federation Award at the Hong Kong International Film Festival, and the special prize awarded by the Youth Panel at the Locarno International Film Festival.

Liao’s *A Tender Song* won the Gold Medal at the Memphis Women’s Film Festival in the US.

She has also written novels and scripts for television dramas.
Meng Jinghui  Director

The most influential among the young vanguard of Chinese theatre and film directors since the 1980s, Meng Jinghui is a graduate of the Central Theatre Academy where he studied directing. His most recent work includes The Bald Soprano, Waiting for Godot, Si Fan, The Balcony, I Love XXX, Comrade Ah Q, Love Ants, Accidental Death of an Anarchist, Rhinoceros in Love, Bootleg Faust, Bedbug, Twelfth Night and Labyrinth.

He directed the film of The Chicken Poet, which was invited to numerous film festivals and won the International Film Critics Federation Award at the Hong Kong International Film Festival, as well as a special award at the Locarno International Film Festival.

Meng Jinghui is renowned in Chinese dramatic circles for his creative and versatile arts identity, which has opened up new aspects to contemporary Chinese drama. His direction of the plays Si Fan, Accidental Death of an Anarchist and Rhinoceros in Love aroused vehement reactions exposing audiences to experimental theatre in China. At the same time, he has injected new vitality and versatility into China’s theatre.
Yao Chien  Original Music Concept

Well-known as a musician, lyricist and music director throughout Chinese communities in Asia, Yao Chien is the managing director of both the Beijing and the Taipei office of Virgin Music. Active in popular music for 20 years, he has created many tunes and lyrics for numerous singers including Sandy Lam and Coco Lee.

Jin Xing  Choreographer

Chinese contemporary dance specialist Jin Xing is a graduate of the Liberation Army Arts Academy’s in dance. She set up the Jin Xing Contemporary Dance Company and has toured throughout China and abroad. She also studied contemporary dance in New York and was the principal choreographer of the American Dance Festival.

Jin Xing has served as resident choreographer for RAI-uno, the Italian television company. She taught contemporary dance at the Royal Dance Academy in Belgium, where she also established the White Wind Dance Company and her works were twice performed in dedicated dance recitals. For China’s Cultural Ministry, she has held training classes in choreography and modern dancing.

A strong advocate of contemporary dance and dance in drama, Jin Xing has taken part in many dramatic performances. In 2000, she took the Jin Xing Contemporary Dance Company to Shanghai. She has also cooperated in creating dances with companies in other countries, including England and Germany. In 2005, she will be taking her new work About Beauty to the Berlin Arts Festival.
Zhang Wu  Set Designer

Zhang Wu is a graduate of the Central Theatre Academy and is currently an instructor at the Chinese Opera Academy. His main contributions to stage design have been for *Rhinoceros in Love* and *Labyrinth*. His artistic designs for *I,19* is representative of his work for films.

Feng Jiangzhou  Multi-media Designer

A noted multi-media artist in China, Feng Jiangzhou is a graduate of the Zhejiang Art Institute, and the founder and lead singer of the band, *The Fly*. His major works for the stage include *Rhinoceros in Love* and *Labyrinth*.

Tan Shaoyuan  Lighting Designer

Tan Shaoyuan is a graduate of the Central Theatre Academy and currently serves as the resident stage/lighting designer of the Beijing Lin Xiaohua Theatre Workshop. His recent lighting designs were for *Rhinoceros in Love* and *The Cherry Orchard*. As a set designer, he was also responsible for *Can Sleep Now* and *Bitter Woman*. 
Chen Fei  Image Designer

Twenty-eight year old, Chen Fei learned painting at an early age. He has participated in creating images in different media, including films, music videos, graphic design for films and television, and gala events.

Zhao Yan  Costume Designer

Zhao Yan graduated from the Central Theatre Academy and the Hong Kong Fashion Design Institute. She is currently the costume designer for the National Theatre Company of China and is a member of both the Chinese Stage Artists Association and the Chinese Costume Designers Association. Her costumes designs have won numerous awards including the Gold Medal at the 2nd Stage Art Exhibition; and top awards at the 14th Cairo Experimental Theatre Festival and at the 8th Chinese Theatre Festival.

Chen Xu Renren  Visual Art Designer

A noted fashion photographer in China and an acclaimed visual artist, Chen Xu Renren is known for works that are full of humanity and create a strong visual impact. He had worked with almost all of China’s top performing stars and fashion idols.

陳非 造型設計

陳非，二十八歲，從小習畫，畢業十年，曾參與不同媒介的造型工作，包括影視作品《38度》、《跆拳道》的造型設計；音樂錄像作品如歌手毛亞敏《美滿》、田震《乾杯吧，朋友》等的造型設計工作。他還參與多個影視平面廣告，以及大型活動的造型設計工作。

趙豔 服裝設計

趙豔是中國內地戲劇舞台服裝設計領域的優秀青年藝術家，中央戲劇學院及香港服裝設計學院畢業，現為中國國家話劇院服裝設計、中國舞台美術家協會會員，及中國服裝設計師協會會員。她的舞台戲劇服裝設計《薩拉姆的女巫》獲中國第二屆舞台美術展作品獎；她任服裝設計的話劇《無常·女吊》和《天上人間》分別獲第十四屆開羅國際實驗戲劇節全面大獎和第八屆中國戲劇節小劇場演出季舞美獎之服裝設計獎。

陳旭人人  視覺設計

陳旭人人是中國著名時尚攝影師，當代視覺藝術家。他的作品充滿人文精神和強烈視覺感受。中國內地幾乎所有當紅演藝明星、主流時尚媒體都曾和他合作。是次與孟京輝導演的合作正是他時尚視覺的全新實驗。
Jiao Gang  Movement Designer / Shadow Dancer

An actor, Jiao Gang has also been the movement instructor and choreographer for many plays. After graduating from the Central Theatre Academy, where he specialised in the performance of musical theatre, he was a member of the Japanese Shiki Theatre Group before joining the National Theatre Company of China. He also directs plays.

Wang Mei  Movement Designer / Dancer

Wang Mei is a graduate of the choreography department of the Beijing Dance Academy and a member of the Beijing Song and Dance Theatre Company. She has appeared in the dance dramas *Ma and Le Visiting the Sky* and *Jade Bird*, and in the stage productions of *Bedbug, Richard III* and *Faust*. She has danced in productions in Hong Kong and Macau. Wang has her own dance workshop and has produced *Happiness, Bitter.*
**Liu Ye  Gao Yuan**

Liu Ye is a graduate of the Central Theatre Academy where he specialised in performance. Probably the best known film and television actor in China, his first film *Postman in the Mountain*, made in 1998, was chosen as the audience favourite at the Montreal International Film Festival. His acting in *Lan Yu* won him the Best Actor Award at the 38th Golden Horse Awards in Taiwan, and his role in *The Foliage* won him the Best Actor Award at the 24th Golden Rooster Awards in China. He has appeared in numerous feature and television film dramas.

**Yuan Quan  Shen Xiaoyou**

A graduate of performing arts at the Central Theatre Academy, Yuan Quan is an acclaimed and experienced young stage and film actress. Her performance in the theatre production *Strong Wind* was critically acclaimed. In 1999, she was named Best Supporting Actress at the 19th Golden Rooster Awards for her work in the film *The Spring Rhapsody*. In 2002, she won the same honour for her acting in *The Big Foot.*
陳明昊  愤怒的青年

陳明昊為中國國家話劇院優秀青年演員，中央戲劇學院表演系畢業，主要戲劇作品包括《臭蟲》、《關於愛情歸宿的最新觀念》、《迷宮》等。

Chen Minghao  Angry Young Man

A graduate of the Central Theatre Academy in acting, Chen Minghao is a member of the National Company of China. He has appeared in *Bedbug* and *Labyrinth*.

張彤  姚妖妖

張彤為中國內地優秀青年演員，中央戲劇學院表演系畢業，主要影視作品包括《大唐情史》、《貞貞》、《281封信》、《絕對隱私》、《至尊紅顏》、《還債》等。

Zhang Tong  Yao Yaoyao

A graduate of the Central Theatre Academy, Zhang Tong has appeared in a number of film and television productions.

劉曉曄  耗子

劉曉曄為中央戲劇學院表演系碩士研究生，中央戲劇學院導演系畢業。他的主要戲劇作品包括《臭蟲》、《第十七棵黑楊》、《戀愛的犀牛》、《迷宮》等。

Liu Xiaoye  Rat

A candidate for a Master’s degree at the Central Theatre Academy, Liu Xiaoye received his undergraduate degree in directing from the same institution. He has appeared in *Bedbug*, *Rhinoceros in Love* and *Labyrinth*.

趙瑞  老闆娘

趙瑞為中國國家話劇院優秀青年演員，中央戲劇學院表演系畢業。她的主要戲劇作品包括《馬》、《社會形象》、《第十七棵黑楊》、《第十二夜》、《在路上》、《這裏的黎明靜悄悄》、《趙氏孤兒》等。

Zhao Rui  Woman Shopkeeper

Zhao Rui is a graduate of the Central Theatre Academy where she studied performance. Her recent stage appearances include *Horse*, *Twelfth Night*, *On the Road* and *Mr Zhao’s Orphan*. 
Zhang Luyi  Doctor

A graduate of the Central Theatre Academy, Zhang Luyi has appeared in The Diary of Anne Frank, The Cherry Orchard, Behind the Door, Accidental Death of an Anarchist and Wild Angel.

Liu Dan  Professor

A graduate of the Beijing Film Academy, Liu Dan is considered an outstanding young actress. Her major appearances have been in The Scarlet Letter, Face to Face, The Threepenny Opera and Blue Skies over Beijing.

Zhao Hongwei  Nurse

Zhao Hongwei is a graduate of the Central Theatre Academy. Her main appearances have been in The Storm, Happy Together and Rhinoceros in Love.

Wang Xiaoshen  Smelly Tanner

A graduate of the Central Theatre Academy, this young actor has appeared on stage in 100 People Waiting for Godot and Rhinoceros in Love.
Li Yuanyuan  Jeanne

A member of the Chinese Children’s Arts Theatre Company, Li Yuanyuan has also appeared in musicals with the Japanese Shiki Theatre. Her major appearances in musicals have been Beauty and the Beast, Lion King, The Emperor’s New Clothes and Cats.

Wang Xin  Pearl

A graduate of the Central Theatre Academy, this young actor has appeared in Labyrinth and 100 People Waiting for Godot.

Rossella Ferrari  Reporter

A doctoral candidate at the School of Oriental and African Studies at London University, Rossella Ferrari is a graduate of the Department of Chinese at the University of Venice, where she studied the avant-garde theatre in China. She has published several papers on contemporary Chinese theatre.
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地址：香港灣仔港灣道二號香港藝術中心十三樓
Telephone: 2824 3555 Fax: 2824 3798 / 2824 3722
Website: http://www.hk.artsfestival.org Email: afgen@hkaf.org
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*為節目資訊，請瀏覽 [www.hk.artsfestival.org](http://www.hk.artsfestival.org)