

# 罪 人

ATONEMENT

如果真相是一種解脫？  
If the Truth Can Set One Free?

香港文化中心劇場

Studio Theatre,  
Hong Kong Cultural Centre

29.11 - 1.12.2024



## 故事簡介

故事圍繞一名報案室的接線警員伊拉，每天需要負責接聽千奇百怪的報案電話。某個凌晨，伊拉接到被綁架的女子雪露的求助電話，開始使用各種方法，甚至逾越程序，試圖拯救處於危難中的雪露。他逐漸意識到案件遠比想像的複雜得多——能看清真相是一種能力，而面對真相是一種勇氣。我們準備好迎接真相嗎？

## Synopsis

The story revolves around Ira, a police officer working at an emergency call centre where he handles a barrage of unusual calls every day. One early morning, he receives a distress call from a woman named Scelus, claiming she has been kidnapped. Ira takes on the case with unwavering resolve, even going beyond protocol to try to save her. But as he investigates further, he gradually discovers that the situation is far more complex than he first thought — to be able to uncover the truth is a fine demonstration of his competence, but confronting it requires courage. Is he — or are we — ready to face the truth?

節目全長約1小時30分鐘，不設中場休息。

The running time of the performance is approximately 1 hour and 30 minutes without intermission.

# 創作及製作人員

## Creative and Production Team

製作人／導演／改編  
Producer / Director / Adaptation

顏永禎  
Easee Gan

藝術總監／戲劇構作  
Artistic Director / Dramaturg

顏永禎博士  
Dr. Deric Gan

燈光設計與執行  
Lighting Designer and Operator

愛美麗亞  
Amelia Tan

音樂總監及創作／音效設計  
Music Director and Composer / Sound  
Designer

李月依  
Lee Yueh Yi

服裝與造型設計  
Costume Designer and Image Consultant

Beatrice Looi

音響師  
Sound Engineer

陳嘉健  
JJ Tan

助理音響師  
Assistant Sound Engineer

羅靜穎  
Liew Jing Ying

舞台監督  
Stage Manager

王子航  
Hendrix Heng

助理舞監  
Assistant Stage Manager

郭思潔  
CJ Koay

多媒體執行  
Multimedia Operator

蘇文琳  
Ivy Soh

後台人員  
Stage Crew

徐汶萱          鄧芯寧  
Chee Wen Xuan      Serene Tan

製作助理  
Production Assistant

劉學縉  
Jean Liew

# 角色表

## Cast List

陳立揚 Tan Li Yang

飾演 as 伊拉 Ira ..... 警方接線員 Police Operator

葉俞均 Ruby Yap

飾演 as 雪露 Scelus ..... 被綁架的女人 Kidnapped Woman

維麗塔斯 Veritas ..... 記者 Journalist

賈斯提亞 Justitia ..... 警司 Commissioner of Police

瑟琳娜 Serena ..... 伊拉的妻子 Ira's Wife

佩拉 Puella ..... 聲音角色：伊拉的女兒 Voice Actress: Ira's Daughter

弗雷特 Frater ..... 伊拉的好兄弟 Ira's Best Friend

露希亞 Luxuria ..... 報警者 Emergency Caller

繆特 Mutus ..... 報警者 Emergency Caller

尤迪奇姆 Iudicium ..... 審判者 Judicator

許栩 Xuxu

飾演 as 艾瑪 Amare ..... 雪露的女兒 Scelus's Daughter

薩盧斯 Salus ..... 伊拉的同事 Ira's Colleague

丘圭圖斯 Circuitus ..... 巡警 Police Patrol Officer

茵維迪亞 Invidia ..... 報警者 Emergency Caller

蘇珀比亞 Superbia ..... 報警者 Emergency Caller

艾希亞 Acedia ..... 報警者 Emergency Caller

尤迪奇姆 Iudicium ..... 審判者 Judicator

黃志賢 Desmond Ngooi

飾演 as 潘尼 Punire ..... 雪露的丈夫 Scelus' Husband

奧菲希姆 Officium ..... 巡警 Police Patrol Officer

美迪 Medical ..... 巡警 Police Patrol Officer

果勒卡 Collega ..... 伊拉的同事 Ira's Colleague

丘圭圖斯 Circuitus ..... 巡警 Police Patrol Officer

尤迪奇姆 Iudicium ..... 審判者 Judicator

## 其他聲音角色 Other Voice Actors

鄧芯寧 Serene Tan

飾演 as 阿瓦裡塔 Avaritia ..... 報警者 Emergency Caller

王子航 Hendrix Heng

飾演 as 古拉 Gula ..... 報警者 Emergency Caller

曾欣怡 Sam Chew

飾演 as 6歲女孩 Young Girl

楊滋頌 Yeo Kok Wei

飾演 as 19歲男孩 Teen Boy

## 詞彙表 Glossary



### 角色 Character

艾希亞 Acedia	懶惰 Sloth
艾瑪 Amare	愛 Love
阿瓦裡塔 Avaritia	貪婪 Greed
丘圭圖斯 Circuitus	巡遊 Circuit
果勒卡 Collega	同事 Colleague
弗雷特 Frater	兄弟 Brother
古拉 Gula	暴食 Gluttony
茵維迪亞 Invidia	嫉妒 Envy
伊拉 Ira	憤怒 Anger
尤迪奇姆 Iudicium	審判 Judgement
賈斯提亞 Justitia	公正 Justice
露希亞 Luxuria	欲望 Lust
美迪 Medical	救援 Rescue
繆特 Mutus	沉默 Muteness
奧菲希姆 Officium	職責 Duty
佩拉 Puella	女孩 Girl
潘尼 Punire	懲罰 Punishment
薩盧斯 Salus	安全 Safe
雪露 Scelus	罪惡 Sin
瑟琳娜 Serena	平靜 Serenity
蘇珀比亞 Superbia	傲慢 Pride
維麗塔斯 Veritas	真相 Truth

### 線索 Clue

瑞登休 Redemption	救贖 Atonement
瑪尼 Money	金錢 Wealth
馬倫姆 Malum	邪惡 Evil
裡奇 Rich	富有 Wealthy
61-20-85-1800	父親 Father
K1773R	兇手 Killer
米諾 Minor	小 Little
柏巴伽修斯 Propagation	傳播 Propagation
薩瓦瑞 Salvare	拯救 Salvation
8-5-12-16	求救 Help
立德拉 Littera	書信 Letter
19-93-11	生病 Sick
紐羅別迪亞 Neuropathia	精神病 Mental Illness
柏布魯斯 Populus	人民 People



## 導演的話

《罪人》這部舞台劇的誕生，是對現代社會複雜人性、道德困境的一次深刻探索與藝術表達。我們生活在一個資訊急速傳播、社交媒體主導的時代，快速判斷成為常態，然而正如劇中所揭示的：「在真相浮出水面之前，你以為的以為，都是愚昧無知。」在這個過程中，我們不僅失去了耐心去探尋事實的全貌，也讓人性最深處的脆弱和複雜不斷顯現出來。

《罪人》是在疫情肆虐期間創作的。在這個特殊時期，網路霸凌等社會現象線上迅速蔓延，幾乎掩蓋了人性的真善美。舞台劇呈現不僅賦予了故事更廣闊的想像空間，通過聽覺與視覺，自由選擇相信自己看到的或聽到的部分，進而重構整個劇情。這種多層次的互動體驗，是舞台劇獨有的魅力，使其在展現複雜故事時更加靈活、深刻，也引發了觀眾對社會現象的更深層次思考。

在創作這部劇時，我試圖深入探討一個核心問題：在現代社會中，我們是否真正具備看清真相的能力？面對這個複雜的世界，當我們站在「審判者」的位置時，是否擁有面對真相的勇氣？伊拉在劇中不僅是在拯救被綁架的女人，更是在這個過程中不斷審視自我，面對自己的內心掙扎。我們每個人在生活中或多或少都會遇到類似的情境，在我們以為自己掌握了真相時，實際上可能只是被片面的資訊所蒙蔽。

為了強化這種反思，我在舞台設計上運用四面台的安排，將觀眾置於舞台四周，觀眾可以從不同的角度環繞主人公伊拉，觀察他的每一個情感波動、每一個決定與行動。觀眾可以通過自己的視角去解讀伊拉的內心世界，與他一起在層層複雜的案件中尋找真相。

作為導演，這是我首次創作的長篇懸疑話劇，也是我首次嘗試在舞台上處理如此複雜的情節和情感層次。通過《罪人》這部劇，我希望觀眾能夠思考在這個瞬息萬變的社會中，人性如何在複雜的道德和社會情境中表現出來。我們面對的是一個充滿不確定性和多重視角的世界，每一個判斷都有可能受到外部干擾與內心恐懼的影響。我們是否能夠在這個資訊繁多的世界中，避免被誤導，真正看清真相，同時擁有足夠的勇氣面對真實的自己？這也是我在創作中想要傳達的一個核心思想。

此次能夠受邀在香港文化中心演出，是對《罪人》這部作品的認可。它不僅是馬來西亞戲劇藝術的代表，更是一部面向國際觀眾的作品。我相信這部作品所探討的人性和社會現象是跨越文化與地域的普遍議題，它將與每一位觀眾產生共鳴。通過這次在國際舞台的展演，我希望能夠讓更多人看到馬來西亞文化藝術的獨特性，以及我們對人性與社會問題的深入思考。

顏永禎

## Director's Note

The creation of the stage play *Atonement* is a profound exploration of complex human and moral dilemmas. In an age dominated by superfast communication and social media, instant determination has become the norm. As this drama reveals, "before the truth is out, what one believes is the truth is only ignorance." This narrative illustrates our impatience in uncovering the whole truth, exposing the fragility and complexity of human nature.

Written during the pandemic, *Atonement* reflects a time when online bullying become rampant, overshadowing the goodness within us. The stage as a medium allows for greater imaginative expression; the audience is invited to choose freely what they see and hear and reconstruct the storyline in their minds. This multi-layered interactive experience is one of the unique charms of theatre, providing both flexibility and layers in unfolding the plot, while encouraging deeper reflection on social phenomena.

In crafting this play, I sought to probe a core question: Are we truly capable of seeing the truth in our complex world? As we assume the role of "judge", do we have the courage to confront reality? Ira's journey is not only about rescuing the woman; it is also an ongoing introspection of his inner struggles. We may find ourselves in similar situations: when we convince ourselves that we have uncovered the truth, we may have been hoodwinked by partial information.

To enhance the reflective nature of the play, I have designed the stage to be surrounded by audience on all four sides, allowing them to witness Ira's emotional fluctuations, decisions, and actions from multiple perspectives. Each member can interpret Ira's inner world through their unique lens, navigating the complex case and uncovering different truths.

As the director, this marks my first full-length suspense play and I need to tackle a richly complex narrative and intricate emotions. Through *Atonement*, I hope to prompt the audience to reflect on how, in our rapidly changing world, human nature navigates moral and social challenges. We are facing a volatile and multi-perspective world and every judgment is prone to external interference and inner fear. Are we able to see the truth without being misinformed and do we have the courage to face our true selves in the midst of such overwhelming information? This the core issue that I would like to bring up in my work.

The staging of *Atonement* at the Hong Kong Cultural Centre represents a significant acknowledgment of the play. It is not only a display of Malaysian dramatic art, it is also written for an international audience. I believe the themes of human nature and social issues explored in this play resonate universally, inviting all to engage with the unique essence of Malaysian artistry.

**Easee Gan**





**顏永禎**

**製作人 / 導演 / 改編**

**Easee Gan**

**Producer / Director / Adaptation**

木卡空間創辦人兼執行總監、馬來亞大學創意藝術系博士生，為無數舞台劇和藝術節擔任顧問、策劃、製作及編導工作，多次代表馬來西亞出席國際交流與巡演。

2015年製作的《這裡的黎明靜悄悄》獲戲炬獎與BOH金馬倫藝術大獎的「最佳戲劇」及九大獎項；2016年製作的《理查三世》獲戲炬獎與BOH金馬倫藝術大獎的「最佳戲劇」及「年度最佳作品」；2017年製作的《北京人》成為馬來西亞戲劇史上獲獎最多的劇碼；2019年製作的《觸動古城》音樂劇成為馬六甲2019旅遊年的文旅駐場演出；2022年執導的《罪人》榮獲第18屆戲炬獎「最佳導演」及「最佳戲劇」；同年，執導的《勁歌金曲3》榮獲第18屆BOH金馬倫藝術大獎的「最佳音樂導演」。

Easee Gan, the founder and executive director of MUKA Space, is a PhD candidate in Creative Arts at the University of Malaya. Over the years, he has served as dramaturg, producer, and stage director for numerous stage productions and arts festivals, and has represented Malaysia in various international exchanges and touring performances.

Gan has numerous accolades to his credit - he was the producer of *The Dawns Here Are Quiet* which won "Best Drama" and nine other awards at the ADA Drama Awards and the BOH Cameronian Arts Awards in 2015; *Richard III* which reprised both awards the following year; *Peking Man* (2017) which became the most awarded drama in Malaysian theatre history; and *Rasa Melaka The Musical* which was a resident show during the Visit Melaka Year 2019 to promote cultural heritage tourism in Melaka. His directorial achievements include *Atonement*, which won "Best Director" and "Best Drama" at the 18<sup>th</sup> ADA Awards in 2022; and *Cabaret Series: Golden Melody 3*, which won "Best Musical Direction" at the 18<sup>th</sup> BOH Cameronian Arts Awards.



# 顏永祺

## 藝術總監／戲劇構作

### Deric Gan

#### Artistic Director / Dramaturg

木卡空間藝術總監兼導演，北京中央戲劇學院戲劇戲曲學博士、馬來西亞新紀元大學學院國際教育學院博士生導師。

首位在中國獲得戲劇博士的馬來西亞人。教學經驗近20年，擅長用俄國斯坦尼斯拉夫斯基的表演體系、美國「方法派」體系、即興喜劇表演法等手段進行表演教學。至今編導了近50部戲劇作品，編創的五小時話劇《尼伯龍根的指環》是馬來西亞戲劇史上首部長篇史詩劇場，為他贏得第七次「最佳導演」殊榮。2022年被評為「中國當代小劇場戲劇40年影響力榜單」最具影響力導演之一。

代表作包括：《將話劇進行到底》、《娘惹艾美麗》、《美狄亞》、《張愛玲》、《洛克王國大冒險》、《高朋滿座》、《一觸鍾情》、《七年知癢》、《青春禁忌遊戲》、《泰特斯》、《這裡的黎明靜悄悄》、《理查三世》、《摸金玦》、《我是余歡水》、《北京人》、《普拉東諾夫》、《天鵝之歌》、《海鷗》及《三姊妹》等。

Deric Gan, Artistic Director and Stage Director of MUKA Space, holds a PhD in Theatre and Traditional Chinese Theatre from the Central Academy of Drama in Beijing. He also serves as a supervisor on the doctoral programme at the International Education Institute of New Era University College, Malaysia.

As the first Malaysian to be awarded a PhD in Drama from China, Gan has close to 20 years of teaching experience. He specialises in performance education, employing the Stanislavski system from Russia, the American Method Acting approach, and the “improv. comedy” techniques, with a repertoire of close to 50 productions to date. His five-hour play *The Ring of the Nibelung* is the first epic-length drama in Malaysian theatre history and earned him his seventh “Best Director” award. He was among one of the Most Influential Directors in “40 Years of Experimental Theatre in Contemporary China”.

His notable works include *The Show Must Go On*, *Emily of Emerald Hill*, *Medea*, *Eileen Chang*, *Roco Kingdom*, *Full House*, *Touch*, *Seven-Year Itch*, *Dear Elena Sergeevna*, *Titus*, *The Dawns Here Are Quiet*, *Richard III*, *The Golden Goblet*, *If There's No Tomorrow*, *Peking Man*, *Platonov*, *The Swan Song*, *The Seagull*, and *Three Sisters*.



**愛美麗亞**

**燈光設計與執行**

**Amelia Tan**

**Lighting Designer and Operator**

2011年創辦我愛工作室並擔任藝術總監。1996畢業於馬來西亞藝術學院戲劇系，2006年畢業於新加坡跨文化戲劇學院 (ITI)，2016畢業於上海師範大學漢語言學士，2021畢業於馬來亞大學舞蹈碩士。28年的戲劇教學指導從幼兒戲劇到大學戲劇以及戲劇專科學院。目前主要為劇場導演、演員、燈光設計。導演作品跨足戲劇、舞蹈、音樂、音樂劇、歌劇、兒童劇、偶戲等。曾與日本、澳洲、紐西蘭、泰國、新加坡、法國導演合作演出。偶戲作品也曾到過新加坡、泰國及印尼參加偶戲戲劇節。曾多次獲得馬來西亞戲炬獎「最佳女主角」、「最佳女配角」及「最佳燈光設計」，BOH金馬倫藝術大獎「最佳燈光設計」及「最佳戲劇導演」。

Amelia Tan founded ACX Productions in 2011 and has been its Artistic Director since. She received theatre training at the Malaysian Institute of Art in 1996 and at the Intercultural Theatre Institute (ITI) in Singapore in 2006. She was awarded a Bachelor's degree in Chinese Language by the Shanghai Normal University in 2016 and a Master's degree in Dance at the University of Malaya in 2021. With 28 years of experience in teaching drama, Amelia has students across the age spectrum, from early childhood to university level, including those from theatre training institutes. She currently works as a stage director, actor, and lighting designer.

Her directorial portfolio spans drama, dance, music, musicals, opera, children's theatre, and puppetry. She has collaborated with directors from Japan, Australia, New Zealand, Thailand, Singapore, and France, and her puppetry works have been showcased at puppetry festivals in Singapore, Thailand, and Indonesia. Tan has received multiple ADA Drama Awards in Malaysia for "Best Actress", "Best Supporting Actress", and "Best Lighting Design", as well as BOH Cameronian Arts Awards for "Best Lighting Design" and "Best Director (Theatre Category)".





**李月依**

**音樂總監及創作  
音效設計**

**Lee Yueh Yi**  
Music Director and  
Composer /  
Sound Designer

音樂創作與音樂教育的實踐家。多次榮獲大馬戲炬獎年度「最佳原創配樂與音效設計」的大馬傑出音樂家、鋼琴家、編曲家與作曲家。畢業於馬來亞大學音樂專業表演藝術學士。擁有超過20年鋼琴與音樂教學經驗，創辦了多藝能音樂學院，也是雪隆各大音樂學院的特邀音樂老師，同時也是我愛工作室的聯合創辦人及木卡空間音樂總監。李氏獨特的音樂創作將古典音樂與現代元素結合，以音樂揭示與推進主題，讓音樂與戲劇相互完美演繹。李氏的音樂才華與戲劇作品非常多樣化，從短劇、寶寶劇場、兒童劇、木偶劇、皮影劇、話劇、經典戲劇、實驗劇到五小時的史詩劇，不但獲得國內的評審肯定，更多次受邀代表馬來西亞到國外參展演出。

Lee Yueh Yi is a music education specialist and an acclaimed musician, pianist, arranger, and composer from Malaysia, known for winning multiple ADA Drama Awards for "Best Original Score and Sound Design". She holds a Bachelor's degree in Music with a specialism in Performing Arts from the University of Malaya. With over 20 years of experience in piano and music teaching, she is the founder of Dominant Music Studio, a guest instructor at leading music schools in Kuala Lumpur and Selangor, the co-founder of ACX Productions and Music Director of MUKA Space.

Lee's unique compositions blend classical music with contemporary elements, using music to underscore and drive the theme of each piece, thus achieving a seamless interplay between music and drama. Her diverse opus spans short plays, baby theatre, children's theatre, puppetry, shadow play, stage play, classical theatre, experimental theatre, and as a highlight, a five-hour epic production. Her music talent has won wide acclaim at home and abroad, and she has represented Malaysia at many international events.



## Beatrice Looi

### 服裝與造型設計

Beatrice Looi  
Costume Designer and  
Image Consultant

馬來西亞最知名的時裝設計師之一。出生在一個時尚世家，她從10歲開始就被培育成時尚界的一員，擁有超過40年的設計經驗。她的標誌風格是詳細的維多利亞時代和希臘時代的時尚，參與從材料採購到製作到設計的全過程。2017年，Beatrice 被授予馬來西亞十大婚紗設計師之一的榮譽。她的品牌“Beatrice Looi Couture”被英國《目的地婚禮和蜜月》雜誌提名為亞洲婚紗設計師之一，她也被列入馬來西亞《Le Prestige》雜誌的「40位40歲以下的頂尖人物」。她曾擔任電影《Woohoo!》和《Great Day》的首席角色形象創作者，並入圍2013年金箏獎最佳形象設計；2016年她還為馬來西亞歷史上最長壽的舞台劇創作了108套峇峇娘惹風格的服裝。Beatrice也曾與迪士尼馬來西亞合作，她手工製作的《美女與野獸》系列服裝令人驚歎。

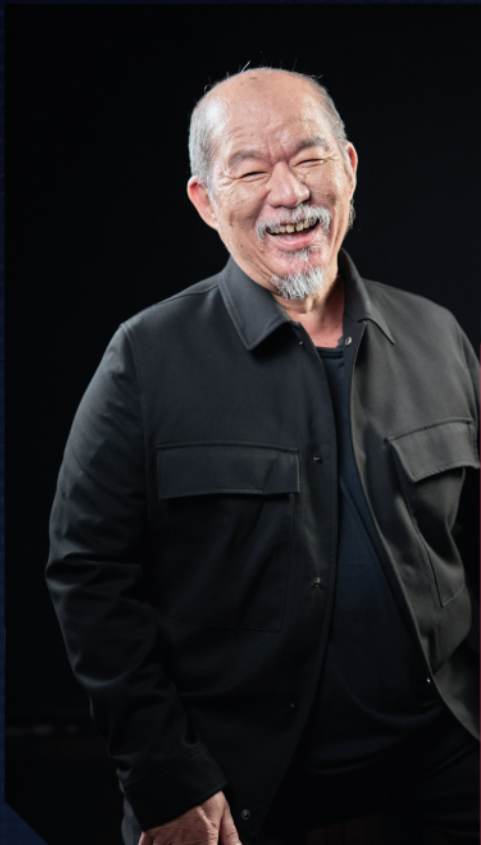
#### 近年奪得獎項：

- 第16屆BOH金馬倫大獎年度「最佳造型設計」  
《尼伯龍根的指環》
- 女人行表揚會2022「個人成就榮譽獎」得主
- 第18屆戲炬獎年度最佳造型設計《慾望號街車》

Beatrice Looi is one of Malaysia's best-known fashion designers. Born into a family in the fashion industry, she began her career at ten and has accumulated over 40 years of design experience since. Her style is characterised by details that hark back to Victorian and Grecian influences. She is involved in every stage of the design process, from material sourcing to production and final styling. In 2017, Looi was honoured as one of Malaysia's top ten bridal designers, and her label, "Beatrice Looi Couture", was recognised by the UK's *Destination Weddings & Honeymoons Abroad Magazine* as one of Asia's leading bridal designers. She was also listed among *Le Prestige Malaysia magazine's* "Top 40 Under 40". She was the chief costume designer for the films *Woohoo!* and *Great Day*, for which she was nominated for "Best Costume Design" at the 2013 Golden Wau Awards. In 2016, she designed 108 traditional Peranakan costumes for Malaysia's longest-running stage play, *Nyonya Memoir*. In her recent collaboration with Disney Malaysia, she handcrafted a costume collection for *Beauty and the Beast*.

#### Looi's recent awards include:

- "Best Costume Design, Styling & Make-up" at the 16<sup>th</sup> BOH Cameronian Arts Awards for *The Ring of the Nibelung*
- 2022 Women Glamour Award for Personal Achievement
- "Best Costume Design" at the 18<sup>th</sup> ADA Drama Awards for *A Streetcar Named Desire*



陳嘉健

音響師

JJ Tan

Sound Engineer

業界稱他為JJ，他是一位資深音響工程師，畢業於倫敦的音訊工程學院 (SAE)。他擁有豐富的音樂錄製經驗，他曾為Flyination製作公司的錄音室工程師，主要為滾石唱片錄製專輯。JJ也曾參與電影《初戀紅豆冰》、《黑斑吻》、《Kampung Drift》等的後期聲音製作。2006年，他創立了JJ Soundworks，主要製作古典音樂和現場音樂演出。他也擔任多部劇場及歌劇演出的音響工程師，其中包括：《Madama Butterfly》、《Le Nozze Di Figaro》、《La Fille Du Regiment》等等，也為擔任古典音樂會《大馬巴赫節藝術2019》及《古典音樂藝術節》的錄製及現場音響工程師。

Known in the industry as “JJ”, JJ Tan is a veteran sound engineer and a graduate of the School of Audio Engineering (SAE) in London. He has extensive experience in music recording, having worked as a studio engineer for Flyination Productions, where he mainly worked on Rock Records album projects. He has also contributed to post-production sound for films such as *Ice Kacang Puppy Love*, *MoKissu*, and *Kampung Drift*. In 2006, he founded JJ Soundworks, which produces classical music recordings and live music shows. Tan has also served as the sound engineer for numerous theatre and opera productions, including *Madama Butterfly*, *Le Nozze di Figaro*, and *La Fille Du Régiment*. He was also the recording and live sound engineer for classical music events such as the *Bachfest Malaysia 2019* and *JB Classical Music Festival*.

# 陳立揚

演員

Tan Li Yang

Actor

曾參與多部電影、電視劇和舞台劇，也集合馬來西亞著名合唱團 La Voce 團長、活動主持人、翻譯員等多重身份。

陳立揚的演藝生涯從話劇開始，自身散發的光芒、清新獨特的文青氣質、自然且有張力的表演，讓他成功在第11屆戲炬獎榮獲「最佳新人獎」，引起圈內圈外極大的關注。2015年，他獲邀演出馬來西亞藝術電影《出走的時光》男主角，正式跨界當影視演員，參與多部跨國合作的影視作品。2018年，陳立揚憑舞台劇《北京人》一人分飾四角的精湛演出，讓他成為戲炬獎迄今為止唯一一位同時入圍三項表演獎項的演員，並以此獲得第15屆戲炬獎年度「最佳男配角」。

Tan Li Yang is a Malaysian actor who has appeared in many films, television dramas and stage plays. He is also the chairman of La Voce Choir, as well as an MC for shows, a translator, and more.

Tan's acting career began in theatre, where his captivating presence, fresh and unique artistic charm, and powerful yet natural performance style soon caught the attention of the industry and the public. His talent was recognised at the 11<sup>th</sup> ADA Drama Awards, where he won the "Best Newcomer" award and made him a rising star to be reckoned with. In 2015, he forayed into film with a lead role in the Malaysian art film *Hold Me Tight*, and since then he has appeared in several international productions in film and television. In 2018, he played four different roles in the play *Peking Man*, and his remarkable performance made him the first actor in ADA history to be nominated for three acting awards on one occasion. He walked away with the "Best Supporting Actor" award at the 15<sup>th</sup> ADA.



# 葉俞均

## 演員

### Ruby Yap

Actress

前藝名狄妃，為馬來西亞電影、電視劇、舞台劇和粵語廣播劇聲音演員，同時也是發片歌手，是影視歌台四棲的全能藝人。

2016年憑第一部話劇演出《這裡的黎明靜悄悄》榮獲第13屆馬來西亞戲炬獎「最佳女主角」。2017年，她憑藉真人真事改編的獨立電影《寵我》，摘下多個國外國際電影節的演員獎項。同年，俞均再圓夢跨界樂壇，推出首支單曲《Who Am I》，並於「馬來西亞NEWAY K歌榜」榮獲「推崇大躍進女歌手獎」，展現歌、舞、演全方位表演才藝被媒體封為全方位藝人。

2022年，葉俞均再次回到舞台，演出經典名著《慾望號街車》飾演女主角白蘭琪，並於2023年再次摘下馬來西亞戲炬獎「最佳女主角」。同年，憑藉在馬來西亞當地電台的粵語廣播劇《靈物》，首次摘下廣播劇「我最喜愛女主角」的獎項。

Formerly known by her stage name “Di Fei”, Malaysia-born Ruby Yap is a versatile artist covering film, television, theatre and Cantonese radio drama, as well as a singer.

In 2016, Yap won the “Best Actress in a Leading Role” award at the 13<sup>th</sup> ADA Drama Awards for her debut drama role in *The Dawns Here Are Quiet*. In 2017, her performance in the indie film *Million Loves in Me*, which was based on a true story, earned her several acting awards at international film festivals. That same year, she made her music debut with the single *Who Am I*, which won her the “Highly Commended Breakthrough Female Singer” award at Malaysia’s NEWAY K Awards and the accolade that she is an “all-round artist” in singing, dancing, and acting.

In 2022, Yap returned to the stage as Blanche DuBois in *A Streetcar Named Desire*, and went on to win another “Best Actress in a Leading Role” award at the ADA the following year. Also in 2023, Yap won the “Audience Favourite Lead Actress” award for her role in the Cantonese radio drama *Spectres* on a Malaysian radio station.



許栩

演員

Xu Xu

Actress

擁有超過10年兒童戲劇教育經驗，畢業於吉林藝術學院及新加坡SOT神學院，為BIGFISHEDU大魚教育創辦人；曾為多部動畫片、電視劇、廣告配音，作品登上中國中央電視台及不同地方電視台。

憑《罪人》獲得第18屆馬來西亞戲炬獎年度「最佳新人」及「年度最佳女配角」獎項。曾帶領11-16歲兒童青少年參與馬來西亞契訶夫戲劇演出季《你好，契訶夫！》並擔任導演，曾執導《大衛不可以》、《情緒怪獸》、《你很特別》及《成為》等學生作品，其編導作品《眾·生》獲得大學生藝術節優秀劇碼及文學藝術作品榮譽獎，所設計的兒童戲劇教育課程曾刊登在《星洲日報》、《當今柔州》及《海峽導報》等。

A graduate of the Jilin College of the Arts and the SOT Seminary of Singapore and founder of BIGFISHEDU (Big Fish Education), Xu Xu has more than ten years of experience in drama education for children. She is also a voice-over professional, having worked on animated films, television drama series and commercials. Her voice can be heard on China Central Television (CCTV) and various regional television stations in China.

Xu won the "Newcomer of the Year" and "Supporting Actress of the Year" awards at the 18<sup>th</sup> ADA Drama Awards in Malaysia for her role in *Atonement*. She has directed youth performances for 11- to 16-year-olds, including *Hello, Chekhov!* for Malaysia's Chekhov Theatre Festival, and several children's plays such as *No, David!*, *The Color Monster*, *You Are Special*, and *Become*. Her original work, *Sentient Beings*, received honours for Outstanding Repertory and Literary Work at the University Arts Festival. Her children's theatre education programmes have been featured in *Sin Chew Daily*, *Johor Today*, and *The Straits Herald*.







**黃志賢**

**演員**

**Desmond Ngooi**

**Actor**

一位充滿激情的新演員，渴望與世界各地的觀眾分享他對故事講述的熱愛。在檳城的一個小鎮長大，Desmond在首次實習於檳城表演藝術中心時，就對藝術產生了深厚興趣。

經過多年的專注和毅力，他踏出了自己的表演之路，在本地劇場製作中獲得演出機會，如《SyioK Sendiri》、《Waiting For Godot》、《Vagina Monologues》、《Malam Takdir》等。儘管沒有舞台背景，他仍然保持謙遜和進取心，努力提升自己的技藝，並參與木卡空間《天鵝之歌》，希望實現詩意導演的藝術願景。

Desmond Ngooi is an emerging actor with passion — he is eager to share his love of storytelling with audiences worldwide. Growing up in a small town in Penang, he developed a deep interest in the arts during his first internship at Penangpac (Performing Arts Centre of Penang).

Through years of focus and perseverance, Ngooi has pursued his acting career and earned his opportunities to go on stage in local theatre productions. They include *SyioK Sendiri*, *Waiting for Godot*, *The Vagina Monologues* and *Malam Takdir*. Despite lacking a formal theatre background, he remains humble and driven, continually honing his craft. His current role in MUKA Space's production of *The Swan Song*, he looks forward to helping realise the director's poetic vision.



## 木卡空間

MUKA Space

木卡空間是馬來西亞一家專營戲劇製作、劇場演出、戲劇人才培訓與藝術出版的文化公司，由顏永祺與顏永禎創立於2013年。顏氏兄弟兩人提倡「讓生活藝術化」，相信人類的優質生活離不開藝術，力圖讓更多人實現「藝術化生活」。木卡空間在初創期間致力於製作與呈現高品質的舞台演出精品、培育劇場導表演與視聽覺藝術家、促成藝術跨界合作及國際藝術交流活動。近年的得獎劇場作品包括：《罪人》（2022年）、《尼伯龍根的指環》（2018年）、《北京人》（2018年）等，都奪得馬來西亞中文戲炬獎及金馬倫藝術大獎多個獎項，成為口碑極佳的戲劇品牌。

木卡空間共設四大核心版塊：木卡精品（製作與演出的舞台作品至今上演千場，海內外觀眾約三萬餘人，共獲五十多個藝術獎項）、木卡精釀（五年間出版的九冊戲劇著作包含導表演理論與實踐、戲劇文學、應用戲劇、國外觀劇指南、戲劇音樂等內容，不僅豐富本地戲劇學術研究，也達到戲劇普及的作用）、木卡精訓（所主辦的線上或線下的藝術類工作坊與專家講座，不僅提升了本地藝術從業者的職業技能、開拓藝術國際視野，也讓更多人有機會與國內外的優秀藝術家進行藝術交流）及木卡公益（校園藝術講座、線上藝術課程、線上經典作品點播、疫情公益音樂視頻、援助弱小企業計劃等回饋社會的免費活動，為弱勢群體提供精神與實際的支援），為馬來西亞戲劇藝術打造一個系統且完善的藝術生態。

MUKA Space is a Malaysian cultural company specialising in drama productions, theatre performances, talent training, and arts publishing. Founded in 2013 by Deric Gan and Easee Gan, it is a testament to the brothers' philosophy of "art in everyday living" and their belief that a quality life cannot be without art. They strive to help more people lead an "artful life". In its formative years, MUKA Space focused on producing high-quality plays, nurturing theatre directors, performers and audiovisual artists, and facilitating cross-disciplinary artistic collaborations and international art exchange activities. Their theatre productions such as *Atonement* (2022), *The Ring of the Nibelung* (2018) and *Peking Man* (2018) have won the ADA Drama Awards from Malaysia and the BOH Cameronian Arts Awards, thus establishing MUKA Space as a highly acclaimed theatre brand.

MUKA Space consists of four core divisions in terms of their artistic mission. MUKA Produces has produced over a thousand stage performances, drawing an aggregate audience of over 30,000 at home and abroad, and has received more than 50 artistic awards. When it comes to MUKA Publishes, the company has, over a period of five years, published nine volumes of drama works covering scopes such as directing and performance theory and practice, literature on drama, applied drama, international theatre guides, and theatrical music. This enriches local academic research on drama and promotes popularity of the genre. In MUKA Nurtures, through online and physical artistic workshops and expert lectures, the company enhances the professional skills of local arts practitioners, broadens their international artistic perspectives, and fosters artistic exchanges between more individuals and outstanding artists at home and abroad. MUKA Outreach presents free activities that give back to society, including school art lectures, online art courses, on-demand classic works, pandemic-related charity music videos, and initiatives to support small businesses, providing spiritual and practical support to disadvantaged groups. Together, these core divisions create a systematic and comprehensive artistic ecosystem for Malaysian theatre arts.



各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

Dear Patrons,

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.



問卷調查

Link to Questionnaire

謝謝蒞臨欣賞本節目。若您對這場演出或我們的文化節目有任何意見，請填寫電子問卷。您亦可將意見電郵至cp2@lcsd.gov.hk，或傳真至2741 2658。

Thank you for attending the performance. Please fill in the e-questionnaire to give us your views on this performance or on the LCSD cultural programmes in general. You are also welcome to write to us by email at cp2@lcsd.gov.hk, or by fax at 2741 2658.

有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽以下網頁：[www.lcsd.gov.hk/tc/artist](http://www.lcsd.gov.hk/tc/artist)

Please visit the following webpage for information related to application for programme presentation / sponsorship by the Leisure and Cultural Services Department: [www.lcsd.gov.hk/en/artist](http://www.lcsd.gov.hk/en/artist)

觀眾務請準時入座，遲到及中途離座者須待適當時候方可進場/返回座位。主辦機構有權拒絕遲到者進場或決定其進場的時間及方式。

Members of the audience are strongly advised to arrive punctually. Latecomers and those who leave their seats during the performance will only be admitted and allowed to return to their seats respectively at a suitable break. The presenter reserves the right to refuse admission of latecomers, or determine the time and manner of admission of latecomers.

主辦機構有權更改節目及更換表演者。本節目內容及場刊所載的內容及資料不反映康樂及文化事務署的意見。

The presenter reserves the right to change the programme and substitute artists. The content of the programme, as well as the content and information contained in this house programme do not represent the views of the Leisure and Cultural Services Department.

場刊資料由表演團體提供，由格致語言顧問有限公司翻譯。

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