



澳門特別行政區政府文化局
 INSTITUTO CULTURAL do Governo da R.A.E. de Macau



06

05

2009.





星期三 ✕ 晚上八時 ✕ 澳門文化中心綜合劇院 ✕

演出約一小時四十五分，不設中場休息 ✕

* 演出後設演後座談會

Quarta-feira ✕ Centro Cultural de Macau – Grande Auditório ✕ 20:00 ✕

Duração: aproximadamente 1 hora e 45 minutos, sem intervalo ✕

(Haverá um debate após o espectáculo)

Wednesday ✕ Macao Cultural Centre Grand Auditorium ✕ 8pm ✕

Duration: approximately 1 hour and 45 minutes, no interval ✕

(There will be a discussion session following the performance)



鳴謝 ✕ Agradecimentos ✕ Acknowledgements



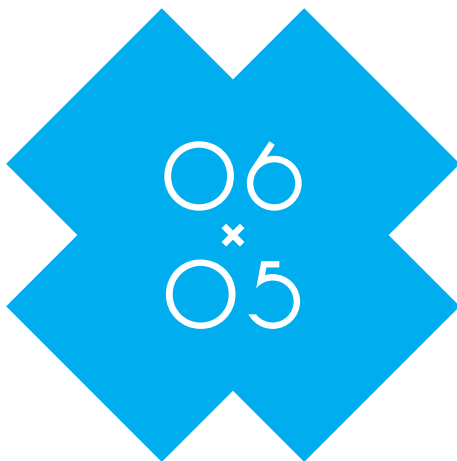
本活動獲澳門文化中心場租資助
Este evento contou com o apoio do Centro Cultural de Macau
através de um subsídio de renda



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澳門特別行政區政府文化局
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《犀牛》

澳門戲劇農莊

RHINOCÉROS DE EUGÈNE IONESCO
TEATRO DE LAVRADORES

RHINOCÉROS BY EUGÈNE IONESCO
THEATRE FARMERS



主辦 ✕ Organização ✕ Organizer

中華人民共和國澳門特別行政區
 INGAO ADMINISTRATIVA ESPECIAL DE
 MACAU DA REPUBLICA POPULAR DA CHINA



澳門特別行政區政府文化局
 INSTITUTO CULTURAL do Governo da R.A.E. de Macau

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《犀牛》

澳門戲劇農莊

編劇：尤涅斯科（羅馬尼亞）

導演：黃樹輝

舞台設計：陳志權（香港）

服裝設計：盧康寧（香港）

作曲及音響設計：溫新康（香港）

燈光設計：溫迪倫（香港）

化妝及髮型設計：吳思衍

形體指導：李俊亮（香港）

服裝主任：呂琮珍（香港）

監製：李俊傑

製作經理：陳詠堯

舞台監督：歐慧瑜（香港）

執行舞台監督：鄧肇邦

助理舞台監督：林俊熠、梁奮佳、潘志毅、成達峰*、戴顯揚、朱柏鋒、何錦輝

服裝助理：杜詠琪、鄭雅文

化妝助理：何潔華、李祉霖

後台主任：黃嘉穎

工作人員：程嘉敏、雷諾文

*承蒙香港演藝學院批准參與是次演出



演員

傑 李俊傑
茜 梁恩倩
祖 吳思遠
杜達 談樂慶
胡老闆 劉傑三
牛嫂 岑美娟
群眾 梁子龍、張栢菱、方豔芳、湯善邦、林秋萌、李頌賢、
胡智慧、梁順裕、黃卓漢、李振文、蔡子健、何綺晴

粵語對白，設葡文字幕

導演的話

我也犀牛

“如果你是劇中人，你會變犀牛嗎？”

在創作過程中，我反覆地問演員及設計師這個問題。當然，我也有撫心問我自己，在初期答案是顯而易見的：“當然不！誰會想變成犀牛呢？”我就是通過這個戲揭示人性的醜陋，批判那些想要變成犀牛的人。可是在排練過程中，對劇中人物有了深入的了解後，上述問題的答案漸漸變得模糊。我的答案變成：“我希望我不會。”原來我還蠻有人性的，包括那醜陋的部分。

劇場是一面鏡，它映照出的不是人外在的衣冠面貌，而是內在人性的真面目。

《犀牛》是一個很恐怖的戲，因為我看到了我內心也有犀牛。

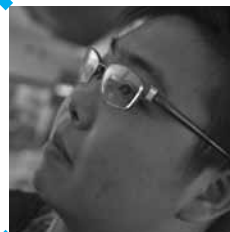
這段話寫於排練中期，當你閱讀這段導演的話時，戲已經排完，我也可能已經變成“犀牛”了。

黃樹輝

劇作背景

原著作品的創作動機，是在一次大戰後，作者看到很多朋友被納粹主義所吸引，成為納粹黨的一分子，那種瘋狂的效忠，完全改變的思考模式，就好像變成了另一個人，不再是作者之前認識的朋友，甚至更像一頭野獸，就像犀牛。

《犀牛》是羅馬尼亞劇作家尤涅斯科創作高峰期的作品。尤涅斯科被譽為荒誕派的代表作家之一。很多荒誕劇都被認為是深澀難明，過於前衛另類。尤涅斯科的劇本卻別樹一格，他大部分劇本都比較顯淺易明；尤涅斯科很愛惡作劇，他的劇本常帶諷刺玩鬧的意味。他亦見稱於大膽極端的環境設置，《犀牛》正是其中的表表者。滿街（舞台）走的犀牛，既瘋狂，亦令人印象深刻。



藝術家及團體簡介

黃樹輝（導演）

澳門戲劇農莊創團成員之一，現任藝術總監及駐團導演。獲澳門特區政府資助，於香港演藝學院修讀導演專業，並以一級榮譽畢業；在校內曾獲多個獎學金、優秀學生獎及傑出導演獎。主要從事導演及燈光設計的工作。導演劇目包括《一代天嬌》、《在那遙遠的星球，一粒沙》、《馬克白》、《海角紅樓》、《細味人生》、《神之寵兒·莫扎特》、《I.C.U. dot com》、《二月廿九》、《專業社團》、《一條線》、《請於訊號後留下口訊》、《倒數十八的男孩》（澳門首演及重演）、《意外死亡？！》、《生命拾遺》、《透明空間》及《困獸》。燈光設計作品涉及舞台劇、舞蹈及演唱會。舞台劇作品包括《愛情觀自在》、《太白沉江》、《浮沙》、《黑盒內的易卜生》、《結婚》、《符籙神探》、《外母駕到》、《群鬼》、《暗戀桃花源》、《原野》、《Roberto Zucco一個無動機殺人事件》、《星星男孩》、《自烹》、《眾生》、《水滸英雄之某甲某乙》。

陳志權（舞台設計）

1996年畢業於香港演藝學院，獲藝術學士學位，主修佈景及服裝設計，是香港新一代最優秀的舞台設計之一。曾為多個表演藝術團體及商業製作擔任設計工作，其作品至今逾八十多個，其中更有遠赴中國內地、台灣、美國、日本、芬蘭、挪威、德國及新加坡等地演出的作品，備受好評。2001年為香港舞蹈團二十週年新編大型舞劇《梁祝》於香港文化中心，以及2002年於上海大劇院之首演中負責舞台佈景設計。近期作品包括無人地帶與香港藝術節合辦的《泰特斯》。此外，陳志權亦熱衷於舞台藝術教育推廣工作，曾為多個藝術團體所主辦的課程擔任導師授課及主持講座。陳志權亦醉心於研習中國戲曲的舞台藝術，積極為學院內中國戲曲課程的公開表演擔任舞台設計及顧問工作，如2001年赴德國參與柏林亞太週的粵劇《孫悟空三打白骨精》擔任舞台佈景設計。2003年憑無人地帶的《死亡實驗室》獲第十二屆香港舞台劇獎“最佳佈景設計”及憑《泰特斯》獲應屆香港舞台劇獎“最佳佈景設計”。現為香港演藝學院舞台及電影設計系講師。

盧康寧（服裝設計）

2008年畢業於香港演藝學院，主修舞台及服裝設計。校內作品有戲劇《昇唔起？咪鬼昇！》、《狗兒爺涅槃》，舞蹈《浮生》，歌劇《浦契尼兩部獨幕歌劇：奪產記》以及短片《毋忘我》。近期作品有三角關係《十七歲半的暑假》。現為自由工作者。

溫新康（作曲及音響設計）

畢業於香港演藝學院科藝學院，主修舞台音響設計及音樂錄音。在學期間憑《取西經》獲頒最佳音響設計師獎，其後以原創多媒體實驗作品《My Self-Portrait》獲一致好評。除校內製作外，亦曾與不同團體合作演出，包括W創作社《Last Smile, First Tear》、春天實驗劇團《旭日》、澳門戲劇農莊《寂寞流星群》、春天戲曲發展《胡雪巖》、無人地帶《泰特斯》、香港戲劇協會《小城風光》、風車草劇團《穿紅靴的貓》（首演及重演）、前進進《天工開物·栩栩如真》等。近年積極參與青少年音響教育工作，先後於聯校製作、香港城市大學劇社、香港理工大學劇社及多間中學擔任音響導師。現為自由舞台工作者。



溫迪倫（燈光設計）

香港演藝學院畢業，主修舞台燈光；曾任香港話劇團執行舞台監督；1999年前往荷蘭、西班牙及倫敦進修，並以優異成績完成舞台美學碩士學位。回港後加入劇場空間。其作品《美狄亞》、《哲學太極》及《點點隔世情》在香港舞台劇獎中獲得提名，並於2003年度憑《十一隻貓》獲頒最佳燈光設計；亦參與導演、佈景及服裝設計工作；主要作品包括《望框框的男人》、《夢斷維港》、《義海雄風》、《玻璃動物園》、《仙樂飄飄處處聞》、《戀上你的歌》、《十二怒漢》、《細鳳》、《女人四十困在家》、《老竇》、《夜夜夜麻》、《當畢卡索遇上愛因斯坦》、《畫布上的爸爸媽媽》、《小安妮》、《傳頌承》、《戀戀心湖》、《孤雛淚》、《粉紅天使》、《阿媽話……》、《珠寶店》、《奇異訪客》、《少年梵高的煩惱》及《八十日環遊世界》等。

除導演及設計工作外，亦專長從舞台美學的角度切入創作。《非我——光影之間》是一個沒有演員的舞台演出，2000年首演於荷蘭，後獲邀於澳門藝穗節2001再度演出，並在2006香港演出進化版。2001年亦曾與來自英國、荷蘭、德國、巴西、智利及香港等地的藝術家合作，創作及上演多媒體製作《蛆》。分別於2004及2006兩度與荷蘭SILO劇團合作在香港製作環境劇場；並致力開拓應用或混合不同的媒介的可能，如文字、戲劇、裝置、燈光、音樂、型體、物件等舞台美學元素進行創作，從生活中提煉出更活潑而富有當代氣息的劇場體驗。

現為香港戲劇協會《戲劇匯演》統籌，香港中文大學校外進修學院及香港大學進修學院客席導師。

吳思衍（化妝及髮型設計）

獲澳門文化局資助部分學費赴香港修讀“ITEC潮流、舞台、媒體化妝文憑”課程，並且以優異成績考獲該文憑；另考獲ITEC國際化妝證書；曾修畢香港演藝學院舞台化妝技巧及特別效果進階課程。為晴軒劇社創社人之一，現任澳門戲劇協會及天邊外（澳門）劇場監事會秘書，曾任澳門戲劇協會理事、監事及（2002澳門）華文戲劇節籌備委員會委員，曾參與多個戲場表演的台前及幕後工作和擔任澳門演藝學院、教青局等舉辦的舞台化妝工作坊導師。

化妝設計作品包括《小城風光》、《找個人陪我上火星》、《天邊外》、《愛情觀自在》、《魔法寶石》、《仲夏夜之夢》、《親親廿四孝》、《滅諦》、《萬大事有UFO》、《海角紅樓》、《亞當物語》、《森林之王》、《上海屋簷下》、《少年十五二十時》、《鄭和的後代》、《創奇者》、《愛上龍華阿哥哥》、《細味人生》、《暗戀桃花源》及《意外死亡?!》等。曾參與澳門文化中心《日出》；《和諧社會、盛世澳門——水上奇幻匯演》；百老匯音樂劇《貓》；香港歌劇團《杜蘭朵》；澳門國際音樂節《鄉村騎士》與《丑角》；華文戲劇節《二月廿九》與《請於訊號後留下口訊》；澳門藝術節《烏龍鎮》、《費加羅的婚禮》、《澳門新娘》、《屋外有花園》、《原野》等。

李俊亮（形體指導）

為獨立劇場導演、演員及戲劇導師。畢業於香港演藝學院戲劇學院導演系，屢獲成龍慈善獎學金。後到英國Central School of Speech and Drama深造，獲應用劇場碩士。曾為春天舞台、中英劇團、森美小儀歌劇團、PIP劇場等執導，並演出無人地帶、新域劇團、前進進戲劇工作坊及樹寧·現在式單位等的製作。亦曾到加拿大、印度、尼泊爾、孟加拉、泰國、韓國，以及紐約、北京、澳門等地演出及工作坊交流。

曾為PIP藝術學校的藝術教育主任，專責PIP-POP青年課程，導演及教學工作。李俊亮善於透過編作、形體動作、即興創作的戲劇形式，來開啟參與者的創意思維，發掘個人潛能及提昇人民素質。2005年獲亞洲文化協會利希慎基金獎學金到美國考察劇場藝術。期間，成立跨文化導演組織The Internationalists。在留美期間，亦創作首個獨腳戲《三個骨》，並在紐約的42街演出。

近期導演作品有《尋找聖誕小肥羊》、《森美做大Show——金牌司儀》《不做代言人》及《小仔俠》。現為香港演藝學院戲劇學院兼職講師及香港兆基創意書院表演課導師。



呂琮珍（服裝主任）

曾參與澳門戲劇農莊演出，包括《細味人生》、《紅顏未老》、《倒數十八的男孩》、《海角紅樓》及《阿當物語》等，現為自由舞台工作者。

李俊傑（監製 / 演員）

澳門首個全職專業劇團澳門戲劇農莊創團成員及行政總監、Theatresports註冊專業導師及亞洲顧問、創作歌手（香港作曲及作詞家協會CASH會員）、澳門電視節目《遊戲高手》、《生日大晒》及大型晚會節目主持人、創意思維、表演技巧、藝術行政、司儀班及流行曲歌唱導師等。近期演出之劇目包括《神之寵兒·莫扎特》、《細味人生》、《紅顏未老》、《亞當物語》、《海角紅樓》、音樂劇《喝彩》、學校巡迴音樂劇《芳草奇緣》等擔任男主角；更應邀參與香港及海外的專業劇團演出，包括馬來西亞TEA劇場、逐日町；香港劇場空間、春天舞台、香港話劇團、赫壘坊、香港青年合唱團等。每年亦應中國內地、新加坡、馬來西亞、文萊、香港等地邀請主持戲劇、Theatresports及創意思維工作坊等。此外，亦擔任多個製作之戲劇指導、監製、統籌及策劃工作等。

2004年憑《老實》一劇獲提名第十四屆香港舞台劇獎（悲/正劇）最佳男配角；2003年憑執導《誰能送我回家》獲香港語常會主辦普通話馬拉松戲劇組最佳整體演出獎；憑執導《誰能送我回家》獲香港普通話朗誦藝術研究會主辦“普通話才藝觀摩賽”集體話劇組冠軍（2007）及香港元朗大會堂主辦“慶回歸元朗區青年戲劇匯演”最佳導演及整體演出隊伍銅獎（2007）。

陳詠堯（製作經理）

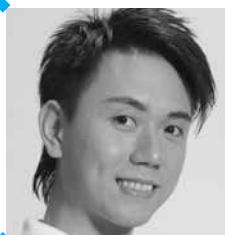
現任澳門戲劇農莊全職製作經理。在中學期間，曾任音響燈光控制員。曾協助多個戲劇及活動的前台及後台工作人員，如《留守太平間》、《細味人生》、《校際戲劇比賽》、《校際舞蹈比賽》及《煙飛煙滅》等；曾任《Theatresports勁爆劇場大比拼》2005及2006統籌；第十七屆澳門藝術節話劇《紅顏未老》後台主任。近期參與製作的劇目包括《海角紅樓》、《亞當物語》、學校巡迴演出《芳草奇緣》、《你輸得起嗎？》及《溝通之王》等、《Theatresports勁爆劇場大比拼》、藝術教育雪球計劃——中學生戲劇全接觸、第四屆亞洲學生戲劇匯演（澳門·2007）及中學生普及藝術教育計劃 與香港話劇團聯合製作《體驗戲劇·多元感受》等。

歐慧瑜（舞台監督）

曾參與多個不同機構及劇團製作的舞台監督及製作經理，包括春天舞台《劍雪浮生》（香港及新加坡）、《珍珠衫》（香港及新加坡）、《VV勿語》（又名《陰道獨白》）、《天之驕子》（香港及澳門）；澳門戲劇農莊《海角紅樓》；海洋公園《十月全城嘩嘩嘩》、《新年花車巡禮》；演戲家族《四川好人》（重演）等。現為Artec Production Company 擔任製作經理。

鄧肇邦（執行舞台監督）

現任澳門戲劇農莊兼職節目統籌；Theatresports導師。於中學時期開始參與話劇活動。曾參加多屆校際戲劇比賽擔任演員、編劇、導演，並曾獲第十四屆校際戲劇比賽“優秀原創劇本獎”。其他舞台經驗包括《Theatresports勁爆劇場大比拼》，憑著“慈幼仔”名號，組隊參與2002年至2007年之公開賽，曾獲得兩屆冠軍、兩屆亞軍、一屆季軍、港澳聯賽和三地聯賽（澳門、香港、新加坡）和四地聯賽（澳門、香港、新加坡、馬來西亞）共三屆冠軍。及後多方向發展，曾擔任台前幕後多個職位，現在多擔任導演一職，近期作品及演出包括有：第二屆亞洲學生戲劇匯演《心聲》、澳門校際戲劇比賽中學組《隔離左右》、第三屆亞洲學生戲劇匯演《媽媽離家了》、第四屆亞洲學生戲劇匯演《wii》、舞台有限·夢想無限《畢業》、《祖孫情》、第十六屆校際戲劇比賽《具人》、澳門戲劇農莊《專業藝術家交流計劃2007》、《亞當物語》、第五屆亞洲學生戲劇匯演《咫尺天涯》、公民教育巡迴劇《和諧巴士》、雪球計劃學生匯演《寂寞流星群》等。





梁恩倩 (演員)

中學時期接觸話劇，曾獲慈藝話劇社主辦第五屆全澳獨腳戲比賽冠軍，多作幕前演出，參演過多個大型戲劇製作，包括話劇《滅諦》、第十六屆澳門藝術節《細味人生》、第十三屆澳門藝術節《武士英魂》、《耶穌·孔子·約翰連儂》、《暗戀桃花源》、港澳交流演出《在森林和原野上的六國大封相》、第八屆澳門藝術節《澳門特產》、澳門戲劇農莊學校巡迴《倒數十八的男孩》等。除戲劇外，亦參與過舞蹈劇場演出，包括2001年澳門藝術節《拾遺記》、《那一抹煙花》(石頭公社)、《舞語錄》(石頭公社)等。曾參與之幕後製作包括兒童音樂劇《森林之王》(小山藝術會2007年公演)之編舞、及與香港大細路劇團藝術總監林英傑先生聯合導演兒童音樂劇《魔法寶石》(第十九屆澳門藝術節)。曾擔任Theatresports導師、教育局暑期活動戲劇及親子戲劇課程導師等。

吳思遠 (演員)

現職澳門電台節目監製。中學時代經澳門戲劇老師周樹利啟蒙，與一眾志同道合朋友參演校園話劇，亦為晴軒劇社創社成員，多年來曾演出《我和我的……》、《危情殺手》、《困獸》、《眾生》、《地獄變》、《專業社團》、《神之寵兒·莫扎特》等。之前多年因工作關係絕跡劇場，及後又因為要生兒育女而推卻導演的演出邀請，如今女兒長大成人(其實只有十個月大)，已急不及待重上舞台演出。

談樂慶 (演員)

澳門戲劇農莊全職團員，曾參演劇目包括音樂劇《穿梭百老匯》、學校巡迴音樂劇《芳草奇緣》、《你輸得起嗎?》、《海角紅樓》、《亞當物語》、與香港話劇團合作中學生普及藝術教育計劃《體驗戲劇：多元感受》、《紅顏未老》、《乘著音樂的翅膀飛翔》、歌舞喜劇《細味人生》、演藝學院校內演出《佢話好，佢話唔好》、《海鷗》、《有客到》、《例外與常規》、藝穗節《禁葬——安蒂崗妮》等。

劉傑三 (演員)

曉角劇社社員，從事戲劇活動多年，在編、導、演等方面皆有涉獵，並曾兼顧行政工作。除在本地演出外，亦到過香港、深圳、珠海、廣州、葡萄牙里斯本及科英布拉等地演出，過去曾獲編劇、導演、演員等之獎項。

歷年主要演出作品包括《羅生門》、《天龍八部》、《一個死者對生者的訪問》、《一九八四》、《沙膽大娘》、《地獄變》、《青蛇》、《伊狄柏斯王》、《張三李四》等。以往亦曾參與多屆澳門藝術節的戲劇演出，包括《馬》、《欽差大臣》、《吝嗇鬼》、《澳門特產》、《原野》、《屋外有花園》、《細味人生》、《捕風中年》等。

岑美娟 (演員)

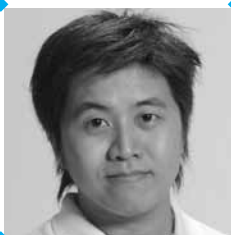
業餘話劇及粵劇愛好者，求學時期已參與話劇演出，早期為中華教育會話劇組成員，參與舞台劇演出達數十年，其中亦是多屆藝術節的參演者，包括《欽差大臣》、《烏龍鎮》、《虎度門》、《費加羅的婚禮》、《吝嗇鬼》、《屋外有花園》、《紅顏未老》。此外還參加澳門劇社演出《雷雨》、《我愛亞愛》及戲劇農莊劇目《海角紅樓》等。

粵劇方面每年均參與演出折子戲及長戲，現任本澳勵進粵劇社社長。

戲劇農莊

戲劇農莊為澳門首個非牟利全職專業話劇團，經由數位熱愛表演藝術的澳門戲劇工作者於2000年籌組而成。以發揮戲劇的社會功能、培育澳門市民的藝術素質、擴闊藝術觀眾群、建立本土文化為己任。

戲劇農莊認為藝術是生活的一部分，每個市民都有權利享受和參與藝術。成立至今，共製作了多個公演及巡迴演出，均著重將戲劇藝術帶到社區和學校中，廣泛散播藝術種子，令對藝術感到陌生的學生及市民大眾，享受到藝術的真、善、美。





RHINOCÉROS DE EUGÈNE IONESCO

TEATRO DE LAVRADORES

Dramaturgo: **Eugène Ionesco**
Encenador: **Benjamin Wong**
Cenografia: **Ricky Chan** (Hong Kong)
Guarda-roupa: **Karen Lo** (Hong Kong)
Música e Design de Som: **Wan San Hong** (Hong Kong)
Luzes: **Bee Wan** (Hong Kong)
Caracterização e Cabelos: **Cecilia Ung**
Coreógrafo: **Indy Lee** (Hong Kong)
Supervisor de Guarda-roupa: **Lui King Chun** (Hong Kong)

Produtor: **Jacky Li**
Manager de Produção: **Veronica Chan**
Director de Cena: **Rachel Au** (Hong Kong)
Subdirector de Cena: **Nicholas Tang**
Assistentes do Subdirector de Cena: **Calvin Lam, Kai Leong, Jackal Marlon Pun, Calvin Seng*, José Chan Rodrigues, Andy Chu e Kevin Ho**
Responsáveis de Guarda-roupa: **Miki To e Mandy Cheang**
Assistentes de Caracterização: **Sandy Ho e Bonnie Lei**
Supervisor de Bastidores: **Catarina Vong**
Ajudantes: **Suzuki Cheng e Bobo Loi**

*Os nossos agradecimentos à Hong Kong Academy for Performing Arts por permitir a participação deste actor.

Personagens e Elenco:

Bérenger **Jacky Li***Daisy* **Josephine Leong***Jean* **Spencer Ung***Dudard* **Tommy Tam***Sr. Wu* **Jiesan Liu***Sr.ª Bœuf* **Queenie Sam***Multidão* **Dragon Leong, Joe Cheong, Lidan Fong, Fox Tong, Caroline Lam, Daisy Lei, Anita Wu, Sam Leong, Antonio Wong, Raymond Lei, Matthew Choi e Mika Ho**

Com legendagem em Português

PALAVRAS DO ENCENADOR

Eu também sou um rinoceronte

"Se fossem uma personagem da peça, transformar-se-iam em rinocerontes?"

No meu processo criativo, várias vezes tenho colocado a actores, actrizes e designers a questão acima. Claro que coloquei também a mesma questão a mim mesmo. À primeira vista, a resposta era óbvia: "Claro que não! Quem gostaria de se transformar num rinoceronte?". Foi minha intenção expor a fealdade da natureza humana através desta peça e criticar aqueles que se transformariam em rinocerontes. Contudo, no decurso dos ensaios da peça e após sondar profundamente os corações das personagens que a compõem, a resposta à pergunta torna-se gradualmente mais difusa, e a minha resposta acaba por ser a seguinte: "Eu espero que não". É que a minha natureza também é humana, incluindo as partes menos bonitas.

O teatro serve de espelho, reflectindo não apenas a imagem exterior do ser humano, mas também o seu verdadeiro íntimo.

Rhinocéros é uma peça aterrorizante, porque me faz descobrir um rinoceronte no meu próprio coração.

Estas palavras foram escritas enquanto ensaiava a peça. Quando as lerem, os ensaios já terão terminado, e eu possivelmente já me terei transformado num rinoceronte!

Benjamin Wong

NOTAS AO PROGRAMA

Rhinocéros

A versão original desta peça foi escrita quando o dramaturgo viu muitos dos seus amigos, fascinados pelo nazismo, juntarem-se a esta facção e tornarem-se cegamente leais a ela após a I Guerra Mundial. A sua forma de pensar e a sua personalidade tornou-se completamente distorcida. Para o dramaturgo, eram mais um grupo de bestas – mais precisamente, de rinocerontes – do que seus amigos.

A peça *Rhinocéros* foi escrita por Eugène Ionesco, um escritor dramaturgo romeno. No auge do seu poder criativo, Ionesco era um dos representantes do movimento do Teatro do Absurdo, e muitas das suas peças são obscuras, excessivamente avant-garde e de importância secundária. Por contraste, são muitas vezes mais facilmente compreendidas como meio de veicular as suas singulares opiniões. O autor gosta particularmente de brincadeiras, e por conseguinte, as suas peças prestam-se muitas vezes à sátira e à farsa. A sua obra é conhecida pelos seus cenários excessivamente avant-garde, sendo *Rhinocéros* considerada a mais representativa. A cena que retrata os rinocerontes a correr ferozes pela rua é de facto verdadeiramente perturbadora.





NOTAS BIOGRÁFICAS

Benjamin Wong, Encenador

Um dos fundadores do Teatro de Lavradores, Benjamin Wong é o actual Director Artístico e Director Residente do grupo. Recebeu uma bolsa do Governo de Macau para estudar encenação na Hong Kong Academy of Performing Arts, onde se formou com distinção. Ganhou vários prémios e distinções.

Wong encenou numerosas peças de teatro e trabalhou também como designer de iluminação. Entre as peças de que encenou contam-se *Macbeth*, *Fantasia*, *A Nossa Vida*, *Mozart*, *O Preferido de Deus*, *I.C.U. dot com*, *29 de Fevereiro*, *Uma Sociedade Profissional*, *Uma Linha*, *É Favor Deixar Mensagem Após o Sinal*, *A Morte Acidental de Um Anarquista* e *Animal Encurralado*.

Fez trabalhos no âmbito do design de iluminação para peças de teatro, bailados e concertos, entre as quais se contam *Amor a la Zen*, *Casamento*, *Unga Tiro na Iscuridám*, *Mama-sogra Já Chegá!*, *Fantasma*, *Amor Secreto pela Primavera da Flor de Pessegueiro*, *Campo*, *Rapaz Estrela*, *Cozinho Eu Mesmo* e *Ninguém*.

Ricky Chan, Cenógrafo

Ricky Chan formou-se com distinção em Design de Cenografia e Guarda-roupa em 1996 pela Hong Kong Academy for Performing Arts (HKAPA). Desenhou mais de 80 produções para vários grupos de artes performativas e firmas comerciais. O seu trabalho tem sido também apresentado no estrangeiro. Em 2001, Chen foi designer de iluminação da obra *The Butterfly Lovers*, comemorativa do 20º aniversário da Hong Kong Dance Company, a qual foi levada à cena no Centro Cultural de Hong Kong e no Grande Teatro de Xangai. O seu trabalho de iluminação mais recente foi para a peça *Titus Andronicus* de Shakespeare, uma co-produção do Festival de Artes de Hong Kong e de No Man's Land. Ricky participou também em actividades de promoção de educação artística e proferiu palestras sobre design de iluminação e guarda-roupa. Também se interessa pelas artes dramáticas chinesas tradicionais. Concebeu e foi consultor de numerosas produções de ópera cantonense no Programa de Teatro Tradicional Chinês da HKAPA, entre as quais se contam *O Rei Macaco* e *O Esqueleto Demónio*, levada à cena durante a Semana da Ásia-Pacífico em Berlim, em 2001.

Karen Lo, Designer de Guarda-roupa

Karen Lo formou-se em Design de Cenografia e Guarda-roupa pela Hong Kong Academy for Performing Arts em 2008. Os seus trabalhos académicos incluem as peças *Can't Pay? Won't Pay!* e *Uncle Doggie's Nirvana*, o bailado *Quicksand*, as óperas *Gianni Schicchi & Suor Angelica* de Puccini e a curta metragem *Forget Me Not*. Actualmente, Lo encontra-se a trabalhar como freelancer na peça *Yesterday Once More* com a companhia Trinity Theatre.

Wan San Hong, Música e Design de Som

Wan San Hong formou-se em Design de Som de Palco e Gravação de Música pela Hong Kong Academy for Performing Arts. O seu trabalho académico *Journey to the West* fez com que fosse nomeado Melhor Designer de Som da Academia, e a sua produção experimental multimédia *My Self Portrait* recebeu numerosos elogios.

Wan trabalhou com várias companhias numa série de produções, entre os quais se contam *Last Smile*, *First Tear* com W Theatre, *Morning Sun* com Spring-Time Experimental Theatre, *Lonely Shooting Stars* com Theatre Farmers, *Hu Xueyan* com Spring-Time Cantonese Opera, *Titus Andronicus* com No Man's Land, *Our Town* com a Hong Kong Federation of Drama Societies, *The Cat in Red Boots* (estreia e reposição) com Windmill Grass Theatre e *Tian Gong Kai Wu: A Practical Guide to Imaginary Inventions* com On and On Theatre Workshop.

Nos últimos anos, dedicou-se à educação de áudio para jovens e tem proferido palestras sobre som na Joint School Drama Production, Sociedade de Teatro da City University of Hong Kong, Clube de Teatro da Hong Kong Polytechnic University e em várias escolas secundárias de Hong Kong. Trabalha actualmente como trabalhador de cena freelance.





Bee Wan, Designer de Iluminação

Bee Wan iniciou a sua carreira no teatro como assistente de direcção de cena no Hong Kong Repertory Theatre. Após ter-se formado em Iluminação de Teatro pela Hong Kong Academy for Performing Arts, prosseguiu os estudos em Utrecht, Sevilha e Londres, tendo concluído um mestrado em Cenografia. Após regressar da Europa, Wan tornou-se membro de Theatre Space. O seu trabalho para a companhia em *Medea* (2000), *Tai-ji* (2006) e *Sunday In The Park With George* (2008), recebeu nomeações para os Prémios de Teatro de Hong Kong, e Wan recebeu o prémio de Melhor Design de Iluminação em 2003 pelo seu trabalho em *Eleven Cats*.

Wan também se especializa na criação de espectáculos através de dispositivos cenográficos. A sua primeira experiência, *Not I – a Journey of Light*, baseia-se no texto de Samuel Beckett. Mais tarde, Wan colaborou com artistas do Reino Unido, Alemanha, Holanda, Brasil e Chile em *Maggots* (2001), um projecto multimédia baseado nas obras *Julius Caesar* and *Macbeth* de Shakespeare, incorporando vídeo, fantoches israelitas, taiko e flauta japoneses. Wan é actualmente coordenador do Festival de Teatro de Hong Kong.

Cecilia Ung, Designer de Caracterização e Cabelo

Cecilia Ung obteve o diploma ITEC em Moda, Teatro e Caracterização de Media, assim como o certificado ITEC em Caracterização, parcialmente patrocinada pelo Instituto Cultural do Governo da R.A.E. de Macau. Completou seguidamente o curso avançado de Caracterização de Palco e Efeitos Especiais na Hong Kong Academy for Performing Arts. É fundadora do Clube de Teatro Cheng Hin. Participou em numerosos espectáculos – tanto no palco como nos bastidores – e proferiu palestras em *workshops* de caracterização organizados pelo Conservatório de Macau e pelos Serviços de Educação e Juventude de Macau.

Cecília trabalhou com designer de caracterização nas peças *A Nossa Cidade*, *Sonho de Uma Noite de Verão*, *A Teoria de Tudo*, *Sob os Beirais de Xangai* e *A Morte Acidental de Um Anarquista*. Trabalhou também no musical *Cats*, na ópera *Turandot* produzida pela Opera Hong Kong, em *Cavaleria Rusticana* e *I Pagliacci*, no Festival Internacional de Música de Macau em 2006, em 29 de Fevereiro e em *Por Favor Deixe Mensagem Após o Sinal* no Festival de Ópera Chinesa 1998, e ainda em *Cidade Wu Kong Town*, *Le Nozze di Figaro*, *A Noiva de Macau*, *Um Jardim no Exterior da Casa* e *Field*, em várias edições do Festival de Artes de Macau.

Indy Lee, Coreógrafo

Indy Lee formou-se pela Escola de Teatro da Hong Academy for Performing Arts e concluiu um mestrado em Teatro Aplicado (Teatro na Comunidade) na Central School of Speech and Drama em Londres. É encenador, actor e educador de teatro independente. Dirigiu produções para Springtime Stage Production, Chung Ying Theatre, Samkit Popera e PIP Theatre e actuou em produções dos grupos No Man's Land, Prospects Theatre, On and On Drama Workshop e Shuning Production Unit, entre outras companhias.

Lee desempenhou as funções de Director Educativo da Escola PIP e foi responsável pelo desenvolvimento artístico juvenil, ensino e planeamento curricular. Criou um programa de teatro para jovens, PIP-POP, e encenou as produções *U & I* e *I, me, mine*. Recebeu uma bolsa de estudo da Fundação Lee Hysan (Conselho Cultural Asiático), para visitar e desenvolver investigação no campo do teatro nos EUA, desenvolvendo aí a sua primeira actuação a solo, *Three Quarters*, actuando também em *42nd Street*.

Recentemente, encenou as peças *Chubby Chubby Sheep Sheep*, *Sammy Solo*, *I, me, mine* e *Perfect Match*. Presentemente, Lee ensina em part-time na Shiu Kei Creativity School de Hong Kong e na Hong Kong Academy for Performing Arts.

Teatro de Lavradores

A companhia Teatro de Lavradores é a primeira companhia de teatro profissional a tempo inteiro de Macau. Uma organização não lucrativa, a companhia foi estabelecida em 2000 por actores locais dedicados à promoção da sua arte.

O objectivo da companhia é de desenvolver plenamente a função social do teatro, cultivar a qualidade artística dos cidadãos de Macau, aumentar o público das artes do espectáculo e desenvolver a cultura local.

Desde a sua fundação, a companhia tem actuado extensivamente e efectuado numerosas digressões, levando as artes dramáticas a comunidades e escolas e espalhando as sementes da arte com liberalidade junto de estudantes e cidadãos que não se encontram familiarizados com as mesmas, permitindo-lhes desfrutar do verdadeiro, do bom e do belo que o teatro tem para oferecer.





***RHINOCÉROS* BY EUGÈNE IONESCO** **THEATRE FARMERS**

Playwright: **Eugène Ionesco**

Director: **Benjamin Wong**

Stage Designer: **Ricky Chan** (Hong Kong)

Costume Designer: **Karen Lo** (Hong Kong)

Music and Sound Designer: **Wan San Hong** (Hong Kong)

Lighting Designer: **Bee Wan** (Hong Kong)

Make-up and Hair Designer: **Cecilia Ung**

Choreographer: **Indy Lee** (Hong Kong)

Costume Supervisor: **Lui King Chun** (Hong Kong)

Producer: **Jacky Li**

Production Manager: **Veronica Chan**

Stage Manager: **Rachel Au** (Hong Kong)

Deputy Stage Manager: **Nicholas Tang**

Assistant Deputy Stage Managers: **Calvin Lam, Kai Leong, Jackal Marlon Pun, Calvin Seng*, José Chan Rodrigues, Andy Chu** and **Kevin Ho**

Wardrobe: **Miki To** and **Mandy Cheang**

Make-up Assistants: **Sandy Ho** and **Bonnie Lei**

Back Stage Supervisor: **Catarina Vong**

Staff: **Suzuki Cheng** and **Bobo Loi**

*Special thanks to the Hong Kong Academy for Performing Arts for allowing this actor to participate.

Cast:

Bérenger **Jacky Li**
Daisy **Josephine Leong**
Jean **Spencer Ung**
Dudard **Tommy Tam**
Mr. Wu **Jiesan Liu**
Mrs. Bœuf **Queenie Sam**
Chorus **Dragon Leong, Joe Cheong, Lidan Fong, Fox Tong, Caroline Lam, Daisy Lei, Anita Wu, Sam Leong, Antonio Wong, Raymond Lei, Matthew Choi and Mika Ho**

Surtitles in Portuguese

WORDS FROM THE DIRECTOR

I am also a rhino

"If you were a figure in the play, would you turn into a rhino?"

Time and again I have asked actors, actresses and designers the above question in the process of my creation. Of course, I have also asked myself the same question. At first, the answer was obvious: "Certainly not! Who would like to become a rhino?" It was my intention to expose the ugliness of human nature by way of this play and criticise those who would turn into rhinos. However, in the course of rehearsing the play and after probing deeper into the hearts of the characters in it, the answer to the question gradually becomes fuzzy, and my reply becomes: "I hope I would not." It turns out that I also possess human nature, including its ugly parts.

The theatre serves as a mirror, which reflects not only the outer image of a human being but also his true, innermost self.

Rhinocéros is a terrifying play, because it makes me see a rhino in my own heart.

These words from the director were written in the midst of rehearsing the play. By the time you read this, the rehearsals will have been completed, and possibly I myself will have turned into a rhino.

Benjamin Wong

PROGRAMME NOTES

Rhinocéros

The original version of this play was written when the playwright saw many of his friends, fascinated by Nazism, join the party and become blindly loyal to it after World War I. Their way of thinking and their personality became completely distorted. To the playwright, they were more like a group of beasts – more precisely, like rhinos – than his friends.

Rhinocéros was written by Eugène Ionesco, a Romanian playwright and dramatist, at the peak of his creative powers. Ionesco was a representative of the absurdist dramatist movement, and many of his absurd dramas are obscure, over-avant-garde and minor. By contrast, his plays are often more easily understood as a means of presenting his unique views. He is particularly fond of escapades, and therefore his plays are often appropriate to satire and farce. He is renowned for his extremely avant-garde stage settings, with *Rhinocéros* acclaimed as his most representative. The scene depicting the rhinos running wild on the street (stage) is indeed impressively disturbing.





BIOGRAPHICAL NOTES

Benjamin Wong, Director

One of the founders of Theatre Farmers, Benjamin Wong is the current Artistic Director and Resident Director of the group. He received a sponsorship from the Macao Government to study directing at the Hong Kong Academy for Performing Arts and graduated as a first honour student. He also won many awards and prizes in school.

Wong has directed numerous plays and has worked as a lighting designer, as well. His principal directorial credits include *Macbeth*, *Fantasia*, *Our Life*, *Mozart: God's Favourite*, *I.C.U. dot com*, *29th of February*, *A Professional Society*, *A Line*, *Please Leave A Message after the Tone*, *The Accidental Death of an Anarchist* and *Trapped Animal*.

He has served as lighting designer for plays, dance performances and concerts. His lighting for the stage has been featured in productions of *Love a la Zen*, *Marriage*, *Unga Tiro na Iscuridám*, *Mama-sogra Já Chegã!*, *Ghost*, *Secret Love for the Peach Blossom Spring*, *Field*, *Star Boy*, *Cook Myself* and *My Name is Nobody*.

Ricky Chan, Stage Designer

Ricky Chan graduated with honours in 1996 from the Hong Kong Academy for Performing Arts (HKAPA) with a major in Set and Costume Design. He has designed more than 80 productions for various performing arts groups and commercial firms. His work has also been shown overseas. In 2001, Chan was the set designer for the Hong Kong Dance Company's 20th Anniversary work *The Butterfly Lovers*, which was staged at the Hong Kong Cultural Centre and the Shanghai Grand Theatre. His most recent set design was for Shakespeare's *Titus Andronicus*, a co-production of the Hong Kong Arts Festival and No Man's Land. Ricky has also participated in activities promoting theatre arts education and conducted talks on set and costume design. He is also interested in Chinese Traditional Theatre arts. He has designed and been consultant for many Cantonese Opera productions in the Chinese Traditional Theatre Programme at the HKAPA, among them *Monkey King and the Skeleton Demon*, shown during Asia Pacific Week in Berlin in 2001.

Karen Lo, Costume Designer

Karen Lo graduated from the Hong Kong Academy for Performing Arts in 2008, with a major in Stage and Costume Design. Her academic works include the dramas *Can't Pay? Won't Pay!* and *Uncle Doggie's Nirvana*, the dance piece *Quicksand*, the opera *A Puccini Double Bill – Gianni Schicchi & Suor Angelica* and the short *Forget Me Not*. Currently, Lo is a freelancer working with Trinity Theatre on *Yesterday Once More*.

Wan San Hong, Music and Sound Designer

Wan San Hong graduated from the Hong Kong Academy for Performing Arts with a major in Stage Sound Design and Music Recording. For his academic work *Journey to the West* Wan was named Best Sound Designer in the school, and his later original multimedia experimental production *My Self Portrait* received numerous accolades.

Wan has worked with various troupes in a number of productions, among them *Last Smile*, *First Tear* with W Theatre, *Morning Sun* with Spring-Time Experimental Theatre, *Lonely Shooting Stars* with Theatre Farmers, *Hu Xueyan* with Spring-Time Cantonese Opera, *Titus Andronicus* with No Man's Land, *Our Town* with the Hong Kong Federation of Drama Societies, *The Cat in Red Boots* (premiere and revival) with Windmill Grass Theatre and *Tian Gong Kai Wu: A Practical Guide to Imaginary Inventions* with On and On Theatre Workshop.

In recent years, he has devoted himself to audio education for youth and has delivered lectures on audio at the Joint School Drama Production, the Drama Society of the City University of Hong Kong, the Drama Club of Hong Kong Polytechnic University and several high schools in Hong Kong. He is currently a freelance stage worker.



**Bee Wan**, Lighting Designer

Bee Wan began his career in theatre as a deputy stage manager at the Hong Kong Repertory Theatre. After graduating from the Hong Kong Academy for Performing Arts with a major in Theatre Lighting, he furthered his studies in Utrecht, Seville and London in 1999 and was awarded a distinction in his Masters of Arts degree in Scenography. Upon returning from Europe, Wan joined Theatre Space. His work for the company on *Medea* (2000), *Tai-ji* (2006) and *Sunday In The Park With George* (2008) fetched nominations in the Hong Kong Theatre Awards, and he won the Best Lighting Design award in 2003 for his work on *Eleven Cats*.

Wan also specialises in creating performances through scenographic devices. His first attempt was *Not I – a journey of Light*, based on a text by Samuel Beckett. Wan later collaborated with artists from England, Germany, the Netherlands, Brazil and Chile on *Maggots* (2001), a multi-media project based on Shakespeare's *Julius Caesar* and *Macbeth* incorporating video, Israeli puppets and Japanese taiko and flute. Wan is now the coordinator of the Hong Kong Drama Festival.

Cecilia Ung, Make-up and Hair Designer

Sponsored in part by the Cultural Affairs Bureau of the Macao SAR, Cecilia Ung completed the ITEC diploma course in Fashion, Theatre and Media Make-up with honours, as well as the ITEC Certificate in Make-up. She went on to complete the Advanced Stage Make-up and Special Effects course at the Hong Kong Academy for Performing Arts. She is a founder of the Cheng Hin Drama Club. She has participated both onstage and backstage in many performances and has lectured for stage make-up workshops organised by the Macao Conservatory and the Education and Youth Affairs Bureau.

Ung's engagements as a make-up designer include *Our Town*, *A Midsummer Night's Dream*, *The Theory of Everything*, *Under the Eaves of Shanghai* and *The Accidental Death of an Anarchist*. She has also worked on the Broadway musical *Cats*, on *Turandot* with Opera Hong Kong, *Cavalleria Rusticana* and *I Pagliacci* in the 2006 Macao International Music Festival, *29th of February* and *Please Leave A Message after the Tone* at the 1998 Chinese Opera Festival and *Wu Kong Town*, *Le Nozze di Figaro*, *A Noiva de Macau*, *A Garden outside the House* and *Field* in various editions of the Macao Arts Festival.

Indy Lee, Choreographer

Indy Lee graduated from the Hong Kong Academy for Performing Arts School of Drama and obtained a Masters Degree in Applied Theatre (Theatre in Community) from the Central School of Speech and Drama in London. He is an independent stage director, actor and drama educator. He has directed productions for Springtime Stage Production, Chung Ying Theatre, Samkit Popera and PIP Theatre and has acted in productions by No Man's Land, Prospects Theatre, On and On Drama Workshop and Shuning Production Unit, among other companies.

Lee was the Chief Art Education Officer of PIP School and was responsible for youth arts development, teaching and course planning. He established a young theatre programme, PIP-POP, and directed the productions *U & I* and *I, me, mine*.

Lee was given a grant to visit and research the field of theatre in the United States by the Lee Hysan Foundation, Asian Cultural Council. While there he created his first solo performance, *Three Quarters*, and performed in *42nd Street*. His recent directorial credits include *Chubby Chubby Sheep Sheep*, *Sammy Solo*, *I, me, mine* and *Perfect Match*. Currently, Lee teaches part-time at the Hong Kong Shiu Kei School of Creativity and the Hong Kong Academy for Performing Arts.

Theatre Farmers

Theatre Farmers is the first full-time professional theatrical company in Macao. A non-profit organisation, the theatre was established in 2000 by local actors devoted to their performing art.

The purpose of the company is to bring into full play the social function of drama, cultivate the artistic quality of Macao's citizens, enlarge the audience for the performing arts and develop local culture.

Since its establishment, the company has performed and toured extensively. They bring the theatrical arts into communities and schools and scatter the seeds of art liberally among those students and citizens who were not so familiar with it, enabling them to enjoy the true, the good and the beautiful found in drama.



鳴謝（排名不分先後）/

Agradecimentos /

Acknowledgements:

香港演藝學院

The Hong Kong Academy

for Performing Arts

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陳志權 Ricky Chan

盧康寧 Karen Lo

溫新康 Wan San Hong

溫迪倫 Bee Wan

吳思衍 Cecilia Ung

李俊傑 Indy Lee

呂琮珍 Lui King Chun

歐慧瑜 Rachel Au

林俊燿 Calvin Lam

梁恩倩 Josephine Leong

吳思遠 Spencer Ung

劉傑三 Jiesan Liu

岑美娟 Queenie Sam

何潔華 Sandy Ho

李祉霖 Bonnie Lei

黃嘉穎 Catarina Vong

張栢菱 Joe Cheong

潘志毅 Jackal Marlon Pun

戴顯揚 José Chan Rodrigues

朱柏鋒 Andy Chu

何錦輝 Kevin Ho

杜詠琪 Miki To

鄭雅文 Mandy Cheang

雷諾文 Bobo Loi

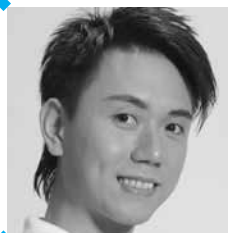
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林秋萌 Caroline Lam

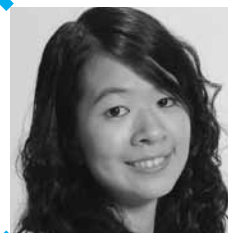
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Lui King Chun



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Jacky Li



陳詠堯
Veronica Chan



歐慧瑜
Rachel Au



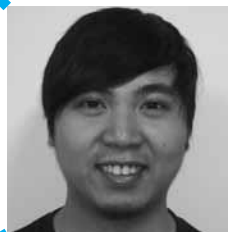
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Nicholas Tang



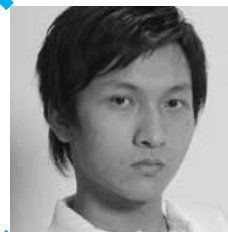
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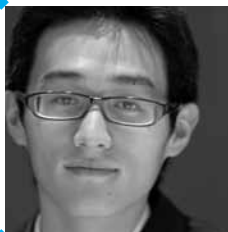
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Kai Leong



潘志毅
Jackal Marlon Pun



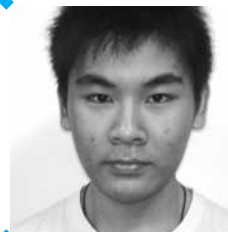
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戴顯揚
José Chan Rodrigues



朱柏鋒
Andy Chiu



何錦輝
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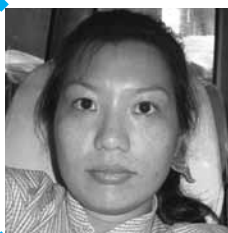
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Miki To



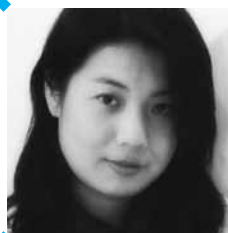
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程嘉敏
Suzuki Cheng



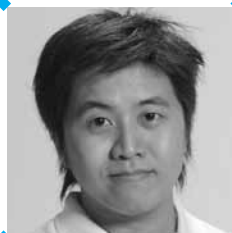
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Josephine Leong



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Spencer Ung



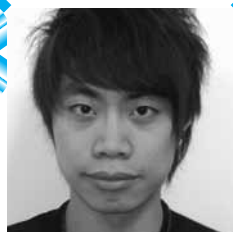
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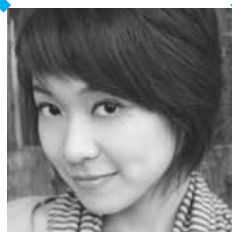
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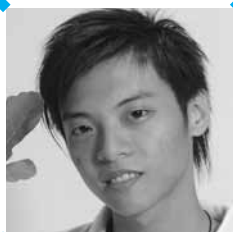
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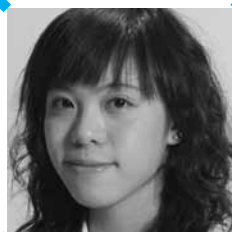
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Lidan Fong



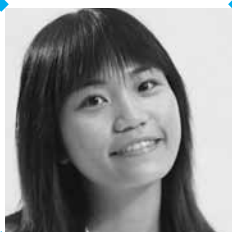
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Fox Tong



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Caroline Lam



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Daisy Lei



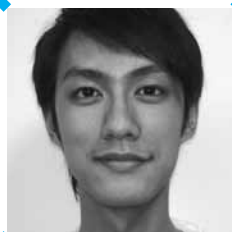
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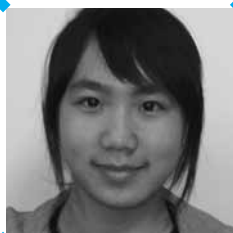
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