

新視野
藝術節

NEW VISION
ARTS FESTIVAL
16.10-16.11.2014

甄詠蓓 戲劇工作室
O Theatre Workshop

城市膨脹式喜劇

黑色 星期一

BLACK MONDAY



莊梅岩 × 甄詠蓓
Candace Chong × Olivia Yan



康樂及文化事務署主辦
Presented by the Leisure and
Cultural Services Department

www.newvisionfestival.gov.hk

場地規則 House Rules

各位觀眾：

為了令大家對今次演出留下美好印象，請勿在場內飲食，或擅自攝影、錄音與錄影。在節目開始前，請關掉手提電話、其他響鬧及發光裝置。多謝各位合作。

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, eating and drinking, as well as unauthorised photography, audio and video recordings are forbidden in the auditorium. Please also ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your co-operation.

歡迎你對所觀看的節目或「新視野藝術節2014」發表意見，讓我們在未來安排節目時，能精益求精！請登入網址 www.newvisionfestival.gov.hk，在「意見」一欄留言，又或把觀後感連同聯絡資料傳真至2371 4171或郵寄至「九龍尖沙咀梳士巴利道10號香港文化中心行政大樓5樓藝術節辦事處」收，或電郵至 caf2@lcsd.gov.hk。你的寶貴意見，我們非常重視。

You are welcome to send us your comments on the programme(s) attended or the New Vision Arts Festival 2014 in general to enhance our future programming. Share your views with us by filling in our "feedback" form online at www.newvisionfestival.gov.hk or send your opinion by fax to 2371 4171, or by mail to the Festivals Office, Level 5, Administration Building, Hong Kong Cultural Centre, 10 Salisbury Road, Tsim Sha Tsui, Kowloon or email to caf2@lcsd.gov.hk with your contact information. Your opinion is much appreciated.

如遇特殊情況，主辦機構保留更換演出者及節目的權利。

The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary.

本節目內容並不反映康樂及文化事務署的意見。

The content of this programme does not represent the views of the Leisure and Cultural Services Department.

場刊回收 Recycling of House Programmes

歡迎閣下閱後保留此場刊。若不欲保留，請將場刊交到場地入口，以循環再用，多謝合作。

We hope you enjoy reading this house programme and wish to retain it. If you do not wish to keep it, please return it to the admission point after the performance for recycling. Thank you.

城市膨脹式喜劇

黑色 星期一

BLACK MONDAY

莊梅岩 × 甄詠蓓

Candace Chong

Olivia Yan

31.10-1.11.2014 (五 Fri – 六 Sat) 8pm

1-2.11.2014 (六 Sat – 日 Sun) 3pm

葵青劇院演藝廳

Kwai Tsing Theatre Auditorium

節目全長約2小時15分鐘，不設中場休息。

Programme duration is approximately 2 hour and 15 minutes without intermission.

粵語演出

In Cantonese

本節目有不雅用語

This programme contains coarse language

11月1日夜場設有演後藝人談，歡迎觀眾留步參與。

There will be a meet-the-artist session after the evening performance on 1 November.

All are welcome to participate.

11月1日日場由甄詠蓓戲劇工作室主辦，康樂及文化事務署贊助場地及售票服務。

The matinee performance on 1 November is presented by O Theatre Workshop; venue and ticketing services sponsored by the Leisure and Cultural Services Department.

獻辭



康樂及文化事務署自二零零二年起，每兩年舉辦新視野藝術節，呈獻跨文化和界別的創新演藝節目。經過多年砥礪琢磨，新視野藝術節已成為區內風格前衛的藝術品牌，為觀眾帶來耳目一新的感受。

今年我們很高興邀請到多個享譽國際的藝術家和藝團參與演出。開幕節目《怒滾狂舞》(新視野特備版)由近年在歐美舞壇聲名鵲起的英國賀飛雪·謝克特舞團擔綱演出。舞團特別在節目加入全新舞蹈段落，並召集本地年輕樂手與舞者同台一展身手。另外，蜚聲國際的台灣雲門舞集、在世界舞壇嶄露頭角的陶身體劇場、由日本戲劇大師蜷川幸雄帶領的埼玉金世代劇場，以及擅於發掘印度深厚傳統的劇場導演羅伊斯頓·埃布爾，將會精心調製一頓跨越國界的演藝盛宴。至於本地製作的節目，甄詠蓓戲劇工作室、香港話劇團、進念·二十面體和一舖清唱呈獻的作品，同樣精彩絕倫。

今屆藝術節將首次擔任劇作監製，撮合英國殿堂級導演艾德里安·諾布爾與本地劇場中堅分子，全新演繹易卜生名作《海達·珈瑪珞》。另外，我們聯同英國藝術組織 Forest Fringe 策劃別開生面、突破劇場空間的「藝術節中節」：《微藝進行中》，把葵青劇院變身為藝術「大笪地」，讓表演者與觀眾互動交流。

除舞台表演外，藝術節還安排了多項推廣活動，包括駐節藝評小組計劃、大師班、後台之旅、新媒體藝術展覽、講座、分享會、演前快賞、戶外音樂會、學校巡迴演出等，希望把藝術節的氣氛散播到全港每個角落。

我誠意邀請大家參與，一同體驗跨界藝術的非凡魅力。

康樂及文化事務署署長

Message

The Leisure and Cultural Services Department has been organising the biennial New Vision Arts Festival since 2002, presenting innovative performing arts programmes that transcend different cultures and disciplines. The Festival, after years of evolution, has become an arts brand in the region with avant-garde works offering the audience a totally refreshing experience.

With a strong line-up of world acclaimed artists and companies, this year's Festival is packed with top-notch performances. The Hofesh Shechter Company from the United Kingdom, which has enjoyed a stellar ascent in the European and American dance world in recent years, will open the Festival with the New Vision Arts Festival Uncut version of *Political Mother*. Featuring brand new sections choreographed for the Festival, the special version showcases talented young local musicians alongside the Company's skilful dancers. Also included in this cross-cultural festival are programmes presented by the legendary Cloud Gate Dance Theatre of Taiwan, the internationally up-and-coming TAO Dance Theater of China, the Saitama Gold Theater led by Japan's master director Yukio Ninagawa, as well as the Indian director Roysten Abel, who is notable for exploring the rich traditions of India through theatrical productions. On the local front, the productions created by the O Theatre Workshop, Hong Kong Repertory Theatre, Zuni Icosahedron and Yat Po Singers are just as brilliant.

This year, the Festival makes its debut as a theatrical producer, bringing together the eminent British director Adrian Noble and top local actors in a new rendition of Ibsen's classic *Hedda Gabler*. In addition, the Festival co-curates *ArtSnap*, a jaunty "festival within a festival", with British art organisation Forest Fringe to transform the Kwai Tsing Theatre into a dynamic creative space for exchange and interaction between performers and audience.

Apart from stage performances, there will be a wide array of extension activities, including a Young Critic-in-Residence Scheme, masterclasses, a backstage tour, new media arts exhibitions, talks, sharing sessions, pre-performance appreciation talks, an outdoor concert and school tours, all to create a festive atmosphere in the community.

I sincerely invite you to join in the fun and experience the unique charm of cross-disciplinary artistic creations.



Ms Michelle Li
Director of Leisure and Cultural Services

莊梅岩 Candace Chong | 編劇 Playwright



香港中文大學社會科學院心理學榮譽學士、香港演藝學院戲劇學院編劇系深造文憑畢業。英國倫敦大學皇家哈洛威學院編劇碩士。除撰寫舞台劇外，亦從事劇本翻譯、改編、音樂劇及歌劇之文本創作，曾參與撰寫電視節目《尋找他鄉的故事》。

憑《留守太平間》、《找個人和我上火星》、《法吻》、《聖荷西謀殺案》及《教授》，五度獲頒香港舞台劇獎「最佳劇本獎」。2003年獲香港戲劇協會頒發傑出青年編劇獎。2004年獲亞洲文化協會頒發利希慎獎學金赴美遊學。2010年獲香港藝術發展局頒發「年度最佳藝術家獎（戲劇）」。2012年獲《南華早報》選為香港廿五位最具影響力的女性之一。

作品被多次搬演和翻譯，首個得獎作品《留守太平間》赴東京交流演出，日語版劇本收錄於戲劇藝術雜誌《台詞的時代》。《找個人和我上火星》曾在澳門以及在台灣舉行的第7屆華文戲劇節上演。有賴香港藝術節重視翻譯和出版雙語原創劇本的理念，莊梅岩的三個由其委約的作品在香港發表以後都得到較廣闊發展：《法吻》被翻譯成韓語，並於首爾上演；《聖荷西謀殺案》獲邀前往新加坡濱海藝術中心演出，亦成為紐約實驗性劇場先鋒Wooster Group 重新演繹的主劇目；《野豬》入選紐約Signature Theatre「當代華人戲劇讀劇系列」四個展演作品之一。

今年除了新劇《杜老誌》外，原創歌劇《中山逸仙》於七月在美國Santa Fe Opera House 上演；得獎作品《教授》於九月在本港重演。

Candace Chong studied Psychology at the Faculty of Social Science of the Chinese University of Hong Kong and was awarded a Bachelor of Arts (Hons) degree. She also holds a Postgraduate Diploma in Playwriting from The Hong Kong Academy for Performing Arts, and a Master's degree in Playwriting from the Royal Holloway, University of London. In addition to writing for the stage, she also translates and adapts plays, and writes scripts for musicals and operas. She was on the scriptwriting team of the popular television series, *Story from Afar*.

Chong is a multiple winner of script awards, including the Best Script Award of the Hong Kong Drama Awards on five separate occasions, with *Alive in the Mortuary*, *Shall We Go to Mars*, *The French Kiss*, *Murder in San José* and *The Professor*. She received the Outstanding Young Playwright Prize from the Hong Kong Federation of Drama Societies in 2003, the Lee Hysan US Study Scholarship from the Asian Cultural Council in 2004, the Artist of the Year Award (Drama) from the Hong Kong Arts Development Council in 2010, and was voted one of the 25 most influential women in Hong Kong by the South China Morning Post in 2012.

Her works have been staged and translated for a worldwide audience. Her first award-winning work *Alive in the Mortuary* went on a Tokyo tour, and the Japanese version of this play was collected into *Dialogue Age*. Her play *Shall We Go to Mars* opened in Macao and was also featured at the 7th Chinese Drama Festival in Taiwan. Benefiting from the time-honoured practice by the Hong Kong Arts Festival (HKAF) in attaching importance to translation and publication of bilingual original play scripts, Chong's three commissioned works by HKAF met with notable success after publication in Hong Kong: *The French Kiss* has been translated into Korean and opened in Seoul; after *Murder in San José* was invited to perform at the Esplanade – Theatres on the Bay in Singapore, it also entered the stock repertoire of the New York City-based experimental theatre company, Wooster Group; and *The Wild Boar* was voted one of the four "Contemporary Chinese Drama Series" by Signature Theatre, New York.

Following her latest play *Tonnochy*, her original opera production *Dr. Sun Yat-sen* was presented in July at the Santa Fe Opera House in the US, and her award-winning *The Professor* had a Hong Kong rerun in September.

編劇的話 Playwright's Note

香港，加油！

Stay strong, Hong Kong!

莊梅岩
Candace Chong



甄詠蓓戲劇工作室藝術總監、神戲劇場藝術總監、O Kids 賦小孩表演藝術學校創辦人及校長。

當代劇場全才女子，集編、導、演、教學、寫作於一身，早年於香港演藝學院畢業，其後曾跟隨海外多位名師研習，練得一身表演秘技，修成具前瞻性的藝術視野。曾獲頒3屆香港舞台劇獎「最佳女主角獎」及「最佳女配角獎」、亞洲文化協會獎學金以及香港藝術發展獎的「藝術新進獎（戲劇）」等。

她擅於為經典注入當代脈搏，作品風格凌厲，聰穎幽默，詩意中帶來深切感悟，更經常被邀到海外演出，其代表作《兩條老柴玩遊戲》被海外評論家稱為「無疑是世界級的演出」；國內著名劇評家林克歡形容其獨腳戲《遊園》：

「表演所揭示的生命真相的殘酷，在帶給人的震撼外，未必不是一種詩美（醜美）。」，並稱許她是「表、導俱佳的資深戲劇家」。

甄詠蓓擁有超越廿年的舞台演出及創作經驗，近年專注導演工作，成為少數獨當一面的女性導演，近期作品包括香港藝術節《野豬》（莊梅岩編劇，黃子華、林嘉欣及廖啟智等主演）、2012年台北藝術節《阿Q後傳》及神戲劇場頭炮演出百老匯經典名著《Equus》（2014年，黃秋生、張敬軒主演），贏盡了口碑和票房，獲得各界熱烈讚賞及肯定。

曾參與創辦劇場組合及 PIP 文化產業，2010年成立甄詠蓓戲劇工作室，2013年創立神戲劇場，與黃秋生一起出任聯合藝術總監。憑著豐富的劇團營運和藝術經驗，她將香港文化和戲劇力量不斷延展，從劇場到生活，從本地至海外。

她致力於藝術教育，先後創辦 PIP 藝術學校及 O Kid 賦小孩表演藝術學校，經常於本地及海外教授演技，學生包括不少影視及舞台演員，桃李滿門。

近年應各界媒體邀請撰寫專欄，文章見於《明報》、《信報》、《星島日報》、《蘋果日報》、《Cup Magazine》、《am730》等。

Artistic Director of O Theatre Workshop and Dionysus Contemporary Theatre, founder and principal of O Kids Performing Arts School, Olivia Yan is an all-round theatre-practitioner who is playwright, stage director, actor, educationist and writer all in one. After graduating from The Hong Kong Academy for Performing Arts, Yan went overseas to study acting under a number of renowned teachers, and developed her outstanding artistic flair for acting. Following this was an avant-garde artistic vista with which she won many awards, including the Best Actress and the Best Supporting Actress at the Hong Kong Drama Awards on three separate occasions. She also received an Asian Cultural Council Scholarship and the Rising Artist Award (Drama) of the Hong Kong Arts Development Awards.

Yan is skilled at putting her finger on the pulse of her world and injecting those vibes into classics. Her style is fierce, sharp, witty and at the same time poetic, inspiring food for thought. She has often been invited to perform overseas. Her stunning success in *The Game* was greeted by overseas critics as “undoubtedly a world-class performance”. Renowned Mainland drama critic, Lin Kehuan, has this to say about her solo drama, *You Yuan*, “the cruelty of the truth of life revealed by the performance not only shocks us but may also offer a kind of poetic beauty (the beauty of ugliness)”, whilst applauding her as a “dramatist of senior stature renowned both for her acting and directing”.

Yan has over twenty years of stage performance and playwriting experience. She has concentrated on directing in recent years, and has made her mark as one of the handfuls of theatre-savvy female directors. Her recent works include *The Wild Boar* (play written by Candace Chong, starring Dayo Wong Tze Wah, Karena Lam, Liu Kai-Chi, *et al.*) at the Hong Kong Arts Festival, *The Story After Ah Q* at the 2012 Taipei Arts Festival and Dionysus Contemporary Theatre’s inaugural production of the Broadway classic, *Equus* (starring Anthony Wong and Hins Cheung, 2014). All were box-office successes that won both popular and critical acclaim.

Yan was instrumental in founding Theatre Ensemble and PIP Cultural Industries. She has founded O Theatre Workshop in 2010 and the Dionysus Contemporary Theatre in 2013 which she is the Co-Artistic Director with Anthony Wong. With her rich experience in both the operational and artistic aspects of running a theatre company, she has contributed to the constant expansion of Hong Kong’s cultural realm and exerted her influence on drama, from the playhouse to everyday life, and from the local community to overseas. Yan has dedicated herself to art education by founding the PIP School and O Kids Performing Arts School, giving classes in acting skills in Hong Kong and overseas. Quite a number of actors in film, television and stage have taken acting skill lessons under her.

She has been contributing to various publications including *Ming Pao*, *Hong Kong Economic Journal*, *Sing Tao Daily*, *Apple Daily*, *CUP Magazine*, *am730*, etc..

導演的話

九月排戲之初，誰會想到我們的城市會發生如此巨變？執筆之時，雨傘運動已經展開了超過兩星期，時局變化多端，心情此起彼伏，我們看見了光明，也目睹過黑暗，剎那充滿希望，轉眼間又變得憤怒、無奈，情感非常疲累。

相信這是上天的安排，讓我們這個團隊，在這非常時期，一起經歷不只一個創作，還有透過種種，見證這個城市的陣痛。

開宗明義，我們要探討的就是城市與工作。早在排戲之前，我便要求演員們做一些資料蒐集，各自去訪問三個不同工作性質的人，其中 Rosa（韋羅莎）訪問了一位的士司機，問題是：「如果不用憂慮金錢，你最想做的是甚麼？」一般的答案必定會是立即辭工、跑去環遊世界、買幢背山面海的房子、實踐兒時夢想、開一間特色咖啡店等……但這位司機大佬的答案卻是：「我希望可以有多些時間，陪伴我的一對女兒。平日工作時間太長了，沒辦法看著她們成長。」聽到這裡，我鼻子一酸，這個城市太不像樣了，連最基本的、希望共聚天倫的生活要求，聽起來卻是何其奢侈；現實奪走我們很多，包括時間和夢想，生活與親情，正如大部分受訪者所說：夢想，無咗好耐。我恨生活在這裡，因為要築夢，條件很高，代價很大。

事實上，這都不是甚麼新鮮事——放棄理想，被現實消磨，我們都似乎習慣了後退，習慣了失望，妥協才被認為是正常，這才叫做「面對現實」。生存環境的刁難，連喘息抖抖氣都不容易，社會上怨氣充斥，負面情緒不斷膨脹，就如脹大了的氣球，等待爆破一刻。

生活何其沉重，身邊環繞著很多無奈故事，因此，當莊梅岩提出要寫一個關於城市與工作的故事時，我們就同意要以黑色喜劇的手法來處理，但正如演員們笑指，我們是在「扮喜劇」，黑色多於喜劇，因為事實上，現實一點都不好笑，我們知道笑聲並不輕鬆，怎也掩蓋不了堆積著的苦澀。

那麼，有出路嗎？就在我與莊梅岩努力地替這個戲定案之時，佔中運動已經展開了，就像在鬱悶的困室裡，忽然見到了一點光。還以為這城市早已到了窮途末路，早已被消費主義所淪陷，謝謝學生們，你們讓成年人動容，令這片一向只靠呎價衡量價值的土地變得無價；運動之中，驚訝於香港人的美與善沒有遺失，良知並沒有給強權所摔倒，勇氣沒有被怨氣所敗壞。但大家都會知道，要延續這點光並不容易，是不能貪圖安逸，要與之摔交下去，拚過你死我活，因為現實是多麼的不近人情。

面對生活的嚴苛、面對不義，路，就只有兩條：一是放棄，繼續苟且；一是要同你死過。你會如何選擇？

若要看見一片天，就得付出代價。你願意嗎？

甄詠蓓

（寫在佔中第二十日）

Director's Note

When rehearsals began in September, who would have foreseen such upheaval in our city? At the time of writing, the Umbrella Movement has been going on for more than two weeks. The situation changes every minute, and so do our moods. We have seen the light and we have seen the darkness. One moment there is hope, yet another there is only anger and helplessness. Our emotions are drained.

I trust it is our destiny that our team is not only doing a production at these extraordinary times; we are also witnessing the labour pains of this city from many aspects.

The very source of our inspiration was to understand work and the city. Before the rehearsals, I asked the actors each to interview three people of different trades as some sort of research. Rosa interviewed a taxi driver, and her question was, "If you do not have to worry about money, what would you want to do most?" Most answers would probably be "resign immediately", "travel around the world", "buy a house with hill and sea views", "realise childhood dreams", or "open a gourmet coffee shop", etc..... But this taxi-driver's answer was, "I hope to have more time for my two daughters. The working hours are too long; I haven't been able to see them grow up." On hearing this, my eyes welled up. There is something wrong with this city. How come that a mere, humble wish like spending time with family can sound like a luxury? Reality has taken a heavy toll on us, including our time and our dreams, our daily life and family relationships. Like what most respondents said: "Dreams? They have been off limits for a long time." I rue living here because the conditions for chasing one's dreams are piled high and it is not easy.

In fact, this is nothing new – to abandon one's ideals and be ground down by reality, to be so used to backing off and be disappointed, where compromise is the norm – the so-called "facing the reality". Harsh living conditions and their relentless pressure have given rise to grievances in society and the building up of negative feelings, like a fully blown balloon waiting to burst.

Life is so onerous, and around us are so many hopeless stories. That was why when Candace Chong proposed to write a story about work and the city, we agreed to treat it as a black comedy. But as the actors have wittily pointed out, we are only "dressing it up" as a comedy as the "black" is more predominant than the "comedy", because reality is in fact not fun at all. We know the laughter is not light-hearted; it cannot cover up the bitterness that is being accumulated.

Then is there a way out? When Candace and I were trying very hard to give this drama a conclusion, Occupy Central began. It was like suddenly seeing a spark of light in an enclosed and stuffy cell. We thought that this city had reached a dead end, ruined by consumerism. I thank the students - you have moved the adults, turning this land which has always been evaluated by price per square feet into something invaluable. In this movement, we are amazed that Hong Kong people have not lost their beauty and goodness, conscience has not been trampled by the powers-that-be, and courage has not been spoiled by grievance. But all of us know that this spark of light does not come easy and we cannot be complacent. You have to continue to wrestle with it, to fight it tooth and nail because reality is so unsympathetic.

Faced with life's harshness and injustice, we have only two paths to choose from: either giving up and making do, or fighting to the death. Which would you choose?

To see a patch of the sky, one has to pay for it. Will you?

Olivia Yan

(Written on the twentieth day of Occupy Central)

故事簡介 Synopsis

六個縱橫交錯的失衡故事，成全一齣無情的黑色喜劇，讓你向天空提問：工作本來覓食維生，後來為何令人命仔不保？

每個人都有尋死的理由，看誰最不幸？

- | | |
|------------|---------------|
| 故事一 | 工作·媽媽 |
| 故事二 | 推銷員和他的推銷路 |
| 故事三 | 記者和打巴柔的醫生 |
| 故事四 | 印傭和她要「服侍」的人 |
| 故事五 | 作曲家和他那渴望懷孕的太太 |
| 故事六 | 黃某和別人的夢想 |

Six dark-humoured, interwoven tales about handling the harshness of reality. Lie down and watch the sky, then ask it – work is supposed to sustain life, but why does it turn out to jeopardise it?

Everyone has a reason to end his or her life. Just depends on who has the worst luck.

- | | |
|----------------|--|
| Story 1 | Work and mum |
| Story 2 | A salesman and the journey of his sales career |
| Story 3 | A reporter and a doctor who plays wrestle |
| Story 4 | An Indonesian domestic helper and her Boss |
| Story 5 | A composer and his wife who craves for pregnancy |
| Story 6 | A band player and others' dreams |

角色表 Character List

- | | |
|--------------------|--|
| 韋羅莎 | Ellen / 大嬸 |
| 陳安然 | Tracy / 某同事 |
| 翟凱泰 | 作曲家-Joe / 泉叔 / 阿廢 |
| 鄧智堅 | 銷售員-阿貴 / 小學生 / 魚春 |
| 朱栢謙 | 醫生-Roger / 阿明 / Ellen丈夫 |
| 禰天揚 | 記者 / Joe朋友 / 生蝦 |
| 郭翠怡 | 傭人- Okah / Mary / 師奶 |
| 陳敏兒 | 婆婆 / Caroline |
| 黃 靖 | 街頭歌手-黃某 |
| Rosa Maria Velasco | Ellen / an old auntie |
| Onnie Chan | Tracy / a colleague |
| Tyson Chak | Composer Joe / Uncle Chuen / Ah Fai |
| Eric Tang | Salesman Ah Kwai / a primary student / Yue Chun |
| Chu Pak-him | Dr. Roger / Ah Ming / Ellen's Husband |
| Huen Tin-yeung | Reporter / Joe's friend / Sang Ha |
| Tree Kwok | Indonesian Domestic Helper – Okah / Mary / a housewife |
| Abby Chan | Grandma / Caroline |
| Jing Wong | Band Player Wong |

歌詞 Lyrics

曲詞、主唱：黃靖 Jing Wong

1) Black Monday

God paints the world black every Monday
Something's bound to go wrong
So when a body flies out a window
Trust me, it's where they belong

The sky is raining aeroplanes
The homemade prophets claim their fame
But let me reassure you
This is just an ordinary day

We call it Black Monday...
God's Justice Day...

And the Big Shots in their armoured suits go marching
Whilst the Loser Kings get thrown into the bullring
And the office boys – these seniors' toys – start falling
Falling in love with what they start out hating

And the winners in this world keep on winning
And the losers don't know nothing better than losing
And when the dreamers tell you to keep on dreaming
It is the best intention crime they keep on committing

We call it Black Monday...
God's Justice Day...

2) Why do we do what we do?

Hey Mr. Postman, what do you do?
When nobody writes with pencil and paper no more
Hey Mr. Doctor, what do you do?
Mama always told me to grow up to be like you
Hey Mr. Lawyer, what about you?
Do you fight for justice and the absolute truth?
And hey Mr. Banker, I know what you do
The thief told me he stole all his tricks from you

Hey Mr. Policeman, what happened to you?
Where is the hero of our city that we used to know
Hey you Politician, you are actors this we knew
But even actors do their research down in the neighborhood

Why do we do what we do?
Why do we do what we do?
Some work for Money and some never knew
Why do we do what we do?...

3) Wanderlust

Don't let your anger take away your smile
You are so pretty don't let madness kill your style
Pick up the pieces like an innocent child
Glue it together and put it back in a pile

Relax your shoulders and come sit right down
Don't let your job and the numbers drag you down
Raise your head up and gaze at the sky
Just listen to me and breathe in the Air Supply

Just slow down, slow down
Let this song melt away your frown
Just slow down, slow down
In this town where people drown

Nothing's all bad when you say it's not
Mix up with dirt and put it in the flower pot
Just when you think your life's a tragic plot
Just look around, you might be Jack with his Beanstalk

Just look up, look up
We are just a speck of dust
Just look up, look up
Free your mind in a wanderlust

4) My Life as a Song

There was a time when everything was new
So many things I want to do
I ventured out in search of something true
hoping that'll keep away my blue

The more I find the more I realised
There's more than meets the eyes
I stopped trusting what I see and do
coz one plus one does not make two

But life goes on, like a song
with no words, and no melody
And every beat I tag along
But I don't feel that I belong

So I travelled back in memory
in search of who I used to be
Broken hearts and broken parts of me
is now my reality

The more I find the more I realise
There's more than meets the eyes
There's a song I used to love to sing
but my lips have long gone dry

But life goes on, like a song
with no words, and no melody
And every beat I tag along
But I don't feel that I belong

5) Tango

On a rainy day, when skies of blue has turned to grey
And your master plan to a better life has gone down the drain again
You're sick and tired, you're out of cash and you just got fired
And so it seems all of your dreams have ended into screams

On a dusty road, where passionate souls turn cold
As you walk along, you wish you don't just silently grow old
So in your shiny shoes, you struggle hard to keep walking through
Through a misty mob, you dance your way to the top goal

But even nightmares started out as dreams
Just carry on there's nothing in between
If you get tangled up, just tango on
It's not the end, the show must go on

甄詠蓓戲劇工作室 O Theatre Workshop

成立於2010年，扎根香港，放眼世界，致力創作優質劇場作品，並延伸劇場影響力，啟迪心靈，引發思考，讓觀眾審視現代人的價值。

Founded in 2010, O Theatre Workshop is a Hong Kong-based theatre group with a global vision. It strives to create quality theatre works and extend the impact of theatre to inspire and stimulate the audience to examine the values of the modern era.



翟凱泰 Tyson Chak (泰臣 Tyson) | 演員/創作 Creative Actor



Starwow 旗下藝人，集編、導、演、教學於一身之全方位創作演藝人。近年積極參與電影演出，包括米高·曼《黑客風暴》、《王家欣》、《吉祥大酒店》、《第七謊言》、《分手100次》、《豪情3D》及《桃姐》等，演出備受讚賞。同時擔任電視綜藝節目《瀛真扮嘢王》、《街頭魔法王》及《反斗紅星放暑假》主持。

Tyson Chak is a Starwow artiste, a versatile performer who is playwright, director, actor and educator rolled into one. Chak has been actively taking part in film productions in recent years, and won acclaim for his performance in *Blackhat* by Michael Mann, *Wong Ka Yan*, *Lucky Hotel*, *The Seventh Lie*, *Break Up 100*, *3D Naked Ambition*, and *A Simple Life*. In addition, he has also appeared on screen as host for TV variety shows, such as *King of Acting*, *Street Sorcerers* and *Summer Stars Gone Wild*.

翟凱泰說：

生活，除了搵食，還剩甚麼？

曾經，為咗保障自己將來，我揀咗一個唔啱自己但搵到食嘅學位嚟讀。之後我又冒住搵唔到食嘅風險，轉咗行去實踐夢想。點知後來我真係搵唔到食啲，所以焗住放棄咗夢想。後尾，因為學識點樣食少啲，於是繼續邊搵食邊貫徹夢想……所以呢，浮浮沉沉，最好梗係做到自己想做嘅嘢而又賺到錢生活啦。不過，當經歷咗最近香港呢段日子後，發現做人不能只望見自己。除咗搵食和夢想外，實在有更多寶貴嘅嘢需要大家一同追求，right？大家加油！

Tyson said:

Apart from eking out a living, what is left of life?

Once, I opted for a degree programme which did not suit me but could pay the bill. Later, I risked supporting myself and changed career to realise dreams. It actually turned out to be one that couldn't earn me a living, so I gave up my dreams. After I learned how to spend less, I chased my dreams again while I could make a living. There I bobbed along. It would be ideal to do what I dream of and at the same time making money. But then, when I've experienced the recent events in Hong Kong, I realised that I cannot just look inward at myself. Apart from making a living and chasing dreams, there are more we should pay attention to, right? Keep going, everyone!

韋羅莎 Rosa Maria Velasco | 演員/創作 Creative Actor



香港演藝學院戲劇系學士（一級榮譽）學位畢業，在學期間以優異成績榮獲多個獎學金。2007-2009年加入香港話劇團成為全職演員，期間演出多個舞台製作，包括《卡里古拉》、《水中之書》（獲第19屆香港舞台劇獎「最佳女主角（喜劇/鬧劇）」提名）、《在月台邂逅》、《暗戀桃花源》等。2009-2010年，加入PIP文化產業作全職演員。期間參演《家家春秋》和《潮性辦公室》。近期演出有自編自演的獨腳戲香港藝術節《女戲1+1》的下半場《大女孩》、非常林奕華《三國》及《賈寶玉》、一路青空《囍雙飛》（獲第23屆香港舞台劇獎「最佳女配角（喜劇/鬧劇）」）及《芳華絕代之曇花一現》、黃子華《咁愛

咁做》及 W創作社《開關係》（獲第22屆香港舞台劇獎「最佳女配角（悲劇/正劇）」提名）等。除了舞台演出，曾為多間中小學和教育機構擔任戲劇導師，教授英語、粵語及普通話戲劇；亦曾參與電影配音工作。現為自由身演員和戲劇導師。

Rosa Maria Velasco graduated from The Hong Kong Academy for Performing Arts with a Bachelor of Arts with first class honours in Drama. While at the Academy, she was awarded a number of scholarships for her meritorious performance. She joined the Hong Kong Repertory Theatre as a full-time actress in 2007-2009, and appeared in a number of stage productions, including *Caligula*, *Writing in Water* (which was nominated for the Best Actress Award (Comedy/Farce) at the 19th Hong Kong Drama Awards), *Central Deconstructed*, *Secret Love in Peach Blossom Land*, etc. Between 2009 and 2010, Velasco worked as a full-time actress in PIP Cultural Industries and appeared in *Spring Families* and *MicroSex Office*. Her recent notable performance was *Girl Talk*, a solo show which was the second half of *Big Girl* at the Hong Kong Arts Festival, written and performed by Velasco herself. Other notable appearances include *What is Success?* and *Awakening* by the Edward Lam Dance Theatre, *The Mixed Doubles* (which she won the Best Supporting Actress Award (Comedy/Farce) at the 23rd Hong Kong Drama Awards) and *Flower Story* by the Radiant Theatre, *The Real Thing* by Dayo Wong Tze Wah, and *Open Relationship* by W Theatre (which she was nominated for Best Supporting Actress Award (Tragedy/Drama) at the 22nd Hong Kong Drama Awards). In addition to stage performances, Velasco also teaches drama in primary and secondary schools, education institutions etc., conducts English, Cantonese and Mandarin drama workshops, as well as working as dubbing artist in movies. She is currently a freelance actress and drama instructor.

韋羅莎說：

因為排這個戲，我對不同行業認識多了一點，對於每天朝九晚六的生活感觸很深。心裡慶幸自己的工作無需趕在rush hour上下班，但又會對自己作為自由身的不穩定感到不安。其實每一種工作都有它自己運作的模式，你選擇了，就理應配合，從中找不找得到sweetness，全看你了。

Rosa said:

Thanks to the rehearsals for this play, I got to know more about various trades and professions. They taught me what a nine-to-six life could be, and I feel fortunate that I don't have to go to work during rush hours. Yet I feel insecure about the instability of a freelance status. In fact, every kind of work has its kind of modus operandi. If you've chosen it, you should embrace it. It's up to you whether you can find the sweetness within.

朱栢謙 Chu Pak-him | 演員/創作 Creative Actor



朱智超之子，樂隊朱凌凌成員，曾為中英劇團全職演員及香港電台電視節目《好想藝術》主持，亦為藝術文化雜誌《三角志》撰寫專欄《朱事八卦》。現為香港小交響樂團駐團藝術家，中英劇團高濃度參與演員。憑中英劇團《大龍鳳》獲得第23屆香港舞台劇獎「最佳男主角獎（喜劇/鬧劇）」。

Son of Chu Chi-chiu and member of the JuicyNing Band, Chu Pak-him was a full-time actor of the Chung Ying Theatre Company, programme host for RTHK's TV show *Artspiration*, and columnist for the arts and culture magazine, *DeltaZhi*. He is currently a resident artist with the Hong Kong Sinfonietta and an active actor in Chung Ying's theatre productions. Chu won the Best Actor Award (Comedy/Farce) in the 23rd Hong Kong Drama Awards with his performance in *Tai Lung Fung* by the Chung Ying Theatre Company.

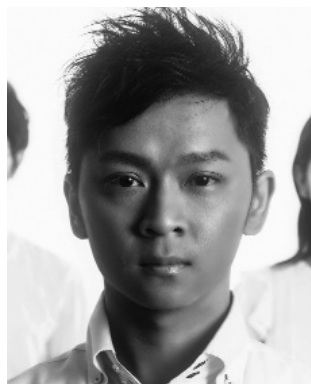
朱栢謙說：

如果每一個人的立場都是正確的，有理據的，那人與人的關係是什麼？大同或戰爭。

Pak-him said:

If everybody's standpoint is correct and reasonable, what would human relationship become? Utopian consensus or war.

鄧智堅 Eric Tang | 演員/創作 Creative Actor



以優異成績於香港演藝學院畢業，主修表演，並獲傑出學生獎等多個獎學金。曾為PIP文化產業的全職演員，演出代表作有《潮性辦工室》、《港女發狂之港男發瘋》、《仲夏夜之夢》、《超人阿四》等，近作有《阿Q後傳》（台灣和香港站）、《獨坐婚姻介紹所》、《陳耀德與陳列室》等。經常到海外參與演出，包括2012年「倫敦文化奧運之環球莎士比亞戲劇節」，在倫敦環球劇場參演《泰特斯》，該劇其後更被邀往德國柏林及諾伊斯演出。他又曾參與台北藝術節《阿Q後傳》、關渡藝術節和新加坡華藝節《泰特斯2.0》、神戶戲劇節

《金池塘》。演出之外亦投入編劇和導演的工作。曾自編自導《聊Dry男》、《華佗六頂記》及《曇花戀》。編劇作品《陳耀德與陳列室》獲第2屆香港小劇場「最佳劇本」提名。另憑《拚死為出位》於第6屆香港小劇場獎獲提名最佳男主角。

Eric Tang graduated from The Hong Kong Academy for Performing Arts with a major in Acting and was awarded a number of scholarships including the Outstanding Student Award.

Tang joined PIP Cultural Industries as a full-time actor and performed in *MicroSex Office*, *He is Kong Girl She is Kong Boy*, *A Midsummer Night's Dream*, *Aiyah Superboy*, etc. His recent appearances included *Me Chat*, *The Story After Ah Q* (Taiwan and Hong Kong), *Waiting for the Match* and *True Man Show in Showroom* among others.

Tang has often gone on tour with groups, and one of the notable occasions is the 2012 Cultural Olympiad – World Shakespeare Festival, in which he participated in a Cantonese staging of *Titus Andronicus* that was invited to tour Berlin and Neuss. He also appeared in *The Story After Ah Q* at the Taipei Arts Festival, *Titus Andronicus 2.0* at the Kuandu Arts Festival and the Huayi – Chinese Festival of Arts in Singapore and *On Golden Pond* at the Kobe Drama Festival.

Apart from acting, Tang turned to directing and playwriting as well. He is the director-playwright of *Me Chat*, *The Legend of Hua Tuo* and *Un-Woman*. His *True Man Show in Showroom* was nominated for the Best Script Award at the 2nd Hong Kong Theatre Libre. He has been nominated for the Best Actor Award at the 6th Hong Kong Theatre Libre for his performance in *Stones in His Pockets*.

鄧智堅說：

我喜歡藍色，特別喜歡天空藍。每當抬頭望上藍天，都會聯想到「自由」和「夢想」，每次去到外地旅行，都會抬頭看看人家的天空。抱歉我們城市擠迫到無法望見一大片天空。天空上，不是群魔亂舞的煙花表演，便是怨氣衝天的污雲，還我一片藍天。

Eric said:

I like blue colour, especially skyblue. Whenever I see the blue sky above, I'll associate it with "freedom" and "dreams". Every time I travel abroad, I'd look up at their skies. It's a pity that we can't see a big patch of it in our city because it is so crowded. In our sky, it's either a pandemonium of fireworks display, or grievance-ridden dark clouds. I want my blue sky back.

陳敏兒 Abby Chan | 演員/創作/形體指導 Creative Actor/Movement Director



畢業於香港演藝學院主修現代舞。1991至1998年，曾任城市當代舞蹈團舞者，1995年獲亞洲文化協會利希慎獎學金赴美交流。1998年與舞者楊惠美創立雙妹嘜舞蹈劇場，風格充滿香港本土情懷、別樹一幟。編舞作品曾於香港、紐約、科羅拉多、悉尼、東京、首爾、台北、新加坡、廣州及巴西聖保羅等地演出。分別憑《光纖織》的編舞（2003年）、《春之祭》的演出（2004年）、雙妹嘜舞蹈劇場《尋找家豬的故事》及籌辦「DanceWide香港/紐約舞蹈交流計劃」（2006年），獲四項香港舞蹈年獎。近期演出包括：香港藝術節《野豬》、編導演

古蹟舞蹈劇場《免治O孃》、不加鎖舞蹈館《牆四十四》、香港舞蹈節《慾·望·西·九》及為神戲劇場《Equus》擔任形體指導。

Abby Chan graduated from The Hong Kong Academy for Performing Arts, majoring in contemporary dance, and was a dancer of the City Contemporary Dance Company between 1991 and 1998. She went to the United States for an artistic exchange programme on a Lee Hysan Foundation fellowship awarded by the Asian Cultural Council in 1995. She co-founded the Mmumui Dansemble with Yeung Wai-mei in 1998, a female dance duo noted for its ability to present genuinely local sentiments of Hong Kong that are distinctly unlike the rest. Apart from Hong Kong, her choreography has been seen in New York, Colorado, Sydney, Tokyo, Seoul, Taipei, Singapore, Guangzhou and San Paulo. Chan is a four-time recipient of the Hong Kong Dance Awards for her choreography in *Pipe Dream* (2003), for her performance in *Rite of Spring* (2004), and for her production of Mmumui Dansemble's *Love in a Doggy Bag* and the dance exchange project, *Dance Wide HK/INY* (2006).

Her recent works include performing in *The Wild Boar* at the Hong Kong Arts Festival; serving as choreographer and director for the site-specific dance theatre at a declare monuments, *Kidult Ophelia*, *Walls 44* by Unlock Dancing Plaza and *Journey to the West* at the Hong Kong Dance Festival. She was also the movement director for *Equus* by Dionysus Contemporary Theatre.

陳敏兒說：

這段日子，從觀塘地鐵站行去排練室，經常與營營役役的上班族，肩摩轂擊的走在路上。

直至某天，我忽然步伐急促，覺得路人遲滯，總擋著我的去路……跟著汗水猛流、心情開始焦躁，我藉著控制呼吸，勉強按住自己心神；短短一程，未到已覺得很累。那種感覺真奇怪，在上班族的人潮裡，本就互不相干，我卻沒法隨波逐流，但又沒法超然物外。

加上與眾演員分享的職場見聞，我更確信，若我處身職場，該是九死一生。我不擅人際、不求上位、不願出賣；我害怕制度、討厭潛規則。職場於我，比起沙場與屠場，更加可怕又可畏。也許，呼吸，能經常順其自然；感覺，引領著我行事，該慶幸了吧。

過去曾跟 Olivia 在《廁客浮士德》、《錫錫啤啤熊》、《野豬》和《Equus》幾度合作。今回《黑色星期一》，我既是演員也是形體指導，一路走得曲折離奇，讓我大開眼界。一直以來，形體、舞蹈與語言之間、多番纏綿角力、是愛是恨，都說不盡了。身體表演，就像一個沉默的園丁，無論在任何形式的花園裡面，修剪栽種，總是自得其樂。享受每一個早晨，能夠與演員們坐下、呼吸、伸展、靜默、舞動，體會某種不能言喻的整體圓融。心懷感恩！

Abby said:

These days, on my way to the rehearsal studio from the Kwun Tong MTR Station, I was often walking amidst throngs of busy office workers.

Until one day, I suddenly walked at a quicker pace, feeling the pedestrians were too slow, blocking the way... then I began to perspire, becoming anxious. I tried to control my breathing, striving to calm myself down. A mere short walk tired me out.

It was a strange feeling: I have nothing to do with the sea of office workers, and yet I could neither go with the tide nor stay above the bustle.

In addition to that, from the workplace experience shared among the actors, I'm even more convinced that if I were to be tied down to a workplace, I'd probably be dead. I'm socially inept, I don't aim to climb any ladders, nor am I willing to betray. I have an aversion for systems and regulations and abhor unspoken rules. A workplace for me is more daunting than a battlefield or a slaughter house.

Perhaps I should feel lucky that my breathing manages to remain natural and my actions guided by intuition.

My first collaboration with Olivia was in — *Faust auf dem Klosett — Epic Toilet Opera*, followed by *Hugga Hugga Teddy Bear*, *The Wild Boar* and *Equus*. This time in *Black Monday* I am an actor as well as the movement director, and this long and winding experience has been an eye-opener. Dance, movement and speech have always engaged in an intimate tug-of-war, oscillating within a love-hate relationship. Body movement performance is very much like being a taciturn gardener - irrespective of what kind of garden it is, he trims, plants and derives enjoyment from his work. I enjoy every morning when I sit down with the actors, and breathe, stretch, meditate and dance with them, experiencing an integral togetherness that cannot be put into words. Hallelujah for that!

禰天揚 Huen Tin-yeung | 演員/創作 Creative Actor



畢業於香港演藝學院舞蹈學院現代舞系，獲頒藝術（榮譽）學士學位，隨即加入城市當代舞蹈團。曾合作藝術家包括：曹誠淵、黎海寧、桑吉加、邢亮、梅卓燕、Dam Van Huynh（英國）、Laura Aris（比利時）、陳奕迅、張敬軒、何韻詩及薛凱琪等。除了舞蹈，更涉獵不同種類的表演藝術，曾參演電影《烈日當空》、《慢性中毒》、《猛男滾死隊》、《真·愛·承》、《DIVA華麗之後》、陳奕迅MV《看穿》及《張氏情歌》，舞台劇《屈獄情》及《Equus》等。現為四度舞蹈劇場創辦人及藝術總監。

Huen Tin-yeung graduated from The Hong Kong Academy for Performing Arts with a Bachelor of Arts (Hons) Degree in Dance and joined the City Contemporary Dance Company right after. He has worked with many artists including Willy Tsao, Helen Lai, Sang Jijia, Xing Liang, Mui Cheuk Yin, Dam Van Huynh (UK), Laura Aris (Belgium), and Hong Kong pop artists Eason Chan, Hins Cheung, Denise Ho and Fiona Sit, etc.

In addition to dancing, Huen also crosses over to different genres of performing arts, as he has appeared in the films *High Noon*, *Dead Slowly*, *Men Suddenly in Love*, *Lost for Words*, and *DIVA*, Eason Chan's music videos *See Through* and *Nothing Ever Happened*, theatre productions *BENT*, *Equus*, etc. Huen is the founder and Artistic Director of the Four Degrees Dance Laboratory.

禰天揚說：

於舞蹈學院畢業後，卻不安守本份，拍電影、演舞台劇及當歌手。我有很多夢想，我有一個理想的世界，有理想的生活模式。我堅持，不向現實低頭，因為我就是排練時最常聽到的「點呀！廿四歲！」廿四歲，請繼續奮力掙扎，直到世界末日。

Tin-yeung said:

After I graduated from dance school, I didn't settle down. I acted in movies, appeared in theatres, and sang. I have many dreams, I have an ideal world and an ideal lifestyle. I insist and refuse to yield to reality, as I'm that person most-frequently referred in rehearsals as "Now what, 24-year-old!" Twenty-four-year-old, please continue to forge ahead till the end of the world.

陳安然 Onnie Chan | 演員/創作 Creative Actor



畢業於香港演藝學院戲劇學院。在學期間曾獲毛俊輝獎學金，並在校內獲得傑出演員獎。畢業後隨即加入香港話劇團成為全職演員，進團後立即擔當重要角色。曾參演包括《美麗連繫》、《奇幻聖誕夜》及《遍地芳菲》等。其後出國進修，2012年畢業於英國倫敦大學皇家中央演講與戲劇學院，主修進階現代劇場。在倫敦參與過的演出有《You Me Bum Bum Train》和 Circus Festival 2012的《Professor Vanessa's Wonder show》。也曾參與愛丁堡藝穗節演出。在倫敦創作過形體劇場《Rootless》和潛入式劇場《Yesterday was a Lie》。2013至2014

年任《逃出香港！》創作部主管並為重要成員之一。曾領導超過二十間密室遊戲之創作。現為自由身演員和潛入式劇場創作者。

Onnie Chan graduated from The Hong Kong Academy for Performing Arts. While at the Academy, she received the Fredric Mao Scholarship and was awarded the Outstanding Actor Award. She joined the Hong Kong Repertory Theatre upon graduation to become its full-time actress and was assigned key roles upon joining, in which she appeared in *Beautiful Connection*, *Scrooge the Musical*, *Boundless Movement*, etc. In 2011, she went study overseas and graduated from the Royal Central School of Speech and Drama, University of London with a major in Advanced Modern Theatre. She appeared in the stage productions of *You Me Bum Bum Train* and the *Professor Vanessa's Wonder Show* during Circus Festival 2012 in London. She also took part in the Edinburgh Festival Fringe. While in London, she created a body-art theatre production, *Rootless*, and an immersive theatre, *Yesterday Was a Lie*. She headed the creative team for *Freeing HK!* between 2013 and 2014, and is one of the earliest core members of this company. She led the creative team in developing over 20 takagism games. She is now a freelance actress and creative actress of immersive theatre.

陳安然說：

每天的排練讓我從混亂中從重新認識自己。這次排練的經歷是個既荒謬又真實的遊戲。

與我一起玩這個遊戲的隊友，有偶然想殺少少人的肌肉人、一副 Master Mind、一幅啡色的暖色油畫、一個有很多按鈕的筆盒、一粒珍珠奶茶的珍珠、一棵娃娃菜、一隻海馬、一架 Mini Cooper 和安祖蓮娜。我感覺到我正在一點點地改變，我的眼睛要發光，一股可以穿透世界的光。

Onnie said:

Daily rehearsals make me understand myself a bit more through the confusion. This rehearsal experience is an absurd yet authentic game.

The teammates that play this game with me include a muscle man who might want occasionally to kill a few people, a set of Master Mind, a brown warm-toned oil painting, a pencil case that has many buttons, a pearl from the tapioca tea, a head of wa wa cabbage, a seahorse, a Mini Cooper, and Angelina Jolie. I feel that I'm changing bit by bit; my eyes are going to emit rays – rays that can pierce the world.

郭翠怡 Tree Kwok | 演員/創作 Creative Actor



畢業於香港演藝學院戲劇學院，主修表演。目前為黑目鳥劇團成員，亦曾為中英劇團全職演員。憑《重遇在最後一天》獲香港小劇場獎「優秀女演員獎」及香港舞台劇獎「最佳女配角（悲劇/正劇）」提名。演出作品包括：黑目鳥白盒劇場《一人無方》（朱栢康 X 郭翠怡 X 崔展鴻）、黑目鳥劇團《鴛鴦頭》及《去你的愛情》（首演、香港及廣州巡演）、Metrol-Holik Studio《重遇在最後一天》、梁子峰 X 郭翠怡《二人沖激·去》、香港藝術節《愛之初體驗》及中英劇團《夢魅雪夜の真的下雪了》等。近年積極從事編劇工作，《去你的愛情》是首個正式搬上舞台的作品。參與新域劇團《劇場的臥虎與藏龍VII》所發表的《A Lonely Planet B》，是第二個被演出的劇本。第三個劇本作品《在平坦的路上看不到日出》將於2015年2月發表。最近為團劇團所編寫的劇本《人生罅隙》將於今年11月公演。

Tree Kwok is a graduate of The Hong Kong Academy for Performing Arts with a major in Acting. She is currently a member of the Black Bird Theatre and was a full-time actress for the Chung Ying Theatre Company. She received the Outstanding Actress Award at the Hong Kong Theatre Libre for her role in *At Last We Meet*, as well as a nomination for the Best Supporting Actress Award (Tragedy/Drama) at the Hong Kong Drama Awards. She appeared in *No One Party* by Blackbird White Box Theatre with Chu Pak-hong and Tsui Chin-hung, *The Head of Ostrich* and *Suck at Love* (premiere, and tour around Hong Kong and to Guangzhou) by Black Bird Theatre, *At Last We Meet* by Metrol-Holik, *Here We Go* with Leung Chi-fung, *Journey to Home* at the Hong Kong Arts Festival and *Christmas Messages: Really Snowing* by the Chung Ying Theatre Company.

Kwok has been active in script writing in recent years. *Suck at Love* was her first work to be staged. *A Lonely Planet B*, which was presented at the *Playwright Scheme VII* organised by the Prospects Theatre, was the second work staged. Her third play, *Freedom of Expression*, will be released in February 2015. *Gap Life*, her commissioned work for The Whole Theatre, will be premiered very soon in November this year.

郭翠怡說：

某天，朋友跟我說：

「現在的你是一隻在馬戲團表演久了的獅子，在這裡你得到溫飽得到掌聲。一天晚上，你發現把你關起來的籠子沒有上鎖，你偷偷的往外探，才知道外面是個一望無際的大草原。你猜，你會離開嗎？」我聳聳肩，沒有回答。今天我想，可能籠子的門從來沒有關上……

Tree said:

One day, my friend said to me:

“Your present condition is akin to a lion that has been performing in a circus for too long. Here you get food, shelter and applause. One night, you find the cage that locks you up is not locked. Stealthily you look out the door and get to see the boundless grassland outside. Do you think you'll leave?” I shrugged and didn't answer. Today I thought, perhaps the door was never closed....

黃靖 Jing Wong | 演員/創作/現場音樂 Creative Actor/Live Music



多元化音樂人。在倫敦中央聖馬丁美術學院的舞台設計系以一級榮譽畢業，及後再到中央語言及戲劇學院進修舞台導演碩士學位。曾多次與PIP文化產業合作，參與舞台設計和台前演出，亦是個自唱自彈原創歌曲的街頭表演者。曾為民謠樂團 Kings of Convenience 和美國唱作音樂人 Andrew Bird 作亞洲巡演香港站暖場嘉賓，現為人山人海獨立唱片公司旗下藝人，並於2012年12月發表了首張專輯，並分別於2013年11月及2014年9月完成合共巡迴了25個城市的個人音樂會。

A versatile musician, Jing Wong, has been dubbed “Jing of all trades”. He graduated from the Central Saint Martin’s College of Art and Design of London with a first class honours degree in Theatre Design. He later went on to study for a Master’s degree in Stage Directing at the Central School of Speech and Drama. Wong has worked with PIP Cultural Industries on numerous occasions, taking part in theatre design as well as stage performance. He is also a busker of original songs.

He was the guest performer for the internationally renowned indie folk-pop duo, Kings of Convenience, and the American musician, songwriter, and multi-instrumentalist Andrew Bird during the Hong Kong stop of their Asia Tour. Wong is currently a contract artist with the independent record label producer People Mountain People Sea, and has released his debut album in December 2012. He completed his solo tour to 25 cities in November 2013 and in September 2014 respectively.

黃靖說：

戲裡面，生命中遇到糾結的人，都迷失在現實和理想生活之間。我希望把這演出獻給我從前的樂團Kaleida和最會為人解決煩惱的Ewing。

Jing said:

This is a show about people who got tangled up in life and lost between the gaps of life and reality. I'd love to dedicate it to my first ever band Kaleida, and also to Ewing who used to help everyone getting out of their troubles.

李慧妍 Sunny Li | 導演助理 Assistant to Director



2009年從商界轉戰劇場，一直參與舞台劇創作和藝術行政相關工作。邊做邊學，邊走邊看，矢志成為專業劇場嘍囉一名。曾參與製作包括：香港藝術節《野豬》、台北藝術節《阿Q後傳》及神戲劇場《Equus》等。

Sunny Li changed her career course from the business world to the stage in 2009, and has since been actively taking part in stage production and arts management. She has been learning on the job and from other actors, as she is determined to make a career in professional theatre. So far she has participated in *The Wild Boar* at the Hong Kong Arts Festival, *The Story After Ah Q* at the

Taipei Arts Festival, *Equus* by Dionysus Contemporary Theatre, etc.

李藹儀 Heidi Lee | 監製 Producer



香港當代文化藝術管理人。畢業於香港中文大學文化管理系及香港演藝學院舞台管理系。擁有超過十七年藝術行政經驗，曾於香港多個文化藝術團體擔任藝術行政及管理工作，包括：PIP文化產業、香港話劇團、香港舞蹈團、春天創意、香港文化中心、香港藝穗會等。為多個大型製作如《萬世歌王》、《潮性辦公室》、《笑傲江湖》、《酸酸甜甜香港地》、《新傾城之戀》、《麗花皇宮》、《蝦碌戲班》、《聊齋新誌》等擔任監製及執行監製。分別獲邀於香港演藝學院及上海戲劇學院任客席講師及嘉賓講者。

2010年，獲李嘉誠基金會聘任為汕頭大學長江藝術與設計學院行政總監，2014年，轉任長江藝術與設計學院副院長及汕頭大學藝術節藝術總監，同時專責統籌將於2017年落成的大學音樂廳及黑盒劇場的建設及活動策劃工作。

2014年獲亞洲文化協會獎學金赴紐約考察，訪問多位文化藝術機構行政領袖，包括林肯表演藝術中心、民眾劇場、卡耐基音樂廳、布魯克林音樂學院、馬克·摩里斯舞蹈團、沈偉舞蹈藝術等，並了解其管理及營運模式。

Heidi Lee is a management professional in culture and the arts in Hong Kong. She graduated from the Chinese University of Hong Kong where she studied Cultural Management and from The Hong Kong Academy for Performing Arts with a specialism in Stage Management. She has over 17 years of experience in the field, having worked in arts administration and management positions in PIP Cultural Industries, the Hong Kong Repertory Theatre, Hong Kong Dance Company, Spring-Time Stage Productions, Hong Kong Cultural Centre and The Fringe Club. She also served as producer or executive producer for a number of significant productions, such as *L'empereur du Chant*, *MicroSex Office*, *Swordsmen*, *Sweet & Sour Hong Kong*, *Love In A Fallen City*, *Jubilee*, *Noises Off*, *The Dark Tales*, etc. Lee was also guest lecturer and guest speaker at The Hong Kong Academy for Performing Arts and the Shanghai Theatre Academy respectively.

Lee was appointed by the Li Ka Shing Foundation in 2010 as Executive Director for Cheung Kong School of Art and Design at Shantou University. In October 2014, she is Associate Dean of Cheung Kong School of Art and Design and Artistic Director of the STU Arts Festival of Shantou University, with special responsibilities for planning of the construction and activity programmes of the University Music Hall and Black Box Theatre in the campus, scheduled for completion in 2017.

Lee received an Asian Cultural Council Scholarship to go to New York to interview a number of administrative heads of cultural and arts institutions, including the Lincoln Center, The Public Theater, Carnegie Hall, Brooklyn Academy of Music, The Mark Morris Dance Group, Shen Wei Dance Arts, etc., to gain an understanding of their management and operational models.

梁基爵 Gaybird Leung | 音樂創作 Music



香港著名作曲家及新媒體藝術家。先後畢業於香港演藝學院及香港城市大學創意媒體學院，分別獲音樂碩士（作曲及電子音樂）及哲學碩士（創意媒體）。1996年起，以音樂總監、作曲、編曲及監製身份，參與不同種類音樂會及唱片製作，亦曾創作電影主題曲及劇場音樂。梁是人山人海主要成員，曾獲亞洲作曲家聯盟「青年作曲家大獎」、「CASH金帆音樂獎」及多個流行音樂頒獎禮獎項。曾推出音樂專輯《六月雪》、《Only Multiplex》、《Made by Gaybird》、《電紫兔/克》及《CouCou on Mars》。2011年聯同多位媒體藝術家憑《電紫兔/克》獲香港設計師協會「環球設計大獎」銅獎及香港傳藝節「十大傑出設計師大獎」等。作品曾於澳門文化中心、巴西FILE國際電子語言藝術節、台灣數位表演藝術節「雲端冒險」、法國 EXIT 數碼電子藝術節及 Scopitone 藝術節、TEDxKowloon 及 TEDxTaipei 等演出。

Gaybird Leung is a renowned Hong Kong composer and new media artist. He holds a Master degree in Music (Composition and Electronic Music) from The Hong Kong Academy for Performing Arts and a Master degree in Philosophy (Creative Media) from the City University of Hong Kong. He has participated in many concerts and record productions as music director, composer, arranger and supervisor, and composed movie theme songs and theatre music since 1996. Leung is a core member of the People Mountain People Sea. He garnered the Young Composer Award presented by the Asian Composers League, the CASH Golden Sail Music Awards as well as various popular music awards. His discography includes *Snow in June*, *Only Multiplex*, *Made by Gaybird*, *Digital Hug* and *CouCou on Mars*. In 2011, he won the Bronze Award at the Global Design Awards presented by the Hong Kong Designers Association and the Ten Outstanding Designers Awards in Hong Kong Art and Design Festival for his new media music performance *Digital Hug*, created in collaboration with some other media artists. His works have been performed in the Macao Cultural Centre, *FILE* Electronic Language International Festival in Brazil, Digital Performing Arts Festival – *Cloud Adventure* in Taiwan, *EXIT*- Digital Art Festival and Scopitone Art Festival in France, *TEDxKowloon* and *TEDxTaipei*.

曾文通 Tsang Man-tung | 佈景設計 Set Designer



畢業於香港演藝學院，曾獲香港舞台劇獎「最佳舞台設計」、「最佳服裝設計」、「最佳化妝造型」、香港藝術發展局藝術發展獎的「藝術新進獎(戲劇)」及「年度最佳藝術家獎(戲劇)」等。2009年在世界劇場設計大賽獲「舞台設計榮譽」獎，並獲亞洲文化協會獎助金，以研究學者身份到美國耶魯大學考察。2012年憑香港舞蹈團《雙燕吳冠中名畫隨想》獲香港舞蹈年獎「最值得表揚舞蹈製作」。2013年憑香港藝術節《野豬》獲香港舞台劇獎「最佳舞台設計」。著有《舞台空間：一念間一場空》，現為香港藝術發展局戲劇界別審批員及康樂及文化

事務署演藝小組(戲劇)委員。

Tsang Man-tung graduated from The Hong Kong Academy for Performing Arts. He has received numerous awards in the field, including the Best Set Design, the Best Costume Design and the Best Make-up and Image Design Awards at the Hong Kong Drama Awards, the Rising Artists Award (Drama) and the Award for Best Artist (Drama) at the Hong Kong Arts Development Awards presented by Hong Kong Arts Development Council. He received an Honorable Mention for Set Design at the World Stage Design in 2009 and Huang He Fellowship from the Asian Cultural Council which allowed him to advance his profession in Yale University. In 2012, he received the Outstanding Design Award for *Two Swallows: Ode to Wu Guanzhong* by the Hong Kong Dance Company at the Hong Kong Dance Awards. In 2013, he received the Best Set Design Award at the Hong Kong Drama Awards with *The Wild Boar* at the Hong Kong Arts Festival. Tsang published his first book *Scenography: Transcend to the Beyond* in 2007. He is currently an Examiner (Drama) of the Hong Kong Arts Development Council and a member of the Art Form Panel (Theatre) of the Leisure and Cultural Services Department.

余岱羚 Yu Toi-ling | 服裝設計 Costume Designer



余現為黑目鳥劇團成員。近期服裝設計作品包括：中英劇團《過戶陰陽眼》、《活地阿倫自作·自受》、《大龍鳳》、《搏命兩頭騰》、《夢魅雪夜の真的下雪了》、《夢魅雪夜》及《科學怪人》、演戲家族《遇上1941的女孩》、《美麗的一天》及《一屋寶貝》最終回、前進進戲劇工作坊《金龍》、風車草劇團《深夜猛鬼食堂》、《求証》及《屈獄情》、不加鎖舞蹈館《游弋蒼芎》及《牆四十四》第一至第三章。服裝、佈景和海報造型設計作品包括：黑目鳥劇團《愛面書網遊仙境》、《駝鳥頭》、《去你的愛情》、《Happy Fly-day》、《80's驕雄》

及《星期8的逍遙遊》等。

Yu Toi-ling is currently one of the members of the Black Bird Theatre. Her recent costume design projects include *Go Go Ghost*, *Writer's Block*, *Tai Lung Fung* and *The 39 Steps*, *Christmas Messages: Really Snowing* and *Frankenstein* by the Chung Ying Theatre Company, *1941 Girl*, *A Beautiful Day* and *The Passage Beyond* (Final Episode) by Actors' Family, *The Golden Dragon* by On&On Theatre Workshop, *A Taste of Love and Horror*, *Proof* and *BENT* the by Windmill Grass Theatre, *Wanderer* and *Walls 44* (Episodes 1 to 3) by Unlock Dancing Plaza.

Yu's designs for costumes, sets and posters were seen in *facehome*, *The Head of Ostrich*, *Suck at Love*, *Happy Fly-day*, *Hero Wanted* and *Travelling on Sun-Monday* by Black Bird Theatre.

陳焯華 Billy Chan | 燈光設計 Lighting Designer



畢業於香港演藝學院，主修劇場燈光設計。主要燈光設計作品包括：城市當代舞蹈團x伍宇烈《硬銷》、非常林奕華《華麗上班族之生活與生存》、PIP文化產業及非常林奕華的《萬世歌王》等。2007及2011年，分別以城市當代舞蹈團《逐色》及PIP文化產業與非常林奕華的《萬千師奶賀台慶》代表香港參加於捷克布拉格舉行的舞台設計四年展。2008年憑香港話劇團《梨花夢》獲香港舞台劇獎「最佳燈光設計」。近期作品有：三角關係《勁金歌曲3請你記住我》和《手牽手》、香港芭蕾舞團《唐吉訶德》、英皇娛樂《杜老誌》、神戲劇場

《Equus》、香港藝術節《蕭紅》、非常林奕華《恨嫁家族》及《梁祝的繼承者們》等。此外，亦參與了香港舞台技術人員協會的「舞台上的平行空間 2013-2015」香港舞台設計展的策展工作。

Chan graduated from The Hong Kong Academy for Performing Arts, majoring in Theatre Lighting Design. His design works include: *Love On Sale* by City Contemporary Dance Company x Yuri Ng, *Design for Living* by Edward Lam Dance Theatre (ELDT), *L'empereur du Chant* by PIP Cultural Industries (PIP) and ELDT, among others. In 2007 and 2011, he was one of the featured designers representing Hong Kong at the Prague Quadrennial with the lighting design of *Colour Fugue* by CCDC and *My Life as a TV* by PIP and ELDT respectively. His design for *The Secret of Resurrection* by the Hong Kong Repertory Theatre won the Best Lighting Design Award at the Hong Kong Drama Awards in 2008. Recent works include: *Sing A Long 3 – Together* and *Full Moon Love* by the Trinity Theatre, *Don Quixote* by the Hong Kong Ballet, *Tonnochy* by Emperor Entertainment Group, *Equus* by Dionysus Contemporary Theatre and *Heart of Coral* at the Hong Kong Arts Festival, *I Hate Therefore I Marry* and *Art School Musical* by ELDT. Besides, Chan also took part in the strategic planning of *Parallel Space: Hong Kong Scenography Design Exhibition 2013-2015* by the Hong Kong Association of Theatre Technicians & Scenography.

黃志偉 John Wong | 錄像設計 Video Designer



跨界創意人，從事舞台、電影、音樂及多媒體創作，現為東朝創意設計有限公司 (don'tbelieveinstyle) 藝術總監及行政總裁。1998年起，設計超過二百個舞台作品，計有：榮念曾實驗劇場《夜奔》、《挑滑車》及《荒山淚》、進念·二十面體《華嚴經》、《萬曆十五年》及《半生緣》、賴聲川《如影隨行》、《陪我看電視》及《水中之書》、非常林奕華《三國》、《賈寶玉》、《西遊記》、《水滸傳》及《戀人絮語》、PIP文化產業《踢館》、《萬世歌王》及《男人之虎》、楊麗萍大型舞劇《孔雀》等。曾為多位著名歌星的演唱會設計多媒體視覺

效果，包括郭富城、劉德華、林憶蓮、陳奕迅、容祖兒等。

As a cross-disciplinary creative professional whose career has spanned theatre, film, music and multimedia, John Wong is currently CEO and Creative Director of don'tbelieveinstyle.

His designs have been seen in over 200 productions on different kinds of stage and for cultural multimedia since 1998, including *Flee by Night*, *The Outcast General* and *Tears of Barren Hill* by Danny Yung Experimental Theatre, *Hua-yen Sutra, 1587 - A Year of No Significance and Eighteen Springs* by Zuni Icosahedron, *Like Shadows*, *Light Years*, and *Writing in Water* by Stan Lai, *What is Success?*, *Awakening*, *Journey to the West*, *Water Margin* and *Lovers' Discourse* by Edward Lam Dance Theatre, *Kick House*, *L'empereur du Chant* and *Man of la Tiger* by PIP Cultural Industries and *The Peacock* by Yang Liping, etc.

Wong has created multimedia visual effects for over 200 pop concerts and singers including Aaron Kwok, Andy Lau, Sandy Lam, Eason Chan, Joey Yung, etc.

劉穎途 Lau Wing-tao | 音響設計 Sound Designer



畢業於香港演藝學院，主修舞台音響設計及音樂錄音。曾任著名音樂人金培達的助理。憑《千禧瑪莉亞》獲第9屆香港舞台劇獎「最佳音響設計」。曾於《點點隔世情》、《喜靈州……分享夜》、《仙樂飄飄處處聞》任音樂總監。除了音樂劇，亦為香港及海外劇團創作配樂，包括香港話劇團、中英劇團等。

Lau Wing-tao graduated from The Hong Kong Academy for Performing Arts, majoring in Theatre Sound Design and Music Recording. He was the assistant of Peter Kam. Lau won the Best Sound Design Award in the 9th Hong Kong Drama Awards with *Millennium Mary*. He was the music director of *Sunday in the Park with George*, *Nonsense*, *Sound of Music*, among others. Apart from musicals, he also writes music for local and foreign theatre groups, including the Hong Kong Repertory Theatre and Chung Ying Theatre Company.

Chris@朱凌凌 Chris@Juicyning | 宣傳攝影及概念
Promotion Photographer & Design Concept



朱凌凌人及錄像導演。

A member of Juicyning and a video director.

江田雀 Peter Bird | 平面設計 Graphic Designer



從事平面設計，專注於文化藝術方面。

Peter Bird is a graphic designer specializing in arts and cultural fields.

黃嵐 Neva Wong | 執行監製 Deputy Producer



畢業於香港演藝學院戲劇學院，主修表演。過往表演作品包括《我不是霍金》、《親愛的金子》、《暗戀桃花源》等。除幕前演出外，亦游走幕後不同崗位，曾在美國電視台彭博任幕後技術人員。

Neva Wong graduated from The Hong Kong Academy for Performing Arts with Bachelor of Fine Arts (Hons) degree in Acting. Past acting experience include *A Kid's Study*, *Wilderness of Soul*, *Secret Love in Peach Blossom Land*, etc. Apart from acting, she also takes up different backstage roles. She had previously worked as technical operator in US broadcasting television Bloomberg L.P.

陳寶愉 Bobo Chan | 製作監督 Production Manager



1996年畢業於香港演藝學院，主修舞台及技術管理。畢業後參與不同劇團和文化藝術機構舞台製作，擔任製作經理、技術統籌及舞台監督等職務。2002至2010年出任PIP劇場（前身為劇場組合）製作經理及舞台監督。2010年起，出任非常林奕華多個舞台作品的首演及亞洲巡迴演出的製作總監；為香港歌劇院擔任技術總監。又為香港藝術節擔任技術統籌，重點節目包括：羅伯特·威爾遜《沙灘上的愛因斯坦》、彼得·布祿克《魔笛》、當代傳奇劇場《水滸108》、中國國家話劇院《青蛇》等。近期參與製作的舞台演出包括英皇娛樂《杜老誌》、W創作社《男男女女男》、非常林奕華《紅樓夢》等。

Bobo Chan graduated from The Hong Kong Academy for Performing Arts in 1996, majoring in Stage and Technical Management. She has worked as Stage Manager, Production Manager and Technical Manager with many performing arts groups and professional productions ever since. Between 2002 and 2010, Chan was the Resident Stage Manager and Production Manager for PIP Theatre (formerly Theatre Ensemble).

She has been the Production Director of many premieres and Asian tours of Edward Lam Dance Theatre's productions since 2010. She was also the Technical Director for Opera Hong Kong, Technical Coordination Officer for the Hong Kong Arts Festival etc. Some of the notable productions are Robert Wilson's *Einstein on the Beach*, Peter Brooks' *A Magic Flute*, Contemporary Legend Theatre's *108 Heroes*, the National Theatre of China's *Green Snake* etc. Her recent productions include *Tonnochy* by Emperor Entertainment Group, *Les homes et les femmes* by W Theatre and *What is Sex* by Edward Lam Dance Theatre.

陳嘉儀 Katrina Chan | 舞台監督 Stage Manager



畢業於香港演藝學院，主修藝術項目及管理，並獲藝術學士（榮譽）學位。在學期間，曾獲頒匯豐銀行香港與內地學生交流獎學金，到訪北京及天津作文化藝術交流，及獲得學校資助，到訪台灣作文化藝術交流。曾與多個不同藝術團體合作，包括愛麗絲劇場實驗室、鄧樹榮戲劇工作室、非常林奕華、進念·二十面體、香港歌劇院、風車草劇團、劇場空間、Metro-HoliK Studio、黑目鳥劇團、藝君子劇團等。現為自由身工作者。

Katrina Chan graduated from The Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts degree with honours, majoring in Arts, Event and Stage Management. During her study, Chan received the Hongkong Bank Foundation Hong Kong - Mainland Exchange Scholarship, and visited Beijing and Tianjin for cultural exchange. She also received a subsidy from the Academy to visit Taiwan for similar exchange.

Chan has worked with a number of arts groups, including Alice Theatre Laboratory, Tang Shu-wing Theatre Studio, Edward Lam Dance Theatre, Zuni Icosahedron, Opera Hong Kong, Windmill Grass Theatre, Theatre Space, Metro-HoliK Studio, Black Bird Theatre, Artocrite Theater and many others. She is currently working on a freelance basis.

魏婉意 Gloria Ngai | 執行舞台監督 Deputy Stage Manager



畢業於香港演藝學院，主修舞台及技術管理，並獲藝術學士（榮譽）學位。畢業後曾與多個藝術團體合作，最近參與的製作包括：香港歌劇院《莎樂美》及進念·二十面體《半生緣》等。魏曾為多個海外團體擔任本地製作經理，包括英國環球劇院及Glynis Henderson製作有限公司。

Gloria Ngai graduated from The Hong Kong Academy for Performing Arts, majoring in Stage and Technical Management. She has collaborated with many arts organizations and her recent works include *Salome* by Opera Hong Kong and *Eighteen Springs* by Zuni Icosahedron. She was production manager for many overseas groups performing in Hong Kong, such as The Globe Theatre (UK) and The Glynis Henderson Productions Ltd (UK).

范文恩 Fan Man-yan | 助理舞台監督 Assistant Stage Manager



畢業於香港演藝學院，主修藝術項目及管理。現為自由身舞台工作者。

Fan Man-yan graduated from The Hong Kong Academy for Performing Arts, majoring in Arts, Event and Stage Management. Fan is currently a freelancer in stage management.

新視野
藝術節

NEW VISION
ARTS FESTIVAL
16.10-16.11.2014

埼玉金世代劇場 (日本)
Saitama Gold Theater (Japan)



我們上彈吧！

烏鴉，
RAVENS,
WE SHALL
LOAD BULLETS

鴉よ、おれたちは弾丸をこめる

導演
蜷川幸雄

日本當代戲劇大師蜷川幸雄
親領一班武裝菁英
發動一場令你透不過氣的劇場叛變
Master director of Japanese contemporary theatre
Yukio Ninagawa challenges the "old" order,
leading seniors on a breathtaking
revolution of acting norms

Director
Yukio Ninagawa

編劇 Playwright
清水邦夫 Kunio Shimizu



14-15/11 五 Fri – 六 Sat 8pm

\$480, \$380, \$280, \$180*

16/11 日 Sun 3pm

\$440, \$340, \$240, \$140*

葵青劇院演藝廳 Kwai Tsing Theatre Auditorium

*部分座位視線受阻 Some seats have restricted view

日語演出，中英文字幕
In Japanese with Chinese and English surtitles
日本語上演 / 中国語・英語字幕付き

本節目有不雅用語及成人內容
This programme contains strong language and sexual scenes

門票現於城市售票網公開發售 Tickets available at URB TIX now
網上購票 Internet Booking: www.urbtix.hk
信用卡電話購票 Telephone Credit Card Booking: 2111 5999
節目查詢 Programme Enquiries: 2370 1044

www.newvisionfestival.gov.hk



康樂及文化事務署主辦
Presented by the Leisure and
Cultural Services Department

合作媒體 Media Partners



創作及製作團隊

Creative and Production List

製作團隊

Production Team

編劇 Playwright

莊梅岩 Candace Chong

導演 Director

甄詠蓓 Olivia Yan

監製 Producer

李藹儀 Heidi Lee

音樂創作 Music

梁基爵 Gaybird Leung

佈景設計 Set Designer

曾文通 Tsang Man-tung

服裝設計 Costume Designer

余岱玲 Yu Toi-ling

燈光設計 Lighting Designer

陳焯華 Billy Chan

錄像設計 Video Designer

黃志偉@DBIS, 林鎮守@DBIS,

陳煌煒@DBIS

John Wong@DBIS,

Henry Lam@DBIS,

Rio Chan@DBIS

音響設計 Sound Designer

劉穎途 Lau Wing-tao

宣傳概念及攝影

Promotion Photographer & Design Concept

Chris@朱凌凌 Chris@Juicyning

平面設計 Graphic Designer

江田雀 Peter Bird

巴西柔術指導

Brazilian Jiu Jitsu Instructors

James Li | 羅俊輝

製作監督 Production Manager

陳寶愉 Bobo Chan

舞台監督 Stage Manager

陳嘉儀 Katrina Chan

執行舞台監督 Deputy Stage Manager

魏婉意 Gloria Ngai

公關及宣傳 PR and Promotion

霍雅怡 Agnes Fok

方雪盈 Kiwi Fong

助理舞台監督 Assistant Stage Manager

范文恩 Fan Man-yan

導演助理 Assistant to Director

李慧妍 Sunny Li

執行監製 Deputy Producer

黃嵐 Neva Wong

排練助理 Rehearsal Assistant

林耀洪 Eric Lam

舞台技師 Stage Technician

江遠帆 Kong Yuen-fan

麥樹榮 Mak Shu-wing

燈光編程及控制員

Light Programmer & Operator

黃子健 Billy Wong

總電機師 Production Electrician

邱雅玉 Ruby Yau

音響控制員 Sound Operator

鄭偉權 Cheng Wai-kuen

音響助理 Sound Technician

鍾楚翹 Joyce Chung

服裝主管 Wardrobe Supervisor

張黛儀 Cheung Doi-ye

服裝助理 Dresser

陳祺欣 Chan Ki-yan

化妝師 Make-up Artist

蔡雪梅 Priscilla Choi

佈景製作 Set Contractor

魯氏美術製作有限公司

L's Fine Arts Production Limited

電腦燈光提供 Moving Light Equipment

盛邦興業有限公司

C'est Bon Projects Corporation

Limited

投影器材提供 Projection Equipment

多媒體設計管理有限公司

M Square Design Management

Limited

鳴謝

Acknowledgement & Credit

一路青空

人山人海

同窗文化

亞洲文化協會

英皇娛樂有限公司

商業電台

藝豐創意企劃有限公司

香港戲劇協會

神戲劇場

香港演藝學校友會

魯氏美術製作有限公司

don'tbelieveinstyle

李俊亮

何念慈

黃詠詩

麥國輝

陳十三

陳明朗

張珮華

May Au

Sally Chan

Priscilla Choi

Purple Ho

Hung Wing-yan

Gladys Wong

Grace@Starwow

部分排練場地由

英皇娛樂有限公司贊助

聲色犬馬之間 一個世紀騙局正在運作

這不是一間舞廳的歷史 而是一個沒有延續下去的傳奇

威利來干邑

呈獻

TONNOCHY

杜老誌

原創舞台劇

好評如潮 載譽重演
再度加開15場
2015年1月17日至2月3日
共41場

出品人 楊受成 主角 劉嘉玲 梁家輝 謝君豪

監製 梁李少霞 導演及藝術總監 毛俊輝 編劇 莊梅岩 造型設計 張叔平

音樂總監 高世章 舞術編導 伍宇烈 策劃 馮貽柏

主要演員 利永錫 苗金鳳 鄧健泓 盧俊豪 袁富華 梁浩邦 黃早欣 馬沛詩

劇導演 方俊杰 製作總監 陳寶倫 燈光設計 賴妙芝 燈光設計 陳焯華 音樂設計 陳健恆 製景師 Herman Law 服裝師 呂鳳珊 平面設計 黃新滿 平面宣傳攝影 夏永康 執行監製 張珮華

再度加場 2015年1月17, 20-24, 27-31日, 2月3日晚上8時正及2015年1月18, 25日, 2月1日下午3時正
場地: 香港演藝學院歌劇院 票價: \$780·\$580·\$380·\$180 / VIP \$1200

購票熱線: (852) 31 288 288 網上購票: www.hkticketing.com





NEW VISION
ARTS FESTIVAL
16.10-16.11.2014

演藝節目 Stage Performance



節目 Programme	日期 Date	時間 Time	場地 Venue
開幕節目 Opening Programme			
《怒滾狂舞》(新視野特備版) <i>Political Mother: New Vision Arts Festival Uncut</i> 賀飛雪·謝克特舞團(英國) Hofesh Shechter Company (UK)	16-18 / 10	7:30pm	HKCC/GT
《人間百味》 <i>The Kitchen</i> 該因與埃布爾劇團(印度) Can & Abel Theatres (India)	24-25 / 10	8pm	STTH/A
《感冒誌》 <i>The Common Cold</i> 香港話劇團 Hong Kong Repertory Theatre	25 / 10-8 / 11 (不包括 Except 27 / 10, 2-3 / 11) 26 / 10, 8-9 / 11	7:45pm 2:45pm	HKCH/T
《大殉情》 <i>Our Immortal Cantata</i> 一舖清唱 Yat Po Singers	25 / 10 26 / 10	8pm 4pm	KSTNW/A
《微藝進行中》— 越界藝術大串連 <i>ArtSnap – Cross-disciplinary Art Happenings</i>	31 / 10 1-2 / 11	6:30-10:45pm 2-10pm	KTT/BBT, Foyer & Plaza
《4》及《5》 4 & 5 陶身體劇場 TAO Dance Theater	31 / 10-1 / 11	8pm	HKCC/ST
《黑色星期一》 <i>Black Monday</i> 甄詠蓓戲劇工作室 O Theatre Workshop	31 / 10-1 / 11 1-2 / 11	8pm 3pm	KTT/A
《海達·珈琪瑤》 <i>Hedda Gabler</i>	6-9 / 11 8-9 / 11	8pm 3pm	HKCC/ST
《稻禾》 <i>RICE</i> 台灣雲門舞集 Cloud Gate Dance Theatre of Taiwan	6-8 / 11 9 / 11	8:15pm 3pm	HKCC/GT
《無I雙》 <i>012</i> 進念·二十面體 Zuni Icosahedron	14-15 / 11 16 / 11	8pm 3pm	HKCC/ST
《烏鴉，我們上彈吧！》 <i>Ravens, We Shall Load Bullets</i> 埼玉金世代劇場(日本) Saitama Gold Theater (Japan)	14-15 / 11 16 / 11	8pm 3pm	KTT/A

HKCC/GT

香港文化中心大劇院

Hong Kong Cultural Centre Grand Theatre

HKCC/ST

香港文化中心劇場

Hong Kong Cultural Centre Studio Theatre

HKCH/T

香港大會堂劇院

Hong Kong City Hall Theatre

KTT/A

葵青劇院演藝廳

Kwai Tsing Theatre Auditorium

KTT/BBT, Foyer & Plaza

葵青劇院黑盒劇場、
大堂及廣場

Kwai Tsing Theatre Black Box Theatre,
Foyer & Plaza

KSTNW/A

高山劇場新翼演藝廳

Ko Shan Theatre New Wing Auditorium

STTH/A

沙田大會堂演奏廳

Sha Tin Town Hall Auditorium