

32



香港藝術節
Hong Kong
Arts Festival
3/2-7/3/2004



B.O.B.*



20 – 21.2.2004

香港藝術中心壽臣劇院

Hong Kong Arts Centre Shouson Theatre

B.O.B.*



香港藝術節委約

Commissioned by Hong Kong Arts Festival

演出長約 1 小時 20 分鐘，不設中場休息

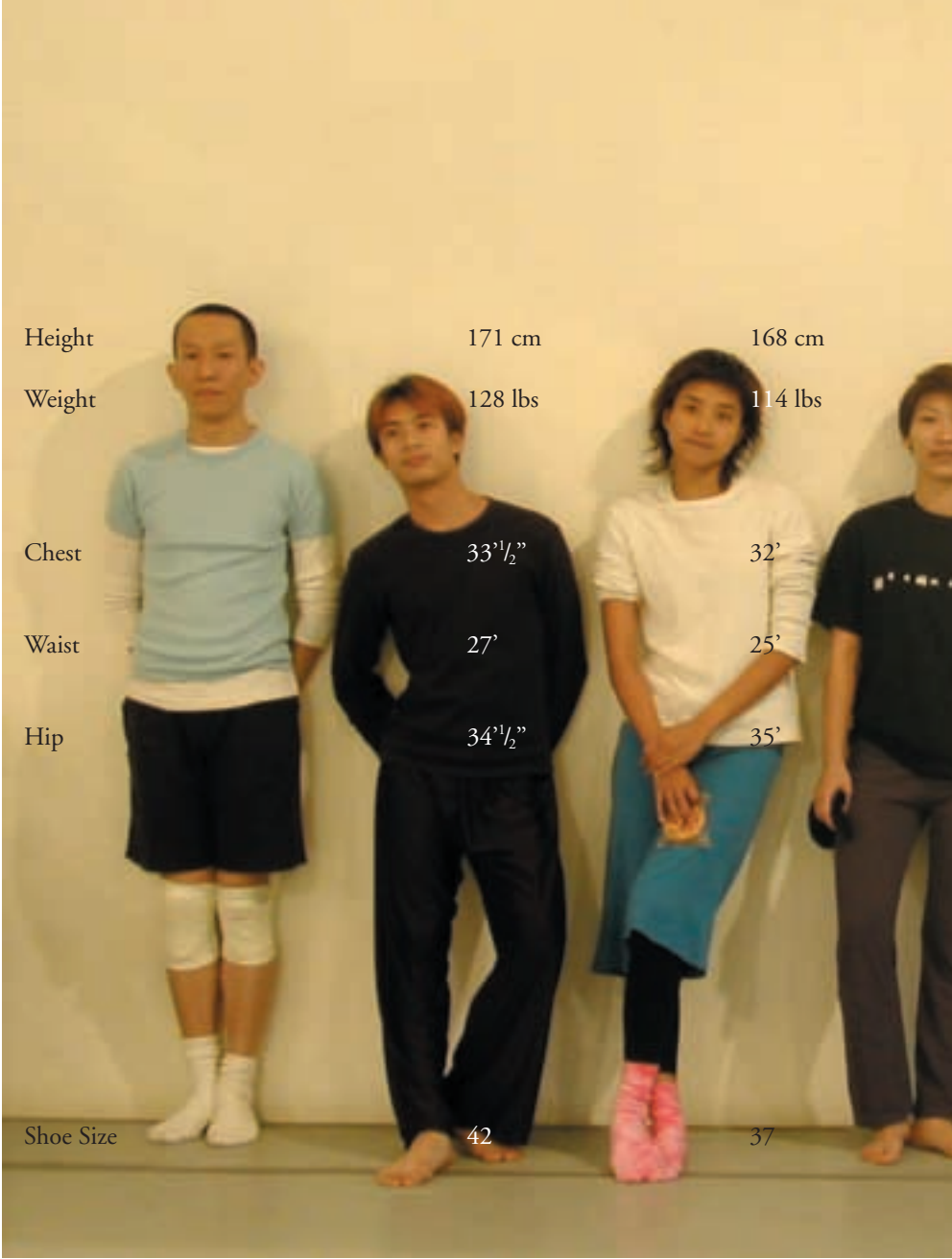
Running time: approximately

1 hour 20 minutes with no interval

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

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

Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.



Ladies and Gentlemen =====
 Let's welcome our dancers ++++*****++++

B.O.B.* rehearsal 11.01.2004



160 cm

107 lbs

32'

25'

?

37

165 cm

120 lbs

35'

28'

34 1/2"

39

167 cm

118 lbs

?

?

?

38

167 cm

130 lbs

36'

27'

32'

40



Structure of B.O.B.* 結構

Version 30.12.03

Scene 場景	Theme 主題	Dancer 舞者	Music 音樂
Prologue 序幕	Hanging Chair	X	TBC
One 一	Mov't vs Text	Frankie, Candy, Roger, Wai, Hoi Chiu, Lucia	Marching
Two 二	Self Intro	All dancers + Cedric	X
Three 三	Stool	All dancers + Cedric	TBC
Four 四	Waiting	All dancers	TBC
Five 五	Mov't vs Language	All dancers + Cedric	TBC
Six 六	Mov't vs Sound	Roger, Candy, Lucia, Hoi Chiu	TBC
Seven 七	Body vs Body	Wai, Frankie, Candy	TBC
Eight 八	Survival	All	X
Nine 九	Finale	All Dancers	Piano



Lighting 燈光	Props 道具	Set 佈景	Video 錄像
general	Zuni Chair	X	X
TBC	X	Y	Y
TBC	Microphone w/ Stand	Y	X
TBC	5 Stools	Y	X
TBC	5 Stools	Y	X
TBC	X	Y	X
TBC	MP3 w/ Ear Phones	Y	X
TBC	X	Y	Y
TBC	Aluminium Chair	Y	X
TBC	X	Y	X

郭瑞萍小學開始習舞，1998至1999年間前往法國巴黎遊學，並參與當地舞團演出。1996年起加入澳門「石頭公社」，近年開始發展個人創作，並為舞團編舞。

Candy Kuok has been dancing since she was in primary school. From 1998 to 1999 she travelled to France taking dance classes and participating in performances with local dance companies. Kuok is a core member of Comuna de Pedra (Macau) and she has recently started work on her own creations and choreographic pieces for the company.



郭瑞萍

Candy Kuok

*R: Describe your solo in B.O.B.**

C: Pull and tear; open and close.

何靜茹於香港演藝學院畢業，主修音樂劇舞蹈。畢業後獲香港賽馬會獎學金赴美國進修舞蹈，回港後參與不同的本地表演及教育工作，包括一連串的特殊學校巡迴表演。此外，何靜茹亦曾跟多位本地及海外編舞家合作。2001年，何靜茹跟松本大樹合作《飛機仔與咖啡妹》，為她首個編演作品。



Frankie Ho graduated from the Hong Kong Academy for Performing Arts majoring in Musical Theatre Dance and received the Hong Kong Jockey Club Music and Dance Fund Scholarship to further her dance studies in the US. Since her return, Ho has been actively involved in different types of dance performances and educational projects, including a series of outreach dance programmes for Special Education Schools and organisations.

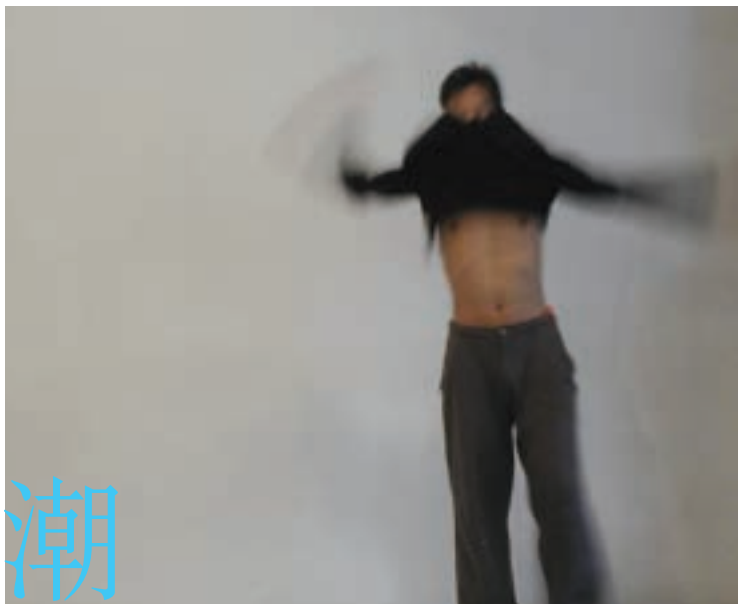
As a freelance dancer, Ho has been working with different choreographers and involved in many productions such as *HKNY* by Rosalind Newmen, at the 2000 Feet Dance Festival in Philadelphia; *The Flying Sportsman* by Three Colours at the 2000 Tokyo Dance Festival; *Bird, Birds* by Makoto Matsushina; *Paper Balloon* by DanceArt Hong Kong and *The Labyrinth of Mirror and Flower* at the 2001 Hong Kong Arts Festival. In April 2001 Ho created her first choreographic work *Sky Diver and Coffee Girl* with Taiju Matsumoto at the Fringe Club.

何靜茹

Frankie Ho

“I sign my name with *frowning*.”

蔡錦潮



Choy Kam-chiu

“Can I perform not merely with my flesh, but with my blood?”

蔡錦潮又名海潮，曾於香港演藝學院科藝學院修讀兩年，主修道具製作，為校內多個演出及校外劇團製作道具，以及參與舞台設計等工作。近年積極參與劇場創作和戲劇演出，以及面具與木偶在香港發展和教育的工作。十年前與好友創辦墾井聚劇團，現為自由身演員及香港木偶中心執行幹事，專注於面具、木偶創作和插畫工作。

Hoi Chiu (Choy Kam-chiu) studied prop making at the Hong Kong Academy for Performing Arts. He has since worked as a stage and props designer for many theatre productions inside and outside the Academy. He is a founding member of the Well Drama Club, founded ten years ago, and an acting committee member of the Hong Kong Puppet Centre. A freelance theatre performer, Hoi Chiu has been actively involved in theatre collaborations and performance, as well as mask, puppet and illustration creations and education.



唐智盈

Lucia Tong

“I feel excited when I see someone leap!!”

唐智盈自幼熱愛舞蹈，分別在香港及加拿大學習中國舞及芭蕾舞，曾是香港韻律體操代表隊主要成員，後醉心現代舞，首次接觸現代舞是在柏克萊加州大學主修環保課程，副修現代舞。在加州曾參與多個團體的演出，其中包括馬克·莫里斯、保羅·泰勒、馬爾尼·伍德、克里斯托弗·多爾特、芭芭拉·布爾吉特及埃利斯·伍德等現代舞大師作品。

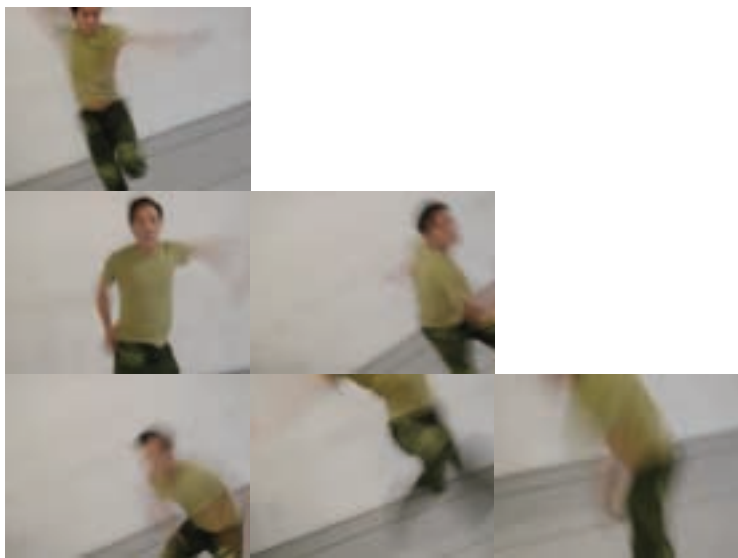
Lucia Tong began dancing at an early age, and learned Chinese dance in Hong Kong and ballet in Vancouver. A former member of the Hong Kong Rhythmic Gymnastics team, Tong was first introduced to modern dance while studying for a Bachelor degree in Conservation and Resource Studies at the University of California in Berkeley. While in the US, she performed with the Bay Area Repertory Dance Company, Joe Goode Performance Group and Wood Dance, and appeared in works by Mark Morris, Paul Taylor, Marni Wood, Christopher Dolder, Barbara Bourget and Ellis Wood.



a **material object**, subject to the general laws of physics; an animal body, **metabolising** in an environment; a human **brain**; a dancer, to be felt and seen as **engaging** in dance, whether that be determined by action pattern, by technique, being, a **social animal** in its society, its movements describable in terms of human **'doings'** even if the (mimetic and



body, with **specific articulations of a vertical, bipedal mammal**; a human animal, its human body directed by a big by performance **context** or by institutional context (at the minimum, being known to be a dancer); and a human expressive) significance of those doings is not the point. (Francis Sparshott, *A Measured Pace*, pp. 122-123)



黃雲達1992年開始參與進念·二十面體的表演，包括《百年孤寂之第七年——海市蜃樓》(1992)、《香港二三事》系列(布魯塞爾，1994)、《雷雨》(1995)等。黃雲達喜歡集體創作精神，並學習探討表演藝術不同層面的可塑性。其他參與演出包括：香港藝術節節目《黃耀明之人山人海演唱會》(1997)、非常林奕華《行雷閃電》(1999)、龍植池《花天走地》(2000)；以及三分顏色的《飛行運動員》。黃雲達現為國際速遞及物流公司計劃經理，並剛取得市場學管理碩士學位。

Roger Wong started to perform in 1992 with Zuni Icosahedron and his performances include *The 7th Year of One Hundred Years of Solitude — Mirage* (1992), *Two or Three Things... You Want to Know about Hong Kong* (Brussels, 1994) and *Thunderstorm* (1995).

His performances with other artists include Hong Kong Arts Festival productions of *Anthony Wong Sings People Mountain People Sea* (1997), *Thunderstorm and Lightning* by the Edward Lam Dance Theatre (1999), *Walking with Wings* by Edwin Lung (2000) and *The Flying Sportsman* by Three Colours. He is interested in exploring the experimental and alternative forms in performing arts, and he enjoys working in collective creations. At present, Roger Wong is a full time project manager at an express service and logistic company, and in 2003 he received Masters in Science of Marketing.

黃雲達

Roger Wong

“I jump and I roll to compensate for my bodily weakness.”

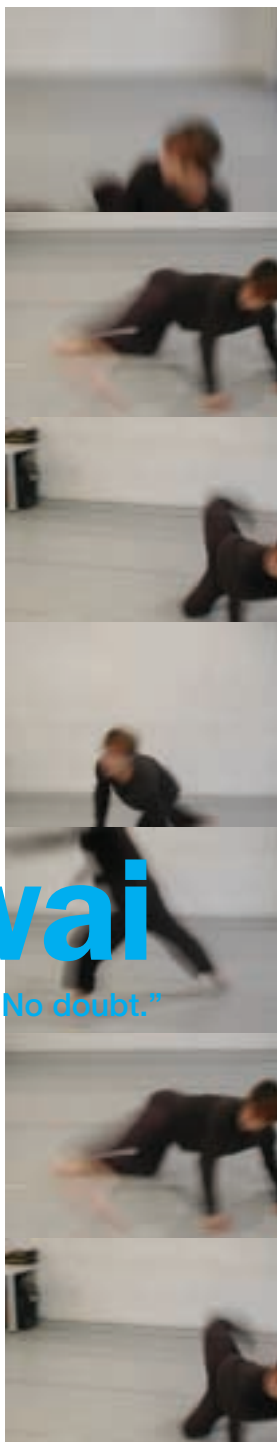
黎德威

Lai Tak-wai

“I believe my body believes my mind. No doubt.”

黎德威2002年於香港演藝學院現代舞系畢業，同年考獲香港賽馬會舞蹈基金，遠赴巴黎國立音樂及舞蹈學院深造。其後加入青年現代舞團2002/03舞季的演出。現為自由身舞蹈工作者。

Lai Tak-wai graduated from the Dance School of the Hong Kong Academy for Performing Arts. In 2002 he was awarded the Hong Kong Jockey Club Dance Scholarship to further his studies at the National Conservatory of Music and Dance in Paris. He then joined the Junior Ballet Contemporain for the 2002/03 season.





Dick Wong

黃大衛於八十年代中開始習舞，九十年代初開展個人創作，曾合作的團體包括進念·二十面體、三分顏色、非常林奕華及人山人海。1994至1995年間往歐洲遊學，並透過參與一連串的大師工作坊，建立一套屬於自己的身體語言。作品以獨舞及共同創作為主，較具代表性的作品包括《只要你愛我》(香港獨舞展，1997)、《黃耀明人山人海演唱會》(1997年香港藝術節)、《打樂十八層之身體福音》(1999年香港藝術節)、《身體／語言 (2.0版本)》(鬥秀場舞蹈系列，2002) 及《12748 身體漫遊》(小亞細亞舞蹈網絡，2002)。

Dick Wong began taking dance lessons in the mid 1980s and started to put on his own creations in the early 1990s. He has worked with Zuni Icosahedron, Edward Lam Dance Theatre, Three Colours and People Mountain People Sea. From 1994 to 1995 he travelled extensively in Europe and took a series of master workshops, which helped him to develop a movement style that defies categorisations and follows its own logic.

His creations include solos and collaboration projects, of which the more important works are *I Only Want You To Love Me* (Nine Voices — Hong Kong Dance Solos, 1997), *Anthony Wong Sings People Mountain People Sea* (1997 Hong Kong Arts Festival), *Boombastic Verses* (1999 Hong Kong Arts Festival), *Body/Language (Version 2.0)* (Body Talk Dance Series, 2002) and *12748 A Body's Odyssey* (Little Asia Dance Exchange Network, 2002).

A portrait of Cedric Chan, a man with glasses and a dark t-shirt, standing in a hallway with a wooden handrail. The background is a plain, light-colored wall.

陳浩峰 Cedric Chan

陳浩峰於香港出生，香港理工大學攝影設計系畢業。1996年起參與進念·二十面體及非常林奕華之演出與創作，並於1997至1998年間先後參與成立樂隊「鹿鳴春」、「假音人」及劇場創作組合「冶丁」，現為進念·二十面體創作統籌。近年演出包括《搵食男女》、《快樂王子》、《東宮西宮》等。

Cedric Chan was born in Hong Kong and graduated from the Photography and Design Department of the Hong Kong Polytechnic University. Since 1996, he has been involved in productions with Zuni Icosahedron and the Edward Lam Dance Theatre as a performer and collaborator. From 1997, he co-founded the bands Luk Ming Chun and Gayamyan and the theatre ensemble Yeding. Chan is the Creative Coordinator of Zuni Icosahedron and has recently participated in: *GiLiGuRU — Eat, Money, Man, Woman and the Importance of Being Vulgar*, *Happy Prince* and *East Wing, West Wing*.

陳敏兒

Abby Chan

陳敏兒於香港演藝學院畢業，1991至1998年間加入城市當代舞蹈團，曾參與伍宇烈合作創作的《乙女祈》(2000)，2001年香港藝術節節目《蘇絲黃的美麗新世界》，樹寧·現在式單位2002年藝術節演出《海濶天空》，2003年藝術節演出《春之祭》，以及擔綱演出本屆藝術節另一演出《獨行俠與亂世佳人》。陳敏兒憑《光纖纖》奪得2003年香港舞蹈年獎，同年入選香港舞蹈名人錄。

Abby Chan is a graduate of the Hong Kong Academy for Performing Arts, and danced with the City Contemporary Dance Company from 1991 to 1998. Chan has actively participated in four Hong Kong Arts Festival's productions: *A Brave New World of Suzie Wong* in 2001, *To Touch the Untouchable Sky* in 2002, *Rite of Spring* in 2003 and this year's *The Good, the Bad and Scarlett O'Hara*. In 2003 Chan received the Hong Kong Dance Award for her choreography of *Pipe Dream* and in the same year, she was included in the Hong Kong Dance Hall of Fame.



溫
Br

蔡琬安

Yvonne Tsai



蔡琬安自幼學習芭蕾舞，並考獲英國皇家舞蹈學院芭蕾舞考試之高級一等程度。2000年入讀香港演藝學院高級文憑課程，主修表演及編舞。除了多個校內演出，亦積極參與校外演出，當中包括《聖誕廚房》及《願望樹》。2003年獲頒匯豐銀行內地交流獎學金，參加第七屆桃李盃比賽，並獲得團體表演及編舞二等獎。

Yvonne Tsai began learning ballet at an early age and has completed the RAD examination up to Advance I. In 2000, she entered the Hong Kong Academy for Performing Arts and is now in her final year for the Advanced Diploma, majoring in Performance and Choreography. Tsai has taken part in school performances including *Christmas Kitchen* and *Wishing Tree*. In 2003, she was awarded the HSBC Mainland Exchange Scholarship to join the 7th National Taoli Cup Dance Competition and won the 2nd Prize in Ensemble Performance and Original Choreography.

健華

Brandon Wan

溫健華為專業私人健身教練，熱心參與舞蹈演出。

Brandon Wan is a personal fitness trainer, and also occasionally takes part in performances as a dancer.

潘素齡

燈光

潘素齡於新加坡出生，1999年香港演藝學院科藝學院（藝術學士學位）畢業，主修舞台燈光設計。2002年獲香港舞蹈聯盟頒發「香港舞蹈年獎2002」。近作有城市當代舞蹈團之《情男色女——達利 vs 加拉》、《失驚無神夢驚魂》及《怪談》。潘氏現為城市當代舞蹈團駐團燈光設計師。

Digilick

音樂

Kim Lam除了曾經組成電子樂隊VSOP及Slow Tech Riddim，亦以Digilick作為個人創作標記，發表自己的音樂及影像作品。Digilick主要創作以電腦為媒體的電子音樂及俱樂部用視像，作品種類包括俱樂部音樂、混音製作、廣告音樂、為劇場及短片創作的音樂、音樂錄像及現場視像混合選播等。

潘德恕

錄像

潘德恕為進念·二十面體創辦人之一，積極參與多項劇場及多媒體創作，作品包括於1999年香港藝術節節目《打樂十八層之身體福音》中兼任作曲、舞台設計、導演及錄像創作；近期音樂演出則有《Oscillations》(2003)，而光碟製作則包括《極樂世界》(1997)、《行路上北京》(1998)和《Stuck In Traffic》(2003)等。

Jo Phoa

Lighting

Born in Singapore, Jo Phoa graduated from the Hong Kong Academy for Performing Arts in 1999 with a Bachelor of Fine Arts in Theatre Lighting Design and received the Hong Kong Dance Award from the Hong Kong Dance Alliance in 2002. Her recent design works include *The Enigma of Desire — Dali vs Gala, All of A Sudden and Kwaidan* for the City Contemporary Dance Company, where she is the resident Lighting Designer.

Digilick

Music

Kim Lam is a former member of the electronic groups VSOP and Slow Tech Riddim. Digilick is an alias for presenting his solo music and visual works. Digilick mainly produces freestyle computer based electronic sound/music and club visuals. His work ranges from club tracks, remixes, TV commercial music, sound/music for theater and short films, MV productions to live visual jockey.

Pun Tak-shu

Video

Pun Tak-shu is a founding member of Zuni Icosahedron. Since the inception of the theatre group, he has been actively involved in theatre and other media arts productions. He has worked on sound and theatre design, direction, as well as video production *Boombastic Verses* (1999 Hong Kong Arts Festival). He is also involved in CD productions, such as *The Invisible City* (1997), *Journey To Beijing* (1998) and *Stuck In Traffic* (2003). In 2003 he gave a live music performance in *Oscillation*.

陳友榮

舞台及道具設計

陳友榮1996年於香港演藝學院科藝學院畢業，取得高級文憑。曾為多個劇場作品擔任舞台及道具設計工作。

李浩賢

製作經理及執行舞台監督

李浩賢於香港演藝學院科藝學院畢業，1995年起連續三屆獲得校內成龍慈善基金獎學金。1997年前往美國紐約實習。李氏曾為多個香港及海外表演團體擔任製作經理、舞台監督及執行舞台監督，2000年前往德國柏林為香港柏林當代文化節擔任執行舞台監督；2001年獲第十屆香港舞台劇獎頒贈「優秀青年舞台管理獎」。近期分別於非常林奕華之《快樂王子》(香港及台灣重演)、香港戲劇協會《金池塘》(澳門重演)擔任製作經理，現為自由工作者。

劉天明

創作統籌

劉天明為香港大學藝術學系研究碩士，研究九十年代香港現代舞發展並發表相關文章，1999年取得英國皇家舞蹈教師協會(ISTD)西方民族舞認可教師資格，並於2003年獲選參加城市當代舞蹈團「舞蹈青年」計劃。

Ewing Chan

Set and Props

Ewing Chan graduated from the Hong Kong Academy for Performing Arts in 1996 with an advanced diploma in Technical Art. Since then, he has taken part in various theatre productions as a stage and props designer.

Lawrence Lee

Production Manager and Deputy Stage Manager

Lawrence Lee graduated in Stage Management from the Hong Kong Academy for Performing Arts. From 1995 to 1997 he received the Jackie Chan Charitable Foundation Scholarship and in 1997 took an overseas internship as Stage Manager with the America Opera Projects in New York. In 2000, he went to Berlin for the *Festival of Vision — Hong Kong in Berlin* as Deputy Stage Manager and in 2001 he received the Best Youth Stage Management Award at the 10th Hong Kong Theatre Awards. Lee's recent projects as Production Manager include *The Happy Prince* for the Edward Lam Dance Theatre and *On Golden Pond* for the Hong Kong Federation of Drama Societies.

Lau Tin-ming

Creative Coordinator

Lau Tin-ming graduated from the University of Hong Kong with a Master of Fine Arts having studied the development of contemporary dance in Hong Kong in the 1990s.

舞者何為

文：鄺俊達

在這個通訊高度發達的年代，科技讓我們隨時、隨地、隨意以任何方式發放和接受訊息，包括文字、視像和聲音，但我們也很快忘掉最基本的表達媒介，那便是——身體語言。

每天，我們都被大量的語言文字包圍着，我們身體最常用的部份是口（說話）和手指（打字）。

作為人類最古老和最美麗的溝通和表達形式之一，舞蹈語言是否已步上式微之路？它和我們的日常生活有何相干？如果還相干的話，觀眾在舞蹈中又究竟期望得到什麼？

舞者和編舞黃大徽，在最新作品《B.O.B.*》（身體啊！身體）中，要求觀眾思考一下以上的問題。

他提出：「當語言文字如此就手，印刷媒體如此發達，我們是否還需要利用我們的身體去溝通呢？如果還需要，要怎麼樣呢？」

「作品的另一個議題是要探究表演的身體；台上和台下的身體有否不同？觀眾想看到的是哪一種身體？舞者是否順應慾求而跳？」

黃大徽自1999年以來便致力探討不同的課題，不斷對舞蹈何去何從和舞者角色進行思考，以上只是其中一部份。

舉例來說，究竟脫衣舞和現代舞有何不同？「兩者同樣是舞者向觀眾展示身體，觀眾是否只想看你的身體，而非你的靈魂？」

「所以要問：舞蹈還有什麼意義？究竟舞蹈是一份職業，抑或是一種藝術的表達？又或者，它僅僅是一種虛榮？」

為了回應這些疑問，《B.O.B.*》可說是黃大徽和他的舞者一次尋找靈魂的練習，一個挑戰觀眾固有舞蹈概念的舞蹈劇場作品。

《B.O.B.*》集合來自不同背景的舞者——何靜茹、郭瑞萍、黃雲達、陳浩峰、海潮等，合力炮製一齣長約八十分鐘的作品，以台上和台下雙向溝通為表演的核心。

黃大徽說：「透過他們的演出，舞者會向觀眾傳達不可言傳和意在言外的感覺。」

他補充，他並沒有要舞者對他的指示亦步亦趨，相反，他更關懷他們看待作品的態度，以及他們如何看待自己的作品。

「他們（最終）做的來自他們自身，不是我。每位舞者都是獨特的，我提供一個框架，讓他們發揮自己的獨特性。」

《B.O.B.*》最微妙的部份，不僅在於把眾多的動作和舞蹈共冶一爐，而是呈現舞者的狀態。「這種表演方式十分真實，會把舞者徹底展露於人前……故此他們得十分自信。」

「當然，展露的程度因應不同舞者而異，看舞者究竟希望展露自己多少，這是十分有趣的。」

黃大徽說，這個香港藝術節委約節目的好處是，可以令參與者把他們的藝術技巧和創意推至極限。大部份舞者都會在三十歲後退休（像簡寧漢是少數的例外），因為他們根本無法再應付舞蹈對體能的嚴格要求，但黃大徽相信，只要心靈有創意，舞者可以長時期繼續他／她的藝術生命。

他說：「舞蹈可以是一個創意平台……它是創作的工具。我希望舞者對他們所跳的多作思考，也希望觀眾思考他們所看到的。」

作為一個不止於純粹表演的思考性作品，《B.O.B.*》大抵會引發更多問題，而不是去提供答案吧。

中譯：朗天

A Thinker's Piece

By Kevin Kwong

In this age of advanced communication — with technologies that enable us to send and receive verbal, visual and/or audio messages anywhere, at any time, in any way — we are fast losing touch with one basic medium of expression ... body language.

Everyday, we are overloaded with spoken words and written texts, so that the only body parts most of us exercise on a regular basis are the mouth (for talking) and fingers (for typing).

Is the language of dance, which is one of the most ancient and beautiful forms of human communication and expression, on its way to extinction? Does it have any relevance in our lives today? If so, what do people want to see in a dance?

In his latest piece *B.O.B.** (Body O Body), dancer and choreographer Dick Wong asks his audience to think about these questions.

“When the spoken and written language is so convenient and when the printed media so developed, do we still need to use our bodies to communicate? If so, how?” Wong asks.

“Another point of this show is to explore the performing body. Is the body different when it is onstage to offstage? What kind of body do the audience want to see? Are dancers delivering what is wanted of them?”

These are just some of the questions and issues that the veteran dancer has been mulling over since 1999, when he started jotting down his thoughts about dance, where it is going, and the role of a dancer.

For instance, is a “strip dance” different from modern dance? “Both reveal the dancer’s body to the audience,” says Wong. “Does the audience want to see your body and not your soul?”

“So why dance? Is it just a job or an art of expression? Or is it just a form of vanity?”

Despite, or rather because of, all these probing questions, *B.O.B.** is as much a soul searching exercise for Wong and the dancers as it is a piece of dance theatre that challenges the audience’s concepts of this physical art form.

Featuring performing artists from various backgrounds — Frankie Ho, Candy Kuok, Roger Wong, Cedric Chan and Hoi Chiu — this 80-minute performance is at its core a two-way communication between those on and off stage.

“Through their performances, the dancers will convey to the audience feelings that cannot be verbalised and sensations that are beyond words,” explains Wong.

The choreographer adds that, instead of asking the performers to follow his instructions religiously, he is more concerned with their attitude towards the piece as well as how they see their own work.

The trickiest part of this show is not only to merge movements and dance into one, but for the dancers to get their “state of mind” across. This way of performing is very truthful. It exposes the artists completely ... so they need to be very confident of themselves.

“What they do in the end, comes from themselves, not me,” Wong says. “Each dancer is unique. I provide them with a framework that highlights their uniqueness.”

“Of course, how much is being revealed depends on each dancer and it will be interesting to see how much the dancers will want to reveal.”

Wong says what is great about this Arts Festival programme is that it encourages those involved to push their artistic as well as creative limits. With dancers, many (with

the very few exceptions like Merce Cunningham) will retire when they reach their 30s.

They simply can no longer meet the high and intensive level of physicality that this art form demands. But with a creative mind, Wong believes, a dancer can continue to survive for a long time.

He says, “Dance can be a creative platform ... it is a tool for creating. I want the dancers to think more about what they do. And I want the audience to think about what they see.”

A thinker’s piece rather than pure entertainment, *B.O.B.** is likely to open up more questions than it will answer.



B.O.B.*

Credits

創作人員

黃大徹 編舞
郭瑞萍 舞者

何靜茹
海潮

唐智盈
黎德威

黃雲達
陳浩峰

陳敏兒
蔡琬安

溫健華
劉天明

演員
特邀演出

創作統籌／場刊設計

製作人員

簡溢雅 執行監製
黎蘊賢 計劃統籌

陳友榮 舞台及道具設計
Digilick 音樂

潘德恕 錄像
潘素齡* 燈光

李浩賢 製作經理及
執行舞台監督

魏婉意 舞台監督
周芍妍 製作電機師

黃穎琳 服裝
麥樹榮 技術人員

周俊彥
張志偉 宣傳照及場刊封面攝影

Creative Team

Dick Wong *Choreographer*
Candy Kuok *Dancers*

Frankie Ho
Hoi Chiu

Lucia Tong
Lai Tak-wai

Roger Wong
Cedric Chan

Abby Chan *Actor*
Yvonne Tsai *Guest Performers*

Brandon Wan
Lau Tin-ming

*Creative Coordinator and
House Programme Design*

Production Team

Doris Kan *Executive Producer*
Orlean Lai *Project Coordinator*

Ewing Chan *Set and Props*
Digilick *Music*

Pun Tak-shu *Video*
Jo Phoa* *Lighting*

Lawrence Lee *Production Manager and
Deputy Stage Manager*

Gloria Ngai *Stage Manager*
Chow Cheuk-yin *Production Electrician*

Winnie Wong *Wardrobe Supervisor*
Mak Shu-wing *Crew*

Chow Chun-yin
Cheung Chi-wai *Photographer (Leaflet and
House Programme Cover)*

* 承蒙城市當代舞蹈團批准參與演出

* *By kind permission of the City Contemporary Dance Company*

特別鳴謝 歐有生伉儷
伊慧能小姐
梁惠琪小姐
城市當代舞蹈團

動藝
聖瑪加利書院
進念·二十面體

Special Thanks to Mr and Mrs Au Yau-sung
Ms Evelyn Yang
Ms Vicky Leong
City Contemporary Dance
Company
DanceArt Hong Kong
St Margaret's College
Zuni Icosahedron