

32



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

前進進戲劇工作坊
On & On Theatre Workshop

魚夫王與手無

Fisher King & Handless Maiden



20 – 22.2.2004, 26 – 29.2.2004
4 – 6.3.2004

前進進牛棚劇場
Cattle Depot Theatre

前進進戲劇工作坊
On & On Theatre Workshop

(魚)夫王 (手)女
Fisher King & Handless Maiden



香港藝術節委約
Commissioned by Hong Kong Arts Festival

演出長約 2 小時，包括一節 20 分鐘中場休息
Running time: approximately 2 hours, including a 20 minute 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.

創作人員 | Creative Team

編劇／導演	<i>Playwright and Director</i>
陳炳釗	Chan Ping-chiu
創作	<i>Devisor</i>
鄭綺釵	Cheng Yee-chai
導演	<i>Director</i>
李鎮洲	Lee Chun-chow
裝置設計	<i>Installation Designer</i>
楊秀卓	Yeung Sau-churk
燈光設計	<i>Lighting Designer</i>
劉銘鏗	Lau Ming-hang
錄像設計	<i>Video Designer</i>
陳錦樂	Mark Chan
錄像助理	<i>Video Assistant</i>
林國威	Jeff Lam
音樂創作	<i>Composer</i>
彼得小話	Peter Suart
音響設計	<i>Sound Designer</i>
黃伸強	Wong Sun-keung
音響助理	<i>Sound Assistant</i>
殷潔樓	Yan Kit-lau
服裝設計	<i>Costume Designer</i>
葉蕙嫻	Eve Yip
特別道具設計	<i>Special Props Designer</i>
郭明儀	Esther Kwok

製作人員 | Production Team

監製	<i>Producer</i>
杜偉德	Toby To
製作經理	<i>Production Manager</i>
虞 梓	Fiona Yu
助理舞台監督	<i>Assistant Stage Managers</i>
丁美森	Sammy Dan
梁遠光	Walter Leung

製作人員(續) | Production Team (cont'd)

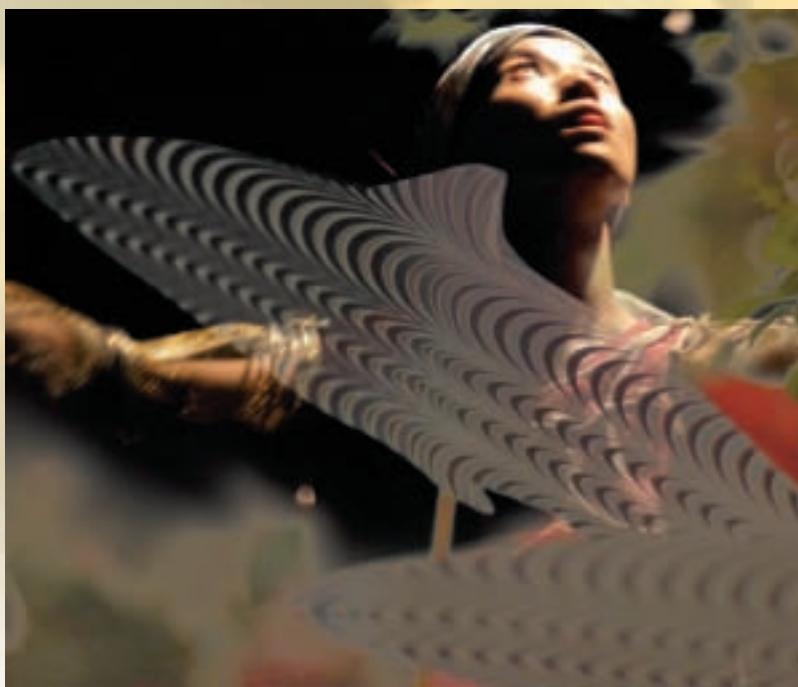
裝置工作小組 杜建安、黃金嶺 吳鴻昌、黃創筠 劉志鏗、李偉杰、李允任 鄭米蘭、陳家榮 張曉瑜、謝美詩、廖東賢 鍾雪焜、列彥怡 黃恩美、謝杏兒	<i>Installation Working Group</i> To Kin-on, Soeseno Wijaya, Ng Hung-cheong, Wong Chong-kwan, Herman Lau, Li Wai-kit, Lee Wan-yam, Cheng Mi-lan, Chan Ka-wing, Cheung Hiu-yu, Tse Mei-si, Liu Tung-yi, Chung Suet-mai, Lit Yin-yeec, Wong Yan-mei, Tse Hang-yi
行政主任 陳嘉倩	<i>Administration Officer</i> Grace Chan
宣傳助理 羅雅詠	<i>Publicity Officer</i> Law Nga-wing

演員 | Cast

不(手)女 鄭綺釵	<i>Handless Maiden</i> Cheng Yee-chai
(魚)夫王 陳炳釗	<i>Fisher King</i> Chan Ping-chiu
檢場 陳嘉倩、陳炳釗、鄭綺釵	<i>Stagehands</i> Grace Chan, Cheng Yee-chai, Chan Ping-chiu
聲音 李鎮洲、陳炳釗、鄭綺釵	<i>Voice</i> Lee Chun-chow, Chan Ping-chiu, Cheng Yee-chai

鳴謝 | Acknowledgements

郭孟浩	Kwok Mang-ho
王振榮	Wong Chun-wing
新域劇團	Prospects Theatre
進劇場	Theatre du Pif
劇場組合	Theatre Ensemble



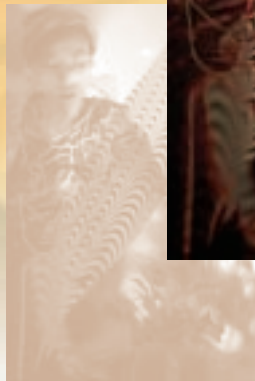
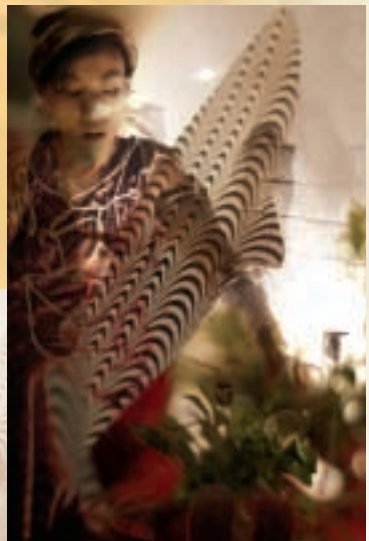
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Photos: Cheung Chi-wai Retouched by: whiz* presentations



魚夫と不手女

Fisher King to Handless Maiden



選用音樂 | Score List

彼得小話為《(魚)夫王'N不(手)女》
創作之歌曲及音樂：

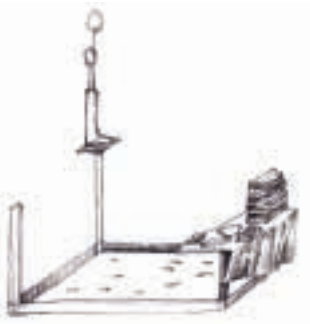
Original songs and music composed by
Peter Suart:

Endlessness

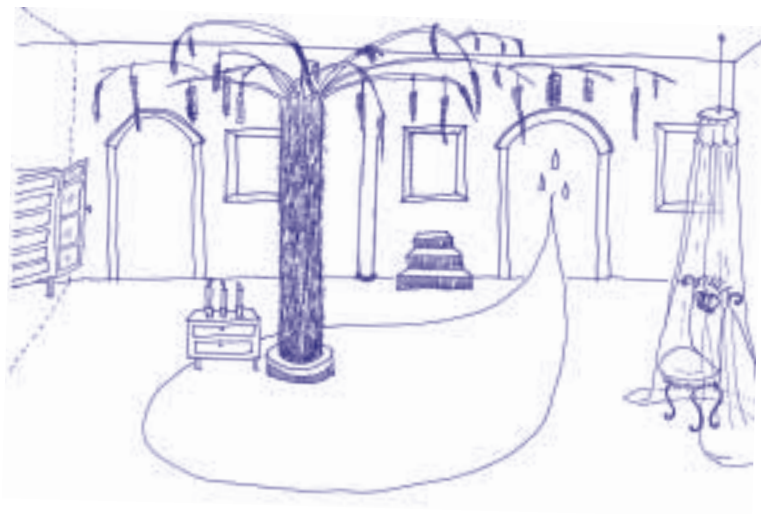
The Forest

Your Original Face

A Fisher of Men



草圖：楊秀卓 *Sketches by Yeung Sau-churk*



Endlessness

Words/Music/Vocals Peter Suart

Hand finger nail hammer forge
fire smoke grass green knight day play stage
curtain velvet cloak queen chess knight armour lance lists
numbers table order chaos stars endlessness

Voice mouth tongue teeth broken
old dying dead bones bleach white knight
hooves shoes slippers soft comfort bed breasts hands toes
nails varnish shellac brittle cracked hurtful endlessness

Face me she desire pain running hills away
further leave again useless endurance
grace silence breath words magic power agency world me
small sad tears pool drown thump endlessness

A Fisher of Men

Words/Music/Vocals Peter Suart

I am
King of all this land
A grey land of rocks and sand
A pool of skulls and sulphur
Rivulets of mercury and cadmium
Like silver fingers clawing the land

*Gather round to hear my tale
For I will be a fisher of men*

Here I sit
Lord of all this land
Barren, the skin of the snake fluttering
In a mustard wind
Its fangs locked in the poisoned earth
The wells all venom

*Gather round to hear my tale
For I will be a fisher of men*

I will make me a Fisher
Of dead men
Silent but for the rushing of my wounds
Bleeding so long that the blade
That made them slips my mind
Only the bleeding, rolling on the deep

*Gather round to hear my tale
For I will be a fisher of men*

And no birdsong



黑色童話現代詮釋

文：鄭俊達

不要被牛棚藝術村場地的外貌騙倒，外表看來它好像有點簡陋，而且規模不大，但其實那是一道通往戲劇旅程的大門，其豐盛程度，超出你想像之外。

看透表象的能力不便是想像力嗎？而想像力，正正是前進進戲劇工作坊新作《(魚)夫王'N(不)手女》的核心。這部劇作，靈感來自羅拔·約翰遜撰寫的《漁夫王與無手女》。

漁夫王是中世紀關於尋找聖杯(相傳耶穌基督在最後晚餐盛酒喝的聖物)的傳說人物；無手女則來自《格林童話》其中一個最黑色的童話故事。

究竟那是否警世訓言？抑或，借用約翰遜自己的話說，是對於「雄性與雌性心理學中受創感覺功能」的現代詮釋？又或者，都不過是可以讓讀者想像力自由飛馳的簡單故事？

據《(魚)夫王'N(不)手女》的創作人和演出者陳炳釗和鄭綺釵說，漁夫王和無手女的故事和大部份的傳說一樣，只消用兩三句話便說完。

漁父王的故事講述年輕的王子在釣魚時被魚弄傷，他的養病令政事不修，國家出現危機，而治好他的唯一辦法便是找到傳說中的聖杯給他喝一口，究竟一個出發尋找聖杯的傻子能否救回王子一命？

在《格林童話》中，一個美少女的父親和魔鬼簽下合約，犧牲女兒雙手，換取磨坊生意無憂。

兩個故事都十分簡單，但已足以賦予藝術家創作的靈感。

陳炳釗說：「縱使這兩個故事都頗為黑色，但同時包含不少荒謬可笑的情節，例如王子出外捕魚反被魚咬傷，國王愛上了無手女郎等。」

「每個故事背後的道德教訓，以及每個淺白故事背後如何可以包含豐富的有趣訊息，都是我喜歡的課題。那肯定會為劇場提供不少創作材料。」

對陳炳釗、鄭綺釵和客席導演李鎮洲來說，創作的挑戰來自如何在現代脈絡下對舊故事作出詮釋；舞台上的《(魚)夫王'N(不)手女》會充滿象徵指涉，結合形體動作、物件、燈光、錄像、音樂、裝置以至木偶，一幅幅畫面代之而起，負起說故事的任務，讓觀眾有充裕的空間自行詮釋。

陳炳釗解釋說：「木偶經常被視為娛樂兒童的工具，然而，它其實也有黑暗的一面，這亦是我們希望所探討的。」

「雖然我們的強項不是形體和人偶，但這些(技術)啟動了我們的創作過程。當然，它們不會是劇作的主要焦點。」

事實上，劇作在演出、視像和聲音三方面的比重都十分平均，李鎮洲的工作便是去糅合所有元素。他說：「今次由於有不同的藝術家協助創作，我們可以集思廣益，不斷拼發創作火花。在這過程中我們做了很多摸着石頭過河的嘗試。」

在牛棚藝術村的前進進劇場綵排和演出《(魚)夫王'N(不)手女》，也有不少好處和優點，李鎮洲說：「可以在演出場地綵排十分重要，因為我們可以實地試驗意念，討論實地進行，而非紙上談兵。」

這是香港藝術節第二次委約前進進戲劇工作坊，他們上一齣藝術節作品——2001年埃克森美孚新視野系列的《i-D兒女——NATURAL HIGH》，集合約三十名沒有專業舞台經驗的年輕人一起演出，開拓本地劇壇先河。

陳炳釗希望，透過香港藝術節，《(魚)夫王'N(不)手女》可以吸引更多前來小劇場的觀眾。

「我們希望創造一種小劇場文化。」身為擁護教育劇場的資深藝術家，陳炳釗表示：「現在已有很多偌大的表演場地，我覺得也該有一些為低成本製作而設的空間。我們希望《(魚)夫王'N(不)手女》內容豐富。一個傳說可以有千百種詮釋……把其中部份傳達給觀眾，是我們希望通過演出達成的結果。」

中譯：朗天



Imagination, and the Ability to See beyond the Surface

By Kevin Kwong

Don't be deceived by the Cattle Depot Artist Village venue. It may look a little small and bare, but here lies the gateway to one of the richest theatrical journeys that you can imagine.

Imagination, and your ability to see beyond the surface is, indeed, the core of *Fisher King & Handless Maiden* — an On & On Theatre Workshop production inspired by Robert Johnson's book of the same title.

Fisher King is a character from medieval stories about the legendary quest of the Holy Grail (the mythical cup or chalice that Jesus Christ drank from at the Last Supper), while the Handless Maiden is from one of the darkest fairytales by the Brothers Grimm.

Are these tales of morality or modern interpretations of (in Johnson's words) the "wounded feeling function in masculine and feminine psychology". Are they about male and/or female sexuality? Or are they just simple stories that allow our imaginations to run loose?

According to Chan Ping-chiu and Cheng Yee-chai — the creative forces behind the production and the only two performers in the show — both stories, as with most fables, can be told in a few sentences.

The former is about a young prince who gets injured by a fish while on a fishing

adventure. As he falls sick, the state of his kingdom deteriorates with his health. The only cure for him is to drink from the legendary Grail. Can a fool, who sets out to look for the cup, save the prince's life?

In the Grimm's tale, a fair maiden loses her hands when her miller father makes a pact with the Devil to secure his business.

Though simple, they are also sources of artistic and creative inspiration.

"These two tales are actually quite dark but, at the same time, there are farcical elements in both. For instance, a prince who goes out to catch a fish ends up getting bitten by one and a king who falls in love with a handless girl," Chan says.

"The fact that there is a moral behind each fable, and how behind each superficial story lies many interesting messages — I quite like that. They certainly provide a lot of materials for the theatre."

For Chan, Cheng and guest director Lee Chun-chow the creative challenge lies with how to interpret these old tales in the modern context. *Fisher King & Handless Maiden* will be packed with symbolic references, for example, there will be plenty of visuals so the stories are told through a combination of body movements, objects,



lightings, video, music, installation and even puppetry. The audience will be allowed plenty of room to give them their own interpretations.

Chan explains, “Puppetry, though often seen as a form of entertainment for children, also has a dark edge to it. It is the latter we want to explore.

“Though our strength does not lie with body movements or puppetry, these techniques kick started our creative process. They are by no means the main focus of this show.”

In fact, the acting, visuals and sound each play an equally significant role in the production. Lee’s job is to hold everything together. He says, “This time, because we have different artists helping out, we can do a lot of brainstorming and see the creative sparks fly. There has been a lot of trial and error in this process.”

Rehearsing and staging the show on their own turf at the Cattle Depot Artist Village

also has many merits and advantages.

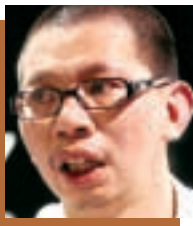
“Being able to rehearse at the performance venue is very important because we can really test out our ideas there and then. Discussions are not done on paper, but actually at the site.”

This is the second time the Hong Kong Arts Festival has commissioned On & On Theatre Workshop

for a programme. Their last production, *i-D Generation — NATURAL HIGH*, which was part of the 2001 ExxonMobil Vision series, was ground breaking in that it featured some 30 young people who had no professional stage experience. With the help of the Arts Festival, Chan hopes that *Fisher King & Handless Maiden* will introduce more people to small venue theatre.

“We want to create a ‘little theatre culture’, says the veteran artist and advocate of Theatre-in-Education.

“There are too many major, big venue presentations and there should be room for productions that are not big budget. We want *Fisher King & Handless Maiden* to be rich in content. There may be hundreds of interpretations to one single fable ... trying to convey just some of them across to our audience is what I want to get out of this show.”



陳炳釗 Chan Ping-chiu

編劇／導演／演員 *Playwright, Director and Actor*

陳炳釗為本地資深劇場編導、劇評人和教育劇場策劃。香港中文大學新聞與傳播學系畢業，其後考進香港演藝學院進修戲劇，為學院首屆畢業生，畢業後與視藝工作者攜手創立實驗劇團「沙磚上」。此外，陳氏亦曾先後應香港話劇團、中英劇團邀請，編導實驗性演出。

1994至1997年間，陳氏曾出任中英劇團教育主任一職。1997年中，陳氏以獨立創作者身份繼續從事實驗劇場與教育劇場工作，以香港社會和歷史為題材的「臨流鳥創作系列」深獲評論界和青年觀眾好評。香港藝術中心委約作品《韋純在威斯堡的快樂旅程》，分別於1998及2000年獲邀到台北、東京、赫爾辛基、奧斯陸和卑爾根等地演出。陳氏於1998年加入前進進戲劇工作坊，策劃多個大型青少年多媒體創作，如康樂文化事務署藝團駐場計劃《i-D兒女》系列以及香港藝術節委約作品《i-D兒女——NATURAL HIGH》。2002年，陳氏獲美國文化協會頒發獎學金，前往紐約修讀教育劇場及表演藝術之課程。

專注編導與策劃的工作多年後，陳氏於2003年重踏舞台，與羅靜雯合導並演出《奧利安娜的迷惑》，同年重演小劇場版並於大專院校演出。陳氏現為前進進戲劇工作坊藝術總監。

A theatre director, playwright, actor and theatre-in-education planner, Chan Ping-chiu is an active figure in Hong Kong's experimental theatre. After graduating from the Hong Kong Academy for Performing Arts in 1988 he co-founded the experimental theatre group Sand & Bricks — a collective of young artists from theatre, video and visual arts. For this group Chan wrote and directed works including *The House*, *Metamorphosis*, *You are Here*, *And I Will Tell You Something* and *The Maids*.

Chan joined Chung Ying Theatre Company as the Education Officer in 1994 and in 1998 was invited by the Hong Kong Arts Development Council to hold a Theatre-in-Education workshop on “The Arts and Education in Hong Kong: An International Symposium”.

After leaving the Chung Ying Theatre Company in 1997, Chan developed and produced a series of works expressing the complex sentiments of Hong Kong's history and psyche before and after the 1997 handover, which won acclaim from critics and audiences alike. Among the series, *Vision Invisible: A Happy Journey* was invited to tour in Taipei, Tokyo, Helsinki, Oslo and Bergen in 1998 and 2000.

Chan joined On & On Theatre Workshop in 1998, and developed many large scale youth and educational theatre projects including *i-D Generation* (a multi-media workshop series) the Hong Kong Arts Festival commissioned work, *NATURAL HIGH*. He is currently the Artistic Director of On & On Theatre Workshop.

In 2002 he was the co-director of the Hong Kong Theatre & Education Conference, which was the first international event exploring the relationship between theatre and education.



鄭綺釵 Cheng Yee-chai

創作／演員 *Devisor and Actor*

鄭綺釵為香港演藝學院戲劇系首屆畢業生，並曾於羅富國教育學院修讀；鄭氏於1994至1998年間在中英劇團任職戲劇工作坊主任，專責策劃和主持不同類型的戲劇工作坊，對象包括青少年、家庭主婦、弱能人士、長者及白領人士等。

鄭氏亦是實驗劇團「沙磚上」創團成員，曾在多個演出中擔任監製及演員，包括《小故事》、《九五家變》、《行人電梯上的熱帶雨林》(1996年香港藝術節委約節目)、《酷戰紀事之爛命一條》等。近年鄭氏參與的演出包括「臨流鳥工作室」的《飛吧！臨流鳥，飛吧！》、《韋純在威爾斯的快樂旅程》及「進劇場」的《五千薔薇》。《韋》劇更分別於1998及2000年獲邀到東京、台北、赫爾辛基、卑爾根及奧斯陸等地演出。

累積多年的劇場及教育劇場的經驗，鄭氏於1998年初，與數位資深劇場工作者共同創立前進進戲劇工作坊，策劃多項青少年教育劇場活動及藝術家駐校計劃，包括2003年女性劇場節「女兒戲2003」。鄭氏近期的創作及演出包括《美味劇場》學校戲劇巡迴及《奧利安娜的迷惑》。鄭綺釵現為前進進戲劇工作坊的節目總監。

A graduate from the Hong Kong Academy for Performing Arts, Cheng Yee-chai was Workshop Officer with Chung Ying Theatre Company from 1994 to 1998, during which time she initiated different creative drama workshops for all age groups.

A founder member of the performing group Sand & Bricks, Cheng has been an actress and producer in many productions including *Metamorphosis*, *The Escalator in the Tropical Rainforest* (commissioned work of 1996 Hong Kong Arts Festival) and *Disasters of War III: Nan Meng Yat Tiew*. Cheng also performed in *Fly! Fly! Fly! Archaeology Bird* and *Vision Invisible: A Happy Journey*, of which the latter was invited to tour in Tokyo, Taipei, Helsinki, Bergen and Oslo in 1998 and 2000. She also worked with Theatre du Pif in *5000 Roses*.

Cheng co-founded On & On Theatre Workshop in 1998 and has initiated many large scale projects including the three *i-D Generation* multimedia workshop series from 1998 to 2001. She was the chief organiser for the 2000 Hong Kong Theatre and Education Conference and in 2002 she conceived and organised the street carnival performance *A-Go-Go Weekend Theatre* which toured in 13 Hong Kong districts as part of Leisure & Cultural Services Department's Cultural Ambassador Scheme. In 2003, she curated the women's arts festival *Girl Play 2003* in Cattle Depot Artist Village.

Her recent acting work includes *He & She* and *Oleanna*. She is currently the Programme Director of On & On Theatre Workshop.



李鎮洲 Lee Chun-chow

導演 Director

李鎮洲曾為中英劇團全職演員及助理藝術總監，並演出大部份劇團製作和導演多部作品。

1991年，李氏於英國跟隨菲利帕·高利亞研習演藝，其後更獲香港藝術發展局頒發助學金，赴英國倫敦密德薩斯大學修讀東西方戲劇研究。

李氏分別憑《Q版老夫子》、《鍾馗傳奇之捉鬼敢死隊》及《紅頂商人胡雪巖》三度獲頒香港戲劇協會香港舞台劇獎最佳男主角、以《煉金術士》一劇獲選為最佳男配角，並憑《專業社團》和《丁燈》獲最佳導演。

此外，李氏曾獲香港特區政府頒發榮譽勳章，2001年於香港藝術節委約的日、中、韓、港合作之《悟空》飾演豬八戒，繼香港首演後再作亞洲巡迴演出。近期導演作品包括音樂劇《花樣獠牙》、《女大不中留》及自導自演的獨腳戲《狹縫》；參與演出的則有獨腳戲《棺材大過窿》、龔志誠音樂劇場《M園》及《Cannon》、演戲家族《四川好人》、《棺》劇並於本年初應邀台灣牯嶺街藝術節演出。最近之劇場創作為與葉蕙嫻於前進進牛棚劇場發展及演出之《沒有軌跡的人造衛星》。

Lee Chun-chow was a full-time actor and the Associate Artistic Director of Chung Ying Theatre Company. From 1981 to 2003 he appeared in most of the company's productions and also directed many popular works.

In 1991, he furthered his studies in the UK and was a student of the Ecole Philippe Gaulier. Lee has won a number of prizes at the Hong Kong Drama Awards including the Best Leading Actor for his performances in *Old Master Q*, *The Legend of Zhong Kui — The Chinese Ghost Buster* and *The Merchant of China*. He was also awarded Best Director for *The Professional* and *Aladdin*. In 2000 his contribution to local theatre was awarded with the Medal of Honour from the Hong Kong SAR government.

Since leaving the Chung Ying Theatre Company he has collaborated on a variety of different projects in different media including musical theatre for Kung Chi-sing's *M Garden* and *Canon*, the Actor's Family production of *The Good Person of Szechuan* and a solo performance in *The Coffin is Bigger Than The Hole*, which was invited to be part of Taiwan's 2004 Guling Street Arts Festival. Lee's latest work was his collaboration with Eve Yip in *Roaming Satellites*, a movement theatre inspired by works of Haruki Murakami.



陳嘉倩 Grace Chan

演員 *Actor*

陳嘉倩於香港大學物理系畢業，隨後修讀香港大學醫學院醫學物理，以及多個現代舞、戲劇和演藝評論短期課程。2002年8月加入前進進戲劇工作坊擔任行政主任一職。

陳氏曾參與多個舞蹈及劇場製作，包括多空間的環境舞蹈演出、《非常獨舞》舞蹈劇場創作、《米變》環境演出，以及參與前進進戲劇工作坊主辦之學校戲劇巡迴《美味劇場》和《我變態你完全變態之困卵》於香港及澳門的演出。

Grace Chan graduated from the University of Hong Kong's Physics Department and went on study at the Faculty of Medicine in Medical Physics.

As a dancer and choreographer, Chan performed with Y Space in a series of environmental dance performances and created works in the independent theatre festival TBC and Rice. Grace Chan is the Administration Officer with On & On Theatre Workshop.



楊秀卓 Yeung Sau-churk

裝置設計 *Installation Designer*

楊秀卓1982年於香港大學舉行首個個人展覽《由人到人》。除了繪畫、雕塑，楊氏曾多次展出裝置藝術作品。深受超現實主義和新現代主義影響，楊氏對潛意識和直覺的表達手法深感興趣。近期展覽包括個展《紅色二十年》(Para/Site藝術空間，2002年)及聯展《再遇素描》(香港視覺藝術中心，2003)。現為中學教師。

Yeung Sau-churk's first solo exhibition, *From People to People*, was held in 1982 at the University of Hong Kong. Apart from painting and sculpture, he is also known for his installation works. Recent exhibitions include the solo exhibition *Red Twenty-year* at Para/site in 2002 and a joint exhibition *Re-* at the Hong Kong Visual Arts Centre. He is currently an art teacher in a secondary school.



劉銘鏗 Lau Ming-hang

燈光設計 *Lighting Designer*

劉銘鏗又名「神父」，香港演藝學院畢業，主修舞台燈光設計。作品包括海潮作品《我變態你完全變態》、新域劇團《珠三角系列之龍頭》、演戲家族《四川好人》、城市當代舞蹈團《舞出艷陽天2003》、香港展能藝術會《等待明光(2003)》等，並曾於進劇場《舞至愛之終結》任總電機師。除燈光工作，劉氏亦曾為「格詠藍調」之《水滸傳之格詠藍調》、《遊夢：冬春夏春》、《繭膠花園》等中任創作、擊鼓表演及演員。

Lau Ming-hang, aka SunFool, graduated from the Hong Kong Academy for Performing Arts in 2001. His lighting design work includes *The Pearl Delta Series No 1 Dragon Head* for Prospects Theatre Company and *The Good Person of Szechwan* for Actors' Family. Apart from being a lighting designer, SunFool is also a theatre performer, puppeteer, puppet maker and lighting workshop tutor.



陳錦樂 Mark Chan

錄像設計 *Video Designer*

陳錦樂於香港出生，1993年浸會大學電影電視系畢業至今，一直從事獨立短片及錄像創作，作品曾於本港及世界各地三十多個城市電影節、媒體藝術節及電視頻道中放映。1997年，陳氏獲亞洲文化協會頒發獎學金。2000年1月，陳氏獲邀出席東京亞洲媒體藝術節，放映其大部份作品。

Born in Hong Kong, Mark Chan graduated from the Hong Kong Baptist University, Department of Cinema and Television in 1993. Since then he has been producing independent short films and videos, which have been presented at festivals and on TV in more than 30 cities around the world, including Hong Kong. In 1997 Chan was awarded a scholarship by the Asian Cultural Council, and in January 2000 he was invited to attend the Asian Media Arts Festival in Tokyo. Most of his works were screened during the festival.



彼得小話 Peter Suart

音樂創作 *Composer*

彼得小話集樂人、畫家、作家、戲劇表演者與及曲棍球員於一身，1987年與龔志誠組成「盒子」，探索與發展一種呼吸香港獨特文化素質的音樂劇場。他曾灌錄並發行六張個人大碟，以及從事寫作和繪畫插圖，包括第五本Tik and Tok系列書《SIRENS》。此外，他曾在香港和英國舉辦畫展，並撰寫故事、歌詞和詩。九十年代，彼得小話共自編自演四齣獨腳戲，範圍涵蓋聖杯傳說、納粹大屠殺、量子力學、香港種族關係等，亦以作曲／說書人／佈景設計／演員等不同創作身份與表演藝術工作者合作；曾為陳炳釗作品《韋純在威斯堡的快樂旅程》負責音樂及演出，又經常以插畫、音樂及各類哲學問題作為題材，發表演說。

Peter Suart is an artist, composer/musician, playwright/performer/set-designer, lyricist/poet/writer and cricketer. He has exhibited pictures in England and Hong Kong, and is author and illustrator for his *Tik & Tok* children book series. In 1987 Suart and Kung Chi-shing formed 'the box', a theatrical music ensemble to explore and develop a unique form of music theatre. Suart has worked with many Hong Kong musicians including Dancing Stone, Chan Wai-fat, Julia Mok, Blackbird, Paul Meredith and John Lee. His music has been used in two films by Evans Chan.

Peter Suart has written, directed and performed four one-man pieces at the Hong Kong Arts Centre from 1995 to 1998. He has worked as a composer, actor, narrator and set designer with different performance artists and his recent collaboration with Chan Ping-chiu, *Vision Invisible: A Happy Journey*, was performed in Hong Kong, Taipei, Oslo, Bergen and Helsinki.

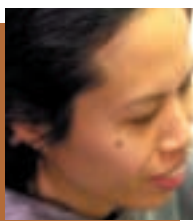


葉蕙嫻 Eve Yip

服裝設計 *Costume Designer*

葉蕙嫻1990年於香港演藝學院舞蹈系畢業，主修現代舞，實驗劇團「沙磚上」成員。1994至1995年再進修服裝及鞋類製作。現為劇場自由工作者。

Eve Yip graduated from the Dance School of the Hong Kong Academy for Performing Arts in 1990, majoring in modern dance, and joined the experimental theatre group Sand & Bricks. In 1994 and 1995, she extended her stage realm by taking courses in shoe and costume production, and was the costume and image designer for theatre, television and film productions. She is now a freelance performer and theatre worker.



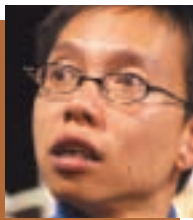
郭明儀 Esther Kwok

特別道具設計 *Special Props Designer*

郭明儀香港演藝學院應用美術系學士(榮譽)學位畢業，主修道具立體製作，曾參與成立香港青年藝術家協會；近年先後參與瘋祭舞台籌辦之青少年多媒體藝術裝置及演出工作坊《一鼓作戲》、青少年多媒體音樂劇場《不再哭泣》及動藝籌辦之元朗劇院2002/03藝術家駐場計劃，分別擔任工作坊導師及舞台設計。

此外，郭氏亦為多個舞台演出出任道具、面具及木偶之設計及製作，包括瘋祭舞台《大路西遊》、《七重天》，康文署主辦之歌劇《馬克白》及香港兒童音樂劇團《三國誌》等。

Esther Kwok graduated in Applied Arts from the Hong Kong Academy for Performing Arts, majoring in props making. She was a workshop instructor and designed the stage for Theatre Fanatico's multi-media installation performance and exhibition *Drumming Voices*, and the youth musical *Tears No More*. In 2002/03 she was the DanceArt Artist-in-Residence at the Yuen Long Theatre. Her other work has included designing props, masks and puppets for Theatre Fanatico's *Heading West* and *The Seventh Drawer*; the opera *Macbeth* and Hong Kong Children's Musical Theatre's 30-minute *San Guo Zhi*.



杜偉德 Toby To

監製 *Producer*

杜偉德於香港大學社會學系畢業，曾任職中英劇團，1996年開始以自由工作者身份從事教育劇場工作及參與劇場演出，並為不同的藝術活動擔任監製、行政及宣傳工作。1996至1998年間，杜偉德曾策劃及主持一系列與性教育為主題的劇場互動工作坊，與年青人、教師及社工探討有關題材；1998年參與創辦前進進戲劇工作坊，連續四年參與策劃青少年多媒體創作計劃「i-D兒女」、出任「藝術家駐校計劃」導師、主持青少年劇場導賞，並於近期參與創作及演出小學巡迴演出《美味劇場》。

杜氏亦為臨流鳥工作室演出及監製多個節目，並為國際演藝評論家協會（香港分會）編輯《香港劇場教育會議2000：變動中的視野》一書，現為前進進戲劇工作坊節目經理。

A graduate of the University of Hong Kong, Toby To was the Publicity Officer with Chung Ying Theatre Company from 1994 to 1996. Since leaving Chung Ying, he has worked as an actor, workshop facilitator, theatre project organiser and producer. In 1998, To co-founded On & On Theatre Workshop and organised a series of youth theatre projects including the *i-D Generation* series.

Toby To was the producer for *Vision Invisible: A Happy Journey* (Scandinavia Tour), *Fly! Fly! Fly! Archaeology Bird*, *Yulan 2000*, *NATURAL HIGH*, *TRAP-ART* and *Oleanna*. He is currently the Programme Manager of On & On Theatre Workshop.



虞婷 Fiona Yu

製作經理 *Production Manager*

虞婷為香港演藝學院一級（榮譽）學位畢業生，主修舞台管理。在校期間，虞氏曾連續三年獲成龍獎學金及最優秀舞台管理學生獎學金，曾先後獲匯豐及校方資助，到北京、廣州、英國實地交流，2000年到美國參與及觀摩美國漢臣國際木偶戲劇節，同年以卓越表現奪得演藝學院的校長榮譽獎。

虞氏於2001年創辦「偶友街作」木偶劇團，先後製作《彩虹島奇幻旅程》等四齣兒童木偶音樂劇，擔任監製、導演及木偶師之職。現為「偶友街作」的創作總監及自由身舞台工作者。近期為《奧利安娜的迷惑》、《一鼓作戲IV——不再哭泣》和歌劇《馬克白》擔任舞台監督，並於《維港巨星匯》中擔任製作助理。

A Stage Management graduate from the Hong Kong Academy for Performing Arts, Fiona Yu was awarded the Jackie Chan Charitable Foundation and Outstanding Management Award three years in a row.

Fiona is the founder and Creative Director of Make Friends With Puppets (MFWP) and has produced four puppet musicals for children, including *Adventure in Rainbowland*. Her recent work includes stage management for On & On Theatre Workshop's *Oleanna*; Theatre Fanatico's *Drumming Voice IV Tears No More*, the opera *Macbeth*, and she was a production assistant at the Hong Kong Harbour Fest 2003.



丁美森 Sammy Dan

助理舞台監督 *Assistant Stage Manager*

丁美森參與舞台表演十多年，曾與無數的業餘及職業劇團合作，1996年起全職投身戲劇工作，現為自由身戲劇工作者。丁氏身兼數職，包括演員、導演、化妝、舞台監督及製作統籌，並於學校、社區中心任戲劇化妝及木偶導師，近期積極參與傳統戲曲的改良與發展。

Taking part in numerous professional and amateur theatre productions for more than 10 years, Sammy Dan is actively involved in acting, directing, makeup, stage and production management. Dan has been involved in theatre on a full-time basis since 1996 and is devoted to the reform and development of Chinese opera. He is also a stage make-up and puppetry tutor in schools and community centres.



梁遠光 Walter Leung

助理舞台監督 *Assistant Stage Manager*

梁遠光1998年於香港科技大學畢業，主修電腦系。1997年起以不同身份參與多個演出，包括1997及2000年之《飛吧！臨流鳥，飛吧》、《韋純在威斯堡的快樂旅程》等。梁氏於2001年前往新加坡修讀郭寶崑創辦之「劇場訓練與研究課程」，並為該課程之首屆畢業生，結業演出作品包括由北京馬惠田執導的《虎符》、澳洲羅伯特·德拉芬執導的《偽君子》及新加坡王景生執導的《林載春》。

A Computer Science graduate from Hong Kong University of Science and Technology in 1998, Walter Leung has worked in different positions in various productions including *Fly! Fly! Fly! Archaeology Bird* in 1997. In 2001, Leung joined the three-year "Theatre Training & Research Programme" founded by Kuo Pao-kun in Singapore and became one of the programme's first graduates.



羅雅詠 Law Nga-wing

宣傳助理 *Publicity Officer*

羅雅詠分別於1997和2002年於香港樹仁學院及英國布里斯托英格蘭西部大學畢業。除了創作，羅氏亦曾任職香港藝術中心劇場主任、進劇場行政統籌、藝術學院兼任導師，現為自由身工作者。羅氏曾出任香港藝術發展局委約「著名國際視藝工作者駐港計劃」的行政及出版統籌、WAVE 2003節目監製等。

After graduating in Journalism and Communications at Hong Kong Shue Yan College in 1997, Law went on to gain a Masters degree in Cultural and Media Studies from the University of West England, Bristol. Law Nga-wing has worked as the Administrator for Theatre du Pif and as Theatre Officer of Hong Kong Arts Centre. She is currently working as a freelancer and a part-time lecturer at The Art School.



牛棚藝術村

位於土瓜灣的牛棚藝術村，前身為牛隻檢疫站，建於1908年，終止運作後成為文化遺址。2001年初，劇場、視藝、錄像、裝置、雕塑等各方的藝術工作者蜂擁至此，形成香港首個藝術村，蔚成時潮，為古蹟牛棚注入當代藝術新生命。

Cattle Depot Artist Village

Built in 1908, the Cattle Depot Artist Village in To Kwa Wan was formerly an immunity centre for cattle before they were sent to the abattoir. The Village is listed as a heritage site and was opened as an Artist Village in 2001, with a sprawling showcase of art exhibitions and performances open to the public.



前進進戲劇工作坊 On & On Theatre Workshop

前進進戲劇工作坊於1998年創立，乃一藝術教育及表演組織，銳意拓展香港劇場創作空間，發展以教育為本的劇場活動。

成立以來，前進進策劃了多個別具創意的青年劇場及教育劇場項目，包括《Y2K青春戰士》、香港首個探討劇場

Established in 1998, On & On Theatre Workshop set out to explore the boundaries of theatre and experiment with its educational potentials.

The group has pioneered a number of unique workshop/performance projects since its inception, including its popular *i-D Generation*

與教育的大型會議「劇場與教育 2000」；已舉辦多年的「i-D兒女」系列，作品則包括《NATURAL HIGH》(2001年香港藝術節委約節目)、《拉闊街頭》為於全港九新界十三個地區作流動街頭演出的「社區文化大使」計劃、《咩嘢創意》則鼓勵個人創作，並把對象擴闊至所有對創作有興趣的市民。

前進進1999年遷入土瓜灣牛棚藝術村，並修建為「前進進牛棚劇場」，成為本港首個由劇團獨立營運的表演場地。劇場的設施兩年來不斷完善，並致力推介優秀及有潛質的劇場作品，為多位創作者提供演出平台。

2003年5月，劇團演出大衛·馬密作品《奧利安娜的迷惑》，反應熱烈，精湛的演出及製作更獲得輿論及觀眾的肯定，並於同年以小劇場形式，於小劇場及大專院校重演這個以大學為背景的爭論作。

series, the youth theatre performance *One Day I Saw It In The Sky*, and the first international conference on theatre and education — 2000 Hong Kong Theatre and Education Conference.

The first theatre group to have its own theatre in Hong Kong, On & On settled in the Cattle Depot Artist Village and has presented and co-presented various theatre works and thematic festivals including *Lady White & Maid Green* (20 beans + a box), *TRA-P-ART* (Hoi Chiu), *Roaming Satellites* (Lee Chun-chow and Eve Yip), *TBC 2002*, *Girl Play 2003*, and the regular Little Theatre Movement which is a free theatre salon showcasing short and semi-finished works.

The company's recent success with David Mamet's *Oleanna* won acclaim from both critics and audiences.

公司成員

藝術總監 陳炳釗
節目總監 鄭綺釵
節目經理 杜偉德
行政主任 陳嘉倩

Company Members

Artistic Director Chan Ping-chiu
Programme Director Cheng Yee-chai
Programme Manager Toby To
Administration Officer Grace Chan

董事局成員

主席 蘇淑敏
成員 吳俊雄
鄭為立
方競生

Board of Directors

Chairperson Tina So
Members Ng Chun-hung
Kwong Wai-lap
Fong King-sang

前進進戲劇工作坊為藝術發展局資助團體

On & On Theatre Workshop is financially supported by ADC

