

32



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

{ 獨行俠 與 亂世佳人 }

The Good, the Bad and Scarlett O'Hara



Shu Ning
Presentation Unit

樹寧·現在式單位

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Shu Ning
Presentation Unit

13 – 15.2.2004

葵青劇院演藝廳

Kwai Tsing Theatre Auditorium

樹寧 · 現在式單位

Shu Ning Presentation Unit

獨行俠與亂世佳人

The Good, the Bad and Scarlett O'Hara

有關電影和電影院的廿二個民間傳說

22 Common Legends about Film and Cinema



香港藝術節委約

Commissioned by Hong Kong Arts Festival

演出長約 1 小時 45 分鐘，不設中場休息

Running time: approximately 1 hour and 45 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、無線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

藝術總監／導演 許樹寧	<i>Artistic Director/Director</i> Hui Shu-ning
音樂總監／作曲 金培達	<i>Music Director/Composer</i> Peter Kam
文本創作 陳慧	<i>Original Stories</i> Chan Wai
填詞 陳少琪	<i>Lyricist</i> Chan Siu-kei
編舞／演出 陳敏兒 王廷琳	<i>Choreographer/Performers</i> Abby Chan Andy Wong

製作人員 | Production Team

監製 吳潤康	<i>Producer</i> Ash Ng
空間設計 經綸	<i>Space Designer</i> Ken Cheung
燈光設計 鄺雅麗	<i>Lighting Designer</i> Alice Kwong
音響設計 譚俊豪	<i>Sound Designer</i> Tam Chun-ho
形象設計 張詠妍	<i>Image Designer</i> Wing Cheung
錄像設計 人間映畫	<i>Video Design</i> Bona Mens Film
聲樂指導 葉富生	<i>Singing Coach</i> Stephen Ip
舞台監督 伍偉衡	<i>Stage Manager</i> Ng Wai-hang
執行舞台監督 陳淑雯	<i>Deputy Stage Manager</i> Belinda Chan

製作人員 (續) | Production Team (cont'd)

助理舞台監督

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游靖邦
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陳延羽
陳偉基
馮世權
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Assistant Stage Managers

Aaron Tse
Andy Yau
Banana Wong
Chan Wai-yin
Dorothy Chan
Felix Chan
Fung Sai-chuen
Jeremy Chung
Hong Chun-wai
Vicki Chow
Wong Man-chun

錄像控制

鄭奕秀
胡智健

Video Projection Operators

Wincy Cheng
Rico Wu

音響控制

駱萃鳴

Sound Operator

Candice Lok

電器師

陳佩儀

Electrician

Claudia Chan

電機師

王國峰

Mechanic

Jess Wong

服裝

黃從發
羅伊雯
方潔雯
陳思穎

Wardrobe

Alex Wong
Maki Law
Vannessa Fong
Wing Chan

舞台助理

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林麗珠
陳偉民

Stage Assistants

Martin Kam
Famda Lam
Chan Wai-man

製作助理

馮家勝

Production Coordinator

Fung Ka-sing

製作人員 (續) | Production Team (cont'd)

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高淑敏 Ellen Ko
陳麗珠 Gillian Chan

票務主任 *Ticketing Officer*
胡國深 Nelson Wu

佈景製作 *Set Construction*
魯氏佈景美術製作有限公司 L's Fine Arts Production Ltd
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現代 (國際) 棚架設備有限公司 Modern (International) Access & Scaffolding Ltd

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Pixel Workshop Production Co Pixel Workshop Production Co

投影顧問 *Projection Consultant*
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表演控制編程系統顧問 *Show Control Consultant*
特立科技之家有限公司 Dino Technology Ltd

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獨行俠與亂世佳人

我老了，你們不再愛我

二人獨舞

人物介紹

如人生金牌大舞台

這是某個男孩和女孩的故事

男孩和女孩的十三個生活小片段

我怕超人永遠看不到的結局

2001：永遠偉大的電影

動作片

專業的茄喱啡

人生如戲（I）

男孩和女孩的四個生活小片段

熨衫狂想

白雪公主（可惜白馬王子沒有出現）

我怕超人真的看不到的結局

電影院背後有不同的故事

人生如戲（II）

男孩和女孩的八個生活小片段

地鐵站相遇

獨行俠與亂世佳人

缺陷生命

超人戰衣

電影的愛情是假的

我老了，你們不再愛我

快樂時光

這是你和我的故事



The Good, the Bad and Scarlett O'Hara



J'm Old; You Don't Love Me Anymore

Pas de deux

Presenting the Characters

Like the Golden Stage of Life

The Story of a Boy and a Girl

13 Episodes from the Life of a Boy and a Girl

The Finale that Superman May Never See

2001, The Greatest Film Ever

Action Films

Professional Walk-On

Life as Theatre (I)

4 Episodes in the Life of a Boy and a Girl

Fantatising at the Ironing Board

Snow White (But Where's Prince Charming?)

The Finale that Superman Will Never See

Different Stories Behind the Theatre

Life as Theatre (II)

8 Episodes in the Life of a Boy and a Girl

Encounter at an MTR Station

The Lone Ranger and Scarlett

A Faulty Life

Armour of Superman

Film Love is Fake Love

J'm Old; You Don't Love Me Anymore

Happy Days

This is the Story of You and Me

Translated by Pan Shih

故事



戲裏的男孩最後有沒有遇上女孩？我不知道。不過，我想，當男孩和女孩走在一起，他們去得最多的地方，大概應該是電影院。人們在電影院裏，沉默不語，無聲無息中，心意在銀幕下相通。男孩和女孩最早的話題，我想也都是跟電影有關的。我們總是如此輕易地以電影打開了話匣子，並從中尋覓相近的志趣與共鳴。男孩對女孩的熱情漸漸升溫，二人從生怯到癡纏，每一個段落，似曾相識又像是夢境成真，男孩和女孩都醉了，以至他們沒有想起，其實這一切在他們經歷之先，早已經在電影裏看過。日子過去，熱情總要冷卻，男孩向女孩提出分手，情景亦一如他們從前看過的某齣電影的結局……。

這是某個男孩和女孩的故事——這是我們的故事。

The Story

A story about a boy and a girl.

The Boy

The boy has been addicted to movies since his childhood. He remembers when he was a little kid, his mother took him to the cinema to see *The Sound of Music*. In the middle of the movie, his mother walked out of the cinema and he never saw her again. His father even scolded him for paying too much attention to the movie, and not enough to his mother.

One day, a girl stopped by and asked if he preferred VCDs or the cinema. They fell in love.

Eventually, the boy discovered that they could only communicate on the subject of the movies and nothing else. He decides to leave her so he takes her to her favourite movie, and like his mother, he left her in the middle of the movie and never returned.

He believes his life is closely connected to movies, and he is ready to make it his life long career. His ultimate goal is to redesign the latter half of *The Sound of Music*, a film that he has never managed watch to the end.



The Girl



She remembered that her father bought the VCD of *Snow White* and from then on she was glued to it every single night.

After watching it 111 or 112 times, her father noted that the dwarfs never changed their clothes; that Snow White probably had a 36 inch bust; and the guard was quite handsome... until one night, while her mother was staying with her, her father left them.

The girl learnt about life mainly from movies. The movies also affect how she chooses her boyfriends. She would choose a boy who preferred cinema to VCDs and take him to the cinema to discover his manners — whether he would switch off his mobile phone or whether he would eat popcorn during a movie. She even plans the break-ups: to bring the boy to

the movie he likes the most and leave him in the middle of it without a word.

This time, she went to see *My Sassy Girl* with her new lover. This movie is the one she likes most and in contrast, the boy left her in the middle of the movie.

The ending of the movie was perfect, but it did not relate to her anymore.



星光伴我心

曲 | 金培達 詞 | 陳少琪 主唱 | 鄭中基*

從 銀幕下發夢
誰 令世間哄動
重重疊的臉孔 數十年 默默伴我心中
我六歲的英雄 活到這分鐘
從 銀幕上發亮
誰 是你的偶像
誰人獲喜劇獎 百萬人 滴着淚去鼓掌
故事裏 終於可讓真理 贏一仗

快樂時光 世上流芳
長留光影像天堂 窩心老地方
時代再啟航 仍攜着手觀看
未怕哭笑令眼淚流光

這動人境況 而情感不用躲藏
直至於某日回望 留着戲飛變黃
迷人的片段於回憶中播放
誰曾相約亦於回憶中播放
誰曾失約亦於回憶中播放

從 銀幕上退下
誰 在記憶說話
人和事都落畫 再十年 亦是盛放鮮花
記念裏 多麼想問一句 仍好嗎

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*By Courtesy of Goldlabel Entertainment Ltd

失蹤主角

曲 | 金培達 詞 | 陳少琪 主唱 | 鄭融**

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有關電影和電影院的廿二個民間傳說

文：陳慧

之二十

我老了，而你們不再愛我……。

你們曾經如此的傾慕我——我向你們鋪陳展示人生的種種歷程與況味。你們欣賞我，並從中學習愛與別離；在所有事情真實地發生在你們的生命裏之前，你們往往都得以在我的世界裏先行經歷。你們樂意把時間和金錢花在我的身上，你們異口同聲的說，我開了你們的眼界，我為你們接通了不同的世界。你們以了解及明白我為知識的開端，你們甚至以我為終身志業。終於，你們當中有一些比較伶俐的，學懂了一些技巧，漸漸掌握了我。

你們掌握了我就不再尊重我。

你們漸漸忘記了，在最初的時候，我曾經令你們一同歡笑、一同流淚……。

你們忘了我必須被故事供養。

你們忘記了我不能被計算。

然後你們就忘了來看我。當初你們來看我的時候，其實並沒有想過為了什麼，你們兩手空空而來，不過當你們離去的時候，卻總能從我這裏，帶走一些心情、感想、話題、看法……。

當你們不再愛我，你們就變得計較，你們甚至殘忍地說，你不值……。

或許，有一天，在這個星球之上，不再有電影院（那大概就是愛情宣告死亡的日子），然而，我要告訴你們的是——你們為我所付出的，永遠不及你們在我身上得到的多。

之十九

所有物件已經清理一空，只是他還是有些不放心的，又重新察看房子裏的每個角落，這一次他甚至彎腰探看床底下。就是這樣，他在移開了的儲物櫃後，發現了小鐵盒。

小鐵盒長滿了鏽，無法看清本來用作裝餅乾還是朱古力，他直覺這小鐵盒是屬於他的，不過他卻又對它一點印象也沒有……。他拈住這個滿是灰塵的鐵盒，發了一陣子的呆，他輕輕搖着鐵盒，裏面果然有些什麼在晃動着——究竟是什麼呢？他決定把它打開。小鐵盒把他的手弄得很髒，可是，他就是無法把它打開。他甚至找來了工具，鐵盒還是原封不動，他漸漸



有些激動，滿頭大汗，把鐵盒使勁摔來摔去，鐵盒的表面變得又凹又凸，它的蓋子依舊緊緊闔上。最後，他想出了法子，他把鐵盒固定了，然後用一個巨大的螺絲批，在盒蓋的位置撬下去——

鐵盒終於被撬開了。

鐵盒被撬開的同時，他忽然看見漫天飛舞着一些彩色的紙頭……。

他好一會才醒悟過來，這些彩色小紙頭，是鐵盒打開的時候，從鐵盒裏傾潑而出的。他從地上拾起了一張小紙頭——「普慶戲院 超等 12元」。

這是戲票。他有些惘然，哦，是的，曾經有這樣的一間戲院，普慶戲院。他陸續拾起了地上的紙頭，有些粉紅色，有些粉綠色，有些粉藍色，有些粉黃色……，上面標示了不同的戲院名字——新華戲院、南華戲院、大華戲院、樂聲戲院、百樂戲院、大光明戲院、好世界戲院、樂宮戲院、荷里活戲院、國際戲院……

他跌坐在地上——當初用一個小鐵盒把它們盛起來，可見是珍而重之的，只是，這些戲院在什麼地方？他在這些戲院裏看過一些什麼電影？他跟誰一塊看……？他居然什麼都想不起來。



他頹然發現，都過去了。

之七

他守候在母親的病榻前，她已經是彌留的光景，他不知道也不明白接下來將會發生的事情——母親了解她自己的情況嗎？她是不是會說遺言？她嘔氣的時候，他會哭嗎？他是不是要握着母親的手……？他看一眼站得遠遠的父親，父親比他更手足無措，居然掏出香煙想點着，他急忙瞪了父親一眼，父親像犯錯的孩子低垂着頭。

到了深夜，走進來一個護士，在忙一些例行的檢查，忽然像發現了一些什麼，匆匆離去帶回來一個睡眼惺忪的醫生。醫生看了儀器上的一些讀數，又摸捏了床上的母親好一回，然後站直了身子對他說，病人已經離世。

他有些錯愕，醫生並沒有如他預期般以手電筒探視母親的瞳孔，也沒有說「節哀順變」……。父親忽然撲倒在床上，嗚嗚地哭叫着母親的名字——就如那些濫情電影裏的場面。父親的煽情令他難堪，他甚至有厭煩的感覺。

接着下來的一連串手續，令他昏頭轉向。他知道醫院，也明白殮房和殯儀館，因為他在電影上看過：只是，電影裏的死人好像都不用死亡證——他從來不知道有「生死註冊署」這樣一個政府部門。他不見得害怕

醫院、殮房和殯儀館，然而「生死註冊署」卻叫他心生長懼起來了。在這個白燦燦的辦公地方，木無表情的工作人員收起了他母親的身份證和出生紙，還給他一張白紙黑字的文件，證明了他的母親，死了。他從心底裏明白，他的母親真的死了。他好想放聲大哭，只是這裏的人太沉靜，他的激動最後也被硬生生地按壓下去。

後來他在殯儀館裏，無論如何都哭不出來。弔祭的親友寥寥可數，他回過頭去想跟坐在身旁的父親說些什麼，發現父親的頭垂下，睡着了。

他看了一眼寂寞的靈堂，嘀咕了一句，為什麼在電影裏看到的不是這樣……？

之十七

他十三歲的時候第一次看這部電影，因此而知道了宇宙、人類、未來、永恆、古典音樂、史丹利寇比力克和世上有一種行業叫做電影。

後來人家問他，你是什麼時候立志成為導演的呢？他就說十三歲。十三歲之後，他看了很多電影、以及跟電影有關的書本與一切知識，多得讓他以為自己已經懂得了電影。也就是在這個時候，他知道了一個神秘族群，叫「電影人」，他們比誰都更像革命份子，他們激烈、主觀、執迷不悔、不成功

便成仁……。他義無反顧地加入了「電影人」的行列。

自從他成了「電影人」，他的一年裏再也沒有十二個月，他數算日子的單位變成「開工」與「煞科」；他也失去了四季，他在夏日裏佈置雪景，在冬夜裏製造陽光海灘的假象。他熱情洋溢，只是她總嫌他愛得不夠，她總要跟電影去平分他的愛情……。

他一直為電影付出，付出很多，直至他忽然發現電影回報給他的竟是那麼少，少得不成比例。電影此刻成了一個冷酷的情人，本來是對的成了錯，本來是好的變成壞品味，本來是鼓勵現在換成冷嘲熱諷……。他一點一點地發現，電影跟他原先所想的不一樣，這個行業竟與他的青春一起萎落……。

又過去了若干年。

想不到他竟在影視店裏跟它相逢，他不無感慨，當年就是它，讓他知道了電影的迷人與偉大……。他把它拿在手裏，他想，究竟是它真的這麼偉大，還是因為他當時年紀小……？

距離上一次看這部電影，足足有三十年之遙，他激動地發現，《2001太空漫遊》依然偉大——而他卻萎靡了。



導演的電影名單

文：許樹寧

在記憶中第一次走進戲院是五歲，看什麼戲已忘記了，但應是港產片。進到戲院才知道那裏是漆黑一片，影像很大很壯觀。接着心裏發出一問題：為何我和弟須同座一椅，而表哥表姐卻一人一椅？

小時候看電影是一件盛事，一年看不超過四次。每當同學說着看過的電影時，腦子裏就試着幻想箇中片段，將畫面重演一次，久而久之也像會拍電影似的。並且，聽他們說得多，自己也像看了很多戲！

友人曾說：「我們可能喜歡同一部電影，但喜歡的原因和背後的故事是很不一樣……每個人應該都有他自己的電影名單。」

我的名單會是：

《大煞星與小妹頭》：某一下午祖母說已訂票，晚飯後和我一起去看。我心裏非常驚喜。

《半斤八兩》：懷念和姑姐一起看電影的日子。

《最佳拍檔之女皇密令》：第一次搭着父親肩膊進場，原來和爸爸是可以這樣親近。

某年和女朋友分手時心裏有很多話想向她表白，希望她能聽入耳。雖然最後說的不多，但驚覺所要說的，竟是平常嗤之以鼻的電影對白。

小學時偶然在街上看見人家拍戲，才知原來一場戲是分開很多鏡頭拍，只見演員一個動作重複做很多次，看得一頭霧水。等到看戲時很驚奇電影的神奇，果然有趣。

十八歲某一個晚上在露台：上帝啊！我想拍電影……。



© Lawrence Ng

A Word from the Director

By Hui Shu-ning

My memory tells me that I was five when I first went to the cinema. I don't remember what I saw, but it must have been a local film. Only when I entered the theatre did I realise that it was dark inside; it made a deep and lasting impression on me. And then I asked myself: why did I and my younger brother have to share a seat while my two cousins each had their own?

During childhood, going to the cinema was a grand occasion that came not more than four times a year. Each time a schoolmate described a recently seen film, it was as if the film had fired their imaginations as they re-enacted the scenes for us. It was as if they were making their own film. As I heard these enactments over and over again, it was as if I myself had seen them all!

A friend once observed that we may like the same film, but our reasons for liking it and the stories behind our liking it may be very different. Everybody should have their own personalised listings. These are mine.

Follow the Star: One afternoon, my grandmother said that she had purchased tickets for me to go with her to the cinema after dinner that night. What excited anticipation!

The Private Eyes: Nostalgia for the days when I went to the cinema with my aunt.

Aces Go Places III: Our Man from Bond Street: The first time I entered a cinema with my arm around my father's shoulder. I hadn't known that I could share such intimacy with my father.

My girlfriend and I had split, but I had so much I wanted to say to her and that I wanted her to hear. Even though nothing much was actually said, what I wanted to say reverberated in my mind like dialogue from a film.

When I was in primary school, I would occasionally run into a film crew at work in the streets. It was only then that I realised a film is made up of many different scenes. All I saw was the actors making the same movements over and over again. It was puzzling, but when I finally saw the film, I was struck by the magic of cinema. It was really interesting.

At the age of 18 on the balcony came the moment of realisation: Oh God! I wanted to make a film...

Translated by Pan Shih

一齣檢視香港歷史的電影音樂劇場

文：鄺俊達

經過《海闊天空》(第三十屆藝術節委約節目)的成功，劇場導演許樹寧和電影音樂創作人金培達再度攜手合作，創作新劇《獨行俠與亂世佳人》；創作意念是要挪用今昔電影的影音片段，炮製一齣檢視香港歷史的電影音樂劇場，不過戲沒有正式劇本，代之而有的是作家陳慧寫的，廿二個和電影有關的「民間傳說」。

許樹寧說，每一個故事都有一個男孩，一個女孩……他們沒有特定的身份，正是愛情這個共同主題把這些故事聯繫起來。

觀眾看到的將是一次充滿歌舞和電影影像的演出，唸白會盡量刪減，期望觀眾可因此更具備詮釋的自由。

擔綱演出的王廷琳和陳敏兒，兩人都是經驗豐富的舞者，陳敏兒在去年藝術節伍宇烈舞蹈作品《春之祭》中，更曾現場演唱。

王廷琳說，這是他首次要以身體演繹一個有具體文本的故事，他必須理解角色，並透過舞蹈把角色的內在情感表達出來。

王廷琳在戲中須尋找身份，更須確定自己與愛情和社會的關係，他覺得要用舞蹈表現如此廣泛的意念，實在有點難度。

陳敏兒補充，同樣考驗他們的是，在戲中他們須用舞蹈和形體表達像開門那樣的日常動作，身體語言的運用就是關鍵所在。

另一個創作上的挑戰來自葵青劇院的偌大空間。

兩個人，如何以動作和能量填滿

舞台上每分每寸？錄像和佈景的配合遂顯得益發重要。

這不是一齣只希望觀眾鼓掌喝采的演出，它勿寧是一個打從心底作出自我反思和欣賞的作品——許樹寧如是說。

節譯：朗天



Self-reflection and Appreciation from within

Artistic Director Hui Shu-ning has taken a surprisingly long time to come round to tackling what is probably the oldest theme in the book – love.

Having worked in youth theatre for 15 years, the founder and head of Shu Ning Presentation Unit is finally staging a love story between a boy and a girl.

By Kevin Kwong

The Good, the Bad and Scarlett O'Hara is Hui's second piece commissioned by the Hong Kong Arts Festival, featuring choreographer/dancers Abby Chan and Andy Wong. His first piece was the 2002 hit *To Touch the Untouchable Sky*, which was based on a moving true story about a young haemophiliac's fight against AIDS.

"I once asked a friend why anyone would want to put on yet another show about love. It is such a trite and well-worn theme," the 35-year-old recalls. "Love has been done to death."



However, fate would have it that Hui should fall for the inevitable himself, just like love, through pure chance.

After the success of *To Touch the Untouchable Sky*, he wanted to work with the show's music director Peter Kam again, and with writer Chan Wai.

The idea was to come up with a fully-fledged musical that looked at the history of Hong Kong (a subject that Chan Wai knows a lot

about) through images and music from movies past and present.

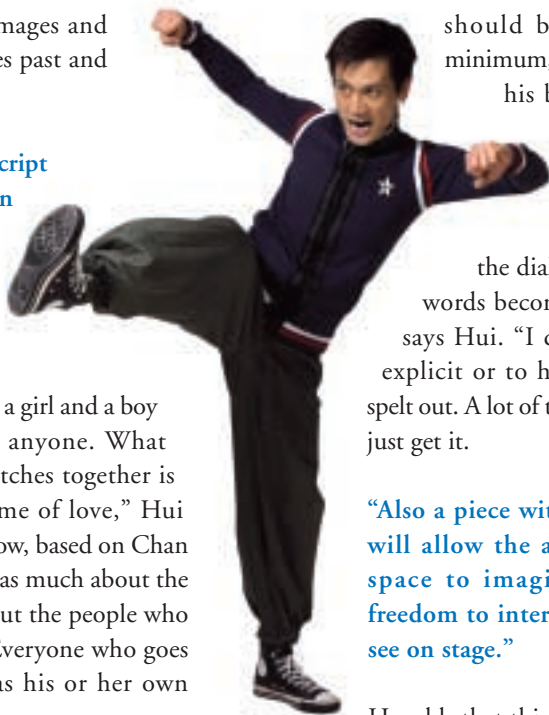
But instead of a script for a musical, Chan Wai came up with 22 film-related sketches or “folklores”.

“Each tale features a girl and a boy ... they could be anyone. What links all these sketches together is the common theme of love,” Hui explains. “This show, based on Chan Wai’s materials, is as much about the movies as it is about the people who go to see them. Everyone who goes to the cinema has his or her own story to tell.”

The Good, the Bad and Scarlett O’Hara tells the story of two people from broken families. Both seek consolation and comfort by escaping into the fantasy world of the movies, but the girl soon gets caught up with reality again.

Their personal stories are told through dance, singing and cinematic images rather than words or dialogue. It is a style that Hui has been exploring since *A Little Match Girl*, which was staged in September 2002.

Hui, who is well known for his “pop” approach to theatre, believes that dialogue



should be kept to the minimum, if used at all, in his brand of music and cinematic theatre.

“The songs are the dialogue so spoken words become redundant,” says Hui. “I don’t like to be explicit or to have everything spelt out. A lot of times people will just get it.

“Also a piece without language will allow the audience more space to imagine and more freedom to interpret what they see on stage.”

He adds that this is why he finds dance interesting and fascinating, as dancers use physical movements and body language to communicate with their audiences.

That is also why Hui has recruited two experienced choreographer/dancers to play the two leads and the only roles in *The Good, the Bad and Scarlett O’Hara*. (Quite aptly, it was Chan Wai’s friend, filmmaker and critic Shu Kei who came up with this English title.) He says it is easier to teach dancers to sing and act than to train actors to dance.

Abby Chan is no stranger to stage acting as her works are often seen as dance theatre.

She even sang live in her Hong Kong Arts Festival show, *Rite of Spring* last year.

Their brief is simple yet challenging: to come up with something that is trendy and funky.

Wong says, “The main differences between this piece and what I’ve done in the past is that this actually has a script and we have to get this sense of ‘funkiness’ across.

“This is the first time I have had to tell a proper scripted story with my body. So both Abby and I have to understand our parts as we have to express the characters’ inner feelings through dance.

“With dance, you don’t really need to act, but for this piece we have to work on things like our facial expressions.”

Wong says his character is searching for his identity as well as his relationship with love and society. “He is looking inward and asking questions like ‘What are my beliefs? What is my definition of love? What are my dreams?’ To try to use dance to express these very broad ideas is very difficult.”

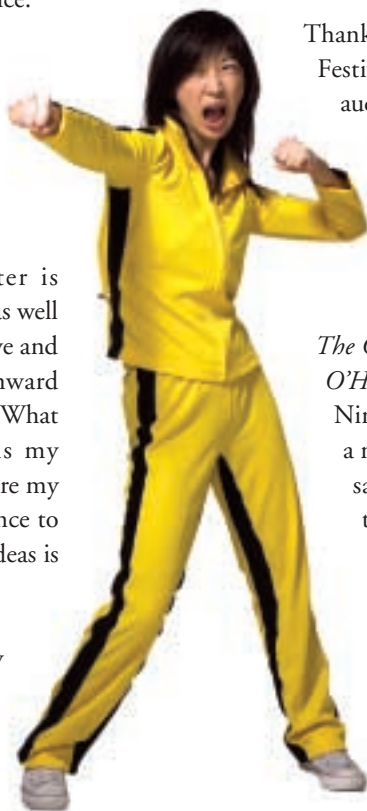
Chan, 35, agrees. “Equally testing is that we have to use dance and movements

to act out daily actions, like opening doors, so our body language is totally vital.”

Another creative challenge Hui has to tackle is to fill the enormous stage space at the Kwai Tsing Theatre. “We have spent hours on end working on the set design because the entire stage will only be taken up by a cast of two,” he says. “The challenge is to balance action with the space available on stage.”

Thanks to the Hong Kong Arts Festival, filling the 1,000 seat auditorium should not be less of a challenge because, according to Hui, their audience has grown and widened since *To Touch the Untouchable Sky*.

The Good, the Bad and Scarlett O’Hara promises to take Shu Ning Presentation Unit into a new artistic direction. Hui says, “This is not a show that calls for cheering and clapping from the audience. It is more to do with self-reflection and appreciation from within.”



六年努力的成果

文：吳潤康

這是樹寧，現在式單位過去六年憑上帝的恩典和弟兄姊妹不斷努力下所結出的果子，踏入第七個年頭，我們更需你們的禱告和支持，請來支持我們吧！願榮耀歸予上帝！

以往劇場作品

2003年9月

賣火柴女孩 (康樂及文化事務署委約節目)

2003年8月

隔離學校 (表演單位：MT2819)

2003年2至5月

黑超特技組 (語委會委約中學巡迴表演)

2003年1至7月

賤人鬥窮人 (2003社區文化大使：街頭表演)

2002年8月

靚唔靚以及人之靚 (表演單位：MT2819)

2002年7月

天路歷程某五站：五年欠打
(康樂及文化事務署委約節目)

2002年3月

海闊天空 (香港藝術節委約節目)

2001年10月

村上春樹的井底異象：慢慢開往起點的快車
(2001年小亞細亞藝術節節目)

2001年8月

四段不明朗的關係 (表演單位：MT2819)

2001年7月

天路歷程某四站：行行企企食飯兩味 (新新
年青力壯版)

2001年2至3月

人之初子 (康樂及文化事務署委約節目)

2000年9至10月

村上春樹的井底異象：慢慢開往起點的快車
(2000年小亞細亞藝術節節目)

2000年8月

我係香港仔 (第一屆劇場教育研討會邀請
演出)

2000年6月

天路歷程某四站：行行企企食飯兩味 (香港
藝術中心委約節目)

2000年1月

村上春樹的井底異象：慢慢開往起點的快車
(臨時市政局委約節目)

現在式音樂會

1999年10月

寄居在肥皂梘上的Jang Lang
(香港藝術中心今日香港99節目)

1999年8月

俠盜羅賓漢：戰士激鬥篇
(表演單位：MT2819)

1999年6至7月

英雄豪俠傳第一回：黃飛鴻三打古惑仔
(臨時區域市政局委約節目)

1999年3月

圍住地球哋哋轉

1999年1月

天路歷程某三站：賤人鬥窮人 (WAVE次世
代劇場節目)

1998年11月

床前明月光 (香港青年藝術節節目)

1998年9月

壹壹如壹 (再版)

1998年7月

沒有不下雨的天空

1998年6月

壹壹如壹

1998年3月

前前後後左左右右

1997年10月

天路歷程某二站：有情有義行走江湖篇

1996年8月

天路歷程某一站：此時此地版

Our work from the past six years

By Ash Ng

As we move into our seventh year I am proud to list below our work over the previous six years. I would like to thank those who have contributed to our work and I look forward to future collaborations.

God Bless!

Past Productions

Sept 2003

The Little Match Girl

Aug 2003

The School of SAAS

Feb - May 2003

Men in Black

Jan - Jul 2003

The Nasty VS The Poor

Aug 2002

Beauty or Not

Jul 2002

The Pilgrim's Progress Station 5:

From 1997 to 2002

Mar 2002

To Touch the Untouchable Sky

Oct 2001

Haruki Murakami, Train

(Touring Version)

Aug 2001

4 Undefined Relationships

Jul 2001

The Pilgrim's Progress Station 4:

Nothing to Do (New Version)

Feb - Mar 2001

First Man Child

Sept - Oct 2000

Haruki Murakami, Train

(Touring Version)

Aug 2000

I'm Hong Kong Child

Jun 2000

The Pilgrim's Progress Station 4: Nothing to Do

Jan 2000

Haruki Murakami, Train

SNPU Concert: Parade of Hymns

Oct 1999

Dance On The Soap

Aug 1999

Robert Hood Part 1: The Warrior

Jun - Jul 1999

Downtown Hero Episode 1: Hero's war

Mar 1999

Walk Around the World

Jan 1999

The Pilgrim's Progress Station 3:

The Nasty vs The Poor

Nov 1998

Moonlight by the Bed

Sept 1998

One Times One is One

Jul 1998

No Sky Without Rain

Jun 1998

One Times One is One

Mar 1998

Step by Step

Oct 1997

The Pilgrim's Progress Station 2: Brotherhood

Aug 1996

The Pilgrim's Progress Station 1: Now and Here

生平介紹 Biographies



許樹寧 Hui Shu-ning

藝術總監／導演 *Artistic Director/Director*

許樹寧，香港出生，基督徒，全職獨立電影及劇場工作者，慕臨軒創辦人；1988年開始從事電視廣告製作；1994年成立MT2819發展青年劇場工作坊；1997年加入影音使團任製作主任，同年成立樹寧·現在式單位，以開放態度和不同媒介的藝術工作者合作，發表了多個實驗性的劇場作品，至今導演超過七十部劇場作品；1998年更自組公司人間映畫拍攝獨立短片、廣告片、紀錄片，包括為香港電台電視部製作《黑色氣劇》，真正傳播《天堂畫冊》等。

Hui Shu-ning is a Christian, born in Hong Kong and is a full-time theatre director and independent film maker. He has participated in advertising, movie and theatre work since 1998.

In 1994, Hui formed a youth theatre group, MT2819 and in 1997 he established Shu Ning Presentation Unit, and started to co-operate with artists working in different media. He has produced over 70 theatre pieces and in 1998 he started his own film company, Bona Mens Film.

樹寧·現在式單位 Shu Ning Presentation Unit

樹寧·現在式單位是香港非牟利文化團體，成員多是基督徒。自1997年成立以來，在弟兄姊妹努力支持下，一直致力拓展藝術創作領域，除了劇場創作，更涉及劇場教育、裝置藝術、獨立短片製作。近三年間，除了製作多部混合媒體形式的劇場作品，亦以合作形式出版多類書刊，更以開放態度與其他藝術模式的創作人合作，積極探求形式與空間的表現。

Shu Ning Presentation Unit is a non-profit organisation formed in 1997 and most of its members are Christian artists. With an interest in developing multimedia theatre, the company explores theatre productions through different media, including installation art, short film production, art education and publications. Most of the original theatre work by Shu Ning Presentation Unit appears in serial form, including *The Pilgrim's Progress*, *Reality vs Fantasy*, *Unemployment*, *Free Voices*, *Downtown Hero* and *Hong Kong Teenager*.



金培達 Peter Kam

音樂總監／作曲 *Music Director/Composer*

多元化音樂人，受訓於三藩市州立大學及迪克·格羅夫音樂學校。主力作曲、編曲、監製及廣告／電影配樂。金氏曾參與無數流行音樂及基督教音樂製作。曾與合作過的歌手，包括陳小春、陳奕迅、郭富城、張柏芝、鄭秀文及梁詠琪等。

金氏憑電影《紫雨風暴》及《星願》的配樂分別榮獲第三十六屆金馬獎最佳電影原創音樂以及第十九屆香港電影金像獎最佳電影原創音樂和最佳電影歌曲。並憑《Para Para 櫻之花》獲2001年十大勁歌金曲最佳編曲獎及憑《兩個人的幸運》入選2003年十大勁歌金曲。

Peter Kam is a multifaceted composer who is equally comfortable with film scoring and popular songwriting, and is recognised for his creative and highly stylised approach to film scoring in all genres. Since returning from the US, he has quickly become one of the few in-demand film composers and record producers in Hong Kong, working with artists like Aaron Kwok, Jordan Chan, Gigi Leung and Eason Chan. He received a Hong Kong Film Award for both Best Original Score and Original Song for his work in the film *Fly Me to Polaris*, and a Golden Horse Award for Best Original Score for the movie *Purple Storm*. His work on *Para Para Sakura* won the Best Arrangement Award in the 2001 Jade Solid Gold Music Awards and on *Fortune For Two* he won one of the ten awards at the Ten Solid Gold Hits Awards.

陳慧 Chan Wai

文本創作 *Original Stories*

在香港出生、長大、受教育。曾出版小說《拾香紀》、《味道／聲音》、《補充練習》、《四季歌》、《人間少年遊》、《看過去》、《好味道》、及散文《物以情聚》。《拾香紀》獲第五屆香港中文文學雙年獎。多年來從事電影、電台及電視台之創作工作，作品包括《甜蜜蜜》、《紫雨風暴》(電影)、《十八樓C座》(商業電台)及《女人多自在》(香港電台電視部)。最新作品為2004年香港藝術節委約作品《獨行俠與亂世佳人》之文本創作。

近年於嶺南大學、香港大學、牛棚書院及中大校外課程部，教授創意寫作課程。

A renowned novelist, Chan Wai has published numerous novels and essays and received the Literary Award in the 5th Hong Kong Chinese Literary Award Biennale. Chan has worked on creative teams in film, radio and television. Her film work includes *Comrade* and *Purple Storm*; her radio work *Flat C and 18/F* and she has written a television script for Radio Television Hong Kong.

Chan also teaches creative writing at Lingnan University, the University of Hong Kong, the Cattle Depot College and the School of Continuing Studies at the Chinese University, Hong Kong.



陳少琪 Chan Siu-kei

填詞 *Lyricist*

陳少琪，香港著名填詞人，活躍詞壇十數載，作品超過一千五百首，曾獲多項金曲獎、最佳中文歌詞獎及最佳中文歌曲獎。合作歌手多不勝數，跨越不同年代，從達明一派、張國榮、梅艷芳、譚詠麟，到新一代的余文樂、Twins、Shine、Juno等等的專輯中，都見陳少琪的歌詞。另外，陳少琪亦為近年多齣大型卡通片中文版填寫歌詞。

1992至1995年間，陳少琪出任香港商業電台創作總監，1995至1998年出任環球唱片(香港)有限公司創作總監。2002年起埋頭為1997年首演音樂劇《雪狼湖》撰寫普通話版劇本，並將於2004年作全國演出。近年陳少琪的工作範圍更拓展至大中華地區。

Chan Siu-kei has written lyrics for over 1,500 songs and has received many awards from local radio and television networks. Since the 1980s he has worked with nearly all the famous singers in Hong Kong and newcomers like Shawn Yu and Twins.

Chan was the Creative Director of Commercial Radio from 1992 to 1995 and the Creative Director for the Universal Records Company (HK) from 1995 to 1998. In 2002 he started writing the Putonghua script for the 1997 Jacky Cheung production *Snow, Wolf, Lake*, a show which will be performed in China this year.

陳敏兒 Abby Chan

編舞／演出 *Choreographer/Performer*

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，1993年與友人創辦戀舞狂，期間曾為不同的演藝團體編舞及演出。1996年，陳氏獲亞洲文化協會頒發獎學金赴美深造，並於紐約茱比利劇場發表舞蹈作品。1997年她與楊惠美成立雙妹嘜。陳氏分別在1998及1999年隨澳洲Expressions舞蹈團及紐約的Bill Young and Dancers作海外演出。

她曾參與伍宇烈創作的《乙女祈》(2000)，香港藝術節2001年節目《蘇絲黃的美麗新世界》，2002年《海濶天空》，以及2003年藝術節節目《春之祭》。近期作品包括由城市當代舞蹈團委約的《暴露》和《光纖纖》，以及隨小亞細亞舞蹈交流網絡巡迴台北、悉尼、香港、漢城及東京等地的獨舞作品《行色匆匆》。

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. In 1993 she jointly founded Danseomanie which focuses on introducing dance to teenagers and the general public. In 1996, Abby Chan received a fellowship from the Asian Cultural Council to study in America and presented her work in New York. She co-founded the duet company Mcmuimui Dansemble with Yeung Wai-mei in 1996.

Chan has also performed for many internationally renowned companies, including the Australian dance company Expressions (1998) and the New York based company Bill Young and Dancers (1999). Chan has actively participated in three Hong Kong Arts Festival productions — *A Brave New World of Suzie Wong* in 2001, *To Touch the Untouchable Sky* in 2002 as the Movement Director for Shu Ning Presentation Unit, and *Rite of Spring* in 2003 with the dance group, Yuri and company danciNG, as a performer. Her recent choreographic works include *Disclosure* and *Pipe Dream*, both of which were commissioned by the City Contemporary Dance Company.

In 2003 her solo work *Spectrum* toured with the Little Asia Dance Exchange Network to Taipei, Sydney, Hong Kong, Seoul and Tokyo. Chan received the 2003 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.

王廷琳 Andy Wong

編舞／演出 *Choreographer/Performer*

王廷琳於十八歲開始學習中國舞、爵士舞及東南亞舞蹈，並隨木蘭歌舞團作公開演出活動；1986年考入香港演藝學院，主修芭蕾舞。王氏在學期間已積極參與舞蹈創作活動，並於各大專院校授課及編舞。1989及1994年他先後獲頒亞洲文化協會獎學金赴美參加美國舞蹈節，於紐約研習現代舞和發表個人作品。

1990年畢業後，王氏隨即加入香港芭蕾舞團，先後為舞團工作坊編排多個作品。1991年首次發表個人作品晚會《夢之旅》，並應邀加入城市當代舞蹈團，四年內不斷隨團作巡迴演出及為舞團創作多個舞碼。

王氏於1995年重組動藝，擔任聯合藝術總監，致力發展本土現代舞創作及舞蹈教育推廣工作。自此舞團不斷推出原創作品、駐場計劃及社區文化大使計劃。王氏更積極以舞蹈關注社會議題和弱勢社群。他對特殊舞蹈教育之貢獻，其主領之愛滋病議題節目《美麗人生》系列及其個人獨舞展《一刻》，讓他先後於1999，2003及2004年獲得香港舞蹈聯盟頒發舞蹈年獎，並於2003年入選「香港傑出舞蹈藝術家」名錄，更連續數年獲頒香港愛滋病基金會之傑出義工獎。

王氏曾先後為赤憤劇團、香港演藝學院、中天製作、中英劇團及香港話劇團作形體設計及舞蹈編排。

Andy Wong began his training at the age of 18, studying Chinese dance, jazz and Southeast Asian dance and accompanied the Mulan Song and Dance Troupe in open performances. In 1986, he entered the Hong Kong Academy for Performing Arts where he majored in ballet. Since then, he has choreographed for different organisations and taught in dance societies in various colleges and universities. In 1989 and 1994, he received scholarships from the Asian Cultural Council and participated in the American Dance Festival.

In 1990, he joined the Hong Kong Ballet and choreographed for the company dance workshops. The following year he was invited to join the City Contemporary Dance Company as a dancer, where he both performed and choreographed.

In 1995, Wong restructured DanceArt Hong Kong and has become the Associate Artistic Director of the company. The company aims at promoting local modern dance creations and offering dance education in the community.

Andy Wong has actively used dance to manifest his concern for social topics and minority groups. He has received Dance Awards from the Hong Kong Dance Alliance for his efforts in dance education to special groups; the social concern issue in *A Beautiful Life* series and his spectacular performance in the solo dance concert *And Then...?* in 1999, 2003 and 2004 respectively. In 2003, Wong was inducted into the Hong Kong Dance Hall of Fame and received the Best Volunteer Award from the Hong Kong AIDS Foundation.



吳潤康 Ash Ng

監製 *Producer*

吳潤康，基督徒，香港演藝學院首屆舞台及技術管理系學士畢業生，參與超過一百二十個舞台製作，曾隨亞洲青年管弦樂團作世界巡迴演出。吳氏曾任多項大型節目之舞台製作管理和策劃工作，包括亞洲藝術節、香港回歸慶典、循道衛理125周年感恩崇拜、農曆新年巡遊及中秋綵燈會等。1997年，他與許樹寧創立多媒體劇場「樹寧·現在式單位」。

A Christian and graduate of the Hong Kong Academy for Performing Arts, Ash Ng has been involved in more than 120 productions. Between 1993 and 1996 he toured with the Asian Youth Orchestra.

Since then Ng has been involved in production management and planning for many large-scale stage productions, including the Asian Arts Festival, the Hong Kong Handover Ceremony, the gathering for the 125th anniversary of the Methodist Church, Chinese New Year parades and the Mid-Autumn Lantern Festivals. Ng is the co-founder of Shu Ning Presentation Unit.



經綸 Ken Cheung

空間設計 *Space Designer*

經綸，主題設計師，從事空間及環境設計十年以上，作品遍佈港九新界，項目包括大型商場、主題展覽館、餐廳及節日裝飾。他任香港歷史博物館客席講師，教授歷史模型製作，亦為《村上春樹的井底異象》及《人之初子》擔任空間設計，並於《人之初子》演出期間，舉辦首次個人裝置設計展覽。近作《賣火柴女孩》之顛倒舞台空間設計深受好評。

As a theme designer, Ken Cheung has worked in space and environment design for more than 10 years. His work can be seen all over Hong Kong in shopping malls, exhibition halls, cafes and festival decorations. He teaches historical model construction at the Hong Kong Museum of History.

Cheung has worked as a space designer on *Murakami Harukim*, *Train* and *The First Man Child*, running his first solo installation exhibition concurrently with the latter production. His recent work – the up-side-down setting for *The Little Match Girl* was greeted with critical acclaim.



鄺雅麗 Alice Kwong

燈光設計 *Lighting Designer*

鄺雅麗1996年於香港演藝學院畢業，獲藝術學士（榮譽）學位，主修舞台燈光設計。曾為多個團體作燈光設計，2003年1月獲邀往新加坡為現代舞團 The Arts Fussion 的作品《Little Lee》設計燈光，大受好評。近期作品有《山村老師》、《翻天覆地》、《奧妮安娜的迷惑》及《賣火柴女孩》。

Alice Kwong graduated in 1996 with a Bachelor of Fine Arts from the Hong Kong Academy for Performing Arts, majoring in Lighting Design. Since then she has worked for various local and overseas performing groups.

In January 2003, she was invited to Singapore to design a show entitled *Little Lee* by the Arts Fussion. Her recent works include *The Country Teacher*, *Toppling the World*, *Oleanna* and *The Little Match Girl*.



譚俊豪 Tam Chun-ho

音響設計 *Sound Designer*

譚俊豪於香港演藝學院畢業，現為樹寧·現在式單位駐團音響設計，亦有參與其他團體音響設計，包括中英劇團、赤憤劇團、慕臨軒、MT2819、力行劇社及丁劇坊。近作有《賣火柴女孩》。

Tam Chun-ho is a graduate of the Hong Kong Academy for Performing Arts and is presently the resident sound designer for the Shu Ning Presentation Unit. He has worked for other companies such as the Ching Ying Theatre Company and his most recent work is *The Little Match Girl*.



張詠妍 Wing Cheung

形象設計 *Image Designer*

張詠妍為前觀塘工業學院時裝系文憑畢業，曾當時裝記者、櫥窗設計、時裝店公關等工作。曾演出二十多個廣告及突破機構的電影《風的日夜》及《甜美生活》。最近舞台演出為《賣火柴女孩》。

Wing Cheung graduated from the Design Department of the former Kwun Tong Technical Institute, and has since been working as a fashion reporter, window display designer and public relations officer for a fashion shop. She has performed in more than 20 commercials and films produced by the Breakthrough organisation. Her most recent work for the stage was *The Little Match Girl*.



葉富生 Stephen Ip

聲樂指導 *Singing Coach*

葉富生於美國迪克·格羅夫音樂學校畢業，主修聲樂，畢業後拜師美國Vocal Dynamics 著名聲樂家阿蒂·羅傑斯門下繼續鑽研聲樂技巧。1990年學成回港，開始全職教授聲樂以及擔任本港多間教會詩班及歌隊的客席音樂導師。

此外，葉氏亦為多位流行歌手和基督教音樂團體的聲樂導師和監製，以及參與無數流行音樂及基督教音樂製作，包括：《Overdose》及《一個人趙芬妮》(趙芬妮)、《優美的時刻》(奚秀蘭)、《齊唱新歌》第八及九集、《Praise中文版第一及二集》。

Stephen Ip graduated from the Dick Grove School of Music in the US, majoring in vocal training and also studied under the famous vocalist, Ate Rojas. Ip came back to Hong Kong in 1990 and has been a full time vocal teacher, coaching famous pop singers and numerous Christian music groups. He is also involved in the music productions of various pop artists and Christian music projects.



伍偉衡 Ng Wai-hang

舞台監督 *Stage Manager*

伍偉衡為香港演藝學院科藝學院文憑畢業生，主修舞台及技術管理。1998至2003年加入中英劇團任全職助理舞台監督，期間曾參與多個舞台製作。此外亦曾參與多個劇團之幕後製作，其中包括香港展能藝術會、香港聾劇團製作、點星聚、旭日坊、新域劇團、香港兒童音樂劇團、赫壆坊劇團、影話劇。現為自由身舞台工作者。

Ng Wai-hang graduated from the Hong Kong Academy for Performing Arts, majoring in Stage and Technical Management and Technology. From 1998 to 2003 he joined the Chung Ying Theatre Company as a full-time assistant stage manager. He has also taken part in the productions of other theatre companies and now works as a freelancer.



陳淑雯 Belinda Chan

執行舞台監督 *Deputy Stage Manager*

陳淑雯1998年加入樹寧·現在式單位，並隨團到上海、台灣及韓國釜山演出。近期參與製作包括《賣火柴女孩》及格蘭迪·艾倫的舞蹈劇場作品。

Belinda Chan has frequently worked with the Shu Ning Presentation Unit since 1998 and participated on their tours to Taiwan, Shanghai, and Pusan, Korea. She recently worked on *The Little Match Girl* and for the Variety Show of Glande Alan Dance Theatre.