

35<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival  
27.2 - 25.3.2007

ExxonMobil

Vision

埃克森美孚新視野

我我你你  
Yuyumimi  
一個愛情故事  
a love story

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埃克森美孚

全劇場 All Theatre Company

# Yu Yu Mi Mi

*A Love Story*

## 我我你你一個愛情故事



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■ 9-10.3.2007

(粵語 Cantonese)

16-17.3.2007

(英語 English)

藝穗會小劇場

Fringe Studio

Fringe Club

演出長約 1 小時 15 分鐘，不設中場休息

Running time: approximately 1 hour and 15 minutes with no interval

除特別註明，所有照片

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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

概念／導演／插畫師／佈景設計  
海潮

英文改編／英語旁白  
美姬・藍・奧海娜

木偶師／演員  
海潮  
美姬・藍・奧海娜  
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林思揚\*

錄像製作  
吳江偉

Concept / Director / Illustrator / Set Designer  
Hoi Chiu

English Adaptation / English Narration  
Maggie Blue O'Hara

Puppeteers / Performers  
Hoi Chiu  
Maggie Blue O'Hara  
Lotus Chan  
Cola Ho

Cantonese Narration  
Owen Wong

Original Music  
Rick Scott

Sound Producer / English Poetry  
Valley Hennell

Sound Engineers  
Anthony Maki (Canada)  
Irene Lau (Hong Kong)

Lighting Designer  
Lau Ming-hang

Costume Designer  
Marvel Lam\*

Videographer  
Remus Ng

## 製作人員 Production Team

監製  
文化工房

舞台監督  
關飛燕

Producer  
Cultural Factory

Stage Manager  
Kwan Fei-yin

助理  
舞台監督  
林耀洪  
胡家欣

Assistant  
Stage Managers  
Lam Yiu-hung  
Wu Ka-yan

## 鳴謝 Acknowledgements

前進進戲劇工作坊

On & On Theatre Workshop

\* 承蒙@waxduck批准參與是次製作  
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## 演後藝人談 Meet-the-Artists (Post-Performance) 9.3.2007; 16.3.2007 (五 Fri)

歡迎觀眾演出後留步，與全劇場成員會面。

If you would like to meet members of All Theatre Company, please stay behind in the auditorium after the performance.





文：雲莉·亨尼爾

By Valley Hennell

我會在橋上與你相遇  
在黑暗與驚訝中  
從熟睡醒來再回到夢中  
那雙手的輕輕接觸  
告訴我們早已認識  
在局限的時間裏  
我們是永遠的戀人

I will meet you on the bridge  
Between darkness and wonder  
Awaking from slumber to dream again  
With a touch of our hands  
We shall know one another  
We shall be forever lovers  
Among shifting sands

中譯：鍾小梅

故事從一道愛情的 閘 口 開始，每一個人 都 希望 可以 走 進 這 道 閘 門，但 究竟 你 是 進 還 是 出，或 許 你 也 不 清 楚。



This story begins at a love gate, everyone wants to go in, but sometimes you don't know if you are coming or going.

YuYu is a puppeteer and MiMi is a writer. They meet at a tree with heart shaped leaves in the summer

YuYu 是 一 個 木 偶 師，MiMi 是 一 個 作 家。兩 個 戀 人 有 着 不 同 的 性 格；MiMi 的 性 格 像 蝸 牛：感 性、緩 慢、細 緻、踏 實。而 YuYu 則 像 鳥：熱 愛 自 由 及 擁 有 向 外 探 索 的 精 神。

of their youth. Multi-dimensional worlds are revealed through subtle symbolism. MiMi is like a snail: delicate, sensual and slowly touching the earth. YuYu is like a bird: quick, curious and always up in the clouds.

他 們 相 愛、分 離 就 如 自 然 界 的 四 季 循 環，經 歷 變 化 與 起 落。

Nature's seasons reflect their personal cycles of change. Mirror reflections, video collage, storytelling and puppetry express their tragic story of tender love once shared then lost.

They meet and fall in love. They separate. They remember and return. Love is created in the centre, in the middle, in the space between.

分場

序幕	時
第一幕	
第一場	相遇
第二場	創造
第三場	禮物
第四場	分歧
第二幕	
第一場	相愛
第二場	季節
第三場	夢
第四場	破碎
第三幕	
第一場	倒下
第二場	回憶
第三場	停
第四場	回家
尾聲	關閘

Scenes

Prologue	Time
Act One	
Scene 1	They Meet
Scene 2	They Create
Scene 3	They Give
Scene 4	They Argue
Act Two	
Scene 1	They Love
Scene 2	Seasons Change
Scene 3	YuYu's Dream
Scene 4	MiMi Breaks
Act Three	
Scene 1	The Love Tree Gets Cut Down
Scene 2	They Remember
Scene 3	MiMi is Sick
Scene 4	YuYu Comes Home
Epilogue	The Love Gate



文：海潮

我記得2002年，第一次一個人到西班牙旅行，在塞戈維亞欣賞世界數一數二的國際木偶節。在離開的一刻我回望這美麗的古城，我想總有一天，要帶我的作品到這裏。

在歐洲獨個兒在街上走走，開始繪畫《YuYuMiMi》的故事繪本初稿，在飛機回程的那夜，靜靜地把故事大綱寫完，我的眼淚也不自覺流了下來，慨嘆在我的世界裏沒有什麼可以永恆。

2003年在香港參與兒童劇《五行欠玩》，認識了Rick及Valley。他們的愛感動了我，在他們離開香港時，我送上《YuYuMiMi》繪本作品。我說：「我的作品裏男主角最終無法與女主角一起，但現實世界中你們卻能做到。」他們也被我的作品感動，說：「你正正繪畫了

我們的過去呢！」由那天開始，Rick及Valley走進了YuYu、MiMi的世界。

2004年在加拿大溫哥華及英國伯明翰國際木偶節演出，我們的努力感動了很多，也是我第一次與世界級木偶大師交流。翻過一個小山，才發現路還很遠。

2006年回港，明白到創作是我的使命，不論是用劇本、繪畫、跳舞、木偶，最重要是作品令人感動。

2007年的今天，與一班好友合作《YuYuMiMi》。再次令他們活起來，回想起來，過程並不容易。

要走的路很漫長，停一停回望，我，並不孤獨。

謹此多謝藝術節給予機會。

# Behind the Love Story

This concept began while Hoi Chiu, a director and puppeteer from Hong Kong, was travelling in Spain in 2002. He was attending an international puppet festival and while sitting in a cafe in Barcelona, he drew 20 fine-lined, black ink illustrations in his sketchbook. He started the first drawing, tracing the round shape of an ashtray, dividing the circle into four and then drawing a boy's face on one side and a girl's face on the other with a face of the wind blowing in the centre of the picture. Below the circle Hoi Chiu wrote the words: Love Story. This was the birth of *YuYuMiMi*, before he knew the title or what this creation would develop to be.

A year later he met an older, Canadian couple, Rick Scott and Valley Hennell. They produce music and were in Hong Kong working on a show for the International Arts Carnival that Hoi Chiu was directing. Hoi Chiu loved the sound of Rick Scott's dulcimer instrument and shared his story of the black ink drawings. One day, they planned on making Hoi Chiu's illustrations into a book with an accompanying soundtrack. In 2004, Hoi Chiu met Maggie Blue, a talented performer and they created the All Theatre Company, an international, multimedia performance group.





Hoi Chiu lived with Maggie in British Columbia (BC), Canada for ten months and together, with the help of Rick and Valley, they spent six months developing *YuYuMiMi* into a puppet show, a soundtrack and a book.

In 2005, Hoi Chiu mastered his wood carving skills while building his YuYu and MiMi characters into puppets. Hoi Chiu directed the soundtrack recording session at Rick and Valley's waterfront house on a beautiful island off the west coast of BC with Rick singing and playing his dulcimer, Maggie Blue singing and narrating, and Valley as sound producer.

The All Theatre Company was invited to premiere *YuYuMiMi* at the Birmingham International Puppet Festival and so they travelled to England in June 2005. The show was very well received by British audiences and media.

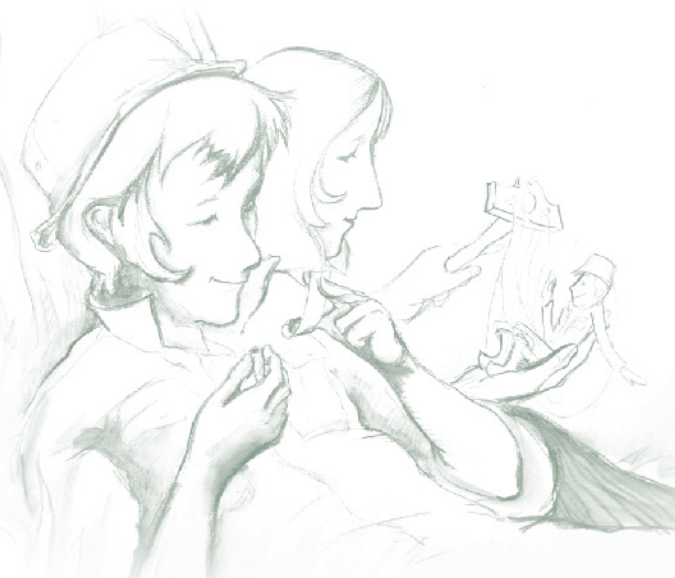
In 2006, Hoi Chiu moved back home to Kowloon City, to refine and develop



© Keith San

his play into two versions: English and Cantonese. The difference between the two versions is that the English narration is from MiMi's perspective and the Cantonese version is from YuYu's point of view.

*YuYuMiMi* is a unique exploration into memories, the unspoken, our shadows and tender first love. A tragic story told through contemporary dance, hand-carved wooden puppets, an originally composed soundtrack and Chinese paper-cut shadow puppets. Multi-dimensional worlds are revealed through symbolism, nature, mirror reflections, time, polarity, emotional video collage, storytelling and the world of puppets.





# 心如木頭， 情同佳偶

文：邁克·安甘

有些憤世嫉俗的人會故意唱反調，說：「婚姻不是天作之合，離異才是天作之分。」不過，要說服多才多藝的海潮和美姬·藍·奧海娜，叫他們相信兩人的夫妻檔創作組不是上天恩賜，佳偶天成，則絕非易事。

2004年溫哥華某個舞場，彷彿命運安排之下，木偶師兼藝術家海潮和曾當舞者、配音員和電視藝人的奧海娜，一見如故，擦出的創作火花，令兩人如牡丹綠葉，相得益彰，也為香港當今藝壇注入新動力。海潮自1993年起便活躍於香港的創作圈子，他身兼木偶師、木偶教師、「Playback劇場」實踐者和導演，但他的水墨畫創作才華還未顯露，至少從未在舞台上展現。直至他跟一對加拿大夫婦合作，情況才有改變。這對加籍夫婦，男的是首響藝術家韋·史葛，能演奏出色的德西馬琴，女的是擅寫詩篇及歌詞的雲莉·亨尼爾。海潮與他們的相知和合

作，就如創作一幅拼圖，而奧海娜的出現，讓這幅拼圖得以完成。但只有從這個以傳統愛情故事為基礎的創作小說，才能預知兩人的邂逅，將會為海潮的創作方向及生命軌跡帶來多大的轉變。

海潮開始創作一個故事，部份靈感來自史葛和亨尼爾的經驗（他們於二十多歲時相識，但要相隔30年後才終成眷屬），部份則來自他內心的渴求（他是多少希望有一個創作上的心靈伴侶）。這故事後來成為了《我我你你》，但當時他並不知道。

故事本沒有刻意加入自傳成分，儘管現在回頭來看，可說充滿了個人命運的先兆。海潮於2002年出席西班牙塞戈維亞的木偶節，他在一個煙灰缸內下意識地亂塗亂畫。後來自然而然地演變成20幅繁複細膩的圖像，刻畫了YuYu和MiMi的經歷。YuYu是個彷彿雲中飛鳥的男人，而MiMi則是個活像地上蝸牛的女人。這一連串形象講述了兩人由相識相愛以至衝突分離，最後YuYu回來之時，人事盡已翻新。

海潮所有畫功精巧的形像，皆具有強烈象徵意味，表達出人類亙古永存的普遍經驗。畫面的豐富細節令人目不暇給，如果仔細點，把畫幅上下顛倒，會發現更多象徵和不同的基調。

橫在面前的挑戰，就是去把這些豐富意象轉化為可行的舞台演出。2005年他們在英國伯明翰國際木偶節首演成功，從這點來判斷，他們四人的創意不但相輔相成，就創意融合的層面而



言，還出現了跨領域的神奇變化：海潮的藝術品從紙上移到舞台，效果竟出奇地好，這不能不多得他們致力追求原創及發揮藝術個性，也有賴四人群策群力的創作勁頭。無疑演出多虧所有合作者的竭誠投入，但這個作品之所以別開生面、不同於追逐時髦的多媒體劇場，正在於海潮那些線條曲折、美不勝收的墨筆畫。那些畫是這個製作的靈魂，重要性不下於坦尼爾為《愛麗絲夢遊仙境》等故事所作的出色插圖。海潮問自己：「我可不可以運用這獨特的繪畫風格，把它結合到真人演出上？」答案是一個接一個的肯定。

自那次首演後，《我我你你》的創作概念，在四人身上再慢慢發酵，擴充了他們的想像力；同時海潮的木偶製作技術，也得以琢磨改善，因為他很想創造以手操作的木刻玩偶，能盡量像人般靈活，像人般富於表情。我第一次認識男主角YuYu和MiMi，就是當他們像毋須上台演出的演員般懶洋洋地「休息」的時候。他們動作之細膩令人讚歎，這也毫不為奇，因為奧海娜和海潮都愛跳舞，對他們來說，舞蹈的流暢表達跟木偶的優美動態息息相關。意味深長的是，海潮的木偶造型完全不落俗套，儘管我們會以為又是那些不出所料的東西方混合風格，畢竟香港這城市似乎正以此為強項。

海潮根據原來的墨筆畫，利用電腦製成水彩影像，並把更具亞洲傳統風格的皮影剪紙用在《我我你你》的故事架構內，突出了全劇場的雄心——就是要把原先二度空間的藝術作品和木偶師三度空間的獨特手藝，融為一體。繪畫藝術催生了這個故事，而木偶藝術則使人引發無窮想像。總的一句，《我我你你》的舞台藝術採用一種人人能有所共鳴的敘事風格，鼓勵我們穿越愛情的關卡，正如劇中的木偶角色一樣。「我們想大家共享這個故事。當下的一刻是上天所賜。我們的創作意念在於永恆的事物：創造你的木偶，創

造你的舞蹈。不要壓抑你的感情，創造力會令生命和愛情重生、再現。」這句相當於創作信條的說話，讓這些演出者得以藉着富於創意的合作關係，攜手追尋更高的真理。

事實上，海潮和奧海娜都以舞蹈作為劇場表達方式的共同語言，此外舞蹈也是他們私人感情的催化劑。依他們看來，活現於舞台上的木偶，其動作和內心的呈現，更離不開的是舞蹈而非口頭語言。不過，語言在故事中也都有自己的地位，特別是這個在香港演出的版本，YuYu的看法有部份用廣東話交待，而MiMi的則用英語傳達。在伯明翰的演出，以及最近在新加坡藝術劇場為「香港焦點」文化交流而表演的選段，都是以英語為主。今次在香港，中英語並用，連同舞蹈動作、歌曲和海潮那些迷人的錄像拼貼，可以讓作品平衡得更好，達成更佳的美學對稱。因感覺而勾起的回憶，十分重要，所以這個演出歡迎觀眾把各自的思想投射到這對木頭戀人的回憶上。

在全劇場的作品，你會見到真人演出那種直接而即興的效果，跟創作故事和製作木偶時精心經營的畫面和仔細刻工，調和得水乳交融。貓王皮禮士利有首歌說：人的心若像木頭一樣，會喪失情感的反應能力。但YuYu和MiMi的木偶人物卻是偉大愛情的結晶，他們道出永恆不變的真愛，更勝很多人類，他們只懂壓抑自己的愛情，或不讓身邊的人表達愛意及過充滿情感的生活。所以，我們現在竟反過來讓這些心如木頭的木偶，讓那些墨筆畫的原型人物，教我們去穿越愛的關卡。把慣常的看法顛倒過來，才表現出真正的舞台創作才華。

中譯：昌明

**邁克·安甘**現任嶺南大學英文系副教授，主要從事有關劇場、文學及語言的講學及著述；此外，他在香港也經常擔任幕前表演及劇場評論工作。

# Love Story

## From a Wooden Heart

by Mike Ingham

While some cynics quip that it is divorces as opposed to marriages that are made in heaven, it would be hard to convince multi-talented performers Hoi Chiu and Maggie Blue O'Hara that their creative and matrimonial partnership is anything other than heaven-blessed. The creative synergy that was sparked by their seemingly fated meeting at a dance club in Vancouver in 2004 has enriched not only puppeteer and artist Chiu as well as former dancer, voice-over artist and television actress O'Hara, but also the current Hong Kong arts scene.

Already active on the creative scene in Hong Kong as a puppeteer, puppetry teacher, playback practitioner and director since 1993, Hoi Chiu's other great talent, creative ink drawing, remained latent, at least

in theatrical terms, until he linked creative forces with Canadian couple Rick Scott (sound artist and dulcimer player *extraordinaire*) and his poet-lyricist wife Valerie (Valley) Hennell. O'Hara supplied the missing piece in a jigsaw that had begun with Hoi Chiu's acquaintance and collaboration with the Canadian couple. But only the creative fiction of a conventional love story could have predicted how much the meeting would transform his creative direction and also his life.

Partially inspired by Scott and Hennell's own experience — they met in their 20s but were only destined to marry 30 years later — as well as his own imaginative yearnings for a creative soul-mate, Hoi Chiu had started creating a story — the story of YuYu and MiMi as it turned out, but he didn't know it at the time.





The story, which was not intentionally autobiographical although in retrospect it can be seen as personally portentous, had started as a subconscious doodle in an ashtray when he was attending a puppetry festival in Segovia, Spain, in 2002. It developed spontaneously into a series of 20 amazingly detailed and intricate graphic images depicting the narrative odyssey of the bird-like (in-the-clouds) male YuYu and snail-like (grounded) female MiMi. This remarkable sequence of narrative images tells of the couple's meeting, reciprocal love, conflicts, parting and finally of YuYu's eventual return in very changed circumstances.

All of Hoi Chiu's exquisitely executed drawings offer visually potent symbols of a timeless and universal human experience. The depth of detail in them is breathtaking, and on closer inspection further symbols and motifs are revealed when they are viewed upside-down.

The challenge was to translate all of this rich imagery into a viable theatrical medium. Judging by the success of their premiere of the show in the International Puppet Festival in Birmingham, UK, in 2005, not only was the creative symbiosis of the four more than vindicated by the results, but at another level of creative fusion a magical cross-disciplinary transformation had occurred. Hoi Chiu's art-work, had been surprisingly well transposed from page to stage thanks to the quest for originality and artistic integrity as well as the remarkable synergies of the creative quartet. There is no question that the show owes much to the input of all of the collaborators, but where it is crucially original and different from much of the work that is done in this theatrically voguish, multi-media genre is precisely in those beautifully

sinuous, black ink drawings. They are clearly as integral to the soul of this production as Tenniel's memorable line drawings are to Lewis Carroll's Alice stories. The question that Hoi Chiu asked himself was this: 'Can I use my distinctive drawing-style and put it together with the live performance?' The answer was a resounding yes!

The creative concept of *YuYuMiMi* — *A Love Story* has had time to ferment in the group's collective imagination since that first run, and Chiu's skills as a puppet-maker have also been honed as a result of his desire to create wood-carved, hand-operated puppets that are as mobile and expressive as humanly possible. I was introduced to the protagonists — YuYu and MiMi, both floppily 'resting', as actors do when not required on stage. They are remarkably subtle in movement, not surprising since both O'Hara and Chiu love dancing and for them there is an innate connection between the fluid expressiveness of dance and that of puppet art. Significantly Chiu's puppet design eschews cultural stereotypes, which one might have expected given the sometimes predictable *dung-sai* (east-meets-west) hybrid that appears to be our city's *forte*.

The addition to the computerised watercolour images, created by Hoi Chiu and based on the original ink drawings, and also of more traditionally Asian shadow papercuts to the narrative repertoire, *YuYuMiMi* emphasizes the All Theatre team's desire to blend the two dimensional art-work which inspired the story, with the evocative three-dimensional art of the puppet-maker's idiosyncratic craft. In sum, the theatre art of *YuYuMiMi* embraces a universal story-telling style which encourages us to go through the love-gate, as the story's

puppet creations do. “We want to share the story. The present moment is a gift. Our concept of work lies in what is timeless: create your puppets, create your story, create your dance. Don’t hold back your feelings. Creativity enables life and love to be reborn and live again.” This statement amounts to a creative credo that unites these performers in their search for higher truths through their creative partnership.

Indeed both Chiu and O’Hara see dancing as a common language for their theatrical expression, in addition to providing a catalyst for their personal relationship. The way they see it, dance is more integral to the movement and inner life of the puppet as it is brought to life on stage than is verbal language. But words have their own place in the storytelling, all the more so in this Hong Kong version, since YuYu’s perspective is partly told through the linguistic medium of Cantonese and MiMi’s through English.

In the Birmingham show and the recently performed extract at the Arts House in Singapore for the Spotlight on Hong Kong cultural exchange, English predominated. Here in Hong Kong a better balance and aesthetic symmetry can be achieved with the use of both English and Cantonese blended with dance movement, songs and the video collage of Chiu’s mesmerising images. Sensual memory is an important element, and the audience is invited to project their own memories onto those of the wooden lovers.

In All Theatre’s work the immediacy and improvisatory quality of the live performance is, as you will see, beautifully fused with the painstaking process of pictorial and sculptural creativity that goes into creating graphic stories and wooden

puppets. Elvis Presley sang of a wooden heart, implying a lack of emotional responsiveness in a human being. The wooden puppet characters YuYu and MiMi are the products of great love and tell love’s timeless tale, more so than many humans we can think of who repress their love or inhibit the love and emotional life of those around them. Paradoxically, then, we are taught to go through love’s gate by these owners of wooden hearts and by their inky prototypes, a reversal of perception that is the true stuff of theatrical creativity!

**Mike Ingham** is Associate Professor in the English Department at Lingnan University. His work includes lecturing and writing about the theatre, literature and language. He is also a regular performer and theatre critic in the Hong Kong.



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# 全劇場

## All Theatre Company

全劇場是一間國際多媒體製作公司。由海潮(香港)及瑪姬·藍·奧海娜(溫哥華)共同創辦及擔任藝術總監。

全劇場的宗旨是創作高素質的多媒體製作，鼓勵創意、美感及靈感；透過融合東西傳統，致力製作富挑戰、着重實驗及創新的演出，劇團以形體、音樂、詩、面具、木偶、視覺藝術，以及錄像提供新穎的表達形式。

讓參與者擁抱個人的才能與自然接近，通過藝術表達愛與和平的訊息。

The All Theatre Company is an international multimedia production company founded by Hoi Chiu (Hong Kong) and Maggie Blue O'Hara (Vancouver), who are also the artistic directors.

**Our mission** is to create quality, multimedia productions that honour creativity, beauty and inspiration. We are dedicated to producing challenging, experimental and innovative performances by fusing our eastern and western traditions. Our storytelling combines new forms of sacred theatre: movement, music, poetry, puppetry, masks, visual arts, video and ritual ceremony.

The All Theatre Company aspires to help spread the message of peace through artistic expression.

### 近期作品

#### 互動舞蹈／劇場

六月等待  
慾望九月  
尋靜心之旅  
死亡十二月

#### 多媒體木偶表演

我我你你 — 一個愛情故事  
從前有一棵樹  
浮世繪

#### 祭禮／開幕及閉幕表演

死亡及再生  
全：天地人

#### 親密式歌舞演出

### Recent Work

#### Interactive dance/theatre

*Waiting in June*  
*Eve's Desire in September*  
*Unity Consciousness Theory*  
*Death in December*

#### Multimedia Puppet Shows

*YuYuMiMi — A Love Story*  
*Far Away Tree*  
*Shambhala Warrior*

#### Sacred rituals/opening and closing ceremonies

*Death and Rebirth*  
*Chun: Heaven Human Earth*

#### Intimate Cabaret

[www.alltheatreco.com](http://www.alltheatreco.com)



## 海潮 Hoi Chiu

概念／導演／插畫師／佈景設計／木偶師／演員  
Concept/Director/Illustrator/Set Designer/Puppeteer/Performer

海潮是本地的活躍演員，1993年開始遊走於香港各專業劇團。

海潮擁有豐富的藝術人生及多方面的藝術才能，身兼木偶師、演員、導演、舞者、工作坊導師及繪畫師。他亦嘗試探索不同的劇場種類，由祭祀劇場到以社區為主的一人一故事劇場。2002年他在日本的一人一故事劇場國際會議中教授及演出。他是香港木偶中心的創辦人之一，多年來不斷磨練木偶演出及製作的技巧。曾於香港演藝學院及香港青年藝術基金會教授木偶技藝。

海潮為人所認識的重要創作《孟蘭盆》系列，是與黃世鈞合作的四年計劃，曾於香港、台灣及澳門演出。2002年獲邀到台灣參加國際藝術會議及藝術節。2003年創作《我變態你完全變態》，是次演出為前進戲劇工作坊的演出系列之一及澳門藝穗節節目。

2004年他為得獎音樂劇《五行欠玩》擔任導演。該劇於香港國際綜藝合家歡首演，其後於加拿大多個城市的兒童藝術節中演出。加拿大巡迴期間，海潮與美姬·藍·奧海娜相識，並合組了「全劇場」。海潮任聯合藝術總監，並兼木偶師、佈景及道具設計、主要演員。

2005年他的原創木偶劇《我我你你》於英國伯明翰國際木偶節演出。同年，於澳門藝穗節演出《尋靜心之旅》，及原創木偶及舞蹈／劇場演出《浮世繪》。

2006年1月，他為中英劇場編寫現代版《西遊記》。同年春季全劇場獲嘉道理農場的邀請，建立首個木偶劇場「螢火蟲木偶劇場」及環保音樂木偶劇《從前有一棵樹》。海潮亦獲國際藝術節委約，設計及製作18隻巨型木偶及18隻杖頭木偶，於2006年11月在香港文化中心作開幕巡遊。

In Cantonese Hoi Chiu means 'ocean wave' — embodying his intention to support and give nurturance to the world. Hoi Chiu has been an active performer in Hong Kong's professional theatre industry since 1993.

Based in Hong Kong, he has led a colourful artistic life as a puppeteer, actor, director, dancer, workshop facilitator and illustrator. From formal ritual theatre to the community-based Playback Theatre, he has explored a wide spectrum of performance possibilities. In 2002, he taught and performed Playback Theatre at the International Playback Conference in Japan. He is the founder of the Hong Kong Puppet Centre and continues to refine his puppet mastery. Hoi Chiu has been a teacher in puppetry at various schools, such as the Hong Kong Academy for Performing Arts and the Hong Kong Youth Arts Foundation.

His collaboration with Prince Wong on *Yulan* (Contemporary Chinese Ghost Festival) was a four year project ranging from the sensational and provocative to the spiritual and meditative. *Yulan* was performed in Hong Kong, Taiwan and Macau. In 2002 Hoi Chiu was invited to participate in the World Arts Conference and Festival in Taiwan, and in 2003 he created *TRA-P-ART*, a multimedia theatre piece as part of the On and On Theatre Series in Hong Kong and at the Macau Fringe Festival.

In 2004 Hoi Chiu directed *The Five Elements*, an award-winning, musical, magic show that premiered at the Hong Kong Arts Carnival and toured Canada's summer children's festivals. While touring in Canada Hoi Chiu and Maggie Blue O'Hara met and founded the All Theatre Company. He is the co-artistic director, puppet master, set and props designer as well as a featured performer.

In 2005, *YuYuMiMi* premiered at the International Puppet Festival in Birmingham, England, and in the same year the Company brought *Unity Consciousness Theory* and *Shambhala Warrior* to the Macau Fringe Festival.

In January 2006, Hoi Chiu worked with Chung Ying Theatre Company and wrote a modern adaptation of the classic Chinese mythology *Journey to the West*. In Spring 2006 All Theatre Company was commissioned to create Kadoorie Farm's first puppet theatre, Firefly Puppet Theatre, and a musical, environmental puppet show, *Far Away Tree*. Hoi Chiu was commissioned by the International Festival of Inclusive Arts to design and build 18 giant puppets and 18 rod puppets for the opening ceremony parade in November 2006 at the Hong Kong Cultural Centre.

## 美姬・藍・奧海娜 Maggie Blue O'Hara

英文改編／英語旁白／木偶師／演員  
English Adaptation/English Narration/Puppeteer/Performer

奧海娜是演員、作家、舞者、歌手、木偶師及電影人，在加拿大的劇場、電視及電影工業工作超過25年。她曾於多個電視節目中亮相，並連續四年參演加拿大廣播公司的家庭劇集《Northwood》。

她亦是加拿大的一級配音藝人，曾為《變種特攻》及《龍珠》等多部日本動畫配音。

2004年奧海娜與海潮組成全劇場，為該團聯合藝術總監、聯合編劇、作曲及主要演員。

2004年奧海娜獲澳門藝穗節邀請演出《全：天、地、人》火舞／劇場演出（世界首演）。期間，她參與國際藝術會議及藝術節製作及演出多個計劃。

2005年夏天她與海潮於英國伯明翰國際木偶節演出《我我你你 — 一個愛情故事》。同年秋天為澳門藝穗節導演及演出《尋靜心之旅》，編舞與演出《浮世繪》。2006年夏天編寫及演出由嘉道理農場委約製作的音樂木偶劇《從前有一棵樹》。奧海娜正埋首電影創作、作曲，以及發展全劇場的新製作。

Maggie Blue O'Hara is an actress, writer, dancer, singer, puppeteer and filmmaker with over 25 years experience in the Canadian theatre, television and film industries. Her many television guest appearances include *X-Files*, *Cold Squad*, *L Word* and *Da Vinci's Inquest*, as well as being a regular for four years on a Canadian Broadcasting Corporation television family series, *Northwood*.

O'Hara is also one of Vancouver's top voice artists. In addition to the role of Kitty Pryde on WB Kids' *X-Men: Evolution*, she provides character voices for many popular Japanese animation series such as *Dragonball Z*, *Inuyasha* and *CardCaptors*.

In 2004, Maggie Blue O'Hara and Hoi Chiu created the All Theatre Company. O'Hara is the co-artistic director, co-scriptwriter, songwriter and a featured performer. O'Hara was invited by the Macau Fringe Festival in 2004 to perform the world premiere of *Chun: Heaven Human Earth* — a fire-dance/theatre show. While in Macau, she attended the World Arts Conference, an international artists' collaboration in which she directed and performed in numerous projects.

In summer 2005 O'Hara performed in the All Theatre Company's puppet theatre production *YuYuMiMi — A Love Story* with her partner Hoi Chiu at the International Puppet Festival in Birmingham, England. In 2005 she and Hoi Chiu performed their show *Shambhala Warrior*, which O'Hara wrote and directed. *Unity Theory Consciousness*, a dance/theatre duet, was also performed and choreographed by O'Hara at the Macau Fringe Festival.

In summer 2006, O'Hara wrote and performed in *Far Away Tree*, a musical puppet show about the importance of trees and our connection to nature, which was commissioned by and performed at Hong Kong's Kadoorie Farm and Botanical Garden. She is also focused on writing feature film projects, song writing and developing new productions for All Theatre Company.

## 陳惠儀 Lotus Chan

木偶師／演員 Puppeteer/Performer

陳惠儀於1998年參加《iD-兒女之前進藝術新人類》後，開始劇場演出及青年劇場製作工作，曾參與Wave 2000《柏羅托斯簡單的一天》於香港及台北之演出，前進進戲劇工作坊《iD兒女之異能傳說》，《阿珂》，《美味劇場》；海潮作品《我變態你完全變態》。個人導演作品包括《一個人在騎場1999》，《玻璃動物園——母親篇2002》及近作《惡童三部曲之惡童日記》。此外，陳惠儀曾多次參與台灣劇團的演出，包括台北放風藝術節《非常嫌疑犯》，台灣渥克劇團《台北錯誤旅遊》。陳氏現為香港兆基創意書院資源中心統籌。

Lotus Chan has worked in the theatre since the *i-D Generation* production by On and On Theatre Workshop in 1998. She has participated in theatre performances including WAVE 2000's *One Simple Day of Paradox* (Hong Kong and Taipei), *i-D Citizens Super*, *Beautiful Teens*, *Yummy Yummy Theatre — School Tour* and *TRA-P-ART* by Hoi Chiu.

Her own works include *Position?*, *The Glass Megagerien — Mum* and *The Notebook: Three Novels*. She has been invited several times to perform for Taiwan Walker in Taipei in *The Usual Suspects* and *A Wrong Tourism in Taipei*. Chan is now working at the Hong Kong Institute of Contemporary Culture Lee Shau Kee School of Creativity as the coordinator of its resources centre.

## 何樂謙(可樂) Cola Ho

木偶師／演員 Puppeteer/Performer

何樂謙於香港專業教育學院畢業，獲多媒體創作及數碼娛樂高級文憑，現職剪接。2001年透過前進進戲劇工作坊正式接觸舞台表演。其後曾參與兩次《社區文化大使計劃》及其他不同形式的演出，包括2003年海潮創作的《我變態你完全變態》，前進進工作坊分別於2004及2005年製作的《七個好年》和《導演創作室第4回——莎樂美》。

何氏是樂隊libido的結他手，曾多次公開演出，2005年舉行了樂隊成立兩週年音樂會。

Cola Ho started performing in 2001 with the On and On Theatre Workshops. He then worked with the Community Cultural Ambassador Scheme. In 2003, Ho performed in *TRA-P-ART* directed by Hoi Chiu. In 2004, he participated in *Seven Deadly Kisses* and in 2005, he worked in the *Directors' Lab 4 — Salome*, also created by On and On Theatre Workshop.

Ho is a guitarist with the band Libido, which has performed in many public functions throughout Hong Kong. In 2005, Libido performed its 2nd anniversary concert. He graduated from Institute of Vocational Education with a Higher Diploma in Multimedia Web Development and Digital Entertainment in 2006 and now works as a video editor.

## 黃華豐 Owen Wong

粵語旁白／Cantonese Narration

黃華豐活躍於香港表演舞台及教唱活動。早年畢業於香港演藝學院，其後取得英國威爾斯大學音樂文學碩士學位。曾多次舉行個人演唱會及經常在音樂會中擔任獨唱；亦曾與香港中樂團及天津交響樂團合作演出。曾參演的舞台作品包括《邊城》、《四川好人》、《大路西遊》、《七重天》及《童話之王——永遠的孩子》等。此外，亦曾為五十多齣本地音樂劇及戲劇製作擔任歌唱指導，其中包括《酸酸甜甜香港地》、《錦繡良緣》、《劍雪浮生》、《白蛇新傳》、《你咪理，我愛你，死未！》及《天之驕子》等。並多次為文化及教育機構舉辦歌唱訓練課程，其中包括香港演藝學院及香港教育學院等。

Owen Wong graduated from the Hong Kong Academy for Performing Arts and received his Master of Arts in Music from the University of Wales, Bangor, in the UK. Wong is now an active recitalist, concert singer, actor, choral conductor, musical director, theatre singing coach, singing course instructor and voice teacher in Hong Kong. Recently, he was invited by the Music Office of the Leisure and Cultural Services Department to promote vocal music among primary and secondary schools students by giving lectures and demonstrations.



## 韋·史葛 Rick Scott

原創音樂 Original Music

韋·史葛是加拿大著名兒童音樂家，獲獎無數。他的演出生動有趣，以音樂和笑聲吸引不同年齡的觀眾。在過去33年於加拿大、美國、澳洲、香港及東南亞等九個國家及地區巡迴演出過千場的合家歡音樂會，並出版了15張個人音樂專輯，其中五張音樂專輯，包括《Snooze Music》獲兩項Juno獎的提名及西岸音樂獎，北美家長出版協會金獎，家長之選及兒童網上音樂獎等。

Rick Scott is an award winning singer/songwriter and Canada's leading proponent of the Appalachian dulcimer. Over 33 years he has released 15 albums and performed his lively, original music in nine countries. His gift for combining wacky humour and poignant human commentary has earned him a devoted following of all ages.

Scott's six children's recordings on the independent Jester Records label have sold over 90,000 copies and received much acclaim as well as two Juno nominations, a North American Parenting Publications Association (NAPPA) Gold, Parents' Choice, Canadian Book Centre Our Choice, iParenting Media, Pacific Music Industry, West Coast Music and Children's Music Web Awards.

*Snooze Music*, his new CD of dulcimer lullabies for all ages, won the 2006 NAPPA Gold, Parents' Choice Silver Honour and iParenting Media Best Awards.

## 雲莉·亨尼爾 Valley Hennell

音樂監製／英文詩詞 Sound Producer/English Poetry

雲莉·亨尼爾製作及聯合編寫音樂超過25年，作品獲獎無數，包括韋·史葛的《Snooze Music》(2006年北美家長出版協會金獎及家長之選銀獎)；《Making Faces》(由最佳兒童出版，2001年西岸音樂獎)；《Philharmonic Fool》(1996年獲提名Juno獎及贏得1999年兒童音樂網絡獎)；《The Electric Snowshoe》(2002年家長之選)及《You Better Dancing》(1985年獲最佳獨立音樂專輯、最佳演出，西岸音樂紀念獎的最佳結他手獎)。

她亦為Harry哥哥及韋·史葛合作的演出《五行欠玩》聯合編寫及監製該演出的中英文音樂專輯，並獲2005年Juno獎提名。《五行欠玩》於香港及加拿大巡迴演出並獲北美家長出版協會家長之選金獎。

2005年她為木偶劇《我我你你》編作英文詩篇及填詞，並監製音樂原聲大碟。

2006年她為唱片集《Protection Collection》擔任創意顧問，該唱片由多位保護島的音樂及語言藝術家聯合製作。

In over 25 years Valerie (Valley) Hennell has co-written and produced many award winning recordings including: Rick Scott's *Snooze Music* (2006 NAPPA Gold and Parents' Choice Silver Honour Award); *Making Faces* (Best Children's Release, 2001 West Coast Music Awards); *Philharmonic Fool* (1996 Juno nominee and winner of 1999 Children's Music Web Award); *The Electric Snowshoe* (2002 Parents' Choice Approved) and *You Better Dancing* (1985 Best Independent Album, Best Independent Club Act, Best Guitarist in the Tribute to West Coast Music).

She co-wrote and produced Rick Scott and Harry Wong's English and Cantonese CD and stage collaboration, and the 2005 Juno nominated, *The 5 Elements*, which toured Canada and Hong Kong and won the NAPPA Gold and Parents' Choice Approved Awards.

In 2005 she wrote the English poetry and lyrics, and produced the soundtrack for *YuYuMiMi — A Love Story*, that will be published as a full colour illustrated book and CD.

In 2006 she served as creative consultant for the *Protection Collection*, an eclectic CD compilation of music and spoken word artists who live on Protection Island, British Columbia.

## 劉銘鏗 Lau Ming-hang

燈光設計 Lighting Designer

劉銘鏗又名神父。先後憑《四川好人》、《龍頭》及《法吻》獲提名香港舞台劇獎最佳燈光設計。2006年首次創作，將中國說書、剪紙、音樂，以及西方立體故事書的特色，結合成為大型立體書講故事表演《火童》。

最近的燈光設計作品包括進劇場《舞至愛之終結》(香港、柏林、新加坡及上海重演)，新域劇團《南方的夜特別長》，劇場組合《刺客浮士德》，香港話劇團《2月14》，演戲家族《白蛇新傳》及風車草劇團《你咪理·我愛你·死未?》等。

Lau Ming-hang aka Sunfool was awarded the Best Lighting Design at the Hong Kong Drama Award for the productions *Good Women of Szechwan*, *Dragon Head* and *The French Kiss*. In 2006 he created *Fire*, which fused elements of story telling, paper cutting, music and a big pop-up story book as a set.

His recent work includes *Dance Me to the End of Love* (re-run version in Hong Kong, Berlin, Singapore and Shanghai), *Night and Dream in the South* by Prospects Theatre, *Faust* by Theatre Ensemble, *February 14* by Hong Kong Repertory Theatre, *The Legend of the White Snake* by Actors' Family and *I love you, You're perfect, Now change!* by Windmill Grass Theatre.

## 林思揚 Marvel Lam

服裝設計 Costume Designer

林思揚先後於香港專業教育學院及香港演藝學院畢業，分別主修服裝及成衣設計，以及服裝技術。在學期間獲香港設計師公會頒發最佳表現獎；畢業後，加入全劇場任服裝設計，包括與海潮聯合設計2006年國際傷健日十八區大木偶表演之服裝。為2006年嘉道理農場的音樂木偶劇《從前有一棵樹》及2005年澳門藝穗節演出《尋靜心之旅》設計服裝。他曾為Hong Kong Singer 的《錦繡良緣》當服裝主管，亦曾為舞團More Than Dances當形象設計。

Marvel Lam graduated from the Hong Kong Institute of Vocational Education in Fashion and Clothing Design in 2001, and the Hong Kong Academy for Performing Arts in 2004 in Costume Technology in Applied Art. During his studies, he was awarded Best Performance of a final year student by the Hong Kong Designers Association.

After graduation, he joined the All Theatre Company as a costume designer. He designed and made the costumes for Hoi Chiu's 18 Districts Big Puppet Event for the International Day of Disabled Persons in 2006. He also designed the costumes for the Firefly Puppet Theatre productions *Far Away Tree* at Kadoorie Farm and *Unity Consciousness Theory* at the 2005 Macau Fringe Festival.

In 2003, he designed and made the costumes for *TRA-P-ART* with On and On Theatre Workshop. He has also worked as the costume supervisor for the Hong Kong Singer's production *Fiddler on the Roof*.

## 吳江偉 Remus Ng

錄像製作 Videographer

某地下創意媒體學院畢業>做過一陣子雙失青年>喜歡開開心心飲飲食食>熱愛音音樂裝置錄錄像劇劇場>希望談談情跳跳舞讀讀書寫字。

近年活躍地漫遊於各藝術媒介：創作錄像、視覺藝術及劇場作品。同時亦參與各藝術團體的平面、網頁、攝影及錄像設計工作。

曾為馮程程作品《寂寞的自由體操》(女兒戲2003及台灣牯嶺街藝術節2004)、海潮作品《我變態你完全變態》及變奏《蟲味怪·鏽》(澳門藝穗節2003)、瘋實《出發之前·散落以後》(2003首演及2004重演)、前進進戲劇工作坊《七個好年》、新域劇團《彷彿在沙丘上跳舞(新世紀版)》(國際綜藝合家歡2004)、陳炳釗作品《(魚)夫王3：覺醒》(香港預演及新加坡交流演出)、錄影太奇《電氣道Music X Video Performance》(微波國際媒體藝術節2004)、不加銷舞踊館《10夜——夜迷煉金術》、陳炳釗作品《錯把太太當帽子的人》、梵谷作品《世界末日的倒數》(香港藝術節2006)、浪人劇場《暗示》、E-RUN作品《夜行動物》及火火x浪人劇場《0925》等演出創作錄像。

曾公開放映之錄像作品有《我(看著你看著我)∞》(香港中文大學2002)及《跳格》舞蹈錄像比賽2004之評審團推介《10夜排演記事簿》。

Remus Ng has been active in various creative fields including installation, video, visual and theatre arts. Ng was the videographer for Fung Ching-ching's *Lonely Free Style Gymnastics*, Hoi Chiu's *TRA-P-ART*, On and On Theatre Workshop's *Seven Good Years*, Videotage's *Music X Video Performance*, the Unlock Dancing Plaza's *10 Nights III — The Philosopher's Stone* and Andy Ng's *Ending the World*, among others.

## 關飛燕 Kwan Fei-yin

舞台監督 Stage Manager

2006年香港演藝學院學士學位畢業，主修舞台燈光設計。在校曾獲得香港滙豐銀行慈善基金—香港與內地交流獎學金，奔騰製作公司獎學金及香港話劇團獎學金。近期參與演出有《哈姆雷特》，日本劇作系列作品之《夜行動物》，多空間之《印度當代舞蹈大師 Astad Deboo獨舞表演及緣舞場十五》，前進進牛棚劇季《Sarah Kane》，香港藝術節青少年之友—駐校及表演計劃《天工開物——尋·不尋常》。

Kwan Fei-yin graduated in 2006 from the Hong Kong Academy for Performing Arts, majoring in Lighting Design. She was awarded scholarships from the Hong Kong Bank Trust Fund (Hong Kong & China Cultural Exchange fund) and the Hong Kong Repertory Company.

Her recent participations include: *Hamlet*; *Japanese theatre series — Night Animals*; a solo dance performance by Indian dance master, Astad Deboo, organised by Y-Space; *Sarah Kane* by On and On Theatre Workshop; *Tian Gong Kai Wu: A Practical Guide to Imaginary Inventions* for the Residency and Performance Programme of Hong Kong Arts Festival's Young Friend Scheme.