

35th



香港藝術節
Hong Kong
Arts Festival
27.2 - 25.3.2007

my life as a dancer
— the evolution —



我的舞蹈生涯

【進化論】

My Life as a Dancer — the evolution

我的舞蹈生涯進化論



23-25.3
2007

葵青劇院演藝廳
Kwai Tsing Theatre Auditorium

演出長約2小時15分鐘，
包括一節中場休息
Running time: approximately 2 hours and
15 minutes with one interval

7 演出及製作 Credits

8 節目 Programme

12 編舞感言 Choreographers' Notes

簡歷 Biographies

35 編舞／演出 Choreographers and Dancers

45 製作人員 Production

除特別註明，所有照片

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

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.

編舞／演出 Choreographers / Dancers

(按英文姓氏排序) (in alphabetical order)

陳敏兒	Abby Chan	王榮祿	Ong Yong-lock
黎海寧*	Helen Lai*	曹誠淵	Willy Tsao
劉兆銘	Lau Siu-ming	王廷琳	Andy Wong
梁家權	Francis Leung	邢亮*	Xing Liang*
龍植池	Edwin Lung	楊春江	Daniel Yeung
馬才和	Victor Ma	楊惠美	Yeung Wai-mei
梅卓燕	Mui Cheuk-yin	嚴明然	Mandy Yim
伍宇烈	Yuri Ng	余仁華	Jacky Yu

製作人員 Production Team

藝術統籌 黎海寧	Artistic Coordinator Helen Lai	製作及舞台監督 林俊杰	Production Stage Manager Simon Lam
佈景設計 陳友榮	Set Designer Ewing Chan	執行舞台監督 李藍施	Deputy Stage Manager Nancy Lee
燈光設計 陳焯華	Lighting Designer Billy Chan	服裝統籌 王超傑 謝政廉	Costume Coordinators Wong Chiu-kit Justin Tse
音響設計 楊我華	Sound Designer Anthony Yeung	電機師 徐焯然	Production Electrician Jo Chui

Acknowledgements

Angela Hang
 孔慶良
 Joanna Tam
 Gloria Tang
 Tong and Chiu Communication Design (New York)
 林懷民
 王麗霞骨科醫師(香港)

* By kind permission of City Contemporary Dance Company
 蒙城市當代舞蹈團批准參與演出

作品詳情排序如下

The details of each work are listed in the order of

演出者

編舞
音樂資料

Dancers

Choreographer
Music information

全體舞者

馬才和
Ruthenium 44 Ru

All dancers

Victor Ma
Ruthenium 44 Ru

**楊惠美、王榮祿
楊春江、梁家權及全體舞者**

楊惠美
演藝學院舞蹈課室聲音；
八十年代經典金曲清唱版；
world's end girlfriend主唱
《Caroling Hellwalker》

**Yeung Wai-mei, Ong Yong-lock, Daniel Yeung,
Francis Leung and all dancers**

Yeung Wai-mei
Classroom sounds from the Hong Kong Academy
for Performing Arts;
Golden Oldies from the 1980s, a cappella; and
Caroling Hellwalker by world's end girlfriend

邢亮及全體舞者

曹誠淵
保加利亞民歌

Xing Liang and all dancers

Willy Tsao
Bulgarian Folk Song

**陳敏兒、龍植池、馬才和
陳敏兒**

The Konki Duet作品《鳥》(混音：程理高)

Abby Chan, Edwin Lung and Victor Ma

Abby Chan
Birds by The Konki Duet, mixed by Adrian Tsing

楊春江、劉兆銘

楊春江
普瑞斯納之《兩生花》電影音樂

Daniel Yeung and Lau Siu-ming

Daniel Yeung
The Double Life of Veronique
by Zbigniew Preisner

梁家權、梅卓燕

梁家權、梅卓燕
阮兆輝主唱《霸王別姬》選段

Francis Leung and Mui Cheuk-yin

Francis Leung and Mui Cheuk-yin
Excerpt from *The Warlord Bidding Farewell to his Concubine* sung by Yuen Siu-fai

伍宇烈、陳敏兒、余仁華

伍宇烈
Yma Sumac主唱《Gopher》

Yuri Ng, Abby Chan and Jacky Yu

Yuri Ng
Gopher by Yma Sumac

全體舞者

龍植池
聲音：劉兆銘
柴可夫斯基之
C大調弦樂小夜曲，作品48，第一樂章；
Hanslang / Berg Reisfeld作曲，
Björk主唱《It's oh so quiet》

All dancers

Edwin Lung
Vocals: Lau Siu-ming
Serenade for Strings in C major,
Op 48, 1st movement by Piotr Il'yich Tchaikovsky; and
It's oh so quiet by Hanslang / Berg Reisfeld
Sung by Björk

— 中場休息 —

— interval —

王廷琳

王廷琳

呂以輝作曲及填詞《最真的一次》

Andy Wong

Andy Wong

The Truest Time by Frankie Lui**嚴明然、馬才和**

黎海寧

雅克·布雷爾《La valse à mille temps》

Mandy Yim and Victor Ma

Helen Lai

La valse à mille temps by Jacques Brel**王榮祿、王廷琳**

王榮祿

海浪聲

Ong Yong-lock and Andy Wong

Ong Yong-lock

Recorded sounds of the sea

梅卓燕、伍宇烈

余仁華

Apocalyptica演奏《Harvest of Sorrow》

Mui Cheuk-yin and Yuri Ng

Jacky Yu

Harvest of Sorrow by Apocalyptica**邢亮**

邢亮

帕特《詩篇》

Xing Liang

Xing Liang

Psalom by Arvo Pärt**嚴明然、龍植池****梁家權、馬才和**

嚴明然、馬才和

馬才和音樂；

Camerata Iberia《Ay luna que reluces》

Mandy Yim, Edwin Lung,**Francis Leung and Victor Ma**

Mandy Yim and Victor Ma

Music by Victor Ma; and

Ay luna que reluces by Camerata Iberia**王廷琳、王榮祿、邢亮**

王廷琳、王榮祿、邢亮

Andy Monroe主唱《The Ride Home》

Andy Wong, Ong Yong-lock and Xing Liang

Andy Wong, Ong Yong-lock and Xing Liang

The Ride Home by Andy Monroe**劉兆銘**

劉兆銘

揚·葛伯瑞克演奏《Viddene》

Lau Siu-ming

Lau Siu-ming

Viddene by Jan Garbarek**全體舞者**

陳敏兒

程理高

All dancers

Abby Chan

Adrian Tsing

註：演出次序或有更改

The order of the programme is subject to change

舞蹈相集

still dancing

伍宇烈及全體舞者

photo-choreography

still dancing

Yuri Ng and all dancers

陳敏兒 Abby Chan



© Joanna Tam

幸福的我，於眾人當中，就只沒有跟龍植池及馬才和合作過。好奇的我，選擇了和他兩人擦擦火花。給自己耳目一新的感覺之餘，也發掘和擴寬了更多可能性及合作空間。念舊的我，也不忘向我的「伯樂」和現代舞的一班戰友致敬。「伯樂」是我的爵士舞老師，所以特別選取了「這個」方式去演繹。小心的我，提醒我這一切選擇都挺冒險。一向實際的我，知道有其餘15位編舞撐住，放心去吧！

能夠與這群出色的藝術工作者合作創作及演出，我十分雀躍。

Lucky me, among this group! The only choreographers I have yet to work with are Edwin Lung and Victor Ma. So the curious Me decided to give it a try. The feeling is new; the possibility is infinite; and the space is big. The grateful Me is happy to have this chance to remember and thank my mentors and colleagues. The cautious Me warns that there might be risks ahead, but the realistic Me told me there will be another 15 choreographers to save me if I fall flat on my face.

I am thrilled to collaborate and perform with this excellent group of artists who add a unique vision and contribution to the ever-changing dance scene in Hong Kong.

黎海寧 Helen Lai

《書癡華爾滋》是我的生活寫照，感謝Mandy與Victor借出身體。

La valse à mille temps: A day in the life of Helen Lai as played by Mandy Yim and Victor Ma.



梁家權 Francis Leung



驚夢當日霸王別姬
今生項羽夢斷梨園
鏡中秀面如昔
椅邊倩影難留
當日情斷奈何橋
隔世今生黯然……

In his shocking dream, the warlord bade farewell to his concubine.
In this life, Xiang Yu was disillusioned in the opera theatre.
The fair face still reflects in the mirror,
The enchanting shadow no longer lingers at the chair.
They last parted on the Stygian Bridge,
In this life they feel dejected ...

劉兆銘 Lau Siu-ming

野草行
演人生百態之妙
舞物美自在之神
看春風秋雨可演
邀百花野草共舞

自問我的舞蹈生涯幾時可以做到？

Ode to Wild Grass

To manifest the subtle diversity of life;
To animate the universal beauty of existence;
To visualise the Aeolus;
To invite flowers and wild grass to dance.

When in my choreographic life can I achieve this realm?



龍植池 Edwin Lung

1934年，巴蘭欽在美國第一個作品是由他編舞的《小夜曲》，跟他那個時期的學生一起合作，有誰遲來排練，他就把這段空白保留在舞蹈裏。巴蘭欽編排《小夜曲》的方法，使我獲得啟發，知道該怎樣和我的藝術家同伴合作。他們都是才華橫溢，很有個人特色的藝術家，總是分身不暇，因此要齊集所有人到來排練極之困難。我創造了一個簡單的動作結構，好讓他們各自發展動作與性格。我希望他們能保留真正的本色。在我而言，這個機會讓我更加了解他們，為大家製造了一次對話，也藉此歌頌了我們的身體，為了深愛的舞蹈而弄致遍體鱗傷，骨頭碎裂的身體。

In 1934, Balanchine choreographed *Serenade* (his first work in the United States) with his pupils he happened to have at that time. It often happened that some students would arrive late for the rehearsal and Mr B decided to leave these staggered entrances as part of the piece. His approach in *Serenade* has given me the inspiration to collaborate with all my fellow artists for this special event. All of them are very talented individual artists, always in demand so it is extremely difficult to have everyone in rehearsals together. I have set out a simple movement structure for them to develop their own movement and personalities. I wanted them to remain true to their own personalities, preserving their 'true colours'. For me, this is an opportunity to get to know them better and create a dialogue as well as celebrating our bodies. Bodies that bear many injuries and cracking bones, all for the love of dance.





馬才和 Victor Ma

這次能與一些好久或根本未曾合作過的舞者及創作人一同再踏大舞台，是興奮、是期待，更是難以形容的喜悅；欣慰的是這次演出不是一場比賽或角力，而是大夥兒一次十分融洽及互相鼓勵的舞蹈欣賞會……！更意想不到的，這次我們聚頭竟能為沉寂多年的香港當代舞蹈界帶來生機，令它熱鬧起來！聽說，早在演出前個多月門票經已售罄，實為我們打下強心針！

感謝香港藝術節主辦《我的舞蹈生涯 — 進化論》，令我們能有此機緣走在一起！希望我們能延續這次機緣，令香港當代舞蹈界繼續蓬勃發展，日後新星不斷湧現……！

I feel excited with a great deal of expectation and nameless pleasure about being able to work together on stage with dancers who I have wanted to work with for a long time as well as new dancers and collaborators. I feel pleased because this is not going to be a competition or tournament, but a dance interflow for us all to work harmoniously together and encourage one another. Well beyond our expectations, this gathering has reactivated the long-stagnant modern dance circle in Hong Kong. It was reported that all the tickets for our performances were sold out a month ago, and we were very excited about it.

We feel grateful to the Hong Kong Arts Festival for initiating *My Life as a Dancer — the evolution*, and for such an opportunity to work together. I hope we can elaborate on this opportunity to help develop modern dance in Hong Kong, and see more new dancers in the future.

梅卓燕 Mui Cheuk-yin

《遊園驚夢》是我第一個作品，雖然《山鬼》編的時間還早些，但參賽獲獎後就沒有機會再跳了，而《遊園》就一直跳了二十多年，還會一直跳下去，而且會越老越好跳。這次我和家權會在鏡前、耳邊再次面對面，肩並肩尋找新的對話。

I always consider *Awakenings in a Dream* as my first work, although I had actually done a piece earlier, which I haven't danced since it won a prize. I have danced *Awakenings* for over 20 years, and I will continue to perfect it as I grow older. This time, Francis (Leung) and I will try to find the new dialogue from working in front of the mirror, together.



伍宇烈 Yuri Ng

「……別忘記珍妮·羅杰斯跳的跟她的舞王拍檔費烈·阿士提跳的都一樣，只不過是她的舞步向後，而且穿上高跟鞋……」

“...but don't forget that Ginger Rogers did everything Fred Astaire did, only backwards and in high heels...”

王廷琳 Andy Wong

開始構思這演出時，想得很多，但往往不滿意自己所建立的題目，直至有一天，感到「活着就好」。

現在這一刻：

很享受看其他舞者全情投入地舞蹈，

很少跳舞時可以這樣專注、用心。

很舒服編舞時不用絞盡腦汁，仍可以流暢自如。

很高興有一雙雙眼睛告訴我作品中隱藏的種種線索。

很快樂因為可以與別人共舞時有無分彼此、如魚得水的經歷。

很幸運可以與他們一起工作；因為真的很不容易。

真慶幸自己沒有放棄在台上跳舞。

「活着真的很好」！！

Once I started planning this performance, I was overwhelmed with thoughts, yet I was not satisfied with the dance title that I set for myself. One day, I suddenly felt that 'being alive' was already a blessing.

At this very moment,

I enjoy watching other dancers entirely committed to their dances,

I can concentrate on my dance.

I feel relaxed for I can choreograph smoothly without much difficulty.

I feel delighted there are so many pairs of eyes telling me about the hidden clues in my works.

I feel overjoyed that we can dance collectively and smoothly.

I feel fortunate because I can work together with them, which was by no means taken for granted.

I feel blessed that I did not forgo dancing on stage.

'Being alive is indeed a blessing!'



曹誠淵 Willy Tsao

《鳥之歌》創作於1990年初，原意是由城市當代舞蹈團與當時正準備成立的中國內地第一個現代舞團——廣東實驗現代舞團，聯袂於當年的香港藝術節首演，但因為六四事件，廣東團未能來港，以致《鳥之歌》變成由城市當代舞蹈團獨家首演。

由邢亮演出的這一段獨舞並未出現在《鳥之歌》的首演版本中，要到1992年我為北京舞蹈學院青年舞團重排《鳥之歌》的時候，遇見邢亮，他當時是舞團的主要演員，可身上有種跟其他民族舞演員不一樣的氣質，便自然地特別為他編排了這段獨舞，並確定為《鳥之歌》的終結版本。

其後《鳥之歌》在不同的時期由不同舞團排演，大概是當今在中國被跳得最多的一支現代舞了。曾經跳過《鳥之歌》的舞團包括：城市當代舞蹈團、北京舞蹈學院青年舞團、廣東實驗現代舞團、上海舞蹈學校、天津歌舞劇院舞蹈團、北京現代舞團、香港演藝學院學生舞蹈團等。每次看見《鳥之歌》被重新排演，並由那麼年青漂亮的舞者們帶着安靜而虔敬的心起舞，總會有一絲感動，就像一位合作多年的舞蹈夥伴半開玩笑地對我說：「看啊！又一批鳥兒長大了。」

我特別高興邢亮能重新演繹這段《鳥之歌》的獨舞，整整15年前的一點創作衝動，呈現在舞者今天更矯捷又更成熟的身上，恍惚間時光凝住，思緒飄搖無處着落。回憶是美好的，但更多時候被回憶的事物變得浪漫而不真實，所以之前有人回憶香港現代舞的發展歷史，總認為過去了的是多麼輝煌，反照着今天如此地「青黃不接」；究其實，現代舞從開始時的舉步維艱到其後的慘淡經營，那裏有過什麼輝煌，而每一位現代舞者內省自身，本來就是一段又一段的孤獨之旅。當我重新觀看《鳥之歌》的這段獨舞，赫然發覺，這麼多年的舞蹈生涯的一點點感受，原來早在15年前，便滴滴已經滲落在這一小段舞蹈當中。



© Chang Chi-wai



© 陳曉

Bird Song was created in early 1990. It was supposed to be a joint premiere production at the Hong Kong Arts Festival that year by the City Contemporary Dance Company (CCDC) and the Experimental Modern Dance Troupe of Guangdong, then the first modern dance troupe to be established in mainland China. Due to the June Fourth Incident, the troupe from Guangdong was unable to make the trip to Hong Kong, and so *Bird Song* was premiered by the CCDC alone.

This solo dance excerpt by Xing Liang was not part of the *Bird Song* premiere version until 1992, when I met him during my adapted rehearsal with the Youth Dance Company of the Beijing Dance Academy. Xing was then a leading dancer in the company, and he exuded a great charisma so attractive that I created this solo piece exclusively for him, and incorporated it into *Bird Song*, which is now confirmed as the final version.

Since then *Bird Song* has been performed by various groups, and has become possibly the most performed modern dance piece in China. Groups who have performed *Bird Song* include: the CCDC, the Youth Dance Company of the Beijing Dance Academy, the Guangdong Experimental Modern Dance Company, the Shanghai School of Dance, the Dance Troupe of the Tianjin Opera and Dance Theatre, the Beijing Modern Dance Company, and the Student Dance Troupe of the Hong Kong Academy for Performing Arts. Every time *Bird Song* is performed by beautiful young dancers who possess a calm and pious heart, I feel moved. It is just like a long-time dancing partner joking with me, "Look! Another flock of birds have grown up!"

I feel especially glad, as Xing Liang is going to re-interpret the solo piece from *Bird Song*. The slight inspirational sparks ignited exactly 15 years ago are now expressed on a more agile and mature body. Suddenly, time freezes, the sparks drift and can land anywhere. Recollections are sweet, but can become more romantic and unrealistic over time. That's why when someone recalls the development of Hong Kong's modern dance they always argue that there was a glamorous past which is not reflected in the descendants nowadays. The truth is that modern dance in Hong Kong started and developed with great difficulty. So how do people remember glamour? The reflective contemplation within every modern dancer is itself a solitary journey. When I watched this solo dance from *Bird Song* again, I suddenly realised that the accumulated assortment of sentiments in my years of dance have been assimilated in this small dance solo from 15 years ago.

王榮祿 Ong Yong-lock

現在的狀況就像潮水的起伏，不穩定但逍遙。

The state I am in now is like the rise and fall of tides, not stable but carefree.



© Monica Hong

邢亮 Xing Liang



© Cheng Chi-wai

2月16日

身隨風起
心葉落
向天問
奈何

The body flies with the wind.
The leaf of heart falls.
"Heaven," I ask.
"Why ...?"

16 February 2007

楊春江 Daniel Yeung

舞齡最淺的我實在不敢說什麼「舞蹈生涯」，相信 Ming Sir 才是我們之間對這個題目最有體會的吧，所以想與他同台，以舞蹈感召舞蹈、以人生對照人生。多謝Ming Sir 在過程中給予我所有身、心、靈的感動！

I am the most junior among all the dancers, so I dare not quote anything from 'my life as a dancer'. 'Ming sir' (Lau Siu-ming) shall have the say on this topic for us all. That's why I hope to dance with him on the same stage in order to affiliate our dances and facets of life. I thank Mr Lau for all the touching moments to my body, mind and soul during the dance.



楊惠美 Yeung Wai-mei

今天是年初四，下午約好了到葵芳的多空間彩排，總算是開工大吉，大家都不約而同帶來了賀年食物，大家互相祝賀，好不熱鬧。我和大家玩大風吹遊戲，每一位舞者都玩得非常投入，說真的，從來都沒有和大家一起玩得這樣天真爛漫、毫無舞台上的精準計算和浪漫矯飾，大風吹，吹到你吹到我嗎？一下子香港舞蹈歷史都道出來了，除了笑得死去活來，也確實有點感懷身世。夜晚帶着疲倦的身軀好回家，遇到大廈的垃圾婆，鼓起勇氣給了她我平生第一封利是。不願成長也不得不開心低頭，真的，成長其實也不錯。

It is the fourth day of the Chinese New Year. In the afternoon, we met at Y-Space in Kwai Fong for our rehearsal as a lucky start of work in the New Year. By coincidence, we all brought and shared New Year delicacies, and greeted each other happily. I joined everybody in the group game 'When the gale storms', in which we all got very involved. To be frank, I have never enjoyed group games in such a childlike, theatrically non-precise and unpretentious manner. During the game, the whole of Hong Kong's dance history was discussed, and we were immersed in absurd laughter, yet it was kind of melancholic as well. At night, when I was dragging my weary body home, I came across the cleaning lady in my apartment block, and boosted myself by giving her a lucky-money packet, which was also the first packet I had ever given in my life. Even though I am unwilling to grow up, I have to accept it, and actually it feels quite nice to be a grown-up.



© Monica Hung



嚴明然 Mandy Yim

珍惜現在
享受當下
繼續往前

Cherish what is now.
Appreciate what exists.
Head for what lies ahead.

余仁華 Jacky Yu

《Bar • 2》靈感來自舞台上掛燈的燈Bar，利用燈Bar放在不同高度，創作一齣雙人舞。很榮幸邀請梅卓燕與伍宇烈演繹這個作品，在此多謝他們的幫忙！

Bar • 2 is inspired by the bar that holds the spotlights above the stage. I have created this duet to integrate with the changing height of the bar during the performance. I am indebted and grateful to Mui Cheuk-yin and Yuri Ng for their participation in this piece.



陳敏兒 Abby Chan

陳敏兒於香港演藝學院畢業，1991至1998年為城市當代舞蹈團舞者，1995年獲亞洲文化協會利希慎獎學金。曾與本地及世界知名的編舞家合作。1997年與楊惠美創立雙妹嘜舞蹈劇場，所編作品曾於紐約、東京、首爾、台灣及新加坡巡迴演出。陳敏兒於2003、2004及2006年分別憑《光纖纖》(編舞)、《春之祭》(演出)、雙妹嘜舞蹈劇場《尋找家豬的故事》以及DanceWide香港／紐約舞蹈交流計劃，獲香港舞蹈聯盟舞蹈年獎。

Abby Chan is a graduate of the Hong Kong Academy for Performing Arts and a former member of the Hong Kong City Contemporary Dance Company (1991-1998). She was awarded a Lee Hysan Foundation Fellowship of the Asian Cultural Council in 1995. Chan co-founded the duet company McMuimui Dansemble with Yeung Wai-mei in 1997 and their work has toured to New York, Tokyo, Seoul, Taiwan and Singapore. Chan has received Hong Kong Dance Awards for her choreography *Pipe Dream* in 2003, her performance in Yuri Ng's *Rite of Spring* in 2004, for McMuimui Dansemble's *Love in a Doggy Bag*, and the DanceWide HK/NY Dance Exchange project in 2006.



黎海寧 Helen Lai

黎海寧早期在香港學習芭蕾舞，是香港青年芭蕾舞團的創團成員，曾任職電視台舞蹈員，後赴倫敦當代舞蹈學院深造，返港後受聘於麗的電視任舞蹈編導及助理舞蹈主任，1977及78年在大會堂舉辦個人作品展。1979年加入城市當代舞蹈團，1985至1989年出任藝術總監，1991年任駐團編舞至今。黎海寧的近代作品包括《Plaza X與異變街道》、《O先生家族死亡事件》、《畸人說夢》及《證言》等。

黎海寧先後獲香港藝術家聯盟頒發「舞蹈家年獎」，英女皇「榮譽獎章」及香港特區政府「榮譽勳章」。作品《創世紀》、《夏至》及《Plaza X與異變街道》獲頒香港舞蹈聯盟舞蹈年獎之編舞獎、傑出成就獎；黎海寧亦獲香港藝術發展局頒發藝術成就獎(舞蹈)及香港演藝學院頒予榮譽院士。



Helen Lai began her ballet training in Hong Kong and was a founding member of the Hong Kong Ballet For All. She studied at the London School of Contemporary Dance and returned to Hong Kong working as a choreographer and assistant dance director for Rediffusion Television. Her choreography was featured at the City Hall in 1977 and 1978. She joined City Contemporary Dance Company (CCDC) in 1979 and her recent works include *Plaza X*, *The Tragedy of Mr O*, *The Comedy of K* and *Testimony*.

Lai has been awarded the Medal of Honour by the Hong Kong SAR Government; Choreographer of the Year (1990) by the Hong Kong Artists' Guild; Hong Kong Dance Alliance Dance Awards for *In the Beginning* (1999), *Summer Solstice* (2000) and *Plaza X* (2001); and the Distinguished Achievement Award (2002). She has also received a Badge of Honour from Queen Elizabeth II of United Kingdom and an Award for Arts Achievement in Dance (2003) from the Hong Kong Arts Development Council. She received an Honorary Fellowship from the Hong Kong Academy for Performing Arts in July 2004.

Lai was the Artistic Director of CCDC from 1985 to 1989 and is now its Resident Choreographer.



劉兆銘 Lau Siu-ming

劉兆銘1931年於香港出生，是香港第一位親赴歐洲習現代舞的人，1964年取得獎學金到康城羅莎娜·艾嘉華國際舞蹈學院進修，及後轉投莫里斯·貝撒領導的比利時二十世紀芭蕾舞團。回港後曾於麗的電視編舞，及後任無線電視舞蹈主任。1979年接拍徐克的《蝶變》後，成為本港著名影視界性格演員。

劉兆銘為香港實驗歌舞劇團、香港芭蕾舞學會及香港舞蹈總會創會會員，並為香港舞蹈團、香港兒童合唱團及香港西方土風舞總會的藝術顧問。

Born 1931 in Hong Kong, Lau Siu-ming was Hong Kong's first modern dancer to study abroad. In 1964, he won a scholarship to the Rosella Hightower International Dance Centre in Cannes, then joined Maurice

Béjart's Ballet of the 20th Century in Brussels, Belgium.

When Lau returned to Hong Kong, he worked as a choreographer for Rediffusion Television, then joined TVB as the dance director. In 1979 he participated in Tsui Hark's *The Butterfly Murders* and has become one of Hong Kong's most celebrated actors.

Lau is one of the founder members of the Hong Kong Ballet Group and Hong Kong Dance Federation. He is also the advisor for several dance groups and institutes including the Hong Kong Dance Company and Hong Kong Children's Choir.



梁家權 Francis Leung

香港演藝學院畢業，主修中國舞。畢業即獲林懷民邀請到台灣國立藝術學院教授中國古典及民間舞。1989加入香港舞蹈團，同年獲獎學金赴夏威夷大學深造。次年加入城市當代舞蹈團，並於多個大型製作中擔任主角。1995年加入動藝成為主要編舞及演員，其編舞作品包括1998香港藝術節委約作品《四川的好女人》、《公仔紙大話西遊》、《走在鋼線上的人群》、1999香港藝術節節目《都市蜉蝣體》、香港中樂團《九天玄女》及香港話劇團《桃花扇》。現為動藝藝術總監。

Francis Leung graduated from the Hong Kong Academy for Performing Arts, majoring in Chinese Dance. Upon graduation, Leung was invited by the Taipei National Institute of the Arts to teach Chinese classical and folk dance. In 1989, he joined the Hong Kong Dance Company

and later received a scholarship to study in Hawaii. Returning to Hong Kong he joined the City Contemporary Dance Company and danced the major roles in the Company's productions.

His choreographic work includes: *The Good Woman of Szechwan* (commissioned by 1998 Hong Kong Arts Festival), *Mosaic of Memories*, *Merry-go-round* and *Mayflies in the City* (1999 Hong Kong Arts Festival).

Leung is the Artistic Director of DanceArt Hong Kong.

龍植池 Edwin Lung

龍植池接受純藝術與表演藝術的訓練。自1989年起，發展其另類及多元的創作，身兼現場演出藝術家，策劃人及導演。1997年，憑《CHINK》獲Wingate基金會藝術家獎學金。

龍植池大部份時間在倫敦工作，曾獲多個機構委約，包括澳洲文化協會、英國文化協會、布萊頓藝術節、歌德學院、綠室、日本交流基金會、香港藝術節、台北越界舞蹈團、柏林世界文化協會、漢堡Kampnagel藝術中心、安特衛普De Singel及澳門藝穗節等。

自1999年起，龍植池與本地多位藝術家合作，為香港藝術節打造了《打樂十八層》、《花天走地》、《Livewire》、《拜金小姐國際俱樂部》。其音樂舞台作品，曾先後跟李端嫻、蔡琴、陳珊妮及黃耀明合作及發表。

Edwin Lung trained in the Fine and Performing arts. Since 1989, he has developed an idiosyncratic and multiplex profile as a live artist, curator and director. In 1997, Lung was awarded an artist scholarship from the Wingate Foundation for his work, *CHINK*.

Lung has spent much of his time working in London. He has received commissions from the Australian Council, British Council, Brighton Festival, Goethe Institute, The Green Room, It's Queer Up North, Japan Foundation, Hong Kong Arts Festival, Taipei Crossover Dance Company, Berlin's Haus der Weltkultur, Hamburg's Kampnagel, Antwerpen's De Singel and the Macau Fringe Festival, among others.



馬才和 Victor Ma

1982年開始習舞，1983年拿取香港賽馬會獎學金進入香港城市當代舞團，之後進入香港演藝學院進修舞蹈，並成為首屆舞蹈學院畢業生，畢業後隨即加入香港芭蕾舞團。至1990年重返香港演藝學院修讀戲劇，1993年畢業。1996年獲亞洲文化協會「利希慎獎學金」，1997年前往美國考察當代舞蹈及劇場，並於2002年獲香港藝術發展局列斯大學志奮領獎學金前往英國修讀表演研究碩士課程。馬才和曾為多個香港及國際的藝術團體擔任編舞及形體設計，創作超過60部作品。馬才和於1995年聯同嚴明然創立舞團「多空間」，現為該團之藝術總監。

Victor Ma began his dance training in 1982. In 1983, he received a scholarship from the Hong Kong Jockey Club and joined the City Contemporary Dance Company. A year later he went on to study dance and theatre at the Hong Kong Academy for Performing Arts, and joined the Hong Kong Ballet upon graduation. In 1996 he received the Asian Cultural Council Lee Hysan Foundation Fellowship to continue his studies in dance and theatre in the US, and in 2002 he received a scholarship from Hong Kong Arts Development Council and University of Leeds-Chevening Scholarship for a Masters in Performance Studies in the UK.

In addition to acting, dancing and teaching for schools and arts groups, he has also choreographed more than 60 dance works for local and overseas dance and theatre companies. In 1995 he founded the dance company Y-Space with Mandy Yim.

Ma is the Artistic Director of Y-Space.





梅卓燕 Mui Cheuk-yin

七十年代在香港接受中國古典舞訓練，1981年任香港舞蹈團首席舞者，1985年獲獎學金到紐約學習現代舞。1990年代成為獨立舞蹈工作者，獲亞洲文化協會資助赴紐約學習接觸即興，並獲邀參加美國舞蹈節國際編舞營。

梅卓燕常獲邀為海外藝術節及香港主要舞團創作。1998年代表香港應邀參與翩娜·包殊伍珀塔爾舞蹈劇場25周年紀念節演出，2000年為德國福克旺舞蹈團編排《花落知多少》及參與翩娜·包殊《春之祭》演出。獲邀於2002年東京舞蹈雙年展及2003年哥本哈根「亞洲萬象節」演出。

2000及2001年連續兩年獲香港舞蹈聯盟頒發「舞蹈年獎」。梅卓燕現為城市當代舞蹈團的客席編舞。近作包括《情男色女－達利與加拉》、《花落知多少》、《流蓮歡》及與香港管弦樂團合作之《波萊羅舞曲》。

Mui Cheuk-yin studied Chinese dance before she joined the Hong Kong Dance Company from 1981-1990 as the principle dancer. In 1985, she received a scholarship to study modern dance in New York.

She became an independent choreographer in the 1990s and has been commissioned to create works for the City Contemporary Dance Company (CCDC), the Hong Kong Dance Company and the Hong Kong Academy for Performing Arts, Folkwang Tanzstudio, Paris Conservatory. Mui has also been invited to many international arts festivals throughout Europe, China and Japan to present her solo works. In 2000 she was a guest dancer in *The Rite of Spring* with Tanztheater Wuppertal.

Mui was named a Dance Ambassador (2000) and awarded the 2001 Hong Kong Dance Award by the Hong Kong Dance Alliance. She is currently the Associate Choreographer of CCDC. Recent works include: *The Enigma of Desire – Dali vs Gala*, *Whispering Colour*, *Lot-us*; and *Bolero* with Hong Kong Philharmonic Orchestra.



伍宇烈 Yuri Ng

自六歲起學習古典芭蕾舞。1983年贏取英國 Adeline Genee 芭蕾舞比賽金獎，同年加入加拿大國家芭蕾舞團為職業舞蹈員。1993年回港後專注編舞。1997年獲香港藝術家聯盟頒發「藝術家年獎－編舞」。1998年憑舞蹈作品《男生》獲法國 Bagnolet 編舞獎。

主要舞蹈作品包括《蘇絲黃的美麗新世界》(2001年香港藝術節)，《民間傳奇之不吃不吃還須吃》(2005年香港舞蹈團八樓平台實驗演出)，與香港小交響樂團合作之《惡魔的故事》及任白慈善基金製作之《西樓錯夢》。

伍宇烈現為 YURI and company danciNG 藝術總監。

Yuri Ng was born in Hong Kong. He has received the Artist of the Year Award for Choreography from the Hong Kong Artists' Guild in 1997; and in 1998, he was awarded the Prix D'auteur at the 6th Rencontres Choreographiques Internationales de Seine-St Denis (Bagnolet) for his choreography, *Boy Story*.

Ng's major choreographies include: *A Brave New World of Suzie Wong*, for the Hong Kong Arts Festival in 2001; *Min Jian Chuan Qi*, an experimental project on Chinese folk dancing for the Hong Kong Dance Company in 2005; *Devil's Tale*, in collaboration with the Hong Kong Sinfonietta; and Pak Suet-Sin's production of *Dream of the West Chamber*.

Yuri Ng is currently Artistic Director of YURI and company danciNG.

王榮祿 Ong Yong-lock

馬來西亞出生，1989年加入香港舞蹈團。1993年加入城市當代舞蹈團。王榮祿為南群舞孖創辦團員，1997-2001年任南群舞孖藝術總監。1998年加入澳洲艾思普森現代舞團，並參與演出布里斯本藝術節節目。王氏曾為馬來西亞第19屆華人舞蹈節，日本東方之龍舞蹈節和世界舞蹈節2000編舞及演出。2002為香港演藝學院芭蕾舞系創作《新舞動 — 4 In》，獲香港舞蹈年獎。同年與周金毅成立不加鎖舞踊館。

重要作品包括《看似昨日的天》、《異夏慶春夢》、《10夜II—夢的10日10夜》及香港舞蹈節和第20周年國際舞蹈學院節《越》等。

Born in Malaysia, Ong Yong-lock joined the Hong Kong Dance Company in 1989 and then the City Contemporary Dance Company in 1993. Ong was a founding member of South 'ASLI' Dance Workshop (SADW) and its Artistic Director from 1997 to 2001. In 1998, he joined the Expressions Dance Company in Australia to perform in the 1998 Brisbane Festival. He has also participated in dance festivals in Malaysia, China, Hong Kong and Japan.

In 2002, Ong founded Unlock Dancing Plaza with Elise Chau and was awarded the 2002 Hong Kong Dance Award for his choreography of *4 In*. His important works include: *Same Time Tomorrow*, *10 Nights' Wandering* and *Beyond*.



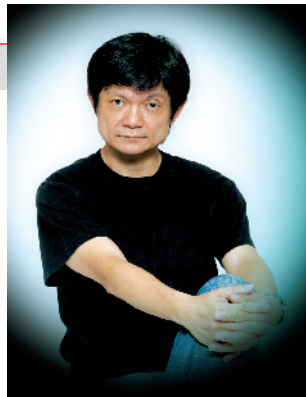
曹誠淵 Willy Tsao

曹誠淵於1979年創辦城市當代舞蹈團，1989年起出任藝術總監，2004年兼任行政總裁。編舞作品包括《一桌N椅》及《霸王》。他的作品曾於世界各地的藝術節演出。曹誠淵對推動中國現代舞發展不遺餘力，曾先後擔任廣東實驗現代舞團藝術總指導及北京現代舞團藝術總監。2004年7月應廣東省文化廳邀請，成為廣東現代舞團總經理兼藝術總監。2005年9月建立北京雷動天下現代舞團，並出任舞團總監兼藝術總監。曹誠淵於1999年獲香港特區政府頒發「銅紫荊星章」，表揚他對本地文化發展的貢獻。其他榮譽包括1988年獲香港藝術家聯盟頒發「舞蹈家年獎」，1990年獲選為「香港十大傑出青年」，1993年獲英女皇頒發「榮譽獎章」，1998年獲頒「路易·卡地亞卓越成就獎·舞蹈設計家」，2000年獲香港演藝學院頒授榮譽院士。

Willy Tsao established the City Contemporary Dance Company in 1979, becoming its Artistic Director in 1989 and Chief Executive Director since 2004. Recent works include: *One Table N Chairs* and *The Conqueror*. His work has been presented at arts festivals in Canada, Korea, Israel, Germany and Singapore, as well as Beijing, Shanghai and Taipei.

Tsao helped set up the Guangdong Modern Dance Company, serving as its Artistic Director from 1992 to 1998. He was the Artistic Director of the Beijing Modern Dance Company from 1999 to 2005, and in 2004 he was invited by the Guangdong Provincial Cultural Bureau to be the General Manager and the Artistic Director of the Guangdong Modern Dance Company. In September 2005, he established the Beijing LDTX Modern Dance Company assuming the roles of Company Director and Artistic Director.

In July 1999, Tsao was awarded a Bronze Bauhinia Star from the Hong Kong SAR Government. Other awards and honours include Dancer of the Year Award from the Hong Kong Artists' Guild (1988), one of the Ten Outstanding Young Persons (1990), a Badge of Honour from Queen Elizabeth II of the United Kingdom (1993), and the Louis Cartier Award of Excellence for Outstanding Choreographer (1998). Tsao received an Honorary Fellowship from the Hong Kong Academy for Performing Arts in July 2000.



王廷琳 Andy Wong

香港演藝學院畢業，主修芭蕾舞。畢業後加入香港芭蕾舞團。1991年，應邀加入城市當代舞蹈團。1995年與梁家權、黃茹重組動藝，致力發展現代舞及推廣舞蹈教育。1999年及2004年先後獲香港舞蹈聯盟頒發舞蹈年獎，以表揚他對特殊舞蹈教育的貢獻及於《一刻》中精湛的演出；2003年更獲選為歷年傑出舞蹈家之一。2005年成立王廷琳舞蹈創意工作室，先後於2005年及2006年出版個人歌唱專輯《微笑·人生》及《To Love You More》。2006年獲民政事務局選為「推動文化藝術發展傑出人士」。現為王廷琳舞蹈創意工作室藝術總監及動藝駐團編舞。

Andy Wong graduated from the Hong Kong Academy for Performing Arts, majoring in Ballet, and joined the Hong Kong Ballet. In 1991 he moved to the City Contemporary Dance Company as a dancer and choreographer, and in 1995 he restructured DanceArt Hong Kong and became the Artistic Director. In 1999 he received a Hong Kong Dance Award from the Hong Kong Dance Alliance for work in dance education to special groups, and in 2004 he received another for his performance in *Another Moment*. He has recorded 2 EP albums — *Smiles In My Life* (2005) and *To Love You More* (2006).

Wong founded DancingAndy Creative Workshop in 2005 and is the Artistic Director, as well as Resident Choreographer of DanceArt Hong Kong. In 2006, he was awarded a Certificate of Commendation by the Home Affairs Bureau for his outstanding contribution to the development of arts and cultural activities.



邢亮 Xing Liang

邢亮生於北京，1991年於北京舞蹈學院古典舞表演專業系畢業，旋即任該院青年舞團主要演員，1993年加入廣東實驗現代舞團，曾贏取眾多獎項，包括全國舞蹈院校「桃李杯」比賽少年組及青年組冠軍，1994年第六屆法國巴黎國際舞蹈比賽現代舞男子獨舞金獎，1996年全國十優演員，1997年廣東省「跨世紀之星」等。他亦於1999、2003及2005年分別憑《菊豆》、《情男色女—達利vs加拉》及《鏡·花·圓》獲香港舞蹈聯盟頒發舞蹈年獎。1998年加入城市當代舞蹈團任舞者，2000年被邀出任廣東實驗現代舞團藝術總監，2002年重返城市當代舞蹈團任駐團藝術家。

Born in Beijing, Xing Liang graduated in classical dance from the Beijing Dance Academy in 1991 and joined the Youth Dance Company of the Academy as principal dancer. He joined the Guangdong Modern Dance Company in March 1993.

Xing has won many awards including Gold Prizes in the Junior and Senior Sections of the Tao Li Bei Competition, and the Gold Medal for the Male Solo at the 6th Paris International Dance Competition in 1994. He has received Hong Kong Dance Awards in 1999, 2003 and 2005 from the Hong Kong Dance Alliance.

He joined the City Contemporary Dance Company in 1998, and was invited to be the Artistic Director for the Guangdong Modern Dance Company in 2000. Xing rejoined the City Contemporary Dance Company as the Resident Artist in 2002.





楊春江 Daniel Yeung

楊春江於香港中文大學藝術系修畢繪畫及音樂後，自習舞蹈及編舞。1996年獲獎學金到荷蘭修讀編舞。回港創作首台長篇獨舞作品《靈靈性——天體樂園》，隨即應邀於歐洲及亞洲各藝術節巡迴演出，並因此作於2000年獲香港舞蹈聯盟頒發「舞蹈年獎」。2002年編演香港藝術節委約作品《哥仔戲》，被歐洲芭蕾舞雜誌年刊提名為「備受注目編舞家」。2002至03年獲香港藝術發展局獎學金往英國進修，並獲藝發局頒發舞蹈新進藝術家年獎。2005年作品《形亡極樂》，獲香港舞蹈聯盟頒發「舞蹈年獎」。2006年的《風》，被南華早報選為「全年五齣最佳節目」之一。

Daniel Yeung started to create dance in 1994 as a self-trained dancer and choreographer, after graduating from the Chinese University of Hong Kong where, he studied fine arts and music. In 1996, he received

a scholarship to further his studies in dance in Holland. He returned to Hong Kong in 1999 and created his full-length award winning work, *Dance Exhibitionist — a paradise for Natural Body*, which has toured to Taiwan, Japan, Australia, France, Italy and Sweden. In 2002, Yeung was commissioned by the Hong Kong Arts Festival and created the dance theatre *Play Boys*; he was nominated as the Choreographer to Look at by the *BalletTanz* Year Book and was given the Rising Artist Award by the Hong Kong Arts Development Council in the same year. In 2005, his multimedia dance production *Metalove* won the Dance Award 2005 presented by the Hong Kong Dance Alliance. In 2006, his work, *Feng*, was selected as one of the Top Five Best Dance Works of the year by the South China Morning Post.



楊惠美 Yeung Wai-mei

楊惠美1990年於香港演藝學院舞蹈學院畢業，主修現代舞，獲頒演藝深造文憑。畢業後獲沙田扶輪社獎學金遠赴美國愛荷華大學修讀舞蹈，並取得藝術碩士學位。1996-97年於紐約參演譚盾歌劇《馬可波羅》，並巡迴至1997年之香港藝術節，同年決定回流，於香港繼續其舞蹈發展。獨舞創作外，亦是雙妹嘜舞蹈劇場聯合總監。楊惠美活躍於編舞工作，多個作品曾被邀到世界各地作巡迴演出，包括墨爾本、台北、東京、大阪、首爾、哥本哈根、新加坡、吉隆坡及紐約等地，2001年為城市當代舞蹈團編作《上流、下流》，展現女體與時裝的故事，獲香港舞蹈聯盟頒發香港舞蹈年獎，近作獨舞《捕捉流水》(04新視野藝術節)及雙妹嘜《尋找家豬的故事》(05新加坡華文藝術節及香港乙城節)再獲2005及2006舞蹈年獎。香港舞蹈節06公演之獨舞《跳你好舞》，抒發對舞蹈既愛且恨又不離不棄的情懷。現為自由身舞者、編舞、舞蹈教師及註冊瑜伽導師。

Yeung Wai-mei graduated from the Academy's School of Dance at the Hong Kong Academy for Performing Arts in 1990 with an Advanced Diploma, majoring in Modern Dance. After graduation, she was awarded a Shatin Rotary Club Scholarship to further her studies at the University of Iowa in the US, where she received a Master of Fine Arts in Dance. From 1996-97, she toured with Tan Dun's opera *Marco Polo*, returning home with it as part of the cast for the 1997 Hong Kong Arts Festival production and decided to stay. In 1997, she co-founded McMuimui Dansemble with Abby Chan. She has choreographed numerous dance pieces and has been invited to perform in Melbourne, Taipei, Tokyo, Osaka, Seoul, Copenhagen, Singapore, Kuala Lumpur and New York. In 2001, she was awarded a Hong Kong Dance Award from the Hong Kong Dance Alliance for her choreography of *Upstream Downstream* for City Contemporary Dance Company, and received the award again in 2005 for her choreography of her solo work *Spiritual Girl*, and in 2006 for her performance in the duet *Love in a Doggy Bag*.

Yeung is currently a freelance dancer, choreographer, dance teacher and certified yoga instructor.

嚴明然 Mandy Yim

「多空間」創辦人之一，香港演藝學院舞蹈系首屆畢業生。畢業後加入香港芭蕾舞團，其後加入城市當代舞蹈團。1996年獲取亞洲文化協會利希慎獎學金，前往美國考察當代舞蹈及劇場。嚴明然教學、表演及創作足跡遍及歐美亞非等不同國家，2000年往非洲表演並為當地創作環境舞蹈《舞涯雜碎》，曾參與挪威藝術節、德國城市德勒斯登Tanzwoche舞蹈節、韓國藝穗節2002、印度加爾各答Interface 2004藝術節、澳洲墨爾本藝穗節之「舞蹈以外 04」；2003年1月應無人地帶劇團邀請參演《生死界》，2005年1月聯合不同媒體藝術家於香港新界的多大醬油廠演出《多大事件》。現為「多空間」外展及教育統籌。

Mandy Yim is one of the founders of the dance and theatre company Y-Space. As one of the first group of graduates from the School of Dance at the Hong Kong Academy for Performing Arts in 1988, she went on to join the Hong Kong Ballet. After two years, she moved to the City Contemporary Dance Company. In 1996, Yim received a Lee Hysan Foundation Fellowship from the Asian Cultural Council to do research into contemporary dance and theatre in the US.

Yim has taught, performed and choreographed for Y-Space, and various overseas institutions and dance companies in China, Taiwan, Japan, Korea, India, Canada, Germany, the US, Zimbabwe, Norway and Australia. Yim is the Education & Outreach Manager of Y-Space.



余仁華 Jacky Yu

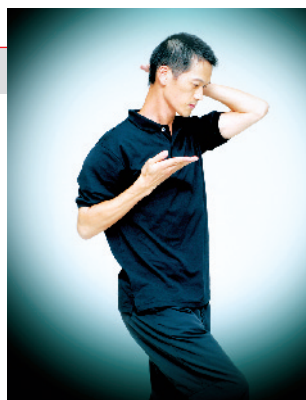
東邊現代舞蹈團創辦人，香港演藝學院首屆畢業生，前城市當代舞蹈團團員。1990年獲亞洲文化協會頒發利希慎獎學金，前往美國深造。重要作品：《狗血沸騰》、《哈囉》、《私人時刻》、《翻天覆地》及《正負遊戲》等，《翻天覆地》重演更獲得香港舞蹈聯盟頒發2006舞蹈獎。

余仁華亦應邀為城市當代舞蹈團編排作品，包括《線索》、與潘少輝合編《九龍城狂人某日記》以及《暴光》等。余仁華亦為香港演藝學院編排《秋蒼》及台灣雲門舞集重演《線索》。

Jacky Yu was one of the first group of graduates from the School of Dance at the Hong Kong Academy for Performing Arts (HKAPA), after which he joined the City Contemporary Dance Company (CCDC). In 1990 he was awarded a Hysan Lee Foundation Fellowship of the Asian Cultural Council.

He has staged many dance pieces including *Dogs Blood Rising*, *Hello*, *Private Moment*, *Paradoxical Illusion* and *Toppling the World*. In 2006 he received a Hong Kong Dance Award from the Hong Kong Dance Alliance for the re-run of *Toppling the World*.

Yu has collaborated with several dance companies, including: CCDC on *The Key To Songs*, *Notes From a Schizophrenic City* and *Light Up*; the HKAPA; and Cloud Gate Dance Theatre of Taiwan on a re-run of *The Key to Songs*.



陳友榮 Ewing Chan

佈景設計 Set Designer

陳友榮於香港演藝學院畢業，並於1996年獲應用藝術高級文憑。曾參與多個香港藝術節目，包括：2000年張達明《一咀show之蓄意縱火》、2001年伍宇烈《蘇絲黃的美麗新世界》及2003年《春之祭》、2004年黃大衛《B.O.B.*》。

Ewing Chan graduated from the Hong Kong Academy for Performing Arts, with an Advanced Diploma in Applied Arts in 1996. He has been the set designer for several productions at the Hong Kong Arts Festival including: Cheung Tat Ming's solo performance *Deliberately Inflammatory* in 2000; *A Brave New World of Suzie Wong* in 2001 and *Rite of Spring* in 2003, both by Yuri Ng; and *B.O.B.** by Dick Wong in 2004.

陳焯華 Billy Chan

燈光設計 Lighting Designer

陳焯華1996年於香港演藝學院科藝學院畢業，主修舞台燈光設計，現為自由身舞台工作者。曾為多個演藝團體擔任燈光設計、技術監督及製作經理。主要作品包括城市當代舞蹈團《風水》，香港話劇團《請你愛我一小時》、非常林奕華《大娛樂家》、劇場組合《月亮七個半》、香港芭蕾舞團《巴蘭欽·舞越凡音》及香港舞蹈團《如夢令》。去年共五個作品參加香港舞台設計展，並憑《逐色》獲選。

Billy Chan graduated from the School of Technical Arts at the Hong Kong Academy for Performing Arts in Theatre Lighting Design. He is now a freelance theatre worker. Chan has been the lighting designer, technical director and production manager for various performing groups. His major productions include: *Feng Shui* (City Contemporary Dance Company), *WWW.COM* (Hong Kong Repertory Theatre), *The Great Entertainer* (Edward Lam Dance Theatre), *Moon 7.5* (Theatre Ensemble) and *Balanchine & Beyond* (Hong Kong Ballet). At the 2006 Hong Kong Theatre Design Exhibition he was awarded the Best Lighting Design for the production *Colour Fugue*.



楊我華 Anthony Yeung

音響設計 Sound Designer

楊我華1991年於香港演藝學院畢業，主修舞台音響及音樂錄音。曾與城市當代舞蹈團、香港芭蕾舞團、Muse Motion及年中無休等合作。

2003年憑中英劇團《花樣撩牙》獲第12屆香港舞台劇獎之最佳音響設計，同年隨Para/Site 藝術空間參與第50屆威尼斯雙年展，2005年獲香港電子音樂節委約設計音響裝置展覽。現為全職母帶後期處理工程師，並於理工大學設計學院及香港演藝學院科藝學院任教。

Anthony Yeung graduated from the School of Technical Arts at the Hong Kong Academy for Performing Arts in Theatre Sound Design and Music Recording in 1991. He has worked with City Contemporary Dance Company, Hong Kong Ballet, Muse Motion and Open Daily Production among others. In 2003 he received the Best Sound Design Award at the 12th Hong Kong Drama Awards with the Chung Ying Theatre Company's production of *Little Shop of Horrors* and participated in the 50th Venice Biennale with Para/Site Art Space. In 2005, he was commissioned by the Hong Kong Electronic Music Festival for an original sound installation 'Ticking Love'.

Yeung currently works as a CD-Mastering Engineer for major record labels and artists. He also teaches at the School of Design, Hong Kong Polytechnic University and the Hong Kong Academy for Performing Arts.

