

19-21.8 香港文化中心劇場
2022 Studio Theatre,
Hong Kong Cultural Centre



劇悍記

新約舞流 PASSOVERDANCE

新約舞流於1993年成立，為香港非牟利舞蹈藝術團體，2008年由周佩韻、麥秀慧及幾位年青藝術家重組。2016年起成為香港藝術發展局資助團體。舞團致力推廣及發展本地舞蹈藝術文化，並發掘、培養年青一代。近年，新約舞流曾到北京、廣州、新加坡、巴林、台灣及馬來西亞作交流演出。在創作上，舞團不斷探索舞蹈藝術的無窮可能，力求每齣作品都純正而獨特，使觀眾與作品之間有更深層次的對話和交流。

團體宗旨：

1. 致力於表演藝術之探索與創作，推廣本地藝術文化發展。舞團作品以當代舞蹈為主幹，融入正面訊息，呈現生命與藝術的結合，引發觀眾思考，並體驗藝術蘊涵的正能量；
2. 利用舞蹈藝術課程、工作坊、編舞機會和不同交流平台等，以協助年青一代認識及發掘自我、建立自信、啟發創意和提升藝術鑑賞能力。

Established in 1993, Passoverdance is a local non-profit dance organisation, which later underwent a restructuring led by Pewan Chow, Antoinette Mak and a group of young artists in 2008. Passoverdance has been a recipient of the Hong Kong Arts Development Council Year Grant since 2016. The company is dedicated to fostering and developing local dance culture, as well as discovering and nurturing new talents in the community. In the recent years, the company has toured to Beijing, Guangzhou, Singapore, Bahrain, Taiwan and Malaysia. With its endeavour to explore the infinite possibilities in the art of dance, Passoverdance strives to reveal the purity and uniqueness in each work, creating a deeper dialogue and interaction between the audience and the work.

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編舞的對話 Message from Choreographers

編者對話

Pewan 喂，點解會肯接受 Pewan 嘅邀請做我嘅創作伙伴？

Ivanhoe 我有諗過要 say no 啲！哈哈…

Pewan 哈哈…點解呢…你咁忙…

Ivanhoe (瞪大眼) 有啲嘢自己會衡量，once in a lifetime 㗎嘛…

Pewan (哈哈大笑…) 好似有下次咁

Ivanhoe 唔係^^，不過呢個世代好難講，大家都唔知將來有冇咁嘅機會，所以你覺得值得或者好想就做囉

Pewan 係嘅

Ivanhoe 咁你又點解諗起搵 Ivanhoe 一齊聯合創作？

Pewan 考慮幾樣嘢嘅！

首先，我創作咗咁耐，極大部份作品都係自己創作，可能俾人嘅感覺都係比較女性或者比較詩化啲，所以今次面對莎士比亞嘅作品，我好想搵一個男性嘅創作伙伴，能夠嚟唔同角度進入閱讀、討論同拆解，感覺會全面啲平衡啲

Ivanhoe (疑惑地好笑…) 有冇搵錯人？

Pewan 哈哈… 咁另外嘅我心目中嘅 Ivanhoe，佢唔係純舞蹈嘅人，佢係比較 theatrical 重既創作者，呢個都係中同埋吸引我。你嘅創作過程裏面，有冇一啲好大概感受？

Ivanhoe 吾… 我諗我都用咗幾大段時間去適應

Pewan 適應嘅意思係…

Ivanhoe 適應嘅意思係… 合作嘅模式… 平時慣咗創作係自己做主導同話事，尤其今次由零開始，喺 Contemporary dance 嘅方向去行嘅話，都算係第一次

Pewan 係

Ivanhoe 同埋我又覺得共同創作就好似一段拍拖關係，喺一段關係嘅時候，你就要摸，大家出發點唔同，慣性唔同，有時都會 confuse 架！特別係開頭個階段，要調節自己點樣去 balance…，但係越傾得深入嘅時候就好似打開返度門咁

Pewan 好認同一路都喺度搵緊啲相處方法！搵緊大家嘅美學同埋講故事嘅方法

Ivanhoe 咁你覺得，過程裏面你有冇乜嘢馴服倒 Ivanhoe? 或者俾 Ivanhoe tame 倒？

Pewan (呆咗…) 真係冇諗過，不過無可否認我哋嘅師生關係，令我哋一開始就有信任，所以過程裏面我唔覺得我馴服倒你啲乜嘢 (…傻笑) 反而有時好怕自己不自覺咁以前輩老師身份去主導件事…

Ivanhoe 我會選擇嘗試喺 making choice 嗰過程時去回應自己嘅睇法囉

Pewan 咁我又想問：好多音樂都係你揀，特別係喺開始嘅時候你揀嘅音樂取材同方向，點解？

Ivanhoe 喺以前 Shakespeare 嘅年代有好多嘅現場音樂，都係拉緊一個戲嘅節奏或者帶嚟喜感，我都諗有乜嘢類型嘅音樂有啲種節同 playfulness，好直接覺得係 Jazz，可能喺佢裏面有好多 improvisation，有一種好 playful 好活嘅感覺

Pewan ~係

Ivanhoe 而且 Sly 呢個角色！令我即刻諗到酒吧，爵士樂

Pewan Yeah ~

Ivanhoe 咁你覺得喺呢個戲入面，有乜嘢角色你係覺得最有或者最有出路呀？

Pewan 出路係咩意思呀？

Ivanhoe 呀…劇作家 (戲) 裏面俾佢嘅命 / 結局… 嘅延伸想像…

Pewan 喺咁多個角色既裏面，我對 Sly 係好有興趣，佢雖然只係最開頭出現喺 Induction 就有再出現，但係對佢嘅延伸想像係好無窮嘅嘢嚟！佢到底係選擇相信自己係伯爵定係真係被矇騙而誤會？裏面有冇一啲盤算？當被拆穿或者自己醒覺嘅時候，佢必須面對緊乜嘢問題呢？再延伸係當佢做翻自己又點樣面對自己同呢個世界…

Ivanhoe 吾…吾…

Pewan … 呢啲都係創作者我哋今次嘅狂想曲講到我對 Sly 呢個角色嘅想像同埋思考，咁你呢？對你嚟講，無論文本或者我哋嘅作品，你最鍾意邊個段落或者邊個部份？

Ivanhoe 最令我印象深刻喺成個 Act 4 嘅過程！

Pewan 係文本？定係 both？

Ivanhoe 可以係話 both! 但係再有趣啲係去到我哋嘅創作裏面有好多內心嘅嘢

go through 緊，特別我係其中一個演員，裏面有好多 action/reaction, give and take 嘅嘢，佢雖然每次都要達至相同嘅目的，但係過程都好唔一樣，所以每次做 Sun & Moon 內在嘅感覺都有差別

Pewan 老實講，我對 Act 4 都好深刻，係我哋創作上最長既一段，果個心路歷程嘅進入，一直引人下半場嘅想像，我自己都喜歡

Ivanhoe 特別係鏡… 都係唔好劇透！哈哈……

Interview

Pewan Hey, why did you agree to be Pewan's creative partner?

Ivanhoe I never thought of saying no! (Laughs)

Pewan (Laughs) But why? You're busy enough!

Ivanhoe (Wide-eyed) Some things we've got to find a balance for – it could be a once-in-a-lifetime chance!

Pewan (Laughs) As if there's really no "next time"!

Ivanhoe I didn't mean that – but it's hard to say in this day and age. No one can tell if there'll be another opportunity like this in the future. So just go for it if you feel something is worth the effort, or if you really want to do it.

Pewan That's true.

Ivanhoe So, what got you to invite Ivanhoe for a collaboration?

Pewan Well, I've considered a few things!

First of all, for all this time I've been an artist, most of the works are my own creations and probably gave off a more feminine or poetic vibe. That's why when I got to work on something by Shakespeare, I wanted a male creative partner to balance out the perspective, with whom I can read, discuss, and dissect the piece together.

Ivanhoe (Grins) Do you think you found the right guy for the job?

Pewan (Laughs) The Ivanhoe I see is someone who doesn't just dance the dance, but he also values the theatrical side of things when it comes to creativity. That's one of the reasons that drew me to this collaboration. Did you have any big feelings in the creative process?

Ivanhoe Um... I think it took me quite some time to adapt –

Pewan To... ?

Ivanhoe – to our way of collaboration.

I was used to taking the lead and making all the decisions in the creative process, so to start from scratch and work towards contemporary dance – it's a first.

Pewan Yes.

Ivanhoe And a creative collaboration is like a romantic relationship, where we have to feel the way as we go, and things can get confusing when we have different intentions and habits. Especially at the start, when we have to adjust ourselves to find a balance in the relationship: the more we talk things through, the more we get to open up.

Pewan I agree it's about how to be together. In our case, we explored each other's aesthetics and ways to tell a story.

Ivanhoe Then do you think you've "tamed" Ivanhoe in any ways in the process? Or the other way round?

Pewan (Stunned) I honestly haven't thought of that... but undeniably our teacher-student relationship meant there'd been trust between us from the start, so I wouldn't say I've "tamed" anything in you... (giggles) Rather, sometimes I feared I would've unintentionally taken the lead as the senior or former teacher.

Ivanhoe I would try to speak my mind when we were making choices.

Pewan Then I'd want to ask a question, since you chose a lot of our music. Is there a reason for your choices, especially the direction you set for us in the beginning?

Ivanhoe There was a lot of live music in Shakespeare's time. Much of it was played to the rhythm of a drama or used to bring a comedic atmosphere. I tried to choose a genre of music with that kind of tempo and playfulness – and immediately I thought of jazz. It was probably the large amount of improvisation embedded in jazz music that made it seem so playful and lively.

Pewan You're right.

Ivanhoe And the character Sly – he just reminds me of bars and jazz music.

Pewan Yeah.

Ivanhoe In this play, which character do you think has the most or least room?

Pewan What do you mean by "room"?

Ivanhoe Um... like room for further imagination based on the life given by the scriptwriter?

Pewan Among all characters, Sly fascinates me the most. Even though he only appears in the Induction at the very beginning, and nothing afterwards, he just inspires limitless imagination. Does he really believe himself to be a lord or is he just tricked into the illusion? Is there any calculation? When he's found out or awakened to his senses, what does he have to face? Even more, how does he face himself and the world when he is himself once again?

Ivanhoe Hmm...

Pewan All of this is the fantasy inside the heads of us creators.

Speaking of my imagination and thoughts on Sly, what about you? Which is your favourite verse or part in the text or our production?

Ivanhoe I was most impressed by the entire Act 4!

Pewan The text? Or both?

Ivanhoe You can say both! What's more interesting is the many internal processes the characters have to go through which have to be addressed, so there was a lot of action-reaction or give-and-take moments us actors had to consider. Every time we performed the scene for the same purpose, yet every time the process seemed different; so it never felt the same acting out Sun & Moon.

Pewan To be honest, I was quite impressed by Act 4 as well. It was the part that took the longest time, with all the emotions setting in and leading up to the next Act. I loved it.

Ivanhoe Especially Scene – let's not spoil it! (Laughs)



節目 Programme

《馴悍記》莎士比亞最受歡迎的喜劇之一。故事描述富豪父親有兩個女兒，大女兒外表兇悍潑辣，小女兒則溫柔美麗。男人們都想要得到小女兒芳心，可是父親卻立下大女未婚小女不嫁的規定。追求者為得到可愛動人的小女兒，一方面混入富豪家中向細女表白，另一方面找來機心男主角去向大女求婚。足智多謀的男主角運用計策，成功「以悍制悍」來映照潑辣嬌妻，馴妻過程鬥智鬥力、奇特惹笑。

新約舞流藝術總監周佩韻首次聯同多才多藝的編舞家林俊浩，兩代人以不同角度解構莎翁經典，與劇中角色一同跳進這場馴妻漩渦，以舞蹈窺探約定俗成的關係。你要馴服誰？又被誰馴服？

The Taming of the Shrew is one of Shakespeare's most popular and yet most challenging plays. The story is about wealthy Baptista, who has two daughters. The youngest, 'mild' Bianca has many suitors, but Baptista will not accept any of them until her older 'wild' sister Katherine has a husband. Hortensio, one of Bianca's suitors, calls in some help from his friend Petruchio. Petruchio is a rough, brash and direct man who would marry any woman that brings him a good fortune. Waves of witty bickering and dark mind games ensue as Petruchio tries to "tame" his wife.

For the first time, Pewan Chow, the artistic director of Passoverdance, is collaborating with the multi-talented choreographer Ivanhoe Lam. Two generations deconstruct Shakespeare's classic from different perspectives. Jump into the swirling currents of manipulation and sly resistance. Interrogate the rules of engagement through dance.

Who do you tame? Who tames you?

上半部《快鏡記馴悍》 First Half – Taming the Shrew in Fast Motion

序幕 Induction –

酒吧門前 Before an Alehouse
醉倒街頭 Dead Drunk in the Street
貴族府上 In the Lord's House

第一幕 Act 1 –

城中偶遇 Love Encounter
計劃謀婚 Scheming Proposal

第二幕 Act 2 –

姊妹關係 Sisterhood
登門求親 Suitors at the Door
喜怒相逢 Delight Meets Dislike

第三幕 Act 3 –

偽裝 Disguise
三角關係 Love Triangle
結婚當日 On the Wedding Day

第四幕 Act 4 –

飯桌上 At the Dining Table
熱與失戀 Passion and Past Love
鏡前 Before a Mirror
照 Light
回家路上 On the Way Home

第五幕 Act 5 –

打賭 A Bet
卡塔琳娜的讀白 Katherine's Monologue

下半部《慢鏡錄人心》 Second Half – Telling the Heart in Slow Motion

第一步 First Step –

反照 Reflection

第二步 Second Step –

本能 Instinct

第三步 Third Step –

日月 Sun and Moon

第四步 Fourth Step –

出口 Exeunt



音樂 Music

上半部《快鏡記馴悍》 **First Half – Taming the Shrew in Fast Motion**

Shah ar Haziza - *Blue Gum*

Jack DeJohnette - *Picture 2*

Art Blakey & The jazz messengers - *The freedom rider*

Jack DeJohnette - *Picture 1*

Pianosa - *Rowan Hudsons Passing Ships*

Aku - *Dub Ting*

Ari Hoenig - *Round Midnight*

Ari Hoenig - *Brush Off*

Mickey Hart - *Dance with Wood*

Double espresso - *The original orchestra*

Petros Klampanis - *Isn't She Lovely*

下半部《慢鏡錄人心》 **Second Half – Telling the Heart in Slow Motion**

Antonio Sánchez - *Momentum*

Attacca Quartet - *Xetake 1*

Arooj Aftab - *Last Night*

Four Tet - *Angel Echoes*

Four Tet - *Hands*

Kid Koala - *The Observable Universe*

周佩韻 **Pewan CHOW**

藝術總監及編舞 **Artistic Director and Choreographer**



周佩韻為香港演藝學院舞蹈系首屆畢業生，其後於 1988 年獲得英國倫敦當代舞蹈學院獎學金到該校深造表演及編舞。回港後自 1991 年起擔任香港演藝學院現代舞系講師，並於 2003 年英國拉賓中心取得藝術碩士（編舞）學位。周氏一向熱愛舞蹈藝術，2007 年離任講師一職後，於新約舞流專注其舞蹈研究及創作工作，曾發表作品包括《真假距離》、《樽裝城市》、《界限·街道圖》、《歸途》、《馨香》、《一》、《一線光》及《行動 I, II, III -- 完成》等。其作品於近年屢獲殊榮，《歸途》在 2010 年獲頒香港舞蹈年獎之「獨立舞蹈獎」，《界限·街道圖》在 2013 年獲頒香港舞蹈年獎之「最值得表揚獨立舞蹈製作」，《樽裝城市》在 2016 年獲頒香港舞蹈年獎之「傑出青年及社區舞蹈計劃」，《真假距離》則在 2018 年獲頒香港舞蹈年獎之「傑出舞蹈教育」。周氏亦於 2017 年榮獲香港藝術發展局頒發之藝術家年獎(舞蹈)。

As an independent choreographer and performer, Chow endeavours to contribute to the study, education and creation of dance at Passoverdance. Her choreographic works include *Grey Area*, *In Search of Space in a Cramped City: A Moving Exhibition – Urban Bottling*, *Maze*, *Homecoming*, *Xin Xiang*, *Solo Act*, *Searchlight*, and *Execute I, II, III – Accomplish*. She received the Hong Kong Dance Awards in 2010 and 2013 for Outstanding Achievement in Independent Production for *Homecoming* and *Maze* respectively. Chow is also the recipient of the Hong Kong Dance Awards for Outstanding Achievement in Youth and Community Dance for *In Search of Space in a Cramped City: A Moving Exhibition – Urban Bottling* in 2016, and Outstanding Dance Education for *In Search of Motion in a Virtual City: Grey Area* in 2018. Chow was awarded Artist of the Year (Dance) by the Hong Kong Arts Development Council (HKADC) in 2017.



林俊浩 Ivanhoe Chun-ho LAM
編舞及創作舞者 **Choreographer and Creative Dancer**

畢業於香港演藝學院戲劇學院及舞蹈學院現代舞系文憑課程，其後赴荷蘭鹿特丹舞蹈學院 (Codarts) 進修當代編舞，獲頒編舞藝術學士學位。2015 春季獲 Connecting Spaces 邀請到瑞士蘇黎世藝術大學 (ZHdK) 任駐校藝術家，期間帶領十位藝術家創作跨媒介作品 *Odd Couplings*。作品曾於柏林、艾福特、上海、杜塞爾多夫、蘇黎世、廣州、北京、鹿特丹及阿姆斯特丹發表。近作有 *Report ii-the illegal i*、*Living up to HER*、*Report i – Which i am I*、*Pretext Quartet* 及 *ODDs* 等。

林氏亦為不同形式的制作擔任不同舞台崗位，包括導演、編舞、形體設計和舞蹈總監等，參與表演項目包括 *Lautten Compagney Berlin x 聲蜚合唱節《聖約翰受難曲》*，卡地亞 2021 聖誕樹亮燈儀式，香港話劇團《往大馬士革之路》、《驕傲》、《太平山之疫》，陳輝陽 x 女聲合唱《人來人往》、《上一次流淚》、《少女的祈禱》，高世章策劃《我們的音樂劇》、一舖清唱《三生三世愛情餘味》、《時代狂唱》，非常林奕華《聊齋》、《機場無真愛》，聲蜚合唱節巴赫劇場《聖馬可受難曲》、《分岔路上·大力神》，劉美君演唱劇場《千色》等。

Ivanhoe Lam received a diploma in Drama and Dance (Contemporary Dance) from The Hong Kong Academy for Performing Arts and a Bachelor of Fine Arts in Choreography from Codarts Rotterdam. His work spans stage direction, choreography and movement design, and recent own works include *Report ii-the illegal i*, *Living up to HER*, *Report i-Which i am I*, *Pretext Quartet* and *ODDs*. In 2015, he took part in a three-month residency at the Zurich University of the Arts, where he collaborated with ten Swiss artists to curate and create the multidisciplinary performance *Odd Couplings*. His other collaborations include *St. John Passion* (Lautten Compagney Berlin x SingFest); *Cartier Christmas Tree@K11 Musea Lighting Ceremony*; *To Damascus Road, Pride and 1894 Hong Kong Plague – a Musical* (Hong Kong Repertory Theatre); *The Originals - HK Musicals in Concert* (Curated by Leon Ko); *Love, Death and Everything in Between and Sing While You Can* (Yat Po Singers); *Why We Chat and Finding Loveless Land* (Edward Lam Dance Theatre); *Markus-Passion and Hercules at the Crossroad* (Sing Fest). His works have toured Berlin, Erfurt, Shanghai, Guangzhou, Beijing, Amsterdam, Dusseldorf and Zurich.



羅智穎 LO Chi-wing Priscilla
創作舞者 **Creative Dancer**

生於香港，畢業於香港演藝學院舞蹈學院榮譽學士，主修現代舞。熱衷於創作，並積極參與校內的編舞工作坊和獨立研究創作，累積作為編舞和舞者的經驗。在校期間，曾獲獎學金到德國柏林 b12 舞蹈節交流。過往曾跟不同編舞合作，如 *Marso Riviere* (英國)、*Christina Mertzani* (希臘)、*Rick Nodine* (英國)、*Swee Boon Kuik* (新加坡)、曹德實 (TS Crew, 香港)。現為自由身藝術工作者。對於跨界創作抱著興趣和好奇，近年參與的項目包括：不加鎖舞踊館《公開研習週 2022》的工作坊帶領者以及創作舞者、《身體運動工作坊》的教學藝術家、新約舞流《暮言菁行》、《音語來回》的專業舞者、香港藝術中心《文化按摩師》的跨界學堂交流。

相信無論編或演或教育，都是從自己 – 身體出發。

Priscilla Lo Chi Wing was born in Hong Kong and graduated from The Hong Kong Academy for Performing Arts with a Bachelor (Honors') Degree in Dance, majoring in Contemporary Dance. In 2018 – 2019, Priscilla was awarded Academic Studies (Dance) Faculty Scholarship and received school financial assistance for the b12 dance festival in Berlin. With a passion for creation, she has been a researcher for her independent study in her final year. Priscilla had the opportunity to work with renowned artists, such as *Marso Riviere* (France), *Christina Mertzani* (Greece), *Rick Nodine* (UK), *Swee Boon Kuik* (Singapore), *Hugh Cho* (TS Crew, Hong Kong). Priscilla is now working as a freelancer, working on multi-disciplinary creation, participating in various performances, and art education. Recently involved in "Unlock Body Lab: Open Research Week 2022" as both workshop leader and creative dancer, "Bodydynamics: creative movement workshop series" as teaching artist; *Passoverdance "Mou6 Jin4 Cing1Hang4"*, "Hear, We Dance" as a professional dancer; Hong Kong Arts Centre "Cultural Masseur" as an exchange in Self Institute.

She believes that it all starts from the BODY, whether choreography, performance, or education.



楊怡孜 YANG Yi-zi Gigi
創作舞者 **Creative Dancer**

楊怡孜 (Gigi) 21 歲來港定居，曾於香港舞蹈團及城市當代舞蹈團任全職舞者，現為自由工作者。

Gigi Yang came to Hong Kong at 21 and has worked as a full-time dancer with Hong Kong Dance Company and City Contemporary Dance Company.

王健偉 Jan WONG

舞台及服裝設計 Set and Costume Designer



主修舞台及服裝設計。

近年戲劇設計作品有：《空凳上的書簡 2：繼續書寫》、《最後一次西遊》、《大汗推拿》、《親愛的，胡雪巖》、《德齡與慈禧》、《原則》、《解憂雜貨店》、《大偽術爸》、《科學怪人·重生》、《言說之外》、《兒欺》、《陪著你走》、《病房》、《色相》、《最好的時光》、《穿 Kenzo 的女人》、《大象陰謀》等。

音樂劇及歌劇設計作品有：《我們的音樂劇》、《息在零地》、《肖像曲》、《聖馬可受難曲》、《分岔路上·大力神》、女聲合唱音樂會 2021《人來人往》、《自由爵士音樂節 2020：爵視、Angelita Li sings Billie Holiday-feat. Patrick Lui Jazz Orchestra 及 Ted Lo & Eugene Pao》、《再 18 種發聲與失聲方法》等。

舞蹈設計作品包括：《咏嘆調》、《最後一夜》、《紫玉成煙》、《弦舞》、《紅樓夢·三闕》、《一個人的哪吒》、《活著》、《戰鬥圖騰》、《Re-mark II》等等。

近年憑藉《咏嘆調》、《紅樓·夢三闕》及《親愛的·胡雪巖》分別獲得舞台設計獎項。

Jan Wong specializes in set and costume design, with recent theatrical credits including: *Special Delivery 2: Politely Intractable Still*; *Heading West 3: The Final Trail*; *The Massage King*; *Hu Xue Yan, my Dear*; *Deling and Cixi*; *Principle*; *The Miracles of the Namiya General Store*; *Pa Pa Magician*; *Frankenstein: Relive*; *The Void*; *Luna Gale*; *Always by your Side*; *The Ward*; *The Shape of Things*; *Good Times, Best Friend*; *The Woman wears Kenzo* and *That's not True*.

Wong's musical and operatic work includes: *The Originals*; *Breathing at Zero*; *Songs of Portrait*; *Markus-Passion (BWV247)*; *Hercules at the Crossroads*; *People Come People Go*; *Freespace Jazz Fest: Jazz Imaginarium*, *Angelita Li sings Billie Holiday—feat. Patrick Lui Jazz Orchestra* and *Ted Lo & Eugene Pao*. His dance work includes: *The Island Whispers...*; *The Last Dance*; *Waiting Heart*; *Dance of Strings*; *Reveries of the Red Chamber*; *Nezha: untold solitude*; *Tenacity of Being, The Battle*; and *Re-mark II*. He has received set design awards for *The Island Whispers...*, *Reveries of the Red Chamber*, and *Hu Xue Yan, my Dear*.

張國永 Leo CHEUNG

燈光設計 Lighting Designer



張國永於 1982 年加入城市當代舞蹈團，1989 年以高級優異成績畢業於香港演藝學院科藝學院，主修舞台燈光設計；2007 年於澳洲昆士蘭科技大學取得燈光碩士學位。張氏每年為不同媒介的製作擔任燈光設計的工作，包括戲劇、歌劇、芭蕾舞、現代舞、中國戲曲及音樂劇等，均獲一致好評。除本地製作外，他亦受聘於海外擔任設計及顧問工作，演出地點包括中國、台灣、新加坡、韓國、日本、英國、布拉格、以色列及德國，其設計並為他贏得國際稱譽。

張氏於 1994 年獲香港戲劇協會頒發十年傑出成就獎，亦先後七度贏得 1995、1996、1998、2001、2009、2010、2011 及 2014 年度的最佳舞台燈光設計獎；張氏亦為舞蹈演出設計佈景，其中包括新約舞流、城市當代舞蹈團及雲門舞集等多個製作，於 1999、2007、2010 及 2013 年獲香港舞蹈聯盟頒與舞蹈年獎，以肯定其舞蹈燈光及佈景設計的成就。張氏從 1998 年起在香港演藝學院執教，現任舞台燈光設計高級講師，為香港演藝界培育眾多出色的設計人才。

Leo Cheung is a lighting designer in theatre, opera, dance, musical and Chinese opera as well as a set designer in dance. He is one of the most distinguished artists and a true master of lighting in the history of Hong Kong theatre. He has won a lot of prestigious awards including the "Outstanding Achievement of the Decade" in 1994, as well as "Best Lighting Design" (in 1995, 1996, 1998, 2001, 2009, 2010, 2011, 2014, 2017) by the HK Federation of Drama Societies. He is also 4-time winner of the HK Dance Alliance's "Annual Dance Award" for his set & lighting design (1999, 2007, 2010, 2013).

In 2014, he received the "Certificate of Commendation" from HK Home Affairs Bureau for making outstanding contributions to the development of arts and culture. Leo has a Master Degree in Lighting (Queensland University of Technology). He thrives to merge and explore potentials of lights, shadows, spaces and all visual media elements in live performance. His endeavour is to connect different art forms with live performance to feedback social and cultural issues.

李蔚心 Vanessa LEE

助理燈光設計 Assistant Lighting Designer

李蔚心於香港演藝學院畢業，主修燈光設計，在學期間曾獲頒億達時獎學金及 Robe Lighting 獎學金。李曾與演藝青年粵劇團到多倫多，擔任《西遊記之孫悟空三打白骨精》的燈光設計，亦曾到德國不來梅參與 Balletgala 2017，為阮日廣編創的新作品《Eternity Formed by Fragments》擔任燈光設計。

李氏近期作品包括：《聲蜚合唱節 — 巴赫黑盒劇場 — 婚岔路》、《香港話劇團 — 西奧》、《再構造劇場 — 有你，故我在》、《Felixism Creation - 貓與海邊的森林》、《一路青空 — 細路桃園》、《青少年暑期歌劇節 2019 — 費加羅的婚禮》、《無境樂團 — 一色一香》、《香港五感知劇團 — 我是黑白》、《影話戲 — 赤城頌》、《她和他意識之流》、《她與他的時間之流》。

現時為劇場自由工作者。

Lee Wai Sum Vanessa graduated from the Hong Kong Academy for Performing Arts majoring in Lighting Design. During her years at the Academy, she was granted scholarships like the Electronic Theatre Controls Asia Lighting Scholarship and Robe Lighting Scholarship.

She worked as a lighting designer included Finding Wonderland from The Radiant Theatre, The Marriage of Figaro from Young Singers Summer Opera Festival, PTI Graduation showing 2019 from Tang Shu-wing Theatre Studio, Dream of the Red Chamber from OUHK 30th Anniversary Cantonese Opera Concert, Beyond the Senses from Wuji Ensemble, I'm Black and White from Hong Kong Five Senses Education Experimental Theatre, Song of Grief from Cinematic theatre, Stream of Consciousness and Linger in Time.

郭宇傑 Jaycee KWOK

音響設計 Sound Designer

畢業於香港演藝學院舞台及製作藝術學院，主修音響設計／技術及音樂錄音。2020 年憑藉香港話劇團《如夢之夢》，榮獲香港戲劇協會第二十九屆香港舞台劇獎 - 最佳音響設計。

畢業後曾與多個藝術團體合作包括：Kearen Pang Production、中英劇團、A2 創作社、PIP 劇場、一路青空、三角關係、風車草劇團、香港話劇團、英皇娛樂、100 毛、試當真、同窗文化及香港藝術節等。

近年曾參與音響設計的作品有：試當真《一個舞台上不能接受的吻》；香港藝術節 2021《MOKITA/VOICE OUT》、《沒有大象》；Kearen Pang Production《月球下的人》；英皇娛樂《奪命証人》；一路青空《細路桃園》、《嗎哩嗎哩一級班》、《擦擦奇俠》；香港話劇團《往大馬士革之路》、《病房》、《如夢之夢》、《奇幻聖誕夜》、《紅梅再世》、《埋藏的秘密》、《回歸》、《頂頭錘》2017 Live+ (香港及北京巡演)。

聲域設計 (Soundscape Design) 作品有：orleanlaiproject《親密 Claustrophobia》。

心意作品：曾浩賢《I Sick Leave Tomorrow》、《I Sick Leave Tomorrow Season 1-3》。

Jaycee is a local sound designer. He graduated from The Hong Kong Academy for Performing Arts, College of Theatre and Entertainment Arts in 2011, majoring in Theatre Sound Design/Technology and Music Recording.

Since 2011, Jaycee has co-operated with numerous talented theatre companies and cultural organisations including, Kearen Pang Production, Chung Ying Theatre Company, Hong Kong Art Festival, The Radiant Theatre, Windmill Grass Theatre, The Hong Kong Repertory Theatre etc.

In 2020, He was awarded Best Sound Designer at the 29th Hong Kong Drama Awards for his design work in A Dream Like a Dream.

Recent sound design productions include, A Dream Like a Dream, Scrooge! - The Musical, Field Of Dreams A Musical (Hong Kong station and Beijing Tour, The Homecoming by Hong Kong Repertory Theatre; Fly Me To The Moon by Kearen Production; Pavilion of a Hundreds Flowers by Hong Kong Art Festival

新約舞流：《馴悍記》

Passoverdance : *The Taming of the Shrew*

問卷調查

Questionnaire



感謝你出席是次演出！

歡迎填寫以下問卷，跟我們分享你在觀賞是次演出後的感受。

Thank you for coming to "Hong Kong International Shakespeare Performance Exchange – Passoverdance: The Taming of the Shrew", please complete this questionnaire and share with us your thoughts and opinions. Thank you!

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創作及製作團隊

Creative and production team

藝術總監 Artistic Director

周佩韻 Pewan CHOW

編舞 Choreographers

周佩韻 Pewan CHOW

林俊浩 Ivanhoe Chun-ho LAM

創意舞者 Creative Dancers

林俊浩 Ivanhoe Chun-ho LAM

羅智穎 LO Chi-wing Priscilla

楊怡孜 YANG Yi-zi Gigi

舞台及服裝設計 Set and Costume Designer

王健偉 Jan WONG

燈光設計 Lighting Designer

張國永 Leo CHEUNG

助理燈光設計 Assistant Lighting Designer

李蔚心 Vanessa LEE

音響設計 Sound Designer

郭宇傑 Jaycee KWOK

監製 Producer

林倩怡 Shirley LAM

行政 Administration

彭海寧 Grace PANG

冼穎欣 Pandora SIN

製作經理及舞台監督 Project and Stage Manager

阿英 AY

執行舞台監督 Deputy Stage Manager

Ebona Yeung

助理舞台監督 Assistant Stage Manager

Joyce MA

平面設計 Graphic Design

江田雀 Peter Bird

宣傳攝影 Promotion Photography

Tommyfortwo

演出攝影 Performance Photography

康彥博 Eric HONG

演出攝影及記錄 Performance Video Production

森獅人創作室

MUSPHINX CREATION

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鳴謝

Special thanks

李穎蕾 Santayana LI

Kent Foran

Janette Slack



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鄧樹榮戲劇工作室 及 新約舞流
Tang Shu-wing Theatre Studio and Passoverdance

製作 Produced by

新約舞流 PASSOVERDANCE

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