

ANIMATORIUM

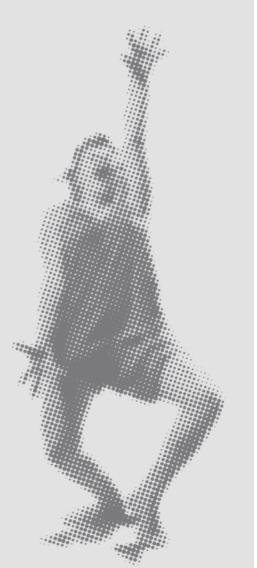
ASIAN PREMIERE OF CAROLINE FINN'S ACCLAIMED WORKS

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INTRODUCING FOLK 《FOLK》導言

- The performance runs for approximately 70 minutes including a 20-minute intermission.
- For ages six or above.
- The programme is subject to change without prior notice.

NOTE TO AUDIENCES

- Please set your mobile phone to silent mode and switch off any other beeping and light-emitting devices.
- Eating, drinking and smoking are not allowed.
- Unauthorised photography, audio and video recordings during the performance are not allowed.
- Visitors shall not cause a disturbance, nuisance, inconvenience or damage to any person or object at the venue. Staff reserve the right to stop these behaviours and order the visitors concerned to leave immediately.

If you wish to recycle the house programme, please return it to the reception counter after the performance.

- 演出長約70分鐘,設20分鐘中場休息。
- 適合六歲或以上人士欣賞。
- 節目如有更改,恕不另行通知。

觀眾須知

- 請將手提電話調校至靜音模式及關掉所有響鬧及發光的裝置。
- 場地內不准飲食及吸煙。
- 表演期間未經場地許可不准攝影、錄音及錄影。
- 入場人士不得作出任何可引致混亂、滋擾、不便或危害他人身體或財物的行為。場地職員保留終止任何對其他入場人士 造成滋擾的活動,以及要求有關人士立即離開場地之權利。

如欲交還場刊以循環再用,請在表演完結後交回場地接待處。

WFICOMF

歡迎竇

Hello, and a very warm welcome to the new ArtisTree.

Over the past decade, the name ArtisTree has become synonymous with world-class events and exhibitions. This is a tradition we are proud to continue with the opening of this exciting new space, which forms part of our ongoing redevelopment of Taikoo Place.

At Swire Properties, we believe that arts and culture are integral components in creating and transforming places into vibrant, sustainable communities. As such, we hope that ArtisTree will become the beating heart of the Taikoo Place community – a place where people of all interests can come together to enjoy new experiences, and where arts and culture can flourish.

Designed as a platform for new ideas and innovative productions, the new ArtisTree will focus on showcasing a range of different art forms, including original works developed by young talents and artists in their mid-career, and productions that have never been staged before in Asia or Hong Kong. This fresh direction is perfectly encapsulated by the four works that comprise our opening programme:

- ContempoLion An original work by Hong Kong choreographer Daniel Yeung
- La Traviata A 90-minute adaptation of the classic Italian opera, presented by More Than Musical
- Animatorium and Folk Two Asian premieres by National Dance Company Wales

These unique, diverse and pioneering productions offer a snapshot of what we have in store at ArtisTree in the months and years ahead.

I hope you enjoy the show.

Don Taylor Director, Office Swire Properties 大家好!歡迎蒞臨全面革新的ArtisTree。

過去十年,ArtisTree已經成為舉辦世界級活動和展覽的必然場地,在本 地藝壇享負盛譽。我們很榮幸在這個全新開設的空間延續此優良傳統, 作為太古坊重建項目的重點項目。

太古地產深信,藝術和文化是營造社區活力,賦予可持續發展條件的 必備元素。有見及此,我們希望打造ArtisTree成為太古坊的核心,匯聚 興趣各異、喜好不同的人們,在這個空間享受各種嶄新體驗,讓藝術與 文化蓬勃發展、綻放異彩。

全新的ArtisTree是讓創新意念和高質素製作發光發亮的平台,專注於呈現不同的藝術形式,發佈由新晉或處於職業生涯中期的藝術家的原創作品,以及首次在亞洲或香港上演的製作。為了慶祝ArtisTree以全新面貌跟觀眾見面,我們精心安排了四齣完美體現上述選材方向的開幕藝術節目:

- 《舞 師》─ 香港編舞家楊春江的原創作品
- 《La Traviata》— More Than Musical呈獻經典意大利歌劇的90分鐘 改編版本
- 《Animatorium》及《Folk》— 威爾斯國家舞蹈團兩齣於亞洲首演的現代舞劇

這些製作不僅風格獨特、種類多元,更具備前瞻性,代表了ArtisTree 即將在未來所呈獻的內容,敬請密切留意。

希望您盡情享受這個表演。

Don Taylor 太古地產董事一辦公樓業務

STOP AND SEE THE NEW ARTISTREE

全新ArtisTree藝術空間



Total area in sq ft

aluminium boxes in the fover feature wall

大堂特色牆的小鋁

Main event area in sq ft 主要表演場地面積

(平方呎)

300

總面積(平方呎)

Maximum capacity (at one time)

可同時容納觀眾數目

A gem of the HK\$15b

redevelopment of Taikoo Place

太古坊150億港元重建計劃重點項目

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英國Audience Systems出產的活動 伸縮座位系統



Kinesys motorised truss system for efficient and safe rigging Sound mixing via portable control panel Harlequin portable sprung floor units for dance

18 Martin programmable stage lights **10** d&b automatic loudspeakers

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預設專業級舞台裝置

方便安全的Kinesvs電動桁架 便攜混音控制台

Harlequin便攜彈性跳舞地板

18 組Martin可編程式舞台燈光

"It's an 'open box' exploring the interior-exterior dynamic and how the creative energy within the space can be communicated to the audience"

Frank Leung, founder and principal of via., designer of the new ArtisTree

「這是一個互動開放表演概念的場地, 希望可以探索表演空間內外之間 的交流,將空間內的創意及能量 傳達給觀眾。」

> 全新ArtisTree設計師 via.創始人兼首席設計師梁以立



THE NEW ARTISTREE OPENING SEASON PROGRAMME

THE OTHER INNOVATIVE PRODUCTIONS IN OUR SPECIAL LAUNCH SERIES

全新ArtisTree開幕藝術節目

精心網羅其他別具創意的製作

ContempoLion

9-10 June

Veteran Hong Kong choreographer Daniel Yeung reinterprets a traditional Chinese art form for the 21st century. Combining lion dance techniques with aerial arts, contemporary dance, live electronic music, bold costumes and interactive elements, Yeung has created a work that pays tribute to this classic component of Cantonese culture while offering a spectacle that is innovative, exhilarating and thoroughly modern.

ContempoLion draws upon the talents of a diverse cast of artists, each of whom express the spirit of lion dancing in a variety of creative and surprising ways.

《舞●師》 6月9-10日

香港資深編舞家楊春江重新演繹中國傳統藝術,帶來21世紀的舞獅新面貌,極盡視聽之娛。他結合舞獅技巧、空中藝術、現代舞、電子音樂及互動元素,向源於廣東文化的經典民俗技藝致敬,同時提供創意澎湃、令人振奮,而且極其現代的嶄新演出。

《舞•師》匯聚來自不同領域的表演藝術家,以各式各樣創新及別開生面的方式來充分表現舞獅的精神。

La Traviata

17-18 June

Presented by More Than Musical, this condensed version of *La Traviata* distills the classic Italian opera into critical scenes without losing the magic of the drama or the power of the duets.

Directed by the renowned opera innovator Nic Muni, the production forgoes traditional opera staging in favour of an intimate approach, with the performers up close and personal with the audience. This unique production of Verdi's classic is a bold re-interpretation of a timeless tale of love, loss and fate.

《La Traviata》 6月17-18日

More Than Musical非牟利歌劇團 呈獻精華版的《La Traviata》,把 意大利的經典歌劇濃縮為最關鍵的 場景,卻仍然保留原作的張力和美 妙的和聲歌曲。

由知名的舞台革新者Nic Muni 執導,放棄傳統遙不可及的舞台 設計,大大拉近與觀眾的距離,讓 表演者近距離在觀眾面前演出, 並以大膽的手法重新演繹威爾第 的經典歌劇,縷述這個關於愛、 犧牲和命運的不朽故事。





COMING UP AT ARTISTREE

ArtisTree最新動向

Diversity is at the heart of the new ArtisTree. Over the next year, the arts space will welcome an array of events and shows ranging from art exhibitions to music festivals and dance performances. Our collaborative partners include:

- July: City Contemporary Dance Company
- August: The Hong Kong International Drummer Festival
- August-October: Lévy Gorvy Gallery
- October-November: West Kowloon Cultural District Authority
- November-December: Hong Kong Contemporary Art Foundation

Watch out for the latest news on the Taikoo Place Facebook page.

www.facebook.com/taikooplacehk

全新ArtisTree支持廣泛類型的藝術文化活動,未來將會與多個本地及 海外藝術團隊呈獻一系列創新活動和表演,包括藝術展覽、音樂節及 舞蹈演出。ArtisTree未來一年的合作單位包括:

- 7月:城市當代舞蹈團
- 8月:香港國際鼓手節
- 8-10月: Lévy Goryy畫廊
- 10-11月:西九文化區管理局
- 11-12月:香港當代藝術基金會

請密切留意太古坊Facebook專頁的最新資料

www.facebook.com/taikooplacehk



關於舞團

PUPPETS, PAINTINGS, AND THE ENTIRE SPECTRUM OF HUMAN EMOTION

以木偶、油畫銹視人類的情感世界

In recent years, National Dance Company Wales has carved out a reputation as one of the most consistently innovative names in contemporary dance, and it's easy to see why. Under the leadership of artistic director Caroline Finn, the award-winning troupe has served up a succession of acclaimed productions awash with ingenuity, wit and technical brilliance, wowing audiences throughout the UK, Europe and beyond.

The recipient of the 2014 Matthew Bourne New Adventures
Choreographer Award, Finn is known for her highly engaging
choreographic style as well as the darkly comic touches that have
become her calling card. Lending form to Finn's fantastical ideas is a cast
comprised of some of the hottest dancing talents from around Europe.

Making their Hong Kong debut exclusively at ArtisTree, NDCWales will perform a pair of works that perfectly encapsulate the company's quirky and quixotic style. Described by Wales' *Buzz Magazine* as "a music box of dystopian delights" and partially inspired by 17th- and 18th-century oil paintings, *Folk* explores the theme of social dynamics by way of a community of eccentric characters who interact with each other amid a curious setting that is simultaneously familiar and surreal. *Animatorium*, meanwhile, revolves around a group of puppets that rise up against their charming yet sinister master.

近年,威爾斯國家舞蹈團聲名鵲起,被譽為是現代舞壇其中一個創意不絕的舞團,其實箇中原因並不難理解。在藝術總監Caroline Finn的領導下,舞團屢獲殊榮,演出了一系列充滿獨創性、睿智及舞技超群的作品,風靡英國、歐洲等地的觀眾。

Finn是2014年Matthew Bourne New Adventures編舞家大獎得主,她一向以觸動人心的編舞風格見稱,而帶有黑色幽默的詼諧創意更是其看家本領。舞團由多位來自歐洲各地炙手可熱的舞蹈專才組成,把Finn的奇思妙想付諸實現。

威爾斯國家舞蹈團首次來香港演出,在ArtisTree獨家呈獻兩齣最能呈現舞團天馬行空狂想風格的作品。《Folk》取材自17和18世紀的油畫,被威爾斯的《Buzz Magazine》形容為「清新可喜的反烏托邦音樂盒」。作品透過似曾相識的真實場景和超現實的虛幻場景,描繪性格怪異的角色之間的互動,映照出人生百態。《Animatorium》的故事則圍繞著一群木偶發生,他們群起反抗充滿魅力而邪惡的主人。

MAKING CONTEMPORARY DANCE ACCESSIBLE: AN INTERVIEW WITH NDCWALES' CAROLINE FINN

威爾斯國家舞蹈團藝術總監Caroline Finn 把現代舞帶入群眾

SOMETIMES ABSTRACT, SOMETIMES fantastical. contemporary dance is a medium that some people may find difficult to understand. Caroline Finn, the artistic director of National Dance Company Wales (NDCWales) is looking to change this. Dedicated to making

contemporary dance accessible and inclusive for all, her passion for audience engagement is crucial to her work. And a key to this, for Finn, is making her work relatable to her audience.

Finn describes her pieces as containing a "rollercoaster of emotions", a signature she says helps people find entry points into her works. "You might be laughing at one moment and then close to tears at another moment. I enjoy playing with that contrast," she says. "For each audience member, [the interpretation] might be very different, but I feel confident that there's always a way in for everyone to be able to find something that they can hang on to."

It's a quality that's present in two of her works, *Animatorium* and *Folk*, both part of NDCWales' ArtisTree opening season programme double bill. Though vastly different stylistically and in message, both works are designed to appeal to people from all walks of life, and of all ages.

Animatorium, for example, brings together both light and dark humour, as well as an intimacy that is aimed at drawing the audience in. "I wanted to break that bridge between dancer and audience, between performer and audience," says Finn. "So, for example, I didn't dress them like dancers. I wanted them to almost be incognito when they were surrounded by other people."

On the other hand, Folk, a work inspired by 17th- and 18th-century oil paintings, looks to create a relatable "microcosm" for the audience. "Folk 現代舞時而抽象,時而充滿天馬行空的構想,難免會讓人感到費解。 威爾斯國家舞蹈團藝術總監Caroline Finn冀望改變這種情況。她致力 讓現代舞變得更親民及大眾化,設法讓觀眾投入欣賞,這種熱忱正是 她工作中至關重要的元素。Finn認為關鍵在於讓作品與觀眾之間互相 連繫。

她形容自己的作品有如「情緒過山車」,有助觀眾投入其中。她説: 「你可能這一刻開懷大笑,下一刻卻熱淚盈眶,我喜歡玩味這種反 差。雖然每位觀眾可能會有不同的感受,但我有信心每人都可以從中 找到讓他們產生共鳴之處。

"You might be laughing at one moment and then close to tears at another moment"

你可能這一刻開懷大笑,下一刻卻熱淚盈眶

由她編創的兩齣舞劇《Animatorium》及《Folk》均具備上述特色。兩者也 是威爾斯國家舞蹈團為全新ArtisTree演出的開幕節目,雖然風格及傳遞 的訊息迥然不同,但同樣以適合任何職業和年齡觀眾欣賞為首要目標。

《Animatorium》在輕鬆詼諧中帶有黑色幽默,加上近在眼前的親近感, 讓觀眾可以全情投入。「我想打破舞者與觀眾、表演者與觀眾之間的隔 膜。所以,團員的打扮一點也不像舞者,讓他們融入周圍的觀眾群中, 做到幾乎沒人看得出他們的真正身份。|

另一齣舞蹈表演《Folk》則是從17及18世紀的歐洲油畫汲取靈感,為觀眾 呈現一幕共涌的「人生縮影」。她指出:「作品重點是探討社會的動態,

is largely based on the idea of social dynamics and how people behave when they're in a group compared to how they behave when they're on their own," she says. "It's about what encourages people or forces people to pass by in a group and what can ostracise them from a group."

For Finn, an important way of drawing the audience into her work is by creating universal, relatable and engaging stories. "It's storytelling, but not in the literal sense of the word. I'm creating strong images that can tell stories, a unique world that audiences can enter," she explains. "I want to produce work that is accessible for audiences, but at the same time, not something that is handed to them on a plate. It's about the audience finding a way through the ambiguity, through the music, the sets and the costumes."

Finn is aware that contemporary dance can have a reputation of being impenetrable, too abstract for a broad audience. So what's her message to those who might be put off by the idea of contemporary dance?

迫他們逃避某組人群,又是什麼原因讓他們排斥某個群體。」 對Finn而言,吸引觀眾投入作品的重要竅門,便是創作普及的、可以

了解人們置身於人群中或獨處時的不同行為,到底是什麼原因促使或強

對Finn而言,吸引觀眾投入作品的重要竅門,便是創作普及的、可以產生共鳴,而且觸動人心的故事。她這樣闡釋自己的理念:「我們在講故事,但不是透過文字敘述。我創作震撼的畫面表達故事情節,建立吸引觀眾投入的獨特世界。我希望製作觀眾容易理解的作品,但不表示他們唾手可得,盲目接受。重點在於讓觀眾從虛幻和現實、音樂、佈景和戲服中,領略箇中的精髓。|

Finn留意到大部分觀眾普遍認為現代舞過於抽象,難以理解。那麼她如何鼓勵那些對現代舞卻步的觀眾?

「我希望任何對現代舞有疑慮的人,看過我們的演出後,會發出讚嘆: 『噢,這個表演完全說出我的心聲,沒想到現代舞可以如此引人入勝, 充滿魅力。』我期待演出可以讓他們感到精力充沛,對人生充滿熱忱。」



THE CAST AND CREW

舞劇團隊







CAROLINE FINN ARTISTIC DIRECTOR 藝術總監

Winner of the Matthew Bourne New Adventures Choreographer Award in 2014, Caroline Finn was appointed artistic director of National Dance Company Wales in June 2015. She trained at the Arts Educational Schools (London), Tring Park School for the Performing Arts (Hertfordshire) and Juilliard School (New York) where she attained a Bachelor of Fine Arts in Dance, and has performed with Ballet Theatre Munich, Ballet Preljocaj and the Carolyn Carlson Company. Since becoming a freelance choreographer and dancer in 2009. Caroline has taken her acclaimed solo work Bernadette to festivals around the world, and produced work for companies across Europe. Her latest work for NDCWales is The Green House. which premiered in 2017.

Caroline Finn是2014年Matthew Bourne New Adventures編舞家大獎得主,於2015年6月起出任威爾斯國家舞蹈團的藝術總監。她在倫敦藝術教育學院和赫特福德郡的Tring Park表演藝術學校修讀,並在紐約茱莉亞學院取得舞蹈藝術學士學位,之後於慕尼黑芭蕾劇場、法國柏歷加芭蕾舞團及法國Carolyn Carlson舞團演出。她於2009年轉為自由編舞家及舞蹈員,以其享負盛名的獨舞《Bernadette》到世界各地的藝術節表演,並曾為歐洲多個舞團編排舞劇。她在威爾斯國家舞蹈團的最新創作《The Green House》於2017年首演。

PAUL KAYNES CHIEF EXECUTIVE 行政總裁

Paul Kaynes has been the chief executive of NDCWales since February 2015. Prior to this role, Paul was director of Creative Programmes at the Birmingham Hippodrome. From 2008 to 2012 he was the West Midlands Creative Programmer for London 2012, commissioning dance participation and performance programmes, as well as hundreds of diverse cultural events. For 20 years he worked in cultural marketing and audience development for the Royal Shakespeare Company, Warwick Arts Centre, mac Birmingham and as chief executive of Audiences Central. In his role at NDCWales he hopes to inspire audiences with the power of dance and take superb dance created in Wales to the world.

Paul自2015年2月開始出任劇團行政總裁,在此之前,他是Birmingham Hippodrome的 創意節目策劃總監。2008至2012年間,他為「倫敦奧運2012」擔任西密德蘭郡的創意節目策劃,負責委任舞蹈員及表演節目,以及多達數百項的不同文化活動。他分別在皇家莎士比亞劇團、華威大學藝術中心及mac Birmingham藝文中心從事文化推廣及觀眾拓展工作達20年,並於Audiences Central出任行政總裁。他希望透過威爾斯國家舞蹈團,以舞蹈的力量啟發觀眾,同時把劇團的精采演出帶到全球各地。

KATE PERRIDGE PRODUCER 監製

Kate is an independent theatre and dance producer. She is producer for Reckless Sleepers, Living Pictures and co-director and creative producer for Gwyn Emberton Dance. She has worked with many organisations including NDCWales, Wales Millennium Centre and Theatr Genedlaethol Cymru. For many years she was artistic co-ordinator at Sherman Cymru, where she produced shows including *It's A Family Affair, Say It With Flowers* and *Before It Rains*. Kate is also a member of the steering group for Producers Place, a collective of independent producers in Wales. She was previously a board director for Creu Cymru, the development agency for theatres and arts centres in Wales.

Kate是一位獨立的劇團及舞團監製,她是Reckless Sleepers和Living Pictures的監製及Gwyn Emberton Dance聯合導演及創意監製。她曾與威爾斯國家舞蹈團、威爾斯千禧中心、威爾斯民族劇團等合作,也曾經擔任Sherman Cymru劇團的藝術聯絡員多年,製作了包括《It's A Family Affair》、《Say It With Flowers》及《Before It Rains》等舞作。Kate是Producers Place的督導委員會成員,這是匯聚威爾斯獨立舞台監製的組織;她也曾是威爾斯劇院及文化中心發展機構Creu Cymru的董事會成員。

ÀNGELA BOIX DURAN DANCER 舞者

Barcelona-born Àngela Boix Duran trained at the Ballet Conservatory of Barcelona before joining the IT Jove Dansa Companyia in 2010. In July 2012 she began working at the Noord Nederlandse Dans, where she performed pieces by American choreographer Stephen Shropshire. In 2010 Angela won first prize for her contemporary dance piece at the Castellón National Dance Competition. Angela ioined NDCWales in the summer of 2013 and is the company's associates co-ordinator for the 2016-2017 session.

Àngela Boix Duran生於巴塞羅那,在巴塞羅那芭蕾舞學校習舞,於2010年加入IT Jove Dansa Companyia。2012年7月,她開始在荷蘭北方舞蹈團演出美國編舞師Stephen Shropshire的作品。Àngela於2010年憑著她的現代舞作在Castellón全國舞蹈比賽贏得冠軍,並在2013年夏天加入威爾斯國家舞蹈團,於2016-2017季度擔任舞團的副統籌員。

CAMILLE GIRAUDEAU DANCER 舞者

Originally from Oxford, Camille Giraudeau joined NDCWales in 2011 for the apprenticeship portion of her MA at the London Contemporary Dance School. Camille went on to attend the Arts Educational Schools in London before studying at Trinity Laban Conservatoire of Music and Dance in London, where she graduated in 2011 with a first-class degree in Dance. Camille started dancing professionally for NDCWales in 2012, and in 2015 she participated in the Kerry Nicholls Dance mentoring programme.

來自牛津市的Camille Giraudeau 就讀倫敦現代舞蹈學校碩士課程 時,於2011年到了威爾斯國家舞 蹈團實習。她之後先後入讀倫敦 藝術教育學院及聖三一拉邦音樂 與舞蹈學院,2011年以一級榮譽 取得舞蹈學位。Camille於2012 年正式加入威爾斯國家舞蹈團作 專業演出,並於2015年參與Kerry Nicholls舞蹈教室的導師計劃。

ED MYHILL DANCER 舞者

After joining NDCWales as an apprentice in the autumn of 2015, Ed Myhill is now a full-time company dancer. Originally from London, Ed grew up in Leeds before studying for three years at the Rambert School of Ballet and Contemporary Dance in Twickenham.

來自倫敦的Ed Myhill於2015年秋季在威爾斯國家舞蹈團實習,現為劇團全職舞蹈員。Ed在里茲長大,並於倫敦特維克南的拉伯特芭蕾和現代舞學校修讀了三年。



AL EXANDRA PHOLIEN

Originally from Brussels,

Alexandra Pholien studied at the

performed at London's Greenwich

London Contemporary Dance

Dance and The Place, among others, and has worked with

renowned choreographers such

as Lea Anderson. Leila McMillan

來自布魯塞爾的Alexandra Pholien

於倫敦現代舞蹈學校畢業,先後

於倫敦格林威治舞蹈俱樂部及The

Place等場地演出,並與多位著

名編舞家如Lea Anderson、Leila

School. Since then, she has

DANCER 舞者

and Hagit Yakira.









ELENA THOMAS DANCER 舞者

Originally from Nancy in northeastern France. Elena Thomas trained at Ecole Nationale Supérieure de Danse de Marseille and the Conservatoire National Supérieur et de Danse de Lyon. After her training period, she began performing with Jeune Ballet du Conservatoire National Supérieur de Lyon. In 2007 Elena ioined the Europa Danse Company for five months before moving to Ballet National du Rhin, where she performed works by Bertrand d'At Mathieu Guillaumon, Jo Stromgren and Alexander Ekman. In 2009 she moved to Spain to work with La Mov in Zaragoza before joining Company Chameleon. Elena joined NDCWales in December 2013.

Elena Thomas來自法國東北部的南錫市,於國立馬賽路國立高等統國立高等經歷路學校及里昂國立高等統治者的青年芭蕾舞團。她於2007年在Europa舞蹈團演出五蕾舞團,演出了多位大師的創作。 包括Bertrand d'At Mathieu Guillaumon、Jo Stromgren及Alexander Ekman。2009年,她移居西班牙與薩拉戈薩的La Mov合作,其後加入Chameleon舞蹈團。她於2013年12月加盟威爾斯國家舞蹈團。



FRANKLYN LEE DANCER 舞者

British-born Franklyn Lee trained at Rambert School of Ballet and Contemporary Dance, Footlights Dance Centre and with the Eastern Region Gymnastics squad for eight years. Following this, he embarked on a UK tour with British pop band Westlife. Franklyn went on to dance with the Vienna Festival Ballet, Phoenix Dance Theatre and in Matthew Bourne's Swan Lake. He then spent five years with the Bern Ballet under the direction of Cathy Marston, where he performed works by Mark Bruce, Alexander Ekman and Adonis Foniadki. Franklyn did a term with the Scottish Dance Theatre before ioining NDCWales in Summer 2016.

JOSEF PEROU DANCER 舞者

Born in Sussex, England, Josef Perou trained at Trinity Laban Conservatoire of Music and Dance in London and the Central School of Ballet before graduating in 2008. During his final year he performed in *Pinocchio* and Faeries by Will Tuckett for ROH2 and toured with Ballet Central He went on to tour with Bare Bones in 2009 before joining Phoenix Dance Theatre. Josef was a member of Henri Oguike Dance Company from Spring 2010 to Spring 2011. Josef returned to Phoenix as a quest artist before joining NDCWales in August 2011.

生於英國薩塞克斯的Josef Perou於倫敦聖三一拉邦音樂與舞蹈學院及中央芭蕾學校習舞,2008年畢業。他在學院最後一年參演Will Tuckett為英國皇家歌劇院編舞的《木偶奇遇記》及《Faeries》,之後隨中央芭蕾舞團巡迴,之後加入鳳凰舞區出:2009年與Bare Bones舞團巡迴,之後加入鳳凰舞至2011年春季在Henri Oguike芭蕾舞團演出,其後返回鳳凰劇團出任客席藝術家,於2011年8月正式加入威爾斯國家舞蹈團。



Originally from Pesaro, Italy, Matteo Marfoglia trained at the Accademia Nazionale Di Danza in Rome and graduated from Rotterdam Dance Academy, From 2007 to 2011. Matteo worked in Introdans and performed pieces by Jiri Kylian and Lightfoot & Leon, In 2010 Matteo won the second prize at the Certamen Internacional De Coreografia Burgos, New York, for his choreography in Just A Breath. In 2012 he danced in the multi-disciplinary project Nierka in London, directed by Tupac Martir and choreographed by Fernando Hernando Magadan, Matteo joined NDCWales in May 2012.

來自意大利佩薩羅的Matteo Marfoglia於羅馬國家舞蹈學院,理集於鹿特丹舞蹈學院,從2007至2011年效力於荷蘭Introdans舞團,演出Jiri Kylian 及Lightfoot & Leon編舞作品。他於2010年憑著編舞作品《Just A Breath》贏得紐約節軍:2012年在倫敦演出Tupac Martir執導、Fernando Hernando Magadan編排的跨媒體舞作《Nierka》,於2012年5月加入威爾斯國家舞蹈團。

GARETH MOLE DANCER 舞者

Gareth Mole trained at the London Contemporary Dance School, gaining a first class degree and later a Distinction for his Masters degree in Dance Performance. Gareth performed James Cousins' The Still Point at Buckingham Palace for Prince Andrew's 50th birthday celebrations. Upon graduating, Gareth ioined NDCWales and became hugely involved with the company's educational programme and was awarded the Dancing Times' Dancer of the Month in August 2012. Now a freelance dancer. Gareth is returning to NDCWales for this tour.

Gareth Mole在倫敦現代 舞蹈學校以一級榮譽學位 畢業,之後再以獲嘉許的 成績修畢舞蹈表演碩士學 位。他曾在英國安德魯王 子50歳壽辰在白金漢宮演 出James Cousins的舞作 《The Still Point》。他在畢 業後加入了威爾斯國家舞 蹈團,積極投入舞團的教 育節目,並於2012年8月獲 《Dancing Times》選為該 月最矚目的舞者。他目前 是自由舞者,最近特別重 返威爾斯國家舞蹈團參與 這次巡演。

LEE JOHNSTON REHEARSAL DIRECTOR 綵排總監

Lee Johnston is responsible for the quality of performances and the development of the dancers at NDCWales, and has toured extensively throughout Wales, Europe, and Australia, Lee was most recently rehearsal director for Sydney Dance Company, under the artistic direction of Rafael Bonachela. Prior to this. Lee worked with NDCWales as house choreographer and rehearsal director, creating the repertoire They Seek To Find The Happiness They Seem and Purlieus, which was a World Stage Design 2013 finalist and voted a Telegraph Top 15 highlight.

Lee Johnston專責監督演出的質素及舞蹈員的發展。作為舞者,她曾穿梭威頭斯、歐洲及澳洲巡迴演出。Lee在現職前於藝術總監Rafael Bonachela率領的悉尼舞蹈團任綵排總監,再之前在威爾斯國家舞蹈團擔任駐團編舞及綵排總監,傳作了常規演出《They Seek To Find The Happiness They Seem》及《Purlieus》,後者入圍2013世界舞台設計大獎決賽,並獲《Telegraph》選為15個最佳精選作品之一。

NIA THOMSON TECHNICAL DIRECTOR 技術總監

Nia Thomson is responsible for the effective and efficient running of the technical department. Originally a freelancer specialising in stage management, Nia joined NDCWales in 2006 as the company stage manager and became technical director in 2014. She has toured with the company extensively throughout the UK. Europe. China and India. Nia has a passion for costume creation and has worked alongside many designers including Natasja Lansen, H. Petal and Christopher Bruce.

LEIGHTON THOMAS-BURNETT CHIEF TECHNICIAN 總技術員

Leighton Thomas-Burnett ioined NDCWales in January 2009. As "chief", Leighton looks after the day to day running of the spaces and technical areas, along with health and safety, first aid and general maintenance of the building. Leighton also produces digital video content for the company. Leighton trained at RWCMD and works extensively in South Wales, across the UK and internationally as a lighting designer and production manager in musical theatre, concerts, corporate and dance.

Leighton Thomas-Burnett於 2009年1月加入威爾斯國家舞蹈團,作為總技調,他的工作需因應場地區等的表演而靈活管理。保技學會的表演而靈活管理。保持與國學作為國學的人類,並在南威爾斯會包括為學國學國際,並在南威爾斯包括為與學國學國際,並在南威爾斯包括為與學國場合擔任燈光設計及製作經理。

ADAM COBLEY TECHNICAL STAGE MANAGER

技術舞台經理

After many years touring with a circus to festivals all over Europe, Adam Cobley moved indoors to the New Theatre Cardiff. Subsequent years with a lighting hire company allowed an opportunity to work with Mary Bijou Cabaret & Social Club and Machynlleth Comedy Festival. Adam joined NDCWales in 2015.

Adam Cobley多年來隨 馬戲團穿梭歐洲各地演出 後,決定回歸固定環境, 加入New Theatre Cardiff 劇院,之後轉職燈光 租賃公司數年,並與Mary Bijou歌舞廳及社交會所及 Machynlleth喜劇節合作。 他於2015年加入威爾斯 國家舞蹈團。











ABOUT ANIMATORIUM

《ANIMATORIUM》導言

RICH IN ALLEGORY, drama and lashings of dark humour, Animatorium is a contemporary dance fairy-tale for the modern age. Performed by five dancers, the 15-minute work revolves around the mysterious character of the Master and the four beings he creates and brings to life in his laboratory. What starts as a one-way relationship of command, however, soon metamorphoses into something quite different as the Master's attempts to control and manipulate his creations incites resentment, unrest and finally full-scale rebellion.

First performed outdoors at Wales' Green Man Festival in August 2016, Animatorium was conceived to be presented in virtually any 8m x 8m space. The simplicity of the staging means that the audience's attention is fully focused on the dancers for the duration of the performance, amplifying the impact of each movement and drawing attention to subtle choreographical details that might otherwise go unnoticed.

Drawing on themes of manipulation, control and disorder, *Animatorium* is a piece that reflects both the state of the world today and universal notions of what it means to be free. But while the work lends itself to political, social or even religious readings, it ultimately retains the feel of a classic fable that can be enjoyed by viewers of all ages and beliefs, and which demonstrates that contemporary dance can be accessible, intimate and timeless.

《Animatorium》是一部關於現今世代的現代 舞童話,蘊含豐富的諷喻和黑色幽默,劇情峰迴 路轉。作品全長15分鐘,由五位舞者負責表演, 故事圍繞著神秘的舞蹈團主人和他在實驗室 創造並賦予生命的四位團員。在故事的開初, 主人和團員的關係是單向的從屬關係,可是沒 多久,情勢急變。由於主人意圖管治及操控他 創造出來的團員,令他們心生不忿之情,繼而 反抗,到最後更徹底造反。

《Animatorium》在2016年8月於威爾斯Green Man Festival音樂節的戶外場地首次公演,被設定為可在任何8米x8米的空間表演。簡潔的舞台設計讓觀眾能全神貫注欣賞舞者的表演,加強舞者每個動作的感染力,並讓觀眾有空間留意微妙而細膩的編舞細節。

《Animatorium》涉及操控、管治及秩序喪失這些主題,它反映出當今的世界時局,並探索自由的定義。雖然它可從政治、社會甚至是宗教的角度去解讀,但它亦猶如一個典型的寓言故事,適合任何年齡及信仰的人士觀賞。這部作品亦證明現代舞可以是一門簡單易明、富親切感和經得起時間考驗的藝術。

ANIMATORIUM INSIDER: 5 THINGS TO LOOK OUT FOR

《ANIMATORIUM》的五大看點



Rather than elaborate costumes, the performers are dressed in simple tweed suits. This is because NDCWales artistic director Caroline Finn wanted to break the separation between dancers and audience, giving the impression that they are, in some ways, one and the same.

To accompany the piece, Finn uses three different and distinct pieces of music, offering auditory clues to the changing nature of the relationship between the Master and his pawns.

Finn用了三段截然不同的 音樂配合舞蹈演出,讓觀 眾從音樂洞悉主人與他 創造的團員之間的關係 轉變。 3

The physical statures and builds of the dancers are intentionally contrasting, imbuing the choreography with a rich diversity. The characters are also purposely androgynous, allowing the audience to project their own interpretations onto them.

每位舞者的身高及體格被 故意安排得大相逕庭,相逕庭, 編舞能注入豐富的多意意 定得較為模糊,猶如雌自 體,方便觀眾能把自 對角色的詮釋投射其中。



Repetition is a key feature of the choreography. Notice how certain movements recur throughout the work, and how the context alters the meaning as the narrative progresses.

這部作品的編舞故意重覆 一些舞步,而這些不斷重 覆出現的動作,將隨著劇 情的推演及故事的情境讓 動作的意義有所改變。



The body language of the five dancers – particularly the interplay between the Master and his four creations – evolves drastically over the course of the performance, from the childlike obedience of the puppets when they are first brought to life to the savage uprising when they finally turn on the Master.

ABOUT FOLK

《FOLK》導言

INSPIRED IN EQUAL MEASURES by the intricacies of social interactions and the vivid tableaux of 17th- and 18th-century oil paintings, Folk is artistic director Caroline Finn's acclaimed inaugural production for National Dance Company Wales. Taking place in a setting that is simultaneously familiar and surreal, earthly yet otherworldly, the work explores the social dynamics of an intriguing community of misfits as they express their desires and emotions through a series of unexpected physical exchanges.

The piece begins with the sight of an 'oil painting' coming to life, as the nine characters slowly emerge from their ethereal stasis to move across the stage, which is dominated by a bare-branched, upside-down tree that hangs above a pile of fallen leaves. As the characters explore this strange autumnal setting – and each other – the viewer begins to understand the complex relationships between them as the show slowly crescendos to its inevitable climax.

Melding edgy choreography and elements of classical ballet with offbeat humour and a rousing soundtrack, Folk is as much a theatrical work as it is a piece of contemporary dance. Employing movements that range from fluid to jarring, and from elegant to erotic, the performers combine to craft a series of richly layered scenes that collectively create a darkly comic vision of society. What unites a community? What divides it? And how does being part of – or not part of – a group influence behaviour? Folk addresses all of these questions and more in a unique work that lingers in the mind long after the lights fade.

《Folk》是威爾斯國家舞蹈團藝術總監Caroline Finn為劇團編創的首齣舞劇,分別從錯綜複雜的社會交流和17及18世紀描繪生動的油畫中汲取靈感,廣受讚譽。作品背景以似曾相識的真實場景和超現實的虚幻場景交互呈現,既貼近俗世亦脱離塵間,重點是探討一個互相排斥群體的社會動態,他們透過連串無法預料的驅體交換表達自己的慾望和情感。

首幕展現一幅「油畫」活過來變成現實,畫中的九個人物從迷離的靜止狀態慢慢走上舞台。台上有一棵矚目的倒掛大樹,樹枝光禿禿,地上則佈滿落葉。畫中的人物來到這個奇異的秋天景致,不禁到處探索,又互相接觸,隨著情節漸漸邁向大家期待的高潮,觀眾便會開始明白他們之間的複雜關係。

《Folk》結合極具張力的舞蹈編排和傳統芭蕾舞的元素,加上另類的幽默和激昂的音樂,讓它有別於一般的現代舞,而更像劇情豐富的戲劇表演。劇目的舞步動作變化多端,從流動曼妙到張揚劇烈,時而優雅時而妖媚,舞者合力呈現連串層次豐富的場面,以黑色幽默風格描繪了社會百態。到底是什麼團結社會?又是什麼令彼此的關係分崩離析?人們置身於人群中或獨處時又如何影響其行為?《Folk》對此逐一剖析,角度精闢,即使人去劇終,仍然在心頭縈繞不散。

FOLK INSIDER: 5 THINGS TO LOOK OUT FOR

《FOLK》的五大看點



The upside-down tree that hangs over the stage acts as both a symbol of the community and the centrepiece of the show. As well as performing in its patulous shadow, the dancers regularly hang their belongings – from lanterns and scarves to brushes and stepladders – from its dangling branches.

2

The show's striking soundtrack – which includes works as diverse as Jacques Offenbach's Barcarolle, Adam Hurst's Midnight Waltz and Goldmund's Threnody – is a crucial part of the overall experience.

劇中震撼的背景音樂甚為多元化,網羅了 Jacques Offenbach的《Barcarolle》、Adam Hurst的《Midnight Waltz》及Goldmund的 《Threnody》,為觀眾在欣賞舞步的同時帶來不一樣 的體驗。

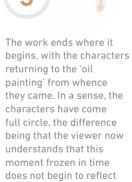


Like companion piece Animatorium, manipulation is one of the key themes of Folk, with one character invariably seeking to influence another at any given time, either in the physical, psychological or emotional sense.

《FOIk》和另一舞作《Animatorium》同樣以操控為核心主題,一個角色在任何指定時間,無論是在身體、心靈或是情感上,總是努力地嘗試影響別人。



由Gabrielle Slade設計的服飾結合復古的啞色頭罩和斗篷造型,形似宗教的祭服,從而反映劇中正在敘述一個逝去的時代。



the complexities of their

social dynamics.

最後一幕所有角色返回 「油畫」中,首尾呼應。 程度上,他們經過一原地 接聽眾了解到油畫中的會 間即使被凝住,亦那數 他們複雜的社會動態帶來 變化。



ABOUT ARTISTREE

關於ARTISTREE

As a keen supporter of arts and culture, Swire Properties introduced ArtisTree to Taikoo Place in 2008, making diverse arts and cultural events accessible to local communities. Since its launch, the unique 20,000 sq ft multi-purpose space has made a significant contribution to Hong Kong's arts scene, with landmark events including the inaugural Vivienne Westwood: A Life in Fashion exhibition, Outside the Box | Frank Gehry exhibition as well as Building M+: The Museum and Architecture Collection. Over the years, ArtisTree has hosted over 130 events, attracting more than 800,000 visitors of all ages. To facilitate the ongoing redevelopment of Taikoo Place, ArtisTree has been relocated to its new home in Cambridge House.

Fitted with professional theatre-standard stage lighting and audio-visual technologies, the new 7,000 sq ft multi-purpose venue will allow for an even greater scope of arts programmes, with a particular focus on the performing arts. The new ArtisTree has also been designed as a platform for the emergence of innovative art forms and a diverse range of original works presented for the first time in Asia.

太古地產一向大力支持文化藝術活動,並於2008年在太古坊開設ArtisTree,作為舉辦視覺和表演藝術活動的場地,為社區帶來豐富多彩的文化藝術活動。自開幕以來,佔地20,000平方呎的ArtisTree對香港藝術界作出卓越貢獻,曾舉辦多項著名活動,包括開幕節目「Vivienne Westwood A Life in Fashion時裝設計展」、「法蘭克●蓋瑞 | 無界為界」展覽,以及「構。建M+:博物館設計方案及建築藏品」等。在過去多年,ArtisTree共主辦了超過130項活動,吸引逾800,000名不同年齡的訪客蒞臨參觀。為配合太古坊重建計劃,ArtisTree現時已遷往康橋大廈,繼續為香港帶來一系列多元化的世界級和獨特的表演藝術節目。

全新的ArtisTree佔地7,000平方呎,音響及照明系統等設備均達專業級水平,可以舉行更廣泛的藝術文化活動,尤其重點支持表演藝術節目。這裡是特別為創新的藝術形式而設的舞台,發佈各種原創作品,當中不乏從未曾於亞洲公演的作品。



ABOUT TAIKOO PLACE

關於太古坊

Taikoo Place is recognised as one of Hong Kong's best-planned business hubs, managed by Swire Properties. The portfolio offers over five million sq ft of prime commercial space for local and multinational corporations, and is well connected by a comprehensive transportation network and an air-conditioned elevated covered walkway system. The Grade-A office towers at Taikoo Place are known for their energy efficiency and sustainable design, and have been rated "Platinum" by BEAM (Building Environmental Assessment Method). This office hub now houses over 300 multinational companies across a diverse range of professional businesses, including many Fortune 500 corporations and reputable brand names such as J.P. Morgan Chase, Ernst and Young, AIG, IBM, Time Warner, Facebook, Freshfields Bruckhaus Deringer, AllianceBernstein, Accenture, Burberry, LVMH and Gucci, As part of the HK\$15 billion Taikoo Place redevelopment project, two new leading-edge triple Grade-A office towers, each spanning a total of one million sq ft, will be added to the portfolio in the coming years.

A wide range of modern business and leisure amenities are situated within the area, including the 111-suite TAIKOO PLACE APARTMENTS, the Loop, the all-new sustainable development exhibition centre, the new ArtisTree – a 7,000 sq ft multi-purpose venue which will host arts and cultural events year-round, the landscaped garden Taikoo Park and blueprint – a co-working hub that targets small business entrepreneurs as well as corporates looking for flexible workspace.

Tong Chong Street within Taikoo Place is an attractive open-air piazza for alfresco dining, food markets and community street fairs. Within a five-minute walking distance is the 1.1 million sq ft shopping mall Cityplaza and the 345-room lifestyle business hotel EAST, Hong Kong.

太古坊是香港規劃最完善的私人商業區之一,由太古地產發展及管理,為本地及跨國企業提供逾500萬平方呎的總樓面面積。太古坊擁有完善的交通網絡,其室內空調行人走廊連接太古坊各個區域。太古坊的甲級辦公樓一向以節能及可持續發展等優點見稱,更獲得建築環境評估法(BEAM)鉑金級評級,吸引了超過300間來自不同界別的跨國企業進駐,其中包括不少於《財富》世界500強企業榜上有名的。這些企業包括摩根大通、安永會計師事務所、美亞保險、IBM、時代華納、Facebook、富而德律師事務所、香港聯博、埃森哲、Burberry、LVMH及Gucci等。此外,耗資港幣150億元的太古坊重建計劃將提供兩座全新甲級辦公樓,總樓面面積各佔100萬平方呎。

太古坊配備國際化的商務及休閒設施,包括擁有111間套房的太古坊 栢舍、全新的可持續發展展覽中心The Loop、佔地7,000平方呎的全新 文化藝術及多用途場地ArtisTree,以及園林空間太古公園。創新共用工作空間blueprint亦位於太古坊,為小型企業及初創公司提供靈活的辦公 空間。

太古坊毗鄰形形色色的飲食及消閒熱點。位於太古坊的露天廣場糖廠街是享受戶外餐飲及閒遊特色市集的好去處。從太古坊步行5分鐘,即可到達佔地110萬平方呎的購物商場太古城中心,以及擁有345個房間的休閒式商務酒店東隅。

ABOUT SWIRE PROPERTIES

關於太古地產

Swire Properties develops and manages commercial, retail, hotel and residential properties, with a focus on mixed-use developments in prime locations at major mass transportation intersections. Swire Properties' investment portfolio in Hong Kong comprises Taikoo Place, Cityplaza and Pacific Place as well as investments in mainland China, the US and Singapore.

太古地產致力於發展及管理商業、零售、酒店及住宅物業,發展策略集中在主要運輸交匯點的優越地段發展綜合物業項目。太古地產在香港的投資物業組合包括太古坊、太古城中心及太古廣場,於中國內地、美國及新加坡亦有投資。

THE TEAM

團 隊

NEW ARTISTREE DESIGN AND CONSULTANT TEAM 全新 ArtisTree 設計及顧問團隊

ARCHITECTURE & INTERIOR DESIGN 建築及室內設計

VIA ARCHITECTURE LIMITED

Frank Leung 梁以立

Founder & Principal 創始人兼首席設計師

Karmen Luk 陸嘉雯

Senior Architectural Designer 高級建築設計師

LIGHTING DESIGNER 燈光設計師

SPECTRUM DESIGN & ASSOCIATES

Christopher Mok 莫偉強

Managing Principal 首席設計師

Keith Lo 盧建民

Lighting Designer 燈光設計師

AUDIO VISUAL CONSULTANT 音響設計顧問

DINO TECH LIMITED

Joev Chan 陳建恒

Associate Director 副董事

ACOUSTIC CONSULTANT 聲學顧問

WESTWOOD HONG & ASSOCIATES LTD

Dr Westwood Hong 康冠偉博士

Director 董事

Lincoln Fung 馮文傑

Senior Consultant 高級顧問

AUTHORISED PERSON 認可人士

CHAN & WONG ARCHITECTS & ENGINEERS LTD

Carmen Chan 陳嘉敏

Authorised Person Registered Architect

香港註冊建築師·認可人士

STRUCTURAL ENGINEER 結構工程師

OVE ARUP & PARTNERS HONG KONG LTD.

Michael Ku 古貴有

Associate Director 副董事

Alan Li 李孟瑜

Project Engineer 項目工程師

BUILDING SERVICES ENGINEER 機電工程師

WSP HONG KONG LTD

Wallace Wu 胡海光

Associate Director, Building MEP, China Region

副董事,建築機電,中國區

Oliver Yu 余錦華

Engineer, Building MEP 工程師, 建築機電

QUANTITY SURVEYOR 測量顧問

RIDER LEVETT BUCKNALL

Patrick Chan 陳煥強

Director 董事

Kevin Wong 黃健恆

Associate Director 助理董事

Kristen Yuen 袁綺琪

Quantity Surveyor 測量師

Irene Leung 梁思慧

Quantity Surveyor 測量師

SPECIAL THANKS 特別鳴謝

Frankie Ho 何靜茹

Jacqueline Wong

AND PARTNERS

Mimi Brown

Founder, SPRING WORKSHOP

John Duffus

Chairman and Managing Director DONWAY INTERNATIONAL LTD

PRESENTED BY 主辦



ArtisTree TAIKOO PLACE



NATIONAL DANCE COMPANY WALES 威爾斯國家舞蹈團

FOLK

CREATIVE TEAM & PERFORMERS 創作團隊及演出者

CHOREOGRAPHER 編舞:

Caroline Finn

VISUAL ARTIST, SET DESIGNER AND LIGHTING DESIGNER 視覺設計、舞台設計及燈光設計:
Joe Fletcher

COSTUME DESIGNER 服裝設計:

Gabriella Slade

COSTUME MAKERS 服裝製作: Amy Barrett, Rhian Houlihan

DANCERS 舞者:

Camille Giraudeau, Àngela Boix Duran, Elena Thomas, Alexandra Pholien, Ed Myhill, Matteo Marfoglia, Josef Perou, Franklyn Lee, Gareth Mole

MUSIC 音樂:

Barcarola (Offenbach and Giraud) by Mantavoni and his Orchestra, Midnight Waltz by Adam Hurst, O Zorbas by Mikis Theodorakis, Homo Fugit velut umbra by Christina Pluhar & L'Arpeggiata, Black Gold by Armand Amar + Sarah Nemtanu, Pepa by Carles Santos, Threnody by Goldmund

ANIMATORIUM

CREATIVE TEAM & PERFORMERS 創作團隊及演出者

CHOREOGRAPHER 編舞:

Caroline Finn

LIGHTING DESIGNER 燈光設計:

Joe Fletcher

SOUND DESIGNER 音響設計:

James Kennedy

DESIGN CONSULTANT 設計顧問:

Gabriella Slade

DANCERS 舞者:

Camille Giraudeau, Àngela Boix Duran, Elena Thomas, Alexandra Pholien, Ed Myhill, Matteo Marfoglia, Josef Perou, Franklyn Lee

MUSIC 音樂:

Prologue by Mashrou', Leila by Czárdás Vittorio Monti. Yemeni's Theme by Alberto Navas

PRODUCTION TEAM 製作團隊

CHIEF EXECUTIVE 行政總裁:

Paul Kaynes

PRODUCER 監製:

Kate Perridge

REHEARSAL DIRECTOR 綵排總監:

Lee Johnston

TECHNICAL DIRECTOR 技術總監:

Nia Thomson

CHIEF TECHNICIAN 總技術員:

Leighton Thomas-Burnett

TECHNICAL STAGE MANAGER 技術舞台經理:

Adam Cobley

LIGHTING PROGRAMMER 燈光技師:

Candy Ng Ka-yee 伍嘉儀

SOUND ENGINEER 音響技師:

Hui Siu-lun 許肇麟

STAGE CREW 舞台工作人員:

Mak Shu-wing 麥樹榮 / Leung Ming-ho 梁銘浩 Chim Man-lun 詹文龍

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Rhys Cozens & Sian Trenberth

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A NEW SPACE FOR THE ARTS