



Theatre Space

劇場空間

蛆 MAGGOTS

31.8.2001-2.9.2001 (星期五至日 Fri-Sun) 8 pm

1-2.9.2001 (星期六至日 Sat-Sun) 3 pm

香港文化中心劇場 Hong Kong Cultural Centre Studio Theatre

由死而生, 以血為食

《當瑪克白遇上凱撒, 大地上將要瀰漫著肉體呻吟求葬的腐臭》

MAGGOTS - develop in the dead and feed on blood

(When Macbeth meets Julius Caesar, it shall smell above the earth with carrion men, groaning for burial.)



康樂及文化事務署主辦
Presented by the Leisure and
Cultural Services Department



劇場空間由香港藝術發展局資助
Theatre Space is supported by the
Hong Kong Arts Development Council

製作人員 Production Team

藝術總監 / 監製 Artistic Director / Producer : 張可堅 Dominic CHEUNG
創作 / 統籌 / 燈光 Devisor / Coordinator / Lighting : 溫迪倫 Bee WAN
創作 / 文本指導 Devisor / Dramaturg : 朗域琪 Victoria LONG
創作 / 木偶 / 形體 Devisor / Puppet / Movement : 基于莉 Ulrike QUADE
創作 / 服裝 / 影像 Devisor / Costume / Images : 杜馬素 Marcel DOLMAN
創作 / 佈景 Devisor / Setting : 余振球 Jacob YU
化妝設計 Make-up Artist : 萬斯敏 MAN Si-man
製作經理 Production Manager : 陳焯華 Billy CHAN
舞台監督 Stage Manager : 馮幸如 Rufina FUNG
助理舞台監督 Assistant Stage Managers : 曹楝琦 Vicky CHO
葉盈 Athena YIP
馮舒凝 Cherry FUNG

佈景製作 Set Constructor : 千井製作工程有限公司 Kilo-Works Production Limited
富華製作公司 Fu Wah Production

演員 Performers

陳桂芬	Brenda CHAN	何浩源	Mill HO
喬寶忠	KIU Po-chung	朗域琪	Victoria LONG
陳歡顏	Catherine CHAN	鄭慧妍	Cherry CHENG
鄭柏熙	CHENG Pak-hei	陳柏祺	Oscar CHAN

木偶 Puppeteers

基于莉	Ulrike QUADE	蘇都達	Eduardo de Paiva SOUZA
都米查	Misha Felix Van DULLEMEN		

現場音樂 Live Music

戴尼爾	Daniel Ignacio Smith VALENZUELA
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此劇部份中文台詞，基本上是依照朱生豪的“瑪克白”及“凱撒大帝”譯本，經演員消化及修訂。

The Chinese script is based on Mr JU Sheng Ho's translated version of *Macbeth* and *Julius Caesar* and interpreted and modified by the performers.

監製的話 Producer's Note

劇場空間一次嶄新嘗試。不僅重新探索劇場的空間，亦試圖運用戲劇的不同原素。我們基於莎士比亞的瑪克白(*Macbeth*)及凱撒大帝(*Julius Caesar*)透過即興排練，發展一個全新演繹。

今年五月，余振球、溫迪倫和我特地飛往荷蘭與當地來自世界各地的劇場工作者研討如何創作。我們逗留了三個星期作出初步探索。他們依據討論結果，繼續發展，排練及作出準備的資料搜集。八月初，他們陸續抵達香港與本地的製作人員及演員作最後階段排練。

演出效果如何，我們確實有點戰戰兢兢，希望各位可以留下，給予我們寶貴的意見。

The play 'Maggots' is an innovative attempt of the Theatre Space to explore new horizons on stage, incorporating different stage elements in a theatrical performance. Adapted from Shakespeare's works *Macbeth* and *Julius Caesar*, we try to develop a new mode of acting through improvised rehearsals.

Jacob Yu, Bee Wan and I made a special trip to Holland in May this year. During our three-week trip, we met a number of theatrical workers from all over the world, discussed with them on how to create a play and made some preliminary studies. The co-workers in Holland then developed the play basing on our ideas, put the play into rehearsal and made further researches. In early August, they all came to Hong Kong joining the local production team and performers on our final rehearsal.

How's the performance? We really feel a bit excited about that. Hope you could stay behind and give us your valuable views on the play.

演出概念 Concept

瑪克白緊隨三女巫的軌跡，在妻子的慫恿下，弑君篡位，奪權登基。

凱撒功高權重，惹來元老院不滿，挾國家安全之名將他刺殺，更獲得人民支持。安東尼一篇公眾演詞，令人民轉向，誓要替凱撒報仇，引發連串殺戮。

當瑪克白碰上凱撒，在安東尼的著名演講下，大地上將瀰漫著肉體呻吟求葬的腐臭！

個人的慾望與群眾的愚昧，正被一條無形的線，一隻無形的手牽引著。我們背後，或肩頂上的究竟是甚麼？

為了讓觀眾瞭解我們的創作概念，特意將“瑪克白”及“凱撒大帝”故事大綱如下：

“瑪克白”

瑪克白替鄧肯王打敗叛軍，回家途中遇上三名女巫，並預言他將會成為王帝。瑪克白回到家中將一切告知妻子，她馬上慫恿瑪克白趁鄧肯王到他們家來的時候，將他殺掉，便可登上王位。瑪克白受不住妻子的唆擺與個人慾望，趁鄧肯王睡著時，將他刺殺。往後，瑪克白為確保王位，展開連串殺戮，最後，瑪克白被義軍討伐，戰死沙場。

“凱撒大帝”

加西亞斯妒忌凱撒，不斷慫恿耿直的布圖士，布圖士誤信讒言，為保羅馬帝國的民主制度，將凱撒刺死。凱撒好友安東尼假以悼念亡友之名，說服布圖士讓他公開發表，安東尼利用機會，煽動民眾，痛恨布圖士等人令他們失去凱撒，繼而暴亂，最後，布圖士及加西亞斯等走上絕路。

Following closely the traits of three witches and as allured by his wife, Macbeth assassinated the king and took his throne.

Jealous with Julius Caesar's supremacy and influential power, the Senators assassinated him under the pretext of national security. The mutiny was supported by the general mass. However, upon listening to a public speech delivered by Anthony, the people vowed to take revenge for Caesar and a series of massacre followed.

As the stories of Macbeth, Julius Caesar and Anthony went on, the earth was filled with the stink of carrion and the moans of the dead were heard everywhere.

In the pursuit of individual desires and when acting idiotically, people were always under the influence of some invisible forces. But what are we really laden with on our back and on our shoulders?

To give the audience a better understanding of our creative concept behind the play, we provide the synopses of "Macbeth" and "The Tragedy of Julius Caesar" as follows:

"Macbeth"

Having fought for King Duncan in a battle to defeat the rebels, Macbeth met three witches on his way home. The witches predicted that Macbeth would become the king. When Macbeth returned home, he told everything to his wife who allured him to take the throne by killing the king as he visited them. Being unable to resist his wife's abetment and tempted by his personal desire, Macbeth stabbed Duncan to death in his sleep. Later, in order to secure his throne, Macbeth started a series of massacre. At last, he was overthrown by a group of rebels and killed in a battle.

"The Tragedy of Julius Caesar"

Being jealous of Julius Caesar, Cassius always allured Brutus, an upright man, to assassinate the Caesar. In the hope of upholding the democracy in the Roman Empire, Brutus believed in Cassius' slanders and murdered the Caesar. Mark Antony, a friend of Julius Caesar, succeeded in getting Brutus' approval for making a public address in memory of his old friend. In his inspiring speech, Antony took the opportunity to arouse the hatred of the people against Brutus for the loss of their beloved Caesar. A riot then followed, and both Brutus and Cassius met their doom.

節目全場約1小時30分鐘（不設中場休息），各場演出完畢後均設演後藝人談，歡迎觀眾留步參加。

The programme lasts for approximately 1 hour and 30 minutes with no intermission. Meet-the-artist session will be held after the performance. Interested audience are welcome to attend.



張可堅 Dominic Cheung 藝術總監 / 監製 Artistic Director / Producer

張可堅自1977年開始積極參與戲劇的台前幕後工作，包括演員、翻譯、監製、導演及專欄撰寫劇評。

曾替香港話劇團、中英劇團、海豹劇團、中天製作、第四線劇社、香港戲劇協會和劇場空間翻譯劇本，接近二十個劇本之多。近期有劇場空間的《夢斷維港》及《義海雄風》和香港戲劇協會的《大建築師》。

重要的演出有香港話劇團的首季第一齣戲《大難不死》；中英劇團《元宵》及《嬉春酒店》；中天製作《美人如玉劍如虹》及《仙樂飄飄處處聞》；海豹劇團《玻璃動物園》及《愛情俘虜》；沙田話劇團《珍珠衫》；香港戲劇協會《蝦碌戲班》；第四線劇團《教我如何不愛爸》；春天製作《我和春天有個約會》及《窈窕淑女》，近期則有劇場空間《望框框的男人》。

而重要的導演工作有中天製作《撞板風流》及《零時例數》；新域劇團《情危生命線》；香港戲劇協會《羅生門》和劇場空間《望框框的男人》。他並憑《撞板風流》獲得香港戲劇協會第三屆最佳導演獎（喜劇／鬧劇）。近作有劇場空間的《義海雄風》。

1998年參與創立劇場空間，現為劇場空間藝術總監、香港戲劇協會副會長、康樂及文化事務署戲劇顧問、演藝發展局戲劇審批員、香港展能藝術會執行委員會委員及愛滋病基金會宣傳委員會委員。

Dominic Cheung has played an active role both on and off the stage as an actor, a translator, a producer, a director and a theatre critic since 1977.

Cheung has translated nearly 20 scripts for local theatres like the Hong Kong Repertory Theatre Company, the Chung Ying Theatre Company, the Seals Theatre Company, the High Noon Production Company Limited, the Horizonte Theatre Company, the Hong Kong Federation of Drama Societies and the Theatre Space. Recent credits include *West Side Story* and *A Few Good Men* for the Theatre Space and *Master Builder* for the Hong Kong Federation of Drama Societies.

As an actor, Cheung has joined several important stage performances, including *Skin of Our Teeth* (the first production of the Hong Kong Repertory Theatre Company in the first quarter of 1977), Chung Ying Theatre Company's *Twelfth Night* and *Spring Fever Hotel*, High Noon Production Company Limited's *Cyrano de Bergerac* and *Sound of Music*, Seals Theatre Company's *Glass Menagerie* and *Fool for Love*, Shatin Theatre Company's *Pearl Waist Coat*, Hong Kong Federation of Drama Societies's *Noises Off*, Horizonte Theatre Company's *I Never Sang for My Father*, Spring-time Production's *I Have a Date with Spring* and *My Fair Lady*. His latest performance was in the *Art* presented by the Theatre Space.

As a director, Cheung's noteworthy works include High Noon Production Company Limited's *Move Over*, *Mrs. Markham* and *Towards Zero*, Prospects Theatre's *Johnny Got His Gun*, Hong Kong Federation of Drama Societies's *Rashomon* and Theatre Space's *Art*. He was also awarded the "Best Director (Comedy/Farce) Award" for his work in the *Move Over*, *Mrs. Markham* by the Hong Kong Federation of Drama Societies in its Third Award Presentation Ceremony. Recently, he has directed *A Few Good Men* for the Theatre Space.

Cheung has co-founded the Theatre Space since 1998, and currently he is the Artistic Director. He is also the Vice Chairman of the Hong Kong Federation of Drama Societies, Advisor in drama for the Leisure and Cultural Services Department, Drama Assessor of the Hong Kong Arts Development Council, Executive Committee Member of the Arts With Disabled Association and Member of the Publicity Committee of the Hong Kong AIDS Foundation.



溫迪倫 Bee Wan

創作 / 統籌 / 燈光 Devisor / Coordinator / Lighting

溫迪倫畢業於香港演藝學院科藝學院，主修燈光設計。1994年加入香港話劇團擔任執行舞台監督一職，此外，亦替香港多個演藝團體負責設計或後台工作。1999年前往荷蘭、英國及西班牙修讀倫敦研究院之舞台美術項士課程，並以優異成績畢業。回港後加入劇場空場，現為劇團製作經理，並負責《夢斷維港》及《義海雄風》之燈光設計。

Bee Wan graduated from the Hong Kong Academy for Performing Arts, major in theatre lighting. He joined the Hong Kong Repertory Theatre as Deputy Stage Manager since 1994. He worked for other performing groups on design and backstage as well. In 1999 he travelled throughout the Netherlands, Spain and England to study in Master of Arts of Scenography at the London Institute and graduated with distinction. After his return he joined Theatre Space and was the lighting designer for the *West Side Story* and *A Few Good Men*. He is now the Production Manager of the Company.



朗域琪 Victoria Long

創作 / 文本指導 Devisor / Dramaturg

朗域琪是英國國家青年劇團團員，在伯明翰大學進修時曾擔任戲劇協會主席。自1996年起，朗域琪一直參與多個劇團及戲劇節的演出，包括倫敦莎士比亞環球劇團、倫敦薩德勒舞蹈劇院及倫敦國際戲劇節。她在捷克及烏德勒支完成戲劇碩士課程。她現於阿姆斯特丹居住和發展。

Victoria Long was a member of the National Youth Theatre of United Kingdom. She studied at the University of Birmingham where she was Choir of the Guild of Students Theatre Group. Since 1996 she has worked for Shakespeare's Globe Theatre London, Sadler's Wells Dance Theatre London and LIFT - London International Festival of Theatre. She lives and works in Amsterdam after completing a Master of Arts Degree in Theatre, studying at Prague and Hogeschool voor de Kunsten Utrecht.



基于莉 Ulrike Quade

創作 / 木偶 / 形體 Devisor / Puppet / Movement

基于莉於1971年在德國諾伊斯出生，是一名年青的戲劇家，善於將動作和舞蹈融入木偶藝術。她早年在荷蘭烏德勒支的昆斯頓學院研習木偶藝術及實況戲劇，及後她再修讀舞台美學的碩士課程，其研究計劃更獲提名文化大獎。她曾赴日本隨Hoichi Okamoto研習文樂木偶戲和日本能劇，她的研究計劃和在日本的學習心得，為這齣新作提供重要素材。

Born in 1971 at Neuss, Germany, Ulrike Quade is a young theatre maker who combines puppetry with movement and dance. She finished her education at the Hogeschool voor de Kunsten in Utrecht in puppetry and object theatre. She then furthered her education in Master of Arts in Scenografie (cum laude). Both her study projects have been nominated for the Anjercultuur prize. These projects and her study in Japan with Hoichi Okamoto, who trained her in Bunraku and Noh theatre, formed the basis for this new production.



杜馬素 Marcel Dolman

創作 / 服裝 / 影像 Devisor / Costume / Images

杜馬素於1998年完成烏得勒支藝術學院的劇場設計課程，同年考獲互動多媒體碩士學位。他對劇場、錄像、美術及設計均感興趣，並嘗試結合互動設計元素於劇場製作及曾參與多齣劇場製作。自1998年起，他已在烏得勒支藝術學院虛擬劇場及遊戲系擔任設計及劇場設計講師。2001年年初，他加入一家新成立的荷蘭市場推廣公司，任職市場推廣策略互動設計師。

Marcel Dolman finished his course in Theatre Design in 1998 at the School of the Arts in Utrecht. In the same year he graduated as a MA in Interactive Multimedia. From his interest in theatre, video, art and design he combined theatre with possibilities of Interaction Design. Marcel has done several theatre productions, including his own productions based on non-linear storytelling. Since 1998, he is a lecturer in both Theatre Design and Design for Virtual Theatre and Games at the School of the Arts in Utrecht. In the beginning of 2001 he also started as an interaction designer of marketing innovations for a young Dutch marketing company.



余振球 YU Chun Kau, Jacob-Hermit

創作 / 佈景 Devisor / Setting

經驗豐富的自由舞台工作者，從事多方面的創作，包括導演、編劇、製作、舞台及燈光設計等。歷任前市政局香港話劇團、香港舞蹈團之助理舞台監督、舞台監督、技術監督。亦曾任中英劇團之製作監督。1998年參與組成劇場空間。

1987年夏獲柏立基基金，赴美國紐約羅察斯特大學深造舞台美術及製作。1993年獲香港演藝學院頒發專業文憑，主修燈光設計。1997年再遠赴歐洲修讀舞台美學，並以優異成績獲倫敦研究院頒發碩士。曾獲獎項包括1993年憑《女禍》

一劇獲「第二屆香港舞台劇獎最佳燈光設計」；1994年獲「十年後台貢獻榮譽」；2000年以 *Art* 一劇於香港設計師協會展中獲「舞台設計銅獎」；2001年又憑《周門家事》一劇獲「第十屆香港舞台劇獎最佳佈景設計」。

Jacob Yu is an active contributor to performing arts. He works as lighting and set designer, production manager, director & playwright for numerous Hong Kong performing groups. He joined the Urban Council Performing Companies in 1981 as Assistant Stage Manager and became Technical Manager of Hong Kong Dance Company in 1988. In 1990, he was invited to be the Production Manager of Chung Ying Theatre Company, and he formed the Theater Space together with his friends in 1998.

In 1987, Yu was awarded a Scholarship from Robert Black Trust Fund to further his study in University of Rochester, New York, majoring Theatre Design and Production. In 1993, he graduated with Professional Diploma at the Hong Kong Academy for Performing Arts, specializing in Lighting Design. In 1997, Yu joined European Scenography Course (ESC). After a year of studying in Utrecht and Prague, he was awarded with Master of Arts (Scenography) with distinctions by The London Institute in 1998. Yu was awarded a prize in Youth Drama Project Script Writing Competition presented by the Joint School Drama Project and Hong Kong Arts Centre. His lighting design for *Nuwa Mends the Sky* won "The Best Lighting Design Award" in the 2nd Hong Kong Drama Awards (1993). In 1994, he was awarded "The Ten Years Best Achievements (Backstage)" in the 4th HK Drama Awards. In 2001, he was awarded "The Best Set Design Award" in the 10th Hong Kong Drama Awards with *Chow's Family Affairs*. His set design for *Art* won the "Bronze Prize" in Hong Kong Design Association HKDA2000 Exhibition.



陳桂芬 Brenda CHAN

演員 / Performer

陳桂芬自中學開始便積極參加戲劇活動，多年來與多個職業及業餘劇社合作，除演員外亦監製多個大型作品。現為香港藝術發展局戲劇小組審批員、香港戲劇協會評審委員及香港電台戲劇節目主持人。

她曾參與演出劇目超過四十多個，並擔任主要角色，亦曾參與電影及電視演出。導演近作為《情之所摯》及《味玩嘢》。10月將會執導基督教文娛協會製作《嫌命長》。另陳氏又致力福音戲劇教育工作，擔任多個戲劇培訓課程導師，並常應邀到

各學校、教會及社團擔任評判或演講。

Brenda Chan started her career in drama since secondary school and has been working with various professional and amateur drama groups since then. She participated not only in acting, but also as the producer for a number of large-scale productions. She is now an examiner of Drama Committee of the Hong Kong Arts Development Council, panel member of the Hong Kong Federations of Drama Societies and host of various drama programmes of Radio Television Hong Kong.

Chan has performed as the leading role for over 40 theatrical works, film and TV productions. She has also directed several theatrical productions including *The House of Bernada Alba*, *The Last Summer*, *To Father with Love* and *The Importance of Not Being Ernest*. Chan is also devoted to gospel theatre education by working as a tutor of various drama training programmes. She is frequently invited as the adjudicator and speaker for schools, churches and societies.



何浩源 Mill HO

演員 / Performer

何浩源於澳門出生，1990年考進香港演藝學院戲劇學院以優異成績畢業。1989及1990年分別獲學院「最傑出男演員獎」與獎學金，1990年夏天代表學院參與捷克的Istropplitana Festival 演出《天后》，1990至1996年為香港電視廣播有限公司(T.V.B.) 合約藝員。舞台演出近作包括：春天實驗劇團《天下第一樓》、演戲家族《蛋散與豬排》及英皇製作《煙雨紅船》等。除幕前演出外，亦曾擔任監製、導演及編劇等工作，亦為戲劇導師，為多間學校、青年及成人教育中心、大學、公司等設計及主持一系列課程及工作坊，亦擔任教育署校際戲劇節評判。

Mill Ho was born in Macau. He entered the School of Drama of the Hong Kong Academy of Performing Arts with distinction in 1986. For two consecutive years between 1989 and 1990, he won the "Best Actor Award" and received a scholarship from the Academy for his outstanding performances. In the summer of 1990, as the Academy's representative, Mill performed in the *Drama Empress* in the Czechoslovak Istropplitana Festival. Between 1990 and 1996, Mill was engaged by the TVB as a contract artist. His recent performances include *The No. 1 Restaurant in China* by Spring-time Experimental Theatre, *Under Construction* by Actors' Family, *Big-headed Dragon in Red Boat* by Emperor Stage Ltd. At the same time, Mill engaged himself as producer, director, and scriptwriter. He also designed and hosted a series of courses and workshops for various schools, youth and adult education centers, universities and companies. Besides, he was appointed by the Education Department as an adjudicator for the School Drama Festival.



喬寶忠 KIU Po-chung

演員 / Performer

除參與第四線劇社的演出外，亦曾參與多個劇團的演出，包括中天製作《櫻桃園》、《美人如玉劍如虹》、《撞板風流》；香港戲劇協會《瘋癲皇帝》；彩虹劇社《逍遙法外》和演出話劇《單身貴族》。

Apart from participating in the productions of the Horizonte Drama Club, KIU Po-chung has also performed in High Noon Productions Co. Ltd's *Cherry Orchard*, *Chrano de Bergerac* and *Move Over Mrs Markham*, Hong Kong Federation of Drama

Societies's *Henry III*, Choi Hung Drama Association's *Getting Away with Murder*. Besides, he also performed for *Men's Single*.



蘇郁達 Eduardo de Paiva Souza

演員 / Performer

蘇郁達於1971年在巴西戈亞斯戈亞尼亞出生。自1996年起，一直在荷蘭擔任特約舞蹈員。他曾在印度及日本研習現代舞，並擅長將現代舞融入木偶劇中。蘇郁達曾參與嘉雲・波斯特、克勞德・錢伯及歌索製作的舞劇。在2000年，他獲提名角逐銀色藝術大獎。

Born in 1971 at Goiania, Goias BRAZ, Eduardo de Paiva Souza is now working in the Netherlands as a freelance dancer since 1996. He studied modern dance and did research in India and Japan. He is experienced in combining modern dance and puppetry. Eduardo is dancing in the productions of Karin Post, Cloud Chamber and some Korzo Productions. In 2000 he has been nominated for the Zilveren Dansprijs.



都米查 Mischa Felix van Dullemen

演員 / Performer

都米查於1964年在荷蘭阿姆斯特丹出生。18歲開始習舞，1986年畢業於鹿特丹舞蹈學院。其後，他移居紐約發展。1990年後，他重返歐洲舞壇，除了與多位荷蘭及比利時編舞家合作外，還開始製作舞劇。目前，他是漢斯・荷夫舞團團員。這個獲政府資助的舞團由四位編舞家組成，以阿姆斯特丹為基地，曾到荷蘭及歐洲各地巡迴演出。1999年，他開始與蘇郁達攜手合作，演出木偶劇。

Mischa van Dullemen was born in Amsterdam, the Netherlands in 1964. He started dancing when he was eighteen and graduated from the Rotterdam Dance Academie in 1986. He lived and worked in New York until 1990. Then he returned to Europe and worked with a variety of Dutch and Belgian choreographers. He also started doing his own work and is currently a member of Het Hans Hof Ensemble, a collective of four choreographers based in Amsterdam. This Ensemble is structurally subsidised by the Dutch government and tours throughout the Netherlands and Europe extensively. In 1999 he started working with puppets in collaboration with Eduardo de Paiva Souza.



戴尼爾 Daniel Ignacio Smith Valenzuela

現場音樂 / Live music

戴尼爾於1954年生於智利聖地牙哥。曾在智利聖地牙哥音樂學院學習敲擊樂和直笛。早於18歲，他已加入聖地牙哥交響管弦樂團，並在該團工作了6年。期間，他曾在多場音樂會中擔任獨奏。23歲時，戴尼爾前往荷蘭的海牙音樂院修讀音樂。他曾在阿姆斯特丹戲劇學校任教，並擔任樂師。此外，他也創作電影和舞蹈作品。在過去8年間，戴尼爾一直致力學習日本和東歐音樂，以充實自己。

Daniel Ignacio Smith Valenzuela was born in Santiago de Chile in 1954. He studied percussion and recorder at the Conservatory in Santiago de Chile. At the age of 18, he became a member of the Symphonic and Philharmonic Orchestra of Santiago and worked there for 6 years. He played many concerts as soloist. At the age of 23, he travelled to the Netherlands to study music at the Conservatory of Hague. He worked as a teacher and musician at the Theatre School of Amsterdam and is a composer for films and choreography. For the past eight years, he dedicated himself to the study of Japanese and East-european music.



陳焯華 Billy Chan

製作經理 / Production Manager

陳焯華為香港演藝學院科藝學院藝術學士，主修舞台燈光設計，曾為多個演藝團體擔任燈光設計，主要設計作品包括康樂及文化事務署歌劇《離婚》及《長明燈》、香港話劇團《靈慾劫》、新域劇團《螞蟥上樹》、非常林奕華音樂劇場《行雷閃電》、香港芭蕾舞團長篇舞劇《美女與野獸》及張達明《一咀SHOW之蓄意縱火》。他又為進念二十面體《四大發明》(香港及柏林)及無人地帶《香港之役 活在背叛愛的時代》擔任燈光設計及技術監督。近作為香港藝術節節目《軀體亂彈》及《盧巧音有鏡花緣》、三重四得舞蹈作品《天問》、戲劇工作室《不動布娃娃》及新域劇團《武松打蚊》。

Billy Chan graduated in Theatre Lighting Design (Bachelor of Fine Arts) at the School of Technical Arts of the Hong Kong Academy for Performing Arts. His major design works include Leisure and Cultural Services Department's Chamber Opera *The Divorce* and *The Lamp of Everlasting Light*, Hong Kong Repertory Theatre's *The Crucible*, the Prospects Theatre Company's *The Rising Ant*, Edward Lam Dance Theatre's Music Theatre *Rave*, Hong Kong Ballet's *Beauty and the Beast* and *Cheung Tat Ming Onstage Solo Deliberately Inflammatory*. He was also the lighting designer and technical director of Zuni Icosahedron's *Four Grand Inventions (Berlin and Hong Kong)* and No Man's Land's *HK at WAR - A City of Love and Betrayal* in the City Festival 2001. His recent works include the *Kinetic Body Operatic* and *Candy Lo on The Labyrinth of Mirror and Flower* at the Hong Kong Art Festival 2001, Trio Quartet Movement's dance piece *And Then There is Question*, Drama Gallery's *A Mannequin* and Prospects Theatre's *The Mosquito Hero - A Water Margins Story*.



馮幸如 Rufina Fung

舞台監督 / Stage Manager

馮幸如為1998年香港演藝學院科藝學院學士畢業，主修舞台管理，曾與香港多個藝術團體合作。現為自由舞台工作者。

Rufina Fung received her Bachelor Degree from Hong Kong Academy for Performing Arts in 1998, majoring in Stage Management. She has collaborated with various arts organizations in Hong Kong. Now, she is working on freelance for stage management.

劇場空間於1998年底成立，以開拓劇場內有限空間裡的無限視野為宗旨；務求令觀眾的思維能積極參與演出、切身體味現實人生，及提昇劇場與社會的互動關係。主要演出包括《鐵達尼號》、《望框框的男人》、《正宗浴室》、大型戶外音樂劇《夢斷維港》及近作《義海雄風》。

Theatre Space, established in late 1998, has been dedicated itself to broadening the horizon of theatrical arts despite the limitation of space. Through their performances, the Theatre endeavours to stimulate the imagination of the audience and to offer them some vivid experiences of the real life, hence fostering a closer interaction between the theatre and the community. Repertoires of the Theatre include *Titanic*, *Art*, *Steaming*, a large scale outdoor musical *West Side Story* and their recent production *A Few Good Men*.

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