

香港灣仔港灣道2號12樓
12/F, 2 Harbour Road,
Wanchai, Hong Kong

電話 Tel & WhatsApp: (852) 2828 4949

傳真 Fax: (852) 2824 2100

電郵 Email: enquiry@nolimits.hk



nolimits.hk



無限亮

2023 NoLIMITS

Inclusiveness through the Arts 以藝術共融

第五屆場刊 5th Edition House Programme

聯合主辦 Co-presented by



香港藝術節 Hong Kong Arts Festival

感謝 would like to thank



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust
同心 同步 同進 RIDING HIGH TOGETHER

聯合呈獻 for co-presenting

「無限亮」 及賽馬會「無限亮」教育及社區外展節目 "No Limits" and Jockey Club "No Limits" Education and Community Programme

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About

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No

Limits”

關於「無限亮」

「無限亮」由香港藝術節及香港賽馬會慈善信託基金聯合呈獻，於2019年首次舉辦。此計劃致力透過藝術活動，創造無障礙的環境，促進社會的包容與共融。

藝術不囿於個人之能力，想像力無遠弗屆。第五屆「無限亮」將於2023年呈獻多個音樂、舞蹈、戲劇及電影等節目，由一眾來自世界各地與本地不同能力藝術家，衝破界限，創造出無限精采的藝術世界，為觀眾帶來獨一無二的表演。

2023「無限亮」的節目將同時通過網上平台及現場實體呈現，讓不同喜好或身處不同環境的你和我都能無障礙地欣賞演出，透過優質的藝術項目輔以較全面的通達服務，將共融的信息滲透至社區。

「無限亮」計劃亦同時透過多元的教育及社區外展節目，豐富社會各界的藝術體驗，並讓年輕人與不同能力人士一同分享藝術帶來的喜悅。

“No Limits”, first launched in 2019 and co-presented by the Hong Kong Arts Festival and The Hong Kong Jockey Club Charities Trust, aims to create a barrier-free environment and explore and promote inclusiveness and understanding through the arts.

Arts is not bound by one's ability but limited only by one's imagination. With the fifth “No Limits” to be held this year, you are invited to experience a series of fascinating programmes which cover music, dance, theatre and film by international and Hong Kong artists of different abilities that defy constraints and boundaries.

The 2023 “No Limits” will present various accessible, in-venue and online programmes for our artists and audiences to convene face-to-face and virtually, and to share the message of inclusiveness in the arts with society.

The project also invests heavily in arts education for young people; diverse arts experience are designed to nurture students' interest in the arts, and to enable them to share the joy of the arts together with people of different abilities.

策略支持伙伴
Strategic Supporting Partner



支持機構
Supporting Organisation



關於 香港藝術節

香港藝術節是一所非牟利機構，於1973年正式揭幕，是地區內舉足輕重的表演藝術節，亦是國際藝壇中重要的文化盛事。

香港藝術節於每年2月至3月期間呈獻超過1,500位優秀本地及國際藝術家逾130場的演出，節目式式俱備，既顧及古典傳統口味，亦兼備大膽創新的表演形式。

香港藝術節多年來積極委約及製作本地全新的粵劇、戲劇、音樂、室內歌劇及當代舞蹈創作，不少作品更已在香港及海外多度重演。

香港藝術節每年舉辦逾300項針對公眾及學生的「加料節目」和多元化藝術教育活動，致力豐富香港的文化生活。其中「青少年之友」已在過去30年為約810,000位學生提供藝術體驗活動。

更多詳情，請瀏覽以下網頁

香港藝術節：www.hk.artsfestival.org

藝術節青少年之友：www.yfs.artsfestival.org

About Hong Kong Arts Festival

HKAF, a non-profit organisation launched in 1973, is a major international arts festival committed to enriching the cultural life of the city.

HKAF presents in February and March every year over 1,500 leading local and international artists in more than 130 performances of all genres, placing equal importance on great traditions and contemporary creations.

HKAF also commissions and produces work in Cantonese opera, theatre, music, chamber opera and contemporary dance by Hong Kong's own creative talent and emerging artists, many of which have had successful subsequent runs in Hong Kong and overseas.

HKAF presents each year over 300 "PLUS" and educational activities that offer diverse arts experiences to the general public and students. Its "Young Friends" scheme has reached around 810,000 students in the past 30 years.

For more information, please visit

Hong Kong Arts Festival: www.hk.artsfestival.org

Young Friends: www.yfs.artsfestival.org

前言

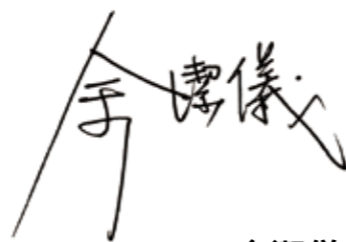
歡迎觀賞 2023 年「無限亮」的演出。

本着香港藝術節的創新精神，「無限亮」計劃自 2019 年首辦以來，一直致力呈獻來自世界各地以及本地不同能力的優秀表演藝術家，展示他們最精湛的作品及造詣。計劃並透過精采的音樂、舞蹈、戲劇及電影節目，推廣共融的訊息，讓不同能力人士體驗藝術的樂趣。

計劃來到第五年，我們繼續見證不同能力的藝術家以積極態度和無限創作力，在各自的藝術領域發光發熱，透過作品展示他們如何以無窮毅力和決心走過艱辛的藝術道路，為社會注入正能量。

外展及教育項目亦是每屆「無限亮」的重點項目。我們將透過與藝術家及社區工作者合作，舉辦各類型網上及實體的加料活動、工作坊、講座及圓桌討論，為來自不同地區的參加者提供交流機會，致力與公眾連結。

在此，我衷心感謝香港賽馬會慈善信託基金與我們攜手聯合主辦這項年度計劃，致力推廣共融理念。我們亦感謝香港展能藝術會在藝術通達服務方面提供的寶貴意見及協助，並多謝眾多藝術家及社區合作夥伴對本計劃的支持，使「無限亮」得以持續發光發亮。希望大家喜歡本年度「無限亮」的一系列表演及節目。



余潔儀
香港藝術節行政總監

Foreword

Welcome to the performance at 2023 “No Limits”.

“No Limits” is a unique platform for celebrating the inclusive power of the arts that transcends boundaries and limits. Since its first edition in 2019, “No Limits” has been dedicated to presenting fascinating programmes in music, dance, theatre and film by differently-abled local and international artists, all aimed at promoting inclusion and empowering people with different abilities to share the joy of the arts.

The fifth edition of “No Limits” in 2023 continues to salute the finest works that are proudly created by artists who have overcome unimaginable challenges. Their works not only highlight their artistic achievements, but also reflect their resilience and determination.

Community engagement and educational outreach programmes are also hallmarks of “No Limits”. In partnership with industry practitioners, a variety of workshops, talks and roundtable discussions are scheduled to offer the opportunity for people from all walks of life to connect and to work together.

I would like to thank The Hong Kong Jockey Club Charities Trust for partnering with us to co-present the annual “No Limits” project. We are also grateful to the Arts with the Disabled Association Hong Kong, which supports our work with its arts accessibility services, as well as the many artists and community partners who work with us on the project. We hope that you will enjoy many performances and events in this edition of “No Limits”.



Flora Yu
Executive Director
Hong Kong Arts Festival

獻辭

藝術無疆界，人人都可參與其中，共享樂趣。香港賽馬會慈善信託基金很榮幸自2019年起，聯同香港藝術節攜手呈獻「無限亮」計劃，雲集本地及國際藝術家，超越界限，盡展才華，帶來別樹一幟的演出，累計讓超過61,000名現場及網上觀眾，在輔以通達服務下無障礙地欣賞他們的精湛技藝，感受無限正能量，獲得各界好評。

今屆「無限亮」踏入五周年里程碑，將一如既往，呈獻音樂、舞蹈、戲劇和電影等精彩節目，同時透過線上模式，推廣共融藝術；再配合一系列賽馬會「無限亮」教育及社區外展節目，擴闊觀眾視野，啟發多元思維，尤其增加年輕一代與不同能力人士相互了解及尊重，並提升業界水平，當中的先導計劃不但提供導師培訓，亦鼓勵不同能力人士一起參與藝術創作，宣揚以藝術促進全人健康的信息，推動社會共融。

馬會一直大力支持藝術、文化及保育發展，積極為香港注入藝術文化活力，豐富生活，推動創意共融。這些均貫徹馬會秉持致力建設更美好社會的宗旨，以獨特綜合營運模式，透過稅收及慈善捐款，將博彩及獎券收入回饋香港。

我衷心感謝香港藝術節協會與香港展能藝術會為推廣藝術共融理念所付出的心血。祝各表演者演出順利，在演藝路上繼續發光發亮。



梁卓偉博士

香港賽馬會慈善及社區事務執行總監

Message

Art has no boundaries. Everyone can participate and share the joy. The Hong Kong Jockey Club Charities Trust is honoured to have been co-presenting with the Hong Kong Arts Festival Society the “No Limits” project since 2019. The extravaganza provides local and overseas art maestros with valuable opportunities to overcome their constraints and unleash their talent through an array of distinctive performances. To date, more than 61,000 in-venue and online audiences have been captivated by their virtuosic skills, benefiting from their unlimited positive energy in a barrier-free environment. The initiative has been well-received by different sectors of our community.

This year, “No Limits” marks its fifth anniversary. As before, the project will promote inclusive arts with a fascinating offering of music, dance, theatre and film, available both online and offline. The accompanying Jockey Club “No Limits” Education and Community Programme also serve to broaden audiences’ horizons. In particular, they seek to enhance mutual understanding and respect between our younger generations and differently-abled people, while increasing the sector’s capacity. The pilot seeding programme will provide train-the-trainer workshops and engage people with different abilities to promote holistic health through the arts, and ultimately social inclusivity.

The Club is dedicated to building a culturally vibrant city, enriching lives and promoting social inclusion by strongly supporting the development of arts, cultures and heritage conservation. Our efforts reflect the Club’s strong commitment to its purpose – the betterment of society, which is made possible by its unique integrated business model through which racing and wagering generate tax and charity support for the community.

I would like to convey my sincere gratitude to the Hong Kong Arts Festival Society and the Arts with the Disabled Association Hong Kong for their commitment to promoting inclusion through the arts. I wish all performers continued resounding success.

Dr Gabriel Leung

Executive Director, Charities and Community
The Hong Kong Jockey Club

藝術通達服務

藝術通達服務為不同能力人士提供相應的輔助，讓他們可無障礙地欣賞演出，推動社會共融。

「無限亮」提供的藝術通達服務包括*：



口述影像

以言語描述影像，讓視障人士能夠掌握舞台上的視覺資訊，使整個觀賞體驗更立體。



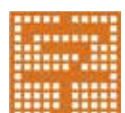
歡迎導盲犬

歡迎導盲犬陪同視障人士進入觀賞範圍。



點字 / 語音場刊

透過點字或語音導讀場刊介紹節目資訊。



通達字幕 (繁體中文)

利用文字描寫聲效和說話內容，讓聽障人士能夠掌握舞台上的聽覺資訊，有助投入現場氣氛。



手語傳譯

提供即時的香港手語傳譯，讓手語使用者能夠理解舞台上的說話內容。



劇場視形傳譯

在提供香港手語傳譯的同時，輔以符合戲劇角色的身體動作及面部表情，確保手語使用者不會錯過演員的重要動作及表情。



簡易圖文版刊物

透過簡潔易明的文字和圖片介紹節目資訊。



自在劇場

特意設計友善的觀賞環境，讓自閉譜系、智力障礙及其他學習障礙人士能夠自在享受演出。劇場內如燈光及音響等會作適當的調整，以緩和舞台效果帶來的感官刺激，亦容許觀眾在演出期間隨意進出劇場。劇場外更設有冷靜區，讓感到不安或不適的人士使用。



額外輪椅位

與場地特意安排，額外提供比一般演出更多輪椅座位。

*每場「無限亮」節目皆會提供不同的藝術通達服務，詳情請參閱相關節目的內頁。

Arts Accessibility Services

Arts can be enjoyed with different senses and by different means. We provide Arts Accessibility Services and facilities for people with different abilities to enjoy our arts programmes.

Arts Accessibility Services provided by “No Limits” include*:



Audio Description

Describe visual information to enable people with visual impairment to conjure up images in their mind.



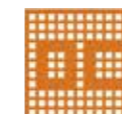
Guide Dog Friendly

Guide dogs accompanying people with visual impairment are welcome to enter the audience space.



Braille / Audio Booklet

Programme information provided using braille or in audio format



Accessible Captions in English

Describe sounds and speech through text to help people with hearing impairment better understand the programmes and immerse themselves into the performance.



Hong Kong Sign Language Interpretation

Enable Hong Kong Sign Language users to better understand the programmes through on-site interpretation.



Theatrical Interpretation

Theatrical Interpretation not only translates the lines for Hong Kong Sign Language users, but also incorporates the body gestures and facial expressions of each character into the interpretation.



Easy-to-Read Booklet

Information provided using simple languages and pictures that are easily understood.



Relaxed Performance

A relaxed performance creates a supportive atmosphere through arrangements that include the adjustment of lights and sound, designated chill-out zones for anyone feeling overwhelmed during the show, and a welcoming attitude towards noise and movement from the audience.



Extra Wheelchair Seats

In collaboration with the venue provider, extra wheelchair seats will be made available.

*Arts Accessibility Services differ between “No Limits” programmes. Please refer to the respective programme pages for details.



「無限亮」演出節目

“
No
Limits”
Performances

音樂 Music

現場節目 In-venue Programme

《樂悠心聲》 蕭凱恩女高音音樂會

Sound of My Heart

Vocal Recital by Michelle Siu

18/2 六 Sat 3pm

香港大會堂音樂廳

Concert Hall, Hong Kong City Hall



劇場視形傳譯、點字及語音導讀場刊
Theatrical interpretation, and House
programme in braille and audio formats will
be available



節目長約1小時15分鐘，不設
中場休息
Approx. 1 hr 15 mins with no
interval



設中、英文字幕
With Chinese and English
surtitles



適合6歲或以上觀眾欣賞
Recommended for age 6
and above



敬請關掉所有響鬧及發光裝置
Please switch off all sound-
making and light-emitting
devices



請勿擅自攝影、錄音或錄影
Unauthorised photography
or recording of any kind is
strictly prohibited



演出前將舉行「無限亮」開幕儀式

The "No Limits" Opening Ceremony will be held prior to the performance

音樂總在失意時帶來力量

當上帝關上一道門，必在別處打開一扇窗。聽過女高音蕭凱恩唱歌的話，總難忘她一把讓人動容的聲音。

德國聖詩之父馬丁·路德曾說，音樂僅次於神的話語，是神賜予人類最珍貴的禮物之一。巴赫清唱劇《上帝是我堅固堡壘》源自馬丁·路德最著名的聖詩作品，總在人們失意時帶來力量和撫慰。凱恩以當中的樂章〈走進我的心房〉作為開首曲目，以歌詞、旋律和鋼琴伴奏三位一體地訴說她的故事。她藉此曲摯誠地引領觀眾走進自己的心房，希望透過歌中信念，與觀眾一起學會坦然面對生命。

這場音樂會是本屆「無限亮」的開幕演出，亦是凱恩的首個個人音樂會，她親自挑選歌單，憑歌寄意，向觀眾訴說成長路上的生命頓悟。歌曲融匯多種風格，包括歌劇、音樂劇、藝術歌曲及流行音樂，一方面她相信音樂無疆界，喻意人生也有無限可能；另一方面是想製造多元化的音樂交流，讓藝術走進每個人的生活中。她深信，音樂不只限於樂譜上的音符或聲音的迴盪，也能編織出一幅幅景象，連結內心世界。

演出亦邀請了凱恩的聲樂啟蒙老師賴允琪女士合唱〈幻夢之中〉：「在我想像中，看到一個公正的世界，所有人都生活在和平與誠實中……」即使凱恩看不見，卻一直感受着整個世界。音樂能療癒及撫慰人心，她盼藉音樂抒發對世界的感受，分享更多的愛；讓大家知道，眼前所見或所不見的並不會局限生命力，每個人都可以活出自己。

Music Provides People with Strength and Comfort

When God closes a door, he must open another window. If you have heard soprano singer Michelle Siu perform, you will never forget her heart-touching and soothing voice.

Next to theology, music is God's most precious gift to man, says prolific hymn-writer Martin Luther. His most well-known piece *A Mighty Fortress Is Our God*, adapted and performed by Bach, often provides people with strength and comfort in times of despair. Michelle will start her performance with one of its verses, *Komm in mein Herzenshaus* ("Come into my heart's house"). Through lyrics, melody and piano accompaniment, she invites audience into her inner world and shares with us the story of her life.

This opening performance of this year's "No Limits" is Michelle's inaugural recital. She hand-picked all the songs including opera, musical, art music, pop music, jazz and more. She believes music has no boundaries, and life likewise has infinite possibilities. She is welcoming people from all walks of life to enjoy her diverse interest in music, aspiring to inspire the audience to embrace life with openness. She believes music is so much more than notes on a score and the reverberations of sound; it can weave images in our mind's eye that connect us to our inner worlds.

Michelle will also perform *Nella Fantasia* ("In my Fantasy") with her music mentor Maggie Lai. "In my imagination, I see a fair world, where everyone lives in peace in honesty..." She feels the world around her, not with eyesight but with her passion to bring people together with music, knowing that music heals and comforts those who need it. She aspires to keep sharing her talent in music and reminds us of life's limitless potential, no matter what ability we have been given.

曲目 Programme

巴赫 Bach

〈走進我的心房〉選自清唱劇
《上帝是我堅固堡壘》，作品 80
“Komm in mein Herzenshaus”
from cantata Ein feste Burg ist
unser Gott, BWV 80

莫扎特 Mozart

〈愛人啊！快到這裏〉
選自《費加洛的婚禮》
“Giunse alfin il momento...
Deh vieni, non tardar” from The
Marriage of Figaro

胡爾夫 Wolf

《即使是小東西》
Auch kleine Dinge

* 加布里埃爾·佛瑞 Gabriel Fauré

《愛之歌》Chanson d'amour

德布西 Debussy

《星夜》Nuit d'étoiles

顏尼歐·莫利克奈

Ennio Morricone
〈幻夢之中〉選自《教會》
“Nella Fantasia” from The Mission

桃莉·巴頓 Dolly Parton

《我將永遠愛你》
L'amore sei tu

蕭凱恩 Michelle Siu

《啊爸爸和媽媽》
O Daddy and Mummy

恩雅及羅馬·賴恩

Enya and Roma Ryan
〈但願〉
選自《魔戒首部曲：魔戒現身》
“May It Be” from The Lord of the
Rings: The Fellowship of the Ring

安德魯·洛伊·韋伯

Andrew Lloyd Webber
〈想念我〉選自《歌劇魅影》
“Think of Me” from The Phantom
of the Opera

林家慶 Lin Chia-ching

《在水一方》The Girl Yonder

安德魯·洛伊·韋伯

Andrew Lloyd Webber
〈記憶〉選自《貓》
“Memory” from Cats

* 演出的第三首曲目原為舒伯特的《紡車旁的葛麗卿》，現更改為加布里埃爾·佛瑞的《愛之歌》。
The third song of the programme Gretchen am Spinnrade by Schubert is changed to Chanson d'amour
by Gabriel Fauré.

我的世界沒有界限

——蕭凱恩

凱恩的世界很廣闊，從來沒有局限自己於任何音樂領域，是次音樂會的曲目中既有藝術歌曲，也有流行曲，她說一切源自父母對她的開放與信任，讓她接觸不同層面的音樂。《啊爸爸和媽媽》正是她在中學時首次作曲和填詞的作品，寫出成長路上的跌碰，也憑歌寄意，刻劃父母親的支持和鼓勵——我笑了，你們陪我笑；我哭了，你們陪我哭；我累了，你們把肩膀借給我。

「每當聽到琴音旋律和節拍，我總在腦中想像畫面，跟作曲家的想像連繫起來。」選曲中除了她喜歡的舒伯特的作品，還有胡爾夫的《即使是小東西》，歌詞中的詩意令凱恩深受觸動——微小如珍珠，仍然閃亮也珍貴。「儘管是一首小品樂曲，只要你願意開放地欣賞，它一樣會打動你的心靈。」也借喻生命。

她以英國作曲家安德魯·洛伊·韋伯一首選自《貓》的〈記憶〉作結，「自小已認識這首歌，歌中描述一隻老貓在緬懷過去。小時候唱着未必太懂，今天漸長明白了甚麼是『記憶』，藉此曲作結，盼望給觀眾留下一夜美好回憶。」她說，人的聲音永遠不能被取替，因為當中充滿最摯誠的情感。「我的眼睛雖然看不見，但與其他歌唱藝術家沒分別，一樣以最真誠的心去獻唱。」





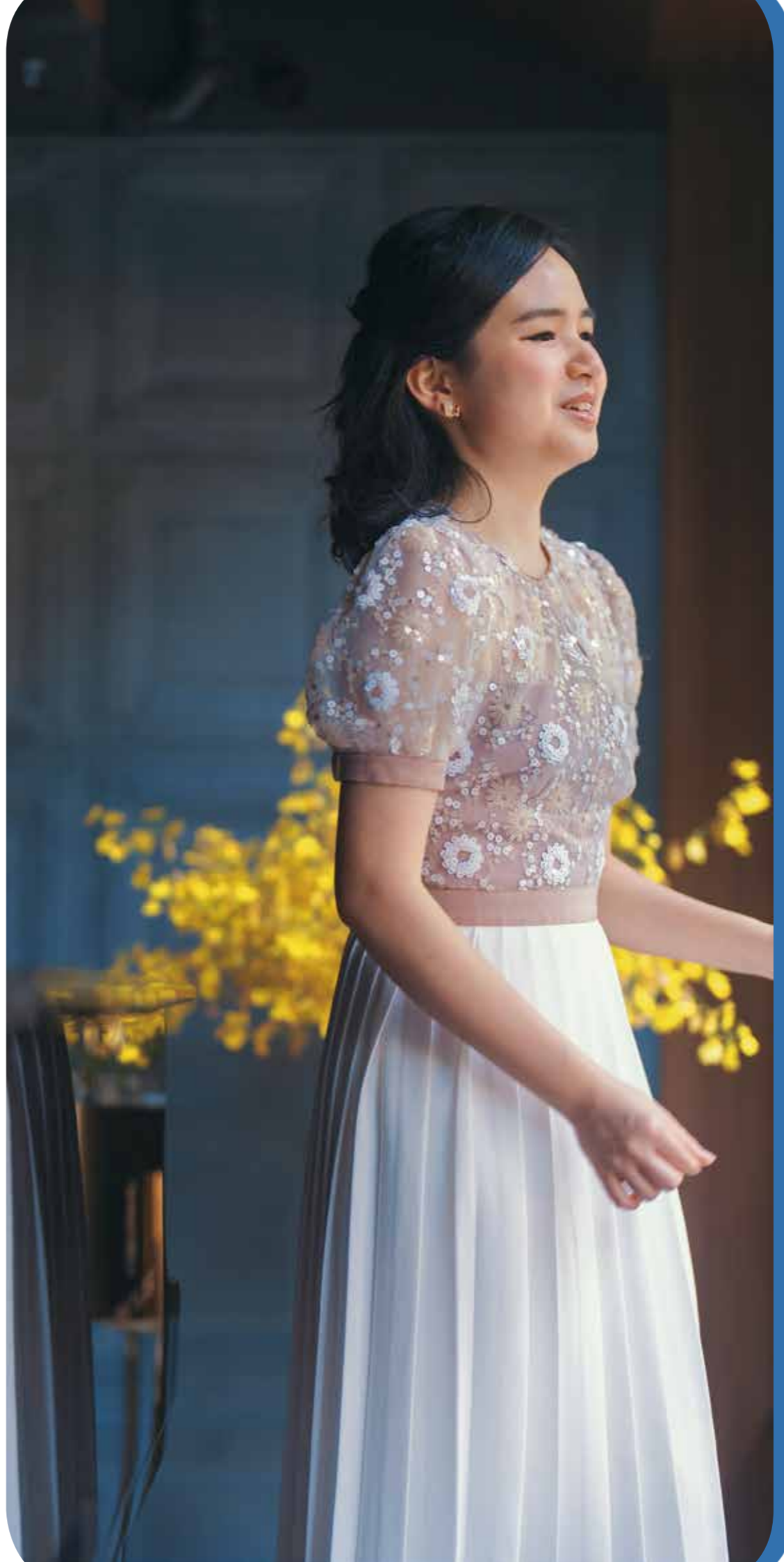
The Sky Is The Limit

—Michelle Siu

For Michelle, the sky's the limit. She doesn't box herself in any musical genre and she's keen to perform artful music as much as pop songs, as this can be seen in her first solo vocal recital. She attributes her wide-ranging interests to her parents' openness and in encouraging her to explore all aspects of music. *O Daddy and Mummy* is a song she wrote and composed in high school to pay tribute to their unwavering support no matter how bumpy the road had been for her — When I smile, you smile with me; when I cry, you cry with me; when I'm tired, you lend your shoulders to me.

“Whenever I hear the melody and the rhythm of the piano, I always conjure up an image in my mind and try to connect with the composer's imagination.” Other than Schubert's works, Michelle will also perform Wolf's *Auch kleine Dinge* (“*Even little things*”), its poetic lyrics often moves her — even little things as pearls are precious and delightful. “With an open heart and mind, even a modest song like this can touch and speak to your heart”, just as life does.

Michelle will end her performance with English composer Andrew Lloyd Webber's *Memory* from the musical *Cats*. “I've known this song since I was a kid. It's about an old cat reminiscing about the past. I didn't understand it when I was young, but now it makes more sense as I know what 'memory' is. I'm ending my show with this song in the hope that my audience will have a night of good memories.” Michelle believes human voice can never be replaced, as it's filled with the most genuine emotions. “I can't see, but I'm no different from other singing artists. I sing with my heart.”



蕭凱恩 Michelle Siu*

女高音 Soprano

新進抒情女高音蕭凱恩的首個個人音樂會，用愛貫穿所有歌曲，以古典及歌劇曲目、音樂劇名曲及流行曲等分享愛。她的聲樂啟蒙老師賴允琪說：「凱恩聲線美，清純，可以唱很多類型的歌曲。」凱恩有天分，十二歲以悅耳歌聲，獲香港演藝學院青少年課程取錄，及後於2017年獲得香港賽馬會獎學金，畢業於香港中文大學音樂系，現為香港演藝學院碩士生，師從著名歌唱家阮妙芬教授。

Gifted with a pure and versatile voice, according to her first vocal teacher, Maggie Lai, the visually impaired soprano was admitted to the Junior Music Programme of The Hong Kong Academy for Performing Arts (HKAPA) at the age of 12. She is a recipient of The Hong Kong Jockey Club Scholarships in 2017, and later graduated from the Department of Music at The Chinese University of Hong Kong. She is currently studying for Master of Music at HKAPA under the tutelage of well-known soprano Prof Nancy Yuen.

* 承蒙香港演藝學院批准參與此演出
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余頌恩
Grace Yu*

鋼琴 Pianist

余頌恩是鋼琴家、多媒體藝術創作策展人、指揮及音樂理論研究員。余氏為美國印第安納大學布林明頓雅各音樂學院哲學博士及音樂碩士，分別主修音樂理論及鋼琴演奏，她現為香港演藝學院音樂學院副教授（音樂學科）及碩士課程統籌（音樂）。

余氏曾於美國哥倫布印第安納管弦樂團及布林明頓交響樂團擔任鋼琴演奏樂師，並於多個聲樂及樂器演奏會中擔任鋼琴伴奏。近年她在多個多媒體藝術音樂會及製作擔任策劃及創作總監，並作鋼琴演奏，其中包括《哀歌中的盼望》、《越》、《絢》、《萌》及《逆·可得勝》等。

Grace Yu is a pianist, multimedia music productions curator, conductor, music theorist and researcher. She received her Ph.D. and M.M. in music theory and piano performance from Jacobs School of Music, Indiana University, Bloomington USA, and she is currently the Associate Professor (Academic Studies in Music) and Postgraduate Programme Leader (Music) of The Hong Kong Academy for Performing Arts.

Yu was the orchestral pianist of Columbus Indiana Philharmonic and Bloomington Symphony Orchestra and was featured in numerous vocal and instrumental recitals as collaborative pianist. In recent years, she performed as pianist in multimedia productions that she engaged as creative director and curator in *Hope in Lamentations*, *Traverse*, *Splendour*, *Sprout* and *Victory in Adversity*.



賴允琪
Maggie Lai

客席演出
Guest Singer

賴允琪畢業於香港演藝學院音樂學院及澳洲昆士蘭音樂學院，主修聲樂表演，分別獲頒演藝專業文憑及音樂碩士。就學期間已參演歌劇，包括香港藝術節的《魔笛》，亦曾在澳洲麥基北區歌劇團參演《快樂王子》。回港後積極參與音樂劇及舞台製作。她亦擅長演繹百老匯歌劇、中外藝術歌曲、民歌及流行歌曲。先後任教於香港演藝學院及其他大專院校，並創辦聲慧藝術工作室，希望與歌唱愛好者一起分享唱歌的智慧和藝術。

After graduating from the School of Music of The Hong Kong Academy for Performing Arts (HKAPA), Maggie Lai obtained a Master in Music at the Queensland Conservatorium of Music, majoring in vocal performance. During the course of study, she participated in the opera *A Magic Flute* at the Hong Kong Arts Festival. She also appeared in the Opera North in Mackay, Australia, as the *Swallow in the Happy Prince*.

After returning to Hong Kong, Maggie has been actively involved in many operas and theatrical productions. She also appeared in numerous concerts as soloist, singing musical numbers from the Broadway Theatre, Western and Chinese classical, folk and pop songs. Maggie has been a tutor at HKAPA, and other universities in Hong Kong. As the founder of Vocalwise Art Studio (VAS), she is very happy to share her knowledge of singing and teaching experiences with other singing lovers and to pursue the wisdom and art of singing.

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音樂 Music

現場節目 In-venue Programme

黃愛恩《三指奇幻旅程》

18/3 六 Sat 3pm

荃灣大會堂演奏廳

Auditorium, Tsuen Wan Town Hall

Connie Wong

A Wonderful Journey



劇場視形傳譯、粵語口述影像、語音導讀及簡易圖文版場刊
Theatrical interpretation, Audio description in Cantonese, House programme in audio format and Easy-to-read booklet will be available



節目長約1小時，不設中場休息
Approx. 1 hr with no interval



自在劇場演出
Relaxed Performance



適合3歲或以上觀眾欣賞
Recommended for age 3 and above



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Please switch off all sound-making and light-emitting devices



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Unauthorised photography or recording of any kind is strictly prohibited

奇妙音樂旅程

鋼琴家黃愛恩的童年回憶是進出醫院接受外科矯形手術，以及呆在家中看卡通片。《多啦A夢》的百寶解難畫面烙印在腦海，曾經幻想有法寶能助自己換回健全的手掌。「人人期望可達到，我的快樂比天高」，是這首歌令她萌生彈琴的想法。後來修讀鋼琴演奏並赴美深造，專研非洲、拉丁美洲、黑人福音音樂，更對音樂有嶄新領悟。她今次將演繹多首不同風格的樂曲，並邀請本地作曲家陸尉俊博士和陳偉光教授為經典作品重新編曲及構思，希望以多元音樂隱喻生命，引領觀眾擁抱人生。當中配以呼應曲目的動畫和視覺元素，為觀眾帶來別開生面的視聽體驗。

序章《奇妙音樂旅程》是愛恩的人生寫照。當年學習遇樽頸感到沮喪，胡亂演奏卻盲打誤撞譜寫了這闕新章。樂曲開首較沉重，中途卻有一種多雲轉晴的感覺。在鋼琴五重奏，即弦樂四重奏與鋼琴的演繹下，尤其中間一節激昂起勁的節奏，讓人想到宮崎駿激勵且溫暖人心的動畫。

貝多芬的《給愛麗絲》是愛恩的啟蒙曲目，當年還未學懂看樂譜，光用耳朵和一雙手逐步揣摩樂曲音符，她便先以此曲重溯兒時回憶；其後與陳德章教授四手聯彈巴赫的《善牧羊群》，答謝醫護人員對她生命的看顧；糅合中國傳統吹管樂器笙演繹法國印象派音樂家德布西的《月光》，展示她對西方古典音樂的反思和創見；節拍一轉，她將跨越古典視野，與樂手響起非洲鼓樂及世界音樂《自由探戈》等，讓觀眾感受音樂的可能性和無邊界想像。

愛恩還邀得其鋼琴演奏老師吳美樂博士和鋼琴學生簡恩翹來一場六手聯彈，以充滿爵士風的散拍再度演繹《給愛麗絲》，首尾呼應，同時耳目一新，期望為觀眾帶來前所未有的驚喜，也藉此展現鋼琴家對音樂教育薪火相傳的熱忱。最後，以詩歌《奇異恩典》來一場大合奏和演唱，曲風經改編後煥然一新，盼望觀眾帶着恩典和福氣，繼續踏上自己的人生旅程。

A Wonderful Journey

Connie Wong's childhood memories are filled with two things: trips to the hospital for surgeries to correct her fingers' disfigurement and staying at home watching cartoons. Doraemon's almost-never-failing attempts to save the day were particularly memorable, and the catchy theme song sprouted her interest in learning to play the piano. She then studied music in Hong Kong and later in the US with a particular interest in African, Latin and Black Gospel music.

A Wonderful Journey is a retrospective of her life thus far, revealing layer by layer how music has been intricately interwoven into the different stages of her life. Highlighting piano classics and the renewed interpretations arranged by local composers Dr Luk Wai-chun and Prof Victor Chan, each chapter features a breadth of musical diversity and melodies that has inspired her journey in some way. The performance is also complemented by visual elements to give audiences not only a visual and audio feast, but also a platform to expand our imagination.

The show kicks off with *A Wonderful Journey*, which Connie unexpectedly composed out of frustration when she plateaued in her music training. Reminiscing Hayao Miyazaki's heart-warming animations, it starts heavily and gradually becomes more delightful, symbolising life's ups and downs. Connie then introduces her childhood with the first song she learnt and played by ear, Beethoven's *Für Elise*; and later plays Bach's *Sheep May Safely Graze* with Prof Anthony Chan in four hands to express her gratitude to the medical staff. With Debussy's *Clair de Lune*, Connie demonstrates her versatility by incorporating the Chinese wind instrument, Sheng, in its reinterpretation. She then jams with the audience with African drums, launching into energetic tunes that encourage us to imagine a world where people with all abilities can play music together.

In the final chapter, Connie invites her teacher Dr Mary Wu and piano student Eunice Kan, who also has deformed fingers for piano six hands on *Für Elise* in Ragtime once again, and closes the show with *Amazing Grace*, which everyone is invited to sing together in harmony, bringing home the message that life is a precious adventure.

曲目 Programme

序章 Prologue

黃愛恩
Connie Wong

《奇妙音樂旅程》A Wonderful Journey#
鋼琴及弦樂四重奏 Piano and String Quartet

第一章：童年回憶 Chapter 1: Childhood

貝多芬
Beethoven

《給愛麗絲》Für Elise
鋼琴 Piano

菊池俊輔
Shunsuke
Kikuchi

《多啦A夢之歌》Doraemon no Uta#
鋼琴、結他、低音結他、敲擊及聲樂
Piano, Guitar, Bass Guitar, Percussion and Vocals

巴赫
Bach

《善牧羊群》Sheep May Safely Graze
鋼琴（四手聯彈）Piano (4-hands)

第二章：成長 Chapter 2: Growth

巴赫 Bach

組曲選自〈C大調前奏曲〉、〈G弦上的詠嘆調〉及
〈耶穌，世人仰望的喜悅〉
Medley including “Prelude in C”, “Air on G
String” and “Jesu, Joy of Man's Desiring”#
鋼琴及弦樂四重奏 Piano and String Quartet

德布西 Debussy

《月光》Clair de Lune#
鋼琴、弦樂四重奏及笙 Piano, String Quartet and Sheng

第三章：擁抱 Chapter 3: Embrace

倫尼·勒布朗
Lenny LeBlanc
達琳·哲奇
Darlene Zschech

《主愛誰媲美》*There is None Like You*[#]
《獻上頌讚》*Shout to the Lord*[#]
鋼琴、弦樂四重奏、結他、低音結他、敲擊及聲樂
Piano, String Quartet, Guitar, Bass Guitar, Percussion and Vocals

非洲鼓樂 African Drum Jamming

敲擊 Percussion

皮亞蘇拉
Piazzolla

《自由探戈》*Libertango*[#]
鋼琴、弦樂四重奏、笙及敲擊
Piano, String Quartet, Sheng and Percussion

第四章：薪火相傳 Chapter 4: Passing the Torch

貝多芬
Beethoven
伊登·蔚山編
Arranged by
Ethan Uslan

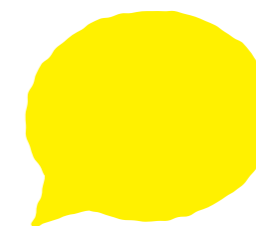
《給愛麗絲》(散拍)
“Für Elise” in Ragtime[#]
鋼琴 (六手聯彈) Piano (6-hands)

約翰·牛頓
John Newton

《奇異恩典》*Amazing Grace*[^]
鋼琴、弦樂四重奏、結他、低音結他、敲擊及聲樂
Piano, String Quartet, Guitar, Bass Guitar, Percussion and Vocals

[#]陸尉俊博士編曲 Arranged by Dr Luk Wai-chun
[^]陳偉光教授編曲 Arranged by Prof Victor Chan

放下量尺 打開心扉 ——黃愛恩



巴赫是我又愛又恨的作曲家，記得當年一首《C小調幻想曲，BWV 906》令我幾乎放棄學習鋼琴。但在漫長的學習生涯中，我漸漸學會欣賞他的音樂，不單因為編曲和結構上的藝術性，也因他的音樂蘊含一種沉靜的力量，使人精神及心靈得到慰藉。我在「成長」一章選擇演奏巴赫組曲，是對學習鋼琴演奏的回顧，也希望讓觀眾在樂曲重新編曲下聽出不一樣的感覺。

在傳統音樂的學習路上，知識都是從古典音樂而來，後來因鑽研世界音樂，發現可以暫時放下那把西方音樂的量尺，打開心扉去感受其他音樂，嘗試擴闊自己的聆聽世界及想像空間。古典音樂不能只是表演者的一種技藝依循，在我們重新演繹時更需要思考如何連結觀眾。在今次的創作，我和編曲陸尉俊博士及陳偉光教授安排了中西融合的曲風，在傳統古典音樂中加入不同元素，除了是尋求變化，更希望音樂

能感動觀眾。像德布西的《月光》，從前我會重視拍子，要求技術上的圓滿，今次則加入中國風元素，配以吹管樂器笙帶來別具一格的感覺，同時仍能傳遞我對此曲的想像。

另一首皮亞蘇拉的《自由探戈》是拉丁美洲的作品，我以弦樂四重奏、非洲手鼓，加上笙取代原本的班多鈕手風琴，藉以傳達樂曲自由奔放的精神。我深信世界音樂的理念是沒有傳統框架，我們要拋開限制，不以西方角度去判斷一首樂曲的演繹風格或死守某種樂器，反而要思考作為演繹者，要怎樣去詮釋作曲家和樂曲背後的精神。相對從前要求自己完美演繹樂曲，現在的我也學會放手，展現自我獨特的可能性，而不是一琴一鍵依照樂譜。這就好比人生，走着前人的路當然舒暢，但由自己開拓一條創新的道路，也未嘗是一件壞事，即使過程較為崎嶇，但體會更多，領悟更深。

Put Aside the Standard, Open Our Hearts for Music

— Connie Wong

Bach is a composer I both love and hate. I remember almost giving up piano because of his *Fantasia in C Minor, BWV906*. Yet, over the course of my music education, I've come to appreciate his work not only for the artistry in its structure and arrangement but also for the reticent power of his music, which is spiritual and soothing to our mind and soul. For the "Growth" chapter of the show, I've chosen to play Bach's *Medley* as a retrospective of my performing journey, to remember how far I've come. By incorporating new arrangements in it, I hope to bring classical music closer to the audience.

My fundamental understanding of music comes from classical music. It was not until I started studying world music that I realised we should put aside momentarily the golden standards of western music and open our hearts to experience what foreign music has to offer. After all, it's only through curiosity and discovery that we can expand our horizons and imagination.

Classical music cannot merely be set pieces to be followed and finessed. When they are re-arranged and reinterpreted, we need to find new ways to connect them to the audience. Working collaboratively with Dr Luk Wai-chun and Prof Victor Chan for this concert, we have created new arrangements for classical repertoires that fuse influences from the East and the West, creating unique music that touch the hearts of listeners. For example, in Debussy's *Clair de Lune*,

where we've incorporated the Chinese wind instrument Sheng in its composition. In the past I'd focus on getting the beats correct and all the technical details perfect, but now the emphasis is on how to convey to the audience the new sound and audio imagery.

The other piece that has gone through the transformation is *Libertango* by Piazzolla, where we have replaced the original *bandoneón* with Sheng, a string quartet, bongo and conga drums to retain the sense of free-spiritedness.

I strongly believe that the notion of music shouldn't be bound by any traditional framework. Instead of judging music with the western perspective or sticking to a particular instrument when playing a particular style of song, we should be reflecting on how, as performers, we can be more faithful and creative in interpreting the essence and meaning behind the music and its composer. In the past, I'd consistently aim to attain perfect performances, these days I've learnt to let go and try to unleash any hidden possibilities. In a way, this is just like life. It's always easier to follow a path well-travelled, but forging a new path, which is undoubtedly more difficult, will give you unmatched experiences and insights that are uniquely yours.

黃愛恩 Connie Wong

音樂總監及鋼琴 Music Director & Pianist

黃愛恩不是一位平凡的鋼琴家及音樂教育家，她天生只有三根完整的手指。由半歲至十三歲，醫生透過多次外科手術，為她矯造其餘的七根指頭。自小熱愛音樂的她，雖然雙手生來有這樣的限制，但她克服重重困難，中二開始學彈鋼琴。中學畢業後，獲香港中文大學音樂系取錄，主修鋼琴演奏，師隨吳美樂博士。及後赴美深造，在美國加州大學洛杉磯分校 (UCLA) 專研非洲、拉丁美洲及黑人福音音樂，並於2006年取得民族音樂學碩士及博士學位。

回港後，黃氏先後在香港中文大學、香港演藝學院、香港恒生大學等大專院校擔任講師，教授古典及世界音樂，亦為個別手部有特殊需要的學生教授鋼琴。2008年獲邀為國際傷殘奧運會香港區開幕禮任演出嘉賓，2009年為《Give Up Get Up》力克·胡哲佈道大會鋼琴演奏。2010年獲選「香港十大傑出青年」。2017年出版個人自傳《手尋夢想：三指鋼琴家的生命樂章》，並於2018年獲頒「教育城——十本好讀」教師推薦獎。2019年獲選《旭茉 JESSICA》成功女性大獎（大中華區）。

黃氏多年來接受過不同媒體的專訪，也應邀出席過數百場學校、醫院、監獄、銀行、保險公司等演講分享會。近年，她亦常應邀在美加及亞洲等地擔任主題演講嘉賓及鋼琴演奏，包括彼得·德魯克管理學院百年紀念論壇、手部及上肢先天性畸形世界醫學研討會等。



Connie Wong has experienced an extraordinary trajectory in her musical career as a pianist and music educator. Due to a congenital defect, she was born with only three full fingers and underwent a series of orthopaedic surgeries to improve her fingers' function throughout her childhood. At the age of 13, Wong began her piano studies. Her passion for playing piano grew even stronger, gradually leading her to pursue her dream of studying music at college. Graduated from The Chinese University of Hong Kong (CUHK) in music, majoring in piano performance under Dr Mary Wu, she then specialised in African music, Latin American music, and Black gospel music, earning her M.A. and Ph.D. in ethnomusicology from the University of California, Los Angeles (UCLA) in 2006.

After returning to Hong Kong, Wong has taught classical music and world music courses at CUHK, The Hong Kong Academy for Performing Arts (HKAPA), The Hang Seng University of Hong Kong (HSU), and other colleges as a lecturer. She also gives piano lessons for students with hand and arm disabilities. From 2008 to 2009, she was invited to perform at the 2008 Olympic and Paralympic Equestrian Opening Ceremony, and at the "Give Up Get Up" Nick Vujicic Conference. In 2010, Wong was honoured as one of the "Ten Outstanding Young Persons" of Hong Kong. As a first-person storyteller, she published her autobiography in 2017, *Chasing the Dream: A Life Symphony of the Three-fingered Pianist*, which won the award of the Top Ten Books of Education City (Teacher Recommendation) in 2018. She was an awardee of the Most Successful Women (Greater China Region) 2019 from JESSICA magazine.

Throughout the years, Wong's inspiring story has been extensively reported by different media. As a keynote speaker and motivational speaker, she has given hundreds of speeches to schools, hospitals, prisons, as well as banking and insurance companies. In recent years, she has been invited to give keynote speeches and piano performances at various events in America and Asia, including the Drucker Centennial Management Forum, and the World Symposium of Congenital Malformations of Hands and Upper Limbs.



陸尉俊博士
Dr Luk Wai-chun

編曲及指揮
Arranger and
Conductor

陸尉俊在香港中文大學音樂系取得音樂博士（作曲）學位，2019年以訪問學者的身分前往美國南佛羅里達州大學訪學，鑽研爵士音樂及研究拉丁美洲音樂。修讀博士學位期間獲頒多項獎學金，包括香港賽馬會音樂及舞蹈信託基金本地音樂獎學金。中樂作品《彈撥搖滾》於2021「敦煌獎」中國民族室內樂新作品展評活動中贏得金獎第一名（同類樂器組合作品）。

Luk Wai-chun earned his Doctor of Music degree (D. Mus.) at The Chinese University of Hong Kong. In 2019, he went to The University of South Florida (USF) as a visiting scholar to study jazz music and conduct research on Latin American Music. During his doctoral study, Luk received various scholarships, including the Music Scholarship (Local Studies) from The Hong Kong Jockey Club Music and Dance Fund. His Chinese instrumental work *Tan-Tiao Rock* won the Gold Prize in Combination of Musical Instruments of the Same Category at 2021 "Dunhuang Award" for Chinese Chamber Music.



陳偉光教授
Prof Victor Chan

編曲 Arranger

陳偉光創作超過二百多部作品，類型多樣，遍及歌劇、管弦樂及室內樂等。主要作品包括了應「中國建國慶典」，及「法國電台管弦樂團」等委約的原創音樂。1989年加入香港中文大學，歷任作曲教授、通識教育主任，及「崇基學院」院長。2019年獲大學授予「音樂系榮休教授」。

As a composer, Prof Victor Chan has produced over 200 works to date, ranging from opera, orchestral music, to numerous chamber works, etc. Major works include commissions for the Anniversary Celebration of the founding of the PRC, and the Philharmonic Orchestra of Radio France, etc. He joined The Chinese University of Hong Kong in 1989, having served as Professor in Composition, Dean of General Education and Head of the Chung Chi College. He is currently Professor Emeritus of the Department of Music.



香港醫樂人
Medical Musicians
Hong Kong

弦樂四重奏
String Quartet

「香港醫樂人」（前為香港醫學室樂團）於2021年由麥敦平（中大精神科副教授／小／中提琴／鋼琴）、謝志堅（威爾斯醫院外科醫生／小提琴）和麥柱基（威爾斯醫院骨科醫生／鋼琴）三名醫學院師兄弟成立，聚集一群對音樂志趣相投的醫護和醫學生以樂會友，致力與各醫療及藝術團體合作舉辦教育及音樂活動，提高公眾對疾患經歷的認識。

Medical Musicians Hong Kong (formerly known as HK Medical Chamber) was founded by Dr Arthur Mak (CU Psychiatry Associate Professor, violinist/violist/pianist) in 2021, with colleagues and fellow alumni Dr Darryl Tse (PWH surgery, violinist) and Dr Michael Mak (PWH orthopedics, pianist). It consists of doctors, medical researchers and students who strived to keep their passion in music and medicine alive, and is committed to holding charity concerts and educational activities in partnership with different health organisations to promote awareness of the experiences of the sick.

音樂總監及鋼琴 Music Director and Pianist
黃愛恩博士 Dr Connie Wong

編曲及指揮 Arranger and Conductor
陸尉俊博士 Dr Luk Wai-chun

編曲 Arranger
陳偉光教授 Prof Victor Chan

弦樂四重奏 String Quartet
香港醫樂人
Medical Musicians Hong Kong

結他 Guitar
林長健 Ken Lam

低音結他 Bass Guitar
孫梓文 Ken Suen

敲擊 Percussion
陳俊樂 Alvin Chan

聲樂 Vocals
Promist

笙 Sheng
向詠琦 Kay Xiang*

客席演出 Guest Performers
陳德章教授 Prof Anthony Chan
吳美樂博士 Dr Mary Wu
簡恩翹 Eunice Kan

影像設計 Animation Production
Petite Giant Studio

*承蒙香港演藝學院批准參與此演出 By kind permission of The Hong Kong Academy for Performing Arts

《一弓一鍵》音樂會

30/3 四 Thu 8pm

香港大會堂音樂廳

Concert Hall, Hong Kong City Hall



語音導讀場刊
House Programme in audio
format will be available



節目長約1小時15分鐘，
不設中場休息
Approx. 1 hr 15 mins with
no interval



適合6歲或以上觀眾欣賞
Recommended for age 6
and above



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Please switch off all
sound-making and light-
emitting devices



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Unauthorised photography
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以擁抱來連繫音樂

加拿大小提琴家殷兆基和來自英國的鋼琴家尼高拉斯·麥卡菲攜手帶來《一弓一鍵》音樂會。在普遍音樂界工作者眼中，不同能力人士總要克服身體的障礙演奏，但殷兆基的理念是通過擁抱殘疾的方式來連繫音樂。他深思殘疾的意涵，相信演奏目的不是模仿健全人士的技巧，而是在於呈現具個人特色的演繹方式和風格，其獨有的拉弓方法為樂曲帶來不一樣的音色和音韻。

麥卡菲則早於2021年的「無限亮」中亮相，於網上舉辦鋼琴示範演奏會和大師班，及於2022年與曼徹斯特室內樂團為「無限亮」錄製音樂會，廣受好評。今次跟殷兆基締造以擁抱身體障礙為中心思想的音樂會，呈現創意的可能性和變化。

選曲方面，麥卡菲挑選了史克里亞賓《夜曲》，作曲家在創作此曲時右手受傷，因而有了這首單手鋼琴演奏作品。另一曲目是由美國作曲家兼表演者莫莉·喬伊斯為二人編寫的委約作品，創作以樂觀態度擁抱身體障礙為主題，新作名為《「多」的迷思》。



©Paul Marc Mitchell

Adrian Anantawan in Concert with Nicholas McCarthy

「無限亮」加料節目 “No Limits” Plus

小提琴大師班
Violin Masterclass

28/3 二 Tue 2-4:30pm

詳情參閱 Details refer to P.126



An Asset to Embrace

This concert will be jointly performed by Canadian violinist Adrian Anantawan and British classical pianist Nicholas McCarthy. We are often convinced that artists with disabilities must overcome their physical obstacles to perform, yet, Adrian sees having a disability as an asset to embrace. He believes performing on stage is more nuanced than proving that one has the perfect abilities, whether it is technical, physical, intellectual, or emotional. More importantly, the essence of performance is about expressing one's individuality, and in Adrian's case, his unique bowing technique comes with it a distinctive style that translates into a remarkable performance.

Nicholas had appeared in the 2021 "No Limits" with two applauded piano lecture-recitals online, and in the 2022 "No Limits", a pre-recorded concert with the Manchester Camerata. These two talents will together bring us a concert that puts "embracing disability" right at the centre, while showcasing a diverse combination of music composed by those with disabilities, and for those with disabilities.

Nicholas will open with works by Scriabin, who began composing *Nocturne Op 9* when he injured his right hand. Another work, the world premiere and commissioned work *The Myth of More*, was specially composed for the two musicians by Molly Joyce. The theme of the creation is to embrace physical disabilities with hope and optimism.

曲目 Programme

巴赫 Bach

E大調第三小提琴組曲，BWV 1006
(選段)

III. 嘉禾舞曲及輪旋曲

VII. 吉格舞曲

Excerpts from Violin Partita No 3
in E Major, BWV 1006

III. Gavotte en Rondeau

VII. Gigue

史克里亞賓 Scriabin

給左手的前奏曲與夜曲，

作品九之二

Prelude and Nocturne for the Left
Hand, Op 9-2

莎蒂·夏里遜 Sadie Harrison

《我不會離開太久》

I Shan't Be Gone Long

莫扎特 Mozart

E小調第二十一奏鳴曲，K304

快板

小步舞曲之速度

Sonata No 21 in E Minor, K 304

Allegro

Tempo di Menuetto

莫莉·喬伊斯 Molly Joyce

《「多」的迷思》

The Myth of More

馬斯奈 Massenet

《沉思曲》，選自歌劇《泰伊思》

"Méditation" from *Thaïs*

馬爾康·亞諾 Malcolm Arnold

《五首小提琴及鋼琴小品》，

作品 84

Five Pieces for Violin and Piano,

Op 84

我們不是在「克服」 身體障礙

——殷兆基

在欣賞殘疾人士演奏時，許多人把目光放在他們如何克服身體障礙一環上，甚至以健全人士的標準來斷定何謂「優越」。但我認為，正因為我們身體上的不同，讓我們的演奏變得獨特。擁抱和克服殘疾之間的區別在於理解「差異」的想法，我們的差異使我們獨一無二。所有藝術，最終講求的是藝術家最真摯的創意和熱忱，我的音樂理念是希望突顯自身的故事和力量，由此呈現不一樣的音色和曲目。

在古典音樂的世界不乏先例，最經典莫過於貝多芬筆下的《第九交響曲》和晚期的弦樂四重奏，當時他已經失聰，但我們從樂曲中感受到他不是在「克服」後天的障礙，而是昇華至另一作曲境界，顛覆了音樂發展史。

今次的音樂會，從選曲到演奏，我們也是懷着這份精神，希望觀眾能感受我和鋼琴家尼高拉斯·麥卡菲的特質。我們不單沒有掩飾身體的缺陷，反而將其變成音樂會的軸心，其中一首曲目由美國作曲家兼表演者莫莉·喬伊斯特別為此演出所寫，也是第一首為左手鋼琴家和單手小提琴家而構思的樂曲，屬全球首演。希望音樂會能顯現我們身軀蘊藏的能量，令觀眾以不一樣的視角去審視生命裏的挑戰。

We are not “overcoming” disability

——Adrian Anantawan

Many times, people view artists with disabilities as overcoming their disabilities, to see excellence is a normative that its standard is set by those without disabilities. The difference between embracing and overcoming a disability is to understand the idea that our differences make us unique. All great art and creativity require us to share our stories with authenticity and compassion. My suggestion is that it is precisely because of our differences that we find strength in our voices, compositions and stories.

Classical music is filled with examples like this, with Ludwig Van Beethoven being the most famous example. After losing his hearing in 1798, we encounter some of his most innovative and passionate music, ending with the triumphant *Symphony No 9* and the late string quartets. It wasn't the mere idea that Beethoven “overcame” this acquired disability, but his creativity, innovation and story allowed him to evolve into a composer that disrupted and changed our field forever.

Along that line, this concert is a representation of that spirit, indicated by the works we have selected throughout this programme. Nicholas and I wanted to take our work a step further, in centering, rather than marginalizing our disability identity. For instance, our world premiere of Molly Joyce's work, *The Myth of More* not only shines a light upon a composer with disability, but also the first work composed for left hand piano and one-handed violinist. Between the three of us, I find it compelling that we share the use of only three fully functioning hands!

We hope this concert sheds light upon different aspects of the strengths embedded into our disabilities and provides our audiences with a unique lens to reframe their own challenges in life. We look forward to sharing this amazing programme with you!

樂曲介紹

「多」的迷思

——莫莉·喬伊斯

因着殷兆基和尼高拉斯·麥卡菲的身體特性，樂曲《「多」的迷思》旨在探索左手的物理特性，尤其當中的一致與差異。兩位音樂家都右手殘疾，左手遂成為表演中最主要運用的肢體部分。因此在樂曲中，我試圖強調左手與生俱來的音樂性，當中的進程將彰顯一個從拒絕到擁抱身體的歷程，同時探尋小提琴與鋼琴互相交織的藝術。

Programme Notes

The Myth of More

——Molly Joyce

The Myth of More explores the uniformity and divergence of left-hand physicality, specifically with Adrian Anantawan and Nicholas McCarthy. Both musicians have right-hand disabilities, which places primacy on the use of their left hands in performance. Therefore with the work, I sought to underscore the inherent musicality of the left hand, enacting a progression that denies it to eventually embracing it, and explore the intersections through violin and piano.

殷兆基 Adrian Anantawan

小提琴 Violinist

殷兆基九歲開始學習小提琴，師從知名小提琴家伊扎克·帕爾曼、蘇嘉文和安蘇菲·慕達，在耶魯大學畢業後於哈佛教育研究生院深造。現為安蘇菲·慕達基金會成員，亦是米爾頓學院的音樂系系主任及關懷無家者的音樂機構 Shelter Music Boston 之藝術總監。

曾代表加拿大出任2006年雅典奧運會的文化大使，亦是溫哥華2010年冬奧開幕式的特邀表演嘉賓；這兩次演出以及在白宮舉行的演奏會，均是他音樂生涯的難忘時刻。

Adrian Anantawan began studying violin at the age of nine. He has studied with Itzhak Perlman and Pinchas Zukerman, and Anne-Sophie Mutter. He is currently a member of the Anne-Sophie Mutter Foundation, Chair of Music at Milton Academy, and Artistic Director of Shelter Music Boston.

Adrian has also represented Canada as a cultural ambassador in the 2006 Athens Olympics, and was a featured performer at the Vancouver 2010 Winter Olympics Opening Ceremonies. Memorable moments include performances at the White House, the Opening Ceremonies of the Athens and Vancouver Olympic Games and the United Nations.



尼高拉斯·麥卡菲 Nicholas McCarthy

鋼琴 Pianist

尼高拉斯·麥卡菲於2012年畢業，是130年來首位完成英國倫敦皇家音樂學院學位的單手鋼琴家，當年引來媒體報導。單手鋼琴演奏可追溯至十九世紀初，並在第一次世界大戰後迅速發展，因當時有很多人於戰場受傷。在這個不斷壯大且發展多元的音樂領域中，麥卡菲絕對是佼佼者。他曾在世界各地表演場合亮相，包括獨奏巡迴演出及與不同重要樂團合作，並廣獲讚譽。最令麥卡菲自豪的其中一次演出，是2012年的殘疾人奧運會閉幕式，他在八萬六千名現場觀眾面前演奏，同時全球有五億人觀看直播。他致力透過音樂教育，與青年交流合作，並令更多人欣賞古典音樂。

Nicholas McCarthy was born without his right hand and went on to study at the prestigious Royal College of Music in London. His graduation in 2012 drew press headlines around the world, being the first one-handed pianist to graduate from the RCM in its 130-year history.

Nicholas is a champion of the dynamic and brave world of left hand alone repertoire, a repertoire that first came into being in the early 19th Century and developed rapidly following the First World War as a result of the many injuries suffered on the Battlefield. A career highlight was performing with the British Paraorchestra at the Closing Ceremony of the 2012 Paralympic games where he played alongside Coldplay and gave a rendition of the Paralympic anthem in front of an audience of 86,000 people and half a billion worldwide viewers. Since then, Nicholas has performed extensively around the world to great acclaim in both recital tours and with major orchestras in concerto.



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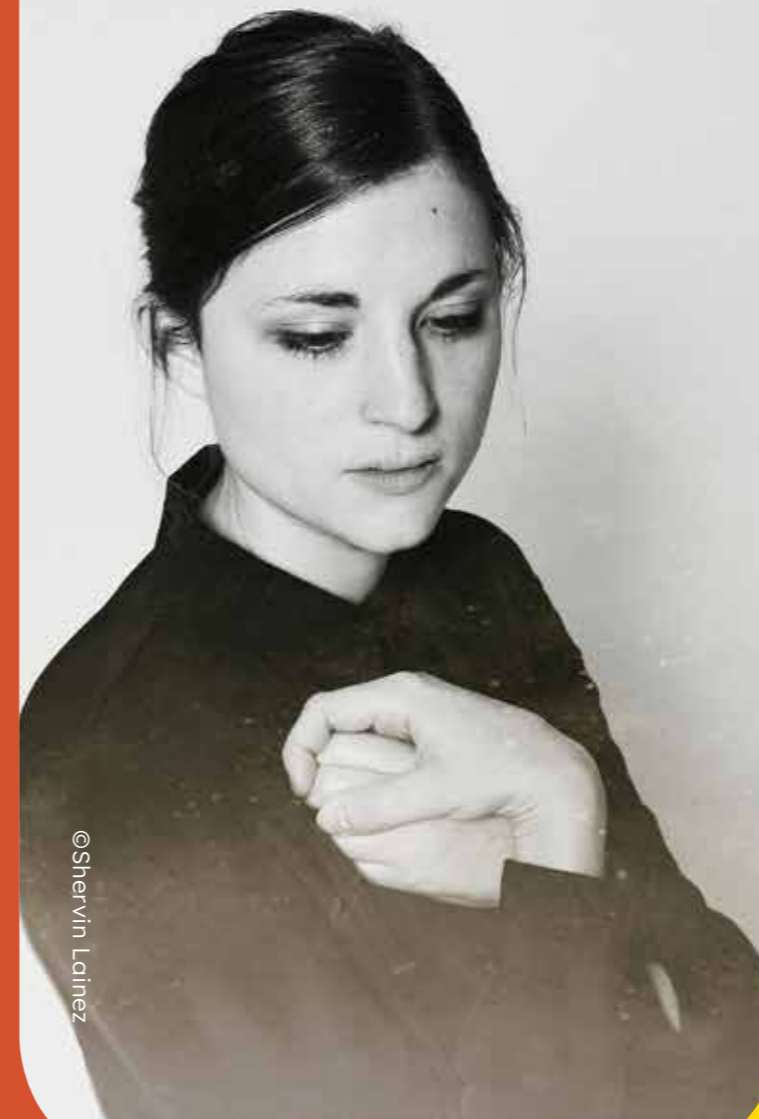
莫莉·喬伊斯 Molly Joyce

編曲及作曲

Arranger and Composer

生於美國匹茲堡的莫莉·喬伊斯從小提琴開始接觸音樂，七歲時的車禍令她的左手無法復原，及後改習大提琴，用左手拉弓，右手按弦。她現為維珍尼亞大學院長獎學金博士生。

Born in Pittsburgh, PA, Molly Joyce started her instrumental music education on the violin. After a car accident permanently damaged her left hand at the age of seven, she began playing the cello by using her left hand for the bow and her right hand on the fingerboard. She is currently a Dean's Doctoral Fellow at the University of Virginia.



©Shervin Lainez



Beyond Limits

Education Concert

《音符以外》教育音樂會

12/4 三 Wed -

24/5 三 Wed

「無限亮」網站免費播放

Free screening available on the “No Limits” website

音樂 Music

網上節目 Online Programme



香港手語、語音導讀場刊及視覺聲波效果
Hong Kong Sign Language interpretation, House programme in audio format, and Visual-audio sound waves will be available

各有不同才獨特

音樂會由小提琴家殷兆基和長駐波士頓的年輕鋼琴家雷·麥卡利斯特合力獻演。殷兆基認為小提琴有最美麗的音色，因着肢體差異，他擁有最特別和與別不同的樂器——由石膏和琴弓組成的右手，能演奏出心目中最悅耳動聽的樂曲。「不同」，致使他追求不一樣的音樂美學。而鋼琴家雷·麥卡利斯特自幼憧憬學習鋼琴，終在七歲如願；及後更遇上鼓勵她以雙手彈奏鋼琴的老師，得這伯樂的支持，一直走到現在。

二人將合奏貝多芬的《G大調第十小提琴奏鳴曲，作品96》和舒曼的《第二浪漫曲，作品28》。兩首曲目饒富深意——貝多芬創作該樂曲時聽力每況愈下，儘管他面對困難，但聽眾仍可聽出當中的樂觀和幸福。舒曼雖沒有身體障礙，但他的精神遭受挑戰，難以如常生活，從樂曲中可聽出他如何面對自己，探尋自身和世界的美。最後有莫莉·喬伊斯為二人量身創作的樂曲《結構是命運》。不論每個人的身體構造如何，擁有障礙與否，都是命運使然，但大家都擁有發展潛能，探索及至創造新世界的機會，他們將透過作品分享個人故事。

曲目 Programme



節目長約 30 分鐘
Approx. 30 mins



設中、英文字幕
With subtitles in Chinese and English



適合 6 歲或以上觀眾欣賞
Recommended for age 6 and above



請勿使用任何相機、智能手機及任何錄音儀器對節目內容進行拍攝、錄音及熒幕截圖
Any type of screen recording or filming with a camera, smartphone or other recording device is strictly prohibited

貝多芬 Beethoven

G大調第十小提琴奏鳴曲，作品96

Violin Sonata No 10 in G major, Op 96

舒曼 Schumann

第二浪漫曲，作品28 Romance No 2, Op 28

莫莉·喬伊斯 Molly Joyce

《結構是命運》 Anatomy is Destiny

The Uniqueness

The pre-recorded concert is a collaboration between violinist Adrian Anantawan and Boston-based young pianist Leigh McAllister. Adrian thinks that the violin produces the most beautiful sound, and to adapt to his physical difference, he has a unique instrument: a plaster cast and a bow attached to his right hand. Adrian is grateful for his physical difference, as it has allowed him to develop musical aesthetics and a personal style. Leigh longed to play the piano since she was little but met with plenty of demoralising criticism, until she met her lifelong mentor, who encouraged her to play fully with both hands despite her deformed left hand.

The two musicians will play *Violin Sonata No 10 in G major, Op 96* composed by Beethoven and *Romance No 2, Op 28* by Robert Schumann. Both pieces reveal layers of subtle emotions that underlie the composers' adversity and delightfulness. Beethoven composed his piece around the time that he started losing his hearing, and despite that, his work was filled with optimism and delight. Schumann suffered from mental challenges throughout his whole life. From his piece, we can hear shifts and changes, signifying how he was always trying to find ways to confront his hidden disabilities; to make peace with himself and the world around him. The concert ends with *Anatomy is Destiny* that was specially written for Adrian and Leigh by Molly Joyce. As the title hints, fate largely determines how or what we are born with. What we can change, however, is how we constructively explore and interact with the world around us.



雷·麥卡利斯特
Leigh McAllister

鋼琴 Pianist

雷·麥卡利斯特先天尺骨發育不全，其領養父母是物理治療師，教會她應對日常生活的挑戰，培育出堅毅而獨立的個性。音樂亦是她鍛煉自信的一途。

Living with an ulnar deficiency since birth, Leigh McAllister was adopted by her wonderful parents, both physical therapists. They taught her how to navigate everyday life growing up with a limb difference as well as nurturing her dauntless and independent personality. Music is another source for her to build self-confidence.

樂曲介紹

《結構是命運》

——作曲家 莫莉·喬伊斯

《結構是命運》是為肢體障礙的小提琴家殷兆基及鋼琴家雷·麥卡利斯特而寫的作品。同樣身為肢體障礙者，我總設法駕馭自己別異的身軀和音樂感，但鮮少在音樂界覓得同道中人。這次在作品中探索小提琴和鋼琴旋律，使它們由拘束轉向自由開放，代表了逐漸接納障礙的過程，尤其是面對身體障礙。鋼琴最終會彈出小提琴在開端所奏的音程，象徵先天條件不一，但障礙成為不斷交織和互通的經歷。

作品由殷兆基及藝術資助計劃 Live Arts Boston 委約，於 2022 年冬 / 春季在美國內布拉斯加州奧馬哈寫成，並於 2022 年 4 月在岩港音樂劉沙林表演中心首演。

Programme Notes

Anatomy is Destiny

——by Molly Joyce

Anatomy is Destiny was composed for physically-disabled musicians Adrian Anantawan (violinist) and Leigh McAllister (pianist). As a disabled musician myself, it is rare to find collaborators that have such shared experiences, in attempting to navigate our different physicality and musicality. With this work, I explored the violin and piano parts progressing from restricted to free and open material, representing the gradual embrace of disability, especially physical. Additionally, the piano eventually takes over the beginning intervals in the violin, representing the continual intertwining and shared experience of disability despite the innate divergences.

Anatomy is Destiny was commissioned by Adrian Anantawan and Live Arts Boston, and written in the Winter/Spring of 2022 in Omaha, NE. The work premiered in April 2022 at Shalin Liu Performance Center of Rockport Music.

17/3 五 Fri
8pm

18/3 六 Sat
3pm, 8pm

19/3 日 Sun
3pm

葵青劇院黑盒劇場
Black Box Theatre,
Kwai Tsing Theatre

舞蹈 Dance

現場節目 In-venue Programme

無標籤藝術團 《萬有引力》



粵語口述影像及語音導讀場刊
Audio description in
Cantonese, and House
programme in audio format
will be available

©Anna Spindelndrei

Gravity

(and other attractions)

by Un-Label
Performing Arts
Company

「無限亮」加料節目 “No Limits” Plus

各場均設演後藝人談
Post-performance Meet-the-Artist for
each performance

講座：再想·舞台
Lecture: Rethinking the Stage
18/3 六 Sat 10am-12nn

工作坊：手語與舞蹈
Workshop: Sign Language and Dance
19/3 日 Sun 7-9pm

參閱 Details refer to P.124, 125



節目長約35分鐘，不設中場休息
Approx. 35 mins with no
interval



英語演出，設中、英字幕
Performed in English with
Chinese and English surtitles



適合6歲或以上觀眾欣賞
Recommended for age 6 and
above



敬請關掉所有響鬧及發光裝置
Please switch off all sound-
making and light-emitting
devices



請勿擅自攝影、錄音或錄影
Unauthorised photography
or recording of any kind is
strictly prohibited

萬有引力

萬有引力是世上最浪漫的發現之一。自然界裏，但凡物體都相互吸引，都是宇宙默默為我們穿針引線。這場舞蹈由兩個人對彼此的無形吸引開始，繼而以身體牽引，探索着文本所說最邊界的聯繫——聽不見，說不出，但有種力量會將人與人連結。

洛洛（舞者沙拉·沙雲娜·博加斯）與堤基（舞者多茲·竇班）並排坐在地鐵裏，從身體和手語展開一場對話。一呼一應，一唱一和，一舉手一投足，光影流動，無聲勝有聲。無標籤藝術團一直探索共融創作，這場表演特別將文本幻化成詩意般的語音描述，如一個說故事的人在傳譯舞者的肢體擺動，獨立傾聽如詩如歌，也是將劇場的口述影像通達服務轉化和昇華成一種藝術形式，融入舞台，讓不同能力人士以自己的方式欣賞和想像舞台。

概念創作及戲劇指導高斯塔斯·林保尼斯深信，容許健全與不同能力藝術家一起創作，非要帶出不同能力人士所面對的問題，而是要豐富藝術語言，以創意粉碎無知。字幕、手語、說話、聲音、光影彼此交織，也獨立成詩。舞台上本來只有一幅布和兩個方體，純粹以致遠。它喚醒我們以純粹的靈魂，締造純粹的交流。

高斯塔斯·林保尼斯曾言，藝術是對身分的無止盡尋求，我們究竟是怎樣去找到自己的身分？藝術團與不同能力藝術家合作，漸開創了一條不同的路，建立了其獨特美學，並重新探究創意與他者的相互關係。



© Johann Bentele

Gravity

Gravity is one of the most romantic discoveries. It is a gift from nature that pulls together particles and other matter in our environment; it's also a force of attraction that intently brings people closer to each other, ever so quietly, thread by thread, day by day. In this duet dance performance, the invisible force of attraction is explored in a subway train ride between two strangers.

Lolo (dancer Sarah "Sarena" Bockers) and Tiki (dancer Dodzi Dougan) sit side by side on a train and are starting to engage in a dialogue with their body movements and sign language. Artistically woven into the performance is a poetic audio description that is partly an inspiration to the developing narrative, and partly a verbal script of the performance, which can also be enjoyed on its own without any visual cues. This innovative approach of underscoring diversity in performing arts enables people with all abilities to appreciate, imagine and feel connected with the stage in their unique ways.

Costas Lamproulis, concept and artistic director of **Gravity** and Un-Label, believes that the work of a mixed-abled group of artists is not to highlight the everyday challenges facing people with disabilities but to fill the gap of ignorance with new expressive tools that enrich our creative vocabulary. Every element of **Gravity**—the captions, sign language, speech, sound and light—play a role in encouraging equal dialogues amongst mixed-abled artists and its spectators in its most basic form.

"Art is a perpetual quest for identity", Costas Lamproulis once claimed. In the early days of Un-Label, the lingering question was: Can there be identity without otherness? Now that they have thrived in working with the mixed-abled artist community, the question has been rephrased: "Can there be creativity without otherness?"



無標籤藝術團 Un-Label Performing Arts Company

無標籤藝術團崇尚多元，力求創新，雲集來自歐洲各地不同能力和界別的表演藝術工作者，致力為健全及殘疾的新銳演員提供演出機會，樹立劇場新標準。藝術團透過舉辦各類型的研究項目、研討會及高峰會等，促進文化包容和融合，連結世界各地關心此範疇的科學家、專家及持份者。為培育新血，他們亦策劃一系列共融工作坊及大師班。

The interdisciplinary, mixed-abled performing arts company Un-Label stands for artistic innovation and diversity. It brings together artists from all over Europe. The performances featuring emerging artists with and without disabilities set new standards. Un-Label connects international stakeholders, scientists, and experts in the field from the inclusive cultural scene by hosting symposia, research projects and summits. They foster new talents through, their series of open inclusive workshops and masterclasses.



高斯塔斯· 林保尼斯 Costas Lamproulis

概念創作及戲劇指導
Concept, Dramaturgy
and Direction

高斯塔斯·林保尼斯於希臘拉里薩出生，於1988至1997年間負笈比利時布魯塞爾學習經濟、電影劇本創作、創意寫作，及電影和錄像導演，其間身兼電台廣播員和音樂人。同時，他初嘗撰寫電視劇集劇本，為比利時的希臘劇場執導。1997年返回希臘，之後不時到海外旅遊及工作。他是S.Mou.Th（協作音樂劇團）的創辦成員及藝術總監。

Costas Lamproulis is a director and screenwriter, born in Larissa, Greece. From 1988 to 1997, he lived in Brussels-Belgium where he studied Economics (U.L.B.), Screenwriting and Creative Writing (U.E.E.) Film and Video Directing (A.D.A.D. Molenbeek-St-Jean) while working as a musician and radio broadcaster. At the same time, he made his first steps into screenwriting (TV series) and stage directing (Hellenic Theatre of Belgium). Since 1997, he lives in Greece and keeps traveling and working abroad. He is a founding member and artistic director of S.Mou.Th (Synergy of Music Theatre).



©Sherwin Laine

麥斯·桂臣 Max Greyson

文本創作
Script

麥斯·桂臣來自比利時安特衛普，他藉理論及實踐推動共融藝術和文化，也是詩人、表演者、編劇、詩喃者、劇場工作者和學者。自2011年起在歐洲巡迴演出，以當代舞和音樂劇場為主。他在安特衛普皇家音樂學院就讀時，專注研究藝術如何結合為失明和視障人士而設的口述影像，自2014年起擔任無標籤藝術團的研究員、導師和藝術家。

Max Greyson works practical and theoretical in the field of inclusive arts and culture. A poet, performer, scriptwriter, poetry slammer, theatre maker, and academic from Antwerp, he has been touring Europe since 2011, focusing on contemporary dance and music theatre. He dedicates his research at the Royal Conservatoire Antwerp to the artistic integration of audio descriptors for the blind and visually impaired. Since 2014, he has been working with the Un-Label Performing Arts Company as artist, coach, and researcher.



莎拉·沙雲娜· 博加斯 Sarah "Sarena" Bockers

聯合編舞及演出
Choreography, Dance
and Performance

莎拉·沙雲娜·博加斯曾於德國漢堡、柏林和科隆修讀舞蹈和舞蹈教育。身為當代舞表演者，她的舞蹈糅合多種風格，涵蓋古典芭蕾舞及不同當代技巧。舞蹈語言融匯多元的街頭演繹、傳統西非舞蹈，甚至是東方和東歐的舞蹈形式。2014年起參與無標籤藝術團，在共融及跨界別舞蹈劇場擔任舞者，以及帶領不同群體參與共融工作坊。

Sarena Bockers studied dance and dance education in Hamburg, Berlin and Cologne. As a contemporary dancer, she has been influenced by a wide variety of styles. In addition to classical ballet and various contemporary techniques, her dance language is influenced by diverse urban styles, traditional West African, Oriental and Eastern European dances. Since 2014 she has been working with the Un-Label Performing Arts Company, dancing there in inclusive and interdisciplinary dance theatre productions and leading inclusive workshops with diverse target groups.



多茲·寶班
Dodzi Dougban

聯合編舞及演出
Choreography, Dance and Performance

多茲·寶班是一個專業聾人舞者，着重以身體感知音樂和節奏。他也身兼舞蹈導師，專研嘻哈、非洲舞、現代舞、機械舞和狂派舞。2015年獲頒德國萊比錫聾人藝術獎「金冠獎」。自2013年成為無標籤藝術團長期團員，也在創意教育中心ART.62擔任推廣共融文化的代表，曾在不同錄像節目、電視節目、舞蹈劇場出任舞者、編舞、模特兒和演員，並擔任兒童體育教練和舞蹈和運動領域的課程負責人，以及手語老師。

Dodzi Dougban is a professional dancer and deaf. It is important to him to make perceptible how music and rhythm can be felt through our bodies. As a dancer and dance coach, he focuses on hip hop, African dance, modern dance, popping and krumping. In 2015, he was awarded the “Goldene Krone” art prize for the deaf in Leipzig. Since 2013, he has been a permanent member of the ensemble of the Un-Label Performing Arts Company. He is also the representative for inclusion at ART.62 and works as a children’s sports coach and course leader in the field of dance and movement, as well as a sign language teacher.



莉瑟特·洛伊特
Lisette Reuter

創意監製
Creative Producer

莉瑟特·洛伊特自2006年起於各地共融藝術和文化領域擔任項目經理、導師、策展人和顧問，並於德國科隆創辦無標籤藝術團，出任該團行政總監。她熟悉共融文化，在無障礙和平等參與方面，為歐洲的文化持份者和機構提供意見和協助。她深信共融不單是社會項目，而是自然而然和藝術的基本一環。

Since 2006, Lisette Reuter works as project manager, trainer, curator and consultant in the inclusive arts and cultural sector. She is founder and executive director of the social enterprise and performing arts Company Un-Label based in Cologne, Germany. As an expert on inclusion, she advises and accompanies cultural stakeholders and organisations throughout Europe in the field of accessibility and equal participation. She sees inclusion not as a social project, but as a matter of course and as a normal part of art.

概念創作及戲劇指導

Concept, Dramaturgy and Direction

高斯塔斯·林保尼斯
Costas Lamproulis

文本創作 Script*

麥斯·桂臣 Max Greyson

聯合編舞及演出

Choreography, Dance and Performance

莎拉·沙雲娜·博加斯
Sarah “Sarena” Bockers

多茲·寶班 Dodzi Dougban

作曲及音效設計 Music and Sound Composition

菲利波·素加斯 Filippos Zoukas

視覺設計 Visuals

添·史地里 Tim Stadie

服裝及舞台設計 Costume and Stage Design

莎拉·哈史 Sarah Haas

燈光設計 Lighting Designer

基斯頓·希拔 Christian Herbert

顧問編舞 Outside Eye Choreographers

黛斯碧娜·布尼斯
Despina Bounitsi

華格納·莫雷拉 Wagner Moreira

長笛 Flute

伊恩·曼諾弗倫 Ine Vanoeveren

手語傳譯 Sign Language Interpreters

斯蒂拉·帕潘托納圖
Stella Papantonatos

康斯坦茲·布斯蒂安
Konstanze Bustian

國際手語指導

International Sign Language Advisor

拉斐爾·格隆貝卡
Rafael Grombelka

手語視覺藝術指導 Visual Vernacular Advisor

艾克·考利 Eyk Kauly

演出顧問（視障觀眾）

Advisors for the Visually Impaired Audience

弗蘭齊斯卡·威爾科
Franziska Wilke

安德里亞·埃伯爾 Andrea Eberl

創意監製 Creative Producer

莉瑟特·洛伊特 Lisette Reuter

製作：無標籤藝術團

An Un-Label Performing Arts Company production

聯合製作夥伴：東西方文化藝術節、亞美尼亞小劇場、協作音樂劇團

Co-Production Partners: Oriente Occidente, NCA Small Theatre, SMouTH

*編劇麥斯·桂臣於比利時安特衛普皇家音樂學院就讀時以藝術融入口述影像為題進行研究，此劇本為當中的研究內容。

The script was written by Max Greyson as part of an artistic research project at the Royal Conservatoire of Antwerp on developing artistically integrated audio description.

米哈

Miha



Physics as Interactions, Body as Language

物理即人情，身體即語言

我在網上查了一查何謂萬有引力——「萬有引力定律是由牛頓稱之為歸納推理的經驗觀察得出的一般物理規律」，此定律指出每一點質量都是通過指向沿着兩點相交線的力量來吸引每一個其它點的質量。我沒有完全明白以上的一段文字，卻看見了數個關鍵詞：力、吸引、距離。萬有引力定律說的是物理，我想到的卻是人情。

每一個個體都帶着自有的力，這般如此的力有大有小，源自於出身、成長、性別、階級、個性，等等等等。有時我們會被對方的力所吸引，有時我們又會因彼此的力之差異而抗拒、產生距離。有拉扯，有距離，就是互動，而這也是我從《萬有引力》這個作品見到的狀況。在台上，洛洛與聾人舞者堤基，並排坐在地鐵車廂，他們一呼一應，舉手投足，以身體與手語展開了一場對話——一場從個人沉

思到相互了解的對話。

我們以為語言是溝通的必要元素。是的！但，語言不一定是文字，不一定要宣之於口。在視覺與聽覺為主的世界，我們習慣以文字來溝通，卻忘了我們與生俱來最真實的語言是身體。

小時候，我們依偎母親的懷抱來表達愛，我們以淚水和表情來表示喜怒哀樂。海倫·凱勒便說：「握手，無言勝有言。有的人拒人千里，握着冰冷的手指，就像和凜冽的北風握手。有些人的手卻充滿陽光，握住它使你感到溫暖」。

當我們看到洛洛與堤基於台上以身體作語言，一問一答，一來一往，我們可以看見溝通的基本。有說，這是一次關於共融的作品，我想，這是關於人際本質的一次表現。

A simple internet search tells us what gravity is. It is “a general physical law derived from empirical observations by what Isaac Newton called inductive reasoning,” stipulating that “every particle attracts every other particle in the universe with a force.” I don’t quite understand it, but spotted a few keywords here: force, attraction, and distance. While gravity is about physics, I see an embodiment of human interactions being unravelled.

Everyone carries with them a force at birth. Its strength and intensity are shaped by one’s upbringing, gender, social status, personality and so on. Sometimes we are attracted to each other’s force, and sometimes we resist it and distance ourselves from others. Pulling and pushing, give way to interactions. This is what I’ve gathered from the performance **Gravity (and other attractions)**. A deaf (Tiki) and a hearing (Lolo) dancer met on a subway train. They started a conversation with each other using body movements and sign language; a silent dialogue that slowly moved from personal contemplation to mutual understanding.

We believe language is fundamental to communication. It is true, but it doesn’t require words. In a world dominated by sight and sound, we are hard-wired to communicate with words, forgetting that the most authentic language is what we are already born with—our bodies.

When we were small, we snuggled up into our mother’s arms to show her our love. We shed tears and make expression to show on sadness and joy. Helen Keller expressed this eloquently, “The hands of those I meet are dumbly eloquent to me...I have met people so empty of joy, that when I clasped their frosty fingertips, it seemed as if I were shaking hands with a northeast storm. There are others whose hands have sunbeams in them, so that their grasp warms my heart.”

When we see Lolo and Tiki on stage, we witness gravity in action—pulling and pushing, giving and receiving—the essence of communication. Some may think this performance is about social inclusion. I think it is a manifestation of the nature of human interactions.

戲劇 Theatre

現場節目 In-venue Programme

谷野九郎 《微笑の堡壘》

Fortress of Smiles

by Kuro Tanino




©Takashi Torikawa


「無限亮」加料節目
"No Limits" Plus


演後藝人談
Post-performance
Meet-the-Artist

17/2 五 Fri 7:45pm
18/2 六 Sat 2:45pm


詳情參閱 Details refer to P.122


 節目長約1小時50分鐘，
不設中場休息
Approx. 1 hr 50 mins with no interval

 日語演出，設中、英字幕
Performed in Japanese with Chinese
and English surtitles

 適合6歲或以上觀眾
Recommended for ages 6 and above

 本節目含吸煙場面
This programme contains smoking
scenes

 敬請關掉所有響鬧及發光裝置
Please switch off all sound-making and
light-emitting devices.

 請勿擅自攝影、錄音或錄影
Unauthorised photography or recording
of any kind is strictly prohibited.



中、英文通達字幕、粵語口述影像及語音導讀場刊
Accessible captions in Chinese and English, Audio
description in Cantonese, and House programme in
audio format will be available

17/2 五 Fri
7:45pm

18/2 六 Sat
2:45pm, 7:45pm

19/2 日 Sun
2:45pm

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



微笑的堡壘

我們永遠無辦法進入別人的內心深處，明瞭別人的悲傷。但其實，我們每個人的悲傷和孤單都是如此接近。漁夫剛哥在小鎮出生、長大、變老。活着大半年，一直與海為伴，天天破曉前打魚，收工後與好兄弟們吃着喝着說說笑笑想想。今朝有酒今朝醉，有酒喝便好了……他本來是這樣想的。直至某夜，隔壁搬來一個失智症老婦人與她寡言的兒孫。本來兩間房子各不相干，那邊廂是沉鬱與憂愁的家庭，這邊廂仍然是大叔的醉酒享樂廳。在一牆之隔，不知不覺，剛哥感應到生命的變化……「是酒喝多了，還是年紀大了？」

兩小時，兩間房子，起床上班吃飯閒聊打掃睡覺，瑣碎日常，然而你我他的生命再精采也不過如此吧？是詩意日常，也是日常詩意，在導演創造的濃縮舞台空間裏，觀眾卻可以感受時間與生命的漣漪，總在無聲之中殺我們一個措手不及。作品是谷野九郎自編自導之作，貫徹作風，在超現實的戲劇世界展現了世界最真實卻被遺忘的一面。

Fortress of Smiles

While never can we fully grasp the depth of grief experienced by others, together, we share the same loneliness.

Také (Takeshi Ashida) has lived in the same small coastal village throughout his whole life, working as a fisherman day after day and drinking with his rowdy friends night after night. His monotonous yet comforting life was punctured one night by the arrival of his new neighbours, an old lady living with dementia, her son and granddaughter. Their quiet and gloomy existence juxtaposed with his loud and senseless nightly parties, and it is at these invisible moments that Také senses some changes—is it the wine, or am I getting old?

Set on stage as two adjoining apartments with one wall apart, the audience will peek into the mundane lives of these two households. Despite how different it may look on the outside, isn't life always an everyday ritual of waking up, working, eating and sleeping on repeat? In this surreal drama that condenses time and space, director Kuro Tanino invites us to experience the ripples of life, while exploring the essence of being human, and how the most mundane moments are often the ones that take us by surprise.



「日常」已幸福 ——谷野九郎

這個作品是我在疫情之前所寫。當時有感，自己已從事劇場工作多年，累積了不少海外經驗，亦不斷跟世界各地不同藝術家合作，視野當然開闊了，卻漸漸有一種想回到孩童時與原始自然接觸的想法。那時候對社會的一些觀察，以及關乎周遭人的倫理關係，都刺激到自己去創作這個劇本。

劇中主角是個漁民，每天跟好友飲酒交流。在他們的生活裏，做到「剛剛好」便足夠了，從簡單的生活已感覺生命的幸福。我正是想把這種最微小的生活日常和體會呈現於作品中，讓人反思對「日常」的重視程度。有時候，當我們面對社會狀況的無奈，只要在瞬間轉移注意力，留意身邊人和生活上最尋常的真實，會頃刻頓悟生命其實豐盛。

作為漁民，主角們基本上是與自然共生，每天都要靠運氣生活，因為天氣和自然狀態根本不由得他們控

制；及後，搬來的鄰居——患上失智症的老人，也呼應着這種自然老化、無法拒抗的生命狀態。如此種種，我就是想思考人類與自然的關係。回望當下疫情，我們的真實生活也一樣，不能違抗自然而獨立存活。到最後，我們是靠甚麼而生存？為了甚麼而生活？

從前，我們大概將很多東西看成理所當然，表演如是。直至疫情出現，我們才發現能夠到國外表演是一件多麼困難的事情。今次能夠來香港成為「無限亮」的表演節目，我覺得實在是一個奇蹟。在這樣的時代上演這個作品，希望觀眾能夠產生不一樣的體會。尤其香港與日本這些地區都有着急速的生活節奏，人們工作壓力甚大，這個作品在節奏上卻相對悠閒，藉此希望觀眾在欣賞時恍如去一趟旅行。希望我們都懂得重新審視忙碌的生活，思考錯過了或失去了的東西，更要懂得欣賞：「日常」已幸福。

The Little Happiness in Life

——Kuro Tanino

I wrote this piece of work before the pandemic. After years of working in the theatre and collaborating with many international artists, my horizon has been broadened. Yet, I felt the urge to return to my childhood experience and to connect with our mother earth. Particular observations about our society and human relationships inspire me to create this work.

The show's protagonist is a fisherman who enjoys drinking with his friends night after night. They feel truly satisfied doing "just enough" to get by, appreciating simple and uneventful lives. It is precisely the smallest, most mundane aspect of everyday life that I want to depict in my work. We often feel hopeless about our situations, but if we shift the focus for a moment and pay attention to the most ordinary realities and people around us, we may instantly discover how rewarding our lives have been.

These fishermen live closely with nature; their livelihood is a roll of dice that depends on the elements that are out of control. The neighbour who moves in next door—an old lady with dementia—echoes this sense of fate that nature grants us: none of us can escape the natural process of ageing, illness and death. In all of these, I'm trying to delve deeper into the relationship between people and nature. The pandemic reminds us once and again how we can't live independently from nature.

We have taken for granted many things before the pandemic. I didn't realise how difficult it could be to perform abroad until the outbreak started. It feels like a miracle and I'm most grateful for the opportunity to participate in one of the "No Limits" programmes. I hope that presenting the show at these times will give the audience a unique experience. Especially in busy places like Hong Kong and Japan, where people live very fast-paced, I hope this work will allow you to relax as if you are going on a nice trip. I also hope this work will inspire you to think about what has been missed and lost in the past, and treasure the joyful moments of our "everyday" lives.

谷野九郎 Kuro Tanino

編劇及導演 Writer and Director

谷野九郎是位編劇、劇團總監，也曾經是一位精神科醫生，於2000年就讀昭和大學醫學院期間成立庭劇團。劇團的作品建基於谷野豐富的想像力及深思，以精細的舞台效果著稱。他的早期作品《微笑の堡壘》(2007)及《星光的影子》(2008)起用兒童演員，安排他們以戲中戲的形式扮演家庭各個成員。谷野及庭劇團的《給大人看的喪志圖畫書》先後巡演至柏林HAU藝術節(2009)、蘇黎世戲劇節(2010)及比利時NEXT藝術節(2011)。作品《沒人知道的房間》於2012年參與赫爾辛基藝術節，《大旅行箱裏的盒子》則於2014年在維也納河畔劇院及維也納藝術節公演。2016年，谷野九郎憑《愚昧：無光旅館》獲頒第60屆岸田國土戲劇獎。



Born in Toyama in 1976. While a student at the Medical School of Showa University, he formed the theatre company Niwa Gekidan Penino (Garden Theatre Company Penino) in 2000. He is a playwright, theatre company director, and former psychiatrist. His company's works are created based on his imagination and obsessions and staged in carefully designed detail. For his first productions, *Fortress of Smiles* (2007) and *Hoshikage no Jr.* (2008), he composed a play-within-a-play in which child-actors play a fake family. With *Frustrating Picture Book for Adults*, Tanino and Niwa Gekidan Penino

participated in the 2009 HAU (Hebbel am Ufer) in Germany, Zürcher Theater Spektakel in 2010, and NEXT Arts Festival in 2011. With *The Room Nobody Knows* they participated in the Helsinki Festival in 2012. *Box in The Big Trunk* was presented at the Theater der Welt and Vienna Festival in 2014. In 2016, Tanino won the 60th Kishida Kunio Drama Award for *Avidya: No Lights Inn*.

庭劇團 Niwa Gekidan Penino

庭劇團由谷野九郎於2000年就讀昭和大學期間創辦。谷野是位受過專門訓練的精神科醫生，作為劇團的創作核心，他所編創的一系列劇作讓劇團備受注目，人氣歷久不衰。庭劇團曾受邀至日本各地演出，也曾亮相於德國、比利時、瑞士及澳洲的藝術節。

The theatre ensemble Niwa Gekidan Penino was the brainchild of Kuro Tanino during his student days at Showa University in 2000. A trained psychiatrist, Tanino is the creative mind of the collective, writing a variety of works which have kept them in the world spotlight for over a decade. Niwa Gekidan Penino has been invited to festivals in Japan, Germany, Belgium, Switzerland, and Australia.

編劇及導演 Writer and Director

谷野九郎 Kuro Tanino

製作 Produced by

庭劇團ペニノ
Niwa Gekidan Penino

演出 Cast

井上和也 Kazuya Inoue
田邊勝也 Katsuya Tanabe
田名瀨偉年 Takatoshi Tanase
百元夏繪 Natsue Hyakumoto
坂井初音 Hatsune Sakai
野村真人 Masato Nomura
緒方晉 Susumu Ogata

替角 Understudy

齊藤沙紀 Saki Saito
田中祐希 Yuki Tanaka
萬谷真之 Masayuki Mantani

導演助理 Director Assistant

菊池遙 Haruka Kikuchi
北小立 (北方こだち) Kodachi Kitagata

舞台設計 Scenography Designer

上池拓哉 Takuya Kamiike

燈光設計 Lighting Designer

阿部将之 Masayuki Abe

燈光控制 Lighting Operator

若原靖 Yasushi Wakahara

音響設計 Sound Design

椎名晃嗣 Koji Shiina

影像設計 Video Design

松澤延拓 Nobuhiro Matsuzawa

舞台經理 Stage Manager

夏目雅也 Masaya Natsume

舞台經理助理 Stage Manager Assistant

小林勇陽 Yuhi Kobayashi

藝團經理 Company Manager

小野塚央 Chika Onozuka

字幕翻譯 Surtitles Translated by

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繁體中文翻譯 Chinese (Traditional) Translation

新田幸生 NITTA Yukio

英文翻譯 English Translation

Susan E. Jone

共同製作 Co-production

城崎國際藝術中心 (豐岡市)
Kinosaki International Arts Center

艾倫·倫頓
《跑出詩想》

Within Sight

by Ellen Renton

戲劇 Theatre 網上節目 Online Programme

15/3 三 Wed – 10/5 三 Wed

「無限亮」網站免費播放
Free screening available on “No Limits” website



中、英文通達字幕、粵語口述影像
及語音導讀場刊
Accessible captions in Chinese
and English, Audio description in
Cantonese, House programme in
audio format will be available



節目長約 50 分鐘
Approx. 50 mins



英語演出，設中、英文字幕及粵語配音
Performed in English; subtitles in
Chinese and English and Cantonese
dubbing



適合 6 歲或以上觀眾欣賞
Recommended for age 6 and above



請勿使用任何相機、智能手機及任何錄音儀器對節目內容進行拍攝、錄音及螢幕截圖
Any type of screen recording or filming with a camera, smartphone or other recording device is strictly prohibited

i 「無限亮」加料節目
“No Limits” Plus

工作坊：與艾倫·倫頓
構想美好新世界
Workshop: Imagining Better
Worlds with Ellen Renton
26/3 日 Sun 4-7pm

詳情參閱 Details refer to P.125

跑出詩想

看見別人的不幸，我們會驚覺自己的幸福，這恍如在別人痛處撒鹽，換來一種滿帶羞愧的僥倖。然而實情的確如此，悲情勵志戲碼天天上演，多少人習慣透過不同能力人士克服身心障礙的故事，勉勵或激勵健全人士面對生命挑戰。一如愛丁堡詩人艾倫·倫頓所說，不同能力人士要不是超人，要不就是次等人類。她創作和演繹的獨腳戲，一言一詞都在諷刺這些社會騙局、情感販賣、勢利制度，尖銳得教我們慚愧。

倫頓自小患有遺傳性先天疾病白化病，無懼缺少黑色素保護，即使易受紫外線傷害皮膚和視力，她仍然跑步，一步一步踏在土地上建立自己的身分。戲中，她以親身經驗和成長以來的挫折與困惑，訴說一個運動員的故事歷程——主角以參加殘奧會為目標，可惜事與願違，失落之下唯有透過跑步釐清思緒，逆風中反思自己的身心、感官跟世界的關係。

倫頓在舞台上邊跑邊演繹，當中的身體經驗，正欲分享不同能力人士所確切面對的身心挑戰——看似日常和輕鬆的跑步，對她來說卻要多花幾倍氣力的堅持。黑盒中，倫頓帶領觀眾穿梭城市與公園，在介乎於虛構與真實的城市裏，我們是否一如以往只看見她與「常人」的不同，卻看不見她作為一個人的本質？到最後，我們又是不是一如以往「被感動了」？抑或，會感激自己被調侃、被嘲諷？

演出結合形體、錄像和多媒體藝術，是一場身心感官體驗，觀眾將可感受不同能力人士的身心世界。其中，她跟錄像設計師凱安娜·卡蘭塔-霍莫齊分享自己視障下之所見，藉着視覺效果重塑白化病人的視觀感受，不為還原真實，只願為觀眾帶來想像，進入他們的世界。因為，萬千說話有時未及直覺感受，倫頓期望健全和其他不同能力人士一同感受作品，唯有最純粹的情感共振能帶來更多的理解，更多的明白。但願。



Within Sight

“In terms of how disabled people are represented, it’s as if we can only be superhuman or subhuman.”

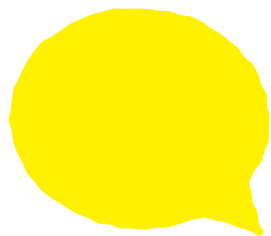
—Ellen Renton

Our society draws inspiration from people living with disabilities who achieve extraordinary things. We rub salt in others’ wounds, albeit unintentionally, in exchange for perceived motivation. They are our shining stars to be admired. Yet in reality, they are no longer our “role models” to look up to, they become marginalised, unseen and under-supported. We turn a blind eye to them.

It is with vigour and anger that poet and performer Ellen Renton created her one-person spoken word multimedia theatre performance, which sets out to dispel and confront everyday ableism and shows what life is like living with albinism, a genetic condition she was born with.

Drawing on Renton’s experience as an amateur runner, the show follows a fictional young distance runner living with albinism, who aspires yet fails to make the GB Paralympics. As she goes on a run to clear her head, she reflects on the interactions between her body, her senses, and the act of running. With a video of her running with partial vision projected on the black box screen, and Renton running on stage and reciting poetry at the same time, the universal act of running has been used as a platform to discuss, reflect and dismantle the concept of ableism and the myth of the Paralympics. Is it ever okay to objectify and celebrate people with disabilities for the sake of feeling good about ourselves, while patting ourselves on the back, thinking we’ve already done enough to create a more inclusive society?

The show mixes writer and actor Renton’s performance with sound and video to bring the sense of the outdoors into the confines of a black box and evoke both the sensation and dangers of running on streets for people living with disabilities.



縱使遠去，我仍與你同在

——艾倫·倫頓

《跑出詩想》來自殘疾人生，以及多年來對其實質和個人意義的思索。我在劇中虛構了一個人物，我並沒有她在殘奧會的經歷，我倆的性格也大為不同，但當中還是有許多現實取材。主角經歷的各種情緒和日常小事都源自我的生活。因為種種原因，我小心地將作品內的作者身分和我在舞台上代表的角色，區分出來。

首先，這使寫作和表演過程變得更容易。在扮演別人的時候，我會感到安全，能夠接受自己脆弱的一面，並敘述生活上的難關。在創作這類作品時，更容易找到這種安全感至為重要。不同能力藝術家常被鼓勵創作自傳式作品，雖然我想分享自己的經歷，但我也熱衷於挑戰這種期望。讓現實的我們在世上被看見固然重要，但在虛構故事中被看見也同樣地重要。

我先撰寫一系列詩歌，再加以聲音、動作、旁白、投影，令詩歌最終合而為一。詩的寫法不盡相同，有的遵循嚴謹詩歌格律；有的無拘無束，有的像演講、有的押韻，有的則刻意不成韻，有的更像主角與畫外音的對話。當中按照嚴格詩歌形式所寫的一首，以「縱使遠去，我仍與你同在 / 如沙抓緊石頭」起始。這首詩承襲了傳統蘇格蘭民謠的歌詞格式。我之所以選擇這種形式，是因為它源自民間傳統，能夠呼應詩歌的訊息。坊間有許多關於白化病的神話和假設，甚至與魔幻或荒謬的故事扯上關係。我覺得此作品嚴謹的、歌曲般的押韻方式，予人近似詭異之感，就像給聽眾帶來虛假的安全感，或令他們覺得這首詩的韻律似曾相識。對我而言，這詩歌亦讓我確切發現到，蘇格蘭傳統寫作和樂曲對我自身創作有莫大影響。

I Can Leave and Still Be With You

——Ellen Renton

The writing in **Within Sight** comes from a lifetime of the disabled experience, and years of thinking about what that means, in both practical and personal sense. The piece follows a fictional character: her experience of the Paralympic system is not something I can relate to, and our personalities are different, but the show does still have a lot of truth in it. A lot of the emotions and small everyday incidents that the protagonist experiences have come from my own life. I was careful to make this distinction between me, the writer, and the character that I represent onstage, for several reasons.

First, it made the writing and performance process much easier. I felt safe to be vulnerable and recount some of these difficult anecdotes from my own life while pretending to be someone else. Disabled artists are consistently pushed towards making autobiographical work, and while I wanted to share some of my own experience, I was also keen to challenge this expectation. It's important to have ourselves represented in the world, but it's equally important to have good levels of representation in fiction too.

I wrote the piece as a series of poems first. And then by adding the sound, movement, voiceover narration, and film projections, the poems eventually became one body. The approach to writing each poem varied: some follow the strict rules of poetic form while some are written more freely, some are delivered more like speeches, some rely heavily on rhyme, and some are more like conversations between the protagonist and the voiceover. One which follows a strict poetic form begins with "I can leave and still be with you, like sand that clings to stone." This piece follows the form of a traditional ballad, which was used for writing the lyrics of Scottish folk music. I chose this form because its origins in folk traditions related to the message of the poem, which is about the many myths around albinism, particularly those which stray into magical or fantastical territory. I felt that the rigid, song-like rhyming pattern gave an almost eerie feeling, like a false sense of security for the audience, who might feel like the form of the poem is familiar to them. This also felt like an effective way for me to recognise Scottish traditional writing and song as a hugely important influence on my work.

詩歌節錄 Poem Extract

縱使遠去
我仍與你同在
如沙抓緊石頭
我能告知你的命運
若你將我先剝離自骨肉
我的皮膚帶來的財富
你做夢也不曾想過會擁有
無人聞問
我飛越人生
一出生便已老去
你跟天使共舞
在我出世當晚
有人在耳邊低語
叮囑你小心
但你仍追隨我
我能治癒你的沉痾
戳穿你的假話
我是個破損的嬰孩
與黑夜為伴
可能我是調包遺下的孩兒
可能我是鬼魂
可能我能看見
世人看不見的怪異事物

I can leave and still be with you,
like sand that claws to stone.
I can tell your fortune.
If you separate me from bone,
my skin can bring the riches.
You never dreamed you'd hold.
I've flown through life unwitnessed
was born already old.
There was dancing with the angels.
The night I came to be,
whispers tell you to be careful.
But still you chase my lead.
I can cure you of your sickness,
and see right through your lies.
I'm held as one with stitches,
and only known by night.
Maybe I am a changeling.
Maybe I am a ghost.
Maybe I see strange things
the world would keep from most.



©Bibi June Schwithla

艾倫·倫頓 Ellen Renton

創作及演出 Writer and Performer

現居愛爾蘭的艾倫·倫頓曾於英國廣播電台蘇格蘭的節目《作家現場》中亮相，並曾在蘇格蘭議會大樓中演出。她積極參與不同類型的文化活動，包括以身心靈健康為主題的 Verve Festival 及在蘇格蘭首席大臣婦女諮詢委員會上演繹個人作品。2020年，她發布與蘇格蘭電子音樂家 Lord of the Isles 合作的迷你專輯，歌曲以氣候為主題，獲世界各地電台播放。2021年，她成為位於蘇格蘭西岸的藝術空間「灣園」的駐留藝術家，亦由獨立出版社 Stewed Rhubarb Press 出版其首本詩冊《以眼還眼還眼》。

An Edinburgh-based poet, Ellen Renton has appeared on BBC Scotland's *Authors Live* and performed in the Scottish Parliament. She was part of Verve Festival, and presented her work for the First Minister's National Advisory Council for Women and Girls. In 2020, she released a climate-themed EP in collaboration with Scottish electronic musician Lord of the Isles which received global radio play. In 2021, she was awarded the Scottish Emerging Writer Residency place at Cove Park, and her debut pamphlet *An Eye For An Eye For An Eye* was published by Stewed Rhubarb Press.

音樂 Music

積克·欣克斯 Jack Hinks

音效設計 Sound Designer

大衛·德弗羅 (Tin Can Audio)
David Devereux (Tin Can Audio)

錄像設計 Video Designer

凱安娜·卡蘭塔-霍莫齊
Kiana Kalantar-Hormozi

攝影及剪接 Filmed and edited by

莎拉·格蘭特 Sarah Grant

英國手語翻譯 British Sign Language Interpretation

瑞秋·艾美 (協力：伊風·瓦德爾)
Rachel Amey with support from
Yvonne Waddell

監製 Producer

比比·朱妮·施瓦塔 (作品之間)
Bibi June Schwithal
(In The Works)

《跑出詩想》由英國 Unlimited 委約及支持製作，並由獨立信託機構 Spirit of 2012 資助。透過 Creative Scotland 獲得國家彩票的收益支持創作。《跑出詩想》演出內的影片製作得到英國 Unlimited、Paul Hamlyn 基金會和蘇格蘭表演場所 Tramway 資助及支持。

"Within Sight" was commissioned and supported by Unlimited, with funding from Spirit of 2012. The development of the show was supported by the National Lottery through Creative Scotland. The film of the show was made with funding and support from Unlimited, the Paul Hamlyn Foundation, and Tramway.

戲劇 Theatre 現場節目 In-venue Programme



The Super Disability Roadshow

by Birds of Paradise Theatre Company



設中英文通達字幕、劇場視形傳譯、粵語口述影像、語音場刊
Accessible captions in Chinese and English, Audio description in Cantonese, Theatrical interpretation, and House programme in audio format will be available


天堂鳥劇團 《超級特演》


17/3 五 Fri
8pm


18/3 六 Sat
3pm, 8pm


19/3 日 Sun
3pm

上環文娛中心劇院
Theatre, Sheung Wan Civic Centre

 節目長約1小時15分鐘，不設中場休息
Approx. 1 hour and 15 mins with no interval

 英語演出，設中、英字幕
Performed in English with Chinese and English surtitles

 敬請關掉所有響鬧及發光裝置
Please switch off all sound-making and light-emitting devices

 請勿擅自攝影、錄音或錄影
Unauthorised photography or recording of any kind is strictly prohibited

i 「無限亮」加料節目
"No Limits" Plus

演後藝人談
Post-performance
Meet-the-Artist
18/3 六 Sat 3pm

詳情參閱 Details refer to P.122



超級特演

兩個世代四個不同能力人士七嘴八舌，歡迎收看「超級特演」脫口秀。慢着，本來樂觀又風趣鬼馬的主持人羅伯特（羅伯特·索特利·蓋爾飾）憤怒了，大喊剎停，只因新世代演員無大無細不聽他言，一切不如他預期……

羅伯特是天堂鳥劇團的藝術總監，年輕時常被問及身為不同能人士的感想，但隨着年紀漸長，關心的問候似乎減少了，難道是人們對他習以為常？他想，到底現下的不同能力年輕人在如何應對世界？他們對自己的身分思考有否不一樣了？總不能以一代人的生活方式與觀點放諸新世代身上。要繼續將不同能力人士的故事分享給社會，持續共融，創作便必須「年輕化」，拉近與世界的距離。

有趣地，他以一場充滿九十年代式的脫口秀切入，繼而加入兩位新世代演員，令兩代人互擦火花與「不和」——羅伯特對自己的身分自豪，拍檔莎莉·克萊為附和羅伯特，以一把美麗金嗓子唱出不同能力人士的美好生活，但作客小演員認為二人不單在潤飾真實，所有老舊規矩更已不合時宜，不同能力人士的文化根本脫節，遑論傳承……更重要的是，科技早已改變現代人類的溝通和生活方式，在數碼科技中成長的新生代，建立了自己一套價值觀和身分認同。世代差異擺在眼前，羅伯特要如何拆招？如果必須從兩代人之間找到一個和諧共識，正是小演員口中的「溝通」。你講我聽，我講你聽，共融從來由傾聽開始。

作品本為2021年愛丁堡國際兒童節委約的錄影節目，羅伯特搞搞新意思，擁抱新科技，以視像形式與小演員穿梭出場。今次天堂鳥劇團親身來臨，繼續發揮澎湃創作力，竟邀請到「外星探險家」來到劇場，觀摩地球人類與不同能力人士的相處模式。外星人天生好奇，不斷提出問題和意見，一場與外星人的交流和對質，過程到底會否激發新觀點和新想像？

The Super Special Disability Roadshow

Four performers across two generations are doing a talk show. Rob (Robert Softley Gale) is being his funny self until he's not and started hollering at his younger cast, accusing them of talking back at him. Things are getting out of hand... What's going on? Welcome to **The Super Special Disability Roadshow (SSDR)**.

Robert is the artistic director of Birds of Paradise Theatre (BOP). When he was young, he was often asked how he felt about being differently-abled, but as the years passed, questions of concern seem to have diminished. Have people simply gotten used to his ways? He often wonders how young people with varied abilities are coping with it all. Are they thinking differently about their place in the world today? By continually sharing stories of people living differently, Robert aspires to keep his creation relevant and honest, always gathering momentum to promote inclusion and improve lives.

The performance kicks off as a cheesy 90s-style talk show led by Rob and Sally (Sally Clay), with two young actors Oona and Oliver as their guest hosts. Rob is proud of who he is despite his disability, and so is Sally, who sings of the wonderful lives led by people living with different kinds of disabilities. Things are going well until the two youngsters speak their minds and point out their rose-tinted, out-of-touch views. With technologies changing how we communicate and live, the new generation of differently-abled has established their values and identities, which can sometimes clash with entrenched views. How we bridge this gap and restore harmony? Talking to one another seems to be the key, and it starts with listening.

First commissioned as part of the Edinburgh International Children's Festival 2021, this show intersperses video recordings with live performances. They even invite the inquisitive "Alien Explorer" to observe how humans interact with people with different abilities on earth. Through questions and interactivity, are we getting closer to agreeing on how to live in harmony?

沒有一套成為殘疾人士的方法

——羅伯特·索特利·蓋爾

一開始決定要創作一齣給年輕人的劇場作品，我意識到自己已不再屬於「不同能力年輕人」的類別。出生於八十年代初，成長於九十年代，我的經驗早不合時宜，跟今天的不同能力年輕人所面對的世界大有不同，所以邀請年輕人參與創作。不論於舞台上或電影中，所有表演者都有着不同的殘疾經驗和體會，亦正正是我想一再探索的範疇。從來，沒有一套如何成為殘疾人士的正确或錯誤方法，任何人只能因應自身際遇摸索自己的路。但我們的文化欠缺讓他們訴說故事的機會。今次將故事放上舞台，來一趟國際交流，正好讓我們嘗試打破障礙，消除對不同能力人士的偏見。希望你能享受這場演出，從中發現驚喜以至有新領悟，也希望作品能帶來更多有關殘疾經驗的討論——唯有展開真誠的對話，才能讓不同能力人士在世界上發光發亮。



There's no “right way” or “wrong way” to be disabled ——Robert S. Gale

When we set out to make a new piece of theatre for young people, I was acutely aware that I no longer fell under the category of “young disabled person”. As someone who was born at the beginning of the 1980s, growing up during the 90s, I had a certain experience of the world that differed greatly from how things are for young disabled people today. So I knew we had to get young people involved. All performers—either on film or live—have different experiences of what it is to be disabled, and it's this range of experience that I wanted to explore further. There's no “right way” or “wrong way” to be disabled and everyone has to figure out their own path. The stories that disabled people have to tell what has been missing from our culture and by putting these on stage and exchanging them at an international level, we can bring down barriers and remove prejudice towards disabled people. I hope you find the show entertaining and find out something new and surprising. I hope this can help us have further conversations about the disabled experience——conversations that are key to changing how people with disabilities thrive in this world.

天堂鳥劇團 Birds of Paradise Theatre Company

成立於1993年的天堂鳥劇團，其藝術重心在於為殘疾演員提供舞台，讓他們的實力得到認可，歌頌他們帶來的獨有故事。劇團在蘇格蘭藝術界的地位舉足輕重，也是當地第一個融合不同能力和健全演員的巡演劇團。由2012年開始，劇團的領導崗位均由不同能力人士出任。

Birds of Paradise's artistic vision is of a culture where disabled artists are recognised for the excellence of their work, celebrated for the stories that they bring to the stage, and are a vital part of the artistic landscape of Scotland. Established in 1993, the group was Scotland's first touring theatre company to employ disabled and non-disabled actors. Since then, Birds of Paradise has been led by a number of visionary leaders and in 2012 became disability-led.



羅伯特·索特利·蓋爾
Robert Softley Gale

編劇及現場表演導演
Writer and Live Show Director

羅伯特·索特利·蓋爾是蘇格蘭藝術界知名人物，在逾十年間游走不同界別，集表演者、演員、編劇、藝術總監於一身，同時是爭取不同能力人士權益的社運分子、令殘疾人士得到平等藝術機會的倡議者。首部自編自演的獨腳戲《如果痙攣有話說》在2013年愛丁堡藝穗節「蘇格蘭製造」系列中大受歡迎，其後獲邀作世界巡演。他於2012年加入天堂鳥劇團並擔任藝術總監。

Robert Softley Gale is an established figure in the Scottish arts scene, with over ten years of experience in diverse roles including disability rights activist, actor and performer, writer, artistic director and advocate of equality of access to the arts for disabled people. His award-winning writing debut and solo performance, *If These Spasms Could Speak* was a hit of the 2013 Made in Scotland programme and has subsequently toured internationally.



祖爾·德格拉斯
Joe Douglas

導演及現場表演戲劇顧問
Film Director and Live Show Dramaturgy

祖爾·德格拉斯集劇場導演、戲劇顧問和編劇於一身。在2018至2020年，他於英國泰恩河畔紐卡素的劇院Live Theatre出任藝術總監。劇場作品《推銷員之死》為他贏得三個獎項，例如2017年蘇格蘭戲劇評論家獎的最佳作品。他的作品亦曾四度獲得愛丁堡藝穗節獎項Fringe Firsts。

Joe Douglas is a theatre director, dramaturg and writer. He was Artistic Director at Live Theatre in Newcastle upon Tyne (2018-2020). His production of *Death of a Salesman* won three awards, including Best Production, at the Critics Awards for Theatre in Scotland in 2017. His work has been awarded with four Fringe Firsts at the Edinburgh Festival.



莎莉·克萊
Sally Clay

原創音樂
Original compositions by

莎莉·克萊在英國倫敦聖三一音樂學院修讀聲樂，並以一級榮譽成績畢業，及後在英國東南部不同地區任職歌手及鋼琴家，在2006年加入音樂劇團 Sounds of Progress，擔任音樂發展主任。克萊同時擔當音樂指導員，為蘇格蘭中部的青少年及兒童介紹前衛音樂和舉辦說故事工作坊。她於2021年為《超級特演》擔任作曲人及演員，與導演的合作令她得到啟發，開始以自己身為失明母親的經歷為藍本，構思全新的女性獨腳戲。

Graduated with a first-class honour in voice from Trinity College of Music, Sally worked as a singer/pianist across the Southeast of England and joined Sounds of Progress as Music Development Officer in 2006. Additionally, She worked as a music facilitator, delivering pioneering music and storytelling workshops for children and young people across central Scotland. In 2021, Sally featured as performer and composer for **The Super Special Disability Roadshow**. Working with director Joe Douglas on this show has inspired her to start development on an all-new one-woman show, inspired by her experience as a blind mother.

編劇及現場表演導演 **Writer and Live Show Director**

羅伯特·索特利·蓋爾
Robert Softley Gale

導演及現場表演戲劇顧問

Film Director and Live Show Dramaturgy

祖爾·德格拉斯 Joe Douglas

原創音樂 **Original compositions by**

莎莉·克萊 Sally Clay

執行監製 **Executive Producer**

梅麗·泰勒 Mairi Taylor

監製 **Producer**

米歇爾·羅爾夫 Michelle Rolfe

現場演出 **Live Show Cast**

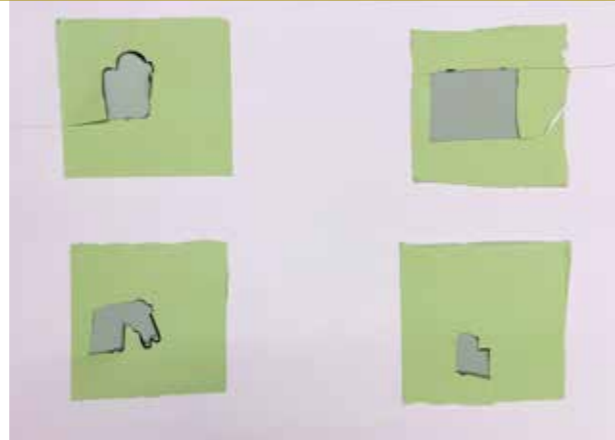
安娜莉絲·布勞頓
Annaliese Broughton

凱蒂·安娜·麥康奈爾
Katie Anna McConnell

劇場製作取材於2021年由英國Imagine 委約天堂鳥劇團製作的《超級特演》錄影節目
Live show production is based on "The Super Special disability Roadshow" film version by Birds of Paradise Theatre Company, commissioned by Imagine in 2021.

文：白雙全
(賽馬會「藝術有SENse
計劃」顧問)
圖：賽馬會藝術有SENse
計劃學生作品

白雙全



開啟更多經驗世界的方法

《超級特演》很特別，由殘障人士赤裸裸唱出自己每日所面對的困難，看着視障歌手把玩着一隻啫喱眼球，我不禁尷尬地笑了出來，既是殘忍但同時這份幽默帶給我們一個出口，跟他們平等地看着同一件事。看完影片，我想起這一張被掉入垃圾桶的廢紙，A4紙上貼有四個綠色的方形，方形內各剪出一個圖案，像玻璃窗的四格各有一個世界。它們構成了一個故事，隨意拼出很多自由聯想的空間。

這本來是一個給SEN學童的繪畫課程，我們叫學童把一張綠色紙隨意撕成四小塊，然後就住每一塊的形狀，想像一個圖像做一個角色。這ASD(自閉症譜系障礙)學童堅持要把紙撕成四個正方形，在上面畫上電玩遊戲《Among Us》的圖案後，很貼伏沿邊線很整齊剪出圖形，不容許絲毫偏差。結果圖案所

呈現出來的美態更體現到他創作時的意志力和專注度。

過去三年我觀察SEN學童在日常學習中的特性，然後跟藝術家合作設計課程給他們去經驗創作。由一開始以訓練為重心，想通過小組處理他們在社交、情緒調節和個人成長的課題；到後來我們讓他們先投入創作，經驗自己的能力，找到自己想表達的內容，再找方法去表達；再後來我們由學童本身的特性出發去調節課程，再由此一同得到啟發。

這跟傳統以訓練為重心糾正學童做回一個普通人做法很不同，我們先接受他們的障礙是他們與生俱來的一部分，發掘他們的特性，再由創作去展現他們與別不同的地方。我們的信念是他們的特性正正開啟了我們更多經驗世界的方法。

*SEN——特殊教育需要 (Special Educational Needs) 的英文縮寫。

Experience the World more Fully and Openly

Text: Pak Sheung-chuen
(Art Consultant of Jockey Club Arts
Make SENse Programme "SENse")
Image: SENse student

SSDR is a rare performance, it allows people with different abilities to freely demonstrate the challenges they face daily. I couldn't hold back my laughter when the visually impaired singer played with the jelly eyeballs! It felt so brutal yet so funny and offered the audience a renewed perspective in experiencing the same thing on an equal footing. The show reminds me of this piece of paper. On this A4 paper, four green squares were pasted, each with a pattern cut out of it, like four glass windowpanes showing different views. Each forms its own story with endless imagination.

This paper came from a drawing session designed for students with Special Educational Needs (SEN). We asked them to tear a piece of green paper into four small pieces and imagine a character based on the shape of each piece. A youngster with ASD (Autism Spectrum Disorder) insisted on tearing the paper into four squares, drawing images from the video game 'Among Us' on top, and cutting them out meticulously. The aesthetic of the work, is testament to his willpower in producing this creation.

*SEN stands for Special Educational Needs.

Over the past three years, I have observed how SEN students learn and subsequently collaborated with artists to design programs to help them experience creative work. The initial focus was to provide small group training to address their challenges in building social skills, coping emotionally and personal growth. Later, we let students first engage in the act of creation, hence experiencing their unique abilities. We then guided them in finding out what and how they can express themselves. In yet another version, we started placing students' individual learning styles at the core of the program, where educators and students explore and learn together.

This is different from the traditional training-focused approach, in which the aim is to correct "abnormality" so students can more readily adapt to the "normal" world. Instead, we accept that they are born with different abilities from the get-go, so we can focus on discovering their unique identities. We believe we can all experience the world more fully and openly with this approach.

電影 Film

現場放映 In-venue Screening



粵語及英語口述影像、語音導讀場刊
Audio description in Cantonese
and English and House programme
in audio format will be available



©Jeff Busby



©Tao Weis

《莫名荒地》 《影子》

背靠背劇場及背靠背影業

4/3 六 Sat

12pm, 2pm, 4pm

節目 I : 《莫名荒地》

Programme I: ODDLANDS

大館洗衣場石階

Laundry Steps, Tai Kwun

級別 IIA
category IIA

節目長約 30 分鐘
Approx 30 mins

適合 6 歲或以上觀眾欣賞
Recommended for age 6 and above

英語演出，設中、英文字幕
Performed in English
with Chinese and English
subtitles

敬請關掉所有響鬧及發光裝置
Please switch off all sound-
making and light-emitting
devices

請勿擅自攝影、錄音或錄影
Unauthorised photography
or recording of any kind is
strictly prohibited

節目 II : 《影子》

Programme II: SHADOW

大館賽馬會立方

JC Cube, Tai Kwun

級別 IIA
category IIA

節目長約 1 小時
Approx 1 hr

適合 12 歲或以上觀眾欣賞
Recommended for age 12 and above

ODDLANDS SHADOW

by Back to Back Theatre &
Back to Back Picture

電影 Film

網上節目 Online Programme

15/3 三 Wed – 10/5 三 Wed

「無限亮」網站免費播放

Free screening available on “No Limits” website



粵語及英語口述影像、中、英文通達字幕、語音導讀場刊
Accessible captions in Chinese and English, Audio
description in Cantonese and English, and House
programme in audio format will be available

英語演出，設粵語配音及中、英文字幕
Performed in English; with Cantonese dubbing and
subtitles in Chinese and English

只限香港播放
Hong Kong only

請勿使用任何相機、智能手機及任何錄音儀器對節目內容
進行拍攝、錄音及螢幕截圖
Any type of screen recording or filming with a
camera, smartphone or other recording device is
strictly prohibited

「無限亮」加料節目
“No Limits” Plus

網上藝術家分享
Online Meet-the-Artist
5/3 三 Wed-10/5 三 Wed

詳情參閱 Details refer to P.123

背靠背劇團 Back to Back Theatre

背靠背劇團匯聚一群風格獨特的不同能力人士演員，他們從心出發，借鑑個人經驗為當代演出發掘新的表演形式，就與公眾息息相關的社會及政治議題發聲。劇團是澳洲最受國際認可及最具聲望的當代劇團之一，自三十五年前成立以來便以澳洲的吉隆為基地。劇團時常巡演至澳洲各地及海外，登上頂級藝術節及文化機構的舞台演出。在過去十年，劇團在澳洲及海外分別呈獻了七十二及八十九個劇季，並獲頒二十一項澳洲及國際大獎，包括最近獲得的2022年國際易卜生獎。

Back to Back Theatre creates new forms of contemporary performance imagined from the minds and experiences of a unique ensemble of actors with disabilities, giving voice to social and political issues that speak to all people. Based in Geelong, Australia since its inception 35 years ago, the

company is one of Australia's most globally recognised and respected contemporary theatre companies. It tours extensively locally, nationally and internationally to the world's leading festivals and cultural institutions. Over the last decade, Back to Back Theatre has presented 72 national and 89 international seasons of its works, receiving 21 national and international awards, including the latest International Ibsen Award 2022.



《莫名荒地》故事大綱

工作帶來意義……工作帶來意義……
工作帶來意義……電影開首恍如喬治·歐威爾《1984》式的寓言。主角阿譚（桑妮亞·德本飾）與阿德（西門·拉克提飾）被指派到「莫名荒地」災區清理有毒廢料，工作很糟糕，但為着生計只能頂硬上。電影隱隱呼應着當年切爾諾貝爾及福島核事故，無名義工明知道生命受威脅仍然到場清理，把生死置之度外。戲內的阿譚與阿德以為做好本分便可以晉升機會，收集到動物的屍體獎賞更高，會得到更好待遇，甚至可以一步步組織夢寐以求的家庭……直至，他們在災區發現疑似是最後的人類倖存者，剎那顛覆對生命的想像。原來正在滅亡的不是地球，而是人類？擺脫操控，又是否真正的自由和自我救贖？

《莫名荒地》像是一個不是英雄的英雄故事，兩位主角在一個光怪陸離的異境找到一點希望，但希望卻極有可能是糖衣下的毒藥。30分鐘的電影集奇情、荒謬、寓言、黑色幽默於一

身，涵意發人深省，牽涉的討論包括工人權益、企業責任、社會和資本主義的操控，以至生命的本質、成功的定義。到最後，根本無分健全或不同能力人士，你我他都一樣。

導演從一開始已決定要讓不同能力演員參演電影，不是閒角，不是配角，不是輔助角色，而是切實有底蘊、有血有肉的主角。即使第一次參演，他們的演出備受讚賞，成績斐然。演員桑妮亞·德本說：「能夠讓更多觀眾看見我們的工作，聽見我們的聲音很重要，尤其要讓人知道『我們不過也是人』。不同能力人士不應將身影躲在門後，埋沒才華，必須向更多人展示天賦和能力。」

《莫名荒地》獲得了多個獎項，包括阿德萊德電影節最佳短片觀眾獎（2017年）、奧斯卡光明電影節觀眾選擇獎（2019年）和加拿大多元化電影節最佳短片（2020年）。

Synopsis of ODDLANDS

“Work brings meaning... work brings meaning... work brings meaning...” **ODDLANDS** opens like a clip from the Orwellian 1984 dystopian world, and so it is. It was loosely inspired by the Chernobyl and Fukushima nuclear disasters and in particular, the clean-up crew who were charged with eliminating sources of contamination in the sites. Tam (Sonia Teuben) and Des (Simon Laherty) are part of a clean-up crew assigned to work in a toxic wasteland. It’s lousy and mind-numbing work, but their hope of “levelling up” and earning privileges (by collecting pathology samples, aka dead animals) has kept them going. Their dream of starting a family could even be within reach if they work harder still. When they stumble upon what could be the wasteland’s last human survivor, in a place that is meant to be uninhabitable, their ingrained worldview crumbles and they are caught between a rock and a hard place: Should they save humanity, or themselves?

ODDLANDS is a story about two unlikely heroes who manage to find a sliver of hope in the strangest of places. The half-hour short film is a thought-provoking mix of fantasy, absurdity, allegory and dark humour, touching on topics including workers’ rights, corporate responsibility, socialist and capitalist manipulation, as well as age-old conundrums like the meaning of life and what it means to be successful. In the end, no matter what abilities we were born with, we are more like each other than we are not.

Director Bruce Gladwin has been determined from the very beginning to bring actors with disabilities on screen - “not just in guest roles, but as fully-rounded, sophisticated and complex main characters.” Despite shooting for the first time, the ensemble performance has been well-received. As actor Sonia Teuben says, “It’s important for us to take our work to more people, to hear our voices, and to see that we are just people. Disability is not behind the door. There should be more people with disabilities out there showing you what they can do.”

ODDLANDS has garnered multiple awards, including Audience Award for Best Short at the Adelaide Film Festival (2017), Audience Choice Awards at Oska Bright Film Festival (2019) and Best Short Film at the Canadian Diversity Film Festival (2020).



布魯斯·格拉德溫 Bruce Gladwin

編劇及導演 Writer and Director

布魯斯·格拉德溫身兼導演、設計師和作家，擅長構思破格創新的戲劇作品。他為背靠背劇場創作過多部作品，包括《瘋》、《狗場》、《柔》、《小金屬物》、《美食廣場》、《民主居留地》。這些作品曾到各地巡演，包括世界知名的當代藝術節和文化場地。2015年，格拉德溫獲澳洲藝術理事會頒發首屆戲劇傑出成就獎。

Bruce Gladwin specialises in the development of adventurous theatrical work, working as director, designer and writer. For Back to Back Theatre, he has created Mental, Dog Farm, Soft, Small Metal Objects, Food Court, The Democratic Set. Gladwin’s works have toured extensively, including presentations at the world’s preeminent contemporary arts festivals and cultural venues. In 2015, Bruce was awarded the Australia Council for the Arts’ Inaugural Award for Outstanding Achievement in Theatre.



桑妮亞·德本 Sonia Teuben

演員 Performer
飾 阿譚 as Tam

德本在藝術團體 The Women's Circus、Yarcstoof Performing Group 和 Stretch Theatre Company 開展演藝之路；1993年加入背靠背劇團。她創作的女子獨腳戲《Gina's Story》吸引了廣大觀眾。其演出澎湃有力，情感豐沛。她總為角色注入獨到的世界觀，從《莫名荒地》可見她的藝術造詣，同時參與構思作品《小金屬物》，在全球不同城市巡演。

Sonia started her acting career with The Women's Circus, Yarcstoof Performing Group and Stretch Theatre Company and joined Back to Back Theatre in 1993. She published her remarkable one-woman play, *Gina's Story*, a production which captivated audiences. She is "not afraid of the deep end" and brings her own unique view of the world to each character she creates. Her artistry underpinned the development of **ODDLANDS**, and she also co-devised *Small Metal Objects*, which has since toured internationally.



西門·拉克提 Simon Laherty

演員 Performer
飾 阿德 as Des

拉克是在澳洲備受推崇的不同能力演員。除了在背靠背劇團的精湛表演，他的電影和電視演出均獲肯定，例如馬修·薩維爾執導的電影《噪音》。2003年加入背靠背團隊，對其劇目貢獻良多，尤其是在《小金屬物》中飾演史蒂夫一角。廣獲好評的《象神 VS 第三帝國》和《吃蘋果的女士》等均由拉克提參與創作和出演。

Simon Laherty is one of Australia's most well-known actors with a disability. He is recognised for his work in film and television including Matthew Saville's feature film *Noise*. Since joining the ensemble in 2003, he has made an enormous contribution to the company's major works catalogue, particularly in the role of Steve in *Small Metal Objects*. Simon is a co-devisor and performer in the critically acclaimed *Ganesh Versus The Third Reich* and *Lady Eats Apple*, etc.

監製 Producers

布蘭登·坎貝爾 Brendan Campbell
愛麗絲·納什 Alice Nash
斯蒂芬·科維努斯 Stephen Corvini

執行監製 Executive Producers

黛比·李 Debbie Lee
朱莉·埃克斯利 Julie Eckersley

執行監製及美國廣播公司藝術部主管

Executive Producer & Head of ABC Arts

曼迪·張 Mandy Chang

阿德萊德電影節

Adelaide Film Festival Director

阿曼達·杜西 Amanda Duthie

編劇兼導演 Writer and Director

布魯斯·格拉德溫 Bruce Gladwin

編劇 Script Producer

沃倫·克拉克 Warren Clarke

攝影指導 Director of Photography

馬修·坦普爾 Matthew Temple

製作設計師 Production Designer

喬·布里斯科 Jo Briscoe

服裝設計師 Costume Designer

阿佛洛狄忒·孔多斯
Aphrodite Kondos

化妝及髮型設計師 Makeup & Hair Designer

約翰·洛格 John Logue

編輯 Editor

丹妮拉·勞利 Daniela Raulli

作曲家 Composer

喬夫·布什 Joff Bush

演出 Cast

桑妮亞·德本 Sonia Teuben
飾 阿譚 as Tam

西門·拉克提 Simon Laherty
飾 阿德 as Des

楊傑克·高門 Jacek Koman
飾 動物 as Animal

馬克·登斯 Mark Deans
飾 馬克 as Mark

拜仁·提利 Brian Tilley
飾 獵人 as Hunter

羅賓·林士 Robin Ramsay
飾 查爾斯 as Charles

艾瑪·霍金斯 Emma Hawkins
飾 送信者 as The Messenger

賓·奧克斯 Ben Oakes
飾 門衛 as Gate Guard

澤夫·埃萊夫特里歐
Zev Eleftheriou
飾 巴士司機 as Bus Driver

保羅·羅奇福德 Paul Rochford
飾 獵人特技替身
as Hunter Stunt Double

貝琳達·麥哥利 Belinda McClory
飾 聲演西域斯 as Voice of Civix



《影子》故事大綱

電影《影子》是背靠背劇團的首齣劇情長片，改編自其屢獲殊榮的舞台劇作品《影子：獵人成為獵物的影子》（2019年）。故事中三位主角——西門、史葛和莎拉是不同能力社會運動份子，他們舉行着一場關於人工智能如何影響人類未來的市政廳會議討論。到底人類會怎樣被人工智能取代？人類該如何結合社會眾人的力量，尋求共識，以達至最理想的生存狀況？西門相信自己是社區的救世主，任命自己為市長；史葛勉為其難扮演調解人的角色，但很快被權力沖昏頭腦；常被同儕忽視和低估的莎拉，一開始已不認同西門口中對眾人身為「殘疾人士」的定義，建議稱為「神經多樣化」，可惜意見不被接納，愈討論下去卻愈受冷待……

你一言我一語，本來是對社會和同伴的滿腔熱誠，卻漸漸因衝突和彼此質疑，引發成一片爭吵和混亂。舌劍唇槍，針鋒相對。還未談到怎樣應對未來，刻下的權力鬥爭、人性與身分角力，以至社會理念的矛盾已迫在眉睫。原來對人類最大的威脅，不是未來的人工智能發展，卻是當下的自己？

《影子》透過結合偽紀錄片和劇情片的脈絡，說出一個充滿黑色幽默的故事。劇本更是由一眾編導和演員即興創作而成，當中充滿挑釁性的對白源自真實討論、真切交流，讓人愈看愈揪心。背靠背劇團藝術總監兼電影導演布魯斯·格拉德溫不單邀請不同能力演員擔演此片，背後的製作團隊招募了不同能力人士。他說，我們對不同能力人士於熒幕前的表演不會感到陌生，但可曾想過他們對參與製作、成為幕後創作團隊的可能和熱忱？招募過後，他們透過實習，一嘗自己喜歡的創作崗位。在共同創作的過程中，他們所帶來的不同角度為創作注入養分，以及超乎日常想像的美學元素。

偏執才是解救世界的
最大障礙

——布魯斯·格拉德溫

Synopsis of SHADOW

SHADOW is the first feature-length movie based on Back to Back Theatre's award-winning stage play *The Shadow Whose Prey The Hunter Becomes* (2019). Simon, Scott and Sarah, a trio of activists with intellectual disabilities, hold a town hall meeting about the future impact of artificial intelligence. How will humanity be replaced by A.I.? What is the best course of action to create an ideal future life? Simon, who considers himself a saviour for the community, quickly appoints himself the mayor. Scott reluctantly steps into the role of facilitator, but soon becomes obsessed with his own power. Sarah, who disagrees with Simon for referring to the group as "disabled" instead of "neurodiverse" loses the argument and keeps on being overlooked and underestimated.

What begins as a civil discussion about the collective betterment of humanity quickly descends into bickering and chaos filled with mistrust and conflicts. Before they can start talking about the future, power struggles and egos loom large. Is the future of A.I. really the biggest threat to humanity? Or us?

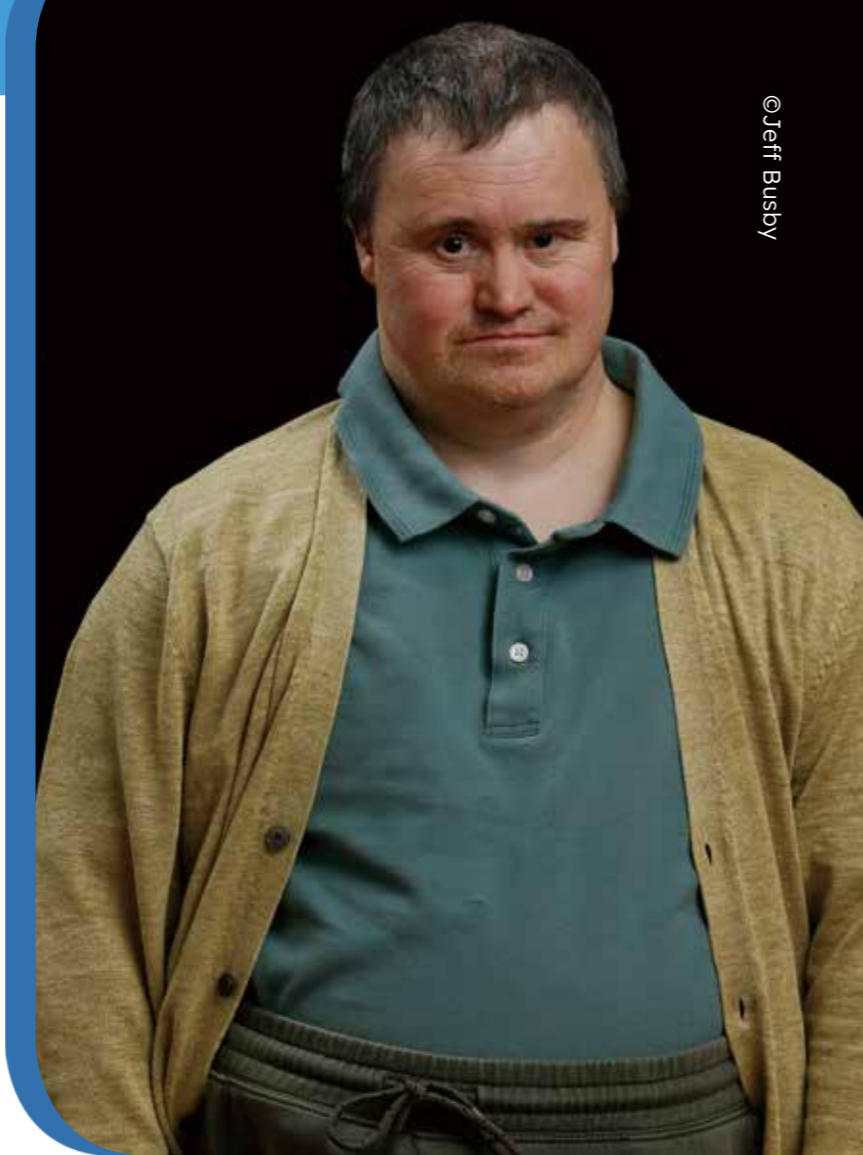
SHADOW uses a combination of dramatic and documentary-style elements to tell the darkly humorous story. The script is an improvised partnership between the director, producer and the cast. Provocative conversations were based on genuine discussions and interactions, making them particularly emotive to watch. The film has a full cast of on-screen actors with varying abilities. Bruce Gladwin, artistic director of Back to Back Theatre and director of the film, also invited the diverse-ability community to apply for positions in the behind-the-scene production team. Through its internship programme, recruited crew members have a taste of their favourite creative roles, and collectively, their different voices and perspectives morph into an aesthetic that is authentic, refreshing and previously unseen.

《影子》糅合戲劇元素和紀錄片風格，講述一群社運人士舉行公開會議，最後卻發現自己的偏執才是他們解救世界的最大障礙。我們想藉作品了解個人和集體的責任所在，並探問我們如何合力作出符合社會最佳利益的決定。身為藝術家，我們亦在摸索故事創作和電影攝製的不同模式。表演者參與歷時兩年半的對話和即興創作，是作品的共同創作者。幕前演出的人員有95%是殘疾人士；大部分幕後劇組成員均是不同能力的實習生，並由專業導師指導。電影引人深思的創作過程，與故事主題緊密扣連，闡明何謂社區電影製作。

Prejudices are the Biggest Obstacles

——Bruce Gladwin

SHADOW uses a combination of dramatic and documentary-style elements to tell the story of a group of activists only to discover their own prejudices are their biggest obstacles to saving the world. Thematically, we wanted to understand individual and collective responsibility and question how we come together to make decisions that are in the best interests of society. As artists we are seeking alternative models of story creation and screen production. Created over two and a half years through conversation and improvisation, the performers are also the co-authors, 95% of them on screen are people with disabilities, and a majority of the crew roles are fulfilled by interns who identify as people with disabilities supported by professional mentors. The thematic narration and the film's philosophical approach to the process of creation are intrinsically linked. This is community filmmaking.



©Jeff Busby

馬克·登斯 Mark Deans

演員 Performer
飾演馬克 as Mark

登斯是具備天賦和擅長把握時機的喜劇演員，身為背靠背劇團中資歷最深的成員，他曾設計和扮演令人難忘的角色。1989年加入背靠背，並隨團在澳洲國內外多地巡演。參演的作品包括《母牛》，演繹沮喪至極的魔術師，以及在《柔》中來自未來的神秘人。他曾參與創作和參演《象神 VS. 第三帝國》、《吃蘋果的女士》和《影子：獵人成為獵物的影子》等。

Mark is a comic performer of rare talent and exquisite timing, and as the longest standing member of the Back to Back ensemble, he has devised and played some of the group's most memorable characters. Mark joined Back to Back Theatre in 1989 and has toured with the company extensively both nationally and internationally. His extensive catalogue with Back to Back includes the infernally frustrated magician in *Cow* and the enigmatic man from the future in *Soft*. He has co-devised and performed in *Ganesh Versus The Third Reich*, *Lady Eats Apple* and *The Shadow Whose Prey the Hunter Becomes*.



©Jeff Busby

西門·拉克提 Simon Laherty

演員 Performer
飾演西蒙 as Simon

拉克是在澳洲備受推崇的不同能力演員。除了在背靠背劇團的精湛表演，他的電影和電視演出均獲肯定，例如馬修·薩維爾執導的電影《噪音》。2003年加入背靠背團隊，對其劇目貢獻良多，尤其是在《小金屬物》中飾演史蒂夫一角。廣獲好評的《象神 VS 第三帝國》和《吃蘋果的女士》等均由拉克提參與創作和出演。

Simon Laherty is one of Australia's most well-known actors with a disability. He is recognised for his work in film and television including Matthew Saville's feature film *Noise*. Since joining the ensemble in 2003, he has made an enormous contribution to the company's major works catalogue, particularly in the role of Steve in *Small Metal Objects*. Simon is a co-devisor and performer in the critically acclaimed *Ganesh Versus The Third Reich* and *Lady Eats Apple*, etc.



©Jeff Busby

莎拉·默華榮 Sarah Mainwaring

演員 Performer
飾演莎拉 as Sarah

默華榮擁有澳洲維多利亞大學文學學士（表演藝術）學位，尤其關注前衛和形體劇場。她構思了許多原創個人表演，包括《外來驅體》、《我是我 我很好》。2007年加入背靠背劇團後，曾在《美食廣場》中扮演主角萊斯莉，並隨《民主居留地》和《吃蘋果的女士》團隊一同在國內外巡演。

Sarah Mainwaring has a Bachelor of Arts (Performing Arts) from Victoria University, and has a particular interest in avant-garde and physical theatre. She has developed a number of original solo performances including *Foreign Body* and *I'm Me and I'm Okay*. Sarah joined the Back to Back Theatre ensemble in 2007, played the lead role of Lesley in *Food Court* and has toured both nationally and internationally with the *Democratic Set Residency* and *Lady Eats Apple*.



史葛·派斯 Scott Price

演員 Performer
飾演 史葛 as Scott

派斯於 2007 年加入背靠背劇團，2015 年開辦視像網誌平台 PRICE，採訪來自澳洲和國際的藝術家、表演者、政治領袖和社運人士。PRICE 曾入圍競選 2016 年澳洲多元文化營銷獎。派斯的強項是構思演出、即興文本創作和設計角色，例如《美食廣場》中的年輕人和《吃蘋果的女士》中的上帝。自加入背靠背劇團，曾參與《導遊》及在全球巡演的《象神 VS. 第三帝國》。

Scott joined the Back to Back ensemble in 2007. In 2015, Scott created PRICE, a video blog whereby Scott interviews Australian and international artists, performers, political leaders and activists. PRICE was a finalist in the 2016 Australian Multicultural Marketing Awards. His forte is in devised performance, improvising text and creating characters such as the young man in *Food Court* and *God in Lady Eats Apple*. Since joining the professional ensemble, Scott has co-devised and performed in *Tour Guide* and *Ganesh Versus The Third Reich* which has toured internationally.



碧安娜·迪利奧 Breanna Deleo

演員 Performer
飾演 紀錄片導演
as Documentary Director

迪利奧在背靠背劇場駐校期間參與創作廣播劇並聲演主角，自此成為背靠背劇團「速度戲場」的重要一員。2021 年正式加入背靠背劇團，為團隊在 RISING 藝術節的回顧節目擔任製作助理、協助為不同項目招募的新成員試鏡，並在團隊的首部劇情片《影子》中亮相。

Breanna first connected with Back to Back during a residency at Nelson Park School. She then became an invaluable member of Back to Back's Theatre of Speed, an experimental laboratory for performance-making, before joining the ensemble in 2021. During this time, she has been an Assistant Producer for the company's RISING Festival retrospective, assisted with auditioning new members for Back to Back projects, and starred in the company's first feature film, **SHADOW**.

導演 Director

布魯斯·格拉德溫 Bruce Gladwin

劇本 Screenplay

米高·陳 Michael Chan
馬克·登斯 Mark Deans
布魯斯·格拉德溫 Bruce Gladwin
西門·拉克提 Simon Laherty
莎拉·默華榮 Sarah Mainwaring
史葛·派斯 Scott Price
桑妮亞·德本 Sonia Teuben

改編自背靠背劇團舞台劇——《影子：獵人成為獵物的影子》

Based on the Back to Back Theatre stage production

《影子：獵人成為獵物的影子》
THE SHADOW WHOSE PREY THE HUNTER BECOMES

監製 Producer

愛麗絲·弗萊明 Alice Fleming

攝影總監兼編輯 Director of Photography and Editor

瑞安·欣克利 Rhian Hinkley

音樂 Musical Composition

盧克·霍華德三人組
Luke Howard Trio

美術總監 Art Director

陶·維斯 Tao Weis

服裝設計 Costume Designer

大谷·鹽 Shio Otani

副監製 Associate Producer

梅雷·哈薩寧 Meret Hassanen

助理監製 Assistant Producer

皮帕·賴特 Pippa Wright

執行監製 Executive Producers

布魯斯·格拉德溫 Bruce Gladwin
蒂姆·斯蒂茨 Tim Stitz

演出 Cast

馬克·登斯 Mark Deans
飾 馬克 as Mark
西門·拉克提 Simon Laherty
飾 西門 as Simon
莎拉·默華榮 Sarah Mainwaring
飾 莎拉 as Sarah
史葛·派斯 Scott Price
飾 史葛 as Scott
貝琳達·麥哥利 Belinda McClory
飾 人工智能 as A.I.
拜仁·立臣 Brian Lipson
飾 記者 as Reporter
碧安娜·迪利奧 Breanna Deleo
飾 紀錄片導演
as Documentary Director
艾域絲·華斯-浩寧
Iris Walshe-Howling
飾 人像畫教師
as Life Drawing Teacher
菲臘·比森根 Phillip Besancon
飾 人像畫模特兒
as Life Drawing Model



《我(不)完美》 惠根·蓮頓及拜仁·馬龍 imperfect

by Regan Linton & Brian Malone

電影 Film 現場放映 In-venue Screening

4/3 六 Sat
12:30pm, 2:30pm, 4:30pm

大館洗衣場石階
Laundry Steps, Tai Kwun



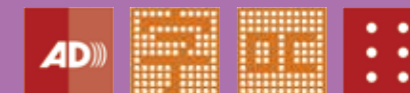
粵語及英語口述影像及語音導讀場刊
Audio description in Cantonese and English and
House programme in audio format will be available

電影 Film

網上節目 Online Programme

15/3 三 Wed -
10/5 三 Wed

「無限亮」網站免費播放
Free screening available on
“No Limits” website



粵語、英語口述影像、中、英文通達字幕、語音導讀場刊
Audio description in Cantonese and English,
Accessible captions in Chinese and English and
House programme in audio format will be available

英語演出，設中、英文字幕
Performed in English; subtitles in Chinese and
English

北美洲不供放映，包括全美國州份和領地、加拿大及墨西哥
Not available in North America: the USA and all
USA territories, Canada, and Mexico

請勿使用任何相機、智能手機及任何錄音儀器對節目內容進行拍攝、錄音及螢幕截圖
Any type of screen recording or filming with a
camera, smartphone or other recording device is
strictly prohibited

節目長約1小時15分鐘
Approx. 1 hr 15 mins

適合6歲或以上觀眾欣賞
Recommended for age 6 and above

英語演出，設中、英文字幕
Performed in English with Chinese
and English subtitles

級別 IIA
category IIA

敬請關掉所有響鬧及發光裝置
Please switch off all sound-making
and light-emitting devices

請勿擅自攝影、錄音或錄影
Unauthorised photography or
recording of any kind is strictly
prohibited

「無限亮」加料節目
“No Limits” Plus

網上藝術家分享
Online Meet-the-Artist
15/3 三 Wed - 10/5 三 Wed

詳情參閱 Details refer to P.123

故事大綱

傅雷在家書中曾如此教導兒子傅聰——「先做人，次為藝術家，再為音樂家，終為鋼琴家。」無論深造甚麼學問或藝術，也不管有着甚麼身分，生命的最基本就是「人」。這齣紀錄片由輪椅使用者惠根·蓮頓和拜仁·馬龍聯合執導，記錄一群不同能力的表演者，從遴選到演出經典音樂劇《芝加哥》的歷程。同為劇作的製作人蓮頓說，要將不同能力藝術家最真實的一面帶到觀眾眼前，他們不過是普通人，就像你和我一樣有夢想，也熱愛生活：「我們首先看到的是自己藝術家的身分；殘障只是藝能的一部分，也是我們作為人類這身分的一部分。」先是人，繼而是藝術家，殘障更非生命的全部。



劇團名叫「壹家演劇團」，英文讀起來有「家庭」的意思，接納任何身體、認知、智力或情緒上的不同能力藝術家加入，包括脊髓損傷、帕金森病、自閉症、弱視或失明等。從排練到上演時的載歌載舞，一再讓觀眾見證他們獨特的美學。表演者從不妥協，以藝術的最高標準來要求自己。萬千劇目中挑選了《芝加哥》，正正因為它家喻戶曉，是百老匯最長壽、經典的音樂劇劇目之一。蓮頓要改變人們對不同能力人士的敘述、定義和想像。

過程當然不容易，蓮頓在片中苦笑說：「上週我們有一位演員生蛇，火警鐘觸發自閉症演員有過敏反應……舞台經理亦有肺部血栓塞的情況……但都會熬得過的。」紀錄片跟隨演員在劇院內外的生活；當打開後台的帷幕，觀眾會看見他們最真切的身心狀態，有困惑和迷惘，也有甜蜜和愉悅的時刻。一幕幕的分享，如在細說他們的親密故事，也告訴我們，他們需要的不是同情或憐憫，而是希望被平等看待——先是人，繼而是表演者。儘管身體不完美，演出不完美，但你和我也不一樣？都是個不完美的人。

Synopsis

The renowned pianist Fou Ts'ong was once told by his father, "First be a man, then an artist, a musician, and finally a pianist." Whatever field one pursues, or what role and status one holds, the most fundamental thing in life is to be a human. **imperfect** is a documentary co-directed by wheelchair user Regan Linton and Brian Malone that chronicles the journey of a professional group of actors with different abilities as they attempt to bring an unprecedented version of the musical *Chicago* on stage. Linton, also the producer of the play, says it's important to bring out the most authentic side of differently-abled artists, as they are just ordinary people, with hopes and dreams. "We see ourselves first as artists. Disability is part of our artistry; it's a part of who we are as human beings."

Phamaly is a disability-affirmative theatre company that produces professional musicals and plays with actors living with physical, cognitive, intellectual and emotional disabilities, which include spinal cord injury, Parkinson's disease, autism, low vision or blindness. From rehearsals to staged performances, the performers hold themselves to the highest artistic standards and their unique aesthetic is persistently evident to the audience. *Chicago* was chosen to be adapted as it's one of Broadway's longest-running and classic musicals. Linton wants to change the narrative of disability and show the audience that they are living lives just like the rest of us.

Linton remembered, "Last week, we had one actor having shingles, and another had multiple seizures. We had a fire alarm that set off our actors with autism, and our stage manager ended up with blood clots in her lungs...But we're making it through." The documentary follows the lives of the actors inside and outside the theatre. As we see them backstage, the audience gets a glimpse of the emotional journey going through the group as they prepare for the show. There are moments of frustration and confusion, but also moments of sweetness and joy. This reminds us what people with different abilities need is not sympathy, but to be seen as equals—first as people, then as performers. Their bodies or performances may not be perfect, but aren't we all—perfectly imperfect human beings?

「殘疾」只是一個另類的詞彙

——惠根·蓮頓及拜仁·馬龍

在聯合導演拜仁·馬龍眼中，「壹家演劇團」是全世界獨一無二的。紀錄片從不同能力表演者第一天出席試鏡會開始，一直追蹤他們至首演晚上。故事的情節和發展，一切內在張力和戲劇性都因着演員於幕前幕後的身分而彰顯出來——他們不演戲的時候是誰？過着怎樣的生活？經歷過甚麼掙扎？聯合導演惠根·蓮頓說：「肢體障礙並不代表他們是異類，只代表與別不同，那甚至是非凡的特質。『殘疾』只是一個另類詞彙，代表着人類所有的獨特之處。」

節錄自惠根·蓮頓《我（不）完美》導演分享

Disability is just a Different word for All of the Uniqueness

——Regan Linton & Brian Malone

Co-Director Brian Malone was amazed when he first came across the Phamaly Theatre Company, which is unlike any other in the world. The documentary follows performers with different abilities, from their first day at the audition to the opening night of the show. “[You can see] a fascinating and interesting, natural progression with all of the built-in tension and drama that you might expect goes on behind the scenes of putting on any theatre production,” Malone says. “We get to know these actors as people behind the stage: who they are, what they did when they weren't acting, what kind of lives they lead, what kind of struggles they lived through...” Co-Director Regan Linton reflects, “[Just] because someone has some sort of physical disability, doesn't mean it's any worse or better. It just means it's different. Disability is just a different word for all of the uniqueness that makes us human.”

Excerpt from imperfect by Regan Linton, Director's Sharing.



壹家演劇團 Phamaly Theatre Company

屢獲獎項的壹家演劇團由一群不同能力演員於1989年創立，總部設於美國丹佛。劇團一直製作專業音樂劇和戲劇作品，均由任何身體、認知、智力或情緒上的不同能力演員參演。劇團最重要的使命是成為一個給不同能力劇場工作者的「家」，同時以塑造一個對不同能力人士予以肯定的劇場創作模式，顛覆一般人對他們的既定敘述、定義和想像。

Founded in 1989 by actors with disabilities, Phamaly Theatre Company is an award-winning, Denver-based disability affirmative theatre company that produces professional musicals and plays with actors living with all nature of disabilities—physical, cognitive, intellectual, emotional. Phamaly's mission is to be a creative home for theatre artists with disabilities; to model a disability-affirmative theatrical process; and to upend conventional narratives by transforming individuals, audiences, and the world.



惠根·蓮頓
Regan Linton

聯合導演
Co-Director

來自美國丹佛的惠根·蓮頓，集演員、導演、作家和劇場工作者於一身。她是一位截癱殘疾人士，因致力推動共融藝術而在國內享負盛名，一直與不同能力人士活躍於國家劇場、電影及電視節目等。她善於運用不同能力人士的視角和美學去創作，顛覆人們對不同能力人士的既定敘述。曾於華盛頓圓形舞臺、美國奧勒岡莎士比亞藝術節，以及帕莎甸娜劇場及壹家演劇團表演。

Regan Linton is an actor, director, writer, and theatre artist from Denver, who lives with paraplegia. She has become a nationally-recognised advocate for inclusive practices in the arts, and consistently works with national theatre, film, and television communities around engaging disabled artists. She creates works that are re-envisioned through the lens of disability aesthetics, and upend stale narratives about non-normative humans. Professional acting credits include Arena Stage (DC), Oregon Shakespeare Festival, Pasadena Playhouse and Phamaly.



拜仁·馬龍
Brian Malone

聯合導演
Co-Director

拜仁·馬龍善於以紀錄片和音樂說故事。他的影片作品關注當下社會最迫切的議題，亦致力於以娛樂大眾的手法去教育及喚醒人們對世界的關注。紀錄片作品《News Matters》(2021)正於美國公共電視網播放，題材為本土新聞的沒落現象。其他作品亦見於大型廣播平台。

Brian Malone is a storyteller specializing in documentary films and music. His films capture the intimate human perspective of society's most pressing contemporary issues, and he strives to educate and entertain audiences while helping them become more aware of the world around them. Feature documentary film *News Matters* (2021), which chronicles the decline of local news journalism is currently screening on PBS stations across the country. His work has been featured nationally on large broadcast platforms.



戴維斯·甘比
Davis Coombe

監製 Producer

戴維斯·甘比是奧斯卡得獎監製及剪輯。著名作品甚多，Netflix紀錄片《監視資本主義：智能陷阱》(2020)的聯合編劇及剪接，亦擔任HBO紀錄片《加德納州長的最後一次競選》(2009)的監製、攝影、剪接，獲得美國奧斯卡金像獎提名。2011年為紀錄短片《拯救面子》任監製和剪接，亦獲得美國奧斯卡金像獎最佳紀錄短片獎。2013年奪得「新聞與紀錄片艾美獎」所頒發的最佳剪輯及最佳紀錄片獎。

Davis Coombe is an award-winning editor and producer. He co-wrote and edited *The Social Dilemma* (Netflix 2020). He shot, edited and produced *The Last Campaign of Governor Booth Gardner* (HBO 2009) which was nominated for an Academy Award. In 2011, Coombe produced and edited *Saving Face*, which won the Oscar for Best Short Documentary in 2012. In 2013, he won two national Emmys for Editing and Best Documentary at the News and Documentary Emmys.

聯合導演 Co-Directors

惠根·蓮頓 Regan Linton
拜仁·馬龍 Brian Malone

執行監製 Executive Producer

米克·福代斯 Mike Fordyce

監製 Producer

戴維斯·甘比 Davis Coombe

演出 Cast

美根·麥桂爾 Megan McGuire
伊蓮·施奈德 Erin Schneider
小里安納·巴域 Leonard Barrett JR.
羅域斯·古然 Laurice Quinn
碧·巴特 Bri Bader
安芭·馬殊 Amber Marsh
雅各·艾利奇 Jacob Elledge
露絲·羅斯 Lucy Roucis

菲利普·洛密歐 Philip Lomeo
亞當·莊臣 Adam Johnson
葛芬·麥康奴 Griffin McConnell
凱瑟琳·特雷勒 Kathleen Traylor
凱文·帕特 Kevin Pettit
克爾絲頓·朗 Kirsten Lang
蓮達·維芙 Linda Wirth
瑪姬·維塔 Maggie Whittum
美蓮達·艾琳 Miranda Ireland
羅拔·米高·桑德斯 Robert Michael Sanders
森·巴華素 Sam Barrasso
沙倫·紹爾 Shannon Sauer
杜比·翁 Toby Yount
特倫頓·辛德勒 Trenton Schindele
莉莎·哥芙 Lisa Gough
馬克·迪斯 Mark Dissette

Jockey Club

“No Limits”

Education and Community Programme

由香港藝術節及香港賽馬會慈善信託基金聯合主辦的賽馬會「無限亮」教育及社區外展節目，銳意把共融藝術理念拓展到社區，豐富各界的藝術體驗，讓不同能力人士均可以一同欣賞、參與及擁抱藝術。

Co-presented by the Hong Kong Arts Festival and The Hong Kong Jockey Club Charities Trust, the Jockey Club “No Limits” Education and Community Programme is designed to enrich experiences with, and awareness of, inclusive arts in the community. The programme aims to provide opportunities for people with different abilities to appreciate, embrace and participate in the arts.

賽馬會「無限亮」
教育及社區外展節目

外展節目形式多樣，包括：

先導計劃《聲歷奇境》：培訓本地歌唱家及社會服務工作者成為導師，以歌唱鼓勵有認知障礙症的人士參與藝術

《鋼琴與夢想》李昇巡迴音樂分享會：鋼琴演奏者李昇分享踏上音樂之路的所思所想，鼓勵學生肯定自我，欣賞和接納他人

《路易的鞋子》3D動畫及網上學習平台：讓學生透過網上平台參與互動遊戲，從中認識如何理解自閉譜系的朋輩，設身處地為他人着想

「無限亮」加料節目：線上線下的節目豐富公眾對藝術家背後的故事和創作理念的理解

網上圓桌討論：本地及海外的藝術家、教育工作者及社福界從業員，共同探討共融藝術培訓、觀眾拓展及社區參與的政策與實踐

Types of programmes include:

Pilot Seeding Programme “Sing for Life”:

Nurturing local singers and social workers as mentors to encourage people with dementia to participate in the arts through singing

“Piano and Dreams” Music Performance and Sharing by Lee Shing:

Pianist Lee Shing has instilled confidence and mutual appreciation in students and contributed to developing a more inclusive social environment

“Louis’ Shoes” 3D Animation and E-Learning Platform:

An online learning platform helping students to better understand the conditions facing by their peers with autism and learn how to show empathy to others

“No Limits” Plus:

Enhancing the audience’s understanding of the artists’ creative ideas, the production and technical aspects of the performances

Online Roundtable Discussion:

Brings together local and overseas arts practitioners, educators and social service professionals to share their experiences in fostering a more inclusive society

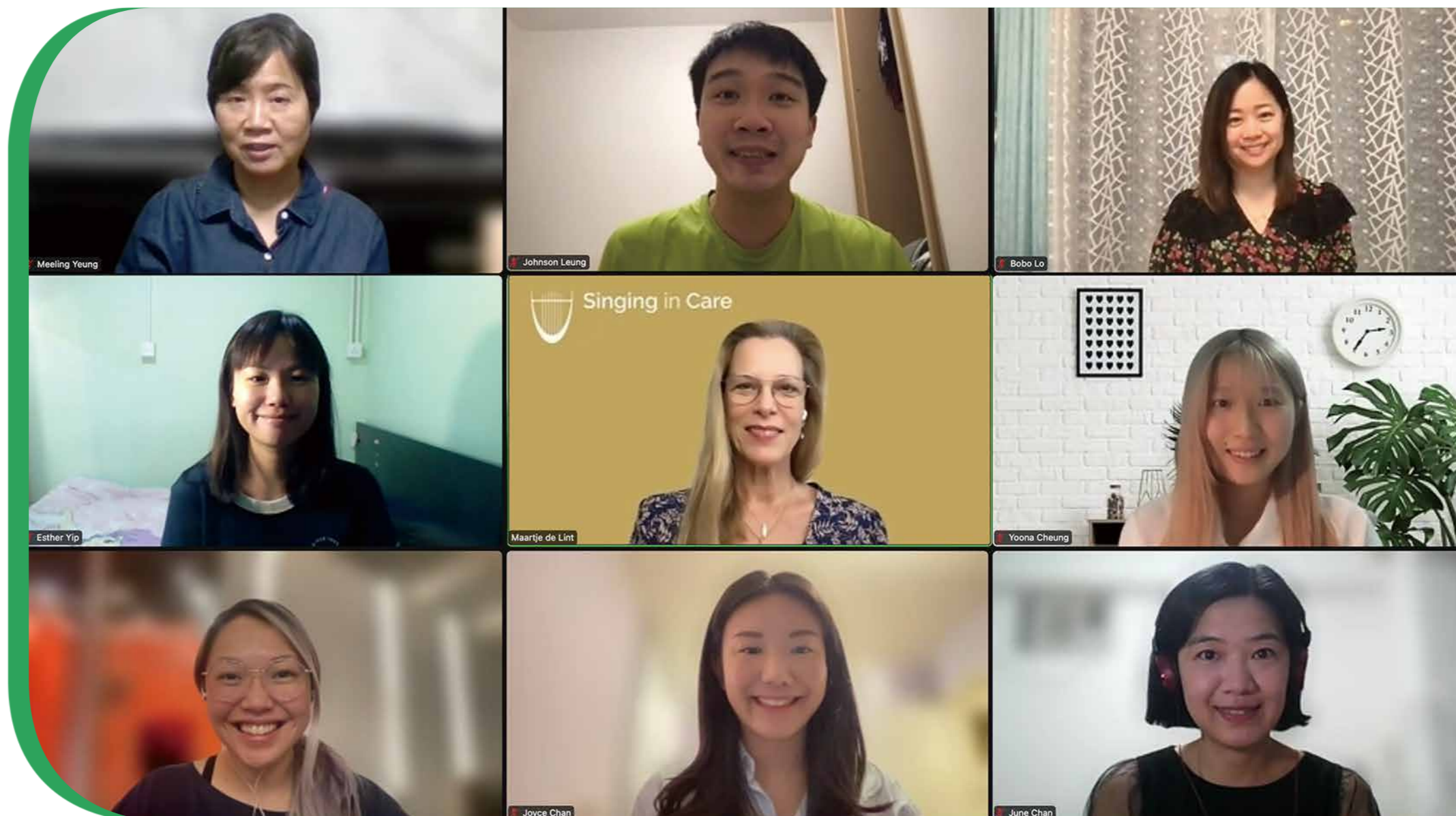
先導計劃 《聲歷奇境》 Pilot Seeding Programme “Sing for Life”

「無限亮」於2022年8月至2023年2月推行先導計劃《聲歷奇境》，旨在培訓本地富經驗的歌唱家及社會服務工作者成為導師，以歌唱形式鼓勵患認知障礙症的人士參與藝術。計劃由荷蘭「頌唱展關懷」創辦人瑪賈·德林特

任教和督導培訓課程，分兩個階段進行——首階段為網上導師培訓課程，德林特以獨家研發的「喚醒腦部歌唱教學法」作為教材，講解如何運用韻律與聲調的歌唱技巧來鍛鍊大腦。導師在第二階段進行社區實踐，於社區夥伴機構為初至中期認知障礙症患者提供工作坊，通過歌唱小組練習激發腦部活動、提升他們與照顧者的生活質素。

「無限亮」亦為先導計劃拍攝紀錄片，記錄導師及社區參與者的歷程，公眾可於網站觀賞計劃成果，藉此提高社會對認知障礙症的關注，並認識導師如何將學習成果持續應用與發展。

Launched by “No Limits”, the “Sing for Life” programme aims at nurturing veteran local singers and social workers as mentors to encourage people with dementia to participate in the arts through singing. The participants have gone through a two-phased training process under the supervision of Maartje de



Lint, the founder of “Singing in Care” in the Netherlands. In the first phase, Maartje has walked the participants through the “Brain Awakening Singing Education” (BASE) method that she developed, and illustrated how rhythmic and tonal singing techniques can help train the brain to improve our physical and mental well-being. In the second phase, participants collaborate with community organisations, they hosted group singing workshops for mild to moderate dementia patients and looked for ways to stimulate brain activity in them and improve the quality of life of the patients and their carers.

The participants’ experiences throughout the programme are captured in a documentary, which will be available on “No Limits” website. We hope to raise public awareness of dementia and encourage participants to continuously apply their learning in communities.

活動時間表 Programme Timeline

第一階段 Phase I 10-11/2022

網上導師培訓課程
Online training sessions

第二階段 Phase II 11/2022-2/2023

社區實踐
Singing workshop for communities

紀錄片 Documentary

2023年4月中旬於「無限亮」網站播放
Screening in mid-April 2023 on "No Limits" website



瑪賈·德林特 Maartje de Lint

歌唱家、「頌唱展關懷」
創辦人
Singer, Founder, and
Artistic Leader of
"Singing in Care"

荷蘭藝術家瑪賈·德林特在阿姆斯特丹市史韋琳克音樂學院學習古典音樂唱詠及歌劇，及後於當地至世界各地進行獨唱表演。在表演生涯中，德林特發現她的歌唱聲音對記憶力出現問題的人帶來正面影響，於是着手研究如何透過歌唱幫助及連結人們。2012年創立「頌唱展關懷」（Singing in Care），自此發展不同的計劃及服務。

Since studying classical singing and opera at the Sweelinck Conservatory in Amsterdam, Maartje de Lint has performed both at home and abroad as a soloist on various opera and concert stages. It was during her concerts that Maartje realised her voice had a particularly revitalising and positive effect especially on people with memory problems. She began researching on how her voice and singing in general, could be included in a special programme designed to serve and engage as many people as possible. Thus, "Singing in Care" was born in 2012. Since then, Maartje has developed various dedicated programmes and services.



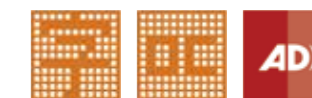
參與培訓的導師 Participating Mentors

陳德怡 June Chan
陳穎欣 Joyce Chan
張運兒 Yoona Cheung
梁裕庭 Johnson Leung
羅寶欣 Bobo Lo
鄧曉思 Meci Tang
楊美玲 Meeling Yeung
葉蕎 Esther Yip

社區夥伴機構 Partnering Social Institutions

基督教家庭服務中心 - 智活記憶及認知訓練中心
Christian Family Service Centre - Mind
Delight Memory and Cognitive Training
Centre
嗇色園主辦可耆英鄰舍中心
Ho Hong Neighbourhood Centre for Senior
Citizens (Sponsored by Sik Sik Yuen)
東華三院鄒蓮女士長者
日間護理中心
Tung Wah Group of Hospitals Chau Lin Day
Care Centre for the Elderly
仁愛堂（屯門區）長者社區照顧
服務券日間護理單位
Yan Oi Tong (Tuen Mun) Community Care
Service Voucher for the Elderly - Day Care Unit

《聲歷奇境》紀錄片 "Sing for Life" Documentary



中英文通達字幕、粵語口述影像
Accessible captions in Chinese
and English and Audio
descriptions in Cantonese will be
available



節目長約 30 分鐘
Approx. 30 mins



粵語及英語演出，設中、英文字幕
Performed in Cantonese and
English, subtitles in Chinese
and English will be available



請勿使用任何相機、智能手機及
任何錄音儀器對節目內容進行拍
攝、錄音及螢幕截圖
Any type of screen recording
or filming with a camera,
smartphone or other recording
device is strictly prohibited.

《鋼琴與夢想》李昇巡迴音樂分享會

“Piano & Dream” Music Performance and Sharing by Lee Shing



失聰的貝多芬曾說，別讓耳疾之苦成為秘密，甚至要把它彰顯在藝術之中。視障鋼琴家李昇於本年度學校巡迴音樂分享會以多首古典樂曲寄意講述自己的追夢道路。「只要用心演繹，視障也無阻我奏出精采的生命樂章。」他希望勉勵年輕人要勇於開創世界，也要學懂欣賞和接納他人的不同，並透過真切交流，為締造共融的社會邁進一步。

李昇曾獲得「展能藝術發展基金」資助，先後到奧地利薩爾茨堡及維也納學習及交流。近年得到著名鋼琴家金美雪的指導，更獲邀前往美國紐約卡內基大廳演出。他亦積極參與各類型演出，與不同藝術家及樂團合作，希望透過自己的演出以音樂影響生命。

“Let your deafness no longer be a secret - even in art,” deaf composer Beethoven once said. Pianist Lee Shing, who is visually impaired, shares his journey of music with students encouraging them to uplift their confidence and to understand and appreciate others. “Being visually impaired has never deterred me from performing because I have always played from my heart.” He shared insights in realising his aspirations for a career in music and would like to encourage appreciation of diversity among his young audience, while enhancing the development of a more inclusive environment.

Lee is a recipient of Hong Kong’s Artists with Disability Development Fund, which enabled him to further his musical dreams in Salzburg and Vienna. He has studied with renowned pianist Michelle Kim and was invited to perform at Carnegie Hall in New York. Today, Lee continues to collaborate with different artists and groups to create a positive impact on society through his music.

活動時間表 Programme Timeline

11/2022 – 4/2023

參與學校 Participating Schools

宣道會陳朱素華紀念中學
Christian Alliance SW Chan
Memorial College

聖公會莫壽增會督中學
SKH Bishop Mok Sau Tseng
Secondary School

東華三院盧幹庭紀念中學
Tung Wah Group of Hospitals Lo
Kon Ting Memorial College

華英中學 Wa Ying College

香港聖公會何明華會督中學
HKSKH Bishop Hall Secondary
School

新生命教育協會呂郭碧鳳中學
NLSI Lui Kwok Pat Fong College

中華基金中學
The Chinese Foundation
Secondary School

明愛粉嶺陳震夏中學
Caritas Fanling Chan Chun Ha
Secondary School

伊利沙伯中學舊生會中學
Queen Elizabeth School Old
Students' Association Secondary
School

英華女學校 Ying Wa Girls' School

學生觀後感

Students' feedback

“李昇分享自己實現夢想的經歷。即使他有先天不足，但也努力奮鬥，一步步實現夢想。他彈奏歌曲的時候很溫柔，音樂氣質很優美。”

“Lee Shing shares with us his journey in realising his dream. He never lets his disability define or dissuade him, and it's inspiring to hear how he chases his dreams through courage and perseverance. He plays the piano with such a gentle touch and gracefulness.”

“在熱愛的領域能夠一展所長，彈奏時自信的姿態非常有力量！”

“It's very powerful to be able to excel in a field you love and to play with such confidence!”

“李昇分享他追夢的過程，我很認同他所說的話，這亦使我對自己有了新的啟發，開始明白到勇敢追夢的意義。”


“Lee Shing shared with us his story of chasing dreams. Not only did I agree with what he said, I'm also very inspired by his words, and start to understand the significance of following your dreams no matter what!”





《路易的鞋子》3D 動畫 “Louis’ Shoes” 3D Animation

12/4 三 Wed-
31/12 日 Sun

於「無限亮」網站免費播放
Free screening available on
“No Limits” website

 粵語及英語口述影像
Audio description in Cantonese and
English will be available

 節目長約 5 分鐘
Approx. 5 mins

 法語主演、設中、英文字幕、粵語及英語配音
Performed in French with Chinese and
English subtitles, dubbing in Cantonese and
English

路易很喜歡自己那雙藍色的魔術貼鞋子，只因他不懂得繫鞋帶；他喜歡單獨一個，但從不覺得孤獨。自我介紹對他來說從不簡單，這次轉校，他選擇鼓起勇氣面對……他是一個自閉譜系的小學生。在這套動畫中，製作團隊以訪問自閉譜系人士為創作基礎，從第一人身視

點出發，引領觀眾進入不同能力孩子的內心世界，讓我們明白他們更多，也學習怎樣跟他們相處。來聽聽他們的心聲吧！

「無限亮」為動畫配上藝術通達服務。學生從中認識如何理解不同能力的朋輩，設身處地為他人着想。

Louis loves his blue velcro shoes as he doesn't know how to tie shoelaces. He enjoys being alone, yet never feels lonely. Introducing himself to others has never been easy but he is mustering up the courage to do so. Louis is a primary school student with autism. In this award-winning French 3D animated short film based on real-life stories of people living with autism spectrum disorder, audiences of all ages can gain a first-person perspective experience of how Louis sees and experiences the world. Let's try to put ourselves into Louis' shoes.

“No Limits” will provide arts accessibility services for the film to encourage young viewers to develop a better understanding of others with different abilities.

網上學習平台 E-Learning Platform

透過網上互動遊戲，我們可以一步步從生活細節了解自閉譜系人士的特質和想法。為甚麼他們只喜歡特定物件？一起溝通時有甚麼要注意的地方呢？

邊玩邊學習，家長和孩子不妨齊來參與，也打開你的心去了解不同能力孩子的內心想法。《路易的鞋子》網上學習平台須經由學校報名參加，截止日期為 2023 年 2 月 28 日。如有任何查詢，歡迎電郵至 outreach@nolimits.hk。

Through this interactive online game, we can learn more about how people on the autism spectrum think and live their daily lives. Why are they obsessed with specific objects? Why are their desks always so neat and tidy? How can we best communicate with them?

Through the interactive games, parents and kids are welcome to explore and learn about the fascinating minds of children with different abilities. Louis' Shoes E-Learning platform is only available through school registration by 28 February 2023. Feel free to send us email at outreach@nolimits.hk for any enquiries.



網上圓桌討論

Online Roundtable Discussion



6/4 四 Thu 5-7:30pm

網上直播 Livestream



香港手語傳譯
Hong Kong sign language interpretation

英語及粵語主講，設即時傳譯及英文字幕
Conducted in English and Cantonese,
with simultaneous interpretation and live
captioning in English



報名方法 Registration
費用全免，須於「無限亮」網站登記
Free Admission. Registration on
"No Limits" website is required

包容與藝術——共融藝術的跨界合作

近年，全球共融藝術的發展不斷進步。為了推廣藝術達致更大效益的社會共融，藝術領袖和從業者相繼與其他界別合作，將「共融」的理念進一步實踐，創造無障礙，無限制的環境，讓不同能力人士參與其中。

是次網上圓桌討論將匯聚來自香港及世界各地藝術界、教育界及社會福利界的從業員，分享有關藝術培訓、觀眾拓展及社區參與的政策與實踐，並於未來攜手創造更多的跨界合作，擁抱共融社會。



Greater Inclusion in the Arts — Cross-sector Collaboration

In recent years, there have been encouraging shifts in the global arts and disability scene. Inclusive practices have gained greater traction with cultural institutions, academia, and the social service sector. Stakeholders and artists are advocating for greater inclusion in arts programmes for and by people with diverse abilities.

This online roundtable discussion will bring together local and overseas artists, arts practitioners, educators and social service professionals to share their experiences and best practices in arts training, audience development and community engagement. The session will also seek to establish pathways to promote collaboration in these areas in the future to foster a more inclusive society worldwide.

「無限亮」加料節目 “No Limits” Plus

透過線上線下的免費加料節目豐富公眾人士、本地藝術家、教育工作者及業內人士對藝術家背後的故事及創作理念的理解，並有助我們拓展觀眾，推展更具包容的學習環境，呈現共融藝術的魅力所在。

“No Limits” Plus offers more than great performance experiences to the participants and aims at enhancing the audience’s understanding of the artists’ creative ideas, the production and technical aspects of the performances, and the outstanding technique of the performers.


演後藝人談 Post-performance Meet-the-Artist

谷野九郎 《微笑の堡壘》 Fortress of Smiles by Kuro Tanino


於以下場次演出後進行
The session will be held on

17/2 五 Fri 7:45pm
18/2 六 Sat 2:45pm

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

 日語主講，設粵語傳譯
Conducted in Japanese with interpretation in Cantonese




香港手語傳譯
Hong Kong Sign Language Interpretation 

天堂鳥劇團 《超級特演》 The Super Special Disability Roadshow by Birds of Paradise Theatre Company


於以下場次演出後進行
The session will be held on

18/3 六 Sat 3pm

上環文娛中心劇院
Theatre, Sheung Wan Civic Centre

 英語主講，設粵語傳譯
Conducted in English with interpretation in Cantonese




香港手語傳譯
Hong Kong Sign Language Interpretation 

無標籤藝術團 《萬有引力》 Gravity (and other attractions) by Un-Label Performing Arts Company

於各場演出後進行
The session will be held on

17/3 五 Fri 8pm
18/3 六 Sat 3pm, 8pm
19/3 日 Sun 8pm

葵青劇院黑盒劇場
Black Box Theatre, Kwai Tsing Theatre

 英語主講，設粵語傳譯
Conducted in English with interpretation in Cantonese

 香港手語傳譯
Hong Kong Sign Language Interpretation




網上藝術家分享 Online Meet-the-Artist

背靠背劇團及背靠背影業 《莫名荒地》及《影子》 ODDLANDS and SHADOW by Back to Back Theatre & Back to Back Pictures

惠根·蓮頓及拜仁·馬龍 《我(不)完美》 imperfect by Regan Linton & Brian Malone

15/3 三 Wed - 10/5 三 Wed

於「無限亮」網站免費觀看，無需登記
Watch for free on “No Limits” website, no registration required

 英語主講，設中、英文字幕
Conducted in English with subtitles in Chinese and English will be available

 香港手語傳譯
Hong Kong Sign Language Interpretation



講座 Lecture

講座：再想·舞台
Lecture: Rethinking
the Stage

無標籤藝術團《萬有引力》 Gravity (and other attractions) by Un-Label Performing Arts Company

講座由無標籤藝術團總監莉瑟特·洛伊特主講，將解說劇場、舞蹈及表演的基礎方法論和具體手法，並以表演實例說明團體的共融藝術實踐。

In the lecture, methodological basics and concrete practical tools from theatre, dance and performance will be taught. Lisette Reuter (Director of Un-Label Performing Arts Company) will make their inclusive artistic practice tangible with the help of concrete performance examples.

18/3 六 Sat 10am-12nn

葵青劇院演講室 Lecture Room, Kwai Tsing Theatre


講者 Speaker


莉瑟特·洛伊特 Lisette Reuter


報名方法 Registration

費用全免，須於「無限亮」網站登記

Free Admission. Registration on
"No Limits" website is required

 適合文化藝術工作者、機構代表、傳譯者及公眾人士參加
Suitable for cultural workers, organisers, mediators
and general public

 英語主講，設粵語傳譯
Conducted in English with interpretation in Cantonese

香港手語傳譯
Hong Kong Sign
Language Interpretation 

活動詳情及報名
Event details and Registration



工作坊 Workshop

無標籤藝術團《萬有引力》 Gravity (and other attractions) by Un-Label Performing Arts Company 手語與舞蹈 Sign Language and Dance

參加者將從四方面認識手語，包括手部形態、手的擺放位置、動作及身體的相應位置，並運用即興舞蹈和創作原理，將手語轉化成創新及屬於當代的都市動態語言，讓聽障和健聽人士均可參與其中。

We will learn how sign language with its four parameters (hand shape, hand position, movement and place of execution on the body) can generate an innovative contemporary and urban movement language using dance improvisational and compositional principles, which is equally accessible for hearing and deaf recipients.

19/3 日 Sun 7-9pm

葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre


講者 Speaker


多茲·寶班 Dodzi Dougan

報名方法 Registration

費用全免，須於「無限亮」網站登記

Free Admission. Registration on "No Limits" website is required

 適合具舞蹈或劇場經驗人士及文化藝術工作者參加
Suitable for dancers, performers and cultural workers

 英語主講，設粵語傳譯
Conducted in English with interpretation in Cantonese

香港手語傳譯
Hong Kong Sign
Language Interpretation 

活動詳情及報名
Event details and Registration



艾倫·倫頓《跑出詩想》Within Sight by Ellen Renton 與艾倫·倫頓構想美好新世界 Imagining Better Worlds with Ellen Renton

《跑出詩想》的主創人、愛丁堡詩人艾倫·倫頓將透過線上方式與參加者進行共同創作及朗讀詩作。工作坊並邀請鄧麗銘為嘉賓講者，她正於香港科技大學修讀計量金融學課程，屆時將親身透過音樂與參加者現場互動，並與倫頓一同分享學業及事業追求上的種種歷程。

Artist Ellen Renton will meet participants online, leading writing exercises. Eli Tang Lai-ming is invited as the guest speaker and will be co-sharing with Renton on their experience.

26/3 日 Sun 4-7pm

The Collab @ 灣仔 The Collab @ Wanchai


講者 Speaker


艾倫·倫頓、鄧麗銘 Ellen Renton, Eli Tang Lai-ming


報名方法 Registration

費用全免，須於「無限亮」網站登記

Free Admission. Registration on "No Limits" website is required

 適合中學、大專學生及公眾人士參加
Suitable for students from middle school, colleges and
universities, General public

 粵語及英語主講，設粵語傳譯
Conducted in Cantonese and English with interpretation
in Cantonese

香港手語傳譯
Hong Kong Sign
Language Interpretation 

活動詳情及報名
Event details and Registration



大師班 Masterclass

殷兆基小提琴大師班
Violin Masterclass
by Adrian Anantwan

《一弓一鍵》音樂會

Adrian Anantwan in Concert with Nicholas McCarthy

加拿大小提琴家殷兆基的演奏風格細緻多變，亦擁有豐富的教學經驗，他將指導香港小提琴學員，亦歡迎公眾現場旁聽觀摩大師親授演奏技巧。

Canadian violinist Adrian Anantwan is a versatile soloist and an experienced violin teacher. In this masterclass, he will coach young violin students on their performance skills and techniques. Observers are also welcomed to sit in the masterclass.

28/3 二 Tue 2-4:30pm

香港文化中心排練室
Rehearsal Room, Hong Kong Cultural Centre


講者 Speaker


殷兆基 Adrian Anantwan


報名方法 Registration

費用全免，學員及旁聽觀眾均須於「無限亮」網站登記

Free Admission. Registration for both participants and observers on "No Limits" website is required

 適合 12-30 歲的音樂學生及小提琴教育工作者參加
Suitable for music students and violin educators aged 12-30

 英語主講
Conducted in English

 香港手語傳譯 將按需要提供
Hong Kong Sign Language Interpretation will be provided as needed



活動詳情及報名
Event details and Registration



劇場通達服務知多少







Education Kit: Arts Accessibility Services in Theatre

「劇場通達服務知多少」介紹各式各樣劇場常見的通達服務，讓大家了解每項服務背後的理念、準備工作及應用情況後，對不同能力人士的需要和通達服務的多一份理解。



This education kit introduces services and facilities commonly seen in theatres that enhance the experiences of people with different abilities when viewing live performances. It also raises awareness of the availability of accessibility services and promotes the understanding of persons with different abilities.

欣賞演出的通達服務



Arts Accessibility Services for Appreciating Performances

-  口述影像 Audio description
-  通達字幕 Accessible captions
-  香港手語傳譯和劇場視形傳譯
Hong Kong Sign Language and theatrical interpretations
-  自在劇場 Relaxed performances
-  觸感導賞 Touch tours
-  歡迎導盲犬 Guide dog friendly

無障礙節目刊物 Barrier-Free Programmes

-  點字或語音場刊 Braille/Audio house programmes
-  簡易圖文版 Easy-to-read versions

表演場地的無障礙設施 Barrier-Free Facilities

-  基本無障礙設施 Basic access facilities
-  輪椅觀眾席 Wheelchair seats

「劇場通達服務知多少」

Education Kit: Arts Accessibility Services in Theatre

現場口述影像 Live Audio Description

在觀看現場演出時，視障觀眾可以通過耳機聆聽口述影像員對節目的現場介紹，包括各種舞台效果、畫面、演員走位及動作的描述。

While viewing performances, people with visual impairment can use headphones for live audio description. Audio describers will verbally illustrate the live show, including different stage effects, performers' actions, and positions.



自在劇場 Relaxed Performances

歡迎任何人士，適合自閉特色、智力障礙及其他學習障礙人士。

Everyone is welcome. Relaxed performances are suitable for people with learning disorders, intellectual disabilities, and those on the autism spectrum.



劇場視形傳譯 Theatrical Interpretation

在音樂及戲劇節目中，劇場視形傳譯員會按歌曲的節奏和角色的語調比畫，同時透過臉部表情表達歌詞和對白的喜怒哀樂。

Theatrical interpreters will perform sign language to the music's rhythm and script during musical and theatre performances. They will also use facial expressions to deliver the emotions of the lyrics and the characters' tone.



觸感導賞 Touch Tours

視障人士在演出前由導賞員帶領踏上舞台，親手觸摸佈景、戲服和道具，加深印象。

Before the show begins, the visually impaired can take a guided stage tour and feel the sets, costumes and props.



完整版本的「劇場通達服務知多少」刊物可到「無限亮」網站內參閱。

Please visit the "No Limits" website for the full version of Education Kit: Arts Accessibility Services in Theatre.



香港展能藝術會的宗旨是「藝術同參與·傷健共展能」。我們深信每個人都有創作藝術的潛能，欣賞藝術是每一個人的權利。我們致力推廣殘疾人士有平等機會參與和創作藝術，期望透過藝術，締造一個共融的社會。

Arts with the Disabled Association Hong Kong believes that everyone has the potential for artistic creation and that every individual has the right to appreciate art. Through our mission 'Arts are for Everyone', we are committed to promoting equal opportunities among people with disabilities, allowing them to have equal access to and excel in the arts, and to advocating an inclusive society through the arts.

工作重點 Our Focus



聯絡我們 Contact us

(852) 2855 9548

ada@adahk.org.hk

adahk.org.hk

ADAHK1986 ada_hongkong

Arts with the Disabled Association
Hong Kong





香港藝術節 Hong Kong Arts Festival

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核數師 羅兵咸永道
會計師事務所

⁺ 榮譽節目顧問
Honorary Programme Advisor

地址：香港灣仔港灣道2號12樓1205室
電話：2824 3555 傳真：2824 3798/3722 電子郵件：afgen@hkaf.org 節目查詢熱線：2824 2430

Address: Room 1205, 12th Floor, 2 Harbour Road, Wanchai, Hong Kong
Tel: 2824 3555 Fax: 2824 3798/3722 Email: afgen@hkaf.org Programme Enquiry Hotline: 2824 2430

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出版

編輯

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Deputy Stage Manager
Sound Coordinator

Hoi Gor
Fan man yan
Martin Lai Chi Yung

Adrian Anantawan in Concert with Nicholas McCarthy

Technical Coordinator

Cherry Fung

Fortress of Smiles by Kuro Tanino Gravity (and other attractions) by Un-Label Performing Arts Company

Technical Coordinator

Rachel Au

The Super Special Disability Roadshow by Birds of Paradise Theatre Company

Technical Coordinator

Wong Kwan Kwan

*Contract Staff (In alphabetical order)
Updated January 2023

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「無限亮」節目概覽

“No Limits” Programme Calendar

