To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS. Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

20 – 21.2.2004
香港藝術中心壽臣劇院
Hong Kong Arts Centre Shouson Theatre

B.O.B.*

演出長約 1 小時 20 分鐘，不設中場休息
Running time: approximately
1 hour 20 minutes with no interval

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無線電話及傳呼機的響鈴裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食及吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS. Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

Commissioned by Hong Kong Arts Festival
<table>
<thead>
<tr>
<th>Measurement</th>
<th>Male 171 cm</th>
<th>Male 168 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Height</td>
<td>171 cm</td>
<td>168 cm</td>
</tr>
<tr>
<td>Weight</td>
<td>128 lbs</td>
<td>114 lbs</td>
</tr>
<tr>
<td>Chest</td>
<td>33 1/2&quot;</td>
<td>32&quot;</td>
</tr>
<tr>
<td>Waist</td>
<td>27&quot;</td>
<td>25&quot;</td>
</tr>
<tr>
<td>Hip</td>
<td>34 1/2&quot;</td>
<td>35&quot;</td>
</tr>
<tr>
<td>Shoe Size</td>
<td>42</td>
<td>37</td>
</tr>
</tbody>
</table>

Ladies and Gentlemen ==========
Let’s welcome our dancers ++++++++7

B.O.B.* rehearsal 11.01.2004
## Structure of B.O.B.* 結構
**Version 30.12.03**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Theme</th>
<th>Dancer</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prologue</td>
<td>Hanging Chair</td>
<td>X</td>
<td>TBC</td>
</tr>
<tr>
<td>One</td>
<td>Mov’t vs Text</td>
<td>Frankie, Candy, Roger, Wai, Hoi Chiu, Lucia</td>
<td>Marching</td>
</tr>
<tr>
<td>Two</td>
<td>Self Intro</td>
<td>All dancers + Cedric</td>
<td>X</td>
</tr>
<tr>
<td>Three</td>
<td>Stool</td>
<td>All dancers + Cedric</td>
<td>TBC</td>
</tr>
<tr>
<td>Four</td>
<td>Waiting</td>
<td>All dancers</td>
<td>TBC</td>
</tr>
<tr>
<td>Five</td>
<td>Mov’t vs Language</td>
<td>All dancers + Cedric</td>
<td>TBC</td>
</tr>
<tr>
<td>Six</td>
<td>Mov’t vs Sound</td>
<td>Roger, Candy, Lucia, Hoi Chiu</td>
<td>TBC</td>
</tr>
<tr>
<td>Seven</td>
<td>Body vs Body</td>
<td>Wai, Frankie, Candy</td>
<td>TBC</td>
</tr>
<tr>
<td>Eight</td>
<td>Survival</td>
<td>All</td>
<td>X</td>
</tr>
<tr>
<td>Nine</td>
<td>Finale</td>
<td>All Dancers</td>
<td>Piano</td>
</tr>
<tr>
<td><strong>Lighting</strong> 燈光</td>
<td><strong>Props</strong> 道具</td>
<td><strong>Set 佈景</strong></td>
<td><strong>Video 錄像</strong></td>
</tr>
<tr>
<td>-----------------</td>
<td>--------------</td>
<td>-------------</td>
<td>-------------</td>
</tr>
<tr>
<td>general</td>
<td>Zuni Chair</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>TBC</td>
<td>X</td>
<td>Y</td>
<td>Y</td>
</tr>
<tr>
<td>TBC</td>
<td>Microphone w/ Stand</td>
<td>Y</td>
<td>X</td>
</tr>
<tr>
<td>TBC</td>
<td>5 Stools</td>
<td>Y</td>
<td>X</td>
</tr>
<tr>
<td>TBC</td>
<td>5 Stools</td>
<td>Y</td>
<td>X</td>
</tr>
<tr>
<td>TBC</td>
<td>X</td>
<td>Y</td>
<td>X</td>
</tr>
<tr>
<td>TBC</td>
<td>MP3 w/ Ear Phones</td>
<td>Y</td>
<td>X</td>
</tr>
<tr>
<td>TBC</td>
<td>X</td>
<td>Y</td>
<td>Y</td>
</tr>
<tr>
<td>TBC</td>
<td>Aluminium Chair</td>
<td>Y</td>
<td>X</td>
</tr>
<tr>
<td>TBC</td>
<td>X</td>
<td>Y</td>
<td>X</td>
</tr>
</tbody>
</table>
Candy Kuok has been dancing since she was in primary school. From 1998 to 1999 she travelled to France taking dance classes and participating in performances with local dance companies. Kuok is a core member of Comuna de Pedra (Macau) and she has recently started work on her own creations and choreographic pieces for the company.

R: Describe your solo in B.O.B.*

C: Pull and tear; open and close.
Frankie Ho graduated from the Hong Kong Academy for Performing Arts majoring in Musical Theatre Dance and received the Hong Kong Jockey Club Music and Dance Fund Scholarship to further her dance studies in the US. Since her return, Ho has been actively involved in different types of dance performances and educational projects, including a series of outreach dance programmes for Special Education Schools and organisations.

As a freelance dancer, Ho has been working with different choreographers and involved in many productions such as HKNY by Rosalind Newmen, at the 2000 Feet Dance Festival in Philadelphia; The Flying Sportsman by Three Colours at the 2000 Tokyo Dance Festival; Bird, Birds by Makoto Matsushina; Paper Balloon by DanceArt Hong Kong and The Labyrinth of Mirror and Flower at the 2001 Hong Kong Arts Festival. In April 2001 Ho created her first choreographic work Sky Diver and Coffee Girl with Taiju Matsumoto at the Fringe Club.
Hoi Chiu (Choy Kam-chiu) studied prop making at the Hong Kong Academy for Performing Arts. He has since worked as a stage and props designer for many theatre productions inside and outside the Academy. He is a founding member of the Well Drama Club, founded ten years ago, and an acting committee member of the Hong Kong Puppet Centre. A freelance theatre performer, Hoi Chiu has been actively involved in theatre collaborations and performance, as well as mask, puppet and illustration creations and education.
Lucia Tong began dancing at an early age, and learned Chinese dance in Hong Kong and ballet in Vancouver. A former member of the Hong Kong Rhythmic Gymnastics team, Tong was first introduced to modern dance while studying for a Bachelor degree in Conservation and Resource Studies at the University of California in Berkeley. While in the US, she performed with the Bay Area Repertory Dance Company, Joe Goode Performance Group and Wood Dance, and appeared in works by Mark Morris, Paul Taylor, Marni Wood, Christopher Dolder, Barbara Bourget and Ellis Wood.
a material object, subject to the general laws of physics; an animal body, metabolising in an environment; a human brain; a dancer, to be felt and seen as engaging in dance, whether that be determined by action pattern, by technique, being, a social animal in its society, its movements describable in terms of human ‘doings’ even if the (mimetic and
body, with specific articulations of a vertical, bipedal mammal; a human animal, its human body directed by a big
by performance context or by institutional context (at the minimum, being known to be a dancer); and a human
expressive) significance of those doings is not the point. (Francis Sparshott, A Measured Pace, pp. 122-123)
Roger Wong started to perform in 1992 with Zuni Icosahedron and his performances include *The 7th Year of One Hundred Years of Solitude — Mirage* (1992), *Two or Three Things... You Want to Know about Hong Kong* (Brussels, 1994) and *Thunderstorm* (1995).

His performances with other artists include Hong Kong Arts Festival productions of *Anthony Wong Sings People Mountain People Sea* (1997), *Thunderstorm and Lightning* by the Edward Lam Dance Theatre (1999), *Walking with Wings* by Edwin Lung (2000) and *The Flying Sportsman* by Three Colours. He is interested in exploring the experimental and alternative forms in performing arts, and he enjoys working in collective creations. At present, Roger Wong is a full time project manager at an express service and logistic company, and in 2003 he received Masters in Science of Marketing.

!I jump and I roll to compensate for my bodily weakness."
Lai Tak-wai graduated from the Dance School of the Hong Kong Academy for Performing Arts. In 2002 he was awarded the Hong Kong Jockey Club Dance Scholarship to further his studies at the National Conservatory of Music and Dance in Paris. He then joined the Junior Ballet Contemporain for the 2002/03 season.

“I believe my body believes my mind. No doubt.”

Lai Tak-wai graduated from the Dance School of the Hong Kong Academy for Performing Arts. In 2002 he was awarded the Hong Kong Jockey Club Dance Scholarship to further his studies at the National Conservatory of Music and Dance in Paris. He then joined the Junior Ballet Contemporain for the 2002/03 season.

“I believe my body believes my mind. No doubt.”
Dick Wong began taking dance lessons in the mid 1980s and started to put on his own creations in the early 1990s. He has worked with Zuni Icosahedron, Edward Lam Dance Theatre, Three Colours and People Mountain People Sea. From 1994 to 1995 he travelled extensively in Europe and took a series of master workshops, which helped him to develop a movement style that defies categorisations and follows its own logic.

His creations include solos and collaboration projects, of which the more important works are *I Only Want You To Love Me* (Nine Voices — Hong Kong Dance Solos, 1997), *Anthony Wong Sings People Mountain People Sea* (1997 Hong Kong Arts Festival), *Boombastic Verses* (1999 Hong Kong Arts Festival), *Body/Language (Version 2.0)* (Body Talk Dance Series, 2002) and *12748 A Body’s Odyssey* (Little Asia Dance Exchange Network, 2002).
Cedric Chan was born in Hong Kong and graduated from the Photography and Design Department of the Hong Kong Polytechnic University. Since 1996, he has been involved in productions with Zuni Icosahedron and the Edward Lam Dance Theatre as a performer and collaborator. From 1997, he co-founded the bands Luk Ming Chun and Gayamyan and the theatre ensemble Yeding. Chan is the Creative Coordinator of Zuni Icosahedron and has recently participated in: GiLiGuRU — Eat, Money, Man, Woman and the Importance of Being Vulgar, Happy Prince and East Wing, West Wing.
Abby Chan is a graduate of the Hong Kong Academy for Performing Arts, and danced with the City Contemporary Dance Company from 1991 to 1998. Chan has actively participated in four Hong Kong Arts Festival’s productions: *A Brave New World of Suzie Wong* in 2001, *To Touch the Untouchable Sky* in 2002, *Rite of Spring* in 2003 and this year’s *The Good, the Bad and Scarlett O’Hara*. In 2003 Chan received the Hong Kong Dance Award for her choreography of *Pipe Dream* and in the same year, she was included in the Hong Kong Dance Hall of Fame.
Brandon Wan is a personal fitness trainer, and also occasionally takes part in performances as a dancer.

Yvonne Tsai began learning ballet at an early age and has completed the RAD examination up to Advance I. In 2000, she entered the Hong Kong Academy for Performing Arts and is now in her final year for the Advanced Diploma, majoring in Performance and Choreography. Tsai has taken part in school performances including Christmas Kitchen and Wishing Tree. In 2003, she was awarded the HSBC Mainland Exchange Scholarship to join the 7th National Taoli Cup Dance Competition and won the 2nd Prize in Ensemble Performance and Original Choreography.

Brandon Wan is a personal fitness trainer, and also occasionally takes part in performances as a dancer.
Jo Phoa

Lighting

Born in Singapore, Jo Phoa graduated from the Hong Kong Academy for Performing Arts in 1999 with a Bachelor of Fine Arts in Theatre Lighting Design and received the Hong Kong Dance Award from the Hong Kong Dance Alliance in 2002. Her recent design works include The Enigma of Desire — Dali vs Gala, All of A Sudden and Kwaidan for the City Contemporary Dance Company, where she is the resident Lighting Designer.

Digilick

Music

Kim Lam is a former member of the electronic groups VSOP and Slow Tech Riddim. Digilick is an alias for presenting his solo music and visual works. Digilick mainly produces freestyle computer based electronic sound/music and club visuals. His work ranges from club tracks, remixes, TV commercial music, sound/music for theater and short films, MV productions to live visual jockey.

Pun Tak-shu

Video

Pun Tak-shu is a founding member of Zuni Icosahedron. Since the inception of the theatre group, he has been actively involved in theatre and other media arts productions. He has worked on sound and theatre design, direction, as well as video production Boombastic Verses (1999 Hong Kong Arts Festival). He is also involved in CD productions, such as The Invisible City (1997), Journey To Beijing (1998) and Stuck In Traffic (2003). In 2003 he gave a live music performance in Oscillation.
Lawrence Lee
Production Manager and Deputy Stage Manager

Lawrence Lee graduated in Stage Management from the Hong Kong Academy for Performing Arts in 1995 with an advanced diploma in Technical Art. Since then, he has taken part in various theatre productions as a stage and props designer.

Ewing Chan
Set and Props

Ewing Chan graduated from the Hong Kong Academy for Performing Arts in 1995 with an advanced diploma in Technical Art. Since then, he has taken part in various theatre productions as a stage and props designer.

Lau Tin-ming
Creative Coordinator

Lau Tin-ming graduated from the University of Hong Kong with a Master of Fine Arts having studied the development of contemporary dance in Hong Kong in the 1990s.
舞者何為

文：鄭俊達

在這個通訊高度發達的年代，科技讓我們隨時、隨地、隨意以任何方式發放和接受訊息，包括文字、視像和聲音，但我們也很快忘掉最基本的表達媒介，那便是——身體語言。

每天，我們都被大量的語言文字包圍著，我們身體最常用的部分是口（說話）和手指（打字）。

作為人類最古老和最美麗的溝通和表達形式之一，舞蹈語言是否已步上式微之路？它和我們的日常生活有何相干？如果還相干的話，觀眾在舞蹈中又究竟期望得到什麼？

舞者和編舞黃大徽，在最新作品《B.O.B.*》（身體啊！身體）中，要求觀眾思考一下以上的問題。

他提出：「當語言文字如此就手，印刷媒體如此發達，我們是否還需要利用我們的身體去溝通呢？如果還需要，要怎麼樣呢？」

「作品的另一個議題是要探究表演的身體；台上和台下的身體有否不同？觀眾想看到的是哪一種身體？舞者是否順應慾求而跳？」

黃大徽自1999年以來便致力探討不同的課題，不斷對舞蹈何去何從和舞者角色進行思考，以上只是其中一份。

舉例來說，究竟脫衣舞和現代舞有何不同？「兩者同樣是舞者向觀眾展示身體，觀眾是否只想看你的身體，而非你的靈魂？」

「所以要問：舞蹈還有什麼意義？究竟舞蹈是一份職業，抑或是一種藝術的表達？又或者，它僅僅是一種虛榮？」

為了回答這些疑問，《B.O.B.*》可說是黃大徽和他的舞者一次尋找靈魂的練習，一個挑戰觀眾固有舞蹈概念的舞蹈劇場作品。

《B.O.B.*》集合來自不同背景的舞者——何靜茹、郭瑞萍、黃雲達、陳浩峰、海潮等，合力炮製一齣長約八十分鐘的作品，以台上和台下雙向溝通為表演的核心。

黃大徽說：「透過他們的演出，舞者會向觀眾傳達不可言傳和意在言外的感覺。」

他補充，他並沒有要舞者對他的指示亦步亦趨，相反，他更關懷他們看待作品的態度，以及他們如何看待自己的作品。

「他們(最終)做的來自他們本身，不是我。每位舞者都是獨特的，我提供一個框架，讓他們發揮自己的獨特性。」

《B.O.B.*》最微妙的部份，不僅在於把眾多的動作和舞蹈共冶一爐，而是呈現舞者的狀態。「這種表演方式十分真實，會把舞者徹底展露於人前……故此他們得十分自信。」

「當然，展露的程度因應不同舞者而異，看舞者究竟希望展露自己多少，這是十分有趣的。」

黃大徽說，這個香港藝術節委約節目的好處是，可以令參與者把他們的藝術技巧和創意推至極限。大部份舞者都是在三十歲後退休(像簡賢漢是少數的例外)，因為他們根本無法再應付舞蹈對體能的嚴格要求，但黃大徽相信，只要心靈有創意，舞者可以長時期繼續他們／她的藝術生命。

他說：「舞蹈可以是一個創意平台……它是創作的工具。我希望舞者對他們所跳的多作思考，也希望觀眾思考他們所看到的。」

作為一個不止於純粹表演的思考性作品，《B.O.B.*》大抵會引發更多問題，而不是去提供答案吧。

中譯：朗天
A Thinker’s Piece
By Kevin Kwong

In this age of advanced communication — with technologies that enable us to send and receive verbal, visual and/or audio messages anywhere, at any time, in any way — we are fast losing touch with one basic medium of expression ... body language.

Everyday, we are overloaded with spoken words and written texts, so that the only body parts most of us exercise on a regular basis are the mouth (for talking) and fingers (for typing).

Is the language of dance, which is one of the most ancient and beautiful forms of human communication and expression, on its way to extinction? Does it have any relevance in our lives today? If so, what do people want to see in a dance?

In his latest piece B.O.B.* (Body O Body), dancer and choreographer Dick Wong asks his audience to think about these questions.

“When the spoken and written language is so convenient and when the printed media so developed, do we still need to use our bodies to communicate? If so, how?” Wong asks.

“For instance, is a “strip dance” different from modern dance? “Both reveal the dancer’s body to the audience,” says Wong. “Does the audience want to see your body and not your soul?”

“So why dance? Is it just a job or an art of expression? Or is it just a form of vanity?”

Despite, or rather because of, all these probing questions, B.O.B.* is as much a soul searching exercise for Wong and the dancers as it is a piece of dance theatre that challenges the audience’s concepts of this physical art form.

Features performing artists from various backgrounds — Frankie Ho, Candy Kuok, Roger Wong, Cedric Chan and Hoi Chiu — this 80-minute performance is at its core a two-way communication between those on and off stage.
“Through their performances, the dancers will convey to the audience feelings that cannot be verbalised and sensations that are beyond words,” explains Wong.

The choreographer adds that, instead of asking the performers to follow his instructions religiously, he is more concerned with their attitude towards the piece as well as how they see their own work.

The trickiest part of this show is not only to merge movements and dance into one, but for the dancers to get their “state of mind” across. This way of performing is very truthful. It exposes the artists completely ... so they need to be very confident of themselves.

“What they do in the end, comes from themselves, not me,” Wong says. “Each dancer is unique. I provide them with a framework that highlights their uniqueness.”

“Of course, how much is being revealed depends on each dancer and it will be interesting to see how much the dancers will want to reveal.”

Wong says what is great about this Arts Festival programme is that it encourages those involved to push their artistic as well as creative limits. With dancers, many (with the very few exceptions like Merce Cunningham) will retire when they reach their 30s.

They simply can no longer meet the high and intensive level of physicality that this art form demands. But with a creative mind, Wong believes, a dancer can continue to survive for a long time.

He says, “Dance can be a creative platform ... it is a tool for creating. I want the dancers to think more about what they do. And I want the audience to think about what they see.”

A thinker’s piece rather than pure entertainment, B.O.B.* is likely to open up more questions than it will answer.
Credits

Creative Team
Dick Wong
Candy Kuok
Frankie Ho
Hoi Chiu
Lucia Tong
Lai Tak-wai
Roger Wong
Cedric Chan
Abby Chan
Yvonne Tsai
Brandon Wan
Lau Tin-ming

Choreographer
Dancers

Actor
Guest Performers

Production Team
Doris Kan
Orlean Lai
Ewing Chan
Digilick
Pun Tak-shu
Jo Phoa*
Lawrence Lee

Executive Producer
Project Coordinator
Set and Props
Music
Video
Lighting
Production Manager and
Deputy Stage Manager
Stage Manager
Production Electrician
Wardrobe Supervisor
Crew
Photographer (Leaflet and
House Programme Cover)

* By kind permission of the City Contemporary Dance Company

Special Thanks to
Mr and Mrs Au Yau-sung
Ms Evelyn Yang
Ms Vicky Leong
City Contemporary Dance
Company
DanceArt Hong Kong
St Margaret’s College
Zuni Icosahedron

* 創作人員
黄大漢
郭瑞萍
何靜茹
海潮
唐智盈
黎德威
黃雲達
陳浩峰
陳敏兒
蔡偉安
溫健華
劉天明

編舞
舞者
演員
特邀演出
創作統籌／場刊設計

製作人員
簡溢雅
黎韻賢
陳友榮
Digilick
潘德恕
潘素齡*
李浩賢
魏婉意
周芍妍
黃穎琳
麥樹榮
周俊彥
張志偉

執行監製
計劃統籌
舞台及道具設計
音樂
錄像
燈光
製作經理及
執行舞台監督
舞台監督
製作電機師
服裝
技術人員
宣傳照及場刊封面攝影

* 承蒙城市當代舞蹈團批准參與演出

特別鳴謝
歐有生伉儷
伊慧能小姐
梁惠琪小姐
城市當代舞蹈團

動藝
聖瑪加利書院
進念·二十面體

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