

漂浪

居留所

A
Tidal
Home



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| 家 |

我們（張嘉芸和譚玉婷）與甄彩菱於 2018 年居住在離家千里的柏林。柏林的寒冬讓我們同聚在室內，躲避刺骨的冷風。閒聊期間，我們發現我們不時提到自己的家，或因灰沉的冬天讓我們想起香港帶有藍天的和冬，但我們是否想常家呢？答案是否定的。若我們能把柏林的住處變得舒適，那我們是否就可稱它為家呢？

| 歸屬感 |

我們每人都因為一些原因而離家，但同時又想家。那是否矛盾？即使我們一生大部分時間都處於香港，我們也有覺得自己是陌生人的時刻。但我們從未覺得自己屬於柏林，那為何不就毅然買機票回家呢？歸屬感是不是家有的必要原素？而家，又是否做人舒泰的先決因素？

經過與甄彩菱的多番討論後，我們發現並非只有我們對此發問。很多居住外地的人也有同樣的感覺，因此我們決定把我們的討論紀錄下來。一個劇場計劃由此而誕生。

| 成長 |

《漂泊居留所》對我們來說是一個非常私人的劇場計劃。為了可以打破固有的想法，我們每天對對自己叩問，從而用新的觀點理解自己、理解我們所屬的世界。亦因為理解我們的根，我們相信這有助我們日後能走得更遠。

記得有朋友說我們想法大膽－在香港首演後把劇目帶到歐洲。我們非常榮幸能在此宣佈一個好消息－柏林 Oyoun Theatre 將會與我們在 2022 年秋天聯合製作《漂泊居留所》，希望到時歐洲的疫情亦得已舒緩。

在製作過程中，我們確實遇到了很多困難，因此我們要非常感謝我們出色的團隊幫我們實現這個發了兩年的夢。在此亦想衷心感謝在此計劃不同階段參與的朋友。《漂泊居留所》獲香港藝發局、英國 New Earth Theatre、Art-mate 和 Pineapple Design Limtied 資助，沒有他們，這項計劃一定無法成事。

希望你們會喜歡《漂泊居留所》。



HOME



| Home |

In 2018, when Marie Yan (Playwright) and we (Karen Cheung and Anne Tam) were staying in Berlin, all of us were miles away from home. Winter in Berlin is hard and we spent time together to hide from the bone-chilling wind. We understood each other more by spending time together and the topic of our roots kept coming back into our conversation, perhaps because the grey winter made the two of us long after the warm winter in Hong Kong and its blue sky. But did we always miss it? The answer was no. And since we had made ourselves comfortable in Berlin, could we also call it home?

| Belonging |

Each of us tried to escape something from home, but at the same time we missed being home. Is it paradoxical? Even when we spent most of our lifetime in Hong Kong, there were times that we felt like strangers. Belonging to Berlin was never a question, because we never were going to, then why didn't we simply book a ticket and fly back? Is a sense of belonging an essential element to make one feel at home? Is home a prerequisite for a contented life?

In our exchanges with Marie, we realised what we felt was not exceptional, but universal and that we ought to record and talk with more people. The idea of a theatre production appeared.

| Empowerment |

This project for us is very personal and makes us question ourselves everyday. We hope to think out of the box and find a new way to understand ourselves, as well as the world, where we belong to. By understanding our roots, we believed we could empower ourselves to walk further in the direction of a brighter future.

Some people told us we were very ambitious to produce such a show, because we were not only aiming at performing in Hong Kong, but also in Europe. We are very happy to announce Oyoun Theatre's confirmation as a co-production in Berlin in the Autumn of 2022. Hopefully the pandemic situation will have eased by now.

During the production, we faced a lot of difficulties and we would like to thank our amazing team wholeheartedly for helping us realise our dream which we have been talking about for more than two years.

We would also like to thank all those who participated in the project at its different stages. A Tidal Home is sponsored by Hong Kong Arts Development Council, New Earth Theatre, Art-mate and Pineapple Design Limited. Without them, this project could have never come true.

And now we hope you enjoy the show.

聯合監製—張嘉芸

策展人、監製

畢業於香港大學，現於柏林攻讀文化研究碩士學位。

與譚玉婷共同創立 Dialogues of Oceanus Collaborative Workshop

過往曾參與計劃：香港柏林獨立電影節

現有計劃：平地視點——短片節

《Wegen Hegel》（短片）

演員兼聯合監製 — 譚玉婷

本劇演員兼聯合監製。畢業於香港演藝學院戲劇學院，主修表演。2018-19 年赴德法兩地實習及進修，在不同表演藝術範疇上深造。回港後創立藝術團體 Dialogues of Oceanus Collaborative Workshop，致力以藝術創作帶動人群對話、引發各種交流。

Producer -- Karen Ka Wan CHEUNG

Freelance curator and producer

Graduated from the University of Hong Kong and is now doing a master programme in cultural studies in Berlin, Germany. Co-founded Dialogues of Oceanus Collaborative Workshop with Anne Tam.

Past events: Hong Kong Independent Film Festival in Berlin (2019)

Current project: Voices of the Grounvd -- Short Films Festival in Berlin, Wegen Hegel (Short film)

Producer & Actor - Anne Yuk Ting TAM

Studied acting at the Hong Kong Academy for Performing Arts.

Her perspective on theatre was nurtured through trainings in multiple disciplines: clowning, at the internationally renowned Philippe Gaulier's school (Étampes, France), puppetry, at the mots de tete compagnie (Paris, France), physical theatre, contemporary dance and performance.

導演的話 Words from the director

感謝譚玉婷邀請我參與這個計劃。從籌備到上演經過了兩三年，當時我對「家」的感覺，遠遠比現在來得簡單。如今我剛為人母，亦面對著這城裡眾人遠走他鄉的境況；我一直是熱愛到處遊歷的人，但想到「不能歸去的離開」，卻才牽扯出關於家的深刻感受。

甄彩菱以稍帶距離的目光，向一眾團隊成員發問，勾出記憶，再重新編寫成一個虛構城市的故事。這種色彩和距離，對於我作為導演是不熟悉、卻帶挑戰性的寫法，而作為此城的人則像在閱讀一本大人的繪本，半夢地，臆想著許多記憶與幻想。

導演－陳冠而

小息跨媒介創作室藝術總監，憑《卡桑德拉／表象終結之世界》獲 IATC 劇評人獎「年度演出獎」。以身體為主體及媒介，形塑空間與經驗；劇場創作者、導演、旅人。

I want to thank Yuk Ting Tam for inviting me to participate in this project. Since it took almost three years from the preparation to the show, back then, my feeling of "home" was far simpler than it is now. Just as I was recently becoming a mother, I was, and still am, facing the situation of a city that many people decide to leave for far away; I have always loved to travel everywhere, but when I think of "leaving without return", I have a profound feeling about home.

With a slightly distant gaze, Marie Yan asked a group of team members to recall memories, and rewrote them into the fictional story of a city. This kind of colour and distance are unfamiliar, but stimulating for me as a director. Watching people in this city is like reading an adult's picture book, half dreaming, half invoking memories and fantasies.

Director -- Kwun Fee CHAN

A theatre creator, director and traveller. She takes the body as subject and medium, creating space and experience.

編劇的話

Words from the playwright and dramaturge

我通常會以地方出發來寫作，就如電影裏會有空鏡去拍攝某些場景。而在《漂泊居留所》中，我想觀眾觀察不同人物在一個虛構的城市中，對應災難發生的反應。

我之前的劇作都有崩壞瓦解的原素：關於社會的《The Fog》、友情的《The Theory》，以及今次《漂泊居留所》中的城市瓦解。當我和張嘉芸及譚玉婷一同討論這項計劃時，我們都想用我先前在《Artes Moriendi》(2018) 所嘗試的方式去創作，將真實與虛構故事互相交織，從而呈現出一個偌大而多元的世界。我非常感激我們的演員、團隊及朋友在創作過程中的交流，用他們的回憶及趣聞來幫我們建構出《漂泊居留所》。

對一個戲劇家來說，最有趣的是和導演陳冠而一起去探索劇中的節奏及選擇，好讓觀眾不會迷失於由四位演員所飾演的二十多個角色，但又能觀賞劇中人物既混亂，同時親密細膩的關係與掙扎。

家於我來說是溫暖而有重量的，但我還未能就此進行透徹的反思。另一個《漂泊居留所》的相關項目是寫一本關於我自己的經歷、香港及歐洲的根柢的書，因此我邀請你關注 www.thedevilspod.com。希望你能享受《漂泊居留所》。

本劇編劇及戲劇家 -- 甄彩菱

多語作家及戲劇家。首作《The Fog》於 2015 年獲 Mary Leishman Theatre Award。2020 年憑《漂泊居留所》獲得英國 New Earth Theatre 劇本發展種子計劃資助及德國 Robert Bosch Stiftung 的 Crossing Borders 獎學金為本劇相關的書作到香港資料搜集。甄氏亦於 Instagram 上寫及翻譯詩作 @horses_crossing

GRO



WTH

I often write from the perspective of a place. Like in cinema you would frame a location and let the camera roll. In *A Tidal Home*, I wanted to observe an imaginary city and very different characters react to the same catastrophe.

My previous plays all have a sense of something falling apart: a community (*The Fog*), a friendship (*The Theory*)... in *A Tidal Home* it's an entire city. So, as Karen Cheung, Anne Tam and I were discussing the project, we wanted to use the technique of collecting and fictionalising stories I had developed with a previous play, *Artes Moriendi* (2018), to reflect a large and diverse world. I am very grateful to our cast, team and the friends in our circles for taking part in this process; their memories and anecdotes built the flesh of *A Tidal Home*. The dramaturgical joy of the production was trying to find with director Kwun Fee Chan what are the rhythm and choices that would both allow the audience to enjoy the intimacy and chaos of watching these characters struggle, while not getting lost between four actors performing more than twenty individual characters!

Home is to me both warmth and weight and I am not done reflecting about it as I dig into my own history, between Europe and my Hong Kong family heritage and start to write what will become the companion book to *A Tidal Home*, which I invite you to keep an eye on at www.thedevilspod.com. Enjoy the show!

Playwright & Dramaturge - Marie YAN

Marie Yan is a multilingual writer and dramaturge. Her first play *The Fog* won the Mary Leishman Theatre Award (2015). In 2020, she was awarded the Seed Commission by New Earth Theatre for *A Tidal Home* and the Crossing Borders scholarship by the Robert Bosch Stiftung in Germany for the accompanying book project. She writes and translates poetry on Instagram @horses_crossing.

計劃簡介 About the Project

陳冠而 X Dialogues of Oceanus Collaborative Workshop 香港柏林跨地合作劇場計劃

劇本由來自法國的劇作家甄彩菱與演員，陳冠而導演及設計團隊共同創作，把於歐洲流行多時的劇場集體創作方式帶到香港。是次計劃由聯合監製張嘉芸、譚玉婷及編劇甄彩菱於柏林時共同策劃，希望能透過計劃積極探索「家」及「歸屬感」的概念。

於劇本創作工作坊，編劇、演員及團隊一同憶述及討論關於他們移居香港或圍繞香港的童年回憶及家庭故事。本計劃亦邀請到菲裔演員區洛思參與，分享他作為少數族裔於香港的成長經歷，希望讓團隊及觀眾更能了解香港不同族群的故事，同時，透過這個富真實感，受香港啟發的戲劇世界，讓觀眾想像一個更多元的城市，如何應對社會動盪之時。

Kwun Fee Chan X Dialogues of Oceanus Collaborative Workshop Berlin Hong Kong Transregional theatre project

The play was collectively created by French playwright Marie Yan and Hong Kong director Kwun Fee Chan with the whole team of the production. A Tidal Home was initiated by Karen Ka Wan Cheung, Anne Yuk Ting Tam and Marie Yan in Berlin, with the wish to explore feelings of home and belonging.

During our creative workshop with the team, we recalled childhood memories and family stories in and around Hong Kong. We are delighted to have invited in our team artists of diverse backgrounds. From the Philippines to France to Mainland China, they have told us about their experience of growing up in Hong Kong while perceived as an ethnic minority, like our cast member Russell Terre Aranza, or indeed as belonging to the majority, like the rest of our cast.

It inspired us where A Tidal Home takes place: in a city that resembles Hong Kong, yet is fictional and invites us to imagine what a future, more diverse society will look like and how it will react to a time of crisis.

故事簡介 Synopsis

故事發生喺一個近乎係一個島嘅海邊城市。有一日，海浪嘅移動開始變得奇怪，海水慢慢湧上岸，再沖去大街，而河道溝渠漲滿，污水處理系統逐一崩塌，全城喉管一一爆裂。喺無法解釋嘅災難之中，相愛嘅人恐慌，商家就趁機攞着數，死咗嘅哲學家喺天上面望住事件一一發生。呢個時候，市長一心諗住眼前新市政廳嘅開幕典禮，將呢座城市嘅衰變同佢本人嘅家變拋諸腦後。同時有一個劇團勉強接受委約，喺開幕典禮上表演。

一眾角色都問自己個心：

繼續留低，定係夠鐘離開呢？

The City sits on a near-island. One day the tide starts following unusual patterns. Water invites itself further and further into the streets. Canals overflow. Soon, the sewage system is collapsing and pipes are exploding everywhere.

On the backdrop of this inexplicable catastrophe, lovers panic, a businessman takes advantage of the situation, dead philosophers watch it unfold from up above in the sky. The City's Mayor can only focus on the opening ceremony of his new town hall, oblivious to the collapse of his city, as well as of his own family. A theatre company reluctantly plans for a commissioned performance supposed to inaugurate the new town hall.

Each and every one of these characters wonders:

Should I stay?

Or is it time to leave?

故事

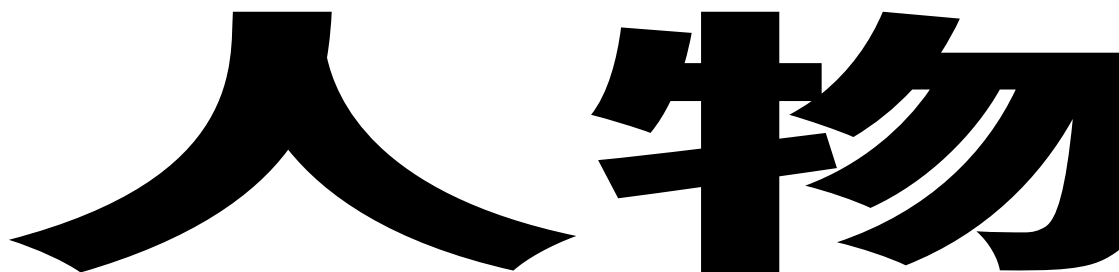
劇中人物 Characters' Description

演員甲	二十幾歲，明事理嘅領班，接替 Dolores 成為劇場導演
演員乙	二十幾歲，劇團入面嘅調解員，照顧眾人大小需要
演員丙	二十多歲，唔習慣跟大隊
演員丁 (Michael)	冇人知呢條友去咗邊
家姐	六十幾歲，臥病在床，聞到棺材香
細佬	五十幾歲，壯健
爹哋	鬼魂，移民工，演員甲嘅爸爸
區議員	四十出頭，少數旅裔公職人員、有一顆堅定的心

劇中

老婦	七十出頭，曾為子女勞碌，現與兩隻狗相依為命
電視主播	三十幾歲、知識階層、懷孕、思想深邃、與新聞總編交往
嬰兒	電視主播與總編輯的孩子
總編輯	三十幾歲、知識階層、熱心、尤其熱衷政治、與電視主播交往
市長	五十幾歲，為人兼具魅力與威脅性
女兒	二十出頭，市長之女，非常敏感，有啲被嬌縱
商人	五十幾歲，快樂泉源樽裝水公司老闆，奉迎權勢
老子	哲人，淡靜、睿智、與人無爭
TOMMASO FRANCINI	興建凡爾賽宮花園水利系統嘅天才工程師，喜炫技，思想開放
甲由王	城市渠務工作者、先知、狂人、向甲由群佈道
甲由群	身為入侵生物，遇挫折好快復原、謙卑、有禮

ACTOR 1	20s, reasonable leader, replacing Dolores, the theatre director
ACTOR 2	20s, mediator and Mum of the group
ACTOR 3	20s, rebel of the pack
ACTOR 4 (Michael)	No one knows what he's up to
SISTER	60s, terminally ill and bed-ridden
BROTHER	50s, strongly built
FATHER	Ghost, immigrant worker, father of ACTOR 1
DISTRICT COUNCILLOR	Early 40s, Ethnic minority civil servant, strong-hearted



THE OLD WOMAN	Early 70s, lived for her children, then for her dogs
TV PRESENTER	30s, educated, pregnant, sophisticated, in a relationship with the PUBLISHER
THE BABY	The baby of the TV PRESENTER and the PUBLISHER
PUBLISHER	30s, educated, passionate, obsessed with politics, in a relationship with the TV PRESENTER
THE MAYOR	Late 50s, charismatic, charming and threatening in turns
DAUGHTER	Early 20s, Mayor's daughter, very sensitive, a bit spoiled
BUSINESSMAN	Late 50s, owner of Happy Spring, obsequious
LAOZI	Quiet, wise and courteous
TOMMASO FRANCIANI	Genius engineer of the water systems of the Versailles gardens, show-off, but open-minded
THE COCKROACH KING	City sewage worker, prophet, madman, speaks to cockroaches
COCKROACHES	Resilient, humble, polite, but invasive creatures

人物分配表 Character Distribution

區洛思	老婦、演員甲、區議員、電視主播、甲由群
陸嘉琪	演員丙、家姐、市長、甲由群
宋本浩	總編輯、演員丁 (Michael)、爹哋、老子、商人、甲由王
譚玉婷	演員乙、細佬、女兒、電視主播二號、Tommaso Francini、甲由群

Russell Terre Aranza Old woman, Actor 1, District Councillor, TV Presenter, Cockroaches

Ka Ki Luk Actor 3, Sister, Publisher, Mayor, Cockroaches,

Boon Ho Sung Actor 4 (Michael), Father, Laozi, Businessman, The Cockroach King

Anne Tam Yuk Ting Actor 2, Brother, Daughter, TV Presenter 2, Tommaso Francini



場

場景

1	老婦與細佬
2	市長與電視主播
3	總編輯與電視主播
4	市長與女兒
5	眾演員
6	甲由王與甲由群
7	老子與 Tommaso Francini
8	市長與商人
9	總編輯與電視主播
10	家姐與細佬
11	老子與 Tommaso Francini
12	女兒
13	電視主播二號與區議員
14	眾演員*
15	甲由王與甲由群
16	老子與 Tommaso Francini
17	開幕典禮**
18	甲由王與甲由群
19	總編輯與電視主播
20	市長與女兒
21	家姐與細佬
22	演員甲與父親
23	老子與 Tommaso Francini
24	劇終

* 謝 Randell Terre Aranza 翻譯地契

** 鳴謝郭翠怡的《陌生人》
鳴謝馮卓謙的《關於海上的旅程》

景



Scene List

- 1 Old Woman & Brother
- 2 Mayor & TV Presenter
- 3 Chief Editor & TV Presenter
- 4 Mayor & Daughter
- 5 The Actors
- 6 Cockroach King & Cockroaches
- 7 Laozi & Tommaso Francini
- 8 Mayor & Businessman
- 9 TV Presenter & Chief Editor
- 10 Brother & Sister
- 11 Tommaso & Laozi
- 12 Daughter
- 13 TV Presenter 2 & District Councilor
- 14 The Actors*
- 15 Cockroach King & Cockroaches
- 16 Laozi & Tommaso Francini
- 17 Opening Ceremony**
- 18 Cockroach King & Cockroaches
- 19 TV Presenter & Chief Editor
- 20 Daughter & Mayor
- 21 Brother & Sister
- 22 Actor 1 & Father
- 23 Laozi & Tommaso Francini
- 24 Finale



* Credits to Randell Terre Aranza for the translation of The Property Title

** Credits to Tree Kwok for The Stranger
Credits for Chage Fung for The Letter About Home

演員 CAST

區洛思

於 2020 年畢業於香港中文大學文化研究系（學士），曾於倫敦音樂與戲劇藝術學院及誇啦啦藝術集匯接受戲劇訓練。近期演出有天台製作的《不是女僕》。

陸嘉琪

2019 香港演藝學院戲劇學院畢業生，獲藝術學士（榮譽）學位，主修表演。現為自由身演員。

近期演出包括：香港藝術節《鼠疫》、香港原創音樂劇音樂會《我們的音樂劇》、香港戲劇協會《兒欺 2020》、中英劇團《人生原是一道辛歌》等等。

校內演出包括：《Lysistrata》、《火臉》、《兒欺》、《記憶之書 1.0》；音樂劇包括：《Pippin》、iStage 音樂劇《D 之殺人事件》（實習）、Musical Cabaret：《Rent》。2019 年憑校內演出《兒欺》，榮獲香港小劇場獎「最佳女主角」，並同時獲提名香港舞台劇獎「最佳女主角」及 IATC(HK) 劇評人獎「年度演員」。

宋本浩

曾參演的劇目：《迷鳥》（香港戲劇創作室）、《放逐》（前進戲劇工作坊）、《我們的海》（小息跨媒介創作室）、《牠和牠和牠的森林》（衆聲喧嘩）。

Russell Terre ARANZA

graduated from The Chinese University of Hong Kong with a BA in Cultural Studies in 2020, she trained in theatre with The Absolutely Fabulous Theatre Connection and The London Academy of Music and Dramatic Art in summer 2016, and is best known for her collaborative work in Not the Maids with Rooftop Production.

Ka Ki LUK

graduated from the HKAPA School of Drama in 2019 with a Bachelor of Fine Arts (Honours), majoring in acting. She is currently a freelance actress.

Her recent works include Hong Kong Art Festival's The Plague, Hong Kong Musicals in Concert's The Originals, the Hong Kong Federation of Drama Societies' Luna Gale 2020, Chung Ying Theatre's All My Life I Shall Remember.

Her school performances include Luna Gale, Lysistrata, Fireface, Mnemonic 1.0, the musical Pippin, the iStage musical Murder code : D (Internship) and the cabaret Rent.

In 2019, she won Best Actress at the 11th Hong Kong Theatre Libre for her performance in Luna Gale and was nominated for the Hong Kong Drama Awards' Best Actress award and for Performer of the Year at the IATC (HK) Critics Awards.

Boon Ho SUNG

His theatre credits include: Stragglers (Hong Kong Dramatists), A Fork in the Road (On&on Theatre Workshop), Where is Our Sea? (Littlebreath Creative Workshop), Three of Us (Heteroglossia).



創作團隊 Crew

助理導演，影像設計與後期製作－嚴穎欣

2020年畢業於香港演藝學院戲劇學院導演系，在校期間連續四年獲香港特別行政區政府獎學金，並曾到倫敦和新加坡交流。過往先後畢業於城市大學創意媒體電影藝術系學士課程及香港大學專業進修學院戲劇研習文憑課程。

舞台、電影、導演、演員；
小孩子才做選擇，我全都愛。

製作經理及舞台監督－朱嘉明

畢業於香港演藝學院主修藝術、項目及舞台管理。
現為自由身舞台工作者，主要負責舞台管理的工作。

執行舞台監督－陳樂詩

助理舞台監督－陳朗日

畢業於香港演藝學院，獲舞台及製作藝術學士（榮譽）學位。二零一八年，獲得「演藝學院友誼社獎學金」。二零一九年獲得「舞台及製作藝術學院卓越學生獎」，自二零一九年，二零二零年起連續兩屆獲得「蔡永善醫生伉儷紀念獎學金」。
現為自由工作者，提供舞台、影視、項目管理及製作之服務。

舞台設計－阮漢威

畢業於香港演藝學院科藝學院藝術學士，主修佈景及服裝設計。舞台設計作品達二百個。現為自由身舞台工作者及劇場教育工作者、香港演藝學院客席講師，香港演藝學院駐院藝術家（設計）(2015)，同時亦為舞台攝影師。2008年開始個人攝影計畫《Black List》，並於2010年7月展覽及出版。阮氏曾六度獲香港小劇場獎及香港舞蹈年獎之提名「最佳舞台效果獎」。

獲得獎項（節錄）：

憑演戲家族製作的《四川好人》獲第十三屆香港舞台劇獎「最佳服裝設計獎」；憑前進戲劇工作坊《對倒·時光》(2018)獲IATC(HK)劇評人獎頒發年度舞台科藝／美術獎；憑《夏娃》(2020)獲第二十九屆香港舞台劇獎最佳舞台設計。

燈光設計及皮影製作－劉銘鏗

人稱「神父」。最近常從事紙藝及立體書的事，自創「立體書故事劇場」，閒來參與劇場燈光工作，最近跟藝術家陳冠而和甄彩菱、以及其團隊合作，深感榮幸。

聲音設計－葉珮君

畢業於香港演藝學院，舞台及製作藝術學院科藝製作學系，主修音樂製作。現為實驗音樂樂隊假日貞操成員。曾參與不同聲音設計和音樂創作，範疇包括劇場音樂創作、短片配樂、多媒體聲音影像創作及藝術演出等。

服裝設計—鄭文榮

主修純藝術織物及布料印花技術。曾先後畢業於巴黎 L'Ecole Supérieure des Arts Appliqués Duperré，法國 L' Université de la Sorbonne 及英國 The Somerset College of Arts and Technology。回港後，開始設立自己的設計工作室。同時熱衷於探索時裝與劇場，為劇場演出設計服裝，層合作的香港本地劇團包括進劇場、前進進戲劇工作坊、香港藝術節、香港城市當代舞蹈團、香港話劇團、香港亞洲協會等。

平面設計— Pineapple Design Limited

助理燈光設計—許穎恩

畢業於香港大學新聞系。

擁有數年舞台製作經驗。曾於業餘劇團擔任佈景及道具製作、錄像及投影設計、執行舞台監督以及助理舞台監督。現擔任與燈火設計相關的工作，近期的製作包括 CMTeers《意外死亡》以及《防疫禁區》燈光設計師、影話戲《白色的影子》燈光設計師、進劇場《時光》燈光助理等。

燈光控制員—趙靜怡

翻譯—簡成凝

自由工作者，近期曾協作前進進戲劇工作坊的《新文本表演探索計劃 2021》與李偉能編舞的《回聲二：人為景觀》

助理翻譯—馮卓謙

正修讀棕劇場「全日制全方位戲劇進階證書課程」，畢業於香港樹仁大學新聞與傳播學系。

近期參與演出包括：棕劇場《目的...地(待定)》、香港浸會大學電影學院《尋找愛麗絲》等。另於棕劇場《破苦尋洲》任助理舞台監督。可以創作是件幸福事。希望藉創作說關於香港的故事。lg: @chagefung

宣傳片攝影—黃瑋納

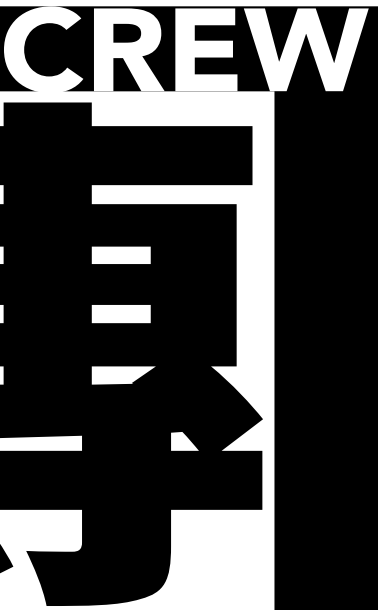
導演代表作品《那日上午》、《他們的海》獲多個國際及本地獎項，包括鮮浪潮大獎及 ifva 金獎等。攝影作品《誠惶(不)誠恐，親愛的》、《老人與狗》分別入圍釜山影展競賽及金馬獎等。

宣傳品相片拍攝—何佩欣

鋼琴教師，劇場攝影師。生於香港，愛這個地方。

海報化妝—張楚琦

擁有 10 年化妝經驗的 Alice fallen 為今次 A Tidal home 演員們擔任化妝造型師，多年前在異國感受到的不同彩妝文化在演員的面容上展示出中西合璧的彩繪。



Assistant Director, Video Design and Post Production – Fiona YIM

Fiona Yim graduated from the Hong Kong Academy for Performing Arts in 2020 with Bachelor of Fine Arts (Honours) Degree in Drama, majoring in directing. She was granted the 4-year-long HKSAR scholarship. And she also graduated from the City University of Hong Kong with Bachelor of Arts (Honours) Degree in Creative Media. She is passionately working as director and actor in both theatre and film.

Production and Stage Manager – Sunny CHU

Graduated from The Hong Kong Academy for Performing Arts major in Art, Event & Stage Management.

Currently, he is a freelancer mainly responsible for stage management.

Deputy Stage Manager – Lok Sze CHAN

Assistant Stage Manager – Long CHAN

Graduated from The Hong Kong Academy for Performing Arts, majoring in Stage & Event Management. He was awarded the "Society of APA - Local Student Scholarship" (2018), "Theatre & Entertainment Arts School's Outstanding Student Award" (2019) and "Dr. & Mrs. George Choa Memorial Scholarship" in both years of 2019 and 2020.

Chan Long is now a freelancer. Providing management and planning services for different kinds of events and projects. Including Theatre, Video and Animation.

Stage Design – Hon Wai YUEN

Graduated from the HKAPA, majoring in Set and Costume Design. He has created about 200 set designs for performances including dance, dramas, musicals and concerts. Yuen is also a freelance theatre artist and theatre photographer as well as theatre educator, part-time lecturer and an Artist-in-Residence (Design) at the HKAPA. In 2010, his first photo book Black List was published and exhibited. Yuen was nominated six times for the Best Stage Effect of the Hong Kong Theatre Libre Awards and once for the Best Stage Effect of the Hong Kong Dance Awards.

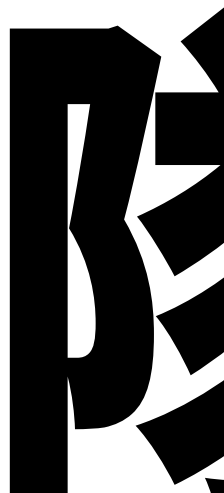
Selected awards: Best Costume Design Award of the 13th Hong Kong Drama Awards for The Good Person of Szechwan. Best Art Directions/Technical Arts of Year of IATC (HK) Critics Awards for Tête-bêche (2018) of On & On Theatre Workshop, Best Set Design Awards of 29th Hong Kong Drama Awards for Eve (2020).

Lighting Designer & Shadow Play Production – Ming Hang LAU

AKA SunFool. Most of time making paper artwork and Pop-up books, while sometimes as theatre lighting designer. Honoured to work with theatre artist Fee Chan and playwright Marie Yan, and also their excellent team recently.

Sound Designer – Step IP

Music production graduate from the Hong Kong Academy for Performing Art. She is a member of an experimental band, Virgin Vacation. Working in sound design, music composition for theatre, short film, multimedia art and art performance, etc.



Costume Designer – Man Wing CHENG

Cheng graduated from L'Ecole Supérieure des Arts Appliqués Duperré in Paris, L'Université de la Sorbonne in France, and The Somerset College of Arts and Technology in the UK, majoring in fine art textile and fabric printing technology. He set up his design workshop after returning to Hong Kong. Cheng explores the realms of fashion and theatre. He periodically designs costumes for theatres including Theatre du Pif, On and On Theatre Workshop, HK Arts Festival, HK City Contemporary Dance Company, HK Repertory Theatre, HK Asia Society etc.

Graphic Designer – Pineapple Design Limited

Assistant Lighting designer – Wing Yan HUI

Graduated with a Bachelor of Journalism from the University of Hong Kong. Has a few years of production experience. And has been working as an amateur designer and backstage crew before and recently focused on lighting-related work.

Light Board Operator – Ching Yi Chiu

Translator – Suyin KAN

As a freelancer in the time of pandemic, he has recently assisted the On & On Theatre Workshop to develop *New Writing: An Actor's Approach 2021*. He also worked on *Unfolding Images: We Are Spectacle(s)* choreographed by Joseph Lee Wai-Nang at Tai Kwun in April 2021.

Assistant translator – Chage FUNG

Currently doing the Radix Troupe's All-round Theatre Certificate Training (Advanced), and graduated in Journalism & Mass Communication (BA) from HKSYU.

Recent performances include *DEST. by Radix Troupe*, *ASM in Wonderwall by Radix Troupe*. He also performed in various short film projects including *Finding Alice by HKBU's Academy of Film* etc.

Chage believes the ability to create is a blessing, and would like to talk about stories of Hong Kong in his works. Ig: @chagefung

Trailer video shooting – Wai Nap WONG

Hong Kong director/cinematographer. He graduated from School of Creative Media at City University of Hong Kong, and Golden Horse Film Academy. His works including *The Sea Within (2014)*, *That Morning (2018)*, which were screened and awarded at numerous film festivals worldwide.

Promotional photo shooting – Ballade HO

Piano teacher, theatre photographer. Born in Hong Kong and loves this place.

Makeup Artist for promotional material – Alice fallen

"Dans ma maison vous viendrez

D'ailleurs ce n'est pas ma maison

Je ne sais pas à qui elle est

Je suis entré comme ça un jour

Il n'y avait personne..."

鳴謝

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藝鵠、一拳書館

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Art and Culture Outreach, Book Punch

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Dialogues of Oceanus Collaborative Workshop

Email: dialoguesofoceanus@gmail.com
Facebook: <https://www.facebook.com/dialoguesoo.hk>
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