

香港舞蹈團

舞動《風雲》：港漫 × 舞蹈 × 光影體驗

STORM CLOUDS by HKDance: An Immersive Journey —
HK Classic Comics × Dance × Arts Tech



STORM
CLOUDS

走進炫幻維港的武俠異想世界

A Dazzling Martial Arts Fantasy Realm in Victoria Harbour

香港舞蹈團

「融匯中西 舞動香港」

使命宣言

我們從優秀的中國文化傳統汲取養份，結合當代藝術創意，以具香港特色的中國舞蹈感動世界。

香港舞蹈團於 1981 年成立，致力推廣具當代藝術創意及香港特色的中國舞蹈。歷年排演超過二百齣深受歡迎和評論界讚賞的作品，享譽舞作包括：《花木蘭》、《塵埃落定》、《蘭亭·祭姪》、《梁祝·傳說》、《風雲》、《倩女·幽魂》、《踏歌行》、《紅樓·夢三闋》、《中華英雄》、《觀自在》、《白蛇》、《三城誌》、《紫玉成煙》、《劉三姐》、《絲路如詩》、《弦舞》、《一水南天》、《媽祖》、《青衣》、《九歌》、《一個人的哪吒》、《儷人行》及《廿四節氣》。舞團銳意跨界創作，深研中國舞蹈與中國武術之糅合，原創新猷包括：大型舞蹈詩《山水》以及展現「中國舞蹈與中國武術之交互研究與成果呈現計劃」的舞×武劇場《凝》，當中選段〈靜聽松風〉更於 2023 年榮獲全國性舞評獎第十三屆中國舞蹈「荷花獎」當代舞獎之肯定。

舞團擁有廣泛國際脈絡，曾涉足美國、歐洲、韓國、泰國、日本、內地等十多個國家及地區演出，促進文化交流。近年曾赴美國華盛頓甘迺迪藝術中心、美國紐約林肯表演藝術中心、英國倫敦南岸中心、加拿大多倫多索尼演藝中心、澳洲悉尼卓士活中央廣場劇院、澳洲悉尼西摩中心、白俄羅斯明斯克國立模範音樂劇院、韓國首爾 Arko 藝術劇場、泰國曼谷阿撒拉劇院、日本東京 Tokyo FM Hall、日本金澤石川縣立音樂堂、馬來西亞檳城 One Theatre Hall、北京國家大劇院、北京天橋藝術中心、上海大劇院、上海國際舞蹈中心、杭州大劇院、廣州大劇院、新疆藝術劇院、台北新舞台、臺灣戲曲中心等，演出舞團的得獎原創舞劇包括《花木蘭》、《倩女·幽魂》、《梁祝·傳說》、《蘭亭·祭姪》及《凝》等饒具香港特色的作品，為海內外的觀眾帶來文化藝術新體驗。

香港舞蹈團為政府資助的主要表演藝術團體，2001 年起為慈善及非牟利機構。

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Hong Kong Dance Company

“Dancing across East and West,
Moving to the Tempo of Hong Kong”

Mission Statement

We are nurtured in the cultural tradition of China, combined with the creativity of contemporary art, to impress the world with Chinese dance of Hong Kong character.

Established in 1981, Hong Kong Dance Company (HKDance) is committed to promoting Chinese dance with contemporary artistic visions and Hong Kong character. Since its inception, HKDance has staged over two hundred productions, many of which have been highly popular and critically acclaimed. Recent productions include *The Legend of Mulan*, *Red Poppies*, *Spring Ritual - Eulogy*, *The Butterfly Lovers*, *Storm Clouds*, *L'Amour Immortel*, *Dream of the Past: Ancient Chinese Court Dances*, *Reveries of the Red Chamber*, *Chinese Hero: A Lone Exile*, *Vipassana*, *Lady White of West Lake*, *Tale of Three Cities*, *Waiting Heart*, *Liu Sanjie*, *Ode to the Silk Road*, *Dance of Strings*, *A Tale of the Southern Sky*, *Mazu the Sea Goddess*, *The Moon Opera*, *Shan Shui: An Ode to Nature*, *Nine Songs*, *Nezha: Untold Solitude*, *Myth of the Dancing Durumi*, *A Dance of Celestial Rhythms*, and *Convergence*, a culmination of an interdisciplinary Research Study on Chinese Martial Arts and Chinese Dance. In 2023, the excerpt *Whispers of the Pines* from *Convergence* was recognised in the 13th China Dance Lotus Awards (Contemporary Dance), the most prestigious national dance awards in China.

As a cultural ambassador of Hong Kong, HKDance consistently showcases the city's unique artistic style to the world by touring to different cities across the globe, engaging local audiences, and encouraging cultural exchange. In recent years, we have brought our award-winning productions to Lincoln Center in New York, The Kennedy Center in Washington, D.C., Sony Centre in Toronto, The Concourse Theatre and Seymour Centre in Sydney, Southbank Centre in London, Belarusian State Academic Musical Theatre in Minsk, Arko Arts Theatre in Seoul, Askra Theatre King Power in Bangkok, Tokyo FM Hall, Ishikawa Ongakudo in Kanazawa, One Theatre Hall in Penang, National Centre for the Performing Arts in Beijing, Beijing Tianqiao Performing Arts Center, Shanghai Grand Theatre, Shanghai International Dance Center, Hangzhou Grand Theatre, Guangzhou Opera House, Xinjiang Art Theater, Taipei New Stage, and Taiwan Traditional Theatre Center, among others.

Hong Kong Dance Company was incorporated in 2001 as a charitable and non-profit-making institution, and is financially supported by the Government of the Hong Kong Special Administrative Region as one of the major performing arts companies in Hong Kong.

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舞動《風雲》：港漫 × 舞蹈 × 光影體驗

STORM CLOUDS — An Immersive Journey :

HK Classic Comics × Dance × Arts Tech

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STORM
CLOUDS

舞劇《風雲》珍藏紀念展

Dance Drama *STORM CLOUDS*: Collection & Commemorative Exhibition

2 – 13.1.2025 四 THU – 一 MON

香港文化中心大堂 Foyer, Hong Kong Cultural Centre

《風雲》沉浸式互動時光迴廊

An Interactive Time Travel Experience of *STORM CLOUDS*10 – 12.1.2025 五 FRI – 日 SUN
10:00am - 5:00pm & 9:30pm - 10:30pm

香港文化中心露天廣場 Piazza, Hong Kong Cultural Centre

舞動《風雲》戶外 3D 光影舞蹈表演

STORM CLOUDS: Outdoor Dance Performance with 3D Projection11 – 12.1.2025 六 SAT – 日 SUN
7:15pm & 8:30pm

香港文化中心露天廣場 Piazza, Hong Kong Cultural Centre

演出適合 6 歲或以上人士欣賞。Suitable for ages 6 and above.

節目長約 35 分鐘，不設中場休息。The programme is about 35 minutes without intermission.

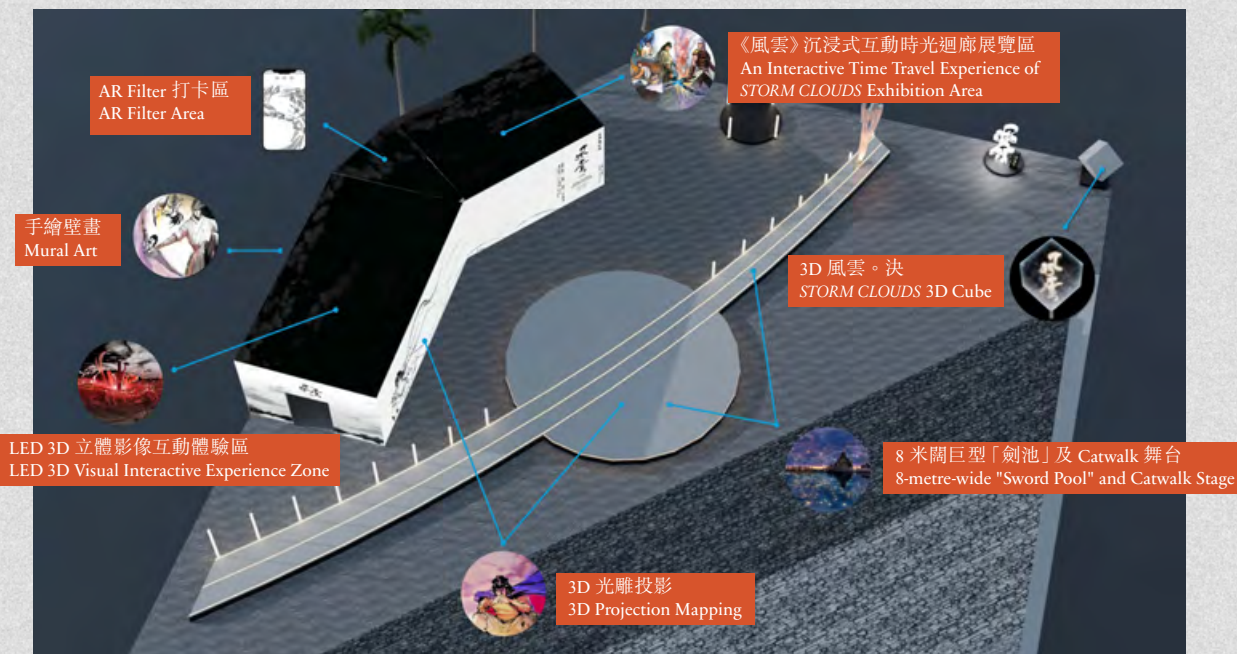
戶外活動由香港特別行政區政府「藝術科技資助先導計劃」資助
Outdoor events are funded under the Arts Technology Funding Pilot Scheme by
the Government of the Hong Kong Special Administrative Region

香港舞蹈團由香港特別行政區政府資助
Hong Kong Dance Company is financially supported by
the Government of the Hong Kong Special Administrative Region

觀眾問卷
Audience Survey

香港舞蹈團與經典港漫《風雲》原作者——著名漫畫家馬榮成先生，睽違近十年再度攜手，此次更聯同本地科技藝術頂尖團隊 Don't Believe In Style 及一眾藝術家，藉嶄新的科技藝術突破時空與虛實的壁壘，帶領觀眾躍入炫幻維港的武俠異想世界！

After close to a decade, Hong Kong Dance Company (HKDance) is collaborating once again with Mr Ma Wing-shing, the renowned comics artist and original creator of the classic Hong Kong comics series *Storm Riders*. This time, we are joining forces with Don't Believe In Style, a leading local arts and technology team, and a group of talented artists to break through the boundaries of time, space, and reality using innovative arts and technology. Together, we invite you to explore a dazzling martial arts fantasy realm in Victoria Harbour!



《風雲》沉浸式互動時光迴廊

展覽區

展覽區回顧馬榮成先生繪畫《風雲》的創作歷程，以及香港舞蹈團與《風雲》的淵緣；此外更設有 OLED 可觸控螢幕，再現過往香港舞蹈團大型武俠舞劇《風雲》精華演出片段與漫畫融合的流動影像。

AR Filter 打卡區

《風雲》經典招式以擴增實境 (AR) 數位技術，躍現眼前。以手機掃描 QR Code 二維碼，選擇招式 (步驚雲的排雲掌/聶風的雪飲刀/雄霸的三分神指)，領略各招式的剛猛勁道，留下你專屬的《風雲》影像。

LED 3D 立體影像互動體驗區

全方位多媒體影像重構成《風雲》五個奇麗場景，區內更透過動態捕捉技術 (Motion Capture)，把香港舞蹈團舞者的舞姿融入於場景內，藉沉浸式體驗，馳騁在舞武異想世界。

An Interactive Time Travel Experience of *STORM CLOUDS*

Exhibition Area

The exhibition area looks back at Mr Ma Wing-shing's creative journey in drawing *Storm Riders*, as well as how HKDance is connected with *Storm Clouds*. What's more, the area also features an OLED touchscreen, displaying digital visuals that combine highlights from HKDance's past Martial Arts Dance Drama: *Storm Clouds* performances with excerpts from the classic comic.

AR Filter Area

With the use of Augmented Reality (AR) digital technology, the classic moves from *Storm Riders* are dynamically brought to life. Upon scanning the QR code with your mobile device, you get to select the move (Bo Ging-wan's Cloud-Splitting Palm, Lip Fung's Blizzard Sabres, or Hung Ba's Three Divisions Divine Finger). Thus, you may behold the raw power of each move's martial prowess and create your personalised *Storm Clouds* image.

LED 3D Visual Interactive Experience Zone

The comprehensive multimedia visuals recreate striking scenes from *Storm Riders*. The HKDance dancers' movements are organically merged into the scenes using motion capture technology, bringing you an immersive experience of the fantastical realm of dance and martial arts.

舞動《風雲》戶外 3D 光影舞蹈表演

在維港夜色之下，戶外演出結合 3D 光雕投影、電音配樂，舞者於 8 米寬巨型「劍池」及 catwalk 舞台上與科技互動，重現《風雲》的磅礴氣勢，交織成港漫、舞蹈與科技激情碰撞的視覺盛宴。

STORM CLOUDS: Outdoor Dance Performance with 3D Projection

Set against the stunning night-time backdrop of Victoria Harbour, the outdoor performance combines 3D projection mapping with electronic music. Dancers interact with cutting-edge technology on an 8-metre-wide giant "Sword Pool" and catwalk stage, recreating the grandeur of *Storm Clouds*. This spectacular performance delivers a visual feast where Hong Kong comics, dance, and technology collide with breathtaking intensity.

3D 風雲。決

此立方由 3 面 LED 螢幕和特製鏡面組合而成，特別設計 3D 裸眼影像活現眼前，體驗 3D 刀光劍影視覺效果。

Storm Clouds 3D Cube

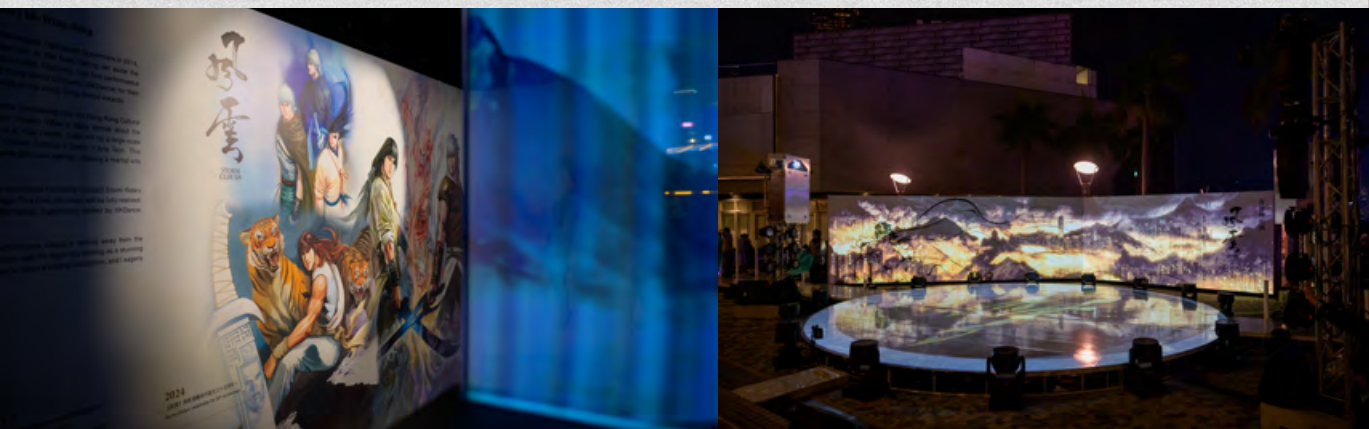
The 3D Cube is composed of three LED screens and specially crafted mirrors. Made possible by precise design, the 3D sword-clashing visuals become visible to the naked eye.

大型《風雲》二次創作手繪壁畫

香港演藝學院舞台及製作藝術學院學生在馬榮成先生親身指導之下，繪畫出長 18 米的手繪壁畫，為《風雲》進行二次創作。壁畫位於展覽館外牆，見證現今世代創新思維與經典港漫的相互連結，啟迪傳承本地藝術創作。

Large-scale Storm Riders Derivative Mural Art

Under the personal guidance of Mr Ma Wing-shing, students from the School of Theatre and Entertainment Arts at The Hong Kong Academy for Performing Arts hand-painted an 18-metre-long mural inspired by *Storm Riders*. This mural, displayed on the outer wall of the exhibition, stands as witness to the interconnection between contemporary innovative thinking and classic Hong Kong comics, inspiring the legacy of local artistic creation.



《風雲》沉浸式互動時光迴廊展覽區
An Interactive Time Travel Experience of
STORM CLOUDS Exhibition Area

8 米寬巨型「劍池」及 Catwalk 舞台
8-metre-wide "Sword Pool" and Catwalk Stage

此際再遇風雲

距離首次《風雲》舞劇的公演已經有十年了。記得 2014 年第一次公演之時，剛好是連載了二十六年《風雲》漫畫大結局之後，那時候的我由於已放下了長期的寫畫工作，有一種如釋重負的感覺；當入場去欣賞這場演出的時候，那種感受至今難忘，更多謝香港舞蹈團精彩的演出，令《風雲》舞劇得到了香港舞蹈年獎多項殊榮。

十年之後，《風雲》舞劇將第三度搬上舞台，演出地點亦由香港文化中心移師到西九文化區的戲曲中心大劇院。今次最特別之處，是除了在戲曲中心的室內舞台表演之外，還有一個在公演前的戶外活動——「舞動《風雲》：港漫 × 舞蹈 × 光影體驗」。活動是一個結合舞蹈、光影

體驗及創意舞台裝置的大型展覽及表演，打造出一個《風雲》漫畫中的武俠世界。

猶記得當年導演及編舞雲濤曾表示好希望將《風雲》漫畫以舞劇形式來展現的同時，可以將城市這個元素加入到舞台之內；今次真的可以確切地實踐導演的創作概念。觀眾可以隨心隨意地接觸香港舞蹈團精心打造出來的這場表演，會是一種很特別的感受及體驗。

我相信在表演場地欣賞一場舞劇，與在戶外環境底下，以維港及夜空作為舞台背景，能為觀眾帶來別開生面的非一般舞台視覺享受。期待演出成功。

漫畫原著及藝術指導



馬榮成



Where *Storm Clouds* Returns

It has been a decade since the dance drama *Storm Clouds* was first staged. I still recall its premiere in 2014, shortly after the *Storm Riders* comic series finished its 26-year run. At the time, having set aside the long-standing demands of writing and drawing, I felt a great sense of relief. Even now, that first performance remains an unforgettable experience, and I am obliged to Hong Kong Dance Company (HKDance) for their stunning rendition, which earned the production multiple accolades at the Hong Kong Dance Awards.

Now, a decade later, *Storm Clouds* returns to the stage for a third time, transferring from the Hong Kong Cultural Centre to the West Kowloon Cultural District's Xiqu Centre Grand Theatre. What is really special about the production this time is that prior to the indoor stage performance at Xiqu Centre, there will be a large-scale outdoor event, *STORM CLOUDS—An Immersive Journey: HK Classic Comics × Dance × Arts Tech*. This extravaganza integrates dance and lighting effects in an innovative arts tech setting, creating a martial arts world straight out of *Storm Riders*.

I still remember the day director and choreographer Yuntao first expressed his desire to adapt *Storm Riders* into a dance drama by incorporating the urban landscape on stage. This time, his vision will be fully realised. Audiences can immerse themselves in this extraordinary performance, ingeniously crafted by HKDance, making for a unique and unforgettable experience.

I believe that enjoying a dance drama in a conventional performance venue is worlds away from the experience of seeing it in an outdoor setting, with Victoria Harbour and the night sky serving as a stunning backdrop. This distinctive visual and theatrical journey promises to leave a lasting impression, and I eagerly look forward to its success.

Ma Wing-shing
Original Story and Art Direction

從風與雲談起

在中國傳統文化中，風和雲常被用來隱喻人間萬象。每當「風雲」二字出現，馬上就有了一種大時代的感覺，所有世間的權勢爭鬥，愛恨情仇，人生起落都包含了。五行世界中，風與雲的特質最能體現世間事物的本質——變幻是永恆。而「一切不過都是過眼雲煙」，是我們對無奈人生的瀟灑回應！

「風雲變幻求無形」這句話一直影響著我思考肢體藝術的產生和存在的意義：肢體的運動模式，是否應該在追尋一種「無形」的狀態中運行，而不是大家所常見的只為「定型」而存在。舞蹈的舞姿、造型是建立在肢體氣韻一直流動的基礎上，尤其是中國舞蹈的形態體韻更應如此，這和風、雲、天、地如出一轍。

導演及編舞

楊雲濤

楊雲濤



童年時代常常獨自躺在草地上，咬著嘴邊的花草，感受微風的輕拂，眼睛在追尋天空中雲彩的變幻聚散，自己就是這樣度過年少時的光陰。時過境遷，現在的我時時在提醒自己，那個有點孤獨，少許惆悵的少年應該才是自己真正的模樣。

雖然我對漫畫並不特別熟悉，但仍不減我對《風雲》的熱愛，它的名字讓整個故事被賦予了一種意境，這裡面包含了對美的想像、對情的刻畫、對義的解讀，一種聚散無常的宿命哲學意味更是慢慢從這部漫畫的畫面文字間滲出。

因為風和雲所以獨愛《風雲》漫畫，期望此次結合藝術科技的製作能夠在獨特空間的營造之下，讓我們感受到一種聚散無相的淡泊瀟灑及變幻無常的懾人氣魄。

On Winds and Clouds

In traditional Chinese culture, winds and clouds often serve as metaphors for the myriad facets of life. Whenever the phrase “winds and clouds” appears, it at once evokes the sweep of grand historical tides, encompassing power struggles, the interplay of love and hate, and the highs and lows of life. In the realm of the five elements, winds and clouds most aptly embody the essence of worldly matters – constant change is the only constant. “All things are but ephemeral” is our calm and detached response to the vicissitudes of life.

The dictum “transformations of winds and clouds strive for formlessness” has influenced me in pondering the genesis and purpose of the art of movement. Should body movement strive for a state of formlessness rather than defined forms, conventionally seen as its sole purpose? Dance movements and styles begin with a continuous flow of bodily energy, particularly in Chinese dance, where form and rhythm must harmonise, just as the natural elements – winds, clouds, sky, and earth – are unified.

As a child, I would often lie alone out on the grass, chewing the stems of wildflowers while feeling the gentle caress of the breeze, my eyes following the ever-shifting forms of clouds above. That was how I spent my childhood. Those days are long gone, but I constantly remind myself that this somewhat reclusive and slightly melancholic child may still be my truest self.

Though I am not especially familiar with comics, my passion for *Storm Riders* remains strong. Its title alone conveys a profound sense of artistry, capturing the imagination of beauty, the depth of emotion, and the ramifications of loyalty. The story is also redolent with philosophical reflections on the unpredictability of fate, a theme that permeates the comics’ illustrations and text.

Because of [its association with] winds and clouds, I have a special fondness for *Storm Riders*. I hope that this arts tech production with its unique design can create a space in which we can experience a sense of serene detachment amid the constant flux of human existence.

Yang Yuntao
Director and Choreographer

生生不息——流動的邊界

此次戶外演出與展覽裝置的創作點滴，得從五個關鍵詞說起——

風雲、馬榮成、楊雲濤、藝術、科技

把這五個詞寫在紙上

尋找其中的線索

閱讀背後的歷史

用線把他們連結起來

一顆星星的輪廓隨即閃現眼前

跨界創作的中心與邊界在哪裡？我們回到最根本的地方，從源頭開始。

「科技」的英文為「Technology」，出自希臘文 *techne* 與 *logia* 的組合，究其詞源，本義就跟「藝術」息息相關，*techne* 兼有技能與藝術的意思。藝術與科技的結合歷史悠久，從史前時期的洞穴繪畫到二十世紀的宏偉建築，都得益於工具的開發與和科技的應用。此次製作，是不同媒介匯合、交流和互相碰撞的一次科技藝術實踐，重在以不同的組合方式與形態，再現想像，創造想像。在翻閱港漫《風雲》故事的過程中，無意中讀到了以下一段事記：

1994年1月8日 153期

馬仔手記

「科技日新月異，電腦已逐步應用於美術方面。而外國漫畫更早已以電腦分色，範圍廣泛且成績優越……今期的天下故事版頭，便嘗試以電腦分色去演繹一格早已用鋼筆完成的畫面……這只是第一步！未來還會有更多的嘗試！」

這是30年前馬榮成先生在《天下畫集》裡寫下的手記，當時的他可會想像到30年後的「未來」，步驚雲與聶風會跳出格子，藉由各種新的媒介，與「讀者」會面？可見科技的進步隨年月把藝術一再推向不曾抵達的邊界。

舞劇《風雲》兩度公演，而這次戶外表演在跨媒介敘事上加入了相當的巧思，創作團隊以各自的經驗與想像，搭建了一個充滿奇想的空間。除了各種元素的有機混糅，導演及編舞楊雲濤編排了新的舞段，加入了擊鼓演奏及武術招式，以舞者身姿盡展武俠世界的剛勁、凌厲與俠氣。設計師把漫畫中的獨傲蒼茫、臨風飲雪、氣派雄奇，帶到了工作室的電腦屏幕前，以美學視覺抽絲剝繭，藉嶄新科技提煉純化。作品裡的各個意象不是獨立的，而是回憶與舊經驗的新綜合與重組，圍繞著主題緩緩展開，身體、舞蹈、武術、錄像投影、燈光、舞台與音樂，環環相扣如摩天輪，平衡調和成一個整體。

風行水上，自然成紋。藝術與科技是一個持續共生

Perpetual life force, ever-flowing boundaries

The creation of this outdoor performance and installation revolves around five key elements:

Storm Riders, Ma Wing-shing, Yang Yuntao, Art, and Technology

Writing them down on paper

I search for their connections

Delve into their histories

Link them by lines

The silhouette of a glittery star emerges

Where do the core and boundaries of cross-disciplinary creation lie? For that, we return to the essence, we start at the origin.

The English term *technology* combines the Greek words *techne* and *logia*. Its etymological roots resonate closely with art, as *techne* encompasses both skill and artistry. The fusion of art and technology forms a substantial legacy: from prehistoric cave paintings to 20th-century architectural marvels, creative tools and technological advancements have long driven artistic expression. In our production, we embark on an arts tech adventure that gathers, combines, and juxtaposes different media, recasting our imagination through diverse forms and combinations. While flipping back through the pages of *Storm Riders*, I came across this anecdote:

8 January 1994, Issue 153

Ma's Memo

"Technology evolves rapidly, and computers are increasingly being used in artistic creation. For a long while, foreign comics have adopted digital colour separation with excellent results... The cover of this issue's *Tin Ha* is our first attempt at using computers to colour a pen-and-ink illustration... This is just the first step! In future, many more to come!"

Mr Ma Wing-shing wrote this in *Tin Ha Pictorial* 30 years ago. Could he have predicted that in the "future" of today, figures like Bo Ging-wan and Lip Fung would leap out of the comic frame and meet "readers" through various new media? Indeed, technology has now propelled the arts into uncharted realms.

The dance drama *Storm Clouds* has already enjoyed two successful production runs, and the outdoor performance this time injects enormous creative ingenuity into a multimedia narrative. Members of the creative team, with their unique experiences and imagination, have constructed an extraordinary space filled with boundless fantasy. In addition to fusing various elements, director and choreographer Yang Yuntao has created new dance sequences, bringing in drumming and martial arts moves, and allowing dancers to give full rein to the expression of strength, power, and chivalrous spirit [embodied in this epic tale]. The designers have recreated an atmosphere of heroic solitude amid biting winds and bleak snowscapes, bringing the marvellous landscapes of the comics alive on their computer screens, refining their visual aesthetics with new technology. No element in the production is created in isolation. Instead, the elements are amalgamated and reconstructed through memory and past experience. Together they gradually unfold around a core theme, allowing the physical body, dance, martial arts, video projections, lighting, staging, and music to interconnect just like parts of a Ferris wheel, harmonising into a cohesive whole.

Winds traverse water forming patterns in Nature. Art and technology naturally coexist in a perpetual symbiotic cycle, bringing us into

的循環，帶我們進入不可知的領域，看到不一樣的風景。無論我們用甚麼框架去定義科技藝術，那個框架都顯得太小。因為這是一個「日新月异」不再是誇張修辭手法的年代，這是一個時間高度濃縮的世紀，我們已踏進與人工智能同行的風雲時代。

作家石黑一雄的小說《克拉拉與太陽》的主角克拉拉是一個太陽能 AI 機械人，善於觀察與學習，她的主要任務是陪伴孩子。故事中，克拉拉認為人的心就像是一棟有許多房間的屋子，只要耐心地走完每一個房間，就能了解她的小主人喬西；但隨著愈來愈了解人類，克拉拉卻漸漸發現，有些事似乎是她無法取代的。

有些事似乎是無法被取代的，有些東西是無法被演算的。

譬如，《風雲》的內在景觀；譬如，人類生生不息的情感流動，都體現著一種強韌美麗的生命力。「情」，無法一秒「生成」，只能用心意會與感受。即如《風雲》裡寫到步驚雲的結局時所言：「情，是一種畫不出來，寫不出來之物，人必須有情才可生存下去。」是故這次演出還得回到原點，創造與欣賞，離不開想像與情感。流動的身體、流動的影像、流動的邊界，組成了「舞動《風雲》：港漫 × 舞蹈 × 光影體驗」。誠邀你蒞臨參加此次盛會，乘興而來，盡興而歸。

流轉的時光並不全然消逝，而是在每個新的時刻裡，孕育出一片新的天空。像雲，永遠不會真正消失，它們只是改變型態，從雲彩化成雨，落入大海，蒸發、上升，又重新回到雲的形態。那是宇宙生命的無限連結與循環，諸如許多經典作品一樣，在時間長河裡變化、流轉，成為傳奇。

十年前舞劇《風雲》首演有幸參與其中，十年後再一次見證它以不一樣的姿態歸來，也是一種緣分。特別感謝馬榮成先生為此次製作親自繪畫新作，還有藝術科技製作伙伴 Don't Believe In Style 團隊、一眾藝術家、設計師、香港舞蹈團的舞者及台前幕後的參與，攜手把這顆星星帶到尖沙咀夜空。

魚躍鳶飛，心感於物，藝術的美能撼動人心，給人以力量。

此刻在維港夜色中，彷彿踮起腳尖，就能飛翔。

藝術統籌及監製

葉翠雅

2024 年 12 月 24 日

different vistas and unknown realms. No matter which theory or framework is used to define arts tech, any such construct inevitably feels inadequate. This is particularly true in our time, when it's no longer mere hyperbole to say that "renewal and change advance in leaps and bounds within a day or a month." This is an era where time itself is condensed, where all humanity walks in lockstep with Artificial Intelligence in our tumultuous era of "winds and clouds".

In Kazuo Ishiguro's novel *Klara and the Sun*, the protagonist Klara—a solar-powered AI robot programmed to observe and learn—devotes herself to her role as a child's companion. She likens the human heart to a house with countless rooms, believing that by patiently exploring each, she can fully understand her young charge, Josie. Yet, as Klara's understanding of humanity deepens, she begins to recognise that certain things are inimitable.

Some seem irreplaceable, others seem incalculable.

Take, for example, the inner landscapes of *Storm Riders*, or the flow of human emotions that constitutes the perpetual force of life—both embody a resilient yet beautiful vitality. "Emotions" cannot be "manufactured" in an instant; they must be perceived and felt with the heart. To quote what was said in Bo Ging-wan's final moments as captured in *Storm Riders*: "Love is a matter that cannot be drawn nor written; people must have love in order to survive." Hence, we must go back to basics, where imagination and emotions are integral to both creation and appreciation. Fluid bodies, fluid visuals, fluid boundaries are the ingredients that come together to make *STORM CLOUDS—An Immersive Journey: HK Classic Comics × Dance × Arts Tech*. We sincerely invite you to join us in this extravaganza, hoping you arrive in good spirits and leave with lasting memories.

The passage of time does not disappear into nothingness but brings forth new horizons in each new moment. It is like clouds, never truly vanishing, but constantly change form: becoming raindrops that fall into the ocean, evaporating, rising and returning once again to form clouds. Along the same vein, literary classics have traversed the river of time, becoming everlasting legends.

I was fortunate to participate in the premiere of the dance drama *Storm Clouds* a decade ago. Witnessing its return in a completely new guise is a sign of serendipity. My heartfelt thanks go to Mr Ma Wing-shing for personally creating new artwork for this production, as well as to our arts tech production partner Don't Believe In Style, and to all the artists and designers, dancers, and backstage crew of Hong Kong Dance Company. They have all worked together to bring this shining star to the Tsim Sha Tsui night sky.

As fish leap and orioles soar, the heart is moved by what it perceives. Such is the beauty of art that stirs the soul and gives us strength.

At this moment, under the Victoria Harbour night sky, it feels as if we could take flight by merely lifting our heels.

Carolyn Yip

Artistic Coordinator and Producer

24 December 2024

聶風 Lip Fung

聶風性格宅心仁厚，雖為幫會中人，行事從不趕盡殺絕。早年雄霸為稱霸武林，聶風為入室弟子，傳授「風神腿法」。聶風被譽為「風中之神」，名震江湖。其後雄霸分化風雲二人，步驚雲對聶風恨之入骨，聶風仍處處忍讓。最終二人冰釋前嫌，共同參悟出「摩訶無量」，擊敗雄霸。

武功 | 聶家祖傳「傲寒六訣」、雄霸所授「風神腿法」、第一邪皇所授「魔刀」 **兵器** | 雪飲刀

Lip Fung has a kindly disposition, and although he is a member of the local sect, he is not a ruthless character. During the early years, when Hung Ba was chasing world domination and had taught his protégé the “Kick of the God of the Wind”, Lip Fung became renowned as the “God of the Wind”. Later on, Hung Ba engineered a rift, driving a wedge between Lip Fung and Bo Ging-wan. Although Bo Ging-wan harbours a deep hatred towards Lip Fung, Lip Fung strives to be conciliatory. In the end, the two resolve their differences. Joining forces, they create “Immeasurable Strength” and finally defeat Hung Ba.

Martial Arts Skills | “Six Stances of Aloofness”, handed down by the Lip Family; “Kick of the God of the Wind”, transmitted by Hung Ba; “Demonic Sabre”, taught by the First Evil Emperor. **Weapon** | Blizzard Sabre

步驚雲 Bo Ging-wan

步驚雲性情孤傲乖戾，行事手段狠辣，但愛恨分明。10歲時，因養父霍步天拒絕雄霸招攬，全家慘遭滅門，後被無名所救，以其戾氣太重，拒收門下。步驚雲改投天下會，伺機復仇。他深愛雄霸養女孔慈，令雄霸得以利用女兒分化他與師弟聶風。後孔慈不幸慘死，巨變令步驚雲變得更乖戾，「不哭死神」之名不脛而走，江湖人聞之色變。

武功 | 霍家祖傳「霍家劍法」、無名所授「莫名劍法」、雄霸所授「排雲掌法」 **兵器** | 絕世好劍

Bo Ging-wan is impassive and cruel, but he sees the world in black and white, with a clear sense of love and hate. At the age of 10, he witnesses the massacre of his entire family after his godfather Fok Bou-tin refused to join Hung Ba’s sect. Although the master Mou Ming saves Bo Ging-wan, he refuses to accept him as his apprentice because the young boy is unable to control his anger. Bo leaves Mou Ming and joins Heaven Society, intending to wreak his revenge on Hung Ba. In the process he meets and falls in love with Hung Ba’s adopted daughter Hung Chi. When Hung Ba finds out, he uses Hung Chi to create a rift between Bo and his friend Lip Fung. After Hung Chi’s tragic death, Bo becomes even more brutal and ruthless, gaining the name “The God of Death Who Does Not Cry” and striking fear in the hearts of many.

Martial Arts Skills | “Fok Family Swordplay” handed down by the Family; “Nameless Swordplay” taught by Mou Ming; “Cloud-Splitting Palm” transmitted by Hung Ba. **Weapon** | The Ultimate Sword

孔慈 Hung Chi

聶風與步驚雲師兄弟反目之關鍵人物。

雄霸養女，自小與聶風步驚雲一起長大，青梅竹馬，感情甚篤。雄霸因為害怕泥菩薩「成也風雲，敗也風雲」之預言，使計分化風雲，孔慈成了雄霸的一顆棋子。孔慈性格真摯單純，由始至終都不清楚自己到底是愛聶風還是步驚雲。在一次聶風步驚雲的嚴重衝突中，孔慈為救聶風而受步驚雲致命一擊，重傷身亡。

Hung Chi is the key figure in the split between Lip Fung and Bo Ging-wan.

As Hung Ba’s adopted daughter, Hung Chi has grown up with Lip and Bo, the two boys sharing an innocent affection for her. Over time, Hung Ba grows more and more concerned about a prophecy by the Mud Buddha that his “success and failure are dependent on Lip [Wind] and Bo [Cloud]”. Using Hung Chi as his pawn, he sets out to drive a rift between Lip and Bo. Hung Chi, a sincere and simple soul, has never been able to decide whether it is Lip Fung or Bo Ging-wan she truly loves. She is fatally wounded during an epic battle between the two men, while shielding Lip Fung from Bo Ging-wan’s brutal attack.

序 Prologue

演出 PERFORMERS | 何皓斐 Ho Ho-fei、王志昇 Ong Tze Shen、藍彥怡 Lam Yin-yi、李家名 Lee Chia-ming、周若芸 Chou Jo-yun、賴泓甫 Lai Hung-fu、李俊軒 Lee Chun-hin、吳嘉玲 Ng Ka-ling、吳宛汶 Ng Yuen-man、戴俊裕 Tai Chon-u、戴詠津 Tai Wing-chun

第一幕 Scene 1

天下會聚·風雲現 Convergence of Heaven and Earth | *Wind and Cloud · Emergence*〈鼓陣〉 *Drum Formation*

演出 PERFORMERS | 何皓斐 Ho Ho-fei、王志昇 Ong Tze Shen、藍彥怡 Lam Yin-yi、李家名 Lee Chia-ming、周若芸 Chou Jo-yun、賴泓甫 Lai Hung-fu、李俊軒 Lee Chun-hin、吳嘉玲 Ng Ka-ling、吳宛汶 Ng Yuen-man、戴俊裕 Tai Chon-u、戴詠津 Tai Wing-chun

〈雲上舞·風裡刀〉 *Dance in the Cloud · Sword in the Wind*

演出 PERFORMERS | 唐志文 Tong Chi-man、黃海芸 Huang Haiyun、何知琳 Ho Gi-lam

音樂 MUSIC | 〈風雲〉 *Feng Yu*

作曲 COMPOSER | 陳光榮 Chan Kwong-wing

作詞 LYRICIST | 林夕 Lin Xi

主唱 VOCAL | 鄭伊健 Ekin Cheng

第二幕 Scene 2

兒女情長·風雲裂 Youthful Passions | *Wind and Cloud · Split*〈雲戀〉 *Cloud's Love*

演出 PERFORMERS | 黃海芸 Huang Haiyun、何知琳 Ho Gi-lam、劉雅蓮 Liu Ya-lien、謝雅萍 Tse Nga-ping、王沐寧 Wang Muning、周緣 Zhou Yuan、徐浠林 Chui Hei-lam、賴欣欣 Lai Yan-yan

〈大婚〉 *Grand Wedding*

演出 PERFORMERS | 唐志文 Tong Chi-man、黃海芸 Huang Haiyun、何知琳 Ho Gi-lam、何皓斐 Ho Ho-fei、陳榮 Chen Rong、藍彥怡 Lam Yin-yi、李家名 Lee Chia-ming、陳代雯 Chen Dai-wen、周若芸 Chou Jo-yun、賴泓甫 Lai Hung-fu、賴韻姿 Lai Wan-chi、林昀澹 Lam Wan-ho、劉雅蓮 Liu Ya-lien、米濤 Mi Tao、吳嘉玲 Ng Ka-ling、吳宛汶 Ng Yuen-man、戴俊裕 Tai Chon-u、戴詠津 Tai Wing-chun、謝雅萍 Tse Nga-ping、王沐寧 Wang Muning、翟正天 Zhai Zhengtian、周緣 Zhou Yuan、徐浠林 Chui Hei-lam、賴欣欣 Lai Yan-yan

第三幕 Scene 3

雷鳴閃電·風雲決 Blazing Lightning | *Wind and Cloud · Duel*〈決裂〉 *Rift*

演出 PERFORMERS | 唐志文 Tong Chi-man、黃海芸 Huang Haiyun、何皓斐 Ho Ho-fei、王志昇 Ong Tze Shen、
藍彥怡 Lam Yin-yi、李家名 Lee Chia-ming、周若芸 Chou Jo-yun、吳嘉玲 Ng Ka-ling

第四幕 Scene 4

維港璀璨·風雲匯 Harbour in Splendour | *Wind and Cloud · Coming Together*〈際會〉 *Gathering*

演出 PERFORMERS | 唐志文 Tong Chi-man、黃海芸 Huang Haiyun

〈激戰〉 *Raging Battle*

演出 PERFORMERS | 唐志文 Tong Chi-man、黃海芸 Huang Haiyun、何皓斐 Ho Ho-fei、王志昇 Ong Tze Shen、
藍彥怡 Lam Yin-yi、李家名 Lee Chia-ming、周若芸 Chou Jo-yun、賴泓甫 Lai Hung-fu、
林昀澹 Lam Wan-ho、吳嘉玲 Ng Ka-ling、吳宛汶 Ng Yuen-man、戴詠津 Tai Wing-chun、
翟正天 Zhai Zhengtian、周緣 Zhou Yuan

尾聲 Epilogue

演出 PERFORMERS | 唐志文 Tong Chi-man、黃海芸 Huang Haiyun、陳榮 Chen Rong、陳代雯 Chen Dai-wen、
賴韻姿 Lai Wan-chi、李俊軒 Lee Chun-hin、劉雅蓮 Liu Ya-lien、米濤 Mi Tao、戴俊裕 Tai Chon-u、
謝雅萍 Tse Nga-ping、王沐寧 Wang Muning、徐浣林 Chui Hei-lam、賴欣欣 Lai Yan-yan

馬榮成，1961年香港出生，自小熱愛繪畫，14歲正式踏入漫畫行業。1980年開始編繪成名作《中華英雄》，此作成為全港銷量最高之漫畫書。1989年創立天下出版有限公司，先後出版《風雲》、《黑豹列傳》、《倚天屠龍記》、《英雄無淚》、《雪山飛狐》、《英雄》及《神武紀》等多部膾炙人口的漫畫，穩佔香港漫畫界重要地位。《風雲》出版至今已三十多年，一直高踞全港漫畫銷量之冠，更分別於世界各地出版，包括香港、中國、泰國、韓國、意大利、美國、台灣、澳門、馬來西亞及新加坡等地。另外，《風雲》亦成功被改編成電影、電視劇、電台廣播劇、電腦遊戲、網上遊戲、動畫、舞劇、音樂劇、布袋戲等。

馬氏早於九十年代初期已舉辦多次個人漫畫展，除香港漫畫展外，更曾應多個國家之邀請到海外舉辦漫畫展，包括：北京、上海、廣州、青島、南京、杭州、台灣、澳門、加拿大、新加坡、馬來西亞及韓國等地，對推動本地漫畫有莫大貢獻。

2002年與內地著名導演張藝謀聯手推出首部電影漫畫《英雄》，及後在內地、香港及新加坡舉辦「馬榮成英雄原畫展」。2013年，於香港「動漫基地」（香港市區重建局位於灣仔的活化項目）開幕後，舉辦「一個英雄的誕生——馬榮成漫畫作品展」，作為首個登場展覽。同年於台灣舉辦「香港漫畫大師馬榮成作品展——80/90港臺起風雲」。2015年，其殿堂級漫畫《風雲》完結，並舉辦「風雲結局篇原畫展」，為《風雲》漫畫迷畫上一個完美的句號。

除專注漫畫創作之外，更涉足跨界創作。2015年應香港青年協會賽馬會之邀參與「萬馬奔騰·萬眾一心」裝置藝術及教育計劃，以國畫大師徐悲鴻《奔馬圖》為創作藍本，利用獨特材質設計及製作出別出心裁的大型駿馬裝置藝術。2017年參與《風雲5D音樂劇》的創作及製作工作，在各媒體平台上展演《風雲》的不同面貌。

Born in Hong Kong in 1961, Ma Wing-shing's talent and dedication to drawing were evident from a young age. At the age of fourteen, he began his career as a comics artist. In 1980, Ma launched his masterpiece *Chinese Hero: Tales of the Blood Sword*, which still holds the record as Hong Kong's best-selling comics. In 1989, he established Jonesky Limited, subsequently producing numerous popular comics, among them *Storm Riders*, *Black Leopard*, *Heaven Sword & Dragon Sabre*, *Heroes Shed No Tears*, *Fox Volant of the Snowy Mountain*, *Hero* and *Shenwu*. This impressive body of work occupies a pre-eminent position in Hong Kong's comics industry. The *Storm Riders* comics series, which began more than three decades ago, has enjoyed the highest sales among local comics ever since its first installment. It has been published well beyond Hong Kong and China, extending to Thailand, Korea, Italy, the United States, Taiwan, Macao, Malaysia and Singapore. In addition, *Storm Riders* has been successfully adapted into films, television series, radio dramas, computer games, online games, animations, dance dramas, musicals, and puppet shows.

Since the early 1990s, Ma has held a number of solo exhibitions not only in Hong Kong, but also throughout Beijing, Shanghai, Guangzhou, Qingdao, Nanjing, Hangzhou, Taiwan, Macao, Canada, Singapore, Malaysia and South Korea. Ma's contribution to local comics and their expansion into overseas markets has been invaluable.

In 2002, Ma collaborated with renowned Chinese director Zhang Yimou to produce *Hero*, a comic-book version of Zhang's critically acclaimed film. An exhibition of Ma's original drawings for *Hero* toured China, Hong Kong and Singapore. In 2013, *The Birth of a Hero—Exhibition of Ma Wing Shing's Comics Works* was held at Comix Home Base in Wan Chai, serving as the first exhibition upon its opening. *The Rise and Surge in 80s/90s' Hong Kong and Taiwan: Exhibition of Hong Kong Comics Master Ma Wing-shing* was held in Taiwan the same year. Ma's epic series *Storm Riders* concluded in 2015 and the original drawings were exhibited.

Apart from comics creation, Ma has been involved in cross-disciplinary creations. In 2015, Ma was invited to participate in *Ten Thousand Galloping Horses, United With One Heart* Installation Art and Education Project. He made use of unique materials to design and produce an captivating large-scale horse installation, responding to the project's key inspiration of the painting, *Galloping Horse*, by Chinese artist Xu Beihong. In 2017, he participated in the creation and production of the musical adaptations *The Storm Show*, thereby bringing his classic work onto various artistic platforms.

馬榮成

Ma Wing-shing

漫畫原著及藝術指導

Original Story and Art Direction



楊雲濤畢業於中央民族學院（今中央民族大學）舞蹈系，曾加入廣東現代舞團、北京現代舞團及城市當代舞蹈團。2002年加入香港舞蹈團擔任首席舞蹈員，2007年出任助理藝術總監，2013年出任藝術總監。

楊氏為香港舞蹈團編創多個作品，包括《蘭亭·祭姪》（獲頒2013香港舞蹈年獎「最值得表揚舞蹈製作」）；2013年於北京和台北巡演）、《花木蘭》（獲頒2014香港舞蹈年獎「最值得表揚舞蹈製作」及「最值得表揚群舞演出」，分別於2015、2017及2019年於紐約、悉尼、倫敦及明斯克巡演）、《風雲》（獲頒三項2015香港舞蹈年獎）、《梁祝·傳說》（2016年於首爾演出）、《倩女·幽魂》（獲頒三項2016香港舞蹈年獎，2017年於北京及廣州，2018年於台北，2019年於上海及杭州演出）、《紫玉成煙》（獲頒2019香港舞蹈年獎「傑出中型場地舞蹈製作」）及《凝》（獲頒2022香港舞蹈年獎「傑出網上製作」，當中選段〈靜聽松風〉更於2023年榮獲全國性舞評獎第十三屆中國舞蹈「荷花獎」當代舞獎）。其他作品包括《三國風流》、《在那遙遠的地方》、《紅樓·夢三闕》之〈白〉、《中華英雄》、《觀自在》之〈初心〉、《白蛇》、《弦舞》、《山水》及《一個人的哪吒》等，並自2018年起主導「中國舞蹈與中國武術之交互研究與成果呈現計劃」。

楊氏於2003及2006年兩度獲頒香港舞蹈年獎，另獲香港藝術發展局頒發香港藝術發展獎2009「年度最佳藝術家獎（舞蹈）」。於2023年獲香港特別行政區政府行政長官頒授榮譽勳章，以表揚楊氏多年來對舞蹈創作、推廣中國舞、培育舞蹈人才等方面的良多貢獻。

Graduated from the Dance Faculty of Minzu University of China, Yang Yuntao is an accomplished dancer and choreographer. He joined Hong Kong Dance Company (HKDance) as Principal Dancer in 2002 and became Assistant Artistic Director in 2007. He has been the Artistic Director since November 2013.

Yang has choreographed for numerous dance companies. His award-winning choreographic works for HKDance include: *Spring Ritual-Eulogy*, winner of Outstanding Achievement in Production at the 15th Hong Kong Dance Awards in 2013 and presented in Beijing and Taipei in 2013; *The Legend of Mulan*, winner of Outstanding Production and Outstanding Ensemble Performance at the 16th Hong Kong Dance Awards in 2014 and presented in New York, Sydney, London and Minsk in 2015, 2017 and 2019 respectively; *Storm Clouds*, winner of three awards including Outstanding Achievement in Production at the 17th Hong Kong Dance Awards in 2015; *The Butterfly Lovers*, presented in Seoul in 2016; *L'Amour Immortel*, winner of three awards at the 18th Hong Kong Dance Awards in 2016, presented in Beijing and Guangzhou in 2017, Taipei in 2018, Shanghai and Hangzhou in 2019; *Waiting Heart*, winner of Outstanding Medium Venue Production at the 21st Hong Kong Dance Awards in 2019; and The top-notch excerpt from *Convergence*, *Convergence*, winner of Outstanding Online Production at the 23rd Hong Kong Dance Awards in 2022. The top-notch excerpt from *Convergence*, *Whispers of the Pines*, also won the 13th China Dance Lotus Awards (Contemporary Dance) in 2023, what is the most prestigious national awards for dancing in China.

Other works for HKDance include *Romance of the Three Kingdoms*, *Voices and Dances of the Distant Land*, *Blanc in Reveries of the Red Chamber*, *Chinese Hero: A Lone Exile*, *In the Beginning in Vipassana*, *Lady White of West Lake*, *Dance of Strings*, *Shan Shui: An Ode to Nature* and *Nezha: Untold Solitude*. Yang has also spearheaded the interdisciplinary Research Study on Chinese Martial Arts and Chinese Dance, and has continued with this endeavour since 2018.

Yang has won Hong Kong Dance Awards in 2003 and 2006 for his outstanding dance performance, and the Best Artist (Dance) at the Hong Kong Arts Development Awards 2009. In 2023, Yang has been awarded the Medal of Honour by the Chief Executive of the Government of HKSAR in recognition of his contributions to the dance sector, years of devotion in creating and promoting Chinese dance and nurturing dance talents.

楊雲濤

Yang Yuntao

導演及編舞

Director and Choreographer



擔任香港舞蹈團多個大型舞劇之聯合編舞及藝術統籌。憑聯合編創作品兩度獲得香港舞蹈年獎。曾獲香港演藝學院邀請創作《踪跡之雨喻》及為香港芭蕾舞團創作《末日·重生》〈蓮花〉。近期演出包括音樂劇《一水南天》飾主角徐老海、曾文通靜觀劇場《八步瑜伽》，並擔任何必。館《如花。如水。如母》之藝行研究員。曾出任香港舞蹈團首席舞蹈員及助理藝術總監。現為自由身工作者。

Xie Yin has been the associate choreographer and the artistic coordinator of several large-scale productions for Hong Kong Dance Company (HKDance). She was the recipient of Hong Kong Dance Awards for her co-choreographic works. Xie was invited by The Hong Kong Academy for Performing Arts to create *And the Thunder Sings*, and choreographed *Lotus* for Hong Kong Ballet. In recent years, she performed the principal role in the musical *A Tale of the Southern Sky*, participated in *Asbtanga*, the Theatrical Meditation Production by Tsang Man-tung, and became the researcher with Ho Bit Goon in *As Flower, as Water, as Mother*. She was once the Principal Dancer and Assistant Artistic Director at HKDance and is now a freelance artist.

謝茵

Xie Yin

聯合編舞
Associate Choreographer



李哲藝是台灣高雄人，自從事音樂創作以來，累積作曲作品約 2,000 首，各類編曲作品近 5,000 首，唱片製作約 110 張，累積演出經歷逾 2,000 場次。

曾 46 次入圍金曲獎，並分別於第二十三及二十七屆金曲獎榮獲「最佳作曲人獎」及「最佳創作獎」，2015 年獲香港舞蹈年獎「最值得表揚聲音設計及配樂」，兩次獲中國十大發燒唱片「最佳古典音樂演奏專輯」，入圍 2010 年華語金曲獎「最佳古典音樂演奏專輯」。

現任灣聲樂團音樂總監暨駐團作曲家。曾任 2016 年台灣國樂團駐團作曲家，第二十八至三十屆傳藝金曲獎音樂總監。

Lee Che-yi has composed about 2,000 works and arranged nearly 5,000 works of various types. He has also performed at dozens of international arts festivals and has produced about 110 albums, and conducted more than 2,000 performances.

Lee has been nominated for the Golden Melody Awards (GMA) 46 times. He won the Best Composer Award at the 23rd GMA and the Best Creation Award at the 27th GMA. He also received the Outstanding Achievement in Music for Dance at the 17th Hong Kong Dance Awards in 2015, and the Best Classical Music Album Award of China's Top Ten Hot Records twice. He was one of the finalists in the Chinese Music Awards 2010 for the Best Classical Music Album Award.

Now serving as the Music Director and Resident Composer of One Song Orchestra, Lee was the Resident Composer of National Chinese Orchestra Taiwan in 2016, and the Music Director of Golden Melody Awards for Traditional Arts and Music from 2017 to 2019.

李哲藝

Lee Che-yi

音樂總監及作曲
Music Director and Composer



蔡世豪是媒體藝術家兼電子音樂人，於香港城市大學創意媒體學院藝術碩士畢業。2012 年獲香港藝術發展獎「藝術新秀獎（媒體藝術）」，2015 年憑香港舞蹈團大型舞劇《風雲》獲頒香港舞蹈年獎「最值得表揚聲音設計及配樂」，2017 年則憑香港舞蹈團大型舞劇《中華英雄》入圍香港舞蹈年獎「傑出配樂」。此外，沉浸式視聽裝置作品《謐·衝》榮獲美國 2024 CODAwards – Merit (Institutional Category) 和 2024 年 DFA 亞洲最具影響力設計獎金獎（數碼及動態設計）。

Choi Sai-ho is a media artist and electronic music composer. He graduated with a Master of Fine Arts in Creative Media from City University of Hong Kong. He won the Award for Young Artist (Media Arts) at the Hong Kong Arts Development Awards in 2012 and the Outstanding Achievement in Music for Dance for *Storm Clouds* (Hong Kong Dance Company) at the 17th Hong Kong Dance Awards in 2015. He was also the shortlisted nominee of the Outstanding Music Composition for *Chinese Hero: A Lone Exile* (Hong Kong Dance Company) at the 19th Hong Kong Dance Awards in 2017. His installation *Hush · Rush* was awarded Merit (Institutional Category) at the CODAwards (USA) and the Gold Award (Digital & Motion Design) at the DFA Design for Asia Awards in 2024.

蔡世豪

Choi Sai-ho

作曲及現場音樂
Composer and Live
Performer

主修舞台及服裝設計。

近年戲劇設計作品有：《親愛的，胡雪巖》、《德齡與慈禧》、《穿 Kenzo 的女人》、《我們最快樂》、《天下第一樓》、《愛我別走》、《史家本第二零二三回之伏虎降龍》、《西遊》、《茉莉小姐》、《戎夷之衣》及《花樣撩牙》等。

音樂會及歌劇設計作品有：《我們的音樂劇》、女聲合唱音樂會 2021 《人來人往》、《再 18 種發聲與失聲方法》、《西九音樂節—異色煙火張國榮》、《24 7 365》及《末代少年》等。

舞蹈設計作品包括：《紫玉成煙》、《一個人的哪吒》、《Re-mark II》、《Living Up/ 喻 to Death》及《蘭陵·入陣》等等。

近年憑藉《咏嘆調》、《紅樓·夢三闖》、《親愛的，胡雪巖》、《一個人的哪吒》、《唐吉訶德》分別獲得舞台設計獎項。《史家本第二零二三回之伏虎降龍》則獲得化妝造型設計獎項。

Jan Wong specialises in set and costume design, with recent theatrical credits including: *Hu Xueyan, my Dear*; *Deling and Cixi*; *The Woman in Kenzo*; *We Are Gay*; *The Top Restaurant*; *Show Me Your Love*; *Scapin in Jianghú, Chap. 2023*; *Journey To The West*; *Miss Julie*; *The Clothes of Yongyi*; and *Little Shop of Horrors*.

Wong's musical and operatic works include: *The Originals*; *People Come People Go*; *Another 18 Ways to Create or Mute Sound*; *HKT x WESTK POPFEST: I Am What I Am - A Tribute to Leslie Cheung*; *24:7:365*; and *Gen Last*.

Wong's dance works include: *Waiting Heart*; *Nezha: Untold Solitude*; *Re-mark II*; *Living Up to Death*; and *The Legend of Lanling*.

Wong has received set design awards for *The Island Whispers...*; *Reveries of the Red Chamber*; *Hu Xueyan, my Dear*; *Nezha: Untold Solitude*; and *Man of La Mancha*. He also received a make-up and style design award for *Scapin in Jianghú, Chap. 2023*.

王健偉

Jan Wong

舞台美學
Scenographer

畢業於香港演藝學院科藝學院，獲藝術學士學位，主修舞台燈光設計。

在學期間憑香港演藝學院作品《菲爾德》獲香港舞台劇獎「最佳燈光設計」，畢業後再憑同流《關愛》以及香港話劇團《安·非她命》、《結婚》及《父親》五度獲此殊榮。2012年憑香港舞蹈團作品《雙燕——吳冠中名畫隨想》獲第十四屆香港舞蹈年獎「最值得表揚舞美」。2011年及2015年獲代表香港參加布拉格舉行的舞台設計四年展。曾與香港多個主要藝團合作，作品逾百。現為自由身舞台工作者。

Yeung Tsz-yan graduated from The Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (Honours) in Theatre Tech Arts, majoring in Theatre Lighting Design.

Yeung won Best Lighting Design at the 15th Hong Kong Drama Awards with *Phaedra*. She also received Best Lighting Design for *Iron* (We Draman Group), *Attempts on her Life*, *Marriage* and *Le Père* (Hong Kong Repertory Theatre). In 2012, she worked on *Two Swallows – Ode to Wu Guanzhong*, a production that won the Outstanding Design for Dance at the 14th Hong Kong Dance Awards. In 2011 and 2015, Yeung was selected to represent Hong Kong in Prague Quadrennial.

Yeung has worked with major arts groups in Hong Kong and has designed for over 100 productions. She is now a freelance theatre practitioner.

楊子欣

Yeung Tsz-yan

燈光設計
Lighting Designer

曾任多齣電影、電視劇美術及服裝指導，作品見於中國、香港、美國。多次獲提名香港電影金像獎，憑《殺手蝴蝶夢》及《川島芳子》提名「最佳美術指導」、《半生緣》提名「最佳服裝造型設計」等。於1990年憑《川島芳子》獲亞太影展「最佳美術指導」，1997年憑《半生緣》獲第三十四屆金馬獎「最佳造型設計」。2005年憑舞台劇《鄭和與成祖》獲第十五屆香港舞台劇獎「最佳服裝設計」。2012年憑《雙燕——吳冠中名畫隨想》獲香港舞蹈年獎「最值得表揚舞美」。近年，主要為舞台演出擔任服裝造型及道具設計。

Eddy Mok has served as the art and costume director for countless films and TV dramas, and has received multiple nominations at the Hong Kong Film Awards for Art Direction, Costume and Makeup Design. His nominated works include designs for *My Heart is That Eternal Rose*, *Kawashima Yoshiko*, *Eighteen Springs* etc. He captured the Best Art Direction at the Asia Pacific Film Festival for *Kawashima Yoshiko* in 1990, and the Best Costume and Makeup Design at Taiwan's 34th Golden Horse Awards.

Mok participated in the stage drama *Zheng He and the Emperor* and won the Best Costume Design at the 15th Hong Kong Drama Awards in 2005. He won the Outstanding Design for Dance which was presented to the whole design team of *Two Swallows – Ode to Wu Guanzhong* at the 14th Hong Kong Dance Awards in 2012.

莫君傑

Eddy Mok

服裝設計
Costume Designer

畢業於香港演藝學院舞台音響及音樂錄音系，現為不同本地及海外舞台製作擔任音響設計師、工程師及音樂節音響顧問。

憑音樂劇《大狀王》、《穿 Kenzo 的女人》、《奮青樂與路》及《大殉情》（重演）四度榮獲香港舞台劇獎「最佳音響設計」。

近期作品包括：廣州大劇院及香港藝術節《雄獅少年》（粵語版）；文化交談《利瑪竇》（首演及重演）；香港藝術節《憩園》及音樂劇場《日新》；西九文化區×香港話劇團《大狀王》（預演、首演及重演）；香港中樂團《月滿長生殿》；中英劇團《穿 Kenzo 的女人》；康樂及文化事務署文化節目組《我們的音樂劇 Reimagined》；利希慎基金《奮青樂與路》（首演及重演）；一舖清唱《大殉情》（首演及重演）等。

Ha graduated from the Theatre, Sound and Music Recording Department at The Hong Kong Academy for Performing Arts. She works as sound designer, engineer and audio consultant for local and overseas drama, dance, concert, musical and multimedia productions.

Ha received Best Sound Design at the Hong Kong Drama Awards four times with her designs for *The Impossible Trial*, *The Woman in Kenzo*, *Sing Out* and *Our Immortal Cantata* (re-run).

Ha's recent design works include *I Am What I Am* the Musical (Cantonese Version) for Guangzhou Opera House and Hong Kong Arts Festival, *Matteo Ricci* Musical for Intercultural Dialogue (first and re-run), *Garden of Repose* and *Yat-sen* for Hong Kong Arts Festival, *The Impossible Trial* for WeskK × Hong Kong Repertory Theatre (preview, first and re-run), *The Palace of Eternal Life on a Moonlit Night* for Hong Kong Chinese Orchestra, *The Woman in Kenzo* for Chung Ying Theatre Company, *The Originals (Reimagined)* for LCSD Cultural Presentations Section, *Sing Out* (first & and re-run) for Lee Hysan Foundation, and *Our Immortal Cantata* (first and re-run) for Yat Po Singers.

夏恩蓓

Ha Yan-pui

音響設計

Sound Designer



2008 年畢業於香港演藝學院科藝學院舞台燈光系，畢業後為自由身舞台工作者，為不同的演出擔任燈光設計及編程、多媒體設計及編程等等。演出地點包括香港、澳門、台灣、新加坡、歐美及中國內地等多個地方。近年劇場演出包括：中英劇團《塵歸土土歸塵》、432 1《見得到的音樂：進·化》、香港藝術發展局《寂靜喧動》、香港中樂團《時之輪》等等。

除了劇場工作外，工作範圍更延伸至演唱會、商演、展覽。為不同單位及品牌提供立體投影、多投影拼接、控制系統編程以及技術支援等工作。

在 2010 年開辦 3200k Productions，提供演出設計、製作、器材租賃及技術支援等服務。現為香港演藝學院舞台及製作藝術學院媒體技術講師。

承蒙香港演藝學院允准參與是次製作

Lam graduated in 2008 from The Hong Kong Academy for Performing Arts, majoring in Theatre Lighting Design. He works as a freelancer, providing lighting design and programming, multimedia design and programming etc. His works were taken to locations including Hong Kong, Macao, Taiwan, Singapore, Europe, the United States, and Mainland China. Recent theatrical productions involved include: Chung Ying Theatre Company *Land for A Land*, 432 1 *The Evolution(s) by Visible Music*, Hong Kong Arts Development Council *Still, Not still* and Hong Kong Chinese Orchestra *Wheel of Time*.

In addition to theatrical works, Lam's scope extends to concerts, commercial performances, and exhibitions. He also provided services such as 3D projection, multi-projection mapping, control system programming, and technical support for various organizations and brands.

Lam established 3200k Productions in 2010, which provides performance design, lighting equipment rental and technical support services.

Lam is currently the lecturer in Media Technology at the School of Theatre and Entertainment Arts, The Hong Kong Academy for Performing Arts.

With the kind permission of The Hong Kong Academy for Performing Arts

林振傑

Jit Lam

藝術科技顧問

ARTS TECH ADVISOR



Don't Believe In Style 以前瞻的理念及變革體驗為核心，匯聚各方面的人才，將創作、藝術與科技融為一體。團隊秉持「創意與體驗」的宗旨，專注於設計沉浸式技術及多媒體藝術的體驗，透過特別策劃的互動裝置和藝術視野，觀眾可以探尋創意的新領域，將每一次互動轉化為難忘的發現旅程。

Don't Believe In Style (DBIS) passionately immerses itself in visionary ideas and transformative experiences, harnessing multidisciplinary talent to craft innovative pathways that blend creation, art and technology. Guided by the ethos "Creative Solutions & Experiences", the team designs pioneering adventures utilising immersive technology and multimedia artistry to foster social solidarity, unite communities and inspire wonder. Through the artistic vision and interactive display, DBIS invites audiences to explore new realms of creativity and connection, transforming each interaction into a memorable journey of discovery and engagement.

Don't Believe In Style

藝術科技製作伙伴
ARTS TECH
PRODUCTION PARTNER



2015年以一級榮譽畢業於香港演藝學院，主修中國舞，在校期間屢獲頒發獎學金。畢業後隨即透過香港藝術發展局資助之「藝術人才培訓計劃」加入香港舞蹈團。2019年獲香港藝術發展局獎學金入讀香港中文大學文化及管理學系碩士課程，2021年憑優異成績畢業。在香港舞蹈團的主要演出包括《中華英雄》飾無情、《彩雲南現》獨舞〈傣人塑〉、《絲路如絲》獨舞〈巴郎〉、《青衣》、《一水南天》飾東亮、《紫玉成煙》（重演）、《九歌》飾大司命、《山水》、《弦舞傾情》之〈花木蘭〉選段飾父親及《女書》。近年曾參演香港國際莎劇節《馬克白夫人》飾女巫。與陳敏珺合編之男子雙人舞《一紙折扇》獲得香港紫荊杯舞蹈大賽2024金獎。

Tong Chi-man graduated from The Hong Kong Academy for Performing Arts with a Bachelor's Degree with First-class Honours in Chinese Dance in 2015. He received a number of scholarships. Upon graduation, he joined Hong Kong Dance Company under the Hong Kong Arts Development Council's Artistic Internship Scheme. He then received a scholarship from the Council to pursue further studies at the The Chinese University of Hong Kong and obtained a Master of Arts degree in Cultural Management in 2021. He has performed major roles in *Chinese Hero: A Lone Exile*, *Kaleidoscope of Dance from Yunnan*, *Ode to the Silk Road*, *The Moon Opera*, *A Tale of the Southern Sky*, *Waiting Heart (Re-run)*, *Nine Songs*, *Shan Shui: An Ode to Nature*, *Twirl of the Heartstring* and *HerStory*. He also performed in *Lady Macbeth* at Hong Kong International Shakespeare Festival. The men's *pas de deux*, *Turn over a New Leaf* co-choreographed with Chan Man-kwan won the gold medal at the Hong Kong Bauhinia Cup Dance Competition 2024.

唐志文
飾
聶風

Tong Chi-man as Lip Fung



高級舞蹈員
Senior Dancer

畢業於廣西藝術學院舞蹈系表演與教育專業，於第四屆廣西青年舞蹈演員比賽，憑獨舞《老爸》榮獲表演一等獎。

曾於舞劇《京島人家》及《劉三姐》擔任主要角色，並先後於2014年演出慶祝建國65周年文藝晚會，2016及2019年演出中國中央電視台春節聯歡晚會，2016年赴雅加達演出慶祝中國—東盟建立對話關係25周年文藝晚會友誼之約。2019年加入香港舞蹈團，2024年晉升為高級舞蹈員。最近演出包括：《倩女·幽魂》、《一個人的哪吒》、《山水》、《九歌》、《凝》及《蘭陵·入陣》。現為舞團「舞蹈與武術研習項目小組」成員。

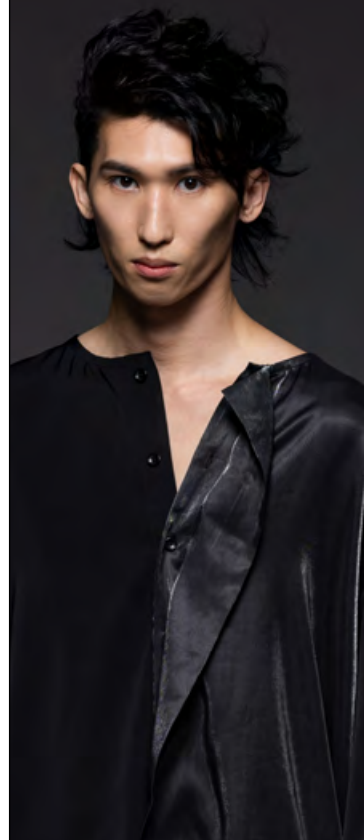
Huang Haiyun graduated from Guangxi Arts Academy, majoring in Dance Performance and Education. He won first prize at the 4th Guangxi Youth Dance Competition for his solo performance in *Father*.

Huang performed major roles in the dance dramas *Homes of Jing People* and *Liu Sanjie*. He has also performed in various cultural events, including the variety show celebrating the 65th Anniversary of the Founding of the People's Republic of China in 2014, CCTV's *Spring Festival Gala Evening* in 2016 and 2019, and the variety show celebrating the 25th Anniversary of the Establishment of Dialogue Between China and ASEAN in Jakarta in 2016. Huang joined Hong Kong Dance Company (HKDance) in 2019 and was promoted to Senior Dancer in 2024.

Recent performances include *L'Amour Immortel*, *Nezha: Untold Solitude*, *Shan Shui: An Ode to Nature*, *Nine Songs*, *Convergence*, and *The Legend of Lanling*. He now participates in HKDance's Dance and Martial Arts Research Team.

黃海芸
飾
步驚雲

Huang Haiyun as Bo Gingwan



高級舞蹈員
Senior Dancer

2011年加入香港舞蹈團少年團，2016年隨團參與第十一屆全國桃李杯舞蹈教育成果展示活動。2017年入讀香港演藝學院，修中國舞。在校期間獲多個獎學金，包括中國舞講師獎學金、一杯涼水獎學金以及舞蹈學院院長獎。曾參與校內多個演出包括《鼓·道·行》、《黃土·黃河》選段、《雪漫漫》、《千世》，2019年隨校到澳門參與國際青年舞蹈節的表演交流。

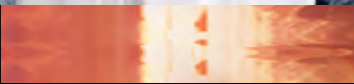
2021年加入香港舞蹈團成為見習舞蹈員，同時擔任兒童團及少年團導師。2022年晉升為舞蹈員。演出包括在《儷人行》〈杖鼓樂〉中擔任領舞及《廿四節氣》〈大寒〉。近年曾參演香港國際莎劇節《馬克白夫人》飾女巫。

Ho Gi-lam joined Hong Kong Dance Company Youth Troupe in 2011 and performed at The Achievement Exhibition of the 11th Taoli Cup National Dance Education Performance of China in 2016. She then studied at The Hong Kong Academy for Performing Arts (HKAPA), majoring in Chinese Dance. She received several scholarships, including the Chinese Dance Faculty Scholarship, A Cup of Hope Scholarship, and the Dean of Dance Prize. Ho participated in various school productions, including *Drum*, *Yellow Earth Yellow River* (excerpt), *The Snow*, and *Thousand Lives*. She performed at the Festival Juvenil Internacional de Dança in Macao with HKAPA in 2019.

Ho joined Hong Kong Dance Company as an Apprentice in 2021 and was promoted to Dancer in 2022. She is also an instructor with Hong Kong Dance Company Children's and Youth Troupes. She was the ensemble lead for *Chango Dance* in *Myth of the Dancing Durumi* and *Major Cold* in *A Dance of Celestial Rhythms*. She also performed in *Lady Macbeth* at Hong Kong International Shakespeare Festival.

何知琳
飾 孔慈
Ho Gi-lam as Hung Chi

舞蹈員
Dancer





何皓斐
Ho Ho-fei

首席舞蹈員
Principal Dancer

2009年畢業於香港演藝學院，獲頒藝術學士學位，主修中國舞，副修編舞。2010年加入香港舞蹈團，近期主要演出包括《山水》、《九歌》、《儷人行》、《凝》及《蘭陵·入陣》，亦隨舞團於多個城市巡演。編舞作品曾於「八樓平台」上演，以及在本埠多個大型舞蹈賽事演出。曾在多個本地及外地大型比賽中屢獲佳績。2021年獲香港賽馬會音樂及舞蹈信託基金獎學金入讀香港演藝學院舞蹈藝術碩士課程，於2023年以優異成績畢業。同年晉升為首席舞蹈員。現為舞團「舞蹈與武術研習項目小組」成員。2024年，憑《凝》榮獲第二十五屆香港舞蹈年獎「傑出男舞蹈員演出」。

Ho Ho-fei graduated from The Hong Kong Academy for Performing Arts (HKAPA), majoring in Chinese Dance with a minor in Choreography in 2009. Ho joined Hong Kong Dance Company (HKDance) in 2010. Recent performance highlights include *Shan Shui: An Ode to Nature*, *Nine Songs*, *Myth of the Dancing Durumi*, *Convergence* and *The Legend of Lanling*. He has also participated in the overseas tours, performing in various cities. His choreography works were premiered at "8/F Platform", as well as in multiple local dance competitions. He received various awards in local and overseas competitions. In 2021, Ho was awarded The Hong Kong Jockey Club Music and Dance Fund scholarship. He later obtained a Master of Fine Arts degree in the dance programme at HKAPA in 2023 and was promoted to Principal Dancer the same year. He now participates in HKDance's Dance and Martial Arts Research Team. In 2024, he was awarded the Outstanding Performance by a Male Dancer at the 25th Hong Kong Dance Awards for his performance in *Convergence*.

王志昇生於馬來西亞檳城，十三歲開始接觸舞蹈。喜歡舞蹈編創和表演，勇於探尋、理解和直面身體與情感的脆弱。曾多次參與馬來西亞主要舞蹈賽事及國際演出。連續四年獲全額獎學金入讀香港演藝學院，2018年以一級榮譽畢業獲頒舞蹈藝術學士學位，同年加入香港舞蹈團。2023年晉升為首席舞蹈員。主要演出包括《一個人的哪吒》飾哪吒、《山水》、《九歌》、《凝》及《蘭陵·入陣》。近年曾參演香港國際莎劇節《馬克白夫人》飾班柯。現為舞團「舞蹈與武術研習項目小組」成員。2020年，於首爾國際舞蹈比賽的當代舞組別贏得亞軍。2023年憑《一個人的哪吒》獲香港舞蹈年獎「傑出男舞蹈員演出」。

Born in Penang, Malaysia, Ong Tze Shen began dancing at the age of thirteen. Recognising the fragility of physical body and vulnerability of emotions, he loves being a performer and choreographer with bravery and great joy to explore further. He has participated in numerous competitions and performances since then. He received full scholarships at The Hong Kong Academy for Performing Arts and graduated with First-class Honours in 2018. He joined Hong Kong Dance Company (HKDance) the same year and was promoted to Principal Dancer in 2023. Recent performances include the lead role in *Nezha: Untold Solitude*, *Shan Shui: An Ode to Nature*, *Nine Songs*, *Convergence*, and *The Legend of Lanling*. Most recently, he also performed in *Lady Macbeth* at Hong Kong International Shakespeare Festival. Now he actively participates in HKDance's Dance and Martial Arts Research Team. In 2020, Ong was awarded second prize at the 17th Seoul International Dance Competition (Contemporary Dance division) and the Outstanding Performance by a Male Dancer award at the 24th Hong Kong Dance Awards for his role of Nezha in *Nezha: Untold Solitude* in 2023.

王志昇
Ong Tze Shen

首席舞蹈員
Principal Dancer



生於香港，香港演藝學院舞蹈學士（一級榮譽），主修中國舞。在校期間曾獲傑出舞蹈學生獎、舞蹈學院院長獎、迪士尼獎學金等。2010年獲取獎學金前往美國舞蹈節接受舞蹈訓練和參與演出，並在2012年代表香港演藝學院參加於台北舉行的國際藝術節。

畢業後曾加入香港迪士尼樂園《獅子王慶典》，並不減對舞蹈藝術的追求，於2014年奪得香港紫荊盃舞蹈大賽獨舞金獎，同年加入香港舞蹈團，2022年晉升為高級舞蹈員。主要演出包括：《花木蘭》飾木蘭、《踏歌行》四人舞〈搶鼓〉、《彩雲南現》雙人舞〈手舞足蹈心狂跳〉、《絲路如詩》雙人舞〈掀起你的蓋頭來〉、《一水南天》飾戴銀、《媽祖》飾閨蜜、《九歌》、《儷人行》獨舞〈情繫鄉俗〉、「八樓平台」：《存在之隅》〈更一人類〉。近年亦是參與出訪多個國家作交流演出《凝》的一員。

Born in Hong Kong, Lam Yin-yi graduated with a Bachelor's Degree in Chinese Dance with First-class Honours at The Hong Kong Academy for Performing Arts (HKAPA). Lam received the Outstanding Student Award, Dean of Dance Prize, and the Disney Scholarship, etc. In 2010, she received a scholarship to hone her modern dance skills and perform at the American Dance Festival. In 2014, she represented HKAPA at the Taipei International Dance Festival.

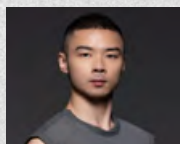
Upon graduation, Lam once worked as a Principal Dancer in *Festival of The Lion King* at Hong Kong Disneyland. Her pursuit of dance persisted. In 2014, she received the Gold Award in the solo dance category in the Hong Kong Bauhinia Cup Competition. She joined Hong Kong Dance Company in 2014 and was promoted to Senior Dancer in 2022. Performance highlights include the title role in *The Legend of Mulan*, *Drum-top Dance* in *Dream of the Past: Ancient Chinese Court Dances*, *pas de deux* in *Fluttering Hearts* in *Kaleidoscope of Dance from Yunnan*, *pas de deux* in *Lift Your Veil* in *Ode to the Silk Road*, *A Tale of the Southern Sky*, *Mazu the Sea Goddess*, *Nine Songs*, a solo in *Myth of the Dancing Durumi*, and *More-Human* in "8/F Platform": *here and there*. In recent years, she has also participated in the overseas tours of *Convergence* for cultural exchanges.

Lam Yin-yi
藍彥怡

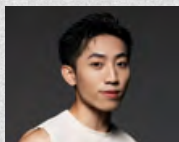
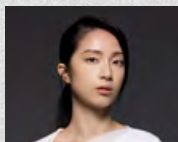


高級舞蹈員
Senior Dancer

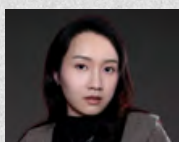
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陳榮
Chen Rong李家名
Lee Chia-ming

舞蹈員 Dancers

陳代雯
Chen Dai-wen周若芸
Chou Jo-yun賴泓甫
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沈偉先生 Mr Shen Wei

**兒童團及少年團藝術顧問 Artistic Adviser
(Children's and Youth Troupes)**

潘志濤先生 Mr Pan Zhitao

公司秘書 Company Secretary

菁英秘書有限公司
Perfect Team Secretaries Limited

公司核數師 Company Auditors

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行政秘書 Executive Secretary to Directors

游芷君 Stella Yau

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何奕文 Henry Ho

財務及行政經理

Finance and Administration Manager

洪嘉儀 Winnie Hung

高級人事及行政主任

Senior Personnel and Administration Officer

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高級會計及行政主任

Senior Account and Administration Officer

李詠恩 Wing Li

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葉素雯 Cloey Yip

辦公室助理 Office Assistant

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李采妍 Joyce Lee

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Assistant Manager (Company and Programme)

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高級節目主任

Senior Programme Officers

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梁俊傑 Anson Leung

駱浩琳 Ada Lok

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林希 Jasmine Lam

外展及教育主任

Outreach and Education Officer

徐淑霞 Tsui Suk-har

項目主任 Project Officer

樊嘉怡 Kandi Fan

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Executive Assistant (Outreach and Education)

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林以因 Jenny Lam

副經理(市務) Assistant Manager (Marketing)

楊美儀 Idy Yeung

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馮凱婷 Fung Hoi-ting

楊尚霖 Bailey Yeung

項目主任 Project Officer

區芷蔚 Emmie Au

項目主任(數碼營銷及客戶關係管理)

Project Officer (Digital Marketing & CRM)

余穎彤 Ben Yu

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藝術總監 Artistic Director

楊雲濤 MHYang Yuntao, MH

創作統籌及項目經理 Creative Project Manager

葉翠雅 Carolyn Yip

舞團導師 Dance Masters

黃磊 Huang Lei

柯志勇 Ke Zhiyong

駐團琴師 Pianist

伍焯堃 Patrick Ng

首席舞蹈員 Principal Dancers

何皓斐 Ho Ho-fei

華琪鈺 Hua Chi-yu

王志昇 Ong Tze Shen

高級舞蹈員 Senior Dancers

陳榮 Chen Rong

黃海芸 Huang Haiyun

黃聞捷 Huang Wenjie

藍彥怡 Lam Yin-yi

李家名 Lee Chia-ming

廖慧儀 Liu Wai-yee

唐志文 Tong Chi-man

舞蹈員 Dancers

陳代雯 Chen Dai-wen

陳曉玲 Chen Xiaoling

周若芸 Chou Jo-yun

何泳濶 He Yongning

何知琳 Ho Gi-lam

賴泓甫 Lai Hung-fu

賴韻姿 Lai Wan-chi

林昀瀚 Lam Wan-ho

李俊軒 Lee Chun-hin

劉雅蓮 Liu Ya-lien

米濤 Mi Tao

吳嘉玲 Ng Ka-ling

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戴詠津 Tai Wing-chun

謝雅萍 Tse Nga-ping

王沐寧 Wang Muning

翟正天 Zhai Zhengtian

占倩 Zhan Qian

周緣 Zhou Yuan

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徐沛林 Chui Hei-lam

賴欣欣 Lai Yan-yan

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技術經理 Technical Manager

王永強 Alex Wong

舞台監督 Stage Managers

陳國偉 Derek Chan

陳樹培 Johnson Chan

執行舞台監督 Deputy Stage Managers

周芷鈴 Krizce Chow

梁筱蕾 Leung Siu-lui

助理舞台監督 Assistant Stage Managers

鄧依雅 Yvonne Tang

謝子偉 Tse Tsz-wai

技術主任(舞台) Technical Officer (Stage)

郭浚銘 Kwok Tsun-ming

服裝及髮飾主管 Wardrobe and Hair-dress Supervisor

丘小銀 Luise Yau

化妝及髮飾主任 Make-up and Hair-dress Master

傅傑傑 Jadeson Fu

服裝主任 Wardrobe Master

譚穎琳 Wendy Tam

製作主任 Production Officers

朱家琦^{*} Samael Chu^{*}黎智希[^] Ivy Lai[^]

兒童團及少年團 CHILDREN'S AND YOUTH TROUPES

兒童團及少年團藝術統籌

Artistic Coordinator (Children's and Youth Troupes)

蔡飛 Cai Fei

兒童團及少年團高級行政主任

Senior Executive Officer (Children's and Youth Troupes)

丘文紅 Carmen Yau

兒童團及少年團行政主任

Executive Officer (Children's and Youth Troupes)

陳建超 Chan Kin-chiu

兒童團及少年團舞蹈導師

Dance Instructors (Children's and Youth Troupes)

何超亞 He Chaoya

曾嘉儀 Tsang Ka-yee

兒童團及少年團行政助理

Executive Assistants (Children's and Youth Troupes)

陳惠儀 Shirley Chan

周凱怡 Cherrie Chow

周昕兒 Yuna Chow

* 「藝術人才見習配對計劃 2023/24」由香港藝術發展局資助
2023/24 The Arts Talents Internship Matching Programme is supported by the Hong Kong Arts Development Council

^ 「藝術人才見習配對計劃 2024/25」由香港藝術發展局資助
2024/25 The Arts Talents Internship Matching Programme is supported by the Hong Kong Arts Development Council

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