

# 核爆後的快樂生活

12-13.07.2019 | 8pm

14.07.2019 | 3pm

JC Cube, Tai Kwun

## HOUSE PROGRAMME

### House Rules

**1** The performance is approximately 60 minutes with no interval;

**2** Latecomers may only be admitted at a suitable break;

**3** To avoid undue disturbance to the performers and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance. Eating, drinking audio or video recording and unauthorised photography are strictly prohibited in the auditorium;

Thank you for your co-operation.

### Producer's Note

Friends often ask me if I would plan and select programmes for a certain theme. I usually arrange programmes according to their quality, uniqueness, sensitivity towards the times and the participatory level of the audience, and thereby set the annual programme plan. Nonetheless, after two years of preparation and one year of execution, I gradually realised that I do have been sticking to a particular “theme” and it subconsciously affected every choice in programming.

Our city, is what I still care most about.

In the Tai Kwun Theatre Season this year, we will employ theatre as a mean to portray the current situation of the city and invite the audience to participate through various theatrical forms. Because we believe, after all, participation is the best experience of all.

The Theatre Season will start off by *Tri Ka Tsai*, a work co-created by the multi-talented artists Anna Lo, Rick Lau and Yuri Ng, to sing about the love and hate of Hongkongers towards their “mother tongue” and at the same time make you “laugh/cry to die” together, in the form of the Hong Kong style cabaret performance.

What follows is *Happily Ever After Nuclear Explosion*, a play written and directed by the Berliner Festspiele award-winning playwright Yan Pat To. When the disaster survivors return to their “hometown” that is supposed to be a dead city now, the epicentre of the nuclear disaster has become a beautiful fresh green land... would it be a “vision” of the future of you and me?

Sometimes life is too exhausted that it demolishes our imagination. Give me 50 minutes and Lewis Gibson's immersive work *The Day I Fell Into A Book* will awaken the super imagination you once have had when reading. Your imagination will be “reborn” and your strength will be restored to keep fighting!

It is very difficult to judge whether a person is guilty or not. Fortunately, we still have faith in the law. *Please, Continue (Hamlet)* allows the audience to experience in person a “legal trial” in Hong Kong. With no script and presupposition, each “hearing” attended by different local legal professionals is truly one and only.

Tai Kwun Theatre Season in July is all about you and me!

### Eddy Zee

Head of Performing Arts, Tai Kwun

### Creator's Note

#### The Distance between Refugees and Us

Amos Oz, an Israeli writer, once said that the people in the past led rather predictable lives — by looking at the work their parents did and the lives they led, one could probably guess what their own future would be. Living in the 21<sup>st</sup> century, however, we are at the other end of the pendulum of human destiny. In a world full of changes, it is even somewhat difficult to predict exactly where you would be after ten years.

Hong Kong is a city rich in refugee experience and history that we used to have enough generosity to accommodate anyone in the world. At the same time, Hong Kong is also facing a crisis of diaspora — with another wave of mass migration, some Hongkongers even embarked a life of exile. Hong Kong, indeed, is very fragile. If there is a serious accident at the nuclear power plant on our doorstep, we will all be refugees right away.

The script was created with reference to different materials, including nuclear disasters all over the world. Among which, I wish to express my gratitude in particular to Svetlana Alexievich's *Voices from Chernobyl* for giving me valuable inspirations. This script was commissioned by the Munich Residenztheater in Germany. I am grateful for their invitation and I still miss the creative journey I have had there. Thanks to the great support of the Goethe-Institut, which led to my trip to Munich. Thanks to the support and trust of Tai Kwun so that we can have this Cantonese version here. Thanks to the entire production team for going through such a brand-new adventure with me. Thanks to the audience since the support of each of you contribute to my creative force. Finally, I hope that after such a spectacular social movement in June, Hong Kong will have a more mature civil society.

### Yan Pat To

Playwright and Director

### Could we still find happiness after a nuclear explosion?

Yan Pat To is the first ethnic Chinese playwright awarded by the Berlin Theatertreffen Stuckemarkt with his ground-breaking work *A Concise History of Future China*. In collaboration with dramaturge Dick Wong, Yan tackles another thought-provoking issue that is closely related to our lives through *Happily Ever After Nuclear Explosion*. Two performers lead the audience into the post-nuclear-explosion world through daily objects, video presentation and installation.

A man and a woman from the nuclear contaminated areas emerge on stage. She talks of the preceding catastrophe and the life after it. He opens his mouth but there is no sound — just a severe gag reflex. To evade isolation and social exclusion, they return to their hometown, presumably now a dead city. At the epicentre of the catastrophe, to their surprise, is a vibrant nature where animals live freely and flowers blossom, no more lives destroyed, and everything is bright and beautiful...

\* This play is commissioned by Munich Residenztheater and premiered in June 2018 with German version.

\* The poem from the script is *Crow's Nerve Fails* by Ted Hughes, translated into Chinese by Zhang Wen-wu.

# Production Team

Playwright and Director | Yan Pat To

Dramaturg | Dick Wong

Curator and Producer | Felix Chan

Cast | Zhao Yi Yi & Kenneth Sze

Voice Cast (English poem) | Godfrey Liu

Video Cast | Rico Wu

Video Designer/Visual Artist | Chiu Chih Hua

Set Designer | Yuen Hon Wai

Lighting Designer | Au Yeung Hon Ki

Music Designer | Sze Ka Yan

Costume Designer | Cheng Man Wing

Production Manager | Lee Tsan Yung

Deputy Stage Manager | Lai Kam Shan

Assistant Stage Manager | Kayan Chan & Icy Chan

Producer | Horace Tsang



## Yan Pat To

Playwright and Director

Playwright, Director, Educator. Artistic Director of Reframe Theatre. His play *A Concise History of Future China* is selected by 2016 Berliner Festspiele Theatertreffen Stuckemart as one of the five theatre works presented. It is the first ethnic Chinese play ever selected. His play in Cantonese *White Blaze of the Morning* is awarded Best Play, the 8<sup>th</sup> Hong Kong Theatre Libre. *Happily Ever After Nuclear Explosion* is commissioned by Munich Residenztheater and premiered in June 2018. This play is under the programme of World/Stage. In May 2018, he has been invited by National Chengchi University (Taiwan) as Artist-in-residence. Recent works include *Goldfish of Berlin*, *Stream of Consciousness*, an Immersive Theatre series at Fringe Club Hong Kong and *The Second Year of Jianfeng* (On & On Theatre Workshop).

## Dick Wong

Dramaturg



A graduate of Journalism, Dick Wong left the publishing industry in the mid 90s to pursue a career in contemporary dance and theatre.

In 2004, he was commissioned by the Hong Kong Arts Festival to create *B.O.B.\**, which was later developed into two versions and toured extensively in Europe and Asia, including Centre National de la Danse (Paris), Sadler's Wells Lilian Baylis Theatre (London) and Tanz Im August (Berlin).

In 2009, he completed *I+I* in Tokyo. The work was later on invited to Cartier Fondation Paris and Kobe International Dance Festival.

In 2010, he was chosen as a laureate of the French International Residence Programme at Recollets. During his stay in Paris, he was invited to be a jury at Danse Élargie, an international dance competition co-presented by Theatre de la Ville. The same year he teamed up with Japanese choreographer Takao Kawaguchi and film director Koichi Imaizumi to present *Tri\_K*, which subsequently toured to Tokyo, Kobe, Kanazawa, Lisbon, Hong Kong, Sao Paulo and Belo Horizonte.

In 2011, commissioned by the In Transit Festival, he premiered *Be Me* in Berlin's Haus der Kulturen der Welt.

Recent works include *O|2* (2014), a collaboration with Xing Liang, *The World According to Dance* (2015), a dance/theatre work on four generations of contemporary dance makers in Hong Kong and *The Rite of Spring* (2016) which was invited to Taipei National Theatre's Innovation Dance Series in 2017.

Winner of Artist Of The Year (Dance) in the Hong Kong Arts Development Awards 2018.

## Felix Chan

Curator and Producer



Felix Chan set up an independent and cross-disciplinary creative enterprise FELIXISM CREATION and worked as a curator in performing arts and illustrator. He was the curator and producer for many theatre and film companies, including Reframe Theatre, On & On Theatre workshop, Theatre du Pif, Hong Kong Dramatists, New Vision Festival Hong Kong, International Arts Carnival National Theatre of Taiwan, and etc. He finished 3 months internship for art administration in Cloud Gate Dance Theater in Taiwan in 2014.

Besides, he is also an experienced art critic that his articles can be found in Hong Kong, Taiwan, Macau and China.

[www.felixism.com](http://www.felixism.com)

# Zhao Yiyi

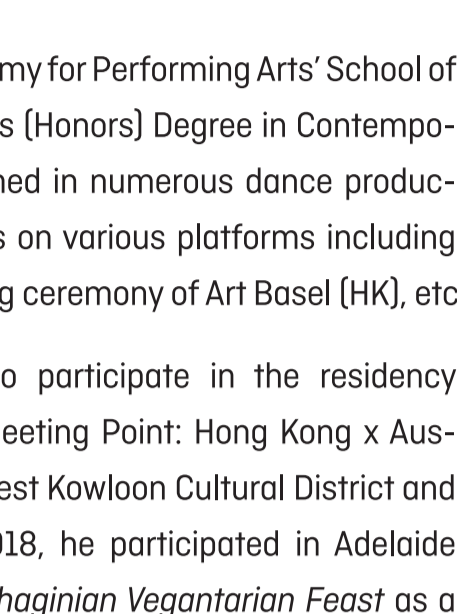
## Cast



Graduated from Hong Kong Academy for Performing Arts (HKAPA), Zhao Yiyi won Best Supporting Actress (Tragedy/Drama) for Drama Gallery's *Nitehawk* and nominated for Best Supporting Actress (Comedy/Drama) for The Nonsensmakers' *A Good Husband* at the 26th and 22nd Hong Kong Drama Awards respectively. She has also won Best Actress for HKAPA's *Oresteia* at the 3rd Hong Kong Theatre Libre. Her recent performances include *Life in Hong Kong* (Wedraman), *Chinese Lesson* and *Red Chamber in the Concrete Forest* (Hong Kong Arts Festival), *Antigone* (Theatre Horizon) and so on. During her HKAPA years, she has taken part in *Six Characters In Search of An Author* and *The Scams of Scapin* as a major actress and received the Outstanding Actress Award, Lam Lap Sam Scholarship and Fredric Mao Scholarship. Besides theatre, she also works for movies, TV, commercial shooting and dubbing.

# Kenneth Sze

## Cast



Graduated from Hong Kong Academy for Performing Arts' School of Dance with a Bachelor of Fine Arts (Honors) Degree in Contemporary Dance, Kenneth has performed in numerous dance productions and presented his creations on various platforms including Beijing Dance Festival, the opening ceremony of Art Basel (HK), etc.

In 2017, Kenneth was invited to participate in the residency exchange programme Creative Meeting Point: Hong Kong x Australia, which is co-organised by West Kowloon Cultural District and Dancehouse in Melbourne. In 2018, he participated in Adelaide Fringe Festival performance *Carthaginian Vegantarian Feast* as a dancer and assistant of International Dance Day.

Recently, with the interest in text and movement, Kenneth has also involved in theatre productions as a choreographer, movement director and actor, including the awarded production *White Blaze of the Morning (Re-run)* and Reframe Theatre's *Goldfish of Berlin*.

He is currently a freelance choreographer, movement director, dancer, actor and capoeira practitioner.

Youtube Channel: **JesterDans**

Facebook Page: **Sze Cheuk Yin**

# Chiu Chih Hua

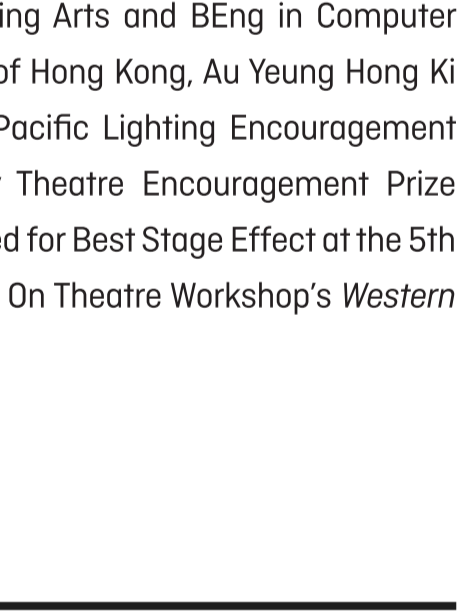
## Video Designer / Visual Artist



Chiu Chih Hua works a lot on image-art. Wandering between reality and illusion, his works involve statics and kinetics. Inspired by documentary photography, Chiu worked on single-channel filming which performed in urban streetscape in the early years. As time goes by, he changes his form of art-making from photography to model-making and keeps working on image, space and model art creations. Since 2014, Chiu creates new image art through screendance by collaborating with sound artists, dancers, choreographers and filmmakers from different countries. This open another aspect for him to dialogue with the city in urban art creation.

# Yuen Hon Wai

## Set Designer



Yuen graduated from Hong Kong Academy for Performing Arts, majoring in Stage and Costume Design. With the supports from Hong Kong Jockey Club Scholarship and Jackie Chan Charitable Foundation Scholarship, he participated in the internship programme at Stephen Joseph Theatre in UK.

He received Best Costume Design for Actors' Family's *The Good Person of Szechwan* and Best Stage Design for On & On Theatre Workshop's *Der Goldene Drache* at the 13<sup>th</sup> and 26<sup>th</sup> Hong Kong Drama Awards respectively. He also received Performance of Year at IATC (HK) Critics Awards 2018 for On & On Theatre Workshop's *Tête-bêche*.

Yuen is currently a freelance theatre practitioner and educator. He is also a stage photographer with his photographic works have been exhibited in Taiwan and Japan. He has published his solo photographic book *Black List*, after the exhibition in 2008.

# Au Yeung Hon Ki

## Lighting Designer



Graduated with Bachelor in Fine Art (major in Lighting Design) from Hong Kong Academy of Performing Arts and BEng in Computer Engineering from City University of Hong Kong, Au Yeung Hong Ki received scholarships including Pacific Lighting Encouragement Prize and Hong Kong Repertory Theatre Encouragement Prize during his study. He was nominated for Best Stage Effect at the 5th Hong Kong Theatre Libre for On & On Theatre Workshop's *Western Xia Hotel*.

Facebook Page: **Mr3Studio**

# Sze Ka Yan

## Music Designer



Born and raised in Hong Kong, Sze Ka Yan graduated from Hong Kong Academy for Performing Arts, major in Sound Design and Music Recording. During her study, she participated in an exchange program with The Royal Scottish Academy of Music and Drama. She has worked with various artists and performed in both Hong Kong and overseas since 2008, including Canada, Hawaii, Switzerland, Bangladesh, Thailand, China, Taiwan, Japan, Korea, Taiwan etc. Sze was nominated for Best Music at Hong Kong Drama Awards for On & On Theatre Workshop's *Der Goldene Drache* in 2014.

Sze is the founding member of Fragrant Village, a local non-profit music organisation which uses music to tell stories of the local villages in Hong Kong. She curated <I We You They He She It> Village School Anthems Exhibition in 2019 to retell the values of the village schools we have had to public.

She is also a co-founding member of emptyscape, a local non-profit organisation aims to go in search and reveal stories and characteristics of unused, forgotten or abandoned spaces in Hong Kong.

[www.fragrantvillage.com](http://www.fragrantvillage.com)

# Cheng Man Wing

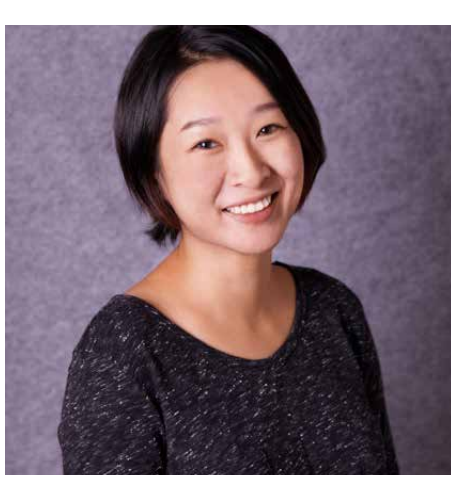
## Costume Designer



Cheng Man Wing graduated from L'Ecole Supérieure des Arts Appliqués Duperré, L'Université de la Sorbonne in France, and The Sormerset College of Arts and Technology in the UK, majoring fine art textile and fabric printing technology. Cheng explores the interaction between fashion and theatre. He regularly presents his fashion collections in Paris. His recent theatre works include Theatre du Pif, On and On Theatre Workshop, Actors' Family, Hong Kong Arts Festival, City Contemporary Dance Company, Theatre Horizon, Prospects Theatre, Y-Space, Hong Kong Repertory Theatre and others.

# Lee Tsan Yung

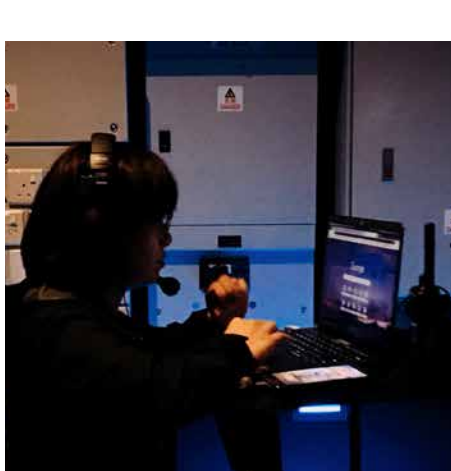
Production Manager



Lee Tsan Yung graduated from Stage and Technical Management Department of the Hong Kong Academy for Performing Arts. She has been working in stage management and commercial event management since graduation. She has participated in productions include: Music Nation Group's *The Phantom of the Opera* (Hong Kong Tour), *Princess Cheung Ping* and *The Reincarnation of the Red Plum* (Hong Kong premiere and Macau re-run) for Yam Kim Fai & Pak Suet Sin Charitable Foundation, CR2HK's *House of Unbelievable*, Opera Hong Kong's *Aida* and *The Barber of Seville*, City Opera's *La Vie Parisienne*, *Orphee aux Enfers* and *Die Fledermaus*, Shakespeare4all Hong Kong's *HUBBUB*, *Romeo and Juliet*, *Macbeth* and *Mid-summer Night's Dream*, Greater China Cultural Foundation's *Hamlet*, Theatre Space's *Twelve Angry Men*, *The Visitor* and *Judgment at Nuremberg*, Aggressive Art Company Limited's *Fortuitousness Xu Zhimo*, Zuni Icosahedron's *Red Rose White Rose* and *East Wing West Wing 13*.

# Lai Kam Shan

Deputy Stage Manager



Graduated from the Hong Kong Academy for Performing Arts, major in Stage Management.

# Kayan Chan

Assistant Stage Manager



Kayan Chan studies Journalism and Mass Communication at Hong Kong Shue Yan University. She has been participating in different theatre productions. Recently, she worked as an Assistant Stage Manager for couples of productions including *Better Me* by iStage, *The Tempest* by Shakespeare4all, *The Second Year of Jianfeng* by On & On Theatre Workshop, HKAPA EXCEL Musical Theatre Graduation Show 2017/18 *Dear...* by HKAPA EXCEL, *Black Opium* by Melody Pole Studio, *CLAUSTROPHOBIA* by orleanlaiproject, *Lion Rock Musical* by augustinedrama etc.

# Icy Chan

Assistant Stage Manager



Graduated from the Hong Kong Academy for Performing Arts, major in Technical Theatre and Stage Management, Icy Chan has participated in the production including the school performances *Timescape in the city*, *Hofman's Story*, *Lysistrata*, and off-campus performances.

# Horace Tsang

Producer



In 2006, Horace returned to Hong Kong and worked as a freelancer in advertising, graphic, video and web design, event and theatre production, marketing, online promotion and ticketing. His ambition is to build a strong administration, promotion and ticketing team for local theatre productions, so that the troupes and artists can concentrate on artistic creations.

Work contact: horachy@gmail.com

## Acknowledgement

Poster Design | Jobie Yip

Promotion Photography | Tommy Chan

Catholic Mission School

Goethe-Institut Hong Kong

Munich Residenztheater

On & On Theatre Workshop

We value your feedback. Please fill in this survey and share your thoughts about this performance with us.

