



04-06.07.2019 | 8pm  
06-07.07.2019 | 3pm

JC Cube

Co-created by  
Yuri Ng x Anna Lo x Rick Lau

## HOUSE PROGRAMME

### House Rules

- 1 The performance is approximately 75 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 turn your mobile phones and any other devices into silent mode before the performance. Also, eating and drinking 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

I am a lover of pop music. It is something I've always gravitated towards, something that I connect with innately and instinctively. However, my musical training was primarily classical, and when I attended Berklee to study pop music and everything non-classical, I had a ton of catching up to do. I still do. Each new song I write is a crash course that helps me to catch up in whatever style I choose to write in. Research, analyse, learn, apply and repeat. I've been on this self-imposed course for the past few years, and working in the theatre realm has given me immense freedom to try out as many styles I'd like to.

In *Tri Ka Tsai*, I continue on my eclectic journey of musical exploration. If you've ever come across my previous works before, like *Save the Next Song for Me* or *Sentimental K*, you'll know that it is almost my modus operandi to write in a wide variety of pop genres. The genre, I believe, is as important as the melody and lyrics in helping to convey the specific mood or message that the drama requires. It is, after all, the style of a piece of music, the atmosphere it creates, that first hits the audience.

In writing for *Tri Ka Tsai*, my songwriting process always began with my deciding on a genre first, then the melody and lyrics afterwards. This time around I let myself indulge in even more genres than I had previously attempted. If I did my job right, you should be able to hear styles like R&B, soul, different kinds of rock, and of course, straight-ahead pop, but I also dipped my toes into musical theatre/pop crossovers, and even experimented with gospel, which was so much fun. I'm extremely grateful to Yuri and all the wonderful lyricists who took part in helping me explore all these styles, and feel very lucky to have Rick and this group of excellent musicians to help me bring these songs to life. I hope you'll enjoy the music as much as we did in preparing them for you, and I hope that this eclectic set of songs will give you all the feels, or to be more accurate, all the *different* feels.

Lastly, I wanted to say that I write pop music because I enjoy it, but I also write pop music for the theatre because I think there's no reason that the theatre can't be popular, accessible and be part of pop culture too. So I hope that what we've created here will leave an impression with you as something thought-provoking and memorable, but also easily relatable and enjoyable. Thank you.

### Anna Lo

Co-Creator, Composer, Text and Performer

June 2019

### Tri Ka Tsai /traɪˈka tsei/ noun.

Definition: A trilingual Gen X or millennial living in the post-colonial Hong Kong who speaks Cantonese, English and Putonghua.

Co-created by the multi-talented artists Yuri Ng, Anna Lo and Rick Lau, the original Hong Kong style cabaret performance *Tri Ka Tsai* examines this city's bittersweet relationship with Cantonese, English and Putonghua. Mastering English had long been considered a ticket to success, and Hong Kong has groomed generations of “English-speakers” who spice up the language with their unique Cantonese accents and cadences. This was all lovely and well until we all suddenly realised that struggling with English wasn't enough, as struggling with Putonghua is now as important as ever...

In this bizarre yet unique trilingual environment of Hong Kong, how do Anna and Rick position themselves? And for that matter, how do we? Come on over and see if Anna and Rick can figure it out, and maybe you'll see Anna show off her Chinglish, or maybe you'll cry simultaneous tears of joy and horror at Rick's “Cantonghua”...don't know ah, you come see see la!



## 4. My Fair Barista Lady

---

Music and Arrangement | Anna Lo  
Lyrics | Chris Shum  
Translation | Anna Lo

A bit half-baked  
But I can still order  
I use the coolest word  
And boost my image

Even if my pronunciation  
Is a bit off  
As we talk more  
You'll get what I'm saying

Branding is essential for upping one's value, and the  
name has to be grand  
All become westernized  
If you know how to work your brand, the customers will  
come

Cappuccino is just a type of coffee  
Macchiato yeah yeah  
More milk?  
How do you make it fancier?  
You gotta call it latte

Frappuccino also has coffee  
What do you blend it with to make something new?  
Confucius, confusion  
It's like a cup of dark midnight

Can't be low  
You know it  
Bring everyone  
Into a foreign, exotic realm

The size tall  
Isn't high at all  
"Make it a double" isn't fancy enough  
It's classier to say Doppio

In this economy all about branding, the name has to be  
grand  
Just be westernized  
Wanna set your price point higher? Just use a western  
name, let's all do that

Cappuccino is just a type of coffee  
Macchiato yeah yeah  
More milk?  
How do you make it fancier?  
You gotta call it latte

Frappuccino also has coffee  
What do you blend it with to make something new?  
Confucius, confusion  
It's like a cup of dark midnight

Doo doo doo doo...

It's just coffee  
I don't care what you call it  
As long as you can fake it, and make it seem high-class  
You can even call it Ko-pit (Malay)

[Japanese] "I would like a coffee please"  
[Thai] "For here or to go?" might be a little much  
Whatever you call it, it's fine  
As long as I get to thank you while taking your money

Doo doo doo doo...

## 5. Fake Sea Turtle\*

---

Music and Arrangement | Anna Lo  
Lyrics | Lam Bo  
Translation | Anna Lo

All right, let's compare skills  
Is the turtle's pronunciation really accurate?  
Or are my ears warped?  
I almost died listening  
Are you really that good? I almost want to just drown  
myself listening to you

Ooh  
Being on a sampan is too bland  
You're much deeper if you've been in the ocean  
Ahh  
Let's change your style today, why don't we

Is it me, or are you just fake?  
You don't understand Cantonese?  
The confident are just as good as the hoi gwais  
We all want to find out  
All this skin-color altering  
Genetically speaking, am I just not good enough?  
Or are you just fake?  
And that's why you suck  
You give yourself a fake label and pretend to be a sea  
turtle

Because you're not good enough, and that's why you're  
fake

All right, let's compare moolahs  
Is your outfit intrinsically nice, or is it just exorbitantly  
expensive?  
Here, let's welcome the customs house  
Do you think the real deal's not nice enough?  
Or is everyone just buying the fake stuff now?

Ooh  
Let's talk about price increase, shall we?  
Is it me, or are you just fake?  
You don't understand Cantonese?  
The confident are just as good as the hoi gwais  
We all want to find out  
All this skin-color altering  
Genetically speaking, am I just not good enough?  
Or are you just fake?  
And that's why you suck  
You give yourself a fake label and pretend to be a sea  
turtle

Because you're not good enough, and that's why you're  
fake

Who do you have fooled?  
Who's really genuine?  
They all have to go home at the end of the night  
Ooh oh  
Let's see who can be worse  
For real, do you ever ask what people think?  
For real, I'm really quite shocked  
To find that you'll never be as fake as me

Hey experts  
How many of these confident ones are genuinely so?  
I'm not, so I'll just investigate  
We all want to investigate  
Why these annoying fake turtles are considered human  
And if I didn't investigate, how would I know that they're  
fake, and that's why they suck?

\* Sea Turtle / Hoi Gwai: a Chinese slang term meaning  
those who have studied abroad and returned home  
after a few years

## 6. Funhouse Mirror

---

Music, Lyrics and Arrangement | Anna Lo

There's so much we can talk about  
If only I can get the words out  
The way I want them to sound  
Then maybe you'll come around

I didn't mean to argue with you  
I wasn't trying to be rude  
All I wanted to say  
Was what I meant to say to you

I'm just a little stuck behind this funhouse mirror  
So don't just give me the once-over, the once-over  
With a bit of luck, my actions will speak louder  
And you'll look back over your shoulders  
And take a second gander

There's so much we can laugh about  
If only I can get the words out  
I'm brimming, bursting with doubts  
My brain is a battleground

I wasn't trying to be funny  
I hoped that you would understand me  
All I wanted was for you  
To hear me, don't you see?

I'm a little stuck behind this funhouse mirror  
So don't just give me the once-over, the once-over  
With a bit of luck, my actions will speak louder  
And you'll look back over your shoulders  
And take a second gander

It's like a game of Chinese Whispers  
Round and round, with just two players  
Can we escape this Chinese Finger Trap?  
Can't we just meet in the middle

Well I'm a little stuck behind this funhouse mirror  
So don't just give me the once-over  
With a bit of luck, my actions will speak louder  
And you'll look back over your shoulders  
And take a second gander

We're all a little stuck behind the funhouse mirror  
So don't just give it the once-over, the once-over  
With a bit of luck, actions will speak louder  
And you'll slow down  
Look back over your shoulders  
Come round  
And take a second gander

There's so much we can talk about  
If only I can get the words out  
The way I want them to sound  
Then maybe...

## 7. Enough Is Enough

---

Music and Arrangement | Anna Lo

Lyrics | Sam Lau

Translation | Anna Lo

The asking price must be set high  
But as the customer you shouldn't just go with it  
You should only buy if you come to an agreement  
This is the best course of action

(Seller: I am sorry, but I think this is the best price for us.)

He's not one to relent  
Prices are as usual; see if I'll get lucky  
It's like a curse  
I'm won't rest either if I don't have my say

If I'm shy I'll fail  
If I'm brave I can take the offensive or defensive  
Use my smarts to stun the shopkeeper

Seller:  
Don't be delusional; this is the lowest I can go  
It's a lose-lose if we go too crazy  
Let's both leave a good impression

If I'm not picky then don't you worry  
If it's not rare, then don't ask for too much  
I know you're worried, just let it go  
We've said enough; it should be enough  
Don't fret  
Enough is enough

Maybe all this don't have any deeper meaning  
Maybe at this moment, we haven't thought things  
through  
It's rare that we get to share this, so let go  
We've said enough; it should be enough  
Stop looking into it  
Enough is enough

Afraid I'll embarrass myself with every sentence  
Pretend to be profound with every word  
Small mistakes are inevitable  
Nothing to worry about

Good or bad, let's come together  
Right or wrong, let us each think about it  
In the end, we should be able to come together hand in  
hand

If we ever meet again  
Nod hello at each other with a smile  
It's not the best solution but it's good enough to mend  
our differences  
If I'm not picky then don't you worry  
If it's not rare, then don't ask for too much  
I know you're worried, just let it go  
We've said enough; it should be enough  
Don't fret  
Enough is enough

Maybe all this don't have any deeper meaning  
Maybe at this moment, we haven't thought things  
through  
It's rare that we get to share this, so let go  
We've said enough; it should be enough  
Stop looking into it  
Enough is enough

I've done my best  
To earn the highest reward  
I've put my best foot forward  
I've fought for it the best I can  
And if I don't end up with what I want  
It's enough that I've tried my best

Maybe you're too picky, that's why you worry  
Maybe it's really rare, and that's why you insist  
No matter how worrying, I earnestly ask you to let go  
Enough should be enough  
Don't fret  
Enough is enough

I know there's no deeper meaning  
I know at this moment, we haven't thought things  
through  
If we can share this burden, let us let go  
Enough should be enough  
Stop looking into it  
My best is enough  
Have it all, or not  
Enough is enough

## 8. Do You Know?

---

Music and Arrangement | Anna Lo

Lyrics | Chris Shum

Translation | Anna Lo

Do we need to speak in code?  
It's so drab to keep a secret  
Each hidden story, each subtext  
Do they help to bring out anything?

A keyboard pretending to be a guitar  
Add a suona solo in a strings passage  
Your hidden connotations  
And my subtext  
Shall we communicate in code?

Rise above words to create something new  
So other people can't make out our conversations  
Or understand anything

Shroud our conversations in code  
Cover it up so it's hard to understand  
If you want to know the hidden meaning, you'll need to  
first decode  
Isn't it fun?

You sort of know each individual word  
But put together you have no idea what they mean  
It's like an undecipherable painting; you'll need to ask  
an expert

We both know how much we miss each other  
Sometimes we just have to resort to any which way to  
communicate with each other

Shroud our conversations in code  
Cover it up so it's hard to understand  
If you want to know the hidden meaning, you'll need to  
first decode  
Isn't it fun?

You sort of know each individual word  
But put together you have no idea what they mean  
It's like an indecipherable painting; you'll need to ask an  
expert

Shroud our conversations in code  
Cover it up so it's hard to understand  
If you want to know the hidden meaning, you'll need to  
first decode  
Isn't it fun?

Our back and forth goes on without a hitch  
But outsiders are completely cut off  
Our code is like our identity  
Walls off our voices  
Our code is like our identity  
Brings us who speak the same language closer

Do we need to speak in code?  
It's so drab to keep a secret  
Your hidden connotations  
And my subtext  
How similar or different are they?

## 9. Sing C

---

Music, Lyrics and Arrangement | Anna Lo

AHHHHHHHR  
M  
B

AHHHHHHHR  
M  
B

AHHHHHHHR  
M  
B

RMB (MB)...

## 10. In The Same Street

---

Music and Arrangement | Anna Lo

Lyrics | Manni Weng

Translation | Anna Lo

The blowing wind brings the fallen leaves  
Like a park that I know well  
I can only reminisce; I keep going forward  
A similar scent passes through this train car

A certain place in this world  
Looking for the feeling of home  
All the signs on the buildings, hung high on both sides  
Lift my head to look at the blue sky.  
For a brief moment the skies overlap.

Put my loneliness, put my tears, into my luggage.  
All the times passed, all that I miss  
will be preserved in poetry, floating on the seas

We're standing in the same street  
With some sort of conviction, and we face these  
unfamiliar faces  
We all get sad, we all get tired  
We all look for the same consolations while we linger  
between the rows of words

The years pile up  
We brush shoulders in the crowd  
Looking for the feeling of destiny

## 11. What Language?

---

Music and Arrangement | Anna Lo

Lyrics | Leon Ko

Translation | Anna Lo

When I was five in Chinese class, the teacher spoke  
Cantonese  
When I was fifteen at school, you'd only be considered  
cultured if you spoke English  
At twenty-five, busy at work, Putonghua is indispensable  
It used to be God Save the Queen  
And then it's March on! March on!  
If there's a new song, what language will it be in?

Bopomofo isn't that many  
Ae Ee Uu Eh is just a few  
A E I O U's just 5  
No match with my 9 tones  
Can't think of the word in Chinese?  
Get some help from English  
Half Chinese half English, what is this language?

Cantonese Can Tone Ease, puns are abound  
The written and spoken, mixed together into something  
unique  
[Mandarin tongue twister]  
She sells seashells on the sea  
It's a mouthful but it still doesn't compare to Cantonese

Why does it seem like a joke no matter how I translate?  
It's as rare as a twice-blooming flower  
Let's say it again in Putonghua  
It's called Tri-Ka-ese  
Say it  
Come on  
Let's not separate

I gotta say what's on my mind when it's high time  
Say what's on my mind when it's hard grind  
Keep it together, keep it, keep it together  
Keep it together, keep it, keep it together

One eye open to look on the bright side  
One eye out to watch for the dark side  
Caught in the middle, caught in, caught in the middle  
Caught in the middle, caught in, caught in the middle

1, 2, 3, 4 do you know?  
5, 6, 7, 8 don't be scared  
9, 9, 9 ambulance or police  
Try and tell what's real from fake  
English with a bit of an accent, Cantonese with a bit of  
an accent  
Uh huh uh huh, what language did he want just now?

Didn't know to fight for it earlier, now it's a foregone  
conclusion  
No matter what language I spoke, can't change the  
ludicrous  
Can't we add a few strokes to the simplified? A hook  
here a cross there  
Perhaps someday we'll see the beauty in the characters

Why go back and forth like a joke?  
Turns out each bloom has its own elegance  
Let's say it again in Hong Kong-ese  
Speak Tri-Ka-ese  
Say it  
Don't separate from me

I gotta say what's on my mind when it's high time  
Say what's on my mind when it's hard grind  
Keep it together, keep it, keep it together  
Keep it together, keep it, keep it together

One eye open to look on the bright side  
One eye out to watch for the dark side  
Caught in the middle, caught in, caught in the middle  
Caught in the middle, caught in, caught in the middle

5 4 6 4 3 1 8 6 1 2 9 7 8 9  
Look at these numbers, so out of order  
Not just in my head  
They're like counting down to something  
All these numbers, in tiny pieces  
I said no~~ wo~~, so out of order  
Your days are numbered, south of the border  
You go pull yourself together  
With these numbers, in broken pieces  
I said no~~ wo~~ wo~~ wo~~ oh~~

I gotta say what's on my mind when it's high time  
Say what's on my mind when it's hard grind  
Keep it together, keep it together  
I got one eye open to look on the bright side  
One eye out to watch for the dark side  
Caught in the middle, caught in the middle

I gotta say what's on my mind when it's high time, say  
what's on my mind when it's hard grind  
[When I was five in Chinese class, the teacher spoke  
Cantonese]  
Keep it together, keep it together  
[When I was fifteen at school, you'd only be considered  
cultured if you spoke English]  
I got one eye open to look on the bright side, one eye out  
to watch for the dark side  
[At twenty-five, busy at work, Putonghua is  
indispensable]  
Caught in the middle, caught in, caught in the middle  
Caught in the middle, caught in, caught in the middle

Doo doo doo doo doo doo doo doo doo doo doo doo  
Used to sing God Save the Queen.  
Will that same god save me too?  
Or should we sing "The East is Red"?  
Or do we look to the top?  
Under the Lion Rock (Shelter this harbour)

## 12. What About Us

---

Music, Lyrics and Arrangement | Anna Lo

Translation | Anna Lo

Thought you'd show me the ropes  
But it's all just a joke  
No harness no rope  
It's air that I grope  
Turns out I'm free soloing

Thought we're on the same page  
But it's all a big mistake  
No manuals to follow  
Make it up as I go  
Now I'm free falling

What's behind is behind  
Can't go back can't retrace  
What's ahead can't be read  
Have I been misled?

What about us?  
What have I done?  
Guess I was foolish to lay my bet on it  
All I wanted was what you had promised

What will I become?  
What could have been done?  
I guess that you never meant to stick with it, maybe  
What I wanted just never existed

Transform bit by bit  
Disappearing like in a chemical reaction  
Press refresh for a new set of characters  
An unfamiliar game of poker  
Accept a new set of rules

What's behind is behind  
Can't go back can't retrace  
A prophecy that you can't make out clearly  
Is it all in my head?

What about us?  
What have I done?  
Guess I was foolish to lay my bet on it  
All I wanted was what you had promised

What will I become?  
What could have been done?  
I guess that you never meant to stick with it, maybe  
What I wanted just never existed

Real naivete  
Fake identity  
Lost to you, my remaining courage  
You've made my bed, now I gotta lie in it

What could have been done?  
What will I become?  
Guess I was always on my own on this one  
That's just my luck, turns out you're just a passerby

## About the Writers

---

**高世章**的章，有人以為是樂章，也有人以為是章魚，其實是文章。

**Leon Ko**'s side job is composing music. His main job is writing lyrics, or so he thinks. "You better believe it."

**林寶**，唔係住嚟堅尼地城。

**Lambo** isn't from Guinea.

**劉兆康**暫留兆康站

劉兆康遠鬧兆康苑

**Lau Siu Hong** stations at Siu Hong Station;

Lau Siu Hong courts at Siu Hong Court.

**維烈**修士可能一天成為專門維修錯別字、懶音、詞不達意等問題而被犧牲的烈士。

Brother William of Baskerville is a fictional Franciscan friar in the Name of the Rose, played by Sean Connery.

But **Brother William** of Wanchaiville is neither fictional nor played by anyone else but himself.

正宗**岑偉宗**，未修禪宗，未學密宗，然而萬變不離其宗，在香港藝壇游走多載，以作詞為最大宗。

There is Shumbody called **Chris**.

**Tony Taylor** is thrilled to be part of this evening's entertainment. He is currently completing his sixth children's play for a school in Sydney as well as a play for 12 actors who will play 92 characters.

**溫曼尼**係台灣過嚟搵money.

**Manni** managed to find herself some money all the way from Taiwan.

**董言**：學生。

**Tung Yan**: Student.

**楊惠**：日本材料，神戶出品，香港提煉，英國牌子，中大認證，劍橋Q嘜。

**Margaret Yang**: 100% Hong Kong produce — all natural Japanese ingredients with British premium quality certification.

**Co-Creator**

**Composer**

**Text**

**Performer**



# Anna Lo

Anna Lo is a composer, songwriter, arranger, pianist, singer and conductor. She graduated from Massachusetts Institute of Technology and Berklee College of Music.

Anna has collaborated with groups such as Hong Kong Sinfonietta, Hong Kong Repertory Theatre, Yat Po Singers, Hong Kong String Orchestra, Hong Kong Dance Company, Theatre Ronin, etc. Her 2017 acappella theatre work *Save the Next Song for Me* was nominated for Best Original Song and Lyrics in the 27<sup>th</sup> Hong Kong Drama Awards. Anna has also worked with numerous singers, and produced and released her EP *K* in 2016.

Website: [www.annalomusic.com](http://www.annalomusic.com)

**Co-Creator**

**Text**

**Performer**

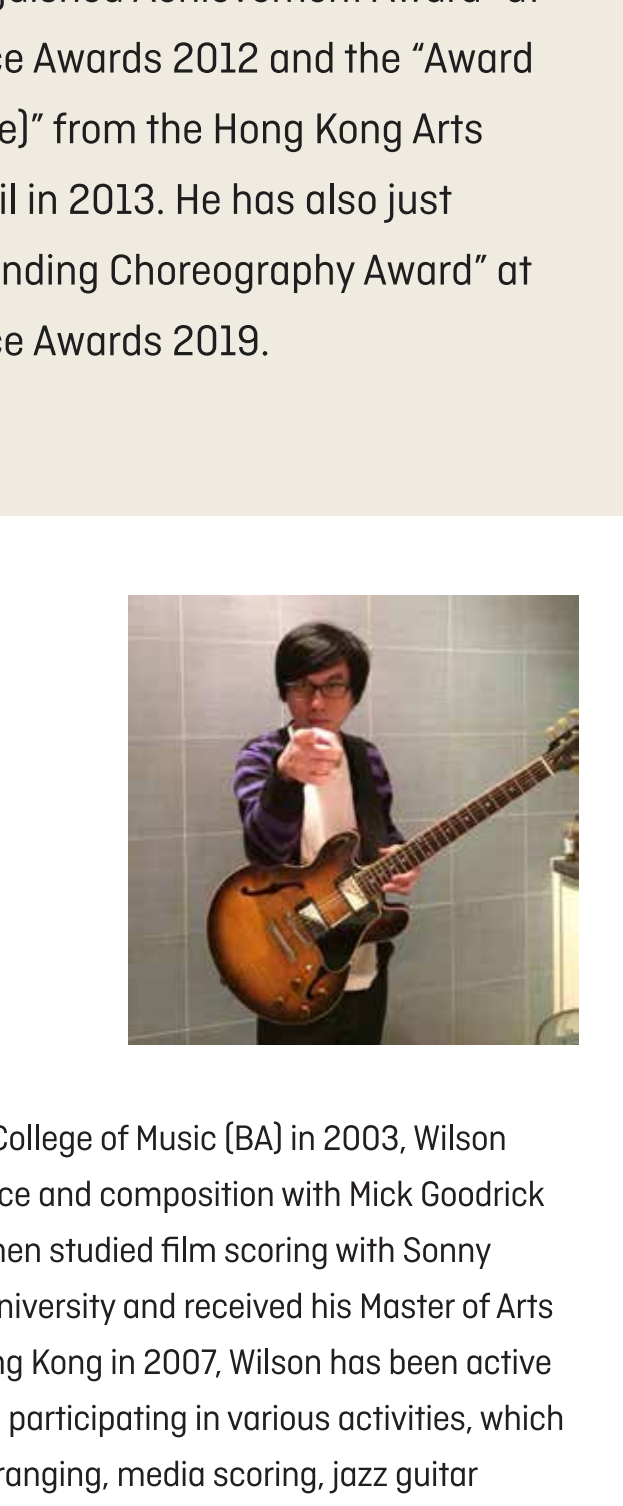


# Rick Lau

Rick Lau graduated from NIDA (National Institute of Dramatic Art, Australia) in Music Theatre. His main professional theatre credits in Australia: *Miss Saigon* ("Engineer" (u/s)), *Thoroughly Modern Millie* and *Hair the musical*. In Hong Kong: Hong Kong Repertory Theatre's *The Great Pretender*, Yat Po Singers' *Our Immortal Cantata*, *Save the Next Song for Me* and *Pica Pica Choose*, Hong Kong Sinfonietta's *The Passage Beyond in Concert* and *The Amazing Filmphony*, Actors Family's *The Good Person of Szechwan*, Chung Ying Theatre's *A Funny Thing Happened On The Way To The Forum* and *The Underpants*, Hong Kong City Chamber Orchestra's *Bug Symphony*, Hong Kong Arts Festival's *June Lovers*, 3AMI's *Smokey Joe's Cafe* and *The Pajama Game*, and Hong Kong Ballet's *Cinderella*, *Swan Lake*, *Carnival of the Animals* and *Sleeping Beauty*. Rick's cabaret shows: *Rick Lau's Lonely Hearts Club Hour*, *My Queer Valentine*, *When Rick Met Marsha...*, *The 3 Singing Bitches*, *My Generation*, *Men In Love*, *SunRice*, *I know where I'm going... I think*, and *How Now Rick Lau* (commissioned by and premiered at the Sydney Opera House).

**Director**

**Set and Costume Designer**

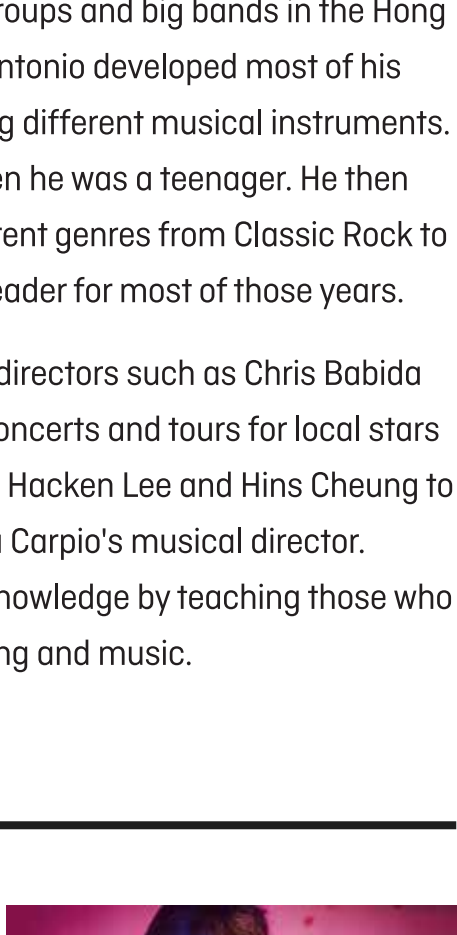


# Yuri Ng

Yuri Ng is currently Co-Artistic Director of the cappella choral theatre company Yat Po Singers. His latest original theatrical works include the opening performance for Tai Kwun *This Victoria Has No Secrets* (Director, Choreographer, Stage and Costume Director) and the collaboration with a Taiwan theatre group Mr Wing Theatre Company *Pica pica Choose* (Director, Choreographer). Yuri received the "Distinguished Achievement Award" at the Hong Kong Dance Awards 2012 and the "Award for Best Artist (Dance)" from the Hong Kong Arts Development Council in 2013. He has also just received the "Outstanding Choreography Award" at the Hong Kong Dance Awards 2019.

# Wilson Lam

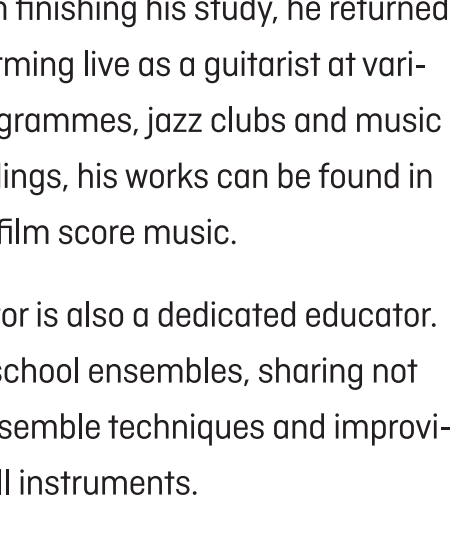
**Guitarist**



Graduated from Berklee College of Music (BA) in 2003, Wilson studied guitar performance and composition with Mick Goodrick and Yakov Gubanov. He then studied film scoring with Sonny Kompanek at New York University and received his Master of Arts in 2005. Returning to Hong Kong in 2007, Wilson has been active in the music industry and participating in various activities, which include but not limit to arranging, media scoring, jazz guitar performance and teaching.

# Antonio Serrano Jr.

**Drummer**



Antonio Serrano Jr. is an active session drummer in the Hong Kong local scene. Born in Hong Kong whose father is a Filipino musician who worked with Jazz groups and big bands in the Hong Kong Hotel scene since the 70s. Antonio developed most of his skills as a church musician playing different musical instruments. He had his break at local bars when he was a teenager. He then played for different bands in different genres from Classic Rock to Top 40s and Jazz and was band leader for most of those years.

Antonio has worked with musical directors such as Chris Babida and Harris Ho and has played in concerts and tours for local stars such as Teresa Carpio, Kelly Chen, Hacken Lee and Hins Cheung to name a few. He is currently Teresa Carpio's musical director. Antonio also shares his musical knowledge by teaching those who also have the passion for drumming and music.

# Victor Tsang

**Guitarist**

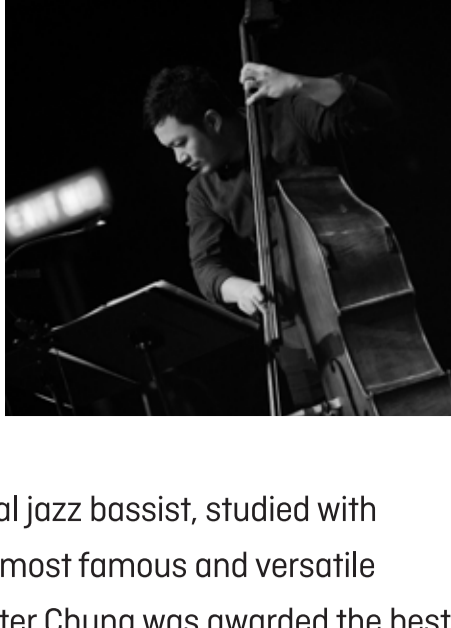


Guitarist Victor Tsang first picked up the guitar at the age of 12. He furthered his study at Berklee College of Music, Boston U.S., majoring in Guitar Performance. Upon finishing his study, he returned to Hong Kong and has been performing live as a guitarist at various music concerts, TV music programmes, jazz clubs and music festivals. He participates in recordings, his works can be found in canto-pop songs, TV dramas and film score music.

Apart from being a performer, Victor is also a dedicated educator. He teaches private students and school ensembles, sharing not only guitar techniques but also ensemble techniques and improvisation approach that applies for all instruments.

# Wong Tak Chung

**Bassist**



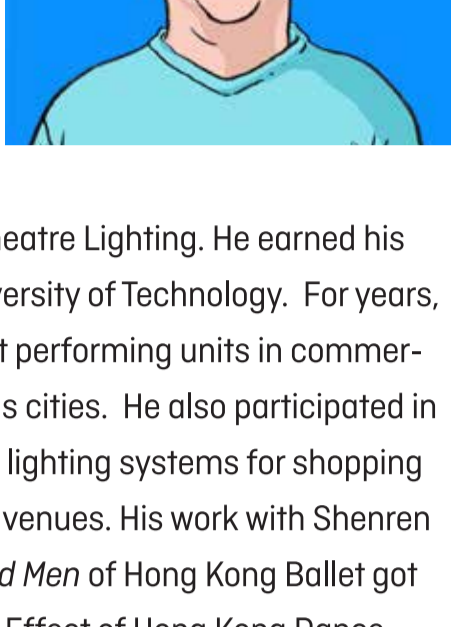
Wong Tak Chung is currently a local jazz bassist, studied with Tsang Tak-Hong who is one of the most famous and versatile bassists in Hong Kong. In 2007, after Chung was awarded the best bass player in a local youth music competition, he decided to turn his passion for music into a career and finally became a full-time musician.

Chung is very experienced in performing jazz music with different musicians and groups. He has been playing with famous musicians such as Ted Lo, Eugene Pao, Wilson Lam, Andrew Gander, Ng Cheuk Yin, Stephen Lam, Ray Wang, Joey Ou, Patrick Tang, Rebecca Pan, Anthony Wong, C All Star, Ivana Wong, etc.. He is currently appear at Cali Cali (Tsim Sha Tsui), Peel Fresco, Fringe Club and Manchester United Bar.

Recent appearances including Taiwan Jazz Festival 2009, Beishan World Music Festival 2011 and Beishan International Jazz Festival 2011. In 2014, Chung formed a jazz quartet "In One Stroke" with three Hong Kong jazz musicians and released their first album in 2016 Spring. In 2017, the group has performed in 2 concerts for EUROPAfest at Romania and completed their first Europe and Taiwan tour. In 2018, the group has participated in the Jazz Marathon for International Jazz Day with the well-known jazz trumpet player Alex Sipiagin at Queen Elizabeth Stadium. Chung has also participated with Alan Kwan Quartet in the *Jazz Re-Visit*, which held by LCSD at Hong Kong Cultural Centre.

# Mak Kwok Fai

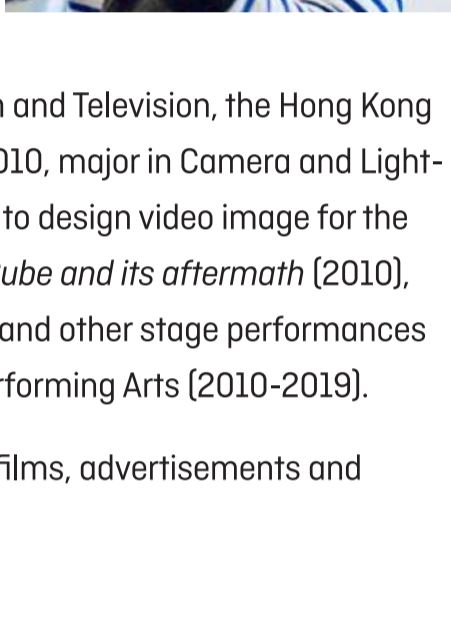
**Lighting Designer**



Graduate from HKAPA, major in Theatre Lighting. He earned his Master Degree in Queensland University of Technology. For years, he has been working with different performing units in commercial and cultural fields from various cities. He also participated in the design and consultancy of the lighting systems for shopping malls, buildings and performance venues. His work with Shenren Chang *Harmony between Gods and Men* of Hong Kong Ballet got him nominated for the Best Visual Effect of Hong Kong Dance Awards 2017. Recent works including *Dance "IN" Possible VI – TransDance* (Y-Space) and *The Rite of Spring* (Hong Kong Ballet).

# Leung Hang Sin

**Video Designer,  
Director of Promotion Video**

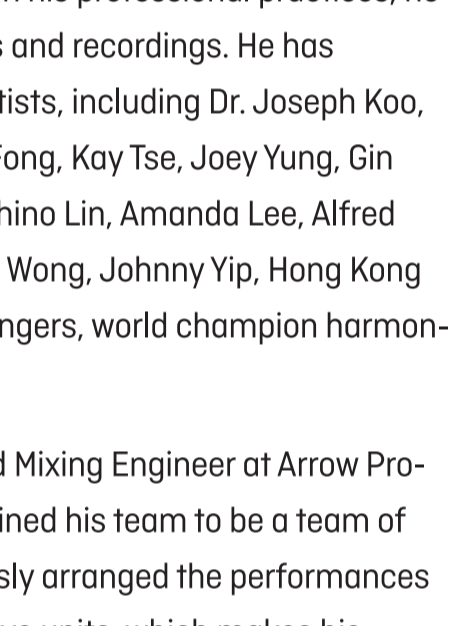


Graduated from the School of Film and Television, the Hong Kong Academy for Performing Arts in 2010, major in Camera and Lighting. Since her studies, she started to design video image for the theatre productions, e.g. *Rubik's Cube and its aftermath* (2010), *40 Weeks of My Pregnancy* (2011) and other stage performances of the Hong Kong Academy for Performing Arts (2010-2019).

In addition, she also makes short films, advertisements and videos of different performances.

# Jonathan Lam

**Sound Engineer**



Jonathan Lam is a well-known music director and mixing engineer. Jonathan is a brilliant musician and has been doing recording, mixing, and sound engineering for 15 years. He has extensive on-stage experience and has served as a music director and harpsichord in many concerts. With his professional practices, he has participated in many concerts and recordings. He has performed with a wide range of artists, including Dr. Joseph Koo, Eason Chan, Hins Cheung, Khalil Fong, Kay Tse, Joey Yung, Gin Lee, Julian Cheung, Dave Wang, Shino Lin, Amanda Lee, Alfred Hui, Kenny bee, Michael Fitzgerald Wong, Johnny Yip, Hong Kong Chinese Orchestra, SIU2, Yat Po Singers, world champion harmonica player - CY Leo and so on.

Since being the Music Director and Mixing Engineer at Arrow Production Limited, Jonathan has trained his team to be a team of great musical integrity, meticulously arranged the performances and strictly selected the cooperative units, which makes his production house grows. To contribute to the local music culture is a great honour for Jonathan. He hopes continuously leading the production house in the future, and earnestly pass on his enthusiasm on music.

# Jason Ma

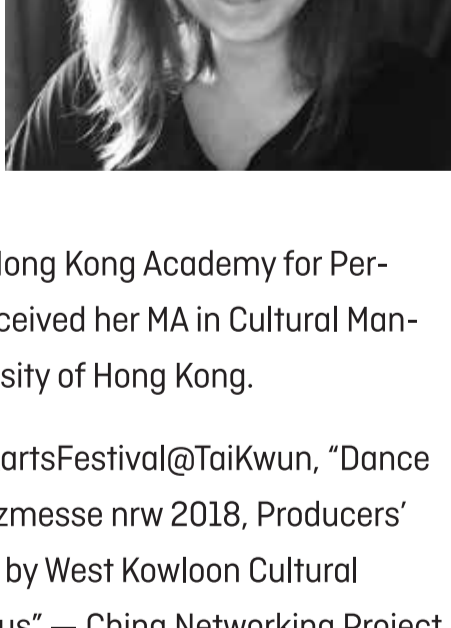
**Production and Stage Manager**



Jason Ma has taken part in the 'WuDaoQingNian' Scheme of the City Contemporary Dance Company many times from 2003 to 2008. He has toured around communities and conducted cultural exchange performances in Thailand and Guangzhou. He joined the City Contemporary Dance Company from 2017 to February 2019 as a stage manager. He is now a freelance theatre practitioner. He has collaborated with the following groups: Kearen Pang Production, W Theatre, Greensco, Hong Kong Dance Alliance, etc.

# Olivia Tse

**Deputy Stage Manager**



Olivia Tse graduated from The Hong Kong Academy for Performing Arts, majoring in Arts, Event and Stage Management. She has been working in City Contemporary Dance Company as Deputy Stage Manager and Stage Manager; West Kowloon Cultural District Authority as Performing Arts Officer (Dance) and Assistant Manager (Technical and Productions) respectively. She now works as a freelancer, active in different productions.

# Georgina Lo

**Producer**



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

