

英語經典遊蹤 Classics for Juniors 2021

亞馬遜  
860日

WALKING  
THE  
AMAZON



西灣河文娛中心劇院  
Sai Wan Ho Civic Centre Theatre

4-10/10/2021

誇啦啦藝術集匯為西灣河文娛中心場地伙伴  
The Absolutely Fabulous Theatre Connection Co Ltd  
is the Venue Partner of the Sai Wan Ho Civic Centre



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演出以英語為主，雙語字幕  
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學校專場演出連演後活動長約 1.5 小時，不設中場休息  
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適合 6 歲或以上觀眾欣賞  
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場館內實施社交距離措施  
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# 誇 啦啦 藝術 集匯

The Absolutely Fabulous Theatre Connection

誇啦啦藝術集匯（誇啦啦）致力以其獲獎之雙語學習劇場™方法，培育新一代年輕人。我們相信藝術帶來啟發、動力及轉變，以藝術融入教育的方法鼓勵學習。而誇啦啦的英文縮寫意指「藝術融合教育以轉化人生」。我們是一個註冊慈善團體，提供多元化跨界別項目，2008 年成立至今觀眾及參加者超過 250,000 名，2009 年起成為康樂及文化事務署轄下的西灣河文娛中心場地伙伴。

誇啦啦於 2015 年獲羅兵咸永道選為本地 10 間最具影響力的非政府機構，參與其社會影響評估指導計劃。誇啦啦曾獲香港藝術發展局頒發 2014、2017 香港藝術教育獎和 2020 香港藝術推廣獎，亦兩度獲得香港特別行政區政府「藝能發展資助計劃」的躍進資助。誇啦啦推廣藝術、工程、數學和科技作為教學方法，首創專為自閉症或有學習障礙年輕人而設的「自在劇場」，以及香港大學李嘉誠學院醫學人文科（表演藝術）。

The Absolutely Fabulous Theatre Connection (AFTEC) is an award-winning bilingual Learning Theatre™ dedicated to nurturing the next generation of youth. We believe in the power of the arts to inspire, motivate and transform, and use an integrated arts-in-education approach to enhance education and encourage learning. Our acronym A.F.T.E.C. also stands for Arts For Transformative Educational Change. Established in 2008 as a registered charity, we have reached over 250,000 audience members and participants through our diverse programmes to date, and have been the Venue Partner of the Sai Wan Ho Civic Centre under the LCSD Venue Partnership Scheme since 2009.

AFTEC was selected as a top 10 high impact NGO in the PwC Community Mentoring Programme on social impact assessment in 2015, recipient of HK Arts Development Council's Award for Arts Education 2014 & 2017, Award for Arts Promotion 2020 and is a two-time recipient of the Springboard Grant under the Arts Capacity Development Funding Scheme of the HKSAR Government. AFTEC pioneered Relaxed Theatre for young people with Autism Spectrum Disorder and learning difficulties and the Performing Arts module of Medical Humanities for the University of Hong Kong's Li Ka Shing Faculty of Medicine, developing STEAM as a teaching & learning approach.

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# 誇啦啦在轉化 AFTEC is Evolving

行政總裁 邱歡智  
Lynn Yau, CEO

歡迎蒞臨西灣河文娛中心，誇啦啦 12 年來以此為家。

《亞馬遜 860 日》是一齣好玩、想像力超凡的作品。演員在舞台上重現這段旅程，讓我們親眼目睹 Ed Stafford 和 Cho 的考驗、憂患和歡欣，這既是內心的旅程，又是在外盡展體力極限的旅程。

這齣戲多少反映了自去年 1 月首次實施防疫封鎖表演場地至現在我城回復相對「正常」以來，誇啦啦自身的轉變。亞馬遜河的源頭是我們所有人的起點，疫症成了催化劑，叫人忘掉熟悉的事物，尋找未知的事物。主角走到盡頭河流入大海的地方是全劇高潮所在。源頭與海口之間，正是我的團隊忙碌得誇張的地方。

明年起，除實體演出活動外，誇啦啦還要邁進虛擬領域。digiAFTEC™ 早於 2020 年 12 月試行，並計劃於明年春季正式在港推出。前所未見的新穎戲劇作品與創意學習體驗，令人興奮。不論是家庭觀眾、教師和學生均能找到多元的互動內容、動畫視頻，以及更多玩樂點子。

更多詳情陸續送上，敬請留意我們的最新動態！現在請好好享受亞馬遜之旅。願您與身邊人像我們勇敢的探險家一樣堅韌不拔。



Welcome to the Sai Wan Ho Civic Centre where AFTEC has been resident for the past 12 years.

*Walking the Amazon* is a fun production that has fabulous imagination at its core. As the actors recreate the journey on stage, we are able to witness Ed Stafford and Cho's trials, tribulations and elations, marking the entire inner journey of the heart and the outer trip that stretches a person to his physical limit.

In many ways, this production mirrors AFTEC's own evolution since the first COVID-19 lockdown last January to this relatively "normal" state in the city. The source of the Amazon river is where we all started, leaving the familiar behind in search of the unknown with the pandemic as the catalyst. The open sea where our protagonists complete their sojourn is the culminating point. In between is where the team has been fabulously busy.

From next year, AFTEC's expedition moves into the virtual realm in addition to live events. digiAFTEC™ was soft launched in December 2020 and it will reach Hong Kong formally next Spring. Look out for exciting and novel theatre productions and creative learning like you have never seen before. Families and the public, schools, teachers and students will all have a diverse range of hands-on interactive content, animated videos and more to play with.

Watch our space regularly as we reveal more in the coming months! In the meantime, enjoy *Walking the Amazon*. May you and yours be as resilient as our intrepid explorers.



誇啦啦藝術集匯衷心感謝

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英語經典遊蹤  
Classics for Juniors 2021

## 亞馬遜 860 日 Walking the Amazon

原著 Author

Ed Stafford

改編 Adaptation

黃清霞博士 Dr Vicki Ooi

## 故事大綱 Synopsis

從安第斯山脈的泉源到大西洋海口，英國探險家 Ed Stafford 是世上徒步沿亞馬遜河跨越整個森林的第一人。儘管 Ed 歷盡大自然和人性的重重考驗，包括受到原住部落的攻擊和阻撓、被當地導遊撇棄等等，卻絲毫不減他的堅持。最終讓他遇上一位同路人，成為摯友，並肩忍耐飢餓、疾病和疲累，走畢亞馬遜森林。這是一個探險家面對長達兩年半身心煎熬，仍然不忘初衷，無懼困惑，自我激勵，完成目標的勵志故事。

The true story of British Explorer Ed Stafford's Guinness world record of being the first man to walk the entire length of the mighty Amazon river from its Andes springs to its Atlantic mouth. Ed soldiers on, despite innumerable challenges from wildlife and people, including native tribes and even after his native guides desert him. Finally, he meets a guide and friend and they stumble on against reason, suffering starvation and sickness until they reach the end of the Amazon. This is the story of a man who motivates himself to keep to his commitment despite physical and mental exhaustion for two and a half years.



## 簡介 Profile

前英軍上尉  
Former British army captain  
歐洲探險家  
European Adventurer of the Year 2010  
健力士世界紀錄徒步走畢亞馬遜河第一人  
Guinness World Record: first person to walk the Amazon River  
探索頻道節目主持  
Discovery Channel host



## 導演的話 Director's Note

聯合導演及改編 黃清霞博士  
Co-director & Adaptation Dr Vicki Ooi

艾德·斯塔福德 (Ed Stafford) 作了件驚人創舉。他由南美洲最大河流，亞馬遜河的源頭花了 860 日獨自沿着河流走到盡頭流入大海的地方。沿途他用日記、網絡日誌 (博客) 和視頻記錄下他的見聞和感受。這些記錄就成為《亞馬遜 860 日》這本書。

要把這些資料化為舞台演出頗為轉折。首先要將這本以日記形式寫成的書改編為劇本，然後還要為這劇本以導演的角度構思整體概念給舞台、佈景、動作、燈光、演員等全體創作團隊去發揮。改編花了不少時間。因為日記不止記錄每日發生的實際事情，還記錄了他的思想和感受，記錄了他在困境中掙扎求存和他在言語不通、文化陌生的環境那些徬徨孤單的苦況。

除了要把日記那些內在的資料化為外在形象化的舞台劇本，還要兼顧時空輕重邏輯的轉化。艾德的旅程經時兩年半，走過 3,000 公里。我要把它縮為舞台上 60 分鐘。要改編便得挑選旅途上的一鱗半爪足以顯示他的奇遇，他的機智和他的成長，串連起來、一氣呵成，在舞台上模擬實情的經歷，還要置信、合邏輯、夠刺激。

改編就是一連串的取舍工作：哪一些片段對情節最重要便收集；哪一個角色更能影響主角的內心轉變；哪些對白最能表達漫長艱辛旅途中的苦悶、恐懼和驚喜。

這些做好了之後，便要想如何在舞台上演出。

我記得曾在英國倫敦在國家劇院觀看《簡·愛》(Jane Eyre) 視頻播出，記得導演找到一個演出風格把基本上是形體劇場的風格，用說話和動作來表達女主角的思想和感受。

*Walking the Amazon* by Ed Stafford is an incredible feat. Ed kept a diary, blogs and videos of his journey of 860 days from the source of the Amazon River to its mouth.

I had to work out a schedule whereby I would first start by adapting Ed's book, a diary, into a play script and then think of a directorial concept for my creative team from designers to actors and crew. The adaptation took a long time because it is adapting a diary not only about his physical journey but also about his thoughts and feelings, about how he struggled through the physical hardships as well as his internal feelings about his isolation from everybody around him because of linguistic and cultural differences.

And apart from the internal adaptation from diary to play, there was also the logistical adaptation to work out. Ed's journey took about two and a half years over 3,000 km which I had to shorten to 60 minutes on stage. I had to take liberties accorded adaptors and pick out what I thought to be scenes that showed his physical adventure as well as his inner growth and string them together to form his journey from start to finish. And this journey I constructed had to be conceivably done in the time and route set out in the book. All this to be done in an exciting and logical way in 60 minutes on stage.

The adaptation was a series of decisions about what scenes to choose that would be pivotal to the plot, what characters to keep that would impact on the protagonist's internal change and what dialogue to keep to show the boredom, the fear and the exhilaration of such a long and difficult journey.

And when the adaptation was done, I had to find a way to present it on stage.

I remembered watching National Theatre's *Jane Eyre* on video and I remembered being impressed by the



這次演出舞台上用的鐵架結構佈景，靈感來自那個視頻。我還佩服那位導演用形體劇場的一些技巧去表達舞台上漫長的旅途。

這些因素令我決定以形體劇場為今次演出風格主幹。我會選用有形體劇場訓練的演員，而他們會用他們的肢體和簡樸的鐵架結構佈景來訴說艾德那奇妙的亞馬遜旅程。

旅程的實況資料，如經過多少日，經過的地方形勢如何會用對白報導。故事則多以形體活動來示意。

這個決定剛巧解決了亞馬遜河流域居民所用的多種語言如何處理這個問題。

艾德用簡單英語和懂英語的人溝通。他的導遊用西班牙語或自己的方言和同伴私自對話。他們會用簡單英語單字或句子和艾德說話和翻譯。

這個構思大家都接受，但是還有個問題。我們排戲只能在狹窄的空間，要到演出前幾天才可以用大型的佈景排戲。只能希望我們排戲的安排到時能與佈景、燈光設計和音樂配合。要不然便要想一想辦法解決問題了。因此，你今天所見的演出可能跟我們排演的大不相同。不過這可能是舞台演出迷人之處。我們在舞台上總在找點子來娛樂你們。這個我做得好，因為我自己也深受「賈海劇團」的影響。可惜這個英國劇團已經結業了。

way the director was able to conceptualise a style using mostly physical theatre on a framework set to show Jane Eyre's internal thoughts and feelings into externalised speech and movement.

I wish to acknowledge the idea of my set of structural rigging to this production. I was also impressed by some elements of physical theatre the director used to show long journeys on stage.

And this made me decide my whole acting concept should be based on physical theatre. I would find actors trained in physical theatre and they would use their bodies on the framework set to tell the story of Ed's amazing journey on the Amazon.

Some of the important factual details of the journey would be in the form of dialogue like the number of days and finer details of the physical terrain. But the brunt of the story telling would be in the physical theatre.

And almost miraculously this decision solved the problem of the number of languages spoken on the Amazon. Ed would speak simple English to those who understood it. His guides would speak Spanish or their own dialect among themselves without being heard. And they would speak or translate for him in very simple English words or short sentences.

So having set this concept for everybody only one difficulty remained. We can only rehearse in small





「霓海」很喜歡用些簡單的小噱頭、小插曲、小把戲增加演出氣氛和娛樂觀眾。我們一待佈景弄好、道具齊全、燈光和音樂都就緒，就會着手在這方面下功夫。

在舞台上形體風格的安排我全賴聯合導演孫志鴻的功夫和形體演員的努力。他們獨具創意，勞苦功高。佈景和燈光是靠數十年老友老拍檔李鞍道。音樂是羅建笙原創的，由李馬弟負責音響協調，舞台監督的工作是蕭悅婷和她的團隊負責。還有統籌監制和其他的工作是邱歡智總裁和她整個行政的團隊。我深深感謝他們的合作和支持。

是啊！弄魔法要有很多人幫忙的呀。

這演出是特別為你安排的，舒舒服服地坐好，好好享受這演出。別忘記，如果你多用點想像力，你就是和我們一樣有份再創造這奇幻的旅程。

rehearsal spaces without sets until we move into the theatre a few days before the performance. Hopefully what we have rehearsed will fit in with the sets and the lights and the music. And if not we will somehow think of ways to make it all work. So what you will be seeing might be very different from what we are rehearsing. But perhaps that's the magic of theatre. We make up things on stage to entertain you. This I can promise because I have also been deeply influenced by Kneehigh Theatre. An English Theatre Company that has unfortunately closed down. Kneehigh is noted for little simple tricks they do to heighten their performance or even simply to delight and entertain. We shall be working on that once we get to work on our sets, have our props and lights and music.

I am indebted to my co-director for everything that is physical theatre on stage and to the physical actors who worked so hard and creatively. I thank my old friend and collaborator Andrew Ritchie for his sets and lighting. My thanks too to Ben Robinson for his music and Lee Ma Tai for his balancing sound and music and Sam Siu my Stage Manager and her crew. Not to be forgotten must be Lynn Yau the producer and her whole admin team.

Yes, magic takes lots of people to work.

So sit back and enjoy our show specially created for you. But remember that you will add an extra dimension to your enjoyment if you use your imagination to see the play as co-creators with us.

## 導演的話 Director's Note

聯合導演 孫志鴻  
Co-director Suen Chi Hung

首先需要感謝黃清霞博士及誇啦啦藝術集匯，邀請我參加這次製作，讓我可以與黃清霞博士和一群出色的演員共同創作這個甚具挑戰性的演出。

當第一次聽到黃博士希望以非寫實的佈景，及透過形體劇場的方式去呈現 Ed Stafford 的亞馬遜森林歷險時，我是充滿期待而又擔心。期待是因為非寫實的佈景可以令我們在舞台上發掘更多的可能性，同時又可令觀眾們運用更多想像力。例如簡單的竹枝可以是原住民的長矛，亦可以變成一片森林。一塊普通的布，由一床被子變成一條湍急的河流。

本劇具挑戰性的原因之一是亞馬遜森林內有千變萬化的地形，更有變幻莫測的天氣，如何能利用簡約的佈景和道具去呈現呢？我會說是用一種借喻的手法去處理這些場景。總不能把茂密的樹林放上舞台，於是我們使用長短不一的竹去建構成交錯的畫面，勾起觀眾對樹林的印象，用斜台比喻為山，令大家置身其中。

第二個困難便是時間。據我的經驗，用形體主導的演出，所需要的排練時間比用語言主導的演出要多近三倍。因此這次排練絕對是分秒必爭，演員們除了要熟讀台詞，更要在最短時間內記熟台位。既要準確地完成自己的形體動作，亦要時刻與其他演員配合。稍有不集中，除了影響演出外，甚至還可能會發生危險。

最後，我要再一次感謝黃清霞博士的信任，專業的演員，後台工作人員和設計師的通力合作，令這個不可能的製作放上舞台與觀眾分享。

First I would like to thank Dr Vicki Ooi and AFTEC for inviting me to take part in this production, and give me a chance to create this challenging performance with a band of talented actors.

When I first heard that Dr Ooi wanted to forgo naturalistic sets and instead depict Ed Stafford's adventures in the Amazon using physical theatre, both excitement and anxiety bubbled in me. I was excited by the boundless possibilities that a non naturalistic set would provide, and the way this would ignite the audience's imagination. Pieces of bamboo could be taken as the spears of the indigenous people, but could also become a forest. A piece of cloth can transform from a bed sheet into whitewater rapids.

One of the challenges of this play is, how can one depict the variable terrains and changeable weather of the Amazon rainforest using the simplest of sets and props? I would say that our solution is to deal with those scenes metaphorically. If we can't have a dense forest on stage, then we would interlace bamboo of variable lengths and create the impression of a forest; the ramp becomes a hill, and the audience is engaged within.

The other challenge is time. In my experience, compared to language-led performances, the rehearsal time that movement-led performances require is three fold. Consequently every second of each rehearsal counts. Apart from learning their lines, actors also need to learn blocking in the shortest time afforded them. They need to perform their own movements with accuracy and also be highly responsive to other actors. A slip in concentration could not only affect the performance but also compromise actors' safety.

To close, I must reiterate my appreciation for Dr Ooi's trust, a cast of professional actors, and the teamwork between the production team and designers, that made this impossible production, possible.





**黃清霞博士**  
Dr Vicki Ooi

**聯合導演及改編**  
**Co-director & Adaptation**  
**誇啦啦藝術總監**  
**Artistic Director, AFTEC**

黃清霞博士自 1971 年起在香港大學英文系任教達 30 年，主要為戲劇和英文科目。在校期間，她協助香港大學創立戲劇實驗室，多年來培育多位本地導演及演員。黃博士載譽香港劇壇 30 多年，是本地首批引進西方翻譯劇的劇場導演之一。

榮休以後，黃博士在 2000 年至 2002 年應當時教育署邀請出任「小學英語發展試驗計劃」兼職顧問，撰寫 LEAD (Let's Experience and Appreciate Drama) 資源套，為教師提供應用戲劇於英文教學上的有效策略、活動和範例。2008 年至 2011 年間，她協助語文教育及研究常務委員會（「語常會」）撰寫英語教學課程、並夥同英國文化協會製作教師手冊。

2003 年，黃博士創立慈善團體香港小莎翁有限公司，透過改編莎劇培育本地學生用英文溝通時更流暢自信。小莎翁在她的帶領下於 2012 年成功取得民政事務局的「躍進資助」。2014 年暑期帶領 30 位教師前往倫敦環球劇院受訓後，黃博士在同年 9 月卸任小莎翁藝術總監一職。

黃博士自 2008 年起擔任誇啦啦藝術集匯之藝術總監。在其領導下，誇啦啦借助藝術的力量去支援教育與改變，節目涵蓋劇場演出、戲劇訓練及藝術學習計劃。多元化的項目包括「從文本到舞臺」教育計劃、英語經典遊蹤、青年劇場及「Bravo! 香港青年劇場獎勵計劃」等。

Dr Ooi began teaching Theatre and English in the English Department of The University of Hong Kong (HKU) in 1971 and retired after almost 30 years. She was instrumental in founding the Drama Lab at HKU where many generations of Hong Kong directors and actors were nurtured. In 2008, she was appointed the University Artist in Drama by HKU. As a well-known theatre director in Hong Kong for over 30 years, Dr Ooi was one of the earliest directors to introduce western plays in translation on the Hong Kong stage.

From 2000 to 2002, Dr Ooi was invited to apply her experience in writing a resource package called "Let's Experience and Appreciate Drama (LEAD)" for the Primary Schools English Development Pilot project. It provided teachers with effective strategies on how to use drama to facilitate the learning and teaching of English. From 2008-2011, she was also instrumental in developing the curriculum for English language teaching and a Teacher's manual partnering the British Council for SCOLAR's Drama Alliance programme.

In 2003, Dr Ooi established Shakespeare4All® Ltd (S4A), a charitable organisation that works with local students on their English fluency and aims to build self-confidence through drama and performances of adapted Shakespearean plays. Under her leadership, S4A was awarded The Springboard Grant Award by the Home Affairs Bureau in 2012. Dr Ooi stepped down as Artistic Director of S4A in September 2014 after taking 30 local teachers to be trained at Shakespeare's Globe in London.

Dr Ooi has been the Artistic Director of The Absolutely Fabulous Theatre Connection (AFTEC) since 2008. Under her direction, AFTEC has developed a diverse array of programmes that tap into the deep power of the arts to support education and change in young people, encompassing theatre productions, theatre training as well as arts learning. Major programmes include From Page to Stage® Programme, Classics for Juniors series, Young Company and Bravo! Hong Kong Youth Theatre Awards Scheme.



**孫志鴻**  
Suen Chi Hung

**聯合導演**  
**Co-director**

孫志鴻曾參演多齣誇啦啦藝術集匯作品，包括《金銀島歷險記》、《八十日環遊世界》、《魔法師梅林》、《亞瑟王》、《紅花俠》；並擔任《紅船》、《俠盜羅彬》及《亂世梟雄》等劇目的形體指導。除誇啦啦藝術集匯外，孫氏曾為聲蜚合唱節《仲夏之牧歌》擔任形體指導。

孫氏現為綠葉劇團創作演員，創作及演出作品包括《我要安樂死》、《孤兒 2.0》、《小飛俠》、《爸爸》、《鄭和》於中日韓、美國及台灣等不同戲劇節作巡迴演出。演技備受肯定，憑《爸爸》獲提名 IATC(HK) 劇評人獎「年度演員獎」及第 11 屆香港小劇場獎「最佳男主角」；及憑《孤兒 2.0》獲提名第 12 屆香港小劇場獎「最佳男主角」。

孫氏積極演出，與香港不同藝團合作，包括同流《巴黎公社的日子》、《時間與房間》（讀劇）、《奠酒人》（讀劇）；普劇場《灰鯨》、《八百比丘尼》；森美小儀歌劇團《小子俠》；61 制作《大世界》；Aurora Theatre《Figaro》；香港創樂團音樂劇場《士兵小話》；眾聲喧嘩《遺失青島以後》；台灣沙丁龐客劇團《一個人的晚餐》等。

近年完成 Philippe Gaulier、Marcello Magni、Alan Lucien Øyen 及 Marie-Hélène Estienne 等大師工作坊，繼續探索劇場不同可能性。

Suen Chi Hung joined various AFTEC productions as a performer, including *Treasure Island*, *Around the World in 80 days*, *Merlin the Magician*, *King Arthur* and *The Scarlet Pimpernel*. He was the Movement Coach for AFTEC's *Red Boat*, *The Revenge of Orphan Zhao*, *The Tale of Robin Hood*, as well as Hong Kong Singfest's *Midsummer Madrigals*.

As a creative actor of Théâtre de la Feuille, Suen devised different pieces with the company, including *I Want Euthansia*, *L'Orphelin 2.0*, *The Lost Adults*, *Papa*, *Zheng He*, and performed in different art festivals in China, Japan, Korea, etc. With *Papa*, he was nominated as "Performer of the Year" in the IATC(HK) Critics Awards and the "Best Actor" in the 11th Hong Kong Theatre Libre. He was nominated again as the "Best Actor" in the 12th Hong Kong Theatre Libre with *L'Orphelin 2.0*.

He recently appeared in Wedraman's *The Days of the Commune*, *Time and the Room* (Reader's theatre) and *The Libation Bearers* (Reader's theatre), Pop Theatre's *Whale* and *Eight Hundred Years of Hatred*, Sam Kit Popera's *Perfect Match*, 61 Production's *Big Big World*, Aurora Theatre's *Figaro*, New Music Ensemble's *The Soldier's Tale*, Heteroglossia's *Child of Light* and Theatre de la Sardine's *Dinner for One*, etc.

In recent years, he studied in the masterclasses of Philippe Gaulier, Marcello Magni, Alan Lucien Øyen and Marie-Hélène Estienne.





**李鞍道**  
Andrew Ritchie

佈景及燈光設計  
Set & Lighting Designer

Andrew Ritchie 來自英國，在倫敦修讀設計，1973 年來港從事建築至今超過 25 年。來港不久便活躍於劇場佈景設計及舞台管理，其後更投入燈光設計工作，至今為本地超過 120 個舞台製作擔任燈光設計，包括市政局《La Bohème》、香港藝術中心早期劇目如壽臣劇院《Bequest to The Nation》、麥高利小劇場 Stoppard 劇作《Travesties》，以及香港大會堂 25 週年劇目《Fiddler on the Roof》等。《亞馬遜 860 日》是他參與誇啦啦藝術集匯的第 41 個製作。此外他過去亦為海豹劇團基金《姊妹仁》、《奧德羅》及《深閨大宅》擔任設計。

Born and raised in the UK, Andrew Ritchie completed design training in London before moving to Hong Kong in 1973, where he worked in the architectural field for over 25 years. Involvement in theatre in Hong Kong began a few months after arrival. Although active in set design and stage management, he quickly specialised in lighting. He has designed lighting for more than 120 stage productions in Hong Kong, ranging from late-night revue to grand opera. Highlights include *La Bohème* for the Urban Council, the first plays in the Hong Kong Arts Centre's Shouson Theatre (*Bequest to The Nation*), and the Macauley Studio Theatre (Stoppard's *Travesties*) and *Fiddler on the Roof* for the 25th anniversary of the Hong Kong City Hall. *Walking the Amazon* is his 41st production for AFTEC. He has also designed for Seals Players Foundation's *Three Sisters*, *Othello* and *The House of Bernarda Alba*.



**羅健笙**  
Ben Robinson

作曲  
Composer

Ben Robinson 曾於英國曼徹斯特任職鼓手，2003 年來港。活躍於香港戲劇界超過十五年，與不同機構合作，包括香港演藝學院、海豹劇團基金及香港大學等。更涉獵音樂唱片製作，為電影及舞台製作配樂，為音樂劇填詞，以及電影執導。

Ben Robinson came to Hong Kong in 2003 after working as a session drummer in Manchester, UK. He has been an active member of the theatre field in Hong Kong for more than 15 years working with The Hong Kong Academy of Performing Arts, Shakespeare4All, Seals Players Foundation, Theatre Noir, Random Arts Workshop, The University of Hong Kong, Theatre Action, etc. Ben has produced albums, scored and designed sound for feature films, scored stage productions, written the lyrics to musicals and directed film projects.



**李馬弟**  
Lee Ma Tai

音響設計  
Sound Designer

李馬弟畢業於香港演藝學院，主修音響設計及音樂錄音，曾獲獎學金到加拿大及新加坡實習和交流。過去憑《木馬屠城後傳》獲最佳音響設計獎 (2005-2006)，及香港演藝學院《哈姆雷特》獲提名第 16 屆香港舞台劇獎 (最佳音響設計)。近期參與作品包括香港芭蕾舞團《綠色環保小戰士》及《天鵝湖》、一路青空《大失戀》、三角關係《勁金歌曲》、誇啦啦藝術集匯《孤星淚》、《男神歷險記》、《魔法師梅林》、《八十日環遊世界》、《求愛敢死隊》及《迷失世界》、香港藝術節《六月戀人》、團劇團《一夜歌·一夜情》及彭秀慧《月球下的人》等。

Lee Ma Tai obtained his Bachelor's degree in Sound Design and Music Recording at The Hong Kong Academy for Performing Arts (HKAPA). Awarded with scholarships, he won internships and academic exchanges in Canada and Singapore. He won the Best Sound Design Award (2005-2006) with *The Trojan Women*. His work *Hamlet* for HKAPA was shortlisted for the 16th Hong Kong Drama Awards (Best Sound Design). His recent works include *Little Green Warrior* and *Swan Lake* for Hong Kong Ballet, *Love Wanted* for The Radiant Theatre, *Sing-a-long* and *If You Love* for the Trinity Theatre, *Les Misérables*, *Nicholas Nickleby*, *Merlin the Magician*, *Around the World in 80 Days*, *Emma* and *The Lost World* for AFTEC, *June Lovers* for the Hong Kong Arts Festival, *Cabaret* for The Whole Theatre, *Laugh me to the Moon* for Kearen Pang Production and more.



**王梓駿**  
Isaac Wong

道具設計  
Props Designer

王梓駿畢業於香港演藝學院並獲一級榮譽藝術學士學位，主修舞台設計。現為自由身舞台設計師。曾為香港電視《4 年 B 班》擔任美術指導，近年舞台設計包括：劇場空間《喜靈州……分享夜》、香港話劇團《引狼入室》、非凡美樂《蝴蝶夫人》及《風流寡婦》、唯獨舞台《唯獨你是王 II》、爆炸戲棚《我們的青春日誌》、香港小交響樂團《高世章的神奇電影畫布》、夢飛行合家歡劇團《花木蘭》、風車草劇團《葳潔與碧連》、香港戲劇協會《礦井下的彩虹》、劇道場《藝海唐生》，以及 7A 班戲劇組《魔幻法典》等。

Isaac Wong Tsz Chun graduated from The Hong Kong Academy of Performing Arts with First Class Honors, majoring in stage design. He is now a Freelance stage designer. He was the Art Director of a TV series *Class 4B* for HKTV. His recent set design projects included *Nunsense* for Theatre Space, *Wolf in the House* for Hong Kong Repertory Theatre, *Madama Butterfly* and *Merry Widow* for Musica Viva, *The Only King II* for The Only Stage, *Our Journal of Spring* for Boom Theatre, *The Amazing Filmphony* for Hong Kong Sinfonietta, *Mulan* for The Theatre Wonderland, *Laundromat* for Windmill Grass Theatre, *The Pitmen Painters* for Hong Kong Federation of Drama Societies, *The Poetry Journey Of Ton* for Theatre Dojo, and *The Book of Magic* for Class 7A Drama Group.



## 創作及製作團隊 Creative & Production Team

### 聯合導演 Co-directors

黃清霞博士  
Dr Vicki Ooi  
孫志鴻  
Suen Chi Hung

### 改編 Adaptation

黃清霞博士  
Dr Vicki Ooi

### 劇本顧問 Script Consultant

Ed Stafford

### 佈景及燈光設計 Set & Lighting Designer

李鞍道  
Andrew Ritchie

### 作曲 Composer

羅建笙  
Ben Robinson

### 服裝設計 Costume Designer

黃清霞博士  
Dr Vicki Ooi

### 音響設計 Sound Designer

李馬弟  
Lee Ma Tai

### 道具設計 Props Designer

王梓駿  
Isaac Wong

### 導演助理 Assistant to Director

簡喬  
Kevin Kan

### 執行舞台監督 Deputy Stage Manager

蕭悅婷  
Sam Siu

### 化妝及髮型設計 Make-up and Hair Styling

Lisa Frain

### 服裝主管 Wardrobe Supervisor

呂琮珍  
Lui King Chun

### 助理舞台監督 Assistant Stage Manager

黃嘉恩  
Wong Ka Yan

### 舞台工作人員 Stage Crew

郭曉琳  
Kwok Hiu Lam Coolia  
黃炳堂  
Wong Ping Tong

## 演員 Cast

### 群戲演員 Ensemble

陳昊靈  
Rauv Chan  
張志豪  
Cheung Chi Ho Elvin  
竺諺民  
Chuk Yin Man

李勤昌  
Li Kan Cheong  
彭焯然  
Pang Cheuk Yin Perrin

鄧栢聰  
Tang Pak Chung Marco  
杜雋饒  
To Chun Yiu

### 盧克 / 電視評述員 Luke / TV Commentator

彭焯然  
Pang Cheuk Yin Perrin

### 沙治奧 / 酋長 Sergio / Chief

鄧栢聰  
Tang Pak Chung Marco

奧茲  
Oz  
陳昊靈  
Rauv Chan

艾德  
Ed  
鄭雲飛  
Daniel Cheng

助  
Cho  
杜雋饒  
To Chun Yiu

莊尼芬  
Jonathan  
竺諺民  
Chuk Yin Man

## 合作伙伴 Collaborators

### 字幕翻譯 Subtitles Translator

香港浸會大學翻譯學研究中心  
Centre for Translation,  
Hong Kong Baptist University

### 劇照攝影 Photographer

張志偉  
Cheung Chi Wai

### 宣傳片製作 Trailer Production

香港短片製作中心  
HK Footage Production Ltd.

### 平面設計 Graphic Design

衛思瀚  
Patrick Wai  
D Creation

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張佩恩女士 Ms Karen Chang  
譚鉅俊先生 Mr Tam Kui Chun  
Mr Abram Deyo  
Mr Zephan Yeung





## 演員 Cast



### 陳昊霆 Rauv Chan

陳昊霆生於香港，畢業於台灣國立臺灣藝術大學戲劇系，現為一名自由身演員。除舞台演出與舞蹈表演外，更涉足模特兒、電影、電視、廣告拍攝。除演員的身份外，他也是咖啡師、調酒師、伸展導師及健身教練。

Rauv Chan is a freelance actor from Hong Kong. He graduated from the National Taiwan University of Arts with a degree in drama. Apart from acting and dance performances, Rauv is also involved in modelling, film and TV shoots. In addition, he is also a barista, bartender, stretching instructor and fitness coach.

### 鄭雲飛 Daniel Cheng

鄭雲飛生於香港，是本地演員、配音員、音樂家和法律研究員，近年廣涉不同範疇的工作，包括音樂劇演出及電影電視配音。曾參演的誇啦啦作品包括《玫瑰之戰》、《俠盜羅彬》及《雙城記》。

Daniel Cheng is a Hong Kong born actor, voice-over artist, musician and legal researcher. Over the years, he has had the opportunity to work in a variety of different media ranging from musical theatre to dubbing for film and television. He has starred in a number of AFTEC productions including *Three Queens*, *The Tale of Robin Hood* and *A Tale of Two Cities*.



### 張志豪 Cheung Chi Ho Elvin

張志豪先後在 2016 年於香港理工大學取得會計學（榮譽）工商管理學士學位，及 2020 年於香港演藝學院戲劇學院取得戲劇藝術（榮譽）學士，主修表演。在香港演藝學院修讀期間獲頒葛量洪獎學金及香港特別行政區政府獎學基金「外展體驗獎」，到訪意大利跟隨意大利即興喜劇大師 Antonio Fava 學藝。

近年參與的舞台作品包括演戲家族《路比和嫻嫻的鐵路 5 號》、文化按摩師《Unknown 進行中》、中英劇團《孔子·回首 63》及香港演藝學院想不到戲劇節《殺死她十七次》及其他校內演出《無言劇》、《記憶之書 1.0》、《加數機》等。

張氏亦熱衷於拍攝及配音工作，現為自由身戲劇工作者，正致力研究戲劇及催眠治療。

Elvin Cheung obtained Bachelor's degrees in Accountancy and Acting from The Hong Kong Polytechnic University in 2016 and The Hong Kong Academy for Performing Arts (HKAPA) in 2020 respectively. During his studies at HKAPA, he was granted the Grantham Scholarship and The

Reaching Out Award of HKSAR Government Scholarship, to further the study of commedia dell'arte with master Antonio Fava in Italy.

Elvin appeared in various productions, including *Cinematic Memories on Train No. 5* for Actors' Family, *Unknown: Living in Progress* for Cultural Masseur, *Confucius: 63 Revisited* for Chung Ying Theatre Company. He also participated in a number of HKAPA school productions, such as *Attempts on Her Life* in The Unthinkable Drama Festival, *Acte Sans Paroles*, *Mnemonic 1.0* and *Adding Machine*.

He is also interested in filming and dubbing. He is now a freelancer, actively investigating drama and hypnotherapy.



### 竺諺民 Chuk Yin Man

竺諺民 2018 年畢業於香港浸會大學視覺藝術院，同年完成鄧樹榮戲劇工作室專業形體戲劇青年訓練兩年制課程，並於 2021 年完成馬戲班「心體一技」跨文化表演研習課程。為吃掉荒原創團成員之一，現為自由身演員、攝影師及平面設計師。

Chuk Yin Man graduated from the Academy of Visual Arts of Hong Kong Baptist University, and completed a two-year Professional Physical Theatre Youth Training Programme by Tang Shu-wing Theatre Studio in 2018. He also completed The Circus Theatre Group's Psychophysical course in 2021. He is a founding member of Feast on Waste Land, and now a freelance actor, photographer and graphic designer.

### 李勤昌 Li Kan Cheong

李勤昌現為自由工作者，曾參與誇啦啦的《蝦碌舞台實錄》及其自在劇場演出包括《亞瑟王》、《紅花俠》及《綠野仙蹤》。

Li Kan Cheong is a freelance actor who has appeared in AFTEC's *Comedy of Mistakes*, and many Relaxed Theatre productions, namely *King Arthur*, *The Scarlet Pimpernel* and *The Wizard of Oz*.



### 彭焯然 Pang Cheuk Yin Perrin

彭焯然獲誇啦啦藝術集匯「Bravo! 香港青年劇場獎」（2013-2014），其後畢業於英國東 15 戲劇表演學校，現為演員、導演、歌曲作家和喜劇演員。他曾執導的作品包括《準備中劇場》、《香港變形記》、《PowerPlay》及《曾述》，曾參演《The F.O.G.》、《我們的小鎮》及《Dinner at Solanos》。

彭氏富音樂製作、單口喜劇，以及戲劇教學（戲劇小丑、編作戲劇）經驗，專注於說故事和喜劇工作，希望通過表演藝術分享他的經驗。

Perrin Pang was the recipient of The Absolutely Fabulous Theatre Connection (AFTEC) *Bravo! Hong Kong Young Theatre Awards* (2013-2014). He is an actor, director, song writer and comedian who graduated from East 15 Acting School in the United Kingdom. His directed works include *Cadence*, *Hong Kong Metamorphosis*, *PowerPlay* and *Presentation Day*. His acting works include *The F.O.G.*, *Our Town* and *Dinner at Solanos*.

He also has experiences in music production, stand up comedy, as well as theatre teaching (theatre clowning and devising). He focuses his craft around storytelling and comedy and aims to share his experience through the medium of performing arts.





**鄧栢聰**  
**Tang Pak Chung Marco**

鄧栢聰 2020 年以一級榮譽成績畢業於香港演藝學院戲劇學院，主修表演。曾獲誇啦啦藝術集匯「Bravo! 香港青年劇場獎」(2013-14)，2016 至 2020 年間獲香港賽馬會獎學金，2019 年獲黃婉萍戲劇教育獎學金。

曾參演綠葉劇團《小飛俠》、一桌兩椅慈善基金：社區文化大使《留堂會，唔係樓台會》及學校專場《翻開天空》、文化按摩師

《Unknown 進行中》、中英劇團《羅生門》。香港演藝學院校內演出包括《無言劇》、音樂劇《穿 Kenzo 的女人》、音樂劇《青春的覺醒》、《被動式》及音樂劇展現《Rent》，並隨戲劇學院到上海演出《青春的覺醒》。

現為自由身演員及戲劇教育工作者，亦積極參與拍攝及配音的工作。

Marco Tang graduated from The Hong Kong Academy for Performing Arts (HKAPA) with a First Class Honours Bachelor of Fine Arts Degree in Drama in 2020.

He was the recipient of The Absolutely Fabulous Theatre Connection (AFTEC) Bravo! Hong Kong Youth Theatre Awards (2013-14). He received The Hong Kong Jockey Club Scholarship from 2016 to 2020, as well

as the Estella Wong Applied Theater and Drama Education Scholarship in 2019.

He appeared in *The Lost Adults* for Theatre de la Feuille, Cantonese Opera *Outside In* and school show *Cantonese Opera Meets K-Pop* under One Table Two Chairs Charitable Foundation: Community Cultural Ambassador Scheme, *Unknown: Living in Progress* for Cultural Masseur, *Rashomon* for Chung Ying Theatre Company. He also participated in a number of HKAPA school productions, such as *Acte Sans Paroles*, *Woman in KENZO* (Musical), *Spring Awakening* (Musical), *Passive Voice*, *Rent* (Musical Showcase), as well as *Spring Awakening* performance in Shanghai.

He is now a freelance actor and drama instructor, and also works in film and voice acting.

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**杜雋饒 To Chun Yiu**

杜雋饒先後畢業於鄧樹榮專業形體戲劇訓練課程及馬戲班「心體一技」訓練，並於 2019 年畢業於香港中文大學，主修社會學系。現為城市當代舞蹈團的教育藝術家、綠葉劇團創作演員，及同流核心成員。

曾參演劇作包括中英劇團《科學怪人》及《唐吉訶德》、鄧樹榮戲劇工作室《馬克白》及《泰特斯 2.0》、香港戲劇協會《礦井下的彩虹》、同流《巴黎公社的日子》及《哈姆雷特機器》、

Project Roundabout《大刀王五》、7A 班戲劇組《文字再造 VI》、綠葉劇團《小飛俠》、《鄭和》、《十四》、《孤兒》及《爸爸》、文化交談《利瑪竇音樂劇》、誇啦啦藝術集匯《伊卡洛斯計劃》、馬戲班《再見，貝克特》、新亞劇社《The Someone》；舞作包括城市當代舞蹈團《實習魔法師的生命練習題》、《舞當開檔》及舞蹈青年 2019 等，並於東邊舞蹈團《稜點》中發表編舞作品《Just Leave It》。

To Chun Yiu graduated from Tang Shu-wing Theatre Studio's Physical Institute Professional Physical Theatre Youth Training Programme and The Circus Theatre Group's Psychophysical course. He is now a teaching artist at City Contemporary Dance Company (CCDC), a creative actor of Théâtre de la Feuille, and a core member of Wedraman.

He appeared in a number of theatre productions including *Frankenstein: Relive* and *Man of La Mancha* for Chung Ying Theatre, *Macbeth* and *Titus Andronicus* for Tang Shu-wing Theatre Studio, *The Pitmen Painters* for Hong Kong Federation of Drama Societies, *The Days of the Commune* and *Hamletmachine* for Wedraman, *Texts Re Experimenting VI* for Class 7A Drama Group, *The Lost Adults*, *Zheng He*, *Sonnets*, *L'Orphelin* and *Papa* for Théâtre de la Feuille; *Matteo Ricci The Musical* for Intercultural Dialogue, *The Icarus Project* for AFTEC; *Hello Beckett* for The Circus Drama, *The Someone* for New Asia Drama Club. He also performed in dance productions for CCDC, namely *The Copybook of Life Challenge for Apprentice Magician*, *Dance at Dawn* and *WuDaoQingNian* 2019. His choreography work *Just Leave It* was premiered in E-side Dance Company's *Deep Edge*.



# 形體劇場是甚麼？ What is Physical Theatre?



形體劇場是一種表演形式，運用身體動作交代劇情，猶如戲劇用對白或歌劇用音樂和歌曲一樣。形體劇場的創作可結合默劇、姿勢動作甚或形體元素。

形體劇場通常很少甚或沒有對白，因為身體活動已是演出的重點，主要靠演員的身體活動而非文本（有時或許會糅合文本）推展劇情。演員可透過不同的肢體動作表達多種情感。

形體劇場既是一種獨立的表演形式，但作為一種技巧，也可融入寫實風格的演出中。有些人認為凡歸屬形體劇場類別的應有共同的特質：包含音樂、舞蹈、視覺藝術，以及戲劇等跨界別的元素，可是就算沒有這些特質個別演出也可被視為形體劇場。

Physical theatre is a type of performance where physical movement is the primary method of storytelling as opposed to lines in a play or music and lyrics in an opera. Also, it may incorporate other techniques such as mime, gesture and movement to create performance pieces.

Physical theatre often has little or no dialogue, as movement is the main focus of the performance. It relies on the performers' physical motion rather than, or combined with, text to convey storytelling. Performers can communicate through various body gestures including using the body to portray emotions.

Physical theatre can be a standalone or as a training method incorporated into naturalistic acting. Certain institutions suggest that all physical theatre genres share common characteristics, although individual performances do not need to exhibit all such characteristics to be defined as physical theatre. These elements include inter-disciplinary origins, spanning music, dance, visual art, etc., as well as theatre.

形體劇場訓練講求演員嚴格的紀律。看似兒嬉的排演，事實上集體力、智力，甚至物理（信不信由你）於一身。在短片中，我們展示了形體訓練應疫情萌生的另一種鍛鍊：韌性，也是本劇主題之一。

Physical theatre training demands enormous discipline from actors. What may resemble simple child's play actually integrates the building of body strength, mental capacity and, believe it or not, physics. In this short video, we demonstrate another facet that can be teased out for pandemic times. Resilience is likewise one theme in the production.



觀看片段  
Watch the video



# 亞馬遜在哪？ Where is the Amazon?

亞馬遜是一個廣闊的生物群系，覆蓋 40% 南美洲大陸，

總面積達 670 萬平方公里！

*The Amazon is a vast biome that spans  
40% of the continent of South America —  
a total of 6.7 million square kilometres!*



## 亞馬遜河 The Amazon River

- 起源於秘魯境內的安地斯山脈中的雪山★，向東流動，流經熱帶雨林，注入大西洋海口。  
Begins in the Peruvian Andes ★ and flows east, through the rainforest, all the way towards the Atlantic Ocean.
- 世界第二長河流，全長 6,992 公里。  
The world's second largest river at a whopping 6,992 km long.
- 由 1,100 條較小的河流組成，有些地方河面可寬達 9.6 公里。在雨季，這條河的寬度可達 193 公里。  
Made up of 1,100 smaller rivers and is up to 9.6 km wide in some areas. During the rainy season, the river can reach up to 193 km in width!

## 熱帶雨林 Tropical Rainforest

- 亞馬遜雨林又稱亞馬遜森林，佔流域 8 成面積。  
The Amazon Rainforest is sometimes referred to as the Amazon Jungle and covers about 80% of the basin.
- 是流域內最大的生態系統，也是世界上最大的熱帶雨林。  
It is the largest ecosystem within the basin and the world's largest tropical rainforest.
- 世界上五分之一陸地物種的棲息地，包括許多在世上獨有的物種。  
Home to one-fifth of the world's land species, including many found nowhere else in the world.

- 40,000 植物品種  
plant species
- 1,300 雀鳥品種  
bird species
- 3,000 魚類  
types of fish
- 430 種哺乳類動物  
mammal species
- 2,500,000 種不同的昆蟲  
insect species

## 亞馬遜河流域 Amazon River Basin

- 世界上最大的流域。  
The largest drainage basin in the world.
- 亞馬遜河流域內有河流、熱帶雨林和多個生態系統。  
Within the Amazon River Basin is a river, a rainforest and multiple ecosystems.

你知道嗎？  
整個亞馬遜的總面積  
是香港的 4,982 倍！

*Did you know?  
The Amazon is 4,982 times  
the size of Hong Kong!*





# 亞馬遜森林裏有甚麼？ What lives and grows in the Amazon?



電鰻 Electric Eel

我有 6,000 個發電細胞！  
I have 6,000 electrocytes that store power!

- 電鰻可以產生高達 600 伏的電壓！  
The electric eel can generate up to 600 volts!
- 電鰻其實並不是鰻魚，是一種接近鯉魚和鯰魚的淡水捕食者。  
Contrary to popular belief, the electric eel is a freshwater predator scientifically closer to carp and catfish, and not an eel.



貘 Tapir

喪失了狩獵和棲息地，  
我們處境十分危險！  
We are at risk due to hunting  
and habitat loss!

- 山貘，也叫毛貘，生活在安第斯山脈高山上，是貘類中最小的。  
Mountain tapirs, also named woolly tapirs, live high in the Andes Mountains.
- 貘十分喜歡水！牠們是游泳健將，經常浸入水中降溫。  
Tapirs love water! They are excellent swimmers and often submerge themselves in water to cool off.



安地斯神鷹 Andean Condor

我們雖然頭又禿、爪又鈍，  
但我們的視覺特別敏銳！  
Our heads are bald, our claws are blunt  
but our vision is sharp!

- 安地斯神鷹是巨大的鳥類，體重約 15 公斤，翼展達 3 米長！牠們喜歡大風的地方，有利空中停留。  
Andean condors are massive birds that weigh up to 15 kg with a three-metre wingspan! They prefer windy areas where it is easier to stay aloft.



黃金果 Abiu / Caimito

- 黃金果果樹是常綠喬木，喜歡溫暖潮濕的氣候。  
The abiu fruit tree is an evergreen tree that likes a warm and moist climate.
- 黃金果生吃或製成冰淇淋都很美味。果實未完全成熟時，要先在嘴唇塗上油才吃，否則它會粘住你的嘴！  
The ripe fruit is delicious raw or in sherbets and ice cream. Oil your lips before biting into the underripe fruit or it will stick to your mouth!



胭脂樹紅 Achiote

- 鮮紅色的種子可作染料及臉彩的顏料。  
The seeds are bright red and can be used to dye clothes or as face paint!
- 常被搗成粉末或醬，用作菜餚中的香料。  
It is often pounded into powder or paste and used as a spice in dishes.



## 誰住在亞馬遜？ Who lives in the Amazon?

- 亞馬遜住了許多原住民，他們的祖先數千年前已經在熱帶雨林中生活了。  
There are a lot of indigenous people living in the Amazon. The Yagua, Asháninka, Ticuna, Shipibo-Conibo to name a few. In fact, they have lived in the rainforest for many thousands of years!
- 大多數部落的孩子從父母或族人那裡認識及了解森林。有些原住民甚至比研究熱帶雨林多年的科學家更了解亞馬遜！  
Many indigenous children learn about the forest from their parents and other people in their communities. Indigenous peoples know more about the rainforest than scientists who have studied the Amazon for a long time!
- 原住民以可持續的方式在森林生活。他們雖使用這片地作居所和取得食物、藥品，但他們不會傷害同以熱帶雨林為家的植物和動物。  
Indigenous peoples live in the rainforest in a sustainable way, meaning they use the land for food, medicine and shelter without doing harm to the plants and animals that also call the rainforest their home.





# 毀林 Deforestation

毀林即大規模砍伐森林，破壞棲息地及其生態系統是一大代價。按目前的森林砍伐速度計算，到了 2030 年，27% 的亞馬遜地區將再沒有樹木！

亞馬遜地區非常脆弱，很容易被剝削。砍伐森林的人為因素包括伐木、農業、畜牧業、採礦、石油開採和水壩建設。現時有 80% 已砍伐的地方是因不可持續發展的畜牧業而產生的。巴西是世界上最大的牛肉出口國，牛肉也會進口到香港。

許多原住民相信他們有責任照顧森林。研究表示原住民土地上的伐林率比其他地區低 66%。說明確保原住民土地的完整性直接有助於保護亞馬遜。可惜，數百個原住民社區無法保護他們的土地免受外人的剝削。政府經常繞過保護措施，轉而支持農業或工業活動。

Deforestation is the act of clearing a wide area of rainforest at the cost of harming the surrounding environment. At the current rate of deforestation, 27% of the Amazon will be without trees by 2030!

The Amazon is incredibly vulnerable to exploitation. Human causes of deforestation include logging, agriculture, cattle ranching, mining, oil extraction and dam-building. 80% of all deforested land is accounted for by unsustainable cattle ranching. Brazil is the world's largest exporter of beef — including to Hong Kong.

Many indigenous peoples believe that they have a duty to take care of the forest. Studies have shown that deforestation is 66% lower on indigenous lands than in other areas in the region. This suggests that ensuring the integrity of indigenous zones is directly contributing to the preservation of the Amazon. Unfortunately, hundreds of indigenous communities have no way to defend their lands from those seeking to exploit them. Protections are often bypassed by governments in favour of agricultural or industrial activity.



# 大火 Fire

2019 年，巴西的亞馬遜地區發生了連場大火。儘管許多時森林火災是由自然原因引起的，但人們認為 2019 年的火災是由農民和伐木者為清理土地作耕種或養牛而所引發的。衛星數據共記錄了 46,000 場火災，比 2018 年增加了 111%。這對全球造成了兩個主要後果：

全球暖化：吸收大氣中二氧化碳的樹木減少導致全球變暖加劇。

生物多樣性：樹木被毀，動物失去棲息地，導致動植物物種大量流失。

In 2019, massive fires overtook the Amazon in Brazil. Though forest fires do happen due to natural causes, the 2019 fires are thought to have been started by farmers and loggers clearing land for crops or cattle farming. A total of 46,000 fires were recorded via satellite data, an 111% increase from 2018. There are two major global consequences:

Global warming: Fewer trees to absorb carbon dioxide in the atmosphere leads to an increase in global warming.

Biodiversity: Trees are destroyed and animals lose their habitats, leading to a huge loss of plant and animal species.



觀看亞馬遜火災歷年情況  
Track the Amazon fires



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References for the "Extended Reading" section



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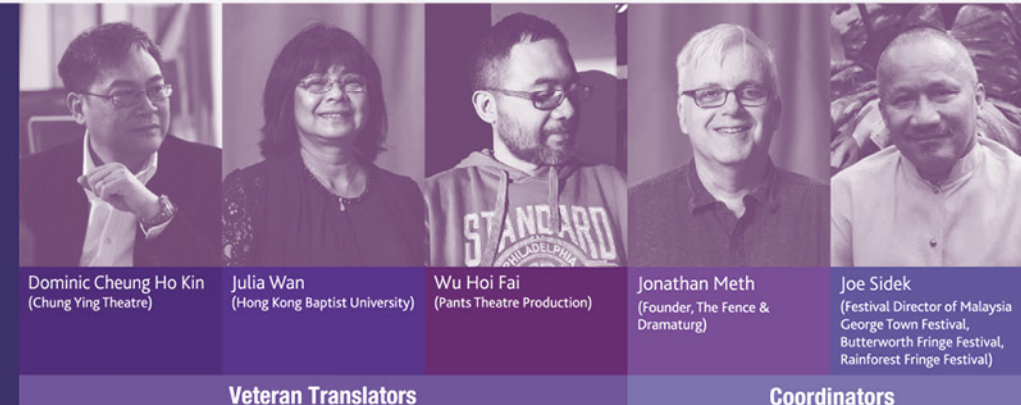
個人資料(私隱)條例通知: 根據個人資料(私隱)條例第18、第22及附表1內6原則的規定，你有權要求查閱及更正所提供的個人資料。倘若對填報個人資料一事有任何疑問，包括要求查閱或更改資料等，請與誇啦啦藝術集匯聯絡。  
Personal Data (Privacy) Ordinance Notification: You have the right to access to and correct personal data in accordance with section 18, 22 and principle 6 of Schedule 1 to Personal Data (Privacy) Ordinance. Enquiries concerning personal data, including requests for access and correction, may be directed to The Absolutely Fabulous Theatre Connection.

「青年專屬劇目」計劃銳意促進國際劇作家及譯者合作交流。今年特設3小時英語劇本創作工作坊，讓參加者與本地及海外劇作家線上線下一起交流，磨練劇本寫作技巧。

工作坊後，參加者亦可學以致用，參加英語劇本創作比賽，入圍者將接受誇啦啦藝術總監黃清霞博士及學習與體驗策劃Amiya Nagpal親自指導寫作技巧。優勝作品選段將於2022年3月讀者劇場公開朗讀！

*Plays for Young People* offers a once-in-a-lifetime opportunity to learn script writing techniques in a three-hour workshop, facilitated by local playwrights in person and overseas playwrights virtually.

Participants can apply for the English Script Writing Competition. Shortlisted participants will be mentored by AFTEC Artistic Director Dr Vicki Ooi and Learning & Participation Practitioner Amiya Nagpal. Selected extracts of the winning plays to culminate in a Reader's Theatre in March 2022.



Dominic Cheung Ho Kin (Chung Ying Theatre)

Julia Wan (Hong Kong Baptist University)

Wu Hoi Fai (Pants Theatre Production)

Jonathan Meth (Founder, The Fence & Dramaturg)

Joe Sidek (Festival Director of Malaysia George Town Festival, Butterworth Fringe Festival, Rainforest Fringe Festival)

Veteran Translators

Coordinators

# 「青年專屬劇目」計劃 PLAYS FOR YOUNG PEOPLE

27/10/2021  
英語劇本創作工作坊  
English Script Writing Workshops

10am – 1pm  
中學組  
Secondary school students

2pm – 5pm  
公眾組  
Public

工作坊費用  
Workshop Fee :  
\$150

2021年11月至2022年1月  
November 2021 to January 2022  
參賽劇本創作指導  
Mentorship on competition entries

12/3/2022  
讀者劇場及頒獎典禮  
Reader's Theatre cum  
Prize-giving Ceremony

西灣河文娛中心文娛廳  
Sai Wan Ho Civic Centre  
Cultural Activities Hall

及  
and

網上參與  
Join Online

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免費節目  
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FREE  
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Enrolment & Enquiries  
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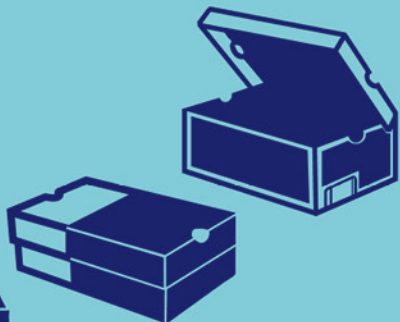
Chinonyerem Odimba (London)  
The Sweetness of a Sting

Dr Vicki Ooi (Hong Kong) & Thomas Lawson (London)

Grimm Adventures - A Reimagination of Grimm's Fairy Tales



# 尋Y 尋鞋 尋戲橋



# 啟事

誇啦啦將於明年3月在西灣河文娛中心劇院上演《男鞋當入貨》一劇，惟近日劇本製作組遺失有關特別珍藏版波鞋戲橋部分，內容包括落場版戰靴、原版絕版錯版、簽名版、全球限定款式球鞋相片.....收鞋入貨經歷.....諸如此類。

望有波鞋發燒友出手相助，交流大熱私藏情報，把個人收藏經歷公諸同好，製作組不勝感激，定有薄酬。

10月31日前報料，故事最引人入勝及擁有該實體波鞋的三位波鞋達人，可獲KICKSCREW禮券乙張及劇票買一送一優惠。

電郵 [info@aftec.hk](mailto:info@aftec.hk)  
或 Facebook @aftechk DM我們

《男鞋當入貨》幕後全人謹敬

# MISSING!



## YOUR SNEAKER STORY

AFTEC is producing *The Sneaker Show* on stage in March 2022 at the Sai Wan Ho Civic Centre Theatre. But we've lost the script!

Are you a sneakerhead?

Do you have an exceptional love story with your sneakers?

And images too?

Let us know!

### REWARD

(available for up to 3 persons)

KICKSCREW coupon

Buy 1 get 1 free ticket to the production

### DEADLINE

31 October 2021

### CONTACT

[info@aftec.hk](mailto:info@aftec.hk)

DM Facebook @aftechk

THE  
SNEAKER  
男鞋當入貨  
Show

誇啦啦藝術集團為西灣河文娛中心場地伙伴  
The Absolutely Fabulous Theatre Connection Co Ltd  
is the Venue Partner of the Sai Wan Ho Civic Centre

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KICKS CREW