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— A MUSICAL



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2022

SEP 9 11 13 15-17 19 21-24 27 28 29 30 OCT 1
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SEP 12 18* 25
2:45PM

Grand Theatre, Xiqu Centre,
West Kowloon Cultural District



*Cantonese audio description available for performance
on 18 September 2022 2:45pm

LADIES AND GENTLEMEN, YOUR ATTENTION PLEASE

Approximately 3 hours including a 15-minute intermission.
The presenter reserves the right to make changes to the programme and artists.
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, unauthorised photography, audio or video recording are not allowed in the auditorium.

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CONTENTS

**Message from
West Kowloon Cultural District**

**Message from
Hong Kong Repertory Theatre**

**Interview with the
Core Creatives**

Synopsis

Song List

**Creative Team, Cast, Live Band
and Production Team**

About the Creative Team

About the Cast

MESSAGE FROM WEST KOWLOON CULTURAL DISTRICT

A form of creativity manifested through singing, dancing and acting, modern Western musical theatre has regaled audiences in various guises since the 18th century. In recent years the contemporary musical has taken Asia by storm, with more and more original, local-language productions added to the canon.

The Impossible Trial is West Kowloon Cultural District's contribution to the genre.

Over five years in the making, our first original Cantonese musical is a labour of love. Even before the venue in which it is staged today opened its doors, we had begun assembling the incredible creative team of composer Leon Ko, lyricist Chris Shum, playwright Cheung Fei Fan and the Hong Kong Repertory Theatre to produce this milestone work. To perfect the production, we went to great lengths to stage a preview in 2019, collecting audience feedback from thousands of participants to hone it into the version you see today.

This large-scale work boldly illustrates West Kowloon's commitment to the development of the musical genre in Hong Kong – the art form, talent and audience – and lays the foundation for the opening of the Lyric Theatre Complex in a few years' time, a venue that will feature musicals as one of its main art forms. Additionally, this joint production with the Hong Kong Repertory Theatre is a crown jewel in the district's strategic alliances with the city's emerging and established artists and organisations.

Ladies and gentlemen, the curtain is about to rise. Now, sit back and enjoy the show!

Paul Tam

Executive Director, Performing Arts

West Kowloon Cultural District



MESSAGE FROM HONG KONG REPERTORY THEATRE

AN ICONIC MASTERPIECE GRACES THE STAGE

A CELEBRATION OF THEATRICAL EXCELLENCE

As Hong Kong's flagship professional theatre company, Hong Kong Repertory Theatre (HKRep) adheres to its objectives to put on fine productions and refine excellent works as theatre classics, while the West Kowloon Cultural District is Hong Kong's iconic arts and culture hub encompassing many artforms. On the occasion of the 25th anniversary of the Hong Kong Special Administrative Region, I'm delighted that HKRep and West Kowloon Cultural District's Freespace co-present and co-produce the Cantonese musical *The Impossible Trial* at the Xiqu Centre's Grand Theatre. What a timely production for this splendid occasion! In addition, HKRep and Freespace co-present *Confrontations* at The Box in September. The excitement of both shows running simultaneously will surely be the talk of the town.

The Impossible Trial has been in development for many years, with the creative team constantly refining the script, music and presentation, resulting in a preview run in 2019. Originally scheduled for its world premiere in 2020, this highly-anticipated production now appears in its full glory after a number of postponements. Our cast and creative team all belong to the crème de la crème of Hong Kong's musical theatre, applying every ounce of their efforts in making this the best and most fascinating production to encompass acting, singing, choreography and set design.

I am truly grateful to the dedication and teamwork of the creators, cast, instrumental ensemble and production personnel working on and off stage to create this exhilarating show for our audience. I'm extremely confident that *The Impossible Trial* will become a new Hong Kong theatre classic. I also look forward to the next HKRep–West Kowloon Cultural District collaboration as make the local stage shine all the brighter.

Anthony Chan
Artistic Director
Hong Kong Repertory Theatre



[Interview with the Core Creatives >](#)

DOING WHAT'S RIGHT, EVEN WHEN IT'S HARD

The Eight-year Journey of *The Impossible Trial*

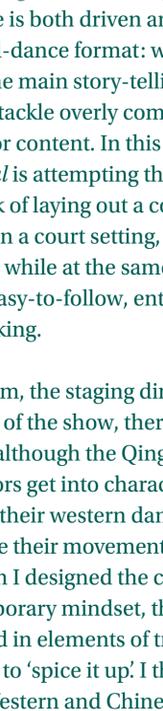
Liza Luk

English translation by Penelope Zhou

One fateful day in early 2014, composer Leon Ko and lyricist Chris Shum had a lightbulb moment – what if they wrote a musical set in the Qing dynasty? The pair then approached playwright Cheung Fei Fan, whom they had worked with on the award-winning musical *The Passage Beyond*, to outline the story plot. The project drew the attention of the West Kowloon Cultural District, who later decided to commission the work. In 2017, after three years of development, the music, lyrics and book were ready for the production process to begin: Hong Kong Repertory Theatre (HKRep) joined as a co-producer, Fong Chun Kit came onboard as the director, and the casting took place in Hong Kong and Macau. In 2019, following two years of preparations and rehearsals, the curtain was raised on an unprecedented preview run. However, the official premiere, originally scheduled for 2020, was repeatedly postponed due to the Covid pandemic. Now, eight years after the project was conceived, *The Impossible Trial* is finally opening in September 2022.

The fact that *The Impossible Trial* had a preview run makes it something of a historic first. In Hong Kong, a musical simply can't begin to take shape until it has been commissioned, and it's rare for a creative team to get a production period of more than a year, let alone a preview run. If you want to improve a work, your best chance is to hope for a second run that may or may not happen. By contrast, in the West, commercial musicals commonly take seven or more years to develop and produce, and have a months-long preview run, during which important adjustments are made based on audience feedback. This process greatly improves the quality of a work and in turn helps with its longevity – many classic musicals have been running for decades. *The Impossible Trial* marks the first time that a Hong Kong musical has had the luxury of being able to emulate the Western-style theatre production process.

A preview run helps enhance the final production by giving the team the space to make mistakes, and the opportunity to make bold choices and see how the audience respond. Fong calls the preview a “game of experimentation and addition” and the official run an “exercise of reduction”. “The team wants to give the audience their best, but to do that they have to first experiment by laying everything out and exploring all the possibilities. The preview is not a time to play it safe,” he explains.



QING DYNASTY MEETS THE MODERN WORLD

In the preview version, a multi-narrative structure took the plot back and forth between the Qing dynasty and the present day. The idea was to provide more theatrical layers and perspectives for the audience to explore the theme. For example, the show opened with a group of modern characters recounting the Qing dynasty-set story, before the audience was taken back in time to see it unfold. Fong says that after collecting audience feedback, the team realised that this multilayered set-up actually distracted the audience from the main story rather than helping them invest in it. This led to more than 20 rounds of revisions, involving extensive changes to the book, the music and lyrics, and even the visual effects. To ensure that the audience were taken directly into the action, the creators removed a considerable number of characters and musical pieces, as well as the modern-day plot. In the end, it was decided that the narrator and actors would wear Qing-dynasty costumes to set the context of the story, while modern touches would be embedded in the detail to cater to the taste of the audience.

Compared to other forms of theatre, musicals have their own unique challenges. As the show's dramaturg Low Kee Hong explains, musical theatre is both driven and confined by its song-and-dance format: when musical numbers are the main story-telling tool, it can be hard to tackle overly complicated plot structure or content. In this sense, *The Impossible Trial* is attempting the near-impossible task of laying out a complex criminal case, in a court setting, through a series of songs, while at the same time trying to keep the plot easy-to-follow, entertaining and thought-provoking.

For Ivanhoe Lam, the staging director and choreographer of the show, there was another complication: although the Qing costumes helped the actors get into character in the period setting, their western dance training inevitably made their movements look modern. “For this reason I designed the choreography with a contemporary mindset, then circled back and mixed in elements of traditional Chinese dance to ‘spice it up’. I thought that this blend of Western and Chinese, modern and traditional, could be more enjoyable and inspiring for the audience,” he explains, adding that in musical theatre, it's vital to visualise the music via body language and movement. “Leon Ko is an expert in musical storytelling. Every one of his songs tells a compelling tale, and that affects how the actors move their bodies while singing. When I choreograph a song, I need to pick out where to stress and punch, and how to give the movement a stronger sense of musicality, so that the visuals and the music synchronise seamlessly.”

Scenographer Wong Yat Kwan points out that while the Qing-style costumes are reminiscent of outfits from the period, certain details, such as the fabric and silhouette, received a modern treatment. For example, the formal dress worn by the court officials features a special design that replaces traditional embroidery with patches of colour that look distinctly modern when lit. Wong thinks that this mixture of period and contemporary styles in costume design helps breathe more life into the characters: “When you inject a modern sensibility in a subtle and constructive way, you help the actors interact with their characters and add more emotional texture to their performances.”

THE COMPLEX ART OF MUSICAL STORYTELLING

Believing that the music should reflect the time and context of the plot and character action, composer Leon Ko incorporated traditional musical elements from Cantonese opera and Peking opera into his compositions. Cleverly executed, the result does not feel dated or parodied. “You can write a song in the recitativo dialogue form of Western opera and have someone sing it in Cantonese opera style – the two worlds can be brought together, and there's no need to distinguish one from the other. I just wanted to do it in a way that feels right for the character in that moment,” he says. Shum laughs, “But you left me with the tricky part! Even though it was supposed to be recitativo, you wrote it in complete musical phrases, so instead of spoken dialogue, I had to write lyrics. The challenge is conveying the information to the audience. Given the same length of time, Chinese lyrics can deliver way more information because characters are single-syllable, not multisyllable like English words.” As this can result in too much information for the audience to process at once, Ko purposely repeated phrases in his compositions so Shum could reiterate important facts in different ways through the lyrics, helping the audience digest and retain the information.

Ko also wrote individual themes for the main roles based on their character traits and arcs. The protagonist Fong Tong Geng's theme, for example, is impressively forceful and grandiose. “He's a domineering person who knows how to command a situation, so his theme is a complete melody – it sounds like he's making a full statement,” Ko says. As for the show-stopping 11 o'clock number – a term used to describe the most pivotal and climactic song in a musical – Ko admits that, even as an experienced songwriter, he went through two dozen drafts before completing it. It was a struggle, to say the least.

To write the lyrics of this monumental number, Shum took inspiration from Laozi's *Tao Te Ching*, and used similar water analogies to illuminate the overarching message of *The Impossible Trial* – do what's right, even when it's hard. Cheung Fei Fan gives a vivid metaphor: “One drop of ink is enough to turn a whole glass of water dark. So how do you make it clear again? Simple, pour the glass of dark water into the ocean. You can never undo the bad deeds you've done, but you might find some kind of redemption in doing more good going forward.”

Wisdom is born, goodness is chosen, But in an absurd world, choosing the right road is not always easy. To redeem yourself, you must first confront your demons and persevere, however unwinnable the fight seems. “We named the show *The Impossible Trial* as an encouragement for people to make the impossible possible,” Ko says. For Low, the show serves more like a gateway: “Our hope is to open a door for self-reflection and awakening that encourages the audience to think about the ways in which they can be a better person.” Rather than preaching the value of being good, the team wants the audience to ask themselves the right questions.

A STEP TOWARDS A BRIGHTER FUTURE

Hong Kong people are known for their adaptability. Fong quips that production crews in Hong Kong “even have to set up the stage faster than their colleagues in the West”. But despite often being forced to “operate in survival mode” theatre professionals have still managed to put on great shows. However, he notes, if we only live in “survival mode”, we'll always be playing catch up. “The high quality of theatrical productions in the West is a result of the time and resources people are willing to invest in them,” he adds. “Take the example of our revolving stage. In the past, we'd never get to rehearse with a revolving stage, what often happened was that once we moved to the performance space, we realised that the rotation slowed everything down, and we had to revise scenes and make artistic sacrifices to make things work. That's something that wouldn't usually happen in the West. Fortunately, this time around, we got to use a revolving stage from day one of the rehearsals. It allowed us to factor in the time required for it to turn before we started, which eliminated a lot of uncertainties. We even had time to fine-tune the lighting and sound effects.”

Ko recalls that in previous productions, there were times when he had to write 20 songs in six months, and a third of the music wasn't finalised when rehearsals began. In contrast, for *The Impossible Trial*, the team had three years to work on the music and lyrics, and two years to finish the book. Everything was in order before the first table read, and there was even a preview run. All of this was a luxury, but a necessity, too. “Having the music, lyrics and the book all there during the table read really enabled us to assess the show as a whole and identify problem areas,” Shum says. “And let's not forget that it's a trial, so it's very helpful to have all hands on deck to think through the case details and make sure there are no holes in the plot.” Fong adds that having all of the musical numbers ready at rehearsals greatly enhanced the performances: “A successful musical has to have those climactic, explosive moments where everything just comes together at once. This requires the actors to be very familiar with the material, so they can move and sing to the music with absolute precision.”

Although it may be hard for future productions to replicate the luck and luxuries that blessed *The Impossible Trial*, Cheung hopes that the show can provide some lessons and insights for the industry at large. “Musical theatre has been produced in Hong Kong for almost half a century, but we've yet to develop a comprehensive system for musical production,” he says. “*The Impossible Trial* marks the first time we've been able to develop a musical from start to finish the proper way, instead of the usual approach of ‘We have the venue booked in a few months, may as well write a musical’. That's not how you do it. Additionally, being able to present the show to the audience as an experiment, but still with production values, was instrumental for its development and completion.” Shum even hails the making of *The Impossible Trial* as a step towards the healthy development of musical theatre in Hong Kong: “This experience proves that we can have it another way. We can write a show before procuring a commission and do it in a way that's good for the production, instead of making compromises to accommodate the commissioning body and rushing to produce a work that we're not a hundred percent happy with.”

All creators want their work to reach as wide an audience as possible. Ko believes that musicals can be a great cultural medium for theatre professionals to connect with the Hong Kong audience. “Many Hongkongers have probably never seen an original Hong Kong musical, because it's not part of the mainstream pop culture here, but we have the power to change that. Musical theatre has the great adaptability of being as high- or low-brow as we want. It also features a combination of art forms including singing, dance and set design. This is not an experience you can get at home from a pair of headphones – you have to be there to feel it,” he says.

Meanwhile, Cheung has his sights set beyond the local scene. “Hong Kong is blessed with a multifaceted and amazingly unique cultural heritage, and was once a world-class cultural hotspot,” he says. “I hope that musical theatre will serve as a vehicle for Hong Kong to connect not only with its own people but the rest of the world. It's time we started exporting our culture to the world again.” Shum agrees, “Cantonese is actually a great language for musicals. I hope more people will take advantage of this and make more Cantonese musicals in the future.”

SYNOPSIS

Fong Tong Geng, Guangdong's most prominent advocate, is known for his greed and malice. But at the height of his career heaven deals him a blow and his reputation and wealth are lost overnight. Haunted by the bitter ghost of a childhood friend, Fong fights his way back to the magistrate to right his wrongs and redeem himself as the champion of the common man.



[Song List >](#)

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SONG LIST

1

Court!

2

Top of the World

3

Payback Time

4

Snow Talk

5

A Lucky Star Shines on Me

6

The Cliff

7

It's All Your Fault!

8

Sometimes

9

Epiphany

INTERMISSION

10

The Appeal

11

Don't Go Softhearted on Me

12

The World in a Grain of Rice

13

The Debt

14

Mr Justice Upholder

15

Seeking a Divine Answer

16

Time to Let Go

17

Tao Te Ching

18

The Last Trial

19

Homecoming



CREATIVE TEAM

COMPOSER, ARRANGER AND
MUSICAL DIRECTOR

Leon Ko

LYRICIST

Chris Shum

PLAYWRIGHT

Cheung Fei Fan

DIRECTOR

Fong Chun Kit

STAGING DIRECTOR
AND CHOREOGRAPHER

Ivanhoe Lam

SCENOGRAPHER

Wong Yat Kwan*

DRAMATURG

Low Kee Hong

CO-CHOREOGRAPHER

Lim Wei Wei

BAND LEADER

Anna Lo

SINGING COACH

Lianna Tse

SET DESIGNER

Bill Cheung

COSTUME DESIGNER

Vanessa Suen Wing Kwan

LIGHTING DESIGNER

Yeung Tsz Yan

SOUND DESIGNER

Can Ha

ARRANGERS

Pong Law
Anna Lo

ASSISTANT DIRECTOR

Eddy Au Yeung

ASSISTANT
SET DESIGNER

Koo Mei Ling

ASSISTANT
COSTUME DESIGNER

Tracy Giu

ASSISTANT
LIGHTING DESIGNER

Vanessa Lee

ASSISTANT
SOUND DESIGNER

Leung Sze Wah

ASSISTANT TO
MUSICAL DIRECTOR

Kiki Yiu

ASSISTANT TO
DIRECTOR

Eva Mak

ASSISTANTS TO
CHOREOGRAPHERS

Kinki Mo
Astrid Lui

CHINESE SURTITLE
ADAPTATION

Chris Shum

ENGLISH SURTITLE
TRANSLATION

Joanna C. Lee

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The Hong Kong Academy for
Performing Arts



Cast >

CAST

Lau Shau Ching	AS	FONG TONG GENG
Jordan Cheng	AS	AH SAI
Tunes Ting	AS	YEUNG SAU SAU
Clinton Zhang	AS	STORYTELLER
Rick Lau	AS	HO TAM YU / CHORUS
Yau Ting Fai	AS	DOCTOR CHIU / BLIND MAN / FOOK DUEN HONG / CHORUS
Fung Chi Yau	AS	FOOK CHUEN / CHORUS
Man Sui Hing	AS	MRS SUNG / CHORUS
Kiki Cheung	AS	CHOW SO HEUNG / AH SAI (YOUNG) / CHORUS
ManMan Kwok	AS	MS LAI / FONG TONG GENG (YOUNG) / CHORUS
Vivian Chan	AS	WU YUK YUEN / CHORUS
Adam Tang	AS	AH CHOI / WU GAO TANG / CHORUS
Rick Cheung	AS	MA FOO / CHORUS
Christopher Ying	AS	CHEUNG CHIN / MR CHUN / CHORUS
Olga Chung	AS	SONGSTRESS / CHORUS



LIVE BAND

BAND LEADER AND
KEYBOARD

Anna Lo

KEYBOARD

Edgar Hung

VIOLIN

Louie Lai Lai

CELLO

Calvin Wong

DOUBLE BASS AND
BASS GUITAR

CMgroovy

GUITARS

Leung Yik Man

FLUTE AND PICCOLO

Kaho Wong

CLARINET AND
BASS CLARINET

Anthony Wong

TROMBONE

Tony Tsui

PERCUSSION

Raymond Vong

DRUMS AND PERCUSSION

Antonio Serrano Jr.

PIPA

Mavis Lam



Production Team >

PRODUCTION TEAM

HONG KONG REPERTORY THEATRE

PRODUCER	Yvonne Pang
DEPUTY PRODUCERS	Matthew Kwong Suki Wong
ASSISTANT PRODUCERS	Crystal Li Kaley Lam
MARKETING AND CORPORATE COMMUNICATIONS	Anita Wong Karen Chan Phyllis Lai Andrey Sin
TECHNICAL DIRECTOR	Eddie Lam
TECHNICAL COORDINATOR	David Wan
TECHNICAL MANAGER	Lawrence Fung
ASSISTANT TECHNICAL MANAGER	Martin Leung
DEPUTY STAGE MANAGER	Chan Kwok Tat
ASSISTANT STAGE MANAGERS	Tammy Tsang Hugo Wong
REVOLVE STAGE SYSTEM OPERATOR	Ruth Lo
STAGE TECHNICIAN	Yeung Kwai Hung
STAGE ASSISTANTS	Chan Ka Kit Li Chung Yu Ng Tak Fai Tang Ho Yin Tang Yee Nga
PROPS MASTER	Season Cho
WARDROBE SUPERVISOR	Annabel Yan
ASSISTANT WARDROBE SUPERVISOR	Jac Woo
WARDROBE ASSISTANTS	Au Wun Yi Chan Ho Yee Lau Wing To Lee Yeuk Hei Lo Cheuk Wing
MAKE-UP AND HAIRDRESSING MISTRESS	Amy Wong
MAKE-UP AND HAIRDRESSING ASSISTANTS	Chow Wai Yu Fong Cheuk Woon Kwok Yau Mei Lee Shuk Ching Siu Hing Fai
CHIEF ELECTRICIAN	Chu Fung
PRODUCTION ELECTRICIAN	Ng Wing Man
LIGHTING CONSOLE PROGRAMMER	Ip Hiu Tung
FOLLOW SPOT OPERATORS	Lai Ching Tse Pak Hin Wong Kwun Lun
CHIEF AUDIO-VISUAL TECHNICIAN	Kee King Yin
FRONT-OF-HOUSE MIXING ENGINEER	Kiki Yiu
MONITOR MIXING ENGINEER	Gagchow@MAD Music
AUDIO ASSISTANTS	Ho Pak Hang Liang Tin Ning Wong Chie Wai
SURTITLE OPERATORS	Kingston Lo Wong Tsz Ching
BACKSTAGE MASTER	Leung Kwok Hung
FRONT HOUSE ASSISTANTS	Riley Chan Cheung Tak Yin Karen Ho Kingz Keung Reecca Ku
SET CONTRACTORS	T & O Fine Arts Production Co. Wai Shun Decoration and Production Co. Ltd.
LIGHTING CONTRACTOR	3200k Productions
AUDIO EQUIPMENT CONTRACTOR	Mad Music Ltd.
MI CONTRACTORS	Bill Production Co. Chingping_singingbowls Four Gig Heads Percussion Group MAD Music Ltd.
PERFORMANCE PHOTOGRAPHY	Wing Hei Photography

WEST KOWLOON CULTURAL DISTRICT PERFORMING ARTS DIVISION

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DEPUTY PRODUCER	Meredith Wong
ASSISTANT PRODUCER	Franco Yau
PROJECT ASSISTANTS	Tiffany Lau Tommy Chan
INTERN	Anthony So
EDITORS	Cindy Chan Loretta Tsang
HOUSE PROGRAMME EDITOR	Liza Luk
HOUSE PROGRAMME ENGLISH TRANSLATOR	Penelope Zhou
ENGLISH EDITOR	Vikki Weston
MANAGER, TECHNICAL AND PRODUCTIONS	Fung Chi
CHIEF THEATRE TECHNICIANS	Nancy Lam Meji Lau Andy Cheng
XIQU CENTRE VENUE OPERATION TEAM	
MARKETING AND PROMOTION	Nick Chan Tony Mok Sherlock Lam
COMMUNICATIONS AND PUBLIC AFFAIRS	Dora Chung Miki Yung
LEARNING AND PARTICIPATION	Jessie Chung Melody So
TICKETING	Kamen Lam Heidi Au Yeung Jason Chu Kelvin Lam Victor Ng
PROMOTIONAL GRAPHIC DESIGN	studioWMW
PROMOTIONAL PHOTOGRAPHY	Karlson Tsang
VIDEO DOCUMENTATION	Gain Production
HOUSE PROGRAMME DESIGN	goby the studio
HOUSE PROGRAMME PRINTING	Winson Enterprise (HK) Limited

ARTS WITH THE DISABLED ASSOCIATION HONG KONG (ACCESS SERVICES)

AUDIO DESCRIBER	Ng Ka Wai
ASSISTANT AUDIO DESCRIBER	Chung Mei Yin
MANAGER	Chan Ka Yin
OFFICER	Lam Yik Shan



[About the Creative Team >](#)



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開心呈獻與腎友分享

ABOUT THE CREATIVE TEAM



Leon Ko

COMPOSER, ARRANGER AND MUSICAL DIRECTOR

Leon Ko received a Master's degree in Musical Theatre Writing from New York University. His accolades include a Richard Rodgers Development Award in the US for his musical *Heading East*, as well as Hong Kong Drama Awards for *The Good Person of Szechwan*, *The Legend of the White Snake*, *Field of Dreams*, *The Passage Beyond*, *Our Immortal Cantata*, *Sing Out* and *The Woman in Kenzo*. Ko collaborated with Hong Kong legend Jacky Cheung as music director for the Mandarin edition of Cheung's musical *Snow. Wolf. Lake.*, as well as two of Cheung's concert tours.

Ko has written a number of film scores, with his music for *Perhaps Love* winning Best Original Film Score and Film Music at the Golden Horse Awards, the Hong Kong Film Awards, the Asia-Pacific Film Festival and the Golden Bauhinia Awards. His theme song for *The Last Tycoon* also earned him a Hong Kong Film Award. He also received an ASCAP Screen Music Award for *Monster Hunt 2*.

Other works include the musical *Takeaway* for London's Theatre Royal Stratford East, new music for the Yam Kim Fai and Pak Suet Sin Charitable Foundation Chinese opera productions such as *Princess Chang-ping*, music for the plays *The Liaisons* and *Tonnochy*, Leon collaborated with Yip Wing Sie and Hong Kong Sinfonietta on *The Passage Beyond In Concert*, *The Amazing Filmphony* and was Sinfonietta's Artist Associate from 2018-2019. He was the organiser and music director of *The Originals*, a concert to celebrate the original musicals of Hong Kong. He was artistic and musical director of French May Arts Festival's *Cities of Light* in 2022.



Chris Shum

LYRICIST

Chris Shum is a celebrated lyricist with work spanning musicals, plays, movies, television dramas and pop music. Awards include Best Original Song at the 43rd Golden Horse Awards, Best Original Song at the 32nd Hong Kong Film Awards, Best Serious Composition (2011) and Best Alternative Composition Award (2006) at the CASH Golden Sail Music Awards. He is a four-time recipient of Best Original Song at the Hong Kong Drama Awards.

Shum wrote the script and lyrics for *Pica Pica Choose*, a collaborative production by Mr Wing Theatre Company (Taiwan) and Yat Po Singers (Hong Kong), and for *This Victoria has no Secrets* and *Our Immortal Cantata* (Yat Po Singers). His most recent work for book and lyrics is *The Woman in Kenzo* (Chung Ying Theatre Company).

Shum translated the Cantonese lyrics for the Disney animations *The Lion King* (2019) and *Frozen 2* (2019), the Netflix film *Over the Moon* (2020) and *La Cage aux Folles* (Hong Kong Repertory Theatre). He also translated the Cantonese scripts of *That's not True* and *The Doctor* (Hong Kong Repertory Theatre).

Shum has authored several books on lyric writing and theatre.

Facebook: [chrislyrics](#)



Cheung Fei Fan

PLAYWRIGHT

Acclaimed scriptwriter, columnist and lyricist, Cheung Fei Fan graduated from the Hong Kong Baptist University's Academy of Film and produces work across different media, including musicals, theatre and television dramas. Cheung is currently the dramaturg at Theatre Space and artistic director at Chasing Culture. He has also worked with the Hong Kong Repertory Theatre, Actors' Family and The Nonsensemakers. His work has been performed in Taiwan, mainland China, Singapore, Malaysia and Canada.

His musical productions include *A Tale of the Southern Sky*, *Our Time, Our Hong Kong*, *Go Lion! Goal!* and *The Passage Beyond*. In 2010, he received the Hong Kong Arts Development Awards for Young Artist (Drama). Cheung's work has been recognised with a number of awards, including Best Script at the 2015 Hong Kong Drama Awards for *Checkmate* and Best Lyrics for *A Tale of the Southern Sky* in 2022.



Fong Chun Kit
DIRECTOR

Fong Chun Kit joined Hong Kong Repertory Theatre as Resident Director in 2020. He has started his partnership with Hong Kong Repertory Theatre after graduating from the Drama School of The Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (Honours) Degree, majoring in directing since 2010.

His other work, *Three Men and a Lady*, which he wrote, directed and performed, was nominated for Best Script at the Hong Kong Theatre Libre in 2011. In 2016, Fong was nominated in the Best Director (Tragedy/Drama) category at the 25th Hong Kong Drama Awards for his work in *Marriage*. In 2017 and 2018, at the Hong Kong Drama Awards, Fong won Best Director (Comedy/Farce) for *The Truth from Liar* and *Sing Out*. He won Best Director at the Hong Kong Theatre Libre for *Lysistrata* in 2018. In 2019, he was nominated for Best Director for *Auspicious Day* at the Hong Kong Drama Awards and for *Marriage* (touring) at the 3rd Chinese Theatre Awards.

Fong's directorial output includes *That's Not True*, *Ambiguous*, *Principle* (two revivals), *Auspicious Day*, *Marriage* (two revivals, plus touring), *The Last Supper* (premiere and three revivals, plus touring) and *Secrets of the 81/2th Floor* for the Hong Kong Repertory Theatre; *The Great Pretender – a musical* (Preview) (commissioned by Freespace, co-presented and co-produced by Hong Kong Repertory Theatre and Freespace); *Falsettoland*, *Unidentified Human Remains and the True Nature of Love* and *Avenue Q* (two revivals) for Windmill Grass Theatre; *The Originals* and *The Originals (Reimagined) - Hong Kong Musicals in Concert* curated by Leon Ko; *The Beauty Queen of Leenane* for Project Roundabout, *My Very Short Marriage* for Music Nation; *The Truth from Liar*, *Sins*, *Forget Me Not*, *Monsters* and *Monsters* (re-run) for the Artocrite Theater; *A Floating Family – A Trilogy* for the Hong Kong Arts Festival; *Xiyang Zhanshi*, *Le Dieu du Carnage* (premiere and revival, plus Singapore tour) for Dionysus Contemporary Theatre.



Ivanhoe Lam

STAGING DIRECTOR AND CHOREOGRAPHER

Ivanhoe Lam received a diploma in Drama and Dance (Contemporary Dance) from The Hong Kong Academy for Performing Arts and a Bachelor of Fine Arts in Choreography from Codarts Rotterdam. His work spans stage direction, choreography and movement design, and recent works include *Report ii: the illegal-i*, *Living up to HER*, *Report i: Which I am I*, *Pretext Quartet* and *ODDs*. In 2015, he took part in a three-month residency at the Zurich University of the Arts, where he collaborated with ten Swiss artists to curate and create the multidisciplinary performance *Odd Couplings*. His other productions include *St. John Passion* (lautten compagney BERLIN × SingFest), *Cartier Christmas Tree@K11 Musea Lighting Ceremony*, *Road To Damascus*, *Pride* and *1894 Hong Kong Plague – a Musical* (Hong Kong Repertory Theatre), *The Originals – Hong Kong Musicals in Concert* (Curated by Leon Ko), *Love, Death and Everything in Between* and *Sing While You Can* (Yat Po Singers), *Why We Chat* and *Finding Loveless Land* (Edward Lam Dance Theatre), *Markus-Passion* and *Hercules at the Crossroad* (Sing Fest). His works have toured Berlin, Erfurt, Shanghai, Guangzhou, Beijing, Amsterdam, Dusseldorf and Zurich.



Wong Yat Kwan*
SCENOGRAPHER

Wong Yat Kwan graduated from The Hong Kong Academy for Performing Arts and Royal Welsh College of Music and Drama. For the past decade, Wong has been working as a freelance theatre designer for major Hong Kong theatre companies such as Edward Lam Dance Theatre, Hong Kong Repertory Theatre, Hong Kong Arts Festival, etc.

Other than theatre design, in 2009, Wong was the chief designer of a boutique hotel design project, 1881 Hullet House. In 2012, he taught at the Royal Welsh College of Music and Drama. In 2014, he was an Artist-in-Residence at The Hong Kong Academy for Performing Arts, and he is currently the lecturer in Theatre Design Department.

His recent productions include *Why We Chat* by Edward Lam Dance Theatre, *Dust and Dawn* by The Hong Kong Academy for Performing Arts, *The Great Pretender – a musical* (Preview) (now known as *The Impossible Trial – a musical*, commissioned by Freespace, co-presented and co-produced by Hong Kong Repertory Theatre and Freespace).

*Appearance by kind permission of The Hong Kong Academy for Performing Arts

Low Kee Hong

DRAMATURG

Low Kee Hong is the Creative Director of Manchester International Festival and The Factory since April 2022. Prior to his current role, he was the Head of Theatre, Performing Arts at the West Kowloon Cultural District. He was responsible for formulating the district's artistic direction and strategies for Contemporary Performance, Dramatic and Theatre Arts. In this role, Low has overseen the launch and co-presentation of many creation projects and programmes that engage in new discussion and discourse around contemporary modes of creation. These include Hong Kong's first International Workshop Festival of Theatre, a 3-year programme focusing on new directions in Scenography (What is Stage), a 3-year programme on dramaturgy called Dramaturgy and Beyond, international residency programs with Scotland, New Zealand and Australia and new commissions with international festivals such as Manchester International Festival, and GREC Festival Barcelona. Since 2018, he is the co-curator of the Hong Kong International Black Box Festival with Hong Kong Repertory Theatre.

Low's rich experience in the arts field includes serving as artistic director and general manager of the Singapore Arts Festival (now the Singapore International Festival of Arts), general manager of the Singapore Biennale, and associate artistic director of TheatreWorks (Singapore). A seasoned performer, he toured Europe, Japan, Hong Kong, Australia and Indonesia extensively between 1995 and 2001. His work has garnered a number of awards, including Best Director and Best Set Design at the Straits Times Life Theatre Awards for *Balance: Space·Time·Movement*, and a Straits Times Life Theatre Award for Best Lighting Design for his lighting work on Checkpoint Theatre's production of *A Language of Their Own*. Outside theatre, Low researches on cultural policy, urban planning and architecture, performance studies, and Southeast Asian culture and arts, and has been published in journals such as Routledge. He also taught at the National University of Singapore from 1997 to 1999.

Before joining West Kowloon, he was the Artistic Director and General Manager of the Singapore Arts Festival from 2009 to 2012. Prior to this, Kee Hong was the Founding Director and General Manager of the Singapore Biennale from 2005 to 2009.

Lim Wei Wei

CO-CHOREOGRAPHER

Born in Malaysia, living in Hong Kong as a theatre practitioner in different roles as choreographer, movement design and movement coach. During her stay in Hong Kong in early years, she worked in Unlock Dancing Plaza as a resident artist.

The production works include *untitled, e,e,e, AREA, The Venerable Bird's Eye View* by Artocrite Theatre, *Invisible Men* and *The Finale of Mr. AD* by Hong Kong Repertory Theatre, and *DOTS* solo performance by Annie Cheung.

Co-choreography works with Ivanhoe Lam Chun Ho include *Sins* by Artocrite Theatre, *The Great Pretender – a musical* (Preview) (commissioned by Freespace, co-presented and co-produced by Hong Kong Repertory Theatre and Freespace), *Bach im Theater: Markus-Passion (BWV 247)* and Bach's *St. John Passion* German tour to Thuringia Bach Festival and Berlin by Hong Kong SingFest.

Anna Lo

BAND LEADER

Anna Lo is a composer, songwriter, arranger, singer, conductor, performer and a cappella artist.

Anna has worked with various music, theater and dance companies. She is also active in the pop music scene and as a film composer.

Anna was commissioned by Tai Kwun in 2019 and 2021 to create her original cabaret works *Tri Ka Tsai* and *LauZone*, for which she acted as co-creator, composer, lyricist and performer.

Anna is an avid a cappella artist and prolific a cappella arranger/composer. She is currently Music Director of VSing and Associate Artistic Director of Yat Po Singers.

Lianna Tse

SINGING COACH

Lianna Tse Sui King, graduated from the Music Department of The Hong Kong Academy of Performing Arts, majoring in vocal. She studied with the renowned soprano Tsui-Fraser Katusha, and also studied musicals and pop songs with Eli Fung. She studied Estill Voice Training with Anne-Marie in London. Tse is currently a freelance performer and singing coach.

She coaches in various stage productions, including *Title of show* and *The Writing Adventure of Bui Bui* by POP Theatre, *The Bloody Hell*, *A Midsummer Night's Dream* (first run and re-run), *The Tale of the Southern Sky* by Actors' Family, *Good Times*, *MOMENTO - Zu & Pi The Musical* by The Autistic Genius, *Nonsense A-Men!*, *All My Life I Shall Remember* by Chung Ying Theatre Company, *Sing Out* (first and re-run) by Lee Hysan Foundation, *Ladies, Bon Voyage! - a Cabaret*, *The Great Pretender - a musical* (preview) (commissioned by Freespace, co-presented and co-produced by Hong Kong Repertory Theatre and Freespace), *Company* by Theatre Space, *Matteo Ricci The Musical* by Intercultural Dialogue, *Falsettoland* by Windmill Grass Theatre, etc.

Bill Cheung SET DESIGNER

Bill Cheung graduated from The Hong Kong Academy for Performing Arts, majoring in theatre set and costume design.

His recent design works include Hong Kong Repertory Theatre's *The Great Pretender – a musical* (Preview) (commissioned by Freespace, co-presented and co-produced by Hong Kong Repertory Theatre and Freespace), *May*; Hong Kong Chinese Orchestra and Hong Kong Repertory Theatre's *Fantastic Gods and Spirits of China*; Hong Kong Dance Company and The Autistic Genius' *Electric Girl* (re-run); Hong Kong Ballet × The Hong Kong Academy for Performing Arts' *The Evolution of Ballet*; The Hong Kong Academy for Performing Arts' *The Blue Room*, *Noises Off*, *Mnemonic 1.0*; The Macau School of Dance's *Flor do Mar*; Actors' Square's *The Ravages of Time*; Wuji Theatre's *Sphere Supreme*; The Macau Arts Festival's *The Exception and the Rule*; Hong Kong 3 Arts Musical Institute's *Smokey Joe's Cafe* and *The Pajama Game* (musical); International Arts Carnival's *Alice and the Little Golden Book* (musical), *Romeo and Harriet* (musical), *MAN2BOY*, *My Moon Story*, *How are you, neighbor?*; Siu Lung Fung Dance Theatre's *In-Between love*, *Here It Goes Again*; The Hong Kong Ballet Group's *The Polar Express*, Drama Gallery's *Truly I Do* (re-run); ie Studio's *The Blue Room*; The Autistic Genius' *Zu & Pi - Momento*, *Malade J+ : The Right Kind of Wrong*, *Good Times*; Spring-Time Stage Production's *Mad Phoenix* (re-run); Yam Kim Fai and Pak Suet Sin Charitable Foundation's *The Butterfly and the Red Pear Blossom* as assistant designer; Utopia Cantonese Opera Workshop's *Arena* (2015, 2017, 2018) and *His Butterflies, His Butterflies* (Version 80).

Vanessa Suen Wing Kwan

COSTUME DESIGNER

Vanessa Suen is a Hong Kong theatre set and costume designer. She graduated from The Hong Kong Academy For Performing Arts, with a Bachelor of Fine Arts (Honours) Degree, majoring in set and costume design. She was awarded several scholarship awards during her study. She won Best Set Design in the 27th Hong Kong Drama Awards for *Peer Gynt* by Theatre Horizon in 2018. She was nominated Scenography of the Year by IATC(HK) Critics Awards 2019 for *Foreign Land*. She has been teaching as a part-time teacher at The Hong Kong Academy For Performing Arts Theatre Design School since 2016 and worked as their Artist-in-Residence in 2020 and 2022.

Yeung Tsz Yan

LIGHTING DESIGNER

Yeung Tsz Yan graduated from the School of Theatre and Entertainment Arts, The Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (Honours) Degree, majoring in theatre lighting design. She won Best Lighting Design at the 15th Hong Kong Drama Awards for *Phaedra*. She also received Best Lighting Design for *Iron* (We Draman Group), *Attempts on her Life, Marriage* and *Le Père* (Hong Kong Repertory Theatre). In 2012, she worked on *Two Swallows, Ode to Wu Guanzhong*, a production that won Outstanding Design for Dance at the 14th Hong Kong Dance Awards. In 2011 and 2015, Yeung was selected to represent Hong Kong in the Prague Quadrennial. Yeung has worked with major arts groups in Hong Kong and has designed for over 100 productions. She is now a freelance theatre worker.

Can Ha

SOUND DESIGNER

Can Ha graduated from the Theatre, Sound and Music Recording Department at The Hong Kong Academy for Performing Arts. She works as a sound designer and engineer for many local and overseas productions and as a sound consultant for some musical festivals. Her recent design works include *Ji* (Hong Kong Chinese Orchestra), *The Woman in Kenzo* (Chung Ying Theatre Company, awarded Best Sound Design at the 30th Hong Kong Drama Awards), *The Originals (Reimagined) – Hong Kong Musicals in Concert* (curated by Leon Ko), *The Great Pretender – a musical* (Preview) (commissioned by Freespace, co-presented and co-produced by Hong Kong Repertory Theatre and Freespace). Other works include *Sing Out, Our Immortal Cantata* (re-run), *The Architecture of the City*, *LauZone*, *The Reincarnation of Red Plum* and the *Little Hong Kong* series.

Eddy Au Yeung

ASSISTANT DIRECTOR

Eddy Au Yeung joined Hong Kong Repertory Theatre in 2012 as a full-time company member. He was nominated as Best Supporting Actor (Tragedy/Drama) at the Hong Kong Drama Awards in 2014 for his performance as Jeremy in *The Professor*; he was also nominated as Outstanding Actor and Best Actor at the 7th and 13th Hong Kong Theatre Libre for his performances in *Wolf in the House* and *Theo* respectively. Among his recent works are *Love à la Zen*, *Theo*, *A Winter Funeral*, *Invisible Men* (2020), *The Big Meal*, *A Dream Like a Dream*, *Castle of Glass*, *Hu Xueyan, my Dear* (2018).

Prior to joining Hong Kong Repertory Theatre, Eddy's acting credits included to-be Theatre's *Twelfth Night* (re-run), Prospects Theatre's *Cricket in My Life* (third re-run) and the Hong Kong Federation of Drama Societies' *Caught in the Net*.

Eddy graduated with honours from the School of Drama, The Hong Kong Academy for Performing Arts, majoring in acting.

Koo Mei Ling

ASSISTANT SET DESIGNER

Koo graduated from The Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (Honours) Degree, majoring in set and costume design. The graduation project *Luna Gale* won the Annual Outstanding Production Award in the 28th Hong Kong Drama Awards.

Recent works include *The Caucasian Chalk Circle* a musical reading by Actors' Family, *Punk It Up*, Community Experiential Theatre *Fantasies in Yau Tsim Mong* musical by Actors' Family, *Project on Rebooting Arts in Central and Western District* story-telling tea party by Alice Theatre Laboratory, *Sing Out* musical by Hong Kong Repertory Theatre and Hong Kong Jockey Club Charities Trust, *The Open Platform: Ashes* by Hong Kong Repertory Theatre, *Love and Information* by Caryl Churchill by The Hong Kong Academy for Performing Arts.

Tracy Giu

ASSISTANT COSTUME DESIGNER

Tracy graduated with a Bachelor of Fine Arts (Honours) Degree in Theatre and Entertainment Arts from The Hong Kong Academy for Performing Arts, majoring in set and costume design.

She is currently a freelance designer, specialising in theatre set and costume design, as well as costume design and styling for film production.

Her recent works include *Female N°7* by Hong Kong Repertory Theatre, *Songs of Innocence and Experience* by The Hong Kong Academy for Performing Arts, musical *You're a Good Man, Charlie Brown*, opera *The Magic Flute*, physical cabaret *Come Out!* by Musical Trio, *A Kind of Eternity* by Schoolmate.cc, *42.36.42* by City Contemporary Dance Company, *Jing* by 8/F Platform Hong Kong Dance Company, *Mourning Becomes Electra* by Theatre Horizon.

Vanessa Lee

ASSISTANT LIGHTING DESIGNER

Lee Wai Sum Vanessa graduated from The Hong Kong Academy for Performing Arts with a Bachelor's degree in Lighting Design. During her years at The Academy, she was granted scholarships like Electronic Theatre Controls Asia Lighting Scholarship and Robe Lighting Scholarship.

She worked as a lighting designer with the Young Academy Cantonese Opera Troupe's *Monkey King and the Skeleton Demon* in Toronto, and Anh Ngoc Nguyen's new work *Eternity Formed by Fragments* at Ballet Gala 2017 in Bremen, Germany. Some of her recent works include *A Minute Something Else Enters* by Reframe Theatre × Hong Kong University, *Theo* by Hong Kong Repertory Theatre, *A Poem in Jail* by Reframe Theatre, *Cats and the Forest* by Felixism Creation, *Finding Wonderland* by The Radiant Theatre, *The Marriage of Figaro* by Young Singers Summer Opera Festival, *Beyond the Senses* by Wuji Ensemble, *i'm bLack & whITE* by Hong Kong Five Senses Education Experimental Theatre, *Song of Grief* by Cinematic theatre, *Stream of Consciousness* and *Lingering in Time*. She now works in theatre as a freelancer.

Leung Sze Wah

ASSISTANT SOUND DESIGNER

Leung graduated with a Bachelor of Fine Arts (Honours) Degree in Theatre and Entertainment Arts from The Hong Kong Academy for Performing Arts, majoring in sound design. She is now a freelancer.

Her recent sound design works are *Female N°7* by Hong Kong Repertory Theatre, *The Discontinuous Chapter*, *Copy Bully & Paste it*, *Cheating as Usual*, *Death on a Road Trip* by Windmill Grass Theatre.



About the Cast >

ABOUT THE CAST



Lau Shau Ching
as FONG TONG GENG

A company member of Hong Kong Repertory Theatre since 2001, Lau Shau Ching now holds the position of director/actor. He has played the role of Alma Winemiller in *The Eccentricities of a Nightingale*, Bobby in *I Have a Date with Autumn*, An Dehai in *The Emperor, his Mom, a Eunuch and a Man*, Lai Laosi in *Hu Xueyan, my Dear* (2018), Wang Debao in *A Dream Like a Dream*. His recent musicals include *The Good Person of Szechwan – the Musical*, *The Great Pretender – a musical* (Preview), *La Cage aux Folles*, *Field of Dreams – a Musical*, *1894 Hong Kong Plague*. To date, he has appeared in more than a hundred performances of *The Last Supper*, which bears testament to his subtle and refined stage presence. In 2015, Lau debuted as a director in Hong Kong Repertory Theatre Black Box production of *ALONE*. In 2019, he directed another Black Box production of *The Ward*. In 2021, Lau directed *The Last Supper* (Putonghua Version) touring mainland China, promoting Hong Kong's local theatre culture across the border.

Lau has also performed as a guest artist with other companies: in *Peacock Man & Durian Woman* (2010) and *Avenue Q* (2013) for Windmill Grass Theatre, *Show Flat* presented by the 2012 Hong Kong Arts Festival and *Old Times* (2021) for Theatre du Pif.

Lau is a frequent winner at the Hong Kong Drama Awards. Among his accolades are Best Supporting Actor (Comedy/Farce) for Drama Gallery's *The Mannequin* (2002), Best Supporting Actor (Tragedy/Drama) for *Departure 00:00* (2004) and Best Actor (Tragedy/Drama) for *Field of Dreams* (2009). His performance in *The Last Supper* won him Best Actor at the 4th Hong Kong Theatre Libre; he was also nominated for Best Actor (Tragedy/Drama) at the 21st Hong Kong Drama Awards for this role. He received Best Supporting Actor at the 2018 Hong Kong Drama Awards for his performance in *The Homecoming* and at the 2nd Chinese Theatre Awards for his performance in *Hu Xueyan, my Dear* (2018). In 2020, Lau received Best Supporting Actor (Comedy/Farce) at the 29th Hong Kong Drama Awards for his performance in *La Cage aux Folles*. In this year, he is nominated for Best Actor (Tragedy/Drama) for *Ambiguous*.

Lau is a graduate of the School of Drama, The Hong Kong Academy for Performing Arts, majoring in acting.



Jordan Cheng Kwan Chi

as AH SAI

Jordan Cheng is a professional musical theatre performer, playwright and creator. He received his Master's degree in Musical Theatre from the Guildford School of Acting (GSA) in the UK and trained extensively under the mentorship of Mohamed Drissi.

Hailed as “mesmerizing” and “beguiling” by *The Globe and Mail* and *Toronto Star*, Cheng has won the 2017 Toronto Theatre Critics Award for Best Actor in a Musical, as well as nominations of outstanding performer male in musical theatre for the 39th Annual DORA Awards, Best Leading Actor for the 26th Hong Kong Drama Awards, Best Supporting Actor for the 29th Hong Kong Drama Awards.

Performed in more than 70 theatre productions in 20 cities worldwide, Cheng has worked with many local theatre companies and artists, including West Kowloon Cultural District, Hong Kong Repertory Theatre, Hong Kong Sinfonietta, Hong Kong Dance Company, Edward Lam Dance Theatre, Actors' Family, Hong Kong 3 Arts Musical Institute, The Hong Kong Symphonic Winds, City Chamber Orchestra of Hong Kong, Yat Po Singers, Macau Experimental Theatre, and many more. His vocal abilities and knowledge of a wide variety of musical styles are a strong asset and regularly in demand for challenging and demanding roles. Jordan's exquisite vocal performances are always thoughtfully enhanced but his acting and clarity of character and lyrics development.

Jordan is also a musicals' scriptwriter. He has created several Cantonese musicals to wide acclaim including *The White Collar Principle: A Musical Fable*, *Our Glory Days*, *MURDER CODE: D*, *Sing a Song of Mine*, to name a few.

Facebook: [jordan.cheng.officialpage](https://www.facebook.com/jordan.cheng.officialpage)

IG: [jordanchengkc](https://www.instagram.com/jordanchengkc)



Tunes Ting

as YEUNG SAU SAU

Tunes Ting joined Hong Kong Repertory Theatre in 2019. Her recent performances include *Female N°7*, *Road to Damascus*, *A Winter Funeral*, *Invisible Men*, *The Good Person of Szechwan – the Musical*, *A Dream Like a Dream* (as Doctor).

Ting graduated with honours in 2017 from the School of Drama, The Hong Kong Academy for Performing Arts (HKAPA), majoring in acting. During her HKAPA years, Tunes appeared in *A Midsummer Night's Dream*, *The Seagull*, *Morning*, *The Blue Bird* and *Happy Family*. A recipient of the Jackie Chan Charitable Foundation Scholarship and Society of APA Scholarship, she went on performance exchanges, touring Australia (Perth), Thailand and India. Ting won First Prize in the 5th Tomorrow's Star Singing Contest (Pop Song category) and Second Prize at the 8th Chinese Golden Bell Award for Music (Pop Song category, Hong Kong/Macao division).

Her performances include *Company* (Theatre Space), *Father & Mother I Love U@Family* (Jumbo Kids Theatre), *Scrooge! – the Musical* (Hong Kong Repertory Theatre), *Watching U...* (Cinematic Theatre, performed in PAMS) and *The Nether* (Paprika Studio).



Clinton Zhang
as STORYTELLER

Clinton Yan Zhang graduated from The Hong Kong Academy for Performing Arts, School of Drama, with a Bachelor of Fine Arts (Honours) in Drama, majoring in acting. His school works include musical *Pippin*, *Descendants of the Eunuch Admiral*, *Rashomon*, *Macbeth*, musical cabaret: *Children of Eden* and musical cabaret: *Rent*. He was granted Outstanding Actor Awards by The Academy for his performance in *Noises Off*, *Threepenny Opera* and *What the Butler Saw*. He was awarded with bursaries and scholarships such as The Hong Kong Administrative Region Government Scholarship and The Hong Kong China - Asia Pacific Economic Cooperation Scholarship.

Recent performances include Theatre Space's *The Invisible X* and Chung Ying Theatre Company's *The Miracles of the Namiya General Store*.



Rick Lau
as HO TAM YU

Rick Lau graduated from NIDA (National Institute of Dramatic Art, Australia) in Musical Theatre. His main professional theatre credits in Australia: *Miss Saigon* (Engineer (1st understudy)), *Thoroughly Modern Millie* and *Hair the musical*. In Hong Kong: *The Great Pretender – a musical* (Preview) (commissioned by Freespace, co-presented and co-produced by Hong Kong Repertory Theatre and Freespace); Yat Po Singers' *Our Immortal Cantata*, *Om Encounter*, *Pica Pica Choose* and *Save the Next Song for Me*; *The Originals – Hong Kong Musicals in Concert* curated by Leon Ko, Hong Kong Sinfonietta's *The Passage Beyond in Concert* and *The Amazing Filmphony*; City Contemporary Dance Company's *Home Sweat Home*; Actors' Family's *Cinematic Memories on Train No.5*, *The Good Person of Szechwan – the Musical*; Chung Ying Theatre Company's *A Funny Thing Happened on the Way to the Forum* and *The Underpants*; City Chamber Orchestra of Hong Kong's *Bug Symphony*; Hong Kong Arts Festival's *June Lovers*; Hong Kong 3 Arts Musical Institute's *Smokey Joe's Cafe* and *The Pajama Game*; Hong Kong Ballet's *Cinderella*, *Swan Lake*, *Carnival of the Animals* and *Sleeping Beauty*. Rick's cabaret shows include Tai Kwun's commissioned works *Tri Ka Tsai* and *LauZone* (nominated for Best Actor at the 2012 Hong Kong Theatre Libre), *My Queer Valentine*, *When Rick Met Marsha...*, *The 3 Singing Bitches*, *Rick Lau's Lonely Hearts Club Hour*, *My Generation*, *Men In Love*, *SunRice*, *I know where I'm going... I think*, and *How Now Rick Lau* (commissioned by the Sydney Opera House).



Yau Ting Fai

as DOCTOR CHIU/ BLIND MAN / FOOK DUEN HONG

Yau Ting Fai joined Hong Kong Repertory Theatre in 2001, currently serving as director/actor in the company. His acting credits include *The Good Person of Szechwan – the Musical*, *Three Brothers*, *ALONE*, *The Cell*, *Red*, *A Bowlful of Kindness* and *Central Deconstructed*, a 2008 co-production with Singapore's Theatre Practice. His non-speaking role (as a monkey) in *The Heydays* was widely acclaimed, winning him Best Supporting Actor (Tragedy/Drama) at the 21st Hong Kong Drama Awards and Outstanding Actor at the 4th Hong Kong Theatre Libre.

Apart from acting, Yau is also a playwright and director. Works he has directed include *Those were the Days*, *The Labels*, *O* (also as playwright), *The Man Next Door*, *The Office*, *Winter* and *Female N°7*. A Japanese version of *O* was presented in September 2012 by the ZA-KOENJI Public Theatre in Tokyo. In 2015, Yau rewrote *O* as *ALONE* and this version was presented in Hong Kong and Guangzhou, as well as Seoul as part of the 22nd BeSeTo Theatre Festival. Among Yau's other works are *A Night in the Kitchen*, the musical *I Love Pineapple Bun*, *XXXXFILE* (renamed *The Cell*, premiered at Hong Kong Repertory Theatre Black Box in 2012), *Tea Time* and the Life Education Theatre piece *No Charcoaling*, which was adopted by the Education Bureau as a Chinese-language drama teaching resource for secondary schools. In 2013, Yau was nominated in the Best Original Script category for *The Cell* at the 22nd Hong Kong Drama Awards and the 5th Hong Kong Theatre Libre.

He is a graduate of the School of Drama, The Hong Kong Academy for Performing Arts, majoring in acting. He also holds a Master's degree in Theatre Directing from The Hong Kong Academy for Performing Arts.



Fung Chi Yau
as FOOK CHUEN

Fung graduated from The Hong Kong Academy for Performing Arts, majoring in drama. Fung was awarded outstanding student of 2010-2011 by the School of Drama and was awarded a number of scholarships during his study.

Fung participated in numerous performances, including Hong Kong Repertory Theatre *A Dream Like a Dream, Sing your Life – a Musical, Scrooge! – the Musical* (2011), *Field of Dreams – a Musical* (2017 LIVE+), *The Great Pretender – a musical* (Preview) (commissioned by Freespace, co-presented and co-produced by Hong Kong Repertory Theatre and Freespace), *The Open Platform: Invisible Men, The Good Person of Szechwan – the Musical* (co-produced and performed by Hong Kong Repertory Theatre and Actors' Family); Dionysus Contemporary Theatre *Xiyang Zhanshi, A Midsummer Night's Dream*; POP Theatre *The Writing Adventure of Bui Bui* (re-run); 7A Drama Group *Macbeth 2.0*; The Chinese Drama Festival *Mother Courage in China, The Chalk Circle in China* (re-run); iStage *Men & Dogs*, musical *Murder Code: D*; EEG *Tonnochy*; Theatre Space *The History Boys*, Musical Trio *tick, tick ... BOOM!*; Actors' Family *The Bloody Hell* (re-run), musical *1941 Girl*, etc.



Man Sui Hing
as MRS SUNG

Man Sui Hing joined Hong Kong Repertory Theatre in 2014. She was featured in *An Unjust Good Fellow* (as Chan Hei), *Auspicious Day* (as the mother), *Marriage* (as Hanada Hana), these three productions garnering award and nominations for Best Supporting Actress (Tragedy/Drama) at the Hong Kong Drama Awards. In 2020, she was awarded Best Supporting Actress for her performance in *Marriage* at the 3rd Chinese Theatre Awards. Other performances include *That's not True*, *The Good Person of Szechwan – the Musical*, *A Dream Like a Dream*, *The Great Pretender – a musical* (Preview), Hong Kong International Black Box Festival's *Oedipus Schmoedipus*, *The Diary of Song*, *Field of Dreams – a Musical* (2017 LIVE+) and *The Abandoned Harbour*.

Man participated in many productions. In 2010, Man was awarded Best Actress (Comedy/Farce) at the Hong Kong Drama Awards and received a nomination for Best Actress at the Hong Kong Theatre Libre for her performance in Actors' Family's *The Bloody Hell*. In 2011, she was awarded Best Supporting Actress (Comedy/Farce) for Theatre Space's *Nunsense – A Musical Comedy*. Two years later, she was nominated as Best Supporting Actress (Comedy/Farce) for Drama Gallery's *Jack and Jackie 2*.

Man graduated from The Chinese University of Hong Kong with a Bachelor's degree in Social Science. In 2008, she completed her studies at the School of Drama, The Hong Kong Academy for Performing Arts, with a Bachelor of Fine Arts Degree with First Class Honours, majoring in acting.



Kiki Cheung

as CHOW SO HEUNG / AH SAI (YOUNG)

Kiki Cheung joined Hong Kong Repertory Theatre in 2012. She was awarded Best Actress at the 12th Hong Kong Theatre Libre for her performance in *The Ward*. She was nominated for Best Supporting Actress (Tragedy/Drama) at the 25th Hong Kong Drama Awards and won Best Supporting Actress at the 3rd Chinese Theatre Awards for her performance as Hanada Fuyuko in *Marriage*. Other productions include *Female N°7*, *Reincarnation of the Prunus Mume*, *In Times of Turmoil*, *The Imaginary Invalid*, *The Sin Family*, *Hello Dolly! – the musical*, *A Giant Cookie*, *I Have a Date with Autumn* and *Shed Skin*. In 2018, she collaborated with Cheung Ngar Lai in creating *Ladies, Bon Voyage – a Cabaret*.

Prior to joining Hong Kong Repertory Theatre, Kiki participated in many productions and was nominated for Best Supporting Actress (Comedy/Farce) for her performance in *Boeing Boeing* at the 21st Hong Kong Drama Awards. Apart from acting, she has joined Margaret Cheung and Cheung Ngar Lai in presenting mini-concerts, striving to forge artistic breakthroughs.

Kiki graduated with honours from the School of Drama, The Hong Kong Academy for Performing Arts, majoring in acting.



ManMan Kwok

as MS LAI / FONG TONG GENG (YOUNG)

ManMan Kwok joined Hong Kong Repertory Theatre in 2011. Her recent performances include *The Professor* (as Lucretia), *The Cherry Orchard* (as Anya), *The Imaginary Invalid* (as the maidservant Toinette), *Auspicious Day* (as younger sister) and *A Dream Like a Dream* (as Doctor). She was also featured in *Female N°7*, *Ambiguous*, *The Exceptional Duet: The Void*, *The Big Meal*, *Marriage*, Hong Kong International Black Box Festival's *Oedipus Schmoedipus*, *Scrooge! – the Musical*, *Three Brothers*, *The Abandoned Harbour*, *Hello, Dolly! – the musical* and *A Giant Cookie*. In 2016, *Sing Your Life – a musical* marked her debut as composer and lyricist.

She was nominated as Best Actress (Tragedy/ Drama) and Best Supporting Actress in the 28th and 30th Hong Kong Drama Awards with her performance in *Auspicious Day* and *A Winter Funeral* respectively. Prior to joining Hong Kong Repertory Theatre, Kwok collaborated with many theatre companies in acclaimed productions, receiving the Best Actress award for *Love-go-round* at the 3rd Hong Kong Theatre Libre.

Kwok graduated with honours from the School of Drama, The Hong Kong Academy for Performing Arts, majoring in acting.



Vivian Chan
as WU YUK YUEN

Vivian Chan joined Hong Kong Repertory Theatre in 2019. Her recent performances are *Female N°7*, *Road to Damascus*, *The Finale of Mr. AD*, *A Winter Funeral*, *The Good Person of Szechwan – the Musical*, *A Dream Like a Dream* and *The Great Pretender – a musical (Preview)*. She graduated with honours in 2016 from the School of Drama, The Hong Kong Academy for Performing Arts (HKAPA), majoring in acting. She was also a 2012 graduate of the American Academy of Dramatic Arts (New York campus).

During her HKAPA years, she received a scholarship to attend the drama programme at the Royal Conservatoire of Scotland for a term as an exchange student. HKAPA productions she took part in include *The Wilderness* and *Twelfth Night*, the latter winning her the accolade of Outstanding Actor. Prior to joining Hong Kong Repertory Theatre, Chan participated in many productions in Hong Kong, including Theatre Space's *Company*, POP Theatre's *The Devoted Friend*, Actors' Family's *The Love Story of Sam and Sally* (Guangzhou and Foshan), Chung Ying Theatre Company's *The Yellow Rubber Duck*, Boom Theatre's *Fly Bao to the Moon – the musical* and The Only Stage's *The Happy Prince – the musical* (2017 re-run).



Adam Tang

as AH CHOI / WU GAO TENG

Adam Tang is a former student of HKICC Lee Shau Kee School of Creativity. He then graduated from the School of Drama, The Hong Kong Academy for Performing Arts, with a Bachelor of Fine Arts (Honours) Degree, majoring in acting.

He was a full-time actor in Jumbo Kids Theatre and received the Best Actor award for *The Open Platform: Invisible Men* at the 8th Hong Kong Theatre Libre.



Rick Cheung
as MA FOO

Rick Cheung graduated from The Hong Kong Academy for Performing Arts, the School of Dance (majoring in musical theatre) in 2003. In 2007, Rick was a full-time performer on Australia P&O Cruises. Coming back to Hong Kong, he has become the show manager in ASAP Creative & Communication Ltd. in 2008 and the creative producer in Clearwater Communications in 2019, respectively.

By portraying the role Adam in *The Shape of Things*, Rick has been awarded Best Actor in Leading Role in the 6th Hong Kong Theatre Libre, and been nominated Best Actor in Supporting Role in the 26th Hong Kong Drama Awards with the role Sister Mary Leo in *Nunsense A-Men!*.

Besides acting work, Rick also occurs as a choreographer and movement coach. He is one of the soloists and choreographers in the program winner of Hong Kong Dance Awards 2011, *Positioning* dance series. Moreover, Rick debuted his first concert as a singer-songwriter in 2011, then started his live singing career onwards. During 2012-2014, Rick was contracted with HKTv as TV artist. Since 2017, Rick has established his new role and started working as a director, in *Killing Time* with his theater company, K.O.The Box.



Christopher Ying

as CHEUNG CHIN / MR CHUN

Graduated from The Hong Kong Academy for Performing Arts in 2013, Christopher has obtained a Bachelor of Fine Arts (Honours) Degree, majoring in acting. Throughout the years in which Christopher has been studying in The Academy, he has been awarded a number of scholarships including the Hong Kong Jockey Club Scholarship (2011-2013), Council Chairman Scholarship (2013) and has received the Outstanding Student Award in two consecutive years (2009-2010). In 2022, Christopher was awarded Best Supporting Male Actor with his performance in *A Tale of the Southern Sky*.

After graduation, Christopher started to work with Chung Ying Theatre Company as a resident actor (2014-2018).

Throughout the years Christopher has participated in a number of dramas/musicals including *A Tale of the Southern Sky*, *The Good Person of Szechwan*, Musical Trio's *Come Out!* (performer and choreographer), *Bug Symphony – the musical*, Chung Ying Theatre Company's *Nonsense A-Men!*, *The Government Inspector*, *The Miracles of the Namiya General Store*, *Rashomon*, *The Flick*, and so on.

Christopher is currently a freelance actor and instructor.



Olga Chung
as SONGSTRESS

Graduated from The Chinese University of Hong Kong, Olga is a local independent singer/songwriter and a member of Composers and Authors Society of Hong Kong (CASH). She focuses on performing and composing popular music as well as collaborating with artists from different areas, such as contemporary dance company 4 Degrees Dance Laboratory. She recently expanded her career into theatre performances, including O Theatre Workshop × The Mills Factory cabaret *The Memory of Herbs*, Devising Theatre *The Drifters* (composing and performing). Live performances aside, Olga also works as a sound designer and a mixing engineer for short films. She is currently a freelance performer/songwriter.

HONG KONG REPERTORY THEATRE

Artistic Director: Anthony Chan

Established in 1977 and incorporated in 2001, Hong Kong Repertory Theatre (HKRep) is the longest standing and largest professional theatre company in the city. Financially supported by the Government of the Hong Kong Special Administrative Region, the HKRep operates under the guidance of its Governing Council, and employs a team of over 80 full-time professionals including the artistic director, assistant artistic director, resident director, actors, drama educators, technical and stage management staff as well as administrators.

Since its establishment 45 years ago, it has presented more than 400 productions, many of which have become classics of the local theatre canon. HKRep produces and develops a high quality, innovative and diverse repertoire, encompassing Chinese, international, classic, and contemporary theatre, as well as original new works by local artists. It aims to develop the audiences' interest and appreciation of theatre and to enrich the city's cultural life, through its leadership position as the city's flagship theatre company.

www.hkrep.com

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WEST KOWLOON CULTURAL DISTRICT

The West Kowloon Cultural District is one of the largest and most ambitious cultural projects in the world. Its vision is to create a vibrant new cultural quarter for Hong Kong on forty hectares of reclaimed land located alongside Victoria Harbour. With a varied mix of theatres, performance spaces, and museums, the West Kowloon Cultural District will produce and host world-class exhibitions, performances and cultural events, providing twenty-three hectares of public open space, including a two-kilometre waterfront promenade.

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FREESPACE

Freespace – Hong Kong's new centre for contemporary performance in the heart of the West Kowloon Art Park – presents multi-genre performances and events, produces boundary-pushing collaborations, and promotes new ways of seeing and experiencing performance.

Partnering with emerging and established artists from Hong Kong and around the world, we nurture diverse creative voices and bring works that challenge and redefine the role of performing arts for our age.

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We would like to thank the following organisations/ individuals for their help and support during the production:

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Hong Kong Dance Company

Media friends