



THE DAY I FELL INTO A BOOK

童話研究所

大館
TAI KWUN
THEATRE
SEASON

18-19.07.2019 | 3pm & 7pm
20-21.07.2019 | 11am, 2:15pm & 4:30pm

JC Cube

HOUSE PROGRAMME

House Rules

- 1 The performance is approximately 55 minutes with no interval;
- 2 No latecomers will be admitted;
- 3 To avoid undue disturbance to the performers and other members of the audience, please turn your mobile phones and any other devices into silent mode before the performance. Also, eating and drinking are strictly prohibited in the auditorium;

Thank you for your co-operation.

Producer's Note

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

Our city, is what I still care most about.

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

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

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

Sometimes life is too exhausted that it demolishes our imagination. Give me 50 minutes and Lewis Gibson's immersive work *The Day I Fell Into A Book* will awaken the super imagination you once have had when reading. Your imagination will be "reborn" and your strength will be restored to keep fighting! It is very difficult to judge whether a person is guilty or not. Fortunately, we still have faith in the law.

Please, Continue (Hamlet) allows the audience to experience in person a "legal trial" in Hong Kong. With no script and presupposition, each "hearing" attended by different local legal professionals is truly one and only.

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

Eddy Zee

Head of Performing Arts, Tai Kwun

Note from Lewis Gibson

When I was 9 years old, I visited Hong Kong for the first time. I had just finished living for a year on a farm in New Zealand. Our closest neighbour was 4 miles away, and I spent most of my free time swimming in the sea or messing around in the fields. It was an experience connected deeply to the seasons, the earth and the animals around me. The loudest noises were our sheepdogs barking, and the occasional rattling of the house during earthquakes.

So, when I landed in Hong Kong, I was astonished and excited by the mass of people all rubbing along together; the colours, the markets, the intoxicating smells and the sheer volume of noise all these elements created.

These memories have stayed vividly with me and I am, almost 40 years later, looking forward with anticipation to my second visit.

I am most honoured to be included in this Tai Kwun Theatre Season. Hong Kong is the first international sojourn for our production of *The Day I Fell Into A Book*, and we are both exhilarated and intrigued by the prospect of sharing this work with you. The story is, I trust, one that reads across cultures; That imaginations are precious, should be treasured as such and are not just for the young. Every great dream begins with a dreamer.

It would be wonderful to hear your thoughts about the show, so please feel free to grab one of us afterwards for a chat.

About The Day I Fell Into A Book

The Day I Fell Into A Book

"Welcome to The Institute. We conduct experiments into the power of imaginations. We want to know what happens to your mind when you read. We want to get inside your heads. It is all perfectly safe. Trust us."

Anyone with an imaginative mind will enjoy the exciting journey of *The Day I Fell Into A Book*, an immersive storytelling adventure that explores the amazing places we go in our imaginations when we read. Follow the lab technician to The Institute and journey through the centuries-old stories complemented by three-dimensional sound recordings, intricate lighting and projection. The audience is taken into a lost world of classic myths and legends, travelling from underwater to outer space. Bit by bit, the fiction becomes reality as the stories seep into the room and come alive all around the audience. The spectacular sound and theatre experience explore the magic of reading for people of all ages.

Production Team

- Writer, Performer, Sound Designer | Lewis Gibson
- Lighting and Projection Designer | Luca Biada
- Illustrations | Helen Woollison
- Dramaturg | Kate McGrath
- Production Managers | Erik Perera, Michele Panegrossi,
- Recorded Performers | Nigel Barrett, Luca Biada, Amy Booth-Steel, Bea Gibson, Otilie Gibson, Hassan Halabi, Oscar Holme, Syreeta Kumar, Victoria Moseley and Eugenie Pastor as Control
- Original Design | Sophia Clist
- Production Design | Stuart Heyes
- Technologists | FENYCE Luca Biada and Michele Panegrossi

Tai Kwun Theatre Season

- Producer | Eddy Zee
- Programme Coordinator | Phoebe Cheng, Mimi Lam, Grace Kwok
- Production Coordinator | Mike Ho, Juk Cheung, Shandy Leung, Juno Tam
- Ticketing | Grace Kwok
- Marketing | Gillian Leung, Elise Wong, Jessica Wong
- Promotional Graphic Design | Michael Chiang
- House Programme Design | Chris Wong

Biography

Lewis Gibson

Lewis Gibson works mainly as a sound designer and composer for performance. He also sometimes writes, directs and performs in things too.

Recent theatre includes *I'm A Phoenix Bitch* (Bryony Kimmings), *One Flew Over The Cuckoo's Nest* (Crucible), *A Pacifists' Guide To The War On Cancer* (Complicite / National Theatre), *Tim Cowbury's The Claim* (UK Tour), *Cosmic Scallies* (The Royal Exchange, Edinburgh Festival Fringe) and *Cardboard Citizens' Home Truths* (The Bunker). He has made audio works for galleries, museums and festivals including Historic Royal Palaces, Bethnal Green Tube Disaster Memorial, Bristol Old Vic, Victoria Park, Tate Britain, Fuel, Battersea Arts Centre, V&A and Museum Of London.

About Fuel

Fuel produce fresh work for adventurous people by inspiring artists. We believe in supporting and stimulating artists to develop their own ideas through provocation and challenge. We have a rich and trusting creative dialogue with all of the artists we work with, and we engage with all aspects of the development of the work. Each relationship is unique, as we try to respond to the needs of each artist individually.

Some of the artists Fuel has worked with include Will Adamsdale, Inua Ellams, Encounter, Fevered Sleep, Lewis Gibson, Gyre & Gimble, Nick Makoha, Racheal Ofori, Frauke Requardt, David Rosenberg, Andy Smith, Sound&Fury, Melly Still, Tom Stuart, Uninvited Guests and Melanie Wilson.

Acknowledgement

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The project is produced by Fuel, commissioned by Oxford Playhouse, delivered in partnership with Oxford Story Museum and supported by Arts Council Project Lottery Grants. It was initially developed as part of Imagine, Southbank Centre and co-commissioned by Stratford Circus Arts Centre.

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

