



# **1875 Ravel and Bolero**

## 2024 Theater Remake

2024.10.12 Sat. 14:30

2024.10.13 Sun. 14:30

Weiwuying Opera House

Duration is 70 minutes without intermission.



National Kaohsiung  
CENTER FOR THE ARTS

WEI WUYING

衛武營 國家藝術文化中心  
國家表演藝術中心 National Performing Arts Center

## Synopsis

*A dance you've seen on the street and that brought you outdoors is about to return to the indoor stage. "Bolero in Kaohsiung", a program that's been performed dozens of times in 38 districts over three years, is inviting you to meet with it in theater format.*

The repetitive musical movement in the program brings to mind the crescendo and cycle of life, allowing us to experience through dance the meaning of living in the moment between gain and loss, joy and sorrow. Inspired by early 20th-century composer RAVEL's *Boléro*, this dance was created based on choreographer CHOU Shu-yi's accumulated life experiences. From the year of RAVEL's birth (1875) to the time of his final composition, such numbers are like a code for unlocking life, from birth to resurrection to death—memories of the past emerge, the four seasons alternate in their cycle, and life continues.

In 2006, CHOU birthed his piece *1875 Ravel and Bolero* (named *1875* at the time) at the Young Asian Choreographer Camp, which he had been encouraged to join by reputed choreographer LO Man-fei. From that point, CHOU's unlimited potential as an artist was apparent. The piece continually grew and matured to the point that it won the grand prize in a dance video contest of great works from all over the world held by Sadler's Wells Theatre in the UK. The following year, the live performance of the piece at that theater received rave reviews, as it did at the world-renowned Fall for Dance Festival in New York.

Upon returning to Taiwan with a crown of global recognition, CHOU was resolute about not remaining in the clouds. He initiated his four-year Dance Travel Project, which consisted of bringing the performance to train stations, temples, and urban backstreets. Beginning in 2021, to meet more fans of modern dance, as a resident artist at Weiwuying, he decided to reignite the piece (which was created in Kaohsiung) through his highly meaningful three-year program "Bolero in Kaohsiung". During the tour, he and his dancers traveled between the mountains and the sea, the show going on rain or shine in all kinds of places of everyday activity in 38 districts of Kaohsiung, giving many people their very first glimpse of modern dance.

Having taken in energy from the mountains, sea, countryside, and city during its 56 performances over three years, the piece is returning to the theater. Implanted into the city's life over three years, you will see how radiantly it still blooms as it continues to transform richly and expresses a sense of vitality like never before.

## Production History

- Premiered in Taipei in 2007.
- In 2009, won the first prize at the inaugural Global Online Video Competition of the Shedrach Inns Theatre in the UK.
- Invited to perform at the Shedrach Inns Theatre in the UK and the "Fall for Dance Arts Festival" in New York in 2010.
- In 2010, performed at the Environmental Theatre of the New Taipei City Arts Festival in the lobby of the Banqiao Station, marking the first time *1875 Ravel and Bolero* stepped out of traditional theaters.
- From 2011 to 2014, initiated the "Dance Travel Project" tour, visiting cities such as Taipei, Taichung, Yunlin, Changhua, Nantou, Tainan, Kaohsiung, Taitung, Hualien, and Yilan. Also performed in Hong Kong and Macau.
- In 2022, embarked on the "Bolero in Kaohsiung" tour, covering 14 administrative districts in Kaohsiung, including Sanmin, Qianzhen, Lingya, Yancheng, Cishan, Meinong, Liugui, Dashu, Qianjin, Mituo, Gushan, Fengshan, Zouying, and Gangshan.
- In 2023, continued the "Bolero in Kaohsiung - Dancing Mountain" tour, visiting 11 administrative districts in Kaohsiung, including Fengshan, Niaosong, Dashe, Neimen, Renwu, Jiaxian, Maolin, Tianliao, Yanchao, Taoyuan, and Shanlin.
- In 2024, the upcoming "Bolero in Kaohsiung - Dancing Sea" is expected to cover the remaining 14 administrative districts in Kaohsiung. It is the completion of all performances of "Bolero in Kaohsiung". In addition, 1875 Ravel and Bolero performed at the Opera House of National Kaohsiung Center for the Arts(Weiwuying).

## **Choreographer**

**CHOU Shu-yi**



CHOU Shu-yi starts out from the body and communicates with the world through dance and choreography. He focuses on the relationship between human beings and the society. In his past creations and actions, he is capable of capturing the powers of cross-disciplinary collaboration to address the publicness of arts. His creations focus on the value of life and reflect the state of individuals or collectives in different social contexts. Through his creations, CHOU Shu-yi makes propositions of a “body vocabulary that is specifically Asian” in the forms of theatre, non-traditional theatre and dance video. He continues to create as he travels different sites and places. In 2020, he was invited as the Weiwuying's first artist in residence and has been living in the south ever since.

## Stage & Lighting Designer

LEE Chi-wai



Lee Chi-wai worked at City Contemporary Dance Company's Technical Department. His design works include NeverNeverLand by Ong Yong Lock x Chou Shu-yi, ON VIEW: HONG KONG – Freespace at Taikoo Place by WKCD X Sue Healey, PROJECT AFTER 6: Cube Culture presented by Taikoo Place x Hong Kong Youth Arts Foundation, Galatea X by Justyne Li and Wong Tan-ki (Neo Dance HK), Dan's Exhibitionist (2011) by Daniel Yeung, Dancing Blue by Mui Cheuk-yin and Lee Chun-chow, 10 Nights Wanderings by Ong Yong Lock (Unlock Dancing Plaza), Stick by Sang Jijia (Guangdong Modern Dance Company), SoLow by Lai Tak-wai and After the Deluge by media artist Kingsley Ng. Lee was one of the recipients of the City Contemporary Dance Laureate in 2016.

## Music Designer

CHENG Nai-chuan



Graduating from the National Chiao Tung University in 2014 with a master's degree in multimedia musical composition, Cheng Nai-Chuan is a contemporary multimedia artist known for his transdisciplinary approach. He is also active in musical composition, sound recording, and audio mixing for commercial and creative purposes. Designed to explore physical phenomena and reflect his humanistic ruminations, Cheng's oeuvre vividly demonstrates the sheer diversity of contemporary music via the mediation of instrumental music, projection, and installation art. Fruitful cooperation also occurs between Cheng and many art groups in different fields, such as noiseKitchen Art Co., Ltd., LuxuryLogico, InTW Studio, and Anarchy Dance Theatre. In recent years, Cheng has experimented with cross-disciplinary artistic production as well as multimedia programming for installation art, apart from spirited collaborations in interactive installation, audiovisual presentation, and intermedia creation.

In 2014, Cheng gave his multimedia composition recital, and the repertoire included *YAN YAN*, *Ho*, and *U236*. Cheng was responsible for the audio effect of the shortlist video at the 27th Golden Melody Awards (2016), the compositional adaptation of the *Formosa Chorus* for the 14th Taiwanese presidential inauguration ceremony (2016), the music programming

for the opening ceremony of the Summer Universiade in Taipei (2017), the music production for the Intel drone light show "Rising Pingtung amid Mountains and Seas" at the opening and closing ceremonies of the Taiwan Lantern Festival in Pingtung (2019), and the music production for the opening ceremony of the Taipei Fashion Week (2020). He also presented his work of electroacoustic percussion The Yet Unbroken Perfection in My Heart (2020) and served as the music director for the opening ceremony of the National Intercollegiate Athletic Games (2021), Solo music and installation exhibition Unknown Quadrant (2023)

## Film Director

Maurice LAI



Born and raised in Hong Kong. Stay in Tainan.

One of Hong Kong and Taiwan most active directors of dance video art. A slash life wandering between video, dance, opera and food culture. MFA graduate of Cinema Production from The Hong Kong Academy for Performing Arts. He is currently an adjunct assistant professor of School of Dance, Taipei National University of the Arts and College of Arts, Tainan University of Technology, Vice-chairman of Board of Directors and Coordinator (Technical Support) of Utopia Cantonese Opera Workshop, Chairman of Board of Directors of Unlock Dancing Plaza, Theatre Panel of Programme and Development Committee of LCSD, Jury member of The Hong Kong Dance Awards. In 2020, he set up HoShunKing Artistic Workshop in Taiwan to engage in video creation.



## Rehearsal Instruction

YANG Ya-jun



YANG Ya-jun is a freelance dancer based in Tainan. Her most recent project is the Rehearsal Assistant for the project *Bolero* in Kaohsiung from 2022-2024 in National Kaohsiung Center for the Arts Weiwuying. Her other projects include *A Lucid Dream Performance*, a multi-disciplinary theatre by Quanta Arts Theatre No. 6, *Formosa Whispering 2.0*, a music video production by Ku Chun-Hau, *Tunnel*, a short dance film co-produced by SSUNRISE STUDIO and JUBY CHIU STUDIO, a cross-disciplinary fashion showcase by JUBY CHIU STUDIO, as well as *Reenactment in the Found Footage* by Almost Fiction Production.

Ya-jun is currently redefining herself as a dancer and performer, the roles akin to a driftwood on a journey that encounters various forms of artistic expression. It is a continuous process of using the body to record the corresponding messages between the inner and outer environments, anticipating the interactions and resonances with the uncertainty of the future.

## Dancers

### WANG Yu-jie



Originally from Kaohsiung, I have been learning dance since childhood and graduated from the dance class at Zuoying Junior High School. I later switched to studying design when I attended university in Australia. During that time, I was introduced to various dance styles, such as street dance and jazz. Even after joining an airline, I continued to participate in dance courses, and thanks to the travel benefits of the job, I was able to regularly explore different dance styles and competitions abroad. After joining the "Bolero in Kaohsiung" project, I returned to my identity as a dancer. In recent years, I have participated in works such as the 2022 Taipei Fashion Week's PROJECTbyH. *Let go*, the 2023 Dadong Arts Library's *The Book of the Body*, and the 2024 Kaohsiung Spring Arts Festival's environmental dance, in collaboration with Blooming-Grass Cooperative's *Xiaoyao Garden*, working alongside various artists.

The piece *1875 Ravel and Bolero* seems to resonate with the encounters of this group of dancers from different places, ages, and backgrounds. As they interpret the work, their emotions also enhance its expression. Participating in the "Bolero" project solidified my love for outdoor performances that draw the audience closer. After two years of touring, I've visited many places that, as a Kaohsiung native, I had never been to. I look forward to seeing the scenery in the final year and becoming more familiar with Kaohsiung as a true Kaohsiung resident.

## Dancers

### LI Wan-jhen



Originally from Tainan, I am currently engaged in street dance and drama-related performances and teaching activities. Not only have I participated in numerous large-scale commercial performances, but I also represent Taiwan's tourism groups abroad, promoting performances worldwide.

As the "Bolero" project enters its third year, I can increasingly feel the impact of the work on myself. In the first year, I was aware of the tension between myself and the work, but as the performances continued from one place to another, I gradually found a balance. In the second year, I opened up a perspective between the work and the environment, which led to the development of a connection between the environment and myself. Each realization and improvement gradually took shape through continuous experience and reflection. Besides feeling, I also needed to enjoy—enjoy the process and become someone who can project this power.

## Dancers

### WU Chao-jung



Originally from Yilan, I am currently a freelance performing artist, focusing on dance performance, teaching, and choreography. I also experiment with combining dance and water to develop underwater dance, always seeking breakthroughs in consciousness and exploring diverse physical vocabularies.

In recent years, I have participated in “Bolero in Kaohsiung”, Learprint Neiwei Sound Experiments *Dance The Tune of Life*, the Taitung Fringe Festival, *Lonely Museum Musical*, Taipei Fashion Week’s PROJECTbyH. *Let Go*, Hsu Chen Wei Dance Company’s *Sàng Tsáu* with Shinehouse Theatre, Yilan’s Gui Zhi Theater’s *VARIEGATES*, the Taipei Fringe Festival, the Yilan Opera Festival, and the Taichung National Opera House Opening Project. I’ve also engaged in dance promotion activities, such as the Art Together Fun Jiao-Xi Spring Picnic! with *Mr. Golden Horse: Limited Ground! Five Senses Practice*, the Yilan Dance Rooting Workshop, and the *Body Variations* dance workshop at the Taipei Fine Arts Museum.

As “Bolero” reaches its third year, what seems to be an end is actually a brand-new beginning. Through this gradual accumulation and fermentation, I’ve come to know my inner self better. By repeating the same dance steps but facing different landscapes, I find my mindset shifting each time. Through dance promotion, we’ve stepped outside the theater, and with the nourishment and new audiences we’ve gathered, we return to the theater once again.

## Dancers

### WU Kai-wen



Originally from Taoyuan, I am a freelance artist who enjoys walking and has a love for words. I am a performer and creator of Breaking and contemporary dance, as well as an arts administrator. During university, I was introduced to Breaking and participated in various street dance competitions and performances. Later, I explored contemporary dance, using dance and physical vocabulary as a foundation to engage in interdisciplinary art projects.

I have performed at venues and festivals such as the National Kaohsiung Center for the Arts (Weiwuying), the National Taichung Theater, the Kaohsiung Spring Arts Festival, the Taipei Fringe Festival, the Tainan Street Arts Festival, the Mengxia International Dance Festival, Newcomers New Vision, "Bolero in Kaohsiung", Chiayi New Dance Winds, and the Taijiang Isolated Island Project V. In 2020, I undertook a residency at Sangger O in Indonesia. In 2023, I presented my solo work *After Consciousness* at the Wan Sha Dance Platform. My personal creations often focus on site-specific work in non-theater spaces, aiming to discover pure physical vocabulary and explore the essence of different individuals to uncover the stories within the body.

In this final year, I find myself not only outdoors but also back in the theater. Three consecutive years of "Bolero"—neither too long nor too short—have been a magical journey. It started in the summer of the first year and ended in the summer of the third year. Although I've performed this dance many times, each time has brought a different state of being. Thanks to "Bolero in Kaohsiung", I've come to rediscover myself.

## Dancers

### LIN Man-ting



Originally from Fengshan, Kaohsiung, I am currently an independent dancer. I navigate between contemporary dance and street dance, with a focus on high-heeled dance. This year, I will present my solo work *Until the Other End of Expansion* at the Wan Sha Dance Platform, exploring the uniqueness of the female body and challenging the male gaze.

Recently, I participated in the 2023 Kua Bo Dance Theatre's Dance South double-bill in Chiayi with *Ponytail*, the first phase of the 2023 Artistic Manifestation of Grassroots Labor and Contemporary Bodies project, and the Weiwuying resident dancer project *The Book of the Body*.

For me, the third year of "Bolero" marks a new beginning, transitioning from outdoor performances in Kaohsiung to the theater stage. I firmly believe that this journey will give me even more courage to face life.

## **Dancers**

### **KO Kai-feng**



From 2022 to 2023, I was a dancer with the Scarecrow Contemporary Dance Company, and I am now a freelance performing artist. Dance is deeply ingrained in every part of Kaifeng's body. If asked about his connection to dance, he would unhesitatingly reply that it accompanies him as closely as everyday life.

After participating in "Bolero", I felt that the work speaks about "maintaining the connections between people." I really enjoy the freedom within the dance, where I'm not confined by formalized movements. Performing in my hometown of Kaohsiung feels especially meaningful. Facing the unique challenges of outdoor performances, which are unlike any of my previous experiences, I continue to prepare with the team. I look forward to interpreting the piece in each performance during the second year of the tour and creating different landscapes at every venue, while meeting art-loving and supportive companions along the way.

## Dancers

### KE Gui-ting



Originally from Tainan, I am currently a freelance artist and dance teacher. In 2023, I served as a performer for the "New Moon Images" aerial and dance motion capture project. In 2022, I participated as a cross-disciplinary dancer in PROJECTbyH's *Let Go* at Taipei Fashion Week. In 2023, I performed as a dancer in the Tainan 400 promotional shoot *Past and Present, Surprises*. In 2024, I will be a guest independent dancer in the Tainan Lantern Festival, performing *Wrinkles in Time* with the Scarecrow Contemporary Dance Company.

The first year of "Bolero" prompted me to reflect on life and overturn past performance experiences; the second year took me on a journey to the mountains, where I experienced the world and reflected on the course of life. What will the third year of "Bolero" bring as it moves to coastal areas and the theater? This piece is like an onion: the outer layer is a joyful melody; the second layer features vibrant costumes; the third layer might be the "serenity" or "smile" on the dancers' faces. But if you deeply feel the entire dance work, it encompasses many emotions and experiences from life, including a touch of madness and absurdity. I look forward to meeting more diverse audiences and reuniting with our busy companions to share the vibrant colors experienced in the final year of "Bolero".



## Dancers

### CHEN Pin-ni



Originally from Chiayi, I am currently a freelance artist with extensive experience in street dance battles. I am now teaching at the Koospark Street Dance Studio in Kaohsiung. In 2021, I was selected for the Weiwuying National Center for the Arts' dance promotion project "Bolero in Kaohsiung", where working with choreographer CHOU Shu-yi opened up new perspectives on dance. In southern Taiwan, where the boundaries between different dance forms and dancers are often hard to cross, I have been exploring how street dance can engage more in contemporary dialogues. Following this street dance foundation, I ventured into contemporary creation and, in 2022, created *Between Walks* with three street dancers, performing it in 11 site-specific shows at Neiwei Arts Center.

In 2023, I participated in Kua Bo Dance Theatre's "Dance South" Chiayi residency international exchange bi-weekly with *Ponytail*; Learprint Neiwei Sound Experiments *Dance The Tune of Life*; and Dadong Arts Library's *The Book of the Body* with CHOU Shu-yi. In 2022, I was involved in Taipei Fashion Week's PROJECTbyH. *Let Go* and created *Between Walks* at Neiwei Arts Center.

In the third year of "Bolero in Kaohsiung", beyond accumulating physical dance experience, the focus has been on dialogues with different neighborhoods in the Kaohsiung mountain areas, gaining new life experiences. Continuing to read the diverse spirits of the same land, this year I am more committed to navigating the southern regions, and I will keep dancing forward!

## Dancers

### KUO Yen-wei



Originally from Kaohsiung, I am currently a freelance performing artist. Recently, I have participated in productions such as the Weiwuying Opera *Don Carlo* and *La Traviata*, Double & Cross Theater Group, the Kaohsiung Spring Arts Festival, Solar Site Dance Theatre, and Shine zone Theatre, among others. In addition to being a dancer, I also work as a stage manager and front-of-house staff. I look forward to conveying my energy through “Bolero”.

The work in “Bolero” embodies hope, stumbling, and moving forward—these are the emotions that resonate deeply with me. Having lived in Kaohsiung for a long time, the countdown to the performance reminds me of the approaching intense Kaohsiung sun. Even though it’s not unfamiliar, it still feels like the greatest challenge. Entering the third year, I have visited various places in Kaohsiung—areas I’ve been to before, places I grew up, neighborhoods I lived in while studying, and areas I had never been to. Each encounter has become a precious treasure over the years. Thus, I aim to pass on these treasures.

## Dancers

### HUANG Cheng-wei



Originally from Kaohsiung, I have been involved in dance from elementary school through to graduate school. Driven by the belief that Kaohsiung can rival Taipei, I returned to my hometown and founded my own dance company—Wei Dance Theater. I am currently engaged in movement design, dance teaching, and performance-related activities, dedicated to helping more people understand dance and determined to break the stereotype that dance is something that is hard to comprehend!

The dance work experienced by Cheng Wei carries a strong message about life, living, and survival. The emotions and organic nature of the body in the work are sensations he has not felt in other dance pieces. Thus, he often reflects on life experiences and amplifies these emotions in the segments he practices. Recently, after overcoming self-doubt and returning to his role as a dancer, he has enjoyed the sensations he experiences and looks forward to channeling this energy into his creative work.

Participating in the “Bolero in Kaohsiung” project for three consecutive years has shown me that through dance, we have accumulated something valuable. We have gained an understanding of the body, trustworthy partners, expectations of the environment, and aspirations for the future. By continuing to dance, I see people gradually changing. In the third year of performing this work, my greatest hope is to transform the feelings of dance communication into energy for the audience, to see Kaohsiung through dance, and to allow Kaohsiung people to experience dance.

## Dancers

### IP Pui-ling



Originally from Yuen Long, Hong Kong, I came to Taiwan to study over a decade ago and began actively participating in theater in central and southern Taiwan in 2014. I am currently pursuing interdisciplinary art studies at the College of Art, National Kaohsiung Normal University. In recent years, I have collaborated with Nan Feng Theater, Amore Theater, the Space Performance Experimental Field, and the Influence New Theater Company, contributing as an actor, teacher, director, assistant, or administrator to theater productions for communities, the elderly, and individuals with disabilities. Recent performances include Dot Go Theater's *Starlight Galaxy Train* in 2022 and Influence New Theater Company's *Women's Drama* in 2023, and I am also currently studying puppetry.

In 2023, I was active in the Kaohsiung mountains, both performing and living. Each mountain peak offered different views and atmospheres, but the sense of daily life allowed me to relax in various places. On the first day, I saw unfamiliar faces at the convenience store: the staff, passersby, and even the store dog were all new to me. By the second morning, after petting the store dog, it greeted me warmly that evening. By the third morning, when I greeted the store staff, we exchanged smiles, and the storekeeper said, "Good luck with the performance! I'll come to see you tomorrow!" By the fourth day, the storekeeper was sitting

in the audience. It felt like the performance was prepared for familiar friends. We went up the mountain to share the joy of dance, and the mountain seemed to look forward to this gift. After the performance, children played and chased around the performance space, mimicking the rolling and jumping movements of the dancers. It felt as though the dance continued even after the performance... Dance became a bridge connecting individuals.

When I open my eyes and see my companions, the audience, and the space, I no longer feel alone on stage.

## Dancers

### YANG I-wan



From the Atayal tribe in Taian Township, Miaoli County, I graduated from the Department of Dance at Taipei National University of the Arts and am currently a performing artist. In recent years, I have participated in performances including “Bolero in Kaohsiung”, *The Lonely Museum Musical*, PROJECTbyH.’s *Let Go* at Taipei Fashion Week, “Bolero in Kaohsiung—Dancing Mountain”, Learprint Neiwei Sound Experiments *Dance The Tune of Life*, and Galaxy Valley Theater’s *Cinderella*.

I believe that art knows no boundaries. On the path of performance, I continue to seek connections between life, living, and art.

At each stage of working with this piece, I have experienced different emotions and discoveries. This year, as “Bolero” moves from outdoor spaces back to the theater, I wonder how much of what nature has given me I can bring into the theater. Where will life lead us next? I hope that each departure and encounter remains as dreamlike and real as ever.

## Dancers

### LIAO Wen-yu



Originally from Xiluo, Yunlin, I began studying dance in Taichung at the age of 16 and continued living there after graduating from high school. During my university years, I was exposed to works by various choreographers and participated in the 2021 Chiayi New Dance Wind Festival, as well as works by the Changhua Yuan Dance Company from 2020 to 2021. In 2022, I had the honor of working with Shu Yi in "Bolero", once again enjoying the happiness that dance brings.

When I was in elementary school, I saw a "Bolero" outdoor performance at the Huwei Puppet Theater Memorial Hall. I didn't understand art at that time or why dancers screamed, or the meaning of the blue electric fan. But I remember clearly the choreographer was referred to as "Mr. CHOU." Years later, becoming one of the dancers and exploring the depths of the work under Mr. CHOU's guidance, I truly enjoyed the experience of coming together with dancers from various places to form a big family. Beyond learning dance, there were many exchanges of life perspectives. Every practice involved contemplating human emotions: Why sadness? Why sorrow? Facing the intense emotional expressions of the work, I tried to find ways to engage with it. During this time, I listened to *Bolero* while riding my bike and in the shower, looking forward to the second year of touring in Kaohsiung and the exciting outdoor performances.

## Dancers

### TSAI Wan-yu



Originally from Tainan, I began exploring interdisciplinary paths during my studies, majoring in Applied Foreign Languages, International Business, and Applied Drama, while continuously pursuing dance. I am now a freelance artist pursuing interdisciplinary performing arts studies at Taiwan University of the Arts. I do not confine myself to just dance; besides dance performances, I also explore various art forms.

In recent years, I have participated in the Cloud Gate Theater's cross-disciplinary workshops, co-creating and performing *Five Words of Wisdom* and *The Incident*, Learprint Neiwei Sound Experiments *Dance The Tune of Life*, Taipei Fringe Festival's *I Feel Your Collapse, Don't Worry!*, and PROJECTbyH's *Let Go* at Taipei Fashion Week. I have also been involved in theater group performances.

After two years with the "Bolero in Kaohsiung" project, I have developed a deeper reflection on physicality, space, and audience. Spaces are created by people, and people gather because of space. As we step into outdoor spaces, interact with the crowd, and coexist with the environment, I look forward to holding hands with everyone and meeting audiences from different places.



## Production team

Choreographer | CHOU Shu-yi

Stage & Lighting Designer | LEE Chi-wai

Music Designer | CHENG Nai-chuan

Artistic Consultant | LIN Ching-ju

Stage Manager | TENG Hsian-ting

Rehearsal Instruction | YANG Ya-jun

Project Manager | HSUEH Mei-chu

Executive Producer | HUANG Ya-hsien

Film Director | Maurice LAI

Video photography | CHEN Yi-rong, LIN Su-jhen, CHEN Ya-chen, LIN Wan-yu, HUANG Ling-yuan,  
Maurice LAI, CHEN Jr-yi, LI Kuen-yan, CHEN Yu-cheng, CIOU Jhih-hua,  
 TSAI Hsin-i, LI Wei-hsi

Cinematographer | Maurice LAI, LI Kuen-yan, CHEN Jr-yi

Photography | CHEN Chang-chih

Graphic Design | CHEN Wen-te

Cinematographer | LI Kuen-yan, CHEN Jr-yi

Costumer | HUANG Kai-shin

Programming Coordinator | Joanna WANG, Peggy WU, LO Shih-ju, YU You-wei

Production Coordinator | CHEN Mei-lin, HUANG Chin-chih, Wendy HUNG

Technical Coordinator | Juan YEN

Technical Director | YEN Yu-sheng

Stage Crew | LEE Hui-ling, CHENG Rong-chi, Tsan Tsùn-iông, CHEN L-ling

Master Electrician | TSAI Nien-rong

Lighting Crew | CHEN Ping-hung, ZHANG Ya-han, Sharon CHENG

Head of Audio & Video | Slash HSU

Audio Crew | HUANG Pao-ching, CHEN Wei-tsung, WANG Yi-chieh

Stage and Lighting Crew | WANG Lan-ching, CHIU hao-yu, CHEN Guo-lin, CHU Yu-chen,  
 LI Jen-en, LI Kuo-ming, PAI Chia-chieh

Marketing Coordinator | CHU Yi-chun, TU Yu-ting, CHEN Ji-zhen, Luna SUN

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