

41st



香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013



屠龍記

S M E A R

編劇 Playwright
黃詠詩 Wong Wing-sze

導演 Director
李鎮洲 Lee Chun-chow

馬會使命 樂行善行 匡助社群 不可或缺 A Force for Good in Society



- 馬會去年共繳稅：**161.7億港元*** (約佔香港稅務局總稅收**6.8%**)
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*截至二〇一二年六月三十日止財政年度
For the financial year ended 30 June 2012





第 41 屆香港藝術節隆重揭幕，謹此向舉辦機構衷心致賀。

自 1973 年以來，香港藝術節展現無數藝術大師的精采演出，令市民生活更豐富多姿，也為香港注入多元創意。藝術節同時向世界展現香港底蘊深厚、活力充沛的文化面貌。

藝術節每年都得到國際頂尖藝術家來港獻藝，既為香港和世界藝壇擔當橋樑角色，也非常重視本地新銳創作和藝術家，並安排他們與各地演藝精英同台演出、競放異彩，益顯這項萬眾期待的周年盛事對香港以至世界藝壇的深遠影響和宏大貢獻。

謹祝本屆藝術節圓滿成功，各位觀眾盡享愉快難忘的藝術體驗。

香港特別行政區行政長官

A stylized handwritten signature in black ink, consisting of several loops and strokes, followed by the Chinese characters '李家英'.

I am pleased to congratulate the organisers for staging the 41st Hong Kong Arts Festival.

Since 1973, the Festival has introduced many great artists to audiences in Hong Kong, enriching the lives of our people and injecting creativity and diversity into our city. At the same time, the Festival has showcased Hong Kong's sophistication and dynamism to the world.

The Festival continues to present top international talent, enhancing its role as a bridge between Hong Kong and the global arts community. It is also encouraging to note the significant focus on new local productions and home-grown talent. The Festival offers an important international platform to showcase Hong Kong's creative forces alongside leading artists from around the world, adding to the impact and long term benefits of this highly anticipated annual event.

I wish this year's Festival every success and audiences a joyous and memorable experience.

A stylized handwritten signature in blue ink, consisting of several loops and strokes, followed by the Chinese characters '李家英'.

Chief Executive
Hong Kong Special Administrative Region



歡迎蒞臨第 41 屆香港藝術節。感謝各界的鼎力支持，令香港藝術節成為重要的國際文化盛會。

香港藝術節有賴各界夥伴，特別是藝術及文化團體，以及香港特區政府、香港賽馬會、各贊助企業、個人資助者及觀眾的慷慨支持。我亦藉此衷心感謝學生票資助計劃及新作贊助計劃之捐獻者，致力支持未來發展，培育年青觀眾及推動香港原創新作。

感謝您蒞臨今屆藝術節，您的參與誠然是藝術節成功的重要因素。

I am delighted to join the Festival team in welcoming you to the 41st Hong Kong Arts Festival, and to acknowledge the many contributions that have made the Festival the premier event in Hong Kong's cultural calendar.

Support of stakeholders, arts and cultural institutions in particular, the Government of Hong Kong SAR, the Hong Kong Jockey Club, sponsors, donors and audiences is critical in making this Festival possible. With a view to future developments and future audiences, I would like to add a special word of thanks for contributions to the Student Ticket Scheme and the New Works Scheme. Together, they help to nurture audiences of the future and to build up a body of work that will become our own canon.

Thank you very much for coming to this Festival. Your presence is paramount to its success and I do hope you enjoy the performances and programmes you have chosen.

夏佳理

香港藝術節主席

Ronald Arculli

Ronald Arculli, Chairman



歡迎閣下蒞臨第 41 屆香港藝術節。

透過欣賞一場精采演出，可領略別人如何觀看世界。今屆藝術節，我們將這種能引發共鳴的特色全面彰顯，觀眾可藉由奇幻的視覺效果、根深蒂固的偏見、語言迷宮、具爭議性的觀點，到自我反省、重新構想經典作品，探索如何理解他人的觀點。看畢節目後，我們或會對原有的觀點存疑，亦有可能獲得更清晰的啟迪。

一如往年，藝術節網羅豐富及多元化的演藝節目。我與藝術節團隊特此向一眾出色的表演者及創作人員致謝，他們在藝術節舞台上落力獻技，發揮藝術才華。亦感謝閣下蒞臨，您的參與及觀感誠然是藝術節的關鍵支柱。

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 41st Hong Kong Arts Festival.

Experiencing a great performance offers a unique opportunity to understand how someone else views the world. In this Festival, layering upon this special capacity for empathy, we explore ways of dealing with another person's point of view: from visual conundrums, through entrenched prejudice, linguistic mazes and contested perspective, to self-reflection, re-envisioning of established canon. Perhaps, as a result, our own point of view may fall open to question or come into clearer focus.

As ever, the programming content is rich and diverse. With the entire team, I would like to thank the many remarkable performers and creators who bring their talent and artistry to this Festival. We would also like to thank you for being here; your role and your perspectives are pivotal in making the Festival what it is. Enjoy!

Tisa Ho, Executive Director

香港藝術節資助來自：

The Hong Kong Arts Festival is made possible with the funding support of:



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Sino Group Arts Celebration Series at Hong Kong Arts Festival 2013

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9 Mar

Concert Hall,
HK Cultural Centre

*World music diva takes you on
a journey of Latin music*

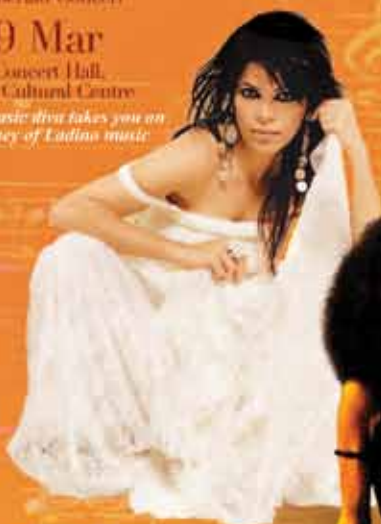


Photo credit: M. Tse

Chicago
Symphony Orchestra
29 Jan

Concert Hall, HK Cultural Centre

*One of the world's best is
coming to town*



*Photo credit: Andrew Lam
and T&A Photography*



Esperanza Spalding
Radio Music Society

15-16 Mar

Concert Hall, HK Cultural Centre

*The 51st Grammy's Best New Artist
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"big band" format*



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Hong Kong
Arts Festival
21.2-22.3.2013

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特別鳴謝 Acknowledgements

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香港藝術節 Hong Kong Arts Festival

由觀眾與社會各界支持的國際藝壇盛事

1973年，首屆香港藝術節正式揭幕，至今已成為地區內舉足輕重的表演藝術節，以及亞洲區首屈一指的文化盛事。香港藝術節每年邀請享譽國際的藝術家聚首一堂，演出的節目色色俱備。在2013年，藝術節共邀請了32個海外及17個本地優秀藝術家及團體參與，為觀眾帶來逾145場精采演出，當中包括13場世界首演及17場亞洲首演。

過去曾登上藝術節舞台的知名**國際藝人及藝團**包括塞西莉亞·芭托莉、馬友友、小澤征爾、庫特·馬素爾、列卡杜·沙爾、茱麗葉·庇洛仙、奇雲·史柏西、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院基洛夫樂團及合唱團、維也納管弦樂團、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、漢堡芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、皇家莎士比亞劇團及北京人民藝術劇院等。

除了多次與國際藝術團體攜手委約全新作品外，藝術節亦積極委約**本地藝術家**創作戲劇、室內戲劇和當代舞蹈等新作品。不少作品在藝術節首演成功後，已在本港及海外多度重演。

藝術節銳意讓觀眾超越舞台界限，與藝術家近距離接觸，每年策劃近百項**加料節目**。透過示範講座、大師班、工作坊、座談會、後台參觀、導賞團及電影展映等活動，提高大眾對藝術的興趣及認識。加料節目經常跳出表演場地的框框，深入不同社區，於書店、公園、教堂、商場以至大街小巷裡舉行，當中更包括不少免費節目。

香港藝術節致力培養年輕一代對藝術的興趣，多年來推行眾多的**外展教育計劃**，當中**青少年之友**自1992年成立以來，曾參與活動的學生人數累計近650,000人，會員累計約120,000人。青少年之友會員除了有機會欣賞藝術節節目外，更可參加全年各式的活動，提高其欣賞藝術的能力。

香港藝術節是一所**非牟利機構**，年度預算中的約三成經費來自**香港政府的撥款**，約四成來自**票房收入**，而餘下的約三成則有賴**各大企業、熱心人士和慈善基金會的贊助和捐款**。

An International Arts Festival Truly Supported by its Audiences and the Community

Launched in 1973, the Hong Kong Arts Festival is a major annual festival in the region and one of Asia's premier cultural events. Each year the Festival offers a broad spectrum of programmes, ranging from classical fare to cutting-edge productions. In 2013, the Festival presents over 145 performances, including 13 world premieres and 17 Asian premieres, featuring 32 ensembles or soloists from overseas and 17 from Hong Kong.

International artists and ensembles presented by the Festival in the past include Cecilia Bartoli, Yo-Yo Ma, Seiji Ozawa, Kurt Masur, Riccardo Chailly, Juliette Binoche, Kevin Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, the Vienna Philharmonic Orchestra, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Hamburg Ballet, Pina Bausch Tanztheater Wuppertal, Royal Shakespeare Company, and the People's Art Theatre of Beijing, to name a few.

In addition to an active programme of international co-commissions, the Festival also commissions and produces work in theatre, chamber opera and contemporary dance by **Hong Kong's own creative talent**. These productions have had successful subsequent runs both in and outside Hong Kong after the premiere season in the Festival.

Close to 100 **Festival PLUS** programmes are organised each year offering a diverse range of activities to enhance the engagement between artists and audiences: masterclasses, workshops, symposia, backstage visits, film screenings and other events. These PLUS programmes take place in performance venues and in community locations such as bookstores, parks, churches, malls and even along the streets and alleys of Hong Kong. Many are offered completely free of charge.

The Festival is also committed to promoting young people's interest in the arts. Launched in 1992, its **Young Friends (YFS)** has in the past two decades reached out to nearly 650,000 students and about 120,000 members. YFS members enjoy special access to Festival events and performances, together with year round activities.

The Festival is a **non-profit organisation**. About 30% of its annual income is covered by **government funding**, about 40% by **box office revenue**, and the remaining 30% comes from **sponsorships and donations from corporations, individuals, and charitable foundations**.

如欲贊助或捐助香港藝術節，
請與藝術節發展部聯絡

電郵: dev@hkaf.org

直線: (852) 2828 4911/12/13

網頁: www.hk.artsfestival.org/

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41st



香港藝術節
**Hong Kong
Arts Festival**
21.2-22.3.2013

Presents

屠龍記

S M E A R

編劇 黃詠詩

導演 李鎮洲

Written by **Wong Wing-sze**

Directed by **Lee Chun-chow**



香港藝術節委約及製作

Commissioned and produced by the Hong Kong Arts Festival

14-24.3.2013

香港大會堂劇院

Theatre, Hong Kong City Hall

粵語演出，附英文字幕

Performed in Cantonese with English surtitles

演出長約 1 小時 30 分鐘，不設中場休息

Running time: approximately 1 hour and 30 minutes with no interval

本節目含粗俗語言及吸煙場面 This production contains strong language and smoking scenes

封面照片 Cover photograph © 蘇嘉敏 Carmen So @ Right Eyeball

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Photo: Swan Lake
Summer Production 2012

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編劇

黃詠詩 +

導演

李鎮洲

監製

香港藝術節

Playwright

Wong Wing-sze+

Director

Lee Chun-chow

Producer

Hong Kong Arts Festival

演員 Cast (按出場序 in order of appearance)

Harold

鄧偉傑 *

Tang Wai-kit*

Mia

邵美君 ^

Shaw Mei-kwan^

Patrick

陳康

Johnny Tan

David

白只

Michael Ning

創作人員 Creative Team

佈景設計

阮漢威

Set Designer

Yuen Hon-wai

服裝設計

吳達生

Costume Designer

Alan Ng

燈光設計

陳焯華

Lighting Designer

Billy Chan

音樂及音響設計

黃伸強

Music & Sound Designer

Wong Sun-keung

+ 《屠龍記》為黃詠詩於香港演藝學院的戲劇藝術碩士畢業作品

Smear was Wong Wing-sze's master's degree work of the Hong Kong Academy for Performing Arts

* 蒙同流允許參與是次演出 With kind permission by Wedraman

^ 蒙風車草劇團允許參與是次演出 With kind permission by Windmill Grass Theatre

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製作人員 Production Team

製作經理

張向明

Production Manager

Cheung Heung-ming

舞台監督

陳樹培

Stage Manager

Johnson Chan

執行舞台監督

曾慧筠

Deputy Stage Manager

Janet Tsang

助理舞台監督

何綺微

Assistant Stage Manager

Ho Yee-mei

電機師

劉美華

Production Electrician

Lau Mei-wah

舞台助理

張耀帆、馬兆榮

Stage Assistants

Cheung Yiu-fan, Ma Siu-wing

服裝主任

劉肅頤

Wardrobe Mistress

Lau Shut-yee

化妝

馬穎芝

Make-up

Joyce Ma

英文字幕

李正欣

English Surtitles

Joanna C Lee

字幕控制

方祺端

Surtitles Operator

Fong Ki-tuen

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Carmen So @ Right Eyeball

鳴謝 Acknowledgements

藍天製作有限公司，心創作劇場 Sky Studio Limited, Bravo Theatre

《屠龍記》藝術節加料節目	Smear Festival PLUS
《屠龍記》演後談	The Might of the Pen
16.3.2013 (六) 下午 5:00-5:30 歡迎觀眾演出後留步，與編劇黃詠詩會面	16.3.2013 (Sat) 5:00-5:30pm If you would like to meet playwright Wong Wing-sze, please remain in the theatre after the performance.
更多加料節目信息請參閱藝術節加料節目指南， 或瀏覽網站： www.hk.artsfestivalplus.org	Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org



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人物表 Character List

Harold :	受歡迎舞台劇男演員 A popular theatre actor
Mia :	撰寫了一篇劇評的文字工作者 A writer who penned a theatre review
David :	Mia 代表律師，具備大律師資格的事務律師 Mia's lawyer, a qualified barrister and solicitor
Patrick :	事務律師，David 律師事務所的合伙人 A solicitor and partner of David's law firm

分場表 Scenes

序	Harold 宣戰	Prologue	Harold's declaration of war
第一場	一場必敗的戰爭	Scene 1	A lost battle
第二場	視死如歸的殉道	Scene 2	Facing death with equanimity
第三場	戰爭背後的陰謀	Scene 3	The plot behind the war
第四場	Mia 的記招	Scene 4	Mia's press conference
第五場	Harold 的記招	Scene 5	Harold's press conference
第六場	惡補的門外漢	Scene 6	Laymen cramming away
第七場 A	最後的談判	Scene 7A	Final negotiations
第七場 B	仲裁者	Scene 7B	Peace Maker
第八場	山貓	Scene 8	Mountain Cat



編劇的話 Playwright's Notes

黃詠詩 Wong Wing-size

這兩年我做過什麼？

在演藝學院研究院進修期間，潘惠森老師把我們帶去北京交流，在一個研討會上，潘老師代表香港發表了一份報告；大會小休時，有一名在北京讀編劇的同學跑過來，眼泛淚光，握着我的手說：「你們在香港真的什麼都可以寫嗎？」我答：「是的。」她說：「太好了，太好了……」然後沒入人群當中。

我班中有很多內地同學，來自廣州、湖南、吉林等地，他們叫香港做「牆外」，他們均是獨生子女，文學根基超棒，但他們不及我蠱惑常被我戲弄；他們覺得我住在時代廣場附近很時尚，我對他們說：「我愛的地道茶餐廳已一間一間的結業，有數間仍然掙扎着，有些仍堅持賣 30 多元一個飯盒，有些一碗麵已賣 50 多元；我

What Did I Do in the Past Two Years?

During my postgraduate studies at the Hong Kong Academy for Performing Arts (HKAPA), our teacher Poon Wai-sum took us to Beijing for an exchange tour. At the conference, he gave a report as a representative of Hong Kong. At the tea break, a student studying playwriting in Beijing came up to me. With tears in her eyes, she held my hand and asked, "Can you really write about anything in Hong Kong?" "Yes," I replied. "How wonderful, how wonderful..." she said, and disappeared into the crowd.

In my class there were many students from the mainland – from Guangzhou, Hunan, Jinan and other provinces. They call Hong Kong a city "outside the wall". They are all only child and have superb literary foundation. But they are not as crafty and I tease them often. They think I am very trendy as I live near Times Square. I said to them, "The truly local cafés I love have

知我不是在吃食物，而是在吃租金。這地方愈來愈畸形，不知你們嚮往什麼。」他們聽罷，有一年輕同學的手搭着我肩膀說：「阿詩加油！」

替林奕華導演寫《三國》時去了台灣，劇本要用白話寫，才知道很多廣東話轉換成用國語表達是行不通的，比方說：「嗨，你很有急才！」要寫成「嗨，你的腦筋很靈活！」（國語對話很少用上「急才」兩字），整個語調節奏就很不一樣了，我瞬間崩潰，然後決定把幽默元素滲入設定場景，而不單是一兩句俏皮話；可是台灣演員都興致勃勃地問我，他們不明白的那些廣東話台詞，原意究竟是什麼？我就逐一解釋，他們都笑翻了。說國語做不出那種歹毒的節奏。我在一個華文創作小災難中上了重要的一課。

《賈寶玉》到新加坡華藝節上演時，我坐在觀眾席，看到一大班華人在看這個由《紅樓夢》改編的舞台劇，字幕卻全是英文；原來新加坡年輕人都以說英語為主了，華文不太受重視。那場我看得淚如雨下，觀眾看得很用心，也很用力，要看一齣由香港編劇改編的古典名著，以國語演繹，卻要透過英文字幕才可接收到的作品——What a lost in translation! 不知怎的心內就是有團火。

臨回港前的早上，跑去看了紀念郭寶崑先生逝世十周年的展覽；他生前我們只見過一面，他來了當年我工作的劇場組合視察，詹瑞文將我這個年

been closing down one by one. There're only a handful left, struggling to stay afloat. Some still persist in selling \$30-ish meals. At others, a bowl of noodles costs more than \$50. I know I am not paying for food; I am paying for their rent. This city is becoming more and more twisted. I don't see what's there for you to aspire to." They would listen, then put one hand on my shoulder and say, "Ah Sze, keep going!"

I went to Taiwan while writing *What is Success?* for director Edward Lam. The text had to be written in spoken Mandarin. It dawned on me how little sense Cantonese makes in Mandarin. For example, "Hey, you're sharp." has to be written as "Hey, you think quick." ("Sharp" does not exist in Mandarin in this sense.) They have entirely different rhythms. After my momentary breakdown, I decided to weave humour into the scene, instead of simply keeping it to one or two witty lines. The Taiwanese actors asked excitedly about the Cantonese dialogue that they did not understand. I explained it line by line and it had them in stitches. In Mandarin, the lines would lose their sinister beat. It was a small disaster, as well as an important lesson for me in Chinese-language writing.

Awakening was staged at the *Huayi Chinese Festival of Arts* in Singapore. I sat in the auditorium observing the predominantly Chinese audience watching this stage adaptation of *Dream of the Red Chamber* with the help of English surtitles. Apparently the Singaporean youths mainly speak English and the Chinese language has a lesser place in the society. Tears streamed down my face while I watched. The audience was fully focused on the play; at the same time, they were making an effort

輕全職演員介紹給他，告訴他我還會寫劇本，來自一個打齋家庭；他笑了笑，說了一句：她的眼睛很靈。這個巨人在我的生命只出現過一分鐘，而我，在自己作品終於到新加坡公演的一天，坐在他的展覽中，看着他和他作品的時間線，覺得他在對我微笑。

一年前的3月12日，香港藝術節為《屠龍記》安排了一次公開圍讀，地點在演藝學院的香港賽馬會演藝劇院。那是一個滂沱大雨的晚上，心想，誰人會在放工後冒雨趕來？「有啊，」觀眾以行動回應我，「而且還有200多人呢！」看着他們沾濕了的半條褲管，傘子密佈着一個個小池塘，那一刻我心想，假如，假如，窮我一生的追逐，只證明香港真的是一個文化沙漠，我慶幸在追逐期間，曾遇上他們這個小綠洲。而在創作期間，多少個叫天不應叫地不聞的晚上，只要一想起這群陌生人，就會吸一口氣，然後召喚他們：「來吧！」。我重拾起奮勇向前的動力。

to understand, via English surtitles, a work in Mandarin adapted from a Chinese classic by a Hong Kong playwright – What a “lost in translation”! A flame gnawed at my heart.

On the morning before my return to Hong Kong, I went to the exhibition that marked the 10th anniversary of the passing of Kuo Pao Kun. I had only met him once, when he came to see the theatre company I was working with at the time. Jim Chim introduced me – then a young full-time actress – to Kuo, telling him that I also wrote and my family performed Taoist rituals. He smiled and said, “Her eyes are alive.” This giant of the theatre only appeared in my life for one minute; and I, on the day of my play’s premiere in Singapore, visited his exhibition. Following the chronology of his life and work, I could feel that he was smiling at me.

On 12 March last year, the Hong Kong Arts Festival organised a public reading of *Smear* at the Hong Kong Jockey Club Amphitheatre in the HKAPA. Rain pelted down that evening. I wondered who would brave the rain and come here after work? “Here we are,” the audience showed me, “More than 200 of us!” At the sight of those half-soaked trousers, and the tiny puddles speared by umbrellas, I thought even if I dedicated myself to a life-long pursuit that only proved Hong Kong to be a cultural desert, I would be grateful to have come across this little oasis. Through the endless nights of writing when my pleas go unanswered, I think of this group of strangers, take a deep breath and call to them: “Come on!” And I gather my strength to soldier on.

English translation by GiGi Chang



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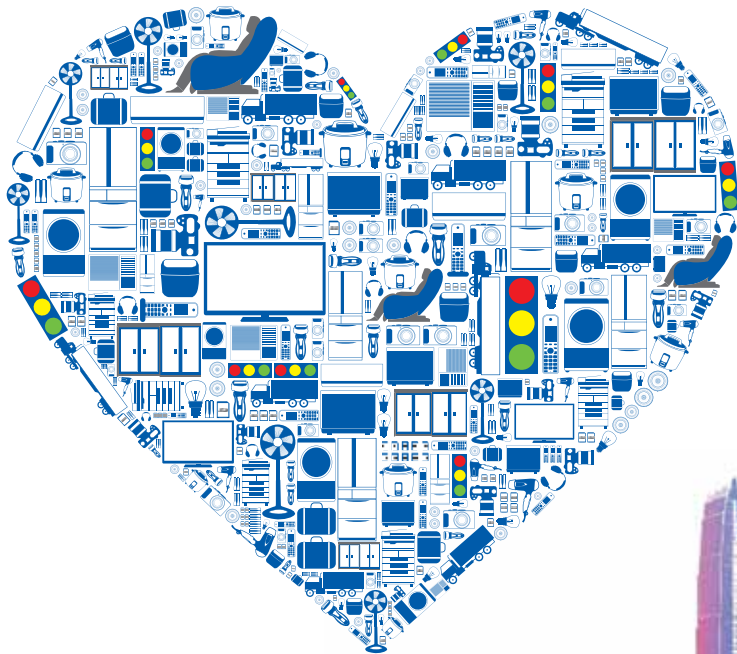
編劇 Playwright

舞台劇演員及劇作家，畢業於香港演藝學院，主修表演；2002 年至今編寫 27 個作品。憑《香港式離婚》奪得第 20 屆香港舞台劇獎最佳劇本，獲 Time Out Hong Kong 雜誌選為 2010 年度 Best of the Best 劇場演出。與彭浩翔合寫的電影劇本《公主復仇記》獲第 10 屆香港電影金紫荊獎最佳編劇，以及提名第 42 屆金馬獎最佳原著劇本；2007 年編寫香港電台電視劇《一家人系列》、《父親的葬禮》、《窮媽媽》獲芝加哥國際電影電視節教育及社會編劇獎。近期與非常林奕華再度合作，為《三國》擔任編劇。現於香港演藝學院修讀研究生課程，主修編劇。

Wong graduated from the Hong Kong Academy for Performing Arts (HKAPA), majoring in Acting. She has written 27 stage plays since 2002. For *The Truth About Lying*, she won Best Screenplay at the 20th Hong Kong Drama Awards, and Best of the Best Theatre Performances award from Hong Kong's *Time Out* magazine in 2010. With Pang Cho-cheung, she co-wrote the screenplay of *Beyond Our Ken*, winner of Best Screenplay at the 10th Hong Kong Golden Bauhinia Awards and nominee for Best Original Screenplay at the 42nd Golden Horse Awards. For RTHK she penned the TV screenplays *family series*, *my father's funeral*, *poor mother courage*, for which she received a Certificate of Merit in the Special Achievement: Writing category at the Chicago International Film Festival. Her latest piece, *What is Success*, was co-produced with Edward Lam Dance Theatre. Wong is currently pursuing her postgraduate studies in screenwriting at the HKAPA.

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李鎮洲
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導演 Director

曾赴英國倫敦米杜薩斯大學修讀東西
方戲劇研究。曾出任中英劇團全職演
員及助理藝術總監，憑《Q 版老夫
子》、《鍾馗傳奇之捉鬼敢死隊》及
《紅頂商人胡雪巖》三度獲頒香港戲
劇協會香港舞台劇獎最佳男主角、憑
香港藝穗會《審判胡志明》獲第一屆
香港小劇場獎最佳男主角，以及憑
《專業社團》及《丁燈》獲最佳導演
獎。2000 年獲香港特區政府頒發榮
譽勳章。近作包括：進劇場《撕殺之
神》及香港藝術節《愛之初體驗》。
現為自由戲劇工作者。

Lee holds a master's degree in East/West
Theatre Studies at Middlesex University in
the UK. He was a full-time actor and assistant
artistic director for Chung Ying Theatre
Company. He was thrice awarded the Best
Actor Award by the Hong Kong Federation
of Drama Societies for his performance in *Old
Master Q*, *The Legend of Zhong Kui*, *The Chinese
Ghostbuster* and *The Merchant of China*. He won
the Best Actor Award in the inaugural Hong
Kong Theatre Libre for his performance in
Fringe Club's *Ho Chi Minh*. He won the Best
Director Award (Comedy/Farce) for *Aladdin*
(1999) and *The Professional* (1998). In 2000,
Lee was awarded the Medal of Honour by the
HKSAR Government. His recent works include
Theatre du Pif's *God of Carnage* and Hong Kong
Arts Festival's *Journey to Home*. He is currently a
freelance theatre practitioner.

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鄧偉傑
Tang Wai-kit

Harold

同流劇團藝術總監，先後畢業於香港演藝學院、法國巴黎馬塞·馬素國際默劇學校及英國倫敦米杜薩斯大學。參演近作包括：《聖荷西謀殺案》、《因·變》、《聖訴》、《製造基督》、《殘酷青春》等。現為香港戲劇協會評審。

Tang is the Artistic Director of Wedraman. He is a graduate of HKAPA, Ecole Internationale de Mimodrame de Marcel Marceau and Middlesex University. His recent credits include: *Murder in San Jose*, *Genesis*, *Doubt*, *Messiah* and *Pains of Youth*. He is on the judging panel of Hong Kong Federation of Drama Societies.



邵美君
Shaw Mei-kwan

Mia

1999年畢業於香港演藝學院戲劇學院，主修表演。2003年與梁祖堯及湯駿業創立風車草劇團，並任該團的藝術總監。曾四度獲得香港舞台獎最佳女配角，更憑首個獨腳戲《愛是雪》獲得香港舞台獎最佳女主角。活躍於劇場教育工作。

Shaw graduated from the HKAPA School of Drama in 1999, majoring in Performance. In 2003, Shaw co-founded the Windmill Grass Theatre with Joey Leung and Edmond Tong, and she serves as the theatre's Artistic Director. Shaw has won the Best Supporting Actress Award in the Hong Kong Drama Awards four times, and she has won the Best Leading Actress Award in the Hong Kong Drama Awards with her performance in her first solo piece *Love is Shit*. She is an avid advocate of theatre education.



陳康
Johnny Tan

Patrick

畢業於香港演藝學院藝術學院，主修表演，獲藝術學士（榮譽）學位。現為導演及R&D劇場首席演員。近期主要演出包括：鄧樹榮工作室《泰特斯 2.0》及R&D劇場《赤裸》等。憑R&D劇場《殺哪愛》獲提名第一屆香港小劇場獎最佳男主角（2009）。

Tan received his Bachelor of Arts from HKAPA, majoring in Performance. He currently works as a director. He is a principal actor of Theatre de R&D. His recent performances include Tang Shu-Wing Theater Studio's *Titus Andronicus 2.0* and Theatre de R&D's *RED*. He was nominated for the Best Leading Actor Award in the inaugural Hong Kong Theatre Libre for his role in Theatre de R&D's *Guilty*.



白只
Michael Ning

David

畢業於香港演藝學院戲劇學院，主修表演。憑《情迷老闆娘》獲提名香港舞台劇獎最佳男配角。2006年憑《芳草校園》榮獲香港舞台劇獎最佳男配角。2010年，與張繼聰成立劇團700。最新劇場作品有：與張達明合作的《花心大丈夫2》等。

Ning graduated from the HKAPA School of Drama with a major in Performance. He was nominated for Best Supporting Actor in the Hong Kong Drama Awards. In 2006 he won Best Supporting Actor in the Hong Kong Drama Awards for his role in *The School & I*. In 2010, he founded the theatre group 700 together with Louis Cheung. His latest works include *Caught In the Net* with Cheung Tat-Ming, among others.

阮漢威 Yuen Hon-wai

佈景設計
Set Designer

畢業於香港演藝學院科藝學院（藝術學士），主修佈景及服裝設計。曾與香港芭蕾舞團及香港藝術節等團體合作。憑演戲家族《四川好人》獲第13屆香港舞台劇獎最佳服裝設計獎。曾為逾80個演出設計佈景，現為自由舞台工作者。

Yuen graduated from HKAPA with a major in Set and Costume Design. He has worked with many theatre and dance companies, including Hong Kong Ballet and the Hong Kong Arts Festival. He won the Best Costume Design Award in the Hong Kong Drama Awards for his design in *The Good Person of Szechwan*. He has designed the sets for over 80 theatre performances. He is currently a freelance theatre worker.

吳達生 Alan Ng

服裝設計
Costume Designer

畢業於香港演藝學院後，赴英國倫敦時尚學院繼續進修。曾為不同演出設計服裝，作品包括：《一期一會》、《白雪先生與灰先生》、《小心！枕頭人》及《愛是雪》等。現為不同媒體擔任美術指導及形象顧問。

A graduate of HKAPA, Ng pursued further studies in design at London College of Fashion. He has worked as costume designer for an array of productions, including *Once in a Lifetime*, *Mr Snow White & Mr Cinderella*, *The Pillowman* and *Love is Shit*, among others. He is currently a production designer and image consultant for different organisations.

陳焯華 Billy Chan

燈光設計
Lighting Designer

畢業於香港演藝學院，主修劇場燈光設計。2011年憑《萬千師奶賀台慶》獲選參加於布拉格舉行的舞台設計四年展；2008年憑香港話劇團《梨花夢》榮獲香港戲劇協會年度最佳燈光設計。近作包括香港舞蹈團《遷界》。

Chan graduated from HKAPA School of Technical Arts, majoring in Theatre Lighting Design. Chan was featured in Prague Quadrennial for his design in *My Life As a TV* in 2011. He was awarded the Best Lighting Design Award by Hong Kong Federation of Drama Societies in 2008, for his work in Hong Kong Repertory Theatre's *The Secret of Resurrection*. His recent works include Hong Kong Dance Company's *Evacuation Order*, among others.

黃仲強 Wong Sun-keung

音樂及音響設計
Music & Sound Designer

1989年畢業於香港演藝學院作曲系。1993年獲亞洲文化協會獎學金赴美深造，其間於耶魯大學戲劇學院深造劇場音響設計。自1988年起為本港逾200個劇場表演擔任作曲及音響設計。

Wong graduated from HKAPA in 1989, majoring in Composition. In 1993, Wong received a scholarship from the Asian Cultural Council for further studies in the US, and he studied theatre sound design in Yale School of Drama. Since 1988, Wong has worked as composer and sound designer for over 200 theatre performances in Hong Kong.



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張向明 Cheung Heung-ming

製作經理
Production Manager

資深舞台工作者。曾赴世界各地參與製作。2004 年完成音樂劇《兵馬俑》美加共 72 場之巡迴演出。2008 年起為香港藝術節之本地節目製作經理，並於 2011 年初攜香港藝術節的《聖荷西謀殺案》遠赴新加坡演出。

Cheung is a frequent collaborator with various performing arts companies. In 2004, he participated in the world tour of the musical *Terracotta Warriors*. Since 2008, he has worked as production manager for the Hong Kong Arts Festival, and he oversaw the performance of *Murder in San Jose* in Singapore in 2001.

陳樹培 Johnson Chan

舞台監督
Stage Manager

2006 年畢業於香港演藝學院，主修舞台管理。曾參與多個藝術節，包括：第 40 屆香港藝術節的《示範單位》及《香港式離婚》。現為自由舞台工作者。

Chan graduated from the HKAPA School of Technical Arts in 2006, majoring in Stage Management. He has worked in many productions in various arts festivals, such as *Show Flat* and *The Truth About Lying* in the 40th Hong Kong Arts Festival. Chan currently works freelance in the theatre.

曾慧筠 Janet Tsang

執行舞台監督
Deputy Stage Manager

幕前演出包括：灣仔劇團《擺檔俏冤家》及中英劇團《伴我同行》等。幕後製作包括：香港藝術節《香港式離婚》（首演及重演），以及《聖荷西謀殺案》（首演、重演、三度公演及新加坡巡演）等。現為自由舞台工作者。

Tsang has performed in Wanchai Theatre's *Love in the Market-Place* and Ying Theatre Company's *One of the Lucky Ones*, among others. Tsang has been involved in Hong Kong Arts Festival's productions of *The Truth about Lying* (premiere and re-run) and *Murder in San Jose* (premiere, re-run, third run and Singapore). Tsang is currently a freelance theatre worker.

何綺微 Ho Yee-mei

助理舞台監督
Assistant Stage Manager

自由舞台工作者，作品包括：香港藝術節《改造情人》、《聖荷西謀殺案》（三次公演及新加坡公演）、《香港式離婚》及《野豬》；黃子華舞台劇《咁愛咁做》；以及詩人黑盒《寒武紀與威士忌》。近作有大舞台製作《極地情聖》。

Ho is a freelance theatre worker. Her recent productions include Hong Kong Arts Festival's *The Shape of Things*, *Murder in San Jose* (3rd run and Singapore run), *The Truth About Lying*, *Wild Boar*; Princess Blackbox's *Our Best of Youth in Cambrian*; and Big Stage Theatre's *Enigma Variations*.



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《蕭紅》三幕室內歌劇 <i>Heart of Coral</i> - A chamber opera after the life of Xiao Hong	作曲：陳慶恩 文本：意珩 導演：黎海寧 Music by Chan Hing-yan Libretto by Yan Yu Directed by Helen Lai		CHT	1-3/3	8:15pm
中國國家京劇院 — 老旦名劇選演 China National Peking Opera Company - The Artistry of <i>Lao Dan</i>			CHCH	7, 8/3	7:30pm
《粵歷油麻地 — 三代同台大戲》 In Yau Ma Tei - A Legacy of Cantonese Opera	龍貫天、阮兆輝、新劍郎、李奇峰與眾新晉演員		YMT	7-10/3 9, 10/3	7:30pm 2:15pm
《沙灘上的愛因斯坦》 <i>Einstein on the Beach</i>	羅伯特·威爾遜與菲力普·格拉斯四幕歌劇 An opera in four acts by Robert Wilson and Philip Glass		CCGT	8/3 9/3 10/3	6:30pm 6:30pm 2pm
中國國家京劇院《慈禧與德齡》 China National Peking Opera Company - <i>Empress Dowager Cixi and Princess Deling</i>	編劇：何冀平 導演：毛俊輝 By He Jiping Directed by Fredric Mao		APAL	9, 10/3	7:30pm
拿波里聖卡洛歌劇院《呷醋丈夫》 San Carlo Theatre, Naples - <i>Il Marito Disperato</i>	音樂：占瑪勞莎 Music: Domenico Cimarosa		APAL	15, 16/3	7:30pm
拿波里聖卡洛歌劇院《茶花女》 San Carlo Theatre, Naples - <i>La Traviata</i>	音樂：威爾第 Music: Giuseppe Verdi		CCGT	19, 21, 23/3	7:30pm

芝加哥交響樂團 Chicago Symphony Orchestra	指揮：馬捷爾 Conductor: Lorin Maazel		CCCH	28/1 29/1	8pm
幻想古提琴室樂團 Phantasm viol consort	高音古提琴 / 總監：羅倫斯·德雷福斯 Treble viol / Director: Laurence Dreyfus		APAA	22/2 23/2	8:15pm 4pm
香港中樂團「樂旅中國 VII」 Hong Kong Chinese Orchestra - Music about China VII	指揮：閻惠昌 Conductor: Yan Huichang		CHCH	23/2	8pm
布列頓百歲誕辰紀念音樂會 Die Konzertisten - The Britten 100 Project	演出 Featuring: Die Konzertisten 合唱團 指揮：米高·賴恩 Conductor: Michael Ryan		APAC NLG YLTA	23/2 26/2 16/3	8:15pm 7:30pm 7:30pm
羅浮宮音樂家古樂團 Les Musiciens du Louvre Grenoble	指揮：馬克·明柯夫斯基 Conductor: Marc Minkowski		CCCH	1/3	8pm
荷迪·薩巴爾《人的聲音》 Jordi Savall - <i>Les Voix Humaines</i>	古大提琴獨奏會 Viola da gamba recital		CHCH	2/3	8pm
艾班另一面 The Other Ebène	艾班另一面爵士六人組 The Other Ebène six-piece Jazz band		APAA	1/3	8:15pm
艾班四重奏 Quatuor Ebène			APAA	2/3	8:15pm
拉爾夫·拉特鋼琴獨奏會 Ralph van Raat Piano Recital			APAA	3/3	5pm
馬田·霍羅斯特單簧管獨奏會 Martin Fröst Clarinet Recital	鋼琴：約翰·霍羅斯特 with Johan Fröst, piano		APAA	4/3	8:15pm
朴星吉鋼琴獨奏會 Piao Xingji Piano Recital			APAA	6/3	8:15pm
吳懷世與黃家正長笛鋼琴音樂會 Wilson Ng and KaJeng Wong Flute and Piano Recital			APAA	7/3	8:15pm
米凱·路迪《圖畫展覽會》 Mikhail Rudy - <i>Pictures at an Exhibition</i>	多媒體鋼琴獨奏會 Piano recital with animations		STA	9/3	8pm
雅絲敏·利維 Yasmin Levy	世界音樂演唱會 World music concert		CCCH	9/3	8:30pm
澳洲室樂團 Australian Chamber Orchestra	藝術總監：李察·托尼提 Artistic Director: Richard Tognetti		CHCH	14, 15/3	8:15pm
艾斯佩蘭薩·斯伯丁 Esperanza Spalding - <i>Radio Music Society</i>	爵士音樂會 Jazz music concert		CCCH	15, 16/3	8pm
澳洲室樂團《珊瑚礁》 Australian Chamber Orchestra - <i>The Reef</i>	多媒體音樂會 Chamber concert with film		CHCH	16/3	4:30pm 8:15pm

音樂	香港小交響樂團・笙弦 Hong Kong Sinfonietta	音樂總監 / 指揮：葉詠詩 Music Director / Conductor: Yip Wing-sie	CHCH	17/3	8pm
	《我的第一個四季》 <i>My First Four Seasons</i>	親子音樂會 A narrated concert	NDA	20/3	8pm
	魯杜斯華夫斯基四重奏 Lutoslawski Quartet		APAA	21/3	8:15pm
	拿波里聖卡洛歌劇院《非凡威爾第》 San Carlo Theatre, Naples - <i>Viva Verdi</i>	指揮：羅拔圖・阿巴度 Conductor: Roberto Abbado	CCCH	22/3	8pm
	戈蘭・布列葛維奇與婚喪喜慶樂隊《吉卜賽香檳派對》 Goran Bregovic Wedding and Funeral Orchestra - <i>Champagne for Gypsies</i>		CCCH	23, 24/3	8pm
戲劇	英國國家劇團《一僕二主》 National Theatre of Great Britain - <i>One Man, Two Guvnors</i>	編劇：李察・賓 By Richard Bean	APAL	15-17, 19-23/2 16, 17, 23/2	7:30pm 2:30pm
	1927 劇團《怪誕城的動物與孩子》 1927 - <i>The Animals and Children Took to the Streets</i>	多媒體動畫音樂劇 A cinematic musical	CHT	21-24/2 23, 24/2	8:15pm 3pm
	11 圈《反斗先生》 Circle of Eleven - <i>LEO</i>	雜技獨腳戲 A one-man show combining circus and theatre	CCST	28/2-3/3 2/3	8:15pm 3pm
	《中式英語》 <i>Chinglish</i>	編劇：黃哲倫 導演：雷・西爾弗曼 By David Henry Hwang Directed by Leigh Silverman	APAL	1-6/3 2,3/3	8pm 3pm
	The TEAM《美國夢險號》 The TEAM - <i>Mission Drift</i>	音樂劇場 Musical theatre	CHT	6-9/3 9/3	8pm 3pm
舞蹈	《爆・蛹》 <i>Blast</i>	編劇：王昊然 導演：陳曙曦 By Wang Haoran Directed by Chan Chu-hei	 CCST	8-11/3 9, 10/3	8pm 3pm
	洛桑劇院《戲偶人生》 Théâtre Vidy-Lausanne - <i>Hand Stories</i>	創作 / 設計 / 操偶：楊輝 Designed, created and performed by Yeung Fai	YMT	12-15/3	8pm
	《屠龍記》 <i>Smear</i>	編劇：黃詠詩 導演：李鎮洲 By Wong Wing-sze Directed by Lee Chun-chow	 CHT	14-17, 19-24/3 16, 23/3	8pm 3pm
	中國國家話劇院《青蛇》 National Theatre of China - <i>Green Snake</i>	改編 / 導演：田沁鑫 Adapted and directed by Tian Qinxin	 APAL	21-24/3 23, 24/3	8pm 3pm
	美國芭蕾舞劇院 American Ballet Theatre 藝術總監：凱文・麥肯齊 Artistic Director: Kevin McKenzie	精選舞薈 Dance Gala 《羅密歐與茱麗葉》 <i>Romeo and Juliet</i> 編舞：麥克美倫 Choreographer: Sir Kenneth MacMillan	CCGT	21-23/2 27, 28/2 1/3 	7:30pm 7:30pm 2:30pm 7:45pm
舞蹈	神氣舞團《信靠》 Compagnie La Baraka - <i>NYA</i>	編舞 / 藝術總監：阿布・拉格 Choreographer / Artistic Director: Abou Lagraa	APAD	22, 23/2 23/2	8pm 2pm
	優獸舞團《足跡》 Fabulous Beast - <i>Rian</i>	導演 / 編舞：Michael Keegan-Dolan Director / Choreographer: Michael Keegan-Dolan	KTТА	1, 2/3 3/3	8pm 3pm
	莫米克斯舞蹈奇藝坊《四季狂想曲》 MOMIX Dance Theater - <i>Bothanica</i>	藝術總監：摩斯・潘德頓 Artistic Director: Moses Pendleton	CCGT	12-15/3 16/3	7:30pm 2:30pm
	亞太舞蹈平台 V Asia Pacific Dance Platform V		KTTB	15-17/3	8:15pm
	香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series		 CCST	21-24/3 23, 24/3	8:15pm 3pm

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APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA	KTTB	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA	NDA	北區大會堂演奏廳 Auditorium, North District Town Hall
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	NLG	南蓮園池 Nan Lian Garden
CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
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CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	YMT	油麻地戲院 Yau Ma Tei Theatre

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29/1	領導者的影響力 Leadership and Leverage	21/2	幻想古提琴室樂團古提琴大師班 Viol Masterclass with Phantasm
20/3	傳統與革新 Tradition and Transformation	2/3	艾班四重奏弦樂大師班 Quatuor Ebène Masterclass for Strings
歌劇 / 戲曲 OPERA / CHINESE OPERA		5/3	拉爾夫·拉特鋼琴大師班 Piano Masterclass by Ralph van Raat
粵歷油麻地 Opera Treasures of Yau Ma Tei		7/3	電影《被遺忘的天籟》 Film: <i>Ladino - 500 Years Young</i>
12/2012-3/2013	粵劇教育計劃 Cantonese Opera Education Project	戲劇 THEATRE	
3, 9, 10/3	「薪火代代傳」講座 Talks: Passing the Torch	世界劇場面面觀 Global Theatre	
8-10/3, 15-17/3	「藝遊油麻地」導賞團 Yau Ma Tei Cultural Walk	17/2	《一僕二主》演後談 Two Guvnors First Hand
10/3	粵劇髮飾工作坊 Accessorising Cantonese Opera	22/2	與 1927 劇團演後對話 Post-performance Dialogue with 1927
威爾第歌劇全方位 All About Verdi's Operas		23/2	《一僕二主》後台解碼 Behind the Scenes of a Smash Hit Comedy
1-3/2013	威爾第介紹講座及工作坊 Verdi Introductory Talk & Workshop	24/2	後台參觀怪誕城 The Animals and Children Backstage
13/3	石倚潔美聲大師班 Bel Canto with Yijie Shi	1/3	《反斗先生》幻像的藝術 The Art of Illusion
完全威爾第歌劇電影系列 Tutto Verdi Film Series		3/3	中式英語交流會 Exchanging the Chinglish
12/1	《奧貝爾托》Oberto, Conte di San Bonifacio	7/3	《美國夢險號》演後談 Staging the American Dream
13/1	《阿依達》Aida	10/3	《爆·蛹》演後談 Behind the Blast
19/1	《一日國王》Un giorno di regno	16/3	《屠龍記》演後談 The Might of the Pen
20/1	《遊吟詩人》Il trovatore	23/2	劇場與動畫工作坊 Integrating Performance and Animation Workshop
26/1	《弄臣》Rigoletto	舞蹈 DANCE	
27/1	《倫巴第人在第一次十字軍中》 I lombardi alla prima crociata	舞蹈點滴 About Dance	
2/2	《假面舞會》Un ballo in maschera	22/2, 1/3	與凱文·麥肯齊對話 Meet Kevin McKenzie
3/2	《法斯塔夫》Falstaff	23, 24/2	美國芭蕾舞劇院大師班 American Ballet Theatre Masterclass
解構愛因斯坦 Decoding Einstein		2/3	《羅密歐與茱麗葉》後台之旅 Behind the Scenes at <i>Romeo & Juliet</i>
28/2	電影《菲力普·格拉斯——鏡中遊》 Film: <i>Philip Glass: Looking Glass</i>	16/3	舞蹈奇藝後台之旅 MOMIX Revealed
6/3	電影《絕對威爾遜》Film: <i>Absolute Wilson</i>	16/3	亞太舞蹈平台演後藝人談 Meet the Artists of the Asia Pacific Dance Platform
9/3	「藝術與技術的完美結合」講座 Restaging <i>Einstein on the Beach</i> : Artistic and Technical Theatre in Collaboration	17/3	「舞動的表象與空間」工作坊 Surface and Space of Movements Workshop
其他 Others		23, 24/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
23/2	蕭紅：她的人生與作品 Xiao Hong: Her Life and Her Work	駐節藝術家計劃 The Artists-in-Residence Project	
2/3	《蕭紅》創作分享 Heart of the Matter	10/2012-3/2013	舞入校園 Dance into Schools
10/3	京劇演前講座 Beijing Opera: a Pre-performance Talk	23/2	現代舞 x Hip Hop 示範講座 Contemporary Dance x Hip Hop Lecture Demonstration
10/3	京劇製作後台之旅 Backstage of a Beijing Opera	電視特備節目 FESTIVAL ON TV	
音樂 MUSIC		13, 20, 27, 28/1, 3, 4, 10/2	藝術節節目精選 Festival Programme Highlights
大師的藝術 Maestro's Art			
20/2	芭蕾舞指揮之道 Conducting for Dance		
13/3	Rousset 的巴羅克風格 Interpretation of Baroque		
13/3	托尼提小提琴大師班 Violin Masterclass by Richard Tognetti		



The Sir Edward Youde Memorial Fund has supported the Young Friends of the Hong Kong Arts Festival for 21 years.

Young Friends is aimed at increasing students' exposure to the performing arts. The scheme has reached out to nearly 650,000 students, and about 120,000 students became members in the past 21 years.

The Sir Edward Youde Memorial Fund was established in 1987 through private donations from the Hong Kong community to commemorate the late Governor of Hong Kong, Sir Edward Youde. Its prime objective is to promote education and encourage research amongst the people of Hong Kong.

The Sir Edward Youde Memorial Fund Council currently operates the following award schemes:

- Fellowships and Scholarships for Overseas Studies;
- Fellowships and Scholarships for Local Studies;
- Awards for Disabled Students;
- Prizes for Outstanding Senior Secondary School Students;
- Medals for Outstanding Performers at Public Examinations;
- Awards for Self-improvement for Working Adults; and
- Outstanding Apprentice Awards

The Sir Edward Youde Memorial Fund has since its inception supported more than 20,925 Hong Kong students under its major awards schemes. The total value of the grants awarded stands at about \$221.3 million. Out of a total of 2,774 recipients of scholarships and fellowships, more than 2,134 scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.



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