

42nd



香港藝術節
Hong Kong
Arts Festival
18.2-22.3.2014

英雄 Hero Hero Hero Hero Hero Hero Hero 英雄



編劇：楊靜安 Written by Jingan MacPherson Young
導演：莊培德 Directed by Peter Jordan

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香港賽馬會
The Hong Kong Jockey Club



Hero Hero Hero
獻辭 Message

香港藝術節連續舉辦42年，為香港文化生活增添姿采。在本港以至世界各地的藝術愛好者心中，香港藝術節已成為一年一度的文化盛事。

本屆藝術節的節目經過精心挑選，中西薈萃，傳統與創新俱備，正好反映香港兼容並蓄、百花齊放的文化面貌。

一如以往，本屆藝術節邀請到世界各地的知名藝術家來港獻藝。觀眾除可欣賞到精采演出，還可領略嶄新的藝術觀點，大開眼界。近年，藝術節委約本港藝術家創作不同類型的作品，質素甚高。此舉有助培育本地藝術人才，促進香港文化創意產業發展。藝術節是難得的機會，讓本港和其他地方的藝壇精英盡展才華，帶領觀眾踏上妙不可言的藝術創意之旅。

謹祝第42屆香港藝術節圓滿舉行，各位藝術家演出成功，觀眾回味無窮。

香港特別行政區行政長官

Striving to enrich the city's cultural life over the past 42 years, the Hong Kong Arts Festival has become an annual highlight for arts enthusiasts from Hong Kong and abroad.

This year's Festival programme features an eclectic mix of classical and innovative works from East and West that echo Hong Kong's diverse cultural landscape.

Once again, the Festival brings acclaimed artists from around the world to delight the audiences and offer fresh perspectives on the arts. In recent years, the Festival has commissioned a variety of high-quality local productions to nurture home-grown talent and contribute to the development of Hong Kong's cultural and creative industries. The Festival represents an important opportunity for artists from Hong Kong and abroad to realise their true potential and take the audience on a fascinating journey into the world of art and creativity.

I wish all participants and attendees a very memorable and successful 42nd Hong Kong Arts Festival.

C Y Leung
Chief Executive
Hong Kong Special Administrative Region

歡迎蒞臨第42屆香港藝術節。感謝各界支持，香港藝術節得以屢創佳績，節目種類與規模不斷擴展，廣獲好評。

香港藝術節的成功，有賴香港特區政府、香港賽馬會慈善信託基金、各贊助企業、機構及個人捐助者的支持，藝術及文化界同儕的支持亦不可或缺。我衷心感謝學生票捐助計劃及新作捐助計劃的捐獻者，各位的慷慨捐助不但有助培育年青觀眾，亦讓本地藝術家得以一展才華。承蒙各界夥伴支持，香港藝術節團隊必精益求精，呈獻更多精采節目。

感謝您前來欣賞本節目，您的參與是我們向前邁進的動力。

香港藝術節主席

夏佳理



I am delighted to welcome you to the 42nd Hong Kong Arts Festival, which features an array of programmes encompassing both rising stars and great masters.

We remain committed to presenting enjoyable and entertaining works of the highest quality, and we are able to do so thanks to support from many stakeholders including the Government of Hong Kong SAR, the Hong Kong Jockey Club, corporate sponsors, institutional and personal donors. I would also like to acknowledge contributions to the Student Ticket Scheme and the New Works Scheme, which enable us to build for the future.

Special thanks are due to participating artists and to you for being part of this Festival. Your presence is paramount to its success and I hope you will enjoy the performances you have chosen.

Ronald Arculli, Chairman

Ronald Arculli

歡迎閣下蒞臨第42屆香港藝術節。

本屆藝術節歌頌英雄 — 那些為理想而獻身的人。身處五光十色的大都市，香港藝術節節目亦彰顯多元風采 — 您將在舞台上見到身穿銀甲的騎士、草莽英雄、受命運播弄的戀人、政治避難者以及一位探尋終極幻象的魔術師。同時我們也向藝術界的英雄致敬，他們以無與倫比的膽魄開疆闢土、挑戰極限，以其藝術成就豐富我們的生活，展示出非凡的人類潛能。

我由衷感謝參與演出的一眾新晉藝術家與當代名家，以及協助藝術節順利舉辦的眾多機構及各界人士。更要感謝您撥冗觀看今次演出，令英雄之旅得以圓滿。

香港藝術節行政總監

何嘉坤



It is a pleasure and privilege to welcome you to the 42nd Hong Kong Arts Festival.

This year we celebrate heroes: individuals who dedicate themselves to an ideal. As diverse as the city which is this Festival's home, they include knights in shining armour and outlawed rebels, star crossed lovers, political refugees and a magician in quest of the ultimate illusion. We also salute artist heroes, who boldly break new ground and scale extraordinary heights to enrich our lives and our shared human potential.

I am most grateful to the artists who are our partners in this Festival, whether luminaries of the day or stars in a future firmament. I am also deeply grateful to the many individuals and institutions who make this Festival possible. Above all, I would like to thank you for making time to be here with us, to complete this company of heroes.

Tisa Ho, Executive Director

Tisa Ho

SINO ART

EXHIBITION
SPONSORSHIP
ART EDUCATION
ART COLLECTION

ABOUT 簡介

Dedicated to promoting local art and culture and enriching the daily lives of Hong Kong people, Sino Group initiated 'Sino Art' project in 2006. We aim to provide local and international artists opportunities to showcase their talents through art exhibitions and public art installations at Sino Group properties. To add vigour to the creative community in Hong Kong, the group sponsors multiple art and design events in town. Sino Group received the 'Award for Arts Sponsorship' for the years of 2007 and 2008, and the 'Award for Arts Promotion' of 2008 from the Hong Kong Arts Development Council.

信和集團於2006年初展開信和藝術計劃，致力推動藝術融入生活，經常於集團旗下物業舉辦各類型展覽以及添置公共藝術作品，為本地及海外藝術家提供展出作品機會，並舉辦藝術教育活動，讓公眾對各式各樣的藝術創作多加認識和了解。此外，集團透過計劃贊助多項本地大型藝術節目及推廣創意活動，支持本港的藝術和創意發展。信和集團榮獲香港藝術發展局頒發「2007香港藝術發展獎」之「藝術贊助獎」及「2008香港藝術發展獎」之「藝術贊助獎」與「藝術推廣獎」。

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香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

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香港藝術節

HONG KONG ARTS FESTIVAL (HKAF)

香港藝術節於 1973 年正式揭幕，是國際藝壇中重要的文化盛事，於每年 2、3 月期間呈獻約 150 場演出及約 250 項「加料」和教育節目，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，約三成經費來自香港特區政府的撥款，約四成來自票房收入，而餘下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。

香港藝術節每年呈獻眾多國際演藝名家的演出，例如：芭托莉、卡里拉斯、馬友友、格拉斯、馬素爾、沙爾、巴里殊尼哥夫、紀蓮、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、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、翹娜、包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、莫斯科藝術劇院及北京人民藝術劇院等。

香港藝術節積極推介本地演藝人才和新晉藝術家，並委約及製作多套全新戲劇、室內歌劇和當代舞蹈作品，甚或出版新作劇本，不少作品已在香港及海外多度重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」外展計劃成立 23 年來，已為約 700,000 位本地中學生及大專生提供藝術體驗活動。藝術節每年亦通過「學生票捐助計劃」提供近 9,000 張半價學生票。

香港藝術節每年主辦逾百項深入社區的「加料節目」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

HKAF, launched in 1973, is a major international arts festival committed to enriching the life of the city by presenting about 150 performances and 250 PLUS and educational events in February and March every year.

HKAF is a **non-profit organisation**, with about 30% of annual revenue from government funding, around 40% from the box office, and the remaining 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents **top international artists and ensembles**, such as Bartoli, Carreras, Yo-Yo Ma, Glass, Masur, Chailly, Baryshnikov, Guillem, Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Moscow Art Theatre, and the People's Art Theatre of Beijing.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and **commissions, produces and publishes new works** in theatre, chamber opera and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

HKAF invests in **arts education** for young people. In the past 23 years, our **Young Friends** has reached about 700,000 secondary and tertiary school students in Hong Kong. Donations to the **Student Ticket Scheme** make available close to 9,000 half-price student tickets each year.

HKAF organises over 100 **Festival PLUS** activities in community locations each year to enhance the engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

如欲贊助或捐助香港藝術節，請與藝術節發展部聯絡。

Please contact the HKAF Development Dept for sponsorship opportunities and donation details.

電郵 Email
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香港藝術節
**Hong Kong
Arts Festival**

18.2-22.3.2014 Presents

FILTH 末族

編劇：楊靜安 導演：莊培德

Written by Jingan MacPherson Young

Directed by Peter Jordan

新銳舞台
**NEW
STAGE**



香港藝術節委約及製作

Commissioned and produced by the Hong Kong Arts Festival

14-19.3.2014

香港大會堂劇院
Theatre, Hong Kong City Hall

演出長約 2 小時，包括一節中場休息

Running time: approximately 2 hours incl. one interval

中、英語演出，附中、英文字幕

Performed in English and Chinese with Chinese and English surtitles

本節目含成人內容、粗俗語言及吸煙場面。

This production contains adult content, strong language and smoking scenes.

所有排練照片 All rehearsal photographs © Cheung Wai Lok

封面照片 Cover photograph © Calvin Sit

敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作。

Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited. Thank you for your co-operation.

www.hk.artsfestival.org

網上追蹤香港藝術節 Follow the HKArtsFestival on



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- Royal Academy of Dance (RAD)
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- * Performances



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編劇
楊靜安
導演
莊培德
監製
香港藝術節

演員 Cast

祖·羅西
蘇查理
麗貝卡 / 安琪莉可
郭蕙莊
理基·弗雷斯特
大衛·皮菲爾德
伊琳
妮歌·羅素
芬妮
黃呈欣
阿馮
袁富華
希特拉
林俊寶 (3月14, 16, 18日)
卓佳銘 (3月15, 17, 19日)

創作人員 Creative Team

佈景設計
賴妙芝
服裝設計
鄭文榮
燈光設計
陳焯華
音樂及音響設計
岑宗達
錄像設計
成博文

Playwright
Jingan MacPherson Young
Director
Peter Jordan
Producer
Hong Kong Arts Festival

Joe Losey
Charlie Schroeder
Rebecca/Angelique
Nina Kwok
Ricky Forrester
David Peatfield
Elaine
Nicole Russo
Fanny
Wong Ching-yan Birdy
Ah Fung
Ben Yuen
Hitler
Lam Decker Ryan Jun-bao (15, 17, 19 March)
Cheuk Kai-ming Issac (14, 16, 18 March)

Set Designer
Yoki Lai
Costume Designer
Cheng Man-wing
Lighting Designer
Billy Chan
Music & Sound Designer
Victor Sham
Video Designer
Oliver Shing



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製作人員 Production Team

製作經理

魏婉意

舞台監督及執行舞台監督

陳緻諾

助理舞台監督

馮舒凝

助理舞台監督

余慧琳

助理佈景設計

朱兆銘

編曲

萬啟曦

服裝主任

黃迪汶

化妝

譚慧華

中文字幕

王昊然

字幕控制

廖愷澄

攝影

張偉樂

Production Manager

Gloria Ngai

Stage Manager & Deputy Stage Manager

Chan Chi-nok

Assistant Stage Manager

Fung Shu-ying

Assistant Stage Manager

Yu Wai-lam

Assistant Set Designer

Chu Siu-ming

Arranger

Man Kei-hei

Wardrobe Mistress

Teby Wong

Make-up

Ellen Tam Wai-wah

Chinese Surtitles

Simon Wang

Surtile Operator

Kaitlyn Liu

Photographer

Cheung Wai-lok

鳴謝 Acknowledgements

Balletopia

風車草劇團 Windmill Grass Theatre

Dynamics

PLUS 藝術節加料節目

《末族》漂泊香港

15.3.2014 (六) 晚上 10:30-11:00

歡迎觀眾於演出後留步，與編劇楊靜安、導演莊培德及一眾演員見面。

英語主講

After *FILTH*: Rootless in Hong Kong

15.3.2014 (Sat) 10:30-11:00pm

If you would like to meet Jingan MacPherson Young, Peter Jordan and the cast of *FILTH*, please remain in the theatre after the performance.

In English

更多加料節目信息請參閱加料節目指南或瀏覽網站：
www.hk.artsfestivalplus.org

Find out more about Festival PLUS in the PLUS Programme Guide
or at www.hk.artsfestivalplus.org

人物表 Characters

Joe Losey	English, in his 30s
Rebecca Hunter	Eurasian, in her 30s
Angelique	Stripper, in her 30s
Ricky Forrester	Australian, in his 30s
Elaine	English, in her 30s
Fanny	Hong Kong Chinese, age 20
Ah Fung	Hong Kong Chinese, in his 40s
Hitler	Age 10
祖·羅西	英國人，三十來歲
麗貝卡·亨特	歐亞混血兒，三十來歲
安琪莉可	脫衣舞娘，三十來歲
理基·弗雷斯特	澳洲人，三十來歲
伊琳	英國人，三十來歲
芬妮	華裔香港人，二十歲
阿馮	華裔香港人，四十來歲
希特拉	十歲

背景 Setting

2007 年七月一日，香港。
Hong Kong. 1st July 2007.

分場表 Scenes

第一幕 裝修
Act One Renovations
第二幕 革命
Act Two Revolutions
第三幕 啟示
Act Three Revelations

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An exhibition of the Vitra Design Museum, Germany.
This exhibition has been generously sponsored by
Herman Miller International, Asia Pacific.

2014 年第 42 屆的香港藝術節，在 40 多個節目及演出團體、138 場的演出當中，就有九個由藝術節委約創作以及自主製作的節目，演出接近 40 場。從室內歌劇、當代舞蹈、戲劇、創新戲曲，以至當代音樂，這些新作品聚合了不同藝術界別不同崗位的藝術家和眾多合作者的共同努力，從台前到幕後，從個人到團體機構；從香港出發，但卻不囿於本土，同時關注與我們毗鄰的中國、台灣、亞洲，以至世界。這是香港藝術節作為一個國際藝術節的願景，也是我們作為本地一個重要藝文團體在推動藝術發展上的方向。

「新銳舞台系列」的新創作，在我們每年呈獻的新作品中佔據著特殊位置，它們由藝術節直接委約及擔任監製，從題材、劇本、創意開始，進而至創作、演出及製作人員的組合，劇本修訂、發展，以及製作安排、宣傳推廣及營銷，甚至新劇本的出版，我們都與創作人同行，期望在有限的資源裏，予以藝術創作最有效的輔助和策劃。作為獨立製作人，我們希望在香港往往倉促的創作及製作環境裏，與藝術工作者共同經營及規劃更理想的創作框架。

今年的四個「新銳舞台系列」節目，其實包含了五個新作品：李鎮洲導演、韋羅莎和李穎蓓分別自編自演的兩個短劇；新進編劇王昊然再度與陳曙曦導演合作的《森林海中的紅樓》；

The 42nd Hong Kong Arts Festival features 138 performances of more than 40 programmes, nine of which are Festival commissions or productions that will be presented in 40 performances. Ranging from chamber opera, contemporary dance, theatre, innovative Beijing opera to contemporary music, these new works bring together individual artists and collaborators as well as organisations from different artistic fields, whose talent and effort shine on stage and backstage. Initiated in Hong Kong, these productions are not bound by a geographical “localness” but transcend the local identity to echo the sensibilities of Mainland China, Taiwan, Asia or even the world. This is part of HKAF’s vision as an international arts festival, and the direction it has taken in making arts as a major arts organisation in Hong Kong.

The new works featured in the “New Stage Series” form a distinct position among the new productions presented by the HKAF every year. Commissioned and produced by the Festival, we support the creation of these works in every way, from the conception of production, script development, to selection of performers, creative and production teams, and oversee production arrangements, marketing and publicity, sales, and even the publication of new plays. As an independent producer working within the limits of this often hectic environment for artistic creation and production in Hong Kong, we hope to build a stronger framework with arts practitioners for the creation of new works.

我們首度委約的英語劇本《末族》，由編劇楊靜安撰寫、資深英語導演莊培德執導；還有北京與香港戲劇人田戈兵與馮程程共同編作的《鐵馬》。這五套作品，題材及觀點各異，旨趣大不相同，粵語、英語、普通話三種語境無分軒輊，藝術取向也是各走各路，但最終都聚焦於香港、聚焦於生活或旅居當中的人。它們寫香港各色人等各種階層的生活、思想、感情，其中有香港土生土長的年青男女，有漂泊香港的中國人，有久居香港的外國人，還有北京人與香港人的創作對話。五個作品加起來，構成了複雜多元的社會面貌，拼湊成複調的香港人群像，動人的城市即景，揭示現實背後難以言喻的真相。

感謝所有創作人、演出者，和幕後眾多工作人員。

The four “New Stage Series” programmes from this year feature five new works: a double bill of short plays by Rosa Maria Velasco and Santayana Li, directed by Lee Chun-chow; *Red Chamber in the Concrete Forest*, the second collaboration between emerging playwright Simon Wang Haoran and director Chan Chu-hei; *FILTH*, the first English-language play commissioned and produced by the HKAF, written by up-and-coming playwright Jingan MacPherson Young and directed by veteran English-language director Peter Jordan; and *Iron Horse*, jointly devised by Beijing’s avant-garde theatre director Tian Gebing and Hong Kong dramaturg Vee Leong. Performed in Cantonese, English and Mandarin, these five works present contrasting subjects, perspectives, objectives and artistic approaches; however, they remain focused on Hong Kong, and look at its native and expatriate inhabitants. They depict the daily life, thinking and emotion of those from different walks of life, young men and women who were born and raised in Hong Kong, Mainland Chinese becoming Hong Kongers, expatriates who have made the city their home, and the dialogue between Beijing and Hong Kong. These five works present complex and diverse facets of the Hong Kong society, weaving polyphonic images of its people and movable cityscapes that reveal the unspoken truths of reality.

We thank all creators, performers and everyone working behind the scene.

編劇的話 Playwright's Notes

楊靜安 Jingan MacPherson Young

有人說劇作家對好故事的追尋好比本能的「狩獵的興奮感」。置身於超現實的摩天大樓與簡陋的舢舨之間，我的成長漸漸等同於「追求」，因此，把每一天戲劇化（除了妄圖使愚蠢的行為變得有意義）就不可避免地成為了我劇中人物表達他們對世界不滿的重複的主題。儘管這個主題被探盡了，它仍是當代劇場（和生活）中最偉大的主題。

但這是戲劇（我最喜歡的藝術形式）。這是「一種活的藝術」。它有心跳，有靈魂，每一場表演都獨一無二。戲劇能夠啟發人、教育人、娛樂人，而且它和很多事物一樣，可能讓你心碎。

「語言是皮膚」羅蘭巴特曾說。鮮為人知的《FILTH》的全稱或許印證了這句話：失意倫敦，試試香港（Failed in London, Try Hong Kong），FILTH是從英國移民到中國南海前殖民地的一群人或受嘉獎、或自我授予的「榮譽勳章」。這個詞的語源是曖昧的。但這個故事並不曖昧。

1997年回歸之後，這城市經歷了數次里程碑式的改變。我將香港政治編

The instinctual “thrill of the hunt”, one may argue, can be likened to that of the dramatist in search of a good story. Amid the hyperreality of skyscrapers and sampans, my upbringing became synonymous with the phrase “in pursuit of” and so, to theatricalize the everyday (asides from the vain attempt to make sense of the madness) inevitably became the recurrent theme to which my play’s heroes convey their dissatisfaction with the world around them. Perhaps the greatest, if not exhaustive subject explored within modern theatre (and life too).

But this is drama (my favourite kind). It is “a living art”. It has a heartbeat, a soul, no one performance like the next. Theatre can inspire, teach, entertain and like most things, has a tendency to break your heart.

“Language is a skin,” Roland Barthes said. One may apply this sentiment to the little-known acronym FILTH – “Failed in London, Try Hong Kong” – a term the privileged few who emigrated from Britain to our ex-colony in the South China Sea were either christened with, or affixed to themselves as a badge of honour. The etymology of the word is vague. The story is not.

This city has undergone monumental changes since the Handover of 1997. The

織在這幾個人物的生活當中，儘管遲了十年。作為這齣戲的背景，香港詭譎多變的未來具有象徵意義。愛、性和權力全都歸於「本土」，問題是，這兩條小路將如何，以及在何時匯聚？它們是互相排斥的嗎？我們無法預示未來，只能以管窺豹。我們無法斷言，只能預測。

我很感激香港藝術節，若沒有您們的幫助，這一切都不可能發生。我感到很榮幸，這部戲能獲選中，並且成為香港藝術節委約的首個本地英文劇本，而我最希望的是，這部有三種語言的劇本，可以為更多的香港新編劇開闢一條新的道路。

謹以此劇獻給我的父母。

中譯：王昊然

politics of which I have woven into these characters’ lives, albeit a decade later. The play’s backcloth, that is, Hong Kong’s ambivalent future is symbolic. Love, sex and power are all “beaten out on a native drum”. The question is how and when do these two paths converge? Are they mutually exclusive? We cannot foresee the future, only glimpses. We cannot proclaim, only prophesize.

I am indebted to the Hong Kong Arts Festival without whom none of this would be possible. I am honoured this play was chosen as the festival’s first English language commission and my greatest hope is this trilingual play will open the door for new playwrights in Hong Kong.

Dedicated to my parents

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導演的話 Director's Notes

莊培德 Peter Jordan

《末族》探索四個表面上的老朋友，在一日之間因種種原因在香港尋見（或該說迷失）自己。對於沒有孩子的麗貝卡和祖，他們的婚姻正面臨危機，婉轉點說，他們正經歷一場情感崩潰。他們的朋友理基和伊琳也有蓋不住的家醜。事實上他們四人長久的「友誼」如花似霧又千瘡百孔，在輕鬆戲謔和閒聊下潛藏黑暗的張力。

角色的對白和行為不追求嚴格的現實主義，反而着力反映人在異鄉時內心深處的疏離感和反常狀態。一些扭曲和不自然的角度也同樣抵銷了舞台上自然主義式的設置。這四位朋友各自沉溺於既不解卻又真實的存在焦慮，他們徒然追逐實現個人價值，最終擊敗或降服在看不見的心魔跟前。他們似乎沒有察覺到自己奴性地依靠香港加之於「鬼佬」的諸多代表安逸和地位的標誌。他們能自由行動，然而卻仿佛癱瘓了，也許他們是故意的。他們生活優越，卻不斷透過性、毒品和機票來逃避，可是他們的惡夢，或是他們的自製隔離以將自己孤立於其餘百分之九十七的人口以外，看來並沒有出口。

與此同時，這些神秘的「鬼佬」的一言一行卻受到本地華人社會的監視。他們究竟是坐在那裏審判還是純粹觀察呢？他們真能全然了解個人錯置和沒有歸屬感的折磨嗎？為什麼他們要

Over the course of one day, *FILTH* explores the lives of four ostensible old friends who have for one reason or another found or, rather, lost themselves in Hong Kong. Rebecca and Joe, a childless couple whose marriage is in crisis – to put it mildly – are experiencing something of an emotional meltdown. Their friends, Ricky and Elaine, have their own skeletons, which are not always kept very securely in their respective cupboards. In fact the longstanding “friendship” of the four of them seems both illusory and troubled, concealing darker tensions below the casual cut-and-thrust banter and chat.

Rather than pursue a strictly realist aesthetic, the dialogue and the behaviour of the characters tend to reflect inner feelings of disjointed alienation and anomie, as foreigners in a foreign land. Similarly, the naturalistic setting is offset by some distorted and unnatural perspectives. Self-absorbed with their own unfathomable, yet real, existential angst, the four friends fight and/or surrender to invisible inner demons in a vain pursuit of some measure of personal fulfillment. They seem to be unaware of their slavish dependence on all the trappings of physical comfort and status that life in Hong Kong so often confers on its “ghost people”. They are free to act, yet they seem paralysed, or perhaps they deliberately paralyse themselves. Despite their lives of privilege, they are constantly seeking escape through sex and drugs and airline tickets. Yet, there seems to be no exit from their personal

43rd



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在乎？司機阿馮必恭必敬，可是他的真正感受如何？鐘點女傭芬妮好像一時被她主顧的心計所迷倒，一時卻又為之驚呆，她是否比她透露的要了解得更深？然後還有希特拉……

很多人都曾經經驗過無根的感覺。歸屬意味甚麼？你要做甚麼？你要說大部分人說的當地語言嗎？你要信一樣的宗教，有一樣的習俗，享受一樣的娛樂，吃一樣的食物，笑一樣的笑話嗎？香港的外籍僑民社群和溫哥華或多倫多的華僑社群有不同嗎？殖民後遺症的影響力跨越了1997的墳墓嗎？還是一切不過是錢作怪？

財富提供奢華和權力，無論是在多倫多、溫哥華、悉尼、紐約、三藩市、倫敦還是香港，有了財富，你都可以製造一個獨一無二世界，與世隔絕地安度餘生。金錢超越了種族分歧，按它獨特的等級制度把世界排序。有錢使得鬼推磨，窮人只有乖乖就範。然而，城市裏大量的低下層，只能如訪客絕跡的破落動物園裏無精打彩的動物，蝸居於八尺乘六尺的籠子，相比之下，那一小撮養尊處優者的自憐看上去挺怪相的。

然而對麗貝卡和祖而言，他們的困局既迫切和真實。他們各有不同方面的欠缺，這欠缺不但道德上的欠失，而是實質的迷失。麗貝卡不知道她究竟是中國人還是英國人，還是令人不安的混種；祖不明白為甚麼他在這裏，更不知道他想去那裏。他們流離失所

nightmares, or from their self-created isolation from the other 97 per cent of the population.

All the while, the conduct of these mysterious “gwailos” is monitored by members of the local Chinese community. Do they sit in judgment or merely observe? Can they ever fully understand the torment of personal dislocation, of not belonging? Why should they give a damn? Ah Fung, the chauffeur, is duly deferential, but what does he really feel? Fanny, the temporary helper seems by turns fascinated and stupefied by the shenanigans of her temporary “helpees”, or does she in fact understand more than she lets on? And then there is Hitler...

A sense of rootlessness is commonly experienced by many people. What does it mean to belong? What do you have to do? Do you need to speak the local language of the majority? Do you need to follow the same religion? Have the same traditions? Enjoy the same entertainments? Eat the same food? Laugh at the same jokes? Is the expatriate community of Hong Kong any different from the Chinese expatriate community in Vancouver or Toronto? Does the colonial legacy still have a reach beyond its 1997 grave? Or is it all simply a question of money?

Wealth provides luxury and power. It can give you the chance to create an exclusive world of your own choosing, whether in Toronto, Vancouver, Sydney, New York, San Francisco, London, or Hong Kong, where you can live out your time in splendid isolation. Money transcends racial divides, ordering the world according to its own special hierarchy. Money talks and the poor have no choice

的感覺瀰漫全劇，支配着他們的行動，更不用說他們橫衝直撞的思路。

雖然如此，這一切的苦惱還是有另一面的。要是他們能夠往後退一步，以他人的角度看自己，他們也許，只是也許，能夠訕笑這許多的荒謬。即使他們笑不出，他們也許能洞察自己是十分可笑的。他們最終能在中環金光閃閃的峽谷中找到自己的靈魂嗎？還是只會如夜空中的煙花一樣燦爛、短暫和奢侈地燃燒？

免責聲明：我們在製作此戲劇時已竭力確保沒有任何外籍僑民受到傷害，角色與在世或已離世者的任何關係均屬巧合。

中譯：吳智欣

but to listen. In a city where a substantial underclass lives in 8 foot by 6 foot cages, like the listless occupants of a rundown urban zoo that no tourist will ever visit, the self-pity of a pampered minority may seem grotesque by comparison.

Yet for Rebecca and Joe their dilemmas are pressing and real. In their own way, they both lack ‘integrity’, less in the moral sense than in the literal sense that they are not whole. Rebecca does not know if her identity is Chinese or English, or an uncomfortable hybrid of the two. Joe does not understand why he is where he is, still less where he wants to go. Their feelings of displacement pervade this play, determining their actions and, still more, their chaotic careering trains of thought.

Still, there is another side to all this anguish. If only they could step back and see themselves as others see them, they might, just might, be able to laugh at so much absurdity. Even if they are not able to laugh, they may nevertheless gain the insight that they are eminently laughable. Will they ever find their souls in the glittering canyons of Central, or will they simply burn brightly, briefly and expensively, like fireworks in the night?

Disclaimer: Every effort has been made to ensure that no expatriates were hurt in the making of this production. Any relationship the characters may have to ghosts, living or dead, is purely coincidental.



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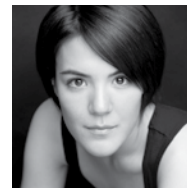
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楊靜安
Jingan MacPherson Young

編劇
Playwright

生於香港，畢業於英國倫敦國王學院英語及電影研究系，現於牛津大學修讀創意寫作碩士學位。皇家宮廷劇院年青編劇及漢普斯丹劇院青年劇團一員，曾獲英國學術電視獎(BAFTA)、英國廣播公司及英國 ScriptFactory 頒發劇本創作獎學金。劇作《末族》為第42屆香港藝術節劇目之一，是首個香港藝術節委約製作的本地英語劇場。前作曾於 Hampstead Theatre Downstairs (《Moir》, 2011)、Jacksons Lane (《The Eyes Have It》, 2009)、解格劇場及博物館(《The T-Group》, 2013)及 The Keble O'Reilly Theatre (《Antigone》, 2013)。目前她定期投稿於《南華早報》。

Born in Hong Kong, Young holds a Bachelor of Arts (Honours) in English with Film Studies from Kings College London (2012) and a Master of Studies in Creative Writing at Oxford University (2014). She is the first playwright commissioned in English by the Hong Kong Arts Festival for *FILTH* (Failed in London, Try Hong Kong) in the 42nd HKAF. She is a graduate of The Royal Court Theatre's Young Writers Programme (2011) and of the Hampstead Theatre's youth company Heat & Light (2011). She has won bursaries from BAFTA, BBC and ScriptFactory UK (2009-2011) for screenwriting. Her plays have been performed in The Hampstead Theatre Downstairs (*Moir* 2011), Jacksons Lane (*The Eyes Have It* 2009), Anatomy Theatre & Museum (*The T-group* 2013) and The Keble O'Reilly Theatre (*Antigone* 2013). She is also a regular contributor to the *South China Morning Post*.



莊培德
Peter Jordan

導演
Director

身兼導演、演員、動作導演、編舞家、作曲家、音樂家及作家，三十年來活躍於歐洲及香港的演藝圈。其著作《意大利即興喜劇的威尼斯起源》於2013年12月由英國羅德里其出版社(Routledge)出版。曾執導無數作品，包括獲獎作品《孤星淚》、《風流劍客》、《老婦還鄉》及《審判胡志明》等。

A director, actor, fight director, movement choreographer, composer, musician, and author. Over the past 30 years, he has worked extensively in Europe and Hong Kong. His book, *The Venetian Origins of the Commedia dell'Arte*, was published by Routledge in December 2013. His many directing credits include award winning productions of *Les Miserables*, *Cyrano de Bergerac*, *The Visit* and *Ho Chi Minh in Hong Kong*.



蘇查理
Charlie Schroeder

祖·羅西
Joe Losey

美國演員，現居香港。於紐約曾參與多個備受讚賞的劇團演出，包括 Elevator Repair Service、The Civilians 及 Ridiculous Theatrical Company。參演電影有：在第 27 屆香港國際電影節上演的《命運的十三個交叉路口》及《BlackMale》等；也曾參演《Sex And The City》及《Ed》等電視劇。查理同時是寫作人，2012 年完成了幽默傳記《Man Of War》，由 Penguin 的 Hudson Street Press 出版。

Schroeder has performed in New York with the critically acclaimed theatre companies, Elevator Repair Service, The Civilians and Ridiculous Theatrical Company. His film work includes *Thirteen Conversations About One Thing* with Alan Arkin, *BlackMale* opposite Roger Rees and *Never Again* with Jill Clayburgh. Schroeder has appeared on the TV shows *Sex and the City* and *Ed*. An accomplished writer, Schroeder's humorous memoir, *Man of War*, was published by Hudson Street Press (Penguin) in 2012.



郭蕙莊
Nina Kwok

麗貝卡·亨特 / 安琪莉可
Rebecca Hunter/Angelique

畢業於英國華威大學戲劇及表演學系，後於倫敦 Mountview 演藝學院深造，獲表演碩士學位。曾參與英國、上海和香港三地的劇場演出，包括：皇家莎士比亞劇團之雙語製作《李爾王》（飾演科多莉亞）（莎士比亞全作戲劇節）、英國楊維克劇團《丁丁歷險記》（英國巡演及倫敦西區劇場）、倫敦南華克劇場《仲夏夜之夢》（飾演赫米亞）、倫敦 New End 劇場《An Eligible Man》、香港大細路劇團《秘密花園之謎》等。曾於多個英國廣播公司電台劇聲演，並於英國廣播公司電視劇集《Holby City》中飾演翻譯員 Robbie Ling。

Kwok trained at London's Mountview Academy of Performing Arts (Master of Arts in Acting). Previously she graduated from University of Warwick (Bachelor of Arts in Theatre and Performing Studies). She has performed in many stage productions in the UK, Shanghai and Hong Kong. Acting Highlights include Cordelia in The Royal Shakespeare Company's bilingual production of *King Lear* (Complete Works Festival); Young Vic's Theatre Company's *Herge's Adventures of Tin Tin*, (UK Tour and London's West End Playhouse Theatre); Hermia in *A Midsummer's Night Dream* (Southwark Playhouse, London); *An Eligible Man* (New End Theatre, London); and *The Secret Garden* (Jumbo Kids Theatre, Hong Kong.) She has voiced in numerous BBC Radio Dramas, and had a recurring role in BBC's TV Series *Holby City* as the translator Robbie Ling.



大衛·皮菲爾德
David Peatfield

理基·弗雷斯特
Ricky Forrester

身兼演員、作家及教師。畢業於倫敦 Mountview 演藝學院，有 20 年豐富演藝經驗。曾參與劇場演出包括，貝爾莎士比亞劇團的《李爾王》及《威尼斯商人》；貝瑞·荷西執導的《伯沙撒》。創作劇本有《I came here for the kangaroos!》及《The Pill - 48hrs of drugged mayhem》。著有多本有關戲劇英語的教科書，例如《Telling my Story》及《Acting in the Real World》等。近作有電影《浮城》及《危情黑吃黑》等。

Peatfield trained at Mountview Theatre Academy London and has worked in the industry for 20 years as an actor, writer and drama teacher. Theatre credits include *King Lear* and *Merchant of Venice* with the Bell Shakespeare Company and *Belshazzar* with Barrie Kosky. He has written a number of plays including *I came here for the kangaroos!* and *The Pill - 48hrs of drugged mayhem*. As a teacher he has written drama textbooks including *Telling My Story* and *Acting in the Real World for Dramatic English*. Recent credits include the movies *Floating City* and *Something Good*.



妮歌·羅素
Nicole Russo

伊琳
Elaine

羅素生於倫敦，自幼能演奏多種樂器並公開演唱。她曾與 Eg White 合作創作專輯，並與 Telstar Records 簽了首份專輯合約，參與英國爵士組合 Brand New Heavies 的巡演，擔任歌手、填詞及聯合製作人。羅素後來重返獨唱之路，現為藝人製作、發展及填詞。

Russo was raised in London. Inspired by her artist father, Russo began playing different musical instruments and singing in public at a very early age. Sticking to her own path of music, Russo started writing the album together with Eg White, then signed her first album deal with Telstar Records, joined and toured with the Brand New Heavies as singer, writer and co-producer. Later she returned to her remarkable solo career and now continues producing, developing and writing for artists.



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袁富華
Ben Yuen

阿馮
Ah Fung

資深舞台工作者，曾為中英劇團演員及導演，2011 年香港演藝學院戲劇藝術碩士（導演）畢業。畢業導演作品《回收旖旎時光》為第 39 屆香港藝術節委約作品。多次獲提名香港舞台劇獎最佳男主角 / 配角（喜 / 鬧劇）、（悲 / 正劇）。曾參演劇目逾百齣，包括《冰鮮校園》、《孤寒鬼》、《孤星淚》、《留守太平間》等。編劇、導演作品有《倒數十八的男孩》、《車嚟喇》、《辣狗更》等。

Yuen graduated from Hong Kong Academy of Performing Arts (HKAPA) in 2011 with a Master in Arts, majoring in Directing. He was an actor and director for Chung Ying Theatre. His graduation project *Recycling Times* was commissioned by the 39th Hong Kong Arts Festival. He was nominated for the Best Actor / Supporting Actor in Comedy and Drama at Hong Kong Drama Awards. He has been cast in over 100 plays, including *Freshly Frozen School*, *The Miser*, *Les Miserables* and *Alive in the Mortuary*. His directorial credits include *Three Men's Dreams*, and film credits include *Once A Gangster* and *Floating City*.



林俊寶
Lam Decker
Ryan Jun-bao

希特拉 (3 月 14, 16, 18 日)
Hitler (14, 16, 18 March)



黃呈欣
Wong Ching-yan
Birdy

芬妮
Fanny

畢業於香港演藝學院戲劇學院藝術（一級榮譽）學士，主修表演。現為自由身演員及戲劇導師，藝君子劇團創辦人之一。在學期間獲頒多個獎學金，並憑《在遙遠星球的一粒沙》及《老婦還鄉》連續兩年獲 The Scholarship of Best Performance Award 及傑出演員獎。憑《老婦還鄉》獲第 18 屆香港舞台劇獎最佳女主角（悲 / 正劇）。

Wong graduated from the HKAPA with a Bachelor of Fine Arts (first-class honours) in Acting. After graduating, she joined the Drama Gallery as full-time actress. She is currently a freelance actress and drama instructor. At school, she was awarded several scholarships, and participated in *Sand and Distant Star* and *The Visit* for which she got the Scholarship of the Best Performance Award.



卓佳銘
Cheuk Kai-ming
Issac

希特拉 (3 月 15, 17, 19 日)
Hitler (15, 17, 19 March)

賴妙芝 Yoki Lai

佈景設計 Set Designer

美國耶魯大學戲劇系設計碩士、香港演藝學院舞台及服裝設計一級榮譽學士，2007及2008年獲耶魯大學獎學金與2008年畢業大獎，2007年獲亞洲文化協會獎助金。2003至2005年間任中英劇團駐團設計師，憑《火之鳥》獲2005年香港舞台劇獎最佳化妝造型設計，及《孤星淚》獲2006年香港舞台劇獎最佳舞台設計。留美期間曾參與多個百老匯及加拿大國家芭蕾舞團等製作的舞台設計。近作包括香港話劇團《18樓C座》及中英劇團《大龍鳳》之舞台設計，2002-2003年為香港演藝學院駐院藝術家。

Lai earned her Master of Fine Arts from Yale University, School of Drama in 2008 and Bachelor of Fine Arts from HKAPA with first-class honours in 2001. She won the Donald and Zorca Oenslager Fellowship Award in Design in 2008 and The Eldon Elder Fellowship in 2007 & 2008 from Yale University, School of Drama; The Fellowship from Asian Cultural Council in 2007. Lai joined Chung Ying Theatre Company as the Resident Designer from 2003 to 2005, where she won The Best Set Design in 2006 and The Best Make-up & Image Design in 2005 Hong Kong Drama Awards. She worked for New York Broadway shows and The National Ballet of Canada for three years after graduating from Yale. Her recent set design works are *Period Show* for Shenzhen media Group, *Flat 18 C* for The Hong Kong Repertory Theatre and *The Big Big Day* for Chung Ying Theatre company. She was the Artist in Residence for HKAPA TEA School in 2012 and 2013.

岑宗達 Victor Sham

音樂及音響設計 Music and Sound Designer

畢業於香港演藝學院音響設計系，目前專注劇場工作，探索各種聲音與藝術的表達方式。

Graduated from HKAPA with a bachelor's degree in Sound Design, Sham is currently engaged in theatre with interests in exploring other means of expressions of sounds and arts.

鄭文榮 Cheng Man-wing

服裝設計 Costume Designer

主修純藝術織物及布料印花技術。曾先後畢業於巴黎杜佩雷高等應用藝術學院、索邦大學及英國薩默塞特藝術科技學院。熱衷於探索時裝與劇場間的互動關係，亦定期於巴黎展出其個人時裝系列；而為劇場演出設計服裝的藝團包括進劇場、前進進戲劇工作坊、演戲家族、香港藝術節、城市當代舞蹈團、天邊外劇場、多空間及香港話劇團等。

Cheng graduated from L'Ecole Supérieure des Arts Appliqués Duperré, L'Université de la Sorbonne in France, and The Somerset College of Arts and Technology in the UK, majoring fine art textile and fabric printing technology. Cheng explores the interaction between fashion and theatre. He periodically presents his fashion collections in Paris. His recent theatre works include Theatre du Pif, On and On Theatre Workshop, Actors' Family, Hong Kong Arts Festival, City Contemporary Dance Company, Theatre Horizon, Prospects Theatre, Y-Space, Hong Kong Repertory Theatre, and others.

陳焯華 Billy Chan

燈光設計 Lighting Designer

香港演藝學院主修劇場燈光設計。憑《逐色》及《萬千師奶賀台慶》獲選參加2007及2011年布拉格舞台設計四年展。2008年憑香港話劇團《梨花夢》獲香港戲劇協會最佳燈光設計。近作有非常林奕華《三國》、2013香港藝術節《蕭紅》、《屠龍記》、中英劇團《海倫·凱勒》等。

Chan graduated from HKAPA in 1991, majoring in Theatre Lighting Design. In 2007 and 2011 he joined the Prague Quadrennial by *Colour Fugue* and *My Life As a TV* respectively. He was awarded Best Lighting Design by the Hong Kong Federation of Drama Societies for *The Secret of Resurrection* of Hong Kong Repertory Theatre. His recent works include Edward Lam Dance Theatre's *What is Success?*, Hong Kong Arts Festival's *Heart of Coral* and *Smear*, Chung Ying Theatre's *The Miracle Worker*, among others.

成博民 Oliver Shing

錄像設計師 Video Designer

畢業於香港中文大學新聞與傳播學院。自由身演員及多媒體設計師。《眾聲喧嘩》成員。近期多媒體設計包括：香港演藝學院《電子城市》；國際綜藝合家歡《香港家十識》；香港藝術節賽馬會當代舞蹈平台—李思騰《What's the Matter?》；六四舞台《讓黃雀飛》（首演及重演）；影話戲《朝》、《非男非女》（重演）、《失戀之後》等。近期演出包括：前進進戲劇工作坊《耳搖搖》、《誰殺了大象》、《如果在末日，一個旅人》、《第十一城》；胡境陽《馬桶》；楊振業《安東尼奧尼之猜想》；成博民X方祺端《眾聲喧嘩（）》等。

Graduated from the School of Journalism and Communication, Chinese University of Hong Kong, Shing is a freelance actor, a multi-media designer and also member of Heteroglossia. His works in multi-media design include *Electronic City* by HKAPA, *Hong Kong Is Our Eco Home* in International Arts Carnival, *What's the Matter?* by Justyne Li in Hong Kong Arts Festival Jockey Club Contemporary Dance Series, *Yellow Bird* by Stage 64 (premiere and re-run), *Dynasty*, *The Twin Spirit* (re-run) and *Wearing the Willow* by Cinematic Theatre. His recent performances include *My Trembling Ears* and *Who Killed the Elephant*, *The Missing Case of a Doomsday Traveller* and *The Eleventh Capital* by On and On Theatre Workshop, *The Hole*, *The Flushing Toilet* and *My Soul* by Wu King Yeung, *Antonioni Conjecture* by Yeung Chun-yip, and *Heteroglossia* by Fong Ki Tuen and Oliver Shing.

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魏婉意 Gloria Ngai

製作經理 Production Manager

香港演藝學院修讀舞台與技術管理學士，畢業後與多個藝術團體合作，近作包括香港歌劇院之《漂泊的荷蘭人》、澳門特區政府文化局之《拉丁城區幻彩大巡遊》、ABA Productions PW Productions 聯合製作的《黑衣幽靈》。魏亦曾為來港演出的外國藝術團體擔任製作經理，近期合作團體包括英國環球劇場及 Glynis Henderson Productions。

Ngai graduated from HKAPA, majoring in Stage and Technical Management. She has collaborated with many arts organisations since graduation. Her recent works include *The Flying Dutchman* by Opera Hong Kong; *Parade through Macao*, *Latin City* by Instituto Cultural do Governo da R.A.E. de Macau; and *Woman in Black* by ABA Productions and PW Productions. She also works as a Production Manager for overseas groups performing in Hong Kong. Recent groups include The Globe theatre (UK) and The Glynis Henderson Productions Ltd (UK).

陳繼諾 Chan Chi-nok

舞台監督及執行舞台監督

Stage Manager and Deputy Stage Manager

畢業於香港演藝學院，主修藝術、項目及舞台管理。曾獲香港上海滙豐銀行香港與內地演藝學生交流計劃獎學金，在學期間於香港迪士尼樂園實習。畢業後演出多齣舞台劇，包括劇場空間《歷史男生》、同流《山羊》、香港戲劇協會《金池塘》、進劇場《舞至愛之終結》（香港及哥倫比亞海外演出），以及香港藝術節《矯情》等。

Chan completed her training at HKAPA with a Bachelor of Fine Arts (honours), majoring in Arts, Event and Stage Management. She was awarded the HSBC, KSAR-Mainland China Exchange Programme Scholarship and interned at Hong Kong Disneyland during her study. Her professional experiences included *History Boys* by Theatre Space; *Goat* by Wedraman; *On Golden Pond* by Hong Kong Federations of Drama; *Dance*

Me to the End of Love by Theatre du Pif (Hong Kong and Colombia Tour); *Jiao Qing* by Hong Kong Arts Festival, among others.

馮舒凝 Fung Shu-ying

助理舞台監督 Assistant Stage Manager

曾參與多個表演團體的製作，包括：任白慈善基金、雛鳳鳴劇團、劇場空間、劇場工作室、香港戲劇協會、香港小沙翁劇團、ABA Productions、香港合唱團等。近期參與製作包括：劇場工作室《愛上愛上誰人的新娘》（首演及重演）、劇場空間《喜靈洲分享夜》（首演及重演）、大中華文化協會《王子復仇記》（英國巡迴）、英皇舞台娛樂《我愛萬人迷》、W創作社《小人國2》、香港歌劇院《曼儂》及香港小沙翁《皆大歡喜》等。

Fung's works of theatre production include: Yam Pak Charitable Foundation, Chorfung, Theatre Space, Drama Gallery, Hong Kong Federation of Drama Societies, Shakespeare4All, ABA Productions, and Opera Hong Kong. Her recent works include: *Truly I Do* (1st run & re-run) by Drama Gallery, *Nunsense* (1st run & re-run) by Theatre Space, *Hamlet* (UK tour) by GCCGA, *Crazy for her* by EEG, *Little Hong Kong Season 2* by Wtheatre, *Manon* by Opera Hong Kong, *As you like it* by Shakespeare4All, and others.

余慧琳 Yu Wai-lam

助理舞台監督 Assistant Stage Manager

香港演藝學院舞台及製作藝術學院畢業，主修技術指導。現為自由身舞台工作者。在學期間曾到澳門 Franco Gragone Entertainment Group《水舞間》實習。近年與不同藝團合作，主要擔任舞台管理工作。

Graduated from HKAPA with a Bachelor of Fine Arts (honours) degree in Technical Direction, Yu is currently working as a theatre freelancer. She was an intern in *The House of Dancing Water* at Franco Gragone Entertainment Group, Macau. She worked with various arts companies in recent years, mainly in stage management.

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展覽 EXHIBITION		12/3	「表演與互動」工作坊 Acting and Interacting
18/2-23/3	與藝術共成長 Grow with the Arts	12/3	異域風情舞蹈工作坊 Exotica by Sujata Goel
電影 FILMS		14/3	從葛路克到舞蹈歌劇 From Gluck to Dance-opera
26/10; 3, 10, 24/11/2013, 22/3/2014	《3D Matthew Bourne 新天鵝湖》 Matthew Bourne's <i>Swan Lake 3D</i>	14/3	邂逅舞者：亞太舞蹈平台（第六屆） Encountering Choreographers of APDP VI
7/12	《紐倫堡的名歌手》 Die Meistersinger von Nürnberg	15/3	與魯茲·佛斯特對話 Conversations with Lutz Förster
18/1	《唐懷瑟》Tannhäuser	15, 16/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
歌劇 / 戲曲 OPERA / CHINESE OPERA		17/3	國際當代舞蹈論壇 — 從北歐到香港 International Contemporary Dance Forum (ICDF) - from Nordic Countries to Hong Kong
1/3	林家聲談《武松》Lam Kar-sing Talks <i>Wu Song</i>	23/3	《羅恩格林》後台解碼 Behind <i>Lohengrin</i>
9/3	「技巧與挑戰」聲樂工作坊 Contemporary Vocal Singing: Techniques and Challenges		
音樂 MUSIC		戲劇 THEATRE	
16/2	與蕭邦有個約會 A Date With Chopin	21/2	《茱莉小姐》演後談 Adapting <i>Mies Julie</i>
18/2	齊來認識《阿爾卑斯交響曲》 Ohren-auf! An Alpine Symphony for Kids	22, 23/2	《仲夏夜之夢》後台解碼 Puppets Backstage
23/2	約翰·歐康納鋼琴大師營 John O'Connor's Piano Boot Camp	27/2	改編莎士比亞 Adapting Shakespeare
28/2	亞夫迪娃鋼琴大師班 Yulianna Avdeeva Piano Masterclass	1/3	《森林海中的紅樓》演後談 Return of the Dynamic Duo
2/3	牧童笛大師班 Reinventing the Humble Recorder	2/3	《羅密歐與朱麗葉》座談 Talking About <i>Romeo & Juliet</i>
5/3	大號大師班 Tuba Masterclass with József Bazsinka	7/3	《子彈捕手》互動演後談 Speeding Bullet
8, 9/3	魔法鋼琴演前講座 Making of Magic Piano	7/3	《女戲 1+1》演後談 About the Girls
10/3	無伴奏合唱大師班 Coaching A Cappella	8/3	《鐵馬》編作劇場工作坊 Iron Horse: Devising Theatre Workshop
11/3	當代舞指揮之道 Conducting for Dance II	11/3	華麗與悲壯的戰爭 — 傳奇水滸 108 講座 Rockin' Chinese Opera
14/3	管風琴大師班 The Art of Organ Playing	15/3	《末族》：漂泊香港 After <i>FILTH</i> : Rootless in Hong Kong
19/3	室樂團大師班 Coaching Chamber Orchestra	16/3	《水滸 108》後台參觀 Backstage Pass to 108 Heroes III
舞蹈 DANCE		23/3	解構《鐵馬》 Deconstructing the Iron Horse
24/2	舞台外的崔莎·布朗 — 早期作品演出 Alternative Spaces of Trisha Brown - Early Works	特備節目 SPECIALS	
26/2	《最後的第一次觸動》中的悖論 The Paradox of <i>Last Touch First</i>	8, 15/3	「香港 — 動態的詩歌」漫步遊（中上環街道） Hong Kong - Poetry in Motion (Streets of Central & Sheung Wan)
27/2	米高·舒馬卡舞蹈大師班 Dance Masterclass by Michael Schumacher	8, 15/3	「香港 — 動態的詩歌」漫步遊（九龍城街道） Hong Kong - Poetry in Motion (Streets of Kowloon City)
1/3	莫伊謝耶夫民族服飾 Moiseyev's Ethnic Costumes	19/3	藝術節座談會：組織架構與成功 HKAF Symposium: Structure and Success
6/3	《思想伊戈：百年春之祭》演後談 ITMOI Post-performance Dialogue	電視特備節目 FESTIVAL ON TV	
11/3	身「心」舞動工作坊 Movement Workshop with Xie Xin	12, 19, 26/1; 2, 9/2/2014	藝術節節目精選 Festival Programme Highlights



Louise Kwong
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"Who is this man? He truly
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Nathan Milstein

Lucerne Festival Strings

Mar 20

Mozart
Joseph Marx
Schönberg
Mahler/Dünser
Mozart
Mendelssohn
Divertimento in D, K136
Songs for medium voice and strings
Notturmo in A-flat for violin, strings and harp
Rückert-Lieder for medium voice, strings and harp
Divertimento in F, K138
Sinfonia No 9 in C, Swiss
Louise Kwong (Soprano)

Mar 21

Joseph Suk
J S Bach
Honegger
J S Bach
Dvořák
Meditation on the Old Czech Choral: *St. Wenceslas*, Op 35a
Violin Concerto in A minor, BWV1041
Prélude, Arioso et Fughette sur le nom de Bach
Violin Concerto in E, BWV1042
Serenade in E, Op 22
Daniel Dodds (Violin)

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