

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

大女孩 BIG GIRL

編劇/演出 韋羅莎

WRITTEN AND PERFORMED BY Rosa Maria Velasco

港式填鴨 PAPER DUCK ON THE RUN

編劇/演出 李穎蕾

WRITTEN AND PERFORMED BY Santayana Li

導演 李鎮洲

DIRECTED BY Lee Chun-chow

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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

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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.

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42nd 香港藝術節 Hong Kong Arts Festival 18.2-22.3.2014 Presents

女戲 1 + 1 GIRL TALK

《大女孩》
Big Girl

編劇 / 演出 韋羅莎
Written and Performed by Rosa Maria Velasco

《港式填鴨》
Paper Duck on
the Run

編劇 / 演出 李穎蕾
Written and Performed by Santayana Li

導演：李鎮洲 Directed by Lee Chun-chow

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

5-9.3.2014

香港大會堂劇院
Theatre, Hong Kong City Hall

演出長約 2 小時，包括一節休息
Running time: approximately 2 hours including one interval

粵語、英語及普通話演出，附、中英文字幕
Performed in Putonghua, Cantonese and English with Chinese and English surtitles

本節目含粗俗語言。This production contains strong language.
遲到者不得入場。Latecomers will not be admitted.

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www.hk.artsfestival.org

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《大女孩》 *Big Girl*

編劇 / 演出
韋羅莎

現場音樂 / 演出
朱柏謙

Playwright & Performer
Rosa Maria Velasco

Live Musician & Performer
Chu Pak-him

— 中場休息 Interval —

《港式填鴨》 *Paper Duck on the Run*

編劇 / 演出
李穎蓓

導演
李鎮洲

Playwright & Performer
Santayana Li

Director
Lee Chun-chow

創作人員 *Creative Team*

佈景設計
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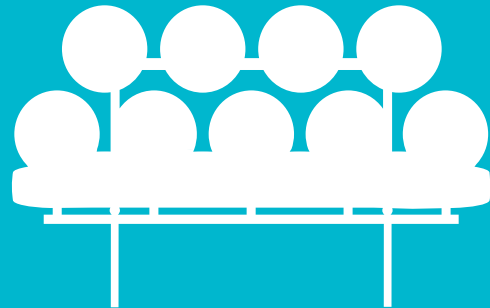
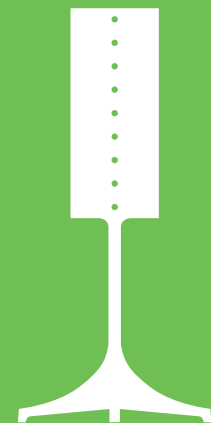
Set Designer
Siu Wai-man

Costume Designer
Cheng Man-wing

Lighting Designer
Yeung Tsz-yan

Sound Designer
Chan Wai-fat

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Herman Miller

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This exhibition has been generously sponsored by
Herman Miller International, Asia Pacific.

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舞台監督

關浩明

執行舞台監督

李藍施

製作電機師

丁鈞培

舞台助理

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Stage Manager

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Deputy Stage Manager

Nancy Lee

Production Electrician

Ting Kwan-pui

Stage Assistant

Mak Shu-wing, Cheung Hoi-wang Ivan

Wardrobe Mistress

Hung Wing-yin

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Chinese Surtitles

Zeng Yilin

Surtile Operator

Au Kam-cheung

Photographer

Cheung Chi-wai

鳴謝 Acknowledgements

三角關係 Trinity Theatre

李福光 Li Fuk-kwong

Plus 藝術節加料節目

《女戲 1+1》演後談

7.3.2014 (五) 晚上 10:30-11:00

歡迎觀眾於演出後留步，與演員兼編劇
韋羅莎和李穎蓓，以及導演李鎮洲見面。

廣東話主講

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

Meet-the-Artist - About the Girls

7.3.2014 (Fri) 10:30-11pm

If you would like to meet Rosa Maria Velasco,
Santayana Li and director Lee Chun-chow, please
remain in the theatre after the performance.

In Cantonese

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

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、韋羅莎和李穎萱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.

《大女孩》 *Big Girl*

韋羅莎
Rosa Maria Velasco

1993 年的某個晚上

「我要到樓下沖印店去拿相片，要跟我一起去嗎？」

「不要」（我在看電視）

「來吧，陪陪你老爸，跟他作個伴嘛」

「不要」（我要看電視！）

「請你吃冰淇淋又怎麼說？」

在他 45 歲的那一年，我生命裏的第一個男人迎接我來到這個世界。他是一個隨時都充滿活力的人，熱愛音樂和電影。在我記憶裏面，幾乎每個星期天我都是聽着客廳傳進來的音樂而醒的，而我們那天如果不去釣魚或放風箏的話，他就會去租一些錄影帶和鐳射影碟（一個現代小孩子肯定會拿去當盤子來用或飛碟去玩的東西）回家跟我一起看。那天的下午我們就會坐在電視機前面，不是電影接電影就是電視劇接電視劇，從「洛奇」系列到「憨豆先生」全集，幾乎什麼都看。我因此愛上了那個「公仔箱」，也特別珍惜每當做完功課才能跟它相處的時間，絕對不會讓任何東西妨礙那段難得的時光，拿冰淇淋來誘惑我也沒有用。

Some night in 1993

"I'm going downstairs to the store and pick up the pictures. You want to come with me?"

"No." (I was watching TV)

"Come on, walk with your old man. Keep me company."

"No." (I wanted to watch TV!)

"I'll buy you ice-cream..."

The first man in my life welcomed me into this world when he was 45. He was an energetic man who loved music and movies. For as long as I could remember, every Sunday morning I would wake up to music coming from the living room. If we didn't go fishing or flying kites, he would rent videos and laser discs (something kids nowadays would use as plates or Frisbees, I'm sure). We would spend the afternoon in front of the TV, watching movie after movie, or TV show after TV show, from the *Rocky* series to the *Mr. Bean* series, or anything. I fell in love with that giant moving-picture box. I wasn't about to let anything get in the way of our relationship, especially when I got to sit in front of it after doing my homework. Not even ice-cream.

「不要」

「好吧」

他走了。

10 分鐘後，電話響了，媽媽接了之後跟我說：

「你爸爸忘了帶錢包，他要你拿去店裏給他」

我那時 10 歲，只能長喊一聲「哎呀！」然後拿着錢包去找他，出門時還拉着「呀」的尾音，確是氣得想打人...

我大概到了 20 歲才能像個大人一樣跟他說話，也就是說偶爾加句髒話也不成問題。他就是那種你身邊的朋友都會喜歡的爸爸，因為他都把你當成朋友般跟你聊天，不管談的是關於功課、長大想做什麼、baby 的由來、怎樣選男朋友等等...什麼主題都可以，一點也不覺尷尬。話雖如此，他還是個爸爸，也總有討厭他擺出嚴父架子的時候，尤其是當我問為何必須服從他的一些命令時，他不會解釋，而只會說「我說的，就必須做」。現在這情況有點類似。

當我到達沖印店的時候，就看見他站在門外，一手拿着相片，另一手拿着一根香煙。一見到我就把香煙弄熄，然後說：

「好，咱們走吧」

「你不是沒帶付相片的錢嗎？」

「我有帶，我只是把你騙來陪我，嘻嘻...」

"No."

"Ok then."

He left.

Ten minutes later, the phone rang. Mom answered it and said to me,

"Your father forgot his wallet and wants you to bring it to him at the store."

I was 10. I shouted, "Oh man!" Then I took his wallet and went to meet him. I was ready to punch someone...

It wasn't until I was about 20 that I could talk to him like an adult, meaning using the F word once in a while. He was one of those fathers that all your friends liked. No matter how old you were, he would talk to you like a friend. We could talk about anything and everything, be it my school work, what to become when I grew up, how babies are made, how to pick a boyfriend... any topic would be fine by him. But no matter what, he was still a father and there were times you really didn't like him for being one, like when he made you do things and when you asked why, his reply would simply be "because I said so". This was something like that.

When I arrived, he was standing outside the store, with the pictures in one hand, and a cigarette in the other. When he saw me, he put out the cigarette and said, "Ok, let's go." "I thought you didn't have money to pay for the pictures?"

"I have money. I just lied for you to come here and be with me. Hehe..."



我當時就知道，我不可能找到一個比他更浪漫的人。每當我們的生日、紀念日、情人節、畢業等等…我媽媽、姐姐和我都必定會收到起碼一打紅玫瑰；聖誕節送給我們每一個人的禮物都不只一份，大大小小的各有好幾份，聖誕卡也一人一張。就算到他年紀大了，肺氣腫讓他走路時呼吸困難，他還是會堅持幫我們開門、拉椅子、替媽媽拿東西。我在他身上學到的第一個重要課題，就是男性對女性的尊重，而我們一起相處的時候，他從不鬆懈的以身作則。我還記得跟媽媽一起逛商店時，他會在門外等，先是提出幫我拿着我的小背包，好讓我逛得輕鬆點，再來就是幫我們開門，然後對着當時才六歲的我說：「女士，請」。

他對我狡猾地笑了一笑，我在他手臂上揮了一拳，他假裝疼痛「啊！」了一聲，

我們就開始走回家，
手牽着手，
吃著冰淇淋。

那算是我第一次約會。
26 年的父女情，
有過很多次約會，
吃了很多冰淇淋，

很甜。

愛您，爸爸。

I knew then and there that I would never find a more romantic man in the whole world. At least a dozen of red roses were presented to my mother, my sister and I on birthdays, anniversaries, Valentine's Day, graduations, and of course, as surprises. Christmas presents were never in singular form: we always had a bunch of small gifts and a few big ones, and greeting cards along with them. Even when he grew older, and emphysema caused his breathing to be a burden when he walked, he would still insist on opening doors, holding out chairs, offering to carry whatever was in my mother's hands while she walked. Respect towards woman is the first important thing he taught me, and he never failed to show me how it was done throughout the time we had together. I can still remember him offering to carry my little backpack while he waited outside the shop, so that I could shop around freely with my mother, and his holding the door for a 6-year-old me saying "Ladies first".

He gave me a cheeky smile. I gave him a punch on his arm. He feigned an "Ouch!" and we walked home,
hand in hand,
eating ice-cream.

I consider that my first date.
Father and daughter, for 26 years,
going on many dates,
with a lot of ice-cream,

and sweetness.

Love you, Papa.

43rd 香港藝術節 Hong Kong Arts Festival 27.2-29.3.2015

率先披露 Programme Highlights

Dutch National Ballet *Cinderella*
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洛杉磯愛樂 / 杜達美

The Bolshoi Opera and Bolshoi Ballet
莫斯科大劇院歌劇團及芭蕾舞團

Staatskapelle Dresden / Christian Thielemann
德累斯頓國家管弦樂團 / 泰利曼

《金蘭姊妹》 *The Amahs* 電影《桃姐》編劇李恩霖打造香港原創戲劇

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《港式填鴨》 Paper Duck on the Run

李穎蓀
Santayana Li



之前我有點迷失，然後我去了尼泊爾一趟。尼泊爾給我的第一個感覺是：多塵。小至電單車大至貨車，行經時所捲起的煙塵就如一個個放大了五十倍的沙翁（香港甜點）飄散到你口中溶化。就算你戴了口罩也避不了，因為那些沙糖會不經意爬進你的口腔，當你脫下口罩磨擦牙齒時，便一邊回味着這異國送給你的見面禮。我喜歡這些沙糖，不甜且帶點鹹，這味道不禁讓我憶起剛才經過窄巷時，一個尼泊爾女孩的眼神，她雙眼圍着

I was a little lost; then I went to Nepal. My first impression of Nepal: dusty. From motorbikes to large trucks, the dust stirred by the vehicles driving past was like a huge, sugary doughnut flying into and melting in your mouth. Even a mask wouldn't stop that sugar from crawling into your mouth. When you took the mask off and grinded your teeth, it was like a grainy greeting that let the tourist savour the sense of welcome in this exotic country. I liked this sugar. It was not sweet; a little salty even. The taste reminded me of the moment when I walked past a Nepalese

如 smoky eyes 般粗黑的眼線，她望着我，雙手合十，然後說了一聲：Namaste。突如其來的一股暖流在我胸口溶化，這刻我才發覺，我把自己關進了一個不分時間的盒子裏，將所有的情感都往外塞，拒絕情感在我身上留痕跡。回港後，分隔了一段時間的身心，現在要整合一下，踏出這個盒子，點一份「澡雪精神」，然後再重新出發。

這個作品的內容跟我生活了七年，創作時我依然不斷嚴刑拷問我自己：和它「混熟」了嗎？沉澱好「蓄勢待發」了嗎？可能只是一些世俗之見，但是我心底裏有一份好想講的衝動。這份衝動已經潛藏了七年，累積如今年美國暴風雪般雪虐風饕的情感。希望這場暴風雪過後會帶來一個遲來的春天，我希望是可以的。

感謝整個偉大的創作團隊，你們每一位都是優秀的劇場尖子，特別是李鎮洲先生和何珮珊小姐。還有，感謝我人生中最重要兩位男士，李福光先生和潘惠森先生，你們的「煙」繼續給我創作的養份。

Namaste。

girl in an alley. Her smoky eyes with heavy eyeliner caught mine; she pressed her palms together and said, Namaste. I felt a surge of warmth rising and melting within me. That was when I realised that I had locked myself in a box with no parameters of time, leaving all emotions outside and refusing let it leave any trace on me. I returned home to Hong Kong, having separated the body and the mind for a while. It was time to recoup and step out of the box. With a purified sense of self, I set off again.

I lived with the content of this work for seven years. During its creation, I constantly grilled myself: Do I truly know it yet? Is it ready to go? Perhaps they are shallow thoughts, but I've been wanting to blurt them out. It's an impulse that's been suppressed for seven years now. The build-up feels about as strong as the polar vortex that hit the US this year. Hopefully, after the blizzards, spring will bloom. I hope so.

I'd like to thank my incredible creative team; every single one of you are masters of the theatre, especially Mr Lee Chun-chow and Ms Cindy Ho. Also I'd like to thank Mr Li Fuk-kwong and Mr Poon Wai-sum, the most important men in my life and whose smoke continuously inspires me.

Namaste.

影 藏 歲 月

Images Through Time : Photos of Old Hong Kong
香港舊照片 18.12.2013 - 21.4.2014



透過約七百幀珍貴歷史圖片，介紹香港在攝影術傳入中國過程中的重要地位，以及香港自十九世紀中葉開埠後滄海桑田般的轉變。

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李鎮洲

Lee Chun-chow

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、憑《煉金術士》獲最佳男配角獎，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》、香港藝術節《屠龍記》、《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 Supporting Actor Award (Tragedy/Drama) for his role in *The Alchemist* in 2002, and 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 *Smear, Journey to Home*. He is currently a freelance theatre practitioner.



韋羅莎

Rosa Maria

Velasco

編劇 / 演出

Playwright & Performer

香港演藝學院戲劇系學士（一級榮譽）學位畢業，在學期間以優異成績榮獲多個獎學金，亦憑《木馬屠城後傳》獲優異演員和第 15 屆香港舞台劇獎最佳女配角提名。2007 至 2009 加入香港話劇團為全職演員，演出包括《卡里古拉》、《水中之書》及《暗戀桃花源》等。2009 至 2010 加入詹瑞文和甄詠蓓的劇團 PIP 文化產業為全職演員，期間參演《家家春秋》和《潮性辦公室》。近期演出包括：《三國》、《賈寶玉》（非常林奕華）、《囍雙飛》、《芳華絕代之曇花一現》（一路青空）、《咁愛咁做》（黃子華）、《開關係》（W 創作社），分別憑《水中之書》獲第 19 屆香港舞台劇獎最佳女主角提名及《開關係》獲第 22 屆香港舞台劇獎最佳女配角提名。

韋氏同為戲劇導師，教授英語、粵語及普通話戲劇工作坊，亦曾參與電影配音。現為自由身演員和戲劇導師。

Velasco graduated from the Hong Kong Academy for Performing Arts (HKAPA) in 2006 with a Bachelor of Fine Arts (first-class honours), majoring in Acting. She has received many scholarships during her programme of study, and was nominated for Best Supporting Actress at the 15th Hong Kong Drama Awards for her performance in *Trojan Women* (HKAPA), Best Actress at the 19th Hong Kong Drama Awards for her performance in *Writing in Water* (Hong Kong Repertory Theatre), and Best Supporting Actress at the 22nd Hong Kong Drama Awards for her performance in *Open Relationship* (W Theatre). After her graduation, Velasco was a full-time actress with the Hong Kong Repertory Theatre (HKREP) from 2007 to 2009, and with PIP Cultural Industries in the period from 2009 to 2010. Velasco has been a freelance actress and drama tutor ever since.

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李穎蕾
Santayana Li

編劇及演員
Playwright and Performer

現為香港演藝學院戲劇學院研究所編劇系二年級學生。四度參與新城劇團《劇場裡的卧虎與藏龍》。首個編寫作品《愛之初體驗》獲邀成為第40屆香港藝術節演出劇目。2011年畢業於香港演藝學院戲劇學院（榮譽）學士學位，主修表演。在校期間曾獲演藝發展基金獎金、Ohel Leah Synagogue 慈善獎學金等。

2012年開始公演編劇作品，包括：香港藝術節《愛之初體驗》、新視野藝術節 x 鄧樹榮戲劇工作室《舞·雷雨》（文本創作及助理戲劇指導）、天邊外劇團《如果·在·冬·夜·一個·旅·人》（編寫短劇《在》及《夜》）、香港原創《軌道上的微生物》。2013年分別於澳門戲劇農莊黑盒劇場演出及計劃第六屆台北藝穗節及第二屆香港藝穗民化節上演首套自編自演獨腳戲《殺獨》。李為香港原創創辦人之一。

Li graduated from the School of Drama of HKAPA in 2011, majoring in Performance. She is currently in her second year study of Master of Fine Arts in Drama at HKAPA, majoring in Playwriting. Scholarships she has received include the Academy Development Fund Scholarship and Ohel Leah Synagogue Charity Scholarships.

She has joined the Playwright Scheme by Prospect Theatre four times. Her works since 2012 include: *Journey to Home* (the 40th Hong Kong Arts Festival), *Thunderstorm* (as playwright and assistant dramaturg, presented by Tang Shu-wing Theatre studio and New Vision Arts Festival), *If on a Winter's Night A Traveller* (Theatre Horizon) and *Ass Juice-Maker* (HK Originator). In 2013, her solo work *Killing the Loneliness* was presented in the 2013 Farmers Theatre Black Box Theater Program in Macau and Hong Kong People's Fringe Festival 2013 - Taipei Journey. Li is one of the founders of HK Originator.

朱柏謙
Chu Pak-him

現場音樂 / 演出
Live Musician & Performer

朱智超之子，朱凌凌成員，曾為中英劇團全職演員，為藝術文化雜誌《三角誌》撰寫專欄〈朱事八卦〉，現為香港電台電視節目《好想藝術》擔任主持。

Chu is a member of Juicyning. He was a full-time actor for Chung Ying Theatre Company Theatre. He writes columns for the art and culture magazine *Delta Zhi*, and hosts *Aspiration*, a television programme of RTHK.

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邵偉敏

Siu Wai-man

舞台設計
Set Designer

畢業於香港演藝學院，獲一級榮譽藝術學士學位，主修舞台及服裝設計。邵氏為香港藝術節設計的作品有《愛之初體驗》及《重回凡間的凡人》。其他設計作品包括：風車草劇團《求証》、《Q 畸大道》；前進進戲劇工作坊《漂流》、《如果在末日，N 個旅人》；香港話劇團《櫻桃園》、《脫皮爸爸》等。邵氏憑《脫皮爸爸》榮獲第 21 屆香港舞台劇獎最佳舞台設計，憑《卡夫卡的七個箱子》榮獲第 18 屆香港舞台劇獎最佳化妝造型。

Siu graduated from HKAPA, with a bachelor's degree (first-class honour), majoring in Stage and Costume Design. Siu has designed for *Journey to Home* and *An Ordinary Man* for HKAF. His other works include *Proof* and *Avenue Q* by Windmill Grass Theatre; *And then, I float...*, *The Missing Case of Zillion Doomsday Travellers* by On and On Theatre Workshop; *The Cherry Orchard* and *Shed Skin* by Hong Kong Repertory Theatre. Siu was awarded Best Set Design for *Shed Skin* at the 21st Hong Kong Drama Awards with and Best Make-up for *Seven Boxes Possessed of Kafka* at 18th Hong Kong Drama Awards.

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。鄭氏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；曾為多個劇場演出設計服裝，合作藝團包括進劇場、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 in fine art textile

and fabric printing technology. Cheng explores the interaction between fashion and theatre. He periodically presents his fashion collections in Paris. He has worked with Theatre du Pif, On and On Theatre Workshop, Actors' Family, Hong Kong Arts Festival, City Contemporary Dance Company, Theatre Horizon, Prospects Theatre, Y-Space and Hong Kong Repertory Theatre, among others.

楊子欣

Yeung Tsz-yan

燈光設計
Lighting Designer

畢業於香港演藝學院科藝學院，獲藝術學士學位，主修舞台燈光設計。曾獲四度提名香港舞台劇獎，並憑《菲爾德》及《關愛》獲第 15 屆和第 21 屆最佳燈光設計。2011 年憑《三國風流》獲選參加布拉格舉行的舞台設計四年展。2012 年憑《雙燕——吳冠中名畫隨想》獲第 14 屆香港舞蹈年獎「最值得表揚舞美」。現為自由身舞台工作者。

Yeung graduated from the HKAPA with a Bachelor of Fine Arts with a major in Theatre Lighting Design. She won the Best Lighting Design Award at the 15th and 21st Hong Kong Drama Awards for her work on *Phaedra* and *Iron* respectively. In 2011, Yeung was chosen to participate in Prague Quadrennial with *Romance of The Three Kingdoms*. She was awarded Outstanding Design for Dance at the 14th Hong Kong with her designs in *Two Swallows - Ode to Wu Guanzhong*. Yeung is currently a freelance stage practitioner.

陳偉發

Chan Wai-fat

音樂及音響設計
Music & Sound Designer

畢業於香港大學音樂系。曾參與香港藝術節節目包括《野豬》及《示範單位》。

Chan graduated from the Department of Music, The University of Hong Kong. His collaborations with the Hong Kong Arts Festival include *Wild Boar* and *Show Flat*.



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秦紹良 Ziv Chun

錄像設計
Video Designer

自由身媒體工作者，從事舞台投影設計、宣傳錄像製作及平面設計等工作。近年投影設計作品包括：三角關係《快樂無罪》系列、《勁金歌曲》系列、《愈痛愈美麗》、《B+ 人生》；香港舞蹈節 2013《單城》；香港舞蹈聯盟《香港舞蹈年獎》2012 及 2013；前進進新文本運動《漂流》；香港兒童音樂劇團《Romeo & Juliet 2.0》、《Alice in Wonderland JR.》；香港創樂團《Sound Shocking》；一路青空《一千零一夜》。宣傳錄像製作包括：W 創作社《小人國 4》、《紅海人藍海戰》、《開關係》、《愛是雪》；一舖清唱《夜夜欠笙歌》；香港舞蹈團《花木蘭》；鄧樹榮戲劇工作室《打轉教室》等。

Chun is a freelance media designer, who also works on video projection design for theatre production, promotion trailer editing and graphic design project. Recent video works in theatre include Trinity Theatre's *Shall We Ha* series, On and On Theatre Workshop's *And Then, I Float...*, Radiant Theatre's *One and the Only Night*; Promotion trailer editing work includes W Theatre's *Little Hong Kong 4*, Hong Kong Dance Company's *The Legend of Mulan*; and Tang Shu-wing Theatre Studio's *Detention*.

陳樹培 Johnson Chan

製作經理
Production 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《示範單位》和《香港式離婚》，以及第 41 屆香港藝術節《屠龍記》。現為自由舞台工作者。

Chan graduated from the School of Technical Arts of HKAPA in 2006. Since graduation, he has been involved in many arts festivals and taken part in productions as *Show Flat* and *The Truth About Lying* in the 40th HKAF and *Smear* in the 41st HKAF. Chan currently works freelance in the theatre.

關浩明 Kan Kwan

舞台監督
Stage Manager

香港演藝學院舞台及技術管理系深造文憑畢業，主修舞台技術。2004 至 2007 年任職香港文化中心駐場舞台監督，2008 年起為康樂及文化事務署、香港藝術節、澳門音樂節及澳門藝術節等多個節目作技術統籌。曾參與香港藝術節的本地製作包括《情話紫釵》、《愛之初體驗》、《示範單位》等。現為自由身舞台工作者。

Kwan graduated from the HKAPA, majoring in Stage and Technical Management. He was the Resident Stage Manager of Hong Kong Cultural Centre between 2004 and 2007. Since 2008, he has worked for numerous theatre productions as a technical coordinator for LCSD and HKAF. He is now working in the theatre as a freelancer.

李藍施 Nancy Lee

執行舞台監督
Deputy Stage Manager

香港演藝學院藝術學士（榮譽）學位畢業，主修舞台管理。曾參與香港藝術節、香港芭蕾舞團、中英劇團、香港歌劇院、新域劇團、風車草劇團、W 創作社、天邊外劇團、Kearan Pang Production、香港中樂團及亞洲青年管弦樂團等製作。最近參與香港藝術節 2012《愛之初體驗》、風車草劇團《Q 畸大道》、W 創作社《小人國 4》、香港中樂團《別·六月雪·思》等。商業製作方面，2005 年參與張學友創意音樂劇《雪狼湖》（國語版）。現為自由身舞台工作者。

Lee graduated from the HKAPA with a Bachelor of Fine Arts (Hons) in stage management. She has worked with different professional theatre companies and art groups, such as Hong Kong Arts Festival, Hong Kong Ballet, Chung Ying Theatre Company, Opera Hong Kong, Prospects Theatre Company, Windmill Grass Theatre, W Theatre, Theatre Horizon, Kearan Pang Production, Hong Kong Chinese Orchestra and Asia Youth Orchestra. In commercial theatre, she has participated in Jacky Cheung's musical *Snow Wolf Lake* (World Tour) as deputy stage manager in 2005. Lee is currently working as a freelancer.

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Romance and Martial Arts	《武松》 <i>Wu Song the Tiger Killer</i>	STA	16/3	2:30pm
《天鵝武士前傳》音樂會 <i>Before Brabant</i>	音樂與文本：莊祖欣 指揮：廖國敏 Music & Libretto: Jeffrey Ching Conductor: Lio Kuokman	APAA	18/3	8:15pm
薩翁林納歌劇節 — 華格納《羅恩格林》 Savonlinna Opera Festival - <i>Lohengrin</i> by Richard Wagner	音樂與文本：華格納 Music & Libretto: Richard Wagner	CCGT	21/3 23/3	7pm 3pm
科隆愛樂樂團 Guerzenich Orchestra Cologne	指揮：馬庫斯·史坦茲 Conductor: Markus Stenz	CCCH	18/2	8pm
瑪利亞芝傲·皮莉斯與蘇格蘭室樂團 Maria João Pires with the Scottish Chamber Orchestra	首席指揮：羅賓·提賽弟 Principal Conductor: Robin Ticciati	CCCH	20, 21/2	8pm
約翰·歐康納鋼琴獨奏會 John O'Connor Piano Recital		TWTA CHCH	22/2 24/2	8pm 8pm
香港中樂團「樂旅中國 VIII」 Hong Kong Chinese Orchestra - Music about China VIII	指揮：閻惠昌 Conductor: Yan Huichang	CHCH	22/2	8pm
亞夫迪娃鋼琴獨奏會 Yulianna Avdeeva Piano Recital		APAA	27/2	8:15pm
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香港小交響樂團與葛羅夫納 Hong Kong Sinfonietta & Benjamin Grosvenor	音樂總監 / 指揮：葉詠詩 Music Director/ Conductor: Yip Wing-sie	CHCH	28/2	8pm
格里哥利·波特 Gregory Porter		CCCH	28/2, 1/3	8pm
柯迪凡托合奏團 Ensemble Cordevento	十七世紀的流行音樂 Popular Music from the 17th Century	APAA	1/3	8:15pm
森姆·李與好友音樂會 Sam Lee & Friends		APAA	3, 4/3	8:15pm
費沙爾與布達佩斯節日樂團 Iván Fischer & the Budapest Festival Orchestra	小提琴：雷諾德·卡普森 with Renaud Capuçon, violin	CCCH	6, 7/3	8pm
魔法鋼琴與蕭邦短篇 Magic Piano & The Chopin Shorts	鋼琴：李嘉齡、黃蔚園 with Colleen Lee & Wong Wai-yuen, piano	CHCH TMTA	7, 8/3 8/3 9/3	8pm 3pm 2:30pm
倫敦交響樂團 London Symphony Orchestra	指揮：丹尼爾·哈丁 Conductor: Daniel Harding	CCCH	8/3	8pm
匿名四人組 Anonymous 4	恩典與榮耀 Grace & Glory	CHCH	11/3	8pm
瑪德琳·碧露 Madeleine Peyroux		CCCH	12/3	8pm
卡華高斯·佩斯與貝多芬 Kavakos, Pace & Beethoven	小提琴：卡華高斯 鋼琴：佩斯 Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	13/3	8pm
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赫克托·奧利維拉管風琴獨奏會 Hector Olivera Organ Recital		CCCH	15/3	3pm
和諧花園古樂團 Il Giardino Armonico	音樂總監、笛及蕭姆管：喬凡尼·安東尼尼 Music Director, Flute and Chalumeau: Giovanni Antonini	CHCH	14, 15/3	8:15pm
琉森節日弦樂團 Lucerne Festival Strings	藝術總監：丹尼爾·多特思 Artistic Director: Daniel Dodds	CHCH	20, 21/3	8:15pm
羅伯特·豐塞卡 YO 音樂會 Roberto Fonseca 'YO'		CCCH	21/3	8pm
《形象香港》 <i>Images of Hong Kong</i>	也斯詩作命題音樂會 A concert of new works inspired by Ya Si's Poetry	CHT	21, 22/3	8pm
薩翁林納歌劇節 — 歌劇盛宴 Savonlinna Opera Festival - Gala Concert	指揮：亞理·海邁萊伊寧 Conductor: Jari Hämäläinen	CCCH	22/3	8pm

米蘭史卡拉歌劇院芭蕾舞團《吉賽爾》 Teatro alla Scala Ballet Company (La Scala Ballet) <i>Giselle</i>	編舞：尚·卡羅利·朱爾斯·佩羅特 Choreographer: Jean Coralli - Jules Perrot	CCGT	18-21/2 22/2	7:30pm 2:30pm 7:30pm
崔莎·布朗舞蹈團 Trisha Brown Dance Company	編舞：崔莎·布朗 Choreographer: Trisha Brown	APAL CWDP	21, 22/2 24/2	8pm 1pm 4:30pm
蘇格蘭芭蕾舞團《仙凡之戀 搖滾激情篇》 Scottish Ballet - <i>Highland Fling</i>	導演 / 編舞：馬修·伯恩 Director and Choreographer: Matthew Bourne	STA	21-23/2 23/2	7:30pm 2:30pm
季利安作品 Kylworks	編舞：尤里·季利安·米高·舒馬卡 Choreographer: Jiri Kylián, Michael Schumacher	KTTA	26, 27/2	8pm
俄羅斯莫伊謝耶夫舞團 Igor Moiseyev State Academic Ensemble of Popular Dance (Russia)		CCGT	27, 28/2, 1/3 2/3	7:30pm 2:30pm
艾甘·漢舞蹈團《思想伊戈：百年春之祭》 Akram Khan Company - <i>iTMOi</i> (in the mind of igor)	藝術總監及編舞：艾甘·漢 Artistic Director and Choreographer: Akram Khan	CCGT	6, 7/3	8:15pm
翩娜·包殊烏珀塔爾舞蹈劇場 《死而復生的伊非格尼》 Tanztheater Wuppertal Pina Bausch <i>Iphigenia in Tauris</i>	導演 / 編舞：翩娜·包殊 Director and Choreographer: Pina Bausch	CCGT	12-15/3	7:30pm
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series	節目一編舞：邢亮、黃靜婷、楊浩 Programme 1 by Xing Liang, Chole Huang, Yang Hao 節目二編舞：黃磊、楊浩、林俊浩 Programme 2 by Huang Lei, Yang Hao, Ivanhoe Lam	CCST	13, 15/3 16/3 14, 16/3 15/3	8:15pm 3pm 8:15pm 3pm
亞太舞蹈平台（第六屆） Asia Pacific Dance Platform VI	編舞：李仁秀、蘇亞塔·戈爾·謝欣 by Insoo Lee, Sujata Goel, Xie Xin	KTTB	13, 14/3 15/3	8pm 3pm
北歐舞新風 Nordic Waves	編舞：古尼拉·海爾布隆、伊蓮娜·皮里恩 by Gunilla Heilborn, Elina Pirinen	CCST	18/3	8pm
《茉莉小姐》 <i>Mies Julie</i>	編劇 / 導演：艾瑤·花柏 Written and Directed by Yaël Farber	APAD	18-23, 25-27/2 22, 23/2	7:45pm 3pm
布利斯托爾老域劇團暨 南非木偶劇團《仲夏夜之夢》 Bristol Old Vic in association with Handspring Puppet Company - <i>A Midsummer Night's Dream</i>	原著：威廉·莎士比亞 導演：湯·莫里斯 by William Shakespeare Directed by Tom Morris	CHT	21-23, 25-28/2 22, 23/2	8pm 3pm
《森林海中的紅樓》 <i>Red Chamber in the Concrete Forest</i>	編劇：王昊然 導演：陳曙曦 Written by Wang Haoran Directed by Chan Chu-hei	CCST	28/2, 1-3/3 1, 2/3	8:15pm 3:15pm
中國國家話劇院《羅密歐與朱麗葉》 National Theatre of China - <i>Romeo and Juliet</i>	導演：田沁鑫 編劇：雷婷 Directed by Tian Qinxin Adapted by Lei Ting	APAL	1, 2/3 1/3	8pm 3pm
梅爾劇團《亂世浮雲》（伊朗篇） Mehr Theatre Group - <i>Amid the Clouds</i>	文本 / 導演：庫埃斯塔 Text/ Stage: Amir Reza Koohestani	APAD	1, 2/3	7:45pm
《子彈捕手》 <i>Bullet Catch</i>	導演 / 演出：羅布·德拉蒙德 Directed & performed by Rob Drummond	CCST	5-8/3 8/3	7:45pm 3pm
女戲 1+1 <i>Girl Talk</i>	編劇：韋羅莎·李穎蕾 導演：李鎮洲 Written & performed by Rosa Maria Velasco and Santayana Li Directed by Lee Chun-chow	CHT	5-9/3 9/3	8:15pm 3pm
《水滸 108 之終極英雄 — 蕩寇誌》 <i>108 Heroes III</i>	改編：張大春 導演 / 主演：吳興國 Adapted by Chang Ta-chuan Directed & performed by Wu Hsing-kuo	APAL	14-17/3	8pm
《末族》 <i>FILTH</i>	編劇：楊靜安 導演：莊培德 Written by Young Jingan Directed by Peter Jordan	CHT	14-19/3	8pm
華沙新劇團《莎士比亞 — 非洲故事》 Nowy Theatre - <i>African Tales by Shakespeare</i>	藝術總監及導演：瓦里科夫斯基 Artistic Director/Director: Krzysztof Warlikowski	APAL	22, 23/3	3pm
《鐵馬》 <i>Iron Horse</i>	導演：田戈兵 戲劇文本：馮程程 Director: Tian Gebing Dramaturg: Vee Leong	CCST	22, 23/3 23/3	8:15pm 3:15pm

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CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	YMTT	油麻地劇院 Yau Ma Tei Theatre
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	STA	沙田大會堂演藝廳 Auditorium, Sha Tin Town Hall
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	KTTA	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	KTTB	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
CHT	香港大會堂劇院 Theatre, HK City Hall	CWDP	中西區海濱長廊（近金鐘添馬公園）
APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA		荃灣和 Western District Promenade, Tamar Park, Admiralty
APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	TWTA TMTA	荃灣大會堂演藝廳 Auditorium, Tsuen Wan Town Hall 屯門大會堂演藝廳 Auditorium, Tuen Mun Town Hall
APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA		



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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</i> 3D	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! <i>An Alpine Symphony</i> 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 <i>Iron Horse: Devising Theatre Workshop</i>
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 <i>108 Heroes III</i>
舞蹈 DANCE		23/3	解構《鐵馬》 Deconstructing the <i>Iron Horse</i>
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 <i>ITMO!</i> 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	藝術節目精選 Festival Programme Highlights



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