

43rd



香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015



Not I
Footfalls
Rockaby
非我
落腳聲
搖籃曲

Three short
Samuel Beckett plays
貝克特三部曲



香港賽馬會
The Hong Kong
Jockey Club

香港賽馬會慶祝130週年
Celebrating the 130th Anniversary
of The Hong Kong Jockey Club

同心同步同進 共創更好未來

RIDING HIGH TOGETHER
FOR A BETTER FUTURE



香港賽馬會是世界級賽馬機構，亦是全港最大慈善公益資助機構，以非牟利營運模式，將收益撥捐予慈善及社區項目，回應社會各階層需要。一直以來，馬會致力追求全球卓越成就，並同時秉承「取諸社會、用諸社會」精神，與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class horse racing operator and Hong Kong's largest community benefactor. Operating as a not-for-profit organisation, the Club allocates its surplus to sustain charitable and community projects, supporting the different needs of society. Committed to global excellence and giving back to society, the Club has always been "Riding High Together for a Better Future" with the people of Hong Kong.



即掃QR條碼或瀏覽 130.hkjc.com 了解馬會130週年的活動
Scan the QR code or visit 130.hkjc.com to find out more about the Club's 130th Anniversary activities



香港藝術節於1973年首次舉辦，自此成為本港一年一度的文化盛事，整個亞太地區的藝術愛好者都翹首以待。

香港藝術節每年都邀請到國際頂尖藝術家蒞臨香港，與本地藝壇精英共同獻藝。整整一個月的精彩節目，為本地居民和遊客提供精神養分，令他們的生活更豐富多姿。

今年藝術節約有50個本地及來自世界各地的表演團體和獨立藝術家參與，為觀眾呈獻近140場表演，包羅中國戲曲、西洋歌劇、音樂、戲劇和舞蹈；此外，還特備「加料節目」，包括電影放映、工作坊及後台參觀。一如以往，我熱切期待各項節目上演，希望一睹為快。

藝術節團隊再次順利籌辦一連串陣容鼎盛的節目，謹此衷心致賀。

我相信今年香港藝術節定會令大家賞心悅目，興奮難忘。

Since 1973, the Hong Kong Arts Festival has been a highlight of the city's annual cultural calendar and a highly anticipated event throughout the region.

Each year, leading international artists and outstanding local talent come together over the course of a full month, enhancing the vitality and the quality of life of residents and visitors alike.

This year, some 50 ensembles and solo artists from Hong Kong and from all over the world will showcase nearly 140 performances in Chinese and Western opera, music, theatre and dance. And, thanks to Festival PLUS, there is more, including film screenings, workshops and backstage tours. As always, I can't wait for the shows to begin.

My congratulations to the Festival team for putting together yet another outstanding line-up.

I know you will find this year's Hong Kong Arts Festival entertaining, stimulating and entirely unforgettable.

梁振英
香港特別行政區行政長官

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎蒞臨第43屆香港藝術節。

康樂及文化事務署每年提供的撥款，是藝術節財政收入的一大支柱，在此我衷心感謝香港特區政府；同時亦感謝香港賽馬會慈善信託基金一直以來的支持與關注。藝術節得以呈獻各式各樣高質素的作品，有賴一眾贊助企業、機構及個人捐助者的慷慨支持。最後，我謹在此感謝青少年之友、藝術節捐助計劃、學生票捐助計劃及新作捐助計劃的捐獻者和贊助者，各位的捐助對這座城市未來的藝術發展非常重要。

我由衷感謝您前來欣賞本節目。藝術節的成功有賴你的參與，希望您樂在其中。

夏佳理

夏佳理
香港藝術節主席

It gives me great pleasure to welcome you to this performance in the 43rd Hong Kong Arts Festival.

I wish to thank the Government of Hong Kong SAR, acting through the Leisure and Cultural Services Department, for the annual subvention which is a mainstay of the Festival's finances; and the Hong Kong Jockey Club Charities Trust for their long term support and interest. Thanks are also due to the many generous sponsors, donors, institutions and individuals whose support enables us to present the variety and quality of work that is featured. Last but by no means least, I would like to put on record our thanks to donors and sponsors of Young Friends, the Festival Donation Scheme, the Student Ticket Scheme, and the New Works Scheme, all of which go towards ensuring a future for the arts in this city.

Most of all, I would like to thank you for your presence. Festival audiences are critical to the Festival's success, and I hope that you will find the time that you spend at the Festival entertaining and memorable.

Ronald Arculli

Ronald Arculli
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第43屆香港藝術節。

國際婦女年40週年之際，為頌揚撐起半邊天的女性，本屆香港藝術節為您呈獻多位熠熠生輝的演藝天后；同時在歌劇、音樂、戲劇和舞蹈作品中，亦涵蓋豐富的女性故事，當中既有虛構也有紀實，或講述女性所受的壓迫，或鼓舞她們自強不息的精神。但我們並非重女輕男，在本屆藝術節中亦不乏頂尖的男藝術家，包括近年藝術比賽中冉冉升起的年輕新星，聞名遐邇的藝術泰斗以及著名頂級大師。

誠盼各位能暢懷享受藝術節的節目。我謹代表香港藝術節團隊感謝您撥冗參與這年度藝術盛事，也感謝本屆香港藝術節表演和創作者、幕後工作人員，及所有其他支持藝術節的人士。舉辦藝術節所需的，不僅是一支團隊，更是一個廣大的社群，我們非常高興您成為這個社群的一份子。

何嘉坤

何嘉坤
香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 43rd Hong Kong Arts Festival.

This Festival is resplendent with brilliant Divas, marking the 40th anniversary of International Women's Year and celebrating the half of humanity that holds up half the sky. It is replete with stories of women: in fiction and fact, in stories of oppression and empowerment, in opera, music, theatre and dance. And to maintain the balance of Yang and Yin, the Festival also features a splendid parade of Maestros: young talent crowned in recent competition, great artists of major stature, and doyens of established eminence.

We trust that you find much to enjoy, and thank you for making the time to be here. With the entire team, I would like to thank the wonderful performers and creators who take part in this Festival, the many people who work behind the scenes, and yet others who make contributions in so many different ways. It takes more than a team to make a Festival, it takes a community. We are very glad and grateful that you are part of this community.

Tisa Ho

Tisa Ho
Executive Director,
Hong Kong Arts Festival

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2015年之第43屆香港藝術節邀請近1,500位優秀藝術家為香港觀眾呈獻137場演出，
亦舉辦超過200場加料節目及教育活動。

我們衷心感謝所有贊助機構和熱心人士的大力支持，使我們可以繼續邀請世界
頂尖藝術家來港獻藝、培育本地演藝人才、促進國際文化交流，並為孩子和青少年
提供豐富多元的優質藝術教育活動。

The 43rd Hong Kong Arts Festival in 2015 presents around 1,500 of the world's best artists
in 137 performances, and organises well over 200 PLUS and arts education activities.

We sincerely thank all our sponsors and supporters, whose generous support enables us to
continue to bring top international artists to Hong Kong, nurture local talents, encourage
cultural exchange and provide quality arts education to the younger generation.

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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**140場演出**及逾**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**，2015年藝術節的年度預算約港幣1億1千2百萬，當中接近三成來自香港特區政府的撥款，約四成來自票房收入，而餘下的逾三成則來自各大企業、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：塞西莉亞·芭托莉、荷西·卡里拉斯、馬友友、菲力普·格拉斯、庫特·馬素爾、列卡杜·沙爾·米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院、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、翩娜·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、柏林劇團及中國國家話劇院等。

香港藝術節積極與本地演藝人才和新晉藝術家合作，每年委約及製作多套由知名及新晉藝術家參與的全新戲劇、室內歌劇、音樂和舞蹈作品，並同步出版新作劇本，不少作品更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」成立23年來，已為逾700,000位本地中學生及大專生提供藝術體驗活動。藝術節近年亦開展多項針對大、中、小學學生的藝術教育活動，並通過「學生票捐助計劃」每年提供逾8,500張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「**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 140 performances and over 250 PLUS and educational events** in February and March every year.

HKAF is a **non-profit organisation**. The estimated budget for the HKAF in 2015 is around HK\$112 million, with just under 30% coming from government funding, around 40% from the box office, and over 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, José Carreras, Yo-Yo Ma, Philip Glass, Kurt Masur, Riccardo Chailly, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Berliner Ensemble, and National Theatre of China.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and commissions, produces and publishes new works in theatre, chamber opera, music 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 over 700,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects targeted at primary, secondary, and tertiary school students has been launched in recent years. Donations to the Student Ticket Scheme also make available more than 8,500 half-price student tickets each year.

HKAF organises a diverse range of **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.

誠邀贊助或捐助香港藝術節；詳情請與藝術節發展部聯絡。
For **sponsorship opportunities and donation details** of the Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org
直綫Direct Lines | (852) 2828 4910/11/12
網頁Website | www.hk.artsfestival.org/en/support-us



貝克特三部曲 **Three short Samuel Beckett plays**

《非我》·《落腳聲》·《搖籃曲》
Not I · Footfalls · Rockaby

倫敦皇家宮廷劇院、莉莎·德萬 暨 庫薩克計劃聯合製作
A Royal Court Theatre and Lisa Dwan production
in association with Cusack Projects Ltd

25.2-1.3.2015

香港演藝學院戲劇院
Drama Theatre, HKAPA



演出長約1小時，不設中場休息
Running time: approximately 1 hour with no interval



英語演出，附中文字幕（《非我》除外）
《非我》文本見 P26。
Performed in English with Chinese surtitles (except *Not I*)
Please see P26 for the text of *Not I*.

本節目將於完全黑暗的環境進行。
遲到者不得進場。
This production will be performed in a total blackout.
Latecomers will not be admitted.

香港藝術節感謝香港君悅酒店提供莉莎·德萬女士的酒店住宿。
Hong Kong Arts Festival wishes to thank Grand Hyatt Hong Kong for providing accommodations for Ms Lisa Dwan.

www.hk.artsfestival.org

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

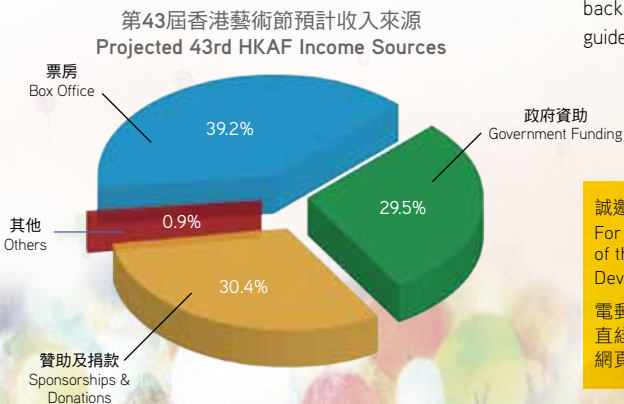


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導演沃爾特·阿斯姆斯與莉莎·德萬
Director Walter Asmus and performer Lisa Dwan
© John Haynes

創作及演出 Credits

文本 Text

塞繆爾·貝克特 Samuel Beckett

導演 Director

沃爾特·阿斯姆斯 Walter Asmus

演出及監製 Performer & Producer

莉莎·德萬 Lisa Dwan

以妳的照片展現女性的創意與成就
Celebrate Women's Creativity and Achievements

VOICES 女 OF WOMEN 聲

攝影比賽 Photography Competition For Women · By Women

聯合國將1975年定為「國際婦女年」，40年後的今天，香港藝術節特別舉辦「女·聲」攝影比賽，鼓勵來自香港、中國大陸、台灣及澳門之女性以照片表揚女性的創意與成就。

40 years after the United Nations International Women's Year, Hong Kong Arts Festival organises the "Voices of Women" Photography Competition, a platform for women of Hong Kong, Mainland China, Taiwan and Macau to celebrate women's creativity and achievements through their photos.

得獎作品將於「女·聲」攝影展覽展出

Winning Entries will be showcased at the "Voices of Women" Photography Exhibition

8 - 17 April 2015 香港中環交易廣場中央大廳 The Rotunda, Exchange Square, Central, Hong Kong

請即參加 Submit Your Photos NOW www.hkafvoicesofwomen.org

截止日期 DEADLINE: 9 MARCH 2015

查詢 Enquiries: +852 2828 4944 電郵 Email: voicesofwomen@hkaf.org



HKAF Voices of Women Photo Campaign



香港藝術節女聲攝影活動



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作曲 Composer

湯姆·斯梅爾 Tom Smail

助理導演 Assistant Director

馬修·麥費德烈 Matthew McFrederick

音效設計 Sound Designer

大衛·麥斯文尼 David McSeveney

製作人員 Production Team

舞台監督 Stage Manager

修翰·巴伯爾 Siobhán Barbour

音效主管 Sound Supervisor

勞拉·哈蒙德 Laura Hammond

燈光主管 Lighting Supervisor

詹姆士·嘉德納 James Gardner

舞台主管 Stage Supervisor

史提芬·史迪克 Steven Stick

假髮及服裝主管 Wigs & Costume Supervisor

安德烈·貝克特 Andrew Beckett

字幕中譯 Chinese Surtitles

賴聲川 (《落腳聲》) Stan Lai (*Footfalls*)

黃奇智 (《搖籃曲》) Wong Kee-chee (*Rockaby*)

Plus 藝術節加料節目

與德萬對話

In Conversation with Lisa Dwan

歡迎觀眾演出後留步，與演員莉莎·德萬會面。

27.2 (五 Fri)

演出後 Post-performance

If you would like to meet actress Lisa Dwan, please remain in the theatre after the performance.

香港演藝學院戲劇院
Drama Theatre, HKAPA

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In English

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故事梗概 Synopsis



《非我》是一部充滿張力的獨角戲。漆黑的舞台僅以一道燈光照明，一張女性的嘴巴懸浮在台上八呎高的地方，以思考般飛快的速度不斷說話。

Not I is an intense monologue, set in a pitch-black space lit by a single beam of light. A disembodied female mouth floats eight feet above the stage and delivers a stream of consciousness, spoken, as Beckett directed, at the speed of thought.



在《落腳聲》中，梅身穿破布，在垂死母親的房門外的一小片空地上如拍子機般來回踱步。

Footfalls features May, wrapped in tatters, pacing back and forth like a metronome, on a strip of bare landing outside her dying mother's room.



《搖籃曲》可能是貝克特最著名的後期作品。一名過早衰老的老婦身穿睡袍，坐在一張看似在自動搖動的木製安樂椅上，訴說着往事，帶出孤獨的氛圍。

Rockaby is probably the most famous of Beckett's last works. It explores loneliness and features a prematurely old woman dressed in an evening gown, sitting on a wooden rocking chair – that appears to rock of its own accord – recounting moments from her past.

中譯 王翠屏

塞繆爾·貝克特

Samuel Beckett (1906 - 1989)

塞繆爾·貝克特 1906 年於愛爾蘭都柏林出生，1923 至 1927 年在都柏林聖三一學院修習法語、意大利語和英語。貝克特在貝爾法斯特坎貝爾學院短暫任教，隨後往巴黎工作，遇上愛爾蘭名作家詹姆斯·喬伊斯。1930 年，他返回都柏林聖三一學院當講師，但很快對所選職業感到幻滅，並於 1931 年底辭職，結束了短暫的教學生涯。

貝克特的寫作生涯大致可分為早期、中期及晚期三個階段：二戰結束之前為早期階段。1929 年，貝克特出版了評論文章《但丁、布魯諾、維柯與喬伊斯》，這是他首部作品。1932 年，他創作了第一部小說《普通女人的夢》，小說直到 1993 年才得以出版。貝克特其他早期重要作品還有《少踢多刺》(1934) 和《梅菲》(1938)。《梅菲》圍繞國際象棋及精神錯亂的主題，這兩個主題亦於貝克特後續作品一再出現。小說《瓦特》主要是貝克特在二戰時期逃往法國南部時寫成的，在 1953 年出版。這部作品預示了貝克特其後的小說及戲劇精確簡潔的風格。

1930 年代，貝克特開始以法文創作。二戰後，法文更成為他創作的主要語言。1945 年至 1960 年代初是貝克特的創作中期，代表作有《等待果陀》(1948-1949)、《終局》(1955-1957)、《克雷普最後的錄音帶》(1958) 及《快樂時光》(1961)。這些作品推進了荒誕劇場的發展。荒誕劇場多運用極端黑色幽默為表現手法，主題類似差不多同時代的存在主義思想——儘管貝克特怎也不會把自己算作存在主義者。也是在該時期，貝克特寫下

Beckett was born in Dublin, Ireland, in 1906. He studied French, Italian and English at Trinity College, Dublin from 1923 to 1927. After teaching briefly at Campbell College in Belfast, he went to work in Paris and met the renowned Irish author James Joyce. In 1930 Beckett returned to Trinity College as a lecturer. He soon became disillusioned with his chosen academic vocation and resigned from Trinity at the end of 1931, terminating his brief academic career.

Beckett's career as a writer can be roughly divided into three periods: early, middle and late. He published his first work, a critical essay, entitled *Dante... Bruno. Vico... Joyce* in 1929. In 1932 he wrote his first novel *Dream of Fair to Middling Women* which was not published until 1993. Other important early works include *More Pricks than Kicks* (1934) and *Murphy* (1938), an exploration of the themes of insanity and chess (both of which would be recurrent themes in Beckett's later works). The novel *Watt*, which was largely written while Beckett was on the run in the south of France during the WWII and published in 1953, presaged Beckett's later occupation with precise movement and simplifying his style, both in his novels and dramatic works.

After WWII, Beckett turned definitively to the French language as a vehicle after he began to write creatively in French in the 1930s. During this "middle period", which stretched from 1945 until the early 1960s, Beckett wrote what are probably his most well-known works: *Waiting for Godot* (1948-1949), *Endgame* (1955-1957), *Krapp's Last Tape* (1958) and *Happy Days* (1961). These plays — often considered instrumental in the Theatre of the Absurd — deal in a very black humorous way with themes similar to the roughly contemporary, existentialist thinkers though Beckett himself could never be pigeonholed as an existentialist.

Beckett's outstanding achievements in prose also occurred during this period. Most notable were the three novels, *Molloy* (1951), *Malone Dies* (1951) and *The Unnamable* (1953), in which the prose becomes increasingly pared down. In the late 1950s, he created one of his most radical

不少傑出小說，最矚目的是篇幅愈發簡短的三部曲小說《馬洛伊》(1951)、《馬洛納之死》(1951) 和《無以名狀》(1953)。

50 年代後期，貝克特創作了《依然如此》，這是他其中一部最激進的小說，於 1961 年出版。他於 60 年代開始與戲劇演員傑克·麥高蘭合作，創作了廣播劇《餘燼》(1959 年於英國廣播公司首播)，以及電視劇《啊！喬》(1966 年於英國廣播公司以英語首播)。貝克特亦與演員比莉·懷特勞展開長達 25 年的合作，由懷特勞演出其作品《非我》、《落腳聲》及《搖籃曲》。貝克特於 1969 年獲諾貝爾文學獎。

從 60 年代初到 1989 年貝克特逝世，其創作晚期之作品愈來愈短，風格更趨簡約。其中代表作有《戲》(1963)，《來與去》(1965)、《呼吸》(1969，全劇只有 35 秒，沒有角色)、《非我》(1972)、《空》(1977) 和《搖籃曲》(1981)。《結局》(1982) 是貝克特獻給瓦茨拉夫·哈維爾的作品，相對明確探討獨裁制度。貝克特在晚期創作的小說不及戲劇作品多，直至寫了短篇小說《伴》(1980)，以及《渾看渾說》(1982) 和《每況愈下》(1984)，他的小說創作才復興，這三部作品後來結集出版成《無道有道》。



prose works, *How It Is*, which was published in 1961. In the 1960s, he began collaborating with theatre actor Jack MacGowran, for whom he wrote the radio play *Embers* (first broadcast on BBC in 1959) and *Eh Joe* (first English broadcast on BBC in 1966). Beckett also began a 25-year collaboration with theatre actress Billie Whitelaw, who performed such plays as *Not I*, *Footfalls* and *Rockaby*. Beckett won the Nobel Prize for Literature in 1969.

The "late period" began in the early 1960s and lasted until Beckett's death in 1989, which saw his works become shorter and shorter and his style increasingly minimalist. Famous works from this period include *Play* (1963), *Come and Go* (1965), *Breath* (1969) which lasts only 35 seconds and has no character, *Not I* (1972), *Neither* (1977), and *Rockaby* (1981). *Catastrophe* (1982), dedicated to Václav Havel, deals relatively explicitly with the idea of dictatorship. Beckett's prose pieces during this late period were not as prolific as his theatre, until he experienced something of a renaissance with the novella *Company* (1980), which continued with *Ill Seen Ill Said* (1982) and *Worstward Ho* (1984), later collected in *Nohow On*.

尋找希望 —— 貝克特的獨腳女戲

Finding the hope in the one-woman plays of Samuel Beckett

與莉莎·德萬對談 Interview with Lisa Dwan

對於改動原著舞台指示的表演製作，貝克特遺產管理委員會的審批一向趨近保守。種種嚴格規定、加上貝氏文本表面的荒誕使得演員只能完全服膺劇作家的想法，變相縮小演繹空間。面對限制，愛爾蘭女演員莉莎·德萬卻是裕如自得，一路走來更逐漸成為貝克特作品經典的解鈴人。劇評家彬·布蘭特利在《紐約時報》品評德萬在布魯克林音樂學院獨自演出、全長一小時的貝克特三部曲，便稱許其為「貝克特的器皿，猶如聖人和殉道者是上帝揀選的器皿一樣」。

德萬與貝克特的演藝因緣始於 2005 年，那時她首次演繹貝氏急迫緊湊、一氣呵成的獨白《非我》。2012 年，貝克特摯友和老拍檔德國劇場導演沃爾特·阿斯姆斯提議德萬聯同《非我》一併演出《落腳聲》和《搖籃曲》這兩齣故友劇作，構成史無前例的貝氏三部曲。這三部作品盡皆圍繞時間流逝為人帶來的痛苦以至歇斯底里般的狂喜，演出者須要經歷一絲不苟、甚至痛苦的體能鍛鍊，才能順利彩排並準確、傳神地演繹作品的神髓和張力。

問：綺蓮娜·簡

答：莉莎·德萬

你為何選擇貝克特？為何有這樣大的決心去演出他的劇作？

在我看來，他仍然是 20 世紀最精彩的作家之一，同時也是 20 世紀最偉大的劇場開創者。他反覆實驗、不斷突破語言的邊界和限制，勇氣非比尋常。我認為他的寫作異常貼近——我不喜這樣形容——人類的存在境況、人性的脆弱、在層層包裹下最真實的人性。他為演員帶來的人文和演藝風景，深廣得無法想像形容。作為女演員、作為女性，我在他無邊的創作天地有



The Samuel Beckett estate is notoriously strict about granting performance licenses to productions that don't adhere to the playwright's original stage directions. These rigid stipulations, coupled with the seeming absurdity of Beckett's texts, call upon an actor to wholly become a vessel for the playwright's vision. Irish actress Lisa Dwan seems well on her way to becoming just that kind of legendary interpreter of Beckett. Ben Brantley, in his *New York Times* review of Dwan's one-woman hour-long trilogy performed at the Brooklyn Academy of Music, called her "an instrument of Beckett, in that way saints and martyrs are said to be instruments of God."

Dwan's journey with Beckett began in 2005 when she first performed his breathless monologue *Not I*. In 2012, the German theatre director Walter Asmus — Beckett's longtime friend and collaborator — suggested Dwan perform *Not I* together with two other pieces — *Footfalls*

海闊天空的體驗。他的劇作有包羅萬象的雄心，想要給予一切、廣納一切。這三齣短篇作品給我難得的機會去演繹人間的不同聲音，在舞台上短得如白駒過隙的瞬間去一趟由生到死的時空旅行。

你提到「女演員」和「女性」的身份——你覺得以女性之身之心演繹貝克特作品，比起男演員和男性是截然不同的體驗嗎？

在成長的過程中，我一直認為自己像男孩，與我的兄弟無異。經歷一番痛苦的頓悟，我才驚覺女性舉步維艱，一直處於很難被動的位置。我們被寫成這樣、說成這樣，我們不斷被物化——然後我們固步自封、自甘成為世俗框框的囚徒。貝克特做的，就是把這些囚禁女性、禁斷人心的框框全部拆下。

我覺得貝克特最蘊藉雋永的真理都呈現在他的女性角色裏。他把最根本的真理寫下，藏在她們身上，故此我們作為女演員，便有機會感受和演出這些立體、富發揮空間的角色。

您認為貝克特為筆下女性賦予甚麼特質，惟她們獨有而不見於男角色的？

貝克特的後期寫作很多時候回歸原生家庭，更多觸及他生命原始的傷痛。在這些戲裏母親的角色壓倒一切，全劇瀰漫他自身經歷裏被排斥和孤寂之苦——對我來說他確實回到這種傷痛之中。看看《非我》便知道了——他說他認識那女人，指的並不是她，而是走在愛爾蘭街道上、擁有相似特質的女性。另一方面，他也在這些戲裏面投放了很多自我意識，我想沒有比《落腳聲》更多了。

現在讓我們談談語言方面。聆聽貝克特富音樂感的台詞是很觸動我的經驗，看

and *Rockaby* — as a trilogy, something that had never been done before. All three plays revolve around the agony and hysterical ecstasy of experiencing the passage of time and force the actor into a meticulous, sometimes painful, physical regime in order to practice and perform these works accurately and evocatively.

Q: Elianna Kan

A: Lisa Dwan

Why Beckett? Why such determination to perform these pieces?

In my view, he's still one of the most exciting writers of the 20th century and the greatest innovator in theatre in the 20th century. His bravery with language is exceptional. I think he gets closer writing a sort of truth about — I hate this phrase — the *human condition*, our frailty, our humanity. And to an actor, he offers the most expansive landscape you could ever imagine. As an actress, as a woman, this is boundary-less, he offers us so much and he wants everything. These three short plays give me an opportunity to play a continent of voices, to travel over time — from womb to tomb.

What do you mean, "particularly as an actress, as a woman" — do you feel that's a different experience, performing Beckett than that of an actor, a man?

I grew up with the notion thinking I was like a lad, like my brother. It's been a series of shocking revelations to realise that women are put in a particularly tough spot. We're written that way, we're talked about that way, we're objectified that way — and we place ourselves in these boxes. And Beckett throws all that out.

I think Beckett wrote his deepest truths in his female roles. He wrote his primary truths and hid them in his female characters, which means that we get these multi-dimensional, expansive roles as a result.

What do you think he writes into the female roles that isn't written into the male roles?

In his later writing he really went back to a lot of his primary pain, the sort of domestic story. The mother

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著一幕幕戲在眼前流動——可能是因為女性聲線的緣故——我會想起喬伊斯,特別是《尤利西斯》裏摩莉·布盧姆的獨白。

我覺得貝克特是在書寫音樂。回想起2005年第一次收到劇本的時候,我瞥見的是一張佈滿音樂的紙:每個短語都被三點折斷,有時剩下兩點,就像是四分與八分音符相對,與音樂符號如出一轍。事實上他在《落腳聲》最早期的手稿,確實寫了一小節音樂。他的音樂是我的線索,我是以舞者的心去接近這個作品的。音樂永遠是我投入此劇本的入口。

你談及喬伊斯的影響,我認為說得很對,從很早開始他已為貝氏提供莫大的創作靈感。他曾隨喬伊斯去巴黎,也當過他的助手。如果你閱讀貝氏的早期創作,如從《少錫多刺》中剔除的其中一篇短篇故事《回聲之骨》,你會發現裏面的民俗傳說,以及其奇詭、滑稽、輕蔑和如小男孩般淘氣的寫作風格,充滿喬伊斯的影子。其後他慢慢蛻變成現在我們認識的作家,在藝術上奉行「損之又損」的減法,將作品去蕪存菁,剩下最精深、最赤裸的意義。我認為我身處的表演語境是貝克特的晚期,那時他的作品力量非常澎湃。貝克特為大眾寫作,為那些被驅逐到社會邊緣的人們寫作,也為墮進夾縫中掙扎的人寫作。他的作品直指真正普世價值的核心。

我想再了解多些,你的舞蹈根底怎樣幫助和引導你演繹貝克特和這幾齣特定作品?

貝克特的劇作充滿詩意,我會先尋找其內在韻律和作品整體呈現的弧線和廣度,然後用全身感受它。我會以感性的方式接近文本,而不會用理性分析它。

就是說你收到劇本後的第一反應是感性而不是理性的?

對,我會根據看到和感受到的韻律去閱讀和經歷文本。我很喜歡裏面的詩意,教我

features heavily, and his feelings of being ostracised and alone — I think he goes back to that. You look at something like *Not I* — he said he knew that woman. Not her per se, but they walk the roads of Ireland. But there's a lot of his self in there too, and never more than in *Footfalls*.

Let's move to language. I'm always struck by the musicality of Beckett's language and there was something in seeing these plays — maybe it was hearing a woman's voice — that reminded me of Joyce, and specifically of Molly Bloom's soliloquy.

I think Beckett writes music. When I first received the text back in 2005, I saw a sheet of music: the three dots interrupting each phrase and sometimes reduced to two dots is like a crotchet versus a quaver, akin to musical notation. When you look at the very early draft of *Footfalls* he's actually written a bar of music. I am led by that, I approach this work like a dancer. It's always my starting point with this text.

You talked about Joyce's influence and yes, I think he was a big inspiration to Beckett early on. He followed Joyce to Paris and was his assistant. When you look back on early Beckett — like "Echo's Bones", one of the short stories that was rejected from *More Pricks Than Kicks* — it's so Joycean in the folklore, and the trickiness, and the jocular, and the irreverence, and the boyishness. Over time he kind of grew into the writer he became who was all about paring away and distilling art as reduction. I suppose the landscape I work in is the late Beckett, and I find that so potent. Beckett wrote for the crowd, those who are expelled to the outskirts of society, those who have fallen through the cracks. Beckett went to the real universal core.

Tell me a bit more about how your dance background has aided you and how it directed you to Beckett and performing these particular texts.

I find the internal rhythm and the overall arc in the poetry first and I feel that throughout my body. I approach it in a physical, emotional way. I don't try and understand the text intellectually.

Your initial reaction was an emotional one and not an intellectual one when you first received this text?

Yeah. I read it and I trundled along through the text according to the rhythm that I saw and felt. I adored

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開始看到家裏的場景、聽到修女的說話、街頭的喧囂、輕蔑的斥責和尖酸狹隘的內心對白。我聽到背後的竊竊私語、聽到幽默的言談，我要做的便是將他們揉合為一。我不想將這些豐富的元素當成一個劃一的文本去演繹，我想將他們細分層次，一層接一層表達，活現角色心裏那令人驚恐、惴惴的深坑。

劇本裏有一些讓你很動情、每次表演都深有共鳴的台詞嗎？有沒有一些令你念念不忘的情感和經歷？

我動用內心的風景去入戲，所以他們全是我的鬼魅和投影。像所有的鬼魂一樣，你不能控制他們，真的不能。你懂得《落腳聲》裏的鐘聲，你需要想像他們來引發共鳴，但同時你不知道之後會發生甚麼事。我想這就是劇場的恐怖而美麗之處，你不能控制它。

重重複複的表演，於你而言會否令劇本的意義褪色？

不會，而且一切並不因重複變得輕鬆容易。

但看着三部曲在不同國家和語境輪迴，一定是很奇妙的事情吧。

每個地方的觀眾真的反應各異。我在貝爾法斯特演出，當地觀眾反應與別處大不相同。《落腳聲》俘虜他們的心，在那裏引發巨大迴響，而紐約觀眾的至愛似乎是《非我》。在倫敦，《搖籃曲》則令很多觀眾椎心扼腕。各處觀眾都對作品有不同反應，這是很有意思的事情。由始至終，觀眾的年紀之輕最令我感到雀躍。

年輕人沒有帶着對 70 年代的懷舊情緒去觀賞貝克特，他們對劇作自有一種歷久常新和熱切的渴求。直到如今他還是一位創新大師，在他死後 25 年，人們還是從他的作品和劇場得到重大的思想衝擊。

中譯 李凱琪

the poetry. I started to see scenes from home, I heard the nuns, I heard the streets, the scorn, and the acerbic parochial asides. I heard the gossip, I heard humor and I piled all that in together. I didn't want to play it as just one single narrative, I wanted it all to be layered and on top of one another, a cesspit of terror in her mind.

Are there particular lines or words in the text or lyrics that ground you emotionally when you come back and perform these every time, are there cornerstones, places that you've particularly latched onto personally?

I use my own landscape. So they're all my phantoms, they're all my ghosts. Like with all phantoms, you can't control them, really. You know the bell goes in *Footfalls* and you summon them because you need them to resonate but you don't quite know what's going to happen and I suppose that's the joy and the terror and the beauty of theatre. You can't control it.

The more you perform it, the more you repeat it, does it progressively lose its truth for you?

No. And it certainly doesn't get any easier.

But it'll be interesting how it translates into different national contexts, I'm sure.

You know it's really different everywhere I play it. I performed it in Belfast and people responded very differently there. *Footfalls* killed people in Belfast, it really resonated there, while *Not I* seems to be resonating really strongly in New York. I noticed in London people were really devastated by *Rockaby*. So different audiences respond to the work differently, which is really interesting to see. What I find fascinating everywhere is how young the audiences are.

Young people are not coming to Beckett with this kind of nostalgia for the 1970s but with this renewed and urgent appetite for this work. To think that he's still such an innovator and people are still finding it shocking 25 years after his death.

The original interview, *Lisa Dwan* by Elianna Kan, was commissioned by and first published by *BOMB Daily* in November 2014. © *Bomb Magazine*, New Art Publications, and its Contributors. All rights reserved.

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貝克特《非我》文本 Not I by Samuel Beckett

寫於1972年，以英文寫成。1972年9月於紐約林肯中心論壇劇院首演，由阿倫·舒乃德導演，謝茜嘉·姐迪飾演嘴巴。文本於1973年由法博爾與法博爾出版社首次出版。英國首演在1973年1月16日於倫敦皇家宮廷劇院舉行，嘴巴一角由比莉·懷特勞飾演。

Written in English in spring 1972. First performed at the Forum Theater of the Lincoln Center, New York, in September 1972, directed by Alan Schneider, with Jessica Tandy as Mouth. First published by Faber and Faber, London, in 1973. First performed in Britain at the Royal Court Theatre, London, on 16 January 1973, with Billie Whitelaw as Mouth.

Note

Movement: this consists in simple sideways raising of arms from sides and their falling back, in a gesture of helpless compassion. It lessens with each recurrence till scarcely perceptible at third. There is just enough pause to contain it as mouth recovers from vehement refusal to relinquish third person.

Stage in darkness but for MOUTH, upstage audience right, about eight feet above stage level, faintly lit from close-up and below, rest of face in shadow. Invisible microphone. AUDITOR, downstage audience left, tall standing figure, sex undeterminable, enveloped from head to foot in loose black djellaba, with hood, fully faintly lit, standing on invisible podium about four feet high shown by attitude alone to be facing diagonally across stage intent on MOUTH, dead still throughout but for four brief movements where indicated. See Note. As house lights down MOUTH's voice unintelligible behind curtain. House lights out. Voice continues unintelligible behind curtain, ten seconds. With rise of curtain ad-libbing from text as required leading when curtain fully up and attention sufficient into:



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MOUTH: ... out ... into this world ... this world ... tiny little thing ... before its time ... in a godfor— ... what? ... girl? ... yes ... tiny little girl ... into this ... out into this ... before her time ... godforsaken hole called ... called ... no matter ... parents unknown ... unheard of ... he having vanished ... thin air ... no sooner buttoned up his breeches ... she similarly ... eight months later ... almost to the tick ... so no love ... spared that ... no love such as normally vented on the ... speechless infant ... in the home ... no ... nor indeed for that matter any of any kind ... no love of any kind ... at any subsequent stage ... so typical affair ... nothing of any note till coming up to sixty when — ... what? ... seventy? ... good God! ... coming up to seventy ... wandering in a field ... looking aimlessly for cowslips ... to make a ball ... a few steps then stop ... stare into space ... then on ... a few more ... stop and stare again ... so on ... drifting around ... when suddenly ... gradually ... all went out ... all that early April morning light ... and she found herself in the — ... what? ... who? ... no! ... she! ... [Pause and movement 1.] ... found herself in the dark ... and if not exactly ... insentient ... insentient ... for she could still hear the buzzing ... so-called ... in the ears ... and a ray of light came and went ... came and went ... such as the moon might cast ... drifting ... in and out of cloud ... but so dulled ... feeling ... feeling so dulled ... she did not know ... what position she was in ... imagine! ... what position she was in! ... whether standing ... or sitting ... but the brain — ... what? ... kneeling? ... yes ... whether standing ... or sitting ... or kneeling ... but the brain — ... what? ... lying? ... yes ... whether standing ... or sitting ... or kneeling ... or lying ... but the brain still ... still ... in a way ... for her first thought was ... oh long after ... sudden flash ... brought up as she had been to believe ... with the other waifs ... in a merciful ... [Brief laugh.] ... God ... [Good laugh.] ... first thought was ... oh long after ... sudden flash ... she was being punished ... for her sins ... a number of which then ... further proof if proof were needed ... flashed through her mind ... one after another ... then dismissed as foolish ... oh long after ... this thought dismissed ... as she suddenly realised ... gradually

realised ... she was not suffering ... imagine! ... not suffering! ... indeed could not remember ... off-hand ... when she had suffered less ... unless of course she was ... meant to be suffering ... ha! ... thought to be suffering ... just as the odd time ... in her life ... when clearly intended to be having pleasure ... she was in fact ... having none ... not the slightest ... in which case of course ... that notion of punishment ... for some sin or other ... or for the lot ... or no particular reason ... for its own sake ... thing she understood perfectly ... that notion of punishment ... which had first occurred to her ... brought up as she had been to believe ... with the other waifs ... in a merciful ... [Brief laugh.] ... God ... [Good laugh.] ... first occurred to her ... then dismissed ... as foolish ... was perhaps not so foolish ... after all ... so on ... all that ... vain reasonings ... till another thought ... oh long after ... sudden flash ... very foolish really but — ... what? ... the buzzing? ... yes ... all the time the buzzing ... so-called ... in the ears ... though of course actually ... not in the ears at all ... in the skull ... dull roar in the skull ... and all the time this ray or beam ... like moonbeam ... but probably not ... certainly not ... always the same spot ... now bright ... now shrouded ... but always the same spot ... as no moon could ... no ... no moon ... just all part of the same wish to ... torment ... though actually in point of fact ... not in the least ... not a twinge ... so far ... ha! ... so far ... this other thought then ... oh long after ... sudden flash ... very foolish really but so like her ... in a way ... that she might do well to ... groan ... on and off ... writhe she could not ... as if in actual agony ... but could not ... could not bring herself ... some flaw in her make-up ... incapable of deceit ... or the machine ... more likely the machine ... so disconnected ... never got the message ... or powerless to respond ... like numbed ... couldn't make the sound ... not any sound ... no sound of any kind ... no screaming for help for example ... should she feel so inclined ... scream ... [Screams.] ... then listen ... [Silence.] ... scream again ... [Screams again.] ... then listen again ... [Silence.] ... no ... spared that ... all silent as the grave ... no part — ... what? ... the buzzing? ...

yes ... all silent but for the buzzing ... so-called ... no part of her moving ... that she could feel ... just the eyelids ... presumably ... on and off ... shut out the light ... reflex they call it ... no feeling of any kind ... but the lids ... even best of times ... who feels them? ... opening ... shutting ... all that moisture ... but the brain still ... still sufficiently ... oh very much so! ... at this stage ... in control ... under control ... to question even this ... for on that April morning ... so it reasoned ... that April morning ... she fixing with her eye ... a distant bell ... as she hastened towards it ... fixing it with her eye ... lest it elude her ... had not all gone out ... all that light ... of itself ... without any ... any ... on her part ... so on ... so on it reasoned ... vain questionings ... and all dead still ... sweet silent as the grave ... when suddenly ... gradually ... she realis— ... what? ... the buzzing? ... yes ... all dead still but for the buzzing ... when suddenly she realised ... words were — ... what? ... who? ... no! ... she! ... *[Pause and movement 2.]* ... realised ... words were coming ... imagine! ... words were coming ... a voice she did not recognise ... at first ... so long since it had sounded ... then finally had to admit ... could be none other ... than her own ... certain vowel sounds ... she had never heard ... elsewhere ... so that people would stare ... the rare occasions ... once or twice a year ... always winter some strange reason ... stare at her uncomprehending ... and now this stream ... steady stream ... she who had never ... on the contrary ... practically speechless ... all her days ... how she survived! ... even shopping ... out shopping ... busy shopping centre ... supermart ... just hand in the list ... with the bag ... old black shopping bag ... then stand there waiting ... any length of time ... middle of the throng ... motionless ... staring into space ... mouth half open as usual ... till it was back in her hand ... the bag back in her hand ... then pay and go ... not as much as good-bye ... how she survived! ... and now this stream ... not catching the half of it ... not the quarter ... no idea ... what she was saying ... imagine! ... no idea what she was saying! ... till she began trying to ... delude

herself ... it was not hers at all ... not her voice at all ... and no doubt would have ... vital she should ... was on the point ... after long efforts ... when suddenly she felt ... gradually she felt ... her lips moving ... imagine! ... her lips moving! ... as of course till then she had not ... and not alone the lips ... the cheeks ... the jaws ... the whole face ... all those — ... what? ... the tongue? ... yes ... the tongue in the mouth ... all those contortions without which ... no speech possible ... and yet in the ordinary way ... not felt at all ... so intent one is ... on what one is saying ... the whole being ... hanging on its words ... so that not only she had ... had she ... not only had she ... to give up ... admit hers alone ... her voice alone ... but this other awful thought ... oh long after ... sudden flash ... even more awful if possible ... that feeling was coming back ... imagine! ... feeling coming back! ... starting at the top ... then working down ... the whole machine ... but no ... spared that ... the mouth alone ... so far ... ha! ... so far ... then thinking ... oh long after ... sudden flash ... it can't go on ... all this ... all that ... steady stream ... straining to hear ... make something of it ... and her own thoughts ... make something of them ... all — ... what? ... the buzzing? ... yes ... all the time the buzzing ... so-called ... all that together ... imagine! ... whole body like gone ... just the mouth ... lips ... cheeks ... jaws ... never — ... what? ... tongue? ... yes ... lips ... cheeks ... jaws ... tongue ... never still a second ... mouth on fire ... stream of words ... in her ear ... practically in her ear ... not catching the half ... not the quarter ... no idea what she's saying ... imagine! ... no idea what she's saying! ... and can't stop ... no stopping it ... she who but a moment before ... but a moment! ... could not make a sound ... no sound of any kind ... now can't stop ... imagine! ... can't stop the stream ... and the whole brain begging ... something begging in the brain ... begging the mouth to stop ... pause a moment ... if only for a moment ... and no response ... as if it hadn't heard ... or couldn't ... couldn't pause a second ... like maddened ... all that together ... straining to hear ... piece it together ... and the

brain ... raving away on its own ... trying to make sense of it ... or make it stop ... or in the past ... dragging up the past ... flashes from all over ... walks mostly ... walking all her days ... day after day ... a few steps then stop ... stare into space ... then on ... a few more ... stop and stare again ... so on ... drifting around ... day after day ... or that time she cried ... the one time she could remember ... since she was a baby ... must have cried as a baby ... perhaps not ... not essential to life ... just the birth cry to get her going ... breathing ... then no more till this ... old hag already ... sitting staring at her hand ... where was it? ... Croker's Acres ... one evening on the way home ... home! ... a little mound in Croker's Acres ... dusk ... sitting staring at her hand ... there in her lap ... palm upward ... suddenly saw it wet ... the palm ... tears presumably ... hers presumably ... no one else for miles ... no sound ... just the tears ... sat and watched them dry ... all over in a second ... or grabbing at straw ... the brain ... flickering away on its own ... quick grab and on ... nothing there ... on to the next ... bad as the voice ... worse ... as little sense ... all that together ... can't — ... what? ... the buzzing? ... yes ... all the time the buzzing ... dull roar like falls ... and the beam ... flickering on and off ... starting to move around ... like moonbeam but not ... all part of the same ... keep an eye on that too ... corner of the eye ... all that together ... can't go on ... God is love ... she'll be purged ... back in the field ... morning sun ... April ... sink face down in the grass ... nothing but the larks ... so on ... grabbing at the straw ... straining to hear ... the odd word ... make some sense of it ... whole body like gone ... just the mouth ... like maddened ... and can't stop ... no stopping it ... something she — ... something she had to — ... what? ... who? ... no! ... she! ... *[Pause and movement 3.]* ... something she had to — ... what? ... the buzzing? ... yes ... all the time the buzzing ... dull roar ... in the skull ... and the beam ... ferreting around ... painless ... so far ... ha! ... so far ... then thinking ... oh long after ... sudden flash ... perhaps something she had to ... had to ... tell ... could that be it? ... something she

had to ... tell ... tiny little thing ... before its time ... godforsaken hole ... no love ... spared that ... speechless all her days ... practically speechless ... how she survived! ... that time in court ... what had she to say for herself ... guilty or not guilty ... stand up woman ... speak up woman ... stood there staring into space ... mouth half open as usual ... waiting to be led away ... glad of the hand on her arm ... now this ... something she had to tell ... could that be it? ... something that would tell ... how it was ... how she — ... what? ... had been? ... yes ... something that would tell how it had been ... how she had lived ... lived on and on ... guilty or not ... on and on ... to be sixty ... something she — ... what? ... seventy? ... good God! ... on and on to be seventy ... something she didn't know herself ... wouldn't know if she heard ... then forgiven ... God is love ... tender mercies ... new every morning ... back in the field ... April morning ... face in the grass ... nothing but the larks ... pick it up there ... get on with it from there ... another few — ... what? ... not that? ... nothing to do with that? ... nothing she could tell? ... all right ... nothing she could tell ... try something else ... think of something else ... oh long after ... sudden flash ... not that either ... all right ... something else again ... so on ... hit on it in the end ... think everything keep on long enough ... then forgiven ... back in the — ... what? ... not that either? ... nothing to do with that either? ... nothing she could think? ... all right ... nothing she could tell ... nothing she could think ... nothing she — ... what? ... who? ... no! ... she! ... *[Pause and movement 4.]* ... tiny little thing ... out before its time ... godforsaken hole ... no love ... spared that ... speechless all her days ... practically speechless ... even to herself ... never out loud ... but not completely ... sometimes sudden urge ... once or twice a year ... always winter some strange reason ... the long evenings ... hours of darkness ... sudden urge to ... tell ... then rush out stop the first she saw ... nearest lavatory ... start pouring it out ... steady stream ... mad stuff ... half the vowels wrong ... no one could follow ... till she saw the stare she was getting ... then die of shame

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... crawl back in ... once or twice a year ... always
winter some strange reason ... long hours of
darkness ... now this ... this ... quicker and quicker
... the words ... the brain ... flickering away like mad
... quick grab and on ... nothing there ... on
somewhere else ... try somewhere else ... all the
time something begging ... something in her
begging ... begging it all to stop ... unanswered ...
prayer unanswered ... or unheard ... too faint ... so
on ... keep on ... trying ... not knowing what ... what
she was trying ... what to try ... whole body like
gone ... just the mouth ... like maddened ... so on ...
keep — ... what? ... the buzzing? ... yes ... all the
time the buzzing ... dull roar like falls ... in the skull
... and the beam ... poking around ... painless ... so
far ... ha! ... so far ... all that ... keep on ... not
knowing what ... what she was — ... what? ...
who? . . no! ... she! ... she! ... [Pause.] ... what she

was trying ... what to try ... no matter ... keep on ...
[Curtain starts down.] ... hit on it in the end ... then
back ... God is love ... tender mercies ... new every
morning ... back in the field ... April morning ... face
in the grass ... nothing but the larks ... pick it up —

[Curtain fully down. House dark. Voice continues
behind curtain, unintelligible, ten seconds, ceases as
house lights up.]

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沃爾特·阿斯姆斯
Walter Asmus

導演
Director

阿斯姆斯是貝克特的多年好友兼合作夥伴，曾協助貝克特多部作品於柏林舒勒劇院上演及於史圖加的電視演出。他製作的《等待果陀》曾在世界多地巡演，包括 2008 年在愛爾蘭 32 個郡的巡演，各郡只演一晚，獲公認為經典之作。

Asmus was Beckett's long-time friend and collaborator, assisting him on many of his productions at the Schiller Theatre in Berlin and for TV in Stuttgart. His production of *Waiting for Godot*, which toured extensively internationally, including in 2008 a one-night-only tour of the 32 counties of Ireland, was widely described as the "definitive production".



莉莎·德萬
Lisa Dwan

演出及監製
Performer & Producer

德萬活躍於國際及家鄉愛爾蘭的舞台、電影及電視演出。

電影演出包括李察·德雷福斯和伊利亞·伍德主演的《孤雛淚》、約翰·保曼導演的《驚爆危機》，以及《博帕爾：祈雨》。2012 年，她改編、監製及演出的女性獨角戲《海邊》，於倫敦南岸藝術中心上演並巡演，大獲好評。她亦參與了戈蘭·布列葛維奇的新音樂劇場作品《瑪歌：一個不幸王后的日記》，在巴比肯中心演出。她最近參演了由拉明·格萊製作、伊凡·維里柏夫執導的《幻象》，於布希劇院演出。

Dwan has worked extensively in theatre, film, and television, both internationally and in her native Ireland.

Her film credits include *Oliver Twist*, John Boorman's *Tailor of Panama*, and *Bhopal—A Prayer for Rain* released in 2014. In 2012, she adapted, produced, and performed the critically acclaimed one-woman play *Beside the Sea* at the South Bank Centre and on tour and starred in Goran Bregovic's new music drama, *Margot, Diary of an Unhappy Queen* at the Barbican. She most recently performed in Ramin Gray's production of *Illusions* by Ivan Viripaev at the Bush Theatre.

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阿歷克斯·伊爾斯
Alex Eales

佈景設計
Designer

伊爾斯曾參與製作皇家宮廷劇院的《非我》/《落腳聲》/《搖籃曲》和《鐵》。其他劇場製作包括：巴黎夏特萊劇院《步入森林》、梳士巴利劇場《設計生活》、謝菲爾德萊希姆劇院《生命的氣息》和華威藝術中心貝爾格萊德劇院《國家》。歌劇設計作品則有丹麥皇家歌劇院《唐·喬望尼》、倫敦荷蘭公園歌劇院《女人心》等。

He has worked for the Royal Court on *Not I/Footfalls/Rockaby* and *Iron*. Other theatre credits include *Into the Woods* (Théâtre du Châtelet); *Design for Living* (Salisbury Playhouse); *The Breath of Life* (Lyceum Theatre, Sheffield); and *The Country* (Belgrade Theatre at Warwick Arts Centre). His opera design includes *Don Giovanni* (Royal Danish Opera); *Così fan tutte* (Opera Holland Park), and others.

詹姆斯·范甘比
James Farncombe

燈光設計
Lighting Designer

范甘比曾為皇家宮廷劇院設計燈光的作品有《非我》/《落腳聲》/《搖籃曲》、《愛愛愛》及《彼此相愛》。其他劇場作品包括英國國家劇院《愛德華二世》、英國國家劇院與艾比劇團聯手的《裘諾與孔雀》及吉爾古德劇院與維多利亞劇團聯手的《老婦殺手》。他亦有參與柏林國家歌劇院的歌劇《藥酒》及挪威國家芭蕾舞團的芭蕾舞《火鳥》的製作。

He has lit several Royal Court productions as *Not I/Footfalls/Rockaby*, *Love Love Love*, and *Blest Be the Tie*. Other theatre credits include *Edward II* (National Theatre); *Juno and the Paycock* (National Theatre/Abbey Theatre); and *The Ladykillers* (Gielgud/Vaudeville). His opera work includes *Le Vin Herbé* (Berliner Staatsoper) and his ballet work includes *Firebird* (Norwegian National Ballet, Oslo).

湯姆·斯梅爾
Tom Smail

作曲
Composer

斯梅爾除了曾參與皇家宮廷劇院《非我》/《落腳聲》/《搖籃曲》的製作，亦有參與其他劇場作品，如羅伯特·巴瑟斯特的《散落》。電影、電視及電台作品包括：萊姆萊特製作《救虎記》、英國廣播公司《達芙妮》及英國廣播公司第三台《動與靜》。近期音樂會演出包括倫敦市小交響樂團《大理石之音》及倫敦雅舒小交響樂團的《弦樂獨白》。

He has worked for the Royal Court on *Not I/Footfalls/Rockaby*, and his other theatre work includes *A Scattering* (Robert Bathurst). His work in film, TV and radio includes *Save the Tiger* (Limelight Productions), *Daphne* (BBC), and *The Moving and the Still* (Radio 3). Recent concert performances include *Music in the Marble* (City of London Sinfonia) and *Soliloquy for Strings* (Arch Sinfonia).

馬修·麥費德烈
Matthew McFrederick

助理導演
Assistant Director

麥費德烈曾參與製作皇家宮廷劇院的《非我》/《落腳聲》/《搖籃曲》。他執導的劇場作品包括：《以聖子之名》（修女島）、貝克特短劇《呼吸》、《搖籃曲》、《結局》、《非我》及《來與去》（貝爾法斯特布萊恩·費爾劇場），亦有參演綠寶石島劇團的歐洲巡演。現時，麥費德烈於雷丁大學修習博士課程，在英國藝術與人文研究理事會資助的貝克特演出研究計劃下研習。

He has worked for the Royal Court on *Not I/Footfalls/Rockaby*. As director, his theatre work includes *And of the Son* (Nun's Island), Beckett Shorts: *Breath*, *Rockaby*, *Catastrophe*, *Not I*, and *Come & Go* (Brian Friel Theatre, Belfast). He has performed with Emerald Isle Theatre Company (European tour). McFrederick is pursuing a Doctor of Philosophy on the AHRC Staging Beckett project at the University of Reading.

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麥斯文尼是皇家宮廷劇院音效設計主管，作品包括《死亡的藝術》、《非我》/《落腳聲》/《搖籃曲》及《奇蹟》等。其他劇場作品包括：英國國家劇院《模糊界線》、英國新域劇團《弄巧成拙》、英國新域劇團和倫敦西區聯同紐約布魯克林音樂學院的《玩偶之家》、塔巴德《無光公爵》及皇家莎士比亞劇團《冬天的故事》等。

McSeveney is the head of sound at the Royal Court and he has worked on such productions as *The Art of Dying*, *Not I/Footfalls/Rockaby*, *A Miracle*, and others. Other theatre credits include *Blurred Lines* (National Theatre); *The Changeling* (Young Vic); *A Doll's House* (Young Vic; West End; BAM); *The Duke in Darkness* (Tabard); *The Winter's Tale* (RSC), and others.

皇家宮廷劇院
Royal Court Theatre

製作
Producer

皇家宮廷劇院於1956年成立，是英國首屈一指的國家劇院，致力推廣本地及全球劇作家的創意傑作。劇院座落倫敦，為無數嶄新的劇作構思提供世界級的演出場地，每年委約超過40名劇作家創作或舉行工作坊，確保每年於院內兩個演藝廳上演最少12部作品，供廣大觀眾欣賞。

Founded in 1956, the Royal Court Theatre is Britain's leading national company dedicated to new work by innovative writers from the UK and around the world. Out of its iconic London building, the Royal Court provides a world class home for pioneering writer-led ideas, producing a minimum of 12 productions a year in its two auditoria, enabling its work to reach the widest possible audiences, with over 40 writers on commission or in workshops each year.

庫薩克計劃
Cusack Projects Limited

製作
Producer

帕特里克·庫薩克身兼多職，既是劇場監製、國際巡演顧問，也是庫薩克計劃的總監，致力製作劇場作品於國際舞台上演。現時，庫薩克於英國國家劇院擔任副監製，於都柏林艾比劇團擔任國際巡演顧問，並於英國海德龍劇院擔任國際顧問。他亦為多間劇院提供專業意見，包括倫敦皇家宮廷劇院、倫敦唐瑪倉庫劇院、愛爾蘭優獸舞團、巴黎市劇院及東京柏高劇場。

Pádraig Cusack is a theatre producer and international tour consultant and is a director of Cusack Projects Limited, a company dedicated to international theatre producing. He is currently associate producer for the National Theatre of Great Britain, international tour consultant for the Abbey Theatre, Dublin and International Advisor for Headlong Theatre (UK). He also advises the Royal Court, London; the Donmar Warehouse, London; Fabulous Beast, Ireland; Théâtre de la Ville, Paris; and Parco Theatre, Tokyo.

簡歷中譯 陳逸宜

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- 香港城市室樂團 Hong Kong City Chamber Orchestra
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- 香港舞蹈團 Hong Kong Dance Company
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Programme Calendar

節目時間表

香港賽馬會藝粹系列 The Hong Kong Jockey Club Series

信和集團藝萃系列 Sino Group Arts Celebration Series

寶格麗璀璨妙韻 The Bulgari Stage for Voices of Women

歌劇 / 戲曲 OPERA / CHINESE OPERA						
粵劇《鶯鶯淚》 藝術總監：李奇峰	Cantonese Opera - <i>Lovers' Tears</i> Artistic Director: Danny Chi Kei Li	STA YLTA	8/3 15/3	2:30pm 2:30pm		
經典復興：粵劇戲寶傳承篇 藝術總監：李奇峰	Classics Revisited: Cantonese Opera Treasures Artistic Director: Danny Chi Kei Li	YMTT YLTA	12, 13/3 14/3	7:30pm 7:30pm		
莫斯科大劇院歌劇團《沙皇的新娘》 音樂及文本：林姆斯基-高沙可夫	The Bolshoi Opera - <i>The Tsar's Bride</i> Music and Libretto: Nikolai Rimsky-Korsakov	CCGT	20/3 21/3 22/3	7:30pm 7:30pm 2:30pm		
賽馬會本地菁英創作系列 《大同》 文本：陳耀成 作曲：陳慶恩 導演：鄧樹榮 指揮：廖國敏 香港藝術節委約及製作	 Jockey Club Local Creative Talents Series <i>Datong: The Chinese Utopia</i> Libretto: Evans Chan Music: Chan Hing-yan Director: Tang Shu-wing Conductor: Lio Kuokman Commissioned and produced by Hong Kong Arts Festival	CHT	20-22/3	8:00pm		
浙江小百花越劇團 新版《梁山伯與祝英台》 團長：茅威濤 導演：郭小男	Zhejiang Xiaobaihua Yue Opera Troupe <i>The New Butterfly Lovers</i> Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	24, 25/3	7:30pm		
浙江小百花越劇團 《二泉映月》 團長：茅威濤 導演：郭小男	Zhejiang Xiaobaihua Yue Opera Troupe <i>The Moon Doubled in the Second Spring</i> Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	27/3	7:30pm		
浙江小百花越劇團 《五女拜壽》 團長：茅威濤	Zhejiang Xiaobaihua Yue Opera Troupe <i>Five Daughters Offering Felicitations</i> Artistic Director: Mao Weitao	APAL	28/3 29/3	7:30pm 2:30pm & 7:30pm		
古典音樂 CLASSICAL MUSIC						
泰利曼與德累斯頓國家管弦樂團	Christian Thielemann and the Staatskapelle Dresden	CCCH	27/2 28/2	8:00pm 6:00pm		
香港中樂團「樂旅中國 IX」 指揮：閻惠昌	Hong Kong Chinese Orchestra - Music about China IX Conductor: Yan Huichang	CHCH	28/2	8:00pm		
威廉·克里斯蒂、庭院之聲學院 獨唱家與繁花古樂團	William Christie and Le Jardin des Voix Academy Soloists with the Orchestra of Les Arts Florissants	CHCH	3/3	8:15pm		
馮大維鋼琴獨奏會	David Fung Piano Recital	STA	5/3	8:00pm		
法比奧·比昂迪小提琴演奏會 古鍵琴：鮑娜·龐塞	Fabio Biondi Violin Recital Paola Poncet, harpsichord	APAC	6/3	8:15pm		
趙成珍鋼琴獨奏會	Seong-Jin Cho Piano Recital	CHCH	6/3	8:15pm		
歐洲嘉蘭古樂團 音樂總監 / 小提琴：法比奧·比昂迪	Europa Galante Music Director / Violin: Fabio Biondi	CHCH	7/3	7:30pm		
滙豐《弦繫香港》音樂會 香港中樂團 指揮：閻惠昌	HSBC <i>A Hong Kong Story Concert</i> Hong Kong Chinese Orchestra Conductor: Yan Huichang	CCCH	12/3	8:00pm		
米凱·路迪與馬克·夏卡爾 《音樂的色彩》	Mikhail Rudy & Marc Chagall - <i>The Sound of Colours</i>	YLTA CHCH CHCH	13/3 14/3 15/3	8:00pm 8:15pm 3:00pm		
杜希金三重奏 鋼琴：馮大維 小提琴：金珍秀 大提琴：金約拿	Trio Dushkin David Fung, piano Dennis Kim, violin Jonah Kim, cello	CHCH	13/3	8:15pm		
杜達美與洛杉磯愛樂樂團	Gustavo Dudamel and the Los Angeles Philharmonic	CCCH	19, 20/3	8:00pm		
聲音劇場 藝術總監：保羅·希利亞 《新與舊的家庭觀》 《帕特 80 x 8》慶祝帕特 80 生辰音樂會	Theatre of Voices Artistic Director: Paul Hillier <i>Family Values - Old and New</i> <i>Arvo Pärt – 80 by 8, Pärt at 80 celebration concert</i>	CHCH	25/3 26/3	8:00pm 8:00pm		
卡華高斯與佩斯音樂會 小提琴：卡華高斯 鋼琴：佩斯	Kavakos and Pace Recital Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	27/3	8:00pm		
香港小交響樂團與曼高娃 音樂總監 / 指揮：葉詠詩 鋼琴：曼高娃	Hong Kong Sinfonietta & Plamena Mangova Music Director / Conductor: Yip Wing-sie Piano: Plamena Mangova	CHCH	28/3	8:00pm		
狄杜娜朵《戲劇女王》 音樂總監 / 小提琴：德米特里·辛柯夫斯基 與金蘋果古樂團聯合演出	Joyce DiDonato: <i>Drama Queens</i> Music Director / Violin: Dmitry Sinkovsky With Il Pomo d'Oro	CCCH	6/5	8:00pm		
爵士樂 / 世界音樂 Jazz / World Music						
赤腳女聲	Barefoot Divas	CCCH	7/3	8:00pm		
波比·麥非年 <i>spirityouall</i>	Bobby McFerrin - <i>spirityouall</i>	CCCH	13/3 14/3	8:00pm 8:00pm		
卡珊卓·威爾遜	Cassandra Wilson - Coming Forth By Day: A Celebration of Billie Holiday	CCCH	21/3 22/3	8:00pm 8:00pm		
世界音樂週末營 - 拉米加斯女子樂團 佛蘭明高音樂	World Music Weekend - Las Migas Flamenco	CHT	27/3	8:00pm		

爵士樂 / 世界音樂 Jazz / World Music					
世界音樂週末營 - 韓風樂韻	World Music Weekend - Korean Music - Jeong Ga Ak Hoe & Su:m	CHT	28/3	3:00pm	
世界音樂週末營 - 韓國清唱 X 佛蘭明高跨界音樂會 情歌樂會與拉米加斯女子樂團成員	World Music Weekend - Pansori meets Flamenco Jeong Ga Ak Hoe & musicians from Las Migas	CHT	28/3	8:00pm	
粉紅馬天尼	Pink Martini	CCCH	28/3 29/3	8:00pm 8:00pm	
戲劇 THEATRE					
貝克特三部曲 《非我》/《落腳聲》/《搖籃曲》 導演：沃爾特·阿斯姆斯 演出：莉莎·德萬	Three short Samuel Beckett plays <i>Not I / Footfalls / Rockaby</i> Director: Walter Asmus Performer: Lisa Dwan	APAD	25-28/2 1/3	8:15pm 5:00pm	
《打擂台》 導演：亞歷山大·戴夫連特	Ontroerend Goed and The Border Project - <i>Fight Night</i> Director: Alexander Devriendt	CCST	26-28/2; 1/3 28/2; 1/3	8:15pm 3:00pm	
合拍劇團《獅子男孩歷險記》 導演：克萊夫·孟德斯及詹姆士·伊特曼	Complicite - <i>Lionboy</i> Director: Clive Mendus & James Yeatman	APAL	27/2 28/2 1/3	7:30pm 2:30pm & 7:30pm 2:30pm	
紙影院《奧德賽漂流記》 藝術總監及紙偶師：尼古拉斯·羅寧 音樂總監：克里斯多夫·里德	The Paper Cinema's <i>Odyssey</i> Artistic Director & Puppeteer: Nicholas Rawling Musical Director: Christopher Reed	APAA	28/2; 1/3 2/3	3:00 pm & 8:00 pm 8:00 pm	
都柏林城門劇院《傲慢與偏見》 改編：詹姆斯·麥克斯韋 導演：艾蘭·斯坦福	The Gate Theatre - <i>Pride and Prejudice</i> Adapted by James Maxwell Revised and Directed by Alan Stanford	APAL	5-8/3, 11-15/3 7, 14, 15/3	7:30pm 2:30pm	
小偶影院《雞蛋星球》 藝術總監 / 演出：艾維·薩哈爾	PuppetCinema - <i>Planet Egg</i> Artistic Director / Performer: Zvi Sahar	STCA	13/3 14/3	8:00pm 3:00pm & 8:00pm	
		APAA	15/3	5:00pm	
甘迪尼雜技團《落地開花》	Gandini Juggling - <i>Smashed</i>	CCST	17-21/3 22/3	8:15pm 3:00pm & 8:15pm	
新銳舞台系列：《烏合之眾》 編劇：喻榮軍 導演：鄧偉傑 香港藝術節委約，與上海話劇藝術中心聯合製作	New Stage Series: <i>The Crowd</i> Playwright: Nick Yu Director: Tang Wai-kit Commissioned by Hong Kong Arts Festival, Co-produced with the Shanghai Dramatic Arts Centre	CCST	27/3 28-29/3	8:15pm 3:00pm & 8:15pm	
《金蘭姊妹》 編劇 / 製作顧問：李恩霖 編劇：黃詠詩 導演：司徒慧焯 香港藝術節委約及製作	<i>The Amahs</i> Playwright / Production Consultant: Roger Lee Playwright: Wong Wing-sze Director: Roy Szeto Commissioned and produced by Hong Kong Arts Festival	CHT	28/2; 1, 3-8, 10-15/3 1, 7, 8, 14/3	8:00pm 3:00pm	
舞蹈 DANCE					
星耀佛蘭明高 演出：安東尼奧·卡納萊斯、卡諾斯·羅德里基、赫蘇斯·卡蒙納、卡林美·阿馬亞	Gala Flamenca Performers: Antonio Canales, Carlos Rodríguez, Jesús Carmona, Karime Amaya	CCGT	26-27/2 28/2 1/3	7:30pm 7:30pm 2:30pm	
亞太舞蹈平台（第七屆） 羣舞劇場《兩男關係》；芮孝承《足跡》	Asia Pacific Dance Platform VII HORSE: <i>2 Men</i> ; Hyoseung Ye: <i>Traces</i>	CCST	5, 6/3 7/3	8:15pm 3:00pm	
荷蘭國家芭蕾舞團《仙履奇緣》 編舞：克里斯多夫·惠爾頓	Dutch National Ballet - <i>Cinderella</i> Choreographer: Christopher Wheeldon	CCGT	12-14/3	7:30pm	
香港賽馬會當代舞蹈平台 節目一編舞：李思聰及王丹琦、盛偉信 節目二編舞：馮樂恒、黃靜婷 節目三編舞：曹德寶、李德、徐奕捷、黃俊達、黃翠絲、黃碧琪、袁勝倫 香港藝術節委約及製作	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Justyne Li & Wong Tan-ki, Wayson Poon Programme 2 by Victor Fung, Chloe Wong Programme 3 by Hugh Cho, Li De, Ivy Tsui, Ata Wong, Tracy Wong, Rebecca Wong, Allen Yuan Commissioned and produced by Hong Kong Arts Festival	CCST	12, 15/3 13, 14/3 14, 15/3	8:15pm 8:15pm 3:00pm	
莫斯科大劇院芭蕾舞團《巴黎火焰》 編舞：阿列克塞·羅曼斯基 現場伴奏：莫斯科大劇院樂團	The Bolshoi Ballet - <i>The Flames of Paris</i> Choreographer: Alexei Ratmanský With the Bolshoi Orchestra	CCGT	24/3 25, 26/3	7:30pm 7:30pm	
莫斯科大劇院芭蕾舞團《珠寶》 編舞：巴蘭欽 現場伴奏：莫斯科大劇院樂團	The Bolshoi Ballet - <i>Jewels</i> Choreographer: George Balanchine With the Bolshoi Orchestra	CCGT	28/3 29/3	7:30pm 2:30pm & 7:30pm	
CCGT 香港文化中心大劇院 Grand Theatre, HK Cultural Centre CCCH 香港文化中心音樂廳 Concert Hall, HK Cultural Centre CCST 香港文化中心劇場 Studio Theatre, HK Cultural Centre CHCH 香港大會堂音樂廳 Concert Hall, HK City Hall CHT 香港大會堂劇院 Theatre, HK City Hall APAL 香港演藝學院歌劇院 Lyric Theatre, HKAPA APAA 香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	APAC 香港演藝學院音樂廳 Concert Hall, HKAPA APAD 香港演藝學院戲劇院 Drama Theatre, HKAPA YMTT 油麻地戲院 Yau Ma Tei Theatre STA 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall STCA 沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall YLTA 元朗劇院演藝廳 Auditorium, Yuen Long Theatre				



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電影 FILM	
2, 8, 16/11/2014	《法老的女兒》 <i>The Pharaoh's Daughter</i>
30/11; 6, 14/12/2014	《舞姬》 <i>La Bayadère</i>
11, 17, 25/1	《愛之傳說》 <i>The Legend of Love</i>
1, 7, 14, 15/3	《胡桃夾子》 <i>The Nutcracker</i>
5, 11, 12, 18/4	《天鵝湖》 <i>Swan Lake</i>
19/4; 9, 10/5	《羅密歐與茱麗葉》 <i>Romeo and Juliet</i>
21, 27/6; 5/7	《伊凡大帝》 <i>Ivan The Terrible</i>
歌劇 / 戲曲 OPERA / CHINESE OPERA	
27/2-29/3	藝術節展覽：康有為面面觀 HKFA Exhibition: <i>Datong</i> and The World of Kang Youwei
11/3	傳承粵劇經典 Passing the Torch in Cantonese Opera
13/3	執導現代歌劇 Staging a New Opera
15/3	歌劇作曲解碼 Composing for <i>Datong</i>
15/3	「新音樂·新構思」座談會 "New Music, Fresh Ideas": a Discussion Hosted by Evans Chan
21/3	《沙皇的新娘》後台解碼 Designing <i>The Tsar's Bride</i>
21/3	《大同》演後談 Meet the Faces of <i>Datong</i>
22/3	烏托邦之後台解碼 Utopia Backstage
22/3	《大同：康有為在瑞典》放映座談會 <i>Datong: The Great Society</i> - In Search of a Modern Utopia
26/3	中國戲曲的視野 —— 與茅威濤對談 Future of Chinese Opera
音樂 MUSIC	
27/2	艾瑪的音樂之旅 Kapelle for Kids
27/2-29/3	「女·聲」攝影活動 "Voices of Women" Photography Campaign
28/2	德累斯頓國家管弦樂團大師班 Orchestra Masterclass by Staatskapelle Dresden
3/3	威廉·克里斯蒂與繁花古樂團大師班 Masterclass with William Christie and Les Arts Florissants
6/3	赤腳女聲 —— 喜樂的泉源 Barefoot Divas - Living with Joy
7/3	相約法比奧·比昂迪 Meet Fabio Biondi
11/3	以樂為生 On Music as a Profession
12/3	杜希金三重奏：音樂道路的迷思 Trio Dushkin: A Case Study on Today's Working Musicians
13/3	杜希金三重奏演前導賞及示範 A Listening Guide to the Shostakovich and Tchaikovsky Trios by Trio Dushkin
14/3	波比·麥非年大師班 The Bobby McFerrin Masterclass
14/3	與米凱·路迪對話 In Dialogue with Mikhail Rudy
15/3	邂逅 Lady Day Lady Day Live

音樂 MUSIC	
16/3	米凱·路迪鋼琴大師班 Piano Masterclass with Mikhail Rudy
20/3	洛杉磯愛樂主席兼行政總裁 —— 博爾達分享藝術管理心得 Meeting Deborah Borda - President and CEO of Los Angeles Philharmonic
27/3	佛蘭明高的韻律 Flamenco, The Rhythm
28/3	卡華高斯小提琴大師班 Violin Masterclass by Leonidas Kavakos
28/3	當韓國清唱遇上佛蘭明高 When Pansori Meets Flamenco
舞蹈 DANCE	
25/2	佛蘭明高舞蹈之談 Flamenco, The Dance
28/2	佛蘭明高舞蹈工作坊 Dance Flamenco
2/3	舞劇場舞蹈工作坊 Dance Workshop with HORSE
6/3	邂逅舞者：亞太舞蹈平台 Dialogue with Hyoseung Ye and HORSE
7/3	芮孝承舞蹈工作坊 Dance Workshop with Hyoseung Ye
13/3	再續《仙履奇緣》Rebooting <i>Cinderella</i>
14/3	《仙履奇緣》的奇幻世界 The Magic of <i>Cinderella</i>
14/3	荷蘭國家芭蕾舞團大師班 Dutch National Ballet Masterclass
14, 15/3	與本地當代舞蹈家對談 The Hong Kong Jockey Club Contemporary Dance Series - Post-performance Dialogue
27/3	莫斯科大劇院芭蕾舞大師班 Mastering Ballet with the Bolshoi
戲劇 THEATRE	
27/2	與德萬對話 In Conversation with Lisa Dwan
28/2	合拍團面面觀 Method and Process of Complicite
28/2	《打擂台》演後談 Fighting for Your Attention
1/3	媽姐的故事 The Amahs' Stories
2/3	《奧德賽漂流記》演後談 Behind the Odyssey
5, 12/3	《金蘭姊妹》演後談 Sisterhood of Old Hong Kong
6/3	《傲慢與偏見》演後談 Staging <i>Pride and Prejudice</i>
7/3	珍·奧斯汀的世界 The World of Jane Austen
12/3	《雞蛋星球》工作坊 Playing With Puppets?
13, 14, 15/3	《雞蛋星球》演後談 Landing on Planet Egg
18/3	小偶進社區（公開展演） Puppetry Close to Home (Public Showcase)
19/3	解讀《落地開花》 <i>Smashed Revealed</i>
20/3	雜耍基礎工作坊 Juggling Fundamentals
21/3	香港藝術節戲劇論壇 The HKAF Theatre Forum
28/3	《烏合之眾》演後談 When is a Herd not a Herd?
電視特備節目 FESTIVAL ON TV	
11, 18, 25/1; 1, 8/2	藝術節節目精選 Festival Programme Highlights

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