

43rd



香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015



金蘭姊妹 The Amahs

三月六日及七日演出贊助
6 & 7 Mar performances sponsored by



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香港賽馬會
The Hong Kong
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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.



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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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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.

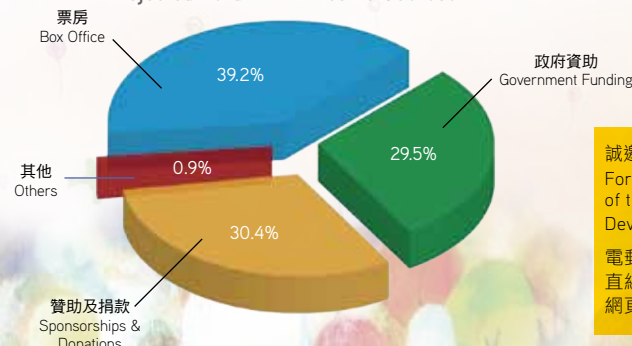
HKAF presents top international artists and ensembles, such as Cecilia Bartoli, José Carreras, Yo-Yo Ma, Philip Glass, Kurt Masur, Riccardo Chailly, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, New York 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.

第43屆香港藝術節預計收入來源
Projected 43rd HKAF Income Sources



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
直線Direct Lines | (852) 2828 4910/11/12
網頁Website | www.hk.artsfestival.org/en/support-us

香港藝術節 感謝
The Hong Kong Arts Festival would like to thank



信興集團
SHUN HING GROUP

贊助 for sponsoring

金蘭姊妹
三月六日及七日演出
the 6 & 7 Mar performances of
The Amahs

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

《金蘭姊妹》
The Amahs

編劇 / 製作顧問
Playwright / Production Consultant

李恩霖
Roger Lee

導演
Director

司徒慧焯
Roy Szeto

編劇
Playwright

黃詠詩
Wong Wing-sze



香港藝術節委約及製作
Commissioned and produced by Hong Kong Arts Festival

28.2.2015
1, 3-8, 10-15.3.2015

香港大會堂劇院
Theatre, Hong Kong City Hall



演出長約 2 小時 30 分鐘，包括一節中場休息
Running time: approximately 2 hours 30 minutes including one interval



粵語演出，附英文字幕
Performed in Cantonese with English surtitles

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

封面照片 Cover photograph © Angus Chan
排練照片 Rehearsal photographs © Yankov Wong

www.hk.artsfestival.org

網上追蹤香港藝術節
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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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藝術節指定高級用車 Official Premium Car



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28-29/3/2015





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香港藝術節 Hong Kong Arts Festival

編劇 / 製作顧問 Playwright / Production Consultant

李恩霖 Roger Lee

編劇 Playwright

黃詠詩 Wong Wing-sze

導演 Director

司徒慧焯 Roy Szeto *

演員 Cast

阿金 Kim

劉雅麗 Alice Lau

阿蘭 Lan

蘇玉華 Louisa So

阿好 Ho

彭杏英 Pang Hang-ying

Kimmy

蔡運華 Shirley Tsoi

佈景設計 Set Design

邵偉敏 Siu Wai-man

燈光設計 Lighting Design

張國永 Leo Cheung

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Costume & Publicity Image Design

鄭文榮 Cheng Man-wing

音樂及音響設計 Music & Sound Design

陳偉發 Chan Wai-fat

* 蒙香港演藝學院允許參與演出

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Plus 藝術節加料節目

媽姐的故事

The Amahs' Stories

編劇將討論合力創作中經歷的挑戰、如何以戲劇呈現香港民間史，以及與演員們的合作歷程。

1.3 (日 Sun) 5:30-6:30 pm

The writers will talk about the challenges of writing together, how they keep a light hand on dramatising the undocumented vernacular history, and the extraordinary women they came across working on the play.

香港大會堂演奏廳
Recital Hall, HK City Hall

費用 Fee: \$30

Festclub Hong Kong Arts Festival 會員 Member: \$15
香港藝術節悠遊會

廣東話主講 In Cantonese

《金蘭姊妹》演後談

Sisterhood of Old Hong Kong

歡迎觀眾演出後留步，與導演及演員們交流。

5, 12.3 (四 Thu)

演出後 Post performance

If you would like to meet director and the cast of *The Amahs*, please remain in the theatre after the performance.

香港大會堂劇院
Theatre, HK City Hall

廣東話主講 In Cantonese

詳情及網上報名 For details and online registration: www.hk.artsfestivalplus.org

43rd



香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015

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

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

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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

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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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製作經理 Production Manager

陳寶愉 Chan Po-yu Bobo

舞台監督 Stage Manager

陳樹培 Chan Shu-pui Johnson

執行舞台監督 Deputy Stage Manager

嚴雅文 Yim Nga-man Zoe

助理舞台監督 Assistant Stage Manager

丁雅慧 Ting Nga-wai Cindy

電腦燈錄序員 Moving Light Programmer

林振傑 Lam Chun-kit Jit

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江遠帆 Kong Yuen-fan

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郭有微 Kwok Yau-mei

資料搜集 Researcher

劉裕施 Jenifer Lau

英文字幕 English Surtitles

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字幕控制 Surtitles Operator

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故事梗概 Synopsis

同是在 40 年代末由內地來港成為住家女工的阿金、阿蘭、阿好情同姊妹，決定獨立不靠男人，並在觀音前義結金蘭，相依為命。阿好誤信算命師以為自己會於 30 歲前過身，耗盡所有積蓄；阿蘭盲目追求愛情，奉子成婚；阿金以自梳結歸作為歸宿。三人共同走過香港的 50 至 80 年代，年青的 Kimmy 細說這三位女性的「媽姐」歲月。

Kim, Lan and Ho move from the mainland to Hong Kong at the end of the 1940s. Decided to live life without relying on men, they swear an oath in front of Guanyin to be sisters and look out for each other for life. Ho is coaxed by a fortuneteller into thinking that she will die by age 30, and squanders her life savings. Lan chases love blindly and ends up marrying pregnant. Kim decides to embrace celibacy. It is a story of three women living through the decades that define Hong Kong — the 1950s to 1980s, with young Kimmy uncovering their stories as amahs.

人物表 Character List

阿金 — 住家女工，1931 年生，順德人
 阿蘭 — 住家女工，1938 年生，番禺人
 阿好 — 住家女工，1934 年生，台山人
 Kimmy — 職業女性，1975 年生

Kim, live-in maid, born in 1931, Shuntak native
 Lan, live-in maid, born in 1938, Panyu native
 Ho, live-in maid, born in 1934, Taishan native
 Kimmy, career woman, born in 1975

分場表 Scenes

第一場	穿越時空的不期而遇	Scene 1	Encounter between Parallel Worlds
第二場	結拜（1953 年）	Scene 2	Sisters for Life (1953)
第三場	蘭獨白 — 我眼中的阿好	Scene 3	Lan's Monologue – Ho in My Eyes
第四場	住家工的日與夜：家頭細務篇	Scene 4	A Day in an Amah's Life – Housework
第五場	踏躉屋（1967 年）	Scene 5	A Flat for Rainy Days (1967)
第六場	好獨白 — 我眼中的阿金	Scene 6	Ho's Monologue – Kim in My Eyes
第七場	三隻銀鼎（1977 年）	Scene 7	Three Silver Cauldrons (1977)
第八場	住家工的日與夜：煮食篇	Scene 8	A Day in an Amah's Life – Cooking
第九場	金獨白 — 我眼中的阿蘭	Scene 9	Kim's Monologue – Lan in My Eyes
第十場	結歸之喜（1990 年）	Scene 10	The Joy of Sologamy (1990)
第十一場	Kimmy 獨白：Where am I?	Scene 11	Kimmy's Monologue: Where am I?
第十二場	老人院	Scene 12	Old People's Home

編劇的話 Playwright's Notes

文：李恩霖

Text: Roger Lee



照片由李恩霖曾探望的退休住家女工提供
Photos provided by the retired live-in maids Roger Lee has visited

我向來醉心舞台，對其熱愛比電影更甚。

構思《桃姐》劇本的初稿時，我其實本打算寫一齣舞台劇：這劇分兩幕，共三個場景（美孚的家、安老院、醫院病房），兩個主角分別是 Roger 和桃姐。後來劇本吸引了許鞍華導演的興趣，由此改編成一部劇情片，電影中當然再加插了配角和其他場景。

可是我的舞台夢並未了。2013 年，執導香港電台紀錄片系列《黃金歲月》的其中兩集，期間搜集了一些關於香港五、

My passion for the theatre has always been more intense when compared with that for the cinema.

When I was setting up the structure of the first draft of *A Simple Life*, it was originally intended to be a workshop piece of a two-act play with two main characters (Roger and Taojie) contained in three sets (my Mei Foo home, the nursing home and the hospital ward). Blessed by film director Ann Hui's endorsement, the draft evolved into a full-length feature film which understandably opened up to more side characters and multiple locations.

My dream of doing a stage play has not since relinquished. In 2013, the residual research materials from the two

六十年代住家女工的資料，重燃我對製作一齣有關此題材的劇場作品的希冀。

為搜集更多資料，再與一些已屆耄耋之年的退休住家女工詳談，隨後匯集主要人物及寫成大概的故事，繼而邀請我一直非常欣賞的舞台編劇黃詠詩合作，她知道我的想法後，爽快答應一起寫劇本，教我喜出望外。我又將構想與相識已久的司徒慧焯分享，喜獲他答允執導此劇。於是《金蘭姊妹》漸見眉目，編劇和導演外，演員和製作隊伍也逐步組成，並且都是行內頂尖的专业人士。

我不肯定黃詠詩和司徒慧焯是否因為住家女工這內涵豐富的題材，或受劇中女主角默默耕耘的個性所吸引，而決定參與《金蘭姊妹》。對我而言，劇中的主角都是超越她們所屬時代、特立獨行的勇敢女性；彼此有着深厚情誼，同舟共濟，更親身向社會宣示，女人可活出獨立自主，不必倚賴男人的經濟和感情的支持。

當年女性備受歧視，自小得不到教育機會，但《金蘭姊妹》的主角絕不逆來順受，每天辛勤工作，為求掙脫女性地位卑微的宿命；她們力圖上進，不斷進修，學習新語言（如英語、日語等），以充實自己。在香港動盪不定的歲月中，她們始終屹立不倒。

「神卻揀選了世上大智若愚者，令自作聰明者羞愧；又揀選了世上謙卑恭謹者，叫自大狂妄者羞愧。」

——哥林多前書 1: 27

中譯 錢景亮

episodes of RTHK's documentary series *Golden Age* reignited my hope of creating a small-scale (black box) stage production on the subject on Hong Kong's housemaids in the 1950s and 1960s. Further research enabled me to chat with more retired housemaids, mostly at the present old age of 80s and 90s. I showed my story treatment to a professional stage scriptwriter Wong Wing-sze for whom I had much admiration. To my delight, Sze indicated her interest to collaborate with me to develop it into a full-length script. My story treatment was then presented to my long-time acquaintance Roy Szeto who graciously agreed to direct the production. From then on, everything else just fell into place like a jigsaw puzzle, including the recruitment of our dream cast and our elite production team.

I am not sure if it was the multi-faceted subject of housemaids or the quiet strength of the female characters that appealed to Sze and Roy. To my mind, our heroines were brave pioneer women who were ahead of their time, bonding with each other to declare and celebrate their independence from men, whether financially or emotionally.

Despite being destined to be illiterate at childhood due to the prevalent gender discrimination at that time, they worked hard for long hours every day to compensate for their pre-ordained inferiority. At the same time, they strived hard to constantly improve their self-worth by acquiring new skills, learning new languages (such as English, Japanese...) and finding new ways to survive the vicissitudes in Hong Kong's history over the years.

“God chose what is foolish in the world to shame the wise; God chose what is weak in the world to shame the strong”

— 1 Corinthians 1:27



導演的話 Director's Notes

文：司徒慧焯

Text: Roy Szeto

如果苦難可以有人分擔，是一種福氣。為自己而活，隨時都可以選擇放棄，因為你只要向自己交代，但是，原來為了別人而活，你會更懂承擔、更知道活着的意義，而且哪怕駛進大江大河，仍可揚帆滿舵，迎風煥發出生存的拼勁。

感謝 Roger 將這班婆婆的故事帶給我們，她們可敬又可愛，發揮了逆轉負能量的耐力，已經精采絕倫；而且更縷述出一段段香港苦難史，簡直是寶貴的精神遺產。能夠在這個有意義的作品裏重遇 Roger，使我有機會重新認識他，令我肯定這個世上又多了一個有心的好人。

劇中幾個有強韌生命力的女性，將一切幾乎沒法選擇的悲劇，彈指一揮而泰然迎接，單純而清澈，明白到命運其實是可以選擇怎樣去面對。整個排練簡直是個讓我再次學習做人的歷程，每天都有新的感悟，再加上有四個很棒的女演員和最貼心的創作團隊跟我一起打拼，我只有感恩，還有什麼可以遺憾？

最後，感激香港藝術節一切窩心的安排。

Life is never short of trials and tribulations. What a blessing to have another soul share this cup of suffering! A life for oneself is a life dispensable. A life for others is a life well lived, for only then will we be able to take responsibility for life and comprehend its meaning, for only then will we be able to sail confidently on this epic voyage called life.

It was Roger who introduced me to the amahs. Their fortitude in the face of trials and tribulations is phenomenal. Their life stories contain a wealth of lessons for us, as they are a simulacrum of the chequered past of Hong Kong. It was this production which brought Roger and me together again on the same stage. His enthusiasm was so radiant that it's impossible not to be lightened up by it.

What often makes life insufferable is that we seem to have no choice over it, a predicament the three brave ladies in *The Amahs* find themselves in. They defiantly show us that we do have choice: we can choose the way we cope with the ebb and flow of life. Every day, every dry run, I learnt something new about life. Better still, I had the great fortune to work with a superb cast and production team. To them I am forever grateful.

And thank you, Hong Kong Arts Festival, for all that you've done for this production.

Translated by Anthony Chin

走訪《金蘭姊妹》 Behind *The Amahs*

文：余瑞婷
Text: Susanna Yu



因為李恩霖（《桃姐》電影編劇及現實中桃姐的少主）的關係，香港藝術節得以委約及製作這部富本土歷史意義及文化特色的戲劇。在創作及排練過程中，李恩霖帶領導演、演員及聯合編劇走訪多名退休住家女工，讓創作者及演員從她們的口述故事，發掘這群住家女工的聲音及生命的掙扎。她們大多是在1949年前後從內地離鄉別井到香港的陌生家庭打工的，也因為地位低微及不想被男性束縛，這些年青女工選擇「梳起」成為自梳女，承諾終生不嫁。因為五六十年的主僕情，大多數僱主都會為女工安排退休後的居所，部分亦有能力置業安享晚年，八九十年華依然精力充沛，向眾人細說往事之時流露出對每個僱主家庭的深厚之情，令人不禁回憶舊香港美好的人情味。

The Amahs, a Hong Kong Arts Festival commissioned new work that harks back to the history and culture of Hong Kong, would have not been possible without Roger Lee (co-writer of the film *A Simple Life*). Lee, together with the director, cast and co-writer, (the “fourth generation” of Hongkongers) has visited and talked to many retired amahs (the “first generation” of Hongkongers), unearthing the highs and lows of their lives. Most of them arrived in Hong Kong from mainland China around 1949 to work as amahs in strange, wealthy households. Lowly in society and disinclined to depend on men, they voluntarily chose not to marry. Most employers would provide retired amahs with a place to stay at after serving 50 to 60 years; some amahs were able to afford a flat of their own. Jauntily sprightly well into their 80s and 90s, these amahs still show deep gratitude to and affection for their employers. From them we see a different face of Hong Kong, the warm face of a bygone era.

Translated by Anthony Chin

關於「媽姐」 On the Amah

媽姐（讀音作馬姐）是舊日香港對住家女工的統稱，負責打理「事頭」家中大小事務，可分為六類：

近身：最高級的一類，專門貼身服侍某一主人，出入均需陪伴在側，可視為陪嫁媽姐，往往成為僱主的親信，薪金亦最高。

湊仔：褓姆，負責照顧少主人；在朝夕照顧下，不少住家女工與少主的關係都情同母子。

煮飯：廚師，屬技術性工作，因此薪水較打雜高。

一脚踢：一切工作都要做，因此工作量最大，薪水卻最低，多為新入職女工。

住年妹：可說是住家女工的預備班，即初出茅廬的少女，常是住家女工的女兒或親友，通常只獲提供住宿及三餐膳食。在逐步學習掌握日常工作、獲得主人認同後才獲晉升為正式「近身」。

住家女工又被稱為**土鯪魚**。據說有三個解釋：第一個說法指土鯪魚不會懷孕，像女工般身段優美。又有指住家女工的長辮，尤如土鯪魚身上的黑線。最後一個說法指土鯪魚一尾尾，像順德自梳女般獨身（一條身）。

An amah was a woman employed by a wealthy family in Kwangtung (now commonly known as Guangdong), Hong Kong, Macau and Southeast Asia in the early to middle part of the last century to attend to the miscellaneous matters in the household as a live-in maid. There were six types of amah:

Gan San (personal maidservant): the master's or mistress's maidservant attending to their every personal need. In many cases, a *gan san*, the highest paid of the six types, was already serving her mistress upon her marriage and was regarded as a close confidante.

Cau Zai (nanny): a *cau zai* took care of the children in the family. The relationship between the *cau zai* and the children she took care was exceptionally close.

Zyu Faan (cook): a *zyu faan* cooked for the family and was well paid.

Jat Goek Tek (factotum): a *jat goek tek* got the lion's share of all manner of menial work. She was often a new joiner whose wage was the lowest.

Zyu Nin Mui (live-in maidservant-in-training): often the daughter or relative of an amah, the young *zyu nin mui* received training on the job, her only remuneration being bed and board. Only after she had learnt her craft well would the mistress consider taking her on as a *gan san*.

Amah was also known as "**mud carp**" in Cantonese. One account has it that the mud carp has a slim body just like that of the amah. Another account alleges that the long pigtail of the amah resembles the dark brown back of the mud carp. The third explanation goes that every single mud carp is like a single (unmarried) amah.

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長髮辮、木屐、白衣黑褲是住家女工的標記，樸素的外表下有着當時女性特立獨行的堅毅特質。20世紀初，順德絲綢業式微，為了維持生計，許多一心追求經濟獨立的女工不惜離鄉別井，隨下南洋的人潮遠赴馬來亞、新加坡、香港或澳門等地，走進大戶人家，展開長年累月照顧孩童、料理家務的家傭生涯。從新加坡資政李光耀到澳門賭王何鴻燊的府第，都聘有住家女工照顧生活起居。

在順德方言中，「媽姐」解作「自梳女」，意指未婚女子將頭髮像已婚婦女一樣盤起，以示矢志終生不嫁。她們大多不願接受盲婚啞嫁，且能自食其力，毋須家庭或男性庇蔭，因此寧可獨身，更有女子行結歸（或作潔歸）之禮，與自己結婚，以示自身就是歸宿。對於女工而言，包食宿的住家工有助節省生活費，吸引力不俗。對於僱主而言，未婚姑娘無家庭牽絆，更能專心工作。在香港，1923年港英政府禁止婢女買賣，住家女工恰好填補這勞動力缺口。然而，香港的媽姐不一定來自順德，更不一定是自梳女，只是人們習慣稱住家女工為「媽姐」而已。

A long pigtail, clogs, a white top and black bottoms, these were the trademarks of the amah. Hair-shirted on the outside, amahs were independent and strong-willed on the inside. In the early part of the 20th century, as the silk industry in Shuntak, Kwangtung was on the wane, waves of women yearning for financial independence left hearth and home and made the treacherous trips to Malaya, Singapore, Hong Kong and Macau to become amahs for the wealthy families there to rear children and keep house. Lee Kuan-yew, a Singaporean political heavyweight, and Stanley Ho, a Macanese business tycoon, were among a long list of noted personalities who employed amahs.

In the Shuntak dialect, amah means a woman who is unmarried of her own accord. Self-reliant financially, these women from Shuntak had the wherewithal to shun arranged marriage and embraced a life unfettered by family burden. Some even performed a special ceremony of sologamy as a solemn pledge of self-compassion. Working as an amah, a decently paid job which covered the cost of food and accommodation, was a plum job for them. The amahs' vow of celibacy was much welcome by the employers as they thought unmarried amahs would be more committed to the family. In 1923, the Hong Kong colonial government abolished the *mui-tsai* system; amahs thus became much sought after. One thing to note is that amahs in Hong Kong might not necessarily come from Shuntak or remain unmarried throughout their life.

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不過，與順德自梳女一樣，這些住家女工都有別於昔日三步不出閨門、深受繫腳之苦的婦女，他們對自我價值有着深切的覺醒。順德自梳女藉採桑養蠶、紡紗織布養活自己及家人，就連離鄉打工的薪水，都省吃儉用，把血汗錢寄回家鄉養活家人。同樣，住家女工為主宰命運，尋求經濟獨立，一生盡心照顧僱主的家庭。二戰時期，有不少人逃難時把幼兒託付予住家女工照顧，可見主僕情深。不少女工與僱主一家產生了如家人般的感情，更有一些孑然一身的於僱主家終老。

隨着社會經濟結構變改，當今女性可選擇的職業更趨多樣，上述住家女工文化已成歷史。然而，上一代住家女工以其自主精神闖出新路，到今天依然令人動容。

資料整理 梁詩敏

Amahs in Hong Kong shared much in common with their counterparts in Shuntak: in stark contrast to the women in the feudal ages who were confined and forced to have their feet bound, they were able to steer the course of their own life. Women in Shuntak were raising silkworms and producing silk to feed their families before leaving for faraway places as amahs. Their life abroad was at best described as an extremely frugal one as they remitted every penny they could spare back to home. The amahs in Hong Kong worked similarly hard to seek a financially independent life. During the Second World War, many families entrusted their young children to their amahs as they fled Hong Kong, a testament to the deep trust and bond between the amah and the family she served. Some unmarried amahs were even allowed to stay with the family after retirement until death.

Hong Kong has seen extraordinary changes in its economy in recent decades. Women nowadays are no longer tethered to a mere handful of jobs, such as that of the amah. The amah has become part of the city's history. Nonetheless, the derring-do and independent spirit of the amah still inspires and moves us to this day.

Compiled by Isabel Leung

Translated by Anthony Chin

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Hong Kong
Arts Festival
27.2-29.3.2015



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3月28(六) - 29(日)

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主演：董柯娣、茅威濤、陳輝玲、徐愛武、邵雁、洪瑛、吳海麗、江瑤、俞會珍

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李恩霖
Roger Lee

編劇 / 製作顧問
Playwright / Production Consultant

在香港讀書時已熱愛電影，19 歲隨家人移居美國。於俄勒岡大學畢業，主修工商管理學，隨後取得註冊會計師資格，在三藩市及紐約的勝家公司任職稅務會計七年，並於工餘時間製作了一些八厘米實驗短片。

回港後，憑短片製作經驗入職香港電台助理編導。1983 年為港台的半小時節目《溫馨集》執導其中兩集。於 2013 年以自由工作者身份重返港台，為紀錄片系列《黃金歲月》執導其中以退休住家女工為題的《Paco 與阿姐》、《阿姐與我》。

李恩霖曾為多部電影擔任監製及財務總監，包括許鞍華執導的電影《女人四十》（蕭芳芳憑此片獲得 1995 年柏林影展最佳女主角）及《桃姐》（葉德嫻憑此片獲頒 2011 年威尼斯影展最佳女主角）。其中，《桃姐》更是根據於其家服務逾 60 載、照顧四代人的家傭鍾春桃，與他之間的真實故事改編而成。

2012 年 3 月，李恩霖撰寫的《桃姐與我》出版發行。

簡歷中譯 謝穎琳

Lee was an avid film buff from his school days in Hong Kong before moving with his family to the US at the age of 19. After graduating from the University of Oregon with a bachelor's degree in Business Administration, he worked as a CPA tax accountant for Singer Company in both San Francisco and New York for seven years, and had fun shooting 8 mm experimental short films in his after-work hours.

His short film portfolio helped him land his first media job at Radio Television Hong Kong as an Assistant Director. At RTHK, he directed two half-hour programmes for the *Love Series* in 1983. He returned to RTHK in 2013 as a freelancer to direct two half-hour episodes on the subject of retired live-in maids for the *Golden Age* documentary series.

His experience as producer and financial controller in the film industry included two collaborations with film director Ann Hui in *Summer Snow* (Best Actress Award for Josephine Siao at the Berlin Film Festival 1995) and *A Simple Life* (Best Actress Award for Deanie Ip at the Venice Film Festival 2011). *A Simple Life* was based on his true story with his housemaid Taojie who worked for the Lee family for four generations over 60 years.

His book *Taojie and Me* was published in March 2012.

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She set up Princess Blackbox in 2005 and performed the first monodrama *My Grandmother's Funeral* in 2009, for which she won the Best Actress (Comedy/Farce) at the 18th Hong Kong Drama Awards. The show went on to have eight re-runs. In 2013, she received sponsorship from Asian Cultural Council for her studies in New York.

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司徒慧焯 Roy Szeto

導演
Director

香港演藝學院戲劇學院藝術碩士（導演系）。現為演藝學院戲劇學院導演系高級講師，近期作品《貓域夏秋冬》。

早年曾執導《愈笨愈開心》及於2004年與毛俊輝聯合導演由黃秋生主演的黑色喜劇《家庭作孽》。2006至2012年期間擔任香港話劇團駐團導演，現為劇團聯席導演，近年為香港話劇團導演之作品包括《三三不盡》、原創音樂劇《家庭保衛隊》、《美麗連繫》、《2029追殺1989》、《玩謝潘燦良——光媒體的詩》及《我和秋天有個約會》等。

多年來曾參與執導多個廣受歡迎的原創大型製作，包括《雪狼湖》、《漫步人生路》、《遇上1941的女孩》、《鬚根show2》、《男親女愛》、《張達明一咗show1、2》及《兩篤笑》。他亦曾多次與W創作社合作，與黃智龍合導《馴情記》、《你今日拯救咗地球未呀？》、《梁祝下世傳奇》、《一期一會》、《我不快樂》及《柯迪夫》等劇場作品。此外，近期的舞台多媒體創作包括《攀到爆》及《奇幻聖誕夜》（首演及重演）等，並憑《魔鬼契約》的光媒體設計與張國永、鄧煒培同獲第20屆香港舞台劇獎最佳燈光設計獎。

近年他為香港話劇團創作的舞台作品多次在香港舞台劇獎獲選為年度十大最受歡迎劇目。曾六度獲提名最佳導演獎，並於2011年憑《豆泥戰爭》、2012年憑《脫皮爸爸》及2014年憑《都是龍袍惹的禍》榮獲最佳導演獎。



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Szeto received his Master of Fine Arts in Directing from the School of Drama, HKAPA and is currently Senior Lecturer (Directing) of the School. Recent directing work includes *My Days in Cat Town*.

He directed *Xi Nai On Rock* and co-directed with Fredric Mao in the 2004 black comedy *A Small Family Business* starring Anthony Wong. He was Resident Director of Hong Kong Repertory Theatre (HKREP) between 2006 and 2012, and is currently Associate Director of the company. Recently, Szeto has directed such works as *The Lost and Found Trilogy*, the original musical *Family Protection Unit*, *Beautiful Connection*, *Communicating Doors*, *Being Poon Chan Leung – Chanting in Silhouette* and *I Have a Date with Autumn*.

Szeto has long been involved in popular large-scale productions, among them *Snow Wolf Lake*, *The Legend*, *1941 Girl*, *Freemen Show 2*, *War of the Genders*, *Cheung Tat-Ming's One-Man Show 1 & 2* and *A Man & A Woman*. Szeto has collaborated frequently with the W Theatre company, working on productions as *Best Memories in My Life*, *Superman Forever*, *Butterfly Lovers*, *Once in a Lifetime*, *Unhappy* and *Octave* with co-director Wong Chi-lung. He has also contributed multimedia creations for recent blockbusters as *Queer Show*, *Scrooge – the Musical* and *Dr. Faustus*. Szeto was awarded along with Leo Cheung and Billy Tang Best Lighting Design for *Dr. Faustus* at the Hong Kong Drama Awards 2011.

Szeto's HKREP productions have been selected numerous times among the Top Ten Popular Productions at the Hong Kong Drama Awards. He has received six nominations as Best Director. He was awarded Best Director for *Le Dieu du carnage*, *Shed Skin* and *The Emperor, his Mom, a Eunuch and a Man* in 2011, 2012 and 2014 respectively.



劉雅麗
Alice Lau

演員
Cast

香港演藝學院戲劇學院第三屆畢業生，曾主演校內多齣音樂劇，並獲最有潛質演員獎及傑出女演員獎。1990年成為香港話劇團全職演員，1994年離團，展開其自由身演員及歌手生涯。

1992年劉雅麗憑香港話劇團《我和春天有個約會》獲第二屆香港舞台劇獎最佳女主角獎（悲 / 正劇）。1994年《我》劇改編成電影，劉雅麗主唱的主題曲獲多個電台及電視台的音樂獎項，後再憑該電影奪得第14屆香港電影金像獎最佳新演員獎。

1994年至96年簽約香港EMI，推出過兩張個人專輯唱片，其後亦主唱多齣舞台劇及電視劇主題曲。曾主演的十部電影中包括《海根》、《告別有情天》、《伴我同行》等。近年活躍於舞台演出，2003及04年兩度獲提名香港舞台劇獎最佳女配角。2006年憑《新傾城之戀》榮獲全國舞台表演獎項殊榮，以及第16屆上海白玉蘭戲劇表演藝術獎配角獎。近年演出有個人獨唱戲《蔓珠莎華》、華語音樂劇《聖光騎士》（巡迴內地六大城市）。2010年憑《聖荷西謀殺案》獲得香港舞台劇獎最佳女主角獎（悲 / 正劇）。近期演出有《求証》、音樂劇《Dogs》、《茶館》及《感冒誌》。

Lau graduated from the School of Drama of HKAPA. During her studies, she played the leading role in *Man of La Mancha* and *Grease*. She was awarded the Most Promising Actor and Outstanding Actress Award. She was a full-time actress of the HKREP from 1990 to 1994.

In 1992, she won Best Actress (Tragedy/Drama) at the Hong Kong Drama Awards for her performance in HKREP's *I Have a Date with Spring*. The play was made into a film in 1994. She won the Best New Actress Award at the 14th Hong Kong Film Award for her performance in the film.

From 1994 to 1996 she was a contract artist of Hong Kong EMI. After releasing two albums, she sang in a number of stage and television dramas. Her film credits include *Sea Root*, *Farewell My Dearest* and *One of the Lucky Ones*. She was nominated for Best Supporting Actress at the Hong Kong Drama Awards in 2003 and 2004. In 2006, Lau won Best Supporting Actress at the 16th Shanghai Magnolia Stage Performance award for her role in HKREP's *Love in a Fallen City*. In 2008 she had her first solo show *A Mui*, which was staged in Hong Kong, Toronto, Malaysia and Singapore. Also in 2008, she appeared in a Chivas's Mandarin musical *Star Knight* which toured six cities in the mainland.

In 2010 she performed in *Murder in San Jose* presented by HKAF, for which she won Best Actress (Tragedy/Drama) at the Hong Kong Drama Awards. Recent performances include *The Common Cold*, the musical *Dogs*, *Tea House* and *Proof*.



蘇玉華
Louisa So

演員
Cast

香港土生土長演員。曾演出多齣經典舞台劇作，如香港話劇團《我和春天有個約會》、《南海十三郎》、《新傾城之戀》、《暗戀桃花源》、《心洞》及《十八樓C座》；香港藝術節《生死界》、《改造情人》、《重回凡間的凡人》及W創作社《你今日拯救咗地球未呀？》等。當中，《我和春天有個約會》和《南海十三郎》均演出過百場。電視演出包括《刑事偵緝檔案I及II》、《茶是故鄉濃》、《婚前昏後》、《衝上雲霄》、《男人之苦》及《載得有情人》等，並曾主持《和味蘇》及《感動時刻》等節目。

蘇玉華曾多次獲得及獲提名戲劇獎項，其中包括憑《生死界》獲2003年香港舞台劇獎最佳女主角（悲 / 正劇）；1993年憑《蝦碌戲班》獲最佳女配角（喜 / 鬧劇）。2006年，蘇玉華更憑《新傾城之戀》獲第16屆上海白玉蘭戲劇表演藝術獎主角提名獎，2006/07年度獲壹傳媒選為十大電視藝人，同年獲頒演藝家年獎——我最喜愛舞台劇演員（金獎）；其主持的節目《和味蘇》於2011年獲壹電視大獎十大電視節目。2009年獲亞洲文化協會頒發利希慎獎學金赴美深造一年。

Born and raised in Hong Kong, So has performed in many notable productions including *I Have a Date with Spring*, *The Legend of the Mad Phoenix*, *Love in a Fallen City*, *Secret Love In Peach Blossom Land*, *Rabbit Hole* and *18/F Flat C* of the HKREP, *Between Life and Death*, *The Shape of Things* and *An Ordinary Man* at HKAF and *Superman Forever* with W Theatre company. *I Have a Date with Spring* and *The Legend of the Mad Phoenix* were both staged in over 100 performances. TV credits include *Detective Investigation File (I&II)*, *Plain Love II*, *An Awakening Story*, *Triumph in the Skies*, *Men in Pain* and *Rear Mirror*. She has hosted shows including *Kitchen Diva Louisa* and *Lost at the Bottom of the World*.

So has won a number of awards and nominations including Best Actress (Tragedy/Drama) for *Between Life and Death* at the Hong Kong Drama Awards 2003, and Best Supporting Actress (Comedy/Farce) for *Noises Off* at the Hong Kong Drama Awards 1993. In 2006, she won a Best Actress nomination at the 16th Shanghai Magnolia Stage Performance Awards for her performance in *Love in a Fallen City*. In 2006/07, she received Top 10 Artistes Awards by Next Media Group and My Favourite Drama Artist (Gold Prize). Her show *Kitchen Diva Louisa* was named Top 10 TV Programmes by Next Media Group in 2011. In 2009, she was granted the Lee Hysan Foundation Fellowship by Asian Cultural Council to study in the US.



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**Young
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香港藝術節青少年之友



彭杏英
Pang Hang-ying

演員
Cast

畢業於香港演藝學院戲劇學院，主修表演。自1994年加入香港話劇團，曾飾演《凡尼亞舅舅》的伊蓮娜、《梨花夢》的白妞及《籬仔戲班》的戴蕭莎莎。最近演出包括在《脫皮爸爸》飾演佐藤理沙、《有飯自然香》飾演娥姐、《都是龍袍惹的禍》飾演慈禧、《蝦碌戲班》飾演何玉琴及《三個高女人》。2014年起轉任香港話劇團聯席演員。

曾多次獲香港舞台劇獎提名，並四度獲獎，分別於1997及2002年憑《明月明年何處看》及《新傾城之戀》獲香港舞台劇獎最佳女配角（悲劇/正劇）；2007年又以《回歸！神蹟！》獲最佳女配角（喜劇/鬧劇）；2011年更憑《豆泥戰爭》獲香港舞台劇獎最佳女主角（喜劇/鬧劇）。2014年憑《櫻桃園》獲提名最佳女主角（喜劇/鬧劇）。

近年亦參與不同的創作崗位，包括《奇幻聖誕夜》（首演）、《頂頭鏟》（2013版本）及《如此長江》的助理導演和《志輝與思蘭一風不息》的劇本創作工作等。

Pang graduated from the School of Drama of HKAPA with a major in Acting. Since joining the HKREP in 1994, Pang has performed in many productions, playing such roles as Yelena Andreyevna in *Uncle Vanya*, Bai Niu in *Secret of Resurrection*, and Charlotte Hay in *Moon Over Buffalo*. More recent performances include Ngor in *A Bowlful of Kindness*, Empress Dowager Cixi in *The Emperor, his Mon, a Eunuch and a Man*, Dotty Otley in *Noises Off* and *Three Tall Women*. She became the associate actress for HKREP in 2014.

At the Hong Kong Drama Awards, Pang has won Best Supporting Actress (Tragedy/Drama) for her performance in *The Shadow Box* in 1997 and *Love in a Fallen City* in 2002, Best Supporting Actress (Comedy/Farce) for her performance in *Calling* in 2007 and Best Actress (Comedy/Farce) for her performance in *Le Dieu du carnage* in 2011. In 2014, she received a Best Actress (Comedy/Farce) nomination for her role in *The Cherry Orchard*.

Pang has contributed to HKREP in different capacities within the creative team. She was assistant director for *SCROOGE – the Musical*, *Field of Dreams* (2013 version), *The Soongs: By Dreams Betrayed* and creative collaborator in *Papa Mama*, *Thy Wind Blows Forever*.

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蔡運華
Shirley Tsoi

演員
Cast

劇場演員。2013年香港藝術發展獎—「藝術新秀獎（戲劇）」得主。畢業於香港中文大學新聞與傳播學院，曾任記者、廣告公司撰稿員／客戶主任以及香港賽馬會電視節目主持。2004年起投身劇場工作，至今與職業劇團合作超過50部舞台作品。近期演出前進進戲劇工作坊《後殖民食神之歌》。憑《金龍》獲提名第23屆香港舞台劇獎「最佳女主角（喜／鬧劇）」，並憑《奧利安娜》獲提名第二屆香港小劇場獎最佳女主角。2013年其創作單位「后花園」發表第二部劇場作品《白夜行》，由她改編、導演及演出。

A theatre actress and winner of the Award of Young Artist in Hong Kong Arts Development Awards 2013, Tsoi graduated from the School of Journalism and Communication of Chinese University of Hong Kong. She has worked as a journalist, a copywriter/customer service officer of an advertisement company and a TV show host for The Hong Kong Jockey Club. She embarked on a career in the theatre in 2004 and has participated in more than 50 productions. Recent works include *Postcolonial God of Food* for On&On Theatre Workshop. She received a Best Actress nomination (Comedy/Farce) at the 23rd Hong Kong Drama Awards for her performance in *The Golden Dragon* (2013) and a Best Actress nomination at the 2nd Hong Kong Theatre Libre for her role in *Oleanna* (2009). In 2013 she adapted, directed and performed in *White Night*, the second theatre work presented by her production team Haverland.

邵偉敏

Siu Wai-man

佈景設計

Set Design

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。為香港藝術節設計的作品有《女戲1+1》、《愛之初體驗》及《重回凡間的凡人》。近期作品包括：W創作社《男男女女男》、心靈客棧《華佗六頂記》及 Kearen Pang Production《Tiffany》等。憑《漂流》榮獲第六屆香港小劇場獎最佳舞台效果，憑《脫皮爸爸》及《櫻桃園》獲第 21 屆及第 23 屆香港舞台劇獎最佳舞台設計，並憑《卡夫卡的七個箱子》獲第 18 屆香港舞台劇獎最佳化妝造型。

She received a bachelor's degree (first-class honour) from HKAPA, majoring in Stage and Costume Design. Siu has designed for *Girl Talk*, *Home to Journey* and *An Ordinary Man* for HKAF. Recent works include *No Hate No Love* by W Theatre, *The Legend of Hua Tuo* by Take It Easy Theatre and *Tiffany* by Kearen Pang Production. Siu was awarded Best Set Design for *Shed Skin* and *The Cherry Orchard* at the 21st and the 23rd Hong Kong Drama Awards as well as Best Styling for *Seven Boxes Possessed of Kafka* at the 18th Hong Kong Drama Awards.

張國永

Leo Cheung

燈光設計

Lighting Design

1989 年畢業於香港演藝學院科藝學院，主修舞台燈光設計；2007 年於澳洲昆士蘭科技大學取得燈光碩士學位。1994 年獲香港戲劇協會頒發十年傑出成就獎，1995 至 2014 年間亦先後八度獲香港舞台劇獎最佳燈光設計獎。1999 至 2013 年間更四度獲香港舞蹈聯盟頒予舞蹈年獎，以肯定其舞蹈燈光及佈景設計的成就。現為香港演藝學院高級講師，教授舞台燈光設計。

Cheung graduated from HKAPA in 1989 with a High Distinction in Theatre Lighting Design and from Queensland University of Technology with Master in Lighting in 2007. He was awarded The Outstanding Achievement of the Decade Award by the Hong Kong Federation of Drama Societies in 1994 and won eight Best Lighting Design Awards between 1995 and 2014 from the Hong Kong Federation of Drama Societies. Between 1999 and 2013, he received four Annual Dance Awards from the Hong Kong Dance Alliance for his achievements in lighting design and stage design. He is currently a Senior Lecturer of Theatre Lighting at HKAPA.

鄭文榮

Cheng Man-wing

服裝及宣傳造型設計

Costume & Publicity Image Design

先後畢業於巴黎杜佩雷高等應用藝術學院、巴黎索邦大學及英國薩默塞特藝術科技學院。分別主修美術紡織、法文與文明，以及純藝術織物及布料印花技術。定期於巴黎作個人時裝展。

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. He majored in arts and textile, French and civilisation and fine art textile and fabric printing technology. He periodically presents his fashion collections in Paris.

陳偉發

Chan Wai-fat

音樂及音響設計

Music & Sound Design

樂手。曾參與香港藝術節節目包括《示範單位》及《女戲1+1》。

Chan is a musician. His collaborations with the Hong Kong Arts Festival include *Show Flat* and *Girl Talk*.

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陳寶愉

Chan Po-yu Bobo

製作經理

Production Manager

1996 年畢業於香港演藝學院，主修舞台及技術管理。為不同劇團和文化藝術機構的舞台演出擔任製作經理、技術及舞台監督等職務。近期參與的舞台作品包括《紅樓夢 What is SEX?》、《杜老誌》、《男男女女男》、《Equus》、《梁祝的繼承者們》等。多年來為香港藝術節的演出節目擔任技術統籌。

Chan graduated from HKAPA in 1996, majoring in Stage and Technical Management. She has been a production manager, technical and stage director for the productions of various companies and cultural and arts organisations. Recent works include *What is SEX?*, *Tonnochy*, *No Hate No Love*, *Equus*, and *Art School Musical*. She has been working as a technical coordinator for Hong Kong Arts Festival for many years.

陳樹培

Chan Shu-pui Johnson

舞台監督

Stage Manager

2006 年畢業於香港演藝學院，主修舞台管理。曾參與多個香港藝術節作品，包括《示範單位》、《香港式離婚》、《屠龍記》以及《女戲 1+1》。現為自由舞台工作者。

Chan graduated from the HKAPA in 2006, majoring in Stage Management. He has taken part in such HKAF productions as *Show Flat*, *The Truth about Lying*, *Smear* and *Girl Talk*. Chan currently works freelance in the theatre.

嚴雅文

Yim Nga-man Zoe

執行舞台監督

Deputy Stage Manager

畢業於香港演藝學院，舞台工作以執行舞台監督為主，近期合作團體包括進念二十面體、愛麗絲劇場實驗室、香港舞劇團等。現為自由身舞台工作者。

A HKAPA graduate, Yim mainly works as a deputy stage manager in theatre. Recent work includes productions with Zuni Icosahedron, Alice Theatre Laboratory and Hong Kong Dance Drama Company. Yim is currently a freelance theatre practitioner.

Tiffany Fong @ Twenty Six Production

化妝

Make-up Artist

擁有 12 年經驗，曾於日本、英國深造化妝技術，現時活躍於為藝人、傳媒、舞台劇、婚禮等設計化妝造型。曾參與的舞台劇包括《男男女女男》、《Avenue Q》、《愛是雪》、《開關係》、《Bent》、《深夜猛鬼食堂》、《修羅場》等。

As a make-up artist, Fong has 12 years of experience and she studied in Japan and the UK. Apart from working with artists, she also works for the local media, theatre productions and weddings. She has been involved in such theatre productions as *No Hate No Love*, *Avenue Q*, *Love is Shit*, *Open Relationship*, *Bent*, *A Taste of Love and Horror* and *Shuraba*.

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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	
寶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、庭院之聲學堂 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	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	Europa Galante	CHCH	7/3	7:30pm	
音樂總監 / 小提琴：法比奧·比昂迪	Music Director / Violin: Fabio Biondi				
滙豐《弦繫香港》音樂會	HSBC <i>A Hong Kong Story Concert</i> Hong Kong Chinese Orchestra Conductor: Yan Huichang	CCCH	12/3	8:00pm	
香港中樂團 指揮：閻惠昌					
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	Trio Dushkin David Fung, piano Dennis Kim, violin Jonah Kim, cello	CHCH	13/3	8:15pm	
鋼琴：馮大維 小提琴：金珍秀 大提琴：金約拿					
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	Theatre of Voices Artistic Director: Paul Hillier				
《新與舊的家庭觀》	<i>Family Values - Old and New</i>	CHCH	25/3 26/3	8:00pm 8:00pm	
《帕特 80 x 8》慶祝帕特 80 生辰音樂會	Arvo Pärt – <i>80 by 8</i> , Pärt at 80 celebration concert				
卡華高斯與佩斯音樂會	Kavakos and Pace Recital Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	27/3	8:00pm	
小提琴：卡華高斯 鋼琴：佩斯					
香港小交響樂團與曼高娃	Hong Kong Sinfonietta & Plamena Mangova Music Director / Conductor: Yip Wing-sie Piano: Plamena Mangova	CHCH	28/3	8:00pm	
音樂總監 / 指揮：葉詠詩 鋼琴：曼高娃					
狄杜娜朵《戲劇女王》	Joyce DiDonato: <i>Drama Queens</i> Music Director / Violin: Dmitry Sinkovsky With Il Pomo d'Oro	CCCH	6/5	8:00pm	
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					
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 - <i>Coming Forth By Day: A Celebration of Billie Holiday</i>	CCCH	21/3 22/3	8:00pm 8:00pm	
世界音樂週末營 - 拉米加斯女子樂團	World Music Weekend - Las Migas	CHT	27/3	8:00pm	
佛蘭明高音樂	Flamenco				

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; 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-size 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	APAC 香港演藝學院音樂廳 Concert Hall, HKAPA				
CCCH 香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAD 香港演藝學院戲院 Drama Theatre, HKAPA				
CCST 香港文化中心劇場 Studio Theatre, HK Cultural Centre	YMTT 油麻地戲院 Yau Ma Tei Theatre				
CHCH 香港大會堂音樂廳 Concert Hall, HK City Hall	STA 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall				
CHT 香港大會堂劇院 Theatre, HK City Hall	STCA 沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall				
APAL 香港演藝學院歌劇院 Lyric Theatre, HKAPA	YLTA 元朗劇院演藝廳 Auditorium, Yuen Long Theatre				
APAA 香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA					

30/4 前
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電影 FILM

2, 8, 16/11/2014	《法老的女兒》The Pharaoh's Daughter
30/11;	
6, 14/12/2014	《舞姬》La Bayadère
11, 17, 25/1	《愛之傳說》The Legend of Love
1, 7, 14, 15/3	《胡桃夾子》The Nutcracker
5, 11, 12, 18/4	《天鵝湖》Swan Lake
19/4; 9, 10/5	《羅密歐與茱麗葉》Romeo and Juliet
21, 27/6; 5/7	《伊凡大帝》Ivan The Terrible

歌劇 / 戲曲 OPERA / CHINESE OPERA

27/2-29/3	藝術節展覽：康有為面面觀 HKFA Exhibition: Datong 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 Datong
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 The Tsar's Bride
21/3	《大同》演後談 Meet the Faces of Datong
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 Datong: The Great Society - 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	杜希金三重奏演奏前導賞及示範 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 Cinderella
14/3	《仙履奇緣》的奇幻世界 The Magic of Cinderella
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話 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	合拍劇團面面觀 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 Pride and Prejudice
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》Smashed Revealed
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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