

44th



香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

What comes after

鄧樹榮戲劇工作室

Tang Shu-wing Theatre Studio

MACBETH

馬克白





香港賽馬會
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.



香港藝術節舉辦至今，已踏入第44年。這項盛事盡顯魅力，深深吸引本地以至來自世界各地的觀眾，有助提升香港作為重要文化及創意中心的地位。

今年藝術節定必秉承這個優良傳統，再次綻放異彩。在整整一個月裏，超過1400位本地和國際藝術家為觀眾呈獻逾百場表演，節目豐富，多姿多彩。在特區政府、贊助商和各界善長協力支持下，今年藝術節展現一個璀璨的藝術世界，娛樂與創意兼備，是本地藝術家、區內及國際藝壇精英同台獻藝的好機會。

我亦欣悉，今年藝術節會繼續推出多項外展及延伸活動，包括「香港藝術節青少年之友」和「加料節目」。「香港藝術節青少年之友」是一項全年計劃，旨在提高本地中學生和大專生對藝術的欣賞能力；「加料節目」則透過「藝人談」、「後台解碼」、「大師班」及其他活動，帶領觀眾進入後台世界。

今年藝術節陣容鼎盛，精采紛呈，謹此向主辦單位衷心致賀。我深信各項節目定會令參加者和觀眾同感興奮難忘，希望大家盡情享受這次藝術之旅。

梁振英

梁振英
香港特別行政區行政長官

For 44 years now, the Hong Kong Arts Festival has captivated audiences from Hong Kong and from all over the world, boosting Hong Kong's stature as a major cultural and creative hub.

This year's Festival will surely continue that inspiring tradition. The 2016 programme presents more than 1400 local and international artists in more than a hundred performances running a brim-full month. Jointly supported by the HKSAR Government, corporate sponsors and donors, the Festival showcases a wondrous world of creativity and entertainment, a welcome stage for local talent alongside illustrious regional and international stars.

There is also, I am pleased to note, an impressive range of outreach and extension activities. Thanks to the Young Friends of the Hong Kong Arts Festival, a year-long initiative designed to enrich local secondary and tertiary students' appreciation of the arts, and the Festival PLUS programmes, which gives Festival audiences entrée to the world beyond the stage, through meet-the-artist sessions, backstage tours, masterclasses and other insider events.

My congratulations to the organisers for this year's superb line-up. I have no doubt that the 2016 Hong Kong Arts Festival will prove memorable for participants and audiences alike. Enjoy!

C Y Leung

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎各位蒞臨第44屆香港藝術節。

在此，我衷心感謝香港特別行政區政府透過康樂及文化事務署每年提供撥款、香港賽馬會慈善信託基金一直以來的支持與鼓勵，以及眾多贊助企業、機構及個人捐助者的慷慨支持。全賴各界的鼎力襄助，藝術節才能不斷發展，並每年為觀眾呈獻多元化和高質素的演藝節目，讓藝術節成為香港的文化標誌。

最後，感謝您撥冗前來欣賞本節目，希望您樂在其中。

I am very pleased to welcome you to this performance in the 44th Hong Kong Arts Festival, and thank you for making the time to be here.

I wish to thank the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention; and the Hong Kong Jockey Club Charities Trust for their long standing support and encouragement. I also wish to thank the many sponsors, donors, institutions and individuals whose support is so critical in making it possible for the Festival to serve the community and the city which is its home. It is only with this support that we are able to present the quality and diversity of artists and performances which have become hallmarks of our programming and established the Festival as an icon in and for Hong Kong.

Last, but by no means least, I would like to thank you very warmly for your presence, and I wish you a very enjoyable experience at this performance.

查懋成
香港藝術節主席

Victor Cha
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第44屆香港藝術節。大家不妨細味台上的演出和創作者的心思，從中體會本屆主題「其後」背後的意義。

許多史詩作品，往往以個人抉擇及後果為主線，帶出宏大而深遠的主題，例如抱負、偏見、矛盾、自我實現和救贖。本屆藝術節的藝術家，為我們帶來精采而激勵人心的跨界演出，傳統創新兼具，引發無限的思想空間。

我由衷感謝所有參演藝術家，他們的才華與熱誠，為演出注入活力與靈魂，此外還要感謝協助藝術節順利舉辦的眾多機構及各界人士。更感謝您撥冗欣賞演出，希望您會喜歡您的選擇。

It is a pleasure and privilege to welcome you to the 44th Hong Kong Arts Festival, in which the idea of 'what comes after' provides a context for considering action on stage and artistic decisions of the creators whose work we present.

Personal choice and its consequences drive the narrative in many epic works containing big ideas: ambition, prejudice, conflict, actualisation and salvation. Creative choices of participating artists give us genre-bending tours de force, performances that go to the heart of cherished works, and renewal of artistic heritage and its infinite possibilities.

I am very grateful to all artists who have chosen to be in this Festival, bringing it to life with their talent and commitment. Sincere thanks also go to all who have chosen to help and support the Festival, and most of all, I thank you for choosing to be here to complete the cycle of communication which is at the heart of all performance. I hope you will enjoy all your choices!

何嘉坤
香港藝術節行政總監

Tisa Ho
Executive Director,
Hong Kong Arts Festival

貢獻香港藝術節44年伙伴及藝術節開幕演出贊助
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多謝支持！ Thank You Partners!

於2016年2、3月舉行的第44屆香港藝術節邀請超過1,400位出色國際藝術家及本地演藝人才獻藝，並同時舉辦逾250項加料及教育活動。全賴各贊助機構及熱心人士的慷慨支持，我們才能夠繼續為香港觀眾呈獻一年一度的文化盛事。

香港藝術節衷心感謝每一位支持者的寶貴貢獻。

The 44th Hong Kong Arts Festival in February and March 2016 features more than 1,400 outstanding international artists and local talents in an array of exceptional performances, and organises over 250 PLUS and arts education activities. The support of our sponsors and donors plays an important role in enabling us to continue offering unique cultural experiences to audiences in Hong Kong.

We sincerely thank all our partners for their generous contribution.

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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月期間呈獻眾多優秀的本地及國際藝術家的演出，以及舉辦多元化的「加料」和教育活動，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，2016年藝術節的年度預算約港幣1億1千萬，當中約30%來自香港特區政府的撥款，約37%來自票房收入，而超過32%則有賴各大企業、熱心人士和慈善基金會的贊助和捐款。

香港藝術節每年呈獻眾多國際演藝名家的演出，例如：塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、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、莫斯科大劇院、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，過去十年共委約及製作逾100套本地全新創作，包括戲劇、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次重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」成立24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」每年提供約8,000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 cultural life of the city by presenting annually in February and March leading local and international artists in all genres of the **performing arts** as well as a diverse range of “**PLUS**” and **educational events**.

HKAF is a **non-profit organisation**. The estimated budget for the 2016 Festival is around HK\$110 million. About 30% of its annual income comes from government funding, about 37% from the box office, and over 32% from sponsorships and donations from corporations, individuals, and charitable foundations.

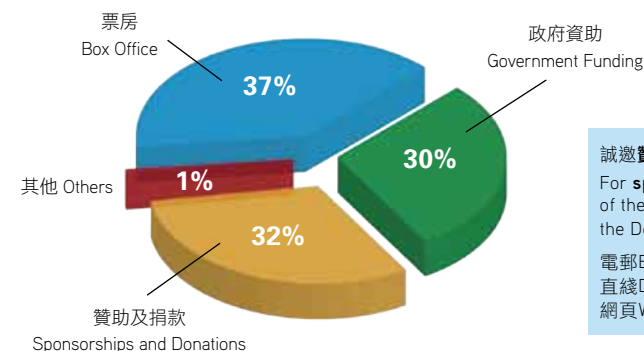
HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, 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 has commissioned and produced over 100 new local productions in the past decade, including 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 24 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 about 8,000 half-price student tickets each year.

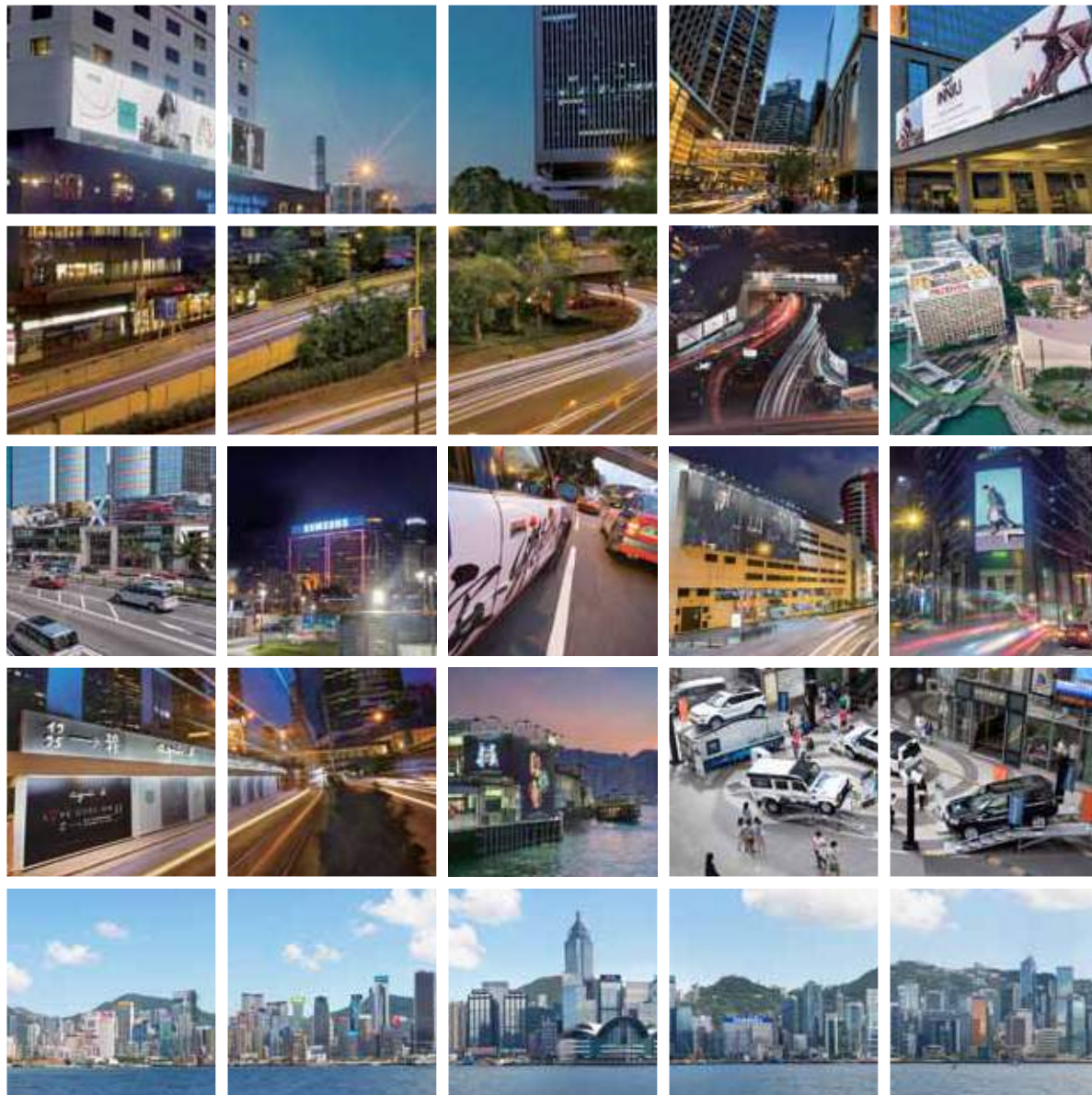
HKAF organises a diverse range of “**Festival PLUS**” **activities** in community locations each year to enhance the engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided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

第44屆香港藝術節預計收入來源
Projected 44th 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
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44th



香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

Presents

鄧樹榮戲劇工作室
Tang Shu-wing Theatre Studio

Macbeth 馬克白

香港藝術節及莎士比亞環球劇場聯合委約
Co-commissioned by the Hong Kong Arts Festival and
Shakespeare's Globe, London

16-20/3/2016



香港大會堂劇院
Theatre, Hong Kong City Hall



演出長約 2 小時 15 分鐘，包括一節中場休息
Running time: approximately 2 hours and
15 minutes including one interval



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

感謝 M.A.C. 為本劇提供化妝品。
Special thanks to M.A.C. for providing cosmetics for this production.

封面照片 Cover photograph © Richard Ecclestone



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www.hk.artsfestival.org

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角色及演員 Cast

馬克白—蘇格蘭軍中大將 吳偉碩	Macbeth — General of the Scotland Army Ng Wai-shek
馬克白夫人 韋羅莎	Lady Macbeth Rosa Maria Velasco
鄧肯—蘇格蘭國王 / 鄧肯鬼魂 / 薛華特—英格蘭軍中大將 陳永泉	Duncan — King of Scotland / Ghost of Duncan / Siward — General of the English Army Chan Wing-chuen
麥德夫—蘇格蘭貴族 / 費輔爵爺 袁富華	Macduff — Scottish Noble / Thane of Fife Yuen Fu-wah
班戈—蘇格蘭軍中大將 / 班戈鬼魂 盧俊豪	Banquo — General of the Scotland Army / Ghost of Banquo Lo Chun-ho
女巫 / 刺客 黃兆輝	The Witch / The Assassin Wong Siu-fai
洛斯—蘇格蘭貴族 黃俊達	Ross — Scottish Noble Wong Chun-tat
瑪爾康—鄧肯之長子 鄧智堅	Malcolm — Duncan's elder son Tang Chi-kin
安格斯—蘇格蘭貴族 黃珏基	Angus — Scottish Noble Wong Kwok-kei
女巫 / 刺客 / 西登—馬克白侍從 鄭嘉俊	The Witch / The Assassin / Seyton — Macbeth's armourer Cheng Ka-chun
麥德夫夫人 梁佩儀	Lady Macduff Leung Pui-yee Amanda
女巫 / 刺客 / 醫士 劉俊謙	The Witch / The Assassin / The Doctor Lau Chun-him
凌諾斯—蘇格蘭貴族 黃雋謙	Lennox — Scottish Noble Wong Chun-him
唐納本—鄧肯之次子 / 弗倫斯—班戈之子 / 小薛華特—薛華特之子 / 童子—麥德夫之子 陳庭軒	Donalbain — Duncan's younger son / Fleance — Banquo's son / Young Siward — Siward's son / Macduff's son Chan Ting-hin Henry

創作及製作團隊 Creative & Production Team

原著 莎士比亞	Playwright William Shakespeare		
聯合委約 香港藝術節 莎士比亞環球劇場	Co-commissioned by Hong Kong Arts Festival Shakespeare's Globe		
改編 / 導演 鄧樹榮	Adaptation & Direction Tang Shu-wing		
翻譯 陳鈞潤、鄧樹榮	Translation Rupert Chan, Tang Shu-wing		
佈景設計 陳志權 *	Set Designer Ricky Chan*	製作經理 魏婉意	Production Manager Gloria Ngai
燈光設計 張國永 *	Lighting Designer Leo Cheung*	舞台監督 陳珮茜	Stage Manager Keiko Chan
服裝設計 譚嘉儀	Costume Designer Mandy Tam	執行舞台監督 李玟蓉	Deputy Stage Manager Oliva Li
髮型指導 唐本峰	Hair Consultant Victor J. Tong	助理舞台監督 羅兆鏢	Assistant Stage Manager Adonic Lo
現場演奏 梁暉嶽	Live Musician Billy Leong	製作電機師 黃宇恒	Production Electrician Bert Wong
監製 梁敦濂	Producer Tony Leung	音響控制 李善思	Sound Operator Sincere Li
		服裝統籌 林曉燕	Costume Coordinator Gauze Lam
		舞台助理 郭凱盈 譚曾江雁	Stage Assistant Helen Kwok Coco Tam

鳴謝 Acknowledgements
陳華駿 Chan Wa-chun Green、黃靜雯 Wong Ching-man

* 承蒙香港演藝學院批准參與演出 With the kind permission of the Hong Kong Academy for Performing Arts

導演的話 Director's Note

文：鄧樹榮

Text: Tang Shu-wing

我們每一個人都有可能是馬克白

莎士比亞，他很極端，要麼令你討厭戲劇，要麼令你喜愛戲劇。

閱讀他的劇本要很有耐性，有些人不能堅持讀到最後因而討厭它，繼而討厭戲劇。但如果你能鼓起勇氣讀畢，你會發現莎士比亞擁有無法形容的語言力量，單憑紙上的文字就能建構無盡的戲劇世界；他亦是一個高超的「心理學家」，短短幾句便能將人物的心理狀態刻劃入微。當然，他也有缺點，就是用字過於雕琢及重覆，不過這是當時的文學風格，他始終難以避免地受制於此。總之，我可以說，在他以後的所有著名劇作家，無論喜歡或不喜歡敘事性的劇場，肯定曾經向他「偷師」。

排演莎劇比閱讀莎劇更難，因為它需要你作多番自我肯定、否定又再肯定。最後，你又得有一個健康的體魄，因為排他的戲需要大量的精力。

雖然我喜愛莎士比亞，但到現在仍然無法完全明白他，因此亦未能完全了解戲劇藝術：我只能繼續努力去了解周遭的人及事，保持好奇心，積聚經驗，繼續創作。藝術家若能一步步的走下去，享受當下的過程已是最大的恩典。

《馬克白》

這齣傳說被下了詛咒的蘇格蘭話劇可稱是四大悲劇最誘人的一部。說它誘人，除了它的經典場面外，還有，我們每一個人都有可能是馬克白，只是程度不同，以及夠不夠膽說出來而已。

但千萬不要誤會，以上不是我要講給你聽的「訊息」。一個劇本只是說一個故事或描述意象，所謂「訊息」只是觀眾根據自己的背景修養，「想」那個作品說些甚麼給他們聽，或是他們被「教導」某個作品「應該」是說些甚麼而已。所以，我最怕別人問：你的戲有甚麼「訊息」？真的沒有。

但是，話得說回來，任何創作者都會有其藝術上的追求，以及受身處的時代影響，我也不例外。我要多謝我的團隊，沒有您們，這個創作計劃便無法實現。我更要多謝香港藝術節、民政事務局及藝術發展局，沒有您們的支持，我們不僅去不了倫敦，也無法跟香港的觀眾見面。

最後，戲演完了，演員會出來跟你們謝幕，但不會說這齣戲演得怎樣怎樣，多謝這個那個，不會叫你們填問卷，更不會請你們推薦給朋友及看我們將來的演出。你們是成熟的觀眾，領略到就領略到，多說也無用。

正如莎士比亞，說完了他的台詞，一切回歸寂靜，夠了。

Every one of us can be Macbeth

Shakespeare is extreme. He can either make you hate or love drama.

Reading Shakespeare requires patience. Some people who do not have the endurance to read until the end end up hating Shakespeare, extrapolating their hatred to all drama. But if you can muster the courage to finish his plays, you will discover that Shakespeare has an indescribable linguistic ability to construct an infinite dramatic universe through words alone. Shakespeare is also a superb psychologist. With a few sentences he can reveal a character's inner world. Of course he has his flaws — his language can be overly ornate and too repetitive. But that was a general flaw of all literature of that era, and Shakespeare could not avoid its influence. However, I am certain that all the famous dramatists who came after him, irrespective of whether or not they like narrative drama, have "stolen" a trick or two from Shakespeare.

Staging Shakespeare is even harder than reading Shakespeare. It requires you to go through several bouts of self-affirmation, negation and renewed affirmation. You need robust physical health as well, because staging his dramas consumes enormous energy.

Although I love Shakespeare, I still have not thoroughly understood him. I have yet to thoroughly understand the art and craft of drama. All I can do is continue my efforts to understand the people and events surrounding me, to preserve my curiosity, to accumulate experience, to continue to create. As long as an artist can continue to create, the inherent joy of the process is the greatest grace.

Macbeth

This play, which according to theatrical mythology is cursed (the Scottish play), can be said to be the most seductive of the four great tragedies. It is seductive not only because of its many canonical scenes, but also because each of us can be Macbeth — we differ from Macbeth only in degree, and in our courage in articulating the truth.

But don't get me wrong. This is not the "message" I am trying to convey. A play tells a story or describes imagery; the so-called "message" is something that audience members "want" to derive from the piece, conditioned as they are by their own background and education. Or else we have been "taught" that so-and-so work "should" have a certain moral. I most fear the question "What is the message of your play?" Nothing. Honestly.

On the other hand, each creative artist has their own artistic goal, and is influenced by their times. I am no exception. I wish to thank my ensemble. Without you, this creative plan would not have been realised. I also want to thank the Hong Kong Arts Festival, the Home Affairs Bureau and the Arts Development Council. Without your support, we could not have gone to London, let alone return to present our work to a Hong Kong audience.

At the end of the day, when the play is finished, the actors will come out and take their bows, but they will not ask for feedback, nor will they thank XYZ; they will not ask you to fill in questionnaires, to recommend the play to friends or invite you to future productions. You are a mature audience. If you get it, you get it. Excessive words are unnecessary.

Just like Shakespeare, once he comes to the end of his plays, everything returns to silence. That is enough.

Translated by Amy Ng

PLUS 藝術節加料節目

形體《馬克白》Staging *Macbeth* (藝人談 Meet-the-Artist)

在演後藝人談中，導演鄧樹榮將剖析他如何運用亞洲形體劇場的美學演繹出原著精髓。

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廣東話主講 In Cantonese

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故事梗概 Synopsis

今回上演馬克白忼儷故事的是一對現代夫妻。午夜夢迴，二人來到遠古時代的中國，遇上了莎士比亞原劇的不同人物。

當三女巫預言馬克白將有一日加冕為王，馬克白及夫人隨即殺死第一個阻擋其登位前路的蘇格蘭國王鄧肯，再而殺死軍中同儕班戈。在罪疚與偏執交纏下，二人繼續展開殺戮，去除所有威脅其王位的人。

夫妻兩人嚐過了人性的黑暗面以後醒來，在騷動連連的現實國度找回自己的位置。

A modern couple dreams that they enter the universe of Macbeth in the buried past of ancient China, assuming the roles of Macbeth and Lady Macbeth and encountering different characters in the play.

When Three Witches tell Macbeth that he is destined for the throne of Scotland, he and his wife kill the first man standing in their path, the virtuous King Duncan. But to maintain his position, Macbeth must keep on killing – first Banquo, his old comrade-in-arms; then, as the atmosphere of guilt and paranoia thickens, anyone who seems to threaten his tyrant's crown.

On leaving the dream, where the couple has experienced the dark side of humanity, they contemplate their places in this contemporary realm of turbulence.



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鄧樹榮談改編莎士比亞的《馬克白》 Tang Shu-wing on Adapting Shakespeare's *Macbeth*

鄧樹榮戲劇工作室出品的《馬克白》，由倫敦莎士比亞環球劇場及香港藝術節聯合委約製作，繼 2015 年 8 月的倫敦首演後，於本屆香港藝術節首度與香港觀眾見面。導演鄧樹榮將馬克白的悲劇由蘇格蘭搬到中國，叫觀眾看見人性醜惡的無遠弗屆。

你以簡約美學著稱，也常把形體劇場的元素加入作品中。如此簡約的劇場設計，如何營造原劇中蘇格蘭魑魅魍魎的氣氛？

我不太在乎原劇裏蘇格蘭的場景設定，反而較著重劇情肌理所允許的表演時空，以及透過演員在台上的存在感和演出，我最終想為觀眾帶來一種怎樣的感覺。作為亞洲人，我的簡約和形體藝術風格部分承傳自本身的文化底蘊，部分則源於我對西方簡約運動的共感和鍾情。我相信任何空間一旦被定義，便會擁有自己的生命。演員必須在這空間內紮根，發展自己的靈性與藝術生命，同時超越它，以臻更細膩的精神境界。

《泰特斯》與《馬克白》都有陰險狠辣的女性角色。你有意將塔摩拉與馬克白夫人作一比對嗎？

如果我們相信每個人本身具備男性和女性特質，便不難明白人性的黑暗面同樣無分男女。塔摩拉與馬克白夫人擁有強大的男性能量，強大得只能讓她們落入自我毀滅的下場。相反，馬克白當初不忍弑君便反映他人格的陰柔一面。故此對我來說，馬克白和夫人分別代表生命源頭的陰和陽，像塔摩拉和艾倫一樣。

你如何看待此劇的超自然元素？

女巫可被看成是專業巫師，亞洲文化便充滿巫覡宗教的色彩。我認為應把女巫塑造成實在的角色，而不只是馬克白內心的魔鬼。所以關鍵

是要為她們創造怎樣的戲劇形象，才能恰切表達其存在的意義。

你導演過《哈姆雷特》和《泰特斯》，今次輪到《馬克白》，是甚麼使你屢次回到莎士比亞的作品？

導演莎士比亞是一趟通往未知的旅程。和其他作家相比，他的作品潛力渾厚，能讓導演和演員不斷發掘新事物，實驗不同的表演形式。上演他的劇就如運動員苦練爭勝：念茲在茲如何對戲劇的肌理作更深刻的挖掘，看到表面以外的事情。

你認為你對莎士比亞的改編反映到香港文化的面貌嗎？

這是我構思表演和改編此劇時縈繫於心的事情，那時香港正經歷她的歷史上其中一段最艱困的時刻。我現行的改編就在這陰鬱的語境下開展：一對現代夫婦夢回遠古中國的湮遠年月，進入馬克白的陰冷世界。他們成為馬克白和馬克白夫人，邂逅劇中不同角色。受到女巫們的登基預言蠱惑，馬克白沾手連番殺戮，他與夫人同受沉痛後果……當兩夫妻自夢中醒來，他們開始思考在現實的昏亂世局中自身所處的位置。這是否對香港現下境況的隱喻？我也問自己這個問題。

本文原載於 2016《閱藝》
訪問來源 莎士比亞環球劇場
中譯 李凱琪

Co-commissioned by London's Shakespeare's Globe and the Hong Kong Arts Festival, *Macbeth* from Tang Shu-wing Theatre Studio premiered in London in August 2015 and makes its Hong Kong debut at the 44th HKAF. Director Tang Shu-wing transposes the Scottish hero and his tragedy to China, and challenges the audience to see the ubiquity of malice in human nature.

You are known for your minimalist aesthetics, and for incorporating elements of physical theatre into your work. How does your preference for a simple, minimal design evoke the atmospheric Scottish location of the play?

I have been thinking not so much about the atmospheric Scottish location of the play, but rather the possible time and space inherent in its dramaturgy, and also the ultimate feeling I want to convey to the audience through the actual presence of the actors on stage. My minimal design and physical approach partly come from my cultural heritage as an Asian and partly from my fondness for the minimalist artistic movement in the West. I believe that any space, once defined, has a life of its own. Actors must be able to ground their own life on this space and to simultaneously transcend it to arrive at a more subtle spiritual level.

Both *Titus Andronicus* and *Macbeth* feature strong female characters in villainous roles. Are you interested in the parallels between Tamora and Lady Macbeth?

If we believe that every human being embraces both masculine and feminine qualities, we should be able to agree that the dark side of humanity dwells both in men and women. Both Tamora and Lady Macbeth possess strong masculine energy so much so that self-destruction is inevitably their destiny. On the contrary, the initial reluctance of Macbeth to commit the murder reveals his feminine side. So, for me, Macbeth and Lady Macbeth are yin and yang of the source, similar to Tamora and Aaron.

What is your view on the supernatural elements in the play?

Witches can be regarded as professional shamans. Asian culture has a lot of shamanism as well. I think that the witches should be portrayed as characters rather than reflection of the inner devils within the mind of Macbeth. The question is therefore how to present them in a theatrical way which best serves the purpose of their existence.

You have directed *Hamlet* and *Titus Andronicus*, and now *Macbeth* – what is it that draws you back to Shakespeare's work?

Shakespeare is a journey to the unknown. Compared to other writers, he has got incredibly strong potential for directors and actors to discover things, and to experiment with forms. Staging a play of his is like a sportsman working hard to win: how to make deeper investigation on the dramaturgy by seeing beyond the surface.

Do you think that your take on Shakespeare reflects aspects of Hong-Kong's culture?

This is something in my mind when I conceive my staging and adaptation work, at a time when Hong Kong lives through one of the hardest times in her history. My current version unfolds itself under this context: A modern couple makes a dream in which they enter into the universe of Macbeth in a buried past of ancient China. They assume the roles of Macbeth and Lady Macbeth and encounter the different characters in the play; triggered by the words of the witches that Macbeth will become the King, Macbeth commits a series of murders and the couple suffers the consequences... When they come out of the dream, the couple begins to contemplate their place in this turbulent world. Is this having any reference to the current situation in Hong Kong? I also ask myself this question.

This article was published in the 2016 issue of Festmag.
Source Shakespeare's Globe

鄧樹榮戲劇工作室 Tang Shu-wing Theatre Studio

「鄧樹榮戲劇工作室」為註冊慈善團體，獲香港特別行政區政府「藝能發展資助計劃」資助，2012年4月起成為香港藝術中心駐場藝團。「工作室」定位為一所戲劇創作及訓練中心，藝術方向是形體劇場，約有一半當代作品，一半經典作品。

「鄧樹榮戲劇工作室」前身是創立於1996年的「無人地帶」。「無人地帶」創作的作品超過20項，作品曾應邀參加紐約韓信國際木偶戲劇節、三藩市鬼節、香港藝術節、澳門藝穗節及新加坡華藝節，並曾獲香港舞台劇獎多個獎項，當中較具代表性的包括《生與死三部曲》。「無人地帶」於2009年易名為「鄧樹榮戲劇工作室」。近期作品為《打轉教室》、《舞·雷雨》、《熱血軀體》公開課堂、《你為甚麼不是 Steve Jobs?》及《馬克白》。《泰特斯》在2008至2013年先後在香港藝術節、莎士比亞環

A registered charity, Tang Shu-wing Theatre Studio receives financial support from Springboard Grant under the Arts Capacity Development Funding Scheme of the Government of the Hong Kong Special Administrative Region. Since April 2012, the Studio has become a Residential Theatre Company of Hong Kong Arts Centre.

The Studio was formerly known as No Man's Land, the recipient of multiple awards in the Hong Kong Drama Awards, which was founded in 1996. It created more than 20 works, including notable works as *Three Women in Pearl River Delta* (1997), *Millennium Autopsy* (1999), and *My Murder Story* (1999). Some of the company's works were featured in the Henson International Puppet Theatre Festival of New York, San Francisco Ghost Festival, Hong Kong Arts Festival, Macau Fringe Festival and Huayi Festival of Arts in Singapore.

In 2009, No Man's Land was renamed Tang Shu-wing Theatre Studio. *Titus Andronicus 2.0* (2009), *Theatre Series: Passion of Body Art* (2009, curated for LCSD), *Next Generations* (2010, a co-production with Drama Box in Singapore) are among its works. Notable works from recent years include *Detention*, *Thunderstorm*, *Open Class: A Passionate Body* and *Why Aren't You Steve Jobs?*.

球劇場及德國柏林及諾伊斯演出。《泰特斯 2.0》在2011至2012年度先後巡演新加坡、挪威、波蘭、北京及台北，2015年於香港重演。《舞·雷雨》於2012至2015年先後在香港新視野藝術節、新加坡華藝節、台北關渡藝術節及北京國家大劇院「舞蹈十二天」演出，同時為「香港週2014」代表節目之一。2015年8月，工作室在倫敦莎士比亞環球劇場以粵語首演《馬克白》。由2014年秋季開始，「工作室」獲香港特別行政區政府「藝能發展資助計劃」的資助及「利希慎基金」的贊助，開展一個為期3年的「形體戲劇訓練課程」，主要內容包括一年制青年班、專業實驗室及國際大師班。

Titus Andronicus was invited to be featured in Globe to Globe Festival at the Shakespeare's Globe in the London Cultural Olympiad 2012, then to Berlin and Neuss in Germany the following year. *Titus Andronicus 2.0* toured to Singapore, Fredrikstad in Norway, Wroclaw and Bytom in Poland, Beijing and Taipei. *Thunderstorm*, a New Vision Arts Festival of Hong Kong premiere in October 2012, was featured in Huayi Festival of Arts in Singapore in February 2013 and Kuandu Arts Festival in October 2014 after being selected as one of the representing programmes of Hong Kong Week 2014.

The current season has seen the creation of *Macbeth*, premiered at the Shakespeare's Globe (London, August 2015), and the re-runs of *Thunderstorm* in Chinese Dance for 12 Days at the National Centre for the Performing Arts (Beijing, August 2015) and *Titus Andronicus 2.0* (Hong Kong, September 2015) respectively.

The Physical Theatre Training Programme, composed of year-long classes for young people, a professional laboratories and international masterclasses, is a new three-year initiative launched in the fall of 2014 by the Studio, a Grantee of both The Springboard Grant and Lee Hysan Foundation.



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威廉·莎士比亞過世時享年 52 歲。生前著作除了約 40 部戲劇，還有十四行詩和其他詩作，構成英語文學中最重要的作品。莎士比亞於 1564 年 4 月 23 日出生在雅芳河畔的斯特拉特福鎮。1582 年與安妮·海瑟威結為夫婦，並於 1588 年舉家遷移倫敦定居，漸漸成為一位成功的演員與劇作家。

1594 年他成為宮廷大臣劇團的創始成員，身兼劇團演員及編劇，劇團在倫敦東部的玫瑰和帷幕劇院演出。當他們獲得國王詹姆士一世的贊助之後，劇團改名為國王劇團。1596 年時，莎士比亞已被公認為倫敦最傑出的劇作家，他在 35 歲那年投資環球劇場成為合夥人，也是該劇院的演員。一般認為莎士比亞在 1580 年代末和 1613 年期間最多產，之後他從倫敦退休回到斯特拉特福鎮，於 1616 年去世。

William Shakespeare lived for 52 years. In that time he produced approximately 40 plays as well as sonnets and poems, which together form the greatest body of work in the English language. William Shakespeare was born on 23 April 1564, in Stratford-upon-Avon. In 1582 he married Anne Hathaway and by 1588 he had moved to London, attaining success as an actor and playwright.

In 1594 he became a charter member of a group of actors known as the Lord Chamberlain's Men, working in Shoreditch as an actor and author of plays at the Rose and the Curtain Theatre, later changing their name to the King's Men when they won the sponsorship of King James I. In 1599 the company moved to the newly built Globe. By 1596 Shakespeare was recognised as the leading London playwright and at the age of 35 he invested money in the Globe Theatre, where he was also a member of the acting troupe. Shakespeare is believed to have produced much of his work between the late 1580s and 1613. He retired from London life to Stratford and died in 1616.



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鄧樹榮

Tang Shu-wing

改編 / 導演 / 翻譯

Adaptation / Direction / Translation

國際級導演、知名戲劇教育家、資深演員、香港演藝學院戲劇學院前院長。1986 至 1992 年留學法國，於 Ecole de la Belle de Mai 接受演員訓練，並在巴黎新索邦大學獲戲劇碩士學位。現為「鄧樹榮戲劇工作室」藝術總監，為香港首個形體戲劇訓練課程作課程總設計及導師。2015 年獲委任為西九文化區管理局轄下諮詢會成員，同時為現任香港舞蹈團及香港藝術發展局的榮譽藝術顧問、康樂及文化事務署藝術節主席。

鄧樹榮是簡約美學及形體劇場的倡導者，被媒體譽為「香港最具才華的劇場導演之一」。曾導演超過 50 部戲劇、舞劇及歌劇，近年主要作品有《泰特斯》、《泰特斯 2.0》、《打轉教室》、《舞·雷雨》及《你為甚麼不是 Steve

A renowned director, theatre educator and veteran actor, Tang was the former Dean of the School of Drama of Hong Kong Academy for Performing Arts (HKAPA). Between 1986 and 1992, Tang studied in France where he received training of acting in l'Ecole de la Belle de Mai and his Maîtrise Diplôme in Theatre Studies from the Université de la Sorbonne Nouvelle in Paris. He is the current Artistic Director of Tang Shu-wing Theatre Studio and the Head of Programme of the first ever physical theatre training programme in Hong Kong. In 2015 he was appointed as one of the Consultation Panel Members under the West Kowloon Cultural District. He is the current Honorary Advisor of Hong Kong Dance Company and Hong Kong Arts Development Council (HKADC), and Chairperson of Festival Panels, Arts Festivals under the Festivals Office, the Leisure and Cultural Services Department.

An advocate for minimalism and physical theatre, Tang has been dubbed by the media as "one of the most talented theatre directors in Hong Kong". Tang has directed over 50 productions of drama, dance and opera while *Titus*

Jobs?》，均於世界各地巡演。2015 年 8 月，應香港藝術節及莎士比亞環球劇場邀請，前往倫敦以粵語首演《馬克白》。

鄧樹榮曾獲的主要獎項包括香港舞台劇獎最佳男主角獎（悲 / 正劇）及三屆最佳導演獎、法國文化部「藝術及文學軍官勳章」、香港藝術發展局藝術成就獎（戲劇）、香港舞蹈年獎最值得表揚舞蹈劇作指導獎、香港藝術發展獎年度藝術家（戲劇）及香港嶺南大學榮譽院士。

Andronicus, *Titus Andronicus 2.0*, *Detention*, *Thunderstorm* and *Why Aren't You Steve Jobs?* are his essential works of late, and which have all been toured to many cities. A second honorable invitation from Hong Kong Arts Festival and Shakespeare's Globe brought Tang and his most recent creation *Macbeth* to London, where the work premiered in Cantonese in August 2015.

Tang's major awards include Best Actor in a Leading Role (2003) and three-time Best Director (2006, 2007, 2011) in Hong Kong Drama Awards, l'Officier de l'Ordre des Arts et des Lettres by the French Ministry of Culture and Communication (2007), Award for Arts Achievement (Drama) by the Hong Kong Arts Development Council (2008), Outstanding Achievement in Direction for Dance of Hong Kong Dance Awards (2013), Best Artist of the Year Award (Drama) of Hong Kong Arts Development Council (2013) and Honorary Fellow of Lingnan University of Hong Kong (2013).

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吳偉碩
Ng Wai-shek

馬克白—蘇格蘭軍中大將
Macbeth — General of the Scotland Army

大專新聞系畢業，後往倫敦攻讀東西方戲劇碩士課程，再赴新加坡入讀「劇場訓練與研究課程」，接受東西方傳統和當代表演體系訓練。回港後，全身投入舞台表演。曾赴亞洲及歐洲多個城市演出、創作交流和教學工作。現從事表演、劇本創作及導演工作，並於香港成立表演研究中心，研究表演理論、技法、美學，亦是新加坡「外傳統遊藝團」創團成員。

Ng studied journalism in Hong Kong and went on to pursue a Master's Degree in Eastern and Western Theatre in London. He then participated in a theatre training and research programme in Singapore. He has performed, taught and engaged in creative exchanges in many Asian and European cities. He is a founding member of the Traditions & Editions Theatre Circus in Singapore, and he also established a performance research centre for the studies of performance theory, technique and aesthetics in Hong Kong.



韋羅莎
Rosa Maria Velasco

馬克白夫人
Lady Macbeth

畢業於香港演藝學院戲劇學院學士（一級榮譽）學位，在學期間曾榮獲多個獎學金。近期演出包括《女戲 1+1》、《味之素》、《今日城》、《馬克白》等。先後憑《囍雙飛》及《黑色星期一》獲得第 23 屆及 24 屆香港舞台劇獎最佳女配角及最佳女主角（喜劇 / 鬧劇），2014 年獲香港藝術發展局頒發藝術新秀獎（戲劇）。除舞台演出外，曾擔任戲劇導師，教授英語、粵語及普通話戲劇工作坊。現為自由身演員和戲劇導師。

Velasco graduated from the HKAPA, majoring in Acting. Recent works include: *Girl Talk*, *Unknown*, *The Eleventh Capital* and *Macbeth*. She has won a number of awards including a Best Supporting Actress Award for *The Mixed Doubles* in the 23th Hong Kong Drama Awards, a Best Actress Award for *Black Monday* in 24th Hong Kong Drama Awards and an Award for Young Artist (Drama) from the HKADC in 2014. She is currently a freelance performer and drama educator.



陳永泉
Chan Wing-chuen

鄧肯—蘇格蘭國王 / 鄧肯鬼魂 /
薛華特—英格蘭軍中大將
Duncan — King of Scotland / Ghost of Duncan /
Siward — General of the English Army

普劇場藝術總監、資深演員及導演。香港演藝學院戲劇學院畢業生，主修表演。曾在不同劇團擔任全職演員、首席演員及藝術主任，並於不同學院擔任客席戲劇導師。曾獲優秀青年演員、十大最受歡迎製作、最佳男主角及男配角（悲劇 / 正劇）。現為藝發局評審員及香港戲劇協會香港舞台劇獎評審。近期導演的作品包括《順風·送水》、《合家歡音樂劇：貝貝的文字冒險》等。

Chan is the artistic director of POP Theatre, and a veteran actor and director. He graduated from the HKAPA, majoring in Acting. He worked as a full-time actor, lead performer and art administrator for local theatre companies. Recent directing credits include: *Invisible Men* and *The Writing Adventure of Bui Bui*. He is currently an assessor for the HKADC and Hong Kong Drama Awards of the Hong Kong Federation of Drama Societies.



袁富華
Yuen Fu-wah

麥德夫—蘇格蘭貴族 / 費輔爵爺
Macduff — Scottish Noble / Thane of Fife

資深戲劇工作者，自由身演員及導演，香港演藝學院（電影系）兼職講師，活躍於劇場及電影工作。畢業於香港演藝學院戲劇學院藝術碩士學位（導演）。參演劇目逾百，包括《冰鮮校園》及《杜老誌》。舞台導演作品包括《螢火》、《再見十二浦》、《Q 版老夫子》等。曾憑電影《愛·留·離》獲提名第一屆華語短片傳媒大獎「最佳演員獎」。近作為《赤道》、《竊聽風雲 3》及香港電台《獅子山下 2015》。

Yuen is an experienced theatre practitioner, freelance actor and director, and a part-time lecturer of the HKAPA. He has performed in over 100 works, including *Freshly Frozen School* and *Tonnochy*. His directing credits include Cinematic Theatre's *Angel's Gift*, *The Reminiscences* and *Old Master Q*. He was nominated for Best Actor at the 1st Chinese Short Film Media Award for his performance in *Leaving to Stay*. Recent works include *Helios*, *Overheard 3* and RTHK's *Below the Lion Rock 2015*.



盧俊豪
Lo Chun-ho

班戈—蘇格蘭軍中大將 / 班戈鬼魂
Banquo — General of the Scotland Army / Ghost of Banquo

2001 年獲香港舞台劇獎優秀青年演員獎。2008 年成立阿盧製作，首個作品為《鬥角勾心》。2003 及 2008 年先後獲香港舞台劇獎最佳男主角（悲劇 / 正劇）、最佳男配角（悲劇 / 正劇）。曾參與多個舞台演出及中小學巡迴演出的導演工作，如《俠盜張師奶》、《女大不中留》等。近期演出有《杜老誌》、《床前十分》及《我和春天有個約會》（重演）等。

Lo won an Outstanding Young Actor Award, a Best Actor Award and a Best Supporting Actor Award in 2001, 2003 and 2008 Hong Kong Drama Awards respectively. In 2008, he set up Lo's Production with *American Buffalo* as its debut. Directing credits include: *Underpaid? Don't Pay!* and *Hobson's Choice*. Recent works include: *Tonnochy*, *Pillow Talk* and *I Have a Date with Spring* (re-run).



黃兆輝
Wong Siu-fai

女巫 / 刺客
The Witch / The Assassin

自由身演員，戲劇導師及戲遊舞台藝術總監。畢業於香港演藝學院戲劇學院藝術學士（榮譽）學位，主修表演。2009 年與友人成立戲遊舞台，在學校巡迴演出及發展戲劇教育。2012 至 2015 年曾擔任不同劇團的戲劇導師。參與演出包括《泰特斯》、《泰特斯 2.0》、《床前十分》、《男人老狗之狗唔狗得起 2015》、《康橋的告別式》等。

Wong is a freelance actor, drama instructor and Artistic Director of G.A.S. Theatre. He graduated with a Bachelor of Fine Arts (honours) from the HKAPA in 2003, and he founded the G.A.S. Theatre in 2009 with his friends. He worked as a drama instructor for different theatre companies in 2012 to 2015. His theatre performances include: *Titus Andronicus*, *Titus Andronicus 2.0*, *Pillow Talk*, *Men & Dogs 2015*, *So Long, Fare well! HK*.



黃俊達

Wong Chun-tat

洛斯—蘇格蘭貴族

Ross — Scottish Noble

香港導演、編舞、演員、形體指導及形體導師。畢業於香港演藝學院舞蹈學院，隨後在法國巴黎修讀動作研究所課程。曾參與多個劇團演出，包括劇場紀錄片《走隱形鋼線的人》、《小飛俠》。2010年創立綠葉劇團，擔任藝術總監及導演。導演作品包括《孤兒》及《我要安樂死》。近年參與演出包括《你為甚麼不是 Steve Jobs?》、編舞作品包括《遮打道》、電影動作指導作品包括《三人行》等。

Wong is a director, choreographer, actor, movement instructor and trainer. He studied at the HKAPA and Le Laboratoire d'Etude du Mouvement at Ecole internationale de théâtre Jacques Lecoq. He is Artistic Director and Director of Théâtre de la Feuille, which he founded in 2010. Directing credits include *L'Orphelin* and *I Want Euthanasia*. He performed in *Why aren't you Steve Jobs?*, choreographed *Chater Road* and directed the action scenes of the film *Three*.



鄧智堅

Tang Chi-kin

瑪爾康—鄧肯之長子

Malcolm — Duncan's elder son

心靈客棧藝術總監，香港電台電視節目《好想藝術》主持人。畢業於香港演藝學院，曾獲傑出學生獎和傑出演員獎。2008年獲香港戲劇協會頒發傑出年青演員獎，代表作有《聊 Dry 男》、《潮性辦公室》。編導作品有《雲花戀》、《華佗六頂記》、《論語》等。除了本地演出外，他亦經常到海外參與演出，及參與台北藝術節、台北關渡藝術節和新加坡華藝節等國際表演。

Tang is currently Artistic Director of Take It Easy Theatre and the host of the RTHK TV programme *Artspiration*. In 2008, he was awarded Outstanding Young Actor by the Hong Kong Federation of Drama Societies. Notable theatre performances include *MeChat* and *MicroSex Office*. His directing and playwriting credits include: *Un-Woman*, *The Legend of Hua Tuo*, and *Chinese Lesson*. He has also participated in various arts festivals, including Taipei Arts Festival, Kuandu Arts Festival, and Huayi – Chinese Festival of Arts in Singapore.



黃珏基

Wong Kwok-kei

安格斯—蘇格蘭貴族

Angus — Scottish Noble

自由身演員、導演及戲劇導師。2006年畢業於香港浸會大學傳理電影電視系，2012年獲香港演藝學院戲劇學院學士榮譽學位，主修表演。校內演出包括《終成眷屬》、《馴悍記》等。舞台劇演出包括《泰特斯》、《花園宴會》、《N城紀》等。曾獲獎項包括戲劇學院優異演員獎、優秀表演獎、鍾景輝萬寶龍藝術大獎獎學金、成龍慈善基金獎學金等。

Wong is a freelance actor, director and drama instructor, who graduated from the Hong Kong Baptist University, the Department of Cinema and Television in 2006, and obtained his Bachelor of Fine Arts (honours) in Acting at the School of Drama, the HKAPA in 2012. Past theatre performances include *Titus Andronicus*, *The Garden Party* and *City N*. Wong has won various awards and scholarships, including the K.F. Chung Montblanc Arts Patronage Scholarships and Jacky Chan Charitable Foundation Scholarships.



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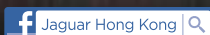


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Cheng Ka-chun

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Seyton — Macbeth's armourer

畢業於香港演藝學院戲劇學院藝術學士（榮譽）學位，主修表演。憑《羅蜜歐與朱麗葉》獲傑出演員獎。曾獲鍾溥紀念獎學金、匯豐銀行內地交流計劃獎學金等。近期演出有《抱歉，我正忙着失戀》、《第三波》、《伽利略傳》、《喝彩》等超過 70 個演出。亦曾參與不同媒體演出，包括電影、電視、廣告、舞蹈員、司儀等，並曾於劇團擔任戲劇教育拓展主任及到訪學校演出。

Cheng graduated with a Bachelor of Fine Arts (honours) in Acting from the HKAPA, where he received such scholarships as Chung Pu Memorial Scholarships and The Hongkong Bank Foundation – Mainland Exchange Scholarships. His recent works include *Love to Forget*, *The Third Wave*, *Life of Galileo* and *Dying Young*. He has also worked as a dancer and MC, participated in films, TV programmes, advertisements, and drama education by serving as a drama development officer and touring various local schools.



梁佩儀

Leung Pui-ye Amanda

麥德夫夫人

Lady Macduff

畢業於香港演藝學院戲劇學院藝術學士（榮譽）學位，主修表演。曾獲校內傑出演員獎、以及兩度獲成龍慈善基金獎學金。曾分別憑《綠野仙蹤》及《今夜芳華正茂》獲提名第 8 屆及第 13 屆香港舞台劇獎最佳女配角。自由身表演者、導演、戲劇導師。近年演出作品包括《四川好人》、《喜靈洲……分享夜》等，導演作品有《奇妙王國》。2009 年成立「流通管子劇場」，透過戲劇傳播福音。

Leung graduated from the HKAPA, majoring in Acting. She was twice nominated for Best Supporting Actress for her performance in *The Wizard of Oz* and *The Blooming Night* in 8th and 13th Hong Kong Drama Awards respectively. Leung is currently a freelance performer, director and drama educator. Recent credits include *The Good Person of Szechwan*, *Nonsense*. Director credit includes *Miracle Kingdom for Dramall*. In 2009, she founded Channel Creation Theatre for Children.



劉俊謙

Lau Chun-him

女巫 / 刺客 / 醫士

The Witch / The Assassin / The Doctor

2012 年畢業於香港演藝學院戲劇學院學士（榮譽）學位，主修表演，同年獲優異演員獎。自由身表演者，參與演出包括《對夢說...》、《姦淫紀》、《朝》、《玩·風景 6.2》、《玩·風景 7.0》、2015 香港藝術節的香港賽馬會當代舞蹈平台《舞鬥》及 2015 首爾國際舞蹈節《Who's Next II》等。

Lau graduated from the HKAPA, majoring in Acting. Working as a freelance performer, his credits include *You are the Balloon in my Eyes* for City Contemporary Dance Company, *Dynasty* for Cinematic Theatre, *Playing Landscape 7.0* at Edinburgh Festival for Point View Art Association, *Magic in Chinese Style (that you all know about)* for On & On Theatre Workshop, *Dance-off* for the HKAF's Hong Kong Jockey Club Contemporary Dance Series in 2015 and *Who's Next II* at Seoul International Dance Festival.

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黃雋謙

Wong Chun-him

畢業於香港演藝學院，主修表演，並為自由身演員，戲劇老師及導演。曾參與演出包括《人鼠之間》、《電子城市》、《讀劇沙龍》、《金魚之島》、香港電台《新獅子山下一做地產》、短片《鮮浪潮 2015 - 羊書》、電影《華麗上班族》等。

Wong graduated from the HKAPA, majoring in Acting. Wong currently works as a freelance actor, drama instructor and director. He has performed in such theatre and TV productions as *Of Men and Mice*, *Electronic City*, *Director's cut*, *aftertaste*, RTHK's *Below the Lion Rock - Real Estate* and the film *Design for Living*.



陳庭軒

Chan Ting-hin Henry

唐納本—鄧肯之次子 / 弗倫斯一班戈之子 /

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Donalbain — Duncan's younger son /

Fleance — Banquo's son /

Young Siward — Siward's son / Macduff's son

香港演藝學院戲劇學院（一級榮譽）學士，主修表演。曾參演香港話劇團《一飛冲天去》、中英劇團《復仇者傳聞》、妙思舞動《舞·自由國度》等。曾夥伴志同道合的朋輩，創作《跑吧，梅洛斯》系列、《正義弒者》等。

Chan graduated from the HKAPA, majoring in Acting. His theatre work includes *Way up to the sky* for Hong Kong Repertory Theatre, *The Revenge of Local Heroes* for Chung Ying Theatre Company and *The Neverland* for Muse Motion. With his friends he co-created such productions as the *Run, Melos, Run* series and *The Just Assassins*.



梁暉嶽

Billy Leong

現場演奏

Live Musician

現於香港兆基創意書院修讀藝術。從小學習非洲鼓、中國鼓、大提琴和聲樂，擁有超過 10 年的表演和比賽經驗。2015 年開始學習爵士鼓。18 歲首次到南中國地區巡演，曾在香港大型音樂節 Clockenflap 演出。其後跟隨龔志成學習音樂。

Leong is currently studying art at Lee Shau Kee School of Creativity. He has been studying the Djembe, Chinese drum, cello and singing from a young age, and has over 10 years of experience in performance and competition. In 2015 he took up jazz drumming. At 18, Leong toured in South China for the first time, and he also performed in Clockenflap. He has studied music under the instruction of Kung Chi-shing.

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陳鈞潤
Rupert Chan

翻譯
Translation

香港出生的陳鈞潤，任職大學行政，亦為業餘翻譯、編劇、作家及填詞人，並在香港電台第四台主持歌劇世界，亦是康樂及文化事務署戲劇及歌劇顧問。曾翻譯40多部舞台劇及30多部歌劇的中文字幕。陳氏獲1990年香港藝術家聯盟頒發劇作家年獎，散文集《殖民歲月》亦獲文學雙年獎。現為香港話劇團及中英劇團董事，已出版劇本有《元宵》、《女大不中留》、《禧春酒店》及《美人如玉劍如虹》。近期翻譯劇作有《哈姆雷特》、《相約星期二》及《泰特斯》。

Chan works as a university administrator and freelance translator, playwright, writer and lyricist. Chan received Playwright of the Year Award from the Hong Kong Artists Guild in 1990. He now sits on the Boards of Directors of the Composers and Authors Society of Hong Kong (CASH) and the Chung Ying Theatre Company. His published plays include *Twelfth Night*, *Hobson's Choice*, *L'Hotel du Libre Echange* and *Cyrano de Bergerac*. His most recent translations include *Hamlet*, *Tuesdays with Morrie* and *Titus Andronicus*.



陳志權
Ricky Chan

佈景設計
Set Designer

畢業於香港演藝學院藝術學士學位，主修佈景及服裝設計，現為香港演藝學院舞台設計高級講師，於2008至2012年擔任香港舞台技術及設計人員協會主席。2009年獲香港中文大學文化研究課程文學碩士學位。至今設計已逾百，近期憑香港話劇團《浮士德》第三次獲得香港舞台劇獎2011最佳佈景設計。

Chan graduated from the HKAPA, majoring in Set and Costume Design. He is currently a full-time senior lecturer of Theatre Design Department of the HKAPA, and also the Chairman of Hong Kong Association of Theatre Technicians and Scenographers from 2008 to 2012. Chan furthered his studies at the Chinese University of Hong Kong and obtained a Master of Arts in Intercultural Studies in 2009. He has designed for over 100 productions. For his design for *Dr. Faustus* he won for the third time Best Set Design Award in Hong Kong Drama Awards 2011.



張國永
Leo Cheung

燈光設計
Lighting Designer

張國永於1982年加入城市當代舞蹈團，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，曾八度獲頒最佳舞台燈光設計獎；亦為舞蹈演出設計佈景及燈光，曾獲香港舞蹈聯盟頒與舞蹈年獎。1998年起在香港演藝學院執教，現任舞台燈光設計高級講師。

Cheung started his theatre career at the City Contemporary Dance Company in 1982. He graduated from the HKAPA in 1989, majoring in Theatre Lighting Design. He graduated with a Master degree in Lighting from Queensland University of Technology in 2007. He has received awards as The Annual Dance Awards from the Hong Kong Dance Alliance. Since 1998 he has been teaching at the HKAPA, where he is currently a Senior Lecturer of Theatre Lighting.



譚嘉儀
Mandy Tam

服裝設計
Costume Designer

香港演藝學院學士，主修舞台及服裝設計、香港中文大學文化研究碩士。參與舞台服裝設計的製作涉獵範圍包括意大利歌劇、中國戲曲、話劇、音樂劇、形體劇場和舞劇。近年作品包括話劇《情話紫釵》、歌劇《張保仔傳》、舞蹈製作《舞·雷雨》、粵劇《德齡與慈禧》等。2015年獲香港戲劇協會頒發最佳舞台服裝設計。現為自由舞台工作者及大專院校兼任講師。

Tam holds a Bachelor of Fine Arts in Set and Costume Design from the HKAPA and a Master of Arts in Intercultural Studies from the Chinese University of Hong Kong. Her experience in costume design encompasses Chinese and Western opera, dance, theatre, musical and physical theatre. In 2015, she won the Best Costume Award from the Hong Kong Federation of Drama Societies. Tam is a freelance theatre costume designer and part-time lecturer.



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唐本峰
Victor J. Tong

髮型指導
Hair Consultant

畢業於香港中文大學文化及宗教研究系，獲頒視覺文化研究碩士。曾擔任形象或化妝設計之製作超過150部，近年作品包括《我的長腿叔叔》、《狄更斯的快樂聖誕》、《動物農莊》、《華特迪士尼一木蘭》、《卡巴萊一瘋狂盛宴》。唐氏憑《動物農莊》於2011年度獲香港舞台獎最佳化妝設計提名。現為香港知專設計學院時裝及形象設計系講師及香港學術及職業資歷評審局化妝行業專家。

Tong received his Master of Arts in Visual Cultural Studies from the Chinese University of Hong Kong. He has done image or make-up design for over 150 productions. Recent credits include *My Daddy-Long-Legs*, *A Charles Dickens Christmas Musical*, *Animal Farm*, *Mulan*, *Cabaret des Années Folles*. Tong was nominated for Best Make-up Image Design in Hong Kong Drama Awards for Theatre Noir's *Animal Farm*. Tong has been appointed as a Sector Specialist by the Hong Kong Council for Accreditation of Academic & Vocational Qualification, and is currently a lecturer in the Department of Fashion and Image Design in the Hong Kong Design Institute.

魏婉意
Gloria Ngai

製作經理
Production Manager

畢業於香港演藝學院，主修舞台及技術管理。曾與多個藝術團體合作。最近參與製作包括香港歌劇院《莎樂美》、新視野藝術節製作之《黑色星期一》、《大殉情》。她亦為多個海外團體擔任本地製作經理，近期製作包括英國環球劇團的《仲夏夜之夢》（香港及新加坡站）。

Ngai graduated from the HKAPA, majoring in Stage and Technical management. She has collaborated with many arts organisations. Her recent production managing works include *Salome* by Opera Hong Kong and *Our Immortal Cantata* by Yat Po Singers. Deputy stage managing works include *Black Monday* by O Theatre and *18 Springs* by Zuni Icosahedron. She also works as a production manager for overseas groups performing in Hong Kong. Recent productions include The Globe theatre's *A Midsummer Night's Dream*.

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都靈皇家劇院《父女情深》 作曲：威爾第 指揮：羅拔圖·阿巴度 導演、佈景與服裝：西爾瓦諾·布索堤	Teatro Regio Torino - <i>Simon Boccanegra</i> Composer: Giuseppe Verdi Conductor: Roberto Abbado Direction, Sets and Costumes: Sylvano Bussotti	CCGT	26/2 28/2 1/3	7:30pm 2:30pm 7:30pm
北京京劇院 張君秋青衣名劇選 主演：王蓉蓉	Jingju Theater Company of Beijing - The Artistry of Zhang Junqiu Featuring: Wang Rong Rong	CHCH CHCH STTH STTH	24-25/2 26/2 27/2 28/2	7:30pm 2:30pm 7:30pm 2:30pm
粵劇《李太白》 藝術總監 / 主演：尤聲普	Cantonese Opera <i>Li Bai: The Immortal Poet</i> Artistic Director and Leading Performer: Yau Sing-po	CHCH	10-11/3	7:30pm

音樂 MUSIC

都靈皇家劇院 威爾第與華格納歌劇盛宴 指揮：羅拔圖·阿巴度	Teatro Regio Torino Verdi and Wagner Opera Gala Conductor: Roberto Abbado	CCCH	27/2	8:00pm
樂旅中國 X 中樂無疆界	Music About China X Chinese Music without Bounds	CHCH	27/2	8:00pm
魯弗斯·溫萊特 - 《首席女聲》交響樂視聽音樂會 指揮：祖安娜·卡麗朵 與香港管弦樂團聯合演出	Rufus Wainwright - <i>Prima Donna</i> A Symphonic Visual Concert Conductor: Joana Carneiro With the Hong Kong Philharmonic Orchestra	CCCH	1/3	8:00pm
都靈皇家劇院 諾斯達的威爾第、 蕭斯達高維契及普羅科菲夫 音樂總監：詹安德列亞·諾斯達	Teatro Regio Torino Noseda conducts Verdi, Shostakovich and Prokofiev Conductor: Gianandrea Noseda	CCCH	3/3 4/3	8:00pm 8:00pm
萊比錫聖多馬合唱團與萊比錫布業 大廳樂團《聖馬太受難曲》 指揮：戈特霍德·施瓦茨	Thomanerchor Leipzig & Gewandhausorchester Leipzig - <i>St Matthew Passion</i> Conductor: Gotthold Schwarz	CCCH	5/3	7:00pm
創意間的親暱 2016 五週年精選回顧音樂會	The Intimacy of Creativity 2016 Five Year Retrospective Concert	CHT	6/3	4:00pm
安娜·涅琴柯與尤西夫·伊瓦佐夫演唱會 指揮：雅達·比雅米尼 與香港管弦樂團聯合演出	Anna Netrebko and Yusif Eyvazov in Concert Conductor: Jader Bignamini With the Hong Kong Philharmonic Orchestra	CCCH	8/3	8:00pm
林志映與金多率小提琴與鋼琴音樂會 小提琴：林志映 鋼琴：金多率	Ji-young Lim and Dasol Kim Violin and Piano Recital Violin: Ji-young Lim Piano: Dasol Kim	CHCH	12/3	8:00pm
德布西弦樂四重奏－法式美饌	Debussy String Quartet French Music	CHCH	14/3	8:00pm
哥本哈根協奏團《水之樂章》 藝術總監：拉斯·尤歷·摩頓臣	Concerto Copenhagen - <i>Watermusic</i> Artistic Director: Lars Ulrik Mortensen	CHCH	17/3	8:15pm
拉斯·尤歷·摩頓臣古鍵琴獨奏會 藝術總監：拉斯·尤歷·摩頓臣	Lars Ulrik Mortensen Harpsichord Recital Artistic Director: Lars Ulrik Mortensen	APAC	18/3	8:00pm
梅尼可夫的蕭斯達高維契鋼琴獨奏會	Alexander Melnikov plays Shostakovich	CHCH	19/3	7:30pm
柏林廣播電台合唱團	Rundfunkchor Berlin <i>human requiem</i>	HKU-LYH	2-3/3	8:00pm

爵士樂 / 世界音樂 Jazz / World Music

雲雀大樂隊	Fanfare Ciocarlia	CCCH	20/2	8:00pm
Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	CCCH	10/3 11/3 12/3	8:00pm
法圖瑪他·迪亞華拉與羅伯特·豐塞卡	Fatoumata Diawara and Roberto Fonseca	CCCH	26/2	8:00pm
德布西弦樂四重奏－巴赫至爵士 鋼琴：尚·非羅·柯拉德-尼芬 低音大提琴：尚·路易·雷森福	Debussy String Quartet Bach to Jazz Piano: Jean-Philippe Collard-Neven Double Bass: Jean-Louis Rassinfosse	CHCH	15/3	8:00pm
麗莎·費雪與大指揮棒樂隊	Ms. Lisa Fischer & Grand Baton	CCCH	19/3	8:00pm
世界音樂週末營	World Music Weekend			
弦琴東西風——小提琴與維那琴 南北印度弦琴二重奏——維那琴與西塔琴 莎維娜·欣娜圖與薩洛尼卡春天樂隊	Strings Attached – Violin & Veena Jugalbandhi – Veena & Sitar Savina Yannatou & Primavera en Salonico	CHT	4/3 5/3 5/3	8:00pm 3:00pm 8:00pm

舞蹈 DANCE

亞太舞蹈平台（第八屆） 古佳妮《右一左一》； 羅斯·麥克科馬克《力的重量》	Asia Pacific Dance Platform VIII Gu Jian: <i>Right & Left</i> ; Ross McCormack: <i>The Weight of Force</i>	KTT-BBT	4/3 5/3 5/3	8:15pm 3:00pm 8:15pm
《FOLK-S，明天你還愛我嗎？》 創作及編排：阿歷山度·沙朗尼	<i>FOLK-S, will you still love me tomorrow?</i> Creation and Dramaturgy: Alessandro Sciarroni	APAA	25-26/2	8:00pm

- 香港賽馬會藝粹系列 The Hong Kong Jockey Club Series
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- 銀聯國際繽紛舞台 UnionPay International Stage of Colours

韓國國家劇團：韓國國家舞蹈團《墨香》 編舞：尹星珠	National Theater of Korea - National Dance Company of Korea <i>Scent of Ink</i> Choreographer: Yun Sung-joo	APAL	26-27/2	8:00pm
111 藝團《舞轉人生》 概念、舞美及導演：奧雷里恩·博里 舞者及編舞：史蒂芬尼·庫斯特	Compagnie 111 - <i>What's Become of You?</i> (Questcequetudeviens?) Conception, scenography and direction: Aurélien Bory Dance and Choreography: Stéphanie Fuster	CHT	26/2 27/2 28/2	8:00pm 8:00pm 3:00pm
香港賽馬會當代舞蹈平台 節目一編舞：林波、黃銘熙 節目二編舞：蔡穎、黃翠絲及毛維、楊浩 節目三編舞：藍嘉穎、陳曉玲、梁儉豐、 徐奕捷、黃美玉、丘展誠	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Lam Po, Ronny Wong Programme 2 by Cai Ying, Tracy Wong & Mao Wei, Yang Hao Programme 3 by Blue Ka-wing, Gabbie Chan, Kenny Leung, Ivy Tsui, Rebecca Wong Mei-yuk, James Yau	CCST CCST CCST	10/3; 12/3 11/3; 13/3 12/3; 13/3	8:15pm; 3:00pm 8:15pm 8:15pm; 3:00pm
俄羅斯聖彼得堡米克洛夫斯基芭蕾舞團 《睡美人》 藝術總監 / 編舞：納曹·杜亞陶 音樂：柴可夫斯基	Mikhailovsky Ballet - <i>The Sleeping Beauty</i> Artistic Director/ Choreographer: Nacho Duato Music: Pyotr Ilyick Tchaikovsky	CCGT	17/3 18/3 19/3	7:30pm 7:30pm 7:30pm

戲劇 THEATRE

新銳舞台系列：《論語》 導演 / 編劇：鄧智堅 助理編劇：陳冠而	New Stage Series: <i>Chinese Lesson</i> Director/ Playwright: Tang Chi-kin Assitant Playwright: Chan Kwun-fee	CCST	25-28/2 27-28/2	8:15pm 3:00pm
《大嘴巴》 導演及演出：華倫天·達恩斯	<i>BigMouth</i> Direction & Performance: Valentijn Dhaenens	CCST	1-3/3 5/3	8:15pm 6:00pm
《小戰爭》 導演及演出：華倫天·達恩斯	<i>SmallWaR</i> Direction & Performance: Valentijn Dhaenens	CCST	4/3 5/3	8:15pm 2:30pm
北方布夫劇場 彼得·布祿克的《戰場》 導演及改編：彼得·布祿克、 瑪麗·伊達·艾斯蒂安	Théâtre des Bouffes du Nord - Peter Brook's <i>Battlefield</i> Directed and adapted by Peter Brook and Marie-Hélène Estienne	CCST	16-19/3 19-20/3	8:15pm 3:00pm
鄧樹榮戲劇工作室《馬克白》 原著：莎士比亞 導演及改編：鄧樹榮	Tang Shu-Wing Theatre Studio <i>Macbeth</i> Written by William Shakespeare Directed and adapted by Tang Shu-wing	CHT	16-20/3 19-20/3	8:00pm 3:00pm
皇家莎士比亞劇團 莎士比亞的「王與國」系列 導演：格雷格里·多蘭	The Royal Shakespeare Company - King and Country Directed by Gregory Doran	APAL	4-6/3 8-13/3 12-13/3	7:30pm 7:30pm 2:00pm
布里斯托爾老域劇團及英國國家劇院 《簡愛》 原著：夏洛蒂·勃朗特 導演：莎莉·庫克森	A Bristol Old Vic and National Theatre of Great Britain co-production <i>Jane Eyre</i> Based on the novel by Charlotte Brontë Director: Sally Cookson	APAL	18-20/2 20-21/2	7:30pm 2:00pm

舞蹈 / 劇場 DANCE / THEATRE

賽馬會本地菁英創作系列《炫舞場》 導演：鄧偉傑 編劇：鄭國偉 編舞：麥秋成 音樂：戴偉	Jockey Club Local Creative Talents Series <i>Danz Up</i> Director: Tang Wai-kit Playwright: Matthew Cheng Choreographer: Shing Mak Music: Day Tai	KTT-AUD	5-7, 9-12/3 6, 12-13/3	8:00pm 3:00pm
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音樂劇場 MUSIC THEATRE

優人神鼓與柏林廣播電台合唱團《愛人》 音樂總監 / 作曲 / 指揮：克利斯提安·佑斯特 導演：劉若瑤	U-Theatre & Rundfunkchor Berlin <i>LOVER</i> Music Director/Composer/Conductor: Christian Jost Director: Liu Ruo-yu	CCGT	5/3 6/3	8:15pm 8:15pm
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雜技 CIRCUS

芬茲·帕斯卡劇團《真相奇幻坊》 編導：丹尼爾·芬茲·帕斯卡	Compagnia Finzi Pasca <i>La Verità</i> (The Truth) Written and directed by Daniele Finzi Pasca	CCGT	19/2 20/2 20-21/2	7:30pm 7:30pm 2:30pm
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無界限雜技團《大動作》 導演：亞朗·列夫席茲 音樂總監及演奏：德布西弦樂四重奏	Circa <i>Opus</i> Director: Yaron Lifschitz Musical Director and Performed by: Debussy String Quartet	CCGT	11/3 12/3 12/3	7:30pm 7:30pm 2:30pm
飛機馬戲團《鋼琴俊俠》 由托馬斯·蒙克頓及桑諾·西爾文諾伊寧創作	Circo Aereo & Thomas Monckton - <i>The Pianist</i> Created by Thomas Monckon and Sanna Silvennoinen	CHT	11/3 12/3 12/3	8:15pm 3:00pm 8:15pm

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	香港演藝學院戲劇院 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	KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
		KTT-AUD	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
		HKU-LYH	香港大學陸佑堂 Loke Yew Hall, The University of Hong Kong

Before **30/4** 前



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青少年之友專享節目
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9, 16, 23/01	音樂與教堂之旅 Music & Church Tour
30/01	諸聖堂古蹟導賞遊 Guided Tour of All Saints' Cathedral
13/02	鹽田梓文化遊 Yim Tin Tsai Heritage Walk
9, 16, 23, 30/01	本地聖樂作品欣賞 Local Church Music Encounter
14/12/2015 - 19/03/2016	「創造中...」攝影活動 "Creativity In Action..." Photography Campaign
11/03	皇家莎士比亞劇團藝術總監 — 格雷格里·多蘭：莎士比亞四百年 Gregory Doran - Artistic Director of RSC: Shakespeare 400 Years
歌劇 / 戲曲 OPERA	
22/01	《父女情深》演前必修課 Simon Boccanegra "Know Before You go"
21/02	淺談京劇張派《望江亭》 Decoding Zhang Junqiu's <i>Riverside Pavilion</i>
27/02	都靈皇家劇院：歷史與建築 Teatro Regio Torino: History and Architecture
28/02	北京京劇院後台解碼 Beijing Opera Close-up
28/02	《父女情深》— 布索堤的藝術 Simon Boccanegra - the Art of Sylvano Bussotti
音樂 MUSIC	
15/02	《我就嚟是歌手》20 Feet from Stardom
17/02	《首席女聲》- 一部歌劇的故事 Prima Donna - The Story of an Opera
20/02	繽紛銅管樂派對 Discovering the Brass Beast
28/02 - 1/03	國際作曲家高峰會 International Composers' Summit
29/02	安魂曲再生 Reviving Requiem
2/03	舞台上的安魂曲 Requiem on Stage
3/03	談威爾第《安魂彌撒曲》 Verdi's Requiem: A Masterpiece
4/03	張均量敲擊樂大師班 Pius Cheung Percussion Masterclass
4/03	印度音樂大千世界 The Infinite World of Indian Music
5/03	管風琴大師班 Organ Masterclass
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13/03	與鋼琴家金多率見面 Meet Pianist Dasol Kim
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18/03	彼得·斯比斯基大師班 Peter Spissky Chamber Music Masterclass
18/03	梅尼可夫鋼琴大師班 Alexander Melnikov Piano Masterclass

戲劇 THEATRE	
26/02	今日教育 Education Today
2, 4/03	華倫天·達恩斯：千面一人 Valentijn Dhaenens: Man of Many Faces
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20, 21/02	達利之夢 Dalí's Dreamscapes
09/03	小丑世界 Clowning Around
12/03	蕭斯達高維契緣起 Why Shostakovich?
12/03	無界限健身體驗 Circa Fit
舞蹈 DANCE	
25/01	韓國傳統舞蹈的美學規範 The Aesthetics of Korean Dance
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28/01	韓國傳統舞蹈的體驗：工作坊 2 Basic Steps to Korean Dance: Class 2
25/02	重塑擊鞋舞 Schuhplattler Renewed
26/02	《墨香》— 舞衣背後 Costuming <i>Scent of Ink</i>
27/02	史蒂芬尼的《舞轉人生》 What's Become of Stéphanie?
5/03	聚焦舞者 - 編舞 Focus on Dancer - Choreographers
07, 11/03	對談街舞 Get talkin'
12, 13/03	香港賽馬會當代舞蹈平台 The Hong Kong Jockey Club Contemporary Dance Series
20/03	美的國度 A Kingdom of Beauty
電影 FILM	
10/01, 22/05	《曼儂》Manon
17/01	《茶花女》La Traviata
24/01	《遊吟詩人》Il Trovatore
28/02, 19/03	《理查二世》Richard II
10/04	《安娜·波萊娜》Anna Bolena
16/04, 23/04, 15/05	《威尼斯商人》The Merchant of Venice
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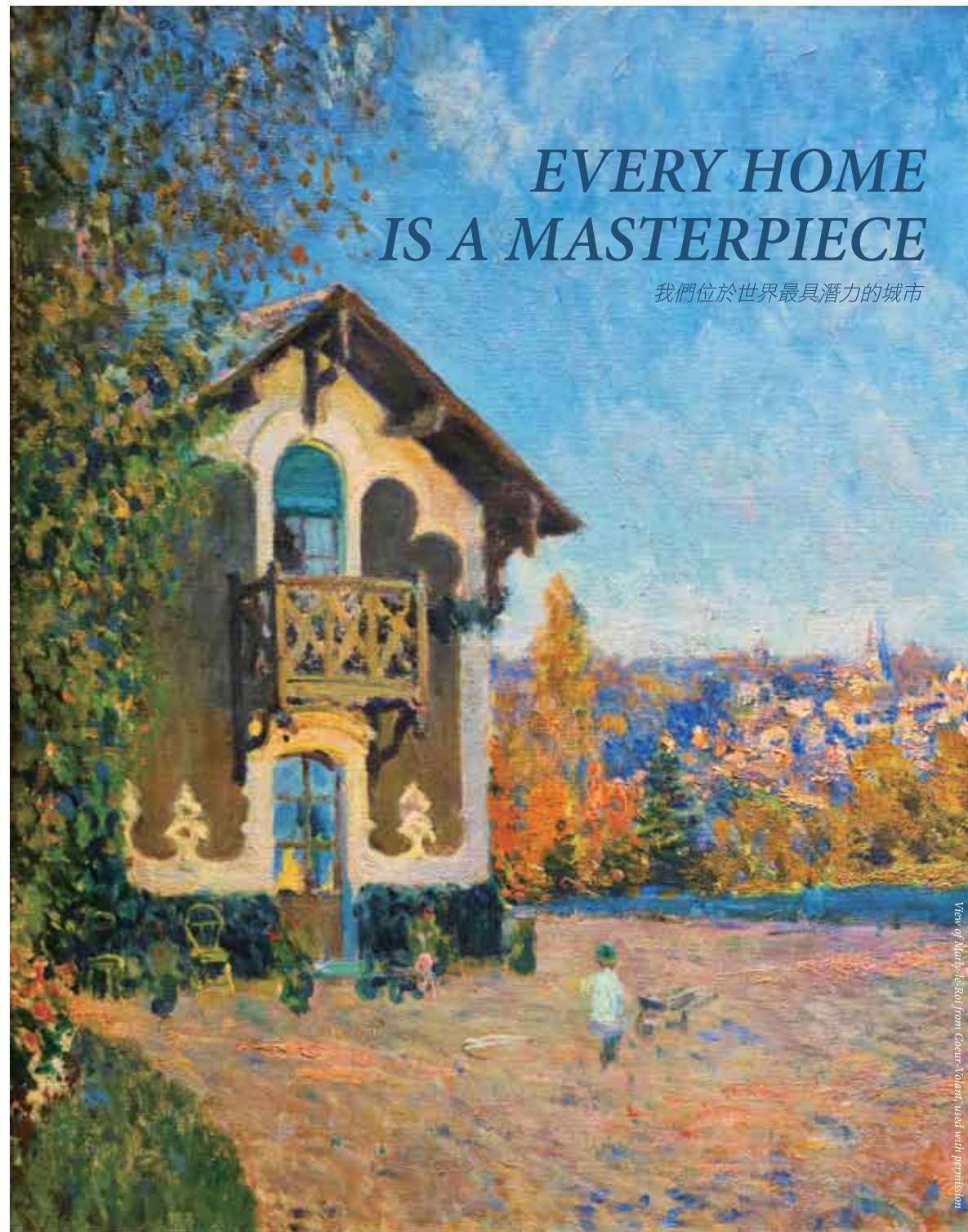
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