

44th



香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

What comes after

Jockey Club Local Creative Talents Series
賽馬會本地菁英創作系列

炫舞場

DANZ UP



獨家贊助
Solely sponsored by



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

同心 同步 同進 RIDING HIGH TOGETHER



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
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
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



香港賽馬會主席
葉錫安博士 CBE JP
Dr Simon S O Ip CBE JP
Chairman, The Hong Kong Jockey Club

香港賽馬會主席獻辭

香港賽馬會對香港藝術節的捐助始於七十年代。每年藝術節邀請享譽國際及本地藝壇的表演者雲集香港，為逾十萬名觀眾呈獻多元化及高水平的精采節目，令香港藝術節成為亞洲區內最舉足輕重的文化盛事之一，馬會深感榮幸。

今年我們將繼續支持三個備受歡迎的節目，包括《香港賽馬會藝粹系列》、《香港賽馬會當代舞蹈平台》以及《香港賽馬會學生專享節目》。而《香港賽馬會藝粹系列》更再度為整個藝術節揭開帷幕，為大家帶來糅合雜技、舞蹈及音樂等不同元素的瑞士芬茲·帕斯卡劇團鉅製《真相奇幻坊》。此外，承接去年首度推出便大獲好評之《賽馬會本地菁英創作系列》，今年我們會再接再厲，支持藝術節呈獻由二十多位本地舞者及演員的精心傑作、全港首齣大型街舞劇場《炫舞場》。

與此同時，我們的捐助更涵蓋與節目相關的教育外展活動，如講座、工作坊及藝術家分享等，務求豐富本地文化生活及提高藝術欣賞水準之外，亦可培育有潛質的新晉藝術家。

馬會過去十年投放在文化藝術發展方面的捐款超過三十一億港元，捐助項目涵蓋硬件及軟件，因為我們相信兩者對推動藝術發展同樣重要。

今屆藝術節以「其後」為主題，正好印證馬會對其一貫支持，並將繼往開來，為廣大市民帶來更多目不暇給的精采表演。我們熱切期待並衷心祝賀本屆香港藝術節圓滿成功。

Message from the Chairman of The Hong Kong Jockey Club

The Hong Kong Jockey Club has been a proud partner of the Hong Kong Arts Festival since its earliest days in the 1970s. We are delighted to see that our strong long-term partnership has helped to make the Festival one of the most eagerly-awaited cultural events in the local and regional arts calendar, bringing top-notch local and international artists to our city each year for a diverse range of live performances that enchant audiences of more than 100,000.

Given the popularity and success of The Hong Kong Jockey Club Series, Contemporary Dance Series and Student Matinee Programme, we are pleased to continue supporting these programmes in 2016. For the second year in a row, we are privileged to sponsor the Festival's opening performance featuring a multi-dimensional circus arts production, *La Verità* (The Truth), by Compagnia Finzi Pasca from Switzerland. Furthermore, to build on the success of the initial Jockey Club Local Creative Talents Series last year, the Club will this time support a spectacular new dance drama *Danz Up*, in which over 20 outstanding local dancers and actors portray their dreams as urban dance warriors.

Our donations to the Festival's programmes and series also support outreach activities such as school talks, workshops and demonstrations, in order to enrich the cultural experiences of local audiences, foster the public's appreciation of arts and culture and nurture potential young talent.

In total over the past decade, our donations to the arts and cultural development have exceeded HK\$3.1 billion, covering both hardware and software projects, which we see as equally important.

The theme of this year's Festival is "What comes after", and that is also an apt watchword for The Hong Kong Jockey Club's support. We look forward to joining you in discovering new artistic horizons this year, while helping the Festival break further new ground in the years ahead.

香港藝術節 感謝

The Hong Kong Arts Festival would like to thank



香港賽馬會慈善信託基金

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獨家贊助 for being the Sole Sponsor of the

「賽馬會本地菁英創作系列」
《炫舞場》

Jockey Club Local Creative Talents Series:
Danz Up

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.

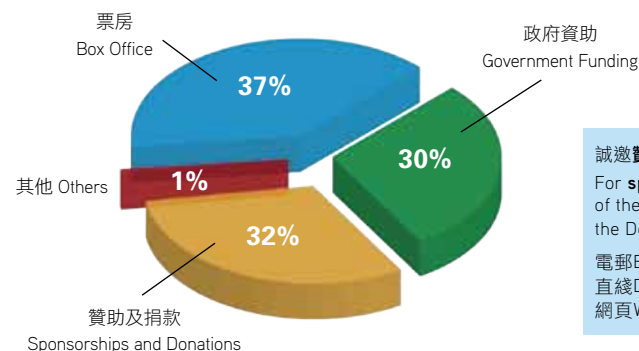
HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, the Mariinsky 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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香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

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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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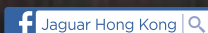


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British Motors

44th



香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

Presents

炫舞場 Danz Up

導演	Director	編舞	Choreographer
鄧偉傑	Tang Wai-kit	麥秋成	Shing Mak
編劇	Playwright	音樂	Music
鄭國偉	Matthew Cheng	戴偉	Day Tai



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

5-7/3/2016
9-13/3/2016



葵青劇院演藝廳
Auditorium, Kwai Tsing Theatre



演出長約 2 小時，不設中場休息
Running time: approximately 2 hours without interval



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

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監製

香港藝術節

導演

鄧偉傑

編劇

鄭國偉

Producer

Hong Kong Arts Festival

Director

Tang Wai-kit

Playwright

Matthew Cheng

編舞

麥秋成

音樂

戴偉

Choreographer

Shing Mak

Music

Day Tai

角色及演員 Cast

特別演出

劉兆銘 飾 唐伯 *

Special Appearance

Lau Siu-ming as Uncle Tong *

唐小丁

禰天揚

Tong Siu Ding

Huen Tin-yeung Cliff

唐美珠

吳燕珊

Tong Mei Chu

Annelle Wu

Eric

楊樂文

Lokman Yeung

Christy

吳嘉熙

Cheronna Ng

Max

黃浩邦

RX Wong

鳳尾

劉敬雯

Feng Mei

Lydia Lau

湯烏冬

陳淑儀

Udon

Chan Suk-yi

Lilian

黃文慧

Bonnie Wong

蛋治

林芷沿

Egg Sandwich

Lam Tze-yuen

盈盈

房倩儀

Ying Ying

Fong Sinn-yea Sandy

舞者 Dancers

蘇倬民 (水吧佬)

陳佩珊

朱天奇

丁可欣

林耀翔

伍美宜

黃莉雅

SoHei (Bar man)

Siusa Chan

Justin Chu

Yanki Din

SiuKeung Lam

Emily Ng

Tasha Wong

林悅榮 (齋啡強)

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王顯聰

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At the heart of the image

劇情梗概 Synopsis

小丁和美珠兩姐弟與爺爺唐伯三人相依為命。小丁是應屆中六文憑試考生，與好友蛋治偶爾見識過演藝學院舞團 Show Off 表演後，被激發起對跳舞的熱情，矢志成為舞團一份子；美珠是一名售貨員，為家人生活甘願放棄自己理想；爺爺則每天在街頭售賣親手炮製的老香港零食「叮叮糖」。

為了加入舞團，小丁用盡方法：懇求舞團成員 Christy、Eric、鳳尾、Max 指導，拜託茶餐廳老闆湯烏冬幫忙拉關係，甚至要到公園找廣場大媽 Lilian 和盈盈。在面對公開考試與追求理想的同時，爺爺卻病倒入院……

「夢」，總有讓人意想不到的出口。

Siblings Siu Ding and Mei Chu live together in poverty with their Grandfather Uncle Tong. Siu Ding is a Form 6 student who is about to take the HKDSE Examination. After a serendipitous encounter with Show Off, the student dance troupe of The Hong Kong Academy for Performing Arts, Siu Ding is inspired to dance and vows to become part of the troupe. Mei Chu is a saleswoman who has given up her dreams to support the family. Uncle Tang sells old Hong Kong nostalgia food like “ding ding candy” every day on the streets.

In order to join the dance troupe, Siu Ding exercises great ingenuity — begging troupe members Christy, Eric, Feng Mei and Max for guidance, pleading with tea shop owner Udon to use his influence with his son Max, even turning to housewives Lilian and Ying Ying who dance in the parks. While Siu Ding ricochets between the pursuit of his dreams and sitting his public exams, however, Siu Ding’s grandfather is suddenly hospitalised...

“Dreams” always manifest in the most unexpected ways.

Translated by Amy Ng

Plus 藝術節加料節目

對談街舞（藝人談）Get talkin' (Meet-the-Artist)

《炫舞場》由電影《狂舞派》的編舞麥秋成、得獎編劇鄭國偉及資深導演鄧偉傑攜手炮製。這是本地首部街舞劇場，三位將與你細談這次特別合作的創作歷程。

Shing Mak (choreographer of the *The Way We Dance*), veteran director Tang Wai-kit, and award-winning playwright Matthew Cheng team up to create *Danz-Up*, the first-ever local street dance theatre. They will share their insights on blazing new trails in theatre and dance.

7.3 (一 Mon)

11.3 (五 Fri)

(演出後 Post performance)

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廣東話主講
In Cantonese

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街舞介紹

Street Dance Overview

街舞（street dance），一般來說發展成形於 20 世紀 80 年代的美國，因為其表演場地一般選在馬路邊、廣場上等開放空間而得名。街舞與嘻哈文化密不可分，在它最初流行的美國黑人區，歌手往往在演唱說唱音樂時跟著節奏作出大幅度的身體動作，逐漸發展成風格獨特的舞蹈形式。除自行表演外，街舞舞者會互相組織鬥舞，在人群面前展現高超舞技以擊敗對手。與芭蕾舞等在劇院中表演的舞蹈形式相比，街舞更注重即興、音樂與節奏，以及與人群的互動。

隨著時間的推移，嘻哈音樂風格有所改變，與其配合的街舞形式自然也發生了變化。而騷靈和放克等音樂形式的興起，亦催生出新的舞蹈形式。這些舞蹈形式，以及之後所發展出來的爵士放克（jazz funk），或注重對音樂、歌詞進行演繹的 urban dance 等舞種，都與傳統街舞有著千絲萬縷的關係。久而久之，街舞在一般人心目中，也就成為囊括一系列舞蹈形式的總稱。

對於街舞的分類，向來有多種說法。簡單來說，以發展時序來看，街舞可以粗略分為 old school 與 new school 兩類，前者指 20 世紀 80 年代的風格，後者則產生於稍後的 90 年代。old school 街舞注重技巧與快速的節奏，以 breaking 為代表；new school 街舞則隨著嘻哈音樂節奏變得舒緩而產生，也因此被有些人稱為「嘻哈舞」（hip hop）。與之前街舞講究大幅度的身體及腳部動作，或如體操般的高技巧相比，new school 的舞步更著重身體，特別是上半身的律動與協調性，並增加了許多手部的動作。這種舞蹈風格更藉着米高·積遜和瑪麗·嘉兒等流行巨星的音樂錄像而成為一時風潮，並不斷演變至今日。

Street dance came of age in the 1980s America. Street dance acquired its name from its performance venues — in the streets, squares and other public spaces. Street dance and hip hop culture are inextricably linked. At the beginning of the hip hop movement in African American districts, singers would execute big dance movements which gradually evolved into a unique dance form. As it became a stand-alone form, street dancers would organise dance competitions, where each dancer performed ever more challenging figures to beat their opponent. Unlike ballet and other kinds of stage dance, street dance was all about improvisation, the music and the beat, as well as audience interaction.

In time, hip hop changed and so did the associated street dance forms. The rise of soul and funk gave birth to yet more dance forms. These dance forms, as well as jazz funk which evolved out of them, and urban dance with its highly expressive music and lyrics, are all intricately linked to street dance. In fact, “street dance” became a generalised concept which encompassed all these art forms. Street dance can be subdivided in many ways. Chronologically, street dance can be divided into “old school” and “new school”. “Old school” refers to dance forms of the 1980s; “new school” refers to dance forms that emerge from the 1990s. Old school street dance prizes technique and a fast beat as exemplified in “breaking”; new school street dance evolved out of the slower rhythms of hip hop, and may simply be called “hip hop dance”. Old school street dance privileges big movements of the body and feet, as well as highly-skilled and almost acrobatic turns. New school dance figures are more body-centric, with an emphasis on upper body rhythm and co-ordination, and an increased number of hand movements. This kind of dance became popular with mega stars like Michael Jackson and Mariah Carey through their music videos, and has continually evolved to the present day.

街舞是一系列舞蹈形式的總稱，常見種類：

難度最高：霹靂舞

大體上可以分為兩種類型：

大地板—用手、頭、身體在地上旋轉

小地板—用肢體在地上踩出複雜變化的腳步動作，加上刁鑽的倒立

想像力豐富：機械舞

- 加州小鎮弗雷諾的天才少年薩姆·所羅門創造
- 運用身體各部位的肌肉和關節持續的收縮與放鬆，產生震動效果
- 故意做出肢體僵硬的形態，模仿機器人的樣子做動作

Street dance is a general category encompassing various dance forms. The common varieties include:

The most difficult: Breaking

Which can be subdivided into two categories:

big area — use of hand, head and body to swirl around on the ground

small area — use of limbs to execute complex steps, plus several tricky inversions

The most imaginative: Popping

- Invented by child prodigy Sam Solomon from the small Californian town of Fresno
- using the various muscles and joints to successively tense up and relax, creating a vibrating effect
- deliberately create stiff limb postures, like robotic movements



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突然間停：鎖舞

- 70 年代初由洛杉磯黑人青年唐·康佩爾發明
- 以手腕和手臂的快速翻轉移動並在突然間停頓為特色

最流行：嘻哈舞

- 以身體上下左右起伏擺動為特色
- 沒有標準的舞蹈動作，舞者可以自由創作
- 建立於以前所有黑人舞蹈的基礎之上

最狂野：雷鬼

- 動作很大而且狂野

複雜而神奇：House

- 特別的音樂－House 音樂
- 複雜而神奇的步伐
- 可以加上不同的元素：拉丁舞的扭腰、武術的空翻、踢踏舞的基本步以及芭蕾舞的轉圈

Sudden stop: Locking

- Invented in the 1970s by Los Angeles African American Don Campbell
- Its hallmark is the rapid turning of wrists and arms, followed by sudden freezing

The most popular: Hip hop

- Using the entire body to undulate and sway
- no standard dance figures; dancer can improvise
- building on the foundation of all previous African American dance

The wildest: Reggae

- Involves much twisting of the crotch and wave movements
- Huge and wild movements

Complex and mysterious: House

- Special music — House music
- complicated and intriguing steps
- can incorporate many different elements such as Latin dance hip twists, and martial arts somersaulting, tap dance steps and ballet twirls

Translated by Amy Ng



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導演的話 Director's Note

能夠成就《炫舞場》，香港藝術節及香港賽馬會確實為香港舞台劇創造了新一頁，功不可沒。但同樣重要的是參與是次演出的前後台所有老、中、青，熱愛表演的朋友，在過去三個月的綵排中的無私付出，令到整個演出得到這樣的成果，我作為導演，實在要向他們致敬。

夢想是年輕人往前踏步的動力，但可惜往往為了達到夢想成真，而忽略了當下的生活，忽略了為每一天所能做到的，就算是小事一椿，來慶祝一下，為自己打氣。那就算遇上困難，都不會因此而洩氣。我希望年輕一代不要再只為那看不見的未來而過度煩惱，多些感受現在的一切！

以舞蹈說故事對我來說是一項新挑戰，在《炫舞場》中，不單揉合了街舞及戲劇的全新創作，整個演出中，更會加入多媒體的元素，務求在兩小時的演出，共十多隻的舞蹈表演上，有著不一樣的感覺。從心舞動吧！

文：鄧偉傑
Text: Tang Wai-kit

While the Hong Kong Arts Festival and Hong Kong Jockey Club played pivotal roles in making *Danz Up* a reality, thus ushering Hong Kong dance drama into a new era, credit must go to all the on-stage and off-stage participants who rehearsed for the last three months with commitment and selflessness. That the performance has attained such a high level is due to them, and I salute them.

Dreams propel young people forward, but unfortunately also act as blinkers so that we plunge on, pursuing our dreams, while we ignore our lives, ignore what we can do for ourselves day to day, even if it's just something small, to celebrate, to encourage ourselves. I really hope this young generation stops worrying too much, so they can enjoy all that they have in the here and now!

To use dance to tell a story is a new challenge for me. *Danz Up* is not just a simple combination of street dance and drama, we try to create a difference experience with the dance numbers. The performance also incorporates multimedia elements. Let's dance!

Translated by Amy Ng

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Directed by Gregory Doran

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編劇的話

Playwright's Note

文：鄭國偉

Text: Matthew Cheng

香港藝術節是香港演藝界每年一度的大事，每年我都會瞄瞄有什麼精彩節目公演，然後第一時間撲到票房，經常幻想假如自己有幸參與其中一個節目，那就威水了。

這個作品十分有趣，戲劇作品我編過、音樂劇作品亦編過，可是這個不屬於音樂劇、不屬於舞劇、不屬於傳統戲劇作品……。因此這個作品極為創新、有趣。作品主題圍繞「夢想」；這個老生常談的主題，分分鐘連小學生都知道「夢想，不要放棄！」，人人都要有夢想，但是下一步應該怎樣去做，似乎沒有太多人會去談談。因此我嘗試由另外一個角度去討論「夢想」，能否在戲劇上得到證實？留待觀眾自行批判，但我十分相信「追夢」的方法是這樣，只要帶著感恩，活在當下，夢想總會有特別的方法讓你如願。是時候跟大家說一個秘密，我有一個夢想，就是替香港藝術節寫一個作品，現在達成了！多麼感恩啊！

This piece is very interesting — I've written plays, I've written musicals, but this piece is neither musical, nor dance drama, nor play. The theme is “Dreams” — something both the old and young frequently discuss. I wouldn't be surprised if even primary school students know that “you should never stop dreaming.” Everyone needs to dream, but then what? Few people discuss the next steps to take. I tried to approach “dreams” from another angle. Have I proved anything through the drama? I will leave it to the audience to judge, but I myself believe as long as you have a grateful heart and are rooted in the present, dreams will come true. Now is the time to reveal a secret to everyone — I had a dream, it was to write a piece for the Hong Kong Arts Festival, and now my dream has come true! so grateful!

Translated by Amy Ng

What comes after

www.hk.artsfestival.org

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街舞青春物語 Coming of Age in Street Dance

文：草草

Text: Chaochao



與編劇鄭國偉及導演鄧偉傑共同創作此劇的編舞麥秋成，曾參加《中國好舞蹈》，及為不少歌星的演唱會編舞。在最為人熟悉的電影《狂舞派》（2013）中，他用精心編排的街舞來表現年輕人面對現實敲打時的倔強與反叛，令觀眾欣賞舞蹈的同時熱血沸騰。這次，他將劇場幻作「炫舞場」，把追夢的故事講得更立體，形式上更顯創新。

生活在此處，不在他方的追夢故事

大學時期才開始投身舞蹈，捱過窮、忍過累，麥秋成深明在香港成為舞者，其背後難以為外人道的艱辛。沒有真正的熱愛與執著，不可能在這條追逐夢想的道路上走那麼久。然而，一路拼搏實現夢想固然鼓舞人心，但夢想其實還有不同的面相。「有些人

Choreographer Shing Mak, who created *Danz Up* along with playwright Matthew Cheng and director Tang Wai-kit, took part in the dance competition TV show, *So You Think You Can Dance (China)*, and has choreographed concert dances for many singers. In the hit film *The Way We Dance* (2013), Mak uses choreographed street dance to showcase the strength and rebellious spirit of young people in the face of harsh realities, allowing the audience to enjoy some wonderful dance moves while feeling a passion boil up from within. This time, his theatrical piece *Danz Up* spins a three-dimensional dream-chasing story with an innovative streak.

Chasing Dreams where the Roots Are

Mak only began dancing in earnest in his college days. Strapped for cash and often exhausted, he knew pursuing a career in dance in Hong Kong is harder than words can tell. Without a genuine passion and stubbornness, there is simply no way for one to stick to

覺得夢想是豁出去，堅持住就可以往下走了。這裏的夢想包含更多細膩的東西。現實中，有些夢想也許沒有完成，但過程令人享受。整個演出中用不同支線講述人的不同夢想，範圍會更廣。」麥秋成說。這種現實的曲折與多樣也許更貼近普通年輕人的生活——曾經一心想到達的遠方原來不是自己的最佳位置，屬於自己的角落別有他處。學會接受生活的錯置，懂得尋找真正適合自己的生活，這種成長，同樣勵志。

事實上，香港有很多舞者以跳不同風格的街舞為職業，在體能和技巧上各有要求，但要呈現每種舞蹈的特色又配合推動故事情節發展，並非易事。《炫舞場》試圖把戲劇和街舞共冶一爐，創造出香港少有的「街舞劇場」，這種表現形式正是此劇的特點及難度之一。

this path for a long time. It is, of course, heart-warming to hear stories of those who fight their way up and reach their dreams, but there is more to dreams than one path of hard work. "Some people think to go for your dream is just to let all constraints go, and as long as you keep persevering, you will get there. In reality, some dreams are never achieved, but the journey along it is enjoyable. This piece follows a number of plot lines that tell the stories of different people's dreams, to offer a broader view on the issue," says Mak. These bumpy, diverse paths along the way of real life are perhaps closer to the lives of normal youths: the place you were once determined to get to turns out to be an illusion, so you look for another destination where you belong. Learning to accept the incongruities of life, figuring out what truly suits oneself – this kind of growing up is just as heartening.



與電影《狂舞派》不同，嘗試超越自己

對麥秋成來說，舞蹈可以表現的空間可以很寬大。在《狂舞派》中，他讓街舞遇上了太極，「搏盡無悔」和「有容乃大」兩種截然不同的身體節奏碰撞在一起，呈現出新奇有趣的畫面之餘，也側寫舞蹈身體語彙之豐富和表現力之驚人。在《炫舞場》中，他希望再尋突破，作更廣的嘗試。除了通過街舞來表現年輕人在我城的生活文化與夢想追求，也將加入 jazz、urban dance 和現代舞的元素，呈現故事中的各種場景和意境。「街舞中的 popping、locking、breaking 自不會少，但未必會有 battle。我想要更多生活化的東西，會多了 jazz、現代舞和 urban dance。其中，urban dance 是很『舞台』的，因循音樂和創作人自己的概念來呈現，有很多視覺效果在其中，可以表現很多意識層面的東西——比如怎樣表現人物在幻想中。」

麥秋成說，相比起電影，劇場是現場演出，難度更高。「表達一個場景，電影可以很細膩，一個特寫、一個角度、一個眼神去表達，但劇場就好像全部都是 wide shot，怎麼做才能用舞蹈去呈現整個場景呢？」配合劇本，哪些場景該用哪種舞蹈、怎麼用——是邊說邊跳交代劇情，還是抽象地呈現情境，都需要準確的設計。「最困難的是，這次的舞蹈要表達很多的 meaning，上次的電影已經有，這次則要更深入，加上我希望與《狂舞派》不同，給了自己一個更高的標準。舞蹈要推動劇情，那麼怎樣設計才能突出信息？一直跳？我這麼喜歡看跳舞看兩個小時也會悶啊！希望要在展現舞蹈的同時也娛樂觀眾。」

Reaching beyond Oneself

Compared with film, Mak believes the live setting of theatre poses an even bigger challenge for story-telling. “To show a particular scene, a film can offer plenty of details with a close up, a special angle, the look of an eye; theatre is essentially a wide shot the entire time. How can a scene be presented through dance?” In working with a script, what dance should be used for which scene and how, whether the narrative should be told through dialogue and dance or in a more abstract way, every aspect requires careful designing. “The hardest part is that this dance needs to present a lot of meanings. In the last film, this was already a challenge; this time we’re taking it even further, and I want this to be different from *The Way We Dance*, so I’ve set the bar even higher for myself. The dance has to push the plot forward; how can it also bring out the message? Keep dancing? I love dance, but two hours of that would bore even me! I hope to entertain my audience while putting on a dance.”

“You may say I’m a dreamer, but I’m not the only one”

All that aside, choosing the dancers who would suit both the dance and theatrical styles was also a tough task. “We saw more than 100 dancers in the audition for this piece, including pop stars from singer/dancer girl groups, ballet and modern dancers studying at the Hong Kong Academy for Performing Arts, street dance teachers with more than 15 years’ experience, concert dancers and dance club members of tertiary institutions.” Mak says apart from gauging their dance skills, he also took time to listen to their personal stories, to learn of what fuels their passion for dance, which was an inspirational process for him. He cites the example of a dancer who was forced to learn ballet at a young age, and was so nervous during an exam that she wet herself; it was not until she discovered street dance on YouTube and was so captivated by it that she taught herself the style. While the characters in this piece are chasing dreams, on another level, in real life, they are all impassioned dream chasers. “I would

“You may say I’m a dreamer, but I’m not the only one”

另外，挑選適合劇場形式和有關舞種的舞者也是一大挑戰。「今次在大型的遴選過程中，我們見過百多位舞者，當中包括跳唱女子組合的藝人、演藝學院修讀芭蕾舞及現代舞的舞者、年資超過 15 年的街舞老師、演唱會的舞蹈員，以及大專院校的舞蹈學會的會員等。」麥秋成說，他除了看重舞藝外，也聆聽他們的個人故事；了解推動他們跳舞背後的原因，是很好的啟發過程。例如其中一位少時被逼學習芭蕾舞，在考試中因過度慌張而失禁，長大後不經意在 YouTube 上發現街舞而深被吸引，最後自學成才。可見劇中的角色在追夢，在另一層次，現實生活中的舞者也是熱血的追夢者。「我會說這次的演出團隊集合各種舞藝人才，絕對值得觀賞。」

一直以來，香港喜愛街舞的年輕人不在少數，亦不缺箇中好手，且不說歐美，比起鄰近的日本與韓國，街舞文化在香港不只「邊緣化」，幾乎可以用「隱秘」來形容。《炫舞場》正好讓觀眾一窺這種蓬勃的青年文化，亦在一個充滿本土特色的尋夢故事中重新認識甚至想像香港的新一代和未來。

本文原載於 2016 年《閱藝》

say our team of performers has gathered all sorts of dance talent this time; it’s absolutely worth watching.”

All along, there have been countless local youngsters who have fallen in love with street dance, and there are even skilled dancers among them. Yet street dance in Hong Kong, when compared with Japan and Korea – not to mention Europe and the US – is not only marginalised, but is practically underground. *Danz Up* hopes to give the audience a peek into this thriving youth culture, and through it, offer a dream chasers’ story full of local flavours that introduces, or even imagines, a new generation and future for Hong Kong.

Translated by D T

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鄧偉傑
Tang Wai-kit

導演
Director

現為同流劇團的藝術總監。鄧氏先後畢業於香港演藝學院戲劇學院（高級文憑、專業文憑及榮譽學士）及法國巴黎馬塞馬素國際默劇學校及英國密德薩斯大學（藝術碩士）。1992年起任教於香港演藝學院戲劇學院，並在1998年前往英國倫敦進修及發展。留英期間與劇團 Perpetual Motion Theatre Company 及 GinaTheatre 合作，先後到過愛丁堡戲劇節、埃及國際實驗劇場藝術節、烏克蘭、摩爾多瓦及韓國演出。2000年起前往韓國首爾發展，2006年再度返港。

鄧氏憑《笑之大學》奪得第19屆香港舞台劇獎最佳導演及最佳男主角獎，並憑《山羊》、《關愛》獲得十大最受歡迎製作獎。而《魂遊你左右》亦獲得第四屆香港小劇場獎最佳舞台效果獎。

Currently Artistic Director of We Draman Group, Tang graduated from the School of Drama, the Hong Kong Academy for Performing Arts (HKAPA) (Advanced Diploma, Professional Diploma, Bachelor of Fine Arts), Ecole de Internationale de Mimodrame de Marcel Marceau and Middlesex University (Master of Fine Arts in Theatre Directing). He has been teaching at the HKAPA since 1992. In 1998, he pursued further studies in London and began to explore a career in the theatre. He joined Perpetual Motion Theatre Company and Gina Theatre, and performed in Edinburgh Fringe Festival, Cairo International Experimental Theatre Festival, Kiev, Moldova and Korea with both companies.

Tang moved to Seoul in 2000, and returned to Hong Kong in 2006. He won Best Director and Best Actor in the 19th Hong Kong Drama Award for *University of Laughter*, and the Ten Top Production of the Year for *The Goat, or who is Sylvia?* and *Iron*. His production *The Woman in Black* won Outstanding Effect in the 4th Hong Kong Theatre Libre.

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麥秋成 Shing Mak

編舞

Choreographer



編舞及表演超過十年，具備豐富的教學及舞台演出經驗。憑電影《狂舞派》獲第50屆台灣金馬獎最佳動作指導提名。作品包括：電影《愛出貓》、《出軌的女人》舞蹈及動作編排。其他排舞作品包括「Let's Play Together 周國賢演唱會 2012」；「Kary On Live 2011 演唱會」；劉德華「I Don't Wanna Say Goodbye」；陳偉霆「Pop it Up」、「尾巴」、「Do You Wanna Dance」、「MJ」、「戰士」、「Taxi」等等。自2000年開始參與各大型演唱會及世界巡迴舞蹈演出，當中包括郭富城、劉德華、吳健豪、陳偉霆、鍾舒漫、Twins、Boyz、F4、陳奕迅、任賢齊、林子祥、葉蒨文、徐小鳳、蕭亞軒、莫文蔚等歌手之各類演出。除了為歌手演出外，他更參與大小不同的產品宣傳活動、Fashion Show、節日及年度晚宴製作及表演，讓觀眾及一眾參與者享受與別不同的舞蹈表演。

Mak has ten years of choreographing, teaching and performance experience. For the Hong Kong dance film *The Way We Dance*, he was nominated for Best Action Choreography in the 46 Golden Horse Film Awards. Other notable works include *Trick or Cheat*, and *Hi, Fidelity*. He has also choreographed for many Hong Kong stars such as William Chan, Sherman Chung Tsu Man, Kary Ng, Endy Chow, Andy Lau, Aaron Kwok, Vanness Wu, Eason Chan, Richie Jen, George Lam, Sally Yeh, Paula Tsui, Elva Hsiao, and Karen Mok. He also participates in the production and performance of various events including promotional events, fashion shows, anniversary dinner banquets, among others.



鄭國偉
Matthew Cheng

編劇
Playwright

畢業於香港演藝學院戲劇學院戲劇藝術碩士課程，主修編劇，在校期間曾獲傑出編劇獎。於 2002 年香港話劇團主辦的「此時此地」香港劇本創作比賽，憑《車你好冇》獲最佳劇本獎；於第十二屆香港舞台劇獎，獲頒發傑出青年編劇獎；2007 年獲得香港藝術發展獎傑出青年藝術獎（戲劇）；2014 年憑《最後晚餐》分別於第二十一屆香港舞台劇獎及第四屆香港小劇場獎獲最佳劇本，並於第九屆華文戲劇節獲優秀編劇獎，更被 Time Out（北京）、《新京報》分別評為 2013 年度十大 / 六大最佳作品，於內地八個城市及新加坡五度巡迴公演。此劇將以法文改編版本於法國巴黎演出。

Cheng graduated with a Master of Fine Arts in Drama from the HKAPA, majoring in Playwriting. He received an Outstanding Playwright Award during his studies. With *The Bloody Hell*, Cheng won Best Script in the Here and Now Scriptwriting Competition organised by the Hong Kong Repertory Theatre. Other awards include Outstanding Young Playwright in the 12th Hong Kong Drama Awards. He was awarded Outstanding Young Artist (Drama) in the Hong Kong Arts Development Awards 2007. For *The Last Supper*, he won Best Play in the 21st Hong Kong Drama Awards and the 4th Hong Kong Theatre Libre, as well as Outstanding Playwright in the 9th Chinese Drama Festival in 2014. The play was named top ten and top six plays of 2013 respectively by *Time Out Beijing* and *The Beijing News*. *The Last Supper* went on five tours to Chinese cities and to Singapore. It was also performed in French in Paris.



戴偉
Day Tai

音樂
Music

2014 年憑電影《狂舞派》榮獲第 33 屆金像獎最佳原創電影歌曲獎。2016 年再憑電影《哪一天我們會飛》獲最佳原創音樂及最佳原創電影歌曲兩項金像獎提名。電影配樂、廣告配樂，唱片歌曲監製。舞台劇及演唱會音樂總監。2001 年組成樂隊 A-day，2007 年憑作品《寫真》奪得“第十九屆 CASH 流行曲創作大賽”冠軍。

In 2014 Tai won the Best Original Film Song in the 33rd Hong Kong Film Awards for *The Way We Dance*. For *She Remembers, He Forgets*, he was nominated for Best Original Film Score and Best Original Film Song in the 35th Hong Kong Film Awards in 2016. A composer for films and advertisements, he also works as a record producer and musical director for musicals and concerts. Tai formed the band A-day in 2001. Their song *Portrait* was the top prize winner in the 19th CASH Song Writers Quest in 2017.





劉兆銘 Lau Siu-ming

特別演出 唐伯
Special Appearance Uncle Tong



1931 年在香港出生，是香港舞蹈的開拓者之一。年青時獲法國康城古典芭蕾舞研究中心的獎學金留學法國，成為早期在法國的華人編舞家及舞者。漸漸於國際間嶄露頭角，後來更加入比利時國家二十世紀芭蕾舞團。先後幸得三位恩師洛舍拉·海塔華、莫里斯·貝雅及亞蒂利奧·拉比啟蒙，提攜成長。

回港後，在八九十年代活躍於影視界，成績有目共睹且觀眾緣甚佳。自此，全情投入影視工作，演過不少膾炙人口的戲劇角色。但至今仍對香港舞蹈藝術的發展及推動不遺餘力。

各界為了表揚他致力推廣舞蹈藝術及其影視界的成績，於 2002 年獲香港舞蹈年獎；2007 年獲香港演藝學院頒授榮譽院士；2010 年獲香港藝術發展局「2009 香港藝術發展獎」的「傑出藝術貢獻獎」，於 2013 年獲香港特別行政區政府頒授榮譽勳章等等以作鼓勵。

Lau was born in Hong Kong in 1931, and was one of the pioneers of Hong Kong dance. In his youth, Lau was awarded scholarship to study at the Centre de Danse Classique where he became the first Chinese to choreograph for French dancers. He rose to international fame as dancer at the Belgian Ballet du Xxe Siecle. He considers Rosella Hightower, Maurice Bejart and Attilio Labis his mentors who have influenced him.

In the 80s and 90s, Lau returned to Hong Kong to act in films and television series and was well-beloved by audience by means of the memorable characters he portrayed.. Nevertheless, he remains a dedicated advocate in the Hong Kong dance scene.

Awards Lau has received include: the Hong Kong Dance Alliance Dance Awards (2002), Honorary Fellowship by the HKAPA (2007), the Award for Outstanding Contribution in Arts in the Hong Kong Arts Development Awards (2009) for his effort in promoting and achievements in the arts. In 2013, Lau was awarded the Medal of Honour by the Hong Kong SAR Government.



禰天揚
Huen Tin-yeung Cliff

唐小丁
Tong Siu Ding

前城市當代舞蹈團團員，畢業於香港演藝學院舞蹈學院現代舞系。曾合作藝術家：曹誠淵、黎海寧、桑吉加、刑亮、梅卓燕、伍宇烈等。曾參演電影《烈日當空》、《DIVA 華麗之後》等，舞台劇《屈獄情》、《EQUUS》、《黑色星期一》等。現為四度舞蹈劇場及 ABTREAL SPACE 的創辦人及藝術總監。

Former dancer of City Contemporary Dance Company (CCDC), Huen graduated from the HKAPA with a Bachelor of Arts, majoring in Contemporary Dance. He has collaborated with artists such as Willy Tsao, Helen Lai, Sang Jijia, Xing Liang, Mui Cheuk-yin and Yuri Ng. Film credits include *High Noon* and *DIVA*; theatre credits include *Bent*, *Equus* and *Black Monday*. He is the founder and artistic director of Four Degrees Dance Laboratory and ARTREAL SPACE.



吳燕珊
Annelle Wu

唐美珠
Tong Mei Chu

香港金牌大風旗下藝人。與妹妹吳燕菁為雙胞胎女子跳唱組合，名為 A2A。擅長芭蕾舞、民俗舞、爵士舞及 Hip-Hop 等舞蹈。於廣州曾獲得「廣東省藝術節舞蹈比賽 - 省一等獎」等多個獎項。於香港及內地主持多個電視節目，包括湖南衛視《奇舞飛揚》及香港無線電視《J2 靚聲王》。期間發行了兩張音樂專輯及單曲《Love Me》和《暗戀你的好處》。

Wu is an artist under Hong Kong Gold Typhoon Music. She forms the female dance group A2A with her twin sister Wu Yang Jing Annice. She specialises in ballet, folk, jazz and hip hop. She has won the Provincial 1st Class Prize in the Guangdong Province Arts Festival Dance Competition, among other prizes. She hosts various television shows in mainland China and Hong Kong, including *Amazing Dance* (Hunan TV) and *J2 Songbirds* (TVB). She has released two albums and two singles in Hong Kong.



楊樂文
Lokman Yeung

Eric

於 2005 年開始接觸街舞，當中以 Locking 最為擅長。於幼年至青年時曾修習跆拳道，令其舞風中帶有與眾不同的勁度及不少高難度動作。於 2013 年，楊樂文更躍入大銀幕，為香港跳舞電影《狂舞派》飾演男主角「大學舞社社長」Dave，而廣為大眾認識。曾獲 2013 年 Mind GaLa 2on2 FunkStyle 冠軍，2014 年 Soul Fever 2on2 Allstyle Battle 冠軍及 2015 年香港街舞公開賽 1on1 Locking Battle 亞軍。

Since 2005 Yeung has practiced different forms of street dance and specialises in locking. He also practiced taekwondo in his early years, in turn infusing his dance with a unique power and elaborate movements. In 2013, he played the male lead Dave in the Hong Kong dance film *The Way We Dance*. Yeung won the Mind GaLa 2on2 FunkStyle Competition (2013), Soul Fever 2on2 Allstyle Battle (2014) and was first runner-up in the Hong Kong Street Dance Open Competition 1on1 Locking Battle in 2015.



吳嘉熙
Cheronna Ng

Christy

香港女子組合 Super Girls 成員，曾奪得多個頒獎典禮的唱跳獎項。她酷愛跳舞唱歌，曾參與電影《第一次不是你》、《十月初五的月光》、《沒女神探》、《麻雀王》等等。更憑 TVB 電視劇《女人俱樂部》出演「小吱喳」一角為人熟悉。廣告方面更獲多個國際品牌的支持。在演藝圈作多方面發展，健康形象更成為年輕人仿效的目標。

Ng is a member of the award-winning Hong Kong girls group SuperGirls. A passionate dancer and singer, Ng's film credits include *Return of the Cuckoo*, *A Secret Between Us*, *Love Detective* and *King of Mahjong*. Her break-out role is Little Chatterbox in the TVB drama *Never Dance Alone*. Ng has appeared in commercials for many international brands.



黃浩邦
RX Wong

Max

現為亞洲知名 beatbox 藝人，中國 Beatbox 大賽 12 全國第二名，被內地及香港傳媒稱為香港 Beatbox 界領軍人物。2009 年起，先後與不同的歌手及知名藝人合作，如方大同、何韻詩、趙增熹、王菀之、陶傑等。2011 年與香港歌手王梓軒到日本 TBS 全國電視台比賽，打破日本四連勝，被 TBS 電視台稱為「千之聲男」，為港爭光。2015 年正式推出首張個人專輯進軍樂壇。

Wong is a well-known beatbox artist in Asia. He ranked second in China Beatbox Contest 2012, and is hailed by the Chinese and Hong Kong media as the leading figure of Hong Kong's beatbox scene. Since 2009, Wong has performed with other well-known artists and celebrities, including Khalil Fong, Denise Ho, Chiu Tsang-Hei, Ivana Wong, and Chip Tsao. In 2011, he participated with Hong Kong singer Jonathan Wong in a singing contest organised by Japan's TBS Television Broadcast. They broke the winning streak record, and Wong was named "The Thousand Voices Man". In 2015, Wong released his debut album.



劉敬雯
Lydia Lau

鳳尾

香港出生，加拿大長大。2010 底從多倫多回流返港，有幸參與電影《狂舞派》，飾演女配角「奶茶」一角，讓觀眾認識了這位充滿熱血的舞者，其後也重拾歌唱與音樂的理想，現在劉敬雯除了跳舞外，還會參與教舞、編舞，主持及演戲等不同的工作，時刻以身示範「為夢想去到幾盡，都要先邁出第一步」的重要道理，希望能繼續實現音樂的夢想。

Lau was born in Hong Kong and raised in Canada. She returned to Hong Kong from Toronto in 2010. She played the supporting role of Milk Tea in the Hong Kong dance film *The Way We Dance*. She currently works as a dance teacher, choreographer, presenter and actor.



陳淑儀
Chan Suk-yi

湯烏冬
Udon

香港演藝學院戲劇碩士，主修表演，其間赴英跟隨 Philippe GAULIER 進修演技及研習教學方法。曾為中英劇團及香港話劇團全職演員。及為香港演藝學院戲劇學院表演系全職講師。畢業至今，演出作品無數，曾獲香港舞台劇獎包括最佳男主角（喜 / 鬧劇）獎（《Miss 杜十娘》）、最佳導演（喜 / 鬧劇）獎（《老馬有火》）等等。現為團劇團藝術總監、香港藝術發展局藝評員。

Chan holds a Master of Fine Arts in Drama from the HKAPA, majoring in Acting. He studied acting and teaching methods under Philippe Gaulier. He was a full-time actor at Chung Ying Theatre Company and Hong Kong Repertory Theatre, and full-time lecturer at the School of Drama, the HKAPA. He was awarded Best Actor (Comedy) for *Miss Du Shi Niang* and Best Director (Comedy) for *Oldsters On Fire* in the Hong Kong Drama Awards by the Hong Kong Federation of Drama Societies. Chan is currently Artistic Director of Whole Theatre and Examiner at the Hong Kong Arts Development Council.



黃文慧
Bonnie Wong

Lilian

資深影、視、舞台劇演員。早期參演無綫電視劇，代表作為《射鵰英雄傳》及《京華春夢》。曾參演多部粵語電影，主要電影有《辣手回春》、《嚟咕嚟咕新年財》、《追擊八月十五》等等。除了影視方面，她亦活躍於舞台劇演出，當中憑《攀到爆》獲第14屆香港舞台劇獎最佳女配角（喜劇 / 鬧劇）提名，最近參演作品有《深夜猛鬼食堂》。

Wong is a veteran film and television actress in Hong Kong. She is best known for her early works with TVB, *The Legend of the Condor Heroes* and *Yesterday's Glitter*. Her Cantonese film credits include *Help!!!*, *Fat Choi Spirit* and *Hidden Heroes*. Wong is also active in theatre. For her role in *Queer Show*, she was nominated for Best Supporting Actress (Comedy) in the 14th Hong Kong Drama Awards. Recent theatre credits include *A Taste of Love and Horror*.



林芷治
Lam Tze-yuen

蛋治
Egg Sandwich

2014年香港演藝學院戲劇學院榮譽藝術學士，主修表演。曾參與校內演出包括《馴悍記》、《UBU》、《造謠學堂》等。在學期間獲頒匯豐獎學金並先後往北京及倫敦交流。近期演出包括：香港話劇團《太平山之疫》、《灼眼的白晨》；春天實驗舞台《醜小鴨》；同流全默劇演出《活。在香港》；Theatre Noir Foundation《我（不）完美》（粵語及英語）。現為自由身演員。

Lam graduated with a Bachelor of Fine Arts (honours) from the HKAPA in 2014, majoring in Acting. While in school, he was cast in such shows as *The Taming of the Shrew*, *UBU*, and *The School of Scandal*. He visited Beijing and London for artistic exchange on The Hong Kong Bank Foundation Exchange Scholarships. Recent theatre credits include *1894 Hong Kong Plague* and *White Blaze of the Morning* by the Hong Kong Repertory Theatre, *Ugly Ducking the Musical* by Spring-Time Group, *Life. In Hong Kong* by We Draman and *I'MPERFECT* by Theatre Noir Foundation. Lam is currently a freelance actor.



房倩儀
Fong Sinn-ye Sandy

盈盈
Ying Ying

自幼熱愛藝術，學習過多種舞蹈。曾參與義工組織，舉辦舞蹈班及「故事姨姨」戲劇等演出，亦曾帶領兩女兒遊走於業餘劇團，參與台前幕後工作。近年參與作品包括：《海闊天空》音樂劇；《伊甸》；2013年嘗試舞台服裝設計，作品包括：《許三觀賣血記》、《盛男有惑》。現為劇場工作者、司儀及手工藝導師。

A performing arts lover from an early age, Fong studied various forms of dance. For voluntary organisations she has held dance classes and performed in storytelling shows. She was also joined by her two daughters in amateur theatre work in both front and backstage roles. Recent theatre credits include *Under a Vast Sky: The Musical* and *Gan Eden*. She has been trying her hands at costume design since 2013, taking part in productions such as *Chronicle of a Blood Merchant* and *Men's Singles*. She currently works as a theatre practitioner, a MC and a teacher of arts and craft.



舞者 Dancers

全名 Full name

暱稱 Nickname

跳舞年資 Dance Exp

擅長舞種 Speciality



蘇倬民
SoHei

SoHei
8 yrs
機械舞 Poppin'



林悅榮
Bobby Lam

Bobby
10 yrs
機械舞 Poppin'



陳佩珊
Siusa Chan

小砂 Siusa
3 yrs
Waacking



蔡港評
Siuping Choy

Siuping
6 yrs
爵士放克
Jazz funk



朱天奇
Justin Chu

Chu Tin
10 yrs
霹靂舞 Breaking



王顯聰
WH Chung

聰聰
8 yrs
霹靂舞、空翻
Breaking, Flip



丁可欣
Yanki Din

Yanki
5 yrs
爵士放克
Jazz funk



馮欣儀
Josephine Feng

Fung
4 yrs
爵士放克
Jazz funk



林耀翔
Lam Yiu-cheung

SK
8 yrs
霹靂舞 Breaking



駱詠豪
Lok Wing-ho

Beep
7 yrs
嘻哈舞
Hip hop



伍美宜
Emily Ng

Emily
20 yrs
現代舞、芭蕾舞
Contemporary
Dance, Ballet



蘇樂鍵
Lokin So

Lokin
14 yrs
嘻哈舞、霹靂舞
Hip hop, Breaking



黃莉雅
Tasha Wong

Tasha
6 yrs
爵士放克
Jazz funk



余詠儀
WingE Yu

WingE
3 yrs
爵士放克
Jazz funk

李婉晶

Michelle Li

導演助理

Assistant to Director

現為天台製作創辦人及聯合藝術總監。畢業於香港大學及後於倫敦大學金匠學院修畢演出創作碩士學位課程。最近參與作品包括：天台製作《行為淪喪》、《一連串的突發事件》、同流《魚躍記》、《超能人，廢能事！》Theatre Noir 製作《螺絲小姐》。海外劇場作品包括：Cantieri Culturali alla Zisa《Festa Farina e Forca》、《Ch-ch-ch-changes》、Helen Chadwick Song Theatre《Beware》（英國）。

Li is the founder and co-artistic director of Rooftop Productions. She graduated from Hong Kong University before completing a Master of Arts in Performance Making at Goldsmiths, University of London. Recent theatre credits include: *The Beautiful Ones*, *A Series of Unexpected Events* by Rooftop Productions, *Leaping Fish* and *Superheroes Don't Give a Sh*t!* by We Draman and *Miss Rose* by Theatre Noir. Overseas productions include *Festa Farina e Forca* and *Ch-ch-ch-changes* by Cantieri Culturali alla Zisa, and *Beware* by Helen Chadwick Song Theatre (UK).

杜聯偉

Allen To

編舞助理

Assistant to Choreographer

香港資深舞蹈員、編舞師，受邀於多位歌手編舞及演出，包括：狄易達、張惠雅、A2A、Robin and Kendy、周國賢、陳偉霆、孫祖君、J.I 等。多年來深受各大專院校、中學及社區中心歡迎，教授及分享街舞文化及演出經驗。

To is an experienced dancer and choreographer, who has worked for singers including Det Dik, Regen Cheung, A2A, Robin and Kendy, Endy Chow, William Chan and Kris Sun. He is often invited by local schools and community centres to conduct street dance culture workshops and to share his performance experience.

陳綺婷

Vivian Chan

編舞助理

Assistant to Choreographer

陳氏考獲英國皇家舞蹈學院芭蕾舞八級試、高級文憑及註冊教師資格，以及澳洲聯邦教師協會爵士舞八級試、舞台試及註冊導師資格。先後取得英國普雷斯頓大學學士學位及香港演藝學院舞蹈學士學位（主修現代舞、副修編舞）。在學期間，曾與丹·梵萱、約翰·于坦、林文中等舞蹈家合作。2014 年成立陳綺婷舞蹈學院。陳氏現為學院之創辦人、自由身藝術家及舞蹈教師。

Chan obtained the Royal Academy of Dance Ballet Examination Grade 8, Advanced Diploma and Registered Teacher Qualification. She also holds a Bachelor of Arts from the University of Central Lancashire as well as a Bachelor of Fine Arts (honours) from the HKAPA, majoring in Contemporary Dance and minoring in Choreography. She has worked with international dance artists such as Dam Van Huynh (England), John Utan (Australia) and Lin Wenchung (Taiwan). In 2014 she founded Les Danseurs Dance Academy. She currently works as a freelance artist and dance teacher.

黃逸君

Jonathan Wong

佈景設計

Set Design

2005 年畢業於香港演藝學院。2010 年於英國皇家威爾斯音樂及戲劇學院修畢碩士課程。2012 年獲威爾斯學院任兼職導師。2014 年於香港演藝學院任駐校藝術家。近期作品香港話劇團製作《教授》、以及 W 創作社《修羅場》等等。於 2015 年，憑《修羅場》獲提名第二十四屆香港舞台劇獎之最佳佈景設計。

Wong graduated from the HKAPA in 2005 and from The Royal Welsh College of Music and Drama (RWCWD) in 2010. In 2012, he became an associate lecturer at the RWCWD. In 2014, he was an Artist-in-Resident at the HKAPA. His recent work includes *The Professor* by Hong Kong Repertory Theatre, *Scene of Bloodshed* by W Theatre and others. In 2015, his design for *Scene of Bloodshed* was nominated for Best Set Design in the 24th Hong Kong Drama Awards.

鄧煒培

Billy Tang

燈光設計

Lighting Design

香港演藝學院科藝學院頒授藝術（榮譽）學士，主修舞台燈光設計。

除燈光設計外，鄧氏亦曾為逾 250 個製作擔任燈光設計及多媒體 / 錄像設計，作品並於不同國家發表。2011 年以「光媒體」組合憑設計作品《魔鬼契約》獲香港舞台劇獎最佳燈光設計。

鄧氏先後於香港及台灣成立公司，從事投影及燈光器材租賃服務，主要服務當地舞台藝術團體。

Tang graduated with a Bachelor of Fine Arts (honours) from the HKAPA, majoring in Theatre Lighting Design.

He has been involved in over 250 theatrical projects and productions as lighting designer and multimedia designer. His works were presented internationally. As part of the group Luminal Art, he won Best Lighting Design for *Faust* in the 20th Hong Kong Drama Awards.

Tang has established projection and lighting equipment hire businesses in Hong Kong and Taiwan.

孫詠君

Vanessa Suen

服裝設計

Costume Design

畢業於演藝學院藝術學士（榮譽）學位，主修舞台及服裝設計。在學期間獲頒多個獎學金及舞台及製作藝術最具潛質設計學生。近期參與設計作品包括：同流《心靈病房》、香港藝術節《金蘭姊妹》、W 創作社《味之素》、香港話劇團《結婚》、澳門友人創作《順風·送水》及 戲劇農莊《浮沙》等。

Suen graduated with a Bachelor of Fine Arts (honours) in Theatre and Entertainment Arts from the HKAPA, majoring in Set and Costume Design. During her studies, she received several scholarships and was awarded the Artech Prize for Best Potential in Design. Recent theatre credits include *Wit* by We Draman, *The Amahs* by HKAF, *Unknown* by W Theatre, *Marriage* by Hong Kong Repertory Theatre, *Invisible Men* by Brotherhood Art Theatre, Macao, and *Quicksand* by Theatre Farmers.

任碧琪

Becky Yam

音響設計

Sound Design

畢業於香港演藝學院音響設計及音樂錄音系。近期參與的音響設計製作包括：同流《心靈病房》、《魚躍記》、《活·在香港》、香港藝術節《烏合之眾》、浪人劇場《親愛的金子 2.0》、《縫身》7A 班戲劇組《弒君義》、《疊配文》及偶友街作《糖果屋的冬天》等等。

Yam graduated from the School of Sound Recording and Design, the HKAPA. Recent theatre credits include: *Wit*, *Leaping fish*, and *Life. In Hong Kong* by We Draman, *The Crowd* by HKAF, *Wilderness of Soul 2.0*, *Sew & Soul* by Theatre Ronin, *Macbeth 2.0*, *The Memorandum* by Class 7A Drama Group and *Winter in Sweetlyland* by Make Friends With Puppet.

蔡智揚

Lawrence Choi (Law B) @INVISIBLE LAB

錄像設計

Video Design

數碼視覺藝術家及錄像設計師，為 INVISIBLE LAB 成為核心成員，喜歡探究及實驗不同媒介。曾參與多個音樂會及劇場作錄像設計。作品曾於多個進念·二十面體的多媒體演出中展示。由 2010 至 2016 年，參與了林宥嘉、田馥甄、謝安琪、梁漢文、張敬軒、SHINE 等音樂會，擔綱錄像設計。

Choi is a digital visual artist and video designer, and a core member of INVISIBLE LAB. He loves exploring and experimenting between different media. He also works in video design for concerts and theatre productions. His works have been featured in many multimedia performances of Zuni Icosahedron. From 2010 to 2016, he was involved in the video design for the concerts of Yoga Lin, Hebe Tian, Kay Tse, Edmond Leung, Hins Cheung and Shine.

李浩賢

Lawrence Lee

香港演藝學院科藝學院獲舞台管理榮譽學士。1997年獲發獎學金前赴紐約在 American Opera Inc. 實習舞台監督。2001年榮獲第十屆香港舞台劇之「優秀青年舞台管理獎」。

李氏曾為多個本地表演團體及海外製作擔任製作經理、舞台監督及執行舞台監督。當中包括：任白慈善基金《帝女花》及進念二十面體之《半生緣》等等。李氏現為自由工作者。

Li holds a Bachelor of Fine Arts (honours) in Theatre and Entertainment Arts from the HKAPA, majoring in Stage and Event Management. He was awarded a scholarship in 1997 to study Stage Management at the American Opera Inc., New York. He was awarded Outstanding Youth Stage Manager in the 10th HK Drama Awards 2001.

He has worked as production manager and stage manager for various local and overseas productions. Theatre credits include *Princess Cheung Ping* by Yam Kim Fai & Pak Suet Sin Charitable Foundation Ltd. and *Eighteen Springs* by Zuni Icosahedron. He currently works as a freelancer.

陳珮茜

Keiko Chan

畢業於香港演藝學院，主修藝術、項目及舞台管理。現為自由身舞台工作者。曾參與戲劇製作包括：劇場工作室《迷失香港》、《依衣》等；進劇場《日出》、《小島芸香》（香港首演，廣州、深圳、澳門及加拿大重演），ABA Productions KidsFest（香港及新加坡）（2012至2015）及多個大型歌劇等劇目。

Chan graduated from the HKAPA, majoring in Arts, Event and Stage Management. She is currently a freelancer in stage production. Theatre credits include *Lost in Hong Kong, EE* by Drama Gallery; *Sunrise, The Isle* (Hong Kong premiere and re-runs in Guangzhou, Shenzhen, Macao and Canada) by Theatre du Pif; *KidsFest* in Hong Kong and Singapore by ABA Productions from 2012 to 2015, and many opera productions.

陳嘉儀

Chan Ka-yee Katrina

畢業於香港演藝學院，主修藝術、項目及舞台管理。最近參與製作包括 W 創作社《味之素》、愛麗絲劇場工作室《十方一念》（首演、上海、台北及北京巡演）、中英劇團《變身怪醫》（香港及倫敦巡演）、香港藝術節《大同》、《澳門拉丁城區幻彩大巡遊》(2012-2015)。現為自由身工作者。

Chan graduated from the HKAPA with a Bachelor of Fine Arts (honours), majoring in Arts, Event and Stage Management. Theatre credits include *Unknown* by W Theatre, *Once the Muse Speaks* by Alice Theatre Laboratory, *Jekyll & Hyde* by Chung Ying Theatre, *Datong: The Chinese Utopia* by HKAF, and *Parade through Macao, Latin City* from 2012 to 2015. She currently works as a freelancer.

黎錦珊

Kathryn Lai

畢業於香港演藝學院舞台管理系。畢業後曾任職康文署藝術節辦事處。近期參與製作包括：第 28 屆澳門國際音樂節《諾爾瑪》、香港歌劇院《托斯卡》、亞洲青年管弦樂團 25 周年音樂會、國際綜藝合家歡《少年一心的煩惱》及前進進戲劇工作坊《石頭與金子》等。

Lai graduated from the HKAPA, majoring in Stage Management. After graduation, she worked in The Festival Office of Leisure and Cultural Services Department. Her recent works include 28th Macao International Music Festival - “*Norma*” - Opera in 2 Acts by Vincenzo , Opera Hong Kong’s “*Tosca*” , International Arts Carnival's “*The Sorrows of Young Yat Sum*” , Asian Youth Orchestra 25th Anniversary Concert, Onandon’s “*Fragments of Stones and Gold*” , among others.

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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
- BVLGARI 意國創意系列 BVLGARI Italian Creativity Series
- 銀聯國際繽紛舞台 UnionPay International Stage of Colours

歌劇 / 戲曲 OPERA / CHINESE OPERA

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 Nosedà conducts Verdi, Shostakovich and Prokofiev Conductor: Gianandrea Nosedà	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

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
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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
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Young Friends
Hong Kong Arts Festival
香港藝術節青少年之友

The Sir Edward Youde Memorial Fund has since its inception supported more than **23,195** Hong Kong students under its major award schemes. The total value of the grants awarded stands at about **HK\$239.5 million**. Out of a total of **2,896** recipients of scholarships and fellowships, more than **2,458** scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.

藝術節加料節目 Festival Plus

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

特備節目 SPECIALS	
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 Riverside Pavilion
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
6/03	指揮合唱團 Conducting Choirs
13/03	與鋼琴家金多率見面 Meet Pianist Dasol Kim
14/03	德布西弦樂四重奏大師班 Debussy String Quartet Masterclass
16/03	醉人爵士樂 Gin & Jazz
18/03	彼得·斯比斯基大師班 Peter Spisky 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
5/03	文化對話的意念 The Idea of Cultural Dialogue
5/03	跟劇場大師踩鋼線 Walking the Tightrope
6/03	冥想·禪意 The Zen of Meditation
11/03	解讀莎士比亞 Interpreting Shakespeare for Contemporary Audiences
13/03	成王之路 From Prince to King
17/03	形體《馬克白》Staging Macbeth
18/03	生之問 Profound Questions about Life
雜技 CIRCUS	
18/02	雜技樂園 Circus Wonderland
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
27/01	韓國傳統舞蹈的體驗：工作坊 1 Basic Steps to Korean Dance: Class 1
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 Scent of Ink
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
17/04	《波希米亞生涯》La Bohème
24/04, 15/05	《浮士德》Faust

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44th 香港藝術節
Hong Kong Arts Festival
19.2-20.3.2016

香港藝術節在過去 **10** 年創下以下佳績：

The Hong Kong Arts Festival has achieved the following results in the past **10** years:

14,000+ 藝術家來自
artists from
56 個國家及地區
countries and regions

1,200,000+
入座觀眾人次
total audience

95%
平均入座率
average attendance

made in
100+
香港原創作品
original local works

PLUS
1,000+
「加料節目」
Festival PLUS activities

85,000+
張半價學生票
half-price student tickets

在過去24年，「青少年之友」已為
Young Friends reached
700,000+
學生提供藝術體驗活動
students in the past 24 years

創立於1973年的香港藝術節，一直致力呈獻國際和本地藝術精英的
精采節目、委約和製作原創作品、策劃加料節目及培育年輕觀眾。

您的捐款將會投放於藝術節最需要支持和發展的項目。

無論捐款數額多少，我們都衷心感謝您的支持！

Launched in 1973, the Hong Kong Arts Festival is dedicated to
staging high quality performances, commissioning original creations
and reaching out to the community through PLUS activities and arts
education programmes. Your donation will contribute to areas
needing the most support.

Donations of any amount will help and are greatly appreciated!

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*捐款港幣\$100或以上可憑收據申請扣稅。 *Donation of HK\$100 or above is tax-deductible.

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Donations of HK\$2,500 or above will be acknowledged in the 2016 Festival website and in the "Thank You" ads in major newspapers after the Festival Finale.

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Please return this completed form, together with a crossed cheque made payable to
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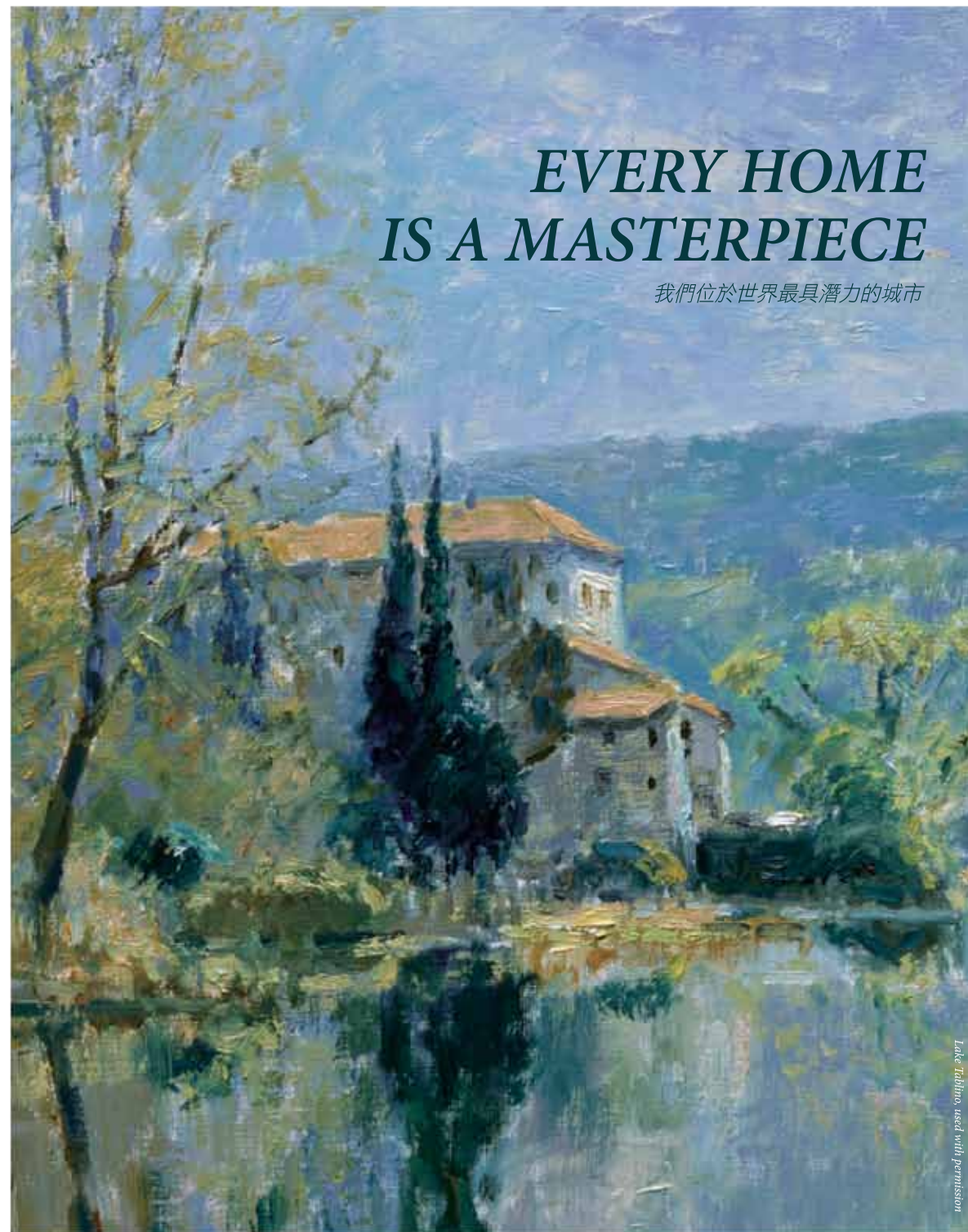
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Let art flow through the lives of young people

The UOB Art Academy was launched in April 2015 in celebration of UOB Hong Kong's 50th anniversary.

The UOB Art Academy embraces 3 corporate social responsibility focuses: art, children and education. Making art more accessible to the community and nurturing local artists through 4 initiatives - the workshops / panel discussions, family art, contest-cum-exhibitions and mentorship. The activities are designed for children with special needs and those from less privileged backgrounds.

For further details, please visit www.UOBArtAcademy.com.hk.