









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, 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 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。 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!

果是英

梁振英 香港特別行政區行政長官 **C Y Leung**Chief Executive.

Hong Kong Special Administrative Region



歡迎各位蒞臨第44屆香港藝術節。

在此,我衷心感謝香港特別行政區政府 诱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.



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。

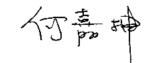
It is a pleasure and privilege to welcome you to the 44th Hong Kong Arts Festival, in which the idea of 'what comes after' provides a context for considering action on stage and artistic decisions of the creators whose work we present.

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 genrebending 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!

杳懋成 香港藝術節主席

Chairman. Hong Kong Arts Festival



何嘉坤 香港藝術節行政總監

Executive Director. Hong Kong Arts Festival

HONG KONG TOURISM BOARD







The Hong Kong Arts Festival is made possible with the funding support of:





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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.

「銀聯國際繽紛舞台」贊助



藝術節指定航空公司 Official Airline



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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、羅柏特·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度重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」成立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。

第44屆香港藝術節預計收入來源 Projected 44th HKAF Income Sources **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**.

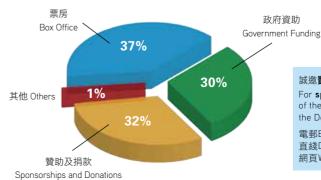
HKAF is a **non-profit organisation**. The estimated budget for the 2016 Festival is around HK\$110 million. About 30% of its annual income comes from government funding, about 37% from the box office, and over 32% from sponsorships and donations from corporations, individuals, and charitable foundations.

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.



誠邀**贊助或捐助**香港藝術節;詳情請與藝術節發展部聯絡。

For sponsorship opportunities and donation details of the Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org

直綫Direct Lines I (852) 2828 4910/11/12

網頁Website | www.hk.artsfestival.org/en/support-us



學生票捐助計劃籌得的所有款項,均全數用作資助本地全 日制學生以半價優惠購買藝術節門票。為了讓更多年輕人 欣賞藝術節的高質素表演,培養他們對表演藝術的興趣 现們需要您的協助!

無論捐款數額多少,我們都衷心威鬱您的支持!

(學生需數量有限+先到先得+Student tickets are limited. First come first served.)

All donations to the Student Ticket Scheme are used for subsidising full-time local students to attend the Festival's performances at 50% discount. To encourage more young people to enjoy and get inspired by the Festival's high-quality performances, we need your support!

Donations of any amount will help and are greatly appreciated!

捐款表格 DONATION FORM

我/我們願意捐款 I / We would like to donate

- 支持「學生票捐助計劃」。
- * to support the Student Ticket Scheme.

*揭散港幣\$100或以上可適收據申請扣稅 Donation of HK\$100 or above is tax-deductible.

捐款港幣\$2,500或以上。蔣於2016年香港藝術節官方網站及閉幕演出後於報章刊登之精謝廣告上獲得鳴謝。 Donations of HK\$2,500 or above will be acknowledged in the 2016 Festival website and in the "Thank You" ada in major newspapers published after the Festival Finale.

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捐助者資料 Donor's Information (東京正書集第 Person and BLOCK LETTERS

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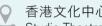


New Stage Series 新銳舞台系列

Chinese Lesson 《論語》

導演 / 編劇 Director / Playwright

鄧智堅 Tang Chi-kin



Studio Theatre, HK Cultural Centre

演出長約1小時45分鐘,不設中場休息 Running time: approximately 1 hour 45 minutes with no interval



粤語演出,附英文字幕

Performed in Cantonese with English surtitles

本節目含粗俗語言

This production contains strong language





敬請關掉所有響鬧及發光裝置。

Please switch off all sound-making and light-emitting devices.



請勿擅自攝影、錄音或錄影。

Unauthorised photography or recording of any kind is strictly prohibited.

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









www.hk.artsfestival.org

❖ 本場刊採用環保紙張印刷。This programme is printed on environmentally friendly paper.



Founding Sponsor of Young Friends of the Hong Kong Arts Festival



Young Friends is an arts education and audience development programme designed to nurture local secondary and tertiary school students' interest in the performing arts. The project has reached out to **over 700,000** students, and close to **141,500** students became members in the past **24** years.

The Sir Edward Youde Memorial Fund was established in 1987 through private donations from the Hong Kong community to commemorate the late Governor of Hong Kong, Sir Edward Youde. Its prime objective is to promote education and encourage research amongst the people of Hong Kong.

The Sir Edward Youde Memorial Fund Council currently operates the following award schemes:

- Fellowships and Scholarships for Overseas Studies;
- Fellowships and Scholarships for Local Studies;
- Fellowships and Scholarships for Disabled Students (for Overseas and Local Studies);
- Prizes for Outstanding Senior Secondary School Students;
- Medals for Outstanding Performers at Public Examinations;
- Awards for Self-Improvement for Working Adults; and
- Outstanding Apprentice Awards





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.

創作及演出 Credits

監製 Producer

香港藝術節 Hong Kong Arts Festival

導演 / 編劇Director / Playwright鄧智堅Tang Chi-kin

助理編劇Assistant Playwright陳冠而Chan Kwun-fee

佈景及服裝設計 Set & Costume Designer

王健偉 Jan Wong

燈光設計 Lighting Designer 陳焯威 Octavian Chan

音樂 / 音響設計 Composer / Sound Designer

黎智勇 Martin Lai

錄像設計 Video Designer

盧榮 Lo Wing

演員 Cast

朱 Sir Mr Chu 朱栢謙 Chu Pak-him*

一賢Yin肥腸(修端)Fatso (Tuen)黎樂恆Lai Lok-hang溫子樑Wan Tsz-leung

寶秀Sau向羚Ling (Momoko)羅嘉欣Law Ka-yan王靜文Wong Ching-man

有華Hua允心Shum潘振濠Poon Chun-ho趙伊禕Zhao Yiyi

^{*} 蒙演戲家族允許參與演出 By kind permission of Actors' Family

製作 Production Team

製作經理

Production Manager Rachel Au

歐慧瑜

舞台監督 Stage Manager 倪嘉偉 Carvid Ngai

執行舞台監督

Deputy Stage Manager Nancy Lee

李藍施

助理舞台監督 Assistant Stage Manager

陳偉兒 Bonnie Chan

雷機師 Production Electrician

陳家豪 Chan Ka-ho

佈景及服裝助理

Set and Costume Assistant Ching Hoi-man

程凱雯

服裝助理

李淑明 Lee Shuk-ming

舞台工作人員

陳梓衡 陳志偉 謝民權

化妝及髮飾 李永雄

英文字幕

張菁

字幕控制 方祺端

Stage Crew Chan Tsz-hang Chan Chi-wai

Tse Man-kuen

Dresser

Make-up and Hair Stylist

Lee Wing-hung

English Surtitles

Gigi Chang

Surtitle Operator

Fong Ki-tuen

鳴謝 Acknowledgements

聲音演出:陳建文、蔡運華

Marsical Label

Meraki

風采中學 Elegantia College

三角關係 Trinity Theatre

潘朗熒 Poon Long Ying

Vocal Performance: Chan Kin-man, Shirley Tsoi

廖寶珊紀念書院 Liu Po Shan Memorial College

天主教伍華中學 Ng Wah Catholic Secondary School

黃翠霞 Wong Chui Ha

梁德輝 Leung Tak Fai

PUS 藝術節加料節目

今日教育 Education Today

所知所見。

《論語》身兼導演及編劇的 To write Chinese Lesson, director and playwright 鄧智堅與助理編劇陳冠而為 Tang Chi-kin, assistant playwright Chan Kwun-了取材,花了不少時間與中 fee spent days meeting and talking to secondary 學及大學生見面,了解他們 school and university students to learn their 對香港未來的想法,以及對 views about the future of our city, their 歷史、文化對立、社會運動 understanding of history, cultural confrontations, 和權威的理解。主創將與觀 social movements and authority. The artists will 眾見面,詳談作品及他們的 meet the audience to talk more about the play and what they learnt.

26.2 (五 Fri) 10:00-10:30pm 演出後 Post performance

香港文化中心劇場

Studio Theatre, HK Cultural Centre

免費入場 Free admission

廣東話主講 In Cantonese



審劃 Organised by

主樹 Presented by

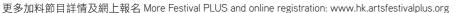
淑婷 冠

Tse Suk-ting

Wai

Chan Yee-ching

2017



故事梗概

14

Synopsis

城市下着一場又一場的大雨,六個即將面對 HKDSE 的中六生,在補課課堂上學到的不只是中文與歷史知識,而是伸延至人生、社會當下的議題,六位學生對議題的立場各異,中文老師透過一節又一節的模擬考試課堂,探索這些爭議性課題背後的真理。從文章見作者的山水之情、憂國憂民、處世之道,到底「中文」和「歷史」剩下多少智慧給我們面對當今之世?

Downpour after downpour drenches the city. Six sixth formers about to take the Hong Kong Diploma of Secondary Education Examination attend the remedial class, where they encounter Chinese language and history, and engage in debates about life and society – each with their own view on these issues. Through tackling mock exam papers, the Chinese teacher guides them to explore the truths behind these controversial topics. From the texts they study, they peer into different authors' views on nature, state and humanity. How much wisdom is there to be gleaned from "Chinese language" and "history" as we face the world today?

分場表

Scenes

序幕	新高中文憑試	Prologue	The HKDSE
第一場	範文·黃 Sir 的退休	Scene 1	Set Texts / Mr Wong's Retirement
第二場	閱讀理解・談孔子	Scene 2	Reading Comprehension / On Confucius
第三場	作文・雨中的城市	Scene 3	Composition / The City in the Rain
第四場	聆聽・學生會辯論	Scene 4	Listening / The Student Council Debate
第五場	口試·Katy 的歷史	Scene 5	Oral Exam / Katy's History
第六場	最後一課・呂夢周	Scene 6	Last Lesson / Lu Mengchou
尾聲	即興口試討論	Epilogue	An Impromptu Discussion

有關香港中學文憑試

About the Hong Kong Diploma of Secondary Education (HKDSE) Examination

- 1) 在 2012 年開始實行的三三四新學制中,**香港中學文憑考試**(慣稱為「文憑試」)是香港教育改革後,香港中學唯一舉辦的公開考試,取締以往的香港中學會考。
 - Starting from 2012, **the HKDSE Examination** is the only public examination in the new 3-3-4 education system introduced in Hong Kong secondary schools, as a replacement of the Hong Kong Certificate of Education Examination (HKCEE).
- 2) 在香港中學文憑證書上,考生在甲類科目的表現將以五個等級(1 5 級)匯報,第 5 級為最高等級。在第 5 級的考生中,成績最優異的可獲評為 5** 級。
 - Candidate performance on Category A Subjects will be reported on the HKDSE certificate at five levels (1 5), with 5 being the highest. The highest-achieving Level 5 candidates will be awarded Level 5**.
- 3) 自 2016 年起,**中國語文科**的公開評核試修訂為**四份卷**,包括卷一閱讀能力、卷二寫作能力、卷三聆聽及綜合能力考核,和卷四説話能力。
 - Starting from the 2016 HKDSE, there are **four papers in the Chinese Language** to assess candidates' achievement, including Paper 1 Reading, Paper 2 Writing, Paper 3 Listening and Integrated Skills and Paper 4 Speaking.



導演/編劇的話

Director / Playwright's Notes

文: 鄧智堅 Text: Tang Chi-kin

在浩瀚的歷史當中,我們如細沙渺小, 我們飄到黃河流域,我們翻滾、我們打轉、我們舞動、我們沉澱、我們不見天 日、我們飄浮到岸上,被風吹起化成霧 霾,走進你的五臟六腑。

今天談的《論語》不單單是談儒家思想, 而是談談我們的根在那裏,大雨能翻鬆 泥土,把幽暗的生物呈現。希望暴風雨 渦後,牛機處處。

"I'm not learned," and yet I remember how my teacher in Chinese literature and Chinese history would draw the map of China with a single piece of chalk. Like a veteran storyteller at the Yung Shue Tau square, he spoke with an orotund voice that took his students to fascinating places. Yet my hands were tied when it came to exams - not because of laziness, but because of my slow handwriting. I could never finish writing my answers within the designated time. Those literature and history exam questions elicited lengthy answers. I glimpsed other examinees asking for more answer sheets, piercing the paper with the tip of their pen. Were they trying to "poke" into the world of history and its authors? Or were they trying to "poke" through the present to thrive for the "future"? This play attempts to "poke" a hole in the world of history and texts, "respond" to our present and "imagine" our future.

In the grand currents of history, we are but grains of sand that have travelled to the Yellow River. We roll, swirl, dance, and sink; we drift ashore, rise with the wind and blend into the smog that you breathe in.

Our discussion on *The Analects* in this play does not only revolve around Confucian philosophy, but also examines where our roots lie. Heavy rains can loosen the soil and unearth hidden lives. May our land thrive again after boisterous storms.



如果在現實,一個角色 If in reality, a character

此時此地,寫一個發生在中學的戲有甚 麼意義?

關於中學的戲,常讓人聯想到勵志的青 春劇之類,時有經典角色如反叛學生與 熱血教師,並且通常邁向快樂大結局。

現實中呢?我偶爾會在學校裏當代課教師,了解一個教師受的諸多制計——做行政趕進度應付高層與家長的要求—對教育有幾多自主?我惶惑良多。我想起雄仔叔叔在《教師手記》中説:容易認為自己與當一個教師可以為自己的時間,一直以為自己知道它的偏限,但我仍然不單沒法真正教曉他們甚麼,我不單沒法真正教曉他們甚麼,說不單沒就真正教曉他們建立,與學生們建立別人的關係,也不是原先所想像那麼容易做到的……」

「面對那些對課本完全沒有興趣的學生,直覺得自己扮演的角色不是教師——甚至是最不堪的教師;而是一個獄卒。」

眼下是新高中學制,與我當年經歷的會 考高考已不一樣,還有跨境學童、融合 教育、小班教學等等轉變;親身經歷街 頭運動的學生又有何體悟?如果要描寫 此時此地的年輕人,我們該如何理解及 處理自己經驗上的距離?「關懷年輕人」 的語調常令我不安,我以為,年長年輕 更多是先來者與後來者之別,應該平等 地交流對話。 文:陳冠而

Text: Chan Kwun-fee

At this moment in time, what's the meaning of writing a play set in high school?

The mention of a high school play brings to mind inspirational, feel-good teen drama – a battle between rebellious students and a fervent teacher, which finally touches the hearts of the bad kids and the uptight management in a happy ending.

I work as a supply teacher in real life. I'm always puzzled by the amount of administrative work and hectic pace of teaching that teachers wrestle with, as they work to meet the demands from school management and parents. As Uncle Hung says in *A Teacher's Notebook*, "Although I'd expected that being a teacher was no easy task, it still took me more than a month to grasp that I was situated in an institution called school. I'd thought I knew its limits, but the setting turned out way more restricting than I'd imagined. Not only could I not truly teach the students anything, but I found our ideals and the friendships we wished to build with students lying beyond our reach..."

"To those students who had zero interest in the texts, I wasn't a teacher – not even the lowest sort – but a warder."

The current HKDSE system is different from the HKCEE or HKALE of my era. Cross-border students, integrated education, and small class teaching have also contributed to the transformation of the education system. What have our students learnt from taking part in social movements? If we're to write about the youth of this era, how do we comprehend and approach the gaps between their experience and ours? I find the "Care for Our Youth" pitch deeply irritating, because I think age is just a matter of chronology and that the old and the young should communicate on an equal footing.

有心有力的教師有許多,但體制有其猛烈的規範能力;所謂藝術本可能打開缺口,但它也有其體制,亦可能變得僵化。關於教育、學習與規範,關於激變中的時代,關於所謂成年人也未能梳理的成長,如此種種,我們能輕易給出答案嗎?我們要「論」的「語」到底是甚麼?

《論語》本不是孔子著好的書,而是其 學生編成的集輯;不是答案,而是需要 討論的話題。

舉步躊躇,但我們至少能夠、應該提問 更多。

作為助理編劇,此次能寫及的不多,期 望日後仍有機會更深入地思考。 There are many enthusiastic and competent teachers, but the system itself is overtly standardised. Art, which could crack the system open, has its own structure that may rigidify. On the questions of education, learning and standardisation, of our epoch of drastic changes, of the reality of growing up that even adults have difficulty sorting out... Do we have any ready answers at all? What are the lessons we need to discuss?

The Analects is not a book written by Confucius, but a collection of his sayings and ideas compiled by his students. It doesn't offer answers, but topics for discussion.

We're treading a difficult path, but we can and should at least raise more questions.

As the assistant playwright, I didn't get to write too much into this play. I look forward to another opening for reflection in the future.

Translated by Yoyo Chan



《論語》之多元論述

Manifold Discourse of Chinese Lesson

文:文海林 Text: Man Hoi-lam

《論語》此劇透過一連串主要為中國語 文、歷史的課堂,以接近呈現真實的 方式展示劇中幾位學生與老師之間的互 動,從中探索香港當下社會的炙熱話題。

走向疑幻似真的劇場空間

《論語》創作方式是別開生面的,是為 「非傳統敘事式」的劇場。創作人通過 多場工作坊、與學生的訪問等,汲取現 今大中學生在討論爭議性的議題上所運 用的語彙,創造出一個疑幻似真的劇場 空間。

「眾聲喧嘩」與開放多元性

此平台與劇場空間製造出一種「眾聲喧嘩」的場域,透過老師與學生的互動或 朋輩間的對話,碰撞出一種表述後的回聲,是一種自由與多元的形式。除了不同世代交流後碰撞的「喧嘩」,編劇間 也因各種緣由,意想不到地擦出不少火 花。這種不同層次劇外劇內的「眾聲」, Chinese Lesson, a HKAF commission, is a modern interpretation of the classic The Analects. What the play attempts to address, however, is not the Confucian teachings upheld by Chinese pupils across millennia. It is instead a response to current social issues, continuing the approach of the New Stage Series.

Straddling between Reality and Drama

Chinese Lesson is special in that it breaks the traditional narrative. From workshops and interviews the two writers grasped the vocabulary used by university students and pupils when they debated controversial social issues. This vocabulary has been used in the play to simulate the real situation.

According to Chan, with the play set in the present Hong Kong, he intends to delve into how young people, as the prospect of the Hong Kong Diploma of Secondary Education Examination (HKDSE) and school-leaving is imminent, perceive their personal, school and social problems. The main characters – a few pupils and their teacher played by Chu Pak-him, represent certain voices in society. They feel so real and immediate because they are carved from research and observation, rather than from some abstract thinking or generalisation.

The Presence of Manifold Voices

Chinese Lesson embraces and exhibits different types of voices and vocabularies (heteroglossia), and shifts the usual centripetal forces of the discourse of power. Through the interaction between the teacher and pupils and the conversations between peers, the varied and loosely related voices of the characters emerge and are placed on an equal footing. In addition to the voices consequent on the interactions across generations, the two writers' voices have also been elicited. The existence of these disparate voices, on stage and off stage, adds depth to the play.

What is Independent Thinking?

In Chinese Lesson, the teacher does not cut an aloof figure



以至現實課室內不同學生「眾聲喧嘩」 之場景、各人的表述重複往來的回音, 讓劇作更多元、更整全。

真正的獨立思考?

劇中的老師雖為長輩,卻沒有以父權式 教學灌溉林木,反之打破了二元的對立, 引導並鼓勵學生獨立思考,一反有稱「填 鴨式」的傳統教學模式,而反映及指涉 的真實狀況是如何,學子是否能做到「格 物致知」、通識教育有否貫徹初衷,培 養學生的獨立思考?就有待觀眾自我反 思。而更長遠及宏大的是,使學生成為 「全人」,整體地了解人類的來龍去脈 與未來的發展,關心所處社會以至完 觀地看世界,這不應囿於獨立專科,而 應更全面的連繫各個領域。 who indoctrinates his students in high- handed manner. Rather he guides and encourages his students to think independently by asking a host of questions about Chinese language and history. The teacher is a stark contrast to the long-established elitist teaching method which essentially consists in learning by rote. The grand vision of education is to nurture students to the full: such students will be curious about what happens in society and in the world, in the past and future courses of humanity. Such a grand pursuit of knowledge belittles the demarcation of disciplines. The German philosopher Jürgen Habermas suggests that only do we demolish the absolute differentiation of disciplines can we establish rational communication. This is the true meaning of education.

This negotiation between the self and the mass, the individual and the community speaks to Confucianism's moral standards and concern over society. *Chinese Lesson*, making reference to The Analects, actually repudiates the bien pensant way of thinking – it embraces an inclusive style of education, irrespective of class, and it paves the



這種個人面向群體、小我與大我間交接的維度,涵蘊着儒家坦蕩面對群體、關懷社會的道德修養。所以《論語》之謂《論語》,有正面繼承也有反向的意義,非展示「獨尊一家」的規範式思想,而是更開放的以此為「端」,所謂「有教無類」,引領學子走向更自由、成為「全人」之路。亦如導演及編劇鄧智堅所言:「這些課堂不是説教式,而是跳脱式的,希望帶出更深遠的寓意」。

身份認同的多向度思考

在當今社會討論「本土」的大氛圍下, 而此「本土」與彼「本土」或許非同 出一源,文化身份是較個人的觀念還是 絕對的切割式觀念?也許沒有特定的答 案。此劇加入來自內地的學生一角,在 現今「身份認同」再次進入社會論述之 path towards a "free" and "full" person. "We don't lecture in these lessons. We hope to bring about a deeper meaning of education," says Tang.

Searching One's Identity from Different Directions

With the debate over localism getting hotter by the day, one person's "localism" may have different roots from another person's "localism". Is one's cultural identity a fluid personal conception or a rigid social conception? Perhaps there are no definitive answers. In *Chinese Lesson*, there is a character who is a student from mainland China. The character seeks to invite the audience to question their own cultural roots and identities. In a postmodern age characterised by disorder, there is probably a greater urgency to think openly and imaginatively, and to go beyond the narrow dichotomy between "rootedness" and "rootlessness". One example would be the French philosopher Gilles Deleuze who trod myriad paths in pursuit of his identity. He was no prey to the fallacious line of thinking which allows only two polar opposites.

時,帶領觀眾探索各人對文化源流、身份認同的問題。而在21世紀當下,歷史洪流、後現代的失序與混雜的文化中,我們也許可以從多向的角度思考,開放無限的想像力,超越有根與無根之間的定性想像,去思考身份的問題,不囿於停留「非此即彼」的概念。

結語

劇中人物所探索的各種問題,往往由個人迫切面對自身的問題上出發。然而,每個人的想法和動機或有異,不能以單一的行動去作普遍化的定型或標籤。觀賞此劇的同時或可細看,在「眾聲喧嘩」中各人行動背後之相異處,以及心理變化的不同。

Last Word

The personal is political. What prompts the characters in *Chinese Lesson* to enquire into all these questions has more to do with the urgency of their own personal issues than with the community. That said, as there are voices galore, there are minds galore. It would be foolish to attribute a singular motive to one seemingly identical act. When you look closer, deeper, you will notice the differences and similarities between the characters and how they change over the course of the play.

Translated by Anthony Chin





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鄧智堅

導演 / 編劇

Tang Chi-kin

Director / Playwright

和傑出演員等獎項。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》、《拚死 為出位》及《港女發狂之港男發瘟》。鄧更曾為 PIP 劇場全 職演員。

其他演出包括《亂世英雄》(原著:火鳳燎原)、《獨座 婚姻介紹所》、《馬克白》、《黑色星期一》、《小人國3 之小人三國》、《仲夏夜之夢》、《阿Q後傳》(香港、 人樂章》等。除本地演出,亦常到海外演出,包括 2015 年 加藝太平洋藝術節自編自導自演獨腳戲《聊 Dry 男》(溫哥 華)、2015年英國環球劇場《馬克白》(倫敦)、2012年《泰 特斯》(倫敦)反應熱烈,2013年更被邀往德國柏林及諾 伊斯兩個城市演出。曾參與台北藝術節、台北關渡藝術節 新加坡華藝節、神戶戲劇節等國際表演。

曾擔仟香港電台電視節目《好想藝術》主持人,及參與香 港電台電視節目,包括《手語隨想曲4》、《識法保職金》 及《春風伴我行》等。電影作品有《人間喜劇》、《三條 友飲醉酒》。

Tang graduated from the Hong Kong Academy for Performing Arts (HKAPA), where he won such accolades as the Outstanding Student Award and Outstanding Actor Award during his studies. In 2008, he was awarded Outstanding Young Actor by the Hong Kong Federation of Drama Societies. Notable works include MeChat, MicroSex Office, Stones in His Pockets, and He is Kong Girl, She is Kong Boy. He was a full-time actor of the PIP Theatre.

Other performances include Ravages Stage (adapted from The Ravages of Time), Waiting for the Match, Macbeth, Black Monday, Little Hong Kong Season 3, A Midsummer Night's Dream, The Story After Ah Q (Hong Kong and Taipei), and Phaedra. Directing and playwriting credits include Chinese Lesson, Un-Woman, The Leaend of Hua Tuo, and Musilove.

Tang also performs overseas on a regular basis. In 2015, he performed his own written and directed solo show MeChat in the Pacific Festival in Vancouver, and Macbeth in Shakespeare's Globe in London. In 2012, he performed in Titus Andronicus in London to rave reviews, and received invitations to perform in Berlin and Neuss. He has also participated in various arts festivals, including Taipei Arts Festival, Kuandu Arts Festival, Huayi - Chinese Festival of Arts in Singapore, and Kobe Drama Festival.

Tang has featured on RTHK TV programmes such as Artspiration, Sign Language, MPF Smart Tips, and Brave New Teachers, and starred in the films La Comédie humaine and Drink Drank Drunk.



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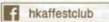
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朱栢謙 Chu Pak-him

朱 Sir Mr Chu

演戲家族創作組長,樂隊朱凌凌成員,香港電台電視節目《好想藝術》導賞員; 曾為中英劇團全職演員及香港小交響樂團駐團藝術家,現為藝術文化雜誌《Delta Zhi》撰寫專欄《朱事八卦》及中英劇團「高濃度參與演員」,憑中英劇團《大龍 鳳》獲得在第二十三屆香港舞台劇獎最佳男主角獎(喜劇/鬧劇),近作有《愛 情漫曼谷》。

Chu is the Creative Leader of Actors' Family, a member of the band Juicyning and the host of the RTHK TV programme *Artspiration*. He was an Artist Associate of the Hong Kong Sinfonietta and a full-time actor of Chung Ying Theatre Company (CYTC). Currently he is a columnist for the art and culture magazine *Delta Zhi* and a part-time actor for CYTC. He was awarded Best Actor (Comedy/Farce) in the 23rd Hong Kong Drama Awards for his performance in *Big Big Day* (CYTC). Recent works include *The Lesson I Learnt in Bangkok*.



黎樂恆 Lai Lok-hang

一資 Vin

2015 年畢業於香港演藝學院戲劇學院,獲頒藝術學士學位(主修表演)。在校演出作品包括:《鄭和的後代》、《羅生門》、《貓城夏秋冬》等,他在《鄭和的後代》中憑演繹鄭和一角獲得傑出演員獎。他亦曾演出一條褲製作《猥褻——三審王爾德》和《快熟都市》(讀劇)。

畢業後,他為了探索身體和心靈的連繫,考獲註冊瑜伽導師証書。他更參與了進 劇場組織的《演員運動》,純粹地探索演技和契訶夫《三姊妹》的世界。

Lai graduated from the School of Drama of the HKAPA with a Bachelor of Fine Arts in Acting in 2015. His school performances included *Descendants of the Eunuch Admiral*, *Rashomon*, and *My Days In Cat Town*. He has also appeared in Pants Theatre Production's *Gross Indecency: The Three Trials of Oscar Wilde* and *Boiled Beans on Toast* (play reading).

After graduation, Lai devoted himself to exploring the mind-body connection, which culminated in his attaining the qualifications of a Registered Yoga Instructor. He joined The Actors Lab, a performance-based training and research programme run by Theatre du Pif, through which he explored the art of acting and the world of Chekhov's *Three Sisters*.

寶秀



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演出 Performance

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16/3 (三Wed) 晚上7:30-9:00pm

更多加料節目詳情及網上報名:







羅嘉欣 Law Ka-van

團劇團一年制戲劇證書課程畢業生。現為自由身藝術工作者及戲劇導師,從事一切與舞台有關的工作。曾參與演出包括團劇團《長髮幽靈》(首演)2013、《Cabaret 2014》2014、《長髮幽靈》(重演)、《Gap Life》、《謀殺現場》2015、《Gap Life》(重演);並於以上製作中擔任不同的後台崗位,包括道具、服裝、助理舞台監督等。

A graduate of Whole Theatre's one-year Drama Certificate Programme, Law is currently a freelance art practitioner and drama teacher. She has performed in Whole Theatre's *Haunted Haunted Little Star* (premiere and re-run), *Cabaret 2014* (2014), *Gap Life* (premiere and re-run), and *A Spot of Murder* (2015), while taking up different backstage duties including props and costumes and assisting in stage management.





畢業於香港演藝學院戲劇學院榮譽學士,主修表演。在學期間獲頒發多項獎學金。校內曾演出多個舞台劇,當中憑《伊人》和《電子城市》的演出,獲頒發兩項傑出演員獎,此外《李逵的藍與黑》更獲頒發第22屆香港舞台劇獎——最佳整體演出獎。

潘振濠剛畢業即獲藝術發展局主辦的「2013-2014 戲劇人才培訓計劃」的資助,加入了本地集中形體與戲劇結合演出的進劇場,擔任見習全職演員。期間演出包括《白屋》、《演員運動 - 契訶夫的花園》、《海達·珈珼珞》(學校巡迴演出)。

Poon graduated from the School of Drama of the HKAPA with a Bachelor of Fine Arts (honours) in Acting. He received a number of scholarships and performed in many HKAPA productions, including *The Desired* and *Electronic City*, for which he won two Outstanding Actor Awards. *The Black and the Blue of a Man* won the Best Production Award in the 22nd Hong Kong Drama Awards.

After graduation, Poon received sponsorship from the Hong Kong Arts Development Council to enrol in the 2013/14 Drama Internship Scheme and became a full-time actor with Theatre du Pif. He has performed in *La Casa*, *The Actors Lab – Chekhov's Garden*, and *Hedda Gabler* (HKAPA tour).

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允心



溫子樑 修端(肥腸)
Wan Tsz-leung Tuen (Fatso)

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。亦考獲英國倫敦聖三一戲劇學院(音樂劇)第七級並得優異成績。在校期間,曾演出《青鳥》、《貓城夏秋冬》、《天邊外》、《羊泉鄉》等,並憑《看不見的城市》獲頒傑出演員獎,亦曾兩度獲頒「成龍慈善基金獎學金」。

Wan graduated from the School of Drama of the HKAPA with a Bachelor of Fine Arts (honours) in Acting. He also obtained a Grade 7 with Distinction in Musical Theatre from the Trinity College of Drama, London. His school performances included *The Blue Bird, My Days In Cat Town, Taming of the Shrew, Beyond The Horizon, Fuente Ovejuna* and *Invisible Cities*, for which he won the Outstanding Actor Award. He was a two-time recipient of the Jackie Chan Charitable Foundation Scholarship.



畢業於香港演藝學院戲劇學院學士(榮譽)學位,主修表演,在校期間曾獲多個獎學金。2015年於鄧樹榮戲劇工作室進修「專業劇場實驗室——如何有機地創造角色」課程。

近期作品有 Theatre Noir《我(不)完美》粵、英語版、《狄更斯的快樂聖誕》、中英劇團《無煙父子闖天關》、香港愛樂民樂團《「神州獵韻」普及音樂會》,以及電影《雛妓》。

Wong graduated from the School of Drama of the HKAPA with a Bachelor Degree in Acting. In 2015 she was enrolled in a physical theatre training course at Tang Shu-wing Theatre Studio

Wong's recent works include Theatre Noir's *Imperfect* (Cantonese and English versions) and *A Charles Dickens Christmas*; Chung Ying Theatre Company's *Game On Smoke Off*; Hong Kong Music Lover Chinese Orchestra's *Melodious Journey to the Frontiers*; and the Hong Kong film *Sara*.



趙伊禕

Zhao Yiyi Shum 香港演藝學院畢業,主修表演。在校演出《六個尋找劇作家的角色》、《施卡本

香港演藝學院畢業,王修表演。在校演出《六個尋找劇作家的角色》、《施卡本的說計》等,獲優異演員獎、林立三獎學金、毛俊輝獎學金等。近期演出有同流劇團《活在香港》、香港藝術節《森林海中的紅樓》等。憑糊塗戲班《愛妻家》獲第22屆香港舞台劇獎最佳女配角(喜/鬧劇)提名;《血還血》獲第三屆香港小劇場獎優秀女演員提名。並參與影視、廣告及國語配音工作。

Zhao graduated from the HKAPA, majoring in Acting. Her school performances included *Six Characters in Search of an Author* and *The Scams of Scapin*. She was a winner of the Outstanding Actress Award, Lam Lap-sam Scholarship and Fredric Mao Scholarship. Recent performances include *Life in Hong Kong* (Wedraman) and *Red Chamber in the Concrete Forest* (Hong Kong Arts Festival). She was nominated for the Best Supporting Actress Award (Comedy/Drama) in the 22nd HK Drama Awards for her performance in *A Good Husband* (The Nonsensemakers), and the Best Actress Award in the 3rd Hong Kong Theatre Libre for her role in *Oresteia*. She also works in film, commercials and voice-over.

簡歷照片 Bio Portrait© Lawrence Ng@Work House

Assistant playwright



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助理編劇

畢業於香港城市大學創意媒體學院,2009年創立小息跨媒介創作室,並以自由身任劇場導演、演員、文本及形 體創作等。近期作品包括小息《靜默邊境》、《靜默·邊境族》、《邊境國》及《女身饗宴》、社區文化發展中 心《十天十夜-一缺城市誦曲》、前推推戲劇工作坊《A 貨革命》等。

近期演出包括進劇場《安蒂崗妮》及《樓城》、前進進戲劇工作坊《七個猶太小孩》、《丁莊》、《A貨革命》及《耳 摇摇》、不加瑣舞踊館《英雄 @ 過期》、影話戲《我的 50 呎豪華生活》(香港、愛丁堡、台北)及《盛宴》、 「i-Dance Festival」《愛跳一分鐘》、眾聲喧嘩《眾聲喧嘩()》及《夢幻劇》、許翱鱗《誰釣的湖|垂釣的魚》、 錄像《哀溺文》、《I Hope You Don't Mind》、白日劇場《學習時代》等。

Chan graduated from the School of Creative Media of the City University of Hong Kong. In 2009 she founded the multimedia creative workshop Littlebreath, working as a freelance director, actress, dancer, text and movement creator for various theatres. Her recent productions include Littlebreath's Absent Presentee, Present Absentee, Border States and Woman-Appetites; Centre for Community Cultural Development's Heptahedron - A City's Odyssey; and On&On Theatre Workshop's A Good Revolution.

Recent performances include Theatre du Pif's Antigone and The Will to Build: On&On Theatre Workshop's Seven Jewish Children, Ding Village, A Good Revolution and My Trembling Ears; Unlock Dancing Plaza's Hero@Expired; Cinematic Theatre's My luxurious 50 saft life (Hong Kong, Edinburgh, Taipei) and The Feast; i-Dance Festival's 60-mins i-Dance; Heteroglossia Theatre's Heteroglossia and Dream Play; Hui O-lun's Fishy Stories, Elegy, I Hope You Don't Mind; and Latrance's School of the Time.

王健偉 佈景及服裝設計

Jan Wong

陳冠而

Chan Kwun-fee

Set & Costume Designer

2011年畢業於香港演藝學院舞台及製作藝術學院。舞台及場景設計包括《公園裡》、《空凳上的書簡2:繼續書 寫》、《轟隆》、《烏合之眾》、《青鳥》、《勁金歌曲3-請您記住我》、《今日城》等。

近年舞美作品包括《Moodless》、《Moodless II: Severely Unaffordable》、Dam Van Huynh《ma ma ma···Mambo!》、 何應豐《尋找許仙》、Christine Gouzelis《Savage Symphony》等、2015 年以編舞黎海寧作品《咏嘆調》與何應豐 聯合設計獲得香港舞蹈聯盟最值得表揚佈景設計。

Wong graduated from the School of Theatre and Entertainment Arts of the HKAPA in 2011, Design credits include Der Park. Special Delivery 2: Politely Intractable Still, The Sound of Evolution, The Crowd, The Blue Bird, Sing a Long 3: Together, and The Eleventh Capital.

Recent design credits include Moodless, Moodless II: Severely Unaffordable, ma ma ma...Mambol, In Search of Hui Sin, and Savage Symphony. In 2015, the Hong Kong Dance Alliance presented the Outstanding Achievement in Stage Design for Dance to Jan Wong and Ho Ying-fung for their design for Helen Lai's The Island Whispers.



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畢業於香港演藝學院戲劇學院導演系(一級榮譽)。獲09年香港藝術發展獎藝術新秀獎(戲劇)。亦憑《是沙 也是你和我》的舞台及燈光設計獲第五屆香港小劇場獎最佳舞台效果提名。

導演作品包括創典舞台《凱撒》、MetroHoliK Studio 《重遇在最後一天》(廣州重演)等。燈光設計作品包括 2014年香港話劇團國際黑盒劇場節《怪物》。現為 MetroHoliK Studio 創團成員、自由身遵演及燈光設計師。

Chan graduated from the School of Drama of the HKAPA with a Bachelor of Fine Arts (first-class honours) in Directing. He won the Award for Young Artist (Drama) of Hong Kong Arts Development Awards 2009, and received a Best Stage Effects nomination in the 5th Hong Kong Theatre Libre for Dancing On A Drop of Sand.

Recent directorial efforts include Caesar for Chuang Dian Theatre and At Last, We Met (re-run in Guangzhou) for MetroHoliK Studio. He has lit such productions as Monsters for HKRep International Black Box Festival 2014. He is a founding member of the MetroHoliK Studio

黎智勇 音樂 / 音響設計

Martin Lai Composer / Sound Designer

畢業於香港演藝學院,主修音響設計及音樂錄音。曾以《毒戒》獲紐約廣告節頒「Craft and Technique - Best Editing」。作曲及音響設計包括:中英劇團《過戶陰陽眼》、香港話劇團《虎豹別野》、同流《關愛》等。音響 設計包括: 7A 班戲劇組《灰闌》、Theatre Noir《螺絲小姐》、W 創作社《小人國》、愛麗絲劇場實驗室《觸怒觀眾》 等。黎氏於 05 年成立公司 Marsical Label, 並於香港演藝學院任兼職導師

Lai graduated from the HKAPA, majoring in Sound Design and Music Recording. He was awarded Craft and Technique - Best Editing for The Curse at New York Festivals. Composer and sound designer credits include Chung Ying Theatre Company's Go Go Ghost, Hong Kong Repertory Theatre's Journey with Mr. Aw and Wedraman's Iron. Other sound design includes 7A Class Drama Group's The Chalk Circle in China, Theatre Noir's Miss Rose-Romantic Musical, W Theatre's Little Hong Kong and Alice Theatre Laboratory's Offending the Audience. Lai founded Marsical Label in 2005. He is also a part-time lecturer at the HKAPA

盧榮 錄像設計

Lo Wing Video Designer

香港城市大學媒體設計及科技藝術碩士畢業。作品《我-媽媽-嬤嬤-爸爸-DV》獲第14屆北京大學生電影節 評委會大獎。

參與舞台多媒體設計包括:黃龍斌《單身大曬》、心創作《胖侶》、風車草劇團《築地哈林》、林澤群實現劇場《DIVA 先生的華麗戲劇教室》等。亦曾為劉以達、林一峰、許志安、跳格國際舞蹈錄像節(歡樂小小姐)等製作 MV。

現為短片、MV、廣告、互動媒體、劇場、獨立電影導演。

Lo holds a Master of Fine Arts in Creative Media from the City University of Hong Kong. His production me mother grandmother_father_DV won the Jury Prize at the 14th Beijing College Student Film Festival.

Previous multimedia stage design includes Tony Wong's Singlology, Bravo Theatre's Fat Piq, Windmill Grass Theatre's Home Coming, Pichead On Stage's Mr. Diva's Masterclass, and others. He has also produced music videos for such artists as Tats Lau, Chet Lam and Andy Hui, and the Jumping Frames International Dance Video Festival (Miss Happiness).

Lo is currently a director of short films, music videos, commercials, interactive media, theatre, and independent films.

Translated by Sophia Fong

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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

		繁帶國際領制舞口 UII	ionir ay inter	Hational Stag	e or colours
Tirin	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 - Simon Boccanegra 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
	粤劇《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
Ži.	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	СССН	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 - Prima Donna A Symphonic Visual Concert Conductor: Joana Carneiro With the Hong Kong Philharmonic Orchestra	СССН	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 Music Director: 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 - St Matthew Passion 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・涅翠柯與尤西夫・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 - Watermusic Artistic Director: Lars Ulrik Mortensen	CHCH	17/3	8:15pm
	拉斯・尤歴・摩頓臣古鍵琴獨奏會 藝術總監:拉斯・尤歴・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 human requiem	HKU-LYH	2-3/3	8:00pm
Šii.	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
	徳布西弦樂四重奏 - 巴赫至爵士 鋼琴:尚 - 菲臘・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				<u> </u>
,	亞太舞蹈平台(第八屆) 古住妮《右一左一》; 羅斯·麥克科馬克《力的重量》	Asia Pacific Dance Platform VIII Gu Jiani: Right & Left; Ross McCormack: The Weight of Force	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	FOLK-S, will you still love me tomorrow? 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 - What's Become of You? (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:蔡賴、黃聲絲及毛維、楊浩 節目三編舞:藍嘉穎、陳曉玲、梁儉豐、 徐奕婕、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 - The Sleeping Beauty Artistic Director/ Choreographer: Nacho Duato Music: Pyotr Ilyick Tchaikovsky	CCGT	17/3 18/3 19/3	7:30pm 7:30pm 7:30pm
in.	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	BigMouth Direction & Performance: Valentijn Dhaenens	CCST	1-3/3 5/3	8:15pm 6:00pm
	《小戦爭》 導演及演出:華倫天・達恩斯	SmallWaR Direction & Performance: Valentijn Dhaenens	CCST	4/3 5/3	8:15pm 2:30pm
	北方布夫劇場	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
ir	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	8:00p m 3:00pm
Ž.	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:劉若瑀	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
Ž.	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
	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 Opus 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《鋼琴傻俠》 由托馬斯·蒙克頓及桑諾·西爾文諾伊寧創作	Circo Aereo & Thomas Monckton - The Pianist Created by Thomas Monckon and Sanna Silvennoinen	CHT	11/3 12/3 12/3	8:15pm 3:00pm 8:15pm
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CCGT 香港文化中心大劇院 Grand Theatre, HK Cultural Centre CCCH 香港文化中心音樂廳 Concert Hall, HK Cultural Centre 香港文化中心劇場 Studio Theatre, HK Cultural Centre CHCH 香港大會堂音樂廳 Concert Hall, HK City Hall CHT 香港大會堂劇院 Theatre, HK City Hall 香港演藝學院歌劇院 Lyric Theatre, HKAPA 香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA

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	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	「創造中…」攝影活動
19/03/2016	"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》一布索堤的藝術 Simon Boccanegra - the Art of Sylvano Bussotti
	音樂 MUSIC
15/02	音樂 MUSIC 《我就嚟是歌手》20 Feet from Stardom
15/02 17/02	
	《我就嚟是歌手》20 Feet from Stardom 《首席女聲》- 一部歌劇的故事
17/02	《我就嚟是歌手》20 Feet from Stardom 《首席女聲》- 一部歌劇的故事 Prima Donna - The Story of an Opera
17/02 20/02 28/02 -	《我就嚟是歌手》20 Feet from Stardom 《首席女聲》- 一部歌劇的故事 Prima Donna - The Story of an Opera 繽紛銅管樂派對 Discovering the Brass Beast 國際作曲家高峰會
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	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 Audience	
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	
10/01, 22/05	《曼儂》Manon	
17/01	《茶花女》La Traviata	
24/01	《遊吟詩人》// Trovatore	
28/02, 19/03	《理察二世》Richard II	
10/04	《安娜·波萊娜》Anna Bolera	
16/04, 23/04, 15/05	《威尼斯商人》The Merchant of Venice	
17/04	《波希米亞生涯》La Boheme	
24/04, 15/05	《浮士德》Faust	

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

14,000十 藝術家來自 artists from 個國家及地區 countries and regions





在過去24年,「青少年之友」已為 Young Friends reached

students in the past 24 years

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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.



