

In the moment x 時 x to



#### 同心同步同進 共創更好未來 RIDING HIGH TOGETHER FOR A BETTER FUTURE



香港賽馬會是世界頂級賽馬機構,亦是致力為社會謀福祉的非牟利企業,為香港創造可觀的 經濟及社會價值。馬會是香港最大的單一納稅機構,亦為全球最大慈善公益機構之一,並提供有節制 博彩,協助政府打擊非法賭博。馬會與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class racing organisation dedicated to community betterment. As a not-for-profit enterprise the Club generates substantial economic and social value for Hong Kong. It is Hong Kong's largest single tax payer and one of the world's largest charity and community donors. Through its responsible wagering, the Club also assists the Government in combatting illegal gambling. The Club is always "riding high together for a better future" with the community.





香港藝術節45周年誌慶,謹此衷心致賀。 自1973年以來,這項盛事每年為觀眾帶來整整一個月的豐富節目;各項戲劇、舞蹈、音樂、歌劇和多媒體表演多姿多彩,令人目不暇給。每年藝術節,以至藝術節的每項表演都展現藝術家的精湛造詣和演出熱誠,帶領觀眾進入璀燦迷人的藝術世界。

香港藝術節不但讓香港的藝術創作人才在國際舞台盡顯光芒,同時亦有助提升香港的藝 術文化中心形象。

今年的藝術節節目繽紛多元,經典與當代作品兼備,本地和國際藝術家一同獻藝,精彩紛呈。欣悉今屆藝術節將安排三個特備節目,包括由三藩市歌劇院與香港藝術節聯合製作的《紅樓夢》,以慶祝香港特別行政區成立20周年,萬眾期待。

除了世界級表演節目,今年的藝術節還會再舉辦多項外展活動,供市民參與,其中「香港藝術節青少年之友」計劃有助提升學生的藝術欣賞能力,而「加料節目」如工作坊、後台參觀和大師班等活動,則讓觀眾了解節目的創作過程,是難得的經驗體會。

過去45年,香港藝術節發展千里,成績驕 人,殊堪讚許。謹此祝願藝術節及各項演出 繼續綻放異彩,再創高峰。

ART

香港特別行政區行政長官



It gives me great pleasure to congratulate the Hong Kong Arts Festival on the occasion of its 45th anniversary. Since 1973, the Festival has been enriching and delighting audiences with an annual, month-long programme brim-full of theatre, dance, music, opera, multimedia and much more. Each year, and with every show, it brings to Hong Kong a world of splendour – the art and the passion of performance.

No less important, the Festival puts a bright international spotlight on Hong Kong's creative talents, while enhancing this city's image as a flourishing centre for arts and culture.

This year's Festival programme embraces both the classic and the contemporary, from Hong Kong and from around the world. And I am delighted that the 20th anniversary of the establishment of the Hong Kong Special Administrative Region will be celebrated with three special Festival programmes. They include the Asian premiere of the San Francisco Opera-Hong Kong Arts Festival co-production of *Dream of the Red Chamber*.

Alongside world-class performances, the Festival will again serve the community through its outreach activities. The Young Friends of the Hong Kong Arts Festival, among other programmes, enhances student appreciation of the arts. And Festival PLUS presents workshops, backstage tours, master classes, giving audiences valuable insights into the creative process.

I applaud the achievement of the Hong Kong Arts Festival over these 45 years. And I wish the Festival continuing success in the years – and the performances – to come.

C Y Leung

Chief Executive, Hong Kong Special Administrative Region



歡迎蒞臨第45屆香港藝術節。今屆是藝術 節歷史上的里程碑, 感謝各位參與這場節 日。

一如以往,我們繼續致力為觀眾帶來引人 入勝的表演節目。我們的目標得以實踐, 曾有賴各界的支持。在此,我特別鳴謝香 港特別行政區政府每年經由康樂及文化事 務署提供撥款;同時,亦為香港賽馬會 慈善信託基金一直以來的支持與信任説 聲「多謝」。另外,還要感謝一眾贊助企 業、機構及個人捐助者的慷慨支持,讓形 形色色的高質素演藝節目得以呈獻。最 後, 感謝贊助及捐助青少年之友、學生票 捐助計劃及新作捐助計劃的各方人士,是 您們的支持築起了香港藝術界的未來。

感謝您參與藝術節,成就她綻放異彩。希 望您樂在其中。

I am delighted to welcome you to the 45th Hong Kong Arts Festival. Thank you for joining us at this performance as we celebrate this milestone edition of the Festival.

As in previous years, we remain committed to presenting works that entertain, intrigue and captivate, and I would like to express my sincere thanks to the supporters who help us to achieve this goal. I am particularly grateful to the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention: I also wish say a big "thank you" to the Hong Kong Jockey Club Charities Trust for their long term support and belief in our work. Further thanks go to the many sponsors, donors, institutions and individuals whose support enables us to present a varied programme of the highest quality. I am also grateful to the donors and sponsors who enable our Young Friends programme. Student Ticket Scheme. and New Works Scheme to thrive, helping to build a future for the arts in Hong Kong.

Thank you for being a part of this Festival; your presence is critical to its success. I hope you will enjoy the performance.

Chairman. Hong Kong Arts Festival



歡迎閣下蒞臨第45屆香港藝術節。今年我 們呈獻古今中外藝術家的作品,由當今非 常優秀的表演者呈現在舞台上。

今年藝術節將在主要表演場地和4個露天場 地呈獻合共180場演出;另外,多項「加料 節目」讓藝術節更顯豐盛。希望你們能夠 享受令人難忘的特別時刻。

2017年也是「青少年之友」的一個重要里 程。這個多面向而深入的教育計劃創始於 25年前,至今已惠及逾730,000名青少年。 我們同時慶祝年青與成長!

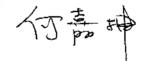
我與藝術節全人,向所有參與和支持藝術 節的人十及機構,表達最誠摯的謝意。我 也想藉此良機,邀請您參觀文化中心大堂 的藝術節展覽,分享您對過去藝術節的點 滴回憶,為我們的未來留下過去珍貴的記 铅。

It is a pleasure and privilege to welcome you to this 45th anniversary edition of the Hong Kong Arts Festival, in which we present the work of inspiring artists, past and present, brought to life by some of the finest performers of today.

A total of 180 performances are presented in major venues and in four open air locations; additionally, our many PLUS events enrich the Festival experience. We hope you will enjoy many special moments, which will resonate into the future.

2017 also marks an important milestone for Young Friends. the multi-faceted, in-depth educational initiative which has reached over 730,000 young people since its inception 25 years ago. We celebrate both youth and maturity!

With the entire team. I would like to express our deepest thanks for the participation and support which sustains us in the mission to present a world class Festival. Please do also visit the Festival Exhibition in the fover of the Cultural Centre and share your memories of moments from past Festivals to add to the HKAF archives as a record for the future



何嘉坤 香港藝術節行政總監

Executive Director, Hong Kong Arts Festival

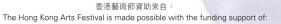
HONG KONG TOURISM BOARD



查懋成

香港藝術節主席









貢獻香港藝術節45年伙伴及藝術節開幕演出贊助 The Hong Kong Arts Festival's Proud Partner for 45 Years & Festival Opening Sponsor



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

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藝術節指定用卡





節目贊助 Programme Sponsors

The Cha Foundation 杳氏基金會





















#### 多謝支持! THANK YOU PARTNERS!

於2017年2、3月舉行的第45屆香港藝術節呈獻連串精采節目,邀請逾 1.700位優秀國際藝術家及本地演藝人才獻藝,並同時舉辦超過300項加料節目及 教育活動,致力為社會各界及本地學生提供豐富多元的藝術體驗。

香港藝術節衷心感謝每位支持者的寶貴貢獻,

讓我們能夠為香港觀眾帶來此國際藝壇盛事。

The 45th Hong Kong Arts Festival in February and March 2017 presents an array of exceptional performances, featuring over 1,700 outstanding international and local artists. HKAF also organises over 300 PLUS and arts education activities aimed at enriching the cultural experience of students and communities across Hong Kong.

We sincerely thank all our partners for their generous contribution, enabling us to bring the premier international arts festival to Hong Kong audiences.

> 藝術節指定航空公司 Official Airline



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#### THE ART OF PERFORMANCE

#### 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,2017年第45屆藝術節的年度預算約港幣一億二千萬,當中香港特區政府的基本撥款約佔總收入的14%,約9%來自政府慶祝特區成立20周年特別節目撥款,另外約28%來自票房收入,約32%依賴來自各大企業、熱心人士和慈善基金會的贊助和捐款。預計餘下的大約17%則來自政府針對捐款和贊助收入而提供的配對資助。

香港藝術節每年呈獻眾多國際演藝名家的演出,例如:安娜·涅翠柯、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、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅廳樂團、威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、柏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 25 年來,已為逾 710,000 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」每年提供超過 8,500 張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「加料節目」,例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等,鼓勵觀眾與藝術家互動接觸。

#### 2017年藝術節預計收入來源:約港幣—億二千萬 Estimated Income Sources for 2017 HKAF: Approximately HK\$120 Million



Potential Matching Grant for Sponsorship and Donation Income 按捐款和贊助收入 可望獲得的配對資助

Special Funding for HKSAR 20th Anniversary Programmes 慶祝香港特區成立20週年 特別節目撥款

Government Baseline Funding 政府的基本撥款

(Updated Sep 2016 2016年9月更新)

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. Secured government baseline funding for the Festival in 2017 represents roughly 14% of the HK\$120 million budget, with another 9% specially provided by the Government for programmes celebrating the 20th Anniversary of the HKSAR. Around 28% of the Festival's income comes from the box office, and another 32% comes from sponsorship and donations from corporations, individuals, and charitable foundations. It is anticipated that the remaining 17% will come from the Government's new matching scheme, which matches income generated through private sector sponsorship and donations.

HKAF presents top international artists and ensembles, such as Anna Netrebko, Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Gianandrea Noseda, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, Rundfunkchor Berlin, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, New York City Ballet, Paris Opera Ballet, Hamburg 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 25 years, our "Young Friends" scheme has reached over 710,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects serving primary, secondary, and tertiary school students has been launched in recent years. Donations to the "Student Ticket Scheme" also make available over 8,500 half-price student tickets each year.

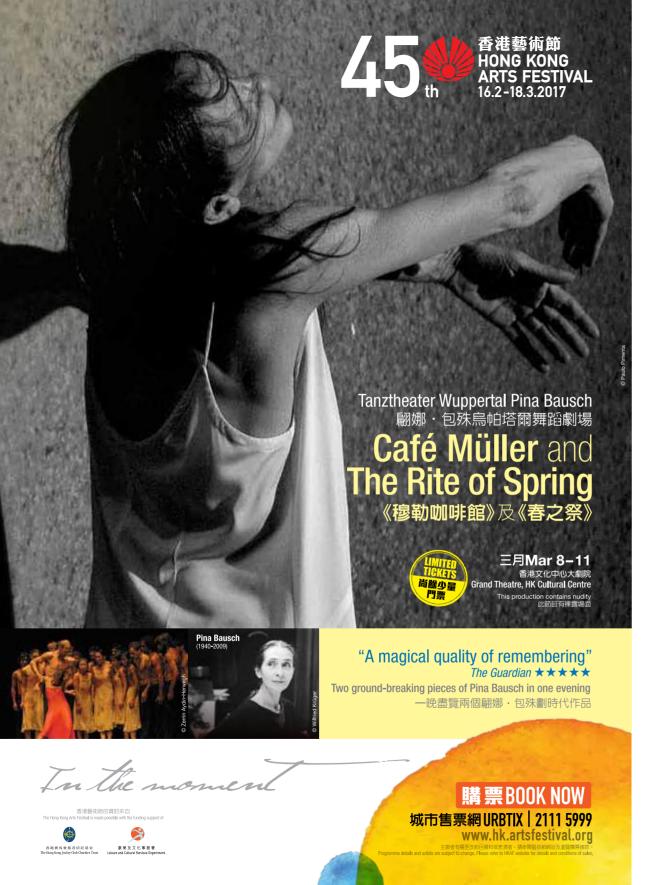
HKAF organises a diverse range of "Festival PLUS" activities in community locations each year to enhance engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

誠邀贊助或捐助第45屆香港藝術節;詳情請與藝術節發展部聯絡。 For sponsorship opportunities and donation details of the 45th 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





Presents

#### 《香港家族》三部曲

#### 第一部【香港太空人】

#### A Floating Family, Play One Hong Kong Astronaut



香港藝術節委約及製作

Commissioned and produced by Hong Kong Arts Festival

<sup>2</sup>/<sub>EB</sub> 24-26

<sup>Зд</sup> 8, 11, 15, 18-19

0

香港大會堂劇院 Theatre, HK City Hall

演出長約1小時30分鐘,不設中場休息

Running time: approximately 1 hour and 30 minutes with no interval



粤語演出,附中、英文字幕

Performed in Cantonese with Chinese and English surtitles

本節目有吸煙場面及粗俗語言

This production contains smoking scenes and strong language

封面照片 Cover Photograph: © Lawrence Ng@WorkHouse 彩排照片 Rehearsal Photographs: © 陳立怡 Yvonne Chan



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網上追蹤香港藝術節 Follow the HKArtsFestival o











#### 《香港家族》三部曲

第一部 1996 《香港太空人》

第二部 2004 《留住香港》

第三部 2017 《香港人太空》

黃歡一家的三餐晚飯,分別在1996年、2004年和2017年的香港,從1997年前移民潮,經歷2003年的沙士後,再到2017年特首選舉年,道出香港二十年來的變遷。

#### 人物角色

#### 黃歡/阿爸

一家之主,育有四名子女,杜蟲公司老闆

#### 馬文娟 / 阿媽

黃歡第二任妻子,育有三名子女,黃秋榮繼母

#### 黄秋榮 / 大哥

長子,馬文娟繼子,Clara 丈夫,鄭諾瑋繼父

#### 黃春萍 / 大妹

大姐,為家族杜蟲生意奔馳

#### 黄夏美 / May May

二妹,好勝外向,熱衷娛樂

#### 黄冬東 / 冬東

弟弟,小時候夢想成為太空人,喜愛音樂

#### Clara / 大嫂

黃秋榮妻子,鄭諾瑋母,出身風塵

#### 鄭諾瑋/瑋仔

Clara 女兒,黃秋榮繼女,隨父母移民加拿大

#### A Floating Family - A Trilogy

Play One 1996 Hong Kong Astronaut

Play Two 2004 All Out of Love
Play Three 2017 Vacant in the City

Three dinners with the Wongs at three vital moments for the city of Hong Kong: mass waves of migration before 1997, after the outbreak of SARS in 2003, and the Chief Executive election in 2017, over the course of two decades. *A Floating Family* tells the story of every typical Hong Kong family.

#### Characters

#### Wong Foon / Dad

Head of the family, father of four children, owner of a pest control company

#### Ma Man-kuen / Mum

Wong Foon's second wife, mother of three children, stepmother of Wong Chau-wing

#### Wong Chau-wing / Big Brother

Elder son of Foon, stepson of Ma Man-kuen, husband of Clara, stepfather of Cheng Nok-wai

#### Wong Chun-ping / Big Sister

Eldest daughter of Wong Foon, and his successor as manager of the pest control business

#### Wong Ha-mei / May May

Second daughter of Wong Foon, fond of show biz culture

#### Wong Dung-dung / Dung-dung

The youngest son of Wong Foon, a music-lover who had childhood dreams of becoming an astronaut

#### Clara / Sister-in-law

Wife of Wong Chau-wing, mother of Cheng Nok-wai

#### Cheng Nok-wai / Little Wai

Daughter of Clara, stepdaughter of Wong Chau-wing

#### 《香港家族》三部曲:第一部【香港太空人】 A Floating Family, Play One Hong Kong Astronaut

監製 Producer

香港藝術節 Hong Kong Arts Festival

編劇 Playwright 能文康 Loong Man-hong

導演Director方俊杰Fong Chun-kit

Cast

#### 角色及演員

黃歡Wong Foon葉進Yip Chun

馬文娟 Ma Man-kuen 劉雅麗 Alice Lau

黃秋榮Wong Chau-wing潘燦良Poon Chan-leung黃春萍Wong Chun-ping黎玉清Lai Yuk-ching黃夏美Wong Ha-mei蔡運華Tsoi Wan-wa Shirlee

**黃冬東** Wong Dung-dung 楊偉倫 Alan Yeung

Clara Clara 楊淇 Kate Yeung 鄭諾瑋 Cheng Nok-wai

黃呈欣 Wong Ching-yan Birdy



#### 返屋企食飯 —《香港家族》的故事

Home is Where You Return for Dinner

**15.1**(日 Sun) 節目已舉行 Past Event

#### 演後藝人談 Post-performance Meet-the-Artists

演員於演出後與觀眾見面。

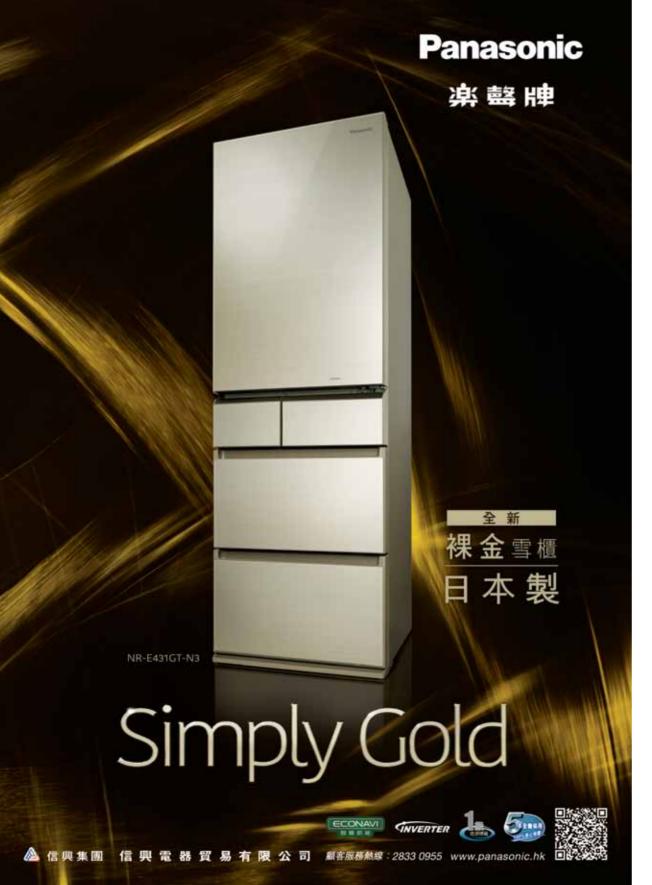
Performers meet the audience after the  $% \left( 1\right) =\left( 1\right) \left( 1\right)$ 

performance.

**25.2** (六 Sat ) 9:45-10:15pm **2.3** (四 Thu ) 9:45-10:15pm **11.3** (六 Sat ) 9:45-10:15pm (演出後 Post-performance)

廣東話主講 In Cantonese

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#### 製作及創作人員 Production & Creative Team

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総総 Minnie Au Chief stage technician Chan Yiu-fai 中文字幕 鍾維新 Stage Technician Lee Kwok-wai 英文字幕 So Ka-shun Ricky 吳翠茵 黃油明 Light Programmer Lam Chun-kit 字幕控制 Jose Ho

盧嘉駿

燈光技師 Lighting Technician 梁景欣 Leung King-yan 音響控制員 Sound Operator 李文俊 Li Man-chun 服裝主管 Wardrobe Supervisor 張黛儀 Cheung Doi-vee 服裝助理 Dresser 蘇穎恩 So Wing-yan 髮型 Hair Stylist Ray Mork Ray Mork Taky Chung Taky Chung Evan Wong Evan Wong Herman Lai Herman Lai @Fifth Salon @Fifth Salon 化妝 Make-up Stylists Chinchin Minnie Au @Priscilla Choi spectrum @Priscilla Choi spectrum Chinese Surtitles Chung Wai-sun **English Surtitles** 

Amy Ng Timothy Wong Surtitle Operator Lo Ka-chun

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#### 故事梗要

#### 1996年 香港太空人

大哥黃秋榮帶着妻子Clara和繼女鄭諾瑋回家, 趁離港前跟老父黃歡、繼母馬文娟、二妹黃 春萍、三妹黃夏美和小弟黃冬東見面。秋榮的 到來,掀起各人心中的矛盾:老父對兒子的期 望、兒子對父親的抱怨、繼母對繼子的忌諱、 弟妹對大哥的不捨,還有老父對毫無血緣關係 的「孫女」鄭諾瑋的芥蒂。家人間的不和、現 實生活的無奈、人生中的無數妥協,在一頓餞 行飯中,一觸即發。

#### 2004 年 留住香港

相隔八年,一家人在年末冬至再次聚頭。黃歡中風,現入住老人院。秋榮與繼女諾瑋回港,尋找新的工作機遇。春萍頂下家族杜蟲生意,業績並不理想。夏美游走於電台及娛樂雜誌社間,飽受壓力。冬東終於大學畢業,初投社會,處處碰壁。馬文娟也被家庭生活及杜蟲生意弄得焦頭爛額。在紛亂的大時代,各人掙扎求存,拼命找尋安身立命之所。

#### 2017 年 香港人太空

黃歡已經離世數載。秋榮事業發展順利,成為 特首選舉委員會成員,與春萍合作投資上海的 一個大閘蟹養殖場,夏美接手家族杜蟲生意, 冬東隨秋榮學做生意,諾瑋亦回港發展。一家 人在大閘蟹收成日聚頭,一頓家常便飯,掀起 家人之間的各樣矛盾。

#### **Synopsis**

#### 1996 - Hong Kong Astronaut

Before he emigrates, eldest brother Wong Chauwing goes back to the family home in Kowloon City for dinner, something he hasn't done in a long time. Coming along to meet the family is his wife Clara, who used to work as a prostitute. Chau-wing's presence is stirring all sorts of emotions in the family: Father's opinions (not to mention those of the whole family) on his son's emigration plans; step-mother's prejudices against Chau-wing; the younger siblings' sadness over their big brother's impending departure; and both parents' unease over Chau-wing's taboo marriage to Clara and relationship with his step-daughter Cheng Nok-wai. With emotions bubbling inside everyone, the family is about to explode.

#### 2004 - All Out of Love

Chau-wing returns to Hong Kong together with step-daughter Nok-wai, harbouring ambitions for a new career. His elderly father moves into an old people's home after suffering a stroke; Chun-ping is working herself to the point of exhaustion trying to hold up the family business; Ha-mei is suffering from anxiety after losing her radio station job and starting work at a gossipy tabloid; Dung-dung, who has just started working, is getting swept up in the currents of the time; step-mother Ma Man-kuen is worn out physically and mentally from taking care of Foon and the family business. The family seems lost and frustrated, much like the times they are living in.

#### 2017 - Vacant in the City

Chau-wing, now head of the family after his father's death, is not only a successful businessman with an investment in a hairy crab farm together with Chun-ping, but also a committee representative for the Chief Executive election; Ha-mei is now taking over the family pest control business; Dung-dung is apprenticing with his elder brother; Nok-wai working in a PR agency in Hong Kong. A dinner celebrating the hairy crab harvest brings the household into an unresolved family conflict.



#### 編劇的話

#### 龍文康 Playwright's Note

Loong Man-hong

1996年的香港,如果有具體經歷過的,都會記得是很紛亂的。移民的應該都走了,沒有移民的在等時間過,有些想離開但沒有離開的,又對 BNO 趨之若鶩,總之就是買重保障,多個身份就可以心安。但當時,我們都沒有安下心來。

那年頭,記憶裏的我也很躁動。當周遭有 經歷的大人都在忐忑的時候,年青人不可 能會靜得下來。那時,股市樓價瘋狂地飆 升,連滯留在香港的越南難民,也騷亂了, 據說當時向難民營放了一千八百枚催淚彈; 年頭年尾的火災嚇得人心慌慌的;空氣中 像滲着氣味,彷彿不能讓時間好好的、靜 靜的過。

那年與今年一樣,好些人跑出來,說要展現才能的一面爭取去領導我們。當然,這感覺,是陌生的,我們這麼多代人,知道的可能就是港督,不認知的就是未來的特首。我們從沒試過這情景,領導這回事,像在骨子裏一樣的反問:也有得揀嘅咩?

誠如父母、兄弟姊妹,我們也沒有選擇, 家人始終是家人,你喜歡與否也逃不了, 難避開。社會的變化影響了每個家庭,家 庭則改變了我們。

很多人問我是否要寫大時代的歷史劇,我 想這是個美麗的誤會,我只想回家吃一頓 飯。

在那躁動的時代,一家人圍着電視機吃一 頓飯,像理所當然的。時光回溯,那應該 就是一頓安樂茶飯,圍圈坐在一起,心, 就踏實了。 For anyone who truly experienced Hong Kong in 1996, their memories are probably of a chaotic time. Those who planned to emigrate had left; those not emigrating were waiting for time to pass. Then there were those who wanted to leave but didn't; those who fought to get the British National Overseas (BNO) passport. The most important thing was to procure a safety net – perhaps acquiring one more identity would provide comfort. But really, no one felt any comfort.

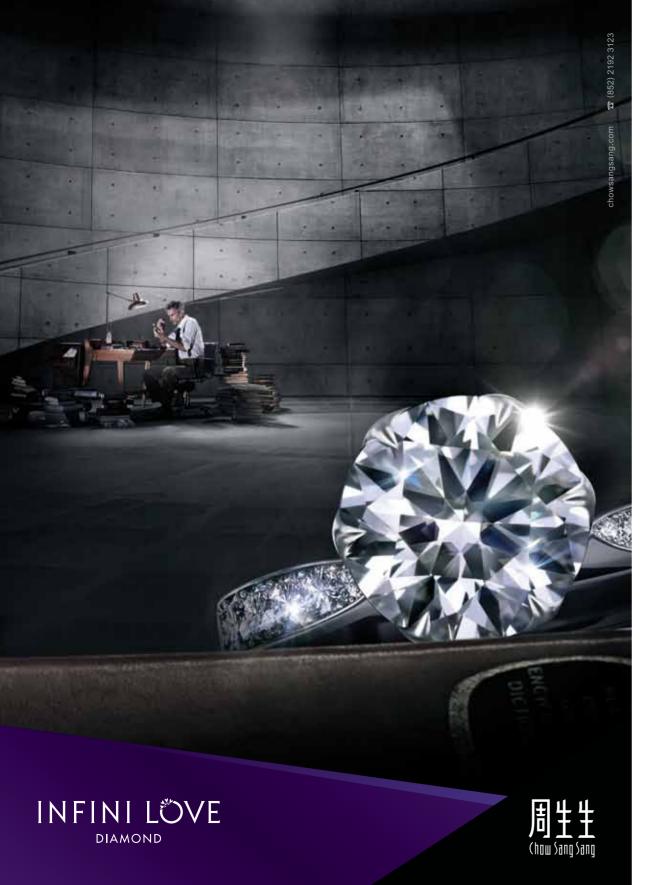
From what I remember, at the beginning of that year I was also restless. With all the adults around you radiating unease, it was impossible as a young person to feel calm. At that time, stock and property prices were skyrocketing, and even the Vietnamese refugees trapped in Hong Kong began to riot. Apparently, some 1,800 tear gas grenades were hurled at the detention camp. Fires at the start and end of the year put everyone in fear; the air tasted of unease, thick with disquiet, as though refusing to let time pass through in peace.

This year bears similarities to that time, with a number of people fighting to prove their leadership abilities to the city. In some ways, this is an alien concept. Many generations of Hong Kong people may understand "governor", but no one knows of the future under a "Chief Executive". We have never experienced this scenario, this concept of leadership. The question arises from deep within: "Oh, we have a choice?"

As with parents and siblings, you don't get a choice. Family is family, whether you like it or not; it's not easy to escape or avoid it. And when societal changes affect each and every family, our families in turn impact on us.

Many people have asked me if I wanted to write a history play about this era. I think that this is a beautiful misunderstanding; I just want to go home for a family dinner.

In the tumultuous times pre-1997, it seemed only natural for the family to sit together eating dinner around the television. Looking back now, that is what one would call a happy meal. Every one sitting together, in a circle – that's how the mind is grounded.



#### 導演的話

tex Director's Note

Fong Chun-kit

《香港家族》三部曲是描寫一個家庭在三個不同年代的故事。我們從1996年走到2004年,再回到2017年此時此刻的香港。排練這一次製作是一趟奇妙的旅程,作為香港土生土長的80後,故事中的20多年説多不多,説少也不少。能夠在排練中重新回顧這些年的香港,的確百感交集。

我們香港人不知從何時開始,便在忙碌之中 渡過一生。過去、現在和將來對我們來說只 是一些字眼而已。我們沒有時間回顧過去, 沒有閒情享受現在,也沒有空間展望將來。 到底我們香港人一生在幹些什麼呢?

說我們沒有回憶嗎?為排練做功課的時候, 看着1996至1997和2003至2004的大事回顧, 心中的悸動證明了我們沒有忘記。至於在排 練時仍是將來的第三部2017年,到演出時便 成了現在,當中的複雜感受,我也不知用什 麼形容詞去表達了。

我們香港人是「永遠向前永不停步」,但到底我們邁進一條怎麼樣的道路?這條前路是我們想到達的烏托邦嗎?我們為了向前錯失了些什麼嗎?倒不如停一停步,也回頭看看及感受一下以前走過來的步伐,或許我們能找到路向,整理一下才再出發,不是更好嗎?

最後感謝藝術節成就了這次旅程,也感謝結伴同行的戰友們,讓我這年輕的領航員能跟你們一起走完這趟旅程。希望大家看完《香港家族》三部曲,也走了一趟這奇妙的旅程。

This trilogy, *A Floating Family*, is a story about a family at three different points in time. We go from 1996 to 2004, before returning to 2017, at this very moment in Hong Kong. Rehearsing for this production was a marvellous journey. To a born-and-bred Hong Kong child of the 80s, you could say the 20 years spanned by the story is not a particularly long, or short period of time. During rehearsals, thinking back about the Hong Kong of these years certainly stirred up many emotions.

It's not clear when it began, but Hong Kong people are living their entire lives in a state where they are constantly busy. Past, present and future are merely words to us. We have no time to review the past, enjoy the present or look forward to the future. So what are Hong Kong people doing all their lives?

Have we no memories? In doing research for this show, the quickened heartbeat upon reading news reports from 1996 to 1997 and 2003 to 2004 proved that these times had not been forgotten. As for rehearsals for the trilogy's final play (set in 2017), at that time the events were still ahead of us in the future, but we all knew that they would become the present at the time of performance – I don't have the words to describe the complex feelings this aroused.

We Hong Kong people believe in always moving forward, but what is this path that we are going along? Does it lead to utopia? By charging forward, what did we miss out on the way? Why not pause for a moment, look back and process the steps we took to get here; perhaps we can regain our sense of direction before we set off again. Wouldn't that be better?

Finally, I would like to thank the Hong Kong Arts Festival for helping us to achieve this journey, as well as those who have walked alongside this young navigator, completing this odyssey together. As for the audience watching the show, I hope that this Hong Kong trilogy will also take you on a wonderful journey.

Notes translated by D.T.

#### 大時代小史詩

2017年香港藝術節的戲劇,圍繞着家庭 與個人大做文章。個體與制度的矛盾, 永遠是大命題,但小説與戲劇,總少不 了人,只能從一顆沙粒看世界。可是當 代劇場,尤其是理論先行的大論述式劇 場,人物往往為理論服務,少有站得住 腳的道理。

所有真實的東西,往往並非表像的現實, 所以當代劇場,往往看不起寫實主義。 現實典型一出現,大家都覺得假得可笑。

契訶夫寫的那種表面淡然而幕後風起雲 湧的人與時代的戲劇,是否已經被戲劇 電視電影的煽情徹底取代了?這個問題 也許是一個偽命題,是個陷阱,一回答, 就好像已經承認了問題的存在。

也不能只是等待這樣的作品出現,只好催生這樣的創作嘗試。

2015年,決定找龍文康寫一個香港家庭 在三個歷史轉折點的生活場景,分成三 齣戲分別上演,部分靈感來自美國編劇 和導演理察·尼爾遜的《蘋果家庭》四 部曲。他用四幅「超寫實」的人物即景, 白描出一個城市、一個國家當下的真實。

香港回歸二十年了,這個城市進入了大 論述的激辯時代。《香港家族》三部曲, 回歸二戰後的「新寫實主義」;那個年 代,新世紀在千瘡百孔的舊世界的灰燼 中慢慢重建,很多人的命運如浮萍,倉 惶失落。《香港家族》三部曲描寫的黃 歡一家人,雖然生存在已經富裕起來的 香港,但在時代的更迭中卻失去了方向。 記錄這家人在三個歷史時刻的生命片 段,也許就是所謂的藝術的時代使命。

文 蘇國雲(香港藝術節副節目總監)

#### Small epics in a grand era

The theatre programmes at this year's Festival revolve around the family and the individual. In novels and the theatre, conflict between the individual and the society is always seen through the stories of people – one sees the world through a grain of sand, through real people's lives in a specific society. Yet in many contemporary plays oriented around a grand social discourse there rarely exist authentic characters, or a real social space.

Everything that is real is not always what it seems. Simpleminded realism is often scorned in contemporary theatre, because it is fake and often laughable. The world is often too complicated to portray it with a linear story-line.

However, has tremendous drama about the lives and times of people (like that written by Chekhov) been completely replaced by sentimentalism in theatre, TV soap and film? This question is a pseudo-proposition, a trap. Once you answer it, you are more or less admitting that the issue exists.

We believe such works can be created, so we foster attempts to commission them ourselves.

We invited Loong Man-hong to write the story of a Hong Kong family at three turning points (1996, 2004, 2017) over a span of 20 years, and they are to be staged in three plays. The inspiration for this commission came from watching *The Apple Family* (a four-play cycle) by American playwright and director Richard Nelson. Seldom have I seen such "living" characters on stage, and such naturalistic portrayals of people from a city and a country.

It has been 20 years since the handover of Hong Kong took place, and the city has entered an age of grand discourse and vigorous debate. The Floating Family trilogy harkens back to the "neorealism" that was birthed in the post-World War II era, when a new order was slowly built amidst the ruins of an old world, and many drifted along in confusion and panic as their lives unfolded. The family of Wong Foon were born in a time of prosperity in Hong Kong, and yet they seem to lose their direction amidst the change of eras. We seek to document this family through the fragments of their lives, set across three historical moments. This effort is perhaps one of the responsibilities that theatre makers have towards society.

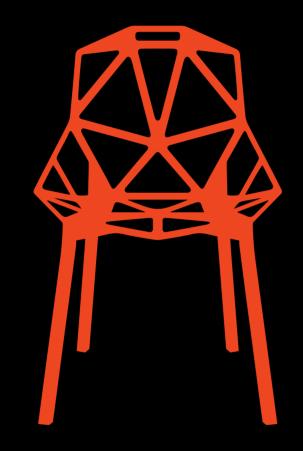
By So Kwok-wan (HKAF Associate Programme Director)

Adapted from the Chinese by So Kwok-wan and Nicolette Wong



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#### 製作及排練側寫

2017年伊始某天,排練時間緊逼下,只好 為主創一口氣在一個下午接受四個訪問 沒進午餐就直接接受訪問的編劇龍文康 邊咬着「下午茶」三明治,邊回答記者提 問:《香港家族》是先確定演員陣容再量 身編寫,還是寫好人物再找相對的演員呢? 「是這一群演員幫助了我。故事早有了人 物,是他們進入角色後,幫助我一直下來 的創作。到現在我的電腦桌面,仍然是這 一家人的家族合照。」龍文康如是説。

《香港家族》的創作確實不止於主創的編 與導,舞台上的黃家,是由一個富創作力 的精英團隊聯手呈現於大家眼前:設計及 製作團隊同步組成,為實現一天內上演三 部曲的想法費盡心思——從舞台佈景設計的 瞬間轉換、各個年代的服裝變化、黃家中 的燈光及聲響,以至飯桌上的每一道菜, 成就了黃家聚散起跌二十年。

2016年秋天,劇組正式展開每周六天的排 練。開排第二天,是黃家靈魂人物大哥秋 榮(潘燦良)的生辰,於是一為神功二為 弟子,一行人乾脆跑到九龍城一家潮州菜 館為大哥慶祝。黃家就這樣圍在一起吃了 第一餐飯,亦實地看看今天的九龍城,這 個黃家住了二十年的地方。

某天順排,台前幕後趁着小空檔,上上下 下跑到休息區, 忙不迭地偷十五分鐘來齊 齊吃一碗糖水,席間你一言我一語、打打 鬧鬧、有説有笑。演員劉雅麗捧着豆腐花, 環視了一下笑道:「真的就像一家人。」

文 鍾維新(香港藝術節助理節目經理)

#### Sidelight on Production and Rehearsal

It was early 2017, and I had four interviews lined up in one afternoon with the main creators of the play amid a tight rehearsal schedule. Playwright Loong Man-hong, who had skipped lunch for the interview, answered questions from journalists while eating a sandwich for "afternoon tea". Was A Floating Family tailored to the cast after the roles had been confirmed, or was the casting done after the play had been written? "It's the actors who helped me. I had created the characters; the actors brought them to life, and that helped me write the rest of the story. Even now I have a portrait of this family as my desktop wallpaper", Loong says.

Indeed, the making of A Floating Family goes beyond the scriptwriting and the directorial efforts of its main creators. The Wong family on stage has been created by an outstanding team of creative minds. The design and production teams were assembled at the same time. They put a great deal of thought into the staging of the trilogy in one day - from the swift rearrangement of stage and set design, changes of costume through the years, the lighting and sound effects in the home of the Wongs, to each dish on the dinner table - all these elements come together in a vivid portraval of the ups and downs of the Wong family.

In Autumn 2016, the cast began rehearing six days a week. The second day of rehearsal was the birthday of actor Poon Chan-leung, who plays the eldest brother Chau Wing, a key figure in the Wong family. Killing two birds with one stone, the team celebrated the occasion at a Chiu Chow restaurant in Kowloon City. So it was that the Wongs had their first meal together, while also visiting the present-day Kowloon City, home to the family for two decades.

During a run-through one day, everyone onstage and backstage flocked to the rest area during their 15-minute break to have sweet soup desserts; chatting, joking and laughing together. With a bowl of bean curd jelly in her hand, actress Alice Lau looked around her, smiled and said, "Just like a family".

By Chung Wai-sun (HKAF Assistant Programme Manager) Translated by Nicolette Wong



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#### 是他,也是你和我

2017年,香港將迎來回歸二十周年。二十年的時光,這座城市經歷了回歸時的徬徨焦慮、沙士肆虐後的低迷頹喪,又即將迎來特首選舉年。生活在城中的你我他,在大時代跌宕起伏的洪流中,又留下了什麼樣的足跡,做出了怎樣的選擇?

「那是一種回憶錄,是那個年代的眾生相,很有 味道。」導演方俊杰説起《香港家族》三部曲, 這樣慨嘆道。這部描繪一個香港家庭命運變遷的 作品,用香港舞台上少有的三部曲形式,將目 光聚焦在影響香港命運的三個時間節點上一1996 年,面對回歸時的移民潮;2004年,沙士過後 的社會一片低迷;2017年,香港的未來何去何 從?三個時代既獨立成篇,又互相串連,勾勒出 一個普通香港家庭的生活變化與情感迴旋。

#### 大時代下尋常百家:「返屋企食飯」

從家庭著手,對編劇龍文康來說自然不過,「才剛開始創作時,在我腦中整家人似乎已經齊了。」他選擇以這三個對香港尤其關鍵的時代來刻畫黃歡一家的生活,卻並非意在為時代作註腳,「時代是沒法寫的,時代是滲出來的。我不是要用史詩式去講,反而是要透過時代來寫家庭的故事。」對他來說,個人的成長、家庭的變化,以及那些隨着時間的流逝偶然回望時揮不去的淡淡惆悵,才是歷史佈景板上活的故事。

想要描寫家庭,亦是來自對社會的慨嘆。「我很感慨,我們跟着的 family 已經不會是以前家庭的樣子了。」龍文康說:「不會再有中秋節要吃團圓飯,或是做冬,因為家庭的結構開始轉型。」越來越多人選擇只生一個小孩或者乾脆不生,兄弟姊妹成群的大家庭快將成為歷史,「這個時候如果我有機會去講一個故事,仍然想去記錄香港曾經普遍的家庭樣子。」

#### 二十年聚散起跌 我們到底經歷了什麼?

「這二十年香港的變化太大了,生活的狀態也好,家庭的結構也好。」方俊杰説,香港人看這個故事會有很大感觸,那是大家難以忘懷的集體回憶。而社會漸漸變化,帶來了方方面面的影響,人的行為也隨之改變,「比如為什麼香港人現在對內地人的耐心低到這樣的地步,什麼香港人可,也不會不完這些也是積累出來的,完這一朝一夕的事情。這是怎麼形成的呢?這二十年,我們到底經歷了什麼?」但忙碌的我們總是一時間停下來回想,我們總是善於遺忘,遑論反思。「以前香港人很拚搏,但所謂拚搏不是做到像現在這樣連劏房都買不起。以前香港人也拚搏,也 OT,但不論怎樣忙碌,一家人過節一定要一起吃飯。」

二十年的歲月,我們得到了什麼,又失去了什麼?時代的變遷推着人們不斷蹣跚前行,每個人終會做出自己的選擇,而這些選擇很難有對錯的評斷。正如方俊杰所說,創作者不想藉由三部曲去評斷是非,而是希望觀眾藉此回望二十年的歲月,重新找回每個人心目中的香港家園。「人有時要檢視自己的過往,而不是一味向前衝。這條路到底未來通向何方?沒有對錯之分,大家都有自己的答案。」

#### 文 草草

本文原載於 2017 年《閱藝》。



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#### Changing Family, Changing City



2017 marks the 20th anniversary of Hong Kong's reunification with China. In the two preceding decades, the region faced angst and worry during the period in which sovereignty was transferred, gloom and despair after SARS, and now further uncertainty as attention turns towards the election of a new Chief Executive. Residents of the city float in the changing currents of the times, waves throwing them up and down, provoking questions about the choices they have made and their impact.

"It's a kind of memoir about the people of this era. It's a human story", muses Fong Chun-kit, the director of *A Floating Family*. The changes in fate of one Hong Kong family are staged through a trilogy of plays – a form rarely seen in Hong Kong theatre performances. The focus is placed on three moments in time, all pivotal in shaping the future of Hong Kong: 1996, when a deluge of émigrés left for new shores as the handover neared; 2004, after SARS ravaged the city; and 2017, with the

city facing questions of "what now?" These three moments in time, each with a separate story, connect with each other to illustrate the lives and feelings of an ordinary Hong Kong family as they live their lives in the face of change.

#### The disappearing Hong Kong family

The idea of the family came naturally to playwright Loong Man-hong. "When I first started writing, I already had the whole family almost fully pictured". He chose a trio of key moments to depict the Wong's lives, yet the intention was not to write footnotes in history. "We cannot write history; we can only live it. I'm not trying to write an epic tale, only telling a story about a family living through this era". For him, personal growth and family changes are the living stories that form a backdrop to the history we read in books or watch on TV.

The desire to write about family comes from a lament on society. "It's sad that families in the

future will not be like families before them", Loong says. "There won't be the same Mid-Autumn Festival family dinners, or Winter Solstice family dinners, because family structures are changing". With a growing number of people choosing to have just one child or not even any, big families with a large group of siblings may become a thing of the past. "If I had a chance to tell a story at this moment, I would like to record what typical Hong Kong families were once like".

#### What have we gone through?

"In the past 20 years, Hong Kong has changed too much, be it in terms of lifestyle or family structures", Fong says. His belief is that Hong Kong people will be moved by this story because it is a precious piece of collective memory. With society gradually changing, bringing about impacts of all sorts, people's behaviour is also changing. "For example, how have Hong Kong people become so incredibly impatient towards mainlanders, to the point that they will lash out before finding out what's really happening? These things are cumulative; they don't come about overnight. What have we gone through in these two decades?"

The pace of modern Hong Kong life means that people are often so busy that they cannot even spare the time to stop and think. There is a tendency to forget, rather than reflect. "Hong Kong people in the old days were indeed very hard-working, but what's called hard-working is a different thing today, where no matter how hard we work, we can't even afford a subdivided flat. Back then, Hong Kong people worked hard, they worked overtime too, but no matter how busy they were, the family would always get together for festival dinners".

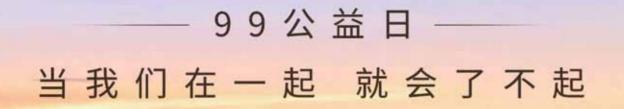
A Floating Family raises numerous questions. In 20 years, what has been gained, and what has been lost? The changing times keep pushing people to stagger forward and make their own choices; often it's difficult to judge whether these choices are right or wrong. As Fong says, this trilogy is not to pass judgement, but he hopes the audience can use it as an opportunity to look back over two decades and reflect on what they want as a home in Hong Kong. "People need to look back occasionally, instead of just pushing forward non-stop. In what direction does this path take us? There is no right or wrong; everyone has their own answer".

By Chaochao

Translated by D.T.

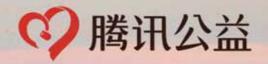
This article was originally published in the 2017 issue of HKAF's annual magazine, *Festmaq*.













龍文康編劇

畢業於香港演藝學院戲劇學院,主修舞台編劇。正就讀香港中文大學文化研究碩士課程。現為全職編劇。曾參與的電影編劇作品包括《野良犬》(聯合編劇)、《門徒》(聯合編劇)、《青苔》(聯合編劇)、《樹大招風》(聯合編劇)。舞台編劇近作包括《博到單車變摩托 @ 真的散 Band 了》、《潛水中與神秘場》、《潛水中》、《一個人的拉斯維加斯》、《臨記作大戰》、《潛水中》(廣東話版)、《大失戀》、《大龍鳳》、《過戶陰陽眼》、《浮沙》2014版、《維港乾了》、《騷眉勿擾》等。電視劇編審包括《老表你好野》、《老表你好 hea》、《老表,畢業喇!》。曾為 now.com.hk 編寫網上連載小説《十七歲的大時代》、《不想回家》。2007 年獲香港戲劇協會獎學金,到台灣交流半年。

編寫《躲雨》國語短劇本被選為2008年新加坡Short + Sweet Festival演出作品之一。 舞台劇劇本作品《浮沙》奪得2009年台北文學獎推薦獎。憑電影《門徒》(聯合編劇)獲提名台灣金馬獎最佳原著劇本、香港電影金像獎最佳編劇。憑舞台劇《大龍鳳》、《過戶陰陽眼》分別獲提名第23屆、第24屆香港舞台劇獎最佳劇本。 憑《維港乾了》獲第25屆香港舞台劇最佳劇本獎,亦憑電影《樹大招風》(聯合編劇)獲2016年第53屆金馬獎最佳原著劇本獎。

#### Loong Man-hong

Playwright

Loong Man-hong graduated from the HKAPA School of Drama, majoring in Playwriting. He is currently enrolled in an MA in Cultural Studies at the Chinese University of Hong Kong, and is also a full-time playwright. His film credits include *The Pye Dog* (co-playwright), *Protégé* (co-playwright), *The Moss* (co-playwright) and *Trivisa* (co-playwright). Recent stage playwriting credits include *Show On Show Off Recycled Version, Diving in the Moment, Love Wanted, The Big Big Day, Go Go Ghost, Quicksand* (2014 version), *The Abandoned Harbour, 45 Mins Soulmate* and more. Television works include *Inbound Troubles* and *Come On, Cousin.* He wrote the online serial fiction *Age of Ages at Seventeen* and *No Wish to Go Home* for now.com.hk. In 2007, Loong visited Taiwan on an exchange trip, made possible through a scholarship awarded by the Hong Kong Federation of Drama Societies.

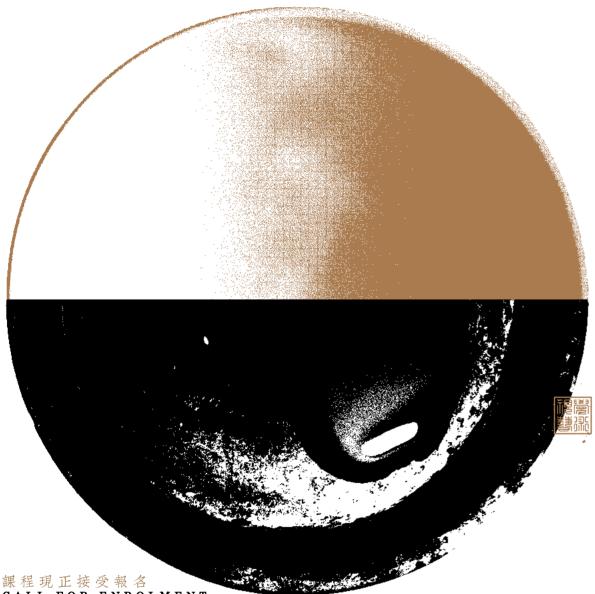
Loong's Mandarin short play *Dao Yu* was selected in the Singapore edition of the Short+Sweet Festival, while *Quicksand* received special mention at the 2009 Taipei Literature Awards. He received a Best Screenplay nomination for *The Protégé* at both the Golden Horse and Hong Kong Film Awards. He was also twice nominated for Best Play at the 23rd and 24th Hong Kong Drama Awards for *The Big Big Day* and *Go Go Ghost*. He was the winner of the Best Play award for *The Abandoned Harbour* at the 25th Hong Kong Drama Awards and the Best Original Screenplay for *Trivisa* at the 53rd Golden Horse Awards.

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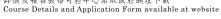
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方俊杰 遵油

2010年畢業於香港演藝學院戲劇學院,主修導演。在校期間曾獲香港特別行政區 政府獎學金(2009-2010)及奔騰製作公司獎學金(2008),並先後兩次獲香港上 海滙豐銀行香港內地學牛交流獎學金到上海(2008)及北京(2009)交流。畢業 作品《馴悍記》獲學校頒發傑出導演獎 2009 / 2010。編導演作品《三個麻用一個 騷》獲提名 2011 年第 3 屆小劇場獎最佳劇本。導演作品《結婚》獲提名 2016 年第 25 屆香港舞台劇獎最佳導演(悲/正劇)。

導演作品包括:香港話劇團《結婚》、《最後晚餐》四度公演及巡迴演出共100 場(包括北京、上海、南京、杭州、廣州、高雄及新加坡)、《八樓半的密室》; 神戲劇場《狂揪夫妻》兩度公演及新加坡巡迴演出;中英劇團《紅色的天空》; 風車草劇團《愛與人渣》、《Q畸大道》兩度公演;藝君子劇團《竹林深處強姦》、 《罪該萬死》、《Forget Me Not》、《末日怪物》及重演版《怪物》;同流《山羊》 兩度公演(兼任翻譯);三条友仔創作《三個麻甩一個騷》兩度公演(兼任編劇 及演員);Theatre Noir《莎翁的情書》(兼仟編劇),先後於香港、中國及台灣 等地演出過百場以上;香港演藝學院《馴悍記》;tobe THEATRE《第十二夜》兩 度公演。

現為全職自由身戲劇工作者及 tobe THEATRE 的創辦人之一。

#### Fong Chun-kit

Director

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Fong Chun-kit graduated from the HKAPA School of Drama in 2010, majoring in Directing. He received scholarships from the Hong Kong SAR Government as well as Ben and Benson Company Ltd, and studied in Shanghai and Beijing as a two-time recipient of the HSBC Hong Kong-Mainland Exchange Scholarship. His graduation work The Taming of the Shrew won the Academy's Outstanding Director Award. In 2011 his self-written and directed play Three Men and a Lady was nominated for the Best Playwright Award at the 3rd Hong Kong Theatre Libre Awards. In 2016 his play Marriage saw him nominated for the Best Director Award at the 25th Hong Kong Federation of Drama Societies Awards.

His directing credits include Hong Kong Repertory Theatre's Marriage, four separate runs of The Last Supper; the premiere and re-run of Dionysus Contemporary Theatre's Le Dieu du Carnage; Chung Ying Theatre Company's Red Sky; Windmill Grass Theatre's Unidentified Human Remains and the True Nature of Love and the premiere and re-run of Avenue Q; Artocrite Theatre's The Truth from Liar, Sins, Forget Me Not, End Time Monsters and its re-run of Monsters; the premiere and re-run of We Draman Group's The Goat or Who is Sylvia?, the premiere and re-run of Three Men Play's Three Men and a Lady; Theatre Noir's With Love William Shakespeare tour in Hong Kong, China and Taiwan; HKAPA's The Tamina of the Shrew; and tobe THEATRE's premiere and re-run of Twelfth Night.

Fong is one of the founders of tobe THEATRE and is currently a full-time freelance theatre practitioner.

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香港土生土長演員,演出作品橫跨舞台、電視及電影。畢業於香港演藝學院戲劇學院,2005年獲亞洲文化協會(Asia Cultural Council)頒發利希慎獎學金前往美國細約進修。曾任香港話劇團全職演員長達21年,現為首位聯席演員。

1997年及1998年憑電影《南海十三郎》中飾演的唐滌生,獲提名第34屆台灣金馬獎及第17屆香港電影金像獎最佳男配角。2012年獲香港藝術發展局頒發年度最佳藝術家獎(戲劇)。曾先後14次獲提名香港戲劇協會香港舞台劇獎,其中2013及2014年連續兩屆分別以《心洞》及《教授》之演出獲頒最佳男主角獎。於1995年、2005年及2011年,共3次獲頒最佳男配角獎。

除演出外,2010年創作劇本《重回凡間的凡人》發表於新域劇團舉辦之「劇場裏的臥虎與藏龍」,此作更獲邀請參加第39屆香港藝術節,由其親自執導。其他編作或遵演作品有《三人行》、《光媒體的詩一玩謝潘燦良》及《拳手》。

近年主要演出有《南海十三郎》、《教授》、《修羅場》、《胎內》。其他主要作品包括《如夢之夢》、《黑鹿開口了》、《朱門怨婦》、《家庭作孽》、《德齡與慈禧》、《凡尼亞舅舅》、《不可兒戲》、《藝術》、《暗戀桃花源》、《敦煌·流沙·包》、《2029追殺1989》、《魔鬼契約》、《豆泥戰爭》及《脱皮爸爸》等。

Poon Chan-leung Wong Chau-wing

Poon Chan-leung is a local actor and graduate of the School of Drama at HKAPA; his works straddle theatre, television and cinema. In 2005 he was awarded the Lee Hysan Foundation Fellowship by the Asian Cultural Council to study drama in New York. He has performed as a full time actor at Hong Kong Repertory Theatre for 21 years and is currently an associate actor there

In 1997 and 1998, Poon's work as Tong Tik-sang in *The Mad Phoenix* won him a nomination for Best Supporting Actor at both the Golden Horse Awards and the Hong Kong Film Awards. He has been nominated 14 times at the Hong Kong Drama Awards, including wins in the Best Actor category for *Rabbit Hole* (2013) and *The Professor* (2014). He also received the Best Supporting Actor award in 1995, 2005 and 2011 respectively.

In 2010 his original script *An Ordinary Man* was announced as part of the Prospects Theatre Playwright Scheme IV and was invited to the 39th Hong Kong Arts Festival. He has also written and directed several other productions such as *Crossings*, *Being Poon Chan Leuna – Chantina in Silhouette* and *Boxer*.

He has recently performed in *The Mad Phoenix, The Professor, Shuraba* by W Theatre and *Into the Womb* by Yakusha Theatre. His other works include *A Dream Like a Dream, Black Elk Speaks, Cat on a Hot Tin Roof, A Small Family Business, De Ling and Empress Dowager Ci Xi, Uncle Vanya, The Importance of Being Ernest, Art, Secret Love in Peach Blossom Land, Bun in The Cave, Communicating Doors, Dr. Faustus, Le Dieu Du Carnage* and Shed Skin.



**劉雅麗** 馬文娟

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

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

1994年至1996年簽約香港 EMI,推出過兩張個人專輯唱片,其後亦主唱多齣舞台劇及電視劇主題曲。曾主演的10部電影中包括《海根》、《告別有情天》、《伴我同行》等。近年活躍於舞台演出,作品包括《蝦碌戲班》、《麗花皇宮》及《天下第一樓》。2003及2004年兩度獲提名香港舞台劇獎最佳女配角。2006年憑《新傾城之戀》榮獲全國舞台表演獎項殊榮,以及第16屆上海白玉蘭戲劇表演藝術獎「配角獎」。近年演出有個人獨唱戲《蔓珠莎華》,華語音樂劇《聖光騎士》(巡迴中國內地六大城市)。2010年憑第37屆香港藝術節《聖荷西謀般案》獲得香港舞台劇獎最佳女主角獎(悲劇/正劇)。近期演出有《求証》、音樂劇《Dogs》、《茶館》、《感冒誌》及香港藝術節製作《金蘭姊妹》。

Alice Lau Ma Man-kuen

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

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

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

In 2010 her performance in *Murder in San Jose* (HKAF production), brought her the Best Actress (Tragedy/Drama) award at the Hong Kong Drama Awards. Her recent performances include *The Common Cold*, the musical *Dogs, Tea House, Proof* and *The Amahs* (HKAF production).



香港藝術節青少年之友創始贊助

#### 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 710,000** students, and close to **148,000** students became members in the past **25** 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;
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The Sir Edward Youde Memorial Fund has since its inception supported more than 23,630 Hong Kong students under its major award schemes. The total value of the grants awarded stands at about HK\$245.1 million. Out of a total of 2,911 recipients of scholarships and fellowships, more than 2,514 scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.



葉進

資深舞台劇演員。1982至 2002年為香港話劇團演員,曾任首席演員,參與演出逾百部作品,並曾隨團往美加及新加坡等地巡迴演出。憑灣仔劇團《老馬有火》獲第13屆香港舞台劇獎最佳男主角(喜劇/鬧劇),並憑第37屆香港藝術節《聖荷西謀殺案》及7A班戲劇組《灰闌》(重演)獲提名第19屆香港舞台劇獎最佳男配角(悲劇/正劇)和第25屆香港舞台劇獎最佳男主角(悲劇/正劇)。

曾擔演劇目包括《蝴蝶君》(首演及重演)、《阿Q正傳》、《關漢卿》、《秦王李世民》、《間惜姣》(首演及重演)、《似是故人來》、《黑鹿開口了》、《城寨風情》(三度公演)、《仲夏夜之夢》、《春秋魂》、《德齡及慈禧》(粵語組)、《推鎖員之死》、《茶館》及《走婚》(首演),並參與第39屆香港藝術節《聖荷西謀殺案》演出。

Yip Chun Wong Foon

Veteran actor Yip Chun was a principal actor with the Hong Kong Repertory Theatre between 1982 and 2002. Yip has performed in more than 100 productions and also toured internationally. His performance in *Oldsters on Fire* won him the Best Actor (Comedy/Farce) at the 13th Hong Kong Drama Awards. He was also nominated for Best Supporting Actor (Comedy/Farce) and Best Actor (Tragedy/Drama) at the Hong Kong Drama Awards for his performance in HKAF's *Murder in San Jose* and Class 7A Drama Group's *The Chalk Circle in China* (re-run).

His theatre credits include *M. Butterfly* (premiere and re-run), *Story of Ah Q, Guan Hanqing, Black Elk Speaks, Tales of the Walled City* (third run), *A Midsummer Night's Dream, De Ling and Empress Dowager Ci Xi* (Cantonese), *Death of a Salesman, Lao She Teahouse* and *Walking Marriage* (premiere). He also performed in *Murder in San Jose* at the 39th Hong Kong Arts Festival.



香港演藝學院戲劇學院榮譽學士畢業生,主修表演。在學期間連續兩年獲得校內傑出演員獎及多項獎學金。以《菲爾德》一劇代表香港演藝學院前往北京作交流演出,獲得優秀表演獎。曾為鄧樹榮戲劇工作室全職演員 · 研究員。近期演出包括《剎那的烏托邦》、《都是我的孩子》(首演及重演)、《石頭與金子》、《現代馴悍記》、《城市一切如常》、《你為甚麼不是 Steve Jobs?》、《打轉教室》(第四度公演)、《泰特斯 2.0》(香港、星加坡、挪威、波蘭、北京、台灣演出)、2012 年倫敦文化奧運之環球莎士比亞戲劇節《泰特斯》等。憑《城市一切如常》獲第7屆香港小劇場獎最佳女主角獎。曾獲第18、20屆香港舞台劇獎(悲劇/正劇)及第1、2屆香港小劇場獎最佳女主角提名。

#### Lai Yuk-ching

Wong Chun-ping

Lai Yuk-ching graduated from the HKAPA School of Drama. She received multiple scholarships and was awarded the Outstanding Actress award twice for Academy productions. She also attended the Beijing International Symposium on Acting Training with Theatre Showcase in 2005, and received a Brilliant Performance Award for her work on *Phaedra*. She has also worked as a full time actor-researcher at Tang Shu-wing Theatre Studio. Her recent performances include *Utopia, Momentarily, All My Sons, Fragments of Stones and Gold, Post-The Taming of The Shrew, The City, Why aren't you Steve Jobs, Detention* (4th run), *Titus 2.0* (including performances in Hong Kong, Singapore, Norway, Poland, Beijing and Taiwan) and *Titus Andronicus*, which formed part of the 2012 London Cultural Olympiad and the Globe Theatre's World Shakespeare Festival. *The City* won her the Best Actress award at the Hong Kong Theatre Libre in 2015. She was also nominated for the Best Actress award (Tragedy/Drama) at the 18th and 20th Hong Kong Drama Awards as well as the 1st and 2nd Hong Kong Theatre Libre.

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畢業於香港中文大學新聞與傳播學院,曾任記者、廣告公司撰稿員/客戶主任及香港賽馬會電視節目主持。2004年起投身劇場工作,至今參與超過50部舞台作品。近期演出包括小城實驗劇團製作Dea Loher《黑湖(Am Schwarzen See)》、前進進戲劇工作坊《後殖民食神之歌》、風車草劇團《只談喜愛不談戀愛》、林俊浩作品《Pretext - Tri(o)work》等,並曾參與第43屆香港藝術節《金蘭姊妹》演出。2010年與陳彥聰先生成立創作單位「后花園」,編、導、演《夜靜無風 A Missing Story》、《白夜行》及《夜車》。憑《金龍》提名第23屆舞台劇獎最佳女主角。並憑《奧利安娜》提名第2屆香港小劇場獎最佳女主角。2013年獲香港藝術發展獎——「藝術新秀獎(戲劇)」。

Tsoi Wan-wa Shirlee

Tsoi Wan-wa Shirlee graduated from the CUHK School of Journalism and Communication and has worked as a journalist, copywriter and customer service officer at advertisement agencies, as well as in the role of TV show host for the Hong Kong Jockey Club.

Wong Ha-mei

She began her career in theatre in 2004 and has participated in more than 50 productions including Macau Experimental Theatre's *Am Schwarzen See*, On&On Theatre Workshop's *Postcolonial God of Food*, Windmill Grass Theatre's *Let's Not Talk About Love*, Ivanhoe's *Pretext – Tri(o)work* and more. She also performed in *The Amahs* at the 43rd Hong Kong Arts Festival. In 2010 she established Haverland, her own production team together with Chan Yin-chung, in which she wrote, directed and performed A Missing Story, White Night and Light Change. She was nominated in the Best Actress (Comedy/Farce) category at the 23rd Hong Kong Drama Awards for her performance in *The Golden Dragon* (2013) and the Best Actress nomination at the 2nd Hong Kong Theatre Libre for her role in *Oleanna* (2009). In 2013 she won the Young Artist Award at Hong Kong Arts Development Awards.



楊偉倫 黄冬東

畢業於香港演藝學院戲劇學院,主修表演。現為自由身演員及樂隊朱凌凌、空氣清新機成員。第24屆香港舞台劇獎最佳男主角(喜劇/鬧劇)。第7屆香港小劇場獎優秀男演員。曾參與演出包括朱凌凌《搏到單車變摩托@真的散 band 了(首演及回修版)》;舞合劇場《愛你十分七》及《單情路》;中英劇團《孤寒鬼》、《夢魅雪夜》、《大龍鳳》、《過戶陰陽眼》;PIP《仲夏夜之夢》、騎士創作《加班吧!絕地任務!(重演)》、《我的科學家爸爸》;黑目鳥劇團《無喧嘩日》、《鴕鳥頭》、《在平坦的路上看不到日出》;新域劇團《A Lonely Planet B》;心靈客棧《華陀六頂記》;團劇團《gap life》、《謀殺現場》;W創作社《紅海人藍海戰》;香港小交響樂團《電視金曲今晚夜》;港台外判節目《成人禮》、《8 花齊放》。

Alan Yeung Wong Dung-dung

Alan Yeung graduated from HKAPA majoring in Acting. He is currently a freelance actor and a member of the bands Juicy Ning and Da Air Refresher. He won the Best Actor award at the 24th Hong Kong Federation of Drama Societies and Outstanding Male Actor at the 7th Hong Kong Theatre Libre. His main works include Hook Dance Theatre's One-Way to Love, Chung Ying Theatre Company's The Big Big Day and Go Go Ghost, PIP's A Midsummer Night's Dream, Chivalry Creative Theatre's Knock Her Down, Black Bird Theatre's Freedom of Expression, Prospects Theatre's A Lonely Planet B, Take It Easy Theatre's The Legend of Huatao, The Whole Theatre's A Spot of Murder, W Theatre's Try Difference Make Differences and Hong Kong Sinfonietta's Hit TV Music Themes.



楊淇 Clara

出身廣告界,舞台劇演員,亦有參演多套電影及電視劇作品。2002年憑電影《魂魄唔齊》獲提名香港電影金像獎最佳新人獎。2004年憑電影《203040》獲得台灣電影金馬獎、香港電影金像獎及香港電影金紫荊獎最佳女配角提名。舞台劇演出經驗豐富,作品包括:《2004:香港漫遊》、《梁祝下世傳奇》、《華麗上班族之生活與生存》、《香港式離婚》、《Gap Life 人生罅隙》、《蒲 2.0》及《仲夏夜之夢》,並曾參與第 40 屆香港藝術節《愛之初體驗》演出。

Kate Yeung Clara

Kate Yeung's career began in advertisement modelling and acting. Her work can be found in theatre, movies and television programmes. In 2002 she was awarded the Hong Kong Film Award for the Best New Performer for her performance in *Demi-Haunted*. In 2004 she was nominated Best Supporting Actress at the Golden Horse Awards, Hong Kong Film Awards and the Golden Bauhinia Awards for her performance in 20, 30, 40. Her theatre credits include 2004: A Hong Kong Odyssey, Butterfly Lovers, Design for Living, Truth about Lying, Gap Life, POLE 2.0 and A Midsummer Night's Dream. She also performed in Journey to Home at the 40th Hong Kong Arts Festival.



**黃呈欣** 鄭諾瑋

畢業於香港演藝學院戲劇學院藝術(一級榮譽)學士,主修表演。藝君子劇團創辦人之一。憑《老婦還鄉》獲第18屆香港舞台劇獎最佳女主角(悲劇/正劇)、《Alone》獲第25屆香港舞台劇獎最佳女主角(悲劇/正劇)提名、《胖侶》獲第20屆香港舞台劇獎最佳女配角(喜劇/鬧劇)提名,並曾憑《巨型曲奇》獲第7屆香港小劇場獎最佳女主角提名及《三個麻甩一個騷》獲第3屆香港小劇場獎提名最佳劇本。

近年與多個劇團合作,作品包括《罪該萬死》、《怪物》、《三日月 Paranoia》、《葳潔與碧連》、《裸詠無邪》、《天使撻落新·都城》、《杜老誌》(首演、重演及再度重演)等,並曾參與第42屆香港藝術節《末族 FILTH》的演出。

#### Wong Ching-yan Birdy

Cheng Nok-wai

Wong Ching-yan Birdy is a HKAPA graduate who majored in Acting, and is also a co-founder of the Artocrite Theater. She won the Best Actress award (Tragedy/Drama) at the 18th Hong Kong Drama Awards for *The Visit* and was nominated in the Best Supporting Actress (Comedy/Farce) category at the 20th Hong Kong Drama Awards for *Fat Pig.* She was also nominated as Best Actress at the 7th Hong Kong Theatre Libre for *A Giant Cookie* and for Best Script at the 3rd Hong Kong Theatre Libre for *Three Men and a Lady*.

Her major works include Sins, Monsters, Paranoia Under the Crescent Moon, Third and Oak: The Laundromat, Sentimental K, Angel Comes to Babylon and Tonnochy. She also performed in FILTH at the 42nd Hong Kong Arts Festival.

邵偉敏 佈景設計

畢業於香港演藝學院,獲一級榮譽藝術學十學位,主修舞台及服裝設計。為香港藝術節設計的作品有《女戲 1+1》、《愛之初體驗》及《重回凡間的凡人》。憑《漂流》榮獲第六屆香港小劇場獎最佳舞台效果,憑《脫皮爸爸》 及《櫻桃園》獲第 21 屆及第 23 屆香港舞台劇獎最佳舞台設計,並憑《卡夫卡的七個箱子》獲第 18 屆香港舞台 劇遊島佳化妝浩型。

Siu Wai-man Set Designer

Siu Wai-man received a bachelor's degree (first-class honours) from HKAPA majoring in Stage and Costume Design. Recent works include Almost, Maine, Paranoia, 45 Mins Soulmate, Bolero and more. Her design works for HKAF include Girl Talk, Home to Journey and An Ordinary Man. She was awarded the prize for Best Set Design at the Hong Kong Drama Awards for Seven Boxes Possessed of Kafka, Shed Skin, The Cherry Orchard and Marriage.

楊子欣 燈光設計

畢業於香港演藝學院科藝學院,獲藝術學十學位,主修舞台燈光設計。曾四度獲頒香港舞台劇獎最佳燈光設計, 得獎作品包括《菲爾德》、《關愛》、《安·非她命》及《結婚》。2011 年及 2015 年代表香港獲選參加布拉格 舉行的舞台設計四年展。2012年憑《雙燕一吳冠中名畫隨想》獲第14屆香港舞蹈年獎「最值得表揚舞美」。現 為自由身舞台工作者。

Yeung Tsz-van Lighting Designer

Yeung Tsz-van graduated from HKAPA majoring in Theatre Lighting Design. She was awarded the Best Lighting Design award at the Hong Kong Drama Awards on four occasions with Phaedra, Iron, Attempts on Her Life and Marriage respectively. She was chosen to participate in the Prague Quadrennial in 2011 and 2015. She was awarded the Outstanding Design for Dance award at the 14th Hong Kong Dance Alliance Dance Awards or her designs in Two Swallows - Ode to Wu Guanzhona, Yeung is currently a freelance stage practitioner.

馮璟康 音響設計

畢業於香港演藝學院科藝學院,獲藝術(榮譽)學位,主修音響設計及音樂錄音。憑《搏命兩頭騰》和《競大人》 獲第23屆香港戲劇協會香港舞台劇獎最佳音響設計及第25屆香港戲劇協會香港舞台劇獎最佳音響設計提名。 現為香港無伴奏合唱組合姬聲雅士駐團混音及香港無伴奏協會音響統籌。無伴奏合唱組合 Joyous 成員之一。

Fung King-hong

Fung King-hong graduated from HKAPA majoring in Sound Design/Technology and Music Recording. He received the award for Best Sound Design and was nominated in the same category at the 23rd and 25th Hong Kong Drama Awards for The 39 Steps and The Government Inspector - The Musical respectively. He is currently the resident sound mixing artist for the a cappella group The Gay Singers, sound coordinator for The A Cappella Society of Hong Kong, and a member of the a cappella group Joyous.

吳達生 服裝設計

1991年畢業於香港演藝學院後,赴英國倫敦時尚學院繼續進修。曾為不同演出設計服裝,作品包括:《一期一會》、 《白雪先生與灰先生》、《小心!枕頭人》及《愛是雪》等。2014年憑《男男女女男》榮獲提名香港舞台劇頒 獎禮最佳服裝設計。現為不同媒體作美術指導及形象顧問,與多個國際品牌及藝人合作。

Alan Ng Costume Designer

Alan Ng graduated from HKAPA and pursued further studies in design at London College of Fashion. He has worked as costume designer for an array of productions including Once in a Lifetime, Mr Snow White & Mr Cinderella, The Pillowman, Love is Shit, among others. He received a nomination in the Best Costume Design category at the 24th Hong Kong Drama Awards for Les Hommes et Les Femmes. Ng is currently an advertising art director and stage costume designer.

陳寶愉 製作經理

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1996 年畢業於香港演藝學院,主修舞台及技術管理。為不同劇團和文化藝術機構的舞台演出擔任製作經理、技術 及舞台監督等職務。近年為多個本地作品的亞洲巡演劇目出任製作總監,包括《賈寶玉》、《恨嫁家族》、《梁 祝的繼承者們》、《情話紫釵》、《狂揪夫妻》等。多年來為香港藝術節的演出節目擔任技術統籌

Bobo Chan Production Manager

Bobo Chan graduated from HKAPA in 1996 majoring in Stage and Technical Management. She has been a production manager, technical and stage director for the productions of various companies and cultural and arts organisations. She has also worked as the production director for several local productions that embarked on Asian tours including Awakenina, I Hate Therefore I Marry, Art School Musical, The Ligisons and Le Dieu du carnage, Chan has been working as a technical coordinator for Hong Kong Arts Festival for many years.

梁業成 舞台監督

畢業於香港演藝學院舞台及製作科藝學院(學十),主修技術指導。在學期間曾到 Kirby's AFX、Stage Technologies Limited 及 Bregenz Festival 實習。畢業後到澳門水舞間工作。曾參與多個劇團的製作,包括:Kearen Pang Production、風車草劇團、黑目鳥劇團、愛麗絲實驗劇團、一路青空及三角關係等。現為自由身工作者。

Samuel Leung Stage Manager

Samuel Leung graduated from HKAPA majoring in Technical Direction. He went on work placements with Kirby's AFX, Stage Technologies Limited and Bregenz Festival while at school, and later joined The House of Dancing Water in Macau after graduation. He has worked with numerous theatre companies including Kearen Pang Production, Windmill Grass Theatre, Black Bird Theatre, Alice Theatre Laboratory, The Radiant Theatre, Trinity Theatre and more. Leung is currently working as a freelancer.

范文恩 執行舞台監督

畢業於香港演藝學院,主修藝術、項目及舞台管理。曾參與多個劇團製作,近期包括《4.48 PSYCHOSIS》、《樓 城 2015》、《小島芸香》、《仲夏夜之夢》、《狂揪夫妻》、《咏嘆調》、《再世紅梅記》等。現為自由身舞 台工作者。

Fan Man-van Deputy Stage Manager

Fan Man-yan graduated from HKAPA majoring in Arts, Event and Stage Management. She has participated in various theatre productions and her recent works include 4.48 PSYCHOSIS, The Will to Build 2015, The Isle, A Midsummer Night's Dream, Le Dieu du Carnage, The Island Whispers..., The Reincarnation of Lady Plum Blossom and more. Fan is currently a freelancer in stage management.

丁雅慧 助理舞台監督

香港演藝學院一級榮譽畢業生,主修道具製作。曾參與多個舞台演出並擔任不同崗位,包括道具製作,服裝及舞 台管理。近期參與作品包括《香港式離婚(三度重演)》、《狂揪夫妻》、《告別之後》、《小人國5》、《味 之素》、《夏風夜涼》、《三日月》及《前度》等等,並曾參與香港藝術節《金蘭姊妹》製作。現為自由身舞台 工作者。

Cindy Ting Assistant Stage Manager

Cindy Ting graduated from HKAPA majoring in Property Making. She has participated in various stage performances in property making, as well as costume and stage management. Her recent works include The Truth About Lying (third run), Le Dieu du Carnage, Ever After, Little Hong Kong 5, Unknown, I Want It That Way, Paranoia and Skylight. She was also part of the Hong Kong Arts Festival production team behind *The Amahs*. Ting is currently a freelancer in stage management.

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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

舞蹈 DANCE

與香港管弦樂團聯合演出

多蘭斯舞團《電音踢躂》

巴伐利亞國家芭蕾舞團《舞姬》

奧斯卡·史萊莫、哈德·博納爾

編舞:米雪·多蘭斯、尼古拉斯·范楊

編舞:馬利斯·佩蒂巴、帕翠斯·巴特音樂總監:邁克爾·史密朵夫

**巴伐利亞國家芭蕾舞團二團芭蕾精選** 編舞: 巴蘭欽、納曹・杜亞陶、理察・斯寇、

歌劇/戲曲 OPERA/CHINESE	UPERA SALATARA YARRANGA	BOJE		
捷克布爾諾國家歌劇院 場納傑克《馬克普洛斯檔案》 一個不死女人的傳說】 旨揮:馬可·伊雲奴域 尊演:大衛·拉多克	National Theatre Brno - The Makropulos Case by Janáček Conductor: Marko Ivanovič Director: David Radok	CCGT	23,25/2	7:30pm
三藩市歌劇院與香港藝術節聯合製作《紅樓夢》 作曲、編劇:盛宗亮 編劇:黃哲倫 尊演:賴聲川	San Francisco Opera and the Hong Kong Arts Festival - <i>Dream of the Red Chamber</i> Music/Libretto: Bright Sheng Libretto: David Henry Hwang Director: Stan Lai	CCGT	17-18/3	7:30pm
上海張軍崑曲藝術中心 (春江花月夜》) <sub>主演:張軍</sub>	Shanghai Zhang Jun Kunqu Art Center - Blossoms on a Spring Moonlit Night Featuring: Zhang Jun	CCGT	28/2-1/3	7:30pm
<b>粵劇《漢武東方》</b> 扁劇:劉洵、龍貫天、黎耀威	Cantonese Opera - Emperor Wu of Han and his Jester Strategist Co-written by Liu Xun, Loong Koon-tin and Lai Yiu-wai	STA	4/3 5/3	7:30pm 2:30pm
音樂 MUSIC				
<b>欢特柴爾與玻魯桑伊斯坦堡愛樂樂團</b> 指揮:歌特柴爾 小提琴:瓦汀·列賓 興琴:吉爾素·奧納伊	Sascha Goetzel and the Borusan Istanbul Philharmonic Orchestra Conductor: Sascha Goetzel Violin: Vadim Repin Piano: Gülsin Onay	СССН	15-16/2	8pm
· · · · · · · · · · · · · · · · · · ·	Elisso Virsaladze Piano Recital	CHCH	18/2	8pm
な伊斯特拉夫弦樂四重奏與薇莎拉茲 ト提琴:巴雲洛夫、柏度夫 中提琴:比倫金 大提琴:哲林 鋼琴:薇莎拉茲	David Oistrakh Quartet and Elisso Virsaladze Violin: Andrey Baranov, Rodion Petrov Viola: Fedor Belugin Cello: Alexey Zhilin Piano: Elisso Virsaladze	CHCH	20/2 21/2	8pm
養馬會本地菁英創作系列 世紀・香港》音樂會 音樂總監 / 作曲:陳慶恩	Jockey Club Local Creative Talents Series - Hong Kong Odyssey Music Director/Composer: Chan Hing-yan	CHCH	25-27/2	8pm
使克布爾諾國家歌劇院 德伏扎克《聖母悼歌》 5揮:雅洛斯拉夫·基茲林克	National Theatre Brno - Dvořák Stabat Mater Conductor: Jaroslav Kyzlink	CCCH	26/2	5pm
<b>楊納傑克《小交響曲》、《永恆的福音》、 《格拉高利彌撒曲》</b> 旨揮:雅洛斯拉夫・基茲林克	- Janáček <i>Sinfonietta, The Eternal Gospel, Glagolitic Mass</i> Conductor: Jaroslav Kyzlink	CCCH	28/2	8pm
意大利協奏團蒙特威爾第《晚禱》(1610 年版) 旨揮:里納爾多·亞歷山德里尼	Concerto Italiano - Monteverdi <i>Vespers</i> of 1610 Conductor: Rinaldo Alessandrini	CHCH	3/3	8pm
東家保假聲男高音音樂會	Chan Ka-bo Countertenor Recital	NLG-XHX	4/3	3pm, 7p
<b>專燕合奏團</b>	Arianna Savall & Petter Udland Johansen - Ensemble Hirundo Maris	CHCH	9/3	8pm
<b>薩爾斯堡室樂團與安德塞斯基</b> 6揮/鋼琴:安德塞斯	Camerata Salzburg and Piotr Anderszewski Conductor/Piano: Piotr Anderszewski	CHCH	10/3	8pm
<b>東銳小提琴獨奏會</b> √提琴:陳鋭 鋼琴:胡里奥・艾利薩德	Ray Chen Violin Recital Violin: Ray Chen Piano: Julio Elizalde	CHCH	11/3	8pm
<b>讯特連科與奧斯陸愛樂樂團</b> 指揮:佩特連科 大提琴:莫克	Vasily Petrenko and the Oslo Philharmonic Conductor: Vasily Petrenko Cello: Truls Mørk	СССН	14-15/3	8pm
明 <b>格黑與辛辛那提交響樂團</b> 旨揮:朗格黑 <sup>管風琴:林芍彬 鋼琴:伽佛利佑克</sup>	Louis Langrée and the Cincinnati Symphony Orchestra Conductor: Louis Langrée Organ: Anne Lam Piano: Alexander Gavrylyuk	CCCH	17/3	8pm
香港小交響樂團・月魄》	Hong Kong Sinfonietta · Ethereal Is the Moon	CHCH	12/3	8pm
§港藝術節:中樂無疆界─國 餐作曲大賽決賽音樂會	HKAF: Chinese Music Without Bounds International Composition Competition Finals Concert	CHCH	1/3	8pm
爵士樂 / 世界音樂 JAZZ / WOF	RLD MUSIC			425.
を莉 · 萊恩 · 卡榮頓《騒靈情歌》	Terri Lyne Carrington's Mosaic Project: LOVE AND SOUL	СССН	24/2 🖊, 25/2	2 8pm
<b>ジ・寶金《交響情人》</b> 関香港管弦樂團聯合演出	Gainsbourg Symphonic with Jane Birkin With the Hong Kong Philharmonic Orchestra	СССН	3-4/3	8pm
事 斯圖里卡與無煙大樂隊	Emir Kusturica & The No Smoking Orchestra	CCCH	7/3	8pm
世界音樂週末營 四位克,斯克克。 对位琴德表	World Music Weekend	A DA ^	10/2	2 //=
巴拉克・斯索高 - 科拉琴獨奏 士斯・愛館含二重奏:蘇非辛継 / 愛ラ花園 》	- Ballaké Sissoko - Solo Kora	APAA APAA	19/3	2:45pm
	- Kudsi Erguner Trio: Sufi Music Garden of Love	APAA	19/3	5pm

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall

香港大會堂劇院 Theatre, HK City Hall APAL 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 APAA The Hong Kong Jockey Club Amphitheatre, HKAPA

<b>蒙特利爾爵士芭蕾舞團</b> 編舞:伊錫克·加里尼、 安東尼斯·方尼亞達基斯、班傑明·米爾派德	Les Ballets Jazz de Montréal Choreography: Itzik Galili, Andonis Foniadakis, Benjamin Millepied	CCGT	3-4/3	8:15pm
更大舞蹈平台(第九屆) 史提芬妮· 蕾克《雙》: Taldans《櫃》	Asia Pacific Dance Platform IX Stephanie Lake Company: <i>Dual</i> Taldans: <i>Dolap</i>	CCST	7/3	8:15pm
翻娜·包殊烏帕塔爾舞蹈劇場 《穆勒咖啡館》及《春之祭》 編舞:翩娜·包殊	Tanztheater Wuppertal Pina Bausch - Café Müller and The Rite Of Spring Choreography: Pina Bausch	CCGT	8-11/3	7:30pm
香港賽馬會當代舞蹈平台	The Hong Kong Jockey Club Contemporary Dance Series			
香港賽馬會當代舞蹈平台 - 《明天你還愛我嗎?》香港篇編舞:阿歷山度·沙朗尼、毛維	<ul> <li>Will you still love me tomorrow? Hong Kong Remix</li> <li>Choreography: Alessandro Sciarroni in collaboration with Mao We</li> </ul>	CCST	11/3 12/3	8:15pm 3pm
- <b>《西西利亞狂想曲》</b> 編舞:藍嘉穎、黃俊達、黃碧琪	- <b>Cecilia's Rhasody</b> Choreography: Blue Ka-wing, Ata Wong, Rebecca Wong Pik-kei	CCST	18/3 19/3	8:15pm 3pm
- <b>《舞門》</b> 編舞:曹德寶、李偉能、廖月敏、莫嫣、 白潍銘、曾景輝、肖呈泳	- Dance Off Choreography: Hugh Cho, Joseph Lee, Sudhee Liao, Jennifer Mok, Ming Pak, Terry Tsang, Sarah Xiao	KTT-BBT	24/2 25-26/2	8pm 3pm, 8pm
<b>拱8舞團《俄羅斯方塊》</b> 編舞:艾利克・凱兒	Arch 8 - <i>Tetris</i> Choreography: Erik Kaiel	APAA	10/3 11/3	8pm 3pm, 8pm
戲劇 THEATRE				
《 <b>閩陽一代男》</b> 導演:塔提安娜・瑪拉連路 創作 / 設計 / 演出:德迪斯・菲利普斯	17 Border Crossings Direction: Tatiana Mallarino Creator/Designer/Performer: Thaddeus Phillips	CCST	16-18/2 19/2	8:15pm 3pm
紐約公共劇院《大選年的家庭》三部曲 導演/編劇:理察·尼爾遜	Public Theater - The Gabriels: Election Year in the Life of One Family Director/Playwright: Richard Nelson			
- 《餓》	- Hungry	CCST	22/2 25-26/2	8:15pm 1:30pm
-《你究竟想怎樣?》	- What Did You Expect?	CCST	23/2 25-26/2	8:15pm 4:15pm
-《某個時代的女人》	- Women of a Certain Age	CCST	24-26/2	8:15pm
<b>聲光劇團《黑漆漆馬戲團》</b> 原著:彼夫 創作 / 演出:羅曼爾・貝門、尚 - 巴蒂斯特・馬勒	STEREOPTIK - <i>Dark Circus</i> Based on the story by Pef Creation/Performance: Romain Bermond, Jean-Baptiste Maillet	APAA	23-24/2 25/2 26/2	8pm 3pm, 8pm 3pm
《香港家族》三部曲 導演:方俊杰 編劇:龍文康	A Floating Family - A Trilogy Director: Fong Chun-kit Playwright: Loong Man-hong		20/2	Эрт
- 第一部曲《香港太空人》	- Play One: Hong Kong Astronaut	CHT	24-25/2, 8,15/3 26/2	3pm
- 第二部曲《留住香港》	- Play Two: All Out of Love	CHT	11,18-19/3 1-3,9,16/3 11,18-19/3	2pm 8:15pm 4:30pm
- 第三部曲《香港人太空》	- Play Three: Vacant in the City	CHT	4,10,11,17-19/3 5/3	8:15pm 3pm, 8:15pm
<b>天選者《暗影》</b> 導演:嘉莉·賀頓 編劇:約恩·福斯	<b>De Utvalgte - Shadows</b> Director: Kari Holtan Playwright: Jon Fosse	CCST	1-2/3	8:15pm
編劇: 別述 祖州 (都是我的孩子) 導演: 米高・魯文 編劇: 阿瑟・米勒	Rose Theatre Kingston - All My Sons Director: Michael Rudman Playwright: Arthur Miller	APAL	3,5,7-10/3 4,11/3	7:30pm 2:30pm, 7:30pm
自主神殿劇團《埃及式最後晚餐》 導演/編劇:阿默特·艾雅塔	Temple Independent Theatre - The Last Supper Director/Playwright: Ahmed El Attar	CCST	4/3 5/3	8:30pm 3pm
都爾德劇團《麗南小姐》 導演:嘉妮·海恩 編劇:馬丁·麥克唐納	Druid - The Beauty Queen Of Leenane Director: Garry Hynes Playwright: Martin McDonagh	APAL	16-17/3 18/3 19/3	7:30pm 2:30pm, 7:30pm 2:30pm
特備節目 SPECIAL EVENTS		布 Please	refer to websit	
《幻光動威池》	Super Pool	CG	17-19/2	re-resident to the J
<b>製力ル動成ル</b> 藝術家:珍・利維	Artist: Jen Lewin	TWP HKMM HKCCP	23-26/2 3-5/3 9-18/3	
<b>《聲光頌》</b> 藝術家:萊爾・利	Chorus Artist: Ray Lee	KPP	2-5,7-10/3	
STA 沙田大會堂演奏廳 Auditorium, Sha Tin Tov NLG-XHX 南蓮園池香海軒 Xiang Hai Xuan Multi-purp	rn Hall TWP 荃灣公園 Tsuen Wan Parl pse Hall, Nan Lian Garden HKMM 香港海事博物館 Hong Ko		Museum	

Bayerisches Staatsballett (Bavarian State Ballet) -

Choreography: Marius Petipa, Patrice Bart

Musical Direction: Michael Schmidtsdorff

With the Hong Kong Philharmonic Orchestra

Bayerisches Staatsballett II (Bavarian State Ballet II) - Mixed Bill

Dorrance Dance - ETM: Double Down

Choreography: George Balanchine, Nacho Duato, Richard Siegal, Oskar Schlemmer, Gerhard Bohner

Choreography: Michelle Dorrance, Nicholas Van Young

16-17/2

18/2

19/2

21-22/2

24-25/2

CCGT

APAL

APAI

7:30pm

2:30pm

7:30pm

8pm

2:30pm, 7:30pm

La Bayadère

#### 演出以外 ,更多精采 ! MORE THAN GREAT PERFORMANCES!



港



工作坊 Workshop

《3 ・芭蕾》舞蹈體驗班 *The Triadic Ballet* Class by Ivan Liška

19/2 Sun ⊟

講座 Talk



理察·尼爾遜:說書人 Richard Nelson: Master of Storytelling



20/2 Mon — 示範講座 Demonstration Talk

崑曲的藝術 —— 給過去一個未來 The Art of Kun Opera -Give the Past a Future 講者:張軍

26/2 Sun ⊟

講座 Talk



聚焦愛爾蘭劇場
In Conversation with
the Tony Award Winners
Speakers: Garry Hynes & Marie Mullen

17/3 Fri 五

# 節加料節日



更多加料節目詳情及網上報名: More Festival PLUS and online registration: www.hk.artsfestivalplus.org



#### 藝術節加料節目 Festival Flus

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

R SURVEY	The case of the ca
	特備節目 SPECIALS
28/11/2016	今時今日的東方主義 Orientalism Today
17/12/2016	開往詩與歷史的渡輪——流動寫詩工作坊
	Poetry in Motion - Poetry Writing Workshop
8/2/2017	加料電影:《為妳彈琴》
	PLUS Films: Gainsbourg: A Heroic Life
10/2/2017	説吧 ·香港──香港詩與詩中的香港 (讀詩會)
	Moments of Hong Kong - Poetry Salon
14/2/2017	藝術家沙龍:列賓 Artist Salon: Vadim Repin
21/2/2017	片刻時光 Moments in Time
22/2/2017	加料電影:《百寶箱》PLUS Films: The Boxes
1/3/2017	藝術家沙龍:珍・寶金 - 《千面珍寶金》放映會
	Artist Salon: Jane Birkin - Screening
	of Jane B. for Agnès V
17/3/2017	香港藝術節傑出文化領袖講座系列——
	聚焦愛爾蘭劇場
	HKAF Distinguished Cultural Leader Series: 40
	Years of Producing Theatre - In Conversation
	with two Tony Award-winning Theatre Greats
	舞蹈 DANCE
4/12/2016	包浩斯手作坊 Crafting Bauhaus
13/1/2017	包浩斯在香港:二十世紀建築遺產
	Bauhaus in Hong Kong: 20th
	Century Architectural Heritage
20/1/2017	解構包浩斯舞衣 The Making
	of Bauhaus Costumes
18,19/2/2017	後台一刻:《舞姫》風采
	Backstage Moments: The
	Glamour of La Bayadère
19/2/2017	《3·芭蕾》舞蹈體驗班
	The Triadic Ballet Class by Ivan Liška
22/2/2017	後台一刻:史萊莫與包浩斯
	Backstage Moments: Oskar
	Schlemmer and Bauhaus
22/2/2017	駐節藝術家計劃——公開展演
	Artist-in-Residence Project - Public Showcase
25/2/2017	踢躂舞體驗班 Experience Tap Dance
25/2/2017	踢躂舞深造班 Tapping with Michelle
4/3/2017	《3D 翩娜》放映及分享會
	3D Pina Screening and Sharing
12/3/2017	俄羅斯方塊童趣工作坊 Tetris for Kids
	音樂 MUSIC
21/1/2017	蒙特威爾第《晚禱》的巧思
	Monteverdi In Mantua - the
	Genius of the Vespers
22/1/2017	週日捷克室樂音樂會
	Czech Music for a Sunday Afternoon
19/2/2017	
	Learning from Virsaladze - Piano Masterclass
20/2/2017	歐伊斯特拉夫弦樂四重奏大師班
	Following In Oistrakh's Footsteps
	- String Quartet Masterclass
	-

22/2/2017	歐伊斯特拉夫弦樂四重奏 - 弦樂工作坊
	String Orchestra Workshop by
-	David Oistrakh Quartet
24/2/2017	交響樂工作坊:尋找楊納傑克
	Orchestra Workshop: Finding Janáček
25/2/2017	爵士鼓大師班及《樂隊少女》放映會
	Drumming with Terri & Screening
	of The Girls in the Band
28/2/2017	楊納傑克的一生:楊納傑克音樂會演前講座
	Janáček Moments: Janáček Pre-concert Talk
17/3/2017	法美音樂之緣
	Finding the French-American Connection
19/3/2017	世界音樂演前講座 World Music
	Weekend Pre-concert Talk
	歌劇/戲曲 OPERA
11/2/2017	粤劇舞台上的弄臣
	Jester's Cantonese Operatic
	Moment in the Spotlight
21/2/2017	女高音 Annalena Persson 大師班
	Masterclass with Soprano Annalena Persson
25/2/2017	後台一刻:《馬克普洛斯檔案》揭秘
	Backstage Moments: Secrets
	of The Makropulos Case
25/2/2017	楊納傑克的一生:《馬克普洛斯檔案》
	Janáček Moments: The Makropulos Case
26/2/2017	崑曲的藝術──給過去一個未來
	The Art of Kun Opera - Give the Past a Future
18/3/2017	後台一刻:走進大觀園
	Backstage Moments: Inside the Red Chamber
	戲劇 THEATRE
15/1/2017	返屋企食飯 — 《香港家族》的故事
	Home is Where You Return for Dinner
20/2/2017	理察·尼爾遜:説書人
., _,	Richard Nelson: Master of Storytelling
18/3/2017	《紅樓夢》歌劇創作講座
	A Chinese Classic Reimagined
	電影 FILM
26/11/2016	
26/11/2016, 4,10/12/2016,	《阳立的小汉》The Bright Streem
	《明亮的小溪》The Bright Stream
7/1/2017	// LD L L L L L L L L L L L L L L L L L
25,26/12/2016	《胡桃夾子》The Nutcracker
15,21/1/2017,	《黃金時代》The Golden Age
12/2/2017	" See The Will Will Goldell Age
19/2/2017,	《李爾王》King Lear
4,12/3/2017	<u> </u>
19/3/2017	《天鵝湖》Swan Lake
2,8,23/4/2017,	《睡公主》The Sleeping Beauty
11/5/2017	
6,14,20/5/2017	《暴風雨》The Tempest
7,13,21/5/2017	《當代芭蕾盛宴》A Contemporary Evening
4,18,24/6/2017	《當代英雄》A Hero of Our Time

請捐助藝術節! Donate to the Festival!



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:

14,600 + 藝術家來自 artists from 5 個國家及地區 countries and regions



average attendance

**Festival PLUS activities** 



在過去25年,「青少年之友」已為 Young Friends reached

students in the past 25 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 the areas in need of the most support.

Donations of any amount will help make a difference, and are greatly appreciated.

#### 捐款表格 Donation Form

網上捐款 Online Donation: https://www.hk.artsfestival.org/en/support-us/donations.html

I / We would like to donate

\*支持「**藝術節捐助計劃**」

to support the Festival Donation Scheme

\*捐款港幣\$100或以上可馮收據由請扣稅。 \*Donation of HK\$100 or above is tax-deductible

捐款港幣\$2,500 或以上,將於2017香港藝術節官方網站及閉幕演出後於報紙刊登之鳴謝廣告上獲得鳴謝。

Donations of HK\$2,500 or above will be acknowledged in the 2017 Festival website and in the "Thank You" ads in major newspapers after the Festival Finale.

屆時我/我們希望以下列名字獲得鳴謝(請選擇適用者): I/We would like to be acknowledged as (please √ the appropriate box):

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信用卡捐款者可將此捐款表格傳真至(852) 2824 3798,以代替郵寄。 Credit card donations can be made by faxing this donation form to (852) 2824 3798 instead of mailing.

#### 支票 Cheque

持卡人姓名 Cardholder's

請填妥表格,連同抬頭為**香港藝術節協會有限公司**的劃線支票,寄回香港灣仔港灣道二號 12樓1205室香港藝術節協會發展部收。

Please return this completed form, together with a crossed cheque made payable to Hong Kong Arts Festival Society Limited, to Development Department, Hong Kong Arts Festival Society Ltd. Rm 1205, 12/F, 2 Harbour Road, Wanchai, Hong Kong.

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公司聯絡人 (如適用) Company Contact Person (If applicable)	
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如收據上的名稱須與上列不同,請註明 If name on official receipt needs to be different, please specify	

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留住警香港



#### 同心同步同進 共創更好未來 RIDING HIGH TOGETHER FOR A BETTER FUTURE



香港賽馬會是世界頂級賽馬機構,亦是致力為社會謀福祉的非牟利企業,為香港創造可觀的 經濟及社會價值。馬會是香港最大的單一納稅機構,亦為全球最大慈善公益機構之一,並提供有節制 博彩,協助政府打擊非法賭博。馬會與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class racing organisation dedicated to community betterment. As a not-for-profit enterprise the Club generates substantial economic and social value for Hong Kong. It is Hong Kong's largest single tax payer and one of the world's largest charity and community donors. Through its responsible wagering, the Club also assists the Government in combatting illegal gambling. The Club is always "riding high together for a better future" with the community.





香港藝術節45周年誌慶,謹此衷心致賀。 自1973年以來,這項盛事每年為觀眾帶來整整一個月的豐富節目;各項戲劇、舞蹈、音樂、歌劇和多媒體表演多姿多彩,令人目不暇給。每年藝術節,以至藝術節的每項表演都展現藝術家的精湛造詣和演出熱誠,帶領觀眾進入璀燦迷人的藝術世界。

香港藝術節不但讓香港的藝術創作人才在國際舞台盡顯光芒,同時亦有助提升香港的藝 術文化中心形象。

今年的藝術節節目繽紛多元,經典與當代作品兼備,本地和國際藝術家一同獻藝,精彩紛呈。欣悉今屆藝術節將安排三個特備節目,包括由三藩市歌劇院與香港藝術節聯合製作的《紅樓夢》,以慶祝香港特別行政區成立20周年,萬眾期待。

除了世界級表演節目,今年的藝術節還會再舉辦多項外展活動,供市民參與,其中「香港藝術節青少年之友」計劃有助提升學生的藝術欣賞能力,而「加料節目」如工作坊、後台參觀和大師班等活動,則讓觀眾了解節目的創作過程,是難得的經驗體會。

過去45年,香港藝術節發展千里,成績驕 人,殊堪讚許。謹此祝願藝術節及各項演出 繼續綻放異彩,再創高峰。

4.10年

香港特別行政區行政長官



It gives me great pleasure to congratulate the Hong Kong Arts Festival on the occasion of its 45th anniversary. Since 1973, the Festival has been enriching and delighting audiences with an annual, month-long programme brim-full of theatre, dance, music, opera, multimedia and much more. Each year, and with every show, it brings to Hong Kong a world of splendour – the art and the passion of performance.

No less important, the Festival puts a bright international spotlight on Hong Kong's creative talents, while enhancing this city's image as a flourishing centre for arts and culture.

This year's Festival programme embraces both the classic and the contemporary, from Hong Kong and from around the world. And I am delighted that the 20th anniversary of the establishment of the Hong Kong Special Administrative Region will be celebrated with three special Festival programmes. They include the Asian premiere of the San Francisco Opera-Hong Kong Arts Festival co-production of *Dream of the Red Chamber*.

Alongside world-class performances, the Festival will again serve the community through its outreach activities. The Young Friends of the Hong Kong Arts Festival, among other programmes, enhances student appreciation of the arts. And Festival PLUS presents workshops, backstage tours, master classes, giving audiences valuable insights into the creative process.

I applaud the achievement of the Hong Kong Arts Festival over these 45 years. And I wish the Festival continuing success in the years – and the performances – to come.

C Y Leung

Chief Executive, Hong Kong Special Administrative Region



歡迎蒞臨第45屆香港藝術節。今屆是藝術 節歷史上的里程碑, 感謝各位參與這場節 日。

一如以往,我們繼續致力為觀眾帶來引人 入勝的表演節目。我們的目標得以實踐, 曾有賴各界的支持。在此,我特別鳴謝香 港特別行政區政府每年經由康樂及文化事 務署提供撥款;同時,亦為香港賽馬會 慈善信託基金一直以來的支持與信任説 聲「多謝」。另外,還要感謝一眾贊助企 業、機構及個人捐助者的慷慨支持,讓形 形色色的高質素演藝節目得以呈獻。最 後, 感謝贊助及捐助青少年之友、學生票 捐助計劃及新作捐助計劃的各方人士,是 您們的支持築起了香港藝術界的未來。

感謝您參與藝術節,成就她綻放異彩。希 望您樂在其中。

I am delighted to welcome you to the 45th Hong Kong Arts Festival. Thank you for joining us at this performance as we celebrate this milestone edition of the Festival.

As in previous years, we remain committed to presenting works that entertain, intrigue and captivate, and I would like to express my sincere thanks to the supporters who help us to achieve this goal. I am particularly grateful to the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention: I also wish say a big "thank you" to the Hong Kong Jockey Club Charities Trust for their long term support and belief in our work. Further thanks go to the many sponsors, donors, institutions and individuals whose support enables us to present a varied programme of the highest quality. I am also grateful to the donors and sponsors who enable our Young Friends programme. Student Ticket Scheme. and New Works Scheme to thrive, helping to build a future for the arts in Hong Kong.

Thank you for being a part of this Festival; your presence is critical to its success. I hope you will enjoy the performance.

Chairman. Hong Kong Arts Festival



歡迎閣下蒞臨第45屆香港藝術節。今年我 們呈獻古今中外藝術家的作品,由當今非 常優秀的表演者呈現在舞台上。

今年藝術節將在主要表演場地和4個露天場 地呈獻合共180場演出;另外,多項「加料 節目」讓藝術節更顯豐盛。希望你們能夠 享受令人難忘的特別時刻。

2017年也是「青少年之友」的一個重要里 程。這個多面向而深入的教育計劃創始於 25年前,至今已惠及逾730,000名青少年。 我們同時慶祝年青與成長!

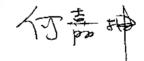
我與藝術節全人,向所有參與和支持藝術 節的人十及機構,表達最誠摯的謝意。我 也想藉此良機,邀請您參觀文化中心大堂 的藝術節展覽,分享您對過去藝術節的點 滴回憶,為我們的未來留下過去珍貴的記 铅。

It is a pleasure and privilege to welcome you to this 45th anniversary edition of the Hong Kong Arts Festival, in which we present the work of inspiring artists, past and present, brought to life by some of the finest performers of today.

A total of 180 performances are presented in major venues and in four open air locations; additionally, our many PLUS events enrich the Festival experience. We hope you will enjoy many special moments, which will resonate into the future.

2017 also marks an important milestone for Young Friends. the multi-faceted, in-depth educational initiative which has reached over 730,000 young people since its inception 25 years ago. We celebrate both youth and maturity!

With the entire team. I would like to express our deepest thanks for the participation and support which sustains us in the mission to present a world class Festival. Please do also visit the Festival Exhibition in the fover of the Cultural Centre and share your memories of moments from past Festivals to add to the HKAF archives as a record for the future



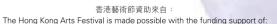
何嘉坤 香港藝術節行政總監

Executive Director, Hong Kong Arts Festival

查懋成 香港藝術節主席











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#### 多謝支持! THANK YOU PARTNERS!

於2017年2、3月舉行的第45屆香港藝術節呈獻連串精采節目,邀請逾 1,700位優秀國際藝術家及本地演藝人才獻藝,並同時舉辦超過300項加料節目及 教育活動,致力為社會各界及本地學生提供豐富多元的藝術體驗。

香港藝術節衷心感謝每位支持者的寶貴貢獻,

讓我們能夠為香港觀眾帶來此國際藝壇盛事。

The 45th Hong Kong Arts Festival in February and March 2017 presents an array of exceptional performances, featuring over 1,700 outstanding international and local artists.

HKAF also organises over 300 PLUS and arts education activities aimed at enriching the cultural experience of students and communities across Hong Kong.

We sincerely thank all our partners for their generous contribution, enabling us to bring the premier international arts festival to Hong Kong audiences.

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#### THE ART OF PERFORMANCE

#### 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,2017年第45屆藝術節的年度預算約港幣一億二千萬,當中香港特區政府的基本撥款約佔總收入的14%,約9%來自政府慶祝特區成立20周年特別節目撥款,另外約28%來自票房收入,約32%依賴來自各大企業、熱心人士和慈善基金會的贊助和捐款。預計餘下的大約17%則來自政府針對捐款和贊助收入而提供的配對資助。

香港藝術節每年呈獻眾多國際演藝名家的演出,例如:安娜·涅翠柯、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、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅廳樂團、威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、柏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 25 年來,已為逾 710,000 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」每年提供超過 8,500 張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「加料節目」,例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等,鼓勵觀眾與藝術家互動接觸。

#### 2017年藝術節預計收入來源:約港幣—億二千萬 Estimated Income Sources for 2017 HKAF: Approximately HK\$120 Million



Potential Matching Grant for Sponsorship and Donation Income 按捐款和贊助收入 可望獲得的配對資助

Special Funding for HKSAR 20th Anniversary Programmes 慶祝香港特區成立20週年 特別節目撥款

Government Baseline Funding 政府的基本撥款

(Updated Sep 2016 2016年9月更新)

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. Secured government baseline funding for the Festival in 2017 represents roughly 14% of the HK\$120 million budget, with another 9% specially provided by the Government for programmes celebrating the 20th Anniversary of the HKSAR. Around 28% of the Festival's income comes from the box office, and another 32% comes from sponsorship and donations from corporations, individuals, and charitable foundations. It is anticipated that the remaining 17% will come from the Government's new matching scheme, which matches income generated through private sector sponsorship and donations.

HKAF presents top international artists and ensembles, such as Anna Netrebko, Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Gianandrea Noseda, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, Rundfunkchor Berlin, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, New York City Ballet, Paris Opera Ballet, Hamburg 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 25 years, our "Young Friends" scheme has reached over 710,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects serving primary, secondary, and tertiary school students has been launched in recent years. Donations to the "Student Ticket Scheme" also make available over 8,500 half-price student tickets each year.

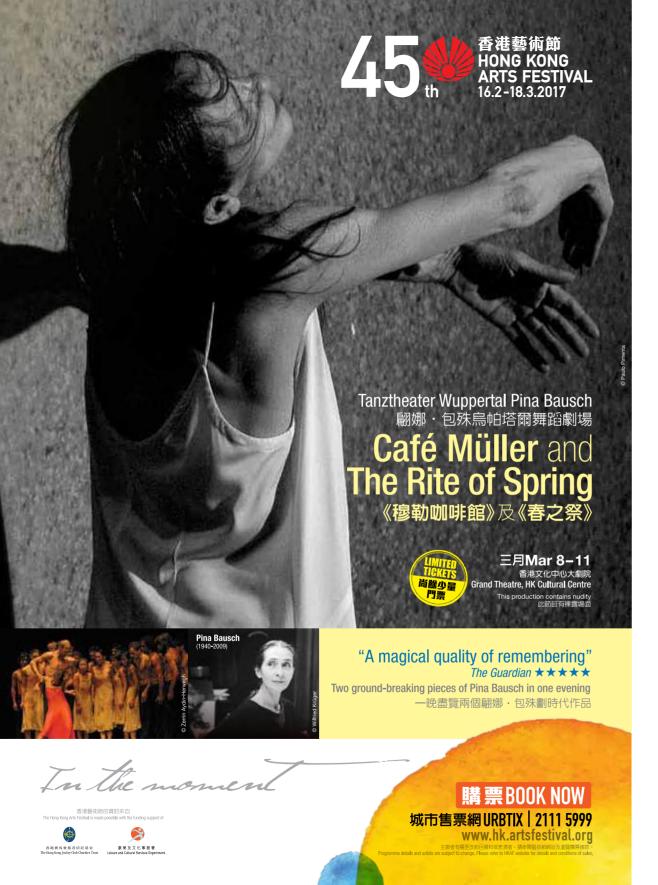
HKAF organises a diverse range of "Festival PLUS" activities in community locations each year to enhance engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

誠邀贊助或捐助第45屆香港藝術節;詳情請與藝術節發展部聯絡。 For sponsorship opportunities and donation details of the 45th 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





Presents

#### 《香港家族》三部曲

#### 第二部【留住香港】

#### A Floating Family, Play Two All Out of Love



香港藝術節委約及製作

Commissioned and produced by Hong Kong Arts Festival

<sup>3</sup>л 1-3, 9, 11, 16, 18-19

● 香港大會堂劇院 Theatre, HK City Hall

演出長約1小時30分鐘,不設中場休息

Running time: approximately 1 hour and 30 minutes with no interval



粵語演出,附中、英文字幕

Performed in Cantonese with Chinese and English surtitles

本節目有吸煙場面及粗俗語言

This production contains smoking scenes and strong language

封面照片 Cover Photograph: © Lawrence Ng@WorkHouse 彩排照片 Rehearsal Photographs: © 陳立怡 Yvonne Chan



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



Unauthorised photography or recording of any kind is strictly prohibited.











#### 《香港家族》三部曲

第一部 1996 《香港太空人》

第二部 2004 《留住香港》 第三部 2017 《香港人太空》

黃歡一家的三餐晚飯,分別在1996年、2004年和2017年的香港,從1997年前移民潮,經歷2003年的沙士後,再到2017年特首選舉年,道出香港二十年來的變遷。

#### 人物角色

#### 黃歡 / 阿爸

一家之主,育有四名子女,杜蟲公司老闆

#### 馬文娟 / 阿媽

黃歡第二仟妻子,育有三名子女,黃秋榮繼母

#### 黄秋榮 / 大哥

長子,馬文娟繼子,Clara 丈夫,鄭諾瑋繼父

#### 

大姐,為家族杜蟲生意奔馳

#### 黄夏美 / May May

二妹,好勝外向,熱衷娛樂

#### 黄冬東 / 冬東

弟弟,小時候夢想成為太空人,喜愛音樂

#### 鄭諾瑋/瑋仔

Clara 女兒,黃秋榮繼女,隨父母移民加拿大

#### Clara / 大嫂 \*

黄秋榮妻子,鄭諾瑋母,出身風塵

\* 只出現在第一部

#### A Floating Family - A Trilogy

Play One 1996 Hong Kong Astronaut

Play Two 2004 All Out of Love
Play Three 2017 Vacant in the City

Three dinners with the Wongs at three vital moments for the city of Hong Kong: mass waves of migration before 1997, after the outbreak of SARS in 2003, and the Chief Executive election in 2017, over the course of two decades. *A Floating Family* tells the story of every typical Hong Kong family.

#### Characters

#### Wong Foon / Dad

Head of the family, father of four children, owner of a pest control company

#### Ma Man-kuen / Mum

Wong Foon's second wife, mother of three children, stepmother of Wong Chau-wing

#### Wong Chau-wing / Big Brother

Elder son of Foon, stepson of Ma Man-kuen, husband of Clara, stepfather of Cheng Nok-wai

#### Wong Chun-ping / Big Sister

Eldest daughter of Wong Foon, and his successor as manager of the pest control business

#### Wong Ha-mei / May May

Second daughter of Wong Foon, fond of show biz culture

#### Wong Dung-dung / Dung-dung

The youngest son of Wong Foon, a music-lover who had childhood dreams of becoming an astronaut

#### Cheng Nok-wai / Little Wai

Daughter of Clara, stepdaughter of Wong Chau-wing

#### Clara / Sister-in-law\*

Wife of Wong Chau-wing, mother of Cheng Nok-wai

#### 《香港家族》三部曲:第二部【留住香港】 A Floating Family, Play Two All Out of Love

Producer

香港藝術節 Hong Kong Arts Festival

編劇 Playwright 龍文康 Loong Man-hong

導演Director方俊杰Fong Chun-kit

Cast

#### 角色及演員

監製

**黃歡** Wong Foon 葉進 Yip Chun

馬文娟Ma Man-kuen劉雅麗Alice Lau

黃冬東Wong Dung-dung楊偉倫Alan Yeung鄭諾瑋Cheng Nok-wai

黃呈欣 Wong Ching-yan Birdy

#### PUS 藝術節加料節目

#### 返屋企食飯 —《香港家族》的故事

Home is Where You Return for Dinner

**15.1**(日 Sun) 節目已舉行 Past Event

#### 演後藝人談 Post-performance Meet-the-Artists

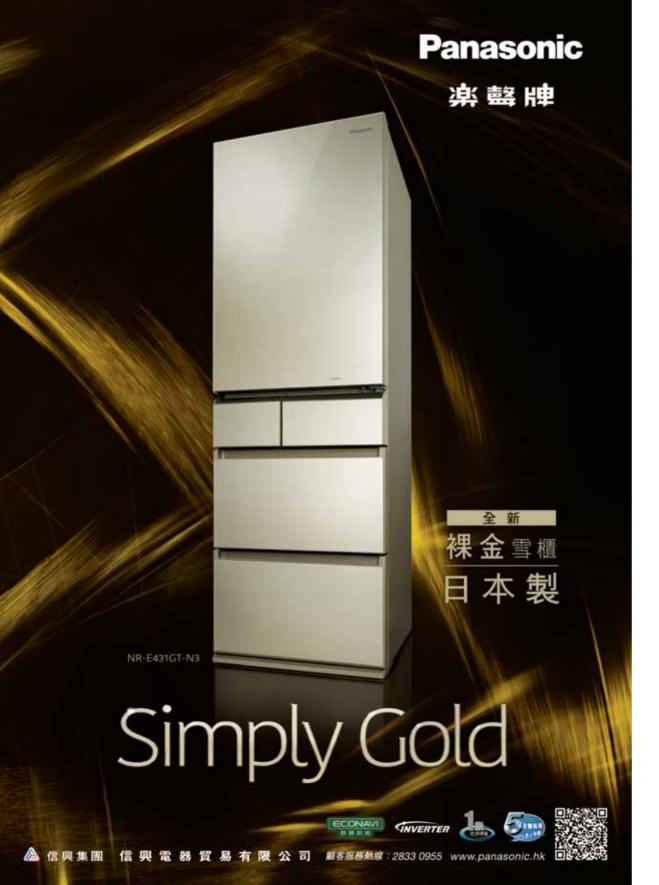
演員於演出後與觀眾見面。

Performers meet the audience after the performance.

25.2 (六 Sat ) 9:45-10:15pm 2.3 (四 Thu) 9:45-10:15pm 11.3 (六 Sat ) 9:45-10:15pm (演出後 Post-performance)

廣東話主講 In Cantonese

<sup>\*</sup>only appears in Play 1



# 製作及創作人員 Production & Creative Team

佈書設計 Set Designer 燈光技師 邵偉敏 Siu Wai-man 梁景欣 燈光設計 Lighting Designer 音響控制員 楊子欣 Yeung Tsz-yan 李文俊 音響設計 Sound Designer 服裝主管 馮璟康 Fung King-hong 張黛儀 服裝設計 Costume Designer 服裝助理 吳達生 Alan Ng 蘇穎恩 製作經理 **Production Manager** 髮型 陳寶愉 Bobo Chan Ray Mork Taky Chung 舞台監督 Stage Manager Evan Wong 梁業成 Samuel Leung Herman Lai 執行舞台監督 Deputy Stage Manager @Fifth Salon 范文恩 Fan Man-yan 化妝 助理舞台監督 Assistant Stage Manager 総総 丁雅慧 Cindy Ting Minnie Au @priscilla Choi spectrum 總舞台技師 Chief stage technician 陳耀輝 Chan Yiu-fai 中文字幕 盧嘉駿 舞台技師 Stage Technician 鍾維新 李國威 Lee Kwok-wai 蘇嘉孫 So Ka-shun Ricky 英文字幕 大翠茵 燈光編程及控制員 Light Programmer 黃油明 林振傑 Lam Chun-kit 字幕控制 總電機師 Production Electrician 盧嘉駿 伍穎雯 Ng Wing-man 李嘉雯 Lee Ka-man

Lighting Technician
Leung King-yan
Sound Operator
Li Man-chun
Wardrobe Supervisor

Cheung Doi-yee

Dresser
So Wing-yan

Hair Stylist

Ray Mork
Taky Chung
Evan Wong
Herman Lai
@Fifth Salon

Make-up Stylists

Chinchin Minnie Au

@priscilla Choi spectrum

Chinese Surtitles
Lo Ka-chun
Chung Wai-sun

English Surtitles

Amy Ng
Timothy Wong
Surtitle Operator
Lo Ka-chun

# 鳴謝

三角關係、胡麗英、羅懷謀、林美石、周雅婷

# Acknowledgements

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特別感謝 M.A.C. Cosmetics 為本舞台劇專業化妝品牌贊助。

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特別感謝信興集團借出部分於劇中使用之電器。

Special thanks to Shun Hing Group for providing selected electrical appliances used in the performances.

# MAKEUP ARTISTS PERFORMING ARTS

IFC, CENTRAL I LAB CONCEPT, ADMIRALTY I
SOGO, CAUSEWAY BAY I TIMES SQUARE, CAUSEWAY BAY I
FACES, HARBOUR CITY, TSIM SHA TSUI I THE ONE BEAUTY BAZAAR, TSIM SHA TSUI I SOGO, TSIM SHA TSUI I
THE ELEMENTS, KOWLOON I BEAUTY AVENUE LANGHAM PLACE, MONG KOK I MOKO, MONG KOK I
APM, KWUN TONG I BEAUTY AVENUE, TSUEN WAN PLAZA, TSUEN WAN I
NEW TOWN PLAZA PHASE 3, SHATIN I TUEN MUN TOWN PLAZA, TUEN MUN I V CITY, TUEN MUN I
LANDMARK NORTH, SHEUNG SHUI I
NEW YAOHAN, MACAU

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# 故事梗要

# 1996年 香港太空人

大哥黃秋榮帶着妻子Clara和繼女鄭諾瑋回家, 趁離港前跟老父黃歡、繼母馬文娟、二妹黃 春萍、三妹黃夏美和小弟黃冬東見面。秋榮的 到來,掀起各人心中的矛盾:老父對兒子的期 望、兒子對父親的抱怨、繼母對繼子的忌諱、 弟妹對大哥的不捨,還有老父對毫無血緣關係 的「孫女」鄭諾瑋的芥蒂。家人間的不和、現 實生活的無奈、人生中的無數妥協,在一頓餞 行飯中,一觸即發。

# 2004年 留住香港

相隔八年,一家人在年末冬至再次聚頭。黃歡中風,現入住老人院。秋榮與繼女諾瑋回港,尋找新的工作機遇。春萍頂下家族杜蟲生意,業績並不理想。夏美游走於電台及娛樂雜誌社間,飽受壓力。冬東終於大學畢業,初投社會,處處碰壁。馬文娟也被家庭生活及杜蟲生意弄得焦頭爛額。在紛亂的大時代,各人掙扎求存,拼命找尋安身立命之所。

# 2017 年 香港人太空

黃歡已經離世數載。秋榮事業發展順利,成為 特首選舉委員會成員,與春萍合作投資上海的 一個大閘蟹養殖場,夏美接手家族杜蟲生意, 冬東隨秋榮學做生意,諾瑋亦回港發展。一家 人在大閘蟹收成日聚頭,一頓家常便飯,掀起 家人之間的各樣矛盾。

# **Synopsis**

# 1996 - Hong Kong Astronaut

Before he emigrates, eldest brother Wong Chauwing goes back to the family home in Kowloon City for dinner, something he hasn't done in a long time. Coming along to meet the family is his wife Clara, who used to work as a prostitute. Chau-wing's presence is stirring all sorts of emotions in the family: Father's opinions (not to mention those of the whole family) on his son's emigration plans; step-mother's prejudices against Chau-wing; the younger siblings' sadness over their big brother's impending departure; and both parents' unease over Chau-wing's taboo marriage to Clara and relationship with his step-daughter Cheng Nok-wai. With emotions bubbling inside everyone, the family is about to explode.

# 2004 - All Out of Love

Chau-wing returns to Hong Kong together with step-daughter Nok-wai, harbouring ambitions for a new career. His elderly father moves into an old people's home after suffering a stroke; Chun-ping is working herself to the point of exhaustion trying to hold up the family business; Ha-mei is suffering from anxiety after losing her radio station job and starting work at a gossipy tabloid; Dung-dung, who has just started working, is getting swept up in the currents of the time; step-mother Ma Man-kuen is worn out physically and mentally from taking care of Foon and the family business. The family seems lost and frustrated, much like the times they are living in.

# 2017 - Vacant in the City

Chau-wing, now head of the family after his father's death, is not only a successful businessman with an invested in a hairy crab farm together with Chunping, but also a committee representative for the Chief Executive election; Ha-mei is now taking over the family pest control business; Dung-dung is apprenticing with his elder brother; Nok-wai working in a PR agency in Hong Kong. A dinner celebrating the hairy crab harvest brings the household into an unresolved family conflict.



# 編劇的話 Playwright's Note

歷劫時刻。

龍文康 Loong Man-hong

In 2004, we recovered from a severe flu. If Hong Kong was a battlefield, we had just escaped certain death.

We were scared and helpless, but no longer restless.
That's because we had no strength or plan. We had been cleaned out, both in spirit and from our coffers. It was a time of agitation.

As time passes, change is unavoidable. Have you more family members now? Or fewer? Thinking back to the beginning of that year, many familiar names were there no longer. It suddenly felt like all of Hong Kong was facing a full life cycle together. What did we lose? What have we learned? It is difficult to express this in a few words. But I am certain those who live here experienced that shock and vulnerability.

That year was a time of nomadic adventures. I recall one night I stood at the door of my residence, and it suddenly hit me: we have always been a lone island, where people come and people go. Without the love and support of our family, we are without a home. Fortunately, there is no strong divide here between the city and the rural home, like there is in big countries. Home? It's not so far away after all

我們徬徨無助,但不再躁動了,因為我們 顯得乏力,束手無策。我們錢財與心靈上,

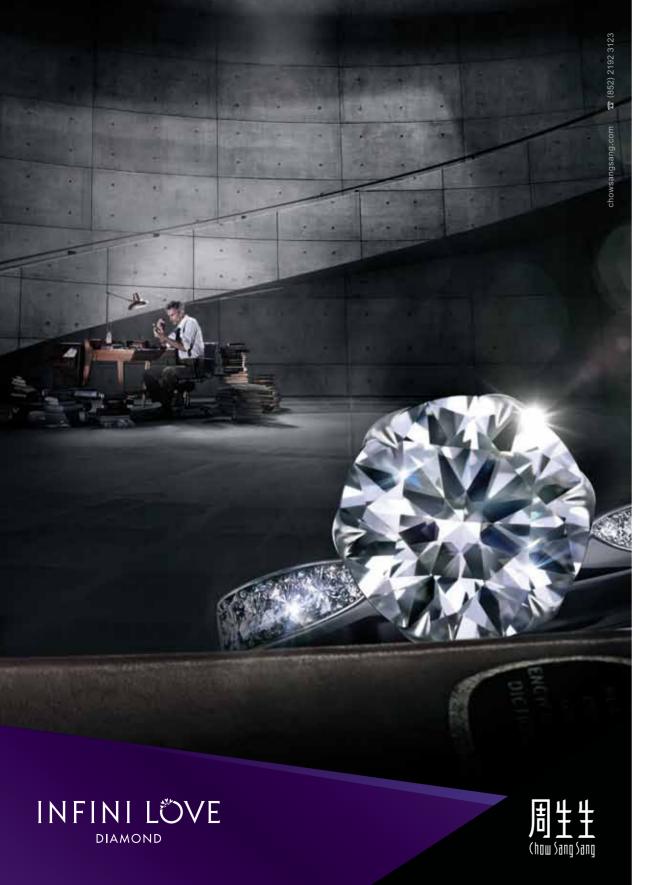
都似元氣大傷般, 感覺戰戰兢兢。

2004年,我們大病初癒。把香港比喻為戰

場的話,可説是我們剛經歷完生靈塗炭的

時間過去,轉變是無可避免,你家中成員 多了幾個?還是少了?回溯那年頭,很多 熟悉的名字也離開了,一下子彷彿要全香 港也一起面對生老病死,我們失去的是甚 麼?學懂的又是甚麼?我們難以三言兩語 說出來,但肯定在這裏生活的人,也曾感 受過當中的震撼與無助。

那年,流離浪蕩外闖天下的日子,記得某夜回住所,站在門前,突然覺得,我們本來都是孤島,來如空去如空,沒了支援其實也就沒了家。幸好,這裏沒有太強的城鄉概念,家,其實很近。



# 導演的話

俊杰 Director's Note

Fong Chun-kit

《香港家族》三部曲是描寫一個家庭在三個不同年代的故事。我們從1996年走到2004年,再回到2017年此時此刻的香港。排練這一次製作是一趟奇妙的旅程,作為香港土生土長的80後,故事中的20多年説多不多,說少也不少。能夠在排練中重新回顧這些年的香港,的確百感交集。

我們香港人不知從何時開始,便在忙碌之中 渡過一生。過去、現在和將來對我們來說只 是一些字眼而已。我們沒有時間回顧過去, 沒有閒情享受現在,也沒有空間展望將來。 到底我們香港人一生在幹些什麼呢?

說我們沒有回憶嗎?為排練做功課的時候, 看着1996至1997和2003至2004的大事回顧, 心中的悸動證明了我們沒有忘記。至於在排 練時仍是將來的第三部2017年,到演出時便 成了現在,當中的複雜感受,我也不知用什 麼形容詞去表達了。

我們香港人是「永遠向前永不停步」,但到底我們邁進一條怎麼樣的道路?這條前路是我們想到達的烏托邦嗎?我們為了向前錯失了些什麼嗎?倒不如停一停步,也回頭看看及感受一下以前走過來的步伐,或許我們能找到路向,整理一下才再出發,不是更好嗎?

最後感謝藝術節成就了這次旅程,也感謝結 伴同行的戰友們,讓我這年輕的領航員能跟 你們一起走完這趟旅程。希望大家看完《香 港家族》三部曲,也走了一趟這奇妙的旅程。 This trilogy, *A Floating Family*, is a story about a family at three different points in time. We go from 1996 to 2004, before returning to 2017, at this very moment in Hong Kong. Rehearsing for this production was a marvellous journey. To a born-and-bred Hong Kong child of the 80s, you could say the 20 years spanned by the story is not a particularly long, or short period of time. During rehearsals, thinking back about the Hong Kong of these years certainly stirred up many emotions.

It's not clear when it began, but Hong Kong people are living their entire lives in a state where they are constantly busy. Past, present and future are merely words to us. We have no time to review the past, enjoy the present or look forward to the future. So what are Hong Kong people doing all their lives?

Have we no memories? In doing research for this show, the quickened heartbeat upon reading news reports from 1996 to 1997 and 2003 to 2004 proved that these times had not been forgotten. As for rehearsals for the trilogy's final play (set in 2017), at that time the events were still ahead of us in the future, but we all knew that they would become the present at the time of performance – I don't have the words to describe the complex feelings this aroused.

We Hong Kong people believe in always moving forward, but what is this path that we are going along? Does it lead to utopia? By charging forward, what did we miss out on the way? Why not pause for a moment, look back and process the steps we took to get here; perhaps we can regain our sense of direction before we set off again. Wouldn't that be better?

Finally, I would like to thank the Hong Kong Arts Festival for helping us to achieve this journey, as well as those who have walked alongside this young navigator, completing this odyssey together. As for the audience watching the show, I hope that this Hong Kong trilogy will also take you on a wonderful journey.

Notes translated by D.T.

# 大時代小史詩

2017年香港藝術節的戲劇,圍繞着家庭 與個人大做文章。個體與制度的矛盾, 永遠是大命題,但小説與戲劇,總少不 了人,只能從一顆沙粒看世界。可是當 代劇場,尤其是理論先行的大論述式劇 場,人物往往為理論服務,少有站得住 腳的道理。

所有真實的東西,往往並非表像的現實, 所以當代劇場,往往看不起寫實主義。 現實典型一出現,大家都覺得假得可笑。

契訶夫寫的那種表面淡然而幕後風起雲 湧的人與時代的戲劇,是否已經被戲劇 電視電影的煽情徹底取代了?這個問題 也許是一個偽命題,是個陷阱,一回答, 就好像已經承認了問題的存在。

也不能只是等待這樣的作品出現,只好 催生這樣的創作嘗試。

2015年,決定找龍文康寫一個香港家庭 在三個歷史轉折點的生活場景,分成三 齣戲分別上演,部分靈感來自美國編劇 和導演理察·尼爾遜的《蘋果家庭》四 部曲。他用四幅「超寫實」的人物即景, 白描出一個城市、一個國家當下的真實。

香港回歸二十年了,這個城市進入了大 論述的激辯時代。《香港家族》三部曲, 回歸二戰後的「新寫實主義」;那個年 代,新世紀在千瘡百孔的舊世界的灰燼 中慢慢重建,很多人的命運如浮萍,倉 惶失落。《香港家族》三部曲描寫的黃 歡一家人,雖然生存在已經富裕起來的 香港,但在時代的更迭中卻失去了方向。 記錄這家人在三個歷史時刻的生命片 段,也許就是所謂的藝術的時代使命。

文 蘇國雲(香港藝術節副節目總監)

# Small epics in a grand era

The theatre programmes at this year's Festival revolve around the family and the individual. In novels and the theatre, conflict between the individual and the society is always seen through the stories of people – one sees the world through a grain of sand, through real people's lives in a specific society. Yet in many contemporary plays oriented around a grand social discourse there rarely exist authentic characters, or a real social space.

Everything that is real is not always what it seems. Simpleminded realism is often scorned in contemporary theatre, because it is fake and often laughable. The world is often too complicated to portray it with a linear story-line.

However, has tremendous drama about the lives and times of people (like that written by Chekhov) been completely replaced by sentimentalism in theatre, TV soap and film? This question is a pseudo-proposition, a trap. Once you answer it, you are more or less admitting that the issue exists.

We believe such works can be created, so we foster attempts to commission them ourselves.

We invited Loong Man-hong to write the story of a Hong Kong family at three turning points (1996, 2004, 2017) over a span of 20 years, and they are to be staged in three plays. The inspiration for this commission came from watching *The Apple Family* (a four-play cycle) by American playwright and director Richard Nelson. Seldom have I seen such "living" characters on stage, and such naturalistic portrayals of people from a city and a country.

It has been 20 years since the handover of Hong Kong took place, and the city has entered an age of grand discourse and vigorous debate. The Floating Family trilogy harkens back to the "neorealism" that was birthed in the post-World War II era, when a new order was slowly built amidst the ruins of an old world, and many drifted along in confusion and panic as their lives unfolded. The family of Wong Foon were born in a time of prosperity in Hong Kong, and yet they seem to lose their direction amidst the change of eras. We seek to document this family through the fragments of their lives, set across three historical moments. This effort is perhaps one of the responsibilities that theatre makers have towards society.

By So Kwok-wan (HKAF Associate Programme Director)

Adapted from the Chinese by So Kwok-wan and Nicolette Wong





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# 製作及排練側寫

2017年伊始某天,排練時間緊逼下,只好為主創一口氣在一個下午接受四個訪問。沒進午餐就直接接受訪問的編劇龍文康,邊咬着「下午茶」三明治,邊回答記者提問:《香港家族》是先確定演員陣容記者提問:《香港家族》是先確定演員陣容再量身編寫,還是寫好人物再找相對的演員呢?「是這一群演員幫助了我。故事早有了來物,是他們進入角色後,幫助我一直下來的創作。到現在我的電腦桌面,仍然是這一家人的家族合照。」龍文康如是説。

《香港家族》的創作確實不止於主創的編與導,舞台上的黃家,是由一個富創作力的精英團隊聯手呈現於大家眼前:設計及製作團隊同步組成,為實現一天內上演三部曲的想法費盡心思——從舞台佈景設計的瞬間轉換、各個年代的服裝變化、黃家中的燈光及聲響,以至飯桌上的每一道菜,成就了黃家聚散起跌二十年。

2016年秋天,劇組正式展開每周六天的排練。開排第二天,是黃家靈魂人物大哥秋榮(潘燦良)的生辰,於是一為神功二為弟子,一行人乾脆跑到九龍城一家潮州菜館為大哥慶祝。黃家就這樣圍在一起吃了第一餐飯,亦實地看看今天的九龍城,這個黃家住了二十年的地方。

某天順排,台前幕後趁着小空檔,上上下 下跑到休息區,忙不迭地偷十五分鐘來齊 齊吃一碗糖水,席間你一言我一語、打打 鬧鬧、有説有笑。演員劉雅麗捧着豆腐花, 環視了一下笑道:「真的就像一家人。」

文 鍾維新(香港藝術節助理節目經理)

# Sidelight on Production and Rehearsal

It was early 2017, and I had four interviews lined up in one afternoon with the main creators of the play amid a tight rehearsal schedule. Playwright Loong Man-hong, who had skipped lunch for the interview, answered questions from journalists while eating a sandwich for "afternoon tea". Was A Floating Family tailored to the cast after the roles had been confirmed, or was the casting done after the play had been written? "It's the actors who helped me. I had created the characters; the actors brought them to life, and that helped me write the rest of the story. Even now I have a portrait of this family as my desktop wallpaper", Loong says.

Indeed, the making of *A Floating Family* goes beyond the scriptwriting and the directorial efforts of its main creators. The Wong family on stage has been created by an outstanding team of creative minds. The design and production teams were assembled at the same time. They put a great deal of thought into the staging of the trilogy in one day – from the swift rearrangement of stage and set design, changes of costume through the years, the lighting and sound effects in the home of the Wongs, to each dish on the dinner table – all these elements come together in a vivid portrayal of the ups and downs of the Wong family.

In Autumn 2016, the cast began rehearsing six days a week. The second day of rehearsal was the birthday of actor Poon Chan-leung, who plays the eldest brother Chau Wing, a key figure in the Wong family. Killing two birds with one stone, the team celebrated the occasion at a Chiu Chow restaurant in Kowloon City. So it was that the Wongs had their first meal together, while also visiting the present-day Kowloon City, home to the family for two decades.

During a run-through one day, everyone onstage and backstage flocked to the rest area during their 15-minute break to have sweet soup desserts; chatting, joking and laughing together. With a bowl of bean curd jelly in her hand, actress Alice Lau looked around her, smiled and said, "Just like a family".

By Chung Wai-sun (HKAF Assistant Programme Manager) Translated by Nicolette Wong



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# 是他,也是你和我

2017年,香港將迎來回歸二十周年。二十年的時光,這座城市經歷了回歸時的徬徨焦慮、沙士肆虐後的低迷頹喪,又即將迎來特首選舉年。生活在城中的你我他,在大時代跌宕起伏的洪流中,又留下了什麼樣的足跡,做出了怎樣的選擇?

「那是一種回憶錄,是那個年代的眾生相,很有 味道。」導演方俊杰説起《香港家族》三部曲, 這樣慨嘆道。這部描繪一個香港家庭命運變遷的 作品,用香港舞台上少有的三部曲形式,將目 光聚焦在影響香港命運的三個時間節點上一1996 年,面對回歸時的移民潮;2004年,沙士過後 的社會一片低迷;2017年,香港的未來何去何 從?三個時代既獨立成篇,又互相串連,勾勒出 一個普通香港家庭的生活變化與情感迴旋。

# 大時代下尋常百家:「返屋企食飯」

從家庭著手,對編劇龍文康來說自然不過,「才剛開始創作時,在我腦中整家人似乎已經齊了。」他選擇以這三個對香港尤其關鍵的時代來刻畫黃歡一家的生活,卻並非意在為時代作註腳,「時代是沒法寫的,時代是滲出來的。我不是要用史詩式去講,反而是要透過時代來寫家庭的故事。」對他來說,個人的成長、家庭的變化,以及那些隨着時間的流逝偶然回望時揮不去的淡淡惆悵,才是歷史佈景板上活的故事。

想要描寫家庭,亦是來自對社會的慨嘆。「我很感慨,我們跟着的 family 已經不會是以前家庭的樣子了。」龍文康説:「不會再有中秋節要吃團圓飯,或是做冬,因為家庭的結構開始轉型。」越來越多人選擇只生一個小孩或者乾脆不生,兄弟姊妹成群的大家庭快將成為歷史,「這個時候如果我有機會去講一個故事,仍然想去記錄香港曾經普遍的家庭樣子。」

# 二十年聚散起跌 我們到底經歷了什麼?

「這二十年香港的變化太大了,生活的狀態也好,家庭的結構也好。」方俊杰説,香港人看這個故事會有很大感觸,那是大家難以忘懷的集體回憶。而社會漸漸變化,帶來了方方面面的影響,人的行為也隨之改變,「比如為什麼香港人現在對內地人的耐心低到這樣的地步,什麼香港人可,也不會不完這些也是積累出來的,完這一朝一夕的事情。這是怎麼形成的呢?這二十年,我們到底經歷了什麼?」但忙碌的我們總是一時間停下來回想,我們總是善於遺忘,遑論反思。「以前香港人很拚搏,但所謂拚搏不是做到像現在這樣連劏房都買不起。以前香港人也拚搏,也 OT,但不論怎樣忙碌,一家人過節一定要一起吃飯。」

二十年的歲月,我們得到了什麼,又失去了什麼?時代的變遷推着人們不斷蹣跚前行,每個人終會做出自己的選擇,而這些選擇很難有對錯的評斷。正如方俊杰所說,創作者不想藉由三部曲去評斷是非,而是希望觀眾藉此回望二十年的歲月,重新找回每個人心目中的香港家園。「人有時要檢視自己的過往,而不是一味向前衝。這條路到底未來通向何方?沒有對錯之分,大家都有自己的答案。」

# 文 草草

本文原載於 2017 年《閱藝》。



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# Changing Family, Changing City



2017 marks the 20th anniversary of Hong Kong's reunification with China. In the two preceding decades, the region faced angst and worry during the period in which sovereignty was transferred, gloom and despair after SARS, and now further uncertainty as attention turns towards the election of a new Chief Executive. Residents of the city float in the changing currents of the times, waves throwing them up and down, provoking questions about the choices they have made and their impact.

"It's a kind of memoir about the people of this era. It's a human story", muses Fong Chun-kit, the director of *A Floating Family*. The changes in fate of one Hong Kong family are staged through a trilogy of plays – a form rarely seen in Hong Kong theatre performances. The focus is placed on three moments in time, all pivotal in shaping the future of Hong Kong: 1996, when a deluge of émigrés left for new shores as the handover neared; 2004, after SARS ravaged the city; and 2017, with the

city facing questions of "what now?" These three moments in time, each with a separate story, connect with each other to illustrate the lives and feelings of an ordinary Hong Kong family as they live their lives in the face of change.

# The disappearing Hong Kong family

The idea of the family came naturally to playwright Loong Man-hong. "When I first started writing, I already had the whole family almost fully pictured". He chose a trio of key moments to depict the Wong's lives, yet the intention was not to write footnotes in history. "We cannot write history; we can only live it. I'm not trying to write an epic tale, only telling a story about a family living through this era". For him, personal growth and family changes are the living stories that form a backdrop to the history we read in books or watch on TV.

The desire to write about family comes from a lament on society. "It's sad that families in the

future will not be like families before them", Loong says. "There won't be the same Mid-Autumn Festival family dinners, or Winter Solstice family dinners, because family structures are changing". With a growing number of people choosing to have just one child or not even any, big families with a large group of siblings may become a thing of the past. "If I had a chance to tell a story at this moment, I would like to record what typical Hong Kong families were once like".

# What have we gone through?

"In the past 20 years, Hong Kong has changed too much, be it in terms of lifestyle or family structures", Fong says. His belief is that Hong Kong people will be moved by this story because it is a precious piece of collective memory. With society gradually changing, bringing about impacts of all sorts, people's behaviour is also changing. "For example, how have Hong Kong people become so incredibly impatient towards mainlanders, to the point that they will lash out before finding out what's really happening? These things are cumulative; they don't come about overnight. What have we gone through in these two decades?"

The pace of modern Hong Kong life means that people are often so busy that they cannot

even spare the time to stop and think. There is a tendency to forget, rather than reflect. "Hong Kong people in the old days were indeed very hard-working, but what's called hard-working is a different thing today, where no matter how hard we work, we can't even afford a subdivided flat. Back then, Hong Kong people worked hard, they worked overtime too, but no matter how busy they were, the family would always get together for festival dinners".

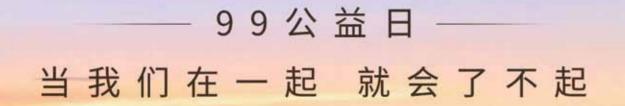
A Floating Family raises numerous questions. In 20 years, what has been gained, and what has been lost? The changing times keep pushing people to stagger forward and make their own choices; often it's difficult to judge whether these choices are right or wrong. As Fong says, this trilogy is not to pass judgement, but he hopes the audience can use it as an opportunity to look back over two decades and reflect on what they want as a home in Hong Kong. "People need to look back occasionally, instead of just pushing forward non-stop. In what direction does this path take us? There is no right or wrong; everyone has their own answer".

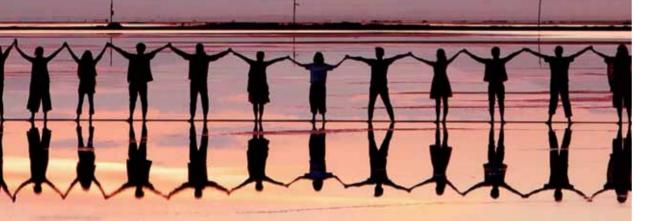
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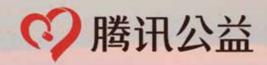
This article was originally published in the 2017 issue of HKAF's annual magazine, *Festmaq*.













龍文康編劇

畢業於香港演藝學院戲劇學院,主修舞台編劇。正就讀香港中文大學文化研究碩士課程。現為全職編劇。曾參與的電影編劇作品包括《野良犬》(聯合編劇)、《門徒》(聯合編劇)、《青苔》(聯合編劇)、《樹大招風》(聯合編劇)。舞台編劇近作包括《博到單車變摩托 @ 真的散 Band 了》、《潛水中與神秘場》、《潛水中》、《一個人的拉斯維加斯》、《臨記作大戰》、《潛水中》(廣東話版)、《大失戀》、《大龍鳳》、《過戶陰陽眼》、《浮沙》2014版、《維港乾了》、《騷眉勿擾》等。電視劇編審包括《老表你好野》、《老表你好 hea》、《老表,畢業喇!》。曾為 now.com.hk 編寫網上連載小説《十七歲的大時代》、《不想回家》。2007 年獲香港戲劇協會獎學命,到台灣交流半年。

編寫《躲雨》國語短劇本被選為 2008 年新加坡 Short + Sweet Festival 演出作品之一。 舞台劇劇本作品《浮沙》奪得 2009 年台北文學獎推薦獎。憑電影《門徒》(聯合編劇)獲提名台灣金馬獎最佳原著劇本、香港電影金像獎最佳編劇。憑舞台劇《大龍鳳》、《過戶陰陽眼》分別獲提名第 23 屆、第 24 屆香港舞台劇獎最佳劇本。憑《維港乾了》獲第 25 屆香港舞台劇最佳劇本獎,亦憑電影《樹大招風》(聯合編劇)獲 2016 年第 53 屆金馬獎最佳原著劇本獎。

# Loong Man-hong

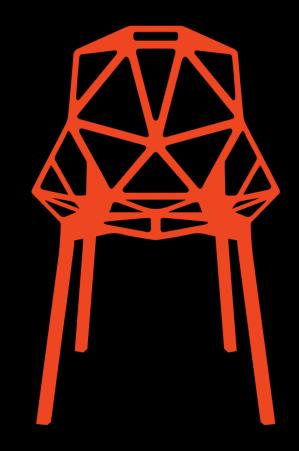
Playwright

Loong Man-hong graduated from the HKAPA School of Drama, majoring in Playwriting. He is currently enrolled in an MA in Cultural Studies at the Chinese University of Hong Kong, and is also a full-time playwright. His film credits include *The Pye Dog* (co-playwright), *Protégé* (co-playwright), *The Moss* (co-playwright) and *Trivisa* (co-playwright). Recent stage playwriting credits include *Show On Show Off Recycled Version, Diving in the Moment, Love Wanted, The Big Big Day, Go Go Ghost, Quicksand* (2014 version), *The Abandoned Harbour, 45 Mins Soulmate* and more. Television works include *Inbound Troubles* and *Come On, Cousin.* He wrote the online serial fiction *Age of Ages at Seventeen* and *No Wish to Go Home* for now.com.hk. In 2007, Loong visited Taiwan on an exchange trip, made possible through a scholarship awarded by the Hong Kong Federation of Drama Societies.

Loong's Mandarin short play *Dao Yu* was selected in the Singapore edition of the Short+Sweet Festival, while *Quicksand* received special mention at the 2009 Taipei Literature Awards. He received a Best Screenplay nomination for *The Protégé* at both the Golden Horse and Hong Kong Film Awards. He was also twice nominated for Best Play at the 23rd and 24th Hong Kong Drama Awards for *The Big Big Day* and *Go Go Ghost*. He was the winner of the Best Play award for *The Abandoned Harbour* at the 25th Hong Kong Drama Awards and the Best Original Screenplay for *Trivisa* at the 53rd Golden Horse Awards.

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方俊杰 遵油

2010年畢業於香港演藝學院戲劇學院,主修導演。在校期間曾獲香港特別行政區 政府獎學金(2009-2010)及奔騰製作公司獎學金(2008),並先後兩次獲香港上 海滙豐銀行香港內地學牛交流獎學金到上海(2008)及北京(2009)交流。畢業 作品《馴悍記》獲學校頒發傑出導演獎 2009 / 2010。編導演作品《三個麻用一個 騷》獲提名 2011 年第 3 屆小劇場獎最佳劇本。導演作品《結婚》獲提名 2016 年第 25 屆香港舞台劇獎最佳導演(悲/正劇)

導演作品包括:香港話劇團《結婚》、《最後晚餐》四度公演及巡迴演出共100 場(包括北京、上海、南京、杭州、廣州、高雄及新加坡)、《八樓半的密室》; 神戲劇場《狂揪夫妻》兩度公演及新加坡巡迴演出;中英劇團《紅色的天空》; 風車草劇團《愛與人渣》、《Q畸大道》兩度公演;藝君子劇團《竹林深處強姦》 《罪該萬死》、《Forget Me Not》、《末日怪物》及重演版《怪物》;同流《山羊》 兩度公演(兼任翻譯);三条友仔創作《三個麻甩一個騷》兩度公演(兼任編劇 及演員);Theatre Noir《莎翁的情書》(兼仟編劇),先後於香港、中國及台灣 等地演出過百場以上;香港演藝學院《馴悍記》;tobe THEATRE《第十二夜》兩 度公演。

現為全職自由身戲劇工作者及 tobe THEATRE 的創辦人之一。

# Fong Chun-kit

Director

Fong Chun-kit graduated from the HKAPA School of Drama in 2010, majoring in Directing. He received scholarships from the Hong Kong SAR Government as well as Ben and Benson Company Ltd, and studied in Shanghai and Beijing as a two-time recipient of the HSBC Hong Kong-Mainland Exchange Scholarship. His graduation work The Taming of the Shrew won the Academy's Outstanding Director Award. In 2011 his self-written and directed play Three Men and a Lady was nominated for the Best Playwright Award at the 3rd Hong Kong Theatre Libre Awards. In 2016 his play Marriage saw him nominated for the Best Director Award at the 25th Hong Kong Federation of Drama Societies Awards.

His directing credits include Hong Kong Repertory Theatre's Marriage, four separate runs of The Last Supper; the premiere and re-run of Dionysus Contemporary Theatre's Le Dieu du Carnage; Chung Ying Theatre Company's Red Sky; Windmill Grass Theatre's Unidentified Human Remains and the True Nature of Love and the premiere and re-run of Avenue Q; Artocrite Theatre's The Truth from Liar, Sins, Forget Me Not, End Time Monsters and its re-run of Monsters; the premiere and re-run of We Draman Group's The Goat or Who is Sylvia?, the premiere and re-run of Three Men Play's Three Men and a Lady; Theatre Noir's With Love William Shakespeare tour in Hong Kong, China and Taiwan; HKAPA's The Tamina of the Shrew; and tobe THEATRE's premiere and re-run of Twelfth Night.

Fong is one of the founders of tobe THEATRE and is currently a full-time freelance theatre practitioner.

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香港土生土長演員,演出作品橫跨舞台、電視及電影。畢業於香港演藝學院戲劇學院,2005年獲亞洲文化協會(Asia Cultural Council)頒發利希慎獎學金前往美國紐約進修。曾任香港話劇團全職演員長達21年,現為首位聯席演員。

1997年及1998年憑電影《南海十三郎》中飾演的唐滌生,獲提名第34屆台灣金馬獎及第17屆香港電影金像獎最佳男配角。2012年獲香港藝術發展局頒發年度最佳藝術家獎(戲劇)。曾先後14次獲提名香港戲劇協會香港舞台劇獎,其中2013及2014年連續兩屆分別以《心洞》及《教授》之演出獲頒最佳男主角獎。於1995年、2005年及2011年,共3次獲頒最佳男配角獎。

除演出外,2010年創作劇本《重回凡間的凡人》發表於新域劇團舉辦之「劇場裏的臥虎與藏龍」,此作更獲邀請參加第39屆香港藝術節,由其親自執導。其他編作或導演作品有《三人行》、《光媒體的詩一玩謝潘燦良》及《拳手》。

近年主要演出有《南海十三郎》、《教授》、《修羅場》、《胎內》。其他主要作品包括《如夢之夢》、《黑鹿開口了》、《朱門怨婦》、《家庭作孽》、《德齡與慈禧》、《凡尼亞舅舅》、《不可兒戲》、《藝術》、《暗戀桃花源》、《敦煌·流沙·包》、《2029追殺1989》、《魔鬼契約》、《豆泥戰爭》及《脱皮爸爸》等。

Poon Chan-leung Wong Chau-wing

Poon Chan-leung is a local actor and graduate of the School of Drama at HKAPA; his works straddle theatre, television and cinema. In 2005 he was awarded the Lee Hysan Foundation Fellowship by the Asian Cultural Council to study drama in New York. He has performed as a full time actor at Hong Kong Repertory Theatre for 21 years and is currently an associate actor there.

In 1997 and 1998, Poon's work as Tong Tik-sang in *The Mad Phoenix* won him a nomination for Best Supporting Actor at both the Golden Horse Awards and the Hong Kong Film Awards. He has been nominated 14 times at the Hong Kong Drama Awards, including wins in the Best Actor category for *Rabbit Hole* (2013) and *The Professor* (2014). He also received the Best Supporting Actor award in 1995, 2005 and 2011 respectively.

In 2010 his original script *An Ordinary Man* was announced as part of the Prospects Theatre Playwright Scheme IV and was invited to the 39th Hong Kong Arts Festival. He has also written and directed several other productions such as *Crossings, Being Poon Chan Leung – Chanting in Silhouette* and *Boxer*.

He has recently performed in *The Mad Phoenix, The Professor, Shuraba* by W Theatre and *Into the Womb* by Yakusha Theatre. His other works include *A Dream Like a Dream, Black Elk Speaks, Cat on a Hot Tin Roof, A Small Family Business, De Ling and Empress Dowager Ci Xi, Uncle Vanya, The Importance of Being Ernest, Art, Secret Love in Peach Blossom Land, Bun in The Cave, Communicating Doors, Dr. Faustus, Le Dieu Du Carnage* and Shed Skin.



**劉雅麗** 馬文娟

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

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

1994年至1996年簽約香港 EMI,推出過兩張個人專輯唱片,其後亦主唱多齣舞台劇及電視劇主題曲。曾主演的10 部電影中包括《海根》、《告別有情天》、《伴我同行》等。近年活躍於舞台演出,作品包括《蝦碌戲班》、《麗花皇宮》及《天下第一樓》。2003及2004年兩度獲提名香港舞台劇獎最佳女配角。2006年憑《新傾城之戀》榮獲全國舞台表演獎項殊榮,以及第16屆上海白玉蘭戲劇表演藝術獎「配角獎」。近年演出有個人獨唱戲《蔓珠莎華》,華語音樂劇《聖光騎士》(巡迴中國內地六大城市)。2010年憑第37屆香港藝術節《聖荷西謀殺案》獲得香港舞台劇獎最佳女主角獎(悲劇/正劇)。近期演出有《求証》、音樂劇《Dogs》、《茶館》、《感冒誌》及香港藝術節製作《金蘭姊妹》。

Alice Lau Ma Man-kuen

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

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

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

In 2010 her performance in *Murder in San Jose* (HKAF production), brought her the Best Actress (Tragedy/Drama) award at the Hong Kong Drama Awards. Her recent performances include *The Common Cold*, the musical *Dogs, Tea House, Proof* and *The Amahs* (HKAF production).



香港藝術節青少年之友創始贊助

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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 710,000** students, and close to **148,000** students became members in the past **25** 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 23,630 Hong Kong students under its major award schemes. The total value of the grants awarded stands at about HK\$245.1 million. Out of a total of 2,911 recipients of scholarships and fellowships, more than 2,514 scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.



葉進

資深舞台劇演員。1982至 2002年為香港話劇團演員,曾任首席演員,參與演出逾百部作品,並曾隨團往美加及新加坡等地巡迴演出。憑灣仔劇團《老馬有火》獲第13屆香港舞台劇獎最佳男主角(喜劇/鬧劇),並憑第37屆香港藝術節《聖荷西謀殺案》及7A班戲劇組《灰闌》(重演)獲提名第19屆香港舞台劇獎最佳男配角(悲劇/正劇)和第25屆香港舞台劇獎最佳男主角(悲劇/正劇)。

曾擔演劇目包括《蝴蝶君》(首演及重演)、《阿Q正傳》、《關漢卿》、《秦王李世民》、《間惜姣》(首演及重演)、《似是故人來》、《黑鹿開口了》、《城寨風情》(三度公演)、《仲夏夜之夢》、《春秋魂》、《德齡及慈禧》(粵語組)、《推鎖員之死》、《茶館》及《走婚》(首演),並參與第39屆香港藝術節《聖荷西謀殺案》演出。

Yip Chun Wong Foon

Veteran actor Yip Chun was a principal actor with the Hong Kong Repertory Theatre between 1982 and 2002. Yip has performed in more than 100 productions and also toured internationally. His performance in *Oldsters on Fire* won him the Best Actor (Comedy/Farce) at the 13th Hong Kong Drama Awards. He was also nominated for Best Supporting Actor (Comedy/Farce) and Best Actor (Tragedy/Drama) at the Hong Kong Drama Awards for his performance in HKAF's *Murder in San Jose* and Class 7A Drama Group's *The Chalk Circle in China* (re-run).

His theatre credits include *M. Butterfly* (premiere and re-run), *Story of Ah Q, Guan Hanqing, Black Elk Speaks, Tales of the Walled City* (third run), *A Midsummer Night's Dream, De Ling and Empress Dowager Ci Xi* (Cantonese), *Death of a Salesman, Lao She Teahouse* and *Walking Marriage* (premiere). He also performed in *Murder in San Jose* at the 39th Hong Kong Arts Festival.



香港演藝學院戲劇學院榮譽學士畢業生,主修表演。在學期間連續兩年獲得校內傑出演員獎及多項獎學金。以《菲爾德》一劇代表香港演藝學院前往北京作交流演出,獲得優秀表演獎。曾為鄧樹榮戲劇工作室全職演員 · 研究員。近期演出包括《剎那的烏托邦》、《都是我的孩子》(首演及重演)、《石頭與金子》、《現代馴悍記》、《城市一切如常》、《你為甚麼不是 Steve Jobs?》、《打轉教室》(第四度公演)、《泰特斯 2.0》(香港、星加坡、挪威、波蘭、北京、台灣演出)、2012 年倫敦文化奧運之環球莎士比亞戲劇節《泰特斯》等。憑《城市一切如常》獲第7屆香港小劇場獎最佳女主角獎。曾獲第18、20屆香港舞台劇獎(悲劇/正劇)及第1、2屆香港小劇場獎最佳女主角提名。

# Lai Yuk-ching

Wong Chun-ping

Lai Yuk-ching graduated from the HKAPA School of Drama. She received multiple scholarships and was awarded the Outstanding Actress award twice for Academy productions. She also attended the Beijing International Symposium on Acting Training with Theatre Showcase in 2005, and received a Brilliant Performance Award for her work on *Phaedra*. She has also worked as a full time actor-researcher at Tang Shu-wing Theatre Studio. Her recent performances include *Utopia, Momentarily, All My Sons, Fragments of Stones and Gold, Post-The Taming of The Shrew, The City, Why aren't you Steve Jobs, Detention* (4th run), *Titus 2.0* (including performances in Hong Kong, Singapore, Norway, Poland, Beijing and Taiwan) and *Titus Andronicus*, which formed part of the 2012 London Cultural Olympiad and the Globe Theatre's World Shakespeare Festival. *The City* won her the Best Actress award at the Hong Kong Theatre Libre in 2015. She was also nominated for the Best Actress award (Tragedy/Drama) at the 18th and 20th Hong Kong Drama Awards as well as the 1st and 2nd Hong Kong Theatre Libre.

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畢業於香港中文大學新聞與傳播學院,曾任記者、廣告公司撰稿員/客戶主任及香港賽馬會電視節目主持。2004年起投身劇場工作,至今參與超過50部舞台作品。近期演出包括小城實驗劇團製作Dea Loher《黑湖(Am Schwarzen See)》、前進進戲劇工作坊《後殖民食神之歌》、風車草劇團《只談喜愛不談戀愛》、林俊浩作品《Pretext - Tri(o)work》等,並曾參與第43屆香港藝術節《金蘭姊妹》演出。2010年與陳彥聰先生成立創作單位「后花園」,編、導、演《夜靜無風 A Missing Story》、《白夜行》及《夜車》。憑《金龍》提名第23屆舞台劇獎最佳女主角。並憑《奧利安娜》提名第2屆香港小劇場獎最佳女主角。2013年獲香港藝術發展獎——「藝術新秀獎(戲劇)」。

# Tsoi Wan-wa Shirlee

Wong Ha-mei

Tsoi Wan-wa Shirlee graduated from the CUHK School of Journalism and Communication and has worked as a journalist, copywriter and customer service officer at advertisement agencies, as well as in the role of TV show host for the Hong Kong Jockey Club.

She began her career in theatre in 2004 and has participated in more than 50 productions including Macau Experimental Theatre's *Am Schwarzen See*, On&On Theatre Workshop's *Postcolonial God of Food*, Windmill Grass Theatre's *Let's Not Talk About Love*, Ivanhoe's *Pretext – Tri(o)work* and more. She also performed in *The Amahs* at the 43rd Hong Kong Arts Festival. In 2010 she established Haverland, her own production team together with Chan Yin-chung, in which she wrote, directed and performed A Missing Story, White Night and Light Change. She was nominated in the Best Actress (Comedy/Farce) category at the 23rd Hong Kong Drama Awards for her performance in *The Golden Dragon* (2013) and the Best Actress nomination at the 2nd Hong Kong Theatre Libre for her role in *Oleanna* (2009). In 2013 she won the Young Artist Award at Hong Kong Arts Development Awards.



楊偉倫 黄冬東

畢業於香港演藝學院戲劇學院,主修表演。現為自由身演員及樂隊朱凌凌、空氣清新機成員。第24屆香港舞台劇獎最佳男主角(喜劇/鬧劇)。第7屆香港小劇場獎優秀男演員。曾參與演出包括朱凌凌《搏到單車變摩托@真的散 band 了(首演及回修版)》;舞合劇場《愛你十分七》及《單情路》;中英劇團《孤寒鬼》、《夢魅雪夜》、《大龍鳳》、《過戶陰陽眼》;PIP《仲夏夜之夢》、騎士創作《加班吧!絕地任務!(重演)》、《我的科學家爸爸》;黑目鳥劇團《無喧嘩日》、《鴕鳥頭》、《在平坦的路上看不到日出》;新域劇團《A Lonely Planet B》;心靈客棧《華陀六頂記》;團劇團《gap life》、《謀殺現場》;W創作社《紅海人藍海戰》;香港小交響樂團《電視金曲今晚夜》;港台外判節目《成人禮》、《8 花齊放》。

# Alan Yeung

Wong Dung-dung

Alan Yeung graduated from HKAPA majoring in Acting. He is currently a freelance actor and a member of the bands Juicy Ning and Da Air Refresher. He won the Best Actor award at the 24th Hong Kong Federation of Drama Societies and Outstanding Male Actor at the 7th Hong Kong Theatre Libre. His main works include Hook Dance Theatre's One-Way to Love, Chung Ying Theatre Company's The Big Big Day and Go Go Ghost, PIP's A Midsummer Night's Dream, Chivalry Creative Theatre's Knock Her Down, Black Bird Theatre's Freedom of Expression, Prospects Theatre's A Lonely Planet B, Take It Easy Theatre's The Legend of Huatao, The Whole Theatre's A Spot of Murder, W Theatre's Try Difference Make Differences and Hong Kong Sinfonietta's Hit TV Music Themes.



**黃呈欣** 鄭諾瑋

畢業於香港演藝學院戲劇學院藝術(一級榮譽)學士,主修表演。藝君子劇團創辦人之一。憑《老婦還鄉》獲第18屆香港舞台劇獎最佳女主角(悲劇/正劇)、《Alone》獲第25屆香港舞台劇獎最佳女主角(悲劇/正劇)提名、《胖侶》獲第20屆香港舞台劇獎最佳女配角(喜劇/鬧劇)提名,並曾憑《巨型曲奇》獲第7屆香港小劇場獎最佳女主角提名及《三個麻甩一個騷》獲第3屆香港小劇場獎提名最佳劇本。

近年與多個劇團合作,作品包括《罪該萬死》、《怪物》、《三日月 Paranoia》、《葳潔與碧連》、《裸詠無邪》、《天使撻落新·都城》、《杜老誌》(首演、重演及再度重演)等,並曾參與第42屆香港藝術節《末族 FILTH》的演出。

# Wong Ching-yan Birdy

Cheng Nok-wai

Wong Ching-yan Birdy is a HKAPA graduate who majored in Acting, and is also a cofounder of the Artocrite Theater. She won the Best Actress award (Tragedy/Drama) at the 18th Hong Kong Drama Awards for *The Visit* and was nominated in the Best Supporting Actress (Comedy/Farce) category at the 20th Hong Kong Drama Awards for *Fat Pig.* She was also nominated as Best Actress at the 7th Hong Kong Theatre Libre for *A Giant Cookie* and for Best Script at the 3rd Hong Kong Theatre Libre for *Three Men and a Lady*.

Her major works include *Sins, Monsters, Paranoia Under the Crescent Moon, Third and Oak: The Laundromat, Sentimental K, Angel Comes to Babylon* and *Tonnochy.* She also performed in *FILTH* at the 42nd Hong Kong Arts Festival.

畢業於香港演藝學院,獲一級榮譽藝術學士學位,主修舞台及服裝設計。為香港藝術節設計的作品有《女戲1+1》、《愛之初體驗》及《重回凡間的凡人》。憑《漂流》榮獲第六屆香港小劇場獎最佳舞台效果,憑《脫皮爸爸》及《櫻桃園》獲第 21 屆及第 23 屆香港舞台劇獎最佳舞台設計,並憑《卡夫卡的七個箱子》獲第 18 屆香港舞台劇獎最佳化妝造型。

Siu Wai-man Set Designer

Siu Wai-man received a bachelor's degree (first-class honours) from HKAPA majoring in Stage and Costume Design. Recent works include *Almost, Maine, Paranoia, 45 Mins Soulmate, Bolero* and more. Her design works for HKAF include *Girl Talk, Home to Journey* and *An Ordinary Man*. She was awarded the prize for Best Set Design at the Hong Kong Drama Awards for *Seven Boxes Possessed of Kafka, Shed Skin, The Cherry Orchard* and *Marriage*.

畢業於香港演藝學院科藝學院,獲藝術學士學位,主修舞台燈光設計。曾四度獲頒香港舞台劇獎最佳燈光設計,得獎作品包括《菲爾德》、《關愛》、《安·非她命》及《結婚》。2011年及2015年代表香港獲選參加布拉格舉行的舞台設計四年展。2012年憑《雙燕一吳冠中名畫隨想》獲第14屆香港舞蹈年獎「最值得表揚舞美」。現為自由身舞台工作者。

Yeung Tsz-yan Lighting Designer

Yeung Tsz-yan graduated from HKAPA majoring in Theatre Lighting Design. She was awarded the Best Lighting Design award at the Hong Kong Drama Awards on four occasions with *Phaedra, Iron, Attempts on Her Life* and *Marriage* respectively. She was chosen to participate in the Prague Quadrennial in 2011 and 2015. She was awarded the Outstanding Design for Dance award at the 14th Hong Kong Dance Alliance Dance Awards or her designs in *Two Swallows – Ode to Wu Guanzhong*. Yeung is currently a freelance stage practitioner.

畢業於香港演藝學院科藝學院,獲藝術(榮譽)學位,主修音響設計及音樂錄音。憑《搏命兩頭騰》和《戇大人》 獲第23屆香港戲劇協會香港舞台劇獎最佳音響設計及第25屆香港戲劇協會香港舞台劇獎最佳音響設計提名。 現為香港無伴奏合唱組合姬聲雅士駐團混音及香港無伴奏協會音響統籌。無伴奏合唱組合 Joyous 成員之一。

Fung King-hong Sound Designer

Fung King-hong graduated from HKAPA majoring in Sound Design/Technology and Music Recording. He received the award for Best Sound Design and was nominated in the same category at the 23rd and 25th Hong Kong Drama Awards for *The 39 Steps* and *The Government Inspector - The Musical* respectively. He is currently the resident sound mixing artist for the a cappella group The Gay Singers, sound coordinator for The A Cappella Society of Hong Kong, and a member of the a cappella group Joyous.

1991年畢業於香港演藝學院後,赴英國倫敦時尚學院繼續進修。曾為不同演出設計服裝,作品包括:《一期一會》、《白雪先生與灰先生》、《小心!枕頭人》及《愛是雪》等。2014年憑《男男女女男》榮獲提名香港舞台劇頒獎禮最佳服裝設計。現為不同媒體作美術指導及形象顧問,與多個國際品牌及藝人合作。

Alan Ng Costume Designer

Alan Ng graduated from HKAPA and pursued further studies in design at London College of Fashion. He has worked as costume designer for an array of productions including *Once in a Lifetime, Mr Snow White & Mr Cinderella, The Pillowman, Love is Shit,* among others. He received a nomination in the Best Costume Design category at the 24th Hong Kong Drama Awards for *Les Hommes et Les Femmes.* Ng is currently an advertising art director and stage costume designer.

**陳寶愉** 製作經理

1996 年畢業於香港演藝學院,主修舞台及技術管理。為不同劇團和文化藝術機構的舞台演出擔任製作經理、技術及舞台監督等職務。近年為多個本地作品的亞洲巡演劇目出任製作總監,包括《賈寶玉》、《恨嫁家族》、《梁祝的繼承者們》、《情話紫釵》、《狂揪夫妻》等。多年來為香港藝術節的演出節目擔任技術統籌。

Bobo Chan Production Manager

Bobo Chan graduated from HKAPA in 1996 majoring in Stage and Technical Management. She has been a production manager, technical and stage director for the productions of various companies and cultural and arts organisations. She has also worked as the production director for several local productions that embarked on Asian tours including *Awakening*, *I Hate Therefore I Marry*, *Art School Musical*, *The Liaisons* and *Le Dieu du carnage*. Chan has been working as a technical coordinator for Hong Kong Arts Festival for many years.

梁業成舞台監督

畢業於香港演藝學院舞台及製作科藝學院(學士),主修技術指導。在學期間曾到 Kirby's AFX、Stage Technologies Limited 及 Bregenz Festival 實習。畢業後到澳門水舞間工作。曾參與多個劇團的製作,包括:Kearen Pang Production、風車草劇團、黑目鳥劇團、愛麗絲實驗劇團、一路青空及三角關係等。現為自由身工作者。

Samuel Leung Stage Manager

Samuel Leung graduated from HKAPA majoring in Technical Direction. He went on work placements with Kirby's AFX, Stage Technologies Limited and Bregenz Festival while at school, and later joined *The House of Dancing Water* in Macau after graduation. He has worked with numerous theatre companies including Kearen Pang Production, Windmill Grass Theatre, Black Bird Theatre, Alice Theatre Laboratory, The Radiant Theatre, Trinity Theatre and more. Leung is currently working as a freelancer.

**范文恩** 執行舞台監督

畢業於香港演藝學院,主修藝術、項目及舞台管理。曾參與多個劇團製作,近期包括《4.48 PSYCHOSIS》、《樓 城 2015》、《小島芸香》、《仲夏夜之夢》、《狂揪夫妻》、《咏嘆調》、《再世紅梅記》等。現為自由身舞台工作者。

Fan Man-yan Deputy Stage Manager

Fan Man-yan graduated from HKAPA majoring in Arts, Event and Stage Management. She has participated in various theatre productions and her recent works include 4.48 PSYCHOSIS, The Will to Build 2015, The Isle, A Midsummer Night's Dream, Le Dieu du Carnage, The Island Whispers..., The Reincarnation of Lady Plum Blossom and more. Fan is currently a freelancer in stage management.

**丁雅慧** 助理舞台監督

香港演藝學院一級榮譽畢業生,主修道具製作。曾參與多個舞台演出並擔任不同崗位,包括道具製作,服裝及舞台管理。近期參與作品包括《香港式離婚(三度重演)》、《狂揪夫妻》、《告別之後》、《小人國 5》、《味之素》、《夏風夜涼》、《三日月》及《前度》等等,並曾參與香港藝術節《金蘭姊妹》製作。現為自由身舞台工作者。

Cindy Ting Assistant Stage Manager

Cindy Ting graduated from HKAPA majoring in Property Making. She has participated in various stage performances in property making, as well as costume and stage management. Her recent works include *The Truth About Lying* (third run), *Le Dieu du Carnage, Ever After, Little Hong Kong 5, Unknown, I Want It That Way, Paranoia* and *Skylight*. She was also part of the Hong Kong Arts Festival production team behind *The Amahs*. Ting is currently a freelancer in stage management.

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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

舞蹈 DANCE

與香港管弦樂團聯合演出

多蘭斯舞團《電音踢躂》

巴伐利亞國家芭蕾舞團《舞姬》

奧斯卡·史萊莫、哈德·博納爾

編舞:米雪·多蘭斯、尼古拉斯·范楊

編舞:馬利斯·佩蒂巴、帕翠斯·巴特音樂總監:邁克爾·史密朵夫

**巴伐利亞國家芭蕾舞團二團芭蕾精選** 編舞: 巴蘭欽、納曹・杜亞陶、理察・斯寇、

歌劇/戲曲 OPERA/CHINESE	UPERA SALATARA YARRANGA	BOSE		
捷克布爾諾國家歌劇院 場納傑克《馬克普洛斯檔案》 一個不死女人的傳說】 旨揮:馬可·伊雲奴域 尊演:大衛·拉多克	National Theatre Brno - The Makropulos Case by Janáček Conductor: Marko Ivanovič Director: David Radok	CCGT	23,25/2	7:30pm
三藩市歌劇院與香港藝術節聯合製作《紅樓夢》 作曲、編劇:盛宗亮 編劇:黃哲倫 尊演:賴聲川	San Francisco Opera and the Hong Kong Arts Festival - <i>Dream of the Red Chamber</i> Music/Libretto: Bright Sheng Libretto: David Henry Hwang Director: Stan Lai	CCGT	17-18/3	7:30pm
上海張軍崑曲藝術中心 (春江花月夜》 <sub>主演:張軍</sub>	Shanghai Zhang Jun Kunqu Art Center - Blossoms on a Spring Moonlit Night Featuring: Zhang Jun	CCGT	28/2-1/3	7:30pm
<b>粵劇《漢武東方》</b> 扁劇:劉洵、龍貫天、黎耀威	Cantonese Opera - Emperor Wu of Han and his Jester Strategist Co-written by Liu Xun, Loong Koon-tin and Lai Yiu-wai	STA	4/3 5/3	7:30pm 2:30pm
音樂 MUSIC		CAPATE		
<b>欢特柴爾與玻魯桑伊斯坦堡愛樂樂團</b> 指揮:歌特柴爾 小提琴:瓦汀·列賓 興琴:吉爾素·奧納伊	Sascha Goetzel and the Borusan Istanbul Philharmonic Orchestra Conductor: Sascha Goetzel Violin: Vadim Repin Piano: Gülsin Onay	СССН	15-16/2	8pm
· · · · · · · · · · · · · · · · · · ·	Elisso Virsaladze Piano Recital	CHCH	18/2	8pm
な伊斯特拉夫弦樂四重奏與薇莎拉茲 ト提琴:巴雲洛夫、柏度夫 中提琴:比倫金 大提琴:哲林 鋼琴:薇莎拉茲	David Oistrakh Quartet and Elisso Virsaladze Violin: Andrey Baranov, Rodion Petrov Viola: Fedor Belugin Cello: Alexey Zhilin Piano: Elisso Virsaladze	CHCH	20/2 21/2	8pm
養馬會本地菁英創作系列 世紀・香港》音樂會 音樂總監 / 作曲:陳慶恩	Jockey Club Local Creative Talents Series - Hong Kong Odyssey Music Director/Composer: Chan Hing-yan	CHCH	25-27/2	8pm
使克布爾諾國家歌劇院 德伏扎克《聖母悼歌》 6揮:雅洛斯拉夫·基茲林克	National Theatre Brno - Dvořák <i>Stabat Mater</i> Conductor: Jaroslav Kyzlink	СССН	26/2	5pm
<b>楊納傑克《小交響曲》、《永恆的福音》、 《格拉高利彌撒曲》</b> 旨揮:雅洛斯拉夫・基茲林克	- Janáček <i>Sinfonietta, The Eternal Gospel, Glagolitic Mass</i> Conductor: Jaroslav Kyzlink	CCCH	28/2	8pm
意大利協奏團蒙特威爾第《晚禱》(1610 年版) 旨揮:里納爾多·亞歷山德里尼	Concerto Italiano - Monteverdi <i>Vespers</i> of 1610 Conductor: Rinaldo Alessandrini	CHCH	3/3	8pm
東家保假聲男高音音樂會	Chan Ka-bo Countertenor Recital	NLG-XHX	4/3	3pm, 7p
<b>專燕合奏團</b>	Arianna Savall & Petter Udland Johansen - Ensemble Hirundo Maris	CHCH	9/3	8pm
<b>達爾斯堡室樂團與安德塞斯基</b> 旨揮/鋼琴:安德塞斯	Camerata Salzburg and Piotr Anderszewski Conductor/Piano: Piotr Anderszewski	CHCH	10/3	8pm
<b>東銳小提琴獨奏會</b> ∖提琴:陳鋭 鋼琴:胡里奥・艾利薩德	Ray Chen Violin Recital Violin: Ray Chen Piano: Julio Elizalde	CHCH	11/3	8pm
<b>讯特連科與奧斯陸愛樂樂團</b> 指揮:佩特連科 大提琴:莫克	Vasily Petrenko and the Oslo Philharmonic Conductor: Vasily Petrenko Cello: Truls Mørk	СССН	14-15/3	8pm
明 <b>格黑與辛辛那提交響樂團</b> 旨揮:朗格黑 <sup>管風琴:林芍彬 鋼琴:伽佛利佑克</sup>	Louis Langrée and the Cincinnati Symphony Orchestra Conductor: Louis Langrée Organ: Anne Lam Piano: Alexander Gavrylyuk	CCCH	17/3	8pm
香港小交響樂團・月魄》	Hong Kong Sinfonietta · Ethereal Is the Moon	CHCH	12/3	8pm
§港藝術節:中樂無疆界─國 餐作曲大賽決賽音樂會	HKAF: Chinese Music Without Bounds International Composition Competition Finals Concert	CHCH	1/3	8pm
爵士樂 / 世界音樂 JAZZ / WOF	RLD MUSIC			425.
を莉 · 萊恩 · 卡榮頓《騒靈情歌》	Terri Lyne Carrington's Mosaic Project: LOVE AND SOUL	CCCH	24/2 🖊, 25/2	2 8pm
<b>ジ・寶金《交響情人》</b> 関香港管弦樂團聯合演出	Gainsbourg Symphonic with Jane Birkin With the Hong Kong Philharmonic Orchestra	CCCH	3-4/3	8pm
事 斯圖里卡與無煙大樂隊	Emir Kusturica & The No Smoking Orchestra	CCCH	7/3	8pm
世界音樂週末營 四位克,斯克克。 对位琴德表	World Music Weekend	A DA A	10/2	2 //=
巴拉克・斯索高 - 科拉琴獨奏 士斯・愛館含二重奏:蘇非辛継 / 愛ラ花園 》	- Ballaké Sissoko - Solo Kora	APAA APAA	19/3	2:45pm
	- Kudsi Erguner Trio: Sufi Music Garden of Love	APAA	19/3	5pm

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall

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<b>蒙特利爾爵士芭蕾舞團</b> 編舞:伊錫克·加里尼、 安東尼斯·方尼亞達基斯、班傑明·米爾派德	Les Ballets Jazz de Montréal Choreography: Itzik Galili, Andonis Foniadakis, Benjamin Millepied	CCGT	3-4/3	8:15pm
受工法報 列尼亚 (東京 ) 大阪 (東京 ) 大阪 (東京 ) 大阪 (東京 ) 大阪 (東京 ) 東提芬妮・蕾克(雙); Taldans(櫃)	Asia Pacific Dance Platform IX Stephanie Lake Company: <i>Dual</i> Taldans: <i>Dolap</i>	CCST	7/3	8:15pm
翩娜·包殊烏帕塔爾舞蹈劇場 《穆勒咖啡館》及《春之祭》 編舞:翩娜·包殊	Tanztheater Wuppertal Pina Bausch - Café Müller and The Rite Of Spring Choreography: Pina Bausch	CCGT	8-11/3	7:30pm
★洪寒田会営少無吸立ム	The Hong Kong Jockey Club Contemporary Dance Series			
香港賽馬會當代舞蹈平台 - 《明天你還愛我嗎?》香港篇編舞: 阿歷山度·沙朗尼、毛維	- Will you still love me tomorrow? Hong Kong Remix Choreography: Alessandro Sciarroni in collaboration with Mao We	CCST	11/3 12/3	8:15pm 3pm
- <b>《西西利亞狂想曲》</b> 編舞:藍嘉穎、黃後達、黃碧琪	- <i>Cecilia's Rhasody</i> Choreography: Blue Ka-wing, Ata Wong, Rebecca Wong Pik-kei	CCST	18/3 19/3	8:15pm 3pm
- <b>《舞門》</b> 編舞:曹德寶、李偉能、廖月敏、莫嫣、 白滩銘、曾景輝、肖呈泳	- Dance Off Choreography: Hugh Cho, Joseph Lee, Sudhee Liao, Jennifer Mok, Ming Pak, Terry Tsang, Sarah Xiao	KTT-BBT	24/2 25-26/2	8pm 3pm, 8pm
<b>拱 8 舞團《俄羅斯方塊》</b> 編舞:艾利克·凱兒	Arch 8 - <i>Tetris</i> Choreography: Erik Kaiel	APAA	10/3 11/3	8pm 3pm, 8pm
戲劇 THEATRE				E.S.
《閩關一代男》 導演:塔提安娜・瑪拉連路 創作 / 設計 / 演出:德迪斯・菲利普斯	17 Border Crossings Direction: Tatiana Mallarino Creator/Designer/Performer: Thaddeus Phillips	CCST	16-18/2 19/2	8:15pm 3pm
紐約公共劇院《大選年的家庭》三部曲 導演 / 編劇:理察·尼爾遜	Public Theater - The Gabriels: Election Year in the Life of One Family Director/Playwright: Richard Nelson			
- 《餓》	- Hungry	CCST	22/2 25-26/2	8:15pm 1:30pm
-《你究竟想怎樣?》	- What Did You Expect?	CCST	23/2 25-26/2	8:15pm 4:15pm
-《某個時代的女人》	- Women of a Certain Age	CCST	24-26/2	8:15pm
<b>聲光劇團《黑漆漆馬戲團》</b> 原著:彼夫 創作 / 演出:羅曼爾・貝門、尚 - 巴蒂斯特・馬勒	STEREOPTIK - <i>Dark Circus</i> Based on the story by Pef Creation/Performance: Romain Bermond, Jean-Baptiste Maillet	APAA	23-24/2 25/2 26/2	8pm 3pm, 8pm 3pm
《香港家族》三部曲 導演:方俊杰編劇:龍文康	A Floating Family - A Trilogy Director: Fong Chun-kit Playwright: Loong Man-hong			•
- 第一部曲《香港太空人》	- Play One: Hong Kong Astronaut	CHT	24-25/2, 8,15/3 26/2 11,18-19/3	8:15pm 3pm 2pm
- 第二部曲《留住香港》	- Play Two: All Out of Love	CHT	1-3,9,16/3 11,18-19/3	8:15pm 4:30pm
- 第三部曲《香港人太空》	- Play Three: Vacant in the City	CHT	4,10,11,17-19/3 5/3	8:15pm 3pm, 8:15pm
<b>天選者《暗影》</b> 導演:嘉莉・賀頓 編劇:約恩・福斯	<b>De Utvalgte - Shadows</b> Director: Kari Holtan Playwright: Jon Fosse	CCST	1-2/3	8:15pm
京士頓玫瑰劇院《都是我的孩子》 導演:米高·魯文 編劇:阿瑟·米勒	Rose Theatre Kingston - All My Sons Director: Michael Rudman Playwright: Arthur Miller	APAL	3,5,7-10/3 4,11/3	7:30pm 2:30pm, 7:30pm
<b>自主神殿劇團《埃及式最後晚餐》</b> 導演 / 編劇:阿默特·艾雅塔	Temple Independent Theatre - The Last Supper Director/Playwright: Ahmed El Attar	CCST	4/3 5/3	8:30pm 3pm
<b>都爾德劇團《麗南小姐》</b> 導演:嘉妮·海恩 編劇:馬丁·麥克唐納	<b>Druid - The Beauty Queen Of Leenane</b> Director: Garry Hynes Playwright: Martin McDonagh	APAL	16-17/3 18/3 19/3	7:30pm 2:30pm, 7:30pm 2:30pm
特備節目 SPECIAL EVENTS		布 Please	refer to websi	STATE AND THE
《幻光動威池》	Super Pool	CG	17-19/2	
藝術家:珍・利維	Artist: Jen Lewin	TWP HKMM HKCCP	23-26/2 3-5/3 9-18/3	
<b>《聲光頌》</b> 藝術家:萊爾・利	<b>Chorus</b> Artist: Ray Lee	KPP	2-5,7-10/3	
STA 沙田大會堂演奏廳 Auditorium, Sha Tin Tov NLG-XHX 南蓮園池香海軒 Xiang Hai Xuan Multi-purp		ong Maritime	Museum g Cultural Centre Pi	

Bayerisches Staatsballett (Bavarian State Ballet) -

Choreography: Marius Petipa, Patrice Bart

Musical Direction: Michael Schmidtsdorff

With the Hong Kong Philharmonic Orchestra

Bayerisches Staatsballett II (Bavarian State Ballet II) - Mixed Bill

Dorrance Dance - ETM: Double Down

Choreography: George Balanchine, Nacho Duato, Richard Siegal, Oskar Schlemmer, Gerhard Bohner

Choreography: Michelle Dorrance, Nicholas Van Young

16-17/2

18/2

19/2

21-22/2

24-25/2

CCGT

APAL

APAI

7:30pm

2:30pm

7:30pm

8pm

2:30pm, 7:30pm

La Bayadère

# 演出以外 ,更多精采 ! MORE THAN GREAT PERFORMANCES!



香

港



工作坊 Workshop

《3 · 芭蕾》舞蹈體驗班 The Triadic Ballet Class by Ivan Liška

19/2 Sun ⊟

講座 Talk



理察·尼爾遜:說書人 Richard Nelson: Master of Storytelling

> 20/2 Mon — 示範講座 Demonstration Talk

崑曲的藝術 —— 給過去一個未來 The Art of Kun Opera -Give the Past a Future 講者:張軍

26/2 Sun ⊟

講座 Talk



聚焦愛爾蘭劇場
In Conversation with
the Tony Award Winners
Speakers: Garry Hynes & Marie Mullen

17/3 Fri 五

# 節加料節目



更多加料節目詳情及網上報名: More Festival PLUS and online registration: www.hk.artsfestivalplus.org



# 藝術節加料節目 Festival Flus

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

2.575.35	等備節目 SPECIALS
28/11/2016	今時今日的東方主義 Orientalism Today
17/12/2016	開往詩與歷史的渡輪——流動寫詩工作坊
11/12/2010	Poetry in Motion - Poetry Writing Workshop
8/2/2017	加料電影:《為妳彈琴》
0/2/2011	PLUS Films: Gainsbourg: A Heroic Life
10/2/2017	説吧·香港——香港詩與詩中的香港(讀詩會)
10/2/2011	がに 省後 省後が無所中的省後 (最初音) Moments of Hong Kong - Poetry Salon
14/2/2017	藝術家沙龍:列賓 Artist Salon: Vadim Repin
21/2/2017	対象
22/2/2017	加料電影:《百寶箱》PLUS Films: The Boxes
1/3/2017	藝術家沙龍:珍·寶金-《千面珍寶金》放映會
1/3/2011	会例外グル・ダー貝立 - N I 回び貝立// 以吹音 Artist Salon: Jane Birkin - Screening
	of Jane B. for Agnès V
17/2/2017	香港藝術節傑出文化領袖講座系列——
17/3/2017	<ul><li>(日本製作の株山文化物価語座が外)</li><li>○ 聚焦愛爾蘭劇場</li></ul>
	本点支附東創物 HKAF Distinguished Cultural Leader Series: 40
	Years of Producing Theatre - In Conversation
	with two Tony Award-winning Theatre Greats
	舞蹈 DANCE
4/12/2016	包浩斯手作坊 Crafting Bauhaus
13/1/2017	包浩斯在香港:二十世紀建築遺產
	Bauhaus in Hong Kong: 20th
	Century Architectural Heritage
20/1/2017	解構包浩斯舞衣 The Making
	of Bauhaus Costumes
18,19/2/2017	後台一刻:《舞姬》風采
	Backstage Moments: The
	Glamour of <i>La Bayadère</i>
19/2/2017	《3·芭蕾》舞蹈體驗班
	The Triadic Ballet Class by Ivan Liška
22/2/2017	後台一刻:史萊莫與包浩斯
	Backstage Moments: Oskar
	Schlemmer and Bauhaus
22/2/2017	駐節藝術家計劃——公開展演
	Artist-in-Residence Project - Public Showcase
25/2/2017	踢躂舞體驗班 Experience Tap Dance
25/2/2017	踢躂舞深造班 Tapping with Michelle
4/3/2017	《3D 翩娜》放映及分享會
	3D Pina Screening and Sharing
12/3/2017	俄羅斯方塊童趣工作坊 Tetris for Kids
	音樂 MUSIC
21/1/2017	蒙特威爾第《晚禱》的巧思
21, 1, 2011	Monteverdi In Mantua - the
	Genius of the Vespers
22/1/2017	週日捷克室樂音樂會
22, 1, 2011	Czech Music for a Sunday Afternoon
19/2/2017	微莎拉茲鋼琴大師班
.,, _, _ 011	Learning from Virsaladze - Piano Masterclass
20/2/2017	歐伊斯特拉夫弦樂四重奏大師班
20,2,2011	Following In Oistrakh's Footsteps
	- String Quartet Masterclass
	טוו ווואַ עוומו ופו ואומטנפו כומטט

22/2/2017	歐伊斯特拉夫弦樂四重奏 - 弦樂工作坊
	String Orchestra Workshop by
	David Oistrakh Quartet
24/2/2017	交響樂工作坊:尋找楊納傑克
	Orchestra Workshop: Finding Janáček
25/2/2017	爵士鼓大師班及《樂隊少女》放映會
	Drumming with Terri & Screening
	of The Girls in the Band
28/2/2017	楊納傑克的一生:楊納傑克音樂會演前講座
	Janáček Moments: Janáček Pre-concert Talk
17/3/2017	法美音樂之緣
	Finding the French-American Connection
19/3/2017	世界音樂演前講座 World Music
	Weekend Pre-concert Talk
	歌劇/戲曲 OPERA
11/2/2017	粵劇舞台上的弄臣
11/2/2011	Jester's Cantonese Operatic
	Moment in the Spotlight
21/2/2017	女高音 Annalena Persson 大師班
21,2,2011	Masterclass with Soprano Annalena Persson
25/2/2017	後台一刻:《馬克普洛斯檔案》揭秘
20,2,2011	Backstage Moments: Secrets
	of The Makropulos Case
25/2/2017	楊納傑克的一生:《馬克普洛斯檔案》
,_,_	Janáček Moments: The Makropulos Case
26/2/2017	
	The Art of Kun Opera - Give the Past a Future
18/3/2017	後台一刻:走進大觀園
	Backstage Moments: Inside the Red Chamber
	戲劇 THEATRE
15/1/2017	返屋企食飯 —《香港家族》的故事
13/1/2017	<u> </u>
20/2/2017	理察·尼爾遜:説書人
20/2/2011	理察・尼爾娅・就音へ Richard Nelson: Master of Storytelling
18/3/2017	《紅樓夢》歌劇創作講座
10/3/2011	A Chinese Classic Reimagined
	電影 FILM
26/11/2016,	
4,10/12/2016,	《明亮的小溪》The Bright Stream
7/1/2017	
25,26/12/2016	《胡桃夾子》The Nutcracker
15,21/1/2017,	### A - L (I) \\
12/2/2017	《黃金時代》The Golden Age
19/2/2017,	" <del></del>
4,12/3/2017	《李爾王》King Lear
19/3/2017	《天鵝湖》Swan Lake
2,8,23/4/2017,	
11/5/2017	《睡公主》The Sleeping Beauty
6,14,20/5/2017	《暴風雨》The Tempest
7,13,21/5/2017	《當代芭蕾盛宴》A Contemporary Evening
4,18,24/6/2017	《當代英雄》A Hero of Our Time
	•

請捐助藝術節! Donate to the Festival!



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:

14,600 + 藝術家來自 artists from countries and regions



average attendance

**Festival PLUS activities** 



在過去25年,「青少年之友」已為 Young Friends reached

710,000+

students in the past 25 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 the areas in need of the most support.

Donations of any amount will help make a difference, and are greatly appreciated.

# 捐款表格 Donation Form

網上捐款 Online Donation: https://www.hk.artsfestival.org/en/support-us/donations.html

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\*to support the Festival Donation Scheme

\*捐款港幣\$100或以上可馮收據由請扣稅。 \*Donation of HK\$100 or above is tax-deductible

捐款港幣\$2,500 或以上,將於2017香港藝術節官方網站及閉幕演出後於報紙刊登之鳴謝廣告上獲得鳴謝。

Donations of HK\$2,500 or above will be acknowledged in the 2017 Festival website and in the "Thank You" ads in major newspapers after the Festival Finale.

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# 支票 Cheque

請填妥表格,連同抬頭為**香港藝術節協會有限公司**的劃線支票,寄回香港灣仔港灣道二號 12樓1205室香港藝術節協會發展部收。

Please return this completed form, together with a crossed cheque made payable to Hong Kong Arts Festival Society Limited, to Development Department, Hong Kong Arts Festival Society Ltd. Rm 1205, 12/F, 2 Harbour Road, Wanchai, Hong Kong.

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In the moment & if it is

《香港家族》三部曲 A Floating Family – A Trilogy

香港人太空yacant in the city



# 同心同步同進 共創更好未來 RIDING HIGH TOGETHER FOR A BETTER FUTURE



香港賽馬會是世界頂級賽馬機構,亦是致力為社會謀福祉的非牟利企業,為香港創造可觀的 經濟及社會價值。馬會是香港最大的單一納稅機構,亦為全球最大慈善公益機構之一,並提供有節制 博彩,協助政府打擊非法賭博。馬會與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class racing organisation dedicated to community betterment. As a not-for-profit enterprise the Club generates substantial economic and social value for Hong Kong. It is Hong Kong's largest single tax payer and one of the world's largest charity and community donors. Through its responsible wagering, the Club also assists the Government in combatting illegal gambling. The Club is always "riding high together for a better future" with the community.





香港藝術節45周年誌慶,謹此衷心致賀。 自1973年以來,這項盛事每年為觀眾帶來整整一個月的豐富節目;各項戲劇、舞蹈、音樂、歌劇和多媒體表演多姿多彩,令人目不暇給。每年藝術節,以至藝術節的每項表演都展現藝術家的精湛造詣和演出熱誠,帶領觀眾進入璀燦迷人的藝術世界。

香港藝術節不但讓香港的藝術創作人才在國際舞台盡顯光芒,同時亦有助提升香港的藝 術文化中心形象。

今年的藝術節節目繽紛多元,經典與當代作品兼備,本地和國際藝術家一同獻藝,精彩紛呈。欣悉今屆藝術節將安排三個特備節目,包括由三藩市歌劇院與香港藝術節聯合製作的《紅樓夢》,以慶祝香港特別行政區成立20周年,萬眾期待。

除了世界級表演節目,今年的藝術節還會再舉辦多項外展活動,供市民參與,其中「香港藝術節青少年之友」計劃有助提升學生的藝術欣賞能力,而「加料節目」如工作坊、後台參觀和大師班等活動,則讓觀眾了解節目的創作過程,是難得的經驗體會。

過去45年,香港藝術節發展千里,成績驕 人,殊堪讚許。謹此祝願藝術節及各項演出 繼續綻放異彩,再創高峰。

ART

香港特別行政區行政長官



It gives me great pleasure to congratulate the Hong Kong Arts Festival on the occasion of its 45th anniversary. Since 1973, the Festival has been enriching and delighting audiences with an annual, month-long programme brim-full of theatre, dance, music, opera, multimedia and much more. Each year, and with every show, it brings to Hong Kong a world of splendour – the art and the passion of performance.

No less important, the Festival puts a bright international spotlight on Hong Kong's creative talents, while enhancing this city's image as a flourishing centre for arts and culture.

This year's Festival programme embraces both the classic and the contemporary, from Hong Kong and from around the world. And I am delighted that the 20th anniversary of the establishment of the Hong Kong Special Administrative Region will be celebrated with three special Festival programmes. They include the Asian premiere of the San Francisco Opera-Hong Kong Arts Festival co-production of *Dream of the Red Chamber*.

Alongside world-class performances, the Festival will again serve the community through its outreach activities. The Young Friends of the Hong Kong Arts Festival, among other programmes, enhances student appreciation of the arts. And Festival PLUS presents workshops, backstage tours, master classes, giving audiences valuable insights into the creative process.

I applaud the achievement of the Hong Kong Arts Festival over these 45 years. And I wish the Festival continuing success in the years – and the performances – to come.

C Y Leung

Chief Executive, Hong Kong Special Administrative Region



歡迎蒞臨第45屆香港藝術節。今屆是藝術 節歷史上的里程碑, 感謝各位參與這場節 日。

一如以往,我們繼續致力為觀眾帶來引人 入勝的表演節目。我們的目標得以實踐, 曾有賴各界的支持。在此,我特別鳴謝香 港特別行政區政府每年經由康樂及文化事 務署提供撥款;同時,亦為香港賽馬會 慈善信託基金一直以來的支持與信任説 聲「多謝」。另外,還要感謝一眾贊助企 業、機構及個人捐助者的慷慨支持,讓形 形色色的高質素演藝節目得以呈獻。最 後, 感謝贊助及捐助青少年之友、學生票 捐助計劃及新作捐助計劃的各方人士,是 您們的支持築起了香港藝術界的未來。

感謝您參與藝術節,成就她綻放異彩。希 望您樂在其中。

I am delighted to welcome you to the 45th Hong Kong Arts Festival. Thank you for joining us at this performance as we celebrate this milestone edition of the Festival.

As in previous years, we remain committed to presenting works that entertain, intrigue and captivate, and I would like to express my sincere thanks to the supporters who help us to achieve this goal. I am particularly grateful to the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention: I also wish say a big "thank you" to the Hong Kong Jockey Club Charities Trust for their long term support and belief in our work. Further thanks go to the many sponsors, donors, institutions and individuals whose support enables us to present a varied programme of the highest quality. I am also grateful to the donors and sponsors who enable our Young Friends programme. Student Ticket Scheme. and New Works Scheme to thrive, helping to build a future for the arts in Hong Kong.

Thank you for being a part of this Festival; your presence is critical to its success. I hope you will enjoy the performance.

Chairman. Hong Kong Arts Festival



歡迎閣下蒞臨第45屆香港藝術節。今年我 們呈獻古今中外藝術家的作品,由當今非 常優秀的表演者呈現在舞台上。

今年藝術節將在主要表演場地和4個露天場 地呈獻合共180場演出;另外,多項「加料 節目」讓藝術節更顯豐盛。希望你們能夠 享受令人難忘的特別時刻。

2017年也是「青少年之友」的一個重要里 程。這個多面向而深入的教育計劃創始於 25年前,至今已惠及逾730,000名青少年。 我們同時慶祝年青與成長!

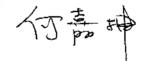
我與藝術節全人,向所有參與和支持藝術 節的人十及機構,表達最誠摯的謝意。我 也想藉此良機,邀請您參觀文化中心大堂 的藝術節展覽,分享您對過去藝術節的點 滴回憶,為我們的未來留下過去珍貴的記 铅。

It is a pleasure and privilege to welcome you to this 45th anniversary edition of the Hong Kong Arts Festival, in which we present the work of inspiring artists, past and present, brought to life by some of the finest performers of today.

A total of 180 performances are presented in major venues and in four open air locations; additionally, our many PLUS events enrich the Festival experience. We hope you will enjoy many special moments, which will resonate into the future.

2017 also marks an important milestone for Young Friends. the multi-faceted, in-depth educational initiative which has reached over 730,000 young people since its inception 25 years ago. We celebrate both youth and maturity!

With the entire team. I would like to express our deepest thanks for the participation and support which sustains us in the mission to present a world class Festival. Please do also visit the Festival Exhibition in the fover of the Cultural Centre and share your memories of moments from past Festivals to add to the HKAF archives as a record for the future



何嘉坤 香港藝術節行政總監

Executive Director, Hong Kong Arts Festival

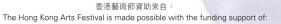
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查懋成

香港藝術節主席









貢獻香港藝術節45年伙伴及藝術節開幕演出贊助 The Hong Kong Arts Festival's Proud Partner for 45 Years & Festival Opening Sponsor



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節目贊助 Programme Sponsors

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# 多謝支持! THANK YOU PARTNERS!

於2017年2、3月舉行的第45屆香港藝術節呈獻連串精采節目,邀請逾 1,700位優秀國際藝術家及本地演藝人才獻藝,並同時舉辦超過300項加料節目及 教育活動,致力為社會各界及本地學生提供豐富多元的藝術體驗。

香港藝術節衷心感謝每位支持者的寶貴貢獻,

讓我們能夠為香港觀眾帶來此國際藝壇盛事。

The 45th Hong Kong Arts Festival in February and March 2017 presents an array of exceptional performances, featuring over 1,700 outstanding international and local artists.

HKAF also organises over 300 PLUS and arts education activities aimed at enriching the cultural experience of students and communities across Hong Kong.

We sincerely thank all our partners for their generous contribution, enabling us to bring the premier international arts festival to Hong Kong audiences.

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# THE ART OF PERFORMANCE

# 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,2017年第 45 屆藝術節的年度預算約港幣一億二千萬,當中香港特區政府的基本撥款約佔總收入的 14%,約 9% 來自政府慶祝特區成立 20 周年特別節目撥款,另外約 28% 來自票房收入,約 32% 依賴來自各大企業、熱心人士和慈善基金會的贊助和捐款。預計餘下的大約 17% 則來自政府針對捐款和贊助收入而提供的配對資助。

香港藝術節每年呈獻眾多國際演藝名家的演出,例如:安娜·涅翠柯、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、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅廳樂團、威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、柏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 25 年來,已為逾 710,000 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」每年提供超過 8,500 張半價學生票。

**香港藝術節**每年主辦一系列多元化並深入社區的「加料節目」,例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等,鼓勵觀眾與藝術家互動接觸。

# 2017年藝術節預計收入來源:約港幣—億二千萬 Estimated Income Sources for 2017 HKAF: Approximately HK\$120 Million



Potential Matching Grant for Sponsorship and Donation Income 按捐款和贊助收入 可望獲得的配對資助

Special Funding for HKSAR 20th Anniversary Programmes 慶祝香港特區成立20週年 特別節目撥款

Government Baseline Funding 政府的基本撥款

(Updated Sep 2016 2016年9月更新)

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. Secured government baseline funding for the Festival in 2017 represents roughly 14% of the HK\$120 million budget, with another 9% specially provided by the Government for programmes celebrating the 20th Anniversary of the HKSAR. Around 28% of the Festival's income comes from the box office, and another 32% comes from sponsorship and donations from corporations, individuals, and charitable foundations. It is anticipated that the remaining 17% will come from the Government's new matching scheme, which matches income generated through private sector sponsorship and donations.

HKAF presents top international artists and ensembles, such as Anna Netrebko, Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Gianandrea Noseda, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, Rundfunkchor Berlin, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, New York City Ballet, Paris Opera Ballet, Hamburg 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 25 years, our "Young Friends" scheme has reached over 710,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects serving primary, secondary, and tertiary school students has been launched in recent years. Donations to the "Student Ticket Scheme" also make available over 8,500 half-price student tickets each year.

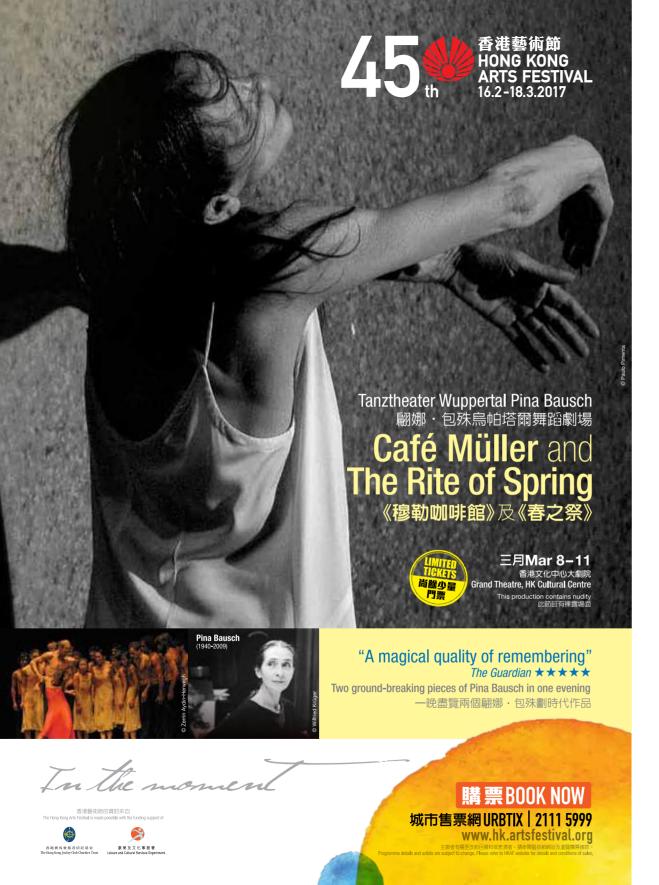
HKAF organises a diverse range of "Festival PLUS" activities in community locations each year to enhance engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

誠邀贊助或捐助第45屆香港藝術節;詳情請與藝術節發展部聯絡。 For sponsorship opportunities and donation details of the 45th 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





Presents

# 《香港家族》三部曲

# 第三部【香港人太空】

# A Floating Family, Play Three Vacant in the City



香港藝術節委約及製作

Commissioned and produced by Hong Kong Arts Festival

<sup>3</sup>л 4-5, 10-11, 17-19

● 香港大會堂劇院 Theatre, HK City Hall

演出長約1小時30分鐘,不設中場休息

Running time: approximately 1 hour and 30 minutes with no interval



粵語演出,附中、英文字幕

Performed in Cantonese with Chinese and English surtitles

本節目有吸煙場面及粗俗語言

This production contains smoking scenes and strong language

封面照片 Cover Photograph: © Lawrence Ng@WorkHouse 彩排照片 Rehearsal Photographs: © 陳立怡 Yvonne Chan



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HKartsfestival

www.hk.artsfestival.org

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

# 《香港家族》三部曲

第一部 1996 《香港太空人》

第二部 2004 《留住香港》 第三部 2017 《香港人太空》

黃歡一家的三餐晚飯,分別在1996年、2004年和2017年的香港,從1997年前移民潮,經歷2003年的沙士後,再到2017年特首選舉年,道出香港二十年來的變遷。

# 人物角色

# 黃秋榮 / 大哥

長子,馬文娟繼子,Clara 丈夫,鄭諾瑋繼父

# 黃春萍 / 大妹

大姐,為家族杜蟲生意奔馳

# 黃夏美 / May May

二妹,好勝外向,熱衷娛樂

# 苗冬東 / 冬東

弟弟,小時候夢想成為太空人,喜愛音樂

# 鄭諾瑋/瑋仔

Clara 女兒,黃秋榮繼女,隨父母移民加拿大

# 黃歡/阿爸\*

一家之主,育有四名子女,杜蟲公司老闆

# 馬文娟/阿媽\*

黃歡第二任妻子,育有三名子女,黃秋榮繼母

# Clara / 大嫂 \*

黄秋榮妻子,鄭諾瑋母,出身風塵

\* 只出現在第一、二部

# A Floating Family - A Trilogy

Play One 1996 Hong Kong Astronaut

Play Two 2004 All Out of Love
Play Three 2017 Vacant in the City

Three dinners with the Wongs at three vital moments for the city of Hong Kong: mass waves of migration before 1997, after the outbreak of SARS in 2003, and the Chief Executive election in 2017, over the course of two decades. *A Floating Family* tells the story of every typical Hong Kong family.

# Characters

# Wong Chau-wing / Big Brother

Elder son of Foon, stepson of Ma Man-kuen, husband of Clara, stepfather of Cheng Nok-wai

# Wong Chun-ping / Big Sister

Eldest daughter of Wong Foon, and his successor as manager of the pest control business

# Wong Ha-mei / May May

Second daughter of Wong Foon, fond of show biz culture

# Wong Dung-dung / Dung-dung

The youngest son of Wong Foon, a music-lover who had childhood dreams of becoming an astronaut

# Cheng Nok-wai / Little Wai

Daughter of Clara, stepdaughter of Wong Chau-wing

# Wong Foon / Dad\*

Head of the family, father of four children, owner of a pest control company

# Ma Man-kuen / Mum\*

Wong Foon's second wife, mother of three children, stepmother of Wong Chau-wing

# Clara / Sister-in-law\*

Wife of Wong Chau-wing, mother of Cheng Nok-wai

# 《香港家族》三部曲:第三部【香港人太空】 A Floating Family, Play Three Vacant in the City

Producer

香港藝術節 Hong Kong Arts Festival

編劇 Playwright 龍文康 Loong Man-hong 導演 Director

方俊杰 Fong Chun-kit

Cast

Cheng Nok-wai

Wong Ching-yan Birdy

# 角色及演員

鄭諾瑋

黄呈欣

監製

黃秋榮 Wong Chau-wing 潘燦良 Poon Chan-leung 黃春萍 Wong Chun-ping 黎玉清 Lai Yuk-ching 黄夏美 Wong Ha-mei 蔡運華 Tsoi Wan-wa Shirlee 苗冬東 Wong Dung-dung 楊偉倫 Alan Yeung

# 中US 藝術節加料節目

# 返屋企食飯 —《香港家族》的故事 Home is Where You Return for Dinner

**15.1**(日 Sun) 節目已舉行 Past Event

# 演後藝人談 Post-performance Meet-the-Artists

演員於演出後與觀眾見面。

Performers meet the audience after the

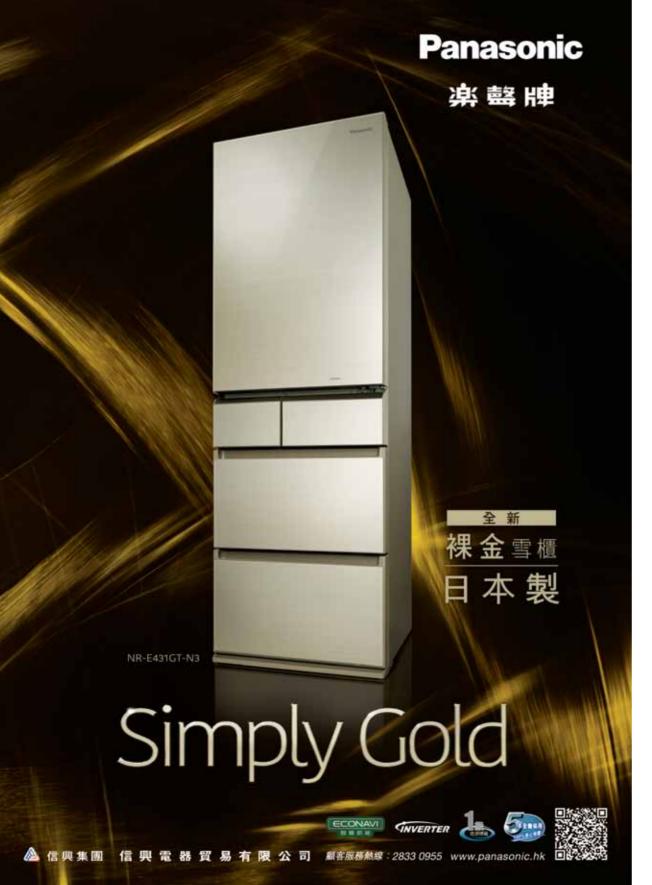
performance.

**25.2** (六 Sat ) 9:45-10:15pm **2.3** (四 Thu ) 9:45-10:15pm **11.3** (六 Sat ) 9:45-10:15pm

(演出後 Post-performance) 廣東話主講 In Cantonese

更多加料節目詳情及網上報名 More Festival PLUS and online registration: www.hk.artsfestivalplus.org

<sup>\*</sup>only appears in Play 1 and 2



# 製作及創作人員 Production & Creative Team

佈景設計 Set Designer 邵偉敏 Siu Wai-man 燈光設計 Lighting Designer 楊子欣 Yeung Tsz-yan 梁景欣 音響設計 Sound Designer 馮璟康 Fung King-hong 李文俊 服裝設計 Costume Designer

製作經理 陳寶愉

舞台監督 梁業成

執行舞台監督 范文恩

Cindy Ting

Assistant Set Designer Vanessa Suen Wing-kwan

Chief stage technician

燈光編程及控制員

林振傑 何世享

燈光技師

服裝主管

服裝助理

Ray Mork

Taky Chung

Evan Wong

Herman Lai

@Fifth Salon

張黛儀

蘇穎恩

髮型

化妝

総総

Minnie Au

中文字幕

何應權

鍾維新

英文字幕

吳翠茵

黃油明

盧嘉駿

字幕控制

@priscilla Choi spectrum

Alan Ng

**Production Manager** 

Bobo Chan

Stage Manager

Deputy Stage Manager

Lee Kwok-wai

Light Programmer

Lam Chun-kit Jose Ho

總雷機師

伍穎雯 李嘉雯

音響控制員

Samuel Leung

Fan Man-yan

Assistant Stage Manager

Chan Yiu-fai

Stage Technician

So Ka-shun Ricky

Production Electrician

Ng Wing-man Lee Ka-man

Lighting Technician

Leung King-yan

Sound Operator

Li Man-chun

Wardrobe Supervisor

Cheung Doi-yee

Dresser

So Wing-yan

Hair Stylist

Ray Mork Taky Chung Evan Wong Herman Lai @Fifth Salon

Make-up Stylists

Chinchin Minnie Au

@priscilla Choi spectrum

Chinese Surtitles

Ho Ying-kuen Chung Wai-sun

**English Surtitles** 

Amy Ng Timothy Wong

Surtitle Operator

Lo Ka-chun

# 鳴謝

吳達生

助理舞台監督

助理佈景設計

總舞台技師

丁雅慧

孫詠君

陳耀輝

李國威

蘇嘉遜

舞台技師

三角關係、胡麗英、羅懷謀、林美石、周雅婷

# Acknowledgements

Trinity Theatre, Grace Wu, Law Wai-mau, Lim Mie Seh, Tanya Chou

特別感謝 M.A.C. Cosmetics 為本舞台劇專業化妝品牌贊助。

Special thanks to M.A.C. Cosmetics - professional make up sponsor for this production.

特別感謝信興集團借出部分於劇中使用之電器。

Special thanks to Shun Hing Group for providing selected electrical appliances used in the performances.

# MAKEUP ARTISTS PERFORMING ARTS

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THE ELEMENTS, KOWLOON I BEAUTY AVENUE LANGHAM PLACE, MONG KOK I MOKO, MONG KOK I
APM, KWUN TONG I BEAUTY AVENUE, TSUEN WAN PLAZA, TSUEN WAN I
NEW TOWN PLAZA PHASE 3, SHATIN I TUEN MUN TOWN PLAZA, TUEN MUN I V CITY, TUEN MUN I
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# 故事梗要

# 1996年 香港太空人

大哥黃秋榮帶着妻子Clara和繼女鄭諾瑋回家, 趁離港前跟老父黃歡、繼母馬文娟、二妹黃 春萍、三妹黃夏美和小弟黃冬東見面。秋榮的 到來,掀起各人心中的矛盾:老父對兒子的期 望、兒子對父親的抱怨、繼母對繼子的忌諱、 弟妹對大哥的不捨,還有老父對毫無血緣關係 的「孫女」鄭諾瑋的芥蒂。家人間的不和、現 實生活的無奈、人生中的無數妥協,在一頓餞 行飯中,一觸即發。

# 2004年 留住香港

相隔八年,一家人在年末冬至再次聚頭。黃歡中風,現入住老人院。秋榮與繼女諾瑋回港,尋找新的工作機遇。春萍頂下家族杜蟲生意,業績並不理想。夏美游走於電台及娛樂雜誌社間,飽受壓力。冬東終於大學畢業,初投社會,處處碰壁。馬文娟也被家庭生活及杜蟲生意弄得焦頭爛額。在紛亂的大時代,各人掙扎求存,拼命找尋安身立命之所。

# 2017年 香港人太空

黃歡已經離世數載。秋榮事業發展順利,成為 特首選舉委員會成員,與春萍合作投資上海的 一個大閘蟹養殖場,夏美接手家族杜蟲生意, 冬東隨秋榮學做生意,諾瑋亦回港發展。一家 人在大閘蟹收成日聚頭,一頓家常便飯,掀起 家人之間的各樣矛盾。

# **Synopsis**

# 1996 - Hong Kong Astronaut

Before he emigrates, eldest brother Wong Chauwing goes back to the family home in Kowloon City for dinner, something he hasn't done in a long time. Coming along to meet the family is his wife Clara, who used to work as a prostitute. Chau-wing's presence is stirring all sorts of emotions in the family: Father's opinions (not to mention those of the whole family) on his son's emigration plans; step-mother's prejudices against Chau-wing; the younger siblings' sadness over their big brother's impending departure; and both parents' unease over Chau-wing's taboo marriage to Clara and relationship with his step-daughter Cheng Nok-wai. With emotions bubbling inside everyone, the family is about to explode.

# 2004 - All Out of Love

Chau-wing returns to Hong Kong together with step-daughter Nok-wai, harbouring ambitions for a new career. His elderly father moves into an old people's home after suffering a stroke; Chun-ping is working herself to the point of exhaustion trying to hold up the family business; Ha-mei is suffering from anxiety after losing her radio station job and starting work at a gossipy tabloid; Dung-dung, who has just started working, is getting swept up in the currents of the time; step-mother Ma Man-kuen is worn out physically and mentally from taking care of Foon and the family business. The family seems lost and frustrated, much like the times they are living in.

# 2017 - Vacant in the City

Chau-wing, now head of the family after his father's death, is not only a successful businessman with an investment in a hairy crab farm together with Chun-ping, but also a committee representative for the Chief Executive election; Ha-mei is now taking over the family pest control business; Dung-dung is apprenticing with his elder brother; Nok-wai working in a PR agency in Hong Kong. A dinner celebrating the hairy crab harvest brings the household into an unresolved family conflict.



# 編劇的話 Playwright's Note

龍文康

Loong Man-hong

2017。我的 2017 年早在一年多前已經到 了,因為不時想像 2017 年會是什麼景 況,會有大變化嗎?我們會前進?還是 後退?還是停滯不前?

時間比電影情節過得更快,擦一擦眼睛, 電腦屏幕上顯示的日期已經是「2017」。 抬頭看看四周,卻沒有因為踏入 2017 年 而有甚麼不同,世界還在轉,日子仍是 要禍……

故事撰擇在 2017 年結束, 也許是最適合 不過。再遲一點,家庭的觀念大概會有 所不同,今天《香港家族》三部曲或者 還可產生共鳴,但往後呢?當家庭觀念 變得更薄弱時,大家再看《香港家族》, 可能已經不明所以。我試圖以 2015 年出 版的政府家庭人口統計來看,資料呈現 了香港未來三十五年,原來在2049後, 家庭住戶數量會增加,因為多了單身人 士、一人或二人家庭出現。每個人離開 家人、獨立出來後,又會變成一個家庭, 看似數目增長,實際上是家庭成員的數 目下降。

以此推想,不難理解往後家庭的概念與 關係會開始變得模糊,港式家庭的人口 與數目下降,變化原因有太多,大家心 裏有數。

一家人在酒樓圍着兩圍檯吃飯鍋節的情 景,往後或許很難再看到或遇上,來來去 去也是自己一個人,或與另一半隨便做個 簡單的節日慶祝吧!可能,環境改變了 人,也改變了我們既有的某些觀念……

最後,多謝藝術節與導演方俊杰與一眾 演員、設計師與台前幕後,感謝大家讓 我把明知會漸漸失去的概念,立體化及 封存起來,立此存照……

2017. My 2017 arrived more than a year ago, because I was regularly imagining ahead of time how 2017 would pan out. Would it bring monumental changes? Would we move forward, or backward, or stay stagnant?

Time unfolds guicker than a film plot. In what seems like the blink of an eve. the date displayed on the computer screen now reads "2017". I look up and around me, and see that nothing much has changed since 2017 began. The world keeps turning, and the days still pass as before.

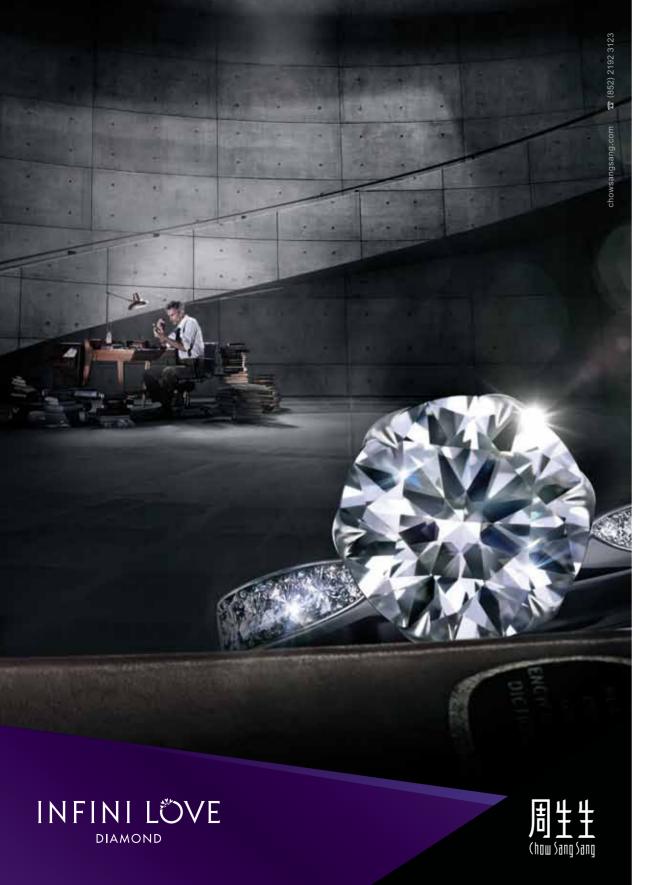
It seems appropriate that this story ends now, in 2017. If later, the idea of "family" would probably have changed even further. The Floating Family trilogy may resonate with us today, but what about in the future? If audiences watch again at a time where the idea of the family has been further weakened, A Floating Family may not strike a chord at all. The decline of the family unit is a trend noticeable in the government's statistics for Hong Kong domestic households. According to population projections published in 2015, the rise in the number of domestic households will continue over the next 35 years due to an increase in the number of singleperson and two-person households. After moving out of the family home, the individual creates a household of their own. But in reality, the increased number of households reflects a decline in the count of family household members.

From there it is not hard to understand that our concept of family and family relationships will start to blur in the future. The Hong Kong-style family is in decline both in size and number. There are many reasons for this change, and it is something we are resigned to in our hearts.

In the future we may rarely see families filling two restaurant tables, celebrating a traditional Chinese festival. Some might spend the day alone; others might hold a simple celebration with their partner. Perhaps the environment has changed us. as it has changed some of our values.

Finally, I would like to thank the Hong Kong Arts Festival, director Fong Chun-kit, the cast, the designers, and everyone who has worked on this production onstage and backstage. Thank you all for helping me bring to life and preserve these ideas that are bound to fade, in this theatrical work of remembrance...

Translated by Nicolette Wong



# 導演的話

# Director's Note

Fong Chun-kit

《香港家族》三部曲是描寫一個家庭在三個 不同年代的故事。我們從1996年走到2004 年,再回到 2017 年此時此刻的香港。排練這 一次製作是一趟奇妙的旅程,作為香港土生 土長的80後,故事中的20多年説多不多, 説少也不少。能夠在排練中重新回顧這些年 的香港,的確百感交集。

我們香港人不知從何時開始,便在忙碌之中 渡過一生。過去、現在和將來對我們來說只 是一些字眼而已。我們沒有時間回顧過去, 沒有閒情享受現在,也沒有空間展望將來。 到底我們香港人一生在幹些什麼呢?

説我們沒有回憶嗎?為排練做功課的時候, 看着1996至1997和2003至2004的大事回顧, 心中的悸動證明了我們沒有忘記。至於在排 練時仍是將來的第三部 2017 年,到演出時便 成了現在,當中的複雜感受,我也不知用什 麼形容詞去表達了。

我們香港人是「永遠向前永不停步」,但到 底我們邁進一條怎麼樣的道路? 這條前路是 我們想到達的烏托邦嗎?我們為了向前錯失 了些什麼嗎?倒不如停一停步,也回頭看看 及感受一下以前走過來的步伐,或許我們能 找到路向,整理一下才再出發,不是更好嗎?

最後感謝藝術節成就了這次旅程,也感謝結 伴同行的戰友們,讓我這年輕的領航員能跟 你們一起走完這趟旅程。希望大家看完《香 港家族》三部曲,也走了一趟這奇妙的旅程。 This trilogy, A Floating Family, is a story about a family at three different points in time. We go from 1996 to 2004, before returning to 2017, at this very moment in Hong Kong. Rehearsing for this production was a marvellous journey. To a born-and-bred Hong Kong child of the 80s, you could say the 20 years spanned by the story is not a particularly long, or short period of time. During rehearsals, thinking back about the Hong Kong of these years certainly stirred up many emotions.

It's not clear when it began, but Hong Kong people are living their entire lives in a state where they are constantly busy. Past, present and future are merely words to us. We have no time to review the past, enjoy the present or look forward to the future. So what are Hong Kong people doing all their lives?

Have we no memories? In doing research for this show, the quickened heartbeat upon reading news reports from 1996 to 1997 and 2003 to 2004 proved that these times had not been forgotten. As for rehearsals for the trilogy's final play (set in 2017), at that time the events were still ahead of us in the future, but we all knew that they would become the present at the time of performance - I don't have the words to describe the complex feelings this aroused.

We Hong Kong people believe in always moving forward, but what is this path that we are going along? Does it lead to utopia? By charging forward, what did we miss out on the way? Why not pause for a moment, look back and process the steps we took to get here; perhaps we can regain our sense of direction before we set off again. Wouldn't that be better?

Finally, I would like to thank the Hong Kong Arts Festival for helping us to achieve this journey, as well as those who have walked alongside this young navigator, completing this odyssey together. As for the audience watching the show, I hope that this Hong Kong trilogy will also take you on a wonderful journey.

Notes translated by D.T.

# 大時代小史詩

2017年香港藝術節的戲劇,圍繞着家庭 與個人大做文章。個體與制度的矛盾, 永遠是大命題,但小説與戲劇,總少不 了人,只能從一顆沙粒看世界。可是當 代劇場,尤其是理論先行的大論述式劇 場,人物往往為理論服務,少有站得住 腳的道理。

所有真實的東西,往往並非表像的現實, 所以當代劇場,往往看不起寫實主義。 現實典型一出現,大家都覺得假得可笑。

契訶夫寫的那種表面淡然而幕後風起雲 湧的人與時代的戲劇,是否已經被戲劇 電視電影的煽情徹底取代了?這個問題 也許是一個偽命題,是個陷阱,一回答, 就好像已經承認了問題的存在。

也不能只是等待這樣的作品出現,只好催生這樣的創作嘗試。

2015年,決定找龍文康寫一個香港家庭在三個歷史轉折點的生活場景,分成三 齣戲分別上演,部分靈感來自美國編劇 和導演理察·尼爾遜的《蘋果家庭》四 部曲。他用四幅「超寫實」的人物即景, 白描出一個城市、一個國家當下的真實。

香港回歸二十年了,這個城市進入了大 論述的激辯時代。《香港家族》三部曲, 回歸二戰後的「新寫實主義」;那個年 代,新世紀在千瘡百孔的舊世界的灰燼 中慢慢重建,很多人的命運如浮萍,倉 惶失落。《香港家族》三部曲描寫的黃 歡一家人,雖然生存在已經富裕起來的 香港,但在時代的更迭中卻失去了方向。 記錄這家人在三個歷史時刻的生命片 段,也許就是所謂的藝術的時代使命。

文 蘇國雲(香港藝術節副節目總監)

# Small epics in a grand era

The theatre programmes at this year's Festival revolve around the family and the individual. In novels and the theatre, conflict between the individual and the society is always seen through the stories of people – one sees the world through a grain of sand, through real people's lives in a specific society. Yet in many contemporary plays oriented around a grand social discourse there rarely exist authentic characters, or a real social space.

Everything that is real is not always what it seems. Simpleminded realism is often scorned in contemporary theatre, because it is fake and often laughable. The world is often too complicated to portray it with a linear story-line.

However, has tremendous drama about the lives and times of people (like that written by Chekhov) been completely replaced by sentimentalism in theatre, TV soap and film? This question is a pseudo-proposition, a trap. Once you answer it, you are more or less admitting that the issue exists.

We believe such works can be created, so we foster attempts to commission them ourselves.

We invited Loong Man-hong to write the story of a Hong Kong family at three turning points (1996, 2004, 2017) over a span of 20 years, and they are to be staged in three plays. The inspiration for this commission came from watching *The Apple Family* (a four-play cycle) by American playwright and director Richard Nelson. Seldom have I seen such "living" characters on stage, and such naturalistic portrayals of people from a city and a country.

It has been 20 years since the handover of Hong Kong took place, and the city has entered an age of grand discourse and vigorous debate. The Floating Family trilogy harkens back to the "neorealism" that was birthed in the post-World War II era, when a new order was slowly built amidst the ruins of an old world, and many drifted along in confusion and panic as their lives unfolded. The family of Wong Foon were born in a time of prosperity in Hong Kong, and yet they seem to lose their direction amidst the change of eras. We seek to document this family through the fragments of their lives, set across three historical moments. This effort is perhaps one of the responsibilities that theatre makers have towards society.

By So Kwok-wan (HKAF Associate Programme Director)

Adapted from the Chinese by So Kwok-wan and Nicolette Wong





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# 製作及排練側寫

2017年伊始某天,排練時間緊逼下,只好 為主創一口氣在一個下午接受四個訪問 沒進午餐就直接接受訪問的編劇龍文康, 邊咬着「下午茶」三明治,邊回答記者提 問:《香港家族》是先確定演員陣容再量 身編寫,還是寫好人物再找相對的演員呢? 「是這一群演員幫助了我。故事早有了人 物,是他們進入角色後,幫助我一直下來 的創作。到現在我的電腦桌面,仍然是這 一家人的家族合照。」龍文康如是説。

《香港家族》的創作確實不止於主創的編 與導,舞台上的黃家,是由一個富創作力 的精英團隊聯手呈現於大家眼前:設計及 製作團隊同步組成,為實現一天內上演三 部曲的想法費盡心思——從舞台佈景設計的 瞬間轉換、各個年代的服裝變化、黃家中 的燈光及聲響,以至飯桌上的每一道菜, 成就了黃家聚散起跌二十年。

2016年秋天,劇組正式展開每周六天的排 練。開排第二天,是黃家靈魂人物大哥秋 榮(潘燦良)的生辰,於是一為神功二為 弟子,一行人乾脆跑到九龍城一家潮州菜 館為大哥慶祝。黃家就這樣圍在一起吃了 第一餐飯,亦實地看看今天的九龍城,這 個黃家住了二十年的地方。

某天順排,台前幕後趁着小空檔,上上下 下跑到休息區,忙不迭地偷十五分鐘來齊 齊吃一碗糖水,席間你一言我一語、打打 鬧鬧、有説有笑。演員劉雅麗捧着豆腐花, 環視了一下笑道:「真的就像一家人。」

文 鍾維新(香港藝術節助理節目經理)

# Sidelight on Production and Rehearsal

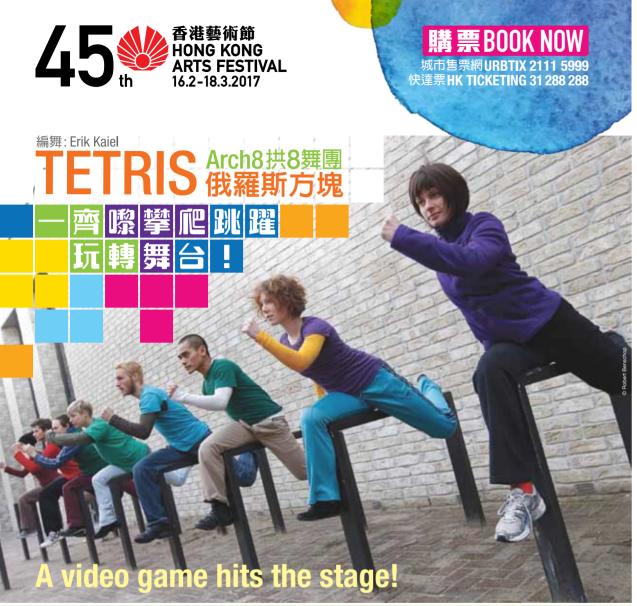
It was early 2017, and I had four interviews lined up in one afternoon with the main creators of the play amid a tight rehearsal schedule. Playwright Loong Man-hong. who had skipped lunch for the interview, answered questions from journalists while eating a sandwich for "afternoon tea". Was A Floating Family tailored to the cast after the roles had been confirmed, or was the casting done after the play had been written? "It's the actors who helped me. I had created the characters: the actors brought them to life, and that helped me write the rest of the story. Even now I have a portrait of this family as my desktop wallpaper". Loong says.

Indeed, the making of A Floating Family goes beyond the scriptwriting and the directorial efforts of its main creators. The Wong family on stage has been created by an outstanding team of creative minds. The design and production teams were assembled at the same time. They put a great deal of thought into the staging of the trilogy in one day - from the swift rearrangement of stage and set design, changes of costume through the years, the lighting and sound effects in the home of the Wongs, to each dish on the dinner table - all these elements come together in a vivid portraval of the ups and downs of the Wong family.

In Autumn 2016, the cast began rehearsing six days a week. The second day of rehearsal was the birthday of actor Poon Chan-leung, who plays the eldest brother Chau Wing, a key figure in the Wong family. Killing two birds with one stone, the team celebrated the occasion at a Chiu Chow restaurant in Kowloon City. So it was that the Wongs had their first meal together, while also visiting the present-day Kowloon City, home to the family for two decades.

During a run-through one day, everyone onstage and backstage flocked to the rest area during their 15-minute break to have sweet soup desserts; chatting, joking and laughing together. With a bowl of bean curd jelly in her hand, actress Alice Lau looked around her, smiled and said, "Just like a family".

By Chung Wai-sun (HKAF Assistant Programme Manager) Translated by Nicolette Wong



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# 是他,也是你和我

2017年,香港將迎來回歸二十周年。二十年的時光,這座城市經歷了回歸時的徬徨焦慮、沙士肆虐後的低迷頹喪,又即將迎來特首選舉年。生活在城中的你我他,在大時代跌宕起伏的洪流中,又留下了什麼樣的足跡,做出了怎樣的選擇?

「那是一種回憶錄,是那個年代的眾生相,很有 味道。」導演方俊杰説起《香港家族》三部曲, 這樣慨嘆道。這部描繪一個香港家庭命運變遷的 作品,用香港舞台上少有的三部曲形式,將目 光聚焦在影響香港命運的三個時間節點上一1996 年,面對回歸時的移民潮;2004年,沙士過後 的社會一片低迷;2017年,香港的未來何去何 從?三個時代既獨立成篇,又互相串連,勾勒出 一個普通香港家庭的生活變化與情感迴旋。

# 大時代下尋常百家:「返屋企食飯」

從家庭著手,對編劇龍文康來說自然不過,「才剛開始創作時,在我腦中整家人似乎已經齊了。」他選擇以這三個對香港尤其關鍵的時代來刻畫黃歡一家的生活,卻並非意在為時代作註腳,「時代是沒法寫的,時代是滲出來的。我不是要用史詩式去講,反而是要透過時代來寫家庭的故事。」對他來說,個人的成長、家庭的變化,以及那些隨着時間的流逝偶然回望時揮不去的淡淡惆悵,才是歷史佈景板上活的故事。

想要描寫家庭,亦是來自對社會的慨嘆。「我很感慨,我們跟着的 family 已經不會是以前家庭的樣子了。」龍文康説:「不會再有中秋節要吃團圓飯,或是做冬,因為家庭的結構開始轉型。」越來越多人選擇只生一個小孩或者乾脆不生,兄弟姊妹成群的大家庭快將成為歷史,「這個時候如果我有機會去講一個故事,仍然想去記錄香港曾經普遍的家庭樣子。」

# 二十年聚散起跌 我們到底經歷了什麼?

「這二十年香港的變化太大了,生活的狀態也好,家庭的結構也好。」方俊杰説,香港人看這個故事會有很大感觸,那是大家難以忘懷的集體回憶。而社會漸漸變化,帶來了方方面面的影響,人的行為也隨之改變,「比如為什麼香港人現在對內地人的耐心低到這樣的地步,什麼香港人可,也不會不完這些也是積累出來的,完這一朝一夕的事情。這是怎麼形成的呢?這二十年,我們到底經歷了什麼?」但忙碌的我們總是一時間停下來回想,我們總是善於遺忘,遑論反思。「以前香港人很拚搏,但所謂拚搏不是做到像現在這樣連劏房都買不起。以前香港人也拚搏,也 OT,但不論怎樣忙碌,一家人過節一定要一起吃飯。」

二十年的歲月,我們得到了什麼,又失去了什麼?時代的變遷推着人們不斷蹣跚前行,每個人終會做出自己的選擇,而這些選擇很難有對錯的評斷。正如方俊杰所說,創作者不想藉由三部曲去評斷是非,而是希望觀眾藉此回望二十年的歲月,重新找回每個人心目中的香港家園。「人有時要檢視自己的過往,而不是一味向前衝。這條路到底未來通向何方?沒有對錯之分,大家都有自己的答案。」

# 文 草草

本文原載於 2017 年《閱藝》。



四項東尼獎劇作 台前幕後星級陣容

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### Changing Family, Changing City



2017 marks the 20th anniversary of Hong Kong's reunification with China. In the two preceding decades, the region faced angst and worry during the period in which sovereignty was transferred, gloom and despair after SARS, and now further uncertainty as attention turns towards the election of a new Chief Executive. Residents of the city float in the changing currents of the times, waves throwing them up and down, provoking questions about the choices they have made and their impact.

"It's a kind of memoir about the people of this era. It's a human story", muses Fong Chun-kit, the director of *A Floating Family*. The changes in fate of one Hong Kong family are staged through a trilogy of plays – a form rarely seen in Hong Kong theatre performances. The focus is placed on three moments in time, all pivotal in shaping the future of Hong Kong: 1996, when a deluge of émigrés left for new shores as the handover neared; 2004, after SARS ravaged the city; and 2017, with the

city facing questions of "what now?" These three moments in time, each with a separate story, connect with each other to illustrate the lives and feelings of an ordinary Hong Kong family as they live their lives in the face of change.

### The disappearing Hong Kong family

The idea of the family came naturally to playwright Loong Man-hong. "When I first started writing, I already had the whole family almost fully pictured". He chose a trio of key moments to depict the Wong's lives, yet the intention was not to write footnotes in history. "We cannot write history; we can only live it. I'm not trying to write an epic tale, only telling a story about a family living through this era". For him, personal growth and family changes are the living stories that form a backdrop to the history we read in books or watch on TV.

The desire to write about family comes from a lament on society. "It's sad that families in the

future will not be like families before them", Loong says. "There won't be the same Mid-Autumn Festival family dinners, or Winter Solstice family dinners, because family structures are changing". With a growing number of people choosing to have just one child or not even any, big families with a large group of siblings may become a thing of the past. "If I had a chance to tell a story at this moment, I would like to record what typical Hong Kong families were once like".

### What have we gone through?

"In the past 20 years, Hong Kong has changed too much, be it in terms of lifestyle or family structures", Fong says. His belief is that Hong Kong people will be moved by this story because it is a precious piece of collective memory. With society gradually changing, bringing about impacts of all sorts, people's behaviour is also changing. "For example, how have Hong Kong people become so incredibly impatient towards mainlanders, to the point that they will lash out before finding out what's really happening? These things are cumulative; they don't come about overnight. What have we gone through in these two decades?"

The pace of modern Hong Kong life means that people are often so busy that they cannot

even spare the time to stop and think. There is a tendency to forget, rather than reflect. "Hong Kong people in the old days were indeed very hard-working, but what's called hard-working is a different thing today, where no matter how hard we work, we can't even afford a subdivided flat. Back then, Hong Kong people worked hard, they worked overtime too, but no matter how busy they were, the family would always get together for festival dinners".

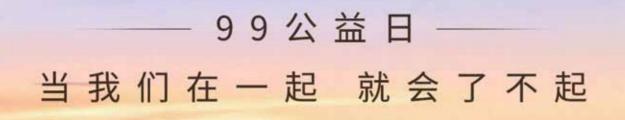
A Floating Family raises numerous questions. In 20 years, what has been gained, and what has been lost? The changing times keep pushing people to stagger forward and make their own choices; often it's difficult to judge whether these choices are right or wrong. As Fong says, this trilogy is not to pass judgement, but he hopes the audience can use it as an opportunity to look back over two decades and reflect on what they want as a home in Hong Kong. "People need to look back occasionally, instead of just pushing forward non-stop. In what direction does this path take us? There is no right or wrong; everyone has their own answer."

By Chaochao

Translated by D.T.

This article was originally published in the 2017 issue of HKAF's annual magazine, *Festmag*.













龍文康編劇

畢業於香港演藝學院戲劇學院,主修舞台編劇。正就讀香港中文大學文化研究碩士課程。現為全職編劇。曾參與的電影編劇作品包括《野良犬》(聯合編劇)、《門徒》(聯合編劇)、《青苔》(聯合編劇)、《樹大招風》(聯合編劇)。舞台編劇近作包括《博到單車變摩托 @ 真的散 Band 了》、《潛水中與神秘場》、《潛水中》、《一個人的拉斯維加斯》、《臨記作大戰》、《潛水中》(廣東話版)、《大失戀》、《大龍鳳》、《過戶陰陽眼》、《浮沙》2014版、《維港乾了》、《騷眉勿擾》等。電視劇編審包括《老表你好野》、《老表你好 hea》、《老表,畢業喇!》。曾為 now.com.hk 編寫網上連載小説《十七歲的大時代》、《不想回家》。2007 年獲香港戲劇協會獎學金,到台灣交流半年。

編寫《躲雨》國語短劇本被選為2008年新加坡Short + Sweet Festival演出作品之一。 舞台劇劇本作品《浮沙》奪得2009年台北文學獎推薦獎。憑電影《門徒》(聯合編劇)獲提名台灣金馬獎最佳原著劇本、香港電影金像獎最佳編劇。憑舞台劇《大龍鳳》、《過戶陰陽眼》分別獲提名第23屆、第24屆香港舞台劇獎最佳劇本。 憑《維港乾了》獲第25屆香港舞台劇最佳劇本獎,亦憑電影《樹大招風》(聯合編劇)獲2016年第53屆金馬獎最佳原著劇本獎。

### Loong Man-hong

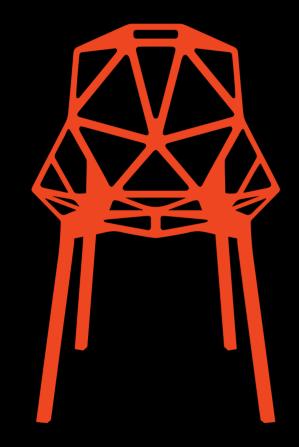
Playwright

Loong Man-hong graduated from the HKAPA School of Drama, majoring in Playwriting. He is currently enrolled in an MA in Cultural Studies at the Chinese University of Hong Kong, and is also a full-time playwright. His film credits include *The Pye Dog* (co-playwright), *Protégé* (co-playwright), *The Moss* (co-playwright) and *Trivisa* (co-playwright). Recent stage playwriting credits include *Show On Show Off Recycled Version, Diving in the Moment, Love Wanted, The Big Big Day, Go Go Ghost, Quicksand* (2014 version), *The Abandoned Harbour, 45 Mins Soulmate* and more. Television works include *Inbound Troubles* and *Come On, Cousin.* He wrote the online serial fiction *Age of Ages at Seventeen* and *No Wish to Go Home* for now.com.hk. In 2007, Loong visited Taiwan on an exchange trip, made possible through a scholarship awarded by the Hong Kong Federation of Drama Societies.

Loong's Mandarin short play *Dao Yu* was selected in the Singapore edition of the Short+Sweet Festival, while *Quicksand* received special mention at the 2009 Taipei Literature Awards. He received a Best Screenplay nomination for *The Protégé* at both the Golden Horse and Hong Kong Film Awards. He was also twice nominated for Best Play at the 23rd and 24th Hong Kong Drama Awards for *The Big Big Day* and *Go Go Ghost*. He was the winner of the Best Play award for *The Abandoned Harbour* at the 25th Hong Kong Drama Awards and the Best Original Screenplay for *Trivisa* at the 53rd Golden Horse Awards.

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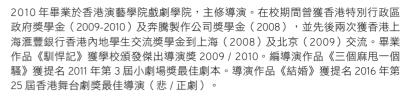












導演作品包括:香港話劇團《結婚》、《最後晚餐》四度公演及巡迴演出共100 場(包括北京、上海、南京、杭州、廣州、高雄及新加坡)、《八樓半的密室》; 神戲劇場《狂揪夫妻》兩度公演及新加坡巡迴演出;中英劇團《紅色的天空》; 風車草劇團《愛與人渣》、《Q畸大道》兩度公演;藝君子劇團《竹林深處強姦》 《罪該萬死》、《Forget Me Not》、《末日怪物》及重演版《怪物》;同流《山羊》 兩度公演(兼任翻譯);三条友仔創作《三個麻甩一個騷》兩度公演(兼任編劇 及演員);Theatre Noir《莎翁的情書》(兼仟編劇),先後於香港、中國及台灣 等地演出過百場以上;香港演藝學院《馴悍記》;tobe THEATRE《第十二夜》兩 度公演。

現為全職自由身戲劇工作者及 tobe THEATRE 的創辦人之一。

### Fong Chun-kit

Director

Fong Chun-kit graduated from the HKAPA School of Drama in 2010, majoring in Directing. He received scholarships from the Hong Kong SAR Government as well as Ben and Benson Company Ltd, and studied in Shanghai and Beijing as a two-time recipient of the HSBC Hong Kong-Mainland Exchange Scholarship. His graduation work The Taming of the Shrew won the Academy's Outstanding Director Award. In 2011 his self-written and directed play Three Men and a Lady was nominated for the Best Playwright Award at the 3rd Hong Kong Theatre Libre Awards. In 2016 his play Marriage saw him nominated for the Best Director Award at the 25th Hong Kong Federation of Drama Societies Awards.

His directing credits include Hong Kong Repertory Theatre's Marriage, four separate runs of The Last Supper; the premiere and re-run of Dionysus Contemporary Theatre's Le Dieu du Carnage; Chung Ying Theatre Company's Red Sky; Windmill Grass Theatre's Unidentified Human Remains and the True Nature of Love and the premiere and re-run of Avenue Q; Artocrite Theatre's The Truth from Liar, Sins, Forget Me Not, End Time Monsters and its re-run of Monsters; the premiere and re-run of We Draman Group's The Goat or Who is Sylvia?, the premiere and re-run of Three Men Play's Three Men and a Lady; Theatre Noir's With Love William Shakespeare tour in Hong Kong, China and Taiwan; HKAPA's The Tamina of the Shrew; and tobe THEATRE's premiere and re-run of Twelfth Night.

Fong is one of the founders of tobe THEATRE and is currently a full-time freelance theatre practitioner.





香港藝術節青少年之友創始贊助

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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 710,000** students, and close to **148,000** students became members in the past **25** 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.

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- Fellowships and Scholarships for Overseas Studies;
- Fellowships and Scholarships for Local Studies;
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The Sir Edward Youde Memorial Fund has since its inception supported more than 23,630 Hong Kong students under its major award schemes. The total value of the grants awarded stands at about HK\$245.1 million. Out of a total of 2,911 recipients of scholarships and fellowships, more than 2,514 scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.





香港土生土長演員,演出作品橫跨舞台、電視及電影。畢業於香港演藝學院戲劇學院,2005年獲亞洲文化協會(Asia Cultural Council)頒發利希慎獎學金前往美國紐約進修。曾任香港話劇團全職演員長達21年,現為首位聯席演員。

1997年及1998年憑電影《南海十三郎》中飾演的唐滌生,獲提名第34屆台灣金馬獎及第17屆香港電影金像獎最佳男配角。2012年獲香港藝術發展局頒發年度最佳藝術家獎(戲劇)。曾先後14次獲提名香港戲劇協會香港舞台劇獎,其中2013及2014年連續兩屆分別以《心洞》及《教授》之演出獲頒最佳男主角獎。於1995年、2005年及2011年,共3次獲頒最佳男配角獎。

除演出外,2010年創作劇本《重回凡間的凡人》發表於新域劇團舉辦之「劇場裏的臥虎與藏龍」,此作更獲邀請參加第39屆香港藝術節,由其親自執導。其他編作或導演作品有《三人行》、《光媒體的詩一玩謝潘燦良》及《拳手》。

近年主要演出有《南海十三郎》、《教授》、《修羅場》、《胎內》。其他主要作品包括《如夢之夢》、《黑鹿開口了》、《朱門怨婦》、《家庭作孽》、《德齡與慈禧》、《凡尼亞舅舅》、《不可兒戲》、《藝術》、《暗戀桃花源》、《敦煌·流沙·包》、《2029 追殺 1989》、《魔鬼契約》、《豆泥戰爭》及《脱皮爸爸》等。

### Poon Chan-leung

Wong Chau-wing

Poon Chan-leung is a local actor and graduate of the School of Drama at HKAPA; his works straddle theatre, television and cinema. In 2005 he was awarded the Lee Hysan Foundation Fellowship by the Asian Cultural Council to study drama in New York. He has performed as a full time actor at Hong Kong Repertory Theatre for 21 years and is currently an associate actor there.

In 1997 and 1998, Poon's work as Tong Tik-sang in *The Mad Phoenix* won him a nomination for Best Supporting Actor at both the Golden Horse Awards and the Hong Kong Film Awards. He has been nominated 14 times at the Hong Kong Drama Awards, including wins in the Best Actor category for *Rabbit Hole* (2013) and *The Professor* (2014). He also received the Best Supporting Actor award in 1995, 2005 and 2011 respectively.

In 2010 his original script *An Ordinary Man* was announced as part of the Prospects Theatre Playwright Scheme IV and was invited to the 39th Hong Kong Arts Festival. He has also written and directed several other productions such as *Crossings, Being Poon Chan Leuna – Chantina in Silhouette* and *Boxer*.

He has recently performed in *The Mad Phoenix, The Professor, Shuraba* by W Theatre and *Into the Womb* by Yakusha Theatre. His other works include *A Dream Like a Dream, Black Elk Speaks, Cat on a Hot Tin Roof, A Small Family Business, De Ling and Empress Dowager Ci Xi, Uncle Vanya, The Importance of Being Ernest, Art, Secret Love in Peach Blossom Land, Bun in The Cave, Communicating Doors, Dr. Faustus, Le Dieu Du Carnage* and Shed Skin.





香港演藝學院戲劇學院榮譽學士畢業生,主修表演。在學期間連續兩年獲得校內傑出演員獎及多項獎學金。以《菲爾德》一劇代表香港演藝學院前往北京作交流演出,獲得優秀表演獎。曾為鄧樹榮戲劇工作室全職演員 · 研究員。近期演出包括《剎那的烏托邦》、《都是我的孩子》(首演及重演)、《石頭與金子》、《現代馴悍記》、《城市一切如常》、《你為甚麼不是 Steve Jobs?》、《打轉教室》(第四度公演)、《泰特斯 2.0》(香港、星加坡、挪威、波蘭、北京、台灣演出)、2012 年倫敦文化奧運之環球莎士比亞戲劇節《泰特斯》等。憑《城市一切如常》獲第7屆香港小劇場獎最佳女主角獎。曾獲第18、20屆香港舞台劇獎(悲劇/正劇)及第1、2屆香港小劇場獎最佳女主角提名。

### Lai Yuk-ching

Wong Chun-ping

Lai Yuk-ching graduated from the HKAPA School of Drama. She received multiple scholarships and was awarded the Outstanding Actress award twice for Academy productions. She also attended the Beijing International Symposium on Acting Training with Theatre Showcase in 2005, and received a Brilliant Performance Award for her work on *Phaedra*. She has also worked as a full time actor-researcher at Tang Shu-wing Theatre Studio. Her recent performances include *Utopia, Momentarily, All My Sons, Fragments of Stones and Gold, Post-The Taming of The Shrew, The City, Why aren't you Steve Jobs, Detention* (4th run), *Titus 2.0* (including performances in Hong Kong, Singapore, Norway, Poland, Beijing and Taiwan) and *Titus Andronicus*, which formed part of the 2012 London Cultural Olympiad and the Globe Theatre's World Shakespeare Festival. *The City* won her the Best Actress award at the Hong Kong Theatre Libre in 2015. She was also nominated for the Best Actress award (Tragedy/Drama) at the 18th and 20th Hong Kong Drama Awards as well as the 1st and 2nd Hong Kong Theatre Libre.

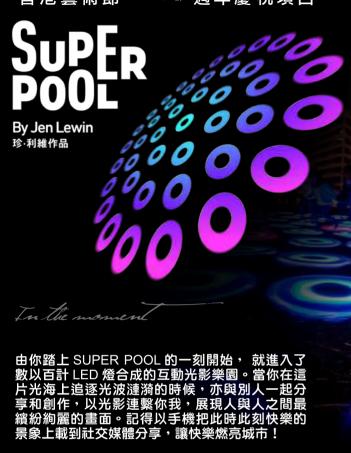


畢業於香港中文大學新聞與傳播學院,2004年冬天投身劇場工作,成為職業演員。 近期演出有 Dea Loher 作品《黑湖》;前進進戲劇工作坊《後殖民食物與愛情》、 《金龍》;風車草劇團《只談喜愛不談戀愛》;第 43 屆香港藝術節《金蘭姊妹》 等。與陳彥聰成立創作單位「后花園」,身兼編、導、演。憑《金龍》提名第 23 屆舞台劇獎最佳女主角,憑《奧利安娜》提名第 2 屆香港小劇場獎最佳女主角。 2013 年香港藝術發展獎「藝術新秀獎(戲劇)」得主。現為六合彩主持。

### Tsoi Wan-wa Shirlee

Wong Ha-me

Tsoi Wan-wa Shirlee graduated from the CUHK School of Journalism and Communication. She began her career in theatre in 2004 and has been a professional actress since then. Her current works include Dea Loher's *Am Schwarzen See*, On&On Theatre Workshop's *Postcolonial God of Food* and *The Golden Dragon*, Windmill Grass Theatre's *Let's Not Talk About Love*, the 43rd Hong Kong Arts Festival's *The Amahs* and more. In 2010 she established Haverland, her own production team together with Chan Yin-chung, in which she wrote, directed and performed. She was nominated in the Best Actress (Comedy/Farce) category at the 23rd Hong Kong Drama Awards for her performance in *The Golden Dragon* (2013) and the Best Actress nomination at the 2nd Hong Kong Theatre Libre for her role in *Oleanna* (2009). In 2013 she won the Young Artist Award at Hong Kong Arts Development Awards. She is currently the host of Hong Kong Jockey Club Mark Six.



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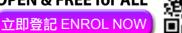
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同心同步同進 RIDING HIGH TOGETHER



楊偉倫 黃冬東

畢業於香港演藝學院戲劇學院,主修表演。現為自由身演員及樂隊朱凌凌、空氣 清新機成員。第24屆香港舞台劇獎最佳男主角(喜劇/鬧劇)。第7屆香港小劇 場獎優秀男演員。曾參與演出包括朱凌凌《搏到單車變摩托 @ 真的散 band 了(首 演及回修版)》;舞合劇場《愛你十分七》及《單情路》;中英劇團《孤寒鬼》 、《大龍鳳》、《過戶陰陽眼》;PIP《仲夏夜之夢》、騎十創作《加 班吧!絕地任務!(重演)》、《我的科學家爸爸》;黑目鳥劇團《無喧嘩日》、《鴕 鳥頭》、《在平坦的路上看不到日出》;新域劇團《A Lonely Planet B》;心靈客 棧《華陀六頂記》;團劇團《gap life》、《謀殺現場》;W創作社《紅海人藍海戰》; 香港小交響樂團《電視金曲今晚夜》;港台外判節目《成人禮》、《8花齊放》。

### Alan Yeung

Wong Dung-dung

Alan Yeung graduated from HKAPA majoring in Acting. He is currently a freelance actor and a member of the bands Juicy Ning and Da Air Refresher. He won the Best Actor award at the 24th Hong Kong Federation of Drama Societies and Outstanding Male Actor at the 7th Hong Kong Theatre Libre. His main works include Hook Dance Theatre's One-Way to Love, Chung Ying Theatre Company's The Bia Bia Day and Go Go Ghost, PIP's A Midsummer Night's Dream, Chivalry Creative Theatre's Knock Her Down, Black Bird Theatre's Freedom of Expression, Prospects Theatre's A Lonely Planet B, Take It Easy Theatre's The Legend of Huatao, The Whole Theatre's A Spot of Murder, W Theatre's Try Difference Make Differences and Hong Kong Sinfonietta's Hit TV Music Themes.



黃呈欣 鄭諾瑋

畢業於香港演藝學院戲劇學院藝術(一級榮譽)學士,主修表演。藝君子劇團創 辦人之一。憑《老婦環鄉》獲第18屆香港舞台劇獎最佳女主角(悲劇/正劇) 《Alone》獲第 25 屆香港舞台劇獎最佳女主角(悲劇/正劇)提名、《胖侶》獲第 20 屆香港舞台劇獎最佳女配角(喜劇/鬧劇)提名,並曾憑《巨型曲奇》獲第7 屆香港小劇場獎最佳女主角提名及《三個麻甩一個騷》獲第3屆香港小劇場獎提 名最佳劇本。

近年與多個劇團合作,作品包括《罪該萬死》、《怪物》、《三日月 Paranoia》、《葳 潔與碧連》、《裸詠無邪》、《天使撻落新・都城》、《杜老誌》(首演、重演 及再度重演)等,並曾參與第42屆香港藝術節《末族 FILTH》的演出。

### Wong Ching-yan Birdy

Cheng Nok-wai

Wong Ching-yan Birdy is a HKAPA graduate who majored in Acting, and is also a cofounder of the Artocrite Theater. She won the Best Actress award (Tragedy/Drama) at the 18th Hong Kong Drama Awards for The Visit and was nominated in the Best Supporting Actress (Comedy/Farce) category at the 20th Hong Kong Drama Awards for Fat Pig. She was also nominated as Best Actress at the 7th Hong Kong Theatre Libre for A Giant Cookie and for Best Script at the 3rd Hong Kong Theatre Libre for Three Men and a Lady.

Her major works include Sins, Monsters, Paranoia Under the Crescent Moon, Third and Oak: The Laundromat, Sentimental K, Angel Comes to Babylon and Tonnochy. She also performed in FILTH at the 42nd Hong Kong Arts Festival.

邵偉敏 佈景設計

畢業於香港演藝學院,獲一級榮譽藝術學十學位,主修舞台及服裝設計。為香港藝術節設計的作品有《女戲 1+1》、《愛之初體驗》及《重回凡間的凡人》。憑《漂流》榮獲第六屆香港小劇場獎最佳舞台效果,憑《脫皮爸爸》 及《櫻桃園》獲第 21 屆及第 23 屆香港舞台劇獎最佳舞台設計,並憑《卡夫卡的七個箱子》獲第 18 屆香港舞台 劇遊島佳化妝浩型。

Siu Wai-man Set Designer

Siu Wai-man received a bachelor's degree (first-class honours) from HKAPA majoring in Stage and Costume Design. Recent works include Almost, Maine, Paranoia, 45 Mins Soulmate, Bolero and more. Her design works for HKAF include Girl Talk, Home to Journey and An Ordinary Man. She was awarded the prize for Best Set Design at the Hong Kong Drama Awards for Seven Boxes Possessed of Kafka, Shed Skin, The Cherry Orchard and Marriage.

楊子欣 燈光設計

畢業於香港演藝學院科藝學院,獲藝術學十學位,主修舞台燈光設計。曾四度獲頒香港舞台劇獎最佳燈光設計, 得獎作品包括《菲爾德》、《關愛》、《安·非她命》及《結婚》。2011年及2015年代表香港獲選參加布拉格 舉行的舞台設計四年展。2012年憑《雙燕一吳冠中名畫隨想》獲第14屆香港舞蹈年獎「最值得表揚舞美」。現 為自由身舞台工作者。

Yeung Tsz-van Lighting Designer

Yeung Tsz-van graduated from HKAPA majoring in Theatre Lighting Design. She was awarded the Best Lighting Design award at the Hong Kong Drama Awards on four occasions with Phaedra, Iron, Attempts on Her Life and Marriage respectively. She was chosen to participate in the Prague Quadrennial in 2011 and 2015. She was awarded the Outstanding Design for Dance award at the 14th Hong Kong Dance Alliance Dance Awards or her designs in Two Swallows - Ode to Wu Guanzhona, Yeung is currently a freelance stage practitioner.

馮璟康 音響設計

畢業於香港演藝學院科藝學院,獲藝術(榮譽)學位,主修音響設計及音樂錄音。憑《搏命兩頭騰》和《競大人》 獲第23屆香港戲劇協會香港舞台劇獎最佳音響設計及第25屆香港戲劇協會香港舞台劇獎最佳音響設計提名。 現為香港無伴奏合唱組合姬聲雅士駐團混音及香港無伴奏協會音響統籌。無伴奏合唱組合 Joyous 成員之一。

Fung King-hong

Fung King-hong graduated from HKAPA majoring in Sound Design/Technology and Music Recording. He received the award for Best Sound Design and was nominated in the same category at the 23rd and 25th Hong Kong Drama Awards for The 39 Steps and The Government Inspector - The Musical respectively. He is currently the resident sound mixing artist for the a cappella group The Gay Singers, sound coordinator for The A Cappella Society of Hong Kong, and a member of the a cappella group Joyous.

吳達生 服裝設計

1991年畢業於香港演藝學院後,赴英國倫敦時尚學院繼續進修。曾為不同演出設計服裝,作品包括:《一期一會》、 《白雪先生與灰先生》、《小心!枕頭人》及《愛是雪》等。2014年憑《男男女女男》榮獲提名香港舞台劇頒 獎禮最佳服裝設計。現為不同媒體作美術指導及形象顧問,與多個國際品牌及藝人合作。

Alan Ng Costume Designer

Alan Ng graduated from HKAPA and pursued further studies in design at London College of Fashion. He has worked as costume designer for an array of productions including Once in a Lifetime, Mr Snow White & Mr Cinderella, The Pillowman, Love is Shit, among others. He received a nomination in the Best Costume Design category at the 24th Hong Kong Drama Awards for Les Hommes et Les Femmes. Ng is currently an advertising art director and stage costume designer.

陳寶愉 製作經理

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1996 年畢業於香港演藝學院,主修舞台及技術管理。為不同劇團和文化藝術機構的舞台演出擔任製作經理、技術 及舞台監督等職務。近年為多個本地作品的亞洲巡演劇目出任製作總監,包括《賈寶玉》、《恨嫁家族》、《梁 祝的繼承者們》、《情話紫釵》、《狂揪夫妻》等。多年來為香港藝術節的演出節目擔任技術統籌

Bobo Chan Production Manager

Bobo Chan graduated from HKAPA in 1996 majoring in Stage and Technical Management. She has been a production manager, technical and stage director for the productions of various companies and cultural and arts organisations. She has also worked as the production director for several local productions that embarked on Asian tours including Awakenina, I Hate Therefore I Marry, Art School Musical, The Ligisons and Le Dieu du carnage, Chan has been working as a technical coordinator for Hong Kong Arts Festival for many years.

梁業成 舞台監督

畢業於香港演藝學院舞台及製作科藝學院(學十),主修技術指導。在學期間曾到 Kirby's AFX、Stage Technologies Limited 及 Bregenz Festival 實習。畢業後到澳門水舞間工作。曾參與多個劇團的製作,包括:Kearen Pang Production、風車草劇團、黑目鳥劇團、愛麗絲實驗劇團、一路青空及三角關係等。現為自由身工作者。

Samuel Leung Stage Manager

Samuel Leung graduated from HKAPA majoring in Technical Direction. He went on work placements with Kirby's AFX, Stage Technologies Limited and Bregenz Festival while at school, and later joined The House of Dancing Water in Macau after graduation. He has worked with numerous theatre companies including Kearen Pang Production, Windmill Grass Theatre, Black Bird Theatre, Alice Theatre Laboratory, The Radiant Theatre, Trinity Theatre and more. Leung is currently working as a freelancer.

范文恩 執行舞台監督

畢業於香港演藝學院,主修藝術、項目及舞台管理。曾參與多個劇團製作,近期包括《4.48 PSYCHOSIS》、《樓 城 2015》、《小島芸香》、《仲夏夜之夢》、《狂揪夫妻》、《咏嘆調》、《再世紅梅記》等。現為自由身舞 台工作者。

Fan Man-van Deputy Stage Manager

Fan Man-yan graduated from HKAPA majoring in Arts, Event and Stage Management. She has participated in various theatre productions and her recent works include 4.48 PSYCHOSIS, The Will to Build 2015, The Isle, A Midsummer Night's Dream, Le Dieu du Carnage, The Island Whispers..., The Reincarnation of Lady Plum Blossom and more. Fan is currently a freelancer in stage management.

丁雅慧 助理舞台監督

香港演藝學院一級榮譽畢業生,主修道具製作。曾參與多個舞台演出並擔任不同崗位,包括道具製作,服裝及舞 台管理。近期參與作品包括《香港式離婚(三度重演)》、《狂揪夫妻》、《告別之後》、《小人國5》、《味 之素》、《夏風夜涼》、《三日月》及《前度》等等,並曾參與香港藝術節《金蘭姊妹》製作。現為自由身舞台 工作者。

Cindy Ting Assistant Stage Manager

Cindy Ting graduated from HKAPA majoring in Property Making. She has participated in various stage performances in property making, as well as costume and stage management. Her recent works include The Truth About Lying (third run), Le Dieu du Carnage, Ever After, Little Hong Kong 5, Unknown, I Want It That Way, Paranoia and Skylight. She was also part of the Hong Kong Arts Festival production team behind The Amahs. Ting is currently a freelancer in stage management.

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▼ 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

舞蹈 DANCE

巴伐利亞國家芭蕾舞團《舞姬》

音樂總監:邁克爾・史密朵夫

奥斯卡·史萊莫、哈德·博納爾

與香港管弦樂團聯合演出

多蘭斯舞團《電音踢躂》

蒙特利爾爵士芭蕾舞團

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動劇/劇曲 ODERA / CUNECU	ODEDA		29.4-1.	1276
歌劇/戲曲 OPERA/CHINESI				<b>E</b> . E
捷克布爾諾國家歌劇院 楊納傑克《馬克普洛斯檔案》 「個不死女人的傳說】 「揖:馬可・伊雲奴域 導演:大衛・拉多克	National Theatre Brno - The Makropulos Case by Janáček Conductor: Marko Ivanovič Director: David Radok	CCGT	23,25/2	7:30pm
三藩市歌劇院與香港藝術節聯合製作《紅樓學 作曲∖編劇:盛宗亮 編劇:黃哲倫 導演:賴聲川	San Francisco Opera and the Hong Kong Arts Festival - Dream of the Red Chamber Music/Libretto: Bright Sheng Libretto: David Henry Hwang Director: Stan Lai	CCGT	17-18/3	7:30pm
上海張軍崑曲藝術中心 春江花月夜》 <sub></sub> 主演:張軍	Shanghai Zhang Jun Kunqu Art Center - Blossoms on a Spring Moonlit Night Featuring: Zhang Jun	CCGT	28/2-1/3	7:30pm
學 <b>劇《漢武東方》</b> 編劇:劉洵、龍貫天、黎耀威	Cantonese Opera - Emperor Wu of Han and his Jester Strategist Co-written by Liu Xun, Loong Koon-tin and Lai Yiu-wai	STA	4/3 5/3	7:30pm 2:30pm
音樂 MUSIC		CASPAT 8		
<b>欢特柴爾與玻魯桑伊斯坦堡愛樂樂團</b> 指揮:歌特柴爾 小提琴:瓦汀·列賓 鋼琴:吉爾素·奥納伊	Sascha Goetzel and the Borusan Istanbul Philharmonic Orchestra Conductor: Sascha Goetzel Violin: Vadim Repin Piano: Gülsin Onay	СССН	15-16/2	8pm
<b>颛莎拉茲鋼琴獨奏會</b>	Elisso Virsaladze Piano Recital	CHCH	18/2	8pm
歌伊斯特拉夫弦樂四重奏與薇莎拉茲 小提琴:巴雲洛夫、柏度夫 中提琴:比倫金 大提琴:哲林 鋼琴:薇莎拉茲	David Oistrakh Quartet and Elisso Virsaladze Violin: Andrey Baranov, Rodion Petrov Viola: Fedor Belugin Cello: Alexey Zhilin Piano: Elisso Virsaladze	CHCH	20/2 21/2	8pm
賽馬會本地菁英創作系列 (世紀・香港》音樂會 音樂總監 / 作曲:陳慶恩	Jockey Club Local Creative Talents Series -  Hong Kong Odyssey  Music Director/Composer: Chan Hing-yan	СНСН	25-27/2	8pm
捷克布爾諾國家歌劇院 德伏扎克《聖母悼歌》 指揮:雅洛斯拉夫·基茲林克	National Theatre Brno - Dvořák Stabat Mater Conductor: Jaroslav Kyzlink	СССН	26/2	5pm
楊納傑克《小交響曲》、《永恆的福音》、 《格拉高利彌撒曲》 指揮:雅洛斯拉夫·基茲林克	- Janáček <i>Sinfonietta, The Eternal Gospel, Glagolitic Mass</i> Conductor: Jaroslav Kyzlink	СССН	28/2	8pm
<b>意大利協奏團蒙特威爾第《晩禱》(1610 年版)</b> 指揮:里納爾多・亞歷山德里尼	Concerto Italiano - Monteverdi <i>Vespers</i> of 1610 Conductor: Rinaldo Alessandrini	CHCH	3/3	8pm
陳家保假聲男高音音樂會	Chan Ka-bo Countertenor Recital	NLG-XHX	4/3	3pm, 7p
<b>每燕合奏團</b>	Arianna Savall & Petter Udland Johansen - Ensemble Hirundo Maris	CHCH	9/3	8pm
<b>產爾斯堡室樂團與安德塞斯基</b> 指揮/鋼琴:安德塞斯	Camerata Salzburg and Piotr Anderszewski Conductor/Piano: Piotr Anderszewski	CHCH	10/3	8pm
東 <b>銳小提琴獨奏會</b> 小提琴:陳鋭 鋼琴:胡里奧·艾利薩德	Ray Chen Violin Recital Violin: Ray Chen Piano: Julio Elizalde	CHCH	11/3	8pm
<b>凩特連科與奧斯陸愛樂樂團</b> 旨揮:佩特連科 大提琴:莫克	Vasily Petrenko and the Oslo Philharmonic Conductor: Vasily Petrenko Cello: Truls Mørk	CCCH	14-15/3	8pm
明格黑與辛辛那提交響樂團 指揮:朗格黑 管風琴:林芍彬 鋼琴:伽佛利佑克	Louis Langrée and the Cincinnati Symphony Orchestra Conductor: Louis Langrée Organ: Anne Lam Piano: Alexander Gavrylyuk	СССН	17/3	8pm
《香港小交響樂團・月魄》	Hong Kong Sinfonietta · Ethereal Is the Moon	CHCH	12/3	8pm
香港藝術節:中樂無疆界一國 祭作曲大賽決賽音樂會	HKAF: Chinese Music Without Bounds International Composition Competition Finals Concert	СНСН	1/3	8pm
爵士樂 / 世界音樂 JAZZ / WO	RLD MUSIC	وملكو		45-5
泰莉 ・ 萊恩 ・ 卡榮頓《騷靈情歌》	Terri Lyne Carrington's Mosaic Project: LOVE AND SOUL	CCCH	24/2 , 25/2	2 8pm
<b>珍・寶金《交響情人》</b> 與香港管弦樂團聯合演出	Gainsbourg Symphonic with Jane Birkin With the Hong Kong Philharmonic Orchestra	CCCH	3-4/3	8pm
車斯圖里卡與無煙大樂隊	Emir Kusturica & The No Smoking Orchestra	CCCH	7/3	8pm
世界音樂週末營	World Music Weekend			
- 巴拉克・斯索高 - 科拉琴獨奏	- Ballaké Sissoko - Solo Kora	APAA	19/3	2:45pm
	》 - Kudsi Erguner Trio: Sufi Music Garden of Love	APAA	19/3	5pm
- 瑪麗亞・芭莎拉蒂	- María Berasarte	APAA	18-19/3	8pm

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall

CHT 香港大會堂劇院 Theatre, HK City Hall
APAL 香港演藝學院歌劇院 Lyric Theatre, HKAPA
APAA 香港演藝學院香港賽馬會演藝劇院
The Hong Kong Jockey Club Amphitheatre, HKAPA

史提芬妮·蕾克《雙》; Stephanie Lake Company: Dual Taldans《櫃》 Taldans: Dolap 翩娜·包殊烏帕塔爾舞蹈劇場 Tanztheater Wuppertal Pina Bausch -CCGT 8-11/3 7:30pm 《穆勒咖啡館》及《春之祭》 Café Müller and The Rite Of Spring 編舞:翩娜·包殊 Choreography: Pina Bausch 香港賽馬會當代舞蹈平台 The Hong Kong Jockey Club Contemporary Dance Series CCST 11/3 8:15pm -《明天你還愛我嗎?》香港篇 - Will you still love me tomorrow? Hong Kong Remix 編舞:阿歷山度·沙朗尼、毛維 Choreography: Alessandro Sciarroni in collaboration with Mao Wei 12/3 3pm - 《西西利亞狂想曲》 18/3 - Cecilia's Rhasody CCST 8:15pm 編舞:藍嘉穎、黃俊達、黃碧琪 Choreography: Blue Ka-wing, Ata Wong, Rebecca Wong Pik-kei 19/3 3pm - 《舞鬥》 KTT-BBT 24/2 8pm 編舞:曹德寶、李偉能、廖月敏、莫嫣、 Choreography: Hugh Cho, Joseph Lee, Sudhee Liao, 25-26/2 3pm, 8pm 白濰銘、曾景輝、肖旱泳 Jennifer Mok, Ming Pak, Terry Tsang, Sarah Xiao 拱8舞團《俄羅斯方塊》 Arch 8 - Tetris 10/3 8pm APAA Choreography: Erik Kaiel 編舞:艾利克·凱兒 11/3 3pm, 8pm 戲劇 THEATRE 《闖關一代男》 17 Border Crossings 16-18/2 8:15pm 導演: 塔提安娜·瑪拉連路 Direction: Tatiana Mallarino CCST 19/2 3nm 創作/設計/演出:德迪斯·菲利普斯 Creator/Designer/Performer: Thaddeus Phillips 紐約公共劇院《大選年的家庭》三部曲 Public Theater - The Gabriels: 導演 / 編劇: 理察·尼爾遜 Election Year in the Life of One Family Director/Playwright: Richard Nelson - 《餓》 CCST 22/2 8:15pm - Hungry 25-26/2 1-30nm -《你究竟想怎樣?》 - What Did You Expect? CCST 23/2 8:15pm 25-26/2 4:15pm -《某個時代的女人》 CCST - Women of a Certain Age 8:15pm 24-26/2 STEREOPTIK - Dark Circus 聲光劇團《黑漆漆馬戲團》 23-24/2 8pm Based on the story by Pef APAA 25/2 3pm, 8pm 原著:彼夫 創作/演出:羅曼爾·貝門、尚 - 巴蒂斯特·馬勒 Creation/Performance: Romain Bermond, Jean-Baptiste Maillet 26/2 3pm 《香港家族》三部曲 A Floating Family - A Trilogy 導演:方俊杰 編劇:龍文康 Director: Fong Chun-kit Playwright: Loong Man-hong - 第一部曲《香港太空人》 CHT 24-25/2, 8,15/3 8:15pm - Play One: Hong Kong Astronaut 26/2 3pm 11.18-19/3 2pm - 第二部曲《留住香港》 - Play Two: All Out of Love CHT 1-3916/3 8:15pm 11,18-19/3 4:30pm - 第三部曲《香港人太空》 CHT 4,10,11,17-19/3 8:15pm - Play Three: Vacant in the City 3pm, 8:15pm 5/3 天潠者《暗影》 De Utvalgte - Shadows CCST 1-2/3 遵油: 喜莉・賀頓 Director: Kari Holtan 8-15nm 編劇: 約恩·福斯 Playwright: Jon Fosse 京士頓玫瑰劇院《都是我的孩子》 Rose Theatre Kingston - All My Sons 3,5,7-10/3 7:30pm Director: Michael Rudman APAI 遵演:米高・魚▽ 411/3 2:30pm, 7:30pm 編劇: 阿瑟·米勒 Playwright: Arthur Miller 自主神殿劇團《埃及式最後晚餐》 Temple Independent Theatre - The Last Supper 4/3 8:30pm CCST 導演/編劇:阿默特·艾雅塔 5/3 Director/Playwright: Ahmed El Attar 3pm 都爾德劇團《麗南小姐》 Druid - The Beauty Queen Of Leenane 16-17/3 7:30pm 導演:嘉妮・海恩 Director: Garry Hynes APAL 18/3 2:30pm, 7:30pm 編劇:馬丁·麥克唐納 Playwright: Martin McDonagh 19/3 2:30pm 特備節目 SPECIAL EVENTS 請留意網站公布 Please refer to website for details 《幻光動感池》 Super Pool CG 17-19/2 藝術家:珍‧利維 Artist: Jen Lewin TWP 23-26/2 HKMM 3-5/3 HKCCP 9-18/3 《聲光頌》 Chorus KPP 2-5,7-10/3 藝術家:萊爾·利 Artist: Ray Lee 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall 荃灣公園 Tsuen Wan Park NLG-XHX 南蓮園池香海軒 Xiang Hai Xuan Multi-purpose Hall, Nan Lian Garden 香港海事博物館 Hong Kong Maritime Museum KTT-BBT 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre 尖沙咀香港文化中心廣場 Hong Kong Cultural Centre Piazza HKCCP 中區遮打花園 Chater Garden KPP 九龍公園廣場 Kowloon Park Piazza

Baverisches Staatsballett (Bavarian State Ballet) -

Choreography: Marius Petipa, Patrice Bart

Musical Direction: Michael Schmidtsdorff

With the Hong Kong Philharmonic Orchestra

Bayerisches Staatsballett II (Bavarian State Ballet II) - Mixed Bill

Dorrance Dance - ETM: Double Down

Les Ballets Jazz de Montréal

Asia Pacific Dance Platform IX

Choreography: George Balanchine, Nacho Duato, Richard Siegal, Oskar Schlemmer, Gerhard Bohner

Choreography: Michelle Dorrance, Nicholas Van Young

Choreography: Itzik Galili, Andonis Foniadakis, Benjamin Millepied CCGT

16-17/2

18/2

19/2

21-22/2

24-25/2

3-4/3

7/3

CCGT

APAI

APAI

CCST

7:30pm

2-30nm

7:30pm

8pm

8:15pm

8:15pm

2:30pm, 7:30pm

La Bavadère

# 演出以外 ,更多精采 ! MORE THAN GREAT PERFORMANCES!



香

港



工作坊 Workshop

《3 · 芭蕾》舞蹈體驗班 The Triadic Ballet Class by Ivan Liška

19/2 Sun ⊟

講座 Talk



理察·尼爾遜:說書人 Richard Nelson: Master of Storytelling

> 20/2 Mon — 示範講座 Demonstration Talk

崑曲的藝術 —— 給過去一個未來 The Art of Kun Opera -Give the Past a Future 講者:張軍

26/2 Sun ⊟

講座 Talk



聚焦愛爾蘭劇場
In Conversation with
the Tony Award Winners
Speakers: Garry Hynes & Marie Mullen

17/3 Fri 五

# 節加料節目



更多加料節目詳情及網上報名: More Festival PLUS and online registration: www.hk.artsfestivalplus.org



### 藝術節加料節目 Festival Flus

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

2.575.35	等備節目 SPECIALS
28/11/2016	今時今日的東方主義 Orientalism Today
17/12/2016	開往詩與歷史的渡輪——流動寫詩工作坊
11/12/2010	Poetry in Motion - Poetry Writing Workshop
8/2/2017	加料電影:《為妳彈琴》
0/2/2011	PLUS Films: Gainsbourg: A Heroic Life
10/2/2017	説吧 香港——香港詩與詩中的香港(讀詩會)
10/2/2011	がに 省後 省後が無所中的省後 (最初音) Moments of Hong Kong - Poetry Salon
14/2/2017	藝術家沙龍:列賓 Artist Salon: Vadim Repin
21/2/2017	対象
22/2/2017	加料電影:《百寶箱》PLUS Films: The Boxes
1/3/2017	藝術家沙龍:珍·寶金-《千面珍寶金》放映會
1/3/2011	会例外グル・ダー貝立 - N I 回び貝立// 以吹音 Artist Salon: Jane Birkin - Screening
	of Jane B. for Agnès V
17/2/2017	香港藝術節傑出文化領袖講座系列——
17/3/2017	<ul><li>(日本製作の株山文化物価語座が外)</li><li>○ 聚焦愛爾蘭劇場</li></ul>
	本流支州県町物 HKAF Distinguished Cultural Leader Series: 40
	Years of Producing Theatre - In Conversation
	with two Tony Award-winning Theatre Greats
	舞蹈 DANCE
4/12/2016	包浩斯手作坊 Crafting Bauhaus
13/1/2017	包浩斯在香港:二十世紀建築遺產
	Bauhaus in Hong Kong: 20th
	Century Architectural Heritage
20/1/2017	解構包浩斯舞衣 The Making
	of Bauhaus Costumes
18,19/2/2017	後台一刻:《舞姬》風采
	Backstage Moments: The
	Glamour of <i>La Bayadère</i>
19/2/2017	《3·芭蕾》舞蹈體驗班
	The Triadic Ballet Class by Ivan Liška
22/2/2017	後台一刻:史萊莫與包浩斯
	Backstage Moments: Oskar
	Schlemmer and Bauhaus
22/2/2017	駐節藝術家計劃——公開展演
	Artist-in-Residence Project - Public Showcase
25/2/2017	踢躂舞體驗班 Experience Tap Dance
25/2/2017	踢躂舞深造班 Tapping with Michelle
4/3/2017	《3D 翩娜》放映及分享會
	3D Pina Screening and Sharing
12/3/2017	俄羅斯方塊童趣工作坊 Tetris for Kids
	音樂 MUSIC
21/1/2017	蒙特威爾第《晚禱》的巧思
21/1/2011	Monteverdi In Mantua - the
	Genius of the Vespers
22/1/2017	週日捷克室樂音樂會
22/1/2011	Czech Music for a Sunday Afternoon
19/2/2017	微莎拉茲鋼琴大師班
1/1/2/2011	My   立弦 剛 今 八 即 班   Learning from Virsaladze - Piano Masterclass
20/2/2017	歐伊斯特拉夫弦樂四重奏大師班
20/2/2011	歐伊則特拉大弦樂四里奏入即班 Following In Oistrakh's Footsteps
	- String Quartet Masterclass
	Oil IIIR Waal tet Mastel Class

22/2/2017	歐伊斯特拉夫弦樂四重奏 - 弦樂工作坊
	String Orchestra Workshop by
	David Oistrakh Quartet
24/2/2017	交響樂工作坊:尋找楊納傑克
	Orchestra Workshop: Finding Janáček
25/2/2017	爵士鼓大師班及《樂隊少女》放映會
	Drumming with Terri & Screening
	of The Girls in the Band
28/2/2017	楊納傑克的一生:楊納傑克音樂會演前講座
	Janáček Moments: Janáček Pre-concert Talk
17/3/2017	法美音樂之緣
	Finding the French-American Connection
19/3/2017	世界音樂演前講座 World Music
	Weekend Pre-concert Talk
	歌劇/戲曲 OPERA
11/2/2017	粵劇舞台上的弄臣
11/2/2011	Jester's Cantonese Operatic
	Moment in the Spotlight
21/2/2017	女高音 Annalena Persson 大師班
21,2,2011	Masterclass with Soprano Annalena Persson
25/2/2017	後台一刻:《馬克普洛斯檔案》揭秘
20,2,2011	Backstage Moments: Secrets
	of The Makropulos Case
25/2/2017	楊納傑克的一生:《馬克普洛斯檔案》
,_,_	Janáček Moments: The Makropulos Case
26/2/2017	
	The Art of Kun Opera - Give the Past a Future
18/3/2017	後台一刻:走進大觀園
	Backstage Moments: Inside the Red Chamber
	戲劇 THEATRE
15/1/2017	返屋企食飯 —《香港家族》的故事
13/1/2017	<u> </u>
20/2/2017	理察·尼爾遜:説書人
20/2/2011	理察・尼爾娅・就音へ Richard Nelson: Master of Storytelling
18/3/2017	《紅樓夢》歌劇創作講座
10/3/2011	A Chinese Classic Reimagined
	電影 FILM
26/11/2016,	
4,10/12/2016,	《明亮的小溪》The Bright Stream
7/1/2017	
25,26/12/2016	《胡桃夾子》The Nutcracker
15,21/1/2017,	### A - L (I) \\
12/2/2017	《黃金時代》The Golden Age
19/2/2017,	" <del></del>
4,12/3/2017	《李爾王》King Lear
19/3/2017	《天鵝湖》Swan Lake
2,8,23/4/2017,	
11/5/2017	《睡公主》The Sleeping Beauty
6,14,20/5/2017	《暴風雨》The Tempest
7,13,21/5/2017	《當代芭蕾盛宴》A Contemporary Evening
4,18,24/6/2017	《當代英雄》A Hero of Our Time
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