

45th  香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

In the moment 此時此地

Temple Independent Theatre Company 自主神殿劇團

THE LAST SUPPER

埃及式最後晚餐



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，帶領觀眾進入璀璨迷人的藝術世界。

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。

梁振英
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目。

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，實有賴各界的支持。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說聲「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。

查懋成
香港藝術節主席

Victor Cha
Chairman,
Hong Kong Arts Festival

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.



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」的一個重要里程碑。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士及機構，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錄。

何嘉坤
香港藝術節行政總監

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 foyer 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.

Tisa Ho
Executive Director,
Hong Kong Arts Festival

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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同心 同步 同進 RIDING HIGH TOGETHER

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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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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元，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。

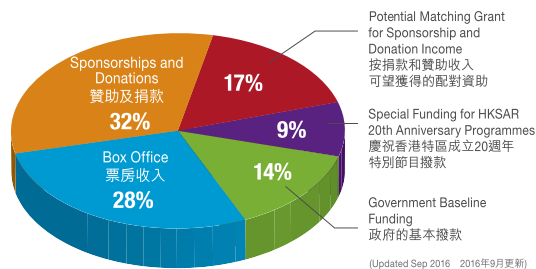
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

香港藝術節積極與本地演藝人才和新晉藝術家合作，過去十年共委約及製作逾 100 套本地全新創作，包括戲劇、室內歌劇、音樂和舞蹈作品，並同步出版新作劇本，不少作品更已在香港及海外多度重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」成立 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：約港幣一億二千萬元
Estimated Income Sources for 2017 HKAF:
Approximately HK\$120 Million



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

45th 香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

Presents

Temple Independent Theatre Company The Last Supper

Ahmed El Attar

自主神殿劇團

《埃及式最後晚餐》

阿默特·艾雅塔

3月 4-5
MAR



香港文化中心劇場
Studio Theatre, Hong Kong Cultural Centre



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

本節目有吸煙及可能引起觀眾不安的場面
This production contains smoking scenes and scenes that some audiences may find disturbing

封面及內頁劇照 Cover and Production Photographs: © Mostafa Abdel Aty



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請捐助藝術節！ Donate to the Festival!

45th  **香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017**

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
55 個國家及地區
countries and regions

1,220,000+
入座觀眾人次 total audience

95%
平均入座率
average attendance

made in
110+ 香港原创作品
original local works
PLUS
1,000+ 「加料節目」
Festival PLUS activities

在過去25年，「青少年之友」已為
Young Friends reached
710,000+
學生提供藝術體驗活動
students in the past 25 years
85,000+ 張半價學生票
half-price student tickets

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英節目、委約和製作原创作品、策劃加料節目及培育年輕觀眾。您的捐款將會投放在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>

我/我們願意捐款
I / We would like to donate **港幣 \$ HK\$** *支持「藝術節捐助計劃」
*to support the Festival Donation Scheme

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

捐款港幣\$2,500 或以上，將於2017香港藝術節官方網站及開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):

☐ 以我/我們公司的名字列出 my/our/company's name 名字 Name

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持卡人姓名 Cardholder's Name

信用卡號碼 Card No.

信用卡有效期 Expiry Date 月 month 年 year

持卡人簽名 Cardholder's Signature

信用卡捐款者可將此捐款表格傳真至(852) 2824 3798，以代替郵寄。
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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.

當您交回此表格，即表示您同意讓香港政府透過「藝術發展撥款資助試驗計劃」就您的捐款為香港藝術節作配對資助。 By returning this form, you agree to allow your donation to be matched by the HKSAR Government via the "Art Development Matching Grants Pilot Scheme" to provide funding for HKAF.

鳴謝類別 Acknowledgement Categories

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黃金捐款者 Gold Donor HK\$10,000或以上 or above

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If name on official receipt needs to be different, please specify

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☐ 我希望以郵遞方式收到藝術節的資訊 I would like to receive Festival information by post.

**你的個人資料將會絕對保密。 Your personal data will be kept strictly confidential.

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製作經理及舞台監督

密利暗·阿卜杜拉·默殊

助理燈光設計及操作

沙巴·艾薩伊德

助理舞台設計

阿默特·阿殊瑪威

燈光技師

薩伊德·拿嘉

巡演統籌 / 字幕控制

夏洛蒂·克拉里

巡演管理

亨利·祖爾斯·祖利安

英文字幕

羅拉·艾吉伯利

黃迪明

中文字幕

蘇靈茵

中文字幕修訂

蘇國雲

Playwright and Director

Ahmed El Attar

Music

Hassan Khan

Stage and Costume Designer

Hussein Baydoun

Lighting Designer

Charlie Aström

Sound Designer

Hussein Sami

Production and Stage Manager

Mram Abdel Maqsood

Assistant Lighting Designer and Operator

Saber El Sayed

Assistant Set Designer

Ahmed Ashmawy

Lighting Technician

Sayed Nagar

Touring Coordinator/Surtitles Operator

Charlotte Clary

Tour Manager

Henri-Jules Julien

English Surtitles

Lara El Gibaly

Timothy Wong

Chinese Surtitles

Emmy So Ling-yan

Chinese Surtitles edited by

So Kwok-wan

SUPER POOL

By Jen Lewin
珍·利維作品

In the moment

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角色及演員

父親

布楚·布楚·加利

哈辛（兒子）

拉姆齊·李那

菲菲（媳婦）

娜達·穆罕默德

瑪如絲（女兒）

瑪華·他華

米都（女婿）

阿卜杜拉·拉文·那沙

西卡 / 淑淇（小孩）

阿默特·法勒

蒙納·法勒

將軍

薩伊德·拉甲

管家

穆罕默德·哈添

傭人

瑪抹·艾哈達

保姆

蒙納·蘇利文

Cast

Father

Boutros Boutros-Ghali

Hassan (Son)

Ramsi Lehner

Fifi (Daughter-in-law)

Nanda Mohammad

Mayoush (Daughter)

Marwa Tharwat

Mido (Son-in-law)

Abdel Rahman Nasser

Seika and Zouki (Children)

Ahmed Farag

Mona Farag

General

Sayed Ragab

Butler

Mohamed Hatem

Servant

Mahmoud El Haddad

Nanny

Mona Soliman

The company's travel is partly supported by the Program Tajwaal Grant from Culture Resource

Produced By: Orient Productions and the Temple Independent Theatre Company

Co-producer: Tamasi Collective

With the support of Studio Emad Eddin Foundation and the Swedish International Development Agency (SIDA)

Dedication: This play is dedicated to my two sons Teymour and Hussein El Attar.



PLUS 藝術節加料節目

藝人談 Meet-the-artist

導演於演出後與觀眾見面。

The director will meet the audience
after the performance.

4.3 (六 Sat)

演出後 Post-performance

英語主講 In English

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關於《埃及式最後晚餐》

在艾雅塔的《埃及式最後晚餐》裏一個富裕的埃及家庭圍坐在餐桌旁。他們儘管侃侃而談，桌上卻是一頓虛無、荒誕和冷漠的盛宴。劇中由十一位演員飾演的十三個角色，各有一套自以為是、充滿成見的哲學，演活了當代埃及中產階層的樣板例子。

《埃及式最後晚餐》以近乎戲謔的黑色幽默手法描繪典型富裕人家的生活——物質豐饒的假象和以空洞交談假扮「人與人之間的交流」——帶出當中無法避免的空虛。這也是現今埃及社會一幀有趣的剪影。

在這部作品的創作過程中，劇本和角色同步而獨立地成型是相當重要的。導演藉着設想劇作的世界，然後創作處於該世界邊界外的角色，把他們嵌入劇本的同時，保留了豐富角色的空間。

透過平均地發揮角色和文本兩個元素，導演可以同時保留和抵抗劇場的戲劇性。方法是將虛構的角色置於諷諷的文本之中，而不是把寫好的劇本強加諸演員身上，也不是反過來倚賴提煉自即興練習的素材。

此劇正是上述靈活的創作過程的成果。

About *The Last Supper*

In Ahmed El Attar's *The Last Supper*, a well-off Egyptian family gathers around the dinner table, and through their vapid interactions we are served up a feast of nihilism, absurdity and apathy.

The cast of eleven, representing thirteen characters, brings to life the stereotypes of the contemporary Egyptian bourgeoisie, each character embodying a self-absorbed philosophy mired in his or her own preconceptions.

Through its darkly comedic, almost caricature-like take on the life of a typical affluent family, *The Last Supper* highlights the inescapable emptiness that casts its shadow over the illusion of plenty and the hollow exchanges which masquerade as human connection, offering a zesty microcosm of what Egyptian society has become.

The process of creating this piece relied on the independent but simultaneous development of both script and characters. By envisioning the world of the play, then creating the characters to exist outside the boundaries of that world, the director was able to allow for the organic development of the characters, while still integrating them into the script as it was being written.

The parallel evolution of these two elements – characters and text – enabled the director to both preserve, and resist, the theatricality of the theatre. The fictitious characters are placed within the context of a satirical text, and allowed to interact with it, rather than imposing actors on a pre-written text, or taking the opposite approach of relying on material harvested from improvisational exercises.

This play is a result of this organic, malleable process.



導演的話

阿默特·艾雅塔

一直以來，我的作品以兩個主題為中心——家庭與其權力體系，和主僕之間互相倚賴的關係。兩者均反映了社會上廣義的角力，和隱藏當中無止境的危機。

雖然劇作是虛構的，可是當中的荒誕正是我在社會上與人相處所感受的。我認為觀眾之所以投入我的劇作和產生共鳴，不是因為它們寫實逼真，而是因為他們意會到我們每天正身處同樣荒誕的處境和關係之中。

我的作品並不指出問題或解決問題的方法，也不傳遞高高在上的真理、訊息或指點世界應該或可以怎樣。

我情願自己的作品純粹地描述我所見的（儘管可能有扭曲），並交由觀眾決定做甚麼、甚至是否要行動。



Director's Note

Ahmed El Attar

Two topics have been central to my work over the years; one is the family and its internal power structures and the other is the interdependent relationship between master and servant. Both reflect the larger dynamics negotiated within society as well as its hidden perpetual crisis.

While my work is fictional, the absurd streak that runs through it reflects my perception of what I experience by living with people in a society. I believe that what makes audiences recognise and engage with my work, is not an attempt at verisimilitude, it is rather the realisation of the absurdity of the situations, relationships and conditions that we are all part of on a daily basis.

My work is not meant to present problems or to propose solutions. It is not meant to present a higher truth, a valuable message or an opinion on how the world should or could be.

I like to believe that my work simply depicts what I see, distorted as my perception could be, leaving to the audience the burden of deciding what to do, if anything at all.

與阿默特·艾雅塔對話



問：約瑟·皮爾遜 答：阿默特·艾雅塔

《埃及式最後晚餐》如何回應近年在埃及歷史中發生的事件？

面對革命時，我作為一個藝術家和作為一個普通市民會有不同的反應。我同樣關心和支持革命，只是不同的身份關注的地方不一樣。我不希望將作品政治化，亦不做政治宣傳。

革命剛剛結束後，我首先意識到的是問題都解決了，我們脫離了政權並得到了自由，藝術家有積極介入的職責，而自由正是他們最需要的。

第二階段是數個月之後，我們開始發現原來問題其實沒有解決，政治無法觸及的根本的問題，階級之間、性別之間、家庭權力的掙扎及矛盾等依然存在，而這些正是藝術家應該關注的議題。

作為一個藝術家，第三階段是我無法做有關革命的創作，因為在革命裏面我以個人、以市民的身分所參與的太多。我認為藝術家不需要，甚至不應該直接參與其中，因為藝術需要一定的距離去更客觀深入地觀察和分析事件。

最後一個階段是發現有些事情始終不會改變。世界或會崩壞、會演變，但社會總有一群人永遠不受影響，始終如一。這也是我創作這部戲劇的靈感來源。

你所指不會改變的世界是怎樣的世界？劇中晚餐座上客又有什麼背景？

社會一直教育我們，阿拉伯世界的問題全出於貧窮而無知的大眾，我們生活在這樣的論調中：「如果他們能夠接受更高的教育，很多事情都會變得不一樣。」我完全不認同這一套思想。革命讓我們意識到一件事，就是埃及——以至整個阿拉伯地區——的問題源於擁有權勢的富裕階層。他們有影響力，可以成為社會的模範；他們可以改善其他人的生活，但是他們沒有。大眾的失敗，每一個人都有責任，而家住偏遠村落、育有五個小孩、要養活六個兄弟姐妹、一個年邁病重的母親的窮困農民更不應負上全責。我認為階級是導致埃及走到現在這個局面的主因。社會中那百分之五擁有財富和機會的人的內心是空洞的、沉悶的；他們無法貢獻社會，只會從他人身上謀得利益。這是《埃及式最後晚餐》想表達的核心思想。即使

世界會崩壞或演變，社會上有一部分是始終不會受影響的。

可否介紹一下劇中的人物關係？

我會從自己最熟悉的部分著手。我始終相信家庭裏的權力矛盾往往是社會的縮影，尤其是在埃及和阿拉伯地區這樣的階級主義社會裏，我認為相較於種族和宗教的，階級歧視才是社會上最嚴重的撕裂。比如說，一個富有的女性擁有的權力會比一個貧窮男性多；而在家庭中，父親就是全知、全能及至高無上的象徵。

你在以前的作品中運用極少語言，這次《埃及式最後晚餐》會採用什麼表達方式？

與前作相反，我會在本劇中運用更多的語言。我想質疑語言在壓迫和抑制以及傳遞錯誤或誤導性的論述中起的作用。因此，這部作品充斥着文字，角色會無間斷地說話，有時甚至重疊發言。我希望藉此破壞或降低文字的地位，展示出文字或語言其實並非那麼重要；透過文字近乎飽和的出現，

淡化它的價值。同樣的概念以前出現過，這次只是用了另一種技巧去呈現。

你會否擔心埃及觀眾看你的作品的反應？

這部作品尤其會引起不安，除了因為它談及了階級，更重要的是我不只在道德層面上批評階級，而是質疑它的存在本身。富裕的一群突然之間成為了問題的中心，而這一群正正是會來看我的作品的人。老一輩的人會為之而震驚，無言以對；年輕一輩會感覺有人表達出他們在這些漫長的晚餐裏經歷的痛苦。最有趣的是見到其他人的反應。這些人不曾與這階層的人共同生活或共進晚餐，但會透過觀察，猜想他們當中有多腐敗、多無用。這部劇好像是有人打開了一扇門，好讓他們可以親眼看見這階層的腐敗無能，印證他們曾經無憑據的猜測。我寫作的對象不是社會上的菁英，而是這些「其他人」。他們將會帶着狂喜離開，因為他們不需再背負罪責。

中譯 余倩衡



Q&A with Ahmed El Attar



Q: Joseph Pearson A: Ahmed El Attar

How is *The Last Supper* contextualised in terms of recent events in Egyptian history?

How I reacted to the revolution, as an artist, is different from me reacting as a citizen. I was very much for the revolution, also as an artist: but the questions posed are different. My work is not political, I don't do agitprop.

The first phase of consciousness, after the revolution, was that now things are resolved. Now, we are free of this regime: the role of artists is one of engagement, our work feeds on that.

The second phase came a few months later, when we started realising that nothing has been resolved, the real issues that go beyond politics remain the same. The issues have to do with the struggle between classes, genders, family power dynamics; these are what we artists deal with.

The third phase for me, as an artist, was: I cannot do something about the revolution, because I am too involved as an individual and a citizen. I didn't think it was necessary, or even good for artists to engage with that right away. Art needed to take distance to take a more objective view of things, a deeper analysis.

The final stage was the realisation that some things never change. The world could collapse or evolve, but there is a group of people, part of society, that is not affected, that stays the same: the core of their lives is intact. It is here that I found the starting point for the play.

Could you tell us more about this world that does not change, and the social milieu of the dinner guests?

We've grown up collectively, been raised on a discourse, very subtle, of saying the problems of the Arab world are the poor ignorant masses. "If they were better educated, things would be



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周生生
Chow Sang Sang

different". I think completely the opposite. One of the things the revolution showed us is that the problem of Egypt, of the Arab world, is the rich and powerful classes. They have the means to change things, to become models for their societies. They can pave the way for everyone else, but they do not. If everyone fails, everyone shares in the failure, but the fault doesn't fall mostly on the poor peasant with five children, six siblings and a diseased old mother in a remote village. I see class as the cause of where we are in Egypt right now. The 5% that hold the wealth and possibilities are empty from the inside, bored, and have nothing to add to society – they are only profiting from everyone else. This is the main issue of *The Last Supper*. The world can collapse or evolve, but there is always a part of society that is not affected.

Could you tell us more about the relationships in the piece?

I work with what I know best. I always believed that struggles of power within the family represent a miniature of society. Egypt and the Arab world are classist societies. I would say that class discrimination, rather than religion or race, is the largest division in these places. A rich woman, for example, is more powerful than a poor man. The father meanwhile becomes an omnipresent, all-powerful, almost divine figure.

You are known in your early works for using language minimally. What is your approach in *The Last Supper*?

This piece I've done is the opposite of minimal. I am sceptical of language as a tool of oppression, of discourses that are false and misleading. Here, I overwhelm the text, so the characters don't stop talking; sometimes they are all speaking together. And by doing this, I think I am also breaking or minimising the status of the text, showing that it is not very valuable. By giving so much of it, I dilute its value. It is the same concept as before, but with a different technique.



Are you worried about the reception of your work in Egypt?

This piece, in particular, causes unease, because it deals with class. And I'm not criticising the morality of this class, but its very existence. All of a sudden, I turn the tables around and look at the problem of the rich. And it is the rich who come to see my play. The older generation is frozen by what they see, left speechless. The younger generation feel someone is expressing the suffering they feel during these long dinners. Most interesting are the reactions of others who have not lived or dined with this class, but look at it, guessing without proof that it is corrupt and useless. Then someone opens the door and shows them how corrupt they are. I am writing not for the elites, but for these others. They leave the theatre ecstatic. The guilt is no longer put on their shoulders.

By Joseph Pearson

This excerpt originally appeared in Theory: Pearson's Preview, Schaubühne Berlin as "FIND 2016 *The Last Supper*: A Q&A with Ahmed El Attar" on 4 April 2016.



自主神殿劇團

Temple Independent Theatre Company



自主神殿劇團由導演阿默特·艾雅塔、演員瑪雅·艾卡酋比、製作人阿里·比賴伊創立。自1993年成立以來，劇團創作新穎而具埃及特色的演出，選用敏感的形式和題材，備受國際讚譽。

劇團於創團首三年的三個演出均由艾雅塔導演及製作。1998年《委員會》是艾雅塔創作的第一個劇目，分別於開羅以及安曼國際戲劇節演出。劇團第一個專業製作《美麗人生／等待我的美國叔叔》同樣於世界各地巡迴演出。

艾雅塔自2001起開始轉向編作劇場，在富有層次的視覺和概念原素中加入一系列非劇情、非故事、非文學的文本。作品《沒有終點的道路》和《旅客和情人的開羅之旅》曾於開羅、貝魯特和里斯本在一輛行駛中的公共汽車上演出。

《媽媽我想成為百萬富翁》於柏林藝術節大劇院製作並演出。此劇在約旦、埃及和瑞典的演出後被譽為劇團至今最有野心的作品之一。

《關於奧賽羅／誰害怕莎士比亞》是劇團回歸經典的一部作品，同時是首次加入歐洲演員的演出。

《去你的達爾文／我是如何學習喜愛社會主義》（2007）是首部在國外製作的作品，顯示劇團的簡約主義風格，由黑山國家劇院及漢堡Kampnagel劇院聯合製作，於第二十一屆開羅國際實驗劇場節演出。

《身為阿拉伯人的重要性》（2009）自2009年起巡迴演出。於2012年在開羅演出的《兩個哈森與魔法井》是艾雅塔第一部為兒童編寫的劇目。

Founded in 1993 by director Ahmed El Attar, actress Maya El Kalyoubi and producer Ali Belail, the Temple Independent Theatre Company has become internationally recognised through creating new and relevant Egyptian theatre that is sensitive to the contemporary context in both form and content.

During the first three years, the troupe produced three performances, all directed and produced by El Attar. *The Committee* (1998), El Attar's first written play, was performed in Cairo and at the Amman International Theatre Festival. *Life is Beautiful or Waiting for My Uncle From America* (2000) was the company's first professional production and toured internationally as well.

From 2001, El Attar's work shifted towards devised theatre pieces where the text, usually a collage of non-theatrical, non-fictional, non-literary materials, was considered as an element among visual and conceptual layers. The company devised *On the Road to Nowhere; a Cairene Journey for Tourists and Lovers* (2001), which took place in a moving bus and was presented in Cairo, Beirut and Lisbon.

Mother I Want to be a Millionaire (2005), was produced and shown by the Berlin Festspiele. It was presented in Jordan, Egypt and Sweden and is regarded as one of the company's most ambitious projects to date.

About Othello or Who's Afraid of William Shakespeare marked the company's return to classical pieces and mixed European actors with the Egyptian cast for the first time.

In 2007, *F**k Darwin or How I Have Learned to Love Socialism*, was the first piece to be produced abroad and marked the company's minimalist style. Co-produced by the Montenegrin National Theatre and Kampnagel Theatre in Hamburg, it was performed at the 21st Cairo International Experimental Theatre Festival.

On the Importance of Being an Arab (2009) has been touring since 2009. El Attar's first work for children, *Hassan x 2 & the Magic Well*, was presented in Cairo in 2012.

阿默特·艾雅塔

編劇 / 導演

阿默特·艾雅塔是一名埃及獨立劇場導演、翻譯、編劇，以及文化管理人員。為致力支持埃及獨立表演藝術家的項目伊瑪德伊甸基金的創辦人兼總經理，同時兼任東方劇場製作、自主神殿劇團和市中心當代藝術節的創辦人及藝術總監，以及開羅 Falaki 劇院的藝術總監。

艾雅塔 1992 年畢業於開羅美國大學，取得文學學士學位，主修戲劇。2001 於巴黎新索邦大學修畢藝術文化管理碩士。他是志奮留英學者、英國 Clore 藝術領袖培訓計畫參與者（2009 年）、CEC Artslink 藝術家（2013 年），以及國家藝術策略（NAS）行政總監培訓計畫參與者（2014/15 年）。

劇場作品包括：《美麗人生／等待我的美國叔叔》（2000）、《媽媽我想成為百萬富翁》（2004）、《去你的達爾文／我是如何學習喜愛社會主義》（2007）、《身為阿拉伯人的重要性》（2009）和《埃及式最後晚餐》（2015）。曾於埃及、黎巴嫩、約旦、瑞典、葡萄牙、德國、比利時、荷蘭、法國、瑞士、義大利、克羅地亞、黑山、英國和阿聯酋演出。

艾雅塔於 2005 年獲阿拉伯版《新聞週刊》選為四十二位影響阿拉伯世界的人物之一。2010 年憑《美麗人生／等待我的美國叔叔》獲薩維里斯社會發展基金會最佳戲劇文本獎。2013 年獲美國希奈戈基金會埃及先鋒獎。

Ahmed El Attar

Playwright/Director

El Attar is an Egyptian independent theatre director, translator, playwright and cultural manager. He is founder and general manager of Studio Emad Eddin Foundation, a unique project supporting independent Egyptian performing artists. El Attar is also founder and artistic director of Orient Productions, the Temple Independent Theatre Company and the Downtown Contemporary Arts Festival. He is also artistic director of the Falaki Theatre in Cairo.

El Attar graduated with a Bachelor of Arts in Theatre from the American University in Cairo (1992) and a Master of Arts in Arts and Cultural Management from Paris III Sorbonne Nouvelle (2001). He is a Chevening scholar and Clore Leadership Programme alumnus (2009), a CEC Artslink resident (2013) and a National Arts Strategies (NAS) executive directors programme alumnus (2014/15).

His theatre work includes *Life is Beautiful or Waiting for My Uncle from America* (2000), *Mother I Want to be a Millionaire* (2004), *F**k Darwin or How I Have Learned to Love Socialism* (2007), *On the Importance of Being an Arab* (2009) and *The Last Supper* (2015). He has performed in Egypt, Lebanon, Jordan, Sweden, Portugal, Germany, Belgium, Holland, France, Switzerland, Italy, Croatia, Montenegro, the UK and the UAE.

El Attar was chosen by the Arabic edition of Newsweek as one of 42 personalities who influence change in the Arab world (2005). In 2010, El Attar received the prize for Best Theatre Text from the Sawiris Foundation for Social Development for *Life is Beautiful or Waiting for My Uncle From America*. In 2013, he received the Pioneers of Egypt award from the Synergos Foundation (USA).

哈辛·簡

音樂

哈辛·簡生於 1975 年，是定居埃及開羅的藝術家、音樂家和作家。他由神殿劇團創立以來就與他們合作。他最近的展覽包括《警察說讓眼淚流》（法蘭克福現代藝術博物館，2015）和《哈辛·簡》（於柯達通道舉行之市中心 2014 年開羅當代藝術節作品之一）。其作品《公園創作》更於 2013 年的巴黎不眠之夜藝術節在美麗城公園首展。他定期演出音樂創作，曾亮相國際音樂節。曾出版小說集《協議》及《跟沙里夫·艾阿茲瑪上的九堂課》；其專輯《tabla dubb》由 100Copies 發行。

Hassan Khan

Music

Born in 1975, Hassan Khan is an artist, musician, and writer based in Cairo, Egypt. He has been working with the Temple Theatre Company since its inception. Khan's recent exhibitions include *Flow My Tears the Policeman Said* (MMK, Frankfurt, 2015) and *Hassan Khan* (Kodak Passageway, D-CAF, Cairo 2014). Khan's large-scale multi-channel music and lights installation *Composition for a Public Park* premiered at the Parc du Belleville in Paris as part of the 2013 Nuit Blanche Festival. He regularly performs his own music and has appeared in international music festivals. His publications include *The Agreement* (2011) and *Nine Lessons Learned from Sherif El Azma* (2009), while his album *tabla dubb* (2007) was released by 100Copies.

胡申·比頓

舞台及服裝設計

胡申·比頓是生於貝魯特的黎巴嫩裔藝術家、美術指導和佈景設計師。他曾與埃森·布·卡力、阿默特·艾雅塔和疏辛·布·卡力等劇場工作者合作。自 2005 年起，他亦為下列劇情長片設計場景：《等候》（拉希德·馬什拉維，2008 年）、《世界的黎明》（阿巴斯·法迪勒，2011 年）和《當我看見你》（安娜瑪麗·雅西爾，2012 年）。近作有加桑沙赫的《失魂谷》和羅伯特·格迪基揚的《瘋子的故事》。自 2000 年起，艾雅塔所有劇作均由比頓設計佈景和服裝。

Hussein Baydoun

Stage and Costume Designer

Hussein Baydoun is a Lebanese Beirut-born artist, art director and set designer. He has collaborated with theatre practitioners such as Issam Bou Khaled, Ahmed El Attar and Sawsan Bou Khaled. Since 2005, he has worked as a set designer on feature films, including *Waiting* by Rashid Masharawi (2008), *The Dawn of the World* by Abbas Fadhel (2011) and *When I Saw You* by Anne-Marie Jacir (2012). Recently, he worked with Ghassan Salhab on his latest films, *La Vallée* (2013) and *Une Histoire de fou* by Robert Guédiguian (2014). Baydoun has designed sets and costumes for all of El Attar's work since 2000.

查理·柯斯托姆

燈光設計

查理·柯斯托姆是燈光及佈景設計師、導演及編劇，在瑞典和海外從事舞台工藝已經超過 30 年。曾合作之團體包括各獨立實驗劇團和瑞典皇家戲院。他於斯德哥爾摩藝術學校取得導演及戲劇指導碩士學位。由於其父母均為聾人，柯斯托姆經常與瑞典的手語劇團「靜劇場」合作。自 2002 年，他在中東地區發起了一系列有關燈光設計的舞台工藝教育工作坊。他現擔任其創辦的「黑暗工作室」的藝術總監。《埃及式最後晚餐》則是他自 2004 年跟艾雅塔的四次合作。

Charlie Åström

Lighting Designer

Charlie Åström is a lighting and set designer, director and playwright who has been working in stage art in Sweden and internationally for over 30 years, working with both independent experimental groups as well as the Royal Dramatic Theatre. Åström holds a Master's degree in Directing and Dramaturgy from the Stockholm Art School. His experience growing up with deaf parents led him to work recurrently with the Swedish sign language-based theatre company Tyst Teater. Since 2002, Åström has initiated educational stage art projects about lighting design in the Middle East. He is artistic director of his own company Studio Oscuro, while *The Last Supper* is his fourth collaboration with Ahmed El Attar since 2004.

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布楚·布楚-加利

父親

布楚·布楚-加利在巴黎美術學院就讀後，回到埃及加入哈辛·艾格雷特利的艾華沙劇團。自1974年開始從事藝術行業，從舞台劇到電影，以及應用藝術均有經驗。曾參與多個本地及國際藝術節的舞台演出，最近作品包括：2013年市區當代藝術節（D-CAF）的《Le Prince Séquestré》（埃及），《馬賽2000》（法國），以及塞內加爾西非戲劇節（塞內加爾）。影視作品包括：電影《旅行者》（2008）和電視劇《Moga Harra》（2013）。於2012年在開羅的意大利文化中心舉行《玻璃》藝術展。

Boutros Boutros-Ghali

Father

Boutros Boutros-Ghali studied at the Institut des Beaux Arts in Paris, and on returning to Egypt he began working with the El Warsha Theater group, directed by Hassan El Geretly. With a career in the arts that began in 1974, Boutros-Ghali's work ranges from theatre plays and films to applied arts. His theatre work has been performed in numerous local and international festivals, the most recent being *Le Prince Séquestré*, which was shown in D-CAF 2013, Marseille 2000 (France, 2013), and Festival de théâtre de l'Afrique de l'Ouest (Senegal, 2013). His TV and film credits include *Al Moussafer* (2008) and *Moga Harra* (2013), while his latest work as an artist *Glass Exhibition* (2012) was presented at the Italian Cultural Centre in Cairo.

拉姆齊·李那

哈辛（兒子）

拉姆齊·李那於開羅美國學校取得視覺及表演藝術學位，並跟隨自主神殿劇團到世界各地巡迴演出。他是開羅美國大學校友劇團創團成員。李那擁有豐富劇場及影視經驗，參與作品包括：法國著名導演尚-賈克·阿諾的《黑金》，埃及導演納丁·簡的《混亂》（榮獲2012年杜拜國際電影節評審團大獎），以及《七誡》等多部電視作品。李那在過去的十五年亦有參與音樂製作並推出過兩張專輯。這是李那自2000年起第四次與艾雅塔合作。

Ramsi Lehner

Hassan (Son)

Ramsi Lehner holds a degree in visual and performing arts from the American University in Cairo and has toured internationally as an actor with Temple Independent Theatre Company. He is a founding member of the Alumni Community Theater (ACT) at AUC. With experience in theatre, television and film, Ramsi's works include *Black Gold* with renowned French director Jean Jacques Annaud, and *Harag wi Marag* by Egyptian director Nadine Khan, which received the jury prize at the Dubai International Film Festival in 2012. His TV credits include *El Sab'a Wasaya* amongst many other performances. Ramsi has also produced music over the last 15 years and released two albums. This is Ramsi's fourth performance with Ahmed El Attar since 2000.

娜達·穆罕默德

菲菲（媳婦）

娜達·穆罕默德畢業於敘利亞大馬士革的高等戲劇學院表演系。曾與多位敘利亞導演合作，當中包括：奈拉·艾阿特拉什、阿瑪爾·奧姆蘭、薩默爾·奧姆蘭、吉哈德·薩阿德和奧姆蘭·阿布·薩阿達，亦曾參與多個敘利亞電視節目。此外，她經常參演本地及外國劇場導演的作品，包括添·瑟帕（英國）、尚-米歇爾·佩森蒂（法國）、努洛·法基尼（丹麥）、卡勒德·艾塔里夫（巴勒斯坦）、凱瑟琳·尚博·阿卜卡瑞安（法國）和萊拉·蘇利文（埃及）。她也是歌唱和表演導師，並曾為《敘利亞的特洛伊女人》在約旦安曼和瑞士日內瓦的演出中指導約旦女難民表演技巧。她於2012年移居埃及後，演出多個當地的表演之餘，亦繼續參與敘利亞的表演項目。穆罕默德自2013年起擔任艾華沙劇團的歌唱指導。

Nanda Mohammad

Fifi (Daughter-in-law)

Nanda Mohammad graduated from the acting department of the Higher Institute of Dramatic Arts in Damascus. She has worked with many Syrian theatre directors including Naila Al-Atrash, Amal Omran, Samer Omran, Jihad Saad and Omar Abu Saada, as well as in many Syrian TV series. She is regularly casted by regional and international theatre directors, such as Tim Supple (UK), Jean-Michel Pesenti (France), Nullo Facchini (Denmark), Khaled Al-Tarefi (Palestine), Catherine Schaub Abkarian (France) and Laila Soliman (Egypt). Mohammad also works as a voice and acting trainer and has collaborated on *Syria-Trojan Women* presented in Amman and Geneva, in which she trained Syrian women refugees in Jordan to act. In 2012, she moved to Egypt and continued to undertake Syrian projects, in addition to acting in various Egyptian performances. She has also worked as voice trainer at the El Warsha Theatre Company since 2013.

阿卜杜拉·拉文·那沙

米都（女婿）

阿卜杜拉·拉文·那沙於埃及法國大學取得電影科文憑後，導演過《傷痕》和《衝突》兩部短片，並參與了 2013 年在紐約大學阿布達比分校舉行的環球莎士比亞戲劇節中《馬克白》的演出。其他演出包括：《從前》、《昨天、今天和明天》和《的士》。為阿默特·卡邁勒演員工作室和穆罕默德·哈穆迪心理劇工作坊的成員。現為開羅大學英國文學系助理教授，將會修讀戲劇碩士學位。

Abdel Rahman Nasser

Mido (Son-in-law)

Abdel Rahman Nasser graduated from the French University in Egypt with a diploma in filmmaking. He has since directed two short films, *Bruises* and *A Conflict*, and participated in the 2013 Globalizing Shakespeare Theater Festival at NYU Abu Dhabi (*Macbeth*). Other performances include *Once Upon A Time*, *Yesterday*, *Today, and Tomorrow* and *Taxi*. He is a member of Ahmed Kamal's Actor's Studio and Mohamed Hamdi's psychodrama workshop. Abdel Rahman is currently a junior professor of English Literature at Cairo University, while preparing for his master's degree in drama.

瑪華·他華

瑪如絲（女兒）

瑪華·他華是一名專業演員，自 2008 年開始她的職業生涯，參與多部戲劇製作（包括《芝加哥》和《El Leis》）、獨立短片、電影（包括《邊緣末路》和《X-Large》）及電視節目。她亦參加過多個表演和心理劇工作坊。

Marwa Tharwat

Daughter (Mayoush)

Marwa Tharwat has been working as a professional actress since 2008. Over the years she has taken part in several theatre productions, including *Chicago* and *El Leis*, numerous independent short films and three feature films, among which are *Asmaa* and *X-Large*, and a Ramadan television series. She has also participated in various workshops in acting and psychodrama.

薩伊德·拉甲

將軍

薩伊德·拉甲是著名演員、旁白和作家。他除了創立艾華沙劇團，亦是史上首位兩度獲得開羅國際實驗劇場節最佳男演員獎（1993 年和 2007 年），以及連續獲得工人戲劇節最佳男演員獎的演員。除此以外，他亦屢次獲得電視和電影獎項。他自 1998 年開始寫作，其著作已被翻譯成英語和西班牙語。2013 他被委約改編的作品《仲夏夜之夢》分別於埃及亞歷山大港和瑞典演出。自 2002 年起，拉甲經常與阿默特·艾雅塔合作。

Sayed Ragab

General

Sayed Ragab is a critically acclaimed actor, storyteller and writer. He founded the El Warsha Theatre Company, and is the only actor in the history of the Cairo International Experimental Theatre Festival to have received the award for Best Actor twice (1993/2007), as well as being consecutively awarded Best Actor at the Workers' Theatre Festival. He has also received other awards for his works in both television and film, including *Heat Wave* and *Asia*. Having begun writing his own stories in 1998, Ragab's work has been translated into English and Spanish; his adaptation of *A Midsummer Night's Dream* was commissioned for a Swedish-Arab production and was presented in Alexandria and Sweden in 2003. Ragab began working with Ahmed El Attar in 2002 and has since been a regular collaborator.

穆罕默德·哈添

管家

穆罕默德·哈添是一名埃及演員及導演。他取得開羅大學法律學位後，於藝術學院修讀表演及導演，並曾參加多個表演和導演課程，包括倫敦新域劇團導演課程和阿默特·卡邁勒在開羅的演員工作室。哈添演出和導演獨立電影和電視節目。

Mohamed Hatem

Butler

Mohamed Hatem is an Egyptian actor and director. After completing a law degree at Cairo University, he went on to study acting and directing at the Academy of Arts. He has participated in several directing and acting programmes, including the Young Vic Directors Program in London and Ahmed Kamal's Actors Studio in Cairo. He works as an actor and director and has taken part in various independent films and TV series.

瑪抹·艾哈達

傭人

瑪抹·艾哈達生於埃及亞歷山大，現居開羅，並於開羅大學修讀法律。2005 年，於就讀高中時參與學校劇團，後來加入大學的劇團。2012 年首次接觸現代舞，於 2014 年創立「手造」獨立劇團，首部作品《不完整頭韻》於開羅演出。

Mahmoud El Haddad

Servant

Born in Alexandria in 1990, Mahmoud El Haddad currently lives in Cairo and studies law at Cairo University. In 2005, he joined his high school theatre and then went on to join the university's theatre. In 2012 he took his first steps in contemporary dance, and in 2014 he established Hand Made, an independent theatre company, and directed its first performance *Incomplete Alliteration*, a physical theatre performance presented in Cairo.

蒙納·蘇利文

保姆

蒙納·蘇利文自參與大學劇團開始接觸表演藝術，隨後參與由塔里克·艾杜維擔任總監的艾漢納格劇團。她在戲劇以外也有當代舞蹈的演出經驗，作品包括：《妥協與憤怒》、《蝗》、《不完整頭韻》、《An Takoon Khafefan》和《Sukar Maleh》。曾參與編舞家卡里瑪·曼蘇爾和伊札特·伊斯梅爾的當代舞蹈工作坊。

Mona Soliman

Nanny

Mona Soliman began her acting career at her university's theatre before working with director Tarek El Dowery at El Hanager Theatre. Soliman also has experience in contemporary dance and has participated in several performances, including *Compliance and Anger*, *Locusts*, *Incomplete Alliteration*, *An Takoon Khafefan* (To Be Light) and *Sukar Maleh* (Salty Sugar). She has also taken part in contemporary dance workshops with choreographers Karima Mansour and Ezzat Ismail.

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阿默特·法勒

西卡(小孩)

阿默·法勒是艾沙希德·阿卜杜拉·卡力·納比勒學校的小學一年級生。他參與學校的繪畫和藝術工作坊。擅於模仿別人。他喜歡空手道(曾獲比賽獎牌)和看卡通片。

Ahmed Farag

Seika (Child)

Ahmed Farag is a student in his first year of primary education. He goes to El Shaheed Abdel Khaleq Nabil School. He has participated in school activities such as drawing and artistic workshops. He has a knack for imitating others. Farag enjoys karate, for which he has won a medal, and watching cartoons.

蒙納·法勒

淑淇(小孩)

蒙納·法勒是艾沙希德·阿卜杜拉·卡力·納比勒學校的小學四年級生。喜歡畫畫和演戲，參與的課外活動包括戲劇及藝術勞作。喜愛空手道並曾獲獎項及證書。

Mona Farag

Zouki (Child)

Mona Farag is a student in her fourth year of primary education. She goes to El Shaheed Abdel Khaleq Nabil school. Mona likes drawing and acting. Her extra-curricular activities include theatre, as well as arts and crafts. She has a passion for karate for which she has received several medals and certificates of merit.

簡歷中譯：余倩薇

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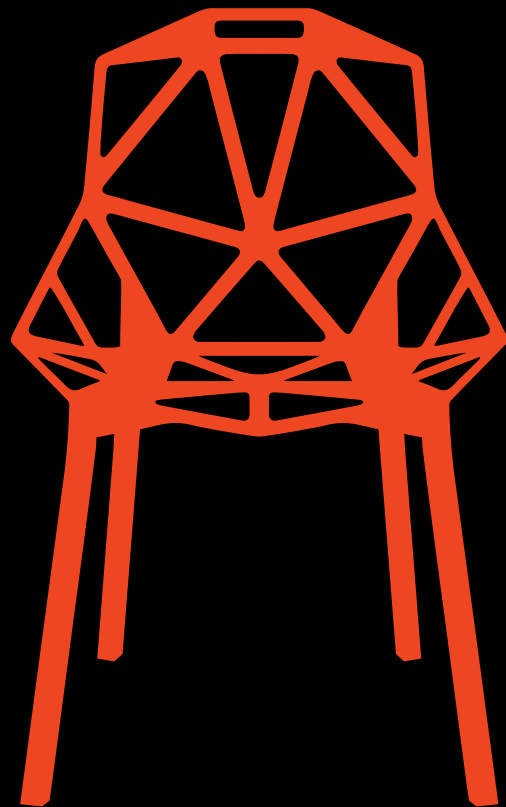
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Programme Calendar
節目時間表

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

歌劇 / 戲曲 OPERA / CHINESE OPERA					
捷克布爾諾國家歌劇院 楊納傑克《馬克普洛斯檔案》 【一個不死女人的傳說】 指揮：馬可·伊雲奴域 導演：大衛·拉多克	National Theatre Brno - <i>The Makropulos Case by Janáček</i> Conductor: Marko Ivanović 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 導演：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》 主演：張軍	Shanghai Zhang Jun Kunqu Art Center - <i>Blossoms on a Spring Moonlit Night</i> Featuring: Zhang Jun	CCGT	28/2-1/3	7:30pm	
粵劇《漢武東方》 編劇：劉洵、龍貫天、黎耀威	Cantonese Opera - <i>Emperor Wu of Han and his Jester Strategist</i> Co-written by Liu Xun, Loong Koon-tin and Lai Yiu-wai	STA	4/3 5/3	7:30pm 2:30pm	
音樂 MUSIC					
歌特柴爾與波魯桑伊斯坦堡愛樂樂團 指揮：歌特柴爾 小提琴：瓦汀·列賓 鋼琴：吉爾素·奧納伊	Sascha Goetzel and the Borusan Istanbul Philharmonic Orchestra Conductor: Sascha Goetzel Violin: Vadim Repin Piano: Gülsin Onay	CCCH	15-16/2	8pm	
薇莎拉茲鋼琴獨奏會	Elisso Virsaladze Piano Recital	CHCH	18/2	8pm	
歐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 - <i>Hong Kong Odyssey</i> Music Director/Composer: Chan Hing-yan	CHCH	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 - <i>Dvořák Stabat Mater</i> Conductor: Jaroslav Kyzlink	CCCH	26/2	5pm	
- 楊納傑克《小交響曲》、 《格拉高利彌撒曲》 指揮：雅洛斯拉夫·基茲林克	- <i>Janáček 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） 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 海燕合奏團	Chan Ka-bo Countertenor Recital Arianna Savall & Petter Umland Johansen - Ensemble Hirundo Maris	NLG-XHX	4/3	3pm, 7pm	
薩爾斯堡坐樂團與安德塞斯基 指揮 / 鋼琴：安德塞斯	Camerata Salzburg and Piotr Anderszewski Conductor/Piano: Piotr Anderszewski	CHCH	10/3	8pm	
陳銳小提琴獨奏會 小提琴：陳銳 鋼琴：胡里奧·艾利薩德	Ray Chen Violin Recital Violin: Ray Chen Piano: Julio Elizalde	CHCH	11/3	8pm	
佩特連科與奧斯陸愛樂樂團 指揮：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	
朗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	CCCH	17/3	8pm	
《香港小交響樂團·月魄》 香港藝術節：中樂無疆界—國 際作曲大賽決賽音樂會	Hong Kong Sinfonietta · <i>Ethereal Is the Moon</i> HKAF: Chinese Music Without Bounds International Composition Competition Finals Concert	CHCH	12/3 1/3	8pm	
爵士樂 / 世界音樂 JAZZ / WORLD MUSIC					
泰莉·萊恩·卡樂頓《騷靈情歌》	Terri Lyne Carrington's <i>Mosaic Project: LOVE AND SOUL</i>	CCCH	24/2	8pm	25/2
珍·寶金《交響情人》 與香港管弦樂團聯合演出	<i>Gainsbourg Symphonic</i> with Jane Birkin With the Hong Kong Philharmonic Orchestra	CCCH	3-4/3	8pm	
庫斯圖里卡與無煙大隊隊 世界音樂週末營	Emir Kusturica & The No Smoking Orchestra World Music Weekend	CCCH	7/3	8pm	
- 巴拉克·斯索高 - 科拉琴獨奏	- Ballaké Sissoko - Solo Kora	APAA	19/3	2:45pm	
- 古斯·愛簡拿三重奏：蘇非音樂《愛之花園》	- Kudsi Erguner Trio: Sufi Music <i>Garden of Love</i>	APAA	19/3	5pm	
- 瑪麗亞·芭莎拉蒂	- Maria Berasarte	APAA	18-19/3	8pm	

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	CHT	香港大會堂劇院 Theatre, HK City Hall
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	APAA	香港演藝學院香港賽馬會演藝劇院
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall		The Hong Kong Jockey Club Amphitheatre, HKAPA

舞蹈 DANCE

巴伐利亞國家芭蕾舞團《舞姬》 編舞：馬利斯·佩蒂巴、帕翠斯·巴特 音樂總監：邁克爾·史密朵夫 與香港管弦樂團聯合演出	Bayerisches Staatsballett (Bavarian State Ballet) - <i>La Bayadère</i> Choreography: Marius Petipa, Patrice Bart Musical Direction: Michael Schmidtsdorff With the Hong Kong Philharmonic Orchestra	CCGT	16-17/2 18/2 19/2	7:30pm 2:30pm, 7:30pm 2:30pm	
巴伐利亞國家芭蕾舞團二團芭蕾舞精選 編舞：巴蘭欽、納曹·杜亞陶、理察·斯寇、奧斯卡·史萊莫·哈德·博納爾	Bayerisches Staatsballett II (Bavarian State Ballet II) - <i>Mixed Bill</i> Choreography: George Balanchine, Nacho Duato, Richard Siegal, Oskar Schlemmer, Gerhard Bohner	APAL	21-22/2	7:30pm	
多蘭斯舞團《電音踢躑》 編舞：米雪·多蘭斯、尼古拉斯·范楊	Dorrance Dance - <i>ETM: Double Down</i> Choreography: Michelle Dorrance, Nicholas Van Young	APAL	24-25/2	8pm	
蒙特利爾爵士芭蕾舞團 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	
亞太舞蹈平台（第九届） 史提芬妮·雷克《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：翻娜·包殊	Tanztheater Wuppertal Pina Bausch - <i>Café Müller and The Rite Of Spring</i> Choreography: Pina Bausch	CCGT	8-11/3	7:30pm	
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	The Hong Kong Jockey Club Contemporary Dance Series - <i>Will you still love me tomorrow?</i> Hong Kong Remix Choreography: Alessandro Sciarroni in collaboration with Mao Wei	CCST	11/3 12/3	8:15pm 3pm	
- 《西西利亞狂想曲》 編舞：藍嘉穎、黃俊達、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	
- 《舞門》 編舞：曹德寶、李偉能、廖月敏、莫嬌、白維銘、曾景輝、肖呈泳	- <i>Dance Off</i> 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	
拱 8 舞團《俄羅斯方塊》 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					
《闖關一代男》 導演：塔提安娜·瑪拉連路 創作 / 設計 / 演出：德迪斯·菲利普斯	<i>17 Border Crossings</i> Direction: Tatiana Mallarino Creator/Designer/Performer: Thaddeus Phillips	CCST	16-18/2 19/2	8:15pm 3pm	
紐約公共劇院《大連年的家庭》三部曲 導演 / 編劇：理察·尼爾遜	Public Theater - <i>The Gabriels: Election Year in the Life of One Family</i> Director/Playwright: Richard Nelson				
- 《餓》	- <i>Hungry</i>	CCST	22/2 25-26/2	8:15pm 1:30pm	
- 《你究竟想怎樣？》	- <i>What Did You Expect?</i>	CCST	23/2 25-26/2	8:15pm 4:15pm	
- 《某個時代的女人》	- <i>Women of a Certain Age</i>	CCST	24-26/2	8:15pm	
聲光劇團《黑漆漆馬戲團》 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	<i>A Floating Family - A Trilogy</i> Director: Fong Chun-kit Playwright: Loong Man-hong				
- 第一部曲《香港太空人》	- <i>Play One: Hong Kong Astronaut</i>	CHT	24-25/2, 8,15/3 26/2	8:15pm 3pm 2pm	
- 第二部曲《留住香港》	- <i>Play Two: All Out of Love</i>	CHT	11,18-19/3 1-3,9,16/3	8:15pm 4:30pm	
- 第三部曲《香港人太空》	- <i>Play Three: Vacant in the City</i>	CHT	11,18-19/3 4,10,11,17-19/3 5/3	8:15pm 3pm, 8:15pm	
天選者《暗影》 導演：嘉莉·賀頓 編劇：約恩·福斯	De Utvalgte - <i>Shadows</i> 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 - <i>All My Sons</i> 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 - <i>The Last Supper</i> 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 - <i>The Beauty Queen Of Leenane</i> 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		請留意網站公布 Please refer to website for details			
《幻光動感池》 藝術家：珍·利維	<i>Super Pool</i> Artist: Jen Lewin	CG TWP HKMM HKCCP	17-19/2 23-26/2 3-5/3 9-18/3		
《聲光頌》 藝術家：萊爾·利	<i>Chorus</i> Artist: Ray Lee	KPP	2-5,7-10/3		

STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall	TWP	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	HKMM	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	HKCCP	尖沙咀香港文化中心廣場 Hong Kong Cultural Centre Piazza
CG	中區遮打花園 Chater Garden	KPP	九龍公園廣場 Kowloon Park Piazza

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

Plus



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

工作坊
Workshop

19/2 Sun 日



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

講座
Talk

20/2 Mon 一



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

示範講座
Demonstration Talk

26/2 Sun 日



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

講座
Talk

17/3 Fri 五

香港藝術節 加料節目

藝術節加料節目 Festival Plus

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

特備節目 SPECIALS	
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: <i>Gainsbourg: A Heroic Life</i>
10/2/2017	說吧·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: <i>The Boxes</i>
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 <i>Jane B. for Agnès V</i>
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 翻娜》放映及分享會 3D <i>Pina</i> 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	薇莎拉茲鋼琴大師班 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
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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
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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
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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：說書人 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, 4,10/12/2016, 7/1/2017	《明亮的小溪》 <i>The Bright Stream</i>
25,26/12/2016	《胡桃夾子》 <i>The Nutcracker</i>
15,21/1/2017, 12/2/2017	《黃金時代》 <i>The Golden Age</i>
19/2/2017, 4,12/3/2017	《李爾王》 <i>King Lear</i>
19/3/2017	《天鵝湖》 <i>Swan Lake</i>
2,8,23/4/2017, 11/5/2017	《睡公主》 <i>The Sleeping Beauty</i>
6,14,20/5/2017	《暴風雨》 <i>The Tempest</i>
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