

45th



香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017



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

聯合呈獻 Co-present

In the moment 此時此地

香港藝術節45週年慶祝項目
Celebrating the 45th anniversary of HKAF

Jockey Club Local Creative Talents Series
賽馬會本地菁英創作系列 2016

炫舞場
DANZ UP 2.0

同心同步同進 共創更好未來

RIDING HIGH TOGETHER
FOR A BETTER FUTURE



香港賽馬會（「馬會」）是致力建設更美好社區的非牟利企業。馬會透過其結合世界級賽馬、有節制體育博彩及獎券，以及慈善及社區貢獻的綜合營運模式，創造可觀的經濟及社會價值，並協助政府打擊非法賭博。2015/16年度，馬會的慈善捐款達破紀錄的39億港元，並為政府庫房帶來209億港元的歷年新高稅款。馬會是全港最大的單一納稅機構，也是全球最大慈善捐助機構之一。馬會致力追求全球卓越成就及回饋社會，與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a not-for-profit enterprise dedicated to community betterment. Through its integrated business model of world-class racing, responsible sports wagering and lottery, and charity and community contribution, the Club generates substantial economic and social value and assists the Government in combatting illegal gambling. In 2015/16 the Club donated a record HK\$3.9 billion to charity and paid a record HK\$20.9 billion in tax. It is Hong Kong's largest single tax payer and one of the world's largest charity donors.

Committed to global excellence and giving back to society, the Club is always "riding high together for a better future" with the people of Hong Kong.



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



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

香港賽馬會主席獻辭

今年是香港藝術節四十五週年誌慶，香港賽馬會慈善信託基金很高興繼續成為藝術節的長期合作夥伴。

今年藝術節的主題是「此時此地」，正好表達出表演者經年累月努力不懈，目的就是為了在舞台上綻放光芒的一瞬；而馬會非常榮幸在首屆藝術節開始便與大家同步同進，為本地觀眾帶來國際頂尖演出，藉此鼓勵市民積極參與及欣賞不同的藝術創作，同時培育以及呈獻本地才華洋溢的藝術家。

今年「香港賽馬會藝粹系列」，繼續為觀眾呈獻三個世界級表演，包括德國巴伐利亞國家芭蕾舞團的《舞姬》，一個古印度愛情故事配合超凡舞藝及華麗佈景，為藝術節揭開帷幕。此外，亦有來自捷克布爾諾國家歌劇院及挪威奧斯陸愛樂樂團的精采演出。

為了支持本地藝術社群，我們為大家再次帶來「香港賽馬會當代舞蹈平台」及「賽馬會本地菁英創作系列」。今年的「賽馬會本地菁英創作系列」更為大家送上《世紀·香港》音樂會，創作靈感來自香港豐富的歷史和文化，糅合詩歌、音樂及歌曲的史詩式音樂盛會，再配合學校講座、工作坊及示範表演等外展活動，進一步啟發本地學生及觀眾。

為了慶祝藝術節踏入四十五週年，我們亦額外支持兩個特備節目，其一是璀璨奪目的數碼藝術裝置《幻光動感池》，這項目不但結合了視覺藝術、科技及人與人之間的互動，更可讓廣大市民與家人及三五知己投入共舞。而另一節目《炫舞場2.0》則是去年廣受歡迎的「賽馬會本地菁英創作系列」載譽回歸。

馬會一直致力推動本地的文化藝術發展，透過支持和推廣不同的活動，培育具潛質的新晉藝術家，過去十年於相關方面的捐款已超過四十三億港元。當中特別值得一提的是中區警署建築群活化計劃，計劃旨在將本港其中一個最大型的古蹟建築群，以創意進行活化，為公眾提供一處薈萃文物、藝術和消閒元素的優質文化活動空間。

我衷心感謝香港藝術節的努力，各表演者和各位觀眾一直以來的支持。我相信今年的藝術節將再一次圓滿成功。

MESSAGE FROM THE CHAIRMAN OF THE HONG KONG JOCKEY CLUB

The Hong Kong Jockey Club Charities Trust is delighted once again to be a partner of the Hong Kong Arts Festival as it celebrates the milestone of its 45th year.

The theme of this year's Festival – In the Moment – reflects how months or even years of preparation come together in the crucible of performance. The Club is honoured to make such moments possible, as it has been since the inception of the Arts Festival: helping to bring top international performances to Hong Kong, encouraging participation in and appreciation for the arts, and nurturing and showcasing the wealth of talent our city possesses.

This year the Trust is again sponsoring three world-class performances under The Hong Kong Jockey Club Series, featuring the Bayerisches Staatsballett from Germany, the National Theatre Brno from the Czech Republic and the Oslo Philharmonic Orchestra from Norway. This includes the Festival's opening performance by the Bayerisches Staatsballett of the ancient Indian love story *La Bayadère*, with breathtaking choreography and lavish settings.

In support of our local arts community, the Trust is again supporting The Hong Kong Jockey Club Contemporary Dance Series and Jockey Club Local Creative Talents Series. This year's Creative Talents Series features a specially-commissioned production, *Hong Kong Odyssey*, a mix of poetry, music and song inspired by our city's rich history and culture. It will be supported by various outreach activities such as school talks, workshops and demonstrations, to further inspire local students and audiences.

To mark the Festival's 45th anniversary, the Trust is also supporting two special programmes. The *Super Pool* is a dazzling digital art installation that fuses visual arts, technology and human interaction, allowing people of all ages to dance in celebration with friends and family. *Danz Up 2.0* is a revival of last year's warmly-received production in the Jockey Club Local Creative Talents Series.

The Club is a staunch supporter of arts and culture and seeks to promote a wide range of activities as well as to nurture talented young artists. Over the last decade, the Trust's total donations to arts and cultural development in Hong Kong have exceeded HK\$4.3 billion. One of the most notable examples is the Central Police Station Revitalisation Project, which aims to transform one of Hong Kong's largest heritage sites into a leading cultural destination, where heritage, art and leisure elements will be creatively integrated for all to enjoy.

My sincere thanks to the Hong Kong Arts Festival, to all this year's performers, and most especially to you, our audiences, for your continued support. I am sure the 2017 Festival will be another resounding success.

香港藝術節 HONG KONG ARTS FESTIVAL

感謝 would like to thank



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

聯合呈獻 for being the Co-presenter of

《炫舞場2.0》 Danz Up 2.0

In the moment 此時此地

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。

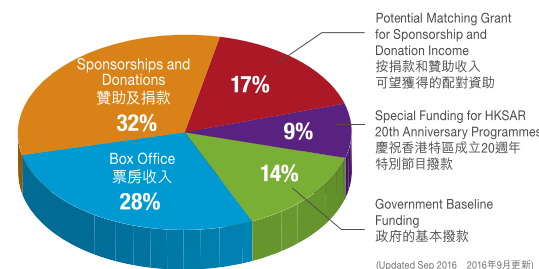
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅柏特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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

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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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Presents

Danz Up 2.0 炫舞場 2.0

導演
鄧偉傑

編舞
麥秋成

Director
Tang Wai-kit

Choreographer
Shing Mak

編劇
鄭國偉

音樂
戴偉

Playwright
Matthew Cheng

Music
Day Tai



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

香港藝術節及香港賽馬會慈善信託基金聯合呈獻

Co-presented by the Hong Kong Arts Festival and The Hong Kong Jockey Club Charities Trust

5月
MAY 19-21

香港理工大學賽馬會綜藝館
Jockey Club Auditorium, The Hong Kong Polytechnic University

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，附英文字幕
Performed in Cantonese with English surtitles

本節目含粗俗語言
This production contains strong language



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香港藝術節

編劇

鄭國偉

編舞

麥秋成

導演

鄧偉傑

音樂

戴偉

Producer

Hong Kong Arts Festival

Playwright

Matthew Cheng

Choreographer

Shing Mak

Director

Tang Wai-kit

Music

Day Tai

角色及演員 Cast**唐小丁**

禰天揚

Christy

吳嘉熙

鳳尾

劉敬雯

Eric

楊樂文

Max

黃浩邦

蛋治

林芷沿

湯烏冬

陳淑儀

唐雄

鄧偉傑

盈盈

房倩儀

Tong Siu Ding

Cliff Huen Tin-yeung

Fung Mei

Lydia Lau

Max

RX Wong

Udon

Chan Suk-yi

Ying Ying

Sandy Fong Sinn-yee

Christy

Cheronna Ng

Eric

Lokman Yeung

Egg Sandwich

Lam Tze-yuen

Uncle Tong

Tang Wai-kit

舞者 Dancers

陳昭煊

伍美宜

馮欣儀

陳佩珊

余詠儀

甄吳露茜

古青雲

王顯聰

蘇樂鍵

陳福祥

蘇詠熹

林耀翔

林悅榮

杜聯偉

Chan Chiu-suen

Emily Ng Mei-yee

Josephine Feng Xinyi

“Siusa” Chan Pui-shan

“WingE” Yu Wing-yee

Yan Wu Luxi

“GreenCloud” Koo Ching-wan

“Chung” Wong Hin-chung

“Lokin” So Lok-kin

Cyrus Chan Fuk-cheung

“SoHei” So Wing-hei

“Siu Keung” Lam Yiu-cheung

Bobby Lam Yuet-wing

Allen To Luen-wai

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助理佈景設計

英文瀚

音響設計

任碧琪

燈光設計

蕭健邦

服裝設計

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助理服裝設計

梁子蔚

導演助理

李婉晶

助理編舞

杜聯偉

說唱創作

黃浩邦

助理音樂總監

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黃君君

字幕操作

鍾維新

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Lawrence Lee @ L Square

Stage Manager

Katrina Chan Ka-yee

Deputy Stage Manager

Kathryn Lai

Assistant Stage Managers

Keiko Chan

Carry Cheung

Sound Operator

Fung Chin-lung

Mic Dresser

Leung King-yan

Light Operator

Ip Hiu-tung

Light Crew

Billy Choi

Eric Chan

Costume Supervisor

Jade Leung

Dressers

Jerman Chu

Margo Lau

Make-up

Annie Chan

Birdy Lee

Douglas Tam

Gigi Ng

Wing Chan

Wooby Fong

Stage Assistants

Ivan Cheung Hoi-wang

Kong Yuen-fan

Ray Chan

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《炫舞場》原版本由香港藝術節委約及製作，為2016年藝術節之賽馬會本地菁英創作系列之節目
The original production of *Danz Up* was commissioned and produced by the Hong Kong Arts Festival as a programme of the 2016 Jockey Club Local Creative Talents Series



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

劇情梗概 Synopsis

小丁參加了街舞團「炫舞場」，可惜因為舞蹈風格不配合，被團長 Eric 踢走，鳳尾與其他人苦苦哀求，也說服不到他，小丁深深不忿；Christy 亦因為醉心跳舞，忽略學業，父親湯烏冬勒令她重考 DSE。小丁一直沒有放棄跳舞的夢想，真誠打動了所有人，雖然小丁可以繼續跳舞，但仍然要面對生活上種種壓力，小丁一時之間，未能夠在夢想與現實取得平衡。

Siu Ding is a member of the street dance group Danz Up, until the leader Eric asks him to leave because of his mismatched dancing style. Even though the other dancers beg Eric to give Siu Ding another chance, his decision is final, leaving Siu Ding bereft.

Danz Up member Christy devotes so much of her time to dancing that she neglects her school work. Her father Udon intervenes, ordering her to retake her Secondary Education Diploma Examinations.

Siu Ding refuses to give up on his dancing dreams, and touches everyone with his passion and sincerity. Although he is dancing once again, Siu Ding still faces the pressure of everyday life as he ricochets between reality and the pursuit of his dreams.



關於《炫舞場》 About *Danz Up*

香港藝術節委約製作的原創舞蹈劇場《炫舞場》，是賽馬會本地菁英創作系列的作品，於 2016 年第 44 屆香港藝術節首演。

《炫舞場》是一套以追夢為主題的「舞劇（dancical）」，透過結合舞蹈、戲劇和多媒體技術的演出，探討香港年輕人追尋夢想過程中的苦與樂，於葵青劇院演藝廳演出十場，坐無虛席，大獲好評。首演陣容不乏新面孔，亦有觀眾熟悉的演員，更邀得本地前輩舞者及演員劉兆銘飾演主角小丁（禰天揚飾）的祖父。

全球首演的演員及舞者遴選了超過 100 人，而創作團隊透過面試過程，有機會深入了解每個人的成長故事，及驅使他們跳舞的原因。《炫舞場》的故事亦與部分演員的現實生活互相呼應，他們經過重重難關，仍能在舞台上發光發亮，令演出添上寫實感。於首場謝幕時的歡呼聲和掌聲中，導演鄧偉傑表示觀眾對這個作品所投入的熱情更令他感動。

《炫舞場 2.0》除了由首演的主要原班演出人馬擔綱外，導演鄧偉傑更踏足台板，演出角色「唐雄」。這次演出結合最新劇本及全新編舞，老少咸宜。

《炫舞場 2.0》由香港藝術節與香港賽馬會聯合呈獻，為慶祝香港藝術節 45 周年節目之一。《炫舞場 2.0》隨後將到深圳及新加坡作巡迴演出。

The original *Danz Up*, an exciting dance-drama commissioned and produced by the Hong Kong Arts Festival (HKAF) and a part of the ongoing Jockey Club Local Creative Talents Series, premiered at the 44th HKAF in 2016.

Danz Up garnered excellent reviews as an energetic “dancical” which explored the bittersweet struggle of young Hong Kongers striving to achieve their dreams, using dance, drama and spectacular multimedia technology across a sold-out run of ten performances at the Kwai Tsing Theatre Auditorium. The original cast featured a brilliant mix of new and old faces, with local veteran dancer and actor Lau Siu-ming making a special appearance as the grandfather of the protagonist Siu Ding, played by Cliff Huen Tin-yeung.

Over 100 performers auditioned for roles in the world premiere run; the casting process allowed the creative team to listen to the stories of each person and delve into what drove each of them to dance. Among the final cast, many had personal stories that echoed the *Danz Up* plot, in which they had experienced hardship in their own lives but still managed to endure and shine in their stage performances. This lent an inimitable authenticity to the original run of *Danz Up* shows, and at the end of the very first performance director Tang Wai-kit remarked above clapping and cheering that he was overwhelmed by the audience's enthusiasm for the production.

Danz Up 2.0 sees director Tang also taking on the stage role of Uncle Tong, joining returning cast members from the original run; this new version also features an updated script and new choreography perfect for audiences both young and old.

Danz Up 2.0 is co-presented with the Hong Kong Jockey Club as part of HKAF's 45th anniversary celebrations. It will be followed by tour performances in Shenzhen and Singapore.

街舞介紹

街舞，一般來說發展成形於1980年代的美國，因為其表演場地一般選在馬路邊、廣場上等開放空間而得名。街舞與嘻哈文化密不可分，在它最初流行的美國黑人區，歌手往往在演唱說唱音樂時跟着節奏作出大幅度的身體動作，逐漸發展成風格獨特的舞蹈形式。除自行表演外，街舞舞者會互相組織鬥舞，在人群面前展現高超舞技以擊敗對手。與芭蕾舞等在劇院中表演的舞蹈形式相比，街舞更注重即興、音樂與節奏，以及與人群的互動。

隨着時間的推移，嘻哈音樂風格有所改變，與其配合的街舞形式自然也發生了變化。而騷靈和放克等音樂形式的興起，亦催生出新的舞蹈形式。這些舞蹈形式，以及之後所發展出來的爵士放克，或注重對音樂、歌詞進行演繹的都市舞等舞種，都與傳統街舞有着千絲萬縷的關係。久而久之，街舞在一般人心目中，也就成為囊括一系列舞蹈形式的總稱。

對於街舞的分類，向來有多種說法。簡單來說，以發展時序來看，街舞可以粗略分為old school與new school兩類，前者指1980年代的風格，後者則產生於稍後的90年代。Old school街舞注重技巧與快速的節奏，以霹靂舞為代表；new school街舞則隨着嘻哈音樂節奏變得舒緩而產生，也因此被有些人稱為嘻哈舞。與之前街舞講究大幅度的身體及腳部動作，或如體操般的高技巧相比，new school的舞步更著重身體，特別是上半身的律動與協調性，並增加了許多手部的動作。這種舞蹈風格更藉着米高·積遜和瑪麗·嘉兒等流行巨星的音樂錄像而成為一時風潮，並不斷演變至今日。

街舞是一系列舞蹈形式的總稱，常見種類：

難度最高：霹靂舞（Breaking）

大體上可以分為兩種類型：

- 大地板－用手、頭、身體在地上旋轉
- 小地板－用肢體在地上踩出複雜變化的腳步動作，加上刁鑽的倒立

想像力豐富：機械舞（Popping）

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

突然停頓：鎖舞（Locking）：

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

最流行：嘻哈舞（Hip-Hop）

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

最狂野：雷鬼（Reggae）：

- 有許多胯部扭動和wave的動作
- 動作很大而且狂野

複雜而神奇：House

- 複雜而神奇的步伐
- 可以加上不同的元素：拉丁舞的扭腰、武術的空翻、踢毽舞的基本步及芭蕾舞轉圈

Street Dance Overview

Street dance came of age in the USA during the 1980s, having acquired its name from the performance venues it had grown from – streets, squares and other public spaces. Street dance and hip hop culture are inextricably linked, and in the early stages of the hip hop movement in African American city districts, singers created big, rhythmic dance moves which gradually evolved into a unique dance form of its own. Street dancers would also organise competitions, with each dancer performing ever more challenging moves until their opponent was beaten. Unlike ballet and other kinds of stage dance, street dance in its original form was all about improvisation, the music and the beat, as well as interaction with the audience.

In time, hip hop changed and so did the associated street dance forms, with the rise of funk and soul giving birth to yet more dance styles. Jazz-funk, which evolved from this form, and urban dance, with its highly expressive music and lyrics, were intricately linked to street dance. In fact “street dance” soon became a generalised term which encompassed all of these art forms.

Street dance can be subdivided in many ways. Chronologically, “old school” street dance refers to the dance forms of the 1980s, whereas the “new school” refers to moves that emerged during the 1990s. Old school street dance prizes technique and is typified by a fast beat as exemplified by “breaking”; in contrast the new school evolved out of the slower rhythms of hip hop, and can also simply be labelled “hip hop dance”. Old school street dance privileges big movements of the body and feet, as well as highly-skilled turns that border on the acrobatic. On the other hand, new school moves place greater emphasis on upper body rhythm and co-ordination, and an increased number of hand movements. This kind of dance became popular with mega stars like Michael Jackson and Mariah Carey through their music videos, and has continually evolved to the present day.

Street dance is a general term, encompassing various dance forms. The most common varieties include:

The most difficult: *Breaking*

Which can be subdivided into two categories:

- In a large space: use of the hands, head and body to swirl around on the ground
- In a small space: use of limbs to execute complex steps, plus several tricky inversions

The most imaginative: *Popping*

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

Sudden stops: *Locking*

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

The most popular: *Hip hop*

- Using the entire body to undulate and sway
- No standard dance figures; the dancer can improvise
- Builds on the foundation of previous African American dance forms

The wildest: *Reggae*

- Involves much twisting of the crotch area and waving gestures
- Huge, exaggerated movements

Complex and mysterious: *House*

- Complicated and intriguing steps
- Incorporates many different elements, such as Latin dance hip twists and martial arts
- Somersaulting, tap dance steps and ballet twirls

編劇的話 Playwright's Note

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

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

鄭國偉

Matthew Cheng

The Hong Kong Arts Festival is a grand annual event in Hong Kong's performing arts scene; every year I take a look at what sort of fabulous shows are being presented, and book my tickets early. I often used to think about how proud I would be if I ever had the chance to be a part of its programme.

This piece is very interesting – I've written plays, I've written musicals, but this piece is neither musical, nor dance-drama, nor play. Its theme is "dreams" – something that both the old and the young frequently discuss. It wouldn't surprise me if even primary school students know the mantra that "you should never stop dreaming", so clichéd has this theme become. Everyone needs to dream, but then what? Few people discuss what steps to take next. I tried to approach "dreams" from another angle.

Have I proved anything with this drama? I will leave it to the audience to judge, but I myself believe that as long as you have gratitude in your heart and are rooted in the present, dreams can come true. Now, it's time to reveal a secret to you all – I had a dream, and it was to write a piece for the Hong Kong Arts Festival; now my dream has come true and I'm so grateful!

導演的話 Director's Note

《炫舞場 2.0》並非一般的重演，我相信整個團隊都覺得非常興奮，除了可以再一次把之前辛勞的成果與香港觀眾分享之餘，今次的演出還會到深圳及新加坡與當地的觀眾見面。

是次復排上，我們因應演員的改動以及對上次演出後得到的評價，再一次希望把故事做得好一點，突顯年青人在前路茫茫的狀況下，如何堅持心中的夢想，活在當下，透過對自己的信念，迎接所有在生活中的挑戰。

Danz Up 2.0 is no ordinary re-run; in fact I can sense the feeling of excitement throughout the entire team. In addition to presenting what we've worked so hard on to Hong Kong audiences once again, this production will go on tour to Shenzhen and Singapore to meet audiences there.

We hope that the re-run has built on and further improved the original production; there have been some cast changes and we have also taken on board feedback which we received from the show's last run.

The story is about how youths who feel lost can hold onto their dreams, live in the moment, and face up to the challenges in their life with self-belief.

鄧偉傑

Tang Wai-kit



鄭國偉

編劇



畢業於香港演藝學院戲劇學院戲劇藝術碩士課程，主修編劇，在校期間曾獲傑出編劇獎。於 2002 年香港話劇團主辦的「此時此地」香港劇本創作比賽，憑《車你好冇》獲最佳劇本獎；於第 12 屆香港舞台劇獎，獲頒發傑出青年編劇獎；憑《不如跳跳舞》獲第 14 屆香港舞台劇獎最佳男配角；憑《2 月 14》於第 15 屆香港舞台劇獎獲提名最佳劇本；2007 年獲得香港藝術發展獎傑出青年藝術獎（戲劇）；2012 年憑《最後晚餐》分別於第 21 屆香港舞台劇獎及第 4 屆香港小劇場獎獲最佳劇本，並於 2014 年第 9 屆華文戲劇節獲優秀編劇獎，更被 Time Out（北京）、《新京報》分別評為 2013 年度十大 / 六大最佳作品，於內地八個城市及新加坡五度巡迴公演。此劇將以法文改編版本於法國巴黎演出。曾編寫劇目有香港話劇團《最後晚餐》、《最後作孽》及《2 月 14》、香港藝術節《炫舞場》、中英劇團《復仇者傳聞之驚天謀變反擊戰》、演戲家族《車你好冇》、Loft Stage《我不要被你記住》、海燕劇社《最美夏天》及《漫天情雨》等。

Matthew Cheng

Playwright

Matthew Cheng graduated with a Master of Fine Arts in Drama from the Hong Kong Academy of Performing Arts (HKAPA), majoring in Playwriting. He received an Outstanding Playwright Award during his studies. With *The Bloody Hell*, Cheng won the prize for Best Script at the Here and Now Scriptwriting Competition organised by the Hong Kong Repertory Theatre. His other awards include Outstanding Young Playwright at the 12th Hong Kong Drama Awards, and Best Supporting Actor at the 14th Hong Kong Drama Awards for his role in *Take this Waltz*. His play *February 14* was nominated for Best Play at the 15th Hong Kong Drama Awards. He was awarded Outstanding Young Artist (Drama) at the 2007 Hong Kong Arts Development Awards. He won Best Play for *The Last Supper* at the 21st Hong Kong Drama Awards and the 4th Hong Kong Theatre Libre in 2012, as well as Outstanding Playwright at the 9th Chinese Drama Festival in 2014. *The Last Supper* was also named as one of the top ten and top six plays of 2013 by *Time Out Beijing* and the *Beijing News* respectively. The play went on five tours, visiting eight Chinese cities and Singapore; a French language version was also performed in Paris.

Cheng's works include *The Last Supper*, *The Sin Family* and *February 14* (Hong Kong Repertory Theatre); *Danz Up* (HKAF); *The Revenge of Local Heroes* (Chung Ying Theatre); *The Bloody Hell* (Actor's Family); *5 Is Such A Lonely Number* (Loft Stage); *That Wonderful Summer* and *Love in the Rain* (Associação de Teatro Hoi In).

46th



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曠野之聲合唱團

American Ballet Theatre – *Whipped Cream*

Choreography: Alexei Ratmansky

美國芭蕾舞劇院《芭蕾舞小忌廉》

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粵劇《霸王別姬》

Zurich Ballet – *Anna Karenina*

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Image: American Ballet Theatre's *Whipped Cream*

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INFINI LOVE
DIAMOND

周生生
(how Sang Sang)



© Ivor Houliker

鄧偉傑

導演
特別演出 唐雄

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

鄧氏憑《笑之大學》奪得第19屆香港舞台劇獎最佳導演及最佳男主角獎，並憑《山羊》及《關愛》獲得十大最受歡迎製作獎。而《魂遊你左右》亦獲得第4屆香港小劇場獎最佳舞台效果獎。

Tang Wai-kit

Director
Special appearance as Uncle Tong

Currently Artistic Director of We Draman Group, Tang Wai-kit is a graduate of the School of Drama at the HKAPA (Advanced Diploma, Professional Diploma, Bachelor of Fine Arts), Ecole de Internationale de Mimodrame de Marcel Marceau and Middlesex University (Master of Fine Arts in Theatre Directing). He has been teaching at the HKAPA since 1992. In 1998, he pursued further studies in London and began to explore a career in the theatre. He joined Perpetual Motion Theatre Company and Gina Theatre, and performed at the Edinburgh Fringe Festival, Cairo International Experimental Theatre Festival as well as in Ukraine, Moldova and Korea with both companies. From 2000 Tang developed his career in Seoul, Korea, before returning to Hong Kong in 2006.

He won Best Director and Best Actor at the 19th Hong Kong Drama Award for *University of Laughter*, and was recognised in the Ten Top Productions of the Year for *The Goat, or who is Sylvia?* and *Iron*. His production *The Woman in Black* won the prize for Outstanding Effects at the 4th Hong Kong Theatre Libre.



麥秋成

編舞

編舞及表演超過十年，具備豐富的教學及舞台演出經驗，香港著名舞蹈學校 NEVERLAND DANCE HOUSE 創辦人及行政總監。憑電影《狂舞派》獲第 50 屆台灣金馬獎最佳動作指導提名。作品包括：街舞劇《炫舞場》，電影《大樂師》、《愛出貓》、《出軌的女人》舞蹈及動作編排。演唱會作品包括陳偉霆《INSIDE ME》中國巡迴演唱會、《Let's Play Together 周國賢演唱會 2012》、《Kary On Live 2011 演唱會》及為劉德華編排演唱會主題歌《I Don't Wanna Say Goodbye》等等。除了舞蹈編排外，於 2014 年參加全中國舞蹈比賽《中國好舞蹈》，並成為唯一一位香港區入圍選手，晉級至半總決賽。2014 及 2015 年受香港芭蕾舞團邀請作客席編舞及表演嘉賓，首次把街舞與芭蕾結合為香港芭蕾舞團籌款晚會作特別節目表演。

Shing Mak

Choreographer

Shing Mak has ten years of choreography, teaching and performing experience; he is also the founder and director of local dance school Neverland Dance House.

Mak was nominated in the Best Action Choreography category at the 50th Golden Horse Film Awards for the Hong Kong dance film *The Way We Dance*. His choreography works include *Danz Up*, *Trick or Cheat*, and *Hi, Fidelity*. He has also choreographed for concerts such as William Chan's 2016 China tour *William Inside Me*, Endy Chow's *Let's Play Together Concert 2012*, Kary Ng's *Kary On Live 2011*, Andy Lau's concert theme song *I Don't Wanna Say Goodbye* and more.

In 2014, he took part in *So You Think You Can Dance* (China) and became the only Hong Kong participant to reach the semi-final. In 2014 and 2015, he was invited by Hong Kong Ballet to work as a guest choreographer and performer on a special programme fusing street dance and ballet for the Hong Kong Ballet Ball.

戴偉

音樂

電影配樂、廣告配樂，唱片歌曲監製。舞台劇及演唱會音樂總監。

2001 年組成樂隊 A-day，2007 年憑作品《寫真》奪得第 19 屆 CASH 流行曲創作大賽冠軍。2014 年憑電影《狂舞派》榮獲第 33 屆金像獎最佳原創電影歌曲獎。2016 年再憑影《哪一天我們會飛》獲第 35 屆金像獎最佳原創音樂及最佳原創電影歌曲提名。最近 2017 年憑《點五步》電影插曲《沙燕之歌》榮獲第 36 屆香港電影金像獎最佳原創電影歌曲。

Day Tai

Music

A composer for films and advertisements, Day Tai also works as a record producer and musical director for musicals and concerts.

Tai formed the band A-day in 2001; their song *Portrait* was the top prize winner at the 19th CASH Song Writers Quest. In 2014 Tai won Best Original Film Song at the 33rd Hong Kong Film Awards for *The Way We Dance*. He was also nominated for Best Original Film Score and Best Original Film Song at the 35th Hong Kong Film Awards for *She Remembers, He Forgets*. Tai composed *The Song of the Sha Tin Martins* for the feature film *Weeds on Fire*, which won Best Original Film Song at the 36th Hong Kong Film Awards.





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禰天揚

唐小丁

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

Cliff Huen Tin-yeung

Tong Siu Ding

A former dancer with City Contemporary Dance Company (CCDC), Cliff Huen graduated from the HKAPA with a Bachelor of Arts, majoring in Contemporary Dance. He has collaborated with artists such as Willy Tsao, Helen Lai, Sang Jijia, Xing Liang, Mui Cheuk-yin and Yuri Ng. Film credits include *High Noon* and *DIVA*; theatre credits include *Bent*, *Equus*, *Black Monday* and *A Midsummer Night's Dream*. In 2013 he founded the Four Degrees Dance Laboratory and serves as its Artistic Director.



吳嘉熙

Christy

熱愛音樂，Super Girls 成員之一，擁有厚實聲線，為隊中第一主唱。2015 及 2016 年在 Super Girls 演唱會中獨唱演出，備受讚賞。好動外向的 Cheronna，以活潑性格吸引不少支持者。她熱愛運動，尤其是水上運動及馬拉松。她酷愛唱歌及跳舞，經常歌不離口，亦把翻唱喜愛的歌曲放上互聯網，大獲好評。2014 年更參演第一套 TVB 電視劇《女人俱樂部》飾演少時袁潔瑩（即小吱喳），劇裏角色形象鮮明，人氣亦因此急升。近作有其首部演出電影《麻雀王》及香港藝術節街舞劇《炫舞場》。

Cheronna Ng

Christy

Cheronna Ng is the lead vocalist of Hong Kong girl group Super Girls. During 2015 and 2016, her solo performances at Super Girls concerts garnered rave reviews. A passionate dancer and singer, Ng often shares song covers on the internet. In 2014, her break-out acting role as Little Chatterbox in the TVB drama *Never Dance Alone* won her great acclaim. She made her first screen appearance in *King of Mahjong* and participated in the original run of HKAF's "dancical" *Danz Up*.



劉敬雯

鳳尾

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

Lydia Lau

Fung Mei

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



楊樂文

Eric

於 2005 年開始接觸街舞，當中以 locking 最為擅長。於幼年至青年時曾修習跆拳道，令其舞風中帶有與眾不同的勁度及不少高難度動作。於 2013 年，楊樂文更跳入大銀幕，為香港跳舞電影《狂舞派》飾演男主角大學舞社社長 Dave，而廣為大眾認識。

Lokman Yeung

Eric

Since 2005 Lokman Yeung has practiced different forms of street dance, but with a specialism in locking. He also practiced taekwondo in his early years, in turn infusing his dance style with unique power and elaborate movements. In 2013, he played the male lead Dave in the Hong Kong dance film *The Way We Dance*.



黃浩邦

Max

現為亞洲知名 beatbox 藝人，2012 年中國 Beatbox 大賽（設備組）全國第二名，被內地及香港傳媒稱為香港 Beatbox 界領軍人物。2009 年起，先後與不同的歌手及知名藝人合作，如方大同、何韻詩、趙增熹、王菀之、陶傑等。2011 年與香港歌手王梓軒到日本 TBS 全國電視台比賽，打破日本四連勝，被 TBS 電視台稱為「千之聲男」，為港爭光。2015 年正式推出首張個人專輯進軍樂壇。

RX Wong

Max

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



林芷沿

蛋治

2014 年畢業於香港演藝學院戲劇學院，獲藝術學士學位，主修表演。現為自由身演員。畢業後參演劇目包括：香港話劇團《太平山之疫》、《灼眼的白晨》；同流《生生》、《活在香港》、《山羊》（讀劇）；香港藝術節《炫舞場》；天邊外劇場《浮士德》；春天實驗劇團《醜小鴨》；Theatre Noir《我不完美》（粵語及英語）；香港展能藝術會《路一起走》等。

Lam Tze-yuen

Egg Sandwich

Lam Tze-yuen graduated from the HKAPA in 2014 with a Bachelor of Fine Arts (Honours), majoring in Acting. He is now a freelance actor. Professional theatre credits include *1894 Hong Kong Plague* and *White Blaze of the Morning* (Hong Kong Repertory Theatre); *LUNGS, Life. In Hong Kong, The Goat, or Who is Sylvia?* (reading) (We Draman); *Danz Up* (HKAF); *FAUSTUS* (Theatre Horizon); *Ugly Duckling the Musical* (Spring-Time Group); *I'MPERFECT* (Theatre Noir Foundation); *The Path Together* (Arts with the Disabled Association Hong Kong).



陳淑儀

湯烏冬

現為標劇場藝術總監。香港演藝學院戲劇碩士，主修表演，其間赴英跟隨菲臘·高利亞進修演技及研習教學方法。曾為中英劇團（1994 至 1995 年）及香港話劇團（1996 至 2001 年）全職演員。自 2004 年擔任香港演藝學院戲劇學院表演系全職講師。畢業至今，演出作品無數，曾獲香港舞台劇獎包括最佳男配角（喜 / 鬧劇）獎（1994 年《撞板風流》）、最佳男主角（喜 / 鬧劇）獎（1996 年《Miss 杜十娘》及 2001 年《讓我愛一次》）、最佳導演（喜 / 鬧劇）獎（2004 年《老馬有火》）。最近憑 2015 年《天使撻落新·都城》再獲最佳導演（喜 / 鬧劇）獎。

Chan Suk-yi

Udon

Chan Suk-yi is currently Artistic Director of Radix Troupe. He holds a Master of Fine Arts in Drama from the HKAPA, majoring in Acting. He studied acting and teaching methods under Philippe Gaulier. He was a full-time actor at Chung Ying Theatre Company from 1994 to 1995 and the Hong Kong Repertory Theatre from 1996 to 2001. He has been a full-time lecturer at the HKAPA School of Drama since 2004. He has won awards including Best Supporting Actor (Comedy) for his performance in *Naughty Couple* (1994), Best Actor (Comedy) for *Miss Du Shi Niang* (1996) and *Let Me Love Once* (2001) and Best Director (Comedy) for *Oldsters On Fire* (2004) and *An Angel Dumped into New City* (2015) at the Hong Kong Drama Awards, organised by the Hong Kong Federation of Drama Societies.



房倩儀

盈盈

Sandy 媽媽自幼熱愛藝術，學習過多種舞蹈，現於 CCDC 修習拉丁舞。曾參與義工組織，舉辦舞蹈班及「故事姨姨」戲劇等演出，亦曾帶領兩女兒遊走於業餘劇團，參與台前幕後工作，及後加入同流，參與票務及服裝統籌等工作。現為劇場工作者、司儀及手工藝導師。

Sandy Fong Sinn-ye

Ying Ying

A performing arts lover from an early age, Sandy Fong Sinn-ye studied various forms of dance and is currently training in Latin dance at City Contemporary Dance Company. She has held dance classes and performed in storytelling shows for voluntary organisations. Fong's two daughters have also joined her in working in the theatre, in both front and backstage roles. Fong also joined We Draman where she tried her hand at ticketing and costume design. She currently works as a theatre practitioner, master of ceremonies, and as an arts and crafts teacher.

舞者Dancers



陳昭煊
Chan Chiu-suen



王顯聰
“Chung”
Wong Hin-chung



伍美宜
Emily Ng Mei-yee



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Bobby
Lam Yuet-wing



古青雲
“GreenCloud”
Koo Ching-wan



杜聯偉
Allen To Luen-wai

黃逸君

佈景設計

香港演藝學院藝術學士，英國皇家威爾斯音樂及戲劇學院藝術碩士。曾合作的團體包括香港話劇團、鄧樹榮戲劇工作室、神戲劇場及非常林奕華等等。除劇場創作外，黃氏亦曾於 2009 年為文物級酒店 1881 海利公館擔任室內設計。2011 年於英國皇家威爾斯音樂及戲劇學院任職客席講師。2014 年開始於香港演藝學院任駐校藝術家。現職演藝學院舞台設計系講師。

Jonathan Wong

Set Design

Jonathan Wong graduated from the HKAPA and received a Master of Fine Arts from the Royal Welsh College of Music and Drama (RWCWD). He has worked with arts groups such as Hong Kong Repertory Theatre, Tang Shu-wing Theatre Studio, Dionysus Contemporary Theatre and Edward Lam Dance Theatre. In 2009, he designed the interior of 1881 Hullett House, a heritage grade hotel. In 2011, he became a guest lecturer at the RWCWD. In 2014, he became an Artist-in-Residence at HKAPA. Wong is currently a lecturer in the HKAPA Theatre Design Department.

任碧琪

音響設計

畢業於香港演藝學院音響設計及音樂錄音系。參與音響設計：香港藝術節：《炫舞場》、《烏合之眾》；同流：《都市的聲音》、《心靈病房》、《魚躍記》、《活·在香港》；7A 班戲劇組：《弑君義》、《疊配文》；浪人劇場：《縫身》、《搜索達文西》、《暗示》。其他合作劇團：香港話劇團、新域劇團、BHT 劇團、方外無式、偶友街作、捌秋壹、誇啦啦藝術集團等。

Becky Yam

Sound Design

Becky Yam graduated from the School of Sound Recording and Design at the HKAPA. Recent sound design credits include: *Danz Up and The Crowd* by HKAF; *Sound of The City, Wit, Leaping Fish and Life. In Hong Kong* by We Draman; *Macbeth 2.0* and *The Memorandum* by Class 7A Drama Group; and *Sew & Soul, Searching for Da Vinci* and *The Mariana Trench* by Theatre Ronin. She has also collaborated with troupes including HKREP, Prospects Theatre, BHT Theatre, K.O. The Box, Make Friends with Puppet, ONE/EIGHT and The Absolutely Fabulous Theatre Connection.

蕭健邦

燈光設計

畢業於香港演藝學院藝術學士（榮譽）學位課程，主修舞台燈光設計。曾獲香港賽馬會及香港匯豐銀行獎學金分別到英國、北京及上海作學術交流。2005-2006 年度獲校內最佳燈光設計。作品包括香港話劇團《一頁飛鴻》；香港演藝學院《PIPPIN》；iStage《D 之殺人事件》；音樂劇《Songs For A New World》；7A 班戲劇組《大笑喪》；中英劇團《相約星期二》；同流《山羊》；唯獨舞台《DOSG》等。現為自由身舞台工作者。

Leo Siu

Lighting Design

Leo Siu graduated from the HKAPA with a Bachelor of Fine Arts (Honours), majoring in Lighting Design. With Hong Kong Jockey Club and Hong Kong Bank Foundation Exchange scholarships, he has been on academic exchanges to the UK, Beijing and Shanghai. Siu was awarded Best Lighting Design at HKAPA during the 2005/06 academic year. Recent lighting design credits include *Footprints in the Snow* (HKREP); *PIPPIN* (HKAPA); *Murder Code: D* (iStage); *Songs For A New World* (Musical Trio); *The Big Happy Dying* (Class 7A Drama Group); *Tuesdays with Morrie* (Chung Ying Theatre); *The Goat or Who is Sylvia?* (We Draman); *DOSG* (The Only Stage). Siu is now a freelance theatre practitioner.

孫詠君

服裝設計

畢業於演藝學院藝術學士（榮譽）學位課程，主修舞台及服裝設計，在學期間獲頒多個獎學金。近期作品包括：鄧樹榮戲劇工作室《熟女脫獨嘉年華》；香港演藝學院《魔零》；香港話劇團《慾望號難批》；同流《都市的聲音》、《心靈病房》；一條褲製作《父子母女一場》等。

Vanessa Suen

Costume Design

Vanessa Suen graduated with a Bachelor of Fine Arts (honours) in Theatre and Entertainment Arts from the HKAPA, majoring in Set and Costume Design. During her studies, she received multiple scholarships. Recent theatre credits include *The Good-Humoured Ladies* (Tang Shu-wing Theatre Studio); *Morning* (HKAPA); *Roads to Chicken Pie* (HKREP); *Sound of the City and Wit* (We Draman) and *My Dad, My Mom, My Son and My Daughter...* (Pants Theatre Production).

李浩賢 @ L Square

製作經理

香港演藝學院科藝學院獲舞台管理榮譽學士。1997 年獲發獎學金前赴紐約美國歌劇計畫在 American Opera Inc. 實習舞台監督。2001 年榮獲第 10 屆香港舞台劇獎之「優秀青年舞台管理獎」。李氏曾為多個本地表演團體及海外製作擔任製作經理及舞台監督。當中包括：任白慈善基金《帝女花》及進念·二十面體之《半生緣》等。李氏現為自由工作者。

Lawrence Lee @ L Square

Production Manager

Lawrence Lee holds a Bachelor of Fine Arts (honours) in Theatre and Entertainment Arts from HKAPA, majoring in Stage and Event Management. He was awarded a scholarship in 1997 to study Stage Management at the American Opera Project in New York. He was awarded the prize for Outstanding Youth Stage Manager at the 10th Hong Kong Drama Awards in 2001. Lee has worked as production manager and stage manager for various local and overseas productions. Theatre credits include *Princess Cheung Ping* by Yam Kim Fai and Pak Suet Sin Charitable Foundation and *Eighteen Springs* by Zuni Icosahedron. He currently works as a freelancer.

陳嘉儀

舞台監督

畢業於香港演藝學院藝術學士（榮譽）學位課程，主修藝術、項目及舞台管理。於 2014 年榮獲第 23 屆香港舞台劇獎之傑出執行舞台監督獎。最近參與之製作有第 45 屆香港藝術節《紅樓夢》、愛麗絲劇場實驗室《香港三姊妹》、進念·二十面體《佛洛伊德尋找中國情與事》、風車草劇團《北極光之戀》。現為自由身工作者。

Katrina Chan Ka-yee

Stage Manager

Katrina Chan Ka-yee graduated from the HKAPA with a Bachelor of Fine Arts (Honours), majoring in Arts, Event and Stage Management. She was awarded Outstanding Deputy Stage Manager in the 23rd Hong Kong Drama Awards in 2014. Theatre credits include *Dream of the Red Chamber* in the 45th HKAF; *Hong Kong Three Sisters* by Alice Theatre Laboratory; *Sigmund Freud in Search of Chinese Matters and Mind* by Zuni Icosahedron; *Almost, Maine* by Windmill Grass Theatre and *Otello* by Opera Hong Kong. Chan currently works as a freelancer.

黎錦珊

執行舞台監督

畢業於香港演藝學院舞台管理系。畢業後曾任職康文署藝術節辦事處。近期參與製作包括：大細路劇團《多士妹的白日夢》、前進進戲劇工作坊《後殖民食神之歌》、《卡桑德拉 - 表象終結的世界》及再構造劇場《未來簡史》等。現為自由身舞台工作者。

Kathryn Lai

Deputy Stage Manager

Kathryn Lai graduated from the HKAPA, majoring in Stage Management. After graduation, she worked in the Festival Office of the Leisure and Cultural Services Department. Recent production credits include *Toasty's day dreaming* by Jumbo Kids Theatre, *Postcolonial God Of Food* and *Kassandra oder die Welt als Ende der Vorstellung* by Onandon Theatre and *A Concise History of Future* by Reframe Theatre.

陳珮茜

助理舞台監督

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

Keiko Chan

Assistant Stage Manager

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

張詠婷

助理舞台監督

畢業於香港演藝學院學士（榮譽）學位課程，主修藝術、項目及舞台管理。在學期間，曾獲頒滙豐銀行香港與內地學生交流獎學金，到訪北京及天津作文化藝術交流。除學院製作外，近期亦參與不同劇團之製作，現為自由身舞台工作者。

Carry Cheung

Assistant Stage Manager

Carry Cheung holds a Bachelor (Honours) Degree from the HKAPA, majoring in Arts, Event and Stage Management. During her studies, she received the Hong Kong Bank Foundation Hong Kong-Mainland Exchange Scholarships to Beijing and Tianjin for arts and cultural exchange. Apart from HKAPA productions, Cheung has also participated in productions by various theatre companies. She is currently a freelance theatre practitioner.

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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+
香港原創作品
original local works

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

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

在過去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

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、
委約和製作原創作品、策劃加料節目及培育年輕觀眾。您的捐款將會投放在
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Launched in 1973, the Hong Kong Arts Festival is dedicated to staging high
quality performances, commissioning original creations and reaching out to
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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.

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

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