

esplanade

Huayi
Chinese Festival of Arts

港式歌厅秀
A MULTILINGUAL HK STYLE CABARET

LAU ZONE 捞松

HONG KONG 香港



Anna Lo
卢宜均



Rick Lau
刘荣丰

27 & 28 Feb 2026

Fri, 7.30pm | Sat, 3pm & 7.30pm • Esplanade Recital Studio

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 4,000 live performances and activities presented by Esplanade, its partners and hirers. As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on *Esplanade Offstage*, an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. TECL received the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, the Charity Transparency Award from 2016 – 2023, and the Charity Transparency Dedication Award in 2024. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a guide/assistance dog friendly centre.

TECL receives funding support from Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

Visit [Esplanade.com](https://www.esplanade.com) for more information.

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FESTIVAL MESSAGE

Dialects and dynasties—lately these are two aspects of Chinese culture and history that I find myself drawn to. The first has always brought a feeling of warmth and fondness, connecting me with my Hokkien roots. The second is something I have become interested in, through podcasts on the rich history of China’s dynasties.

Both have provided inspiration for the programming of *Huayi – Chinese Festival of Arts*, which will be held from 27 Feb – 8 Mar 2026. Audiences can expect legends told through different art forms at the 24th edition of the annual festival, which continues to feature the works of top-notch Chinese artists from around the world and Singapore.

Our opening show in the Esplanade Theatre, ***Deling and Cixi***, marks the first time that one of the imperial courts of China—in this case the late Qing dynasty in all its tumult—will be brought to life at *Huayi*. The riveting portrayal of the likes of Empress Dowager Cixi, Emperor Guangxu and the western educated Princess Deling, living in a time when the seeds of change were blowing fervently through the country, was written by the much-feted Chinese playwright He Jiping. This version that we are presenting has toured widely across China to much acclaim since its premiere in 2019.

We are also presenting a living legend, the award-winning Taiwanese actor, King Shih-Chieh in *Le Père (The Father)*. If you have witnessed his splendid performance in *Tuesdays with Morrie* on the Esplanade theatre stage in 2024, you will believe me when I say there will be no one in the audience who is not moved at the end of *Le Père*. Created and staged by the acclaimed Shanghai Dramatic Arts

Centre, the show is an ingenious yet deeply affecting adaptation of French playwright Florian Zeller's celebrated play about the physical and emotional world that people with dementia and their caregivers live in.

In addition, the festival will present a concert that looks at the many facets of Sun Wukong, the legendary great sage of heaven. We are stoked to work again with the Singapore Chinese Orchestra on ***Wukong's 72 Transformation***, which promises to be a feast of traditional Chinese music, multimedia projections, puppetry and storytelling.

Folk tales and legends of the region are often mined by artists to create new content for the stage. We are presenting two markedly different productions inspired by such tales. Sun Son Theatre from Taiwan is presenting ***A Little Goes A Long Way***, a tale for the little ones and families, inspired by familiar folk tales that speak about resilience and grit, which are important traits for little ones to pick up.

For the first time in *Huayi*, we are co-commissioning a new work with the Taipei Performing Arts Centre entitled ***Tall Tales: Bananas and Ang Ku Kuehs***. One look at this title and you know you will be in for an absurd and gratifying ride. Taking inspiration from folk tales in the region, this work is co-produced by The Finger Players of Singapore and Shakespeare's Wild Sisters Group of Taiwan, and co-written and co-directed by Oliver Chong (Singapore) and Wang Chia-Ming (Taiwan).

Another first for *Huayi* is a science fiction story on stage. Originally written by Japanese playwright/director Tomohiro Maekawa, and now reinterpreted by award-winning Taiwanese theatre director Tora Hsu, ***The Sun*** is a gripping work set in a post-apocalyptic world fractured by bioterrorist attacks, which is so prescient for the times we live in.

Coming to *Huayi* for the first time is veteran Hong Kong choreographer and dancer Mui Cheuk Yin, who will be presenting a unique, tender yet moving dance work, ***Diary VII • The Story Of.....*** Based on her experiences rescuing stray cats in Hong Kong, the work ruminates on issues of home and diaspora.

We are pleased that the multi-talented Anna Lo and Rick Lau from Hong Kong will return to *Huayi*, having performed *Tri Ka Tsai – A uniquely trilingual Hong Kong cabaret* to sold-out crowds during the festival in 2023. I love to hear Chinese dialects being spoken in Singapore, and every time I hear someone speak Hokkien, it instantly brings to my mind an image of my smiling Ah Ma who only spoke Hokkien. And like many in my generation, my fondness for Cantonese came from being immersed in Hong Kong's television serials, movies and Cantopop while growing up. While the younger generations may not have many opportunities to learn to speak dialects these days, I do hope they will have fun at the second instalment of the three-part cabaret series, ***LauZone – A multilingual HK-style cabaret***. This work is a musical love letter to the many languages and dialects spoken in Hong Kong and about finding one's roots.

Returning to the festival too is ***The Freshman***, Singapore's beloved Mandopop duo who are celebrating 15 years of music, friendship and growth. We are grateful to have played a role in their development

and it is our pleasure to work with them again to present a full concert by this effervescent and irrepressible duo. Other music acts we are presenting during the festival include the famed Chinese post-rock band, **WANGWEN**, along with two Taiwanese indie musicians, **YELLOW** and **Crispy**.

In addition to performances, the second edition of ***Huayi Dialogues*** is back, and we are looking forward to illuminating conversations with the featured artists.

Finally, *Huayi* seeks to put the ‘festive’ in ‘festival’. We are grateful to our audiences who celebrate Chinese New Year with us at *Huayi* every year, and we would like to take this opportunity to wish everyone a bounteous year ahead.

Our heartfelt thanks also go to our Principal Sponsor **Knife Cooking Oil** and, Supporting Sponsors **Berries 百力果** and **Singapore China Baijiu**, as well as **Polar Premium Drinking Water** for their support.

And since it’s the Year of the Horse, we wish that everyone who comes to Esplanade will immediately be blessed with good luck and health, and prosperity! (“艺”马当先, 万马奔腾!) May you also find no shortage of connections with history, heritage and all manner of legends in the process.

Delvin Lee

Senior Producer, The Esplanade Co Ltd
Huayi – Chinese Festival of Arts

ABOUT THE FESTIVAL

Launched in 2003 during the Chinese New Year, *Huayi – Chinese Festival of Arts* was introduced as one of three annual cultural festivals at Esplanade – Theatres on the Bay celebrating Singapore’s multicultural heritage.

We aspire to make *Huayi* the pinnacle festival for Chinese artists, and to be internationally recognised for it. Through commissions, co-productions, presentations and showcases, *Huayi* enables audiences to experience some of the most dynamic forms of artistic expression by Chinese artists.

Huayi introduces our audiences to works that reveal the unique individual voices of Chinese artists, and as a multi-genre arts festival, the works curated for each *Huayi* range across a wide spectrum, from the traditional to the contemporary, the mainstream to the cutting-edge.

We are committed to promote and preserve the beauty of the Chinese language and culture, expressed through the performing arts, as a way for Singaporean Chinese to connect with their roots.

Huayi is dedicated to working with Singapore artists and making them known to an international audience as well, by fostering collaborations or partnerships with arts centres and arts festivals.

Over the years, we are humbled and yet also heartened that *Huayi* has grown into one of the most warmly embraced arts festivals in Singapore, and a sought-after platform for Chinese artists all over the world.

And as it takes place during the Chinese New Year, we celebrate the occasion with an inspiring and exciting line-up of arts programmes, both paid and free. We invite people from all walks of life to come enjoy and participate in our programmes, and we hope that they will encounter much inspiration and positivity so as to start the year on a cheery note.

PRINCIPAL SPONSOR MESSAGE



Knife brand is a household name in Singapore, synonymous with wholesome family cooking since 1948. With its unique peanut aroma and proprietary blend, Knife brand cooking oil is the perfect cooking aid that brings families together around the dining table, especially during the festive period.

As part of our continuous support for the arts and culture, Lam Soon's Knife brand is proud to maintain our longstanding partnership with The Esplanade and *Huayi – Chinese Festival of Arts*, as the Principal Sponsor for 8 consecutive years. We hope you will enjoy the festival this year.

We wish you and your family Happiness and Prosperity in the Year of the Horse.

A handwritten signature in black ink, appearing to read 'Whang Shang Ying'.

Mr. Whang Shang Ying
Executive Chairman
Lam Soon Singapore Pte Ltd.

COMPOSER'S NOTE

An Asian face in America, an Asian face in Australia, an Asian face in Canada... I don't profess to fully relating to the Asian-American experience—I only lived there as a student after all. I always knew where home was, where I was really really from, where my people were from, so there's definitely much more Asian there than American. But live there I did, and for quite a long time too. People would always ask where I was from, "Hong Kong" I'd say. "Oh that's really cool!" And if I didn't get the "So what's it like in Japan?", I'd almost inevitably get the "But you don't have an accent!" And then I'd have to go into my life history of spending lots of time with relatives in the States, the novel idea of international schools (an American high school in Hong Kong, what what?), going to college in Boston, etc etc. Or I'd get lazy and just say "Oh really? Nah, I actually do have an accent if you listened closely enough". So I do sympathise with Asian Americans who always have to answer questions about where they are from, no but where they are really really from, no where their people are from, and this got me thinking about where I am really really from.

Most people from Hong Kong aren't originally from here, or their people weren't, but by now a lot of us are 3rd, 4th or even 5th generation Hong Kongers, and it's only natural that we feel this is home. History however doesn't stop with you, or your parents, or your grandparents. It extends as far back as, well, as it extends, so how far back should one trace one's roots? Like a lot of people of my generation, I have never lived in either of my ancestral hometowns, so my only tangible connection to my roots are whatever family customs we still maintain, and perhaps a little more tangible, the hometown dialects that the older generations spoke.

I understand a bit of Shanghainese through my maternal grandmother, and though I can't speak it, this iota of understanding has already been enough for me to always feel a little bit of kinship or familiarity with new Shanghainese friends I meet, or people of Shanghainese origin. I wonder, with Hong Kong being such a come-and-go kind of city, and especially now with so many people moving away, how they all think of their roots. Will Hong Kong remain a constant and vivid spot of light on their radars? Or will it become a distant memory of some faraway ancestral hometown in less time than they think? What about Cantonese, will it take only one generation for it to become some barely spoken ancestral hometown dialect? Will their children, who now grow up likely speaking any number of Western languages or Putonghua, will they think of Cantonese the way I think of Shanghainese? And when their now fully Asian-American, Asian-Australian, Asian-Whatever children's children inevitably decide to visit Asia and search for their roots, where and how far back will they go? When your hometown, your parents' hometown and your ancestral hometowns are all different places, where are you really, really from?

Anna Lo

Co-creator, Composer, Text and Performer

SYNOPSIS

"Where are you from? Where are you REALLY from?"

This trivial bit of information seems useful only while filling in application forms. However, what else does our place of ancestry represent? Other than a few slang words, Hong Kong people are all but detached from the dialects spoken fluently among older generations. To tackle this bittersweet relationship, the multi-talented Anna Lo and Rick Lau present *LauZone* — a poignant yet playful cabaret examining the rich variety of Chinese dialects, our ancestral roots, and the process of finding home. As the second instalment of a Tai Kwun commissioned three-part cabaret series exploring unique Hong Kong stories (Part 1: *Tri Ka Tsai*, Part 3: *The Farewell Comeback Tour*), the premiere of *LauZone* in the 2021 *Tai Kwun SPOTLIGHT: A Season of Performing Arts* was a sold-out and much-praised success, with Rick Lau nominated for Best Actor at the 13th Hong Kong Theatre Libre Awards in 2022.

Lau Zone is a Cantonese colloquial term describing non-Cantonese natives, which essentially includes most Hongkongers of previous generations, most having been immigrants to the city. Get ready for a euphony of dialects (e.g., Teochew, Shanghainese, Taishan), original music, and laughter as Rick Lau and Anna Lo shine in a cabaret show paying tribute to the lives and memories of the melting pot known as Hong Kong and the city's collective roots and inherited legacy.

(1hr 10mins, no intermission)

Performed in Cantonese, English, Mandarin and some Chinese dialects such as Teochew and Shanghainese with English and Chinese surtitles
This performance contains some mature content.

SONG LIST

Nursery Rhyme (1)

In the Zone

Glass Menagerie

Cow's Tears

Nursery Rhyme (2)

True Bias

One Way Ticket

Where Nobody Knows My Name

I Spy With My Slanty Eyes

Men are Birds, Birds are Men

Made in Hong Kong

Nursery Rhyme (3)



Nursery Rhyme (1)

Music and arrangement by Anna Lo

Lyrics: Traditional Shanghainese

(In Shanghainese)

On the hill lives a tiger, a fierce beast indeed
We build a cage to stop his wicked deed
But the cage breaks down, the tiger flees town
To Nanjing he bounds, to Beijing he's found
Buys a sweet treat to sink in the river
Munch munch, the huqin sings with a shiver
Dips it in the water, see it shiver
Munch munch, the huqin sings with a quiver

In the Zone

Music and arrangement by Anna Lo

Lyrics by Leung Pak Kin

Got hustle? Then trade your soul
Chaoyang's got grit, Haifeng calm
and control
Lift some rice, hit the dai-pai-dong till
the cups run dry
"We'll fight to succeed" – our battle cry

Shanghai folks—our lingo sounds
so fine
Even if we're broke, we've got to
look divine
"Two-fifty," quick with numbers,
sharp as a knife
Kings of North Point—mahjong for life

One rice, hundred faces in this
crowded plot
"LauZone" brothers grinding hard,
Teochews hit the top
North Point packed, Fujian gangsters
run the streets
Day after day, year after year,
all hustling for the meat

Fujian, Zhongshan, and Hoklos collide
Northerners, Hakka, Cantons
side by side
At Chung Yeung, tombstones tell tales
Hong Kong's Babel tongues
erase divides
Swear words fly like native spice
Indigenous clans brawl through Sheung
Wan nights
Through sweat and heat, just to
eat two meals, right?
LA LA LA

Swear oaths with chicken blood,
coolies brawl and swear brotherhood
Stare down the Shandong cops,
handcuffed and hauled off,
they get you good
Dapper suits and slicked-back hair,
lard to soy sauce stains, the
Shanghainese reigns
Plastic flower factories, no waste all
gains, the Li's hop on the IPO train

Sugarcane-chewing on the curb,
wallets running thin,
pawnshop debts begin
LauZones toiling, hustling, now rich
tycoons who hid their hungry grins
LauZones, half a life of struggle,
at last you rise and win
Feed the clan with canned goods in
tins, then journey home to scratch their
mongrel's chin

Resettlement blocks – petty calculations
under fluorescent lights
All just to earn two copper bites

Fujian, Zhongshan, and Hoklos collide
Northerners, Hakka, Cantons side
by side
At Chung Yeung, tombstones tell tales
Hong Kong's Babel tongues
erase divides
Swear words fly like native spice
Indigenous clans brawl through Sheung
Wan nights
Through sweat and heat, just to
eat two meals, right?

A meal's a meal, make do with what
you've got
Laugh together, stay hardy here and
you've got a shot
Can-do spirit, share hardship,
make coin together, split profits
(A meal's a meal, make do with what
you've got)
Bring home the bacon, comrade,
I know where you're coming from
(Laugh together, comrade, I know
where you're coming from)

Fujian, Zhongshan, and Hoklos collide
Northerners, Hakka, Cantons
side by side
At Chung Yeung, tombstones' been
telling tales
We're all Hong Kong bumpkins
No more divides
Curse-filled banter, ancestral
bragging rights
Indigenous clans brawl through
Sheung Wan nights
Through sweat and tears, for your
blood you fight
Just to eat two meals, right?
LA LA LA

Glass Menagerie

Music and arrangement by Anna Lo

Lyrics by Leung Pak Kin

Lions roar with regal might, you just roll
your eyes
Black apes in midnight coats, you call
them “coal” in scorn
Pythons never needed arms, you mock
their limbless plight
Legless serpents still cruise the earth—
Huh!

Hippos bathing in the mud, you smear
their joyful stains
“Caw-caw-crows, now shut your
beaks!” Roosters silenced mid-refrain
Why call every creature wrong?
The turtle’s pace you blame oh no
Playing judge with every breath,
your verdicts drown me in shame

Glass hurts where it scars
Glass chokes what it mars
You treat my soul as comedy, your
whispered jabs imply I’m flawed
Glass stings when no one sees
Needle-pricks beneath the breeze
Two words spark your ridicule, you
squeeze me dry and still applaud
Backhanded digs that never stop—
Cold sweat drips where laughter dropped

Wild boars bare their primal rage,
you scoff at nature’s craft
Pug-dogs wear their ink-stain smiles—
strange becomes the norm at last
Bald eagles hatched without their
crown, this killer’s never lonely:
oh yeah
Elephant trunks stretch to the sky—
thick and long since ages past

Glass hurts where it scars
Glass chokes what it mars
You treat my soul as comedy, your
whispered jabs imply I’m flawed
Glass stings when no one sees
Needle-pricks beneath the breeze
Two words spark your ridicule, you
squeeze me dry and still applaud
Backhanded digs that never stop—
Cold sweat drips where laughter dropped

Turns out we joke cos we want to laugh
The whole zoo’s laughing, so go ahead
and laugh
We all jest without malice here—
(The zoo with the peaceful atmosphere)
The whole zoo’s laughing,
at the clichéd and hackneyed
(Each beast fulfils its sacred track, see?)

Glass heals where it broke
Glass cools the rage you stoke
Winds blow past your petty jabs—
at Tam Jai aunties, Indians you roast
Glass mends with clearer sight
No mouth holds virtue right
Speak your trash, call swine in gowns
Watch me smile at your hollow boast,
laugh until you’re dead
And the world stops butting heads
With your tired jokes even you’re done
Speak freely, glass can’t block the sun!
Laugh so hard you can’t see
Laugh till your voice breaks,
set laughter free!

Cow's Tears

Music and arrangement by Anna Lo

Lyrics by Leung Pak Kin, Rick Lau

(In Teochew)

Ah Cow, why tears down your face?
Hush now, I won't strike your hide
Ah Cow, heed my embrace;
Weep no more— I'll hold you tight

(In Cantonese)

Time weaves through rapids, lost
thread by thread
Chasing moments that flee ahead
Time sweeps like wind,
dawn-to-dusk flight
Tears seep into wind, dissolving
from sight

Past travellers' footprints in the clay
Rice fields born from yesterday
Tracks we left where mud met
our tread
On we walk— I have heard it said

Time at last returns to the source
Shadows formless in the void, end their
course
Time at first slipped through our hands
One dream gone— age cracks like
drought-struck lands
Oh...

No tear-stained vines where melons climb
Tears fall for sacrifices made
Every soul leaves prints behind
Karma speaks— the truth I find

Time, seems real, on cycles spun;
Waterwheel churns to sea begun
Time, seems false, plows earth's curve,
so it seems
Grace, kindness, we'll meet again in the
other dream

(In Teochew)

Ah Cow, still shedding tears?
Your toil now finds reprieve
Ah Cow, banish your fears; I'll treasure
you, my precious, believe
Weep no more— I'm here, I won't leave

Nursery Rhyme (2)

Music and arrangement by Anna Lo

Lyrics by Chris Shum

(In Cantonese)

Silly times, potato hides

Witchy granny's by your side

Daddy, mummy, friends around

Brothers, sisters all around

No charm can save your skin

La-di-da, don't waste your breath

Feeling low, don't drift so fast

Skip your books — you'll come last in class

True Bias

Music and arrangement by Anna Lo

Lyrics by Leung Pak Kin

Silent needles gather, in palms become
a dancing blade
Twisting through the cloth's embrace,
deft hands transmute to cape cascades
Curves emerge, draped to praise each
contour's might
Under spotlights, all behold—
delicate grace claims centre light

Cherished most: the master's art
here blooms
Centred, balanced—
East-West wisdom looms
Cherished more: mastery and brand
new sparks
Bespoke or replacing parts
Craftsmanship in every dart

Blade aligns the grain in flight, nimble
thread through fingers streams
Unseen skill like swordplay flows,
moonlight gleams
Needle shifts, new forms arise,
inch by inch it climbs
Divine cut unfolds— beauty chimes
Like a waltzing lord in his prime
Rules and rites spin through the loom,
twist through time
Carving scriptures into cloth— sublime
Each stitch a thousand lives

Stitch by stitch, line by line
Button's notch, fits the soul within
Subtle angles, cloth divine
Suit's spine

When markers shift,
renewal's path remains
But threads rebel against old chains;
Footwork turns— departs the frame

Regret may stir: East-West tides collide
Upending centuries of pride
Unease may rise: roles we put on
Self-designed styles are best to don

Blade aligns the grain in flight,
nimble thread through fingers streams
Unseen skill like swordplay flows,
moonlight gleams
Needle shifts, new forms arise,
inch by inch it climbs
Divine cut unfolds— beauty chimes
Like a waltzing lord in his prime
Rules and rites spin through the loom,
twist through time
Carving scriptures into cloth—
this thread sublime
Old and new combines

Opposing stitches hold the cloth
How to cut through push and pull?
Fabric splits the self in two
Clutch the past or rend it new?
Which thread is mine?
The crossroads blues

Grain reversed by shifting air—
tailor's mind anchors here
Lifelong thread through spirals winds—
year by year
Boundless cloth still breathes alive
Devotedly, drapes the soul you bear

Stitch by stitch, line by line
Button's notch, fits the soul within
Subtle angles, cloth divine
Suit's spine holds tomorrow's heritage

One Way Ticket

Music and arrangement by Anna Lo

Lyrics by Chris Shum

With my bags, I fly afar beneath night's sky
With parting's pain, I watch memories
drift by
Emotions guide this flight,
though words won't start
Climbing through the dark, ten thousand
glimmering homes ignite my eye

At gatherings they count my deeds—
wrong and right
Mention how clashes with someone
caused goodbyes
How many stayed through mocking and
the fights?
Speaking of months gone by, and who
took flight

Forgot how I said farewell; did I mention
tomorrow's view?
Just knowing future meetings won't be
easy to pursue
That night we drowned in drinks as
hours crept by
Laughed wildly, knowing there is no
next time

Watching half my friendships fade away
This map shows worlds where
I must roam
Rude jokes from mates help us cope
Masking that time won't bring us back
this way

With my bags, I fly afar beneath night's sky
With parting's pain, I watch memories
drift by
Emotions guide this flight, though words
won't start

Climbing through the dark, ten thousand
glimmering homes ignite my eyes

Always assumed we'd meet again,
how could I've known
That was goodbye?
Ticket in hand, I lie alone
This sleepless night recalls the toast
we made that night

Said farewell to bonds that used
to bind
Before words fade, I'll change my tone
Once tourists hurrying through sights
Now luggage in hand, in foreign lands
I roam

Through ink-black night my journey takes
its course
With parting's pain, I watch memories
drift by
Emotions steer this flight, though words
stay tied
Climbing through the dark,
ten thousand homes ignite these
burning eyes

Laugh and say: "Today I leave"
"Fly away and relocate"
Gulp down the wine to sleep
Bid farewell to today, build new homes
far away

Today I fly beneath night's sky
With my bags, but can't leave
all my past behind
The future's unknown, no words suffice
No return flight—onwards I stride

Where Nobody Knows My Name

Music, lyrics and arrangement by Anna Lo

Will the grass be greener on the
other side?
Will the air be sweeter on a summer night?
Will the moon hang higher?
Will the sun shine brighter?
Will I see you and me with different eyes?

Will the spring in my step be
any springy-er?
Will the thoughts in my head be
any think-y-er?
Will I see out further?
Will I hear more colors?
Will the new words flow like the
Yellow River?

I'm gonna go go go where nobody
knows my name
Be that so and so with everything to gain
And we'll go rock and roll across the
new terrain
How great it would be to see a new
reflection looking back at me

Will they see what I see,
what the future holds?
Will they take what I give?
How will it all unfold?
I can see the dreams right there
Hopefully they're not nightmares
'least I hope that's how everything will go

Is the road less travelled really
the way to go?
Is it right up my alley?
Does it float my boat?
Will it be smooth sailing?
Or a bump in the road?

Have my feet on the ground I won't let
them get cold

I'm gonna go go go where nobody
knows my name
Be that so and so with everything
to gain
And we'll go rock and roll across the
new terrain
How great it would be to see a new
reflection looking back at me

I'm gonna go go go where nobody
knows my name
It won't be the same
I've everything to gain
And we'll go rock and roll and sing a
new refrain
How wonderful it would be
To have more than one of me
How great it would be to see a strange
reflection looking back at me

Is the road less travelled the way to go?
Is it right up your alley?
Does it float your boat?
Will it be smooth sailing?
Or a bump in the road?
Jumping ship's a no
We're in the same boat
Gotta get the show on the road

I Spy With My Slanty Eyes

Music, lyrics and arrangement by Anna Lo

I spy and I spy with my slanty eyes
I see through all your lies
I spy and I spy with my canny eyes
Baby, I see right through your disguise

I spy and I spy with my slanty eyes
I see through all your lies
I spy and I spy with my canny eyes
Frankly I see right through
I know Kung Fu
Don't take me for a fool
I see right through your disguise

Men are Birds, Birds are Men

Music and arrangement by Anna Lo

Lyrics by Rick Lau

(In Teochew)

Little Stinker, oh little Ah-Wing
Silky hair, red bum, cute little thing
Scythe the weeds with Ah Cow, climb peaks high
Raised chicks from frail to stout nearby
Today here, tomorrow there
Men are birds, birds are men

Chicks at home face hungry days
Flight abroad brings fortune's blaze
"Clever scholar!" praises rain
Wed fine wife, laugh through joy and pain
Today here, tomorrow there
Men are birds, birds are men

Eaves drip rain, each drop its course
Not one beat missed from nature's source
Ancient words on paper trace, wisdom flows, wisdom flows

Don't be stingy with food, don't squander money
Guard your health, that is key
If your foot never hurt, you can't know foot pain
On a lucky day, take me away
Today here, tomorrow there
Men are birds, birds are men

Made in Hong Kong

Music and arrangement by Anna Lo

Lyrics by Leon Ko

The Harbour recounts stories through
history's gaze
Warships docked at Possession Point
through haze
Junks sang twilight lullabies in
Deep Water Bay
Prayers for storms to pass,
for a clear day

Tsim Sha Tsui forgot the battles bled
Peace paved new roads where silence
softly tread
Star House sees no starlight overhead
Only neon oceans, vast and bright
Flooding your face with electric light

From Walled City's alleys,
dark and deep
Now children chase and romp with glee
Half-buried stones at South Gate
still weep
Witnesses that never rest, memories
they keep

Buddha on weekdays,
Sunday pews we find
"Faith, Hope, Love" cross troubled
seas of mind
Fortune-tellers chase what fates
unwind
Just bless me with good fortune—
Who cares which doctrine

Dumplings, sushi, toast, drunken crabs
we crave

Each flavour finds fans who fiercely rave
All my labour just to feast in delight
Mountains or valleys
Feed the hungry belly!

Rich or poor, it matters not
Chaos or calm—your unique plot
You'll find your lot
Leave footprints nowhere else begot

Grind on—on what dreams rely!
Heaven sees all sweat applied
Clash of cultures
Time and tide
Torrents of our story, flowing wide
Grit against steel—typhoons defied!
Join hands—will our work abide?
Who drowns buried in the swell?
Who stands when the floodgates fell?
Is there an answer truth can tell?

Moonlit toil still feels worthwhile
When comrades share the journey's mile
At Lion Rock, old partners reconcile
Oceans apart—yet farewell's smile
Brings peace across the dial

Rich or poor, it matters not
Genius or fool—your destined slot
You'll find another's matching trod
Harmonizing song

Grind on—on what dreams rely!
Heaven sees all sweat applied

Clash of cultures
Time and tide
Torrents of our story, flowing wide
Grit against steel—typhoons defied!
Join hands—will our work abide?
Who drowns buried in the swell?
Who stands when the floodgates fell?
What's the answer, who can tell?

Remember—precious things soon fade
Hold them close before they're unmade
Remember—sunset's gold arrayed

Create a new—what's made in Hong Kong
Our lives—the roles we played
Scars displayed
Mud on faces
Only through trials is comfort laid
Roses bloom—hope's crusade!
Tempered steel—no matter pain paid
Every soul needs solace found
From wilted roots, new life's arrayed~
Greet the dawn's triumphant ray

Did we watch fireworks paint the bay?
Swear “only you” in love's display?
Recall Repulse Bay's first June day?
Did we buy blooms in Flower Market's maze?
Ride the red minibus through midnight haze?
Seek fortune-tellers in Temple Street's alleyways?
Walk home clinging in farewell's daze...

Still hear that old song's wistful sigh?
“Hope to meet when time slips by”
Time flows—but old songs never die

Nursery Rhyme (3)

Music and arrangement by Anna Lo

Lyrics by Anna Lo, Chris Shum

(In Mandarin)

Don't fear—scale the wall, start your climb
Nerd or ace—own your space, leave doubts behind
Bet on your pride, who cares what they grade?
Stand out from the race like life's cheat code played

(In English)

The apples say goodbye
On the grass they lie
Will they travel far and wide?
Don't you know how? Don't you know where?
Don't you know who? Don't you know why?
Don't you know that underneath the apple tree
Down and down these roots they reach
Deep under the grass so green,
Lies the answers, lies the key

(In Cantonese)

No charm can save your skin. La-di-da, don't waste your breath

(In Shanghainese)

Dip it in the water, see it shiver
Munch munch, the huqin sings with a quiver

CREATIVE AND PRODUCTION TEAM

**Co-creator, Composer,
Text and Performer**

Anna Lo

**Co-creator, Text and Performer
Text**

Rick Lau

Leon Ko, Leung Pak Kin,
William Ng OFM, Chris Shum,
Tony Taylor, Yan Tung

Musicians

Ming Chan, Eric Chong,
Rebecca Li, Antonio Serrano Jr.,
Victor Tsang

Lighting Designer

Mak Kwok Fai

Sound Designer

Ha Yan Pui

Associate Sound Designer

Chow Tak Hei

Sound Engineer

Li Edan

Surtitles Operator

Quek Yee Kiat

Production and Stage Manager

Yuen Kin Man

Producer

Cheng Sin Tung

With The Support Of



The Hong Kong Arts Development Council supports freedom of artistic expression. The views and opinions expressed in this project do not represent the stand of the Council.

ANNA LO

Co-creator, Composer, Text and Performer

Anna Lo is a composer, songwriter, arranger, pianist, conductor and an a cappella artist. She graduated from Massachusetts Institute of Technology and Berklee College of Music, majoring in linguistics and music. While she grew up in the Central District of Hong Kong, her parents' families are from Zhongshan and Ningbo. Her favourite dishes from her hometown are Shanghai rice cakes and braised wheat gluten. A unique tradition of her family is to switch on all the lights at home when the clock strikes twelve on the eve of Chinese New Year.

She remembers these phrases in Shanghainese:

1. 啥物事? (What is this?)
2. 阿拉弗要 (I don't want it)



RICK LAU

Co-creator, Text and Performer

Rick Lau was trained in Music Theatre at the National Institute of Dramatic Art, Australia (NIDA). He is of Teochew descent and grew up in Lower Ngau Tau Kok Estate, Kowloon. His favourite Teochew dishes are Teochew braised duck (卤水鸭) and sweet yam paste (芋泥). A unique tradition of his family was to seek advice from Wong Tai Sin Temple's fortune sticks on every family decision, from starting a business to immigration and even the right boyfriend for his sister. Rick has never been to his hometown, but he remembers his family used to send money and clothes back to Teochew every Chinese New Year.

His favourite Teochew phrases are:

1. Paa3 Saa3 Nia4 Si4
(乱噏廿四 Nonsense)
2. Dam3 Baai2 Zi3
(白痴仔 Idiot)



PRODUCTION TEAM

Leon Ko Text

Leon Ko is a Hong Kong composer who graduated from New York University's Tisch School of the Arts. While he grew up in Wan Chai, his parents are from Guangdong Panyu and Huaxian. He likes Chinese fried dough sticks, which he reckons are food from his hometown. And at least he hopes they are.

Leung Pak Kin Text

Leung Pak Kin is a lyricist. His father is from Taishan and his mother descends from indigenous inhabitants of Stanley. His favourite dish from his hometown is yellow-eel rice. His whole family has been to their hometown once and discovered that his family ancestral house is next to Tony Leung Chiu Wai's.

William Ng OFM Text

Brother William Ng OFM is a Franciscan Friar. After gaining a degree in Religion and the Arts from Yale Divinity School and a Certificate of Advanced Graduate Studies in Expressive Arts Therapy from European Graduate School, he now provides spiritual direction and workshops, for both groups and individuals, exploring the interface between the artistic process and Franciscan spirituality. He grew up in the forgotten neighbourhood of Gooseneck Bridge. His paternal home county is Taishan and maternal home county is Zhongshan, although both parents were born in Hong Kong. His favourite home food is Hong Kong steamed rice rolls.

The only vernacular phrase he knows is *zaam-tau-gwai*.

Chris Shum Text

Chris Shum is a celebrated lyricist with works spanning musicals, plays, movies, television dramas and pop music. While he grew up in Sham Shui Po and Tiu Keng Leng, his parents are from Guangdong Shunde and Nanhai. His father's salt baked chicken is his favourite hometown dish. He had once gone back to his hometown via a goods wagon.

Tony Taylor Text

Tony Taylor was born in England in 1947. His father was called Tom and was born in the same county as him, Lancashire. His name is derived from the French "tailleur", meaning tailor, and in the next life that is who he would like to be. His mother, Pat, was born in London, a completely different world to Lancashire. When his parents met, they hated each other and so they got married and had him.

Tony was 12 when his parents decided to leave England and start a new life in Australia—you can decide where he grew up. He hated Australia when he got there because on the first day of school, the big boys flushed his school cap down the toilet. But now he loves it because he grew up.

His favourite English dish is meat and potato pie. He also likes the phrase "put wood int 'ole" which means, "close the door".

In England, on New Year's Eve, the person with the darkest complexion has to walk into the house and enter, on the stroke of midnight, carrying a lump of coal.

He has been back to England but it is a foreign country to him now. He does not belong, and does not want to belong.

Yan Tung Text

Yan is a researcher and theatre practitioner. He was born in Jiangxi Nanchang. His father migrated from Nankang to Nanchang when he was 7. Since his grandmother did not let him speak in Hakka dialects, he was forced to learn Chang-du Gan (Nanchang dialect). However, most of the time his parents and Yan communicate in Putonghua. Yan can now speak Cantonese better than Chang-du Gan, but understands Chang-du Gan better than Cantonese. His favourite hometown dishes are Nanchang mixed noodles and soup cooked in pottery jar. Yan has not been back to his hometown for several years.

Ming Chan Bassist

Ming Chan studied at Players School of Music in Florida and with some local Hong Kong private teachers. He grew up in Mongkok; his grandparents are from Bao'an of Guangdong province. His favourite hometown food is salt baked chicken (盐焗鸡). He seldom visits his hometown but he remembers his father would ask him to sleep earlier by saying “做石睡目” which means “早些训觉”.

Eric Chong Guitarist

Eric Chong studied at Prins Claus Conservatory in Groningen in the Netherlands. He grew up in TaiKoo, and his parents are from Xiamen. His favorite hometown food is Satay noodles (沙茶面). He does not know much about his ancestral dialect even though he used to visit his hometown a lot when he was a child. The phrase he remembers the most is *jia beng* (食饭) which means “to eat”.

Rebecca Li Cellist

Rebecca Li graduated from Conservatoire de Bordeaux Jacques Thibaud and The Hong Kong Academy for Performing Arts. She is active in the local Hong Kong music scene and takes part in a variety of performances. She grew up in the Southern district, and her parents are from Zhongshan and Dongguan of Guangdong. Her favourite hometown food is Dongguan's longan. She has yet to visit her hometown.

Antonio Serrano Jr. Drummer

Antonio Serrano Jr. is an active session drummer in the Hong Kong local scene. Born in Hong Kong, his father is a Filipino musician who has worked with jazz groups and big bands in the Hong Kong hotel scene since the '70s. Antonio developed most of his skills as a church musician playing different musical instruments. He was sent to the Philippines, to a village called Camachile in the province of Bataan from kindergarten to Grade 4 due to his parents working at night and no one being able to take care of him. From Primary 4 onwards, he came back to Hong Kong to study. They lived in Austin Avenue, Tsim Sha Tsui. His favourite hometown food is seafood, including crabs and shrimps, as his hometown's means of income is fishing. Every village and town in the Philippines has their own festival called Fiesta, which is held every year. It is a religious celebration in honour of that village's patron saint. His village Camachile's patron saint is St. Raphael. He knows the main dialect, Tagalog, the same as most Filipinos.

Victor Tsang Guitarist

Guitarist Victor Tsang first picked up the guitar at the age of 12. He furthered his studies at Berklee College of Music, Boston, USA, majoring in Guitar Performance. While he grew up in Ma On Shan, his parents are from Guangdong Panyu and Jiangsu Wuxi. Victor has never been to his hometown.

Mak Kwok Fai Lighting Designer

Mak Kwok Fai graduated from The Hong Kong Academy for Performing Arts, majoring in Theatre Lighting. He earned his Masters Degree in Queensland University of Technology. While he grew up in Sheung Wan, his parents are from Zhongshan and Nanhai, Guangdong. During the only time he was sent back to his hometown with his grandfather, Mak learnt his grandfather's nickname, which he then shared with his family in Hong Kong.

Ha Yan Pui Sound Designer

Ha graduated from the Theatre, Sound and Music Recording Department of The Hong Kong Academy for Performing Arts. She has worked as a sound designer, engineer, and audio consultant on drama, dance, concert, musical, and multimedia productions both locally and overseas. Her exceptional work has earned her the Best Sound Design Award at the Hong Kong Drama Awards four times. Born and raised in Kowloon, her parents are from Zhejiang and Guangzhou. Ha's favourite hometown dish is egg dumplings, and her family observes a unique tradition of not washing their hair on the first day of the Lunar New Year. Although she has yet to visit her ancestral hometown, it remains an important part of her heritage.

Chow Tak Hei Associate Sound Designer

Chow Tak Hei is a *Dio Ziu Nang* (a Teochew person). He was born in Hong Kong and graduated from The Hong Kong Academy for Performing Arts. His favourite dish is oyster omelette (*Hou Beng*) and big-eye snapper (*Daai Ngaan Gai*). He loves his family and loves Hong Kong. *Ziah Beng La!* (Let's eat!)

Li Edan Sound Engineer

Edan is a sound engineer based in Hong Kong, focusing on monitor mixing and sound system design. Influenced by his mother, who was born in Sichuan, he is fascinated by eating spicy, fried, strong-flavoured food. He is willing to try every kind of dish from around the world. Please don't hesitate to introduce food to him.

Yuen Kin Man Production and Stage Manager

Yuen graduated from The Hong Kong Academy for Performing Arts, majoring in Art, Project, and Stage Management, and is now working as a freelancer.

Born in Hong Kong with ancestral roots in Shijie, Dongguan, she used to visit and sweep the family graves every year as a child. It has been a long time since her last visit, and the memories of those moments have grown faint over the years.

Cheng Sin Tung Producer

Cheng Sin Tung is a freelance producer and project manager who has participated in productions across various performing arts. Born in Hong Kong, her parents are from Teochew and Zhongshan. She has been to her hometown only once, but really enjoys the food, such as minced pork omelette (*Daan2 Gok3*), traditional birthday soup, oyster omelette (*Hou Beng*), and especially tofu cake, which she makes every Chinese New Year.

HUAYI DIALOGUES

Huayi Dialogues returns for its second edition to gaze inward into the very core of theatre: its People and its Art.

Co-curated with Singapore theatre practitioner Liu Xiaoyi, this year's line-up gathers theatre luminaries from Beijing, Shanghai, Hong Kong, and Taipei. Featuring the legendary career of King Shih-chieh; the literary universe of He Jiping; Jiang Shan's return to the stage; Nick Yu's cosmopolitan vision; and a fierce clash of aesthetics among directors from three cities.

Huayi Dialogues are exclusive programmes for Esplanade&Me members.



Huayi Dialogues with Jiang Shan: **Between Light and Shadow**

(1hr 30mins, no intermission)
Conducted in Mandarin.

28 Feb 2026, Sat, 2.30pm
Esplanade Black Room
\$5

BOOK NOW

Huayi Dialogues with Directors' Panel: **A Tale of Three Cities – Constructing Contemporary Aesthetics**

(1hr 30mins, no intermission)
Conducted in Mandarin.

28 Feb 2026, Sat, 5pm
Esplanade Black Room
FREE ([Register here](#))



Roy Steeto
司徒慧焯

Li Ren
李任

Wang Chien-ming
王謙明

Liu Xiaoyi
刘小义

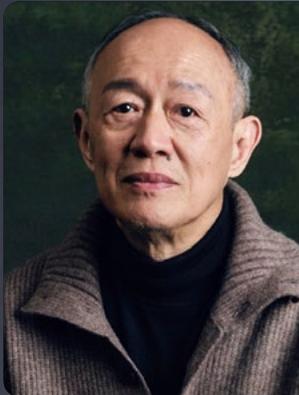


Huayi Dialogues with He Jiping:
The Birth of a Good Story

(1hr 30mins, no intermission)
Conducted in Mandarin.

1 Mar 2026, Sun, 12pm
Esplanade Black Room
\$5

BOOK NOW



Huayi Dialogues with King Shih-Chieh:
Time, Slowed Down

(1hr 30mins, no intermission)
Conducted in Mandarin.

4 Mar 2026, Wed, 7.30pm
Singtel Waterfront Theatre
at Esplanade
\$5

BOOK NOW



Huayi Dialogues with Nick Yu:
The City as a Stage

(1hr 30mins, no intermission)
Conducted in Mandarin.

7 Mar 2026, Sat, 5pm
Esplanade Black Room
\$5

BOOK NOW

华艺术节监制的寄语

最近我对这两样东西特别上心——方言，以及中国的各个朝代史。方言自带暖意，一听到就让我感觉更贴近自己的福建根。至于中国朝代史，则是在听了许多相关播客后，越听越想继续挖掘的历史宝藏。

正是这两股“文化磁力”，激发了2026年**华艺术节**的策划灵感。从2026年2月27日至3月8日举办的第24届华艺术节将继续汇聚来自全球与新加坡的顶尖华人艺术家，让传奇故事在多元的艺术形式中重生、再生。

在滨海艺术中心剧院上演的开幕大戏**《德龄与慈禧》**，是华艺术节首次将中国宫廷故事搬上舞台。剧中的慈禧太后、光绪皇帝和受西方教育的德龄公主，在时代巨变的洪流中浮沉挣扎，人物刻画饱满而动人。作品出自著名剧作家何冀平，自2019年首演以来在中国各地巡演，收获热烈回响。我们非常兴奋把这版本带到新加坡，让晚清宫廷的波谲云诡再度鲜活呈现。

另一位登上舞台的“活传奇”，是台湾殿堂级演员金士杰。他将主演**《父亲》(Le Père)**。如果你看过他在**《最后14堂星期二的课》**里的精湛演出，就会知道：他绝不会让人失望，他的诠释势必会掀起观众心底的波涛，牢牢“收服”全场。这部由上海话剧艺术中心精心打造，改编自法国剧作家弗洛里安·泽勒(Florian Zeller)极具代表性的同名作品，以巧思与深情刻画阿尔兹海默症患者与看护者所面对的现实与揪心情绪。

此届华艺术节也把目光投向神话里的传奇——齐天大圣。在与新加坡华乐团携手打造的音乐会**《悟空72变》**中，我们将探索孙悟空七十二般变化的想象边界。演出融合了华乐、多媒体投影、偶戏与叙事，为大家呈现一场视听兼具的双重盛宴。

民间故事与传说一直是艺术家的百宝箱，也是舞台创作的重要灵感。我们将呈献两部受此启发，但风格截然不同的作品。来自台湾的身声剧场将带来亲子剧场**《填海·移山·追太阳》**，以家喻户晓的神话故事为基底，向大小朋友讲述三个关于坚毅与韧性的温暖寓言。

另一部作品，则是华艺节首次与台北表演艺术中心共同委约的新作**《谈谈：香蕉与红龟粿》**。光看名字，就知道这是一场充满趣味、荒诞与爆炸想象力的演出。由新加坡十指帮与台湾莎士比亚的妹妹们的剧团联合制作，钟达成与王嘉明两位编导分别从新、台这两座岛屿的民间故事出发，带领观众踏上一趟狂想又奇妙的戏剧旅程。

华艺节也将首次呈献科幻题材舞台剧。**《太阳》**原由日本剧作家前川知大创作，由获奖无数的台湾导演许哲彬重新诠释，以生化危机后的末日世界为背景，映照出末日余晖中的希望、恐惧与人性。对照当下时代，这部作品显得格外贴近现实。

首次登上华艺节舞台的还有香港资深当代舞蹈家梅卓燕，她将带来温柔却深具力量的舞蹈作品**《日记VII·我来给你讲个故事……》**，以她在香港救助流浪猫的经历为起点，细腻思考生命、家园与流徙的课题。

继2023年华艺节**《Tri家仔》**场场爆满之后，多才多艺的香港音乐人卢宜均、刘荣丰要回来了！我很喜欢在新加坡听见不同的方言。尤其每当有人讲福建话时，我脑海里就马上浮现只会讲福建话、总是笑眯眯的阿嬷。而我这代有不少人因为港剧、港片和粤语歌而爱上广东话。虽然年轻一代比较少机会学习方言，但我真心希望他们会喜欢这次的**《捞松》港式歌厅秀**，并在其中找到自己的共鸣。这是宜均和荣丰**《港式歌厅》**三部曲系列的第二部，向香港多种语言与方言致敬，是一封写给“语言”与“文化根源”的音乐情书。

再次亮相华艺节的，还有深受新加坡观众喜爱的本地华语双人组合**插班生**。今年正逢她们成团15周年，我们很高兴一路陪伴她们，也期待与她们携手，为大家带来一场充满能量、温度与活力满满的周年演唱会。其他参与的音乐人还包括中国极具代表性的后摇滚乐队**WANGWEN惘闻**，以及来自台湾的独立音乐人**YELLOW黄宣**和**Crispy脆乐团**。

除了演出，“**戏谈华艺**”也将迈入第二届，我们期待与参演艺术家深入交流，聆听他们的创作旅程与幕后故事。

华艺节希望带给大家的，不仅是“艺术节”，还有一种“过节”的感觉。感谢每年在农历新年期间和我们一起团聚的观众，祝愿大家在新的一年里万事如意、心想事成。

我们也衷心感谢我们的主要赞助商**刀标油**，赞助商**百力果**和**新加坡中国白酒有限公司**，以及**Polar Premium Drinking Water**的鼎力支持。

既然是马年，当然也要祝福每一位来到滨海艺术中心的朋友，“艺”马当先，万马奔腾！愿你在华艺节的旅程中，与历史、文化和传奇再次相遇，找到属于自己的文化连结。

李国铭

滨海艺术中心高级节目监制

华艺节

关于华艺术节

华艺术节,是与华人农历新年同步举行的节庆艺术节,也是滨海艺术中心致力推广新加坡多元文化的三项常年文化艺术节之一。

于2003年首办,我们旨在将华艺术节推广为华人艺术家首选的顶尖艺术节,并呈献各艺术领域表现卓越的华人艺术家的作品。华艺术节通过委约、联合制作以及作品呈现,让观众在这个艺术平台上得以见识艺术家们精湛的艺术成就。

华艺术节也带领着观众,聆听艺术家们以华人的独特思维,透过作品进行表述,给予观众思考与诠释空间,从中体会作品的意涵。作为一个多元节目类型的艺术节,我们所策划的作品范围广泛,无论是传统还是现代,主流还是前卫,都囊括其中。

我们致力于通过表演艺术弘扬与传承中华文化以及语言之美,使新加坡华人得以与自身的文化根源紧密相连。

华艺术节也致力于同新加坡艺术家合作,借由同其他艺术中心与艺术节促进的合作或伙伴关系,让国际观众能通过其作品认识他们。

对于华艺术节这些年来逐渐成为新加坡观众广受喜爱和拥护的艺术节,并且成为一个受世界各地华人艺术家所推崇的艺术平台,我们深感荣幸且受到鼓舞。

也因华艺术节在农历新年期间举行,我们诚邀观众朋友们参与其多样化的售票与免费节目,一同欢庆新春佳节,并希望观众们能借此得到激励与正能量,以愉悦的心情开启新的一年。

主要赞助商献词



刀标牌自1948年以来就是新加坡家喻户晓的品牌, 是家庭健康烹调的代名词。刀标油独特的花生香气与专利配方, 调制出一道道美味佳肴, 让家人齐聚一堂, 共度佳节喜气。

为了继续在支持文化艺术方面尽上一份力, 刀标牌很荣幸连续第八年赞助滨海艺术中心的华艺节。我们希望大家会喜欢华艺节2026的精彩节目。

祝愿大家新年快乐, 龙马精神, 事事如意!

A handwritten signature in black ink, appearing to be the name "Huang Shangying" in a stylized cursive script.

黄上盈

执行董事

南顺(新)私人有限公司

创作者的话

在美国的亚洲面孔、在澳洲的亚洲面孔、在加拿大的亚洲面孔……其实我与一般亚裔美国人的经历不尽相同，毕竟我只是曾在美国读书而已。我深知自己家在何处、来自哪里、同胞从哪里来，必然是亚洲成份多于美国成份，只是我曾经在美国居住，而且住了一段颇长时间而已。经常有人问我来自哪里，我会答：“香港。”然后通常会得到一句：“酷！”如果下一句不是“那么日本是个怎样的地方？”就总会得到一句：“但你说话没有口音！”然后每次我也要从自己的个人历史开始解释：与美国亲戚一同生活、在香港的国际学校读书（在香港的美国高中，什么来的？这对美国人来说新奇之至）、在波士顿读大学，诸如此类。有时我会省事回应一句：“是吗？其实我说话有口音的，你仔细听就听得出来。”所以我能理解亚裔美国人整天被人刨根究底、反覆追问自己祖族根源的苦况——经常要解答自己是哪里人、真正其实来自哪里、同胞又从哪里来……这令我开始思索自己的根源。

大部份香港人并不是香港原住民，他们的祖上并非代代扎根此地。不过现在我们大都是生于香港的第三、第四甚至第五代人，于是很自然视这里为家。历史必然会往上溯源，追至父母辈、祖父母辈，一直往上回溯。到底我们要追溯到多远，才可确定自己的根源？我和许多同代的香港人一样，不曾“返乡下”看过祖辈老家，所以能够给我溯源的，就靠家族留下来的传统习俗；要更加具体的，就是老一辈亲戚说的乡下话。

我从外婆那边学会少许上海话，虽然其实我是不懂说的，不过足以令我觉得自己有点上海根源，特别当与上海人或是家族原籍上海的人相识时，会有一点亲切感。我想知道的是，香港是这么一个人来人往、易来易去的城市，尤其现在那么多人移离此地，离开了的他们会如何理解自己的根源？香港对他们来说，会否是他们雷达上一一直闪亮的明灯？还是会比他们想像中更快就淡化成一份回忆，就像祖辈故乡般遥远？至于广东话，香港人的语言，会否在一代之后已经变成几乎不会说的乡下话？这一代所诞下的小孩，将会在西方语言或普通话环境下成长，那么广东话对他们来说，会否就像我和上海话般的关系？当这班小孩完全成为亚裔美国人、亚裔澳洲人、亚裔某国人，他们的后代若要回亚洲寻根，他们会去哪里寻？寻到多久多远？当你的家乡、你父母的家乡、你祖上的家乡全都不在同一地方，那么其实你的根在哪里？你到底来自哪里？

卢宜均

联合创作、作曲、文字及表演者

“你边嘍乡下?”

“乡下”除了是表格上的籍贯外，还有什么意思？潮州话、上海话、台山话，“自己人，打死冇相干！”、“阿拉上海宁！”。上一代说得一口流利的乡下话，新一代的香港人还讲得到、听得懂吗？

作为由大馆委约以乡下话探讨身份的港式歌厅三部曲之中章（首章《Tri家仔》、终章《围卢丰咪》），《捞松》于2021年“大馆表演艺术季：SPOTLIGHT”首演，好评如潮、一票难求，刘荣丰更凭此演出获提名第13届香港小剧场奖最佳男主角。

“捞松”是广东人对外省人的称呼。香港曾大批吸纳外省移民，大概香港人的上几代曾经都是“捞松”，与那些陌生的乡土有一丝关连。刘荣丰与卢宜均会将各种异乡故事，继续以歌厅cabaret形式，轻松混搭一夜歌声对谈之中，多声道唱出香港这个文化溶炉的生活与回忆，连结跨代的根源与传承。

注解：

“你边嘍乡下？”：粤语，直译“你的乡下在哪里”，意指祖籍或出身背景。

“自己人，打死冇相干！”：意为“（为了）自己人，（被）打死也没关系”。

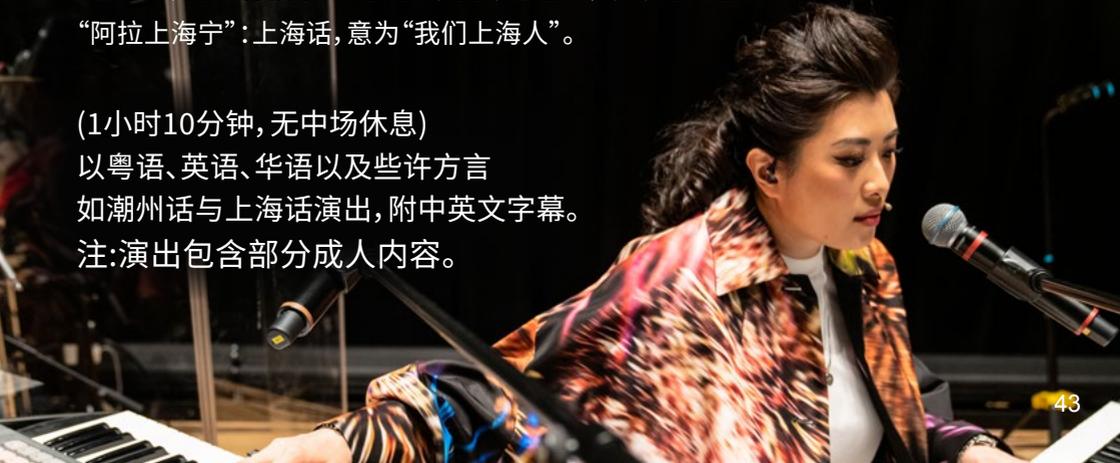
“阿拉上海宁”：上海话，意为“我们上海人”。

（1小时10分钟，无中场休息）

以粤语、英语、华语以及些许方言

如潮州话与上海话演出，附中文字幕。

注：演出包含部分成人内容。



歌曲

童谣 (1)

量化宽松

玻璃动物园

牛之水滴

童谣 (2)

手中线

单程机票

那地无人知晓

矇猪眼

人是鸟 鸟是人

香港制造

童谣 (3)



童谣(1)

作曲及编曲:卢宜均

填词:上海童谣

山上有只老虎 老虎要吃人
拿伊关勒笼子里
笼子坏脱 老虎逃脱
逃到南京 逃到北京
买包糖精 摆勒水里 浸一浸
米西米西 拉胡琴
摆勒水里 浸一浸
米西米西 拉胡琴

量化宽松

作曲及编曲:卢宜均

填词:梁栢坚

有干劲 冇货就卖命
潮阳有个性 海丰淡淡定
去托米 打冷杯杯清
自己冷 无相干 爱拼会赢

上海人 阿拉好好听
捱穷也要靚 女人白白净
两百五 数口好鬼精
长期喺北角住 打牌最劲

嗱 香港有各类人 一种米百样人
老兄多啲呢树 潮人落力冠军
北角好多居民 福建佬多支棍
年年 月月 日日 爱拼「朋友」呢树搵

成棚乡里福建鹤佬中山
成棚北佬广州客家江南
重阳拜紧啲山 山坟五邑七省
香港咁多语言 冇晒界限
人人一堆粗口 就似土产
围头佬搵乡里 打到上环
即使有患难 不过为两啖为两餐
LA LA LA

一班咕哩 只识打交结社 烧纸斩鸡
组个社团上契去拜拜阿爷
山东差佬 位位猛嘢 啤佢两啤 乜嘢咁那个个要錫晒上车
西装加上恤头 由赤酱到浓油 上海人永远有对手
开厂开工 胶花插晒 一时有睇 梗有货卖
姓李嘅上市最快

一班老兄 街边咬蔗 钱都冇晒 穷唔当嘢 唯有要去除

一班老兄 香港奋斗 终于富有
人原来各位太多辛酸背后
老兄 好帮手 多老友 少年穷捱半世 最终都出头
照顾一家几口 打风哋下罐头
闲时返乡下去搵返只狗

嗱 徒置区好多人 踩到天光先瞓
营营役役 计较斤斤 原来为赚两蚊

成棚乡里福建鹤佬中山
成棚北佬广州客家江南
重阳拜紧啲山 山坟五邑七省
香港咁多语言 冇晒界限
人人一堆粗口 就似土产
围头佬搵乡里 打到上环
即使有患难 不过为两啖为两餐

唔好又当一餐 老兄你要睇餸食饭
同乡又笑一餐 身处香港就要命硬
有性格 共患难 夹档嘢梗拍住赚
(唔好又当一餐 老兄你要睇餸食饭)
靠档嘢 搵多餐 老乡好简单 咪怕老耆
(嗱 同乡又笑一餐 老乡好简单 咪怕老耆)

乡里福建鹤佬中山
北佬广州客家江南
拜开啲山 山坟五邑七省
通通叫港灿 冇晒界限
一堆粗口 互晒家产
围头佬搵乡里 打到上环
即使有患难 不过为各自各省
够食够住够两餐

LA LA LA

玻璃动物园

作曲及编曲:卢宜均

填词:梁栢坚

狮子天生开口威猛 你却反白眼
黑猩猩 天生黑色 不过你笑牠是炭
大毒蛇明明没有手 你笑说一生肢瘫
天生冇脚蛇又会走 哼

一身污渍水中嬉戏 你抹黑河马
咿咿咿乌鸦收声 鸡叫刺耳都要收声
点解你每位都话怪 暗讽只龟脚步慢
oh no
每样事情如若判官 听得我不断自责

玻璃到 要人抑郁
玻璃到 太难呼吸
根本你 当笑话 当笑骂 你暗地偷笑
心里话我差
玻璃到 背人偷泣
心底里 有如针拮
讲两讲 俾位你去爽 仲要再抽水到干
成日暗寸暗讽 笑到我慌
笑到我一额汗

山猪天生凶狠凶相 你笑牠异相
哈巴狗天生乌咀好笑 见怪不再是怪
秃鹰从儿时没发根 这个杀手不孤单
oh yeah
每只象从来鼻太高 天生佢又粗又长
oh

玻璃到 要人抑郁
玻璃到 太难呼吸
根本你 当笑话 当笑骂 你暗地偷笑
心里话我差

玻璃到 背人偷泣
心底里 有如针拮
讲两讲 俾位你去爽 仲要再抽水到干
成日暗寸暗讽 笑到我慌
笑到我一额汗

原来大家想笑先会讲笑话
园内大家欢笑想笑请笑吧
原来大家各自都笑不对骂
(动物园内最终变成最和平)
园内大家欢笑想笑请笑老调
(动物原来最终也是各有使命)

玻璃过 再无抑郁
玻璃过 再无争执
风一过 当笑话 当笑骂 你笑完谭仔讲印
度 又会笑阿差
玻璃过 冇人损失
根本冇个人口德
爽两爽 想讲就照讲 你当佢猪扒化妆
人室我我会笑 当你笑丧
世界再不碰撞
你再笑终于觉闷唔想讲
咪再怕玻璃通树就请讲
笑笑笑出紧眼泪 喉都干
笑笑笑请释放

牛之水滴

作曲及编曲: 卢宜均

填词: 梁栢坚、刘荣丰

(潮州话)

阿牛阿牛你在流眼泪啊 好我唔打你喇

阿牛阿牛你听我话 咪哭我来锡你

(广东话)

时间 如梭 跌入洪流里 一分一秒哪去追

时间 如风 每日来回去 眼泪都渗进风里

过去的途人 每一天的见闻

遍地禾稻某天开垦

某一天同行 泥上留脚印

继续行 如是我闻

时间 最终 到某日回去 身影终去到太虚

时间 最初 流逝去 风一吹

一个梦 醒了老几岁

Oh...

泪眼不流痕 每一组瓜与藤

有泪原是看到牺牲

众生的灵魂 尘俗留脚印

因果里 如是我闻

时间 似真 每日轮流转 水车转眼到百川

时间 似假 犁地转 兜一圈

恩与善 一觉那边见

(潮州话)

阿牛阿牛你有冇流眼泪啊 而家免辛苦喇

阿牛阿牛你听我话 我锡到你宝宝

咪哭我来锡你

童谣(2)

作曲及编曲:卢宜均

填词:岑伟宗

(广东话)

咩咩时候傻气 薯仔冇得避

丫乌婆随时捉你

爸爸妈妈 朋友邻里 弟弟妹妹

哥哥姐姐 公公婆婆

冇嘢会系救到你

阿吱阿佐嘅力气

闭翳嘅话有手尾

冇咪过书考第尾

手中线

作曲及编曲:卢宜均

填词:梁栢坚

沉默的针线 团聚于手里顿成剑
然后再在布料纠缠 巧手中扭转就成
披肩
人类的曲线 浮突贴服至显优点
在镁光灯每位望见 个中的纤细顿成
焦点

最爱的 衣装高手在这边
不偏不倚聚百家的经典
更爱的 当刻汇聚或创先
订造或是换个配件
中西工匠灵现

裁剪一刹纹亦对调 裁缝手里灵活一线
手工巧到没被看见 像舞剑
一转针线又在蜕变 在每吋蔓延
神修剪加添 在吐艳
如绅士一位 在翩翩
规则跟法度也兜转 再兜转
如像雕刻家创造宝典 再钻研
每颗针千百变

一点一点 一针一线
一钮一分 人人亦称身
轻巧角度 贴服自然
西装背面

如定位改变 除旧更新也是常见
无奈会逆转了针线 步法一扭转别离
当天

有可惜 一东一西在两边
推翻保守是百载的经典
会忐忑 在定义活着角色
自订就是自我的 最新的款式

裁剪一刹纹亦对调 裁缝手里灵活一线
手工巧到没被看见 像舞剑
一转针线又在蜕变 在每吋蔓延
神修剪加添 在吐艳
如绅士一位 在翩翩
规则跟法度也兜转 再兜转
如像雕刻家创造宝典 手中线
旧与新兜转

刚好顺逆在两边
进进退退要怎么剪
似布料分出角色两面
死守当天或变天
尴尬尴尬谁是我 在于交点

环境一转纹亦对调 裁缝思考全在这一点
一生针线内里兜圈 再兜圈
无限布料中都继续惊世活现
为你躯体贡献

一点一点 一针一线
一钮一分 人人亦称身
轻巧角度 贴服自然
西装背面 传承着某天

单程机票

作曲及编曲:卢宜均

填词:岑伟宗

带着行囊的我 在夜色之中飞远方
带着离愁的我 望着几多心中过往
情绪导航这一趟 尽管伤感少去讲
却在航程升降 被万家灯火燃着眼眶

朋友彼此派对内 数到我当日的功过
还说起跟某某 是否意见不合便拆伙
剩低几个 在取笑与吵闹中走过
谈到上个月 再上个月 送走的某个

忘记怎么说告别 可有说之后怎么过
而记得想到以后 相见要跨越是隔阻
当晚只不过 大家喝醉等候光阴过
忘我地笑话 以后有局再不可约我

看着半数的友谊多走一个
看着那地图就像世界奔波
良朋用笑话祝贺 粗鄙粗鲁有帮助
似掩盖以后时间 再不会见着我

带着行囊的我 在夜色之中飞远方
带着离愁的我 望着几多心中过往
情绪导航这一趟 尽管伤感少去讲
却在航程升降 被万家灯火燃着眼眶

曾也很相信 以后总会见到面 怎想过
从那一天已阔别 不再会相聚 像最初
手里的机票 客机里我躺卧
彻夜难眠 正为肚饿 记住某夜碰杯的你我

告别了几个 曾经的交往
到话语刚落 今后要转新腔
从前像行乐游记 景点走过匆与忙
此刻我带着行李 存在异国他方

漆黑里我夜航 在夜色之中飞远方
带着离愁的我 望着几多心中过往
情绪导航这一趟 尽管伤感少去讲
却在航程升降 是万家灯火才令我眼眶
热烫

笑道我今天这离去 要用上飞机迁居
杯酒灌下去 为了可渴睡 告别这一天
再造个新居

今天我 今天我 夜色之中飞远方
带着行囊的我 未清走几多过往
唯有未来的境况 或者不知怎去讲
却没回程机票 令自己未能回望 彻底
走一趟

那地无人知晓

作曲、填词及编曲：卢宜均

彼岸青草可会更茵？
夏夜气息可会更沁？
月是否高悬？
光是否更艳？
重逢时能否以新眸相认？

步履能否更轻捷如春？
思绪能否更清澈无尘？
视野可延伸？耳可闻彩韵？
新词会否似黄河奔涌倾盆？

我将远走啊走啊走 去无人识我名姓
做那无名某某 怀抱无限憧憬
摇滚着闯荡 崭新天地之境
多美妙 若凝望我的是一道陌生倒影

他人可见我所见 那未来图景？
可纳我所赠 故事如何前行？
梦想近在咫尺荧荧
祈愿非噩梦萦萦
至少盼一切如所望般明净

人迹罕至之路 是否值得选定？
是否合我心性 燃我满腔豪情？
将是顺风扬帆 或路途难平？
脚踏现实土壤 不使热忱冷凝

我将远走啊走啊走 去无人识我名姓
做那无名某某 怀抱无限憧憬
摇滚着闯荡 崭新天地之境
多美妙 若凝望我的是一道陌生倒影

我将远走啊走啊走 去无人识我名姓
风景自会崭新
怀抱无限憧憬
摇滚着高歌 新曲响彻云庭
多奇幻
若世间存有千万个我的身影
多美妙 若镜中倒影如此陌生却亲近

人迹罕至之路 是否值得选定？
是否合你心性 燃你满腔豪情？
将是顺风扬帆 或路途难平？
弃舟绝非良策
你我同舟共济
启程时刻已来临

矇猪眼

作曲、填词及编曲：卢宜均

我用我对矇猪眼、矇猪眼
看穿你 讲大话
我用我对精明眼、精明眼
宝贝，咪再扮晒蟹

我用我对矇猪眼、矇猪眼
看穿你 讲大话
我用我对精明眼、精明眼
讲真我已看穿晒
识功夫 我大晒
咪当我Lulu呀
唔驶再扮晒蟹

人是鸟 鸟是人

作曲及编曲: 卢宜均

填词: 刘荣丰

(潮州话)

臭弟仔 呀臭菜仔
头毛滑滑 屁股红红
牵牛割草 爬山越岭
鸡仔幼幼饲到大
今日在这 明天在那
人是鸟 鸟是人

鸡仔在家派冇食
出外飞飞好事来
读书聪明人人赞
娶好老婆笑呵呵
今日在这 明天在那
人是鸟 鸟是人

屋檐瓦水滴滴流
一滴一流冇差迟
古书讲话可拿纸抄 可拿纸抄

食咪俭 挥霍钱咪驶
重要令个身体好
脚痛唔懂脚痛人
好日好时带我走
今日在这 明天在那
人是鸟 鸟是人
人是鸟 鸟是人

香港制造

作曲及编曲: 卢宜均

填词: 高世章

从前记载海港烽烟沧茫
水坑口边的战船在泊岸
渔船唱晚守于深水湾傍
祈愿过去 祈望有天晴朗

尖沙咀早忘掉旧日战况
有着宁静也得到康庄
星光行却没看到星光
只得盖天的灯火
照亮着你面庞

从城寨里走出漆黑小巷
今天公园小孩在追赶
南门有半边顽石未埋葬
仍在控诉仍旧记得仍在看

拜佛诵经周日做礼拜
信望是爱苦海无涯
相学命理谁洞悉怎去猜
但求自身多福
管它那一帮派

汤圆寿司蛋治跟醉蟹
各样自有粉丝举牌
辛苦工作全为吃得痛快
不理高山低谷
肚饿要先解

无论你富或贫
无论每天缤纷定胡混
总会找到自己一种吸引
独创的足印

全靠努力干—多少人寄望
人干天在看—几多刺激碰撞
承受着文化的洗礼
时空的交替
见证历代洪流风光
强悍斗硬朗—惊风与骇浪
携你手共创—结果可恰当?
谁在逆流中给掩盖
谁撑得起去挡
有否标准答案?

即使披星戴月亦妥当
偶遇伴我一起同航
狮子山脚重遇最佳拍档
天各纵使一方
吻别也心安

无论你富或贫
无论智商高分定愚笨
总会找到另一双的足印
和唱的声音

全靠努力干—多少人寄望
人干天在看—几多刺激碰撞
承受着文化的洗礼
时空的交替
见证历代洪流风光
强悍斗硬朗—惊风与骇浪
携你手共创—结果可恰当?
谁在逆流中给掩盖
谁撑得起去挡
会否找到答案?

请紧记,好东西会不断流逝
珍惜一切
请紧记,灿烂夕阳绽放的光辉

由你继续创 what's made in Hong Kong
而角色是你我他的景况
人必须要饱经洗礼
涂满面烂泥
有了历练才能安躺
玫瑰要盛放一起去盼望
从铁中炼钢—那管多悲壮
谁都需要找到安慰
从枯萎中转装
迎接灿烂阳光

何曾看过海港烟花?
何曾对对方讲非君不嫁?
何曾记挂浅水湾的初夏?
何曾买过花墟鲜花?
何曾搭过凌晨小巴?
何曾到过庙街睇掌点化?
何曾有过依依不舍的回家.....

仍然听见某阙歌的愁絮
还是那句期望有天求共对
时代远去留下老歌名句

童谣(3)

作曲及编曲:卢宜均

填词:卢宜均、岑伟宗

(普通话)

不要怕 往上爬 现在出发
是学霸 是奇葩 就别管他
凭自信拼一把 说什么高低差
一定要出类拔萃像开挂

The apples say goodbye
On the grass they lie
Will they travel far and wide?
Don' t you know how? Don' t you know where?
Don' t you know who? Don' t you know why?
Don' t you know that underneath the apple tree
Down and down these roots they reach
Deep under the grass so green,
Lies the answers, lies the key

(广东话)

冇嘢会系救到你 阿咗阿啱啱力气

(上海话)

摆勒水里 浸一浸
米西米西 拉胡琴

创作及制作团队

联合创作、作曲、文字及表演者

卢宜均

联合创作、文字及表演者

刘荣丰

文字

高世章、梁栢坚、伍维烈

岑伟宗、Tony Taylor、董言

乐手

陈锦明、庄轩伟、李帼珊

Antonio Serrano Jr.、曾宪晞

灯光设计

麦国辉

音响设计

夏恩蓓

助理音响设计

周德熹

现场混音工程师

李衍澄

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袁建雯

监制

郑善彤

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创作及制作团队简介

—他们的“乡下”在哪里？

卢宜均

联合创作、作曲、文字及表演者

多元音乐人，无伴奏合唱艺术家，从事作曲、编曲、演奏、演唱及指挥。毕业于麻省理工大学及伯克利柏克莱音乐学院，主修语言学及音乐。中区长大，父籍系广东中山，母籍系浙江宁波；最爱的家乡食物是上海炒年糕和烤麸，家庭奇怪习俗是每逢年三十晚零时要亮起全屋的灯。

现时记得的上海话：

1. 啥物事 (这是什么)
2. 阿拉弗要 (我不要)



刘荣丰

联合创作、文字及表演者

毕业于澳洲国家戏剧艺术学院，主修音乐剧。香港牛头角下邨长大，父母皆广东省潮阳县人，最爱乡下食物是卤水鸭与芋泥。家庭奇怪习俗乃事无大小(如开店、移民、拍拖等)都会去黄大仙庙求签；从未回乡，但过时过节家人会寄大量物资现金回乡。

现时记得的潮洲话：

1. Paa3 Saa3 Nei4-Ngaa4 Si4
(说三道四)
2. Dam3 Baai2 Zi3 (白痴仔)



高世章 文字

本地作曲家, 纽约大学音乐剧创作硕士。香港湾仔区长大, 父籍广东番禺, 母籍广东花县; 最爱的家乡食物是油炸鬼(油条), 不过只是估计及希望是。

现时记得的乡下话:

地饭(吃饭)

梁栢坚(PK) 文字

填词人。父祖籍广东台山, 母籍赤柱原居民, 最爱家乡菜是黄鳝饭, 早年曾全家族回乡一次, 发现梁朝伟祖屋就在家旁。

现时记得的台山话:

1. See doi bau (死仔包)
2. Yim ng yim diu (喝不喝酒)

伍维烈 文字

伍维烈是天主教方济会修士, 表达艺术治疗工作者。

香港铜锣湾鹅颈桥一带长大, 父籍广东台山, 母籍中山石岐, 视香港为其家乡, 最爱家乡食物是肠粉。回乡经历从无。

现时记得的乡下话:

斩头鬼

岑伟宗 文字

香港作词人。词作多见于音乐剧及舞台剧，亦散见于电影、电视及流行曲。深水埗及调景岭区长大的，父籍广东顺德，母籍广东南海；最爱的家乡食物是爸爸弄的盐焗鸡；某次回乡曾坐火车货卡由佛山到广州。

现时记得的乡下话：

开基(下田)

Tony Taylor 文字

生于1947年，跟爸爸Tom都在英国兰开夏郡出生。母亲生于伦敦，一个与兰开夏郡大相迳庭的地方，所以父母初遇时都很讨厌对方，然而最终结了婚并诞下他。“Taylor”一字源于法文“Tailleur”，意指裁缝，希望自己下一世可以成为一位裁缝。

十二岁时，全家移民澳洲。起初十分讨厌澳洲，因为入学第一天，同学就把他的校帽丢到厕所去，不过现在很喜欢这个成长的地方。最爱的家乡菜是肉馅马铃薯派。

最喜欢的乡下话：“Put wood int ‘ole” (即把木头放入孔中，意指把门关好)

在英国，每逢除夕夜的钟声敲响，皮肤最黑的人会拿着一块煤炭走入屋内，以示带来好运。虽然曾回到英国，但已感觉十分陌生。

董言 文字

研究者及剧场实践者。江西南昌西湖区老福山医院出生。父亲自他七岁从南康来南昌，奶奶不让他说客家话，改学南昌话。因为学习成长的环境，父母和他沟通基本都用普通话。现在广东话说得比南昌话好，南昌话听得比广东话好。最喜爱的家乡食物是拌粉和瓦罐汤。已有多年没有回南昌。

最想介绍的南昌话：

tsu45 i7 li45 做甚里(什么)?

陈锦明 低音结他手

曾就读美国佛罗里达州 Players School of Music及向香港私人教师学习。香港旺角区长大的；祖父母皆是广东省宝安人；最喜爱的乡下食物是盐焗鸡。虽然甚少回乡，但仍记得父亲会说“做石睡目”提醒他早点睡觉。

庄轩伟 结他手

毕业于荷兰格罗宁根普林斯·克劳斯音乐学院。香港太古区长大的；父母皆福建省厦门人，最喜爱的乡下食物是沙茶面。虽然儿时经常回乡，但对乡下话了解不多。

现时记得的乡下话：

Jia beng(吃饭)

李帼珊 大提琴手

毕业于法国波尔多国立音乐学院及香港演艺学院，现积极参与本港不同类型的音乐演奏。香港南区长大，父籍广东中山，母籍广东东莞；最爱的家乡食物是妈妈乡下的龙眼；回乡经历从无。

Antonio Serrano Jr. 鼓手

活跃于香港的独立鼓手。生于香港，自幼于教会学习不同乐器。菲裔父亲自70年代起与不同的爵士乐团或大型乐队于香港的酒店演奏。由于父母工作繁忙，年幼时被送回菲律宾巴丹省的村落Camachile生活，直至小学四年级才回港读书，与家人同住于尖沙咀柯士甸道。

因为家乡以捕鱼为生，所以最爱的家乡菜就是海鲜。在菲律宾，不同地方及村庄每年都会举行自己的宗教节庆Fiesta，以供奉守护神，而Camachile所供奉的就是圣拉斐尔 (St Raphael)。

熟识家乡的主要方言—他加禄语，其与菲律宾语大致相同。

曾宪晞 结他手

从12岁学习结他，其后于美国伯克利音乐学院就读，主修结他表演。香港马鞍山长大，父籍广东番禺，母籍江苏无锡；回乡经历从无。

现时记得的乡下话：

七蚊两个标

麦国辉 灯光设计

香港演艺学院毕业生，主修舞台灯光，拥有澳洲昆士兰科技大学硕士学位。香港上环长大，父籍广东中山，母籍广东南海。记得唯一一次跟阿爷回乡时，得知阿爷小时候的花名，返港后同家人分享。

夏恩蓓 音响设计

毕业于香港演艺学院舞台音响及音乐录音系，现为不同本地及海外舞台制作担任音响设计师、工程师及音乐节音响顾问，并曾四度荣获香港舞台剧奖最佳音响设计。

香港九龙区长大的，父籍浙江，母籍广州；最爱的家乡食物是蛋饺。家庭奇怪习俗是年初一不可洗头；回乡经历从无，但仍是她根源的重要一部分。

周德熹 助理音响设计

Dio Ziu Nang (潮州人)。生于香港及毕业于香港演艺学院。喜爱蚝饼、大眼鸡(“红目鲢”鱼)；爱家人、爱香港。

现时记得的潮州话：

Ziah Beng La (吃饭啦!)

李衍澄 现场混音工程师

香港混音工程师，主要参与舞台监听混音及音响系统设计。生于四川，受母亲影响，热爱麻辣、油炸及重口味的食物，并乐于尝试世界各种料理，欢迎随时推荐。

袁建雯 制作经理及舞台监督

毕业于香港演艺学院舞台及制作艺术学院，主修艺术、项目及舞台管理。现为自由身舞台工作者。

生于香港，籍贯为广东省东莞石碣。小时候每年都会回乡扫墓，长大后甚少回乡，对乡下印象模糊，感觉陌生。

郑善彤 监制

自由身监制及项目经理，曾参与多个不同表演艺术类型的制作。生于香港，父籍潮州，母籍中山，虽只回乡一次，但热爱当地美食，如蛋角、传统生日汤、蚝饼，特别是豆腐糕，每逢农历新年都会亲手制作。

《戏谈华艺》

《戏谈华艺》迈入第二年，华艺术节继续与新加坡剧场艺术家刘晓义携手策划。如果说首届着力搭建对话的桥梁，那么2026年，我们将目光投向剧场最核心的命题——“人”与“艺”。

五场重量级活动，从文本、表演、导演三大维度，深度剖析华语剧场的“骨”与“魂”。这不仅是名家的讲坛，更是让热爱艺术的灵魂得以停泊、思考与再出发的精神角落。

《戏谈华艺》系列为‘滨海与我’ Esplanade&Me会员的独家节目。



《戏谈华艺》对话江珊： 跨越光影之间

(1小时30分钟，无中场休息)

28 Feb 2026, Sat, 2.30pm
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《戏谈华艺》导演论坛： 三城记——当代剧场的美学构建

(1小时30分钟，无中场休息)

28 Feb 2026, Sat, 2.30pm
滨海艺术中心黑·艺舍
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Roy Szeeto
司徒慧焯

Li Ren
李任

Wang Chiaming
王真明

Liu Xiaoyi
刘晓义



**《戏谈华艺》对话何冀平：
好故事的诞生**

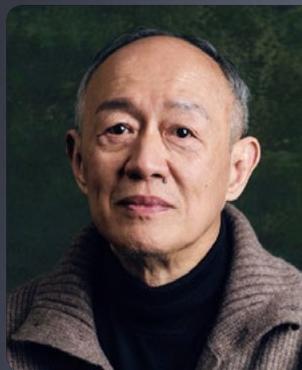
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1 Mar 2026, Sun, 12pm

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\$5

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**《戏谈华艺》对话金士杰：
慢下来的时光**

(1小时30分钟, 无中场休息)

4 Mar 2026, Wed, 7.30pm

滨海艺术中心新电信水滨剧院

\$5

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**《戏谈华艺》对话喻荣军：
城市作为舞台**

(1小时30分钟, 无中场休息)

7 Mar 2026, Sat, 5pm

滨海艺术中心黑·艺舍

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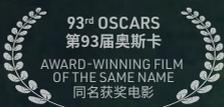
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法国“莫里哀戏剧奖”

BEST PLAY
最佳戏剧



93rd OSCARS
第93届奥斯卡

AWARD-WINNING FILM
OF THE SAME NAME
同名获奖电影



2025 SHANGHAI "ONE DRAMA AWARDS"
上海“壹戏剧大赏”

BEST PLAY
年度大戏

BEST ACTOR 最佳男主角
KING SHIH-CHIEH 金士杰

父亲

Le Père

(The Father)

Written by 编剧
FLORIAN ZELLER
弗洛里安·泽勒
(France 法国)

Director 导演
DAVID JIANG
蒋维国

SHANGHAI DRAMATIC ARTS CENTRE (China)
上海话剧艺术中心(中国)

TIAN SHUI
田水

KING SHIH-CHIEH
金士杰

6-8 Mar 2026

FRI & SAT, 8PM | SUN, 3PM
ESPLANADE THEATRE

(2hrs, no intermission)
Performed in Mandarin, with English surtitles.
(2小时, 无中场休息)
以华语演出, 附英文字幕。

\$48*, \$68*, \$98^, \$118^, \$138^

*Limited concessions available.

^Esplanade&Me specials available

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UEN 1992052006 Information correct at time of print.

Based on the novel by
Haruki Murakami

舞台
**世界の終りと
ハードボイルド・
ワンダーランド**

esplanade

**Misato
Morita**

Netflix's
The Naked Director
& *City Hunter*

**Tatsuya
Fujiwara**

Battle Royale
& *Death Note*

**End of the World
&
Hard-Boiled Wonderland**

Produced by HoriPro Inc. (Japan)

Directed and Choreographed by Philippe Decouflé

Adapted for the stage by Ako Takahashi

Watch Haruki Murakami's acclaimed novel come to life as two fantastical narratives unfold simultaneously on stage.

(2hrs 30mins, with 20min intermission)

Performed in Japanese with English surtitles. | Admission age: 13 and above. Advisory: Some mature content.

3 – 5 Apr 2026
Fri & Sat, 8pm | Sun, 2pm
Esplanade Theatre

\$68*, \$98*, \$128*, \$158*

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da:ns focus
Ballet by the Bay

esplanade

THE ROYAL BALLET GALA (UK)



26 - 28 Jun 2026

Fri, 8pm | Sat, 3pm & 8pm | Sun, 3pm
Esplanade Theatre

FEATURING



Matthew Ball



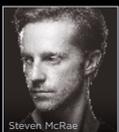
Melissa Hamilton



Ryogichi Hirano



Fumi Kaneko



Steven McRae



Vadim Muntagirov



Mariamela Nunez

AND MANY MORE

The Royal Ballet, one of the world's greatest ballet companies, returns to Singapore after 21 years. Don't miss this phenomenal showcase featuring over 30 dancers from the company performing a mixed repertoire of 19th century classics and company heritage works.

(Approximately 2hrs 15mins, including 20mins intermission)

\$80*, \$100*, \$140^, \$170^, \$200^

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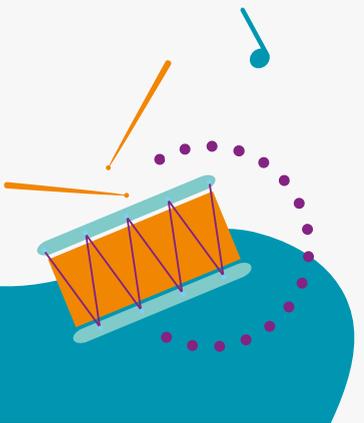
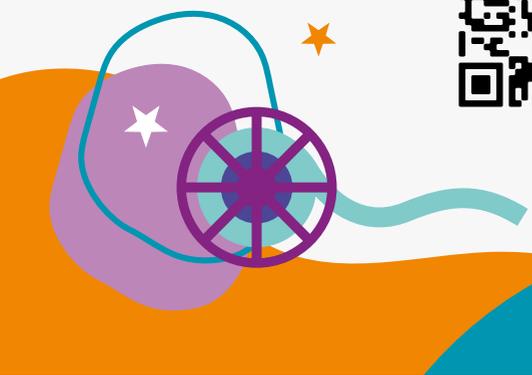


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Help us make your next Esplanade experience even better by taking a moment to share your thoughts with us.

We look forward to creating more wonderful memories with you soon.

Scan and do the survey now!



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- Member referral incentives, Birthday privileges and more!
- Check in at any of our free programmes, PIP's PLAYbox and Jendela for rewards



Free to join



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Free upgrade when you spend \$1000



Free for kids 12 years & under



Free for ages 17 to 26 years



Free for ages 55 & above



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Gift

Imagination, empathy, creativity—the arts both embody and inspire these human qualities that help us make a better society.

Your donation opens up opportunities for the young to experience and be inspired by the arts. It also supports the aspirations of emerging Singapore artists to create and express their vision for the future.

a



Seat

esplanade.com/giftaseat

In appreciation of your donation:

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for the next ten years

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Black Card benefits

Acknowledgement on
donors' wall in Esplanade

Full tax deduction
of donation amount



Esplanade gives our heartfelt thanks

to our Esplanade partner, arts benefactor, donors and sponsors for believing in our vision to be a performing arts centre for everyone. They made all these possible!^



4.3K

activities took place at Esplanade.



70% Free



30% Paid



3.75M

people attended our live and online activities.



93%

of surveyed audiences were satisfied with their Esplanade experience.



66%

reported a positive impact on quality of life and wellbeing.



670
Activities

17.1K
Participants

We believe that everyone should be able to experience the joy of the arts, including children, youth, seniors, migrant workers and individuals with special needs. Our community engagement activities bring the arts to those in need.

*Figures for Esplanade's activities from Apr 2024 to Mar 2025.



Your contribution* will make a difference.

On behalf of the communities we serve, thank you!

Find out how you too can make a difference through the arts at Esplanade.

Donate at www.esplanade.com/donate

To find out more, email us at donations@esplanade.com or speak with us at 6828 8321.

Esplanade is a charity and an Institution of a Public Character. Your donation to us is matched dollar-for-dollar by the Cultural Matching Fund. Please note that the prevailing tax exemption scheme for donors and sponsors of Arts-Related Businesses will depend on the qualifying criteria imposed by IRAS.

With Gratitude

Esplanade – Theatres on the Bay is a charity, a not-for-profit organisation and Singapore's national performing arts centre.

We seek to entertain, engage, educate and inspire through the arts. We thank everyone who has helped us bring positive impact to Singaporeans by supporting the arts and Esplanade.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for their generous contributions.

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Yvonne Tham

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Join us in sharing the joy of the arts and help us reach more communities in need.

We believe that an experience with the arts is special and that with your generous support, more people will get a chance to enjoy the arts. Join us in sharing the joy of the arts and help us reach more communities in need.



Esplanade also receives grants from the Ministry of Culture, Community and Youth, as well as support for our Community Programmes from the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

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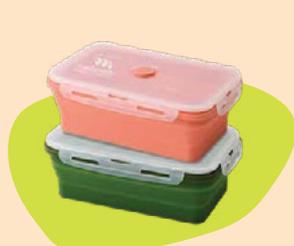
From 12 Jan – 31 Mar 2026, simply spend \$50 (\$30 for *Esplanade&Me* members) within three receipts to be eligible for redemption.



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12 Jan – 31 Jan



Regular
1 Feb – 28 Feb



Large
1 Mar – 31 Mar



Cutlery Set
12 Jan – 31 Mar



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I devote all my free time to the videos, articles
and podcasts about music, dance, theatre, visual
arts... it is absolutely life-changing. Five stars.

”

Totally Anonymous Person

(who is not related to Offstage)



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