

33rd



香港藝術節
Hong Kong
Arts Festival
17.2-20.3 2005



the French Kiss 法吻



香港藝術節是本地及亞太區的文化盛事。昂然踏入三十三周年，主辦機

構熱切追求創新，不斷以精采絕倫的節目一新觀眾耳目。

今年藝術節內容更豐富多姿，規模之大歷年罕見，為海內外同好帶來國際名家與本地精英聲色藝俱全的超凡演出，當會令香港這國際文化都會倍添魅力。

謹此歡迎各位藝術家參與是次盛會，並祝海內外觀眾心田欣愉、盡興而歸。

香港特別行政區行政長官

董建華

The Hong Kong Arts Festival is a prominent arts event in the cultural calendar of Hong Kong and the Asia Pacific region. Proudly stepping into its 33rd year, the Festival continues its vigorous pursuit of innovative development; the presentation of new works and the provision of quality arts.

In terms of the number and diversity of programmes, the 2005 Festival is one of the largest festivals to date, offering a wide variety of inspiring art, music and cultural programmes by prestigious international artists and leading local talents. I am sure that the Festival will further enhance Hong Kong's status as an international cultural metropolis.

I extend our warmest welcome to all participating artists and wish all local and overseas members of the audience a most enjoyable time.

TUNG Chee Hwa

Chief Executive

Hong Kong Special Administrative Region



主席獻辭 Message from the Chairman



歡迎參與第三十三屆香港藝術節，這是香港文化界及亞太地區的重要文化盛事，匯聚國際和亞太區藝術精英，以及本地創意洋溢的藝術工作者。

本人衷心感謝透過康樂及文化事務署資助我們的香港政府，以及香港賽馬會慈善信託基金兩大主要資助機構，他們多年來對香港藝術節的慷慨支持，我們深致謝忱。

此外，香港藝術節對所有贊助機構、藝術團體以及個人資助，亦致以衷心謝意。

一如以往，香港藝術節透過半價學生票優惠以及「青少年之友」計劃，致力鼓勵學生及年輕觀眾接觸各類藝術。上述計劃多年來獲眾多機構及個人資助，中學及大學學生也反應熱烈。

2005年香港藝術節節目豐富、包羅萬有，迎合不同觀眾的喜好及口味，老幼咸宜。

再次感謝閣下的支持，期望與您在2005年香港藝術節中見面。

I warmly welcome you to the 33rd Arts Festival. As a premier event in the Hong Kong cultural calendar as well as the Asia Pacific region, the Festival presents the finest international and regional artists in an intense series of concerts and performances, as well as showcases the creativity of artistic talent in Hong Kong.

Appreciation and thanks are due to our main subventing organisations – the Hong Kong Government, through the Leisure and Cultural Services Department, and the Hong Kong Jockey Club Charities Trust. Their long and continued patronage are what make these cultural presentations possible.

In addition, we gratefully acknowledge the generous support of many corporate sponsors, arts institutions and individuals.

The Festival has always made our programmes accessible to students and young audiences through half-price student tickets and our Young Friends Scheme. These schemes are funded by the generous donations from numerous corporate and individual donors.

The 2005 Festival offers a rich and stimulating programme, with a variety of captivating performances and choices, presenting a diverse range of tastes with artistic excellence. We hope to offer something enjoyable and of interest to everyone.

Above all, I would like to thank you, our patrons, for your support and participation in the 2005 Festival.

李業廣

Charles Lee

香港藝術節的資助來自 The Hong Kong Arts Festival is made possible with the funding support of:



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust



康樂及文化事務署
Leisure and Cultural Services Department

行政總監獻辭

Message from the Executive Director



2005年香港藝術節的節目以「神聖與世俗」為主題。神聖、世俗這兩項元素，都是各種藝術形式的常見題材與靈感泉源，今屆節目就特別能夠反映這個意念。我們希望這兩項既相關又對立的元素，能為大家提供更動人、更難忘的觀賞體驗。

除了海外藝術工作者，我們很榮幸能邀請本地演藝精英，如香港管弦樂團、香港話劇團、本地傑出年輕鋼琴演奏家張緯晴、清風銅管五重奏獻藝。其他參與演出的本地演藝精英包括粵劇名伶梅雪詩及李龍、7A班戲劇組、中英劇團、89268、拜金小姐、香港編舞家楊春江，還有合力炮製《法吻》的實力派組合——李鎮洲、梁菲倚、李中全及莊梅岩。

藝術節繼續積極委約本地與海外出色的創作人，本屆新作包括《琥珀》、《夜鶯》、《今夜歌舞昇平》、《拜金國際俱樂部》、《像我這樣的一個城市》、《法吻》、《東主有喜》及《小王子復仇記》。

2005年香港藝術節為觀眾獻上一百二十四場演出，參與表演團體達四十二個（包括三十二個海外及十個本地團體），還有兩個展覽，以及不容錯過的藝術節加料節目：講座、座談會及藝人談。

本屆節目多采多姿，風格多元化，是香港歷來規模最大、最令人賞心悅目、最具啟發性的藝術節之一，感謝閣下抽空參與。



高德禮

The starting point for the programming of this 2005 Festival was the idea of contrasting opposites – ‘sacred and profane’. Both of these elements are rich sources of creative impulses for the performing arts in most cultures and this thematic link is evident in much of our programming. We hope these connections and contrasts will make your Festival experience more engaging and memorable.

Alongside all of our international artists, we are proud to present many outstanding Hong Kong artists. For example, the Hong Kong Philharmonic Orchestra and the Hong Kong Repertory Theatre, as well as the fine young Hong Kong musicians, pianist Rachel Cheung and the Fresh Air Brass Quintet. Other important Hong Kong artists taking part include Cantonese opera stars Mui Suet-see and Lee Lung; Class 7A Drama Group; Chung Ying Theatre; Group 89268; the Material Girls; choreographer Daniel Yeung and the remarkable combined talents of Lee Chun-chow, Faye Leong, Gabriel Lee and Chong Mui-ngam in *The French Kiss*.

In addition, our commitment to commissioning new work from Hong Kong and around the world continues, with pieces such as *Amber*, *The Nightingale*, *All That Shanghai Jazz*, *Material Girls*, *i-City*, *The French Kiss*, *Come Out & Play* and *Little Prince Hamlet*.

The 2005 Festival will offer a total of 124 performances with 42 performing groups (32 overseas and 10 local), two exhibitions and our Festival Plus programme of talks, seminars and meet-the-artist sessions.

This is one of our largest Festivals to date, in terms of the number and the diversity of programmes. I am sure too, that it will be one of our most enjoyable and inspiring. We are delighted that you could join us.

Douglas Gautier

粵語演出，附英文字幕
Performed in Cantonese
with English Surtitles

演出長約1小時30分鐘，
不設中場休息

Running time:
approximately 1 hour 30 minutes
with no interval

香港演藝學院戲劇院
Drama Theatre, the Hong Kong Academy
for the Performing Arts

16 - 20.2.2005



香港藝術節委約
Commissioned by
the Hong Kong Arts Festival

The French Kiss 法吻

為了讓大家對這次演出留下美好印象，請切記在節目開場前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作！

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your ALARM WATCHES, MOBILE PHONES and PAGERS.

Eating, drinking, smoking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your cooperation.

創作及製作人員

藝術總監
編劇
導演
佈景設計
服裝設計
燈光設計
音響設計
字幕英譯

李鎮洲
莊梅岩
李中全
曾文通
李峰*
劉銘鏗
黃伸強
陳鈞潤

製作監督
執行舞台監督
助理舞台監督
服裝主任
電機師
舞台技術員

陳淡嘯
虞樟
馮舒凝
莊惠玲#
蕭健邦
黎錦卓
梁國禧#
彭婉怡
張志偉
Ketchup
黃國威+
徐宜英^

字幕控制員
攝影
宣傳設計
聯合監製

SNAP Production

策劃及製作

演員

Marco
Michelle
Paul

李鎮洲
梁菲倚
關信培

鳴謝

香港藝術中心
香港演藝學院
香港芭蕾舞團
東方旅業有限公司
中英劇團
進劇場
Two Too Ideas
Patrick Wong
胡麗英

* 承蒙香港演藝學院批准參與製作

承蒙香港芭蕾舞團批准參與製作

+ 承蒙中英劇團批准參與製作

^ 承蒙進劇場批准參與製作

封面照片©張志偉

the French Kiss 法吻

Creative and Production Team

Artistic Director
Playwright
Director
Set Designer
Costume Designer
Lighting Designer
Sound Designer
English Surtitles Translator

Lee Chun-chow
Chong Mui-ngam
Gabriel Lee Chung-chuen
Tsang Man-tung
Bacchus Lee*
Lau Ming-hang
Wong Sun-keung
Rupert Chan

Production Manager
Deputy Stage Manager
Assistant Stage Manager
Wardrobe Supervisor
Electrician
Stage Crew

Amum Chan
Fiona Yu
Fung Shu-ying
Joanne Chong[#]
Siu Kin-bong
Lai Kam-cheuk
Leung Kwok-hei[#]
Yvonne Pang
Cheung Chi-wai
Ketchup
Raymond Wong⁺
Viola Tsui[^]
SNAP Production

Surtitle Operator
Photographer
Graphic Designer
Co-producers

Curator and Producer

Cast

Marco
Michelle
Paul

Lee Chun-chow
Faye Leong
Sean Kwan

Acknowledgement

Hong Kong Arts Centre
Hong Kong Academy for Performing Arts
Hong Kong Ballet
Hong Kong Oriental Travel Ltd
Chung Ying Theatre Company
Theatre du Pif
Two Too Ideas
Patrick Wong
Grace Wu

* By kind permission of the Hong Kong Academy for Performing Arts

By kind permission of the Hong Kong Ballet

+ By kind permission of Chung Ying Theatre Company

^ By kind permission of Theatre du Pif

一個法吻 賠上靈魂

一名牧師與他的秘書激烈熱吻之後被控性騷擾。一個法吻，讓他賠上事業、名譽、家人朋友，還有他的靈魂。他自此消聲匿跡，直至數年後，在一個酒會上與她狹路相逢……

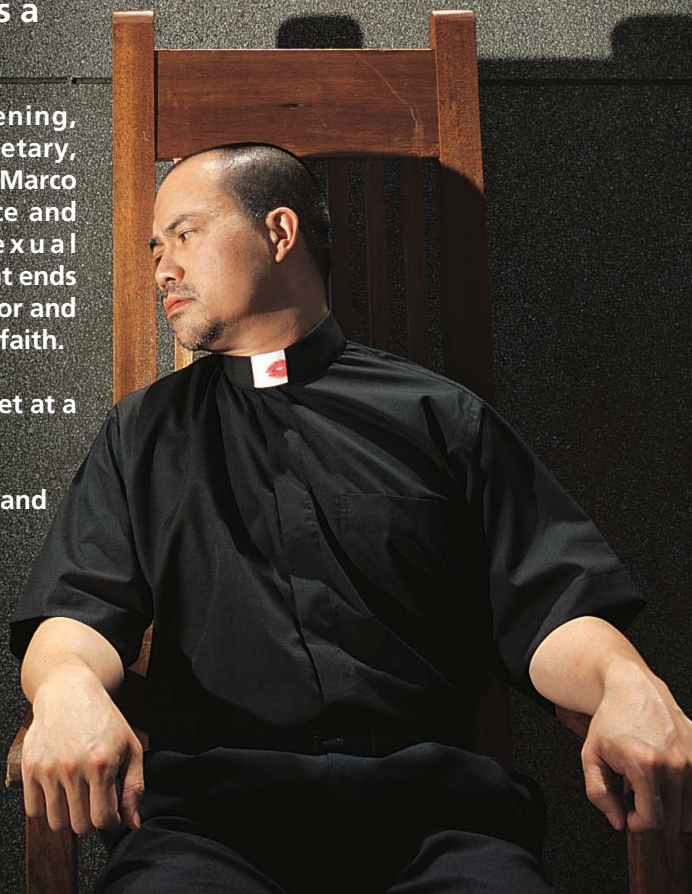
是誤會、計謀，還是別有內情？兩人翻閱記憶中每一個角落，重組真相，讓這一個吻，在法庭外重新審判。

A Kiss that Imperils a Pastor's Soul

After a romantic evening, Michelle, Marco's secretary, lodges a complaint and Marco is arrested by the police and charged with sexual harassment. This incident ends Marco's career as a pastor and ultimately costs him his faith.

Five years later they meet at a party...

Can they really forgive and forget?



獻給等待審判的人

莊梅岩

尼采說善忘的人是幸福的，因為他們活在錯誤也感到快樂。很明顯，Macro和Michelle都不是幸福的人，否則他們也不必與過去糾纏，在對錯中定義自己。

這種執着無異於選擇一段痛苦的路，或許只會換來散席後的幾聲冷笑。但是我想說的是，這兩個角色在我心目中都是光明的，我甚至認為，人們一直不能擺脫更大的罪惡，是因為我們沒有堅持審視自己的靈魂。

但願深刻的反省能明心見性，勇敢的靈魂最後還是會得到祝福。

Dedicated to Those Awaiting Judgement

Chong Mui-ngam

Nietzsche said that people who can forget are fortunate; because they live in misconception, they are happy. Very clearly Marco and Michelle are not happy people otherwise, they would not feel it necessary to live such tangled lives nor to define themselves in terms of right and wrong.

Such people undoubtedly have chosen a painful road in life; or perhaps all that it elicits is a sneer or two. However, what I want to say is that, in my mind, these two characters are glorious. I even feel that mankind has never been able to throw off greater guilt because we have been so insistent in soul searching.

I just hope that we'll understand the mind through reflection; brave souls will in the end be blessed.

Translated by Pan Shih



殊不簡單的一個吻

李中全

籌備《法吻》是一次特別的工作經驗。雖然編劇、導演和演員都是香港人，但因各種原因令我們身處不同城市——紐約、悉尼及台北。因為這一個「吻」，把我們帶回香港，在今屆藝術節表演。在此特別感謝藝術總監及製作人員的支持和忍耐。

莊梅岩《法吻》的結構，令我想起《伊狄帕斯王》。時間在劇本當中是雙向性的，隨着劇情向前推進，兩個角色不斷重整回憶中的片段。二人的矛盾和衝突，亦陷於現在與過去中的裂縫。當他們愈是希望尋找答案，兩人愈是跌進這裂縫中更深之處。

當然，回憶並不一定是痛苦的。對我而言，無論我是觀眾或是演員，甚至是編劇或是導演，我在劇場的經驗是十分愉快的。正正是因為這種無可取代的喜悅，推動我用劇場的形式與觀眾分享。

希望《法吻》會成為你回憶中美好的一部份。

A Kiss is Not Just a Kiss

Gabriel Lee

Directing *The French Kiss* is a unique working experience because of the task of co-ordinating this project with a team of Hong Kong Chinese people who live and work in different cities such as Sydney, New York and Taipei. It brings us together to perform in this Hong Kong Arts Festival. I especially express my gratitude to the Artistic Director and the production team for their patience and support, I simply wouldn't make it without them.

The structure of Chong Mui Ngam's *The French Kiss* reminds me of *Oedipus Rex*. In the script, time seems to move on a double track; it pushes the drama in a forward direction as the two characters look back in segments of recall. The contradictions and conflicts between the two characters lies in the gap between the present and the past. The more they seek answers, the deeper they fall into the gap.

Of course, memories are not necessarily painful. For me, whether I am part of the audience or an actor, or even the playwright or director, my experiences in theatre are always astonishing. It is precisely this irreplaceable joy that gives me the impetus to use the dramatic form and share it with the audience.

I hope that *The French Kiss* will become a glorious part of your memories.

Translated by Pan Shih

吻的迷思

基斯杜化·夏特尼博士

一個吻，可以輕若鴻毛，可以重如泰山。本文作者從基督教傳統的脈絡，看一看吻的深層意義。

二十世紀九十年代中期，戴維·馬密特的劇作《奧利安娜的迷惑》，從紐約到悉尼的戲劇界，均引起了激烈的爭議。故事講述一名年輕女大學生，看似出於憤恨，對她的講師提出訴訟，控告他性騷擾。到達戲的高潮時，觀眾對扮演學生的年輕演員大呼小叫，出言不遜。那是要求政治正確的呼聲正值高峰的年代，劇作將許多涉及性愛本質和權力關係的深層心理張力挖掘出來。若干年後，莊梅岩編寫的《法吻》讓我們有機會，以更寬闊的視點、更複合更謹慎的反思，重新審視這些主題。核心問題始終沒變——只是輕輕一個吻，一個看似無足輕重的吻，居然令一位社會賢達身敗名裂，這如何可能？

我們早清楚傳媒可在茶杯裏掀起風波。我們看到的新聞是如此冷酷無情——構成新聞世界的連串事件，裏面不是罪犯便是受害人。看見不義發生，我們畏縮，飛快認同了受害人。眼見執法人員、政客以至記者本身有力解決問題，令正義再次得以炫耀人前，我們便放下心頭大石。由於故事以最簡單及最刺激的方式敘述出來，很多細節都省略了，這些細節會令我們想到，好人不一定完全是好，壞人也不一定完全是壞。在這種情況下，正是新聞這形式決定了故事出來的版本。難怪一夜之間，單單一個吻就把一位宗教聞人變成衣冠禽獸。

顯然我們會期望宗教領袖的言行會高人一等，不僅因為他們應該身心純潔，而且理應不會受人責難。讀者大眾深曉生活之困難，做好人之不易，宗教人士理該為我們樹立完美典範。一旦他們行差踏錯，我們實在太易幸災樂禍，以至對相關細節逐一玩味。因此，宗教領袖居然被控以性騷擾，實在是一則有趣的頭條新聞。我們感到有趣，報章也會賣紙。事情不過由一個吻開始，但那真是表面看來無足輕重的一個吻嗎？

在猶太——基督教傳統中，吻，是處於存在核心位置的一回事。《創世記》中，上帝創造阿當，便以非常跡近接吻的方式，把生氣吹入他身體。西方文化一直將吻視為情人的呼吸互通，從而交換彼此的靈魂，就像太初上帝把靈魂吹入阿當體內一樣。比





《創世記》成書還要早三千六百多年，巴比倫人崇拜一位叫伊斯塔（愛與美）的女神，「她擁有甜美的嘴唇，用口含養生命」。在這個傳統中，靈魂和嘴唇實在關係密切。

於是事情有點複雜：一口有三義——它既是靈魂可能棲息的地方，也是說話和進食的器官。法國人類學家保羅·恩喬伊1897年研究中國人行為時發現，中國幾乎人人都被西方嘴對嘴接吻的習俗嚇一跳，他們覺得接吻帶有吞噬性。你說接吻是交換靈魂，但也同時是把別人吞進肚裏，尤其當那吻如法吻般帶有侵入性時，透過口與舌頭的交纏你便把別人吞進身體；正如食物美味，值得大快朵頤，好人也可以把他／她象徵地吃掉。這個跟另一個人接吻，同時把他／她吃掉的圖象，在基督教崇拜中，當我們用麵餅代表基督身體時，達到了百分百的象徵極至。面對圍繞着接吻的重重強力迷思，我們大抵已心知肚明：接吻殊不簡單，而是一種有力的越界行為。

馬密特《奧利安娜的迷惑》和莊梅岩《法吻》之間的分別，在於後者把戲劇行動置於爭議事件被媒體曝光的五年之後。故事在主人翁賠上事業後好些時候才開始，這容許我們有機會用較深入的角度去看待這次牧師的墮落，同時引入了悔罪與寬恕的問題。我們如何面對那永遠改變了以至毀掉我們一生的人？我們如何跟那一度可能曾經喜歡我們，現已可能痛恨我們的人說話？世界的穩定固然有賴我們懂得原諒，但寬恕，總好像是最難以完成的壯舉。於此，我們在劇終見證了另一吻。

我還要提耶穌與猶大之間的吻。猶大吻夫子，是為了讓官兵知道誰是他們要逮捕的人。之後，耶穌被審判，釘上十字架；猶大則獲賞三十枚銀幣，作為他施展溫柔暴力的酬勞。但這一吻帶來的罪疚最終令猶大走上自盡之途。猶大之吻，乃變成叛徒之吻，接吻的迷思也因此變得不朽。

透過注視關愛之吻，結果卻成了背叛之吻，《法吻》帶出了一個重要、至今仍沒有答案的大問題：基督徒能否真的依循他們救世主樹立的典範生活？我們得知基督上十架，是要犧牲自己的生命，幫助我們改過自新，清洗罪孽。《法吻》把吻的迷思再一次召喚出來，以至我們得以撫心自問：為了公義得到伸張，我們願意犧牲的究竟有多少？

作者為澳洲悉尼大學宗教研究系研究員
中譯：朗天

The Myth of the Kiss

Dr Christopher Hartney

How can a single kiss turn a respected religious man into a sexual predator? This article is a quest for the meaning of the kiss within the Christian context.

In the mid-1990s David Mamet's play *Oleanna* caused violent controversies to erupt in theatres from New York to Sydney. His story depicts a young university student who, seemingly out of spite, charges her lecturer with sexual misconduct. As the play drew to its climax, audiences shouted abuse at the young actress who played the student. These years were the apex of political correctness and the play brought to the surface many deeply placed tensions regarding the nature of sex and of power-relationships. Several years later, Chong Mui-ngam's play, *The French Kiss*, allows us a re-examination many of these themes, but from a wider perspective, and in a more sophisticated and carefully reflective way. The central questions remain the same – how can something as delicate and as supposedly inconsequential as a kiss lead to the downfall of an upstanding member of the community?

We know already that the media can make storms in teacups. The news is relentlessly presented to us as a series of events peopled only by perpetrators and victims. We cringe when we see injustice caused and we immediately identify with the victim. We become relieved to discover that law-officers, politicians, or even the journalists themselves, are able to resolve problems and permit justice to flourish once more. For the story to be told in the briefest and most exciting way, many details are left out that suggest the good might not be completely good, or the bad completely bad. In this way, the very form of the news dictates how the story will be told. It is not surprising then that overnight, a single kiss can turn a respected religious man into sexual predator.

Clearly we expect a higher level of behaviour from our religious leaders. Not only should they be innocent, but also free from any accusations. The reading public knows how difficult life is, and how hard it is to remain good. Religious people are supposed to set perfect examples for us. When they fail it is very easy for us to enjoy their fall, we savour every detail. So the very idea that a religious leader could be accused of sexual misconduct would make a very interesting headline. We would be interested, and more newspapers could be sold. The detail that it was *only a kiss*, would come later. But is a kiss as inconsequential as it seems?

In the Judeo-Christian tradition we see that the kiss is at the very heart of existence. When God creates Adam in Genesis he breathes life into him in a manner very much like a kiss. All through Western history kissing is seen as a way lovers join their breaths and so exchange their souls just as God breathed a soul into the first man. Even older than Genesis, more that 3,600 years ago, we find prayers to the Babylonian goddess Ishtar whose "lips are sweet and who holds life in her mouth". In this tradition the soul remains close to the lips.

This is complicated then by the triple meaning of the mouth as a possible place for the soul and a place for both speech and eating. When French anthropologist Paul d'Enjoy made a study of Chinese manners in 1897 he suggested that everyone in the Middle Kingdom felt horrified by the Western custom of mouth-to-mouth kissing as though there was something cannibalistic about it. A kiss is an exchanging of souls and the 'eating' of someone else; particularly when the kiss is as interpenetrative as a 'French kiss'. Through the mouth and the tongue this is the taking of another person into your body. As food is good and can be eaten, so



too are those people good who we symbolically eat. This image of eating/kissing another person is taken to its complete symbolic extreme in Christian worship when a piece of bread becomes, in the doctrine of trans-substantiation, the actual body of Jesus Christ. With these powerful myths surrounding the act of kissing, it is clear that a kiss is not something simple, but a powerful act of transgression.

The difference between Mamet's *Oleanna* and Chong Mui-ngam's *The French Kiss* is that the latter situates the action five years after the controversy has played itself out in the media. The action occurs long after the central character's career has been wrecked. This gives us the chance to put the fall of the Pastor in a more profound perspective. It also introduces the question of repentance and forgiveness. How do we approach people who have changed our lives forever and possibly for the worst? How can we talk to a person who once may have loved us and who now might hate us? The stability of the world, of course, depends on us being forgiving, yet the act of forgiveness often seems the most impossible act to complete. In this, the end of the play brings us to another kiss.

I speak of the kiss between Jesus and his loyal follower Judas. Judas kisses his teacher in order to let the authorities know who it is they should arrest. Jesus is put on trial and executed soon after, while Judas is paid 30 pieces of silver for his tender act of disloyalty. The guilt from this kiss forces Judas to kill himself. The Judas Kiss has become the kiss of the betrayer and the traitor, thus perpetuating the myth of the kiss.

By focusing on a loving kiss that ends up becoming a betraying kiss, *The French Kiss*, brings us to a vital, large and so far unanswerable question: can Christians ever live up to the example set by their messiah? We are told that Jesus' death on the cross represents the sacrifice of his life to help us correct our own imperfections and wash away our sins. *The French Kiss* conjures up the great myth of the kiss once more so that we may ask ourselves, how much are we willing to sacrifice in order that justice be done?

The author is a researcher at the Department of Studies in Religion, University of Sydney

重溯過去 了解當下

— 訪問莊梅岩、李中全及李鎮洲

鄭俊達

他有做過還是沒有？他有否說謊？抑或她對真相有所隱瞞？但最重要的：到了今天，一切還要緊嗎？年輕得獎編劇莊梅岩的作品《法吻》，探討我們能否真正寬恕別人，忘記怨懟。

《法吻》的靈感來自一宗真實的法庭案例，案中一名牧師被控性騷擾。這齣扣人心弦的劇作，安排涉案雙方於五年後重遇，互相對質。

然而，這並非一次翻案或事後重審。莊梅岩，以及藝術總監兼演員李鎮洲和導演李中全更關注的，是探究這濕吻的後果和含意。

在赤裸裸的情緒和思緒（不論真實抑或已經扭曲）袒露跟前的狀況下，觀眾不知不覺在情緒鐘擺的兩端來回跌蕩。

「今天發生的事比五年前的更加有趣。」李中全說：「劇本並不限於講濕吻，那更關乎事件對生活造成什麼樣的影響，也關乎當事人的信仰……我對這些遠比事件本身更加感受良多。」

然而，要了解現在，重溯過去實不可免。《法吻》揭示過去的方式，有趣之處正在於：不斷讓觀眾重返過去以理解現在。它差不多就像一個倒敘的偵探故事。

李鎮洲承認，「懸疑」的元素貫徹全劇，但沒有人可知道實際發生了什麼事。「劇中有一部份是在確認五年前發生的事，但自然避免不了出現羅生門——不同人有不同的故事版本。

「劇中人不是選擇忘記，便是真的忘記了。而由於情緒關係，事情的真相永不會水落石出。」

往事既不可追，兩位當事人又是否真的能拋掉過去，繼續上路？李鎮洲表示，由於兩位主人翁均身受重創，並已嘗試重建新生和信心，《法吻》其實可以是一齣協助觀眾排遣情緒的劇作。

「不能癒合的傷口，稍一觸及即血流如注。《法吻》的開始，便在這傷口再一次被打開的那一夜。」

《法吻》的劇力既如此澎湃，導演和演員面對的挑戰之一，便是要用舞台上有限的演員（只有李鎮洲、梁菲倚和關信培三人），維持高度的吸引力。

莊梅岩表示，劇中的對白需要加點刺激性，不然觀眾的注意力很快便會分散。

她解釋：「雖然《法吻》根據法庭的真實案例創作，但我不是去報導案件。濕吻事件之後的討論才是我感興趣的地方。人們如何面對自己的心靈，又如何對真相視而不見。你設想只有當事人才知道終極真相，但他們真的知道嗎？

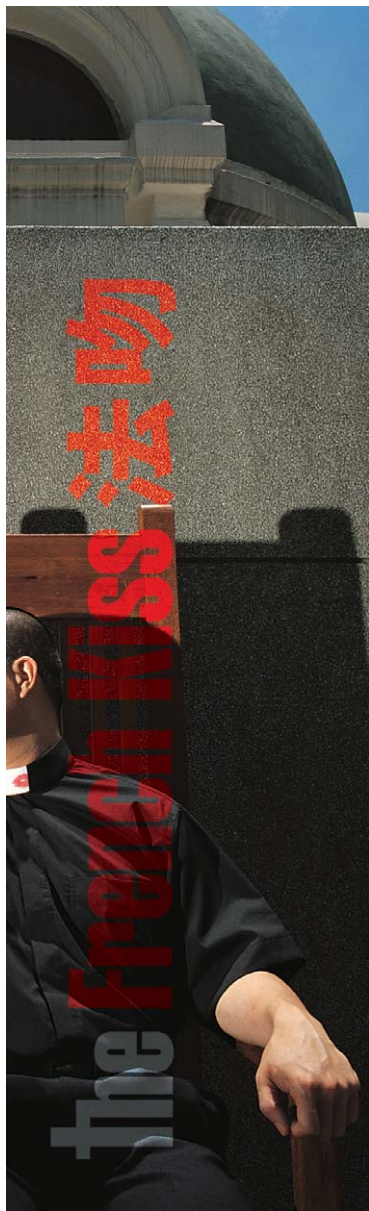
「我需引導觀眾的注意力集中在人物上面。我原先想在劇本添一些幽默感，但後來改變了主意。我尋找可以令觀眾投入故事的東西，具吸引力的對白會幫助刺激他們思考。」

是以，觀眾將被捲進Marco（被告）和Michelle（原告）的角力和紛爭裏。《法吻》的特別之處，即它和其他很多本地原創話劇的相異之處，就在於它的深度。它不限於人類的愛恨關係，而是去探視我們社會對宗教、道德、女性主義和性採納的不同價值。

《法吻》也是李中全和梁菲倚離開本地劇壇幾年後，首次重登台前幕後崗位的作品。

李鎮洲表示，彷彿命運安排，《法吻》聚合了所有適合做這戲的人。「我們所有人對戲所講的東西，對戲應該怎樣詮釋，怎樣搬上舞台……都有差不多的想法。我可以坦誠和每一個人溝通這事實，造就了一次我們理想的合作。」

中譯：朗天



...And Five Years On...

Kevin Kwong

Did he or didn't he? Was he lying or was she being economical with the truth? But most importantly, does it really matter now? Written by young award-winning playwright Chong Mui-ngam, *The French Kiss* begs the question of whether we can really forgive and forget.

Inspired by a real life local court case in which a pastor is accused of sexual harassment, this emotionally intense drama puts the two involved parties back in a room – five years after the incident – for a showdown.

But this is no post-mortem examination or trial. What Chong, artistic director and actor Lee Chun-chow and director Gabriel Lee are more interested in is to explore the consequences and implications of the 'French kiss'.

By laying bare their raw emotions and thoughts – whether they are real or distorted – the audience is left swinging, unwittingly, from one end of the emotional pendulum to another.

"What is happening in the present is more interesting than what had happened five years ago," says Gabriel Lee. "The script is beyond the French kiss. It has more to do with how the incident has affected the life and beliefs of those involved... and that has a far greater impact on me than the incident itself."

However, to understand the present, re-visiting the past is inevitable. The way this show unfolds is interesting: it keeps drawing the audience back to the past to make sense of the present. It's almost like a whodunit mystery being told backwards.

Lee Chun-chow admits there is an element of 'suspense' throughout the drama – but it is impossible for anyone to know exactly what happened: "Part of the play is a process of recognising what happened five years ago but, inevitably, there are going to be different versions of the event.

"The characters have either chosen to forget or really forgotten what'd happened. And because of their emotions, the true picture, or truth, will never emerge."

With the past unresolved, have the pair really left the past behind and moved on? Lee Chun-chow says that this drama can be emotionally draining because both characters have suffered a lot and are trying to rebuild their lives and confidence.

“This is an incurable wound that, once touched, will start bleeding. The play is set on the night when this wound is re-opened once again.”

Given the intensity of the drama (as demanded by the script), one of the biggest challenges for the directors and actors is to sustain a high level of engagement between the small cast – Lee Chun-chow, Faye Leong and Sean Kwan.

Playwright Chong says the dialogue needs to be stimulating or else the audiences attention will quickly stray.

She explains: “Though the play is based on a real court case, I am not reporting it. The discussion after the French kiss is what interests me. How people face their soul and how they can’t see the truth. You assume only they will know the ultimate truth, but do they really?”

“I need to draw the audience’s focus onto the characters. I originally wanted to inject humour into the piece, but changed my mind. I was looking for something that could pull the audience to the story and having engaging dialogue helps stimulate their thinking.”

So the audience will be caught in a tug-of-war between Marco, the accused, and Michelle, the accuser. What makes this play special and different from many locally written, original dramas is its depth. It goes beyond the basics of human relationships, of love and hate, and looks at the different values our society holds towards religion, morality, feminism and sex.

The French Kiss is also special as it marks the return of Gabriel Lee and Faye Leong, who have been absent from the local performing arts scene in recent years.

Lee Chun-chow says, as if by fate, all the right people have come together for this production: “We all share similar ideas on what it is about, and how it should be interpreted and staged... the fact that I can communicate frankly with everyone makes this an ideal project for us to collaborate on.”



李鎮洲 藝術總監／演員

李鎮洲曾為中英劇團助理藝術總監，曾演出大部份劇團製作及導演多部作品。1991年於英國跟隨菲利普·高利亞研習演藝，後獲香港藝術發展局頒發獎學金，赴英國倫敦米德爾塞克斯大學修讀東西方戲劇研究課程。

李鎮洲三度獲得香港舞台劇獎最佳男主角，又憑《專業社團》及《丁燈》獲最佳導演獎，2000年更獲香港特區政府頒發榮譽勳章。

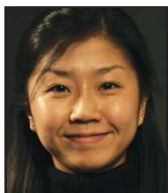
他的近期作品包括演出獨腳戲《棺材大過窿》、龔志成音樂劇場《M園》及《Ca(n)on》、香港話劇團《桃花扇》、演戲家族《四川好人》、進劇場《象從不遺忘》等；執導作品有音樂劇《花樣獠牙》、全新製作《女大不中留》及2004香港藝術節節目《(魚)夫王'N(不)手女》。李氏現為自由職業藝術工作者及香港演藝學院客席講師。

Lee Chun-chow Artistic Director / Actor

Lee Chun Chow was assistant artistic director of the Chung Ying Theatre Company. He became a student of the Ecole Philippe Gaulier in 1991 and then was granted a scholarship from the Hong Kong Arts Development Council to study East/West Theatre Studies at Middlesex University, England.

Lee has won a number of awards at the Hong Kong Drama Awards including the Best Leading Actor three times, as well as the Best Director for *The Professional* and *Aladdin*. In 2000 the Government of Hong Kong Special Administrative Region awarded him the Medal of Honour.

Among his recent work are performances in *The Coffin is Too Big for the Hole; M Garden* for the Kung Chi-shing Music Theatre and *Ca(n)on; Peach Blossom Fan* for the Hong Kong Repertory Theatre; *A Good Person of Szechwan* for Actor's Family; *E Never Forget* for Theatre du Pif, and directorial duties on the musical *Little Shop of Horrors, Hobson's Choice*, and 2004 Hong Kong Arts Festival commissioned programme *Fisher King & Handless Maiden*. He is now a freelance artist and guest lecturer at the Hong Kong Academy for Performing Arts.



莊梅岩 編劇

莊梅岩為香港中文大學心理學榮譽學士，後獲香港演藝學院編劇系深造文憑。2002至2004年加入中英劇團，撰寫《留守太平間》及《破冰天使》。她曾編寫的作品有《愛在紅樓》、《砵蘭街的Venezia Café》、《易角》及《找個人陪我上火星》等，又曾擔任助理導演、電視節目撰稿人。曾獲香港青年文學獎戲劇高級組亞軍，2003年憑《留守太平間》獲香港舞台劇獎最佳劇本獎及傑出青年編劇獎。2004年獲亞洲文化協會利希慎獎學金赴美進修一年。

Chong Mui-ngam Playwright

Chong Mui-ngam graduated from the Chinese University of Hong Kong, majoring in Psychology, and the School of Drama at the Hong Kong Academy for Performing Arts, majoring in playwriting. In 2002 she joined the Chung Ying Theatre Company as a member of the 'Playwright Theatre Creative Team', where she wrote *Alive in the Mortuary* and *Angel Aurora*. She also wrote *Love in the Red Chamber*, *Venezia Cafe of the Portland Street*, *Changing Cast* and *Shall We Go to Mars*. Chong has also written scripts for TV documentaries.

She was awarded the first runner-up at the Script Writing Competition of the Hong Kong Youth Literature Awards. In 2003 she received the Best Script Award at the Hong Kong Drama Awards for her play *Alive in the Mortuary*. In 2004, she was awarded the Lee Hysan Foundation Fellowship by the Asian Arts Council to study in New York.



李中全 導演

李中全先後畢業於悉尼大學、悉尼科技大學、新南威爾斯大學及香港演藝學院，分別獲頒教育碩士、資訊科技系互動多媒體碩士、傳理系學士（主修戲劇）及戲劇高級文憑（表演）。1993至1997年任中英劇團全職演員，多次於香港藝術節演出，曾編導《TOTO》及編寫《天堂裏的陌生人》，亦曾編寫中學巡迴劇《站在三角的尖端上》。2000年為中英劇團翻譯及改編《點解手牽狗》，2002年擔任《女大不中留》副導演及演員。

Gabriel Lee Director

Gabriel Lee graduated from the Universities of Sydney and New South Wales, the University of Technology, Sydney, as well as the Hong Kong Academy for Performing Arts. He obtained Master's degrees in Teaching and Interactive Multimedia; a Bachelor of Arts (Media and Communication) majoring in theatre and an Advanced Diploma (Acting).

Lee joined the Chung Ying Theatre Company as a full-time actor from 1993 to 1997, and has performed in past Hong Kong Arts Festival programmes. In addition, he wrote and directed *TOTO*; and wrote *Strangers in Paradise* and *On the Verge of a Triangle*. In 2000 he translated and adapted A R Gurney's *Sylvia*, and in 2002 worked as an assistant director and actor in the revival of *Hobson's Choice* for the Chung Ying Theatre Company.

**梁菲倚** 演員

梁菲倚生於馬來西亞，畢業於香港演藝學院，主修表演，後加入市政局香港話劇團擔任演員，主演多齣劇目，包括《德齡與慈禧》中飾演德齡，並憑《瘋雨狂居》獲香港舞台劇獎最佳女配角。她曾加入台灣優人劇團，赴歐美等地巡迴演出包括《西藏雲腳》及《巴黎雲腳》計劃，以及參與多個國際藝術節。她現為自由職業演員。

Faye Leong Actor

Faye Leong is a Malaysian-born Chinese freelance actor, who joined the Urban Council Hong Kong Repertory Theatre upon graduating from the Hong Kong Academy for Performing Arts. As a member of the U Theatre of Taiwan she has toured Europe and the US taking part in art festivals.

Leong was awarded the Best Supporting Actor at the Hong Kong Drama Awards for her performance in *Before the Rain Stops*.

關信培 演員

關信培畢業於香港演藝學院，主修表演，曾參與舞台劇、電影、電視及廣播等工作，並為各國際外語名片配音，聲演主要角色；舞台劇方面，他曾與演戲家族、7A班戲劇組等劇團合作；近期演出之劇目包括《十個該死的少年》、《情思》等。

**Sean Kwan** Actor

An actor, seasoned radio personality, MC and voice talent in Hong Kong, Sean Kwan started his mass media career as a bi-lingual DJ. He is a veteran actor with extensive theatrical experience, as well as working with theatre companies like the Actors' Family and Class 7A Drama Group. His recent performances include *And Then There Were None* and *I Love Therefore I Am*.



曾文通 佈景設計

曾文通1997年畢業於香港演藝學院，主修舞台及服裝設計，其作品《兩條老柴玩遊戲》及《墮落鳥》分別獲香港舞台劇獎的最佳舞台設計及最佳服裝設計獎。2002年於本港、東京、北京、台北及澳門等地舉辦「舞台空間消解構成」舞台設計展。

Tsang Man-tung Set Designer

Tsang Man-tung graduated from the Hong Kong Academy for Performing Arts in 1997, majoring in set and costume design. His important works include *The Game*, for which he won the Best Set Design, and *The Blue Bird* for which he won the Best Costume Design at the Hong Kong Drama Awards.

李峰 服裝設計

李峰1993年獲香港演藝學院深造文憑，主修舞台及服裝設計，後赴英國考獲碩士，曾為中英劇團駐團設計師，並憑《丁燈》及《十一隻貓》分別於香港舞台劇獎中獲最佳服裝設計及最佳化妝造型獎。2004年出任香港演藝學院駐校藝術家。



Bacchus Lee Costume Designer

Bacchus Lee graduated from the Hong Kong Academy for Performing Arts (APA) in 1993, with an Advanced Diploma in set and costume design and went on to a Master's degree in the UK. He was the resident designer of the Chung Ying Theatre Company. His work on *Aladdin* won the Best Costume Design, and *Eleven Cats* the Best Make-up at the Hong Kong Drama Awards. He was invited by the APA as resident artist in 2004.



劉銘鏗 燈光設計

劉銘鏗又名神父，曾為本地及海外藝團擔任燈光設計工作，又曾為「格詠藍調」的作品如《水滸傳之格詠藍調》擔任創作、擊鼓表演及演員等，亦兼任「偶友街作」木偶劇團巡迴兒童木偶劇燈光設計、木偶製作及木偶師。2003年憑《四川好人》及《龍頭》獲提名香港舞台劇獎最佳燈光設計。

Lau Ming-hang Lighting Designer

Lau Ming-hang has been actively involved in various local and overseas art groups as a lighting designer for several years. He was part of the creative team, percussionist and actor for the art group The Fighting Blues; and the designer, puppet maker and puppeteer for the puppet theatre Make Friends With Puppet for the touring performances. He was nominated at the 2003 Hong Kong Drama Awards for his lighting design *In A Good Person in Szechwan* and *Dragon Head*.

**黃伸強** 音響設計

黃伸強1989年於香港演藝學院音樂學院作曲系畢業，曾參與各類形式劇場之音樂創作，1993年獲亞洲文化協會利希慎獎學金，前往美國進修一年，其間於耶魯大學戲劇學院深造劇場音樂設計。

Wong Sun-keung *Sound Designer*

Wong Sun-keung graduated from School of Music of the Hong Kong Academy for Performing Arts in 1989, majoring in music composition. An experienced sound designer and composer for various art forms, he was awarded the Lee Hysan Foundation Fellowship by the Asian Cultural Council in 1993 to further his studies in theatrical sound design at the Yale School of Drama.

陳鈞潤 字幕英譯

陳鈞潤現為香港大學牙醫學院院務主任，亦為業餘翻譯、編劇、作家及填詞人。曾翻譯三十多部舞台劇，包括兼任填詞的音樂劇《有酒今朝醉》、《窈窕淑女》及《花樣獠牙》，又翻譯三十多部歌劇的中文字幕。1990年陳氏獲香港藝術家聯盟頒發劇作家年獎，現為香港話劇團及中英劇團董事。

**Rupert Chan** *English Surtitles Translator*

Rupert Chan works as a university administrator and freelance translator, playwright, writer and lyricist. Of his thirty plus drama translations, three are musicals (*Cabaret*, *Pygmalion* and *Little Shop of Horrors*) for which he also wrote the Chinese lyrics. Chan has translated over 30 opera libretti for Chinese surtitle projections and in 1990 he received the Hong Kong Artists Guild 'Playwright of the Year Award'. He now sits on the Boards of Directors of the Hong Kong Repertory Theatre Company and the Chung Ying Theatre Company.

陳淡疇 製作監督

陳淡疇為自由職業舞台工作者，曾參與多個本地及海外演出之舞台技術工作。

Amum Chan *Production Manager*

Amum Chan is an experienced backstage professional in Hong Kong and has been involved in stage management for local and overseas productions. He is now a freelance theatre practitioner.



虞婷 執行舞台監督

虞婷畢業於香港演藝學院，主修舞台管理，曾獲多個獎學金及校長榮譽獎，近期製作包括《魚夫王3》、歌劇《浮士德》、《茶花女》、《密室搞作·纏》及《獨行俠與亂世佳人》。她2001年創辦「偶友街作」木偶劇團，現為該團創作總監。

Fiona Yu Deputy Stage Manager

A stage management graduate from the Hong Kong Academy for Performing Arts, Fiona Yu was awarded various scholarships and the Director's Prize. Her recent work includes production and stage management for *Fisher King & Handless Maiden 3*, *Opera Faust*, *La Traviata*, *Black Box Theatre • Tangle* and *The Good, the Bad and Scarlett O'Hara*. Yu is the founder and creative director of Make Friends With Puppet and a freelance theatre practitioner.

馮舒凝 助理舞台監督

馮舒凝曾為多個本地劇團擔任助理舞台監督，近期參與的製作包括劇場工作室的《小鳥》。



Fung Shu-ying Assistant Stage Manager

Fung Shu-ying has been involved in stage management for local productions, including her recent production *Laughing & Forgetting* for Drama Gallery as assistant stage manager.

莊惠玲 服裝主任

莊惠玲1991年畢業於香港演藝學院，隨即加入香港舞蹈團，負責服裝統籌及製作工作，1995至2004年加入中英劇團，出任服裝主任，並擔任《咖喱盆菜釀薯條》、《破冰天使》及《雪夜頌》之服裝設計，現為香港芭蕾舞團之服裝部主管。

Joanne Chong Wardrobe Supervisor

Upon graduation from the Hong Kong Academy for Performing Arts, Joanne Chong joined the Hong Kong Dance Company as a costume maker and wardrobe coordinator. From 1995 to 2004 she was the wardrobe supervisor of the Chung Ying Theatre Company, where she was involved in the costume designs of various productions including *Cross-mopolitan*, *Angel Aurora* and *When Snow Falls*.

Chong is currently the wardrobe supervisor for the Hong Kong Ballet.

**黃國威** 聯合監製

黃國威畢業於香港浸會大學社會科學院歐洲研究課程，主修法語，曾留學法國及於當地劇場實習，回港後曾任職香港八和會館及香港藝術中心，並參與多個製作之監製及行政工作，現為中英劇團節目經理。

Raymond Wong *Co-producer*

Raymond Wong graduated from the European Studies Programme at the Hong Kong Baptist University, majoring in French, while there he also spent a year in France studying and working as an intern in theatres. Upon his return to Hong Kong, he worked for the Chinese Artists Association of Hong Kong and Hong Kong Arts Centre as an arts administrator and programme coordinator. He is currently programme manager of the Chung Ying Theatre Company.

徐宜英 聯合監製

徐宜英1992至2004年於中英劇團擔任藝術行政工作，現為進劇場行政主任。

**Viola Tsui** *Co-producer*

Viola Tsui was the arts administrator for the Chung Ying Theatre Company from 1992 to 2004. She is currently the administration officer of the Theatre du Pif.

贊助舍計劃 Patron's Club

白金會員	Platinum Members	金會員	Gold Members
無名氏 伍集成文化教育基金會	Anonymous C C Wu Cultural & Education Foundation Fund	顧資銀行 梁顯利興業有限公司 和記黃埔有限公司 怡和集團 嘉里控股有限公司 畢馬威會計師事務所	Coutts Bank Henry G Leong Estates Ltd Hutchison Whampoa Ltd Jardines Matheson Ltd Kerry Holdings Ltd KPMG
金滙集團 奧美廣告	E2-Capital Group Ogilvy & Mather Asia Pacific		
銀會員	Silver Members	銅會員	Bronze Members
九廣鐵路公司	Kowloon-Canton Railway Corporation	富德企業有限公司 微軟香港有限公司	Fontana Enterprises Ltd Microsoft Hong Kong Ltd
上海商業銀行 太古集團慈善信託基金	Shanghai Commercial Bank Ltd The Swire Group Charitable Trust		

學生票計劃捐助人 Student Ticket Scheme Donors

白金獎 無名氏 伍集成文化教育基金會 花旗銀行 滙豐 迎新投資有限公司 芝蘭文化基金會 鑽石獎 梁家傑先生夫人 金獎 無名氏 Bloomsbury Books Ltd Sir Kenneth Fung Ping Fan Foundation Trust Mr & Mrs Lester Kwok 梁國權先生夫人 Ms Nam Kit Ho 孫漢明先生 孫永輝先生及施照德女士 杜榮基先生 Mr & Mrs Percy Weatherall 永亨銀行 任鈺君先生 葉謀遠博士 銀獎 無名氏 (2) 歐陽伯康先生夫人 鍾婉怡女士 Epico Trading Co Ltd 方國忠先生 George and Paulette Ho Mr & Mrs David Lin 莫偉龍先生夫人 Mr and Ms Frank & Ellen Proctor Mr & Mrs John & Anthea Strickland Mr & Mrs Stephen Tan Mr Wong Kong Chiu 銅獎 無名氏 (18) Sir David Akers-Jones 區榮耀先生 Ms Gael Black Ms Caroline Calvey 陳榮生先生 陳德經先生 Ms Chan Wan Tung 陳靜儀小姐 Mr & Mrs Ann & Paul Chen Ms Vina Cheng 張錦昌先生 Mr Andrew Chin W S Ms Tabitha Chiu Shui Man Ms Gillian Choa Mrs Maisie N Choa 莊天任先生 Ms Grace Chou Ai-Ling Ms Christina Chow Mei Ling 周炳華先生 文化資援有限公司 Mr Steven Davidson Mr Philip Dykes Ms Lucille Evans 霍穎珊先生 Ms Fong Siu Man Mr Kenneth H C Fung 馮兆林先生 Ms Susan Gordon Mr and Mrs A R Hamilton Dr Anthony Keith Harris	Platinum Award Anonymous C C Wu Cultural & Education Foundation Fund Citigroup HSBC Welcome Group Investment Limited Zegna Culture Foundation Diamond Award Mr & Mrs Alan Leong Gold Award Anonymous Bloomsbury Books Ltd Sir Kenneth Fung Ping Fan Foundation Trust Mr & Mrs Lester Kwok Mr & Mrs Lincoln Leong Ms Nam Kit Ho Mr Stephen Suen Mr Stephen Sun & Ms Edith Shih Mr To Wing Kee Mr & Mrs Percy Weatherall Wing Hang Bank Mr David Yam Dr M T Geoffrey Yeh Silver Award Anonymous (2) Susan & Bernard Auyang Ms Josephine Chung Epico Trading Co Ltd Mr Bill Fong K C George and Paulette Ho Mr & Mrs David Lin Mr & Mrs Vernon Moore Mr and Ms Frank & Ellen Proctor Mr & Mrs John & Anthea Strickland Mr & Mrs Stephen Tan Mr Wong Kong Chiu Bronze Award Anonymous (18) Sir David Akers-Jones Mr Au Son Yiu Ms Gael Black Ms Caroline Calvey Mr Samuel Chan Lok Sang Mr Chan Tak Ken Ms Chan Wan Tung Ms Liat Chen Mr & Mrs Ann & Paul Chen Ms Vina Cheng Mr Cheung Kam Cheong Mr Andrew Chin W S Ms Tabitha Chiu Shui Man Ms Gillian Choa Mrs Maisie N Choa Mr Alex Chong Ms Grace Chou Ai-Ling Ms Christina Chow Mei Ling Mr Chow Ping Wah Cultural Strategies Ltd Mr Steven Davidson Mr Philip Dykes Ms Lucille Evans Mr Fok Wing Huen Ms Fong Siu Man Mr Kenneth H C Fung Mr Fung Shui Lam Ms Susan Gordon Mr and Mrs A R Hamilton Dr Anthony Keith Harris	The Helena May 胡立生先生 Ms Caroline Hu Ms Hu Shu Mrs Dorothy Hung Ms Teresa Hung Chi Wah 孔令華女士 國際釋迦文化中心 席信先生 Mr David G Jeaffreson 頌恩音樂中心 Ms Joelle Kabbaj Kambo Manufacturing Co Ltd Mr Ko Ying Mr Kelvin Koo Mr Irving Koo Yee Yin 九龍總商會 譚文豪先生 Ms Anna Kwok On Nar 郭兆明先生 Mr Lam Kiu Sum Mr Edmund Law Kai Chung 李樹榮先生 李慧敏女士 李美惠女士 李偉強先生 Ms Ester Li 李應左先生 Miss Beatrice Lin Mr & Mrs Craig Lindsay Mr William Littlewood Mr Frederick Lochovsky 陸嘉仕先生 Mr John Lui Ms Yvonne Lui Yan Yan Mr Andrew Ma Mr Mark Machin 阿麥書房 Mr Mak Fai Shing Mr Michael Mak Hoi Hung Mak Ko Kee Building Contractor Ltd Mr John Malpas Maplewood Education Services Mr Michael McClellan Ms Olivia Mo Siu Wai 莫均祥先生 Dr & Mrs Sam Nariman Mr Kellogg Ngai Mr David Owens Mrs Platt and Friends 潘嘉文女士 Ms Poon Lai Chuen Mr Neil F Pryde Radiant Tech Worldwide Limited Security Systems (Far East) Ltd Mr So Kin Man Dr Tai Yau Ting Ms Francis Tang Wai Man 唐景彬先生夫人 Ms Tsang Wai Yu 傑科電子有限公司 Ms Linda Wang Mr Ian Wingfield Ms Christine Wong Ms Elsa Wong Yuen Mee Ms Mariam Wong Ms Wong Mei Sin 黃乃權先生 黃永強醫生及黃彬爵醫生兄弟班 余德鎔先生 余其祥先生夫人	The Helena May Mr Maurice Hoo Ms Caroline Hu Ms Hu Shu Mrs Dorothy Hung Ms Teresa Hung Chi Wah Ms Hung Ling Wah The International Centre of Sakyamunis Culture Ltd Mr Paul R Jackson Mr David G Jeaffreson Joyin Piano Music Centre Ms Joelle Kabbaj Kambo Manufacturing Co Ltd Mr Ko Ying Mr Kelvin Koo Mr Irving Koo Yee Yin Kowloon Chamber of Commerce Mr Johnny Kuan Ms Anna Kwok On Nar Kwok Shui Ming Mr Lam Kiu Sum Mr Edmund Law Kai Chung Dr Ernest Lee Shu Wing Ms Mary Lee Ms Myron Lee Mr Alex Li Wai Chun Ms Ester Li Mr Li Ying Chor Miss Beatrice Lin Mr & Mrs Craig Lindsay Mr William Littlewood Mr Frederick Lochovsky Mr Christopher J Lucas Mr John Lui Ms Yvonne Lui Yan Yan Mr Andrew Ma Mr Mark Machin Mackie Study Ltd Mr Mak Fai Shing Mr Michael Mak Hoi Hung Mak Ko Kee Building Contractor Ltd Mr John Malpas Maplewood Education Services Mr Michael McClellan Ms Olivia Mo Siu Wai Ms Mok Kwun Cheung Dr & Mrs Sam Nariman Mr Kellogg Ngai Mr David Owens Mrs Platt and Friends Dr Belinda Poon K M Ms Poon Lai Chuen Mr Neil F Pryde Radiant Tech Worldwide Limited Security Systems (Far East) Ltd Mr So Kin Man Dr Tai Yau Ting Ms Francis Tang Wai Man Mr & Mrs Jim K P Tong Ms Tsang Wai Yu Vogue Electronics Co Ltd Ms Linda Wang Mr Ian Wingfield Ms Christine Wong Ms Elsa Wong Yuen Mee Ms Mariam Wong Ms Wong Mei Sin Mr Wong Nai Hay Dr Wong Wing Keung & Dr Wong Ban Cho Xiong Di Ban Mr Desmond Yu Mr & Mrs Joseph K C Yu
---	---	--	--

支持及協助 Support and Cooperation

壹玖柒壹
89268
Acorn Design Ltd
法國航空公司
黃智龍
Ancha Vista
優越設計
樺利廣告有限公司
Bloomsbury Books Ltd
BMG Hong Kong Ltd
香港品牌管理
英國文化協會
國泰航空公司
CCDC舞蹈中心
香港中華總商會

Chocolate Rain Jewelry & Design
嘉林琴行
Consulate General of Brazil in
Hong Kong and Macau
法國駐香港總領事館

意大利領事館
Consulate General of Mexico in
Hong Kong
波蘭共和國駐香港領事館

俄羅斯聯邦駐香港兼澳門
特別行政區總領事館
西班牙領事館
Consulate General of
Switzerland – Hong Kong
Creative Café
Danone Imported Waters
(Asia) Pte Ltd
香港大學計算機科學系

石頭記
百代唱片
裕德堂有限公司
藝穗會
German Consulate General –
Hong Kong
樂韻琴行
灣景國際賓館
Hi Fi音響有限公司
快達票香港有限公司
民政事務局
演設計
香港演藝學院

香港藝術中心
香港圖書文具有限公司
香港中小型企業商會

香港潮州商會

香港大會堂
香港文化中心
港龍航空公司
香港各界婦女聯合協進會
香港教育學院
The Hong Kong Japanese Club
香港公共圖書館
香港唱片公司
香港話劇團
香港旅遊發展局
香港貿易發展局
和記電話有限公司

國際商業機器中國香港有限公司
政府新聞處

1971 design workshop
89268
Acorn Design Ltd
Air France
Alvin Wong
Ancha Vista
A-Plus Design
Avanny Advertising Co Ltd
Bloomsbury Books Ltd
BMG Hong Kong Ltd
Brand HK Management Office
British Council
Cathay Pacific Airways Ltd
CCDC Dance Centre
The Chinese General Chamber
of Commerce
Chocolate Rain Jewelry & Design
Collin Music Co Ltd
Consulate General of Brazil in
Hong Kong and Macau
Consulate General of France in
Hong Kong
Consulate General of Italy in Hong Kong
Consulate General of Mexico in
Hong Kong
Consulate General of Poland in
Hong Kong
Consulate General of the Russian
Federation in Hong Kong and Macau
Consulate General of Spain
Consulate General of
Switzerland – Hong Kong
Creative Café
Danone Imported Waters
(Asia) Pte Ltd
Department of Computer Science,
The University of Hong Kong
Emboss
EMI Group Hong Kong Ltd
Eureka Digital Ltd
Fringe Club
German Consulate General –
Hong Kong
Happy Sound Music Ltd
Harbour View International House
Hi Fi Review Ltd
HK Ticketing
Home Affairs Bureau
Hon Design & Associates
The Hong Kong Academy for
Performing Arts
Hong Kong Arts Centre
Hong Kong Book Centre Ltd
The Hong Kong Chamber of
Small and Medium Business Ltd
Hong Kong Chiu Chow Chamber of
Commerce Ltd
Hong Kong City Hall
Hong Kong Cultural Centre
Hong Kong Dragon Airlines Ltd
Hong Kong Federation of Women
The Hong Kong Institute of Education
The Hong Kong Japanese Club
Hong Kong Public Libraries
Hong Kong Records
Hong Kong Repertory Theatre
Hong Kong Tourism Board
Hong Kong Trade Development Council
Hutchison Telecommunications
(Hong Kong) Ltd
IBM China / Hong Kong Ltd
Information Services Department

國際藝評評論家協會(香港分會)
艾昂國際
香港意大利商會

香港意大利文化協會
霍安忠
九龍總商會
九龍酒店
葵青劇院
香港朗廷酒店
德國漢莎航空公司
六國酒店
阿麥書房
The Mammals
馬可李羅香港酒店
明達音樂有限公司
美心食品集團
Mission Production Company
Morn Creations Ltd
地鐵公司
Naxos Digital Services Ltd
新界社團聯會

Norwegian Representative Office
The Panic
柏斯琴行
卓匯達有限公司
保綠芭蕾舞用品中心
半島酒店
Planet Yoga by Master Kamal
PMC Connection (Hong Kong)
羅兵咸永道會計師事務所
香港電台第四台
袁德森
Ricky Music Factory
麗嘉酒店
Rococo Classic Ltd
挪威王國駐華大使館
沙田大會堂
上海商業銀行
上海總會
信昌唱片有限公司
信興集團
銀都機構有限公司
Simply Art
向日葵文化良品
香港西班牙商會

星巴克
史蒂文生黃律師事務所
上揚愛樂
辰衡圖書有限公司
Team and Concepts Ltd
電視廣播有限公司
時代週刊
通利琴行
香港大學美術博物館

環球唱片有限公司
城市電腦售票網
華納唱片有限公司
永亨銀行
香港基督教青年會(港青)
Zenith Designing & Printing
Services Ltd
香港崇德社
香港崇德社 II
香港東崇德社
九龍崇德社
新界崇德社
維多利亞崇德社

International Association of
Theatre Critics (HK)
Ion Global
Italian Chamber of Commerce in
Hong Kong
The Italian Cultural Society of Hong Kong
Kent Fok@tn PEACOCK
Kowloon Chamber of Commerce
Kowloon Hotel Hong Kong
Kwai Tsing Theatre
Langham Hotel Hong Kong
Lufthansa German Airlines
Luk Kwok Hotel Hong Kong
Mackie Study
The Mammals
The Marco Polo Hong Kong Hotel
Master Music Ltd
Maxim's Caterers Ltd
Mission Production Company
Morn Creations Ltd
MTR Corporation
Naxos Digital Services Ltd
New Territories Association
of Societies
Norwegian Representative Office
The Panic
Parsons Music Ltd
Patsville Company Ltd
Paul's Ballet Supplies Centre
The Peninsula Hong Kong
Planet Yoga by Master Kamal
PMC Connection (Hong Kong)
PricewaterhouseCoopers
Radio 4, Radio Television Hong Kong
Ray Yuen
Ricky Music Factory
The Ritz-Carlton Hong Kong
Rococo Classic Ltd
Royal Norwegian Embassy, Beijing
Sha Tin Town Hall
Shanghai Commercial Bank
Shanghai Fraternity Association HK Ltd
Shun Cheong Record Co Ltd
Shun Hing Group
Sil-Metropole Organisation Ltd
Simply Art
Sole Cultural Goods
Spanish Chamber of Commerce in
Hong Kong
Starbucks Coffee
Stevenson, Wong & Co
Sunrise Music
Swindon Book Company Ltd
Team and Concepts Ltd
Television Broadcasts Ltd
TIME
Tom Lee Music Company Ltd
University Museum and Art Gallery,
The University of Hong Kong
Universal Music Ltd
URBTIX
Warner Music Hong Kong
Wing Hang Bank Ltd
YMCA of Hong Kong
Zenith Designing & Printing
Services Ltd
Zonta Club of Hong Kong
Zonta Club of Hong Kong II
Zonta Club of Hong Kong East
Zonta Club of Kowloon
Zonta Club of the New Territories
Zonta Club of Victoria



香港藝術節協會

Hong Kong Arts Festival Society

贊助人

行政長官
董建華先生

Patron

The Chief Executive
The Honourable Tung Chee-hwa

永遠名譽會長

邵逸夫爵士

Honorary Life President

Sir Run Run Shaw, CBE

執行委員會

Executive Committee

主席

李業廣先生

Chairman

Mr Charles Y K Lee, GBS, JP

副主席

許仕仁先生

Vice Chairman

Mr Rafael Hui, GBS, JP

義務司庫

李思權先生

Honorary Treasurer

Mr Billy Li

委員

梁偉賢先生
湯比達先生
盛智文博士
鄭曹志安女士
韋嘉怡女士
夏佳理先生
康宇貞女士
張烈生先生

Members

Mr Wayne Leung
Mr Peter Thompson, SBS, OBE, LLD, JP
Dr Allan Zeman, GBS, JP
Mrs Mariana Cheng, BBS, JP
Mrs Clara Weatherall
Mr Ronald Arculli, GBS, JP
Ms Teresa Hong
Mr Timothy Cheung

節目委員會

Programme Committee

主席

許仕仁先生

Chairman

Mr Rafael Hui, GBS, JP

副主席

盧景文教授

Vice Chairman

Prof Lo King-man, MBE, JP

委員

紀大衛教授
曾歷豪先生
李正欣博士
梁國輝先生
毛俊輝先生
譚榮邦先生
韋嘉怡女士
姚珏女士
伍日照先生

Members

Prof David Gwilt, MBE
Mr Nicholas James
Dr Joanna C Lee
Mr Nelson Leong
Mr Fredric Mao
Mr Tam Wing-pong, JP
Mrs Clara Weatherall
Ms Yao Jue
Mr Daniel Ng

國際節目顧問

約瑟·施力先生

International Programme Consultant

Mr Joseph Seelig

財務及管理委員會

Finance and Management Committee

主席

李思權先生

Chairman

Mr Billy Li

副主席

許仕仁先生

Vice Chairman

Mr Rafael Hui, GBS, JP

委員

梁偉賢先生
梁國輝先生

Members

Mr Wayne Leung
Mr Nelson Leong

發展委員會

Development Committee

主席

梁偉賢先生

Chairman

Mr Wayne Leung

副主席

盛智文博士
梁新羽珊女士

Vice Chairman

Dr Allan Zeman, GBS, JP
Mrs Leong Yu-san

委員

韋嘉怡女士
鄭曹志安女士
杜安娜女士
白碧儀女士
顏麗生女士
廖碧欣女士

Members

Mrs Clara Weatherall
Mrs Mariana Cheng, BBS, JP
Mrs Igna Dedeu
Ms Deborah Biber
Ms Alexandria J Albers
Ms Peggy Liu

名譽法律顧問

史蒂文生黃律師事務所

Honorary Solicitor

Stevenson, Wong & Co

香港藝術節基金會

Hong Kong Arts Festival Trust

主席

霍靈先生

Chairman

Mr Angus H Forsyth

委員

陳達文先生
梁紹榮夫人
陳祖澤先生
許仕仁先生

Members

Mr Darwin Chen, SBS, ISO
Mrs Mona Leong, BBS, MBE, JP
Mr John C C Chan, GBS, JP
Mr Rafael Hui, GBS, JP

顧問

鮑磊先生
郭炳江先生
李國寶博士
梁紹榮夫人

Advisors

Mr Martin Barrow, GBS, CBE, JP
Mr Thomas Kwok, JP
Dr The Hon David K P Li, GBS, JP
Mrs Mona Leong, BBS, MBE, JP

核數師

羅兵咸永道會計師樓

Auditor

PricewaterhouseCoopers

職員	Staff	職員 (合約)	Staff (contract)
行政總監 高德禮	Executive Director Douglas Gautier	節目 接待經理 金學忠	Programme Logistics Manager Elvis King
節目 節目總監 梁掌璋	Programme Programme Director Grace Lang	製作經理 姚巧玉 梁觀帶	Production Managers Tiffany Yiu Roy Leung
節目經理 蘇國雲 周 森	Programme Managers So Kwok-wan Mio Margarit Chow	外展統籌 陳志勇	Outreach Coordinator Andrew Chan
節目統籌 葉健鈴 (進修休假)	Programme Coordinator Linda Yip (on study leave)	外展助理 劉江深	Outreach Assistant Eva Lau
署理節目統籌 錢 佑	Acting Programme Coordinator Eddy Zee	節目助理 李敬輝	Programme Assistant Christina Lee
市場推廣 市場經理 鄭尚榮	Marketing Marketing Manager Katy Cheng	技術統籌 陳焯華 鄭潔儀 馮幸如 林 環 李嘉寶 梁耀強	Technical Coordinators Billy Chan Cat Cheng Rufina Fung Nancy Lam Kathy Lee Gary Leung
助理市場經理 周 怡 林笑桃 游達謙	Assistant Marketing Managers Alexia Chow Chris Lam Andy Yau	音響統籌 陳健恒	Sound Coordinator Joey Chan
發展 發展經理 許穎雯	Development Development Manager Angela Hui	出版 編輯 朱琮愛	Publication Editor Daisy Chu
助理發展經理 陳艷馨	Assistant Development Manager Eunice Chan	英文編輯 Mya Kirwan	English Editor Mya Kirwan
會計 會計 殷鳳玲	Accounts Accountant June Yun	助理編輯 黃敬安	Assistant Editor John Wong
會計文員 黃國愛	Accounts Clerk Bonita Wong	市場推廣 助理市場經理 何惠嬰	Marketing Assistant Marketing Manager Agatha Ho
行政 行政秘書 朱達瀅	Administration Executive Secretary Carmen Chu	市場主任 楊 璞	Marketing Officer Michelle Yeung
接待員／初級秘書 李美娟	Receptionist / Junior Secretary Virginia Li	票務助理 麥雪華	Ticketing Assistant Ada Mak
辦公室助理 鄭誠金	Office Assistant Tony Cheng	客戶服務主任 蘇美而 伍佳彥 彭俊豪	Customer Services Officers Alfee So Wu Kai-yin Pang Leo
		發展 助理發展經理 程敏怡	Development Assistant Development Manager Michelle Ching
		行政 辦公室助理 陳俊民	Administration Office Assistant Dicky Chan

節目表 Programme Calendar

節目詳情，請瀏覽 www.hk.artsfestival.org
For programme details, please go to

二月
February

文化中心音樂廳 Concert Hall, HK Cultural Centre	文化中心大劇院 Grand Theatre, HK Cultural Centre	◆文化中心劇場 Studio Theatre, HK Cultural Centre +香港大會堂劇院 Theatre, HK City Hall	香港大會堂音樂廳 Concert Hall, HK City Hall
	7:30 		
8:00 費雷堡巴羅克樂團 Freiburg Baroque Orchestra	7:30 波蘭國家歌劇院 《奧塞羅》 Polish National Opera Otello	◆ 7:45 ◆ 7:45 《阿福發現新大陸》 Dario Fo's Johan Padan and the Discovery of America ◆ 7:45	
			8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital
		+ 7:45 埃克森美孚新視野－清風銅管五重奏 ExxonMobil Vision - The Fresh Air Brass Quintet	8:00 布拉德·梅爾度三重奏 Brad Mehldau Trio
			8:00 莉拉·唐絲 Lila Downs
8:00 魏松與香港管弦樂團 Wei Song with HKPO	7:30 利夫·奧維·安斯涅斯與挪威室內樂團 Leif Ove Andsnes and the Norwegian Chamber Orchestra		
	7:30 《今夜歌舞昇平－上海、爵士、老歌》 All That Shanghai Jazz		8:00 埃克森美孚新視野－《東主有喜》 ExxonMobil Vision - Come Out & Play

三月
March

8:00 貝多芬九大交響曲 Beethoven Symphonic Cycle			
8:00 法蘭斯·布魯根與十八世紀管弦樂團 貝多芬九大交響曲 Frans Bruggen's Orchestra of the 18th Century Beethoven Symphonic Cycle	7:30 中國國家話劇院 《琥珀》 National Theater Company of China - Amber	◆ 7:45 ◆ 7:45 ◆ 7:45 《小王子復仇記》 Little Prince Hamlet	7:30 粵劇 Cantonese Opera 《穿金賣扇》The Gold-braided Fan 7:30 《雙仙拜月亭》The Blessing of the Moon 7:30 《琵琶亭》The Pipa
8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama			
	7:30		
	7:30		8:00 《拜金國際俱樂部》 Material Girls
8:00 莫扎特安魂曲 The Mozart Requiem			
8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama			8:00 巴西結他四重奏 Brazilian Guitar Quartet
	7:30 意大利艾德芭蕾舞團 Compagnia Aterballetto		8:00 伊薩依四重奏 Ysaye Quartet
	2:30/ 7:30		8:00 拉賈斯坦的遊吟詩人 Divana: Musicians and Poets of Rajasthan
			8:00 張錦晴鋼琴演奏會 Rachel Cheung Piano Recital
8:00 龐曹·桑切斯拉丁爵士樂團 Poncho Sanchez Latin Jazz Band		+ 7:45 兩極室樂團 Ensemble Antipodes	
	7:30	◆ 7:45	
	7:30 西班牙國立舞劇院 Ballet Nacional de España	◆ 7:45 智利戲偶劇團 《天地一孤雛》 La Troppa Jesús Betz	
	2:30/ 7:30	◆ 7:45	
	7:30	◆ 3:00/ ◆ 7:45	

戲劇 Theatre	音樂 Music	爵士樂 / 世界音樂 Jazz / World	歌劇 / 中國戲曲 Opera / Chinese Opera	娛樂節目 Entertainment	舞蹈 Dance	埃克森美孚新視野 ExxonMobil Vision	加料節目 Festival Plus	
演藝學院歌劇院 Lyric Theatre, HKAPA		▼演藝學院戲劇院 Drama Theatre, HKAPA		◆沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall ※藝術中心麥高利小劇場 McAulay Studio, HK Arts Centre		藝術節講座 Festival Talks		
 洛桑貝徹芭蕾舞團 Béjart Ballet Lausanne		▼ 7:45 《法吻》 ▼ 7:45 The French Kiss ▼ 7:45 ▼ 3:00 / 7:45 ▼ 3:00 / 7:45				◆ 8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital		
勅使川原三郎 / 渡島舞團《風花》 Saburo Teshigawara / KARAS Kazahana						示範講座 Lecture Demonstrations		
				※ 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City		音樂會前講座 Pre-concert Talks		
《奧麗莉亞夢遊仙境》 L'Oratorio d'Aurélia				※ 8:00  ※ 3:00 ※ 8:00		22/02 清風銅管五重奏 The Fresh Air Brass Quintet 11/03 巴西結他四重奏 The Brazilian Guitar Quartet 12/03 伊薩依四重奏 The Ysaÿe Quartet 16/03 兩極室樂團 The Ensemble Antipodes		
		◆聖約翰座堂 St. John's Cathedral ●藝術中心壽臣劇院 Shouson Theatre, H K Arts Centre ▲葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre		※ 8:00 ※ 13:00 / 8:00 《夜鶯》 The Nightingale ※ 8:00 ◆ 8:00 ◆ 8:00 俄羅斯東正教合唱團 Russian Orthodox Choir ※ 8:00 ※ 3:00 / 8:00 《夜鶯》 The Nightingale ※ 8:00		13/02 亞洲舞蹈劇場新勢力 New Asian Movement Technique 16/03 西班牙國立舞劇院 Ballet Nacional de España 17/02-07/04 閱讀我城：文學x城市 i-City Reading Workshop 18/03 荷蘭舞蹈劇場 III 芭蕾舞訓練、現代舞訓練、工作坊 Nederlands Dans Theater III Classical Training, Contemporary Training, Workshop		
遊園劇場 《如夢莎華 – 莎士比亞狂想曲》 Footsbarn Travelling Theatre Perchance to Dream		◆ 8:00 ◆ 8:00 ◆ 8:00		◆ 7:30 粵劇 Cantonese Opera 《六月雪》 June Snow ◆ 7:30 《帝女花》 Princess Chang Ping		17/02-20/03 2005年香港藝術節節目圖片展 Photographic Exhibition of the 2005 Hong Kong Arts Festival 17/02-20/03 貝多芬及其D小調第九交響曲，作品125 德國波恩貝多芬故居博物館圖片展 Ludwig van Beethoven and his Ninth Symphony, Op 125 A Photo Exhibition from the Beethoven-Haus Bonn, Germany		
崑劇《長生殿》 Kun Opera The Palace of Eternal Youth		◆ 8:00 ◆ 8:00 ◆ 8:00		※ 8:00 ※ 3:00 / 8:00 《夜鶯》 The Nightingale ※ 8:00		展覽 Exhibitions		
				香港藝術節委約 Commissioned by the Hong Kong Arts Festival		17/02-20/03 貝多芬及其D小調第九交響曲，作品125 德國波恩貝多芬故居博物館圖片展 Ludwig van Beethoven and his Ninth Symphony, Op 125 A Photo Exhibition from the Beethoven-Haus Bonn, Germany		
荷蘭舞蹈劇場III Nederlands Dans Theater III		▲ 7:45 香港話劇團《鐵娘子》 Hong Kong Repertory Theatre Vassa Zheleznova ▲ 2:45 / 7:45		節目詳情請參閱藝術節加料節目小冊子或瀏覽藝術節網頁 For details please refer to our booklet of Festival Plus or Festival Website		展覽導賞團 Exhibition Guided Tours 19/02 貝多芬故居博物館代表介紹圖片展內容 Walk through the Exhibition with a Beethoven-Haus Representative 沙龍 Salon Sessions 15/01 文學「變身」 Adapting from Literature 15/01 從距離中看香港劇場 Hong Kong Theatre from a Distance 22/01 香港有冇「政治劇場」？ Do We Have 'Political Theatre' in Hong Kong? 05/03 中國先鋒劇場 Contemporary Theatre in China		
						特別節目 Special Programmes 18/03 荷蘭舞蹈劇場大師紀錄片研討分享會 Nederlands Dans Theater III Video Introduction 18-30/04 到荷蘭海牙與舞蹈大師會面 Kylán Foundation: Local choreographer/dancer to attend the Final Rehearsal of Kylán's new work in The Hague		