

33rd



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

ExxonMobil

Vision

埃克森美孚新視野



《像我這樣的一個城市》

i-City

ExxonMobil

ExxonMobil Companies
in Hong Kong
埃克森美孚

7A 班戲劇組 CLASS 7A DRAMA GROUP



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



香港藝術節委約，香港藝術中心協辦
Commissioned by the Hong Kong Arts Festival
in association with the Hong Kong Arts Centre

節目詳情
Programme Details
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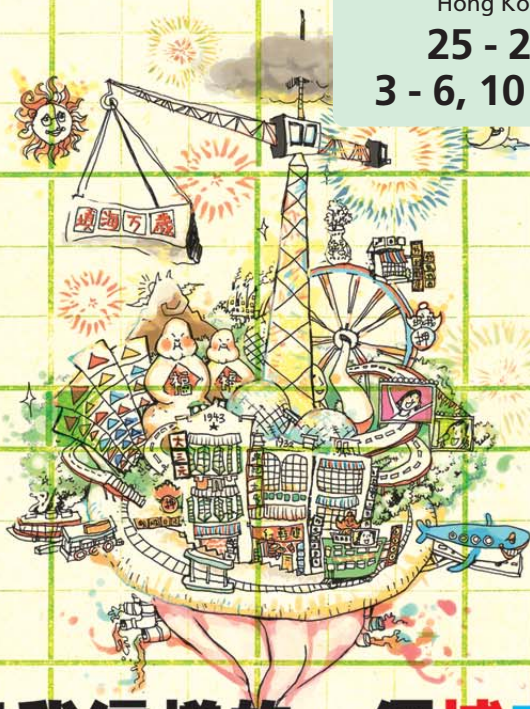
粵語演出
Performed in Cantonese

演出長約1小時45分鐘，
包括一節中場休息

Running time:
approximately 1 hour 45 minutes
including one interval

香港藝術中心麥高利小劇場
McAulay Studio,
Hong Kong Arts Centre

25 - 27.2.2005
3 - 6, 10 - 13.3.2005



《像我這樣的一個城市》

對一個城市的懷念和希望

A City with Nostalgia & Hope

i-City

7A 班戲劇組 CLASS 7A DRAMA GROUP

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

製作

特邀聲音演出
意念／編導
創作總監／編導
聯合編導

概念音樂
動畫
歌詞
燈光設計
舞台及服裝設計
音響設計

監製
製作經理
舞台監督
佈景製作

演員

《地道孤客》
《天橋上的美人@魚》
《搬！搬！搬！——
飛馳於過去未來的
密斗貨車》
《懸浮在空中的夢》

鳴謝

7A班戲劇組

劉雅麗
譚孔文
一休(梁承謙)
王敏豪
陳正君
程理高
SM(蘇敏怡)
陳文剛
神父(劉銘鏗)
邵偉敏
黎智勇

林沛力
梁雅芝
倪嘉偉*、劉慧瑩*、劉細優
魯氏美術製作有限公司

陳文剛 張志敏
鄭至芝 周家輝
馮祿德 胡麗英
余世騰 林英傑

鍾正龍 冼素茵
鄭慧雯 周穎琪

西西前輩
小肥
黃詠詩
蔡運華(我城新聞報導員)
陳健新
易玲恩
陳彥慈
中英劇團
新城劇團
大細路劇團
Salon Go Head

* 承蒙香港演藝學院批准參與製作

除特別註明，所有照片©馮偉新



Creative and Production Team

Produced by

Class 7A Drama Group

Special Voice

Alice Lau

Creative Concept / Director / Playwright

Alex Tam

Creative Director / Playwright Directors / Playwrights

Yat Yau (Leung Shing-him)

Freddy Wong

Chan Ching-kwan

Adrian Tsing

SM (Stella So)

Rensen Chan

Lau Ming-hang

Brenda Siu

Martin Lai

Music Concept

Illustrator

Lyrics

Lighting Designer

Stage and Costume Designer

Sound Designer

Producer

Alex Lam

Production Manager

Shirley Leung

Stage Managers

Carvid Ngai*, Abby Lau*, Lau Sai-yau

Set Production

Lo's Fine Arts Production Company Limited

Cast

A Lone Passer-by

Rensen Chan

Mathew Cheung

Mermaid on the Bridge

Gigi Cheng

Chau Ka-fai

Between Past and Future

Luther Fung

Grace Wu

Blue Balloon

Yu Sai-tang

Even Lam

Chung Ching-lung

Barbara Sin

Vivian Kwong

Chau Wing-kei

Acknowledgements

Xi Xi

Siu Fei

Bonnie Wong

Shirley Tsoi (*i-City* news reporter)

Simpson Chan

Ah Yan

Ida Chan

Chung Ying Theatre Company

Prospect Theatre

Jumbo Kids Theatre

Salon Go Head

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我城 City Guide

一休

我城簡史

今時今日，我城是一個十分繁榮的大城市。但在數十年前，她只是一個人煙稀少的小海港——「煙花港」。後來，在這裏居住的人，開始製作林林總總的煙花，並出口到其他城市，自此我城便蓬勃發展起來。

地理總覽

煙花港的兩岸被一個島和一個半島包圍着。島上的「鑽石森林」是我城的商業中心，部份富豪亦在島上的「空中花園」置業。半島上的「花花世界」是我城的娛樂地帶。由於土地不足，當局後來再向北部，距離市中心較遠的地方發展。



分區介紹

- **煙花港**
水深港闊，過時過節總會在此放煙花，擁有很美麗的夜景。
- **鑽石森林**
商業中心，有很多摩天大廈，大廈的窗子都是圓圓的，有很多天橋。
- **落日區（東／西）**
舊區，房子很擠迫，飛機飛過時近得可以用手觸摸，鄰近遊樂場；同時是工業區，曾在此大量生產煙花，上空因污染而長期有一塊大黑雲。
- **新天地**
近年開發的新區，距市中心一小時車程，樓宇外貌一式一樣，像積木；由於房價較廉，住了不少低收入人士，地下的排水渠積聚了不少社會問題。
- **城衛一、二、三**
政府於二十年前為解決居住問題而發展的「城市衛星」，位處市區邊緣。

周末好去處

- **忘記憂傷**
是遠離主島的一個離島，須乘船前往，是城民假日休息的好去處。
- **望日山／雙子山**
望日山是登高、觀星的好去處，偶然會出現野生老虎及結冰等奇景。雙子山是兩座很相似的山，由城民多年來棄置的神像堆積而成。

我城的鄰居

- **紫國**

與我城接壤，經濟發展強勁，在貿易及社會問題上都與我城關係密切。

- **芸香鎮**

鄰近我城的一個養魚小鎮，為我城提供鮮魚，亦是很多城民的鄉下。

近年大事

- **超級感冒病毒襲城**

近年有一種新發現的病毒襲城，城內出現大規模感染，死傷者眾，我城曾因此推出大規模清潔運動。

- **攪珠中獎有屋住**

因房屋價格大漲，當局特地興建一批公營房屋，分配給攪珠中獎的城民，城民平均抽一百次就會抽中廉價房屋。

- **落日區黑雲**

我城的繁榮導致落日區上空出現了一塊二十年未散的黑雲，有傳聞更指在黑雲下居住會有神蹟出現，頑疾皆癒。

- **與紫國貿易**

我城本身並無天然資源，因此與鄰近的紫國關係密切，近年更興起到紫國做生意的熱潮。

- **汽球病**

部份城民由於長時間未能腳踏實地工作，產生了一種自以為可以飛的幻覺，暫時未有藥物可以醫治。

- **名歌星 Z（讀作zen）**

「Z」二十多年前出道至今，吸引力絲毫未減，仍然是我城最受歡迎的影視紅星之一。

關於填海

- **填海方法**：用六百架直升機，將一塊二萬米乘三千米的巨型石屎板垂直放在煙花港上，再用巨型螺絲將之鑲好，海港將於十分鐘內消失。

- **慶祝活動**：填海前後在煙花港（煙花巷）上放煙花，電視將直播整個填海過程、最後一班渡輪埋岸，以及放煙花的情況。

- **城民反應**：當局大力宣傳填海的好處，製造出一片歡欣的景象。惟城民對此事反應不一，有些十分期待，亦有些十分抗拒。例如鑽石森林的居民一下子沒有了海景，便爭相選購海港紀念品。

註：以上資料寫於填海前一周

日出而作·日落狂歡

據說，居住在我城的原居民，是以製作煙花起家的。他們居住在煙花港兩岸，每日製作各式各樣的煙花，讓我城慢慢發展起來。後來，大量新移民湧入，煙花工業日趨蓬勃，我城才得以發展成今日的面貌。到了近年，我城發展的方式就是填海，他們相信，將一噸噸泥土倒入海中，就會為這個城市帶來繁榮。於是，我城的填海工程就像埃及人興建金字塔、中國人修築萬里長城，年復一年地進行着，或者，他們最終想將我城填成一個正方形，那就是繁榮的最高峰了。



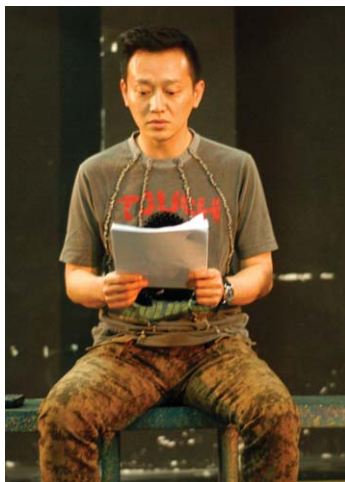
今天，是煙花港將要變成「煙花巷」的大日子，我們嘗試從城市中的四個人，看看我城的過去與未來。

A Brief History of *i-City*

It is said that the earliest inhabitants had their break from making fireworks. With masterly skills, they made all sorts fireworks and exported them, through the harbour, to other cities. *i-City* thus began to develop. Their means of development was reclamation. They believed that by pouring tons and tons of soil, excavated from the mountains, into the sea, the city would become prosperous.

Hence, the reclamation work in *i-City*, like ancient Egyptians building the pyramids or the ancient Chinese constructing the Great Wall, has been carried on generation by generation. As a result, the once crooked shoreline has gradually straightened. A square harbour may be what they have in mind, and what they perceive as evidence of *i-City's* prosperity.

Today, the Fireworks Harbour will become Fireworks Lane.



盼望篇

地道孤客

時間：填海前數天

地點：新天地及其大水渠中

強的妻子與女兒染上超級感冒後一直昏迷留院。自此，他變得孤癖。為了生活，他不得不參與填海工作，但為了女兒未圓的夢想，他亦打算破壞填海工程。最近他染上怪病，不停地嘔吐，於是找醫生求醫，在照胃鏡的過程中他想到自己、家人和生活中的城市，在憂傷的盡處找到了出路。

編導

王敏豪

演員

強

陳文剛

梅醫生／警察／

張志敏

狂徒／青年／

馬伏／老人



天橋上的美人@魚

時間：填海後的一個晚上

地點：鑽石森林

填海後的一個晚上，在鑽石森林內，木馬重遇昔日好友阿湘。

然後，他們依着維多利亞的指示，穿過大廈，走過天橋，來到一處已經被人遺忘的地方……。

編導

譚孔文

創作演員

阿湘

鄭至芝

木馬

周家輝



懷念篇

搬！搬！搬！飛馳於過去未來的密斗貨車

時間：填海當天

地點：鑽石森林、落日區、城衛一、新天地

樹根駕駛密斗貨車，把城市中的人和物事搬來搬去，好比人體中的血液。可是他的密斗總是不夠大，搬新居的人總要把以往的一些信念丟棄才行。

編導

— 休

演員

樹根

馮祿德

美麗／前進

胡麗英

陳生／糟老頭

余世騰

社長／阿設

林英傑



懸浮在空中的夢

時間：填海當天

地點：落日區某舊廈及天台

被黑暗掩蓋的我城落日區，無了期的昏天黑地。存活在此間的，盡是被繁榮的我城遺忘了一群。

但黑暗中，仍有一些人，追逐着僅餘的亮光……

編導 陳正君

演員

阿男

鍾正龍

婦人

冼素茵

琪琪

鄺慧雯

曾小柔

周穎琪

Chapter of Hope

A Lone Passer-bye

Time: Days before the reclamation

Place: The New World

Keung's wife and daughter have the flu and are in poor condition in hospital. He feels lonely, but he still must continue working on the landfill. He also has to fulfil his daughter's dream of disrupting the landfill work. Recently, he too has come down with the flu and is constantly throwing-up. He goes to the doctor and undergoes a gastrointestinal examination. He mulls over the fact that through his suffering in the big city, he has also found hope.

Director and Playwright

Freddy Wong

Cast

Keung

Rensen Chan

Dr Mui / Police /

Wild guy / Teenager /

Pimp / Old man

Mathew Cheung

Mermaid on the Bridge

Time: A night after the reclamation

Place: Diamond Forest

One evening in Diamond Forest, Muk Ma (the Trojan Horse) comes across Ah Sheung, a good friend from the past.

Together they follow signs and walk past skyscrapers and over pedestrian overpasses until they come to a place long forgotten by everyone....

Director and Playwright

Alex Tam

Cast

Ah Sheung

Gigi Cheng

Muk Ma

Chau Ka-fai

Chapter of Nostalgia

Between Past and Future

Time: The date of the reclamation

Place: Diamond Forest, Sunset District, Satellite One, The New World

Root drives a goods lorry shifting the city's people and things from here to there, just like corpuscles moving along veins in the body. But there never seems to be enough room in the truck. Newcomers never fit in unless they discard some of their convictions from the past.

Director and Playwright

Cast

Root

Beauty / Advance

Mr Chan / Rude man

Director / Ah Chit

Yat Yau

Luther Fung

Grace Wu

Yu Sai-tang

Even Lam

Blue Balloon

Time: The date of the reclamation

Place: An old building in the Sunset District

Darkness descends on Sunset District in i-City. Only those forgotten by i-City live here. Yet, amid the darkness are some people who continue in pursuit of the last bit of remaining light....

Director and Playwright

Cast

Ah Nam

Lady

Kiki

Tsang Siu-yau

Chan Ching-kwan

Chung Ching-lung

Barbara Sin

Vivian Kwong

Chau Wing-kei

地道孤客

王敏豪

我們都不能逃離管道。自出世那天從母親的管道爬出來，差不多每天都遇上不同的管道。我們走過的行人天橋、坐巴士經過的隧道、飲汽水的飲管、兒時的滑梯，就連由地下到三十樓的升降機也要經過管道。

如果人生是一條管道，我們都應該朝着不同方向前進，在不同的時間和地點相遇，我們就有一個交織點，從遠遠的地方看着我們的一生所共同交織的點與點，看起來可能會是一個很大的蜘蛛網，網上的蜘蛛可能是我們的城市。網子健康，蜘蛛也應健康，而蜘蛛同時給予網子營養。

那麼網子以外會是什麼地方？是森林？是工廠區？還是你家的某個角落？可是我們的一生都不會是一條筆直的管子，點與點的交匯處可能是我們的一個抉擇，一個接一個的抉擇，一個交匯點之後的另一個交匯點，看起來美麗，但經歷起來可不容易。我把這個譬喻告訴一個小朋友，他笑了一笑，然叫請我一起玩「畫鬼腳」，結果我輸了，要請他吃糖果。

天橋上的美人@魚

譚孔文

在《我城》的第十七章中，有一位仁兄名叫胡說，其實是作者西西，她如是說：「有一天，我在街上看見青年人穿着牛仔褲，穿着白襯衫，充滿朝氣，充滿陽光，他們都背上背囊，到郊外走走，這時我想，這個城市開始改變了，變得充滿朝氣和活力，我要為這些年青人寫一些東西。」於是，西西便寫下《我城》。

西西由衷地看到社會的改變，於是每日都留意着這個城市內不同人的行為，並作紀錄，再運用超乎的想像力，以現實童話化的手段，將那時的青年化身阿果／阿髮／麥快樂，他們在書中雖然都有與現實相似的職業，生活在與現實相似的地方，做着與現實相似的行為，但都由西西化成一段段猶如童話的寓言。

現在我們再看這些寓言，除了可看到當時的生活，更可從她的幻想中，看到自己的未來，更可貴的是這些寓言全都是建基於真實，令這些寓言格外有一份親切感。

所以，既然西西從觀察街上的一條牛仔褲出發，寫下《我城》這本寓言書，我們這些同是生於那個年代的青年，過了三十年後，可否循着西西的軌跡，創作屬於自己的寓言書？因此，我們四個所說的寓言最終未必會發生，但卻是大家生活在這個城市三十年來的點點回憶和盼望。

我仍然記得，當日從茹國烈先生手中接過《我城》這本書時，我望向辦公室的窗外，然後想，如果維多利亞港被填平了，會怎樣？於是，我們的寓言開始了。

從前，有一個地方名叫「我城」，城中的人相信，將一噸噸從山上的泥土移入海中，就會為這個城市帶來繁榮……

搬！搬！搬！——飛馳於過去未來的密斗貨車

一休

記得小時候，經常看到一些以本地小市民生活為題材的電視劇，《獅子山下》、《屋簷下》等等，《香港八X》已經是較後期和較具戲劇創作修飾的了。香港經濟起飛、生活質素提高之後，這些貼近生活的「小」題材好像再也吸引不了製作人的興趣，大製作、歷史巨製、創新意念、專業人士等等的題材層出不窮，就連應該最生活化的處境喜劇也大大加入了戲劇味精，一點生活質感都沒有。

我不敢判斷這是好還是不好，只覺得真的不同了。因此，這次創作，我嘗試清淡一點，不加味精，只加糖。希望這個童話、寓言化的世界不會讓大家感到太甜太膩吧。

懸浮在空中的夢

陳正君

人，總有夢想。

人生中，總有千百個理由或藉口，叫我們把夢想懸浮半空，任由他消失於記憶之中。

沒關係，只要你不曾因此遺憾半生。



A Lone Passer-bye

Freddy Wong

None of us are able to avoid tubes or pipelines. From the time we struggle out of our mother's passageway, we pass through various types of tubing every day of our lives. We walk over pedestrian bridges, sit in buses travelling through tunnels, drink fizzy drinks through straws, whiz down playground slides, and even pass through tubing as we rise up in a lift shaft from the ground floor to the thirtieth.

If life is a long stretch of tubing, we should all be proceeding forward in different directions to meet at different times and places at certain intersections. From a distance, these conduits and their points of intersection resemble a vast spider's web, and the spiders on them may be our cities. If the web is sound, the spider will also be healthy, as the web also supplies the spider with nutrients.

In that case, what lies beyond the web? Woodlands? Industrial areas? Or is it just a certain corner of your home? But our lives do not resemble straight, forward-moving tubes. Points of intersection offer us choices, one by one, one after another. It all looks beautiful, but it's not an easy experience. I was telling a child about this analogy; he laughed and then asked me to play a game with him. I lost and had to treat him to a sweet.

Mermaid on the Bridge

Alex Tam

In the 17th chapter of the book *My City*, there is a character named Woo Suet (nonsense-talker). This is actually the writer Xi Xi. She explains: "One day in the street, I saw a group of young people in jeans and white shirts, full of vigour, full of sunshine. They all had backpacks and were headed for a walk in the countryside. I thought to myself that the city is beginning to change; it's now full of vigour and life. I wanted to write something for these young people." And so she wrote *My City*.

Xi Xi looked with dismay at the changes in society, and began taking notes on the behaviour of different people in this city. She then used child-like imagination and fairy-tale realism to depict Ah Koh (Fruity), Ah Fat (Hairy) and Mak Fai-lok (Happy). In the book these characters all held realistic jobs, lived against a realistic background, and behaved in a realistic manner. Yet Xi Xi made them all into beings from a child's fable.

Now when we read these fables, apart from seeing life as it is, we can also see, through her imagination, our future. Even more valuable to us is that we can see that these fables have their foundation in reality. This brings us all the closer to what happens in the fables.

If Xi Xi wrote this book of fables merely after observing a pair of jeans, then are we who live in this same era also capable, 30 years later, of following the trail? The tales the four of us tell may not come true, but the fables are built on the memories and hopes that lie within everyone's mind.

I still remember the moment when I received the book *My City* in the office of Louis Yu. I looked through the window at a view of Victoria Harbour, and I wondered what would happen if the entire harbour were to be filled in. And so it was that our fable had its beginning.

Once upon a time, there was a place called 'i-City'. People living there believed that shifting tons and tons of earth from the mountain tops into the sea would bring prosperity to the city...

Between Past and Future

Yat Yau

In childhood, I recall watching television dramas based on the lives of ordinary people: *Below The Lion Rock* and *Under the Roof*. The series of *Hong Kong Eighty* is a more recent and relatively dramatic creation. It's as if, with Hong Kong's economy taking flight and the increase in living standards, these stories based on 'ordinary' subject matters no longer attract the interest of producers. Big productions, historic spectacles, innovative concepts, specialist personalities abound as subject matter. Even situation comedies that should be closest to slice-of-life depictions seem to have been spiced up with vast amounts of dramatic flavouring and have lost any sense of the quality of life.

I dare not say whether this is good or not; it's just different. For this reason, in the present production, I have tried to simplify. I have added no spices; just some sugar. I hope that this children's tale, this fable will not be too sweet and too rich for you.

Blue Balloon

Chan Ching-kwan

Humankind always dreams.

In life, there are thousands of reasons or pretexts that call on us to set aside our dreams until they disappear among our memories.

But that's alright, just as long as you do not regret it.

Translated by Pan Shih

星閃閃

曲 程理高 詞 陳文剛

(星星會閃呀閃，星星會閃呀閃)

望見星星閃閃從來沒變，每晚也共你望天。
當念記怎麼相識如何遇見，那暖意在我內心不變。
要見你一千遍，wow!

願我與你永遠仍然沒變，四處去愉快並肩。
當遇到挫折你我齊齊互勉，有勇氣面對逆境挑戰。
我要每天相見，wow, wow, wow!

天黑黑常常懷念，問星星幾時擇日再閃。
不相識無從懷念，在心中不停現。
但我一天想念千百遍，是否不需停日日上演？
星閃閃是不會變，問可否跟明月夜晚相見。

(星星會閃呀閃，星星會閃呀閃)

舊事

曲 程理高 詞 陳文剛

舊事，一串憾事。只有盡法記取當中意思。
獨自，比愛慕更易，恐怕是我已經身心透支。
消失殆盡仍未知，或已預示。
什麼傷口也是無藥醫。
還是太重視，其實我極其在意。

舊事舊物像生不逢時，如今不懷疑，熱愛多麼不智。
望着舊日夢想心中再一次，感到恨意。
往日那份意，看來現已不治。
巨浪伴着大海不能移，仍必須維持，那顆真心真意。
望着舊日夢想消失這都市，太多憾事，我今天仍在意。

煙花港的夢

曲 程理高 詞 陳文剛

沒有煙花港的夢，望見天空只得劇痛。
沒有水深港口剩下是暗湧。
沒有捨不得的夢，願有些警醒的作用。
無謂清醒當中盡是刺痛。

* 別了煙花港的夢，沒法解釋怎可服眾。
面對海風孤單就是沒法懂。
願那捨不得的夢，在某天得到新讚頌。
隨着新的一天備受看重。

懷念沿海消失了晚風。
懷念從今消失當天笑容。
年月隨風不經意變臃腫。
時日無蹤可否會在今生不再痛。
La La La La La ...

*重唱
懷念微風慢慢吹送今生都不再痛。
La La La La La ...

我城：像我們這樣的一個創作

鄺俊達

「我城」，可能不是香港，但我們當可肯定，《像我這樣的一個城市》完全是一個關於香港的演出。

《像我這樣的一個城市》創作靈感來自著名本地作家西西七十年代的小說作品《我城》，透過7A班戲劇組的角度，以四篇「真實寓言」，對這個生氣勃勃的動感之都作出檢視。

由一休（梁承謙）、譚孔文、王敏豪和陳正君聯合編導的《像我這樣的一個城市》，每一個戲劇故事均自成篇章，合起來便繪成一幅較大的畫圖。瀰漫其中的共通點則是懷念和盼望。

提供演出意念的譚孔文說：「我們想好像西西的作品那樣，退後一步，從外面看這城市，懷緬過去，然後展望將來。我們正身處尋找方向的中途站。」

對「七字頭」這一代（他們在西西出版《我城》的年代出世）來說，香港一直不斷在動，不停轉變，令身處其中的人根本沒有時間停下來，去喘氣，去想。

然後，忽然一天醒來，發覺一切跟從前已不太一樣。

現年三十一歲的譚孔文說：「這些日子我對周遭的事物感到有點疏離。不單是店鋪的售貨員都操得一口流利普通話，連顧客都是大陸人；這些人好像有點……不同。」



「再者，我成長的地方不是改變了便是完全消失了。今時今日，香港變化的速度，肯定比，就說十年前吧，快得多。」

填海便是一個例子。譚孔文說：「現在愈來愈多指定的行人區和散步徑，方便途人。香港愈來愈擠迫……那些人從哪裏來的？」

二十八歲的王敏豪把香港比作蠶繭。「現在看香港不再覺得她美麗。」他說：「我覺得這城市又髒又亂。像深水埗、大角咀和觀塘這些地方不斷在變。」

「在深水埗，你有街頭小販，街邊檔與賣電腦或其他先進科技產品的商鋪並立。這裏也是進步和娼妓同處的一區，有點亂七八糟。」

《像我這樣的一個城市》創作總監和7A班戲劇組藝術總監一休認同譚孔文的說話。過去二三十年間香港的面貌真的翻了數番。他認為香港十分獨特之處，在於她不再向外擴展，而是內向地在同一地區一次又一次改變。

現年三十一歲的一休說：「大部份的城市發展由中心開始，然後向外擴展。例如上海，大部份新城區位於都會的邊緣。」

「可是香港卻不然。過去二十多年，城市在市中心及既有土地上繼續發展；城市基本上是有邊陲的，今天少數仍算居住密度較低的林錦公路（及周邊區域），未來可能會廣插華廈，人口大增。」

四齣各歷時四十五分鐘的演出，或多或少都對上述的「亂糟糟」有所反思。

「香港是一個高速城市，我的作品靈感來源即來自此。」一休說：「我並不是說以這樣一種速度改變是好事還是壞事，但那正好是我的感覺。我的故事裏，人物都在搬屋；有的從舊居搬到較小的新家，有的則倒過來細屋搬大屋……搬屋幾已變成一個地道的消遣和文化。」

素來着重文本的7A班戲劇組將一如既往，集中強調劇本和表演方面，而非道具和佈景。導演和演員之間的化學作用至為關鍵。

一休說：「這有點像玩電腦遊戲。你創造了一個虛擬城市，然後把不同的角色放進去，讓他們彼此產生互動。」

「對我來說，演員十分重要。他們提供靈感、刺激和選擇。」譚孔文說：「我們想的話可以離經叛道，但我們也想合乎情理。一旦遊戲的框架定好了，所有人都要依規則才可玩下去。」

Our City: Our Creation

Kevin Kwong

i-City may not be Hong Kong, but let's have no illusion, this show is all about Hong Kong.

Inspired by a novel written by renowned local writer Xi Xi in the 1970s, the four vignettes take a look at this vibrant and dynamic city through the eyes of Class 7A Drama Group.

Directed by Yat Yau (Leung Shing-him), Alex Tam, Freddy Wong and Chan Ching-kwan, each drama piece can stand on its own or be linked together to form a bigger picture. The common denominators here are nostalgia and hope.



"Like Xi Xi's literary piece, we want to take a step backward and look at this city from the outside, to reminisce and then to look forward to the future. We are at the mid-point right now finding our direction," says Tam, who came up with this show's concept.

For his generation (those born at the time when Xi Xi's book was published), Hong Kong is in motion and transition, leaving its people little time to stop, take a breather and think.

Then one day, they wake up and everything is not quite the same.

The 31-year-old says: "I feel a little alienated by my surroundings these days. Not only are the shoppers speak Putonghua, the sales people are all fluent in Putonghua too. These people seem somehow ... different.

"Also, the places I grew up in have changed or disappeared entirely. Today the city is definitely changing at a faster rate than, say, a decade ago."

One example is the waterfront reclamation. Tam says: "There are now more and more designated pedestrian areas and promenades to accommodate people on the streets. Hong Kong is so crowded ... where did these people come from?"

Wong, 28, likens Hong Kong to a cocoon. "It is not pretty to look at right now," he says. "I feel the city is in a dirty and messy state. Places like Shamshuipo, Tai Kok Tsui and Kwun Tong are all changing."

"In Shamshuipo you have street hawkers and stalls juxtaposed next to shops selling computers and other products of advanced technologies. Here is also a district that mixes progress with prostitution. It is quite chaotic."

Yat Yau, who is the creative director of *i-City* and artistic director of Class 7A Drama Group, agrees that, physically, Hong Kong has changed many times over in the past two to three decades. He says the city is very unique in that it no longer spreads itself out. Changes are taking place within the same area over and over again.

"Development in most cities starts in the centre and then expands outward. In Shanghai, for instance, all the new areas are located on the edge of the city," explains the 31-year-old.

"But Hong Kong is different. In the past 20 years or so, the city has kept growing in the centre and on existing land. This city practically has no fringe. Lam Kam Road [and surrounding areas], which is among the very few land lots that have remained undeveloped, will be heavily built and populated in the future."

The four pieces will, in one way or another, reflect this chaos.

"Hong Kong is a fast-paced city and my piece is inspired by that," says Yat Yau.

"I am not saying whether changing at such a pace is good or bad, but that is just how I feel. In my story, the characters are all on the move, whether they are moving from a big place to a smaller place or vice versa ... Moving has become quite a local pastime and culture."

Known for their lyrical and textual-based works, Class 7A Drama Group will, as in the past, focus and emphasise on the scripts and acting rather than props and sets. The chemistry between directors and actors is vital.

Yat Yau says: "It is a little like playing a computer game. You create a simulated city and then put different characters in it for them to interact on their own."

"For me, the actors are very important in providing inspiration, creative stimulation and choices," says Tam. "We can be as wacky as we want, but we want to be logical as well. Once the framework of the game is set, then everyone will have to play by the rules."



7A班戲劇組

1997年，藝術總監梁承謙（一休）創立以文本主導的非牟利劇團「7A班戲劇組」，重新強調創作、演出及文本的重要性，製作以簡約寫意見稱，2002年獲香港藝術發展局行政資助。劇團深信戲劇最重要的是「戲」，因而省去不必要的劇場修飾，將焦點集中在人與人的「戲味」上。過往製作廣受歡迎，劇團堅信「劇場不必花巧，只要真摯就會感人」。

劇團的創作包括《7》、《都市狂徒》、《情思》、《十個該死的少年》、《花火六月》小說劇場三部曲及《公路三部曲》等。劇團簡約寫意的表現手法獲戲劇界認同，如2003年9月獲韓國釜山亞洲話劇節邀請作表演嘉賓，演出《想死》。

除了演出，劇團亦致力推廣「薈藝教育」，把戲劇手法融入正規課堂，教授語文、歷史及德育科等。教師與戲劇導師同時授課，直接了解及掌握戲劇教學的技巧，達致「教師赋能」的效果。

Class 7A Drama Group

In 1997, Artistic Director Leung Shing-him (aka Yat Yau) created the script-driven non-profit Class 7A Drama Group. Stressing the importance of creativity, acting and scripts, its productions are based on concision and enjoyment. In 2002, the Group obtained financial support from the Arts Development Council. The Drama Group deeply believes that 'drama' is the most important aspect of dramatic productions. Thus, it leaves out unnecessary stage embellishments and instead focuses on the 'drama' within human relationships. With well received productions, the Group is adamant in its belief that theatre need not resort to anything fancy; it need only be honest to be moving.

The Group's past productions have included *Seven*, *Wild at Soul*, *I Love Therefore I Am*, *And Then There were None*, *Fireworks • Sakura • Snow – Novel Trilogy*, and *Roadshows*. Its uncluttered methods are widely acknowledged in the world of theatre; one example being an invitation to present *Death* at the Asian Drama Festival held in Pusan, Korea, in September 2003.

Apart from stage productions, the Drama Group also puts its efforts into promoting Arts-in-Education by incorporating dramatic methods into the classroom through teaching language, history and ethics education. The drama instructor stands alongside the teacher in classes to enable a direct understanding and a grasp of the techniques of dramatic teaching, bringing out the innate talent of the teacher.





劉雅麗 特邀聲音演出

劉雅麗畢業於香港演藝學院戲劇學院，在學時曾獲最有潛質演員獎及傑出女演員獎，1990至1994年加入香港話劇團，1992年憑《我和春天有個約會》獲香港舞台劇獎最佳女主角，後憑此劇獲得香港電影金像獎最佳新演員獎，2003及2004年兩度獲提名香港舞台劇獎最佳女配角。

Alice Lau Special Voice Performer

As a student at the Hong Kong Academy for Performing Arts, Alice Lau won prizes for being the most promising performer and the most outstanding actress. A full-time actress of the Hong Kong Repertory Theatre from 1990 to 1994, she was named the Best Actress in 1992 at the Hong Kong Drama Awards for her performance in *I Have a Date with Spring*. In 2003 and 2004 she was nominated for Best Supporting Actress at the Hong Kong Theatre Awards.



譚孔文 意念／編導

譚孔文畢業於香港演藝學院戲劇學院及科藝學院，獲導演系學士（榮譽）和舞台及服裝設計系學士（一級榮譽）學位，2003年獲香港舞台劇獎學金到日本黑帳幕劇團作交流，曾執導《情思》、《對倒》等，另有設計作品如《企鵝》、《7》、《龍頭》、《如夢之夢》等，2001至2004年間曾任新域劇團節目監督。

Alex Tam Creative Concept / Director / Playwright

A graduate of the Hong Kong Academy for Performing Arts, Alex Tam holds two Bachelor's degrees, with Honours and First Class Honours in Stage and Costume Design. In 2003 he won a scholarship from the Hong Kong Drama Awards to take part in an exchange programme with the Black Tent Theatre in Japan. He participated in performances such as *I Love Therefore I Am*. He was also a designer for *The Penguin*, *Seven*, *Dragonhead* and *A Dream is a dream*.



一休 創作總監／編導

一休獲劇場研究碩士學位、戲劇專業文憑（編劇）、榮譽理學士（物理）學位，現職7A班戲劇組藝術總監、風采中學戲劇科教師及香港演藝學院電影電視學院文憑編劇班講師，曾編寫《7》、《咖喱盆菜釀薯條》等，並執導《十個該死的少年》、《六月雪》等。

Yat Yau Creative Director / Playwright

Yat Yau obtained a Master of Arts in Theatre Studies, a Professional Diploma in Playwriting, and a Bachelor of Science in Physics. He is currently Artistic Director of Class 7A Drama Group and teaches drama and playwriting at Elegantia College and the Hong Kong Academy for Performing Arts. Yat Yau recently wrote *Seven* and *Cross-mopolitan*, and directed *And Then There Were None* and *Snow In June*.



王敏豪 聯合編導

王敏豪獲香港演藝學院戲劇學院導演系學士(榮譽)學位，現為戲劇導師、演員、劇場導演及7A班戲劇組駐團導演，曾執導《7》、《都市狂徒》、《想死》、《愛在瘟疫蔓延時》等，並憑《折翼之戀》獲香港演藝學院戲劇學院傑出導演獎。

Freddy Wong Director / Playwright

A graduate of the Directing Department at the Hong Kong Academy for Performing Arts, Freddy Wong is currently drama tutor, actor, director and Director-in-Residence at the Class 7A Drama Group. He won the Outstanding Direction Award at the School of Drama Awards for his production of *All Gods Chillun Got Wings*.



陳正君 聯合編導

陳正君現為7A班戲劇組藝術教育主任，1992年獲香港演藝學院戲劇學院深造文憑，主修表演，2003年畢業於該學院導演系，畢業作品為《屠殺者》。他自1996年大力推動編作劇場，其編導作品《靜夜濃情閉幕一夜》獲1996年香港戲劇匯演優異劇本獎。

Chan Ching-kwan Director / Playwright

Chan Ching-kwan is currently Art Education Officer of the Class 7A Drama Group. In 1992 he obtained an advanced diploma from the Hong Kong Academy for Performing Arts (APA), majoring in Acting, and in 2003 he graduated from the Directing Department of the APA. His production *When the Curtain Fall* won the Outstanding Playwright Award in 1996.



蘇敏怡 動畫

SM畢業於香港理工大學設計學系，其畢業作品動畫《好鬼棧》以九宮格和香港舊區表達對香港文化的期望與懷念，獲2002年香港獨立短片及錄像比賽動畫組冠軍，並於二十多個國際電影節放映。

Stella So Illustrator

SM graduated from the School of Design at the Hong Kong Polytechnic University. In her work *Very Fantastic*, SM leads the audience to walk inside a nine-square box design to express Hong Kong's peculiar space features of old buildings. This piece won the First Prize at the Hong Kong Short Film and Video Awards.



程理高 概念音樂

程理高自1981年習琴，後學習電子琴、長號、打鼓、中音薩克斯管、結他等，1991年起作曲填詞。他先後成立The Crux及Miracle樂隊，又曾任配樂指導、音樂教師、廣告音樂人等。舞台演出包括《海闊天空》、《賣火柴女孩》、《願望樹》等。

Adrian Tsing Concept Music

Adrian Tsing plays various musical instruments including piano, trombone, percussion, alto saxophone and guitar, and since 1991 he has begun to write music and lyrics. Tsing's stage performances include *To Touch the Untouchable Sky*, *The Little Match Girl* and *Our Prospects*.

**劉銘鏗** 燈光設計

劉銘鏗又名神父，燈光設計作品包括《架勢堂》、《龍頭》、《四川好人》、《7》等，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。

Lau Ming-hang *Lighting Designer*

Lau Ming-hang has been involved in lighting designs for various productions including *Kung Fu Clan*, *Dragon Head*, *The Good Person in Szechwan* and *Seven*. He was part of the creative team, percussionist and actor for the art group The Fighting Blues.

**陳文剛** 填詞／演員

陳文剛1998年獲香港演藝學院藝術（榮譽）學士學位，主修表演，開時致力填寫歌詞。

Rensen Chan *Lyrics / Actor*

Rensen Chan graduated from the Hong Kong Academy for the Performing Arts with a Bachelor of Honours Degree in Fine Arts, majoring in Acting. He writes lyrics in his leisure time.

**邵偉敏** 舞台及服裝設計

邵偉敏畢業於香港演藝學院科藝學院，主修佈景及服裝設計，獲藝術學士（一級榮譽）學位，校內創作包括《屠殺者》、《夏日煙雲》等，其中《阿Q正傳》獲得2004年最佳服裝設計，近期作品包括《禁葬令》及《Betrayal》。

Brenda Siu *Stage and Costume Designer*

Brenda Siu graduated from the School of Technical Arts at the Hong Kong Academy for Performing Arts with a Degree in Fine Arts, majoring in Set and Costume Design. In 2004 she won the Best Costume Design Award.

**黎智勇** 音響設計

黎智勇獲香港演藝學院科藝學院（榮譽）學士學位，主修音響設計及音樂錄音，曾獲成龍慈善基金獎學金赴北京交流，2003年參與香港視野音樂節的演出，另替劉以達擔任錄音師及混音工作，亦曾參與《愛在瘟疫蔓延時》、《龍鳳耍花槍》等音響設計工作。

Martin Lai *Sound Designer*

Graduated from the School of Technical Arts of the Hong Kong Academy for Performing Arts, majoring in Sound Design and Music Recording, Martin Lai was awarded the Jacky Chan Charitable Foundation Scholarship.


林沛力 監製

林沛力獲香港中文大學理學(榮譽)學士學位，現為7A班戲劇組節目主任，擔任行政及監製等工作，近期監製作品包括《7》、《都市狂徒》、《十個該死的少年》等。

Alex Lam Producer

A graduate from the Chinese University of Hong Kong, Alex Lam is currently Programme Officer of Class 7A Drama Group. His recent productions include *Seven*, *Wild At Soul* and *And Then There were None*.


梁雅芝 製作經理

梁雅芝獲香港演藝學院科藝學院藝術學士學位，主修舞台管理，曾合作的團體包括無人地帶、7A班戲劇組、中英劇團、香港戲劇協會、香港演藝學院及春天舞台等，現為自由身舞台工作者。

Shirley Leung Production Manager

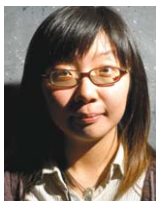
Shirley Leung graduated from the School of Technical Arts of the Hong Kong Academy for Performing Arts, majoring in Stage Management. She has been involved in stage management for various groups including No Man's Land, Class 7A Drama Group, the Chung Ying Theatre Company, Hong Kong Federation of Drama Societies and the Spring Time Stage Production Ltd. She is currently a stage freelancer.


倪嘉偉 舞台監督

倪嘉偉現為香港演藝學院舞台管理系三年級生，曾參與的製作包括《7》、《都市狂徒》、《十個該死的少年》等；校內製作包括《靈夜》等，其中《玻璃山》更獲科藝學院學生獎最佳舞台監督獎。

Carvid Ngai Stage Manager

A third year student who is studying Stage Management at the Hong Kong Academy for Performing Arts, Carvid Ngai has been involved in the productions of *Seven*, *The Wild Soul* and *And Then There Were None*. His academic production won the Best Stage Management Award at the School of Technical Arts Awards.


劉慧瑩 舞台監督

劉慧瑩現為香港演藝學院科藝學院學生，主修技術管理，曾擔任執行舞台監督的作品包括《7》、《星下談》、《對倒》等。

Abby Lau Stage Manager

Abby Lau is studying at the School of Technical Arts of the Hong Kong Academy for Performing Arts, majoring in Technical Management. She was involved in the stage management for *Seven*, *Starry Starry Night* and *Tête Bêche*.



劉細優 舞台監督

劉細優現為自由身舞台工作者，參與作品包括《花肚兜》、《紅三國和藍菱國》、《我的劇場》、《我愛新移民》、《詩歌妙韻》、《愛滋病競技劇》、《奇妙草原》、《人民藝術夜總會》等。

Lau Sai-yau Stage Manager

Lau Sai-yau has been involved in stage management for various productions including *Ah Dull and Little Dragon* and *Community Art Gala Night*. He is currently a freelance theatre practitioner.



鄭至芝 創作演員

鄭至芝2000年獲香港演藝學院戲劇學院藝術學士（榮譽）學位，主修表演，在校期間獲獎學金赴北京中央戲劇學院交流，近年參與演出的作品包括《香港電影第一Take——黎民偉·開麥拉》、《係嘅·特首》、《細鳳》等，並曾多個劇團及機構舉辦戲劇工作坊。

Gigi Cheng Devised Actor

Gigi Cheng graduated from the School of Drama at the Hong Kong Academy for Performing Arts, majoring in Acting. Her recent performances include *Action! Mr. Lai*, *Hong Kong Mansion is Falling Down* and *Sai Fung*.



周家輝 創作演員

周家輝1998年獲香港演藝學院戲劇學院藝術學士（榮譽）學位，主修表演，曾獲校內傑出演員獎及成龍慈善基金獎學金。2000年初創辦戲苗工作室，他現為7A班戲劇組「薈藝教學計劃」導師，曾參與演出的作品包括《失落的勁辣魚蛋》、《十個該死的少年》等。

Chau Ka-fai Devised Actor

A graduate of the School of Drama at the Hong Kong Academy for Performing Arts, majoring in Acting, Chau Ka-fai is the instructor of Arts-in-Education for the Class 7A Drama Group. He won the Outstanding Actor Award and was awarded the Jacky Chan Charitable Foundation Scholarship while a student.



張志敏 演員

張志敏獲香港演藝學院戲劇學院藝術學士（榮譽）學位，主修表演，在學期間曾獲傑出演員獎，校內演出作品包括《沒有你……還是有你》、《屠殺者》、《家》等，近期演出作品包括《火之鳥》、《愛在瘟疫蔓延時》、《承受清風》等，現為自由身演員。

Mathew Cheung Actor

Mathew Cheung graduated from the School of Drama at the Hong Kong Academy for Performing Arts, majoring in Acting. While a student, he won the Outstanding Actor Award and was involved in a number of productions including *Slaughter* and *Family*. His recent performances include *The Phoenix* and *Inherit the Wind*.



馮祿德 演員

馮祿德為業餘演藝工作者，嘗與多個劇團合作，憑《起航，討海號》和《不動布娃娃》先後獲香港舞台劇獎最佳男主角及最佳男配角獎，最近執導《金池塘》，演出作品包括《承受清風》、《老竇》等。

Luther Fung Actor

Luther Fung won the Best Actor Award and the Best Supporting Actor Award at the Hong Kong Drama Awards. His recent work includes involvement in directing *On Golden Pond*, and performances for *Inherit the Wind* and *Da*. Fung is now an amateur theatre artist.



余世騰 演員

余世騰為自由身演員，演出作品包括《陽光站長》、《哈姆雷特／哈姆雷特》、《十二怒漢》、《香港電影第一Take——黎民偉·開麥拉》及《生殺之權》等，又曾擔任《關人車事》的監製。

Yu Sai-tang Actor

Yu Sai-tang has been involved in various productions including *Action! Mr. Lai!* and *Whose Life Is It Anyway?*. He is currently a freelance artist.



林英傑 演員

林英傑先後畢業於香港演藝學院戲劇學院表演系及香港理工學院太古設計學院，為大細路劇團創辦人及製作總監，曾製作及演出的作品包括《牙丫仔前傳》、《兒童不兒》及《偶像Birthday Kiss》等，1992年起擔任教育統籌局學校戲劇節導師及評判至今。

Even Lam Actor

A graduate of the School of Drama at the Hong Kong Academy for Performing Arts and the School of Design of the Hong Kong Polytechnic University, Even Lam is a founding member and Production Director of the Jumbo Kids Theatre. He has been involved in various productions including *Super Kid!* and *Birthday Kiss*.



胡麗英 演員

胡麗英獲香港演藝學院戲劇學院藝術（榮譽）學士學位，主修表演，在學期間曾獲傑出演員獎、兩屆成龍慈善基金獎學金及匯豐銀行內地交流獎學金，赴北京中央戲劇學院交流。近期演出作品包括《十個該死的少年》、《花火六月·當煙花盛放的五百天》、《火之鳥》等。

Grace Wu Actor

Grace Wu graduated from the School of Drama at the Hong Kong Academy for Performing Arts, majoring in Acting. During her studies, she won a prize for outstanding actress and was awarded various scholarships. Her recent performances include *And Then There Were None* and *Fireworks • Sakura • Snow*.



鍾正龍 演員

鍾正龍畢業於香港中文大學，現任電視台編劇，大學時參與話劇演出，曾膺中大四院劇賽優異演員獎，近年的演出作品包括《Faithfully》及《中大人家》。

Chung Ching-lung Actor

A graduate from the Chinese University of Hong Kong, Chung Ching-lung is currently a scriptwriter for television. As a member of the drama society, the Chinese University of Hong Kong, he won the Outstanding Actor Award. His recent performances include *Faithfully* and *Of Phoenix Lineage*.



冼素茵 演員

冼素茵畢業於香港理工大學，酷愛表演，演出作品包括《靜夜濃情 閉幕一夜》、《Faithfully》、《生日快樂》、《生命劇場》、《陰道獨話》、《我們都是這樣長大的》及《獨自美麗》等，現正為一班熱愛運動的肌肉人服務。

Barbara Sin Actor

A graduate from the Hong Kong Polytechnic University, Barbara Sin's work includes *When the Curtain Fall*, *Faithfully*, *Happy Birthday*, *The Vagina Monologues*, and *To be Single*.



鄭慧雯 演員

鄭慧雯現為香港大學文學院三年級生，主修英國文學，副修比較文學及女性研究，曾參與製作《情思》及《挪亞方舟》等，並獲香港校際戲劇節最佳女演員獎。

Vivian Kwong Actor

A third year student who is studying English Literature, Comparative Literature, and Gender Studies at the University of Hong Kong, Vivian Kwong was involved in the performances of *I Love Therefore I Am* and *Noah's Ark*. She was named the Best Actress in the Hong Kong School Drama Festival.



周穎琪 演員

周穎琪獲香港演藝學院戲劇學院文憑，校內演出作品包括《羅密歐與朱麗葉》及《賣花女》。現為自由身舞台工作者及廣告模特兒。

Chau Wing-kei Actor

A freelance artist and model, Chau Wing-kei obtained a diploma from the School of Drama at the Hong Kong Academy for Performing Arts. During her studies, Chau was involved in the performances of *Romeo and Juliet* and *Pygmalion*.

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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 <i>Otello</i>	◆ 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 《今夜歌舞昇平 – 上海、爵士、老歌》 All That Shanghai Jazz		
8:00 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		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		
	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	7:30	+ 7:45 兩極室樂團 Ensemble Antipodes	
		◆ 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
演藝學院歌劇院 Lyric Theatre, HKAPA	洛桑貝撒芭蕾舞團 Béjart Ballet Lausanne	▼ 7:45 《法吻》 ▼ 7:45 <i>The French Kiss</i> ▼ 7:45 ▼ 3:00 / ▼ 7:45 ▼ 3:00 / ▼ 7:45	▼ 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	◆ 8:00 費素爾・塞伊鋼琴演奏會 Fazil Say Piano Recital	加料節目 Festival Plus 藝術節講座 Festival Talks 07/01 同聲歡聚美國爵士樂和靈魂的風味 Different tastes of Jazz and Soul in America 15/01 《奧塞羅》 Othello 31/01 唱響文字 Writing Indie Lyrics 04/02 美國的拉丁精神：龐普、桑切斯、莉拉・唐絲 The Latin Spirit in America: Lila Downs and Poncho Sanchez 05/02 品嘗視覺・相・像 Visual Expressions in Indie Art 19/02 與貝多芬共舞：九大文響曲 The Nine Symphonies of Beethoven – Master of the Dance 19/02 《今夜歌舞昇平》新上海的音樂文化 Music Culture of Shanghai Revisited 示範講座 Lecture Demonstrations 24/02 音樂在挪威：從文化黃金時代到工業石油時代 The Music of Norway from a cultural 'golden age' to an industrial 'oil age' 28/02, 05/03 貝多芬及其九大交響曲 Beethoven and his Symphonic Cycle 音樂會前講座 Pre-concert Talks 22/02 清風銅管五重奏 The Fresh Air Brass Quintet 11/03 巴西絃四重奏 The Brazilian Guitar Quartet 12/03 伊薩依四重奏 The Ysaye Quartet 16/03 兩極室樂團 The Ensemble Antipodes 工作坊 Workshops 21/01 巧手結他工作坊 Guitar Workshop 13/02 亞洲舞劇場新勢力 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 展覽 Exhibitions 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 展覽導賞團 Exhibition Guided Tours 19/02 貝多芬故居博物館大師介紹圖片展內容 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 香港有沒有「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 Kylilan Foundation: Local choreographer/dancer to attend the Final Rehearsal of Kylilan's new work in The Hague
勅使川原三郎 / 渡島舞團《風花》 Saburo Teshigahara / KARAS Kazahana	《奧麗莉亞夢遊仙境》 L'Oratorio d'Aurélia	◆ 聖約翰座堂 St. John's Cathedral ◆ 藝術中心青苔劇院 Shousun Theatre, H K Arts Centre ▲ 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	◆ 聖約翰座堂 St. John's Cathedral ◆ 藝術中心青苔劇院 Shousun Theatre, H K Arts Centre ▲ 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	* 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City * 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City * 3:00 / * 8:00 ◆ 7:30 粵劇 Cantonese Opera 《六月雪》 June Snow ◆ 7:30 《帝女花》 Princess Chang Ping * 8:00 * 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City * 3:00 / * 8:00 * 3:00 / * 8:00	* 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City * 3:00 / * 8:00 ◆ 7:30 粵劇 Cantonese Opera 《六月雪》 June Snow ◆ 7:30 《帝女花》 Princess Chang Ping * 8:00 * 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City * 3:00 / * 8:00 * 3:00 / * 8:00	07/01 同聲歡聚美國爵士樂和靈魂的風味 Different tastes of Jazz and Soul in America 15/01 《奧塞羅》 Othello 31/01 唱響文字 Writing Indie Lyrics 04/02 美國的拉丁精神：龐普、桑切斯、莉拉・唐絲 The Latin Spirit in America: Lila Downs and Poncho Sanchez 05/02 品嘗視覺・相・像 Visual Expressions in Indie Art 19/02 與貝多芬共舞：九大文響曲 The Nine Symphonies of Beethoven – Master of the Dance 19/02 《今夜歌舞昇平》新上海的音樂文化 Music Culture of Shanghai Revisited 示範講座 Lecture Demonstrations 24/02 音樂在挪威：從文化黃金時代到工業石油時代 The Music of Norway from a cultural 'golden age' to an industrial 'oil age' 28/02, 05/03 貝多芬及其九大交響曲 Beethoven and his Symphonic Cycle 音樂會前講座 Pre-concert Talks 22/02 清風銅管五重奏 The Fresh Air Brass Quintet 11/03 巴西絃四重奏 The Brazilian Guitar Quartet 12/03 伊薩依四重奏 The Ysaye Quartet 16/03 兩極室樂團 The Ensemble Antipodes 工作坊 Workshops 21/01 巧手結他工作坊 Guitar Workshop 13/02 亞洲舞劇場新勢力 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 展覽 Exhibitions 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 展覽導賞團 Exhibition Guided Tours 19/02 貝多芬故居博物館大師介紹圖片展內容 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 香港有沒有「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 Kylilan Foundation: Local choreographer/dancer to attend the Final Rehearsal of Kylilan's new work in The Hague
荷蘭舞劇場III Nederlands Dans Theater III	荷蘭舞劇場III Nederlands Dans Theater III	▲ 7:45 香港話劇團《鐵娘子》 Hong Kong Repertory Theatre Vassa Zhelezznova ▲ 2:45 ▲ 7:45	▲ 7:45 香港話劇團《鐵娘子》 Hong Kong Repertory Theatre Vassa Zhelezznova ▲ 2:45 ▲ 7:45	香港藝術節委約 Commissioned by the Hong Kong Arts Festival	香港藝術節委約 Commissioned by the Hong Kong Arts Festival	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