

節目 Programme

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《香港二三事 — 2001 香港漫遊》

香港作曲家聯會
《音樂新文化 2000 — 管弦新姿》

Crossover

Comedy with Classical Music "A Midsummer Night's Dream"
by Chung Ying Theatre Company and Hong Kong Sinfonietta 20-22.10.2000 GT/HKCC
26-27.10.2000 A/STTH

"Two or Three Things about Hong Kong —
2001: a Hong Kong Odyssey" by Zuni Icosahedron 24-25.11.2000 GT/HKCC

"Musicarama 2000 — Orchestral Wonder"
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In Praise of Our Roots

"Chinese Music Select II"
by Hong Kong Chinese Orchestra 20.10.2000 A/STTH
21.10.2000 A/TMTH

"Temple Street" Folk Music Concert Series —
Guangdong Music Masterpieces 28.10.2000 T/CH
5.11.2000 CH/CH
Popular Cantonese Ditties 11.11.2000 CH/HKCC
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Famous Songs of Siu Ming Sing

"A Parade of Hong Kong Fine Music" Concert Series —
A Tribute to Hong Kong Music Masters 29.10.2000 CH/CH
A Triumphant Collaboration of Hong Kong Musicians 4.11.2000 CH/CH
Chamber Music Showcase (I) 12.11.2000 CH/CH
Chamber Music Showcase (II) 10.12.2000 CA/STTH

香港新生代

劇場組合
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伍子烈舞蹈作品《乙女祈》

臨流鳥工作室
實驗戲劇《飛吧！臨流鳥，飛吧！》
(新天地版)

Generation Hong Kong

A Stand-up Physical Comedy by Jim Chim "Man Can Eat"
by Theatre Ensemble 2-5.11.2000 ST/HKCC
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Contemporary Ballet "Maiden's Prayer" by
YURI and company danciNG 8-9.12.2000 A/KTT

Experimental Theatre "Fly! Fly! Fly! Archaeology Bird"
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無人地帶
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梅卓燕及福克旺舞蹈團 (德國)
《花落知多少》

Homecoming

A Multimedia Dramatic Récit "Millennium Autopsy"
(Millennium Version) by No Man's Land 20-23.10.2000 ST/HKCC

"Whispering Colour" by
Mui Cheuk-yin and Folkwang Tanzstudio (Germany) 14-15.12.2000 A/KTT

當代傳奇

劇場空間粵語音樂劇《夢斷維港》

城市當代舞蹈團
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香港芭蕾舞團搖滾芭蕾舞劇《白蛇》

Contemporary Legends

Cantonese Musical "West Side Story" by Theatre Space 24-30.11.2000 P/HKCC

Environmental Dance Series by Pun Siu-fai
"Journey to the Lion Rock: A Marco Polo Adventure"
by City Contemporary Dance Company 14-17.12.2000 HKHM

Rock Ballet "The White Snake" by Hong Kong Ballet 26-28.1.2001 GT/HKCC
2-4.2.2001 A/STTH

突破的傳統

漢風粵劇研究院
新編粵劇《虎符》

香港話劇團
《一拍兩散偷錯情》

香港實驗粵劇團粵劇《十五貫》

羅永輝 / 何應豐作品
歌劇《夢拾紅梅》

香港舞蹈團
大型舞劇《天涯歌女》

Traditions Renewed

New Full-length Cantonese Opera "The Military Order"
by Hon Fung Cantonese Opera Institute 3-5.11.2000 GT/HKCC

"An Absolute Turkey"
by Hong Kong Repertory Theatre 11-12, 14-20.11.2000 A/KTT

Full-length Cantonese Opera "Fifteen Strings of Coins" by
The Group of Experimental Cantonese Opera Hong Kong 29-30.12.2000 A/KTT
31.12.2000 A/STTH

A Law Wing-fai - Hoyingfung Collaboration
Opera "Dreaming Plum Blossoms Away" 29.11 - 3.12.2000 ST/HKCC

Full-length Dance Drama "The Wandering Singsong Girl"
by Hong Kong Dance Company 19-21.1.2001 GT/HKCC

GT/HKCC	香港文化中心大劇院	Hong Kong Cultural Centre Grand Theatre	A/STTH	沙田大會堂演奏廳	Sha Tin Town Hall Auditorium
CH/HKCC	香港文化中心音樂廳	Hong Kong Cultural Centre Concert Hall	CA/STTH	沙田大會堂文娛廳	Sha Tin Town Hall Cultural Activities Hall
ST/HKCC	香港文化中心劇場	Hong Kong Cultural Centre Studio Theatre	A/TWTH	荃灣大會堂演奏廳	Tsuen Wan Town Hall Auditorium
P/HKCC	香港文化中心廣場	Hong Kong Cultural Centre Piazza	A/TMTH	屯門大會堂演奏廳	Tuen Mun Town Hall Auditorium
CH/CH	香港大會堂音樂廳	Hong Kong City Hall Concert Hall	A/KTT	葵青劇院演藝廳	Kwai Tsing Theatre Auditorium
T/CH	香港大會堂劇院	Hong Kong City Hall Theatre	HKHM	香港文化博物館	Hong Kong Heritage Museum

港藝匯萃

Celebration of Hong Kong Performing Arts:

A Tribute to the New Millennium

千禧頌

夢斷維港
West Side Story

粵語音樂劇

Cantonese Musical

主辦 Presented by



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

場地規則

各位觀眾：

為免表演者及觀眾受到騷擾，請於表演開始前關掉鬧錶、傳呼機和無線電話的響鬧裝置，同時請勿在場內擅自攝影、錄音或錄影。觀眾如需吸煙，請移步到表演場外。

歡迎使用設於香港文化中心一樓大堂的衣帽間存放攜來的衣帽、手提袋等物品。

多謝合作。

House Rules

Dear Patrons,

To avoid undue disturbance to the performers and other members of the audience, please switch off the beeping devices on your alarm watches, pagers and mobile phones before the performance. We also forbid unauthorized photography, audio or video recordings in the auditorium. Audience members wishing to smoke may proceed to areas outside the performing venue.

You are welcome to deposit items of apparel, bags etc. in the Cloakroom situated at Level 1 of the Hong Kong Cultural Centre.

Thank you for your co-operation.

藝術節工作人員

節目統籌

高級經理	周蕙心
經理	邱慧瑛
	張國偉
副經理	梁慧雅
	楊可欣
	黎玉珊
	招思敏

宣傳

首席市場推廣主任	湯何琪珍
高級市場推廣主任	黃潔玲
市場推廣主任	孔寶雲
助理市場推廣主任	黃婉君

場地管理（高級經理）

香港文化中心/場地管理	唐小華
香港文化中心/市場推廣	彭露薇

Festival Staff

Programme Co-ordination

Senior Manager	Winsome Chow
Manager	Rosa Yau
	Alex Cheung
Assistant Manager	Viola Leung
	Janet Young
	Serene Lai
	Cecilia Chiu

Publicity

Principal Marketing Co-ordinator	June Tong
Senior Marketing Co-ordinator	Elsa Wong
Marketing Co-ordinator	Karen Koong
Assistant Marketing Co-ordinator	Prudence Wong

Venue Management (Senior Managers)

Hong Kong Cultural Centre / Venue	Bessie Tong
Hong Kong Cultural Centre / Marketing	Pang Lo-mei

本節目內容並不反映康樂及文化事務署的意見。

The contents of this programme do not represent the views of the Leisure and Cultural Services Department.

港藝匯萃

千禧頌

Celebration of Hong Kong Performing Arts:

A Tribute to the New Millennium



劇場空間獲香港藝術發展局資助
Theatre Space is supported by the
Hong Kong Arts Development Council

夢斷維港 West Side Story

Based on a Conception of JEROME ROBBINS
Book by ARTHUR LAURENTS Music by LEONARD BERNSTEIN Lyrics by STEPHEN SONDHEIM

Entire Original Production Directed and Choreographed by JEROME ROBBINS

Originally Produced on Broadway by Robert E. Griffith and Harold S. Prince
by Arrangement with Roger L. Stevens

香港文化中心廣場
Hong Kong Cultural Centre Piazza

24 – 30.11.2000 7:30pm

獻辭

藝術是人類智慧與感情的結晶，亦是文化的無價資產。藝術作品反映時代的變遷，亦透視創作者的理念及夢想。踏入千禧新紀元，康樂及文化事務署獻上「港藝匯萃：千禧頌」藝術節，透過一系列多姿多采的節目，回顧本港表演藝術過去數十年的發展，並展望未來路向。藝術節中以「回顧」為題的作品，均是重新製作和排演的節目，不單凸顯原創作品的精粹和特色，還加入了現代的藝術意念、技巧和表達手法，使節目更富時代感和吸引力。至於以「前瞻」為題的作品，則是突破傳統領域的全新創作，將表演藝術的傳統和創意共治一爐，務求令觀眾耳目一新。

這個大型藝術節旨在展示本港演藝事業的成就和進取精神。我們匯聚了不同藝術形式的精英，向觀眾呈獻十九個節目，合共八十多場精彩演出，其中包括多個專題系列：《越界》、《情繫吾土》、《香港新生代》、《榮歸故里》、《當代傳奇》及《突破的傳統》，把香港豐富多姿的演藝特色，展現觀眾眼前。除舞台表演節目外，藝術節還設有論壇、工作坊、大型戶外表演同樂日及兩個有關香港藝術及設計的展覽，使節目更加多元化。

誠意邀請大家參與這個盛大的藝術節，欣賞本港藝術工作者的成果。



康樂及文化事務署署長

梁世華

Message

Art captures the essence of human wisdom and sensibilities. It is an invaluable asset of our civilization. Works of art mirror the changes of the times while manifesting the vision and aspirations of their creators. At the advent of the new millennium, the Leisure and Cultural Services Department is proud to present this festival, 'Celebration of Hong Kong Performing Arts: A Tribute to the New Millennium'.

The rich variety of programmes in the Festival aims to provide an overview of Hong Kong's performing arts in the past decades and anticipate their way forward. In reviving and restaging works with a retrospective element, we hope to preserve the distinctive flavour of the original pieces, while making room for contemporary appeal, introducing modern artistic concepts, techniques and modes of expression. Works endeavouring to explore new horizons are brand new creations welding traditional artistry with new innovations.

This Festival also aims to showcase the achievements and enterprising spirit of our performing artists. We are honoured to present this galaxy of distinguished artists from different art forms in more than 80 performances of 19 programmes. The thematic series 'Crossover', 'In Praise of Our Roots', 'Generation Hong Kong', 'Homecoming', 'Contemporary Legends' and 'Traditions Renewed' are artistic tapestries on which our audiences may feast their eyes. Stage performances are topped up by forums, workshops, outdoor galas and, last but not the least, two exhibitions on Hong Kong arts and design.

Please join me, enjoy the Festival and applaud the brilliant achievement of Hong Kong's artists.



Paul SW LEUNG, JP

Director of Leisure and Cultural Services

猶記得小時候在香港，每逢戲院公映百老匯音樂劇的影片，父親都帶我們全家去欣賞。從早期的《飛燕金槍》、《南海天堂》、《畫舫璇宮》、《旋轉木馬》，到較近期的《國王與我》、《窈窕淑女》、《夢斷城西》差不多全都看過了。當時我和兄弟姊妹都在學古典音樂，但是父親認為百老匯音樂劇自成一家，雖然是通俗藝術，倒也怡情養性。

不少音樂歷史學者認為，音樂劇是由小約翰史特勞斯及賴哈爾等倡導而流行於世的維也納輕歌劇的現代版，在古典歌劇與流行樂及搖滾樂之間佔一席位。音樂劇更富人情味、情節感人、音樂容易上口，聽眾看罷都哼著劇中調子離去。百老匯經典音樂劇如羅傑斯和漢默斯坦的《國王與我》、荀伯格的《孤星淚》、安德魯·萊·韋伯的《歌聲魅影》等都是上佳例子。其中《夢斷城西》更是經典中的經典，由當代最偉大的音樂家之一，指揮家兼作曲家伯恩斯坦所作。伯恩斯坦對這部音樂劇也難以定位，不知道該稱它為歌劇還是音樂劇。全劇前後呼應，音樂的肌理紋彩在協調的基調及要求甚高的唱段中發展劇情。結果，此劇成為在首演後四十多年的今日，仍然是最受歡迎及演出最多的音樂劇之一。

香港，正如其他國際大都會，與百老匯音樂劇早有淵緣。自五〇年代以來，遠在請來紐約、倫敦的劇團表演之前，本地業餘劇團已推出《窈窕淑女》、《國王與我》、《仙樂飄飄處處聞》等，雖則是有欠規模，卻使本地藝人和觀眾能夠淺嚐現場表演的滋味。隨著經濟起飛，現代化的表演場地相繼落成，本地演藝界人才輩出，近幾年來，香港上演了多部百老匯音樂劇式的製作。其中令人印象難忘的，要數《城寨風情》。這齣由香港話劇團一九九四年製作的創作音樂劇，繼後兩個劇季重演，創三十場滿座的佳績。此外，各式大大小小的表演，可能嚴格從藝術角度看來，有部份未入百老匯音樂劇之流，但是演出熱情未減，是行內人所說的發燒友之作，看來這類製作陸續有來。

是什麼令音樂劇吸引到萬千觀眾呢？我想首先要有一個浪漫醉人的故事，叫人或是聯想浮翩（《歌聲魅影》）、或是緬懷往昔（《孤星淚》和《城寨風情》）、或是不忘現實（《西貢小姐》）。其次是音樂歌曲，要悅耳動聽，琅琅上口，旋律優美。第三，表演要極視聽之娛，就是說服裝、舞蹈、演戲、歌唱（包括獨唱和小組合唱）、舞台效果都要有高水平。當然，還要加上台前幕後的精英合作。所以說，一齣音樂劇，必定是劇團全體工作人員的心血結晶。不過，光有齊這些元素也不一定是票房的保證。相信大家都聽過有一些演出，不論如何努力，在首演後不久便聲沉影寂。所以我認為，說到底，百老匯音樂劇，正如其他的藝術形式，都需要蘊含一種特別元素——魔力，或者叫魅力，去打動和懾住每個觀眾的心。

The Broadway Musical In Hong Kong

Henry Shek

I remember as a child growing up in Hong Kong, my father would take the whole family to the movies whenever there was a movie version of a Broadway musical. We had seen just about all the musicals from the early *Annie Get A Gun*, *Brigadoon*, *Showboat*, *Carousel*, etc. to the more modern *The King And I*, *My Fair Lady* and *West Side Story*. Although my brother and sister and I were all studying classical music at the time, my father nonetheless believed that the Broadway musical is an art form by itself, albeit a somewhat popular one and is still good for the soul.

The Musical, which many music historians believe to be the modern day Viennese Operettas made famous by the likes of Johann Strauss, Jr. and Franz Lehár, fills the gap between the classical grand opera and the pop/rock and roll concerts. It is more immediately human, touching, and musically accessible where the audience can sing the melodies from the show on the way out the theatre. This had been proven time and time again by the Broadway "Greats" such as Rodgers and Hammerstein's *The King And I*, Claude – Michel Schönberg's *Les Misérables* and Andrew Lloyd-Webber's *The Phantom of the Opera*. *West Side Story* stands above all other musicals for the fact that it was written by one of the greatest "classical" musicians of our time, the conductor/composer Leonard Bernstein, who had difficulty in deciding whether this *West Side Story* was to be called an opera or a musical because the whole work was composed as a complete work of art from beginning to end with the musical fibre and tapestry tracing the drama through coordinated key centres and difficult singing parts. The result was to be one of the most beloved and performed musicals all over the world even after more than forty years of its premiere.

Hong Kong, no different than other international cities, also has a long-lasting love affair with the Broadway musical. Long before importing the shows from New York and London, Hong Kong had its share of local amateur productions of *My Fair Lady*, *The King And I*, *The Sound Of Music*, etc. since the 1950's. It provided the local performers and audience a taste of a live show, however simple the production may have been. Along with the fast growing economy and the addition of modern performing venues, and the quick training and supply of local talents, Hong Kong has seen a good number of Broadway-style productions in recent years. One of the most memorable and

innovative was *Tales of the Walled City* produced by the Hong Kong Repertory Theatre in 1994. It was repeated for two more seasons totaling 30 sold-out performances. There have also been other varieties of musical productions which might or might not qualify for a "Broadway Musical" in the strictest artistic sense. However, the spirit is there, or, as we say in the profession, "was bitten by the bug". And there will be more, lots more to come.

So, why is a successful musical so well-loved by millions. I believe the first ingredient is a good romantic story. It must relate to the audience by fantasy (*The Phantom*), by history (*Les Misérables* and *Tales of the Walled City*) or by real life (*Miss Saigon*). Then comes the music. It must be easy to listen to, easy to remember and of the highest quality. Thirdly, the show must have variety, i.e., costumes, dances, acting, singing (solo as well as ensembles) and stage effects. Furthermore, it is needless to say that all the participating artists on and off the stage must be of the highest calibre available and the show must be the crystallisation of a team effort. However, all these ingredients still would not guarantee the success of a show, for how many times we had heard about the closing of a show after a few initial performances no matter how hard it tries. I strongly believe, the Broadway musical, like other art forms, needs to have that special ingredient called magic, or inspiration if you like, which touches all our hearts in a special way.

劇場空間

成立於一九九八年底，以開拓劇場內有限空間裏的無限視野為宗旨。務求令觀眾的思維能積極參與演出，切身體現現實人生；與及提昇劇場與社會的互動關係。

Theatre Space

Aim at developing a new form of theatre that minimizes the physical space between stage and auditorium. Thus audiences are induced to think, feel and learn about themselves, their surrounding and society. It is a theatre trying to open a new perspective for participants, audience and Hong Kong drama field.

創作及製作人員

藝術顧問	鍾景輝 劉兆銘
監製 / 翻譯 / 改編	張可堅
音樂總監 / 指揮	石信之
編舞	謝漢文*
導演 / 舞台設計	余振球
填詞	岑偉宗 陳文剛
聲樂指導	高永恆
技術總監 / 燈光設計	溫迪倫
製作經理 / 舞台監督	黃偉國
服裝設計	金丹
音響設計	劉穎途
執行舞台監督	李浩賢
助理監製	吳夢珊
監製助理	麥婉珊 余燕霞
導演助理	王怡中
助理編舞	郭偉傑
繪景師	Ivan Montero
排練鋼琴伴奏	李巧靈 明詩琪 曾華琛
助理舞台監督	馮舒凝 莫賦斌 林澤民
化妝主任	萬斯敏
化妝助理	盧慧嫻 譚美儀
服裝主任	凌紹安
服裝助理	游慧清 馬寶明

Creative and Production Team

Artistic Consultants	Chung King-fai Lau Siu-ming
Producer / Translator / Adaptation	Dominic Cheung
Music Director / Conductor	Henry Shek
Choreographer	Mohamed Drissi*
Director / Stage Designer	Jacob Yu
Lyrists	Chris Shum Rensen Chan
Singing Coach	Paul Ko
Technical Director / Lighting Designer	Bee Wan
Production / Stage Manager	Sunny Wong
Costume Designer	Kam Tan
Sound Designer	Stoa Lau
Deputy Stage Manager	Lawrence Lee
Assistant Producer	Momoko Ng
Assistant-to-Producer	Teresa Mak Yoki Yu
Assistant-to-Director	Emily Wong
Assistant Choreographer	Ken Kwok
Scenic Artist	Ivan Montero
Rehearsal Pianists	Jacqueline Li Vanessa Ming Timmy Tsang
Assistant Stage Managers	Cherry Fung Benny Mok Lam Chak-man
Make-up Supervisor	Phyllis Man
Make-up Assistants	Lo Wai-han Amy Tam
Wardrobe Supervisor	Annie Ling
Wardrobe Assistants	Maggie Yau Maggie Ma

* 承蒙香港演藝學院批准參與製作

* With kind permission from the Hong Kong Academy for Performing Arts

故事大綱

故事發生於一九九九年十二月三十日。一班在香港土生土長的年青人，由大佬棠帶領，時常連群結隊在香港文化中心流連。他們總認為祇要自稱黑社會便會多了一層保護罩。時近世紀轉變，節日氣氛濃厚。當日他們如常在香港文化中心廣場流連，一對青年男女嬉戲時，一不小心跟他們撞過正著，眾人對他們威嚇一番才讓二人離開。正當各人高興之際，二人帶來一班朋黨要出這口氣。他們多是來自海豐的新移民，其中一名叫阿寶的正是他們的眾人大哥。一場打鬥似乎無可避免，幸及時被警察制止。豈知這兩幫人在「世紀末懷舊舞會」又再碰頭。舞會上，大佬棠摯友 Tony 竟然跟阿寶的妹妹 Maria 相愛起來。這段註定失敗的戀情就在二十一世紀前悲劇而終！

Synopsis

The story took place in 30 December 1999. A group of youngsters with Riff as their leader, grown up in Hong Kong, like fooling around in Tsim Sha Tsui especially the piazza of the Hong Kong Cultural Centre. They thought they were much taller if they were triad gangsters, though in fact they were not. At that night, they played around in the piazza as usual. Except that, like many of us, they were over excited by the atmosphere because it was near the end of the 20th century. As they played and strolled around, they were hit by a pair of lover, which led to quarrel and a small fight. The pair left and the group was so happy as if they had won a battle. However, the pair returned again with their group led by Bernardo. Many of them were recently immigrated to Hong Kong living in the Jordan area. This time both groups prepared for a real fight, which was stopped by policemen in time. The story does not stop here. These two groups unfortunately met again in an end of the century party organized by a social worker in Yau Ma Tei. Riff's best friend, Tony, fell in love with Bernardo's sister, Maria, during the party. Their love was doomed and there could only be one ending.

演員 (角色)

油尖地膽 (男)

黃貫中	Tony
歐錦棠	大佬棠
趙浩然*	辣椒
梁偉豪*	長毛
魏沛琳	咸Q
陳曉峰	大眼
吳俊民	黑仔
何錦忠	大傻
林友謙	Gay仔

油尖地膽 (女)

鍾瑋	Vicky
葉穎欣	嘍仔
張婉婷	Mary
黃慧慈*	鬼妹
梁佩儀	巴喳
何翠亮	靚靚
吳麗卿	卿姐

大圈幫 (男)

莫堅忠	阿寶
葉潤霖	細榮
郭偉傑	Ken
阮志良	小強
林仲瑜	大舊
蔡俊賢	四眼

大圈幫 (女)

杜雯惠	Maria
姚詠芝	Anita
陳嘉儀	阿儀
梁美嘉	嘉嘉
司徒曉雯	雯女
葉艷雯	Stella
謝佩琪*	Margaret

馮祿德	祿叔
周偉強	社工
鄺錦川	便裝警察
葉運強	軍裝警察
柯偉嘑	軍裝警察
周子揚	軍裝警察
鍾駿欣	軍裝警察

霍玉玲	幕後獨唱
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Actors (Cast)

Jets (Boys)

Wong Koon-chung, Paul	Tony
Au Kam-tong, Stephen	Riff
Chiu Ho-yin, Rex*	Action
Leung Wai-ho, Chili*	Baby John
Ngai Pui-lam, Albert	Mouth Piece
Chan Hiu-fung, Ariel	Big Deal
Ng Chun-man, Charles	Arab
Ho Kam-chung, Eric	Tiger
Lin Yu-chien, Tattrick	Snowboy

Jets (Girls)

Chung Wai, Jamie	Velma
Yip Wing-yan, Winnie	Anybody
Cheung Yuen-ting, Edith	Graziella
Wong Wai-chi, Mercy*	Minnie
Leung Pui-yee, Amanda	Clarice
Ho Chui-leung, Ada	Pauline
Ng Lai-hing, Nikki	Patty

Sharks (Boys)

Mok Kin-chung, Derek	Bernado
Yip Yum-lam, Henry	Chino
Kwok Wai-kit, Ken	Pepe
Yuen Chi-leung, Ivan	Moose
Lam Chung-yu, Ringo	Juano
Choy Chun-yin, Daniel	Indio

Sharks (Girls)

To Man-wai, Ada	Maria
Yiu Wing-chi, Gigi	Anita
Chan Ka-yee, Karen	Rosalia
Leung Mei-ka, Eve	Consuelo
Szeto Hiu-man, Clare	Francisca
Yip Yim-man, Olivia	Estella
Tse Pui-ki, Penny*	Marguerita

Fung Luk-tak, Luther	Doc
Chow Wai-keung	Gladhands
Kwong Kam-chuen	Schrank
Yip Wan-keung, Jason	Krupke
Or Wai-chau, Frances	Policeman
Chow Chi-yeung, Canon	Policeman
Chung Chun-yan, Iris	Policewoman

Fok Yuk-ling, Calen	Backstage Solo
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* 承蒙香港演藝學院批准參與演出

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分場表

第一幕

序曲

序幕 香港文化中心廣場

第一場 香港文化中心廣場

第二場 尖沙嘴的一個角落

第三場 旺角金都商場的「莎莎晚裝」

第四場 油麻地梁顯利社區會堂

第五場 上海街一幢舊大廈的後巷

第六場 上海街一幢舊大廈的後巷

第七場 油麻地的一條後巷

第八場 尖沙嘴的一個角落

第九場 旺角金都商場的「莎莎晚裝」

第十場 上海街一幢舊大廈的後巷 /
往紅磡貨櫃場途中

—— 中場休息十五分鐘 ——

第二幕

第一場 紅磡貨櫃場

第二場 Maria 的睡房

第三場 尖沙嘴的一個角落

第四場 Maria 的睡房

第五場 尖沙嘴的一個角落

List of Scenes

Act I

Overture

Prologue Hong Kong Cultural Centre Piazza

Scene 1 Hong Kong Cultural Centre Piazza

Scene 2 A corner of Tsim Sha Tsui

Scene 3 A bridal shop in an Arcade of Mongkok

Scene 4 Yau Ma Tei Leung Hin Lei Community Centre

Scene 5 An alley behind an old building in Shanghai Street

Scene 6 An alley behind an old building in Shanghai Street

Scene 7 An alley of Yau Ma Tei

Scene 8 A corner of Tsim Sha Tsui

Scene 9 A bridal shop in an arcade of Mongkok

Scene 10 An alley behind an old building in Shanghai Street and
On the way to Hung Hom Container Wharf

—— Intermission of 15 minutes ——

Act II

Scene 1 Hung Hom Container Wharf

Scene 2 Bedroom of Maria

Scene 3 A corner of Tsim Sha Tsui

Scene 4 Bedroom of Maria

Scene 5 A corner of Tsim Sha Tsui

萊恩納德·伯恩斯坦 作曲

(一九一八~一九九〇)

伯恩斯坦於一九一八年八月二十五日出生於麻省的羅倫斯，在波士頓長大。三九年畢業於哈佛大學，及後在柯蒂斯音樂學院隨萊納·湯普森及文格羅娃學習，並於夏季在鄧肯活跟隨萊納與庫謝維茲基磨練指揮技術。後因羅金斯基的賞識，就任紐約愛樂交響樂團的副指揮。四三年，當他二十五歲時，因華爾特有急病不能上臺，臨時請年輕的伯恩斯坦替代，結果表現精彩，成績斐然，乃一躍成名。

期後他成為紐約市交響樂團的音樂總監(四五至四八年)、波克郡音樂中心指揮系主任(五一至五五年)、布蘭斯大學音樂系教授及經常為紐約愛樂交響樂團，和以色列愛樂樂團擔任客席指揮。五八年，伯恩斯坦以一位美國出身的指揮家身份，接任美國歷史最悠久的紐約愛樂交響樂團的音樂總監，並於六九年被冠為終身榮譽指揮。此外，他亦曾指揮多個世界頂尖的管弦樂團，以及與大都會歌劇院、米蘭的史卡拉歌劇院(為第一位在該院演出的美籍指揮家)和維也納國家歌劇院合作。

作為一位作曲家，伯恩斯坦的作品包括：三首交響曲(《耶利米》、《焦慮的年代》及《猶太禱文》)、《小夜曲》、《奇切斯特詩篇》、芭蕾舞劇《自由的想像》及《摹本》、獨幕歌劇《大溪地風雲》和電影《岸上風雲》的配樂。百老匯音樂劇作則有《錦城春色》、《美妙的小鎮》、《憨第德》及《夢斷城西》。其他作品尚有於七一年在美國華盛頓首演，為慶祝甘迺迪中心落成而寫的《彌撒曲》、由紐約城市芭蕾舞團首演的芭蕾舞劇《惡靈》和《歌謠合唱會》(為六名歌唱家和管弦樂團的美國詩歌聯篇歌曲)等。七七年，以色列和奧地利更分別舉辦伯恩斯坦音樂節。

另伯恩斯坦又曾在電視上製作「青少年音樂會」，以最生動自然的方式引領青少年進入古典音樂的領域，將音樂推廣至每個角落。該活動歷時達十四個樂季，獲得崇高的讚賞，並曾奪取多個獎項。

Leonard Bernstein Composer

(1918 - 1990)



Leonard Bernstein was born in Lawrence, Massachusetts, on 25 August 1918, and grew up in Boston. He graduated from Harvard University in 1939, and continued his studies at the Curtis Institute with Fritz Reiner, Randall Thompson and Isabella Vengerova. Summers were spent at Tanglewood, as student and assistant to Serge Koussevitzky. Engaged by Artur Rodzinski as Assistant Conductor of the New York Philharmonic in 1943, he made his remarkable and historic debut with the Orchestra on 14 November of that year, replacing Bruno Walter in a nationally-broadcast concert.

In the following years, Bernstein served as Music Director of the New York City Symphony (1945-48), was head of the conducting faculty at the Berkshire Music Center (1951-55) and professor of music at Brandeis University (1951-56), and appeared regularly as guest conductor with the New York Philharmonic and the Israel Philharmonic. Named Music Director of the New York Philharmonic in 1958 and was given the lifetime title of Laureate Conductor in 1969, Bernstein was the first American-born and American-trained musician to attain such an important post. In addition, he had conducted most of the world's leading orchestras, as well as the Metropolitan Opera, La Scala of Milan (the first American ever to conduct there), and the Vienna State Opera.

Acclaimed as a composer, Bernstein has written three symphonies (*Jeremiah*, *Age of Anxiety* and *Kaddish*), the *Serenade* for Violin and String Orchestra, *Chichester Psalms* for Orchestra and Chorus, the ballets *Fancy Free* and *Facsimile*, the one-act opera *Trouble in Tahiti*, and the score for the film *On the Waterfront*. For the Broadway theatre he has contributed the scores to *On the Town*, *Wonderful Town*, *Candide* and *West Side Story*. His other contributions include *Mass*, which opened the Kennedy Center in 1971, *Dybbuk*, a ballet premiered in 1974 by the New York City Ballet and *Songfest (A Cycle of American Poems for Six Singers and Orchestra)*, etc. A retrospective of Bernstein's works was given in Israel in March 1977, and the Carinthian Summer Festival in Austria presented the first European festival of his music in August.

Through his frequent television appearances, Bernstein has brought music to people everywhere. His "Young People's Concerts" with the New York Philharmonic extended over fourteen seasons and won high critical acclaim as well as numerous awards.

創作及製作人員

Creative and Production Team

鍾景輝 藝術顧問

美國奧克拉荷馬浸會大學演講及戲劇系學士、美國耶魯大學戲劇學院藝術碩士。曾任香港電視廣播有限公司經理、亞洲電視(前名麗的電視)節目總監、助理總經理及副總經理、香港大學碩士課程名譽講師、浸會大學講師、香港中文大學校外課程戲劇講師、演藝發展局委員及第二屆華文戲劇節籌備委員會主席。九二年代表香港出任第三十七屆亞太電影節評審委員。

在舞台方面，鍾氏開以粵語演出荒誕劇及百老匯歌舞劇之先河。曾執導劇目超過八十齣，包括《馬》、《夢斷城西》、《羅生門》、《茶館》、《小井胡同》、《油脂》、《蝴蝶君》及《劍雪浮生》等，並多次獲最佳導演獎及最佳男主角獎。九四年，鍾氏獲香港戲劇協會頒發十年傑出成就獎，九九年又獲香港藝術家聯盟頒發藝術家年獎——舞台導演，及於二〇〇〇年榮獲香港藝術發展局頒發「戲劇成就獎」。六七年至今曾編導及監製無數電視劇及其他電視節目的他，近年更出任《尋找他鄉的故事》的旁述。另電影演出有《最愛》、《傾城之戀》及《虎度門》等。

鍾氏現任香港演藝學院戲劇學院院長、香港話劇團藝術總顧問、中英劇團顧問、赫藝坊劇團董事會主席、香港戲劇協會會長。廿多年來在各大報章經常發表有關戲劇理論及評論等文章。翻譯劇本包括《馬》、《蝦碌戲班》、《風流劍客》及《蝴蝶君》等。

Chung King-fai Artistic Consultant

Chung received his BA Degree in Speech and Drama at Oklahoma Baptist University and his Master degree in Fine Arts at the Yale University. He had been the Manager of the TVB Ltd and the Programme Director, the Assistant General Manager and Deputy General Manager of ATV Ltd. (formerly the RTV), an honorary lecturer in Master courses at the University of Hong Kong, a lecturer at the Hong Kong Baptist College, a lecturer in theatrical study at the School of Continuing Studies of the Chinese University of Hong Kong, an appointed member of the Council of Performing Arts and the Chairman of the Preparatory Committee of the 2nd Chinese Drama Festival (1998 Hong Kong). In 1992, on behalf of Hong Kong, he was appointed as Jury Member of the 37th Asia-Pacific Film Festival.

Chung was the first person to present to the Hong Kong audiences the Theatre of Absurd and Broadway Musical in Cantonese. He directed over 80 productions include *Equus*, *West Side Story*, *Rashomon*, *Teahouse*, *Xiaojing Hutong*, *Grease*, *M Butterfly* and *A Sentimental Journey*, etc. He received the Best Director Award (1992, 1993, 1996, 1997), the Best Actor Award (1994, 1995, 1996 and 1999) and the Ten Year Outstanding Achievement Award in 1994 from the Hong Kong Drama Award presented by the Hong Kong Federation of Drama Societies. In 1999, he was awarded the Artist of the Year Award (Stage Director) from the Hong Kong Artists' Guide and the Drama Achievement Award from the Hong Kong Arts Development Council in 2000. From 1967, Chung had directed and produced numerous drama series and other television programme. He has recently been the narrator for *Stories from Afar*. He had also performed in films *Passion*, *Love in A Fallen City*, *HuDuMen*, etc.

At present, he is the Dean of Drama at the Hong Kong Academy for Performing Arts, the Principal Artistic Consultant of the Hong Kong Repertory Theatre, Advisory Board Member of the Chung Ying Theatre Company, Chairman of the Board of the Exploration Theatre and President of the Hong Kong Federation of Drama Societies. He has been publishing articles on theatrical theories, performances and critics in local newspapers. He also engages himself in the translation of dramas like *Equus*, *Noises Off*, *Cyrano de Bergerac*, *M Butterfly*, etc.



劉兆銘 藝術顧問

本港演藝界著名影視演員，曾參與本港首個粵語音樂劇《夢斷城西》之編演工作。是次獲張可堅及余振球之邀請擔任《夢斷維港》之藝術顧問。

Lau Siu-ming Artistic Consultant

Lau is a renowned artist of the performing arts field. He was the choreographer and played the part of Bernado in *West Side Story* which was the first Cantonese musical staged in Hong Kong. He was invited by Dominic Cheung and Jacob Yu to be one of the artistic consultants of this adapted version of *West Side Story*.



張可堅 監製 / 翻譯 / 改編

張氏自七七年開始已積極參與戲劇的台前幕後工作，包括演員、翻譯、監製、導演及在專欄撰寫劇評。另他又曾經為中英劇團的全職演員及中天製作有限公司的總經理。

過去，張氏曾替多個劇團，包括香港話劇團、中英劇團、海豹劇團、中天製作、第四線劇社和香港戲劇協會等翻譯劇本達十五個之多。

至於張氏較重要的演出，乃香港話劇團的首季第一齣戲《大難不死》、中英的《元宵》及《嬉春酒店》、中天的《美人如玉劍如虹》及《仙樂飄飄處處聞》、海豹的《玻璃動物園》及《愛情俘虜》、沙田話劇團的《珍珠衫》、香港戲劇協會的《蝦碌戲班》、第四線的《教我如何不愛爸》、春天製作的《我和春天有個約會》及《窈窕淑女》，近期的則數劇場空間的《鐵達亂尼號》和《望框框的男人》。

導演工作方面，較重要的作品有中天製作的《撞板風流》及《零時倒數》、新城劇團的《情危生命線》、香港戲劇協會的《羅生門》和劇場空間的《望框框的男人》。而張氏憑《撞板風流》，更獲得香港戲劇協會第三屆最佳導演獎（喜劇 / 鬧劇）。

九八年，張氏參與創立劇場空間，並擔任該團的藝術總監。另他亦為香港戲劇協會副會長，康樂及文化事務署戲劇顧問，香港話劇團顧問，演藝發展局戲劇審批員，香港展能藝術會執行委員會委員及愛滋病基金會宣傳委員會委員。

Dominic Cheung Producer / Translator / Adaptation

Cheung has taken part in drama activities since his secondary schooldays. He started his career in drama by playing Henry in the first production of the Hong Kong Repertory Theatre, *Skin of Our Teeth*, in 1977. He is also a founding member of the Seals Theatre Company. In 1982, he became a professional actor of Chung Ying Theatre Company. Though he left Chung Ying in 1987, Cheung has not given up acting during these years, he played major roles in *Cyrano de Bergerac* (1990), *Fool for Love* (1992), *Sisters Rosensweig* (1993), *I've Never Sang for My Father* (1994), *The Sound of Music* (1996), *My Fair Lady* (1997), *Titanic* (1999) and *ART* (1999); in original plays *The Pearl Waist Coat* (1991) and *I Have a Date with Spring* (1995).

Besides acting, Cheung has translated quite a number of works for various theatre companies such as Hong Kong Repertory Theatre, Chung Ying Theatre Company, Seals Theatre Company, High Noon Production Company Limited, Horizonte Drama Club, Hong Kong Federation of Drama Societies, and recently *Titanic* (1999) for Theatre Space.

He began directing in 1990. His latest work was Reza's *ART* (1999) for Theatre Space. In 1994, Cheung was awarded the Best Director (Comedy/Farce) Award by the Hong Kong Federation of Drama Societies.

Since 1987, Cheung has also started serving as producer for productions of Seals Theatre Company, Shatin Theatre Company, High Noon Production Company Limited, James Mark Theatre Consultant Company, Hong Kong Federation of Drama Societies, Theatre Space and the special 15th Anniversary musical of the City University of Hong Kong.

Cheung is the Founding Artistic Director of Theatre Space; Vice-Chairman of the Hong Kong Federation of Drama Societies (1996 and 1998-2000); Executive Committee Member of the Arts With Disabled Association (since 1988); Drama Assessor of the Hong Kong Arts Development Council (over ten years); Advisor of the Leisure and Cultural Services Department and the Hong Kong Repertory Theatre (2000-2002).



石信之 音樂總監 / 指揮

石氏自少在一個很有濃厚藝術氣氛的家庭中成長。他自幼已開始學習鋼琴與小提琴。當他在十餘歲時，聆聽了一場由英國指揮大師沙展率領的英國皇家管弦樂團音樂會。石氏深受這位國際級指揮大師那行云流水氣派的感染，並從此建立了以指揮為終身事業的志願。

在培正中學畢業後，石氏懇求父母容許他遠赴已考到獎學金的三藩市音樂學院攻讀。於是在六八年，石氏開始在該學院專攻鋼琴、樂理、作曲及指揮。隨後以優秀殊榮畢業於指揮科。同年石氏已受聘為日本指揮大師芥川也寸志的助理，在東京交響樂團及新交響樂團任助理指揮，在取得豐富經驗之餘，更獲多位國際大師的教誨，並於七三年榮獲民音指揮大賽的銅獎。在東京任期滿後，石氏返回紐約市繼續從師維也納大師班畢格，更自始對歌劇藝術產生熱烈的喜愛。班畢格又鼓勵石氏到歐洲各地深造，故他又先後從師過著名的史華羅夫斯基、非拉喇與馬爾克維治等指揮教授。同時期內，石氏更在意大利的聖里摩歌劇院、法國的比聖桑與德國的卡拉揚指揮大賽中得獎。此後，石氏便開啟了他周遊歐、美、亞的指揮事業，在世界各文化首都指揮了不下八十多個優秀的樂團、歌劇院與芭蕾舞團。

九三年，石氏在香港設立一個安居之地，並在九三至九七年被委任為香港中樂團的音樂總監，及繼任為該團的首席指揮至九九年。任內石氏除大幅度地推廣及國際化中國交響樂，令更多國際人士欣賞及參與外，更錄製了多張唱片提倡中樂。其後石氏跟香港管弦樂團、上海交響樂團與莫斯科交響樂團在馬可勃羅旗下錄製的鑄射唱片，更大獲國際音響雜誌的好評。

另石氏亦在香港建立了香港歌劇團、擁有一百多成員的香港合唱團及新愛樂交響樂團。於九九年，石氏又成立了香港優秀兒童合唱團，專門培養有優質才華的青少年表演家。

除了經常到世界各地擔任指揮外，石氏在港期間亦在推廣美好音樂的使命上不遺餘力，故他的音樂會是多元化的，包括百老匯音樂劇、歌劇、交響樂、流行與爵士樂隊等都極力推廣。石氏的志願是努力發掘與培養香港新藝術人才，把香港建立成為國際上文化首都之一，令香港人自豪。

Henry Shek Music Director / Conductor

While growing up in his native city of Hong Kong, Shek studied both the violin and piano from an early age. His desire to become a conductor was inspired by a concert he had heard as a teenager by the Royal Philharmonic Orchestra on its Asian tour to Hong Kong under Sir Malcolm Sargent in the 1960.

After high school, Shek won a scholarship to the San Francisco Conservatory of Music in 1968 where he studied piano, theory, composition and conducting.

Upon graduation with distinction in Orchestral Conducting, Shek was immediately engaged by Maestro Yasushi Akutagawa to be his assistant conductor at the Tokyo Symphony Orchestra and the New Symphony Orchestra in Japan where he conducted numerous rehearsals and performances and stood in at the last minute for many indisposed maestros. Shek also won a Bronze Medal at the Min On Competition for Young Conductors there in 1973.

Upon completion of his assistantship in Tokyo, Shek went to New York City and studied under the great Viennese maestro Carl Bamberger and developed what Shek himself describes as a passionate love for the operas. It was Bamberger who encouraged Shek to go to Europe and further his studies under the legendary conductor-teachers Hans Schwarowsky, Franco Ferrara and Igor Markevitch. After winning conducting prizes at the San Remo Opera House (Italy), the Besancon (France) and the Herbert von Karajan competitions, Shek embarked on a career where his engagements took him to most of the musical capitals of the world conducting prestigious orchestras, opera houses and ballet companies. He had travelled throughout Europe, the United States and Asia and had conducted over eighty orchestras.

Since returning to his native city of Hong Kong in 1993, Shek had added Hong Kong to be one of his residences. He was appointed Music Director of the Hong Kong Chinese Orchestra from 1993 to 1997, and continued to be its Principal Conductor (Promotional Series) until 1999. During this period, Shek had made great strides to internationalize and promote Chinese symphonic music and had made a series of CD under the Marco Polo International label. His other recordings with the Hong Kong Philharmonic Orchestra, the Shanghai Symphony and the Moscow Symphony have been international best sellers. He also founded the Hong Kong Opera Company with its own two hundred members strong Hong Kong Chorus and the New Philharmonia of Hong Kong, all of which he is Music and Artistic Director. In 1999, he also established the Hong Kong Choir of Outstanding Children where it nurtures the finest young performing talents of Hong Kong.

While continuing to be a well sought-after guest conductor in many parts of the world, Shek devotes a good part of the year to Hong Kong where he promotes fine music to the public-at-large which includes Broadway shows, operettas, grand operas and both symphonic and pop orchestral repertoire. His philosophy and conviction is to discover and nurture young talents and help make Hong Kong to be one of the great cultural capitals of the world.



謝漢文 編舞

謝氏原籍法國，為舞蹈員、教師及編舞，曾跟隨當地著名的美籍教師及編舞家Matt Mattox學習，並為其舞團之成員。此外，他又曾師隨Helena及Titus Pomsar，並跟他倆的芭蕾舞團一起演出。同時，他亦為法國Body and Soul舞蹈團擔任客席編舞及導師。在紐約Alvin Ailey美國舞蹈學院及百老匯舞蹈中心就讀期間，他又先後跟著名導師Chet Walker、Christopher Chadman、Bob Rizzo及Phil Black學習。而謝氏的專業經驗更讓他能與Manuel Alum、Anthony Morgan、Diane Jacobowitz等人之舞蹈團合作，表演現代舞、爵士舞及音樂劇舞。

謝氏曾於世界各地教授音樂劇舞及爵士舞，現為香港演藝學院音樂劇舞系之高級講師及統籌。另他曾創作多個爵士舞及音樂劇舞作品，其中最為香港觀眾及評論家熟悉的作品該為《棒球狂想曲》及《綠野仙踪》，他的作品更曾隨學院於世界各地巡迴演出。

九四年，由於IFDA之關係，謝氏首次於北京講授及示範音樂劇舞。在九一年，謝氏已在港為演藝學院音樂劇舞學生講授及演出，並圖藉著學生之演出，以擴展香港欣賞百老匯音樂劇之觀眾層面。而隨本地音樂劇的日漸發展，謝氏希望在不久將來，本地能擁有一個相等於百老匯「東尼獎」之獎項。

余振球 導演 / 舞台設計

余氏為經驗豐富的自由舞台工作者，曾從事多方面的創作，包括導演、編劇、製作、舞台及燈光設計等。八七年夏，他獲柏立基基金，赴美國紐約羅察斯特大學深造舞台美術及製作。九三年，獲香港演藝學院頒發專業文憑，主修燈光設計。九七年，他再遠赴荷蘭及捷克布拉格修讀「舞台美學」，並以優異成績獲倫敦研究院頒發藝術碩士。

其編寫作品《離婚女人的一天》曾在八四年香港藝術中心與校協戲劇社合辦之全港青少年獨幕劇創作賽中獲獎。九三年，他又憑《女禍》一劇獲第二屆香港舞台劇獎最佳燈光設計。九四年，他更榮獲十年後台貢獻榮譽，並先後以《叛艦記WW II》及《望框框的男人》被提名最佳導演及最佳佈景設計。余氏現為香港戲劇協會幹事、香港藝術發展局審批員及劇場空間創辦人之一。

Mohamed Drissi Choreographer

Originally from Marseille south of France, Mohamed is a dancer, teacher and choreographer. In France, he studied with the renowned American teacher and choreographer Matt Mattox in Jazz and Theatre Dance as well as performed with his Company. He also studied with Helena and Titus Pomsar and performed with their Ballet Theatre Company. In Marseille he is a regular guest choreographer and teacher for the "Body and Soul" Dance Company. In New York he studied at the Alvin Ailey American Dance Theatre School and the Broadway Dance Center under the tutelage of famous Broadway teachers and choreographers such as Chet Walker, Christopher Chadman, Bob Rizzo and Phil Black. There his professional experience as dancer brought him new challenges in performing with the companies of Manuel Alum, Anthony Morgan, Diane Jacobowitz Dance Theater and with the Forces of Nature Dance Company in modern, jazz and theatre dance. Mohamed has taught Musical Theatre Dance and Jazz worldwide. He is currently a senior Lecturer and Coordinator of the Musical Theatre Dance Program at the Hong Kong Academy for Performing Arts. He has created and premiered several jazz works, and choreographed numerous excerpt and full length musicals.



The audiences and the critics have received his choreographies for the two full-length musicals *Damn Yankees* and *The Wizard of Oz* in Hong Kong with great acclaim. His work has toured with the Academy Dance ensemble internationally. He gave the first lecture/demonstration in musical theatre in Beijing during the IFDA in 1994. Since arriving in Hong Kong in 1991, Mohamed worked toward bringing theatre Dance or "Broadway Dancing" to a wider audience through workshops and outreach performances by the APA Musical Theatre Dance students. Musicals are an exciting form of entertainment that keeps growing year after year in Hong Kong and Mohamed wishes that one day we will have here the equivalent of the Broadway "Tony Awards".

Jacob Yu Director / Stage Designer

Yu is an active contributor to performing arts. He works as lighting and set designer, production manager, director and playwright for numerous Hong Kong performing groups. In 1987, he was awarded the Scholarship from the Robert Black Trust Fund to further his studies in the University of Rochester, New York, majoring Theatre Design and Production. From 1992-93, he was taken a new direction as further study at the Hong Kong Academy for Performing Arts, specializing in Lighting Design and graduated with Professional Diploma. In 1997, Yu joined European Scenography Course (ESC) and studied at Utrecht and Prague. In 1998, he was awarded with Master of Arts (Scenography) with distinctions by The London Institute.



In 1984, Yu was awarded a prize in Youth Drama Project Script Writing Competition presented by the Joint School Drama Project and the Hong Kong Arts Centre. In 1993, his Lighting design – *Nuwa Mends the Sky* won the Outstanding Lighting Design Award in the 2nd Hong Kong Drama Awards. In 1995, Ten Years Bests Achievements (Backstage) was awarded in the 4th Hong Kong Drama Awards. Yu is currently the committee member of the Hong Kong Federation of Drama Societies, examiner of Hong Kong Arts Development Council and one of the founding members of Theatre Space.

岑偉宗 填詞

岑氏乃資深戲劇人麥秋之入室弟子。香港大學哲學碩士，師隨謝錫金博士，專研編劇思維過程。現於堅道明愛專業及成人教育中心任教演藝傳意文憑課程，業餘替報章撰寫戲劇雜文。近期為香港專上教育聯盟設計及撰寫「毅進計劃」的人際傳意技巧課程。岑氏八九年開始填詞工作，作品多為舞台劇或音樂劇，如《城寨風情》、《歷奇》、《仙樂飄飄處處聞》、《播音情人》、《窈窕淑女》、《邊邊正傳》及《城市傳奇》等。另外，《歷奇》的插曲《如醉的星光》更獲收錄在李克勤的個人專集「一年半載」內。

Chris Shum Lyrist

Shum is the disciple of local famous theatre legend James Mark. Having completed his studies in Hong Kong Playwrights' composing process under the supervision of Dr. Tse Shek-kam, Shum was awarded Master of Philosophy by the University of Hong Kong. He is now a lecturer for Performing Arts in Communication at Caritas Institute for Further and Adult Education – Caine Road. He is also a freelance writer for the press. Recently, he designed the subject "Communication Skills" for the "Springboard Programme".



Being a lyricist since 1989, Chris has written most of his works for musicals and stage productions, including *Tales of the Walled Cities*, *Ricky my Love*, *Three Sisters*, *The Sound of Music*, *That's Entertainment*, *Pagmalion*, *Pippin* and *City Legend*. One of his works in *Ricky my Love* has been published in Hacken Lee's album.

陳文剛 填詞

陳氏為香港演藝學院戲劇學院藝術學士（表演系）。近期演出有《周門家事》、《紅一愛妳一萬年》、《美狄亞》、《單身貴族》及《磁石大王》。另陳氏憑《父親》及《真相、假像》曾獲校方頒發傑出演員獎，並憑《父親》獲提名第八屆香港舞台劇獎最佳男主角（悲/正劇）。

陳氏現為香港作曲家及作詞家協會會員，曾為海外及本港各大小劇團填詞，作品超過一千首。另編劇作品則有《Tina》。

Rensen Chan Lyrist

Chan graduated at the Hong Kong Academy for Performing Arts with a bachelor's degree in fine arts (drama). He participated in *The New Thunderstorm*, *Red*, *Medea*, *The Bachelor* and *King of Magnet*. The APA best actor award was given to Chan twice for his magnificent performances in *Father* and *The Picture of Dorian Gray*. He was also nominated the 8th Annual Best Actor Award (Drama) for the Hong Kong Drama Federation Societies.



Chan is now a member of CASH and wrote the lyrics for more than a thousand songs. He is also the playwright of *Tina – The Caberat*.

溫迪倫 技術總監 / 燈光設計

畢業於香港演藝學院科藝學院，主修燈光設計，曾替香港多個演藝團體擔任設計或後台工作。在九四至九九年間，溫氏於香港話劇團擔任執行舞台監督一職；後前往荷蘭、英國及西班牙修讀由倫敦研究院舉辦之舞台美術碩士課程，並以優異成績畢業。回港後，溫氏隨即加入劇場空間參與《夢斷維港》之製作。

Bee Wan Technical Director / Lighting Designer

Graduated from the Hong Kong Academy for Performing Arts, major in theatre lighting. He involved in productions for numerous performing companies, and he worked as the deputy stage manager for the Hong Kong Repertory Theatre between 1994-1999. Afterwards, he pursued further studies and graduated with a MA Scenography degree with distinction from the London Institute in Netherlands, Spain and England last year. He joined Theatre Space right after his return for the *West Side Story*.



黃偉國 製作經理 / 舞台監督

黃氏於九三年畢業於香港演藝學院舞台管理系，並隨即受聘於香港文化中心任駐場舞台監督。而於九六年，他又與友人創立諾仕娛樂製作有限公司，並為多個商業機構及表演團體籌劃活動。現為全職節目策劃。

Sunny Wong Production / Stage Manager

After graduated from the HKAPA, Wong started his career as a resident stage manager in Hong Kong Cultural Centre. He founded the 3RS Entertainment Production Ltd. with his colleague in 1996, to offer professional event planning for commercial firm and performing company. He is now working as a program coordinator.



金丹 服裝設計

金氏九四年入讀倫敦研究院，主修平面設計。九七年完成課程，獲文學士（榮譽）學位。同年赴荷蘭修讀舞台美學碩士課程，並於九八年獲文學碩士學位。另她曾為澳門藝穗節九九創作形體劇《影像》及為劇場空間《鐵達亂尼號》、《正宗浴室》、香港戲劇協會《麻煩家姊妹花》及麥秋製作《美狄亞》等劇擔任服裝設計。

Kam Tan Costume Designer

After finishing the BA(Hons) Graphic Design at London Institute, Camberwell College of Arts in 1997, Kam continued her education in MA Scenography in Hogeschool Voor de Kunsten Utrecht, Netherlands. She returned to Hong Kong in 1998 and created her first performance *l'mage* for 1999 Macau Fringe Festival. She was also involved with the costume designing for Theatre Space's *Titanic*, *Steaming*, HK Federation of Drama Societies' *Marvin's Room* and James Mark Production's *Medea*.



劉穎途 音響設計

畢業於香港演藝學院，獲藝術學士（榮譽）學位，主修舞台音響設計及音樂錄音。憑《千禧瑪莉亞》獲香港舞台劇獎最佳音響設計。曾任香港城市大學音樂劇《一個人的婚禮》之作曲、編曲及音樂總監。近作有《鬚根 Show 2》、《正宗浴室》及《周門家事》。

Stoa Lau Sound Designer

Graduated from Hong Kong Academy for Performing Arts, major in Theatre Sound Design and Music Recording. He was awarded the Best Sound Designer Award by the Federation of Drama Societies with the production, *Mariso*. He was the Music Director and Composer of the City University of Hong Kong's musical. His recent productions are *Freeman Show II*, *Steaming* and *The New Thunderstorm*.



李浩賢 執行舞台監督

畢業於香港演藝學院科藝學院，並獲藝術學士（榮譽）學位，主修舞台管理。在校曾獲九五/九六、九六/九七及九七/九八成龍慈善基金獎學金。九七年李氏又獲成龍慈善基金獎學金（海外訓練），前往美國紐約實習，於 American Opera Projects, Inc. 任舞台監督。過去，他曾為多個香港及海外表演團體任製作監督、舞台監督及執行舞台監督。今年夏季，他更前往德國柏林，為香港柏林當代文化節任執行舞台監督。李氏現為自由工作者。

Lawrence Lee Deputy Stage Manager

Lawrence Lee is a graduate from HKAPA with a BFA (Hons) degree in Stage Management. He was awarded 95/96, 96/97 and 97/98 Jackie Chan Charitable Foundation Scholarship. In 1997, he went to New York for an internship as a Stage Manager for America Opera Projects, Inc. by Jackie Chan Charitable Foundation Scholarship (Overseas Training). He has participated in productions of many local and overseas groups. During this summer, he went to Berlin for the Festival of Vision – Hong Kong in Berlin as a deputy stage manager. Now he is working as a freelancer.



香港新愛樂交響樂團

香港新愛樂交響樂團成立於一九九七年六月。樂團團員大部份為受訓於香港或完成海外深造回流香港的本地音樂家。在石信之指揮領導下，樂團成功地於九七亞太區週年研討會文藝晚會演出。在場嘉賓有著名國家領導人包括前新加坡總理李光耀先生，及其他亞太區國家領導人。隨後樂團於九八年六月在香港合唱團創團音樂會上，與該團合作演出了一套經典歌劇及音樂劇名作，好評如潮。九九年，樂團再於「法國五月」藝術節中演出一場重頭節目－浪漫夜音樂會，並由享譽世界著名女高音法朗索瓦絲·波萊 (Françoise Pollet) 獻唱，及由傑出法國指揮家傑羅姆·卡爾坦巴哈 (Jerome Kaltenbach) 領導指揮，故是次音樂會可說是法國與香港一次高水平的文化交流盛會。此外，樂團的推廣系列節目還包括音樂劇名曲及著名電影音樂演奏，以吸引更多市民喜愛現場演奏的大型交響樂。而香港新愛樂交響樂團的宗旨是使香港音樂家有更多機會為香港市民演奏多元化和美好動聽的音樂，正所謂「音樂無界限，它能聯繫人類不同種族，更能打動人心」。

The New Philharmonia of Hong Kong

The orchestra was founded in June 1997 with support from the local musicians in Hong Kong. The members of the orchestra are predominantly local Hong Kong residents who either were trained in Hong Kong or returned from overseas after they finished their studies abroad. Headed by Maestro Henry Shek, they have successfully performed at the Pacific Rim Forum 97 at the Hong Kong Convention Centre in front of such prominent guest as Premiere Lee Kuan Yew of Singapore and many other important political leaders at the cultural evening of the Forum. They made their second appearance with the Hong Kong Chorus in June 1998 in a wide ranging repertoire of opera, operetta and musicals. The orchestra received very good acclaims from critics and audience at large. In Le French May 99, the orchestra performed with the internationally celebrated prima dona Françoise Pollet in a program of French romantic music which is the highlight of the festival. Besides classical repertoires, the orchestra also performs popular music series as their mission to promote Live Music at Concert Halls to the general public. The aim of the orchestra is to provide opportunities for local musicians to perform beautiful music for music lovers since "Music knows no bounds. It unifies people and races and touches hearts."



香港新愛樂交響樂團 The New Philharmonia of Hong Kong

音樂總監: 石信之

Music Director: Henry Shek

第一小提琴	一九綾子 # 蕭寧 葉紹羲	First Violin	Ichimaru Ayako # Shiu Ning, Stanny Yip Siu-hay
第二小提琴	羅皓明 * 巢銜成 李瑞麟	Second Violin	Law Ho-ming* Chiao Wai-shing, Vincent Li Sui-lun, Andrew
第三小提琴	關統洋 * 林潤山	Third Violin	Kwan Ton-young, Otto* Stephen Lam
大提琴	張明輝 * 李群輝	Cello	Cheung Ming-fai* Lee Kwan-fai
低音大提琴	余兆麒 * 鄭景聰	Double Bass	Yu Siu-kee, Owen* Cheng King-chung, Edmund
長笛	胡永彥 * 何仲言	Flute	Wu Wing-yin, Matthew* Ho Chung-yin, Angus
薩克管 / 單簧管	Jimeno Budoy Oliver Smith Esguerra Juanito Levy Cristobal	Saxophone / Clarinet	Jimeno Budoy Oliver Smith Esguerra Juanito Levy Cristobal
巴松管	張經綸 *	Bassoon	Cheung King-lun*
法國號	岑慶璋 *	Horn	Shum Hing-cheung*
小號	Ciriaco Perfecto* 馮嘉興	Trumpet	Ciriaco Perfecto* Fung Ka-hing
長號	彭禮傑 *	Trombone	Ben Pelletier*
敲擊	蔡立德 李善安	Percussion	Choy Lap-tak Lee Sin-on
結他	Jo Jo Monroy	Guitar	Jo Jo Monroy
鋼琴	李巧靈	Piano	Li Hau-ling, Jacqueline
# 樂團首席 * 首席		# Concert Mistress * Principal	
行政經理	彭慧儀	Administration Manager	Winnie Pang
行政助理	蕭凱欣	Administration Assistant	Dorothy Siu
樂譜整管	陳詠琪	Librarian	Vicky Chan

演員

Actors

黃貫中

Beyond 樂隊成員，現正積極籌備他的首張個人專輯，並將於二〇〇〇年底推出。今年十月，黃氏與其新樂隊「汗」於馬來西亞作首次演出，並演繹他的全新作品。《夢斷維港》為黃氏首次參與之舞台劇演出。

Wong Koon-chung, Paul

Wong, a member of the well known Beyond, is now producing his first personal album, which will be released at the end of 2000. In October 2000, Wong and his newly formed band *Hann* had their debut in Malaysia performing Wong's newly written works. *West Side Story* is his first participation in theatre work.



杜雯惠

杜氏曾為多個劇團演出及負責配樂工作，包括一九九四年為香港藝術節中英劇團《蔗林殺機》擔任音樂總監及作曲；九五年為中英劇團創作音樂劇《人生唯願多知己》擔任音樂總監、作曲及填詞之職，此劇更榮獲第五屆香港舞台劇獎最佳原創音樂。另她又曾替音樂劇《白雪公主》作曲及填詞，及在九七年為春天製作之《窈窕淑女》擔任女主角，並榮獲香港舞台劇獎最佳女主角獎。

To Man-wai, Ada

To has been performing and scoring for various drama groups. She was the music director and composer of Chung Ying Theatre Company's production for Hong Kong Arts Festival in 1994. In 1995, she took part in the musical by Chung Ying Theatre Company as music director, composer and lyricist. This musical was awarded the Best Original Music Award by the Hong Kong Federation of Drama Societies. Also, To was the composer and lyricist for the musical *Snow White* and was awarded the Best Actress award by Hong Kong Federation of Drama Societies with the production, *My Fair Lady* by Spring Time Stage productions in 1997.



杜氏現職香港電台第二台節目主持。

To is now a programme host of RTHK Radio 2.

歐錦棠

歐氏為自由演藝工作者，九〇年畢業於亞洲電視訓練學院第一期訓練班，之後成為全職演員。期間參與過多部電視劇的演出及擔任電視及電台節目主持和司儀。他曾於《虎度門》中分飾林導演及應錦龍；並為荃青劇社編導《情咬新哥哥》和於《今晚我地棟篤笑》中參與創作及演出。此外，他亦曾演出多部電影，及於九六年自編、自導、自演電影《1995 某日某》。

Au Kam-tong, Stephen

Au joined the ATV Performance Training Institute in 1989. After graduation, he involved in various TV drama series as well as variety shows and radio programmes. Besides working as leading roles in TV series and Feature films, Au also participated in stage performances such as: *Hu Du Men*, directed *Runaway Bridal* and *Tonite, We Play Stand-up Comedy*. In 1996, he wrote and directed the movie, *What Are You Gonna Do, Sai Fung?*



姚詠芝

姚氏自八歲開始學習芭蕾舞，後畢業於香港演藝學院，主修音樂劇舞。九八年，曾前往紐約豐富音樂劇舞知識，在九九年，更榮獲獎金遠赴法國深造爵士舞。在過去的幾年間，她曾參與多個音樂劇的演出，包括《Bye Bye Birdie》(九七)，《綠野仙踪》(九八)，《邊邊正傳》(九九)，《走過的快樂日子》(二〇〇〇)。現在，她繼續從事音樂劇演員及舞蹈教師的工作。

Yiu Wing-chi, Gigi

Yiu started to learn ballet when she was 8 years old, she was graduated from Hong Kong Academy for Performing Arts, majoring in Musical Theatre Dance. In 1998, she went for a studying tour in New York Broadway. In 1999, she was awarded a scholarship for further studies in Jazz dancing in France. During the past few years, Gigi has participated in various musical productions such as *Bye Bye Birdie* in 1997, *Wizard of Oz* in 1998, *Pippin* in 1999 and *Merrily We Roll Along* in 2000 etc. Now, she is currently working as a musical performer and a jazz dance teacher.



莫堅忠

莫氏於八六年開始習現代舞、爵士舞及參與多項演出，其後加入漢韶舞蹈團。九八年間，他又曾參演出加動藝之《舞，舞，舞不停》和《記憶障礙》，以及參與演出前臨時市政局主辦之《劇場裏的S先生》及香港話劇團之音樂劇《歷奇》。

Mok Kin-chung, Derek

Mok started to learn modern and jazz dance in 1986. Then he joined Han Hsiao Dance Company as a performer. He has performed in *Dance in progress I & II*, *Dance Art Gala – Modern Dance Development Programme*, *The Fantastical Theatrical Mr. S*, *Four Faces Five Emotions*, *Memory Disorder* and Hong Kong Repertory Theatre's *Ricky my Love*.



馮祿德

資深演員，曾與多個劇團合作，間中客串於電台及電視台，亦常應邀主持講座及擔任評判，最近之演出為香港戲劇協會之《周門家事》。

Fung Luk-tak, Luther

Fung, an experienced actor, has participated in a number of productions presented by different drama organizations. He sometimes takes part in radio and TV shows as a guest artist, and is always invited to give lectures in seminars and to serve as adjudicators in debates, drama and speech competitions. His recent appearance is in *The New Thunderstorm* of the Hong Kong Federation of Drama Societies.



鄺錦川

曾參與不同團體的舞台劇演出，包括湛青劇社、荃青劇社、海豹劇團、中天製作等，近期於丁劇坊《威尼斯商人》中演 Antonio 一角。

Kwong Kam-chuen

Kwong has taken part in the productions of various drama groups including Novice, TW Youth Drama Society, Seals Theatre Company and High Moon Productions Company Ltd. Recently, he played the role as Antonio in Ding Theatre's *Merchant of Venice*.



葉運強

葉氏現為自由身演員及戲劇工作者，經常參與各類舞台演出及拍攝等工作，亦為第九及第十屆香港舞台劇頒獎禮的行政經理。

Yip Wan-keung, Jason

As a freelance actor and theatre crew, Yip often participate in different sorts of stage performance and filming work. He was the Administration Manager for the 9th and 10th Hong Kong Drama Awards Presentation Ceremony.



周偉強

周氏於八三年加入中英劇團。九六年畢業於香港演藝學院戲劇學院，獲藝術學士（榮譽）學位—主修導演。現於香港演藝學院舞蹈學院擔任戲劇導師及擔任中英劇團二千年文化大使計劃之藝術統籌及導演。

Chow Wai-keung

Chow joined Chung Ying Theatre in 1983. He graduated from School of Drama, HKAPA with a BFA (Hons) Degree in 1996, majoring in Directing. He is now a drama teacher in School of Dance of Hong Kong Academy for Performing Arts and the Artistic Coordinator of Chung Ying Theatre's Cultural Ambassador 2000 project.



趙浩然

趙氏就讀香港演藝學院，主修音樂劇舞，九八年代表學校到菲律賓作舞蹈演出，並於二〇〇〇年考獲英國皇家教師協會踢躡舞高級證書（榮譽）。曾參與之戲劇演出有，一條褲製作的《黑暗燃燒》（二〇〇〇），以及為音樂劇《紅—愛你一萬年》擔任聯合編舞。

Chiu Ho-yin, Rex

Chiu majored in Musical Theatre Dance when he studied at the Hong Kong Academy for Performing Arts. He toured with the school in the Philippines. He was awarded certificate for his performance in tap dance by the Imperial Society of Teachers of Dancing of the United Kingdom. He was the associate choreographer for the musical *Red* and he's in Pants Production of *In The Burning Darkness* (2000).



梁偉豪

香港演藝學院戲劇學院（榮譽）學位課程學生，主修表演，曾參與校內演出包括《綠野仙踪》、《獵日記》、《玩盡牙煙新世紀》、《血婚》等。

Leung Wai-ho, Chili

Leung is a second year student in Acting at the Hong Kong Academy for Performing Arts, Bachelor of Fine Arts (Hons) Degree Programme. He has appeared in productions of *Wizard of Oz*, *The Royal Hunt of the Sun*, *The Skin of Our Teeth* and *Blood Wedding*, etc.



魏沛琳

八六年開始參與話劇演出，曾與沙田話劇團、海豹劇團、第四線、新域劇團、香港戲劇協會等團體合作。九六年暫別話劇，而《夢斷維港》乃魏氏重回劇壇的首個演出。

Ngai Pui-lam, Albert

Ngai started to participate in drama performance since 1986. He had worked with a number of theatre organizations as actor in different plays. He has temporarily left the drama field since 1996, and *West Side Story* is the first performance after his return.



陳曉峰

畢業於香港演藝學院舞蹈學院，主修現代舞。

Chan Hiu-fung, Ariel

Chan graduated from School of Dance of the Hong Kong Academy for Performing Arts, majoring in Modern Dance.



吳俊民

九七年於香港城市大學畢業後，即任職香港小交響樂團音樂會主任，現為劇場組合行政及會計主任。曾演出《城市傳奇》、《美狄亞》、《安妮的日記》等。

Ng Chun-man, Charles

Graduated in 1997, Ng had been working as the Concert Officer for Hong Kong Sinfonietta, and he is now the Administration & Accounting Officer of Theatre Ensemble. He was involved in the musical *City Legend* (City U 15th Anniversary Musical), *Medea* (James Mark' Production) and *Diary of Anne Frank* (City U Drama Festival Performance).



何錦忠

何氏習爵士舞、現代舞、踢躡舞、Hip Hop及社交舞等多年，曾參與多個演出，包括市政局十週年紀念晚會、舞蹈博覽及李克勤演唱會等。

Ho Kam-chung, Eric

Ho is an experienced Jazz, modern dance, tap, Hip Hop and social dance dancer. He participated in various dance productions, such as Dance Expo & Hacken Lee's concert.

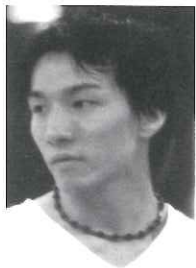


林友謙

畢業於台灣藝術專科學校舞蹈科。九八年考上香港演藝學院舞蹈學院，並獲全額獎學金，主修表演及編導。在校期間曾參與各大小演出，以及代表學院出國至南非和布拉格參加國際舞蹈節和比賽。

Lin Yu-chien, Tatrck

Lin graduated from National Taiwan Academy of Arts, majoring in Ballet. In 1998, he got the full scholarship to study in Dance School of Hong Kong Academy for Performing Arts, majoring in performing and choreographing. Within the two years in the HKAPA, he participated in every performances and he also represented the school to join the international dance festival & competition in South Africa & Prague.



鍾璋

鍾氏畢業於香港演藝學院，曾參與《雪狼湖》及《仲夏夜狂想曲》等舞台演出。另鍾氏以優異成績考獲(ISTD)踢躡舞高級試；並於九八年創辦本港首個踢躡舞團 SYNCHRO。

Chung Wai, Jamie

A 1996 graduate of the Musical Theatre programme at the APA, Chung continues to take master classes with visiting teachers. She is currently teaching jazz and tap at several local dance studios and is a freelance performer. Her most recent success was the debut performance in September of the group SYNCHRO, of which she is a founding member.



葉穎欣

香港演藝學院戲劇學院及舞蹈學院音樂劇舞系畢業，現為自由身舞者，及為中小學編舞。曾演《綠野仙踪》、《邊邊正傳》等。今年，葉氏又替與香港藝術節合辦之《灰姑娘舞林大會》作巡迴表演。

Yip Wing-yan, Winnie

Yip is a graduate from the Musical Theatre Dance Department of Hong Kong Academy for Performing Arts. She is now a freelance dancer and Primary / Secondary School dance teacher and choreographer. She had participated in *Wizard of Oz* and *Pippin*, etc. She was the actress / choreographer at *Cinderella*, Hong Kong Arts Festival School Touring 2000.



張婉婷

香港演藝學院戲劇學院及舞蹈學院音樂劇舞系畢業生。近期演出有《噏！》及《紅—愛你一萬年》。現為自由身演員、舞者、音樂劇及舞蹈導師。

Cheung Yuen-ting, Edith

Cheung graduated from the Hong Kong Academy for Performing Arts and majored in Musical Theatre Dance. She is one of those who never feel tired to grow to be a triple-treat performer with a professional attitude.



吳麗卿

香港演藝學院舞蹈學院音樂劇舞系畢業生，曾代表學校遠赴菲律賓及布拉格作舞蹈演出及交流。校外演出有歌劇《Carmen》、《The Merry Widow》及芭蕾舞學會之《唐·吉訶德》第三幕。現為自由身舞者、編舞及舞蹈導師。

Ng Lai-hing, Nikki

Ng graduated from the Hong Kong Academy for Performing Arts, majored in Musical Theatre Dance. In 1998 and 2000, she joined the school tour performing in Prague and Philippines. She participated in various productions like opera *Carmen*, *The Merry Widow* and *Don Quixote Act III* by the Hong Kong Ballet Group. Now Ng is a freelance dancer, choreographer and dance teacher.



梁佩儀

香港演藝學院戲劇學院藝術學士（榮譽）畢業生，主修演技，曾獲傑出演員獎及憑在《綠野仙踪》飾演的壞女巫獲提名第八屆香港舞台劇獎最佳女配角（喜劇/鬧劇）。近期演出有《黑暗燃燒》、《血婚》、《童話王子》等。

Leung Pui-ye, Amanda

Leung graduated from the School of Drama at the Hong Kong Academy for Performing Arts in 2000. She won the Outstanding Actress award and nomination of the Best Supporting Actress from Hong Kong Federation of Drama Societies for her role in the *Wizard of Oz*. Recent performances include *In the Burning Darkness*, *The Blood Wedding* and *The Price of Tales*.



何翠亮

九九年畢業於香港演藝學院中國舞系，現正為其舞台生活而努力。

Ho Chui-leung, Ada

Ho graduated at the Hong Kong Academy for Performing Arts, major in Chinese Dance in 1999. She is now working hard for her life of stage.



黃慧慈

黃氏就讀於香港演藝學院戲劇系畢業班，曾演出的音樂劇劇目有《綠野仙踪》及《90°直覺飛行》。

Wong Wai-chi, Mercy

Wong is now a third year student of School of Drama at the Hong Kong Academy for Performing Arts. She had participated in musical productions including *Wizard of Oz*, etc.

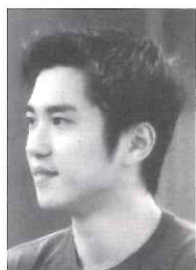


葉潤霖

剛畢業於香港演藝學院舞蹈學院音樂劇舞系，曾參演音樂劇包括香港話劇團《城寨風情》、鍾志榮音樂劇《紅一愛你一萬年》等。另葉氏又曾代表學院遠赴菲律賓及布拉格作舞蹈演出，及於九九年獲亞洲文化協會頒發「BAT China 獎學金」赴美參與「美國舞蹈節」和到紐約習舞。現他為自由身舞蹈員、編舞及演員。

Yip Yum-lam, Henry

Yip graduated from Hong Kong Academy for Performing Arts in 2000, majoring in musical theatre dance. He had represented the Academy for the overseas school tour at Philippines and Prague. At 1999, he obtained the BAT China Scholarship offered by Asia Cultural Council to join the American Dance Festival and studying in New York for a short period. Now Yip is a freelance dancer, choreographer and actor.



郭偉傑

郭氏於九九年畢業於香港演藝學院音樂劇舞系，並取得深造證書。九八年，他又獲亞洲文化協會頒發獎學金前往美國參加「美國舞蹈節」及作短期的舞蹈交流及進修。郭氏現任香港演藝學院兼職導師、自由身舞蹈員和編舞。

Kwok Wai-kit, Ken

Kwok graduated from the School of Dance at the Hong Kong Academy for Performing Arts in 1999 where he was trained in Musical Theatre Dance and was awarded the Advanced Certificate. In 1998, he was awarded a scholarship by the Asian Cultural Council to participate in the American Dance Festival in New York. He is currently a part-time lecturer at the HKAPA while at the same time working as a freelance dancer and choreographer.



阮志良

生於香港。曾受訓於吳湘霞芭蕾舞學校、香港佳佳舞蹈學院及香港演藝學院，主修芭蕾舞。近年來以客席舞者身份參與創舞坊的演出，包括《香港舞蹈博覽》。而在九九至〇〇年，他又參與創作及演出屯門舞蹈團的《段落》及《看海》。

Yuen Chi-leung, Ivan

Born in Hong Kong, Yuen received his dance training at Ng Sheung Ha School of Ballet, Hong Kong Camy Academy of Dancing and Hong Kong Academy for Performing Arts. In recent years, he performed as guest artist in HK Dance Expo for Inspired Dance Company and he choreographed and danced *To the coast* for Tuen Mun Dance Company.



林仲瑜

熱愛跳爵士舞及Hip Hop 的林氏，曾參與多個大型舞台節目及演唱會的演出。

Lam Chung-yu, Ringo

As a Jazz & Hip Hop Lover, Lam has participated in various dance shows and concerts.



蔡俊賢

灣仔劇團團員。最近參與之製作包括在演戲家族的《遇上1941的女孩》(2000年重演)任助理舞台監督、在灣仔劇團的《Upload到太虛幻境》任舞台監督及於眾劇團創作《親愛的·胡雪巖》中任演員。

Choy Chun-yin, Daniel

Choy is a member of Wanchai Theatre and has participated in various drama productions.



陳嘉儀

陳氏為香港演藝學院音樂劇舞系深造文憑應屆畢業生。在校內具豐富音樂劇演出經驗，更多次擔當主要角色。九八年曾隨校往馬尼拉作舞蹈演出，並於九八及二〇〇〇年分別考獲英國皇家教師協會踢躡舞初級及中級證書（榮譽）。現為自由身舞者、編舞、演員及舞蹈教師。

Chan Ka-ye, Karen

Chan graduated at the Hong Kong Academy for Performing Arts, major on Musical Theatre Dance in 2000. During her academy years, she performed as lead roles in many productions. She represented the Academy to perform in Philippines. In 1998 and 2000, she was awarded certificates of tap dance with Honours by the Imperial Society of Teachers of Dancing of the United Kingdom.



梁美嘉

梁氏畢業於香港演藝學院音樂劇舞系。現她除了積極參與藝術教育工作外，並為本地文化團體編舞及演出，及為香港演藝學院、城市當代舞蹈團及香港芭蕾舞團之外展及教育部任兼職導師。

Leung Mei-ka, Eve

Leung graduated at Hong Kong Academy for Performing Arts, majoring in Musical Theatre Dance. She is actively involved in dance education, and also choreographs and performs for various Cultural and Social organization. She is now a part-time teacher at HKAPA, City Contemporary Dance Company and HK Ballet Company outreach and education department.



司徒曉雯

司徒氏畢業於香港演藝學院，主修音樂劇舞系，曾獲九九年舞蹈學院音樂劇舞系獎學金，並演出過多個音樂劇作品。

Szeto Hiu-man, Clare

Szeto graduated from the School of Dance of Hong Kong Academy for Performing Arts, majoring in Musical Theatre Dance. She got the scholarship of Hong Kong Academy for Performing Arts, School of dance in 1999.



葉艷雯

葉氏是一位專業的平面設計師。雖然她曾接受多年正統芭蕾舞訓練，但是她現時最大的興趣卻是爵士舞。她對舞蹈非常之熱衷，故此經常參與本地及海外之舞蹈活動。

Yip Yim-man, Olivia

Yip is a professional graphic designer. Her biggest interest is Jazz dance, though she has received years of proper ballet training. Her enthusiasm of dancing makes her an active participant in different dancing institutes both in Hong Kong and overseas.



謝佩琪

香港演藝學院舞蹈學院學生，主修音樂劇舞系，曾參與的校內作品有《綠野仙踪》、《邊邊正傳》、《走過的快樂日子》、《舞漚99》、《風流天神遊地府》。而校外作品則有《紅一愛你一萬年》。

Tse Pui-ki, Penny

Tse is a second year student of the Musical Theatre Dance Department at the Hong Kong Academy for Performing Arts. Performing Experience included *Wizard of Oz*, *Pippin*, *Merrily We Roll Along*, *Dance Extravaganza 99*, *Orpheus in the Underworld* and *Red*.



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