The French Kiss
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
Message from the Chairman

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.

Charles Lee

The 2005 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
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，是各種藝術形式的常見題材與靈感源泉，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，能為大家提供更多動人、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繡晴、清風銅管五重奏樂團。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、梁菲儷、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。

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
The French Kiss

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

Eating, drinking, smoking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your cooperation.
創作及製作人員

藝術總監
編劇
導演
佈景設計
服裝設計
燈光設計
音響設計
字幕英譯

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宣傳設計
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策劃及製作

演員

Marco
Michelle
Paul

鳴謝

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

* 承蒙香港演藝學院批准參與製作
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* 承蒙中英劇團批准參與製作
^ 承蒙進劇場批准參與製作

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Creative and Production Team

Artistic Director
Lee Chun-chow

Playwright
Chong Mui-ngam

Director
Gabriel Lee Chung-chuen

Set Designer
Tsang Man-tung

Costume Designer
Bacchus Lee *

Lighting Designer
Lau Ming-hang

Sound Designer
Wong Sun-keung

English Surtitles Translator
Rupert Chan

Production Manager
Amum Chan

Deputy Stage Manager
Fiona Yu

Assistant Stage Manager
Fung Shu-ying

Wardrobe Supervisor
Joanne Chong #

Electrician
Siu Kin-bong

Stage Crew
Lai Kam-cheuk

Surtitles Operator
Leung Kwok-hei #

Photographer
Yvonne Pang

Graphic Designer
Cheung Chi-wai

Co-producers
Ketchup

Raymond Wong *

Viola Tsui ^

Curator and Producer
SNAP Production

Cast

Marco
Lee Chun-chow

Michelle
Faye Leong

Paul
Sean Kwan

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

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A Kiss that Imperils a Pastor's Soul

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

Five years later they meet at a party...

Can they really forgive and forget?
Dedicated to Those Awaiting Judgement

Chong Mui-ngam

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

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

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

Translated by Pan Shih
Director’s Notes

A Kiss is Not Just a Kiss

Gabriel Lee

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

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

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

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

Translated by Pan Shih
吻的迷思

基斯杜化·夏特尼博士

一個吻，可令羽毛著落，可以重如泰山。本文作者從基督教傳統的脈絡，看一看吻的深層意義。

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

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

顯然我們會期望宗教領袖的言行會高人一等，不僅因為他們應該身心純潔，而且理應不會受人責難。讀者大眾深慨生活之困難，做好人之不易，宗教人士理該為我們樹立完美典範。一旦他們行差踏錯，我們實在太易幸災樂禍，以至對相關細節逐一玩味。

因此，宗教領袖居然被控以性騷擾，實在是一則有趣的頭條新聞。我們感到有趣，報章也會賣紙。事情不過由一個吻開始，但那真是表面看來無足輕重的一個吻嗎？

在猶太——基督教傳統中，吻，是處於存在核心位置的一回事。《創世記》中，上帝創造阿當，便以非常跡近接吻的方式，把生氣吹入他身體。西方文化一直將吻視為情人的呼吸互通，從而交換彼此的靈魂，就像太初上帝把靈魂吹入阿當體內一樣。比
《創世記》成書還要早三千六百多年，巴比倫人崇拜一位叫伊斯塔（愛與美）的女神，「她擁有甜美的嘴脣，用口含養生命」。在這個傳統中，靈魂和嘴脣實在關係密切。

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

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

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

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

作者為澳洲悉尼大學宗教研究系研究員
中譯：朗天
The Myth of the Kiss

Dr Christopher Hartney

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

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

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

Clearly we expect a higher level of behaviour from our religious leaders. Not only should they be innocent, but also free from any accusations. The reading public knows how difficult life is, and how hard it is to remain good. Religious people are supposed to set perfect examples for us. When they fail it is very easy for us to enjoy their fall, we savour every detail. So the very idea that a religious leader could be accused of sexual misconduct would make a very interesting headline. We would be interested, and more newspapers could be sold. The detail that it was only a kiss, would come later. But is a kiss as inconsequential as it seems?
In the Judeo-Christian tradition we see that the kiss is at the very heart of existence. When God creates Adam in Genesis he breathes life into him in a manner very much like a kiss. All through Western history kissing is seen as a way lovers join their breaths and so exchange their souls just as God breathed a soul into the first man. Even older than Genesis, more that 3,600 years ago, we find prayers to the Babylonian goddess Ishtar whose “lips are sweet and who holds life in her mouth”. In this tradition the soul remains close to the lips.

This is complicated then by the triple meaning of the mouth as a possible place for the soul and a place for both speech and eating. When French anthropologist Paul d’Enjoy made a study of Chinese manners in 1897 he suggested that everyone in the Middle Kingdom felt horrified by the Western custom of mouth-to-mouth kissing as though there was something cannibalistic about it. A kiss is an exchanging of souls and the ‘eating’ of someone else; particularly when the kiss is as interpenetrative as a ‘French kiss’. Through the mouth and the tongue this is the taking of another person into your body. As food is good and can be eaten, so
too are those people good who we symbolically eat. This image of eating/kissing another person is taken to its complete symbolic extreme in Christian worship when a piece of bread becomes, in the doctrine of trans-substantiation, the actual body of Jesus Christ. With these powerful myths surrounding the act of kissing, it is clear that a kiss is not something simple, but a powerful act of transgression.

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

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

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

*The author is a researcher at the Department of Studies in Religion, University of Sydney*
重溯過去 了解當下
——訪問莊梅岩、李中全及李鎮洲

鄭俊達

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

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

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

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

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

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

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

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

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

「不能癒合的傷口，稍一觸及即血流如注。《法吻》的開始，便在這傷口再一次被打開的那一夜。」
《法吻》的劇力既如此澎湃，導演和演員面對的挑戰之一，便是要用舞台上有限的演員（只有李鎮洲、梁菲倚和關信培三人），維持高度的吸引力。

莊梅岩表示，劇中的對白需要加點刺激性，不然觀眾的注意力很快便會分散。

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

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

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

《法吻》也是李中全和梁菲倚離開本地劇壇幾年後，首次重登台前幕後崗位的作品。

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

中譯：朗天
...And Five Years On...

Kevin Kwong

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

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

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

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

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

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

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

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

With the past unresolved, have the pair really left the past behind and moved on? Lee Chun-chow says that this drama can be emotionally draining because both characters have suffered a lot and are trying to rebuild their lives and confidence.
“This is an incurable wound that, once touched, will start bleeding. The play is set on the night when this wound is re-opened once again.”

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

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

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

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

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

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

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

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

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

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

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

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

Gabriel Lee  Director

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

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

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

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

Sean Kwan  Actor

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

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

Bacchus Lee  Costume Designer

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

Lau Ming-hang  Lighting Designer

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

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

**Rupert Chan   English Surtitles Translator**

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

**Amum Chan   Production Manager**

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

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

Fung Shu-ying  Assistant Stage Manager

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

Joanne Chong  Wardrobe Supervisor

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

Chong is currently the wardrobe supervisor for the Hong Kong Ballet.
Raymond Wong  Co-producer

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

Viola Tsui  Co-producer

Viola Tsui was the arts administrator for the Chung Ying Theatre Company from 1992 to 2004. She is currently the administration officer of the Theatre du Pif.
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地址: 香港灣仔港灣道二號香港藝術中心十二樓 12th Floor, Hong Kong Arts Centre, 2 Harbour Road, Wanchai, Hong Kong
電話: Telephone: 2824 3555  傳真: Fax: 2824 3798 / 2824 3722 網頁: Website: http://www.hk.artsfestival.org 電郵: Email: afgen@hkaf.org
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