《像我這樣的一個城市》
i-City
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

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.

Charles Lee

The Hong Kong Arts Festival is made possible with the funding support of:

The Hong Kong Jockey Club Charities Trust
Leisure and Cultural Services Department
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、清風鋼管五重奏獻藝。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、樊菲倫、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》、《夜鷹》、《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（包括二十五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。

Douglas Gautier
《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，請切記在節目開始前關掉手錶、無線電話及傳呼機的響鈴裝置。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》

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
廖慧雯　周韻琪

鶴謝

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
新域劇團
大細路劇團
Salon Go Head

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（劉銘鑑）
邵偉敏
黎智勇
林沛力
梁雅芝
倪嘉偉*、劉慧鸚*、劉細優
魯氏美術製作有限公司

* 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
Yat Yau (Leung Shing-him)

Directors / Playwrights
Freddy Wong
Chan Ching-kwan

Music Concept
Adrian Tsing

Illustrator
SM (Stella So)

Lyrics
Rensen Chan

Lighting Designer
Lau Ming-hang

Stage and Costume Designer
Brenda Siu

Sound Designer
Martin Lai

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

Luther Fung
Grace Wu

Between Past and Future
Yu Sai-tang
Even Lam

Chung Ching-lung
Barbara Sin

Vivian Kwong
Chau Wing-kei

Blue Balloon

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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，開始製作出林林總總的煙花，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。

- 攪球中獎有屋住
  因房屋價格大漲，當局特地興建一批公營房屋，分配給攪球中獎的城民，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，近年更興起與紫國做生意的熱潮。

- 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，吸引力絲毫不減，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
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，他變得孤僻。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／
馬伕／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
木馬
鄭至芝
周家輝
懷念篇

搬！搬！搬！飛馳於過去未來的密鬥貨車

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  一休
演員
樹根  馮祿德
美麗／前進  胡麗英
陳生／槽老頭  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。
存留在此間的，盡是被繁榮的我城遺忘了的一
群。

但黑暗中，仍有一些人，追逐著僅餘的亮光……

編導  陳正君
演員
阿男  鍾正龍
婦人  冼素茵
琪琪  鄔慧雯
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
Yat Yau

Cast
Root
Luther Fung
Beauty / Advance
Grace Wu
Mr Chan / Rude man
Yu Sai-tang
Director / Ah Chit
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
Chan Ching-kwan

Cast
Ah Nam
Chung Ching-lung
Lady
Barbara Sin
Kiki
Vivian Kwong
Tsang Siu-yau
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，我們就有一個交匯點，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，於是每日都留意著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，只要你不會因此遺憾半生。
**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**

_Chun 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 陈文刚 词 陈文刚
（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。
當念記怎樣相識如何遇見，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勉勵，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 陈文刚 词 陈文刚
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 陈文刚 词 陈文刚
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。
  隨著新的一天備受看重。

懷念沿海消失了晚風。
懷念從今消失當天笑容。
年月隨風不經意變膚腫。
時日無蹤可否會在今生不再痛。
La 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 La …
我城：像我們這樣的一個創作

鄭俊達

「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，合起來便繡成一幅較大的畫圖。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。不單是店舖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茧。「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
會廣播華夏，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。」

中譯：朗天
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.

“And, 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.”
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.
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.

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*.

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*.
**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*.

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**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.

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**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.

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**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*. 
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.

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.

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.

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.
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.

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.

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.

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.
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.

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.

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.

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.
**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.

**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.

**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*.

**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.*
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.

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.

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.

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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<tr>
<td>亨得利與業有限公司</td>
<td>C C Wu Cultural &amp; Education Foundation Fund</td>
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<tr>
<td>和記黃埔有限公司</td>
<td>EZ-Capital Group</td>
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<td>Shanghai Commercial Bank Ltd</td>
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### 賛助會計劃 Patron's Club

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<tr>
<th>學生票計劃捐助人</th>
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<tr>
<td>來自各地方的企業</td>
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</tr>
<tr>
<td>本地和海外的企業</td>
<td>Local and international companies</td>
</tr>
<tr>
<td>多元化的捐助者</td>
<td>Diverse donors</td>
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### 銀會員 | Silver Members |
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支持及協助 Support and Cooperation

1971 design workshop
Acorn Design Ltd
Air France
Ancha Vista
A-Plus Design
Avanny Advertising Co Ltd
Bloombury Books Ltd
BMG Hong Kong Ltd
Brand HK Management Office
British Council
Cathay Pacific Airways Ltd
CCDC Dance Centre
The Chinese General Chamber of Commerce
Chocolate Rain Jewelry & Design
Consortial General of Brazil in Hong Kong and Macau
Consortial General of Mexico in Hong Kong
Consortial General of Switzerland – Hong Kong
Creative Cafe
Danone Imported Waters (Asia) Ltd
Department of Computer Science, The University of Hong Kong
Embass
EMI Group Hong Kong Ltd
Eureka Digital Ltd
Fringe Club
German Consulate General – Hong Kong
Happy Sound Music Ltd
Harbour View International House
Hi Fi Review Ltd
HK Ticketing Cultural Affairs Bureau
Home Affairs Bureau
Hon Design & Associates
The Hong Kong Academy for Performing Arts
Hong Kong Arts Centre
Hong Kong Book Centre Ltd
The Hong Kong Chamber of Commerce
Hong Kong City Hall
Hong Kong Cultural Centre
Hong Kong Dragon Airlines Ltd
Hong Kong Federation of Women
Hong Kong Institute of Education
The Hong Kong Japanese Club
Hong Kong Public Libraries
Hong Kong Records
Hong Kong Repertory Theatre
Hong Kong Tourism Board
Hong Kong Trade Development Council
Hutchison Telecommunications (Hong Kong) Ltd
IBM China / Hong Kong Ltd
Information Services Department
International Association of Theatre Critics (HK)
Italian Chamber of Commerce in Hong Kong
The Italian Cultural Society of Hong Kong
Kent Fox@tn PEACOCK
Kowloon Chamber of Commerce
Kowloon Hotel Hong Kong
Kris Wai Tsing Theatre
Langham Hotel Hong Kong
Lufthansa German Airlines
Luk Kwok Hotel Hong Kong
Mackie Study
Mammals
Mandarin Records
Market Music Hong Kong
Mission Production Company
Morn Creations Ltd
MTR Corporation
Naxos Digital Services Ltd
New Territories Association of Societies
Norwegian Representative Office
The Panic
Parsons Music Ltd
Paul's Ballet Supplies Centre
the Peninsula Hong Kong
Planet Yoga by Master Kamal
PMK Connection (Hong Kong)
PricewaterhouseCoopers
Radio 4, Radio Television Hong Kong
Ray Yuen
Ricky Music Factory
Ritz-Carlton Hong Kong
Rococo Classic Ltd
Royal Norwegian Embassy, Beijing
Shan Cheong Record Co Ltd
Shun Hing Group
S-J Metropole Organisation Ltd
Simply Art
Solé Commercial Goods
Spanish Chamber of Commerce in Hong Kong
Starbucks Coffee
Stevenson, Wong & Co
Sunrise Music
Swindon Book Company Ltd
Swiss Chambers of Commerce
The Panoramic Hong Kong
The Peninsula Hong Kong
The Theatre Critics (HK)
The University of Hong Kong
Universal Music Ltd
URBTik
Wing Hang Bank Ltd
YMCa of Hong Kong
Zonta Club of Hong Kong
Zonta Club of Hong Kong East
Zonta Club of Kowloon
Zonta Club of the New Territories
Zonta Club of Victoria
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<td>Mr Billy Li</td>
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<tr>
<td>梁偉賢先生</td>
<td>Mr Wayne Leung</td>
</tr>
<tr>
<td>湯比達先生</td>
<td>Mr Peter Thompson, SBS, OBE, LLB, JP</td>
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<tr>
<td>盛台文博士</td>
<td>Dr Allan Zeman, GBS, JP</td>
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<td>Mrs Mariana Cheng, BBS, JP</td>
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<td>賴嘉怡女士</td>
<td>Mrs Clara Weatherall</td>
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<td>夏桂玲女士</td>
<td>Mr Ronald Arculli, GBS, JP</td>
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<tr>
<td>康宇貞女士</td>
<td>Ms Teresa Hong</td>
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<td>Prof Lo King-man, MBE, JP</td>
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<td>Mr Nicholas James</td>
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<td>李正欣博士</td>
<td>Dr Joanna C Lee</td>
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<td>梁國輝先生</td>
<td>Mr Nelson Leong</td>
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<td>毛俊輝先生</td>
<td>Mr Fredric Mao</td>
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<td>Mrs Mona Leong, BBS, MBE, JP</td>
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<td>Mr John C C Chan, GBS, JP</td>
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<td>Linda Yip (on study leave)</td>
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**二月**
- 8:00 貝多芬九大交響曲 Beethoven Symphonic Cycle
- 7:30 波蘭國家歌劇院《奧塞羅》 Polish National Opera Othello
- 8:00 費德爾巴羅克樂團 Freiburg Baroque Orchestra

**三月**
- 8:00 意大利艾德芭蕾舞團 Compagnia Aletta
- 7:30 西班牙國立舞劇院 Ballet Nacional de España
- 8:00 領極室樂團 Ensemble Antipodes

**文化中心音樂廳 Concert Hall, HK Cultural Centre**
- 16日 8:00 費雷堡巴羅克樂團 Freiburg Baroque Orchestra

**文化中心大劇院 Grand Theatre, HK Cultural Centre**
- 17日 8:00 奧利夫-奧娜・安斯涅斯與挪威室樂團 Leaf Ove Andsnes and the Norwegian Chamber Orchestra

**香港大會堂音樂廳 Concert Hall, HK City Hall**
- 18日 8:00 費德爾巴羅克樂團 Freiburg Baroque Orchestra
- 19日 8:00 布拉德·梅爾篳三重奏 Brad Mehldau Trio
- 20日 8:00 莉拉·唐絲 Liz Downing

**香港大會堂音樂廳 Concert Hall, HK City Hall**
- 21日 8:00 奧利夫-奧娜・安斯涅斯與挪威室樂團 Leaf Ove Andsnes and the Norwegian Chamber Orchestra

**香港大會堂音樂廳 Concert Hall, HK City Hall**
- 22日 8:00 布拉德·梅爾篳三重奏 Brad Mehldau Trio
- 23日 8:00 莉拉·唐絲 Liz Downing
**加料節目 Festival Plus**

**藝術講座 Lecture Demonstrations**
- 07/01 同會數及華美爵士樂及藍調的風味
  Different tastes of Jazz and Soul in America
- 15/01 《奧賽羅》
  Othello
- 31/01 明明文字
  Writing Indie Lyrics
- 04/02 美國的拉丁精神：摩賈、森切斯、莉拉、段漢
  The Latin Spirit in America: Lila Downs and Poncho Sanchez
- 05/02 品味視覺，視·像
  Visual Expressions in Indian Art
- 19/02 賈多芬之海曲：九九立聲曲
  The Nine Symphonies of Beethoven – Master of the Dance
- 19/02 《今夜歌舞升平》新上海的音樂文化
  Music Culture of Shanghai Revisited

**講座 Workshops**
- 21/01 巧手編織工作坊
  Guitar Workshop
- 13/02 亞洲樂器製作新動向
  New Asian Movement Technique
- 16/03 西班牙弦樂劇院
  Ballet Nacional de España
- 17/02 音樂在台灣：文藝v故宮
  The Ysaye Quartet
- 17/03 華僑藝術節節目
  The Ensemble Antipodes

**展覽 Exhibitions**
- 17/02－20/03 2005年香港藝術節節目圖畫集
  Photographic Exhibition of the 2005 Hong Kong Arts Festival
- 17/02－20/03 賈多芬及其D小調第九交響曲
  Works 125
- 17/02－20/03 德累斯頓華多芬故宮博物館
  Ludwig van Beethoven and his Ninth Symphony, Op 125
  A Photo Exhibition from the Beethoven-Haus Bonn, Germany

**導覽展覽 Tour Guided Tours**
- 19/02 賈多芬故宮博物館
  Walk through the Exhibition with a Beethoven-Haus Representative

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