

## FROM OUR PRINCIPAL

Last year, when we planned to hold a folk song concert in the Arts Centre, we were not sure what the results would be.

After all, it was the first time the College had ever tried to stage a performance in a public concert hall. Surprisingly, thanks to the hard work by both the staff and students, it turned out to be a success. It was a moment worth remembering.

This year, as we were again pondering over the idea of staging another performance of the same nature, we were encouraged by the success we had from last year and became more ambitious in aiming at something more entertaining and larger in scale.

We chose to put on a variety show.

The idea of holding a variety show is that it would provide a chance for members of some of the interest clubs of Kung Lee College to really show their many talents and skills by performing in a public theatre. The College is quite sure that they can be accounted for. On the other hand, it also means that the College cares and shows concern for students' extra-curricular activities and is willing to try all methods possible to provide such a chance for the students to put into practice what they have learned from the out-of-classroom activities. We earnestly urge the students to take their activities as serious as they do with their academic subjects. We believe that a balanced curriculum is essential for a good education.

Tonight, we hope that it would again turn out to be a joyous evening for those who care to come to this show. May I take this opportunity to thank you all for making this show possible and to wish you all a very pleasant evening.



SOO YEE YAU, HUDSON  
Principal  
April 16, 1979.

# PRODUCTION PARTY

## COMMITTEE

Chairman	Miss K. Y. Lai
Secretary	Miss M. K. Leung
Members	Mr. Y. Y. Soo, Mr. K. K. Mui, Mr. T. K. Chan Mr. L. C. Kiu, Miss S. C. Lau, Mr. C. K. Lo Mr. W. Y. Ng.

## STAFF

M. C.	Grace Lee Po Hing
Stage Manager	Mr. W. Y. Ng
Asst. Stage Manager	Mr. L. C. Kiu
Audiovisual	Mr. C. K. Lo, Mr. K. W. CHING, Lau Pui Han Chung Ching Wai, Tang Kam Sheung Cheung Yuet Ping, Leung Hung Fat
Decoration	Mr. K. C. Ng
Back Stage	Miss L. L. Chick
Publicity	Mr. Y. Y. SOO
Reception	Miss F. L. Leung, Miss O. K. Tam (Girl Guides)
Discipline	Mr. K. K. Mui (Prefects)
Ticketing	Mr. L. C. Kiu, Mr. W. Y. Ng
Program	Mr. C. K. Lo
Design	Mr. T. Y. WONG, Mr. C. K. Lo Mr. K. C. Ng, Ho Kit Yee
Typing	Miss Y. M. Tam
Photography	Lau Ka Keung, Tse Chi Ming

## PROGRAMME ADVISORS

Chorus	Miss K. Y. Lai
Drama	Mr. L. C. Kiu, Miss T. K. Chan, Miss S. C. Lau
Harmonica	Mr. W. Y. Ng
Recitation	Mr. L. L. Chik, Miss M. K. Leung

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# PRODUCTION PARTY

## DRAMA GROUP

Make Up	Chan Oi Ling, Cheung Wai Yiu, Lee Wai Yin, Yung Yuen Ling, Chan Wai Ling
Stage Setting & Property	Lui Po Sang, Tang Wai Yee, Chau Chung Lam, Wong Wong Fai
Sound	Au Yeung Yuen Che

## HARMONICA GROUP

Harmonica	Lam Wing Hang, Yau Ting Kwok, Leung Lai Wa Chan Ka Po, Tam Wai Yee, Yip Man Kui, Tan Saik Hung, Yuen Hop Shun
Chromonica	Chau Kai Ton, Leung Wah Kai
Melodica	Au Kit Ching, Chu Kit Ying
Flute	Lee Mei Po, Chow Man Ying
Bass	Ho Tak Wing



## SPECIAL THANKS

are given to  
Mr. T. Y. WONG and  
Mr. K. W. CHING  
for their design and  
lighting supervision  
respectively.

# PROGRAMME part I

- 大合唱  
HAPPY WANDERER  
望阿姨  
西班牙姑娘 LA SPAGNLA  
採蓮謠  
阿美族民歌之山歌及月舞曲  
合唱者 公理書院女聲合唱團  
伴奏 吳雪倫 羅偉信 吳逸強
- Vocal  
Singers  
AUTUMN TO MAY  
Cheung Wai Yee, Sun Ming Kwong
- 朗誦  
朗誦者  
風雨聲  
聞雞起舞  
莫瑞冰 李寶馨 黃敬德
- Vocal  
Singer  
Accompanists  
LYING EYES  
Wilson Law Wai Shun  
Tommy Ma, Paul Ng
- 口琴二重奏  
演奏者  
鋼琴伴奏  
搖籃曲  
意大利情歌  
袁合順 梁華佳  
陳錫宏
- Vocal  
Singers  
Accompanist  
THE WORLD IS GETTING SMALLER  
Kan Lai Sum, Law May Mui, Ha Sau Chu  
Wilson Law
- 獨唱  
演唱者  
鋼琴伴奏  
綉荷包  
黃國香  
吳雪倫
- 口琴獨奏  
演奏者  
鋼琴伴奏  
漁舟唱晚  
周啟敦  
吳雪倫
- 口琴小合奏  
演奏者  
朝鮮民謠之阿里郎  
玄武湖之春  
口琴組

半場休息

# ABOUT FARCE 鬧劇

A farce is a dramatic piece of a broad comic character. The difference between it and comedy 喜劇 proper is one of degree and not of kind. The aim of both is to excite laughters; but, while comedy does so by a comparatively faithful adherence to nature and truth, farce assumes a much greater 'freedom' and does not hesitate or wait to make use of any irrational material or improbability that may serve its purpose. It does not, therefore, show, in general, a refined humor, but consists of ridiculous occasions, exaggeration or personal peculiarities, and dialogues easily leading to fun.

The beginnings of Greek and Roman comedy consist of farces rich in country taste or simplicity; the first farces, in the modern sense, were composed in Paris, as a contrast to the current religious plays. The most widely celebrated and most important of early farces is that of the advocate Maistre Pierre Platelin, which was acted in the 15th century and quickly spread itself over Italy and Germany. It is full of genuine comic quality, and its dialogue has brightness and reality. In England the origin of the modern farce dates back from the beginning of 18th century.

Though farce always provides people a highlighted moment, few of them have kept a place in literature.

Tonight we are performing a farce which should be a comedy in its original sense. We have added, certainly, much ridiculous material into it and it becomes a farce. The original writer is Pierre Cami (1884-1958) and the play seems existentialic in origin also.

*Passage extracted from Encyclopaedia Americana.*



# PROGRAMME part II

● 話劇 羅蜜歐之子

合演者 戲劇組

## 演員出場序

加布雷 張浩林

秘書 徐慧玉

朱麗葉 莫瑞冰

羅蜜歐 葉鳳嫦

中國俠士 陳應倫

占美 葉錦添

日本浪人 李以輝

羅蜜歐之子 陳應倫

● Vocal DONA DONA

Singer Chung Pui Fong

Accompanist Wilson Law

● Vocal AMAZING GRACE

Singer Chiu Wai Man

Accompanist Sheirly Ng

● Violin Solo Program to be announced

Player Lee Yuk Ha (Alumna 77-78)

● 小合唱 長城謠

花鼓歌

合唱者 老師合唱團

全晚節目完畢

# YOU EVER HAVE SUCH FANTASY?

## AUTUMN TO MAY

Oh, once I had a little dog, Its colour it was brown,  
I taught him how to whistle, To sing and dance and run,  
His legs they were fourteen yards long, His ears so very wide,  
Around the world in half a day, Upon him I could ride.

Oh, once I had a little frog, He wore a dress of red,  
He leaned upon a silver cane, Top hat on his head,  
He'd speak of far off places, Of things to see to do,  
And all the kings and queens he'd met,  
While sailing in a shoe.

Oh, once I had a flock of sheep, They grazed upon a feather,  
I'd keep them in a music box, From wind or rainy weather.  
And every day the sun would shine,  
They'd fly all through the town,  
To bring me back some golden rings, And candy by the pound.

Oh, once I had a dewy swan, She was so frail,  
She sat upon an oyster shell, And hatched me out a snail,  
The snail it changed into a bird, The bird to butterfly,  
And he who tells a bigger tale, would have to tell a lie.

CHORUS:

Sing tarry-o-day,  
Sing Autumn to May.



## 曲 詞

### 採 蓮 謠

劉雪厂曲

夕陽斜，晚風飄，  
大家來唱採蓮謠。  
紅花艷，白花嬌，  
撲面香風暑氣消。

你打槳，我撐篙，  
款乃一聲過小橋。  
船行快，歌聲高，  
採得蓮花樂陶陶。

你打槳，我撐篙，  
款乃一聲過小橋。  
船行快，歌聲高，  
採得蓮花樂陶陶。

### 綉 荷 包

小小荷包，  
雙絲雙帶飄，  
妹繡荷包掛在郎腰，  
妹繡荷包掛在郎腰。  
小是小親哥，  
等是等等著，  
不等情郎等那個，  
不等情郎等那個。  
荷包繡給小哥帶，  
妹繡荷包有來由，  
妹繡荷包有來由。  
哥帶荷包街前走，  
妹有心來要哥求，  
妹有心來要哥求。

### 阿 美 族 民 歌

#### 山 歌

山歌不唱忘記多，大路不走草盤窠，  
快刀不磨黃鏽起啊！  
胸膛不挺背要駝！  
你一聲來我一聲，好比先生教學生，  
先生教書還有本啊！  
山歌無本句句真！

#### 月 舞 曲

1. 朋友啊！快來快來啲！  
美麗的月亮已爬上東邊的山坡，  
我們趁此良景跳舞唱歌。
2. 朋友啊！快來快來啲！  
今年的收成呀要比往年來得多，  
我們來唱一個慶祝豐收歌。
3. 朋友啊！快來快來啲！  
緊張的一天工作現在已經過，  
我們圍成個圈跳舞唱歌。

副歌：啦啱哇多啱啦啦呀嘿啱呀嘿  
啦啱哇多啱啦啦央啱嘿  
央啱啱啦啦哇多啱啦啦央啱。

#### 望 阿 姨 廣東民謠

小麻雀，担竹枝，担上窗前望阿姨，  
阿姨梳隻龍鳳髻，插朵紅花伴髻圍，  
插朵花，插朵紅花伴髻圍。  
阿姨梳隻龍鳳髻，插朵紅花伴髻圍。



# ABOUT BOB DYLAN

C. K. LO

*'Who wrote "Blowing in the Wind"?'*

*'No, I am not sure!'*

This negative answer will surely surprise many Americans. To them, knowledge of Bob Dylan's 'Blowing' is merely a common sense. Of course, 'Blowing' is just one of the many splendid compositions of Bob and song writing, one of the many talents of this great figure. Bob is not only a little bit more than an eminent singer, guitarist, harmonica player....., but more significantly the speaker of a generation, as reflected in his books and songs. He is one of those men who can widely arouse the attention of the general public to problems of civil rights, social consciousness and inborn human dignity.

Robert Zimmerman, stage named Bob Dylan, was born in Duluth of Minnesota on May 24, 1941. Many stories about him seemed exaggerated. Bob himself had commented that he was nothing different from other children and teenagers until his first year at University of Minnesota. The traditional style of higher education had to have too much disappointed this young man who was undergoing some kind of intellectual metamorphosis. Perhaps he could find no solution of various social problems in the university, he went New York in 1960 and performed in a small coffeehouse. This young man had some idealism which still appeared too vague for him to picture out in his own art form. Later, he went to visit Woody Guthrie, a great but lonely folk revivalist lying sick in New Jersey Hospital and was rewarded with the precious experience, musical techniques and philosophy of this old man. All these had activated the talents of Bob who returned with incredible change. He soon became the focal point of the American folk group.

Bob had his own ideas about folk music and revived it by merging it with rock. He had then started a new form of music, the folk rock and country rock. This is already worth for a full page in the American folk history. Then the context of his songs deserves another. He has talked about wars, drugs, sex and individual feeling. He concerns social consciousness, humanity and shows philosophical tints in every song. He has written out the heart words of many many thousands and raised the interest of countless. Bob is not a common pop singer. He was an advocate of a music revival movement, spiritual leader of a generation and finally an example of a real humanistic being. He will forever be remembered.

*Passage written with dedication to our Audiovisual Group.*

# A WISH FOR YOU

## FOREVER YOUNG Bob Dylan

May God present and keep you always:  
May your wishes all come true.  
May you always do for others and  
Let others do for you.  
May you build a ladder to the stars  
and climb on every rung  
and may you stay:  
Forever Young!

May you grow up to be righteous.  
May you grow up to be true.  
May you always know the truth  
and see the lights surrounding you.  
May you always be courageous.  
Stand upright and be strong  
And may you always stay  
Forever Young!

May your hands always be busy.  
May your feet always be swift.  
May you have a strong foundation  
When the winter changes and shifts  
May your heart always be joyful.  
May your song always be sung  
And May you always stay  
Forever Young!

### CHORUS

Forever Young! Forever Young! Forever Young!  
May you stay forever young.  
May you grow up right and true  
and see the lights surrounding you!