

ZERO



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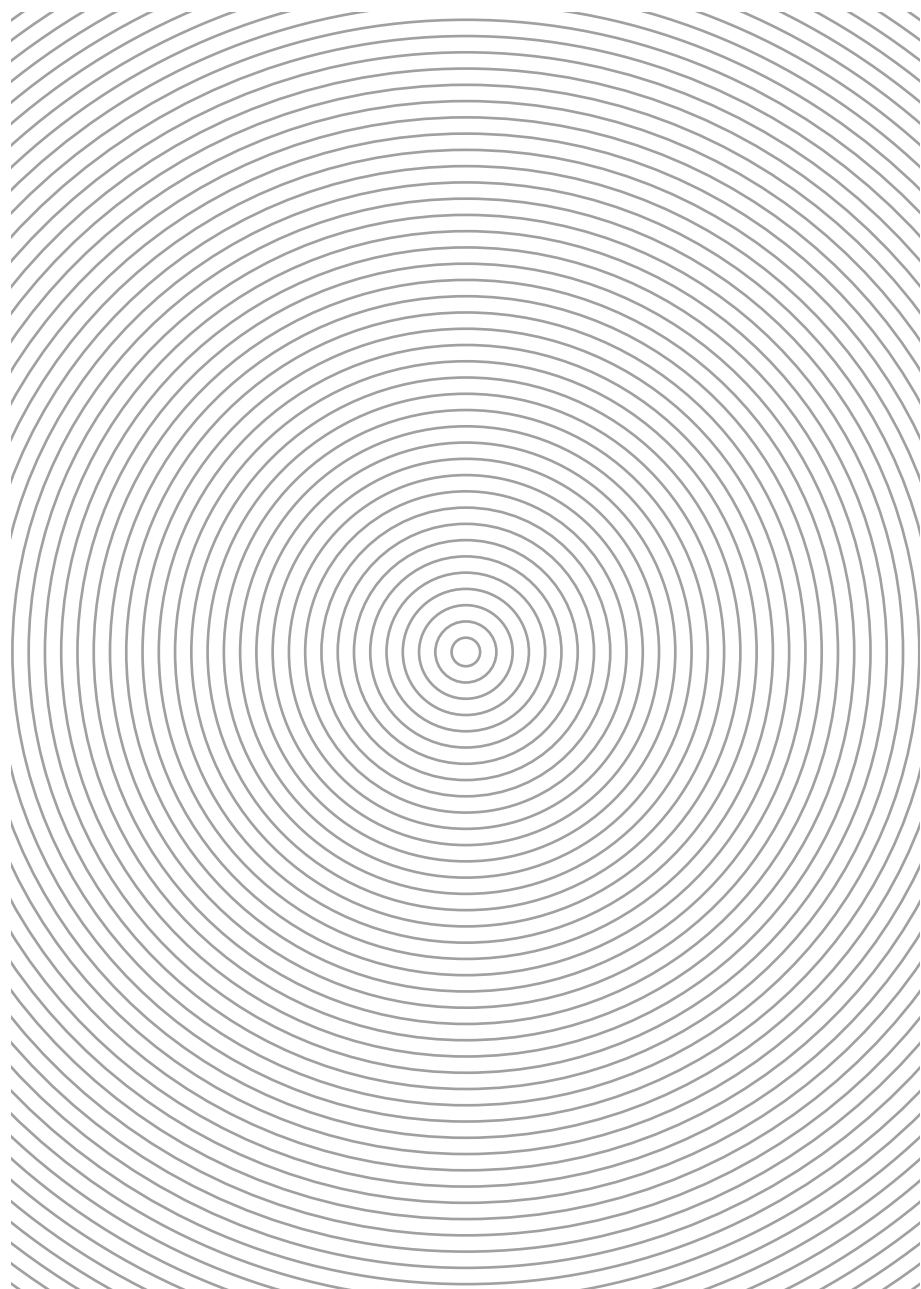
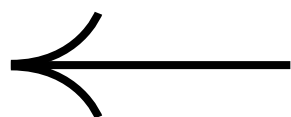
中英劇團年報 2019/20

Chung Ying Theatre Company
Annual Report 2019/20



INFINITY

零與無限大



劇團宗旨

Mission Statement

以優質劇目及多元戲劇教育活動

聯動各界服務社群

推廣舞台藝術

提升人文素質

To connect with people from all walks of life
to serve our community

To promote the art of drama

To enliven the cultural life of the community

Through outstanding plays and various
education programmes

中英劇團

Chung Ying Theatre Company



中英劇團成立於 1979 年，初為英國文化協會附屬組織，現為註冊慈善機構，獲香港特別行政區政府資助，為本地九個主要藝團之一，現由藝術總監張可堅先生領導。中英一直積極製作兼具本土特色與國際視野的優秀劇目，並以多元的戲劇教育活動，聯動各界、服務社群，推廣舞台藝術至社會各個階層，提升人文素質。

41 年來，中英公演超過 360 齣劇目，在過去 29 屆香港舞台劇獎頒獎禮中奪得 96 個獎項，同時積極推動文化交流，足跡遍及世界各地。

中英乃香港首個引進教育劇場 (Theatre-in-Education) 的專業劇團，曾獲香港舞台劇獎之戲劇教育推廣獎及第十四屆香港藝術發展獎之藝術教育獎 (非學校組)。中英製作的學校巡迴演出已逾 5,770 場，學生觀眾近 90 萬人次。近年，中英除了於大專、中小學致力發展教育戲劇 (Drama-in-Education) 之外，更於多個社區展開口述歷史戲劇計劃，承傳本土文化與人情味。

Founded by the British Council in 1979, Chung Ying Theatre Company (Chung Ying) is now a registered charitable organisation and one of Hong Kong's leading professional theatrical arts companies, financially supported by the Government of the Hong Kong Special Administrative Region. Led by Artistic Director Dominic Cheung, Chung Ying dedicates itself to producing quality stage productions, and drama education and outreach programmes, with an aim to promote theatrical arts, facilitate cultural exchanges and enrich the city's cultural life. Our productions are full of local characteristics while with an international perspective.

Throughout the 41 years, Chung Ying has staged more than 360 productions, receiving 96 awards in the previous 29 Hong Kong Drama Awards Presentation Ceremony, and has toured to many cities around the world for cultural exchange.

As the first local theatre company to integrate the example of the UK's "Theatre-in-Education" movement into its work, Chung Ying has hosted over 5,770 schools touring performances, recorded around 900,000 student attendances and has won plaudits from the Hong Kong Federation of Drama Societies and Hong Kong Arts Development Council. Chung Ying embraces tertiary institutions, primary and secondary schools and community specific organisations through Drama-in-Education programmes, and inherits local culture with oral history theatre programmes.

ZERO 2019 TO 2020 INFINITY

零與無限大

即使置身黑暗，我們從未停止尋找光明。

中英劇團 2019/20 劇季以「零與無限大」為主題，藝術如光，照亮人心。以本年度的四齣主舞台製作及一部黑盒劇場製作，展現藝術無遠弗屆的力量。

《大偽術爸》的一場魔術，揭破家庭的真像；《羅生門》（重演）以懸案為針，探視紅塵的貪嗔癡恨；《初見》是傲慢與偏見的衝突，也是東西方文化的結合；亂世中一席流動的盛宴，《人生原是一首辛歌》以音樂饗客。《完全變態》以昆蟲變態叩問進化論的迷思。幾個截然不同的劇目，展現「藝術無限」的力度。

自 1979 年創立，中英至今已有四十年歷史。遙想成立之初，只憑赤子之心，從零開始，建立完備的架構、培訓優秀的團隊、製作具深度劇目、並開展全面的戲劇教育，以孜孜不倦的態度，逐步實現「全民戲劇」的願景。

因社會運動影響及新冠病毒肆虐，整個香港陷於停擺，劇團多個演出及活動並告取消。飛來橫禍，我們雖然束手無策，卻不曾停下創作的腳步。靜待有一天，在漆黑一片的劇院，布幕徐徐升起，燈光點亮舞台，由台上喜怒哀樂感染你身，燈滅落幕，讓我們帶着戲劇的光，回到日常。

Even in the gutter, we never stop searching for light.

Chung Ying Theatre Company 2019/20 seasonal theme is "Zero to Infinity", art brings lights to darkness. The four main stage and one black box theatre productions this year show the infinite power of art.

Pa Pa Magician reveals the truth of family, *Rashomon (Re-run)* delves into the dark side of humanity with an unsolved murder. While *Pride and Prejudice* explores personal struggles and connects Eastern and Western cultures, *All My Life I Shall Remember* is an ode to music. The great variety of plays shows the power of "Arts Infinity".

Founded in 1979, Chung Ying Theatre Company marked its 40th anniversary this year. In 40 years, we have established a comprehensive structure, built an excellent team, produced inspiring works and deliver a comprehensive education programme, thriving to realise our vision "Drama for All".

We continue to create, although the stage goes dark for some time. Hopefully, we can light up the stage again soon, to tell more stories and share the spark of creativity with you.

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主席獻辭

Message from the Chairman



2019/20 年度的劇季主題是「零與無限大」，表述了中英的起點及願景：由零開始，發展到無限大的「全民戲劇」，然而在零與無限大之間，道阻且長，在這四十周年，感受尤深。

自六月開始，社會運動及疫情持續不斷，對香港人的身心造成不少的打擊。同年，陳鈞潤先生離世，前任藝術總監退下火線，說 2019/20 年度是充滿變化和衝擊的一年，誠不欺人。

不經不覺，陳鈞潤先生 (Rupert) 已經離開我們快將一年。要數最能代表劇團的人物，Rupert 穩佔一席：他自 80 年代起為中英翻譯及改編劇作，在人生的最後階段，仍為中英改編了極受歡迎的《初見》；又自 1997 年起，加入董事局，歷任司庫、副主席及主席，至 2016 年因身體原因離任，仍擔當劇團顧問，多年以來，在藝術及營運上積極出謀獻策。縱然痛失摯友，但每想起過往相處的時日，或重溫那些留下的文字，仍看到「在這交會時互放的光亮」，璀璨奪目。我們會帶着他留下的光芒，繼續前行。

送別舊友的同時，我們也欣喜地迎來新人事：藝術總監張可堅先生及行政總監麥蓓蒂女士上任。兩位與中英淵源甚深，張可堅是中英第一代華人駐團演員，自 2011 年起擔任總經理，不獨在行政上運籌帷幄，亦在藝術上獻計良多；麥蓓蒂曾任中英行政經理，及後在不同藝術機構任職，具備豐富的藝術行政經驗，相信在兩位領導下，中英推行「全民戲劇」將會事半功倍。我亦想借此機會，感謝劇團及董事局全仁、各合作機構及不同持份者，一直支持劇團發展，尤其在今年的社會運動及疫情影響之下，仍能做到上下一心，為香港藝文界持續貢獻，著實不易。

戲劇需要很多的資源，才可以持續發展。在此特別感謝香港賽馬會慈善信託基金，再次投放三年資源，協助賽馬會「獅子山傳耆」口述歷史戲劇計劃持續發展，期望不久將來，全港十八區都可以有各自的口述歷史劇場，以戲劇紀錄歷史。執筆之際，收到喜訊，Muse Up！青少年音樂劇團榮獲第十四屆香港藝術發展獎的藝術教育獎（非學校組）！感謝策略伙伴及贊助利希慎基金自 2011 年起支持至今，計劃方可茁壯成長，把藝術的種子栽種在更多年輕人心中。另外，有賴香港合唱團計劃有限公司贊助，劇團於本年度開展了天水圍小天使兒童合唱團計劃。不得不提，閱讀、夢飛翔文化關懷慈善基金多年來的慷慨支持，讓劇團在製作上更能發揮。今年度又添一名善長——呂氏基金有限公司，他們的慷慨將用於發展藝術及戲劇教育，回饋社會。篇幅所限，舊雨新知未能盡錄，謹在此致上衷心的謝意！

寫下這篇獻辭的時候，疫情威脅仍未解除，我們不禁要問，劇團能在這些難關之中肩負起甚麼責任？戲劇之於人生有用嗎？答案是肯定的。我們仍然相信戲劇的力量，可以感染人心，教人同理，在感覺最孤獨無助的時候，支持大家，並肩前行。

董事局主席
程張迎

Chairman, Board of Directors
Ching Cheung Ying

The 2019/20 seasonal theme "Zero to Infinity" is all about Chung Ying's purpose and vision – starting from zero, we aim at achieving our infinite goal "Drama for All". From zero to infinity, it is a long and narrow way – we experience that directly on our 40th anniversary.

2019/20 has been a year full of changes and challenges for us. As Hong Kongers have been confronting with social movement and pandemic since June 2019, in the same year, Mr Rupert Chan passed away, and our former Artistic Director stepped down.

Mr Rupert Chan has left us for almost a year. Being one of the most important figures for us, he had been translating and adapting theatre plays for Chung Ying since 1980s. In his last stage of life, he still shared with us his creative energy through his successful adaption of *Pride and Prejudice*. Since 1997, he had joined our board and held the posts of Treasurer, Vice Chairman and Chairman successively, until 2016 he left the board for health reasons and stayed as our advisor. Throughout the years, Rupert had made a tremendous contribution to our artistic and operational strategies. His talent and passion are shining through whenever we think of him and revisit his works. We will bring this light with us and keep going.

As we bid farewell to our friends, we are delighted to welcome new Artistic Director Dominic Cheung and Executive Director Betty Mak, both have collaborated with Chung Ying in past years. Dominic has served as the first generation of Chinese resident actor and take up the responsibility as General Manager from 2011, making an enormous contribution to operational and artistic excellence. Betty had been the Administration Manager of Chung Ying before she moved on working in various art institutions. I believe Chung Ying will achieve our goal "Drama for All" with great success under their leadership. I want to take this chance to thank our staff and board members, collaborators and stakeholders for their commitment to the Hong Kong art scene, especially in this challenging time.

Financial support is vital in the development of theatrical art. I want to express my sincere thanks to The Hong Kong Jockey Club Charities Trust for extending their support for Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme for three years. We hope all 18 districts would have their oral history theatre very soon. While penning this report, Muse Up! Youth Musical Theatre Troupe just won the Award for Arts Education (Non-School Division) in the 14th Hong Kong Arts Development Awards. We are very thankful for our strategic partner and sponsor Lee Hysan Foundation for their continued support for this programme since 2011, enabling us to develop the programme and engage more young people with art.

We are grateful to Hong Kong Choral Project Limited for supporting TSW Little Angels Children's Choir. And I want to acknowledge Reading Dreams Foundation Limited for their on-going support that enables us to create successful productions. This year we welcome The Lu's Foundation for their support on production and Lu's theatre education. I want to extend my gratitude to every single supporter for their generosity.

As I am writing this message, we are amid the pandemic. We continuously ask ourselves the responsibility our Company bears in this difficult situation – is theatre useful for life? Our answer is yes, we strongly believe in the power of theatre as it touches people's souls and cultivates empathy. In the darkest days, it is what supports us to move forward together.

藝術總監的話

Message from the Artistic Director



藝術的力量，一如光照黑夜，2019/20 年度，我們的劇季主題「零與無限大」，正是以此為喻。尤其在此世道，我們更希望把這份熱能推而廣之，送到每個人的手上。

40 年前，中英劇團由零開始，在英國文化協會的一角開始默默耕耘，以台上的表演及台下的教育計劃，在香港播下戲劇的種子。時至今日，我們有了成熟的編制及資源，將投放在台上台下深耕細作，在零與無限大之間步步向前。

今年劇季，我們帶來了四個主舞台製作及一個黑盒劇場製作，《羅生門》(重演) 着力於形體動作，再演仍極受好評；《人生原是一首辛歌》中，演員的好聲線及現場音樂，成就一場聲音的旅程；《初見》改編自英國文學名著，不獨劇本，更在服飾及佈景上重現五十年代的香港；《大偽術爸》雖然不能在台上與大家相見，但仍以網上直播讀劇的形式，呈現於觀眾眼前。

承接過去經驗，編作劇場對鞏固團隊，互相啟發有十分正面的影響。今年團隊回歸大自然，交流創作出《完全變態》。短篇各有不同設定，既科幻，又有音樂劇及獨白，實驗性質較重，卻能一展演員所長，更是演員對現世的回應。戲劇又豈能脫離現實世界，故此中英十分重視與外界的交流。今年我們第三度參加粵港澳交流計劃，為澳門觀眾帶來《留守太平間》，又應康文署之邀，參與「香港節 2019 —— 藝匯上海」，把《福爾摩斯之華生暴走大狗查》帶到上海。把握難得機會，推廣粵語劇作。

全民戲劇是中英的理念，而藝術教育正是推廣的重要一環。多年來，我們積極為不同年齡及階層的人士帶來戲劇體驗：如為長者而設的禧戲劇場及賽馬會「獅子山傳耆」口述歷史戲劇計劃；為兒童及青少年而設的 Muse Up! 青少年音樂劇團、SMILE™ 中英兒童戲劇課程及 SMILE™ + 中英青少年劇團，冀涵蓋所有年齡，展現人文關懷。

社會運動及疫情來襲，對表演藝術界帶來極大的震撼，不獨因為受限於防疫措施，多個演出及計劃均受影響；更是怕見藝術在香港社會似乎無足輕重，即便為疫情所害，所得資助亦是不足，甚至出現不少質疑的聲音，怎不令人痛心。劇團上下從未懷疑藝術之於社會人文發展，之於品格人性培養的重要，不過在此期間，正好反思業界以至政府文化政策，在香港澆灌藝術的力度是否不足。幸好戲劇界在艱辛中仍然生命力泉湧，各出其謀，創作不停，我們劇團亦借此機會探索新的表演方式，互相學習，以我們的方式為觀眾提供源源不斷的力量，胼手胝足，迎難而上。

藝術總監

張可堅

Artistic Director

Dominic Cheung

Art brings light to the darkness. With our 2019/20 seasonal theme "Zero to Infinity", we want to share this light with everyone in this difficult time.

Forty years ago, Chung Ying Theatre Company started from zero in British Council, sowing the seeds of theatre with performance and education programme. Having a well-established structure and resources to support our production and education work, we continue our journey towards infinity.

This season we helped bring to stage four main stage and one black box theatre productions. Exploring body movements, *Rashomon (Re-run)* has received rave reviews. *All My Life I Shall Remember* takes the audience on a musical journey with its great music and actors' singing. Adapted from the renowned novel, *Pride and Prejudice* shows Hong Kong in the 1950s through extraordinary costume and set design. Though coronavirus disease brings the curtain down, we present *Pa Pa Magician* to the audience through online reader's theatre.

This year we continued to strengthen and empower our team with devised theatre. After a retreat in nature, we produced a new play *Metro-morphosis*, that is a series of experimental short works including science fiction, musical and monologue in response to the current society. We believe theatre should reflect and change society, and international exchange is essential for our work. This year we joined Cultural Exchange Scheme in Guangdong, Hong Kong and Macao for the third time, presenting *Alive in the Mortuary* to Macau audience. Invited by Leisure and Cultural Services Department, we participated in Festival Hong Kong 2019 – A Cultural Extravaganza@Shanghai. The invitation allowed us to bring *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery* to Shanghai and promote Cantonese play.

Art education is essential to achieve our mission "Drama for All". Throughout the years, we have been eager to offer theatre experience for people of different age and class. We work with older people at Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme, while we continue to inspire the young people with Muse Up! Youth Musical Theatre Troupe, SMILE™ Chung Ying Kids Drama Course and SMILE™+ Chung Ying Youth Drama Troupe. We aim to bring theatre education to people of all ages with dedication and care.

The recent social movement and pandemic strike the performing arts sector. We are not only worried about the devastating impacts of social distancing measures on performances and programmes, but also the role of art in Hong Kong – the relief funding during the pandemic is under tremendous pressure in the current public spending climate. We have never doubted the importance of art in developing culture and cultivating virtue. The pandemic may hit us, but it provided a window for us to reflect if the art sector and government cultural policy are doing enough. As the theatre sector explores possibilities to create and perform during the pandemic, we have also been thinking creatively for new ways to perform and learn from each other. In this challenging time, we are committed to offering our audience a powerful art experience.

行政總監的話

Message from the Executive Director



普及戲劇藝術，不是點對點的距離，而是一段漫長的行進。這段旅程有高低起伏，如同中英劇團四十年來，以「全民戲劇」為目標，步步走來的過程。

2019/20 年度的劇季主題是「零與無限大」，把戲劇比喻為光，在黑暗之中的光芒，不論是否微弱，總可以叫人安心。本年度的四個主舞台製作，以不同形式留下一盞燭光，嘗試在這多災的一年帶來暖意。中英是點燃我對戲劇的熱誠的地方，2019 年七月以新身份再次回來，與劇團全人一同點亮更多燈火。

對我而言，今年是十分戲劇性的一年。我離開工作多年的香港藝術發展局，重投中英劇團，擔任行政總監一職，隨即面對社會運動及新冠病毒的連番波折。傳媒大眾都希望知道劇團的應對。容我在此處重申，我們認為藝術屬人文工業，在社會有一定功用，因此，在動盪不安的現在，我們會繼續以戲劇關心社會。劇團首要考慮觀眾及團隊的安全，所以為本年度的演出製定了不少後備方案，如《大偽術爸》遺憾取消，就改以網上讀劇形式直播。

戲劇教育自然是全民戲劇的重要一環。2019/20 年度，中英教育及外展活動共 1,951 項，參與人次達 66,796 人。有鑑於社會運動及疫情，教育及外展部的同事以「停課不停學」的精神，設計網上活動「『疫』流而上·戲劇無間」，有接近 14 萬人次觀看。

因着社會運動和疫情，今年過得並不順遂，製作需要取消，課程需要延期，安排退票和學費增加了不少行政工作。幸好劇團優秀的團隊，上下一心，維繫劇團營運，設想及實行其他的可能性，令一些計畫及演出能以網上形式進行，在此感謝大家的努力。在這艱難時代，觀眾及參與者的無言支持非常重要，不少觀眾及課程參加者都願意把門票款項及學費捐贈中英，在此特別感謝各位，我們會活用善款，豐富未來的演出及教育計劃。因為我們的共同理念，相信團隊會一直團結，未來風風雨雨，我們也會一直與各位並肩而行。

行政總監
麥蓓蒂

Executive Director
Betty Mak

Promoting theatre art is never a point to point route, but an endless journey with ups and downs. The same goes for the 40-year journey Chung Ying Theatre Company have embarked for "Drama for All".

The 2019/20 seasonal theme is "Zero to Infinity", using light as a metaphor for theatre. Light in the darkness, whether bright or dim, brings comfort in despair. This year, the four main stage productions illuminate the darkness in their unique ways, adding warmth in this challenging year. Chung Ying had ignited my passion for theatre, returning with my new role in July 2019, I am looking forward to bringing more light with everyone in Chung Ying.

To me, it has been a dramatic year. After leaving Hong Kong Arts Development Council, where I served for years, I returned to Chung Ying Theatre Company as Executive Director, dealing with the challenges brought by the social movement and coronavirus disease. The media and public are concerned about our response. I want to emphasise that we believe art belongs to the humanities industry and creates an impact on society. We will continue to engage the community with theatre in this turbulent time. Our foremost concern is the safety of the audience and crew; thus, we have prepared contingency plans for this year's productions. For instance, as we had to cancel *Pa Pa Magician*, we transformed the performance into live stream online reader's theatre.

Theatre education is a vital aspect of achieving "Drama for All". In the year 2019/20, we have offered 1,951 education and outreach programmes to 66,796 people. Due to social movement and pandemic, our education and outreach team has designed Online Drama Education Programme: *Sail Against the Virus*, attracting almost 140,000 views.

This year is not an easy one with social movement and pandemic; we had to cancel performances and postpone our workshops. Though the refunding process has increased our workload, we are fortunate enough to have an excellent team, working together to support the Company, and looking for alternative possibilities. It enables us to offer projects and performance online. I want to thank the hardworking team, who made it all possible. In this challenging time, the support of the audience and participants are critical, and many are willing to donate their tickets and course fee to Chung Ying. We are grateful for the generosity, and will invest the donation for our future performances and education programmes. Sharing the same values and commitment, our team will continue to work together. Amid the uncertainty, we will walk with you through the storm.

中英劇團四十周年 「零與無限大」展覽

Chung Ying Theatre Company's 40th Anniversary Exhibition "Zero to Infinity"



中英劇團創立於1979年，2019年適逢四十周年，特於4月4日至13日假香港文化中心大堂舉辦回顧展，與大眾分享我們一路成長的點點滴滴。

是次展覽特別精選出40多件文物，如草創時期的文件、不同試驗劇場的照片、設計草圖、場景模型，甚至是戲劇的配樂，嘗試以多個維度鋪陳劇團的成長史。開幕典禮更請來五代中英人分享，包括孫惠芳、周偉強、盧俊豪、黃婉萍、胡麗英及陳琳欣。他們在現場大講當年今日，有苦有樂，最叫人深刻是團員之間那份互相成就的心，獨善其身，兼善天下，就是中英團隊的特色，並且希望可以把這份精神代代相傳，發揚開來。誠如藝術總監張可堅在開幕典禮所言：「我們回顧過去並非要尋求別人認同我們四十年來成就非凡，而是要認識劇團的過去，思考如何在未來做得更好。」

劇團在2018年獲民政事務局為主要表演團體而設的「具競逐元素的資助試驗計劃」資助，得以成立文獻部，保存藏品，冀望為後進提供史料，研究香港戲劇史。是次展覽由中英文獻部統籌，相信不久將來會有更多展覽或數碼化項目訴說中英歷史，敬請期待。

Chung Ying Theatre Company was founded in 1979. Between 4th to 13th April in 2019, we celebrated our 40th anniversary with an exhibition at Hong Kong Cultural Centre foyer, looking back at our development throughout the years.

The exhibition showcased more than 40 items, including documents, photographs of experimental theatre, design drafts, set model boxes and music scores – to weave the history of our Company. At the opening ceremony, we invited members of the Company from five different generations, including Suen Wai Fong, Chow Wai Keung, Lo Chun Ho, Estella Wong, Grace Wu and Belinda Chan. At the ceremony, they shared their experiences and memories. Empowering each other to make the world a better place is our ethos, and we will continue to embody it in our work. As Artistic Director Dominic Cheung said at the ceremony, "Looking back at our past, we are not seeking for acknowledgement, but we try to understand our history and create a better future."

We received the funding from the Home Affairs Bureau's Contestable Funding Pilot Scheme in 2018 to set up the Archive Department, offering resources to support researches on Hong Kong theatre history. Our Archive Department has coordinated this exhibition. In future, we look forward to hosting more exhibitions and digital programmes to tell our history.



中英劇團四十周年「零與無限大」展覽正式開幕
(左起) 中英劇團前藝術總監古天農、董事局顧問陳鈞潤、董事局主席程張迎、以及藝術總監張可堅

Chung Ying Theatre Company's 40th Anniversary Exhibition "Zero to Infinity" is launched. (From left) Former Artistic Director Ko Tin Lung, Advisor Rupert Chan, Chairman Ching Cheung Ying, and Artistic Director Dominic Cheung.

永遠懷念陳鈞潤先生

In loving memory of Mr Rupert Chan

(1949 - 2019)



陳鈞潤自少顯露出超凡語言天份，同時亦在學習方面狠下苦功，故打下堅實的語文基礎。80年代初，應中英劇團時任藝術總監高本納之邀，翻譯《昆蟲世界》，在戲劇界嶄露頭角。

陳氏作品莊諧並重，活用廣東話「生鬼」的特色，自成風格。80年代，中英簽署聯合聲明，社會氣氛壓抑，港人出現身份認同危機，陳氏作品兼容中西文化，色彩豐富，正好呼應這種焦慮，幫助香港人在舞台上找到自己的身影。

翻譯斷非陳氏唯一強項，他更是改編劇作家、小說家及填詞人。一鳴驚人之作要數《元宵》。其底本改編自莎士比亞的《第十二夜》，卻把時空轉移至唐代的廣州，對白文白雜用，偶有歇後語，活用廣東話的優勢，表現平民與貴族的身份。《元宵》成一家之言：寓莊於諧、文白不俱、著重港式粵語，又把時空架接到不同時代的香港。承接此一風格，陳氏在此後35年間，翻譯超過50部作品，其中22齣是為中英譯作。

陳氏為香港大學資深行政人員，且不吝把經驗傾囊相授，故於1997年加入中英董事局，歷任司庫，副主席，2011年起更肩負主席重任，促成多項演出及不同類型計劃。及至2016年，陳氏因健康理由辭任主席，但仍一直任顧問，陪伴中英茁壯成長。

多年來，陳鈞潤在藝術及行政上，為中英劇團，為香港戲劇界貢獻良多。在此向退隱天堂的您說聲謝謝，以後我們會繼承您的精神，為香港的觀眾帶來更多不同劇目，成就香港這幀獨特的人文風景。



《元宵》首演海報



2014年攝於中英波老道團址

Mr Rupert Chan's verbal giftedness showed at a young age, and with an enormous effort, he built a strong foundation of language. In the early 1980s, he received an invitation from the then Artistic Director of Chung Ying Theatre Company Bernard Goss to translate *The Insect Play*, making his mark in theatre.

Chan's works are profound and hilarious, utilizing Cantonese's colourful colloquialism. In the 1980s, when the Sino-British Joint Declaration was signed, Hong Kongers were going through an identity crisis. In response to this frustration, Chan's works were vivid, embracing Chinese and Western cultures, that helped Hong Kongers finding their voice in theatre.

Apart from translation, Chan also excelled at adapting plays, and writing novels and lyrics. He took inspiration from Shakespeare's *The Twelfth Night* to create his groundbreaking work *Twelfth Night*. Chan's *Twelfth Night* is set in Guangzhou in Tang Dynasty, with lines written in both classical and spoken Chinese, and occasionally with allegory. Chan made use of the Cantonese language to portray the social class of characters. He established his original voice with *Twelfth Night* – being profound yet witty, mixing classical and spoken language, focusing on Hong Kong Cantonese, and setting the plays at Hong Kong at different times. In the following 35 years, he has translated more than 50 play scripts, Chung Ying presented 22 of them.

Chan was an experienced administrator at The University of Hong Kong. Having a great passion for sharing his knowledge, Chan joined Chung Ying's board of directors in 1997, and he had been Treasurer and Vice Chairman. In 2011, Chan took up the role of Chairman, facilitating a wide variety of projects. Chan left the position for health reasons in 2016, yet he stayed on as the Advisor to support Chung Ying.

Rupert Chan has made significant contributions to Chung Ying Theatre Company and Hong Kong theatre throughout the years. As Chan steps out of the limelight, we want to express our gratitude again. We will carry on your legacy, staging a diverse repertoire to the Hong Kong audience and contributing to Hong Kong's unique art scene.



陳鈞潤歷年為 中英翻譯及改編作品

Translated and adapted works for Chung Ying



1995 年在中英劇團留影

劇目	譯名	原著	製作年份
<i>The Insect Play</i>	《昆蟲世界》	Capek Brothers	1984, 1985, 2008, 2009
<i>The Fantastic Fairground</i>	《驚險樂園》	Bernard Goss	1985
<i>Twelfth Night</i>	《元宵》	William Shakespeare	1986, 2002
<i>Hobson's Choice</i>	《女大不中留》	Harold Brighouse	1986, 1987, 2002
<i>L'Hôtel du Libre échange / Spring Fever Hotel</i>	《禧春酒店》	Georges Feydeau / Maurice Desvallieres	1987, 1996, 2014
<i>Pinocchio</i>	《木偶奇遇記》	Brian Way	1987-1988, 1989
<i>Monster Man</i>	《屠魔者》	Bernard Goss	1987
<i>A Midsummer Night's Dream</i>	《仲夏夜之魔》	William Shakespeare	1988
<i>Cabaret</i>	《有酒今朝醉》	Joe Masteroff	1988
<i>Dragon Pearl</i>	《龍珠的童話》	Clarissa Brown	1988
<i>Rosencrantz and Guildenstern are Dead</i>	《間角春秋》	Tom Stoppard	1989
<i>The Two Gentlemen of Verona</i>	《君子好逑》	William Shakespeare	1990
<i>Memorandum</i>	《備忘錄》	Václav Havel	1990, 1991
<i>Volpone</i>	《狐狸品》	Ben Johnson	1991
<i>Whale</i>	《灰鯨》	David Holman	1993
<i>The First Emperor's Last Day</i>	《始皇最後的日子》	陳贊浩	1998
<i>Little Shop of Horrors</i>	《花樣獠牙》	Howard Ashman	2002
<i>Tuesdays with Morrie</i>	《相約星期二》	Jeffrey Hatcher / Mitch Albom	2007-2017
<i>A Funny Thing Happened on the Way to the Forum</i>	《搶奪芳心喜自由》	Burt Shevelove / Larry Gelbart	2009
<i>The Merchant of Venice</i>	《威尼斯商人》	William Shakespeare	2010
<i>The Underpants</i>	《甩底嬌娃》	Steve Martin	2011
<i>Pride and Prejudice</i>	《初見》	Jane Austen	2020

主舞台製作

Main Stage Productions



中英每年均在本地主要表演場地演出不同種類的劇目，為本地劇場觀眾帶來多元的戲劇體驗，提升人文素質。

Chung Ying stages different types of repertoire in performance venues of Hong Kong every year, bringing quality theatrical experiences to the local audiences and enriching the city's cultural life.

《羅生門》(重演)

Rashomon (Re-run)

香港大會堂劇院
Theatre, Hong Kong City Hall

16-17, 21-24/8/2019 8pm
17-18, 24-25/8/2019 3pm

^ 通達專場 Accessible Performance

* 創作人員及演員名單請見附錄
Creative and acting team list on Appendix

「羅生門，雖然有烏鴉、有豺狼、有死屍，睇落係好得人驚。喺呢個廢墟入面咪一樣有生命。」

《羅生門》於2018年首演，獲得第28屆香港舞台劇獎共10項提名，導演黃龍斌更憑此劇獲頒最佳導演(悲劇/正劇)。今年載譽重演，再次邀請到黃龍斌執導，由多位香港演藝學院的學生參與群眾演出，為了建立默契，中英為所有演員提供形體培訓工作坊，效果亦有目共睹。

故事擷取芥川龍之介的名作《羅生門》及《竹林中》。以一宗兇案為起點，四個說法，似乎各人有各人理由去說謊做假。舞台以黑白為主調，演員隱身兩側，鬼影幢幢，雪白粉塵覆於地上，角色行走動作都會沾上，極有滾滾塵世，無人可以獨善其身的隱喻意味。

台上的羅生門其實也是台下的現世，為了名譽、為了金錢、為了道義，人可以做出意想不到的事，世界縱使不可能完美，或者這種不完美，正是其華麗絢爛的原因。

When *Rashomon* premiered in 2018, it has nominated for ten awards at the 28th Hong Kong Drama Awards, and Director Tony Wong has won the Best Director (Tragedy/Drama). In this year's re-run, we invited again Tony Wong to direct, and students from Hong Kong Academy for Performing Arts to perform as chorus. All actors have received body movement training from us to build up team chemistry; together they brought an extraordinary performance.

Based upon Ryūnosuke Akutagawa's short story *Rashomon* and *In a Grove*, the play centres on four versions of a murder, and all witnesses seem to have their reason to lie. The set is mostly in black and white. It allows actors to hide with their shadows being seen and overlapped. The stage is full of white dust that falls on to actors whenever they move, as a physical metaphor on how the reality that catches up the characters.

Rashomon is a depiction of the reality we live in. For the sake of fame, money, morality, people can push beyond limits. The world will never be perfect, but that makes it a vivid and colourful place.



《人生原是一首辛歌》

All My Life I Shall Remember

葵青劇院演藝廳
Auditorium, Kwai Tsing Theatre

12, 18-19, 25-26/10/2019 8pm
13, 19-20[^], 26-27/10/2019 3pm

[^] 通達專場 Accessible Performance

學生場 Student Performances
18, 25/10/2019 2:30pm

* 創作人員及演員名單請見附錄
Creative and acting team list on Appendix

「梅花開咯！梅花比百花先開咯！寒風寒風吹得緊，反讓梅花報春訴，白雪白雪壓得重，反教梅花香更濃。」

製作緣起可以追溯到七、八年前，時為劇團總經理的藝術總監張可堅在一次活動認識了當代作曲家、〈梁祝小提琴協奏曲〉編曲陳鋼，進而認識其父陳歌辛的事蹟。前任藝術總監古天農先生亦擔任戲劇指導。

陳歌辛在創作的路上飽歷辛酸，先後經歷抗日戰爭、國共內戰、反右運動及大躍進，在時代的洪流中遭多番沖刷及拉扯，曾被誣告，又被拉攏。創作團隊花了多年時間進行資料搜集，更請來陳鋼擔任音樂總監，搬演「歌仙」的感人事蹟。

中英特邀著名藝人陳智燊、音樂家陳雋騫演繹陳歌辛父子，又在佈景、服飾、音樂上極力營造民國時期老上海的氛圍。不過此劇核心還是音樂。誠如陳鋼所言，藝術家的生命應該與藝術品同在。生命即使短暫，藝術始終永恆，陳氏多首名作如〈夢中人〉、〈我要你〉、〈玫瑰玫瑰我愛你〉等傳頌至今就是力證，所以我們特別請來陳鋼及江逸天擔任音樂總監，又安排現場樂隊及演員演唱陳歌辛多首名作，以饗觀眾。

如斯亂世，有人惶惶終日，有人躁動不安，陳歌辛始終保持初心，貧病交纏留下的絕筆〈梅花開咯〉，仍然訴說對冬去春來的憧憬，期盼花開處處的一天。

It all started with an encounter more than seven years ago. Dominic Cheung, the then General Manager and current Artistic Director, met music composer Chen Gang, who is also the arranger of *Butterfly Lovers' Violin Concerto*. Cheung then learned about the story of Chen's father, Chen Gexin. Ko Tin Lung, our former Artistic Director, took up the role of Dramaturg.

Chen Gexin had been struggling throughout his life. He witnessed the Second Sino-Japanese War, the Chinese Civil War, Anti-Rightist Campaign and Great Leap Forward. Living through difficult times, Chen was subjected to a false accusation, and later he was coxed. The production team have spent years to research to stage the life of "Immortal Songwriter".

We have invited renowned actor Jason Chan and musician Phoebus Chan playing Chen Gexin and his son. Through set design, costume and music, we recreated the atmosphere of old Shanghai in the Republican era. Music is at the heart of this play - as Chen Gang said, an artist's life exists with the art. Art is eternal even life is short. For Chen Gexin, his reputable songs like *Man in the Dream*, *I Want You* and *Rose, Rose, I Love You* continue to spread wide. We have invited Chen Gexin and Olivier Cong as the Music Directors, and live band and actors to perform his classics to celebrate Chen Gexin's music.

In such turbulent days, some lived in fear, and some were restless, but Chen Gexin decided to hold aspiration for music. While struggling with illness and poverty, his last work *Plum Blossom* still told the anticipation of spring.



《初見》

Pride and Prejudice

葵青劇院演藝廳
Auditorium, Kwai Tsing Theatre

4, 9-11/1/2020 8pm
5, 11-12/1/2020 3pm

^ 通達專場 Accessible Performance

學生場 Student Performance
9/1/2020 2:30pm

* 創作人員及演員名單請見附錄
Creative and acting team list on Appendix



《初見》的劇本是陳鈞潤留給中英的最後一份禮物。

劇本改編自珍·奧斯汀著《傲慢與偏見》，並參考了兩部電影的結構而寫成。故事也許耳熟能詳，傲慢男遇上偏見女，連番鬥氣，最後和氣收場。愛情故事背後，卻是兩個文化背景迥異的人的衝撞與和解，衝突總是容易辨識，和解卻是緩慢而隱密。江達之愛好西方歌劇，白家慧情傾廣東大戲，看似風馬牛不相及，歸根究底都是「以歌舞說故事」，願意了解對方的喜惡，即是和解的開始。

《初見》由前任香港演藝學院戲劇學院院長薛卓朗 (Ceri Sherlock) 執導，創作團隊為這個經典故事賦予香港五十年代華洋雜處的背景，對白大量運用歇後語及中英夾雜；又特邀建築師何存德任佈景設計，在舞台上重現五十年代不同階層的宅第，以此營造氛圍，獲觀眾一致好評。

為了給予觀眾全面的體驗，團方亦曾舉辦了不同的活動，如「初見跑馬地——從建築看香港今昔」，邀請建築師暨本劇佈景設計何存德，於三級歷史建築的法式大宅 V54 舉辦兩場導賞講座，以現存建築講解昔日香港東西交匯之趣；又與媽裳記合作，舉行長衫體驗活動，穿上長衫回到當年的舊式優雅。兩個活動均深受歡迎，拉近觀眾與五十年代的距離。

《初見》的愛情線，是中西文化的一場和解，亦是中英劇團的起點。四十周年搬演此劇，有回歸本心的寓意，在這國際都會，劇團會堅定站在中間點，為文化交匯作出努力。

The script of *Pride and Prejudice* is the last gift Rupert Chan gave Chung Ying.

The play is adapted from Jane Austen's *Pride and Prejudice*, and with reference to two films. It is a classic love story: an arrogant man meets a prejudiced woman, after intense conflicts, all's well that ends well. The story is also about conflict and resolution between two people from very different background. Conflict is always apparent, and resolution is slow and concealed. Mr Kong Tai Chi loves Western opera, but Miss Pak Ka Wai is passionate for Cantonese opera. These seemingly unrelated interests are both storytellings through music. With mutual understanding, resolution takes place.

Pride and Prejudice is directed by Ceri Sherlock, former Dean of the School of Drama, Hong Kong Academy for Performing Arts. The production crew has created the atmosphere of Hong Kong in the 1950s where East meets West. Apart from using allegories and code-mixing in the script, we have also invited architect Douglas Ho to design the set, presenting homes of different social classes in the 1950s on stage.

We have held a series of events to create an immersive experience. Architect and set designer Douglas Ho gave two talks in V54, a grade III historic building, taking the existing buildings to introduce how East meets West in Hong Kong. We hosted a cheongsam experience event in collaboration with Yan Shang Kee, to travel back in time to an elegant past. Both events received very positive feedback, bringing our audience closer to the past.

Pride and Prejudice is a resolution of two cultures, which is also where Chung Ying Theatre Company started. We celebrate our vision at the 40th anniversary with the play. In this international city, we will stay true to our mission, developing cultural connections.

《大偽術爸》

Pa Pa Magician



原創劇本《大偽術爸》是繼《大龍鳳》和《過戶陰陽眼》後，編劇龍文康的第三部與中英合作的劇本，再次叩問現代人的家庭關係。

五口之家，爸爸走了，媽媽過身，留下三名子女。劇本聚焦年輕一代，哥哥繼承爸爸衣鉢，成為魔術師，卻因為變走「領袖像」的魔術而被囚禁，這個後現代家庭要如何繼續下去？

此劇原訂於 2020 年 3 月 20 至 29 日假香港文化中心劇場上演。因為疫情之故，《大偽術爸》改以網上直播的形式進行。是次網上直播是中英首次嘗試，為了呈現主創團隊的創意，更請設計師製作佈景模型，加入影片。劇團亦特別製作視形傳譯版本，讓聽障人士可以安坐家中，共享觀劇的感受。演後座談會素來是與觀眾交流的好契機，也同樣保留，卻改以直播方式進行。

我們希望在能力範圍之內，把最好的呈現出來。在家中的你，是否和親朋好友一起觀看？還是獨自收看？疫症來得太突然，我們都措手不及，以往可以用工作、朋友去逃避家庭的不和諧，在過去數月，現在被逼直面對之。我們希望各位可以在此劇中找到力量，成為自己的「領袖」。

Following *The Big Big Day* and *Go Go Ghost*, *Pa Pa Magician* marked playwright Farmer Hong's third production at Chung Ying. Once again, Loong returns to his favourite theme – family.

The story begins with three children whose father goes missing, and the mother dies. The elder brother follows his father's footsteps and becomes a magician, but he is put in jail for vanishing "the leader's statue". Can they put the magic back to their family?

The performance was scheduled to take place on 20th to 29th March 2020 at Hong Kong Cultural Centre's Studio Theatre. Due to the pandemic, we decided to show *Pa Pa Magician* online, and this was our first time to live stream our performance. We have done everything to present the creativity of our production team – we have invited the designers to produce set model boxes and included in the video. We also offered a version with theatrical interpretation to share our work with the hearing impaired audiences. And we hosted a post-performance talk online to connect with the audience.

We want to present to you the best we have during this difficult time. Have you watched with friends and family at home? Or you were watching alone? The pandemic has reshaped personal relationships. Now we have to deal with family problems as we cannot turn to work or friends for distraction. With this play, we hope you find the strength to be the leader of your life.

網上直播讀劇
Online Reader's Theatre

20/3/2020

* 創作人員及演員名單請見附錄
Creative and acting team list on Appendix

黑盒劇場製作

Black Box Theatre Production

黑盒劇場是專為小型及實驗劇場而設的表演場地，讓舞台與觀眾更親近。秉承培育本地劇壇青壯薪火相傳，中英協助新晉導演及演員於黑盒劇場的專業舞台上演出，推動本土劇壇的多元發展。



Black Box Theatre is a venue for small and experimental performances which brings the stage closer to the audience. Inheriting our own tradition, our black box theatre programmes help new directors and actors to perform on the professional stage and promote the diversity of the local theatre.

《完全變態》

Metro-morphosis



「呢個地方，你哋嘅責任就只有生存同埋繁衍。」

卡夫卡在《變形記》中描寫主角有天醒來變成甲蟲，被家人排斥，為社會背棄，鬱鬱而終，家人卻在牠死後，重拾以往幸福的感覺；《完全變態》的故事異曲同工，以昆蟲比擬群居的人類，地球每天進化不休，所有生物，尤其是人類，都在尋找適切的生存方式，甚至不惜改變自己去迎合，這是「進化」？還是「退化」？

繼《出口》、《非常口》及《追月亮的人》，中英再次推出編作劇場，由助理藝術總監盧智燊執導，帶領團員編作全新作品，全員特意在大嶼山閉關一星期，遠離現世紛擾，共同生活，共同創作。

《完全變態》就是這群年輕演員的寄語，數個不同形式的短篇，圍繞社會上的競爭及淘汰。演員以新建的默契，利用空間、形體動作和音樂，演繹不同生活面貌，藉此思考適者生存的進化論迷思。

劇中設定，如果想成為某團體的一員，需要回答女人的問題：「你有沒有？」，阿文：「有 / 沒有。」這樣的對答在劇中反復出現，問題沒有主語，觀眾可以自由代入。阿文提醒我們，不論「有」甚麼，「沒有」甚麼，其實我們都是一個完整的靈魂。

In Kafka's *The Metamorphosis*, the protagonist finds himself transformed into an insect. Being isolated from his family and society, he dies in a state of hopeless despair. But his family finds happiness again after his death. Taking insect as a metaphor for the human world, *Metro-morphosis* shows all living things, especially human beings, are always looking for ways to live, even if that means changing oneself - is that evolution or devolution?

After *Exit*, *Exit – My Way* and *Fly Me to the Moon*, we have introduced a new devised theatre piece. Led by our Assistant Artistic Director Edmond Lo, the creative team took a week to retreat in Lantau Island and created a new work together through a collaborative process.

Metro-morphosis are the thoughts of these young actors. The series of short works explore the idea of competition and elimination in society through space, body movement and music. The actors work with their new collaborators to show different aspects of life, reflecting on the myth "survival of the fittest".

In the play, one has to answer a woman's question to join a group, "Do you have?" Ah-man answers, "I have / haven't." The same question and answer repeat in the play. There is no subject in the question; it is up to the audience to imagine. Ah-man reminds us, whether having something or not, we all have a complete soul.

葵青劇院黑盒劇場
Black Box Theatre, Kwai Tsing Theatre

31/5-1/6/2019 8pm
1-2/6/2019 3pm

* 創作人員及演員名單請見附錄
Creative and acting team list on Appendix

外訪交流活動

Outbound Cultural Exchange Activities

本地演出以外，中英亦積極到世界各地巡演劇目，推廣舞台藝術，促進文化交流。



Besides local productions, Chung Ying also tours to cities around the world to promote theatrical arts and facilitate cultural exchanges.



香港節 2019 — 藝匯上海

Festival Hong Kong 2019 -

A Cultural Extravaganza@Shanghai

《福爾摩斯之 華生暴走大狗查》(上海)

Ken Ludwig's Baskerville: A Sherlock Holmes Mystery (Shanghai)

中英劇團應康文署之邀，參與大型盛事香港節 2019 —— 藝匯上海。作為和上海觀眾的見面禮，我們帶來一套瘋狂的喜鬧劇《福爾摩斯之華生暴走大狗查》。

本劇共五位演員，最獨特之處是由其中三位，分飾 35 個角色，前一秒是醫生，下一秒是車長，再一場竟然變了女人？演員以裝扮、口頭禪、聲線、肢體動作等區分角色，可說是唯妙唯肖。劇團不吝與上海朋友分享背後的秘密，所以在上海開設三個工作坊，包括兩個初階班，對象為無專業舞台經驗的初學者，及一節為業餘演員而設的工作坊。課堂主題是「以身體創造角色」，課堂以盧智榮的演出經驗為基礎，透過遊戲教學生尋找不同角色的特點。工作坊反應非常熱烈，所有名額爆滿，成功讓不少上海的觀眾認識中英。

喜鬧劇一向是中英拿手絕活，精準的默契及活靈活現的演出，向台下不斷發放笑彈。加上本劇是全粵語演出，亦夾雜不少港式笑話，對上海觀眾而言相當新鮮，演後有不少觀眾表示感受到粵語台詞的獨特魅力，是滬港兩地文化交流的難得機會。

Invited by Leisure and Cultural Services Department, Chung Ying Theatre Company participated in Festival Hong Kong 2019 - A Cultural Extravaganza@Shanghai. We brought a comedy and farce play *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery* for our first encounter with the audience in Shanghai.

There were five actors in the play, and three of them played 35 characters. One actor transformed from doctor to driver in one second and even became a woman in the following scene. With costume, catchphrase, tone and movement, they created vivid and believable characters. To share the secret to that with our friends in Shanghai, we hosted three workshops, including two beginning classes for people without any performing experience, and one workshop for amateur actors. Under the theme of "Creating Characters with Body", the workshop was built on Edmond Lo's performing experience, enabling students to explore characters through games. The workshops were all sold out, promoting Chung Ying to the audience in Shanghai.

Comedy and farce play has been Chung Ying's speciality. The outstanding collaboration and vivid performance made the audience belly laugh. Performed in Cantonese with Hong Kong humour, the show has been refreshing for the Shanghai audience, as many enjoyed the unique charm of Cantonese script. It has been a rare opportunity for cultural exchange between Shanghai and Hong Kong.



上海話劇藝術中心藝術劇院
Arts Theatre, Shanghai Dramatic Arts Centre

22/11/2019 7:30pm

23/11/2019 2pm

粵港澳戲劇交流計劃

Cultural Exchange Scheme in Guangdong,
Hong Kong and Macao

《留守太平間》(澳門)

Alive in the Mortuary (Macau)

2002年，莊梅岩獲中英聘為駐團編劇，第一個以全職編劇身份寫下的劇本，正是《留守太平間》。

故事以「無國界醫生」為主題，講述資深外科醫生李學仁在安哥拉遇襲，被關在太平間，同樣被困的，是在大學醫學系因品行問題遭停學處分的年輕工程師 Jeff。兩個背景看似完全相反的人，在密閉空間討論理想與堅持。

生命很輕也很重。戰亂之中，死神以子彈收割生命的速度，遠比醫生在手術台上拯救生命快得多。如果明知極有可能以失敗告終，還堅持甚麼？劇本以二人對話，邀請觀眾反思生命的重量。

繼《三地戲劇巡演》及《孔子·回首 63》後，粵港澳戲劇交流計劃第三回再次為澳門觀眾帶來另一套精彩舞台劇——《留守太平間》。本劇於2020年1月11至12日假澳門文化中心小劇院演出，盧智榮執導，由澳門戲劇農莊的李俊傑演繹 Jeff，香港演員周家輝飾演李學仁，演出反應熱烈，加深了澳門觀眾對香港戲劇的認識。

In 2002, Chong Mui Ngam became the Playwright-in-residence at Chung Ying Theatre Company. *Alive in the Mortuary* was her first play written since then.

Inspired by *Doctors Without Borders*, the story begins with experienced surgeon Dr Li being trapped in the mortuary in Angola due to an attack. In the mortuary, he meets Jeff, a young engineer who is being suspended from medical school for misconduct. The two very different people have a conversation on dream and mission.

Life is strong and fragile. Death comes faster than speeding bullets in wars. With only a slim chance to save lives on the operating table, why should one carry on? The dialogue of the two characters invites the audience reflecting on the notion of lives.

After *Cultural Exchange Scheme in Guangdong, Hong Kong and Macao* and *Confucius: 63 Revisited*, the third Cultural Exchange Scheme in Guangdong, Hong Kong and Macao presented *Alive in the Mortuary* to the audience in Macao. The performance took place in Macau Cultural Centre's Small Auditorium on 11th and 12th January 2020, directed by Edmond Lo, with Jacky Li of Theatre Farmers, Macau, as Jeff and Hong Kong actor Chau Ka Fai as Dr Li. The performance has received positive feedback and promoted Hong Kong theatre in Macau.



澳門文化中心小劇院
Small Auditorium, Macau Cultural Centre

11/1/2020 8pm
12/1/2020 3pm

教育及外展活動

Education and Outreach Activities



回望過去一年，香港面對前所未見的挑戰。縱使困難重重，中英教育及外展部亦不輕言放棄，繼續發揮戲劇教育的力量，向「全人、全民、新體驗」的目標一直前進。

作為本港首個引進教育劇場 (Theatre-in-Education) 的專業劇團，中英製作的學校巡迴演出已逾 5,770 場，學生觀眾近 90 萬人次。2019/20 年度中英舉辦活動項目達 1,951 項，累積參與人次達 66,796 人，成績令人鼓舞。

多年來我們把戲劇種子深深埋藏在大眾心中，默默灌溉，靜待茁壯成長的一天。今年雖然經歷無盡風雨，但我們堅信雨後的土壤更有助發芽，幼苗更加旺盛。中英定必緊守崗位，繼續散播藝術的種子。

快樂成長

Grow Up Blissfully

在競爭文化下，香港學生壓力與日俱增，學習的快樂蕩然無存。小朋友的童年不應只有堆積如山的作業和考試，故此中英戲劇課程鼓勵學生表達自我，發揮創意，給學生一個快樂童年。



The last year has been extremely challenging for Hong Kong. Despite the difficulties, our Education and Outreach Department continue to share the power of theatre, upholding our goal – drama experience for all walks of life.

As the first local theatre company to integrate the example of the UK's 'Theatre-in-Education' movement into its work, Chung Ying has presented more than 5,770 school tour performances to nearly 900,000 student audience over the years. In the year 2019/20, Chung Ying has held over 1,951 various activities, with a very encouraging result of more than 66,796 participants.

We have been planting the seeds of theatre art in public. Even amid the storm, Chung Ying will continue to our work in promoting art, for we believe the challenges can help us grow.



Hong Kong students are always under tremendous stress in a competitive environment. We believe children should have the opportunity to express themselves and develop creativity. Our programme aims at creating a memorable and inspiring learning experience for them.





SMILE™

培育孩子向善初心

Nurturing Kindness and Generosity in Children

SMILE™

中英兒童戲劇課程

SMILE™

Chung Ying Kids
Drama Course

每一節的 SMILE™ 課堂，學員熱切又真誠的反應都讓我們心頭一暖。他們專注的目光總是落在導師身上，隨着故事情節的發展，不知不覺間代入了角色，時而快樂得開懷大笑，時而緊張得眉頭緊皺；每當故事角色陷入難關時，學員紛紛踴躍提出建議，協助角色解難，展現同理心。過往一年的教學道路縱然艱辛，不過亦提醒我們盡力保持孩子真善美的初心。

SMILE™ 中英兒童戲劇課程針對 K1 至小三兒童而設，把戲劇教育融入生活不同範疇，發展兒童五大潛能，包括自理能力 (Self-care)、身體協調 (Motor Skills)、智能開發 (Intelligence)、語言與溝通 (Language) 及社交與情緒發展 (Emotion)。

The students of SMILE™ Chung Ying Kids Drama Course always move us with their truthfulness and devotion. As they dive deep in the story, they laugh and sometimes frown when the story unfolds. When the protagonist meets difficulties, students show their empathy by sharing their ideas to help solve the problem. It is a good reminder for us to continue our work in nurturing kindness and generosity in them.

Our SMILE™ Chung Ying Kids Drama Course involves children studying K1 to P3. Integrating theatre in everyday life, we seek to develop their self-care, motor skills, intelligence, language and emotion skills through the course.

疫情 +

抗疫期間，中英特意舉辦 SMILE™ 導師網上見面會，關心現讀學員的學習進度及抗疫情緒，與家長及小朋友互相勉勵。

During the pandemic, Chung Ying hosted online meetups where students can meet our SMILE™ tutor. Through sharing their learning progress and thoughts during pandemic, we offered support for parents and students in this challenging time.



SMILETM+
PLUS

培養戲劇新一代

Nurturing New Talents

SMILETM+
中英青少年劇團

SMILETM+
Chung Ying Youth
Drama Troupe

中英希望 SMILETM+ 課程並不單單是一個興趣班，而是一個可以讓學員認識自我、確立戲劇志向的專業課程。縱使追尋自我的路途上難免遇上挫折，但中英導師會一直陪伴左右，提供支援和鼓勵。

承接過往的教學經驗，SMILETM+ 中英青少年劇團成立於 2018 年，透過進階戲劇訓練，讓學員了解到專業劇場的相關知識。高小組在中英導師的引導下初嘗編作劇場 (Devising Theatre)，訓練學員的觀察及創作能力；中學組則以形體演出重現經典劇目《馬克白》，帶領學員賞析文學，培育劇壇新血。

We hope SMILETM+ Chung Ying Youth Drama Troupe would serve as a professional course that empowers students to understand themselves and prepares them to develop their careers in theatre. There might be obstacles along the way, but our tutors will always provide support and encouragement throughout the process.

We have brought together our experience in education and launched SMILETM+ Chung Ying Youth Drama Troupe in 2018. We offer advanced training in theatre and introduce professional knowledge to students. Under Chung Ying tutor's guidance, the senior primary school group was engaged in devising theatre to elevate their observation skill and creativity further. Meanwhile, the secondary school group performed *Macbeth* in physical theatre. The workshop nurtures new performing artists by improving their literary appreciation skills.

疫情 +

抗疫期間，部份 SMILETM+ 中學組課堂改以網上形式進行，仍不阻學員相隔螢幕圍讀劇本、創作獨白，甚至進行網上課堂展演。

During the pandemic, part of SMILETM+ workshops for secondary school students took place online, the students had script reading, monologue writing and even performance through the internet.



以戲劇結合歌唱

Singing with Theatrical Training

天水圍小天使 兒童合唱團

TSW Little Angels Children's Choir

贊助
Sponsor

香港合唱團計劃有限公司
HONG KONG CHORAL PROJECT LIMITED

小朋友天生各有長處，不過在沉重的學習壓力下，難有空間突出個人潛能。學習藝術不僅單為了表演或興趣，更可藉此了解自我，甚至有助學習，例如可以發掘適合自己的學習方法，從而幫助學習其他學科。

計劃由香港合唱團計劃有限公司贊助，融合歌唱及戲劇訓練，更採納發展心理學 (Developmental Psychology) 模式，把學習目的分拆多個循序漸進的小目標，導師適時作出調整，以確保每位學生均有良好的學習進度，享受學習的樂趣。

All children are born with unlimited potentials, but it is challenging to develop their uniqueness in a stressful environment. Learning art helps children build performance skills and understand themselves, it also enables them to acquire skills on learning which catalyse their learning in other subjects.

The programme is supported by Hong Kong Choral Project Limited. Integrated singing and acting training with developmental psychology, the project tackles the learning goal with smaller steps, so tutors can make timely adjustments to ensure students are making progress, and enjoying the lessons.

疫情十

抗疫期間，中英導師為學生錄製了3條教學短片，並進行網上課堂，讓學員在家亦能複習音準、節奏及歌詞。

During the pandemic, Chung Ying tutors recorded three teaching videos and conducted online classes, allowing students to practice intonation, rhythm and lyrics at home.



培養多角度思考

Developing Creative Thinking

「玩創童話」

戲劇創作實踐計劃： 《如果白雪公主不美麗》

Retelling Fairy Tales for Drama Creation Project

「假如白雪公主不是女生，而是男生，他變成白雪王子的話，故事情節該會如何轉變？」在戲劇課中，學生不停拋出新主意，激發連番討論，這正正是計劃的原意。我們樂見很多本來害羞的同學，在中英導師循循善誘下，最後勇於提出建議，可見藝術教育的重要。

課程由中英提供，以支持由康樂及文化事務署主辦的「學校演藝實踐計劃」。本學年採用童話故事《白雪公主》為藍本，中英導師透過過程戲劇 (Process Drama)，帶領學生重新發掘故事角色的性格、價值觀等，再集體創作劇本，反轉故事，於校內進行展演。

"What if Snow White was a boy? What would happen if Snow White was a prince?" Students share new ideas and spark discussions in our drama class. We are thrilled to see many students open up to express their opinions, and that shows the power of art education.

Programme offered by Chung Ying in support of the "School Performing Arts in Practice Scheme" presented by Leisure and Cultural Services Department. This year we use classic fairy tale *Snow White* as our text. Our tutors invite students to explore the characters' personality traits and values through process drama, create their version and stage the work at school.

易地而處

Empathy For Others

這個社會充斥着來自四面八方的聲音，每個人都渴望得到認同。當我們只專注在自己的目標時，往往很容易忽略他人的感受。我們希望透過教育及外展活動，培養學生的同理心，學習將心比己，以藝術維繫人與人之間的連結和關係。

Everybody wants to feel accepted in this world that is full of fear and judgment. We may easily ignore others' feelings if we focus too much on ourselves. With our education and outreach programmes, we want to cultivate empathy in students, connecting people through art.





載歌載舞展現成果

Talents Showcase with Singing and Dancing

Muse Up! 青少年音樂劇團 Muse Up! Youth Musical Theatre Troupe

策略伙伴及贊助
Strategic Partner and Sponsor



綠色伙伴
Green Partners



Muse Up! 團員經過兩年全面的音樂劇訓練後，於 2019 年暑假上演原創音樂劇《買。棄。囤》，一眾團員同心協力透過歌舞和戲劇，向觀眾分享學習成果，宣揚環保信息。在演出之前，團員參加多個環保工作坊，包括清潔海灘、參與街市回收等，實踐「戲劇與生活結連」的理念。我們亦十分榮幸可憑本計劃獲得由香港藝術發展局主辦的第十四屆香港藝術發展獎之藝術教育獎（非學校組）。

計劃由利希慎基金贊助，以保護環境為主題，展開音樂劇培訓及議題劇場。中英更邀請綠惜地球及賽馬會氣候變化博物館作為綠色伙伴，帶領團員就環保議題進行研究及採訪，把親身經驗轉化成戲劇，以藝術貢獻社會。

In Summer 2019, Muse Up! Youth Musical Theatre Troupe presented *Buy Bye Land* after two-year training. Young students shared their thoughts with the audience with theatre and dance, promoting environmental awareness. To connect theatre and everyday life, they had joined workshops on environmental issues, collecting unsold food from wet markets and participating in beach clean-up. The programme has won the Award for Arts Education (Non-School Division) in the 14th Hong Kong Arts Development Awards.

Supported by Lee Hysan Foundation, the project engaged students with musical theatre training and Theatre-in-Education. We invited The Green Earth and Jockey Club Museum of Climate Change as our green partner, supporting young students to do research and interview on environmental issues. Transforming their experience into theatre work, young students have made contributions to the community with their art.

疫情 +

抗疫期間，Muse Up! 導師改以網上課堂形式教授戲劇、歌唱及跳舞技巧，充分見證導師及學員兩年來所建立的信任與默契。

During the pandemic, Muse Up! tutors taught acting, singing and dancing techniques through online classes, showing the trust and connection built between the tutors and young students in the past two years.



重視學生精神健康

Promoting Mental Health Awareness in Schools

東華三院

何玉清教育心理服務中心—

精神健康教育劇場：《機械心》

TWGHs

Ho Yuk Ching Educational
Psychology Service Centre -
School Touring Performance
for Mental Health Education:
The Mechanical Heart

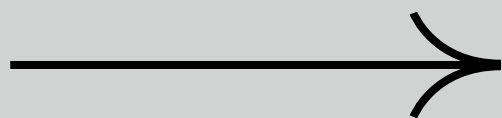
情緒有時像洪水猛獸，來勢洶洶讓人無法應付。學生因學業壓力或其他因素而受到情緒困擾時，常常找不到宣洩的出口，導致負面情緒不斷累積，直至無法負荷。我們希望透過劇場，告訴學生負面情緒並非難以啟齒的事情，教導他們以正面態度面對心理健康。

計劃由東華三院何玉清教育心理服務中心主辦，以教育劇場 (Theatre-in-Education) 形式探討中學生精神健康議題。學生在演教員的帶領下代入角色心理，並化身主角的好友，為受情緒困擾的主角提出適切協助。計劃以輕鬆明快的劇場鼓勵學生關懷身邊人，學會助人自助。

Feelings come in waves, and sometimes they are overwhelming. Young students often find it difficult to process and release their emotions. Many of them suppress and ignore the feelings until they become unbearable. With theatre, we want to show that our feelings are true and teach them several ways to deal with mental health.

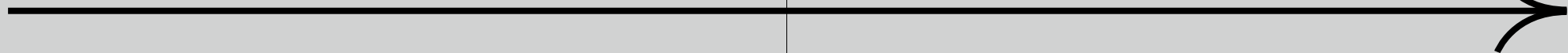
The project is hosted by TWGHs Ho Yuk Ching Educational Psychology Service Centre, exploring the mental health issue of secondary school students with Theatre-in-Education. Led by our teaching artists, students put themselves into the character and play the protagonist's friends, providing help to the distressed protagonist. The project encourages students to care for each other in a lively way.

肯定價值



Understanding Our Values

當生命中遇上身份改變時，我們很容易忘記自己本來的目標和方向，只重視他人的看法與期望，甚至失去焦點，感到焦慮。透過戲劇，我們希望為每位學員建立自信心，幫助他們重塑自我價值，繼續勇敢追夢。



When we encounter identity changes in life, we sometimes care too much about others and lose our focus. Through theatre, we want to enable students to build confidence, reshape personal values and pursue their dreams.





往日，很多人為了養活一家大小而勞碌碌碌半生，退休後才發現年輕時沒有好好建立屬於自己的興趣，以致不用工作後，生活完全失去重心。我們希望透過禧戲劇場，為退休人士打造人生第二個舞台，讓他們重拾自我價值，轉換環境後依舊發光發亮。

計劃得到利駿行慈善基金贊助演出場地費用，今年度與香港亞洲歸主協會維港灣長者會所「世藝劇社」及香港耆康老人福利會「雋藝劇社」分別製作《一房二床三家人》及《落花，流水》，由學員親自演繹由自身經歷改編而成的故事，於舞台與觀眾訴說照顧者與被照顧者之間的矛盾。

After retirement, many elderly realise that they were too busy to develop hobbies when they were young. We want to give them a stage with The Golden Aged Theatre, enabling them to adjust to the change and continue to share with their talents.

LCH Charitable Foundation has supported our venue expenses, and this year we work with Asian Outreach Hong Kong Ltd Island Harbourview Elderly Club and Hong Kong Society for the Aged. Through performing stories written based on their lives, *One Room, Two Beds, Three Families* and *Evening Flowers* tell the conflicts between carer and person receiving care.

聆聽銀髮族心聲

Listening to Silver-Haired Group

禧戲劇場

The Golden Aged Theatre

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Venue Sponsor

 利駿行慈善基金
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ASIAN OUTREACH HONG KONG LTD.
維港灣長者會所
Island Harbourview Elderly Club

記錄歷史

Recording Histories

常說「家有一老，如有一寶」，上一輩大多數都經歷過艱苦的歲月，人生閱歷比年輕一代豐富。我們希望透過口述歷史戲劇，記錄長者寶貴的經驗，以戲劇形式呈現予觀眾，向年輕人分享不同時代所匯集的生活智慧。



As we grow older, we grow wiser. Elderly possess valuable knowledge and experience. We gather these precious experiences and present to the audience through oral history theatre, sharing these pearls of wisdom acquired in different eras with young people.



記錄香港舊情懷

Recording Hong Kong Memories

社區口述歷史戲劇計劃

Community Oral History Theatre Project

歷史反映過往發生的重大事件，給予我們啟示，行當走的路；口述歷史則能以歷史見證者的角度，記錄大眾的生活經驗和情感，為歷史事件作補充。中英導師於課堂中蒐集長者的寶貴故事後，匯集整合成劇本，再由長者粉墨登場，親身在舞台上訴說自己的難忘回憶。

中英自 2009 年起與康樂及文化事務署合作舉辦社區口述歷史戲劇計劃，至今已在本港多區進行相關計劃。本年度現正在西貢區及九龍城區推行，希望藉由長者的演出，加深年輕一輩對上一輩的了解，和對社區變遷的認識，從而反思自己的生活。

While history tells significant events in the past, oral history preserves everyday life and thoughts of people, showing new facets of history. Chung Ying tutors gather elderly's stories in classes and write them into plays. Elderly perform the play that created with their words, telling their memories on stage.

Since 2009, we have been hosting Community Oral History Theatre Project with Leisure and Cultural Services Department in many communities in Hong Kong, and this year we work with communities in Sai Kung and Kowloon City. With the performance, we hope young people understand better about the elderly and communities, and reflect on their own lives.



以生命影響生命

Benefit through Life on Life Interaction

賽馬會「獅子山傳耆」 口述歷史戲劇計劃

Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme

捐助機構
Funded by



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust
同心 同步 同進 RIDING HIGH TOGETHER

計劃踏入第三個年頭，長者在社區巡迴演出的舞台上使出渾身解數，演繹一幕幕感動人心的真實故事。無論是歷史洪流下的離別經歷，或是大時代下敬業樂業的精神，甚至是移民又回流的一段段心路歷程，長者誠懇真摯的演出都讓台下觀眾留下深刻回憶，讚不絕口。

賽馬會「獅子山傳耆」口述歷史戲劇計劃由香港賽馬會慈善信託基金捐助，計劃為期三年，受惠人數超過 45,000 人，其中包括來自八區的 240 位長者學員。來年，中英十分榮幸可獲香港賽馬會慈善信託基金再度贊助三年計劃，把口述歷史戲劇感動延伸至全港各區。

As the project enters its third year, elderly have shown their talents at community tours, performing moving stories based on their own experience. Be it separation in troubled times, dedication to work, or returning home after emigrating, they have given a genuine and unforgettable performance that touched the audience's heart.

Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme is supported by The Hong Kong Jockey Club Charities Trust. The three-year project has involved more than 45,000 people, including 240 older people from eight districts. In the coming year, we are very grateful for The Hong Kong Jockey Club Charities Trust for extending their support for three more years, sharing the enjoyment of oral history theatre to more audience in Hong Kong.

疫情 +

抗疫期間，跨區總結演出《街頭巷尾》長者演員努力學習網上軟件，進行網上排練及圍讀。縱使演出最後因應疫情無奈取消，中英仍然為他們感到驕傲。

During the pandemic, the elderly actors of our finale performance *Street and Alley* used online software to rehearse through the internet. Though the performance was cancelled in the end, Chung Ying is very proud of their achievement.

逆境自強

Staying Strong In Hard Times



過去一年，縱然遇上重重難關，多個課程及演出因而延期或取消，我們卻不忘初心，繼續探索戲劇教育的不同形式和可能性。我們相信休息片刻才能走更遠的路，期待疫情退卻的一天，我們再一同聚首劇場，聆聽一眾學員的故事。

In the past year, we have been exploring possibilities of theatre education despite we had to cancel and reschedule our performances and courses. The struggle we are in today is developing the strength we need for the future. We are looking forward to meeting people from communities in the theatre again soon.



新冠肺炎令社區活動霎時停擺，中英多個戲劇課程亦因而暫時停止。眼看復課日子遙遙無期，我們隨即在社交平台推出「『疫』流而上·戲劇無間」免費網上節目，為大眾帶來有趣而有教育意義的在家戲劇活動，陪伴大家以樂觀的心態對抗「疫」境。中英一直尋求不同的方法發揮戲劇教育的力量，但願在此艱難的時期，能以藝術慰藉大家的心靈。

「『疫』流而上·戲劇無間」由多個節目組成，包括「SMILE™ 導師與你講故事」、「時代的抗逆」和「眾樂樂亦可獨樂樂」等，短片題材有動有靜，適合大小朋友一同觀看。

Coronavirus disease has brought community activities to a halt. As we cancel our theatre workshops, we present an inspiring and educational theatre programme with our Online Drama Education Programme: *Sail Against the Virus*. We always look for ways to engage people with theatre, and during this difficult time, we want to cheer you up with art.

Online Drama Education Programme: *Sail Against the Virus* offers a variety of programmes, including *SMILE™ Story Time*, *Overcoming Obstacles of Our Time* and *Happy Workout*. Whether you are active or reflective, there are plenty of videos for you and your family to watch together.

以藝術共抗逆境

Overcoming Obstacles with Art

「疫」流而上·戲劇無間

Online Drama Education Programme: *Sail Against the Virus*

以戲劇影響生命

Act To Give

中英劇團衷心感謝以下機構及人士在過去一年的支持

Chung Ying Theatre Company sincerely thanks the following organisations and individuals for their support in the previous year

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Ms Ling Shiu On Annie

在過去一年，我們持續為長者、婦女、學生、精神病康復者等社區人士籌辦戲劇教育及外展項目，讓戲劇的影響力，得以浸潤生命。如果您也支持我們的工作，歡迎直接捐款或參與義工，讓各項目得以持續，影響社會上更多的人士。

In the past year, we continue to work with communities like elderly, women, students and people in recovery of mental illness, enabling them to enrich their lives through theatre. Volunteers and donors play a vital role in our work; we need your help to continue our projects and inspire more individuals.

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Reading Dreams

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董事局成員 Board of Directors

主席	Chairman	程張迎先生	Mr Ching Cheung Ying, MH
副主席	Vice-Chairman	司徒秀薇博士	Dr Szeto Sau May
司庫	Treasurer	關月樺女士	Ms Kwan Yuet Wah, Karina
秘書	Secretary	李令喬女士	Ms Lee Jacqueline Ling Kiu
成員	Member	鄺錦川先生	Mr Kwong Kam Chuen
		李志明先生	Mr Lee Chi Ming, Leo
		潘啟迪先生	Mr Poon Kai Tik
		曾家輝先生	Mr Tsang Ka Fai, Walter

董事局顧問 Advisor

陳鈞潤先生	Mr Chan Kwan Yun, Rupert, MH, FRSA
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徐尉玲博士 Dr Tsui Wai Ling, Carlye, BBS, MBE, JP

劇團成員 Company Staff

藝術總監	Artistic Director	張可堅	Cheung Ho Kin, Dominic
總經理	General Manager	麥蓓蒂	Mak Piu Tai, Betty
助理藝術總監	Assistant Artistic Director	盧智榮	Lo Chi Sun, Edmond

駐團導演 Resident Director

鄧灝威 Tang Ho Wai

演員 Actors / Actresses

陳琳欣	Chan Lam Yan, Belinda
蔡蕙琪	Choi Wai Ki, Kay
朱勇	Chu Yung
劉仲軒	Lau Chung Hin
梁仲恆	Leung Chung Hang
廖國堯	Liu Kwok Yiu
劉雨寧	Liu Yuning, Nicole
白清瑩	Pak Ching Ying
蘇振維	So Chun Wai, Ray
袁浩揚	Yuen Ho Yeung
阮瀚祥	Yuen Hon Cheung, Sunday

2019/20 年度行政人員全年總薪酬分析

Annual total remuneration of individual administrative staff for 2019/20	人數 No. of Staff
HK\$1,000,001 - HK\$2,500,000	1
HK\$700,001 - HK\$1,000,000	1
HK\$400,000 - HK\$700,000	4
HK\$400,000 or below	13

技術及舞台管理部 Technical and Stage Management Department

副製作監督	Assistant Production Manager	許肇麟	Hui Siu Lun, Boolu
舞台監督	Stage Manager	黃子晉	Wong Tsz Chun, Zac
執行舞台監督	Deputy Stage Manager	葉智欣	Ip Chi Yan, Agatha
		梁芷凝	Leung Tsz Ying, Giann
		麥頌筠	Mak Chung Kwan, Miyuki
		黃祖耀	Wong Cho Yiu, Joe
		譚家榮	Tam Ka Wing
		陳凱琳	Chan Hoi Lam
		陳名揚	Chan Ming Yeung, Melvyn
		鄭梓榮	Cheng Tsz Wing, Sammy
		朱家維	Chu Ka Wai
		黃愷儀	Wong Hoi Yee, Jane
		黎樂欣	Lai Lok Yan, Zora
		朱桂玲	Chu Kwai Ling
道具主管	Prop Master		
影音主管	Audio-Visual Master		
助理舞台監督	Assistant Stage Manager		
服裝主任	Wardrobe Supervisor		
服裝助理	Wardrobe Assistant		

節目及傳訊部 Programme and Communications Department

節目及傳訊經理	Programme and Communications Manager	李淑君	Lee Shuk Kwan, Christy
高級節目及傳訊主任	Senior Programme and Communications Officer	趙蔚霖	Chiu Wai Lam, Crystal
		何翠盈	Ho Chui Ying, Karen
		麥曉彤	Mak Hiu Tung, Scarlett
節目及傳訊主任	Programme and Communications Officer	葉嘉琪	Ip Ka Ki, Maggie
助理節目及傳訊主任	Assistant Programme and Communications Officer	李嘉雯	Lee Ka Man, Karman
		鄧藹玲	Tang Oi Ling, Tiffany

教育及外展部 Education and Outreach Department

教育及外展經理	Education and Outreach Manager	江倩瑩	Kong Sin Ying, Kitty
高級教育及外展主任	Senior Education and Outreach Officer	楊韻豫	Young Wan Yu, Whitney
教育及外展主任	Education and Outreach Officer	陳巧欣	Chan How Yan, Bonnie
		鄒培鈞	Chow Pui Kwan, Alastor
		朱穎欣	Chu Wing Yan, Wendy
		湯家晞	Tong Ka Hei, Hebe
		秦穎彤	Chun Wing Tung, Kammi
		孫敏希	Suen Man Hei, Zoe
		葉狄恒	Yip Tik Hang
		黃振輝	Wong Chun Fai
		邱瑞雯	Yau Shui Man, Sharon
		葉君博	Ip Kwan Bok, Michael
		蕭俊傑	Siu Chun Kit, Isaac
		何悅欣	Ho Yuet Yan, Yentl
教育及外展主任 (推廣)	Education and Outreach Officer (Marketing)		
助理教育及外展主任	Assistant Education and Outreach Officer		
藝術行政見習員	Arts Administrator Trainee		
首席駐團戲劇導師	Chief Resident Teaching Artist		
高級駐團戲劇導師	Senior Resident Teaching Artist		
駐團戲劇導師	Resident Teaching Artist		
戲劇導師	Teaching Artist		

文獻部 Archives Department

文獻主任	Archivist	陸詩恩	Luk, Cynthia Seanne
藝術行政見習員	Arts Administrator Trainee	雷敏焉	Lui, Tabia Calligenia

行政部 Administration Department

行政經理	Administration Manager	李婉君	Lee Yuen Kwan, June
副行政經理	Assistant Administration Manager	梁倩瑜	Leung Shin Yee, Crystal

會計部 Accounting Department

會計經理	Accounting Manager	潘綺慧	Poon Yee Wai, Yvonne
會計主任	Accounting Officer	李婉梅	Lee Yuen Mui, Myra

附錄

Appendix

季內製作及活動一覽

Summary of Productions and Activities

主舞台 Main Stage / 黑盒劇場 Black Box Theatre / 其他劇場製作 Other Stage Production

主舞台製作 Main Stage Productions

日期 / 場地 Dates/Venues	劇目 / 場數 Drama Productions/ No. of Performances	編劇 / 導演 Playwrights/ Directors	觀眾人數 No. of Audiences
16-25/8/2019 香港大會堂劇院 Theatre, Hong Kong City Hall	《羅生門》(重演) <i>Rashomon (Re-run)</i> 10	Fay Kanin & Michael Kanin 黃龍斌 Tony Wong	3,582
12-27/10/2019 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《人生原是一首辛歌》 <i>All My Life I Shall Remember</i> 10	司徒偉健 Szeto Wai Kin 張可堅 Dominic Cheung	4,004
18, 25/10/2019 2:30pm 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《人生原是一首辛歌》學生專場 <i>All My Life I Shall Remember</i> Student Performances 2	司徒偉健 Szeto Wai Kin 張可堅 Dominic Cheung	1,484
4-12/1/2020 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《初見》 <i>Pride and Prejudice</i> 7	陳鈞潤 Rupert Chan 薛卓朗 Ceri Sherlock	3,683
9/1/2020 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《初見》學生專場 <i>Pride and Prejudice</i> Student Performance 1	陳鈞潤 Rupert Chan 薛卓朗 Ceri Sherlock	655
20/3/2020	《大偽術爸》(網上直播) <i>Pa Pa Magician</i> Online Screening 1	龍文康 Loong Man Hong 盧智榮 Edmond Lo	14,288

黑盒劇場製作 Black Box Theatre Production

日期 / 場地 Dates / Venues	劇目 / 場數 Drama Productions/ No. of Performances	編劇 / 導演 Playwrights/ Directors	觀眾人數 No. of Audiences
31/5 - 2/6/2020 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	《完全變態》 <i>Metro-morphosis</i> 4	集體創作 Collective Creation	415

講座 Performance Talks / 分享會 Sharing Sessions / 導賞活動 Appreciation Activities

日期 Dates	活動數目 No. of Activities	活動內容 Details of Activities	觀眾或參加人數 No. of Audiences or Participants
4/4/2019	1	中英劇團四十周年 「零與無限大」展覽開幕禮 Chung Ying Theatre Company's 40 th Anniversary Exhibition "Zero to Infinity" Opening Ceremony	200
4-13/4/2019	10	中英劇團四十周年「零與無限大」展覽 Chung Ying Theatre Company's 40 th Anniversary Exhibition "Zero to Infinity"	1,000
11/4/2019	1	香港中文大學文化管理課程分享會 The Chinese University of Hong Kong Sharing session for Programme in Cultural Management	20
12-13/4/2019	4	中英劇團四十周年「零與無限大」展覽導賞團 Chung Ying Theatre Company's 40 th Anniversary Exhibition "Zero to Infinity" Guided Tour	20
31/5-1/6/2019	3	《完全變態》演後座談會 <i>Metro-morphosis</i> Post-Performance Sharing Session	205
31/5-1/6/2020	4	《完全變態》生命題詞語互動分享 <i>Metro-morphosis</i> Front-of house Sharing Session	119
17/8/2019	1	《羅生門》(重演) 演後座談會 <i>Rashomon (Re-run)</i> Post-Performance Sharing Session	33
18, 24/8/2019	2	《羅生門》(重演) 後台導賞活動 <i>Rashomon (Re-run)</i> Backstage Tour	60
12-27/10/2019	10	《人生原是一首辛歌》前奏歌曲點唱站 <i>All My Life I Shall Remember</i> Song Dedication Station	200
18, 19, 26, 27/10/2019	4	《人生原是一首辛歌》後台導賞活動 <i>All My Life I Shall Remember</i> Backstage Tour	139
26/10/2019	1	《人生原是一首辛歌》演後座談會 <i>All My Life I Shall Remember</i> Post-Performance Sharing Session	16
7, 12/12/2019	2	「初見跑馬地 — 從建築看香港今昔」分享會 <i>Pride and Prejudice</i> Pre-Show Sharing Introduction on Architecture in Hong Kong	50
14/12/2019	1	《初見》長衫書籤工作坊 <i>Pride and Prejudice</i> Bookmarks Workshop	5
4/1/2020	1	《初見》長衫體驗活動 <i>Pride and Prejudice</i> Cheongsam Experience	9
4/1/2020	1	《初見》長衫拍照活動 <i>Pride and Prejudice</i> Cheongsam Photoshoot Event	30

日期 Dates	活動數目 No. of Activities	活動內容 Details of Activities	觀眾或參加人數 No. of Audiences or Participants
4-12/1/2020	8	陳鈞潤紀念展覽及留言版 In loving memory of Mr Rupert Chan Exhibition	3,600
4-12/1/2020	1	陳鈞潤紀念特刊 In loving memory of Mr Rupert Chan Memorial ebook	230
11/1/2020	1	《初見》後台導賞活動 <i>Pride and Prejudice</i> Backstage Tour	60
	56		5,996

外訪文化交流及其他活動 Outbound Cultural Exchange and Other Activities

日期 / 場地 Dates / Venues	活動數目 No. of Activities	活動內容 Details of Activities	觀眾或參加人數 No. of Audiences or Participants
19-20/10/2019 上海話劇藝術中心 Shanghai Dramatic Arts Centre	3	《福爾摩斯之華生暴走大狗查》(上海) 以身體創造角色工作坊 <i>Ken Ludwig's Baskerville:</i> <i>A Sherlock Holmes Mystery (Shanghai)</i> Acting workshop	68
22-23/11/2019 上海話劇藝術中心藝術劇院 Arts Theatre, Shanghai Dramatic Arts Centre	2	《福爾摩斯之華生暴走大狗查》(上海) <i>Ken Ludwig's Baskerville:</i> <i>A Sherlock Holmes Mystery (Shanghai)</i>	1,004
22-23/11/2019 上海話劇藝術中心 Shanghai Dramatic Arts Centre	2	《福爾摩斯之華生暴走大狗查》(上海) 簽名會 <i>Ken Ludwig's Baskerville:</i> <i>A Sherlock Holmes Mystery (Shanghai)</i> Autograph Session	150
23/11/2019 上海話劇藝術中心 Shanghai Dramatic Arts Centre	1	《福爾摩斯之華生暴走大狗查》(上海) 演後座談會 <i>Ken Ludwig's Baskerville:</i> <i>A Sherlock Holmes Mystery (Shanghai)</i> Post-Performance Sharing Session	110
5-12/1/2020 澳門文化中心小劇院 Small Auditorium, Macao Cultural Centre	2	粵港澳戲劇交流計劃 《留守太平間》(澳門) Cultural Exchange Scheme in Guangdong, Hong Kong and Macao <i>Alive in the Mortuary (Macao)</i>	774

賽馬會「獅子山傳耆」口述歷史戲劇計劃 Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme

計劃日期 / 活動內容 Implementation Dates/ Details of Activities	活動節數 / 場數 No. of Activities/ Performances	觀眾或參加人數 No. of Audiences or Participants
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戲劇課程 / 工作坊 Drama Courses / Workshops

5/2017-5/2020 口述歷史戲劇工作坊 Oral History Drama Training Programme	331	258
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計劃日期 / 活動內容 Implementation Dates/ Details of Activities	活動節數 / 場數 No. of Activities/ Performances	觀眾或參加人數 No. of Audiences or Participants
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黑盒劇場 / 社區 / 其他演出 Black Box Theatre / Community / Other Performances

30/11-1/12/2019 社區演出 紅磡區《後來留下了甚麼》 Community Performance Hung Hom District <i>What Remains</i>	3	327
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13-15/12/2019 社區演出 沙田區《我們的摩登時代》 Community Performance Shatin District <i>Our Modern Decades</i>	4	283
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20-22/12/2019 社區演出 觀塘區《同舟人》 Community Performance Kwun Tong District <i>Together</i>	3	226
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20-22/12/2019 社區演出 深水埗區《逆風行》 Community Performance Sham Shui Po District <i>Beyond the Fate</i>	3	210
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18-19/1/2020 社區演出 大嶼山區《獅子山外》 Community Performance Lantau District <i>Beyond the Mountain</i>	4	721
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Muse Up! 青少年音樂劇團 Muse Up! Youth Musical Theatre Troupe

計劃日期 / 活動內容 Implementation Dates/ Details of Activities	活動節數 / 場數 No. of Activities/ Performances	觀眾或參加人數 No. of Audiences or Participants
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戲劇課程 / 工作坊 Drama Courses / Workshops

10/2017-8/2019 Muse Up! (元朗·天水圍) Muse Up! (Yuen Long·Tin Shui Wai)	31	40
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10/2017-8/2019 Muse Up! (東涌) Muse Up! (Tung Chung)	34	13
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劇場演出 Theatre Performances

14-15/8/2019 原創音樂劇《買·棄·回》 <i>Buy Bye Land</i>	3	1,256
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Muse Up! 青少年音樂劇團 Muse Up! Youth Musical Theatre Troupe

計劃日期 / 活動內容 Implementation Dates/ Details of Activities	活動節數 / 場數 No. of Activities/ Performances	觀眾或參加人數 No. of Audiences or Participants
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錄像放映 / 參觀 / 其他 Video Screening/ Theatre Visits/ Others

4-7/2019 戲劇欣賞日 Drama Appreciation	4	82
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11/8/2019 家長環保工作坊 Parent Workshop on Environmental Friendly Living	1	46
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2,9/8/2019 錄音活動 Studio Recording	2	38
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19/11/2019 慶功宴 Post-Performance Celebration	1	57
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11-12/2019 遴選日 Audition	2	46
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社區口述歷史戲劇計劃——西貢區 Community Oral History Theatre Project - Sai Kung District

合辦機構 Co-organised with
康樂及文化事務署、香港明愛、鄰舍輔導會
Leisure and Cultural Services Department,
Caritas Hong Kong and The Neighbourhood Advice-Action Council

計劃日期 / 活動內容 Implementation Dates/ Details of Activities	活動節數 / 場數 No. of Activities/ Performances	觀眾或參加人數 No. of Audiences or Participants
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戲劇課程 / 工作坊 Drama Courses / Workshops

10/2018-8/2020 口述歷史戲劇工作坊 Oral History Drama Training Programme	54	16
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黑盒劇場 / 社區 / 其他演出 Black Box Theatre / Community / Other Performances

15/1/2020 社區演出 《故我在西貢》 Community Performance: <i>Sai Kung, Therefore I Live</i>	1	108
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精神健康教育劇場 School Touring Performance for Mental Health Education

委約製作 Commissioned by
東華三院何玉清教育心理服務中心
TWGHs Ho Yuk Ching Educational Psychology Service Centre

計劃日期 / 活動內容 Implementation Dates/ Details of Activities	活動節數 / 場數 No. of Activities/ Performances	觀眾或參加人數 No. of Audiences or Participants
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黑盒劇場 / 社區 / 其他演出 Black Box Theatre / Community / Other Performances

9-11/2019 《機械心》 <i>The Mechanical Heart</i>	28	3,648
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明愛全樂軒「思健藝飛翔計劃」進深戲劇課程 Caritas Wellness Link Advanced Drama Training Programme

計劃日期 / 活動內容 Implementation Dates/ Details of Activities	活動節數 / 場數 No. of Activities/ Performances	觀眾或參加人數 No. of Audiences or Participants
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戲劇課程 / 工作坊 Drama Courses / Workshops

11/2017-9/2019 進深戲劇課程 Advanced Drama Training Programme	24	14
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劇場演出 Theatre Performances

19/9/2019 《生命調色碟》 <i>Palette of Life</i>	2	128
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「藝·遊·劇·讀」文學導讀及跨媒介戲劇實踐計劃
A Journey through Drama and Literature Guided Reading of
Literature and Multi-media Drama Production in Practice Project

主辦機構 Presented by
康樂及文化事務署
Leisure and Cultural Services Department

計劃日期 / 活動內容 Implementation Dates/ Details of Activities	活動節數 / 場數 No. of Activities/ Performances	觀眾或參加人數 No. of Audiences or Participants
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戲劇課程 / 工作坊 Drama Courses / Workshops

10/2018-7/2019 戲劇課程 Drama Courses	64	193
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其他演出 Other Performances

6-7/2019 校內演出 In-school Performances	8	3,140
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禧戲劇場
The Golden Aged Theatre

計劃日期 / 活動內容 Implementation Dates/ Details of Activities	活動節數 / 場數 No. of Activities/ Performances	觀眾或參加人數 No. of Audiences or Participants
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戲劇課程 / 工作坊 Drama Courses / Workshops

4/2019-3/2020 香港耆康老人福利會 戲劇課程 The Hong Kong Society for the Aged Drama Courses	65	25
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9/2019-3/2020 香港亞洲歸主協會維港灣長者會所 戲劇課程 AOHK Island Harbourview Elderly Club Drama Courses	23	20
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劇場演出 Theatre Performances

27-28/4/2019 《禧戲劇場 2019》 The Golden Aged Theatre 2019	4	535
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計劃日期 / 活動內容 Implementation Dates/ Details of Activities	活動節數 / 場數 No. of Activities/ Performances	觀眾或參加人數 No. of Audiences or Participants
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其他演出 Other Performances

7-11/2019 香港亞洲歸主協會維港灣長者會所 社區巡迴演出《一房二床三家人》 AOHK Island Harbourview Elderly Club Community Touring Performance: One Room, Two beds, Three Families	2	150
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14/1/2020 香港耆康老人福利會 社區巡迴演出《落花·流水》 The Hong Kong Society for the Aged Community Touring Performance: Evening Flowers	2	416
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SMILE™ 中英兒童戲劇課程
SMILE™ Chung Ying Kids Drama Course

計劃日期 / 活動內容 Implementation Dates/ Details of Activities	活動節數 / 場數 No. of Activities/ Performances	觀眾或參加人數 No. of Audiences or Participants
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戲劇課程 / 工作坊 Drama Courses / Workshops

4/2019-3/2020 戲劇課程 Drama Courses	566	1,049
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其他演出 Other Performances

5/2019-3/2020 課程展演 Class Performance	42	1,595
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劇場演出 Theatre Performances

1-4/8/2019 中英 SMILE™ SUPERSHOW 2019 Chung Ying SMILE™ SUPERSHOW 2019	4	529
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9/2019 中英 SMILE™ Party 2019 Chung Ying SMILE™ Party 2019	5	165
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錄像放映 / 參觀 / 其他 Video Screening/ Theatre Visits/ Others

18/5/2019 Talk with SMILE™ 家長講座 Talk with SMILE™ Parents Seminar	1	72
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SMILE™+ 中英青少年劇團
SMILE™+ Chung Ying Youth Drama Troupe

計劃日期 / 活動內容 Implementation Dates/ Details of Activities	活動節數 / 場數 No. of Activities/ Performances	觀眾或參加人數 No. of Audiences or Participants
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戲劇課程 / 工作坊 Drama Courses / Workshops

4/2019-3/2020 戲劇課程 Drama Courses	78	124
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劇場演出 Theatre Performances

10-11/8/2019 中英 SMILE™ SUPERSHOW 2019 – 中英青少年劇團 2019 結業演出 Chung Ying SMILE™ SUPERSHOW 2019 - Chung Ying Youth Drama Troupe 2019 Year End Performance	2	252
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長者戲劇訓練課程
Drama Training for Oral History Theatre

主辦機構 Presented by
鄰舍輔導會屯門區綜合康齡服務中心
The Neighbourhood Advice-Action Council Tuen Mun District
Integrated Services Centre for the Elderly

計劃日期 / 活動內容 Implementation Dates/ Details of Activities	活動節數 / 場數 No. of Activities/ Performances	觀眾或參加人數 No. of Audiences or Participants
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戲劇課程 / 工作坊 Drama Courses / Workshops

3-4/2019 戲劇課程 Drama Courses	4	25
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其他演出 Other Performances

27/4/2019 社區演出《屯門之窗》 Community Performance: <i>Windows of Tuen Mun</i>	1	150
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150 週年校慶音樂劇
150th Anniversary Musical

主辦機構 Presented by
嘉諾撒聖方濟各學校 St. Francis Canossian School

計劃日期 / 活動內容 Implementation Dates/ Details of Activities	活動節數 / 場數 No. of Activities/ Performances	觀眾或參加人數 No. of Audiences or Participants
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戲劇課程 / 工作坊 Drama Courses / Workshops

12/2018-7/2019 戲劇課程 Drama Courses	30	28
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劇場演出 Theatre Performances

10-11/7/2019 《來自遠方的種子》 <i>The Canossian Angel-Mother Lucia Cupis</i> <i>The Seed that Comes from Afar</i>	2	1,400
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150 週年校慶音樂劇
150th Anniversary Musical

主辦機構 Presented by
嘉諾撒聖方濟各書院 St. Francis Canossian College

戲劇課程 / 工作坊 Drama Courses / Workshops

1-9/2019 戲劇課程 Drama Courses	62	30
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劇場演出 Theatre Performances

31/10/2019 《守護天使》 <i>Our Guardian Angel</i>	2	644
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其他計劃
Other Projects

計劃日期 / 活動內容 Implementation Dates/ Details of Activities	活動節數 / 場數 No. of Activities/ Performances	觀眾或參加人數 No. of Audiences or Participants
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戲劇課程 / 工作坊 Drama Courses / Workshops

10/2019-6/2020 「玩創童話」戲劇創作實踐計劃 Retelling Fairy Tales for Drama Creation Project	43	144
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9/2019 – 7/2020 天水圍小天使兒童合唱團 TSW Little Angels Children's Choir	65	52
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4/2019-3/2020 中小學及幼稚園戲劇課程 Drama Course for Primary, Secondary Schools and Kindergartens	281	1,685
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計劃日期 / 活動內容 Implementation Dates/ Details of Activities	活動節數 / 場數 No. of Activities/ Performances	觀眾或參加人數 No. of Audiences or Participants
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戲劇課程 / 工作坊 Drama Courses / Workshops

4/2019-3/2020 社福機構及非牟利機構 戲劇課程 Drama Course for Voluntary Agencies and Non-profit Organisations	34	83
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9-10/2019 香港公共圖書館 「故事大使計劃」2019 Hong Kong Public Libraries Training on Storytelling 2019	6	51
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10/2019-3/2020 鄰舍輔導會 口述歷史劇戲劇訓練 The Neighbourhood Advice-Action Council Drama Training for Oral History Theatre	4	25
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講座 / 分享會 / 導賞活動 Performance Talks / Sharing Sessions / Appreciation Activities

11/2019 《人生原是一首辛歌》 學校工作坊 <i>All My Life I Shall Remember</i> Post-Performance Workshop	1	171
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12/2019 香港教育劇場論壇合辦 中英劇團 X TEFO 「口述歷史的口述歷史」講座 Co-organised with Hong Kong Drama / Theatre and Education Forum Chung Ying X TEFO Seminar on Oral History Theatre	1	36
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錄像放映 / 參觀 / 其他 Video Screening / Theatre Visits / Others

2-5/2020 「疫」流而上·戲劇無間 網上節目 Online Drama Education Programme: Sail Against the Virus	11	46,466
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3/2020 天水圍小天使兒童合唱團 網上教材 TSW Little Angels Children's Choir Online Teaching Kit	3	24
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創作及演出人員一覽

Creative and Acting Team Lists

主舞台 Main Stage / 黑盒劇場 Black Box Theatre / 其他劇場製作 Other Stage Productions / 外訪交流演出 Outbound Exchange Performances

《羅生門》(重演) Rashomon (Re-run)

創作人員 Creative Team

原著 Original	芥川龍之介 Ryūnosuke Akutagawa
改編 Adaptation	Fay Kanin and Michael Kanin
翻譯 Translator	張可堅 Dominic Cheung
導演 Director	黃龍斌 Tony Wong*
形體設計 Choreographer	林偉源 Allen Lam
佈景設計 Set Designer	阮漢威 Yuen Hon Wai
服裝設計 Costume Designer	何裕欣 Fanny Ho
燈光設計 Lighting Designer	陳焯華 Billy Chan
作曲及音響設計 Composer & Sound Designer	李寶瑜 Labroe Lee
執行音響設計 Deputy Sound Designer	溫新康 Wan San Hong

演員 Actor / Actress

盧智樂 Edmond Lo	飾 as	強盜 多襄丸/群眾
梁仲恆 Leung Chung Hang	飾 as	丈夫 金澤武弘/群眾
白清瑩 Pak Ching Ying	飾 as	妻子 真砂/群眾
蘇育輝 Ben So	飾 as	樵夫/群眾
袁浩揚 Yuen Ho Yeung	飾 as	大師/群眾
朱 勇 Chu Yung	飾 as	小偷/群眾
劉雨寧 Nicole Liu	飾 as	老婦人/群眾
陳琳欣 Belinda Chan	飾 as	巫婆/群眾
李肇桐 Li Siu Tung	飾 as	群眾
李瀚天 Li Hon Tin*	飾 as	群眾
林焯婷 Lam Wai Ting*	飾 as	群眾
張俊文 Cheung Chun Man*	飾 as	群眾
梁錕堯 Leung Kwan Yiu*	飾 as	群眾
廖小善 Liu Siu Sin*	飾 as	群眾
廖嘉曦 Alvina Liu*	飾 as	群眾
蔣欣霞 Cheung Yan Ha*	飾 as	群眾
謝芷筠 Tse Tsz Kwan*	飾 as	群眾
鍾秉澍 Chung Bing Shu*	飾 as	群眾

* 承蒙香港演藝學院允准參與是次製作

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《人生原是一首辛歌》
All My Life I Shall Remember

創作人員 Creative Team

劇本修訂及導演 Script Revision & Director	張可堅 Dominic Cheung
編劇 Playwright	司徒偉健 Szeto Wai Kin
音樂總監 Music Director	陳 鋼 Chen Gang
聯合音樂總監 Co-Music Director	江逸天 Olivier Cong
佈景設計 Set Designer	賴妙芝 Yoki Lai
服裝設計 Costume Designer	黃志強 Edmond Wong
燈光設計 Lighting Designer	陳焯華 Billy Chan
音響設計 Sound Designer	楊我華 Anthony Yeung
錄像設計 Video Designer	陳家濠 Gary Chan
編舞 Choreographer	姚詠芝 Gigi Yiu
戲劇指導 Dramaturg	古天農 Ko Tin Lung
歌唱指導 Singing Coach	謝瑞琮 Lianna Tse

演員 Actor / Actress

陳智燊 Jason Chan	飾 as	陳歌辛
葉 進 Yip Chun	飾 as	丁毅田
陳雋騫 Phoebus Chan	飾 as	陳 鋼
白清瑩 Pak Ching Ying	飾 as	金嬌麗
劉雨寧 Nicole Liu	飾 as	Rose / 同學 / 舞者 / 歌詠隊 / 群眾
陳琳欣 Belinda Chan	飾 as	同學 / 舞者 / 周璇 / 歌詠隊 / 群眾
布偉傑 Brian Burrell	飾 as	梅也 / 詹森
蘇育輝 Ben So	飾 as	金嬌麗父 / 舞者 / 朋友 / 日語翻譯 / 孟波 / 歌詠隊 / 群眾
朱 勇 Chu Yung	飾 as	朋友 / 舞者 / 吳市長 / 夏衍 / 陳蝶衣 / 小馮 / 歌詠隊 / 群眾
李妮珊 Li Ni Shan	飾 as	同學 / 白虹 / 詹森太太 / 黃同志 / 歌詠隊 / 群眾
阮瀚祥 Sunday Yuen	飾 as	朋友 / 松島軍官 / 小丁 / 歌詠隊 / 群眾
袁浩揚 Yuen Ho Yeung	飾 as	吳曉邦 / 吳祖光 / 委員 / 歌詠隊 / 群眾
劉仲軒 Lau Chung Hin	飾 as	朋友 / 舞者 / 朱踐耳 / 委員 / 歌詠隊 / 群眾
蔡蕙琪 Kay Choi	飾 as	同學 / 金嬌麗母 / 龔秋霞 / 舞者 / 歐陽夫人 / 委員 / 歌詠隊 / 群眾
蘇振維 Ray So	飾 as	朋友 / 舞者 / 李士群 / 劉秘書 / 歌詠隊 / 群眾
施 唯 Sze Wei	飾 as	同學 / 舞者 / 呂恩 / 委員 / 歌詠隊 / 群眾
陸嘉琪 Luk Ka Ki	飾 as	同學 / 張媽 / 姚莉 / 白光 / 歌詠隊 / 群眾
阮立基 Yuen Nap Kie	飾 as	日兵 / 同學 / 公安 / 群眾
梁國華 Leung Kwok Wah	飾 as	日兵 / 同學 / 公安 / 群眾
鄭婉芬 Cheng Yuen Fun	飾 as	群眾
王彥皓 Daniel Wong △	飾 as	小陳鋼
王琮皓 Brian Wong △	飾 as	小陳鏗 / 小陳東
陳裕乾 Chan Yu Kin ○	飾 as	小陳鋼
陳安和 Chan On Wo ○	飾 as	小陳鏗 / 小陳東

△ 12, 19, 20, 25/10 場次

○ 13, 18, 26, 27/10 場次

《初見》
Pride & Prejudice

創作人員 Creative Team

原著 Original	珍·奧斯汀 Jane Austen
改編 Adaptation	陳鈞濶 Rupert Chan
導演 Director	薛卓朗 Ceri Sherlock
佈景設計 Set Designer	何存德 Douglas Ho
服裝設計 Costume Designer	譚嘉儀 Mandy Tam
燈光設計 Lighting Designer	黃宇恒 Bert Wong
音響設計 Sound Designer	楊我華 Anthony Yeung
化妝及髮型設計 Makeup & Hair Style Designer	陳明朗 Sunny Chan#
編舞 Choreographer	敏迪貝蒂 Mandy Petty
粵曲指導 Coach on Cantonese Opera	江駿傑 Jason Kong
英語指導 English Dialogue Coach	米高·夏利 Michael Harley
助理導演 Assistant Director	王俊豪 Wong Chun Ho
助理舞台設計 Assistant Set Designer	王健忠 Kevin Wong
服裝設計助理 Assistant to Costume Designer	陳泳霖 Chan Wing Lam

演員 Actor / Actress

陳琳欣 Belinda Chan	飾 as	白家慧
黃慶堯 Ronald Wong	飾 as	江達之
白清瑩 Pak Ching Ying	飾 as	白家珍
劉仲軒 Lau Chung Hin	飾 as	彭尚禮
周偉強 Chow Wai Keung	飾 as	白父
孫惠芳 Suen Wai Fong	飾 as	白母
莫蔣茹 Wendy Mok	飾 as	阿四
覃恩美 Amy Chum	飾 as	余太君
蔡蕙琪 Kay Choi	飾 as	白家怡
文愷霖 Bubbles Man	飾 as	白家寶
袁浩揚 Yuen Ho Yeung	飾 as	高大偉
朱 勇 Chu Yung	飾 as	韋向榮
劉雨寧 Nicole Liu	飾 as	彭尚妍
阮瀚祥 Sunday Yuen	飾 as	管家 / 舞會賓客
陳嘉茵 Karen Chan	飾 as	香港人 / 陸少艾
林芷君 Elly Lam	飾 as	香港人 / 舞會賓客 / 余太君女兒
胡浚浩 Wu Tsun Ho	飾 as	香港人 / 舞會賓客 / 園遊會賓客 / 路人
張家璋 Cindy Cheung	飾 as	香港人 / 舞會賓客 / 園遊會賓客 / 路人
廖國堯 Liu Kwok Yiu	飾 as	香港人 / 舞會賓客 / 園遊會賓客 / 路人
黎京玫 Lai King Maud	飾 as	香港人 / 舞會賓客 / 園遊會賓客 / 路人
黎瑩影 Lai Ying Ying	飾 as	香港人 / 舞會賓客 / 園遊會賓客 / 路人
蘇振維 Ray So	飾 as	香港人 / 舞會賓客 / 園遊會賓客 / 路人
趙汝陽 Chew Yu Yeung*	飾 as	香港人 / 舞會賓客 / 茶樓侍應 / 園遊會侍應
鄧永康 Tang Wing Hong*	飾 as	香港人 / 舞會賓客 / 茶樓侍應 / 園遊會侍應
鄧振炫 Deng Zhenxuan*	飾 as	香港人 / 舞會賓客 / 茶樓侍應 / 園遊會侍應
朱兆壹 Chu Siu Yat	飾 as	周世顯 (4/1 場次)
梁振文 Liang Zhenwen#	飾 as	周世顯 (5, 11/1 場次)
黃可柔 Wong Ho Yau	飾 as	周世顯 (9-10, 12/1 場次)
吳穎霖 Vina Ng	飾 as	長平公主 (11-12/1 場次)
梁非同 Leung Fei Tung#	飾 as	長平公主 (4-5, 9-10/1 場次)

* 承蒙香港演藝學院支持實習計劃及允准參與是次製作

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承蒙香港演藝學院允准參與是次製作

With the kind permission of the Hong Kong Academy for Performing Arts

《大偽術爸》
Pa Pa Magician

創作人員 Creative Team

編劇 Playwright	龍文康 Loong Man Hong
導演 Director	盧智燊 Edmond Lo
佈景設計 Set Designer	王健偉 Jan Wong
服裝設計 Costume Designer	蘇善誼 Ainsley So
燈光設計 Lighting Designer	黃宇恒 Bert Wong
作曲 Composer	賴映彤 Lai Ying Tong
音響設計 Sound Designer	溫新康 Wan San Hong

演員 Actor / Actress

梁仲恆 Leung Chung Hang	飾 as	哥哥
陳琳欣 Belinda Chan	飾 as	小曲
袁浩楊 Yuen Ho Yeung	飾 as	細細佬
朱栢謙 Chu Pak Him	飾 as	爸爸
伍潔茵 Cecilia Ng	飾 as	阿姨
朱 勇 Chu Yung	飾 as	律師
廖國堯 Liu Kwok Yiu	飾 as	棟篤男
白清瑩 Pak Ching Ying	飾 as	記者 / Cora / 被捕魔術師 / 群眾
劉雨寧 Nicole Liu	飾 as	記者 / Lucy / 被捕魔術師 / 群眾
劉仲軒 Lau Chung Hin	飾 as	記者 / 直播公司老闆 / 被捕魔術師 / 群眾
李妮珊 Li Ni Shan	飾 as	記者 / 女主播 / 被捕魔術師 / 群眾
蔡蕙琪 Kay Choi	飾 as	記者 / 莽撞女生 / 被捕魔術師 / 群眾
阮瀚祥 Sunday Yuen	飾 as	記者 / 被捕魔術師 / 群眾
蘇振維 Ray So	飾 as	記者 / 被捕魔術師 / 群眾

《完全變態》
Metro-morphosis

創作人員 Creative Team

編作 / 導演 Devised by / Director	盧智燊 Edmond Lo
編作演員 Devised by	陳琳欣 Belinda Chan
	朱 勇 Chu Yung
	梁仲恆 Leung Chung Hang
	劉雨寧 Nicole Liu
	白清瑩 Pak Ching Ying
	袁浩楊 Yuen Ho Yeung
	曾以德 Joey Tsang
	張瑋師 Cecelia Cheung
	黃宇恒 Bert Wong
	譚家榮 Tam Ka Wing

演員 Actor / Actress

陳琳欣 Belinda Chan
朱 勇 Chu Yung
梁仲恆 Leung Chung Hang
劉雨寧 Nicole Liu
白清瑩 Pak Ching Ying
袁浩楊 Yuen Ho Yeung

《福爾摩斯之華生暴走大狗查》(上海)
Ken Ludwig's Baskerville: A Sherlock Holmes Mystery (Shanghai)

創作人員 Creative Team

原著 Original	柯南·道爾 Conan Doyle
改編 Adaptation	Ken Ludwig
翻譯 Translator	簡婉明 Selina Kan
導演 Director	劉浩翔 Elton Lau*
佈景設計 Set Designer	阮漢威 Yuen Hon Wai
執行佈景設計 Deputy Set Designer	顧美玲 Julia Koo
服裝設計 Costume Designer	蘇善誼 Ainsley So
燈光設計 Lighting Designer	羅文姬 Maggie Law
音樂設計 Sound Designer	譚家榮 Tam Ka Wing
導演助理 Assistant to Director	陳琳欣 Belinda Chan
	白清瑩 Pak Ching Ying

演員 Actor / Actress

周家輝 Chau Ka Fai	飾 as	福爾摩斯
袁浩楊 Yuen Ho Yeung	飾 as	華生
盧智燊 Edmond Lo	飾 as	莫蒂默醫生 / 思克碧亞男爵 / 黑鬍子 / 露茜 / 繆卡 / 西班牙裔櫃台職員 / 火車車長 / 馬車夫 / 巴禮摩 / 積·史特普頓 / 域陀 / 麥堅醫生 / 農夫 / 約翰·法斯塔夫爵士
阮瀚祥 Sunday Yuen	飾 as	查里斯·巴斯克維爾男爵 / 黛絲 / 曉果·巴斯克維爾男爵 / 伯特利烟店老闆 / 亨利·巴斯克維爾男爵 / 韋爾信 / 利思偉探長
劉雨寧 Nicole Liu	飾 as	賀德生太太 / 少女 / 牧羊女 / 霍洛莉亞·托斯卡 / 卡特威 / 德籍女傭 / 嬰兒 / 克里頓太太 / 巴禮摩太太 / 寶兒·史特普頓小姐 / 瑪娜護士 / 雲妮 / 麥嘉寶護士 / 羅拉·里昂

* 承蒙 iStage 允准參與是次製作
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《留守太平間》(澳門)
Alive in the Mortuary (Macao)

創作人員 Creative Team

編劇 Playwright	莊梅岩 Candace Chong
導演 Director	盧智燊 Edmond Lo
佈景及服裝設計 Set & Costume Designer	蘇善誼 Ainsley So
燈光設計 Lighting Designer	羅文姬 Maggie Law
音響設計 Sound Designer	馮璟康 King Kong

演員 Actor / Actress

李俊傑 Jacky Li	飾 as	Jeff
周家輝 Chau Ka Fai	飾 as	李學仁

《禧戲劇場 2019》
The Golden Aged Theatre 2019

創作人員 Creative Team

《一房二床三家人》 *One Room, Two Beds, Three Families*

編劇、導演及戲劇導師
Playwright, Director & Drama Tutor
葉君博 Michael Ip

《落花·流水》 *Evening Flowers*

編劇 Playwright
導演及戲劇導師 Director & Drama Tutor
佈景設計 Set Designer
服裝設計 Costume Designer
燈光設計 Lighting Designer
音響設計 Sound Designer
陳焯雄 Jonathan Chan
黃振輝 Wong Chun Fai
陳寶欣 Suki Chan
張瑋師 Cecelia Cheung
黃靜文 Ivy Wong
李文俊 Neville Li

鄰舍輔導會屯門區綜合康齡服務中心長者戲劇訓練課程社區演出《屯門之窗》
The Neighbourhood Advice-Action Council Tuen Mun District
Integrated Services Centre for the Elderly Drama Training for Oral History Theatre
Community Performance: *Windows of Tuen Mun*

創作人員 Creative Team

編劇、導演及戲劇導師
Playwright, Director & Drama Tutor
劉穎璇 Vince Lau

嘉諾撒聖方濟各學校
150週年校慶音樂劇《來自遠方的種子》
St. Francis Canossian School
150th Anniversary Musical:

The Canossian Angel-Mother Lucia Cupis The Seed that Comes from Afar

創作人員 Creative Team

編劇 Playwright
音樂總監、作曲及現場鋼琴伴奏
Music Director, Composer & Live Pianist
聯合導演 Co-Director
佈景及錄像設計 Set & Video Designer
服裝設計 Costume Designer
燈光設計 Lighting Designer
音響設計 Sound Designer
廖裕修、嘉諾撒聖方濟各學校製作團隊
Gregory Liu, production team of
St. Francis Canossian School
陳雋騫 Phoebus Chan
張可堅 Dominic Cheung
廖裕修 Gregory Liu
李浩賢 Lawrence Lee
溫俊詩 Mable Wun
黃靜文 Ivy Wong
楊我華 Anthony Yeung

Muse Up! 青少年音樂劇團原創音樂劇《買·棄·囤》
Muse Up! Youth Musical Theatre Troupe *Buy Bye Land*

創作人員 Creative Team

編劇、導演及戲劇導師 Playwright, Director & Drama Tutor
作曲及音樂總監 Composer & Music Director
填詞 Lyricist
編舞 Choreographer
聲樂指導 Singing Coach
佈景設計 Set Designer
服裝設計 Costume Designer
燈光設計 Lighting Designer
音響設計 Sound Designer
錄像設計 Video Designer
沙畫 Sand Painter
導演助理 Assistant to Director
何敏儀 Jenus Ho
崔展鴻 Tsui Chin Hung
譚美然 Clare Tam
陳健迅 Seth Chan
關玉瓊 Yuki Kwan
陳寶欣 Suki Chan
蘇善誼 Ainsley So
蕭健邦 Leo Siu
梁寶榮 Leung Po Wing
陳家濠 Gary Chan
趙惠芝 Vera Chiu
吳芷咏 Cherry Ng
黃思銘 Alex Wong
唐子淇 Gloria Tong
編舞助理 Assistant to Choreographer

中英 SMILE™ SUPERSHOW 2019
Chung Ying SMILE™ SUPERSHOW 2019

創作人員 Creative Team

編劇、導演、佈景、服裝及音響設計
Playwright, Director, Set, Costume & Sound Designer
黃振輝 Wong Chun Fai
蕭俊傑 Isaac Siu
葉君博 Michael Ip
賴閃芳 Zoe Lai
蘇欣怡 Yannie So
楊樂平 Alex Yeung
黃翰貞 Wong Hong Ching
黃靜文 Ivy Wong
燈光設計 Lighting Designer

中英 SMILE™ SUPERSHOW 2019 — 中英青少年劇團 2019 結業演出
Chung Ying SMILE™ SUPERSHOW 2019 -
Chung Ying Youth Drama Troupe 2019 Year End Performance

創作人員 Creative Team

編劇、導演及戲劇導師 Playwright, Director & Drama Tutor
服裝設計 Costume Designer
燈光設計 Lighting Designer
音響設計 Sound Designer
邱瑞雯 Sharon Yau
何悅欣 Yentl Ho
姜立如 Candice Keung
黃靜文 Ivy Wong
萬啟曦 Man Kai Hei

東華三院何玉清教育心理服務中心 — 精神健康教育劇場《機械心》
TWGHs Ho Yuk Ching Educational Psychology Service Centre -
School Touring Performance for Mental Health Education: *The Mechanical Heart*

創作人員 Creative Team

聯合編劇 Co-Playwright	葉君博 Michael Ip
聯合編劇及導演 Co-Playwright & Director	蕭俊傑 Isaac Siu
佈景及服裝設計 Set & Costume Designer	胡民輝 Pu Man Fai
音響設計 Sound Designer	梁思樺 Leung Sze Wah

演員 Actor / Actress

黃翰貞 Wong Hon Ching
邢 灝 Christopher Ying
葉興華 Billy Yip
陳膺國 Kelvin Chan

明愛全樂軒「思健藝飛翔計劃」進深戲劇課程《生命調色碟》
Caritas Wellness Link Advanced Drama Training Programme *Palette of Life*

創作人員 Creative Team

編劇、導演及戲劇導師 Playwright, Director & Drama Tutor	葉君博 Michael Ip
佈景及服裝設計 Set & Costume Designer	張瑋師 Cecelia Cheung
燈光設計 Lighting Designer	黃靜文 Ivy Wong
音響設計 Sound Designer	李馬弟 Lee Ma Tai

嘉諾撒聖方濟各書院
150週年校慶音樂劇《守護天使》
St. Francis Canossian College
150th Anniversary Musical: *Our Guardian Angel*

創作人員 Creative Team

聯合編劇 Co-Playwright	鄭國偉 Matthew Cheng
聯合編劇及導演 Co-Playwright & Director	何敏儀 Jenus Ho
作曲、音樂總監及音響設計 Composer, Music Director & Sound Designer	Frankie Ho
填詞 Lyricist	張滿源 Kenneth Cheung
編舞 Choreographer	易 峯 Nikki Ng
歌唱指導 Singing Coach	林伶慧 Cherry Lam
佈景設計 Set Designer	王梓駿 Isaac Wong
服裝設計 Costume Designer	Ying Cheung
燈光設計 Lighting Designer	梁勁岐 Kinphen Leung

賽馬會「獅子山傳耆」口述歷史戲劇計劃社區演出
Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme
Community Performance

紅磡區《後來留下了甚麼》Hung Hom District *What Remains*

創作人員 Creative Team

編劇、導演及戲劇導師 Playwright, Director & Drama Tutor	邱瑞雯 Sharon Yau
佈景設計 Set Designer	黃巧妍 Wong Hau In
服裝設計 Costume Designer	張瑋師 Cecelia Cheung
燈光設計 Lighting Designer	黃靜文 Ivy Wong
音響設計 Sound Designer	楊我華 Anthony Yeung
客席演員 Guest Actor	歐陽克豪 Au Yeung Hak Ho
	姜敬朗 Keung King Long
	樊明娟 Pham Minh Quyen

沙田區《我們的摩登時代》Shatin District *Our Modern Decades*

創作人員 Creative Team

編劇、導演及戲劇導師 Playwright, Director & Drama Tutor	葉君博 Michael Ip
佈景設計 Set Designer	英文瀚 Travis Ying
服裝設計 Costume Designer	姜立如 Candice Keung
燈光設計 Lighting Designer	黃靜文 Ivy Wong
音響設計 Sound Designer	梁思樺 Leung Sze Wah

觀塘區《同舟人》Kwun Tong District *Together*
深水埗區《逆風行》Sham Shui Po District *Beyond the Fate*

創作人員 Creative Team

編劇、導演及戲劇導師 Playwright, Director & Drama Tutor	黃振輝 Wong Chun Fai
佈景設計 Set Designer	陳寶欣 Suki Chan
服裝設計 Costume Designer	溫俊詩 Mable Wun
音響設計 Sound Designer	馮展龍 Fung Chin Lung

大嶼山區《獅子山外》Lantau District *Beyond the Mountain*

創作人員 Creative Team

編劇、導演及戲劇導師 Playwright, Director & Drama Tutor	蕭俊傑 Isaac Siu
佈景設計 Set Designer	王梓駿 Isaac Wong
服裝設計 Costume Designer	程凱雯 Cheryl Ching
音響設計 Sound Designer	梁思樺 Leung Sze Wah

社區口述歷史戲劇計劃 —— 西貢區社區演出《故我在西貢》
Community Oral History Theatre Project - Sai Kung District Community Performance:
Sai Kung, Therefore I Live

創作人員 Creative Team

編劇、聯合導演及戲劇導師 Playwright, Co-Director & Drama Tutor	葉君博 Michael Ip
聯合導演及戲劇導師 Co-Director & Drama Tutor	江倩瑩 Kitty Kong
聯合佈景設計 Co-Set Designer	盧韻淇 Wiki Lo
	程凱雯 Cheryl Ching
服裝設計 Costume Designer	張瑋師 Cecelia Cheung
燈光設計 Lighting Designer	黃靜文 Ivy Wong
音響設計 Sound Designer	楊我華 Anthony Yeung

呈交股東之獨立核數師報告

中英劇團有限公司

(於香港成立的擔保有限公司)

意見

本核數師(以下簡稱「我們」)已審計 中英劇團有限公司(以下簡稱「貴公司」)的財務報表,此財務報表包括於二零二零年三月三十一日的公司財務狀況表與截至該日止年度的損益及其他全面收益表、權益變動表和現金流量表,以及財務報表附註,包括主要會計政策概要。

我們認為,該等財務報表已根據由香港會計師公會頒布的《香港財務報告準則》真實而中肯地反映 貴公司於二零二零年三月三十一日的財務狀況及截至該日止年度的財務表現及現金流量,並已遵照香港《公司條例》的披露規定妥為擬備。

意見的基礎

我們已根據香港會計師公會頒布的《香港審計準則》進行審計。我們在該等準則下承擔的責任已在本報告「核數師就審計財務報表承擔的責任」部份中作進一步闡述。根據香港會計師公會頒布的《專業會計師道德守則》(以下簡稱「守則」),我們獨立於 貴公司,並已履行守則中的其他專業道德責任。我們相信,我們所獲得的審計憑證能充足及適當地為我們的審計意見提供基礎。

其他事項

貴公司截至二零一九年三月三十一日止年度的財務報表經由另一位審計師審計,該審計師於二零一九年九月二十七日對這些財務報表發表了無保留意見。

其他信息

董事須對其他信息負責。其他信息包括刊載於董事報告書的資料,但不包括財務報表及我們的核數師報告。

我們對財務報表的意見並不涵蓋其他信息,我們亦不對該等其他信息發表任何形式的鑒證結論。

結合我們對財務報表的審計,我們的責任是閱讀其他信息,在此過程中,考慮其他信息是否與財務報表或我們在審計過程中所了解的情況存在重大抵觸或者似乎存在重大錯誤陳述的情況。基於我們已執行的工作,如果我們認為其他信息存在重大錯誤陳述,我們需要報告該事實。在這方面,我們沒有任何報告。

董事及管治層就財務報表承擔的責任

貴公司董事須負責根據香港會計師公會頒布的《香港財務報告準則》及香港《公司條例》的披露規定擬備真實而中肯的財務報表,並對其認為為使財務報表的擬備不存在由於欺詐或錯誤而導致的重大錯誤陳述所需內部控制負責。

於擬備財務報表時,董事負責評估 貴公司持續經營的能力,並在適用情況下披露與持續經營有關的事項,以及使用持續經營為會計基礎,除非董事有意將 貴公司清盤或停止經營,或別無其他實際的替代方案。

管治層須負責監督 貴公司的財務報告過程。

核數師就審核財務報表承擔的責任

我們的目標是,是對財務報表整體是否不存在由於欺詐或錯誤而導致的重大錯誤陳述取得合理保證,並出具包括我們意見的核數師報告。我們按照香港公司條例第 405 條的規定僅向 閣下(作為整體)報告我們的意見,除此之外本報告別無其他目的。我們不會就本報告的內容向任何人士負責或承擔任何責任。

合理保證是高水平的保證,但不能保證按照《香港財務準則》進行的審計,在某一重大錯誤陳述存在時總能發現。錯誤陳述可以由欺詐或錯誤引起,如果合理預期它們單獨或滙總起來可能影響財務報表使用者依賴財務報表所作出的經濟決定,則有關的錯誤陳述可被視作重大。

在根據《香港審計準則》進行審計的過程中,我們運用了專業判斷,保持了專業懷疑態度。我們亦:

- 識別和評估由於欺詐或錯誤而導致財務報表存在重大錯誤陳述的風險,設計及執行審計程序以應對這些風險,以及獲取充足和適當的審計憑證,作為我們意見的基礎。由於欺詐可能涉及串謀、偽造、蓄意遺漏、虛假陳述,或凌駕於內部控制之上,因此未能發現因欺詐而導致的重大錯誤陳述的風險高於未能發現因錯誤而導致重大錯誤陳述的風險。

- 了解與審計相關的內部控制,以設計適當的審計程序,但目的並非對公司內部控制的有效性發表意見。

- 評價董事所採用會計政策的恰當性及作出會計估計和相關披露的合理性。

- 對董事採用持續經營會計基礎的恰當性作出結論。根據所獲取的審計憑證,確定是否存在與事項或情況有關的重大不確定性,從而可能導致對公司的持續經營能力產生重大疑慮。如果我們認為存在重大不確定性,則有必要在核數報告中提

請使用者注意財務報表中的相關披露。假若有關的披露不足,則我們應當發表非無保留意見。我們的結論是基於核數師報告日止所取得的審計憑證。然而,未來事項或情況可能導致公司不能持續經營。

- 評價財務報表的整體列報方式、結構和內容,包括披露,以及財務報告是否中肯反映交易和事項。

除其他事項外,我們與董事溝通了計劃審計範圍、時間安排、重大審計發現等,包括我們在審計中識別出內部控制的任何重大缺陷。

香港特別行政區政府與 貴公司簽訂之協議(以下簡稱「協議」)的其他報告事項

我們報告 貴公司已在各重大方面遵守政府之規定,妥善記錄及保存賬簿,及根據協議之會計規定及其他相關文件如會計準則及指引,記錄及編製各活動之年度財務報告。

香港特別行政區政府與 貴公司就有關藝術發展配對資助計劃(主要演藝團體)第四輪資助(2019-20)(以下簡稱「資助計劃」)簽訂之協議的其他報告事項

我們報告 貴公司已在各重大方面遵守政府之規定,妥善記錄及保存賬簿,及根據資助計劃的協議及其申請指引中之會計規定及其他相關文件如會計準則及指引,記錄及編製有關資助計劃的活動之年度財務報告。

華德會計師事務所
執業會計師
香港,二零二零年九月十八日

Independent Auditor's Report To The Members Of Chung Ying Theatre Company (HK) Limited

(Incorporated In Hong Kong And Limited By Guarantee)

Opinion

We have audited the financial statements of Chung Ying Theatre Company (HK) Limited ("the Company"), which comprise the statement of financial position as at 31 March 2020, and the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the financial statements give a true and fair view of the financial position of the Company as at 31 March 2020, and of its financial performance and its cash flows for the year then ended in accordance with Hong Kong Financial Reporting Standards ("HKFRSs") issued by the Hong Kong Institute of Certified Public Accountants ("HKICPA") and have been properly prepared in compliance with the Hong Kong Companies Ordinance.

Basis for opinion

We conducted our audit in accordance with Hong Kong Standards on Auditing ("HKSAs") issued by the HKICPA. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the Company in accordance with the HKICPA's Code of Ethics for Professional Accountants ("the Code"), and we have fulfilled our other ethical responsibilities in accordance with the Code. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other matter

The financial statements of the Company for the year ended 31 March 2019 were audited by another auditor who expressed an unmodified opinion on those statements on 27 September 2019.

Other information

The directors are responsible for the other information. The other information comprises the information included in the director's report, but does not include the financial statements and our auditor's report thereon.

Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of directors and those charged with governance for the financial statements

The directors are responsible for the preparation of the financial statements that give a true and fair view in accordance with HKFRSs issued by the HKICPA and the Hong Kong Companies Ordinance, and for such internal control as the directors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the directors are responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Company's financial reporting process.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. This report is made solely to you, as a body, in accordance with section 405 of the Hong Kong Companies Ordinance, and for no other purpose. We do not assume responsibility towards or accept liability to any other person for the contents of this report.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with HKSAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with HKSAs, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Report on other matters under the Agreement between the Government of the Hong Kong Special Administrative Region and the Company ("the Agreement")

We report that the Company has complied with, in all material respects, the requirements as set by the Government to keep proper books and records and to prepare annual financial report of the activities in accordance with the books and records, as well as all the accounting requirements in the Agreement and other relevant documents such as Accounting Standards and Accounting Guidelines.

Report on other matters under the Agreement between the Government of the Hong Kong Special Administrative Region and the Company in relation to the Art Development Matching Grants Scheme (for the Major Performing Arts Groups) Fourth Round Funding Exercise (2019-20) ("the Scheme")

We report that the Company has complied with, in all material respect, including the terms and conditions for matching the donations/sponsorships in accordance with Application Guide for the Scheme, the requirements as set by the Government to keep proper books and records and to prepare annual financial report of the activities in accordance with the books and records, as well as all the accounting requirements in the Scheme and other relevant documents such as Accounting Standards and Accounting Guidelines.

CW CPA

Certified Public Accountants
Hong Kong, 18 September 2020

收支及其他全面收益表

Statement of Income and Expenditure and Other Comprehensive Income

截至二零二零年三月三十一日止 For the year ended 31 March 2020

收入 Income		
	2020 (港幣 HKD)	2019 (港幣 HKD)
政府資助 Government Subvention		
恆常資助 Recurrent Subvention	18,193,478	17,097,817
藝術發展配對資助計劃 Art Development Matching Grant Scheme	4,866,327	1,702,271
	23,059,805	18,800,088
賺得收入 Earned Income		
票房 Box Office Income	2,285,665	3,748,091
委約節目、教育及外展項目 Other Hired Engagements, Education and Outreach Programme	5,315,411	7,934,002
捐款及贊助 Donations and Sponsorships	7,246,322	5,830,387
外訪文化交流 Outbound Cultural Exchange	109,380	7,812
其他 Other Revenue	477,104	466,257
	15,433,882	17,986,549
	38,493,687	36,786,637

支出 Expenditure		
	2020 (港幣 HKD)	2019 (港幣 HKD)
製作、委約節目、教育及外展 Production Costs, Other Hired Engagements, Education and Outreach Programme	15,528,362	16,142,282
工作人員 Personal Emoluments	15,469,104	14,675,509
一般經常費用及其他開支 General Overheads and Other Charges	1,786,886	1,419,852
外訪文化交流 Outbound Cultural Exchange	992,962	1,511,267
	33,777,314	33,748,910
年度盈餘 Surplus for The Year	4,716,373	3,037,727
其他全面收益 Other Comprehensive Income	-	-
年度全面盈餘 Total Comprehensive Income for The Year	4,716,373	3,037,727

年度全面盈餘總額分配往 Total Surplus and Comprehensive Income for the Year Allocated to

	2020 (港幣 HKD)	2019 (港幣 HKD)
一般活動 General activities	307,957	1,335,456
藝術發展配對資助計劃 Art Development Matching Grants Scheme	4,408,416	1,702,271
	4,716,373	3,037,727

財務狀況表

Statement of Financial Position

於二零二零年三月三十一日 As at 31 March 2020

資產與負債 Assets and Liabilities		
	2020 (港幣 HKD)	2019 (港幣 HKD)
非流動資產 Non-Current Assets		
物業、機器及設備 Property, plant and equipment	52,058	23,273
流動資產 Current Assets		
押金、預付款項及其他應收款 Deposit, prepayments and other receivables	3,895,171	4,147,703
銀行定期存款 Time deposits with bank	0	67,330
現金及現金等值物 Cash and cash equivalents	18,920,452	15,415,526
	22,815,623	19,630,559
流動負債 Current Liabilities		
合約負債 Contract liabilities	511,020	1,760,340
應計費用 Accrued expenses	631,025	853,314
	1,142,045	2,613,654
流動資產淨值 Net Current Assets	21,673,578	17,016,905
	21,725,636	17,040,178

上列項目包括 Represented by		
	2020 (港幣 HKD)	2019 (港幣 HKD)
高本納紀念基金 Bernard Goss Memorial Fund	36,733	48,427
利希慎基金 Lee Hysan Foundation		
- Muse Up! 青少年音樂劇團 2017-19 基金 Muse Up! Youth Musical Theatre Group 2017-19 Fund	0	1,303,433
- Muse Up! 青少年音樂劇團 2019-21 基金 Muse Up! Youth Musical Theatre Group 2019-21 Fund	1,147,000	0
具競逐元素的資助計劃基金 Contestable Funding Scheme		
- 紀錄成就未來 —— 中英檔案文獻庫 Treasure of Tomorrow: Chung Ying Archive	0	415,499
防疫抗疫基金 Anti-epidemic Fund	554,568	0
	1,738,301	1,767,359
累積盈餘 Accumulated surplus	19,987,335	15,272,819
	21,725,636	17,040,178

經董事會於二零二零年九月十八日核准並許可發出。

These financial statements were approved and authorized for issue by the Board of Directors on 18th Sept 2020.


程張迎 Ching Cheung Ying

主席 Chairman


關月樺 Kwan Yuet Wah, Karina

司庫 Treasurer

財務報表附註為本報表的一部份。

Notes to the financial statements form part of the financial statements.

藝術發展配對計劃

Art Development Matching Grants Scheme

2019/20 年度，中英成功獲取第三輪藝術發展配對計劃 (2018-19) 撥款 \$4,866,327。此年度的支出主要用於三方面，包括培育人才，建立穩健的藝術團隊；促進文化交流；保存藏品，並持續檔案文獻庫的營運。配對計劃的撥款對劇團，以致戲劇界的長遠發展甚有助益。

In the year 2019-20, Chung Ying has successfully secured \$4,866,327 from the Third Round Funding Exercise (2018-19) of the Art Development Matching Grants Scheme. We utilized part of the fund for young talents development and bring in overseas artists, and the archive project. With the Matching Grants Fund, we strives to spur the growth of both our talents as well as the Company artistically and may therefore further bring in new development and practice to the Hong Kong drama field.

中英劇團 Chung Ying Theatre Company

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中英劇團由香港特別行政區政府資助
Chung Ying Theatre Company is financially supported by the Government of the Hong Kong Special Administrative Region

中英劇團為葵青劇院場地伙伴
Chung Ying Theatre Company is a Venue Partner of the Kwai Tsing Theatre



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