

風

Wind,

沙

Sand

星

and Stars

辰

# 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。

44年來，中英公演超過360齣劇目，在過去31屆香港舞台劇獎頒獎禮中奪得100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 44 years, Chung Ying has staged more than 360 productions, receiving 100 awards in the previous 31 Hong Kong Drama Awards, 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.



# 風

Wind,

# 沙

Sand

世界名著《小王子》作者聖修伯里以郵航飛行員為業，帶着滿載思念的郵件穿越撒哈拉沙漠，往來法國與西非。坐在駕駛艙的他，舉目是無際的蒼穹，眼前是山麓的宏偉、海洋的瑰麗、星月的柔輝。在航空業起步的年代，每次飛航既是豪遊壯闊，也是步步驚心。面對大自然的喜怒無常，人類命若微塵，隨時遭災劫吞噬。在千鈞一發，危急存亡之際，聖伯修里可以依靠的，只有黯淡的光芒。在半空中迷失時，每一道光芒，不論是璀璨的恆星、點點發亮的燈塔、甚或只是尋常百姓家的昏黃燭光，都能成為帶領飛行員衝出黑暗，安然著陸的契機。

在這大疫之年，中英劇團把劇季主題定為「風沙星辰」，長路漫漫，我們都曾經歷宛如在虛空前進一般茫然失措，只求一點光芒指引。中英劇團第四十三劇季，為觀眾帶來四個主舞台製作及一個黑盒劇場製作：《金龍》演活在底層掙扎求存的亞裔移民、《辯護人》的主角不惜背負罵名仍要堅持正義、《解憂雜貨店》（重演）講述三個為勢所逼仍心存善念的少年，在被時間遺忘的雜貨店得到救贖、《唐吉訶德》音樂劇裏的騎士在群眾冷嘲熱諷之下仍堅守騎士精神，以及《血色雙城記》在大時代中願意為愛犧牲的青年。在教育及外展的層面，我們全年為不同年齡層的人士提供多面向的戲劇教育計劃，透過舞台製作及戲劇教育，寄語所有摸黑前行的同路人，須心存盼望，堅定不移，終於會走向屬於自己的風光明媚，活成耀目的星辰。

# 星

and Stars

# 辰

Antoine de Saint-Exupéry, the author of world-renowned novella *Le Petit Prince*, was an airmail pilot route across the Sahara Desert, France and West Africa. Ahead of him in the cockpit laid boundless skies, majestic landscapes, bountiful oceans and the captivating night sky. At the nascency of the aviation industry, every flight was a grandiose yet frightening feat. In the face of the unpredictable Mother Nature, we humans are merely specks of dust that could vanish in an instant. When in dire danger, Saint-Exupéry could only rely on a dim light – whether it be a glimmering star, a twirling lighthouse or the flickering candlelight from the houses beneath him. These twinkles of light became a beacon of hope that guided him to a safe landing.

2022/23, Chung Ying Theatre Company themed the season "Wind, Sand and Stars", symbolic of a long and treacherous path guided by a glint of light ahead. In its 43<sup>rd</sup> season, Chung Ying put on 4 main stage productions and 1 black box theatre production: *The Golden Dragon* shone a light on the struggles of Asian immigrants; *The Advocate* fought for justice against public damnation; *The Miracles of the Namiya General Store (Re-run)* saw souls of a delinquent trio rectified at a forgotten general store; *Man of La Mancha* musical told the tale of chivalry in a sea of indifference voices. Finally, *A Tale of Two Cities: Blood for Blood* witnessed what one will do for love during a monumental time in history. In education and outreach, meanwhile, Chung Ying offered comprehensive theatre programmes for people of all ages throughout the year, shedding glimmers of hope on those who clamber through darkness.

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董事局主席  
*Chairman, Board of Directors*

潘啟迪  
POON KAI TIK

## 主席獻辭

### Message from the Chairman

德國人指稱 1945 年 5 月 8 日的午夜為「零時」(Die Stunde Null)，象徵二次大戰歐洲戰場到此結束，一個非納粹的新德國正式開始，後引申為與過往割裂的嶄新開始，彷彿由這個時間點以後，新秩序才開始。2022/23 年度，或許就是後疫情時代的「零時」，也是我成為中英劇團董事局主席的「零時」。

新冠肺炎自 2019 年爆發起，圍困全球達三年之久，隨着染疫人數不斷攀升，國與國之間被逼中斷交流，社區內人心惶惶，以往肩摩轂擊的街頭，變得悄然無聲。一種共感油然而生——希望似乎是愈來愈渺茫了，回到往昔的日常會否只是奢望？然而即使情緒走到谷底，我們亦秉持天性強韌，執意前行。科學家力求研發疫苗，政府推行強而有效的隔離措施，各衛生組織加強教育，人人規行矩步，踏入 2022 年，疫情終告穩定，社交距離措施逐步寬減，至 2023 年 3 月，政府更撤銷所有強制佩戴口罩的要求，事隔三年，終於可以再見大家的笑顏，好不令人鼓舞。

社交距離措施放寬對表演藝術界別無疑是極好消息。文化場地得以重開，表演者可以真面目示人。雖然仍要應付疫情變化，今年中英劇團計劃的四個主舞台演出及黑盒劇場演出，只除了《辯護人》受影響而半途腰斬，其他均告圓滿落幕；另一邊廂，教育及外展的實體課程、計劃及展覽在幾年的斷斷續續後，步步重回正軌。在此，我謹代表中英劇團，感謝政府及各資助單位長期的支持理解，賦予我們靈活調度的空間，在表演藝術界受創之時，中英仍能無間斷地實踐戲劇之路。

難關能過，對外，幸得政府及資助單位的支持，對內，需要強而有力的領導。藝術總監張可堅曾以不同身份服務中英劇團多年，近年在藝術路上力求發展「共集」(Ensemble)，帶領團隊屢屢創下佳績；時任行政總監麥蓓蒂在過去三年為劇團維持穩健，今年退下火線，感謝她一直以來的付出，並祝願她退休生活愉快。2023 年 1 月，行政總監黃懿雯正式履新，加入中英劇團的大家庭，她是受到中英劇團才華洋溢的年輕團隊吸引，並希望自己能成為他們的最強後盾。憑藉她多年以來對表演藝術的投入及工作經驗的累積，對此番豪言，我從未質疑。然而才華洋溢的不止是藝術團隊，董事局亦有新氣象，不少年輕成員加入，現任成員包括鄭錦川先生、李志明先生、李允丰醫生、劉紹基先生、李令喬女士、李姍姍女士、勞雙恩先生、司徒秀薇博士，都在各自領域中獨佔鰲頭，

相信他們的人生閱歷及見聞，絕對能為劇團日後發展提供深有助益的建議。

聖修伯里在《風沙星辰》寫道：「當我們已經開始放棄希望，左前方地平線上出現了一個光點。」過去幾年，毫無疑問是摸黑渡日，怎不令人恐懼？然而在最黑暗日子，我們的團員、支持者、觀眾燃起了路上的每個光點，引領我們安全走過三年，未來是不可知的，然而我始終期盼，中英亦能在黑暗的日子裏，成為你生命中一個希望的光點。

The Germans coined midnight of May 8, 1945, "Die Stunde Null" (zero hour), indicative of the war's end and the start of a new, non-Nazi Germany. After the collapse of the Third Reich, Germany would later be further annexed – perhaps only then did a new order truly begin. Similarly, the post-pandemic era of 2022/23 could be considered "zero hour", as is my role as chairman of Chung Ying Theatre Company.

The pandemic has plagued the world since 2019. As cases escalated, communication between countries ended abruptly; fear claimed every corner of the globe; and once populous streets fell silent. Empathy filled the air: hope dwindled, and normalcy seemed like a far-fetched dream. Yet, when we hit rock bottom, determination pushes us forward. Scientists worked hard for a vaccine; the Government implemented effective social distancing measures; health organisations further invested in public education; and we, as the public, followed suit. In 2022, the pandemic – and eventually its related social distancing measures – finally left us. In March 2023, the Government even lifted the mask ban. After three years, we could finally see smiles on the streets again.

The lift of social-distancing measures was surely fantastic news for the performing arts industry. Venues could be reopened, and performers could show their faces again. This year, Chung Ying Theatre Company put on 4 main stage productions and 1 black box theatre production. Though *The Advocate* was regrettably cut short, other shows came to a successful close. Our education and outreach programmes, meanwhile, are getting back on track after delays and cancellations. On behalf of Chung Ying Theatre Company, I would like to express our utmost gratitude to the support and understanding of the Government and our sponsor partners, whose generosity has offered us the space and flexibility to keep our projects going amid such difficult times for the industry.

To overcome hardships, Chung Ying Theatre Company is blessed with strong leadership and, of course, the continuous support from the Government and sponsors. For many years, our Artistic Director, Dominic Cheung, has been serving the Company in different roles. In recent years, he has established the Ensemble and led the team to excellent results. The then Executive Director Betty Mak, meanwhile, has held the fort during the three tumultuous years. Though she resigns this year, We are grateful for her contributions and wish her a happy retirement. In January 2023, Gladys Wong joined the Company as Executive Director. She said she was drawn in by the Company's young, talented team and hopes to be their supportive rock. Given her knowledge and experience in the field, I have never questioned this



## 張可堅 Dominic Cheung

## 藝術總監的話

### Message from the Artistic Director

「風沙星辰」是 2022/23 年度的劇季主題，這四個字在我腦海中，先是以畫面呈現，宇宙浩瀚無邊，人豈能無視自身的渺小？坐在機師位置，聖修伯里儘管把大自然的瑰麗盡收眼底，最想念的，始終是回到屬於自己的那顆星球，天大地大，心之歸處，方是吾家。

乘疫情緩和之勢，中英劇團先後推出了五個舞台製作，包括《金龍》、《辯護人》、《解憂雜貨店》（重演）、《唐吉訶德》音樂劇及《血色雙城記》，教育及外展計劃就完成了賽馬會「獅子山傳耆」口述歷史戲劇計劃長幼共融口述歷史劇《做盡香港人》，Muse Up! 青少年音樂劇團上演了全港首個大型原創長幼共融音樂劇《藏書翁》，又有賽馬會「獅子山傳耆」口述歷史戲劇計劃：「講香港」巡迴展覽等計劃。

這些演出及計劃穿越古今，出入中西，都足以突顯我們藝術團隊的優勢、展示我們培育人才的用心，以及我們推廣戲劇的堅定。然而無獨有偶，這些劇作所表達的，遠不止是時代的故事，而是普世的價值。《金龍》以歐洲黑工問題為起手式，寫出全球化童話下的虛妄和苦澀；《辯護人》以 2014 年發生在台灣之無差別事件為藍本，寫辯護律師努力推動修復式司法，只為捍衛人的價值，《解憂雜貨店》（重演）的故事橫跨 33 年，人情的熱度久久未散；《血色雙城記》描繪大革命時代的愛恨圖譜。愛也好，恨亦罷，不都是我們共同的情感嗎？

今年五個劇目之中，教我感受尤深的是《唐吉訶德》音樂劇，由 2021 年計劃上演，兩次因疫情而取消，籌備到了第三年，終於成功演出。若說第一年取消是不幸，第二年取消更多是不忿，但是令我喜出望外的是，我們的團隊可以把這些負面的情緒化成動能，成就了今年的版本，也成就了我心中最好的唐吉訶德歷險之旅。

上列幾個劇目在培育人才、吸引觀眾上有各自的成功，然而之於我，它們更大的成就是呈現了人性的複雜多變，可愛可親。我常把「共集」（Ensemble）放在口邊，希望我們的藝術團隊可以投放更多自己、更多生命力在演出之上，真正地「演活」一個故事去打動人心。總有人會問，到底甚麼是「演員共集」？誠如《莊子·外物篇》曰：「筌者所以在魚，得魚而忘筌；蹄者所以在兔，得兔而忘蹄。」或許沒有準確的字詞可以完美地解釋這股力量，然而演員共集有其獨特的

磁場，如若不能言傳，我希望你來感受，感受我所感受到的，我所深信的「共集」，將會帶領藝術團隊走得更遠，亦能成為我們互相扶持的力量。

"Wind, Sand and Stars" is Chung Ying Theatre Company's 2022/23 season theme. In my mind, these words reveal a boundless world. Within his cockpit, Saint-Exupéry got a front-row seat to the world's most beautiful wonders; yet his heart bounded on earth. Home, after all, is where the heart is indeed.

As normalcy resumes from the wraths of the pandemic, Chung Ying Theatre Company put on 5 productions, including *The Golden Dragon*, *The Advocate*, *The Miracles of the Namiya General Store (Re-run)*, *Man of La Mancha* and *A Tale of Two Cities: Blood for Blood*. Our education and outreach programmes, meanwhile, put on Hong Kong's first intergenerational oral history theatre performance, *Go For It!* under the Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme; and Hong Kong's first large-scale, original intergenerational musical *Forget Me Not* by the Muse Up! Youth Musical Theatre Troupe; as well as the Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme: *All about Hong Kong* Roving Exhibition

These productions and projects traversed the past and future, east and west – testament to our team's prowess, our devotion to nurturing talents and our passion in promoting theatre arts. These productions do not just showcase the stories of our times, but also of universal ideals. *The Golden Dragon* uses illegal labour in Europe to highlight the woes of globalisation. *The Advocate* based on a 2014 real-life crime in Taiwan, whereby a defense lawyer argued for restorative justice in his fight for human value. *The Miracles of the Namiya General Store (Re-run)* is a magical journey that spanned 33 years. Finally, *A Tale of Two Cities: Blood for Blood* discussed love and redemption during the French Revolution – all emotions we can relate to all too well.

Within the 5 productions, I felt particularly strong about the musical *Man of La Mancha* musical. Scheduled for 2021, the production was cancelled twice due to the pandemic and was finally successfully brought onto the stage in its third year. The cancellations were unfortunate and frustrating; but what surprised me was that our team turned all of these negative sentiments into productive energy. Made this production, in my opinion, the best version of retelling the tale of Don Quixote.

The above shows have enjoyed their share of success in nurturing talents and attracting audiences, but for me, the greater achievement is that they triumphed in presenting the complexity of human nature. I often speak of "Ensemble", in hope that our team can project more of their own personality and their energy into their roles so as to truly touch others. More often I am asked the meaning of "Ensemble". Alluding



# 行政總監的話

## Message from the Executive Director

中英劇團 2022/23 年度劇季主題為「風沙星辰」，取自聖修伯里同名著作，其中有這樣一句：「我們之中又有誰不曾體會過這種希望愈來愈渺茫的感覺，眼看寂靜逐漸凝重，像致命疾病分分秒秒惡化？我們懷抱希望，然而時間一小時一小時過去，慢慢地，時候晚了。」令人猛然回憶起過去三年，疫情圍困下的心境。

疫情勢強之際，表演藝術界遭到重擊，連帶不少劇場工作者頓失所依，所失的遠遠不止是經濟來源，更是心靈的支柱。在這後期間，我也藉此清空自己，思考未來的走向。時機是無從估計的，正是這段時間，中英劇團釋出行政總監的機會，細思之下，或許是突破人生瓶頸的關鍵。

中英劇團於我並不陌生，小時候，我就修讀過中英的戲劇教育課程；及長，我不獨是眾多中英劇作的觀眾，入行以後，更參加過學校巡演，認識的前輩、同輩、合作夥伴都與中英關係匪淺，我雖未正式加入，卻感覺中英已是一個老朋友。中英劇團團址坐落在半山波老道之上，前身是英軍醫院，遠遠望去是一幢古色古香的歷史建築，團隊上下卻輻射出年輕而熾熱的力量，這份力量帶着強大的吸引力，令人足信可以為戲劇界帶來更多的驚喜。常有人問我加入中英之後的願景或以後的方向，我只希望能成為大家的後盾，令他們可以無畏向前就是我最大的願景。

正式就職之前，我亦時時關注中英的發展，了解到團員在艱困的環境之下，仍在力所能及之處，繼續發揮戲劇的力量。加入中英之後，逢疫情平穩，政府訂定的防疫措施一併緩和，早前耽擱的賽馬會「獅子山傳者」口述歷史戲劇計劃得以陸續完成，Muse Up! 青少年音樂劇團多年以來得利希慎基金的支持，一直平穩發展，已達到光輝尾聲。禧戲劇場結業演出在一延再延之後，終於落實在今年演出。

在最艱難的日子，感謝各資助單位一直以來的支持，容讓我們彈性處理課程及計劃的進行方式和進度。隨着部份計劃完成，中英教育及外展部的同事已馬不停蹄，著手處理下一輪資助計劃的申請。目下，我們已有滿盤計劃，希望可以重啟學校巡迴演出，並藉可持續發展的方向，以多元化的戲劇活動，更長久地延展戲劇的力量，並熱切希望可以再與香港

香港賽馬會慈善信託基金、利希慎基金、利駿行慈善基金等有心改善社會的資助團體，持續合作。

執筆之際是 2023 年中，來年是中英劇團成立 45 周年。45 年來，中英劇團由一個小小的計劃，發展成今天的規模，依靠的是我們對戲劇的信念，秉持以人為本的宗旨，戮力發展，感動了無數觀眾，在這個值得紀念的時候，我慶幸正式成為了中英的一份子，亦期許可以伴隨劇團長足發展。

Chung Ying Theatre Company themed its 2022/23 season "Wind, Sand and Stars", an eponym of Saint-Exupéry's book. Saint-Exupéry wrote, "Who among us hasn't felt hope slipping away or watched the weight of silence grow heavier and heavier, like a fatal disease gnawing at us? We are hopeful, but as time passes hour by hour, the hopes dimmed." His sentiments bring back memories of the past few years, when we lived under the plague of the pandemic.

The pandemic has hit the performance arts sector hard, slashing the theatre participants' living and, worse, their passions. I took this opportunity to clear my thoughts and ponder about the future. Opportunities come when they are least expected: During the pandemic, Chung Ying Theatre Company offered me the role of Executive Director, which may be the way out of my bottleneck in life.

Chung Ying Theatre Company is no stranger to me. As a child, I participated in the Company's educational programmes and school tours. I then became a frequent audience member of its productions. After joining the theatre arts industry, I was privileged to know many of my predecessors, peers and collaborators in the industry – all of whom have a close relationship with the Company. So, though I have yet to join this big family, the Company feels like an old friend. Chung Ying is located in an ex-British military hospital on Borrett Road in Mid-Levels. From afar, the building is classically quaint; within, however, it brims with a youthful, alluring energy that captivated the performing arts industry. Many ask about my aspirations after joining the Company: truthfully, I want to be its supporting rock so it can keep going forward, fearlessly.

The Company has been high on my radar even before taking up my post. I learned that its members still demonstrated the power of theatrical arts despite the tough times brought by the pandemic. When COVID-19 cases dropped and the government lifted the city's social-distancing measures, the previously delayed Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme went back on track. Muse Up! Youth Musical Theatre Troupe, meanwhile, has overcome and enjoyed their journeys across peaceful waters thanks to the support from Lee Hysan Foundation; today, it has come to a glorious ending. Finally, after much setback, the Golden Aged Theatre's performance is scheduled to take place later this year.

We want to express our gratitude to our generous donors who continue to support our programmes and projects, allowing flexibility on class scheduling and project planning during challenging times. Our education and outreach department is already working hard

行政總監  
*Executive Director*

黃懿雯  
Gladys Wong

processing the next round of funding applications, following the completion of some programmes. In the long run, we aim to resume our school tours and promote theatrical arts through sustainable and comprehensive activities. We welcome collaborations with different sponsoring organisations that share the common vision of promoting positive changes in society, like our long-time partners, The Hong Kong Jockey Club Charities Trust, Lee Hysan Foundation and LCH Charitable Foundation.

I penned this note in mid-2023 – another year closer to Chung Ying Theatre Company's 45<sup>th</sup> anniversary. Since 1979, the Company grew from a small proposal to the grandeur that it is today. We owe our success to our faith in theatre arts and a people-oriented approach. We have made great efforts to develop further and touch countless audience members' hearts. At this memorable time, I am glad to join the family as it continues to flourish and grow.





<p>香港疫情及 相關指引</p> <p><i>Hong Kong's Pandemic Situations and Related Regulations</i></p>	<p>中英劇團 對應措施</p> <p><i>Chung Ying Theatre Company's Corresponding Measures</i></p>	<p>17/5</p> <p>政府提醒市民，第三階段的「疫苗通行證」將由5月31日起實施，屆時所有12歲或以上的市民，除非獲得豁免證明，必須按要求接種新冠疫苗方可進入表列處所。 The Government reminded members of the public that the third stage of the Vaccine Pass would commence on May 31. By then all members of the public aged 12 or above, except those who obtained the COVID-19 Vaccination Medical Exemption Certificate, were required to receive COVID-19 vaccination according to the corresponding requirements in order to comply with the requirements under the Vaccine Pass.</p>	
	<p>21/4</p> <p>康樂及文化事務署（康文署）重新開放部份康樂和文化場地，唯觀眾人數不得超過原定可容納人數一半。前景未明，中英劇團仍然如期計劃2022/23年度劇目，同時準備後備方案，以應萬變。 The Leisure and Cultural Services Department (LCSD) has re-opened some of its leisure and cultural venues, provided that the number of audience limited to half of the original capacity. Despite the uncertainty, Chung Ying Theatre Company still planned its 2022/23 programme as scheduled, completed with back-up plans in case of any changes.</p>		<p>20/5</p> <p>各項社區計劃逐步復課。 Community programmes gradually resumed.</p>
<p>3/5</p> <p>康文署宣佈，因應政府公佈放寬部份社交距離措施，轄下更多場地將於5月5日起分階段陸續重新開放。 LCSD announced that, in view of the relaxation of some social distancing measures announced by the Government, more LCSD venues would reopen gradually by phases from May 5.</p>		<p>31/5</p> <p>第三階段「疫苗通行證」開始實施。 The third stage of the Vaccine Pass commenced.</p> <p>政府根據《預防及控制疾病條例》下的公共衛生緊急規例規定刊憲，延續現行社交距離措施至6月15日。 The Government gazetted the extension of the existing social distancing measures to June 15 in accordance with the public health emergency regulations under the Prevention and Control of Disease Ordinance.</p>	
<p>6/5</p> <p>社會福利署（社署）公佈，因應疫情最新情況，在採取預防感染措施前提下，安老院和殘疾人士院舍5月13日起實施有限度探訪安排。 The Social Welfare Department (SWD) announced that a restricted visiting arrangement for residential care homes for the elderly and people with disabilities would be implemented from May 13.</p>		<p>7/6</p> <p>行政長官宣佈，現行入境限制（包括個別航線熔断機制及入住指定檢疫酒店等）和社交距離措施維持不變，至6月30日止。另外，即日起所有市民自行呈報的快速抗原測試新型冠狀病毒陽性個案，均須經過核酸覆檢才會被視為確診個案。 Chief Executive announced the inbound control measures (including route-specific flight suspension and designated quarantine hotels, etc.) and social distancing measures currently in place would be maintained until June 30. With immediate effect, all of the COVID-19 infection cases identified via rapid antigen tests (RATs) would need to be verified by nucleic acid tests.</p>	
	<p>10/5</p> <p>教育局特別假期安排讓學校暑假延至8月中開始，因而影響 Muse Up! 青少年音樂劇團暑期密集排練安排，故與計劃策略伙伴及贊助——利希慎基金商討延後總結演出，並獲應允，確定延後總結演出至同年12月進行。 The "Special Vacation" arrangement by the Education Bureau (EDB) delayed the commencement of schools' summer holidays to mid-August, thus affecting Muse Up! Youth Musical Theatre Troupe's summer intensive rehearsal schedule. After much discussion with the programme's strategic partner and sponsor, the Lee Hysan Foundation, the performance was postponed to December of the same year.</p>		<p>10-12/6</p> <p>《金龍》在葵青劇院黑盒劇場上演共4場演出，受限於社交距離措施，開放85%座位。 The Golden Dragon put on 4 performances at Black Box Theatre, Kwai Tsing Theatre. In light of social distancing measures, seat capacity was restricted to 85% of the original.</p>
<p>12/5</p> <p>社署表示，因應疫情的最新發展，所有由社署資助的福利服務單位，包括各種長者、殘疾人士、家庭服務、青少年及社區服務等，涵蓋所有住宿、社區、到戶及中心為本服務，均會由5月16日起恢復正常服務。 The SWD announced that, in light of the latest epidemic situation, all welfare services units subsidised by the SWD would resume normal operation starting from May 16. The subsidised services included residential care services, community care services, home care services and centre-based services for the elderly and people with disabilities, families, youths and communities.</p>		<p>14/6</p> <p>行政長官表示，政府本月底前不會大幅調整或放寬防疫措施，其中，以14天為周期的社交距離措施會延續至本月29日。鑑於再下一個周期觸及新一屆政府任期，食物及衛生局已與候任行政長官辦公室聯絡，由來屆政府審視和決定是否縮短周期或修訂措施。 Chief Executive reaffirmed that the Government would not relax the existing anti-epidemic measures, including the quarantine requirements imposed, before the end of June. The Government had provided all the information and experts' advice received for the Office of the Chief Executive-elect to assess and determine whether to adjust the measures when the next Chief Executive assumed office.</p>	
<p>16</p>			<p>17</p>

17/6	<p>新冠疫情有反彈跡象，為減少可能出現的大型爆發，學生和教職員每日進行快速抗原測試的要求會持續至本學年結束。</p> <p>To reduce the risk of viral transmission on school campuses, the EDB announced that the daily COVID-19 RAT arrangements would continue until the end of 2021/22 school year. All teachers, school staff and students had to complete an RAT every school day and obtain a negative test result before returning to school for work or lessons.</p>
	<p>25-26/6</p> <p>考慮到疫情狀況尚未明朗，學校活動受嚴重影響，決定取消賽馬會「獅子山傳奇」口述歷史戲劇計劃——北區的學校巡迴演出，改以播放演出錄影形式進行，並於香港藝術中心麥高利小劇場進行演出《關》的錄影拍攝。</p> <p>Taking into account the uncertainty of the pandemic and its impact on school activities, the school touring performance of North District under the Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme was cancelled. Instead, the performance <i>Gateway</i> was filmed at McAuley Studio, Hong Kong Arts Centre, and broadcasted at schools as video performance.</p>
27/6	<p>政府宣佈延續現行社交距離措施至下月 13 日。</p> <p>The Government announced that the existing social distancing measures would be extended until July 13.</p>
7/7	<p>政府公佈，即日起暫緩個別航線熔断機制，直至另行通知。此外，7 月 8 日起，抵港人士於指定檢疫酒店檢疫時，必須在第三天進行多一次核酸檢測。</p> <p>The route-specific flight suspension mechanism would be suspended immediately until further notice, the Government announced. Meanwhile, from July 8 onwards, inbound travellers undergoing quarantine in designated quarantine hotels would be required to undergo an additional nucleic acid test on the third day of arrival.</p>
11/7	<p>政府宣佈，本月 15 日起，居家隔離的確診者須佩戴電子手環。政府並正研究推行「安心出行」流動應用程式實名制，核酸檢測結果陽性者，其「安心出行」程式會轉為紅碼，無法進入特定場所。</p> <p>至於黃碼則會率先應用在入境旅客之上，當局正研究將旅客七天指定檢疫酒店的檢疫改為局部居家健康監測，即旅客完成在酒店檢疫的日數後，可回到符合居家健康監測要求的住所，接受點對點管理。</p> <p>The Government announced that people undergoing home quarantine would be required to wear a tracking bracelet starting July 15. The Government was working on the introduction of a "Health Code" system, by adding the function to the existing "LeaveHomeSafe" mobile app. A red code would be issued to those who had tested positive to COVID-19 via nucleic acid tests and prohibited from entering certain premises.</p> <p>The Government would also consider issuing an amber code for inbound travellers placed under health observation, who were allowed to leave their homes but should avoid high-risk places such as restaurants, or places with high-risk groups such as hospitals and elderly homes.</p>

12/7	<p>行政長官表示，醫務衛生局正研究的「安心出行」流動應用程式紅、黃碼只用於抗疫，分別針對確診和酒店檢疫人士。</p> <p>Chief Executive pointed out that the Hong Kong Health Code system to be introduced would only be aimed at a specific and small number of people. The red code was intended to identify people who have been infected with COVID-19 and should not be out in the community spreading the virus, while the amber code covered those who are under hotel quarantine.</p> <p>政府宣佈延續現行社交距離措施至本月 27 日。</p> <p>The Government announced that the existing social distancing measures would be extended until July 27.</p>
26/7	<p>政府宣佈延續現行社交距離措施至下月 10 日。</p> <p>The Government announced that the existing social distancing measures would be extended until August 10.</p>
5/8	<p>教育局決定全港學校在 2022/23 學年暫時維持半天面授課堂，直至另行通知。若個別中學全部教職員符合「疫苗通行證」要求和九成學生已完成接種兩劑新冠疫苗，可為學生安排全日面授課堂；而個別已完成接種兩劑新冠疫苗的中小學學生可在上學的另一個半天於校園進行非學術性課外活動。</p> <p>The EDB decided to continue half-day face-to-face class arrangements for the 2022/23 school year until further notice. Individual secondary schools which had reached the required vaccination rate may arrange whole-day face-to-face classes for students. Individual secondary or primary school students who had received two doses of vaccine may attend non-academic extra-curricular activities at school after lessons or during the other half-day of a school day.</p>
	<p>6-7/8</p> <p>受疫情影響，社區口述歷史戲劇計劃——九龍城區由 1 月中起停課，直至 5 月中，演出排練因而受阻，故延後總結演出至 8 月 6 至 7 日假葵青劇院黑盒劇場公演。</p> <p>The Community Oral History Theatre Project – Kowloon City District was suspended from mid-January to mid-May due to the pandemic. The rehearsals were delayed and the performance was postponed to August 6-7 at Black Box Theatre, Kwai Tsing Theatre.</p>
8/8	<p>行政長官宣佈，由 8 月 12 日起，自海外或台灣經機場抵港人士的酒店檢疫期將由七日縮短至三日。</p> <p>Chief Executive announced, starting August 12, people arriving in Hong Kong from Taiwan or overseas places would only have to spend three days in hotel quarantine instead of the current seven.</p>
9/8	<p>政府宣佈延續現行社交距離措施至本月 24 日。</p> <p>The Government announced that the existing social distancing measures would be extended until August 24.</p>

		17-28/8	<p>因應教育局特別假期安排，學校暑假延至 8 月中開始，令原訂於 7 月末 8 月初進行的 SMILE™ SUPERSHOW 與學生上課日重疊，故延期並改於中英團址演出。</p> <p>In light of the "Special Vacation" arrangement by the EDB, the schools' summer holidays were postponed to mid-August, meaning the school year overlapped with SMILE™ SUPERSHOW, originally scheduled in late July and early August. As such, the performance was postponed and relocated to Chung Ying's rehearsal hall.</p>
		19-27/8	<p>《辯護人》於香港大會堂劇院首演，原定共 10 場演出。為防疫情影響，需要除下口罩的演員會每日進行快速抗原測試。另外，又設替補演員機制，唯因演員接連確診，加上天氣影響，需要取消 5 場演出。</p> <p><i>The Advocate</i> premiered at Theatre, Hong Kong City Hall Theatre and was originally scheduled for 10 performances. To prevent the spread of COVID-19, actors who had to remove their masks conducted RAT on a daily basis. In addition, understudies were put in place. Yet, 5 performances were cancelled due to the spread of the virus amongst actors and bad weather conditions.</p>
23/8	<p>政府公佈大致延續現行社交距離措施，並調整進入場地限制，讓「疫苗通行證」被區分為黃碼人士可在符合特定要求下參與企業對企業會議及展覽。新一輪社交距離措施在 8 月 25 日至 9 月 7 日期間生效。</p> <p>The Government announced that the latest set of social distancing measures would be effective from August 25 to September 7. Under the latest set of measures as from August 25, the restrictions on entering relevant premises were adjusted to allow people with an amber code in the Vaccine Pass to participate in business-to-business (B2B) conventions and exhibitions, subjected to specified requirements.</p>		
30/8	<p>為進一步加強學校的保護屏障，教育局決定提高接種要求，由 11 月 1 日起，如個別中學有意為全校或個別級別學生安排全日面授課堂，其已完成接種三劑疫苗的學生必須達全校或該個別級別學生人數九成或以上。</p> <p>In order to further strengthen the protective barrier of schools, the EDB had decided to step up the vaccination requirements starting from November 1. If individual schools planned to resume face-to-face classes for the whole school or individual class levels on or after November 1, students who had received three doses of vaccine must reach 90% or above of the whole school or the individual class level.</p>		

1/9	<p>政府宣佈，本月 3 日起撤銷從內地和澳門抵港人士經機場抵港的檢測待行規定，與經陸路口岸抵港的入境檢測安排劃一。同日起，從內地或澳門來港者無須於抵港第四、第六天接受強制核酸檢測，改為於抵港第二天進行強制核酸檢測，與從海外或台灣來港者於抵港第二天在指定檢疫酒店接受核酸檢測的安排一致。此安排適用於抵港後在家居強制檢疫或經「回港易」、「來港易」計劃抵港的人士。</p> <p>The Government announced that starting September 3, people arriving in Hong Kong from the Mainland or Macau via the airport would no longer be required to undergo the "test-and-hold" procedure. The move was made in a bid to align the testing arrangements for people arriving via the airport and land boundary control points. Also from September 3, the existing requirement of undergoing compulsory nucleic acid tests on days four and six after arrival in Hong Kong that applied to people arriving in Hong Kong from the Mainland or Macau would be revised to take a compulsory nucleic acid test on day two. This new rule would tally with the rules imposed on people arriving from overseas places or Taiwan, which required them to get a nucleic acid test in designated quarantine hotels on day two. This day-two test was applicable to people subjected to compulsory quarantine at home, as well as those arriving in Hong Kong under the "Return2hk" or "Come2hk" schemes.</p>	1/9	<p>《血色雙城記》原定由英國劇場工作者何樂為 (Jonathan Holloway) 執導，唯考慮到本地防疫措施及其身體狀況，未克來港，改由藝術總監張可堅執導。其他英國團隊則決定如期來港。</p> <p><i>A Tale of Two Cities: Blood for Blood</i> was originally led by English director Jonathan Holloway but due to Hong Kong's social distancing measures and his physical conditions, Chung Ying's Artistic Director Dominic Cheung assumed the directing role, whilst the other members of the British team came to Hong Kong as scheduled.</p>
8/9	<p>政府公佈更新「疫苗通行證」安排，包括降低「疫苗通行證」的適用年齡至涵蓋五至十一歲兒童及調整十二歲或以上人士的疫苗接種要求。</p> <p>The Government announced the updated Vaccine Pass arrangements. The specific adjustments included: (1) lowering the applicable age of the Vaccine Pass to cover children aged 5 to 11; and (2) adjusting the vaccination requirements applicable to persons aged 12 or above under the Vaccine Pass.</p>		
16/9	<p>政府公佈由 9 月 17 日起修訂對所有來港人士適用的「臨時疫苗通行證」疫苗接種要求，所有來港人士必須至少接種兩劑疫苗。</p> <p>The Government announced revisions on the "Provisional Vaccine Pass" applicable to all inbound travellers, requiring them to have received at least two doses starting from September 17.</p>		
		15-30/10	<p>《解憂雜貨店》(重演)於葵青劇院演藝廳上演，受限於社交距離措施，開放 85% 座位。本劇廣受歡迎，加開 10 月 16 日及 10 月 23 日晚上 8 時兩場，共 14 場演出。為防疫情影響，需要除下口罩的演員會每日進行快速抗原測試。另外，又設替補演員機制。本劇演員輪番確診，中英迅速應變，於社交平台公佈演員陣容，最後順利完成 14 場公開演出，及 4 場學生專場。</p> <p><i>The Miracles of the Namiya General Store (Re-run)</i> was performed at Auditorium, Kwai Tsing Theatre with 85% capacity due to social distancing measures. With highly positive reception, two additional performances were held on October 16 and October 23 at 8pm, making a total of 14 performances. As a precautionary measure, actors who were required to remove their masks were subjected to daily RAT. Understudies were also arranged. Whenever members of the cast contracted the virus, Chung Ying responded by posting new cast line-ups on social media platforms, successfully completing 14 shows and 4 student performances.</p>

<p>25/10</p> <p>教育局將暫緩於 8 月 30 日公佈有關在 11 月 1 日起實施的接種要求，並維持現行的全日面授課堂安排（即如個別中學校或個別級別已完成接種兩劑疫苗的學生人數達九成或以上便可向教育局申請為全校或該級別學生安排全日面授課堂）至 2023 年 1 月 31 日。由 12 月 1 日起，如個別小學全校或個別級別已完成接種兩劑疫苗的學生人數達七成或以上便可向教育局申請為全校或該級別學生安排全日面授課堂；即日起，如個別小學生已完成接種兩劑疫苗，學校可安排相關學生在上課的另一個半天進行非學術性活動及在校內進行不佩戴口罩的活動。</p> <p>The EDB would suspend the vaccination requirements to be implemented from November 1 as announced on August 30. The existing whole-day face-to-face class arrangements (i.e. 90% or more students of the whole school or an individual class level had received two doses of vaccine may apply to the EDB for whole-day face-to-face classes) would continue until January 31, 2023. Starting from December 1, if 70% or more students of the whole school or an individual class level had received two doses of vaccine, those schools may apply to the EDB for whole-day face-to-face classes for the whole school or individual class levels. Starting from October 25, if individual primary students had received two doses of vaccine, schools may arrange these students to stay at school the other half-day for non-academic extra-curricular activities. These students may also participate in some mask-off activities at school (including both in-class and after-class activities).</p>			<p>3/12</p> <p>賽馬會「獅子山傳耆」口述歷史戲劇計劃——葵青區社區演出公演第二天，其中一位長者演員確診，為保障其他長者演員健康，忍痛取消餘下兩天的三場演出。</p> <p>On the second day of the community performance (Kwai Tsing District) under the Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme, an elderly cast member was tested positive for COVID-19. To safeguard the health of other elderly performers, the remaining three performances in the next two days were regrettably cancelled.</p>
		<p>8/12</p> <p>政府公佈，因應最新疫情走勢，現行社交距離措施將繼續維持至 12 月 28 日。</p> <p>In view of the latest epidemic trend, the Government announced that the existing social distancing measures would be maintained until December 28.</p>	
		<p>13/12</p> <p>政府公佈由 12 月 14 日起調整一系列防疫抗疫措施，包括撤銷市民進入處所時必須掃描「安心出行」場所二維碼的要求；撤銷「疫苗通行證」的「黃碼」安排；縮小定期核酸檢測的對象範圍至只適用於高危群組及撤銷居家隔離人士佩戴電子手環要求。</p> <p>The Government announced that a series of anti-epidemic measures would be adjusted with effect from December 14. The measures included lifting the requirement of scanning the "LeaveHomeSafe" venue QR codes before entering premises, lifting the Amber Code arrangement under the Vaccine Pass, reducing the scope of target groups for regular nucleic acid testing to high-risk groups, and lifting the requirement for persons under home isolation to put on electronic wristbands.</p>	
<p>26/10</p> <p>香港專業戲劇人同盟、香港戲劇協會、香港舞台藝術從業員工會、香港舞台技術及設計人員協會及香港藝術行政人員協會發聯署聲明，要求政府全面開放藝文表演場地座位，回應業界訴求。</p> <p>The Alliance of Theatre Professionals of Hong Kong, Hong Kong Federation of Drama Societies, Hong Kong Theatre Arts Practitioners Union, The Hong Kong Association of Theatre Technicians &amp; Scenographers, and Hong Kong Arts Administrators Association issued a joint statement requesting the Government to allow full seat capacity at all arts and cultural performance venues in response to industry demands.</p>		<p>20/12</p> <p>政府公佈提前放寬部份社交距離措施，並由 12 月 22 日生效，包括撤銷餐飲處所、酒吧／酒館及表列處所的處所容量限制；撤銷宴會活動的人數上限；撤銷適用於《預防及控制疾病條例》（第 599 章）相關規例下顧客進行快速抗原測試的要求；及容許在公眾娛樂場所及活動場所的戶外範圍飲食。《預防及控制疾病（佩戴口罩）規例》（第 599I 章）下強制佩戴口罩的要求則維持不變。</p> <p>The Government announced that earlier relaxation of certain social distancing measures would be made with effect from December 22, including lifting the restriction on capacity for catering premises, bars/pubs and scheduled premises; lifting the headcount limit in banquet activities; lifting the requirements for patrons to conduct RATs pursuant to relevant regulations under the Prevention and Control of Disease Ordinance (Cap. 599). The mandatory mask-wearing requirement under the Prevention and Control of Disease (Wearing of Mask) Regulation (Cap. 599I) would be extended.</p>	
<p>16/11</p> <p>政府提醒市民和表列處所營運者留意 11 月 17 日生效的新一輪社交距離措施實施細節。公眾娛樂場所（除電影院及容許觀眾在內飲食的表演場所外）的「疫苗通行證」安排將由「主動查核」改為「被動查核」。</p> <p>The Government reminded members of the public and scheduled premises operators to take note of the implementation details of the adjusted social distancing measures in the new cycle that would come into effect from November 17. Places of public entertainment, excluding cinemas and performance venues, the latter where the audience was allowed to consume food or drink therein; the Vaccine Pass arrangement of these premises would be changed from "active checking" to "passive checking".</p>			

	<p>19-23/12 Muse Up! 青少年音樂劇團總結演出《藏書翁》公演前五天内，數名團員陸續確診，包括飾演主要角色藏書翁的團員，未克出席綵排。由於未能確定確診團員健康歸隊日期，為確保演出順利進行，部份確診團員的角色及對白由其他團員分擔演繹，而藏書翁一角由於戲份較重，難以臨時調動角色，故邀請過往團員歸隊擔綱演出，全團加強排練，如期於12月24至25日公演。</p> <p>A few of Muse Up! Youth Musical Theatre Troupe's members, including the leading actor, contracted COVID-19 within five days before the finale performance <i>Forget Me Not</i>, and thus, could not attend rehearsals. Uncertain of the members' plausible return dates, and to ensure a smooth performance, some of their roles and lines were shared amongst cast members. However, similar arrangements could not be done for the leading actor. Therefore, a Muse Up! alumnus was invited to substitute for the role. The show was put on stage on December 24-25 as scheduled.</p>	<p>19/1 政府公佈，香港經過三年新冠疫情，隨着病毒不斷變異及 Omicron 成為主流病毒株，加上本地醫療系統防治能力，以致整體社會的應對能力均有所提升，新冠病毒對本地公共衛生的風險已明顯改變。政府考慮到平衡感染風險及恢復經濟民生動力，故決定由一月三十日起，撤銷根據《預防及控制疾病規例》（第599A章）向感染人士發出隔離令的安排。所有檢測陽性人士（包括核酸檢測及快速抗原測試）亦無須透過衛生署衛生防護中心的網上平台呈報及提交個人資料。</p> <p>The Government said that, following three years of the COVID-19 epidemic in Hong Kong, with the ever evolution of the virus and Omicron becoming the predominating variant, coupled with the enhancement of prevention and treatment capacities of the healthcare system along with the handling capacity of society as a whole, the risk posed by COVID-19 to local public health had apparently altered. Considering the balance between infection risks and resumption of economic and livelihood impetus, the Government decided to cancel the arrangement of issuing isolation orders to infected persons according to the Prevention and Control of Disease Regulation (Cap. 599A) from January 30.</p>	
<p>28/12 行政長官宣佈，由12月29日起撤銷界定密切接觸者及發出檢疫令、撤銷「疫苗通行證」要求及撤銷口罩令以外的社交距離措施。</p> <p>The Government announced that local anti-epidemic measures would be further adjusted starting from December 29, including the removal of the definition of close contacts and ceasing issuance of quarantine orders, removing the Vaccine Pass requirement, and lifting social distancing measures except mask-wearing.</p>		<p>1/2 所有中學全面恢復全日面授課堂。</p> <p>All secondary schools resumed whole-day face-to-face classes.</p>	
<p>30/12 全港學校將由2023年2月起逐步恢復全日面授課堂，不論學生的新冠疫苗接種率，由2023年2月1日起，所有中學首先全面恢復全日面授課堂；由2023年2月15日起，所有小學和幼稚園全面恢復全日面授課堂。</p> <p>Whole-day face-to-face classes would be resumed progressively from February 1, 2023 in an orderly manner. The EDB decided that, regardless of student vaccination rates, all secondary schools would resume whole-day face-to-face classes from February 1, 2023 while primary schools and kindergartens would resume from February 15, 2023.</p>		<p>15/2 所有小學和幼稚園全面恢復全日面授課堂。</p> <p>All primary schools and kindergartens resumed whole-day face-to-face classes.</p>	
	<p>31/12 隨着政府宣佈放寬部份社交距離措施，包括撤銷表列場所的處所容量限制，《唐吉訶德》音樂劇原定只能開放85%座位，現可加開座位，門票於2023年1月1日起在art-mate 公開發售。</p> <p>As the Government continued to relax social distancing measures, including lifting the capacity limit for listed venues, the seat capacity for the the musical <i>Man of La Mancha</i> was released from 85% to full capacity. Tickets were available on art-mate from January 1, 2023.</p>	<p>28/2 政府公佈，由3月1日起將撤銷所有強制佩戴口罩的要求，市民身處公共交通工具上、港鐵已付車費區域內、指明公眾地方（包括戶外及室內範圍），以及受《預防及控制疾病（規定及指示）（業務及處所）規例》（第599F章）規管的處所時均無須再強制佩戴口罩。為繼續保護高危群組，市民日後進入醫療設施或安老院和殘疾人士院舍時，仍須遵從佩戴口罩的行政要求。</p> <p>The Government announced that all mandatory mask-wearing requirements would be lifted with effect from March 1. Citizens would no longer be required to wear masks mandatorily onboard a public transport carrier, or within an MTR paid area, or in a specified public place (including both indoor and outdoor areas), as well as in premises regulated under the Prevention and Control of Disease (Requirements and Directions) (Business and Premises) Regulation (Cap. 599F). In order to continue to protect the high-risk groups, citizens entering certain venues such as medical facilities or residential care homes for the elderly and people with disabilities still needed to follow the administrative mask-wearing requirements.</p>	
	<p>7-15/1 《唐吉訶德》音樂劇於葵青劇院演藝廳上演，共7場演出。</p> <p>The musical <i>Man of La Mancha</i> was staged at Auditorium, Kwai Tsing Theatre, with a total of 7 performances.</p>		

30/5

政府參考世界衛生組織對 2019 冠狀病毒病疫情的最新意見，並評估本地情況、風險及病毒變異情況後，即時將新冠疫情應變級別由緊急調低至戒備級別。

The Government announced the lowering of the response level under the Preparedness and Response Plan for Novel Infectious Disease of Public Health Significance from Emergency to Alert level with immediate effect, having taken into account the World Health organisation's latest advice on the COVID-19 epidemic situation, as well as having assessed the latest local situation, risks and mutation of COVID-19 strains.

# 主舞台製作

## Main Stage Productions

中英劇團每年均在本地主要表演場地演出不同種類的戲劇，為本地觀眾帶來多元的戲劇體驗，提升人文素質。

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

# 《辯護人》 The Advocate

當民意與法治立於天秤之上  
誰人會有力排眾議  
捍衛公義的膽量

「噓」。頌鉢的聲音徐徐迴盪在劇院，一瞬之間，舞台上亮起微光，人影在舞台橫渡而過，有小孩、上班族、主婦、長者，在這一幀日常裏，有辯護律師陳哲豪，也有尚未犯罪的王然。2014年，台北捷運發生一宗無差別殺人事件，造成4人死亡，24人受傷，警方現場逮捕犯人鄭捷，案件震動台灣，整個社會的憤怒和哀痛可以想像，處死犯人的訴求不絕於耳。面對眾聲喧嘩，只有他的辯護律師黃致豪敢於忤逆民意，為其辯護、申請非常上訴、提出「修復式司法」。所謂「修復式司法」由專業促進者協助，邀請被害人及加害人共同參與，透過對話，嘗試去修復創傷，司法制度也可以是一個治癒的過程。然而案發後兩年，黃律師的努力在鄭捷被處死的一刻，戛然而止。黃律師和鄭捷的最後一次見面，鄭捷對他說他們（律師團隊）來探訪的次數，也許比他的家人還多，這是第一次，他感到有人為他努力。這番話激起黃律師思考傾聽、對話的重要，同時也令讀到報導的藝術總監張可堅留下深刻的印象。

深刻的印象化成纏繞心頭的省思，是不是因為生於一個溝通失效的社會，這位殺人犯才選擇害命？當這位律師可以有「雖千萬人吾往矣」的勇氣，去辯護人的價值，我們民眾是不是也可以努力去避免同類事件發生？他找來新晉編劇郭永康，盡抒胸臆，請他以辯護律師的角度編寫《辯護人》一劇。郭永康曾憑原創劇本《原則》屢獲肯定，尤其擅寫思辯型劇本。案中辯護律師、加害者家屬、受害者家屬、精神鑑定科醫師、新聞媒體及社會大眾各執自己的「正義」，不同於典型的正邪對立，這種「正義」與「正義」互相制衡的張力，令《辯護人》在同類題材中異軍突起。

此劇把討論的重點聚焦在主角如何因為替兇徒辯護，在身為律師、為人夫、為人父，以及作為一個人四個層面上，所面對的阻撓及內心的掙扎，其中提到「修復式司法」、「教化可能性」的概念，冀能引發觀眾的思考。中英劇團特別請來舞台美學大師曾文通擔任佈景設計，舞台靈感來自西方萬神殿，在舞台上洞開天窗，灑落一道光芒，配合其獨特的簡約、禪意的設計風格元素，以及頌鉢的聲音，融會東西美學，在視覺上為觀眾營造沉澱的空間。

劇本雖然以台灣為藍本，但當中對溝通、教化、法律精神的討論卻是普世的。其中「教化可能性」五字就是劇中關鍵的概念之一，由專業心理學家評定犯人是否具備「教化

可能性」即為法庭衡量判死的決定性準則之一，然而誠如劇中精神鑑定科醫師吳醫生指出，「教化可能性」從未有準則，答案或許只是取決於當時社會的主流意見，從而把心理諮詢化成一程序。這些概念及思考路向都需要深入的討論，中英劇團特別找來好青年茶毒室，聯同編劇郭永康，舉辦會員限定演後談，就劇作深意及人的價值作出討論。除此之外，又推出前台投票活動，鼓勵觀眾在完場後投票「如果你是陳律師，你會否替王然辯護？」據統計有六成觀眾表示願意辯護，而四成則表示不會，亦有觀眾表示觀劇前後，對這個問題已有截然不同的答案。人有沒有「教化可能性」，一如自古以來的性善性惡之辯，也許永遠不會有標準答案，卻足以叫人深思。







香港大會堂劇院 Theatre, Hong Kong City Hall 19-20, 25/8/2022 8pm 21-21/8/2022 3pm

^ 此場為通達專場，設粵語口述影像。  
This is an Accessible Performance with Audio Description (Cantonese).

"Dong." The singing bowl reverberated the theatre. Against a dim light, silhouettes of children, office workers, housewives and the elderly crossed the stage. Amidst this unassuming scene was defence lawyer, Chen Zhe Hao, and Wang Ran who has yet to commit a crime.

In 2014, an indiscriminate homicide took place on the Taipei MRT, killing 4 and injuring 24 people. Cheng Chieh was arrested at the scene. Grief and anger shook the country, which called for Chieh's immediate execution. Amidst the social pressure, only Chieh's defence lawyer, Dr. Leon Huang, took the culprit's side, filing for an extraordinary appeal and proposing "Restorative Justice". Regarding justice as a mechanism for healing, "Restorative Justice" would be assisted by trained facilitators with hopes to repair the trauma between the victims and the perpetrators. However, Huang's undue efforts came to a sudden halt two years after the incident when Chieh was executed. In Huang and Chieh's final meeting, the culprit said the lawyer visited him even more often than his family did, making him feel like someone was truly making an effort on his behalf. Chieh's last words not only gave Huang a better understanding of the importance of listening and communicating, but they also made a lasting impression on Artistic Director Dominic Cheung when he read the news.

The news sparked Cheung to ponder whether Chieh's choices and actions were a result of a society that failed to communicate properly. When a lawyer like Huang can stand up against public damnation, shouldn't we – the public – strive to prevent such incidents in the future? Cheung approached playwright Ivan Kwok to write *The Advocate* from Huang's perspective. Kwok, who's received countless accolades for his original play *Principle*, is particularly skilled at writing thought-provoking scripts. *The Advocate* challenges the definition of justice, which varies between the defence lawyer, Chieh's family, the victim's family, psychiatrist, media and the public. Such discussion is different from good versus evil: it's one that distinguishes *The Advocate* against works of the same genre.

The play highlights the obstacles and struggles of the protagonist – across his identities as a defense lawyer, husband, father and a human being with a conscience. The references of "Restorative Justice" and "Possibility of Rehabilitation" also stimulated discussions amongst the audience. Chung Ying Theatre Company invited the acclaimed set designer Tsang Man Tung to design the stage for *The Advocate*. Inspired by The Pantheon, the set opened with a tunnel of light: this minimalistic, Zen-like feature is complemented with the sound of singing bowls in East-meets-West aesthetics to welcome the viewer into a state of stillness.

Though the plot is based on a real crime in Taiwan, the discussions on communication, reformation, and the purpose of justice are universal. Of these themes, the "Possibility of Rehabilitation" is key. In such cases, the court's decision is heavily based on professional psychiatrists' assessment of whether a culprit scores high on the "Possibility of Rehabilitation". However, as pointed out by Dr. Wu – a psychiatrist in *The Advocate* – such benchmark has no standards and is judged probably based on the prevailing social views at the time, thereby reducing the counselling process into a methodological procedure. So to further discuss these complicated issues and dive into the play's values and meaning, Chung Ying Theatre Company brought in *Corrupt the Youth*, together with playwright Ivan Kwok, to host a members-only post-performance dialogue. As well, a poll invited the audience members to vote for whether they would defend the murderer, to which 60% said yes and 40% responded no. Interestingly, some audience members expressed a change in views after watching the play. The possibility of reform in humans is a timeless debate akin to whether good or evil are innate traits: perhaps there may never be an answer, but it's definitely a question that invites reflection.



# 《解憂雜貨店》

## The Miracles of the Namiya General Store

(重演 Re-run)

「請相信生命的奇蹟，一直到最後的最後。」



以推理小說著稱的日本作家東野圭吾以暖心的筆觸寫下《解憂雜貨店》，小說自 2012 年出版，至今全球銷量已超越 800 萬本，書中那些在人生路上失落徘徊的人物，因着浪矢爺爺而得到救贖，亦觸動了每一位讀者的情緒。著作因廣受歡迎，曾更改編成電影、舞台劇，在日本、內地均有演出。2018 年，中英劇團首度把粵語版《解憂雜貨店》搬上舞台，溫暖魔幻的故事，廣受歡迎，創下全院滿座的紀錄，更獲第二十八屆香港舞台劇獎年度優秀製作。

在最後的最後，浪矢爺爺說的那句話：「你的地圖是一張白紙。正因為是白紙，所以可以畫任何地圖，一切都掌握在你自己手上。你很自由，充滿了無限可能。」

暖心的故事加上優秀的演繹，這幾年間也遇到不少觀眾問起重演之期。隨着演員之間的默契日趨成熟，中英助理藝術總監暨本劇導演盧智榮有意讓這個作品重登舞台。新任駐團演員的演出為這個劇目帶來新鮮感，而主題曲《重生》的作曲者 C AllStar 成員陳健安更加盟是次演出，飾演「鮮魚店的音樂人」松岡克郎，他不諱言角色在音樂路上的掙扎，與他的個人經歷有契合之處，也因此他的演繹有股動人的力量，透過與演員的互動，令整個劇作迸發出璀璨的花火。

在解憂雜貨店中，浪矢爺爺因為孩子的戲言，開始了「煩惱諮詢所」，不知不覺拯救了不少迷失的靈魂。作為本劇的靈魂人物，台上的浪矢爺爺，中英榮幸能再次邀得香港資深舞台劇演員馮祿德擔綱演出，其舉手投足渾然天成，實是演繹浪矢爺爺的不二之選。台下，中英廣邀劇中演員及各界社會賢達成為「浪矢爺爺」，再次舉辦「煩惱諮詢所」，嘗試為來信的觀眾解惑。

要成為現實生活中的浪矢爺爺，只需要一顆溫暖的心，以及一雙願意傾聽的耳朵。很多時候，溝通的力量遠比我們想像中更強，只要我們願意踏出一步，或許也可以像三位少年一樣，在幫助別人的同時，扶起跌倒在地的自己。又有甚麼比手寫的文字更能承載關心的溫度？中英劇團特別推出郵寄套裝，把插畫家 Noble Wong 的作品製成郵票及信紙，在前台販售即引來搶購人潮。

當闖入雜貨店的三位少年推理出時空相接的真相，在無心之間，得知他們的書信曾影響了別人的生命，他們終於願意接納看似失敗的自己。舞台上的牛奶箱有節奏地亮起，燈光連起浪矢雜貨店和丸光園，原來愛一直相隨，那些你以為擦身而過的人，早就結下因果。如果你曾經迷茫，惴惴不安，請記着，

葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre 15-16, 20-23, 27-29/10/2022 8pm 16, 22-23\*, 29-30/10/2022 3pm

^ 此場為通達專場，設粵語口述影像及劇場視形傳譯  
This is an Accessible Performance with Audio Description (Cantonese) and Theatrical Interpretation.

Having sold more than 8 million copies since its publication in 2012, Japanese mystery writer Keigo Higashino's *The Miracles of Namiya General Store* has touched readers with its tales of wandering souls who have been redeemed by Grandpa Namiya. The story has been adapted into movies and plays across Japan and Mainland China. In 2018, Chung Ying Theatre Company brought a Cantonese version of the story onto the stage that was so sought after that the performance was not only sold out, but it also took home the title of Outstanding Production of the Year at The 28<sup>th</sup> Hong Kong Drama Awards.

Chung Ying Theatre Company received countless enquiries as to the next re-run of such an exceptional storyline and performance. As the connection between actors mature with time, Assistant Artistic Director Edmond Lo again brings the much-anticipated tale on stage, featuring new actors like On Chan from C AllStar, a Hong Kong singer-songwriter that composed the production's theme song. On Chan played the role of musician Katsuo Matsuoka; he said that the character's struggles in his musical career reflected his own, fueling his passion and better facilitation with his fellow actors.

Inspired by a playful comment, Grandpa Namiya turned his Namiya General Store into an agony aunt that ended up helping a number of lost souls. As a key role in the production, Grandpa Namiya is again played by renowned Hong Kong actor Luther Fung. Off stage, Chung Ying Theatre Company also recruited actors from the show and people from all walks of life to bring Grandpa Namiya alive, solving problems for audience members who sent in their woes.

To be a real-life Grandpa Namiya, we need a heart of empathy and a pair of listening ears. More often than not, we underestimate the power of communication: so let's take the extra step and, like the delinquent trio in the play, help ourselves as we help others, and what is more expressive than our own hand-written words? Chung Ying Theatre Company debuted a special mailer set at the reception, featuring stamps and letter sets designed by illustrator Nobel Wong. These attracted a huge number of interested buyers.

When the delinquent trio broke into the general store and made the connection between time and space and inadvertently learned that their letters had an impact on other people's lives, they accepted their proclaimed failures. The milk crates on the stage lit up rhythmically, connecting Namiya General Store with the trio's orphanage and revealing that love was never lost, and that we somehow share a karmic bond with seeming strangers who brush past us. When you feel like you've gone astray, remember Grandpa Namiya's words: "Your map is an blank sheet whereby you're free to draw anything. You are the driver of your life filled with freedom and endless possibilities."



# 《唐吉訶德》音樂劇

## Man of La Mancha

讓世間 盛載一切夢想  
願此生 未怕一身創傷



十七世紀初葉，西班牙詩人米高·狄·塞萬提斯（Miguel de Cervantes Saavedra）遭罪下獄。身陷囹圄，促使他開始構思《唐吉訶德》，一個瘋子騎士四出遊歷的故事，書籍出版後大受歡迎，更廣傳至歐洲諸國，及至現在，也流傳甚廣，對數百年來的文學藝術有深遠影響，同時留下的是一個疑問，唐吉訶德不顧一切去追求的，究竟只是一場幻夢，還是對夢寐以求的追求？

《唐吉訶德》最早是以電影的方式在藝術總監暨導演張可堅的心中種下種子，那是1972年版本的《唐吉訶德》，由彼得奧圖（Peter O'Toole）主演，當年十六、七歲的小伙子未識愁滋味，不以為然，只覺主角滑稽可笑，他定然沒有想過，這顆種子之後會發芽滋長，當現實磨難重重，《唐吉訶德》的形象又浮現心頭，赫然發現，最可笑的瘋子，最是理想的衛道者。

中英劇團原定於2021年初，把由Dale Wasserman改編的《唐吉訶德》音樂劇搬上舞台，可惜疫情如狼似虎，開始排練不過一兩星期，政府宣佈文化場地暫時關閉，演出被逼取消。隔年，疫情有穩定之勢，團隊再思把此劇搬上舞台，都說暴風雨的前夕最平靜，總綵排前疫情又再反彈，演出再告取消，消息來得如此突然，幾令人懷疑，是否冥冥自有天意？然而，中英團隊未嘗放棄，磨劍三年，《唐吉訶德》音樂劇終能在2023年1月上葵青劇院的舞台。

驀然回想，竟是慶幸多於傷感。這兩年多的排練，在整個團隊的努力之下，《唐吉訶德》音樂劇較之最初的想像更為圓熟，而這趟被現實連番打擊的旅程不正是唐吉訶德／塞萬提斯走過的道路？也因此角色與演員之間的連結更為深厚，連資深藝評人潘璧雲也認為：「在今次中英劇團的製作中，看出導演兼劇團藝術總監張可堅的情意結——相信戲劇的力量可以改變生命，足以提升人的價值。」

《唐吉訶德》音樂劇所以動容，不獨是台上的演出，也是台下執意演出的這份精神，在每一首歌曲中寄意。是次演出，中英劇團邀請了本地著名填詞人周耀輝、王樂儀、梁嘉詠及雷暉樂為歌曲賦上粵語新詞，極具音樂感的歌詞充滿豐富的意象；又邀請了新世紀青年管弦樂團現場伴奏，加上活用沉浸

式音響系統（Immersive Sound System），帶領觀眾走進十七世紀西班牙的浪漫氛圍。

為了加強觀眾對劇作的了解，中英劇團首次邀請學識網及好青年茶毒室，在夕拾X間社舉行演前讀書會期間，有過這樣的討論：「到底是原著以阿朗素之死為結局比較動人，還是如劇本一般留下希望比較深刻？」當時有不少參加者認為前者比後者為佳。演出落幕，我們與學識網、好青年茶毒室、導演張可堅及主演盧智榮舉辦演後談，那些曾經支持原著結局的觀眾無不主動提出相反的意見。原著和改編畢竟有異，比較無關宏旨，但我們衷心希望，這個唐吉訶德的故事，也能在你心裏埋下一顆希望的種子。「戲劇的力量足以改變生命」，興許是個老掉牙的說法，然而不獨是這次演出，劇場的過去、現在、未來將會一而再，再而三的反覆認證這個真理。



葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre 7,12-14/1/2023 8pm 8,14-15/1/2023 3pm

^ 此場為通達專場，設粵語口述影像及劇場視形傳譯  
This is an Accessible Performance with Audio Description (Cantonese) and Theatrical Interpretation.

In the early 17<sup>th</sup> century, Spanish poet Miguel de Cervantes Saavedra was incarcerated, prompting him to conceive *Don Quixote*, a tale of a mad knight and his quest. The book became a huge hit across Europe; its influence in literature and art is still felt to this day as it poses the important question of: is Don Quixote's desperate quest all but an illusion, or a pursuit of something more?

The 1972 "*Don Quixote*"-inspired film, *Man of La Mancha*, planted a seed in Artistic Director Dominic Cheung's mind. Cheung, then a 16- or 17-year-old, thought the lead Peter O'Toole, was merely a comical guy. Never did he think that the movie would later be a beacon of hope that soothed his personal trials and tribulations; nor would he know that the seemingly ridiculous ways of the mad knight would be such an inspiration in his life.

In early 2021, Chung Ying Theatre Company planned to bring Dale Wasserman's *Man of La Mancha* musical onto the stage. However, due to the pandemic, rehearsals were halted just soon after it began. When the situation became more stable the year after, the production team wanted to resurrect the project. Yet, the seas are always calmest before the storm; and the show was, again, cancelled as a result of the pandemic. But Chung Ying Theatre Company was adamant: three years later, Dale Wasserman's musical was finally brought to life in Kwai Tsing Theatre in January 2023.

Perhaps this was a blessing in disguise after all. Two years' rehearsal time made the musical a much improved production; and isn't overcoming hurdle after hurdle the exact spirits of Don Quixote and Miguel de Cervantes Saavedra? Responding to a deepened bond between the actors and their roles, seasoned theatre critic Priscilla Poon said, "The close connection between actors and Artistic Director Dominic Cheung was especially evident in this particular production. Such is the power of theatre: it can change lives and enhance our values."

The musical *Man of La Mancha* is not just about a good performance, but its songs are also symbolic of an unwavering determination to make this show happen. The production invited renowned Hong Kong lyricists Chow Yiu Fai, Wong Lok Yee, Offy Leung and Lui Wai Lok to fill tunes with Cantonese words so as to give them more meaning and room for imagination. It also invited Millennium Youth Orchestra – paired with an Immersive Sound System – to transport audiences back to 17<sup>th</sup> century Spain.

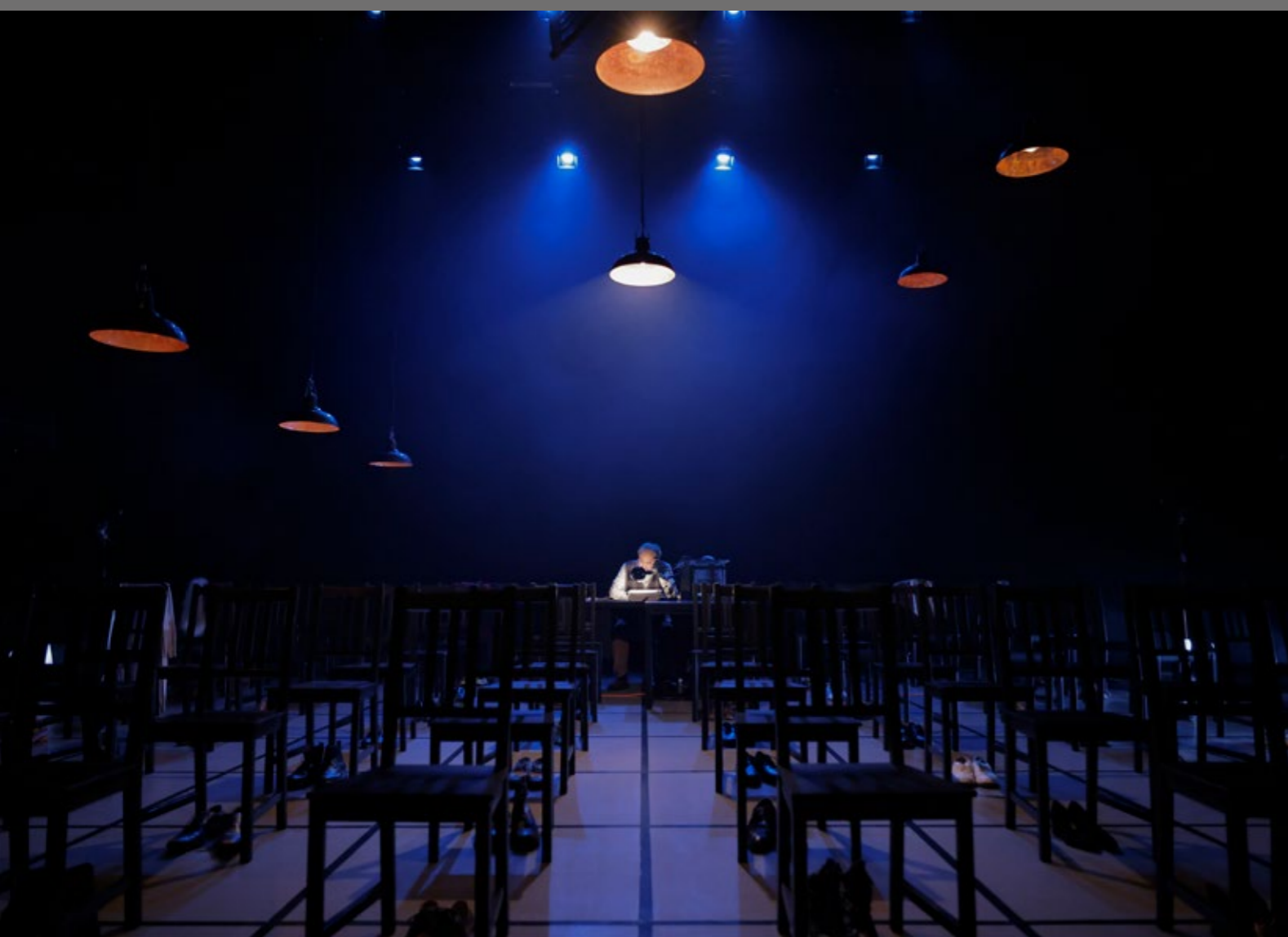
To better introduce the production, Chung Ying Theatre Company worked with Hok6 and Corrupt the Youth to host a pre-show discussion at Mellow Out. The event dove into whether Alonso's death – as per the original version – is more moving than the stage adaptation that left a sliver of hope. A number of participants voted for the initial option during the debate, but soon changed their minds post-show, when Hok6 and Corrupt the Youth again hosted a talk joined by Artistic Director Dominic Cheung and lead Edmond Lo. However, the difference between the original tale and the adaptation is irrelevant – both hope to plant a seed as powerful as the one in Cheung's mind. The adage of "theatre changes lives" may be cliché, but it is a truth that deserves repetition – not only in this production of *Man of La Mancha*, but also in shows from the past, present and future.



# 《血色雙城記》

## A Tale of Two Cities: Blood for Blood

黑色眼睛，在時代裏尋找曙光。



十八世紀末，法國大革命爆發，建基多年的貴族社會及階級制度連根拔起，葬送在斷頭台的人數以十萬計。法國社會一時天翻地覆，歐洲貴族階級聞而喪膽，一海相隔的英國不免受到波及。時局動盪，人要如何自處？英國文豪狄更斯（Charles Dickens）以這段歷史為背景，寫下經典名著《雙城記》，名之曰「雙城」，因故事以倫敦及巴黎為背景。在時代的洪流中，因着愛、恨、癡、怨，他們作出了不同的選擇，有人因此騰升，亦有人自甘墮落成獸。

英國劇場工作者何樂為（Jonathan Holloway）為書中展現的人性而著迷，他以「愛與救贖」為主題，擷取篇章，動筆改寫成《血色雙城記》。劇本以文歷醫生的記憶出發，回憶起查爾士·丹尼、契尼·卡頓、奴詩·文歷及狄法芝夫婦等人物交纏的命運。2016年，分別在香港及英國愛丁堡國際藝穗節（Edinburgh Festival Fringe）巡演英文版《血色雙城記》，得到 Time Out Hong Kong 及藝穗節雜誌等媒體一致肯定。

2023年，中英劇團藝術總監張可堅把此劇本翻譯成粵語並親自執導及參演，更把台前的「雙城」延伸到幕後，請來首演主創團隊，包括：何樂為擔任是次演出的藝術顧問及燈光設計，Neil Irish 出任佈景、服裝及道具設計，而 Sarah Llewellyn 則負責音樂及音響設計。佈景設計上，粵語版本沿用極簡舞台設計，以反襯現實的沉重。極目望去，主角文歷醫生坐在舞台的正中央，明確告訴觀眾，劇作是由他的記憶為原點。正方形的舞台上佈滿椅子，椅子下的每雙皮鞋，都是在大革命中殞落的靈魂，當角色穿插其中，難免要走得跌跌撞撞，一如他們生命中難以承受的沉重。

「雙重性」是狄更斯作品其中一個特點，在《雙城記》中尤其展露無遺。在描寫查爾士丹尼和契尼卡頓，兩人容貌相似，愛上同一個女子，卻來自截然不同的背景，又走向相異的結局。改編的版本加強了「雙重性」的特點，由七位演員分飾14個角色，誠如藝評人李博文指「文本精心安排一些演員扮演相反特質的角色，除了產生劇中不少帶玩味的片段，更帶出了『人性是雙面的，沒有絕對的惡』的主題。」2016年的版本及今年的版本亦是另一層「雙重性」，兩個版本形相近似，而神韻不同，只因整個藝術團隊早有共識，不為複製2016年的版本，而是在既定框架之內，一同分析再創作，成就了屬於中英，屬於現在的《血色雙城記》。

《雙城記》本為一部磅礴巨著，改編成舞台劇作，原著與劇本之間的差異，勾起了很多觀眾好奇。中英劇團為觀眾提供完整觀劇體驗，再次聯同好青年茶毒室舉辦演前活動，由好青年茶毒室的成員、飾演狄法芝太太的演員白清瑩、以及本劇導演暨翻譯張可堅，在誠品銅鑼灣店共同主持讀書會，分享對劇本及人物角色的剖析。演出落幕後，中英劇團邀請學識網的代表——巴黎索邦學院法國文學及比較文學博士 Sabrina Yeung 主持會員限定演後座談會，深入分析文本以及舞台劇如何呈現十八世紀末的雙城眾生相。精彩的演出加上令人眼前一亮的舞台美學，搏得藝評人李博文盛讚：「這個製作的整體性，演員的合拍性、演出和設計的水乳交融非常值得劇場創作者學習。」



香港文化中心劇場  
Studio Theatre, Hong Kong Cultural Centre

24-25, 29-31/3, 1/4/2023 8pm  
25-26/3, 1-2/4/2023 3pm

^ 此場為通達專場·設粵語口述影像

This is an Accessible Performance with Audio Description (Cantonese).

The French Revolution set 18<sup>th</sup> century France ablaze, abolishing deep-rooted aristocratic norms and class systems and sending countless to the guillotines. The fires of the fiery war soon tainted the neighbouring United Kingdom. English writer Charles Dickens penned *A Tale of Two Cities* that was set against London and Paris before and during the French Revolution. Within were characters who rose to success or damnation based on their decisions made from love, hate, obsession and resentment.

English theatre practitioner Jonathan Holloway was taken away by the expression of human nature in the book. Spotighting on love and redemption, he readapted Dickens' tale into *A Tale of Two Cities: Blood for Blood*. Told from the memory of Dr. Lucien Manette, the story recounts the intertwined fates of Charles Darnay, Sydney Carton, Lucie Manette and the Defarges. In 2016, the production was featured in English in Hong Kong and during the Edinburgh Festival Fringe, where it saw high acclaim by both Time Out Hong Kong and Edinburgh Fringe Festival magazine.

In 2023, Chung Ying Theatre Company's Artistic Director Dominic Cheung translated the script into Chinese and took on the roles as both director and actor. He also brought the "Two Cities" backstage by involving the team members of the first production: Holloway as consultant and lighting designer; Neil Irish took charge of set, costume and prop design; while Sarah Llewellyn headed music and sound. The Cantonese adaptation features a minimalistic stage design to contrast the heavy narrative. Dr. Lucien Manette sat in the middle of the stage, indicating that the tale is a recount of his memories. The square stage was filled with chairs. Beneath each one was a pair of shoes, symbolic of the lives lost during the Revolution. When the characters came on and off stage, they were obstructed by these chairs, sometimes falling and tripping along the way, illustrating the hardships in their lives.

"Duality" is a core theme in Dickens' works, especially in *A Tale of Two Cities*. Charles Darnay and Sydney Carton have similar appearances and fall in love with the same woman albeit their different backgrounds and varied outcomes. The adapted version highlights this theme of duality by making seven actors play 14 roles. As art critic Frank Lee says, "The script has arranged some actors to play roles with extreme, opposite qualities. It's a playful addition, surely, but it also highlights the notion that human nature is full of dualities: there is no absolute good or evil." Duality also exists between the adaptations of 2016 and 2023: seemingly similar, the nuances differ ever so slightly. The production team has long agreed to a steer away from merely copying the 2016 interpretation. Instead, the team analysed it as a framework

for further recreation. The resulting version was a fruit of both British and Hong Kong creative minds.

The differences between the stage adaptation and a literary canon like *A Tale of Two Cities* surely sparked curiosity. To offer audiences a full viewing experience, Chung Ying Theatre Company joined hands with Corrupt the Youth to put together a pre-show discussion at eslite Causeway Bay Store, hosted by members of Corrupt the Youth; Pak Ching Ying, the actress who played Madame Defarge; as well as the play's translator, director and Artistic Director Dominic Cheung. After the show, Chung Ying Theatre Company invited the representative of Hok6 – Dr. Sabrina Yeung, Ph.D. at the University of Paris-Sorbonne who specialises in Comparative Literature – to host the member-exclusive talk. The event dove into how the literary text and stage adaptation present *Two Cities* of the 18<sup>th</sup> century respectively. The eye-opening performance and the spectacular stage design were well-received by art critic Frank Lee, who says, "The integrity of the production; the ensemble of the actors; the perfect amalgamation of performance and design are lessons for everyone in the industry."



# 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，讓舞台挨近觀眾。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.



# 《金龍》 The Golden Dragon

1 隻蛀牙 1 間餐館  
嬉笑怒罵 揭盡黑工異鄉辛酸事

德國劇作家羅蘭·希梅芬尼 (Roland Schimmelpfennig) 以歐洲非法移民的人生故事為藍本，採用超現實的手法寫下《金龍》，並憑此獲得 Theater Heute 年度最佳劇作的獎項。故事以位於德國某社區的一間亞洲餐館開展，在名符其實的「熱廚房」，有五位來自亞洲的非法黑工，其中一位年輕人因為身份問題，縱使牙痛難擋，始終不能求醫。同一廚房的四位伙伴心有不忍，一起出手把他的蛀牙扯出來。正當後廚因剝牙事件一片混亂之際，金龍餐廳客似雲來，光顧餐廳的顧客表面「正常」，實則各有隱秘：在地下室開設禁忌俱樂部的士多老闆、執於重拾青春的老爺爺、意外懷孕的孫女、她那位拒絕承諾的同居男友、日夜酗酒的丈夫、紅杏出牆的紅衣女人，以及對生命感到迷惑的空姐。在人物故事的陰影之下，還有螞蟻和蟋蟀的警世寓言。

劇本的命題及其超現實的呈現，吸引了新晉導演盧宜敬以此為其香港演藝學院導演系學士課程的畢業作。全劇分為 48 場，十多個角色，由五位演員分飾，盧導以中式圓形餐桌為舞台，表現出廚房擁擠又急速的環境，為全劇定下節奏明快的基調，引人入勝，他最終憑此劇獲得校內傑出導演獎、獲提名第三十屆香港舞台劇獎最佳導演（喜劇／鬧劇）及第十三屆香港小劇場獎最佳導演，《金龍》更入圍國際演藝評論家協會（香港分會）劇評人獎 2021「年度演出獎」。

首演當晚，盧宜敬的導演手法令中英劇團藝術總監張可堅留下印象，另一方面亦為劇本的深意打動，希望能安排再次搬上舞台，以接觸更多觀眾。中英劇團成立四十多年以來，一直有培育人才的傳統，先後舉辦過「中英短劇節」、「新劇波地」、「波老道實驗室」，近年有又有「戲劇新晉培育計劃」，過去十年，更是持續與演藝學院導演系碩士課程合作製作畢業作。作為本地九大藝團之一，中英肩負全方位為戲劇界培育人才的重責，秉持此一信念，遂促成是次合作。

《金龍》重製，由中英劇團負責經費、製作統籌、宣傳、後台團隊支援等工作，並由藝術團隊提供藝術意見，令導演得以放心作大膽嘗試，不獨在演出規模上更大，演出陣容更改由四位演藝學院學生加上一位中英駐團演員共組，迸發全新的火花；舞台設計上，由圓形餐桌改用輸送帶，令節奏由明快走入詩意，與畢業作截然不同。

超現實的跳接、重覆的對白，《金龍》展示的是角色貫徹了「表面上的自由」(scheinbare Freiheit)，卻又無法遏止成為別人、成為理想中的自己那種巨大慾望。「他人即地獄」，當他人的自由限制了你的自由，自由會不會只是一場幻夢？

Inspired by illegal immigrants in Europe, German playwright Roland Schimmelpfennig penned *The Golden Dragon*, which was chosen as Theater Heute's Play of the Year. The story begins at an Asian Restaurant named The Golden Dragon, located in Germany, where 5 illegal Asian immigrants work. Of them is a teenage boy suffering from a toothache but can't visit the dentist due to his special status. With hearts full of empathy, his four colleagues worked together to pull the tooth out. Whilst this was happening, the restaurant brimmed with guests who appeared to be quite normal. Filling the tables were a grocery store owner who also owns an illicit club; a grandfather who is obsessed with regaining his youth; a granddaughter with a surprise pregnancy by her live-in boyfriend who refuses to be responsible; an alcoholic husband; a cheating wife; and a flight attendant who feels lost in life. A cautionary tale hums in the background under the shadows of the characters.



The proposition of the script and its surreal presentation attracted up-and-coming director Kingston Lo to use *The Golden Dragon* as his graduation project for his Bachelor of Fine Arts (Honours) in Drama, Major in Directing at The Hong Kong Academy for Performing Arts. The performance's 48 scenes and 10 characters played by 5 actors were set in a round, lazy susan-style dining table. Lo also set a quick tempo to illustrate the fast-paced and cramped environment of an Asian kitchen. His hard work was soon rewarded with the nomination of Best Director (Comedy/Farce) at The 30<sup>th</sup> Hong Kong Drama Awards and Best Director at The 13<sup>th</sup> Hong Kong Theatre Libre. *The Golden Dragon* was also listed as the Performance of the Year at the 2021 (IATC (HK) Critics Awards 2021 by the International Association of Theatre Critics (Hong Kong).

Lo's directing and the storyline impressed Artistic Director Dominic Cheung, who hoped to touch more audiences with a re-run performance. Over 40 years since founding, Chung Ying Theatre Company has been devoted to nourishing new talents, as evident in programmes such as "Chung Ying's Studio Shorts", "Open Reading Play-Ground", "Borrett Laboratory", and most recently, the "Young Talent Incubator Scheme". The Company has been working with The Hong Kong Academy for Performing Arts' Postgraduate Degree Programmes for the past decade. As one of nine major arts troupes in Hong Kong, the Company is proud to shoulder the responsibility of nurturing young talents across every aspect of the performance arts industry. This belief remains the backbone to a number of interesting collaborations.

Alongside input from its art team, Chung Ying Theatre Company funded the re-run of *The Golden Dragon* and the production, coordination, publicity and backstage support involved. This undue support gave the director the creative freedom to bring the show onto a bigger stage, with a cast composed of four students from The Hong Kong Academy for Performing Arts and an actor from Chung Ying. New chemistry abounds not just amongst the people on stage: the stage design has switched out the original round, Chinese dining table to a conveyor belt. The rapid tempo in Lo's version was now also laced with an element of poetry.

With surreal jumps and repeated dialogue, *The Golden Dragon* revealed characters that only enjoy "scheinbare Freiheit" – which translates to "seeming freedom" in English. They could not silence their thirst to become someone else or their ideal selves, posing the question: "When others' freedom restricts your own, is freedom just something of a dream?"

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

10-11/6/2022 8pm  
11-12/6/2022 3pm

## 中英劇團 X 國際演藝評論家協會 (香港分會) 「評深而論」藝評交流計劃



### Chung Ying Theatre Company X International Association of Theatre Critics (Hong Kong) "In-depth Review" Exchange Programme on Theatre Critiques

中英劇團以建構良好劇場生態為己任，除了積極培訓台前幕後的人才外，更致力於推廣藝評風氣。有見及此，中英與國際演藝評論家協會 (香港分會) 再次合作，延續「評深而論」藝評交流計劃。透過有系統的戲劇評論，以影片和文字記錄傳承香港劇場作品，並藉此啟發觀眾思考，促進藝評人與公眾的交流。

計劃由資深藝評人聯同新進劇評人，深入討論本年度劇季節目，並舉行網上講座，包括：「展示舞台的『世界』：談《金龍》的本土演繹」，探討這以亞裔黑工為題旨的德國劇本，在亞洲社會重演時，如何套用到本地情況；「在劇場裏思辯公義：談《辯護人》的創作策略」，圍繞本劇季唯一原創劇本，分析及評價其劇本與社會現況的關係；「闖進文字與時間的河流：談《解憂雜貨店》(重演)的空間想像」，劇作橫跨 33 年的時空，串連無數角色，如何以有限的舞台空間呈現多重時空成為藝評人討論的重點；「超越時代的經典：談《唐吉訶德》音樂劇的改編」，以粵語演繹百老匯經典，藉粵語歌詞、共集及動聽樂曲，帶領觀眾走入感情豐沛的氛圍；以及「時代的最好與最壞：談《血色雙城記》」，此改編作品首次以粵語版本面向觀眾，精煉的編排，捉緊主題，呈現出異於原著的效果。

所有網上討論及文字紀錄已上傳至中英劇團及國際演藝評論家協會 (香港分會) 的網頁。計劃內容令藝評人、觀眾及創作團隊均有所得著。未來，中英有意持續舉行有關計劃，互相砥礪。

Chung Ying Theatre Company is committed to fostering a healthy theatre arts ecosystem. Apart from nurturing talents on and off stage, the Company is also dedicated to promoting constructive art criticism. As such, it has joined hands with the International Association of Theatre Critics (Hong Kong) to host

an exchange programme on art critique. The programme aims to preserve the legacy of local theatre productions through video and written records to inspire the audience to reflect on deeper issues and facilitate better exchange between critics and the public.

This year's programme saw in-depth discussions between seasoned and budding art critics, as well as a webinar on "Showcasing the World: Interpreting *The Golden Dragon*" that explored how this German script on Asian illegal labour can be interpreted in Asia. "Justifying Justice on Stage: The Creative Strategy behind *The Advocate*", meanwhile, was a dialogue on the relationship between our society and this season's only original play. "The Imagination of Space and Time in *The Miracles of the Namiya General Store (Re-run)*" explored how the expression of multiple periods within a confined space became a key point of discussion. "A Canon Beyond Time: Discussing *Man of La Mancha* in musical form" revealed how Cantonese songs, Ensemble and moving tunes spoke to the audience on an emotional level. Finally, *A Tale of Two Cities: Blood for Blood: Times Good and Bad* talked about how this first-ever, refined Cantonese adaptation captured the theme and the audience in drastically different manners than the original.

All online discussions and transcripts have been uploaded to the websites of Chung Ying Theatre Company and the International Association of Theatre Critics (Hong Kong). This programme has benefitted critics, audiences and creative teams alike. In the future, the Company hopes to organise more projects like these.

本年度參與計劃的藝評人包括 (按筆劃序)：

The art critics who participated in the programme this year include:

江祈穎 / 北京語言大學文藝學博士 (主修中國美學)、戲劇評論人  
Kong Kei Wing / PhD from Beijing Language and Culture University, Critic

李博文 / 曾參與「新戲匠」系列劇評培訓計劃、戲劇評論人  
Lee Pok Man, Frank / Participants of The Open Platform –  
The Budding Critics Training Scheme, Critic

邵善怡 / 中學教師、戲劇評論人  
Siu Sin Yi / School teacher, Critic

時惠文 / 香港大專學院講師、戲劇評論人  
Shi Huiwen / Lecturer, Critic

喻汀芷 / 畢業於中央戲劇學院戲劇文學系、香港演藝學院戲劇學院戲劇碩士  
Yu Tingzhi / Graduate from the department of Dramatic Literature of The Central Academy of Drama, received Master of Fine Arts in Drama (majoring in playwriting) from The Hong Kong Academy for Performing Arts

潘璧雲 / 資深舞台劇演員、編輯、創作人  
Poon Pik Wan, Priscilla / Veteran Performing Artist, Editor and Creator

盧宜敬 / 編劇、導演、戲劇評論人  
Lo Yee King, Kingston / Playwright, Director, Critic



# 教育及外展活動

## Education and Outreach Activities

事隔三年，我們的生活終不再受疫情限制，逐漸重回軌道。然而，社會各界尚未從疫情所帶來的重創中復原，百業待興，百廢待舉。中英劇團教育及外展部以戲劇帶動社區一掃陰霾，與大眾一同再次起步，並肩前行。

2022/23 年度中英舉辦的教育及外展活動參與人數達 123,929 人次，以戲劇分享段段人生經歷，讓參與者踏上舞台，散發自身光芒，照亮身邊人，並將暖意輻射到每個角落。

Our lives are no longer confined by COVID-19 three years after the first outbreak of the virus. As normalcy resumes, however, not all sectors have rebounded from the devastation brought about by the pandemic: full restoration is still on its way. Chung Ying Theatre Company's Education and Outreach Department hopes to guide our city out of the dark days and into brighter futures ahead.

In the 2022/23 year, Chung Ying's education and outreach activities have reached 123,929 participants. By sharing life experiences through theatre, participants can shine again on stage and illuminate those around them, spreading warmth and love to every corner of the city.

燃點盼望

Igniting Hope

疫情猶如覆舟巨浪，破壞生活秩序，擾亂人們打算。面對翻舟波濤，中英劇團從未退縮，站在浪尖靈活應對，帶領參與者抖擻精神，以戲劇為大眾燃點盼望。

The pandemic came as a tsunami, flipping lives and scheduled plans over with its destructive tides. In the face of adversity, Chung Ying Theatre Company never backed down but instead, sailed against the waves and led participants with versatility and vigour, igniting hope for all through the ways of the theatre.



突如其來的「特別假期」讓家長措手不及，延後開始的暑假打亂學校及家長的計劃。面對疫情帶來的波瀾，中英劇團靈活應對，將原定7月末於葵青劇院黑盒劇場進行的SMILE™中英兒童戲劇課程結業演出改至8月中下旬假中英波老道團址進行，以配合學校假期調動，並增派人手協調演出事宜，確保在各項變化下，孩子和家長仍能有最佳的演出體驗。

疫情雖已過去，但餘波未平，疫情奪去了孩子三年寶貴的學習時光，SMILE™將繼續透過戲劇培育孩子五大潛能：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)，修補孩子斑駁三年的學習進程，重建孩子技能。

The abrupt epidemic control measure, "Special Vacation", has caught parents off-guard and threw off all summer plans for students. Chung Ying Theatre Company rescheduled amid hard times its SMILE™ SUPERSHOW in July to late August, hence moving the performance venue from Black Box Theatre of Kwai Tsing Theatre to its rehearsal hall on Borrett Road to cater to adjustments in school calendars brought by "Special Vacation". Extra manpower was also arranged to ensure all parents and children had the best experience in spite of the changes.

The toughest times of the pandemic has passed, yet its repercussions still linger, including the 3 precious years of learning that had been taken away from children. Nevertheless, through SMILE™, Chung Ying endeavours to nurture children's five core skills – Self-care, Motor skills, Intelligence, Language and Emotion – in hopes of making up for the 3 lost years and to reinstall their skills.



## 重塑幼童學習路：SMILE™中英兒童戲劇課程

Repaving Learning Paths for Children:  
SMILE™ Chung Ying Kids Drama Course



SMILE™+ 中英青少年劇團為懷抱戲劇夢的年輕人提供戲劇訓練，透過研讀經典著作、磨練演藝技巧、參與戲劇製作，全面培育戲劇新一代。雖然過去一年，疫情來襲，打亂原定的演出規劃，更讓綵排時間大幅縮減，但 SMILE™+ 學員無懼驟變，將他們對戲劇的熱情化為動力，於中英劇團波老道團址完成結業演出，並邀得香港演藝學院高級講師（導演）及研究生課程統籌（戲劇）鄭傳軍先生即席點評，給予學員意見，讓他們能在演藝路上更上一層樓。

縱然在疫情的影響下，學員未能在專業劇場作結業演出，只有相對簡單的佈景、道具、燈光，但一眾年輕學員卻以他們的演技、身體填滿舞台，攜手為觀眾帶來 2 場動人演出。高小組藉着演出《藍色樹苗》，重提堅持信念的重要性，燃亮每人心中的希望；中學組透過《在河裏找我》，以戲偶劇形式闡述口吃男孩學習擁抱自我的過程，並藉此細訴自己在成長路上的憂懼。

The SMILE™+ Chung Ying Youth Drama Troupe offers theatre training to young aspiring thespians and nurtures a new generation of talents by studying classics and honing their acting and theatre production skills. Though the pandemic last year caused disruptions and rearrangements in rehearsals and performances, it has inadvertently fueled the passion of SMILE™+ members and pushed them through the challenges, hence putting on their finale performance in Chung Ying Theatre Company's rehearsal hall on Borrett Road against all odds. Mr. Terence Chang, Senior Lecturer (Directing) and Postgraduate Programme Leader (Drama) of The Hong Kong Academy for Performing Arts, was invited to advise these aspiring youths. His comments and insights have surely further polished the members' craft to yet another level.

Affected by the pandemic, SMILE™+ members could only perform with rather simple set, props and lighting instead of those available in a professional theatre, but they staged two moving performances with meticulous care regardless. With *Blue Sapling*, the senior primary school group upheld faith and ignited hope; with *I'll Be in the River*, the secondary school group confessed their fears and anxieties of growing up through narrating the story of a stuttering boy who learns to accept his own insecurities and embrace himself in the form of puppet theatre.

## 無懼尋夢路崎嶇：SMILE™+ 中英青少年劇團

Hurdling along the Way of Pursuing Dreams:

SMILE™+ Chung Ying Youth Drama Troupe

SMILE™  
PLUS  
中英青少年劇團  
Chung Ying Youth Drama Troupe

星火燎原

Growing Sparks

中英劇團深信戲劇的力量，不但足以改寫參與者的生命，更能輻射至身邊人。多年來，中英在社區深耕，散佈點點星火，冀以星火燎原，照亮社區各處。

Chung Ying Theatre Company believes in the power of theatre: it is one that can change the lives of those participating while radiating warmth among to those around them. For years, Chung Ying's community efforts have sparked flickers among the participants and the audience – numerous lights that illuminate the community.



中英深信戲劇與生活息息相關，故 Muse Up! 青少年音樂劇團多年來糅合戲劇藝術與社會議題，以戲劇關懷社會、服務社區。2019 至 2022 年，Muse Up! 以「關愛長者」為題，帶領團員參與各式體驗工作坊，認識長者需要。為建立年輕團員與長者間的關係，Muse Up! 首次加入長者團員，更讓長幼團員一同為低收入家庭籌辦聯歡派對，學習互相配合、欣賞、合作，增進情誼。

經過三年的音樂劇訓練，團員整合他們的研究及體驗所得，於 2022 年聖誕假香港理工大學賽馬會綜藝館上演全港首個大型原創長幼共融音樂劇《藏書翁》。長幼團員不光是台上默契十足，台下更是相互照顧、扶持，身體力行向超過 1,100 名觀眾宣揚關愛長者的訊息。為進一步延伸及完善觀眾觀劇體驗，中英與歷耆者合作，於前台設高齡體驗活動，讓觀眾親身感受長者的身體狀況；又設漂書活動，讓觀眾在劇場外，亦能以不同形式互動、交流。

Chung Ying believes that drama and everyday lives are inseparable. For years, Muse Up! Youth Musical Theatre Troupe has integrated social issues into theatre, using the stage as a medium to serve and spread warmth to our community. Themed after "Care for the Elderly", Muse Up! has hosted a number of experiential workshops for its members from 2019 to 2022 to better members' understanding of elderly needs. In efforts to establish better bonds between members across generations, Muse Up! has included elderly members for the first time, who together with their younger teammates, planned and hosted a party for underprivileged families, during which they learned to cooperate with and appreciate one another.

The troupe members consolidated three years of musical training and insights gained from experiential workshops to present Hong Kong's first large-scale, original intergenerational musical *Forget Me Not* at Jockey Club Auditorium of Hong Kong Polytechnic University during Christmas in 2022. Members of all ages displayed excellent synergy on stage and supported one another off stage, effectively delivering the message of care for the elderly to more than 1,100 audience. Furthermore, Chung Ying collaborated with Eldpathy to extend the theatrical experience with booths at the front of house, allowing the audience to feel first-hand the bodily conditions of those in their advanced years. Bookcrossing was also hosted in the foyer to enable further interaction and exchange of thoughts among the audience.



## 以藝術關懷社區：Muse Up! 青少年音樂劇團

Embracing the Community with Arts:

Muse Up! Youth Musical Theatre Troupe





多年來，中英劇團致力將戲劇藝術帶進社區，滋養大眾，冀以戲劇改變生命。疫情期間，中英依然堅持走訪不同社區，服務有特殊教育需要的學童、長者、社區人士等，以戲劇相伴同行。

本年度，中英為博愛醫院文柱石家庭多元智能中心「鈴蘭兒童戲劇培訓計劃」的一班有特殊教育需要學員提供戲劇訓練。本地學校大多側重學生的學術成就，往往讓學習上有困難的特殊教育需要學童因成績未如理想而感到挫敗。戲劇為有特殊教育需要學童建立愉快學習的環境，讓他們在傳統教學模式外發掘自身潛能，了解自身長處，建立自信心。透過戲劇，學習不再是惱人的壓力，並成為愉悅的樂趣。

Over the years, Chung Ying Theatre Company has been planting seeds of theatrical arts in the community, nourishing the public with its life-changing wonders. Chung Ying continued to sow the seeds of theatrical arts among different communities amid the pandemic, serving students with special education needs (SEN), the elderly and other members of the community as their companion through drama.

This year, Chung Ying offered drama training to Pok Oi Hospital Man Chu Shek Family Multiple Intelligences Centre's "Lily of the Valley Theatre Programme", which targeted SEN children. Local schools tend to put great emphasis on academic performance; but this standard of success may be detrimental to SEN students who usually struggle with the traditional learning environment. Drama, however, offers a fun and enjoyable learning experience to SEN students, enabling them to explore their potential, understand their strengths and develop confidence outside of conventional educational models. Drama turns learning into a pleasant endeavour!



## 以藝術改變生命：社區計劃 Changing Lives through Arts: Community and Outreach Projects

## 提燈引路

### Guiding Beacon

戲劇讓參與者預演人生，同時透過搬演他人故事，讓觀者以第三身角度經歷角色歷程。口述歷史戲劇匯聚參與者的人生智慧，在舞台上搬演一幕幕真實故事，以古為鑑，將參與者的人生經歷化成點點星光，為觀眾照亮前路。

Drama lets the audience peek into the future and take a glimpse of others' lives from a third-person perspective while the participants narrate and rehearse about their own lives under the spotlight. Chung Ying's Oral History Theatre Programmes bring to the stage real stories and wisdoms of its participants, in hope of casting light on the way forward.



仁濟醫院吳王依曼長者鄰舍中心  
Yan Chai Hospital Ng Wong Yee Man Neighbourhood Elderly Centre



明愛西貢長者中心  
Caritas Elderly Centre - Sai Kung

在歷史的書寫中，小市民的個人經歷常被洪流淹沒，故中英劇團自 2009 年起與康樂及文化事務署合辦社區口述歷史戲劇計劃，透過敘述這些平常難以被看見的星斗市民的故事，反觀整個社區的歷史變化。在這個低歸屬感的時代，讓街坊街里加深對自己社區的認識，尋回與社區之間的連結。

社區口述歷史戲劇計劃——九龍城區受疫情影響，多次停課，總結演出亦屢次延期，幸而後來疫情緩和，計劃的總結演出《龍城鳳事》終於在 2022 年 8 月假葵青劇院黑盒劇場順利完成。《龍城鳳事》聚集 12 位來自九龍城區的婦女，講述她們如何在航班交織的天空下，成為自己人生的機師，留下屬於自己的軌跡，展示女性對六、七十年代香港起飛所作出的貢獻。

計劃中蒐集到很多寶貴的口述歷史故事，未能於演出中一一盡錄，故出版口述歷史故事書刊，以文字記錄更多動人故事，且為歷史補遺。

Tales of the everyday men are often neglected in the composition of history; thus, Chung Ying Theatre Company has been co-organising the Community Oral History Theatre Project in collaboration with The Leisure and Cultural Services Department since 2009, hoping to reflect historical changes through retelling the often-disregarded stories of community members. In an era where our sense of belonging is at an all-time low, this initiative also aims to deepen community members' understanding and bonding with the place they call home.

The pandemic imposed negative impacts on the Community Oral History Theatre Project – Kowloon City District: classes and rehearsals were suspended several times and the performance was postponed time and again. Fortunately, hard times were soon over, and the 12 female elderly participants put on *Watch How She Flies* in August 2022 at the Black Box Theatre, Kwai Tsing Theatre. The show told stories of how these 12 women seized the steering wheels of their own lives in a neighbourhood that, for decades, looked up to flights taking off and landing the city as women contributed to the heydays of Hong Kong – a hallmark of our golden days in the 1960s and 1970s.

Years of oral history materials have been collected throughout the programme but not all stories were staged in the performances. Therefore, oral history tales were consolidated into publications to document touching stories through words, filling the gaps in history.



## 以戲劇留下生命足跡：社區口述歷史戲劇計劃

### Leaving Life-long Footprints through Drama: Community Oral History Theatre Project

# 成為別人生命的擺渡人： 賽馬會「獅子山傳耆」口述歷史戲劇計劃

「以銅為鏡，可以正衣冠；以古為鏡，可以知興替；以人為鏡，可以明得失。」自 2017 年起，賽馬會「獅子山傳耆」口述歷史戲劇計劃走訪香港各區，紀錄香港「傳耆」故事，將「傳耆」經歷搬演舞台，以前人經驗為後人點燈。

本年度，北區、大埔、葵青、元朗及灣仔 5 區的「傳耆」學員分別走進校園、社區、劇院作演出，以舊日香港故事啟發逾 15,000 名觀眾。北區演出《關》為第二期計劃首個學校巡迴演出，雖受疫情所限，「傳耆」學員未能親身到校，演出需改以錄播形式進行，但仍不改他們的熱情。在拍攝過程中，即使為遷就鏡頭角度而多次拍攝同一場景，學員每次都付出全力，用心演繹。

大埔區演出《大埔大步走》採用遊走式劇場的形式，以大埔巴士路線貫穿整個演出。觀眾先在白盒「上車」，欣賞大埔「傳耆」相片展，細聽學員分享相中的點點滴滴。觀眾隨後緩步走到黑盒，沿途尋找一個個「巴士站」，並掃描二維碼聆聽更多大埔點滴。抵達「終站」黑盒，觀眾進入劇場，欣賞最後的戲劇演出，帶著「傳耆」的人生智慧「下車」，繼續他們各自的旅途。

除了 5 個學校及社區巡迴演出外，「傳耆」學員聯同十多位年輕學員於 2022 年 11 月上演全港首個長幼共融口述歷史劇《做盡香港人》，一同刻劃香港六十至九十年代的風景。共 45 位長幼演員跨越年齡及輩份界限，台上合拍合作，台下互愛互助，在西九文化區自由空間大盒這文化地標攜手譜寫香港歷史。

為了讓更多人能見到、聽到計劃多年來蒐集的口述歷史故事，中英巡迴南豐紗廠、嶺南大學、西九文化區、合舍等 5 個地方，透過複製故事中重要的文物，以展覽形式展示「傳耆」過去戰勝困境的故事，為身處逆境的人打氣，鼓勵他們繼續前行。展覽同時配合導賞團及「傳耆」聲音導航，讓大眾進一步了解展品背後故事及歷史意涵，吸引近 85,000 人觀展。展覽更設香港人精神投票，邀請大眾留下他的意見。

未來一年，中英將繼續巡迴學校、社區及劇場作演出和展覽，並於 2024 年 1 月假西九文化區自由空間大盒再作長幼共融口述歷史劇演出，在香港各處撒落點點星光，以「傳耆」故事為困惑的人照亮足下，指引路途。



## Mentor of Life: Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme



"Take copper as a mirror, one can correct one's appearance; take history as a mirror, one can understand the rise and fall of a state; take a man as a mirror, one can see one's achievements and failures." Since 2017, the Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme has collected life stories of the elderly, interwoven into theatre pieces and staged across Hong Kong, hoping to light a path of wisdom for the audience.

Elderly participants from 5 districts, including North District, Tai Po, Kwai Tsing, Yuen Long and Wan Chai, put on shows of old Hong Kong tales across schools, communities and theatres, inspiring over 15,000 audience members. North District's performance *Gateway* was the first school touring performance of the 2nd Phase of the Programme. Although the performance had to be recorded and broadcasted on campus as live performances were restricted from at schools as a result of the pandemic, the enthusiasm of the elderly participants for the project abounded. For instance, though the same scene had to be acted out repeatedly to accommodate camera angles, the elderly participants still gave their best efforts every time.

The Tai Po District's performance *A Walk in Tai Po* was an immersive theatre experience featuring the Tai Po bus network. The audience began with a guided tour of the Photography Exhibition at White Box of Tai Po Arts Centre, illustrating the elderly participants' fond memories of the district. On their way to Black Box – the "final stop" for the performance, audiences were then tasked to seek "bus stops" and scan QR codes to listen for more tales of Tai Po. When the audience finally arrived at the "final stop", a performance awaited them, in which the elderly participants guided the audience through their lives and to alight the "bus" as they continued on their personal journeys.

Aside from the 5 school tours and community performances, the Programme also staged Hong Kong's first intergenerational oral history theatre performance, *Go For It!*, in November 2022. 45 actors across generations told tales of Hong Kong spanning 1960s to 1990s and worked together to write a new page in the city's history at The Box of Freespace at West Kowloon Cultural District, one of the cultural landmarks of Hong Kong.

To reach a greater audience, Chung Ying held roving exhibitions, where oral history stories and replicas of the elderly's artefacts were showcased, across 5 locations, including The Mills, Lingnan University, West Kowloon Cultural District, Form Society, to name

but a few. By doing so, the exhibition revealed the stories of those who had overcome adversities and celebrated their past triumphs, with hopes to offer strength and courage to those in need. Attracting nearly 85,000 visitors, these exhibitions were complemented with guided tours and oral history audio guides recorded by the elderly to enable deeper understanding of their stories; visitors were also welcomed to share their thoughts by casting votes on a poll about Hong Kong People Spirit.

With hopes of being the guiding beacon to a wider public, Chung Ying will continue to tour different schools, communities and theatres in the coming year, and conclude with another intergenerational oral history theatre performance in January 2024 at The Box of Freespace at West Kowloon Cultural District, illuminating lives in Hong Kong with oral history stories and elucidating their each and every step ahead.

捐助機構 Funded by



香港賽馬會慈善信託基金  
The Hong Kong Jockey Club Charities Trust

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Programme Website

投選香港人精神  
Cast Your Vote for Hong Kong People Spirit



## 多元課程全面培育學童：學校計劃

### Fostering Students with Diversified Learning: School Programmes

中英劇團相信戲劇是教學的催化劑，有助學生理解教學內容，啟發思考，故與各大專院校、中小學及幼稚園合作，為師生提供多元化戲劇課程，包括戲劇培訓、教育戲劇 (Drama-in-Education) 課程、戲劇講座等。

2022/23 學年，中英的助理藝術總監盧智榮、教育及外展主管及駐團戲劇導師分別到大專院校、小學及特殊學校主持戲劇講座，以藝術人員、藝術行政人員及藝術教育人員三個不同角度與學生分享從事表演藝術相關行業的要求和當中的苦與樂，讓學生了解更多元的職業路向，掌握未來人生。

Chung Ying Theatre Company believes that drama is a catalyst for teaching and learning; it helps improve students' understanding and inspires further thinking. Thus, Chung Ying has collaborated with tertiary institutions, primary and secondary schools, as well as kindergartens, to offer both teachers and students a wide range of drama programmes such as theatre training, Drama-in-Education programmes, drama seminars and more.

In the 2022/23 academic year, Chung Ying's Assistant Artistic Director Edmond Lo, Head of Education and Outreach and Resident Teaching Artist, hosted talks at tertiary institution, primary school and special school to share the joys and woes of the performing arts industry through the lens of an artist, an arts administrator and an educator of arts, giving students a better understanding of a career in the industry and enabling them to pave their own ways towards the future.



# 以戲劇影響生命

## Act to Give

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，歡迎捐款，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. Donors play a vital role in our work; we need your help to continue our projects and inspire more individuals.

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To Kit Ling Doris

中英劇團感謝以下機構及人士在過去一年的協助與支持：

Chung Ying Theatre Company wishes to thank the following organisations and individuals for their help and support in the previous year.

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



香港賽馬會慈善信託基金  
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首席駐團戲劇導師	Chief Resident Teaching Artist	黃振輝	Wong Chun Fai
高級駐團戲劇導師	Senior Resident Teaching Artist	邱瑞雯	Yau Shui Man, Sharon
駐團戲劇導師	Resident Teaching Artist	何悅欣	Ho Yuet Yan, Yentl
駐團戲劇導師	Resident Teaching Artist	葉君博	Ip Kwan Bok, Michael
駐團戲劇導師	Resident Teaching Artist	蕭俊傑	Siu Chun Kit, Isaac

<b>文獻部 Archive Department</b>			
文獻主任	Archivist	楊惠嫻	Yeung Wai Kwok, Muriel
藝術行政見習員	Arts Administrator Trainee	麥家蕾	Mak Ka Lui, Kat

<b>行政部 Administration Department</b>			
行政主管	Head of Administration	李婉君	Lee Yuen Kwan, June
副行政經理	Assistant Administration Manager	梁倩瑜	Leung Shin Yee, Crystal
藝術行政見習員	Arts Administrator Trainee	余妙嫻	Yu Miu Shan, Ellen

<b>會計部 Accounting Department</b>			
會計主管	Head of Accounting	潘綺慧	Poon Yee Wai, Yvonne
會計主任	Accounting Officer	李婉梅	Lee Yuen Mui, Myra



## 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 Drama Productions	場數 No. of Performances	編劇 / 導演 Playwrights / Directors	觀眾人數 No. of Audiences
19-25/8/2022 香港大會堂劇院 Theatre, Hong Kong City Hall	《辯護人》 <i>The Advocate</i>	5	郭永康 Ivan Kwok 張可堅 Dominic Cheung	1,586
15-30/10/2022 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《解憂雜貨店》(重演) <i>The Miracles of the Namiya General Store (Re-run)</i>	14	成井豐 Yutaka Narui 盧智榮 Edmond Lo	9,494
7-15/1/2023 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《唐吉訶德》音樂劇 <i>Man of La Mancha</i>	7	Dale Wasserman Mitch Leigh Joe Darion 張可堅 Dominic Cheung	5,070
24/3 - 2/4/2023 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《血色雙城記》 <i>A Tale of Two Cities: Blood for Blood</i>	10	何樂為 Jonathan Holloway 張可堅 Dominic Cheung	2,883
19,21,26-27/10/2022 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《解憂雜貨店》(重演)學生專場 <i>The Miracles of the Namiya General Store (Re-run)</i> Student Performance	4	成井豐 Yutaka Narui 盧智榮 Edmond Lo	2,435
29,31/3/2023 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《血色雙城記》學生專場 <i>A Tale of Two Cities: Blood for Blood Student Performance</i>	2	何樂為 Jonathan Holloway 張可堅 Dominic Cheung	465

#### 黑盒劇場製作 Black Box Theatre Production

日期 / 場地 Dates / Venues	劇目 Drama Productions	場數 No. of Performances	編劇 / 導演 Playwrights/Directors	觀眾人數 No. of Audiences
10-12/6/2022 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	《金龍》 <i>The Golden Dragon</i>	4	Roland Schimmelpfennig 盧宜敬 Kingston Lo	440

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

日期 / 場地 Dates / Venues	活動內容 Details of Activities	活動數目 No. of Activities	參加人數 No. of Participants
19-28/8/2022 香港大會堂劇院 Theatre, Hong Kong City Hall	《辯護人》周邊商品前台發售 <i>The Advocate</i> Front of house: Sales counter	5	178
19-28/8/2022 香港大會堂劇院 Theatre, Hong Kong City Hall	《辯護人》前台投票活動 <i>The Advocate</i> Front of house: Poll	5	448
21/8/2023 香港大會堂貴賓室 VIP Lounge, Hong Kong City Hall	中英劇團 X 好青年茶毒室 《辯護人》會員限定演後談 Chung Ying X Corrupt the Youth <i>The Advocate</i> Members Exclusive Post Talk	1	23
22/8/2023 網上活動 Online Activity	中英劇團 X 一月一藝術 《辯護人》網上導賞 Chung Ying X IMIA <i>The Advocate</i> Appreciation Activity	1	40,438
27/9/2022 Facebook Live	中英劇團 X MOOV 【何以《解憂》唯有音樂：陳健安 x 文愷霖 x 尹溥程 x 劉仲軒】 Chung Ying X MOOV <i>The Miracles of the Namiya General Store (Re-run)</i> Live Music Performance	1	5,600
19/8 - 9/9/2022 網上活動 Online Activity	《解憂雜貨店》(重演)煩惱諮詢所 <i>The Miracles of the Namiya General Store (Re-run)</i> Online Activity: Agony Aunt	1	92
15-30/10/2022 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《解憂雜貨店》(重演)周邊商品前台發售 <i>The Miracles of the Namiya General Store (Re-run)</i> Front of house: Sales Counter	18	2,778
16/10/2023 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	中英劇團 X 香港專業教育學院資訊科技學科《解憂雜貨店》(重演)演後談 Chung Ying X Information Technology Discipline, Hong Kong Institute of Vocational Education <i>The Miracles of the Namiya General Store (Re-run)</i> Post Talk	1	31
22/10/2023 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	中英劇團 X 香港中文大學文化管理學系 《解憂雜貨店》(重演)演後談 Chung Ying X Cultural Management Programme, Chinese University of Hong Kong <i>The Miracles of the Namiya General Store (Re-run)</i> Post Talk	1	40
19, 21, 26-27/10/2022 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《解憂雜貨店》(重演)學生專場演後座談會 <i>The Miracles of the Namiya General Store (Re-run)</i> Student Performance Post Talk	4	2,447
18/12/2022 夕拾 x 間社 Mellow Out	中英劇團 X 好青年茶毒室 X 學識網《唐吉訶德》音樂劇讀書會 Chung Ying X Corrupt the Youth X Hok6 <i>Man of La Mancha</i> Pre-show Discussion	1	25
7-15/1/2023 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《唐吉訶德》音樂劇周邊商品前台發售 <i>Man of La Mancha</i> Front of house: Sales Counter	7	345
8/1/2023 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	中英劇團 X 大專戲劇節《唐吉訶德》音樂劇演後座談會 Chung Ying X Intersarsity Drama Festival <i>Man of La Mancha</i> Post Talk	1	50

日期 / 場地 Dates / Venues	活動內容 Details of Activities	活動數目 No. of Activities	參加人數 No. of Participants
14-15/1/2023 葵青劇院演講室 Lecture Room, Kwai Tsing Theatre	中英劇團 X 香港理工大學文化及設施推廣處《唐吉訶德》音樂劇演後座談會 Chung Ying X Culture Promotion and Events Office, Hong Kong Polytechnic University <i>Man of La Mancha</i> Post Talk	2	151
15/1/2023 葵青劇院貴賓室 VIP Lounge, Kwai Tsing Theatre	中英劇團 X 好青年茶毒室《唐吉訶德》音樂劇會員限定演後談 Chung Ying X Corrupt the Youth <i>Man of La Mancha</i> Members Exclusive Post Talk	1	22
11/3/2023 誠品銅鑼灣店 9/F Forum 9/F Forum, eslite Causeway Bay Store	中英劇團 X 好青年茶毒室《血色雙城記》讀書會 Chung Ying X Corrupt the Youth <i>A Tale of Two Cities: Blood for Blood</i> Pre-show Discussion	1	60
1/4/2023 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	中英劇團 X 學識網《血色雙城記》會員限定演後談 Chung Ying X Hok6 <i>A Tale of Two Cities: Blood for Blood</i> Members Exclusive Post Talk	1	12
1/4/2023 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	中英劇團 X 香港都會大學劇社《血色雙城記》演後談 Chung Ying X Drama Society, Hong Kong Metropolitan Universit <i>A Tale of Two Cities: Blood for Blood</i> Post Talk	1	14
29,31/3/2023 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《血色雙城記》學生專場演後座談會 <i>A Tale of Two Cities: Blood for Blood</i> Student Performance Post Talk	2	465

計劃日期 / 活動內容 Implementation Dates / Details of Activities	2022/23 年度活動節數 / 場數 No. of Activities / Performances in 2022/23	2022/23 年度觀眾 / 參加人數 No. of Audiences / Participants in 2022/23
<b>SMILE™ 中英兒童戲劇課程 SMILE™ Chung Ying Kids Drama Course</b>		
課程 Course	4/2022-3/2023 戲劇課程 Drama Course	627 1,251
演出 Performance	11/2022-2/2023 課程展演 Class Performance	26 584
	17-24/8/2022 <i>SMILE™ SUPERSHOW 2022</i>	16 512
網上節目 Online Programme	3-5/2022 <i>SMILE™ 430</i>	24 1,865

### SMILE™+ 中英青少年劇團 SMILE™+ Chung Ying Youth Drama Troupe

課程 Course	4/2022-3/2023 戲劇課程 Drama Course	82 113
演出 Performance	26-28/8/2022 《SMILE™ SUPERSHOW 2022 ——中英青少年劇團結業演出》 <i>SMILE™ SUPERSHOW 2022 - Chung Ying Youth Drama Troupe Year End Performance</i>	2 59

計劃日期 / 活動內容 Implementation Dates / Details of Activities	2022/23 年度活動節數 / 場數 No. of Activities / Performances in 2022/23	2022/23 年度觀眾 / 參加人數 No. of Audiences / Participants in 2022/23
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## 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 Sponsored by  
利希慎基金 Lee Hysan Foundation

課程 Course	4-12/2022 戲劇課程 Drama Course		
	- 元朗 · 天水圍區 - Yuen Long · Tin Shui Wai District	13	34
	- 東涌區 - Tung Chung District	24	15
	- 長者 - Elderly	16	14
	- 聯合綵排 - Joint Rehearsal	19	已計算於戲劇課程內
演出 Performance	24-25/12/2022 原創長幼共融音樂劇《藏書翁》 Original Intergenerational Musical <i>Forget Me Not</i>	2	1,140
	2/1/2023 原創長幼共融音樂劇《藏書翁》選段演出 Original Intergenerational Musical <i>Forget Me Not</i> Excerpt Performance	1	200
網上節目 Online Programme	4/2022 網上戲劇課程 Online Drama Course		
	- 元朗 · 天水圍區 - Yuen Long · Tin Shui Wai District	2	已計算於戲劇課程內
	- 東涌區 - Tung Chung District	3	已計算於戲劇課程內
	- 長者 - Elderly	1	已計算於戲劇課程內
	- 長幼網上聯合作坊 - Online Joint Workshop	3	60
其他 Others	13/8/2022 戲劇欣賞 Drama Appreciation	3	60
	25/9/2022 親子聯歡派對（低收入家庭） Party for Family with Financial Aids	2	18
	9, 11/2022 錄音活動 Studio Recording	2	26
	10/12/2022 家長工作坊 Parent's Workshop	1	15
	11/3/2023 慶功宴 Cast Party	1	65

計劃日期 / 活動內容 Implementation Dates / Details of Activities	2022/23 年度活動節數 / 場數 No. of Activities / Performances in 2022/23	2022/23 年度觀眾 / 參加人數 No. of Audiences / Participants in 2022/23
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## 社區口述歷史戲劇計劃——九龍城區 Community Oral History Theatre Project - Kowloon City District

合辦機構 Co-organised with  
康樂及文化事務署、仁濟醫院吳王依雯長者鄰舍中心、香港明愛  
Leisure and Cultural Services Department, Yan Chi Hospital Ng Wong Yee Man Neighbourhood Elderly Centre and Caritas Hong Kong

課程 Course	10/2020-8/2022 戲劇課程 Drama Course	28	13
演出 Performance	6-7/8/2022 《龍城鳳事》 <i>Watch How She Flies</i>	3	259
網上節目 Online Programme	5/2022 網上戲劇課程 Online Drama Course	4	已計算於戲劇課程內
其他 Others	2/2023 口述歷史書刊 Oral History Publication	/	1,500

## 賽馬會「獅子山傳者」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

課程 / 綵排 Course / Rehearsal	1/2021-12/2023 戲劇課程 Drama Course	254	132
	1/2021-11/2023 長幼戲劇課程 Intergenerational Drama Course	97	55
	22-26/6/2022 北區學校巡迴演出《關》製作錄影 School Touring Performance (North District) Production Recording: <i>Gateway</i>	6	18
演出 Performance	9-12/2022 北區學校網上巡迴演出《關》 Online School Touring Performance (North District): <i>Gateway</i>	66	13,303
	16-18/9/2022 大埔區社區演出《大埔大步走》 Community Performance (Tai Po District): <i>A Walk in Tai Po</i>	7	231
	5-6/11/2022 長幼演出《做盡香港人》 Intergenerational Performance: <i>Go For It!</i>	3	840
	12/2022 葵青區社區演出《鐵鏽時光》 Community Performance (Kwai Tsing District): <i>Rust and The City</i>	3	287

計劃日期 / 活動內容 Implementation Dates / Details of Activities	2022/23 年度活動節數 / 場數 No. of Activities / Performances in 2022/23	2022/23 年度觀眾 / 參加人數 No. of Audiences / Participants in 2022/23
<b>賽馬會「獅子山傳者」口述歷史戲劇計劃 Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme</b>		
捐助機構 Funded by 香港賽馬會慈善信託基金 The Hong Kong Jockey Club Charities Trust		
演出 Performance	11-12/2/2023 元朗區社區演出《天元地方》 Community Performance (Yuen Long District): <i>In Between the Sky &amp; Earth</i>	3 442
	4-5/3/2023 灣仔區社區演出《灣仔一隅》 Community Performance (Wan Chai District): <i>Wan Chai at a Glance</i>	3 312
網上節目 Online Programme	4-5/2022 網上戲劇課程 Online Drama Course	13 已計算於戲劇課程內
其他 Others	10/2022-3/2023 戲劇欣賞 Drama Appreciation	12 294
	3/2023 聯合工作坊 Joint Workshop	4 84
	1/2021-12/2023 計劃網頁 Programme Website	/ 3,000
	5/2022-3/2023 《講香港》展覽 <i>All About Hong Kong Roving Exhibition</i>	5 84,612

計劃日期 / 活動內容 Implementation Dates / Details of Activities	2022/23 年度活動節數 / 場數 No. of Activities / Performances in 2022/23	2022/23 年度觀眾 / 參加人數 No. of Audiences / Participants in 2022/23
<b>學校及社區計劃 School and Community Project</b>		
課程 Course	4/2022-3/2023 學校戲劇課程 Drama Course for School	464 5,176
	4/2022-3/2023 社區戲劇課程 Drama Course for Community	186 331
演出 Performance	4-6/2022 學校網上戲劇課程演出 Online Performance for School	5 2,169
	2-3/2023 社區戲劇課程巡迴演出 Community Performance	4 246
網上節目 Online Programme	4/2022-3/2023 學校網上戲劇課程 Online Drama Course for School	203 594
其他 Others	11/2022 中英教育報 2021/22 EDO Post (2021/22)	/ 4,000

## 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 Production

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### 《金龍》 *The Golden Dragon*

創作人員 Creative Team			
戲劇指導	Dramaturg	張可堅	Dominic Cheung
		司徒慧焯	Roy Szeto
原著	Original	羅蘭·希梅芬尼	Roland Schimmelpfennig
導演、粵語翻譯	Director / Translator (Cantonese)	盧宜敬	Kingston Lo
中文翻譯	Translator (Chinese)	陳佾均	Chen Yichun
舞台美學	Scenographer	程凱雯	Cheryl Ching
		陳鈞至	Samuel Chan
		馮展龍	Fung Chin Lung

演員 Actor / Actress			
蔡明航	Choi Ming Hong	飾 as	爺爺、蟋蟀、女侍應、亞洲男人
謝芷筠	Tse Tsz Kwan Trisha	飾 as	螞蟻、士多老闆、亞洲女人、孫女
謝慧思	Tse Wai Sze	飾 as	穿間條袖衫的男人、牙痛的亞洲男人、Barbie-Fucker
廖國堯	Liu Kwok Yiu	飾 as	男朋友、亞洲男人、空姐 Eva
林堅信	Lam Kin Shun Samuel	飾 as	穿紅裙的女人、亞洲男人、空姐 Inga

### 《辯護人》 *The Advocate*

創作人員 Creative Team			
編劇	Playwright	郭永康 <sup>*</sup>	Ivan Kwok
導演	Director	張可堅	Dominic Cheung
佈景設計	Set Designer	曾文通	Tsang Man Tung
服裝設計	Costume Designer	袁玉英	Shybil Yuen
燈光設計	Lighting Designer	陳焯華	Billy Chan
作曲及音響設計	Composer & Sound Designer	萬啟曦	Man Kai Hei

<sup>\*</sup> 承蒙香港話劇團允准參與是次製作

With the kind permission of the Hong Kong Repertory Theatre

演員 Actor / Actress			
袁浩楊	Yuen Ho Yeung	飾 as	陳哲豪
蔡蕙琪	Kay Choi	飾 as	黃芷慧
劉仲軒	Lau Chung Hin	飾 as	王 然
黃清俊	Alan Wong	飾 as	王 雄
陳琳欣	Belinda Chan	飾 as	李 娟
朱 勇	Chu Yung	飾 as	陸一山
白清瑩	Pak Ching Ying	飾 as	朱麗嫦
尹溥程	Edwin Wan	飾 as	黃昌遠
阮瀚祥	Sunday Yuen	飾 as	吳景仁
黃楚軒	Hinson Wong	飾 as	蕭家輝
邱靖桐 <sup>^</sup>	Marcia Yau	飾 as	陳詩雫
余海容 <sup>#</sup>	Hailey Yu	飾 as	陳詩雫
廖國堯	Liu Kwok Yiu	飾 as	新聞主播（聲音演出）

<sup>^</sup> 演出場次：19-20/8, 25/8 8pm | <sup>#</sup> 演出場次：20-21/8 3pm

### 《解憂雜貨店》（重演） *The Miracles of the Namiya General Store (Re-run)*

創作人員 Creative Team			
原著	Original	東野圭吾	Keigo Higashino
改編	Adaptation	成井豐	Yutaka Narui
翻譯	Translator	江佳蓓	Chiang Chia Chien
導演	Director	盧智榮	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
作曲及編曲	Music and Arrangement	賴映彤	Lai Ying Tong
音響設計	Sound Designer	夏恩蓓	Candog Ha
主題曲作曲	Theme Song Composer	陳健安	On Chan
主題曲作詞	Theme Song Lyricist		OSCAR
主題曲編曲	Theme Song Arrangement	賴映彤	Lai Ying Tong
錄像設計	Video Designer	成博民	Oliver Shing
副導演	Assistant Director	林健峰	Christmas Lam
導演助理	Assistant to Director	黃楚軒	Hinson Wong

演員 Actor / Actress			
馮祿德	Luther Fung	飾 as	浪矢雄治
陳健安	On Chan	飾 as	松岡克郎
蘇振維	Ray So	飾 as	桐生敦也
袁浩楊	Yuen Ho Yeung	飾 as	太田翔太
廖國堯	Liu Kwok Yiu	飾 as	伊勢崎幸平
文愷霖	Bubbles Man	飾 as	水原芹 / 小塚公子 / 皆月曉子
黃熙童	Wong Hei Tung	飾 as	浪矢賴子 / 武藤晴美 = / 松岡榮美子
蔡蕙琪	Kay Choi	飾 as	武藤晴美 +
高繼祥	Ko Kai Cheung	飾 as	松岡健夫 / 安中玄太
陳琳欣	Belinda Chan	飾 as	田村秀代 / 川邊綠 / 館林寬子 / 松岡加奈子
尹溥程	Edwin Wan	飾 as	浪矢雄治（青年期） / 外島英輔
劉仲軒	Lau Chung Hin	飾 as	浪矢貴之 / 沼田靜人
阮瀚祥	Sunday Yuen	飾 as	浪矢駿吾 / 菊谷創一 / 富岡信二
白清瑩	Pak Ching Ying	飾 as	皆月良子 / 川邊若菜
彭展鏗	Pang Chin Hang	飾 as	松岡重造 / 浪矢雄治（青年期） / 浪矢敏則
盧智榮	Edmond Lo	飾 as	小塚繁和
邱靖桐 <sup>^</sup>	Marcia Yau	飾 as	水原龍 / 小學生
孔祥風 <sup>*</sup>	Ian Kung	飾 as	水原龍 / 小學生
羅文澤	Lo Man Chak	飾 as	群眾

=15-16/10 場次

+19-30/10 場次

<sup>\*</sup>15, 19, 21, 23, 28, 29/10 場次

<sup>^</sup>16,20, 22, 26, 27, 30/10 場次





# 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 2023, 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 2023, 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 ("HKASs") 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 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 HKASs 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 HKASs, 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) Seventh Round Funding Exercise (2022-23) ("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, 14 September 2023



## 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 2023 年 3 月 31 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 2023 年 3 月 31 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上或承擔任何責任。

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)第七輪資助(2022-23)(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,二零二三年九月十四日

## 收支及其他全面收益表

### STATEMENT OF INCOME AND EXPENDITURE AND OTHER COMPREHENSIVE INCOME

截至二零二三年三月三十一日止年度 FOR THE YEAR ENDED 31 MARCH 2023

	2023 港幣 HKD	2022 港幣 HKD
<b>收入 INCOME</b>		
<u>政府資助 Government subvention</u>		
恆常資助 Recurrent subvention	17,764,061	18,184,326
防疫抗疫基金藝術文化界資助計劃 Arts and culture sector subsidy scheme under Anti-epidemic Fund	-	120,000
藝術行政見習員計劃及創造職位計劃 Arts administrator trainees programme and job creation scheme	1,176,022	580,843
保就業計劃 Employment support scheme	1,360,000	-
藝術發展配對資助計劃 Art development matching grants scheme	4,164,538	5,804,842
	<u>24,464,621</u>	<u>24,690,011</u>
<u>賺得收入 Earned income</u>		
票房 Box office income	4,721,294	2,951,895
委約節目，教育及外展項目 Other hired engagements, education and outreach programme	5,629,321	4,545,816
捐款及贊助 Donations and sponsorships	8,307,983	4,465,225
外訪文化交流 Outbound cultural exchange	-	92,621
其他 Other revenue	333,417	82,924
	<u>18,992,015</u>	<u>12,138,481</u>
	<u><b>43,456,636</b></u>	<u><b>36,828,492</b></u>

	2023 港幣 HKD	2022 港幣 HKD
<b>支出 EXPENDITURE</b>		
<u>製作，委約節目，教育及外展 Production costs, other hired engagements, education and outreach programme</u>		
工作人員 Personal emoluments	18,607,854	15,048,448
一般經常費用及其他開支 General overheads and other charges	18,638,673	17,806,240
外訪文化交流 Outbound cultural exchange	2,728,021	2,214,376
	-	66,898
	<u>39,974,548</u>	<u>35,135,962</u>
年度盈餘 Surplus for the year	3,482,088	1,692,530
其他全面收益 Other comprehensive income	-	-
年度全面盈餘 Total comprehensive income for the year	<u><b>3,482,088</b></u>	<u><b>1,692,530</b></u>

	2023 港幣 HKD	2022 港幣 HKD
<b>年度全面盈餘總額分配往 TOTAL SURPLUS AND COMPREHENSIVE INCOME FOR THE YEAR ALLOCATED TO</b>		
一般活動 General activities	1,855,570	(1,889,406)
藝術發展配對資助計劃 Art Development Matching Grants Scheme	1,626,518	3,581,936
	<u><b>3,482,088</b></u>	<u><b>1,692,530</b></u>

## 財務狀況表

### STATEMENT OF FINANCIAL POSITION

於二零二三年三月三十一日 AS AT 31 MARCH 2023

	2023 港幣 HKD	2022 港幣 HKD
<b>資產與負債 ASSETS AND LIABILITIES</b>		
<u>非流動資產 NON-CURRENT ASSETS</u>		
物業，機器及設備 Property, Plant and Equipment	70,727	89,840
<u>流動資產 CURRENT ASSETS</u>		
押金，預付款項及其他應收款 Deposit, Prepayments and Other Receivables	7,700,739	3,486,143
銀行定期存款 Time Deposits with Bank	5,783,577	8,693,648
現金及現金等值物 Cash and Cash Equivalents	22,673,251	21,572,712
	<u>36,157,567</u>	<u>33,752,503</u>
<u>流動負債 CURRENT LIABILITIES</u>		
合約負債 Contract Liabilities	2,972,662	3,148,644
應計費用 Accrued Expenses	1,016,238	731,312
	<u>3,988,900</u>	<u>3,879,956</u>
流動資產淨值 NET CURRENT ASSETS	32,168,667	29,872,547
	<u><b>32,239,394</b></u>	<u><b>29,962,387</b></u>

	2023 港幣 HKD	2022 港幣 HKD
<b>上列項目包括 REPRESENTED BY</b>		
<u>高本納紀念基金 Bernard Goss Memorial Fund</u>	-	-
利希慎基金 Lee Hysan Foundation		
- Muse Up! 青少年音樂劇團 2019-21 基金	-	1,205,081
Muse Up! Youth Musical Theatre Group 2019-21 Fund		
	<u>-</u>	<u>1,205,081</u>
累積盈餘 Accumulated Surplus	32,239,394	28,757,306
	<u><b>32,239,394</b></u>	<u><b>29,962,387</b></u>

經董事會於二零二三年九月十四日核准並許可發出。

These financial statements were approved and authorized for issue by the Board of Directors on 14<sup>th</sup> Sept 2023.

潘啟迪 Poon Kai Tik  
主席 Chairman

鄭錦川 Kwong Kam Chuen  
副主席 Vice Chairman

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.

# 藝術發展配對資助計劃

## Arts Development Matching Grants Scheme

2022/23 年度，中英劇團成功獲取第六輪藝術發展配對計劃（2021-22）撥款 \$4,164,538。本年度的支出主要用於：團員培訓、文化交流、戲劇發展及教育、劇場新晉培育計劃、文獻庫、出版及研究計劃。配對計劃的撥款對劇團，以至戲劇界的長遠發展甚有助益。

In 2022-23, Chung Ying Theatre Company received \$4,164,538 from the Arts Development Matching Grants Scheme's Sixth Round Funding Exercise (2021-22). To ensure sustainable development, Chung Ying allocated the matching grant to the following projects, including Staff Development Fund; Cultural Exchange Fund; Drama Development Fund; Young Talents Incubator Scheme; Archives; and Publication and Research.

2022-23 年度最高三層行政人員全年總薪酬分析

Annual total remuneration of the administrative staff at the top three tiers for 2022-23

人數

No. of Staff

HKS1,000,001 – HKS2,500,000

0

HKS700,001 – HKS1,000,000

3

HKS400,001 – HKS700,000

2

HKS400,000 or below

5

中英劇團 Chung Ying Theatre Company

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傳真 2537 1803

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電郵 [info@chungying.com](mailto:info@chungying.com)



中英劇團

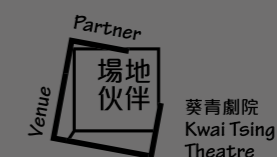


立即 ACT TO GIVE

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





藝術 ∞ 無限

Arts • Infinity