



中英劇團
chung ying
theatre
company

annual report
年報

2004/05

以不同手法全面推動優質本地原創劇 · 藉教育劇場活動
創建香港藝術新環境 · 以專業運作方式培育本土劇場從業員 · 藉文化交流計劃擴展
戲劇工作者視野



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to nurture artistic excellence through the development of new plays, theatre-in-education projects and theatre practitioners, and to act as an expression of the cosmopolitan life of the local community



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最大的挑戰只在內心 Fighting against oneself

中英劇團是藝術發展局「三年資助」計劃旗下的其中一個資深藝團。2002-2005年度的資助期原於本年度結束，惟藝發局於2004年7月致函本團，主動將資助期延續一年。該局表示期望未來能將全港主要藝團的資源，在一個綜合資助政策之下，尋找到更有效的協調空間。

我們接受了藝發局的建議。雖然近年來政府的資助每年遞減，但是戲劇發展的工作卻越見向前，其中有關戲劇教育的拓展更是刻不容緩。我們期望政府能夠更有效地開拓資源，以緊貼戲劇藝術對社會所作出的種種貢獻。

除此之外，本年度我們很高興能夠參與藝術發展局及康文署籌辦的「雙邊文化交流計劃」，好讓新進編劇莊梅岩的作品《留守太平間》可以遠赴日本演出。該劇本並刊載於當地著名的戲劇雜誌，成為首個香港原創劇本被翻譯成日文登陸日本。

Chung Ying Theatre Company is one of the experienced theatre groups subsidised by the Hong Kong Arts Development Council (the ADC) under the “3-year Grant” scheme. The 2002-2005 grant period should actually come to the end in March 2005, but in last July, the ADC initiated extension of the grant period for one year. The funding body expressed its vision on future resources allocation, “*strive for more future co-ordination in the overall public funding policy for major performing companies in Hong Kong.*”

The company accepted the suggestion from the ADC. Although government's subvention diminishes progressively every year, we had made our efforts on drama development, in which expansion of drama education should brook no delay. We hope to see the government to be more effective in opening up new resources, so as to match the needs of drama for making more contributions to the society.

On the other hand, we are so gratified to have participated in the “Bilateral Cultural Exchange Project”, initiated by the ADC and the Leisure and Cultural Services Department (LCSD). This gave a valuable opportunity for our new playwright, Chong Mui Ngam to stage her *Alive in the Mortuary* in Japan. The script was also translated into Japanese and published in a famous drama magazine in the country. It is the first Hong Kong original play which was translated and published in Japanese. The play was also presented by CESL Asia

《留》劇其後在澳門的演出，碰巧遇上南亞海嘯大災難，我們更義不容辭與澳門戲劇農莊及盛世集團一起進行籌款義演，為無辜的災民獻上一份微薄心意。

正如本團董事、資深戲劇家陳鈞潤曾評論《留》劇：「人的理想遇上最大的障礙，往往就是過不了自己那一關！最大的挑戰，不在身外，而在一己內心。」^(註) 不管外面有多大挑戰，中英劇團的內心仍然充滿着戲劇熱誠，未來會繼續為觀眾呈獻一個又一個精彩演出。

註：「無國界視野」• 陳鈞潤 • 香港戲劇學刊（第五期）• 304頁 • 香港中文大學出版社 • 2005 • 香港

林彥明

and performed by Theatre Farmer in Macau. By coincidence, there was the tsunami in South Asia. We felt duty bound to help the victims. The three parties had made the Macau opening performance a fundraising event.

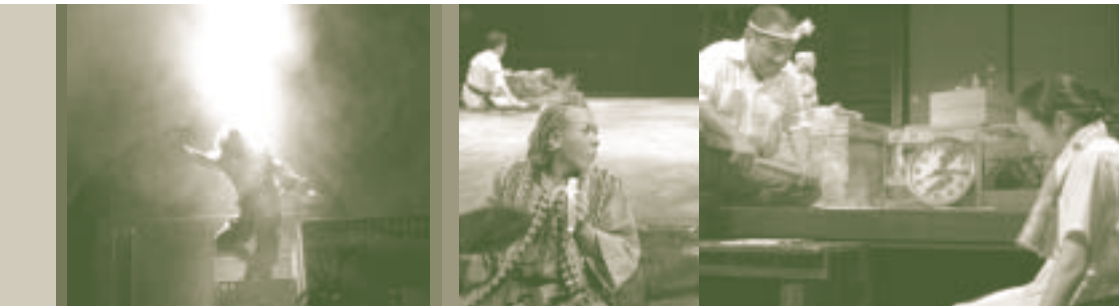
As Rupert Chan, one of our directors and an experienced drama critic, remarks in his review on *Alive in the Mortuary*, “One’s self-expectation is the largest barrier of one’s own dream. The greatest challenge is not from the outside, but from one’s own heart.”⁽¹⁾ No matter how challenging our future is, Chung Ying is still ambitious in drama development, and continues to stage wonderful performances.

Remark:

1. “Vision without frontiers” • Rupert Chan • Hong Kong Drama Review (Volume 5) • Pg 304 • The Chinese University Press • 2005 • Hong Kong

Lawrence Lam





藝術

1. 秉承中英劇團表演風格：
 - 著重整體表現；
 - 發揮創意活力；
 - 娛樂與寓意兼備。
2. 劇團與劇作家共同持續發展「劇作家劇場」，讓新晉劇作家在穩定的工作環境、豐富的思維衝擊和彈性的製作時限中，與劇團同步創作出具探索性和多元面貌的劇本，以創作更多具特色的華文戲劇。
3. 肩負全人教育的理念，持續推行各項適合不同年齡人士參加的戲劇教育課程。
4. 著重團員內部培訓，並選用劇壇新秀，以期達到培育更多專業戲劇從業人員的目的。
5. 透過文化交流或合作演出計劃，向外展現香港藝術特色，增強香港作為國際都會的地位。

Artistic Objectives

1. To carry on the proud tradition of, and further develop and enhance, the performing style of Chung Ying:
 - To boost the team spirit;
 - To create dynamics; and
 - To offer entertaining productions to the market.
2. To keen on developing Playwright's Theatre which allows playwrights to have a stable working environment, rooms for an impulse of striking inspiration, and a flexible production schedule in working together with the Company to create and explore a wide spectrum of original plays.
3. To promote drama education through opening various courses for different age groups.
4. To sustain and further enhance our professionalism by offering more internal training for artists and recruit new faces of diverse talents.
5. To promote arts in Hong Kong and strengthen its images as an international metropolitan through more cultural exchange and collaboration with other drama societies or institutes.



行政

1. 積極拓展資源，尋找更多合辦或協辦節目的可能性。
2. 透過增加演出及場次，爭取更多表演費用及票房收入。
3. 抓緊各部門開支，避免浪費資源。
4. 透過學生專場或學生導賞計劃，培育新一代戲劇觀眾。
5. 透過不同的傳播媒介，推廣劇團形象及提升知名度，藉此擴闊觀眾層面。

Administration Objectives

1. To seek more possibilities of collaborating or co-presenting programmes so as to search the development of new resources actively.
2. To strive for more performances fee or box office income through increasing performances and the number of productions.
3. Strictly control the expenditure among all departments to avoid wastage of resources.
4. To nurture a new generation of audience by producing school tours and arts appreciation workshops.
5. To promote company image and increase its popularity via different mass media so that a wider scope of audiences can be reached.

2004

4月 apr

藝術總監為牛津出版社開辦創意戲劇工作坊；此外，應「2004香港五四青年節」邀請，在4月30日於葵青劇院策劃及導演《幸遇蔡元培》片段，由多間中學及大學的不同學生參與演出。



Our artistic director set up a series of workshops on creative drama for the Oxford University Press. Besides, in respond to the invitation from "Hong Kong May 4th Youth Festival 2004" he had directed a performance for the organization, which was devised from Chung Ying's previous play *What a Blissful Encounter, Mr. Ts'ai!*. The performance was staged on Apr 30 at Kwai Tsing Theatre Auditorium, by a number of students from local secondary schools and universities.



5月
may

由中英創作組及眾演員編劇、古天農導演、康文署贊助的《係嘅·特首》，於西灣河文娛中心劇院演出 8 場，另加一場為中學生而設的專場。《係》劇於香港政治氣氛動盪的期間上演，開演時票房並不理想，在開演後藉着觀眾口碑推動，票房逐漸上升，觀眾反應熱烈。

《係》劇以荒誕及嘻笑怒罵的風格，直接控訴表現欠佳的政府高層人員，除了為香港市民宣洩內心鬱結，更是2004年的一個時代象徵。

於信和集團旗下的商場及九廣東鐵多個車站舉行「劇季展覽」，吸引了廣大觀眾參觀。



Sponsored by LCSD, created by Chung Ying's Creative Team and resident actors and directed by Ko Tin Lung, the comedy *Hong Kong Mansion is Falling Down* was staged at Sai Wan Ho Civic Centre Theatre for 8 performances. An additional performance was played especially for secondary school students.

The play was staged at a time when Hong Kong was in an uncertain political climate. Initially, ticket sale of the play was unsatisfied, but with word-of-mouth of audience, more and more people came to see the play.

Through absurd plots and merrily lines, the play complained directly the senior government officers for their unsatisfactory performance. Apart from venting the dissatisfactions of Hong Kong people, the play was actually an epitome of the city in 2004.

The 2004/05 Season Exhibition was held among shopping malls managed by Sino Group and station concourses of the Kowloon-Canton Transit Railway. The exhibition had generated public's attention on Chung Ying.



2004

6月
jun

劇團為香港演藝學院戲劇學院學生，再度舉辦「戲劇教育導師培訓課程」，參與同學修畢十節理論與實踐兼備的課堂，為日後從事戲劇教育工作而打好基礎。

再為香港大學通識教育部主持「一生一藝術營」；並為浸會大學舉辦「戲夢人生」戲劇訓練營。

Chung Ying had co-organized the course “Drama-in-Education Techniques for Drama Tutors” again with the Hong Kong Academy for Performing Arts (HKAPA), for their Drama School students. In the ten lessons, both theory and practical skills were covered. This laid a foundation for participants who plan to pursue their career further in drama education.

As in last year, the company hosted “Arts for Life” camp for the University of Hong Kong, and “Work Camp on Creative Drama” for Hong Kong Baptist University.

多項戲劇教育活動，包括「戲劇初體驗」、「小小童話劇場」及聖公會德基小學「關懷溢滿家」計劃，在本月份陸續舉行校內實踐演出。

本團藝術總監自本月起至八月中，應澳門文化中心邀請擔任駐場藝術家，逢星期日下午赴澳門主持「創意戲劇工作坊」。

藝發局「三年資助」評核小組成員（殷巧兒、方梓勳及熊偉偉）於7月7日造訪劇團，就劇團的未來發展進行詳細討論。

為了拓展觀眾及試驗不同形式的戲劇教育活動，劇團應牛津大學出版社邀請，參與「學好牛津英語2004夏令營」，以戲劇手法提昇參加者的英語技巧。

劇團以備受各方讚賞的《留守太平間》，參與藝發局及康文署合辦及資助的「雙邊文化交流計劃」，於7月22-24日遠赴日本東京兩國區啟劇場演出3場。《留守太平間》的日文版劇本，更破天荒獲日本劇作家協會及小學館出版的著名舞台雜誌【臺詞的時代】所收錄。

由香港中文大學主辦的「十年建樹」（1993-2003）華文戲劇作品研討會，劇團的原創作品《留守太平間》及《係嘅，特首》，均獲藝評人作專題討論。

香港青年聯會的會員，一行35人來到劇團團址參觀。

Towards the end of school year, participants of varies drama education programmes, including “First-time Drama in Life”, “Fairy Tale in Theatre” and SKH Kei Tak Primary School “Caring Family” Project, presented their graduation performances at school.

Invited by Macao Cultural Centre, our artistic director became its resident artist from Jul to Aug. On every Sunday, Ko Tin Lung went to the cultural centre and hosted the “Creative Drama Workshop”.

Evaluation Team members of the ADC “3-year Grant” scheme (Lina Yan, Gilbert Fong and Xiong Yuan Wei) visited Chung Ying and had a detailed discussion about the management and future development of the company.

In order to expand our reach of audience and experiment with varies drama education activity styles, the company participated in “Learning Oxford English Summer Camp 2004”. The camp was organized by the Oxford University Press. Through drama and theater activities, it aimed at training English skills of participating students.

Chung Ying was selected as one of the participants of the “Bilateral Cultural Exchange Project”, jointly organized by LCSD and the ADC. First part of the project was implemented between Jul 22 and 24. The company's profound play *Alive in the Mortuary* was staged for 3 performances in Cantonese at Theatre Cai in Tokyo.

The script was then translated into Japanese and published on “Serifu no Jidai”, a famous drama magazine in Japan, that published by Japan Playwrights Association and Shogakukan Inc. It is the first Hong Kong original play being translated and published in Japanese.

In the Chinese Drama Conference (1993-2003) organized by the Chinese University of Hong Kong, two of Chung Ying's original plays, *Alive in the Mortuary* and *Hong Kong Mansion is Falling Down*, were chosen as important scripts by critics for discussion.

35 members of Hong Kong Youth Association visited the company. During the visit, they were explored to the practices of a professional drama company.





2004

8月
aug

由劉浩翔編劇、李俊亮導演的《架勢堂》，參與康文署主辦的「國際綜藝合家歡」，於沙田大會堂文娛廳及香港文化中心劇場合共演出10場，觀眾上座率超逾95%。《架》劇以中國武術的架式及勢頭作為寓意，透過演員努力鍛鍊的基本武功，在舞台上呈現了既輕鬆亦剛勁的勵志故事，向青少年展示了有關學習向上及認識自我的嚴肅主題。

應加拿大華人社區邀請，藝術總監訪問多倫多，並在當地的多倫多大學醫學院演講廳進行演講，題目為「九七回歸後香港文化界的困境／出路」。此外，他亦獲邀接受當地媒體訪問，包括新時代電視、加拿大中文電台及明報。

Playwright by Elton Lau, directed by Indy Lee, the drama *Kung Fu Clan* was one of the performances in the “International Arts Carnival 2004” organized by LCSD. The play was staged at both Sha Tin Town Hall C. A. Hall and Hong Kong Cultural Centre Studio Theatre for 10 performances. The play was widely received and its ticket sales had reached 95%.

It was a soft but vigorous and encouraging drama. The playwright intended to present two important topics to the youth – learning attitudes and self-understanding, through lots of metaphors related to Chinese Kung Fu stances and actors’ energetic performance.

Invited by the Chinese community in Canada, Ko Tin Lung visited Toronto and had held a speech at McLeod Auditorium of University of Toronto. The topic was “Difficulties and Solutions of Hong Kong Cultural Practitioners after 1997”. Besides, he was interviewed by local Chinese media including Fairchild Television, Fairchild Radio and Ming Pao.

9月
sep

建築署為波老道圍址進行外牆維修。

2004-05學年之「戲劇初體驗」及「小小童話劇場」於本月招生，全港二十多間中小學報名參加。

另外，為沙田區議會統籌的「創意校園計劃」，亦於本月招收參與學校。

Architectural Services Department commenced the outside-wall renovation of the borrett road building.

Our Education and Development Department started recruiting participants for courses “First Time Drama in Life” and “Fairy Tale in Theatre”. We received applications from more than 20 schools.

“Creative Drama in School 2004” also started its recruitment for participants. The project was organized by Sha Tin District Board and was implemented by Chung Ying.



2004

10月
oct

由優質教育基金資助的「4R德育論壇劇場」於本月開展，整項活動將到全港二十四間中小學，以「自律」、「責任」、「勇氣及毅力」和「誠實」等德育課題進行演出及討論。

中英劇團主辦，香港藝術中心合辦，劉浩翔編導的《男人老狗之狗唔狗得起》（甲申版），於香港藝術中心壽臣劇院演出10場。

《男》劇於2002年首演後好評不絕，是次版本採用了全新舞台設計及加入現場音樂元素，讓觀眾可以對《男》劇產生另一層觀感。

應明報兒童周刊邀請作全港小學生「小腦袋•多智能」計劃合作伙伴，為參加者舉辦戲劇推廣工作坊。

Sponsored by Quality Education Fund, school touring project "Forum Theatre (Moral Truth for 4 Rounds)" began. There were 24 schools joining the project. Four different short plays on different virtue topics, "Self-discipline", "Sense of responsibility", "Courage and Fortitude" and "Honesty", were performed in forum theatre approach and follow-up with group discussions.

Co-organized with Hong Kong Arts Centre, the play *Men & Dogs (Version 2004)* staged 10 performances at Shouson Theatre. Première of the play in 2002 received well-acclaim. To present a brand new perspective of the story, we adapted a new set design, new costume and had added in live music.

Invited by Ming Pao City Children's Weekly, the company became a partner in "Multi-intelligence Programme", and had organized various drama workshops.





11月
nov

應加拿大多倫多華人社區的邀請，總經理於十一月中旬到當地訪問不同劇場及宣揚香港戲劇發展近況。

逗留期間，總經理分別造訪了俗稱「多倫多利舞台」的 Leah Polslun Theatre、彷如香港會議展覽中心的 Metro Toronto Convention Centre 及專門推動新劇的 Tarragon Theatre。除此之外，總經理亦到多倫多的新時代電視台接受該台最受歡迎的節目「大城小聚」的訪問。

11月23日舉行第八次董事局會員大會。林彥明、江偉、歐陽贊邦、司徒秀薇及容永祺續任董事；增選委員徐尉玲、陳鈞潤及程張迎獲邀成為董事。林彥明及江偉分別續任董事局主席及副主席，陳鈞潤則任司庫。另外，在同日舉行的第四十一次常務董事會中，歐陽贊邦獲邀擔任核數小組主席。

11月23日於澳門文化中心舉行《留守太平間》記者會。藝術總監自本月起，每週不定期赴澳門，與澳門戲劇農莊聯合綵排《留》劇。

Invited by the Chinese community in Toronto, the general manager visited various theatre there and had promoted Hong Kong drama to the community.

During the time there, the general manager had visited theaters with different scales and objectives, including "Leah Polslun Theatre", "Metro Toronto Convention Centre" and "Tarragon Theatre". Besides, he was interviewed by Fairchild TV.

On Nov 23, the board of directors held its 8th AGM. Existing members, Lawrence Lam, A F M Conway, Au-Yeung Tsan Pong, Szeto Sau May and Samuel Yung, remained members of the board. Former co-opt members, Carlye Tsui, Rupert Chan and Ching Cheung Ying, accepted the board's invitation and became members of the board.

Lawrence Lam and A F M Conway remained to be Chairman and Vice-chairman of the board respectively, while Rupert Chan was elected as Treasurer.

The 41st regular board meeting was held right-after the AGM, in which Au-Yeung Tsan Pong was invited to be Chairman of the audit committee.

On the same day, press conference of *Alive in the Mortuary* (Macau) was held in Macao Cultural Centre. As the director, Ko Tin Lung started the rehearsal with actors coming from Theatre Farmers in Macau.



12月
dec

12月4及5日於沙田大會堂文娛廳舉行「創意校園戲劇比賽」，經中英劇團特約導師指導後，八間中小學分作兩晚演出。

藝術總監於12月6日為香港青年協會舉辦的「明日領袖高峰論壇」擔任嘉賓講者。

日本小松座劇團專程來港，於香港藝術中心壽臣劇院演出由井上廈編劇、鶴山仁導演的《我的廣島父親》共3場，作為「雙邊文化交流計劃」的第二部分節目。大部分觀眾對於港日兩地的戲劇互作交流，均感到十分有意義。

手塚治虫原著、一休原劇本、陳永泉導演並聯同眾演員一起編作的《火之鳥》，由康文署贊助在香港文化中心劇場演出9場。

《火》劇是日本漫畫巨匠手塚治虫首齣登陸香港舞台的作品，宏大的主旨、出色的導演、精湛的演技和奇幻的佈景，將「漫畫之神」的不朽鉅著具體地呈現觀眾眼前。

On Dec 4 & 5, competitions of "Creative Drama in School 2004" were held at Sha Tin Town Hall C. A. Hall. Eight participated schools had staged their performance with basic skills learned from Chung Ying's teaching artists.

On Dec 6, our artistic director had given a speech in "Future Leadership Forum" organized by The Outstanding Young Persons Association.

The second part of the "Bilateral Cultural Exchange Project" was implemented. Komatsu-za, a Japanese drama group, visited Hong Kong and staged 3 performances of its famous play *The Face of Jizo* at Hong Kong Arts Centre Shouson Theatre. The play was written by Hisashi Inoue and directed by Hitoshi Uyama. Chung Ying's effort on enhancing Hong Kong-Japan cultural exchange was widely appreciated.

Sponsored by LCSD, *The Phoenix* had its 9 performances at Hong Kong Cultural Centre Studio Theatre. It was adapted from a comic series created by profound Japanese comic Osamu Tezuka. Original text of the performance was created by Yat Yau and devised by director Chan Wing Chuen with performers. *The Phoenix* was the first Tezuka's works that performed as drama in Hong Kong. The immortal work and the macro theme were introduced to local audience through the brilliant directing and skillful actors with the miraculous set.





2005

1月 jan

澳門文化中心主辦、盛世集團製作、中英劇團及戲劇農莊聯合演出的《留守太平間》，於澳門文化中心小劇院演出3場。

有鑑於2004年12月26日於印尼發生強烈地震，令東南亞多個國家出現災難性的海嘯，導致數以萬計的人民死傷，另有上百萬人失去家園，澳門盛世集團、戲劇農莊和中英劇團，義不容辭地將《留》劇首演場作為籌款用途。盛世集團將該場的門票收益之三倍捐出，連同盛世集團之補貼及戲劇農莊和中英劇團義演之捐助，合共澳門幣約六萬元的善款捐予澳門紅十字會，作為救助用途。此外，廣星傳訊（澳門售票服務商）亦捐獻有關票務收益予澳門紅十字會，同心救災。

由吐露港扶輪社主辦、中英劇團及香港精英運動員協會協辦的「二零零五扶輪體育戲劇節」，在1月4日於新華書城舉行開幕典禮。出席的主禮嘉賓包括港協會長霍震霆、中聯辦九龍工作部協調處處長葉萬權及國際扶輪社總監麥貴榮等。

Alive in the Mortuary

(Macau) was staged in Macao Cultural Centre. The 3 performances were presented by Macao Cultural Centre, produced by CESL Asia and co-performed by Hong Kong Chung Ying Theatre and Macau Theatre Farmer.

In view of the tsunami in Indonesia on Dec 26, CESL Asia, Theater Farmers and Chung Ying agreed to make the opening performance as a fundraising event for victims of the tragedy. The donation (around MOP60,000) was transferred to Macau Red Cross. On the other hand, Macau Kong Seng Paging (Macau ticketing service provider) also donated its income from ticket sales of the production for relieving of victims.

Opening ceremony of "The Rotary O'drama 2005" was held on Jan 4 at Xin Hua Book City. The event was organized by Rotary Club of Tolo Harbour and associated with Chung Ying and Hong Kong Elite Athletes Association. A number of honorable guests attended the ceremony, including Timothy Fok (President of Sports Federation & Olympic Committee of Hong Kong, China), Yip Man Kuen (Division Chief, Coordination Division, Liaison Office of the Central People's Government in HKSAR) and Alexander Mak (District Governor, Rotary International).

2月 feb

劇團位於波老道的團址，於2月6日凌晨遭賊匪爆竊，損失財物共約一萬元。

Chung Ying's office was being burglarized on Feb 6, which had incurred a loss of HK\$10,000 in value.

3月
mar

香港藝術節委約及與英國黃土地劇團合辦、中英劇團協辦的《夜鶯》，於香港藝術中心壽臣劇院公演8場，另加3場學生專場。《夜》劇除了是紀念安徒生誕辰二百周年之作，亦是英國與香港藝團的共同創作成果。

盧智樂與黃婉萍聯合編導的教育劇場《愛!?!》，本月起到全港各中學巡迴演出22場。《愛!?!》劇以四位年輕人之間的感情關係，展示了時下青年人對愛情的不同觀念和執着，從而讓同學在各種不同選擇的取捨之間，更了解彼此對愛情的不同信念。

2005/06 劇季開鑼劇目《伴我同行》之記者招待會於3月3日假新華書城舉行。當天多位嘉賓蒞臨致辭，包括本團董事局司庫陳鈞潤、康業服務有限公司董事總經理鄭正煒、信和集團執行董事余惠偉、傑出青年協會主席莫鳳儀及吐露港扶輪社社長鄧炳榮。

劇團於3月11日為浸會大學蔡元培節製作獨幕劇《幸遇蔡元培》，在大學會堂演出1場。本劇由藝術總監根據沙葉新原著劇本《幸遇先生蔡》重新創作而成，並由盧智樂擔任執行導演，讓浸大學生可從戲劇實踐中，親身體會中國教育之父的宏大理想。

應香港小交響樂團邀請，劉浩翔於3月18日參與樂團在香港大會堂音樂廳舉行的音樂會，為林安淇作品《交響樂日記：十面埋伏》擔任旁白敘述。

Commissioned by Hong Kong Arts Festival, organized by Yellow Earth Theatre (UK) and associated with Chung Ying, 8 performances of *Nightingale* were staged at Shouson Theatre, with 3 additional performances for students. The play was not only presented for celebrating the 200th birthday of Hans Christian Anderson. It was also a valuable fruit from the collaborations and creative works between UK and Hong Kong drama groups.

Edmond Lo and Estella Wong jointly written and directed an educational play named *Love!?!*. It was toured around 22 schools for senior secondary school students. The play was about love and relationship emerged among four young people. The directors aimed to explore different views on love and to inspire them evaluating their own attitudes and beliefs on this.

Press conference of *One of the Lucky Ones (Step I & Step II)* was held on Mar 3 at Xin Hua Book City. Honorable guests, including Rupert Chan, (Treasurer of our board), Alkin Kwong (Director & General Manager of Hong Yip Service Co. Ltd), Emily Mok JP (Chairperson of The Outstanding Young Persons' Association), Yu Wai Wai (Executive Director of Sino Group) and Joseph Tang (President of Rotary Club of Tolo Harbour), had given speech to press and the team. The play was the kick-off production of Chung Ying's 2005/06 season, which would be staging 20 performances at Hong Kong City Hall Theatre.

On Mar 11, the company assisted the Baptist University in producing a one-act play, for the celebration of "Cai Yuan Pei Festival". The performance was adapted by Ko Tin Lung, according to the original script of *What a Blissful Encounter, Mr. Ts'ai!* written by Sha Ye Xin. Our resident actor Edmond Lo participated in the project as a deputy director. The play became a valuable opportunity for the students to experience and appreciate the ambitious dream of the "Father of China Education".

Invited by Hong Kong Sinfonietta, Elton Lau was being narrator in their concert "Angel On-Ki Lam *Symphonic Journal: Ambush from Ten Directions* (Hong Kong Première)". This concert was held on Mar 18 at City Hall Concert Hall.

Apart from theatre and school tour performances, Chung Ying had been invited by various educational organizations for a number of drama education projects. Partners included Hong Kong Federations of Youth Groups, Sha Tin District Board, Quality Education Fund, Rotary Club Tolo Harbour, and Hong Kong Baptist University.

In the 14th Hong Kong Drama Awards, the company received 5 nominations, and *The Phoenix* was awarded "Best Make-up Design". The play was also elected as one of the "Ten Most Popular Productions" in 2004.

There were nine stage productions contributed 77 performances in total, in which including theatre, outreach and school tour. Seven out of nine productions were public productions that had generated ticket sale income. In addition, there were 1,300 sessions of educational and development activities which had generated 53,000 audiences.



除了劇場或學校巡迴演出活動，劇團更應各教育機構的邀請，開展了多項不

同形式的戲劇教育計劃，協作伙伴包括香港青年聯會、沙田區議會、優質教育基金、吐露港扶輪社、浸會大學等。

於2005年4月舉行的第十四屆香港舞台劇獎頒獎禮，劇團共獲5項提名，其中憑《火之鳥》獲得最佳化妝造型獎。此外，《火》劇亦被選為「十大最受歡迎製作」之一。

本年度共9個劇場、外展及學校巡迴演出，其中7項為售票製作，總演出場次為77場；另加上超過1,300節戲劇教育工作坊或推廣活動，觀賞及參與人次超越53,000。

係嘅，特首

Hong Kong Mansion is Falling Down

康文署贊助
Sponsored by LCSD

日：2004年5月28至6月5日

Date: May 28 to Jun 5, 2004

地：西灣河文娛中心劇院

Venue: Sai Wan Ho Civil Centre Theatre

寫：中英創作組及眾演員

Playwright: Chung Ying Creative Team & Cast

導：古天農

Director: Ko Tin Lung



留守太平間 — 日本公演

Alive in the Mortuary (Japan performance)

康文署和藝發局合辦之「雙邊文化交流計劃」資助項目
Subsidised under "Bilateral Cultural Exchange Project" by LCSD & ADC

日：2004年7月22-24日

Date: Jul 22-24, 2004

地：日本東京啟劇場

Venue: Japan Tokyo Cai Theatre

寫：莊梅岩

Playwright: Chong Mui Ngam

導：古天農

Director: Ko Tin Lung

架勢堂

Kung Fu Clan

康文署主辦「2004國際綜藝合家歡」節目
A programme of "International Arts Carnival 2004" presented by LCSD

日：2004年8月6-8日及13-15日
地：沙田大會堂文娛廳及香港文化中心劇場
寫：劉浩翔
導：李俊亮

Date: Aug 6-8 & 13-15, 2004
Venue: Shatin Town Hall C. A. Hall &
Hong Kong Cultural Centre Studio Theatre
Playwright: Elton Lau
Director: Indy Lee



男人老狗之狗唔狗得起 (甲申版)

Men & Dogs (version 2004)

香港藝術中心合辦
Co-presented with HKAC

日：2004年10月22-30日

Date: Oct 22-30, 2004

地：香港藝術中心壽臣劇院

Venue: Hong Kong Arts Centre Shouson Theatre

寫、導：劉浩翔

Playwright: Elton Lau

Director: Elton Lau



我的廣島父親

The Face of Jizo

康文署和藝發局合辦之「雙邊文化交流計劃」資助項目
Subsidised under "Bilateral Cultural Exchange Project" by LCSD & ADC

(日語演出·中英文字幕)
(in Japanese, with Chinese & English Subtitles)

日：2004年12月17-18日

Date: Dec 17-18, 2004

地：香港藝術中心壽臣劇院

Venue: Hong Kong Arts Centre Shouson Theatre

製：日本小松座劇團

Producer: Japan Komatsu-za

編：井上廈

Playwright: Hisashi Inoue

導：鷓山仁

Director: Hitoshi Uyama

演：葉萬長、西尾麻里

Cast: Kazunaga Tsuji & Mari Nishio

火之鳥

The Phoenix

日：2004年12月25日至2005年1月2日

地：香港文化中心劇場

原著：手塚治虫

原劇本：一休

編作：陳永泉及演員

導：陳永泉

康文署贊助
Sponsored by LCSD

Date: Dec 25, 2004 to Jan 2, 2005

Venue: Hong Kong Cultural Centre Studio Theatre

Original Story: Tezuka Osamu

Original Text: Yat Yau

Deviser: Chan Wing Chuen & cast

Director: Chan Wing Chuen



留守太平間 — 澳門演出
Alive in the Mortuary
(Macau performance)

澳門文化中心主辦、盛世集團製作
中英劇團·戲劇農莊聯合演出
Organized by Macao Cultural Centre, Produced by CESL Asia
Jointly performed by Chung Ying Theatre Company & Theatre Farmers



日：2005年1月7-9日
地：澳門文化中心小劇院
編：莊梅岩
導：古天農
演：葉嘉文、曾韋迪

Date: Jan 7-9, 2005
Venue: Small Auditorium, Macao Cultural Centre
Playwright: Chong Mui Ngam
Director: Ko Tin Lung
Cast: Tsang Wai Dick, Ip Ka Man



愛?! — 中學巡迴 Love?! — Secondary school tour

日：2005年3月
地：本地中學
寫、導：盧智樂、黃婉萍
演：郭麗敏、湯駿業、蔡蓮華及葉榮煌

Date: Mar 2005
Venue: Local secondary schools
Playwright & Director: Edmond Lo & Estella Wong
Cast: Angle Kwok, Edmond Tong, Shirley Tsoi & Guthrie Yip



德育論壇劇場 — 4R學校巡迴 Forum Theatre (Moral Truth for 4 Rounds)

優質教育基金贊助
Sponsored by Quality Education Fund

日：2004年9月至2005年6月
地：全港24間中小學
編作：鄭至芝、李家強、黃龍斌
導：黃婉萍
演：黃婉萍、鄭至芝、李家強、黃龍斌

Date: Sep 2004 to Jun 2005
Venue: 24 local primary & secondary schools
Deviser: Gigi Cheng, Karl Lee & Tony Wong
Director: Estella Wong
Cast: Gigi Cheng, Karl Lee, Estella Wong & Tony Wong



延續 · 新 Perpetual • New

古天農
Ko Tin Lung

踏入2004/05劇季，中英也走過了二十五年。二十五歲對於一個人而言，可以是人生中的一個轉捩點，在反省及詳細計劃後會有新階段、新方向。我們以「延續 · 新」命名這劇季亦是這個意思。而在2004/05劇季，我們專注發展三個不同範疇：培育本地劇作家、拓展海外交流及擴結合作伙伴。

延續培育本地劇作家使命

中英劇團一向以鼓勵本地原創劇本及培育本地劇作家為己任。要實踐這兩個目的，我們需要給予劇作家實戰及交流意見的機會。在過去二十五年裏雖然資源越見緊拙，我們亦盡力分配資源於劇作家培育工作。過往的「新劇波地」和「波老道實驗室」，皆深受歡迎及推崇。而2004/05劇季我們銳意使之成為「劇作家劇場」的「作品展」，並搬演了四個全新創作及一個全新演繹作品。各個作品皆有不同題材及寓意；包括憂家憂國的《係嘅，特首》、演出真功夫的《架勢堂》、寓言式喜劇《男人老狗之狗唔狗得起》（甲申版）、追尋生命意義的《火之鳥》及開導中學生正視愛情觀的學校巡迴劇《愛!?!》。在整個製作過程中，不但劇作家，整個製作團隊透過不斷討論，實獲益良多。

The 2004/05 Season was also Chung Ying's 25th anniversary. We took this as a turning point to review and to plan. That was why we entitled this season as "Perpetual • New". In this season, we had focused our effort on three different aspects – nurturing local playwright, expanding overseas exchange opportunities and liaising with partners.

Nurturing local playwrights

These are always Chung Ying's objectives – to encourage local original plays and train up local playwrights. To put these into practice, we should provide opportunities for local playwrights to show their works and exchange ideas. Although we keep on facing decline of government's subvention, we still try our best to allocate resources for playwright training. In the past we had organized projects like "Play•Ground" and "Play-In-Progress" which had been a valuable platform for experimenting new works. In the 2004/05 Season, the company made this year especially for showcasing local original plays. There were four new creations and one re-adapted work. These productions expressed our concerns on human beings and society. *Hong Kong Mansion is Falling Down* reflected our worries towards our homeland; *Kung Fu Clan* told us the right learning attitude from adventures of Kung-fu learners; the comedy *Men & Dogs (Version 2004)* challenged one's courage; we asked about meanings of life in *The Phoenix*; and we guided senior secondary school students to reflect their attitudes on love and relationship in the school tour production *Love!?!*.





積極拓展海外交流

此外，本團亦從不間斷向海外觀眾介紹及推廣香港的戲劇藝術。在2004/05劇季，中英將保留劇目《留守太平間》移師到日本東京及澳門演出；更邀請了日本小松座劇團於去年12月來港演出著名劇目《我的廣島父親》，為本地劇場觀眾帶來外地優秀作品。而今年3月，中英亦結合英國黃土地劇團，於2005香港藝術節製作合家歡舞台劇《夜鶯》，進一步擴闊本團的藝術視野。

擴結合作伙伴

中英去年亦積極尋求新夥伴及合作模式，以開拓資源及融入社會。其中，劇團邀請了傳達有限公司旗下的藝術家阿虫（嚴以敬），為本團之宣傳品作平面设计。另一方面，劇團獲信和集團及九廣鐵路的場地贊助，於轄下商場及部份車站舉行巡迴展覽，將藝術帶到社區，進一步確立藝術與大眾的聯繫。

除了以上種種，我們沒有鬆懈戲劇教育的工作。除恆常項目外，獲優質教育基金資助，我們於去年9月至今年6月期間到了全港二十四間中小學進行「德育論壇劇場—4R學校巡迴」，以二百多場輕鬆短劇及互動性的「論壇劇場」，引發同學思考美德課題。

香港迪士尼開幕及西九龍文娛藝術區招標對香港劇壇帶來了不同的影響，有正面的也有負面的。無論外圍有什麼改變，中英亦會繼續往開來，盡力製作具意義的節目及教育項目，並發掘更多可能性。

Expanding overseas exchange opportunities

The company keeps introducing local works and promoting our unique theatre culture to overseas audience and bodies. In the 2004/05 Season we had presented one of our well-received plays *Alive in the Mortuary* in Japan and Macau. On the other hand, we invited Komatsu-za from Japan to stage their famous work *The Face of Jizo*. Furthermore, the company co-produced *Nightingale* with London Yellow Earth Theatre in the 2005 Hong Kong Arts Festival. These projects did not simply serve as the starting point of future co-operations, but were also inspirations for new creations.

Liaising with new partners

In this season Chung Ying was also active in searching for new partners and possible forms of co-operations. We had invited local artist, Ah Chung (Yim Yee King) of Artopia Communications Limited, to be graphic designer of the season. On the other hand, with the sponsorship from Sino Group and Kowloon-Canton Railway Corporation, Chung Ying toured its Season Exhibition from mid-April to September at venues of the captioned sponsors.

Though much of our effort and resources were invested into the above three areas, we did not spare ourselves from Drama/Theatre-in-Education. Apart from regular courses, we received subvention from Quality Education Fund for the project "Forum Theatre (Moral Truth for 4 Rounds)". In the project, the team had visited 24 schools and performed more than 200 sessions of forum theatre performances, which had initiated many discussions on virtues.

The opening of Hong Kong Disneyland and the West Kowloon Cultural District bidding generated both positive and negative effects on local theatre. But whatever the outcome, Chung Ying would still be Chung Ying. We would not stop producing meaningful works and education programmes and investigating for more diversifications.

董事局成員 Board of Directors

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副主席 Vice-chairman	江偉	A F M Conway
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司庫 Treasurer	陳鈞潤	Rupert Chan
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	程張迎	Ching Cheung Ying
	司徒秀薇	Szeto Sau May
	徐尉玲 BBS MBE JP	Carlye Tsui BBS MBE JP
	容永祺 MH	Samuel Yung MH



職員 Staff Members

藝術總監
Artistic Director

古天農 Ko Tin Lung

駐團演員
Resident Actor

劉浩翔 Elton Lau
盧智燊 Edmond Lo
盧俊豪 William Lo
袁富華 Ben Yuen
凌智豪 Michael Ning

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Production Manager

呂偉基 Eric Lui

舞台監督
Stage Manager

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執行舞台監督
Deputy Stage Manager

劉雅欣 Karen Lau

助理舞台監督
Assistant Stage Manager

陳融峰 Chen Yung Fung
(於2005年3月離任)
(Resigned in Mar 2005)
寧偉光 Ling Wai Kwong

駐團設計師
Resident Designer

賴妙芝 Yoki Lai

服裝主任
Wardrobe Supervisor

莊惠玲 Joanne Chong
(於2004年4月離任)
(Resigned in Apr 2004)
黃遠貞 Wong Yuen Ching
(於2004年4月到任)
(Joined in Apr 2004)

服裝助理
Wardrobe Assistant

何寶球 Ho Po Kow
(於2005年3月退休)
(Retired in Mar 2005)



總經理
General Manager

丁羽 Ting Yu

教育及推廣主任
Education & Development
Officer

黃婉萍 Estella Wong

助理教育主任
Assistant Education
Officer

黃君豪 Wong Kwan Ho

節目經理
Programme Manager

黃國威 Raymond Wong
(於2004年4月調升)
(Promoted in Apr 2004)

宣傳及市場主任
Marketing & Publicity
Officer

梁慧珍 Noel Leung
(於2004年6月離任)
(Resigned in Jun 2004)

宣傳主任
Publicity Officer

麥婉珊 Teresa Mak
(於2004年7月到任)
(Joined in Jul 2004)

節目及票務主任
Programme & Ticketing
Officer

楊一葦 Vicky Yeung
(於2004年4月到任)
2005年3月離任)
(Joined in Apr 2004,
resigned in Mar 2005)

麥雪華 Ada Mak
(於2005年3月到任)
(Joined in Mar 2005)

行政主任
Administration Officer

徐宜英 Viola Tsui
(於2004年6月離任)
(Resigned in Jun 2004)

會計／秘書
Account/Secretary

程舒敏 Elsa Ching
(於2004年6月到任)
(Joined in Jun 2004)

中英創作組
Creative Team

一休 Yat Yu
(於2005年1月約滿)
(Contract ended in Jan 2005)

莊梅岩 Chong Mui Ngam
(於2004年7月約滿)
(Contract ended in Jul 2004)

公司簡介 company background

中英劇團成立於1979年，最初是英國文化協會的附屬組織，82年正式註冊為非牟利獨立團體，現由香港藝術發展局資助，私人 and 商業機構贊助，共同發展及推動劇藝工作。

中英為本地最資深的職業劇團之一，在藝術、行政和技術範疇，均為業界及社會人士所認同。劇團擁有一群既充滿戲劇熱誠，亦具有專業資歷的劇場工作者，對於改善香港社會的藝術環境，多年來曾有不少貢獻。

中英劇團於藝術總監古天農帶領下，除了致力發展原創劇及培育本地新進劇作家外，每年亦會製作不同類型的演出，讓劇團在藝術探索和文化交流上，向普羅大眾推介高質素和具國際視野的劇目。此外，中英亦會積極開拓資源，以令在追求藝術理想方面，可享有更大的自主權。

Originated from the auspices of the British Council in 1979, Chung Ying registered as an independent and non-profit-making organisation in 1982. Since then, Chung Ying Theatre Company has developed to be a professional organisation performing for audience of all walks of life. The company now receives funding from the Hong Kong Arts Development Council, as well as private and commercial sponsors to promote and develop artistic performance.

As a professional theatre organization in Hong Kong, the artistic, administrative and technical capacity of Chung Ying is highly appreciated by both artistic field and society. The staff members of Chung Ying are professionals who have great enthusiasm in contributing to the artistic environment of Hong Kong.

Under the leadership of its artistic director, Ko Tin Lung, the company is active in promoting original plays as one of its missions. Chung Ying has been conducting "Play•Ground" and "Play-In-Progress" projects to offer young playwrights opportunities and occasions for experiments. In producing different genres of productions every year, Chung Ying dedicates to promote high quality productions for its audience. Chung Ying shall try to conduct new resources development in order to achieve a greater autonomy in pursuing our artistic goals.



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劇照攝影 performance photography

《係嘅，特首》 Hong Kong Mansion is Falling Down
《架勢堂》 Kung Fu Clan
《男人老狗之狗唔狗得起 (甲申版)》 Men & Dogs (Version 2004)
《火之鳥》 The Phoenix
張志偉 cheung chi wai @ 猜兩板 twotoo ideas

《我的廣島父親》 The Face of Jizo
楊一華 vicky yeung

「德育論壇劇場 — 4R學校巡迴」 "Forum Theatre (Moral Truth for 4 Rounds)"
麥婉珊 teresa mak

平面設計 graphic design
張惠淳 terrenz chang @ design vintage

印刷 printing
凡仕廣告 friends advertising associates

核數師 auditor
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