

中英劇團 CHUNG YING THEATRE COMPANY
project showcase **工作總覽**
2006-07





劇團宗旨 Company Mission

以優質劇目及多元戲劇教育活動，
聯動各界，
推廣舞台藝術，
提升人文素質。

To connect with people from all walks of life

To promote the art of drama

To enliven the cultural life of the community

Through outstanding plays and various education programmes

2

劇團簡介
Company Background

4

主席的話
Chairman's Statement

6

藝術總監的話
Artistic Director's Note

8

劇團成員
Company Members

10

《頭注香》
The Last Bet of My Dead Aunt

12

《廠出樂人谷》
Music Factory

14

《芳草校園》(三度重演)
The School & I (Tri-run)

16

《孤星淚》(重演)
Les Misérables (Re-run)

20

《同窗勿友》
Our Bad Magnet

22

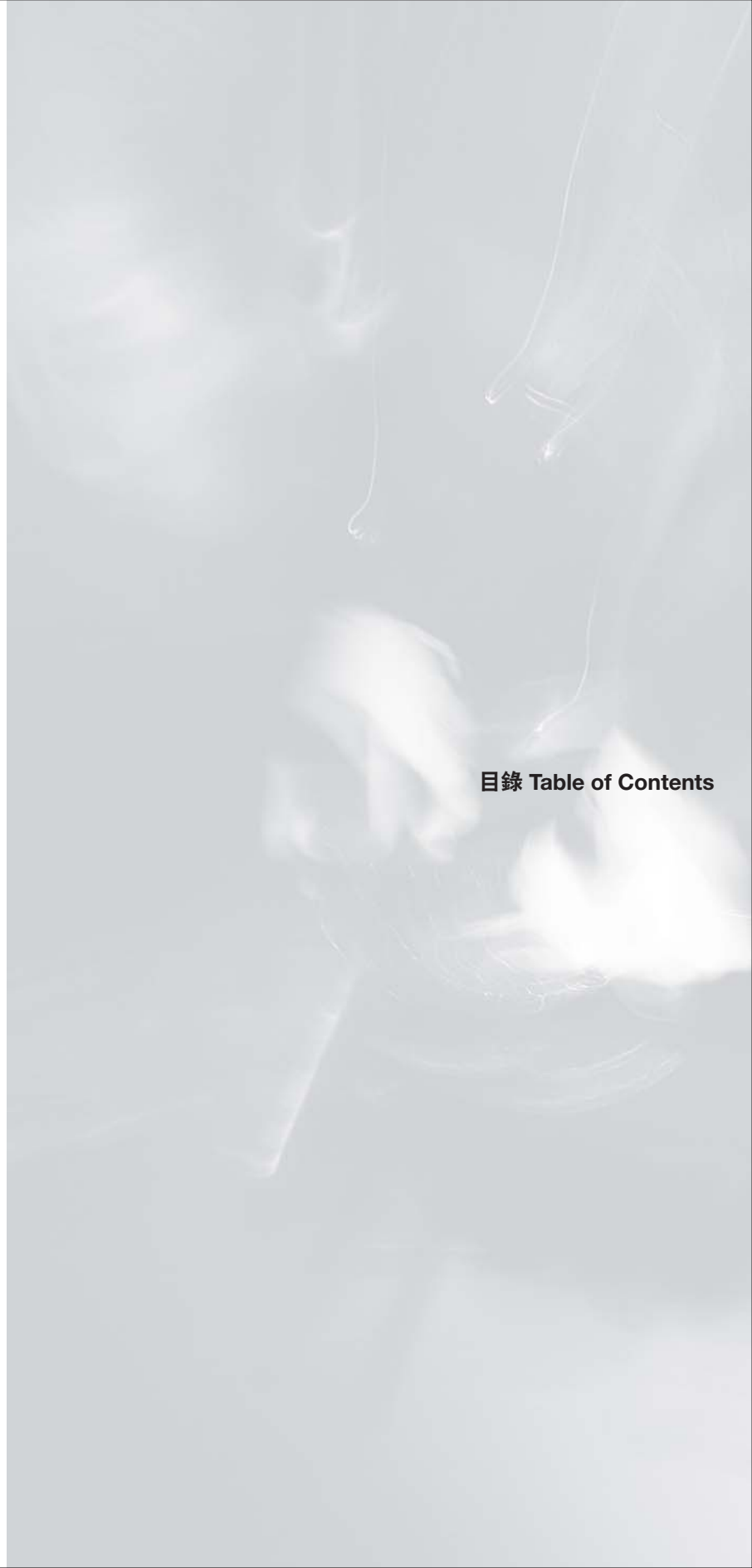
戲劇教育活動
Drama Education Programmes

30

外展活動
Outreach Programmes

32

鳴謝
Acknowledgement



目錄 Table of Contents

劇團簡介 Company Background



中英劇團成立於一九七九年，為本地最資深的職業劇團之一，現任藝術總監為古天農先生。劇團初為英國文化協會附屬組織，一九八二年正式註冊為非牟利獨立團體，現時由香港特別行政區政府資助，並由私人及商業機構贊助，共同發展及推動劇藝、戲劇教育與社區外展。

中英劇團透過製作具本土特色與國際視野的優秀劇目，一方面拓展多方面的藝術探索和文化交流，同時更肩負向普羅大眾推動舞台藝術、提升人文素質的使命。曾公開上演的劇目超過一百七十齣，在過去十六屆香港舞台劇獎頒獎禮中，劇團獲得逾百項提名、共奪六十一個獎項。

中英劇團乃香港首個引進教育劇場 (Theatre-in-Education, TiE) 的專業劇團，曾獲第二屆香港舞台劇獎之「戲劇教育推廣獎」。本團製作的學校巡迴演出超過三千二百場，學生觀眾逾三十八萬人次。近年專設教育及發展部，致力發展教育戲劇 (Drama-in-Education) 項目，於大專、中、小學及社區開展各類型戲劇工作坊及戲劇教育專業訓練課程。



Originated from the auspices of the British Council in 1979, Chung Ying Theatre Company became an independent non-profit-making company in 1982. Chung Ying is now recognized as a one of the leading professional theatre company in Hong Kong, which is financially supported by the Government of Hong Kong Special Administrative Region and generous support from individual and commercial sponsors. Under the leadership of artistic director Ko Tin Lung, Chung Ying strives to connect people with drama through stage performances, drama education and outreach programmes.

Chung Ying dedicates to produce excellent and energetic theatrical productions in pursuing the goals to promote theatrical arts, explore cultural exchanges and enriches cultural life. Its repertoires are not only with international vision, but also with local colour and style. Over the past 28 years, Chung Ying has staged more than 170 performances and enjoyed over 100 nominations and 61 awards in the past sixteen Hong Kong Drama Awards.

Chung Ying has a great ambition to fostering drama education, in keeping with the mission of modern education: enhancing youth's multi-dimensional thinking, stimulating creativity and promoting language ability. Being the first theatre company introducing "Theatre-in-Education" (TIE), Chung Ying had held over 3,200 touring performances, with over 380,000 audiences. Chung Ying also organizes a wide range of outreach and professional trainings for the tertiary institutions, schools and local organizations throughout the territory.

主席的話 Chairman' Statement

林彥明 Lawrence Lam



2006-2007是中英劇團的第28個劇季年度、是香港的經濟與民生重上軌道、是香港人的堅毅與奮發再次獲得回報的年頭，也是中英劇團難以忘懷的一年。

年初，中英喜獲捷報，憑《頭注香》於第十六屆香港舞台劇獎獲得多個獎項，包括十大最受歡迎劇目、最佳劇本、最佳男主角（喜/鬧劇）及全年「最佳整體演出」的殊榮。本年度劇團共製作了6個公開舞台演出，共55演出場次，觀眾數字較05-06年上升逾16%。教育及外展活動上的發展也有重大發展，創戲劇教育活動先河的「中英戲劇教育海上遊」為4,000名中學生帶來別開生面的學習體驗，劇團也舉辦了兩個學校巡迴劇演出，讓200間中學近20,000名學生感受戲劇的旨趣，其中的「世紀戲劇新幹線」更是第六屆華文戲劇節的重點活動之一。本年度的舞台公開演出、學生專場、學校工作坊及巡迴演出、教育海上遊等各類型活動的總參與人數逾5萬人次，較上年度大幅上升達60%。

在劇團資助被無理大幅削減的財政壓力下，中英不單能穩步渡過了06-07年度，取得佳績，更重要是獲得來自多方的支持和鼓勵：團員自動扣薪、捐助額以倍數增加、外間人士與機構提供種種的襄助（甚至有客席創作人員以義務形式工作），再加上觀眾與票房數字高出預期等等……謹代表中英劇團董事局衷心感謝咬緊牙艱、堅守崗位的每一位劇團成員，與及各方關愛與支持中英的人士、觀眾與機構。

06-07年度中英堅持對藝術創作的卓越追求，對劇藝推廣、教育項目與外展活動亦作出了更創新與縱深的嘗試和努力——昨天如是，今天如是，明天亦如是。



The year 2006-2007 is the 28th production season of Chung Ying Theatre Company. It has been a year of which Hong Kong's economy and the livelihood of the people are back on track; a year in which the hard work and determination of Hong Kong's people are rewarded. It has also been an unforgettable year for Chung Ying.

At the beginning of the year, we were happy to receive the good news that *The Last Bet of My Dead Aunt* has won several major awards at the 16th Hong Kong Drama Award, including Ten Most Popular Productions, Best Screenplay, Best Actor (Comedy/Farce) and Best Production of the Year. We have produced six open productions throughout the year with 55 performances, and recorded a 16% increase in the number of audience when compared with the year 2005-2006. Remarkable progress has also been made in

the drama education and outreach programmes. The pioneering Chung Ying Educational Theatre Cruise has provided a brand new learning experience for 4,000 students and the two school tours have enabled 20,000 students from 200 secondary schools to enjoy the pleasure of drama. *A Centennial Drama Journey* was also one of the main activities in the 6th Chinese Drama Festival. The participating rate in all our activities including performances, school tours and workshops and Chung Ying Educational Theatre Cruise have increased 60% compared to last year's record.

Despite the financial pressure we faced after the unreasonable cut of funding by the government, we have achieved stability in the 06-07 season. Our policies on tapping new resources and economizing expenses have made significant effect, but more importantly,

it was the support and encouragement from all walks of friends that helped us through the difficult time – voluntary deduction in salary by our team members, the multiple increase in donation, different sorts of help offered by friends and various organizations (some of our guest creative members even worked on a voluntary basis) and the unexpected increase in audience rate and box office revenue... On behalf of the Board of Directors, I would like to thank everyone's hard work at Chung Ying and friends, audience and partners who support and love Chung Ying.

Chung Ying has been persistent in striving for artistic excellence, and has put great effort in promoting drama, drama education and outreach programmes. It has been, and still is, our mission and it always will be.



這一年，我們活得精彩。

It has been a remarkable year for us.

藝術總監的話

Artistic Director's Note

古天農 Ko Tin Lung

《頭注香》打響名堂，我們尋找的是發展一條中國鬧劇之路。中國有喜劇，但鬧劇絕少；《頭注香》便是一枝箭。

《廠出樂人谷》則開展了一條向古典音樂與話劇結合之路。

《芳草校園》是三度重演（有人笑說是「吃老本」），但為何仍是那麼受歡迎？至少羅范淑芬當年沒看，今天看了，她說本劇「道出了教育的真諦」！而林鄭月娥則（驚訝地）說：「你們受的資助那麼少，但戲劇卻是那麼好。」所以，老本是不易吃的。本劇便是我們的「茶館」；要一演再演。

《孤星淚》嘛，又是另一風格，跟前三者截然不同。

而《同窗勿友》則是蘇格蘭劇本，香港演繹。本身亦是香港以外的奇趣。

除了藝術上的探求外，我們在劇場外亦主力辦了三大工程二大注意：

1 《絕地線上的天鵝》— 中華煤氣全力支持的環保劇，巡迴演出達一百場！一萬多位學生與演員共同體驗天鵝谷的生死，反思經濟發展與環境保育的平衡點。

2 《世紀戲劇新幹線》— 獲邀為「華文戲劇百周年紀念」巡迴演出共一百場！透過錄像、投影等科技，於短短一小時內，將華文戲劇百年來的著名戲劇與人物軼事呈現觀眾眼前。

3 中英戲劇教育海上遊 — 將戲劇結合語文訓練，於船上與碼頭進行。先後兩期的海上遊，有超過六千名學生乘船出海，參與語文教育戲劇活動。

1 城市·綠色·音樂會 — 與希慎興業有限公司合作，於銅鑼灣鬧市舉辦大型露天音樂會，長達五小時之久，吸引過萬名市民參與！更特別安排專車接送300名天水圍的小朋友共享這個別開生面的藝術活動。

2 耆康會雋藝劇社顧問 — 擔任長者話劇團的顧問，提供話劇訓練之餘，亦協助其大型演出的道具製作、服飾配襯等，鼓勵長者享受劇藝，擴闊藝術空間。

如果說舞台演出是提升，那麼三大工程二大注意則是普及。

有天水圍的母子參加了音樂會之後，購票看中英的戲。

我們正步入「後藝發局」年代，很多東西都是非常不清楚。

但我們很清楚自己要做些什麼，那便是藝術上不斷探求新題材，嘗試新的藝術表達。

與此同時，亦追求建立新的社會文化網絡，令文化可以在香港「打通經脈」。

只着眼「西九」，那便是「只見樹木，不見森林」。

中英所見，滿園皆春。

The Last Bet of My Dead Aunt has been a huge success. It is our beginning in exploring Chinese farce. There have been comedies in Chinese drama, but rarely are there farces. *The Last Bet of My Dead Aunt* is like an arrow in the area.

Music Factory has started a new way to combine classical music and drama.

The School and I has rerun for a third time (some joked that we are living on our past success), but why is it still so popular? Fanny Law, Permanent Secretary for Education and Manpower did not watch it in the first-run but after watching it this time she said the play has conveyed the true meaning of education. Carrie Lam, Permanent Secretary for Home Affairs said (rather surprisingly), "You have so few funding yet your work is so good." It isn't easy to live on one's own past. *The School and I* is like our own *Tea House*, and we have to do it over and over again.

For *Les Misérables*, it is yet another style totally different from the previous three productions.

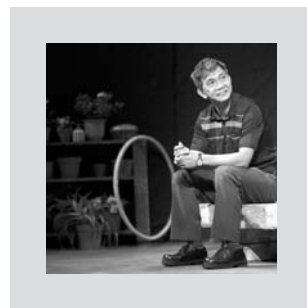
Our Bad Magnet is a Scottish play done in Hong Kong style. It is interesting in a different context.

Other than artistic development, we have also focused on three projects and two focal points outside theatres.

1 *Swan on the line of Disappearance* – A drama on environmental protection supported by Towngas. Nearly 100 shows were put on during the school tours and over 10,000 students and performers experienced the life and death in the swan valley. Thoughts on the balance between economic development and environmental protection are provoked.

2 *A Centennial Drama Journey* – We are invited to tour as part of the Centennial Celebration of Chinese Drama and 100 performances were made! Technology such as videos and projections were used and classics in Chinese drama and anecdotes of legends were presented to the audience in an hour-long performance.

3 *Chung Ying Educational Theatre Cruise* – It combined drama and language training and was performed on a cruise and at the pier. Two sessions of the Theatre Cruise were organized and more than 6,000 students participated in the event.



1 Music in the Green City – It was a collaboration with Hysan Development Co. Ltd. The concert was held in the heart of Causeway Bay for almost five hours, and more than 10,000 people participated. Transportation was also arranged for children from Tin Shui Wai to come share the joy of this special event.

2 Consultant of The Hong Kong Society for the Aged Drama Club – To be consultant of elderly drama group. Not only do we provide drama training, we also offer help on props and costumes for their productions. We hope it will encourage them to have fun and broaden their horizonz in the arts.

If we set to strive for a higher standard in our performances, then the mission of the three projects and two focal points is to make drama available to all.

A mother from Tin Shui Wai has bought tickets to Chung Ying's show after participating in the concert with her son.

We are stepping into the 'Post-HKADC era' and our road ahead is unclear.

But we know what we have to do. It is to explore new elements and to try new presentation in the arts.

In the meantime, we have to establish a new social and cultural network, so that culture can be popularized in Hong Kong.

If we only focus on the West Kowloon Cultural District, we are missing the whole picture.

Chung Ying sees everything in green.





董事局 Board of Directors

主席 Chairman	林彥明 Lawrence Lam
副主席 Vice Chairman	江偉 A F M Conway
司庫 Treasurer	陳鈞潤 Rupert Chan
秘書 Secretary	游寶榮 David Yau

劇團成員 Company Staff

藝術總監
Artistic Director

古天農
Ko Tin Lung

總經理
General Manager

陳敏斌
Chan Man Bun, Angus

藝術人員 Artistic Staff

駐團演員
Resident Artist

袁富華
Ben Yuen

劉浩翔
Elton Lau

盧俊豪
William Lo

盧智樂
Edmond Lo

技術及舞台管理人員 Technical & Stage Management

製作監督
Production Manager

陳秀嫻
Vivian Chan

舞台監督
Stage Manager

劉漢華
Lau Hon Wah

執行舞台監督
Deputy Stage Manager

陳文翹
Carol Chan

助理舞台監督
Assistant Stage Manager

丁美森
Dan May Sum

服裝主任
Wardrobe Supervisor

黃遠貞
Wong Yuen Ching

服裝助理
Wardrobe Assistant

伍仙華
Ng Sin Wah
(於07年2月離任)
(Resigned in February 07)

戲劇教育人員 Education & Development

資深教育及發展主任
Senior Education & Development Officer

冼振東
Terence Sin
(於06年8月到任)
(Joined in August 06)

教育及發展主任
Education & Development Officer

黃婉萍
Estella Wong
(於06年7月離任)
(Resigned in July 06)

助理教育主任
Assistant Education Officer

黃君豪
Wong Kwan Ho
(於06年7月離任)
(Resigned in July 06)

項目統籌
Project Coordinator

黃佩詩
Karina Wong
(於06年6月到任)
(Joined in June 06)

創作伙伴
Creative Partner

莊梅岩
Cancer Chong

成員
Members

歐陽贊邦
Davie Au-Yeung

程張迎
Ching Cheung Ying

徐尉玲
Carlye Tsui BBS MBE JP
(於06年11月轉任顧問)
(Changed to Consultant in November 2006)

司徒秀薇博士
Dr Szeto Sau May

容永祺
Samuel Yung MH

梁天培
Leung Tin Pui BBS JP

節目及市場推廣人員
Programme & Marketing

節目及
市場推廣經理
Programme &
Marketing
Manager

譚穎敏
Myra Tam

宣傳主任
Publicity
Officer

麥婉珊
Teresa Mak
(於06年7月離任)
(Resigned in July 06)

票務主任
Ticketing
Officer

麥雪華
Ada Mak
(於06年8月轉任節目及
市場推廣主任)
(Changed to Programme &
Marketing officer in August 06)

節目及
市場推廣主任
Programme &
Marketing
Officer

陳旭池
Yanny Chan
(於06年7月到任)
(Joined in July 06)

行政人員
Administration

行政主任
Administration Officer

徐宜英
Viola Tsui



兩個半小時緊湊鬼馬，有驚有喜，演員們生動談諧…結局異想天開，是本港原創劇作中格外妙趣橫生的設計。

明報 石琪 28/05/2006



中英多年功力，活現於四團員 — 難兄難弟主角盧智榮、劉浩翔，綠葉袁富華、盧俊豪 — 的純熟合拍活力充沛 ensemble 演法…中英一貫宗旨的鼓勵創意：結果異想天開，超越了對白加進「有壓力」、「未解決」層次。

信報 陳鈞潤 12/06/2006



頭注香

The Last Bet of My Dead Aunt



喜鬧劇是中英劇團的拿手好戲。2006年，劇團與編劇司徒偉健、導演方家煌合作，攜手炮製本地瘋狂鬧劇《頭注香》，帶來陣陣笑聲。故事由一張姑媽仙遊遺下來的中獎六合彩獎券開始：男主角陸雲廷在山窮水盡時喜獲此彩票，卻不斷得而復失，更與執達吏、馬會經理及泰藉少女展開一場你撕我殺的爭奪戰。連番的鬧笑背後，揭開人性的貪念與真情。



Chung Ying Theatre made 06/07 season debut with an original farce *The Last Bet of My Dead Aunt*, bringing audience humors with languages and identities. The story started with a Mark Six ticket left by Aunt Luk: being in trouble with his debts, Luk Wan Ting is thrilled to receive his aunt's legacy – a Mark Six ticket. But fate decided otherwise, he lost this valuable ticket. In the process of searching, he encounters a number of visitors, including catchpole, ex-Thai girlfriend, Chinese opera teacher... With the absurd plot and energetic team, *The Last Bet of My Dead Aunt* won tremendous acclaims.

藝術總監 古天農 | 編劇 司徒偉健 | 導演 方家煌
佈景設計 余振球 | 服裝設計 袁玉英 | 燈光設計 盧月芳 | 音響設計 劉穎途 | 演員 盧智榮 劉浩翔 袁富華 盧俊豪 趙月明 李家強 Wannapat Suranant |

Artistic Director Ko Tin Lung | Playwright Szeto Wai Kin | Director Henry Fong | Set Designer Jacob Yu | Costume Designer Shybil Yuen | Lighting Designer Fanny Lo | Actors Edmond Lo, Elton Lau, Ben Yuen, William Lo, Icedy Chiu, Karl Lee, Wannapat Surant |

第十六屆香港舞台劇獎

榮獲：

- 「最佳整體演出」
- 「十大最受歡迎劇目」
- 「最佳劇本」 – 司徒偉健
- 「最佳男主角 (喜劇/鬧劇)」 – 盧智榮

提名：

- 「最佳導演 (喜劇/鬧劇)」 – 方家煌
- 「最佳男主角 (喜劇/鬧劇)」 – 劉浩翔
- 「最佳女主角 (喜劇/鬧劇)」 – 趙月明
- 「最佳舞台設計」 – 余振球

The 16th Hong Kong Drama Award

Award

Best Production

The Ten Most Popular Productions

Best Playwright – Szeto Wai Kin

Best Actor (Comedy/Farce) – Edmond Lo

Nomination

Best Director (Comedy/Farce) – Henry Fong

Best Actor (Comedy/Farce) – Elton Lau

Best Supporting Actress (Comedy/Farce) – Icedy Chiu

Best Stage Design – Jacob Yu



場中小朋友笑聲不絕，更招募了多位會演奏樂器的小演員一同演出，使觀眾，特別正在學樂器的小朋友多了投入。

大公報 賴建群 15/08/2006

《樂人谷》富啟發性

劇中尤其能激勵觀眾的內容，是谷老闆做生意和谷樂人彈鋼琴這兩件看來互不相干的事情，偏偏給編劇相提並論，帶出「做任何事，也該在跌倒後爬起身」的信息。

大公報 30/08/2006



廠出樂人谷

Music Factory



與香港電台第四台攜手製作的《廠出樂人谷》為「國際藝術合家歡」的壓軸節目。故事講述鋼琴比賽在即，谷先生渴望女兒樂人能勝出，於是日夜催促她練習。女兒倍感壓力之際，神奇的音樂精靈突然出現，並答應以魔法幫她奪取獎項，但她必須用一件心愛的東西來交換。在總決賽前夕，她發現父親心中的秘密，為解開他的心結，樂人決定放棄冠軍殊榮…

音樂家羅乃新還粉墨登場，與「最佳女主角」最年輕得主廖雅琪，以及十多名透過招募的小演員同台演出。劇團更特別邀請首位在「國際蕭邦鋼琴大賽」獲獎的香港鋼琴家李嘉齡，與香港管弦樂團第一副團長梁建楓，在不同場次作客席演出。



Co-produced by Chung Ying Theatre Company and RTHK Radio 4, *Music Factory* was a highlight of the International Arts Carnival 2006. A little girl Kuk is going to participate in a piano contest, her father has set all his hope on her and urges her to practice all day long. This makes Kuk very nervous. One day, an elf appears and promises to help her, but Kuk has to sacrifice a beloved thing.

Not only Nancy Loo first appeared on stage as actress, but also Colleen Lee and Leung Kin Fung as guest elves and musicians in different performances. The production also included talented young musicians, which were selected through an audition co-organized with RTHK Radio 4.

導演 古天農 | 音樂總監/特邀演出 羅乃新 | 編劇 關頌陽 | 音樂編排 何俊傑 | 音響設計 楊我華 | 佈景及服裝設計 董子蓉 | 燈光設計 盧月芳 | 演員 盧智樂 袁富華 廖雅琪 劉浩翔 陳永泉 趙月明 呂迪明 | 客席演奏 李嘉齡 梁建楓 |

Director Ko Tin Lung | Music Director/Guest Actress Nancy Loo | Playwright Ken Kwan | Music Arrangement Frankie Ho | Sound Designer Anthony Yeung | Set/Costume Designer Tung Tze Yung | Lighting Designer Fanny Lo | Actors Edmond Lo, Ben Yuen, Angela Liu, Elton Lau, Chan Wing Chuen, Lui Dik Ming | Guest Musician Colleen Lee, Leung Kin Fung |

這劇卻喚醒了我內心的鬥志，無論環境如何艱難，學生如何頑皮，都應堅持自己的工作，這就是我們的使命!

觀眾 Lee Kwok Chiu

以輕鬆簡單的方式帶出殺校的無奈。對白簡單精景，演員表現出色自然，小演員令人眼前一亮。劇目令有反思的空間。

觀眾 Arena Choi



芳草校園 (三度重演)

The School & I (Tri-run)



1994年，一間「蚊型」小學因收生不足而被「殺」。當年，這件真人真事引起社會哄動，亦誘發古天農創作舞台劇《芳草校園》。光陰荏苒，十年頭過後，本地的村校再度因

收生問題而受到「殺校」的威脅。劇團於2005及2006年重演這個溫情小品。在今日的教育環境下，本劇別有深意，深得教育界、家長、以至各界人士的愛戴。

故事發生在新界一間鄉村小學裏，只剩下一名老師、一名校長、一個校董、一位母親和一條小狗。故事講述於最後一個學年，小六學生跟老師、校長難能可貴的校園情誼。儘管即將「關門大吉」，這間「小」小學仍充滿笑聲與趣事。



A real story about a village school in Sai Kung inspired Ko Tin Lung to create *The School & I* in 1994. Times passed by, surprisingly this story has still been relevant to current situation: many village schools are experiencing the threat of closure due to the plunging birth rate and change in policy. The re-runs of *The School & I* in 2005 and 2006 took Hong Kong by storm and won tremendous acclaim from the audience.

The play tells the last academic year of a minute-scale primary school with only a headmaster, a teacher, a grocer chancellor and a student. The school will be closed down after the graduation of the student, yet it is energetic and full of laughter.

編劇/導演 古天農 | 佈景/服裝設計 李峰* | 燈光設計 盧月芳 | 音響設計 楊我華 | 演員 盧俊豪 袁富華 廖雅琪 (公開演出) 胡麗英 (學生專場) 凌智豪 陳桂芬 |

Playwright/Director Ko Tin Lung | Set/Costume Designer Bacchus Lee* | Lighting Designer Fanny Lo | Sound Designer Anthony Yeung | Actors William Lo, Ben Yuen, Angela Liu (Public Performance), Grace Wu (Student Performance), Michael Ning, Brenda Chan |

* 承蒙香港演藝學院批准參與製作
With the permission of The Hong Kong Academy for Performing Arts







一個小小的場地，但有着精湛的演技、燈光及劇本舖排手法，因而令整套舞台劇精彩地演活現在觀眾眼前，實屬難得！本是一套悲劇，但導演將它轉移另一種手法，令觀眾在笑聲中去欣賞，亦是罕見！

觀眾 蒙穎珊

“I really enjoyed the play. This adaptation is very different from what I have heard. The emphasis on unconditional love and giving are very strong and is felt deeply... The pace of the play was decent, with a good mix of humour...”

觀眾 Frank Hung



解看孤星淚講座系列

Post Performance Talk

- 從《孤星淚》探討「簡約劇場」的風格？
The style of “Poor Theatre”
- 如何搬演經典文學鉅著 — 《孤星淚》
Putting a masterpiece on stage
- 《孤星淚》與「盒子式」佈景的關係
How do the sets work for the play
- 《孤星淚》的現場音樂如何發揮作用
How does live music work for the play

孤星淚 (重演)

Les Misérables (Re-run)



2005年，中英劇團改編法國大文豪的經典名著《孤星淚》，引發席捲全城的熱潮。在千呼萬喚之下，劇團於2006年再度搬演此劇。十五場演出的門票火速售罄，最後更加開企位，以應觀眾的要求。

客席導演莊培德以「簡約劇場」的手法，去繁就簡，以11人演繹這部巨著。故事發生在十九世紀的法國，當時正值黑暗的極權統治、經濟蕭條，民生潦倒。主角尚華桑就在這個動盪的年代，展開浮沉起跌的一生：他遇上鐵面無私的警察、含辛茹苦的母親、飽歷滄桑的孤女、還有熱血的革命青年…



Premiered in 2005, *Les Misérables*, the timeless masterpiece by French literary giant Victor Hugo, struck a deep chord with Hong Kong audience. When Chung Ying re-ran in 2006, none of its charm lost; 15 performances played to full house and standing tickets were snatched up.

Following the ethos of "poor theatre", the production stripped away all glamour and glitz to concentrate instead on the work of the actors, the characters and their web of relationships. *Les Misérables* depicted an evocative picture of Hugo's struggling world with totalitarian political situation, economic recession and popular anxiety. The main character Jan Valjean experienced the vicissitudes of life, running into different people, including a righteous police inspector, a benevolent mother, an unfortunate orphan, a youthful revolutionist...

| 小說原著 雨果 | 藝術總監 古天農 |

改編 何樂為 | 導演/作曲 莊培德* | 翻譯 鍾燕詩 |

佈景、服裝及造型設計 賴妙芝 | 燈光設計 鄺雅麗 |

演員 盧智樂 盧俊豪 袁富華 胡麗英 劉浩翔

凌智豪 鍾燕詩 何敏儀 朱柏康 柯家琪 |

| Original Victor Hugo | Artistic Director Ko Tin Lung | Adaptation

Jonathan Holloway | Director/Composer Peter Jordan* |

Translator Harriet Chung | Set/Costume Designer Yoki Lai |

Lighting Designer Alice Kwong | Actors Edmond Lo,

William Lo, Ben Yuen, Grace Wu, Elton Lau,

Michael Ning, Harriet Chung, Jenus Ho,

Chu Pak Hong, Or Ka Kee |

* 承蒙香港演藝學院批准參與製作

With the permission of The Hong Kong Academy for Performing Arts



解說同窗勿友講座系列
Post Performance Talk

1. 從《同窗勿友》發掘舞台與演員獨特性
The Uniqueness of Stage and Actors
2. 詮釋童話新意義
Exploring the new meaning of fairy tales

兩個童話故事和造型可愛有趣味性，相當難得。「密友」還是「勿友」？真是感觸良多。現實和劇中人物互相穿梭，充滿喜怒哀樂和娛樂性，令人回味無窮。

觀眾 秦女士

導演「留白」的處理手法教人難忘，最後一幕很有驚喜，亦很有詩意…在回家路上，不停咀嚼劇中的情節、思索友情的真義。

觀眾 Anthea





同窗勿友

Our Bad Magnet

中英劇團以蘇格蘭新晉劇作家德格拉斯·麥仕維的作品《同窗勿友》為劇季的壓軸演出，並邀請旅居海外的導演鄧偉傑執導。故事講述四個同窗密友識於微時，一同體驗過成長的滋味。可惜歲月將彼此拉遠，一天，一人不辭而別，留下數之不盡的童話故事。廿九歲那年，他們再次重聚，一個埋藏在心底裏的秘密快要揭開。

整齣戲遊走於四個大男孩的成長和兩個童話之間。戲中加入不少嶄新的舞台元素，如中國傳統戲曲腔、差利卓別靈式的身體語言與及別具一格的服飾，以瘋狂的形式，讓觀眾咀嚼四人的經歷與童話背後的意義——包容與付出是和諧關係的必要元素。

Chung Ying brought a Scottish black comedy *Our Bad Magnet* to Hong Kong as the finale of 06/07 Season. Chung Ying specially invited one of the most talented local young directors Tang Wai Kit to direct this work, leading us on a nostalgic journey about boyhood and friendship. The story begin with the reunion of former school friends in their late twenties; then it flashes back to the gang as nine-year-old or shifts to the realm of imagination created by one of the characters called Giggles. With this uneasy gathering, secrets of their childhood are going to be unlocked...

“Play within play” is one major characteristic of *Our Bad Magnet*. The director infused many fascinating elements, like the art form of classic Beijing opera and dramatic costume into this play. Through this magic combination, we hope to share the essence of harmonious relationship – to give and forgive.

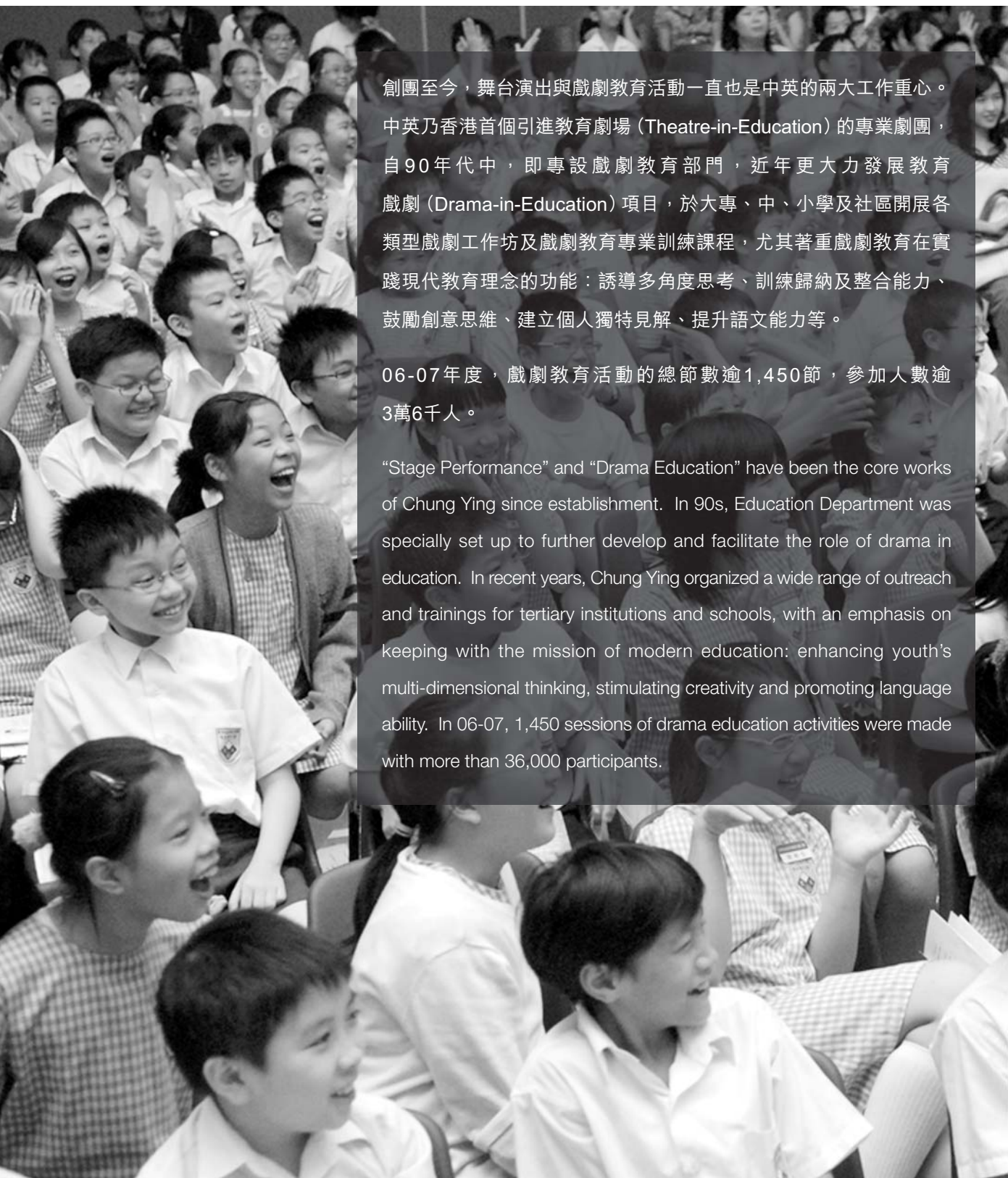


藝術總監 古天農 | 原著 德格拉斯·麥仕維 |
導演 / 翻譯 鄧偉傑 | 佈景及服裝設計 李峰* | 燈光設計
馮國基 | 主題曲創作 / 音響設計 馬永齡 | 演員 盧俊
豪 盧智樂 劉浩翔 袁富華 |

| Artistic Director Ko Tin Lung | Original Douglas Maxwell
| Director / Translation Tang Wai Kit | Set & Costume Designer
Bacchus Lee* | Lighting Designer Gabriel Fung |
Theme Song Composer / Sound Designer Mathew Ma |
Actors William Lo, Edmond Lo, Elton Lau, Ben Yuen |

* 承蒙香港演藝學院批准參與製作
With the permission of The Hong Kong Academy for Performing Arts





創團至今，舞台演出與戲劇教育活動一直也是中英的兩大工作重心。中英乃香港首個引進教育劇場 (Theatre-in-Education) 的專業劇團，自90年代中，即專設戲劇教育部門，近年更大力發展教育戲劇 (Drama-in-Education) 項目，於大專、中、小學及社區開展各類型戲劇工作坊及戲劇教育專業訓練課程，尤其著重戲劇教育在實踐現代教育理念的功能：誘導多角度思考、訓練歸納及整合能力、鼓勵創意思維、建立個人獨特見解、提升語文能力等。

06-07年度，戲劇教育活動的總節數逾1,450節，參加人數逾3萬6千人。

“Stage Performance” and “Drama Education” have been the core works of Chung Ying since establishment. In 90s, Education Department was specially set up to further develop and facilitate the role of drama in education. In recent years, Chung Ying organized a wide range of outreach and trainings for tertiary institutions and schools, with an emphasis on keeping with the mission of modern education: enhancing youth’s multi-dimensional thinking, stimulating creativity and promoting language ability. In 06-07, 1,450 sessions of drama education activities were made with more than 36,000 participants.



近年社會各界對藝術教育的價值較前更為接受與肯定，中英亦已隨着時代步伐，由最早期的教育劇場形式，漸次發展出各類型具明確目標和特色的戲劇教育項目，既應不同需要、也循多途徑推廣戲劇藝術，06-07中英戲劇教育的主要戲劇教育活動包括：

Arts education becomes widely and warmly received. Keeping pace with modernization, Chung Ying developed a diversity of drama education programmes to catch the current needs. Highlights of 06/07 programmes as follow:

1 學生專場演出 Student Performance

於《芳草校園》與《同窗勿友》共舉辦6場學生專場演出，共2,700學生受惠。

6 Student Performances were made during *The School & I* and *Our Bad Magnet* and 2,700 students experienced the pleasure of drama.

2 教育戲劇 Drama-in-Education

舉辦各類形戲劇工作坊，總數逾1,200節

Over 1,200 sessions of workshop were organized.

3 戲劇教育專業培訓 Professional Development

為戲劇及教育工作者提供專業戲劇教學的培訓

Trainings were provided for drama and education practitioners.

4 教育劇場 Theatre-in-Education

包括多個學校巡迴演出、戲劇教育海上遊，總節數224節、共24,000學生受惠。

224 sessions of school touring and educational theatre cruise were held with 24,000 participants.

中英戲劇教育海上遊

Chung Ying Educational Theatre Cruise

中英劇團分別於2006年4月和11月舉辦了一個創新的教育活動——「中英戲劇教育海上遊」，兩期計劃帶領近四千名學生乘船出海，於獨特的環境下，進行一連串的語文教育戲劇活動。

是次計劃獲香港小輪有限公司支持。

- **海上互動劇場** ~ 導師化身船長與船員，演繹經典劇作《叛艦記》。學生置身其中，反思角色間的邏輯思維、叛變的因由與理據
- **劇目演前工作坊** ~ 因應《叛艦記》內容而設計的練習，率先開啟學生的創意與想像力，並從中訓練其「聽、講、讀、寫」的能力
- **即席戲劇論壇** ~ 針對每個故事人物的立場，學生可切身處地代入角色，並即場站出來，與導師分析叛變的因由與抉擇。導師亦以反問的方式，挑戰與刺激學生作多角度的思考
- **即場「創意寫作活動」** ~ 眺望遠方，學生於船上迎着海風，創作一個以「出走」為題的故事
- **劇目演後工作坊** ~ 接續「出走」這個題目，學生分組創作屬於自己的演出
- **教育小冊子** ~ 附設演後跟進活動與網上參考，延伸學習範圍

Chung Ying organized an innovative educational programme “Chung Ying Educational Theatre Cruise” in April and November 2007 respectively. Near 4,000 students set sail for a journey of learning language through drama activities.

This activity was supported by Hong Kong Ferry (Holding) Co. Ltd.

- **Interactive Theatre on Board** ~ an elevating and inspiring play, in which students participated and expressed their views towards various issues raised
- **Pre-performance Workshop** ~ a series of lively language and drama exercises with the aim of enhancing students' understanding towards the play
- **Theatre Forum** ~ a group discussion in which students will express their thoughts from the angle of roles in the play
- **On-spot Creativity Writing** ~ a writing session on the deck with sunshine and breeze
- **Post-performance Workshop** ~ a comprehensive language exercise, encouraging students to develop their own ideas based on the play
- **Educational Booklet** ~ tailor-made exercises and suggested references with an emphasis on the play they seen



“This way of education is totally different from the classroom and is effective.” said Lam Mei-yi, a Chinese language teacher at Sacred Heart Canossian College. “When I encourage students to read a passage with emotion in the classroom, they do not get involved. But today, the students’ performed quite well. When they were speaking, their tone, feeling and attitude were different. Environment is a major factor, and another is that the instructors here are experienced. We need to learn from them.”

SCMP Young Post May 3, 2006

「該校戲劇組老師郭鳳華發現…學生觀劇後，要分組討論並上台發言，可訓練他們的組織力和自信心。…演出前後的戲劇簡介和反思，可使同學對「出走」的概念有更全面的了解。」

「轉變學習環境，透過戲劇學習語文，學生心情輕鬆，硬知識容易吸收。」

2006年5月2日 明報教得樂

「嘉諾撒聖心書院中文科林美儀老師表示，這是她第二次帶領學生參加此活動。……現在，學生可一邊看海一邊寫作，效果即時可見。討論部分令學生變得主動，學生參與多了，學習氣氛自然變得開心。」陳玉蓮老師亦同意『論壇』啟發同學思考，「當學生與演員唇槍舌劍後，他們一些錯誤的價值觀，亦得以糾正過來。」

2006年11月25日 成報



學校巡迴演出

School Touring Performances

2006年11月至2007年2月期間，中英派出兩隊巡迴隊伍，走訪全港十八區中學，分別演出適合初中學生的《絕地線上的天鵝》和適合高中學生的《世紀戲劇新幹線》逾200場，將戲劇藝術推廣至不同年齡的學生，同時提升他們對特定課題的認知與了解。

中英更特別安排部分場次於兒童院、智障或肢體傷殘的學校演出，讓不同社群的學生有機會接觸戲劇。

From Nov 2006 to Feb 2007, Chung Ying produced two school tours, over 200 performances, *Swan on the line of Disappearance* & *A Centennial Drama Journey*, for elementary school and high school students respectively. The audience not only enjoyed a theatrical experience, but also gained an understanding towards issues of "Environmental Protection" & "History of Chinese drama".

Chung Ying specially toured to special schools, enabling different communities to share the joy of drama.

《絕地線上的天鵝》

Swan on the line of Disappearance

獲香港中華煤氣有限公司的全力支持，中英劇團創作一齣以「環保」為題的巡迴劇《絕地線上的天鵝》。三名學生走進美麗的天鵝谷，透過觀察、實地接觸，他們與當地居民與天鵝建立起真摯的友誼，及後，政府將該地發展成旅遊區，三名學生再次到訪，一方面享受到旅遊區種種快捷便利的措施，另一方面卻目睹天鵝陸續死亡。面對經濟發展與環保保育的議題，中英希望學生能從中反思如何平衡兩者的重要性。

Supported by Towngas, a school tour *Swan on the line of Disappearance* on environmental protection was born. Three students go to a distant beautiful swan valley and develop a sincere friendship with residents and swan there. This valley then becomes a tourist spot with lots of facilities and attraction; yet swan start to disappear due to the development. Chung Ying hope to provoke the audience to think about the balance between economic development and environmental protection through this story.

"Can arouse students' awareness on environmental protection. Related to their content in the textbook, can use as teaching materials in discussion."

香港四邑商工總會黃棣珊紀念中學 Ms Ho

「豐富了同學一些地理、歷史、環保知識，不俗」

香港四邑商工總會黃棣珊紀念中學 楊志坤老師

「有深層教育意義，將環保的意識帶出，讓學生探討」 風采中學 李綺霞老師

「表演出色之外，更能帶出環保的重要，用最簡單的佈景和服飾，演活了現代桃源的盛衰」
香海正覺蓮社佛教普光學校 梁宜正老師

「故事內容與生活相關，學生容易明白，而且演者透過問答方式提問學生問題，令焦點集中，較易帶出環保訊息」
寧波公學 謝念慈老師

日期 Date:
6/11/2006 – 14/2/2007

場次 No. of Performance:
100

編劇 Playwright:
曦藍 Celeste

導演 Director:
盧俊豪 William Lo

演員 Actors:
梁穎智 Vicky Leung
張志敏 Matthew Cheung
吳家良 Ng Ka Leung



《世紀戲劇新幹線》 劇壇盛事 「華文戲劇百周年」 A Centennial Drama Journey

中國戲劇於1907年開始發展，2007年即踏入100周年，藉第六届華文戲劇節（香港·2007）籌委會舉辦「華文戲劇百周年」，中英獲邀創作學生巡迴劇《世紀戲劇新幹線》，巡迴100場，為「華文戲劇百周年」的慶祝活動打響頭炮，同時廣泛推廣「華文戲劇百周年」的重大意義。《世紀戲劇新幹線》以互動的形式進行。演員能遙控投影與音響效果，與學生作即席的對話與交流。



短短一小時，學生經歷：

近代時期：從已被列入教學課文的《人間有情》，了解本土戲劇的發展

文革時期開始：講述何為「革命樣板戲」與「八億人民八台戲」的奇特現象

新中國的建議與其初期：闡述老舍、《茶館》對中國戲劇的影響

抗戰時期：街頭戲如《放下你的鞭子》等如何反映當時社會局勢

成熟時期：曹禺、《雷雨》等劇作家與作品逐漸開啟中國戲劇發展的里程碑

萌芽時期：展示中國戲劇發展起源於一班留學日本的中國學生，為國內水災籌款的《茶花女》，其中的主角更由李叔同男扮女裝飾演

演出場刊更附有各時期的扼要介紹、參考書目與網址，透過短短一小時的演出，同學可以不同渠道，更進一步了解華文戲劇的發展。

Chinese drama turned 100 in 2007 and it was celebrated nationwide. Chung Ying Theatre was invited to produce *A Centennial Drama Journey*, a play that illustrates the evolution of Chinese drama in an interactive approach, as a kick-off programme for the 6th Chinese Drama Festival. This play toured around local secondary schools for 100 performances.

Audience journeyed all significant moments in Chinese drama history in an hour time:

Now: starting with *The Umbrella Story*, a renowned local production, to show the development of Hong Kong drama

The Cultural Revolution: exploring characteristic of *Revolutionary Model Operas and Eight Model Operas*

The Early Decades of the People's Republic of China: showing the impact of Lao She's *Tea House* on Modern Chinese drama

War of Resistance against Japan: depicting how street drama, like *Put Down Your Whip*, reflects the political situation in that particular period

Maturation: introducing Cao Yu's *Thunderstorm*, which is a milestone in the history of Chinese drama

Foundation: telling the origin of Chinese drama: a group of Chinese students studying in Japan put on a trial performance of the classic *The Lady of the Camellias* in Chinese language

A house programme was specially designed for students' better understanding towards the history of Chinese drama.

「從前只覺得戲劇只是娛樂，現在才明白箇中含意」
伯裘書院 4B袁家偉同學

「認為戲劇發展到現時經歷很多，得來不易，以後會對戲劇更有興趣。」
佛教何南金中學 4A白錦明同學

「我覺得你們這種形式介紹華文戲劇，令我印象更深刻，很精彩……演出也很特別！」
石籬天主教中學 4E陳小儀

「演出很生動有趣，以輕鬆的手法帶給我們戲劇的歷史文化，增添了我們對戲劇的認識」
心誠中學 4A黎靜煥

「我不會再把『京劇』和『華文戲劇』混為一談，另外，華文戲劇和歷史和社會的關係，令我更有興趣去看」
心誠中學 4E胡家偉

日期 Date:
6/11/2006 – 15/2/2007
場次 No. of Performance:
100
編劇 Playwright:
關頌陽 Ken Kwan
導演 Director:
盧智燊 Edmond Lo
演員 Actors:
鄭嘉俊 Jam Cheng
陳子豐 Chan Tze Fung



波地學堂 Borrett School

06秋季戲劇工作坊 Drama Workshops Autumn 2006

中英於06年秋季，籌辦「波地學堂」，以不同的形式，將戲劇藝術的旨趣推廣至不同階層。

In autumn 2006, Chung Ying opened Borrett School that offered a wide range of drama workshop, covering trainings on playing, acting, playwrighting and directing.

「童心未泯」親子戲劇工作坊

導師：盧俊豪

「童心未泯」提供角色扮演、互相模仿、危機處理等環節，參與的小朋友有機會與父母共同合作：小朋友一方面可發揮創意，家長亦可從中了解子女的須要與感受。

Parenting Drama Workshop

Tutor: William Lo

A one-day workshop offered valuable communication experience for parents and child(ren) in the form of drama activities.



十月

戲劇教育教師工作坊

導師：古天農

集結理論與實踐經驗，古天農和參與的教師共同探討劇本創作的元素，教授老師如何以輕鬆、簡易亦有效的方法，協助學生發揮創意。

*本工作坊與大中華文化全球協會合辦。

Training on Drama Education for teachers

Tutor: Ko Tin Lung

The workshop provided training in devising drama to release students' individual creativity in classroom.

Co-organizer: Greater China Culture Global Association

九月

戲劇盲公竹 演、導、編工作坊

導師：劉浩翔

甫一開始擔任編劇或導演，自有一定的難度。劉浩翔引領學員從演員的角度出發，順序探索導、編兩個領域，體驗三者異同之處，從而掌握各範疇的竅門。

Acting to Directing and Playwrighting Workshop

Tutor: Elton Lau

The workshop started with acting exercises, and led the participants to explore the realms of directing and playwrighting.

「僭越禁區」演員工作坊

導師：袁富華

袁富華以其豐富的演藝經驗，教授學員如何發掘屬於自己的演藝「禁區」，從中突破自己，提昇個人演技。

Acting Workshop

Tutor: Ben Yuen

The workshop sought to break the boundaries of body and expression to advance acting skills.



戲劇教育專業培訓

要發展戲劇教育，先要培訓專業教學工作者！

為本地戲劇工作者提供教學訓練

由2002年開始，本團伙拍香港演藝學院戲劇學院，舉辦「戲劇教育導師培訓課程」，為將來有志投身戲劇教育工作的戲劇學院學生，提供基礎戲劇教育的技巧知識訓練。

For local school teachers

Invited by Education Bureau of HKSAR, Chung Ying organized professional workshops for teachers, providing an insight at how elements of drama can be applied in classroom. The programme received tremendous acclaim from the industry.

「教案的實踐很有用」

「課堂教案經歷極佳，讓老師有學習的機會」

「實用性高，讓我增加興趣把此教學法用於教學中」

「於課程中獲益良多，能刺激老師在教學上注入新元素」



為本地教育工作者提供 戲劇教學法培訓

2007年1月初，中英劇團應教育局課程發展處之個人、社會及人文教育組的邀請，開辦了教師培訓工作坊，為本地教師提供基礎訓練，向他們介紹如何把戲劇元素融入教學之中。是次課程大受教師歡迎，參與者皆覺得課程能啟發他們了解戲劇作為教學法的可能性。

For artist

Starting from 2002, Chung Ying has offered trainings for students of drama school who aspire to develop their expertise in teaching drama in classroom, in association with The Hong Kong Academy for Performing Arts.

Professional
Development

外展計劃 Outreach Projects

除了以學校為主要對象的戲劇教育活動外，中英亦透過各類型活動與計劃，將戲劇帶往社會不同階層與界別，目標除在於推動劇藝文化、提升人文素質，亦期望透過戲劇的獨特功能，創造社會的和諧與活力。主要活動包括：

正音大匯演

獲粵語正音推廣協會邀請，中英劇團聯同香港中樂團與香港兒童合唱團，協辦《正音大匯演》。中英以戲劇生動活潑的表演模式作為主導，貫穿全晚各個以推廣粵語正音的表演節目。

故事講述亞正父親因錯誤讀音問題，一字之差便搭錯船，與妻兒失散多年。廿年後，亞正四出找尋親父，二人相遇卻未有相認，反而面對亞正錯誤的讀音，亞正父親不得不帶亞正走訪各表演團體，從中了解正確發音的重要性。就在亞正父親字正腔圓地朗誦的時候，父子終於相認，而亞正亦明白粵語正音的重要性。

是次演出透過與不同藝團的合作，讓更多觀眾略略戲劇演出的趣味，同時亦將「粵語正音」的訊息廣傳開去。

Invited by Association for the Promotion of Proper Cantonese Pronunciation, Chung Ying joined hands with Hong Kong Chinese Orchestra and the Hong Kong Children's Choir to co-organize a showcase, promoting proper Cantonese pronunciation.

Ah Ching's father mistook a boat because of a mispronunciation. Since then, he lost contact with family. Twenty years later, Ah Ching started his journey of searching father. During the trip, Ah Ching met an old man occasionally and paid visit to many performing groups together. Finally, Ah Ching was acquainted with the facts – the old man is his father.

In this showcase, the audience enjoyed lots of fun, but most importantly they understood the Importance of proper pronunciation.



藝術無界限 城市·綠色·音樂會

2007年初，中英劇團與多個界別，如灣仔區議會、希慎興業有限公司、香港建築中心等機構合作，於銅鑼灣鬧市馬路上舉辦大型露天音樂會，由中午至黃昏完結，歷時達四小時之久！

當日節目包括非洲鼓、無伴奏和聲合唱、百老匯音樂劇選段演出等，除吸引途人圍觀欣賞外，大會更回應中英有關「藝術共享 和諧共建」的理念，特別安排專車接載200名天水圍的小朋友前往銅鑼灣參與是次活動。

當日小朋友反應雀躍，除投入於台上演出外，亦積極參與攤位活動與填色比賽。得到不同界別的支持下，中英將更進一步將戲劇藝術遍植香港每一角落。

Music in the Green City

Music in the Green City had been staged for more than 4 hours in the vibrant heart of Causeway Bay in Jan 2007. This outdoor event was co-organized by Wan Chai District Council, Hysan Development Co. Ltd, Hong Kong Architecture Centre and Chung Ying.

The concert included various kinds of performances, like African Drums, A Cappella and Broadway Musicals. Sharing the same vision with Chung Ying, the organizer specially sponsored over 300 students from Tin Shui Wai and Tung Chung to join this event, thereby facilitating those who may seldom have the chance to be in touch with art to share the joy.

Chung Ying also launched different programmes and schemes for different communities to bring the arts to every corner of Hong Kong. Chung Ying hoped that drama is the glue that holds communities together. Activities include:



綠色快車 接送學生欣賞藝術表演

灌溉文化瘠地

數十元車費慳得就慳 聖誕新年始出城

天水圍住戶個個，居民事到市，動不動也要花數十元車費，不少居民覺得慳也不肯外出。在天水圍居住的小三學生陳穎明言，若不是大半天，父母很少會帶她到市面活動。她說：「以前媽媽會帶我去，聖誕節出去一次買禮物囉！」

就讀天水圍清源小學的陳穎明，家住在水天圍的公共屋邨，由於家境並不富裕，為了節省昂貴的車費費用，父母很少會帶她到市面活動，故每年聖誕新年，便成為她「出城」消費的重要日子。她說：「平時放學，放假多都會幫家人做事，聖誕節就可以搭巴士出去慶祝。」

少接觸外界礙成長

清源小學校長蘇煥輝表示，校內不少學生出身自低收入家庭，像未開鑿一樣的情況並不罕見。他說：「學校有個學生囉，要去沙田買書，學校已經資助車費，但係佢家人為咗省番兩錢，最後都係無出現。」

蘇煥輝認為，學生因為家貧而少接觸外界社會，容易影響他們的成長。他希望社會人士能夠多關心該區的需要，不要把該區標籤為「問題社區」。



天水圍設施「百無」

陳小姐：「平時喺區內真係唔好嘢，好多時都只可以留喺屋企，成日都要揀嘢出市區先有嘢玩。來回車費要成四五十蚊，真係太貴喇，所以都唔會專登去睇啲文化表演。」

陳小姐：「呢啲啲啲真係好嘢喇，如果真係可以請啲表演團體入嚟嘢樂好，唔使成日都要到市區搵嘢，但係我驚講到入嚟，都無地方畀人表演，因為呢啲大會堂都無。」



◆古天農計劃把多項文化表演帶到天水圍演出，讓弱勢社區也有接觸藝術的機會。

邀天水圍婦女擔綱演出 《十二師奶》展生命力

「綠色音樂快車」會為天水圍「度身訂造」一些表演項目，其中一項計劃是把天水圍婦女生活的暢銷書籍《天水圍十二師奶》搬上舞台。古天農更計劃邀請區內婦女擔綱演出，公開在市區的劇院上演，向各界展現天水圍居民積極的一面。

血淚故事抹除誤解

《天水圍十二師奶》是十二位天水圍婦女的生命故事，她們有些從內地來港，寧願多做兩份兼職也不領取綜援，有些則受到丈夫虐待，幾個月學生積蓄，仍要強顏活命。古天農認為，十二名婦女有血有淚的經歷，體現了她們頑強的生命力，希望能夠把她們的故事搬上舞台，向公眾揭示天水圍真實的面貌。他說：「首先會搵天水圍上演，然後再帶返市區，希望可以抹去大家對呢個區嘅誤解。」

古天農更計劃邀請天水圍的婦女擔任演員，演出這些活生生的故事。除了能夠分享個人經歷，更可開拓收入來源。他說：「佢哋親自演出，表演完可以同觀眾分享，而且仲可以有多一份收入，都算係一份工作，等自己自力更生。」

本港近年大力推動文化創作，但天水圍、東涌等偏遠地區的青少年，卻因為區內文化設施不足、交通費太昂貴等原因，苦無接觸文化藝術的機會。為免出現文化赤貧，中英劇團推出「綠色歡樂快車」計劃，免費接送區內學生到市區欣賞表演，又在區內作文化演出，實行以文化扶貧。

專案組記者馮鳳儀報導

天水圍現時人口的三十萬，中、小學合共超過四十間，但區內卻只有一間公共圖書館，文化設施更是嚴重缺乏。區內不少學生都表示，平日在區內欠缺娛樂，即使想去市區欣賞文化節目，也不能負擔昂貴的車費，故他們閒時也多留在家中，難以接觸文化藝術。



「唔想見到文化赤貧」

有鑑於此，中英劇團推出「綠色歡樂快車」計劃，把文化藝術帶進這個「悲情城市」，藝術總監古天農（圖）說：「我唔想見任何一人因為貧窮或者住得偏遠，連接觸藝術的機會都無埋，咁樣就會變成文化赤貧。」

「綠色歡樂快車」昨日首先駛入天水圍，在香慎興義的贊助下，免費接送近三百名學生到灣仔參加音樂節，讓他們踏出欣賞文化節目的第一步。

除了把學生帶出市區，「綠色歡樂快車」的另一個重要任務，是要把文化表演引入天水圍。古天農已聯絡元朗劇團、天水圍校區協會等團體，計劃合作在天水圍上演多場藝術表演，並已經獲得多個表演團體支持，其中聖保羅中學、拔萃男書院等市區名校的樂團已答應到區內表演。古天農計劃安排一些資深藝人與居民分享。

由於天水圍區內設施不足，現時僅有的社區會堂、地方狹窄，難以用作表演，要把文化藝術引入該區，便先要解決表演場地問題。古天農說：「我哋已經向區內學校溝通，希望利用學校禮堂做表演場地，日頭就拜學生返，夜後就開夜場咁嘅。」

助籌組合唱團劇團

除了一般音樂、話劇等文化表演外，古天農亦計劃為天水圍「度身訂造」一些表演項目，例如會製作一些關於家庭暴力、青少年問題的劇目，部分劇目更會以粵語話劇形式，配合該區新移民的需要。

古天農強調，計劃目的是持續地把文化藝術帶進天水圍居民生活文化表演。他說：「會劃地組織天水圍婦女合唱團，天水圍兒童話劇團等等，仲要安排佢哋到市區演出。」

「綠色歡樂快車」以天水圍作為首站，之後會陸續為東涌、將軍澳等地服務，把文化藝術帶給當區居民。

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City Contemporary Dance Company

Cypress Production

IDEO Communications Limited

iStage

Mad Music

Acorn Design Limited

百老匯電影中心
Cinematheque Broadway

黃巴士出版有限公司
Yellow Bus

阿麥書房
Makie Study

繆斯琴行
Muse Music

專匯醫療
Unicare

農藥方中醫診所

香港芭蕾舞團
Hong Kong Ballet

香港藝術中心
Hong Kong Arts Centre

香港兒童音樂劇團
HK Children's Musical Theatre

進念·二十面體
Zuni Icosahedron

劇場組合
Theatre Ensemble

新生精神康復會葵盛工場
Psychiatric Rehabilitation Associations

東方旅業有限公司
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MFBM Chan Lui Chung Tak Memorial College

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