

OUR JOURNEY

2021/22

我們有共同的旅程

2021/22

香港疫情及相關指引 Hong Kong's Pandemic Situations and Related Regulations

中英劇團對應措施 Chung Ying's Corresponding Measures

Table with dates (2/2021 to 12/2021) and descriptions of theater activities and health measures.

Table with dates (1/2022 to 5/2022) and descriptions of government regulations and theater operations.

Table with dates (2/2022 to 5/2022) and descriptions of theater activities and health measures.

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。

43 年來，中英公演超過 360 齣劇目，在過去 30 屆香港舞台劇獎中奪得 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 43 years, Chung Ying has staged more than 360 productions, receiving 100 awards in the previous 30 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.

OUR JOURNEY

2021/22

「我們有共同的旅程。」

在旅行時互相交談，交換，譬如，
關於天氣的意見，或者關於一閃而過的車站。」

—— 摘自辛波絲卡〈植物的沉默〉

諾貝爾文學獎得主波蘭詩人辛波絲卡(Wisława Szymborska)，以對萬物有情的筆觸著稱。她的詩作〈植物的沉默〉描述人與植物不為人知的交錯，即使是路邊不知名的小花，或許與我們也有過一段短暫的旅程，共享過陽光和雨水。擴及整個社會，人與人之間，其實也是同理，即使沒有對話和觸碰，我們仍然在生命的旅程中作伴過。過去幾年，疫情肆無忌憚，奪去了人與人之間直接交流的可能，寂寞在這瘟疫蔓延時，如漣漪緩緩散開，觸及每個人心中的黑暗。但是，磨人的現實，怎會消滅中英劇團想與你一同經歷人生每個階段的熱情？

本年度劇季主題定為「我們有共同的旅程」，中英劇團為觀眾帶來四個主舞台演出及一個黑盒劇場製作。《她生》以四位女性的經歷，叩問世道艱難下的生與育；《留守太平間》帶我們遠赴炮火連天的安哥拉尋回初心；《穿 Kenzo 的女人》音樂劇一躍回到香港鍍金的七十年代。取消了的演出如《唐吉訶德》音樂劇，是瘋子騎士追尋夢想的旅途；《元宵》穿越到唐代廣州，見證愛情的魔力。這些故事出入古今遠近，看似與當下無甚關連，卻都訴說着我們共同的，有血有肉的掙扎。

2021/22 年度，疫情仍然籠罩大地，但我們在這幾年間已經學會用戲劇溫柔堅實的力量，對抗生命中的黑暗。不管未來如何，中英希望繼續以戲劇的力量，陪伴大家走過高低起伏。

"After all, we share a common journey.

When travelling together, it's normal to talk, exchanging remarks, say, about the weather, or about the stations flashing past."

—— *The Silence of Plants*
Wisława Szymborska

Nobel Laureate Polish poet Wisława Szymborska is well-known for her empathy for all creations. Her poem *The Silence of Plants* describes the unnoticed interlacement between humanity and plants, for we are still companions in life's journey. The pandemic in the past few years has deprived people of direct communication, and loneliness has been rippling out slowly, touching upon the darkness in everybody's hearts. It may be distressing, but how could it deter Chung Ying's passion for accompanying our audience through every stage of life?

Under this year's seasonal theme, "Our Journey", Chung Ying brought one black box theatre and four main stage productions to our audience. *Withered Womb* told the stories of four women's arduous quest for childbearing in tough times; *Alive in the Mortuary* was an expedition to war-ridden Angola to regain our original intent; *The Woman in Kenzo* the musical retrospected Hong Kong in the gilded 1970s. *Man of La Mancha* was the monomyth of a "mad" cavalier pursuing his dream; *Twelfth Night* travelled back to Guangzhou in the Tang Dynasty to relive the magic of love. These stories, seemingly unrelated to the time being, spanned through time and space but were telling our joint, real-life endeavour.

The epidemic was still rampant worldwide in the season 2021/22. Yet we have experienced in the past few years how to resist the darkness in our lives. Whatever lies ahead, Chung Ying, with the power of drama, will keep accompanying everybody through the ups and downs.

我們有共同的旅程

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Programmes featured in the photos in this annual report were conducted in
strict compliance with the Government's pandemic prevention measures



程張迎
董事局主席

Chairman,
Board of Directors

**CHING
CHEUNG YING**

主席獻辭
Message from the Chairman

去年此際，疫情稍緩，我滿懷希望，以為雨過天晴，中英劇團亦以「我們有共同的旅程」為劇季主題，配合童話般的插畫，滿目桃紅柳綠，亦頗切合我當時的心境。

疫情穩定之勢維持了逾半年，與此同時，中英團隊為觀眾推出了三個不同的製作，均反應不俗，幾近全院滿座，我亦喜見觀眾逐漸重拾進入劇院的信心；另一邊廂，較早前近乎停擺的教育及外展課程，亦因社交距離措施的放寬，得以重新啟動，為不同年齡及不同階層人士灌注入戲劇的力量，凡此種種，莫不令人以為社會復常指日可待，面前的旅程定會是康莊平坦、歡樂滿途的。

然而人生何曾盡如人意？2021年底，新冠病毒第五波挾排山倒海之勢而來，既兇且急，短期之間，又再收緊社交距離措施，文化場地大門緊閉，學校、社區中心等設施亦不開放。《唐吉訶德》音樂劇因而要取消，《元宵》亦然，所有實體課程及外展計劃被迫煞停，平靜坦途突變波瀾萬丈，眾人心焦失望，可以想見！然而，經歷兩年亂局之後，劇團上下早練就堅定心志，各部門應對得井井有條，處事圓熟，董事局亦對劇團的導向充滿信任。

在此，必須感謝藝術總監張可堅先生及行政總監麥蓓蒂女士領導有方，兩位能固眾人心志，才令在忙亂之中不失陣腳。可惜的是，今年麥蓓蒂女士因選擇了另一個生活方向而擬退下工作火線，她在任三年，正值社運及疫情最嚴峻的日子，面對未知的病毒，疲弱的時局，環境或未許開創，然而可形容她如「持盈守成，艱於創業之君」，她任內力持劇團穩健，實功不可沒，我謹代表局內全仁向她致謝，並祝願她的退休生活舒心稱意！候任行政總監黃懿雯行將履新，在此歡迎她加入中英大家庭，希望她的年輕魄力，能帶領中英到達另一高峰。

走筆時為2022年初秋，曾任中英劇團藝術總監凡26年之久的古天農先生，不覺已去世兩個多月了。他曾帶領劇團走過高山低谷，努力創出中英的路向及定位，致令本團今日能茁壯成長。我與他過去長期合作，互相尊重，相處愉快，內心當然是千般不捨，然其肉身雖死，卻精神長留，記得他說過：「只有文化藝術全民普及，香港才有真正的出路」不啻又是一記強心針，鼓勵我們堅定前行。

「我們有共同的旅程」，斷非獨指歡樂滿途，其中的未知亦是每段旅程的魅力所在。近日，染疫數字又有節節攀升之勢，我們前面到底是何光景？實在不得而知！「回首向來蕭瑟處，歸去，也無風雨也無晴」，只望途中得與大家一起走過，又何懼風雨？

Last year, the epidemic situation showed some signs of relief. I was hopeful then that the gloom had finally passed. Chung Ying Theatre Company set "Our Journey" as the seasonal theme accompanied by fairy-tale-like illustrations, fittingly describing my mood at the time.

The epidemic remained stable for over six months, during which Chung Ying launched three distinctive productions, all of which were well received. I was glad the audience had found in their hearts to enjoy theatre again. On the other hand, the relaxation of social distancing measures made possible the launch of many education and outreach courses once suspended, instilling the power of drama again in people of various backgrounds. All these are reasons to believe that our life will soon be back to normal and that life ahead will be full of joy.

Yet, when has the journey of life ever been smooth? At the close of 2021, the 5th wave of the pandemic struck Hong Kong with the fiercest and most overwhelming force. Shortly, the Government tightened social distancing measures again. Performance venues were closed, and so were schools, community centers, and other facilities. *Man of La Mancha* and *Twelfth Night* had to be cancelled. All physical courses and outreach activities were suspended. The smooth journey turned turbulent, and people were anxious and disappointed. However, after overcoming two years of adversity, everyone at Chung Ying was steadfast and determined in our pursuit. All units were doing their duties with most of their effort orderly. The Board of Directors has complete confidence in the management of the Company.

Here, I must thank Artistic Director Dominic Cheung and Executive Director Betty Mak for their able leadership. Like an anchor, they affirmed every Chung Ying member so they could stand firm in the chaotic time. Pity that Betty decided to step down from her duties for new orientations of life. Her three-year tenure with Chung Ying coincided with the worst days of the social movement and the epidemic. It was no environment for new ventures, but she strived hard to maintain what we

had achieved, which was no easier. On behalf of the Board, I sincerely thank Betty for her contributions and wish her a happy retirement. The designate Executive Director Ms Gladys Wong will assume duties soon. I welcome her to our family. Being young, energetic, and insightful, we believe that she will lead the Company to the pinnacle.

It was early Autumn in 2022 when I penned this message. Two months had flashed since Chung Ying's former Artistic Director, Mr Ko Tin Lung, passed away. He had been with us for 26 years, leading Chung Ying through ups and downs, enabling us to grow. I can still recall the good old days. Although he has left, his spirit is with us always. He once said, "The general popularisation of culture and art is the only real way out for Hong Kong." This keeps us moving on.

The charm of every adventurous journey lay in the unknown. The number of confirmed cases of COVID-19 infection was on the rise again recently. No one could tell what was in front of us, but how could the wind and rain dissuade us if we walked along hand in hand?



張可堅
藝術總監

Artistic Director

DOMINIC CHEUNG

藝術總監的話
Message from the Artistic Director

《唐吉訶德》音樂劇中有句歌詞，寫道：「讓世間，盛載一切夢想；願此生，未怕一身創傷。」在生命這段未知的旅程中，常使我心有戚戚然。

今年劇季，中英劇團以「我們有共同的旅程」為主題，用截然不同的劇作，帶觀眾穿越古今。縱使景況、背景不盡相同，觀眾或許與台上眾生都曾體驗過同樣的心情，面對過同樣的選擇，而藉着戲劇，我們希望為各位帶來力量，去應付世道之險惡。為此我們精挑細選五齣劇目，先有寫於 2002 年的《留守太平間》，那尋回初心的提醒，至今仍然迴響。我特別邀請潘焯強加入演出，正正因為他遠走異國，仍然不忘對戲劇的熱愛，台上台下，其道如一；《穿 Kenzo 的女人》音樂劇，由動筆到完成花了八年有多，固然展現曾經紙醉金迷的香港，更重要是反映出一代香港人追尋幸福的過程。

「戲劇新晉培育計劃」來到第二年，進展良好。不論是駐團導演及演員，均受益良多，尤其是按年度課題編作的劇目，更加感受到團員具爆發力的創意。《她生》較之上年製作更勝一籌，一來得益於現場演出之利，二來團員亦用盡渾身解數，把女性的生育議題，以豐富的表演語言刻劃。

十分幸運，三劇票房告捷，然而離開劇院時，看見每位觀眾帶着笑意的眼睛，才是我最大的回報。可惜，再次礙於疫情，已到排練最後階段的《唐吉訶德》音樂劇，及前期工作已準備妥當的《元宵》均告取消，前者更是兩年內二度受阻。同時，戲劇教育及外展課程在經歷短短半年的小陽春後，又再次陷入停擺。

疫情起伏反覆，不論何時，都令人難以適應，停頓雖然令人疲憊，然而經歷兩年後，我們明白短暫的困境，不應妨礙我們一直以來以戲劇關懷社會的決心。已排練的劇目會在最好的時機回來，教育課程及外展計劃，亦能以靈活多變的方式續航。

在疫情飄忽不定的時間，我腦海中又響起這首歌：「讓世間，盛載一切夢想；願此生，未怕一身創傷。」漫長的生命旅程，總有順流逆流，幸有一路同行的伙伴和信仰，讓我不致形單影隻。可惜今年，其中兩位長期同行的伙伴：古天農和張向明，雖然還年輕，卻先後辭世。撫今追昔，我們都意氣風發，把生命的熱情夢想都傾注於戲劇，成就了今天的中英劇團，也確定了我們要走的路。不論未來如何艱困，但願我們都保有唐吉訶德的傻勁及勇氣，帶着同行者的信念，不惑未知，不怕受傷，昂首闊步，在滿載夢想的世間，走出屬於自己的旅程。

I always felt heart-rending in these unpredictable days when I heard the lyric from *Man of La Mancha*: "And the world will be better for this, That one man, scorned and covered with scars."

This season we have planned to produce five distinctive dramas themed "Our Journey" to take our audience through the past and the present. Against circumstances or backgrounds, our audience might share the same feelings with the characters on the stage and face similar dilemmas. We hoped these dramas would empower our audience to face the adversities on their life journeys. Though written in 2002 but still resonating today, *Alive in the Mortuary* was a constant reminder of our original aspiration. Renowned stage actor Peter Poon was invited to play in this drama. Though he had migrated to a foreign country, his passion for theatre never subsided. *The Woman in Kenzo* the musical had taken more than eight years to complete, which showcased the gilded age of Hong Kong and how a generation of Hong Kong people pursued their happiness.

The second year of the Young Talent Incubator Scheme went well and greatly benefited the resident director and actors. *Withered Womb* demonstrated significant improvement from the previous year's production. While live performance was possible, all actors tried to present the burden of childbearing on women with rich theatrical skills.

Thankfully, the three plays were great box-office successes, and audiences' satisfaction was our greatest reward. Unfortunately, because of the epidemic situation, *Man of La Mancha*, which was in the final rehearsal, and *Twelfth Night*, which preparation works had been completed, had to be cancelled. It was already the second time we had to cancel the former. At the same time, after a short six-month period of relief, all drama education and outreach courses came to a standstill again.

The volatile pandemic in Hong Kong rendered people helpless. However, we had learned from these two years challenging experience that temporal adversities could not impede our determination to care for society with drama. Those well-rehearsed repertoires would seize the best time for a comeback, and education and outreach programmes could be offered in other flexible ways.

Amidst the uncertainties of life, the song served as a reminder time and again. In life's journey, there were, and will always be, ups and downs. Thankfully, I have many companions that made this journey less of a suffering and more of a blessing. Two of my true friends, Ko Tin Lun and Cheung Heung Ming, passed away this year. Looking back at our youth, we pulled every drop of passion in the art of theatre and made us who we are today. No matter how hard life can be, I am confident that with courage and with faith, we can make our way in this world.



行政總監
麥蓓蒂

Executive Director

BETTY MAK

行政總監的話 Message from the Executive Director

劇季於 2021/22 年度 4 月公佈，雖然香港疫情未除，卻出現了好轉的跡象，劇團上下無不對此心喜，我們乘勢推出的三個劇目皆成績斐然；同時間，亦作好彈性處理的預備，應對隨時出現的危機。果不其然，2021 年底，病毒再襲香港，每日確診數字不斷攀升，政府為預防疫症進一步擴散，啟動了多項雷厲風行之策，我們一眾表演藝術團體，亦只能跟隨步伐配合，同一時間，扭盡六壬去思考劇團如何繼續完成我們的責任及使命。

危機，誠如字面解讀，有危險時，亦會有轉機。經歷了兩年疫情的摧折，雖然令人心身俱疲，同時亦鍛鍊我們的彈性思維。《穿 Kenzo 的女人》音樂劇因惡劣天氣，致入台時間大幅壓縮，我們以舞台安全為第一考慮，只得延後兩場演出。《唐吉訶德》音樂劇取消當下，排練雖然同時告終，我們亦立即決定儲存已完成的部份，待下年度捲土重來。《元宵》因受熔斷機制所累，英國的導演無法來港，我們透過多次網上越洋會面，敲定種種製作細節，甚至圍讀、工作坊等均以同樣方式完成；面對觀眾，我們釋出早年《元宵》的版本，又發佈與導演的對談，即使未能實際與觀眾見面，亦可藉這些方法與所有劇場愛好者，維持聯繫。

同一時間，教育及外展部亦早已為課程及計劃做足準備，時刻與各機構、學校、社區中心等維持緊密聯繫，隨時調動課程時間及形式，減低對參與者的影響。針對學校特別假期，我們更因應時勢，加推不少特備節目，令學童在家能不荒度光陰，寓學於樂。兒童教育課程及社區計劃，在時停時續的過程中，亦守得雲開，如 SMILE™ 就得以踏入劇場，在葵青劇院黑盒劇場演出。社區口述歷史戲劇計劃西貢區的總結演出，亦以作品播映及分享會得以完成。以上應對，都足見中英劇團以彈性手法，維持我們一貫「人文關懷」的初衷。

劇團能在疫情兇猛的時候，仍能處變不驚，嚴陣以待並非一人的功勞，而是舉團上下心志堅定的當然結果。這三年以來，我亦常常跟周遭的新識舊友分享，肯定各位同事的團結，令我們在風雨之中仍然穩健。今年，我決意退下火線，離開供職數十年的藝術行政領域，回到家庭，也回到自身。中英劇團是我戲劇事業的起點，對我而言別具意義，劇團成立至今已 43 年，已建立了一個良好的品牌，為香港市民帶來精彩的演出及多元戲劇教育。我有信心我們年輕而有幹勁的團隊，在董事、下任行政總監黃懿雯、現任藝術總監張可堅的帶領之下，定可繼往開來，成就一段段美好的旅程。

When we announced the 2021/22 season last April, the epidemic situation in Hong Kong, though not fully alleviated, showed some improvement. All members of Chung Ying were in high spirits. We launched three dramas, each of which had achieved remarkable recognition. At the same time, we had prepared for flexibly dealing with any possible upcoming crisis. The virus struck Hong Kong again in late 2021, and the number of confirmed cases kept rising daily. The government launched several drastic measures to prevent the spread. Many arts organisations were severely affected by these measures, but Chung Ying still tried every possible way to fulfill our duties and our mission.

Though exhausting both physically and mentally, two years of hardships of the pandemic had trained our flexible thinking to deal with the crisis. Bad weather significantly shortened the production week for *The Woman in Kenzo* the musical. Prioritising the safety on stage, we decided to postpone the schedule of the first two performances. The performance and the rehearsal process for *Man of La Mancha* were called off, but we planned for a comeback. The English director for *Twelfth Night* could not come to Hong Kong owing to the route-specific flight suspension mechanism. Hence we organised online meetings to finalise various production details and carried out the reading and workshops. We also released the early version of *Twelfth Night* together with a "meet-the-artist" session with the director to maintain our contact with the audience.

At the same time, our Education and Outreach Department made all adequate preparations for the courses and programmes, and maintained close liaisons with various organisations, in case of sudden adjustments to reduce the possible impact on participants. We also launched several special programmes during the closure of schools so that students could continue learning at home. Despite many interruptions, the children's education and community programmes still achieved delightful progress. SMILE™ productions were shown at the Black Box Theatre in Kwai Tsing Theatre.

The finale performance of the Community Oral History Theatre Project: Sai Kung District was completed with a screening and sharing session. All of these proved Chung Ying's adopting a flexible approach to maintaining our programmes.

We remained steadfast during the pandemic, not the credit of one person but the united effort of every member of Chung Ying. For my past three years with Chung Ying, I have often shared with friends that the unity of my colleagues was the cause that Chung Ying could stand firm against all odds. This year, I decided to retire from my duties, leaving the field of arts administration that I have worked in for decades and returning to my family and myself. Chung Ying was the starting point of my theatrical career and had profound significance to me. It has established a good brand throughout the years, bringing outstanding dramas and diverse theatre education to Hong Kong. I am confident that our young and energetic colleagues, under the leadership of the Board of Directors, the designate Executive Director Gladys Wong, and Artistic Director Dominic Cheung, will continue to lead the Company through many beautiful journeys.

Main Stage Productions

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

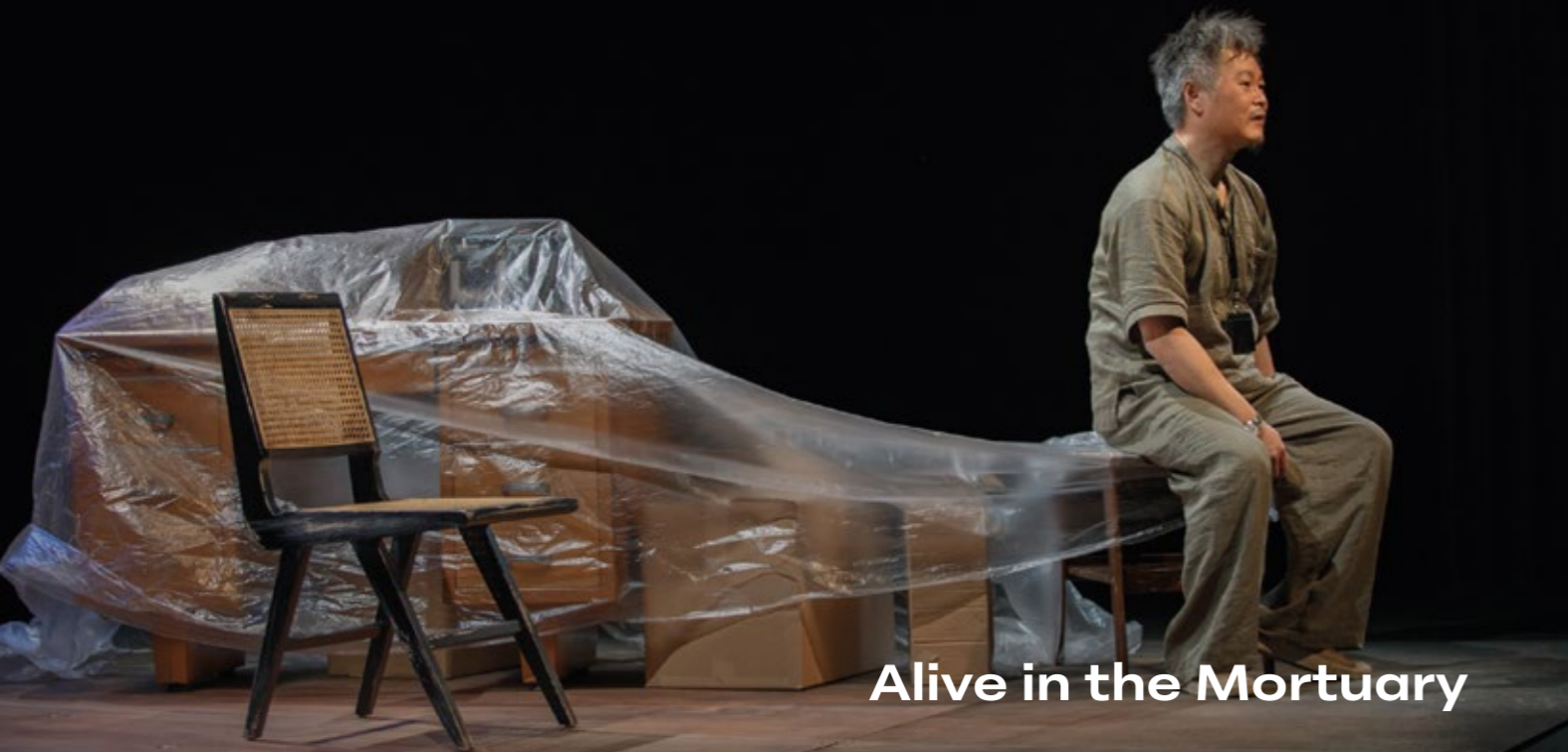
主
舞
台
製
作

《留守太平間》



「隨心所欲的是夢想 滿途荊棘的才是理想」

Whatever as one wishes is fantasy;
a path full of brambles along is aspiration



Alive in the Mortuary

2002年，時任藝術總監古天農在劇團增設了「中英創作組」，以月薪形式聘請全職編劇，希望為新進編劇提供一個心無旁騖的創作空間，當時加入的編劇就是梁承謙（一休）及莊梅岩。莊梅岩首個任務是以「無國界醫生」為題，寫成了《留守太平間》的劇本，此劇後來在香港多次上演，甚至到過東京演出，並為莊梅岩贏得首個香港舞台劇獎最佳劇本獎。

時隔近廿年，中英再次製作《留守太平間》。特別邀請到資深舞台劇演員潘煒強，自加拿大返港飾演李醫生一角。潘煒強是香港演藝學院（演藝）首屆畢業生，1992年憑《蝴蝶君》的宋麗玲一角獲第一屆香港舞台劇獎最佳男演員（悲劇／正劇），事業如日中天之際，毅然移民加國，但仍然心繫舞台，遂建立「一劇場」，製作粵語舞台劇。他的傳奇，以及對舞台的熱愛，不知不覺影響了以後演藝的師弟妹，其中一位正是中英劇團助理藝術總監盧智樂。盧智樂在演藝畢業後，加入中英成為全職演員，付出過很多努力，不斷增值自己，才走到今天的位置，近日更榮獲第十六屆香港藝術發展獎藝術家年獎（戲劇）。兩位在藝術路上經歷過時晴時雨，仍然不忘對戲劇的熱情，在台上台下，演活現實與理想之間的拉扯。

為豐富觀眾觀劇體驗，中英在演出前於見山書店舉辦了一節分享暨簽書會，請來中英藝術總監暨本劇導演張可堅與編劇莊梅岩對談，而演員潘煒強及盧智樂更即席以讀劇形式演繹《留守太平間》選段。

尋回初心的命題，歷久而不衰，也是每個人人生階段必經之難。《留守太平間》對生命的叩問，觸動到觀眾心弦，共12場演出，全院滿座。中英本希望把《留守太平間》帶到加拿大巡演，礙於疫情未能成行。因新冠病毒肆虐，中英積極開拓不同渠道進行交流。是次演出，特別聘請專業團隊，包括資深多媒體創作人盧榮導演、電影《風再起時》攝影師蒙青及為《如珠如寶》和《手捲煙》擔任燈光師的馬沛全，共同打造極富電影感的「劇場電影版」，在網上播放。中英更應香港大學醫學倫理及人文學部邀請，為李嘉誠醫學院舉辦了一場放映會。

《留守太平間》一劇以「無國界醫生」為背景，該組織常年為戰火頻仍的地區提供人道服務，意義重大，中英希望支持他們的任務，乘是次演出推出「慈善門票」，成功為「無國界醫生」籌得過十萬的善款。我們更誠邀陳詩瓏醫生、助產士Tobey與觀眾分享在戰亂中真實的體驗，雖然她們也曾經如劇中的李醫生一樣疑惑過，但是誠如陳醫生所言：「雖然未必每個病人

都可以存活，但起碼在這個戰地裏，生命曾經被珍惜過，重視過。」活在安逸的搖籃，有時難以想像在遙遠的國度，烽火連天，生存也難，更遑論生活。原本高薪厚祿的李醫生，前往安哥拉參加義務救援，遭戰火波及，被困太平間，竟碰見另一位同樣被困的青年。對話由爭執開始，慢慢發現各自面對的困境。初心蒙塵，如何面對荊棘滿途，仍然堅定追尋理想？希望《留守太平間》成為一記暮鼓晨鐘，帶給大家警醒的力量。





In 2002, Chung Ying's then Artistic Director Ko Tin Lung hired full-time theatre playwrights that allowed them to focus on creations. Two young playwrights, Leung Shing Him and Candace Chong Mui Ngam, joined. Candace's first task was a story about Médecins Sans Frontières (MSF), *Alive in the Mortuary*. Since then, the play has been performed in Hong Kong and even in Tokyo. It also won Candace her first Hong Kong Drama Award for The Best Script.

Almost twenty years later, Chung Ying again performed *Alive in the Mortuary*, featuring veteran actor Peter Poon as Dr Li in the play. Peter was among the first graduates of the Hong Kong Academy for Performing Arts (HKAPA) in drama. In 1992, he was awarded the first Hong Kong Drama Award for Best Actor (Tragedy / Drama) for his role as Song Liling in *M Butterfly*. At the peak of his career, Peter chose to migrate to Canada. Yet his passion for stage performance has never subsided; he founded the drama group "Dramaone" to produce Cantonese plays. His works and his passion for stage performance have imperceptibly inspired many younger artists from HKAPA, including Edmond Lo, Assistant Artistic Director of Chung Ying Theatre Company. Edmond joined Chung Ying as a full-time actor after graduating from HKAPA and has worked very hard to accomplish his creative journey. Recently,

he was awarded the Artist of the Year Award (Drama) at the 16th Hong Kong Arts Development Awards. Both have experienced ups and downs on their artistic journeys, but their passion for drama persists. They livened up the tug of reality and ideals on or off the stage. Before the performance, Chung Ying organised a book signing and sharing session at Mount Zero Books. Our Artistic Director and director of the play, Dominic Cheung, conversed with the playwright Candace, and Peter and Edmond play-read excerpts from *Alive in the Mortuary* on the spot.

Questing for meaning was always an enduring task in every stage of life. *Alive in the Mortuary* inquired into the meaning of life and touched the audience's heartstrings. All twelve performances were well-received with a full house. It was a pity that four performances in Canada were forced to call off because of the pandemic. Distressing though the epidemic situations were, Chung Ying still actively explored other exchange channels. A professional team is called to produce a cinematic version: veteran multimedia creator Lo Wing, cinematographer of *Where the Wind Blows* (2022) Meng Qing, and Ma Pui Chuen, gaffer for the films *Lifetime Treasure* (2019) and *Hand Rolled Cigarettes* (2020). A screening was held for the University of Hong Kong Li Ka Shing Faculty of Medicine at the invitation of the Faculty's Medical Ethics and Humanities Unit.

Alive in the Mortuary was inspired by the international humanitarian medical non-governmental organisation MSF which provides medical assistance to people in conflict zones. To show our support for their endeavour, Chung Ying launched a performance charity ticket scheme and successfully raised over 100,000 dollars for MSF. Chung Ying invited Dr Melissa Chan Shannon and midwife Tobey to share their experience working with MSF. As Dr Li in the play, they had felt puzzled, yet Dr Chan said, "Not every patient can survive, but at least in such war-torn places, every life is being cherished and respected."

For those who lived in comfort, it was difficult to comprehend the lives on the faraway battlefields where survival was tough, let alone living. Respected surgeon Dr Li was on voluntary rescue service in remote war-ridden Angola and was locked up in the mortuary to avoid the danger. Also inside the room was a young man. Their encounter started with an argument, then they gradually realised their own dilemma: they had aborted their original intent. A thorny journey ahead, how can one pursue one's aspiration with persistence? *Alive in the Mortuary* gave everyone a wake-up blow.

香港大會堂劇院
Theatre, Hong Kong City Hall

19-21, 24-28/8/2021 8pm
21-22, 28-29[^]/8/2021 3pm

[^] 此場為通達專場，設粵語口述影像
Accessible Performance with Audio Description (Cantonese)

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

《穿 Kenzo 的女人》音樂劇



「時代之中風光繽紛似齣戲 故事裏邊誰是你」
*Kaleidoscopic scenes of the time resemble a movie,
in which story who are you!*



The Woman in Kenzo the musical

在鎊金的七十年代，香港經濟起飛，都會女性在職場冒起，以別具品味的丰姿，擁抱事業與愛情。這個當時得令的現象，成了著名作家鄧小宇筆下的一幀炫麗風景。他化身錢瑪莉，以女性第一身角度在《號外》專欄連載自傳型小說《穿 Kenzo 的女人》，成為七十年代文藝青年爭相追捧的時尚讀物。這樣一個人物，一段故事，吸引了香港音樂劇金牌創作團隊高世章及岑偉宗，把《穿 Kenzo 的女人》改編成音樂劇，並由著名舞台劇導演司徒慧焯執導，聯手打造屬於香港的音樂劇經典。此劇自 2013 年公開圍讀後，是首次足本於香港舞台呈現。

「生活實在不能平凡」，一句歌詞道出《穿 Kenzo 的女人》音樂劇的本質。高世章借鑑當年流行的音樂種類，如 Disco、Reggae、Rock、Motown 及 Funk 等，為音樂劇創作了共 20 首極富時代感的樂曲，再由岑偉宗為劇中人物及場景度身作詞，既有纏綿悱惻，又有抵死啜核，風格多變，唱來琅琅上口。劇本亦由岑偉宗執筆，以原著小說剪裁改編而成，加上中英劇團駐團女演員分飾性格迥異的四位女角 Mary、Jan、Martha、Mimi，在舞台上載歌載舞，《穿 Kenzo 的女人》音樂劇一時間蔚為風潮，帶來全院滿座的佳績。

要打造光鮮亮麗的《穿 Kenzo 的女人》，時尚的服飾自然是必不可少。中英劇團邀得國際服裝品牌 KENZO 贊助，劇中主角「錢瑪莉」的主要服裝，及於記者招待會中，演員白清瑩的服裝，均由品牌提供；而所有《穿 Kenzo 的女人》音樂劇的觀眾，亦可以憑場刊附上的贈品卡，於 KENZO 指定分店換取紀念品，成為一位「穿 Kenzo 的女人」。

除了得到品牌贊助外，中英劇團亦聯同跨領域品牌，重塑「錢瑪莉」的城市風潮。中英邀請了本地氈酒品牌「白蘭樹下」為《穿 Kenzo 的女人》音樂劇特別設計調酒「Mary Chin」，重現她的優雅光華。變奏自經典調酒 Cosmopolitan，以品牌氈酒為基底，配上山楂酒、佛手柑利口酒及青檸汁，入口先是微苦，然後揮發成酸酸甜甜的刺激在舌上跳動，馥郁芳香綻放於口鼻，剛柔共融，是女主角錢瑪莉的完美化身。調酒曾於現已翻新的中環街市供應，吸引了不少觀眾前往品嚐。七十年代的服飾品牌剪裁大膽，色彩繽紛，中英找來復古服飾店 Vintage1961 聯乘，舉辦「最佳衣著」比賽。一時之間，葵青劇院彷彿回到紙醉金迷的舊時，一襲襲華衣美服，叫人目不暇給。

無疑「錢瑪莉」式的生活是精緻而華美，但可以成為當年每位

文藝青年追看的小說，單靠浮華又怎會足夠？小說描述新中產階級崛起，由被傳統思想潛移默化，到成功建構自我，《穿 Kenzo 的女人》說的是香港人身份認同的初步成形。即便時移世易，今天讀起錢瑪莉的故事相信仍能叫現代香港人有所共鳴。經由博益及三聯書店出版的小說早告絕版，適逢《穿 Kenzo 的女人》音樂劇上演，三聯書店願意再版原著小說，可見對此劇極有信心。小說於演出期間在葵青劇院現場發售，中英更榮幸請到鄧小宇為小說親筆簽名，所有現場庫存遭搶購一空，可見劇目影響力之巨。

上述的合作關係，成功營造了一股「錢瑪莉」的風潮，藝評人夏如芸亦言：「跨領域品牌合作雖然不是新鮮事，但這個成功的聯乘效應，也實為香港文化推廣上的傑出案例。」

第三十屆香港舞台劇獎
中英劇團《穿 Kenzo 的女人》音樂劇獲共 10 項提名，
並榮獲 4 個獎項，包括：

- 年度優秀製作之一
- 最佳原創音樂 (音樂劇)：高世章
- 最佳音響設計：夏恩蓓
- 最佳女配角 (悲劇/正劇)：陳琳欣

The 30th Hong Kong Drama Awards
The Woman in Kenzo the musical received
10 nominations and won the followings:

- Outstanding Production of the Year
- Best Original Score (Musical): Leon Ko
- Best Sound Design: Candog Ha
- Best Supporting Actress (Tragedy / Drama): Belinda Chan



The gilded 1970s featured Hong Kong in economic takeoff and emerging into a metropolitan where working women rose to status, embracing career and romance in a stylish image. The famous writer Peter Dunn Shio Yu captured this phenomenon and wrote a famous serialised novel in the City Magazine from the heroine Mary Chin's first-person perspective. *The Woman in Kenzo* was a trend in the 1970s. The same-named musical was the adaptation of the novel by the celebrated creative team: Leon Ko (Music) and Chris Shum (Book and Lyrics), and Roy Szeto (Director) and was premiered in full-length on the Hong Kong theatre stage after the public read-through in 2013.

"Life can't be ordinary" - a melodic line of the musical explained the essence of *The Woman in Kenzo*. Leon Ko drew on the popular music genres of the time, such as Disco, Reggae, Rock, Motown, and Funk, and composed 20 pieces of music. With his incompatible sharp wit, Chris Shum wrote the most fitting lyrics. Chris also wrote the script based on and adapted from the original novel. Resident actresses of Chung Ying played the roles of Mary, Jan, Martha, and Mimi, four female characters with different personalities. The musical made a huge splash and achieved a full house attendance.

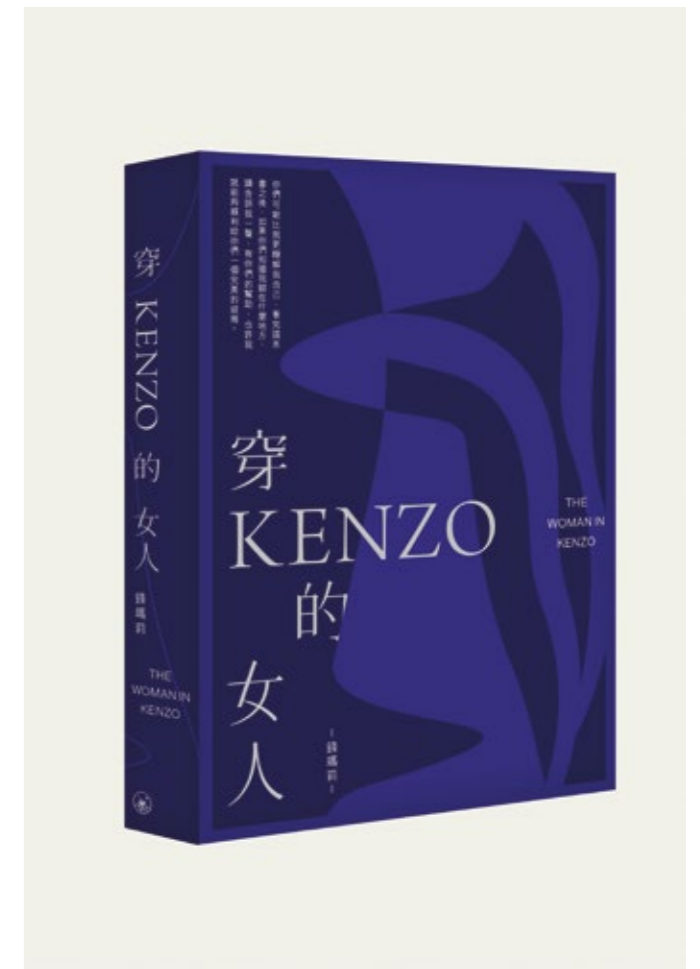
Fine clothing was essential to make a bright and pretty Woman in Kenzo. International clothing brand KENZO kindly sponsored the costumes of the protagonist Mary Chin in the play and actress Pak Ching Ying at the press conference. In addition, audiences of the musical could present the gift card attached to the house programme at the designated KENZO branches in exchange for a souvenir and become a true "Woman in Kenzo."

Besides, Chung Ying made a crossover with other brands to promote the play. To signify her elegance and brilliance in the musical, local spirit brand, Perfume Trees Gin, specially created a cocktail, "Mary Chin," a twist from the classic cocktail Cosmopolitan with its branded gin. The slightly bitter first taste followed with a pulsating sweet and sour flavour, and the fragrance bloomed in the mouth and nose, creating a harmony of the hard and the soft that was the perfect embodiment of our heroine Mary Chin. The cocktail was once served in the now refurbished Central Market, attracting many audiences to get a taste for it. Dress to express is a motto for the 1970s. Hence, Chung Ying made a crossover with vintage store Vintage1961 to organise a "Best Dressed" contest. For a while, gorgeous clothes brought people back to the dazzling old gilded days in Kwai Tsing Theatre.



Mary-Chin-style of life was exquisite, but exquisiteness alone was insufficient to make the novel sought-after for many artistic youths at that time. *The Woman in Kenzo* described the rise of the new middle class, from a traditional model to self-identity. *The Woman in Kenzo* was about the initial formation of Hong Kong people's identity. Even over time, the story of Mary Chin still resonates with Hong Kong people now. The original book published by SCMP Books and Joint Publishing (Hong Kong) Company Limited was out of print long ago. To mark the performance of the musical, Joint Publishing reprinted the novel and put the books on sale at Kwai Tsing Theatre during the performances. Peter Dunn has been invited to autograph the books. All stocks were sold out at once.

The above crossover activities had successfully created a fad for Mary Chin. As young art critic Sally Hui said: "Brand crossover is not something new, but the creation of this successful synergy effect is an outstanding case in the promotion of Hong Kong culture."



葵青劇院演藝廳
Auditorium, Kwai Tsing Theatre

22-23, 27-30/10/2021 8pm
23-24[^], 30-31/10/2021 3pm

[^] 為通達專場，設粵語口述影像及劇場視形傳譯
Accessible Performance with Audio Description (Cantonese) and
Theatrical Interpretation

學生專場 Student Performance
21-22, 29/10/2021 2:30pm

* 創作人員及演員名單請見附錄

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，讓舞台接近觀眾。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.

黑
盒
劇
場
製
作

《她生》

「世界令人窒息 我們為何要生」
Why bring life to a suffocating world?



Withered Womb

人生去到某個階段，突然就會迎來連串問題，來自他人也來自自己，逼問生命的延續。世道從來艱難，生與育談何容易？駐團導演鄧灝威受此命題吸引，聯想到1934年西班牙劇作家Federico García Lorca的作品 *Yerma*。他以劇本為起點，與文字創作及整理李偉樂，聯同中英的駐團演員共同構作《她生》。在遙遠的想像國度，也有四位女性，面對同樣的逼問：*Yerma* 面對身體的限制，依然堅持生育；*Fatima* 直視戰火的殘害，繼續保持希望；*Vimlesh* 利用生育的能力，改變家人的未來；*Aigul* 面臨政策的束縛，卻依舊不願放棄生命。

中英劇團為期三年的「戲劇新晉培育計劃」，來到第二年，除了恆常訓練外，今年亦佈置了探討的主題：「演員與劇場的想像」(Imagination)，以加強培訓團隊集體創作的的能力與默契。由「生育」議題發展至成熟的劇本，創作團隊付出大量的時間心力去進行一系列的資料搜集，透過抽取啟發性的新聞片段及真人真事，經過集體討論思考編作而成。

《她生》創作團隊為展現生育議題的不同面向，在多番討論下，為故事設定了四個迥異的故事背景，以共感為軸，融會眾人的

創意，以風格適切的舞蹈、歌曲和形體動作串連不同時地的四位女性。為了配合這個「形式」的說故事方式，演員甚至自己創作了多種音樂，即席演奏。除了音樂，舞蹈和形體動作亦由演員編排，為求令故事發展的同時，可保留自己的創作風格。

四場演出反應熱烈，中英已特別加開一場，仍然供不應求，因此請來專業拍攝團隊，以網上播放的形式加推網上限時播放節目，以饗未能入場的觀眾，令更多人可以觀賞這個節目。演出已經結束，燈熄落幕，到底是甚麼值得我們於令人窒息的世界，堅持生育？這個問題仍然沒有絕對的答案，如果明瞭生育與生存絕不容易，即使沒有答案，或許這個演出可以轉化成我們繼續前行的動力。



At some point in life, we encounter questions from others and ourselves. We would question the continuation of life. Yet, in this world, having a child is never easy. *Withered Womb* was inspired by this. It was a collaborative creation by resident director Tang Ho Wai, creative writer Lee Wai Lok and Chung Ying's acting team based on the play *Yerma* written by Spanish playwright Federico García Lorca in 1934. In a distant imaginary world, four women were facing the same pressing question: *Yerma* wanted to have a child regardless of her bodily constraints; *Fatima* maintained hope though being hurt in the war; *Vimlesh* wished to change the future of her family with her fertility, and *Aigul* refused to abort any life even under life-threatening policies.

Chung Ying's three-year Young Talent Incubator Scheme had come to its second year. Besides regular training, there was the annual themed exploration to train the team's collaborative creation ability and tacit understanding. From a concept to a full script, the creative team spent a long time and effort researching and had many lengthy discussions and deep contemplation.

The creative team set the play against four distinctively different backgrounds to present different perspectives. The play integrated the team's effort and showed the true colour of Chung Ying's ensemble. The team presented the stories of four women at

different times and places, respectively, with dances, songs, and body movements. Our actors even created and played several impromptu pieces of music and arranged the dances and body movements to show their creativity.

The four performances were overwhelmingly received. Even an additional show could not meet the public demand. Therefore, Chung Ying decided to film the performance and screen the video online so that more people could enjoy the play. The show may be over, yet the question remained: what was the worth of life in a suffocating world? There was no right or wrong. Surviving has never been easy. Though without an answer, this show could be our driving force to move forward.

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

18-19/6/2021 8pm
19-20/6/2021 3pm
20/6/2021 7:30pm

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

《初見》 香港周 2021@廣州 文化交流



「愛情若只靠初見 定錯過情牽一線」
If we could only love at first sight,
we shall miss our true love

Cultural Exchange Hong Kong Week 2021@Guangzhou Pride and Prejudice

五十年代的香港，居於跑馬地山腳中產白家，有四位千金初長成。白母千方百計為女兒鋪排嫁入豪門之路，期望她們可以靠婚姻改變命運，然而聰穎而獨立的二女兒家慧卻認為婚姻應該建基於愛情，而不是門第和財富之上。一場舞會上，家慧巧遇貴公子江達之。初見之時，一方傲慢，一方偏見，如冤家的兩人，最後真的可以走到終點嗎？

《初見》改編自珍·奧斯汀的經典英國文學《傲慢與偏見》，由已故著名翻譯及編劇陳鈞潤操刀，再次展現他時空拼貼的特長，把這個經典故事，帶到五十年代華洋雜處的香港。劇中糅合中西元素，人物詼諧立體，對話活用歇後語，極具時代特色，突顯其深厚文字功力之餘，亦彰顯出中英獨有，中西並重的文化背景。《初見》為陳氏遺作，中英劇團曾於 2019 年搬上舞台，並請著名建築師何存德為本劇打造舞台，佈景設計更奪得美國 IDA 國際設計大獎 (International Design Awards™) 的「其他室內設計類別」銀獎。題材吸引、演繹到位及非凡的舞台設計吸引了很多觀眾，錄得接近全院滿座的佳績。

中英劇團應康樂及文化事務署邀請，參加「香港周 2021@廣州」，唯因疫情阻撓，無法前往廣州演出。中英遂與廣州大劇院合作，在廣州市文化廣電旅遊局的支持下，於劇院播放《初見》影片，並於騰訊視頻 / 騰訊藝術的平台串流播放。戲中大量使用廣東話歇後語，令廣州的觀眾感到份外親切，收視不俗，受此劇文化底蘊吸引，觀眾中亦以大學本科生佔大多數。

雖然未能親身與廣州的觀眾相見，透過科技，我們在廣州大劇院舉辦了一場網上演後談，由中英劇團藝術總監張可堅及本劇女主角——駐團女演員陳琳欣一同分享，談及編劇的巧思、演出的趣事、以及外國導演的處理，令內地觀眾對香港劇場文化有進一步了解。



In the 1950s, four young and charming daughters of the well-off middle-class Pak family lived with their parents in Happy Valley. The mother was eager to marry off her daughters to wealthy families in the hope of changing their destinies. However, the witty and independent Ka-wai, the second daughter of the Pak family, insisted on marrying for love. At a grand party, Ka-wai met the arrogant heir of a wealthy and prominent family, Mr Kong Tat-chi. The first encounter was a hard crash. One showed excessive pride, and the other was blinded by prejudice. Would this couple at odds ultimately surrender to their love for each other?

The play was an adaptation of Jane Austen's classic *Pride and Prejudice* by the late famous translator and playwright Rupert Chan. Rupert demonstrated his mastery of words and set the story background to Hong Kong in the 1950s when the East met the West. He exquisitely combined both cultures in his play with humorous and vivid characters, witty lines full of allegories, and his remarkable literary proficiency highlighting the characteristics of the 1950s and Chung Ying's unique east-meet-west cultural background. The play was staged in 2019 with a stage design by the renowned architect Douglas Ho. The set design won him the Silver Award (Other Interior Design) of International Design Awards™. An exciting topic, excellent acting and eye-catching stage design attracted nearly a packed house. The Leisure and Cultural Services Department invited

Chung Ying Theatre Company to participate in Hong Kong Week 2021@Guangzhou. However, the visit was called off due to the COVID-19 pandemic. With support from the Guangzhou Municipal Bureau of Culture, Radio, Film, Television, and Tourism, Chung Ying joined hands with the Guangzhou Opera House to have the video on *Pride and Prejudice* shown in the theatre and streamed on Tencent Video/Tencent Art. The play used a lot of Cantonese allegories and was particularly affable to the audience in Guangzhou. The screening was well received, with most of the audience being university students, probably attracted by the cultural heritage presented in the play.

Although we could not meet the audience in person, an online post-screening seminar was organised at the Guangzhou Opera House. Artistic Director Dominic Cheung and the heroine of the play, Chung Ying's resident actress Belinda Chan shared about the ingenuity of the playwright, interesting anecdotes of the performance, and the handling of an expatriate director, enabling mainland audiences to have a better understanding of Hong Kong's theatre culture.



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

中英劇團作為香港旗艦表演藝術團體，身負建構良好藝術生態的社會責任。除了台前幕後的人才培訓，更兼觀眾培養及藝評的訓練，方為健全。有見及此，中英邀請國際演藝評論家協會（香港分會）合作，舉辦「評深而論」藝評交流計劃。希望能透過有系統的戲劇欣賞活動，以錄影和文字方式記錄及傳承香港劇場作品，藉此開拓觀眾觀賞視野、促進藝評人與公眾的交流，並側寫香港劇壇發展。

計劃由資深藝評人帶領新進劇評人，就劇季節目作出深入討論，原定舉行 5 次網上講座，唯因疫情影響，部份節目取消，故只舉行了 3 次討論，包括「探索未來：思考近年香港劇場創作人培育的發展」，即以《她生》為核心，探討中英的戲劇新晉培育計劃；「長演長有：重演本地原創劇的突破與挑戰」以《留守太平間》去思考重演本地原創劇的吸引力何在，同時會面對的挑戰；「不只懷舊：香港文化與本土原創音樂劇的交匯點」，就嘗試以《穿 Kenzo 的女人》為例，看創作人如何延伸作品，不只讓觀眾霎時懷舊，也令不同年齡層的觀眾對劇作所呈現的年代產生共鳴。

本年度進行的討論及文字紀錄已上傳至中英及國際演藝評論家協會（香港分會）的網頁。除了開拓觀眾眼界外，亦令團內創作團隊有所反思，促使我們進步，相得益彰，在可見的將來，中英將持續與國際演藝評論家協會（香港分會）舉行有關計劃，藉此互相砥礪。

本年度參與計劃的藝評人包括（按姓氏英文字母序）：

夏如芸：藝術行政人員、同時活躍於撰寫戲劇及音樂藝評

盧偉力：資深戲劇藝術及影視教育工作者、

香港藝術發展局藝術組別（藝術評論）委員會主席

賴崇欣：藝術行政人員、活躍於撰寫戲劇藝評

潘璧雲：資深舞台劇演員、編輯、創作人



As a local flagship performing arts group, Chung Ying Theatre Company has the social responsibility to construct an amiable artistic ecology. In addition to providing training to the stage and backstage workers, the cultivation of the audience and production of high-standard arts critiques are as important. In cooperation with the International Association of Theatre Critics (Hong Kong) (IATC (HK)), Chung Ying organised the "In-depth Review" Exchange Programme on Theatre Critiques. It is to record Hong Kong theatre works in videos or written forms through systematic theatre appreciation activities to broaden the audience's perspective, promote exchanges between art critics and the public, and portray the development of Hong Kong theatre.

Under the programme, veteran arts critics led young ones to conduct in-depth discussions on the dramas this season. Originally five online seminars were scheduled, but only three were held. "Exploring the Future: Reflecting on the recent development in the cultivation of theatre creators in Hong Kong" examined the operation of Chung Ying's Young Talent Incubator Scheme with *Withered Womb*. "Sustainable Theatre: the breakthroughs and challenges in re-running original local dramas" explored the importance of re-running original local dramas illustrated by *Alive in Mortuary*. "More than nostalgia: the intersection of Hong Kong culture and local original musicals" took *The Woman in Kenzo* the musical as an example and looked into how creators adapt literary works that not only provided the audience with nostalgic feelings but also caused resonations among audiences of different ages.

The videos and transcripts of the year's discussions were uploaded to our websites, which served not only to broaden the audience's perspective but also to make the production teams reflect on their works. In the future, Chung Ying will continue to work with IATC(HK) in this regard for mutual improvement.

The art critics who participated in the programme this year include (in alphabetical order):

Sally Hui:

Arts Administrator,
Active in writing art critiques on drama and music

Clara Lai:

Arts Administrator,
Active in writing art critiques on drama

Lo Wai Luk:

Drama Art, Film and Television educator, Chairman of the
Arts Criticism Group of Hong Kong Arts Development Council

Poon Pik Wan:

Veteran Performing Artist, Editor, and Creator



「評深而論」藝評交流計劃專頁
Project Webpage

Education and Outreach Activities

香港發現首宗新冠病毒確診個案迄今已過兩年，縱然我們不需再四處張羅口罩及防疫物資，社會各界仍然為應對變幻莫測的疫情而疲於奔命。過去兩年，每個人的生活都彷彿被疫情佔據，無暇享受人生。

中英教育及外展部以戲劇撫慰每顆疲憊的心，為困倦的人加油打氣，讓人重拾前進的動力。2021/22 年度中英持續舉辦教育及外展活動，於「疫境」中鼓勵大眾繼續昂首前行，一同奮鬥。

Two years have passed since the 1st COVID-19 confirmed case was discovered in Hong Kong. Though people are no longer under the frenzy of stockpiling masks and other medical supplies, many are still struggling with the predicament of this unsettling pandemic. In the past two years, it seemed that the pandemic was all there was left in our lives, and having our lives revolved around this deadly disease certainly drained the life out of everyone.

In 2021/22, we continued to organise various education and outreach activities to soothe every weary heart and cheer each exhausted soul, encouraging public to keep their heads high on this arduous journey against the pandemic.

教育及外展活動

Growth Companion

結伴成長

成長路上或遇挫折，或感迷茫，疫情更是讓這些挫敗、茫然加倍。中英堅持以戲劇相伴，與孩子、青少年、復元人士砥礪同行，互相扶持，在成長路上跨過一個又一個的難關。

The road to growing up is not often well-paved, but full of humps and bumps, and the epidemic posed even more obstructions along the way. Chung Ying is dedicated to accompanying children, youth and people in recovery from mental illnesses to thrive and overcome every hurdle along the road with drama.

為疫情防控而實行的網課、半日授課等措施大大縮減學生的學習時間及社交機會，影響孩子的成長。SMILE™ 中英兒童戲劇課程透過代入角色，與孩子預演生活疑難；以戲劇培養合作精神，學習互助解難。從戲劇遊戲培育孩童五大潛能：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)，為孩子填補因停課而未能滿足的學習需要。

跨過疫情帶來的重重困難，SMILE™ 學員在 2021 年暑假於葵青劇院黑盒劇場展示他們的學習成果，縱然面容被口罩遮蓋，亦難掩親友及學員滿足的笑顏。

Anti-epidemic measures such as implementation of e-learning and half-day face-to-face classes have led to a cut down on children's learning hours and opportunities for socialising, which have been detrimental to their growth. Through drama and role plays, SMILE™ Chung Ying Kids Drama Course helps prepare children for potential challenges in life; and nurture the spirit of cooperation by encouraging them to offer help to one another when solving problems. SMILE™ Chung Ying Kids Drama Course continues to provide all-round development in five core skills, namely Self-care, Motor skills, Intelligence, Language, and Emotion, when educational needs of children are deprived because of the pandemic.

SMILE™ students showcased their learning outcomes at Black Box Theatre, Kwai Tsing Theatre during the summer holiday in 2021; and the joyful faces of the children and their families have shone through the masks.





SMILE™+ 中英青少年劇團重點培訓年輕學員的演藝技巧，帶領學員步步實現戲劇夢。實踐夢想從來不易，尤其在疫症猖獗之時，更是難關重重。然而，困難並沒有澆滅 SMILE™+ 學員對戲劇的熱忱，反而成為他們精進自身的動力，跨越難關向夢想邁進。

2021 年暑假，SMILE™+ 學員於葵青劇院黑盒劇場完成結業演出，並邀得香港演藝學院高級講師兼形體訓練課程主管黃龍斌先生即席點評，給予學員意見，讓他們在演藝路上繼續進步。高小組透過演出《黑夜的光》，與觀眾探討戰爭的禍害，重提和平的重要性；中學組演繹經典著作《變形記》，以形體帶領觀眾遊歷卡夫卡奇幻荒誕的異想世界。

SMILE™+ Chung Ying Youth Drama Troupe provides advanced training for senior primary and secondary students, paving a path for them to realise their theatre dream. Pursuing dream is never easy and is made even more difficult when things are clouded by the pandemic. However, these difficulties did not threaten nor hinder these young and passionate dream chasers, they became the fuel of motivation that encouraged the young people to improve and make steps towards achieving their dreams.

SMILE™+ students staged their year-end performance at Black Box Theatre, Kwai Tsing Theatre in the summer holiday in 2021, where Mr. Tony Wong, Senior Lecturer in Acting and Discipline Leader in Movement Curriculum of The Hong Kong Academy for Performing Arts, was invited to give advice for improvements. The senior primary school group looked into the damage of war and reinstated the importance of peace through their performance *Light in the Darkness*; the secondary school group recreated the bizarre, yet oddly fascinating world of Franz Kafka's *Metamorphosis* with physical theatre.



中英以科技跨越限制，延續 Muse Up! 青少年音樂劇團團員的學習歷程。過去一年，面授課及網課間斷進行，持續為團員提供音樂劇訓練。社區巡迴演出改為演出錄影，由團員編、導、演以關愛長者為題的短劇，並製作成《關愛「耆」兵》桌上遊戲，派發至學校及社區，讓大眾在玩樂的同時，學習關懷長者。

為實踐本年度關愛長者的主題，團員透過體驗工作坊認識及了解長者需要，更與長者交換技能 (Skills swap)，互相學習，從而了解並欣賞對方。團員與長者為基層兒童策劃派對，冀以藝術回饋社會，惜疫情嚴峻，派對只好延期籌辦。

團員將於 2022 年聖誕佳節假香港理工大學賽馬會綜藝館上演大型長幼共融音樂劇《藏書翁》，宣揚關愛長者的訊息，鼓勵大眾與他們一起在生活中實踐。

Training for Muse Up! Youth Musical Theatre Troupe members alternated between face-to-face classes and online classes last year to ensure learning continues despite pandemic. 2019/22 theme was "Care for the Elderly", troupe members wrote, directed and performed in the community performances, which were video recorded owing to pandemic. Alongside with the videos, sets of board game *Indiana Old* were produced and distributed to schools and communities to promote the knowledge of elderly care.

In order for troupe members to learn more about and understand elderly's needs, they joined various experiential workshops; and through skills swapping with the elderly participants, both generations learnt from and appreciated each other. Troupe members joined hands with the elderly participants to plan a party for underprivileged families, but the party was suspended owing to the pandemic.

A large-scale intergenerational musical *Forget Me Not* will be staged in Christmas 2022 at Jockey Club Auditorium, The Hong Kong Polytechnic University to encourage public to show love and care to elderly in the festive season.



策略伙伴及贊助 Strategic Partner and Sponsored by

利希慎 基金
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長期抗疫使人精神緊繃，對於受情緒所困的精神病及情緒病復元人士，疫情帶來的不安很可能成為壓垮駱駝的最後一根稻草。

由香港賽馬會慈善信託基金捐助，賽馬會社區持續抗逆基金——「聆活逆學」戲劇計劃，讓復元人士透過戲劇紓緩壓力，並抒發及認識自身情緒。過程中，復元人士學習聆聽別人及講述自身經歷，以戲劇重新演繹他人故事。從反覆敘述及演繹的歷程中感知及學習接納個人情緒。

有感戲劇對大眾情緒健康的裨益，中英特意舉辦分享會及公開工作坊讓公眾人士參與其中，向大眾展示及分享戲劇的社會功能。

The prolonged pandemic situation has caused stress to everyone, especially for recoverees of mental and emotional illnesses, the anxiety can be the final straw for their mental breakdown.

Funded by The Hong Kong Jockey Club Charities Trust, Jockey Club Community Sustainability Fund - "Listening for Wellness" Drama Programme aimed to help recoverees release their pressure through drama activities and to recognise and express their emotional states. They learnt to listen to the others' stories and retell their own, and reenact the stories through drama conventions. The repeated practice of narrating and reenacting sharpened their understanding on their own emotions and helped them start embracing their true feelings.

In order to highlight the positive effects of theatre on mental health, Chung Ying organised seminars and workshops for general public to experience the power of theatre on social functions.



賽馬會社區持續抗逆基金——「聆活逆學」戲劇計劃代言「人」：「活仔」，以「活」字為設計概念。白色的主色代表「活仔」對人沒有偏見的開放態度，配合它樂於聆聽別人的大耳朵，象徵這個計劃鼓勵復元人士多聆聽自己及別人，以認識自身情緒的宗旨。

The mascot of Jockey Club Community Sustainability Fund - "Listening for Wellness" Drama Programme, Wooh Jia, is created based on the Chinese word, "活", which means flexibility. Wooh Jia is white in colour to emphasize its unbiased and open attitude; while its big ear represents its willingness to listen to others. Its design echoes with the Programme's objective, which is to encourage recoverees of mental and emotional illnesses to listen to the others, to pay more attention to their own feelings, and to recognise and learn to accept their emotions.

捐助機構 Funded by



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

Reminiscing The Past

挽手回望

無情的疫症使過去兩年波瀾不斷，讓不少人陷入低潮。中英與長者一同回首過去，翻看他們人生中的每個章節、波折起伏，讓他們以自身經歷鼓勵大眾積極面對人生，以積累得來的人生智慧為每位生命的旅人點燈。

The unnerving pandemic left many feeling depressed in the past two years. Chung Ying joined elderly in looking into their pasts and recording the highs and lows in their lives, in hope that their precious life experiences and wisdom would encourage people to hold a positive outlook on life and help shed light on others' life journeys.

Show Your True Self on Stage: The Golden Aged Theatre

人生奔波勞碌幾十載，為生活、為事業、為家庭。退下第一線後，終能享受生活，為自己籌算。禧戲劇場讓退休人士在踏出職場後，追逐演藝興趣，以戲劇展現真我。

《禧戲劇場 2021》獲利駿行慈善基金贊助演出場地費用，由香港亞洲歸主協會維港灣長者會所「世藝劇社」及香港家庭計劃指導會婦女會社區劇團分別演出風格迥異的兩齣劇：《小風波》及《布甸·紅蛇·送火》。《小風波》以輕鬆幽默的手法描繪退休夫婦在追尋人生新目標時鬧出的荒唐趣事，道出夫妻相處貴乎真誠的道理；《布甸·紅蛇·送火》匯集三段乳癌復康者的故事，撫平心中疙瘩比治病更難，以自身經歷告訴觀眾如何治理受創的心，擁抱身上的疤痕。

Many people have devoted their lives to supporting their families, leaving no time for personal enjoyment and interest. Only when their children have grown older, can they have the time to develop their interests and live a second life. The Golden Aged Theatre provides a platform for retirees to perform and shine on professional stage.

The Golden Aged Theatre 2021 has been supported by LCH Charitable Foundation on sponsoring for performance venue. Two plays with distinctive styles were staged. The Good Try Theatre of the AOHK Island Harbourview Elderly Club performed a comedy, *Little Chaos*, in which a pair of couple went through a series of hilarious incidents on looking for a new life goal after retirement and understood the importance of honesty in a relationship. In *The Chronicles of Recovery*, actresses from The Women's Club Community Drama Troupe of The Family Planning Association of Hong Kong showcased stories of three breast cancer survivors. One should care, not only on curing the disease, but also on soothing their emotions: how to embrace the heartbroken experience as well as the scars on their bodies.



舞台上展現真我： 禧戲劇場

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歷史書通常記載重大事件，卻未必能從中了解星斗市民日常生活的全貌。中英自 2009 年起與康樂及文化事務署合辦社區口述歷史戲劇計劃，聚集一個又一個的小市民，從他們的角度出發，記下一篇又一篇微小卻動人的故事，以小市民的個人經歷拼湊出社區的歷史變遷。

社區口述歷史戲劇計劃——西貢區的總結演出《故我在西貢》原定於 2020 年中上演，後因疫情關係，屢次延後演出，惜疫情依然嚴峻，終改以戲劇作品播映及分享會形式展示長者學員的故事及學習成果。《故我在西貢》透過西貢區長者的個人成長故事，側寫西貢及香港的城市發展。雖未能作實體演出，觀眾反應依然熱烈，觀映後熱切地探問參與長者當年的所見所聞。

原訂於本年度舉行的社區口述歷史戲劇計劃——九龍城區總結演出因疫情屢次變陣及延期，幸得參與長者一路支持，未懼疫情嚴峻，堅持完成計劃，與大眾分享他們的人生歷程，為觀眾娓娓道來九龍城的故事。

Important people and events are written into the history that we usually read about, yet, the Community Oral History Theatre Project records stories from ordinary people in the performance script and witnesses history through their personal experience. Since 2009, Chung Ying has partnered with The Leisure and Cultural Services Department on putting elderly's unforgettable memories on stage. These offshoots in the historical torrent bring us to the small details of the development of the society, serving as an addendum to historical documentation.

Sai Kung, Therefore I Live, the finale performance of the Community Oral History Theatre Project - Sai Kung District was originally scheduled to be staged in 2020. However, the performance was delayed again and again because of the epidemic. Eventually the performance was recorded and screening was arranged with sharing from the elderly participants. The performance retold the personal stories of the elderly happened in Sai Kung which portrayed the urbanisation development of Sai Kung and Hong Kong. Screening of the performance was warmly received and audience was eager to know more about their past experience.

The oral history theatre group from Kowloon City District intended to stage their performance this year, yet, the arrangement has been delayed due to the pandemic. Fortunately, the elderly participants were very supportive and insisted in completing the project on sharing their journey of life and stories of Kowloon City with the audience.



合辦機構 Co-organised with



承接第一期計劃，第二期賽馬會「獅子山傳耆」口述歷史戲劇計劃繼續由香港賽馬會慈善信託基金捐助，走訪香港各區，於舞台上搬演一眾「傳耆」學員的個人經歷，重現舊時代香港。至 2020 年開展第二期計劃起，已走進屯門、北區、元朗、大埔、灣仔、荃灣及葵青收集「傳耆」故事，更招募年輕人與長者一同參與製作，於 2022 年 11 月上演首個大型長幼共融口述歷史劇；且將於 2023 年走遍全港，讓各區均有其所屬的口述歷史劇。

本年度，計劃繼續帶領一眾「傳耆」學員進入劇院和學校演繹他們與社區的歷史故事。2021 年 12 月，屯門區學員假香港藝術中心壽臣劇院舉行社區演出《1973 屯城記》，以屯門居民用血汗努力，一磚一瓦地興建屯門的故事為第二期計劃打響頭炮，吸引逾 600 名觀眾支持。

在戲劇演出外，未來兩年，中英亦會從多年來蒐集的口述歷史資料，精選每區的「傳耆」故事製作展品，透過巡迴展覽展示段段珍貴歷史。中英更從過往的口述歷史劇中精煉出數個香港人精神，邀請觀眾投票，紀錄每人眼中的香港精神。

Upon the success of the 1st phase and funded by The Hong Kong Jockey Club Charities Trust, the 2nd phase of the Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme continued to establish oral history theatre groups across different districts in Hong Kong, to reenact the personal stories of the elderly participants and bring the old Hong Kong to life. The 2nd phase started in 2020 and we have collected stories from the elderly participants in Tuen Mun, North District, Yuen Long, Tai Po, Wan Chai, Tsuen Wan and Kwai Tsing. Young people were recruited to join the elderly on producing the first intergenerational oral history theatre which is to be staged in November 2022. By the end of the programme in 2023, all districts in Hong Kong would have its own oral history theatre pieces.

This year, the programme continued to bring elderly's performance into theatres and schools. In 2021, elderly participants from Tuen Mun performed *Tuen Mun Since 1973* at Shouson Theatre of Hong Kong Arts Centre. The play described how the residents of Tuen Mun built their community with hardwork and perseverance. As the first community performance of the 2nd phase, the production attracted more than 600 audiences.

Apart from theatre productions, a roving exhibition on oral history materials collected over the years has been organised to showcase the elderly's stories and the history of Hong Kong using different media. Several Hong Kong spirits have been induced from the oral history stories and a voting campaign has been launched to invite audience to vote for the spirits that can represent Hong Kong people most.

計劃網站
Programme Website



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



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Coping Together

共同應對

面對變幻莫測的疫情，中英未有一刻停下腳步，時刻為課程作最充足的預備，即使遭逢突變，亦能為學員提供優質的戲劇體驗。

Chung Ying stayed alert against the ever-changing epidemic situations and made thorough preparations for the unpredictables, just to ensure that the participants' theatre experience will be compromised at no time.

Flexibility to Deal with Changes: School Programmes



為了在反覆的疫情下，持續學生良好的學習體驗，中英為不同上課模式制訂不同教學計劃，重訂教學目標以配合網課；且與學校緊密聯繫，適時調動課堂安排，確保縱使停課或由面授課轉為網課，亦能儘量減低對學生學習歷程的影響。無論是面授課或是網課，也能讓學生享受其中，寓學於樂。

In order to maintain a good learning experience for students under the volatile epidemic situation, Chung Ying devised different teaching plans to cater different learning modes; and worked closely with schools for timely adjustments on curriculum, to minimise the impacts on students in view of class suspension or change to online classes. Enjoyment of learning should not be diminished no matter it is a face-to-face or online class.

靈活應對轉變： 學校計劃



以戲劇服務社群：
社區計劃

Serve the Community with Drama:
Community and Outreach Projects



中英一直致力推廣戲劇藝術至各階層，就算疫症猖獗亦無阻中英於社區推動藝術發展的脚步。過去一年，中英持續以戲劇服務社群，讓長者及智障人士在抗逆期間仍有戲劇相伴，滋潤枯燥生活。

與社區中心及地區團體合作外，有見家長因突然開始的「特別假期」而措手不及，中英推出 SMILE™430 特備節目，由戲劇導師逢星期一至五在社交平台上與小朋友講故事、玩遊戲，減輕家長負擔。節目推出後廣獲支持，不少家長都每天準時等待節目播放。

Chung Ying has always been committed to promoting drama to all walks of life, the pandemic situation has not ceased us from our mission. In the past year, Chung Ying continued to serve the community with drama and relish the lives of elderly and mentally handicapped people with the beauty of arts.

Parents were unprepared for the sudden school break due to pandemic, therefore, we launched SMILE™430, an online free programme that included storytelling and drama games for children. The programme was popular and parents looked forward to it every weekday.

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 older people, 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.

中英劇團衷心感謝以下機構及人士在過去一年的支持

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

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中英劇團同時亦感謝以下機構及人士在過去一年的協助與支持：

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

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		李志明先生	Mr Lee Chi Ming, Leo	(2021年12月22日上任 From 22 Dec 2021)
成員	Member	李允丰醫生	Dr Keith Wilfred Hariman	(2021年12月22日上任 From 22 Dec 2021)
		劉紹基先生	Mr Lau Siu Ki, Kevin	(2021年12月22日上任 From 22 Dec 2021)
		李令喬女士	Ms Lee Jacqueline Ling Kiu	
		李嫻嫻女士	Ms Lee Shan Shan, Angel	(2021年12月22日上任 From 22 Dec 2021)
		潘啟迪先生	Mr Poon Kai Tik	
		曾家輝先生	Mr Tsang Ka Fai, Walter	

董事局秘書 Secretary

司徒秀薇博士	Dr Szeto Sau May	(2021年12月22日上任 From 22 Dec 2021)
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董事局顧問 Advisor

關月樺女士	Ms Kwan Yuet Wah, Karina
徐蔚玲博士	Dr Tsui Wai Ling, Carlye, BBS, MBE, JP

劇團成員 (於 2022 年 3 月 31 日) Company Staff (as at 31/3/2022)

藝術總監	Artistic Director	張可堅	Cheung Ho Kin, Dominic
行政總監	Executive Director	麥蓓蒂	Mak Piu Tai, Betty
助理藝術總監	Assistant Artistic Director	盧智燊	Lo Chi Sun, Edmond

演員部 Actors / Actresses

演員	Actress	陳琳欣	Chan Lam Yan, Belinda
演員	Actress	蔡蕙琪	Choi Wai Ki, Kay
演員	Actor	朱 勇	Chu Yung
演員	Actor	劉仲軒	Lau Chung Hin
演員	Actor	廖國堯	Liu Kwok Yiu
演員	Actress	劉雨寧	Liu Yuning, Nicole
演員	Actress	白清瑩	Pak Ching Ying
演員	Actor	蘇振維	So Chun Wai, Ray
演員	Actor	尹溥程	Wan Po Ching, Edwin
演員	Actor	黃楚軒	Wong Cho Hin, Hinson
演員	Actor	袁浩楊	Yuen Ho Yeung
演員	Actor	阮瀚祥	Yuen Hon Cheung, Sunday

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

副製作監督	Assistant Production Manager	許肇麟	Hui Siu Lun, Boolu
舞台監督	Stage Manager	朱家維	Chu Ka Wai
舞台監督	Stage Manager	黃子晉	Wong Tsz Chun, Zac
執行舞台監督	Deputy Stage Manager	梁芷凝	Leung Tsz Ying, Giann
執行舞台監督	Deputy Stage Manager	盧子晴	Lo Tsz Ching, Zita
執行舞台監督	Deputy Stage Manager	麥頌筠	Mak Chung Kwan, Miyuki
道具主管	Props Master	黃祖耀	Wong Cho Yiu, Joe
影音主管	Audio-Visual Master	譚家榮	Tam Ka Wing
電機師	Production Electrician	鄭梓榮	Cheng Tsz Wing, Sammy
助理舞台監督	Assistant Stage Manager	陳凱琳	Chan Hoi Lam
助理舞台監督	Assistant Stage Manager	黃愷儀	Wong Hoi Yee, Jane
藝術行政見習員	Arts Administrator Trainee	陳韻婷	Chan Wan Ting, Tracy
服裝主任	Wardrobe Supervisor	李敏婷	Li Man Ting, Noelle
服裝助理	Wardrobe Assistant	朱桂玲	Chu Kwai Ling

節目及傳訊部 Programme and Communications Department

節目及傳訊經理	Programme and Communications Manager	李淑君	Lee Shuk Kwan, Christy
高級節目及傳訊主任	Senior Programme and Communications Officer	麥曉彤	Mak Hiu Tung, Scarlet
高級節目及傳訊主任	Senior Programme and Communications Officer	忻思敏	Shin Sze Man, Esther
節目及傳訊主任	Programme and Communications Officer	張欣琪	Cheung Yan Ki, Christine
節目及傳訊主任	Programme and Communications Officer	葉嘉琪	Ip Ka Ki, Maggie
節目及傳訊主任	Programme and Communications Officer	吳祉維	Ng Tsz Wai, Nat
助理節目及傳訊主任	Assistant Programme and Communications Officer	張沛輝	Cheung Pui Fai, Sam

教育及外展部 Education and Outreach Department

教育及外展經理	Education and Outreach Manager	江倩瑩	Kong Sin Ying, Kitty
高級教育及外展主任	Senior Education and Outreach Officer	楊韻豫	Young Wan Yu, Whitney
項目主管	Project Supervisor	關啟心	Kwan Kimberly Kaisum
項目主任	Project Officer	陳巧欣	Chan How Yan, Bonnie
製作統籌	Production Co-ordinator	梁泳霖	Leung Wing Lam, Michelle
教育及外展主任	Education and Outreach Officer	彭梓恩	Pang Tsz Yan, Evelyn
教育及外展主任	Education and Outreach Officer	湯家晞	Tong Ka Hei, Hebe
教育及外展主任 (推廣)	Education and Outreach Officer (Marketing)	潘麗銘	Poon Lai Ming, Tammy
助理教育及外展主任	Assistant Education and Outreach Officer	林 希	Lam Hei, Jasmine
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

文獻部 Archive Department

文獻主任	Archivist	楊惠嫻	Yeung Wai Kwok, Muriel
藝術行政見習員	Arts Administrator Trainee	詹懿諾	Jim Yee Lok, Constance

行政部 Administration Department

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

會計部 Accounting Department

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

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
19-29/8/2021 香港大會堂劇院 Theatre, Hong Kong City Hall	《留守太平間》 <i>Alive In The Mortuary</i>	12	莊梅岩 Chong Mui Ngam 張可堅 Dominic Cheung	4,474
30/9 - 31/10/2021 art-mate	《留守太平間》劇場電影版 <i>Alive In The Mortuary Stage On Screen</i>	/	莊梅岩 Chong Mui Ngam 張可堅 Dominic Cheung	250
22-31/10/2021 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《穿 Kenzo 的女人》 <i>The Woman in Kenzo the musical</i>	10	高世章 Leon Ko 岑偉宗 Chris Shum 司徒慧焯 Roy Szeto	6,051
21, 22, 29/10/2021 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《穿 Kenzo 的女人》學生專場 <i>The Woman in Kenzo the musical</i> Student Performance	3	岑偉宗 Chris Shum 司徒慧焯 Roy Szeto	876

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
18-20/6/2021 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	《她生》 <i>Withered Womb</i>	5	李偉樂 Lee Wai Lok 鄧灝威 Sam Tang	471
21/7 - 4/8/2021 POPTICKET	《她生》 <i>Withered Womb</i>	15	李偉樂 Lee Wai Lok 鄧灝威 Sam Tang	41

文化交流 Cultural Exchange

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
16/5/2021 廣州大劇院 Guangzhou Opera House	香港周 2021@ 廣州 《初見》 Hong Kong Week 2021@Guangzhou <i>Pride and Prejudice</i>	1	248

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
18-20/6/2021 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	《她生》前台互動 <i>Withered Womb</i> Front of House Activities	5	200
31/7/2021 見山書店 Mount Zero Books	《留守太平間》分享暨簽書會 <i>Alive In The Mortuary</i> Sharing and Book Signing	1	80
31/7/2021 社交平台 Social Media	《留守太平間》分享暨簽書會 (網上直播) <i>Alive In The Mortuary</i> Sharing and Book Signing (LIVE)	1	1,893
21, 28/8/2021 香港大會堂劇院 Theatre, Hong Kong City Hall	《留守太平間》演後座談會 <i>Alive In The Mortuary</i> Post-Performance Sharing	2	370
21, 28/8/2021 香港大會堂劇院 Theatre, Hong Kong City Hall	《留守太平間》 前台劇本集發售 <i>Alive In The Mortuary</i> Script Sales Counter	12	/
12/9/2021 白蘭樹下丹丘蒸留所 Perfume Trees Gin Tankyu Distillery	《穿 Kenzo 的女人》音樂劇 記者招待會 <i>The Woman in Kenzo the musical</i> Press Conference	1	30
25/9 - 31/12/2021 中環街市 Central Market	中英劇團 X 白蘭樹下 聯乘 Signature drink - Mary Chin Chung Ying X Perfume Trees Gin Signature drink - Mary Chin	/	/
22-31/10/2021 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《穿 Kenzo 的女人》 小說再版前台發售 <i>The Woman in Kenzo</i> Novel (Reprinted) Sales Counter	10	/
22-31/10/2021 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《穿 Kenzo 的女人》音樂劇 X Vintage1961 最佳衣著活動 <i>The Woman in Kenzo the musical</i> X Vintage1961 Best Dressed Competition	10	/
21, 22, 29/10/2021 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《穿 Kenzo 的女人》學生專場 演後座談會 <i>The Woman in Kenzo the musical</i> Student Performance Post-performance Talk	3	876
12/11/2021 香港大學李嘉誠醫學院 Li Ka Shing Faculty of Medicine, The University of Hong Kong	《留守太平間》 放映及座談會 <i>Alive In The Mortuary</i> Screening and Panel Discussion	1	150
21/3/2022 網上節目	香港中文大學 文化管理課程分享會 The Chinese University of Hong Kong Cultural Management Programme Sharing Session	1	23

季內製作及活動一覽 Summary of Productions and Activities

	計劃日期 / 活動內容 Implementation Dates / Details of Activities	2021/22 年度活動節數 / 場數 No. of Activities / Performances in 2021/22	2021/22 年度觀眾 / 參加人數 No. of Audiences / Participants in 2021/22
SMILE™ 中英兒童戲劇課程 SMILE™ Chung Ying Kids Drama Course			
課程 Course	4-12/2021 戲劇課程 Drama Course	558	1,596
演出 Performance	5-11/2021 課程展演 Class Performance	16	420
	27/7-3/8/2021 SMILE™ SUPERSHOW 2021	8	848
網上節目 Online Programme	1-2/2022 SMILE™ At Your Door 網上故事劇場《年獸的秘密》 Online Storytelling Theatre: SMILE™ At Your Door - <i>The Secret of Lin</i>	1	1,662
	3-5/2022 SMILE™ 430	7	1,040

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

課程 Course	4-12/2021 戲劇課程 Drama Course	71	115
演出 Performance	7-8/8/2021 《SMILE™ SUPERSHOW 2021 —— 中英青少年劇團結業演出》 SMILE™ SUPERSHOW 2021 - Chung Ying Youth Drama Troupe Year End Performance	2	213

	計劃日期 / 活動內容 Implementation Dates / Details of Activities	2021/22 年度活動節數 / 場數 No. of Activities / Performances in 2021/22	2021/22 年度觀眾 / 參加人數 No. of Audiences / Participants in 2021/22
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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	4/2020-12/2022 戲劇課程 Drama Course		
	· 元朗 · 天水圍區 Yuen Long · Tin Shui Wai District	37	65
	· 東涌區 Tung Chung District	27	29
	· 長者 Elderly	13	14
演出 Performance	25/12/2021 《我們在一起》聖誕演出 Christmas Performance: <i>We Together</i>	1	300
網上節目 Online Programme	4/2020-12/2022 網上戲劇課程 Online Drama Course		
	· 元朗 · 天水圍區 Yuen Long · Tin Shui Wai District	10	已計算於戲劇課程內
	· 東涌區 Tung Chung District	12	已計算於戲劇課程內
	· 長者 Elderly	10	已計算於戲劇課程內

季內製作及活動一覽 Summary of Productions and Activities

計劃日期 / 活動內容 Implementation Dates / Details of Activities	2021/22 年度活動節數 / 場數 No. of Activities / Performances in 2021/22	2021/22 年度觀眾 / 參加人數 No. of Audiences / Participants in 2021/22
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		
其他 Others	18/4/2021 兩區聯合工作坊 Joint Workshop	1 40
	24/4/2021 參觀嶺大賽馬會樂齡科技體驗館 Visit LU Jockey Club Gerontech-X Lab Open Day	1 33
	4/6/2021 關懷長者體驗工作坊 Experiential Workshop on Elderly Care	7 112
	10/7, 29/8, 12/11/2021 戲劇欣賞 Drama Appreciation	6 126
	28/8/2021 兩區排練觀賞 Joint Preview	1 40
	8-10/2021 遴選工作坊 Audition	4 47
	10/2021 家長工作坊 Parent's Workshop	2 20
	11-12/2021 長幼共融工作坊 Intergenerational Workshop	7 67
	1/2022 社區演出網上影片 Online Video: Community Performance	3 2,900
	1/2022 《關愛「耆」兵》桌上遊戲 Board Game: <i>Indiana Old</i>	/ 578

計劃日期 / 活動內容 Implementation Dates / Details of Activities	2021/22 年度活動節數 / 場數 No. of Activities / Performances in 2021/22	2021/22 年度觀眾 / 參加人數 No. of Audiences / Participants in 2021/22
賽馬會社區持續抗逆基金 — 「聆活逆學」戲劇計劃		
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 Course	10/2020-5/2021 戲劇課程 Drama Course	6 32
其他 Others	5/2021 公開工作坊 Public Workshop	3 56
	21/5/2021 計劃分享會 Seminar	2 442
禧戲劇場 The Golden Aged Theatre		
演出場地贊助 Venue Sponsor 利駿行慈善基金 LCH Charitable Foundation		
課程 Course	4/2021-1/2022 香港亞洲歸主協會維港灣長者會所戲劇課程 Drama Course: AOHK Island Harbourview Elderly Club	38 20
	7-11/2021 香港家庭計劃指導會上水婦女會戲劇課程 Drama Course: The Family Planning Association of Hong Kong Sheung Shui Women's Club	36 13
演出 Performance	8/2021-1/2022 《小風波》社區巡迴演出 Community Touring Performance: <i>Little Chaos</i>	3 245
	19-21/11/2021 《禧戲劇場 2021》 <i>The Golden Aged Theatre 2021</i>	4 409

計劃日期 / 活動內容 Implementation Dates / Details of Activities	2021/22 年度活動節數 / 場數 No. of Activities / Performances in 2021/22	2021/22 年度觀眾 / 參加人數 No. of Audiences / Participants in 2021/22
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社區口述歷史戲劇計劃——西貢區 Community Oral History Theatre Project - Sai Kung District

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

演出 Performance	19/5/2021 《故我在西貢》戲劇作品播映及分享會 Screening and Sharing Session: <i>Sai Kung, Therefore I Live</i>	1	163
其他 Others	5-6/2021 《故我在西貢》網上影片 Online Video: <i>Sai Kung, Therefore I Live</i>	1	731
	12/2021 口述歷史書刊 Oral History Publication	/	1,500

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 Chai 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	46	14
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賽馬會「獅子山傳耆」口述歷史戲劇計劃 Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme

捐助機構 Funded by
香港賽馬會慈善信託基金 The Hong Kong Jockey Club Charities Trust

課程 Course	1/2021-12/2023 戲劇課程 Drama Course	252	154
	1/2021-11/2023 長幼戲劇課程 Intergenerational Drama Course	69	65
演出 Performance	18-19/12/2021 屯門區社區演出《1973 屯城記》 Community Performance (Tuen Mun District): <i>Tuen Mun Since 1973</i>	3	651
網上節目 Online Programme	1-3/2022 網上戲劇課程 Online Drama Course	24	已計算於戲劇課程內

計劃日期 / 活動內容 Implementation Dates / Details of Activities	2021/22 年度活動節數 / 場數 No. of Activities / Performances in 2021/22	2021/22 年度觀眾 / 參加人數 No. of Audiences / Participants in 2021/22
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其他 Others	24-25/8/2021 戲劇欣賞 Drama Appreciation	2	58
	16/10/2021 長幼課堂選選工作坊 Intergenerational Drama Course Audition	4	65
	10/2021 聯合工作坊 Joint Workshop	4	94
	1/2021-12/2023 計劃網頁 Programme Website	/	11,271

學校及社區計劃 School and Community Project

課程 Course	4/2021-3/2022 學校戲劇課程 Drama Course for School	206	714
	4/2021-3/2022 社區戲劇課程 Drama Course for Community	158	315
網上節目 Online Programme	4/2021-3/2022 學校網上戲劇課程 Online Drama Course for School	298	1,254
其他 Others	8/2021 社區計劃應用戲劇教材短片製作 Shooting for Applied Theatre Teaching Kit	/	550
演出 Performance	5-7/2021 社區戲劇課程巡迴演出 Community Performance	4	93

SMILE™ SUPERSHOW 2021

創作人員 Creative Team

編劇、導演、佈景、 服裝及音響設計	Playwright, Director, Set, Costume and Sound Designer	黃振輝 何悅欣 葉君博 蕭俊傑 陳慧瑩 劉穎璇 黃翰貞 黃靜文	Wong Chun Fai Yentl Ho Michael Ip Isaac Siu Amanda Chan Vince Lau Wong Hon Ching Ivy Wong
燈光設計	Lighting Designer		

《SMILE™ SUPERSHOW 2021 —— 中英青少年劇團結業演出》

SMILE™ SUPERSHOW 2021 - Chung Ying Youth Drama Troupe Year End Performance

創作人員 Creative Team

編劇、導演及戲劇導師	Playwright, Director and Drama Tutor	邱瑞雯 黃翰貞	Sharon Yau Wong Hon Ching
佈景及服裝設計	Set and Costume Designer	陳寶欣	Chan Po Yan
燈光設計	Lighting Designer	黃靜文	Ivy Wong
音響設計	Sound Designer	梁思樺	Sherman Leung

Muse Up! 青少年音樂劇團社區巡迴演出製作錄影

Production Recording of Muse Up! Youth Musical Theatre Troupe

Community Touring Performance

創作人員 Creative Team

編劇	Playwright	Muse Up! 青少年音樂劇團團員	Muse Up! Youth Musical Theatre Troupe Members
導演	Director	何敏儀	Jenus Ho
佈景及服裝設計	Set and Costume Designer	胡民輝	Pu Man Fai
燈光設計	Lighting Designer	梁劭岐	Kinphen Leung
音響設計	Sound Designer	李馬弟	Lee Ma Tai

《禧戲劇場 2021》

The Golden Aged Theatre 2021

創作人員 Creative Team

編劇、導演及戲劇導師	Playwright, Director and Drama Tutor	葉君博	Michael Ip
佈景設計	Set Designer	英文瀚	Ying Man Hon
服裝設計	Costume Designer	程凱雯	Cheryl Ching
燈光設計	Lighting Designer	黃靜文	Ivy Wong
音響設計	Sound Designer	李馬弟	Lee Ma Tai

賽馬會「獅子山傳耆」口述歷史戲劇計劃

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

屯門區社區演出《1973 屯城記》

Community Performance (Tuen Mun District): Tuen Mun Since 1973

創作人員 Creative Team

編劇、導演及戲劇導師	Playwright, Director and Drama Tutor	蕭俊傑	Isaac Siu
佈景設計	Set Designer	王梓駿	Wong Tsz Chun
服裝設計	Costume Designer	程凱雯	Cheryl Ching
燈光設計	Lighting Designer	歐陽翰奇	Au Yeung Hon Ki
音響設計	Sound Designer	梁思樺	Sherman Leung

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 2022, 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 2022, 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 ("HKSA") 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 HKSA 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 HKSA, 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) SIXTH ROUND FUNDING EXERCISE (2021-22) ("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, 20 September 2022

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 2022 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 2022 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)第六輪資助(2021-22)(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,二零二二年九月二十日

收支及其他全面收益表

STATEMENT OF INCOME AND EXPENDITURE AND OTHER COMPREHENSIVE INCOME

截至二零二二年三月三十一日止年度 FOR THE YEAR ENDED 31 MARCH 2022

	2022 港幣 HKD	2021 港幣 HKD
收入 INCOME		
政府資助 Government Subvention		
恆常資助 Recurrent Subvention	18,184,326	18,163,493
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	580,843	490,798
保就業計劃 Employment Support Scheme	-	2,867,370
藝術發展配對資助計劃 Art Development Matching Grants Scheme	5,804,842	6,746,134
	<u>24,690,011</u>	<u>28,267,795</u>
賺得收入 Earned Income		
票房 Box Office Income	2,951,895	627,918
委約節目，教育及外展項目 Other Hired Engagements, Education and Outreach Programme	4,545,816	1,567,264
捐款及贊助 Donations and Sponsorships	4,465,225	1,925,480
外訪文化交流 Outbound Cultural Exchange	92,621	-
其他 Other Revenue	82,924	89,516
	<u>12,138,481</u>	<u>4,210,178</u>
	<u>36,828,492</u>	<u>32,477,973</u>

	2022 港幣 HKD	2021 港幣 HKD
支出 EXPENDITURE		
製作，委約節目，教育及外展 Production Costs, Other Hired Engagements, Education and Outreach Programme	15,048,448	5,967,541
工作人員 Personal Emoluments	17,806,240	17,623,892
一般經常費用及其他開支 General Overheads and Other Charges	2,214,376	1,809,099
外訪文化交流 Outbound Cultural Exchange	66,898	-
	<u>35,135,962</u>	<u>25,400,532</u>
年度盈餘 Surplus for the Year	<u>1,692,530</u>	<u>7,077,441</u>
其他全面收益 Other Comprehensive Income	-	-
年度全面盈餘 Total Comprehensive Income for the Year	<u>1,692,530</u>	<u>7,077,441</u>

	2022 港幣 HKD	2021 港幣 HKD
年度全面盈餘總額分配往		
TOTAL SURPLUS AND COMPREHENSIVE INCOME FOR THE YEAR ALLOCATED TO		
一般活動 General Activities	(1,889,406)	1,411,971
藝術發展配對資助計劃 Art Development Matching Grants Scheme	3,581,936	5,665,470
	<u>1,692,530</u>	<u>7,077,441</u>

財務狀況表

STATEMENT OF FINANCIAL POSITION

於二零二二年三月三十一日 AS AT 31 MARCH 2022

	2022 港幣 HKD	2021 港幣 HKD
資產與負債 ASSETS AND LIABILITIES		
非流動資產 NON-CURRENT ASSETS		
物業·機器及設備 Property, Plant and Equipment	89,840	85,286
流動資產 CURRENT ASSETS		
押金，預付款項及其他應收款 Deposit, Prepayments and Other Receivables	3,486,143	2,613,062
銀行定期存款 Time Deposits with Bank	8,693,648	4,000,000
現金及現金等值物 Cash and Cash Equivalents	21,572,712	24,547,718
	<u>33,752,503</u>	<u>31,160,780</u>
流動負債 CURRENT LIABILITIES		
合約負債 Contract Liabilities	3,148,644	2,897,182
應計費用 Accrued Expenses	731,312	393,523
	<u>3,879,956</u>	<u>3,290,705</u>
流動資產淨值 NET CURRENT ASSETS	<u>29,872,547</u>	<u>27,870,075</u>
	<u>29,962,387</u>	<u>27,955,361</u>

	2022 港幣 HKD	2021 港幣 HKD
上列項目包括 REPRESENTED BY		
高本納紀念基金 Bernard Goss Memorial Fund	-	21,771
利希慎基金 Lee Hysan Foundation		
- Muse Up! 青少年音樂劇團 2019-21 基金	1,205,081	868,814
Muse Up! Youth Musical Theatre Group 2019-21 Fund	<u>1,205,081</u>	<u>890,585</u>
累積盈餘 Accumulated Surplus	<u>28,757,306</u>	<u>27,064,776</u>
	<u>29,962,387</u>	<u>27,955,361</u>

經董事會於二零二二年九月二十日核准並許可發出。

These financial statements were approved and authorized for issue by the Board of Directors on 20th Sept 2022.

程張迎 Ching Cheung Ying 李志明 Lee Chi Ming
主席 Chairman 司庫 Treasurer

財務報表附註為本報表的一部份。 Notes to the financial statements form part of the financial statements.

2021/22 年度，中英成功獲取第五輪藝術發展配對計劃（2020-21）撥款 \$5,804,842。此年度的支出主要用於六方面，包括團員培訓、文化交流、戲劇發展及教育、戲劇新晉培育計劃、個別主導計劃如文獻庫、出版及研究等及其他相關計劃。配對計劃的撥款對劇團，以致戲劇界的長遠發展甚有助益。

In the year 2021-22, Chung Ying has successfully secured \$5,804,842 from the Fifth Round Funding Exercise (2020-21) of the Arts Development Matching Grants Scheme. To achieve sustainable development, Chung Ying Theatre Company allocates the Matching Grant received to establish the Staff Development Fund; Cultural Exchange Fund; Drama Development and Education Fund; Young Talent Incubator Scheme; Other initiatives, including Archive Development, Publication, and Research, etc.; and other programmes subject to the Board's approval.

Arts Development Matching Grants Scheme

藝術發展配對資助計劃

2021-22 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 2021-22

人數

No. of Staff

HK\$1,000,001 - HK\$2,500,000	1
HK\$700,001 - HK\$1,000,000	1
HK\$400,001 - HK\$700,000	3
HK\$400,000 or below	13

中英劇團 Chung Ying Theatre Company

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中英劇團 | 搜索



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