



中英劇團
CHUNG YING
THEATRE COMPANY

生

如

夏

花

LET LIFE BE BEAUTIFUL LIKE SUMMER FLOWERS



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

MISSION STATEMENT



CHUNG YING
THEATRE COMPANY

中英劇團成立於 1979 年，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。

45 年來，中英公演超過 360 齣劇目，在過去的香港舞台劇獎中得 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第十四屆香港藝術發展獎之藝術教育獎 (非學校組)。中英製作的學校巡迴演出已逾 5,770 場，學生觀眾近 90 萬人次。近年，中英除了於大專、中小學致力發展教育戲劇 (Drama-in-Education) 之外，更於多個社區展開口述歷史戲劇計劃，承傳本土文化與人情味。

Founded 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 45 years, Chung Ying has staged more than 360 productions, receiving a 100 awards in the previous 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.

中
英
劇
團

疫情肆虐數年，彷彿隆冬，凜冽北風所經之處，皆一片死寂。面對無常之常，印度詩人泰戈爾 (Rabindranath Tagore) 在詩作《飛鳥集》教會我們：「使生如夏花之絢爛，死如秋葉之靜美。」一歲一枯榮，生氣盎然的夏天終於抵達，大自然的力量得以迸發，開出絢爛的花朵，展現源源不絕的生命力。

2023/24 年度，讓我們歌頌生命的力量，中英劇團以「生如夏花」為劇季主題，為觀眾帶來四齣主舞台製作及一個黑盒劇場製作。《冬梅》以個人的記憶，連結社區的記憶，只要未曾遺忘，仍能在心中開出火樹銀花；話題之作《辯護人》(重演)，為建設一個更好的社會獨力與民粹抗衡的陳律師，是不蔓不枝的蓮花；《解憂雜貨店》(三度公演) 三位少年由自卑自憐，到相信向善的力量，正如盛開的櫻花，是萬物重生，春天來臨的訊號；《窮艙守護隊》少年為追尋父親的足跡，排除萬難衝上太空，離開的小王子赫然發現，心心念念的其實是家鄉的玫瑰；《元宵》身份互換的大混亂，最終也得以團圓，開出朵朵桃花。在教育及外展方面，我們全年為不同年齡層的人士設計及提供教育計劃，展現百花齊放之姿，自家品牌 SMILE™ 為兒童及青少年提供戲劇訓練；口述歷史戲劇計劃記載香港人精神；禧戲劇場邁入十周年，仍持續以戲劇關心長者。在主舞台及戲劇教育雙線並行之下，我們以戲劇頌揚生之力量，終會開出一片燦爛的花海。

生

如

夏

花

LET LIFE BE
BEAUTIFUL LIKE
SUMMER FLOWERS

The years of the COVID-19 pandemic were like a never-ending, lifeless, and hushed winter. In considering the impermanence of life, a short poem from "*Stray Birds*" by Indian poet Rabindranath Tagore reminds us: "Let life be beautiful like summer flowers and death like autumn leaves". As summer arrives in full bloom, the resurfacing beauty of nature's vibrant flora and fauna reminds us of the everlasting essence of life.

For 2023/24, we celebrate life. Themed "Let life be beautiful like summer flowers", Chung Ying Theatre Company brings 4 Main Stage productions and 1 Black Box Theatre production. *Dongmui* connects individual and community memory – something that can always blossom lest not forgotten. *The Advocate (Re-run)* tells of a lawyer – Chan – and his fight for a better society against popular opinion. *The Miracles of the Namiya General Store (3rd-run)* illustrates 3 distressed, self-pitying young men who are reborn with kindness. *Fly Poor to the Moon* sees a young boy following his father's footsteps to space, soon to realise his longing for home on Earth. *Twelfth Night* features an identity switch that is resolved in a happy, romantic ending. In Education and Outreach, Chung Ying Theatre Company has offered year-round programmes for all ages. Homegrown initiative SMILE™ continues to provide children and youth with theatre training; while Oral History Theatre Programmes record the Hong Kong spirit. The Golden Aged Theatre celebrates its 10th anniversary, ringing in a decade of expressing care and love to the elderly through drama. Through stage productions and drama theatre education, Chung Ying Theatre Company honours the power of theatre and the flourishing ripple of life it brings.



CONTENT

目錄

主席獻辭 Message from the Chairman	8
藝術總監的話 Message from the Artistic Director	10
行政總監的話 Message from the Executive Director	12
主舞台製作 Main Stage Productions	14
黑盒劇場製作 Black Box Theatre Production	32
中英劇團日本交流之旅 Chung Ying Theatre Company Exchange To Japan	42
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	46
教育及外展活動 Education and Outreach Activities	50
鳴謝 Acknowledgements	76
劇團成員 Company Members	78
附錄 Appendix	
· 季內製作及活動一覽 Summary of Productions and Activities	80
· 創作及演出人員一覽 Creative and Acting Team Lists	87
· 財務摘要 Financial Highlights	96
· 藝術發展配對計劃 Art Development Matching Grants Scheme	102

出版 Published by
中英劇團有限公司
Chung Ying Theatre Company (HK) Limited
編輯 Editorial Team
節目及傳訊部、教育及外展部
Programme and Communications Department, Education and Outreach Department
出版日期 Publication Date
10/2024
翻譯 Translation
Wordaholic
平面設計 Graphic Design
Daily Good Studio

PUBLISHED BY

出版資料

MESSAGE FROM THE CHAIRMAN

主席獻辭

年報出版的時候，已經是 2024 年 10 月，中英劇團正式踏入成團 45 周年，回想 2023/24 年度，除了在本年報提到的各項製作及計劃之外，團員亦馬不停蹄準備團慶的工作：推出新品牌、設立三個紀念基金並在各院校成立獎學金及獎金、出版劇本集、開幕酒會等等等等，這些鮮為人知的工作，容我在此處一一道來。

我是在 2024 年 1 月正式成為中英劇團董事局主席，在此之前擔任董事局成員多年，而在更早之前一直都是中英的忠實支持者。眼看中英持續蛻變，到有乘 45 周年之勢推出新品牌的想法，劇團的藝術總監張可堅先生（堅叔）以及行政總監黃懿雯女士（Gladys），密切向董事局報告進度。或許在外人看來，甚至對內部職員而言，「董事局」三個字充滿神秘感：一群陌生的面孔，在特定日子聚首一堂，檢視劇團的動態，藉此決議行進的方向。不過，近年我們的董事局加入不少年輕新血，對香港的文藝發展有抱負也有承擔，有志一同，我們都想打破董事局「超然物外」的印象，積極參與劇團事務。

45 周年誌慶活動的預備成了極好的契機，中英組織了一個 15 人的跨部門小組，我們董事局成員也參與其中，除了在不同範疇為劇團提供實務建議，也分享了各自對劇團未來的期許及願景，全仁可以真誠坦率分享自己的看法，濟濟一堂，打破以往的隔閡感，我可以自豪地說，在這個過程中，我們真正成為中英「共集」（Ensemble）的一份子。

「共集」是堅叔經常宣之於口的信念，他相信每一個製作、每一堂課堂、每一個活動的背後，都彰顯了我們共同的信念。在他的心中，「共集」的力量並不只限於藝術團隊，而是廣及中英所有團員，當然也包括我們董事局成員，一起把戲劇的力量推而廣之。

2023/24 年度，中英把劇季主題定為「生如夏花」，除了是對戲劇界復常的祝福外，也生動地描述了我們對疫情終於過去的心情，而在堅叔及 Gladys 的領導下，本年度的演出及各項計劃都獲得相當理想的成績（你將會在這本年報中讀到），中英劇團 45 周年將繼往開來，持續主舞台及戲劇教育雙線並行，為大家延續燦爛的夏日時光。

最後，容我藉此機會，再次感謝文化體育及旅遊局的支持、劇團各部門同事、喜歡中英的觀眾以及各界友好。期待與大家一起見證中英劇團繼續在香港文藝領域發光發熱。

When you see this Annual Report, it will be October 2024 – marking the 45th anniversary of Chung Ying Theatre Company. In addition to the productions and projects mentioned in the Annual Report, 2023/24 saw busy Company members occupied with the preparations of the milestone anniversary. A new brand was launched. 3 memorial funds were established, and scholarships and awards across different institutions were created under the funds; the Company published a collection of scripts and hosted a reception. The preparation works are often endeavours that go unnoticed. Let me tell you in detail here.

I became the chairman of Chung Ying Theatre Company in January 2024 after years as a board member, and in the years prior to that, a devoted supporter. In view of the constant transformation of the Company and the idea of launching a new brand upon its 45th anniversary, Artistic Director Dominic Cheung and Executive Director Gladys Wong have kept the Board of Directors abreast of the progress. To the outsider, and maybe even to the Company staff, the Board of Directors bears a mysterious existence: unfamiliar faces meet on specific days to review the Company's performance and decide on its way forward. In recent years, however, a number of young newcomers have joined our Board; they brim with aspirations and are devoted to the development of arts and culture in Hong Kong. By actively partaking in the affairs of the Company, we hope to break the stigma of the Board being uninvolved outsiders.

The preparations for the 45th anniversary celebrations provided the perfect opportunity. Chung Ying Theatre Company formed a 15-person group that included our Board Members. In addition to providing practical advice to the Company across different sectors, group members also shared their expectations and visions for the future in an honest and frank manner that broke down barriers of the past. I am truly proud to say that we have become a part of the Company's "Ensemble" throughout the process.

"Ensemble" is Dominic's belief: he believes that every production, lesson and activity should showcase our "Ensemble". For him, the power of "Ensemble" goes far beyond our artistic team and should be in the hearts of every Company member – of course including ones on our Board – as fuel to better promote drama and theatre.

In the season of 2023/24, the theme "Let life be beautiful like summer flowers" is not only a blessing as the industry resumes normalcy, but also mirrors our sentiments for the bygone years of the pandemic. Under the guidance of Dominic and Gladys, this year's performances and programmes have seen splendid success (as you will soon read in this Annual Report); and the 45th anniversary of Chung Ying Theatre Company will continue to flourish alongside its stage productions and education programmes over the summer months to come.

Finally, I want to express my sincere appreciation to the Culture, Sports and Tourism Bureau; everyone at the Company; as well as our friends and supporters. We look forward to witnessing the Company's continued development in the city's arts and cultural scene together.

鄺錦川
Kwong Kam Chuen

董事局主席
Chairman, Board of Directors



泰戈爾的詩，總是能以簡約優雅的文字，寫出他對世界、自然、藝術、善良那份涓流不息的愛，甚至讓我們讀者，一窺生命的本質。2023/24 年度的劇季主題「生如夏花」，取自他的詩句：「使生如夏花之絢爛，死如秋葉之靜美。」十五個字道盡了生存的豐饒及死亡的祥和。過去三年，因為疫情的影響，世界彷彿經歷了一個死生的循環，我們蟄伏靜候陰霾退去，終於在今年得以開出繁花。

中英劇團自成立以來，一直以舞台製作及戲劇教育雙線並行。本年度，主舞台推出了五個製作。黑盒劇場《冬梅》講述車禍傷者重構記憶，喚起童年與母親住在狹小鐵皮屋的記憶；《辯護人》（重演）的陳律師積極推動「修復式司法」，為締造理想世界而努力；《解憂雜貨店》（三度公演）連結了 33 年人間有情的故事；《窮艙守護隊》追逐升空的夢想，只為找回逝去的親情溫暖；《元宵》經歷身份大兜亂，最後在愛情裏開花結果。同一時間，教育及外展部持續發展 SMILE™ 中英兒童戲劇課程及 SMILE™+ 中英青少年劇團，為兒童及青少年提供成長的蹊徑；口述歷史戲劇及禧戲劇場，讓參加者閃耀銀色人生。

在講求量化的現代社會，衡量舞台製作及戲劇教育成功與否，往往與數據掛鉤。如此說，2023/24 年度，五個劇目獲得超過八成入座率，戲劇教育計劃年度參加者高達 169,099 人。另一邊廂，透過各項實習計劃、人才培訓計劃，我們亦為本地劇壇新進提供了機會及發揮空間。來到藝術團隊「戲劇新進培訓計劃」第三年，經過密集式培訓及創作練習，團隊在過去三年構成了「共集」的雛型，對劇團的發展都是良好的基礎，在實務層面，今年又是豐收的一年。

自 2019 年成為中英的藝術總監，我視推動人文關懷為使命，因為人生在世，每一個階段都自有其美麗，而我們所推出的種種，盡皆是對生命的禮讚。所以，於我而言更為重要的是，劇團上下以甚麼為出發點去創作，我們如何看待我們的工作，我們是否站在同一跑道，眼看相同的目標？我慶幸團隊從未以「打份工」的心態搪塞，而是一起建立屬於我們理想的中英，把戲劇的力量推而廣之。如果觀眾、參加者，都能感受我們那份熱暖的心意，就是我對成功的定義。



張可堅
Dominic Cheung

藝術總監
Artistic Director

Rabindranath Tagore's poems are beautifully simple yet overflow with his love for the world, Mother Nature, art and kindness that give readers a glimpse into his interpretation of life itself. The 2023/24 theme, "Let life be beautiful like summer flowers", is inspired by a line from his poem: "Let life be beautiful like summer flowers and death like autumn leaves" – merely a few words that aptly capture the abundance of life and the tranquillity of death. Over the past 3 years, the world has seemingly gone through the gates of the living and the dead as a result of the pandemic, eagerly waiting for the dark days to pass. This year, finally, our patience pays off as dawn strikes at last.

Since its founding days, Chung Ying Theatre Company has been dedicated to theatre production and drama education. This year, the Company presented 5 productions. *Dongmui* at Black Box Theatre tells a tale of a car-accident survivor reliving memories of her childhood in a tiny tin house with her mother. The lawyer in *The Advocate (Re-run)*, upholds "restorative justice" in his world of ideals. *The Miracles of the Namiya General Store (3rd run)* is a tender story spanning 33 years. *Fly Poor to the Moon* is about soaring the skies to seek love that's long lost. Finally, the mishmash of identities in *Twelfth Night* sees blooming romances. Meanwhile, the SMILE™ Chung Ying Kids Drama Course and SMILE™+ Chung Ying Youth Drama Troupe continue to pave paths for children and adolescents to thrive, while Oral History Theatre Programmes and The Golden Aged Theatre offer a platform for the silver-haired generation to shine.

In an age when quantity reigns over quality, the barometer of success for stage productions and drama education is often measured by figure. In that case, throughout the year of 2023/24, the 5 productions achieved over 80% attendance rate, and the annual participants of our drama education programmes reached 169,099. Our internship and training programmes also brought immense opportunities for creativity within the local theatre community. In the 3rd year of the "Young Talent Incubator Scheme", the artistic team has developed their "Ensemble", creating a strong foundation for the Company's development. Overall, this has been a fruitful year indeed.

Since taking up the role of Artistic Director in 2019, my mission has been to advocate care for humanity because every stage in life is beautiful in its own way, and what we put forward is our tribute to life itself. For me, therefore, the more important discussions are from what starting point does the Company take to create; how do we see our own work; and whether we share the same path and visions. I am glad that my Company members don't see their work as a routine but rather a calling to not only shape an ideal Company unique to us, but also to champion the power of drama. If the audience and participants can sense our dedication, then I would consider our mission completed.

MESSAGE FROM
THE ARTISTIC DIRECTOR

藝
術
總
監
的
話

MESSAGE FROM THE EXECUTIVE DIRECTOR

不經不覺，加入中英劇團已一年多，在我加入的時候尚有疫情的陰影，到如今，早已盡掃一空，表演藝術界逐步回復至疫情前的蓬勃，而觀眾亦不必戒慎戒懼，可以堂而皇之走入久違的劇場。各類表演藝術節目如夏花般奪目，一新過去三年沉悶的氣象。

在這個後疫情時代，我們推出了一個黑盒劇場作品及四個主舞台製作，五個劇目順利完成，不獨入座率告捷，而且在香港特區政府支持下，我們獲得「藝術科技資助先導計劃」的資助，得以在資源充足的情況下，試用嶄新的舞台科技，豐富原創劇目《窮艙守護隊》的舞台美學，其中燈光、音響等技術，亦啟發團隊思考往後應用的可能性，並為日後在《花樣獠牙》以至其他製作，使用同類型科技作準備。透過計劃資助，我們得以與不同院校合作，提供實習機會，在藝術科技現人才荒的當下，為畢業生提供累積經驗的機會，促成中英及藝術科技界別的互補。

與此同時，教育及外展計劃亦如期進行，包括中英自家品牌的 SMILE™ 中英兒童戲劇課程、SMILE™+ 中英青少年劇團的課堂及演出皆順利進行，賽馬會「獅子山傳耆」口述歷史戲劇計劃的《漂流獨白》，長者學員及青年學員達至真正共融，一起演繹屬於我們的獅子山精神，以此作結，堪稱圓滿。至此，計劃或許完結，但仍有萬千的人生故事尚待我們發掘，因此教育及外展部的同事現正計劃拓展口述歷史戲劇的版圖。

中英劇團向來關注社會議題，口述歷史是一種關注的方式，我們希望可以用應用劇場的不同習式，回應社會上的不同議題及需求。每每當我準備「下山」（我們如此戲稱下班，因為辦公室位於半山），還會看見節目部、教育部的同事，仍在為向觀眾呈現最好的劇目，為參加者提供最具意義的活動而勤懇努力時，我的心不免受感動。我過往的工作，雖然也是團隊同行，但往往是短暫的緣聚緣散，現在，我真的感覺到當大家有同一理想時那種「共集」的狀態。眼下，中英已踏入 45 周年，讓我們繼續以此狀態行事，相信未來嶄新劇目及教育計劃更為值得期待。

行政總監的話

I have been a part of Chung Ying Theatre Company for a year now: how time flies! I joined during the final stages of a global pandemic that is no longer a threat today. The performing arts sector has gradually resumed to pre-COVID 19 normalcy, and our audience members can finally enjoy live performances sans fear or worry. Theatre productions are blooming again like summer florals, as if to dispel the doom and gloom from the years prior.

During the post-pandemic days, we presented 4 productions on the main stage and 1 black box theatre production, all of which saw successful closes and left audiences in awe. With the support and funding from the Arts Technology Funding Pilot Scheme, we were able to elevate the stage technology and scenography to new heights for our original production, *Fly Poor to the Moon*. New light and sound technology also inspired boundless creative possibilities in subsequent projects such as *Little Shop of Horrors*. The funding has also enabled us to forge partnerships with different institutions and offer internships so budding graduates have the opportunity to gain experience in theatre arts and technology. This is our passionate endeavour to nurture the much-needed talents in the industry.

Education and Outreach programmes are carried out as scheduled. These include shows and classes by the Company's homegrown SMILE™ Chung Ying Kids Drama Course and SMILE™+ Chung Ying Youth Drama Troupe. The Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme's *Drifting Monologues* has successfully built a bridge between senior and young members as they showcase the Lion Rock spirit. What a fantastic and heartwarming finale! Even though this project has come to its end, there are still countless untold stories to be discovered. That is why our Education & Outreach team is now working on expanding the scope of our Oral History Theatre.

Chung Ying Theatre Company has long been devoted to addressing social issues, and oral history is one of many ways to discuss them. It is our goal to respond to a variety of society concerns and needs by using different forms of applied theatre. Every time I "go down hill" (we jokingly use the phrase to refer to leaving work as the office is located on Mid-Levels), I am touched to see our staff in Programme and Communications, and Education and Outreach giving their all to bring the best shows to our devoted audiences and meaningful programmes to our participants. Though my past tenures required teamwork as well, they were brief. At the Company, however, I sense a true "Ensemble" spirit among all our members – something we continue to bring to our 45th year of operation and beyond. We truly look forward to upcoming productions and educational programmes to come.

黃懿雯
Gladys Wong

行政總監
Executive Director



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

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

MAIN STAGE PRODUCTIONS

主

舞

台

製

作



THE ADVOCATE (Re-run)

《辯護人》
(重演)

對於我們無法理解的真相，或許我們永遠都帶着一份恐懼。

應對無以名狀的恐懼，有人選擇逃避，有人選擇壓抑，但沒有多少人有勇氣選擇了解恐懼，因為了解代表同理，亦代表與旁人相背。云云眾生，陳律師是其中一個敢逆向前行的人。王然，一名無預警行兇的罪犯，人人得而誅之，面對民意傾斜，陳律師力排眾議，提出「修復式司法」，他只想了解動機，去杜絕未來發生同類事件的可能，如此宏願，仍不免被社會曲解成「魔鬼辯護人」，面對外界百般阻撓及內心諸般掙扎，人要如何堅定自己？

《辯護人》由編劇郭永康所寫，其劇本向以思辯見長。《辯護人》劇本以台灣捷運無差別殺人事件為藍本，犯人的辯護律師黃致豪，嘗試以此案推動台灣尚未成熟之「修復式司法」，卻以失敗告終。這件社會與個人各執「正義」的真實事件，經過郭永康提煉成為《辯護人》，劇目在 2022/23 年度首演，原定公演 10 場，唯當時疫情未息，演員因健康問題陣前易角，後來更半途腰斬，但獨特的主題仍引起連番討論。觀眾、藝評人對故事發展及角色設定都提出了相當精準的建議。

原創作品往往需要空間成長，而這些寶貴的意見成為了劇本及演出的養份。時隔短短一年，中英再次搬演《辯護人》，郭永康作出了大幅度的修改，令故事更為精煉，而主旨更形突出。重演版本沿用曾文通的設計，舞台融會東西方美學，形成一方沉澱的空間。藝術總監暨導演張可堅一新舞台運用，透過傢俱擺放的不同方式，表現不同的對立。對原創劇的成長，藝評人陳國慧認為：「一改首演時對白的直接宣講。尤其在角色塑造及對話上，今次都有著更豐富的呈現，強化了角色之間的張力及矛盾。」在舞台調度上，李博文指：「空間都有着全然不同的處理及運用。如椅子的擺放，首演是以較為寫實方式呈現，重演部分則以意象方式，透過舞台空間表達角色的心理及行動。」

演出落幕，我們再次向觀眾拋出問題：「如果你是律師，你會替王然辯護嗎？」結果有 63% 觀眾表示「會」，而 37% 則表示「不會」，在辯護及拒絕之間，存在很多因素，沒有標準的答案可言，只要我們有坦然面對自己的勇氣，逆向前行又何足懼？

香港大會堂劇院
Theatre, Hong Kong City Hall

18-19, 23-26/8/2023 8pm
19-20, 26-27^/8/2023 3pm

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



Perhaps we always fear the truth we cannot understand.

We often tackle fear through escape or suppression; hardly anyone dares to understand it as recognition brings empathy and conflict against those around you. Chen – a lawyer – is the selected few who would go against the grain. Wang Ran, an indiscriminate murderer, faced social condemnation. Against public opinion, Chen put forward the idea of "restorative justice", seeking to understand Wang's motives to prevent history from repeating itself. Yet, such noble motives turned him into the Devil's Advocate in People's eyes. How can Chen stand his ground while battling external obstacles and internal struggles?

Written by Ivan Kwok, a playwright known for his controversial works, *The Advocate* depicts a real crime that took place on an underground train in Taiwan. The defence lawyer, Dr Leon Huang argued for "restorative justice" – a relatively new concept in Taiwan – but lost the case. Ivan was inspired by the struggle of social and personal "justice" and created *The Advocate*, which premiered in 2022/23 and was scheduled to run for 10 performances. The global pandemic then and the cast's health issues unfortunately cut the performances by half, but its intriguing subject still sparked debates and discussions. Audiences and critics have made valuable suggestions on the play's story development and characters.

Original works need time and space to grow and flourish, and these invaluable comments are their nutrition and sunlight. After only a year, Chung Ying Theatre Company again puts on *The Advocate*: a newer and more succinct version by Ivan Kwok that skillfully emphasises the production's subject. On scenography, the re-run again features an East-meets-West, Zen-like set designed by Tsang Man Tung. Artistic Director Dominic Cheung reimagined the stage by expressing opposition through varied furniture placement. Regarding the renewed production, Art Critic Bernice Chan says, "The re-run no longer sees the direct delivery of dialogue. There's more substance in character development and dialogue the second time around: this reinforces the tension and conflicts between different roles." Regarding mise-en-scène, Frank Lee says, "The space is treated and utilised in a completely different way in the re-run. The placement of chairs, for instance, was more practical in the premiere but abstract in the re-run. The new approach better expresses the characters' psyche and actions."

As the curtain closes, we ask the audience again: "If you were the defence lawyer, would you take Wang's case?" 63% of the attendees voted yes; 37% said no. Many factors contribute to this decision that's far from black and white. But as long as we face our courage head-on, we can all go against the tide.



THE MIRACLES OF THE NAMIYA GENERAL STORE (3rd run)

《解憂雜貨店》
(三度公演)

請相信生命的奇蹟，一直到最後的最後。

日本著名推理小說家東野圭吾以健筆遊走於不同推理派別，別具溫度的《解憂雜貨店》可說是其中極受歡迎的一本，小說自 2012 年出版，全球銷量已超越 800 萬本，作品屢被改編為電影、舞台劇，在多地均有上映或演出。

2018 年，中英劇團首次搬演《解憂雜貨店》，即創下全院滿座的記錄。2022 年，中英再次演出此劇，並請來劇中主題曲的作曲及主唱陳健安演出「鮮魚店的音樂人」，意想不到的陣容、溫暖動人的故事、別出心裁的舞台美學，《解憂雜貨店》(重演)再次收獲百分之百的入座率。

成績教人鼓舞，中英在觀眾數據分析中亦驚喜發現，不少觀眾是初次踏入觀劇，並因此開始走入劇場大門。劇目能令更多人接觸到戲劇的力量，令我們既欣喜又不無遺憾，因為 2022 年的演出仍未走出疫情陰霾，演員健康狀況日有變動，演出陣容的多番更動，都令演員疲於奔命，並自覺未臻完美，因此中英在 2023 年再下一城，上演《解憂雜貨店》(三度公演)。

即便是第三度演出，創作團隊仍然希望令劇作整體更上一層樓，藝評人潘璧雲「日本味道的演繹不夠濃烈」就此意見，演出團隊特意前往日本進行交流，參觀了三處保留着濃厚昭和氣息的日本街區，包括巢鴨地藏通商店街、谷中銀座商店街及淺草仲見世商店街，感受歲月的洗禮。除此之外，團員更有幸拜會了日本著名劇作家及導演成井豐老師。成井老師正是把《解憂雜貨店》小說改編成舞台劇劇本的劇作家，更是日本版舞台劇導演。駐團演員得到成井老師的肯定，並明言香港的版本自有其特質，不必過份執著於民族禮節。帶着這份肯定，演出團隊修整了演出方式，藝評人陳國慧如此比較：「回想上回第二次演出，有部份演員在形體上會有較強的日本味道，導致演員演繹整體有不平衡的狀態。而這次演出整體淡化背景的處理，更能容易進入角色的語境及理解故事的推進。而有關演員需要用多少日式禮儀來演繹，應是看團隊呈現的著重點。」

《解憂雜貨店》不是我們想像中機關算盡的推理作品，但像所有的推理作品，都展現隱埋了的真相，那個真相，借用浪矢爺爺之口：「你的地圖是一張白紙。正因為是白紙，所以可以畫任何地圖，一切都掌握在你自己手上。你很自由，充滿了無限可能。」

葵青劇院演藝廳
Auditorium, Kwai Tsing Theatre

14-15, 19-22, 26-28/10/2023 8pm
15, 21-22^, 28-29/10/2023 3pm

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



Renowned Japanese mystery writer Keigo Higashino has captivated readers with countless volumes; and his touching "The Miracles of Namiya General Store" is one of the most sought-after books. Published in 2012, the book has since sold 8 million copies around the world; the tale has also been adapted to the big screen and stage productions globally.

In 2018, Chung Ying Theatre Company brought the moving story onto its stage and enjoyed a full-house audience. The 2022 re-run starred On Chan from local band C AllStar; he also composed the production's theme song, *Reborn*. The outstanding cast, heartwarming tale and breathtaking stage setup again resulted in a perfect attendance rate.

Not only was the result encouraging, the Company was happily surprised to learn that a number of audience members at *The Miracles of the Namiya General Store* were first-time theatre goers. While we were delighted about the infectious power of theatre, we were also regretful that the production seemed subpar as a result of the lingering pandemic plus cast changes due to the actors' battles with their health and fatigue. As such, the Company put on *The Miracles of the Namiya General Store* (3rd-run).

Despite the third time around, the team still hoped the production would reach new heights. Theatre Critic Priscilla Poon's comment of previous runs lacking Japanese nuances sent our team on an exchange to Japanese districts that still retained Showa flavours. These included Sugamo Jizodori Shopping Street, Yanaka Ginza and Nakamise-dori Street. The team was also honoured to have visited renowned Japanese Playwright and Director Mr Yutaka Narui, who was not only the first to do a stage adaptation for the book, but was also the director of the production in Japan. Narui recognised our team's craft, adding that the Hong Kong version has its distinctive charisma without the need to obsess over Japanese rituals. With his encouraging words, the team revised its methodology. Art Critic Bernice Chan comments: "Some actors in the re-run bore stronger Japanese idiosyncrasies, resulting in an overall imbalance in the production. That being said, the historical and cultural elements are less prominent in its 3rd run, making it easier for the audience to view the world from the characters' perspectives and better understand the narrative. It's up to the team to decide the degree of Japanese mannerisms the actors should include in their performance."

The Miracles of the Namiya General Store (3rd run) is far from the writer's usual tales of schemes and conspiracies; but like all mysteries, it hides a truth – something perhaps best described in Grandpa Namiya's words: "Your map is a blank sheet whereby you're free to draw anything. You are the driver of your life filled with freedom and endless possibilities."



FLY POOR TO THE MOON

《窮艙守護隊》

從前，男孩與父親一起仰望夜空。父親說有一天終於會穿越大氣，踏足月球。後來父親失蹤了，母親用冷漠武裝自己，而男孩的心中尚有一塊柔軟的地方，承載着父親的說話。男孩長成青年，母子最終決裂，他結識四位科學家，憑五人之力飛奔到月球，在他眼前的是不是就是心中想見的？

中英劇團向來擅演喜鬧劇，由《禧春酒店》到《頭注香》到《過戶陰影眼》，備受觀眾青睞，因為喜鬧劇最能突顯屬於不同時代中英演員的「共集」(Ensemble)。^o《窮艙守護隊》是中英劇團又一原創喜鬧劇，更是把這個傳統推至極致，駐團藝術團隊不止是演員，更共同編作，為升空故事灌入親情及追夢的元素，再次展現「共集」精神，共譜升空狂想曲。

為了呼應升空的主題，《窮艙守護隊》在製作上用上不少藝術科技營造舞台效果。事實上，中英劇團早年已一直探索藝術科技在舞台上的應用，例如 2014 年《復仇者傳聞之驚天謀變反擊戰》曾嘗試使用實時轉播，又如 2018 年《靖海氛記·張保仔》使用大型投影系統，在舞台上再造海戰。過去的嘗試儘管效果顯著，因前期及合成階段需要投放大量資源，未能持續發展。今次有幸得到政府「藝術科技資助先導計劃」支持，得以使用多項嶄新科技。

透過智能移動偵測系統，演員身上裝有能與聚光燈連結的移動偵測器，聚光燈能夠隨着演員走位而移動，提高演出的自由度。投影的效果亦應用智能移動偵測系統，演員佩戴移動偵測器後，能實時以動作和投影互動，提高影像的共時性，配合沉浸式音響處理，加重了主角的呼吸聲以及配以殘響效果，使整體視覺與聲效更為豐富。為了呈現故事中主角和母親的關係，團隊更運用可載人的懸掛機械裝置，讓兩位演員親身騎上飛象，升至劇院半空中，給予觀眾一個難以忘懷的結局。藝評人陳國慧表示：「有相當不平凡的感受，不論在音響有著沉浸式的感受與音響的回蕩、燈光的變化，在一個相對的舞台空間，需要很多技術支援，及在設計上有特別的安排」。

只要有夢想，每個人都可以一飛沖天，中英希望觀眾在觀劇之餘，也能帶走這個信念，所以把嶄新的藝術科技亦延伸到前台活動上，特意安排「AR 拍照體驗區」，可以和朋友一起扮成劇中的科學家，一起衝向月球。演出前後時間活動人龍不斷，觀眾在擴增實境當中拍照留念，讓戲中的科技感在劇院之外得以延展。

葵青劇院演藝廳
Auditorium, Kwai Tsing Theatre

20, 25-27/1/2024 8pm
21, 27-28[^]/1/2024 3pm

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



Once upon a time, a boy and his father looked up to the skies; the father said he would soon land on the moon. Not long after, the father disappeared, and the mother retracted into a shield of indifference. But the boy, soft at heart, still remembers his father's words. When he finally becomes estranged with his mother, he meets 4 scientists. Together, they fly to the moon: but was it everything he had imagined?

Comedies are a strength for Chung Ying Theatre Company as they best showcase our "Ensemble" across different generations: think *Spring Fever Hotel*, *The Last Bet of My Dead Aunt* and *Go Go Ghost*. *Fly Poor to the Moon* is another one of the Company's original comedies that, again, dials up this tradition with the artistic team not only taking up their roles on stage, but also co-writing the story of dream pursuit and family – once again testament to the Company's "Ensemble" ethos as they compose a symphony of infinity and beyond.

To embrace the theme of space exploration, the scenography of *Fly Poor to the Moon* incorporated a number of Art Tech, which the Company has embraced for a number of years starting with live broadcasts in 2014's *The Revenge of Local Heroes* and big projections to depict water-borne battles in 2018's *Calming the Chaotic Seas*. Despite its success in the past, embodying Art Tech in productions was not sustainable due to the demanding resources required in various stages. This time, the Company was fortunate to receive the support from the HKSAR's Arts Technology Funding Pilot Scheme to invest in a number of new scenography technologies.

With smart motion-detection technology, the cast wore sensors connected to spotlights that followed them on stage, allowing for increased flexibility in their performance. The technology was also applied to projections. After the cast put on the motion detectors, they can interact with the projections in real time to enhance the coherence of the images. These were then paired with immersive audio effects that focused on the cast's breathing with layers of reverberation, enriching the overall audio-visual experience as a whole. To highlight the mother-son relationship, the team employed suspension mechanisms to portray the 2 actors soaring the stage on a flying elephant: what an unforgettable ending to a remarkable story! Art Critic Bernice Chan says, "The production was extraordinary, both in terms of the immersive, reverberating sound design and the changes in lighting. To do this all within the stage requires remarkable technical feat and seasoned design."

The message the Company hopes to relay through *Fly Poor to the Moon* is that we can all soar the skies as dreamers. As such, it has extended the Art Tech experience from the stage to the reception with an "AR Photo Booth", in which visitors can become the scientists in the production and lift off to the moon themselves. The front of house experience photo booth was met with immense enthusiasm, successfully promoting Art Tech beyond the confines of the stage.



TWELFTH NIGHT

《元宵》

踏入香港文化中心劇場，一幅畫卷徐徐展開，邀觀眾共賞一齣發生在唐代廣州的愛情喜劇，一同經歷戀愛的悲喜。遭逢海劫的兄妹失散，妹妹為求生存，女扮男裝混入節度使府中，妹妹戀上節度使之時，又被指令協助追求高門大戶的富家千金，富家千金卻反而愛上扮作男生的妹妹，故事曲折離奇之餘，是否有些熟悉？《元宵》正是改編自莎士比亞的《第十二夜》。

以鬼斧神功把《第十二夜》由古代英國完美轉移到唐代廣州的正是翻譯大師陳鈞潤先生。陳氏自1984年為中英翻譯兒童劇《昆蟲世界》，即與本團結下不解緣。1986年《元宵》上演，其抵死噱核、莊諧並重、文白夾雜的對白，不獨突顯陳氏學貫中西之涵養，更贏得笑聲滿堂，至今仍為人津津樂道。2000年，中英再次演出《元宵》，座無虛席，足證經典並不會因時代推移而褪色。《元宵》連結數代中英演員，可以說是中英人「考牌戲」之一，及至2024年，中英特別邀請英國導演薛卓朗（Ceri Sherlock）再次執導，由中英新生代演員擔綱演出。三代中英演員有三個截然不同的《元宵》，資深戲劇研究者與藝評人張秉權博士就看過三個版本，認為「看了三個版本可作比較，相對來說視野有所不同。」而陳國慧亦認為：「劇團借這個作品善用自己文獻庫材料，跟一班新的演員，透過這些紀錄和文獻，把經典作品用另一個角度去演繹，對中英的發展來說是一個好的方向。」

《元宵》再度重演，仍教觀眾驚艷，最大的原因必定是陳鈞潤的才氣。誠如張博士所言：「陳鈞潤很才氣橫溢，香港劇界能夠像陳鈞潤那樣有才氣、聰明、幽默，這麼厲害的人真的不是很多，他在縱橫於中西文化、文學之間而創作。」莎士比亞應是不少譯者之夢魘，在陳鈞潤筆下卻成了繞指柔，不獨是背景嫁接東西文化，更把劇中的戲謔與認真、庸俗與優雅，一併轉移，不少觀眾對其文筆深感折服。為饗觀眾的文字之愛，中英特別在前台銷售榮獲「第四屆香港出版雙年獎」的《陳鈞潤翻譯劇本選集》及眾多特色商品。

有人把《第十二夜》比擬為莎士比亞的愛情課，看《元宵》四位主角的貪嗔癡怨，不免也想投入戀愛的苦甜當中，中英劇團特別邀請 Feijaisketches 舉辦舞台劇賞析交友活動，由 Feijaisketches 的代表和大家一同觀劇、聚餐、討論愛情，活動反應熱烈，如果能因為一齣舞台劇，而能在茫茫人海中結識，簡直是堪比《元宵》四位主角的緣份了。

香港文化中心劇場

Studio Theatre, Hong Kong Cultural Centre

5-7, 9-13/4/2024 8pm

6-7, 13-14^/4/2024 3pm

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



Scrolls unfold at the Theatre at Hong Kong Cultural Centre, the prelude to the joys and sorrows of a romantic comedy that takes place in Tang Dynasty Guangzhou. Fraternal twins were separated during a shipwreck. The sister disguised herself as a man to survive and entered the service of a provincial governor. She fell in love with the governor who ordered her to help him woo a wealthy lady. The wealthy lady, ignorant to the sister's real identity, fell in love with her male disguise. Does this twisted tale sound familiar? This is Shakespeare's *Twelfth Night*!

The mastermind behind turning the Shakespearean classic into a Tang Dynasty Cantonese work was Rupert Chan. He crossed paths with the Company with his translation of the *The Insect Play* in 1982. In the 1986 production of *Twelfth Night*, the pointedly solemn yet hilarious dialogue not only had the audience howling with laughter, but the seamless transitions between colloquial and formal phrases within are testament to Rupert's seasoned knowledge of both Chinese and Western cultures. The re-run in 2000 stood the test of time and saw a full house. A melting pot of actors from different generations, *Twelfth Night* is a rite of passage for many who dream of the stage at Chung Ying Theatre Company. In 2024, the company invited English Director Ceri Sherlock to lead the production starring new actors. Three generations of actors brought three different versions of *Twelfth Night*, which esteemed scholar and critic Dr. Cheung Ping Kuen says "bear different visions after comparing each" after watching them all. Bernice Chan adds, "The Company has made good use of its own archives, records and documents to help the actors to interpret a classic. Going forward, this is a good direction for Chung Ying Theatre Company."

The re-run of *Twelfth Night* and Rupert's immeasurable talent remain jaw-dropping to this date. Dr. Cheung says, "Rupert Chan was a gifted man; he was intelligent, humorous and all-round amazing, able to walk a tightrope between Chinese and Western cultures and literature – a rare gem in Hong Kong theatre." Shakespeare's works are a nightmare for many translators but somehow Rupert managed to wrap it around his finger, not only in painting the perfect backdrop that best marries East and West, but also juggling playfulness and seriousness, vulgarity and solemnity. A number of our viewers were thoroughly impressed with Rupert's writing. For fans of words and literature, Chung Ying Theatre Company sold The 4th Hong Kong Publishing Biennial Awards' *Rupert Chan Translated Works*, amongst other collectibles, at the reception during the production.



Some say *Twelfth Night* is a lesson of love by Shakespeare. After watching the actors lust, languish and grieve on stage, audience members surely want an agonising taste of love too. The Company invited relationships expert, Feijaisketches, to host a Drama Appreciation and Dating Workshop, whereby participants were guided through the play and a discussion of romance over a meal. The event saw immense response. If a play is able to bring two people together amongst billions, it's serendipity that's surely comparable with the sly works of fate in *Twelfth Night*, don't you think?

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

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

BLACK BOX THEATRE
PRODUCTION

黑

盒

劇

場

製

作



DONGMUI

《冬梅》

車禍，傷者記憶凌散，而禁止進入的封鎖線，擋在腦海深處。夢裏，聞到燒雞的味道，手持行李的人行色匆匆，餐廳中的男女拉鋸不止，糾纏如蛛網的電線，大雨打在鐵皮屋頂上發出叮叮噹噹的聲音，不成篇章的片段在傷者睜眼閉眼之間迴環往復，而他像是個局外人，當記憶像沙堡一般脆弱，人要如何證明自己存在？勇敢踏入封鎖線的後方，一顆火紅大樹正在洪洪燃燒。

這段記憶重塑的旅程，出自新進編劇陳修鳴筆下。陳修鳴是一位精神科護士，病房工作的見聞成了其主題。劇本描述一位因車禍以致記憶紊亂的傷者如何步步重構自己的記憶。故事以意識形態出發，採非線性、非傳統的敘事結構，在情節內容上刻意重覆又帶有微細的分別，誘使觀眾由懷疑到逐步建構出邏輯。

劇目是中英劇團「戲劇新進培育計劃」第三年的成果。計劃由香港演藝學院戲劇學院前院長薛卓朗設計，除了常規訓練課程外，亦設有年度主題，由藝術團隊按特定主題進行資料搜集及創作，並呈現成果。過去的劇目包括《底層》及《她生》，都是駐團成員的編作成果，計劃刺激團員接觸陌生的事物，有效地拓闊團隊的藝術視野。

最後一年的主題為「劇場與科技」，駐團導演林健峰在學時期已接觸過這個劇本，認為當中的留白有極多發揮空間，而劇場科技可以為意識世界補筆，故提議以此為演出底本，再用不同手法去豐富想像。為了實現團員對冬梅意識的想像，亦希望藉實戰培育藝術科技的人才，製作促成了中英劇團及香港專業教育學院主題公園及劇場創意科技高級文憑課程的首次合作。聘用該科系之畢業生為設計師，使用合宜的技術，如實時錄影、投影，加上燈光及音響設計，創造出獨一無二的舞台美學。藝評人黎曜銘覺得：「導演用了很多手段，去呈現一些意象及畫面，非常賞心悅目，而執行力很強，一節完了緊接下一節更精彩的視覺意象，目不暇給，令人跟着意象走」。

柴灣青年廣場 Y 劇場
Y Studio, Youth Square

23-27/5/2023 8pm
27-28/5/2023 3pm



Car crash; the survivor's scattered recollections; the image of no-entry police tape is seared into her memory. In her dream, she smells roasted chicken. She sees people hurrying by with their luggage; an intimate couple, electric wires that entangled like spider webs; the rattle of rain hitting the tin roof – fragmented memory flashing before her eyes as they flutter open and close, open and close. She seems like an outsider in each of these scenarios: when your memory is as fragile as a toppling sandcastle, how do we prove our own existence? She takes a step of faith beyond the tape and a blazing tree awaits.

This journey of memory recollection is born from budding Playwright Chan Sau Ming. Chan Sau Ming is a nurse in the psychiatric ward, the source of her inspiration. In her script, the car-accident survivor suffers amnesia and attempts to reconstruct her memory. The narrative is based on ideology and strays from linear and traditional narratives. Deliberate repetitions hinting minute differences invite tease the audience members to form their suspicions to finally arrive to a storyline.

The production is the fruit of the Company's third annual Incubator Scheme, designed by The Hong Kong Academy for Performing Arts' former dean Ceri Sherlock. In addition to regular training, the team also researched and created works according to an annual theme. Past productions include *The Lower Depths* and *Withered Womb*, both of which were devised by resident members. The scheme hopes to push members out of their comfort zones and effectively broaden their horizons.

The scheme's final year was themed "Theatre and Technology". Resident Director Christmas Lam came across this script during his studies and believed there is room for further expression – empty space in the survivor's consciousness that could be filled with the help of Art Tech. Christmas proposed this story for the performance and realised the team's imagination through a myriad ways. To better realise *Dong Mui's* consciousness whilst nurturing talents in theatre and technology, Chung Ying Theatre Company joined hands for the first time with the Hong Kong Institute of Vocational Education's Higher Diploma in Theme Park and Theatre Creative Technology. The Company recruited the programme's budding graduates as designers that appropriated technology such as real-time recording, projection, lighting and sound to bring distinguished stage effects to the production. Arts Critic Lai Yiu-Ming says "The director used countless ways to present images on stage - what a truly delightful experience. Execution was also spectacular: progressively impressive imageries and images followed in one scene after another. I couldn't take my eyes off them and followed them throughout."





HKAPA MFA DIRECTING GRADUATE PRODUCTION THESIS PROJECT: "THE DAMN TECHNOLOGY"

香港演藝學院
導演碩士畢業作品
《他媽的科技》

「人類世」雖然是一個尚未被認可的地質用語，但近年仍為科學家所倡議，泛指 18 世紀末工業革命起，因人類活動而引致的環境及生態轉變。科技的進步固然為人類帶來相對便利的生活，但當科技進一步侵入我們的生活，演算法左右我們的慾望，社交平台定義我們的生活，下一個來臨的會不會是屬於人工智能的年代？香港演藝學院導演碩士畢業生羅文偉以探討科技發展對人類的影響為題，與陳翹麒、馬曉盈、唐藝婷及陳彥羲共同編作。

《他媽的科技》結合團隊真實的討論，及 AI 生成的對白，模糊虛實的邊界，為觀眾帶來似是而非的體驗，藝評人何俊輝表示：「劇中充滿的正是很多人與科技共存時所產生的曖昧處境。」這種與傳統觀劇體驗相違的作品，是導演羅文偉一次嶄新的嘗試，而中英劇團則肩負起專業製作的支援，讓羅導得以自由發揮創意。

中英劇團作為本地九大藝團之一，向來以人才培訓為己任，早至 2009 年起，中英已開設「導演舞台個案研習公開課」，積極培育新一代導演，又長期與香港演藝學院合作，為其導演系碩士學生製作畢業作，包括設計 / 演出團隊的組成、製作支援、提供藝術建議、宣傳及票務等事宜，在財政及人力上均投放充足資源，以讓碩士生學習專業應用流程。過去作品包括：《神話江湖》《備忘錄》《萍水相逢》、《恐懼教室》等等，未來，中英亦會持續為劇界優秀人才提供發展機會及空間。

香港兆基書院多媒體劇場
Multimedia Theatre,
HKICC Lee Shau Kee School of Creativity

14-15/4/2023 8pm
15-16/4/2023 3pm

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



Though "Anthropocene" is not yet an official geological term, it's still used by scientists when referring to environmental and ecological changes caused by human activity since the 18th century Industrial Revolution. Technology surely brings convenience, but when it invades our wellbeing, restricts our desires and defines our livelihood, are we falling into an era driven by AI technology? The Hong Kong Academy for Performing Arts' Graduate of Master in Directing Law Man Wai joined hands with Chan Yik Kei, Ma Hiu Ying, Mag Tong and Chan Yin Hei to devise a project that explores the impacts of technological development on mankind.

The Damn Technology blurs the lines of reality and virtual by amalgamating real discussions and AI-generated dialogue to bring a seemingly surreal experience. Arts Critic Ho Chun Fai says, "The production flirts with the ambiguous co-existence of man and technology." Such a deviation from traditional narratives is a new experiment for Director Law Man Wai, who enjoyed free reins in creativity with the Company's support in professional production.

As one of the 9 flagship theatre troupes in Hong Kong, Chung Ying Theatre Company is devoted to training talent. Since 2009, it has been hosting the "Director Open Lecture" to nurture new directors. The Company has fostered a long-term relationship with The Hong Kong Academy of Performing Arts by offering financial and manpower support for the graduation projects of its Master of Fine Arts in Directing students so they can apply their knowledge in the real world. Such support includes design, performance, production, artistic advice, promotion and ticketing. Supported works in the past including *Legends*, *The Memorandum*, *Floating*, *Goodbye Class* and more. Looking into the future, the Company will continue to provide opportunities and creative space for the development of outstanding talents in the theatre.



CHUNG YING THEATRE COMPANY EXCHANGE TO JAPAN

日 本 交 流 之 旅 中 英 劇 團

2023 年 8 月 29 日至 9 月 2 日，中英劇團一行 20 人飛往東京進行深度文化交流，參觀了帶有濃厚昭和感的建築，了解日本的風土人情，拜訪 P Company、認識日本當代劇作家石原燃小姐、結交劇場工作者佐川大輔先生及 Theatre Moments 的各位、拜會舞台劇作家及導演成井豐老師。收穫甚多，亦增加了我們引介更多日本劇作來港的信心，並希望這次的交流之旅可以成為日後拓展海外合作的第一步。

P Company 是日本一個中小型劇團，成立至今已 15 年，他們將會演出日本荒誕劇名家別役実的作品，大方允許我們參觀排練。觀摩綵排時，日本演員的表情及肢體動作，都令人感受到獨特氛圍。排練結束後，P Company 和中英團員接續討論。席間，石原燃小姐亦在場，問到如何揣摩角色，演員認為要把生活經驗投放在角色，遂開啟了兩地演員就生活及環境的交流。

佐川大輔先生既是導演，也是演員、主持人，以及「日本演出者協会国際部」部長。2004 年，創立了 Theatre Moments，強調肢體的運用，製作跨越文化藩籬的劇目，更曾多次在澳門演出包括《快樂王子》、《楳山節考》、兒童劇《雪》及《生之葬禮》等劇目。在我們抵日的翌日，佐川先生就相約見面，讓我們認識日本劇壇的情況。

佐川先生及中英助理藝術總監盧智榮分別主導工作坊，Theatre Moments 成員及中英團員一同渡過了充實的下午，並進行即興表演，兩地演員都極具創造力。或許正因為不能使用語言溝通，促使我們用身心靈去感受對方的存在及交流，日本演員更認為香港演員散發出一股超越國界的魅力。旅程接近尾聲，佐川先生與 Theatre Moments 的中原くれあ再次抽空與我們聚餐，提到各自未來的計劃，我們都相信戲劇是可以跨越不同維度的藝術，希望中英劇團能夠走向國際。

是次交流旅程重點之一，是與日本著名劇作家及導演成井豐老師會面。成井老師是《解憂雜貨店》的改編，中英的駐團演員特別排練了三個段落演出，希望成井老師指點一二。看畢演出，成井老師高興地表示，香港版本很有驚喜。面對演員就日本人行為舉止及民族精神的提問，成井老師強調演員可以保有個人特色，更重要的是存在在角色內，存在在舞台之上。

成井老師的編劇生涯完成了大量作品，他提到其作品都離不開一個元素：「魔幻」。中英團員問起成井老師生命中的魔幻時刻，他提起在高中及大學也加入劇社，後來因為家庭緣故而成為教師，卻總是認為自己不夠社會化，最終是戲劇令他得以改變。成井老師坦言，現實世界並沒有所謂魔法，但或許戲劇的力量就是他生命中的魔法。



From August 29 to September 2, 2023, 20 members of the Company flew to Tokyo for an in-depth exchange, paying a visit to districts that still embody the essence of Showa time to better understand local Japanese customs and practices. The team also toured P Company and met Contemporary Japanese Playwright Ms Nen Ishihara, theatre maven Mr Sagawa Daisuke, the team at Theatre Moments, as well as renowned Japanese Playwright and Director Mr Yutaka Narui. After the meeting, The Company gained great confidence in bringing more Japanese productions to Hong Kong; The Company hopes that this exchange marks the first step in expanding our overseas partnerships in the future.

P Company is a small-to-medium sized theatre company in Japan. Founded 15 years ago, it has staged works by acclaimed Playwright Minoru Betsuyaku, famous for his "theatre of the absurd". P Company generously granted us permission to sit in their rehearsals: our members were mesmerised by Japanese actors' use of facial expressions and body language. After the rehearsal, the team at P Company and Ms Ishihara chatted with our Company's team members: when asked how they get into character, the Japanese actors emphasised the importance to put real-life experiences into their roles. This opened up an exchange of ideas between the teams about their everyday lives and surroundings.

Mr Sagawa wears many hats: director, actor, host and the head of The International Department of the Japan Directors Association. In 2004, he founded Theatre Moments – a company that highlights body language and has created productions that eclipse cultural barriers. Theatre Moments has put on countless shows within Japan and overseas. In Macau, they presented *Happy Prince*, *The Ballad of Narayama* and children's show *Snow Flake*, to name but a few. Mr Sagawa met with us the day after we landed in Japan to introduce to us the theatre scene in his country.

Mr Sagawa and Chung Ying Theatre Company's Assistant Artistic Director Edmond Lo also hosted workshops, whereby his and our teams spent a fruitful afternoon working on improv and expanding creative horizons. The language barrier urged us to really connect on physical and soulful levels. The Japanese actors thought our team bears a worldly charm. As our journey came to a close, Mr Sagawa and Theatre Moments' Ms Nakahara Kurea shared a final meal with us and discussed future plans. We all believe that theatre is an art form that can transcend borders and dimensions; we hope that the Company will soon be able to shine on an international stage.

A highlight of our exchange is meeting renowned Japanese Playwright and Director Yutaka Narui, who was responsible for the stage adaptation of Keigo Higashino's *The Miracles of the Namiya General Store*. The Company's team rehearsed 3 sections of the production in his presence, hoping for some pointers from Mr Narui. After the performance, he said he was pleasantly surprised by Hong Kong's interpretation. When asked about Japanese mannerisms, Mr Narui emphasised the importance of actors' unique individuality and to really live out their characters on stage.

Mr Narui's vast creations all underscore magic. When asked about magic in his personal life, he mentions joining the theatre troupe in his high school and university days. Due to family reasons, however, he took up a teaching job but said he never became accustomed to modern society. Theatre changed him: realistically, there is no magic in real life, but the power of theatre is the elixir he needs.





CHUNG YING THEATRE COMPANY X INTERNATIONAL ASSOCIATION OF THEATRE CRITICS (HONG KONG) "IN-DEPTH REVIEW" EXCHANGE PROGRAMME ON THEATRE CRITIQUES

「評深而論」藝評交流計劃
中英劇團 X 國際演藝評論家協會（香港分會）

中英劇團主辦，國際演藝評論家協會（香港分會）協辦的「評深而論」藝評交流計劃已來到第三年，參與的資深及新晉藝評人超過 10 位。計劃貫徹初衷，希望透過有系統的戲劇評論，以影片及文字記錄，傳承香港劇場作品，並藉此啟發觀眾思考，促進藝評人與公眾的交流。

計劃最初由資深藝評人聯同新進藝評人對談，以多角度深入討論年度劇季節目。隨時日推移，新進藝評人已經成長，更多藝評青苗加入討論。本年度探討劇目及議題包括：「《冬梅》：從科技進入心靈」，「戲劇新進培育計劃」來到第三年，以「劇場及科技」為主題，探討中英如何融會藝術科技呈現別樣詩意的記憶世界；「《辯護人》（重演）：原創作品的成長」，談及劇目重演，在劇本、舞台美學上的轉變；「《解憂雜貨店》（三度公演）：如何突破觀眾拓展」，討論中英如何以熱門劇目吸引新觀眾；「《窮艙守護隊》：演繹原創喜鬧劇」，在得到資助的情況下，中英如何透過藝術科技，豐富舞台效果；「《元宵》：探索翻譯的港式創意」，三度重演，怎樣呈現新生代演員的特質？

所有討論片段已分別上傳到中英劇團及國際演藝評論家協會（香港分會）的網頁。計劃為劇團、為公眾提供了一把專業的聲音，以了解其觀點，去反思劇作的優缺，藝評人亦能更加了解中英製作背後的想法，加深了解，藉此成長，故中英在未來有意續行計劃。

Hosted by Chung Ying Theatre Company, the International Association of Theatre Critics (Hong Kong) "In-depth Review" Exchange Programme on Theatre Critiques comes to its 3rd year, with more than 10 emerging and seasoned critics participated. The programme's goals are to preserve the city's theatre productions through systematic drama criticism in video and text documentation; as well as to inspire critical thinking amongst audience members so as to better promote exchange between drama critics and the general public.

The programme began with an in-depth discussion between established and budding art critics on the season from multiple perspectives. As time went by, the emerging critics gained experience and more newcomers joined the panel. This year's considered productions and topics include: "*Dongmui*": Soul Searching with Technology", which explored how art and technology can present a different, ethereal world of memories via the theme of "Theatre & Technology" as the "Young Talent Incubator Scheme" celebrates its third year; "*The Advocate*' (Re-run): the development of an original drama", which encompasses the evolution of both script and scenography in reruns; "*The Miracles of the Namiya General Store*' (3rd-run): Breakthroughs in Audience Building", revealing the ways the Company attracts new audience members with popular shows; "*Fly Poor to the Moon*: Interpreting Original Local Comedies", deliberating on the use of art technology to elevate the stage effects; and finally, "*Twelfth Night*: Exploring Hong Kong Creativity" – a conversation on unleashing new actors' potential in the production's third run.

The recorded discussions have all been uploaded to both the Chung Ying Theatre Company and International Association of Theatre Critics (Hong Kong) website. The project offers a professional voice for the Company and the public to critically analyse the strengths and weaknesses through different perspectives. Art critics can also better understand the thought process behind the Company's productions and learn through the discussions. Chung Ying Theatre Company intends to continue the programme in the future.

本年度參與計劃的藝評人包括（按筆劃序）：

邵善怡 / 中學教師、戲劇評論人
李博文 / 曾參與「新戲匠」系列劇評培訓計劃、戲劇評論人
黎曜銘 / 編劇、曾參與「新戲匠」系列劇評培訓計劃、戲劇評論人
時惠文 / 香港大專學院講師、戲劇評論人
楊志文 / 曾參與「新戲匠」系列劇評培訓計劃、戲劇評論人
盧宜敬 / 編劇、導演、戲劇評論人
張秉權 / 香港資深戲劇研究者與藝評人





《好景——魯師傅與香港舞台》

SETTING THE STAGE:
MASTER LO & SET DESIGN
IN HONG KONG

2020 年，香港舞台製作巨人——魯德義師傅與世長辭。魯師傅在佈景製作貢獻超過四十年，製作近四千多台佈景，是本地劇場佈景背後那雙無形的手，實現過無數設計師心中所想，亦曾支持過不少劇團，其人豪氣干雲、慷慨大度，深受劇界全仁景仰，故魯師傅逝世，劇界自發組織追思會，又希望集結眾人之力，製作及出版有關魯師傅對香港舞台藝術貢獻的專集。中英劇團使用藝術發展配對資助計劃所得款項支持出版；中英文獻庫亦整理了相關資料，豐富書本內容。

在大家的努力下，由李浩賢、潘詩韻、黃懿雯、曾以德、梁苑桐統籌，香港話劇團、中英劇團、香港舞台技術及設計人員協會、國際演藝評論家協會（香港分會）聯合出版了《好景——魯師傅與香港舞台》。專書共一書三冊，分別題為「設計與創作」、「技術與承傳」及「圖集」，訪問了超過五十多位藝術工作者，加上近百張精選照片，記錄及概述過去四十年魯師傅對香港舞台藝術的貢獻，並側寫香港舞台技術及美學發展的面貌，經過三年籌備，於 2024 年 1 月面世。

In 2020, set design maven Master Lo passed away. Having devoted more than 40 years to the craft and creating nearly 4,000 sets, he is the unsung hero in local theatre, turning countless designs into reality and supporting a number of theatre troupes throughout the decades. Master Lo was a man of generosity and was deeply admired by all who knew him. In honour of his legacy, members of the theatre industry came together to organise a memorial service and planned to publish a tribute in a book series that showcases his invaluable contributions to Hong Kong theatre. With the support of the Matching Grant Scheme, Chung Ying Theatre Company contributed part of the cost of the publication. Our Archive department helped gathered related information to enrich the content of the book.

Thanks to everyone's efforts, *Setting the Stage: Master Lo & Set Design in Hong Kong* was published. Coordinated by Lawrence Lee, Janice Poon, Gladys Wong, Joey Tsang and Frances Leung and co-published by Hong Kong Repertory Theatre, Chung Ying Theatre Company and The Hong Kong Association of Theatre Technicians and International Association of Theatre Critics (Hong Kong), the 3-volume book is split into "Design & Creation", "Technique & Legacy" and "Gallery". It features interviews with more than 50 artists and nearly 100 photographs that not only document Master Lo's exceptional contributions to the city's theatre scene over the past 4 decades, but also outlining the development of Hong Kong's stage technology and scenography. The book was finally published in January 2024 after 3 years of preparation.

教

育

及

外

展

活

動

有言：「藝術甚麼也沒有教會我們——除了生命的意義以外。」對於中英劇團而言，戲劇就是生命，而生命的意義正是戲劇的意義。我們希望以戲劇影響生命，再讓生命影響戲劇。

"Art teaches nothing, except the significance of life." Chung Ying Theatre Company firmly believes that drama and life are intricately intertwined. We aspire to use the power of drama to make a meaningful impact on people's lives, and to allow the experiences of life to shape our dramatic expressions.

EDUCATION AND
OUTREACH ACTIVITIES



NURTURING YOUNG SEEDLINGS: SMILE™ CHUNG YING KIDS DRAMA COURSE

中英兒童戲劇課程 栽培新苗：SMILE™

戲劇教育從來不只是單純教授戲劇而已，而是讓學員在學習戲劇的過程中，學習待人接物的正確態度。秉持這個理念，SMILE™ 中英兒童戲劇課程銳意發展自理能力 (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) 等五大發展範疇，實現全人發展。

SMILE™ 中英兒童戲劇課程的一眾學員經過為時一年的訓練後，重回葵青劇院黑盒劇場演出《中英 SMILE™ SUPERSHOW》。透過專業規格的舞台演出，讓家長親友共同見證一眾戲劇新苗茁壯成長。

每班導師都會因應該班學員的性格和學習需要，挑選合適的繪本。導師運用過程戲劇，一方面令學員代入故事情境；另一方面，導師和學員們重新編作故事，學員們加入許多天馬行空的想法，才成為最終演出的劇本，也是獨一無二的版本。

眾多家長反映，其子女上完一年的戲劇課程及結業演出後，在社交和語言溝通方面均有顯著的進步，確實感受到戲劇為小朋友帶來的改變。家長回應節錄如下：

「在參與戲劇訓練中提升溝通能力，從練習至表演的過程中，明白團隊合作與個人表現同樣重要，相輔相成。」
「沒想過慢熱的他可以那麼自信和勇敢在台上演出，而他亦十分認真看待是次演出。」
「過程中看到他由探索，到投入，再到享受話劇，將話劇細節融入生活，樂於分享話劇的感受，其實早已超出我們的期望。」

Drama education is not just limited to teaching theatre skills, but also about taking on the right attitude towards people in the process. With this ethos in mind, the SMILE™ Chung Ying Kids Drama Course promotes all-rounded development by improving Self-care, Motor Skills, Intelligence, Language and Emotion.

After a year of training, the students of the SMILE™ Chung Ying Kids Drama Course put on the *SMILE™ SUPERSHOW* at the Black Box Theatre in Kwai Tsing Theatre, whereby their parents and friends witnessed their growth in a professional stage production.

Picture books have been chosen by tutors for each class based on the students' personalities and learning needs. With the application of Process Drama, instructors and their young participants immersed themselves into the story, which is then mixed with wild ideas of their own to create a script that is unique to that cohort.

A number of parents have told us they see impressive improvements in their children's social and communication skills after spending a year in the SMILE™ Chung Ying Kids Drama Course and performing in the *SMILE™ SUPERSHOW*. These are some of the parents' testimonies:

"Drama training improved their communication skills. They now understand that teamwork and individual performance are equally important and should complement each other whether in practice or final performance."

"His confidence and courage on stage was a pleasant surprise; and he took his performance very seriously."

"During drama training, we have witnessed their transition from exploration and engagement to enjoyment. The way drama integrates into their everyday lives and enhances their sharing of emotions have far exceeded our expectations."



LET DREAMS SOAR:
SMILE™+ CHUNG YING
YOUTH DRAMA TROUPE

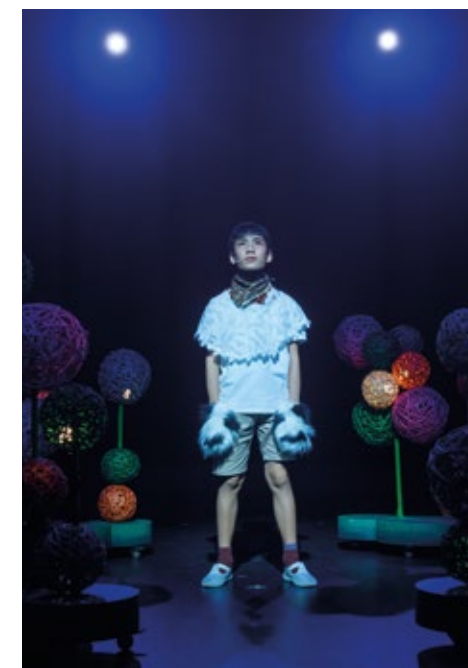
夢
與
想
飛
翔
:
SMILE™+
中
英
青
少
年
劇
團

SMILE™+ 中英青少年劇團為懷抱戲劇理想的青少年提供更進一步的磨練。學員接受身體協調、語言表達等各方面的訓練，學習角色分析，並透過「編作劇場」共同參與劇本創作。完成一整年的訓練後，學員於葵青劇院黑盒劇場作結業演出。

高小組今年劇目為《Will 的奇幻旅程》，透過尋常少年於異世界的非凡冒險，以及期間的各種邂逅，導引「你是誰」的哲學省思。中學組的劇目則為《親愛的，黑色》，少年與夥伴踏上尋覓烏托邦的旅途，卻在反覆思量烏托邦是否存在的過程中，重新思索個人與社會的關係。兩個劇目不約而同以一趟旅程為主題，呼應青少年的成長歷程，不論演員與觀眾皆能從中找到共鳴。

SMILE™+ Chung Ying Youth Drama Troupe nurtures young minds who dream about theatre. During the training, participants are coached in body coordination, speech delivery and character analysis and partake in script writing via "devised theatre". Upon completion of the year-long programme, they put on a finale performance at Kwai Tsing Theatre's Black Box Theatre.

This year, the senior primary school group produced *Will's Magical Journey* that saw an ordinary teenager embark on an extraordinary existentialist journey where he was met with all sorts of encounters. The secondary school group put on *My Dearest Vantablack*, where a few teenagers' quest for utopia challenged its existence at all and made them re-think the relationship between the society and the individual. The serendipitously shared theme of a growth journey in both works resonated amongst both actors and audience members.



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



中英劇團一直不懈於校園中點燃戲劇的花火。連續五年，中英參與康樂及文化事務署的「少年登台：學校演藝實踐計劃」，藉「玩創童話」戲劇創作實踐計劃，為學生提供一個發揮創意的平台。透過互動式故事創作，激發孩子的想像力與創造力，並讓他們經歷整個戲劇製作過程。本年度計劃以《如果小飛象不會輸……》為題，學員在專業導師協助下思考主人翁「小飛象」的性格、習慣、價值觀，再集體創作劇本，並在校內演出之中呈現這部獨一無二的作品。

除此以外，中英亦因應學校不同需要，設計合適的戲劇計劃，為學生提供一個展現自我和探索創意的舞台。無論是參加戲劇比賽、週年校慶表演或是校內演出，學生除了在演繹技巧上得到顯著提升，其溝通能力和團隊合作均見進步，成果以及口碑俱佳。

Chung Ying Theatre Company is devoted to igniting passion for drama within school grounds. For 5 consecutive years, we have joined hands with the Leisure and Cultural Services Department in the "Taking Centre Stage: School Performing Arts in Practice Scheme". The "Creative Fairy Tales' Drama Creation in Practice Project" offers an imaginative platform for students, sparking their ingenuity through interactive storytelling and including young minds in the process of theatre production. With the theme of *Dumbo Overprotected*, the project led participants into the mind of the protagonist to learn his character, habits and values so to collectively develop a distinguished script for an on-campus performance.

The Company also tailors programmes to meet students' needs so they can better express themselves and explore their creativity. These initiatives have garnered a positive reputation over the years as students continue to see great improvements in their acting skills, communication techniques and teamwork whether in drama competitions, annual school shows or performances on campus.



REALISING CREATIVE IMAGINATION:
SCHOOL PROGRAMMES

化
校 想
園 像
戲 為
劇 創
計 意
劃 劃



EXPERIENCING PROFESSIONAL PERFORMANCES

體驗專業劇場演出

中英劇團一直參與康樂及文化事務處的學校藝術教育計劃下的「青年探藝：高中生藝術新體驗計劃」，透過學生專場讓青少年欣賞專業戲劇演出，兼設演後座談會或互動環節，在主持引導下，學生除了與演員或創作人員面對面交流，亦可加深對劇中主題的認識與了解，從而培養學生對戲劇藝術的興趣。

是年舉辦學生專場的主舞台演出分別為《解憂雜貨店》(三度公演)及《元宵》。《解憂雜貨店》(三度公演)透過奇幻與現實交織的故事，啟發學生對人生的思考。劇中角色與情節讓學生容易從中找到共鳴，並理解到每個人的選擇與努力，都能為自己以及其他的人，開創出不同的未來。《元宵》改編自莎翁《第十二夜》，為已故陳鈞潤先生的傑作之一，充分展現陳氏的文字造詣，因應故事背景置換成唐朝年間的廣州，劇中對白妙用粵語俚諺，輔以古雅詩詞，兩者圓融配合，讓學生領略文字魅力以外，以不同形式認識此部膾炙人口的莎翁經典。

Chung Ying Theatre Company has long partaken in the Leisure and Cultural Services Department's "Exploring the Theatre: Arts Experience Scheme for Senior Secondary Students". Young participants can enjoy professional theatre performances specifically for students and join the post-performance talks and interactive sessions. Under the guidance of the programme hosts, they engage in face-to-face exchange with actors and creative talents and better understand the themes of the plays, thereby promoting their passion for theatre arts.

This year's student performances include *The Miracles of the Namiya General Store* (3rd run) and *Twelfth Night*. The intertwinement of fantasy and reality of the former inspired the young audience to reflect on their own lives. Students could easily relate to the characters and the narrative; they understood that every choice and effort may result in a ripple effect in the future whether for themselves or for the others. Inspired by Shakespeare's eponymous play, *Twelfth Night* espouses the late Rupert Chan's literary mastery. Echoing its alternate setting in Guangzhou at Tang Dynasty, the story perfectly juxtaposes ingenious Cantonese idioms and slangs with solemn classical poems that revealed a Shakespearean classic with a new, and charming twist.





PASSING THE BATON: INSTRUCTOR & ON-THE-JOB TRAINING

教師薪及在火職相傳培訓：

除開設各式各樣戲劇訓練之外，中英劇團希望把戲劇教育的方法推而廣之。本年度，中英為香港青年旅舍協會主辦的「香港賽馬會社區資助計劃：美荷樓香港精神學習計劃」編定教案內的戲劇教學法，並配合靈活的教學設計及培訓，讓計劃導師掌握箇中技巧，從而應用於計劃中的教育活動，讓參加者能有全新而深刻的學習體驗。

此外，中英連續第八年為天主教教區學校聯會幼稚園提供導師培訓，教授戲劇教育的基本知識與理念，令戲劇教育成為幼兒學習知識的橋樑，不但加強學習趣味和動機，更提升幼兒的學習效能。

In addition to a variety of drama training programmes, Chung Ying Theatre Company is also devoted to promoting drama education. We supported Hong Kong Youth Hostels Association's "The Hong Kong Jockey Club Community Project Grant: Mei Ho House Hong Kong Spirit Learning Project" with bespoke drama teaching methodology, adjustable teaching curriculum and training for instructors. These allowed programme instructors to master the techniques and apply the skillset to educational activities, which, in turn, bring new and meaningful learning experience to participants.

For the 8th consecutive year, the Company has been training the Hong Kong Catholic Diocesan Schools Council's kindergarten teachers in basic knowledge and concepts of drama education so it becomes the teaching tool that enhances students' interest, motivation and effectiveness of their education.



戲劇不離社會，中英劇團深明戲劇的力量可以為社會帶來裨益，因此一直與合作夥伴把臂同行，取之於社會，用之於社會。

The connection between theatre and society is undeniable. Chung Ying Theatre Company recognises its positive impact on society, leading to our enduring partnerships with various organisations to enhance the well-being of humanity.

OUTREACH ACTIVITIES



BUILDING LEGACIES FOR THE FUTURE: JOCKEY CLUB "ONCE UNDER THE LION ROCK" ORAL HISTROY THEATRE PROGRAMME

賽馬會獅子山傳奇
歷史戲劇計劃
傳承歷史啟迪未來
口述：

自 2017 年起，中英劇團的戲劇導師走訪全港各區，收集「傳耆」的親身經歷，編寫成劇本，再由他們在接受戲劇訓練後親自演繹。計劃於本年度完滿結束，黃大仙、南區、荃灣的「傳耆」學員分別走進校園及社區，為逾 7,300 名觀眾帶來《求福氣》、《後南區人類圖》及《海壩前 城門下》三部口述歷史戲劇作品，道盡往昔情懷。

口述歷史的傳承，不獨叫人緬懷昔日美好，更能讓年青一輩體會「獅子山精神」。為了讓更多人細聽學員的口述歷史故事，計劃設有巡迴展覽，於香港科技大學、香港文化中心、時代廣場、中環街市、D·PARK 愉景新城、香港中文大學及西九文化區自由空間，展出與「傳耆」學員故事有關的重要文物，譬如舊日印刷廠的中文字粒、傳統中式婚嫁用的裙褂，以物寄情讓公眾更深入了解珍貴的文化歷史。

展覽同時配合導賞團，由中英駐團導師與觀眾分享每個展品背後的故事及歷史意涵，並設互動投票裝置，讓觀眾投選代表香港人精神的關鍵詞。透過面對面的交流和互動，期望觀眾能感受口述歷史承載的人情味，將昔日的鄰里情懷延續至今天，明白我們社區的香港歷史。累計逾 146,000 人次的市民到訪展覽，共同分享每一件舊物埋藏的人情故事。

來到計劃的總結，大型長幼共融口述歷史劇《漂流獨白》假西九文化區自由空間大盒公演，共演五場。是次演出除了從全港各區招募的「傳耆」學員以外，更聯同年青一輩攜手參演。經過為時十月、共計超過 150 小時的排練以後，一眾跨世代演員於舞台上，透過戲劇、音樂、影像、形體及自述等不同表現手法，與不同世代的觀眾回溯過去，踏過跌宕起伏的浪濤；再立於當下，共同摸索屬於自己的前路。演出後，中英收回極多正面迴響：

「專業團隊認真看待社區藝術，從虛實故事，個人和社會之間發展更有趣的劇場美學。」

「很欣賞這群年青人與長者勇敢地將自己有血有淚、有喜樂、有悲傷、有失望、有徬徨等不同情緒的生命故事與大眾分享，期望這套戲劇可透過不同形式在社會帶來影響。」

中英更把劇目帶入校園，透過戲劇放映暨互動工作坊讓學生以另一種形式體驗劇中故事，並於觀影以後與演員及主要創作人員交流。

兩期計劃完滿結束，計劃為逾 300 位參加者提供戲劇培訓，並舉辦逾 200 場不同的形式的演出，共吸引約 25,000 名觀眾欣賞。中英將繼續以戲劇連結社區，與不同機構和團體合作，聆聽更多「小人物故事」，期盼重現典型屋邨情懷，如即將清拆的彩虹邨，甚至是結合旅遊和獨有的離島文化，於劇場承傳本地文化及歷史。





Since 2017, Chung Ying Theatre Company's resident teaching artists have headed to all corners of our city to collect the anecdotal experiences of the elderly. These scattered memories were then transformed into drama plays, which the elderly storytellers personally performed on stage after receiving theatre training. The programme came to a successful close this year: elderlies across 3 districts – Wong Tai Sin, Southern and Tsuen Wan – brought 3 oral history theatre productions, namely *In Search of Luck*, *Post-Southern Anthropocene* and *The Fort Gate to the Embankment* for an audience size up to 7,300 people.

The passing down of oral history is not only an act of nostalgia, but also a relay of "The Lion Rock Spirit" to the young generation. To spread these old stories, the programme saw a roving exhibition at Hong Kong University of Science and Technology, Hong Kong Cultural Centre, Times Square, Central Market, D. PARK, The Chinese University of Hong Kong and West Kowloon Cultural District's Freespace. The exhibition showcased important paraphernalia within these seniors' stories such as Chinese character pellets from old printing presses and traditional Chinese wedding gowns, allowing viewers to gain a deeper understanding of the sentimental yesteryears.

The exhibition offered guided tours where the Company's resident teaching artists shared stories and the historical significance behind each item. Visitors could also cast their vote on the interactive polling device for the keyword that best represent the Hong Kong spirit. The in-person exchanges not only conveyed the warmth of yesteryear through oral history – a relic that is inherited from the past to present day Hong Kong, but also looked back to the history that our city built upon. The roving exhibition recorded more than 146,000 visitors, all of whom unravelled the touching human stories behind the artefacts.

Concluding the project was *Drifters' Monologues* at West Kowloon Cultural District's Free Space. Aside from recruiting silver-haired participants across Hong Kong, the cross-generational oral history theatre production also brought on younger participants. After 10 months of training totalling 150 hours, the multi-generation cast took to the stage and led the audience through the ebbs and flows of the bygone and present days. They each sought their own paths forward through a clever integration of drama, music, video, body language and narrative. Chung Ying Theatre Company received immensely positive feedback for the production across 5 shows:

"The professional team took a discerned approach to community arts and developed fascinating scenography from fictionalised real stories that explored the relationship between the individual and the community."

"I was thoroughly impressed with the courage of these young people and elders who shared their life stories that brimmed with blood, tears, joy, misery, disappointment, turmoil and so much more. I hope this production can cause a ripple effect on our society through different ways."

The Company brought the production into local school campuses. Through screening and interactive workshops, students could experience the story in different ways and interact with the actors and creative minds after the show.

The two-term project came to a fruitful conclusion, it offered drama training to more than 300 participants and organised 200-plus performances in different forms, achieving a total audience size of about 25,000 people. Through theatre, the Company will continue to connect with the community and different organisations to listen to the stories of the everyday people, with hopes to recreate the sentiments of public housing – like the soon-to-be demolished Choi Hung Estate – as well as marry tourism with and the unique culture of the outlying islands so to pass on the history and legacy onto the next generations through theatre.

捐助機構 Funded by




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

精華片段 Highlight





演出場地備贊助
Performance venue sponsored by

 利駿行慈善基金
LCH Charitable Foundation

THE GOLDEN AGED THEATRE –
WHERE THE SILVER-HAIRED
GENERATION SHINE

綻
放
銀
齡
禧
戲
劇
場
光
芒
：

中英劇團自 2013 年以來，與不同團體合作為銀髮族提供戲劇訓練，並安排演出機會，讓學員得以在專業舞台上娓娓道出其人生故事，並分享所思所想。適逢十周年，中英分別於五月及十一月安排兩部禧戲劇場作品，於葵青劇院黑盒劇場上演。

五月份演出的主題為「二想天開」，分別演出《颯風細雨》及《我們仍然油脂》兩個劇目。《颯風細雨》以五十年代石硤尾火災為主題，由一眾當年災民帶領觀眾親歷其境，回顧一場場「人禍」如何在「人和」之下得到解決。《我們仍然油脂》則透過銀髮演員排演經典青春歌舞劇《油脂》的故事，帶出青春不只限於外在，而年齡亦不過是一個數字而已。

十一月份的演出以「不二關係」為題，分別演出《三小蟲聖堂夜話》及《退休狂想曲》。《三小蟲聖堂夜話》從微小的昆蟲的視覺出發，與觀眾一起細思伴侶、姻親、親戚等不同關係間之衝突，從中領悟相處之道。《退休狂想曲》則圍繞一個女強人在猝逝後喜獲二次人生的機會，並在反複的失敗中，反省甚麼才是真正對自己最重要的物事。

十年下來，超過 400 位長者接受了中英的專業戲劇培訓，他們既保留素人的真誠，亦能呈現專業態度，無論甚麼題材的作品，均見證他們青春的心境，帶來有溫暖的作品。長者之間建立了健康的社群，在劇場內外互相支持，砥礪成長。中英展望能籌辦獨立的長者劇團，透過有系統的訓練，全面提升學員的表演力，以長輩的視點製作多元化的作品。

Since 2013, Chung Ying Theatre Company has offered drama training and performing opportunities for the elderly in collaboration with different organisations so they can share their fascinating tales and thoughts on stage. Celebrating its 10th anniversary, The Golden Aged Theatre put on 2 productions in May and November in Kwai Tsing Theatre's Black Box Theatre.

Under the umbrella of *The Golden Aged Theatre 2023 Part 1*, *Light in the Rain* and *Anti-Ageing Grease* were staged in May. The former revealed how harmony amongst men resolved a man-made tragedy that was the Shek Kip Mei fire in the 1950s. The latter is the silver-haired cast's depiction of classic musical, *Grease* – testament to the adage that age is nothing but a number.

The Golden Aged Theatre 2023 Part 2 brought 2 performances in November, *The Bugs Whisper* and *Rhapsody of Retiring*. Through the lens of bugs, the former explored human relations by looking at conflicts between partners, in-laws, relatives and more. The latter spotlighted on a commanding woman who received a second chance at life after her sudden death. Amid repeated failures, she reflected on what truly matters to her.

More than 400 elderly people received drama training from the Company in the past 10 years: they retain the sincerity of amateur actors but take on a professional attitude towards every production. Their youthful souls have surely brought countless sentimental and warm productions onto the stages. The silver-haired team supports and nurtures each other, fostering a helpful community. The Company hopes to eventually erect an independent elderly theatre troupe to enhance the performance skills of this demographic through systematic training so that they can produce a range of works from their unique perspectives.



合作團體 Co-organised by



NEIGHBOURLY LOVE: COMMUNITY ORAL HISTORY THEATRE PROJECT

社區口述歷史
演活鄰舍情
劇計劃：

中英劇團在過去十多年與鄰舍輔導會「康齡劇社」合作無間，製作多齣口述歷史戲劇，著重由真人演繹真事，幫助一眾長者演員把昔日鄰里間真摯、溫暖及充滿人情味的情懷娓娓道來，劇情不但令人回味，更富有傳承意義。是年作品名為《留住埗城香之鄰舍情》，由二十多位長者親身演繹以自身經歷編寫而成的劇本，於劇場上重現深水埗的舊日情懷。觀眾可以從劇中一段段往昔故事，追思過去美好的時光，重構社區的集體回憶。

Chung Ying Theatre Company has joined hands with The Neighbourhood Advice-Action Council's Hong Ling Theatre for more than a decade to realise Oral History Theatre. The productions depicted real events that relive the elderly storytellers' genuine, warm and sentimental feelings for their neighbourhoods. The evocative stories are nostalgic legacies of the past. *Beautiful Memories in Shamshuipo - Neighbourhood in Harmony* featured real stories of the 20-plus silver-haired cast, who turned their experiences into a script that revealed the yesteryears of Sham Shui Po. The production reminisced the good old days and reconstructed the collective memory of the community through stories of the past.





POK OI HOSPITAL MAN CHU SHEK FAMILY MULTIPLE INTELLIGENCES CENTRE: LILY OF THE VALLEY PROJECT

鈴
蘭
兒
童
戲
劇
培
訓
計
劃
家
庭
博
愛
醫
院
文
柱
石

中英劇團第二年參與博愛醫院文柱石家庭多元智能中心的「鈴蘭兒童戲劇培訓計劃」，透過提供專業的戲劇教學，提升學員的表達能力、創造思維及社交互動技巧。此計劃部份參加者為具有特殊學習需要的兒童，除了體驗戲劇樂趣之餘，更重要的是認識自己，從中領悟同理心與合作精神的重要性，並幫助他們建立自信，從而增強對學習的動力。

學員回應如下：

「參加戲劇班之後，我開心會跟別人分享，不开心會找人傾訴。現在控制情緒方面有所改善，認識了很多朋友。」
「我覺得自己變得更大膽。在學校的時候，會自己主動答問題，老師也讚賞我。」

家長回應如下：

「他參加戲劇後，更加活潑開朗，因為他之前是比較文靜和內向的小朋友。」
「女兒比起從前更加自信，還認識到很多新朋友，我也很欣慰。」

For the second year, Chung Ying Theatre Company supported Pok Oi Hospital Man Chu Shek Family Multiple Intelligences Centre's "Lily of the Valley project", which promotes better expression, creative thinking and social skills through theatre training. Some participants of the project are children with special educational needs. Apart from relaying the thrill of drama, the project emphasised on the importance of self-understanding, empathy and teamwork; it also nurtured their self-confidence, which in turn fostered their learning motivation.

Testimonies from participants:

"After joining the drama class, I learnt to share my happiness and woes with people around me. I also have better control over my emotions and have made many friends along the way."

"I feel that I have become bolder. I now actively participate in the classroom, and receive praise from my teachers for that."

Testimonies from parents:

"He was once quiet and reserved but became a lot livelier and more cheerful after joining the drama class."

"My daughter is more confident than before. She made a lot of new friends, and I am happy to see her transformation."



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

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

夢想支持者 VISIONARY GIVER

Clarence Cheung

實踐支持者 CREATIVE GIVER

Hong Kong Arts Culture & Creativity Ltd.
Tam Ngar Lam Cecilia

啟動支持者 CREATIVE GIVER

Annie Ling

創意支持者 CREATIVE GIVER

Ho Nga Lai
Tang Yuet Hing

支持者 GIVER

Siu Kit Wah Lydia
Leong Hiu Ying Valerie
鄭寶珍

以
戲
劇
影
響
生
命

「賽馬會『獅子山傳者』口述歷史戲劇計劃」捐助機構
Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme is funded by



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

禧戲劇場演出場地贊助
Performance venue of The Golden Aged Theatre 2023 is sponsored by



利駿行慈善基金
LCH Charitable Foundation

贊
助
機
構
及
合
作
伙
伴

ACKNOWLEDGEMENTS

鳴謝

中英劇團感謝以下機構及人士在過去一年的協助與支持：
Chung Ying Theatre Company wishes to thank the following organisations and individuals for their help and support in the previous year.

一本讀書會	
仁濟醫院方若愚長者鄰舍中心	
仁濟醫院楊溫先生夫人長者鄰舍中心	
伍民瑄	Ronald Ng
百老匯電影中心	
何柏霖	Regina Ho
李曉盈	Kelly Lee
呂穎茵	Jenny Lui
洪映桐	Sophie Hung
致策國際法律事務所	LIONHEART Attorneys-at-Law
香港兆基創意書院	
香港作曲家及作詞家協會	
香港亞洲歸主協會維港灣長者會所	
香港家庭計劃指導會婦女會社區劇團	
香港耆康老人福利會	
香港專業教育學院資訊科技學科	
香港電台節目製作人員工會	
香港舞台技術及設計人員協會	
香港戲劇協會	
香港藝術行政人員協會	
陳文洛	Adrian Chan
梁曉敏	Erin Leung
黃致豪律師	Dr Leon Huang
彭湘鈞女士	Ms Peng Hsiang-chun
黃綺琪	Wong Yee Ki
華匯音響顧問有限公司	
鄰舍輔導會利東鄰里康齡中心	
鄰舍輔導會深水埗康齡社區服務中心	
嘉頓有限公司	
簡婉明	Selina Kan
嘉頓有限公司	
黎彥彤	Nicole Lai
職業訓練局	
饒梓瞳	Angel Yiu
d&b audiotechnik	
Feijaisketches	
KKBOX	
Light Q Go	
MOVIE MOViE	
Miso tech	

以及各大傳媒機構

劇團成員

COMPANY MEMBERS (1 APR 2022 - 31 MAR 2023)

董事局成員 Board of Directors

主席	Chairman	潘啟迪先生	Mr Poon Kai Tik	(2023 年 12 月離任 Until Dec 2023)
		鄭錦川先生	Mr Kwong Kam Chuen	(2023 年 12 月上任 from Dec 2023)
副主席	Vice-Chairman	李令喬女士	Ms Lee Jacqueline Ling Kiu	(2023 年 12 月上任 from Dec 2023)
司庫	Treasurer	李志明先生	Mr Lee Chi Ming, Leo	
成員	Member	程張迎先生	Mr. Ching Cheung Ying, MH	(2023 年 12 月上任 from Dec 2023)
		李允丰醫生	Dr Keith Wilfred Hariman	
		劉紹基先生	Mr Lau Siu Ki, Kevin	
		李嫻嫻女士	Ms Lee Shan Shan, Angel	
		勞雙恩先生	Mr. Lo Sheung Yan	
		司徒秀薇博士	Dr. Szeto Sau May	

董事局秘書 Board of Directors Secretary

程張迎先生	Mr. Ching Cheung Ying, MH
-------	---------------------------

董事局顧問 Board of Directors Advisor

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

劇團成員 (於 2024 年 3 月 31 日) | Company Staff (as at 31/3/2024)

藝術總監	Artistic Director	張可堅	Cheung Ho Kin, Dominic
行政總監	Executive Director	黃懿雯	Wong Yee Mun, Gladys
助理藝術總監	Assistant Artistic Director	盧智榮	Lo Chi Sun, Edmond

演員部 Actors / Actresses

駐團導演	Resident Director	林健峰	Lam Kin Fung, Christmas
演員	Actress	陳雅媛	Chan Nga Wun, Joann ^
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	文愷霖	Man Hoi Lam, Bubbles
演員	Actress	白清瑩	Pak Ching Ying
演員	Actress	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

技術及舞台管理主管	Head of Technical and Stage Management	許肇麟	Hui Siu Lun, Boolu
舞台監督	Stage Manager	朱家雄	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	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	陳楷佩	Chan Kai Pui, Kiki
助理舞台監督	Assistant Stage Manager	池映彤	Chi Ying Tung, Kuby
助理舞台監督	Assistant Stage Manager	吳偉樂	Prakatkunnatham, Channate
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

節目及傳訊主管	Head of Programme and Communications	李淑君	Lee Shuk Kwan, Christy
副節目及傳訊經理	Assistant Programme and Communications Manager	忻思敏	Shin Sze Man, Esther
副節目及傳訊經理	Assistant Programme and Communications Manager	王偉倫	Wong Wai Lun
高級節目及傳訊主任	Senior Programme and Communications Officer	張欣琪	Cheung Yan Ki, Christine
節目及傳訊主任	Programme and Communications Officer	鄭皓諺	Cheng Ho Yin, Wilkins ^
節目及傳訊主任	Programme and Communications Officer	吳祉維	Ng Tsz Wai, Nat
節目及傳訊主任	Programme and Communications Officer	余展頌	Yu Chin Wing, Herman
節目及傳訊主任	Programme and Communications Officer	張玥桐	Zhang Yuetong, Krystal

教育及外展部 Education and Outreach Department

教育及外展主管	Head of Education and Outreach	黃振輝	Wong Chun Fai
高級教育及外展經理	Senior Education and Outreach Manager	關珮茵	Kwan Pui Yan, Ruby
副教育及外展經理	Assistant Education and Outreach Manager	楊韻豫	Young Wan Yu, Whitney
製作統籌	Production Co-ordinator	談晉霖	Tam Chun Lam, Leo
高級教育及外展主任 (推廣)	Senior Education and Outreach Officer (Marketing)	黎兆昌	Lai Siu Cheong, Dan
教育及外展主任	Education and Outreach Officer	麥曉晴	Mak Hiu Ching, Mandy
教育及外展主任	Education and Outreach Officer	余妙嫻	Yu Miu Shan, Ellen
藝術行政見習員	Arts Administrator Trainee	區逸璇	Ou Yixuan, Shery #
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	蕭俊傑	Siu Chun Kit, Isaac

文獻部 Archive Department

文獻主任	Archivist	麥家蕾	Mak Ka Lui, Kat #
文獻助理	Archives Assistant	羅文菲	Law Man Fei, Fran

行政部 Administration Department

行政主管	Head of Administration	李婉欣	Lee Yuen Yan, Yammy
副行政經理	Assistant Administration Manager	梁倩瑜	Leung Shin Yee, Crystal

會計部 Accounting Department

會計主管	Head of Accounting	潘綺慧	Poon Yee Wai, Yvonne
會計主任	Accounting Officer	李婉梅	Lee Yuen Mui, Myra

^ 藝術人才見習配對計劃 2023/24 由香港藝術發展局資助
2023/24 Arts Talents Internship Matching Programme
is supported by Hong Kong Arts Development Council

藝術行政見習員計劃由葵青劇院場地伙伴計劃資助
Arts Administrator Trainee Scheme is supported by
Venue Partnership Scheme of Kwai Tsing Theatre

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
18-27/8/2023 香港大會堂劇院 Theatre, Hong Kong City Hall	《辯護人》(重演) <i>The Advocate (Re-run)</i>	10	郭永康 Ivan Kwok 張可堅 Dominic Cheung	3,134
14-29/10/2023 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《解憂雜貨店》(三度公演) <i>The Miracles of the Namiya General Store(3rd run)</i>	14	成井豐 Yutaka Narui 盧智榮 Edmond Lo	11,219
17-18,20,25-26/10/2023 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《解憂雜貨店》:學生專場 <i>The Miracles of the Namiya General Store(3rd run): Student Performance</i>	6	成井豐 Yutaka Narui 盧智榮 Edmond Lo	4,531
20-28/1/2024 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《窮艙守護隊》 <i>Fly Poor to the Moon</i>	7	司徒偉健 Szeto Wai Kin(故事概念) 張可堅 Dominic Cheung 盧智榮 Edmond Lo	3,621
5-14/4/2024 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《元宵》 <i>Twelfth Night</i>	12	陳鈞潤 Rupert Chan 薛卓朗 Ceri Sherlock	2,830
10/12/4/2024 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《元宵》:學生專場 <i>Twelfth Night: Student Performance</i>	2	陳鈞潤 Rupert Chan 薛卓朗 Ceri Sherlock	523

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
14-16/4/2023 香港兆基創意書院文化藝術中心多媒體劇場 Multi-media Theatre, HKSC Arts & Culture Centre	香港演藝學院導演碩士畢業作品選《他媽的科技》 HKAPA MFA Director Graduate Production Thesis Project: <i>The Damn Technology</i>	4	梁曉端 Melissa Leung Hiu-tuen (劇場構作) 羅文偉 Lawmanray	324
23-28/5/2023 青年廣場 Y 劇場 Y Studio, Youth Square	《冬梅》 <i>Dongmui</i>	6	陳修鳴 Chan Sau Ming 林健峰 Christmas Lam	560

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
23-28/5/2023 青年廣場 Y 劇場 Y Studio, Youth Square	《冬梅》紀念門票製作活動 <i>Dongmui: Commemorative Ticket</i>	6	448
20/8/2023 香港大會堂劇院 Theatre, Hong Kong City Hall	《辯護人》(重演) 後台導賞活動 <i>The Advocate (Re-run): Backstage Tour</i>	1	15
24/8/2023 香港大會堂劇院 Theatre, Hong Kong City Hall	《辯護人》(重演) 後台導賞活動 <i>The Advocate (Re-run): Backstage Tour</i>	1	6
18-27/8/2023 香港大會堂劇院 Theatre, Hong Kong City Hall	《辯護人》(重演) 紀念門票製作活動 <i>The Advocate (Re-run): Commemorative Ticket</i>	10	2,508
18-27/8/2023 香港大會堂劇院 Theatre, Hong Kong City Hall	《辯護人》(重演) 投票活動 <i>The Advocate (Re-run): Poll</i>	10	668
18-27/8/2023 香港大會堂劇院 Theatre, Hong Kong City Hall	《辯護人》(重演)「此人沒有教化可能性」系列產品銷售 <i>The Advocate (Re-run): Sales Counter</i>	10	636
18/9/2023 網上 Online	《解憂雜貨店》(三度公演) 煩惱諮詢所 x KKBOX 「一起聽聽我講」 <i>The Miracles of the Namiya General Store(3rd run) x KKBOX Online activity</i>	1	100
19/10/2023 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《解憂雜貨店》(三度公演) 後台導賞活動 <i>The Miracles of the Namiya General Store(3rd run): Backstage tour</i>	1	45
21/10/2023 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《解憂雜貨店》(三度公演) 後台導賞活動 <i>The Miracles of the Namiya General Store(3rd run): Backstage tour</i>	1	13
22/10/2023 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《解憂雜貨店》(三度公演) 後台導賞活動 <i>The Miracles of the Namiya General Store(3rd run): Backstage tour</i>	1	10
28/10/2023 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《解憂雜貨店》(三度公演) 後台導賞活動 <i>The Miracles of the Namiya General Store(3rd run): Backstage tour</i>	1	36
14-29/10/2023 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《解憂雜貨店》(三度公演) 紀念門票製作活動 <i>The Miracles of the Namiya General Store(3rd run): Commemorative Ticket</i>	20	11,219
14-29/10/2023 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《解憂雜貨店》(三度公演) 日式雜貨攤檔拍照區 <i>The Miracles of the Namiya General Store(3rd run): Photo Booth</i>	20	15,750
14-29/10/2023 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《解憂雜貨店》(三度公演) 周邊產品銷售 <i>The Miracles of the Namiya General Store(3rd run): Sales Counter</i>	20	3,796
18/11/2023 牛池灣文娛中心文娛廳 Cultural Activities Hall, Ngau Chi Wan Civic Centre	「劇場裏的臥虎與藏龍 XVIII (2023)」——《芳草校園》讀劇 Play-writing Scheme XVIII - A reading of <i>The School & I</i>	1	18

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
20/7/2023 香港書展(香港會議展覽中心) Hong Kong Book Fair (Hong Kong Convention and Exhibition Centre)	第四屆香港出版雙年獎頒獎典禮 Hong Kong Publishing Biennial Awards	1	-
6/10/2023 香港中文大學李兆基樓 6 號演講室	香港中文大學和聲書院週會 The Chinese University of Hong Kong: Lee Woo Sing College Assembly	1	350
20/1/2024 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《窮艙守護隊》後台導賞活動 <i>Fly Poor to the Moon: Backstage Tour</i>	1	31
25/1/2024 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《窮艙守護隊》後台導賞活動 <i>Fly Poor to the Moon: Backstage Tour</i>	1	30
21/1/2024 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《窮艙守護隊》劇場科藝示範 <i>Fly Poor to the Moon: Art Tech demonstration</i>	1	18
26/1/2024 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《窮艙守護隊》劇場科藝示範 <i>Fly Poor to the Moon: Art Tech demonstration</i>	2	50
27/1/2024 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《窮艙守護隊》後台導賞活動 <i>Fly Poor to the Moon: Backstage Tour</i>	1	11
27/1/2024 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《窮艙守護隊》演後座談會 <i>Fly Poor to the Moon: Post Talk</i>	1	106
20-28/1/2024 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《窮艙守護隊》紀念門票製作活動 <i>Fly Poor to the Moon: Commemorative Ticket</i>	7	3,621
20-28/1/2024 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《窮艙守護隊》周邊產品銷售 <i>Fly Poor to the Moon: Sales Counter</i>	7	237
20-28/1/2024 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《窮艙守護隊》AR 拍照體驗 <i>Fly Poor to the Moon: AR Photo Booth</i>	7	1,000
13/4/2024 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《元宵》x feijaisketches——「第一夜」舞台劇賞析交友活動 <i>Twelfth Night</i> x feijaisketches——The First Night Special Matching dinner	1	12
14/4/2024 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《元宵》x feijaisketches——「第一夜」舞台劇賞析交友活動 <i>Twelfth Night</i> x feijaisketches——The First Night Special Matching dinner	1	12
5/4 - 14/4/2024 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《元宵》紀念門票製作活動 <i>Twelfth Night: Commemorative Ticket</i>	12	2,830
5/4 - 14/4/2024 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《元宵》周邊產品銷售 <i>Twelfth Night: Sales Counter</i>	14	3,353

教育及外展活動

EDUCATION AND OUTREACH ACTIVITIES

計劃日期 / 活動內容 Implementation Dates / Details of Activities	2023/24 年度活動節數 / 場數 No. of Activities / Performances in 2023/24	2023/24 年度觀眾 / 參加人數 No. of Audiences / Participants in 2023/24
--	---	--

SMILE™ 中英兒童戲劇課程 SMILE™ Chung Ying Kids Drama Course

課程 Course	4/2023-3/2024 戲劇課程 Drama Course	641	986
演出 Performance	11/2023-2/2024 課程展演 Class Performance	46	1,120
	25-31/7/2023 <i>SMILE™ SUPERSHOW 2023</i>	7	860

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

課程 Course	4/2023-3/2024 戲劇課程 Drama Course	73	120
演出 Performance	5-6/8/2023 《SMILE™ SUPERSHOW 2023 ——中英青少年劇團結業演出》 <i>SMILE™ SUPERSHOW 2023 - Chung Ying Youth Drama Troupe Year End Performance</i>	2	249

	計劃日期 / 活動內容 Implementation Dates / Details of Activities	2023/24 年度活動節數 / 場數 No. of Activities / Performances in 2023/24	2023/24 年度觀眾 / 參加人數 No. of Audiences / Participants in 2023/24
--	--	---	--

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

課程 Course	1/2021-12/2023 戲劇課程 Drama Course	112	46
	1/2021-12/2023 長幼戲劇課程 Intergenerational Drama Course	137	39
演出 Performance	15/5-11/7/2023 荃灣區社區演出《海壩前 城門下》 Community Performance (Tsuen Wan District): <i>The Fort Gate to the Embankment</i>	17	3,581
	21/9-1/12/2023 黃大仙區社區演出《求福氣》 Community Performance (Wong Tai Sin District): <i>In Search of Luck</i>	16	3,385
	11-12/11/2023 南區社區演出《後南區人類圖》 Community Performance (Southern District): <i>Post-Southern Anthropocene</i>	4	416
	5-7/1/2024 長幼演出《漂流獨白》 Intergenerational Performance: <i>Drifters' Monologues</i>	5	1,506
	4-12/2023 聯合工作坊 Joint Workshop	11	123
其他 Others	1/2021-3/2024 計劃網頁 Programme Website	/	3,000
	5/2022-1/2024 《講香港》展覽 <i>All About Hong Kong</i> Roving Exhibition	6	146,429
	3/2024 《漂流獨白》校園巡迴放映暨互動工作坊 School Screening and Interactive Workshop: <i>Drifters' Monologues</i>	2	295

	計劃日期 / 活動內容 Implementation Dates / Details of Activities	2023/24 年度活動節數 / 場數 No. of Activities / Performances in 2023/24	2023/24 年度觀眾 / 參加人數 No. of Audiences / Participants in 2023/24
--	--	---	--

禧戲劇場
The Golden Aged Theatre

演出場地及設備贊助 利駿行慈善基金 | Performance venue and equipment sponsor LCH Charitable Foundation

課程 Course	4/2023-3/2024 鄰舍輔導會深水埗康齡社區服務中心戲劇課程 Drama Course: The Neighbourhood Advice-Action Council Shamshuipo District Elderly Community Centre	5	21
	4/2023-3/2024 香港耆康老人福利會戲劇課程 Drama Course: The Hong Kong Society for the Aged	5	23
演出 Performance	12-14/5/2023 《禧戲劇場 2023: 二想天開》 <i>The Golden Aged Theatre 2023 Part 1</i>	4	451
	8-11/2023 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	15	20
演出 Performance	4/2023-3/2024 香港亞洲歸主協會維港灣長者會所戲劇課程 Drama Course: Asia Outreach Hong Kong Island Harbourview Elderly Club	38	25
	24-26/11/2023 《禧戲劇場 2023: 不二關係》 <i>The Golden Aged Theatre 2023 Part 2</i>	4	451
	12/2023-3/2024 《三小蟲聖堂夜話》社區巡迴演出 Community Touring Performance: <i>The Bugs Whisper</i>	4	480

鄰舍輔導會 55 周年呈獻：《留住埗城香之鄰舍情》
Beautiful Memories in Shamshuipo - Neighbourhood in Harmony

主辦機構 鄰舍輔導會 | Organised by The Neighbourhood Advice-Action Council

課程 Course	4/2023-3/2024 戲劇課程 Drama Course	37	21
	8-10/3/2024 《留住埗城香之鄰舍情》 <i>Beautiful Memories in Shamshuipo - Neighbourhood in Harmony</i>	4	445

	計劃日期 / 活動內容 Implementation Dates / Details of Activities	2023/24 年度活動節數 / 場數 No. of Activities / Performances in 2023/24	2023/24 年度觀眾 / 參加人數 No. of Audiences / Participants in 2023/24
--	--	---	--

學校及社區計劃 School and Community Project

課程 Course	4/2023-3/2024 學校戲劇課程 Drama Course for School	452	1,353
	4/2023-3/2024 社區戲劇課程 Drama Course for Community	57	69
演出 Performance	6-7/2023 學校戲劇課程演出 School Performance	12	3,056
	5/2023-3/2024 社區戲劇課程演出 Community Performance	7	376
網上節目 Online Programme	5/2023 學校網上戲劇課程 Online Drama Course for School	8	123

外地戲劇交流活動 Cultural Exchange Scheme

工作坊 Workshop	12/2023 廣州戲劇交流計劃 Cultural Exchange Scheme in Guangzhou	2	30
-----------------	--	---	----

創作及演出人員一覽

CREATIVE AND ACTING TEAM LISTS

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

香港演藝學院導師碩士畢業作品《他媽的科技》
HKAPA MFA Directing Graduate Thesis Project *The Damn Technology*

創作人員 Creative Team			
中英劇團藝術總監 香港演藝學院導演碩士聯合指導 香港演藝學院戲劇學院製作藝術總監 導演、編劇及佈景設計 劇場構作 燈光設計 音響設計 服裝設計 影像設計		Director, Playwright and Set Designer Dramatrug Lighting Designer Sound Designer Costume Designer Video Designer	張可堅 司徒慧焯、鄭傳軍 司徒慧焯 羅文偉^ 梁曉端 # 曾梓俊 梁梓楹 程凱雯 孔慶偉、李佳琳
			Dominic Cheung Roy Szeto, Terence Cheng Roy Szeto Law Man Ray Melissa Leung Tsang Tsz Chun Char Leung Cheryl Ching Harry Hung, Nickole Li
編作演員 Actor/Actress			
陳翊麒 馬曉盈 + 唐藝婷 + 陳彥羲 +		Jacky Chan Ma Hiu Ying Tong Ngai Ting Chan Yin Hei	

^ 香港演藝學院戲劇藝術碩士生（主修導演）
HKAPA MFA in Drama student (Major in Directing)

承蒙城市當代舞蹈團允准參與是次製作
With the kind permission of City Contemporary Dance Company

+ 香港演藝學院戲劇學院學生（主修表演）
HKAPA BFA in Drama student (Major in Acting)

《冬梅》 *Dongmui*

創作人員 Creative Team

藝術總監	Artistic Director	張可堅	Dominic Cheung
戲劇顧問	Consultant	薛卓朗	Ceri Sherlock
編劇	Playwright	陳修鳴	Chan Sau Ming
導演	Director	林健峰	Christmas Lam
佈景設計	Set Designer	王梓駿	Isaac Wong
燈光設計	Lighting Designer	趙柏亨	Chiu Pak Hang
音響設計	Sound Designer	萬啟曦	Man Kai Hei
視像設計	Video Designer	江少傑	Kong Siu Kit
形體設計及指導	Movement Designer and Coach	林偉源	Allen Lam

演員 Actor/Actress

白清瑩	Pak Ching Ying	飾 as	無記憶的人
劉雨寧	Nicole Liu	飾 as	咳嗽的人
蔡蕙琪	Kay Choi	飾 as	女食客／東妹
劉仲軒	Lau Chung Hin	飾 as	男食客
文愷霖	Bubbles Man	飾 as	女村民
朱 勇	Chu Yung	飾 as	男村民
尹溥程	Edwin Wan	飾 as	屋主
廖國堯	Liu Kwok Yiu	飾 as	醫生
蘇振維	Ray So	飾 as	醫生
阮瀚祥	Sunday Yuen	飾 as	醫生
袁浩楊	Yuen Ho Yeung	飾 as	小女孩
黃楚軒	Hinson Wong	飾 as	飛蛾

《辯護人》（重演） *The Advocate(Re-run)*

創作人員 Creative Team

藝術總監及導演	Artistic Director and Director	張可堅	Dominic Cheung
編劇	Playwright	郭永康 *	Ivan Kwok
佈景設計	Set Designer	曾文通	Tsang Man Tung
服裝設計	Costume Designer	袁玉英	Shybil Yuen
燈光設計	Lighting Designer	李蔚心	Vanessa Lee
作曲及音響設計	Composer & Sound Designer	萬啟曦	Man Kai Hei
副導演	Assistant Director	林健峰	Christmas Lam
首演燈光設計	Lighting Designer for the first production	陳焯華 *	Billy Chan

* 承蒙香港話劇團允准參與是次製作

With the kind permission of The Hong Kong Repertory Theatre

+ 承蒙香港演藝學院允准參與是次製作

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

演員 Actor/Actress

袁浩楊	Yuen Ho Yeung	飾 as	陳哲豪
蔡蕙琪	Kay Choi	飾 as	黃芷慧
蘇振維	Ray So	飾 as	王 然
黃清俊	Alan Wong	飾 as	王 雄
劉雨寧	Nicole Liu	飾 as	李 娟
盧智燊	Edmond Lo	飾 as	陸一山
白清瑩	Pak Ching Ying	飾 as	朱麗嫦
朱 勇	Chu Yung	飾 as	黃昌遠
阮瀚祥	Sunday Yuen	飾 as	吳景仁
黃楚軒	Hinson Wong	飾 as	蕭家輝
邱靖桐 ¹	Marcia Yau	飾 as	陳詩霏
黃焯嫻 ²	Hailey Wong	飾 as	陳詩霏
廖國堯	Liu Kwok Yiu	飾 as	新聞主播 (聲音演出)

¹ 演出場次：18-19, 24/8 8pm ∙ 26-27/8 3pm

² 演出場次：19-20/8 3pm ∙ 23, 25-26/8 8pm

《解憂雜貨店》（三度公演） *The Miracles of the Namiya General Store (3rd run)*

創作人員 Creative Team

藝術總監	Artistic Director	張可堅	Dominic Cheung
原著	Original	東野圭吾	Keigo Higashino
改編	Adaptation	成井豐	Yutaka Narui
翻譯	Translator	江佳蓓	Chiang Chia Chien
導演	Director	盧智燊	Edmond Lo
佈景設計	Set Designer	王健偉	Jan Wong
服裝設計	Costume Designer	蘇善誼	So Sin Yi
燈光設計	Lighting Designer	黃宇恒	Bert Wong
作曲及編曲	Composer and Music Arrangement	賴映彤	Lai Ying Tong
音響設計	Sound Designer	夏恩蓓	Ha Yan Pui
主題曲作曲	Theme Song Composer	陳健安	On Chan
主題曲作詞	Theme Song Lyricist	OSCAR	OSCAR
主題曲編曲	Theme Song Arrangement	賴映彤	Lai Ying Tong
錄像設計	Video Designer	成博民	Oliver Shing
副導演	Assistant Director	林健峰	Christmas Lam
助理燈光設計	Assistant Lighting Designer	葉俊霖	Rachel Ip
助理音響設計	Assistant Sound Designer	梁思樺	Leung Sze Wah
導演助理	Assistant to Director	黃楚軒	Hinson Wong

演員 Actor/Actress

馮祿德	Luther Fung	飾 as	浪矢雄治
陳健安	On Chan	飾 as	松岡克郎
蘇振維	Ray So	飾 as	桐生敦也
袁浩楊	Yuen Ho Yeung	飾 as	太田翔太
廖國堯	Liu Kwok Yiu	飾 as	伊勢崎幸平
文愷霖	Bubbles Man	飾 as	水原芹／皆月曉子
蔡蕙琪	Kay Choi	飾 as	浪矢賴子／武藤晴美
高繼祥	Ko Kai Cheung	飾 as	松岡健夫／安中玄太
劉雨寧	Nicole Liu	飾 as	田村秀代／川邊綠／館林寬子／松岡加奈子
尹溥程	Edwin Wan	飾 as	浪矢雄治 (青年期)／外島英輔
劉仲軒	Lau Chung Hin	飾 as	浪矢貴之／沼田靜人
阮瀚祥	Sunday Yuen	飾 as	浪矢駿吾／刈谷創一
白清瑩	Pak Ching Ying	飾 as	皆月良子／川邊若菜
黃楚軒	Hinson Wong	飾 as	松岡重造／富岡信二／浪矢雄治 (青年期)
朱勇	Chu Yung	飾 as	小塚繁和／浪矢敏則
黃熙童	Wong Hei Tung	飾 as	松岡榮美子／小塚公子
梁熙霆A	Leung Hei Ting	飾 as	水原龍／小學生
邱靖桐B	Marcia Yau	飾 as	水原龍／小學生

^A演出場次：15, 19, 21, 26/10 8pm ∙ 15, 21, 29/10 3pm

^B 演出場次：14, 20, 22, 27-28/10 8pm ∙ 22, 28/10 3pm

《窮 艙 守 護 隊 》 *Fly Poor to the Moon*

創作人員 Creative Team

藝術總監	Artistic Director	張可堅	Dominic Cheung
故事概念	Story	司徒偉健	Szeto Wai Kin
聯合導演	Director	張可堅	Dominic Cheung
		盧智榮	Edmond Lo
佈景設計	Set Designer	王健偉	Jan Wong
服裝設計	Costume Designer	蘇善誼	So Sin Yi
燈光設計	Lighting Designer	黃宇恒	Bert Wong
音響設計	Sound Designer	郭宇傑	Jaycee Kwok
錄像設計	Video Designer	盧 榮	Lo Wing
副導演	Assistant Director	林健峰	Christmas Lam

演員 Actor/Actress

廖國堯	Liu Kwok Yiu	飾 as	江耀曙
蘇振維	Ray So	飾 as	劉家年博士
劉雨寧	Nicole Liu	飾 as	水麗奈博士
阮瀚祥	Sunday Yuen	飾 as	賈藤鷹博士
尹溥程	Edwin Wan	飾 as	費洛蒙博士
彭珮嵐	Ivy Pang	飾 as	江包瑜
黃楚軒	Hinson Wong	飾 as	九兩蔡
袁浩楊	Yuen Ho Yeung	飾 as	小王子
彭展鏗	Pang Chin Hang	飾 as	方丈
王天承 *	Tshing Wong	飾 as	國際刑警／地盤友
白子軒 *	Pak Tsz Hin	飾 as	國際刑警／地盤友
麥嘉敏 *	Clemente Eylline Mendoza	飾 as	執行舞台監督／國際刑警
梁嘉尹 *	Jenny Leung	飾 as	國際刑警／維修手機少女
熊 怡 *	Hung Yi	飾 as	國際刑警／秘書／執達吏
賴澤銘 *	Lai Chak Ming	飾 as	國際刑警／茶檔老闆／地盤友
鍾曉其 *	Ice Chung	飾 as	國際刑警／茶水／執達吏

* 承蒙香港演藝學院支持實習計劃及允准參與是次製作
With the kind permission of The Hong Kong Academy for Performing Arts in support of the internship programme

《元 宵 》 *Twelfth Night*

創作人員 Creative Team

藝術總監	Artistic Director	張可堅	Dominic Cheung
原著	Original	莎士比亞	William Shakespeare
改編	Adaptation	陳鈞潤	Rupert Chan
導演	Director	薛卓朗	Ceri Sherlock
佈景及服裝設計	Set and Costume Designer	賴妙芝	Yoki Lai
燈光設計	Lighting Designer	陳鈞至	Samuel Chan*
作曲及編曲	Composer and Music Arrangement	江駿傑	Jason Kong
音響設計	Sound Designer	陳詠杰	Chan Wing Kit
副導演	Assistant Director	林健峰	Christmas Lam
現場音樂	Live Music	黃逸賢	Wong Yat Yin
		何晉熙	Ho Chun Hei John
		向咏琦	Xiang Yong Qi

演員 Actor/Actress

蔡蕙琪	Kay Choi	飾 as	石蕙蘭
白清瑩	Pak Ching Ying	飾 as	萼綠華
劉仲軒	Lau Chung Hin	飾 as	賀省廬／擊樂
朱 勇	Chu Yung	飾 as	鮑莢聲
張 焱	Clinton Zhang	飾 as	茅福祿／擊樂
劉雨寧	Nicole Liu	飾 as	晚霞
蘇振維	Ray So	飾 as	尉遲岸汐／擊樂／二胡
尹溥程	Edwin Wan	飾 as	吉慶／擊樂
袁浩楊	Yuen Ho Yeung	飾 as	福陞
阮瀚祥	Sunday Yuen	飾 as	石芭亭
廖國堯	Liu Kwok Yiu	飾 as	況東洋／船家／擊樂
黃楚軒	Hinson Wong	飾 as	船家／將佐
余展穎	Herman Yu	飾 as	船家／將佐／擊樂
文愷霖	Bubbles Man	飾 as	丫環／擊樂
張可堅	Dominic Cheung	飾 as	月下老人

* 承蒙香港演藝學院允准參與是次製作
With the kind permission of The Hong Kong Academy for Performing Arts

創作及演出人員一覽

CREATIVE AND ACTING TEAM LISTS

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

SMILE™ SUPERSHOW 2023

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 葉君博 蕭俊傑 劉俊軒 劉穎璇 林芷君 黃翰貞 方珈賢	Wong Chun Fai Michael Ip Isaac Siu Alton Lau Vince Lau Elly Lam Wong Hon Ching Fong Ka Yin
燈光設計	Lighting Designer		

《SMILE™ SUPERSHOW 2023 ——中英青少年劇團結業演出》
SMILE™ SUPERSHOW 2023 - 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 陳寶欣 方珈賢 鄧彥邦	Sharon Yau Wong Hon Ching Suki Chan Fong Ka Yin Tang Yin Pong
佈景及服裝設計	Set and Costume Designer		
燈光設計	Lighting Designer		
音響設計	Sound Designer		

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

荃灣區社區演出《海壩前 城門下》 Community Performance (Tsuen Wan District): *The Fort Gate to the Embankment*

創作人員 Creative Team			
編劇、導演及戲劇導師	Playwright, Director and Drama Tutor	何悅欣	Yentl Ho
佈景設計	Set Designer	顧美玲	Koo Mei Ling
服裝設計	Costume Designer	趙婉姣	Tracy Giu
音響設計	Sound Designer	易仁浚	Yik Yan Tsun

黃大仙區社區演出《求福氣》 Community Performance (Wong Tai Sin District): *In Search of Luck*

創作人員 Creative Team			
編劇、導演及戲劇導師	Playwright, Director and Drama Tutor	邱瑞雯	Sharon Yau
佈景設計	Set Designer	趙婉姣	Tracy Giu
服裝設計	Costume Designer	程凱雯	Cheryl Ching
音響設計	Sound Designer	鄧紫丹	Tang Tsz Tan

南區社區演出《後南區人類圖》 Community Performance (Southern District): *Post-Southern Anthropocene*

創作人員 Creative Team			
編劇、導演及戲劇導師	Playwright, Director and Drama Tutor	葉君博 陳寶欣 甄泳然 鄧彥邦	Michael Ip Suki Chan Yan Renee Tang Yin Pong
佈景設計	Set Designer		
服裝設計	Costume Designer		
音響設計	Sound Designer		

長幼演出《漂流獨白》 Intergenerational Performance: *Drifters' Monologues*

創作人員 Creative Team			
編劇	Playwright	鄧培鈞	Alastor Chow
導演及戲劇導師	Director and Drama Tutor	邱瑞雯	Sharon Yau
副導演	Assistant Director	何悅欣	Yentl Ho
佈景設計	Set Designer	阮漢威	Yuen Hon Wai
服裝設計	Costume Designer	蘇善誼	So Sin Yi
燈光設計	Lighting Designer	歐陽翰奇	Au Yeung Hon Ki
音響設計	Sound Designer	萬啟曦	Man Kai Hei
錄像設計	Video Designer	陳家濠	Chan Ka Ho
形體指導	Movement Coach	何靜茹	Frankie Ho

《禧戲劇場 2023：二想天開》 *The Golden Aged Theatre 2023 Part 1*

《我們仍然油脂》 *Anti-Ageing Grease*

創作人員 Creative Team

編劇	Playwright	廖裕修	Gregory Liu
導演及戲劇導師	Director and Drama Tutor	黃振輝	Wong Chun Fai

《颯風細語》 *Light in the Rain*

創作人員 Creative Team

編劇、導演及戲劇導師	Playwright, Director and Drama Tutor	黃振輝	Wong Chun Fai
佈景設計	Set Designer	陳寶欣	Suki Chan
服裝設計	Costume Designer	胡民輝	Pu Man Fai
燈光設計	Lighting Designer	黃靜文	Ivy Wong
音響設計	Sound Designer	鄧彥邦	Tang Yin Pong

《禧戲劇場 2023：不二關係》 *The Golden Aged Theatre 2023 Part 2*

《三小蟲聖堂夜話》 *The Bugs Whisper*

創作人員 Creative Team

編劇	Playwright	葉君博	Michael Ip
導演及戲劇導師	Director and Drama Tutor	蕭俊傑	Isaac Siu

《退休狂想曲》 *Rhapsody of Retiring*

創作人員 Creative Team

編劇	Playwright	廖裕修	Gregory Liu
導演及戲劇導師	Director and Drama Tutor	蕭俊傑	Isaac Siu
佈景設計	Set Designer	顧美玲	Koo Mei Ling
服裝設計	Costume Designer	程凱雯	Cheryl Ching
燈光設計	Lighting Designer	羅兆緯	Adonic Lo
音響設計	Sound Designer	李馬弟	Lee Ma Tai

鄰舍輔導會 55 周年呈獻：《留住埗城香之鄰舍情》
Beautiful Memories in Shamshuipo - Neighbourhood in Harmony

創作人員 Creative Team

編劇	Playwright	黃振輝	Wong Chun Fai
導演及戲劇導師	Director and Drama Tutor	蕭俊傑	Isaac Siu
佈景設計	Set Designer	陳寶欣	Suki Chan
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	Leung Sze Wah

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 2024, 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 material 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 2024, and of its financial performance and its cash flows for the year then ended in accordance with Hong Kong Financial Reporting Standards ("HKFRSs") issued by the Hong Kong Institute of Certified Public Accountants ("HKICPA") and have been properly prepared in compliance with the Hong Kong Companies Ordinance.

Basis for opinion

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

Other information

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

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

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

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

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

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

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

Auditor's responsibilities for the audit of the financial statements

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

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

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

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.

- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

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

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

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

Report on other matters under the Agreement between the Government of the Hong Kong Special Administrative Region and the Company in relation to the Art Development Matching Grants Scheme (for the Major Performing Arts Groups) Eighth Round Funding Exercise (2023-24) ("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, 23 September 2024

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 2024 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，包括重大會計政策。

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 2024 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）第八輪資助（2023-24）（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，二零二四年九月廿三日

收支及其他全面收益表

STATEMENT OF INCOME AND EXPENDITURE AND OTHER COMPREHENSIVE INCOME

截至二零二四年三月三十一日止年度 FOR THE YEAR ENDED 31 MARCH 2024

	2024 港幣 HKD	2023 港幣 HKD
收入 INCOME		
<u>政府資助 Government subvention</u>		
恆常資助 Recurrent subvention	18,469,643	17,764,061
藝術科技資助先導計劃 Arts technology funding pilot scheme	486,840	-
藝術行政見習員計劃及創造職位計劃 Arts administrator trainees programme and job creation scheme	1,301,878	1,176,022
保就業計劃 Employment support scheme	-	1,360,000
藝術發展配對資助計劃 Art development matching grants scheme	3,771,798	4,164,538
	<u>24,030,159</u>	<u>24,464,621</u>
<u>賺得收入 Earned Income</u>		
票房 Box office income	5,452,019	4,721,294
委約節目，教育及外展項目 Other hired engagements, education and outreach programme	4,625,595	5,629,321
捐款及贊助 Donations and sponsorships	3,973,088	8,307,983
其他 Other revenue	972,762	333,417
	<u>15,023,464</u>	<u>18,992,015</u>
	<u>39,053,623</u>	<u>43,456,636</u>

	2024 港幣 HKD	2023 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	16,714,882	18,607,854
工作人員 Personal emoluments	18,905,550	18,638,673
一般經常費用及其他開支 General overheads and other charges	3,154,026	2,728,021
外訪文化交流 Outbound cultural exchange	339,883	-
	<u>39,114,341</u>	<u>39,974,548</u>
年度盈餘 Surplus for the year	<u>(60,718)</u>	<u>3,482,088</u>
其他全面收益 Other comprehensive income	-	-
年度全面盈餘 Total comprehensive income for the year	<u>(60,718)</u>	<u>3,482,088</u>

	2024 港幣 HKD	2023 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	(444,281)	1,855,570
藝術發展配對資助計劃 Art development matching grants scheme	383,563	1,626,518
	<u>(60,718)</u>	<u>3,482,088</u>

財務狀況表

STATEMENT OF FINANCIAL POSITION

於二零二四年三月三十一日 AS AT 31 MARCH 2024

	2024 港幣 HKD	2023 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	<u>49,535</u>	<u>70,727</u>
流動資產 CURRENT ASSETS		
押金·預付款項及其他應收款 Deposit, prepayments and other receivables	4,831,817	7,700,739
銀行定期存款 Time deposits with bank	11,014,433	5,783,577
現金及現金等值物 Cash and cash equivalents	<u>20,463,686</u>	<u>22,673,251</u>
	<u>36,309,936</u>	<u>36,157,567</u>
流動負債 CURRENT LIABILITIES		
合約負債 Contract liabilities	3,177,811	2,972,662
其他應付款 Other payables	<u>1,002,984</u>	<u>1,016,238</u>
	<u>4,180,795</u>	<u>3,988,900</u>
流動資產淨值 NET CURRENT ASSETS	<u>32,129,141</u>	<u>32,168,667</u>
	<u>32,178,676</u>	<u>32,239,394</u>

	2024 港幣 HKD	2023 港幣 HKD
上列項目包括 REPRESENTED BY		
累積盈餘 Accumulated surplus	<u>32,178,676</u>	<u>32,239,394</u>
	<u>32,178,676</u>	<u>32,239,394</u>

經董事會於二零二四年九月二十三日核准並許可發出。
These financial statements were approved and authorized for issue by the Board of Directors on 23rd Sept 2024.

鄭錦川 Kwong Kam Chuen	李令喬 Lee Jacqueline Ling Kiu
主席 Chairman	副主席 Vice Chairman

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

ARTS DEVELOPMENT
MATCHING GRANTS SCHEME

2023/24 年度，中英劇團成功獲取第七輪藝術發展配對計劃（2022-23）撥款 \$3,771,798。本年度的支出主要用於：團員培訓、文化交流、戲劇發展及教育、劇場新晉培育計劃、文獻庫、出版及研究計劃，以及 45 周年活動的準備工作。配對計劃的撥款對劇團，以至戲劇界的長遠發展甚有助益。

In 2023/24, Chung Ying Theatre Company received \$3,771,798 from the Arts Development Matching Grants Scheme's Seventh Round Funding Exercise (2022-23). To ensure sustainable development, Chung Ying allocated the matching grant to the following projects, including Staff Development Fund; Cultural Exchange Fund; Drama Development Fund; Young Talents Incubator Scheme; Archives; Publication and Research; and Preparation work for the 45th Anniversary.

2023-24 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 2023-24

人數

No. of Staff

HK\$1,000,001 – HK\$2,500,000

0

HK\$700,001 – HK\$1,000,000

3

HK\$400,001 – HK\$700,000

3

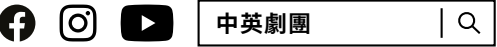
HK\$400,000 or below

6

藝
術
發
展
配
對
資
助
計
劃

中英劇團 Chung Ying Theatre Company

地址 香港波老道 10 號地下 G/F, 10 Borrett Road, Hong Kong
電話 3961 9800
傳真 2537 1803
網址 www.chungying.com
電郵 info@chungying.com



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



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

藝術 ∞ 無限
Arts • Infinity