



## 香港話劇團 Hong Kong Repertory Theatre

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### 藝術顧問

鍾景輝博士 林克歡博士

賴聲川博士

### **Artistic Advisors**

Dr. Chung King Fai BBS Dr. Lin Kehuan

Dr. Lai Sheng Chuan, Stan

### 桂冠導演

毛俊輝先生

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### **Directors**

Artistic Director Mr. Chan Kam Kuen, Anthony

Executive Director Mr. Chan Kin Bun

### 公司秘書

Balus Enterprises Co. Ltd.

## **Company Secretary**

Balus Enterprises Co. Ltd.

## 核數師

丁何關陳會計師行

## **Auditors**

Ting Ho Kwan & Chan

## 註冊及主要辦事處

香港皇后大道中345號 上環市政大廈4樓 電話: (852) 3103 5930

傳真: (852) 2541 8473 網址: www.hkrep.com 電郵: enquiry@hkrep.com

## **Registered and Principal Office**

4/F, Sheung Wan Municipal Services Building, 345 Queen's Road Central, Hong Kong

Telephone: (852) 3103 5930 Facsimile: (852) 2541 8473 Website: www.hkrep.com E-mail: enquiry@hkrep.com

## 外展教室

上環文咸東街143-145號 趙氏大廈8樓802-3室

電話: (852) 3102 2982 傳真: (852) 3102 0989

## **Outreach Studio**

Room 802-3, Chao's Building,

143-145 Bonham Strand East., Hong Kong

Telephone: (852) 3102 2982 Facsimile: (852) 3102 0989

## 香港話劇團由香港特別行政區政府資助

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## THE COMPANY

## 劇團背景

- 香港話劇團建團於1977年,於2001 年公司化,為香港歷史最悠久,規模 最大的專業劇團。獲香港特別行政區 政府的資助,並註冊為非牟利團體, 由理事會領導和監察政策和業務。
- 話劇團聘用全職藝術總監、駐團導 33年以來,曾演出超過270個中外古 演、專業演員、技術及舞台管理、藝 術行政及市務人員等專才,並融匯各 方編、導、演及舞美人才,參與劇季 製作和演出。

## 劇團使命

- 製作和發展優質、具創意兼多元性 的中外古今名劇及本地原創的戲劇 作品。
- 促進觀眾對戲劇的鑑賞力,豐富市 民的文化生活及發揮旗艦劇團的領 導角色。

## 製作方向

- 以主流劇場製作為藝術定位,以均衡 多元劇目為編排方針,以市場消費導 向為營銷策略。翻譯和改編外國古典 及近代戲劇,推介優秀的中國劇作, 推動和發展香港原創劇。
- 今經典名劇及本地原創劇目,以粵語 演出為主,個別製作輔以普通話及英 語場次。大部份演出配上中英文字 幕,吸引觀眾。
- 黑盒劇場則通過對劇場藝術不設規限 的探討手法,為觀眾提供更多富創意 和重文本的實驗性小品,從團員或合 作者的創作過程去發掘、探索和發展 新的題材或表演模式。
- 話劇團於2009年展開「讀戲劇 場」。用一種簡單的劇場形式,透過 戲劇文本或者其他文學作品,給觀眾 最遼闊的想像空間。

## 跨境合作與巡迴演出

- 話劇團除致力鞏固及拓展香港觀眾以 提升市民的文化素質的社會責任外, 還不斷探索跨境文化交流,包括邀請 境外劇團或藝人聯合製作或演出,爭 取更多到內地及海外演出的機會,拓 展商機,塑造國際形象。
- 在香港特區政府及企業贊助下曾進行 多次外訪演出,足跡遍及北京、南 京、上海、杭州、武漢、重慶、廣 州、深圳、澳門、台北、新加坡、三 藩市、紐約及多倫多等地。

## 外展及戲劇教育活動

- 製作教育主題的短劇到中學作巡迴演 出;定期舉辦公開的戲劇技巧及舞台 知識訓練課程; 經常為大學、教育及 慈善機構和社區組織主持戲劇工作坊 及座談會。
- 積極進行多元思維系列的戲劇教育 劇場和外展教育活動;舉辦戲劇課 程和安排學生專場導賞演出,為年 輕人營造欣賞戲劇的多元空間,提 升他們對藝術欣賞的興趣及水準, 培養新觀眾。

## **Company Background**

- Established in 1977 and incorporated in 2001 as an independent company, the Hong Kong Repertory Theatre is the largest professional theatre company of its kind in Hong Kong. It is a registered non-profitmaking organisation and enjoys financial support from the Hong Kong Special Administrative Region Government.
- The HKRep is made up of a team of fulltime professional actors, technicians and stage managers as well as arts administrators and company executives.
   The company also invites and collaborates with playwrights and artistic directors of different backgrounds, offering a wide variety of productions and performances throughout its annual season.

#### **Mission**

- To produce a diverse repertoire of Chinese and overseas classics as well as to develop quality local works that are both creative and original.
- To promote theatre appreciation among its audiences and to enrich the public's cultural life, playing its role as Hong Kong's flagship theatre company.

## **Artistic Direction**

- Mainstream in outlook, diverse yet balanced in direction and market-driven in strategy, the HKRep offers the best to audiences by translating and adapting western classics and contemporary masterpieces, introducing acclaimed Chinese dramas and promoting and developing original local works.
- Over the past 33 years, the company has performed more than 270 pieces in Cantonese, and in Putonghua and English occasionally, most also featured Chinese and English surtitles to make these shows more enjoyable and accessible for the audience.
- Exploratory in spirit and experimental in style, Black Box Theatre challenges audiences with original works focusing on text. Through creative process, actors or collaborators are able to explore and discover new topics as well as acting methodology.
- The HKRep inaugurates the Reader's Theatre initiative in 2009. Through simple presentations of scripts and other literary gems, we invite the audience into boundless realms of imagination.

# Overseas Collaboration and Touring

- Other than building and developing its audience and, in doing so, enriching the public's cultural life, the HKRep also relentlessly seeks out cross-cultural exchanges. These include collaborating with overseas theatre companies and artists as well as groups from the mainland and overseas. This way, not only can the company open up more business opportunities but also establish an international profile abroad.
- With support from the Hong Kong Special Administration Region Government and commercial sponsors, the HKRep had been able to tour around internationally, performing in cities including Beijing, Nanjing, Shanghai, Hangzhou, Wuhan, Chongqing, Guangzhou, Shenzhen, Macau, Taipei, Singapore, San Francisco, New York and Toronto.

# Outreach and Education Programme

- The HKRep creates short educational dramas for secondary school touring, organises regular drama and theatre courses for the public as well as co-hosts talks and workshops with educational, charity and community organisations.
- The company organises drama courses and performances for students as part of its theatre-in-education and outreach initiative. Through these activities, young participants get to learn the many facets of theatre but also how this culturally rich art form should be enjoyed and appreciated.

# 主席報告

## **CHAIRMAN'S REPORT**



本人於2010年9月接任香港話劇團理事會主席,夥拍伍翠瑤副主席、鍾樹根司庫及其餘七位社會人士,重新組合行政委員會、藝術委員會及市務委員會,各司其職,同心協作。過去一年,在理事會全人的支持及行政和藝術團隊的名項下,話劇團的業務有突破的成績。各項活動的報告及統計數字,詳列於本年報之中,我謹取幾個重點與讀者分享。

管治層跟管理層以至與團隊的良好溝通 十分重要。我們於去年11月舉辦了一次「集思交流日」,邀請了多位業界 名人士作主題發言,與新一屆理事會及 全體演職員共同探討劇團未來的發展方向,也讓團員認識本港藝術生態的新發展。我們把政策性的議題放在定期的 事會會議上討論,平日我與行政及藝 兩位總監與部門主管保持密切接觸,深 入了解他們的運作,並多方面探討發展 的可能。 話劇團一直是運用政府的資助作非盈利 性質的營運,履行其社會責任。我們製 作具規模而有深度的藝術作品,擴潤觀 眾的藝術視野,提升市民的藝術品味。 年中製作題材風格各異的七台主劇場節 目及六個黑盒劇場,充份展示劇團多元 化的製作能力和鼓勵創作的方向。全年 的劇場演出及外展教育活動及內地巡 演,創造了超過20萬觀眾人次的突破性 紀錄。藝術總監陳敢權親自改編及執導 的《魔鬼契約》、《橫衝直撞偷錯情》 及《才子亂點俏佳人》,體現了其「雅 俗共賞」節目設計的苦心;邀請前藝術 總監陳尹瑩回巢編導《中國皇后號》, 是中英雙語製作的成功範例; 聯合其他 團體製作如《哥本哈根》則有資源共 享,營造雙贏的意義和價值。

今年本團在硬體設施上亦有所突破:其 一是去年7月開始租用附近的趙氏大廈 八樓開闢「外展教室」;其二是去年底 改建文娱中心六樓工場為排練室。這些 新設施既有助解決日常排練及課室的不 足,又可騰出文娛中心八樓的大排練 室,轉為發展專用的黑盒劇場。結果在 短短的十個月內催生了四個團員作品及 四個合作節目。外展及教育部門有了專 用的辦公室及外展教室後,積極拓展, 除進行與「場地伙伴計劃」掛鈎的「30 元戲劇新體驗」演出及工作坊外,又發 展出更多的社區及學校巡迴演出,舉辦 秋冬季戲劇課程及全年性的兒童戲劇課 程。2010/11年舉辦近1,200項外展教育 活動,吸引11萬3千多人參與,成績可 觀。

民政事務局進行主要藝團資助機制的檢討報告將近完成,西九龍文化區的興建工程亦即將上馬。我們作為本港的旗艦藝團,已作好準備,積極回應,為我們的持續發展爭取更多的資源和營造更有利的條件。理事會全人願與團隊共同努力。

最後,我要藉此多謝民政事務局與康樂 及文化事務署的資助;工商企業及社會 人士的贊助和捐獻。多謝曾參與本團節 目的創作人員、授課導師、特約演員、 伙伴藝團、伙伴場地、合作機構的鼎力 支援,與及廣大觀眾的擁護和愛戴。我 們期待著與您們攜手,為繁榮香港的戲 劇演藝行業並肩前進。

加伟见

理事會主席

胡偉民博士 2011年9月 In September 2010, I took over the position of Chairman of the Hong Kong Repertory Theatre Council, working alongside Vice-Chairman Jennifer Ng, Treasurer Christopher Chung and seven other members representing Hong Kong society. United by common goals, we formed our Executive, Artistic and Marketing Committees anew, carrying out our duties accordingly. In the past year, with the support from the Council and the hard work and dedication of management and artistic teams, we achieved numerous breakthroughs. Since detailed statistics and related information are included in this annual report, I would like to enumerate a few highlights here.

It is imperative that the Council, management and the entire team develop effective communication means. Last November, we organised a day-long "Retreat", inviting prominent leaders in the field to present their ideas and to share their insights on the future development of the Company with the entire Council and staff. At the same time, this occasion offered a fine opportunity to keep everyone abreast of the newest development in the local arts scene. In addition, policy issues are regularly included on the agenda of Council meetings. Throughout the season, I've maintained frequent contact with the Executive and Artistic Directors and departmental heads, so that I can fully comprehend their tasks at hand and explore with them new possibilities in enhancing the Company.

The HKREP has long been operating as a non-profit organisation with the support of Hong Kong government funding. As a company, we fulfill our social responsibility by producing works of art both considerable in scale and rich in content. We aim to extend our audience's vista and promote the level of artistic appreciation for all Hong Kong citizens. During the 2010/11 season, we produced seven mainstage productions and six Black Box presentations, uncovering the diverse talents and creative bearings of the Company. A total of more than 200,000 members of the public attended these performances, educational and outreach programmes and

touring productions, marking an all-time high for our company. *Dr. Faustus*, adapted and directed by Artistic Director Anthony Chan, coupled with *A Flea in Her Ear* and *Love's Labour's Won*, all attest to the extensive appeal of the theatre and how we can touch a broad cross-section of Hong Kong. *The Empress of China*, created by former Artistic Director Joanna Chan, is an example of a successful bilingual production. And co-productions with other local theatre companies, such as *Copenhagen*, present win-win situations for all in sharing resources and nurturing artistic value.

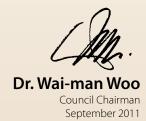
In the area of market expansion, we were invited to participate in the 9th China Arts Festival, held in Guangzhou in May 2010, with the French classical farce A Flea in Her Ear. This past July, the historical epic Boundless Movement was presented at the Guangzhou Opera House, commemorating the centenary of the China's 1911 Revolution. The latter was especially successful in securing corporate sponsorship both in Hong Kong and Guangzhou, even attracting special funds for student performances. To commemorate the centenary of China's premier playwright, Cao Yu's Last Soliloguy was presented both in Macau and Hong Kong. Moreover, the popularity of the Putonghua version of *The* Gin Game has continued unabated, having been critically-received in Beijing, Chongging, Shenzhen and Shantou. This production has borne the distinction as the longest-running and most widely toured work by the HKREP, ever since it premiered in July 2004.

We also achieved impressive breakthroughs in its hardware and facilities this season: Beginning in July 2010, we began renting a space for our "Outreach Studio" at the Chao's Building nearby. By the end of last year, we renovated our workshop on the sixth floor of the Sheung Wan Civic Centre as a brand new rehearsal space. These additional facilities not only solved our perennial space problem but also freed up the Sheung Wan Civic Centre's eighth floor rehearsal space as a fully-fledged Black Box Theatre. Within the past ten months, the Black Box has witnessed the birth of

four new works by our company members as well as four additional co-productions. Our Outreach and Education department has dedicated itself to further expansion now that it has its own office and classroom space. Apart from organising performances and workshops under the Venue Partnership Scheme's "New Dramatic Experience under \$30," the department continues to present performances within the community and school tours, implementing drama courses in the autumn and winter, as well as running year-round children's drama courses. During the 2010/11 season, we've hosted closing to 1,200 outreach and educational activities, attracting an impressive 113,000-plus in attendance.

The funding mechanism review on major performing companies by the Home Affairs Bureau has now drawn to a close. The West Kowloon Cultural District is poised to break ground momentarily. As a flagship performing arts company of Hong Kong, we are ready to echo various issues to create even better conditions for our sustained development. Council members are committed to working with everyone in the Company.

Finally, let me seize this opportunity to thank the Home Affairs Bureau and the Leisure and Cultural Services Department for their funding support, as well as sponsorships and donations by businesses, corporations and individuals. I must also express my gratitude to our collaborators and supporters: from creative artists, course instructors, guest performers, partner theatre companies, venue partners, to partnership organisations, and last but not least, our audiences who hold us dear. I look forward to joining hands with all of you as we continue to build an even more vibrant and prosperous Hong Kong drama scene.



## THE COUNCIL



主席 Chairman 胡偉民博士 Dr. Wai-man Woo BBS



副主席 Vice Chairman 伍翠瑤博士, 澳洲太平紳士 Dr. Jennifer Ng JP (Australia)



**司庫** Treasurer 鍾樹根太平紳士 Mr. Christopher Chung BBS, MH, JF

#### 現職:

• 迪奧國際建業有限公司董事長

#### 現時之計會服務及公職:

- 香港房地產協會執行委員會主席
- 逾洲埃油斯科文大學客座教授
- 英國倫敦南岸大學工商管理博士課程顧問
- 香港註冊財務策劃師協會顧問
- 香港九龍城工商業聯會榮譽顧問
- 中國人民政治協商會議廣州市委員會委員及廣州市榮譽 市民
- 澳洲國立巴拉特大學駐香港榮譽大使

#### Occupation:

· Managing Director, Drowland International Investments Ltd.

#### **Current Community Services:**

- · Chairman, Executive Board of the Hong Kong Real Estate Association
- Adjunct Professor, Edith Cowan University, Australia
- · Adviser, Doctor of Business Administration Program of London South Bank University, UK
- Adviser, Society of Registered Financial Planners
- Honorary Adviser, Hong Kong Kowloon City Industry and Commerce Association
- Member, Guangzhou Committee of the Chinese People's Political Consultative Conference and Honorary Citizen of Guangzhou City
- Honorary Ambassador, The University of Ballarat of Australia to Hong Kong

#### 現職:

• 馬素加信建築工程有限公司副主席兼行政總裁

#### 現時之社會服務及公職:

- 中國國情研習促進會(香港)創會會長
- 博愛醫院董事局永遠顧問
- 廣東省廣州市海外聯誼會常務副會長
- 廣州市政協委員及深圳市羅湖區政協常委
- 新界校長會名譽會長
- 香港專業及資深行政人員協會創會副會長
- 香港房地產協會副會長

Vice Chairman & Chief Executive Officer, Marshall-karson Construction & Engineers Limited

#### **Current Community Services:**

- · Founding President, Association of China Trend Studies (HK)
- Permanent Adviser, Board of Director, Pok Oi Hospital
- Executive Vice President, Guangzhou Overseas Friendshipliasion Association
- The Chinese People's Political Consultative Conference of Guangzhou Member and The Chinese People's Political Consultative Conference of Lo Wu, Shenzhen Executive Member
- Honorary Chairman, New Territories School Heads Association
- Founding Vice President, Hong Kong Professionals And Senior **Executives Association**
- Vice President, The Hong Kong Real Estate Association Limited

現職:

• 東區區議會副主席

#### 現時之社會服務及公職:

- 香港藝術中心監督團成員
- 香港小交響樂團監察委員會成員
- 香港公共藝術董事會成員
- 香港藝術發展局藝術支援委員會主席
- 東區文藝協進會主席

#### Occupation:

· Vice Chairman, Eastern District Council

#### **Current Community Services:**

- · Member. Board of Governors, Hong Kong Arts Centre
- Member, Board of Governors, Hong Kong Sinfonietta
- · Member, Board of Councilors, Public Art Hong Kong
- · Chairman, The Arts Support Committee of Hong Kong Arts Development Council
- Chairman, Eastern District Arts Council



理事 Member 陳卓智先生 Mr. Paul Chan

• 滙領國際會計集團主席

## 現時之社會服務及公職:

- 仁愛堂歷屆總理聯誼會執委
- 廣州海外聯誼會理事
- 中國人民政治協商會議廣州市委員會委員
- 新界廠商聯合會財務顧問

#### Occupation:

· Managing Director, World Link International Accounting

#### **Current Community Services:**

- · Director, Association of current and past Board Members of Yan Oi Tong Ltd
- Director, Guangzhou Overseas Friendship Association
- · Member, Guangzhou Committee of the Chinese People's Political Consultative Conference
- Financial Consultant, New Territories Manufacturers Association



理事 Member 卓歐靜美女士 Mrs. Corona Cheuk мн

### 現職:

• 三井錶業有限公司總裁

### 現時之社會服務及公職:

- 仁愛堂諮議局委員
- 廣州市婦聯執行委員會委員
- 政協湖北省委員會委員
- 博愛醫院歷屆總理聯誼會會員
- 香港中華廠商聯合會永遠會員
- 香港浸會大學持續進修學院寶石學系名譽顧問
- 愛心全達慈善基金名譽董事
- 香港青年工業家協會(婦女組)會員
- 屯門區少年警訊名譽會長會副主席
- 屯門區消防安全大使名譽會長會主席

· President, 3 Wells Watch Industries Ltd.

### **Current Community Services:**

- Member, Advisory Board, Yan Oi Tong
- Member, Executive Committee of Guangzhou Women Federation
- Member, Hubei Provincial Committee of the Chinese People's Political Consultative Conference

  Member, The Association of the Directors and Former
- Directors of Pok Oi Hospital Permanent Member, The Chinese Manufacturers' Association
- of Hong Kong Honorary Advisor, School of Continuing Education Hong
- Kong Baptist University of Gemmological Studies

  Honorary Director, Love U All Charitable Foundation
- Member, Young Industrialist of HK (Ladies' Club)
- Vice Chairman, Honorary Presidents' Association of Tuen Mun District Hong Kong Police Force Junior Police Call
- Chairman, Honorary Presidents' Association of Tuen Mun District Fire Safety Ambassador



理事 Member 張心瑜女士 Ms. Fiona Cheung мн

• 七星控股有限公司主席

## 現時之社會服務及公職:

- 南京政治協商會議常委
- 入境事務處使用委員會會員
- 仁愛堂田家炳小學校董 • 仁愛堂田家炳中學校董

Occupation: Chairman, Forest Zone Limited

#### **Current Community Services:**

- Member, Nanjing Political Consultative Conference Standing Committee
- Member, Immigration Department Users' Committee
- Sponsoring Body Manager, Yan Oi Tong Tin Ka Ping Primary
- Sponsoring Body Manager, Yan Oi Tong Tin Ka Ping Secondary



理事 Member 程婉雯小姐 Miss Angela Ching

#### 現職:

- 叁龍國際有限公司執行董事
- 岑明才律師行顧問律師

#### 現時之社會服務及公職:

- 中國人民政治協商會議廣東省從化市委員會委員
- 中國星火基金會護心委員會總幹事
- 慧妍雅集緬甸風災重建基金名譽法律顧問
- 東九龍居民委員會名譽法律顧問
- 我要高飛劇團名譽法律顧問
- 中國國家行政學院(香港)工商專業同學會理事及顧問律師
- 中國國情研習促進會理事

- · Executive Director, Dragonite International Limited
- Consultant, Messrs. Shum & Co., Solicitors

#### **Current Community Services:**

- · Member, The Chinese People's Political Consultative
- Conference of Conghua Shi, Guangdong Province Secretary, General to Heart Committee of China Starlight Charity Fund Association
- · Honorary Legal Advisor, Wai Yin Association Myanmar Recovery Fund
- Honorary Legal Advisor, East Kowloon District Residents' Committee
- Honorary Legal Advisor, Fly High Production Co.
- · Director and Honorary Legal Advisor, Chinese Academy of Governance (Hong Kong) Industrial Commercial and Professional Alumni Association
- Member, Association of China Trend Studies (HK)



理事 Member 方梓勳教授 Prof. Gilbert Fong

#### 現職:

• 恆生管理學院常務副校長、翻譯學院院長及教授

#### 現時之社會服務及公職:

- 香港戲劇工程主任委員
- 新域劇團董事
- 香港戲劇協會年度大獎評審員
- 香港演藝學院戲劇學院顧問
- 香港藝術發展局審批員 (戲劇)
- 香港康樂及文化事務署演藝小組委員
- 中國北京藝術學院榮譽研究員
- 中國山東大學外國語學院榮譽講座教授
- 中國曹禺研究學會常任理事

#### Occupation:

· Provost, Professor and Dean, School of Translation, Hang Seng Management College

#### **Current Community Services:**

- Executive Director, Hong Kong Drama Programme
- · Directors, Prospects Theatre Company
- Adjudicator, Federation of Hong Kong Drama Societies Annual Awards
- · Advisors, School of Drama, Hong Kong Academy for the Performing Arts
- Assessor, Drama Unit of Hong Kong Arts Development Council
- · Adviser, The Art Form Panel (Theatrical Arts & Multi-Arts) of
- the Leisure and Cultural Services Department Honorary Research Fellow, China Academy of Arts, Beijing
- · Honorary Chair Professor, Institute of Foreign Studies of Shandong University
- Standing Member, The Executive Committee of China Cao Yu Studies Society



理事 Member 蒙德揚先生 Mr. David Mong

#### 現職:

- 信興集團副主席
- 藍十字(亞太)保險有限公司董事
- 東亞銀行(中國)有限公司獨立非執行董事

#### 現時之計會服務及公職:

- 香港浸會大學校董會成員
- 香港大學教研發展基金董事
- 香港中文大學數學科學研究所顧問
- 2011-12年度沙田警區少年警訊名譽會長
- 香港業餘游泳總會執行委員會委員

#### Occupation:

- · Vice Chairman, Shun Hing Group
- Director, Blue Cross (Asia-Pacific) Insurance Limited
- · Independent Non-executive Director, The Bank of East Asia (China) Limited

### Current Community Services:

- Member, Council of the Hong Kong Baptist University
- Director, University of Hong Kong Foundation for Educational Development and Research
- Member, Advisory Board of the Institute of Mathematical Science, The Chinese University of Hong Kong Honorary President, Sha Tin Junior Police Call 2011-12
- Member, Executive Committee of Hong Kong Amateur Swimming Association



理事 Member

易志明先生 Mr. Frankie Yick

#### 現職:

- 九龍倉有限公司董事
- 天星小輪有限公司常務董事
- 現代貨箱碼頭有限公司董事 • 香港空運貨站有限公司董事
- 香港空運服務有限司董事
- 深圳大鏟灣現代港口發展有限公司董事
- 蘇州現代貨箱碼頭有限公司董事

### 現時之社會服務及公職:

- 香港運輸物流學會常務委員
- 商界環保協會董事局成員
- 香港特別行政區選舉委員會委員

## Occupation:

- · Director, Wharf Limited
- Managing Director, The "Star" Ferry Company, Limited
   Director, Modern Terminals Limited
- Director, Hong Kong Air Cargo Terminals Limited
- Director, Hong Kong Air Cargo Industry Services Limited
   Director, Shenzhen Dachan Bay Modern Port Development Company Limited
- · Director, Suzhou Modern Terminals Limited

#### **Current Community Services:**

- · Council Member, The Chartered Institute of Logistics & Transport
- Director, Board of Business Environment Council
- · Member, Election Committee of the HKSAR



## **ARTISTIC DIRECTOR'S REVIEW**



## 堅守劇團風格和路向

2010/11年度製作及活動統計顯示了香港話劇團全年製作共有1,466場/節的演出及活動。其中1,197場/節是外展及教育劇場的製作。八個主劇場佔了107場次,八個黑盒劇場包括合辦節目有87場次,另外訪交流35場次。其他活動,例如讀戲劇場或其他伙伴計劃等,也有40場次之多。全年製作數目、演出及活動場次均為劇團有史以來的新高。

然而,「多」演出從來不是劇團的發展 方向,我們還是堅持「重質」多於「重 量」的信念。香港話劇團三十多年來, 保持著一貫的演出風格:著重文本、排 練嚴緊、演技精湛、製作高質素、具思 考性、藝術感強與及娛樂性並重的主流 戲劇。 香港其他劇團均以「戲劇類型」或「表 演體裁 | 作其劇團風格定位,例如有些 劇團祇演其藝術總監的作品、或祇演翻 譯劇、音樂劇、又或以年青偶像為號召 的潮流作品、亦有把中外名著以切割、 或祇呈現其主題而放棄其文本的手法等 等。如此的分類,祇顯出該劇團主要藝 術人員的「所好」及「所長」,卻不是 以香港觀眾需要看甚麼樣的戲而作定 案。但作為香港的旗艦劇團,單以一類 「劇種」硬作其「風格」,必會顯得狹 隘乏味。香港話劇團是屬於香港人的劇 團,每年栽培不同層面的戲劇藝術家, 更不可單演一個人的作品。因此,劇團 每年必以「平衡劇季」作選劇方針,作 多元發展,讓觀眾有不同的選擇,提昇 劇團演出的靈活性、新鮮感和吸引力。

然而,在香港話劇團多元化的演出製作中,也可分成兩大範疇,就是介紹世界 著名劇目與及培育本土經典:

這個劇季,我們以翻譯劇演出介紹了法國的《橫衝直撞偷錯情》(重演)和《豆泥戰爭》、智利的《不道德的審判》,還有源自德國經典浮士德故事全新改會的《魔鬼契約》。我們並與眾劇團場合合上演。這多個製作,均合乎劇團人為路向:全是蜚聲國際、經典之最、得話的自:全是蜚聲國際、經典之最、得話的則數演,香港觀眾就不容易有機會別數演,香港觀眾就不容易有機劇團搬演,香港觀眾就不容易有機劇團份任務。

2010/11年度劇季雖然沒有上演中國劇作名著,卻不代表劇團忽視中國劇作的介紹,這年就以新劇《彌留之際》,細述了中國知名戲劇家曹禺的真實生活與他創作的人物和故事之間的關係,並藉此紀念他誕辰一百周年。

在此要強調的是,劇團所選擇的劇目, 無論是來自古今中外,只要作品的思想 主題有其宇宙性,就絕不會與現代脫 節,也必定能夠引起香港觀眾的共鳴。

而創造本土經典方面,本劇季重新炮製了曾經膾炙人口的本土劇作《我愛阿愛》(重演)及《才子亂點俏佳人》,更得前任藝術總監陳尹瑩博士回巢助陣,為1784年美國探華一段重要歷史編史了《中國皇后號》,作世界首演。與史編史明,我們的黑盒劇場就推出了黑盒劇場節,創作了四個別具新意的演出出《全城熱爆搞大佢》、《〇》、《拼留之際》。這四個均屬話劇團栽培的優良新作品,並將會出版成書以作保存及推廣。

無論是主線劇目或黑盒演出,有喜有 悲,雖然主題或形式各異,但在演出風 格上又成一統。七個演出均以文本為出 發點,結構完整,對白精警,劇本從不 同角度探討人生人性,啟發思考,觀眾 必得心靈體會;劇團作品的另一個共同 點,就是劇中角色性格、思想邏輯及故 事發展,大多以自然寫實為主,在表演 上甚具挑戰性,演出難度極高,更是保 証觀眾都會覺得「有戲好看」、「有感 染力」的尚佳劇目。再者,例如《魔鬼 契約》此等場面震撼的大型演出,還必 需要有一班具魄力的製作人員,配合有 實力的技術方可成功演出。也可以說, 這都是「唯獨香港話劇團方能成功製作 演出」的優質作品。

同時,香港話劇團也在「演」、「研」、 「展」、「教」方面,全面性的為香港戲 劇發展效力。「演」方面當然是指劇團 主要力量,即我們專業的表演及高水平 的製作,為本地樹立戲劇界先驅及模範 的形象。「研」方面就是戲劇「研究」 及「深化」的工作。每個演出,連讀戲 劇場在內,均設一至數場演後座談會, 與觀眾分享創作心得。例如今年的《魔 鬼契約》,就邀得林克歡博士作文學指 導,與演員們多番研討不同版本的浮士 德作品,也舉行公開的演前研討會,介 紹此劇的藝術及文學特色;之後,還出 版了一本圖文並茂的《魔鬼契約的舞台 藝術》,記錄各方面的藝術思考及處 理。再加上劇團每次都會聘請專業團隊 精心攝製演出版錄像,為劇團作藝術紀 錄,以便日後參考。此外,劇團代表環 經常出席不同國際戲劇研討會, 例如今 年我便參與了分別在天津、北京與及在 潛江舉行的「曹禺文化周」及研討會, 發表論文和演出曹禺劇作的心得。

我深信,環顧香港,也只有香港話劇團,才有這樣的歷史文化厚度。而在過去的三十多年來,著意深化香港舞台藝術,也一直是我們的藝術指標,這也是香港話劇團在香港獨一無二的造詣和成就。

「展」方面,我們致力擴闊舞台藝術的接觸面。除了展演多元化的劇目吸引本地觀眾外,也不遺餘力推廣香港的舞台劇藝術,介紹到各地演出,開拓更大的市場領域。為此,我們增加了普通話的演出,包括《洋麻將》和《彌留之際》。雙語(英語及粵語)演出就有《中國皇后號》。在這劇季裡,劇團一共送

故事》及《我是情緒小主人》;抗毒滅 罪劇場《靜香的抉擇》、《中間》及 《Shall We Talk》,還有《戲劇學堂 先修班》的演出等等,成績蜚然。劇團 深信戲劇教育的魅力,有助提昇德育訓 練、公民教育和語文運用等功能,同時 又可以作為未來觀眾的拓展和栽培,所 以劇團必定會繼續「教」的發展。

可以說,「演、研、展、教」均是香港 話劇團繼續的發展路向。而香港話劇團 在這幾方面一直是做得最全面和最專業 的,也相信,暫時亦沒有其他劇團能比 得上,我們在劇壇的領導地位是無可置 疑的,單單從劇團每年的得獎數字,便 足証明。

另一方面,香港話劇團仍會繼續發展屬 於自己劇團的戲寶,此等劇目必需經過 多次重演的洗煉,建立口碑,與及累積 在本地和外地演出的歷史體驗。而戲寶 的重演,往往是觀眾翹首以待、非看不 可的重要演出,也被視為「最高質素」 的品牌,更是香港文化產業中的瑰寶。

總而言之,「多元化」的主流演出就是 劇團肯定的風格。「全面性」的戲劇發 展就是劇團一直堅定的發展路向。作為 大都會的國家級劇團,香港話劇團已確 是實至名歸的。

藝術總監 **陳 敢 權** 2011年9月

# HKREP's Steadfast Approach and Direction

The HKREP presented a total of 1,466 performances and activity sessions during the 2010/11 season, among them 1,197 outreach and educational activities. Our eight mainstage productions added up to 107 performances, the eight Black Box productions (including co-productions) 87 performances, our touring performances 35. Other activities, such as Reader's Theatre and Partnership Schemes, make up another 40. This is the highest number of productions, performances and activities in HKREP history.

Quantity of performances, however, has never been our focus. We are steadfast in our belief that quality is far more important. In the past three decades, the HKREP maintains its longstanding mission: to create mainstage dramas of the highest quality that are inspiring, imbued with artistry, and filled with entertainment value for the audience.

Other local theatre companies are branded by genres or dramatic subjects. Some present only works by their artistic directors, some just produce translated plays, musicals or trendy productions on youth idols, while others make adaptations venturing so far from the original that the script becomes unrecognizable. These companies might highlight specific theatre practitioners, but not the needs of the audience. As the flagship theatre company of Hong Kong, we must extend beyond one specific form or genre. The HKREP belongs to Hong Kong people: we nurture theatre professionals on many levels; we do not present only the works of a single artist. We hold true to our mission to create a balanced repertoire every season, giving our audience a variety of choices. At the same time, we also improve our own flexibility, generate fresh approaches and increase the attractiveness of our offerings.

We can divide the HKREP's varied repertoire into two main categories: introducing masterpieces of the world and nurturing local classics.

This season, we presented a number of translated plays, all of which are the best of their genres. We revived A Flea in Her Ear and Le Dieu du carnage (French) as well as Death and the Maiden (Chile), and re-created Dr. Faustus from the classic tale by Goethe and Marlowe. We also co-produced Copenhagen with TNT Theatre in our Black Box. All of these dramas fall into place with HKREP's artistic direction. These works have received international acclaim and are classics in their own right, already garnering multiple awards. If it hadn't been for the HKREP, Hong Kong audiences might not have such opportunities to see these works, which further attest to the importance of HKREP's presentation of translated and adapted works.

Although we did not include any Chinese classics this season, it does not mean the HKREP has neglected its duty in presenting Chinese works. The new work *Cao Yu's Last Soliloquy* was based on the Chinese theatre master's life-stories and the interrelationships of the characters in his plays. It was a worthy memento for Cao's centenary.

Here I must emphasize the reasoning behind our repertoire choices. No matter whether they are ancient or modern, from China or the West, as long as the themes are universal, these dramas do have relevance to our time. They are sure to find resonance in our audience.

On nurturing local classics, we revived *Love You Forever* and *Love's Labour's Won*, and invited former Artistic Director Joanna Chan to return to Hong Kong for the world premiere of *The Empress of China*, which chronicles the journey of the 1784 American merchant ship to China. We also organised a Black Box Festival, presenting four innovative works: *Dr. Tim Ding's Factory, A "Lone", Good Things Going* and *Cao Yu's Last Soliloquy*. These four works all came into being because of the HKREP. These scripts will be published to ensure distribution and documentation.

No matter whether mainstage or Black Box productions, comedies or tragedies based on diverse themes, we do adhere to a unified performance approach. All seven mainstage

productions are solidly based on their respective scripts: they are structurally intact, written with fine dialogue that looks at life from different angles, touching our audience's very souls. The HKREP's original works all share these characteristics: characters' thoughts and actions as well as plot development mostly based on realism, and performances challenging to the actors, ensuring the audience has an impactful experience. Furthermore, large-scale works such as Dr. Faustus set the bar for our production staff, requiring sophisticated technical support for its success. In other words, in Hong Kong, these productions "can only be produced by the HKREP."

At the same time, the HKREP has dedicated its efforts in performance, research, outreach and education for the local theatre community. Our performances are the hallmarks of our efforts. Our professional and highquality productions set us off as the flagship companyas well as model in the theatre scene. Our research not only touches on dramaturgy but also a deepening in understanding the theatrical arts. Every performance (including our Reader's Theatre) is followed by discussion with the aim of sharing with the audience. For example, Dr. Lin Kehuan, dramaturg for Dr. Faustus, shared his expertise on the various adaptations based on Faust with actors, and hosted public seminars on the art and literary background of the work. The Stage Art of "Dr. Faustus" has since gathered much of these materials. The HKREP has specially engaged professionals to help produce good quality performance DVDs not only as archive, but useful materials for later research. In addition, HKREP has sent delegates to attend international theatre conferences. This year, I took part in conferences held in Tianjin and Beijing. I also spoke at a Cao Yu conference in Qianjiang.

Looking around Hong Kong, I strongly believe only the HKREP enjoys this deep level of history and culture. In the past three decades, we have devoted our energies fostering the theatrical arts. That has always been our artistic mission. That is also the unique achievements of the HKREP.



We are determined to extend our outreach. Apart from presenting diverse programmes for our local audience, we are dedicated to promoting Hong Kong's own theatrical art abroad. To that end, we increased our productions in Putonghua with such works as The Gin Game and Cao Yu's Last Soliloguy. Our English-Cantonese bilingual production was The Empress of China. During the season, the HKREP exported four productions: our Macau Education and Youth Affairs Bureau Arts Education Project, Cao Yu's Last Soliloguy as part of the Macau Cultural Centre's special training programme, The Gin Game that garnered praise all over China, and A Flea in Her Ear as part of the 9th China Arts Festival held in Guangzhou. What makes us proud is that mainland theatre critics have recognized and praised our performance, citing our unique "Hong Kong imprint." The HKREP has already established its own artistic merit.

This season we also made a foray into the Yuen Long Theatre Auditorium for *Love's Labour's Won*, a farce fusing Cantonese opera elements, to bring quality entertainment to people living in districts far from the city centre. Not only did we use Cantonese opera as a basis for this work, but we also invited television and film stars to join our ranks, setting the highest record for the venue's attendance. For *Dr. Faustus* we invited Man Tsz Leung to play the role of Mephastophilis. In other words, these crossover productions extended their reach beyond the theatre stage. When we invite veteran television and

film stars to work with the HKREP, not only do we create new sparks for a production but we also attract more audience. This is one of our strategies in our outreach.

In education, we have made a big leap. The HKREP organises countless educational programmes, workshops, lectures, community performances, pre-performance guides, and post-performance discussions. During this season, our educational department has been very active: under the aegis of "New Dramatic Experience" to correspond with the New Secondary School curriculum, we presented student performances of Metamorphosis Under the Star and The Caged Beasts. Our Black Box also presented an English musical specifically for students entitled With Love, William Shakespeare. We have presented more than 400 performances in secondary and primary schools, including the interactive works Can't Buy Me Love and Wang's Diary for the Independent Commission Against Corruption, An Ordinary Story and 2010 Cosplay Tourings for the Society for Rehabilitation and Crime Prevention, antidrug dramas My Own Choice, Which Side Should I Take? and Shall We Talk, also Drama for All. All of these have proven to be extremely successful. The HKREP is deeply convinced of the power of theatre education in elevating civic awareness, highlighting moral values and enhancing language abilities. At the same time, these programmes continue to help HKREP develop new audiences, which is imperative for us.

In other words, performance, research, outreach and education are the four major focuses for the HKREP. We have attained professional standards in these areas, and are convinced no other local troupe can compare to our status as the leading company in this city. The number of awards we receive per year is a testament to our success.

The HKREP is committed to develop its own classics. These works require numerous revivals as each performance builds on another, so the works become established in public awareness, and our production team and actors accumulate experience locally and abroad. Revivals are often eagerly awaited by our audience. They are the emblems of our high quality; they are treasures of Hong Kong's own culture.

To sum up, although we present "diverse" repertoire in the season, they are still part and parcel of HKREP's unique branding. "Comprehensive" development in the theatrical arts does not equate a lack of overall direction. As the premier theatre company of Hong Kong, the HKREP bears its name with pride.

Anthony Kalhan

Anthony Chan

Artistic Director September 2011

# 行政總監周年工作報告

## **EXECUTIVE DIRECTOR'S YEAR END REVIEW**

## 理事會換屆

基於政府修改資助藝團的管治層的任期 計算法,容許理事、司庫、副主席及主 席的六年任期分開計算,幫助管治層的 順利接班及挽留有貢獻的理事。本團理 事會於去年9月建議,經今年5月特別會 員大會通過公司章程修訂議案,配合最 新運作需要。

## 劇團的人事

藝術人員方面,資深演員馮蔚衡完成兩年英國藝術碩士課程,於2010年10月回 巢出任駐團導演,專責協助黑盒劇場的 發展;另一位資深演員潘璧雲於今年4 月出任戲劇文學經理,轉型投入新工作 領域。資深演員秦可凡及道具製作梁國 雄兩人亦於2011年6月榮休。年中亦另 有多位藝術、技術及市務部門的演職員 請辭,需要透過公開招聘及遴選,補充 有關空缺。

## 營運業績和社會貢獻

我們運用公帑資助作非牟利性質的營運,在提升市民的文化素質上已作出一定的承擔,對推動本港戲劇行業的發展已作出一定的貢獻,在發展戲劇教育和培養觀眾方面已取得不錯的成效,在拓展內地市場及交流活動有所加強,在爭取社會支持和贊助亦有一定的成績。綜合報告如下:

### 1. 推動戲劇行業的發展

本團的製作除了質量有保證外,足以為 本地的戲劇表演專業樹立種標準和發揮 示範作用。

藝術風格迥異、主題發人心省及教育意義深遠的主劇場作品有喜鬧劇《橫下島會情劇《人物事事》、家庭劇《豆泥戰爭》、創作劇《魔鬼契約》、創作劇《愛阿愛》、英粵雙語歷史創作劇《不道德政治劇《不道德政治劇《不道德及歌門》。演出效果引起業界、媒體及專門人物,成功展示了我們的同一無二的製作規模和能量。及《藝術學》先後兩年被納入「法國五月內學語劇的國際認受。

特聘外藉演員,以英、粵雙語製作的《中國皇后號》;用普通話演出,在黑盒劇場/澳門巡演的作品《彌留之際》及內地巡演劇目《洋麻將》,成功獲取本港、澳門及內地同業與觀眾的高度讚揚和正面的評價,成功體現本團配合本港「兩文三語」的教育政策。

本團與藝進同學會聯合製作,假元朗劇院於2010年底演出的的戲曲愛情鬧劇《才子亂點俏佳人》錄得八成入座率,締造了該劇院一個週末作六場的演出場次紀錄,有助舞台劇的推廣和普及。

年中出版戲劇文學研究叢書如「《遍地 芳菲》的舞台藝術」、「《魔鬼契約》 的舞台藝術」及專為學生編輯的導賞手 冊及教材套,幫助提升觀眾欣賞話劇藝 術的興趣和能力。 我們鼓勵及資助演職員不斷進修,自我增值。除上述的馮蔚衡自英國學成,另一位駐團導演司徒慧焯剛於今年6月香港演藝學院藝術碩士(導演)畢業,而外展及教育統籌周昭倫則在香港演藝學院兼讀戲劇教育碩士課程。此項措施可提升本團的人力,更專業地推動戲劇行業的發展。

## 2. 聯合藝術力量,提供創作平台

我們除聘用全職的藝術總監、駐團導演、演員及舞台技術人員外,還按製作需要邀請客席導演、編劇、演員,舞台佈景、服裝、燈光及音響設計人員、編舞、作曲及填詞等專業人士合作。全年為劇場從業員提供約300次就業機會。

外聘導演包括美國的陳尹瑩博士及本港的李國威。前者創作了《中國皇后號》,後者則翻譯了《不道德的審判》。 客席導演傅月美執導了《我愛阿愛》的重演,翻譯兼導演蔡錫昌在季內兩次執導《哥本哈根》。特邀合作演員包括影視界的萬梓良、河國榮,自由身戲劇人白耀燦及杜施聰及多位外籍演員。

由2010年秋開始,本團的黑盒劇場專用於演出並開放給業界使用。出自團員的創作有生育喜劇《全城熱爆搞大佢》、荒誕小品《〇》、音樂劇《拼命去死的童話》及國語劇《彌留之際》四台作品;與眾劇團聯合製作的科學道德劇《哥本哈根》;支援 Theatre Noir的製作有英語話劇《莎翁的情書》、糊塗戲班的法國喜劇《飛禽走獸》及應香港八仙過海》等。新措施充分發揮本團在業界的親和力和影響力。

為紀念曹禺誕辰一百周年而製作的普通 話版舞台劇《彌留之際》,是藝術總監陳 敢權與北京戲劇史研究學者田本相聯合 編寫的。本團藉此與澳門文化中心進行 「後台特攻隊一香港戲劇交流計劃」, 讓三位澳門年青人來港進駐本團,參與 助理導演及執行舞台監督職位的培訓學 習。這是本團支援青年藝術工作者體驗 職業劇團運作的一項新嘗試。



## 3. 發展戲劇教育, 拓展新觀眾

為加強戲劇教育活動,自去年7月開始租用附近的商厦開闢外展教室。除在正規的演出場地為學生提供廉價的周母生專場和導賞講座外,還舉辦夏季、秋冬季及春季的戲劇課程。連同豐富多元的校園戲劇工作坊及學校巡迴教育短劇,全年進行逾千次活動,觀眾和參超劇來至年進行逾千次活動,觀眾和發力者共11萬3千多人。相關活動對普及戲劇藝術,拓展長遠的忠實觀眾群發揮一定作用。

本團因應新高中「其他學習歷程」而發展的戲劇教育活動過程中,有150多項是為香港教育局及個別學校度身設計的戲劇欣賞活動或藝術發展課程,包括仁愛堂、東華三院、保良局、聖公會、浸會大學的附屬中學。

我們又連續第五年應澳門教育青年局的邀請往澳門文化中心進行「中學生戲劇藝術體驗計劃」,與澳門戲劇農莊聯合演出古希臘悲劇《伊狄帕斯王》選段、意大利即興喜劇《一僕二主》及原創音樂劇Samuel Ho,效果非常理想。本團已將此一項目推薦給香港教育局及廣東省戲劇家協會,兩者均表示有興趣引進是項模式活動。

## 4. 外訪演出,促進文化交流

本團今年到內地巡演取得可喜的成績。 《洋麻將》於2010年6月至今年4月進 行第二輪14場的巡演,訪演內地多個 城市,包括北京首都劇場、重慶南岸藝 術中心、深圳少年宮、深圳群藝館及汕 頭大學,連同演後座談會活動,超過 6,000人欣賞,獲北京人藝著名演員朱 琳和《四川戲劇》雜誌及內地同業的高 度評價。

2010年5月我們以《沉默是針》參加廣州市文化局舉辦的「第九屆中國藝術節」。假逾千座位的廣聯禮堂演出兩場,幾乎座無虛席。演出備受媒體及觀眾的追捧。上演喜劇對戲劇市場尚待開發的廣州,具有探溫作用。同期我們亦參加了在白雲國際會議中心的演出交易會,藉此與內地戲劇同業和演出經紀公司建立業務聯繫。

2011年3月落實歷史創作劇《遍地芳 菲》赴穗演出的計劃,配合「紀念辛 亥革命百周年」活動。7月份的公演成 為新建成的廣州大劇院的首個香港舞台 劇。外訪活動獲得廣州地區政協香港委 員聯誼會的贊助順利完成。

## 5. 舞台榮譽 , 專業見證

由香港戲劇協會及香港電台聯合主辦 的「香港舞台劇獎」,目的是鼓勵創 作、表揚優異演出和肯定藝術貢獻。本 團2010年內的演出一共榮獲19項提名 及囊括10大獎項,包括最佳導演(喜劇 /鬧劇) 司徒慧焯《豆泥戰爭》; 最佳男 主角(悲劇/正劇) 杜施聰《哥本哈根》; 最佳男主角(喜劇/鬧劇) 高翰文《豆泥 戰爭》;最佳女主角(喜劇/鬧劇) 彭杏英 《豆泥戰爭》;最佳男配角(喜劇/鬧劇) 潘燦良 《2029追殺1989》; 最佳舞台 設計陳志權 《魔鬼契約》;最佳燈光設 計張國永、司徒慧焯、鄧煒培《魔鬼契 約》;及十大最受歡迎製作佔三部戲: 《魔鬼契約》、《豆泥戰爭》及《哥本 哈根》。

另外本團年輕演員黃慧慈參加2010年香港藝術節製作的《香港式離婚》,榮膺最佳女主角(悲劇/正劇),大大提高了她在業界的知名度。今後話劇團將繼續持開放態度,讓演員適當地參加外間的舞台劇、影視的演出及商業廣告的拍攝,擴闊他們的視野、接觸面和生活體驗,協助他們藝術事業的發展。

## 場地伙伴計劃

本團與香港大會堂結為伙伴的計劃已進 入第三年,年內完成下列的項目。

劇院製作有《橫衝直撞偷錯情》、《豆泥戰爭》、《我愛阿愛》及《中國皇后號》,協助伙伴場地確立當代劇場的藝術形象。《我愛阿愛》獲信興集團冠名贊助及中西區區議會包場贊助;《中國皇后號》獲中國國情研習促進會專場贊助。兩項活動有助劇藝推廣入商界,營造社會效應。

2010年9月假大會堂劇院下午時段為新高中學生設計「戲劇新體驗」活動,演出《星光下的蛻變》;另於今年1月再舉行「劇場魅力新體驗-通識劇場」之《困獸》。兩次演出均帶有演前導賞講座,向中學生灌輸劇場知識。

「讀戲劇場」是專為場地伙伴計劃而發展的一項經常性的活動,假大會堂高座演奏廳每月進行一或兩次,全年共演讀10個新舊劇本。後設座談會,營造觀眾與演員、劇作者及特邀嘉賓近距離接觸的環境,進行文本討論、交流及分享心得。本季全部四個團員創作及兩個翻譯劇《豆泥戰爭》及《不道德的審判》,都是經過試讀及吸收觀眾意見後定稿的。

我們利用大會堂大堂裝置展版和展櫃、宣傳介紹節目,和懸掛大型外牆廣告。2010年7月30日在大會堂前廳舉行【與戲劇大師鍾景輝全接觸】,回顧他六十年的戲劇經驗,吸引大量媒體及戲劇發燒友。又於2011年1月在《中國皇后號》的公演期間舉行為期十八日的「歷史藝展」。各項設計旨在協助塑造伙伴場地的藝術氛圍。

## 市務推廣與資源開拓

為加強劇季套票及演員的的宣傳,本團於上半年與U Magazine結成媒體合作伙伴,又與滙豐卓越理財及運籌理財白金Visa卡連續第二個劇季結盟,令持卡者享有劇季套票預訂特別優惠,吸引更多新觀眾。另投放資源於電子媒體宣傳,包括媒體網頁的宣傳橫額、iphone Apps及近期大熱的團購等。自2009年8月開設Facebook專頁後,本團的粉絲人數由1,600人上升至今年的3,300人。

2010年4月9日首次在香港大會堂低座 大堂舉行「新劇季發佈會」,逾一百位 傳媒及嘉賓出席,場面熱鬧。全年共安 排超過200個專訪,成功擴大劇目的曝光率。2010年5月及2011 年6月到廣州舉行新聞發佈會,分別為 參加「第九屆中國藝術節」劇目《沉默 是針》及廣州大劇院的「港澳台粵茲城 季」劇目《遍地芳菲》宣傳。給內地媒 體觀賞公開綵排,爭取主要報刊、電台 及電視台的廣泛報導。

本團在季初成功得中國國情研習促進會、金銀業貿易場、天行集團、信興集團、周生生集團及新瑪德集團的贊助。另外爭取得Le French May、天星小輪、Agnès b、信和集團、商務印書館、FANCL、植村秀、時代廣場、KPSS及SNIPS HK等企業的非現金或場地贊助。在私人捐款方面,全年獲得23位熱心人士及公司的捐助。

## 製作、觀眾及財政收支

本團全年16齣本地大小製作共演出194場(包括兩個共30場的合辦製作)。劇場觀眾人次56,330,平均入座率81%。境外演出/活動共35場/次,觀眾12,059人。外展及教育活動加上場地伙伴計劃及其他活動等合共1,237項/節,參與人數138,769。全部境內外觀眾/活動參與者超過20萬人次,是劇團公司化十年來最高。總營運開支3,990萬元,總收入4,170萬元,收回成本率28.7%,成績令人鼓舞。

營運收入方面,主劇場及黑盒劇場製作 連同聯合製作的票房分成,加上外展課 程及節目委約、廣告贊助、道具服裝租 借等收共1,170萬元。

我們全年獲得的捐獻及贊助金額有明顯的上升,扣除撥算製作資助或包場票房後,今年的現金入賬70萬元,較2009/10年的31萬元上升一倍多。

## 結語

2010/11年度的製作資料及節目精華、外展及教育活動,戲劇文學研究及出版、外訪交流演出、財務狀況及收支分析等,詳列於本報告內各章節。我們歡迎讀者瀏覽本團網頁,翻閱本團自2001年公司化以後的年報,了解我們的團隊架構、各年度的藝術創作和業務成績。

行政總監

陳健彬 2011年9月

## **Changes in the Council**

In September 2010, Dr. Wai-man Woo took over as Chairman of the Council, succeeding Dr. John Yeung who had completed his term. Dr. Jennifer Ng took over as Vice-Chairman of the Council at the same time. Three new members have joined the Council this season: Miss Angela Ching, Mrs. Corona Cheuk and Ms. Fiona Cheung (government appointee). The 10th Council maintains a membership of ten. Various members also make up the company's executive, artistic and marketing committees. The Council operates independently, not only respecting the terms of the funding agreement with the Hong Kong government but also adhering to the principle of promoting the public good, raising the effectiveness of the company's management. The Council held a total of six meetings this season, with half of the membership having perfect attendance; the average attendance rate was 78%.

The Hong Kong government recently revised the term limits for board and council members in local arts organisations, allowing for separation counts of 6-year terms for chairmen, vice-chairmen, treasurers and council members. This move ensures a smoother transition and better succession, allowing organisations to retain those capable of special contributions. Our Council initiated a proposal last September that has since been approved at an extraordinary general meeting this May to revise our company's articles of association to correspond with these new rules.

## **Company Personnel**

In order to keep pace with the increase in programme production and arts education projects, as well as the development of resources and public relations, the need for professional technical and stage management, and additional finance and administration support, the Company underwent two changes in personnel structure this season. Through streamlined organisation of the acting company as well as natural process, we reallocated resources and created new positions in outreach and education and stage management. We also added two administrative positions in corporate communications, accounting and administration. At present, the Company maintains a full-time staff roster of 58. We also participate in the Leisure and Cultural Services Department's Arts Administrator Trainee Programme, supplementing a position of programme executive.

On the artistic front, having completed her two-year Master's degree in Great Britain, veteran actress Fung Wai Hang has returned to the Company with the special task of developing the Black Box Theatre. Another company member, Poon Pik Wan, has been appointed Literary Manager as of this April, applying her expertise in a new area. Actor Qin Kefan and Props Maker Leung Kwok Hung both retired in June. A number of artistic, technical and marketing staff also left us during this season. We announced job vacancies and managed to fill these positions with new staff.

## Overall Operations and Contributions to Society

Funded by the public, we operate as a non-profit organisation setting our goals to elevate people's appreciation for culture, promote theatrical art and our profession within Hong Kong, develop theatre education and effectively nurture our audience, expand our outreach in the Mainland through touring productions and cultural exchanges, and secure sponsorship and acquiring support from society. Below are some general points:

## 1. Promoting the development of the theatre profession

Not only is the branding of HKREP a sure sign of quality, but it is the bearer and model of professional standards for the entire theatre community.

Our stylistically varied, thought-provoking and enlightening mainstage productions presented this season included the classical farce A Flea in Her Ear, the urban drama Le Dieu du carnage, the morality tale of Dr. Faustus, the locally created Love You Forever, the English-Cantonese bilingual play The Empress of China and the political thriller Death and the Maiden. All of our productions have ignited lively debate among the theatre community, media and audience, which in turn attest to our professionalism and unique operating scale and capabilities. A Flea in Her Ear and Le Dieu du carnage, both original French plays, were programmed in Le French May in 2010 and 2011 respectively, consolidating our unique identity in fostering Cantonese drama.

We invited caucasian actors to participate in the English-Cantonese bilingual *The Empress of China; Cao Yu's Last Soliloquy*, our Black Box presentation in Hong Kong and Macau, and *The Gin Game* that was such a hit on its China tour, both performed in Putonghua, have gained us positive reviews and high praise from our peers in Hong Kong, Macau and China. These productions are also theatrical equivalents to Hong Kong's current "Two Languages Three Dialects" educational policy.



Love's Labour's Won, a co-production with the Artiste Training Alumni Association in December 2010, now holds the record of six performances during a single weekend at the Yuen Long Theatre Auditorium. With an average attendance of 80%, this production positively promoted the theatrical experience in remote region.

During the season, we published *The Stage Art* of "Boundless Movement" and *The Stage Art* of "Dr. Faustus" in addition to student guides and educational kits to help boost our audience's interest and appreciation of the theatrical arts.

We have always been committed to encouraging our staff members to advance themselves and develop their artistic horizons. In addition to Fung Wai Hang who finished her master's degree from Great Britain, another Resident Director, Roy Szeto, graduated from the Hong Kong Academy for Performing Arts with an MFA in Directing this June. Our Outreach and Education Co-ordinator Chow Chiu Lun is currently undertaking the HKAPA's master degree programme in theatre education. Our policy promotes our own human resources, in turn it motivates the entire theatre community.



## 2. Harnessing artistic power, providing a creative platform

Apart from employing a full-time Artistic Director, resident directors, artistic and technical staff, the Company invites guest directors, playwrights, set, costume, lighting and sound designers, choreographers, composers and lyricists, depending on production and repertoire needs. In total, we offered about 300 job opportunities for theatre professionals in the 2010/11 season.

Among our guest directors were Joanna Chan from America and Hong Kong-based Weigo Lee. The former wrote the play *The Empress of China*, the latter translated *Death and the Maiden*. Guest director May Fu helmed the revival of *Love You Forever*, and Hardy Tsoi directed his translation of *Copenhagen* twice during the season. Among the distinguished guest artists joining our productions this season were Man Tsz Leung, Gregory Rivers, Patrick Pak, Mac Tu and other foreign artists.

Beginning in autumn 2010, our Black Box Theatre became available for the theatre community. Among the works generated by our own company members were the fertility comedy Dr. Tim Ding's Factory, the absurdist play A "Lone", the musical Good Things Going, and Cao Yu's Last Soliloguy performed in Putonghua. We co-produced Copenhagen with TNT Theatre, and supported Theatre Noir in the English-language play With Love, William Shakespeare and the Nonsensemakers' Théâtre sans animaux. We were invited to direct and perform in The Eight Immortals' Adventures presented by the Hong Kong Chinese Orchestra. Our new facilities have fully strengthened our influence and our affinity within the theatre community.

To commemorate the centenary of the birth of Cao Yu, we produced a new work co-written by Artistic Director Anthony Chan and Beijing theatre research specialist Tian Benxiang. The production of Cao Yu's Last Soliloquy also involved Macau: we developed a special programme with the Macau Cultural Centre, inviting three young Macanese professionals to train in Hong Kong as Assistant Directors and Deputy Stage Manager. This marked a new pilot programme as the Company supports young aspiring theatre artists to learn firsthand about our work.

## 3. Developing theatre education, reaching out to new audiences

In order to strengthen our educational programmes, we began renting a space in a nearby building to house our Outreach Studio. Apart from offering student discounts for our weekday performances and free lectures during the season, we also organise courses year-round. We hold more than a thousand events during the season, including a large variety of school drama workshops and school tours, reaching out to 113,000 participants and audience members. All of these theatre-related activities are important in popularising theatrical arst and developing a long-standing audience base.

This season, we successfully exploited theatre as the medium for civic education. Two works—Wang's Dairy and Can't Buy Me Love—were commissioned by the Independent Commission Against Corruption. We also collaborated with the Society for Rehabilitation and Crime Prevention in two educational shows, An Ordinary Story and My Own Choice and co-produced a Family-Fun Drama Workshop with the Central and Western District Council. The Gin Game was featured in the Eastern District Arts Festival. and Love You Forever and The Empress of China were part of the Central and Western District cultural outreach programme. For five years running, the HKREP has been recognised as a "Caring Organisation" by the Hong Kong Council of Social Service.

Because of the new Senior Secondary academic structure, we also developed theatre education courses that would qualify as "Other Learning Experiences" in the new curriculum. About 150 such projects, from theatre appreciation to arts development courses, were developed for the Education Bureau and tailor-made for individual schools, including the affiliated schools of Yan Oi Tong, Tung Wah Group, Po Leung Kuk, the Hong Kong Anglican Church and Baptist University.

This season marked our fifth consecutive year in working with the Macau Education and Youth Affairs Bureau in a Secondary School Students' Theatre Arts Experiment. We also collaborated with Macau's Theatre Farmers, performing excerpts from *Oedipus Rex*, the commedia dell'arte classic *A Servant of Two Masters*, and the original musical *Samuel Ho*. Results were exceedingly good. We have already recommended this project to the Hong Kong Education Bureau as well as the Guangdong Province Federation of Theatre Practitioners. Both organisations have shown an interest in importing such projects.

## 4. Touring overseas, promoting cultural exchange

We are delighted with the success of our China tours. *The Gin Game* toured China for the second time, between June 2010 and April this year. Among the venues on this tour were Beijing's Capital Theatre, Chongqing's Nan'an District Culture and Arts Centre, Shenzhen Children's Palace, Shenzhen Citizen's Art Gallery and Shantou University. Adding to the performances we also hosted post-performance discussions, attracting more than 6,000 people in total. Our production was critically acclaimed by Zhu Lin at the Beijing People's Art Theatre, *Sichuan Theatre* magazine and professional peers in China.

In May 2010, we participated in the 9th China Arts Festival organised by the Guangzhou City Bureau of Culture with A Flea in Her Ear. The Guanglian Assembly Hall, which seats more than a thousand, was sold out for two performances. Not only the audience but also the media were enthusiastic about this production. Our daring choice to perform a comedy in Guangzhou, a city whose theatre life has yet to mature, was a litmus test. At the same time, we participated in the Baiyun International Conference Centre's Performing Arts Expo, which was a good opportunity to network with theatres and agents in China.

In March this year, we finalised arrangements for the Guangzhou tour of *Boundless Movement* as part of the commemorative activities for the 1911 Xinhai Revolution. With *Boundless Movement*, the newly opened Guangzhou Opera House presented its first Hong Kong drama in July. The Guangzhou tour was generously sponsored by the GMC Hong Kong Members Association.

## 5. Stage honours, professional recognition

The Hong Kong Drama Awards co-presented by the Hong Kong Federation of Drama Societies and Radio Television Hong Kong are organised annually to encourage new works, credit outstanding performances and acknowledge artistic achievement. For 2010, we received a total of 19 nominations and received 10 awards, including Best Director (Comedy/Farce) Roy Szeto, for Le Dieu du carnage; Best Actor (Tragedy/Drama) Mac Tu, for Copenhagen; Best Actor (Comedy/Farce) Ko Hon Man, for Le Dieu du carnage; Best Actress (Comedy/Farce) Pang Hang Ying, for *Le Dieu du carnage*; Best Actor (Comedy/Farce) Poon Chan Leung, for Communicating Doors; Best Set Designer Ricky Chan, for Dr. Faustus; and Best Lighting Designers Leo Cheung, Roy Szeto and Billy Tang, for Dr. Faustus. Among the Top Ten Most Popular Productions were three by our company: Dr. Faustus, Le Dieu du carnage and Copenhagen.

In addition, our member Wong Wai Chi starred in the leading role in the 2010 Hong Kong Arts Festival new work, *The Truth about Lying*, for which she received the Best Actress (Tragedy/Drama) award, increasing her fame. Our company will continue this open policy, so that our acting members can participate in other productions, television and film as well as commercials. In this way, they can extend their own horizons, and increase their exposure and life experience, which will lead to new artistic pinnacles.

## **Venue Partnership Scheme**

This is the third year of the HKREP-Hong Kong City Hall venue partnership. During the season, we accomplished the following:

We mounted A Flea in Her Ear, Le Dieu du carnage, Love You Forever, and The Empress of China at the Hong Kong City Hall Theatre. These productions secured the City Hall as the base for contemporary theatre. Love You Forever's title sponsor was Shun Hing Group, and the Central and Western District Council also purchased tickets en bloc for an entire performance. The Empress of China was sponsored by the Association of China Trend Studies HK. Both productions have been instrumental in introducing the theatrical arts to the commercial sector, affecting society in new ways.

In September 2010, we instituted a "New Dramatic Experience" programme at the City Hall in the afternoons, for the New Secondary Schools, performing Artistic Director Anthony Chan's *Metamorphosis Under the Star*. This January, we organised another programme for general education, presenting Chan's *The Caged Beasts*. Both performances were preceded by talks introducing a basis of theatrical knowledge to secondary school students.

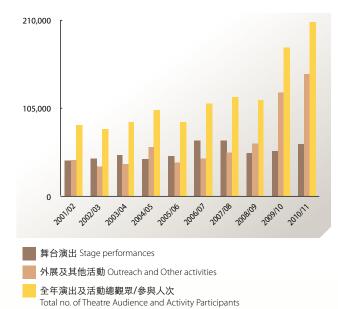
Reader's Theatre is a regular programme that constitutes part of the Venue Partnership Scheme. It takes place once or twice per month at the High Block Recital Hall We also host post-reading forums in such an intimate setting connecting actors, creators, special guests and audience members. Discussions range from script analysis to exchange of ideas and sharing of insights. Four works by our company members, as well as two translated plays—Le Dieu du carnage and Death and the Maiden—were first presented at the Reader's Theatre. Only afterward were the scripts finalized.

We utilised the notice boards and display cases in the venue for programme promotion. We also used the exterior wall of the theatre for Bbanner displays. On July 30, 2010, we organized a meet the artist session entitled "Full Contact with Chung King Fai" at the Low Block foyer as a tribute to his six decades as a theatre professional. This event attracted many members of the media as well as avid theatre fans. We also hosted an 18-day historical exhibition on the merchant ship "Empress of China" in January to coincide with the run of the play. All of these added value and artistic atmosphere to our partner venue.

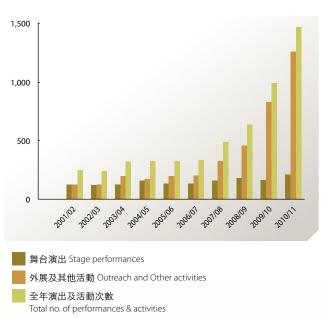
## Marketing, Promotion, Developing Resources

In order to strengthen subscription sales and promote our actors, the HKREP established a media partnership with *U Magazine* during the first half of the year. We also continued for the second year our collaboration with HSBC Platinum Card, offering cardholders extra discounts in subscription purchases in an effort to attract new audiences. We have also devoted resources in promotion via electronic media, including web banners, iPhone Apps and most recently, Groupons. Since August 2009 when we first established our Facebook page, our fan base has increased from 1,600 to 3,300.

## <mark>觀眾數目及活動參與人次</mark> No. of Audience and Participant in Activities



## 演出場數及活動次數 No. of Performances and Activities



We launched for the first time a Season with a Press Conference at the Hong Kong City Hall lobby on April 9, 2010. It was an exciting occasion, with more than 100 media and guests in attendance. Within the season, we have organised more than 200 feature interviews, successfully expanding reportage on our productions and actors. We also held two press conferences in Guangzhou: for the 9th China Arts Festival presenting A Flea in Her Ear (May 2010) and Guangzhou Opera House's Boundless Movement (June 2011). We also granted access to mainland media to attend open rehearsals, resulting in wide exposure in major print outlets, radio and television.

At the beginning of the season, we successfully secured sponsorship from the Association of China Trend Studies HK, Chinese Gold & Silver Exchange Society, I-SKY Group, Shun Hing Group, Chow Sang Sang and Simatelex. We also received venue sponsorship and in-kind support from Le French May, Star Ferry, Agnès b., Sino Group, Commercial Press, FANCL, Shu Uemura, Times Square, KPSS and SNIPS HK. On the private sponsorship front, we received donations from 23 individuals and companies.

# Production, Audience and Budget Figures

The Company presented 16 large and smallscale productions this season, totaling 194 performances (including 2 co-productions adding up to 30 performances). Our total audience attendance was 56,330, with an average attendance rate of 81%. Our overseas performances and activities number 35, with total audience of 12,059. Outreach and education activities, including Venue Partner events and other activities, add up to 1,237 sessions, with attendance of 138,769. The total number of audience and participants (inbound and outbound) more than 200,000, an all-time high since the incorporation of our company a decade ago. Our total operational expenses are \$39.9 million with income at \$41.7 million. Our recoverable cost rate is at the impressive rate of 28.7%.

Our operational income for mainstage, Black Box and co-productions, plus earnings from outreach activities and educational course fees and programme commission, advertising sponsorship, props and costume rental total \$11.7 million.

Donations and sponsorship amounts have increased substantially this year. Excluding production sponsorship and buy- out gate receipts, our cash intake was \$700,000. Compared with similar income of \$310,000 from the 2009/10 season, it constitutes more than 100% increase.

### **Conclusion**

The summary of activities and production highlights of 2010/11, our outreach and educational programmes, literary research and publications, performance tours and exchanges, financial figures and income/expense analysis are listed in this Annual Report. We welcome you to visit our website and review our annual reports from 2001 onward, to further understand our company structure, our artistic creations and our business achievements throughout the years.

**K. B. Chan**Executive Director
September 2011

# 製作及活動一覽

SUMMARY OF PRODUCTIONS AND ACTIVITIES

日期 / 場地 Dates / Venues	劇目 / 場數 Repertoires / No. of Performances	編劇 / 導演 Playwrights / Directors	總觀眾人次 (座位總數 / 入座率 No. of Audiences (Max. Capacity / Attendance Rate)
E劇場製作 Ma	in Stage Productions		
8-16/5/2010 香港大會堂劇院 Hong Kong City Hall Theatre	《横衝直撞偷錯情》(重演) A Flea in Her Ear (re-run) 11 (連1場學生場 Including 1 student performance )	喬治·費度 (法國) / 陳敢權 George Feydeau (France) / Anthony Chan	4,216 (5,064 / 83%)
24/7-1/8/2010 香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre	《魔鬼契約》 Dr. Faustus 9 (連1場金銀業貿易場贊助專場 Including 1 special performance sponsored by The Chinese Gold and Silver Exchange Society)	陳敢權 Anthony Chan	7,809 (10,881 / 72%)
11-26/9/2010 香港大會堂劇院 Hong Kong City Hall Theatre	《豆泥戰爭》 Le Dieu du carnage 19 (連2場學生場 Including 2 student performances)	雅絲曼娜·雷莎 (法國) / 司徒慧焯 Yasmina Reza (France) / Roy Szeto	7,172 (8,672 / 83%)
6-20/11/2010 香港大會堂劇院 Hong Kong City Hall Theatre	《我愛阿愛》(重演) Love You Forever (re-run) 17 (連1場學生場及1場信興集團贊助專場 Including 1 student performance and 1 special performance sponsored by Shun Hing Group)	杜國威/傅月美 Raymond To / May Fu	7,312 (7,735 / 95%)
16-19/12/2010 元朗劇院演藝廳 Auditorium, Yuen Long Theatre	《才子亂點俏佳人》 Love's Labour's Won 6 (連1場天行集團贊助專場及1場藝進同學會慈善基金籌款專場 Including 1 special performance sponsored by I-Sky Group and 1 special performance for Artiste Training Alumni Association Charitable Fund) 與藝進同學會聯合製作 Co-produced with Artiste Training Alumni Association	陳敢權 Anthony Chan	4,398 (5,254 / 84%)
18-19/12/2010 香港文化中心音樂廳 Concert Hall, Hong Kong Cultural Centre	《八仙過海》 The Eight Immortals' Adventures 2 與香港中樂團聯合製作 Co-produced with Hong Kong Chinese Orchestra	司徒慧焯 Roy Szeto	2,071 (2,742 / 76%)
15-31/1/2011 香港大會堂劇院 Hong Kong City Hall Theatre	《中國皇后號》 The Empress of China 19 (連3場學生場及1場中國國情研習促進會贊助專場 Including 3 student performances and 1 special performance sponsored by Association of China Trend Studies (HK) Ltd)	陳尹瑩 Joanna Chan	6,964 (8,479 / 82%)
12/3-3/4/2011 香港藝術中心 壽臣劇院 Shouson Theatre, long Kong Arts Centre	《不道德的審判》 Death and the Maiden 24 (連6場學生場 Including 6 student performances)	阿列爾·多夫曼 (智利) / 李國威 Ariel Dorfman (Chile) / Weigo Lee	6,860 (9,505 / 72%)
小計 Sub-total:	107 (連13場學生場及5場專場 Including 13 student performances and 5 special performances)		46,802 (58,332 / 80%)

日期 / 場地 Dates / Venues	劇目 / 場數 Repertoires / No. of Performances	編劇 / 導演 Playwrights / Directors	(座位總數 / 入座 No. of Audiences (Max. Capacity / Attendance Rate)
《盒劇場製作 Bl	lack Box Productions		,,
2-8/4/2010 港話劇團黑盒劇場 HKRep Black Box	《哥本哈根》 <i>Copenhagen</i> 8 與眾劇團聯合製作 Co-produced with TNT Theatre	米高·弗雷恩 (英國) / 蔡錫昌 Michael Frayn (Britain) / Hardy Tsoi	930 (1,119 / 83%)
12-19/9/2010	原創劇黑盒劇場節 Black Box New Script Festival	潘嬖雲	1,148
港話劇團黑盒劇場 HKRep Black Box	《全城熱爆搞大佢》 Dr. Tim Ding's Factory 9	准登云 Poon Pik Wan	(1,162 / 99%)
25/9-2/10/2010 F港話劇團黑盒劇場	《彌留之際》 Cao Yu's Last Soliloquy 10	田本相(北京)及陳敢權 / 陳焯威 Tian Benxiang (Beijing) and	1,183 (1,258 / 94%)
HKRep Black Box	IU (連1場學生場 Including 1 student performance)	Anthony Chan / Chan Cheuk Wei	(1,238 / 94%)
13-20/3/2011 港話劇團黑盒劇場 HKRep Black Box	«O» A"Lone" 9	邱廷輝 Yau Ting Fai	967 (1,108 / 87%)
26/3-3/4/2011 港話劇團黑盒劇場 HKRep Black Box	《拼命去死的童話》 Good Things Going 12 (連1場學生場 Including 1 student performance)	黃慧慈及黃譜誠 Wong Wai Chi and Wong Po Shing	1,512 (1,560 / 97%)
19-27/2/2011 港話劇團黑盒劇場 HKRep Black Box	《哥本哈根》 (重演) Copenhagen (re-run) 9 (連1場學生場 Including 1 student performance) 與眾劇團聯合製作 Co-produced with TNT Theatre	米高·弗雷恩(英國) / 蔡錫昌 Michael Frayn (Britain) / Hardy Tsoi	1,046 (1,257 / 83%)
辦節目 Co-presented Pr	rogrammes 《飛禽走獸》(重演)		
13-23/5/2010 港話劇團黑盒劇場 HKRep Black Box	Théâtre sans animaux (re-run) 13 與糊塗戲班合辦 Co-presented with The Nonsensemakers	尚•米高•列貝斯 (法國) / 陳文剛 Jean Michel Ribes (France) / Rensen Chan	812 (1,248 / 65%)
21-30/1/2011 港話劇團黑盒劇場 HKRep Black Box	《莎翁的情書》 With Love, William Shakespeare 17 (連11場學生場 Including 11 student performances) 與 Theatre Noir 合辦 Co-presented with Theatre Noir	方俊杰 / 葉禮遜及方俊杰 Fong Chun Kit / William Yip and Fong Chun Kit	1,930 (2,253 / 86%)
小計 Sub-total :	87 (連14場學生場 Including 14 student performances)		9,528 (10,965 / 87%)
總計 Total :	194 (連27場學生場及5場專場 ncluding 27 student performances and 5 special performances)		56,330 (69,297 / 81%)

## 外展 / 社區 / 教育活動 Outreach / Community / Educational Activities

	日期 / 活動 Dates / Details of		活動數目 No. of Activities	觀眾或參加人數 No. of Audiences and Participants	備註 Remark
地學校巡迴演出	님 Local School Touring:	S			
11-26/5/2010 《小「藍」孩?!》—「種族歧視」論壇劇場 A Theatre-in-Education Project on Racial Equality Blue Blood		11	1,607	合辦機構 Co-produced with Theatre Noir 由平等機會委員會資助 Supported by Equal Opportunities Commission	
4-5/2010 & 10/2010-3/2011 《阿旺筆記》 ICAC Interactive Theatre <i>Wang's Diary</i>			161	30,620	廉政公署委約製作
	10/2010-3/ 《金童玉3 ICAC Interactive Theatre C	Ż»	111	19,822	Commissioned by ICAC
	6/10-10/12/ 生命教育巡迴劇《I An Ordinary	可瑜的故事》	24	10,535	合辦機構 香港善導會 Co-presented with The Society of Rehabilitation and Crime Prevention, Hong Kong
抗	2/11/2010-28 毒百寶袋Cosplay教育劇 Anti-Drug Drama <i>My</i>	場《靜香的抉擇?》	44	10,051	由禁毒基金資助 Supported by Beat Drugs Fund
	0/0011 0/0	2011			主辦機構 香港基督教女青年會
	2/2011-3/2 :我才—School Power U nti-Drug Forum Theatre <i>Whi</i> a	p 抗毒互動話劇《中間》	6	923	Presented by Hong Kong Young Women's Christian Association
A	我才—School Power U	p 抗毒互動話劇《中間》 ch Side Should I Take?	6	923	Presented by Hong Kong Young Women's
A	:我才—School Power U nti-Drug Forum Theatre <i>Whi</i> a	p 抗毒互動話劇《中間》 ch Side Should I Take?	6 175 節 175 sessions	923	Presented by Hong Kong Young Women's
A	:我才—School Power U nti-Drug Forum Theatre <i>Whi</i> a	p 抗毒互動話劇《中間》 ch Side Should I Take? kshops 7-9/2010 夏季課程	175 節		Presented by Hong Kong Young Women's
A	我才—School Power Unti-Drug Forum Theatre White  Drama Courses / Word  By年/成人班 Youth/Adult	p 抗毒互動話劇《中間》 ch Side Should I Take? kshops  7-9/2010 夏季課程 Summer Courses  10/2010-1/2011 秋冬季課程	175 節 175 sessions 36 節	534	Presented by Hong Kong Young Women's
A	我才—School Power Unti-Drug Forum Theatre White  Drama Courses / Word  青少年/成人班 Youth/Adult Courses	p 抗毒互動話劇《中間》 ch Side Should I Take? kshops  7-9/2010 夏季課程 Summer Courses  10/2010-1/2011 秋冬季課程 Fall/Winter Courses  4/2011 春季課程	175 節 175 sessions 36 節 36 sessions	534 ————————————————————————————————————	Presented by Hong Kong Young Women's Christian Association
Al 製課程/工作均 恒常項目	我才—School Power Unti-Drug Forum Theatre White  Drama Courses / Word  By年/成人班 Youth/Adult	p 抗毒互動話劇《中間》 ch Side Should I Take? kshops  7-9/2010 夏季課程 Summer Courses  10/2010-1/2011 秋冬季課程 Fall/Winter Courses  4/2011 春季課程 Spring Courses  10-12/2010 第一季	175 節 175 sessions 36 節 36 sessions 15 節 15 sessions	534 ————————————————————————————————————	Presented by Hong Kong Young Women's Christian Association
Ai 刺課程/工作均 恒常項目	### Table 1	p 抗毒互動話劇《中間》 ch Side Should I Take?  kshops  7-9/2010 夏季課程 Summer Courses  10/2010-1/2011 秋冬季課程 Fall/Winter Courses  4/2011 春季課程 Spring Courses  10-12/2010 第一季 1st season  1-3/2011 第二季	175 節 175 sessions 36 節 36 sessions 15 節 15 sessions 25 節 25 sessions	534 115 46 185	Presented by Hong Kong Young Women's Christian Association

	日期/活動內容 Dates / Details of Activities	活動數目 No. of Activities	觀眾或參加人數 No. of Audiences and Participants	備註 Remark
戲劇課程 / 工作	坊 Drama Courses / Workshops			
	4/2010-3/2011 全港各中小學校 Local Primary and Secondary Schools	139 節 (13間學校) 139 sessions (13 schools)	3,884	收費活動 Charged activities
	5 & 11/2010 「新高中學生藝術學習之旅」 《撞衝直撞偷錯情》、《我愛阿愛》導賞工作坊 Arts Tour for Senior Secondary Students A Flea in Her Ear, Love You Forever Arts Appreciation Workshop	9	343	主辦機構 教育局 Presented by Education Bureau
	5/7/2010-31/3/2011 保良局屬下小學英語戲劇課程 (2010/11) English Drama Courses for Po Leung Kuk affiliated Primary Schools (2010/11)	78節 (8間學校) 78 sessions (8 schools)	160	
	19/2/2011-14/5/2011 保良局屬下中學英語戲劇課程 (2010/11) English Drama Courses for Po Leung Kuk affiliated Secondary Schools (2010/11)	78節 (8間學校) 78 sessions (8 schools)	160	主辦機構 保良局 Presented by Po Leung Kuk
特設項目	12/3/2011 保良局屬下小學英語戲劇課程滙演 English Drama Courses for Po Leung Kuk affiliated Primary School (2010/11) Presentation Performance	1	500	v
Tailor-made Projects	25/7/2010 澳門中學生普及藝術教育計劃 《體驗戲劇·多元感受》工作坊 Macau Education and Youth Affair Bureau Arts Education Project	1	20	主辦機構 Presented by 澳門教育暨青年局 Macau Education and Youth Affair Bureau
	11/9/2010 教師工作坊 Drama Workshops for Teachers	1	10	主辦機構 香港教育圖書公司 Presented by Hong Kong Educational Publishing Company
	10/2010-4/2011 視障家庭話劇訓練 Drama Courses for Visually Impaired People and their Family	26 節 26 sessions	65	主辦機構 香港失明人 互聯會 Presented by Hong Kong Federation of the Blind
	17/10/2010 第二屆「灣仔戲味」演技工作坊 Acting Workshop of The 2nd Wan Chai Drama Competition	1	30	主辦機構 浸會愛羣社會 服務處 灣仔綜合青少年 服務中心 Presented by Baptist Oi Kwan Wan Chai Integrated Children and Youth Services Centre

	日期 / 活動內容 Dates / Details of Activitie	活動數目 No. of Activities	觀眾或參加人數 No. of Audiences and Participants	備註 Remark
戲劇課程/工作	-坊 Drama Courses / Workshops			
	11/2010-3/2011 抗毒百寶袋Cosplay教育劇場 Workshops/Seminars for 2010 Cosplay Education Theatre	34 節 34 sessions	857	
	19/2-2/4/2011 「台前幕後」興趣小組活動 (單元一):舞台演技 Interest Group Activities - Acting	7	12	主辦機構 香港善導會 Presented by The Society of Rehabilitation and Crime Prevention, Hong Kong
特設項目 Tailor-made Projects	1/3/2011 戲劇教育訓練課程 Drama Education Training Courses	4	20	
	8/11-19/12/2010 文化落區2010/11 「劇場親子遊戲工作坊」及「好玩劇場遊戲工作坊」 Theatre Games Workshops	8	27	主辦機構 中西區區議會 Presented by Central & Western District Council
	22/1/2011 親子戲劇工作坊 Parent-child Drama Workshop	1	20	主辦機構 社會福利署 高街綜合家庭服務中心 Presented by High Street Integrated Family Service Centre
社區演出 Comm	nunity Performances			
	29/5/2010 「我的非常清新校園」戲劇大匯演 Fresh Teens Garden – Presentation Performance	1	510	主辦機構 香港善導會 Presented by The Society of Rehabilitation and Crime Prevention, Hong Kong 由禁毒基金贊助 Sponsored by Beat Drugs Fund
	10/7/2010 無毒有FUN 2010 《朋友話》 DIC Fun Day 2010 Anti-druy Drama <i>My Friend says</i>	1	70	主辦機構 保安局禁毒處 Presented by Narcotics Division, Security Bureau
	29-30/7/2010 東區文藝節 - 東區文藝傳萬家《洋麻將》 Eastern District Arts Festival 2010 The Gin Game	2	430	主辦機構 東區文藝協進會 協辦機構 東區民政事務處 由東區區議會贊助 Presented by Eastern District Arts Council Co-presented by Eastern District Office Sponsored by Eastern District Council
	12/11/2010			主辦機構
	文化落區2010-2011之 「濃情滿中西」戲劇新體驗親情溫馨喜劇 《我愛阿愛》 Love You Forever (re-run)	1	239	中西區區議會 Presented by Central & Western District Council

日期/活動內容 Dates / Details of Activitie	活動數目 No. of Activities	觀眾或參加人數 No. of Audiences and Participants	備註 Remark
講座 / 分享會 / 導賞活動 Seminars / Sharing / Arts Appreciation Talks			
8/4/2010 《藝術》欣賞講座 Appreciation Lecture on <i>Art</i>	1	20	主辦機構 嶺南大學文化研究系 Presented by Lingnan University Department of Culture Studies
12/8/2010 「尋找資優生的舞台 Under the Limelight」高桌晚宴-專題分享會 Sharing in <i>Under the Limelight</i> High Table Dinner	1	48	主辦機構 香港特別資優人士協會 Presented by The Hong Kong Federadation of The Exceptionally Gifted
24/1/2011 香港中文大學文化管理碩士班-分享會 Sharing session with students of CUHK MA in Cultural Management	1	18	主辦機構 香港中文大學 Presented by The Chinese University of Hong Kong
11/3/2011 香港演藝學院戲劇系香港話劇團戲劇教育簡介會 Briefing of Drama Education at HKAPA	1	21	主辦機構 香港演藝學院 Presented by Hong Kong Academy for Performaning Arts
4/2010-3/2011 各劇導賞活動 Arts Appreciation Talks on various productions	14	1,833	免費活動 Free of Charge
4/2010-3/2011 演後導賞講座 Post-performance Talks on various productions	39	4,648	免費活動 Free of Charge
錄像放映 / 參觀 / 其他 Video Screening / Theatre Vistis / Others			
10/2010-7/2011 參與Cosplay唱遊影院《我是情緒小主人》 編劇及導演工作 Scripting & Directing for 2010 Cosplay Tourings	26	7,800	主辦機構 香港善導會 Presented by The Society of Rehabilitation and Crime Prevention, Hong Kong
4 & 5/11/2010 《我愛阿愛》舞台技術參觀 Backstage Tours <i>Love You Forever</i> (re-run)	2	51	免費活動 Free of Charge
11/2010-3/2011 參與抗毒滅罪、助更生中學巡迴劇《Shall We Talk》 編劇及導演工作 Scripting & Directing for Roving anti-drug drama in Secondary Schools Shall We Talk	11	4,050	主辦機構 香港善導會 Presented by The Society of Rehabilitation and Crime Prevention, Hong Kong
10/3/2011 擔任全港中學校際「不要碳世界」短劇創作比賽2010評判工作 Green Living Drama Competition 2010 for Secondary Schools Adjudication	1	180	主辦機構 市區重建局 Presented by The Urban Renewal Authority
4/2010-3/2011 《新傾城之戀2002》、《新傾城之戀2005》及《梨花夢》學校錄像放映 Video Screening in school Love in Fallen City 2002, Love in Fallen City 2005, Secret of Resurrection	4	610	收費活動 Charged activities
總計 Total :	1,197	113,767	

## 外訪文化交流演出及活動 Outbound Cultural Exchange Activities

日期 / 場地 Dates / Venue	劇目 / 場數 Repertoires / No. of Performances	編劇 / 導演 Playwrights / Directors	總觀眾人數 No. of Audiences
出 Theatre Performances			
21-22/5/2010 廣州廣聯禮堂 Guanglian Assembly Hall, Guangzhou	《沉默是針》 (即《橫衝直撞偷錯情》) A Flea in Her Ear 2	喬治·費度 (法國) / 陳敢權 George Feydeau (France) / Anthony Chan	2,400
	《洋麻將》 The Gin Game		
30/6-3/7/2010 北京首都劇場 Capital Theatre, Beijing	4		2,100
15-16/7/2010 重慶南岸藝術中心 Nan'an District Culture and Arts Centre, Chongqing	2	柯培恩(美國) / 李國威 D.L. Coburn (US) / Weigo Lee	1,100
26-27/11/2010 深圳少年宮劇場 Shenzhen Children's Palace, Shenzhen	2		240
17-18/9/2010 澳門文化中心小劇院 nall Auditorium, Macau Cultural Centre, Macau	《彌留之際》 Cao Yu's Last Soliloquy 2	田本相(北京)及陳敢權 / 陳焯威 Tian Benxiang (Beijing) and Anthony Chan / Chan Cheuk Wei	438
展教育活動 Outreach and Educational Ac	tivities		
29/4 -8/5/2010 澳門文化中心小劇院 Small Auditorium, Macau Cultural Centre, Macau	《體驗戲劇·多元感受》澳門中學生 普及藝術教育計劃 Macau Education and Youth Affairs Bureau Arts Education Project 15	鄭國偉/司徒慧焯 Cheng Kwok Wai / Roy Szeto	5,091
日期 / 場地 Dates/Venue	劇目 / 場數 Repertoires/No. of Performances	備註 Remark	總觀眾人數 No. of Audiences
也 Others			
11-13/5/2010 (廣州 Guangzhou) 5九屆中國藝術節演出交易會:推廣展覽 erforming Arts and Culture Industry Summit of e 9th China Arts Festival: Promotional Exhibition	1	主辦機構 中國藝術節 Presented by China Arts Festival	500
19/5/2010 (廣州 Guangzhou) 《沉默是針》 記者招待會 A Flea in Her Ear Press Conference	2	免費 Free of Charge	45
3/7/2010 (北京 Beijing) and 14 & 15/7/2010 (重慶 Chongqing) 《洋麻將》演後交流會 <i>The Gin Game</i> Seminar	3	合辦機構 北京表坊文化傳播有限公司 Co-presented with Beijing Play-Shop Culture & Arts	40
17-18/9/2010 (澳門 Macau) 《彌留之際》演後座談會 Cao Yu's Last Sollioquy Seminar	2	合辦機構 澳門文化中心 Co-presented with Macau Cultural Centre	105
總計 Total :	35		12,059

## 參與場地伙伴計劃的節目 Programmes for Venue Partnership Scheme

	日期 / 活動性質 Dates / Details of Activities	活動數目 No. of Activities	觀眾或參加人數 No. of Audiences and Participants	備註 Remark
	3/2010 哥本哈根》演前導賞講座 enhagen Pre-performance talks	2	106	免費 Free of Charge
	12/6/2010 《彌留之際》 Cao Yu's Last Soliloquy	1	66	編劇 / 導演:田本相(北京)及陳敢權 / 陳焯威 演員:陳安然 / 黃先洸 / 高翰文 / 劉紅荳 / 雷思蘭 / 秦可凡 /孫力民 / 王 維
	10/7//2010 《豆泥戰爭》 Le Dieu du carnage	1	86	編劇 / 導演:雅絲曼娜·雷莎 (法國) / 司徒慧煌演員: 高翰文 / 彭杏英 / 潘燦良 / 陳煦莉
	21/8/2010 《全城熱爆搞大佢》 Dr. Tim Ding's Factory	1	94	編劇 / 導演:潘壁雲 演員:陳雅珊 / 陳安然 / 張天恩 / 周志輝 / 凌文龍 / 劉紅荳 / 潘壁雲 /辛偉強 / 黃譜誠 / 黃慧慈
讀戲劇場	9/9/2010 《脫皮爸爸》 Shed Skin	1	72	編劇/導演:佃典彦 (日本) / 司徒慧焯 演員:周志輝 / 黃先洸 / 高翰文 / 林沛濂 /雷思蘭 / 彭杏英 / 孫力民 / 陳煦莉 /王 維 / 邱廷輝
Reader's Theatre	27/11/2010 《八月天空下》 August: Osage County	1	111	編劇 / 導演:崔斯·歷斯 (美國) / 馮蔚衡 演員:陳安然 / 周志輝 / 高翰文 / 郭靜雯 / 劉守正 / 凌文龍 / 劉紅荳 /雷思蘭 / 彭杏英 / 潘燦良 / 潘璧雲 / 陳煦莉
	18/12/2010 《不道德的審判》 Death and the Maiden	2	189	編劇 / 翻譯、 導演: 阿列爾·多夫曼 (智利) / 李國威 演員: 高翰文 / 彭杏英 / 辛偉強 / 陳煦莉
	22/1/2011 《正在跑過馬路的流浪貓》 A Focused Cat Runs Aimlessly	2	67	編劇 / 導演:陳煒雄 / 陳焯威 演員:馮蔚衡 / 彭杏英 / 蘇昶 / 孫力民 / 王耀祖
	19/2/2011 《O》 A"Lone"	1	66	編劇 / 導演: 邱廷輝 演員: 凌文龍 / 韋羅莎 / 楊政楠
	19/2/2011 《拼命去死的童話》 Good Things Going	1	90	編劇 / 導演:黃慧慈及黃譜誠 演員:陳安然 / 黃譜誠 / 黃慧慈
	20/3/2011 《最後晚餐》 The Last Supper	2	91	編劇 / 導演:鄭國偉 / 方俊杰 演員:潘壁雲 / 劉守正 / 孫力民
	7/3/2010 AL戲劇大師鍾景輝全接觸 et the Artist - Chung King Fai	1	100	免費 Free of Charge
Me	16-22/9/2010 力新體驗:《星光下的蛻變》 etamorphosis Under the Star neral Education Performance	5	2,302	收費活動 Charged activities
演出配合活	15-31/1/2011 舌動《中國皇后號——歷史藝展》 <i>The Empress of China</i> Historial Exhibition	1	3,500	免費 Free of Charge
	18-28/1/2011 新體驗-通識教育劇場:《困獸》 <i>The Caged Beasts</i> neral Education Performance	7	2,062	收費活動 Charged Activities
	4/2010-3/2011 大堂装置展覽及錄像 Foyer Exhibitions	4	16,000	免費 Free of Charge
	總計 Total :	33	25,002	

## 其他 Others

活動性質 Details of Activities	活動數目 No. of Activities	活動日期 Dates of Activities
發佈會 / 公關活動 Press Conference / PR Functions		
2010/11 劇季套票計劃新聞發佈會 Season Subscription Press Conference	1	9/4/2010
《魔鬼契約》記者招待會 Press Conference for <i>Dr. Faustus</i>	2	8/7 & 1/8/2010
《魔鬼契約》中場酒會 Interval drink for <i>Dr. Faustus</i>	1	30/7/2010
《才子亂點俏佳人》天行集團贊助專場演前酒會 Pre-show Reception for <i>Love's Labour's Won</i> Sponsorship show	1	17/12/2010
《才子亂點俏佳人》藝進同學會專場記者會 Press Conference for <i>Love's Labour's Won</i> Sponsorship show	1	18/12/2010
啟動儀式 Kick off Ceremony		
第六屆全國青少年科學與藝術大會港澳臺賽區 The 6th National Youth Science & Arts Assembly Hong Kong, Macau and Taiwan Competition	1	13/11/2010
總計 Total :	7	

## 全年製作及活動統計 Season'Statistics

	演出場次/活動數目 No. of Performances / Activities	觀眾人次/参加人數 No. of Audiences / Participants
主劇場製作 Main Stage Productions	107	46,802
黑盒劇場製作 Black Box Productions	87	9,528
外展/社區/教育活動 Outreach / Community /Educational Activities	1,197	113,767
外訪文化交流演出及其他活動 Outbound Cultural Exchange Activities	35	12,059
參與場地伙伴計劃的節目 Programmes for Venue Partnership Scheme	33	25,002
其他 Others	7	不適用 not applicable
	1,466	207,158 <sup>註 Note</sup>

註: 未計算參加發佈會與各種公關活動的人數

Note: Not including the no. of participants at various Press Conferences and PR functions



演出地點香港大會堂劇院

Venue Hong Kong City Hall Theatre

演出日期 Date 8-16/5/2010

演出場數 No. of Shows 11

粵語演出 in Cantonese

## 主要演員及創作人員

辛偉強 查先生/波子 潘璧雲 飾 查太太 黃慧慈 飾 侯太太 潘燦良 飾 侯先生 飾 杜先生 王 維 孫力民 飾 范醫生 周志輝 飾 上校 飾 Camille 黃譜誠

編劇
喬治·費杜(法國)

 導演 / 改編
 陳敢權

 佈景設計
 阮漢威

 服裝設計
 周倩慧

 燈光設計
 鄭雅麗

### **Main Cast and Creative Team**

Victor / Poche Sun Wai Keung as Raymonde Poon Pik Wan as Wong Wai Chi as Lucy Poon Chan Leung as Don Carlos as Romain Wang Wei Sun Limin Dr. Finache Chow Chi Fai as Augustine Wong Po Shing Chester as Camille

**Playwright** Georges Feydeau (France)

Director / AdaptationAnthony ChanSet DesignerLeo YuenCostume DesignerCathy ChowLighting DesignerAlice Kwong







演出地點香港文化中心大劇院

Venue Grand Theatre, Hong Kong Cultural Centre

演出日期 Date 24/7-1/8/2010

演出場數 No. of Shows 9

粵語演出 in Cantonese

## 主要演員及創作人員

 潘燦良
 飾 約翰·浮士德博士

 萬梓良\*
 飾 默菲斯特

 高翰文
 飾 善善天使/惡天使

 辛偉強
 飾 惡天使/善子使

 黃慧慈
 飾 瑪嘉麗特/海倫/村民

編劇 / 導演 陳敢權 劇劇文學指導 林克歡 編舞 伍宇烈 佈景設計 陳志權◆ 服裝設計 莫君傑

光媒體設計 張國永◆/司徒慧焯/鄧煒培

作曲及音響設計 馬永齡

### **Main Cast and Creative Team**

Poon Chan Leung as Dr. Faustus
Man Tsz Leung \* as Mephastophilis

Ko Hon Man as Good Angel / Evil Angel Sun Wai Keung as Evil Angel / Good Angel

Wong Wai Chi as Magarete / Helen of Troy/Villager

Playwright / DirectorAnthony ChanDramaturgLin KehuanChoreographerYuri NgSet DesignerRicky Chan ◆Costume DesignerEddy Mok

**Luminal Art Designers** Leo Cheung ♦ / Roy Szeto / Billy Tang @ M Square Design

Composer & Sound Designer Matthew Ma

- \* 特邀演員 Guest Artist
- ◆ 承蒙香港演藝學院允准參與製作
  With the kind permission of The Hong Kong Academy for Performing Arts





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香港話劇團年報 Hong Kong Repertory Theatre Annual Report 2010-11

演出地點香港大會堂劇院

Venue Hong Kong City Hall Theatre

演出日期 Date 11-26/9/2010

演出場數 No. of Shows 19

粵語演出 in Cantonese

#### 演員及創作人員

高翰文 飾 Alain Reille 彭杏英 飾 Annette Reille 潘燦良 飾 Michel Houllie 陳煦莉 飾 Veronique Houllie

編劇 雅絲曼娜·雷莎(法國)

 劇本翻譯
 歐嘉麗

 導演
 司徒慧焯

 佈景及服裝設計
 譚孔文

 燈光設計
 馮國基

#### **Main Cast and Creative Team**

Ko Hon Man as Alain Reille
Pang Hang Ying as Annette Reille
Poon Chan Leung as Michel Houllie
Tan Hui Lei Karrie as Veronique Houllie

Playwright Yasmina Reza (France)

Script TranslatorSonia AuDirectorRoy SzetoSet & Costume DesignerAlex TamLighting DesignerGabriel Fung









#### 無彊界劇場 張秉權博士

導演司徒慧焯把戲排得滿有張力.....演員中則以彭杏英演得最出色,她處理角色細緻而層次分明,非常有說服力。



演出地點 香港大會堂劇院

Venue Hong Kong City Hall Theatre

演出日期 Date 6-21/11/2010

演出場數 No. of Shows 18

粵語演出 in Cantonese

#### 主要演員及創作人員

黄先洸 吳 堅 陳煦莉 飾 阿愛 高翰文 吳立泰 彭杏英 何翠玲 潘璧雲 飾 吳立純 潘燦良 飾 林大勇 飾 辛偉強 吳立德 黃慧慈 曾如潔 編劇 杜國威 導演 傅月美 佈景設計 梁彥浚 服裝設計 黃智強 燈光設計 陳焯華 音樂及音響設計 馬永齡

#### **Main Cast and Creative Team**

Wu Jian Huang Xianguang as Tan Hui Lei Karrie as Ah Ai Ko Hon Man Wu Li Tai as as He Cui Ling Pang Hang Ying Poon Pik Wan as Wu Li Chun Poon Chan Leung as Lin Da Yong Sun Wai Keung Wu Li De as Wong Wai Chi Zeng Ru Jie as Playwright Raymond To Director May Fu **Set Designer** Sam Leung **Costume Designer Edmond Wong Lighting Designer** Billy Chan **Music & Sound Designer** Matthew Ma















演出地點 元朗劇院演藝廳

Venue Auditorium, Yuen Long Theatre

演出日期 Date 16-19/12/2010

演出場數 No. of Shows 6

粵語演出 in Cantonese

聯合製作及演出:香港話劇團及藝進同學會

Jointly produced and performed by: Hong Kong Repertory Theatre and Artiste Training Alumni Association

#### 主要演員及創作人員

#### **Main Cast and Creative Team**

工义决决人	11 - 7 \	~			- 1
盧海鵬	飾	喬太師夫人	Lo Hoi Pang	as	Madam Qiao
李 楓	飾	張母	Lee Fung	as	Madam Zhang
林家棟	飾	潘六如	Lam Ka Tung	as	Pan Liuru
祝文君	飾	張小玉	Chuk Man Kwan	as	Zhang Xiaoyu
李國麟	飾	喬裴虎	Lee Kwok Lun	as	Qiao Peihu
張美妮	飾	秋香	Meini Cheung	as	Qui Xiang
黃嘉樂	飾	張君瑞	Wong Ka Lok	as	Zhang Junrui
周寶霖	飾	喬鶯鶯	Pauline Chow	as	Qiao Yingying
廖啟智	飾	潘安/ 樂師	Liu Kai Chi	as	Pan On / Musician
譚玉瑛	飾	紅娘	Tam Yuk Ying	as	Hong Niang
編劇/導演		陳敢權	Playwright/Director		Anthony Chan
編舞/戲曲統籌		楊志穀	Choreographer / Xiqu Supe	rvisor	Yeung Chi Kuk
燈光設計		林 菁	Lighting Designer		Eddie Lam
助理導演		菁 瑋	<b>Assistant Director</b>		Luvin Ho



演出地點 香港文化中心音樂廳

Venue Concert Hall, Hong Kong Cultural Centre

演出日期 Date 18-19/12/2010

演出場數 No. of Shows 2

粵語演出 in Cantonese

聯合製作及演出:香港中樂團及香港話劇團

Jointly produced and performed by:

Hong Kong Chinese Orchestra and Hong Kong Repertory Theatre

#### 演出及創作人員

指揮 周熙杰 作曲 黃學揚 演奏 香港中樂團

獨奏 郭雅志 (管樂),譚寶碩 (簫)

林育仙(笛子),徐慧(二胡)

演出 馮蔚衡,海潮

鄺漢斌,蘇青鳳

編劇/導演 司徒慧焯 舞台製作設計/戲偶及面具創作 郭明儀 燈光及多媒體設計 鄧煒培 服裝設計 鄭文榮 戲曲形體指導 洪海

#### **Creative Team**

Conductor Chew Hee Chiat Composer Alfred Wong **Live Music HKCO** 

Soloists Guo Yazhi (Winds), Tam Po Shek (Xiao)

Lin Yuhsien (Dizi), Xu Hui (Erhu)

Performers Fung Wai Hang, Hoi Chiu

Ben Kwong, So Ching Fung

Cheng Man Wing

Playwright / Director Roy Szeto

**Production Designer /** Puppet and Mask design

Esther Kwok Lighting and Multi-media Designer Billy Tang

**Chinese Opera Movement** 

**Costume Designer** 

Instructor Hong Hoi









演出地點香港大會堂劇院

Venue Hong Kong City Hall Theatre

演出日期 Date 15-31/1/2011

演出場數 No. of Shows 19

英、粵雙語演出 in English and Cantonese

#### 主要演員及創作人員

 Andrei Drooz (紐約) ^
 飾 森茂·尚少校

 林夏薇
 飾 潘紫蓮

 河國榮 ^
 飾 彼爾神甫

 王 維
 飾 潘文達

 周志輝
 飾 潘振成

Jeffrey Glaser (紐約) ^ 飾 湯馬斯·蘭德爾上尉 Michael Pizzuto ^ 飾 羅伯特·莫里斯 Jared Robinsen ^ 飾 丹尼爾·帕克

 高翰文
 飾 張道源

 潘燦良
 飾 范裕和

編劇/導演 陳尹瑩 佈景設計 阮漢威 服裝設計 黃智強 燈光設計 陳焯華 作曲及音響設計 袁卓華 劍擊指導 詹傑森 武術指導 潘惠森☆ 編舞 伍宇烈

#### **Main Cast and Creative Team**

Andrei Drooz (New York) A as Major Samuel Shaw Lin Xiawei as Pan Zilian (Purple Lotus)

Gregory Rivers ^ as Father Pierre
Wang Wei as Pan Wenda
Chow Chi Fai as Pan Zhengcheng

Jeffrey Glaser (New York) ^ as Lieutenant Colonel Thomas Randall

Michael Pizzuto A as Robert Morris

Jared Robinsen A as Daniel Parker

Ko Hon Man as Zhang Daoyuan

Poon Chan Leung as Fan Yuhe

Andrew Swift A as Captain John Green
Paul Sheehan A as Doctor Robert Johnston

Playwright / Director Joanna Chan Set Designer Leo Yuen **Costume Designer** Edmond Wong Billy Chan **Lighting Designer Composer & Sound Designer** Yuen Cheuk Wa **Fencing Combat Choreographer** James Gitsham **Martial Art Choreographer** Paul Poon ☆ Choreographer Yuri Ng

↑ 嘉賓演員 Guest Artists

☆ 承蒙新域劇團允准參與製作 With the kind permission of Prospects Theatre



# 中國皇后號 The Empress of Gina



演出地點香港藝術中心壽臣劇院

Venue Shouson Theatre, Hong Kong Arts Centre

演出日期 Date 12/3-3/4/2011

演出場數 No. of Shows 24

粵語演出 in Cantonese

#### 演員及創作人員

陳煦莉 飾 Paulina Salas 王 維⊕/辛偉強 \* 飾 Gerardo Escobar 高翰文 飾 Roberto Miranda

編劇 阿列爾·多夫曼(智利)

翻譯 / 導演李國威佈景及服裝設計馮家瑜燈光設計鄭雅麗作曲及音響設計陳偉發

#### **Cast and Creative Team**

Tan Hui Lei Karrie as Paulina Salas Wang Wei⊕/ Sun Wai Keung <sup>+</sup> as Gerardo Escobar Ko Hon Man as Roberto Miranda

PlaywrightAriel Dorfman (Chile)Translator / DirectorWeigo LeeSet & Costume DesignerAngelica FungLighting DesignerAlice KwongComposer & Sound DesignerChan Wai Fat

⊕/+ 分兩組演出 Two different casts









#### 節目精華 PRODUCTION HIGHLIGHTS

演出地點香港話劇團黑盒劇場VenueHKRep Black Box

演出日期 Date 2-8/4/2010 (首演 1st run); 19-27/2/2011 (重演 Re-run)

演出場數 No. of Shows 8 (首演 1st run); 9 (重演 Re-run)

粵語演出 in Cantonese

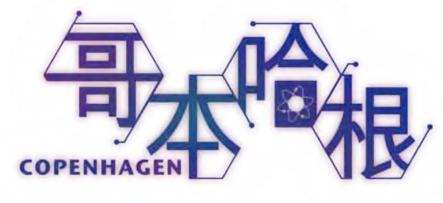
聯合製作及演出:眾劇團及香港話劇團 Jointly produced and performed by:

**TNT Theatre and Hong Kong Repertory Theatre** 

#### 演員及創作人員

白耀燦飾Niels Bohr潘璧雲飾Margrethe Bohr杜施聰飾Werner Heisenberg編劇Michael Frayn (英國)

粵語翻譯 / 導演蔡錫昌佈景及燈光設計李衛民服裝設計袁玉英音響設計黃伸強造型及化妝設計陳明朗



#### IATC 網上劇評 Zachary SIN

三位演員藉抑揚頓挫的聲調和緩慢急速的動作,配合全方位的 舞台空間設置,令整個演出有如音符一樣多變化。







演出地點 Venue 演出日期 Date

演出日期 Date 12-19/9/2010 演出場數 No. of Shows 9

粵語演出 in Cantonese

演員及創作人員

周志輝 飾 朱一波(波兒)

劉紅荳 飾 戴露露 黃譜誠 飾 聞德多 張天恩# 郎平 飾 飾 西門亞伯 凌文龍 飾 慕容音音 陳安然 黃慧慈 飾 蘇三 陳雅珊# 飾 神秘女郎

辛偉強 飾 丁子添醫生 / Ben Ding /

溫太/太極老師白道長

香港話劇團黑盒劇場

**HKRep Black Box** 

編劇 / 導演潘璧雲美術指導伍宇烈燈光設計王志勇音響設計任碧琪助理導演凌文龍

# 客席演員

# **Dr. Tim Ding's Factory**

#### 大公報 何俊輝

一連串的婚姻、人生和社會問題,以及許多港人的特質,都可在《全城》找到,為觀眾帶來因人而異的啟發。劇中的嚴肅課題經笑料的包裝和表達下,使啟發的過程總伴隨笑聲而不沉悶,從各種搞笑技巧中亦見大量努力、心思的付出。









演出地點香港話劇團黑盒劇場VenueHKRep Black Box演出日期 Date25/9-2/10/2010

演出場數 No. of Shows 10

國語演出 in Putonghua

聯合製作: 香港話劇團及澳門文化中心

Jointly produced by:

Hong Kong Repertory Theatre and Centro Cultural De Macau

#### 主要演員及創作人員

孫力民飾 曹禺王 維飾 戲劇家秦可凡飾 李玉茹

洪迎喜 #飾薛夫人(曹禺生母) / 紅衛兵黄先洸飾巴金 / 紅衛兵

編劇 田本相(北京)/陳敢權

編劇助理鍾燕詩導演陳焯威

助理導演 陳飛歷△/譚智泉△

# 客席演員

△ 澳門文化中心「後台特攻隊:香港戲劇交流計劃」成員



#### 澳門日報 李宇樑

《彌留之際》的劇本與人物寫 法具有國畫的風格和特質: 台詞詩化,人物描繪取平面 畫法,而不求西洋畫的透視 立體……主取大寫意,得其 感性朦朧之美……幾位演員 的功力深厚,演技是沒得說 的,也都演活了角色。



演出地點 香港話劇團黑盒劇場
Venue HKRep Black Box
演出日期 Date 13-20/3/2011

演出場數 No. of Shows 9

粵語演出 in Cantonese

#### 演員及創作人員

楊政楠 男人 韋羅莎# 飾 女人 編劇/導演 邱廷輝 文學指導 潘惠森☆ 佈景及燈光設計 林 服裝設計 阮漢威 音樂設計 袁卓華◆ 音響設計 李文俊▲

# 客席演員

- ☆ 承蒙新域劇團允准參與製作
- ◆ 承蒙香港演藝學院允准參與製作
- ▲ 香港演藝學院實習參與

#### 信報 鄧智堅

編導邱廷輝用了約一小時十五分鐘,向「三十而立」這個題目 狠狠地開槍,槍法快、狠、勁,不作出密室的解畫,不加插血 腥的暴力,不發展浪漫的男女之情,一擊即中,射向紅心。







演出地點香港話劇團黑盒劇場VenueHKRep Black Box演出日期 Date26/3-3/4/2011

演出場數 No. of Shows 12

粵語演出 in Cantonese

#### 演員及創作人員

 黄慧慈
 飾
 文梓晴

 黄譜誠
 飾
 張偉樂

創作 黄慧慈及黄譜誠

 戲劇指導
 司徒慧焯

 佈景設計
 林 菁

 服裝設計
 阮漢威

 燈光設計
 黄宇恒

 作曲及填詞
 黃譜誠

 音響設計
 馮璟康



#### 信報 楊慧儀

這次演出也看見他們的努力、真誠和潛質......把這樣的創作機會變成 一個更有效的培訓場域,這樣對演員的培訓,該更有效果。

# 拼命去如道話 GOOD THINGS GOING



# 外展及教育活動

## **OUTREACH AND EDUCATIONAL ACTIVITIES**



為配合香港藝術教育的整體發展和需要,劇團 今年決定擴展外展及教育部門,不單增聘職員 至三人,更於上環文娛中心以外租用商業大廈 單位,作為部門辦公室及恆常的戲劇課室,起 名為「香港話劇團外展教室」。

除了過往由劇團自辦的夏季戲劇課程外,今年劇團亦增辦秋冬季及春季的青少年/成人戲劇課程,令更多市民可透過親身學習,深化對戲劇藝術的認識。除此之外,幼兒/兒童戲劇課程亦是今年度劇團的新辦活動,課程宗旨為「學好生活」。目的是要讓小朋友透過戲劇活動學懂不同的生活技巧,如創作、溝通及解難能力等,以應付生活的需要。舉辦恆常的戲劇課程將會是劇團往後發展的方向,期望繼續大力推動本土戲劇教育發展,及擴建觀眾群。

為配合大會堂場地伙伴計劃,劇團新辦「戲劇藝術新體驗」-通識教育劇場《困獸》學生專場。除了觀賞演出外,同學更會配合通識教材套參與演前及演後的戲劇活動,深化對戲劇主題的思考。此類將戲劇欣賞及通識學習雙結合的戲劇演出活動,深受學生和老師的歡迎,並得到媒體報道,帶來一定的迴響。

除了以上活動,劇團繼續秉承「取之社會,用 之社會」的宗旨,積極加強香港話劇團對社區 服務的參與程度。今年度曾合作的政府及社福 機構包括有保安局禁毒署、香港廉政公署、平 等機會委員會、禁毒基金、市區重建局、中西 區區議會、社會福利署、香港演藝學院、香港 善導會、香港失明人互聯會、中西區女青年 會、保良局中小學等。

今年度,劇團的外展及教育活動受惠人數不單 有顯著增加,接觸的層面亦有所擴大。劇團期 望於不久的將來真的能夠將戲劇藝術滲進每位 香港人的生活,令戲劇文化提升其生活質素, 真正實踐「學好戲劇,學好生活」。 In order to complement the broader picture of arts education and its needs in Hong Kong, the HKREP made the important decision to expand its Outreach and Education department this season. Not only has departmental personnel been increased from one to three, but we have rented additional space within walking distance from the HKREP's Sheung Wan Civic Centre headquarters, comprising new offices for the Outreach and Education department as well as an "Outreach Studio."

In addition to the summer courses organised by the HKREP, we have added autumn/winter as well as spring courses for youth and adults, enabling even more people to deepen their understanding of the theatrical arts through firsthand experience and active learning. We have also inaugurated a new course for young children this season with the founding principle of "learning to live a good life." The goal is for children to discover life skills such as creativity, effective communication and problem solving through theatre activities. The HKREP's year-long courses constitute an important step as we continue to foster local theatre education and extend our audience base

HKREP has also established a new general education programme entitled "New Dramatic Experience," part of our Venue Partnership Scheme with the Hong Kong City Hall, featuring the one-act play *The Caged Beasts*. Students were given the opportunity to participate in pre- and post-performance discussions, further honing their critical thinking. Programmes that combine theatre appreciation and general education have been enthusiastically received by students and teachers alike and even reported in the media, which further extended our reach.

Apart from the above activities, the HKREP continues to apply the guiding principle of "what is taken from society is used on society," actively strengthening and extending our contribution to society at large. This season, we have collaborated with such government and social services organisations as the









Narcotics Division of the Security Bureau, the Independent Commission Against Corruption, Equal Opportunities Commission, Beat Drugs Fund, the Urban Renewal Authority, the Central and Western District Council, the Social Welfare Department, the Hong Kong Academy for Performing Arts, the Society of Rehabilitation and Crime Prevention, the Hong Kong Federation of the Blind, the Central and Western District YWCA and Po Leung Kuk Schools.

The number of people who benefited from the HKREP's outreach and educational programmes has not only increased significantly this year, we have also sustained relationships with an even wider public. The HKREP's long-term goal is to inject elements of theatrical arts into every citizen in Hong Kong. We hope that theatre culture can improve everyone's quality of life, as we all aspire to the goal of "learning theatre, learning life."









# 戲劇文學研究及出版

## LITERARY RESEARCH AND PUBLICATIONS

戲劇文學部門的工作大致有以下幾 方面:

讀戲劇場,自2009年起,讀戲劇場假 香港大會堂高座8樓演奏廳每月舉行一 次劇本演讀,藉此,觀眾以極廉的票價 入場,藉簡樸的劇場形式,細嚐劇場文 本的原味。我團亦以讀戲劇場為基地, 向觀眾介紹不同種類的戲劇作品,並在 每場後舉行座談會,收取觀眾的意見。 本季分別演讀了三個團員編劇作品,包 括《全城熱爆搞大佢》、《拼命去死的童 話》及《O》;此外,也先後演讀了2009 年啟動的「劇本發展計劃」所挑選出來 的三個作品中的兩個,有《最後晚餐》 及《正在跑過馬路的流浪貓》;通過演 讀的排練,導演、演員或觀眾的意見, 編劇發掘到文本發展之更大可能性,為 正式演出作準備。

而劇本發展計劃方面,共收到6位作者的劇情大綱,經挑選後,選出鄭國偉的《最後晚餐》、意珩的《盛勢》及陳煒雄的《半天吊的流浪貓》,繼讀戲劇場演讀後,將於2011/12季度在黑盒劇場公演。此三部劇作,也計劃於公開演出後,安排出版。

在這季度裏,話劇團有兩本刊物出版。 我們特邀涂小蝶為《魔鬼契約的舞台藝術》一書作編輯統籌,並已於2011年5 月出版。而《遍地芳菲的舞台藝術》一 書,亦已於2011年6月《遍地芳菲》一劇 軍演時出版。

此外,戲劇文學部的工作還包括探討演出劇目的文學範疇,以文字記錄或交流會與製作團隊及觀眾共賞。2011年4月,部門新聘本團的資深演員潘璧雲為戲劇文學經理,拓展表演藝術與戲劇文學的融合。展望來年,戲劇文學部門除了籌備為2011年演出劇目《一年皇帝夢》出版《一年皇帝夢的舞台藝術》外,還計劃於2012年出版《黑盒劇場節劇本集》及《香港話劇團談表演》等書。

HKREP's dramaturgy department handles the following projects:

Since 2009, we have held monthly Reader's Theatre sessions at the Hong Kong City Hall Recital Hall (High Block, 8th floor), each presenting a table reading of an entire play. This has provided a great opportunity for audiences to enjoy theatre in its most direct form, and for the wider public to have a chance to savour the most authentic experience, coming face to face with a dramatic script. We consider HKREP Reader's Theatre as a base from which we introduce our audience to a variety of dramatic works. After each session, we host a discussion, noting our audience's reactions. The past season featured three works by HKREP company members: Dr. Tim Ding's Factory, Good Things Going, and A "Lone." In addition, we selected two out of three works submitted in our new "Script Development Scheme" for the Reader's Theatre: The Last Supper and A Focused Cat Runs Aimlessly. Through the experience of the reading, with input and comments from directors and actors and audience, playwrights hone in and focus on the potential of the script in preparation for stage production.

Since we launched the scheme, we received proposals from six playwrights and selected three for development: Matthew Cheng's *The Last Supper*, Yu Yan's *The Heydays*, and

Chan Wai Hung's A Focused Cat Runs Aimlessly. They have been chosen to be featured in the 2011/12 season at the HKREP Black Box, with plans to publish the scripts after their premieres.

During this past season, the HKREP published two books. We specially invited Ms. Tu Xiaodie as editor for *The Stage Art of "Dr. Faustus"*, which was published in May 2011. *The Stage Art of "Boundless Movement"* was published a month later, on the occasion of the production revival.

Our department also provides background research and dramaturgical support to the repertoire during the HKREP season, recording notes or hosting discussion sessions to foster communications between the production team and audience. In April 2011, Poon Pik Wan took on the position as Literary Manager, merging her theatre expertise on both the practical and dramaturgical fronts. We are already preparing new publications for the upcoming season. Apart from *The Stage Art of "Reverie on An Empire"*, plans are underway for 2012 publication of *A Collection of Black Box Theatre Scripts* and *HKREP on Performance*.



# 外訪演出、 交流及其他活動 PERFORMANCE TOURS, EXCHANGES AND OTHER ACTIVITIES





外訪演出 **Performance Tours** 













#### 導賞講座/演後講座 **Arts Appreciation Talks and Post-performance Talks**







外展/社區演出及活動 Outreach/ **Community performances** and activities











嘉賓捧場 Honourable Guests













**Honourable Guests** 



























其他活動 **Other Activities** 



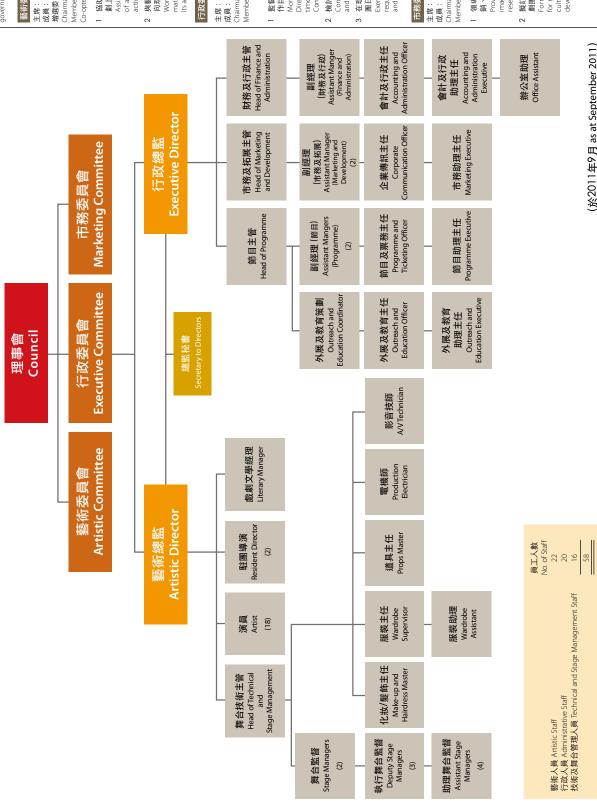








# 公司架構 COMPANY STRUCTURE



理事會是劇團的最高權力和主管機構,負責指引和監察劇團的全部 事務、日常行政及業務運作。

The Council shall have the overall management of the affairs, administration and business of the Company, and shall be the overall governing body.

鍾景輝博士、林克歡博士、賴聲川博士 鍾樹根先生 方梓勳教授、卓歐靜美女士 增選委員

藝術委員會 Artistic Committee

Dr. Chung King Fai, Dr. Lin Kehuan, Dr. Stan Lai Prof. Gilbert Fong, Mrs. Corona Cheuk Mr. Christopher Chung Co-opted Members: Chairman: Members :

Assist and advise the Artistic Director in the formulation and review of artistic directions, planning of annual productions and artistic activities, in terms of programme mix and balance for the Company. 協助藝術總監製訂及檢討藝術方向,並在劇目及藝術活動的策 劃上提供意見,以保持多元平衡發展

與藝術總監聯手保證節目製作符合政府的資助條件和指標,並 Work with the Artistic Director to make sure that the programmes match with target and plans for Government funding, and to report 向理事會滙報工作結果

its actions to the Council.

# 行政委員會 Executive Committee

伍翠瑶博士、鍾樹根先生、程婉雯小姐 Dr. Wai-man Woo Chairman:

Dr. Jennifer Ng, Mr. Christopher Chung, Miss Angela Ching

Monitor the performance of the Artistic Director and the Executive Director and provide them with advice and guidance from time to time with respect to the established objectives and strategies of the 監督 和協調藝術總監 及行政總監的工作,隨時為兩位總監在工作目標及營運策略兩方面提供意見及指引。

Conduct performance review and appraisal of the Artistic Director and the Executive Director and make recommendation to the Council. 檢討和評核藝術總監及行政總監的工作,定期向理事會滙報。 Company.

在理事會賦予的權力下,並在理事會議以外時間,決策處理劇 團日常事務,事後再向理事會滙報。 Exercise authority delegated by the Council on management matters requiring quick decision when a Council meeting is not imminent, and reports its actions to the Council.

# 市務委員會 Marketing Committee

Mr. David Mong Mr. Paul Chan, Mr. Frankie Yick, Ms. Fiona Cheung 陳卓智先生、易志明先生、張心瑜女士 Chairman: Members: 成圖

領導市務部門的工作,為貫徹公司形象、公關策略、產品營 Provide leadership and advice on the implementation of corporate image programme and PR strategies, production marketing, market research and audience building for the Company. 銷、市場調查及觀眾拓展提供意見。

擬訂資源拓展的目標和方向,製訂籌款策略,尋找贊助,支持 劇團的活動和發展

Formulate and identify fundraising goals, to develop strategies for raising additional funds from legitimate resources, and to help cultivate potential sponsors in order to support the activities and development of the Company.

(於2011年9月 as at September 2011)

## **STAFF**

# **Directors**

藝術總監 Artistic Director

陳敢權 Anthony Chan

行政總監 Executive Director

陳健彬 Chan Kin Bun

總監秘書 Secretary to Directors

黃麗群 Tracy Wong

## Administrative Staff

#### 節目部 Programme

節目主管 Head of Programme

梁子麒 Marble Leung

副經理(節目)Assistant Manager (Programme)

彭婉怡 Yvonne Pang 黎栩昕 Sunnie Lai

節目及票務主任 Programme and Ticketing Officer

李寶琪 Pauly Lee

節目助理主任 Programme Executive

郭穎姿 Grace Kwok

#### 外展及教育部 Outreach and Education

外展及教育策劃 Outreach and Education Coordinator

周昭倫 Mike Chow

外展及教育主任 Outreach and Education Officer

鍾婉嫻 Nicole Chung

外展及教育助理主任 Outreach and Education Executive

李嘉欣 Coey Lei

#### 市務及拓展部 Marketing and Development

市務及拓展主管 Head of Marketing and Development

黃詩韻 Anita Wong

副經理(市務及拓展)

Assistant Manager (Marketing and Development)

鍾家耀 Dennis Chung (履新日期 appointed on 17/2/2011)

麥素瑩 Stephanie Mak (履新日期 appointed on 14/9/2011)

副經理(公關及宣傳)

Assistant Manager (Public Relations and Publicity)

曾善明 Theresa Tsang (任職至 service until 2/1/2011)

企業傳訊主任 Corporate Communication Officer

蘇安安 Shirley So (履新日期 appointed on 8/4/2011)

市務主任 Marketing Officer

盧絲雅 Bobo Lo (任職至 service until 20/3/2011)

市務助理主任 Marketing Executive

任曦文 Hera Yum (履新日期 appointed on 16/5/2011)

許倩兒 Wallis Hui (任職至 service until 31/3/2011)

#### 財務及行政部 Finance and Administration

財務及行政主管 Head of Finance and Administration

陸敬強 Kenneth Luk

副經理 (財務及行政) Assistant Manager (Finance and Administration)

楊敏儀 Ivy Yeung

會計及行政主任 Accounting and Administration Officer

周慧芝 Carina Chow

會計及行政助理主任 Accounting and Administration Executive

蔡倩婷 Cindy Choi (履新日期 appointed on 1/8/2011)

辦公室助理 Office Assistant

吳瑞雲 Jess Ng

#### 藝術人員 **Artistic Staff**

駐團導演 Resident Director

馮蔚衡 Fung Wai Hang 司徒慧焯 Roy Szeto

戲劇文學經理 Literary Manager

潘璧雲 Poon Pik Wan (由演員轉任新職, transferred from Artist on 1/4/2011)

演員 Actor/Actress

周志輝 Chow Chi Fai

高翰文 Ko Hon Man

劉守正 Lau Shau Ching

凌文龍 Ling Man Lung

雷思蘭 Lui Si Lan

彭杏英 Pang Hang Ying

潘燦良 Poon Chan Leung

孫力民 Sun Limin

辛偉強 Sun Wai Keung

陳昫莉 Tan Hui Lei Karrie

王 維 Wang Wei

黃慧慈 Wong Wai Chi

邱廷輝 Yau Ting Fai

陳安然 Chan On Yin

(任職至 service until 10/4/2011)

黃先洸 Huang Xianguang

(仟職至 service until 30/11/2010)

林夏薇 Lin Xiawei

(任職至 service until 18/7/2011)

劉紅荳 Liu Hongdou

(任職至 service until 31/5/2011)

奏可凡 Oin Kefan

(退休 retired on 1/6/2011)

黃譜誠 Wong Po Shing

(任職至 service until 4/4/2011)

楊政楠 Yung Ching Nam (任職至 service until 18/7/2011)

#### 技術及舞台管理人員 **Technical and Stage Management Staff**

舞台技術主管

Head of Technical and Stage Management

菁 Eddie Lam

舞台監督 Stage Managers

馮國彬 Fung Kwok Pan

顏尊歷 Yien Chuan Lik 執行舞台監督 Deputy Stage Managers

陳國達 Chan Kwok Tat

湯靜恩 Tong Ching Yan

助理舞台監督 Assistant Stage Managers

曾靖嵐 Tammy Tsang

梁耀華 Wallace Leung

王凱希 Wong Oi Hei

(履新日期 appointed on 1/3/2011)

李文軒 Lee Man Hin

(任職至 service until 15/10/2011)

化妝及髮飾主任 Make-up and Hairdress Master 何明松 He Mingsong

服裝主任 Wardrobe Supervisor 甄紫薇 Annabel Yan

服裝助理 Wardrobe Assistant

楊宇力 Connie Yeung (履新日期 appointed on 15/8/2011)

劉瑋欣 Anne Lau

(任職至 service until 23/7/2011)

道具主任 Props Master

黃敏蕊 Wong Man Yui (履新日期 appointed on 17/2/2011)

道具製作 Props Maker

梁國雄 Leung Kwok Hung

(退休 retired on 1/6/2011)

電機師 Production Electrician

朱 峰 Chu Fung

影音技師 A/V Technician 祁景賢 Kee King Yin

#### 頂層行政人員全年總薪酬分析

Annual total remuneration of the administrative staff

	人數 No. of Persons		
> HK\$1,000,000	1		
HK\$700,001 - 1,000,000	-		
HK\$400,001 - 700,000	3		
≦HK\$400,000	5		



# 獨立核數師報告

# INDEPENDENT AUDITOR'S REPORT

#### 致香港話劇團有限公司會員

(於香港註冊成立之無股本的擔保有限責任公司)

#### 財務報表之報告

本核數師(以下簡稱「我們」)已完成審核香港話劇團有限公司(貴公司)的財務報表,包括於二零一一年三月三十一日的資產負債表、截至該日止年度的全面收益表、權益變動表及現金流量表,以及重大會計政策概要及其它說明資料。

#### 理事就財務報表須承擔的責任

貴公司理事須負責根據香港會計師公會頒佈的 香港財務報告準則及香港公司條例的規定編製 真實而公平的財務報表,以及維持理事認為必 要的內部監控,以確保編製財務報表時不存在 由於欺詐或錯誤而導致的重大錯誤陳述。

#### 核數師的責任

我們的責任是根據我們的審核對該等財務報表作出意見,並按照香港公司條例第141條的規定,僅向整體會員報告。除此以外,本報告書不可用作其他用途。我們概不就本報告書的內容,對任何其他人士負上或承擔任何責任。我們已按照香港會計師公會頒佈的審計準則進行審核工作。這些準則要求我們遵守道德規範,並規劃及執行審核,以合理確定此等財務報表是否不存有任何重大錯誤陳述。

# TO THE MEMBERS OF THE HONG KONG REPERTORY THEATRE LIMITED

(incorporated in Hong Kong with limited liability by guarantee)

#### REPORT ON THE FINANCIAL STATEMENTS

We have audited the financial statements of Hong Kong Repertory Theatre Limited (the "Company"), which comprise the balance sheet as at 31 March, 2011, and the statement of comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

# Council members' responsibility for the financial statements

The council members are responsible for the preparation of financial statements that give a true and fair view in accordance with Hong Kong Financial Reporting Standards issued by the Hong Kong Institute of Certified Public Accountants and the Hong Kong Companies Ordinance, and for such internal control as the council members determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

#### **Auditor's responsibility**

Our responsibility is to express an opinion on these financial statements based on our audit. This report is made solely to you, as a body, in accordance with Section 141 of the Hong Kong Companies Ordinance, and for no other purposes. We do not assume responsibility towards or accept liability to any other person for the contents of this report. We conducted our audit in accordance with Hong Kong Standards on Auditing issued by the Hong Kong Institute of Certified Public Accountants. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

註 : 本報告摘錄自經審核財務報告,報告全文可於本團網頁內下載。

Note: This is extraction of the Audited Financial Statements, a full version of the Statements is available on the HKRep's website.

審核涉及執行程序以獲取有關財務報表所載金額及披露資料的審核憑證。所選定的程序取決於核數師的判斷,包括評估由於欺詐或錯誤而導致財務報表存有重大錯誤陳述的風險。在評估該等風險時,核數師考慮與該公司編製及真實而公平地列報財務報表相關的內部監控,以設計適當的審核程序,但並非為對公司的內部監控的效能發表意見。審核亦包括評價理事所採用的會計政策的合適性及所作出的會計估算的合理性,以及評價財務報表的整體列報方式。

我們相信,我們所獲得的審核憑證是充足和適 當地為我們的審核意見提供基礎。

意見

我們認為,該等財務報表已根據香港財務報告 準則真實而公平地反映 貴公司於二零一一年三 月三十一日的財務狀況及 貴公司截至該日止年 度的盈餘及現金流量,並已按照香港公司條例 妥為編製。

#### 有關 貴公司與香港特別行政區政府 所簽訂之協議("協議")的其他報告 事項

我們報告 貴公司,在各重大方面,已遵守香港特別行政區政府之規定妥善記錄及保存帳簿,及根據協議之會計規定及其他相關文件如會計準則及會計指引記錄及編製各活動之年度財務報告。

#### 丁何關陳會計師行

香港執業會計師香港,二零一一年七月二十一日

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of financial statements that give a true and fair view 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the council members, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

#### **Opinion**

In our opinion, the financial statements give a true and fair view of the state of the Company's affairs as at 31 March, 2011 and of its surplus and cash flows for the year then ended in accordance with Hong Kong Financial Reporting Standards and have been properply prepared in accordance with the Hong Kong Companies Ordinance.

#### 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 the Accounting Standards and Accounting Guidelines

#### **TING HO KWAN & CHAN**

Certified Public Accountants (Practising) Hong Kong, 21 July 2011

註:本報告摘錄自經審核財務報告,報告全文可於本團網頁內下載。

Note: This is extraction of the Audited Financial Statements, a full version of the Statements is available on the HKRep's website.

# 全面收益表

# STATEMENT OF COMPREHENSIVE INCOME

截至二零一一年三月三十一日止年度 FOR THE YEAR ENDED 31 MARCH 2011

	2011 港幣 HK\$	2010 港幣 HK\$
收入 Income		
政府撥款 Government subvention 票房收入 Box office income 委約節目製作收入 Commissioned programme fee income 外展、教育及其他活動收入 Outreach, education and other activities income 其他收入 Other income	30,050,619 6,872,620 2,597,764 e 1,241,755 960,071 41,722,829	29,947,000 6,929,714 1,697,747 684,850 558,665 39,817,976
支出 Expenditure		
製作費用 Production costs 市務及推廣開支 Marketing and promotion expenses 薪酬及福利開支 Personal emoluments 其他營運開支 Other operating expenses	12,026,835 3,079,855 18,624,112 6,160,337 39,891,139	13,135,581 2,503,302 17,937,681 5,377,560 38,954,124
年內盈餘 Surplus for the year	1,831,690	863,852
其他全面收益 Other comprehensive income		
發展基金增加 Increased in development fund - 年內盈餘 Surplus for the year	135,489	104,541
年內全面盈餘總額 Total comprehensive surplus for the year	1,967,179	968,393

註 : 本報表摘錄自經審核財務報告,報告全文可於本團網頁內下載。

 $Note \ : \ This is extraction of the \ Audited \ Financial \ Statements, a \ full \ version of the \ Statements is \ available on the \ HKRep's \ website.$ 

## **BALANCE SHEET**

#### 於二零一一年三月三十一日結算 AS AT 31 MARCH 2011

	2011 港幣 HK\$	2010 港幣 HK\$
非流動資產 Non-current assets		
裝置、廠房及設備 Property, plant and equipment	1,102,183	263,007
流動資產 Current assets		
預付款項 Prepayments	1,358,401	1,569,732
按金及應收帳款 Deposits and accounts receivable	1,245,505	1,010,572
銀行定期存款 Bank term deposit	6,419,102	-
現金及現金等值 Cash and cash equivalents	4,488,188	9,970,314
	13,511,196	12,550,618
**************************************		
流動負債 Current liabilities	222 222	001.050
票房及其他預收 Box office income and others received in advance	330,993	301,850
應付款項及應計費用 Accounts payable and accruals	2,140,430	2,336,998
	2,471,423	2,638,848
淨流動資產 Net current assets	11,039,773	9,911,770
淨資產 Net assets	12, <u>141,956</u>	10, <u>174,777</u>
儲備 Reserves		
累積盈餘 Accumulated surplus		
一般活動 General activities	7,839,081	6,960,756
外訪文化交流活動 Outbound cultural exchange activities	1,884,106	976,786
場地伙伴計劃活動 Venue partnership scheme activities	558,103	512,058
	10,281,290	8,449,600
發展基金 Development fund	1,860,666	1,725,177
儲備總額 Total reserves	12,141,956	10,174,777

#### 本財務報表於二零一一年七月二十一日由理事會批准及授權發出

The financial statements were approved and authorised for issue by the Council on 21 July 2011

胡偉民博士 Dr. Wai-man Woo 主席 Chairman **鍾樹根 Christopher Chung** 司庫 Treasurer

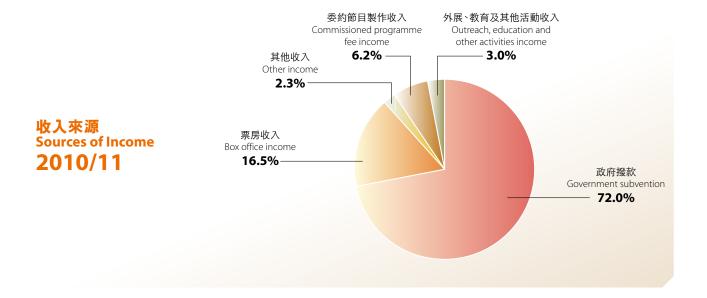
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註:本報表摘錄自經審核財務報告,報告全文可於本團網頁內下載。

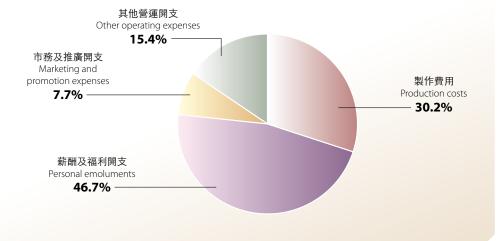
Note: This is extraction of the Audited Financial Statements, a full version of the Statements is available on the HKRep's website.

# 收入與支出分析圖

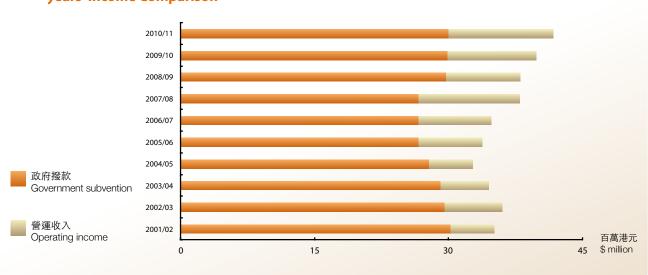
## **INCOME AND EXPENDITURE CHARTS**



支出分成 Expenses Distribution **2010/11** 







# 發展基金捐款者芳名

# **DEVELOPMENT FUND DONORS**

旗艦捐助人 Flagship Donor (HK\$100,000 或以上 and over)

胡偉民博士 Dr. Wai-man Woo, BBS

百回看捐助人 Encore Donor (HK\$50,000-HK\$99,999)

信興教育及慈善基金 Shun Hing Education & Charity Fund Ltd.

#### 戲連場捐助人 Play On Donors (HK\$10,000-HK\$29,999)

陳志新博士 Dr. C. S. Chan

Ms. Chew Lui Lui Ms. Chew Lui Lui

新瑪德慈善基金 Simatelex Charitable Foundation

#### 幕初升捐助人 Curtain Up Donors (HK\$3,000-HK\$9,999)

陳穎嘉小姐 Miss Winnie Chan

張佩螢小姐 Miss Claudia Cheung

林秀珍女士 Ms. Lam Sau Chun

羅麗芬女士 Ms. Law Lai Fan

鄧錦燕女士 Ms. Tang Kam In

徐嘉鳴小姐 Miss Evonne Tsui

余其祥先生夫人 Mr. Joseph Yu & Mrs. Helen Yu

#### 好友營捐助人 Pals Donors (HK\$1,000-HK\$2,999)

陳祖同先生 Mr. Joseph Chan

張學樑先生 Mr. Cheung Hok Leung Terry

Ms. Cheng Kam Ha Helina Ms. Cheng Kam Ha Helina

鍾麗容女士 Ms. Queenie Chung

許天福律師事務所 David Hui & Company Solicitors

關倩文小姐 Miss Catherine Kwan

林潔儀小姐Miss Lam Kit Yee梁志偉先生Mr. Leung Chi Wai

李志生先生 Mr. Li Chi Sang 李德雅小姐 Miss Kathy Li

Ms. Luk Judith Malmsbury Ms. Luk Judith Malmsbury

#### 「戲連場」、「幕初升」及「好友營」捐助人排名以姓氏字母序

<sup>&</sup>quot;Play On Donors"; "Curtain Up Donors" and "Pals Donors" are listed in alphabetical order of family names

#### KNOWLEDGEMENTS

#### 香港話劇團謹向下列贊助機構深致謝意:

The Hong Kong Repertory Theatre expresses its deepest thanks to the following Corporate Sponsors:

節目贊助 Programme sponsors

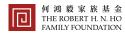
















越秀集團 YUEXIU GROUP

> (以公司英文名稱序 In alphabetical order of company name)

#### 香港話劇團謹向下列伙伴機構及社會人士深致謝意:

#### The Hong Kong Repertory Theatre expresses its deepest thanks to the following Partner Institutions and Individuals:

中西區區議會

Central & Western District Council

天星小輪有限公司

The "Star" Ferry Company Ltd.

巴比亞

BABII A

北京表坊文化傳播有限公司 Beijing Play-Shop Culture & Arts

東區文藝協進會

Eastern District Arts Council

東區民政事務處

Eastern District Office

東區區議會

Eastern District Council

法國五月

法國文化協會

Alliance francaise

社會福利署高街綜合家庭服務中心 High Street Integrated Family Service

信和集團

Sino Group

保安局禁毒處 Narcotics Division, Security Bureau

保良局

Po Leuna Kuk

香港中文大學

The Chinese University of Hong Kong

香港中樂團

Hong Kong Chinese Orchestra

香港失明人互聯會

Hong Kong Federation of the Blind

香港基督教女青年會

Hong Kong Young Women's Christian Association

香港教育圖書公司

Hong Kong Educational Publishing Company

香港善導會

The Society of Rehabilitation and Crime Prevention, Hong Kong

香港演藝學院

Hong Kong Academy for Performing Arts

香港舞蹈團

Hong Kong Dance Company

時代廣場有限公司

Times Square Ltd.

浸會愛羣社會服務處灣仔綜合青少年

服務中心

Baptist Oi Kwan Wan Chai Integrated Children and Youth Services Centre

商務印書館

The Commercial Press (HK) Ltd.

教育局

Education Bureau

眾劇團

TNT Theatre

植村秀

shu uemura

廉政公署

新域劇團

Prospects Theatre

新瑪德慈善基金

Simatelex Charitable Foundation

禁毒基金

Beat Drugs Fund

糊塗戲班 The Nonsensemakers

澳門文化中心

Centro Cultural De Macau

澳門戲劇農莊

Theatre Farmers, Macau

澳門教育暨青年局

Macau Education and Youth Affair Bureau

嶺南大學文化研究系

Lingnan University Department of Culture

藝谁同學會

Artiste Training Alumni Association

林克歡博士

Dr. Lin Kehuan

鍾景輝博十

Dr. Chung King Fai, BBS

大名娛樂有限公司

仁濟緊院

百成堂集團

老趙越南餐廳

金壘餐廳

衍生行有限公司

食得妙海鮮飯店

雅博茶園

新佛香食品有限公司 銀河映像(香港)有限公司

德國寶(香港)有限公司

嶺南藥廠 (香港) 有限公司

靄華押業集團有限公司

丁子添醫生 王永雄博士

王映琛小朋友

王維先生夫人

王曉鷹博士

李小明先生

李偉才博士 林建名先生

胡麗嫻小姐

張秉權博士

梁耀堅教授

陳永文先生

陳建燊先生

陳 康先生

馮夏賢小姐

温彥齊小朋友

葉尚華先生

葉惠民教授

趙嘉文先生

潘惠森先生

鄧樹榮先生 盧京生先生

賴亭甄小姐

鍾燕詩小姐

蘇文顯先生

agnès b.

Beauty Factory Ltd.

C for Culture

FANCI

KenHon@SNIPS HK

KPPS Hong Kong Ltd.-Goldwell

Stage TV

TammyWong@SNIPS HK

Ms. Margaret Cheung

Ms. Joanna Lee

Ms. Kate Leung

Mr Albert Tam

Mr. Ken Tai

民政事務局

Home Affairs Bureau

康樂及文化事務署

Leisure and Cultural Services Department

香港大會堂

Hong Kong City Hall

上環文娛中心 Sheung Wan Civic Centre

城市電腦售票網

URBTIX

各演出場地

Performing Venues

各大傳媒機構

Mass media 各專上學院及教育機構

Various Tertiary and Post-secondary Educational Institutions

各小演員家長

Child Artist's Parents

香港話劇團義工 **HKRep Volunteers** 

(排名以筆劃或字母序 Character with fewer strokes comes earlier, or in alphabetical order)

