



香港話劇團
hong kong repertory theatre

09-10
年報 annual report



發放戲劇力量
DRAMA POWER!

香港話劇團

Hong Kong Repertory Theatre

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副主席 胡偉民博士
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Mr. Lin Kehuan
Dr. Lai Sheng Chuan, Stan

Director Laureate

Mr. Mao Chun Fai, Fredric BBS

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Artistic Director Mr. Chan Kam Kuen, Anthony
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目錄

TABLE OF CONTENTS

4	劇團簡介 The Company
6	主席報告 Chairman's Report
8	理事會 The Council
10	藝術總監報告 Artistic Director's Review
12	行政總監周年工作報告 Executive Director's Year End Review
17	製作及活動一覽 Summary of Productions and Activities
27	節目精華 Production Highlights
28	《橫衝直撞偷錯情》 <i>A Flea in Her Ear</i>
30	《李察三世》 <i>Richard III</i>
32	《遍地芳菲》 <i>Boundless Movement</i>
34	《敦煌·流沙·包》 <i>Bun in the Cave</i>
36	《奇幻聖誕夜》 <i>Scrooge - the Musical</i>
38	《2029追殺1989》 <i>Communicating Doors</i>
40	《標籤遊戲》 <i>The Labels</i>
41	《不起床的愛麗思》 <i>Alice in Bed</i>
42	《夜行動物》 <i>Midnight Angel</i>
43	外展及教育活動 Outreach and Education Activities
46	戲劇文學研究及出版 Literary Research and Publications
47	外訪演出、交流及其他活動 Performance Tours, Exchanges and Other Activities
59	公司架構 Company Structure
60	職員 Staff
61	財務報告 Financial Reports
62	獨立核數師報告 Independent Auditor's Report
64	全面收益表 Statement of Comprehensive Income
65	資產負債表 Balance Sheet
66	收入與支出分析圖 Income and Expenditure Charts
67	發展基金捐款者芳名 Development Fund Donors
68	鳴謝 Acknowledgements

[劇團簡介 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。
- 32年以來，曾演出超過260個中外古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。
- 香港話劇團於2009年展開「讀戲劇場」。「讀戲劇場」是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、台北、澳門、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-profit-making organisation and enjoys financial support from the Hong Kong Special Administrative Region Government.
- The Hong Kong Repertory Theatre is made up of a team of professional actors, technicians and stage managers as well as arts administrators and company executives. The troupe 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 32 years, the company has performed more than 260 pieces in Cantonese, and in Putonghua and English occasionally, most also featured Chinese and English subtitles 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.
- HKRep inaugurated 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 Collaborations 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, Taipei, Macau, 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



這是最後一份的主席報告，因為今年9月底我將要任滿告退，離開這個自2001年公司化以來我一直有份參與管治的演藝團體。與我一起服務話劇團多年的戰友孫芝蘭屆時亦會功成身退，在此我對她的付出、貢獻和支持，致以萬二分謝意。

多年以來，理事會肩負帶領話劇團開創新局面的責任，用企業專業去監察和調整公司的日常運作，並為劇團的獨立發展和業績的提升提供策略性的指引。我與眾理事對以上的付出和貢獻，引以為傲。

過去一年，香港的藝術團體均要面對關鍵性議題的思考和現狀的檢討：首先是我們要回應西九文化區的表演藝術場地的管治模式、設施的總體佈局、和常駐演出場地需求的諮詢。繼而要回應立法會對政府資助的九大藝團的管治工作的討論；進而要應付民政事務局委任的獨立顧問公司對主要演藝團體的資助政策檢討。這些諮詢和檢討均涉及香港整體藝術資源的重新分配，個別藝團的藝術定位和自我價值的審視。相關檢討的結果或政策建議將會緊扣或左右話劇團的未來發展和路向。

理事會在此關鍵時刻，曾就劇團的藝術方向聽取團員的意見，反覆思索和進行討論。亦曾向劇團的三位藝術顧問鍾景輝、林克歡及賴聲川請教，他們就劇團的發展提出彌足珍貴的觀點。對他們的真摯而坦率的意見，我十分欣賞和感謝。

在劇團全人的積極奮進和努力耕耘下，2009/10年度的製作演出及戲劇教育活動總參與人次高達17萬多，是歷年之冠，其中又以戲劇教育外展活動的數目和參與者的升幅最大。在繼續製作好戲以鞏固觀眾之外，積極培育劇場的未來觀眾，將是本團今後配合藝術軟件發展的重要環節。今夏我們已於

文娛中心基地附近另覓地方開辦外展教室，並進行黑盒劇場及排練室的改善工程，為新劇發展及多元探索提供全年性的演出平台，為本地及境外的藝術家提供更多的合作機會。

粵、英雙語演出的《奇幻聖誕夜》及《標籤遊戲》是今季度內為拓展新觀眾和嘗試新表演形式的試金石。用小劇場兼國語劇目《洋麻將》巡迴大江南北並以法國喜劇參加在廣州舉行的第九屆中國藝術節是劇團拓展內地市場的新方向。特邀鍾景輝、林保怡、萬梓良等影視藝人參與劇團的大型演出，是擴闊觀眾層、促進跨界別合作和爭取商業贊助的不二良方。選擇《李察三世》和《遍地芳菲》一類的大型歷史劇最能體現和展示劇團的製作能力、實力和魄力。加強外展及社區教育活動的力度，成功取得廉政公署委約製作及禁毒基金贊助校園教育劇目，傳揚正面訊息，更是劇團履行社會責任的好例子。

話劇團的舞台製作的質量和水平、其普及戲劇藝術培育年輕觀眾的成績、其提高市民生活質素的貢獻，以至其履行社會責任的成效等均不容置疑。我們相信劇團在藝術總監陳啟權及行政總監陳健彬的領導下，將會充份平衡藝術追求與市場需要兩方面，對鼓勵和扶掖本地創作，建立境外業界的業務聯系，拓展內地演藝市場，與及爭取更多戲劇交流機會等方面將有所掌握和部署。我期望並深信香港話劇團在下一屆理事會的領導下將大步向前，其領導劇壇的優勢將會更好地發揮，其聲譽和形象將會進一步獲得提高，其未來的長遠發展將會繼續獲得政府和社會的支持。

最後我要借此機會多謝劇團全體藝術、技術及行政人員對演藝工作的全情投入；多謝理事們的無私奉獻與熱心參與；多謝民政事務局與康樂及文化事務處的資助和工商企業、社會人士的贊助或捐獻；多謝合作藝人及創作人員、伙伴藝團、伙伴場地的支援；與及廣大觀眾和市民的愛戴和長期支持。話劇團期待著你們積極參與往後的活動。

理事會主席
楊顯中
2010年9月



This is my last report as Council Chairman of the Hong Kong Repertory Theatre. Starting from September this year, I shall finish my term of office in this excellent organization of which I was a part since its corporatization as an independent company in 2001. Leaving together with me is Ms. Esther Suen, who has worked with me since 2004 and who has made tremendous contributions to the Company throughout her years of service.

As the directing body of the HKRep, the Council has exercised effective corporate governance, monitored operations, forged new paths and provided strategic stewardship in development. The Council is proud to have been the driving force for the achievements of the HKRep.

In the past year, local art groups had to grapple with many critical issues concerning operations and future development. In the case of the HKRep, we had to answer queries on management models, performance facilities and venues, including the requirements for resident venues, as well as suggestions for the West Kowloon Cultural District. The Company was summoned to the Legislative Council, along with the other 8 major government-funded performing arts groups, to answer questions on governance and administration. This was then followed by a Home Affairs Bureau commissioned consultation study on its funding mechanism. All these studies are extremely important because they will become the future basis for the allocation of resources, which will in turn shape the future positioning of individual arts groups.

The Council took the opportunity and conducted a serious self appraisal, with in-depth consultation with staff members. The Council also sought advices from our Artistic Advisors, namely, Dr. Chung King Fai, Mr. Lin Kehuan and Dr. Stan Lai, who provided invaluable ideas and suggestions. The Council wishes to express its utmost gratitude for their expert and selfless support.

Through the hard work of everyone in the Company, our 2009/10 season had been an overwhelming success. We had attracted more than 170,000 persons – the highest record in HKRep history – to our theatres and educational events. Taking note of the sharp increase in the latter category, the Council is conscious that apart from producing quality performances and consolidating audience support, the future of the Company lies in nurturing future audiences and growing with them. We have therefore leased additional space for our outreach programmes. We have also begun renovating our Black Box Theatre and rehearsal facilities so as to provide a year-long platform for the exploration of new and different theatrical experiences and partnership opportunities with other local and international artists.

In this season, we introduced two bilingual productions *Scrooge – the Musical* and *The Labels* as touchstones for audience development and new performance formats. *The Gin Game*, which toured all over China, was performed in Putonghua in

a studio theatre setting. Together with our presentation of a French comedy during the 9th China Arts Festival in Guangzhou, they both marked fresh directions in our strategy for the China market. Our introduction of special guest artists, e.g. film and television celebrities including Chung King Fai, Bowie Lam and Alex Man Tsz Leung, in several large scale productions has proven to be most effective in broadening our audience base, crossing over to other performance media and attracting commercial sponsorship. Epic and historical productions such as *Richard III* and *Boundless Movements* are excellent vehicles which highlighted the quality, resilience and strength of the Company. Our continuing commitment in fulfilling our civic duties, such as the in-school programmes for the anti-drug campaign and the ICAC, contributes to reinforcing the positive values in Hong Kong society.

The high quality of HKRep's productions, its success in extending theatre appreciation to more youthful audience, its contributions to the Hong Kong society in enriching the quality of life, and its effectiveness in carrying out its civic duties are core values of the Company. We believe that under the leadership of Anthony Chan, Artistic Director, and K.B. Chan, Executive Director, a right balance between artistic pursuit and meeting marketing demand can be struck, whilst not losing sight of giving support to original local productions, establishing links with peers in the theatre world, development of the China arts market and our efforts for more opportunities for artistic exchanges. I firmly believe that the HKRep will continue to flourish under the New Council, and that the Company will continue to be the premier theatre company, not only by reputation, but also by real accomplishments. I am confident that it will continue to receive support from the Government and the community at large.

Lastly, let me thank everyone in the artistic, technical and administration departments for his/her contribution and utmost dedication. I must also express my profound gratitude to members of the Council who have contributed selflessly and dedicated their own time to this worthy cause, without whose support I shall not be able to accomplish the success we had this season. My thanks also go to the Home Affairs Bureau, Leisure and Cultural Services Department and corporations and individual donors who have contributed funding support to our work. I am also grateful to all the artists, partner companies and venues which have collaborated with the HKRep. Last, but not the least, I must thank our audiences and citizens of Hong Kong who have long demonstrated their affection and support for the Company. We look forward to your continued support and participation in our future productions and activities.



John Yeung

Council Chairman
September 2010

[理事會] THE COUNCIL

主席 Chairman



楊顯中博士，太平紳士
Dr. John Yeung SBS, OBE, JP

現職：

- 港通控股有限公司董事總經理

現時之社會服務及公職：

- 香港大學專業進修學院基金委員
- 香港中文大學商學本科課程諮詢委員會委員
- 香港理工大學專上學院顧問委員會委員
- 基本法推廣督導委員會委員
- 獎券基金諮詢委員會委員
- 中國人民政治協商會議廣州市委員會委員
- 北京師範大學經濟與工商管理學院高級訪問學者
- 香港品質管理協會名譽會長

Occupation:

- Managing Director, The Cross-Harbour (Holdings) Limited

Current Community Services:

- Member, HKU SPACE Foundation Steering Committee
- Member, The Advisory Board on Undergraduate Studies in Business, The Chinese University of Hong Kong
- Member, The Advisory Committee of Hong Kong Community College, Hong Kong Polytechnic University
- Member, Basic Law Promotion Steering Committee
- Member, Lotteries Fund Advisory Committee
- Member, Guangzhou Committee of the Chinese People's Political Consultative Conference
- Senior Visiting Scholar, School of Economics and Business Administration, Beijing Normal University
- Honorary President, Hong Kong Quality Management Association

副主席 Vice Chairman



胡偉民博士
Dr. Wai-man Woo BBS

現職：

- 迪奧國際建築有限公司董事長

現時之社會服務及公職：

- 香港房地產建築業協進會執行委員會主席
- 澳洲埃迪斯科文大學客座教授
- 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 Association for the Advancement of Real Estate and Construction Technology
- Adjunct Professor, Edith Cowan University of Australia
- Advisor, Society of Registered Financial Planners
- Honorary Advisor, 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 in Hong Kong

司庫 Treasurer



鍾樹根太平紳士
Mr. Christopher Chung BBS, MH, JP

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 Members



陳卓智先生
Mr. Paul Chan

現職：

- 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 Group

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



方梓勳教授
Prof. Gilbert Fong

現職：

- 恒生管理學院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
- 新城劇團董事
- 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:

- Professor and Dean, School of Translation, Hang Seng Management College

Current Community Services:

- Executive Director, Hong Kong Drama Programme
- Director, Prospects Theatre Company
- Adjudicator, Federation of Hong Kong Drama Societies Annual Awards
- Advisor, School of Drama, Hong Kong Academy for the Performing Arts
- Assessor, Drama Unit of Hong Kong Arts Development Council
- Advisor, 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



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

現時之社會服務及公職：

- 麥理浩復康院醫院管治委員會委員
- 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
- 2009-10年度沙田警區少年警訊名譽會長

Occupation:

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

Current Community Services:

- Member, The Hospital Governing Committee of MacLehose Medical Rehabilitation Centre
- 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 2009-10



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

現職：

- 德勝農林發展有限公司主席

現時之社會服務及公職：

- 新界校長會名譽會長
- 香港博愛醫院永遠顧問
- 香港專業及資深行政人員協會創會副會長
- 香港醫院管理局公眾投訴委員會委員
- 香港環境保護運動委員會委員
- 香港公民教育委員會宣傳小組召集人
- 中國人民政治協商會議深圳市羅湖區委員會常務委員
- 中國人民政治協商會議廣州市委員會委員

Occupation:

- Chairman, Dexon Agriculture and Forestry Development Ltd.

Current Community Services:

- Honorary President, New Territories School Heads Association
- Permanent Advisor, Pok Oi Hospital (Hong Kong)
- Founding Vice President, Hong Kong Professionals and Senior Executives Association
- Member, The Public Complaints Committee of Hospital Authority HK
- Member, Environmental Campaign Committee
- Convener, Publicity Sub-committee of Committee on the Promotion of Civic Education
- Member, The Standing Committee of Lo Wu, Shenzhen
- Member, Guangzhou Committee of the Chinese People's Political Consultative Conference



孫芝蘭女士
Ms. Esther Suen

現職：

- 新瑪德製造廠有限公司董事總經理

現時之社會服務及公職：

- 香港大學校董

Occupation:

- Managing Director, Simatelex Manufactory Co., Ltd

Current Community Services:

- Member, Court of the University of Hong Kong



曾智雄太平紳士
Mr. William Tsang JP

現職：

- 中國世貿集團主席
- 中國首席執行官俱樂部主席

現時之社會服務及公職：

- 香港特區博彩及獎券事務委員會委員
- 中華全國青年聯合會副主席
- 中國人民政治協商會議北京市委員會委員
- 香港(西安)商會創會會長 (2005 ~ 2010年度會長)
- 香港中華總商會會董
- 廣州市工商業聯合會副會長
- 中華海外聯誼會理事

Occupation:

- Chairman, China World Trade Corporation
- Chairman, CEO Club China

Current Community Services:

- Member, Betting and Lotteries Commission of the HKSAR
- Vice Chairman, All-China Youth Federation
- Member, Beijing Municipal Committee of the Chinese People's Political Consultative Conference
- Chartered President, Hong Kong (Xian) Trade Association (2005 ~ 2010 President)
- Committee Member, The Chinese General Chamber of Commerce
- Vice Chairman, Guangzhou Federation of Industry & Commerce
- Member, Council of China Overseas Friendship Association



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

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

Current Community Services:

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

[藝術總監報告

ARTISTIC DIRECTOR'S REVIEW



肯定旗艦劇團的地位

近年香港，單數本土製作的劇目，一年間統計下竟達300多齣以上。劇壇蓬勃是可喜現象，但其水準參差，不但沒有栽培觀眾，反而使其有所流失，更使市場競爭白熱化。

名著，以介紹給香港戲劇愛好者，實在是作為香港旗艦劇團的重大責任。

9月份的《遍地芳菲》是提倡公民教育的重要素材。2011年是辛亥革命100週年，我們率先搬演一個以中國人的親情、友情、愛情與及家國情的本土原創劇，極富時代的重要性。為了演活大時代的震撼場面，動用40多個演員傾力演出。劇團更為此劇目的重要性及教育意義，將會編製一本「《遍地芳菲》的舞台藝術」，登載了杜國威的感人劇本、導演構思、演員及設計心得、專家導賞文章及劇評等，連同演出精華片段的光碟一起出版，讓愛好者得以參考，也使劇團的演出，得以更廣泛的流傳及保存。

2009/10年劇季，是劇團極盡努力爭取觀眾的一年！劇團保持著一貫作風，堅持以高水準、有思考價值同時又富娛樂性的演出來開拓和留住我們的觀眾。在平衡劇季裡，我們依然選取多變的素材，有經典鉅製、有本土原創劇、富新意的翻譯、有荒誕意味的創作、也有適合家庭共賞的音樂劇。當中更有雙語演出、有與其他劇團交流合辦的製作等。我們大部份的製作，其精雕細琢、排練細緻、或其場面偉大，可以說，目前只有香港話劇團才能製作得到，演出得觀眾們歡迎，口碑及劇評讚賞不絕，均教我們引以為傲。

12月份的《奇幻聖誕夜》大型音樂劇，是劇團第一次為節日特製節目，並在聖誕前夕及元旦前夕開演特別場，演出後與觀眾一同倒數迎節日，與眾同樂。也是第一次以英語及粵語兩個版本輪流上演。全英語演出是一個嘗試，一來可保存原作的韻味，二來是探討開拓不同觀眾的可能性，三來是考證我們掌握國際演出水平的能力。結果兩個版本的反應極佳，演後觀眾情緒高漲。劇團這演出在觀眾間留下深刻的印象，紛紛期望重演。此劇目也贏得全年十大最受歡迎劇目獎項。

今年也可以說是劇團忙碌的一年：六個主線劇場、五個黑盒劇場，12個讀戲劇場，多個大陸城市和澳門的外訪演出，再加上在教育及外展計劃裡，無數的學校巡迴演出、課程、講座、研討會及發佈會等等。演出數量及場數之多，也肯定了我們的努力，希望盡力增加劇團的曝光率和接觸面，在各方面宣傳和吸引更多不同類型的觀眾。但是，數量並不是最重要的指標，質量才是打造劇團成為本地劇壇第一品牌的不二之法，因此，我們每個演出都竭盡所能，必定用心排練及製作。

三個大型製作，證明劇團的魄力及多元多變的路向，也證實了劇團的藝術水平。製作如此高水準的大型劇目並非輕易之舉，幸得藝術人員和演員們一浪接一浪的埋首苦幹，群策群力；製作人員排除萬難，苦心經營。得此團隊，才得今天的成果，在此更要表示深深感謝。

這個劇季以「發放戲劇力量」為名，希望在經濟不景氣的日子中，為我們的觀眾帶來喜悅及生活的力量。劇季其中一個特色，就是今年炮製了三個聲勢奪人、在製作上極大型的演出：

當然，並非每種困難我們都已經完善地克服：例如演出場地還是未能完全自主安排，大型演出被困在較狹小的舞台上，演出檔期仍有不少制肘；另外，黑盒劇場和教育劇場意義及影響力極為深遠，發展潛力極大，但感到人手短缺，排練空間之不足等等，我們還得耐心策劃及作出解決方案。最重要是，演出要贏得觀眾及社會人士的熱烈支持，我們才更能把香港話劇團的藝術造詣、社會影響力、代表香港的國際藝術形象等，繼續提昇。

7月份的《李察三世》，榮邀得鍾景輝博士及林保怡先生，連同30多位舞台前輩及精英一同演出，是一個極富感染力的巨型製作，可說在香港戲劇史中記下一頁，不單得到業界的認同，也得到全年十大最受歡迎劇目獎。而且搬演此類經典

藝術總監
陳 敢 權
2010年9月

Affirming the Flagship Position

In recent years, more than 300 local theatre productions per year have been mounted in Hong Kong. This is an encouraging phenomenon, yet artistic merit of each production have been inconsistent, to say the least. In the end, instead of audience development, our community lost potential theatregoers, leading to even a more competitive performance market.

The HKRep's 2009/10 season marked a year of hard work in winning over our audience! We adhered to our usual practice: maintaining high performance standards, selecting works that are thought-provoking and entertaining to entice and retain our audience. Within a balanced season, we selected a range of productions, including world classics, innovative local works, translated modern dramas, novel theatre of the absurd, as well as musicals for the family. We have also presented bilingual productions and co-productions with other theatre companies. HKRep productions are presented with finesse and rehearsed to the finest detail. Many of the grand scale performance could only be produced by the HKRep. We are proud that our audience loves us, and critics praise us.

This has been a busy season for us, with 6 mainstage productions, 5 Black Box presentations, 12 Reader's Theatre performances, as well as extensive touring performances in China's cities and Macau. We also toured numerous shows in schools, conducted educational drama courses, and presented seminars and conferences under the auspices of our education and outreach programmes. The sheer quantity of our performances and activities is solid proof of our hard work in extending the scope and increasing exposure for the HKRep. Our goal is to reach out to even more people in different areas of society. But quantity is not our only yardstick. Quality is what distinguishes the HKRep as the premier theatre company in Hong Kong. Because of that, we devote our energies in rehearsal and production to make every performance the best we can attain. The 2009/10 season slogan was "Drama Power!" We had hoped that despite global economic difficulties, we could bring joy and a renewed motivation for life to the audience.

Amongst this unique season were three large-scale productions, all critically well-received:

In July, the stage for *Richard III* was graced with the presence of two luminous stars, Dr. Chung King Fai and Bowie Lam, together with more than 30 veteran and distinguished actors. This was a truly inspiring production—a milestone in Hong Kong theatre history. Not only was it enthusiastically received by our peers in the theatre world, this play was selected among the top ten most popular plays at the Hong Kong Drama Award. We consider this a major responsibility of the HKRep as the flagship theatre company to mount masterpieces and introduce them to Hong Kong's theatregoers.

In September, we presented *Boundless Movement* by Raymond To, an important local work that promotes civic education. 2011 marks the centenary of the Chinese Revolution led by Dr. Sun

Yat-sen. Delving deep into the bonds of family, friendship, love and patriotism of the Chinese people, this production was well-timed. In order to present scenes that truly reflect the tumultuous era, we used a company of more than 40 actors. Because of the importance of this work and its educational value, we are producing a book entitled ***The Art of Boundless Movement*** that includes a complete script, director's and actors' notes, designer's concepts, expert articles and critical reviews, as well as a DVD containing highlight and excerpts of the performance. Not only is this a valuable reference for theatre lovers, but it is also a great means for the HKRep's work to be disseminated and preserved.

Scrooge - the Musical was the first ever holiday special that the HKRep produced. We even added two count-down performances on Christmas Eve and New Year's Eve and invited the audience to join us at the festivities. We presented performances in Cantonese and English versions, marking the first time the HKRep presented a full production in English. The advantage of using the original language is obvious: we can be true the original texts. And at the same time, we tested the ground in attracting different audiences and our own ability in attaining international standards. The results for *Scrooge - the Musical* were excellent; the audience was moved after each performance. There have already been calls to revive this well-loved production. *Scrooge - the Musical* was also selected among the top ten at the Hong Kong Drama Award.

These three large-scale productions are proof of the HKRep's daring and resolution and the success of our diversified and flexible programming direction. They also attest to the company's artistic achievements. To produce large-scale works that are uncompromising with the highest standards is no easy task. We are fortunate that our artistic staff and actors are devoted and committed as a team. Our production staff overcame many technical difficulties and put their heart into these productions. We achieved what we did because of this team, and I'm deeply grateful to all of my colleagues.

Clearly, we haven't overcome all of the difficulties: for example, we couldn't completely control the arrangements at the performance facilities, we couldn't extend a stage that's limited in its physical dimensions; and in turn we seemed to be passive in theatre booking. In addition, although there is great potential in developing Black Box performances and educational dramas, we are short of not only staff but also rehearsal spaces. We will patiently strategize and solve these problems one by one. Most importantly, our performances must garner support from the audience and society in general. Only then can we continue to elevate the artistic standard and social influence of the company, so the HKRep truly matches the international reputation of Hong Kong.



Anthony Chan

Artistic Director
September 2010

行政總監周年工作報告

EXECUTIVE DIRECTOR'S YEAR END REVIEW

管治和管理

話劇團在楊顯中主席領導的理事會監察管治下，以尊重與恪守資助協議的精神和照顧公眾利益的原則營運，並取得理想的成績。第九屆理事會共舉行六次會議，平均出席率高達87%，過半理事出席全部會議。理事會下設的行政、藝術及市務委員會採取靈活的方式，與管理層保持密切的接觸，從業務計劃、營運策略、至贊助渠道等方面都給予充份支持和戮力推動，令劇團有效地運用公帑及結合社會資源，完成各項可量化或不可量化的關鍵績效指標。

營運業績和社會貢獻

歷年來話劇團在戲劇行業的發展、藝術教育的普及、觀眾的培育和拓展，與內地同業的交流等方面努力探索、從不鬆懈。以下是我們過去一年在各方面的工作和成績報告。

一. 推動戲劇行業的發展

我們堅持主流劇場和優質製作的藝術定位，同時鼓勵具創意的實驗劇場的探索，發揮旗艦藝團在業界的領導角色和影響力，推動本港戲劇行業的發展。

主流劇場《李察三世》、《遍地芳菲》、《奇幻聖誕夜》、《橫衝直撞偷錯情》及《2029追殺1989》五齣戲的藝術風格各異，內涵意義豐富。業界、學界及觀眾的迴響正面，成功展示劇團的專業水平和獨有的製作規模。

實驗劇場《敦煌·流沙·包》、《標籤遊戲》及《不起床的愛麗思》三台作品，成功展示劇團的另類製作能量，為團內外的藝術工作者提供創作平台，與業界共享資源盡最大的努力。

百老匯音樂劇《奇幻聖誕夜》英語版的嘗試及普通話版《洋麻將》到內地巡演均贏取好評，加強了我們今後發展三語演出的信心，亦充分體現出劇團的製作配合「兩文三語」教育政策的正確方向。

我們編輯學生導賞手冊，出版近代歷史劇「《遍地芳菲》的舞台藝術」叢書及光碟，編寫新高中中國語文選修單元「戲劇工作坊」及教學資源套，期望提升觀眾的欣賞能力和學習戲劇的興趣。

二. 為藝術工作者提供實踐創意的平台

我們鼓勵不同表演形式的創作和探索，邀約本地的劇作家和導演，跨界別及地域的演員、設計人員、編舞、作曲及填詞人合作，為他們提供發揮創意及展示才能的機會和空間。劇團全年為藝術界提供280個/次的就業機會，共支出470萬元。

我們支持團員陳煦莉自編自導自演的中英雙語混合黑盒劇場作品《標籤遊戲》；與「劇場空間」聯合製作美國女作家桑塔格的《不起床的愛麗思》；又支援「演戲家族」及「詩人黑盒劇場」分別重演《車你好冇》和《破地獄與白菊花》，為培養新晉導演、實驗新劇本和促進團外合作貢獻力量。

劇團第二年與香港演藝學院合作，選擇來自台灣的應屆導演系碩士畢業生江佳蓓的日本荒誕劇《夜行動物》。用專業演員及技術團隊支援青年導演，主動承擔發展藝術軟件的社會責任。

三. 貫徹與香港大會堂場地伙伴計劃的理念

我們與香港大會堂結為合作伙伴已進入第二年，並按照原擬計劃在伙伴場地完成相關活動項目。

安排兩次《奇幻聖誕夜》深夜場演出後的平安夜及除夕夜倒數活動，屬於破格的嘗試，有助大會堂劇院樹立新鮮的形象。另覓得恒生銀行的專場贊助，免費招待低收入家庭兒童，造福社會。

配合康文署舉辦的「絲綢之路藝術節」，去秋舉行十天的「絲路尋蹤—藝術展·演」活動並安排敦煌建築及生活風俗的專題講座。另創作相聲劇場《十六號洞窟》及邀請香港舞蹈團、中樂團及其他藝團示範西域舞樂表演。專題展覽與劇院內的《敦煌·流沙·包》演出互相呼應，為「絲綢之路藝術節」添加無限色彩、趣味與內涵。

「讀戲劇場」是「場地伙伴計劃」的一項經常性的專設活動，假大會堂高座演奏廳每月進行一次，全年共演讀新舊劇本12個，並為觀眾提供近距離的討論、交流及分享機會。活動經常座無虛席，兼具藝術教育的推廣和鞏固觀眾的實效。

四. 普及戲劇藝術、培養觀眾

我們一向重視戲劇文本的演繹，並選擇有永恆價值、刺激思考及具國際視野的劇目以提升觀眾的劇藝鑑賞水平，培養和拓展長遠的忠實觀眾群。

我們除提供廉價的周日學生專場外，還創作教育短劇，舉辦夏季戲劇課程等多元的外展活動，結果贏得七萬多學生觀眾。在以戲劇手段進行公民教育與觀眾拓展的工作上，成功取得不同機構的支持：包括廉政公署、善導會、禁毒處、懲教署和澳門教育局。話劇團也因此連續四年獲香港社會服務聯會認可為「同心展關懷」機構。又為配合戲劇教育的發展，理事會於去年底批准擴充外展及戲劇教育部門，租用課室及增聘人手。

五. 探索境外市場、促進文化交流

我們安排國語版《洋麻將》於去年12月起巡演北京、上海、杭州、武漢及重慶等城市。演出備受讚譽，贏得極佳的口碑。今年5月應廣州市文化局邀請，以藝術總監陳啟權翻譯和執導的法國喜劇《A Flea in Her Ear》《沉默是針》參加「第九屆中國藝術節」，演出備受追捧和讚賞。這類文化交流項目有助與內地同業建立業務聯繫，進一步加深內地觀眾對話劇團的認識和認同。



六. 舞台獎項殊榮

本團2009年的三個主劇場製作《橫衝直撞偷錯情》、《李察三世》及《奇幻聖誕夜》榮獲「第十九屆香港舞台劇獎」選舉為十大最受歡迎劇目。另獲26個提名獎項。今年4月21晚在大會堂的頒獎禮上，榮奪四個獎項殊榮：最佳男主角(悲/正劇) - 林澤群《奇幻聖誕夜》；最佳女配角(喜/鬧劇) - 黃慧慈《水中之書》；最佳服裝設計 - 梁健棠《敦煌·流沙·包》；及最佳化妝造型 - 何明松及莫禮圖《奇幻聖誕夜》。

七. 鼓勵進修、備戰未來

為迎接未來的挑戰，我們的演員於年中作專業進修和自我增值。

演員陳煦莉去秋於英國完成文學碩士課程，返港後隨即發表《標籤遊戲》。另馮蔚衡繼續留英進修藝術碩士課程，她將於今秋回港復職。話劇團依「員工進修津貼計劃」資助兩人的海外進修部份費用。

駐團導演司徒焯輝和外展及教育統籌周昭倫兩人於去秋開始在香港演藝學院進修藝術碩士兼讀課程，為導演及戲劇教育爭取更高學歷資格。

因製作的需要，劇團年中為團員提供不同的形體、台詞、歌唱及舞蹈技巧等短期訓練，以提高他們的表演能力。有個別團員則選擇到海外觀摩戲劇，或參加其他製作的編劇、導演及演出工作。這有助他們的藝術提升，擴大與同業的交流。

八. 市務推廣與資源開拓

我們前與Visa白金卡，後與滙豐白金卡結成合作推廣伙伴，向持卡人提供劇季預訂門票折扣優惠，吸引更多新觀眾。

本劇季首半年，我們與「藝術地圖」及am post達成媒體合作伙伴，又為加強劇團於電子平台上的宣傳空間，自去年8月開設facebook專頁，「粉絲」人數已超過1,600人。於大會堂多處增設宣傳點，展版、展櫃及外牆大型海報等，令市民多了解劇團的歷史，強化劇團的企業形象及劇目的宣傳。

在企業贊助方面，我們成功取得恒生銀行現金贊助及非現金贊助《奇幻聖誕夜》和信興集團贊助團員創作《標籤遊戲》。我們又爭取Le French May、天星小輪有限公司、Autotoll、Agnès b.、信和集團、商務印書館、Artmap、am post、FANCL、shu uemura、易極、時代廣場及柏斯琴行等企業的非現金或場地贊助。

在私人捐款方面，全年獲得22位熱心人士的捐獻，包括伍翠瑤理事及陳求德醫生。另外還有胡偉民副主席、孫芝蘭理事及易志明理事等贊助不同的委約節目，包括戲劇教育活動及《洋麻將》的內地巡迴演出。

製作、觀眾及財政收支統計

全年劇場演出11台戲共149場，觀眾人次52,209，平均入座率87%。外展教育活動744項，參與人數94,476。全部境內外觀眾/活動參與者共177,419人次，是劇團公司化九年以來最高。

我們的營運收入包括票房收入、聯合製作的分成、節目委約及外展課程收費、場刊廣告、節目及活動贊助、道具服裝租借等共賺取987萬，接近年初的預測(及比上個劇季上升18%)。在上半年經濟仍然低迷的情況下，這已算是可接受的表現。

連同民政事務局的資助撥款2,871萬，和「場地伙伴計劃」的活動經費及場租資助124萬，劇團全年的總收入為3,982萬，全年總營運開支則為3,896萬，包括員工薪酬；製作、行政及宣傳費用；場租及票務開支；聘用團外創作人員、客席演員，特約舞台人員及其他臨時支援人員的酬金。收回成本率25%。

2009/10年度的舞台製作和外展活動統計，收支統計及歷年的演出和觀眾人次統計等資料，另表詳列給讀者閱覽。

行政總監
陳健彬
2010年9月

Governance and Management

Under the leadership of Chairman Dr. John Yeung, the Council supervised the company's operations based on the principles of respect and honour in relation to the terms of the Funding Agreement and ensuring the public good, with results that met our goals. The 9th Council held a total of 6 meetings, with an average attendance rate of 87%; and more than half of the Council members' full attendance. Committees overseeing management, artistic and marketing affairs have adopted flexible ways to work closely with the administrative staff. In the areas of business planning, operational strategy, and development sources, Council members provided full support and great motivation. In return, the company effectively utilized public funds and amassed resources from society at large, and achieved key sustainable, quantifiable and unquantifiable, results.

Overall Operations and Contribution to Society

Throughout the years, the company has endeavored to explore and implement ways to enhance the theatre profession and theatre education, to nurture and reach out to new audiences, as well as conduct fruitful exchanges with professional peers in China. Below is a report listing our work and our achievements in the past season:

1. Promoting the development of the theatre profession

We are resolved in presenting mainstream theatre and quality productions as our artistic mission. At the same time, we encourage new, creative, experimental theatre productions, and to fully exercise our leadership role and influence as the flagship company to promote the development of Hong Kong theatre.

Our mainstream productions *Richard III*, *Boundless Movement*, *Scrooge - the Musical*, *A Flea in Her Ear* and *Communicating Doors* were cast in distinctly different styles, encompassing a wide range of topics and ideas. They were all critically acclaimed by our peers, academics and audience. These are emblems of the company's professional quality and our unique scale of operation.

Experimental theatre works such as *Bun in the Cave*, *The Labels* and *Alice in Bed* showcased the company's capacity in presenting alternative theatre. They also provided a platform for artists within and outside the company to demonstrate their creativity. In other words, this was another viable channel to share our resources with our peers.

The English-language version of *Scrooge - the Musical* as well as the Putonghua version of *The Gin Game* that toured China received positive feedback, providing us great encouragement to continue along the path of exploring performances in Cantonese, Putonghua and English. This production direction reflected our support of Hong Kong's "bilingual and trilingual education policy."

We have created Student Guides to specific productions, published DVDs and collected essays in the publication ***The Art of Boundless Movement***, as well as collated teaching materials for the New Senior Secondary Curriculum study unit "Theatre Workshop" accompanied by a teaching resource kit, hoping to elevate audience appreciation and the interest and knowledge base of students to delve into the world of theatre.

2. Providing arts practitioners a platform for practice and creativity

We encourage different performance formats and explorations, inviting local playwrights and directors, Hong Kong and overseas artists from other media, designers, choreographers, composers and lyricists to work with us, providing them with many opportunities and space to develop their creativity and display their talent. During the entire season, we provided 280 such job opportunities, with total expenses of \$4.7 million.

We supported our company member Tan Hui Lei in creating, directing and acting in her own bilingual Black Box production *The Labels*. We also collaborated with Theatre Space, co-presenting Susan Sontag's *Alice in Bed*. In addition, the company supported Actors' Family and Princess' Blackbox in their productions of *Bloody Hell* and *My Grandmother's Funeral* respectively: these are our contributions in nurturing new directors, experimental scripts and extending our co-operative efforts outside the company.

This is the second year the company collaborated with the Hong Kong Academy for Performing Arts in their MFA Directing Graduate Production Showcase. We selected Taiwan-born director Chiang Chia Chien, who presented us with *Midnight Angel*. To support a young director with professional actors and technical crew is part of our calling in providing valuable human resources and in assuming our social responsibility.

3. Carrying out the Venue Partnership Scheme with the Hong Kong City Hall

This is our second year working as a venue partner of the Hong Kong City Hall. We have fulfilled all of our planned activities at the venue.

The two late-night shows of *Scrooge* on Christmas Eve and New Year's Eve was truly an unconventional step by the company, which helped the City Hall build up a new and fresh image in the public's eye. One of the shows was also offered to lower-income families in Hong Kong, thanks to the sponsorship from the Hang Seng Bank.

In co-ordination with the Leisure and Cultural Services Department's Silk Road Arts Festival, we organized a 10-day exhibition and public activities entitled "Silk Road Reborn—An Exploratory Journey," including lectures on architecture and customs and lifestyle in Dunhuang. We even created a cross-talk theatre work, *Cave No. 16*, and invited the Hong Kong Dance Company, Hong Kong Chinese Orchestra, and other arts groups to demonstrate music and dance of the region. The exhibition



coincided with the theatre production of *Bun in the Cave*, adding not only colour and flavour, but food for thought for the entire Silk Road Arts Festival.

Our Reader's Theatre is a regular programme that is part of the Venue Partnership Scheme. Every month, we host a session (with a total of 12 this past season) at the City Hall Recital Hall, providing the audience an opportunity to discuss, exchange ideas and share their thoughts on the scripts being presented. The Reader's Theatre has proven to be very successful, often with full houses. They are a true testament to the promotion of arts education and how we are strengthening our audience base.

4. Popularizing the theatre arts, nurturing our audience

We have always stressed the importance of interpretation, and when selecting repertory, we care about universal values that are timeless, topics that are thought-provoking that embraces an international mindset, so to elevate our audience's critical appreciation in the long run.

Apart from providing discount tickets for students during weekdays, we also created educational short dramas and organized a Summer School, among other diverse outreach activities. In total, we have attracted more than 70,000 student audience members. We have succeeded in garnering support from other organizations in folding in theatre as part of civic education and audience development. These supporting organizations included the ICAC, Society of Rehabilitation and Crime Prevention, Narcotics Division of the Security Bureau, Hong Kong Correctional Services and Macau's Education and Youth Affairs Bureau. The company has for four consecutive years been recognized by the Hong Kong Council of Social Service as a "Caring Company." To coordinate with theatre education and planning, the Council has approved the expansion of our outreach and education department, to rent classrooms and employ more staff late last year.

5. Exploring the market outside Hong Kong, promoting cultural exchange

We organized the Putonghua version of *The Gin Game* to tour various Chinese cities—among them Beijing, Shanghai, Hangzhou, Wuhan and Chongqing—last December. The production was widely praised, and our reputation was greatly enhanced. This May, by invitation of the Guangzhou City Bureau of Culture, the Cantonese version of *A Flea in Her Ear* (script translated and directed by our Artistic Director, Anthony Chan) was presented as part of the 9th China Arts Festival. There we also received critical acclaim. These types of cultural exchange strengthen our position as we explore the China market. They also help the Chinese audience to get to know us better.

6. Awards and recognition

Three of our productions are among the "Top Ten Most Popular Productions" in 2009: *A Flea in Her Ear*, *Richard III*, and *Scrooge*. We also garnered 26 nominations at the Hong Kong Drama Awards. On 21st April, at the awards ceremony held at the Hong Kong City Hall, four honours were bestowed on the HKRep: Best Actor (Tragedy/Drama), Pichead Amornsomboon (*Scrooge - the Musical*); Best Supporting Actress (Comedy/Farce), Wong Wai Chi (*Writing in Water*); Best Costume Design: Kenneth Leung (*Bun in the Cave*); Best Makeup and Image Design: He Mingsong and Donato Moreno (*Scrooge - the Musical*).

7. Encouraging further studies, preparing for the future

In order to embrace future challenges, our company members have devoted themselves to further studies in order to improve their professional skills.

Tan Hui Lei completed her MA degree in England last autumn and returned to Hong Kong to present *The Labels*. Fung Wai Hang is currently finishing her MFA degree in England, returning to Hong Kong this autumn to resume her work in the company.

Their overseas tuition expenses were partially subsidized under the company's Training Assistance Scheme.

Our Resident Director Roy Szeto and Outreach and Education Co-ordinator Chow Chiu Lun are enrolled in the HKAPA's MFA programme as part-time students. They continue to refine their skills in the fields of directing and theatre education.

Because of the needs of different productions, the company had provided special classes to our artistic members in movement, diction, singing and dance to ensure the best performances. Some of them have travelled abroad to observe the theatre scene, or participate in other productions as playwright, director or actor. All of these helped them excel in their art, and enrich their exchange with their peers.

8. Marketing, promotion and developing new resources

We had partnered with VISA Platinum Card and subsequently with HSBC Platinum Card, providing their members with advance ticket discounts so to attract new audience.

During the first half of this season, we collaborated with media partners Artmap and am post. In order to strengthen our internet presence, we established a Facebook page in August last year that currently has more than 1,600 fans. We also set up a special promotional window at the Hong Kong City Hall with displays of HKRep's production videos and designs, and a wall banner on the exterior of the building, to provide the citizens with more background of the company. In many ways, our branding and production promotions are further enhanced through these means.

We have been successful in securing from the Hang Seng Bank both cash and in-kind sponsorship for *Scrooge - the Musical*. We are grateful to the Shun Hing Group for supporting the production of *The Labels*. We also received support from Le French May, Star Ferry, Autotoll, Agnès b., Sino Group, Commercial Press, Artmap, am post, FANCL, shu uemura, Eclipse, Times Square, Parsons Music in in-kind or venue sponsorship.

We are also grateful to 22 individual donors for their gifts, including Council members Dr. Jennifer Ng and Dr. Chan Kow Tak. In addition, Vice-chairman Dr. Wai-man Woo, Ms. Esther Suen, and Mr. Frankie Yick sponsored our various commissions, including theatre education programmes and the China tour of *The Gin Game*.

Production, Audience and Budget Figures

This season, we presented 11 productions, totalling 149 performances, with 52,209 audience members, constituting 87% attendance. We organized a total of 744 outreach and education activities in which 94,476 participated. The total number of local and other audience is 177,419, the highest ever since the company's incorporation 9 years ago.

Our operational income, including ticket sales, shared revenues from co-productions, commissions and fees for outreach activities, programme advertisements, sponsorship for productions and activities, as well as rental income from props and costumes, was \$9.9 million, which was close to our projection at the beginning of the year (an 18% increase from last season). Considering the lacklustre economy during the first half of the year, these results are acceptable.

In addition to the funding of \$28.7 million from the Home Affairs Bureau and \$1.2 million belonging to the Venue Partnership Scheme, our total income for the year was \$39.8 million. Our total operational expenses for the season was \$38.9 million, including staff salaries, production, administration and promotional costs, rental and ticketing fees, fees for creative freelancers, guest artists, stage crew and casual staff. Our recoverable cost rate is at 25%.

Detailed statistics of our 2009/10 productions and outreach programmes, financial figures and numbers of performances and audiences, are collected and published in this annual report for public information.

Chan Kin Bun

Executive Director
September 2010



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) Audiences (Max. Capacity / Attendance Rate)
主劇場製作 Main Stage Productions			
9-24/5/2009 香港大會堂劇院 Hong Kong City Hall Theatre	《橫衝直撞偷錯情》 <i>A Flea in Her Ear</i> 18 (連2場學生專場 Including 2 student performances)	喬治·費杜(法國) / 陳啟權 George Feydeau (France) / Anthony Chan	6,842 (8,046/85%)
11-21/7/2009 香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre	《李察三世》 <i>Richard III</i> 11	莎士比亞(英國) / 林立三 William Shakespeare (U.K.) / Sam Lam	12,129 (13,443/91%)
5-14/9/2009 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《遍地芳菲》 <i>Boundless Movement</i> 12 (連2場學生專場 Including 2 student performances)	杜國威 / 陳啟權 Raymond To / Anthony Chan	7,809 (9,086/86%)
24/10-9/11/2009 香港大會堂劇院 Hong Kong City Hall Theatre	《敦煌·流沙·包》 <i>Bun in the Cave</i> 18 (連3場學生專場 Including 3 student performances)	潘惠森 Paul Poon	5,782 (7,566/77%)
23/12/2009- 11/1/2010 香港大會堂劇院 Hong Kong City Hall Theatre	《奇幻聖誕夜》 <i>Scrooge - the Musical</i> 20 [英語版 English version (6) / 粵語版 Cantonese version (14)] (連1場恒生銀行慈善專場 Including 1 special performance sponsored by Hang Seng Bank)	萊斯利·畢寇斯(英國) / 米高·杜本(加拿大) Leslie Bricusse (U.K.) / Michael Dobbin (Canada)	8,076 (8,256/98%)
20/3-4/4/2010 香港藝術中心壽臣劇院 Shouson Theatre Hong Kong Arts Centre	《2029追殺1989》 <i>Communicating Doors</i> 18 (連2場學生專場 Including 2 student performances)	亞倫·艾克邦(英國) / 司徒慧焯 Alan Ayckbourn (U.K.) / Roy Szeto	5,501 (7,285/76%)
小計 Sub-total :	97 (連9場學生場及1場專場) (Including 9 student performances and 1 special performance)		46,139 (53,682/86%)
黑盒劇場製作 Black Box Productions			
23-28/7/2009 香港話劇團黑盒劇場 HKRep Black Box	《標籤遊戲》 <i>The Labels</i> 8 本團演員海外進修畢業作品 Birmingham University MA graduation project	陳煦莉 / 邱廷輝 Tan Hui Lei Karrie / Yau Ting Fai	994 (994/100%)
28/10-9/11/2009 香港話劇團黑盒劇場 HKRep Black Box	《不起床的愛麗思》 <i>Alice in Bed</i> 16 (連2場學生專場 Including 2 student performances) 與劇場空間聯合製作 Co-produced with Theatre Space	蘇珊·桑塔格(美國) / 張可堅 Susan Sontag (U.S.) / Dominic Cheung	1,853 (1,920/97%)
23-28/3/2010 香港話劇團黑盒劇場 HKRep Black Box	《夜行動物》 香港演藝學院導演碩士畢業作品選 <i>Midnight Angel</i> HKAPA MFA Directing Graduate Production Showcase 9 (連1場學生專場 Including 1 student performance) 與香港演藝學院戲劇學院聯合製作 Co-produced with Drama School, HKAPA	小檜山洋一(日本) / 江佳蓓 Kobiyama Yoichi (Japan) / Chiang Chia Chien	977 (1,078/91%)

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) Audiences (Max. Capacity / Attendance Rate)
合辦節目 Co-presented Programmes			
15-23/5/2009 香港話劇團黑盒劇場 HKRep Black Box	《車你好冇》 <i>Bloody Hell</i> 6 與演戲家族合辦 Co-presented with Actors' Family	鄭國偉 / 彭鎮南 Matthew Cheung / Victor Pang	646 (720/90%)
4-13/9/2009 香港話劇團黑盒劇場 HKRep Black Box	《破地獄與白菊花》(鬼節版) <i>My Grandmother's Funeral</i> (Yu Lan Run) 13 與詩人黑盒劇場合辦 Co-presented with Princess' Blackbox	黃詠詩 / 李鎮洲 Wong Wing Size / Lee Chun Chow	1,600 (1,600/100%)
小計 Sub-total :	52 (連3場學生場) (Including 3 student performances)		6,070 (6,312/96%)
總計 Total :	149 (連12場學生場及1場專場) (Including 12 student performances and 1 special performance)		52,209 (59,994 /87%)

外展 / 社區 / 教育活動 Outreach / Community / Education Activities

日期 / 活動內容 Date / Details of Activities	活動數目 No. of Activities	觀眾或參加人數 Audience and Participants	備註 Remark
本地學校巡迴演出 Local School Tourings			
7/9-18/11/2009 《戲劇學堂先修班》巡迴演出暨工作坊 <i>Drama for All</i> Touring Performance and Workshop	34	6,125	收費活動 Charged activities
7/10/2009-31/3/2010 廉政互動劇《阿旺筆記》 ICAC Interactive Theatre <i>Wang's Diary</i>	112	21,465	廉政公署委約製作 Commissioned by ICAC
9/10/2009-31/3/2010 廉政互動劇《百萬飯局》 ICAC Interactive Theatre <i>Millionaire's Dinner</i>	112	20,754	
5/11/2009-27/1/2010 德育劇場《好事大追查》(加強版) Moral Education Theatre <i>A Hunt for Good Stuff</i> (Enhanced Version)	34	17,010	協辦機構 香港善導會 Co-presented by The Society of Rehabilitation and Crime Prevention, Hong Kong
14/11/2009-12/3/2010 拉闊新生命《阿瑜的故事》 <i>An Ordinary Story</i>	10	2,898	主辦機構 黃大仙區撲滅罪行委員會/ 香港善導會 Presented by Membership of District Fight Crime Committee (Wong Tai Sin District)/ The Society of Rehabilitation and Crime Prevention, Hong Kong
26/11/2009-24/2/2010 《無毒真人Show》 「我的非常清新校園」小學巡迴演出禁毒話劇 Fresh Teens Garden - Roving anti-drug drama in primary schools	35	7,672	合辦機構 香港善導會 Co-presented by The Society of Rehabilitation and Crime Prevention, Hong Kong 由禁毒基金贊助 Sponsored by Beat Drugs Fund
1/12/2009, 22 & 27/1/2010 中西區文化落區2009/10 德育劇場《好事大追查》 Moral Education Theatre <i>A Hunt for Good Stuff</i>	3	1,647	主辦機構 中西區區議會 Presented by The Central and Western District Council

日期 / 活動內容 Date / Details of Activities	活動數目 No. of Activities	觀眾或參加人數 No. of Audience and Participants	備註 Remark
夏季課程 Summer Courses			
20-24, 27-31/7 & 24-28/8/2009 「舞台總指揮」編導實戰班 Course on Play-writing and Directing	15節 (1班) 15 sessions (1 class)	20	
25/7-22/8/2009 Shakespeare Alive!	5節 (1班) 5 sessions (1 class)	8	
Speak Up, Kids!	5節 (1班) 5 sessions (1 class)	10	
26-31/7 & 2/8/2009 教師專業發展課程 Teachers' Development Workshop	9節 (1班) 9 sessions (1 class)	22	收費活動 Charged activities
3-7, 9-11/8/2009 「學懂做台戲」戲劇基礎訓練班 Foundation Course on Performing	16節 (2班) 16 sessions (2 classes)	53	
12-14, 17-21 & 24-28/8/2009 「演員多面體」演技進階班 Advanced Course on Performing	16節 (1班) 16 sessions (1 class)	37	
16 & 23-28/8/2009 初級舞台技術工作坊 Elementary Course on Stage Management	10節 (1班) 10 sessions (1 class)	28	
外展/慶典/社區演出 Outreach/Festival/Community Performances			
29-30/8/2009 夏季課程2009「夏日短劇節Summer Shorts」總結大匯演 Drama School 2009 Presentation Performance	2	222	收費活動 Charged activities
23/9/2009-19/3/2010 「2009 Cosplay 唱遊影院」 2009 Cosplay Touring	15	4,860	主辦機構 香港善導會 Presented by The Society of Rehabilitation and Crime Prevention, Hong Kong
4/10/2009 建國六十年珍貴短片欣賞《祖國之光》 Video shows	4	200	主辦機構 中西區發展動力 Presented by CW Power
8/11/2009 西九文化區公眾論壇相聲劇場《十六號洞窟》 Cave no. 16 Crosstalk Theatre Public forums on the West Kowloon Cultural District	1	240	主辦機構 西九文化區管理局 Presented by West Kowloon Cultural District Authority
3/2/2010 播道書院「中文科拔尖戲劇課程」中期演出 Evangel College Drama Course Presentation Performance	1	150	主辦機構 播道書院 Presented by Evangel College
19/3/2010 香港懲教署「更生先鋒計劃」青少年座談會戲劇演出 Hong Kong Correctional Services "Rehabilitation Pioneer Project" Performance in Youth Talk	1	2,500	主辦機構 香港懲教署 Presented by Hong Kong Correctional Services

日期 / 活動內容 Date / Details of Activities	活動數目 No. of Activities	觀眾或參加人數 No. of Audience and Participants	備註 Remark
工作坊 / 講座 / 研討會 / 戲劇課程 Workshops / Talks / Seminars / Drama Courses			
1/4 -12/12/2009 保良局屬下中小學語文戲劇課程 (第二期) Drama Courses for Po Leung Kuk affiliated Primary and Secondary Schools (Phase II) (英語活動 English programmes)	107節 (12間學校) 107 sessions (12 schools)	261	主辦機構 保良局 Presented by Po Leung Kuk 聯合製作 Jointly produced with Theatre Noir
6/6/2009 《李察三世》在香港的舞台－導演與翻譯對談 <i>Richard III</i> Sharing with Director and Translator	1	60	免費活動 Free of charge
4/7/2009 義工分享會 Sharing with Volunteer	1	25	主辦機構 香港善導會 Presented by The Society of Rehabilitation and Crime Prevention, Hong Kong
6/7/2009 薈藝教育「戲劇教室」課程簡介 The Arts-in-Education Programme	1	200	主辦機構 仁愛堂田家炳中學 Presented by Yan Oi Tong Tin Ka Ping Secondary School
10/7/2009 《李察三世》公開綵排及演後導賞 <i>Richard III</i> Open Rehearsal and Post-performance Talk	2		
17/7/2009 「經典作品的當代賞析」工作坊 "Contemporary Visions of the Classics" Workshop	1		
20/8/2009 《遍地芳菲》公開綵排及演後導賞 <i>Boundless Movement</i> Open Rehearsal and Post-performance Talk	2		
18/9/2009 作品評論及分享交流會 Critics Sharing	1		
8/10/2009 《敦煌·流沙·包》 公開綵排及演後導賞 <i>Bun in the Cave</i> Open Rehearsal and Post-performance Talk	2	57	
17/7/2009 「Global Elite 2009」座談會 "Global Elite 2009" Seminar	1	100	主辦機構 Presented by Roundtable Community
8/9/2009-4/1/2010 仁愛堂田家炳中學 Yan Oi Tong Tin Ka Ping Secondary School	9	33	
4, 12, 20 & 28/1/2010 聖公會呂明才中學 S.K.H. Lui Ming Choi Secondary School	4	180	收費活動 Charged activities
29/3/2010 鄧鏡波學校 Tang King Po School	1	270	
18/9 & 29/10/2009 戲劇講座 Drama Talks	2	100	主辦機構 佛教正覺中學 Presented by Buddhist Ching Kok Secondary School
7/10/2009 《敦煌·流沙·包》演前導賞講座 <i>Bun the Cave</i> Pre-performance Talk	1	10	主辦機構 香港中文大學 Presented by The Chinese University of Hong Kong
10/10/2009 「灣仔戲味」演技工作坊 Acting Workshop of Wan Chai Drama Competition	1	23	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 Date / Details of Activities	活動數目 No. of Activities	觀眾或參加人數 No. of Audience and Participants	備註 Remark
工作坊 / 講座 / 研討會 / 戲劇課程 Workshops / Talks / Seminars / Drama Courses			
19/10/2009 戲劇活動簡介講座 Briefing of Drama Activities	1	450	主辦機構 播道書院 Presented by Evangel College
1/11/2009 「體驗戲劇·多元感受」工作坊 澳門中學生普及藝術教育計劃 Macau Education and Youth Affair Bureau Arts Education Project	1	25	主辦機構 澳門教育暨青年局 Presented by Macau Education and Youth Affair Bureau
4/11/2009-31/3/2010 播道書院「中文科拔尖戲劇課程」 Evangel College Drama Course	12 節 12 sessions	20	主辦機構 播道書院 Presented by Evangel College
12/11/2009 東華三院黃笏南中學週會演出《走炭》演後分享 Sharing in Assembly on <i>No Charcoaling</i>	1	1,090	主辦機構 東華三院黃笏南中學 Presented by TWGHs Wong Fut Nam College
25/11 & 2/12/2009 香港公開大學演講 Talks at The Open University of Hong Kong	2	100	主辦機構 香港公開大學 創意寫作與電影藝術系 Presented by The Open University of Hong Kong (Creative Writing and Film Arts Society)
28/11/2009 「戲劇創作與教學」研討會 Seminar	1	110	主辦機構 教育局 Presented by Education Bureau
12/2009-3/2010 「我的非常清新校園」小學抗毒計劃戲劇訓練工作坊 Fresh Teens Garden – Drama Training Workshop in primary schools	85 節 (19間學校) 85 sessions (19 schools)	302	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
3/2 & 10/3/2010 戲劇教育活動 Outreach & Education Programme	2	270	主辦機構 葵涌蘇浙公學 Presented by Kiangsu-Chekiang College (Kwai Chung)
21, 28/2, 7 & 14/3/2010 文化落區2009/10「好玩劇場遊戲工作坊」 Theatre Games Workshop	4	30	主辦機構 中西區區議會 Presented by Central & Western District Council
11 & 17/3/2010 香港懲教署「更生先鋒計劃」座談會學校簡介會 Briefing in School Hong Kong Correctional Services "Rehabilitation Pioneer Project"	2	60	主辦機構 香港懲教署 Presented by Hong Kong Correctional Services
4/2009-3/2010 各劇導賞活動及工作坊 Art Appreciation Talks/Workshops on various productions	7	295	免費活動 Free of charge
4/2009-3/2010 演前/後導賞講座 Pre/Post-performance Talks on various productions	41	4,166	免費活動 Free of charge
公開綵排 Open Rehearsals			
4/2009-3/2010 《橫衝直撞偷錯情》、《標籤遊戲》、《2029追殺1989》、《夜行動物》 <i>A Flea in Her Ear, The Labels, Communicating Doors, Midnight Angel</i>	4	139	免費活動 Free of charge
團體參觀 Open to Visitors			
4/2009-3/2010 本地團體參觀 Local Groups' Visits	4	149	免費活動 Free of charge
總計 Total :	744	94,476	

外訪文化交流演出及活動 Outbound Cultural Exchange 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 Audiences
演出 Theatre Performances			
2-6/12/2009 北京繁星戲劇村2號劇場 Studio 2, Starry Theatre Village, Beijing	5		610
9-13/12/2009 上海大劇院小劇場 Studio Theatre, Shanghai Grand Theatre	5	柯培恩(美國) / 李國威	500
16-17/12/2009 杭州音樂廳 Hangzhou Concert Hall	2	D.L. Coburn (US) / Weigo Lee	750
23-24/12/2009 武漢中南劇場小劇場 Studio Theatre, Zhongnan Theatre, Wuhan	2		200
外展教育活動 Outreach and Education Activities			
30/4-9/5/2009 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 14 (聯合演出：香港話劇團 / 澳門戲劇農莊) (Jointly performed by : Hong Kong Repertory Theatre / Theatre Farmers, Macau)	鄭國偉 / 司徒慧焯 Mathew Cheung / Roy Szeto	4,481
9-20/3/2010 澳門各中小學及少年感化院 Various Primary, Secondary Schools & Instituto de Menores in Macau	學校巡迴演出 《好事大追查》(加強版) Macau School Tour A Hunt for Good Stuff (Enhanced Version) 17 (聯合演出：香港話劇團 / 澳門戲劇農莊) (Jointly performed by : Hong Kong Repertory Theatre / Theatre Farmers, Macau)	龍文康 / 周昭倫 Lung Man Hong / Chow Chiu Lun	1,944
日期 / 活動性質 Date / Details of Activities	活動數目 No. of Activities	備註 Remark	觀眾或參加人數 No. of Audience and Participants
其他 Others			
2/12/2009 (北京 Beijing) & 9/12/2009 (上海 Shanghai) 《洋麻將》演後交流會 Meet the Artist The Gin Game	2		60
5/12/2009 (北京 Beijing) & 17/12/2009 (杭州 Hangzhou) 《洋麻將》學生工作坊 Student workshop The Gin Game	2	合辦機構 北京表坊文化 Co-presented with Beijing Play-Shop Culture & Arts	29
總計 Total :	49		8,574

場地伙伴計劃活動 Programmes for Venue Partnership Scheme

日期 / 活動內容 Date / Details of Activities	活動數目 No. of Activities	觀眾或參加人數 No. of Audience and Participants	備註 Remark
30/10-8/11/2009 《絲路尋蹤—藝術展·演》展覽、講座及演出 <i>Silk Road Reborn – An Exploratory Journey</i> Exhibition, Talks & Performances	20	4,323	
30/10/2009 《絲路尋蹤—藝術展·演》酒會 <i>Silk Road Reborn – An Exploratory Journey Reception</i>	1	60	
24/12 & 31/12/2009 《奇幻聖誕夜》聖誕及除夕倒數活動 X'mas and New Year's Eve Countdown <i>Scrooge - the Musical</i>	2	829	免費 Free of Charge
9/1/2010 《奇幻聖誕夜》慈善專場與演員會面活動 Meet the Artist <i>Scrooge - the Musical</i>	1	415	
4/2009-3/2010 大堂裝置及展覽 Foyer Exhibition	2	15,300	
25/4/2009 《橫衝直撞偷錯情》 <i>A Flea in Her Ear</i>	1	76	
30/5/2009 《皮草店的春光》 <i>The Amour of the Fur Salon</i>	1	111	
20/6/2009 《金屋藏公》 <i>Husband's Hideaway</i>	1	107	
25/7/2009 《2029追殺1989》 <i>Communicating Doors</i>	1	94	
22/8/2009 《不起床的愛麗思》 <i>Alice in Bed</i>	1	109	
19/9/2009 《敦煌·流沙·包》 <i>Bun in the Cave</i>	1	111	
讀戲劇場 Reader's Theatre			收費活動 Charged activities
17/10/2009 《色》、《球》 <i>A Gleam of Colour and Ball</i>	1	85	
21/11/2009 《失去影子的人》及 《星光下的蛻變》 <i>Man in Search of His Shadow and</i> <i>Metamorphosis Under the Star</i>	1	106	
19/12/2009 《愛死電燈膽》 <i>I Love Dien Deng Dan</i>	1	111	
16/1/2010 《2029追殺1989》(II) <i>Communicating Doors (II)</i>	1	101	
6/2/2010 《鸞鳳和鳴》 <i>The Fourposter</i>	1	111	
6/3/2010 《背叛》 <i>Betrayal</i>	1	111	
總計 Total:	38	22,160	

其他 Others

活動內容 Details of Activities	活動數目 No. of Activities	出版/活動日期 Date of Publishing/Activities
出版 Publications		
「《捕月魔君·卡里古拉》的舞台藝術」 The Art of <i>Caligula</i>	1	7/2009
發佈會及公關活動 Press Conferences and PR Functions		
2009/10劇季套票計劃新聞發佈會 2009/10 Subscription Press Conference	1	2/4/2009
《李察三世》新聞發佈會 <i>Richard III</i> Press Conference	1	15/6/2009
《李察三世》中場酒會 <i>Richard III</i> Interval Drink	1	11/7/2009
《遍地芳菲》傳媒午餐 <i>Boundless Movement</i> Press Lunch	1	19/8/2009
《遍地芳菲》中場酒會 <i>Boundless Movement</i> Interval Drink	1	5/9/2009
交流會 Interflow		
《遍地芳菲》與編劇杜國威及盧瑋鑾教授(小思)交流會 <i>Boundless Movement</i> Sharings	1	12/8/2009
總計 Total :	7	



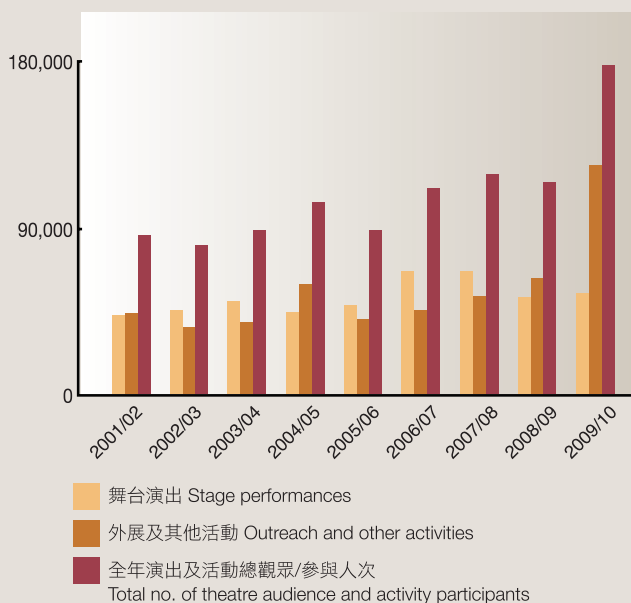
全年製作及活動統計 Season' Statistics

	演出場次 / 活動數目 No. of Performances / Activities	觀眾人次 / 參加人數 No. of Audiences / Participants
主劇場製作 Main Stage Productions	97	46,139
黑盒劇場製作 Black Box Productions	52	6,070
外展/社區/教育活動 Outreach / Community / Educational Activities	744	94,476
外訪文化交流演出及其他活動 Outbound Cultural Exchange Activities	49	8,574
場地伙伴計劃活動 Programmes for Venue Partnership Scheme	38	22,160
其他 Others	7	不適用 not applicable
	987	177,419 註 Note

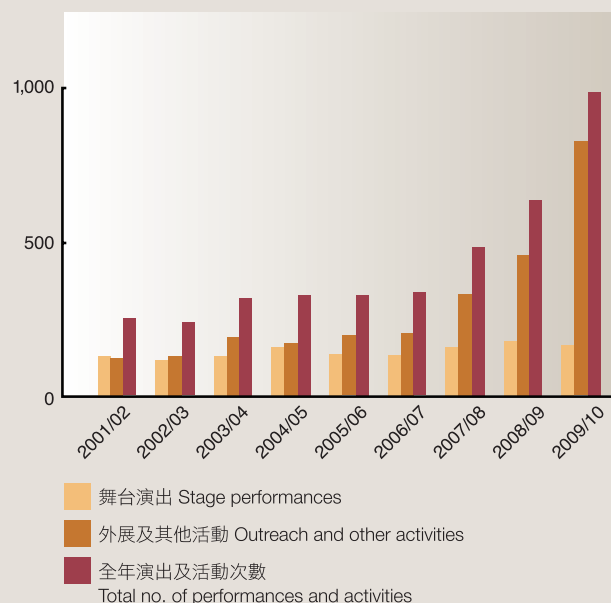
註 Note：未計算本團出版刊物的讀者人數及參加發佈會與各種公關活動的人數

Not including the no. of readers of Publications and the no. of participants at Press Conferences and other PR functions

觀眾數目及活動參與人次
No. of Theatre Audience and Activity Participants



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





節目精華

PRODUCTION
HIGHLIGHTS

演出地點 Venue : 香港大會堂劇院 Hong Kong City Hall Theatre

演出日期 Date : 9-24/5/2009 演出場數 No. of Performances : 18

橫衝直撞 A FLEA IN HER EAR 偷錯情

粵語演出 in Cantonese

亞洲時報在線 張錦滿

觀眾笑聲由頭到尾一直不斷，香港話劇團今回製作的《橫衝直撞偷錯情》，每個笑位都掌握得好而奏效，說明香港話劇團又誕生出一齣戲寶……以後可以每隔幾年便演出一次20場，像《梁祝協奏曲》一樣，可以成為香港各樂團的票房靈藥。

香港需要《橫衝直撞偷錯情》這部喜劇，因為它的笑料跟香港影視作品的很不相同。

網誌評論 -- 回憶之地

由開場到完場都有不少的笑位，的確令人忍俊不禁。劇中用了大量不同的比喻去解釋男女之間的關係，比起直接道出更顯功效……由劇情推演而成的佳句，一方面令整齣劇目脈絡更分明，而另一方面卻是令觀眾的笑聲如煙，一發而不可收拾。

明報 石琪

陳啟權導演和改編，場面簡單，包裝得懷舊華麗，演員們亦符合誇張生動的鬧笑要求。辛偉強和潘壁雲合演主角夫妻，能放能收，男主角還要表演高難度的「分身術」，很詼諧。新秀黃譜誠扮演口齒不靈的小子，特別趣怪，大出風頭。





主要演員及創作人員 Main Cast and Creative Team

辛偉強 飾 查先生/波子	Sun Wai Keung	as Victor/ Poche
潘璧雲 飾 查太太	Poon Pik Wan	as Raymonde
黃慧慈 飾 侯太太	Wong Wai Chi	as Lucy
潘燦良 飾 侯先生	Poon Chan Leung	as Don Carlos
王維 飾 杜先生	Wang Wei	as Romain
孫力民 飾 范醫生	Sun Limin	as Dr. Finache
周志輝 飾 上校	Chow Chi Fai	as Augustine
黃譜誠 飾 Camille	Wong Po Shing Chester	as Camille

編劇 Playwright	喬治·費杜 (法國) Georges Feydeau (France)
導演/改編 Director/Adaptation	陳啟權 Anthony Chan
佈景設計 Set Designer	阮漢威 Leo Yuen
服裝設計 Costume Designer	周倩慧 Cathy Chow
燈光設計 Lighting Designer	鄭雅麗 Alice Kwong
助理導演 Assistant Director	彭杏英 Pang Hang Ying



演出地點 Venue : 香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre

演出日期 Date : 11-21/7/2009 演出場數 No. of Performances : 11

李察三世 RICHARD III

粵語演出 In Cantonese

網誌評論 -- ChuenMing

當我坐在席位的一瞬間，舞台銀幕上的巨型瞳孔已立即牽引着我的注意。瞳孔的每一舉動，哪管是衝血還是收縮都一樣地美。這隻“有人性”的眼睛與劇目之主旨緊緊相連，實在是錄像與舞台的結合典範…… 那刻的他（King Sir）就是那位殘缺不全的人，具備了魔鬼的咒罵與天使的責歎…… 如果想明白莎士比亞式的獨白魅力，請見辛偉強於下半場的表演。表演的那一刻，全場幽暗，而台的中心，我只見到一個失落靈魂在自言自語。

網誌評論 -- Share feelings

今次雖然是翻譯劇，但對白聽起來很舒服，一點也不覺深奧難明，廖梅姬女士的翻譯功力可見一斑。演員們嫻熟地唸著一大堆文縷縷的對白，說得流暢自然，完全掌握到那份古典的節奏。

South China Morning Post Kevin Kwong

Hong Kong Repertory Theatre's Cantonese adaptation of Shakespeare's *Richard III*, directed by Lam Lap-sam, is a solid piece of storytelling. The decision to have the text, translated by Grace Liu, delivered in colloquial style gives the classic a contemporary feel.





主要演員及創作人員 Main Cast and Creative Team

鍾景輝 *	飾 李察三世	Chung King Fai *	as King Richard III
林保怡 *	飾 白金漢	Bowie Lam *	as Buckingham
高翰文	飾 史丹尼	Ko Hon Man	as Stanley
潘燦良	飾 烈治蒙伯爵 / 約克郡大主教	Poon Chan Leung	as Earl of Richmond / Archbishop of York
辛偉強	飾 烈特奇夫	Sun Wai Keung	as Ratcliff
孫力民	飾 佐治	Sun Limin	as George
黃先洸	飾 愛德華四世	Huang Xianguang	as King Edward IV
黃慧慈	飾 安妮	Wong Wai Chi	as Lady Anne
雷思蘭	飾 伊利莎伯王后	Lui Si Lan	as Queen Elizabeth
歐陽奮仁 #	飾 希斯丁	Au Yeung Fan Yan #	as Hastings
葉進 #	飾 蓋茨比	Yip Chun #	as Catesby



編劇 Playwright	莎士比亞(英國) William Shakespeare (U.K.)
翻譯 Translator	廖梅姬 Grace Liu
導演 / 劇本編輯 Director / Script Editor	林立三 Sam Lam
佈景設計 Set Designer	曾文通 Tsang Man Tung
服裝設計 Costume Designer	陳俊豪 John Chan
燈光設計 Lighting Designer	尹立賢 John A. Williams △
原創音樂 Original Music	Frankie Ho
音響設計 Sound Designer	馬永齡 Matthew Ma
編舞及形體搏擊指導 Dance & Stage Combat Choreographer	黃龍斌 Tony Wong
錄像設計/副導演 Video Designer/Assistant Director	司徒慧焯 Roy Szeto
助理導演 Second Assistant Director	劉守正 Lau Shau Ching

* 特邀演員 Guest Artist

客席演員 Freelance Artist

△ 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

演出地點 Venue : 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
演出日期 Date : 5-14/9/2009 演出場數 No. of Performances : 12

BOUNDLESS MOVEMENT

粵語演出 in Cantonese

遍地 芳菲

網誌評論

《遍地芳菲》以黃花崗之役為背景，卻喚醒了我的民族意識。有幾幕，眼淚差點就湧出來。



經濟日報 方思捷

全劇劇力萬鈞，盪氣迴腸，令人熱淚盈眶，值得捧場。

今時今日談愛國已經給人笑了，還談甚麼為國捐軀？所以今次香港話劇團重演《遍地芳菲》更顯得志氣宏大。





主要演員及創作人員 Main Cast and Creative Team

潘燦良 飾 林覺民	Poon Chan Leung as Lin Juemin
凌文龍 飾 徐保生	Ling Man Lung as Xu Baosheng
陳安然 飾 保生妻	Chan On Yin as Baosheng's Wife
陳煦莉 飾 羅諫/行人	Tan Hui Lei Karrie as Luo Jian / Passer-by
王維 飾 秦炳直/難民	Wang Wei as Qin Bingzhi / Refugee
周志輝 飾 孚正	Chow Chi Fai as Fu Zheng
高翰文 飾 羅坤	Ko Hon Man as Luo Kun
黃先洸 飾 羅鎔	Huang Xianguang as Luo Heng
潘璧雲 飾 金喜	Poon Pik Wan as Jin Xi
秦可凡 飾 保生母	Qin Kefan as Baosheng's Mother
辛偉強 飾 喻培倫	Sun Wai Keung as Yu Peilun
黃慧慈 飾 王雪	Wong Wai Chi as Wang Xue



編劇 Playwright	杜國威 Raymond To
導演顧問 Consultant	鍾景輝 Chung King Fai
導演 Director	陳啟權 Anthony Chan
原創音樂 Original Music	陳能濟 Chen Ning Chi
填詞 Lyricists	杜國威 Raymond To / 岑偉宗 Chris Shum
佈景設計 Set Designer	李峯 Bacchus Lee [△]
服裝設計 Costume Designer	黃智強 Edmond Wong
燈光設計 Lighting Designer	陳焯華 Billy Chan
音響設計 Sound Designer	袁卓華 Yuen Cheuk Wa
形體設計及指導 Choreographer	陳紹傑 Billy Chan
歌唱指導 Singing Supervisor	黃華豐 Owen Wong
副導演 Assistant Director	馮蔚衡 Fung Wai Hang

[△] 蒙香港演藝學院允許參與製作
With the kind permission of The Hong Kong Academy for Performing Arts



演出地點 Venue : 香港大會堂劇院 Hong Kong City Hall Theatre

演出日期 Date : 24/10-9/11/2009 演出場數 No. of Performances : 18

敦煌·流沙·包

Bun in the Cave
粵語演出 in Cantonese

亞洲時報在線 張錦滿

潘惠森創作《敦煌·流沙·包》，建立起一個框架，讓香港話劇團演員在其中盡情發揮，表現出今天香港人的種種言行…… 各個角色在編導搭建的框架內自行盡情表現，令這個舞台演出具可觀性和吸引力。它的「內容」在於其風格化的舞台元素皆成功：演員肢體動作、舞台設計（阮漢威）、服裝設計（梁健棠）、作曲和音響設計（陳偉發）和燈光設計（馮國基）等等都配合「敦煌 流沙 包」這個主題。

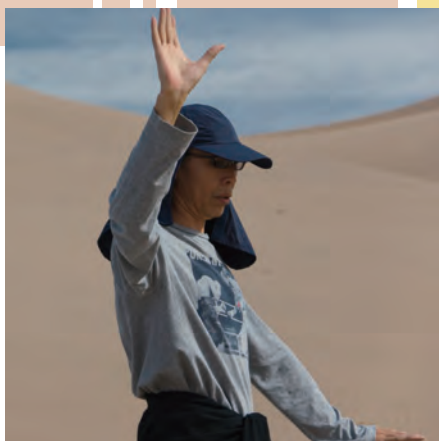
網誌評論 -- 無疆界劇評 張秉權

它充份配合了潘惠森一貫以來在語言主體性方面的實驗，例如在形象（沙粒有「牙」）和節奏（如三姊妹在唸台詞時以轉圈配合的流動感）的探索，就給人以很大的觀賞空間。

信報 羅菁

一如以往，潘取材於人間煙火，卻又把許多文化符號，陳言爛語，翻出新意，集鬼馬與多情於一身，是香港的極品…… 劇場手法，既可觀、又可聽、抒情之餘，又引人反思，所以很經濟。





演員及創作人員 Cast and Creative Team

劉守正	飾	王飯桶	Lau Shau Ching	as	Bucket Wang
潘燦良	飾	史無例	Poon Chan Leung	as	Shi Wuli
黃慧慈	飾	可樂	Wong Wai Chi	as	Coke
朱鳳嫻 #	飾	七喜	Judy Chu #	as	7-Up
陳安然	飾	雪碧	Chan On Yin	as	Sprite
王維	飾	陳十斤	Wang Wei	as	Chen Shijin
辛偉強	飾	李鴨仔	Sun Wai Keung	as	Ducky Li
周志輝	飾	周山狗	Chow Chi Fai	as	Doggy Zhou
劉紅荳	飾	劉鐵燕	Liu Hongdou	as	Liu Tieyan
黃先洸	飾	王松鼠	Huang Xianguang	as	Squirrel Wang

編劇/導演 Playwright / Director	潘惠森 Paul Poon ☆
佈景設計 Set Designer	阮漢威 Yuen Hon Wai
服裝設計 Costume Designer	梁健榮 Kenneth Leung
燈光設計 Lighting Designer	馮國基 Fung Kwok Kee Gabriel
作曲及音響設計 Composition and Sound Designer	陳偉發 Chan Wai Fat
錄像設計 Video Designer	吳小肥 Remus Ng
助理導演 Assistant Director	張錦程 Cheung Kam Ching ▲
資料搜集 Researcher	意珩 Yi Heng & 李景游 Lee King Yau

客席演員 Freelance Artist
 ☆ 承蒙新域劇團允准參與製作
 With the kind permission of Prospects Theatre
 ▲ 香港演藝學院實習參與
 Internship arrangement with The Hong Kong Academy for Performing Arts



演出地點 Venue : 香港大會堂劇院 Hong Kong City Hall Theatre

演出日期 Date : 23/12/2009-11/1/2010

演出場數 No. of Performances : 英語版 English version – 6 , 粵語版 Cantonese version - 14

大公報文化版 何俊輝

林澤群把Scrooge的卑鄙、惡劣待人的狂態，以及個人孤獨感，跟這角色於劇末變得非常友善和有愛心所產生的滑稽感演得淋漓盡致，使角色的強烈對比變成可供觀眾反思的空間。

也許是化妝加講台詞的語氣、聲音調節發揮作用，劉守正飾演的Marley 令人難以看出演員是誰，他演繹的Marley既痛苦難過又對Scrooge保留一絲寄望的赤誠之心，令觀眾印象深刻。



奇幻聖誕夜

音樂劇

SCROOGE

the Musical

大公報 林家琦

無論是精靈、魔法、時空穿梭或各種鬼異靈幻，都絕妙地展露無遺。各個燈影效果叫觀眾看得目不暇給，故事劇情更是扣人心弦、叫人感動流淚。

頭條日報 黃志煒

水準之高，喜出望外，編、導、演及舞台製作人員的共同努力和高度卓越的表現，有目共睹，是香港話劇團近年精湛代表作。





主要演員及創作人員 Main Cast and Creative Team

林澤群 Pichead Amornsomboon #	飾 as	Ebenezer Scrooge
劉守正 Lau Shau Ching	飾 as	Jacob Marley
黃慧慈 Wong Wai Chi	飾 as	The Ghost of Christmas Past
詹傑森 James Gitsham #E	飾 as	Tom Jenkins / The Ghost of Christmas Present
周志輝 Chow Chi Fai C		
邱廷輝 Yau Ting Fai	飾 as	Bob Cratchit
陳煦莉 Tan Hui Lei Karrie	飾 as	Margaret Cratchit
施標信 Billy Sy #	飾 as	Harry (Scrooge's Nephew) / Young Ebenezer
陳安然 Chan On Yin	飾 as	Isabel / Helen
黃建東 Wong Kin Tung	飾 as	The Ghost of Christmas Yet-to-Come
葉遜謙 William Yip #☆E	飾 as	Fezziwig
辛偉強 Sun Wai Keung C		
潘璧雲 Poon Pik Wan	飾 as	Mrs. Fezziwig

小演員 Children Actors

A組：胡子軒 Danny Wu	飾 as	Tiny Tim
羅卓苓 Angela Lo	飾 as	Kathy
B組：溫彥齊 Vito Wan	飾 as	Tiny Tim
張鋤晴 Cherry Cheung	飾 as	Kathy

原著 Original Novel

改編、音樂及歌詞 Book, Music and Lyrics

導演 Director

製作設計 Production Designer

翻譯 Translator

音樂統籌 Music Coordinator

中文填詞 Chinese Lyricist

編舞 Choreographer

歌唱指導 Singing Supervisor

音響設計 Sound Designer

錄像設計 Video Designer

助理導演 Assistant Director

狄更斯 (英國) Charles Dickens (U.K.)

萊斯利·畢寇斯 (英國) Leslie Bricusse (U.K.)

米高·杜本 (加拿大) Michael Dobbin (Canada)

莫禮圖 Donato Moreno

陳啟權 Anthony Chan

Frankie Ho

陳文剛 Rensen Chan

謝漢文 Mohamed Drissi

馮夏賢 Eli Fung

袁卓華 Yuen Cheuk Wa

司徒慧焯 Roy Szeto

彭杏英 Pang Hang Ying

客席演員 Freelance Artist

☆ Theatre Noir 允准參與演出 With the kind permission of Theatre Noir

E 英語版 English version

C 粵語版 Cantonese version

演出地點 Venue : 香港藝術中心壽臣劇院 Shouson Theatre, Hong Kong Arts Centre

演出日期 Date : 20/3-4/4/2010 演出場數 No. of Performances : 18

明報 石琪

雷思蘭演得最穩健，陳煦莉保持俏妙，新加盟的林夏薇有花旦台型，把未來艷女演得很鬼馬。

男角高翰文、辛偉強和潘燦良都資深好戲，今次都變出怪樣。尤其是扮演酒店保安「倪基錦」的潘燦良，充滿幽默感。

公教報 陳鈞潤

一齣好戲，群戲演出精采，北京來的林夏薇尤其出色！而一念之善可改變命運的主題及岑偉宗口語生動譯筆更值得稱讚。

2029...追殺1989

Communicating Doors

粵語演出 in Cantonese

新報 曲飛

以輕鬆幽默的筆觸去展現出他文字的跳脫，令觀眾在笑語中順其自然悟出救人自救的大道理……執導者司徒慧焯對於如何能夠博取觀眾笑聲，可謂駕輕就熟。





演員及創作人員 Cast and Creative Team

雷思蘭	飾	紀蘭芝	Lui Si Lan	as	Ji Lanzhi (Gigi)
林夏薇	飾	鞏翹	Lin Xiawei	as	Gong Qiao (QQ)
陳煦莉	飾	沈婷	Tan Hui Lei Karrie	as	Shen Ting (Diddy)
高翰文	飾	鍾宜棟	Ko Hon Man	as	Zhong Yidong
潘燦良	飾	倪基錦	Poon Chan Leung	as	Ni Jijin
辛偉強	飾	甘禮良	Sun Wai Keung	as	Gan Liliang



編劇 Playwright

亞倫·艾克邦 (英國)
Alan Ayckbourn (U.K.)

翻譯 / 改編 Translator / Adaptation

岑偉宗 Chris Shum

導演 Director

司徒慧焯 Roy Szeto

佈景設計 Set Designer

陳志權 Ricky Chan [△]

服裝設計 Costume Designer

莫君傑 Eddy Mok

燈光設計 Lighting Designer

楊子欣 Yeung Tsz Yan

音樂及音響設計 Music & Sound Designer

袁卓華 Yuen Cheuk Wa

助理導演 Assistant Director

潘燦良 Poon Chan Leung

[△] 蒙香港演藝學院允許參與製作

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



演出地點 Venue : 香港話劇團黑盒劇場 HKRep Black Box

演出日期 Date : 23-28/7/2009 演出場數 No. of Performances : 8

標籤遊戲

THE LABELS

粵、英語演出 in Cantonese and English



公教報 陳鈞潤

勝在生活化幽默溫馨而非說教，教人看得舒服，引人入勝之餘亦能發人深省！

South China Morning Post Kevin Kwong

The Labels is a sincere cross-cultural collaboration between the three young actors, and there's good chemistry between them.

演員及創作人員 Cast and Creative Team

陳煦莉 Tan Hui Lei Karrie	飾 女孩1 as Girl 1
伶莉 (英國) Lainy Scott (UK)	飾 女孩2 as Girl 2
姬思 (英國) Christopher James Carroll (UK)	飾 as Dicarpio
陳業 ◊ / 凌智豪@朱凌凌 ◊ / 李趣慧 ◊ / 陳康 ◊	飾 as UFO (Unidentified Funny Object)
Chan Yip ◊ / Ning Chi Ho@JuicyNing ◊ / Mary Lee ◊ / Johnny Tan ◊	

編劇 / 執行導演 Playwright / Deputy Director	陳煦莉 Tan Hui Lei Karrie
導演 Director	邱廷輝 Yau Ting Fai
作曲及現場伴奏 Composer / Live accompaniment	黃譜誠 Wong Po Shing Chester
佈景及燈光設計 Set cum Lighting Designer	林菁 Eddie Lam
音響設計 Sound Designer	李馬弟 Lee Ma Tai
編舞 Choreographer	李健偉 Max Lee

◊ 友情客串 Guest Appearance



演出地點 Venue : 香港話劇團黑盒劇場 HKRep Black Box

演出日期 Date : 28/10-9/11/2009 演出場數 No. of Performances : 16

不起床的愛麗思

Alice in Bed by Susan Sontag

粵語演出 in Cantonese

聯合製作及演出：

香港話劇團 / 劇場空間

Jointly produced & performed by :

Hong Kong Repertory Theatre /
Theatre Space



信報 羅菁

導演張可堅如何透過男性的角度——不管他是否自覺，來解讀這個劇本，把劇中不多的張力開發出來。

文匯報文化版 黃傑瑜

對於一個香港人來說，劇中的演員尤如以廣東話說英文，聽著聽著就有點超現實的況味……愈接近原著，愈好，所以感覺還好。

演員及創作人員 Cast and Creative Team

凌紹安 飾 愛麗思·詹姆士	Annie Ling	as Alice James
陳煦莉 飾 愛麗思·詹姆士	Tan Hui Lei Karrie	as Alice James
馬沛詩 飾 看護 / 凱美莉	Cissy Ma	as Nurse / Emily Dickinson
林鴻怡 飾 愛麗思·詹姆士 / 媚花	Brenda Lam	as Alice James / Myrtha
馮祿德 飾 愛麗思父	Luther Fung	as Henry James Sr. (Alice's father)
高翰文 飾 亨利 (愛麗思兄)	Ko Hon Man	as Henry James Jr. (Alice's brother)
潘璧雲 飾 瑪嘉烈	Poon Pik Wan	as Sarah Margaret Fuller
賴芸芬 飾 冠德麗	Hitomi Lai	as Kundry
彭杏英 飾 愛麗思母	Pang Hang Ying	as Alice's mother
邱廷輝 飾 小偷	Yau Ting Fai	as Thief

編劇 Playwright

翻譯 / 導演 Translator / Director

戲劇指導 / 舞台設計 Dramaturge / Set Designer

服裝及形象設計 Costume and Image Designer

燈光設計 Lighting Designer

作曲 / 音響設計 Composer / Sound Designer

化妝設計 Make-up Designer

副導演 Assistant Director

蘇珊·桑塔格 (美國) Susan Sontag (U.S.)

張可堅 Dominic Cheung

余振球 Jacob Yu

袁玉英 Shybil Yuen

溫迪倫 Bee Wan

劉穎途 Stoa Lau

唐本烽 Victor Jude Tong

邱廷輝 Yau Ting Fai

⊕ 化妝設計及執行由香港知專設計學院時裝型象設計高級文憑學生贊助

Make-up design is executed by the higher diploma students in Fashion Image Design of Hong Kong Design Institute



演出地點 Venue : 香港話劇團黑盒劇場 HKRep Black Box

演出日期 Date : 23-28/3/2010 演出場數 No. of Performances : 9

香港演藝學院導演碩士畢業作品選
HKAPA MFA Directing Graduate Production Showcase

夜行動物

midnight angel

粵語演出 in Cantonese

聯合製作：

香港話劇團 /

香港演藝學院戲劇學院

Jointly produced by :

Hong Kong Repertory Theatre /

Hong Kong Academy for

Performing Arts



網誌評論 于善祿

有些畫面是美的……讓我有種看戲劇小品的欣喜……劉守正表現得還不錯……邱廷輝自己所創造出來的奇特喜感，相當受到觀眾喜愛……這應該算是香港演藝學院和香港話劇團的建教合作，讓碩士生導演江佳蓓直接面對一個香港的資深專業劇團，從排練制度到劇團生態，想必她在這個建教過程當中吃了不少苦，肯定也學習到不少……從臺灣到香港唸書的她，能夠初步地交出這樣的導演畢業作品，大致可以過關的了。



演員及創作人員

劉守正	飾	青年
王維	飾	男人
陳安然	飾	女人 / 地鐵乘客
黃先光	飾	棉襖1
孫力民	飾	棉襖2 / 工人3
周志輝	飾	管理夫 / 工人2 / 地鐵乘客 / 住戶
彭杏英	飾	管理妻 / 地鐵乘客 / 住戶
邱廷輝	飾	老婦(月下美人)1 / 地鐵乘客 / 老公 / 拿菜刀的男人
黃譜誠	飾	老婦(月下美人)2 / 地鐵乘客 / 孩子1 / 唸書的小孩
黃建東	飾	老婦(月下美人)3 / 地鐵乘客 / 變性人 / 的士司機
凌文龍	飾	老婦(月下美人)4 / 工人1 / 地鐵乘客 / 孩子2 / 住戶
秦可凡	飾	有魅力的女人 / 地鐵乘客
曹瑜 #	飾	陪客女 / 地鐵乘客 / 夢影者 / 雨傘精靈

編劇 Playwright

小檜山洋一(日本)
Kobiyama Yoichi (Japan)

翻譯 Translator

山崎理惠子(日本)
E-Run (Japan)

藝術指導 Artistic Advisors

陳啟權 / 鄭傳軍 §

導演 / 改編 Director / Adaptation

江佳蓓 *

佈景 / 服裝 / 面具 / 戲偶設計 Set, Costume, Mask and Puppet Designer

郭明儀

燈光設計 Lighting Designer

何成斌

作曲及音響設計 Composer and Sound Designer

陳偉發

形體設計 Choreographer

郭迦嵐 △

助理導演 Assistant Director

邱廷輝

形體指導 Movement Coach

梁家權

客席演員 Freelance Artist

§ 香港演藝學院戲劇學院講師 Lecturer (Drama), School of Drama, HKAPA

* 香港演藝學院戲劇學院導演系碩士研究生
Postgraduate Student, School of Drama, HKAPA

△ 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

[外展及教育活動 OUTREACH AND EDUCATION ACTIVITIES



今年度香港話劇團繼續秉承「取之社會，用之社會」的宗旨，繼往開來，積極發展本土戲劇教育，拓展觀眾群，同時加強話劇團對社區服務的參與程度。

話劇團與善導會合辦的抗毒戲劇活動，成功獲禁毒基金資助，將珍惜生命及遠離毒品的訊息與戲劇藝術糅合，向全港30間小學的師生宣揚正面的人生態度，得到極佳迴響。



承接上年度德育劇場《好事大追查》巡迴計劃的成功，今年度更邀請善導會協辦，加插「過來人」分享的環節，令「消除歧視，共建融洽社群」的訊息更為突出。同學亦能透過真實經歷的分享，增強預防犯罪及毒品禍害的意識。

今年其中一個較具特色的活動乃話劇團為香港懲教署所舉辦的「更生先鋒計劃」青少年座談會演出短劇。該表演由外展及教育策劃周昭倫負責編導，並率領17位夏季戲劇課程的學員擔演，於灣仔伊利莎白體育館作公開演出。活動除了為他們提供實際的演出機會，亦能鼓勵他們利用藝術服務社群。

為配合教育局新高中的中國語文科課程改革，話劇團特別為個別學校的需要，設計及主持各類型的專題戲劇工作坊及全年性的戲劇課堂。所有活動不單有助提高參與者對戲劇藝術的興趣和認知，亦有助年輕人將來的發展。

另外，話劇團亦一如既往與不同的公營機構、慈善團體、中小學，及大專院校主持不同類型的戲劇活動，服務香港不同階層的市民。話劇團年中亦不忘參與支持地區藝術節，把戲劇介紹到各區居民，普及戲劇藝術活動。





In the 2009/10 season, the HKRep continued to abide by the guiding principle of “what is taken from society is used on society.” Just as previous years, we actively develop local theatre education, extend our audience base, and at the same time strengthen the company’s contribution and involvement in the community.

Hand in hand with the Society of Rehabilitation and Crime Prevention of Hong Kong, the HKRep organized a series of anti-drug theatre projects sponsored by the Beat Drugs Fund. These enthusiastically received activities disseminated strong messages about the positive value of life, urging students in 30 primary schools to stay away from drugs.

Following the footsteps of last season’s touring show, *A Hunt for Good Stuff*, we invited the Society of Rehabilitation and Crime Prevention to co-present the same project this year, adding a segment for sharing with a rehabilitated ex-offender to further emphasize the message of “eradicating discrimination and building a harmonious community.” Students could learn directly from guest performers’ own real life experiences. In return, youngsters strengthen their own resolve in preventing crime and refusing harmful drugs.

One of the special programmes this year was a short drama performance that accompanied a youth discussion panel under the auspices of the “Rehabilitation Pioneer Project” initiated by the Correctional Services Department . A public performance by 17 participants of our Summer Courses took place at the Queen Elizabeth Stadium, directed by our Outreach and Education Co-ordinator Chow Chiu Lun. These activities not only provided the participants a valuable opportunity to face the public, but also inspired them to use the performing arts as a means to serve the community.





In order to be consistent with the New Senior Secondary Curriculum directed by the Education Bureau, the HKRep has tailor-made unique theatre workshops and year-long drama courses for various schools depending on their needs. All of these not only help elevated the interest and knowledge of participants in the area of the dramatic arts, but also buttressed young people in their own development.

The HKRep continued to work closely with public and charity organizations, secondary and primary schools as well as university and colleges in presenting a wide variety of theatre activities to serve wide-ranging groups in our society. During the season, the HKRep also participated in district arts festivals: bringing theatre into different communities in Hong Kong and helping popularize the theatre arts.



[戲劇文學研究及出版] LITERARY RESEARCH AND PUBLICATIONS

戲劇文學部籌辦每個月一次的「讀戲劇場」作為與香港大會堂的「場地伙伴計劃」的一部份。本劇季中揀選的劇本非常多元化，古今中外嚴肅喜鬧的劇本皆有之，務求把不同類型的經典好劇本介紹給觀眾；另一方面，為了收集觀眾意見、精益求精而發表的「排練本」預演（例如翻譯劇《2029追殺1989》和創作劇《敦煌·流沙·包》等）也受到觀眾熱烈歡迎，對創作團隊打造精益求精的劇本也甚有幫助。



為了培育本地編劇和為有潛質的劇本提供發表平台，戲劇文學部於2010年3月份開展「劇本發展計劃」，以公開邀請的形式收集本地年青編劇的劇本大綱。經藝術總監陳啟權領導的遴選小組進行篩選後，挑出三個大綱，並以約稿形式邀請三名入選的編劇進行創作。劇本初稿將於2010年10月底前完成，屆時三位編劇需要再因應話劇團的要求修改劇本，並於2011年年初的讀戲劇場發表。優異的劇本將被編排於未來兩年劇季內以公演性質發表。

戲劇文學部的其他工作包括進行資料搜集供創作團隊參考，在場刊中為觀眾提供背景資料，為演出主持座談會與觀眾分享和交流。而戲劇文學刊物「《遍地芳菲》的舞台藝術」擬將於2010年秋面世，把台前幕後人員的創作經驗結集成書，與劇場愛好者分享特選製作的創作歷程。

The Literary Department organized once a month "Reader's Theatre" as a part of Company's Venue Partnership Scheme with Hong Kong City Hall. In this season, 12 plays of different genres and origins were selected so the audience was able to enjoy a diverse selection of good plays. At the same time, the presentation of rehearsal scripts like *Communicating Doors* and *Bun in the Cave* were not only warmly received by the audience, but also helpful for playwrights and translators in refining the scripts.

To nurture local playwrights and to provide a platform for potential scripts, "Play Development Scheme" was introduced in March 2010. Out of the stories collected from local young playwrights through an open invitational process, 3 promising outlines were singled out by the Selection Panel, lead by the Artistic Director. The three commissioned playwrights will submit their first drafts by October 2010 and a revision based on the advices from the Company will be released in "Reader's Theatre" early 2010. Outstanding scripts will be produced in the following two season.

The literary Department is also engaged in researching materials for the reference of the creative team, providing background information in the house programmes for audience and mediating post-performance talks to facilitate interaction between the artists and the audience. To share with the theatre goers the creative process of a particular production, the Company's seventh publication on theatre studies ***The Art of Boundless Movement***, comprising articles by the participating artists of the show, is scheduled to be published in the Fall of this year.



「《捕月魔君·卡里古拉》
的舞台藝術」
The Art of Caligula
7/2009

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

外訪演出 Performance Tours

《洋麻將》內地巡演 *The Gin Game Mainland Tours*



北京演出
Beijing Performance
2-6/12/2009



上海演出
Shanghai Performance
9-13/12/2009

武漢演出
Wuhan Performance
23-24/12/2009



外訪演出 Performance Tours



參與廣州舉行的第九屆中國藝術節
Participated in the 9th Art Festival, Guangzhou
10-25/5/2010



外訪交流 Outbound Exchanges

澳門學校巡迴演出
《好事大追查》(加強版)
Macau School Tour
A Hunt for Good Stuff (Enhanced version)
9-20/3/2010



浙江大學學生工作坊
Student workshop at Zhejiang University
17/12/2009



與主創人員見面會/交流工作坊
Meet the Artists/Experience sharings
2 & 5/12/2009

團體參觀 Open to Visitors

參觀服裝倉 / 道具倉
Wardrobe / Props store tour



「漫遊李察三世的殺戮戰場 — 後台之旅」
Richard III - Backstage tour
12/7/2009

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



西九文化區公眾論壇相聲劇場《十六號洞窟》
Cave no. 16 Crosstalk Theatre for a Public Forum on the West Kowloon Cultural District
8/11/2009



出席世界華人戲劇教育會議 2009
Attendance at World Conference 2009 on Drama and Education in Chinese Communities
21/12/2009



香港公開大學演講「戲劇創作與教學」
Talks at The Open University of Hong Kong
25/11 & 2/12/2009

其他活動 Other activities

敦煌文化考察之旅
Artists' visit to Dunhuang
25-29/9/2009



列入「2009/10年同心展關懷機構」
Awarded the Caring Organization 2009/10



演員工作坊
Acting Workshop conducted by Mr. Stephen Simms
25/3/2010





周年晚宴
Annual Dinner
4/2/2010



與編劇杜國威及盧瑋鑾教授(小思老師)交流會
Interflow with the Playwright and the Scholar
12/8/2009



演前/演後講座 Open Rehearsals and Post-performance Talks



本地獎項殊榮 Local Accolades



第十九屆香港舞台劇獎
The 19th Hong Kong Drama Awards

嘉賓捧場 Honourable Guests



嘉賓捧場 Honourable Guests





場地伙伴計劃活動 Venue Partnership Scheme Activities



《絲路尋蹤—藝術展·演》展覽
大會堂低座展覽廳
Exhibitions: Silk Road Reborn –
An Exploratory Journey
City Hall Exhibition Hall
30/10-8/11/2009





大會堂高座演奏廳舉行「讀劇場」
Reader's Theatre at City Hall Recital Hall



《奇幻聖誕夜》慈善專場與演員會面活動
Scourge - the Musical Meet-the-Artist Session
9/1/2010

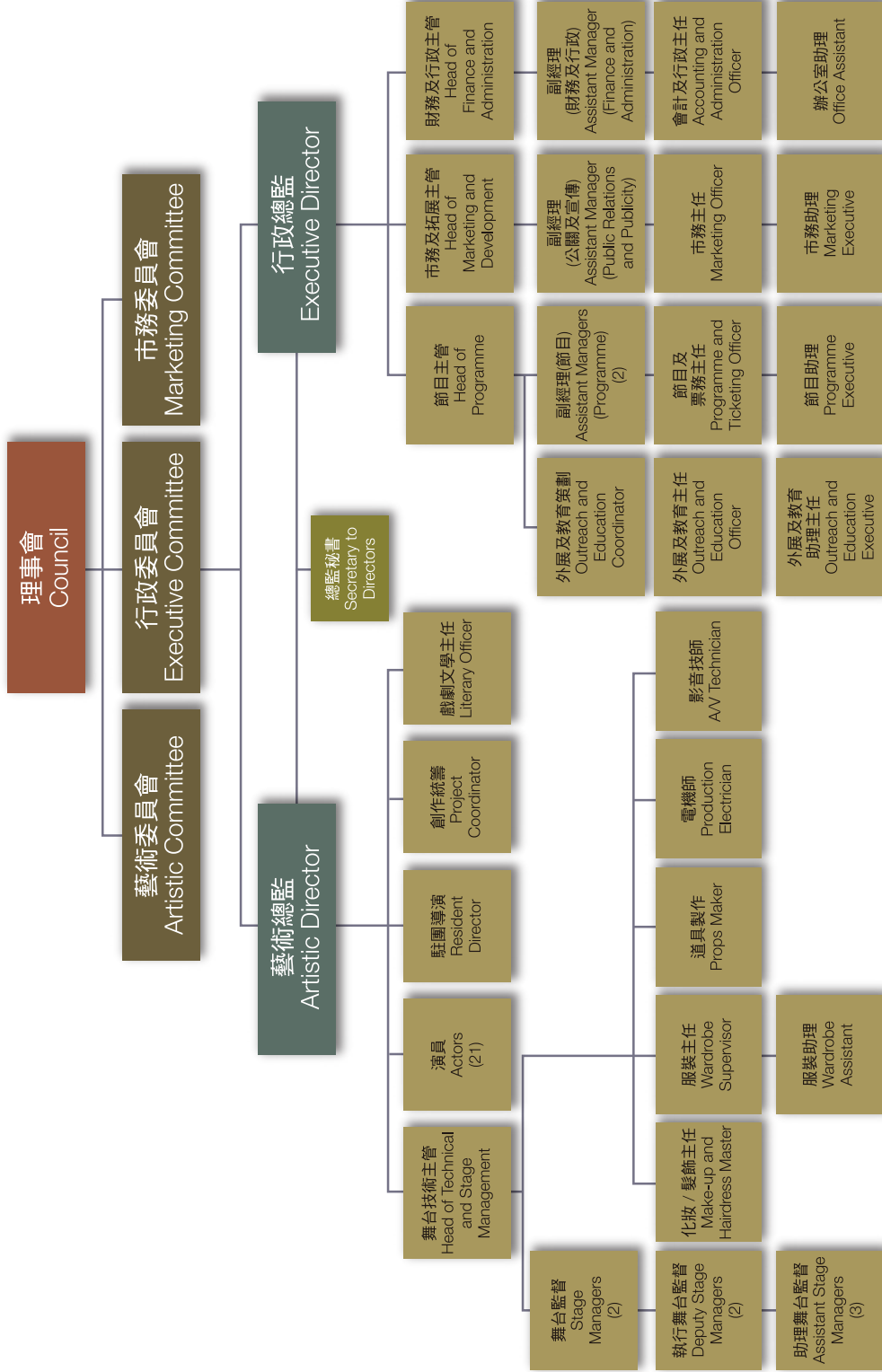


大會堂裝置展櫃
Showcase at Foyer

發佈會及公關活動 Press Conferences and PR Functions



[公司架構] COMPANY STRUCTURE



職系	員工人數
藝術人員 Artistic Staff	25
行政人員 Administrative Staff	18
技術及舞台管理人員 Technical and Stage Management Staff	14
總計	57

理事會 Council

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.

藝術委員會 Artistic Committee

主席：鍾樹根太平紳士
成員：方梓勳教授、伍翠瑤博士、澳洲太平紳士 鍾景輝博士、林克歡先生、賴碧川博士
增委委員：Mr. Christopher Chung BBS, MH, JP
Chairman: Mr. Gilbert Fong, Dr. Jennifer Ng, JP
Members: Dr. Chung King-fai BBS, Mr. Lin Kehuan, Dr. Stan Lai

- 協助藝術總監制定及檢討藝術方向，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。
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.
- 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，並向理事會匯報工作結果。
Work with the Artistic Director to make sure that the programmes match with target and plans for Government funding, and to report its actions to the Council.

行政委員會 Executive Committee

主席：楊顯中博士、太平紳士
胡德民博士、鍾樹根太平紳士、孫芝蘭女士
Chairman: Dr. John Yeung SBS, OBE, JP
Members: Mr. Christopher Chung BBS, MH, JP, Ms. Esther Suen

- 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方面提供意見及指引。
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 Company.
- 檢討和評核藝術總監及行政總監的工作，定期向理事會匯報。
Conduct performance review and appraisal of the Artistic Director and the Executive Director and make recommendation to the Council.
- 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，事後再向理事會匯報。
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.

市場委員會 Marketing Committee

主席：壹德揚先生
成員：陳卓錫先生、易志明先生
Chairman: Mr. David Mung
Members: Mr. Paul Chan, Mr. Frankie Yick

- 領導市場部門的工作，為貫徹公司形象、公關策略、產品營銷、市場調查及觀眾拓展提供意見。
Provide leadership and advice on the implementation of corporate image programme and PR strategies, production marketing, market research and audience building for the Company.
- 擬訂觀眾拓展的目標和方向，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.

[職員] STAFF

總監 Directors

藝術總監 Artistic Director
陳啟權 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

行政人員 Administrative Staff

節目部 Programme

節目主管 Head of Programme
梁子麟 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 (履新日期 appointed on 9/7/2010)

張樂傑 Cheung Lok Sze (任職至 service until 10/3/2010)

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 (履新日期 appointed on 28/6/2010)

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

李嘉欣 Coey Lei (履新日期 appointed on 2/3/2010)

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 (公關及宣傳)

Assistant Manager (Public Relations and Publicity)

曾善明 Theresa Tsang

市務主任 Marketing Officer

盧絲雅 Bobo Lo

市務助理主任 Marketing Executive

許倩兒 Wallis Hui

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

辦公室助理 Office Assistant

吳瑞雲 Jess Ng

藝術人員 Artistic Staff

創作統籌 Project Coordinator

馮蔚衡 Fung Wai Hang

駐團導演 Resident Director

司徒慧焯 Roy Szeto

戲劇文學主任 Literary Officer

鍾燕詩 Harriet Chung (任職至 service until 31/8/2010)

演員 Actor/Actress

陳安然 Chan On Yin

周志輝 Chow Chi Fai

黃先洸 Huang Xianguang

高翰文 Ko Hon Man

劉守正 Lau Shau Ching

林夏薇 Lin Xiawei

(履新日期 appointed on 13/1/2010)

凌文龍 Ling Man Lung

劉紅荳 Liu Hongdou

雷思蘭 Lui Si Lan

彭杏英 Pang Hang Ying

潘燦良 Poon Chan Leung

潘璧雲 Poon Pik Wan

秦可凡 Qin Kefan

孫力民 Sun Limin

辛偉強 Sun Wai Keung

陳煦莉 Tan Hui Lei

王維 Wang Wei

黃建東 Wong Kin Tung

(任職至 service until 31/3/2010)

黃譜誠 Wong Po Shing

黃慧慈 Wong Wai Chi

邱廷輝 Yau Ting Fai

楊政楠 Yung Ching Nam

(履新日期 appointed on 1/6/2010)

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

林菁 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

梁安怡 Amy Leung

(任職至 service until 27/9/2010)

梁耀華 Wallace Leung

(履新日期 appointed on 1/12/2009)

曾靖嵐 Tammy Tsang

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

劉璋欣 Anne Lau

(履新日期 appointed on 3/5/2010)

葉慧儀 Rachel Ip

(任職至 service until 20/10/2009)

道具製作 Props Maker

梁國雄 Leung Kwok Hung

電機師 Production Electrician

朱峰 Chu Fung

影音技師 A/V Technician

祁景賢 Kee King Yin

舞台管理見習員 Stage Management Trainee

林耀洪 Eric Lam

(任職至 service until 27/10/2009)

頂層行政人員薪酬分析 Remuneration of Top 3-tiers Administrative staff

	人數 No. of Persons
> HK\$700,000	1
HK\$400,001 – 700,000	3
≤ HK\$400,000	4

註 Note: 薪酬顯示方式將因應表演藝術資助委員會及政府日後的指引而在本團網頁更新。
The current reporting on the staff remuneration is subject to further changes after consultation with the Funding Committee for the Performing Arts and Government and updates will be provided in the version on the HKRep's website.



財務報告

FINANCIAL REPORTS

[獨立核數師報告 INDEPENDENT AUDITOR'S REPORT

致香港話劇團有限公司全體會員

(於香港註冊成立之無股本的擔保有限責任公司)

本核數師行（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，其中包括於二〇一〇年三月三十一日之公司資產負債表與截至該日止年度之全面收益表、權益變動表及現金流量表，以及主要會計政策概要及其他附註解釋。

理事就財務報表須承擔之責任

貴公司理事須負責根據香港會計師公會頒佈之香港財務報告準則及香港《公司條例》的披露規定編製及真實而公平地列報該等財務報表。此責任包括設計、實施及維護與編製及真實而公平地列報財務報表相關之內部控制，以使財務報表不存在由於欺詐或錯誤而導致之重大錯誤陳述；選擇和應用適當之會計政策；及因應情況作出合理之會計估計。

核數師之責任

我們之責任是根據我們之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，謹向整體會員報告，而不作其他用途。我們不會就本報告之內容，向任何其他人士負上或承擔任何責任。

我們已根據香港會計師公會頒佈之香港審計準則進行審核。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)

We have audited the financial statements of Hong Kong Repertory Theatre Limited (the "Company"), which comprise the balance sheet as at 31 March, 2010, and the statement of comprehensive income, statement of changes in equity and cash flow statement for the year then ended, and a summary of significant accounting policies and other explanatory notes.

Council members' responsibility for the financial statements

The council members are responsible for the preparation and the true and fair presentation of these financial statements in accordance with Hong Kong Financial Reporting Standards issued by the Hong Kong Institute of Certified Public Accountants and the Hong Kong Companies Ordinance. This responsibility includes designing, implementing and maintaining internal control relevant to the preparation and the true and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

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 as to whether the financial statements are free from material misstatement.

審核涉及執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。所選用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，核數師考慮與該個體編製及真實而公平地列報財務報表相關的內部控制，以設計適當的審核程序，但並非為對個體的內部控制的效能發表意見。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計的合理性，以及評價財務報表的整體列報方式。

我們相信，我們已獲得充足和適當的審核憑證，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 貴公司於二〇一〇年三月三十一日的事務狀況及截至該日止年度貴公司之盈餘及現金流量，並已按照香港《公司條例》之披露規定妥為編製。

有關本公司與香港特別行政區政府之合同(以下簡稱「合同」)之報告

我們報告 貴公司在重大事項方面已按照由政府製訂之要求就所有活動作存置齊全之賬冊及根據合同內相關之會計要求編製周年財務報表。

丁何關陳會計師行

香港執業會計師
香港，二〇一〇年七月九日

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 and true and fair presentation of the financial statements 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 directors, 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, 2010 and of its surplus and cash flows for the year then ended in accordance with Hong Kong Financial Reporting Standards.

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 specified accounting requirements in the Agreement.

TING HO KWAN & CHAN

Certified Public Accountants (Practising)
Hong Kong, 9 July 2010

[全面收益表] STATEMENT OF COMPREHENSIVE INCOME

截至二〇一〇年三月三十一日止年度 FOR THE YEAR ENDED 31 MARCH 2010

	2010 港幣 HK\$	2009 港幣 HK\$
收入 Income		
政府撥款 Government subvention	29,947,000	29,714,190
票房收入 Box office income	6,929,714	5,963,370
委約節目製作收入 Commissioned programme fee income	1,697,747	611,600
外展、教育及其他活動收入 Outreach, education and other activities income	684,850	721,510
其他收入 Other income	558,665	1,025,807
	<u>39,817,976</u>	<u>38,036,477</u>
支出 Expenditure		
製作費用 Production costs	13,135,581	12,118,940
市務及推廣開支 Marketing and promotion expenses	2,503,302	2,897,662
薪酬及福利開支 Personal emoluments	17,937,681	16,882,661
其他營運開支 Other operating expenses	5,377,560	6,086,447
	<u>38,954,124</u>	<u>37,985,710</u>
年內盈餘 Surplus for the year	863,852	50,767
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	104,541	116,116
年內全面盈餘總額 Total comprehensive surplus for the year	<u>968,393</u>	<u>166,883</u>

[資產負債表]

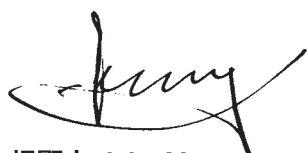
BALANCE SHEET

於二〇一〇年三月三十一日結算 AS AT 31 MARCH 2010

	2010 港幣 HK\$	2009 港幣 HK\$
非流動資產 Non-current assets		
裝置、廠房及設備 Property, plant and equipment	263,007	308,997
流動資產 Current assets		
預付款項 Prepayments	1,569,732	1,715,658
按金及應收帳款 Deposits and accounts receivable	1,010,572	1,369,579
現金及現金等值 Cash and cash equivalents	9,970,314	8,594,213
	12,550,618	11,679,450
流動負債 Current liabilities		
票房及其他預收 Box office income and others received in advance	301,850	2,750
應付款項及應計費用 Accounts payable and accruals	2,336,998	2,779,313
總負債 Total liabilities	2,638,848	2,782,063
淨流動資產 Net current assets	9,911,770	8,897,387
淨資產 Net assets	10,174,777	9,206,384
儲備 Reserves		
累積盈餘 Accumulated surplus		
一般活動 General activities	6,960,756	7,031,343
外訪文化交流活動 Outbound cultural exchange activities	976,786	1,430
場地伙伴計劃活動 Venue partnership scheme activities	512,058	552,975
	8,449,600	7,585,748
發展基金 Development fund	1,725,177	1,620,636
儲備總額 Total reserves	10,174,777	9,206,384

本財務報表於二〇一〇年七月九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 9 July 2010



楊顯中 John Yeung
主席 Chairman



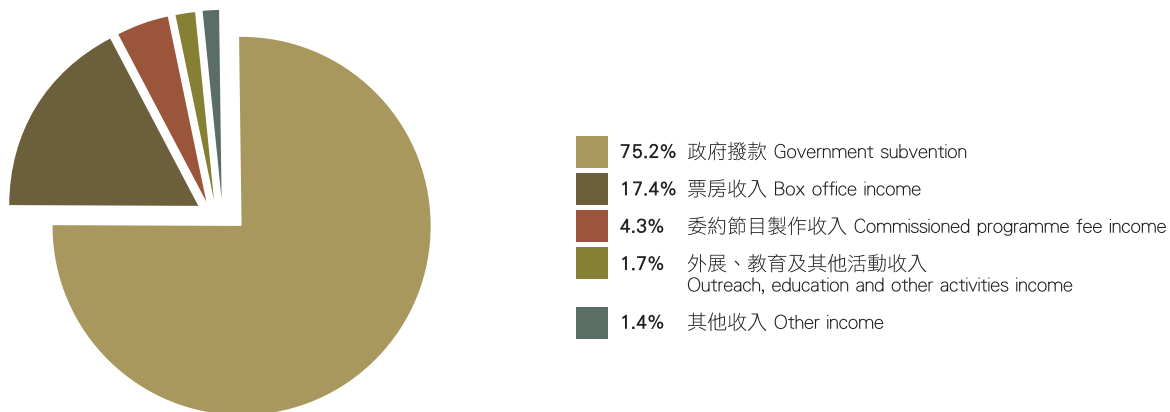
鍾樹根 Christopher Chung
司庫 Treasurer

註： 本頁為經審核財務報表的一部分，整套報表請瀏覽本團網頁。

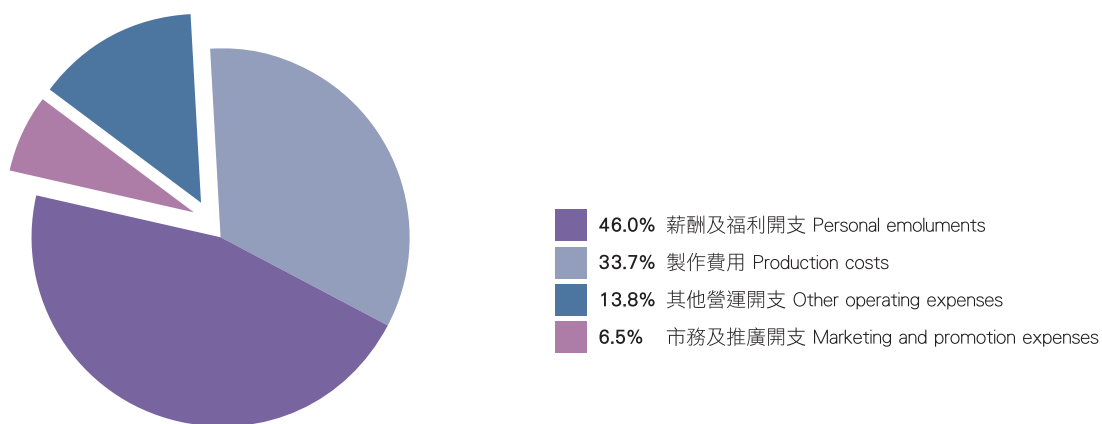
Note: This is an extract of the Audited Financial Statements. For full version of the Statements, please visit our website.

[收入與支出分析圖 INCOME AND EXPENDITURE CHARTS

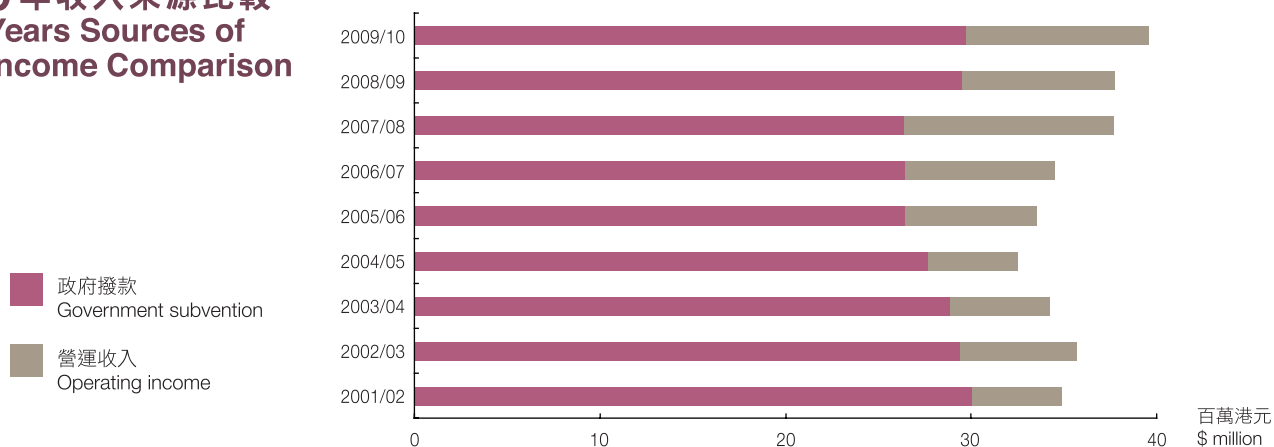
收入來源 2009/10 Sources of Income



支出分成 2009/10 Expenses Distribution



9年收入來源比較 Years Sources of Income Comparison



[發展基金捐款者芳名 DEVELOPMENT FUND DONORS

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何鴻毅家族基金
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吳慧顏醫生
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Ms. Tang Sek Ying

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[鳴謝 ACKNOWLEDGEMENTS

香港話劇團謹向下列伙伴機構及人士深致謝意：

The Hong Kong Repertory Theatre expresses its deepest thanks to the following partner institutions and persons :

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Prospects Theatre

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Artmap

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Beagle Lam & Green Bean

劉雅麗
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李慧君

李趣慧

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香港話劇團
HONG KONG REPERTORY THEATRE