

香港話劇團

HONG KONG REPERTORY THEATRE

2011

2012

年報

Annual Report



Expressing

陸海空

會戰

Creativity

Expressing our limitless creativity presenting the best of the best in our 34th season

三三不盡，創意萬千，精心獻藏

香港話劇團

Hong Kong Repertory Theatre

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主席 胡偉民博士
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司庫 鍾樹根太平紳士
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張心瑜女士
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1st Vice Chairman Dr. Ng Chui Yiu, Jennifer
2nd Vice Chairman Mr. Mong Tak Yeung, David
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Prof. Fong Chee Fun, Gilbert
Mr. Yick Chi Ming, Frankie

藝術顧問

鍾景輝博士
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Artistic Advisors

Dr. Chung King Fai BBS
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桂冠導演

毛俊輝先生

Director Laureate

Mr. Mao Chun Fai, Fredric BBS

名譽法律顧問

伍宇鐸先生

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Mr. Edward U.O. Ng

總監

藝術總監 陳啟權先生
行政總監 陳健彬先生

Directors

Artistic Director Mr. Chan Kam Kuen, Anthony
Executive Director Mr. Chan Kin Bun

名譽公司秘書

Alpha Secretarial Limited

Honorary Company Secretary

Alpha Secretarial Limited

核數師

丁何關陳會計師行

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劇團簡介

The Company

背景

香港話劇團是香港歷史最悠久及規模最大的專業劇團。1977創團，2001公司化，受香港特別行政區政府資助，由理事會領導及監察運作，聘有藝術總監、駐團導演、演員、舞台技術及行政人員等六十位全職專才。

自成立以來，劇團積極發展，製作劇目超過三百個，為本地創造不少劇場經典作品。

使命

製作和發展優質、具創意兼多元化的中外古今經典劇目及本地原創戲劇作品。

提升觀眾的戲劇鑑賞力，豐富市民文化生活，及發揮旗艦劇團的領導地位。

業務

平衡劇季 — 選演本地原創劇，翻譯、改編西方及內地經典或現代戲劇作品。匯集劇團內外的編、導、演與舞美人才，創造主流劇場藝術精品。

黑盒劇場 — 以靈活的運作手法，探索、發展和製研新素材及表演模式，拓展戲劇藝術的新領域。

戲劇教育 — 開設課程及工作坊，把戲劇融入生活，利用劇藝多元空間為成人及學童提供戲劇教育及技能培訓。也透過學生專場及社區巡迴演出，加強觀眾對劇藝的認知。

對外交流 — 加強國際及內地交流，進行外訪演出，向外推廣本土戲劇文化，並發展雙向合作，拓展境外市場。

戲劇文學 — 透過劇本創作、讀戲劇場、研討會、戲劇評論及戲劇文學叢書出版等平台，記錄、保存及深化戲劇藝術研究。



Background

The Hong Kong Repertory Theatre is the longest standing and largest professional theatre company in the city, established in 1977 and incorporated in 2001. Financially supported by the Government of the Hong Kong Special Administrative Region, the Hong Kong Repertory operates under the guidance by its Governing Council, and employs a team of 60 full-time professionals including artistic director, resident directors, actors, stage technicians and managers as well as administrators.

Since its establishment, the Company has presented more than 300 productions, many of which became timeless classics of the local theatre.

Missions

To produce and develop a high quality, creative, and diverse repertoire, encompassing Chinese, overseas, classic, and contemporary masterpieces, as well as original new works by local artists.

To develop the audiences' interests and abilities in theatre appreciation and to enrich the city's cultural life, through its leadership position as the city's flagship theatre company.

Area of Activities

- A balanced repertoire – A selection of local original work, translation and adaptation from classics and contemporary masterpieces from the west and the Mainland. The company collaborates with playwrights, directors, performers, dancers and other talent within and outside of the company, to create new mainstream theatre of artistic excellence.
- Black Box Theatre – Flexible in approach, the Black Box Theatre explores, develops and experiments to create new materials and modes of performances, in order to cultivate new territories of theatre arts.
- Theatre education – Bringing theatre to life through courses and workshops, the company aims to provide theatre education and skills development for adults and children via the many facets of theatre. It also works to increase the audiences' awareness towards theatre arts through dedicated performances for students as well as the wider community.
- International exchange – Through the strengthening of exchanges internationally and with the Mainland, the company tours regularly in order to promote Hong Kong's local theatre culture, and to develop opportunities for collaborations and performances across the border.
- Theatre literature – Through a varied platform of script writing, Reader's Theatre, seminars, reviews and publication of theatre literature, the company aims to encourage, document, preserve and consolidate creative activities in theatre.



主席的話

Message from the Chairman

香港話劇團本年度的舞台製作、戲劇教育及外訪演出等三方面的表現和業績與前數年比較均有所超越，多齣戲的編、導和演在舞台劇獎上報捷，理事會對此理想的成績引以為傲，對劇團全人的付出與努力，與及藝術家們的澎湃創意，擊節讚賞，同時對政府和民間的無間支持和慷慨贊助表示由衷感激。

戲劇藝術有移風易俗，洗滌心靈及提升人文素質的功能。話劇團的創作或引進的劇本，是經過藝術總監的精心設計和挑選以貫徹這個理念，充分展示話劇團的製作兼具思想性與娛樂性的特質和價值。本團除了認真劇場製作，亦十分重視戲劇教育與觀眾的培養。年中積極進行多樣化的戲劇課程和外展教育活動，深入學校與社區，發揮戲劇的公民教育功能。2012年劇團開始研究從學前教育著手，測試幼兒戲劇學習計劃，為培育未來觀眾作長綫的投資。


2011/12年亦可算是香港藝術發展關鍵的一年。一是特區政府醞釀成立專職的文化局；二是西九龍文化區場地設施與佈局的落實；三是民政事務局完成了藝團資助機制檢討；四是政府放寬主要資助藝團管治層的任期。相關的政策將會為本地的藝術團體的長遠發展帶來機遇，但亦會做成某程度的衝擊。理事任期的新計算方法，對延續話劇團的有效管治和拓展社會資源有正面作用。我們相信，日後若有專職文化的政策局的成立，將對本港的文化軟件和硬件的建設、藝術資源的投放與分配、戲劇教育、境外的文化藝術交流等範疇釐訂出更清晰的政策和指引。

香港話劇團將以進取、誠懇、認真和負責的態度，繼續一貫的嚴謹創作要求和開放合作的胸襟，配合社會蛻變與發展的需要，與香港文化藝術界並肩攜手，為建設香港成為文化都會貢獻力量。



胡偉民

理事會主席
胡偉民博士
2012年9月



This season, the Hong Kong Repertory Theatre's stage productions, theatre education and performance tours have scaled even greater heights than the past with multiple accolades for our playwrights, directors and actors. The Council is proud of these outstanding achievements; we applaud the hard work and dedication of every HKREP member as well as the vigorous creativity of the artists involved. We would also like to express our heartfelt gratitude for the support and generosity from the government and community at large.

Theatre arts can transform a society, purifying the soul and enriching the human spirit. HKREP's original plays and imported works were carefully considered and selected by our artistic director in accordance with this belief, confirming the dual purpose of our productions being both thought-provoking and entertaining. In addition to paying our utmost attention to our stage presentations, we also place a strong emphasis on theatre education and audience cultivation. Throughout the year, we have actively organised a variety of theatre programmes as well as outreach and education activities in schools and the community, driving home the integration of civic education through theatre arts. In 2012, the HKREP even started exploring theatre education at the pre-school age—a long-term investment in nurturing our future audience.

The 2011/12 season has been a critical year for local arts development. First of all, the government has considered establishing a Culture Bureau; secondly, venue facilities and layout of the West Kowloon Cultural District have been confirmed; thirdly, the Home Affairs Bureau has finished reviewing the funding mechanism for performing arts groups; lastly, the government has loosened the term limits for board and council members serving in local arts organisations. These pertinent policies will bring new prospects to the long-term development of local arts organisations while also creating immediate impact. Policies such as the new term limits for council members wield a positive influence on the HKREP's continual effective governance as well as our expanding the company's social resources. We believe the establishment of the Culture Bureau will bring clearer policies and guidelines to the development of cultural "software" and "hardware", the supply and allocation of resources in the arts, theatre education, as well as overseas cultural and artistic exchange for Hong Kong.

The HKREP continues its ambitious, sincere, earnest and responsible as well as open-minded collaborative approach in presenting high-quality productions, working in earnest to keep pace with changing needs of society in building the local arts community from strength to strength as Hong Kong evolves into a veritable cultural metropolis.



Dr. Wai-man Woo BBS

Council Chairman

September 2012

理事會

The Council



主席
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：

- 香港保良局顧問及前主席
- 香港房地產協會執行委員會主席
- 澳洲埃迪斯科文大學客座教授
- 香港職業訓練局房產服務業訓練委員會委員
- 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:

- Adviser and Former Chairman, Po Leung Kuk
- Chairman, Executive Board of the Hong Kong Real Estate Association
- Adjunct Professor, Edith Cowan University, Australia
- Member, Real Estate Services Training Board of Vocational Training Council
- Adviser, Society of Registered Financial Planners
- Honorary Adviser, Hong Kong Kowloon City Industry and Commerce Association
- Member, Guangzhou Committee of the Chinese People's Political Consultative Conference and Honorary Citizen of Guangzhou City
- Honorary Ambassador, The University of Ballarat of Australia to Hong Kong



第一副主席
1st Vice Chairman

伍翠瑤博士
Dr. Jennifer Ng

現職：

- 馬素加信建築工程有限公司副主席兼行政總裁

現時之社會服務及公職：

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

Occupation:

- Vice Chairman & Chief Executive Officer, Marshall-Karson Construction & Engineers Ltd.

Current Community Services:

- Founding President, Association of China Trend Studies (HK)
- Permanent Adviser, Pok Oi Hospital, Board of Director
- Executive Vice President, Guangzhou Overseas Friendship-liaison Association
- The Chinese People's Political Consultative Conference of Guangzhou Member and the Chinese People's Political Consultative Conference of Lo Wu, Shenzhen Executive Member
- Founding Vice President, Hong Kong Professionals And Senior Executives Association



理事
Member

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



理事
Member

卓歐靜美女士
Mrs. Corona Cheuk, MH

現職：

- 三井錶業有限公司總裁

現時之社會服務及公職：

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

Occupation:

- President, 3 Wells Watch Industries Ltd.

Current Community Services:

- Member, Advisory Board, Yan Oi Tong
- Member, Executive Committee of Guangzhou Women Federation
- Member, Hubei Provincial Committee of the Chinese People's Political Consultative Conference
- Member, The Association of the Directors and Former Directors of Pok Oi Hospital
- Permanent Member, The Chinese Manufacturers' Association of Hong Kong
- Honorary Advisor, School of Continuing Education Hong Kong Baptist University of Gemmological Studies
- Honorary Director, Love U All Charitable Foundation
- Member, Young Industrialist of HK (Ladies' Club)
- Vice Chairman, Honorary Presidents' Association of Tuen Mun District Hong Kong Police Force Junior Police Call
- Chairman, Honorary Presidents' Association of Tuen Mun District Fire Safety Ambassador
- Member, Advisory Committee on Enhancing Self-Reliance Through District Partnership Programme, Home Affairs Department



理事
Member

張心瑜女士
Ms. Fiona Cheung, MH

現職：

- 七星控股有限公司主席

現時之社會服務及公職：

- 南京市政協常委
- 香港南京總會會長
- 入境事務處使用委員會會員
- 仁愛堂田家炳小學校董
- 仁愛堂田家炳中學校董

Occupation:

- Chairman, Forest Zone Limited

Current Community Services:

- Member, Nanjing Political Consultative Conference Standing Committee
- Chairman, Nanjing (H.K.) Association Limited
- Member, Immigration Department Users' Committee
- Sponsoring Body Manager, Yan Oi Tong Tin Ka Ping Primary School
- Sponsoring Body Manager, Yan Oi Tong Tin Ka Ping Secondary School



第二副主席
2nd Vice Chairman

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：

- 香港浸會大學校董會成員
- 香港大學教務發展基金董事
- 香港中文大學信興高等工程研究所諮詢委員會主席
- 2011-12年度沙田警區少年警訊名譽會長
- 香港業餘游泳總會執行委員會委員

Occupation:

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

Current Community Services:

- Member, Council of the Hong Kong Baptist University
- Director, University of Hong Kong Foundation for Educational Development and Research
- Chairman, Advisory Board of the Shun Hing Institute of Advanced Engineering, The Chinese University of Hong Kong
- Honorary President, Sha Tin Junior Police Cadet 2011-12
- Member, Executive Committee of Hong Kong Amateur Swimming Association



司庫
Treasurer

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

現職：

- 東區區議會主席

現時之社會服務及公職：

- 香港藝術學院督導委員會成員
- 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:

- Chairman, Eastern District Council

Current Community Services:

- Member, Hong Kong Arts School Council
- Member, Board of Councilors, Public Art Hong Kong
- Chairman, The Arts Support Committee of Hong Kong Arts Development Council
- Chairman, Eastern District Arts Council



理事
Member

程婉雯小姐
Miss Angela Ching

現職：

- Ching & Solicitors 獨資經營者

現時之社會服務及公職：

- 中國人民政治協商會議廣東省從化市委員會委員
- 中國星火基金會名譽會長
- 香港廣佛肇聯誼總會會長
- 中國國家行政學院(香港)工商專業同學會理事及顧問律師
- 中國國情研習促進會理事

Occupation:

- Sole Proprietor, Ching & Solicitors

Current Community Services:

- Member, The Chinese People's Political Consultative Conference of Conghua Shi, Guangdong Province
- Honorable President, China Starlight Charity Fund Association
- Director, Hong Kong GuangFoZhao Fraternity Association
- Director and Honorary Legal Advisor, Chinese Academy of Governance (Hong Kong) Industrial Commercial and Professional Alumni Association
- Member, Association of China Trend Studies (HK)



理事
Member

方梓勳教授
Prof. Gilbert Fong

現職：

- 恒生管理學院常務副校長、翻譯學院院長及教授

現時之社會服務及公職：

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

Occupation:

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

Current Community Services:

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



理事
Member

易志明先生
Mr. Frankie Yick

現職：

- 九龍倉有限公司董事
- 海港企業有限公司董事
- Wharf Transport Investments Limited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
- Modern Leasing Limited董事
- 香港空運貨站有限公司董事
- 香港空運服務有限公司董事
- HACTL Investment Holdings Limited董事
- 深圳大鵬灣現代港口發展有限公司董事
- 蘇州現代貨箱碼頭有限公司董事

現時之社會服務及公職：

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

Occupation:

- Director, Wharf Limited
- Director, Harbour Centre Development Limited
- Director, Wharf Transport Investments Limited
- Managing Director, The "Star" Ferry Company, Limited
- Director, Modern Terminals Limited
- Director, Modern Leasing Limited
- Director, Hong Kong Air Cargo Terminals Limited
- Director, Hong Kong Air Cargo Industry Services Limited
- Director, HACTL Investment Holdings Limited
- Director, Shenzhen Dachan Bay Modern Port Development Co. Ltd.
- Director, Suzhou Modern Terminals Limited

Current Community Services:

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

提煉本土創作，任重道遠

香港雖為不少人眼中的樂土，其實經歷了多次主權變移，曾在不同歲月中淪為「移民都市」。現存很多老一輩非土生土長，部份基層更只受過初級教育，殖民地時代對本土意識避而不談，再加上許多年輕一輩又藐視中國及本土文化；種種原因引致大部分香港人對其自身身份極其模糊，本土意識薄弱，對香港更無歸屬感可言。最近內地經濟崛起，開始影響香港，更帶來生活上和文化上的衝擊，引至「香港人」突然意識自己本土的身份地位到底是甚麼，成為近年重要議題。當然，解答自身問題難以一言道破，對家國觀念上也無即時見效之對策。即使本土經濟資源方面可透過政治法理解決，但要處理更深層次的本土認知和感受，以文化考慮作其潛移默化，才是上佳途徑。

香港話劇團作為旗艦劇團，在推動本土文化和創意方面責無旁貸。三十四年來，劇團演出超過三分一皆為原創劇，綜觀日積月累的本土作品，可以說每個作品都是顆顆熱切的香港心，例如《側門》、《南海十三郎》、《花近高樓》、《伴我同行》、《人間有情》、《城寨風情》、《頂頭鎚》、《地久天長》、《誰繫故園心》等等……洋溢著香港情懷的劇作數之不盡，當中不少已成為香港一代經典及本土舞台文化之表徵，甚至可註標為香港話劇團獨一無二的藝術特色。

作為香港舞台編劇一分子，本人對香港戲劇文本創作極其關注，並矢志發展及提煉更多關心香港的作品。新建的黑盒劇場就定位發展為新劇展演的理想平台，上演劇目大多以創作為首要。每年更實行「新劇發展計劃」，冀建立為本土戲劇創作的孕育之源，加上一系列配套如「讀戲劇場」，務求與觀眾近距離地磨練新舊戲劇文本創作。

就2011/12劇季而言，我團在推動本土創作方面同樣有所建樹。今年主劇場因應辛亥革命百周年紀念，推出了中國情、愛國心的大型劇作《遍地芳菲》和《一年皇帝夢》——前者是我執導、杜國威編劇的經典重溫；後者則是李銘森執導、本人的全新力作，以袁世凱的短促帝統為題材，寫出亂世間欲以極權治國的梟雄夢。《遍地芳菲》更能在廣州大劇院與當地觀眾分享，其中一句台詞：「我愛國家，也需要一個愛我們的政府」，獲得全場掌聲。

我們的黑盒劇場同樣推展了本團演員的創作精品：《志輝與思蘭一風不息》訴說著倫理關愛；《吉房》探討著某種看似絕望的生活，其實還有無限的可能性；《玩謝潘燦良——光媒體的詩》，以多媒體藝術融入劇場創作，展示著本土演員回顧藝術生命的一個奇異的空間。



除此，從「新劇發展計劃」挑選出來，精心培養的本地新晉編劇創作就有三個：鄭國偉的《最後晚餐》寫盡香港邊緣人的絕望和掙扎；意珩的《盛勢》以詩化筆觸嘲諷中國「造假」之下的繁榮；陳煒雄的《半天吊的流浪貓》呈現了演員的夢魘，童真可能喚醒我們去面對那「不能面對的」世界。三個劇本均經過劇團「讀戲劇場」的洗練、藝術團隊的栽培，再經多次改寫才搬上舞台。還有，與台灣莫比斯圓環創作公社聯合製作、龍文康編劇的《潛水中》，結合了數碼影像和原創音樂，反映出都市人的寂寞孤獨感。也可以說，所有的文本創作，即使不是寫實，卻均以不同的角度、不同的詮釋手法呈現與香港社會的連繫，表達著現代人的感受。

推行本土創作固然重要，惟劇團也不能捨棄「平衡劇目」的指標，選演的翻譯劇本也該一提。無論劇作來自哪個國家，素材與香港人思維和生活還是息息相關。本年度重演的大型音樂劇《奇幻聖誕夜》（英國），再一次強調著真正的快樂不來自金錢；《一缺一》（美國）道盡人生風雨、揭露年邁滄桑，喚起社會對長者的關注；《豆泥戰爭》（法國）以精鍊言辭寫出文明人心底的野蠻；首度在香港上演的《心洞》（美國）以絲絲入扣的生活感觸，教化現代家庭如何面對突然失去摯愛的傷痛；同樣是首度公演的《脫皮爸爸》（日本），則以蛻變回顧生命，發放正能量。回顧每個翻譯作品，雖承載著原作獨特的社會文化，卻又不失其宇宙性，讓本地觀眾產生共鳴，甚至使其對自身生活作出反思，故選演此等劇作的「香港心」，依然滲透於字裡行間。

今年也是香港話劇團的「得獎豐收年」。劇團栽培已久，服務廿年的潘燦良，由劇團推薦獲得「2011香港藝術發展獎最佳藝術家（戲劇）」，確是實至名歸。而本劇季的製作，除在「第廿一屆香港舞台劇獎」中囊括10個大獎，個別劇目如《一年皇帝夢》、《脫皮爸爸》及《最後晚餐》更被選為十大最受歡迎製作。至於在小劇場獎中，本團也榮獲5個大獎，同樣以創作劇《最後晚餐》獲獎最多，可說是對本團推動本土創作的一大肯定。

美國作家戈爾·維達爾之名言：「劇作的才華不在其寫作才能，而在其清晰洞察人性、人情的能力。」沒有一種研究、沒有一種哲學能如戲劇那樣，把人心人性刻劃得細緻淋漓，活靈活現——這就是戲劇的功能和魅力。同樣，本土戲劇正是本地的人心人性，既然香港話劇團是屬於香港人的劇團，我們的作品勢必以最專業、最優質的配套來提煉更多屬於本土文化的作品，連繫社會，走進人群！



藝術總監
陳敢權

2012年9月



Advancing Local Creativity - Responsibilities and Challenges Ahead

While Hong Kong is a paradise in the eyes of many, it has in fact undergone various changes in sovereignty and has long been characterised as an “immigrant city.” Many senior citizens were not born nor raised in Hong Kong, and some of our blue-collar workers received only basic education. The term “local consciousness” was almost taboo during the colonial era; many of the younger generation did not care for Chinese and local culture. Because of this, most Hong Kong citizens were ambivalent about their own identity and had little sense of local consciousness, let alone a sense of belonging. The recent economic rise of China has affected life and culture in Hong Kong, triggering “Hong Kong people” to question their own identity, which has become prevalent in recent years. Of course, the complexities of self-identity cannot be answered in a single word, and the notion of nation and country cannot be clarified in an instant. While economic issues can be resolved through policy and legislation, for deeper issues like cognizance of local identity, culture may be an ideal tool to foster subtle transformations.

As Hong Kong’s flagship theatre company, the HKREP sees advocating local culture and creativity as an important charge. In the past 34 years, a third of our productions were original works, each of them created by artists with fervent emotions for Hong Kong, including *Side Door*, *The Mad Phoenix*, *Crown Ourselves with Roses*, *One of the Lucky Ones*, *The Umbrella Story*, *Tales of the Walled City*, *Field of Dreams*, *Forever and Ever* and *Before the Dawn-Wind Rises*. These productions are all distinguished by a Hong Kong outlook, many of them have become classics as well as symbols of local theatre culture; they are arguably the unique artistic imprint of the HKREP.

As a local playwright, I pay a lot of attention to local drama, aiming to promote and cultivate more works care about Hong Kong’s way of life and our newly-built Black Box Theatre has become an ideal platform for new productions, many of which are original works. The HKREP’s annual “Script Development Scheme” was established to advance local script writing. In addition, our Reader’s Theatre was implemented to enhance creativity in both new and existing scripts, offering them an opportunity to reach out to an audience in an intimate setting.

In the 2011/12 season, we have made a significant contribution to local creativity. Our mainstage productions included two large-scale works—*Boundless Movement* and *Reverie on an Empire*—commemorating the centenary of the Xinhai Revolution. While I directed the former, a revival of a Raymond To classic, director Lee Ming Sum led the HKREP cast in the latter, my own new play based on the story of Yuan Shikai’s short reign as the Grand Emperor of China, a ruthless opportunist in times of turmoil. *Boundless Movement* was also presented at the Guangzhou Opera House; while there, the line “I love my country, but we also need a government that loves us” received thunderous applause.

The HKREP Black Box Theatre also produced works by our company members: *Papa Mama*, *Thy Wind Blows Ever* is about family love; *A Hollow Room* explores infinite possibilities to transform a seemingly desperate life; *Being Poon Chan Leung—Chanting in Silhouette* incorporates multimedia art into a theatrical setting, exploring that extraordinary space as a local artist traces his career to date.

Apart from these, three works by young local playwrights participating in our “Script Development Scheme” were selected in our 2011/12 season: Matthew Cheng’s *The Last Supper* depicts the desperation and struggle of those leading marginal lives in Hong Kong; Yu Yan’s *The Heydays* is a poetic and ironic retelling of China’s rampant piracy; Chan Wai Hung’s *Desert the Dangling Cat* investigates an actor’s worst nightmare, of how childlike innocence awakens in us the ability to face a world we can’t bear to face. All three scripts have undergone our Reader’s Theatre programme, nurtured by our artistic team and undergoing numerous re-

writes before they appeared on stage. In addition, we collaborated with Taiwan's Mobius Strip Theatre and presented Loong Man Hong's *Diving in the Moment*, a work that fuses digital images and music capturing that desolation of urban life. In some way, even though not all of our scripts depict real life, they do employ different perspectives and interpretations that connect with Hong Kong society and modern sentiments.

While it is paramount to promote local creativity, the HKREP have not forgotten our goal of devising balanced repertoire. Of the translated plays featured in the season, no matter the origins of the playwrights, we can still trace some Hong Kong empathy in their dramatic impetus. The large-scale production of *Scrooge – the Musical* (UK) emphasizes yet again that true happiness is not monetary; *The Gin Game* (US) chronicles life's ups and downs, prompting us to pay more attention to the plight of the aged; *Le Dieu du carnage* (France) reveals the barbarism beneath seemingly cultured souls; the Hong Kong premiere of *Rabbit Hole* (US) is filled with emotional responses of everyday life as a family deals with the loss of a loved one. *Shed Skin* (Japan), also receiving its Hong Kong premiere, uses physical transformations to review an entire life on a positive light. These translated dramas, though they come with social and cultural traits of their place of origin, touch on universal themes that resonate with our local audience, making them ponder the values and directions of their own lives. Therefore, a certain "Hong Kong outlook" is also contained in each of these works, somewhere in between the lines.

This year, the HKREP reaped a great harvest of awards. Poon Chan Leung, whom the HKREP has supported and who has served in our ranks for 20 years, was awarded the 2011 Hong Kong Arts Development Award for Best Artist (Drama), a distinction he truly deserves. Apart from receiving a total of 10 awards at the 21st Hong Kong Drama Awards, three works in the 2011/12 season —*Reverie on an Empire*, *Shed Skin*, *The Last Supper*—were among the Top Ten Popular Productions of the year. HKREP also received five Hong Kong Theatre Libre awards for our Black Box productions, in which *The Last Supper* received multiple awards—a validation of HKREP's dedication in boosting local creativity.

American writer Gore Vidal once wrote, "A talent for drama is not a talent for writing, but is an ability to articulate human relationships." There is no scholarship or philosophy like drama that delves into human character to the finest detail; that is drama's function and charm. Similarly, local drama is a reflection of the hearts and minds of local people. Since the HKREP belongs to Hong Kong people, our productions are dedicated to the highest professionalism, to develop even more works belonging to our local culture, to link with our society and the people therein.



Anthony Chan

Anthony Chan

Artistic Director
September 2012

行政總監周年工作報告

Executive Director's Year End Review

引言

當這本年報出版的時候，話劇團已跨進35周年，並先後獻演《有飯自然香》、《紅》及《我和秋天有個約會》三齣戲，連場爆滿，叫好叫座。我們並且先後舉辦了一次兩岸四地「戲劇創作與本土文化研討會」和一系列本團的經典創作劇目的錄像回顧展。因此在撰寫年報，回望劇團過去一年的業績表現時，難免有今天的我在挑戰昨日的我的感覺，因為劇團目前正在與報告年度的突破性成績競賽，預期結果再超前，指日可達。藉此時刻，我衷心感謝當屆理事會對我的信任及給我工作上的支持，同時也慶幸和欣賞整個團隊的配合和努力，以及同事們追求卓越和犧牲忘我的精神。加上社會及同業認同我們的藝術方向，觀眾欣賞我們的演出，今年的製作及活動達到高質量、高增長及高迴響的三高水平。我希望劇團的創意、鬥志及團隊精神延續不斷。

貫徹多元劇目、突破製作與觀眾量

話劇團2011/12年度的主劇場製作有6個(一半是新戲，一半是重演)；黑盒劇場製作有8個；合辦/支援外團製作有5個，合共19個劇目，258場演出，製作量為歷年之冠。連合辦/支援製作的觀眾，全年總觀眾人次高達6萬4千人，平均入座率為87%，突破劇團公司化十年以來的每年觀眾紀錄。年度內本地話劇市場長期處於不景氣的情況，本團的高入座率算是異數。

多元劇種包括季初重演的法國戲《豆泥戰爭》及季尾壓軸走紅美國劇團的《心洞》。為紀念辛亥革命一百周年而分別複排及創作的兩齣歷史題材大戲《遍地芳菲》及《一年皇帝夢》，給觀眾上了兩堂近代史課。另外選演一齣本地劇壇罕見的日本荒誕親情喜劇《脫皮爸爸》及用粵語台詞、英語歌詞的雙語模式演繹的百老匯經典音樂劇《奇幻聖誕夜》。《奇幻聖誕夜》與《心洞》分別演出23及27場，兩者屬於叫好又叫座的製作，是話劇團近年探索長壽劇的成功嘗試。

黑盒劇場催生劇本、扶掖後進

黑盒劇場於2011年10月完成改善工程後開始全面運作，為劇團內外的創作人提供了一所發表和實驗新劇本的理想平台，吸引不少劇團包括本港的外語劇團與我們合作。黑盒已成為扶掖和培養新進導演、培訓舞台技術及管理人員的場地。

全季8個製作之中，3個是屬於本團演員的創作，包括《志輝與思蘭-風不息》、《吉房》及《玩謝潘燦良-光媒體的詩》，後者成功運用光與影效果，是舞台實驗的新嘗試；另外3個是從本團的「新劇發展計劃」提煉出來的作品，包括《最後晚餐》、《盛勢》及《半天吊的流浪貓》；而另一作品《潛水中》則是本團與境外團體「莫比斯圖環創作公社」的合作。

本團於2011年內的黑盒製作於「第二十一屆香港舞台劇獎」及「第四屆香港小劇場獎」共取得14項提名，並榮獲9項大獎。上一季的《O》及今季的《最後晚餐》獲日本東京「座・高圓寺」劇團的欣賞借用，翻譯為日文並於2012年9月公演/圍讀。我們亦已安排部分優秀劇目於2012/13年度重演及作境外巡演。

舞台劇獎報捷，見證卓越成績

本團2011年的製作於香港戲劇協會主辦的「第二十一屆香港舞台劇獎」及101藝術新聞網主辦的「第四屆香港小劇場獎」連奪報捷。《脫皮爸爸》及《最後晚餐》分別奪取兩個劇獎的最佳整體演出。全港十大最受歡迎劇目本團奪佔四個：《一年皇帝夢》、《不道德的審判》、《脫皮爸爸》及《最後晚餐》。舞台劇獎的19個常設獎項本團榮取10個，小劇場獎8個常設獎項本團則囊括5個。

最佳男/女主角獎由辛偉強、雷思蘭及劉守正包攬；李國威及司徒慧焯分別憑《不道德的審判》及《脫皮爸爸》奪最佳導演獎；《最後晚餐》獲雙料最佳劇本獎；周志輝憑《脫皮爸爸》獲最佳男配角獎；邱廷輝憑《盛勢》分別獲兩個劇獎的最佳男配角及優秀男演員獎；而《脫皮爸爸》同時獲最佳舞台設計及最佳配樂獎。

團員潘燦良榮獲香港藝術發展局頒發「2011香港藝術發展獎」戲劇組年度最佳藝術家獎，表揚他的演藝貢獻及成就。由此足見本團一直堅持的主流劇場價值，高度專業和認真嚴謹的製作，以及多年來對本地戲劇人才的培養及扶植，均得到社會及業界普遍的認受。2011年實在是豐收的一年。

內地訪演，獲高度評價

本季劇團前往內地進行了7次外訪共34場的演出及交流活動，劇場觀眾連座談會參與人數近1萬2千人。2011年4月安排《洋麻將》到深圳群眾藝術館及汕頭大學作巡迴演出；7月話劇團首次踏足新落成的廣州大劇院，演出《遍地芳菲》；10月參加由重慶市政府主辦的「第十二屆亞洲藝術節」，以普通話演出原創劇《盛勢》兼聯合重慶市藝術創作中心舉行專家座談會；11月再以日本翻譯劇《脫皮爸爸》參加由廣東省文化廳主辦的「第十一屆廣東省藝術節」。各次演出及演後的交流會均吸引大批媒體的追訪和報導，並獲內地同業的高度評價。我們從觀眾問卷調查所得，內地缺乏粵語舞台劇，他們希望香港話劇團堅持這方面的優勢。由此可見，本團近幾年積極到內地演出，不單累積了一批內地觀眾，提升了劇團的境外聲譽，更拓展了粵語舞台劇在內地的市場。

下一戰是廣州大劇院的小劇場，於2012年9月巡演得獎作品《最後晚餐》。此外本團與澳門教育及青年局和戲劇農莊維持良好合作關係，連續第六年應邀往澳門文化中心進行「中學生戲劇藝術體驗計劃」，是項合作以後仍然會繼續。

外展戲劇、教育社會、培養觀眾

本年度進行的戲劇教育及外展活動有增無減，緊扣社區需要及積極推廣公民教育。接受委約或聯合製作教育劇場作學校巡迴演出的機構包括廉政公署、禁毒處、環保署、港鐵及香港善導會等。有見教育界的需要，年中與教育局緊密合作，進行多次老師培訓及中學生說話技巧工作坊，並作教材開發。本團亦自辦多項青少年及幼兒戲劇課程，為不同年齡人士提供全面的系統性戲劇訓練。全年外展、社區及教育活動共1,863場/節，總觀眾/參與人數高達11萬2千人。

由2012年3月開始，本團與香港公開大學李嘉誠專業進修學院聯合開辦首屆獲大學證書認可的「舞台表演專業證書課程」，展開與大學戲劇教育掛鉤的重要里程碑，本團藝術總監、駐團導演與外展及教育經理進行參與課程的設計與教學工作。

此外劇團於年中與多個非牟利機構合作或進行慈善籌款活動，如兒童配對基金、贖明會、高錕慈善基金等，建立劇團履行社會責任的正面形象。我們今年連續第六年獲香港社會服務聯會頒發「同心展關懷」機構標誌。

場地伙伴計劃活動，配合大會堂50周年誌慶

本團與香港大會堂結為場地伙伴，今年已進入第四年。年內除推出《豆泥戰爭》、《一年皇帝夢》及《奇幻聖誕夜》三台劇場製作外，於2011年9月假劇院公演七場「通識教育劇場」《困獸》，反應相當好。現已計劃於2012年11月繼續舉辦新編的「通識教育劇場」《吾想死！》，為香港學界提供高質素的戲劇教育活動。我們又假大座演奏廳舉辦了12次讀戲劇場/工作坊，介紹和發展新舊劇本。不計主劇場演出，全年29項場地伙伴計劃活動，包括演前導賞、平安夜及除夕夜倒數、大堂專題展覽和《一年皇帝夢——舞台藝展》等，共吸引2萬8千人參加/參觀。

為配合大會堂50周年誌慶，本團貢獻了兩台精選，除了12月至1月公演的合家歡音樂劇《奇幻聖誕夜》，來季5月份亦送上全新創作的60年代喜劇《有飯自然香》，延續懷舊熱潮。此外劇團亦全力支持大會堂籌劃50周年大型歷史回顧展覽、相片徵集活動及特刊出版，為各項活動提供珍貴的演出材料、道具、服裝、佈景模型和劇照，一同見證香港大會堂與香港話劇團35年長的伙伴關係。

設計推廣策略，拓展觀眾與資源

2011/12劇季本團再度與白金Visa卡結成合作伙伴，令持卡人享有與好友營會員同等的劇季套票預訂優惠，吸引新觀眾。為鞏固劇團與長期客戶的良好關係，我們特為套票客戶提供免費換票服務。

我們按劇目性質擬定市場策略，成功取得本地媒體給演員不少的專訪及活動報導。我們除繼續沿用傳統但有效的媒體廣告做宣傳外，亦利用更多網絡媒體，如facebook、YouTube、smartphone app 及網頁的宣傳橫額等作節目推廣。與此同時，我們亦全新設計了劇團網頁以迎接35周年。

全年獲得的企業贊助及私人捐款總額達\$143萬，是劇團公司化以來最高記錄，本團將繼續努力從不同渠道增加贊助收入。

結語

今季本團全部境內外觀眾及活動的參與者超過21萬人次，是劇團公司化後最高。我們不會以今年的成績自滿，而是將會以務實而進取的營運策略，秉持製作以質取勝的方針，積極拓展戲劇外展活動，長遠培養新觀眾。我們將為業界提供更多的合作機會，推動戲劇行業的健康發展，協助提升社會的人文素質。我們將盡最大努力去爭取更多資源，主動尋找境外的交流和合作商機，不斷提升劇團的專業營運能力，進一步刷亮旗艦劇團的品牌。



行政總監
陳健彬
2012年9月

Introduction

By the time this annual report is published, the HKREP will have already celebrated its 35th anniversary with three critically-acclaimed blockbusters—*A Bowlful of Kindness*, *Red* and *I Have a Date with Autumn*. We had just hosted a “Theatre Creativity and Local Culture” seminar focusing on mainland China, Hong Kong, Macau and Taiwan as well as a retrospective video series of our classic repertoire. In reviewing the past season’s achievements, I can’t help but be aware that the company today is challenging our recent breakthroughs. We already foresee an excellent year ahead. Thus I must thank the trust and support from members of the HKREP Council; at the same time, I am appreciative of the hard work and rapport of the entire company, as well as the selflessness of my colleagues in their pursuit of excellence. The HKREP has attained our own goals for high quality, growth and resonance; the community and our peers approve of our artistic direction and audience members enjoy our performances. I wish the HKREP’s high morale, creativity and team spirit will stay strong.

Diverse Repertoire, Breakthrough Productions and Audience Turnout

The HKREP 2011/12 season included six main stage productions (half of which were premieres, the other half revivals) and eight Black Box productions; we co-produced or supported five presentations by guest companies. In total, we presented 19 works, totaling 258 performances. In terms of sheer quantity, our audience figure reached a record high. If we include audiences attending co-productions and those supported by the HKREP, the entire season attracted 64,000 people, with an average attendance rate of 87%. This marks the highest audience turnout since the HKREP’s incorporation as a company. In light of the general environment where local theatre companies suffer from weak attendance, the HKREP has managed to buck the trend.

Our diverse repertoire includes the revival of the French comedy *Le Dieu du carnage* and the popular American drama *Rabbit Hole*. To commemorate the centenary of the Xinhai Revolution, we revived *Boundless Movement* and created a new work, *Reverie of an Empire*, both of which proffered valuable historical insight into China’s modern era. We also produced a Japanese absurdist family comedy, *Shed Skin*, a rarity for local theatre. During the holiday season, we put on a bilingual presentation of *Scrooge – the Musical* (Cantonese dialogue with English sung lyrics). Both *Scrooge* and *Rabbit Hole* enjoyed extensive runs of 23 and 27 performances respectively, selling out show after show.

Black Box Theatre Nurturing New Scripts and Young Artists

The HKREP Black Box Theatre began full operation in October 2011, providing not only our own company but also our peers in the theatre community an ideal platform to try out and experiment with new scripts. The new venue has attracted numerous collaborations, including local foreign-language theatre troupes. Our Black Box Theatre has already become an important base to nurture and support new directors, technical experts and management personnel.

Of the eight Black Box Theatre productions, three were created by HKREP’s own company members, including *Papa Mama*, *Thy Wind Blows Forever*, *A Hollow Room* and *Being Poon Chan Leung—Chanting in Silhouette*, the last of which imaginatively experimented with light and shadows. The other three productions were works selected from our “Script Development Scheme,” including *The Last Supper*, *The Heydays* and *Desert the Dangling Cat*. The other work, *Diving in the Moment*, is a collaboration with Taiwan’s Mobius Strip Theatre.

The HKREP’s Black Box productions within the calendar year of 2011 have received a total of 14 nominations at the 21st Hong Kong Drama Awards and the 4th Hong Kong Theatre Libre and won nine awards. *A“Lone”* from the previous season and *The Last Supper* from the 2011/12 season has been invited by Tokyo’s ZA-KOENJI Public Theatre and will receive a stage performance or open reading in Japanese this September. We’ve already arranged re-runs and touring for some of our 2012/13 repertory works.

A Clean Sweep of the Drama Awards, a Testament to Our Excellence

HKREP productions within the calendar year 2011 have won awards galore at the 21st Hong Kong Drama Awards and the 4th Hong Kong Theatre Libre (organised by 101Arts.Net), with *Shed Skin* and *The Last Supper* winning Best Overall Performance respectively. Four of our productions were included among the Top Ten Popular Productions of the year: *Reverie of an Empire*, *Death and the Maiden*, *Shed Skin* and *The Last Supper*. Of the nineteen categories of the Hong Kong Drama Awards, HKREP won a total of ten, and of the eight categories in the Libre awards (for small theatre), we received five.



Our members Sun Wai Keung, Lau Sau Ching and Lui Si Lan were crowned Best Actors and Best Actress; Weigo Lee and Roy Szeto won Best Director awards for *Death and the Maiden* and *Shed Skin* respectively; *The Last Supper* received two awards as Best Play; Chow Chi Fai was awarded Best Supporting Actor for *Shed Skin*; and Yau Ting Fai won Best Supporting Actor and Outstanding Actor for *The Heydays*. To top it all, *Shed Skin* won the Hong Kong Drama Awards for Best Set Design and Best Music.

HKREP company member Poon Chan Leung received the 2011 Hong Kong Arts Development Award for Best Artist (Drama), recognising his contribution and achievement. All of these accolades above are testament to our resolve to attain the highest professionalism and production values in the realm of mainstream theatre as well as our training and nurturing of local talent. 2011 has been a great harvest year for us.

High Praise for Our Mainland Tours

We made a total of seven tours in the mainland, totalling 34 performances and cultural exchange activities, attracting 12,000 audience members attending performances, lectures and discussions. In April 2011, *The Gin Game* was presented at the Shenzhen Citizen's Art Gallery and Shantou University. In July, the HKREP made its debut at the newly opened Guangzhou Opera House with *Boundless Movement*. In October, we participated in the Chongqing municipal government's 12th Asian Arts Festival, presenting our own original play *The Heydays* in Putonghua; while there, we also collaborated with the Chongqing Arts Creativity Centre on a panel discussion. In November, the HKREP participated in the Guangdong Department of Culture's 11th Guangdong Province Arts Festival with the translated Japanese play *Shed Skin*. Each tour and post-performance discussion were widely reported. We also received critical praise from our peers in theatrical profession. From questionnaires, we found that Cantonese spoken dramas are lacking, and the public hopes that we will continue on our mission. It follows that the HKREP's China tours in recent years have not only amassed a new fan base in the mainland but also elevated the company's reputation outside Hong Kong and helped foster the market for Cantonese drama.

Our next mainland tour is scheduled for September 2012, with the award-winning *The Last Supper*, presented in the Studio Theatre of the Guangzhou Opera House. In addition, we have maintained a good working relationship with the Macau Education and Youth Affairs Bureau and Theatre Farmers. This season marked our sixth consecutive year participating in the Macau Cultural Centre's Secondary School Students' Theatre Arts Experiment. We look forward to continuing this collaboration in the years to come.

Outreach Theatre Education, Fulfilling Our Social Duty, Nurturing Our Audience

The quantity of theatre education and outreach activities this season has surpassed previous seasons, as we respond quickly to community needs and actively promote civic education. Among the organisations we co-operated with, or were commissioned to provide touring school productions, were the Independent Commission Against Corruption, the Narcotics Division of the Security Bureau, the Environmental Protection Department, MTR Corporation and the Society of Rehabilitation and Crime Prevention. Seeing the needs of local educators, we worked closely with the Education Bureau to host numerous workshops for teachers to create relevant teaching materials, as well as training secondary school students on the art of speaking. The HKREP has also organised its own youth and children's drama courses, providing those age groups comprehensive and systematic theatre training. Our outreach, community and educational activities totalled 1,863 sessions in 2011/12, with audience and participants numbering of 112,000.

Beginning in March 2012, the HKREP and the Li Ka Shing Institute of Professional and Continuing Education of the Open University of Hong Kong jointly organised the inaugural Professional Certificate in Stage Performance course, which was a milestone in connecting the HKREP with university theatre education. The HKREP's Artistic Director, Resident Directors together with Outreach and Education Manager have designed the curriculum as well as served as lecturers.

In addition, the HKREP also collaborated with numerous non-profit organisations and charity fundraising activities, such as the Child Development Matching Fund, Comfort Care Concern and Charles K. Kao Foundation, establishing a positive image of the HKREP putting social responsibility into practice. For six years running, the HKREP has been recognised as a “Caring Organisation” by the Hong Kong Council of Social Service.

Venue Partnership Scheme Activities on the Occasion of the Hong Kong City Hall's 50th Anniversary

This season marked our fourth year in the Venue Partnership Scheme with the City Hall. Apart from our three mainstage productions there—*Le Dieu du carnage*, *Reverie of an Empire* and *Scrooge – the Musical*—we also presented seven well-received performances of *The Caged Beast*, part of the New Secondary School “New Dramatic Experience” at the City Hall Theatre in September 2011. We have already starting planning a new general education production to provide Hong Kong students with high-quality theatre education programmes. We’ve also hosted 12 Reader’s Theatre/Workshops at the Recital Hall of the Hong Kong City Hall, introducing new scripts and revisiting old ones. In addition to our mainstage productions, we have hosted 29 activities as part of the Venue Partnership Scheme, including pre-performance talks, countdowns on Christmas Eve and New Year’s Eve, a lobby exhibition on *Reverie on an Empire*, attracting 28,000 members of the public.

As part of the City Hall 50th Anniversary celebrations, the HKREP presented two great productions. Apart from our holiday family classic, *Scrooge – the Musical*, we also produced in May 2012 a brand new comedy filled with 1960s nostalgia, *A Bowlful of Kindness*. In addition, the HKREP was in full support of the City Hall’s 50th anniversary exhibition, providing archival materials such as production photos, props, costumes and set design models for display, as we all bore witness to the HKREP’s 35-year history with the venue.

Marketing and Promotion Strategies, Developing Audience and New Resources

The HKREP continued to partner with Visa in 2011/12, offering Visa Platinum cardholders the same discount rates that we offer HKREP Pals for advance subscription purchases. In order to strengthen our relationship with longstanding subscribers, we have also instituted a free ticket exchange service.

We carefully devise marketing strategies tailor-made to each production, successfully garnering media reports and feature interviews throughout the season. Apart from using traditional media for advertising, we’ve also broadened our reach to internet media, such as Facebook, YouTube, smartphone apps and website banners. We have also revamped our website as we welcome our 35th year.

This season, we received corporate sponsorship and individual donations totalling \$1,430,000, the highest record since the HKREP became an incorporated company. We endeavor to explore different channels to increase our sponsorship income in future.

Conclusion

Aggregate audiences who attended our performances and activities in Hong Kong and China in our 2011/12 season was 210,000, the highest since the HKREP became an incorporated company. We will not rest on these laurels, but will continue to devise practical and forward-thinking management strategies, insist on high quality productions, promote the theatrical profession’s healthy growth and help elevate the cultural values in society. We will apply our best efforts to acquiring more resources and seeking new collaboration and exchange opportunities outside Hong Kong, raising HKREP’s professionalism so as to further enhance the branding of this local flagship company.

Chan Kin-bun

Executive Director
September 2012

製作活動

Productions Activities

季內製作及活動一覽

Summary of Productions and Activities

主劇場/黑盒劇場製作 Main Stage / Black Box Productions

日期/場地 Dates/Venues	劇目/場數 Repertoires/No. of Performances	編劇/導演 Playwrights/Directors	觀眾人數 (座位總數/入座率) No. of Audiences (Max. Capacity / Attendance Rate)
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主劇場製作 Main Stage Productions

6-15/5/2011 香港大會堂劇院 Hong Kong City Hall Theatre	《豆泥戰爭》(重演) <i>Le Dieu du carnage</i> (Re-run) 12 (連2場學生場 Including 2 student performances)	雅絲曼娜·雷莎 (法國) / 司徒慧焯 Yasmina Reza (France) / Roy Szeto	4,164 (5,332 / 78%)
18-29/6/2011 香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre	《遍地芳菲》(重演) <i>Boundless Movement</i> (Re-run) 13 (連3場學生場及1場廣州地區政協香港委員聯誼會贊助專場 Including 3 student performances and 1 exclusive performance sponsored GMC Hong Kong Members Association Limited)	杜國威 / 陳啟權 Raymond To / Anthony Chan	12,215 (14,662 / 83%)
27/8-11/9/2011 香港大會堂劇院 Hong Kong City Hall Theatre	《一年皇帝夢》 <i>Reverie on An Empire</i> 17 (連1場學生場及1場中國國情研習促進會贊助專場 Including 1 student performance and 1 exclusive performance sponsored by Association of China Trend Studies (HK) Limited)	陳啟權 / 李銘森 Anthony Chan / Lee Ming Sum	6,018 (7,731 / 78%)
22/10 - 6/11/2011 香港藝術中心壽臣劇院 Shouson Theatre, Hong Kong Arts Centre	《脫皮爸爸》 <i>Shed Skin</i> 19 (連2場學生場及1場信興集團贊助專場 Including 2 student performances and 1 exclusive performance sponsored by Shun Hing Group)	佃典彥 (日本) / 司徒慧焯 Tsukuda Norihiko (Japan) / Roy Szeto	6,153 (7,276 / 85%)
17/12/2011 - 8/1/2012 香港大會堂劇院 Hong Kong City Hall Theatre	音樂劇《奇幻聖誕夜》(重演) <i>Scrooge - the Musical</i> (Re-run) 23	萊斯利·畢寇斯(英國) / 米高·杜本(加拿大) Leslie Bricusse (UK) / Michael Dobbin (Canada)	9,409 (9,519 / 99%)
17/3 - 8/4/2012 香港藝術中心壽臣劇院 Shouson Theatre, Hong Kong Arts Centre	《心洞》 <i>Rabbit Hole</i> 27 (連2場學生場及1場何東中學校校友會專場 Including 2 student performances and 1 exclusive performance for Hotung Secondary School Alumni Association)	大衛·琳賽·亞貝爾(美國) / 馮蔚衡 David Lindsay-Abaire (US) / Fung Wai Hang	10,816 (10,973 / 99%)
小計 Sub-total:	111 (連10場學生場及4場贊助專場 Including 10 student performances and 4 exclusive performances for Sponsors)		48,775 (55,493 / 88%)

黑盒劇場製作 Black Box Productions

9-22/4/2011 香港話劇團黑盒劇場 HKRep Black Box	《志輝與思蘭 - 風不息》 <i>Papa MaMa, Thy Wind Blows Ever</i> 16 (連3場學生場 Including 3 student performances)	周志輝、雷思蘭、凌文龍、 林夏薇、彭杏英及陳安然 / 馮蔚衡 Chow Chi Fei, Lui Silan, Ling Man Lung, Lin Xiawei, Pang Hang Ying and Chan On Yin / Fung Wai Hang	1,543 (1,976 / 78%)
29/4-8/5/2011 香港話劇團黑盒劇場 HKRep Black Box	《一缺一》(重演) <i>The Gin Game</i> (Re-run) 9	柯培恩(美國) / 李國威 D. L. Coburn (US) / Weigo Lee	1,084 (1,084 / 100%)
24/6-10/7/2011 香港話劇團黑盒劇場 HKRep Black Box	《吉房》 <i>A Hollow Room</i> 18 (連3場學生場 Including 3 student performances)	陳熙莉 / 司徒慧焯及陳熙莉 Karrie Tan / Roy Szeto and Karrie Tan	2,029 (2,186 / 93%)

日期/場地 Dates/Venues	劇目/場數 Repertoires/No. of Performances	編劇/導演 Playwrights/Directors	觀眾人數 (座位總數/入座率) No. of Audiences (Max. Capacity / Attendance Rate)
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黑盒劇場製作 Black Box Productions

新劇發展計劃三響炮 Script Development Scheme

3-17/9/2011 香港話劇團黑盒劇場 HKRep Black Box	《最後晚餐》 <i>The Last Supper</i> 15	鄭國偉 / 方俊杰 Matthew Cheng / Fong Chun Kit	1,547 (1,815 / 85%)
29/10-10/11/2011 香港話劇團黑盒劇場 HKRep Black Box	《盛勢》 <i>The Heydays</i> 11	意珩 / 馮蔚衡 Yan Yu / Fung Wai Hang	963 (1,314 / 73%)
25/2-10/3/2012 香港話劇團黑盒劇場 HKRep Black Box	《半天吊的流浪貓》 <i>Desert the Dangling Cat</i> 13	陳煒雄 / 陳焯威 Chan Wai Hung / Octavian Chan	1,410 (1,546 / 91%)
7-17/1/2012 香港話劇團黑盒劇場 HKRep Black Box	《玩謝潘燦良-光媒體的詩》 <i>Being Poon Chan Leung - Chanting in Silhouette</i> 11	司徒慧焯及潘燦良 / 司徒慧焯 Roy Szeto and Poon Chan Leung / Roy Szeto	1,171 (1,304 / 90%)
17-31/3/2012 香港話劇團黑盒劇場 HKRep Black Box	《潛水中》 <i>Diving In the Moment</i> 14 (連1場學生場 Including 1 student performance) 與莫比斯圓環創作公社(台北)聯合製作 Co-produced with Mobius Strip Theatre (Taipei)	龍文康 / 張藝生及梁菲倚 Loong Man Hong / Alex Cheung and Faye Leong	1,403 (1,680 / 84%)
小計 Sub-total :	107 (連7場學生場 Including 7 student performances)		11,150 (12,905 / 86%)

合辦節目 Co-presentation Programmes

18-22/5/2011 香港話劇團黑盒劇場 HKRep Black Box	<i>An Inspector Calls</i> 6 與Hong Kong Players Limited合辦 Co-presented with Hong Kong Players Limited	J.B. Priestley / Candice Moore	559 (770 / 73%)
13-15/6/2011 香港話劇團黑盒劇場 HKRep Black Box	<i>Fly Me To The Moon</i> 3 與Katterwall合辦 Co-presented with Katterwall	Bethan Greaves	322 (411 / 78%)
23-26/11/2011 香港話劇團黑盒劇場 HKRep Black Box	<i>Le Père Noël est une ordure</i> 5 與HK Theatre Association Limited合辦 Co-presented with HK Theatre Association Limited	Josiane Balasko / Emilie Guillot	681 (700 / 97%)
9-18/12/2011 香港話劇團黑盒劇場 HKRep Black Box	《小島芸香》 <i>The Isle</i> 9 (連3場學生場 Including 3 student performances) 與進劇場合辦 Co-presented with Theatre du pif	潘惠森 / 陳麗珠及潘詩韻 Paul Poon / Bonni Chan and Janice Poon	700 (1,052 / 67%)
3-14/2/2012 香港話劇團黑盒劇場 HKRep Black Box	《莎翁的情書》(重演) <i>With Love, William Shakespeare (Re-run)</i> 17 (連5場學生場 Including 5 student performances) 與 Theatre Noir 合辦 Co-presented with Theatre Noir	方俊杰 / 葉禮遜 Fong Chun Kit / William Yip	1,687 (2,269 / 74%)
小計 Sub-total :	40 (連8場學生場 Including 8 student performances)		3,949 (5,202 / 76%)
總計 Total :	258 (連25場學生場及4場贊助專場 Including 25 student performances and 4 exclusive performances for Sponsors)		63,874 (73,600 / 87%)

外展/社區/教育活動

Outreach/Community/Educational Activities

日期/活動內容 Dates/Details of Activities		活動數目 No. of Activities	觀眾或參加人數 No. of Audiences and Participants	備註 Remark
本地學校巡迴演出 Local School Tourings				
1/4 - 31/5/2011 《阿旺筆記》 ICAC Interactive Theatre <i>Wang's Diary</i>		39	7,150	廉政公署委託製作 Commissioned by ICAC
3/10/2011- 31/3/2012 《金童玉女》 ICAC Interactive Theatre <i>Can't Buy Me Love</i>		110	20,085	
21/6/2011-27/2/2012 Teen生我才 — School Power Up 抗毒互動話劇《中間》 Anti-Drug Forum Theatre <i>Which Side Should I Take?</i>		8	1,639	香港基督教女青年會委託製作 Commissioned by Hong Kong Young Women's Christian Association
21/11/2011-31/3/2012 《末日救未來》 Drama performances in district events to promote Community Recycling Network <i>Take Action! Saving Our Earth!</i>		65	16,370	環境保護署委託製作 Commissioned by The Environmental Protection Department
7/11/2011—31/3/2012 《鐵路安全の達人》 Master of Railway Safety School Tour		38	11,400	港鐵委託製作 Commissioned by MTR
戲劇課程 / 工作坊 Drama Courses / Workshops				
青少年 / 成人班 Youth/Adult Courses	4-5/2012 春季課程 Spring Courses	19 節 19 sessions	62	收費活動 Charged activities
	7-8/2012 夏季課程 Summer Courses	100 節 100 sessions	121	
	結業演出及演後座談會 Presentation Performances and Post Performance Talks	12 節 12 sessions	1,034	
	11/2011-2/2012 秋冬季課程 Fall/Winter Courses	34 節 34 sessions	74	
恆常項目 Regular Projects	4-5/2011 第三季 3rd Season	72 節 72 sessions	99	
	7-8/2011 夏季課程 Summer Courses	152 節 152 sessions	642	
	幼兒/兒童班 Children Courses	結業演出 Presentation Performance	1 節 1 session	
	9-12/2011 第一期 1st Term	223 節 223 sessions	238	
	12/2011-3/2012 第二期 2nd Term	205 節 205 sessions	315	
	3/10-13/12/2011 「新高中其他學習經歷(藝術發展)」戲劇活動 戲劇藝術講座 Seminars - Aesthetic Development in Other Learning Experiences of The new senior secondary curriculum	30 節 30 sessions	10,130	
特設項目 Tailor-made Projects	4-5/2011 & 2-3/2012 保良局屬下中學英語戲劇課程 English Drama Courses for Po Leung Kuk affiliated Secondary Schools	97 節 (18間) 97 sessions (18 schools)	821	主辦機構 保良局 Presented by Po Leung Kuk
	12/2011-3/2012 保良局屬下小學英語戲劇課程 English Drama Courses for Po Leung Kuk affiliated Primary Schools	42 節 (6間) 42 sessions (6 schools)	145	

日期/活動內容 Dates/Details of Activities		活動數目 No. of Activities	觀眾或參加人數 No. of Audiences and Participants	備註 Remark
戲劇課程 / 工作坊 Drama Courses / Workshops				
特設項目 Tailor-made Projects	1/4/2011-22/2/2012 抗毒百寶袋Cosplay教育劇場 講座、工作坊及演出 Workshops/Seminars for 2011/12 Cosplay Education Theatre Seminars, Workshop & Performance	309 節 309 sessions	18,382	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
	25-26/4/2011 話出彩虹 — 視障家庭話劇訓練匯演 Performance for visually impaired people and their family	2	850	主辦機構 香港失明人互聯會 Presented by Hong Kong Federation of the Blind
	26/6/2011 澳門中學生普及藝術教育計劃「體驗戲劇·多元感受」工作坊 Macau Education and Youth Affair Bureau Arts Education Project	1	30	主辦機構 澳門教育暨青年局 Presented by Macau Education and Youth Affair Bureau
	26/11/2011-17/1/2012 「文化落區2011/12系列」之 「天倫樂聚滿中西」親子戲劇新體驗 Parenting Activity in Central & Western District	20	342	主辦機構 中西區區議會 Presented by Central & Western District Council
	3/2012 舞台表演專業證書課程 Professional Certificate in Stage Performance	1	30	合辦機構 香港公開大學 Co-presented by Open University of Hong Kong
	4/2011-3/2012 全港各中小學校及幼稚園 Local Primary, Secondary Schools and Kindergarten	128 節 (17 間學校) 128 sessions (17 schools)	2,826	收費活動 Charged activities
	4/2011-3/2012 社福機構及非牟利機構 Voluntary Agencies and Non profit Organizations	53 節 (6 間機構) 53 sessions (6 organizations)	880	
	講座 / 分享會 / 導賞活動 Seminars / Sharings / Arts Appreciation Talks			
座談會 Seminars	17/9/2011 《脫皮爸爸》的煩惱—認識腦退化症 Understanding on dementia	1	80	合辦機構 三聯書店(香港) Co-presented by Joint Publishing (Hong Kong)
	25/2/2012 走出生命陰霾 - 《心洞》由誰填補？ How to relieve the grief and to adapt to a new life	1	40	
	19/11/2011 「好友營」活動 《奇幻聖誕夜》觀眾交流會 "Pals" Gathering	1	33	免費活動 Free of Charge
	27/11/2011 戲劇教授示範講座之「演員身心訓練」 Drama Demonstrations	1	50	免費活動 Free of Charge
	28/12/2011 改變舞臺 - 愛丁堡優秀戲劇交流分享會（香港站） CTC Endinburgh Festival Experience Sharing Seminar (Hong Kong)	1	39	合辦機構 英國文化協會 Co-presented by British Council
	3/2/2012 《玩謝潘燦良—光媒體的詩》演後分享會 Meet the Artists Being Poon Chan Leung - Chanting in Silhouette	1	30	免費活動 Free of Charge
	4/3/2012 《浮潛在台北與香港之間》演前導賞講座 Arts Appreciation Talks Diving In the Moment	1	10	免費活動 Free of Charge
	4/2011-3/2012 演後導賞講座 Post-performance Talks on various productions	60	3,961	免費活動 Free of Charge

日期/活動內容 Dates/Details of Activities	活動數目 No. of Activities	觀眾或參加人數 No. of Audiences and Participants	備註 Remark
社區演出 Community Performances			
16/6/2011 「Teen生我才」抗毒互動話劇《中間》 Anti-Drug Forum Theatre <i>Which Side Should I Take?</i>	1	70	主辦機構 香港基督教女青年會 Presented by Hong Kong Young Women's Christian Association
25/6/2011 「TEEN TEEN有愛無毒 Show」禁毒活動 - 互動禁毒話劇 An interactive anti-drug drama - Anti-drug Activities	1	2,000	主辦機構 保安禁毒處 Presented by The Narcotics Division of the Security Bureau
9/7/2011 「無毒有Fun 2011」同樂日 - 互動禁毒話劇 An interactive anti-drug drama - Anti-drug Fun Day 2011	1	700	
7/2/2012 「減廢回收在校園 塑膠再生變資源」 開幕典禮戲劇演出 "Reduce Your Waste and Recycle Your Plastics Campaign" Opening Ceremony - Drama Performance	1	200	主辦機構 環境保護署 Presented by The Environmental Protection Department
錄像放映 / 參觀 / 其他 Video Screenings / Theatre Vists / Others			
5-12/2011 《毒家試播》劇本撰寫 Scriptwrite for Anti-drug Educational Video	1	n/a	主辦機構 保安局禁毒處 Presented by The Narcotics Division of the Security Bureau
9-18/5/2011 2011年國際研討會 - 戲劇教育工作坊 參與編劇及導演工作 Scripting and Directing for Drama Educational Workshop International conference in 2011	5	75	
8-10/2011 Cosplay唱遊影院 參與編劇及導演工作 Scripting and Directing for 2011 Cosplay Tourings	10	3,516	主辦機構 香港善導會 Presented by The Society of Rehabilitation and Crime Prevention, Hong Kong
9/2011 抗毒滅罪、助更生中學巡迴劇《Shall We Talk》 參與編劇及導演工作 Scripting and Directing for Roving anti-drug drama in Secondary Schools <i>Shall We Talk</i>	4	6,000	
12/12/2011 龍智成先生追思會 Memorial Meeting for Mr. Lung Chi Shing	1	80	主辦機構 團劇團 Presented by Whole Theatre
24/2-31/3/2012 「中學生說話技巧」教材開發計劃 The Development of Teaching Material on Speaking Skill for Secondary Student	3 節 3 sessions	40	主辦機構 教育局 Presented by Education Bureau
30/3/2012 「愛·家·無分你我他」短劇創作比賽2012 擔任評判工作 Judge for Scriptwrite Competition 2012	1	150	主辦機構 市區重建局 Presented by Urban Renewal Authority
4/2011-3/2012 參觀及公開綵排 Open Rehearsals on various productions	3	206	免費活動 Free of Charge
4/2011-3/2012 《新傾城之戀2002》、《新傾城之戀2006》及《困獸》 錄像放映 Video Screenings <i>Love in Fallen City 2002, Love in Fallen City 2006 and The Caged Beasts</i>	3	505	收費活動 Charged activities
總計 Total :	1,863	111,568	

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	觀眾人數 No. of Audiences
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演出 Theatre Performances

《洋麻將》 The Gin Game			
8-10/4/2011 深圳市群眾藝術館劇院 Shenzhen Citizen's Art Gallery, Shenzhen	3		1,140
15/4/2011 汕頭大學大禮堂 Auditorium, Shantou University, Shantou	1	柯培恩(美國) / 李國威 D.L. Coburn (US) / Weigo Lee	1,300
8-9/7/2011 廣州大劇院歌劇廳 Opera Hall, Guangzhou Opera House, Guangzhou	《遍地芳菲》 Boundless Movement 2	杜國威 / 陳啟權 Raymond To / Anthony Chan	1,826
13/10/2011 重慶師範大學校友會堂 Alumni Association Hall, Chongqing Normal University, Chongqing	《盛勢》 The Heydays 1	意珩 / 馮蔚衡 Yan Yu / Fung Wai Hang	400
15-16/11/2011 廣東歌舞劇院小劇場 The Samli Theatre, Guangdong Song and Dance Theatre, Guangzhou	《脫皮爸爸》 Shed Skin 2	佃典彥 (日本) / 司徒慧焯 Tsukuda Norihiko (Japan) / Roy Sze-to	640

外展教育活動 Outreach & Educational Activities

28/4-7/5/2011 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 16	鄭國偉 / 司徒慧焯 Matthew Cheng / Roy Sze-to	5,303
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日期/活動性質 Dates/Details of Activities	活動數目 No. of Activities	備註 Remark	觀眾或參加人數 No. of Audiences and Participants
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其他 Others

6/4/2011 (深圳 Shenzhen) 《洋麻將》媒體見面會 Press Conference The Gin Game	1	主辦機構 聖邦文化傳播有限公司 Presented by ShenZhen Suncity Communication Co. Ltd.	25
15/4/2011 (汕頭 Shantou) 《洋麻將》演後座談會 Meet the Artist The Gin Game	1	主辦機構 汕頭大學長江藝術與設計學院 Presented by Cheung Kong School of Art & Design of Shantou University	300
29/5/2011 (廣州 Guangzhou) 《遍地芳菲》新聞發佈會 Press Conference Boundless Movement	1	主辦機構 廣州大劇院 Presented by Guangzhou Opera House	60
29/5/2011 (廣州 Guangzhou) 「香港話劇團的發展」講座 Seminar	1	主辦機構 廣州大劇院 Presented by Guangzhou Opera House	200
8/7/2011 (廣州 Guangzhou) 《遍地芳菲》贊助專場酒會 Reception for Sponsorship show Boundless Movement	2	免費 Free of Charge	55
6-8/10/2011 (廣州 Guangzhou) 2011中國廣州國際演藝交易會：推廣展覽 Promotional Exhibition in Guangzhou Arts Fair	1	主辦機構 國家文化部/廣東省文化廳 Presented by Ministry of Culture / Department of Culture of Guangdong Province	500
14/10/2011 (重慶 Chongqing) 《盛勢》專家座談會 Seminar The Heydays	1	主辦機構 重慶市藝術創作中心 Presented by Chongqing Arts Creativity Centre	20
14/11/2011 (廣州 Guangzhou) 《脫皮爸爸》媒體見面會 Press Conference Shed Skin	1	免費 Free of Charge	50

總計 Total :

34

11,819

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

日期/活動內容 Dates/Details of Activities	活動數目 No. of Activities	觀眾或參加人數 No. of Audiences and Participants	備註 Remark
30/4/2011 《Teresa之歌》 Teresa's Song	1	73	編劇/導演: 陳啟權 演員: 周志輝 / 郭穎東 / 劉紅菱 / 劉穎璇
14/5/2011 《盛世》 The Heydays	1	39	編劇/導演: 意珩 / 馮蔚衡 演員: 王維 / 林夏薇 / 邱廷輝 / 孫力民 / 楊政楠 / 蘇育輝
26/6/2011 《藍色多瑙河》 Blue Danube	1	56	編劇/導演: 潘壁雲 演員: 伍宇烈 / 吳鳳鳴 / 蔣祖曼 / 羅松堅
16/7/2011 《[XXXX]檔案》 [XXXX] File	1	72	編劇/導演: 邱廷輝 演員: 王維 / 周志輝 / 邱廷輝 / 高翰文 / 黃慧慈 / 楊政楠 / 雷思蘭 / 劉守正
13/8/2011 《卡布其諾的鹹味》 The Salty Taste of Cappuccino	1	67	編劇/導演: 喻榮軍 / 司徒慧焯 演員: 高翰文 / 彭杏英
24/9/2011 《美男潘安》 Pan An	1	71	編劇/導演: 邊震遐 / 潘壁雲 演員: 林子傑 / 凌文龍 / 高翰文 / 郭靜雯 / 彭杏英 / 馮志坤 / 羅松堅
8/10/2011 《一將功成》 In the Name of Glory	1	70	編劇/導演: 陳啟權 演員: 李家輝 / 林子傑 / 陳燦 / 雷思蘭 / 歐陽奮仁 / 鄧智堅 / 薛海輝 / 鍾一鳴 / 藍真珍 / 羅松堅
12/11/2011 《星星的時間》 Hours of the Star	1	60	編劇/導演: 別役實 (日本) / 方俊杰 演員: 吳鳳鳴 / 林子傑 / 羅松堅
4/12/2011 《靈戲》 The Spirits Play	1	75	編劇/導演: 郭寶崑 (新加坡) / 馮蔚衡 演員: 方俊杰 / 吳鳳鳴 / 林子傑 / 胡俊謙 / 郭穎東 / 傅月美
14/1/2012 《實·驗》 3 Lonely Men	1	67	編劇/導演: 王昊然 / 李國威 演員: 王維 / 金草 / 孫力民 / 雷思蘭
11/2/2012 《心洞》 Rabbit Hole	1	111	編劇/導演: 大衛·琳賽·一亞貝爾 (美國) / 馮蔚衡 演員: 凌文龍 / 黃慧慈 / 黃譜誠 / 雷思蘭 / 潘燦良 / 蘇玉華
18/3/2012 讀戲劇場工作坊 Reader's Theatre Workshop	1	89	收費節目 Charged activities
27/8-11/9/2011 演出配合活動《一年皇帝夢—舞台藝展》 Exhibition Reverie on An Empire	1	4,500	免費 Free of Charge
14-17/9/2011 劇場魅力新體驗-通識教育劇場:《困獸》 General Education Performance The Caged Beasts	7	3,032	收費節目 Charged activities
18,27/12/2011 & 2/1/2012 走入《奇幻聖誕夜》- 與演員會面活動 Meet the Artists Scrooge - the Musical	3	450	免費 Free of Charge

日期/活動內容 Dates/Details of Activities	活動數目 No. of Activities	觀眾或參加人數 No. of Audiences and Participants	備註 Remark
24 & 31/12/2011 《奇幻聖誕夜》- 陪您共渡佳節倒數活動 X'mas and New Year's Eve Countdown <i>Scrooge - the Musical</i>	2	793	免費 Free of Charge
7/1/2012 《奇幻聖誕夜》演前導賞講座 高中生藝術新體驗計劃 Arts Experience Scheme for Senior Secondary Students Pre-performance Talks <i>Scrooge - the Musical</i>	1	53	免費 Free of Charge
17/12/2011 – 8/1/2012 《奇幻聖誕夜》大堂節日佈置 Foyer Decoration	1	N/A	免費 Free of Charge
4/2011-3/2012 大會堂裝置展覽及錄像 Foyer Exhibitions	2	18,000	免費 Free of Charge
總計 Total :	29	27,678	

其他活動 Other Activities

活動性質 Details of Activities	活動數目 No. of Activities	活動日期 Dates of Activities
出版刊物 Publications		
「《魔鬼契約》舞台藝術」 <i>The Stage Art of "Dr. Faustus"</i>	1	5/2011
「《遍地芳菲》舞台藝術」 <i>The Stage Art of "Boundless Movement"</i>	1	6/2011
「2010-11 黑盒劇場節劇本集」 Script Collection Black Box Festival 2010/11	1	3/2012

發佈會 / 公關活動 Press Conferences / PR Functions

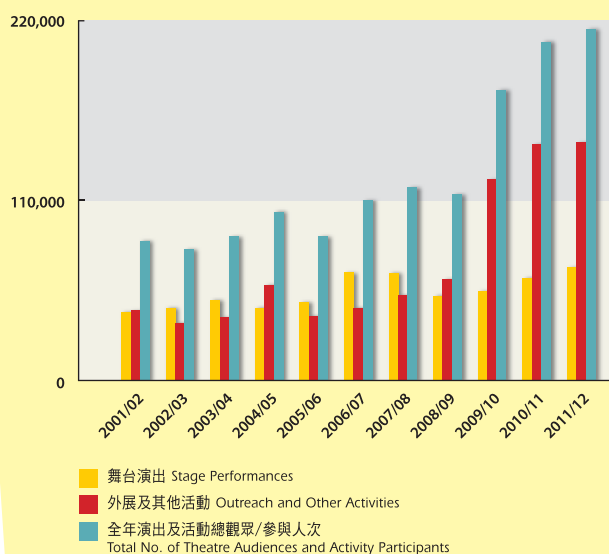
《遍地芳菲》(重演) <i>Boundless Movement (Re-run)</i>	首場記者採訪活動 PR Function for Opening	1	18/6/2011
	贊助專場演前酒會 Pre-show Reception for Sponsorship show	1	
	贊助專場中場休息酒會 Interval Drink for Sponsorship show	1	
	學生專場記者採訪活動 PR Function for Student Performance	1	27-29/6/2011
港鐵X香港話劇團《鐵路安の達人》學校巡迴演出2011-12首演暨揭幕儀式 MTR X Hong Kong Repertory Theatre: <i>Master of Railway Safety</i> School Tour Opening Ceremony and Performance	《一年皇帝夢》贊助專場中場休息酒會 Interval Drink for <i>Reverie of An Empire</i> Sponsorship show	1	27/8/2011
		1	4/10/2011
	2012-13劇季套票計劃記者招待會 Season Subscription Press Conference	1	21/3/2012
總計 Total :		10	

全年製作及活動統計 Season' Statistics

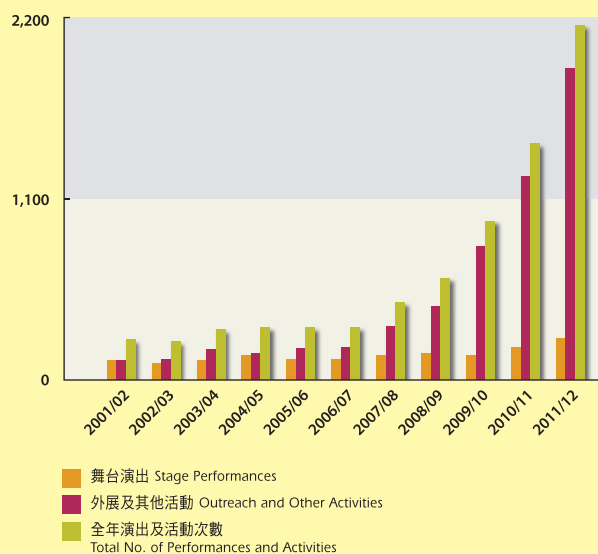
	演出場次 / 活動數目 No. of Performances / Activities	觀眾人次 / 參加人數 No. of Audiences / Participants
主劇場製作 Main Stage Productions	111	48,775
黑盒劇場製作 Black Box Productions	107	11,150
黑盒劇場合辦製作 Black Box Co-presentation Productions	40	3,949
外展/社區/教育活動 Outreach / Community / Education and Activities	1,863	111,568
外訪文化交流演出及活動 Outbound Cultural Exchange Activities	34	11,819
參與場地伙伴計劃的節目 Programmes for Venue Partnership Scheme	29	27,678
其他活動 Other Activities	10	不適用 Not applicable
總計 Total :	2,194	214,939 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開活動的人數
Not including the no. of Publications readers and the no. of participants at various Press Conferences and PR functions

觀眾數目及活動參與人次
No. of Audiences and Participants in Activities



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



節目精華

Production Highlights

節目三

Highlights

這個戲落在香港話劇團的三位資深演員之上，可觀性頓時大增。
高翰文與彭杏英這對夫妻組合發揮了很大的威力。

Le Dieu du carnage

豆泥戰爭

(重演 Re-run)

首演獲第二十屆(2011)香港舞台劇獎

最佳導演(喜劇/鬧劇): 司徒慧焯

最佳男主角(喜劇/鬧劇): 高翰文

最佳女主角(喜劇/鬧劇): 彭杏英

十大最受歡迎製作



演出地點

Venue

演出日期 Dates

演出場數 Performances

香港大會堂劇院

Hong Kong City Hall Theatre

6-15/5/2011

12

粵語演出 in Cantonese

演員及創作人員 Cast and Creative Team

高翰文

彭杏英

潘燦良

陳熙莉

編劇

劇本翻譯

導演

佈景及服裝設計

燈光設計

飾 Alain Reille

飾 Annette Reille

飾 Michel Houllé

飾 Veronique Houllé

雅絲曼娜·雷莎 (法國) Yasmina Reza

歐嘉麗

司徒慧焯

譚孔文

馮國基



劇本的愛國主題很突出，也把各人捨生取義的犧牲精神，表露無遺，致使起義失敗一幕特別震撼人心。

遍地芳菲

BOUNDLESS MOVEMENT

(重演 Re-run)





演出地點
Venue

香港文化中心大劇院
Grand Theatre,
Hong Kong Cultural Centre

演出日期 Dates

18-29/6/2011

演出場數 Performances

13

粵語演出 in Cantonese

主要演員及創作人員 Main Cast and Creative Team

潘燦良
凌文龍
廖啟智 #
余安安 #
高翰文
周志輝
王 維
陳安然 #
彭杏英
林夏薇

飾 林覺民
飾 徐保生
飾 羅 鎔
飾 保生母
飾 羅 坤
飾 孚 正
飾 秦炳直
飾 保生妻
飾 金 喜
飾 羅 諫

編劇
顧問
導演
原創音樂
填詞
佈景設計
服裝設計
燈光設計
音響設計
動作設計及指導
歌唱指導
副導演

杜國威
鍾景輝
陳啟權
陳能濟
杜國威 / 岑偉宗
李 峯 ◆
黃智強
鄺雅麗
袁卓華
葉榮煌
黃華豐
馮蔚衡

客席演員

◆ 承蒙香港演藝學院允准參與製作



信報 佛琳

《一》劇的結構和布局十分完整。編劇既描寫人物性格，同時亦以不同事件推動劇情.....編劇亦掌握了故事的突破點，以袁克定一直製造的偽報紙來撕破袁世凱的皇帝夢，戲劇衝突從而推至高潮。

一年皇帝夢

REVERIE ON AN EMPIRE

第二十一屆（2012）香港舞台劇獎
十大最受歡迎製作



演出地點
Venue 香港大會堂劇院
Hong Kong City Hall Theatre
演出日期 Dates 27/8-11/9/2011
演出場數 Performances 17

粵語演出 in Cantonese

主要演員及創作人員 Main Cast and Creative Team

辛偉強	飾	袁世凱
凌文龍	飾	袁克文
邱廷輝	飾	袁克定
陳安然 #	飾	六姨太太葉氏
王維	飾	段祺瑞
周志輝	飾	趙秉鈞
利永錫 #	飾	馮國璋
高翰文	飾	梁啟超

編劇	陳啟權
導演	李銘森
文學顧問	白耀燦
佈景設計	余振球
服裝設計	黃智強
燈光設計	陳焯華
作曲及音響設計	Frankie Ho
戲曲指導	劉洵

客席演員





脫皮爸爸

SHED SKIN

第二十一屆（2012）香港舞台劇獎

最佳整體演出

最佳導演(喜劇/鬧劇)：司徒慧焯

最佳男主角(喜劇/鬧劇)：辛偉強

最佳男配角(喜劇/鬧劇)：周志輝

最佳舞台設計：邵偉敏

最佳配樂：陳偉發

十大最受歡迎製作



這是一齣翻譯得很流暢自然的日本戲劇，眾演員載歌載舞，很落力地把另一個民族不同的氣質演繹出來，這份努力就教人欣賞。



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 Dates

22/10-6/11/2011

演出場數 Performances

19

粵語演出 in Cantonese



演員及創作人員 Cast and Creative Team

辛偉強
周志輝
陳永泉 #
高翰文
潘燦良
林沛濂 #
凌文龍
黃慧慈
陳煦莉
張紫琪 #
彭杏英

飾 鈴木卓也
飾 鈴木卓二郎
飾 六十多歲的鈴木卓二郎
飾 五十多歲的鈴木卓二郎
飾 四十多歲的鈴木卓二郎
飾 三十多歲的鈴木卓二郎
飾 二十多歲的鈴木卓二郎
飾 鈴木美津子
飾 田中久惠
飾 鈴木景子
飾 佐藤理沙

編劇
翻譯 / 製作聯繫
導演
佈景設計
燈光設計
作曲及音響設計
服裝設計
舞蹈指導

佃典彥 (日本) Tsukuda Norihiko
林沛濂
司徒慧焯
邵偉敏
陳焯華
陳偉發
孔德瑄
鍾碧霞

客席演員

IATC網上評論 星池

全劇熱鬧暖心，帶出哲理而不流於說教。是次重演，
燈效錄像畫面，更為豐富強烈。

音樂劇 
奇幻聖誕夜
SCROOGE ~ the Musical

(重演 Re-run)

首演獲第十九屆（2010）香港舞台劇獎
最佳男主角(悲劇/正劇)：林澤群
最佳化妝造型：何明松 / 莫禮圖
十大最受歡迎製作



A portrait of a smiling man with white hair and glasses, wearing a patterned shirt. The photo is tilted slightly to the right.

客席演員



心洞

Rabbit Hole
by David Lindsay-Abaire



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 Dates

17/3 – 8/4/2012

演出場數 Performances

27

粵語演出 in Cantonese

演員及創作人員 Cast and Creative Team

蘇玉華 #
潘燦良
雷思蘭
黃慧慈
凌文龍

飾 Becca
飾 Howie
飾 Nat
飾 Izzy
飾 Jason

編劇
翻譯
導演
佈景設計
服裝設計
燈光設計
作曲及音響設計

大衛·琳賽-亞貝爾 (美國) David Lindsay-Abaire
李正欣
馮蔚衡
阮漢威
莫君傑
劉銘鏗
陳偉發

客席演員



劇本言簡意賅，演員準確而精采演繹，感人效果良好.....
導演馮蔚衡、翻譯李正欣和其他幕後人員都稱職，把原劇
本推至高層次、佳效果的境界。



網上評論 丁羽

周志輝與雷思蘭都是香港話劇團的資深演員，表演技巧無容置疑，《風不息》劇亦展示二人真誠與觀眾分享其人生觀。



風不息

志輝與思蘭

PAPA MAMA, THY WIND BLOWS EVER

演出地點
Venue

演出日期 Dates

演出場數 Performances 16

香港話劇團黑盒劇場
HKRep Black Box
9-22/4/2011

粵語演出 in Cantonese

演員及創作人員

意念/導演

創作及演出

共同創作

佈景設計

服裝設計

燈光設計

作曲及音響設計

錄像設計

劇本整理

馮蔚衡

周志輝 / 雷思蘭 / 凌文龍 / 林夏薇

彭杏英 / 陳安然

林菁

甄紫薇

陳焯威

鄧彥邦

司徒慧焯

意珩



演出地點 Venue 香港話劇團黑盒劇場
演出日期 Dates HKRep Black Box
演出場數 Performances 29/4 – 8/5/2011
9

粵語演出 in Cantonese

演員及創作人員

孫力民 飾 Weller
秦可凡 飾 Fonsia

編劇 柯培恩 (美國) D. L. Coburn
劇本翻譯及導演 李國威
佈景及服裝設計 阮漢威
燈光設計 林菁



THE GIN GAME

by D. L. COBURN

(重演 Re-run)

首演獲第十四屆 (2005) 香港舞台劇獎
最佳女主角(悲劇/正劇): 秦可凡



網上評論 Harry

收結時神來之筆，把整件事掛勾到劇場生態上，把觀眾一下子變成劇中的原素，可記一功！



吉房

A Hollow Room

演出地點

Venue

演出日期 Dates

演出場數 Performances 18

香港話劇團黑盒劇場

HKRep Black Box

24/6-10/7/2012

粵語演出 in Cantonese

演員及創作人員

陳煦莉	飾	公司職員 / 清潔工人
朱栢謙 #	飾	公司職員 / 清潔工人
林沛濂 #	飾	開始這個故事的人
施標信 #	飾	Whatever 1
趙展禧 △	飾	Whatever 2
鄧敏夷 △	飾	Whatever 3
劉嘉慧 △	飾	Whatever 4
梁家怡 △	飾	Whatever 5
王俊豪 △	飾	Whatever 6

編劇

導演

製作設計

燈光設計

形體指導

創作演員

音樂創作

陳煦莉

司徒慧焯 / 陳煦莉

阮漢威

蕭健邦

伍宇烈

林沛濂 / 朱栢謙

朱栢謙

客席演員

△ 香港話劇團「專業培育計劃」第二回：
形體劇場創作及表演預備工作坊實習學員

這無聲的一刻，動人心魄，融涵著太多的未曾訴說、
無從訴說的深情話語。對觀眾而言，此時此刻，
無論是當下的震撼，還是形而上的追問，都溢出戲劇場景之外。

演出地點

Venue

演出日期 Dates

演出場數 Performances 15

粵語演出 in Cantonese

香港話劇團黑盒劇場

HKRep Black Box

3-17/9/2011

【新劇發展計劃】
委約作品

演員及創作人員

劉守正
雷思蘭
陳永泉 #

飾 林麗冰 (母)
飾 周國雄 (子)
飾 周振龍 (父)

編劇
導演
戲劇指導
佈景及服裝設計
燈光設計
音響設計

鄭國偉
方俊杰
馮蔚衡
王梓駿
陳焯威
馮璟康

客席演員

最後晚餐

THE LAST SUPPER

第二十一屆 (2012) 香港舞台劇獎

最佳劇本：鄭國偉

最佳女主角 (悲劇/正劇)：雷思蘭

十大最受歡迎製作

第四屆 (2012) 香港小劇場獎

最佳整體演出

最佳劇本：鄭國偉

最佳男主角：劉守正

最佳女主角：雷思蘭



信報 鄧樹榮

導演馮蔚衡在處理王一鵬勸說老莫、陳菲教導阿K學習微博威力這兩場戲都處理得不錯；寫實中略帶點虛的空間布局，頗能扣上劇本的語言詩意……

《盛勢》是一個很有潛質的作品。

【新劇發展計劃
委約作品】

盛勢 *the heydays*

演出地點

Venue

演出日期 Dates

演出場數 Performances 11

香港話劇團黑盒劇場

HKRep Black Box

29/10-10/11/2011

第二十一屆（2012）香港舞台劇獎

最佳男配角(悲劇/正劇)：邱廷輝

第四屆（2012）香港小劇場獎

優秀男演員：邱廷輝

粵語及國語同場演出 in both Cantonese and Putonghua

演員及創作人員

王維	飾	王一鵬
孫力民	飾	老江湖
邱廷輝	飾	馬騮
劉守正	飾	阿K
許秉珩 #	飾	老莫
李凌波 ★	飾	陳菲

編劇	意珩
導演	馮蔚衡
作曲及音響設計	龔志成
佈景設計	林菁
服裝設計	甄紫薇
燈光設計	楊子欣
形體指導	馬才和 ©

客席演員

★ 深圳大學表演系實習學生

© 承蒙多空間允准參與製作



透過這一群認真的舞台藝術工作者的努力，讓光媒體成為演員B，和演員A潘燦良合作，碰撞出與普通演出不一樣的火花，這個試驗很值得讚賞。

演出地點
Venue 香港話劇團黑盒劇場
HKRep Black Box
演出日期 Dates 7-17/1/2012
演出場數 Performances 11

粵語演出 in Cantonese

演員及創作人員

演出 潘燦良

編劇 司徒慧焯 / 潘燦良
導演 司徒慧焯
共同創作 張國永 ◆ / 鄧煒培
服裝設計 甄紫薇
音響設計 溫新康 ◆
形體指導 陳 嬌

◆ 承蒙香港演藝學院允准參與製作

玩謝的 潘燦良

BEING POON CHAN LEUNG
CHANTING IN SILHOUETTE



大公報 何俊輝

以一個荒誕處境道出每個角色怎樣面對生活的波折.....並要觀眾感到戲裡不斷流露或爆發的感覺與情緒，既是角色的真性情，也是取材自現實生活的體驗，易得到共鳴。

演出地點

Venue

演出日期 Dates

演出場數 Performances 13

香港話劇團黑盒劇場

HKRep Black Box

25/2 -10/3/2012

粵語演出 in Cantonese

演員及創作人員

辛偉強	飾	演	員
高翰文	飾	導	演
彭杏英	飾	清	潔
王維	飾	舞	台
周志輝	飾	觀	眾

小演員	飾	孩	子
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A組：胡皓惟

B組：葉漢然

編劇

陳煒雄

導演

陳煒威

戲劇指導

司徒慧焯 / 馮蔚衡

佈景及服裝設計

王梓駿

燈光設計

楊子欣

音響設計

溫新康 ◆

◆ 承蒙香港演藝學院允准參與製作



【新劇發展計劃】
委約作品

半天吊的流浪貓

DESERT THE DANGLING CAT



很欣賞劇本書寫了陣陣城市憂鬱，描繪出心與空間的距離的幾片形狀，每每感動著我.....

劇情溫順，情節豐富而感性，演員準確，舞台細緻而盡見精巧。



潛水人

— DIVING IN  THE MOMENT —



聯合製作

演出地點

Venue

演出日期 Dates

演出場數 Performances

香港話劇團黑盒劇場

HKRep Black Box

17 – 31/3/2012

14

粵語演出 in Cantonese

演員及創作人員

陳煦莉

飾

潛水人太太 / 女作家 / 愛因斯坦太太 / 媽媽 / 美人魚 / 女演員 / 小女孩

邱廷輝

飾

潛水人 / 愛因斯坦 / 漁夫 / 陌生人 / 爺爺

郭靜雯

飾

妻子 / 敘事者B / 妹妹 / 泳客 / 路人 / 醫生

歐陽駿

飾

侍應 / 丈夫 / 敘事者A / 細 Dee / 泳客 / 路人 / 導演

編劇

龍文康

導演

張藝生 / 梁菲倚

佈景設計

曾文通

服裝設計

鄭文榮

燈光設計

馮國基

執行燈光設計

劉美華

音樂設計 /

齊藤伸一 (台北)

結他作曲

多媒體設計 /

林經堯 (台北)

Wetris 裝置設計



外展及教育活動

Outreach and Educational Activities



香港話劇團除了以優質和多元的劇目以饗觀眾外，亦會舉辦不同類型的外展及教育活動以提高公眾的文化藝術修養。

今年，話劇團的「外展教室」積極擴展，為社會各階層人士提供系統化的戲劇培訓，對象包括：成年人、青少年、兒童及幼兒。2011/12年度，自辦課程的受訓人數約為1,600名。由2012年3月開始，話劇團更與香港公開大學李嘉誠專業進修學院合辦「舞台表演專業證書課程」，為對話劇有興趣的在職人士提供寶貴的進修機會。

為配合大會堂場地伙伴計劃，劇團繼續舉辦「戲劇藝術新體驗」—通識教育劇場，並重演受歡迎劇目《困獸》。除了觀賞演出外，同學更會配合通識教材套參與演前及演後的戲劇活動，深化對戲劇主題的思考。此類將戲劇欣賞及通識學習雙結合的戲劇演出活動，深受學生和老師的歡迎。

繼往開來，香港話劇團亦積極與社會各界有緊密聯繫，以推動本土的戲劇藝術發展。今年度曾合作的政府及社福機構包括有教育局、環境保護署、保安局禁毒處、廉政公署、社會福利署、市區重建局、保良局、仁愛堂、聖公會、東華三院、善導會、失明人互聯會、香港弱智人士家長聯會、希望成長基金會、中西區女青年會，及香港扶幼會則仁中心等。今年，香港話劇團亦破天荒與港鐵合作，舉辦小學巡迴演出及錄像製作比賽，以宣揚乘搭鐵路安全，並建立良好的公民意識。

2011/12年度外展演出及相關教育活動超過1,800場/節，參與人數多達11萬2千。



HKREP not only produces diverse and quality repertoire for theatregoers, but also presents a variety of outreach and educational activities to enrich our public's cultural and aesthetic temperament. This year, the HKREP's Outreach Studio has actively expanded to provide systematic theatre training for people of different age groups, including adults, teenagers, children and toddlers. In the 2011/12 season, there were about 1,600 individuals participating in the programmes organised by our Outreach Studio. Starting from March 2012, the Professional Certificate in Stage Performance, which is collaboratively run by the HKREP and the Li Ka Shing Institute of Professional and Continuing Education of the Open University of Hong Kong, has provided a valuable learning opportunity for those employed in other walks of life who are interested in drama.



In line with the Hong Kong City Hall Venue Partnership Scheme, the HKREP continued to organise the general education programme, "New Dramatic Experience," and presented revivals of the popular work *The Caged Beasts*. In addition to watching the performance, students, based on the liberal studies curriculum materials, participated in pre- and post-performance activities, honing their critical thinking. Such programmes that combine theatre appreciation and liberal education have been enthusiastically received by students and teachers alike.





Carrying on our tradition, the HKREP has developed a close connection with various sectors in the community for promoting local theatre. This season, we collaborated with such government and social services organisations as the Education Bureau, the Environmental Protection Department, the Narcotics Division of the Security Bureau, the Independent Commission Against Corruption, the Social Welfare Department, the Central and Western District Council, Po Leung Kuk, Yan Oi Tong, Sheng Kung Hui, the Tung Wah Group of Hospitals, the Society of Rehabilitation and Crime Prevention, the Hong Kong Federation of the Blind, the Hong Kong Joint Council of Parents of the Mentally Handicapped, the Changing Young Lives Foundation, the Young Women's Christian Association (Central and Western District), and the Society of Boys' Centres Chak Yan Centre. The HKREP has also, for the first time, collaborated with the MTR Corporation to organise a primary school touring and video competition, aiming to promote railway safety and establish an awareness of good citizenship.

In summary, more than 1,800 outreach performances and educational activities were held in the 2011/12 season, with a total of 112,000 participants.



戲劇文學及出版

Theatre Literature and Publications

以舞台經驗，實踐戲劇文學工作

2011年4月，我由演員崗位，踏進戲劇文學部的辦公室，揭開了戲文部、也是人生的一頁新篇章。帶著多年的舞台實踐經驗，在過去一年裏，除了學習部門的工作及進修藝術行政課程外，亦重新審視了戲劇文學部的職能及可持續發展的可能，在劇團的目標使命下，嘗試透過不同的工作範疇去實行及開拓：

戲劇文學叢書一向深度及寬度邁進

2009及10年著手籌備的兩本戲劇研究叢書《遍地芳菲的舞台藝術》及《魔鬼契約的舞台藝術》在本年度同期推出。而劇團首度出版，收錄了四個黑盒劇場節全新創作的《黑盒劇場節劇本集》也趕在季度完結前面世，伴隨著這本書的發佈會，劇團特別徵用了一節讀戲劇場的時段，為觀眾提供了一個讀戲工作坊，通過出席者試讀劇本集內的片段，加上由藝術總監、外展及教育經理和三位編劇的引導，增強觀眾閱讀及理解劇本的興趣，亦為他們提供了一些有關讀劇的基本技巧知識。

隨著劇團踏進35周年，戲劇文學部將於下年度陸續出版三冊戲劇研究叢書和35周年特刊，與及半年刊劇團會訊《劇誌》。

讀戲劇場—建立高雅文化活動品牌

作為香港大會堂的場地夥伴，劇團本年繼續以低票價，每月在大會堂高座舉辦讀戲劇場。演讀的劇本包括未上演的創作劇及經典原創劇，每次在演後的討論中，觀眾都非常熱烈地交流意見，相信讀戲劇場已成為不少觀眾喜愛的假日文化活動。

座談會及講座—普及劇場文化及戲劇研究

戲劇文學部本年度繼續主持部分的演後座談會，亦籌辦了一個觀看《奇幻聖誕夜》公開綵排的「好友營」活動，並為觀眾講述劇團的音樂劇發展之路。

尋找發展機遇—開拓資源，與時代接軌

過去一年，戲劇文學部嘗試內觀劇團在本港社會的定位，及研究如何增強與社區的連繫，除了希望進一步藉戲劇服務市民、與時代接軌外，亦可從中發掘不同的資源、強化基礎、向前拓展。2012年3月，我獲派往台北，作創意產業園區的考察。2012年4月起，戲劇文學部更增加了項目發展的職能，並增聘人手，籌辦35周年的特別活動及部門開發的新項目。

新劇發展計劃—用心栽培、扶植支持

本年度「新劇發展計劃」共收到七個新劇大綱，經劇團挑選及培育的兩個劇作，將於來年先在讀戲劇場演讀，汲取各方意見後，再安排在黑盒劇場上演。而上一劇季選出的三個劇本，包括鄭國偉的《最後晚餐》、意珩的《盛勢》及陳煒雄的《半天吊的流浪貓》，已陸續

於本年在黑盒劇場上演，不論是獎項或評論方面，三個劇目均得到許多正面的回響，有關情況，相信在上文已作報告，也就不贅。可喜的是，《最後晚餐》在2012/13年度將在港重演，並會往廣州大劇院的小劇場演出。

這也可算是新劇發展計劃的少許成績，而此計劃亦將於2012/13年度繼續實行，期望為本土創作再添力量。

經理（戲劇文學及項目發展）
潘璧雲
2012年9月





Bringing Stage Experience into Dramaturgy

In April 2011, I left the acting company of HKREP and became the company's Literary Manager, which was both a newly created position and a new career challenge for me. In the past year, apart from learning about the operation of the department and pursuing further studies in arts administration, I also reevaluated the function and sustainability of the literary department based on my extensive experience in the theatre. With the HKREP's mission and goals in mind, our department has developed and put the following into practice.

Publication Series—Adding Depth and Breadth to Theatre Literature

In the 2011/12 season, we released two books that had been in production in 2009 and 2010 respectively: *The Stage Art of "Boundless Movement"* and *The Stage Art of "Dr. Faustus"*. Just in time before the end of the season, the HKREP published for the first time four new scripts that were featured in our inaugural Black Box Festival. Along with the launch of the new publication, the HKREP arranged one of our Reader's Theatre sessions to feature a hands-on workshop hosted by our Artistic Director, Outreach and Education Manager and three playwrights, guiding members of the audience as they read excerpts from the newly published scripts. Through this experience, our audience came closer to understanding and appreciating the art of the reading scripts.

As the HKREP celebrates its 35th season, our department will publish three more publications, a commemorative 35th anniversary book and our bi-annual magazine, *Repazine*.



Reader's Theatre as Cultural Branding

As a venue partner of the Hong Kong City Hall, the HKREP continues to organise our monthly Reader's Theatre offering low-price tickets to the public. Plays featured in the Reader's Theatre include new works entering into production as well as classic, original scripts. After each of the sessions, we host a discussion and our audiences have been enthusiastic in sharing their ideas. It is evident that our Reader's Theatre has become a favourite weekend cultural activity.

Panel Discussions and Lectures—Spreading Theatre Culture and Research

Our department continues to host post-performance discussions during the season. We organised a special activity for HKREP Pals—an open rehearsal of *Scrooge – the Musical* and a talk on HKREP's development of musical theatre.

Searching for Opportunities—Extending Our Resources, Keeping Pace with the Times

In the past season, our department has been looking introspectively at the HKREP and its role within society, specifically how we can increase our ties with Hong Kong's diverse communities. Apart from hoping we can use theatre to serve our citizens and to keep pace with the times, we also hope to identify new resources, strengthen our foundation, and carry out our mission even further. In March 2012, I was sent to Taipei to research various urban creative industry zones. Starting in April 2012, our department also extended its duties into project development, and added personnel to plan and organise special events for the 35th anniversary and expand new ventures.

Planning New Scripts—Nurture and Support

We received a total of seven proposals for our 2011/12 season "Script Development Scheme," from which we selected and developed two productions that will first be featured in our Reader's Theatre and, after incorporating suggestions and opinions, later produced in the Black Box Theatre. The three scripts selected from our 2010/11 season—Matthew Cheng's *The Last Supper*, Yan Yu's *The Heydays* and Chan Wai Hung's *Desert the Dangling Cat*—have been produced in our Black Box Theatre in 2011/12. Whether in awards and critical acclaim, these three plays have all garnered positive response, details of which have already been published in other articles in this report. We are delighted that *The Last Supper* will return in the 2012/13 season; it will make its China debut at the Studio Theatre of the Guangzhou Opera House.

The above are some modest achievements of the Script Development Scheme, and we continue this project in earnest in 2012/13, hoping local creativity will continue to grow and prosper.

Poon Pik Wan

Manager (Theatre Literature and Projects)

September 2012



外訪演出、交流及其他活動

Performance Tours, Exchanges and Other Activities



外訪演出 Performance Tours

深圳市群眾藝術館演出《洋麻將》
The Gin Game touring performance at Shenzhen Citizen's Art Gallery
(6-11/4/2011)



汕頭大學演出《洋麻將》
The Gin Game touring performance at Shantou University
(13-16/4/2011)



《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
(28/4 - 7/5/2011)



外訪演出 Performance Tours



廣州大劇院演出《遍地芳菲》及參觀歷史古蹟
Boundless Movement touring performance at the Guangzhou Opera House and subsequent visits to historical sites (4-10/7/2011)





外訪演出 Performance Tours



重慶師範大學演出《盛勢》及演後研討會
The Heydays touring performance at Chongqing Normal University and post performance seminar
(9-15/10/2011)

外訪演出
Performance Tours



廣東歌舞劇院演出《脫皮爸爸》
Shed Skin touring performance at Guangdong Song
and Dance Theatre
(12-17/11/2011)

外訪交流 Outbound Exchanges



藝海流金 — 草原文化之旅（蒙古）
Cultural visit to Mongolia
(25-31/7/2011)



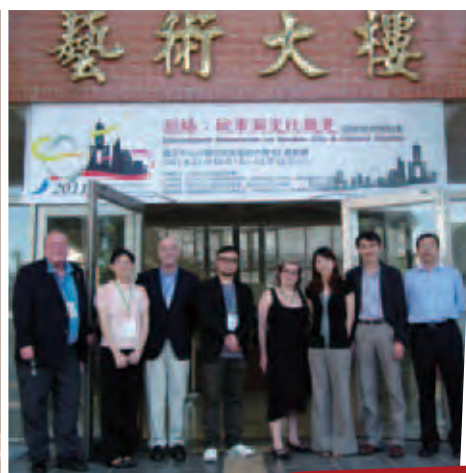
與廣東省話劇院執行董事業務交流
Business meetings with Executive Director of
Drama Troupe of Guangdong Province
(6/10/2011)



2011 中國廣州國際演藝交易會：推廣展覽
Promotional Exhibition in Guangzhou Arts Fair
(6-8/10/2011)



與北京人藝院長及副院長業務交流
Business meetings with Directors of Beijing Peoples' Art Theatre
(31/10/2011)



劇場、城市與文化觀光國際學術研討會（台灣高雄）
International Symposium on Theatre, City & Culture Tourism (Kaohsiung, Taiwan)
(18-19/11/2011)

外訪交流 Outbound Exchanges



第八屆華文戲劇節（澳門）
The 8th Chinese Theatre Festival (Macau)
(14-20/12/2011)

外展 / 社區演出及活動 Outreach / Community Performances and Activities



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





第二十一屆香港舞台劇獎
The 21st Hong Kong Drama Awards

本地獎項殊榮 Local Accolades



第四屆香港小劇場獎
The 4th Hong Kong Theatre Libre



香港大會堂五十周年誌慶展覽
Hong Kong City Hall 50th Anniversary Commemorative Exhibition
(3/3-9/4/2012)



場地伙伴計劃活動 Venue Partnership Scheme Activities





嘉賓捧場
Honourable Guests



嘉賓捧場 Honourable Guests





交流探訪 Visits and Exchanges



民政事務局
Home Affairs Bureau



榮休藝術總監楊世彭博士
Artistic Director Emeritus Dr. Daniel Yang



廣東省文學藝術界聯合會倪惠英副主席與陳豔冰秘書長
Ms. Ni Huiying and Ms. Chen Yanbing from Guangdong Federation of
Literary and Art Circles



晶晶教育機構（深圳）
Jing Jing Education Foundation (Shenzhen)



西九文化區管理局
行政總裁連納智先生
Chief Executive Officer of the
West Kowloon Cultural District
Authority Mr. Michael Lynch



出席中華人民共和國成立六十二周年國慶酒會
Reception in celebrating The 62nd Anniversary of
the Founding of the People's Republic of China



行政總監陳健彬及理事方梓勳獲 2010/11 民政事務局長嘉許計劃獎
Executive Director Chan Kin Bun and Council Member Gilbert Fong received awards
from the Secretary for Home Affairs' Commendation Scheme 2010/11



演員秦可凡及道具製作梁國雄的歡送晚宴
Farewell party for Actress Qin Kefan and Props Maker Leung Kwok Hung



演技工作坊
Acting Workshops conducted by Mr. Colin George and Prof. Phillip B Zarrilli



其他活動 Other Activities



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



公司架構

Company Structure

- 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：鍾樹根先生
 成員：方仲勳教授、卓韻儀女士
 增選委員：鍾嘉嫻博士、賴國川博士
 Chairman: Mr. Christopher Chung
 Members: Prof. Gilbert Fong, Mrs. Corina Cheuk
 Co-opted Members: Dr. Chung King Fai, Dr. Lin Kehuan, Dr. San Lai

1 協助藝術總監訂立及檢討藝術方向，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。

2 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：胡偉民博士
 成員：伍翠蓮博士、鍾樹根先生、程端雯小姐
 Chairman: Dr. Wai-man Woo
 Members: Dr. Jennifer Ng, Mr. Christopher Chung, Miss Angela Ching

1 監督和協調藝術總監及行政總監的工作，隨時為兩位總監在工作目標及營運策略兩方面提供意見及指引。

2 檢討和評估藝術總監及行政總監的工作，定期向理事會匯報。

3 在理事會賦予的權力下，並在理事會會議以外時間，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**

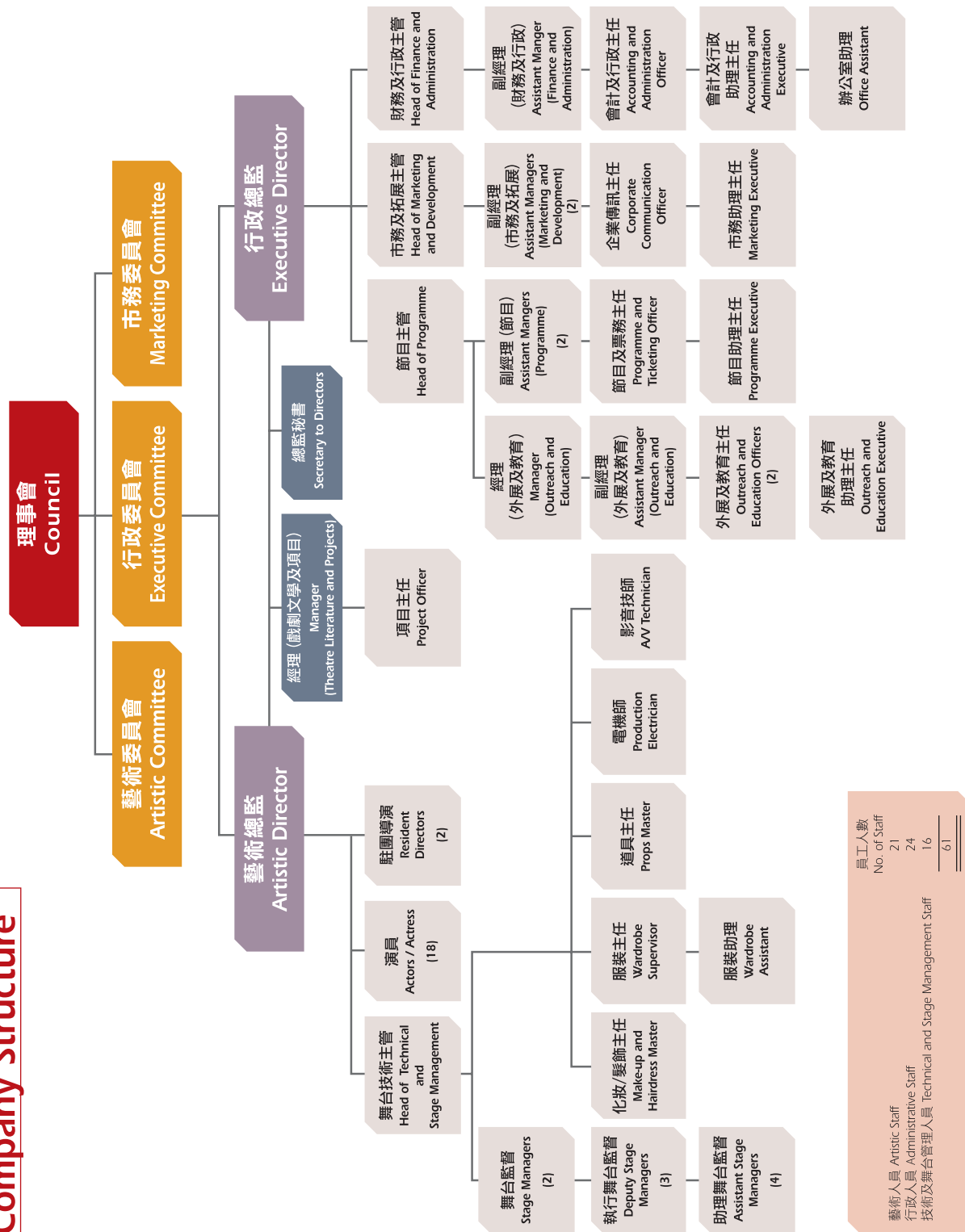
主席：蔡德揚先生
 成員：陳卓智先生、易志明先生、張心瑜女士
 Chairman: Mr. David Mong
 Members: Mr. Paul Chan, Mr. Frankie Yick, Ms. Fiona Cheung

1 領導市場部門的工作，為貴賓公司形象、公關策略、產品營銷、市場調查及觀眾拓展提供意見。

2 擬訂資源拓展的目標和方向，製訂籌款策略，尋找贊助，支持劇團的活動和發展。

Provide leadership and advice on the implementation of corporate image programme and PR strategies, production marketing, market research and audience building for the Company.

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.



演職員

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
梁子麒 Marble Leung
 副經理(節目) Assistant Managers (Programme)
彭婉怡 Yvonne Pang
李寶琪 Pauly Lee
黎栩昕 Sunnie Lai (任職至 service until 16/6/2012)
 節目及票務主任 Programme and Ticketing Officer
郭穎姿 Grace Kwok
 節目助理主任 Programme Executive
鄭華珠 Jessica Cheng (履新日期 appointed on 9/7/2012)

外展及教育部 Outreach and Education

經理(外展及教育) Manager (Outreach and Education)
周昭倫 Mike Chow
 副經理(外展及教育) Assistant Manager (Outreach and Education)
冼振東 Sin Chun Tung (履新日期 appointed on 3/5/2012)
 外展及教育主任 Outreach and Education Officers
李嘉欣 Coey Lei
楊雅媛 Terri Yeung (履新日期 appointed on 18/6/2012)
鍾婉嫻 Nicole Chung (任職至 service until 15/5/2012)
 外展及教育助理主任 Outreach and Education Executive
許秀敏 Sammy Hui (履新日期 appointed on 10/7/2012)

戲劇文學部 Theatre Literature and Projects

經理(戲劇文學及項目發展) Manager (Theatre Literature and Projects)
潘璧雲 Poon Pik Wan
 項目主任 Project Officer
張其能 Kenny Cheung (履新日期 appointed on 23/4/2012)

市務及拓展部 Marketing and Development

市務及拓展主管 Head of Marketing and Development
黃詩韻 Anita Wong
 副經理(市務及拓展) Assistant Managers (Marketing and Development)
鍾家耀 Dennis Chung
麥素瑩 Stephanie Mak
 企業傳訊主任 Corporate Communication Officers
陳嘉玲 Karen Chan (履新日期 appointed on 11/11/2011)
蘇安安 Shirley So (任職至 service until 12/11/2011)
 市務助理主任 Marketing Executive
任曦文 Hera Yum

財務及行政部 Finance and Administration

財務及行政主管 Head of Finance and Administration
陸敬強 Kenneth Luk
 副經理(財務及行政) Assistant Manager (Finance and Administration)
楊敏儀 Ivy Yeung
 會計及行政主任 Accounting and Administration Officer
周慧芝 Carina Chow
 會計及行政助理主任 Accounting and Administration Executive
林曉彤 Zoie Lam (履新日期 appointed on 16/4/2012)
蔡倩婷 Cindy Choi (任職至 service until 8/11/2011)
 辦公室助理 Office Assistant
吳瑞雲 Jess Ng

藝術人員 Artistic Staff

駐團導演 Resident Director
馮蔚衡 Fung Wai Hang
 聯席導演 Associate Director
司徒慧焯 Roy Szeto (生效於 with effect from 1/9/2012)
 演員 Actors / Actresses
歐陽駿 Au Yeung Chun (履新日期 appointed on 6/2/2012)
陳 嬌 Chan Kiu (履新日期 appointed on 1/4/2012)
張紫琪 Cheung Tsz Ki (履新日期 appointed on 19/3/2012)
周志輝 Chow Chi Fai
高翰文 Ko Hon Man
郭靜雯 Kwok Ching Man (履新日期 appointed on 1/11/2011)
劉守正 Lau Shau Ching
凌文龍 Ling Man Lung
雷思蘭 Lui Si Lan
彭杏英 Pang Hang Ying
孫力民 Sun Limin
辛偉強 Sun Wai Keung
陳熙莉 Tan Hui Lei, Karrie
王 維 Wang Wei
黃慧慈 Wong Wai Chi
邱廷輝 Yau Ting Fai
 聯席演員 Associate Artist
潘燦良 Poon Chan Leung (生效於 with effect from 1/4/2012)

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
羅美琦 Katy Law (履新日期 appointed on 13/10/2011)
 助理舞台監督 Assistant Stage Managers
曾靖嵐 Tammy Tsang
陳曦靈 Gloria Chan (履新日期 appointed on 6/2/2012)
程 健 Ching Kin (履新日期 appointed on 6/2/2012)
彭善紋 Olive Pang (履新日期 appointed on 13/2/2012)
梁耀華 Wallace Leung (任職至 service until 8/1/2012)
王凱希 Wong Oi Hei (任職至 service until 21/2/2012)
 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
高碧瑩 Peggy Ko (履新日期 appointed on 20/6/2012)
楊宇力 Connie Yeung (任職至 service until 11/11/2011)
 道具主任 Props Master
黃敏蕊 Wong Man Yui
 電機師 Production Electrician
朱 峰 Chu Fung
 影音技師 A/V Technician
祁景賢 Kee King Yin

頂層行政人員全年總薪酬分析

Annual total remuneration of the administrative staff

	人數 No. of Persons
> HK\$1,000,000	1
HK\$700,001 – 1,000,000	-
HK\$400,001 – 700,000	3
≤ HK\$400,000	6

財務摘要

Financial Highlights

Highlights

財務

獨立核數師報告

Independent Auditor's Report

致香港話劇團有限公司會員

(於香港註冊之無股本的擔保有限責任公司)

TO THE MEMBERS OF THE HONG KONG REPERTORY THEATRE LIMITED

(incorporated in Hong Kong with limited liability by guarantee)

財務報表之報告

本核數師（以下簡稱「我們」）已完成審核香港話劇團有限公司（貴公司）的財務報表，包括於二零一二年三月三十一日的資產負債表、截至該日止年度的全面收益表、權益變動表及現金流量表，以及重大會計政策概要及其它說明資料。

Report on the Financial Statements

We have audited the financial statements of Hong Kong Repertory Theatre Limited (the "Company"), which comprise the balance sheet as at 31st March, 2012, and the statement of comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

理事就財務報表須承擔的責任

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

Council members' responsibility for the financial statements

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

核數師的責任

我們的責任是根據我們的審核對該等財務報表作出意見，並按照香港公司條例第一百四十一條的規定，僅向整體會員報告。除此以外，本報告書不可用作其他用途。我們概不就本報告書的內容，對任何其他人士負上或承擔任何責任。我們已按照香港會計師公會頒佈的審計準則進行審核工作。這些準則要求我們遵守道德規範，並規劃及執行審核，以合理確定此等財務報表是否不存有任何重大錯誤陳述。

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 purpose. We do not assume responsibility towards or accept liability to any other person for the contents of this report. We conducted our audit in accordance with Hong Kong Standards on Auditing issued by the Hong Kong Institute of Certified Public Accountants. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

註：本報告摘錄自香港話劇團經審核之2011/12年度財務報告，報告全文已上載於本團網頁www.hkrep.com。

Note: This is an extraction of the 2011/12 Audited Financial Statements of the Company, a full version of the Statements is available on our website www.hkrep.com.

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

我們相信，我們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 貴公司於二零一二年三月三十一日的財務狀況及其截至該日止年度的盈餘及現金流量，並已按照香港公司條例妥為編製。

有關 貴公司與香港特別行政區政府所簽訂之協議（“協議”）的其他報告事項

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

丁何關陳會計師行

香港執業會計師
香港，二零一二年七月十八日

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of financial statements that give a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the council members, as well as evaluating the overall presentation of the financial statements.

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

Opinion

In our opinion, the financial statements give a true and fair view of the state of the Company's affairs as at 31st March, 2012, and of its surplus and cash flows for the year then ended in accordance with Hong Kong Financial Reporting Standards and have been properly prepared in accordance with the Hong Kong Companies Ordinance.

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

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

TING HO KWAN & CHAN

Certified Public Accountants (Practising)
Hong Kong, 18 July 2012

註：本報告摘錄自香港話劇團經審核之2011/12年度財務報告，報告全文已上載於本團網頁www.hkrep.com。

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全面收益表

Statement of Comprehensive Income

截至二零一二年三月三十一日止年度 FOR THE YEAR ENDED 31 MARCH 2012

	2012 港幣 HK\$	2011 港幣 HK\$
收入 Income		
政府撥款 Government subvention	30,082,018	30,050,619
票房收入 Box office income	9,662,793	6,872,620
委約節目收入 Commissioned programme fee income	2,607,005	2,597,764
外展、教育及其他活動收入 Outreach, education and other activities income	2,177,551	1,241,755
其他收入 Other income	1,938,193	960,071
	<u>46,467,560</u>	<u>41,722,829</u>
支出 Expenditure		
製作開支 Production costs	14,784,757	12,026,835
市務及推廣開支 Marketing and promotion expenses	3,676,679	3,079,855
薪酬及福利開支 Personal emoluments	18,677,196	18,624,112
其他營運開支 Other operating expenses	7,504,606	6,160,337
	<u>44,643,238</u>	<u>39,891,139</u>
年內盈餘 Surplus for the year	1,824,322	1,831,690
其他全面收入 Other comprehensive income	-	-
本年度全面盈餘總額 Total comprehensive surplus for the year	<u>1,824,322</u>	<u>1,831,690</u>

註：本報告摘錄自香港話劇團經審核之2011/12年度財務報告，報告全文已上載於本團網頁www.hkrep.com。

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資產負債表

Balance Sheet

於二零一二年三月三十一日 AS AT 31 MARCH 2012

	2012 港幣 HK\$	2011 港幣 HK\$
非流動資產 Non-current assets		
裝置、廠房及設備 Property, plant and equipment	1,437,920	1,102,183
流動資產 Current assets		
預付款項 Prepayments	2,469,390	1,358,401
按金及應收帳款 Deposits and accounts receivable	2,401,113	1,245,505
銀行定期存款 Bank term deposits	7,191,422	6,419,102
現金及現金等值 Cash and cash equivalents	4,579,433	4,488,188
	16,641,358	13,511,196
流動負債 Current liabilities		
票房及其他預收 Box office income and others received in advance	760,162	330,993
應付帳款及應計費用 Accounts payable and accruals	3,289,908	2,140,430
	4,050,070	2,471,423
淨流動資產 Net current assets	12,591,288	11,039,773
淨資產 Net assets	14,029,208	12,141,956
儲備 Reserves		
累積盈餘 Accumulated surplus		
一般活動 General activities	9,349,702	7,839,081
外訪文化交流活動 Outbound cultural exchange activities	2,130,973	1,884,106
場地伙伴計劃活動 Venue partnership scheme activities	624,937	558,103
	12,105,612	10,281,290
發展基金 Development fund	1,923,596	1,860,666
儲備總額 Total reserves	14,029,208	12,141,956

本財務報表於二零一二年七月十八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 18 July 2012



胡偉民博士
Dr. Wai-man Woo
主席 Chairman



鍾樹根
Chung Shu Kun, Christopher
司庫 Treasurer

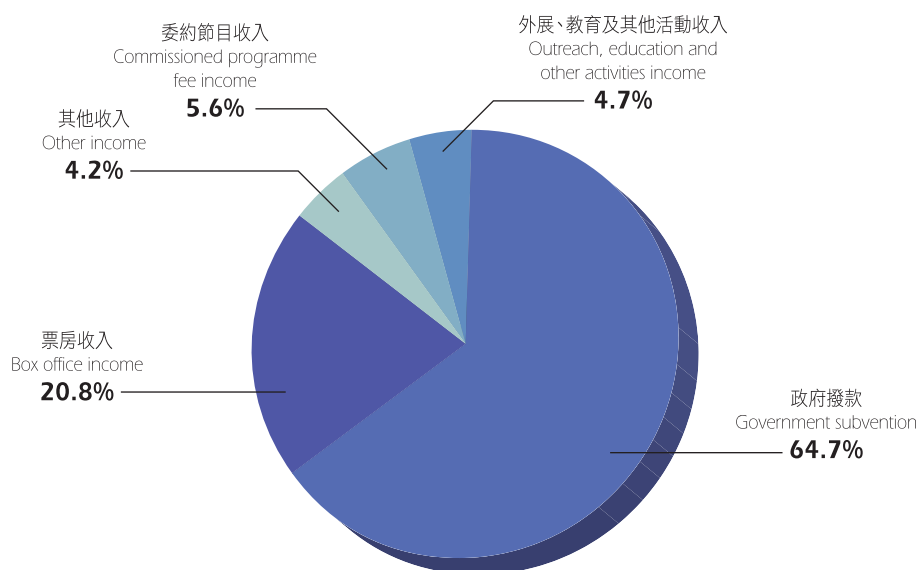
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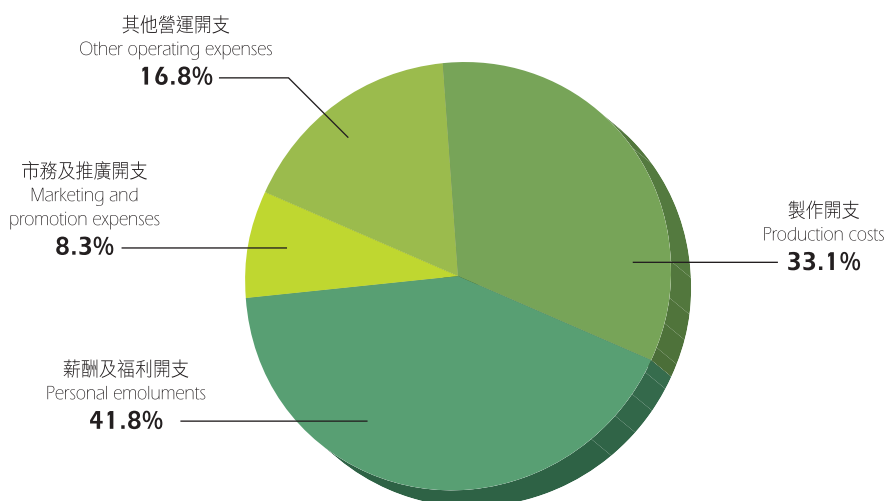
收入與支出分析圖

Income And Expenditure Charts

收入來源 Sources of Income 2011/12



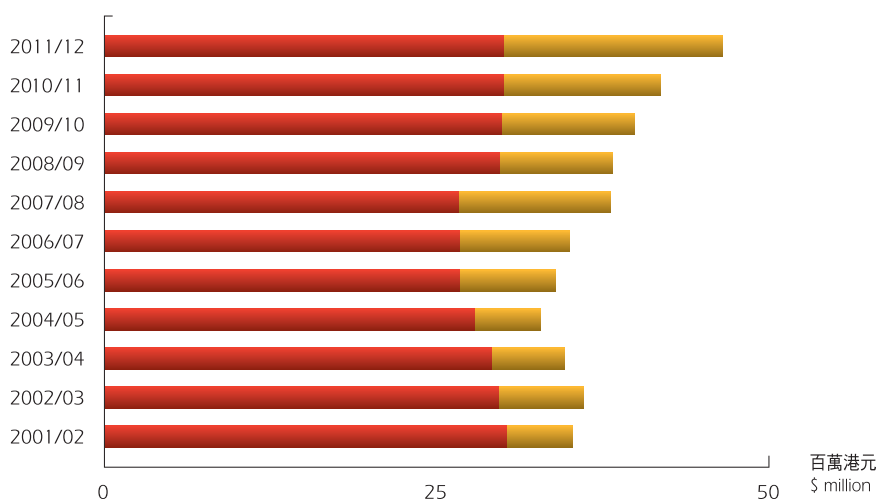
支出分成 Expenses Distribution 2011/12



11 年收入比較 11 years's Income Comparison

政府撥款
Government subvention

營運收入
Operating income



發展基金捐款者芳名

Development Fund Donors

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

胡偉民博士

Dr. Wai-man Woo, BBS

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

信興教育及慈善基金

Shun Hing Education & Charity Fund Ltd.

戲連場捐助人 PLAY ON DONORS (HK\$10,000 - HK\$29,999)

陳志新博士

Dr. C. S. Chan

Ms. Chew Lui Lui

Ms. Chew Lui Lui

郭美均醫生

Dr. Kwok Mei Kwun

香港南京總會

Nanjing (H.K.) Association Limited

信興集團

Shun Hing Group

新瑪德慈善基金

Simatelex Charitable Foundation

幕初升捐助人 CURTAIN UP DONORS (HK\$3,000 - HK\$9,999)

陳穎嘉小姐

Miss Winnie Chan

張佩瑩小姐

Miss Claudia Cheung

張經略(章經)及 郭鳳嫻伉儷

Mrs. & Mr. Teresa & Rocky Cheung (Cheung King)

Kennelvan Dego Ltd.

Kennelvan Dego Ltd.

Mr. Francis Lai

Mr. Francis Lai

林潔儀小姐

Miss Lam Kit Yee

林秀珍女士

Ms. Lam Sau Chun

羅麗芬女士

Ms. Law Lai Fan

麥秋先生

Mr. James Mark

鄧錦燕女士

Ms. Tang Kam In

徐嘉鳴小姐

Miss Evonne Tsui

余其祥先生太太

Mr. Joseph Yu & Mrs. Helen Yu

好友營捐助人 PALS DONORS (HK\$1,000 - HK\$2,999)

陳祖同先生

Mr. Joseph Chan

張學樑先生

Mr. Cheung Hok Leung Terry

Ms. Cheng Kam Ha Helina

Ms. Cheng Kam Ha Helina

鍾麗容女士

Ms. Queenie Chung

許天福律師事務所

David Hui & Company Solicitors

洪秋燕小姐

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Miss Kathy Li

Ms. Luk Judith Malmsbury

Ms. Luk Judith Malmsbury

吳榮奎先生

Mr. Ng Wing Fui Nicholas

Dr. C.Y. Pang

Dr. C.Y. Pang

崔德煒先生

Mr. David Tsui

「戲連場」、「幕初升」及「好友營」捐助人排名以姓氏字母序

"Play On Donors"; "Curtain Up Donors" and "Pals Donors" are listed in alphabetical order of family names

鳴謝

Acknowledgements

香港話劇團謹向下列贊助機構深致謝意：

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

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The Chinese Gold & Silver Exchange Society

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廣州地區政協香港委員聯誼會
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小思老師
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梁豐小朋友
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鄧樹榮先生
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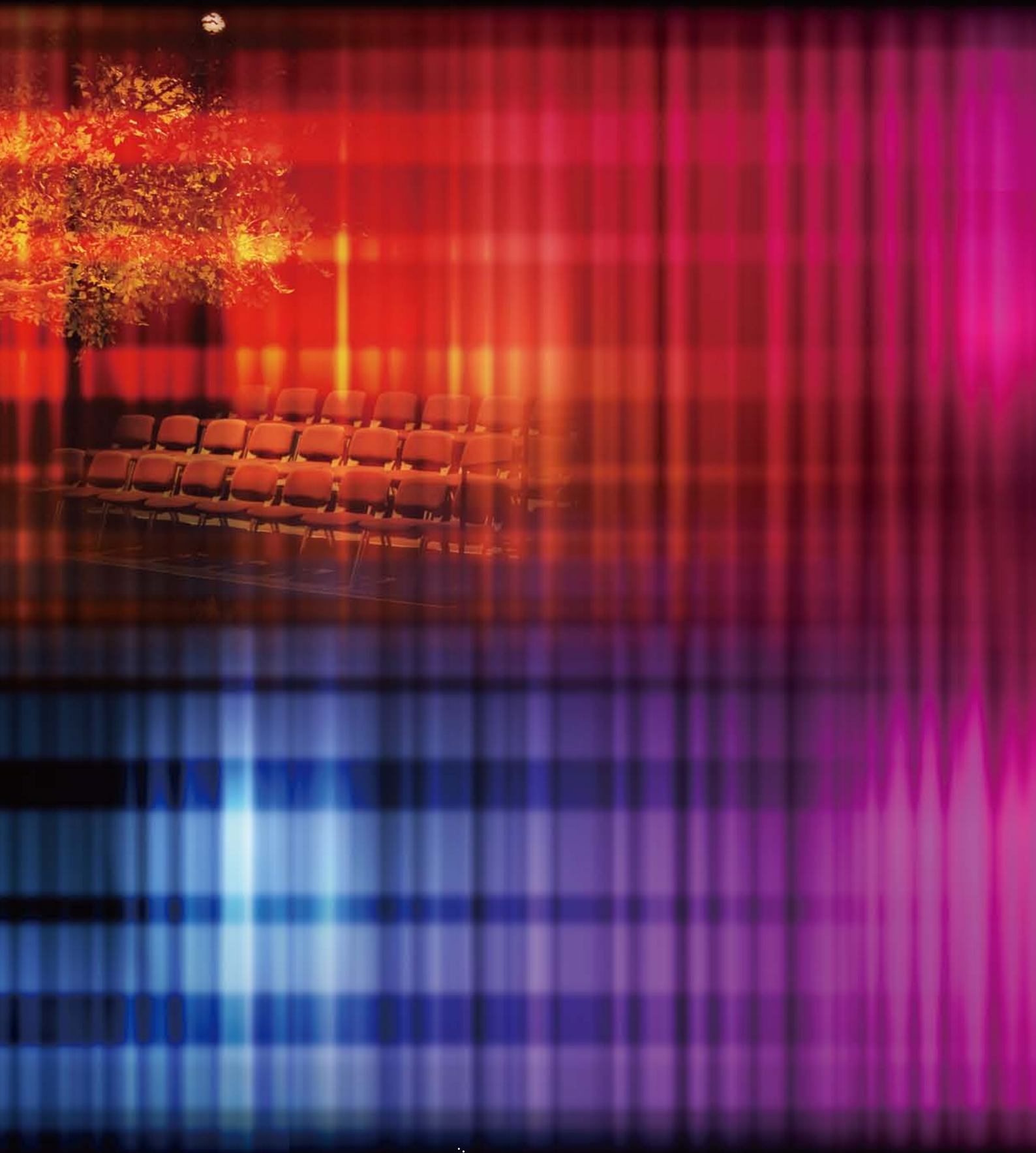
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Mass media
各專上學院及教育機構
Various Tertiary and Post-secondary
Educational Institutions
各小演員家長
Children Actor's Parents

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



香港話劇團

HONG KONG REPERTORY THEATRE

since 1977