

香港話劇團

年報 Annual Report

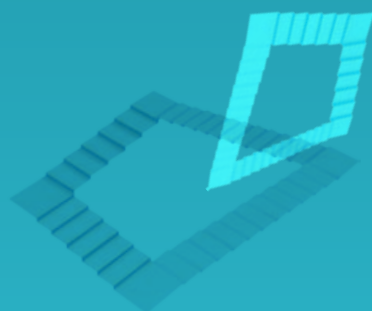
2014/2015

HONG KONG
REPERTORY
THEATRE

2014
2015
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讓生活綻放異彩

Live, Dream and Blossom



香港話劇團

HONG KONG REPERTORY THEATRE

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理事會成員

主席 胡偉民博士, BBS
副主席 蒙德揚先生
易志明議員, JP
司庫 陳卓智先生
理事 卓歐靜美女士, MH
張心瑜女士, MH
程婉雯小姐
朱文忠先生
陸潤棠教授
馬清正先生
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林克歡博士
賴聲川博士

桂冠導演

毛俊輝博士, BBS

名譽法律顧問

伍宇鏢先生

總監

藝術總監 陳啟權先生
行政總監 陳健彬先生, MH

名譽公司秘書

Alpha Secretarial Limited

核數師

丁何關陳會計師行

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The Hon Elsie Leung Oi Sie, GBM, JP

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Vice Chairman Mr. David Mong Tak Yeung
The Hon Frankie Yick Chi Ming, JP
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Ms. Fiona Cheung Sum Yu, MH
Miss Angela Ching Yuen Man
Mr. Sam Chu Man Chung
Prof. Thomas Luk Yun Tong
Mr. Ma Ching Cheng
Mr. Caecage Siu Chor Kee, BBS, MH, JP

Artistic Advisors

Dr. Chung King Fai, BBS
Dr. Lin Kehuan
Dr. Stan Lai Sheng Chuan

Director Laureate

Dr. Fredric Mao Chun Fai, BBS

Honorary Legal Advisor

Mr. Edward U.O. Ng

Directors

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

Honorary Company Secretary

Alpha Secretarial Limited

Auditors

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香港話劇團簡介

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多位全職專才。
- 三十七年來，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、改編外國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。

The Company

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 of its Governing Council, and employs a team of over 60 full-time professionals including the artistic director, resident director, actors, technical and stage management staff as well as administrators.
- Since its establishment 37 years ago, it has presented more than 300 productions, many of which have become classics of the local theatre canon.

Mission

- To produce and develop a high quality, innovative and diverse repertoire, encompassing Chinese, international, classic, and contemporary theatre, as well as original new works by local artists.
- To develop the audiences' interest and appreciation of theatre and to enrich the city's cultural life, through its leadership position as the city's flagship theatre company.

Areas of Activity

- A Balanced Repertoire – A selected programme of local original works, and translations and adaptations of classic and contemporary plays from the Mainland and internationally. The company collaborates with playwrights, directors, actors, designers and other talent within and outside of the company, to create new mainstream theatre productions of artistic excellence.
- Black Box Theatre – Flexible in approach, the Black Box Theatre provides a space where writers and practitioners can explore, take risks and experiment to create new material and modes of performances, in order to cultivate and stretch the boundaries 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 with the Mainland and internationally, the company tours regularly in order to promote Hong Kong's local theatre culture, and to develop opportunities for collaborations and performance across the border and overseas.
- Theatre Literature – Through a varied programme of new writing development, Reader's Theatre, seminars, reviews and publication of theatre literature, the company aims to encourage, document, preserve and consolidate creative activities in theatre.



理事會主席的話

回顧

本年劇季真是好戲連場，藝術性、思考性或娛樂性的劇目俱備，題材風格各異其趣。回顧眾多的演出，《最後作孽》給我留下最深印象。劇中的兒子是一名中學生，由於缺乏父母的指引、教導和關愛，漸變成一個反叛、沒有同理心、更不懂得去愛的人。他對父母、自己人生以至社會的負面想法，令人感到非常傷感，某程度上，這正正反映了社會上的一些真實狀況。香港年輕一代的教育和成長已經成了大眾關注的議題。

我對本地教育的發展一直很關注，也關心社會對培養新生代的資源是否足夠。因此，我戮力推行香港話劇團的戲劇教育，希望能讓藝術與教育融合，滋養下一代的身、心、靈，以彌補傳統教育的不足。同樣，以此理念放諸話劇團的不斷成長層面上，我也希望年輕團員能夠獲得更多的發揮機會、給予鼓勵和肯定，藉以鞏固劇團的承傳及取得更大發展。

劇團從2013年開始推行的「戲有益」全港幼师專業培訓計劃，正是以「培育培訓者」(train the trainers)的角度，公開予全港幼稚園及幼兒園老師免費參加。我們深信由他們作先行者推廣戲劇教育，是劇藝文化植根香港的關鍵。目前為止，全港已有444間學校、近900位老師參與「戲有益」培訓計劃。我們將審視首階段計劃的成效，以求在下一階段精益求精，擴闊受惠層面。至於去年成立的「香港話劇團附屬戲劇學校」，則旨在有系統地為社會提供不同形式的戲劇教育服務。我們的願景是在可見的將來，擁有一間永久的校舍，使戲劇教育能有更深遠的發展！

此外，劇團一直不忘肩負社會責任，冀透過戲劇藝術與社會上不同界別的合作，為本地帶來更多正能量。我們近年與不少商營和公營機構合辦公益性的「學生專場」和到校巡迴活動，除了推廣戲劇文化外，亦盼能培養下一代成為關心社會、良好負責的公民。

總結而言，我希望劇團日後繼續透過與不同團體或機構的合作，以戲劇藝術回饋社會。最後，我謹代表話劇團理事會向所有多年來支持我們的機構和朋友，致以最衷心的謝意！

胡偉民

胡偉民博士, BBS

理事會主席

2015年9月

Message from the Council Chairman

Upon reviewing our 2014/15 season offerings, I can't help but be amazed at the wide-ranging themes, high-level production, artistic quality, thought-provoking content and entertainment value therein. Among all of the productions, *The Sin Family* left me with the strongest impression. In the play, the son studies in secondary school, because his parents didn't provide him with any guidance, let alone teach him or show any care and concern, he becomes a rebel, totally disregarding those around him. He doesn't know how to express his love. The negativity he holds for his parents, his own life and for society saddens all of us. But on a certain level, what happens to him is a true reflection of what surrounds us nowadays. Education and the future of our younger generation have now become hot topics in Hong Kong.

I've always concerned myself with Hong Kong's education, and am aware that there are insufficient social resources to nurture the next generation. Therefore, I was especially motivated to develop the Hong Kong Repertory Theatre (HKREP)'s educational projects, hoping that the arts and education can join forces in nurturing the younger generation, compensating for what traditional education might lack. At the same time, I apply this concept to the HKREP's own continual growth, hoping that the company's young members are given more opportunities to work and to shine, for them to receive encouragement and recognition, so to ensure the HKREP's heritage and growth.

The HKREP began its "'Drama in Pre-primary Education: Funful Learning Project' — Professional

Training Programme for Early Childhood Teachers" in 2013. This programme open and free for all kindergarten educators was established with the express hope to "train the trainer". We firmly believe that they are the forerunners in promoting theatre education, that they hold the key to expand and extend the roots of theatre arts in Hong Kong. Up to now, more than 444 kindergartens and almost 900 teachers have joined our training programme. We'll assess the results of this first phase and refine our programmes for the next as we extend our scope and spread the benefits. Last year, we established The Hong Kong Repertory Theatre Affiliated Drama School to provide systematic theatre education in diverse settings. Our wish is that in the foreseeable future, we can move to a permanent campus so theatre education can have even more room to grow!

The HKREP has always been conscientious in fulfilling its social responsibility, using the theatre arts to connect with different sectors of society, thus bringing more positive energy to our city. In recent years, numerous commercial sponsors and public institutions have collaborated with us in organising "student charity performances" as well as school tours. Apart from promoting the theatre arts, we also want our next generation to be responsible, caring and socially-conscious citizens.

In summary, I hope the HKREP will continue to work closely with different organisations, using the theatre arts as a means to give back to society. Finally, on behalf of all HKREP Council members, I extend my gratitude to organisations and friends who have supported us all these years!

Dr. Wai-man Woo, BBS
Council Chairman
September 2015

理事會 The Council



主席
Chairman

胡偉民博士, BBS
Dr. Wai-man Woo, BBS

現職：

- 迪奧國際建業有限公司董事長

現時之社會服務及公職：

- 香港保良局顧問及前主席
- 保良聯會會長
- 香港房地產協會主席
- 國際專業管理學會副會長
- 澳洲埃迪斯科文大學客座教授
- 香港註冊財務策劃師協會顧問
- 中國人民政治協商會議廣州市委員會委員
- 廣州市榮譽市民
- 美國候斯頓市榮譽市民
- 澳洲亞拉腊特市榮譽市民
- 澳洲國立聯邦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
- President, Po Leung Former Boards Association
- Chairman, The Hong Kong Real Property Federation
- Vice President, The International Institute of Management
- Adjunct Professor, Edith Cowan University, Australia
- Adviser, Society of Registered Financial Planners
- Member, Guangzhou Committee of the Chinese People's Political Consultative Conference
- Honorary Citizen, The City of Guangzhou, PRC
- Honorary Citizen, The City of Houston, U.S.A.
- Honorary Citizen, The City of Ararat, Australia
- Honorary Ambassador, Federation University Australia to Hong Kong



第一副主席
1st Vice Chairman

蒙德揚先生
Mr. David Mong

現職：

- 信興集團主席
- 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：

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- 香港大學教研發展基金董事
- 香港中文大學信興高等工程研究所諮詢委員會主席
- 香港業餘游泳總會義務司庫

OCCUPATION:

- 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 of the Court, The University of Hong Kong
- 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
- Hon. Treasurer, Executive Committee of Hong Kong Amateur Swimming Association



第二副主席
2nd Vice Chairman

易志明議員, JP
The Hon
Frankie Yick, JP

現職：

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- 九龍倉有限公司董事
- 海港企業有限公司董事
- 天星小輪有限公司董事
- 九龍倉運輸投資有限公司董事
- 現代貨箱碼頭有限公司董事
- Modern Leasing Limited董事
- 深圳大鵬灣現代港口發展有限公司董事
- 香港空運貨站有限公司董事
- 香港空運服務有限公司董事
- HACTL Investment Holdings Ltd.董事

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- 香港機場管理局董事局成員
- 香港航運發展局成員
- 香港港口發展局成員
- 香港物流發展局成員
- 香港城市大學航貿金融研究中心顧問委員會主席
- 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:

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

CURRENT COMMUNITY SERVICES:

- Member, Board of Airport Authority Hong Kong
- Member, Hong Kong Maritime Industry Council
- Member, Hong Kong Port Development Council
- Member, Hong Kong Logistics Development Council
- Chairman, Advisory Committee of Centre for Transport, Trade and Financial Studies, City University of Hong Kong
- Council Member, The Chartered Institute of Logistics & Transport in Hong Kong
- Director, Board of Business Environment Council
- Member, Election Committee of the HKSAR



司庫
Treasurer

陳卓智先生
Mr. Paul Chan

現職：

- 匯聯國際會計集團主席

現時之社會服務及公職：

- 中國人民政治協商會議廣州市委員會委員
- 香港廣佛肇聯誼總會秘書長
- 香港從化聯合會理事長
- 香港廣州社團總會副主席
- 仁愛堂歷屆總理聯誼會執委

OCCUPATION:

- Chairman, Wellink International Accounting Group

CURRENT COMMUNITY SERVICES:

- Member, Guangzhou Committee of the Chinese People's Political Consultative Conference
- Secretary-General, Hong Kong Guang Fo Zhao Fraternity Association
- Chairman, Hong Kong Conghua Federation Limited
- Vice-Chairman, Hong Kong Federation of Guangzhou Associations
- Executive Council Member, Association of The Directors & Former Directors of Yan Oi Tong



理事
Member

卓歐靜美女士, MH
Mrs. Corona Cheuk, MH

現職：

- 三井錶業有限公司副總裁

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
- 民政事務處 — “伙伴倡自強”社區協作計劃諮詢委員會委員

OCCUPATION:

- Vice President, 3 Wells Watch Industries Ltd.

CURRENT COMMUNITY SERVICES:

- Member, Yan Oi Tong Advisory Board
- 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 of Home Affairs Department



理事
Member

張心瑜女士, MH
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：

- 南京市政協第十三屆委員會常委
- 香港南京總會創會會長
- 香港入境事務處使用服務人士委員會會員
- 港區省級政協委員聯誼會副秘書長/常務理事
- 理工大學籌募委員會委員
- 仁愛堂諮議局委員
- 仁愛堂田家炳中學校董
- 仁愛堂田家炳小學校董
- 中國僑聯青年委員會常務理事
- 港區全國婦聯特邀代表

OCCUPATION:

- Chairman, Forest Zone Limited

CURRENT COMMUNITY SERVICES:

- Member, the 13th Standing Committee of Nanjing Political Consultative Conference
- Founder and President, Nanjing (H.K.) Association Limited
- Member, Immigration Department Users' Committee
- Deputy Secretary and Standing Director, Women's Commission, Hong Kong CPPCC (Provincial) Members Association Limited
- Member of Governing Committee, The Hong Kong Polytechnic University Foundation
- Member, Consult Bureau of Yan Oi Tong
- Sponsoring Body Manager, Yan Oi Tong Tin Ka Ping Secondary School
- Sponsoring Body Manager, Yan Oi Tong Tin Ka Ping Primary School
- Standing Director of Youth's Committee, All-China Federation of Returned Overseas Chinese
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理事
Member

程婉雯小姐
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- 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
- 的士車行車主協會法律顧問
- 中國國家行政學院(香港)工商專業同學會創會常務理事及法律顧問
- 香港從化聯誼會常務理事

OCCUPATION:

- Sole Proprietor, Ching & Solicitors

CURRENT COMMUNITY SERVICES:

- Member, The Chinese People's Political Consultative Conference of Conghua Shi, Guangdong Province
- Honorary President, China Starlight Charity Fund Association
- Legal Advisor, Taxi Dealers & Owners Association Limited
- Founding Director and Legal Advisor, Chinese Academy of Governance (Hong Kong) Industrial Commercial and Professional Alumni Association
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理事
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朱文忠先生
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- 遠東企業有限公司(投資)董事
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- 保良局總理
- 香港黃大仙工商業聯會副會長
- 香港通濟商會永遠名譽會長
- 廣東省海外聯誼會副理事長
- 深圳市光明新區商會副監事長
- 仁愛堂總理 (2003-05年)

OCCUPATION:

- Managing Director, Union Industrial (Far East) Ltd.
- Director, Far East Enterprise Ltd.
- Director, New Union Ind. Shenzhen Co. Ltd.

CURRENT COMMUNITY SERVICES:

- Director, Po Leung Kuk
- Vice President, Hong Kong Wong Tai Sin Industry & Commerce Association
- Permanent Honorary President, Chinese Merchants Association
- Vice President, Guangdong Overseas Friendship Association
- Vice President, Board of Supervisory Directors of the Chamber of Commerce, Gongming Town, Shenzhen City
- Director, Yan Oi Tong for the years 2003-05



理事
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- 恒生管理學院英文系主任
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- Board of Director, Prospect Theatre
- Board of Director, Class 7A Drama Group Limited
- Assessor, Hong Kong Arts Development Council
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理事
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- 優質教育基金督導委員會委員
- 衛安信勸募文物信託受託人委員
- 香港賽馬會音樂及舞蹈信託基金受託人委員會委員
- 2004-2012年度灣仔區少年警訊名譽會長
- 中國人民政治協商會議四川省委員會委員
- 北京港澳臺灣海外聯誼會理事
- 四川海外聯誼會委員
- 皇仁舊生會中學法團校董會校董
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- Director & General Manager, Hepacontinental Development Co. Ltd.
- Director & General Manager, Hepacontinental Investment Co. Ltd.
- Director, Tai Sang Bank Limited

CURRENT COMMUNITY SERVICES:

- Chairman, Board of Trustees of the Sir Edward Youde Memorial Fund
- Member, Quality Education Fund Steering Committee
- Trustee Member, Lord Wilson Heritage Trust
- Trustee Member, Hong Kong Jockey Club Music and Dance Fund
- 2004-12 Honorary President, Junior Police Call Honorary President Council for Wanchai District
- Member, the Chinese People's Political Consultative Conference of Sichuan
- Director, Beijing Overseas Federation of Hong Kong, Macau & Taiwan Compatriots
- Member, Sichuan Chinese Overseas Friendship Association
- School Manager, Queen's College Old Boys' Association Secondary School
- Adjunct Professor, China Agricultural University



理事
Member

蕭楚基先生, BBS, MH, JP
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- 懲教署社區參與助更新委員會主席
- 民政事務總署九龍城區撲滅罪行委員會主席
- 社會福利署殘疾僱員支援計劃委員會委員
- 社會福利署「創業展才能」計劃評核委員會委員
- 獨立監察警方處理投訴委員會觀察員
- 香港潮陽同鄉會副會長
- 香港潮州商會會長
- 仁愛堂諮議局委員
- 香港潮陽小學校董
- 仁濟明日更生慈善基金審批委員會委員
- 香港九龍城工商業聯會永遠名譽會長兼會董
- 九龍城區少年警訊名譽會長副主席
- 中華電力有限公司九龍城分區客戶諮詢委員會主席

OCCUPATION:

- Managing Director, Ocean Empire International Ltd

CURRENT COMMUNITY SERVICES:

- Ex Officio member, Social Enterprise Advisory Committee of Home Affairs Bureau
- Chairman, Enhancing Self-Reliance Through District Partnership Programme Advisory Committee of Home Affairs Department
- Chairman, Committee on Community Support for Rehabilitated Offenders of Hong Kong Correctional Services
- Chairman, District Fight Crime Committee (Kowloon City District)
- Member, Committee on Support Programme for Employees with Disabilities of the Social Welfare Department
- Member, Assessment Panel on Enhancing Employment of People with Disabilities through Small Enterprise Project of the Social Welfare Department
- Observer, Independent Police Complaints Council
- Vice Chairman, Chiu Yang Residents' Association of Hong Kong
- Director, Hong Kong Chiu Chow Chamber of Commerce
- Advisory Board Member, Yan Oi Tong
- Member, School Management Committee of Chiu Yang Primary School
- Member, Yan Chai MY Rehabilitation Foundation
- Permanent Honorary President, the Hong Kong Kowloon City Industry and Commerce Association
- Vice Chairman, Kowloon City District Junior Police Call Honorary President Council
- Chairman, Kowloon City CLP LCAC



藝術總監報告

堅守「平衡劇目」精神

屈指一算，在香港話劇團任職藝術總監已有七個劇季。執掌全港最有規模的專業旗艦劇團，自有非一般的使命和要求，尤其是香港舞台劇發展已呈白熱化，「明星劇」搶去不少焦點和觀眾，在此競爭劇烈的情況下，更得細心構思劇團的發展和藝術方向。首先，我一直把話劇團定位為「香港人的劇團」，而不是表揚個人成就或標榜個人喜好的劇藝風格。我們更必需秉承劇團宗旨，實行「平衡劇季」：即每年為觀眾呈獻多樣化的劇目，提昇大眾對戲劇的興趣，同時要為全職演員安排在劇藝上具挑戰性和突破性的嘗試。當然，編排一個好的「平衡」劇季絕不容易，所謂「平衡」如「走鋼線」一樣，要權衡輕重和得失。

此外，我認為香港話劇團更應是一個「提昇香港人對劇藝追求的劇團」，這也是一個觀眾拓展的承諾——即不止為吸引更多觀眾，而是要擴闊大眾的藝術視野，讓劇團和追隨者一起成長，最終以高質素的製作，栽培對劇藝有深入認知和要求的觀眾。

作為旗艦劇團，必有責任介紹西方經典和當代好戲。有不少劇評均指出，若話劇團不搬演此類經典，香港難有其他劇團會有魄力、經驗、人才和資源引進此類製作。基於市場導向，經典劇目從來不是其他劇團的首選。再者，選演古典劇或其他翻譯劇，也有藝術上的考量，不可因循守舊，更需考慮其題材的宇宙性，使香港觀眾不致因文化有差異而難有共鳴。

在本劇季，我們選了《盲女驚魂》、《三個高女人》、《安·非她命》和《俏紅娘》。很有趣，四個劇目均是以女性命運為主題的好戲。《盲女驚魂》是英國驚悚劇目經典，「佳構劇」典範，駐團演員黃慧慈更憑此劇榮獲香港舞台劇獎最佳女主角提名。《三個高女人》則是1994普立茲獎得獎名作，我們特邀美國導演大衛·卡柏倫執導，呈獻風格獨特的製作，客席演員傅月美也憑此劇榮獲香港舞台劇獎最佳女主角提名。《俏紅娘》則為百老匯音樂劇經典，曾獲十個東尼獎，是娛樂及藝術共存的佳作。二十五年前（1989），香港文化中心開幕，劇團演出了《俏紅娘》舞台劇版，如今（2014）作為該中心二十五周年紀念誌慶，也讓香港人感受劇團二十五年來成長的魄力，即是我們為了推廣粵語音樂劇文化，無懼種種製作上的挑戰，更以現場大樂隊配合演出，水準絕不遜於百老匯音樂劇，結果廣獲好評。

在「平衡劇季」中，除介紹西方經典外，我們更致力鼓勵本土創作，透過演出平台栽培優秀的戲劇工作者，製作「屬於香港」的舞台劇。近年，話劇團已先後推出多個推動新作的計劃，包括鼓勵本團演員創作的「團員創作計劃」、為較資深編劇發展新作的「新劇發展計劃」、為培育新進編導演和劇評人的「『新戲匠』系列演出計劃」；更有與現場觀眾親近接觸，吸納意見的「讀戲劇場」。

礙於香港演出場地演期短的限制，劇作演罷往往就此消聲匿跡，實為可惜！惟我們深信，為了壯大香港的文化產業，一系列成熟而有深度的作品，絕對值得一演再演。因此，我們近年矢志重演口碑極佳的原創劇，稱作「保留劇目」，但每次重演其實都是重新製作，精益求精，務求把它們煉成香港話劇團的「戲寶」！

以本劇季為例，莊梅岩編劇的《教授》，題材極具社會意義，角色設計也反映時代面貌。潘惠森編劇的《都是龍袍惹的禍》，題材雋永，引古諷今。我們重演兩劇之餘，也專誠出版其劇本以作承傳，更致力把演出推廣至內地和海外地區，宣傳香港的劇藝。如《都是龍袍惹的禍》，今年就以廣東話分別於北京和廣州作讀戲和正式演出，繼去年《有飯自然香》後，再一次證明祇要是好的劇作，以廣東話在內地搬演絕對不成演出障礙。多番重演的《最後晚餐》，同樣以廣東話在內地多個城市演出，同樣引起觀眾共鳴，對我們真是一大鼓舞！。

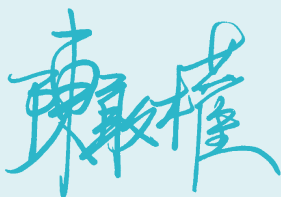
我們在本劇季更聚焦地介紹極有才華的香港編劇鄭國偉。本年3月於香港藝術中心重演他的《最後晚餐》和首演其新作《最後作孽》；也於「讀戲劇場」演讀他另一新作《好日子》。如此密集地上演同一劇作家多套作品，有助觀眾更能理解其創作脈絡，從而留下深刻的印象。

本季四齣於本團黑盒劇場上演的「新戲匠」製作，包括：《極樂過山車》、《一飛沖天去》、《轟隆》和《失禮·死人》，均是以新進編劇加上資深導演的配搭——此舉既收培育新人之效，也促進話劇團和不同資歷劇場人的協作。我們也和國際演藝評論家協會(香港分會)合辦新課程，以「新戲匠」劇目作研習，培育更多具潛質的劇評人。

本劇季「團員創作計劃」劇作，則有藝術上開創新風的驚喜！陳煦莉編導的《巨型曲奇》，榮獲第七屆香港小劇場獎最佳編劇提名。本團戲劇文學經理潘壁雲改編自同名香港文學作品的《感冒誌》，其「詩化」的創作風格，獲知名文學家兼劇作家高行健博士高度評價。新文本的《安·非她命》，駐團導演馮蔚衡也榮獲香港舞台劇獎最佳導演獎，整體演出也獲選為2015年十大最受歡迎製作之一。我尤其欣慰看到這幾個製作，打破了大眾對話劇團屬「保守風格」的印象，甚至吸引了新生代觀眾，絕對是劇團未來發展的好嘗試！

除了戲劇製作外，本團於劇藝承傳方面也不遺餘力，並設有在本地劇壇不算普及的戲劇文學部，出版戲劇文學刊物和舉辦劇藝研究活動。出版方面，除了定期派發的季刊《劇誌》外，我們也不時為優秀劇作出版劇本集。活動方面，本劇季舉辦了「劇場與文學」戲劇研討會，並邀請了中港台和法國的華人劇作家、劇場工作者和文學家聚首一堂，探討戲劇和文學的互動關係。

一言蔽之，我們會堅定不移地本著「平衡劇目」精神，讓觀眾在劇場中感受戲劇的力量，讓生活綻放異彩！



陳啟權
藝術總監
2015年9月

Artistic Director's Review

ADHERING TO THE PRINCIPLE OF "BALANCED REPERTOIRE"

It was seven years ago that I joined The Hong Kong Repertory Theatre (HKREP) as Artistic Director. Leading Hong Kong's largest-scale flagship theatre company requires exceptional zeal and effort in light of our overheated theatre scene today, where shows with "film stars" steal much media attention and audience. In the face of such stiff competition, we must be even more conscientious in planning the HKREP's growth and artistic direction. I've always positioned the HKREP as "a repertory theatre for Hong Kong people", rather than a vehicle to trumpet my own achievements or to impose my personal preferences. We must also be aware of the HKREP's mission to ensure "balanced repertoire". In other words, by generating theatre works of various genres, we raise the public interest in the theatre arts, at the same time providing challenging opportunities and artistic breakthroughs for our full-time acting company. It is no small feat to create a "well-balanced" repertoire: there is much truth in equating "balance" with "walking on high wire", because every step is measured and counter-measured by risk, gain and loss.

To me, the HKREP should also be a "repertory theatre that elevates Hong Kong people's quest for the theatre arts". This is also our pledge not only to reach out to new audiences but also to broaden our public's artistic vista so the HKREP and our fans can grow together, reaching the ultimate goal of high-level production values, attaining excellence by nurturing an audience well-versed in the arts.

As a flagship company, we have the responsibility to introduce Western classics as well as fine dramas of today. As many theatre critics have pointed out, if the HKREP didn't mount such classics on stage, no other local theatre company would have the dedication, experience, talent and human resources to do so. Because of the nature of the local theatre scene, classic repertory is seldom a consideration for other companies. Furthermore, as we select classic or translated plays, we must also assess their artistic relevance and be imaginative and flexible, drawing out universal themes so that Hong Kong theatregoers can still find resonance despite cultural differences.

For this season, we selected a number of translated plays — *Wait until Dark*, *Three Tall Women*, *Attempts on Her Life* and *Hello, Dolly! the musical* as Main Stage productions. Interestingly, all of these

fine works centre on the fate of women. *Wait until Dark* is a classic British thriller, a well-made play *par excellence*, and our company member Wong Wai Chi was nominated for Best Actress at the 2014 Hong Kong Drama Awards (Tragedy/Drama) for her portrayal of the blind lady. The 1994 Pulitzer-Prize winning play *Three Tall Women* was directed by David Kaplan, whom we invited from America to offer local audiences a uniquely stylish production. Our guest artist for this production, May Fu, received a nomination for Best Actress (Drama/Tragedy) at the Hong Kong Drama Awards. *Hello, Dolly! the musical*, a Broadway classic that received 10 TONY awards, is a work combining high artistic quality and great entertainment values. In 1989, 25 years ago, The Hong Kong Cultural Centre opened its doors with HKREP's production of *The Matchmaker* (the spoken drama on which *Hello, Dolly!* is based). In 2014, 25 years later, the HKREP mounted the musical version not only to celebrate the venue's quarter-century milestone, but also as a testament to Hong Kong audience of our company's dedication and maturity. We were ready for the challenge of a complicated musical production presented in Cantonese, accompanied by a live pit band. The results rivalled any Broadway musical and received much high praise.

A "balanced season" not only introduces Western classics, but also nurtures local, original work. We devote even more energy to the latter, so that such productions become the platforms that nurture fine theatre makers and theatre works that truly "belong to Hong Kong". In recent years, the HKREP had launched a series of projects to encourage new works: one to encourage our own company members to create new works ("Playwriting Scheme for Resident Artists"), another for upcoming playwrights ("Script Development Scheme"), and yet another to nurture new playwrights, directors, actors and critics ("New Wrighting Series"). We also organise the intimate setting of our Reader's Theatre, connecting with our audience and engaging them in discussion.

Unfortunately, production runs in Hong Kong venues are always limited. Very often after a production ends, it will disappear into thin air, never to return. What a pity! But we firmly believe that in order for Hong Kong's cultural industry to grow strong, a series of mature works should always have a second chance. Recently, we brought back those

original productions that have garnered critical praise, identifying them as “standard repertory”. But every revival is just like a new production because we strive to build on our success, hoping that these works will eventually be known as the “HKRep Masterpieces”!

Candace Chong’s *The Professor* is a topical work reflecting social issues today, and the story’s characters and their actions mirror precisely what is happening in our city. Paul Poon’s *The Emperor, his Mom, a Eunuch and a Man* touches on timeless issues, using the past as ironic commentary on the present. Apart from reprising these two plays, we also arranged for publication of the scripts as a way of extending their influence; we also devoted our energies in promoting them to mainland China and abroad. After all, they are the best representatives of Hong Kong’s dramatic art today. Cantonese versions of *The Emperor, his Mom, a Eunuch and a Man* have been presented in Reader’s Theatre format in Beijing and a fully-staged production in Guangzhou. Just like the earlier *A Bowlful of Kindness*, we have proven that a fine performance in Cantonese dialect does not present a barrier in mainland China. *The Last Supper*, another Cantonese production, has toured extensively in many Chinese cities, moving audiences wherever it goes, which is a great sign of encouragement for us!

This season, we focused on one extremely talented Hong Kong playwright, Matthew Cheng. In March, we staged a re-run of *The Last Supper* and premiered his newest play, *The Sin Family*; at our Reader’s Theatre we also presented *Auspicious Day*, one of his newest works. To present so much by a single artist can help our audience better understand his creative journey, and better appreciate the extent of his craft and talent.

The HKREP presented four Black Box productions this season: *Euthanasia Coaster*, *Way Up to the Sky*, *The Sound of Evolution* and *Farewell the Good Old Days*. For all of these productions, we paired young playwrights with veteran directors. This move not only provided newcomers an opportunity to learn from experienced peers, but also strengthened HKREP’s engagement with theatre professionals at different stages of their careers. We also collaborated with The International Association of Theatre Critics (Hong Kong) in organising courses to train new critics as they discover their own voice under the aegis of the “New Wrioting Series”.

During this season, the amazing success of the “Resident Artist Development Scheme” has generated a new, exciting trend! Tan Hui Lei Karrie’s *A Giant Cookie* was nominated for Best Script at the 7th Hong Kong Theatre Libre. Our Manager (Theatre Literature and Projects) Poon Pik Wan adapted the well-known Hong Kong novel *The Common Cold*, her “poetic” style winning high praise from renowned writer and playwright Dr. Gao Xingjian. For the new avant-garde stage work *Attempts on Her Life*, Resident Director Fung Wai Hang received Best Director at the Hong Kong Drama Awards; the play was also selected as one of the year’s Top Ten Productions. I’m especially gratified that these productions have broken through the “conventional” mould people had associated with the HKREP. These productions attracted a new generation of theatregoers, opening up new possibilities for the HKREP’s development!

Apart from theatre productions, the HKREP is dedicated to sustaining our artistic heritage. We instituted a Theatre Literature and Projects Department that publishes dramatic texts and oversees research activities. We also publish and distribute our *Repazine* as well as fine new scripts. This past season we organised a large-scale “Theatre and Literature” seminar, inviting dramatists, theatre makers and writers from China, Hong Kong, Taiwan and France to explore the interactive relationship between theatre and literature.

To sum up, we’ll continue to adhere to the spirit of creating “balanced repertoire”, so that audiences can appreciate the power of theatre as to live, dream and blossom!



Anthony Chan
Artistic Director
September 2015

行政總監周年工作報告

理事會換屆

話劇團理事會在2014年9月換屆，胡偉民博士及蒙德揚先生連任主席及副主席，易志明議員及陳卓智先生分別出任第二副主席及司庫。朱文忠先生及陸潤棠教授兩位接替任滿告退的鍾樹根議員及方梓勳教授進入理事會。另外政府委任蕭楚基先生接替任滿的委任理事伍翠瑤博士。連同其他現任理事卓歐靜美女士、張心瑜女士、程婉雯小姐及馬清正先生，話劇團在新一屆理事會全體11位社會人士的領導下，上下一心繼續令劇團第三十七周年的業務取得可觀的成績。

年度劇場製作

劇團今年度的主劇場製作10個，黑盒劇場製作6個，合辦製作6個，共製作22個，總場次236場，合計觀眾72,894人次，略高於去年的71,799人，平均入座率85%。全年票房收入1,236萬元。

本團為慶祝香港文化中心二十五周年，由藝術總監陳啟權翻譯與執導的大型音樂劇《俏紅娘》，吸引觀眾12,000多人，為全季之冠。今年除《俏紅娘》及假香港理工大學綜藝館重演的《教授》外，其他製作均在中型劇院演出，場次多有利觀眾選擇，加上平衡劇季的編排及穩定的製作水平，本團演出的上座率未受去年秋季社會運動的影響。

除堅持主流劇場的製作傳統外，本團亦以緊迫國際劇場的步代面向觀眾。《安·非她命》的前衛劇場形式和挑戰性議題是一次勇敢而具突破性意義的嘗試。這次製作上的冒險為駐團導演馮蔚衡贏得2015年4月舉行的「第二十四屆(2015)香港舞台劇獎」最佳導演(悲劇/正劇)的榮譽。我們喜見她與《都是龍袍惹的禍》、《教授》、《感冒誌》、《最後晚餐》和《最後作孽》一類的作品同樣取得業界的重視。《最後晚餐》並已發展為保留及巡演劇目。

跨界別的製作有助開拓觀眾群而值得探索。2014年12月為慶祝高山劇場新翼開幕而獲康樂及文化事務署贊助製作的《一頁飛鴻》，是藝術總監陳啟權為此盛事而特別編寫，揉合話劇和粵劇元素的新作品，入座率及票房均報捷。劇中客席演員黃韻材獲「第二十四屆香港舞台劇獎」提名最佳男主角(悲劇/正劇)，陳啟權及曾健文獲提名最佳原創曲詞。劇團已計劃繼續發展此劇，待來季再次搬上舞台。

本團從2013年9月至2015年2月期間參加民政事務局首輪的「具競逐元素的資助試驗計劃」，透過「新戲匠」系列計劃的演出，培養年輕藝術工作者和劇評人。結果順利完成6個本土新劇本的製作，成績取得業界、觀眾及評論的普遍認同和讚賞。年輕演員梁浩邦憑《轟隆》獲「第二十四屆香港舞台劇獎」提名最佳男配角(喜劇/鬧劇)。劇團現已再次取得撥款，進行為期兩年2015-2017的第二輪「新戲匠」系列計劃，希望透過是項演出計劃，進一步打開大門，與同業分享黑盒劇場資源，培育新人成長。

外訪交流演出

劇團於2014/15年先後作3次外訪演出，包括《最後晚餐》於2014年4月在內地四個城市的巡演，《都是龍袍惹的禍》5月先在北京以讀戲劇場形式展演，11月參加廣州話劇藝術中心的國際演出季展，達到鞏固本團的內地觀眾、拓展與內地戲劇同業及媒體連繫的交流目的。另有《脫皮爸爸》於2014年5月遠征日本名古屋，該劇作者佃典彥所屬的劇團分別以粵、日兩語演出，並進行演後座談會與當地人士交流和分享製作經驗。

劇團繼續應澳門教育暨青年局邀請，於2014年4月第九度赴澳門文化中心為當地的中學生進行「普及藝術教育計劃」，選段演出古希臘悲劇《伊狄帕斯王》、意大利即興喜劇《一僕二主》及原創音樂劇*Samuel Ho*。

馮蔚衡於2014年9月參與「台北藝術節」中莫比斯圓環創作公社的《九面芙烈達》演出，加強兩地兩團的合作和交流。名古屋劇團及圓環創作公社將於2016年回訪香港，參加本團舉辦的「第二屆國際黑盒劇場節」。

外展教育活動

本年度劇團的外展及教育部門共主辦活動2,377場/節，觀眾人次98,490，全年活動收費收入共625萬元。相比往年有大幅增長，成績令人滿意。

有關活動包括由本團製作，在大會堂劇院上演並專供中學生參與的通識教育劇場；以及由公營機構、慈善基金會或其他政府部門委約或贊助製作到全港各區中學、小學、幼稚園及特殊學校巡迴演出的教育劇場。

戲劇課程方面，計有幼兒/兒童戲劇課程及青少年/成人戲劇課程。「駐團師徒計劃」已進入第三年。與香港公開大學合辦的「舞台專業證書課程」(半年一期)已完成第六期，並已批准升格為「戲劇教育專業文憑課程」。年中還接受其他學校委約而特別設計的戲劇課程，如保良局英語戲劇課程及聖雅各福群會的戲劇工作坊等。

戲劇學習法方面，計有進行超過兩年的「戲有益」全港幼師專業培訓計劃，連同夥拍香港教育學院的研究計劃將於2015年秋季全部完成。此計劃由本團儲備撥支進行，成功吸引全港超過半數本地幼稚園參加。劇團目前正在尋找其他資助，支持「戲有益」計劃的深化發展，同時開始把由此計劃發展出來的戲劇學習法及師資培訓課程，推廣至內地的幼兒教育機構。

此外，本團年中接受不同機構的邀請，協助、編導及製作多項社區外展戲劇活動，包括香港中樂團、香港文化博物館、恒生銀行、高錕慈善基金、市區重建局、廉政公署、懲教署、香港善導會、香港鐵路有限公司和區議會等。

場地伙伴計劃

本年度是劇團作為香港大會堂第二輪為期三年的「場地伙伴計劃2012-2015」伙伴藝團的最後一年。劇團共安排了4個主劇目及1個通識教育劇場節目於劇院演出67場，吸引劇場觀眾21,281人次；並另外進行了8項其他活動，吸引人數約33,000。活動包括：

- (1) 在高座演奏廳進行8次讀戲劇場，繼續培育新劇發展及介紹當代新劇本。
- (2) 製作通識教育劇場劇目《年少·無知？》於劇院公演8場，引導學生思考社會問題。
- (3) 在劇院內進行演後座談會16場共1,377人及公開綵排活動1場共42人。
- (4) 《感冒誌》上演期間舉行為期兩天的「劇場與文學」研討會。
- (5) 高座演奏廳首映高行健博士編導的藝術電影《美的葬禮》。
- (6) 在大會堂低座佈置節目宣傳展板及在一樓劇院外設宣傳展櫃，作全年性的展示及錄像播放。
- (7) 另配合《都是龍袍惹的禍》及《感冒誌》兩個製作設計專題展覽。

研究及出版

本年度戲劇文學及項目發展部門分別策劃了「劇場與文學」國際戲劇研討會、5期劇團季刊《劇誌》、出版了3本戲劇叢書，包括大受歡迎的《教授》劇本及《都是龍袍惹的禍》劇本、就「劇場與文學研討會」結集的文集《戲遊文間》，與及和國際演藝評論家協會(香港分會)續辦第二期「新戲匠」系列劇評培訓計劃，培訓新進劇評人。

香港舞台劇獎

劇團2014年內公演的劇目於香港戲劇協會主辦的「第二十四屆香港舞台劇獎」獲得13項提名。結果榮奪5個獎項：計有馮蔚衡憑《安·非她命》獲最佳導演(悲劇/正劇)及憑《轟隆》取得最佳女配角(喜劇/鬧劇)；另《安·非她命》榮獲最佳燈光設計及最佳配樂兩個獎項，同時亦被選為年度十大最受歡迎製作。此外本團在「第七屆香港小劇場獎」上獲三項提名：包括團員陳煦莉編導的《巨型曲奇》獲提名最佳劇本，黃呈欣獲提名最佳女主角；歐陽駿主演的《引狼入室》獲提名優秀男演員等。

推廣與拓展

本年度劇團的籌款收入超越目標，全年錄得捐款及贊助265萬元。製作獲企業贊助者包括：《教授》獲信興集團冠名贊助，《都是龍袍惹的禍》獲周生生贊助，《感冒誌》獲新鴻基地產贊助，《一頁飛鴻》獲三井物產有限公司贊助，《俏紅娘》獲康宏金融集團冠名贊助及明愛之友慈善專場贊助，《最後晚餐》獲恒生銀行學生及社區專場贊助。還有香港鐵路有限公司冠名贊助戲劇教育計劃，以及高鉅慈善基金委約製作《退化厨神》戲劇教育計劃。

今個劇季，本團首次與香港中文大學戲劇心理學研究組合作了一項觀眾問卷調查研究。問卷內容設計以澳洲迪肯大學研究出來的藝術觀眾體驗指數為藍本，由香港中文大學根據香港的實際環境及適切性加以修訂，再配合本團需要的數據集結而成。有關數據資料將作為香港中文大學的學術研究，亦有助本團掌握當前觀眾對表演藝術的取向，作為制定市場推廣策略的參考。

劇團再接再勵與香港電台攜手，把2014年1月的製作《如此長江》修整成廣播劇於2014年10月26日在香港電台數碼35台播放。利用大氣電波把製作送入本港家庭，令更多市民有機會接觸話劇藝術。這類合作將繼續發展，包括透過港台未來的電視頻道加強戲劇推廣。

財務總結

本年度劇團獲政府提供額外資助413萬元，共獲恆常資助3,707萬元。額外增撥的款項用以改善全職員工的待遇；增聘職位以提升團隊的軟實力；擴展外展及教育部門的活動室和辦公室；及租用工廠大廈倉庫，解決舞台設備貯存空間嚴重不足的問題。

連同推行「新戲匠」系列計劃，本年度入賬的163萬元及「演藝行政人員培訓計劃」的資助撥款27萬元，本年度政府資助總額為3,897萬元。因票房、戲劇課程、外展及教育活動，與及捐款及贊助等項目均超額完成，全年總營運收入達2,166萬元，較預算多出383萬元。

本年度的營運總開支為5,985萬元，雖然年內因去年訂購的舞台吊杆系統(價值123萬元)延至今年才能運到及入賬，引致其他營運項目開支超出預算，但由於年內劇團獲政府額外資助的新增職位及部份員工離職後的空缺未能即時覓得合適人選，使全年薪酬開支少於預算，亦令整體營運開支較年初預算為低。在收入較預算為佳及開支低於預算下，年終結算得以轉虧為盈。

以上的營運開支，包括用以外聘創作人員，特約演員、特約教師、特約後台人員、藝術顧問及臨時支援人員的支出1,159萬元。全年為業界提供441個/次就業機會。



陳健彬, MH
行政總監
2015年9月

Executive Director's Year End Review

CHANGE IN COUNCIL MEMBERSHIP

Because of term limits, the Council of The Hong Kong Repertory Theatre (HKREP) underwent a membership change in September 2014, with Dr. Wai-man Woo and Mr. David Mong assuming the posts of Chairman and 1st Vice-Chairman, while Hon. Frankie Yick and Mr. Paul Chan appointed 2nd Vice-Chairman and Treasurer respectively. Mr. Sam Chu and Prof. Thomas Luk came on board to fill the vacancies left by Hon. Christopher Chung and Prof. Fong Chee Fun, whose terms were completed. In addition, the Hong Kong government appointed Mr. Siu Chor Kee to succeed Dr. Jennifer Ng, whose term was also completed. Along with other members who remained in the Council—Mrs. Corona Cheuk, Ms. Fiona Cheung, Miss Angela Ching and Mr. Ma Ching Cheng—the HKREP, under the guardianship of its 11-member Council made up of people of diverse professions, worked together as a unified team, striving to achieve our goals.

ANNUAL PRODUCTIONS

During this season, the HKREP presented 10 Main Stage productions, 6 Black Box productions and 6 co-productions, totalling 22 productions in all with 236 performances in aggregate, attracting a total of 72,894 audience members. We achieved a slight increase in audience numbers, compared with last year's 71,799. The average attendance was at 85%, with total box office intake of \$12.36 million.

As part of the 25th anniversary celebration of the opening of The Hong Kong Cultural Centre, HKREP Artistic Director Anthony Chan translated and directed the large-scale musical *Hello, Dolly!*, bringing in more than 12,000 theatregoers, making this musical the most popular of our productions this season. Apart from *Hello, Dolly! the musical* and the re-run of *The Professor* at the Hong Kong Polytechnic Jockey Club Auditorium, all other productions took place in mid-size theatres, offering multiple performances thus more scheduling choices for our audience. Because of our balanced programme and consistent production standards, the HKREP's attendance rate was not affected by the social movement in Hong Kong last autumn.

Apart from insisting on our signature production values on the main stage, the HKREP kept apace with cutting edge developments in the international theatre world. *Attempts on Her Life* was a daring take at a challenging topic in an avant-garde narrative that won our Resident Director Fung Wai Hang the Best Director (Tragedy/Drama) award at the 24th Hong Kong Drama Awards held in April 2015. We are delighted that this breakthrough production joined the ranks of *The Emperor, his Mom, a Eunuch and a Man*, *The Professor*, *The Common Cold*, *The Last Supper* and *The Sin Family* in being recognised

by our peers. *The Last Supper* has since developed into a repertory and touring production.

Cross-disciplinary productions can help develop new audiences and are worth serious consideration. In December 2014, for the opening of the new wing of Ko Shan Theatre, we received sponsorship support from Leisure and Cultural Services Department to produce *Footprints in the Snow*, a new work specially written by our Artistic Director Anthony Chan combining spoken drama and Cantonese Opera. I'm happy to report that attendance and box office receipts were remarkably successful. Guest artist Wong Wan Choi was nominated Best Actor (Tragedy/Drama) at the 24th Hong Kong Drama Awards, while Anthony Chan and Tseng King Man received a nomination for Best Original Lyrics. The HKREP already laid plans to expand *Footprints in the Snow*, developing the work and bringing it back onto the stage in future seasons.

Between September 2013 and February 2015, the HKREP participated in the Home Affairs Bureau's first round of "The Contestable Funding Pilot Scheme for the Major Performing Arts Groups" and instituted our "New Wrighting Series" to nurture younger arts professionals and theatre critics. During the period, we successfully completed six new local productions, winning praise from our peers, theatregoers and critics alike. Young actor Leung Ho-bong was nominated for Best Supporting Actor (Comedy/Farce) at the 24th Hong Kong Drama Awards for his participation in *The Sound of Evolution*. The HKREP has already been awarded another round of funding from the government. We continue our "2015–2017 New Wrighting Series" with the express hope that this project will open doors for the theatre community to share the resources of our Black Box Theatre, and to nurture a new generation of artists.

TOURING AND EXCHANGE

The HKREP organised three overseas tours during the 2014/15 season: *The Last Supper* travelled to four cities in mainland China in April 2014; *The Emperor, his Mom, a Eunuch and a Man* was presented in Reader's Theatre format in Beijing in May, before appearing as a fully-staged production during the International Performance Season at the Guangzhou Dramatic Arts Center in November. These tours helped us strengthen our mainland Chinese audience base, at the same time fostered our relationship with theatrical professionals and media in China. In addition, *Shed Skin* travelled in May 2014 to Nagoya with playwright Tsukuda Norihiko's own company as host, presenting two performing versions side by side—in Cantonese and in Japanese. A post-performance discussion session was arranged where we shared our experiences in mounting this production.

In April 2014, the HKREP was invited for the ninth time by the Macau Education and Youth Affairs Bureau to host an Arts Education Outreach Programme at the Macau Cultural Centre for secondary school students. We performed selections from the Greek drama *Oedipus Rex*, the Italian commedia dell'arte *One Servant Two Masters* and an original musical *Samuel Ho*.

At the Taipei Arts Festival held in September 2014, Fung Wai Hang performed in Möbius Strip Theatre's *The 9 Fridas*, strengthening ties between two companies. Both the Nagoya company and Möbius Strip Theatre will travel to Hong Kong in 2016 to participate in the HKREP's 2nd International Black Box Festival.

OUTREACH AND EDUCATION

The HKREP's Outreach and Education Department organised a total of 2,377 sessions of activities involving 98,854 participants, collecting a total of \$6.25 million in fees during the 2014/15 season. Such numbers constitute a significant increase from last year, results with which we are delighted.

Our offerings included Liberal Education programmes for secondary school students and productions commissioned or subsidised by public institutions, charity organisations and other government departments that we bring to secondary and primary schools, kindergartens and special schools around Hong Kong.

Our Children's Drama Courses and Youth/Adult Drama Courses constitute the core of our education offerings. Our "Apprenticeship-in-residence" programme has already run for three years. Our joint programme with The Open University of Hong Kong namely, "Professional Certificate in Stage Performance" (a six-month course), has already completed six rounds and recently accredited "Professional Certificate in Drama Education". Mid-season, we received commissions from other schools to devise special education courses, such as the Po Leung Kuk's English drama course and a drama workshop for St. James' Settlement.

Our pedagogy courses include the "'Drama in Pre-primary Education: Funful Learning Project"—Professional Training Programme for Early Childhood Teachers", which has been running for more than two years, along with a research project with the Hong Kong Institute of Education that will be completed in the autumn of 2015. "Drama in Pre-primary Education: Funful Learning Project" was funded in full by the HKREP and has enrolled more than half of Hong Kong's kindergarten teachers. The HKREP is currently searching for other funding sources to further develop "Drama in Pre-primary Education: Funful Learning Project", at the

same time bringing into mainland China our drama curriculum and teacher training methods that were developed through research.

In addition, the HKREP receives invitations and offers for collaboration during the season to create, direct and produce community outreach drama programmes from such organisations as The Hong Kong Chinese Orchestra, Hong Kong Heritage Museum, Hang Seng Bank, Charles K. Kao Foundation for Alzheimer's Disease, Urban Renewal Authority, Independent Commission Against Corruption, Hong Kong Correctional Services, Society of Rehabilitation and Crime Prevention, MTR Corporation Limited and District Councils.

VENUE PARTNERSHIP

This season marked our final year in the second cycle of a three-year Venue Partnership Scheme with the Hong Kong City Hall. We arranged four Main Stage productions and one "Theatre-in-Education" project in the venue, totalling 67 performances, attracting 21,281 audience members. We also hosted an additional 8 activities, attracting another 33,000 to the venue:

- 1) We held Reader's Theatres in the Recital Hall at the High Block, continuing to develop new scripts and introduce new, contemporary works to the audience;
- 2) We produced the "Theatre-in-Education" programme *Young & Innocent*, presenting a total of eight performances, inspiring students to examine social issues;
- 3) We hosted sixteen post-performance talks (total participants: 1,377) and an open rehearsal for 42.
- 4) During the run of *The Common Cold*, we organised a two-day "Theatre and Literature" seminar.
- 5) We arranged a special screening of *Requiem for Beauty*, directed by Dr. Gao Xingjian, at the Recital Hall.
- 6) Billboard display in the City Hall Low Block and showcase on the first floor were installed to promote our entire season's programmes, including video displays.
- 7) Special exhibitions were mounted to coincide with two productions: *The Emperor, his Mom, a Eunuch and a Man* and *The Common Cold*.

RESEARCH AND PUBLICATION

Our Theatre Literature and Projects Department organised an international seminar on "Theatre and Literature", five issues of the HKREP's newsletter, *Repazine*, two volumes of playscripts — *The Professor* and *The Emperor, his Mom, a Eunuch and a Man* — as well as a collected volume based on the "Theatre and Literature" seminar. We also

collaborated with The International Association of Theatre Critics (Hong Kong) for the second time in “the New Wrighting Series—Budding Critics Training Scheme”.

HONG KONG DRAMA AWARDS

At the 24th Hong Kong Drama Awards, the HKREP received a total of thirteen nominations and winning five: Fung Wai Hang for Best Director (Tragedy/Drama) for *Attempts on Her Life*; Fung also won Best Supporting Actress (Comedy/Farce) for *The Sound of Evolution*; *Attempts on Her Life* also won Best Lighting Design and Best Music, being selected as one of the Top Ten Productions of 2014. In addition, the HKREP also garnered three nominations at the 7th Hong Kong Theatre Libre Awards: Tan Hui Lei Karrie’s original work *A Giant Cookie* was nominated for Best Script, with Wong Ching Yan Birdy nominated for Best Actress. Au Yeung Chun was nominated as Outstanding Actor for his performance in *Wolf in the House*.

PROMOTION AND DEVELOPMENT

We exceeded our fundraising goals this season, receiving a total of \$2.65 million in donation and sponsorship. Among the sponsoring organisations for our productions are: Shun Hing Group, title sponsor for *The Professor*; Chow Sang Sang, sponsor for *The Emperor, his Mom, a Eunuch and a Man*; Sun Hung Kai, sponsor for *The Common Cold*; and 3 Wells Watch Industries Ltd., sponsor for *Footprints in the Snow*. Convoy Financial Services was title sponsor for *Hello, Dolly! the musical*, while Friends of Caritas sponsored special charity performances; and *The Last Supper* received sponsorship from Hang Seng Bank for student and community performances. In addition, the MTR Corporation Limited was the title sponsor for our drama education programmes, and the Charles K. Kao Foundation for Alzheimer’s Disease commissioned us to create the Interactive Drama Education Programme.

For the first time, we teamed up with The Chinese University of Hong Kong’s Psychology of Theatre Research Group to carry out an audience survey, specially designed according to the Arts Audience Experience Index developed by Australia’s Deakin University and adapted by CUHK according to the specific context of Hong Kong, combined with statistical data needed by the HKREP. Such information was collected for academic research by the CUHK, at the same time helping the HKREP to better understand our audience. Resulting data will be useful reference for our marketing and promotional strategies.

The HKREP continued its collaboration with RTHK, adapting *The Soongs: By Dreams Betrayed* into a

radio drama, broadcast on RTHK Digital Channel 35 on October 26, 2014. Reaching households through the airwaves gives even more Hong Kong citizens the chance to come into direct contact with the theatre arts. Projects of this nature will be further developed in the future with such media, including broadcasts via RTHK’s soon-to-launch digital television channels.

FINANCIAL SUMMARY

We received additional subsidies of \$4.13 million, thus increasing our government funding to \$37.07 million. The additional subsidies were used to increase salaries and other benefits for our full-time staff, to improve our team’s soft power by adding working positions, to expand the venues and offices for the Outreach and Education Department; and to rent warehouse space in industrial buildings to solve the serious problem of stage equipment storage.

Along with running “the New Wrighting Series”, which received \$1.63 million, and the Arts Administrators Training Scheme, which received \$270,000, total government subsidy reached the level of \$38.97 million. Because box office receipts, drama courses, outreach and educational activities, as well as donation and subsidies all exceeded our projections, our total operating income was \$21.66 million, exceeding our original estimate by \$3.83 million.

Our total operating expenses for the season was \$59.85 million. The stage suspender system pre-ordered from last season (costing \$1.23 million) was not delivered until this season, thus entered into the current budget, leading to general over-budgeting. Because the HKREP received additional funding from the government and new positions and unfilled vacancies were not immediately occupied, our total salary expenditure was lower than projected, thus reducing overall expenditure. Notwithstanding with the budget deficit, in light of increased income and decreased expenditure, the net result turned into a surplus.

Operating expenses mentioned above include hiring creative artists, freelance actors, teachers and backstage staff as well as artistic consultants and temporary supporting staff, totalling \$11.59 million. We provided a total of 441 employment opportunities for the industry this year.

Chan Kin Bun, MH
Executive Director
September 2015



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 | 觀眾人次(座位總數/入座率) No. of Audiences (Max. Capacity/Attendance Rate) |
|--|---|--|---|
| 主劇場製作 MAIN STAGE PRODUCTIONS | | | |
| 10-25/5/2014 香港大會堂劇院 Hong Kong City Hall Theatre | 《盲女驚魂》 <i>Wait Until Dark</i> 17 [連1場學生場 Including 1 student performance] | 費德力·諾特(英國)/ 陳啟權 Frederick Knott (UK) / Anthony Chan | 5,176 (7,682 / 67%) |
| 10-20/7/2014 香港大會堂劇院 Hong Kong City Hall Theatre | 《安·非她命》 <i>Attempts on her Life</i> 12 | 馬丁·昆普(英國) / 馮蔚衡 Martin Crimp (UK) / Fung Wai Hang | 3,584 (5,306 / 68%) |
| 12-27/7/2014 香港藝術中心壽臣劇院 Shouson Theatre, Hong Kong Arts Centre | 《三個高女人》 <i>Three Tall Women</i> 14 | 愛德華·埃比(美國) / 大衛·卡柏倫(美國) Edward Albee (US) / David Kaplan (US) | 3,976 (5,376 / 74%) |
| 26/8-7/9/2014 香港大會堂劇院 Hong Kong City Hall Theatre | 《都是龍袍惹的禍》(重演) <i>The Emperor, his Mom, a Eunuch and a Man (Re-run)</i> 14 | 潘惠森 / 司徒慧焯 Paul Poon / Roy Szeto | 4,532 (6,102 / 74%) |
| 6-16/9/2014 香港理工大學賽馬會綜藝館 Jockey Club Auditorium, Hong Kong Polytechnic University | 《教授》(重演) <i>The Professor (Re-run)</i> 10 [連1場信興集團贊助專場 Including 1 exclusive performance for Shun Hing Group] | 莊梅岩 / 陳焯威 Candace Chong / Octavian Chan | 9,941 (9,959 / 100%) |
| 25/10-9/11/2014 香港大會堂劇院 Hong Kong City Hall Theatre | 《感冒誌》 <i>The Common Cold</i> 16 [連1場學生場 Including 1 student performance] | 潘璧雲 / 李鎮洲 Priscilla Poon / C.C. Lee | 5,924 (7,035 / 84%) |
| 18-21/12/2014 高山劇場新翼演藝廳 Auditorium, Ko Shan Theatre New Wing | 《一頁飛鴻》 <i>Footprints in the Snow</i> 6 | 陳啟權 / 鄧偉傑 Anthony Chan / Tang Wai Kit | 3,099 (3,312 / 94%) |
| 17-28/1/2015 香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre | 《俏紅娘》音樂劇 <i>Hello, Dolly! the musical</i> 10 [連1場明愛之友慈善專場及 1場康宏金融贊助專場 Including 1 charity event of Friends of Caritas and 1 exclusive performance for CONVOY] | 米高·史釗活(美國) / 陳啟權 Michael Stewart (US) / Anthony Chan | 12,371 (13,402 / 92%) |
| 5-14/3/2015 香港藝術中心壽臣劇院 Shouson Theatre, Hong Kong Arts Centre | 《最後晚餐》 <i>The Last Supper</i> 13 [連1場學生專場、1場恒生銀行贊助學生專場及 1場恒生銀行贊助社區專場 Including 1 student performance, 1 student performance and 1 community performance sponsored by Hang Seng Bank] | 鄭國偉 / 方俊杰 Matthew Cheng / Fong Chun Kit | 5,407 (5,451 / 99%) |
| 20/3-3/4/2015 香港藝術中心壽臣劇院 Shouson Theatre, Hong Kong Arts Centre | 《最後作孽》 <i>The Sin Family</i> 15 | 鄭國偉 / 馮蔚衡 Matthew Cheng / Fung Wai Hang | 5,529 (6,113 / 90%) |
| 小計 Sub-total : | 127 (連3場學生場, 3場贊助專場, 1場贊助學生專場及1場贊助社區專場 Including 3 student performances, 3 exclusive performances for Sponsor, 1 student performance for Sponsor and 1 community performance for Sponsor) | | 59,539 (69,738 / 85%) |

| 日期/場地 Dates/Venues | 劇目/場數 Repertoires/No. of Performances | 編劇/導演 Playwrights/Directors | 觀眾人次 (座位總數/入座率) No. of Audiences (Max. Capacity/Attendance Rate) |
|--|---|---------------------------------------|--|
| 黑盒劇場製作 BLACK BOX PRODUCTIONS | | | |
| 25/10-2/11/2014 香港話劇團黑盒劇場 HKRep Black Box | 《巨型曲奇》 <i>A Giant Cookie</i> 11 | 陳煦莉 Karrie Tan | 1,041 (1,157 / 90%) |
| 14-28/3/2015 香港話劇團黑盒劇場 HKRep Black Box | 《引狼入室》 <i>Wolf in the House</i> 14 | 胡智權 / 陳敢權 Simon Wu / Anthony Chan | 1,535 (1,688 / 91%) |
| <u>「新戲匠」系列</u> New-Wrighting Series | | | |
| 21-29/6/2014 香港話劇團黑盒劇場 HKRep Black Box | 《極樂·過山車》 <i>Euthanasia Coaster</i> 11 | 陳衍若 / 李國威 Angel Chan / Weigo Lee | 1,323 (1,323 / 100%) |
| 13-21/9/2014 香港話劇團黑盒劇場 HKRep Black Box | 《一飛沖天去》 <i>Way Up to the Sky</i> 10 | 郭永康 / 鄧偉傑 Ivan Kwok / Tang Wai Kit | 936 (1,200 / 78%) |
| 29/11-13/12/2014 香港話劇團黑盒劇場 HKRep Black Box | 《轟隆》 <i>The Sound of Evolution</i> 14 | 黃曉筠 / 李國威 Poe Wong / Weigo Lee | 1,411 (1,727 / 82%) |
| 24/1-1/2/2015 香港話劇團黑盒劇場 HKRep Black Box | 《失禮·死人》 <i>Farewell the Good Old Days</i> 12 [連1場學生場 Including 1 student performance] | 朱鳳嫻 / 黃樹輝 Judy Chu / Wong Shu Fai | 1,535 (1,562 / 98%) |
| 小計 Sub-total : | 72 (連1場學生場 Including 1 student performance) | | 7,781 (8,657 / 90%) |

| 日期/場地 Dates/Venues | 劇目/場數 Repertoires/No. of Performances | 編劇/導演 Playwrights/Directors | 觀眾人次 (座位總數/入座率) No. of Audiences (Max. Capacity/Attendance Rate) |
|---|---|--|--|
| 聯合製作 / 合辦節目 CO-PRODUCTION / CO-PRESENTATION PROGRAMMES | | | |
| 8-11/5/2014 香港話劇團黑盒劇場 HKRep Black Box | 《去你的愛情》 <i>Suck at Love</i> 5 合辦節目 黑目鳥劇團 Co-presented with Black Bird Theatre | 郭翠怡 / 鄧世昌 Kwok Chui Yi / Tang Sai Cheong | 459 (530 / 87%) |
| 29/5-1/6/2014 香港話劇團黑盒劇場 HKRep Black Box | <i>Doubt</i> 6 合辦節目 Co-presented with Sweet & Sour Productions Limited | John Patrick Shanley / Candice Moore | 301 (768 / 39%) |
| 11-12/7/2014 香港文化中心音樂廳 Concert Hall, Hong Kong Cultural Centre | 《封神外傳》 <i>Fantastic Gods and Spirits of China</i> 2 聯合製作 香港中樂團 Co-produced with Hong Kong Chinese Orchestra | 周昭倫及郭嘉熹 / 周昭倫 Mike Chow and Owen Kwok / Mike Chow | 2,620 (2,992 / 88%) |
| 9-12/10/2014 香港話劇團黑盒劇場 HKRep Black Box | <i>One Flew Over the Cuckoo's Nest</i> 6 合辦節目 Co-presented with Naiaid Productions | Dale Wasserman / Lava Genovese | 662 (780 / 85%) |
| 7-9/11/2014 香港話劇團黑盒劇場 HKRep Black Box | 《她們的情詩》 <i>Spoken Light</i> 5 合辦節目 Co-presented with Artelier Limited | 集體創作 / 賴閃芳 Acting ensemble / Zoe Lai | 603 (637 / 95%) |
| 14-23/11/2014 香港話劇團黑盒劇場 HKRep Black Box | 《十一騷動 — 短句》 <i>Sketches of 1967: Part A</i> 8 [連3場學生場 Including 3 student performances] 《十一騷動 — 零章》 <i>Sketches of 1967: Part B</i> 5 合辦節目 一條褲製作 Co-presented with Pants Theatre Production | 11位本地劇作家 / 胡海輝 Eleven Local Playwrights / Wu Hoi Fai | 565 (1,191 / 47%) 364 (659 / 55%) |
| 小計 Sub-total : | 37 (連3場學生場 Including 3 student performances) | | 5,574 (7,557 / 74%) |
| 總計 Total : | 236 (連7場學生場, 3場贊助專場, 1場贊助學生專場及1場贊助社區專場 Including 7 student performances, 3 exclusive performances for Sponsor, 1 student performance for Sponsor and 1 community performance for Sponsor) | | 72,894 (85,952 / 85%) |

社區外展及教育活動 Community Outreach and 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 Audience and Participants | 備註 Remarks |
|--|--|--|---|
| 教育劇場 [巡迴劇目(推出戲劇學習、德育/公民教育主題的短劇)] EDUCATIONAL THEATRE | | | |
| 《鐵路安全的達人》 Master of Railway Safety | 1/4-8/7 & 17/9/2014-3/2/2015 小學及特殊學校巡迴演出 School tour for Primary Schools and Special Schools | 66 | 18,798 |
| | 3/4-21/5 & 10/9/2014-28/1/2015 幼稚園巡迴演出(互動故事版) School tour for Kindergarten (Story Telling) | 67 | 5,069 |
| | | | 港鐵委約製作 Commissioned by MTR |
| 6-30/3/2015 中學巡迴演出《鐵路戀曲》 School tour for Secondary Schools A train's love story | 5 | 1,026 | |
| 26/9/2014-31/3/2015 《金童玉女》 ICAC Interactive Theatre Can't Buy Me Love | 112 | 16,800 | |
| | | | 廉政公署委約製作 Commissioned by ICAC |
| 6/10/2014-31/3/2015 《橫眉冷對飛甲由》 ICAC Interactive Theatre Autobiography of "Little Cockroach" | 94 | 14,100 | |
| 12/4/2014 電視直播節目 「城市奇遇」之《迷失·珍帆》 小學生話劇大匯演 TV show for a Gala Show centred on the redevelopment and building rehabilitation | | | |
| 排練 Rehearsals | 2 節 2 sessions | 13 | |
| 展演 Presentation Performance | 1 | 2,000 | |
| 10/10/2014-31/3/2015 2014/15「城市奇遇」之《珍·聰·明》 A Roving Drama Workshop for Primary Schools in Old Districts 2014/15 | 30 | 2,263 | |
| | | | 市建局委約製作 Commissioned by Urban Renewal Authority |
| 21/2-13/3/2015 小學生話劇大匯演《珍·聰·明》外傳 A Gala Show | | | |
| 排練 Rehearsals | 4 節 4 sessions | 13 | |
| 展演 Presentation Performance | 1 | 400 | |
| 1/4-2/7 & 10/9/2014-6/2/2015 「腦伴同行教育計劃 - 系列二」 《退化廚神》學校巡迴演出 Brain Health Education Programme - 2nd Series Interactive Drama | 78 | 21,066 | |
| | | | 高錕慈善基金委約製作 Commissioned by The Charles K. Kao Foundation for Alzheimer's Disease Limited |

| 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 Audience and Participants | 備註 Remarks |
|--|---|---------------------------|---|----------------------------|
| 戲劇藝術 [青少年/成人編導演藝術課程、幼兒/兒童戲劇課程、英語/普通話戲劇課程及通識戲劇課程] DRAMA COURSES AND SEMINARS | | | | |
| 「學好生活」 <i>Learn a Better Life</i> | 幼兒/兒童班 Children Courses | | | |
| | 4-5/2014 2013/14 第二期 Session Two 2013/14 | 150 節 150 sessions | 316 | |
| | 親子工作坊 Family Workshops | 4 節 4 sessions | 33 | |
| | 7-8/2014 2014/15 夏季課程 Summer Courses 2014/15 | 210 節 210 sessions | 310 | 收費活動 Charged activities |
| | 9-12/2014 2014/15 第一期 Session One 2014/15 | 384 節 384 sessions | 324 | |
| 香港話劇團 附屬戲劇學校課程 Courses for HKRep Affiliated Drama School | 2-3/2015 2014/15 第二期 Session Two 2014/15 | 180 節 180 sessions | 367 | |
| | 13-20/5/2014 「童」樂18 區之元朗區 幼兒戲劇課 Children Courses | 3 節 3 sessions | 26 | 免費活動 Free of charge |
| | 兒童團 Children HKRep | | | |
| | 4-7/2014 2013/14 第二期 Session Two 2013/14 | | | |
| | 課堂及排練 Courses and Rehearsals | 20 節 20 sessions | 14 | |
| 「問好生活」 <i>Ask a Better Life</i> | 結業演出 Presentation Performances | 2 | 163 | |
| | 10/2014-1/2015 2014/15 第一期 Session One 2013/14 | 16 節 16 sessions | 12 | |
| | 2-3/2015 2014/15 第二期 Session Two 2014/15 | 8 節 8 sessions | 12 | |
| | 少年團 Youth HKRep | | | |
| | 4-7/2014 2013/14 第二期 Session Two 2013/14 | | | |
| | 課堂及排練 Courses and Rehearsals | 20 節 20 sessions | 9 | |
| | 結業演出 Presentation Performances | 2 | 169 | |
| | 10/2014-3/2015 2014/15 第一期 Session One 2014/15 | 16 節 16 sessions | 15 | |
| | 2-3/2015 2014/15 第二期 Session Two 2014/15 | 8 節 8 sessions | 15 | |
| | | | | 收費活動 Charged 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 Audience and Participants | 備註 Remarks |
|--|---|---------------------------|---|---|
| 香港話劇團 附屬戲劇學校課程 Courses for HKRep Affiliated Drama School | 青少年/成人戲劇課程 Youth / Adult Courses | | | |
| | 4-8/2014 2014/15 春夏季 Spring/Summer 2014/15 | | | |
| | 課堂及排練 Courses and Rehearsals | 94 節 94 sessions | 97 | |
| | 結業演出 Presentation Performances | 3 | 343 | |
| | 演後座談會 Post-performance talks | 3 | 318 | |
| | 「劇場解碼」工作坊 Drama workshops | 6 節 6 sessions | 51 | |
| | 10/2014-2/2015 2014/15 秋冬季 Fall/Winter 2014/15 | 54 節 54 sessions | 52 | |
| | 「問・好生活」 青少年通識教育劇場 Ask a better life Liberal Studies in Theatre | | | 收費活動 Charged activities |
| | 22/7-3/8/2014 課堂及排練 Courses and Rehearsals | 9 節 9 sessions | 8 | |
| | 結業演出 Presentation Performances | 1 | 42 | |
| | 駐團師徒計劃 Apprentice-in-Residence Scheme | | | |
| | 10/2014-2/2015 課堂及排練 Courses and Rehearsals | 13 節 13 sessions | 11 | |
| | 展演 Presentation Performances | 2 | 58 | |
| | 演後座談會 Post-performance talks | 2 節 2 sessions | 54 | |
| | 舞台表演專業證書課程 Professional Certificate in Stage Performance | | | |
| | 4/2014-3/2015 課堂 Courses | 74 節 74 sessions | 49 | |
| | 結業演出 Presentation Performances | 4 | 366 | 合辦機構 香港公開大學 Co-presented by Open University of Hong Kong |
| | 16/8/2014 課程簡介會 Briefing for Courses | 1 | 13 | |
| 13/1/2015 戲劇教育專業文憑課程簡介會 Briefing for Professional Diploma in Drama Education | 1 | 8 | | |

| 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 Audience and Participants | 備註 Remarks |
|---|---------------------------|---|--|
| 3/4-9/5/2014 演說技巧工作坊 Corporate Trainings | 4 節 4 sessions | 20 | 主辦機構 皇冠汽車有限公司 Presented by Crown Motors Ltd. |
| 4/4-21/5/2014 「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 | 3 節 3 sessions | 1,082 | 收費活動 Charged activities |
| 11/5/2014 藝術教育展工作坊 Workshop Demonstration in "Age of Enlightenment-Art Education Week" | 1 節 1 sessions | 65 | 主辦機構 藝術地圖 Presented by ARTMAP |
| 5/6-6/7/2014 《三個高女人》公開綵排 Open Rehearsals Three Tall Women | 26 節 26 sessions | 80 | 免費活動 Free of charge |
| 29/6/2014 澳門中學生普及藝術教育計劃 「體驗戲劇·多元感受」 戲劇工作坊 Macau Educational Plan of Popularization of Arts for Secondary School Students "To experience the art of Drama – Diverse Feelings & Experiences" Drama Workshop | 1 | 39 | 主辦機構 澳門教育暨青年局 Presented by Macau Education and Youth Affair Bureau |
| 即興競技劇場課程(基礎班) Theatresports | | | |
| 7-10/8/2014 課堂 Courses | 4 節 4 sessions | 23 | 主辦機構 Presented by Just Education Services Organisation |
| 展演 Presentation Performance | 1 | 54 | |
| 17/12/2014 《新傾城之戀2005》 錄像放影 Video Screening | 1 | 350 | 收費活動 Charged activities |
| 21/12/2014 《一頁飛鴻》主創人員分享會及聖誕聯歡活動(好友營活動) Meet the Artists and Gathering in Christmas (Pals Activity) Footprints in the Snow | 1 | 35 | 收費活動 Charged activities |
| 25/1/2015 第六屆「灣仔戲味」校際及公開組戲劇匯演：灣仔人！灣仔事！ 擔任評判工作 Adjudication for The 6th Theatrical Atmosphere of Wan Chai Drama Show by School and Open Categories: Wan Chai People! Wan Chai Stories! | 1 | 不適用 Not applicable | 主辦機構 浸信會愛羣社會服務處灣仔綜合兒童及青少年服務中心 Presented by Baptist Oi Kwan Wan Chai Integrated Children and Youth Services Centre |
| 28/1/2015 「卓越菁莪」行業分享講座 Career talk | 1 | 26 | 主辦機構 路德會呂祥光中學 Presented by Lui Cheung Kwong Lutheran College |

| 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 Audience and Participants | 備註 Remarks |
|---|---|---|--|
| <u>保良局屬下小學英語戲劇課程</u> English Drama Courses for Po Leung Kuk affiliated Primary Schools | | | |
| 4-5/2014 & 10/2014-3/2015 課程及工作坊 Courses and Workshops | 71 節 71 sessions | 204 | 主辦機構 保良局 Presented by Po Leung Kuk |
| 結業演出 Presentation Performance | 1 | 400 | |
| <u>「辯論 x 戲劇 x 通識」通識課程</u> Liberal Studies | | | |
| 4/2014-3/2015 課堂及排練 Courses and Rehearsals | 48 節 48 sessions | 28 | |
| 展演 Presentation Performance | 1 | 68 | 合辦機構 活道教育中心 Co-presented with Living World Education Centre |
| 演後座談會 Post-performance talk | 1 節 1 session | 58 | |
| 16-26/8/2014 2014 暑期通識戶外探訪活動 Outdoor Learning Activities in Summer 2014 | 2 節 2 sessions | 17 | |
| 4/2014-3/2015 戲劇課程、工作坊及展演 全港各中小學校、幼稚園及慈善團體 Drama Courses, Workshops and Presentation Performance for Local Primary, Secondary Schools, Kindergartens and Charitable Institutions | 162 節 (5 間學校) 162 sessions (5 schools) | 584 | 收費活動 Charged activities |
| 4/2014-3/2015 「新戲匠」系列劇評培訓計劃 New Wrighting Series—Budding Critics Training Scheme | 6 節 6 sessions | 12 | 合辦機構 國際演藝評論家協會 Co-presented with IATC |
| 4/2014-3/2015 演後導賞講座及工作坊（大會堂製作除外） Post-performance Talks and Workshops on various productions (Except productions at City Hall) | 23 節 23 sessions | 2,313 | 免費活動 Free of charge |
| 劇場教育配套 [到校演前導賞講座/教材套編寫] THEATRE EDUCATION FOR AUDIENCE | | | |
| 20/12/2014 演前導賞講座 《俏紅娘》音樂劇 Pre-performance Talk <i>Hello Dolly! the musical</i> | 1 | 160 | 贊助機構 明愛之友 Sponsored by Friends of Caritas |
| 14/3/2015 演前導賞講座 《最後晚餐》 Pre-performance Talk <i>The Last Supper</i> | 1 | 405 | 贊助機構 恒生銀行 Sponsored by Hang Seng Bank |

| 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 Audience and Participants | 備註 Remarks |
|--|---|---|--|
| 戲劇學習法推廣 [研討工作坊] DRAMA-IN-EDUCATION | | | |
| 25/5 & 5/7/2014 交流及分享會 Experience Sharings | 2 節 2 sessions | 111 | 免費活動 Free of charge |
| 13/9-25/10/2014 教師培訓工作坊 Kindergarten Teacher Training Workshops | 4 節 4 sessions | 27 | 免費活動 Free of charge |
| 6/10/2014-27/3/2015 「心之轉移」 活動設計及戲劇工作坊 Programme Design and Drama Workshops | 16 節 16 sessions | 285 | 主辦機構 香港善導會 Presented by The Society of Rehabilitation and Crime Prevention, Hong Kong |
| <div>「戲有益」 全港幼兒專業戲劇培訓計劃 Drama in Pre-primary Education: Funful Learning Project Professional Training Programme for Early Childhood Teachers</div> | | | |
| 4/2014-3/2015 戲劇培訓工作坊 Drama Training Workshops | 105 節 105 sessions | 408 | 合辦機構 香港教育學院 Co-presented with The Hong Kong Institute of Education |
| 4/4-15/8 & 21/10-16/12/2014 到校教學及研究 On-site Trainings and Research | 43 節 43 sessions | 289 | |
| 30/8/2014 專題講座：首階段研究成果分享會 Sharings | 1 節 1 sessions | 170 | |
| 4/2014-3/2015 教師培訓工作坊 全港各幼兒園/幼稚園及教育機構 Kindergarten Teacher Training Workshop for Local Kindergartens and Education Institutions | 29 節 (8 間學校/ 機構) 29 sessions (8 schools/ institutions) | 302 | 收費活動 Charged activities |
| 社區戲劇外展 [興趣工作坊/個人成長戲劇小組等] COMMUNITY ACTIVITIES | | | |
| 11/4/2014 羅湖懲教所戲劇工作坊 Drama Workshops for female adult prisoners and remands in Lo Wu Correctional Institution | 1 節 1 sessions | 10 | 主辦機構 懲教署 Presented by Correctional Services Department |
| 「深水埗＊我想住嘅地方」社區藝術計劃 Community Art Programme in Sham Shui Po | | | |
| 14/4-9/7/2014 戲劇工作坊 Drama Workshops | 12 節 12 sessions | 16 | 主辦機構 文化工作坊 Presented by Culture Workshop |
| 展演 Presentation Performances | 3 | 568 | |
| 4/8/2014-13/2/2015 Cosplay 唱遊影院 參與編劇工作 Scripting for Cosplay Tourings | 17 節 17 sessions | 不適用 Not applicable | 主辦機構 香港善導會 Presented by The Society of Rehabilitation and Crime Prevention, Hong Kong |

| 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 Audience and Participants | 備註 Remarks |
|--|---------------------------|--|---|
| 29-30/10/2014 & 3/3/2015 《「義」不容情?》 「更生先鋒計劃」青少年座談會 Rehabilitation Pioneer Project Education Talks <i>No More Drugs?</i> | 3 | 1,500 | 主辦機構 懲教署 Presented by Correctional Services Department |
| 「文化落區 2014/15 系列」 <u>Culture in the District 2014/15</u> | | | |
| 13/11/2014-6/3/2015 「小鄉子『鹿』險之旅」幼兒互動教育劇場 An Interactive Education Theatre | 15 | 375 | 主辦機構 中西區區議會文化康樂及 社會事務委員會 Presented by Culture, Leisure & Social Affairs Committee of the Central and Western District Council |
| 15/11/2014-21/3/2015 「天倫樂聚滿中西」親子戲劇新體驗 Parenting Activity in Central & Western District | 10 節 10 sessions | 240 | |
| 1/11/2014 「高中iTeen領袖」計劃培訓工作坊 《金童玉女》選段表演 Input Session for 'iTeen Leaders' Activity Showcase ICAC Interactive Theatre <i>Can't Buy Me Love</i> | 2 | 520 | 主辦機構 廉政公署 Presented by ICAC |
| 28/11/2014-16/3/2015 「敦煌故事隨身聽」語音導覽製作 敦煌文化及藝術展覽「敦煌——說不完的故事」 The Exhibition Dunhuang: <i>Untold Tales, Untold Riches</i> "Portable Dunhuang Story Player" Audio Guide Production | 1 | 不適用 Not applicable | 主辦機構 香港文化博物館 Presented by Hong Kong Heritage Museum |
| 27/12/2014 港鐵《港島綫西延慶祝典禮》演出 Drama show in Official Ceremony to Celebrate the Extension of the MTR Island Line to Western District | 1 | 1,000 | 主辦機構 港鐵 Presented by MTR |
| 28/3/2015 大埔青年藝術節 演出錄像放影 Video Screening in Tai Po Youth Arts Festival | 1 | 1,843 | 主辦機構 大埔民政事務處及 大埔區青年網絡 Presented by Tai Po District Office and Tai Po Youth Network |
| 總計 Total : | 2,377 | 98,490 | |

參與場地伙伴計劃的節目

Programmes for Venue Partnership Scheme

| 日期/活動性質 Dates/Details of Activities | 活動數目 No. of Activities | 觀眾或 參加人數 No. of Audience and Participants | 備註 Remarks |
|---|---------------------------|---|--|
| 19/4/2014 《失禮·死人》 Farewell the Good Old Days | 1 | 111 | 編劇 / 導演: 朱鳳嫻 / 黃樹輝 演員: 張紫琪、郭靜雯、凌文龍、吳家良、宋本浩、陳煦莉、王維、黃呈欣 |
| 10/5/2014 《一飛沖天去》 Way up to the City | 1 | 101 | 編劇 / 導演: 郭永康 / 鄧偉傑 [△] 演員: 區俊丞、周志輝、朱仲璋、高繼祥 [△] 蒙同流允准參與製作 |
| 14/6/2014 《引狼入室》 Wolf in the House | 1 | 95 | 編劇 / 導演: 胡智權 / 陳啟權 演員: 林澤群、歐陽駿、岑君宜 |
| 18/10/2014 《感冒誌》: 劇場給小說的情書 A Love Letter from Stage to a Novel: The Common Cold | 1 | 60 | 原著: 韓麗珠 編劇 / 導演: 潘璧雲 / 李鎮洲 演員: 蔡運華、吳家良 |
| 讀戲劇場 Reader's Theatre 22/11/2014 《驢得水》 The Donkey | 1 | 62 | 編劇 / 導演: 周申及劉露 / 林澤群 演員: 張雅麗、洪朝豐、郭靜雯、劉榮豐、魯文傑、文傑聰、文瑞興、薛國斌、陳煦莉、邱頌偉 |
| 6/12/2014 《名字》 The Name | 1 | 59 | 編劇 / 導演: Jon Fosse (挪威) / 鄧灝威 翻譯: 鄧魯路 演員: 柯映彤、雷思蘭、吳家良、譚芷翎、鄧世昌、楊雯思、袁偉榮 |
| 7/2/2015 《多雲有霧，間中陽光》 Light in the Mist | 1 | 91 | 編劇 / 導演: 意珩 / 袁富華 演員: 張雅麗、文瑞興、王維、黃慧慈、邱廷輝 |
| 14/3/2015 《好日子》 Auspicious Day | 1 | 111 | 編劇 / 導演: 鄭國偉 / 余健生 演員: 張雅麗、文瑞興、陳煦莉、王維、葉嘉茵 |
| 27/6-3/7/2014 2014通識教育劇場《年少·無知?》 Liberal Education Theatre Young & Innocent | 8 | 2,065 | 編劇 / 導演: 張飛帆 / 冼振東 演員: 趙堅堂、黃曉暉、趙伊禕 |
| 主題展覽 Thematic Exhibitions 26/8-7/9/2014 《都是龍袍惹的禍》藝展: 惹禍的龍袍 The Emperor, his Mom, a Eunuch and a Man | 1 | 4,500 | 免費 Free of charge |
| 25/10-9/11/2014 《感冒誌》藝展: 尋找一個人的空間 The Common Cold | 1 | 6,000 | |
| 24/10/2014 《感冒誌》 公開綵排 Open Rehearsal The Common Cold | 1 | 42 | 免費 Free of charge |
| 1/11/2014 高行建電影放映會《美的葬禮》 Film Screening Requiem For Beauty | 1 | 43 | 免費 Free of charge |
| 1/11/2014 《感冒誌》 專家座談會 Professionals' feedback on The Common Cold | 1 | 10 | 免費 Free of charge |

| 日期/活動性質 Dates/Details of Activities | 活動數目 No. of Activities | 觀眾或 參加人數 No. of Audience and Participants | 備註 Remarks |
|---|---------------------------|---|----------------------|
| 1-2/11/2014 「劇場與文學」2014戲劇研討會 Hong Kong Repertory Theatre 2014 Seminar on "Theatre and Literature" | 7 | 401 | 免費 Free of charge |
| 4/2014-3/2015 演後導賞講座 Post-performance Talks on various productions | 16 | 1,377 | 免費 Free of charge |
| 4/2014-3/2015 大會堂裝置展覽及錄像 Foyer Exhibitions | 2 | 20,000 | 免費 Free of charge |
| 總計 Total : | 46 | 35,128 | |

外訪文化交流演出及活動 Outbound Tours and 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 |
|---|--|--|--------------------------|
| 演出 THEATRE PERFORMANCES | | | |
| 愛丁堡前沿劇展 (中國) 參展節目 Entry for Edinburgh Fringe Showcase (China) | | | |
| 《最後晚餐》 The Last Supper | | | |
| 9-12/4/2014 北京東宮影劇院 Oriental Palace Theatre, Beijing | 4 | 鄭國偉 / 方俊杰 Matthew Cheng / Fong Chun Kit | 1,926 |
| 15-16/4/2014 杭州木馬劇場 Trojan House, Hangzhou | 2 | | 540 |
| 19-20/4/2014 南京大學張心瑜小劇場 Zhangxiyu Theatre, Nanjing University | 3 | | 928 |
| 24-27/4/2014 上海大劇院小劇場 Studio Theatre, Shanghai Grand Theatre | 4 | | 840 |
| 《都是龍袍惹的禍》 讀戲劇場 Reader's Theatre : The Emperor, his Mom, a Eunuch and a Man | | | |
| 17/5/2014 北京東宮影劇院 Oriental Palace Theatre, Beijing | 1 | 潘惠森 / 司徒慧焯 Paul Poon / Roy Szeto | 78 |
| 16/5/2014 北京皮娜鮑什下午茶座 Pina Bausch Café, Beijing | 1 《都是龍袍惹的禍》 讀戲劇場 Reader's Theatre : The Emperor, his Mom, a Eunuch and a Man | 潘惠森 / 司徒慧焯 Paul Poon / Roy Szeto | 32 |

| 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 |
|---|--|---|--------------------------|
| 31/5-1/6/2014 日本名古屋 - 長久手市文化之家風劇場 (文化の家 風のホール) Wind Hall in Nagakute City, Japan | 《脱皮爸爸》 <i>Shed Skin</i> 2 | 佃典彦 (日本) / 司徒慧焯 Tsukuda Norihiko (Japan) / Roy Szeto | 360 |
| 5-7/9/2014 台北水源劇場 Wellspring Theatre, Taipei | 2014 臺北藝術節 參節節目 Entry for 2014 Taipei Arts Festival 《九面美烈達》 <i>The 9 Fridas</i> 3 共同演出 莫比斯圓環創作公社 Co-performed with Möbius Strip Theatre | 凱特·歐萊莉 (英國) / 菲利普·薩睿立 (英國) Kaite O'reilly (UK) / Phillip Zarrilli (UK) | 780 |
| 28-29/11/2014 廣州話劇藝術中心 十三號劇院 No. 13 Theatre, Guangzhou Dramatic Arts Center | 廣州話劇藝術中心 國際戲劇演出季 Entry for International Performance Season at the Guangzhou Dramatic Arts Center 《都是龍袍惹的禍》 <i>The Emperor, his Mom, a Eunuch and a Man</i> 2 | 潘惠森 / 司徒慧焯 Paul Poon / Roy Szeto | 626 |

外展教育活動 OUTREACH AND EDUCATIONAL ACTIVITIES

| | | | |
|---|--|-------------------------------------|-------|
| 23/4-2/5/2014 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 Educational Plan of Popularization of Art for Secondary School Students "To Experience the Art of Drama – Diverse Feelings & Experiences" 15 | 鄭國偉 / 傅月美 Matthew Cheng / May Fu | 4,808 |
|---|--|-------------------------------------|-------|

| 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 |
|---|---------------------------|--|---|
| 其他 OTHERS | | | |
| 愛丁堡前沿劇展 (中國) 其他活動 Edinburgh Fringe Showcase (China) Other Activities | | 主辦機構 北京柒柒恩劇團 Presented by Beijing 707 N-Theatre | |
| 《最後晚餐》 <i>The Last Supper</i> 演後座談會 Meet the Artists | | | |
| 9 & 12/4/2014 (北京 Beijing) | 2 | | 206 |
| 15-16/4/2014 (杭州 Hangzhou) | 2 | | 270 |
| 19-20/4/2014 (南京 Nanjing) | 2 | | 406 |
| 24/4/2014 (上海 Shanghai) | 1 | | 146 |
| 《都是龍袍惹的禍》 讀戲劇場 Reader's Theatre: <i>The Emperor, his Mom, a Eunuch and a Man</i> | | | |
| 17/5/2014 演後座談會 Meet the Artists (北京 Beijing) | 1 | | 78 |

| 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 |
|---|---------------------------|---|--|
| 《都是龍袍惹的禍》 讀戲劇場 Reader's Theatre: <i>The Emperor, his Mom, a Eunuch and a Man</i> | | | |
| 16/5/2014 演後座談會 Meet the Artists (北京 Beijing) | 1 | 合辦機構 北京皮娜鮑什下午茶座 Co-presented by Pina Bausch Café, Beijing | 32 |
| 《脫皮爸爸》 <i>Shed Skin</i> | | | |
| 30/5/2014 研討會 Seminar (日本名古屋 Nagoya, Japan) | 1 | 主辦機構 劇團B級遊擊隊及 長久手市議會 Co-presented by bkyuyugekitai and City Council of Nagakute City | 110 |
| 總計 Total : | 47 | | 12,166 |

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 | | |
| 《教授》劇本 <i>The Professor</i> | 1 | 9/2014 |
| 《都是龍袍惹的禍》劇本 <i>The Emperor, his Mom, a Eunuch and a Man</i> | 1 | 9/2014 |
| 《戲遊文間－「劇場與文學」2014戲劇研討會文集》 <i>Proceedings & Papers of the Hong Kong Repertory Theatre 2014 Seminar on "Theatre and Literature"</i> | 1 | 3/2015 |
| 《劇誌》 <i>Repazine</i> | 5 | 4, 7, 10/2014 & 1, 3/2015 |
| 發佈會 / 公關活動 PRESS CONFERENCE / PR FUNCTIONS | | |
| 《俏紅娘》音樂劇 <i>Hello, Dolly! the musical</i> | | |
| 演前酒會 Opening Reception | 1 | 20/1/2015 |
| 贊助專場演前酒會 Reception for Sponsorship show | 1 | 25/1/2015 |
| 2015/16 劇季套票計劃記者招待會 Season Subscription 2015/16 Press Conference | 1 | 24/3/2015 |
| 總計 Total : | 11 | |

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 | 127 | 59,539 |
| 黑盒劇場製作 Black Box Productions | 72 | 7,781 |
| 聯合製作/合辦節目 Co-production / Co-presentation Programmes | 37 | 5,574 |
| 社區外展及教育活動 Community Outreach and Educational Activities | 2,377 | 98,490 |
| 參與場地伙伴計劃的活動 Programmes for Venue Partnership Scheme | 46 | 35,128 |
| 外訪文化交流演出及活動 Outbound Tours and Cultural Exchange Activities | 47 | 12,166 |
| 其他活動 Other Activities | 11 | 不適用 Not applicable |
| 總計 Total : | 2,717 | 218,678 ^{註 Note} |

註 Note : 未計算本團出版刊物的讀者人數及參加發佈會與各種公關活動的人數
Not including the no. of Publications readers and the no. of Participant at Press Conferences and PR functions




2014
2015

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節目精華

Production Highlights

WAIT UNTIL DARK





演出地點 Venue

香港大會堂劇院
Hong Kong City Hall Theatre

演出日期 Date

10-25/5/2014

演出場數 Performances 17

粵語演出 in Cantonese

演員及創作人員

| | | |
|-----|---|----------------|
| 黃慧慈 | 飾 | SUSY HENDERSON |
| 邱廷輝 | 飾 | HARRY ROAT |
| 陳 嬌 | 飾 | MIKE TRENTON |
| 林澤群 | 飾 | CORKER |
| 郭靜雯 | 飾 | GLORIA |
| 王 維 | 飾 | SAM HENDERSON |
| 吳家良 | 飾 | 警察 |
| 歐陽駿 | 飾 | 警察 |

編劇

費德力·諾特 (英國)
Frederick Knott (U.K.)

翻譯/導演

陳敢權

佈景設計

徐碩朋

服裝設計

莫君傑

燈光設計

蕭健邦

音樂及音響設計

黃伸強



HKRT的《盲女驚魂》無論在編 (i.e. 譯)、導、演上，都做得很成功，觀眾的熱烈掌聲是最好的證明。

~ 網上評論 ~

安·非她命 ATTEMPTS ON HER LIFE





演出地點 Venue

香港大會堂劇院
Hong Kong City Hall Theatre

演出日期 Date

10-20/7/2014

演出場數 Performances 12

粵語演出 in Cantonese

演員及創作人員

辛偉強 吳家良
王維 雷思蘭
邱廷輝 黃慧慈
劉守正 張紫琪
陳嬌 郭靜雯
歐陽駿 林燕婷#

編劇

馬丁·昆普 (英國)
Martin Crimp (U.K.)

翻譯、改編及填詞

岑偉宗

導演

馮蔚衡

佈景設計

黃逸君

服裝設計

何珮珊

燈光設計

楊子欣

作曲及音響設計

陳偉發

錄像設計

盧榮

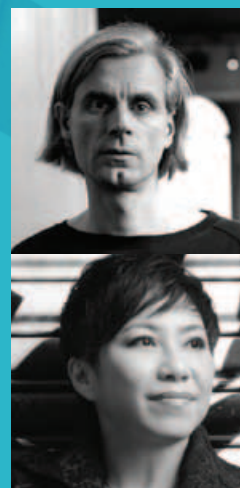
形體編排

徐奕婕

戲劇文學指導

賴閃芳

客席演員



第二十四屆(2015)香港舞台劇獎

最佳導演(悲劇/正劇)：馮蔚衡

最佳燈光設計：楊子欣

最佳配樂：陳偉發

十大最受歡迎製作

《安·非他命》整體編排經過謹慎處理，務求在相對實驗的劇本與慣性觀眾之間，加上適度潤滑劑。全劇已見編作心思，的確是HKREP近幾年最好的騷。

~ 文匯報文化版 梁偉詩, jass ~



三個





高女人

EDWARD ALBEE'S
THREE TALL WOMEN



演出地點 Venue 香港藝術中心壽臣劇院

Shouson Theatre,
Hong Kong Arts Centre

演出日期 Date 12-27/7/2014

演出場數 Performances 14

粵語演出 in Cantonese

演員及創作人員

| | | |
|-------|---|---|
| 傅月美#◇ | 飾 | A |
| 彭杏英+ | 飾 | B |
| 陳煦莉 | 飾 | C |

編劇 愛德華·埃比 (美國)
Edward Albee (U.S.)

翻譯 李國威
導演 大衛·卡柏倫 (美國)
David Kaplan (U.S.)

| | |
|---------|----------------|
| 佈景設計 | 陳志權◇ |
| 服裝設計 | 袁玉英 |
| 燈光設計 | 黃宇恒 |
| 音樂及音響設計 | 劉穎途 |
| 髮飾設計 | Stacy (美國U.S.) |

客席演員

+ 聯席演員

◇ 蒙香港演藝學院允准參與製作

他(編按:導演)鋪陳三個不同年齡的女性各吐心聲，然而他卻不評論，也不表示意見。他貫徹執行他所信仰的那個新劇場模式，堅持整個製作高品味。

~ 文匯報 張錦滿 ~



(重演)

The
Emperor,
his Mom,
a Eunuch
and
a Man
(Re-run)

潘惠森是成功帶觀眾闖進了劇中人物內心的各種
黑洞；當然，全劇整體上演員演出都出色，尤以
飾演安德海的劉守正，把劇中人複雜的內心世
界、矛盾與掙扎都演繹得淋漓盡致

~ 網上評論 陳慧兒 ~

演出地點 Venue

香港大會堂劇院
Hong Kong City Hall Theatre

演出日期 Date

26/8-7/9/2014

演出場數 Performances

14

**廣州話劇藝術中心國際戲劇演出季
International Performance Season
at the Guangzhou Dramatic Arts Center**

演出地點 Venue

廣州話劇藝術中心十三號劇院
No. 13 Theater,
Guangzhou Dramatic Arts Center

演出日期 Date

28-29/11/2014

演出場數 Performances

2

粵語演出 in Cantonese

主要演員及創作人員

| | | |
|------------------|---|-----------|
| 劉守正 | 飾 | 安德海 |
| 陳淑儀 [#] | 飾 | 丁寶楨 |
| 彭杏英 ⁺ | 飾 | 慈 禧 |
| 凌文龍 | 飾 | 同 治 |
| 高翰文 | 飾 | 奕 訢 |
| 雷思蘭 | 飾 | 慈 安 |
| 黃慧慈 | 飾 | 馬小玉 |
| 王 維 | 飾 | 董心田 |
| 邱廷輝 | 飾 | 李連英 / 家 僕 |
| 孫力民 [#] | 飾 | 安邦太 / 老 僧 |

| | |
|---------|-------|
| 編劇 | 潘惠森◇ |
| 導演 | 司徒慧焯◇ |
| 佈景設計 | 曾文通 |
| 服裝設計 | 梁健棠 |
| 燈光設計 | 馮國基 |
| 作曲及音響設計 | 陳偉發 |
| 戲曲指導 | 鄒麗玉 |

[#] 客席演員

⁺ 聯席演員

◇ 蒙香港演藝學院允准參與製作





教授

(重演)

THE PROFESSOR
(Re-run)





演出地點 Venue

香港理工大學賽馬會綜藝館
Jockey Club Auditorium,
Hong Kong Polytechnic University

演出日期 Date

6-16/9/2014

演出場數 Performances

10

粵語演出 in Cantonese

主要演員及創作人員

| | | |
|------------------|---|----------|
| 潘燦良 ⁺ | 飾 | 「教授」 |
| 郭靜雯 | 飾 | LUCRETIA |
| 歐陽駿 | 飾 | JEREMY |
| 陳煦莉 | 飾 | OCEANA |

| | |
|---------|-----------------------------|
| 編劇 | 莊梅岩 |
| 導演 | 陳焯威 |
| 佈景設計 | 黃逸君 |
| 服裝設計 | 何珮嫻 |
| 燈光設計 | 羅瑞麟@ iLight Production Ltd. |
| 音樂及音響設計 | 溫新康◇ |

⁺ 聯席演員

◇ 蒙香港演藝學院允准參與製作

編劇並無偏重任何一方，或只如憤青般揭發時弊，或落於某政客的人身攻擊，如此客觀的平衡雙方論調，有效深化其戲劇衝突，讓觀眾深思考量。

~ 刺青雜誌 江凱勤 ~





THE
COMMON
COLD

感冒

結



演出地點 Venue

香港大會堂劇院
Hong Kong City Hall Theatre

演出日期 Date

25/10-9/11/2014

演出場數 Performances 16

粵語演出 in Cantonese

主要演員及創作人員

| | | |
|------------------|---|--------------|
| 黃慧慈 | 飾 | 我 |
| 辛偉強 | 飾 | 瘦子(丈夫)/病人/護士 |
| 劉雅麗 [#] | 飾 | 婆婆 / 病人 |
| 高翰文 | 飾 | 父親 / 病人 / 護士 |
| 凌文龍 | 飾 | 弟弟 / 男孩 / 病人 |
| 李 楓 [#] | 飾 | 哭喪女 |
| 邱加希 [#] | 飾 | 黑貓 |

| | |
|---------|-----|
| 原著 | 韓麗珠 |
| 編劇 | 潘璧雲 |
| 導演 | 李鎮洲 |
| 形體設計 | 梅卓燕 |
| 佈景設計 | 阮漢威 |
| 服裝設計 | 何珮嫻 |
| 燈光設計 | 楊子欣 |
| 作曲及音響設計 | 陳偉發 |
| 錄像設計 | 秦紹良 |

[#] 客席演員

《感冒誌》確是一部難得的佳作，看後令人思潮起伏，太多的課題叫人不停細想，欲要層層解密頗費工夫。

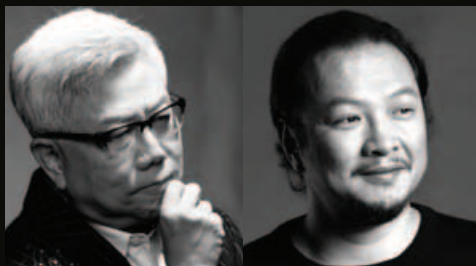
~ 網上評論 ~



負飛鴻

FOOTPRINTS
IN THE SNOW





演出地點 Venue

高山劇場新翼演藝廳
Auditorium,
Ko Shan Theatre New Wing

演出日期 Date

18-21/12/2014

演出場數 Performances

6

粵語演出 in Cantonese

主要演員及創作人員

| | | |
|------------------|---|--------|
| 廖啟智 [#] | 飾 | 葉飛鴻 |
| 黃韻材 [#] | 飾 | 常映輝 |
| 歐陽駿 | 飾 | 葉榮光 |
| 菁瑋 [#] | 飾 | 宋雁翎 |
| 陳嬌 | 飾 | WINSOR |
| 鍾一鳴 [#] | 飾 | 福爺 |
| 陳金成 [#] | 飾 | 蘇東坡 |
| 黃葆輝 [#] | 飾 | 關盼盼 |

| | |
|---------|------------------|
| 編劇 | 陳啟權 |
| 導演 | 鄧偉傑 [⊕] |
| 粵劇撰曲 | 曾健文 |
| 佈景設計 | 巫嘉敏 |
| 服裝設計 | 黃智強 |
| 燈光設計 | 蕭健邦 |
| 音樂及音響設計 | 夏恩蓓 |

[#] 客席演員

[⊕] 蒙同流允准參與製作

由演員層面觀之，全劇
不僅讓觀眾見證到香港
話劇界的實力派及優秀
新血，也認識到香港粵
劇界的生力軍。

~ IATC 陳慧兒 ~



俏紅娘

Hello, Dolly! the musical 音樂劇



最熱鬧的和諧飯店高潮一場，歌、舞、戲都最可觀！

~ 信報 陳鈞潤 ~

演出地點 Venue

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

演出日期 Date

17-28/1/2015

演出場數 Performances

10

粵語演出 in Cantonese

主要演員及創作人員

| | | |
|------------------|---|---------------------|
| 羅敏莊 [#] | 飾 | DOLLY LEVI |
| 林澤群 | 飾 | HORACE VANDERGELDER |
| 張雅麗 | 飾 | IRENE MOLLOY |
| 鄭君熾 [#] | 飾 | CORNELIUS HACKL |
| 張紫琪 | 飾 | MINNIE FAY |
| 劉守正 | 飾 | BARNABY TUCKER |
| 郭靜雯 | 飾 | EMILY |
| 王維 | 飾 | AMBROSE KEMPER |
| 文瑞興 | 飾 | ERNESTINA MONEY |

| | |
|---------|------------------------------------|
| 原著 | 懷爾德 (美國) Thornton Wilder (U.S.) |
| 改編 | 米高·史釗活 (美國) Michael Stewart (U.S.) |
| 音樂及原歌詞 | 謝利·荷曼 (美國) Jerry Herman (U.S.) |
| 翻譯及導演 | 陳敢權 |
| 粵語歌詞 | 陳文剛 |
| 編舞 | 謝漢文 |
| 音樂總監 | 孔奕佳 |
| 歌唱監督及指揮 | 黃華豐 |
| 佈景設計 | 黃逸君 |
| 服裝設計 | 譚嘉儀 |
| 燈光設計 | 陳焯華 |
| 音響設計 | 袁卓華 |
| 樂隊統籌 | 李善安 |

[#] 客席演員





最後晚餐

THE LAST SUPPER



我很欣賞劇本對白不但貼切兩個主角的身份，更是寫得恰到好處，不過火、不煽情，也不會刻意賣弄低俗笑料

~ 網上評論 鄧小宇 ~

演出地點 Venue 香港藝術中心壽臣劇院
Shouson Theatre,
Hong Kong Arts Centre
演出日期 Date 5-14/3/2015
演出場數 Performances 13

愛丁堡前沿劇展 (中國)
Edinburgh Fringe Showcase (China)

演出地點 Venue 北京東宮影劇院
Oriental Palace Theatre, Beijing
演出日期 Date 9-12/4/2014
演出場數 Performances 4

演出地點 Venue 杭州木馬劇場
Trojan House, Hangzhou
演出日期 Date 15-16/4/2014
演出場數 Performances 2

演出地點 Venue 南京大學張心瑜小劇場
Zhangxiyu Theatre,
Nanjing University
演出日期 Date 19-20/4/2014
演出場數 Performances 3

演出地點 Venue 上海大劇院小劇場
Studio Theatre,
Shanghai Grand Theatre
演出日期 Date 24-27/4/2014
演出場數 Performances 4

粵語演出 in Cantonese

主要演員及創作人員

雷思蘭 飾 林麗冰 (母)
劉守正 飾 周國雄 (子)

編劇 鄭國偉
導演 方俊杰
佈景及服裝設計 王梓駿
燈光設計 陳焯威
音響設計 林菁 (巡演版)
馮璟康



第九屆華文戲劇節 (2014 · 杭州)

優秀編劇獎
優秀表演獎



最後 作孽

THE
SIN
FAMILY





演出地點 Venue

香港藝術中心壽臣劇院
Shouson Theatre,
Hong Kong Arts Centre

演出日期 Date

20/3-3/4/2015

演出場數 Performances 15

粵語演出 in Cantonese

演員及創作人員

| | | |
|------------------|---|------|
| 高翰文 | 飾 | 薛先生 |
| 余安安 [#] | 飾 | 薛太太 |
| 凌文龍 | 飾 | 薛公子 |
| 張紫琪 | 飾 | 補習老師 |

| | |
|---------|-----|
| 編劇 | 鄭國偉 |
| 導演 | 馮蔚衡 |
| 佈景設計 | 阮漢威 |
| 服裝設計 | 孔德瑄 |
| 燈光設計 | 劉銘鏗 |
| 音樂及音響設計 | 馮展龍 |

[#] 客席演員



對白不單止妙語連珠，他寫
不同出身、年齡、階層的角色，他們的談吐，無論是造句或內容皆恰如其份

~ 網上評論 鄧小宇 ~



巨型曲奇

A Giant Cookie

演出地點 Venue

香港話劇團黑盒劇場

HKRep Black Box

演出日期 Date

25/10-2/11/2014

演出場數 Performances 11



粵語演出 in Cantonese



演員及創作人員

| | | |
|------|---|--------|
| 張紫琪 | 飾 | Lilian |
| 黃呈欣# | 飾 | Sally |
| 魯文傑# | 飾 | 爸爸 |
| 郭靜雯 | 飾 | 小女孩 |

| | |
|---------|-----|
| 編劇 / 導演 | 陳煦莉 |
| 佈景及服裝設計 | 張思勤 |
| 燈光設計 | 馮之 |
| 音樂及音響設計 | 郭宇傑 |

劇本結構深思熟慮，打破觀眾對劇本想法的固有邏輯思維，描寫角色內心矛盾真摯動人。

~ 信報 曲飛 ~

客席演員

演出地點 Venue

香港話劇團黑盒劇場

HKRep Black Box

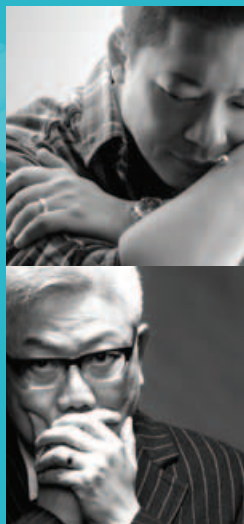
演出日期 Date

14-28/3/2015

演出場數 Performances 14



粵語演出 in Cantonese



演員及創作人員

林澤群 飾 阿佳
歐陽駿 飾 阿明

編劇 胡智權
導演 陳敢權
副導演 辛偉強
佈景及服裝設計 王梓駿
燈光設計 羅瑞麟@iLight Production Ltd.
音樂及音響設計 劉穎途

引狼入室

Wolf in the House

《引》劇能引人追看的強項之一，是兩位演員的出色演技，《引》劇另一強項是充滿心思的台詞與場面處理。

~ 大公報 何俊輝 ~





極樂·过山车

Euthanasia Coaster

演出地點 Venue

香港話劇團黑盒劇場

HKRep Black Box

演出日期 Date

21-29/6/2014

演出場數 Performances 11

粵語演出 in Cantonese



演員及創作人員

| | | |
|------|---|-------------------------------|
| 陳籽沁# | 飾 | 阿 寶 |
| 蘇育輝# | 飾 | 麥先生 |
| 朱栢謙# | 飾 | Stephen |
| 韋羅莎# | 飾 | Lisa |
| 李家宥# | 飾 | 小丑 / 成主席 / Dr. Ku / 攝影師 / 調酒師 |
| 朱仲暉# | 飾 | 小丑 / 歡樂小姐 / Y城市長 / 麥太太 |

| | |
|----------------|-----|
| 編劇 | 陳衍若 |
| 「新戲匠」系列藝術主任/導演 | 李國威 |
| 佈景及服裝設計 | 巫嘉敏 |
| 燈光設計 | 羅文偉 |
| 音樂及音響設計 | 馮展龍 |
| 錄像設計 | 成博民 |

在導演手法方面，加入大量的投映是聰明的處理……幫助處理文本不斷轉換場景的問題

~ 網上評論 ~

客席演員

演出地點 Venue

香港話劇團黑盒劇場

HKRep Black Box

演出日期 Date

13-21/9/2014

演出場數 Performances 10



粵語演出 in Cantonese

演員及創作人員



| | | |
|-------------------|---|-----|
| 周志輝 | 飾 | 老人甲 |
| 歐陽奮仁 [#] | 飾 | 老人乙 |
| 陳庭軒 [#] | 飾 | 狗 |

| | |
|-------------|------------------|
| 「新戲匠」系列藝術主任 | 李國威 |
| 編劇 | 郭永康 |
| 導演 | 鄧偉傑 [⊕] |
| 戲劇指導 | 馮蔚衡 |
| 佈景及服裝設計 | 麥芷筠 |
| 燈光設計 | 陳鈞至 |
| 音樂及音響設計 | 王智敏 |

[#] 客席演員

[⊕] 蒙同流允准參與製作

兩位主要演員周志輝及歐陽奮仁，舉手投足自然流露，台詞吐字輕重分明。皆證明他們是香港劇壇不可多得的實力派演員。

~ 大公報 佛琳 ~



經驗豐富的演員，配合啱核的
台詞，戲劇效果加倍。

~ 刺青雜誌 吉嚟水 ~

車隆

The Sound
of Evolution

演出地點 Venue

演出日期 Date

演出場數 Performances 14

粵語演出 in Cantonese

香港話劇團黑盒劇場

HKRep Black Box

29/11-13/12/2014



演員及創作人員

| | | |
|------|---|-----|
| 周志輝 | 飾 | 陳 華 |
| 馮蔚衡 | 飾 | 何美好 |
| 袁富華# | 飾 | 陳漢國 |
| 莫蓓茹# | 飾 | 陳綺華 |
| 梁浩邦# | 飾 | 吊扇男 |
| 張貝琳# | 飾 | 電視女 |
| 陳郁憲# | 飾 | 客 人 |



第二十四屆(2015)香港舞台劇獎

最佳女配角(喜劇/鬧劇): 馮蔚衡

編劇

「新戲匠」系列藝術主任/導演

佈景及服裝設計

燈光設計

音樂及音響設計

黃曉筠

李國威

王健偉

黃宇恒

陳冠宏

客席演員

演出地點 Venue

香港話劇團黑盒劇場

HKRep Black Box

演出日期 Date

24/1-1/2/2015

演出場數 Performances 12



粵語演出 in Cantonese



演員及創作人員

| | | |
|------------------|---|-----------------|
| 雷思蘭 | 飾 | 太 婆 |
| 溫玉茹 [#] | 飾 | 38歲的梁詠嫻 (Tracy) |
| 岑君宜 [#] | 飾 | 18歲的梁詠嫻 (Tracy) |
| 馮志坤 [#] | 飾 | 表 哥 |
| 周志輝 | 飾 | 良友叔 |
| 宋本浩 [#] | 飾 | 收購人 |
| 郭穎東 [#] | 飾 | Raymond / 技 工 |

| | |
|-------------|-----|
| 「新戲匠」系列藝術主任 | 李國威 |
| 編劇 | 朱鳳嫻 |
| 導演 | 黃樹輝 |
| 戲劇指導 | 馮蔚衡 |
| 佈景及服裝設計 | 陳寶欣 |
| 燈光設計 | 張素宜 |
| 音樂及音響設計 | 梁寶榮 |
| 編舞 | 林俊浩 |



《失》劇作為一齣小劇場的小品戲劇，溫馨親切，細緻動人。

~ 大公報
佛琳 ~

[#] 客席演員

失禮•死人

Farewell the Good Old Days





社區外展及教育活動 Community Outreach and Educational Activities

今年度，香港話劇團專注發揮戲劇的教育功能，不單與各政府機構及志願團體合作，亦自辦不同的課程和活動，務求向大眾展現戲劇的教育功效，並將戲劇融入廣大市民的生活。

戲劇無處不在 寓教育於娛樂

劇團今年獲香港文化博物館委約，為「敦煌說不完的故事」展覽製作語音導賞，首次以廣播劇形式，為參觀人士帶來不一樣的博物館體驗。語音導賞的智能手機應用程式更榮獲「2015香港資訊及通訊科技獎」最佳流動應用程式(流動教育及娛樂方案)金獎。另外，劇團亦獲懲教署邀請，製作《「義」不容情？》論壇劇場，刺激各年輕人思考觸犯法例的代價，及友誼與原則的抉擇。演出大受好評，陸續收到不同的教育機構之邀繼續重演。今年，劇團亦獲廉政公署委約製作兩套「廉政互動劇場」，《金童玉女》及《橫眉冷對飛甲由》到全港中學演出200多場，將法例知識溶入演出，寓學習於娛樂。此外，獲香港鐵路有限公

司贊助的演出《鐵路安全の達人》，就能夠將搭乘公共交通工具的安全訊息，透過演出帶到各小學及幼稚園中。自辦的通識教育劇場《年少·無知？》就因應社會現況，與高中學生探討年輕人的出路及前景。其他教育劇場包括市區重建局的「城市奇遇」之《珍·聰·明》、高錕慈善基金贊助《退化廚神》等。

以專業回饋社會 培育戲劇教育人才

現正進行的「戲有益」全港幼師專業戲劇培訓計劃得到各校支持，有444間超過一半的本地幼稚園參與，總共874位幼師接受戲劇教育培訓。計劃內容包括：學術研究、教學輔導、戲劇工作坊、成果發佈會、教案出版等等。計劃得到成功，不單證明各老師對優質教學法需求殷切，也證明將戲劇融入幼兒教學將會是香港教育新趨勢。

與香港公開大學李嘉誠專業進修學院合作舉辦，戲劇教育專業戲劇文憑課程正式推出，為有志成為專業戲劇教育人士提供進修機會。

中國內地戲劇教育推廣和發展

由今年開始，劇團將廣受本地家長歡迎的戲劇課程推廣至內地，冀望將劇團的辦學信念延至內地，令中國的幼兒直接受惠。首兩個合作單位為奧偉詩教育集團有限公司及創思鳴教育資訊諮詢（廣州）有限公司。劇團除了提供師資培訓外，亦會為兩間公司的幼稚園（奧偉斯幼稚園）及早教中心（創思鳴早教中心），共同研發全年的戲劇課程。



This season, the HKREP focused on developing the educational power of drama, not only working closely with government departments and voluntary organisations, but also arranging teaching courses and activities on our own initiative, with the goal of influencing the masses with theatre education, so that the theatre arts can be an integral part in everyone's life.

THEATRE IS EVERYWHERE, COMBINING EDUCATION AND ENTERTAINMENT

The HKREP was commissioned by The Hong Kong Heritage Museum to produce an audio guide to the exhibition "Dunhuang—Untold Tales, Untold Riches", devising the guide as a radio drama, providing museumgoers with an entirely fresh, new experience. The smartphone app for this audio guide received the gold award at the 2015 Hong Kong ICT Awards for Best Mobile Apps (Mobile Edutainment). The HKREP was also invited by The Hong Kong Correctional Services to produce a show entitled *No More Drugs?* that encouraged discussion, inspiring young people to examine the cost of breaking the law, as well as the choice between principles and friendship. The production was very well-received, so much so that many educational institutions have since invited us to perform this work. This season, The Independent Commission Against Corruption commissioned the HKREP to produce two interactive shows, totalling more than 200 performances in secondary schools around Hong Kong, injecting legal knowledge into performance while combining education and entertainment. In addition, The MTR Corporation Limited sponsored our *Master of Railway Safety*, a show imparting knowledge about public transportation safety that toured kindergarten and primary schools. The HKREP also organised on its own initiative a Liberal Education Programme entitled *Young & Innocent* addressing social issues, guiding senior secondary

school students as they peer into their future. Other educational theatre projects include a Roving Drama Workshop for Primary Schools in Old Districts as part of the "City Adventures" series for The Urban Renewal Authority, and an Interactive Drama for The Charles K. Kao Foundation for Alzheimer's Disease.

GIVING BACK TO SOCIETY, NURTURING THEATRE EDUCATION TALENTS

Our "'Drama in Pre-primary Education: Funful Learning Project' — Professional Training Programme for Early Childhood Teachers" has garnered support from numerous schools. More than half of local kindergartens — 444 of them — have signed onto the programme, with a total of 874 kindergarten teachers receiving training from us. Our programme includes academic research, guides to teaching, theatre workshops, conferences reporting outcomes, publication of teaching plans, etc. The success of this programme not only serves as a testament to the desire of every teacher in learning about fine teaching methods, but also proves that theatre education at the kindergarten level is one of the new trends here in Hong Kong.

The HKREP and The Open University's Li Ka Shing Institute of Professional and Continuing Education collaborated on a Professional Certificate in Drama Education course that has since launched, providing opportunities for further studies for those eager to become theatre education professionals.

PROMOTING AND DEVELOPING THEATRE EDUCATION IN CHINA

Beginning this season, the HKREP introduced its popular Drama Courses to mainland China, hoping to extend the HKREP's education mission into China. Our first two collaborative partners were Oasis Education Group Limited and Creative Mind Education Information Consulting (Guangzhou) Limited. Apart from providing teaching training, the HKREP developed full-year educational courses for the Oasis Kindergarten and Creative Mind Early Learning Centre.



戲劇文學及出版

Theatre Literature and Publications

香港話劇團的戲劇文學工作，須兼顧深度及寬度兩方面的探索和發展，我們既要作記錄、研究與分析，務求深化舞台表演的影響力，也要向一般愛好戲劇的觀眾們作深入淺出的推廣工作。而更重要的是投放創意在不同面向的工作中。今年，戲劇文學部的工作如下：

戲劇研討會

今年部門統籌了「劇場與文學」戲劇研討會，在2014年11月1至2日假香港大會堂劇院舉行。研討會旨在探討文學作品和戲劇創作的互動關係。我們榮幸邀得法籍華裔劇作家、2000年首位華人諾貝爾文學獎得主高行健博士，以及著名文化人、2013年香港書展年度作家陳冠中先生作主題演講嘉賓。另有4節環繞戲劇和文學關係的研討，邀請了中、港、台的戲劇工作者、作家和學者發言及回應。

研討會中更設有「香港舞台的文學改編」論壇，邀請多位本地劇團的導演、編劇及文學作家出席。此外，在研討會首天晚上，高行健博士執導的藝術電影《美的葬禮》假香港大會堂高座8樓演奏廳上演。高博士在本團理事陸潤棠教授的陪同下，向觀眾介紹了電影的拍攝過程。

另與香港演藝學院人文學科合作的研討會前奏活動，於2014年10月30日假演藝學院的香港賽馬會演藝劇院舉行，並邀得高行健博士為學院師生演講。



出版

出版方面，本年度劇團出版了3本戲劇叢書及5期《劇誌》。年內出版的《教授》和《都是龍袍惹的禍》劇本都非常受觀眾歡迎，供不應求，以致再三加印。而《戲遊文間－「劇場與文學」2014戲劇研討會文集》，也趕及在本年度出版，為「劇場與文學」戲劇研討會作了一個完整的記錄及總結。

至於劇團季刊《劇誌》，主要負起劇團和觀眾之間的橋樑，內容包括藝術人員訪談、評論文章及劇團資訊等。未來，希望《劇誌》能漸漸演變成一個交流平台，讓不同的劇場友好分享他們的工作和理念。

劇評培訓計劃

「新戲匠」系列演出計劃是劇團於2013-15兩個劇季內推出的新計劃，旨在培育劇壇新進編劇、導演、演員和不同崗位的設計人員。為了使計劃更完整及取得更廣泛的迴響，我們邀請了國際演藝評論家協會(香港分會)[IATC]合辦「新戲匠」系列劇評培訓計劃。計劃共分兩期，每期學員12位，並由資深劇場工作者及藝評人擔任導師或講者。學員的優秀文章，除了在《劇誌》和IATC網頁刊登外，還得到兩本藝文雜誌 *Delta Zhi*、*Clip Magazine* 的支持作轉載。

讀戲劇場

部門每年均會挑選新劇本演讀，包括「新戲匠」系列的入選劇目，以及具演出潛力的海外劇本。而每次演讀完結後，均安排創作人和觀眾就劇作交流意見。本劇季演讀的劇目包括：《失禮・死人》、《一飛沖天去》、《引狼入室》、《感冒誌》、《驢得水》、《名字》、《多雲有霧間中陽光》和《好日子》。



The HKREP's Theatre Literature and Projects Department has devoted its efforts in exploring and developing the depth and breadth of dramaturgy. We document, research and analyse ways to deepen the impact of stage performances. We also promote drama to general theatregoers. Most importantly, we integrate creativity in all aspects of our work. Below is a summary of our department's work this season:

THEATRE FORUM

This season, our department organised and coordinated a "Theatre and Literature" seminar at the Hong Kong City Hall on 1-2 November, 2014. The seminar focused on the interaction between literature and dramatic creation. We were fortunate to have the first Nobel laureate in literature of Chinese descent, Dr. Gao Xingjian, as well as Mr. Chan Koon Chung, eminent intellectual and 2013 Hong Kong Book Fair Author of the Year, as our keynote speakers. The remaining four sessions centred on the relationship between literature and theatre, in which theatre professionals, playwrights and scholars from China, Hong Kong and Taiwan participated as speakers and respondents.

The seminar included a panel discussion on "Literary adaptations for the Hong Kong stage". Many local theatre directors, playwrights and writers were invited to attend. On the first evening, Dr. Gao Xingjian screened his *Requiem for Beauty* at The Hong Kong City Hall High Block's Recital Hall. Accompanied by Council Member Prof. Thomas Luk, Dr. Gao addressed the audience concerning the film's making.

We also collaborated with the HKAPA's Department of Liberal Arts Studies for a pre-event on 30 October 2014 at the Academy's The Hong Kong Jockey Club Amphitheatre, where Dr. Gao spoke to students and teachers.

PUBLICATIONS

During this season, our department published three books as well as five issues of the HKREP newsletter *Repazine*. The two scripts we published — *The Professor* and *The Emperor, his Mom, a Eunuch*

and *a Man* — are both highly popular among our audiences. We had to reprint almost immediately because we ran out of stock. A collected volume namely *Proceedings & Papers of the Hong Kong Repertory Theatre 2014 Seminar on 'Theatre and Literature'* was also published during this season, providing a closure (as well as written documentation) to that event.

Our *Repazine* is an effective bridge between the HKREP and our audience, its contents ranging from interviews with artists, critiques and information on the HKREP's activities. We hope this quarterly newsletter will become a platform for exchange, where other friends in the theatre will also share their work and ideas.

THEATRE CRITICS TRAINING SCHEME

"The New Wrighting Series" that launched between 2013-15 by the HKREP was instituted with the mission of nurturing a new generation of playwrights, directors, actors as well as theatre artists from different disciplines. In order for this programme to reach out to a wider public, we invited The International Association of Theatre Critics (Hong Kong) to collaborate in a "New Wrighting Series — Budding Critics Training Scheme". The programme is divided into two phases, each accommodating twelve students, mentored by veteran theatre professionals and critics who took on the roles of tutor and lecturer. Fine critical articles by students were published not only in our *Repazine* and on the IATC web page, but also in two arts magazines in Hong Kong — *Delta Zhi* and *Clip Magazine*.

READER'S THEATRE

Our department selects new scripts for Reader's Theatre, including those from "The New Wrighting Series" and also overseas scripts with good potential for performance. After each of the Reader's Theatre, we host a discussion session for the creators and the audience, providing a platform for exchange of ideas. This season, we presented the following scripts: *Farewell the Good Old Days*, *Way Up to the Sky*, *Wolf in the House*, *The Common Cold*, *The Donkey*, *The Name*, *Light in the Mist* and *Auspicious Day*.

外訪演出、交流及其他活動

Outbound Tours, Exchanges and Other Activities

外訪演出

OUTBOUND TOURS



9-27/4/2014

愛丁堡前沿劇展參展節目（中國）
Entry for Edinburgh Fringe Showcase (China)

《最後晚餐》於北京、杭州、南京及上海巡演

The Last Supper in Beijing, Hangzhou, Nanjing and Shanghai



16/5/2014

北京皮娜鮑什下午茶座讀演

《都是龍袍惹的禍》

Reader's Theatre: *The Emperor, his Mom, a Eunuch and a Man* at Pina Bausch Café, Beijing



17/5/2014

北京東宮影劇院讀演

《都是龍袍惹的禍》

Reader's Theatre: *The Emperor, his Mom, a Eunuch and a Man* at Oriental Palace Theatre, Beijing





31/5-1/6/2014

日本名古屋 — 長久手市文化之家風劇場
交流演出《脫皮爸爸》

A Cantonese version of *Shed Skin* at Wind Hall
in Nagakute City, Japan, pararell with a Japanese
version of the same play by bkyuyugekitai



23/4-2/5/2014

《體驗戲劇·多元感受》

澳門中學生普及藝術教育計劃

Macau Educational Plan of Popularization of Art
for Secondary School Students : "To Experience the
Art of Drama – Diverse Feelings & Experiences"



28-29/11/2014

廣州話劇藝術中心演出《都是龍袍惹的禍》

The Emperor, his Mom, a Eunuch and a Man at
Guangzhou Dramatic Arts Center



外訪交流 OUTBOUND EXCHANGES



18-25/4/2014

行政總監陳健彬與方梓勳理事出席第九屆華文戲劇節（杭州）

Mr. K. B. Chan, Executive Director and Prof. Gilbert Fong, Council Member attended The 9th Chinese Drama Festival (Hangzhou)



15-22/7/2014

藝術總監陳啟權參加“藝海流金——感悟齊風魯韻”文化訪問團

Mr. Anthony Chan, Artistic Director joined a cultural delegation to Shandong

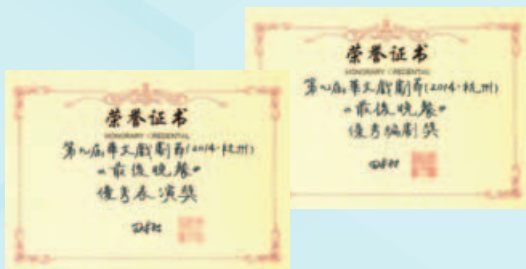
4-7/9/2014

行政總監參加藝發局南韓藝術文化交流團

Executive Director joined the HKADC's cultural visit to South Korea



內地獎項殊榮 MAINLAND ACCOLADES



《最後晚餐》榮獲第九屆華文戲劇節（杭州）「優秀編劇獎」及「優秀表演獎」

The Last Supper got the "Best Playwright Award" and "Best Performance Award" at The 9th Chinese Drama Festival (Hangzhou)

本地獎項殊榮 LOCAL ACCOLADES



第二十四屆(2015)香港舞台劇獎奪5獎
Got 5 Credits at the 24th Hong Kong Drama Awards



第七屆香港小劇場獎獲3項提名
Got 3 Nominations at the 7th Hong Kong Theatre Libre Awards

參與場地伙伴計劃活動 PROGRAMMES FOR VENUE PARTNERSHIP SCHEME



2014 通識教育劇場《年少·無知?》
— 大會堂劇院
Young & Innocent Liberal Education
Programme at City Hall Theatre



主題展覽：《都是龍袍惹的禍》
Thematic Exhibitions : *The Emperor, his Mom, a Eunuch and a Man*

其他活動 OTHER ACTIVITIES

25/3/2014

2014/15劇季套票計劃記者招待會
Season Subscription Press Conference



1/7/2014

理事會主席及行政總監出席慶祝中華人民共和國香港特別行政區成立十七周年慶祝酒會

Council Chairman and Executive Director attended a Reception to celebrate the 17th Anniversary of the Establishment of the HKSAR of the People's Republic of China

11-12/7/2014

《封神外傳》
(編劇 / 導演：周昭倫及郭嘉熹 / 周昭倫) — 香港中樂團聯合製作
Fantastic Gods and Spirits of China
(Playwright/Director: Mike Chow and Owen Kwok / Mike Chow) — Co-produced with Hong Kong Chinese Orchestra



21/12/2014

好友營活動：高山劇場新翼聖誕聚餐
Pals Activities : Christmas Gathering at Ko Shan Theatre (New Wing)



27/12/2014

港鐵《港島綫西延慶祝典禮》演出
Drama show in Official Ceremony to Celebrate the Extension of the MTR Island Line to Western District



28/1/2015

路德會呂祥光中學「卓越菁莪」行業分享講座
Career talk at Lui Cheung Kwong Lutheran College



4/2/2015

藝術總監及行政總監出席中央人民政府駐香港特別行政區聯絡辦公室2015年新春酒會
Artistic Director and Executive Director attended the Spring Reception 2015 by the Liaison Office of the Central People's Government in HKSAR



26/2/2015

藝術總監出席民政事務局乙未年新春酒會
Artistic Director attended the Home Affairs Bureau's Spring Reception 2015



13/3/2015

韓國藝術局代表到本團作親善訪問
Friendly visit by representatives from The Arts Council Korea

嘉賓捧場 GUESTS MEET ARTISTS

《都是龍袍惹的禍》
*The Emperor, his Mom,
a Eunuch and a Man*



《最後晚餐》
The Last Supper



文化中心二十五周年獻禮節目《俏紅娘》
HKCC's 25th Anniversary celebration programme:
Hello Dolly!





《俏紅娘》音樂劇
Hello Dolly! the musical



《盲女驚魂》後台
Wait Until Dark greetings
at backstage

《盲女驚魂》
Wait Until Dark



《教授》
The Professor



嘉賓捧場 GUESTS MEET ARTISTS



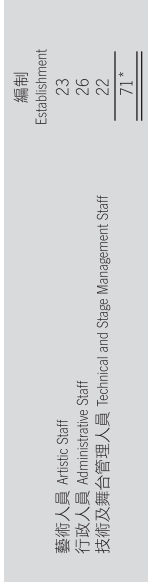
《感冒誌》
The Common Cold



《一頁飛鴻》
Footprints in the Snow

媒體聯繫 MEDIA CONTACTS





演職員 Staff

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行政總監 Executive Director

陳健彬 Chan Kin Bun MH

總監秘書 Secretary to Directors

黃麗群 Tracy Wong

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張碧珊 Meadow Cheung

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鄭天恩 Matthew Kwong

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Assistant Manager (Theatre Literature and Projects)

張其能 Kenny Cheung

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市務及拓展主管 Head of Marketing and Development

黃詩韻 Anita Wong

經理(市務及拓展) Manager (Marketing and Development)

黃佩詩 Karina Wong (履新日期 appointed on 13/7/2015)

鍾家耀 Dennis Chung (任職至 service until 3/7/2015)

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麥素瑩 Stephanie Mak

副經理(企業傳訊) Assistant Manager (Corporate Communication)

陳嘉玲 Karen Chan

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鄭雪君 Phoebe Cheng (任職至 service until 5/8/2015)

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財務及行政主管 Head of Finance and Administration

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楊敏儀 Ivy Yeung

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

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黃佩芝 Gigi Wong (履新日期 appointed on 23/2/2015)

辦公室助理 Office Assistant

吳瑞雲 Jess Ng

藝術 Artistic

駐團導演 Resident Director

馮蔚衡 Fung Wai Hang

演員 Acting Company

林澤群 Amornsomboon Pichead

歐陽駿 Au Yeung Chun

陳 嬌 Chan Kiu

張雅麗 Cheung Ngai Lai

張紫琪 Cheung Tsz Ki

周志輝 Chow Chi Fai

高翰文 Ko Hon Man

郭靜雯 Kwok Ching Man

劉守正 Lau Shau Ching

凌文龍 Ling Man Lung

雷思蘭 Lui Si Lan

文瑞興 Man Sui Hing

吳家良 Ng Ka Leung

辛偉強 Sun Wai Keung

陳煦莉 Tan Hui Lei Karrie

王 維 Wang Wei

黃慧慈 Wong Wai Chi

邱廷輝 Yau Ting Fai

聯席導演 Associate Director

司徒慧焯 Roy Szeto

聯席演員 Associate Artist

潘燦良 Poon Chan Leung

彭杏英 Pang Hang Ying

技術及舞台管理部

Technical and Stage Management

舞台技術主管 Head of Technical and Stage Management

林 菁 Eddie Lam

執行舞台技術主管 Deputy Head of Technical and Stage Management

梁鴻略 Thomas Leung (履新日期 appointed on 4/5/2015)

舞台監督 Stage Managers

馮國彬 Lawrence Fung

顏尊歷 Johnny Yien

馮之浩 Fung Chi Ho (履新日期 appointed on 1/12/2014)

執行舞台監督 Deputy Stage Managers

陳國達 Chan Kwok Tat

羅美琦 Katy Law

彭善紋 Olive Pang (舊任 acting since 1/4/2015)

湯靜恩 Tong Ching Yan (任職至 service until 27/12/2014)

助理舞台監督 Assistant Stage Managers

曾靖嵐 Tammy Tsang

馮鈞棣 Fung Kwan Tai

譚佩瑩 Dawn Tam

化妝及髮飾主任 Make-up and Hair-dress Master

何明松 He Mingsong

副化妝及髮飾主任 Assistant Make-up and Hair-dress Master

王美琪 Maggie Wong (履新日期 appointed on 17/7/2015)

化妝及髮飾助理 Make-up and Hair-dress Assistant

黎雅宜 Miki Lai

服裝主任 Wardrobe Supervisor

甄紫微 Annabel Yan

服裝助理 Wardrobe Assistant

高碧瑩 Peggy Ko

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

劇場技師 Theatre Technician

趙浩鑰 Chio Ho Lun (履新日期 appointed on 17/8/2015)

溫雅斯 Wan Nga Sze (任職至 service until 31/8/2015)



2014
2015
www.HKREP.com

財務摘要

Financial Highlights

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)

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，包括於二零一五年三月三十一日的財務狀況表、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他說明資料。

理事就財務報表須承擔的責任

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

核數師的責任

我們的責任是根據我們的審核對該等財務報表作出意見，並根據香港《公司條例》（第622章）第405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。我們已根據香港會計師公會頒佈的《香港審計準則》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。

審核涉及執行程式以獲取有關財務報表所載金額及披露資料的審核憑證。所選定的程式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式，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。

TO THE MEMBERS OF THE HONG KONG REPERTORY THEATRE LIMITED

(incorporated in Hong Kong with limited liability by guarantee)

We have audited the financial statements of Hong Kong Repertory Theatre Limited (the "Company"), which comprise the statement of financial position as at 31st March, 2015, and the statement of comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Council members' responsibility for the financial statements

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

Auditor's responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. This report is made solely to you, as a body, in accordance with section 405 of the Hong Kong Companies Ordinance (Cap. 622), 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.

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,

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 貴公司於二零一五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，二零一五年七月二十二日

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 affairs of the Company as at 31st March, 2015, 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, 22 July 2015

全面收益表 STATEMENT OF COMPREHENSIVE INCOME

截至二零一五年三月三十一日止年度 FOR THE YEAR ENDED 31 MARCH 2015

| | 2015 港幣 HK\$ | 2014 港幣 HK\$ |
|--|---------------------|---------------------|
| 收入 Income | | |
| 政府撥款 Government subvention | 38,966,897 | 34,187,696 |
| 票房及演出收入 Box office and performance income | 12,363,174 | 15,152,762 |
| 外展、教育及其他活動收入 Outreach, education and other activities income | 6,250,672 | 4,118,738 |
| 捐款及贊助收入 Donation and sponsorship | 2,649,622 | 2,021,651 |
| 其他收入 Other income | 395,913 | 392,178 |
| | <hr/> 60,626,278 | <hr/> 55,873,025 |
| 支出 Expenditures | | |
| 製作開支 Production costs | 21,668,647 | 19,409,517 |
| 市務及推廣開支 Marketing and promotion expenses | 4,164,525 | 4,298,463 |
| 薪酬及福利開支 Personal emoluments | 23,858,276 | 22,109,228 |
| 其他營運開支 Other operating expenses | 10,160,377 | 8,221,296 |
| 與項目合作夥伴之盈餘分享 Share of project surplus attributable to a project partner | - | 1,116,355 |
| | <hr/> 59,851,825 | <hr/> 55,154,859 |
| 年度盈餘 Surplus for the year | <hr/> 774,453 | <hr/> 718,166 |
| 其他全面收入 Other comprehensive income | - | - |
| 年度全面盈餘總額 Total comprehensive surplus for the year | <hr/> <hr/> 774,453 | <hr/> <hr/> 718,166 |

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 – 2,000,000 | 1 |
| HK\$700,001 – 1,000,000 | 3 |
| HK\$400,001 – 700,000 | 4 |
| ≤ HK\$400,000 | 2 |

註：本報告摘錄自香港話劇團經審核之2014/15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 2014/15 Audited Financial Statements of the Company, a full version of the Statements is available on our website www.hkrep.com.

財務狀況表 STATEMENT OF FINANCIAL POSITION

於二零一五年三月三十一日 AS AT 31 MARCH 2015

| | 2015 港幣 HK\$ | 2014 港幣 HK\$ |
|--|-----------------|-----------------|
| 非流動資產 Non-current assets | | |
| 裝置、廠房及設備 Property, plant and equipment | 1,884,108 | 885,940 |
| 流動資產 Current assets | | |
| 預付款項 Prepayments | 1,846,528 | 1,756,106 |
| 按金及應收帳款 Deposits and accounts receivable | 4,846,125 | 3,437,753 |
| 銀行定期存款 Bank term deposits | 8,435,783 | 9,912,394 |
| 現金及現金等價物 Cash and cash equivalents | 8,250,117 | 9,379,995 |
| | 23,378,553 | 24,486,248 |
| 流動負債 Current liabilities | | |
| 票房及演出與其他之預收款 Box office and performance income and others received in advance | 2,981,220 | 2,821,156 |
| 應付帳款及應計費用 Accounts payable and accruals | 2,950,237 | 4,265,380 |
| | 5,931,457 | 7,086,536 |
| 淨流動資產 Net current assets | 17,447,096 | 17,399,712 |
| 淨資產 Net assets | 19,331,204 | 18,285,652 |
| 儲備 Reserves | | |
| 累積盈餘 Accumulated surplus | | |
| 一般活動 General activities | 14,639,474 | 12,406,981 |
| 外訪文化交流活動 Outbound cultural exchange activities | - | 103,574 |
| | 14,639,474 | 12,510,555 |
| 「新戲匠系列」計劃 New-wrighting series | 26 | - |
| 「戲有益」全港幼師專業戲劇培訓計劃 Drama in pre-primary education project | 1,359,300 | 2,713,792 |
| 發展基金 Development fund | 3,332,404 | 3,061,305 |
| 儲備總額 Total reserves | 19,331,204 | 18,285,652 |

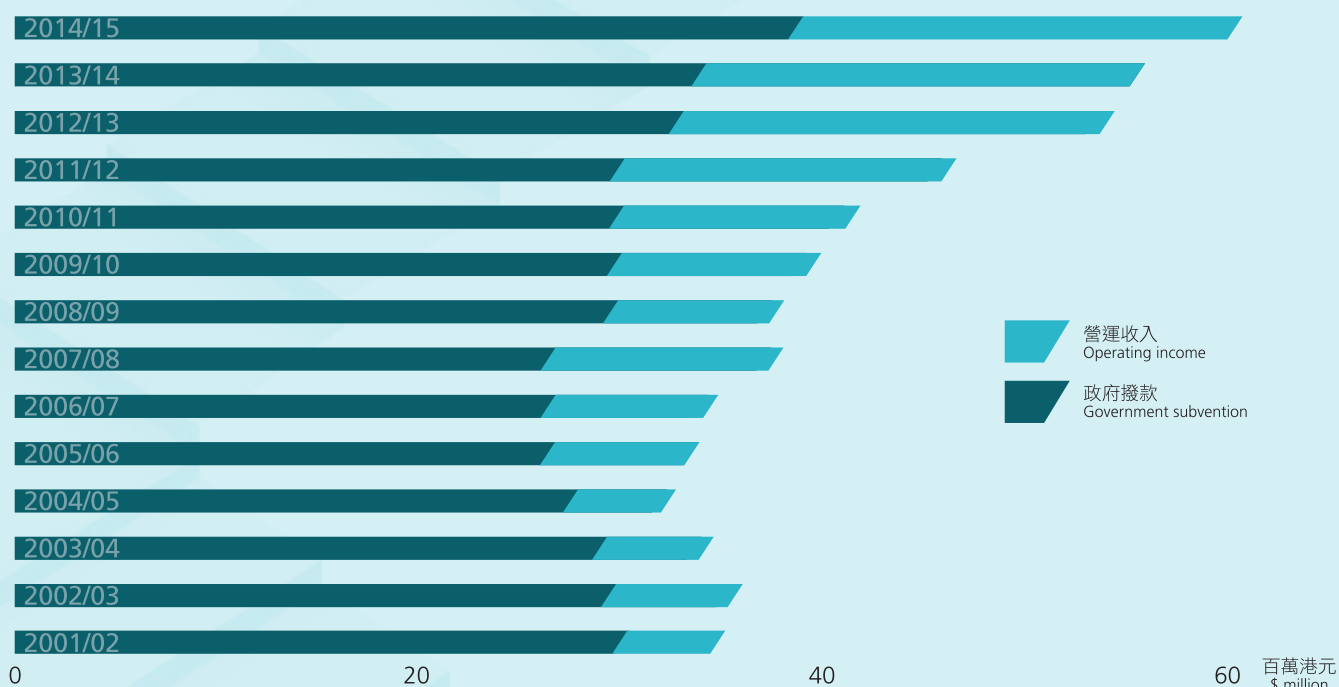
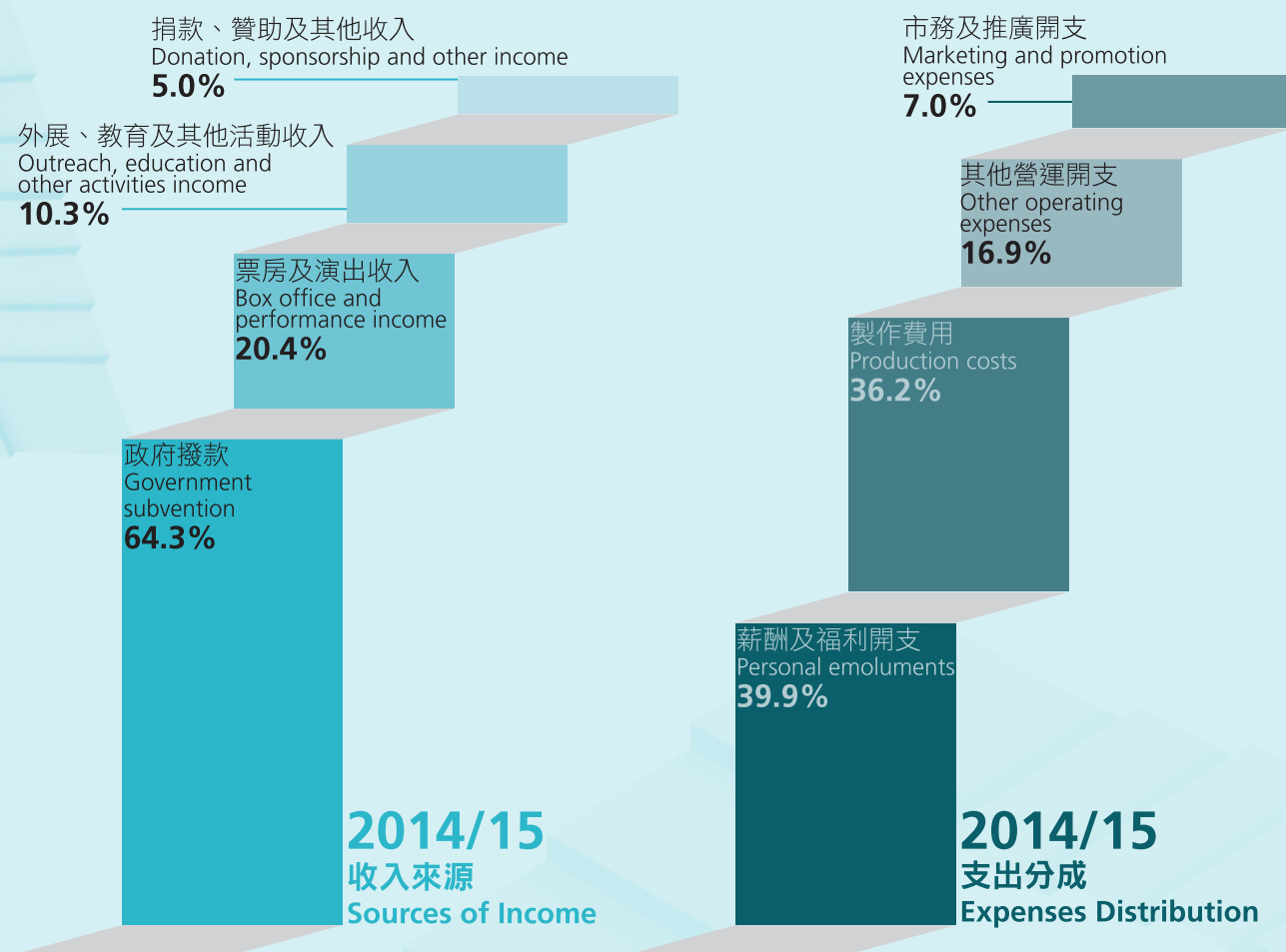
本財務報表於二零一五年七月二十一日由理事會批准及授權發出

The financial statements were approved and authorised for issue by the Council on 21 July 2015

胡偉民博士
Dr. Wai-man Woo
主席 Chairman

陳卓智
Mr. Paul Chan
司庫 Treasurer

收入與支出分析 INCOME AND EXPENDITURE ANALYSIS



14 年收入比較 14 years' Income Comparison

發展基金及戲劇教育基金捐款者芳名

Development Fund Donors and Drama Education Fund Donors

旗艦捐助人 FLAGSHIP DONORS

(HK\$100,000 或以上 or over)

王英偉博士 Dr. Wilfred Y. W. Wong, GBS, SBS, JP
胡偉民博士 Dr. Wai-man Woo, BBS
友名士
無名氏 Anonymous

采滿堂捐助人 OVATION DONORS

(HK\$30,000 - HK\$49,999)

Enerchine Capital Limited

戲連場捐助人 PLAY ON DONORS

(HK\$10,000 - HK\$29,999)

卓歐靜美女士, MH
周建新先生
忠誠車行有限公司 Chung Shing Taxi Ltd.
林伯洲先生
李德麟先生
李永誠先生夫人 Mr. & Mrs. Vincent Lee
活道教育中心 Living Word Education Centre
香港南京總會 Nanjing (H.K) Association Limited
譚思樂先生 Mr. Isaac Tam
唐尤淑圻女士
王建陵先生
無名氏 Anonymous

好友營捐助人 PALS DONORS

(HK\$1,000 - HK\$2,999)

陳祖同先生 Mr. Joseph Chan
陳允彤女士 Ms. Chan Wan Tung
陳耀東先生
張學樑先生 Mr. Cheung Hok Leung Terry
張敬慧女士
張瑋傑先生
張 珮先生
錢 霞女士
崔文冰女士
Mr. Andrew Fung
馮小苓女士
馮浩賢先生 Mr. Vincent Fung
香志恒先生
何偲睿女士
賀英先生夫人
康蕭尹女士
姜穎林小姐
紀偉毅先生
高 峯先生
魏麗霞女士
林海涵先生
劉惠芳女士
李 路先生
李家超先生
梁錫超先生

樂光平先生
陸嘉鑾先生
馬春玲女士
孟 學女士
毛麗佳女士
柯廣耀先生
浦炳榮先生
沈慧林先生
蕭正思女士
施韻雅女士
鄧觀瑤先生
唐世煌先生 Mr. Tong Sai Wong
溫彩珍女士
王 靜女士
王錦輝先生
王敏超先生
黃 陽女士
胡展雲先生
Mr. Isaac Yau
楊潤雄先生 Mr. Yeung Yun Hung
葉建乾先生
姚蘭玫女士
余其祥先生夫人
Mr. & Mrs. Joseph K. C. Yu
無名氏 Anonymous

百回看捐助人 ENCORE DONORS

(HK\$50,000 - HK\$99,999)

文化中國傳播集團 China Vision Media Group Limited
文化地標投資有限公司 Cultural Landmark Investment Ltd.
馬忠禮先生
溫利華先生
無名氏 Anonymous

幕初升捐助人 CURTAIN UP DONORS

(HK\$3,000 - HK\$9,999)

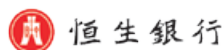
陳戈理先生
陳穎嘉小姐 Miss Chan Wing Ka
鄭 希先生
張曦文女士
張佩瑩小姐 Miss Claudia Cheung
張經略(章經)及郭鳳嫻伉儷
Mrs. & Mr. Teresa & Rocky Cheung (Cheung King)
張璇菲女士
周 娟女士
鄧小磊先生
鍾志偉先生
鍾麗容小姐 Miss Queenie Chung
環球招商會展服務有限公司
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林漢武先生 Mr. Lam Hon Mo
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劉石佑先生
劉瑞朗先生 Mr. Lau Sui Long
梁志偉先生 Mr. Leung Chi Wai
梁維君先生
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盧振雄先生 Mr. Gregory Lo
陸珊珊女士 Ms. Luk Susan
麥 秋先生 Mr. James Mark
莫洛溢先生
岳欣禹先生
沙 敏先生
蕭楚基先生 Mr. Siu Chor Kee, BBS, MH, JP
蕭素芬女士
譚天樂博士及夫人 Dr. & Mrs. Timothy T. L. Tam
鄧錦燕女士 Ms. Tang Kam In
鄧竟成先生 Mr. Tang King Shing
陶 偉女士
丁麗君女士
謝邦榮先生
唐偉年先生
湯寶實女士
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王志峰先生
黃達東先生
黃偉傑醫生 Dr. Alson W. K. Wong
胡秀英女士 Ms. Wu Sau Ying Louisa
任伯江博士 Dr. Yam Pak Kong Leo
楊愛慈女士 Ms. Yeung Oi Chi
余國良先生
無名氏 Anonymous

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 :

節目贊助 Programme Sponsors



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

香港話劇團謹向下列伙伴機構及人士深致謝意：

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

天星小輪有限公司 The "Star" Ferry Company Limited

同流 We Draman Group

李公館 Lee House Restaurant

南亞路德會沐恩中學 SALEM-Immanuel Lutheran College

迦南搬屋有限公司 Canaan Moving Co. Ltd.

香港中文大學 The Chinese University of Hong Kong

香港盲人輔導會 The Hong Kong Society for the Blind

香港青年協會 The Hong Kong Federation of Youth Groups

香港家庭福利會 Hong Kong Family Welfare Society

香港理工大學文化及設施推廣處

Hong Kong Polytechnic University-Culture Promotion and Events Office

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商業電台 Commercial Radio

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余安安小姐 Ms. Candice Yu

周保松教授 Prof. Chow Po Chung

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林英傑先生 Mr. Lam Ying Kit

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陳永泉先生 Mr. Chan Wing Chuen

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Mango Tree

New Century Workshop

ZADE Couture

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Mr. Mark Mak

Mr. Mohamed Soumah

Mr. Mohit Takalkar

Prof. Phillip Zarrilli

Mr. Stephen Koo

Mr. Num Grisana Punpeng

Ms. Zofia Sozanska

香港世紀樂團

滙傑工程（香港）有限公司

甘桂冬女士

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黎浩然先生

賴玉珍女士

民政事務局 Home Affairs Bureau

康樂及文化事務署 Leisure and Cultural Services Department

上環文娛中心 Sheung Wan Civic Centre

香港大會堂 Hong Kong City Hall

香港文化中心 Hong Kong Cultural Centre

香港理工大學 Hong Kong Polytechnic University

香港演藝學院 Hong Kong Academy for Performing Arts

香港藝術中心 Hong Kong Arts Centre

高山劇場 Ko Shan Theatre

快速票 Hong Kong Ticketing

城市售票 URB TIX

各大傳媒機構 Mass media

各專上學院及教育機構 Tertiary and post-secondary educational institutions

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

