



CHINESE OPERA FESTIVAL

20.6-30.8

4-6.7.2014

新編粵劇
《搜證雪冤》

A New Cantonese Opera
*Investigation to
Redress a Wrong*

高山劇場劇院
Theatre, Ko Shan Theatre



康樂及文化事務署主辦
Presented by the Leisure and
Cultural Services Department



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新 編 粵 劇

搜 證 雪 冤

A New Cantonese Opera
Investigation to Redress a Wrong

4-6.7.2014

(星期五至日 Fri-Sun) **7:30pm**

演出長約 3 小時 (中場休息 15 分鐘)

Programme duration is about 3 hours with a 15-minute intermission



其他延伸活動 Extension Activities

演 出 前 座 談 會

Pre-performance Talk

8.6.2014 (星期五 Fri) **2:30pm**

香港文化中心

行政大樓四樓二號會議室

AC2, Level 4, Administration Building, Hong Kong Cultural Centre

講者: 新劍郎、龍貫天

Speaker: Sun Kim-long, Lung Koon-tin

演 出 後 座 談 會

Post-performance Talk

10.7.2014 (星期四 Thu) **7:30pm**

香港文化中心

行政大樓四樓一號會議室

AC1, Level 4, Administration Building, Hong Kong Cultural Centre

講者: 新劍郎、李龍、王超群

Speakers: Sun Kim-long, Lee Lung, Wong Chiu-kwan

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粵語主講

In Cantonese



獻辭



中國戲曲源遠流長，是彌足珍貴的文化瑰寶。康樂及文化事務署自二零一零年起舉辦「中國戲曲節」，至今已踏入五周年。

今年戲曲節為觀眾呈獻八個劇種共十個節目，除了深受歡迎的京劇、崑劇、粵劇和越劇外，還有別具特色的地方劇種，包括福建梨園戲、廣東海豐白字戲、河南豫劇，以及首次來港演出的雲南滇劇。來自神州各地的舞台精英施展渾身解數，演出多個膾炙人口的劇目，呈現不同劇種的超卓技藝和獨特個性。

國寶級戲曲表演藝術家裴艷玲率領河北省京劇藝術研究院一眾演員，為今年戲曲節作開幕演出，以深厚造詣展現傳統戲曲的神韻和本源。越劇匯演呈獻小生四大流派的代表作，盛況空前。新編粵劇《搜證雪冤》結集古老排場程式編撰而成，重現傳統排場戲的精髓。粵劇界前輩梁素琴根據已故粵樂曲藝大師梁以忠遺下的錄音版本，重新整理古腔「八大曲本」，令這項幾近失傳的嶺南藝術得以保存下來。此外，戲曲節還會舉辦三十多項延伸活動，包括講座、戲曲電影欣賞、藝人談和專題展覽等，更誠邀多位著名學者和崑曲名家參與崑曲論壇和清唱會，讓觀眾從不同角度對素有「百戲之母」美譽的崑曲加深認識。

我衷心感謝來自內地及本港的藝術精英對「中國戲曲節」的鼎力支持，為我們帶來不可多得的戲曲藝術體驗。期望戲曲節繼續上演連場好戲，向觀眾展現中國戲曲的動人魅力。

祝願中國戲曲節圓滿成功！

A handwritten signature in black ink, appearing to read '馮程淑儀'.

康樂及文化事務署署長馮程淑儀

2014年6月

Message

Chinese opera is a precious cultural gem with a long history. To promote this traditional form of art, the Leisure and Cultural Services Department has been organizing the Chinese Opera Festival since 2010.

This year's Festival presents ten programmes of eight operatic genres, ranging from the highly popular Peking Opera, Kunqu Opera, Cantonese Opera and Yue Opera to the exotic regional genres of Liyuan Opera of Fujian, Baizi Opera of Guangdong Haifeng, Yu Opera of Henan, as well as Dian Opera of Yunnan which is making its debut in Hong Kong. Top-notch artists from different parts of China will perform a wide repertoire of all-time favourites, demonstrating their superb skills and the uniqueness of these genres.

Honoured as a national treasure of China, celebrated actress Pei Yanling will be joined by the Peking Opera Research Centre of Hebei in the opening performance, capturing the essence and origin of traditional Chinese opera with their breathtaking virtuosity. For Yue Opera, the star-studded programme features representative works of the four *xiaosheng* schools (young male roles). The new Cantonese Opera production entitled *Investigation to Redress a Wrong* consists of different segments and is a revival of the genre of *Paichang* plays (formulaic plays). The "Eight Classic Pieces" re-arranged by Cantonese virtuoso Leung So-kam based on the recordings of Mr Leung Yee-chung, the late master of Cantonese song art, has helped preserve these invaluable musical pieces from falling into oblivion. Apart from stage performances, some 30 extension activities including talks, film shows, meet-the-artist sessions and thematic exhibitions will be organised. Renowned academics and Kunqu Opera masters will take part in a *Kunqu* forum and vocal concerts to give the audience a better understanding of Kunqu Opera - "the mother of all Chinese theatrical genres" from different perspectives.

I would like to express my heartfelt gratitude to all the Mainland and local participating maestros and virtuosi for their enormous support for the Chinese Opera Festival, which serves as a platform for showcasing the exquisite charm of the Chinese operatic art and brings to our audience a most enjoyable experience in the operatic world.

May I wish the Festival a huge success!



Mrs Betty Fung
Director of Leisure and Cultural Services
June 2014

編者的話 Librettist's Note

廣東戲自有廣東戲之特色，這點我自己是深信不疑的，編寫《搜證雪冤》一戲使我找到了不少美好的回憶，難得！

自己對排場戲的認識，從無到有，從一知半解到深入了解，是一個過程，一個實踐的經歷，亦很感激前輩們毫不吝嗇地傾囊相授，實戰（演出）的經驗實不可多得，舞台是學習的最好地方，一點也沒錯。排場戲是粵劇表演藝術的重要部分，由特定的鑼鼓、曲牌、人物、情節、功架等組成。排場戲最大的特色是用簡單的方法說故事，唱段是「梆子」、「二黃」，界線分明，可說是河水不犯井水，這場次或段落是「梆子」就不會有「二黃」，反之亦然；敲擊樂是廣東大鑼大鼓，音樂部份是二弦、竹提琴等，「粵」味濃厚。今次演出我運用了五個粵劇排場，包括「大戰」、「會妻」、「讀狀」、「搜宮」及「打閉門」。編寫劇本時，我先構思故事情節，然後再選取合適的排場，而不會只為了表現排場而不理劇情。

一切皆是我寫《搜》劇時想帶給觀眾的，花已栽了，且看果結成怎樣。

新劍郎

The process of writing *Investigation to Redress a Wrong* confirms my belief that Cantonese Opera is unique as an operatic genre. What is even more amazing is that it has brought back many wonderful memories for me.

My understanding of the formulaic *paichang* plays in Cantonese Opera started from zero. But thanks to the unreserved coaching I received from senior and veteran artists, and from the actual stage experience I was given, I have been able to gain in-depth knowledge into it. It is a long process of learning and practicum for me. Indeed, the stage is a wonderful place of learning. *Paichang* plays form an important part of Cantonese Opera as a genre, and are made up of formulaic elements such as the percussion, set tunes, characters, plot, and stylized movements. One of the characteristics of *paichang* plays is that it tells stories in the simplest way. The singing sections are either in *bangzi* or *erhuang*, with no mixed presentation in between. As for the percussion, it is the Cantonese gongs-and-drums with the music section played on the *erxian* and *zhutiqin*. Together, they make up the 'Cantonese flavour' that distinguishes *paichang* plays from the rest. I have selected five segments of *paichang* plays, including *The Battle*, *Seeing the Wife*, *Reading the Petition*, *Searching the Palace* and *Beating on the Closed Door*. The playlets were picked to fit in with the plot, which I have already created, rather than for picking's sake.

These are the features I want to show the audience in writing *Investigation to Redress a Wrong*, and I look forward to the result.

Sun Kim-long

分場本事

第一場

恭王野外遇上強盜伏擊，寡難敵眾，巧遇王英才及文勇兩師兄弟相救，遂將二人收歸旗下，文勇野心大，刻意奉承，得恭王收為乾兒，英才則被派往山西為將。

第二場

文勇對英才妻何氏早具不軌之心，借意送別英才，到崖邊乘其不備將之推下河中，江水滔滔，各人皆視他已死。

第三場

文勇到王家致祭，後對何氏輕薄，王父護媳心切，與次子英華、三女英玲力斥其非，文勇反臉無情將王父打死，幸何氏與英華逃離險地。

第四場

何氏、英華破廟稍歇，適逢知府出巡，問明狀況，代抱不平，過府與文勇理論。

~ 中場休息15分鐘 ~

第五場

文勇仗權，更恃有恭王為後盾，二話不說將知府打死，何氏乘亂逃離，文勇派人追捕。

第六場

英才大難不死，被漁翁所救，療傷後決意回家，途中見何氏被人追捕，復被迫投河，英才救起問明狀況，意決不向權勢低頭。護國公平南王代天巡狩，王氏一家攔輿告狀，冀王爺主持公道。

第七場

護國公拜會恭王道明來意，恭王有心袒護文勇，推說他上京去了，護國公心知有詐，遂派英才手持先王御賜黃金鑄前往搜府，在地穴中搜出文勇，交予護國公發落，國有國法，文勇移交刑部審訊，英才沉冤得雪。

主演

王英才： 李 龍

文 勇： 龍貫天

護國公： 新劍郎

何 氏： 王超群

知 府： 呂洪廣

恭 王： 溫玉瑜

吳峰(先)、： 黎耀威

王英華(後)

王英玲： 鄭雅琪

Synopsis by Scenes

Scene One

Prince Gong runs into a gang of robbers while on a hunt, and is rescued by Wang Yingcai and Wenyong, who become the Prince's new recruits. The ambitious Wenyong fawns over the Prince and becomes his godson while Yingcai is despatched to Shanxi as a general.

Scene Two

Wenyong has long harboured lascivious desires for Yingcai's wife, née He, so on the pretext of seeing Yingcai off, seizes an opportunity on a precipice and pushes him into the river. Everyone deems Yingcai dead, being swept away by the surging water.

Scene Three

Wenyong then visits the Wang family home to pay his last respects. He makes advances at Madam He. Wang's father anxiously tries to protect his daughter-in-law, and he and his second son, Yinghua, and daughter Yingling, take Wenyong to task. Wenyong, shamed into anger, beats Wang's father to death. Madam He and Yinghua flee.

Scene Four

Madam He and Yinghua take shelter in a run-down temple, and meet the county prefect happens to be on an inspection round. On hearing their plight, he takes up the case and goes to find Wenyong.

~ Intermission of 15 minutes ~

Scene Five

Wenyong is unrepentant, and boasts that he is above the law as the godson of Prince Gong. In just a flash he kills the county prefect as well. Madam He manages to escape during the fracas. Wenyong sends his henchmen in hot pursuit.

Scene Six

On the other hand, Yingcai luckily is saved by a fisherman. When he has recovered, he decides to go home. On his way he meets his wife who is being hounded and forced to throw herself into the river. He saves her and asks why she has come to such a destitute state. He is determined that they should not allow Wenyong to get away with his atrocious deeds and despotic ways. The whole Wang's family files a plaint with Prince Pingnan, who is on an official visit on behalf of His Majesty, and pleads that justice be done.

Scene Seven

Prince Pingnan visits Prince Gong at his residence, and discloses the reason for his visit. But Prince Gong wants to cover up for Wenyong with the pretext that he has gone to the capital. Prince Pingnan knows he is lying, and sends Yingcai to search Prince Gong's palace armed with the gold tablet bestowed on him by the late Emperor that gives him authority to override any other orders and ranks. He finds Wenyong hiding underground, and brings him before Prince Pingnan. The Prince decides that he will be tried properly by the Board of Punishment. Yingcai's wrongs are redressed.

Cast

| | |
|-----------------------|----------------|
| Wang Yingcai: | Lee Lung |
| Wenyong: | Lung Koon-tin |
| Prince Pingnan: | Sun Kim-long |
| Madam He: | Wong Chiu-kwan |
| County Prefect: | Lui Hung-kwong |
| Prince Gong: | Wan Yuk-yue |
| Wu Feng (first), | |
| Wang Yinghua (later): | Lai Yiu-wai |
| Wang Yingling: | Cheng Nga-ki |

製作人員 Production Team

編劇 / 藝術指導 / 統籌 : 新劍郎

擊樂領導 : 曾榮生

音樂領導 : 周熾楷

經理 : 黃肇生

舞台監督 : 祝如山

燈光佈景 : 廣興舞台佈景製作公司

道具服裝 : 金儀戲劇服裝公司

Playwright / Artistic Instructor / : Sun Kim-long

Production Co-ordinator

Percussion Ensemble Leader: Tsang Wing-sang

Ensemble Leader: Chow Chi-kai

Production Manager: Wong Siu-sang

Stage Manager: Chuk Yu-shan

Set & Lighting: Kwong Hing Stage Scene Production Company

Props & Costume: Kam Yee Costumes Company



主要演員 Performers



李龍 Lee Lung

九歲拜粵劇名伶陳非儂為師，上世紀七十年代末與謝雪心合組祝華年劇團，正式躍升為文武生。先後成立多個劇團，合拍的花旦有陳好逖、梅雪詩、南鳳、尹飛燕、謝雪心、陳詠儀等。二〇〇三年首次演出舞台劇《寒江釣雪》，〇七年參與現代戲曲音樂劇《珍珠衫》，〇八年擔任香港青苗粵劇團藝術總監。現任香港八和會館副主席，積極參與推廣粵劇藝術。

Lee Lung became a disciple of the famous Cantonese Opera actor, Chan Fei-nung, when he was nine. He founded the Chuk Wah Nin Troupe with Tse Suet-sum in the late 1970's, formally taking on the lead actor status performing *wenwusheng* (military and civil male) roles. Over the years, he has partnered with many local Cantonese Opera divas – including Chan Ho-kau, Nam Fung, Wan Fei-yin, Tse Suet-sum and Chan Wing-ye – in forming troupes for performance. Apart from the Cantonese Opera stage, Lee also crossed over to drama when he made a highly successful debut in *A Serenade* in December 2003. He participated in the Musical Cantonese Opera *The Pearl Shirt* in 2007. A dedicated promoter of the art of Cantonese Opera, he has been the Artistic Director of the Hong Kong Young Talent Cantonese Opera Troupe since 2008, and is currently Vice-chairman of the Chinese Artists Association of Hong Kong.



龍貫天 Lung Koon-tin

曾跟隨劉洵、任大勳、元武等習藝，並先後組成多個劇團演出。文武兼備，唱功獨特。近年創作《聊齋之生死戀》、《愛得輕佻愛得狂》及《花蕊夫人》等劇本，廣獲好評，又曾參與舞台劇《虎度門》、《張羽煮海》等。現任香港八和會館副主席。

Lung learned the art from Lau Shun, Yam Dai-fun and Yuan Mo. He had founded several opera troupes. Lung has a unique singing style and is good at both *wen* (general acting) and *wu* (action performance). His recent productions, *A Ghost Story of Love and Death*, *To Love Frivolously and Madly* and *Madam Pistil*, were well received. He also participated in productions like *The Tiger Gate* and *Boiling the Sea*. He is currently Vice-chairman of the Chinese Artists Association of Hong Kong.



新劍郎 Sun Kim-long

上世紀六十年代隨名宿吳公俠學藝，後從許君漢習北派。除演出外，亦積極參與戲劇推廣及幕後製作，曾編寫《荷池影美》、《蝴蝶夫人》、《碧玉簪》、《山東響馬》、《月老錯牽繩》等。二〇〇九年獲民政事務局頒發嘉許狀，一二年獲特區政府頒發行政長官社區服務獎狀，現任香港八和會館副主席。

Sun Kim-long began his training under the virtuoso Ng Kung-hap in the early 1960's, and later trained in martial art skills of the Northern School under Hui Kwan-hon. Apart from performing, Sun is also active in the promotion of Cantonese Opera and its production. He wrote and adapted several libretti for Cantonese Opera, such as *Reunion at the Lotus Pond*, *Madame Butterfly*, *The Jade Hairpin*, *The Horsemen of Shandong* and *The Mismatch* etc. He was presented with a Commendation Certificate by the Home Affairs Bureau of the Hong Kong SAR Government in 2009, and the Chief Executive's Commendation for Community Service in 2012. He is currently Vice-chairman of the Chinese Artists Association of Hong Kong.



王超群 Wong Chiu-kwan

師承著名男花旦譚珊珊，以擅長紮腳戲及武打見稱。近年夥拍吳仟峰、李龍、龍貫天、梁兆明、李秋元等演出。除了擅演傳統劇目外，亦參與不同類型的新編戲劇演出，如《白毛女》、《羅成叫關》、《無敵楊繼業》等。王氏近年積極參與社區戲劇推廣及教育工作。二〇一一年獲香港藝術發展局頒發年度最佳藝術家獎（戲曲）。

Wong Chiu-kwan was trained under the famous transvestite actor, Tam San-san, and is known for her performance of women with bound feet and in military roles. Her partners on stage include Ng Chin-fung, Lee Lung, Lung Koon-tin, Liang Zhaoming and Li Qiuyuan. Her repertoire ranges from the traditional to the new original productions such as *The White-haired Girl*, *Luo Cheng Calling at the City Gate* etc. Wong has been actively engaged in promoting Cantonese Opera at community level as well as in teaching the art form. She was presented with the Award for Best Artist (*Xiqu*) in 2011 by the Hong Kong Arts Development Council.



呂洪廣 Lui Hung-kwong

隨父親呂玉郎學藝，六十年代隨漢劇名丑王三愛習丑生。由白駒榮帶入行，並業餘演奏二胡、阮及大提琴。曾參與鳴芝聲、漢風、錦陞輝等劇團之演出。參與開山劇目有《呂蒙正·評雪辨蹤》、《刺秦》等。

Lui learned the performing art from his father Lui Yuk-long and became a student of Wong Sam-oi, the renowned Chinese Opera *chou* (comic) role in the 1960s. He was brought to the stage by Bak Kui-wing. He played *erhu*, *yan* and the cello as an amateur. He had performed for troupes like Ming Chee Sing, Hon Fung, Golden Blossom and participated in the premiere of *Tracking in the Snow* and *The Assassination of The First Emperor*.



溫玉瑜 Wan Yuk-yue

隨戲劇名宿陳覺非學藝，及後向紅伶羅家英執弟子禮。曾多年親自領班於星、馬、越南等地表演。回港發展後，於各大劇團擔任小生，為年青一代之中流砥柱。近年更轉任丑生及武生，廣受觀眾歡迎。

Wan Yuk-yue was trained under the famous virtuoso, Chan Kok-fei. He also received coaching from the leading actor, Law Kar-ying. He played the impresario role and led operatic troupes on tour to Singapore, Malaysia and Vietnam for many years before moving his base back to Hong Kong and performing *xiaosheng* (young civil male) roles in productions presented by various Cantonese Opera troupes. Wan is regarded as one of the pillar figures among the younger generation of artists. In recent years, he has diversified into *chousheng* (comic male) and *wusheng* (military male) roles, and has won a wide following.



黎耀威 Lai Yiu-wai

文千歲入室弟子，隨文禮鳳、潘細倫及韓燕明習藝。畢業於香港城市大學中文系，積極參與各大劇團演出，曾參與日月星、天鳳儀、鳴芝聲、鳳笙輝及朝暉等劇團。二〇一〇年獲香港八和會館與香港電台第五台合頒的粵劇青年演員飛躍進步獎（生角），二〇一一年獲香港藝術發展局頒發的藝術新秀獎（戲曲）。

Lai Yiu-wai is a formal disciple of Man Chin-sui, and has trained under various artists. A graduate of the City University of Hong Kong with a major in Chinese, Lai is an active performer with various opera troupes. In 2010, he was awarded the Outstanding Young Cantonese Traditional Opera Artiste Award for *sheng* (male role) actors by the Radio Television Hong Kong and the Chinese Artists Association of Hong Kong. In 2011, he received the Award for Young Artists (*Xiqu*) of the Arts Development Awards.



鄭雅琪 Cheng Nga-ki

習旦角，修畢香港演藝學院中國戲曲演藝深造證書(戲劇)課程，曾跟隨京劇演員關世振學習北派身段。曾於《秦香蓮》飾演秦香蓮、《雙蛇鬥》飾演白蛇及長劇《五女拜壽》飾演楊三春，被各界譽為具潛質之新秀。

Cheng Nga-ki trained in *dan* (female) roles and has completed the Diploma in Cantonese Opera course at The Hong Kong Academy for Performing Arts. She has also received training in stylized movements of the Northern School under the Peking Opera virtuoso, Guan Shizhen. She has won acclaim as a star ascendant with her performance in the title role in *Qin Xianglian*, as the White Snake in *The Duel of the Two Snakes*, and as Yang Sanchun in the full-length production, *Five Women Offering Birthday Felicitations*.

| 節目 Programme | 日期 Date | 時間 Time | 地點 Venue |
|--|---------|---------|--|
| 開幕節目 Opening Programme | | | |
| 河北省京劇藝術研究院 Peking Opera Research Centre of Hebei | 20-22/6 | 7:30pm | 香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre |
| 越劇四大小生流派匯演 Four Stylistic Schools of Xiaosheng Roles in Yue Opera | 25-28/6 | 7:30pm | 香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre |
| | 29/6 | 7:30pm | 荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall |
| 新編粵劇《搜證雪冤》 A New Cantonese Opera <i>Investigation to Redress a Wrong</i> | 4-6/7 | 7:30pm | 高山劇場劇院 Theatre, Ko Shan Theatre |
| 「嶺南餘韻」八大曲選段 <i>Reverberating Notes from South China</i> Highlights of the Eight Classic Pieces | 8-9/7 | 7:30pm | 油麻地戲院劇院 Theatre, Yau Ma Tei Theatre |
| | 30-31/7 | 7:30pm | 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall |
| 浙江永嘉崑劇團 Zhejiang Yongjia Kunqu Opera Troupe | 17-19/7 | 7:30pm | 油麻地戲院劇院 Theatre, Yau Ma Tei Theatre |
| 雲南省滇劇院 Yunnan Dian Opera Theatre | 22-23/7 | 7:30pm | 香港大會堂劇院 Theatre, Hong Kong City Hall |
| 福建省梨園戲實驗劇團 Experimental Theatre of Liyuan Opera of Fujian | 25-27/7 | 7:30pm | 油麻地戲院劇院 Theatre, Yau Ma Tei Theatre |
| | 26-27/7 | 2:30pm | 油麻地戲院劇院 Theatre, Yau Ma Tei Theatre |
| 廣東海豐縣白字戲劇團 Haifeng Baizi Opera Troupe of Guangdong | 2-3/8 | 7:30pm | 高山劇場劇院 Theatre, Ko Shan Theatre |
| 河南豫劇院二團 No.2 Troupe of Yu Opera Theatre of Henan | 12-13/8 | 7:30pm | 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre |
| 京崑劇場 Jingkun Theatre | 29-30/8 | 7:30pm | 荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall |

查詢 Enquiries

節目 Programme : 2268 7325 票務 Ticketing : 3761 6661

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