

Cantonese Opera Development Fund

New Cantonese Opera Play Scriptwriting Competition

Purpose of the Competition

To support further the creation of new Cantonese opera plays, the Cantonese Opera Development Fund (CODF) collaborated with the Leisure and Cultural Services Department (LCSD). While the CODF organised the New Cantonese Opera Play Scriptwriting Competition (the Competition), LCSD will arrange to present the premiere of the winning script of the Best Script Award later.

The Competition aims to encourage and nurture budding playwrights to create new Cantonese opera plays so that the repertoire of quality scripts suitable for performance can be expanded and the reputation of those budding playwrights be enhanced, thus providing an incentive for more people to participate in Cantonese opera scriptwriting.

List of Winners

Launched by the CODF in 2015, the Competition was divided into two stages: the preliminary and the final contests. The CODF has now completed the adjudication of the whole Competition and the winners are listed below:

Award	Winning Playwright	Winning Script
Best Script Award	LI Man-hin (LI Kim-hung)	<i>Fiend Battle</i>
Outstanding Script Award	CHOW Kit-ping	<i>Du Shiniang</i>
	Norman CHEUNG Chak-ming	<i>Lu Buwei – A Kingly Potential Asset</i>
	Summer MAK Shun-ling	<i>The Traitor's Son</i>

Overall Comments of the Adjudication Panel

The Competition was well-received. The adjudication panel assessed the entries in terms of artistic standard, originality and creativity, the feasibility of being staged in local theatres and their attractiveness to the audience.

Adjudicators all agreed that there was a great variety of topics in the entries with

distinctive features which showcased the passion and commitment of the participants in playwriting Cantonese operas. The adjudication panel would also like to suggest to budding playwrights and those interested in Cantonese opera scriptwriting that they could look into the following areas, so as to advance their playwriting skills-

- i) making appropriate arrangements of scenes to focus more on the main storyline and to highlight the theme;
- ii) keeping the plots coherent so that the story is clear and easy to follow, and avoiding excessive details;
- iii) paying attention to the song-speech balance and no overwhelming proportion of songs or speech (both rhymed and plain);
- iv) writing scripts with proper diction, and avoiding complicated and rare words or flowery language; and
- v) taking note of the literary style of rhymed speech.

The CODF Advisory Committee and the adjudication panel considered that the Competition had fulfilled the purpose of encouraging and nurturing budding playwrights to create Cantonese opera plays. They expected that the winning scripts could be staged and polished through performances, in the hope of providing more new Cantonese opera scripts for the sector.

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