

中英劇團
年報

夢顛
Inverted
想倒
Reveries

Chung Ying Theatre Company Annual Report 2025/26

劇團宗旨

以優質劇目及多元戲劇教育活動，
聯動各界服務社群，
推廣舞台藝術，
提升人文素質。

To connect with people from all walks of life to serve our community
To promote the art of drama
To enliven the cultural life of the community
Through outstanding plays and various education programmes

Mission Statement

Chung Ying Theatre Company



Founded in 1979, Chung Ying Theatre Company (Chung Ying) is now one of Hong Kong's leading professional theatrical arts companies, financially supported by the Government of the Hong Kong Special Administrative Region. Led by Artistic Director Dominic Cheung, Chung Ying dedicates itself to producing quality stage productions, and drama education and outreach programmes, with an aim to promote theatrical arts, facilitate cultural exchanges and enrich the city's cultural life. Our productions are full of local characteristics while with an international perspective.

Throughout the 47 years, Chung Ying has staged more than 360 productions, presenting a diverse repertoire through ensemble performance and bringing numerous classics to the public. The Company has received over 100 awards in previous Hong Kong Drama Awards and has toured to many cities around the world for cultural exchange.

As the first local theatre company to integrate the example of the UK's "Theatre-in-Education" movement into its work, Chung Ying has won plaudits from the Hong Kong Federation of Drama Societies and Hong Kong Arts Development Council. Through the practice of applied theatre, Chung Ying offers drama education and outreach programmes to people from diverse backgrounds. In the 2025/26 season, the Company hosts the first Hong Kong Applied Theatre Festival, advocating for the broader adoption of applied theatre.

中英劇團成立於 1979 年，獲香港特別行政區政府資助，為本地九個主要藝團之一，現由藝術總監張可堅先生領導。中英一直積極製作兼具本土特色與國際視野的優秀劇目，並以多元的戲劇教育活動，聯動各界、服務社群，推廣舞台藝術至社會各個階層，提升人文素質。

47 年來，中英劇團公演超過 360 齣多元化劇目，為市民大眾帶來多部經典，並在過去的香港舞台劇獎中奪得超過 100 個獎項，中英同時積極推動文化交流，把香港舞台作品帶到國內外，足跡遍及世界各地。

作為香港首個引進教育劇場 (Theatre-in-Education) 的專業劇團，中英劇團曾獲香港舞台劇獎之戲劇教育推廣獎及香港藝術發展獎之藝術教育獎（非學校組）。中英以實踐應用劇場，為社會各階層人士提供戲劇教育及外展活動，於 2025/26 年度，主辦本地首屆香港應用劇場節，提倡普及應用劇場。

中
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團

Inverted Reveries

《心經》載：「遠離顛倒夢想，究竟涅槃。」為世人擺渡，促我們破除妄念，超越世俗的煩惱與痛苦，最終脫離輪迴之苦 —— 放諸現代語境，放下執着方可擺脫人間煉獄。

只是紅塵俗世自有其美，放下執着豈是唯一正途？生活五毒俱全，我們隨時隨地都會被未知之物擊垮，或者最好先著眼當下風景，好好裝備自己，認識自己的執念，直面「顛倒夢想」，可以放下，亦可以堅持，找到世俗中的自處之道，然後鼓起勇氣步入瘋狂世界。戲劇可以是慰藉、可以是提問、也可以是一面鏡子，讓人深切地看見真實的自己。

第四十六劇季，中英劇團以「顛倒夢想」為劇季主題。《天堂隔壁是瘋人院》以瘋言為刃，劃破社會表象；喜鬧劇巔峰《你個戲壞咗呀！》以笑聲讓人忘憂；《異曲同夢》對成功的執念足以分裂友誼；《美狄亞》手刃兩子的背後，是深沉的瘋狂還是不公；《代父重婚》以反傳統敘事詰問家庭的真象。

瘋狂與偏執隱藏其中，以不同的面目展現，所有的顛倒，都與我們有關。

夢想

顛倒

The *Heart Sutra* states: “freed from upside-down, dream-like delusions, he realises complete and final nirvana”. The quote ushers us across the sea of suffering, urging us to cast aside delusions, transcend worldly troubles and pain and ultimately break free from the cycle of rebirth. In a modern context, only by letting go of attachment can we escape the hellish realms of human existence.

Yet our world possesses its own beauty. Is relinquishing attachment the only path to nirvana? Life is filled with all kinds of challenges; at any moment, we may be overwhelmed by the unknown. Perhaps we should focus on the present, equip ourselves, understand our own obsessions and confront “Inverted Reveries” face-on. The choice to let go or to persist is ours, so is finding our own way to survive and thrive in our secular world. Theatre can be solace; it can pose questions or it can be a mirror that reveals a deeper, more profound version of ourselves.

For its 46th Season, Chung Ying Theatre Company adopts “Inverted Reveries” as its theme. *The Insane Asylum Next to Heaven* wields madness as a sharp blade, slicing through society’s fabricated facade; *The Play That Goes Wrong* dispels sorrow with comedy; ambition shatters friendships in *Merrily We Roll Along*; *Medea*’s slaying of her two sons questions her madness and the idea of injustice; and *Marry Mummy in Daddy’s Shoes* brings an anti-conventional narrative to the notion of family.

Madness and paranoia lurk within our every day, manifesting in different guises. We are all, in a way, inverted.

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過去幾年，經濟載浮載沉、文藝生態艱難，連「追夢」這兩個字，都變得格外沉重。身處這樣的環境下，我常常問自己：究竟該如何自處？第 46 劇季「顛倒夢想」這個主題，或許是我們投向這個時代的一聲叩問。我們都是凡夫俗子，非佛非道，心裏自然有執念，既然放不下，不如就坦然面對世間的瘋狂與執着吧。劇場就像一面鏡子，讓我們可以在舞台上瘋狂暢想，在顛倒的世界中找尋善意的執着，也在這份執着裏，照見最真實的自己。

一個劇團想要長久走下去，除了藝術上的執着，更需要一群在背後默默守護她的人。本年度，中英劇團這個家庭迎來了溫暖的傳承——李淑君（Christy）正式成為我們的新任行政總監。Christy 從 2012 年就來到了中英，14 年來，她陪着劇團一步步走過，這裏的每一個角落她都了然於心。她的履新，必定能為我們帶來前瞻性的視野。未來的日子，董事局會繼續和藝術總監張可堅先生以及 Christy 緊密無間地合作，帶着「共集」的心，把這份熱愛繼續傳遞下去。

不可否認，環境的寒冬讓表演藝術面臨前所未有的考驗。面對資源緊縮，中英團隊上下一心，積極推行開源節流策略，審慎運用每一分資源。然而，我們從未因環境艱難而降低對製作水平的要求。無論是主舞台上精雕細琢的作品、深耕社區與學校的應用劇場，以至攜帶優秀劇目進行外地巡演、拓展文化交流，中英始終在這裏，為大家搭起一座連結藝術與生活的橋梁。

中英能在逆風中持續前行，離不開社會各界的無私厚愛。我謹代表董事局，向文化體育及旅遊局的長期資助表達最深切的謝意；同時亦深深感謝各位贊助商、合作伙伴以及觀眾的信任與支持。在經濟景氣嚴峻之際，您們對中英的認同與陪伴，是支持我們不忘初心、持續創作的堅實後盾。

走過「顛倒夢想」的叩問，於第 47 劇季我們為大家送上「一隅微光」。即使前路崎嶇難行，但只要劇場的燈光再次亮起，點點微光也能匯聚成照亮前路的明燈。

感謝劇團每一位同仁的辛勤付出，我們將與大家繼續同行，在下一劇季裏，以戲劇滋養生命，於微光處見繁星。

Over the past few years, the economy has seen its share of ups and downs; the cultural ecosystem has been tumultuous; and even the notion of dream pursuit comes with unbearable weight. In such surrounds, I often ask myself: how exactly should we conduct ourselves? The theme of the 46th Season, “Inverted Reveries”, is our question for the times in which we live. We are all ordinary people; so naturally, we harbour attachments. Since letting go is not an easy option, perhaps we should simply face the world’s madness and obsession with equanimity. Theatre is like a mirror that lets us realise our wildest dreams on stage, seek benevolence in our eccentric world and offer a glimpse of our most authentic selves through things we hold dear.

For a theatre company to last beyond its years, artistic conviction alone is not enough; it needs its loyal guardians. This year, the Chung Ying Theatre Company family welcomed a new generation of leadership: Christy Lee was appointed our new Executive Director. Since joining Chung Ying in 2012, she has walked alongside the Company for 14 years, learning every nook and cranny on the way. Her appointment will surely steer Chung Ying towards forward-looking horizons. In the days ahead, the Board will continue to work closely with Artistic Director Dominic Cheung and Executive Director Christy Lee, carrying the spirit of “Ensemble” and continuing our passionate legacy on and off stage.

The current social and economic climate is undoubtedly a test for the performing arts. Despite waning resources, our Chung Ying team is united in implementing strategies to boost revenue and reduce expenditure. While every resource is spent with prudence, the quality of our theatre production remains unaltered. Whether putting on meticulously crafted works on the main stage, deploying our Applied Theatre programme across communities and schools or taking our outstanding productions on overseas tours and expanding cultural exchange, Chung Ying is steadfast in its mission of connecting art and life for everyone.

Chung Ying’s determination to weather the headwinds of the past few years would not be possible without the selfless generosity of all sectors of society. On behalf of the Board, I express my deepest gratitude for the long-term funding from the Culture, Sports and Tourism Bureau. I also show my utmost appreciation to all our sponsors, partners and audiences for their trust and support. In these trying times, your recognition and camaraderie are the shields that let us stay true to our aspirations so our passion for creativity can still shine.

Having traversed the questions of “Inverted Reveries”, we present the theme of “Whispering Glimmers” in the 47th Season. Though the road ahead is rugged and challenging, even the smallest specks of light will surely gather into a beacon to illuminate our path, as long as we keep our radiance aglow.

Thank you to every Chung Ying member for your hard work. We will continue to walk together with you all, and in the next season, nourish life through theatre and see stars even where there is only a flicker on the horizon.

Message from the Chairman

《心經》裏關於「遠離顛倒夢想」的語句，每每讀來，總能讓人感受到一種放下執念後的清明與平靜。但世間的我們，卻常因為放不下，看不透，而在虛幻的執着裏翻滾浮沉，過着「顛倒夢想」的人生。2025/26 劇季以此為題，靈感正是源於我們對這些人性執念的體會。

身處繁華世俗中，我們習慣站在旁觀者的角度，輕易地為別人的行為貼上標籤。然而，一些看似不可理喻的舉動背後，往往藏着難以向外人道的苦衷與困頓。從《代父重婚》中因家庭缺憾帶來的挫敗，到《天堂隔壁是瘋人院》裏被社會困鎖的靈魂；從《你個戲壞咗呀！》中那怕荒謬絕倫也絕不放棄登台機會的熾熱與執着，到《異曲同夢》裏對「你是否能接納真實的我」的拷問；以及《美狄亞》中那份極致而絕望的愛恨，無一不透露着「瘋狂」。

不過，瘋狂難道不是來自人性必然的執着嗎？當我們習慣性去評判別人的瘋狂時，有沒有反躬自省過：我有真正走進過他們的內心，了解過他們的掙扎嗎？或許當你嘗試了解時，才會知道那份看似不可理喻的執着，也對應着我們內心同樣萬般難捨的「顛倒夢想」。

多年來，我們一直有個微小卻堅定的執着——那就是為剛走出校門或仍在位的青年戲劇人，鋪一條通往專業舞台的路。透過編劇、導演、演員、後台技術製作及行政管理的全方位實習計劃，讓真實的舞台，成為他們最紮實的課堂。在第 46 劇季裏，《代父重婚》的新晉編劇、《天堂隔壁是瘋人院》及《美狄亞》的年輕導演，與香港演藝學院的長期合作等，都為我們帶來了年輕的創作能量。

展望來年，我們將迎來更大規模的巡演，這既是一次藝術成果的展現，亦是一項重要的考驗。在走進內地巡演的同時，我更期待能坐在觀眾身旁，聽聽大家最真實的反饋。此外，我們邁向世界的腳步從未停歇，就像過去多次邀請海外團隊共同創作一樣，不同的文化在舞台上碰撞，不僅豐富了彼此的養分，也為我們的創作注入了源源不絕的靈感。

年報出版之時，第 47 劇季已然過半。這一次，我們選擇了「一隅微光」作為新的探索方向。如果說「顛倒夢想」是對人性執念的深刻剖析，那麼「一隅微光」就是我們想奉上的一抹溫暖照耀。

戲劇，其實是一份溫柔的提醒。它提醒我們去珍惜眼前擁有的一切，也讓我們創作，永遠回歸到對「人」最深沉的關懷與體悟。

張可堅 Dominic Cheung

藝術總監
Artistic Director



Message from the Artistic Director

Heart Sutra's quote, “freed from upside-down, dream-like delusions”, always evokes a sense of clarity and calm that follows the relinquishment of attachment. Yet, we often struggle with illusory obsessions of the world, suffering in a life of upside-down precisely because we cannot let go and gain clarity. The 2025/26 Season has captured this notion into a theme, inspired by our understanding of these human obsessions.

Amid the bustle of everyday life, we are often quick to stand in judgement, dismissing behaviours we find difficult to understand. Yet what appears irrational from the outside may be rooted in private struggles and hardships that are impossible to explain. In *Marry Mummy in Daddy's Shoes*, such struggles stem from the pain of a fractured family; *The Insane Asylum Next to Heaven* discusses entrapped souls shackled by the chains of our gruelling society; *The Play That Goes Wrong*, meanwhile, illustrates the burning determination to take the stage despite one mishap after another; *Merrily We Roll Along* looks at the anguished question, “Can you accept me for who I really am?”; and *Medea* exposes a love and hatred so absolute, so desperate, that they consume everything in their path. Each, in its own way, is riddled with madness.

But does madness not stem from stubborn attachment? When we judge another person's apparent irrationality, have we made a meaningful attempt to understand their struggles? Perhaps, only then would we begin to see that the attachments we find so difficult to comprehend in others are mirrored by the “Inverted Reveries” that we, too, have clung on to so stubbornly.

For many years, Chung Ying Theatre Company has held onto one modest yet resolute belief: that young theatre practitioners-whether they are fresh graduates or are in training-deserve a path towards the professional stage. Our wide-ranging internship programmes-encompassing playwriting, directing, acting, backstage production and arts administration-turn theatre itself into their classroom. In the 46th Season, the emerging playwright behind *Marry Mummy in Daddy's Shoes*, the young directors of *The Insane Asylum Next to Heaven* and *Medea* and our longstanding collaboration with The Hong Kong Academy for Performing Arts all injected fresh energy into our repertoire of work.

The year ahead will see Chung Ying undertake larger-scale touring projects. This is both an opportunity to share our artistic achievements and take on new challenges. As we bring our productions to audiences in Chinese Mainland, I look forward above all to sitting among them and hearing their candid responses firsthand. Going forward, Chung Ying will carry on marching towards the world stage. As we have done through previous collaborations with overseas creative teams, we continue to welcome different cultures and theatrical traditions in encounters that will undoubtedly nourish all involved and bring fresh inspirations to our work.

By the time this annual report is published, the 47th Season will already be well underway. This time, we have chosen “Whispering Glimmers” as the theme for a new chapter. If “Inverted Reveries” examines the attachments that shape and unsettle human nature, “Whispering Glimmers” is the warmth and light we hope to offer in return.

Theatre, after all, serves these gentle reminders: to cherish what we have before us and to ensure that our work always returns to a deeper care for-and understanding of-people.

行政總監的話

李淑君 Christy Lee

行政總監
Executive Director



在中英劇團工作已有 14 年之久，「是甚麼讓你留下？」是耳熟能詳的提問，而我每一次的答案，都回歸到中英獨有的「傻勁」。這份「傻勁」顯見於我們深信戲劇的力量，我們重視對觀眾的承諾，而作為行政總監，如果問甚麼是我的「顛倒夢想」？大抵就是，集結我們的力量，在這營營役役的宇宙間，守護這一份「傻勁」，為藝術家實踐想像，理解藝術的價值，擦亮每一盞燈，好讓台上的光芒，能無後顧之憂地璀璨綻放。

因為相信戲劇的力量，故此不論是舞台製作，還是教育及外展項目的設計與推行，中英都帶着一份純粹的心意。自 1979 年成立，我們已奠定了舞台製作及戲劇教育雙線並行的藍圖。憑藉多年的經驗，我們認知到戲劇教育，尤其是應用劇場的影響力，可以無遠弗屆。為了推廣應用劇場，更重要的是為兢兢業業的劇場工作者以及一眾莘莘學子，提供可以交流的平台，我們推出了首屆香港應用劇場節，成績亦有目共睹。

多年來，中英持續推動香港戲劇走向內地舞台，積極促進兩地藝術交流。此外，我們亦主動聯同廣州及澳門藝團建立創作與展演平台，並匯聚粵港澳三地演員同台演出，深化大灣區文化合作與藝術聯繫。今年我們更進一步探索「共同營運」模式。2025/26 年度，我們啟動與鼓樓西戲劇的合作，2026/27 年度即將在香港和內地上演的粵語音樂劇《邊城》，便是我們共同製作的成果。從創作到製作，再到市場推廣和演出運營，雙方共同投入、共同承擔、共同分享成果。這種跨地域合作已不只是交流，而是真正意義上的共創與共建。

香港擁有獨特的城市發展歷程和深厚的人文底蘊，其傳統文化與民間故事更是中華文化不可或缺的重要組成部份。多年來，中英推行社區口述歷史戲劇計劃，足跡遍及全港十八區，收集和整理了無數香港人的珍貴故事。我相信，透過戲劇這種具感染力的文化保育形式，不僅能保存城市記憶，更能連繫不同年代港人的情感與經歷，展現香港堅毅不屈的獅子山精神，進一步增強市民的歸屬感和文化認同。

要成就眾多優秀劇目和教育及外展項目，我們積極開拓資源。幸運地，在藝術路上有很多機構及有心人與我們結伴同行。

十分感謝這些合作夥伴、捐助機構的遠見與社會責任感，讓中英的項目得以在更廣闊的平台上持續發展，更廣為人知。同時，我亦要特別多謝兩位善長，他們以每月定額捐款的方式匿名支持中英項目，雖然他們選擇低調，但這份長期而穩定的支持，對我們來說意義重大。在此，我想向他們，以及一眾捐助機構表達最誠摯的謝意。

Having worked at Chung Ying Theatre Company for 14 years, I have often been asked, “What has kept you here for so long?” My answer? Our distinguished “gung-ho” spirit. Such persistence lies in our unwavering belief in the power of theatre and in the promise we make to every audience member who walks through our doors. If I were asked what my own “Inverted Reveries” might be, I suppose it would be this: to gather our collective strength and protect that same “gung-ho” spirit amid the clamour of the world; to realise artists’ imaginations; to affirm the value of art; and to tend every light so that those on stage may shine without reservation.

We believe in the power of theatre, that’s why Chung Ying approaches stage production as well as our education and outreach programmes with a sense of purpose. Since our establishment in 1979, we have pursued stage production and drama education side by side.

Through years of practice, we have come to recognise the far-reaching potential of drama education, particularly through Applied Theatre. With the aim of promoting its development and, more importantly, creating a platform for theatre practitioners and students to exchange ideas, we launched the inaugural Hong Kong Applied Theatre Festival. Its achievements have been clear for all to see.

Chung Ying has also long championed Hong Kong theatre beyond the city, fostering exchange with Chinese Mainland through touring productions and artistic collaborations. We have actively built platforms with theatre companies in Guangzhou and Macau, bringing together performers from Guangdong, Hong Kong and Macau to share the stage, and deepening cultural and artistic ties across the Greater Bay Area.

This year, we have taken a major step forward by exploring a joint-operation model. Our collaboration with Beijing’s Drum Tower West Theatre began in the 2025/26 Season. The Cantonese musical *Border Town*, which will be staged in Hong Kong and Chinese Mainland in 2026/27, is among one of the fruits of this partnership. From creative development and production to marketing and performance operations, both parties contributed, took on their respective roles and celebrated the outcomes together. *Border Town* the Musical is more than the product of cultural exchange; it represents genuine co-creation and co-development.

Hong Kong’s history, rich cultural fabric, traditions and folk stories are an integral part of Chinese culture. Over the years, Chung Ying’s Community Oral History Theatre Project has travelled across all 18 districts of Hong Kong, collecting and preserving countless precious stories from its people. I truly believe that theatre is an especially powerful form of cultural preservation: it encapsulates the memory of a city while connecting the experiences and emotions of its people across generations. In doing so, it evokes the city’s enduring Lion Rock spirit, strengthens a sense of belonging and deepens cultural identity.

We have worked proactively to secure resources and build partnerships to realise our many productions as well as education and outreach initiatives, fortunate to be joined by so many organisations and individuals who believe in our work and choose to embark on this artistic path with us.

I would like to extend my heartfelt thanks to these partners and donor organisations for their foresight and social commitment. Their support has allowed Chung Ying’s programmes to grow on broader platforms and reach more people. I would also like to offer particular thanks to two benefactors who have chosen to support our work anonymously through regular monthly donations. Though they prefer to remain out of the spotlight, their enduring support means a great deal to us. To them, and to every donor organisation that has stood with Chung Ying, I offer my most sincere gratitude.

Message from the Executive Director

主舞台製作

中英劇團每年均在本地主要表演場地演出不同種類的戲劇，
為本地觀眾帶來多元的戲劇體驗，提升人文素質。

Chung Ying Theatre Company stages different types of
repertoires in performance venues of Hong Kong every year,
bring quality theatrical experiences to the local audiences and
enriching the city's cultural life.

Main Stage Productions

代父重婚



弊傢伙！一覺喇醒，我娶咗我阿媽？！！

早死的父親、暴躁的母親、叛逆的兒子——「完美」構成了成桂賢那個看似無可救藥的家庭。從小到大，成桂賢厭惡母親的火爆脾氣和不耐煩，埋怨父親的早逝，甚至萌生念頭：如果當年去世的是母親而不是父親，日子會否更好過？一覺醒來，奇跡真的降臨，只不過走向完全偏離軌道，他竟然穿越回到父母結婚大喜的那一天！面對這荒謬場景，他會否化身現代版花木蘭，「代父出征」替父親迎娶母親？

《代父重婚》由本地新晉編劇許晉邦與中英劇團助理藝術總監盧智榮聯手打造。每次穿越，成桂賢都以為自己的選擇正一步步拯救父親。直到身邊一切出現失控逆轉，他才驚覺自己的每一個選擇，都在悄悄改寫現實的軌跡。在令人笑到崩潰的荒誕背後，作品溫柔地解開了兩代人之間難以言喻的心結，讓大家看見「家」的真實溫度。

中英劇團一直堅持「共集」精神，在處理時空交錯與極致荒謬的設定時，導演盧智榮展現了極其精準的舞台節奏與靈動調度，帶領駐團演員展現出共集的默契，在頻繁切換的角色之間游刃有餘。演員更憑藉落地的對白、充滿感染力的肢體語言，將喜鬧玩到極致，不僅帶來全場不間斷的歡笑，更展現中英演員無比真摯的舞台生命力。

《代父重婚》大受歡迎，並加開場次回應觀眾熱情，於葵青劇院黑盒劇場演出五場全部爆滿，不少觀眾表示笑中有淚，力求重演。劇團亦特別設計了與劇情扣連的仙人掌紀念品，與觀眾達成「不劇透」的溫馨約定，把結局的神秘保留到未來的演出。2026/27 年度，主創團隊以原班人馬陣容再次集結，為觀眾帶來更圓熟的舞台演繹！

穿越時空的荒誕終會落幕，但舞台上映照出的愛與理解卻永不褪色。中英劇團用獨有的幽默與真誠，溫暖了每一位走進劇場的觀眾，讓我們在離場時，都想回家好好擁抱自己的家人。



Marry Mummy in Daddy's Shoes



葵青劇院黑盒劇場
Black Box Theatre, Kwai Tsing Theatre

20-21/6/2025	8PM
21-22/6/2025	3PM
22/6/2025	7:30PM



Did I wake up to realise... I married my own mother?

A father who died too young, a quick-tempered mother and a rebellious son. Together, they make Sing Kwai Yin's family seem beyond saving.

Growing up, Kwai Yin resented his mother's temper and impatience. He never got over the early loss of his father and sometimes wondered whether life might have been easier had his mother passed away instead. One morning, the impossible happens. Kwai Yin wakes up on the day his parents were due to marry, having travelled back in time to their wedding day. Will he become a modern-day Mulan and take his father's place at the altar?

Created by emerging Hong Kong playwright Jim Hui and Chung Ying Theatre Company's Assistant Artistic Director Edmond Lo, *Marry Mummy in Daddy's Shoes* follows Kwai Yin as he repeatedly attempts to rewrite the past to save his father. Each trip through time seems to bring him closer to changing his family's fate, until the consequences of his choices begin to unravel everything around him. Beneath its riotous premise, the production untangles the unspoken conflicts between two generations, revealing the warmth, complexity and resilience of familial bonds.

Chung Ying's belief in "Ensemble" lies at the heart of this production. Director Edmond Lo navigates shifting timelines and farcical scenarios with razor-sharp pacing and fluid stagecraft in *Marry Mummy in Daddy's Shoes*, guiding resident actors through a rapid succession of roles with remarkable ease and harmony through "Ensemble". Their expressive dialogue and infectious body language erupted the theatre in laughter while also capturing the passion and energy of Chung Ying's devoted performers.

Marry Mummy in Daddy's Shoes was well received: demand led to additional performances, and all five shows at Kwai Tsing Theatre's Black Box Theatre were sold out. Many audience members described the show to be an experience full of both laughter and tears; some are already asking for a rerun. A specially designed cactus souvenir-linked to the plot-also became a heart-warming pact between Chung Ying and its audiences to avoid spoilers so future viewers can appreciate the ending on their own.

In the 2026/27 Season, the original creative team and cast will reunite to bring this story to the stage once again, with even richer interpretations.

The absurdity in the tale of time travel may come to an end, but the love and understanding reflected on stage will never fade. In its recognisable humour and sincerity, Chung Ying invites every audience member to leave the theatre with one key message: go home and hold your families tight.

距離天堂最近的地方

法國哲學家傅柯 (Michel Foucault) 曾在《瘋癲與文明》中提過，瘋狂從來不是一種自然現象，而是文明社會附加給人的標籤。當「正常」成為一種社會標準，那些無法被規格化、被孤立在邊緣的人，往往就被貼上「瘋子」的標籤。然而，在這個日益扭曲的現代世界裏，到底誰人瘋狂，誰人正常？又或者，正常與瘋狂是不是天秤的兩端？

《天堂隔壁是瘋人院》出自內地著名劇作家喻榮軍之手，其獨特性如喻榮軍所言：「《天堂隔壁是瘋人院》是我寫的第一個作品，由感而發，針砭時政，揭示了當代社會中人精神的空乏與無知，強調堅持正確信念和尋找精神家園的重要。」因此自 2001 年首演以來，就憑着一針見血的荒誕諷刺與人性洞察席捲劇壇，成為當代戲劇的經典名作。這次中英劇團把這部作品帶到香港，由駐團導演林健峰親自操刀粵語改編。他把故事巧妙地融入本地語境，讓這座看似荒謬的瘋人院，映照出香港觀眾無比熟悉的現代都市景象。

故事裏，五位被認為「瘋子」的角色被困在瘋人院內，為了消磨時間，他們在幻想世界裏玩起了「戲中戲」，分飾各種社會精英，以誇張的演繹詮釋都市眾生相。笑着笑着，大家突然發現：原來那些荒謬的瘋話，全是現代人無處安放的孤獨與心酸。這份對演繹「瘋子」角色的理解，讓演員許晉邦奪得第 34 屆香港舞台劇獎最佳男配角 (喜劇／鬧劇)。

在賴妙芝的佈景及服裝；賴嘉琪的燈光及影像設計下，舞台交織成一個真假莫辨的迷幻空間。演員們用充滿爆發力的肢體與荒誕的台詞打破「第四面牆」，藝評人王昊然大讚：「這部戲屬於雅俗共賞，無論是想看鬧劇的觀眾，或是能細細品味台詞深度的讀書人，都會覺得有趣且有深度。」

若瘋人院隔壁真是天堂，那我們每天擁擠於地獄列車營役上班的現實世界，究竟是天堂？還是我們早已是隔壁的「潛在住客」而不自知？或許，在這個荒謬的世界裏，只要我們敢於卸下「正常」的面具，坦然擁抱內心的孤獨，就能在癲狂與理智的交界處，找到最舒服、最坦然的自己。

The Insane Asylum Next to Heaven



香港大會堂劇院
Theatre, Hong Kong City Hall

22-23, 27-30/8/2025 8PM
23-24, 31~/8/2025 3PM

^ 此場為通達專場，設粵語口述影像。
^ This is an Accessible Performance with Audio Description (Cantonese).

French philosopher Michel Foucault wrote in *Madness and Civilization* that madness is not a natural condition, but a label imposed by society: those who do not fall into the norm are considered mad. In this increasingly distorted world, however, who is truly sane, and who is mad? Are sanity and madness really opposing ends of the same scale?

The Insane Asylum Next to Heaven is the first play written by acclaimed playwright Yu Rongjun. He says, “*The Insane Asylum Next to Heaven* is stemmed from deep, personal sentiments: it’s a work that critiques the times, exposing spiritual emptiness and ignorance in our society; it affirms the importance of holding onto one’s beliefs while searching for a spiritual home.”

Since its premiere in 2001, the work’s satirical absurdity and acute understanding of human nature have made it a contemporary theatrical classic.

Chung Ying Theatre Company resident Director Christmas Lam created a local, Cantonese adaptation for Hong Kong. His seemingly ludicrous asylum holds up an uncomfortably familiar mirror to the urban realities of our city.

Five characters, all deemed “mad”, are confined within the asylum. To pass the time, they stage plays of their own, portraying social elites as caricatures of city life. Amid the roaring laughter, the audience soon realises that their so-called nonsense reveals the very loneliness and bitterness with which life plagues us. Actor Jim Hui’s nuanced portrayal of one such “mad” character earned him the award for Best Supporting Actor (Comedy/Farce) at the 34th Hong Kong Drama Awards.

With set and costume design by Yoki Lai and lighting and video design by Kaki Lai, the stage transformed into a psychedelic space that blurs reality and illusion. Through impactful body language and seemingly erratic dialogue, the performers break the fourth wall and draw audiences into the work’s unsettling world. Art critic Simon Wang praised the production as one that “appeals to both popular and refined tastes: whether one comes for farce or for the depth of its dialogue, there is both pleasure and substance to be found.”

If heaven lies next door to the asylum, what does that make the real world in which we cram onto trains and buses each morning to our work cubicles? Are we living in heaven-or are we obliviously waiting in line for the asylum? In our world of absurdity, we can perhaps only find a more honest and comfortable self when we dare to shed off what is “normal” and acknowledge our loneliness within.



你個戲壞咗呀！



今日呢度 everything is wrong!

康利理工學院劇社主席 Chris 臨時接下一齣謀殺懸疑劇，竟然有幸搬上葵青劇院和元朗劇院的大舞台，一眾熱血團員當即施展渾身解數、咬緊牙關排練。怎料到了正式演出當日，所有你能想像到——以及想像不到的連環災難，通通在台上隆重登場！面對碎落滿台的道具與混亂，Chris 表示：大家請放心，這「絕對」不是他們最差的一次演出！

The Play That Goes Wrong 是百老匯現存最長壽的喜鬧劇，自 2012 年首演至今，足跡遍及全球 35 個國家。它不僅包攬了美國東尼獎最佳舞台設計、英國 Olivier Awards 最佳新喜劇等無數國際殊榮，更以風靡全球的荒誕笑點，證明「看別人出錯」是跨越語言與文化的終極樂趣。

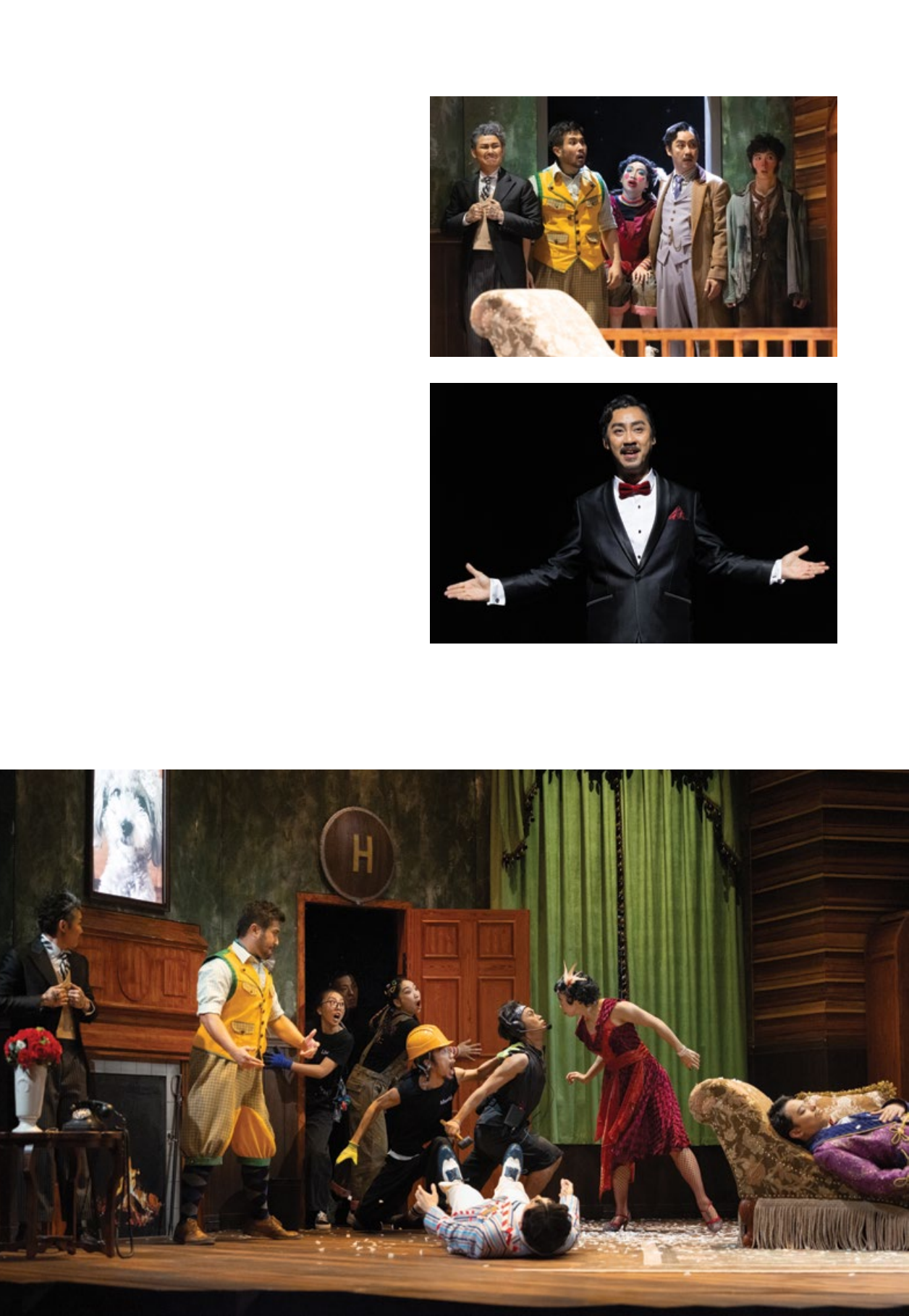
中英劇團將這齣作品帶到香港，邀請簡婉明女士翻譯成粵語版《你個戲壞咗呀！》。劇中巧妙融入 90 年代香港人極具共鳴的經典金曲〈紅日〉——原本勵志洗腦的歌聲，配上舞台上接踵而至的連環失誤，燈光突如其來的失靈、道具接二連三地脫落、演員忘詞與角色錯位……可謂將「顛沛流離」和「曲折離奇」的命運發揮到極致，擦出絕妙的幽默火花。精密的舞台調度及機關設計，讓每位觀眾都能徹底融入這個狂歡劇場。

喜鬧劇的靈魂，從來都不止於劇本與演繹，當中的精髓更在於演員與觀眾的互動。《你個戲壞咗呀！》由導演盧智榮帶領一眾駐團演員傾力演出，在觀眾踏入劇院的那一刻起，就會看見演員在大堂焦急地尋狗、在場內熱情地邀請觀眾一起「修補」破爛的舞台、在中場與散場時為大家派發「加料」的糖果，甚至連現場的音效，都是由演員在後台即場默契配合、即興發揮。這些互動，展現出中英劇團引以為傲的「共集」精神與創作團隊精心雕琢的喜劇節奏。憑着對喜感演繹的精準把控，盧智榮更奪得第 34 屆香港舞台劇獎最佳男主角（喜劇／鬧劇）。

中英以數十年來天衣無縫的舞台默契與貼地幽默，陪伴着幾代劇場觀眾成長。《你個戲壞咗呀！》延續這份獨特的喜劇基因——無論是資深劇迷，還是首次體驗劇場的新朋友，都能在這裏放下生活煩惱，享受最純粹的歡笑。



The Play That Goes Wrong



葵青劇院演藝廳
Auditorium, Kwai Tsing Theatre

18, 23-25/10/2025 8PM
19, 26~/10/2025 3PM

元朗劇院演藝廳
Auditorium, Yuen Long Theatre

8/11/2025 8PM#
9/11/2025 3PM#

^ 此場為通達專場，設粵語口述影像。
This is an Accessible Performance with Audio Description (Cantonese).

設專車接送
#Shuttle bus available

Today, Everything is Wrong!

Chris, president of the Cornley Polytechnic Drama Society, has unexpectedly secured a rare opportunity: his troupe’s murder mystery will be staged at Kwai Tsing Theatre and Yuen Long Theatre. The enthusiastic company throws itself into rehearsals with all its might. But when opening night arrives, every disaster imaginable-and unimaginable-comes crashing down. Despite a stage riddled with collapsed props, Chris still assures everyone that this is “absolutely not” the worst performance they have ever given!

Since its 2012 premiere, *The Play That Goes Wrong* has become a global theatrical phenomenon, reaching audiences in 35 countries and establishing itself as the longest-running comedy on Broadway. Its accolades include the Tony Award for Best Scenic Design in a Play and the Olivier Award for Best New Comedy. At the heart of its worldwide appeal lies a simple truth: there is something universally delightful about watching chaos unfold.

Chung Ying Theatre Company brought the production to Hong Kong in a Cantonese adaptation by Selina Kan. The local version cleverly weaves in the 1990s popular tune “Red Sun” by Hacken Lee. Its uplifting melody is a stark contrast against escalating disasters: lights malfunctioning, props collapsing as well as actors forgetting their lines and appearing in the wrong place at the wrong time. The “mayhem” orchestrated by intricate stage choreography and precisely engineered mechanisms sparked loud guffaws.

A truly belly-clenching farce, however, goes beyond a witty script and accomplished performances. Its real spirit lies in the exchange between actors and audience. Under the helm of Director Edmond Lo, engagement begins as soon as the audiences enter the theatre. The resident cast may be seen anxiously searching for a dog in the lobby, inviting audience members to help “repair” the damaged set, distributing ominous-looking “treats” during intermission and after the show as well as creating live sound effects from backstage through interactive improv. These fun interactions reflect Chung Ying’s prized “Ensemble” spirit and the creative team’s perfected, comic timing. Edmond Lo’s mastery of comic performance was recognised with the Best Actor (Comedy/Farce) award at the 34th Hong Kong Drama Awards.

Chung Ying’s seamless chemistry on stage and its acclaimed Hong Kong-adapted humour have accompanied generations of theatregoers. *The Play That Goes Wrong* carries that legacy of humour forward. Whether for long-time theatre lovers or those entering a theatre for the first time, Chung Ying’s comedies offer respite from everyday life with a fascinating world of laughter and joy.

至少我們快樂過

某個夜晚，二十多歲的 Franklin、Charley 與 Mary 三人並肩坐在屋頂上，仰望劃破漆黑夜空的流星，見證了一場奇妙瑰麗的自然盛景。那一刻的璀璨，將「用音樂和文字改變世界」的念頭植根於三位年輕人的心頭。直至二十年後，名利和欲望令這段友誼分崩離析，也掩埋了最初的純真與理想。

翻譯自音樂劇巨擘 Stephen Sondheim 的經典之作 *Merrily We Roll Along*，《異曲同夢》以別具一格的倒敘手法，帶領觀眾進行一趟時光倒流之旅。故事從一場浮華的慶功派對切入，一步步逆流而上，重溫 Franklin、Mary 與 Charley 三人一路走來的點滴。隨着時間倒退二十年，我們看見他們最初滿懷熱忱、渴望在舞台上發光發熱的模樣。作品透過這場歲月的倒帶，細膩撫摸着夢想、友情與成長的痕跡，溫柔地提醒每一位觀眾：真正的快樂與初心，從不依附於世俗的繁華。

Merrily We Roll Along 由 Stephen Sondheim 親自譜寫曲詞，當中 *Not a Day Goes By*、*Old Friends* 等名曲傳唱不絕。作品不僅於 2001 年榮獲 Olivier Awards 肯定，更在 2024 年 Tony Awards 上大放異彩，奪得多項殊榮，其跨越時代的藝術魅力感動無數心靈。如今，中英劇團將這部扣人心弦的經典呈獻給本地觀眾，讓大家在最熟悉的母語中，深刻感受這份已變質的友誼如何回到最初。

要把 Sondheim 精緻細密的原曲翻譯成粵語，無疑是一場動人的挑戰。劇團特別邀請了本地著名填詞人 Oscar Lee（李文曦）操刀粵語翻譯及填詞。Oscar 以貼近大眾的流行歌詞筆觸，為這部經典注入了屬於香港的情感。正如樂評人洪思行指出：「翻譯者並非死板地直譯，而是根據中文語境做了調整。原曲中某些重複的英文詞彙被改寫為更有香港味道的表達方式，整體能看出翻譯者的巧思。」無須繁複的字幕輔助，觀眾便能毫無隔閡地直達角色的內心世界，細味文字與旋律交織出的微溫。

如果世上真有時光倒流，讓人回望年輕的自己，你還能記起初心的模樣嗎？



葵青劇院演藝廳
Auditorium, Kwai Tsing Theatre

24, 29-31/1/2026 8PM
25, 1^/2/2026 3PM

^ 此場為通達專場，設粵語口述影像。
^ This is an Accessible Performance with Audio Description (Cantonese).

Our Joy was Real

One night, 20-year-old Franklin, Charley and Mary sat on a rooftop and saw a shooting star streak across the dark sky. In that breath-taking moment, a dream took root amongst the friends: to change the world through music and words. Twenty years later, ambition, fame and desire have torn apart their friendship, burying the innocent goals they had once proudly proclaimed on that roof.

Adapted from Stephen Sondheim’s celebrated musical *Merrily We Roll Along*, the Production takes audiences on a journey back in time. The story begins at an elaborate celebration and turns back the clocks on the lives of Franklin, Mary and Charley, revealing the moments that shaped-and ultimately fractured-their friendship. As the years unwind, we encounter the three friends in their younger days: passionate, hopeful and determined to make their mark on the world. The production’s reverse chronology explores themes of dreams, friendship and age. It reminds audiences that genuine joy and our dreams during our younger days cannot be measured by worldly definitions of glamour and success.

With music and lyrics by Stephen Sondheim, *Merrily We Roll Along* features beloved songs including *Not a Day Goes By* and *Old Friends*. The musical received the Olivier Awards in 2001 and was again recognised at the 2024 Tony Awards. Its emotional resonance continues to move audiences across generations. Now, Chung Ying presents this touching classic to Hong Kong audiences in Cantonese, allowing viewers to experience the unravelling-and rediscovery-of the trio’s friendship in their mother tongue.

Translating Sondheim’s intricately crafted score into Cantonese is no simple undertaking. Chung Ying invited renowned Hong Kong lyricist Oscar Lee to translate and adapt the lyrics. With a sensibility rooted in pop music, Oscar has given the work an emotional register that’s unique to Hong Kong viewers. Music critic Edison Hung observes, “(Oscar Lee’s) Cantonese lyrics were not a direct translation of Sondheim’s original. Instead, they responded to the rhythms and nuances of Chinese expressions, transforming some of the original’s repeated English phrases into language espousing a recognisably Hong Kong character.”

Audiences no longer need to rely on extensive subtitles and can immerse themselves into the characters’ worlds through the sentiments expressed in Oscar’s lyrics and Sondheim’s melodies.

If you can travel back in time, would you still recognise the dreams you once held dear?



Medea



他人即地獄

當檢察官審訊的強燈照射在美狄亞臉上時，美狄亞將她親手殺子的手段娓娓道來：用刀割頸、親口餵食毒藥、塞回子宮裏、切片清蒸……一連串血腥殘虐的描述，或許當中真有一種是美狄亞的暴行。無論在遠古的希臘神話中，還是在法律確立的現代文明中，美狄亞都被世人定罪為「瘋婦」與「魔女」；但脫去這些駭人的標籤，她也不過是一個在愛恨與自主之間瘋狂掙扎的普通人而已。

《美狄亞》是流傳千年的經典古希臘悲劇，是次由中英劇團駐團導演林健峰執導與改編。這部作品曾是他的導演畢業作，不僅為他贏得校內傑出導演獎，更獲第 11 屆香港小劇場獎最佳導演提名。時隔數年，林健峰以更成熟的視角與體悟，重新審視美狄亞個故事和這個人，拋開千年來加諸於她身上的身份，探索美狄亞殘暴背後的壓抑與釋放。藝評人陳國慧認為，導演從經典文本中吸取養分並置於當代語境中，能讓觀眾體會到其鮮明的創作理念及美學探索。

美狄亞的復仇，固然是一場血淋淋的悲劇，但那何嘗不是她為了掙脫社會枷鎖、解放自我原始力量的吶喊？生而為人，不瘋魔不成活；她的選擇也許始於毀滅，但底層深處，更多是一份對自由與自我主權的頑強渴望。劇情看似遙遠，但仔細思索，我們身邊又有多少人不是的一生受盡無形的限制？在當代視角下，我們都是下一個在無形牢籠中被逼至角落的美狄亞。

在世俗的規範與自我的真實之間，從來沒有標準答案。但只要我們擁有面對痛苦與真實的勇氣，就算背離旁人的眼光逆向前行，去尋找屬於自己的自由，又有何足懼？



美狄亞

4, 8-11/4/2026 8PM
5, 11-12~4/2026 3PM

^ 此場為通達專場，設粵語口述影像。
This is an Accessible Performance with Audio Description (Cantonese).



Hell is other people

Under the harsh glare of an interrogation lamp, Medea calmly recounts how she killed her children: their throats cut with a knife; poison fed to them by her own hand; their bodies forced back into her womb; their flesh sliced and steamed. Among these horrifying accounts, perhaps one is the truth.

Whether in ancient Greek mythology or in a modern civilisation upheld by legal and moral order, Medea has long been condemned as a madwoman and a witch. Yet behind her infamy is also an ordinary human being-someone caught in a violent struggle between love, hatred and autonomy.

Medea, one of the great tragedies of ancient Greece, is directed and adapted in this production by Chung Ying Theatre Company’s resident director Christmas Lam. The work began as his graduation directing project, earning him an Outstanding Director Award at school and a nomination for Best Director at the 11th Hong Kong Small Theatre Awards. Years later, Lam returns to the material with greater maturity and insight, revisiting both Medea’s story and the woman at her core. Setting aside the identities imposed upon her over millennia, he explores the repression and release of violence beneath her apparent cruelty.

Art critic Bernice Chan noted that Lam’s approach interprets the classic in a contemporary context, allowing audiences to engage with his clear creative vision and aesthetic perspectives.

Medea’s revenge is undeniably a bloody tragedy. But might it also be the cry of a woman trying to break free from social restraints and reclaim her most elemental power? To live as a human being is, perhaps, to risk madness. Medea’s choice may begin in destruction, but at its core lies an unyielding desire for freedom and autonomy. Her story may feel remote, but how many of us spend our lives constrained by forces we cannot see? Under a contemporary lens, each of us could be Medea, driven into a corner by an invisible force.

There are no easy answers between the expectations of society and our genuine selves. But if we have the courage to face painful truths, we can brave the tides to reclaim our freedom.

黑盒劇場製作

黑盒劇場是專為小型及實驗劇場而設的表演場地，讓舞台靠近觀眾。秉承培育本地劇壇青壯薪火相傳，中英協助新晉導演及演員於黑盒劇場的專業舞台上演出，推動本土劇壇的多元發展。

Black Box Theatre is a venue for small and experimental performances which brings the stage closer to the audience. Inheriting our own tradition, our black box theatre programmes help young directors and actors to perform on the professional stage and promote the diversity of the local theatre.

Black Box Theatre Production



傳統故事的視角中，鍾馗死後受封驅魔真君，殺盡天下惡鬼，從此被世人奉為驅鬼避邪的象徵。但在一幅幅貼於門前鎮宅的威嚴畫像下，或許老友相照、手足相處的溫情，才是鍾馗心底最深的渴望。

原創搖滾音樂劇《鍾馗》是香港演藝學院導演碩士生鍾向霖的畢業作，故事以傳統神話為題，嘗試在古老傳說中尋找人的情感共鳴。題材來自大眾耳熟能詳的民間傳說，但在年輕導演的眼中，這個老故事有了全新的生命力。作品跳脫傳統「降魔伏妖」的框架，將目光投向角色內心的波瀾，探討鍾馗那份孤絕的正義如何漸漸轉化為執念；並在陰暗詭秘的氛圍中穿插至親之間的溫情，如同在舞台上搭建一座跨越古今的心靈橋樑，緊緊牽動每位觀眾。

《鍾馗》由中英劇團提供製作支援，創作及製作團隊亦匯聚演藝學院不同學院的學生，包括戲劇學院、舞台及製作藝術學院及舞蹈學院。跨學院的合作讓不同領域的戲劇人才在真實的製作環境中應用所學，並透過具實驗性的劇作，積極探索戲劇的可能性。看見新一代劇場人在發光發熱，正是我們持續前行的最大動力。

《鍾馗》於葵青劇院黑盒劇場共演出四場，全院滿座，這不僅是對作品的肯定，更是對這群年輕藝術家的莫大鼓勵。觀眾反映透過本劇打破了對傳統神怪題材老舊的刻板印象，並在鍾馗的執念與溫情中感受到深刻的情感震撼。

HKAPA MFA Directing Graduate Thesis Project:
Rock Chung Kwai



葵青劇院黑盒劇場
Black Box Theatre, Kwai Tsing Theatre

6-7/3/2026 8PM
7-8/3/2026 3PM

In traditional folklore, Chung Kwai is bestowed the title of grandmaster of exorcism, slaying evil spirits across the realm and becoming an enduring symbol of exorcism and protection. Yet beneath the fierce portraits pasted on doorways to ward off evil, perhaps the warmth of old friendships and familial bonds is what lies deepest in his heart.

Rock Chung Kwai, an original rock musical, is the graduate thesis project of HKAPA MFA Directing student Zhong Xianglin. Drawing from traditional mythology, the story seeks human emotional resonance within an ancient legend. While rooted in familiar folklore, this classic tale gains new life through the eyes of a young director. Breaking away from the conventional narrative of “defeating demons and subjugating evil,” the production turns its gaze inward to the character’s inner emotions, exploring how Chung Kwai’s solitary sense of justice gradually mutates into an obsession. By intertwining familial tenderness within a dark, mysterious atmosphere, the stage bridges the ancient and the modern to deeply move every audience.

Supported by Chung Ying Theatre Company, the creative and production team brings together students across various HKAPA schools, including the School of Drama, the School of Theatre and Entertainment Arts, and the School of Dance. This interdisciplinary collaboration allows emerging theatre talents to apply their skills in a professional production setting while actively pushing the boundaries of theatre through an experimental play. Witnessing this new generation of artists shine is our greatest drive to keep moving forward.

Rock Chung Kwai ran for four sold-out performances at the Black Box Theatre, Kwai Tsing Theatre—a testament to the work’s quality and immense encouragement for these young artists. Audience feedback highlighted how the show shattered outdated stereotypes of traditional supernatural tales, delivering a profound emotional impact through Chung Kwai’s tension between obsession and tenderness.



聯合主辦
Co-presented by

演藝 The Hong Kong Academy
for
Performing Arts
香港演藝學院

Cultural exchange is an important priority for Chung Ying Theatre Company. From the production of *Animal Farm* in the 1980s in Malaysia to overseas shows of *Tuesdays with Morrie* in the 2000s and the recent tours in Chinese Mainland of *Twelfth Night* and *A Tale of Two Cities: Blood for Blood*, the Company is hungry for more opportunities to showcase the power of Hong Kong theatre around the world.

文化交流是中英劇團極為重視的版塊，由 80 年代《萬牲園》在馬來西亞的演出，千禧年代《相約星期二》在世界各地接力上演，到近年大獲好評的《元宵》及《血色雙城記》的內地巡演，中英均力求更多深度交流的機會，在國際舞台上輻射香港戲劇的能量。



英國作家狄更斯（Charles Dickens）著作等身，名著《雙城記》（*A Tale of Two Cities*）以 18 世紀末法國動亂為歷史背景，寫出時代洪流中的愛恨情愁，至今仍膾炙人口。

這齣劇作對人性之刻劃，深深吸引英國劇場工作者何樂為（Jonathan Holloway），繼而動筆改編成《血色雙城記》（*A Tale of Two Cities: Blood for Blood*）。劇本以文歷醫生的記憶出發，回憶起查爾士·丹尼、契尼·卡頓、奴詩·文歷及狄法芝夫婦等人物交纏的命運。2016 年，英文版《血色雙城記》分別在香港及英國愛丁堡國際藝穗節（Edinburgh Festival Fringe）巡演，得到 Time Out Hong Kong 及愛丁堡當地媒體一致肯定。

2023 年，中英劇團藝術總監張可堅將此劇本翻譯成粵語，並親自執導及參演，英國團隊 Neil Irish 任佈景、服裝及道具設計，Sarah Llewellyn 任音樂及音響設計，在香港完成了一連十場的演出，口碑載道。2025 年內地巡演的版本，其舞台美學沿用首演時英國主創團隊的設計：保留了原著的核心精神，並融入現代劇場的創新元素。團隊成功以舞台設計、燈光、音效等美學與技術的結合，將 18 世紀英法兩地革命時期的肅殺氛圍完美再現。

作為一部跨越時代的經典之作，無論是狄更斯原著的忠實粉絲，還是熱衷於高品質戲劇的觀眾，都能在這部作品中找到共鳴。中英一向熱衷於拉近與觀眾之間的距離：在廣州演出之際，獲廣州大劇院之邀，參加「揚藝計劃」。為呼應計劃培育青年戲劇人才的目的，特別舉辦了一節《血色雙城記》主演分享及角色體驗工作坊，由駐團演員白清瑩及劉仲軒，與觀眾合作對戲。

在北京演出期間又舉辦了一場圍讀會，主創張可堅、執行導演林健峰、演員劉仲軒及白清瑩到場分享劇目亮點及角色心得，並跟觀眾互動。觀眾除了提出問題，更一嘗表演的樂趣——即席與主演朗讀劇本選段，再由主創稍作指導和解說，藉此突出劇本改編的奧妙。中英亦聯同鼓樓西戲劇舉辦了一場公開綵排，邀請當地的傳媒朋友以及業界人士到場欣賞演出，期望能以更大力度，為北京的舞台劇愛好者推廣粵語話劇的魅力。

為了繼續與更多觀眾創見互相交流的機會，每場演出後，團隊安排主要演員到前台與觀眾見面，給予觀眾近距離、即時和深刻的交流體驗，亦呼應了內地現時大行其道的 SD（Stage Door，即觀眾在演出後與演員即時交流）現象。此外，每場演出的前台均設紀念蓋章活動，反應熱烈，可見觀眾對此劇的鍾愛。

A Tale of Two Cities: Blood for Blood



Charles Dickens’ *A Tale of Two Cities*, set against tumultuous France in the late 18th century, remains a canonical work of English literature. Through the lives of those caught in turbulent times, the novel explores love, hatred, sacrifice and survival.

A Tale of Two Cities’ acute portrayal of human nature inspired British theatre practitioner Jonathan Holloway to create *A Tale of Two Cities: Blood for Blood*. Told through the memories of Dr Manette, the play traces the intertwined destinies of Charles Darnay, Sydney Carton, Lucie Manette and the Defarges. In 2016, the English-language production toured Hong Kong and the Edinburgh Festival Fringe, receiving wide acclaim from Time Out Hong Kong and Edinburgh press.

In 2023, Chung Ying Theatre Company’s Artistic Director Dominic Cheung translated the work into Cantonese; he also directed and starred in the production. Set, costume and prop design were created by Neil Irish, with music and sound design by Sarah Llewellyn. The Hong Kong run of 10 performances received remarkable praise. For its 2025 Chinese Mainland tour, the production retained the visual language established by the original British creative team. Faithful to the spirit of Dickens’ novel while embracing new possibilities of contemporary theatre, the production draws together stage design, lighting and sound to evoke the sombre atmosphere of revolution in 18th-century England and France.

This is a work that speaks across generations, resonating with both long-time Dickens readers and audiences who appreciate theatre alike. Chung Ying has long strived to close the distance with its audiences: in Guangzhou, at the invitation of Guangzhou Opera House, Chung Ying partook in the “Young Artist Project”, which supports the development of young theatre talent. Resident actors Pak Ching Ying and Lau Chung Hin led a sharing and character-experience workshop, inviting audiences to explore scenes from *A Tale of Two Cities: Blood for Blood*.

鼓樓西劇場 Drum Tower West Theatre, Beijing	上海中國大戲院 Great Theatre of China, Shanghai	廣州大劇院實驗劇場 Experimental Theatre, Guangzhou Opera House, Guangzhou
27-28/6/2025 7:30PM 29/6/2025 2:30PM	21-22/6/2025 7:30PM	5-6/6/2025 7:30PM
第四屆長三角城市戲劇節節目之一 A programme of The 4 th Yangtze River Delta City Drama Festival		

During the Beijing run, Chung Ying also hosted a script-reading session with Artistic Director Dominic Cheung, Deputy Director Christmas Lam, and actors Pak Ching Ying and Lau Chung Hin. They shared insights into the production and their roles. Audiences, meanwhile, had the opportunity not only to ask questions but also to read selected scenes with the lead actors. Guided by the creative team, participants experienced the ingenuity involved in adapting a classic piece of literature for the stage.

Chung Ying and Drum Tower West Theatre also held an open rehearsal for local media and industry professionals, introducing the infinite possibilities of Cantonese drama to Beijing’s theatre community.

After every performance, principal cast members met audience members at the front of house-an initiative done in response to the growing Stage Door culture in Chinese Mainland. A commemorative stamping activity at each venue also proved immensely popular, reflecting audiences’ adoration for the production.

北京鼓樓西劇場
Drum Tower West Theatre, Beijing

28 / 6 / 2025

2025 年 6 月，中英劇團正式公佈與北京鼓樓西戲劇的合作計劃，共啟戲劇旅程。

發佈會上由中英劇團藝術總監張可堅與鼓樓西戲劇創始人李羊朵共同揭曉未來的合作項目，當中包括多部重點劇目：先是已於 6 月初展開的《血色雙城記》內地巡演（廣州、上海、北京），以及改編自沈從文同名小說《邊城》粵語音樂劇。

到場出席的有北京市文聯主席韓子榮、北京市西城區文化和旅游局副局長許菁玥、中國劇協對外聯絡處副處長唐靈依、北京戲劇家協會副秘書長宋穎、上海大光明文化集團副總經理張曙、鼓樓西戲劇總經理吳思聰等、著名作家劉震雲及一眾文藝相關的小紅書博主；主創團隊則有音樂劇《邊城》監製及導演司徒慧焯；劇本、音樂及作詞鍾志榮；歌唱指導馮夏賢現身現場，分享對劇目的藝術構想與創作感想。

作為中英劇團與鼓樓西戲劇合作計劃的重要項目，2026/27 年度粵語音樂劇《邊城》將重新詮釋沈從文筆下的湘西風情。發佈會上中英駐團演員劉仲軒、尹溥程及陳雅媛現場演繹了《邊城》劇中兩首曲目 ——〈天邊外〉與〈小渡頭〉，帶領觀眾提前走進「小溪流下去，繞山咀流」純真而美麗的世界。

藉此機會，中英劇團期望開啓兩地的深度文化交流，推動華語戲劇的創新發展，為觀眾帶來更具深度及多元化的舞台演出，開拓更龐大的藝術市場，發掘藝術與發展上的更多可能。



Chung Ying Theatre Company Beijing Drum Tower West Theatre Press Conference for Drama Collaboration Project



In June 2025, Chung Ying Theatre Company officially announced its partnership with Beijing’s Drum Tower West Theatre, thereby turning a new chapter in artistic exchange and co-creation.

At the launch event, Chung Ying’s Artistic Director Dominic Cheung and Drum Tower West Theatre’s Founder Li Yangduo unveiled a series of forthcoming projects. These included the Chinese Mainland tour of *A Tale of Two Cities: Blood for Blood*, which would traverse Guangzhou, Shanghai and Beijing in early June, and the the Cantonese Musical *Border Town*, adapted from Shen Congwen’s eponymous novel.

The event was attended by Han Zirong, President of the Beijing Federation of Literary and Art Circles; Xue Jinyue, Deputy Director-General of the Beijing Xicheng District Culture and Tourism Bureau; Tang Lingyi, Deputy Director of the Foreign Liaison Department of the China Theatre Association; Song Ying, Deputy Secretary-General of the Beijing Theatre Association; Zhang Shu, Deputy General Manager of Shanghai Daguangming Cultural Group; Wu Sicong, General Manager of Drum Tower West Theatre; acclaimed novelist and screenwriter Liu Zhenyun; and a number of cultural and arts-focused creators on Chinese social media platform, RedNote.

The creative team behind *Border Town* the Musical was also present. Procucer and Director Roy Szeto; Book, Music and Lyrics Chung Chi Wing and Singing Coach Beilosí Fung shared their artistic vision and reflections on the musical’s development.

As a critical part of the Chung Ying–Drum Tower West Theatre collaboration, the Cantonese Musical *Border Town* will be staged in Hong Kong and Chinese Mainland during the 2026/27 Season. The musical reimagines the evocative landscapes and human sentiments of Sichuan and Hunan depicted in Shen Congwen’s novel. At the launch event, Chung Ying resident actors Lau Chung Hin, Edwin Wan and Joann Chan performed two numbers from the production, “Beyond the Horizon” and “The Small Pier”, offering audiences a sneak peek into the production’s world of innocence, beauty and sense of longing.

Through this partnership, Chung Ying hopes to deepen cultural exchange between Hong Kong and Chinese Mainland, support the innovative development of Chinese-language theatre, present audiences with more diverse and meaningful productions and explore new artistic and market possibilities with its new partners.



《元宵》改編自莎士比亞名著《第十二夜》（*Twelfth Night*），已故翻譯劇作家陳鈞潤運用「抵死啜核」的筆墨，把經典莎劇對白轉化成本土語言，背景更嫁接至古代唐朝。1986 年首演時已是技驚四座，無疑是本地劇壇戲寶。

2024 年 4 月，中英劇團再次搬演《元宵》，邀請了前香港演藝學院戲劇學院院長薛卓朗（Ceri Sherlock）執導，新版屢獲好評；同年 11 月到訪廣州，亦得到內地觀眾肯定，小紅書上積累了眾多好評，如「譯製劇的塔尖」、「本土化改編的天花板」等讚譽，讓觀眾能夠認識香港舞台劇的演出維度。

廣州演出的成功，讓我們更有信心把此劇帶到更多內地城市。適逢 2024 年首屆香港演藝博覽（HKPAX），令中英與北方演藝集團結識，促成《元宵》於 2025 年首次離開粵語地區演出，踏上津京的舞台。舞台設計繼續由舞台設計師賴妙芝負責，巡演佈景既保留演出風格，又便於運輸裝拆的巡演需求。加上配合角色身份服飾、燈光及演員現場擊樂，互相呼應構建出富有詩意的唐代廣州場景。

中英獲駐京辦邀請出席於天壇公園舉行的官方媒體聚餐，出席者包括香港駐京辦副主任阮慧賢女士、天橋藝術中心代表、中英劇團藝術總監張可堅、助理藝術總監盧智榮、《元宵》執行導演林健峰及一眾演員，出席媒體包括：北京日報、中國青年報、光明日報、CCTV 音樂及大公文匯報。津京演出期間，團隊接受了多個媒體採訪，包括天津文藝廣播《文化時光》及「新文藝」社交平台、「天津文化惠民卡」社交平台、天津交通廣播《交廣會客廳》、天津廣播電視台。

中英更與全國青年影視演藝社區、中國傳媒大學白楊劇團攜手，在北京天橋藝術中心藝術教育與培訓中心的支持下，舉行了一場《元宵》主創與主演交流會，50 多位來自北京不同高校大學學生（包括中國傳媒大學、中央戲劇學院），以及天橋藝術中心藝術教育部戲劇教育教師與學員一同出席。席間，執行導演林健峰、演員白清瑩、劉仲軒、尹溥程及蔡蕙琪分享劇目亮點及角色心得，並跟觀眾交流互動。團隊特別加插兩段讀劇部分，又討論箇中情節，觀眾反應熱烈，率先投入趣味盎然的故事情節。

為加強與觀眾互動，每場演出的前台均設紀念蓋章、「月老靈籤」活動，另有《元宵》劇本以及中英駐團藝術團隊小卡售賣，反應熱烈，其中劇本大受歡迎，掀起搶購熱潮，觀眾回饋指對陳鈞潤先生翻譯的文字感受甚深，希望可以收藏劇本繼續鑽研，可見觀眾對此劇的鍾愛。天津及北京的演出後，亦有不少觀眾在後台演員出口，與演員及導演交流觀後感受，讓主創團隊獲得了近距離、即時和深刻的反饋。



Chung Ying Theatre Company’s *Twelfth Night* was adapted from Shakespeare’s eponymous classic. The late translator-playwright Rupert Chan turned the English playwright’s dialogue into vivid prose in Cantonese and transformed the setting from fictional Illyria to Tang Dynasty Guangzhou. When the production premiered in 1986, it was already a sensation and has since become one of Hong Kong theatre’s treasured classics.

In April 2024, Chung Ying revived *Twelfth Night* under the direction of Ceri Sherlock, former Dean of the School of Drama at The Hong Kong Academy for Performing Arts, and in Guangzhou later that November: it received enthusiastic reviews in both cities. On Chinese social media, RedNote, audiences described it as “the pinnacle of translated drama” and “the gold standard for localised adaptation”: it surely revealed a distinctive dimension of Hong Kong theatre.

The success of *Twelfth Night*’s Guangzhou performances gave Chung Ying the confidence to take the work to more cities in Chinese Mainland. A meeting with Tianjin North Performing Arts Group at the inaugural Hong Kong Performing Arts Expo in 2024 eventually brought the production to Tianjin and Beijing in 2025, its first non-Cantonese-speaking regions.

Set and costume designer Yoki Lai retained the production’s revered aesthetic while adapting the set to the practical demands of touring. Together with costumes tailored to each character, lighting and live percussion, the design conjured a poetic Guangzhou of the Tang Dynasty.

Chung Ying was invited by the Office of the Government of the Hong Kong Special Administrative Region (HKSAR) of the People’s Republic of China (Beijing Office) to attend an official media gathering at Temple of Heaven Park. Guests included Amy Yuen, Deputy Director, Office of the Government of the Hong Kong Special Administrative Region in Beijing (Beijing Office); representatives of Beijing Tianqiao Performing Arts Center; Chung Ying Artistic Director Dominic Cheung and ; Assistant Artistic Director Edmond Lo; *Twelfth Night*’s Deputy Director Christmas

北京天橋藝術中心·小劇場	天津紅旗劇院
Small Theater, Beijing Tianqiao Performing Arts Center , Beijing	Hongqi Theatre, Tianjin
28-29/11/2025 7:30PM	22/11/2025 7:30PM
30/11/2025 2:30PM	23/11/2025 2:30PM
第九屆老舍戲劇節節目之一	2025 天津戲劇節節目之一
A programme of The 9 th Lao She International Theater Festival	A programme of 2025 Tianjin Theatre Festival

Lam and fellow cast members; as well as media representatives from publications including Beijing Daily, China Youth Daily, Guangming Daily, CCTV-15, and Ta Kung Wen Wei Media.

Throughout the Tianjin and Beijing tour, the team also took part in interviews with outlets including Tianjin Art Radio’s Cultural Time; social-media platforms such as the Tianjin New Literature and Art as well as Tianjin Cultural Benefit Card; Tianjin Traffic Radio’s Traffic Radio Living Room, and the Tianjin Television And Radio Station.

Chung Ying held a *Twelfth Night* exchange session for the creative team and cast in partnership with the National Youth Film and Television Performing Art Community and the Baiyang Theatre Troupe of The Communication University of China, and with the support of The Art Education and Training Center at the Beijing Tianqiao Performing Arts Center. The event saw more than 50 students from universities across Beijing-including The Communication University of China and The Central Academy of Drama-alongside drama educators and pupils from Beijing Tianqiao Performing Arts Center.

Deputy Director Christmas Lam and actors Pak Ching Ying, Lau Chung Hin, Edwin Wan and Kay Choi shared their experiences and discussed their roles with audiences. Two script-reading segments were incorporated into the session, inviting participants to engage directly with the story. The audience responded enthusiastically and dove into *Twelfth Night*’s world of wonder.

To promote audience interaction, each performance featured commemorative stamping and the “Matchmaker’s Fortune Sticks” initiative at the front of house. Copies of the *Twelfth Night* script and character cards featuring Chung Ying’s resident team were also available for purchase. The script proved especially popular as a collectible, with audiences expressing deep admiration for Rupert Chan’s way with words.

After the Tianjin and Beijing performances, many audience members also gathered at the stage door to share their responses with the cast and creative team, offering valuable, immediate feedback.



2025 年 4 月，中英劇團與反轉舞台及深圳濱海藝術中心攜手合作，特別為「戲聚夜修班」打造獨家戲劇工作坊，由劇團助理藝術總監盧智榮親臨深圳教授。工作坊分別以角色塑造為主題，帶領一眾熱愛戲劇的學員打破常規，在夜幕下共度妙趣橫生的戲劇探索之旅。

本次課程反應熱烈，吸引了來自不同行業、懷揣戲劇夢想的學員參與。中英劇團導師將專業劇團的訓練方式帶入課堂，從基礎的熱身破冰、身體感官開發，到角色性格側寫與即興表演，循序漸進地引導學員從零開始解構角色。

課堂上氣氛熱烈，導師深入淺出的親身示範與悉心指導，激發了學員無限的創意與表演潛能。課後，不少學員意猶未盡，積極與導師交流創作心得，分享各自對戲劇的熱愛，並表達未來將專程來港觀賞中英劇團現場演出的期待。

是次中英劇團 X 反轉舞台「戲聚夜修班」工作坊，不僅為大灣區的戲劇愛好者提供了專業且多元的表演學習體驗，更進一步深化了香港與深圳兩地在表演藝術及戲劇教育領域的交流與合作，為未來持續推動大灣區文化共融與藝術探索奠定堅實基礎。

In April 2025, Chung Ying Theatre Company partnered with Theatre Invert and Bay Opera of Shenzhen to present an exclusive drama workshop series for the “Theatre Night Class.” Led by Assistant Artistic Director Edmond Lo who traveled to Shenzhen to teach, the workshops focused on character building and Sociodrama. Under the night sky, theatre enthusiasts were guided to break boundaries and embark on an engaging journey of theatrical exploration.

The courses received an overwhelming response, drawing participants from diverse professional backgrounds who shared a passion for theatre. Bringing professional troupe training methods into the classroom, the tutors led students through a step-by-step process—from warm-up icebreakers and sensory awareness exercises to character profiling and improvisation—helping beginners deconstruct characters from scratch.

The classroom atmosphere was vibrant, with the tutor’s demonstrations and attentive guidance sparking endless creativity and performance potential. After class, many participants stayed behind to exchange creative insights with the tutors, sharing their love for drama and expressing keen anticipation to travel to Hong Kong to catch Chung Ying’s stage productions.

The Chung Ying Theatre Company x Theatre Invert “Theatre Night Class” series provided Greater Bay Area drama lovers with a professional, multifaceted learning experience. More importantly, it deepened exchange and collaboration between Hong Kong and Shenzhen in performing arts and drama education, laying a solid foundation for ongoing cultural integration and artistic exploration across the region.

Chung Ying Theatre x Theatre Invert
Bay Opera of Shenzhen “Theatre Night Class”



為拓展與內地演藝市場的交流，中英劇團於 2025 年 9 月 25 日至 28 日參與在廣州舉行的第十六屆中國（廣州）國際演藝交易會，藉此向大灣區及內地演藝同行展示劇團的藝術風格與製作實力，並尋求巡演機會。

會上重點介紹了劇團近年多部具代表性及創新的製作，包括改編自莎士比亞經典名著、將西方戲劇成功進行東方文化移植的《元宵》；香港首個以真實拳擊擂台為舞台、結合熱血音樂與搏擊動作的原創音樂劇《擊不倒的她》。透過介紹劇目的舞美設計、技術規格及合作模式，團隊積極與各地演出場地及演藝機構，洽商未來合作的各種可能。

此外，會上亦介紹了中英劇團與鼓樓西戲劇於 2025 年 6 月 28 日正式發佈的跨地域戰略合作成果——改編自沈從文經典名著的音樂劇《邊城》。該製作匯聚頂尖主創陣容，將文學經典與音樂劇深度融合。此次參展進一步深化了兩地交流，劇團計劃於 2026 年 10 月在香港首演《邊城》後，隨即開展內地巡演，展現兩地戲劇深度合作的成果與活力。

To foster deeper engagement with the mainland performing arts market, Chung Ying Theatre Company participated in the 16th China (Guangzhou) International Performing Arts Fair from 25 to 28 September, 2025. The event provided a platform to present the Company's artistic vision and production strength to peers across the Greater Bay Area and Chinese Mainland, while actively pursuing touring opportunities.

The showcase highlighted several of Chung Ying's landmark and innovative recent productions. These included *Twelfth Night*, an adaptation of Shakespeare's classic that seamlessly translates Western drama into an Eastern cultural context, and *She, The Boxer*, Hong Kong's first original musical featuring a real boxing ring on stage alongside high-energy music and combat choreography. By presenting set design specifications, technical requirements, and flexible collaboration models, the team engaged in constructive discussions with venue operators and arts organisations across the region.

Additionally, the meeting highlighted the achievements of a cross-regional strategic partnership officially launched by Chung Ying Theatre Company and Drum Tower West Theatre on 28 June, 2025: *Border Town* the Musical, adapted from Shen Congwen's classic masterpiece. Bringing together a top-tier creative team, the production seamlessly fuses literary heritage with musical theatre. Its inclusion in the exhibition further deepens exchange between the two regions. Following its Hong Kong premiere scheduled for October 2026, the Company plans to embark on an inland tour across Chinese Mainland, showcasing the vitality and depth of this cross-border theatrical collaboration.

The 16th China (Guangzhou) International Performing Arts Fair



中英劇團持續推動文化交流與社區參與，再度攜手鄰舍輔導會「康齡劇社」及「廣州耀華劇社」，於 2025 年 12 月在荔灣區舉行第二屆「穗港鄰里情 相聚在蓬源 —— 兩地長者社區口述歷史劇匯演」。活動由荔灣區委宣傳部、統戰部及蓬源街道黨工委主辦，廣州市荔灣區蓬源人家服務中心和香港鄰舍輔導會承辦，假廣州市荔灣區華林國際廣場 C 館會議中心上演，吸引超過 200 位觀眾參與，推動兩地文化交流。

活動以口述歷史劇為載體，透過長者親身演繹生命故事，展現香港深水埗街坊的堅毅與廣州志願者的奉獻精神，參加者的真摯演繹，感染全場觀眾，並獲《廣州日報》，《信息時報》等媒體報導。這次匯演不僅延續去年合作模式，更進一步提升了項目的影響力，讓口述歷史劇在大灣區文化舞台上佔有一席之地，並繼去年入選廣州市 2025 年度志願服務「四個 100」優秀典型宣傳活動後，更成功入選海心沙志願服務主題公園（粵港澳大灣區志願服務協同發展專案孵化基地（廣東））2026 年志願服務專案培育孵化專案，這一平台為項目提供更廣闊的協同發展空間，進一步深化穗港合作。

中英劇團將持續深耕這個別具意義的項目，推動穗港文化共建，深化社區連結，並透過口述歷史戲劇保存跨代記憶，展現文化保育的深度與廣度，讓口述歷史劇在大灣區結出累累碩果。

Continuing its commitment to cultural exchange and community engagement, Chung Ying Theatre Company joined hands once again with The Neighbourhood Advice-Action Council (Sham Shui Po) Drama Group and Guangzhou's "Yaohua Theatre." In December 2025, they staged the 2nd "Community Oral History Theatre with the Chinese Mainland" in Liwan District, Guangzhou. Organised by the Liwan District Committee Publicity Department, Liwan District Committee United Front Work Department, United Front Work Department of Liwan District Committee and the Party Working Committee and Office of Fengyuan Subdistrict the event took place at Guangzhou Hualin International Plaza Annex C Conference Centre, drawing an audience of over 200.

Using oral history theatre as a medium, elderly performers shared their personal life stories on stage, highlighting both the resilience of Sham Shui Po residents in Hong Kong and the dedication of Guangzhou volunteers. Their authentic performances resonated deeply with the audience and earned media coverage from major outlets including Guangzhou Daily and Information Times.

Building upon the framework established the previous year, this second showcase significantly elevated the initiative's reach. After being named one of Guangzhou's "Four 100" Outstanding Volunteer Service Projects for 2025, the project was officially selected in 2026 for the Haixinsha Volunteer Service Theme Park Incubation Program (Guangdong's Greater Bay Area Volunteer Service Collaborative Development Project Incubation Base). This platform opens up broader opportunities for cross-border synergy and further deepens ties between Guangzhou and Hong Kong.

Chung Ying remains dedicated to cultivating this meaningful initiative. By promoting shared cultural development, strengthening community ties, and preserving intergenerational memories through oral history theatre, the company continues to demonstrate the depth and breadth of cultural heritage preservation across the Greater Bay Area.

Beyond main stage productions and outreach programmes, Chung Ying Theatre Company has been actively conducting public-facing activities to spread its gospel from within its theatre walls to the everyday person, new audiences, academics and more.

主舞台演出及戲劇外展活動以外，中英劇團積極爭取不同形式的機會，讓普羅大眾、全新觀眾及學術專業等對中英的工作更為瞭解。

Highlighted Events



在國際檔案事業蓬勃發展的當下，檔案保育與公眾推廣已成為文化承傳的一大課題。繼 2024 年國際表演藝術圖書館、博物館與資料館協會 (SIBMAS) 第 34 屆國際研討會首度在港舉行，並參訪中英劇團文獻庫後，2025 年 6 月 7 日，中英劇團獲邀參與由香港檔案學會主辦的「香港國際檔案週 2025」，深化業界交流與公眾對談。

是次活動以「檔案無界」(Archives are Accessible) 為主題，旨在打破傳統檔案與大眾的壁壘，讓歷史紀錄走出檔案室。作為香港首個發展戲劇教育的職業劇團，中英自 1979 年成立以來積累了豐富的歷史資料與檔案。是次活動展示多齣劇目的珍貴檔案與手稿複製品，讓公眾透過這些彌足珍貴的資料，對中英的戲劇發展與本地歷史有更深刻的扣連與了解。

除了實體檔案展出外，中英更以「檔案無界」為題主持講座，與現場觀眾及業界代表探討戲劇檔案的保育、定位與公眾通達 (Accessibility)。過往歷史記錄經常予人門檻高、遠離群眾的印象，藉着公眾賞析與教育活動中英期望提高市民對保育傳播戲劇歷史的意識，讓相關檔案資料回歸面向公眾的本質。

為實現「檔案無界」，中英推出「中英劇團製作資料庫」及「館藏目錄」系統。公眾掃描二維碼即可線上檢索自中英創團起的劇目資料，部份已數碼化的演出影像亦可直接瀏覽。劇團透過重溫、重現與再現，讓檔案煥發新生，促進香港戲劇文化的傳承與創新。

As global archival practice rapidly evolves, archive preservation and public engagement have become central to cultural inheritance. Following the 34th SIBMAS (International Association of Libraries, Museums, Archives and Performing Arts) Conference held in Hong Kong in 2024—which included a visit to Chung Ying’s archives—Chung Ying Theatre Company was invited to participate in “Hong Kong International Archives Week 2025” on June 7, 2025, organised by the Hong Kong Society of Archivists, to deepen industry dialogue and public engagement.

Under the theme “Archives are Accessible,” the event aimed to dissolve barriers between traditional archives and the public, taking historical records out of storage rooms. As the first professional theatre company in Hong Kong to develop drama education, Chung Ying has accumulated a rich body of historical material since 1979. The showcase featured replicas of precious archival documents and original scripts from various landmark productions, allowing the public to connect with and gain deeper insight into both Chung Ying’s artistic journey and Hong Kong’s local history.

In addition to the physical exhibition, Chung Ying hosted a seminar titled “Archives are Accessible,” engaging audience members and industry professionals in discussions on the preservation, positioning, and public accessibility of theatre archives. Historical records have often been perceived as exclusive or distant from everyday life; through public appreciation and educational initiatives, Chung Ying aims to raise awareness about preserving local theatre history and return these archives to their true purpose serving the public.

To put “Archives are Accessible” into practice, Chung Ying launched its “Production Database” and “Archive Catalogue” systems. By scanning a QR code, the public can search for production records dating back to the Company’s inception, with selected digitized performance footage available for direct online viewing. Through revisiting, reviving, and re-presenting its history, Chung Ying breathes new life into archives while driving the inheritance and innovation of Hong Kong’s theatre culture.



中英劇團文獻庫
Chung Ying Archive

中英劇團文獻庫設立是為了向各界人士提供歷史資源，以鼓勵更多人研究香港的戲劇發展，因此歡迎各界人士於館藏目錄搜尋所需資料並預約閱覽，亦可透過製作資料庫查找由 1979 年至今的製作紀錄。

The Chung Ying Archive aims to provide historical resources to the public and to promote research into the development of theatre in Hong Kong. Everyone is welcome to explore the Archive Catalogue for relevant materials and schedule appointments for on-site viewing. Additionally, production records from 1979 to the present can be accessed through the Production Database.



由中英劇團主辦、國際演藝評論家協會（香港分會）協辦的「評深而論」藝評交流計劃已來到第五年，本計劃期望透過有系統的戲劇評論，以影片及文字記錄，傳承香港劇場作品，並藉此啟發觀眾思考，促進藝評人與公眾的交流。

本年度劇評專題包括：「非一般家庭喜劇：談劇中的「灰色幽默」與本土氣息——《代父重婚》」，本地新晉編劇原創喜鬧劇，笑淚之中見證兩代人的和解；「反思『文明社會』：內地荒誕實驗劇的香港詮釋——《天堂隔壁是瘋人院》」，內地戲劇大師喻榮軍成名作，在荒誕中照見正常與瘋狂的界線；「錯誤百出的喜劇：中英演員如何演繹百老匯經典——《你個戲壞咗呀！》」，百老匯長壽喜鬧劇，演員極致共集打造前所未有的喜劇盛宴；「再造音樂劇：談文化轉譯的過程——《異曲同夢》」，音樂劇大師經典作品，以倒敘結構細膩描繪夢想、友情與成長的流變；「香港語境演繹希臘悲劇：導演的再實踐——《美狄亞》」，由駐團導演再次執導，從現代角度重新詮釋美狄亞如何走向瘋狂。

有關劇評以影像方式記錄，並上載至中英劇團及國際演藝評論家協會（香港分會）的網頁，為劇團、為公眾提供了一把專業的聲音，以其觀點去反思劇作優缺，藉此成長。

Chung Ying Theatre Company x International Association of Theatre Critics (Hong Kong) “In-depth Review” Exchange Programme on Theatre Critiques



International Association
of Theatre Critics (Hong Kong)
國際演藝評論家協會（香港分會）

Hosted by Chung Ying Theatre Company, the International Association of Theatre Critics (Hong Kong) “In-depth Review” Exchange Programme on Theatre Critiques comes to its 5th year. The programme’s goals are to preserve the city’s theatre productions through systematic drama criticism in video and text documentation; as well as to inspire critical thinking amongst audience members so as to better promote exchange between drama critics and the general public.

This year’s theatre review features include: “An Unconventional Family Comedy: On ‘Dark Humour’ and Local Flavors in *Marry Mummy in Daddy’s shoes*.” An original farce by a rising local playwright, witnessing a reconciliation between two generations amid laughter and chaos; “Reflecting on ‘Civilized Society’: A Hong Kong Interpretation of an Absurdist Mainland Play – *The Insane Asylum Next to Heaven*.” The breakthrough work of Mainland theatre master Yu Rongjun, shedding light on the boundary between sanity and madness through absurdity; “A Comedy of Errors: How Chung Ying Actors Interpret a Broadway Classic – *The Play That Goes Wrong*.” A long-running Broadway farce where the ensemble cast comes together to deliver an unprecedented comedic feast; “Recreating the Musical: The Process of Cultural Translation – *Merrily We Roll Along*.” A classic work by the master of musical theatre (Stephen Sondheim), sensitively depicting the evolution of dreams, friendship, and growing up through a reverse-chronological narrative; “Interpreting Greek Tragedy in a Hong Kong Context: A Director’s Re-practice – *Medea*.” re-directed by the resident director, offering a modern perspective on Medea’s descent into madness.

The recorded discussions have all been uploaded to both the Chung Ying Theatre Company and International Association of Theatre Critics (Hong Kong) website. The project offers a professional voice for the Company and the public to critically analyse the strengths and weaknesses through different perspectives.



「評深而論」藝評交流計劃專頁
Project Webpage

本年度參與計劃的藝評人包括（按筆劃序）：

- 王昊然 / 編劇、導演、戲劇構作，「反轉舞台」藝術總監
- 李浩華 / 兼職藝評人，曾參加「新戲匠」系列——劇評培訓計劃
- 李博文 / 戲劇評論人，香港演藝學院戲劇藝術（劇場構作）碩士生
- 洪思行 / 樂評人，香港藝術發展獎 2017 藝術新秀獎（藝術評論）得主
- 陳偉基（肥力） / 藝術策劃人及監製，英國倫敦金匠學院修讀創意及文化企業（劇場及表演專業）碩士
- 胡珮嘉 / 兼職藝評人，曾參加「新戲匠」系列——劇評培訓計劃
- 黎啟勁 / 演員、導演、監製、編劇
- 羅妙妍 / 自由身劇場工作者，前進進戲劇工作坊伙伴創作人

「真正的學習均源自親身經歷。」—— 約翰·杜威

中英劇團相信，戲劇教育的核心在於「經驗」。透過真實參與開啟感官，
讓學生探索自我、理解他人、連結世界。

“All genuine learning comes through experience.” – John Dewey

Chung Ying Theatre Company believes that drama education stems from
experience. Only by experience can students’ senses and intuitions be
awakened as they explore relationships with themselves, others and the world.



對中英劇團而言，戲劇教育的核心在於育人。戲劇是一門綜合藝術，涵蓋身體動作、語言、情感、想像及人與人之間的交流。中英相信，戲劇教育能培養幼兒至少年期學員的多元能力，促進其全人發展。SMILE™ 中英兒童戲劇課程以發展心理學 (Developmental Psychology) 為設計基礎，致力培育學員的自理能力 (Self-care)、身體協調 (Motor Skills)、智能開發 (Intelligence)、語言與溝通 (Language)，以及社交與情緒發展 (Emotion) 五大範疇。

課程由專業導師帶領，運用「過程戲劇」配合 K1 至小三學員的成長及發展需要。學員透過導師引導，逐步投入故事情境，以想像和互動共同建構故事，在創作過程中培養語言表達、解難、專注、合作及人際溝通等能力，並建立同理心、自信與自律。經過一整年訓練，學員踏上葵青劇院黑盒劇場的专业舞台，演出《SMILE™ SUPERSHOW》，讓家長與親友見證孩子的成長與蛻變，綻放光芒。SMILE™ 為學員提供探索自我、理解他人及發揮創意的空間，啟發他們的多元潛能，並將戲劇學習所得延伸至至日後生活與未來成長。

中英欣然見證戲劇為孩子帶來改變，家長回應節錄：

「導師能幫助小朋友勇於表達，亦能讓小朋友更多互動，建立友誼，增強自信心！」

「小朋友很享受創作劇本的過程，課堂生動有趣，老師的教導非常專業。」

「SMILE™ 能讓小朋友體驗在劇場表演的所有過程，很寶貴的體驗！」

Nurturing Growth · Inspiring Minds: SMILE™ Chung Ying Kids Drama Course



To Chung Ying Theatre Company, the core of drama education is to nurture talents. Drama as an art form is comprehensive, encompassing body movement, speech, emotions, imagination, and interpersonal communication. Chung Ying believes drama education cultivates diverse skills in children from early childhood to adolescence, promoting holistic development. Designed based on developmental psychology, SMILE™ Chung Ying Kids Drama Course aims to foster development in five key areas: Self-care, Motor Skills, Intelligence, Language and Emotion.

The course is led by professional tutors and employs “Process Drama” in accordance with the growth and development needs of the K1 to P3 students. With guidance from the tutors, the students are gradually immersed in the story setting and collaborate in building the narrative through imagination and interaction. Throughout the creative process, they improve skills such as linguistic expression, problem-solving, focus, collaboration and interpersonal communication while also building up empathy, confidence and self-discipline. After a year’s training, the students put on the *SMILE™ SUPERSHOW* at the professional stage in the Black Box Theatre, Kwai Tsing Theatre. Here, parents and loved ones witness the students’ growth and watch them flourish. SMILE™ offers a space for students to discover themselves, empathise with others and unleash their creativity. It is also where diverse talents are unlocked and lessons learnt are carried forward.

Chung Ying is proud to see the changes inspired in children through drama education. The following are excerpts from parents’ feedback:

“The tutors helped the children gain confidence in self-expression. They also encouraged interactions between children, fostering friendships and boosting self-esteem!”

“The children enjoyed the script creation process a lot. The lessons were fun and lively. The tutors’ instructions were very professional.

“SMILE™ allows children to take part in every part of the process involved in a theatre production. An invaluable experience!”





Medea

SMILE™+ 中英青少年劇團致力為熱愛表演藝術的小四至中五青少年，提供進階學習平台，透過系統化的戲劇訓練，引導學員深入探索劇場的不同面向，更鼓勵學員認識自己，挑戰自我。課程涵蓋劇場遊戲、形體訓練、聲線表達、角色塑造及文本研讀，讓學員逐步累積戲劇知識及舞台經驗，同時提升溝通能力、團隊協作及自我表達能力。經過全年訓練，學員在暑假於葵青劇院黑盒劇場呈獻結業演出，將課堂所學凝聚成具感染力的舞台作品，展開獨一無二的劇場旅程。

2025 年兩團學員帶來兩部風格迥異的作品，分別從童真幻想與經典悲劇出發，呈現學員在不同戲劇類型中的表演探索。高小團演出的《奇妙的小孩》改編自德國作家 E.T.A. Hoffmann 的作品，透過孩童與奇幻角色的相遇，描繪想像與現實交錯的成長歷程；中學團演出的 *Medea* 則獲英國劇作家 Ben Power 授權翻譯，重新演繹經典悲劇，以當代視角呈現愛與背叛之間的強烈張力，深入探討人性的掙扎與抉擇。學員以真摯的表演獲觀眾正面評價，充分肯定他們對作品的思想深度：

「學生演技令人留下深刻印象，劇本富有意義令人在不同方面也有反思。會繼續支持！」

「兩套劇都感受到演員和導師的用心排練，表演專業。」

Soaring Creativity:
SMILE™+ Chung Ying Youth Drama Troupe



SMILE™+ Chung Ying Youth Drama Troupe aims to provide an advanced learning platform and systemic training for P4 to S5 students with a passion for the performing arts, allowing them to explore in depth the various faces of the theatre as well as encouraging them to know themselves and challenge their self-perception. Course contents include theatre games, physical training, vocal expression, character building and script analysis, through which students accumulate drama knowledge and stage experience alongside improving their communication, teamwork and self-expression skills. After a year of training, students present their graduation performance in the summer at the Black Box Theatre, Kwai Tsing Theatre, where they distill the skills and knowledge gained from the course into moving performances, embarking on a unique theatrical journey.

In 2025, the two groups of students brought performances of distinct styles: one rooted in a child's innocent wonders, the other based on a classical tragedy, showcasing the students' exploration of different drama genres. The senior primary school group performed *The Strange Child*, an adaptation of the German writer E.T.A. Hoffmann's work. The performance weaves through imagination and reality, portraying a journey of growth through the encounter between children and a strange character. The secondary school group presented *Medea*, translated with permission from the British playwright Ben Power. This new adaptation of the classical tragedy brought the contemporary lens onto the strong tension between love and betrayal, examining humanity's struggles and dilemmas. The students' sincere performances won positive responses from the audience, a testament to their ability to gather profound insights from the story.

“The students’ acting skills are memorable. The script is very meaningful and inspires reflections about various matters. Will keep on supporting in the future!”

“You can feel the amount of effort poured into both performances by the students and tutors. The performance is at a professional level.”



《奇妙的小孩》



For the 7th consecutive year, Chung Ying Theatre Company has participated in the Leisure and Cultural Services Department's "Taking Centre Stage: School Performing Arts in Practice Scheme", promoting drama education in schools and cultivating students' artistic senses. Students are able to experience each step involved in a creative process through interactive storytelling, stimulating their imagination and creativity. The aim of the scheme this year was to promote Chinese culture, bringing two productions to the stage: *Without the Vajra Hoop: the Monkey King's Three Strikes Against the Bone Spirit* and *The Yellow River Chronicles: a devised theatre of Chinese legendary heroes*. The performances take students into the worlds of classical tales, respectively "Three Strikes Against the Bone Spirit" from *Journey to the West* and *The Battle Song of Mulan*. Immersed in the classic tales, students explored the values of legendary characters under the guidance of professional tutors and collaborated in creating a script. The culmination of their efforts is presented through their own unique in-school performance.

Chung Ying also tailors programmes to meet students' needs and provide the stage for self-expression and creative exploration, supporting performances on campus, annual school shows or drama competitions. To wide acclaim, students have shown great improvement not only in performance skills, but also in communication and teamwork abilities.

中英劇團連續第七年參與康樂及文化事務署「少年登台：學校演藝實踐計劃」，深入校園推動戲劇教育，培養學生的藝術感知。透過互動式的故事創作，激發學生的想像力與創造力，讓他們全面體驗戲劇製作的每個階段。今年計劃以宣揚中華文化為目的，以兩齣劇目——《三打白骨精：如果悟空沒了金剛箍……》及《黃河英雄傳說：中華傳奇人物編作劇場》，帶領學生分別投入經典《西遊記》中「三打白骨精」的故事及《花木蘭的戰歌》，學生在專業導師的引導下，透過投入經典故事探討傳奇人物的價值觀，並集體創作劇本，最終於校內公演這部這部獨特的作品。

中英根據不同學校的需求，設計適切的戲劇課程，為學生提供展現個人特質與探索創意的舞台。課程支援校內演出、週年慶典及各類比賽活動。學生不僅在表演技巧上取得顯著進步，溝通能力及團隊合作精神亦獲得明顯提升，教學成效及口碑均廣受肯定。



Creativity on Stage: School Programmes



中英劇團持續支持康樂及文化事務處的學校藝術教育計劃「青年探藝：高中生藝術新體驗計劃」，學生專場為青少年提供欣賞專業戲劇的機會。透過精心設計的學生手冊及演後座談，在主持人的引導下，學生不僅是坐在觀眾席觀賞劇目，更能與演員及創作人員面對面交流，一同思考劇中的人物角色和情節，探究其中的意義，從而深化對劇中主題的認識與理解，進一步培養對戲劇藝術的興趣。

去年共舉辦五場學生專場演出，受惠學生逾 3,000 人，連同一所中學的專屬場次，總受惠學生逾 4,000 人，配有學生專場的主舞台演出包括《你個戲壞咗呀！》及《異曲同夢》。《你個戲壞咗呀！》啟發學生從劇中角色身上學習，體會在演出中即使面對突發錯誤，仍咬緊牙關、全力以赴完成演出的精神。音樂劇《異曲同夢》細膩描繪主角與友人因共同理想而並肩奮鬥，卻因主角追求名利最終致使友誼破裂，啟發學生反思何謂真正的快樂與初心。

Chung Ying Theatre Company continues to support the Leisure and Cultural Services Department's "Exploring the Theatre: Arts Experience Scheme for Senior Secondary Students", offering young participants opportunities to watch professional performances specifically for students. Featuring specially designed student handbooks and post-performance talks, these performances give students an experience beyond the audience seats including face-to-face chats with actors and creatives under the guidance of programme hosts. Together, they reflect upon the characters and scenes in the performance to find the meaning within, hence deepening their understanding of the underlying themes and nourishing their passion for theatre arts.

There were five student performances last year, benefitting over 3,000 students. Adding an exclusive performance for one secondary school brings the total to over 4,000 students. Featured productions include *The Play that Goes Wrong* and *Merrily We Roll Along*. *The Play that Goes Wrong* inspires students to learn from the characters how to forge ahead and go on with the show in face of unexpected errors. The musical *Merrily We Roll Along* depicts the protagonist and his friends united in their dreams for the future and working hard together, yet were left with broken friendship after he chose to chase fame and fortune instead, prompting students to rethink their ideas on real happiness and aspirations.



Appreciating Professional Performances: Student Performance



中英劇團多年來與不同機構、社區組織和學校進行戲劇講座及培訓，把戲劇推廣至不同年齡和社群中，讓參加者認識戲劇藝術外，亦了解戲劇可應用於工作、生活、學習和育人等各個不同範疇上。

去年，中英應香港教育圖書有限公司邀請，擔任戲劇演繹工作坊的分享嘉賓及導師，以「舞台演繹的技巧」為題，運用生活化例子和劇場遊戲作示範，為中、小學生及老師們講解戲劇知識和表演技巧，即時透過身體力行的參與，實踐所學及體會箇中樂趣。

活動過後，中英更獲邀成為香港教育圖書有限公司主辦之「我們的家，我們的生活」故事編演比賽擔任評判，喜見不少參加者運用工作坊中所學技巧，展現戲劇應用的精神。

Chung Ying Theatre Company has hosted an array of talks and training sessions on drama for various organisations, community groups and schools with the goal of promoting drama among people from all walks of life. Aside from gaining knowledge about the theatrical arts, participants also learn how drama can be applied to aspects such as work, life, learning and education.

Last year, Chung Ying was invited by The Hong Kong Educational Publishing Company Ltd. to be guest speakers and tutor at their drama and performance workshop. Titled “The Skills of Stage Performance”, the session demonstrates drama knowledge and performance skills through real-life examples and theatre games, allowing primary and secondary school students and teachers to practice their skills in hands-on activities and enjoy the fun of stage performance.

After the workshop, Chung Ying was further invited to serve as judge for “Our Home, Our Lives” Story Writing and Performance Competition organised by The Hong Kong Educational Publishing Company Ltd. It was a heartening sight to see many participants utilising skills learnt from the workshop and showcasing the spirit of applied drama.



應用劇場

「劇場屬於每一個人，不只是演員。它無處不在。」—— 奧古斯都·波瓦

中英劇團以應用劇場介入社區、教育與社會議題，讓任何人皆能在劇場中找到表達與連結的空間。

“Anyone can do theatre, even actors. And theatre can be done everywhere.”
– Augusto Boal

Through Applied Theatre, Chung Ying Theatre Company dive into topics surrounding communities, education and society so everyone could find a voice and resonance in the performance arts.

Applied Theatre



戲劇教育及外展項目不斷拓展，受眾層面廣泛，戲劇項目多元，例如：教育劇場《威尼斯商人》(1979)；環境劇場《會唱歌的昂船洲》(1992)；中英戲劇教育海上遊《叛艦記》(2006)；「創奇之旅」劇場教育專場《再生人·再新人》(2013)；以及近年的「口述歷史戲劇計劃」、「禧戲劇場」、親子體驗劇場《120 分鐘遊歷愛》等等。

多年的實踐經驗，讓中英劇團了解到應用劇場的用途甚廣，更讓我們反思如何擴大應用劇場在本地的影響力，適逢「禧戲劇場」已續行十年，項目圓熟，遂以此為契機為項目開啟新篇章，為項目開啟新篇章，因此有了香港應用劇場節的雛型。經過一年的摸索及籌備，中英於 2025 年 11 月，主辦了首屆香港應用劇場節，並獲得 13 個機構成為支持單位，包括：利駿行慈善基金、香港都會大學教育及語文學院、香港資訊科技學院、香港教育劇場論壇、社區文化發展中心、StageTV Studio、香港兆基創意書院、香港演藝學院、7A 班戲劇組、一條褲製作、因乜解究應用戲劇、香港教師戲劇會及香港創意教育工作者協會，藉着連串活動凝聚應用劇場工作者、學者及社區人士，向大眾推廣應用劇場的不同面向。

首屆香港應用劇場節設四個不同面向的活動，包括好奇習作：議題劇場工作室《未來三平方》、感官敘事劇場《一刻見》、應用戲劇研討會及公共空間 X 劇場遊戲《一場沒有輸贏的比賽》。

好奇習作：議題劇場工作室《未來三平方》招募了一群來自不同背景及年齡層的人士，運用議題劇場的方式，對「公共空間」進行資料搜集、分析及探究，以劇場展現成果，思考自身和社區的關係。

感官敘事劇場《一刻見》把葵青劇院排練室變成立體的生命地圖，參加者透過感官互動、藝術科技和戲劇場景，感受陌生人的真人真事，從體驗和互動中感應生命，被真誠觸動。箇中的生命故事來自不同界別的素人，年齡背景不限，展現社會的多元和共融。

應用戲劇研討會分為兩節進行，第一節於 11 月 8 日於香港都會大學舉行，邀請本地業界與學界代表，就「應用戲劇的學校實踐：當代的挑戰和機遇」分享經驗；第二節於 11 月 29 日於葵青劇院舉行，由業界代表就「社區的聲音：多元應用劇場的回憶、紀錄與連結」為題交流實務工作的體會。

公共空間 X 劇場遊戲《一場沒有輸贏的比賽》把葵青劇院大堂轉化為一個充滿創意能量的公共舞台，進行一場即興競技喜劇（Comedy Battle）。這不僅是一場演出，更是一場社群參與，參加者在這意想不到的空間中成為應用戲劇的內容。

第一屆香港應用劇場節內精心設計的各個專題活動，為大眾、業內人士帶來了認識應用劇場及深入交流的平台及機會。我們亦樂見往後有更多不同類型的應用劇場活動如雨後春筍般冒起，未來，我們將以同樣的初心，把應用劇場帶到更廣闊的平台。



Chung Ying Theatre Company’s drama education and outreach work has continued to expand over the years, reaching audiences across demographics through a wide range of theatrical forms. Past initiatives include the Theatre-in-Education production *The Merchant of Venice* (1979); environmental theatre *The Island That Sings* (1992); *Chung Ying Education Theatre Cruise* (2006); *Love Within Yourself Theatre-in-Education Performance: The Newsmen Experiment* (2013); as well as more recent programmes such as the Community Oral History Theatre Project, Golden Aged Theatre and the parent-kid experiential theatre project, *Bridge in Love*.

Years of on-site experience have shown us the immense potential of Applied Theatre, leading us to reflect on how to expand its ripples of good in our community. Golden Aged Theatre’s 10th anniversary became the catalyst for a fresh chapter—the Hong Kong Applied Theatre Festival.

After a year of exploration and preparation, the first Hong Kong Applied Theatre Festival was hosted in November 2025. Thirteen organisations joined as supporting partners; these include LCH Charitable Foundation; the Faculty of Education and Languages at Hong Kong Metropolitan University; Hong Kong Institute of Information Technology; Hong Kong Drama/Theatre and Education Forum; Centre for Community Cultural Development; StageTV Studio; HKICC Lee Shau Kee School of Creativity; The Hong Kong Academy for Performing Arts; Class 7A Drama Group; Pants Theatre Production; Why Applied Drama; Hong Kong Teachers Drama Association; and Hong Kong Creative Educators Association. The Festival brought together Applied Theatre practitioners, academics and community members through a series of activities that introduced the public to the diverse possibilities of the field.

The Festival comprised four key programmes. These include “The Curious Project”: Issue-Based Theatre Workroom, *The Future in 3SQM*; Sensory Narrative Theatre, *24 Moments*; *Roundtable Dialogues*; *Theatre Games of Encounters*, *Uncompetitive Acts*.

“The Curious Project”: Issue-Based Theatre Workroom, *The Future in 3SQM* brought together participants of different ages and backgrounds to investigate the theme of public space through research, analysis and theatre-making.

Sensory Narrative Theatre, *24 Moments*, meanwhile, transformed the rehearsal room at Kwai Tsing Theatre into a three-dimensional map of life. Through sensory interaction, arts technology and theatrical environments, participants encountered the real-life stories of strangers from all walks of life. The participants were moved by the sincerity behind these tales that reflected the plurality and inclusiveness of society.

Roundtable Dialogues was split into two parts. The first, hosted at Hong Kong Metropolitan University on 8 November, was a roundtable discussion on “Applied Drama in School Practice: Contemporary Challenges and Opportunities” involving academic and industry representatives. The second, held at Kwai Tsing Theatre on 29 November, was an exchange between practitioners under the theme “Community Voices – Memory, Documentation, and Connection through Diverse Applied Theatre Practices”.

In *Theatre Games of Encounters*, *Uncompetitive Acts*, Chung Ying transformed the lobby of Kwai Tsing Theatre into a vibrant comedy battle. The battle was more than a mere performance but was an act of community participation, whereby participants knowingly-or not-became a part of the theatrical experience.

The first Hong Kong Applied Theatre Festival brought carefully designed programmes that gave both the public and theatre professionals opportunities to learn about Applied Theatre and engage in meaningful exchange. We are encouraged by the prospect of more diverse Applied Theatre initiatives emerging across the city. Chung Ying will continue to carry the baton to broader platforms, guided by our founding belief in theatre’s capacity to connect all mankind.



議題劇場是應用劇場的一種，最早可追溯至 1960 年代的政治與社區劇場，概念深受布萊希特 (Bertolt Brecht) 以及後來奧古斯都·波瓦 (Augusto Boal) 戲劇理念的影響。議題劇場是一種應用劇場形式，透過戲劇探討社會、政治、文化或個人議題。它旨在激發觀眾反思、提升公民意識並促進社會對話，而非單純以娛樂為目的。此形式打破傳統單向觀演關係，廣泛應用於教育與社會倡議領域。

中英劇團有多年實踐應用劇場 (Applied Theatre) 的經驗，好奇習作：議題劇場工作室（下稱好奇習作）是本團首個完全以議題劇場為創作形式的項目。2025/26 年度，好奇習作創作的首個作品《未來三平方》，公開招募了共 13 位年長演員及 13 位青年組演員，一起以「公共空間」為題，進行研究並創作劇本。

為甚麼公園的長椅沒有太陽傘？為甚麼人類可以進入公園，而寵物不可以？天空是不是屬於所有人？年長的人是不是在公共空間有優先使用權？《未來三平方》讓一群擁有不同經歷及背景與年齡各異的人士，透過資料搜集、分析及探究，聚焦香港公共空間的設計、管理與使用，探討是否能實現公開論壇、身心健康、經濟發展及社會共融的核心功能，揭示香港急速的生活節奏中，公共空間如何影響市民的福祉與社區連繫。這場觀眾和表演者的對話，發掘了社區參與的更多可能。

《未來三平方》並非如傳統劇場般單向傳達訊息，而是邀請觀眾參與其中。在演出末段，我們邀請觀眾一同來到表演區域，以模型建構心目中的理想社區。中英更邀請了 OneBite Design 聯合創辦人張國麟先生及一條褲製作藝術總監胡海輝先生，分別進行了兩場演後座談，以專業的建築及劇場知識，談論以議題劇場形式探討公共議題的可行性。觀眾表示議題劇場形式平衡了學術與趣味，讓他們對社會問題有更深刻的反思，引證這場探索對參加者的觸動與意義。



“The Curious Project”: Issue-Based Theatre workroom
The Future in 3SQM



葵青劇院黑盒劇場
Black Box Theatre, Kwai Tsing Theatre

28-29/11/2025 8PM
29-30/11/2025 3PM

The Future in 3SQM invited audiences to partake in the conversation. At the end of the performance, audience members entered the playing space and used models to construct their own vision of an ideal community.

Chung Ying also invited Alan Cheung, Co-Founder of OneBite Design and Wu Hoi Fai, Artistic Director of Pants Theatre Production, to lead two post-show discussions. Drawing on expertise in architecture and theatre respectively, these discussions explored the potential of Issue-Based Theatre as a means of addressing public concerns. Audience feedback suggested that the format struck a compelling balance between academic inquiry and unbridled fun, prompting deeper reflection on social issues and affirming the project's meaning for those involved.

A form of Applied Theatre, Issue-Based Theatre is rooted in the political and community theatre movements of the 1960s. Its ideas were strongly influenced by Bertolt Brecht and later by Augusto Boal. Issue-Based Theatre provides more than mere entertainment; it uses performance to examine social, political, cultural and personal questions, aiming to stimulate reflection, strengthen civic awareness and encourage social dialogue. By disrupting the framework of the audience as an onlooker, Issue-Based Theatre has become a valuable approach in education and social advocacy.

Chung Ying Theatre Company has many years of experience in Applied Theatre practice. “The Curious Project”: Issue-Based Theatre Workroom, *The Future in 3SQM* is Chung Ying’s first project created entirely through Issue-Based Theatre. In the 2025/26 Season, its debut work, *The Future in 3SQM*, recruited 13 senior participants and 13 young participants to research and develop a script on the theme of “public space”.

Why do park benches not have parasols? Why are people allowed into parks while pets are not? Does the sky belong to everyone? Should older people have priority access to public spaces? These questions became the starting point for the participating group members who come from different backgrounds, life experiences and ages. Through research, discussion and theatrical exploration, *The Future in 3SQM* examines the design, management and use of Hong Kong’s public spaces. It considers whether such spaces can fulfil their essential functions as forums for public life, places that support physical and mental wellbeing, engines of economic activity and settings for social inclusion. In a city defined by its relentless pace, *The Future in 3SQM* asks how public spaces shape citizens’ wellbeing and their connection to the communities around them.



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感官敘事劇場《一刻見》

葵青劇院排演室

Rehearsal Room, Kwai Tsing Theatre

27-30/11/2026

感官敘事劇場《一刻見》以獨特的劇場形式，邀請觀眾獨自走進陌生人的生命故事。作品邀請 24 位素人分享個人經歷，並以隨機方式，讓觀眾體驗其中一段故事。

六個主題各設四條路線，觀眾在微光與靜謐之中，按照個人化的四站式路線展開旅程，透過聲音導航、燈光、佈景、物件及空間設計，逐步探索敘事者的生命片段；特設任務及互動回應，又將自身經驗帶入故事之中。

作品以片段式敘事保留詮釋空間，讓觀眾在聆聽、觀看、觸摸及行動之間，連結陌生人的生命歷程，重新思考家庭、成長及人際關係等課題。旅程最後，觀眾放下耳機，與故事主角進行一場私密對話，讓原本透過聲音及物件想像的人物，回到真實的相遇之中。

作品邀請香港資訊科技學院（HKIIT）擔任教育及技術伙伴，將觸感科技融入敘事結構，探索光影、聲效、影像與觀眾行動之間的互動可能。科技拓展了作品的敘事語言，使觀眾置身角色視角，以身體感官參與故事。

《一刻見》突破傳統觀演關係，結合口述歷史劇場對素人生命故事的重視，以及應用劇場強調參與及連結的特質，讓觀眾在與陌生人的相遇中拓展對他人的理解與想像，中英將繼續探索應用劇場的創作可能及發展多元的說故事方式。

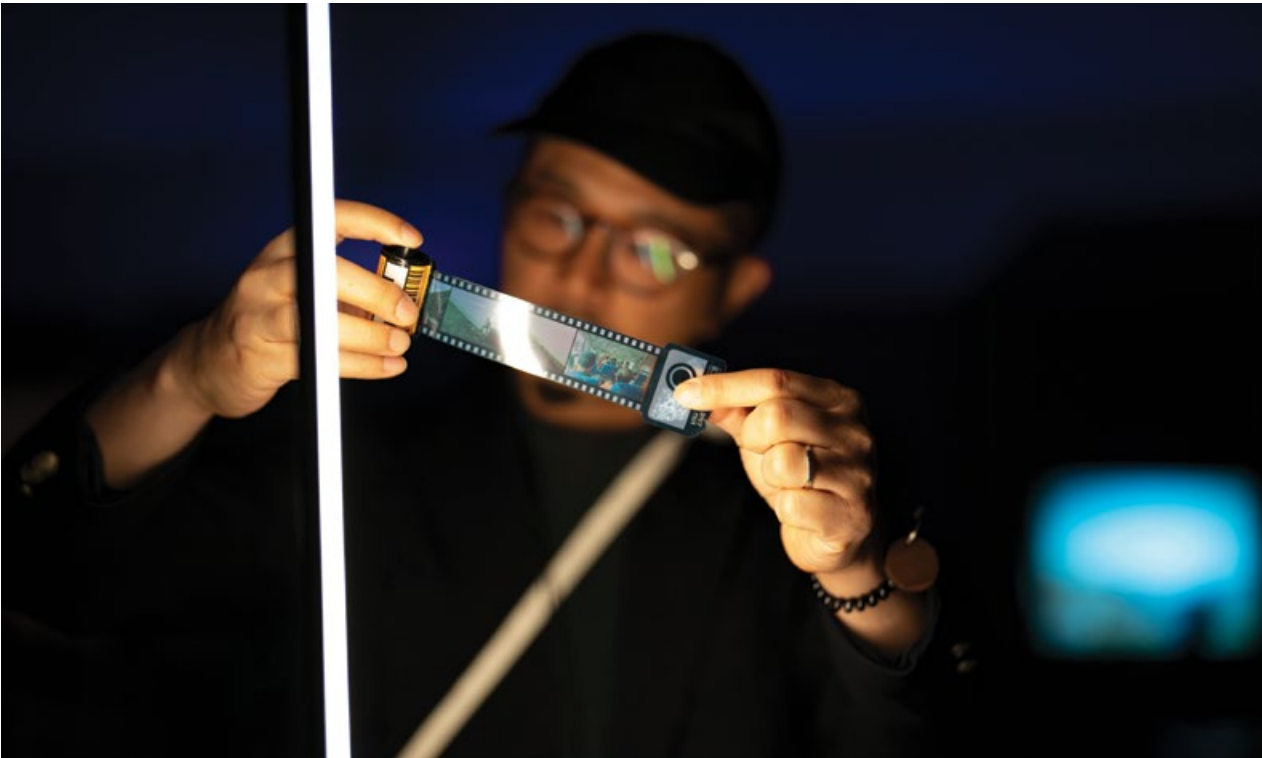
Sensory Narrative Theatre, *24 Moments* invited audiences to enter the life stories of strangers in solidarity. The work brought together 24 members of the public, each of whom shared a personal experience. Every participant was randomly assigned one of these stories.

Six themes were each developed into four possible routes. In the quiet and dimmed space, participants followed a personalised, four-stop journey guided by sound, lighting, set design, objects and spatial interventions. Special tasks and opportunities for interaction encouraged them to bring their own experiences into the unfolding narrative.

The production's fragmentary storytelling left room for individual interpretation. Through audio, visuals, tactile elements and movement, participants connected with these strangers' life journeys that prompted questions surrounding family, adulthood, interpersonal relationships and more. At the end of the journey, participants removed their headphones and met the storyteller in a private conversation, allowing the person they had previously imagined through voice and objects to manifest in a real presence before them.

Hong Kong Institute of Information Technology served as the project's education and technology partner, integrating haptic technology into its narrative structure and exploring new interactions between light, sound, video and audience movement. Technology expanded the production's storytelling framework, placing audiences within the perspective of its subjects and inviting them to participate in the narratives through their bodily senses.

Sensory Narrative Theatre, *24 Moments*, reimagined the conventional relationship between “audience” and “performance”. It combined oral history theatre's deep respect for the lived experiences of ordinary people with Applied Theatre's emphasis on participation and connection. Through encounters with strangers, it invited audiences to expand their understanding of others-and their capacity to imagine lives beyond their own. Chung Ying will continue to explore the creative potential of Applied Theatre and develop diverse ways of storytelling.



Sensory Narrative Theatre: *24 Moments*

作為第一屆香港應用劇場節的重點項目之一，中英舉辦了兩場「應用戲劇研討會」，邀請不同領域的學者、專家及實踐者，共同探討戲劇於教育及社區發展的無限可能。

首場研討會「應用劇場如何回應廿一世紀教育轉型」，由中英劇團與香港都會大學教育及語文學院聯合主辦，聚焦於應用戲劇於學校的未來發展。研討會以香港城市大學社會及行為科學系副教授許娜娜教授的主題演講「學生的創意思維能力：研究和發現」開場，並舉辦圓桌討論「應用戲劇的學校實踐：當代的挑戰和機遇」，由香港都會大學教育及語文學院副教授舒志義博士主持，特別邀請香港大學教育學院前助理教授、香港教師戲劇會顧問何洵怡博士、香港教育大學幼兒教育學系助理教授、香港教育劇場論壇董事局主席、中英劇團戲劇教育顧問譚寶芝博士、香港都會大學兼任講師和協同研究員、香港教師戲劇會教師培訓總監、香港創意教育工作者協會副主席錢德順博士、7A 班戲劇組藝術教育主任薛海暉先生及中英劇團教育及外展主管黃振輝先生擔任主講嘉賓，探討科技對教育的衝擊，並剖析戲劇教育在這個時代下的獨特性及重要性。

研討會下午設有多場專題工作坊，邀請來自教育與劇場界別的專家學者主持，包括香港都會大學教育及語文學院高級講師黃麗萍博士、香港創意教育工作者協會幹事余慧群老師、宣道會陳元喜小學 Mr Timothy Hnat、「戲樂如初」創辦人莊芍宜小姐、7A 班戲劇組教育主任薛海暉先生，以及中英劇團教育及外展主管黃振輝先生與高級駐團戲劇導師蕭俊傑先生。講者們從多元視角出發，深入淺出地解構應用戲劇在教學實踐上的多重面向。

第二場研討會「香港應用劇場新趨勢」與香港教育劇場論壇聯合策劃，以「社區的聲音：多元應用劇場的回憶、紀錄與連結」為題，匯聚多位資深戲劇工作者，共同探討如何以戲劇介入社會，細說香港故事。研討會由香港教育劇場論壇執行總監歐怡雯博士主持，並由中英劇團教育及外展主管黃振輝先生、一條褲製作藝術總監胡海輝先生、因乜解究應用戲劇成員尹浩威先生、香港教育劇場論壇《聽說大埔》(2021-2025) 監製吳泳嫻女士擔任分享嘉賓，並由香港演藝學院戲劇學院副教授及戲劇學科 / 應用劇場系主任黃婉萍女士擔任回應人。是次研討會透過社區實踐案例，啟發參與者將應用劇場思維融入日常與工作之中，為推動在地戲劇發展注入新思維。



Roundtable Dialogues: “Applied Drama in School Practice: Contemporary Challenges and Opportunities”



As a key programme of the inaugural Hong Kong Applied Theatre Festival, Chung Ying held two Roundtable Dialogues on Applied Drama, bringing together scholars, specialists and practitioners from different fields to explore theatre’s wide-ranging potential in education and community development.

The first roundtable, “How Applied Theatre Responds to 21st-Century Educational Transformation”, was co-organised by Chung Ying and the School of Education and Languages at Hong Kong Metropolitan University; it focused on the future of Applied Theatre in schools.

The programme opened with a keynote speech, “Creative Thinking in Students: Research and Findings”, by Anna Hui, Associate Professor at the City University of Hong Kong’s Department of Social & Behavioural Sciences. This was followed by a round-table discussion titled “Applied Drama in School Practice: Contemporary Challenges and Opportunities”, moderated by Dr Jack Shu, Associate Professor at the Hong Kong Metropolitan University’s School of Education and Languages.

The speakers included Dr Ho Shun Yee, Former Assistant Professor of the Faculty of Education at Hong Kong University and Consultant of Hong Kong Teachers Drama Association; Dr Pansy Tam, Assistant Professor of Drama and Early Childhood Education at the Education University of Hong Kong, Chairperson of the Board of Director for the Hong Kong Drama/Theatre and Education Forum and Education Consultant of Chung Ying; Dr Tsin Tak Shun, Teacher Development Director of Hong Kong Teachers Drama Association and Lecturer and Co-researcher at Hong Kong Metropolitan University; Harvey Sit, Arts Education Officer of Class 7A Drama Group; and Wong Chun Fai, Head of Education and Outreach at Chung Ying. Together, they considered technology’s impact on education and examined the unique role and continuing importance of drama education today.

The afternoon programme featured thematic workshops led by experts from the education and theatre sectors, including Dr Apple Wong, Senior Lecturer at Hong Kong Metropolitan University’s School of Education and Languages; Silvia Yu, Committee Member of the Hong Kong Teachers Drama Association; Mr Timothy Hnat of Christian Alliance H. C. Chan Primary School; Cammy Chong, Founder of Sparkle Edu; Harvey Sit, Arts Education Officer of Class 7A Drama Group; as well as Wong Chun Fai and Isaac Siu, Chung Ying’s Head of Education and Outreach as well as Senior Resident Teaching Artist, respectively. Approaching the subject from a range of perspectives, the workshop explored the many ways Applied Theatre can be integrated into educational practice.

The second symposium, “Emerging Trends in Applied Theatre in Hong Kong”, was co-planned with the Hong Kong Drama/Theatre and Education Forum. Under the theme “Community Voices - Memory, Documentation, and Connection through Diverse Applied Theatre Practices”, it brought together experienced theatre practitioners to consider how drama can engage with society and tell Hong Kong stories.

The session was moderated by Dr Au Yi Man, Executive Director of Hong Kong Drama/Theatre and Education Forum. Speakers included Wong Chun Fai, Head of Education and Outreach at Chung Ying Theatre Company; Wu Hoi Fai, Artistic Director of Pants Theatre Production; Wan Ho Wai of Why Applied Drama; and Ng Wing Si, Producer of Hong Kong Drama/Theatre and Education Forum’s Stories Crossing @TaiPo (2021–2025). Serving as respondent was Estella Wong, Associate Professor and Head of Academic Studies/Applied Theatre Faculty at The Hong Kong Academy for Performing Arts.

Through examples of community-based practice, the roundtable encouraged participants to bring the philosophies behind Applied Theatre into their everyday lives and professional work, so as to offer fresh perspectives on the development of local theatre.

公共空間 X 劇場遊戲 《一場沒有輸贏的比賽》

以劇場遊戲為載體，中英劇團把葵青劇院大堂轉化為公共舞台，展開了一場既刺激又饒有趣味的公眾活動——即興競技喜劇。這不僅是一場演出，更是一次社群可自由參與的即時創作，帶領公眾親身體驗應用劇場的魅力，並重新思考公共空間的運用與可能性。

即興競技喜劇由香港資深戲劇工作者何浩源（Mill sir）與團隊自1999年開始研究發展，融合歐美及澳洲著名的Theatresports、Comedy Sportz及Le Match等形式，再加以昇華精煉，演變成本地獨有的表演風格。《一場沒有輸贏的比賽》以此形式進行，觀眾即場提出建議，演員即興創作，在「比賽」的框架下巧妙地顛覆大眾對劇場與輸贏的想像——贏得開心，但原來「輸」能更開心。

在這個「非傳統劇場空間」中，觀眾不再只是被動的欣賞者，而是即時創作的共同參與者。有人的地方，就可以是劇場。《一場沒有輸贏的比賽》打破了大眾對劇場空間的刻板印象，讓公眾親身體會「劇場屬於每一個人，無處不在」的力量。



Using theatre games as its medium, Chung Ying transformed the lobby of Kwai Tsing Theatre into a comedy battle. More than a performance, it was a live act of collective creation, inviting the public to experience the appeal of Applied Theatre and reconsider how public space could be maximised.

Comedy battles have been researched and developed in Hong Kong by veteran theatre practitioner Mill Ho—better known for his moniker Mill Sir—and his team since 1999. Drawing inspiration from celebrated formats such as Theatresports, Comedy Sportz and Le Match in Europe, North America and Australia, the group refined these influences into a performance style with a distinctly local character. In *Theatre Games of Encounters, Uncompetitive Acts*, audience members offered prompts on the spot and performers responded through improvisation. Within the framework of a “battle”, the work playfully overturned conventional ideas about theatre, victories and losses. Winning is fun—but losing, it turns out, can bring even more joy.

In this non-traditional theatre, audiences were no longer passive observers. They became active collaborators in an unfolding, creative narrative. *Theatre Games of Encounters, Uncompetitive Acts* challenged fixed assumptions about where theatre belongs. Theatre, after all, can take place wherever people are.

Theatre Games of Encounters, Uncompetitive Acts



中英劇團深信戲劇不僅是藝術創作，更是理解社會與關懷他人的媒介。2025-26 年度，Muse Up! 青少年音樂劇團持續以「精神健康」為核心創作，讓青少年在創作中培養同理心與責任感，以藝術實踐關懷。

青少年在成長中面對各式各樣的情緒、壓力與人際挑戰。中英劇團聯同香港心理衛生會，舉辦了一系列主題工作坊，又參觀 CHILL LAB 超正常研究室及青山醫院「精神健康體驗館」（Mind Space），讓團員在專業引導下深入探索，並以戲劇語言表達內心世界。

計劃延續了「議題劇場」的創作模式，將青少年關心的故事帶進社區，三齣原創劇《EMO 大轉彎》、《我的「麻煩」同學》和《再造人》共九場巡演順利完成，均帶出全面擁抱情緒，接納自己。

主題曲〈非線性風向〉配合團員青春活力的歌舞，述說每個人都可以有自己的個性，世界上不應該有刻板的形像，充份展示自信的力量，亦在荃新天地以快閃形式表演共三場，獲大量途人的支持鼓勵。

截至目前，計劃已培育逾 370 名青少年，累計受益人數超過 25,000 人。2020 年更榮獲香港藝術發展局「學校藝術教育獎（非學校組）」，肯定其藝術教育成效。

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The Mental Health Association of Hong Kong

Chung Ying Theatre Company firmly believes drama is more than just artistic creation, it is also a channel to understand society and care for others. In the 2025-26 season, Muse Up! Youth Musical Theatre Troupe continues with the core theme of “Mental Well-being”, nurturing empathy and a sense of responsibility in youngsters and encouraging them to show their care through art.

Growing up, youngsters face a plethora of challenges from emotions, stress and interpersonal relationships. Chung Ying Theatre Company joined forces with The Mental Health Association of Hong Kong to host a series of themed workshops as well as leading visits to CHILL LAB and Castle Peak Hospital’s “Mind Space” such that troupe members can explore deep within themselves under professional guidance and learn to express their inner selves through theatre.

The programme continues with the “Issue-based Theatre” creative approach in bringing stories important to youngsters into the community. The nine performances of the three shows *EMO The Turning Point*, *My “Troublesome” Classmates* and *Re-Creation* concluded successfully, bringing out the themes of fully embracing one’s emotions and accepting oneself as is.

The theme song *Non-Linear Winds* alongside the troupe members’ energetic singing and dancing is a display of the power of self-esteem, carrying the message that everyone is allowed to be unique and free from stereotypes. There were also three flash mob performances at Citywalk, each receiving applause and encouragement from many passers-by.

As of now, the programme has nurtured over 370 youngsters, benefitting over 25,000 people in total. In 2020, it received The Hong Kong Arts Development Council’s “Award for Arts Education in Schools (Non-School Division)”, an honour that recognises the programme’s achievements in arts education.



Issue-Based Theatre · Caring for Society:
Muse Up! Youth Musical Theatre Troupe



中英劇團延續 2024-25 年先導計劃，本年度再次為來自不同地區，對戲劇別具熱情的中學生提供戲劇訓練，2026 年的結業演出 《一劍：匠與士》，透過劍匠與劍士的故事，探討人生追求與感恩的主題。

劍匠窮一生之力鍛造一劍，劍士則因劍而結下命運羈絆，寓意人生中努力與承擔的價值。演出以形體與獨白交織，展現「感恩要及時」的深刻意涵。

十多位學員在專業導師帶領下，從排練到演出逐步建立默契，體現團隊合作的重要性，讓青少年在創作中培養同理心、責任感與舞台經驗。特別感謝麥家榮律師行的慷慨贊助，讓計劃得以推展，並讓青少年在藝術中找到自我，並在藝術中獲得啟發。

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Chung Ying Theatre Company follows on the 2024-25 season's pilot programme, continuing this year to provide theatrical training to secondary school students from different districts who are passionate about drama. The closing performance of 2026, *A Story of Journey To The Light*, explores the themes of lifelong aspirations and gratefulness.

The swordsmith spends a lifetime crafting a single sword. The swordsman finds his fate altered by the very same sword. The story alludes to the value of hard work and perseverance in life. The performance is a mix of movement and monologues, stressing the importance of showing one's gratefulness before it is too late.

Under the guidance of professional tutors, students built up rapport over rehearsals and performances, showing the importance of teamwork. Through creative expression, youngsters are able to cultivate empathy and a sense of responsibility as well as gain stage experience. Special thanks go to Patrick Mak & Tse Solicitors for the generous sponsorship, which allowed the running of the programme, helping youngsters discover themselves and find inspiration in the arts.



Youth Theatre · Witnessing Growth:
Strive and Rise Theatre

中英劇團連續四年參與博愛醫院「鈴蘭兒童戲劇培訓計劃」，由屯門區開始，到今年走進新地區——深水埗區。今年的學員全是新面孔，由初小到高小學生，課程設計充滿挑戰，務求能照顧個別差異。透過導師的循循善誘、因材施教、耐心陪伴與鼓勵，他們逐步建立自信，從劇場遊戲到角色探索，慢慢學會表達自己。戲劇在這裡成為孩子們的成長工具，讓他們在互動中建立勇氣，並在合作中學會理解與支持。這段過程不僅提升了學習動力，也讓孩子感受到戲劇帶來的溫暖與力量。



For the fourth year, Chung Ying Theatre Company has participated in Pok Oi Hospital Man Chu Shek Family Multiple Intelligences Centre's "Lily of the Valley Project". Based in Tuen Mun district at the beginning, the programme reached out to a new district this year: Sham Shui Po. All participants were unfamiliar faces, ranging from junior primary to senior primary students, posing a challenge to course design, which aimed to cater for each participant's unique needs. With the tutors' patient guidance, tailored approaches and steadfast encouragement, the participants steadily built up their self-esteem and learnt to express themselves through theatre games and character exploration. Drama hence becomes a tool aiding the children's growth, boosting their courage with interactions, and helping them learn understanding and support through collaboration. The process brought to the participants not only increased motivation for learning, but also the warmth and strength from drama.

Pok Oi Hospital Sham Shui Po East
Community Living Room: Lily of the Valley Project



親子體驗劇場：《120 分鐘遊歷愛》，由滙豐保險承諾呈獻、中英劇團主辦，以「五種愛的語言」為核心，透過戲劇互動，協助家庭改善親子溝通，並提升情緒健康。

故事講述小女孩晴晴一家，共同經歷一趟亞馬遜叢林之旅。然而旅行期間除了歡樂的體驗，亦有苦惱的時刻，參加者要投入其中，協助晴晴一家人解決旅行期間遇上的困難。透過精心設計的遊戲與互動，加深了參加者對五種「愛的語言」的了解，並從中找到親子間的溝通之道。活動的最後，中英特別邀請專業戲劇治療師總結及分享，並設提問環節，深化對愛的語言的認識。

項目於五月舉行優先場次，獲得家庭正面迴響，許多家長表示這是首次參與劇場活動，並在互動環節中透過擁抱、鼓勵及書寫明信片等方式，與子女建立更深的情感連結。正式啟動禮於七月舉行，滙豐保險香港及澳門行政總裁曾珮珊女士致辭，期望計劃能以戲劇力量改善親子溝通。中英劇團藝術總監張可堅先生亦指出，劇場能成為搭建親子橋樑的重要媒介。九場演出共吸引約 140 個家庭參與，現場氣氛溫馨，孩子與父母在互動中展現真誠交流。計劃成功印證戲劇能夠促進家庭關係，持續推動社會關懷。

滙豐保險承諾呈獻
HSBC Life presents



滙豐保險
HSBC Life

星級媽媽 林芊妤 Coffee

「以前都有同彥彥去睇過舞台劇，不過一路睇一路有互動同玩小遊戲都係第一次～兩小時中透過好多嘅活動同小遊戲令到小朋友同家長可以從中更加了解對方感受，以及學習點樣更有效地同對方溝通。」

星級爸爸 伍家謙

「每場嘅最尾都有戲劇治療師同大家作進一步嘅講解；多啲參與小朋友嘅遊戲，多啲嘅擁抱都係係愛的語言入面，都可以提升親子關係㗎。」

星級媽媽 朱薰

「喺劇場裏面進行沉浸式嘅森林探險之餘，仲喺當中感受『愛的語言 Love Language』嘅威力，增進親子溝通同感情。」



Parent-kid Experimental Theatre: *Bridge in Love*



Parent-kid Experimental Theatre: *Bridge in Love* is presented by HSBC Life and hosted by Chung Ying Theatre Company. The programme is based on “the five love languages”, helping families improve parent-child communication and boosting emotional health through interactions in drama.

The performance tells the story of a little girl Ching Ching and her family, who are on an adventure through the Amazon rainforest. Throughout the trip are tough times alongside happy experiences. Participants play a part in the story and must help the family solve problems along the way. The thoughtfully designed games and interactions help participants deepen their understanding of the five “love languages” and navigate their own styles of parent-child communication. Chung Ying also invited professional drama therapists for summary and sharing at the end of the activity in addition to a Q&A session, further reinforcing the participants’ knowledge of the love languages.

The programme’s preview performances in May received positive responses from families. Many parents expressed that it was their first time participating in theatre activities and were able to strengthen emotional connections with their children in the interaction session through hugs, words of encouragement and postcard writing. The official kickoff ceremony commenced in July, with a speech by Ms Daisy Tsang, CEO HSBC Life Hong Kong and Co-CEO, Insurance, HSBC, expressing hopes for the programme to improve parent-child communication with the power of theatre. Chung Ying Theatre Company’s Artistic Director Dominic Cheung also pointed out the importance of the theatre as a medium for relationship building between parent and child. The nine performances brought in around 140 families. Encompassed in a warm and loving atmosphere, parents and children communicated sincerely in their interactions. The programme has hence successfully proven the ability of theatre in improving familial relationships and promoting caring for the community.

Influencer Mum Coffee Lam

“I’ve watched stage shows with Ryan before, but it is our first time watching a show with interactions and games throughout. The series of activities and games during the two hours helps both children and parents get to know each others’ feelings better and learn how to communicate effectively.”

Influencer Dad Vince Ng

“At the end of each performance, there are drama therapists to give more in-depth explanations. Participating more in games with your children and giving more hugs are both love languages and can boost parent-child relationships.”

Influencer Mum Chu Fun

“In addition to going on an immersive forest adventure in the theatre, we also got to feel the power of ‘Love Language’ in the process, which helped to improve our parent-child communication and relationship.”



中英劇團秉持「戲劇源於生活」的理念，於 2025-26 年度聯同循道衛理楊震社會服務處彩虹長者綜合服務中心開展「彩虹邨長者口述歷史劇場」，共同保存這個公共屋邨的珍貴歷史。

彩虹邨曾因建築設計獲獎，是本地公共房屋的重要里程碑。然而隨着城市重建，居民將被分散安置，鄰里情感難免斷裂。劇團深信戲劇能承載記憶與情感，因此以長者口述故事為基礎，透過劇場演繹保存社區溫度。

中英於中心舉行了兩場《我和我的彩虹》演出，長者親身演繹昔日生活片段，場場爆滿。首演日很榮幸邀請到中英劇團董事局主席鄭錦川先生、資深演員謝君豪先生、文化體育及旅遊局局長政治助理招文亮先生、場地伙伴計劃委員會成員廖玲玲女士以及資深跨界媒體寫作人黃子翔先生撥冗出席。分享會中，在彩虹邨長大的謝君豪先生對街坊的演出讚嘆不絕，更細說兒時回憶。眾嘉賓一致認同口述歷史劇實是一個很好的機會去記錄故事，為社區留下足跡。

演出獲媒體報導，並延伸至學校巡演，讓青少年透過戲劇認識公共屋邨的歷史與文化，理解長者的情感與社區價值。當城市更新，舊社區逐漸消失，戲劇成為保存記憶的載體。透過是項口述歷史劇，讓公眾感受公共屋邨曾經的光輝與人情味。



Chung Ying Theatre Company holds fast to the idea of “drama is rooted in life” and in the 2025-26 season collaborated with Yang Memorial Methodist Social Service Choi Hung Community Centre for Senior Citizens to launch the “Choi Hung Estate Oral History Programme” in an effort to preserve the invaluable history of the public housing estate.

Choi Hung Estate once won an award for its architectural design, an important milestone for local public housing. However, as the city undergoes renewal efforts, residents would be rehoused in scattered locations, breaking off neighbour relations. The Company firmly believes that drama can carry on such memories and sentiments, therefore, the programme produces stage performances based on oral history from the elderly with the goal of conserving the warmth in the community.

Choi Hung Estates and I was performed twice at the community centre. Scenes from days long past came to life in the performances of the elderly participants, each recounting personal experiences, attracting full houses. We were honoured to have invited to the premiere Mr Kwong Kam Chuen, Chairman of the Board of Directors of Chung Ying, Mr Tse Kwan Ho, veteran actor, Mr Chiu Man Leong, Alvin, Political Assistant to Secretary for Culture, Sports and Tourism, Ms. Liu Ling-ling, Samantha, MH, member of the Committee on Venue Partnership and Mr Jan Wong, veteran transmedia writer. During the sharing session, Mr Tse, who grew up in Choi Hung Estate, was highly complimentary about the participants’ performance, even recounting his own childhood memories. The guests agreed unanimously that oral history provides an invaluable opportunity for documenting stories in the community and leaving traces of the past for future generations.

The performances were featured in the media and went on to tour in schools. Through these drama productions, youngsters were introduced to the history and culture of public housing estates, prompting them to recognise the elderly residents’ sentiments for and place within the community. When the city rushes to modernise, longtime communities steadily die out. Drama offers a space for the preservation of past memories. With the oral history programme, the public is given an opportunity to experience the glory days and warm atmosphere of the public housing estates.

Choi Hung Estate Oral History Programme

跨界合作・教育劇場：舞蹈 X 話劇《舞說木蘭》

舞蹈 x 話劇《舞說木蘭》是中英劇團與香港舞蹈團攜手合作的跨界創作，糅合應用劇場和舞蹈演出，重現花木蘭忠孝仁義的精神，並透過創作性敘事，讓觀眾在跨越時空的旅程中感受文化的力量，展現不一樣的藝術教育。

本年度共舉行六場演出，吸引 3,809 名觀眾，分別於沙田大會堂演奏廳及元朗劇院演藝廳上演。為照顧多元社群，香港舞蹈團、中英劇團及香港展能藝術會合作，安排「自在劇場」場次，調適舞蹈及戲劇內容，讓不同背景的觀眾都能欣賞表演藝術，持續推動藝術的共融與交流。

演出不僅展現舞台的張力，更具教育意義，透過木蘭的故事引導青少年思考勇氣、責任與家庭的價值。此計劃的成功，顯示跨界合作能拓展劇場的可能性，並深化社區文化的交流。



Dance x Drama: *Dance-to-know Mulan* is a cross-disciplinary collaboration between Chung Ying Theatre Company and Hong Kong Dance Company. Integrating applied theatre with dance performance, the production brings to life the classic spirit of loyalty, filial piety, benevolence, and righteousness embodied by Hua Mulan. Through creative storytelling, it takes the audience on a time-transcending journey to feel the power of culture, presenting a fresh approach to arts education.

A total of six performances were held this year, attracting 3,809 audience members across the Auditorium, Sha Tin Town Hall and Auditorium, Yuen Long Theatre. To accommodate a diverse community, Hong Kong Dance Company and Chung Ying Theatre Company partnered with Arts with the Disabled Association Hong Kong to present Relaxed Performance. By adapting dance and dramatic content, the initiative allowed audience members of all backgrounds to enjoy the performing arts, continuously promoting artistic inclusion and cultural exchange.

The performance not only delivered intense dynamic tension on stage but also held profound educational significance, guiding young people through Mulan's story to reflect on the values of courage, responsibility, and family. The success of this project highlights how cross-disciplinary collaboration can expand the possibilities of theatre while deepening community cultural engagement.



Dance x Drama: *Dance-to-know Mulan*



高本納 (Bernard Goss)



古天農 (Ko Tin Lung)



陳鈞潤 (Rupert Chan)

傳承先驅精神，點亮劇壇未來

中英劇團的藝術之路，仰賴無數前輩與同行者的陪伴與奉獻。正如前任藝術總監古天農所言：「中英是很多人青春歲月的總和。」他們的足跡，鑄就了今日中英的模樣。

在劇團的歷史長河中，三位先驅的名字熠熠生輝：高本納（Bernard Goss）、古天農及陳鈞潤。高本納作為第三任藝術總監，以嚴謹的訓練塑造了中英獨特風格；古天農於 90 年代加入，成為劇團首位華人藝術總監，26 年間積極推動本土戲劇與戲劇教育，奠定舞台與教育雙軌並行的基石；陳鈞潤自 80 年代起以生花妙筆為中英翻譯及創作劇本，經典如《元宵》、《禧春酒店》、《相約星期二》皆出自其手，後以豐富行政經驗加入董事局，成為劇團穩健前行的支柱。他們的深遠影響，至今仍指引中英堅守「全民戲劇」的初心。為致敬這三位先驅並傳承其藝術理念，中英設立三個紀念基金，旨在延續他們的志業：

人才培訓高本納紀念基金

培育劇壇新生力量，支持香港演藝學院「高本納（導演）紀念獎學金」的持續發展，資助團隊在職培訓，並促進本地及國際戲劇研討。

戲劇教育古天農紀念基金

以戲劇為橋樑，開啟社會各階層的藝術之門。基金支持香港演藝學院「古天農（應用戲劇）紀念獎學金」，贊助學生及社區門票，並推動學校與社區戲劇項目。

戲劇發展陳鈞潤紀念基金

推動戲劇藝術的多元探索，支持香港大學「陳鈞潤（劇本翻譯及改編）紀念獎」，營運中英文獻庫，促進文化交流，並資助出版與研究項目。

三個紀念基金已經分別在香港演藝學院及香港大學設立獎學金及獎金，激勵成績優異的劇壇新秀。我們亦出版了《古天農校園系列劇本集》和《客鄉途情遠》劇本，前者更贈予全港中學及公共圖書館，與大眾分享戲劇的美好。未來，基金秉承三位先驅的步伐，為香港戲劇的未來注入不竭動力。

Honouring the Spirit of Our Pioneers, Illuminating the Future of Theatre

The artistic journey of Chung Ying Theatre Company has been made possible through the unwavering dedication and companionship of numerous predecessors and collaborators. As former Artistic Director Ko Tin Lung once said, “Chung Ying is the sum of many people’s youthful years.” Their contributions have laid the foundation upon which the Company stands today.

In the long river of Chung Ying theatre company’s history, three figureheads have left an indelible mark: Bernard Goss, Ko Tin Lung, and Rupert Chan. As the third Artistic Director, Bernard Goss shaped Chung Ying’s unique style through disciplined training. Ko Tin Lung joined the Company in the 1990s and became its first Chinese Artistic Director. Over 26 years, he championed local theatre and drama education, laying the foundation for Chung Ying’s dual focus on main stage productions along with education and outreach programmes. Since the 1980s, Rupert Chan enriched the Company’s repertoire with his masterful translations and original works, including iconic productions such as *Twelfth Night*, *Spring Fever Hotel*, and *Tuesdays with Morrie*. Later, leveraging his extensive administrative expertise, he joined the board, providing steadfast leadership to become a pillar supporting the Company’s steady progress. Their profound influence continues to guide Chung Ying in upholding the founding vision of “Drama for all.” To honor these three figureheads and carry forward their artistic ideals, Chung Ying has established three memorial funds aimed at perpetuating their legacies:

Incubator – Bernard Goss Memorial Fund:

Dedicated to nurture local theatre talents, supporting the continued development of the “Bernard Goss Memorial Scholarship in Directing” at The Hong Kong Academy of Performing Arts, providing on-the-job training for the Company and promoting local and overseas drama seminars

Theatre Education – Ko Tin Lung Memorial Fund

Open the gate of theatre art to people from different walks of life, the projects include supporting the continued development of the “Ko Tin Lung Memorial Scholarship in Applied Theatre” at The Hong Kong Academy of Performing Arts, sponsoring student and community tickets, and promoting the development of school and community projects.

Development – Rupert Chan Memorial Fund

Support the diversified development of theatre arts, the projects include supporting the continued development of the “Rupert Chan Memorial Prize in Drama Adaptation and Translation” at the University of Hong Kong, operating the Chung Ying archive, fostering cultural exchanges, and promoting publication and research projects.

The three memorial funds have established scholarships and prize at The Hong Kong Academy for Performing Arts and the University of Hong Kong, inspiring outstanding emerging talents. Chung Ying have also published *Collected School Plays* of Ko Tin Lung and the script of *Far Way Home*, with the former distributed to all secondary schools and public libraries across Hong Kong, fostering widespread appreciation for the art of theatre. Moving forward, the memorial funds will steadfastly uphold the legacy of the three figureheads, providing enduring momentum to advance the future of the industry.

獎學金得主 Scholarship Recipients

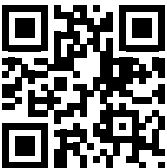
高本納（導演）紀念獎學金 Bernard Goss Memorial Scholarship in Directing	香港演藝學院學生 Student of The Hong Kong Academy for Performing Arts 余文軒 Yu Man Hin 梁靜琛 Leung Ching Sum 袁碩謙 Yuen Shek Him Jackie
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古天農（應用戲劇）紀念獎學金 Ko Tin Lung Memorial Scholarship in Applied Theatre	香港演藝學院學生 Student of The Hong Kong Academy for Performing Arts 伍樂熹 Ng Lok Hay 鄭嘉偉 Cheng Ka Wai
--	--

陳鈞潤（劇本翻譯及改編）紀念獎 Rupert Chan Memorial Prize in Drama Adaptation and Translation	香港大學學生 Student of the University of Hong Kong 梁欣琪 Leung Yan Ki Otilie 嚴嘉灝 Yim Ka Ho 郭恩 Kwok Yan
--	---

中英劇團衷心感謝以下機構及人士在過去一年的支持

Chung Ying Theatre Company sincerely thanks the following organisations and individuals for their support in the previous year.



支持我們

翱翔支持者 Honorary Giver (年度捐款達 HK\$100,000 或以上 or over)

Mr Clarence Cheung

Hin Yan Consultants Ltd

無名氏 Anonymous

實踐支持者 Practicing Giver (年度捐款達 HK\$10,000 或以上 or over)

Ms Annie Ling Shiu On

啟動支持者 Inspiring Giver (年度捐款達 HK\$5,000 或以上 or over)

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李鈞榮先生 Mr Eddy Li

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Chan Mei Fung

余遠蓮女士 Ms She Yuen Lin

Wong So Pik

親子體驗劇場《120 分鐘遊歷愛》冠名贊助
Title Sponsor of A Parent-kid Experiential Drama: *Bridge in Love*



滙豐保險
HSBC Life

Muse Up! 青少年音樂劇團 策略伙伴及贊助
Strategic Partner and Sponsor of Muse Up! Youth Musical Theatre Troupe



共創明「Teen」劇團贊助
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麥家榮律師行
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SOLICITORS

好奇習作：議題劇場工作室《未來三平方》演出場地贊助
Performance Venue Sponsor of The Curious Project: Issue-Based Theatre Workroom – *The Future in 3SQM*



Muse Up! 青少年音樂劇團 活動伙伴
Activity Partner of Muse Up! Youth Musical Theatre Troupe



2025/26 年度，中英劇團成功獲取第九輪藝術發展配對計劃（2024/25）撥款 \$3,300,258。本年度的撥款主要用於：團員培訓、文化交流、文獻庫營運、外地藝術團隊來港開支。配對計劃的撥款對劇團，以至戲劇界的長遠發展甚有助益。

年內，10 名薪酬最高三層行政人員中，1 名為行政總監、4 名為部門主管、1 名為高級經理、1 名為經理、2 名為副經理及 1 名為高級主任。最高三層行政人員之酬金範圍如下：

In 2025/26, Chung Ying Theatre Company received \$3,300,258 from the Art Development Matching Grants Scheme’s Ninth Round Funding Exercise (2024-25). To ensure sustainable development, Chung Ying allocated the matching grant to the following projects, including Staff Development Fund; Cultural Exchange Fund; Drama Development Fund; Young Talents Incubator Scheme; Archives; Publication and Research.

During the year, of the 10 administrative staff members in the top three tiers with the highest remunerations, one is the Executive Director, four are the Heads of Departments, one is the Senior Manager, one is the Manager, two are the Assistant Managers, and one is the Senior Officer. The remunerations of the top three tiers of administrative staff are shown in the ranges as follows:

2025-26 年度最高三層行政人員全年總薪酬 Annual Total Remuneration of the Top Three Tiers of Administrative Staff for 2025-26	人數 No. of Staff
HK\$1,500,001 – \$5,000,000	0
HK\$1,000,001 – \$1,500,000	0
HK\$700,001 – \$1,000,000	3
HK\$400,001 – \$700,000	4
HK\$400,000 or below 或以下	3

中英劇團感謝以下機構及人士在過去一年的協助與支持：

Chung Ying Theatre Company wishes to thank the following organisations and individuals for their help and support in the previous year.

一本
一條褲製作
因乜解究應用戲劇
百老匯電影中心
社區文化發展中心
香港都會大學
香港教育劇場論壇
香港教師戲劇會
香港電台節目製作人員工會
香港資訊科技學院
香港舞台技術及設計人員協會
香港戲劇協會
香港藝術行政人員協會
華匯音響顧問有限公司
職業訓練局
藝穗會
7A 班戲劇組

@SUP Retail
Pants Theatre Production
Why Applied Theatre
Broadway Cinematheque
Centre for Community Cultural Development
Hong Kong Metropolitan University
Hong Kong Drama/Theatre and Education Forum
Hong Kong Teachers Drama Association
RTHK Programme Staff Union
Hong Kong Institute of Information Technology
The Hong Kong Association of Theatre Technicians & Scenographers
Hong Kong Federation of Drama Societies
Hong Kong Arts Administrators Association
Rightway Audio Consultant Co., Ltd.
Vocational Training Council
Fringe Club
Class 7A Drama Group
MOVIE MOVIE
StageTV Studio

以及各大傳媒機構

and all media companies

劇團成員 Company Members (1 Apr 2025 – 31 Mar 2026)

董事局成員 Board of Directors

主席	Chairman	鄺錦川先生	Mr Kwong Kam Chuen
副主席	Vice Chairman	李令喬女士	Ms Lee Jacqueline Ling Kiu
司庫	Treasurer	李志明先生	Mr Lee Chi Ming, Leo
成員	Member	程張迎先生	Mr. Ching Cheung Ying, MH
		李允丰醫生	Dr Keith Wilfred Hariman
		劉紹基先生	Mr Lau Siu Ki, Kevin
		勞雙恩先生	Mr. Lo Sheung Yan
		司徒秀薇博士	Dr. Szeto Sau May

董事局秘書 Board of Directors Secretary

李嫻嫻女士	Ms Lee Shan Shan, Angel
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董事局顧問 Board of Directors Advisor

關月樺女士	Ms Kwan Yuet Wah, Karina
徐尉玲博士	Dr Tsui Wai Ling, Carlye, BBS, MBE, JP

劇團成員 (於 2026 年 3 月 31 日) Company Staff (as at 31/3/2026)

藝術總監	Artistic Director	張可堅	Cheung Ho Kin, Dominic
行政總監	Executive Director	李淑君	Lee Shuk Kwan, Christy
助理藝術總監	Assistant Artistic Director	盧智榮	Lo Chi Sun, Edmond

演員部 Actors / Actresses

駐團導演	Resident Director	林健峰	Lam Kin Fung, Christmas
演員	Actress	陳雅媛	Chan Nga Wun, Joann
演員	Actor	朱 勇	Chu Yung
演員	Actor	劉仲軒	Lau Chung Hin
演員	Actor	廖國堯	Liu Kwok Yiu
演員	Actress	劉雨寧	Liu Yuning, Nicole
演員	Actress	文愷霖	Man Hoi Lam, Bubbles
演員	Actor	莫珏邦	Mok Kok Pong, Michael *
演員	Actress	白清瑩	Pak Ching Ying
演員	Actor	尹溥程	Wan Po Ching, Edwin
演員	Actor	黃楚軒	Wong Cho Hin, Hinson
演員	Actor	阮瀚祥	Yuen Hon Cheung, Sunday

技術及舞台管理部 Technical & Stage Management Department

技術及舞台管理主管	Head of Technical and Stage Management	許肇麟	Hui Siu Lun, Boolu
舞台監督	Stage Manager	朱家維	Chu Ka Wai
舞台監督	Stage Manager	黃子晉	Wong Tsz Chun, Zac
舞台監督	Stage Manager	彭家達	Pang Ka Tat
執行舞台監督	Deputy Stage Manager	高華澄	Ko Wai Ching, Koko
執行舞台監督	Deputy Stage Manager	盧子晴	Lo Tsz Ching, Zita
道具主管	Props Master	黃祖耀	Wong Cho Yiu, Joe
電機師	Production Electrician	鄭梓榮	Cheng Tsz Wing, Sammy
助理舞台監督	Assistant Stage Manager	陳凱琳	Chan Hoi Lam
助理舞台監督	Assistant Stage Manager	陳楷佩	Chan Kai Pui, Kiki
助理舞台監督	Assistant Stage Manager	池映彤	Chi Ying Tung, Kuby
服裝主任	Wardrobe Supervisor	李敏婷	Li Man Ting, Noelle
服裝助理	Wardrobe Assistant	吳順霞	Ng Shun Ha, Kitty

節目及傳訊部 Programme and Communications Department

節目及傳訊經理	Programme and Communications Manager	忻思敏	Shin Sze Man, Esther
副節目及傳訊經理	Assistant Programme and Communications Manager	王偉倫	Wong Wai Lun
高級節目及傳訊主任	Senior Programme and Communications Officer	吳祉維	Ng Tsz Wai, Nat
節目及傳訊主任	Programme and Communications Officer	何紫晴	Ho Tsz Ching, Kris
節目及傳訊主任	Programme and Communications Officer	龔咏嵐	Kung Wing Laam, Aria
節目及傳訊主任	Programme and Communications Officer	梁樂彤	Leung Lok Tung, Janice
節目及傳訊主任	Programme and Communications Officer	張羽桐	Zhang Yuetong, Krystal

教育及外展部 Education and Outreach Department

教育及外展主管	Head of Education and Outreach	黃振輝	Wong Chun Fai
高級教育及外展經理	Senior Education and Outreach Manager	關珮茵	Kwan Pui Yan, Ruby
副教育及外展經理	Assistant Education and Outreach Manager	楊鎮豫	Young Wan Yu, Whitney
教育及外展主任	Education and Outreach Officer	陳嘉禧	Chan Ka Yiu, Carman*
教育及外展主任	Education and Outreach Officer	梁卓琳	Leung Cheuk Lam, Song
教育及外展主任	Education and Outreach Officer	李詠彤	Li Wing Tung Sherene
首席駐團戲劇導師	Chief Resident Teaching Artist	邱瑞雯	Yau Shui Man, Sharon
高級駐團戲劇導師	Senior Resident Teaching Artist	蕭俊傑	Siu Chun Kit, Isaac
駐團戲劇導師	Resident Teaching Artist	何悅欣	Ho Yuet Yan, Yentl

文獻部 Archive Department

文獻主任	Archivist	麥家菁	Mak Ka Lui, Kat
文獻助理	Archives Assistant	羅文菲	Law Man Fei, Fran

行政部 Administration Department

行政主管	Head of Administration	李婉欣	Lee Yuen Yan, Yummy
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會計部 Accounting Department

會計主管	Head of Accounting	潘綺慧	Poon Yee Wai, Yvonne
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* 藝術人才見習配對計劃 2024/25 由香港藝術發展局資助
2024/25 Arts Talents Internship Matching Programme is supported by Hong Kong Arts Development Council

季內製作及活動一覽 SUMMARY OF PRODUCTIONS AND ACTIVITIES

主舞台 Main Stage / 黑盒劇場 Black Box Theatre / 其他劇場製作 Other Stage Production

主舞台製作 Main Stage Productions

日期 / 場地 Dates / Venues	劇目 Drama Productions	場數 No. of Performances	編劇 / 導演 Playwrights / Directors	觀眾人數 No. of Audiences
20-22/6/2025 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	《代父重婚》 <i>Marry Mummy in Daddy's Shoes</i>	5	許晉邦 Jim Hui 盧智榮 Edmond Lo	627
22-31/8/2025 香港大會堂劇院 Theatre, Hong Kong City Hall	《天堂隔壁是瘋人院》 <i>The Insane Asylum Next to Heaven</i>	10	喻榮軍 Yu Rong-jun 林健峰 Christmas Lam	3,174
18-26/10/2025 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《你個戲壞咗呀！》 <i>The Play that Goes Wrong</i>	6	Henry Lewis, Jonathan Sayer, Henry Shields 盧智榮 Edmond Lo	4,002
21-22, 24/10/2025 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《你個戲壞咗呀！》：學生專場 <i>The Play that Goes Wrong: Student Performance</i>	3	Henry Lewis, Jonathan Sayer, Henry Shields 盧智榮 Edmond Lo	1,996
8-9/11/2025 元朗劇院演藝廳 Auditorium, Yuen Long Theatre	《你個戲壞咗呀！》 <i>The Play that Goes Wrong</i>	2	Henry Lewis, Jonathan Sayer, Henry Shields 盧智榮 Edmond Lo	1,511
7/11/2025 元朗劇院演藝廳 Auditorium, Yuen Long Theatre	《你個戲壞咗呀！》：學生專場 <i>The Play that Goes Wrong: Student Performance</i>	1	Henry Lewis, Jonathan Sayer, Henry Shields 盧智榮 Edmond Lo	580
24/1-1/2/2026 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《異曲同夢》 <i>Merrily We Roll Along</i>	6	George Furth Scott Williams	3,500
28, 30/1/2026 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《異曲同夢》：學生專場 <i>Merrily We Roll Along: Student Performance</i>	2	George Furth Scott Williams	1,275
4-12/4/2026 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《美狄亞》 <i>Medea</i>	8	尤里庇德斯 Euripides 林健峰 Christmas Lam	1,943

黑盒劇場製作 Black Box Theatre Production

日期 / 場地 Dates / Venues	劇目 Drama Productions	場數 No. of Performances	編劇 / 導演 Playwrights / Directors	觀眾人數 No. of Audiences
28/2-2/3/2025 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	香港演藝學院導演碩士畢業作品《鍾馗》 HKAPA MFA Directing Graduate Thesis Project: <i>Rock Chung Kwai</i>	4	陳政宏 Chen Cheng Hung 鍾向霖 Zhong Xiang Lin	397

講座 Performance Talks | 分享會 Sharing Sessions | 導賞活動 Appreciation Activities

日期 / 場地 Dates / Venues	活動內容 Details of Activities	活動數目 No. of Activities	參加人數 No. of Participants
20-22/6/2025 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	《代父重婚》紀念門票製作活動 <i>Marry Mummy in Daddy's Shoes: Commenmorative Ticket</i>	5	413
20-22/6/2025 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	《代父重婚》前台拍照留念活動 <i>Marry Mummy in Daddy's Shoes: Photo Taking</i>	5	413
20-22/6/2025 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	《代父重婚》不劇透承諾仙人掌換領活動 <i>Marry Mummy in Daddy's Shoes: Souvenir redemption</i>	5	247
22-31/8/2025 香港大會堂劇院 Theatre, Hong Kong City Hall	《天堂隔壁是瘋人院》紀念門票製作活動 <i>The Insane Asylum Next to Heaven: Commenmorative Ticket</i>	10	2,095
22-31/8/2025 香港大會堂劇院 Theatre, Hong Kong City Hall	《天堂隔壁是瘋人院》前台拍照留念活動 <i>The Insane Asylum Next to Heaven: Photo Taking</i>	10	2,095
22-31/8/2025 香港大會堂劇院 Theatre, Hong Kong City Hall	《天堂隔壁是瘋人院》前台紀念品販售活動 <i>The Insane Asylum Next to Heaven: Sales Counter</i>	10	115
23/8/2025 香港大會堂劇院 Theatre, Hong Kong City Hall	《天堂隔壁是瘋人院》演後座談會 <i>The Insane Asylum Next to Heaven: Post-performance Talk</i>	1	89
18-26/10/2025 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《你個戲壞咗呀！》紀念門票製作活動 <i>The Play that Goes Wrong: Commenmorative Ticket</i>	9	3,600
18-26/10/2025 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《你個戲壞咗呀！》前台拍照留念活動 <i>The Play that Goes Wrong: Photo Taking</i>	9	3,600
18-26/10/2025 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《你個戲壞咗呀！》前台紀念品販售活動 <i>The Play that Goes Wrong: Sales Counter</i>	9	316
葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《你個戲壞咗呀！》舞台機關演示及解說 <i>The Play that Goes Wrong: Stage Machinery Demonstration and Tour</i>		
19/10/2025	香港浸會大學學生專場 Session for HKBU	1	24
23/10/2025	香港專業教育學院（屯門）學生及 香港演藝學院舞台及製作藝術學院學生專場 Session for IVE (Tuen Mun) and School of Theatre and Entertainment Arts, HKAPA	1	43
25/10/2025	香港演藝學院舞台及製作藝術學院學生專場 Session for School of Theatre and Entertainment Arts, HKAPA	1	7
8-9/11/2025 元朗劇院演藝廳 Auditorium, Yuen Long Theatre	《你個戲壞咗呀！》紀念門票製作活動 <i>The Play that Goes Wrong: Commenmorative Ticket</i>	3	1,255
8-9/11/2025 元朗劇院演藝廳 Auditorium, Kwai Tsing Theatre	《你個戲壞咗呀！》前台拍照留念活動 <i>The Play that Goes Wrong: Photo Taking</i>	3	1,255

日期 / 場地 Dates / Venues	活動內容 Details of Activities	活動數目 No. of Activities	參加人數 No. of Participants
8-9/11/2025 元朗劇院演藝廳 Auditorium, Yuen Long Theatre	《你個戲壞咗呀！》前台紀念品販售活動 <i>The Play that Goes Wrong</i> : Sales Counter	3	179
8/11/2025 元朗劇院演藝廳 Auditorium, Yuen Long Theatre	《你個戲壞咗呀！》舞台機關演示及解說——元朗劇院場次觀眾專場 <i>The Play that Goes Wrong</i> : Stage Machinery Demonstration and Tour—— Session for Yuen Long Theatre Audiences	2	60
9/11/2025 元朗劇院演藝廳 Auditorium, Yuen Long Theatre	《你個戲壞咗呀！》元朗劇院場次演後座談會 <i>The Play that Goes Wrong</i> : Post-performance Talk for Yuen Long Theatre Audiences	1	300
24/1-1/2/2026 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《異曲同夢》紀念門票製作活動 <i>Merrily We Roll Along</i> : Commenmorative Ticket	8	3,104
24/1-1/2/2026 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《異曲同夢》前台拍照留念活動 <i>Merrily We Roll Along</i> : Photo Taking	8	3,104
24/1-1/2/2026 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《異曲同夢》前台紀念品販售活動 <i>Merrily We Roll Along</i> : Sales Counter	8	582
25/1/2026 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《異曲同夢》民生書院學生後台導賞 <i>Merrily We Roll Along</i> : Backstage Tour for Munsang College	1	12
25/1/2026 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《異曲同夢》小紅書演後分享會 <i>Merrily We Roll Along</i> : Xiaohongshu Sharing Session	1	20
25/1/2026 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《異曲同夢》X Feijaisketches 舞台劇賞析交友活動 <i>Merrily We Roll Along</i> X Feijaisketches: Special Matching Dinner	1	14
28/2-2/3/2025 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	《鍾馗》演後座談會 <i>Rock Chung Kwai</i> : Post-performance Talk	4	198
4-12/4/2026 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《美狄亞》紀念門票製作活動 <i>Medea</i> : Commenmorative Ticket	8	1,282
4-12/4/2026 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《美狄亞》前台拍照留念活動 <i>Medea</i> : Photo Taking	8	1,282
4-12/4/2026 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《美狄亞》前台紀念品販售活動 <i>Medea</i> : Sales Counter	8	143
12/4/2026 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《美狄亞》X Feijaisketches 舞台劇賞析交友活動 <i>Medea</i> X Feijaisketches: Special Matching Dinner	1	10

外訪及交流 Visits and Exchanges

日期 / 場地 Dates / Venues	劇目 / 活動內容 Drama Productions/ Details of Activities	場數 No. of Performances	編劇 / 導演 Playwrights / Directors	觀眾人數 No. of Audiences
8, 10, 15, 17/4/2025 深圳濱海藝術中心舞蹈排練廳 Dance Rehearsal Hall, Bay Opera of Shenzhen	中英劇院 X 反轉舞台：濱海藝術中心戲聚夜修班 Chung Ying Theatre x Theatre Invert Bay Opera of Shenzhen “Theatre Night Class”	4	盧智榮 Edmond Lo	10
20/5/2025 廣州大劇院 Guangzgou Opera House	《血色雙城記》主演分享及角色體驗工作坊 <i>A Tale of Two Cities: Blood for Blood</i> —— Cast Sharing & Role Experience Workshop	1	劉仲軒 Lau Chung Hin 白清瑩 Pak Ching Ying	70
5-6/6/2025 廣州大劇院實驗劇場 Experimental Theatre, Guangzgou Opera House	《血色雙城記》 <i>A Tale of Two Cities: Blood for Blood</i>	2	查理斯·狄更斯 Charles Dickens 張可堅 Dominic Cheung	485
21-22/6/2025 長三角戲劇節中國大戲院（上海） Great Theatre of China (Shanghai), YRD Drama Festival	《血色雙城記》 <i>A Tale of Two Cities: Blood for Blood</i>	2	查理斯·狄更斯 Charles Dickens 張可堅 Dominic Cheung	359
23/6/2025 北京鼓樓西劇場 Drum Tower West Theatre, Beijing	《血色雙城記》圍讀會 <i>A Tale of Two Cities: Blood for Blood</i> —— Read-through	1	查理斯·狄更斯 Charles Dickens 張可堅 Dominic Cheung	16
26/6/2025 北京鼓樓西劇場 Drum Tower West Theatre, Beijing	《血色雙城記》公開綵排 <i>A Tale of Two Cities: Blood for Blood</i> —— Open Rehearsal	1	查理斯·狄更斯 Charles Dickens 張可堅 Dominic Cheung	33
27-29/6/2025 北京鼓樓西劇場 Drum Tower West Theatre, Beijinge	《血色雙城記》 <i>A Tale of Two Cities: Blood for Blood</i>	3	查理斯·狄更斯 Charles Dickens 張可堅 Dominic Cheung	465
28/6/2025 北京鼓樓西劇場 Drum Tower West Theatre, Beijing	中英劇團 X 北京鼓樓西戲劇合作計劃發佈會 Chung Ying Theatre Company X Beijing Drum Tower West Theatre: Press Conference for Drama Collaboration Project	1		200
25-28/9/2025 廣州大劇院 Guangzgou Opera House	第十六屆中國（廣州）國際演藝交易會 The 16 th China (Guangzhou) International Performing Arts Fair	1		100
22-23/11/2025 天津紅旗劇院 Tianjin Hongqi Theater	《元宵》 <i>Twelfth Night</i>	2	莎士比亞 William Shakespeare 薛卓朗 Ceri Sherlock	801
26/11/2025 天壇公園 Temple of Heaven	《元宵》官方媒體聚餐 <i>Twelfth Night</i> : Press Reception	1	莎士比亞 William Shakespeare 薛卓朗 Ceri Sherlock	27
26/11/2025 北京天橋藝術中心	《元宵》主創與主演交流會 <i>Twelfth Night</i> : Creative team & Cast Sharing	1	莎士比亞 William Shakespeare 薛卓朗 Ceri Sherlock	50
28-30/11/2025 北京天橋藝術中心小劇場 Small Theater, Beijing Tianqiao Performing Arts Center	《元宵》 <i>Twelfth Night</i>	3	莎士比亞 William Shakespeare 薛卓朗 Ceri Sherlock	879
17/12/2025 廣州華林國際廣場 C 館會議中心 Guangzhou Hualin International Plaza Annex C Conference Centre	第二屆「穗港鄰里情 相聚在蓬源 —— 兩地長者社區口述歷史劇匯演」 The 2 nd “Community Oral History Theatre with the Chinese Mainland”	1	蕭俊傑 Isaac Siu	220

教育及外展活動 Education and Outreach Activities

	計劃日期 / 活動內容 Implementation Dates / Details of Activities	2025/26 年度活動節數 / 場數 No. of Activities / Performances in 2025/26	2025/26 年度觀眾 / 參加人數 No. of Audiences / Participants in 2025/26
SMILE™ 中英兒童戲劇課程 SMILE™ Chung Ying Kids Drama Course			
課程 Course	4/2025-3/2026 戲劇課程 Drama Course	407	560
演出 Performance	11/2025-2/2026 課程展演 Class Performance	34	852
	29/7-3/8/2025 <i>SMILE™ SUPERSHOW 2025</i>	6	631

SMILE™+ 中英青少年劇團
SMILE™+ Chung Ying Youth Drama Troupe

課程 Course	4/2025-3/2026 戲劇課程 Drama Course	82	117
演出 Performance	9-10/8/2025 《SMILE™ SUPERSHOW 2025 —— 中英青少年劇團結業演出》 <i>SMILE™ SUPERSHOW 2025 - Chung Ying Youth Drama Troupe Year End Performance</i>	3	348

	計劃日期 / 活動內容 Implementation Dates / Details of Activities	2025/26 年度活動節數 / 場數 No. of Activities / Performances in 2025/26	2025/26 年度觀眾 / 參加人數 No. of Audiences / Participants in 2025/26
Muse Up! 青少年音樂劇團 Muse Up! Youth Musical Theatre Troupe			
策略伙伴及贊助 利希慎基金 Strategic Partner and Sponsor: Lee Hysan Foundation			
課程 Course	12/2025-3/2026 戲劇課程 Drama Course	112	42
演出 Performance	9-12/2025 社區巡迴演出 Community Performance	13	1,008
其他 Others	4/2025-3/2026 青少年精神健康工作坊 Mental Health Workshop for teens	10	188
	4-8/2025 戲劇欣賞 Drama Appreciation	2	71
	12/2025-1/2026 參觀精神健康體驗館 Visit Mind Space	2	41
	12/2025 錄音活動 Studio Recording	1	15
	1/2026 慶功宴 Cast Party	1	72

滙豐保險：親子體驗劇場《120 分鐘遊歷愛》
A Parent-kid Experimental Drama: *Bridge in Love*

滙豐保險承諾呈獻 HSBC Life Presents			
綵排 Rehearsal	5-7/2025 綵排 Rehearsal	6	10
演出 Performance	5-7/2025 親子體驗劇場《120 分鐘遊歷愛》 Parent-kid Experimental Drama: <i>Bridge in Love</i>	11	391
其他 Others	8/6/2025 啟動禮 Launching Ceremony	1	100
	7-8/2025 Love in Reels 有獎短片創作比賽 Love in Reels short video competition	2	68

	計劃日期 / 活動內容 Implementation Dates / Details of Activities	2025/26 年度活動節數 / 場數 No. of Activities / Performances in 2025/26	2025/26 年度觀眾 / 參加人數 No. of Audiences / Participants in 2025/26
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第一屆香港應用劇場節

The 1st Hong Kong Applied Theatre Festival

好奇習作：議題劇場工作室《未來三平方》演出場地贊助 利駿行慈善基金
The Curious Project: Issue-Based Theatre workroom – *The Future in 3SQM*
Performance venue sponsor: LCH Charitable Foundation

課程 Course	3-11/2025 好奇習作：議題劇場工作室《未來三平方》課程排練 Drama Course for The Curious Project: Issue-Based Theatre workroom – <i>The Future in 3SQM</i>	107	27
	9-10/2025 感官敘事劇場《一刻見》排練 Drama Course for Sensory Narrative Theatre – <i>24 Moments</i>	53	24
演出 Performance	28-30/11/2025 好奇習作：議題劇場工作室《未來三平方》 The Curious Project: Issue-Based Theatre workroom – <i>The Future in 3SQM</i>	4	290
	27-30/11/2025 感官敘事劇場《一刻見》 Sensory Narrative Theatre – <i>24 Moments</i>	4	221
其他 Others	8, 29/11/2025 應用戲劇研討會 Roundtable Discussion	2	160
	8/11/2026 應用戲劇工作坊 Applied Theatre Workshops	6	280
	30/11/2025 公共空間 X 劇場遊戲《一場沒有輸贏的比賽》 <i>Theatre Games of Encounters – Uncompetitive Acts</i>	1	34

彩虹邨口述歷史計劃演出：《我和我的彩虹》

Performance for Choi Hung Estate Oral History Porgramme： *Choi Hung Estates and I*

課程 Course	4-10/2025 彩虹長者綜合服務中心 Drama Course: Choi Hung Community Centre for Senior Citizens	25	15
演出 Performance	10/2025-3/2026 《我和我的彩虹》 <i>Choi Hung Estates and I</i>	3	353

	計劃日期 / 活動內容 Implementation Dates / Details of Activities	2025/26 年度活動節數 / 場數 No. of Activities / Performances in 2025/26	2025/26 年度觀眾 / 參加人數 No. of Audiences / Participants in 2025/26
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學校及社區計劃

School and Community Project

課程 Course	4/2025-3/2026 學校戲劇課程 Drama Course for School	440	1,198
	4/2025-3/2026 社區戲劇課程 Drama Course for Community	224	341
演出 Performance	6-7/2025 學校戲劇課程演出 School Performance	14	5,486
	5/2025-3/2026 社區戲劇課程演出 Community Performance	16	4,736

外地戲劇交流活動

Cultural Exchange Scheme

演出 Performance	12/2025 廣州戲劇交流計劃 Cultural Exchange Scheme in Guangzhou	1	150
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創作及演出人員一覽 Creative and Acting Team Lists

主舞台 Main Stage / 黑盒劇場 Black Box Theatre / 其他劇場製作 Other Stage Production

《代父重婚》*Marry Mummy in Daddy's Shoes*

制作人員 Creative Team

藝術總監	Artistic Director	張可堅	Dominic Cheung
編劇	Playwright	許晉邦	Jim Hui
導演	Director	盧智榮	Edmond Lo
佈景設計	Set Designer	劉址朗	Yanki Lau
服裝設計	Costume Designer	程凱雯	Cheryl Ching
燈光設計	Lighting Designer	賴嘉琪	Kaki Lai
音響設計	Sound Designer	馮展龍	Fung Chin Lung

演員 Actor/Actress

阮瀚祥	Sunday Yuen	飾 as	成桂賢／成坤（成桂賢父親）
文愷霖	Bubbles Man	飾 as	馮芷菱（成桂賢母親）
蔡蕙琪	Kay Choi	飾 as	成珍（成桂賢姑姐）
劉雨寧	Nicole Liu	飾 as	林亞鳳（成桂賢孀孀）
黃楚軒	Hinson Wong	飾 as	何細棚（成坤伴郎）
莫珏邦	Michael Mok	飾 as	何小松（成桂賢好友及何細棚兒子）
朱 勇	Chu Yung	飾 as	Robert（成坤兄弟）
楊紫卿	Richelia Yeung	飾 as	Rebecca（馮芷菱伴娘）

《天堂隔壁是瘋人院》*The Insane Asylum Next to Heaven*

創作人員 Creative Team

藝術總監	Artistic Director and Director	張可堅	Dominic Cheung
編劇	Playwright	喻榮軍	Yu Rongjun
導演及粵語改編	Director and Cantonese Adaptation	林健峰	Christmas Lam
佈景及服裝設計	Set and Costume Designer	賴妙芝	Yoki Lai
燈光及影像設計	Lighting and Video Designer	賴嘉琪	Kaki Lai
音響設計	Sound Designer	梁思樺	Sherman Leung
助理燈光及影像設計	Assistant Lighting and Video Designer	王子煒	Richard Wong

演員 Actor/Actress

尹溥程	Edwin Wan	飾 as	演員 A、無所
許晉邦	Jim Hui	飾 as	演員 B、顧忌、楊仁
劉仲軒	Lau Chung Hin	飾 as	演員 C、里白、賈貨
文愷霖	Bubbles Man	飾 as	演員 D、波波、醫生
白清瑩	Pak Ching Ying	飾 as	演員 E、周文天、一千人等

《你個戲壞咗呀！》*The Play that Goes Wrong*

创作人員 Creative Team

藝術總監	Artistic Director	張可堅	Dominic Cheung
編劇	Playwright		Henry Lewis, Jonathan Sayer, Henry Shields
翻譯	Translation	簡婉明	Selina Kan
導演	Director	盧智榮	Edmond Lo
佈景設計	Set Designer	王健偉	Jan Wong
服裝設計	Costume Designer	程凱雯	Cheryl Ching
燈光設計	Lighting Designer	李蔚心	Vanessa Lee
音響設計	Sound Designer	馮展龍	Fung Chin Lung
導演助理	Assistant to Director	朱 勇、黃楚軒	Chu Yung, Hinson Wong

演員 Actor/Actress

陳雅媛	Joann Chan	飾 as	Annie（舞台監督）
黃楚軒	Hinson Wong	飾 as	Trevor（燈光及音響操作員）
盧智榮	Edmond Lo	飾 as	Chris／Carter 探長
尹溥程	Edwin Wan	飾 as	Jonathan／Charles Haversham
莫珏邦	Michael Mok	飾 as	Robert／Thomas Colleymoore
阮瀚祥	Sunday Yuen	飾 as	Dennis／Perkins
劉雨寧	Nicole Liu	飾 as	Sandra／Florence Colleymoore
廖國堯	Liu Kwok Yiu	飾 as	Max／Cecil Haversham／Arthur
朱 勇	Chu Yung	飾 as	Messi（助理舞台監督）
文愷霖	Bubbles Man	飾 as	Linda（舞台助理）

《異曲同夢》*Merrily We Roll Along*

創作人員 Creative Team

藝術總監	Artistic Director	張可堅	Dominic Cheung
劇本	Book		George Furth
音樂及歌詞	Music and Lyrics		Stephen Sondheim
翻譯及粵語作詞	Translation and Cantonese Lyrics	李文曦	Oscar Lee
翻譯協力	Translation Collaboration		Chan Sui, Owen Lam
音樂總監	Music Director	劉穎途	Stoa Lau
導演	Director		Scott Williams
歌唱指導	Singing Coach	馮夏賢	Beilosi Fung
編舞	Choreographer	馬汶萱	Noon Ma
佈景設計	Set Designer	孔德瑄	Charfi Hung@XDS
服裝設計	Costume Designer	蘇善誼	Ainsley So
燈光設計	Lighting Designer	陳鈞至	Samuel Chan
音響設計	Sound Designer	郭宇傑	Jaycee Kwok
投影內容設計	Projection Content Designer	盧 榮	LoWing@XDS
樂譜編輯	Music Score Transcriber		Chan Sui
助理佈景設計	Assistant Set Designer	程凱雯	Cheryl Ching
助理服裝設計	Assistant Costume Designer	胡穎妍	Wu Wing In
導演助理／演員	Assistant to Director/Actor	阮瀚祥	Sunday Yuen

現場樂隊 Live Band

小號	Trumpet	林韋行	Lam Wai Hang
		劉卓名	Lau Cheuk Ming
		董煒樂	Jimmy Tung
長號	Trombone	姚多加	Dorcas Yiu
爵士鼓	Drums		Saturnino Halili Tiamson Jr
鍵盤	Keyboard	黃歷琛	Alexander Wong
低音結他	Bass	江貴傑	Kong Kwai Kit

演員 Actor/Actress

尹溥程	Edwin Wan	飾 as	Charley Kringas
劉仲軒	Lau Chung Hin	飾 as	Franklin Shepard
白清瑩	Pak Ching Ying	飾 as	Mary Flynn
文愷霖	Bubbles Man	飾 as	Gussie Carnegie
陳雅媛	Joann Chan	飾 as	Beth
朱 勇	Chu Yung	飾 as	Joe Josephson
阮瀚祥	Sunday Yuen	飾 as	Jerome
莫珏邦	Michael Mok	飾 as	Scott
黃楚軒	Hinson Wong	飾 as	Tyler / 舞者
廖國堯	Liu Kwok Yiu	飾 as	Mr Spencer / 電視新聞男主播／舞者／調酒師
李曉琳 #	Lee Hiu Lam	飾 as	Meg Kincaid / 群眾
李穎彤 #	Lee Wing Tung	飾 as	Mrs Spencer / 舞台監督／群眾
李靜風 #	Lee Ching Fung	飾 as	Terry / 化妝師／攝影師
袁智澄 #	Yuen Chi Ching	飾 as	電視新聞女主播／選角女生／群眾
區賢章 #	Au Yin Cheung	飾 as	Ru / 舞者
劉湘瑤 #	Lau Sheung Yiu	飾 as	K.T.
蔡文正 #	Choi Man Ching	飾 as	Bunker / 牧師／攝影機操作員／法官
鍾悅晴 #	Chung Yuet Ching	飾 as	Dory / Evelyn

承蒙香港演藝學院支持實習計劃及允准參與是次製作

With the kind permission of the Hong Kong Academy for Performing Arts in support of the internship programme

香港演藝學院導演碩士畢業作品《鍾馗》
HKAPA MFA Directing Graduate Thesis Project: *Rock Chung Kwai*

創作人員 Creative Team

中英劇團藝術總監	Artistic Director	張可堅	Dominic Cheung
意念／導演	Creative Concept/Director	鍾向霖 *	Zhong Xiang Lin*
劇本顧問	Script Consultant	張飛帆	Cheung Fei Fan
編劇	Playwright	陳政宏	*Chen Cheng Hung
		鍾向霖 *	Zhong Xiang Lin**
作曲／編曲／音樂總監	Composer/Arranger/Music Director	林子傑	Lin Tzu Chieh
作詞	Lyricist	陳政宏	Chen Cheng Hung
粵語填詞	Cantonese Lyricist	陳小鹏	Chen Xiao Peng
戲劇構作	Dramaturg	阮 辰 *	Ruan Chen*
助理音樂監督	Assistant Music Director	邵 喬 *	*Elikaii Sadiosa*
		陳睿熙 *	Chan Yui Hei**
聲樂指導	Vocal Coach	鄭丹蓉	Zheng Dan Rong
戲曲指導	Chinese Opera Movement Coach	蔡之巖 ※	Tsai Chih Wei※
編舞	Choreographer	黃雪沂 +	Huang Xue Yi+
舞台空間設計	Spatial Designer	羅寰宇 #	Luo Dylan#
燈光設計及執行	Lighting Designer and Operator	劉詩豪	Low Shee Ho
音響設計及執行	Sound Designer and Operator	吉田雄樹 #	Yoshida Yuuki#
服裝設計	Costume Design	鍾向霖 *	Zhong Xiang Lin*
海報設計	Poster Design	吳臻媛	Wu Zhen Yuan
助理導演	Assistant Director	張美平 *	Zhang Mei Ping*
燈光助理	Lighting Assistant	溫銘宗	Wen Ming Zong

創排演員 Actor/Actress

黃俊龍	Wong Chun Lung	飾 as	鍾馗
廖律平 ^	Liao Lv Ping	飾 as	東嶽大帝
陳浩然 *	Chan Ho Yin	飾 as	牛頭阿傍
丘汶琛 *	Yau Man Sum	飾 as	妹妹／鍾葵
陳睿熙 *	Chan Yui Hei	飾 as	鬼兄／杜平
盧敬義 *	Lo King Hei	飾 as	群鬼（歌隊長）
李泳諄 *	Lee Wing Chun	飾 as	群鬼（歌隊）
王睿喬 *	Wong Yui Kiu	飾 as	群鬼（歌隊）
劉信行 *	Lau Shun Hang	飾 as	群鬼（歌隊）
楊其興 *	Yeung Ki Hing	飾 as	群鬼（歌隊）

* 香港演藝學院戲劇學院學生 HKAPA Drama School student

香港演藝學院舞台及製作藝術學院學生 HKAPA TEA School student

+ 香港演藝學院舞蹈學院學生 HKAPA Dance School student

※ 香港演藝學院戲曲學院講師 HKAPA CO School teather

^ 蒙生自劇場允許參與本次製作 Participation in this production by permission of SB

《美狄亞》*Medea*

創作人員 Creative Team

藝術總監	Artistic Director	張可堅	Dominic Cheung
劇本	Playwright	尤里庇德斯	Euripides
導演及改編	Director and Adaptation	林健峰	Christmas Lam
佈景設計	Set Designer	王健偉	Jan Wong
服裝設計	Costume Designer	蘇善誼	Ainsley So
燈光設計	Lighting Designer	黃宇恒	Bert Wong
音響設計	Sound Designer	郭宇傑	Jaycee Kwok
助理服裝設計	Assistant Costume Designer	胡穎妍	Wu Wing In

演員 Actor/Actress

劉雨寧	Nicole Liu	飾 as	美狄亞
陳雅媛	Joann Chan	飾 as	檢控官、奶媽、公主
劉仲軒	Lau Chung Hin	飾 as	檢控官、杰信
莫珏邦	Michael Mok	飾 as	檢控官、克里昂
阮瀚祥	Sunday Yuen	飾 as	檢控官、家庭教師

創作及演出人員一覽 Creative and Acting Team Lists

SMILE™ SUPERSHOW 2025

創作人員 Creative Team			
編劇、導演、佈景、服裝及音響設計	Playwright, Director, Set, Costume and Sound Designer	蕭俊傑 何穎怡 李慧心 鄭鳳玲 吳璟琳 劉穎璇 蔣欣霞 葉俊霖	Isaac Siu Clara Ho Pisa Lee Grace Cheng Vanessa Ng Vince Lau Rebecca Cheung Rachel Ip
燈光設計	Lighting Designer		

《SMILE™ SUPERSHOW 2025 ——中英青少年劇團結業演出》
SMILE™ SUPERSHOW 2025 - Chung Ying Youth Drama Troupe Year End Performance

創作人員 Creative Team			
編劇、導演及戲劇導師	Playwright, Director and Drama Tutor	邱瑞雯 黃翰貞	Sharon Yau Wong Hon Ching
佈景及服裝設計	Set and Costume Designer	劉址朗	Yanki Lau
燈光設計	Lighting Designer	葉俊霖	Rachel Ip
音響設計	Sound Designer	梁思樺	Leung Sze Wah

滙豐保險：親子體驗劇場《120 分鐘遊歷愛》
A Parent-kid Experimental Drama: *Bridge in Love*

創作人員 Creative Team			
編劇	Playwright	何悅欣	Yentl Ho
導演	Director	黃振輝	Wong Chun Fai
佈景及服裝設計	Set and Costume Designer	葉俊霖	Rachel Ip
燈光設計	Lighting Designer	李蔚心	Vanessa Lee
音響設計	Sound Designer	陳冠宏	Chan Kwun Wang

第一屆香港應用劇場節
The 1st Hong Kong Applied Theatre Festival

好奇習作：議題劇場工作室 《未來三平方》 The Curious Project: Issue-Based Theatre workroom – *The Future in 3SQM*

創作人員 Creative Team			
藝術統籌	Artistic Coordinator	黃振輝	Wong Chun Fai
編劇、導演及戲劇導師	Playwright, Director and Drama Tutor	邱瑞雯	Sharon Yau
佈景及服裝設計	Set and Costume Designer	劉址朗	Yanki Lau
燈光設計	Lighting Designer	葉俊霖	Rachel Ip
音響設計	Sound Designer	梁思樺	Sherman Leung
錄像設計	Video Designer	陳梓灝	Chan Tsz Ho

感官敘事劇場《一刻見》 Sensory Narrative Theatre – *24 Moments*

創作人員 Creative Team			
藝術統籌	Artistic Coordinator	黃振輝	Wong Chun Fai
概念、編劇、導演及戲劇導師	Ideation, Playwright, Director and Drama Tutor	邱瑞雯 蕭俊傑 何悅欣	Sharon Yau Isaac Siu Yentl Ho
佈景設計	Set Designer	張力行	Cheung Lik Hang
服裝設計	Costume Designer	程凱雯	Cheryl Ching
燈光設計	Lighting Designer	羅兆鐸	Adonic Lo
音響設計	Sound Designer	溫新康	Wan San Hong
錄像設計	Videographer	盧 榮	LoWing@XDS Lo Manhong
技術科技	Art Technology	高文傑	Ko Man Kit
導演助理及編劇	Assistant to Director and Playwright	霍佩霜 吳詠悅	Miki Fok Ruby Ng

INDEPENDENT AUDITOR’S REPORT TO THE MEMBERS OF CHUNG YING THEATRE COMPANY (HK) LIMITED

(incorporated in Hong Kong and limited by guarantee)

Opinion

We have audited the financial statements of Chung Ying Theatre Company (HK) Limited (“the Company”), which comprise the statement of financial position as at 31 March 2026, and the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of material accounting policies information.

In our opinion, the financial statements give a true and fair view of the financial position of the Company as at 31 March 2026, and of its financial performance and its cash flows for the year then ended in accordance with Hong Kong Financial Reporting Standards (‘HKFRSs’) issued by the Hong Kong Institute of Certified Public Accountants (‘HKICPA’) and have been properly prepared in compliance with the Hong Kong Companies Ordinance.

Basis for opinion

We conducted our audit in accordance with Hong Kong Standards on Auditing (‘HKSAs’) issued by the HKICPA. Our responsibilities under those standards are further described in the Auditor’s Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the Company in accordance with the HKICPA’s Code of Ethics for Professional Accountants (‘the Code’), and we have fulfilled our other ethical responsibilities in accordance with the Code. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other information

The directors are responsible for the other information. The other information comprises the information included in the director’s report, but does not include the financial statements and our auditor’s report thereon.

Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of directors and those charged with governance for the financial statements

The directors are responsible for the preparation of the financial statements that give a true and fair view in accordance with HKFRSs issued by the HKICPA and the Hong Kong Companies Ordinance, and for such internal control as the directors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the directors are responsible for assessing the Company’s ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Company’s financial reporting process.

Auditor’s responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor’s report that includes our opinion. This report is made solely to you, as a body, in accordance with section 405 of the Hong Kong Companies Ordinance, and for no other purpose. We do not assume responsibility towards or accept liability to any other person for the contents of this report.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with HKSAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with HKSAs, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit 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 Company’s internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.

- Conclude on the appropriateness of the directors’ use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor’s report. However, future events or conditions may cause the Company to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

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 Accounting Standards and Accounting Guidelines.

Report on other matters under the Agreement between the Government of the Hong Kong Special Administrative Region and the Company in relation to the Art Development Matching Grants Scheme (for the Major Performing Arts Groups) Tenth Round Funding Exercise (2025-26) (“the Scheme”)

We report that the Company has complied with, in all material respect, including the terms and conditions for matching the donations/ sponsorships in accordance with Application Guide for the Scheme, 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 Scheme and other relevant documents such as Accounting Standards and Accounting Guidelines.

The engagement partner on the audit resulting in this independent auditor’s report is Choi Yi Tak (practicing certificate number: P02550).

CW CPA

Certified Public Accountants

HONG KONG, 24 September 2026

呈交股東之獨立核數師報告 中英劇團有限公司

(於香港成立的擔保有限公司)

意見

本核數師 (以下簡稱「我們」) 已審計 中英劇團有限公司 (以下簡稱「貴公司」) 的財務報表，此財務報表包括於 2026 年 3 月 31 日的公司財務狀況表與截至該日止年度的損益及其他全面收益表、權益變動表和現金流量表，以及財務報表附註，包括重大會計政策。

我們認為，該等財務報表已根據由香港會計師公會頒布的《香港財務報告準則》真實而中肯地反映 貴公司於 2026 年 3 月 31 日的財務狀況及截至該日止年度的財務表現及現金流量，並已遵照香港《公司條例》的披露規定妥為擬備。

意見的基礎

我們已根據香港會計師公會頒布的《香港審計準則》進行審計。我們在該等準則下承擔的責任已在本報告「核數師就審計財務報表承擔的責任」部份中作進一步闡述。根據香港會計師公會頒布的《專業會計師道德守則》(以下簡稱「守則」)，我們獨立於 貴公司，並已履行守則中的其他專業道德責任。我們相信，我們所獲得的審計憑證能充足及適當地為我們的審計意見提供基礎。

其他信息

董事須對其他信息負責。其他信息包括刊載於董事報告書的資料，但不包括財務報表及我們的核數師報告。

我們對財務報表的意見並不涵蓋其他信息，我們亦不對該等其他信息發表任何形式的鑒證結論。

結合我們對財務報表的審計，我們的責任是閱讀其他信息，在此過程中，考慮其他信息是否與財務報表或我們在審計過程中所了解的情況存在重大抵觸或者似乎存在重大錯誤陳述的情況。基於我們已執行的工作，如果我們認為其他信息存在重大錯誤陳述，我們需要報告該事實。在這方面，我們沒有任何報告。

董事及管治層就財務報表承擔的責任

貴公司董事須負責根據香港會計師公會頒布的《香港財務報告準則》及香港《公司條例》的披露規定擬備真實而中肯的財務報表，並對其認為為使財務報表的擬備不存在由於欺詐或錯誤而導致的重大錯誤陳述所需內部控制負責。

於擬備財務報表時，董事負責評估 貴公司持續經營的能力，並在適用情況下披露與持續經營有關的事項，以及使用持續經營為會計基礎，除非董事有意將 貴公司清盤或停止經營，或別無其他實際的替代方案。

管治層須負責監督 貴公司的財務報告過程。

核數師就審核財務報表承擔的責任

我們的目標是，是對財務報表整體是否不存在由於欺詐或錯誤而導致的重大錯誤陳述取得合理保證，並出具包括我們意見的核數師報告。我們按照香港公司條例第 405 條的規定僅向 閣下 (作為整體) 報告我們的意見，除此之外本報告別無其他目的。我們不會就本報告的內容向任何人士負上或承擔任何責任。

合理保證是高水平的保證，但不能保證按照《香港財務準則》進行的審計，在某一重大錯誤陳述存在時總能發現。錯誤陳述可以由欺詐或錯誤引起，如果合理預期它們單獨或滙總起來可能影響財務報表使用者依賴財務報表所作出的經濟決定，則有關的錯誤陳述可被視作重大。

在根據《香港審計準則》進行審計的過程中，我們運用了專業判斷，保持了專業懷疑態度。我們亦：

- 識別和評估由於欺詐或錯誤而導致財務報表存在重大錯誤陳述的風險，設計及執行審計程序以應對這些風險，以及獲取充足和適當的審計憑證，作為我們意見的基礎。由於欺詐可能涉及串謀、偽造、蓄意遺漏、虛假陳述，或凌駕於內部控制之上，因此未能發現因欺詐而導致的重大錯誤陳述的風險高於未能發現因錯誤而導致重大錯誤陳述的風險。

- 了解與審計相關的內部控制，以設計適當的審計程序，但目的並非對公司內部控制的有效性發表意見。

- 評價董事所採用會計政策的恰當性及作出會計估計和相關披露的合理性。

- 對董事採用持續經營會計基礎的恰當性作出結論。根據所獲取的審計憑證，確定是否存在與事項或情況有關的重大不確定性，從而可能導致對公司的持續經營能力產生重大疑慮。如果我們認為存在重大不確定性，則有必要在核數報告中提請使用者注意財務報表中的相關披露。假若有關的披露不足，則我們應當發表非無保留意見。我們的結論是基於核數師報告日止所取得的審計憑證。然而，未來事項或情況可能導致公司不能持續經營。

- 評價財務報表的整體列報方式、結構和內容，包括披露，以及財務報告是否中肯反映交易和事項。

除其他事項外，我們與董事溝通了計劃審計範圍、時間安排、重大審計發現等，包括我們在審計中識別出內部控制的任何重大缺陷。

香港特別行政區政府與 貴公司簽訂之協議 (以下簡稱「協議」) 的其他報告事項

我們報告 貴公司已在各重大方面遵守政府之規定，妥善記錄及保存賬簿，及根據協議之會計規定及其他相關文件如會計準則及指引，記錄及編製各活動之年度財務報告。

香港特別行政區政府與 貴公司就有關藝術發展配對資助計劃 (主要演藝團體) 第十輪資助 (2025-26)(以下簡稱「資助計劃」) 簽訂之協議的其他報告事項

我們報告 貴公司已在各重大方面遵守政府之規定，妥善記錄及保存賬簿，及根據資助計劃的協議及其申請指引中之會計規定及其他相關文件如會計準則及指引，記錄及編製有關資助計劃的活動之年度財務報告。

出具本獨立核數師報告的審計項目合夥人是蔡懿德 (執業證書編號：P02550)

華德會計師事務所

執業會計師

香港，二零二六年九月二十四日

收支及其他全面收益表

STATEMENT OF INCOME AND EXPENDITURE AND OTHER COMPREHENSIVE INCOME

截至二零二六年三月三十一日止年度 FOR THE YEAR ENDED 31 MARCH 2026

	2026 港幣 HKD	2025 港幣 HKD
收入 INCOME		
<u>政府資助 Government subvention</u>		
恆常資助 Recurrent subvention	16,708,875	17,586,420
一次性藝術科技資助 One-off Arts Technology Funding	509,622	-
藝術科技資助先導計劃 Arts Technology Funding Pilot Scheme	-	1,709,615
藝術行政見習員計劃及創造職位計劃 Arts Administrator Trainees Programme and Job Creation Scheme	-	456,175
藝術發展配對資助計劃 Art Development Matching Grants Scheme	3,300,258	6,743,092
	<u>20,518,755</u>	<u>26,495,302</u>
<u>賺得收入 Earned Income</u>		
票房 Box office income	3,948,310	3,236,601
委約節目，教育及外展項目 Other hired engagements, education and outreach programme	4,526,928	4,719,645
捐款及贊助 Donations and sponsorships	2,368,872	927,535
外訪文化交流 Outbound cultural exchange	1,161,322	449,075
利息收入 Interest Income	337,105	827,281
其他 Other revenue	638,604	567,096
	<u>12,981,141</u>	<u>10,727,233</u>
	<u>33,499,896</u>	<u>37,222,535</u>

	2026 港幣 HKD	2025 港幣 HKD
支出 EXPENDITURE		
製作，委約節目，教育及外展項目 Production costs, other hired engagements, education and outreach programme	16,077,516	16,292,349
一次性藝術科技資助之項目開支 Programme expenditure covered by One-off Arts Technology Funding	509,622	-
工作人員 Personal emoluments	21,179,180	21,846,658
一般經常費用及其他開支 General overheads and other charges	2,263,923	3,080,066
外訪文化交流 Outbound cultural exchange	2,062,034	851,868
	<u>42,092,275</u>	<u>42,070,941</u>
年度虧損 Deficit for the year	<u>(8,592,379)</u>	<u>(4,848,406)</u>
其他全面收益 Other comprehensive income	<u>-</u>	<u>-</u>
年度全面虧損 Total comprehensive deficit for the year	<u>(8,592,379)</u>	<u>(4,848,406)</u>

	2026 港幣 HKD	2025 港幣 HKD
年度全面虧損分配往 TOTAL DEFICIT AND COMPREHENSIVE DEFICIT FOR THE YEAR ALLOCATED TO		
一般活動 General activities	(8,772,687)	(8,562,381)
藝術發展配對資助計劃 Art Development Matching Grants Scheme	<u>180,308</u>	<u>3,713,975</u>
	<u>(8,592,379)</u>	<u>(4,848,406)</u>

財務狀況表

STATEMENT OF FINANCIAL POSITION

於二零二六年三月三十一日 AS AT 31 MARCH 2026

	2026 港幣 HKD	2025 港幣 HKD
資產與負債 ASSETS AND LIABILITIES		
非流動資產 NON-CURRENT ASSETS		
物業，機器及設備 Property, plant and equipment	<u>111,321</u>	<u>72,022</u>
流動資產 CURRENT ASSETS		
押金，預付款項及其他應收款 Deposit, prepayments and other receivables	1,948,320	1,968,299
銀行定期存款 Time deposits with bank	6,866,053	6,234,424
現金及現金等值物 Cash and cash equivalents	<u>12,656,689</u>	<u>22,816,033</u>
	<u>21,471,062</u>	<u>31,018,756</u>
流動負債 CURRENT LIABILITIES		
合約負債 Contract liabilities	870,069	1,767,528
其他應付款 Other payables	<u>929,720</u>	<u>1,204,928</u>
	<u>1,799,789</u>	<u>2,972,456</u>
流動資產淨值 NET CURRENT ASSETS	<u>19,671,273</u>	<u>28,046,300</u>
	<u>19,782,594</u>	<u>28,118,322</u>

	2026 港幣 HKD	2025 港幣 HKD
上列項目包括 REPRESENTED BY		
利希慎基金 Lee Hysan Foundation		
“– Muse Up! 青少年音樂劇團 2024–26 基金 Muse Up! Youth Musical Theatre Group 2024–26 Fund”	1,044,703	788,052
	<u>1,044,703</u>	<u>788,052</u>
累積盈餘 Accumulated surplus	<u>18,737,891</u>	<u>27,330,270</u>
	<u>19,782,594</u>	<u>28,118,322</u>

經董事會於二零二六年九月二十四日核准並許可發出。
These financial statements were approved and authorized for issue by the Board of Directors on 24th Sept 2026.

鄭錦川 Kwong Kam Chuen	李志明 Lee Chi Ming
主席 Chairman	司庫 Treasurer

財務報表附註為本報表的一部份。
Notes to the financial statements form part of the financial statements.

RESERVES UNDER GENERAL FUND

The ratio of General Fund's reserves balance net of accumulated donation and sponsorship income to the expenditure in the subvention period at 31 March 2026 is as follow:

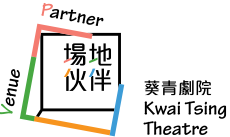
RESERVE	2026 HKD
Accumulated surplus	18,737,891
Less: Balance of accumulated surplus before starting to receive recurrent subvention from the Government	(2,889,585)
Accumulated surplus since receiving recurrent subvention from the Government	15,848,306
Less: Net book value of property, plant and equipment	(111,321)
	15,736,985
Less: accumulated donation and sponsorship	(52,021,719)
	(36,284,734)
Total expenditure after adjustment of writing off the property, plant and equipment in the year of purchase	42,131,574
Ratio	-86%



中華人民共和國香港特別行政區政府
文化體育及旅遊局
Culture, Sports and Tourism Bureau
The Government of the Hong Kong Special Administrative Region
of the People's Republic of China



中英劇團由香港特別行政區政府資助
Chung Ying Theatre Company is financially supported by
the Government of the Hong Kong Special Administrative Region



中英劇團 Chung Ying Theatre Company

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