

EMBRACING
HISTORY
FOR NEW
IMAGINATIONS

擁抱歷史
創新想像

MISSION STATEMENT

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

CHUNG YING THEATRE COMPANY

中英劇團

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。

46 年來，中英劇團公演超過超過 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 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。

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 46 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 100 awards in the 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.



擁抱歷史 創新想像

EMBRACING HISTORY FOR NEW IMAGINATIONS

16,425 天，依照人類文明的刻度，積累成 45 年的日子，我們可以細數由最初的實驗計劃，走到今天劇壇中堅的位置的日子，可以細數每個劇目，可以細數團員增減，但卻沒有任何公式，可以細數我們經歷過的風雨，可以細數完成製作後的滿足感，可以細數我們的眼淚和歡笑，但不能細數的，不代表未曾存在，過去種種，已刻印在心，模塑我身，讓我們成為今天的中英劇團。

本年度序幕之作《關於面對藝術生涯危機的我無意間成為拯救 45 周年演出勇者的那件事》，由駐團演員創作及演繹，以戲中戲形式，連結中英的過去及未來；《塵歸土土歸塵》以中英 1993 年作品《咪放手!》發想，由黃俊達帶領駐團演員，以形體探索土地歸屬；《花樣獠牙》睽違廿年後，再現葵青劇院演藝廳，圓熟的舞台科藝為劇目營造奇花異想世界；《近鄉途情怯》邀請中英舊友回巢，與現任演員跨代合作，戲裏戲外一同尋根；《擊不倒的她》是本劇季全新原創作品，由盧宜均及劉兆康主創，以拳擊為主題的音樂劇。五個劇目，由揭幕到落幕，是一條鏈帶把中英的過去和未來連結，背負歷史，才能看到未來。藝評人陳國慧亦認為：「45 周年的劇目編排見中英傳承的意識，令舊作品能重演，並在其中找到聯繫當代社會的新元素。」我們將繼續在戲劇的道路上探索前行，為觀眾帶來更多具有時代意義和人文關懷的作品。

16,425 days – when measured by the scale of human civilisation – total 45 years. We can recount our journey from our experimental beginnings to the cornerstone theatre that we’re reputed to be today; we can list productions and members new and departed. But there is no mathematical formula that fully grasps the storms and turmoil we’ve weathered, the overwhelming sense of fulfilment after each production draws its curtain, as well as the tears and laughter we’ve shared – yet all these moments are real and tangible. Our history is etched onto our hearts to shape the Chung Ying Theatre Company that we are today.

This year’s opening production, *About the Time when I Faced a Crisis in My Artistic Career and Accidentally became the Hero who Saved the 45th Anniversary Performance*, was created and performed by Chung Ying Theatre Company’s resident actors and presented in a play-in-play format. Bridging the past and future of the Company. Inspired by the 1993 Company production *Don’t Let Go!* and performed by our resident actors under the directorship of Ata Wong Chun Tat, *Land for A Land* explored land ownership through physical theatre. After 20 years, *Little Shop of Horrors* returned to the auditorium of Kwai Tsing Theatre where evolved Arts Technology brought a fantastical world to life. *Homecoming*, meanwhile, saw a cross-generational performance by actors of different eras in an apt tale of seeking their roots. All-new original production, *She, The Boxer*, featured a musical about boxing by Anna Lo and Sam Lau. Five productions, from curtain open to close, formed a bridge to the past and future of Chung Ying. Only by carrying the weight of history could we catch a glimpse of our path forward. Art Critic Bernice Chan said, “Chung Ying Theatre Company’s 45th anniversary highlighted its devotion to its legacy, reviving old works while discovering new elements that resonate with society today.” We shall continue to explore and forge ahead on the path of performing arts, bringing audiences more contemporary productions that spotlight on the human.



左起：中英劇團行政總監黃懿雯女士、文化體育及旅遊局副局長劉震先生，JP、中英劇團董事局副主席李令喬女士及藝術總監張可堅先生

From the left: Executive Director of Chung Ying Theatre Company, Ms Gladys Wong; Under Secretary for Culture, Sports and Tourism, Mr Raistlin Lau, JP; Vice-Chairman of Chung Ying Theatre Company, Ms Jacqueline Lee and, Artistic Director, Mr Dominic Cheung

自 1979 年創團以來，中英劇團從一紙計劃書的美好願景，逐步走上舞台、深入社區，始終秉持「普及藝術，全民戲劇」的初心，致力於製作高質素舞台製作及舉辦多元教育及外展活動，實踐以戲劇影響生命。歷任藝術總監以各家之長，塑造了劇團獨樹一幟的藝術風貌。在邁入第 45 周年之際，中英決定傳承過往的精髓，同時啟動品牌重塑，推出全新形象，彰顯一脈相承的團隊精神與對未來的期許。

為確保品牌重塑體現中英劇團的共同願景，我們成立了一個 15 人跨部門小組，匯聚不同年資與背景的同事，深入交流對中英的理解與期許。這一過程延續了創團時「與人交流，與時代對話」的核心理念，通過集思廣益，為全新品牌形象奠定雛型，進一步鞏固中英的藝術定位與未來方向。

在 45 年的藝術旅程中，其以「中英」書法二字構成的紅藍雙色標誌早已成為觀眾心中的印記。新標誌延續紅藍經典配搭，象徵擁抱歷史與傳承文化；再從「中英」二字抽象化為色塊，色塊間的接觸點猶如橋樑，寓意劇團與觀眾、與時代的對話與連結。色塊之間的留白形成莫比烏斯環，體現劇團以戲劇為媒介，創造無限可能的使命。

品牌重塑不止標誌更新，中英劇團同步推進多項革新計劃。例如是完善了主網頁結構；文獻庫翻新製作資料庫網站及推出館藏目錄，公開由創團至今的製作紀錄，為戲劇保育與研究奠定堅實基礎。此外，我們以劇團歷史中三位重要人物——高本納、古天農及陳鈞潤之名設立紀念基金，通過資助新晉劇壇人才及項目，傳承他們的藝術理念，推動粵語戲劇的未來發展。

2024 年 6 月 21 日晚上 7 時，中英劇團假西九文化區自由空間大盒，舉行 45 周年誌慶活動，公佈上述革新。當晚出席嘉賓有文化體育及旅遊局副局長劉震先生，JP、康樂及文化事務署署長劉明光先生，JP、中英董事局副主席李令喬女士、藝術總監張可堅先生、行政總監黃懿雯女士、中英董事局成員及一眾業界友好。主禮嘉賓劉震先生，JP 致辭時表示，中英劇團一直專注於舞台製作及戲劇教育，以戲劇影響生命，並期許中英未來繼續推動社會藝術風氣。中英劇團董事局副主席李令喬女士致辭時表示：「45 歲的中英，擁有一班熱血沸騰、努力不懈的台前幕後同事，令我們的劇團充滿無限可能」。

讓我們誠邀觀眾一同見證，中英劇團以戲劇為橋樑，開啟深遠的文化對話，共同譜寫藝術與社會的美好未來。

INNOVATING BRAND IDENTITY 創新品牌形象

Since its establishment in 1979, Chung Ying Theatre Company has flourished from an ambitious vision on paper to a theatre company that bridges its stage with its surrounding communities. Remaining true to its goal of “making theatre accessible to all”, the Company is dedicated to creating quality stage productions and organising diverse educational and outreach activities to influence our everyday lives with theatrical arts. Successive artistic directors have drawn upon their unique strengths to forge the Company’s distinctive identity. Celebrating its 45th anniversary, the Company has resolved to rethink its brand identity – one that glorifies its ensemble and expresses its aspirations for the future while keeping in mind the importance of heritage preservation.

To ensure the rebranding efforts reflect a shared vision across the Company, a 15-member cross-departmental team was established. Colleagues of varying backgrounds partook in in-depth discussions about their understanding and hopes for the Company in a process that continues its founding principles of “conversing with people and with the times”. Such collective brainstorming established the prototype for a new brand identity, further consolidating the artistic positioning and future direction of Chung Ying Theatre Company.

The red-and-blue characters of “Chung Ying” in Chinese calligraphy have become a recognisable logo. The new logo retains the classic colours to carry on the legacy of its revered history and cultural heritage. The Chinese characters “Chung Ying” are now abstract connected colour blocks – the metaphorical links between the Company and its audience and the zeitgeist. The negative space between the colour blocks, meanwhile, forms a Möbius strip representing our mission to create infinite possibilities through theatre.

The rebranding extends beyond a refreshed logo and promises a number of innovative initiatives, such as an revamped webpage, a refined Archive Production Database, as well as the launch of a public Archive Catalogue that records productions from its founding to present day, so as to lay a solid foundation for theatre preservation and research. As well, the Company has established memorial funds in honour of its three important figures – Bernard Goss, Ko Tin Lung and Rupert Chan. Their artistic visions live on through supporting emerging talents and projects and advancing the future development of Cantonese theatre.

Chung Ying announced the above-mentioned innovations at its 45th anniversary celebrations at 7PM on June 21, 2024 at West Kowloon Cultural District’s The Box, Freespace. Attending guests included Under Secretary for Culture, Sports and Tourism, Mr Raistlin Lau, JP; Director of Leisure & Cultural Services, Mr Vincent Lau, JP; Vice-Chairman of Chung Ying Theatre Company, Ms Jacqueline Lee; Artistic Director, Mr Dominic Cheung; Executive Director, Ms Gladys Wong, the Company’s board members and friends from the industry.

In his keynote speech, Mr. Raistlin Lau, JP, said Chung Ying Theatre Company has long had a focus on theatre production and outreach programmes, intending to influence everyday life with theatre. He hoped that the Company would continue to promote performance arts in the community. Vice-Chairman of Chung Ying, Ms. Jacqueline Lee added, “At 45 years old, the Company is supported by a team of passionate and tireless colleagues both on stage and off who work hard to fill its cup with boundless potential and possibilities.”

Come and witness how Chung Ying uses performance arts as a bridge to ignite meaningful cultural dialogues that orchestrate bright tomorrows for art and for our communities.

TABLE OF CONTENT

目錄

10	主席獻辭 Message from the Chairman
12	藝術總監的話 Message from the Artistic Director
14	行政總監的話 Message from the Executive Director
16	主舞台製作 Main Stage Productions
38	黑盒劇場製作 Black Box Theatre Productions
44	文化交流 Cultural Exchange
56	精彩活動 Highlighted Events
64	戲劇教育 Drama Education
76	應用劇場 Applied Theatre
88	以戲劇影響生命 Act To Give
91	贊助機構及合作伙伴 Sponsors and Partners
92	藝術發展配對計劃 Art Development Matching Grants Scheme
	鳴謝 Acknowledgements
93	劇團成員 Company Members
94	附錄 Appendix
96	· 季內製作及活動一覽 Summary of Productions and Activities
	· 創作及演出人員一覽 Creative and Acting Team Lists
	· 財務摘要 Financial Highlights

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作為 80 年代「中英之友」(中英劇團較早期的會員制度)，對於 45 周年推出品牌新形象，尤其換上新標誌這件事，實在不得不感嘆時代巨輪一直往前。劇團「中英」之名，加上書法字體的標誌，是歷史的贈與，也是我們一直以來的身份，然而當 21 世紀經已走過四分之一，我們的社會隨時日變更，實在無法不去仔細思考，「中」及「英」的當代意義。

「中英」曾經是指兩個地方，兩種文化。回溯中英的歷史，我們一直以不同方式拉近文化的距離，劇團隨年成長，工作不止於此，更是以戲劇為橋樑，拉近藝術與生活的關係，這就是中英的工作及使命。新的品牌形象，是由左右兩個色塊拼成。乍看之下，與以前標誌相距甚遠，但其實是由「中英」兩個方塊字抽象所得，而色塊接觸的基點，就是我們搭起的橋樑，與觀眾、社會扣連藝術，以戲劇為接觸點，創建無限的連結，而「文化交流」及「應用劇場」就是 2024/25 年度我們重點搭建的橋樑。

文化交流一直是我們工作中重要的板塊，憑藉香港的優勢，我們相信這裏可以成為中外文化交流中心，這個想法正與《文藝創意產業發展藍圖》的發展方向不謀而合。不過在這個艱難的時局，要把演出帶到世界舞台，實非易事，我們仍然堅持，不獨為了「說好香港故事」，更為了把不同的聲音帶回來本土，於是有了今年《元宵》的巡演，以及其他中外交流項目。2025/26 年度將有更多巡演，未來會有與內地藝術家共譜的作品，亦持續引入外地優秀劇作，並與世界傑出劇場工作者合作。

中英另一重大工作，當數我們的戲劇教育及外展活動，項目活用「應用劇場」，讓不同年齡及階層的人士，都可以享受戲劇的樂趣。惜「應用劇場」在港並不普及，有可能是因為「應用」之名，容易令人不解，若用最簡單的話去說，就是以戲劇介入日常，以藝術連結我們。「應用劇場」可以是一種黏著劑，永續社會的美好。

我們的工作，力求為觀眾帶來別具一格的作品，為不同人士打開戲劇大門，讓藝術滋養生命，就是中英的當代意義。近年，我有一個很大的感觸，我們似乎在不經不覺之間進入了一個充滿不確定的時代，經濟載浮載沉，不止是劇團，人人也需要因時制宜，開源節流；文藝生態傾側，觀眾似已無須再在劇場追求甚麼；而生活愈加困難，我們追尋夢想的成本愈加高昂……凡此種種，生而為人，如何自處，成了靈魂的叩問。執筆之際，第 46 劇季「顛倒夢想」行至一半，我們非佛非道，自然心有執念，無法放下。既然無法放下，倒不如無懼別人笑我太瘋癲，直面「顛倒夢想」，這滾滾塵世，也可能與天堂相接。



鄺錦川
Kwong Kam Chuen

董事局主席
Chairman, Board of Directors

As a “Friends of Chung Ying” back in the 80s (an earlier membership model of Chung Ying Theatre Company), one can’t help but marvel at the passing of time, regarding the new branding surrounding its 45th anniversary, particularly the adoption of a new logo. The name of our Company, “Chung Ying” – along with its calligraphic logo – is a gift of history that has long defined our identity. As our first quarter of the 21st century comes to a close and our society evolves with each passing day, we cannot help but contemplate the contemporary significance of these two Chinese characters.

Once, “Chung Ying” referred to the distinct cultures of East and West. Looking back at the history of Hong Kong’s colonial days, we have bridged cultural divides in countless ways. As the Company grew over time, so does its repertoire of work: now, we use theatre as a bridge to inject art into our everyday lives. This is the work and mission of the Company. The new logo is composed of two colour blocks side by side. At first glance, it appears to be drastically different from its predecessor. Still, the characters of “Chung Ying” in abstract are joined by bridges – metaphorical links the Company has built with our audiences, society and performance arts. With theatre as the focal point, infinite links were made possible. “Cultural Exchange” and “Applied Theatre” were the key highlights of 2024/25.

Cultural exchange has always been a vital component of our work. By leveraging on our unique geographical advantages, we believe Hong Kong can be a hub for cultural exchange between China and the rest of the world – this is a vision that perfectly aligns with the Hong Kong Government Culture, Sports and Tourism Bureau’s *Blueprint for Arts and Culture and Creative Industries Development*. Bringing our productions onto a global stage during these tumultuous times is far from an easy feat; yet, we persisted nonetheless: not merely in our mission of telling Hong Kong tales, but also in

bringing diverse voices back to our local communities. What resulted was the touring performance of *Twelfth Night* and a number of other exchange initiatives with China and beyond. The 2025/26 season will bring even more touring programmes, including collaborations and co-creations with Mainland Chinese artists, outstanding international productions and partnerships with distinguished theatre practitioners worldwide.

Another significant mission for the Company is undoubtedly our drama education and outreach programmes, which employ “Applied Theatre” so people of all ages and backgrounds can relish in the joy of theatre. Regrettably, drama education by way of “Applied Theatre” is not commonly known in Hong Kong, perhaps due to the confusing nature of the term “Applied”. Put simply, it integrates drama into our every day, bridging our daily life with art; it is the glue that sustains the distinguished nuances of our communities.

Our endeavour is to present distinctive and unique productions that open the gates of theatre to more audiences, allowing art to enrich lives – this is how Chung Ying Theatre Company stays relevant today. In recent years, I’ve been struck by a profound realisation: in a time of uncertainty and economic instability, we must adapt, seek new sources of income and cut back on expenses. As the cultural landscape changes, what our audiences seek lies beyond the theatre walls; as we face more hardships, dream pursuit becomes increasingly costly. Amidst these challenges, the question of how to navigate our existence as human beings resounds throughout our souls. As I pen this note, the 46th season – themed “Inverted Reveries” – is already underway: admittedly, we have our attachments that we struggle to unclench from our fists. Since we can’t let go, we might as well face the mockery of those who deem us mad and indulge in our own “Inverted Reveries”. In this tumultuous world, paradise and madness might have more in common than we think.

MESSAGE FROM THE CHAIRMAN

主席獻辭

中英劇團豐富多彩的歷史，是由無數藝術軌跡交織而成的。有人以中英為起點，浸淫數年後向外發展，始終與中英保持着溫暖的聯繫；有人像一條筆直的線，在中英這片藝術土壤上深耕至今。而我，或許像一個圓——從中英的第一代華人駐團演員，到創立自己的劇團，再回歸成為藝術總監，這循環往復的旅程，見證了我與中英的不解緣份，亦展現中英沉澱所得的深厚藝術養份，滋養不同人才，迸發各樣可能。

踏入 45 周年，中英啟動了新品牌，這絕非一時興起，而是對過去使命的總結，也是未來新篇的開啟。由 15 人組成的跨部門小組，證明了整個劇團上下都參與其中——這正是「共集」精神的完美體現。本年度精心編排的五個主舞台製作，展現了歷史與創新的對話與融合。《關於面對藝術生涯危機的我無意間成為拯救 45 周年演出勇者的那件事》是駐團演員創意大爆發，以排戲的當下，連結中英戲寶，叫人捧腹，亦有紀念意義；《塵歸土土歸塵》從 1993 年《咪放手!》的黑色幽默蛻變而成，演員扭曲的形體，成為當代社會慾望膨脹的絕妙隱喻；陳鈞潤 2002 年改編的戲寶《花樣獠牙》，在新生代演員與藝術科技的加持下重生，這朵「奇花」在舞台上綻放的不只是黑色幽默，也是中英對經典的嶄新演繹；由張達明 30 年前的《客鄉途情遠》，到劉浩翔的當代續寫，《近鄉途情怯》這部跨世代合作的作品，讓不同時期的中英演員同台演出，探討「根」的永恆命題；原創音樂劇《擊不倒的她》將拳擊的激情與音樂的抒情完美融合，演員在台上揮灑的汗水，唱響了關於堅持與突破的生命樂章。

我們期望在經典中尋找新意，讓歷史不只是重述，而是重新演繹，甚至成為全新的創作。同時，中英持續以舞台製作與戲劇教育雙線並行，拓展藝術的廣度與深度。教育及外展項目不斷成長，無論是 SMILE™ 中英兒童戲劇課程、SMILE™+ 中英青少年劇團，或是禧戲劇場的藝術實踐，皆展現日益精進的品質與視野，讓戲劇的種子在更廣闊的天地生根發芽。

未來的歷史，正由現在的我們共同書寫。中英劇團走過 45 載，我們不僅珍視過去的寶貴成果，更渴望在傳承中注入創新，讓傳統在當代語境中煥發新生，持續與時代對話。

MESSAGE FROM THE ARTISTIC DIRECTOR

藝術總監的話

Chung Ying Theatre Company's rich and varied history is a labyrinth of artistic paths. Some troupe members began their journey with us before branching out, though always keeping a close bond; others, like a steady stream, have tilled the artistic soil of the Company to this day. As for me, I joined the Company as the first cohort of Chinese resident actors and eventually founded my own theatre company, only to return to Chung Ying as Artistic Director – a full-circle journey not only indicative of my unbreakable ties with the Company, but also its profound artistic nourishment that resulted in innumerable opportunities for me and so many more talents.

Chung Ying Theatre Company's 45th birthday comes with a new branding. This wasn't an impromptu decision but a summary of the past and a commencement of new chapters to follow, and one that was made by a cross-departmental team of 15 – a microcosm of the Company and the perfect embodiment of “Ensemble”. This year's five, thoughtfully curated main productions showcased a fusion of history and innovation. *About the Time when I Faced a Crisis in my Artistic Career and Accidentally became the Hero who Saved the 45th Anniversary Performance* saw the imaginative troupe's creative gears in overdrive. Set around the premise of the rehearsal, Company personnel of both past and present delivered a commemorative performance that got audiences clenching their bellies in laughter. Inspired by the dark humour of 1993 production *Don't Let Go!*, *Land for A Land* brought an absurd world of lust and desires through contorted movements. *Little Shop of Horrors* – a 2002 production adapted by Rupert Chan – was appreciated again with new actors and a clever mix of arts technology in an all-new interpretation of a classic, dark tale about an unusual, deadly flower. Elton Lau took a modern approach to a 30-year-old script by Cheung Tat Ming with *Homecoming*, an intergenerational production where the Company's actors from different eras shared the stage to explore the timeless theme of “root”. The original musical, *She, The Boxer*, blended the action and vivacity

of boxing with the rhythms and lyrics of a musical. The actors' sweat-drenched performances on stage took on scores of perseverance and self-discovery.

We aspire to discover fresh perspectives within the classics: rather than merely retelling, we transform them into something new. Meanwhile, the Company hopes to deepen the scope of the arts through the pursuit of a dual approach of stage productions and drama education. Our education and outreach programmes are flourishing: the SMILE™ Chung Ying Kids Drama Course, SMILE™+ Chung Ying Youth Drama Troupe, and The Golden Aged Theatre and more, demonstrate increasingly refined quality and visions, sowing the seeds of performance arts and spreading the gospel of theatre to horizons yonder.

We are writing the history of the future. Having journeyed 45 years, the Company not only values its past achievements but also strives to integrate innovation into its revered legacy. We seek to breathe new life into tradition within a contemporary context to ensure a sustainable, prolonged dialogue with our times.

張可堅
Dominic Cheung

藝術總監
Artistic Director



時光荏苒，轉眼間中英劇團已走過 45 個春秋。45 年，足以讓一棵幼苗長成參天大樹，也足以讓一粒小小的戲劇種子，在無數人的心中茁壯成長。我與中英劇團的緣份，也像一齣戲般，充滿奇妙的巧合和溫暖的回憶。原來在任職中英前，我的戲劇生涯中，早已充滿中英的身影。想來要追溯到我在香港演藝學院的求學時光，讓我第一次接觸到中英的導師，第一次認識到戲劇教育的魅力。畢業後，參與了中英《玩轉家庭》巡迴演出，這段經歷也成為了我戲劇生涯中難忘的回憶。事實上，中英的戲劇教育，多年來默默耕耘，涵蓋的範疇越來越全面，可說是推動戲劇教育的先驅。

45 年，對於人生而言，或許已近半百，但對於中英劇團來說，我認為她正值青春年華，充滿活力，蓄勢待發。今年，中英銳意革新品牌形象，換上充滿活力的新標誌，象徵着中英與時俱進的精神，以及與社會各界積極溝通的願景。同時，我們成立了三個紀念基金：人才培訓高本納紀念基金、戲劇教育古天農紀念基金、戲劇發展陳鈞潤紀念基金。這些基金的設立，不僅是對前輩的致敬，更是對中英未來發展的期許。我們將繼續秉承前人的意志，不斷精進，為香港的戲劇發展貢獻力量。

中英劇團在戲劇領域的耕耘，離不開多年來各贊助機構的鼎力支持。特別要感謝利希慎基金和利駿行慈善基金，讓中英的戲劇教育版圖得以不斷拓展，惠及更多社群。在此，我謹代表中英劇團，向所有支持我們的贊助機構致以最誠摯的謝意。感謝你們的遠見卓識，相信戲劇力量，並與我們攜手同行，讓戲劇的種子在更多年輕的心靈中生根發芽。

在 45 周年這個特別節點，回想起當年我曾感受過的熱誠，至今仍能在中英的導師身上感受到，而我相信這份薪火相傳的精神，將會延續下去。明年，中英劇團將舉辦首屆「香港應用劇場節」，我們會分享多年來在應用劇場方面的經驗和成果，並搭建一個平台，促進業界在應用劇場領域的交流與合作。作為戲劇教育的領軍者，中英將繼續深耕應用劇場，引領其發展，並期待與更多志同道合的機構合作，共同推動戲劇藝術的發展，將戲劇的影響力傳播到更廣闊的社會空間，讓更多人感受到戲劇的魅力，也讓戲劇的力量在香港這片土地上扎根。



黃懿雯
Gladys Wong

行政總監
Executive Director

In a blink of an eye, 45 years have passed for the Company – how time flies! Like a sapling flourishing into a tree, our tiny seed of theatre has, too, blossomed in the hearts of many. My connection with Chung Ying Theatre Company unfolded like a play, interjected with remarkable coincidences and fond memories. Prior to my tenure at the Company, it held a constant presence throughout my career: during my studies at The Hong Kong Academy for Performing Arts, the Company’s tutors opened my eyes to the allure of drama education. After graduation, I partook in its *Happy Family* Drama Tour – it remains one of my fondest memories as a theatre practitioner. In fact, as a pioneer in drama education, the Company has been quietly advancing this mission for many years, its scope growing over time.

For a human being, 45-year-old would be considered middle age; but Chung Ying Theatre Company still brims with vitality and ambition in its prime. This year, it has embarked on rebranding initiatives featuring a new logo that represents its commitment to evolution and its vision for proactive engagement with all aspects of society. We’ve also established three memorial funds in homage to our respected predecessors and as messages of hope for the future; these include the Theatre Education – Ko Tin Lung Memorial Fund; Development – Rupert Chan Memorial Fund and Incubator – Bernard Goss Memorial Fund. We shall carry forward with their legacy through constant betterment and contribution to the advancement of theatre in the city.

The Company’s dedication to theatre would not have been possible without the undue support of its sponsors over the years. We show our utmost appreciation to the Lee Hysan Foundation and LCH Charitable Foundation, who have been paramount in spreading the Company’s theatre education to more audiences. On behalf of the entire Company, I’d like to thank all of our supporting organisations; we thank you for your vision and for your trust in theatre; we thank you for linking arms with us to sow the seeds of the arts into the hearts of the young.

On this significant occasion of the Company’s 45th anniversary, I reminisce on the same passion I once felt from the tutors during my studies. I am confident that this torch will be passed down for generations to come. Next year, the Company will host its inaugural Hong Kong Applied Theatre Festival, where we will share experiences and fruits over the years and form a platform to foster exchange and collaboration within the industry in the field of applied theatre. As a leader and pioneer in drama education, the Company will continue to nurture the development of Applied Theatre. We look forward to collaborating with more like-minded organisations to advance dramatic arts and to expand its influence to other social spheres within Hong Kong’s cultural landscape so more can feel its alluring, transformative powers and to deepen the roots of theatre in the city.

MESSAGE FROM THE EXECUTIVE DIRECTOR

行政總監的話

主舞台製作

MAIN STAGE PRODUCTIONS

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.

關於面對藝術生涯危機的我無意間成為
拯救 45 周年演出勇者的那件事

*About the Time when I Faced a Crisis
in My Artistic Career and Accidentally became
the Hero who Saved the 45th Anniversary Performance*

西九文化區自由空間大盒
The Box, Freespace, West Kowloon Cultural District

21-22/6/2024 8PM
22-23/6/2024 3PM

一場屬於駐團演員的自我救場

中英劇團迎來 45 周年，駐團演員獲助理藝術總監派遣了一個重要任務——籌備一個慶祝演出。一眾年輕演員即時陷入創作瓶頸和各種危機：神秘失蹤的導演、生硬的演出、接連忘詞的演員……排練室裏的混亂彷彿預視着演出的崩壞。可當帷幕升起，舞台上的「蝦碌」狀況接踵而至，這些年輕演員卻化身「勇者」，以即興的靈動與團結的默契，化解危機，堅守 The show must go on 的信念，為觀眾奉上一場令人心動的 Good Show。

中英劇團向來擅演喜鬧劇，由三位新生代駐團演員聯手創作的《關於面對藝術生涯危機的我無意間成為拯救 45 周年演出勇者的那件事》（下稱《那件事》），以獨特的喜劇節奏為中英舉行一場別開生面的「生日派對」。劇本盡顯三位編劇的心思：以「戲中戲」的結構巧妙融入三部中英戲寶：80 年代的代表作喜鬧劇《禧春酒店》、90 年代展現中英教育理念《芳草校園》、千禧年代膾炙人口的《相約星期二》，這些片段猶如時光機，帶領觀眾重溫劇團 45 年來的戲劇足跡。除了劇本創作，編舞、作曲與作詞部份亦由其他團員集合所長，合力完成，加上長期培養的默契，幕前與幕後班底共同協作，形成獨特的藝術風格，展現了屬於中英獨有的「共集」。

《那件事》打破第四面牆，讓觀眾成為這場奇妙旅程的見證者。上半場模擬排練室的混亂，下半場以前後台分隔製造喜劇衝突；舊錄像與偽紀錄片的融入，配合取材自真人真事的劇情，模糊真實與虛構的邊界。藝評人李浩華認為全劇遊走虛實之間，層次豐富多變，生動活潑，而演員跨越虛實、層次跳脫的「非常」演繹亦能帶出喜感。他們以誇張的自我形象登場——貪吃的吃貨、熱衷唱歌的夢想家、執着理論的「戲劇狂人」，在無意間成為彼此的支柱，攜手跨越難關，展現劇場人無畏的靈魂。

演出的結尾由導演盧智榮的「終極救場」掀起高潮，眾人齊唱生日歌，布幕上閃現中英 45 年來的精彩瞬間，宛如一場時空交錯的擁抱。這不僅是一齣喜鬧劇，更是一封寫給中英的情書，透過經典片段的重現，用幽默串連那些年的笑與淚，讓舞台上的演員與前人的精神相遇，溫暖觀眾的心。





This was a show about resident actors' rescue missions.

As Chung Ying Theatre Company celebrates its 45th birthday, resident actors were tasked by the Assistant Artistic Director to prepare an anniversary show. The troupe of young actors ran into countless creative bottlenecks and mishaps: a missing director, stiff acting, forgotten lines... the chaos in the rehearsal room foreshadowed the disaster to come on stage. Yet when the curtain rose, the young actors' improvisational skills and immaculate teamwork embodied the ethos of "The show must go on". What resulted was a stirring and splendid show.

Comedy has long been a hallmark of Chung Ying. Crafted by three young resident actors, *About the Time when I Faced a Crisis in My Artistic Career and Accidentally Became the Hero who Saved the 45th Anniversary Performance* (*About the Time*) was a "birthday party" that bore the Company's unique DNA of comedy. The thoughtful script incorporated three of the Company's signature productions – comedy *Spring Fever Hotel* from the 80s; *The School & I* of the 90s, a show that exhibited the Company's principles on education; as well as the popular *Tuesdays with Morrie* – all snippets that took the audiences down a 45-year-old memory lane. Beyond scriptwriting, the team also pooled together their strengths and drew on their deep-rooted bond to take on choreography, composition and lyric writing, showcasing the Company's distinctive artistic style and unique ensemble.

About the Time cleverly broke the fourth wall, turning the audience into willing witnesses on this magnificent journey. The first half depicted a chaotic rehearsal room, while the second half revealed the comedic clash between front and back stages. Archives and mockumentaries were combined with narrative drawn from real-life events to blur the boundaries between truth and fiction. Art critic Lee Ho Wa observed that the production sways between reality and illusion, rich in nuances and dynamic in a layered complexity. The actors' extraordinary performance transcends boundaries and defies convention, depicting hilarious caricatures of themselves – a gluttonous foodie, a passionate singer, a theory-obsessed "theatre fanatic" – who unwittingly supported each other. Together, they overcame adversity in a feat that's testament to theatre practitioners' enviable courage.

In the finale, Edmond Lo, who acts as the director, saved the day and led the crowd in a birthday song as snippets of the Company's 45-year journey flashed across the screen – a symbolic portal between past and present. *About the Time* was more than a comedy, but a love letter to the Company. Classic scenes depicting the laughter and tears of yesteryears were woven together with comedy, opening a heart-warming gateway for present-day actors to meet their predecessors.



塵歸土土歸塵

Land for A Land

香港大會堂劇院 23-24, 28-31/8/2024 8PM
Theatre, Hong Kong City Hall 24-25, 31/8/2024, 1^/9/2024 3PM

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

你本是塵土，仍要歸於塵土

在這個紛繁複雜的世界，我們追逐名利，追逐慾望，卻往往迷失了自我。1993 年，中英劇團創作了一齣黑色幽默作品《咪放手!》，演員戴上面具，諷刺土地霸權，探討城鄉分野。2024 年，我們重新演繹這部經典之作，以《塵歸土土歸塵》（下稱《塵》）之名，再次叩問人性的本質。

《咪放手!》以「大鄉里出城」的荒誕旅程反思社會現實，《塵》則以更具象徵意味的舞台語言，展現人類從誕生到毀滅的循環。《塵》由本地形體劇場先鋒黃俊達領軍，擔任導演及形體指導，並為作品定下基調：「在宇宙的某個角落，有一群被慾望驅使的人——為愛情、為金錢、為權力……慾望不斷膨脹，最終令身體變形，扭曲至不合常理的狀態。」簡約的舞台美學、超現實的表演語言，以及扭曲的形態變化，演員在台上無我，只是這個荒誕卻深具寓意的世界上的生物，觀眾以全知視角看着劇中主角面對的困境，劇終眾人再次唱響 *What a Wonderful World*，是否在經歷了慾望的洗禮和紛爭的喧囂之後，回歸本真，重新發現世界的美好？但風一吹來，眾人又作鳥獸散，藝評人陳國慧認為：「這些解讀難以判別真假，創作人有意留下空間，跟觀眾玩解讀遊戲，以引導思考與想像，亦是挺有趣的經驗。」

黃俊達曾遠赴歐洲，日本等地，接受傳統戲劇與形體藝術訓練，並將多元文化底蘊融會貫通，發展出獨特的創作風格。在以對白與敘事為主的本地劇場生態中，他以身體為媒介，激發演員潛能，開拓表演的新視角，為觀眾帶來耳目一新的劇場體驗。中英 13 位駐團演員於《塵》中，透過身體探索慾望的深層意象，展現悲喜劇反映現實荒唐的魅力。演員展開為期六週的形體訓練，鍛鍊身心狀態，同時加深彼此之間的「共集」默契。創作過程中，演員不僅是表演者，更是編作者。他們將自身的經驗與想法融入排練，為作品注入原創素材，共同打造一齣獨一無二、充滿生命力的形體劇場作品。



For dust thou art, and unto dust shalt thou return.

We sometimes lose ourselves in the pursuit of fame and desire amidst this world of complexity and wonder. In 1993, Chung Ying Theatre Company's *Don't Let Go!* saw actors donning masks to satirise land hegemony and explore the clash of big cities and small towns. In 2024, this classic was transformed into *Land for A Land*, again questioning the very essence of man.

Don't Let Go! highlighted harsh social realities through a yoke's adventure to the city, while *Land for A Land* took on symbolisms depicting the downfall of man starting from the moment they are born. *Land for A Land* was led by pioneer of Hong Kong physical theatre, Ata Wong Chun Tat, who served as director and movement coach for the production. "Tucked in a corner of the universe, a group of people becomes so inflated with their lust for love, wealth and power that their bodies begin to contort into forms that defy reason". Amidst minimalistic stage design, surreal performance and remarkable physical transformations, the actors melt into selfless, shapeless beings in their absurd yet profoundly allegorical world – predicaments observed by the audience from an omniscient perspective. As the curtain fell, the chorus of *What a Wonderful World* echoed through the venue: could the actors return to their authentic selves and realise the beauty of our world as they rise from a cesspool of unabashed desire and calamity? But before an answer revealed itself, a breeze had scattered the crowds. Art critic Bernice Chan commented, "It's hard to judge the verity of these interpretations: the creator has deliberately left space for imagination, inviting the audience to make sense of the script in its own way. It's quite an interesting experience."

Ata Wong travelled extensively to Europe, Japan and more to train in traditional theatre and physical art, integrating cultural influences to develop his distinct style. In the Hong Kong theatre landscape that's dominated by dialogue and narrative, Ata Wong used the body as a medium to unlock actors' potential and to offer never-before-seen perspectives in a truly novel theatrical experience. For *Land for A Land*, the Company's 13 resident actors underwent a six-week physical art programme to train their physical and mental prowess and deepen their ensemble chemistry so as to better explore the themes of desire through their bodies, revealing the tragicomic absurdity of the narrative. In the creative process, the actors were not just performers, but storytellers. They contributed their own experiences and ideas to the script, relaying original material into the work to collectively craft a uniquely vibrant piece of physical theatre.



花樣獠牙

Little Shop of Horrors

葵青劇院演藝廳 15-19, 25-26/10/2024 8PM
Auditorium, Kwai Tsing Theatre 20, 26-27^/10/2024 3PM

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

香港演藝博覽 2024 節目之一
A programme of Hong Kong Performing Arts Expo 2024.

第四屆粵港澳大灣區文化藝術節目之一
A programme of The 4th Guangdong-Hong Kong-Macao Greater Bay Area Culture and Arts Festival.



總之不要餵花，你餵它，冇命㗎！

人見人憎的圍城——波地，是為世所棄者的天堂。在髒亂的街道上，梅老闆、店員歸世茂及珂珠苦苦經營梅氏花店，就在關門大吉前，世茂得到稀世奇花，這殘局扭轉的契機，到底是讓他飛出去的鑰匙，還是以利為名的枷鎖？

Little Shop of Horrors 是上世紀 80 年代外百老匯的經典音樂劇，奇詭的故事設定及搖滾曲風瞬間席捲歐美劇壇。音樂劇於 1986 年改編成電影，轉眼亦成為經典，至今仍為人樂道。過去數十年間，外國多次重製，獲得無數專業獎項。2019 年的版本，更找來當時得令的 Jonathan Groff 飾演 Seymour Krelborn。

2002 年，中英劇團首度在葵青劇院演藝廳上演粵語版本《花樣獠牙》(*Little Shop of Horrors*)，劇目由鬼才陳鈞潤改編及填詞，李鎮洲導演，劉浩翔、莫蓓茹、周偉強、盧智樂等擔綱演出，在第十二屆香港舞台劇獎中獲八項提名，盧智樂更憑牙醫史譚仁一角，榮獲最佳男配角（喜劇／鬧劇）。雖然得此佳績，《花樣獠牙》在二十多年間未再重演，直至 2024 年，中英重製《花樣獠牙》，助理藝術總監盧智樂由當年的演員，變成今天的導演，帶領新生代駐團演員重新演繹黑色音樂喜劇，由袁浩楊、尹溥程、文愷霖、蔡蕙琪兩組演員分飾世茂及珂珠，向觀眾呈現截然不同的演繹。

如何打造波地這污煙瘴氣又奇幻誘人的土地，讓創作團隊費煞思量，幸得政府的「為主要演藝團體而設的藝術科技資助先導計劃」資助，又獲華匯音響顧問有限公司提供器材及技術上的支援，中英得以應用藝術科技豐富舞台效果：摒棄常見的旋轉舞台，採用左右移動舞台，場景轉換時整組舞台會橫向移動；設置了大型 LED 屏幕，以虛幻引擎 5 編寫的 3D 場景實時渲染舞台背景，做出正常人類視覺的立體錯覺，而場景中的大廈及街景的燈光、整體光線陰影等效果亦可以配合演出實時調整，又使用了光雕投影方式投影於舞台。為了呈現貪念散播的意象，演出終段亦使用了 WP-2 高端噴氣式霧泡機，當霧泡直接散落在觀眾席上，彷彿觀眾也被貪念沾染。沉浸式音響系統更是音樂劇製作必不可少，團隊活用了葵青劇院演藝廳內置的 L-Acoustics 系統，讓聲音更有層次。中英是次特設七場科藝演示及解說導賞，向大眾及院校學生揭開這些科藝背後的原理。藝評人時惠文指出：「動畫中有不同視覺元素，例如一棵有牙齒的花，跟着是花樣獠牙的字眼，有年代感亦有科技感，是一個好的背景，五光十色時有點像香港的 Neon Light。它跟音樂配合流動得不錯，亦未喧賓奪主，沒有搶了演員的注意力，觀眾還可以專注於表演和故事上。」

我們一直深信，科藝可以為舞台美學開拓新的領域，然而如何平衡科藝及人性，確實是個值得討論的議題。《花樣獠牙》中的食人奇花「珂珠二號」栩栩如生，正是來自操偶者的人性，如藝評人時惠文所指：「食人花由人手操控，很有人味，整個演繹中它和主角對話，時而得戚，時而哀求，不是人應該做不到，內容需要是人，用科技去推動，令整件事做得更加好、更加漂亮，但不要忘記了劇場作品應以人為本。」





But whatever they offer you, don't feed the plants!

Skid Row is a paradise for the outcasts of the world. On its filthy streets, Mushnik, Seymour and Audrey, a bunch of struggling florists fortuitously fall upon a rare flower before they close the shop for good. Will it be the key to a better future or become the shackles of fame and fortune?

A classic off-Broadway show of the 80s, *Little Shop of Horrors* took the Western theatre world by storm, thanks to its unconventional narrative and rock musical style. The musical was adapted into a film in 1986, instantly turning it into a timeless blockbuster that's still enjoyed by many today. It was revived numerous times and received countless accolades. The 2019 version even casted the renowned Jonathan Groff for the role of Seymour Krelborn.

In 2002, Chung Ying Theatre Company put on the first Cantonese version of *Little Shop of Horrors* at Kwai Tsing Theatre, adapted with lyrics written by the brilliant Rupert Chan, directed by Lee Chun Chow and performed by Elton Lau, Wendy Mok, Chow Wai Keung and Edmond Lo. It was nominated for eight awards at the 12th Hong Kong Drama Awards. Edmond Lo's role as the dentist was awarded the Best Support Actor (Comedy/Farce). Despite its recognition, *Little Shop of Horrors* was never seen on stage again for more than two decades until 2024. Assistant Artistic Director Edmond Lo, who is transitioning from actor to director, offers new perspectives in the 2024 reprise featuring Ronny Yuen, Edwin Wan, Bubbles Man, and Kay Choi.

The design team racked their brains for ways to create the rundown Skid Row. With the help of Hong Kong Special Administrative Government's Arts Technology Funding Pilot Scheme (which targets performing troupes), as well as receiving equipment and technical support from Rightway Audio Consultants. Chung Ying Theatre Company employed impressive stage technology such as a lateral platform instead of the conventional revolving stage; the entire stage setup moved horizontally during scene transitions; and a large LED screen displayed three-dimensional scenes rendered in real time using Unreal Engine 5 to project stage backdrops, creating an illusion in line with human visual perception. Lighting and shadow effects for buildings and streets could also be dynamically adjusted in real time. Video Projection Mapping was used to project visuals onto the stage. The production employed the WP-2 Bubble Fogger to dispel vapour – symbolic of greed – onto the audiences to taint them with the vice. Finally, an immersive sound system is paramount to a good musical: *Little Shop of Horrors* used Kwai Tsing Theatre's built-in L-Acoustics system for more layered sounds. This time, Chung Ying has specially arranged seven art technology demonstrations and stage tours to reveal the principles behind the technology to the public and college students. Art critic Shi Huiwen said, "The animation in the production brimmed with different visual elements: flowers with teeth; the title of *Little Shop of Horrors* that looked both dated yet avant-garde – it served as a wonderful backdrop that lends to the neon lights of Hong Kong. It moved and swayed with the music but never stole the spotlight. The audience's focus remained on the performance and the story."

We believe that stage technology can break new ground in theatre aesthetics; but balancing stage technology and humanity is a topic worthy of discussion. The flesh-eating flower in *Little Shop of Horrors*, for example, relied on the puppeteer's charisma and skill. Art critic Shi Huiwen said, "The puppeteer gave the flesh-eating flower a distinct, human touch. Throughout the production, it engaged in dialogue with the protagonist – at times, it was smug, other times it pleaded – all characteristics only man could achieve. The content must be human-centred then refined and promoted with technology. We must never forget that theatre productions should remain fundamentally human driven."

近鄉途情怯

Homecoming

葵青劇院演藝廳	18, 23-25/1/2025	8PM
Auditorium, Kwai Tsing Theatre	19, 25-26^/1/2025	3PM

^ 此場為通達專場，設粵語口述影像。
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一代人有一代人的課題

60 年代，俊叔來港打拚，落地生根；90 年代，他的長子阿德移民，次子阿偉留港，而俊叔決定回鄉續弦；30 多年後，長子阿德回流，次子阿偉移民，一家人又再分散在不同地區，這是家不成家，還是家仍是家？

《近鄉途情怯》請來昔日中英劇團演員，現在的資深劇場人劉浩翔，為本劇季以未來視覺續寫 1992 年舊作《客鄉途情遠》。當年，張達明為中英編寫《客鄉途情遠》，描述一家三父子面臨家分三地的處境，同時一位自小移民海外的表妹介入，促成一段回鄉之旅。此劇首演 13 場全部滿座，更勇奪首屆香港舞台劇獎「最佳劇本」，身兼編劇及導演的張達明奪得「最佳導演」（喜劇 / 鬧劇），隨即於同年 6 月重演。

《近鄉途情怯》承接這個香港家庭的故事，描述三十多年後，再一段回鄉的路，長子阿德回流，次子阿偉移民，而阿德的兒子威文，反而留在內地發展，再次面對各散東西，要如何連繫散失的家庭？由《客鄉途情遠》到《近鄉途情怯》，都是香港家庭的寫照，三十多年來，我們都經歷許多離離合合，有人遠走他方，亦有人再返故地，人要落葉歸根，還是落地生根？《近鄉途情怯》以未來視覺，想像再續對家、對情、對根的探求。

承接中英劇團 45 周年主題，希望傳承戲劇的力量，台前幕後一同共集，中英特別邀請到一眾昔日的夥伴，他們有的以中英為劇場路的起點，有的一路以來與中英一同經歷，亦有來來回回，與中英結下良緣，藉這個「家」的故事，作為中英不同年代的演員的尋根之旅。

是次參與演出的資深演員有當年參演《客鄉途情遠》的周偉強、盧俊豪、黃清俊，擔任副舞台監督的孫惠芳，和中英前任駐團演員陳瑞如，加上中英藝術總監張可堅、助理藝術總監盧智榮、編劇劉浩翔亦有參演，由資深演員前輩，結合新一代中英劇團駐團演員，一同於舞台上呈現中英跨越年代的「共集」。





Every generation has its own challenges.

In the 60s, Uncle Chun moved to Hong Kong and started a family. Three decades later, his elder son – Tak – immigrated overseas while his younger son, Wai, stayed; and Uncle Chun hoped to return to his ancestral home in Mainland China. Thirty more years later, Tak returned to Hong Kong, but Wai is thinking of moving away, again splitting the family across different parts of the world. How do we define home and where can we find it?

Homecoming has invited the Company's former resident actors back to its stage. Now an industry veteran, Elton Lau penned a sequel to the 1992 *Far Way Home*, written with a future perspective. Cheung Tat Ming's *Far Way Home* illustrates a father and his two sons who are scattered around the world. They embark on a homecoming journey when a cousin who emigrated overseas as a child joins their trio. The premiere run of 13 performances was sold out and took home Best Script in the inaugural Hong Kong Drama Awards, while scriptwriter and director Cheung Tat Ming was awarded Best Director (Comedy/Farce). The show saw reruns in the same year.

Homecoming is a sequel to this award-winning tale, telling of another homecoming journey three decades after the fact. Elder son Tak returns to Hong Kong while younger son Wai toys with the idea of immigration and Wai's son, Raymond, stays in Mainland China for his career – all decisions that, again, displace the family. How should we reconnect with estranged family members? *Far Way Home* and *Homecoming* mirror the fate of countless families in Hong Kong: in the past 30 years, we've bid farewells and hellos to our loved ones. Some have left our city, and others have returned. Should one return to one's roots or grow our own elsewhere? With a near-future perspective, *Homecoming* explores themes of family, love and belonging.

In keeping with its 45th anniversary celebration, Chung Ying Theatre Company has invited a host of former colleagues with hopes to perpetuate the power of theatre, both onstage and off. For some, the Company marked the beginning of their career in theatre, while others have walked alongside it since its early days. Still, some have returned time and again, testament to their strong bonds with the Company. This tale of home is also an opportunity of personal reflection for the Company's intergenerational actors involved in the production.

The veteran actors who were also in previous reruns of *Far Away Home* included Chow Wai Keung, Lo Chun Ho, Wong Ching Chun, the then Deputy Stage Manager Suen Wai Fong as well as the Company's former resident actor Chan Shui Yu. The Company's Artistic Director Dominic Cheung, Assistant Artistic Director Edmond Lo and Scriptwriter Elton Lau were also a part of the cast of *Homecoming*, exhibiting the Company's revered ensemble across generations.



With every stroke and jab, I sail the winds towards my road to victory

From a young age, Hing was told she must live a disciplined life; yet, her passion for boxing took her to a new life inside the ring, much to the disappointment of her family and her boyfriend. She meets ex-boxer Sunny, who escapes his injury and life outside of the ring with photography. Two lost souls meet as Sunny unleashes Hing's true potential. Can she blaze a new path and escape the shackles of convention and expectations?

The 45th season honoured both tradition and innovation. As the final production of the year, *She, The Boxer* was the Company's first original musical that married culture and boxing. The actors weren't just putting on a performance but unravelling their emotions on stage with every swing and jab. The live band followed the boxing beats to promise an authentic stage-cum-boxing ring that's equally rambunctious as it is emotional.

The songs, lyrics and script of *She, The Boxer* were born from local creators. Playwright and lyricist Sam Lau took inspiration from a boxer-cum-photographer he had met in a community programme. In three years' time, he partnered with musician Anna Lo to transform this tale into 16 vibrant, contemporary-rock tunes. The melodies shifted from the brisk tempo fitting of a boxing ring to the lyrical ballad for inner monologues. The production's innovative approach of "duelling through duets" synchronised boxing with polyphonic harmonies to heighten dramatic tension that relay life lessons.

The Company's original musical, *She, The Boxer*, combined culture and sports, exploring new opportunities in cross-sectorial collaborations. To celebrate this milestone, the Company invited a number of esteemed guests from both cultural and sports spheres to the premiere opening ceremony, with hopes to further facilitate communication between the two as well as to showcase theatre's role as a platform for exchange and the Company's creative breakthroughs.

To ensure the boxing performances were as realistic as possible, the actors all received training with Chilly Chan, thanks to the support of The Boxing Association of Hong Kong, China. The cast must seamlessly transition between the power demanded in boxing, the emotional intensity inherent in the story and the rhythms of music. Art Critic Bernice Chan said, "To establish authenticity, the cast invested remarkable effort in both endurance and combat training under coaches from The Boxing Association of Hong Kong, China. Their dedication truly shows in their performance." The actors' ambitions to top personal goals precisely mirrored the theme of *She, The Boxer*.

The true lesson of perseverance isn't to be unbeatable, but to stand up every time we fall. We hope that the production has connected our audiences with boxing, and embodied the spirit of determination that transcends the theatre.

黑盒劇場是專為小型及實驗劇場而設的表演場地，讓舞台挨近觀眾。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 new directors and actors perform on the professional stage and promote the diversity of the local theatre.

**BLACK BOX
THEATRE PRODUCTIONS**



香港演藝學院導演碩士畢業作品：哈姆邁特

HKAPA MFA Directing Graduate Thesis Project: *Ham Meta*

葵青劇院黑盒劇場 17-18/5/2024 8PM
 Black Box Theatre, Kwai Tsing Theatre 18-19/5/2024 3PM

聯合主辦
 Co-presented by



在人工智能盛行的今日，會否有一天，人工智能發展出自我意識，人類將不再是你認知中的人類？屆時，「真正」的人類又該如何自處？香港演藝學院導演碩士畢業生李曉龍以莎士比亞經典悲劇《哈姆雷特》為靈感，巧妙地將其核心命題置於現代科技社會的背景下，探討虛實界限、身份認同的危機以及科技發展帶來的倫理困境。

《哈姆邁特》並非莎士比亞經典的簡單複製，而是導演李曉龍從經典中汲取靈感，對「To be or not to be」這一永恆的哲學命題進行的一次大膽探索，將現代人被科技裹挾的生存狀態深刻地呈現於觀眾眼前，從中反思人類存在的意義。中英劇團的專業製作支援，為導演的大膽構想提供實踐空間，如同過往為其他演藝學院導演系畢業生提供的支援一樣，涵蓋了設計及演出團隊的組成、製作支援、藝術建議、宣傳、票務等各個方面，確保作品的專業水準。

中英劇團重視培育年輕劇場工作者，多年來為香港演藝學院導演系畢業生提供專業的製作支援。是次再度攜手，體現了劇團對培育年輕劇界人才的承諾，為新晉導演提供了一個寶貴的實踐平台。

In the day and age of artificial intelligence (AI), will there come a time when a digital brain can develop its own cognizance and humans become unrecognisable? What would be left of the “real humans”? The Hong Kong Academy for Performing Arts’ (HKAPA) Master of Fine Arts in Directing student, Li Xiaolong, cleverly amalgamated central themes from Shakespearean tragedy *Hamlet* with the context of the modern, technological world to explore the blurring boundaries between reality and illusion, identity crises as well as ethical dilemmas arising from technological advancements.

Ham Meta is not a mere copy of *Hamlet*. While Li Xiaolong’s derivative inspected the timeless philosophical question of “To be or not to be”, his work posed a question as to the meaning of human existence amidst the domination of modern technology. The aspiring director’s bold visions came to life with the Company’s professional production support. As with the support previously extended to graduates from other HKAPA’s directing programmes, the Company offered to *Ham Meta* its design and performance teams, production assistance, artistic consultation, promotion and marketing, as well as ticketing to meet every standard of a professional show.

Chung Ying Theatre Company has long placed an emphasis on nurturing young theatre practitioners, having provided continual professional production support to the students of the HKAPA Directing Programme. This collaboration during *Ham Meta* again demonstrated the Company’s commitment to cultivating emerging talent within the theatre community, offering an invaluable practical platform for up-and-coming directors.





香港演藝學院導演碩士畢業作品：狐狸先生去咗邊？

HKAPA MFA Directing Graduate Thesis Project: *Foxfinder, Or Not*

葵青劇院黑盒劇場 28/2-1/3/2025 8PM
Black Box Theatre, Kwai Tsing Theatre 1-2/3/2025 3PM

聯合主辦
Co-presented by



心理學家阿德勒曾經說過這樣一句名言：「幸運的人用童年治癒一生，不幸的人用一生治癒童年。」童年的經歷，如同刻在樹幹上的年輪，深深地影響着我們的一生。香港演藝學院導演碩士生許英邦以童年為題，與程曉敏、麥嘉敏、賴澤銘及陸錦輝共同編作，探索以戲劇治癒童年。

《狐狸先生去咗邊？》展現了集體創作的無限可能，編作的過程不僅是對原劇的解構和重塑。演員將個人記憶碎片融入角色和劇情中，使作品更具真實性和感染力，如同在舞台上搭建一座心靈的橋樑，與觀眾產生共鳴。

《狐狸先生去咗邊？》由中英劇團負責全方位的支援，使導演可以在成熟的環境下進行創作。作品於黑盒劇場共演出四場，近乎全院滿座，這不僅是對作品的肯定，更是對年輕藝術家的鼓勵。觀眾反映透過本劇得以回想起相似的童年經歷，引發了情感共鳴和思考，這正是劇場的魅力所在——觸動人心，引發思考，在共鳴中產生力量。我們為這些年輕的藝術家感到驕傲，也期待他們在未來的舞台上繼續綻放光彩。

Psychotherapist Alfred Adler famously said, “A lucky person’s lifetime is cured by childhood, while an unlucky person’s lifetime is spent curing childhood.” Like growth rings on a tree, our childhood years have a profound impact on our lives. The Hong Kong Academy for Performing Arts’ Master of Fine Arts in Directing student James Xu attempted to heal childhood traumas in a show featuring Renee Ching, Clemente Eyline Mendoza, Tony Lai and John Luk.

Foxfinder, Or Not signified the boundless possibilities of collective writing. The scriptwriting process went beyond a mere interpretation and reinterpretation of the original production. Rather, actors imprinted their personal childhood memories into both the characters and story for greater authenticity and emotional resonance, akin to building a mind bridge that connects the stage to the hearts of every audience member.

Foxfinder, Or Not enjoyed the comprehensive support of Chung Ying Theatre Company so the director could unleash his creativity within sophisticated surroundings. The four shows at Kwai Tsing Theatre’s Black Box Theatre were almost sold out – impressive results that were not only a recognition of the production itself but also a boost of encouragement to young artists. Audience members shared that they, too, walked down memory lanes of their own childhoods. This is precisely the magic of theatre: it touches, inspires new thoughts and brings a burst of energy through shared understanding and resonance. We are proud of these young artists and hope that they will continue to shine on the stages that lie ahead of them.



CULTURAL EXCHANGE

文 化 交 流

文化交流是中英劇團極為重視的版塊，由 80 年代《萬世流芳》在馬來西亞演出，到 2000 年代《相約星期二》周遊國內外，到近期大獲好評的《元宵》及《血色雙城記》內地巡演，中英力求更多深度交流機會，在世界各地輻射香港戲劇的能量。

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 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.



元宵

Twelfth Night

若然樂曲正是情愛食糧，且奏莫停；
進我以過量，於是乎飽漲，
食慾厭膩，以至消逝！
此調又重彈，有一種孌孌餘音漸細。
唉！在我身邊，猶如薰風，輕拂蘭圃，呵氣如蘭，
暗香偷送！

- 陳鈞潤 譯

If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! If had a dying fall:
O, it came o’er my ear like the sweet sound,
That breathes upon a bank of violets,
Stealing and giving odour!

- Shakespeare

廣州大劇院實驗劇場	22/11/2024	7:30PM
Experimental Theatre, Guangzhou Opera House	23/11/2024	2:30PM, 7:30PM

已故翻譯大師陳鈞潤先生以其萬鈞筆力，把莎士比亞的《第十二夜》(Twelfth Night) 翻譯改編，故事由都鐸王朝的英國，一變至唐代廣州而毫不違和。2024 年 11 月，中英劇團受廣州大劇院之邀，把萼綠華、賀省廬、石蕙蘭錯綜複雜的情絲牽到實驗劇場，呈現這個古代廣州愛情故事，舞台上的綿綿情話及插科打諢，超出預期地深受內地觀眾歡迎，三場演出收穫如雷掌聲。

《元宵》改編兼具「信、達、雅」，紙上文字已教人折服。中英為演出特別刊印《元宵》劇本，並加上俚語註解，不少觀眾觀劇後表示用字優美，紛紛購入。中英亦準備了蓋章活動，及邀請演員與觀眾會面，可以深入交流，貫徹了內地 SD (Stage Door) 文化。是次演出，廣州大劇院在 11 月 23 日下午場演出後，特設演後座談會，由內地人氣 DJ 鄧國鋒主持，與藝術總監張可堅、導演薛卓朗 (Ceri Sherlock)、駐團演員劉仲軒、蔡蕙琪及尹溥程聊聊莎士比亞筆下的愛情鬧劇，反應不俗，內地觀眾對此劇的關注及感悟之深，亦讓中英更有信心，日後可以把更多粵語好戲，帶到內地演出。

The late translation maven Rupert Chan transformed Shakespeare’s *Twelfth Night* from a tale set in the House of Tudor to Tang Dynasty Guangzhou. In November 2024, Chung Ying Theatre Company was invited to bring the ancient love story between Olivia, Orsino and Viola, set in Guangzhou, onto an experimental stage. The endearing dialogue and comical banter proved to be astonishingly popular with Mainland Chinese audiences. All three performances received big rounds of applause.

The Chinese adaptation of *Twelfth Night* achieves the translation pinnacles of faithfulness, expressiveness and elegance – an impressive feat indeed. To honour Rupert Chan’s craft, the Company published the production’s script with colloquial annotations. As a number of audience members praised the elegant language post-performance, the special-edition script received enthusiastic response. The Company also organised a stamp-collection activity and meet-and-greets with the cast to facilitate exchange and to uphold the Stage Door (SD) culture prominent in Mainland China. Following the matinee performance on November 23, 2024, Guangzhou Opera Theatre hosted a special post-show discussion chaired by renowned Mainland Chinese DJ Deng Guofeng, Artistic Director Dominic Cheung, Director Ceri Sherlock as well as resident actors Lau Chung Hin, Kay Choi and Edwin Wan. Their discussion of Shakespearean romantic comedies was well received. The Mainland Chinese audience showed profound interest and appreciation for the production, further bolstering the Company’s confidence in bringing Cantonese theatre productions across the border in the future.





廣東省話劇院戲劇工作坊

Theatre Workshop at Guangdong Drama Art Theatre

2024 年 9 月 8 日，中英劇團助理藝術總監盧智樂前往廣州，在廣東省話劇院的竹絲崗小劇場舉辦了一場戲劇工作坊。工作坊以「用身體去創造」為主題，從喜劇角度，透過形體練習與劇場遊戲，引導參加者利用動物、速度、能量等元素，由零開始用身體創造角色。

廣東省話劇院是一個在國內外頗具影響力的專業話劇表演團體，不少成員曾獲得國內及國際知名獎項。本次工作坊的參加者主要為廣東省話劇院的專業演員，他們具備不同程度的表演經驗。在兩個半小時的工作坊中，盧智樂帶領他們體驗了平時中英演員的形體練習。由熱身破冰，解說練習，即興創作，再到集體即興表演，循序漸進地引導一眾參加者感受和熟悉身體在表演中的運用。

工作坊結束後，不少參加者都積極與盧智樂交流，分享他們在廣州作為職業演員的訓練方式與演出經驗，了解更多與香港演員的異同，並表示希望來港觀看中英的演出。

是次工作坊除了與廣東省話劇院的演員分享表演經驗，亦讓我們了解了廣州的表演生態以及專業演員的訓練日常，促進了香港與廣州表演藝術團體之間的交流，推動雙方未來探索更多合作方式。

On September 8, 2024, Chung Ying Theatre Company’s Assistant Artistic Director Edmond Lo headed to Guangzhou to host a theatre workshop in Guangdong Drama Art Theatre’s Zhusigang Theatre. Themed “Get Creative with Your Body”, the workshop takes on a comedic approach so participants can craft characters from scratch through physical exercises and theatre games via elements like animal play, tempo, energy and more.

The Guangdong Drama Art Theatre is a professional, influential theatre troupe in Mainland China: it has birthed a number of members who’ve won national and international awards. The majority of the workshop’s participants were members of the theatre who bear different levels of performing experience. Spanning 2.5 hours, Edmond Lo’s workshop guided them through the physical exercises Chung Ying’s artistic team undergoes regularly. They engaged in icebreakers, commentary practice, improvisational theatre and collective creativity so as to better familiarise themselves with their bodies in a performance.

After the workshop, the participants were eager to share with Edmond Lo their personal careers as professional actors and the training involved. They also wanted to learn more about Hong Kong actors and expressed their wish to watch a Chung Ying’s production in Hong Kong.

This invaluable exchange with members of the Guangdong Drama Art Theatre offered insights into Guangzhou’s performing arts landscape and the actors’ daily training routines. The exchange between Hong Kong and Guangzhou’s performing arts groups paves the way for further collaborations in the future.



穗港口述歷史劇交流

Community Oral History Theatre Exchange

中英劇團首度帶領香港鄰舍輔導會康齡劇社的長者學員踏足大灣區，戲劇導師於 2024 年走進廣州蓬源社區授課，並參加了「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、荔灣區委統戰部和蓬源街道黨工委、辦事處主辦，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，座無虛席。

匯演劇目包括廣州耀華社區蓬源劇社的《西關蓬源情》及香港康齡劇社的《香江歲月成長時》。劇情以長者親身經歷為本，呈現昔日社區生活點滴，喚起觀眾對本地歷史的共鳴。在長者親身演繹下，故事和回憶飄洋過海，口耳相傳，展現跨代記憶與社區情感，把充滿舊香江情懷的口述歷史劇帶進人群。

是次項目除了被廣州社會創新中心評為精選「廣州社會創新領域年度案例」，更獲荔灣區委社工部、荔灣區婦聯評為「美荔巾幗志願服務有影響力專案」，不僅促進穗港長者交流，更成功將口述歷史劇推向更廣舞台，展現社區文化的深度與溫度。中英將持續拓展口述歷史交流項目，深化地區連結，推動文化保育與傳承。

Chung Ying Theatre Company brought The Neighbourhood Advice-Action Council (Sham Shui Po) Drama Group into the Greater Bay Area for the “Community Oral History Theatre with the Mainland China” in an event that’s 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, as well as the Hong Kong’s Neighbourhood Advice-Action Council. It was hosted at Hualin C Hall, Halin International Shopping Centre. Not a single empty seat was in sight.

The programme included *Affectionate Encounters in Sai Kwan* and *Growing Up in the Fragrant Harbour* by The Neighbourhood Advice-Action Council (Sham Shui Po) Drama Group. Depicting days of yesteryears, the tales drew upon the elderly actors’ personal experiences to connect audiences with local history. Their nostalgic performance, stories and memories evoke intergenerational recollections and community bonds by word of mouth. Oral history theatre brings old Hong Kong to audiences far and wide.

The project was regarded as the “Successful Case of the Year in Guangzhou’s Innovation Sector” by the Guangzhou Innovation Centre and the “Most Influential Case of the Liwan District Women’s Volunteer Service” by Liwan’s Women’s Association. The project has not only fostered exchange between the elderly of Guangzhou and Hong Kong, but it has also expanded oral history theatre to a broader stage, highlighting the depth and warmth of community culture. The Company will continue to promote its oral history exchange programmes, deepen regional connections as well as nurture cultural and heritage preservation.



第十屆國際戲劇 / 劇場與教育聯盟世界大會

IDEA (International Drama/Theatre and Education Association) Congress 2024

中英劇團在 2013 年首次參與在法國巴黎的國際戲劇 / 劇場與教育聯盟世界大會 (IDEA) 後，2024 年再次參加，並以香港的應用劇場項目作交流。

代表團前赴北京，由中英教育及外展部首席駐團戲劇導師邱瑞雯及高級駐團戲劇導師蕭俊傑主持工作坊，分享中英在香港多年來推動口述歷史戲劇的實踐經驗，展示中英在社區戲劇發展的獨有成果。工作坊以「長者口述歷史戲劇的美學與參與」為題，讓參加者了解中英在本地推行項目的過程，並即場體驗故事收集與演繹。蕭俊傑亦於分享者論壇發表〈系統式文獻回顧：過程戲劇如何引發幼兒投入語言學習〉，獲得正面迴響。

此外，中英團隊積極參與由各國代表主持的工作坊與交流活動，深入了解不同社會背景下的戲劇教育模式和技巧，拓展國際視野。是次參與不僅鞏固中英在應用劇場的專業地位，亦促進跨地域文化互動。

註 1：
國際戲劇 / 劇場與教育聯盟世界大會 (IDEA) 是一個鼓勵和支持戲劇 / 劇場及教育的國際協會，於 1992 年 7 月在葡萄牙波爾圖舉行的首次大會中成立。

註 2：
第十屆 IDEA 大會由來自中國的國際戲劇教育應用與合作大會 (IDEAC) 成員於 2024 年 7 月 16 日至 20 日在中國北京舉辦。

After joining the International Drama/Theatre and Education Association Congress for the first time in 2013, 2024 saw Chung Ying Theatre Company's second participation, bringing an exchange programme focused on Hong Kong's Applied Theatre.

The Company's representatives flew to Beijing, where our Chief Resident Teaching Artist Sharon Yau and Senior Resident Teaching Artist Isaac Siu shared Chung Ying's experience in oral history theatre and developments in community theatre. Themed "Elderly Oral History Theatre – Aesthetics and Participation", the workshop offered insights into the ways the Company implements its initiatives into the local landscape; participants also received first-hand experience on story collection and drama. At the forum, Isaac Siu shared "How does process drama engage younger-aged children's language learning? A systematic literature review", the workshop received positive feedback.

Finally, the Company's representatives actively partook in workshops and exchange activities hosted by other countries' spokespeople to gain in-depth insights into drama education models and techniques across different social contexts; as well as to broaden their international perspectives. IDEA Congress 2024 solidified the Company's reputation in Applied Theatre and fostered cross-regional cultural interaction.

Remark 1:
The International Drama/Theatre and Education Alliance (IDEA) is an international association dedicated to supporting drama/theatre and education. Its inaugural conference was held in Porto, Portugal, in July 1992.

Remark 2:
The 10th IDEA Congress was hosted by members of the International Drama Education Application and Cooperation Conference (IDEAC) from Beijing, China, from July 16 to 20, 2024.



上海烏鎮交流

Exchange in Shanghai, Wuzhen



隨着內地戲劇市場日趨成熟，中英劇團於 2024 年 10 月 17 至 24 日組織了一場別具意義的考察之旅，派遣四位同事前往上海及烏鎮，深入了解內地劇場多元發展。行程包括參與第 23 屆中國上海國際藝術節，與上海同業進行深入交流，並造訪國內最具規模的烏鎮戲劇節，在江南水鄉的獨特氛圍中感受濃厚的戲劇文化。

這次考察之旅不僅讓我們以觀眾身份體驗內地劇場的創新活力，亦以專業同業的視角洞察其發展潛力。此行開拓了我們的視野，啟發了對粵語戲劇未來發展的更多可能。我們期待以此為契機，促進更深層次的文化合作，將粵語戲劇的獨特魅力介紹給更廣泛的內地觀眾。

As Mainland Chinese theatre continues to thrive, Chung Ying Theatre Company sent four representatives on a study tour to Shanghai and Wuzhen from October 17 to 24, 2024. The representatives participated in the 23rd China Shanghai International Arts Festival and Wuzhen Theatre Festival – the country’s largest theatre festival – to facilitate in-depth exchange with the region’s theatre professionals amidst the unique ambiance of Jiangnan’s renowned water villages.

The study tour offered not only a glimpse into the innovation and vivacity of Mainland Chinese theatre from an audience’s perspective, but also insights into its promising potential from the angle of an industry professional. It broadened the Company’s horizons and inspired new possibilities for future development in Cantonese theatre. We look forward to fostering further cultural collaborations from the connections born from this tour so as to introduce the distinguished charm of Cantonese theatre to a wider audience in Mainland China.

上海北京天津交流

Exchange in Shanghai, Beijing and Tianjin



為拓展內地演出機會並籌備新製作，中英劇團助理藝術總監盧智樂於 2024 年 12 月 16 日至 21 日，率領技術及舞台管理部與節目及傳訊部團隊前往上海、北京及天津進行考察。

團隊重點考察了上海話劇藝術中心製作的百老匯經典喜鬧劇《演砸了》(*The Play That Goes Wrong*)。此劇自 2016 年起於上海上演，其複雜的舞台機關設計對中英劇團即將於 2025/26 年度推出的粵語版極具參考價值。團隊專程再往上海茉莉花劇場觀摩，並獲安排後台導覽，深入了解舞台技術細節，為日後巡演製作累積寶貴經驗。

團隊亦拜訪了北京國家大劇院、北京天橋藝術中心及天津紅旗劇院等主要場地，與當地團隊交流內地演出運作模式。此外，更與北京鼓樓西劇場團隊會面，商討潛在合作機會。此行成果豐碩，已擬定於 2025 年 11 月進行《元宵》在天津及北京的巡演計劃，同時開展與鼓樓西劇場的合作計劃。

To nurture more performance opportunities in Mainland China and to prepare for upcoming productions, Chung Ying Theatre Company’s Assistant Artistic Director Edmond Lo led departments in charge of technical and stage management as well as programme and communications on a field-research trip from December 16 to 21, 2024.

The field-research team viewed the Broadway comedy *The Play That Goes Wrong* – which has been staged in Shanghai since 2016 – at the Shanghai Dramatic Arts Center. The production’s technical design offered invaluable inspiration for the Company’s Cantonese-version of the show, set to be launched in the 2025/26 season. The team also went backstage at the Jasmine Theatre to learn more about its stage tech in preparation for its upcoming touring shows.

Also on the itinerary were Beijing’s National Centre for the Performing Arts, Beijing Tianqiao Performing Arts Center and Tianjin’s Hongqi Theatre – to name but a few, whereby the Company’s representatives learned about the operations of Mainland Chinese performing arts. They also explored partnership opportunities with the troupe of DrumTower West Theatre in Beijing. The productive visit already resulted in a tour of the Company’s *Twelfth Night* in Tianjin and Beijing in November 2025, alongside a series of collaborative initiatives with DrumTower West Theatre.

HIGHLIGHTED EVENTS

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，讓市民大眾、新觀眾、學術人士等可以對中英的工作更為瞭解。

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.

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第 34 屆「國際表演藝術圖書館、博物館與資料館協會」
國際研討會 2024・香港

The International Association of Libraries, Museums,
Archives and Documentation Centres of the Performing Arts -
34th SIBMAS Conference 2024・Hong Kong



「國際表演藝術圖書館、博物館與資料館協會」成立於 1954 年，致力於在國際表演藝術界聯結文化承傳的網絡，組織每兩年舉行一次研討會 (SIBMAS)，討論業界發展及當前挑戰。討論會過去曾在巴黎、布魯賽爾、慕尼黑、哥本哈根等地舉辦，而第 34 屆國際研討會在 2024 年 6 月 23 至 27 日於香港舉辦，亦是研討會首次在亞洲舉辦。

本年度 SIBMAS 由國際演藝評論家協會 (香港分會) 主辦，香港中文大學圖書館協辦，藝能發展資助計劃資助，主題定為「典藏的構作：表演藝術的保育、再現與詮釋」，指向如何蒐集、策劃、展示和再現表演藝術典藏，藉此為記錄帶來新生，並為表演藝術創造未來。

中英劇團 2018 年獲政府撥款資助，成立文獻庫，統整保存歷史資料。「文獻庫」的藏品包括製作紀錄、宣傳單張、場刊、劇照和影像等，同時亦致力以徵集口述歷史、數碼保存項目、搜集歷史原始材料等方式，拓展庫藏。

2024 年 6 月 24 日，參與了 SIBMAS 的一眾專家不遠來到中英文獻庫參觀，藉此向他們簡介文獻庫沿革，當前面臨的挑戰包括空間不足及資源短缺的問題，更展示因暴雨而損毀的藏品，並重現了當時搶救的畫面。是次分享呈現了香港表演藝術保育現況，亦收穫了國外專家的寶貴建議，同時吸引了本地傳媒關注。

“The International Association of Libraries, Museums, Archives and Documentation Centres of the Performing Arts” was founded in 1954. Since then, SIMBAS has been the international network of cultural heritage in the performing arts. SIBMAS organises biennial conferences focusing on challenges and recent developments of current practical interest for its members. The conferences have taken place in major cities across Europe, including Paris, Brussels, Munich, and Copenhagen. Notably, the 34th SIBMAS Conference was held in Hong Kong, marking the first time the event has occurred in Asia.

Hosted by the International Association of Theatre Critics (IATC(HK)) in collaboration with The Chinese University of Hong Kong Library, with the support of Arts Capacity Development Funding Scheme, the theme of the year was “Dramaturgies of Collecting: Conserving, Restaging, and Interpreting the Performing Arts.” In response to the transformative ecology of the performing arts and the complexities of social dynamics, a dramaturgical approach shapes how documentation and collections of performing arts can be renewed, recycled, and revitalised, generating new perspectives and interpretations.

In 2018, Chung Ying Theatre Company received government funding to establish an archive dedicated to the systematic preservation of its historical records. The Chung Ying Archive is home to a diverse collection of materials, including production documentation, promotional materials, house programmes, stage photographs, and recordings. In addition to curating existing content, the Archive actively expands its collection through oral history initiatives, digital preservation projects, and the acquisition of historical artifacts.

On June 24, 2024, members of SIBMAS visited the Archive to learn about its development and operations. During the visit, they received an overview of the Archive’s evolution and the significant challenges it currently faces, such as limited space and resources. Damaged items caused by inclement weather were showcased, along with a reenactment of the emergency salvage efforts that took place at that time. This exchange provided a clear picture of the state of performing arts preservation in Hong Kong, elicited valuable recommendations from international specialists, and attracted attention from local media outlets.



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.

從文本到舞台：《解憂雜貨店》及《元宵》分享會暨選段讀劇

From Page to Stage: A Sharing on “*The Miracles of the Namiya General Store*” & “*Twelfth Night*” with read-through of Selected Scenes

由香港貿易發展局主辦，亞洲最大型的書展之一的香港書展於 2024 年 7 月 17 至 23 日假香港會議展覽中心舉行。本屆書展設有世界文化藝術廊展區，並以「從香港閱讀世界：漫遊光影文字間」為題，展示 17 個與文學配對的獨特關鍵字，從本地和境外選出不同作品，展現從紙頁到螢幕或舞台的演變。中英劇團受邀展出兩部製作：《解憂雜貨店》及《元宵》的精華片段及佈景模型，並在該展區舉辦《解憂雜貨店》及《元宵》分享會暨選段讀劇活動。

活動邀請了中英劇團藝術總監張可堅先生、《解憂雜貨店》的導演盧智榮先生、佈景設計王健偉先生，以及《元宵》的佈景及服裝設計賴妙芝女士分享劇目的發展歷程以及設計構思，並由中英一眾駐團演員及《解憂雜貨店》中飾演浪矢雄治的馮祿德先生，以讀劇形式為現場觀眾帶來這兩個劇目的精選片段。

活動在書展開幕當天經已額滿，現場座無虛席，更有場外觀眾駐足欣賞。中英藝術團隊與設計師在活動中與觀眾近距離交流，分享會結束後更有不少參與者留下繼續討論。藉此機會，中英不但向大眾展示了文學作品改編舞台劇的藝術性，更突破了平日觀眾拓展的渠道限制，觸及到愛好文學的潛在劇場觀眾。

The Hong Kong Book Fair, one of Asia’s largest book fairs organised by the Hong Kong Trade Development Council, took place from July 17th to 23rd, 2024, at the Hong Kong Convention and Exhibition Centre. This year’s book fair featured a World of Art & Culture zone themed “Reading the World: Storytelling from Page to Screen.” The zone showcased 17 unique keywords paired with literary works, selected from both local and international sources, to demonstrate the evolution of storytelling from page to screen and stage. Chung Ying Theatre Company was invited to exhibit highlights and set models from two productions: *The Miracles of the Namiya General Store* and *Twelfth Night*. The Company also hosted sharing sessions and staged reading excerpts from both plays.

The event featured Dominic Cheung, Artistic Director of Chung Ying; Edmond Lo, Director of *The Miracles of the Namiya General Store*; Jan Wong, Set Designer of the *The Miracles of the Namiya General Store*; and Yoki Lai, Set and Costume Designer of *Twelfth Night*. They shared insights into the development process and design concepts of the respective plays. A group of Chung Ying’s resident actors, along with Luther Fung, who played Namiya Yuji in *The Miracles of the Namiya General Store*, presented selected readings from both plays to the audience.

The event was fully booked on the opening day of the book fair, with a full house and even more audience watching from outside the designated area. Chung Ying’s artistic team and designers engaged in close interaction with the audience. After the sharing sessions, many attendees stayed behind to continue the discussions. This opportunity allowed Chung Ying not only to showcase the artistry of adapting literary works for the stage but also to reach potential theatre audiences with a passion for literature, overcoming the limitations of conventional audience engagement channels.



中英劇團 X 國際演藝評論家協會（香港分會）
「評深而論」藝評交流計劃

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



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四年，計劃希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。

本年度探討劇目包括：「連結過去與未來：談新生代演員的中英劇團——《關於面對藝術生涯危機的我無意間成為拯救 45 周年演出勇者的那件事》」，由年輕駐團演員領軍主創中英 45 周年序幕之作，擦出傳承的火花；「虛實交錯的悲喜劇：如何以形體語言重新想像土地——《塵歸土土歸塵》」，以中英舊作《咪放手！》為藍本，討論如何以形體劇場思考土地誰屬；「科技與音樂劇的碰撞：藝術科技如何融入經典——《花樣獠牙》」，談及科藝及人性的平衡，打造奇幻的異想世界；「三代香港人的鄉愁：如何以戲劇與過去進行對話——《近鄉途情怯》」跨代演員的合作，如何有效呈現香港人的鄉愁；「探索未來發展：談中英音樂劇之創新——《擊不倒的她》」，討論由盧宜均及劉兆康為中英打造的原創拳擊音樂劇，如何體現劇團的創新。

所有討論片段已分別上傳到中英劇團及國際演藝評論家協會（香港分會）的網頁。計劃為劇團、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。



「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)：

- 鍾肇熙 / 香港導演及劇場構作，瑞士蘇黎世藝術大學文學碩士（主修劇場構作）
- 陳瑋鑫 / 資深藝評人及表演藝術研究者
- 盧偉力 / 香港浸會大學電影學院榮譽駐院作家，香港藝術發展局藝術評論組主席，紐約市立大學戲劇博士，戲劇藝術及影視文化工作者
- 邵善怡 / 中學教師、戲劇評論人
- 黎曜銘 / 編劇、曾參與「新戲匠」系列劇評培訓計劃、戲劇評論人
- 時惠文 / 香港大專學院講師、戲劇評論人
- 盧宜敬 / 編劇、導演、戲劇評論人

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 4th 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 considered productions and topics include: “*About the Time when I Faced a Crisis in My Artistic Career and Accidentally Became the Hero who Saved the 45th Anniversary Performance*: connecting the past and the future by the new generation of actors in Chung Ying”, highlighting how young resident actors took creative leadership in producing the prelude to Chung Ying’s 45th anniversary, igniting a spark of artistic inheritance; “*Land for A Land*: a fantasy tragic comedy reimagining the land through physical language”, which drew inspiration from Chung Ying’s earlier production *Don’t Let Go!* and explored how physical theatre reflects on the question of land ownership ; “*Little Shop of Horrors*: the fusion of art technology and musical theatre integrating art technology into classics”, which is a discussion on the balance between arts technology and humanity in creating a fantastic imaginative world; “*Homecoming*: nostalgia across three generations of Hong Kong people”, which considered how collaboration between actors of different generations effectively conversed with the past and conveyed the unique nostalgia of Hong Kong people through drama; and finally, “*She, The Boxer*: Chung Ying’s exploration on the future development and innovation on musicals”, a conversation based on the original boxing-themed musical created by Anna Lo and Sam Lau specially for Chung Ying.

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.

「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.

戲
劇
教
育

DRAMA
EDUCATION

育苗 · 啟蒙：
SMILE™ 中英兒童戲劇課程

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



戲劇教育所追求的成效，除了讓學員在充滿創意的過程中，掌握表演技巧，更學會如何待人接物，建立正確的價值觀。秉持這個理念，SMILE™ 中英兒童戲劇課程銳意發展五大全人發展範疇，包括：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)。為幼兒至少年期的孩子打下良好根基。

課程由專業導師帶領，根據學員個別特質和學習需要，挑選合適繪本，與學員合力改編成舞台劇本。課堂運用「過程戲劇」，不但能令學員投入故事情境，更能自由發揮想像力，共同創作出屬於每班的獨有演出。經過一年的訓練，SMILE™ 中英兒童戲劇課程學員走進葵青劇院黑盒劇場，演出《中英 SMILE™ SUPERSHOW》。專業的舞台成為育苗的土壤，讓家長及親友共同見證學員的萌芽成長。

Drama education aims not only to equip students with performance skills through creative exploration but also to cultivate positive interpersonal skills and values. Embracing this philosophy, the SMILE™ Chung Ying Kids Drama Course focuses on five key areas of holistic development: Self-care, Motor skills, Intelligence, Language and Emotion. The course provides a strong foundation for children from early childhood to adolescence.

Led by professional tutors, the course tailors learning experiences to each student's individual traits and needs. Tutors collaborate with students to adapt selected picture books into stage scripts. Employing “Process Drama” techniques, the classes immerse students in storytelling, encouraging them to unleash their imagination and collectively create unique performances. After a year of training, SMILE™ students return to the Black Box Theatre, Kwai Tsing Theatre to showcase their achievements in the SMILE™ SUPERSHOW. The professional stage serves as fertile ground for nurturing growth, allowing parents and loved ones to witness the blossoming of their children's talents.



創意飛揚：
SMILE™+ 中英青少年劇團

Soaring Creativity:
SMILE™+ Chung Ying Youth Drama Troupe



SMILE™+ 中英青少年劇團致力為青少年提供一個展現自我、探索創意和表達情感的平台。透過嚴謹的訓練，培養對個人嚴格的自我要求和認真的做事態度；透過專業指導，全面提升學員演技，並建立對表演藝術的專業要求、欣賞與尊重。完成一整年的訓練後，學員於葵青劇院黑盒劇場作結業演出。

2024/25 年度，高小組的《白象失竊記》，揭示人性為求私利竟可顛倒是非黑白，當戲中主人翁環視四周，眾人鴉雀無聲，我們觀眾亦彷彿是一丘之貉；中學組的 *Chatroom* 展示的是網絡急速發展下所衍生的青少年問題，一眾年青演員把場景的氣氛、節奏和張力如水銀瀉地般直衝向觀眾，即使是長達半小時的靜態對白，亦呈現出緊張的氣氛。

觀眾回應節錄

「《白象》由一班小朋友演出很警世，留下很深刻印象。」

「*Chatroom* 所探討的主題對於成年人觀眾而言非常有價值……劇場內能夠從多方面，包括網絡欺凌者、意圖自殺人士及曾有自殺傾向迴轉人士角度去探討此問題，實在係難得作品，尤其係主角對自殺傾向嘅內心剖白，係立體同感動到觀眾……」



SMILE™+ Chung Ying Youth Drama Troupe provides a platform for youngsters to express themselves, explore their creativity, and convey their emotions. Through rigorous training, the programme cultivates self-discipline and a serious work ethic. Professional guidance enhances students' acting skills while fostering a professional understanding, appreciation, and respect for the performing arts. After a year of training, students showcase their accomplishments in a graduation performance at the Black Box Theatre, Kwai Tsing Theatre.

In the 2024/25 season, the senior primary school group presented *The Stolen White Elephant*, a play that reveals how self-interest can distort truth and morality. As the protagonist surveys the silent crowd around him, the audience is implicated in complicity. The secondary school group performed *Chatroom*, exploring the challenges faced by young people in the age of rapid internet development. The young actors masterfully conveyed the atmosphere, rhythm, and tension of the scenes, captivating the audience even during extended static dialogues that crackled with underlying tension.

Excerpts from audience feedback

“*The Stolen White Elephant*, when performed by children, feels extra cautionary. It’s surely a performance that left an impression.”

“Even adults can find relevance in the multi-faceted themes of *Chatroom*, which examined perspectives from cyber bullies to those contemplating and those who have overcome suicidal thoughts. The production is particularly remarkable in its portrayal of the protagonist’s inner monologue and yearning to end his life. His thoughts were equally infectious and touching.”



創意舞台：校園戲劇計劃

Creativity on Stage: School Drama Programmes

中英劇團連續第六年參與康樂及文化事務署「少年登台：學校演藝實踐計劃」，持續走入校園推動戲劇教育，啟發學生創意與表達能力。今年計劃以《如果神燈不似預期……》為題，引導學生重新思考願望、選擇與代價的意義。在專業導師帶領的課堂上，共同改編經典故事《阿拉丁》，整個過程涵蓋構思、排練和演出，讓學生親身體驗戲劇製作的完整流程。

中英亦因應學校需要，設計多元戲劇課程，支援校內演出、週年慶典及比賽活動。學生在參與過程中不僅提升演繹技巧，更在溝通、合作與自信方面獲得顯著成長。計劃持續為校園注入創意與活力，成果深受師生好評。

For the 6th 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,” continuing its commitment to bringing drama education into schools and inspiring students’ creativity and self-expression. This year’s programme themed *Aladdin’s Mind Blowing Lamp*, the project guided students to rethink the meaning of wishes, choices and consequences. Under the guidance of professional tutors, students collaboratively adapted the classic tale of *Aladdin*, engaging in the full creative process from ideation and rehearsal to performance, which allowed them to experience the complete journey of drama production firsthand.

The Company also tailors programmes to meet students’ needs, including performances on campus, annual school shows or drama competitions. Through these programmes, students not only enhance their acting skills but also show significant growth in communication, collaboration and confidence. These initiatives continue to bring creativity and vitality to school life and have garnered a positive reputation.



賞析專業劇場演出：學生專場

Appreciating Professional Performances:
Student Performance

中英劇團超過十年參與康樂及文化事務署的學校藝術教育計劃「青年探藝：高中生藝術新體驗計劃」，學生觀看專場的演出，不但培養出他們對戲劇藝術的興趣，更提升他們對表演藝術的認識。

去年舉辦的學生專場共六場，受惠學生逾 3,000 人，配有學生專場的主舞台演出包括《花樣獠牙》、《近鄉途情怯》及《擊不倒的她》。《花樣獠牙》直揭人性陰暗面，點出淪陷在貪婪下的惡果。《近鄉途情怯》讓高中生們思考甚麼是「根」，又如何影響我們。原創音樂劇《擊不倒的她》啟發學生思考遇上挫敗，該如何自處。透過精心設計的學生手冊及演後座談，讓學生不只是坐在觀眾席觀賞劇目，而是一起「思考」劇中的人物角色和情節，探究當中的意義。

For over a decade, Chung Ying Theatre Company has participated in the Leisure and Cultural Services Department’s “Exploring the Theatre: Arts Experience Scheme for Senior Secondary Students.” Young participants can enjoy professional theatre performances specifically for students to cultivate their interest in theatre arts and deepen their understanding of performing arts.

Last year, the programme presented six student performances, which benefited over 3,000 students. Featured productions included *Little Shop of Horrors*, *Homecoming* and *She, The Boxer*. *Little Shop of Horrors* exposes the dark side of human nature, revealing the consequences of greed. *Homecoming* prompted students to reflect on the concept of “roots” and how it shapes identity. The musical, *She, The Boxer* inspired students to consider how one might respond to setbacks and adversity. With thoughtfully designed student handbooks and post-performance talks, the programme encouraged students not only to watch but also to engage with the characters and narratives, thereby exploring the deeper meanings behind each story.



播種與傳承：戲劇講座及教師培訓

Passing the Baton: Teacher & On-the-job Training

中英劇團積極走進校園，舉辦到校戲劇講座，內容涵蓋戲劇基本概念、教學應用技巧及真實案例分享，並配合現場互動環節，讓師生即場感受戲劇的魅力與教學潛力。

中英秉持「與校同行」精神，持續為教師提供戲劇教育培訓，尤其聚焦於「戲劇習式」(Convention)的設計與應用。駐團導師透過理念講解與即時實踐，協助教師掌握如何將戲劇元素融入學科教學，提升學生學習興趣與效能。中英不僅推廣戲劇教育理念，更致力建立與學校的交流平台，促進教師專業成長與校園文化發展，共同實踐文化傳承。

Chung Ying Theatre Company hosted campus talks to share theatre basics, practical teaching techniques and real-case studies, complemented by interactive sessions so both teachers and students can experience the joy and educational potential of drama education.

The Company complemented the school curricula by offering drama education training for teachers, focusing on the design and application of “Convention”. The Company’s instructors coached through theory and practical application so teachers could elevate their everyday lessons – both in student interest and practicality – by integrating elements of theatre. Beyond drama education, The Company also promoted an exchange platform with schools to sow the seeds of cultural legacy via fostering professional development amongst teachers and enriching on-campus cultural development.



APPLIED THEATRE

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, not 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.



議題劇場・關心社會：Muse Up! 青少年音樂劇團

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



策略伙伴及贊助
Strategic Partner and Sponsor



活動伙伴
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中英劇團的 Muse Up! 青少年音樂劇團多年來致力將表演藝術與社會議題融合，透過戲劇形式回應社會需要，並積極參與社區服務，讓青少年在創作中培養同理心與責任感，以藝術實踐關懷精神。

2024-2026 年度主題為「青少年精神健康」，聚焦在成長過程中面對的情緒、壓力與人際關係等議題。中英與香港心理衛生會合作，籌辦一系列主題工作坊，讓團員在專業引導下深入研習，理解精神健康，並學習以戲劇語言表達內在感受。此外，計劃延續「議題劇場」的創作模式，鼓勵團員將所學所思融入劇場創作，最終成果將於大型演出中呈現，讓觀眾透過青少年的視角，重新思考精神健康與社會連結的關係。

Chung Ying Theatre Company's Muse Up! Youth Musical Theatre Troupe married performing arts with social issues, speaking the needs and minds of Hong Kong and actively partaking in community service so young theatre practitioners could make art with empathy, a sense of responsibility and care.

The 2024-2026 season is themed “Mental Wellbeing of Teenagers” with a focus on the emotions, stress and personal relationships during the journey to adulthood. Chung Ying joined hands with The Mental Health Association of Hong Kong to host a series of themed workshops where our troupe members got a better understanding of mental health through professional instructors. They also learned to express their emotions through theatre. As well, the programme will continue the “Issued-based Theatre” creative approach, encouraging members to integrate their learning and reflections into their creations. The resulting scripts will be presented in a large-scale performance to allow audiences to consider the relationship between mental wellbeing and social connections through the lens of young people.





「共創明『Teen』」計劃」：《青少年劇場培訓先導計劃》

Strive and Rise Programme: Youth Theatre Training Pilot Scheme



資助機構
Sponsored by



2024 年，中英劇團參與「共創明『Teen』計劃」，以戲劇項目支持青少年發展和成長。此計劃由政務司司長領導，匯聚社會各界力量，透過多元活動拓展青年視野，助他們開創美好未來。

中英與香港九龍潮州公會青年委員會聯合主辦《青少年劇場培訓先導計劃》，並於藝穗會賽馬會劇場舉行結業典禮及原創劇目《一劍》演出，培養學員藝術素養與團隊精神。《一劍》故事圍繞一名年輕劍客追尋劍術至高境界的旅程，導師帶領學員以不同形體組合展現情境，並以唸誦家書的獨白形式解說劇情，帶出感恩訊息。雖然大部份演員初次登台，他們毫不怯場，全情投入，贏得觀眾熱烈掌聲。

排練期間，勞工及福利局局長孫玉菡先生伉儷特意到場探訪，送上鼓勵。演出當晚，多位嘉賓蒞臨主禮，包括商務及經濟發展局副局長陳百里博士，JP、社會福利署助理署長（青年及感化服務）陳麗珠女士，以及文化體育及旅遊局局長政治助理招文亮先生。嘉賓高度讚賞學員在短短八個月內達致的卓越成果，並為劇中傳遞的感恩訊息所感動。

In 2024, Chung Ying Theatre Company joined hands with the “Strive and Rise Programme” to support youth development through drama. Led by the Chief Secretary for Administration, the programme pooled resources from all sectors of society to broaden young people’s horizons through diverse activities, helping them forge a brighter future.

The Company joined hands with Hong Kong and Kowloon Chiu Chow Public Association Youth Exchange Promotion Association in the Youth Theatre Training Pilot Scheme, putting on the graduating original show *Journey to the Light* at Fringe Club’s Jockey Club Studio Theatre. The story centred on a young man’s quest to become the best swordsman, told through his various moves learnt under the guidance of his mentor. A monologue reciting a family letter unfolded the plot, conveying messages of gratitude. Although most of the actors were making their stage debut, they showed no signs of stage fright and devoted themselves to their roles. Their performance earned rapturous applause from the audience.

Mr Chris Sun, JP, Secretary for Labour and Welfare and his wife expressed their encouragement at rehearsals. The performance also saw a number of esteemed guests, including Dr. Chan Pak Li, Bernard, JP, Under Secretary for Commerce & Economic Development; Assistant Director of the Social Welfare Department’s Youth & Corrections Branch, Miss Chan Lai Chu; and Mr Alvin Chiu Man Leong, Political Assistant to Secretary for Culture, Sports and Tourism. The guests lauded the youths’ outstanding achievements in a mere eight months and were deeply moved by the message of gratitude conveyed throughout the play.

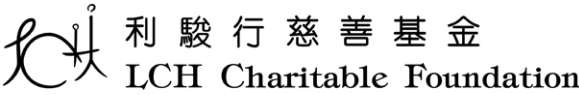




銀齡好年華：禧戲劇場

Blossoming Years of the Silver Age:
The Golden Aged Theatre

演出場地贊助
Performance venue sponsored by



合作團體
Partnered Organisations

循道衛理灣仔長者服務中心、香港耆康老人福利會、鄰舍輔導會深水埗康齡社區服務中心、
香港亞洲歸主協會維港灣長者會所及香港家庭計劃指導會婦女會社區劇團

Methodist Centre Wan Chai Methodist Centre for the Seniors;
The Hong Kong Society for the Aged; The Neighbourhood Advice-Action Council;
Asian Outreach Hong Kong Island Harbourview and Women’s Club Community
Drama Troupe Elderly Club

自 2013 年起，中英劇團透過「禧戲劇場」推動銀齡應用劇場，連結社區與舞台。今年計劃邁入第 11 年，於 12 月在葵青劇院黑盒劇場呈獻兩部新作——《電車三代》及《思前想「後」》，展現長者的文化力量。

《電車三代》呈現一段灣仔故事，由學員以真人真事改編，由 60 至 90 年代，橫跨三代。數段故事由電車路軌連接，重現學員的親人和社區經歷。《思前想「後」》則是一場既輕鬆又動人的生死教育，由三個故事交織，關於葬儀安排的爭辯、含糊不清的醫療指示以及難以啟齒的財產分配。三個家庭，一再思前想後，反思生命中的改變。

中英劇團曾為超過 450 位長者提供戲劇訓練，讓他們在舞台上綻放真誠與專業態度。作品題材一貫多元，風格鮮明，既富有藝術性，又呈現獨特的長者視角，更承載社區記憶與文化價值。劇場亦成為長者建立互助社群的空間。來年，中英將籌備「香港應用劇場節」，禧戲劇場會下開新篇，成為節目中的核心項目「好奇習作：議題劇場工作室」，推動跨代共融藝術的持續發展。

觀眾回應節錄
「《電車三代》這套戲十分有共鳴。《思前想「後」》大膽的探討一個禁忌，值得大力讚賞。」

「喜歡和觀眾有互動的環節，透過一啲輕鬆嘅戲劇討論一啲沉重嘅話題，可以令我反思更多關於人生和生命。銀髮演員的表演很生動～年齡並沒有阻礙他們的演出！」



Since 2013, Chung Ying Theatre Company’s The Golden Aged Theatre programme has been promoting Applied Theatre for the silver-hair generation. Celebrating its 11th year, it showcased the cultural prowess of the elderly through two new works, *Tramway Memories* and *Thoughts before the End* at Kwai Tsing Theatre’s Black Box Theatre.

Set in Wan Chai, *Tramway Memories* was inspired by elderly students’ real-life experiences that spanned three generations, from the 1960s to 1990s. Linked by tram tracks, the tale revealed the students’ personal anecdotes and experiences within their communities. *Thoughts before the End*, meanwhile, was a moving lesson on life and death featuring an intertwining trio of stories that told of heated funeral arrangements, ambiguous medical advice and the awkward matter of asset division. Three families, time and again, pondered and reflected upon the changes in their lives.

Chung Ying has offered theatre training for more than 450 elderly actors who have put on genuine and professional shows. The productions feature diverse themes and distinguished styles, inspecting art through the unique perspective of the silver-haired generation with hopes to preserve community memories and cultural values. Next year, the Company will host its inaugural “Hong Kong Applied Theatre Festival”; and The Golden Aged Theatre, too, will embark on a new chapter, bringing in “The Curious Project: Issue-based Theatre Workshop” to promote the sustainable development of intergenerational arts.

Excerpts from audience feedback
“*Tramway Memories* really resonated with me. *Thoughts before the End* discussed a huge taboo in our society – both deserve a big round of applause.”

“I particularly enjoyed the audience interactive sessions and the exploration of a heavy subject through a light-hearted show. I can now better reflect on my own life. The elderly actors put on a very good show; clearly age is not an obstacle for an outstanding performance!”



與社會對話：社區戲劇計劃

Dialogue with Society: Community Theatre Projects

合作團體 Co-organised by



中英劇團與鄰舍輔導會「康齡劇社」持續合作，推動社區口述歷史戲劇計劃，透過定期專業戲劇訓練，讓長者以自身經歷創作，重現舊日情懷，紀錄香港歷史。年初作品《留住埗城香之鄰舍情》更榮獲國際獅子總會頒發第六屆「香港十大優質社會服務計劃」，此獎項旨在表揚具創意、可持續性及社會影響力的本地服務項目，肯定本計劃在文化保育與社區參與上的貢獻。

另外，中英與香港亞洲耆主協會「世藝劇社」攜手走進社區，於大澳永助堂演出。長者透過戲劇分享回憶、表達想法、與街坊交流情感，也讓他們認識社區的人和事。中英深信，社區戲劇不只是藝術，更是一種生活的記錄。

Chung Ying Theatre Company continues its collaboration with Neighbourhood Advice-Action Council in the community oral history programme, offering regular, professional training so elderly participants can merge their personal experiences and sentiments with creations that record Hong Kong's illustrious history. *Love in the Neighbourhood*, performed earlier this year, received Lions Club International's "The 6th Hong Kong Ten Outstanding Community Services Award", which recognises creative and sustainable local services that made an impact on the community. The acknowledgement bolstered the programme's contribution to cultural preservation and community participation.



The Company also joined hands with Asian Outreach Hong Kong's "Good Try Theatre", to perform at Tai O's Our Lady of Perpetual Help Chapel. The elderly shared their memories, thoughts and emotions to the audience on stage; they also learnt about the people and events within their community. The Company firmly believes that community theatre is not merely an art form, but a depiction of life itself.





博愛醫院文柱石家庭多元智能中心
鈴蘭兒童戲劇培訓計劃

**Pok Oi Hospital Man Chu Shek Family
Multiple Intelligences Centre: Lily of the Valley Project**

中英劇團第三年參與博愛醫院文柱石家庭多元智能中心「鈴蘭兒童戲劇培訓計劃」，持續以戲劇激發孩子的創造力與表達潛能。舊學員在學習過程中展示穩定表現與自信，新學員則以好奇與熱情投入角色探索，與同儕互相啟發、共同創作，讓戲劇成為連結與成長的橋樑。此計劃亦為具特殊學習需要的兒童提供支持，讓他們透過戲劇培養同理心與團隊精神，促進學習動力與情感發展。

觀眾回應節錄
「參加了戲劇班後，聽到她的聲音，她會主動同我分享感受，甚至識得問問題，是一個很大的進步。」

「他(兒子)初初說話咬字不清，帶鄉音。好難得有這次機會，參加了戲劇班後，改善了很多，還有表達和應變能力也提升了。很感恩!」

For the third year, Chung Ying Theatre Company participated in Pok Oi Hospital Man Chu Shek Family Multiple Intelligences Centre’s “Lily of the Valley Project,” continuing to ignite children’s creativity and expressive potential through drama. Returning participants demonstrated steady performance and growing confidence throughout the learning process, while new participants eagerly explored roles with curiosity and enthusiasm. Through inspiring and co-creating with their peers, drama became a bridge for connection and personal growth. The project also offers support to children with special educational needs, helping them cultivate empathy and teamwork through theatre, thereby enhancing their learning motivation and emotional development.

Excerpts of parents’ responses
“Since joining the drama class, she will actively share her thoughts and emotions with me and would ask me questions, it’s a big improvement.”

“At first, he couldn’t pronounce words properly and spoke with an accent. His speech and self-expression improved substantially after joining the drama class. We are so grateful!”



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.

2024/25 年度獎學金得主 2024/25 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
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
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

ACT TO GIVE

以戲劇影響生命

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.



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ACT TO GIVE
以戲劇影響生命

禧戲劇場演出場地贊助

Performance venue of The Golden Aged Theatre 2024 is sponsored by



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The Mental Health Association of Hong Kong

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ARTS DEVELOPMENT MATCHING GRANTS SCHEME

藝術發展配對資助計劃

2024/25 年度，中英劇團成功獲取第八輪藝術發展配對計劃(2023/24) 撥款 \$6,743,092。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。

In 2024/25, Chung Ying Theatre Company received \$6,743,092 from the Arts Development Matching Grants Scheme’s Eighth Round Funding Exercise (2023-24). 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.

2024-25 年度最高三層行政人員全年總薪酬分析	人數
Annual total remuneration of the administrative staff at the top three tiers for 2024-25	No. of Staff
HK\$1,000,001 – HK\$2,500,000	0
HK\$700,001 – HK\$1,000,000	3
HK\$400,001 – HK\$700,000	5
HK\$400,000 or below	5

ACKNOWLEDGEMENTS

鳴謝

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香港九龍潮州公會	Hong Kong & Kowloon Chiu Chow Public Association
香港心理衛生會	The Mental Health Association of Hong Kong
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香港耆康老人福利會	The Hong Kong Society for the Aged
香港電台節目製作人員工會	RTHK Programme Staff Union
香港舞台技術及設計人員協會	The Hong Kong Association of Theatre Technicians & Scenographers
香港戲劇協會	Hong Kong Federation of Drama Societies
香港藝術行政人員協會	Hong Kong Arts Administrators Association
夏冬先生	Xia Dong
國際演藝評論家協會 (香港分會) 及「香港戲劇資料庫暨口述歷史計劃 (第一期)」	International Association of Theatre Critics (Hong Kong) and Archive and Oral History Project on Hong Kong Drama (Phase 1) (https://www.drama-archive.hk/)
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循道衛理中心	The Garden Company Limited
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鄰舍輔導會深水埗康齡社區服務中心	Elderly Community Centre
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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
		李嫻嫻女士	Ms Lee Shan Shan, Angel
		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

程張迎先生	Mr. Ching Cheung Ying, MH
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董事局顧問 Board of Directors Advisor

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

劇團成員 (於 2025 年 3 月 31 日) Company Staff (as at 31/3/2025)

藝術總監	Artistic Director	張可堅	Cheung Ho Kin, Dominic
行政總監	Executive Director	黃懿雯	Wong Yee Mun, Gladys
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	Actress	蔡蕙琪	Choi Wai Ki, Kay
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	蘇振維	So Chun Wai, Ray
演員	Actor	尹溥程	Wan Po Ching, Edwin
演員	Actor	黃楚軒	Wong Cho Hin, Hinson
演員	Actor	袁浩楊	Yuen Ho Yeung
演員	Actor	阮瀚祥	Yuen Hon Cheung, Sunday

技術及舞台管理部 Technical and 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
		黃子晉	Wong Tsz Chun, Zac
		高葦澄	Ko Wai Ching, Koko
		盧子晴	Lo Tsz Ching, Zita
道具主管	Props Master	黃祖耀	Wong Cho Yiu, Joe
影音主管	Audio-Visual Master	譚家榮	Tam Ka Wing
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
		陳楷佩	Chan Kai Pui, Kiki
		池映彤	Chi Ying Tung, Kuby
		吳偉樂	Prakatkunnatham, Channate
		李敏婷	Li Man Ting, Noelle
		何嘉文	Ho Carmen

節目及傳訊部 Programme and Communications Department

節目及傳訊主管	Head of Programme and Communications	李淑君	Lee Shuk Kwan, Christy
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	張欣琪	Cheung Yan Ki, Christine
		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^
		龔咏嵐	Kung Wing Laam, Aria
		梁樂彤	Leung Lok Tung, Janice
		張玥桐	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	楊韻豫	Young Wan Yu, Whitney
高級教育及外展主任 (推廣)	Senior Education and Outreach Officer (Marketing)	黎兆昌	Lai Siu Cheong, Dan
教育及外展主任	Education and Outreach Officer	麥曉晴	Mak Hiu Ching, Mandy
		區逸璇	Ou Yixuan, Shery #
		談晉霖	Tam Chun Lam, Leo
		葉凱琳	Yip Hoi Lam, Emily *
		余妙嫻	Yu Miu Shan, Ellen
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	麥家蕾	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, Yammy
副行政經理	Assistant Administration Manager	梁倩瑜	Leung Shin Yee, Crystal

會計部 Accounting Department

會計主管	Head of Accounting	潘綺慧	Poon Yee Wai, Yvonne
會計主任	Accounting Officer	李婉梅	Lee Yuen Mui, Myra

^ 藝術人才見習配對計劃 2023/24 由香港藝術發展局資助
2023/24 Arts Talents Internship Matching Programme
is supported by Hong Kong Arts Development Council

* 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

藝術行政見習員計劃由葵青劇院場地伙伴計劃資助
Arts Administrator Trainee Scheme is supported by
Venue Partnership Scheme of Kwai Tsing Theatre

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 / 音樂 / 導演 Playwrights /Music/ Directors	觀眾人數 No. of Audiences
21-23/6/2024 西九文化區自由空間大盒 The Box, Freespace, West Kowloon Cultural District	《關於面對藝術生涯危機的我無意間成為拯救 45 周年演出勇者的那件事》 <i>About the Time when I Faced a Crisis in My Artistic Career and Accidentally became the Hero who Saved the 45th Anniversary Performance</i>	4	廖國堯 Liu Kwok Yiu 文愷霖 Bubbles Man 蘇振維 Ray So 盧智樂 Edmond Lo	1,293
24-31/8-1/9/2024 香港大會堂劇院 Theatre, Hong Kong City Hall	《塵歸土土歸塵》 <i>Land for A Land</i>	10	黃俊達 Ata Wong	1,455
15-27/10/2024 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《花樣獠牙》 <i>Little Shop of Horrors</i>	10	侯活·阿殊曼 Howard Ashman 阿倫·孟根 Alan Menken 盧智樂 Edmond Lo	4,709
22-23/10/2024 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《花樣獠牙》：學生專場 <i>Little Shop of Horrors: Student Performance</i>	2	侯活·阿殊曼 Howard Ashman 阿倫·孟根 Alan Menken 盧智樂 Edmond Lo	1,421
18-26/1/2025 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《近鄉途情怯》 <i>Homecoming</i>	7	劉浩翔 Elton Lau 張可堅 Dominic Cheung 林健峰 Christmas Lam	2,946
22-23/1/2025 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《近鄉途情怯》：學生專場 <i>Homecoming: Student Performance</i>	2	劉浩翔 Elton Lau 張可堅 Dominic Cheung 林健峰 Christmas Lam	1,326
5-13/4/2025 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《擊不倒的她》 <i>She, The Boxer</i>	8	劉兆康 Sam Lau 盧宜均 Anna Lo 林健峰 Christmas Lam 張可堅 Dominic Cheung	2,848
8-9/4/2025 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《擊不倒的她》：學生專場 <i>She, The Boxer: Student Performance</i>	2	劉兆康 Sam Lau 盧宜均 Anna Lo 林健峰 Christmas Lam 張可堅 Dominic Cheung	686

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
17-19/5/2024 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《哈姆邁特》 HKAPA MFA Directing Graduate Thesis Project <i>Ham Meta</i>	4	李曉龍 Li Xiaolong	234
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《狐狸先生去咗邊？》 HKAPA MFA Directing Graduate Thesis Project <i>Foxfinder, Or Not</i>	4	Dawn King 許英邦 James Xu	389

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
6/6/2024 中英劇團（香港波老道十號地下） Chung Ying Theatre Company (G/F, 10 Borrett Road, Hong Kong)	中英劇團文獻庫媒體導賞團 Media Tour of Chung Ying Theatre Company Archives	1	20
21/6/2024 西九文化區自由空間大盒 The Box, Freespace, West Kowloon Cultural District	中英劇團 45 周年慶開幕禮 Chung Ying Theatre Company's 45 th Anniversary Opening Ceremony	1	150
21-23/6/2024 西九文化區自由空間大盒 The Box, Freespace, West Kowloon Cultural District	關於面對藝術生涯危機的我無意間成為拯救 45 周年演出勇者的那件事》紀念門票製作活動 <i>About the Time when I Faced a Crisis in My Artistic Career and Accidentally became the Hero who Saved the 45th Anniversary Performance: Commemorative Ticket</i>	4	1,034
21-23/6/2024 西九文化區自由空間大盒 The Box, Freespace, West Kowloon Cultural District	中英劇團 45 周年紀念系列產品銷售 Souvenir Collection of Chung Ying Theatre Company's 45 th Anniversary: Sales Counter	4	103
24/6/2024 中英劇團（香港波老道十號地下） Chung Ying Theatre Company (G/F, 10 Borrett Road, Hong Kong)	第 34 屆「國際表演藝術圖書館、博物館與資料館協會」國際研討會 2024•香港 The International Association of Libraries, Museums, Archives and Documentation Centres of the Performing Arts - 34 th SIBMAS Conference 2024•Hong Kong	1	32
21/7/2024 香港書展(香港會議展覽中心)	從文本到舞台：《解憂雜貨店》及《元宵》分享會暨選段讀劇 From Page to Stage: A Sharing on <i>The Miracles of the Namiya General Store</i> & <i>Twelfth Night</i> with read-through of Selected Scenes	1	200
23/8-1/9/2024 香港大會堂劇院 Theatre, Hong Kong City Hall	《塵歸土土歸塵》紀念門票製作活動 <i>Land for A Land: Commemorative Ticket</i>	10	1,164
15-27/10/2024 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《花樣獠牙》前台藝術科技體驗：智能互動體驗 <i>Little Shop of Horrors</i> Art Technology Experience: Intelligent Interactive Experience	12	4,894
15-27/10/2024 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《花樣獠牙》紀念門票製作活動 <i>Little Shop of Horrors: Commemorative Ticket</i>	10	3,760
15-27/10/2024 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《花樣獠牙》前台紀念品販售活動 <i>Little Shop of Horrors: Sales Counter</i>	12	407
15-27/10/2024 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《花樣獠牙》前台拍照留念活動 <i>Little Shop of Horrors: Photo Taking</i>	10	4,894
葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《花樣獠牙》科藝演示及解說：公開導賞 <i>Little Shop of Horrors: Art Technology Demonstration and Stage Tour</i>		
19/10/2024	公開場次 Session for Public	2	71
20/10/2024	小紅書專場 Session for Xiaohongshu	1	25
25/10/2024	香港珠海學院藝創科技及數碼傳播課程專場 Session for Master of Arts in Arts Tech and Digital Communication, Hong Kong Chu Hai College	1	47

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
25/10/2024	職業訓練局專場 Session for VTC	1	65
26/10/2024	香港中文大學文化管理課程專場 Session for BA Cultural Management, The Chinese University of Hong Kong	1	40
26/10/2024	香港專業教育學院專場 Session for IVE	1	24
26/10/2024	深圳反轉舞台專場 Session for Theatre Invert (Shenzhen)	1	30
30/11/2024 修頓場館 Southorn Stadium	《擊不倒的她》演員受邀出席「終極激鬥 —— 香港站 2024」 Cast of <i>She, The Boxer</i> Invited to Attend “UEF 2024-Ultimate Extreme Fight - Hong Kong 2024”	1	17
18-26/1/2025 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《近鄉途情怯》劇本慈善籌款活動 <i>Homecoming</i> : Script Charity Fundraising Event	9	188
18-26/1/2025 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	《近鄉途情怯》紀念門票製作活動 <i>Homecoming</i> : Commemorative Ticket	9	2,350
5/4/2025 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	首部原創拳擊音樂劇《擊不倒的她》開幕禮 First Original Boxing Musical: <i>She, The Boxer</i> Opening Ceremony	1	76
5/4 - 13/4/2025 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《擊不倒的她》紀念門票製作活動 <i>She, The Boxer</i> : Commemorative Ticket	8	2,278
6/4/2025 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《擊不倒的她》小紅書分享會 <i>She, The Boxer</i> : Xiaohongshu Sharing Session	1	12
13/4/2025 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre	《擊不倒的她》X feijaisketches 舞台劇賞析交友活動 <i>She, The Boxer</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 / 導師 Playwrights / Directors / Tutors	觀眾人數 No. of Audiences
8/9/2024 廣東省話劇院有限公司竹絲崗小劇場 Guangdong Drama Art Theatre's Zhusigang Theatre	「用身體去創造」工作坊 “Get Creative with Your Body” Workshop	1	盧智榮 Edmond Lo	25
22-23/11/2024 廣州大劇院實驗劇場 Experimental Theatre, Guangzhou Opera House	《元宵》 <i>Twelfth Night</i>	3	莎士比亞 Shakespeare 薛卓朗 Ceri Sherlock	747
12/2024 廣州華林國際廣場 C 館會議中心 Guangzhou Hualin International Plaza Annex C Conference Centre	穗港鄰里情 相聚在蓬源—— 兩地長者社區口述歷史劇匯演 “Community Oral History Theatre with the Mainland China”	1	蕭俊傑 Isaac Siu	100

教 育 及 外 展 活 動

EDUCATION AND OUTREACH ACTIVITIES

計劃日期 / 活動內容 Implementation Dates / Details of Activities	2024/25 年度活動節數 / 場數 No. of Activities / Performances in 2024/25	2024/25 年度觀眾 / 參加人數 No. of Audiences / Participants in 2024/25
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SMILE™ 中英兒童戲劇課程
SMILE™ Chung Ying Kids Drama Course

課程 Course	4/2024-3/2025 戲劇課程 Drama Course	637	804
演出 Performance	11/2024-2/2025 課程展演 Class Performance	44	955
	30/7-4/8/2024 <i>SMILE™ SUPERSHOW 2024</i>	6	682

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

課程 Course	4/2024-3/2025 戲劇課程 Drama Course	88	106
演出 Performance	9-11/8/2024 《SMILE™ SUPERSHOW 2024 ——中英青少年劇團結業演出》 <i>SMILE™ SUPERSHOW 2024 - Chung Ying Youth Drama Troupe Year End Performance</i>	4	489

	計劃日期 / 活動內容 Implementation Dates / Details of Activities	2024/25 年度活動節數 / 場數 No. of Activities / Performances in 2024/25	2024/25 年度觀眾 / 參加人數 No. of Audiences / Participants in 2024/25
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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	12/2024-3/2025 戲劇課程 Drama Course	27	49
其他 Others	22/11/2024 介紹講座 Promotion Workshop	1	56
	11-12/2024 遴選工作坊 Audition	8	54
	2-3/2025 青少年精神健康工作坊 Mental Health Workshop for teens	4	69

賽馬會「獅子山傳耆」口述歷史戲劇計劃
Jockey Club "Once Under the Lion Rock" Oral History Theatre Programme

捐助機構 香港賽馬會慈善信託基金 | Funded by The Hong Kong Jockey Club Charities Trust

其他 Others	3/2024 《漂流獨白》校園巡迴放映暨互動工作坊 School Screening and Interactive Workshop: <i>Drifters' Monologues</i>	12	3,194
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禧 戲劇場
The Golden Aged Theatre

演出場地贊助 利駿行慈善基金 | Performance venue sponsored by LCH Charitable Foundation

課程 Course	4-11/2024 循道衛理灣仔長者服務中心 Drama Course: Wan Chai Methodist Centre for the Seniors	50	23
	4/2024-3/2025 香港耆康老人福利會戲劇課程 Drama Course: The Hong Kong Society for the Aged	49	23
演出 Performance	29/11-1/12/2024 《禧戲劇場 2024：雙軌單程路》 <i>The Golden Aged Theatre 2024 : A Journey of Double Tracks</i>	4	447
	3/2025 《電車三世代》社區巡迴演出 Community Touring Performance: <i>Tramway Memories</i>	2	35
	3/2025 《思前想「後」》社區巡迴演出 Community Touring Performance: <i>Thoughts before the End</i>	4	183

	計劃日期 / 活動內容 Implementation Dates / Details of Activities	2024/25 年度活動節數 / 場數 No. of Activities / Performances in 2024/25	2024/25 年度觀眾 / 參加人數 No. of Audiences / Participants in 2024/25
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共創明「TEEN」計劃：青少年劇場培訓先導計劃
Strive and Rise Programme：Youth Theatre Training Pilot Scheme

合辦機構 香港九龍潮州公會 | Co-organised with Hong Kong & Kowloon Chiu Chow Public Association

課程 Course	6/2024-1/2025 戲劇課程 Drama Course	32	24
演出 Performance	11/1/2025 《一劍》 <i>Journey to the Light</i>	1	59

學校及社區計劃
School and Community Project

課程 Course	4/2024-3/2025 學校戲劇課程 Drama Course for School	611	1,315
	4/2024-3/2025 社區戲劇課程 Drama Course for Community	133	135
演出 Performance	6-7/2024 學校戲劇課程演出 School Performance	32	6,253
	5/2024-3/2025 社區戲劇課程演出 Community Performance	1	33

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

《哈姆邁特》
HKAPA MFA Directing Graduate Thesis Project: *Ham Meta*

創作人員 Creative Team

中英劇團藝術總監	Artistic Director	張可堅	Dominic Cheung
香港演藝學院導演碩士指導	HKAPA MFA Directing Major Supervisor	鄭傳軍	Terence Chang
改編及導演	Adaptation and Director	李曉龍*	Li Xiaolong
佈景設計	Set Designer	劉址朗	Yanki Lau
服裝設計	Costume Designer	賴藝婷	Melissa Lai
燈光設計	Lighting Designer	王晉希	Kenny Wong
音響設計	Sound Designer	鄧紫丹	Tang Tsz Tan
多媒體設計	Multi-media Designer	劉俊銘	Lau Chun Ming

演員 Actor/Actress

蔡雨田	Martin Choy	飾 as	哈姆雷特 / BCI 用家 / 人 / 群眾
梁倬瑜 ^	Leung Cheuk Yu	飾 as	邁特 / BCI 用家 / 猿猴
伍詠霞 ^	Ng Wing Ha	飾 as	測試員 / 廣告主持(影像) / 守衛 / 鬼魂 / BCI 用家 / 群眾
薛倩欣 ^	Sania Sit	飾 as	女孩 / 奧菲莉亞 / 守衛 / 鬼魂 / BCI 用家 / 群眾
王寶昕 ^	Wong Po Yan	飾 as	教授 / 廣告主持(影像) / 守衛 / 鬼魂 / BCI 用家 / 群眾

* 香港演藝學院戲劇藝術碩士生(主修導演) HKAPA MFA in Drama student (Major in Directing)

^ 香港演藝學院戲劇學院學生(主修表演) HKAPA BFA in Drama student (Major in Acting)

《關於面對藝術生涯危機的我無意間成為拯救 45 周年演出勇者的那件事》
*About the Time when I Faced a Crisis in My Artistic Career and
Accidentally became the Hero who Saved the 45th Anniversary Performance*

創作人員 Creative Team

藝術總監	Artistic Director	張可堅	Dominic Cheung
編劇	Playwright	廖國堯、文愷霖、蘇振維	Liu Kwok Yiu, Bubbles Man, Ray So
導演	Director	盧智榮	Edmond Lo
佈景設計	Set Designer	趙婉姣	Tracy Giu
服裝設計	Costume Designer	程凱雯	Cheryl Ching
燈光設計	Lighting Designer	葉俊霖	Rachel Ip
音響設計	Sound Designer	馮展龍	Fung Chin Lung
作曲	Composer	劉仲軒	Lau Chung Hin
填詞	Lyrics	阮瀚祥	Sunday Yuen
編舞	Choreographer	蔡蕙琪	Kay Choi
影像導演	Director of Videography	劉育承	Lau Yuk Shing
影像設計	Videographer	盧 榮	Lo Wing
副導演	Assistant Director	林健峰	Christmas Lam

演員 Actor/Actress

陳雅媛	Joann Chan	飾 as	Joann (DSM)
蔡蕙琪	Kay Choi	飾 as	Kay / 懷春
朱 勇	Chu Yung	飾 as	文西 / 校長
劉仲軒	Lau Chung Hing	飾 as	MayMay / 馬衡畋
廖國堯	Liu Kwok Yiu	飾 as	十五 / 秋
劉雨寧	Nicole Liu	飾 as	Nicole / 媽媽
文愷霖	Bubbles Man	飾 as	Bubbles / 小花
白清瑩	Pak Ching Ying	飾 as	白 / 明哲
蘇振維	Ray So	飾 as	Ray
尹溥程	Edwin Wan	飾 as	Edwin / 老師 / 夢星
黃楚軒	Hinson Wong	飾 as	Hinson / 春 / 慕理教授
袁浩楊	Yuen Ho Yeung	飾 as	魚旦 / 冬
阮瀚祥	Sunday Yuen	飾 as	Sunday / 校董
盧智榮	Edmond Lo	飾 as	Edmond (導演)

《塵歸土土歸塵》
Land for A Land

創作人員 Creative Team

藝術總監	Artistic Director	張可堅	Dominic Cheung
劇場構作	Dramaturg	林健峰、白清瑩、阮瀚祥	Christmas Lam, Pak Ching Ying, Sunday Yuen
故事	Story	由黃俊達及演員一同創作	Devised by Ata Wong and the cast
文字創作	Text	朱 勇	Chu Yung
導演	Director	黃俊達 *	Ata Wong
佈景設計	Set Designer	張正和 *	Bill Cheung
服裝設計	Costume Designer		Lola Clavel
燈光設計	Lighting Designer	林振傑 *	Jit Lam
音響設計	Sound Designer	夏恩蓓	Ha Yan Pui
執行音響設計	Deputy Sound Designer	梁思樺	Leung Sze Wah
音樂	Music	陳志江	Chan Chi Kong

* 承蒙香港演藝學院允准參與是次製作 With the kind permission of The Hong Kong Academy for Performing Arts

編作演員 Actor/Actress

廖國堯	Liu Kwok Yiu	飾 as	母體 / 善獸人
蘇振維	Ray So	飾 as	母體 / 惡獸人
陳雅媛	Joann Chan	飾 as	任何人 / 畸星人 / 西裝人 / 母體
劉雨寧	Nicole Liu	飾 as	畸星人 / 母體 / 元首
蔡蕙琪	Kay Choi	飾 as	畸星人 / 西裝人 / 母體
劉仲軒	Lau Chung Hing	飾 as	任何人 / 西裝人 / 元首
黃楚軒	Hinson Wong	飾 as	西裝人
文愷霖	Bubbles Man	飾 as	任何人 / 西裝人 / 母體
白清瑩	Pak Ching Ying	飾 as	任何人 / 畸星人 / 母體 / 元首
尹溥程	Edwin Wan	飾 as	西裝人 / 元首 / 人類學博士
袁浩楊	Yuen Ho Yeung	飾 as	任何人 / 西裝人 / 元首
阮瀚祥	Sunday Yuen	飾 as	任何人 / 畸星人 / 西裝人

《花樣獠牙》
Little Shop of Horrors

創作人員 Creative Team

藝術總監	Artistic Director	張可堅	Dominic Cheung
劇本及歌詞	Book and Lyrics	侯活·阿殊曼	Howard Ashman
音樂	Music	阿倫·孟根	Alan Menken
改編及粵語作詞	Adaptation and Cantonese Lyrics	陳鈞潤	Rupert Chan
音樂總監及指揮	Music Director and Band Leader	陳雋騫	Phoebus Chan
導演	Director	盧智燊	Edmond Lo
歌唱指導	Singing Coach	何朗喺	Gladys Ho
編舞	Choreographer	何靜茹	Frankie Ho
佈景設計及皮偶美術	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
錄像設計	Video Designer	成博民	Oliver Shing
皮偶設計	Puppet Designer		Martin P. Robinson
副導演	Assistant Director	林健峰	Christmas Lam
動畫師	Animator	關慧心、陳 穎、冼雯婷	Sophie Kwan, Chan Wing, Ivy Sin

現場樂隊 Live Band

鋼琴	Piano	陳雋騫	Phoebus Chan
第一結他	First Guitar	盧永霖	Lo Wing Lam
第二結他	Second Guitar	陳浩堅	Chan Ho Kin
合成器	Synthesizer	梁榮智	Leung Wing Chi
爵士鼓	Drums	黃偉隆	Wong Wai Lung
低音結他	Bass	周潔兒	Kylie Chow

演員 Actor/Actress

袁浩楊	Yuen Ho Yeung	飾 as	歸世茂 +/ 波地居民 #
文愷霖	Bubbles Man	飾 as	珂珠 +/ 波地居民 #
尹溥程	Edwin Wan	飾 as	歸世茂 #/ 波地居民 +
蔡蕙琪	Kay Choi	飾 as	珂珠 #/ 波地居民 +
劉雨寧	Nicole Liu	飾 as	石英
白清瑩	Pak Ching Ying	飾 as	琉璃
陳雅媛	Joann Chan	飾 as	雪紡
阮瀚祥	Sunday Yuen	飾 as	梅樹律
蘇振維	Ray So	飾 as	史譔仁 / 車琵琶 / 波地居民
劉仲軒	Lau Chung Hing	飾 as	珂珠二號(操控) / 波地居民
黃楚軒	Hinson Wong	飾 as	珂珠二號(操控) / 波地居民
廖國堯	Liu Kwok Yiu	飾 as	顧客 / 馬屁青 / 波地居民
莫珏邦	Michael Mok	飾 as	珂珠二號(聲音) / 波地居民
蘇志良	Hugo So	飾 as	波地居民
鄺渙軒	Kwong Oon Hin	飾 as	魯師太 / 波地居民
張卓行	Joseph Cheung	飾 as	八安土銅 / 波地居民
盧智燊	Edmond Lo	飾 as	不異上帝的聲音 / 訪問 DJ (聲音)

+ 演出場次:15, 17, 19/10 8PM，26-27/10 3PM，22/10 2:30 PM

演出場次:16, 18, 25-26/10 8PM，20/10 3PM，23/10 2:30 PM

《近鄉途情怯》
Homecoming

創作人員 Creative Team

藝術總監	Artistic Director	張可堅	Dominic Cheung
劇本顧問	Script Advisor	張達明	Cheung Tat Ming
編劇	Playwright	劉浩翔 ⁺	Elton Lau
導演	Director	張可堅、林健峰	Dominic Cheung, Christmas Lam
佈景設計	Set Designer	賴妙芝	Yoki Lai
服裝設計	Costume Designer	李 峰 [*]	Bacchus Lee
燈光設計	Lighting Designer	陳鈞至 [*]	Samuel Chan
音響設計	Sound Designer	楊我華	Anthony Yeung
錄像設計	Video Designer	賴嘉琪	Kaki Lai
口琴演奏	Harmonica	李俊樂	Gordon Lee

演員 Actor/Actress

周偉強	Chow Wai Keung	飾 as	阿德
盧俊豪	Lo Chun Ho	飾 as	阿偉
黃清俊	Alan Wong	飾 as	俊表叔
孫惠芳	Suen Wai Fong	飾 as	寶姨 / 外母 (May 母親)
盧智燊	Edmond Lo	飾 as	二叔
陳瑞如 [^]	Chan Shui Yu	飾 as	May
陳雅媛	Joann Chan	飾 as	阿年的同學 / 二伯婆 / 八姑姐
白清瑩	Pak Ching Ying	飾 as	阿年
袁浩楊	Yuen Ho Yeung	飾 as	司機甲 / 村民
廖國堯	Liu Kwok Yiu	飾 as	司機乙 / 村民
朱 勇	Chu Yong	飾 as	渡頭人 (老劉)
莫珏邦	Michael Mok	飾 as	阿東
阮瀚祥	Sunday Yuen	飾 as	青年
尹溥程	Edwin Wan	飾 as	劉書記
黃楚軒	Hinson Wong	飾 as	Raymond
張可堅	Dominic Cheung	飾 as	七姨丈
劉浩翔 ⁺	Elton Lau	飾 as	八姑丈
吳嘉欣 [#]	Lulu Ng	飾 as	旅客 / 七姨媽 / 村民
林彥亨 [#]	Lam Yin Heng	飾 as	外省工人 / 村民
楊洽濤 [#]	Angus Yeung	飾 as	外省工人 / 村民
李嘉兆 [#]	Li Ka Siu	飾 as	村民

+ 承蒙 iStage 允准參與是次製作
With the kind permission of iStage

* 承蒙香港演藝學院允准參與是次製作
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[^] 承蒙愛麗絲劇場實驗室允准參與是次製作
With the kind permission of Alice Theatre Laboratory

承蒙香港演藝學院支持實習計劃及允准參與是次製作
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《狐狸先生去咗邊？》
HKAPA MFA Directing Graduate Thesis Project: *Foxfinder, or not*

創作人員 Creative Team

中英劇團藝術總監	Artistic Director	張可堅	Dominic Cheung
香港演藝學院導演碩士指導	HKAPA MFA Directing Major Supervisor	鄭傳軍	Terence Cheng
劇本	Book		Dawn King
翻譯	Translator	張兆聰子	Chelsea Zhang
翻譯顧問	Translation Consultant	陳樂怡	Maxine Chan
導演	Director	許英邦 [^]	James Xu
劇場構作	Dramaturg	張學良 [#]	Rick Cheung
空間設計	Spatial Designer	劉址朗	Yanki Lau
服裝設計	Costume Designer	游倬宜	Chelsea You
燈光設計	Lighting Designer	翁焯綸	Denzel Yun
音響及錄像設計	Sound and Video Designer	蘇浩文	Homan So

編作演員 Actor/Actress

程曉敏	Renee Ching	飾 as	Judith Covey
麥嘉敏 [*]	Clemente Eylline Mendoza	飾 as	Sarah Box
賴澤銘 [*]	Tony Lai	飾 as	Samuel Covey
陸錦輝 [*]	John Luk	飾 as	William Bloor

[^] 香港演藝學院戲劇藝術碩士生(主修導演)
HKAPA MFA in Drama student (Major in Directing)

[#] 香港演藝學院戲劇藝術碩士生(主修劇場構作)
HKAPA MFA in Drama student (Major in Dramaturg)

^{*} 香港演藝學院戲劇學院學生(主修表演)
HKAPA BFA in Drama student (Major in Acting)

《擊不倒的她》
She, The Boxer

創作人員 Creative Team

藝術總監	Artistic Director	張可堅	Dominic Cheung
劇本及歌詞	Book and Lyrics	劉兆康	Sam Lau
音樂及音樂總監	Music and Music Director	盧宜均	Anna Lo
導演	Director	林健峰、張可堅	Christmas Lam, Dominic Cheung
歌唱指導	Singing Coach	張國穎	Margaret Cheung
編舞	Choreographer	馬汶萱	Christy Poinsettia Ma
佈景設計	Set Designer	何存德	Douglas Ho
服裝設計	Costume Designer	程凱雯	Cheryl Ching
燈光設計	Lighting Designer	梁劭岐	Kinphen Leung
音響設計	Sound Designer	郭宇傑	Jaycee Kwok
影像設計	Video Designer	賴嘉琪	Kaki Lai
紋身設計	Tattoo Designer	楊宗穎	Stef Yeung

現場樂隊 Live Band

鍵盤	Keyboard	梁戈華	Kent Leung
結他	Guitars	劉俊、曾憲晞	Lau Chun, Victor Tsang
低音結他	Bass	陳錦明	Chan Kam Ming
爵士鼓	Drums		Antonio Serrano Jr.

演員 Actor/Actress

劉雨寧	Nicole Liu	飾 as	梁少卿 (小卿)
蘇振維	Ray So	飾 as	楊漢生 (Sunny)
蔡蕙琪	Kay Choi	飾 as	余嘉雯 (Alicia) / Ring Girl / 群眾
劉仲軒	Lau Chung Hing	飾 as	周子捷 (捷)
莫瑋邦	Michael Mok	飾 as	林世榮 (林師父)
陳皓琬	Dominique Chan	飾 as	座頭瓊 / 群眾
袁浩楊	Yuen Ho Yeung	飾 as	趙家輝 (渣輝) / 群眾
阮瀚祥	Sunday Yuen	飾 as	飛漁子 / 群眾
白清瑩	Pak Ching Ying	飾 as	方嬌 (卿母) / 李太 / 對戰選手 B / Ring Girl / 群眾
文愷霖	Bubbles Man	飾 as	Shirley / 群眾
陳雅媛	Joann Chan	飾 as	黃美鳳 (Miko) / 群眾
廖國堯	Liu Kwok Yiu	飾 as	George / 年輕 Sunny / 群眾
朱勇	Chu Yung	飾 as	拳證 / 男伴
尹溥程	Edwin Wan	飾 as	鄭偉彬 (拳賽司儀)
黃楚軒	Hinson Wong	飾 as	年輕捷 / 醉漢 / 群眾
關可楠 #	Kathy Kwan	飾 as	Sunny 影子 / 蝴蝶 / Ring Girl / 群眾
梁綺庭 #	Inez Leung	飾 as	對戰選手 A / 蝴蝶 / Ring Girl / 群眾
陳浩然 #	Arthur Chan	飾 as	醉漢 / 群眾
林睿哲 #	Eugene Lam	飾 as	醉漢 / 群眾

承蒙香港演藝學院支持實習計劃及允准參與是次製作

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創作及演出人員一覽

Creative and Acting Team Lists

SMILE™ SUPERSHOW 2024

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 何悅欣 張衍彤 劉俊軒 吳璟琳 劉穎璇 方珈賢	Isaac Siu Yentl Ho Cheung Hin Tung Alton Lau Vanessa Ng Vince Lau Fong Ka Yin
燈光設計	Lighting Designer		

《SMILE™ SUPERSHOW 2024 —— 中英青少年劇團結業演出》
SMILE™ SUPERSHOW 2024 - 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 陳寶欣 方珈賢 梁思樺	Sharon Yau Wong Hon Ching Suki Chan Fong Ka Yin Leung Sze Wah
佈景及服裝設計	Set and Costume Designer		
燈光設計	Lighting Designer		
音響設計	Sound Designer		

《禧戲劇場 2024：雙軌單程路》
The Golden Aged Theatre 2024 - A Journey of Double Tracks

《電車三世代》*Tramway Memories*

創作人員 Creative Team

編劇、導演及戲劇導師	Playwright, Director and Drama Tutor	蕭俊傑	Isaac Siu
《思前想「後」》 <i>Thoughts Before the End</i>			
創作人員 Creative Team			
編劇、導演及戲劇導師	Playwright, Director and Drama Tutor	何悅欣 陳寶欣 趙婉姣 陳佩儀 鄧彥邦	Yentl Ho Suki Chan Tracy Giu Claudia Chan Tang Yin Pong
佈景設計	Set Designer		
服裝設計	Costume Designer		
燈光設計	Lighting Designer		
音響設計	Sound Designer		

共創明「TEEN」計劃：青少年劇場培訓先導計劃《一劍》
Strive and Rise Programme: Youth Theatre Training Pilot Scheme: *Journey to the Light*

創作人員 Creative Team

編劇、導演及戲劇導師	Playwright, Director and Drama Tutor	邱瑞雯	Sharon Yau
副導演及戲劇導師	Assistant Director and Drama Tutor	何悅欣	Yentl Ho
佈景及服裝設計	Set and Costume Designer	陳寶欣	Suki Chan
燈光設計	Lighting Designer	鄭珮汶	Cheng Pui Man
作曲及音響設計	Composer and Sound Designer	劉穎途	Lau Wing Tao
編舞及歌唱指導	Choreographer and Singing Coach	林家誠	Cleave Lam

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 2025 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 2025 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) 第九輪資助 (2024-25)(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，二零二五年九月十七日

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 2025, 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 2025, 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) Ninth Round Funding Exercise (2024-25) (“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, 17 September 2025

收支及其他全面收益表

STATEMENT OF INCOME AND EXPENDITURE AND OTHER COMPREHENSIVE INCOME

截至二零二五年三月三十一日止年度 FOR THE YEAR ENDED 31 MARCH 2025

	2025 港幣 HKD	2024 港幣 HKD
收入 INCOME		
<u>政府資助 Government subvention</u>		
恆常資助 Recurrent subvention	17,586,420	18,469,643
藝術科技資助先導計劃 Arts Technology Funding Pilot Scheme	1,709,615	486,840
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	1,301,878
藝術發展配對資助計劃 Art Development Matching Grants Scheme	<u>6,743,092</u>	<u>3,771,798</u>
	<u>26,495,302</u>	<u>24,030,159</u>
<u>賺得收入 Earned Income</u>		
票房 Box Office Income	3,236,601	5,452,019
委約節目，教育及外展項目 Other Hired Engagements, Education and Outreach Programme	4,719,645	4,625,595
捐款及贊助 Donations and Sponsorships	927,535	3,973,088
外訪文化交流 Outbound Cultural Exchange	449,075	-
利息收入 Interest Income	827,281	738,515
其他 Other revenue	<u>567,096</u>	<u>234,247</u>
	<u>10,727,233</u>	<u>15,023,464</u>
	<u>37,222,535</u>	<u>39,053,623</u>

	2025 港幣 HKD	2024 港幣 HKD
支出 EXPENDITURE		
製作，委約節目，教育及外展 Production Costs, Other Hired Engagements, Education and Outreach Programme	16,292,349	16,714,882
工作人員 Personal Emoluments	21,846,658	18,905,550
一般經常費用及其他開支 General Overheads and Other Charges	3,080,066	3,154,026
外訪文化交流 Outbound Cultural Exchange	<u>851,868</u>	<u>339,883</u>
	<u>42,070,941</u>	<u>39,114,341</u>
年度虧損 Deficit for the Year	<u>(4,848,406)</u>	<u>(60,718)</u>
其他全面收益 Other Comprehensive Income	-	-
年度全面虧損 Total Comprehensive Deficit for the Year	<u>(4,848,406)</u>	<u>(60,718)</u>

	2025 港幣 HKD	2024 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	(8,562,381)	(444,281)
藝術發展配對資助計劃 Art Development Matching Grants Scheme	<u>3,713,975</u>	<u>383,563</u>
	<u>(4,848,406)</u>	<u>(60,718)</u>

財務狀況表

STATEMENT OF FINANCIAL POSITION

於二零二五年三月三十一日 AS AT 31 MARCH 2025

	2025 港幣 HKD	2024 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>72,022</u>	<u>49,535</u>
流動資產 CURRENT ASSETS		
押金，預付款項及其他應收款 Deposit, Prepayments and Other Receivables	1,968,299	4,831,817
銀行定期存款 Time Deposits with Bank	6,234,424	11,014,433
現金及現金等值物 Cash and Cash Equivalents	<u>22,816,033</u>	<u>20,463,686</u>
	<u>31,018,756</u>	<u>36,309,936</u>
流動負債 CURRENT LIABILITIES		
合約負債 Contract Liabilities	1,767,528	3,177,811
其他應付款 Other Payables	<u>1,204,928</u>	<u>1,002,984</u>
	<u>2,972,456</u>	<u>4,180,795</u>
流動資產淨值 NET CURRENT ASSETS	<u>28,046,300</u>	<u>32,129,141</u>
	<u>28,118,322</u>	<u>32,178,676</u>

	2025 港幣 HKD	2024 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	788,052	-
Muse Up! Youth Musical Theatre Group 2024-26 Fund	<u>788,052</u>	<u>-</u>
累積盈餘 Accumulated Surplus	<u>27,330,270</u>	<u>32,178,676</u>
	<u>28,118,322</u>	<u>32,178,676</u>

經董事會於二零二五年九月十七日核准並許可發出。
These financial statements were approved and authorized for issue by the Board of Directors on 17th Sept 2025.

鄺錦川 Kwong Kam Chuen	李令喬 Lee Jacqueline Ling Kiu
主席 Chairman	副主席 Vice Chairman

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.



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

地址 香港波老道 10 號地下 G/F, 10 Borrett Road, Hong Kong
電話 3961 9800
傳真 2537 1803
網址 www.chungying.com
電郵 info@chungying.com



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