



哥情嫂意

香港話劇團自創團伊始，即定位為「平衡劇目」劇團，以多元戲劇樣式達致服務市民之最大化——滿足不同審美取向的觀眾群體。這是她的DNA，也是一道難題。廣東俗語說，「順得哥情失嫂意」，若要兩圓，智者早就告訴我們，「此事古難全」。然而，經過四十多年的實踐，劇團確已沉澱出一種強韌的底蘊，能夠游刃於經典與新潮之間而取得平衡。換言之，話劇團的藝術性格就是不拘一格，廣開戲路，「哥情」與「嫂意」兼修。

皆有所本

藝術性格可以開放，但藝術路向不能沒有座標。我們的藝術座標就是以紮實的劇本（文本）為中心，無論是原創或改編，每個製作皆有所「本」（text-based）。由「本」出發，「路漫漫而上下求索」，探尋一個好作品的內涵品格；由「本」生發，天馬行空而自成機杼，自定方圓，形塑一「本」一格。看似「桃花一簇開無主」，然而，「可愛深紅愛淺紅」？「哥哥」們和「嫂嫂」們皆可自選。

兩個當下

我們的戲劇是為當下觀眾而演。當下是佛教用語，民間應用泛指此時此地，佛經裡的意思是永恆。悲也好，喜也好，我們立志要演「當下」的戲，與觀眾一起連接地氣，凝視蒼生；苦也好，甜也好，我們立志要演「當下」的戲，與觀眾一起探索永恆，安頓人生座標。古往今來，有說不盡的人間故事，我們的願望其實只是一個堅持——燃亮劇場，照耀香江，在華語戲劇的天空下，添一抹嶺南顏色。

解鎖密碼

生活充滿謎團，許多人情物理都難以解說，令人困頓。莊子說：「日出而作，日入而息，逍遙於天地之間，而心意自得。」多好啊！然而，他是莊子。莊子厲害，能洞悉世情而活出境界。我等凡人怎麼辦？有人問道黃大仙，有人祈福車公廟，都行，而我們則相信戲劇。戲劇不能解籤，但好的戲劇能解鎖生活密碼，於字裡行間品出隱喻，於舞台光影發現真我。然後劇終，人散，新生活。

觀音灑水

在石榴花開的五月，我們邀得永遠的陳麗珠為劇季拉開帷幕。為甚麼是永遠？認識麗珠的朋友都知道，她修練劇場的熱度和態度，自上世紀八十年代末出道至今，堅如磐石，強似觀音，令人折服。我問她：「你想做甚麼？」她說：「昆蟲系列。」那是我1997至2001年間鋪陳的五個劇場篇章，記錄了三十年前香港小市民在金融海嘯與風暴的連番吊打中，如何低眉怒目，淺笑狂瘋，不屈求存。麗珠操刀剪裁，我穿針縫接，五劇歸一，編織成《白湖映像》。三十年不長，於今回望，亦足以觀照出物換星移的規律。我熱切期待她那流麗而滿含詩意的劇場語彙，如同觀音灑水，把我們塵封的思念，洗滌成一組值得收藏的香港風情明信片，燦若榴花。

出生入死

在睡蓮花開的七月，助理藝術總監方俊杰閉目凝思，伸出兩指，拈起東尼獎得主積克·索恩（Jack Thorne）的新作*After Life*。此劇源自日本導演是枝裕和的電影《下一站，天國》。天國意味死亡。死，到底是怎麼一回事？孔子說：「未知生，焉知死？」似乎是要告訴我們，欲知死，先要搞清楚生是甚麼個狀況，否則免問。生而為人，所為何事？人過留名，雁過留聲。除了名聲，還有其他？機靈的方俊杰攜手文學部敏銳的郭永康，挾我粵人民俗底蘊，在原作的進路上「出生入死」，叩問人生終站。據說，睡蓮的晝開夜合喻意輪迴。人生的千迴百轉，又有何啟示？俊杰，永康。

捲土重來

在茉莉花開的九月，兩部「杰作」捲土重來。《曖昧》首演於2021年，乃編劇鄭國偉「疑似出軌」的話題之作。他運筆如刀，剖開婚姻生活中的甘與不甘，緣起與緣滅；他落筆婉約含蓄，卻又處處切中要害，難怪一上架就被痴男怨女奉為必修課。《史家本第二零二三回之伏虎降龍》於去年首演，由永康與俊杰聯手拆解莫里哀喜劇寶典，重新構作成一場婚嫁鬧劇，笑彈橫飛，炸得觀眾人仰馬翻，散落一地的，卻是真愛。兩劇談婚論嫁，一靜一動，皆由俊杰執導。他巧手妙思，於無聲處撞出驚雷，於無色處繪出繁花，其中兩朵是茉莉，在炎炎九月散發悠悠清香，聞之動情，確是「杰作」。

使命必達

在聖誕花開的十二月，一班英姿颯爽的女子出現在一個特訓場，每天攀石游繩，騎牛睡冰，弄得精疲力竭，四肢百骸如同粉碎，一個個含辛茹苦，卻甘之如飴，衣帶漸寬終不悔，頭上還散發著光環。這是甚麼一回事？這是一支聖誕禮物特種速遞部隊，任務是在平安之夜喬裝成聖誕老人，奔赴地表最不適宜人類居住之處，找出最需要聖誕禮物之人，交付所托。所托何物？我也想知道，是甚麼，可以激發人們，特別是女士們，如此澎湃激情、崇高意志？《使命必達》由潘惠森編劇及導演（沒錯，是我）。我一介莽夫，不揣冒昧，獨訪花叢，在聖誕紅花綠葉的疏影中，與小姐姐們談談心，說說笑，肆無忌憚，放誕不羈。我也想使命必達，找出她們生命中的剛柔密碼。

北調南腔

在吊鐘花開的一月，冀平老師譽滿天下的《天下第一樓》，繼2022年大旺登場，亦欲罷不能，仍然由慧焯執導，君豪主演，攜手翰廷偉強慧慈等眾卿家，再度「君」臨「天下」，響向隅劇迷。此劇發源於北京，以烤鴨為題，抒發人文關懷，大筆如椽，誠為極品，今以粵語演繹，每一個字都彷彿被嵌入一株吊鐘花上的小鈴鐺，隨著「字節跳動」，迴盪出北調南腔，悠揚悅耳，獨具神韻。點慧的慧焯已掌握南北通吃的絕活，以港派爐火烤出京鴨真味，只此一家，勢成傳奇。

拈花微笑

在杜鵑花開的三月，春風吹到二十世紀三十年代石塘咀，香港風月文化發祥區。這裡天天是春天，這裡年年是豐年；這裡是男人的歡樂宮，這裡是女人的鬥獸場。潘惠森（沒錯，又是我）攜手客席導演李鎮洲，深入煙花之地，移花接木，把莎翁喜劇經典「石塘化」，打造成《塘西馴悍記》。馴，是征服，是戰鬥。在塘西的「戰場」上，在物慾和情慾面前，到底誰征服了誰？鎮洲吾兄，我的偶像，有大智慧。在南音、女伶、旗袍和鴉片煙的風月密碼中，我拈花惹草，拈出一朵杜鵑花，鮮紅如血；他卻拈花微笑，笑的是「古來征戰幾人回」，在淡淡的三月天。

兩朵奇葩

以上是主劇場。本季度的黑盒劇場也是挑肥揀瘦，選出兩朵奇葩。其一是年青編劇梁澤宇的《匙羹》。此劇於去年首演由助理藝術總監廷輝執導，文本幽默細膩，揭示社會夾縫中小人物掙扎求存的情狀——其情可憫，其狀可悲，卻又荒唐可笑，贏得佳評。是次重演仍然由廷輝操刀，進一步雕琢打磨，並參與首屆香港演藝博覽，向海外觀眾推介。其二是《纏眠》（*Sleep*），劇本出自剛榮膺諾貝爾文學獎桂冠的挪威劇作家約恩·福瑟（Jon Fosse）。福瑟惜墨如金，以簡約精練的文字，鑄刻男女之間欲言又止的孤寂，真實而深沉，洞穿人心；導演亦非廷輝莫屬——他早於三年前已執導過福瑟的另一傑作，可謂慧眼識金，如今重拾「舊歡」，憑其細膩的文本解讀與精密的劇場技法，是必在香江一隅，燃亮一盞歐陸明燈。

文本特區

黑盒劇場之外，劇團於本劇季開始，推出一個新平台——「文本特區」，以配合本地原創劇本發展。這是介於「讀劇劇場」與常規製作之間的一個試演區域，劇團只提供演員、導演及演出空間，輔以最基本的技術支援，讓有潛質的編劇發表新作，吸取意見，從而逐步修訂，發展成可以被納入常規製作的作品。由於此平台所需的資源較少，可以讓更多新晉編劇受惠。首批獲邀進入「特區」的作品包括許晉邦《凶的空間》、李偉樂《水中不知流》及黎曜銘《人間》。三位作者皆來自八、九十後，芳華正茂，才情勃發；三部作品皆出自去年舉辦的「劇本精煉場」，情發胸臆，語寄香江，有型有格。首屆「文本特區」由助理藝術總監劉守正督導，憑其豐厚的實戰經驗，守劇本之正道，為「特區」儲備可造之才。

得寸進尺

戲無疆界走四方，知音所在是吾鄉。隨著內地與香港回復正常通關，劇團亦已重啟內地巡演計劃，整裝待發，奔馳來自劇場真愛的呼喚。排上日程的有《小島·餘香》、《曖昧》及《天下第一樓》。三劇各具姿容意蘊，亦各自通過了劇場實踐考驗，獲得認證，入列劇團保送出境名單。一方水土養一方人，也滋養出一方戲劇。從一方走到四方，既是分享心頭好，也是步出同溫層，走進不一樣的文化語境，接受更嚴格的檢閱鞭策。給我一寸批評，還你一尺進步——這是我們對「得寸進尺」的定義。

香港話劇團

2024-25 劇季簡述

「哥情嫂意」

「皆有所本」

解開生活密碼

窺探真我秘密

風繼續吹

「風箏計劃」自上季推出，共收三百三十三份來自四海五湖的劇本投稿，說多不多，少亦不少。總之多來多看，少來無妨，一個不落，但求佳作。從風箏海選到讀劇精煉到特區試演，我們為一劇之本逐步搭建起一條通往舞台亮相的路徑。如前述，「我們的藝術座標就是以紮實的劇本（文本）為中心」，誠不我欺。

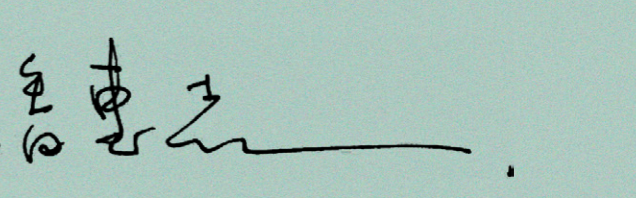
意飛蝶舞喜翩翩，遠近隨心一綫牽。如此時光如此地，春風送你上青天。鄧拓《紙鸞》

天空遼闊，風繼續吹，你有風箏嗎？

花香四溢

最後，但同樣重要的是，我們座落於佐敦覺士道的教育中心終於落成啟用，標誌著我團戲劇教育發展的一個新里程。我們致力傳揚的，是戲劇藝術秉為核心價值的人本精神。古有河陽縣令潘岳，在縣中滿栽桃李，傳為美談，喻為德政；今有話劇團教育中心主管昭倫，於塵囂鬧市深耕戲劇園圃，花香四溢，功德無量。

這篇概述仍然有點長，感謝耐心看完。



潘惠森
藝術總監



An introduction to the HKRep's 2024–25 season

Decoding life's mysteries

A delicate balance

From its founding, our company was established as a “repertory theatre” with balanced programming to serve the public with a diverse array of dramatic genres, satisfying different groups and aesthetic propensities. That is the HKRep's DNA, but it also presents a problem. “By taking my brother's side, I might forsake my sister-in-law” is a famous Cantonese slang. The ancients understand that it is hard to please both sides. Yet after more than four decades, the HKRep has built a strong and resilient foundation, able to traverse boundaries easily, finding a balance between classics and new works. In other words, the HKRep's artistic nature is wide-ranging, never limited to one approach. Our company can enjoy the admiration of both brother and sister-in-law.

Everything has its roots

Our artistic nature may be unrestricted, but our artistic path cannot lack the orientation that grounds us. Our bearing is a focus on solid dramatic texts, whether original or adapted; the root of every production is in the text. While embarking from our roots, “the journey is hard, but we keep going forward till we reach the goal” in search of a fine play's inner character. Extending from our roots, we expand our imagination to create something original, inventing our own norms and formulating our own “root” and style. It may appear like “a plum tree belonging to no one is in bloom”, yet “do I love the deep-red or the light-red blossoms?” Both the brother and sister-in-law can make their own selections with their own free will.

Two “in the moments”

We stage dramatic performances for our audience “in the moment”—that being a Buddhist concept used by the layman to mean “right here, right now.” According to the Buddhist vocabulary, however, the term signifies eternity or timelessness. Whether tragic or comic, we are determined to put on theatre “in the moment”, connecting with audiences on the most fundamental level as we examine the world around us. Whether bitter or sweet, we are determined to put on theatre “in the moment”, examining what is timeless and searching for life's bearings. Throughout the ages are countless stories about human existence. Our wish is what we insist on—to light up the stage, to shine on Hong Kong, to add some colour from the Lingnan region under the vast sky of Chinese-language theatre.

Decoding the mystery

Life is filled with mysteries, many inexplicable and exhausting. Zhuangzi once wrote, “At sunrise, I rise to work; at sunset, I return to rest, enjoying life at ease between Heaven and earth; I am contented”. How wonderful! But he was Zhuangzi, a philosopher who understood the world and lived a life beyond our mortal realm. What about people like us? Some ask for their fortunes at the Wong Tai Sin Temple, others visit Che Kung Temple in search of blessings: that all can work. But we believe in theatre. Theatre cannot decipher snippets of fortune-telling cards, but good theatre can decode life's mysteries, providing metaphors between the lines as we find our true selves on stage amidst lights and shadows. When a play ends, we leave the theatre, and a new life begins.

Goddess of Mercy sprinkles water

In May when pomegranates are in bloom, we invite the timeless Bonni Chan to launch our new season. Why timeless? Acquaintances of Bonni all know her passion and approach to theatre. We've been in awe of her from her debut in the late 1980s to the present day: she is steadfast as a rock and resilient as the Goddess of Mercy. I asked her, “What do you want to do?” She replied, “The Insect Series.” That was a collection of five plays I wrote between 1997 and 2001 chronicling how Hong Kong people suffered through the financial crisis three decades ago, how they contained their anguish, weathered the storm and survived the deluge. Bonni and I adapted and connected the five plays in creating *Lumination of the Forgotten*. Three decades is not much time, but looking back, we notice many changes in our society's constellation. I eagerly await her fluid and poetic theatrical language, akin to the Goddess of Mercy sprinkling water, cleansing our dust-covered thoughts to make a postcard worthy of Hong Kong's yesteryears as brilliant pomegranate blossoms.

Braving life's perils

For the month of July dominated by water lilies, Assistant Artistic Director Fong Chun Kit closed his eyes and stretched his two fingers, selecting Tony Award-winner Jack Thorne's new play *After Life*, based on Hirokazu Kore-eda's award-winning film (known in Japan as *Wonderful Life*). Heaven implies death. What is death, really? Confucius once said, “If you don't understand life, how can you understand death?” He was telling us if we want to understand death, we must first figure what it means to live. If not, we should just drop the question. What does it mean to live and be human? A man's reputation remains after his death, just as a goose utters its cries wherever it flies. Apart from reputation, what else is left? The astute Fong Chun Kit joins hands with the perceptive Kwok Wing Hong in their characteristic Cantonese approach, braving the script's journeys between life and death, pondering our final destination. Legend has it that water lilies open and close from day to night as an analogy of reincarnation. Amidst life's ups and downs, how can we be enlightened? Enter Chun Kit and Wing Hong.

Staging comebacks

In September, when jasmine flowers are radiant, two acclaimed plays return to the stage. *Ambiguous*, which premiered in 2021, examines a “probable extra-marital affair that might or might not have taken place”. Playwright Matthew Cheng wields his pen with such alacrity, dissecting the ins and outs of married life, and how people get together and grow apart. His treatment is graceful and subtle, yet always hits the mark with every dramatic turn. No wonder the production has been popular among lovelorn men and women. Last year we premiered *Scapin in Jiānghú*, a collaboration between Kwok Wing Hong and Fong Chun Kit deconstructing Molière's comedic classic, making a brand-new farce about marriage chock full of hilarity, delighting the audience to no end. What drives the story to its conclusion is true love. Both of these plays deal with marital bonds, one quiet and understated and the other vigorous and farcical, both directed by Fong Chun Kit. As a director, he commands such skill and imagination, surprising us at every turn whether disturbing the peace with a bombshell, or conjuring elaborate bouquets from nothing. These jasmynes exude pure fragrance in a hot September: they touch our hearts.

Fulfilling a mission

When poinsettias fill the city in December, a group of heroines turn up in a special training camp. They climb rocks and ropes daily, enduring tremendous physical challenges, constantly exhausted as their bodies are taxed to their limits. Though they have to endure such hardships, none regret their decision as their bodies become chunky and muscular and haloes seem to hover above their heads. What's the back story? These women belong to the Christmas Special Force. Their job is to dress up as Santa Claus on Christmas Eve in search of those most in need of gifts at the far end of the world. What are these gifts? I also want to know what motivates people, especially women, in pursuing such lofty ideals. *The Absolute Task* is written and directed by Poon Wai Sum (yes, yours truly). I'm but an unrefined man, I have no presumptions. I travel among these women surrounded by poinsettias and verdant leaves. All I can make are a few impudent jokes. But I want to accomplish my mission, uncovering the gentle secrets about women.

Northern melodies, Southern tunes

In January, with fuchsias abloom, He Jiping's celebrated play *The Top Restaurant* returns to our stage. The original HKRep production scored tremendous success two years ago to sold-out houses. This re-run features the same lineup: Roy Szeto as director, Tse Kwan Ho in the leading role, along with Yu Hon Ting, Chris Sun and Mercy Wong. Our ensemble returns to this grand production to satisfy our audience's appetite. This play—now a renowned classic—originated in Beijing with Peking duck as its subject, revealing such wisdoms about humanity and culture. Our Cantonese version is well-matched, the words as enervating as fuchsia pistils, conjoining northern melodies and southern tunes, delighting our ears with its unique charm. The insightful Roy Szeto, his name known both north and south, crafts this production in typical Hong Kong-style while still delivering authentic Peking duck. This production is legendary and unique of our city.

Probing into the secrets of our true selves

Smiles that can be bought

In March, as rhododendrons flourish, the spring winds carry us to the 1930s, visiting Hong Kong Island's Shek Tong Tsui (aka Belcher Point), an area where brothels used to thrive. At that time, every day was like spring, every year rich and plentiful. This was a place where men found pleasure, and where women fought for survival as if they were battling in a colosseum. Poon Wai Sum (indeed, me again) joins hands with guest director Lee Chun Chow to venture deep into such houses of prostitution, making an adaptation from Shakespeare's classic, creating *The Tamed and the Tempted*. What does taming mean? To conquer? To fight? In this battleground of Shek Tong Tsui, in the face of material and physical desires, who in fact conquers whom? Lee Chun Chow is my idol, I admire his intelligence and acumen. Amidst the secret codes of nanyin, singing actresses, qipao and wafts of opium smoke, I pick a rhododendron bright red as blood while Lee smiles and pick another, jokingly asking, “Since time began, how many men return from battle?” This all takes place on an ordinary day in March.

Two exotic flowers

I've just outlined what appears on the HKRep Main Stage above. This season, our Black Box Theatre features two selections. One of them is *The Spoon* by the young playwright Alfie Leung, whose premiere production last year directed by Assistant Artistic Director Yau Ting Fai uncovers how an ordinary guy living in society's crevice can still make it. The play, winning much critical acclaim, makes you pity the protagonist's circumstances, yet you can't resist ridiculing him. This re-run, again directed by Yau, will see an even more refined production. In fact, *The Spoon* is featured in the inaugural Hong Kong Performing Arts Expo (HKPAX), enjoying the opportunity of international exposure. The second production is *Sleep*, written by recent Nobel laureate Jon Fosse. Fosse is economical in words, depicting the loneliness and reticence between men and women, his approach realistic and deep that strikes at our hearts. The director for this production is again Yau Ting Fai. Three years ago, Yau mounted a Fosse work for us, so this production is a reunion of old friends. Yau understands the script's subtlety and is an expert in staging: this production illuminates a corner of Europe, a rarity in Hong Kong.

Text Testing Zone

Apart from the Black Box Productions, the HKRep this season launches a new platform to foster the development of local drama. Text Testing Zone stands astride our Reader's Theatre and a conventional stage production. Our company provides actors, directors and performance venue as well as basic technical support, enabling playwrights with potential to put on new works and take in suggestions, enabling further revisions and refinement in the hopes of future fully-fledged productions. Because this platform does not require huge financial outlay, more upcoming playwrights can benefit from it. The first cohort of projects accepted into the Text Testing Zone include Hui Jim's *Vacant Possession*, Lee Wai Lok's *Stay with the Flow* and Ming Lai's *In Between*. These three playwrights, born in the 1980s and '90s, are in their prime, their talents on the rise. All three works were selected in last year's “Project Alchemist” and all are impassioned dramas relevant to Hong Kong today, each a stylistic gem. The inaugural Text Testing Zone is spearheaded by Assistant Artistic Director Lau Shau Ching, a veteran with a wealth of practical experience who knows how to safeguard the integrity of the text. The Text Testing Zone will surely become a treasure trove of talents.

Pushing the envelope

Art knows no boundaries, and wherever we find sympathetic audiences is home. As border crossings return to normality between Mainland China and Hong Kong, the HKRep has resumed its Mainland China tour plans, preparing to meet more audiences devoted to the art. Our touring productions include *The Isle*, *Ambiguous* and *The Top Restaurant*, each having proved itself in front of theatregoers and deserving to be exported. Different soils and climates nurture different types of people—and theatre. To be able to

travel to new places is not only testament to our wanting to share what we cherish, but our daring to venture out of our comfort zone, moving to cities that do not share our language, accepting a different standard of assessment. We are intent on pushing the envelope, accepting criticism and endeavoring to make progress many times over.

Winds continue to blow

Since launching the Project Kite last season, we've received a total of 333 scripts from the public. It's a number neither too big nor too small. We welcome every script, studying each while we search for those with potential. From Project Kite to play-reading to our new Text Testing Zone, we build a viable route for the root of a play (the text) to transform itself into a stage production. As I mentioned earlier, “our bearing is the focus on solid dramatic texts,” and I am serious about this.

*A flying kite and fluttering butterflies both delight
Whether near or far, a string ties them effortlessly
In such times and such a place
Spring winds deliver you to the Heavens*
—Deng Tuo, *Paper Kite*

The sky's the limit, and winds continue to blow. Do you have a kite?

Flowers exude beguiling fragrances

Finally, and equally important, our Education Hub on Cox's Road has opened its doors, signalling a milestone in the development of HKRep's educational programmes. We are dedicated to promoting a humanistic spirit emanating from the core values of the dramatic arts. In ancient times, there was the Heyang county official Pan Yue who planted plum trees all over his jurisdiction. He was praised for governing with great morals. Today Chow Chiu Lun heads the HKRep Education Hub, cultivating a garden for drama in the middle of a bustling city. Fragrant flowers fill the space in celebration of such immeasurable merit.

This is a rather long introduction. I'm grateful you have the patience to finish it.

Poon Wai Sum
Artistic Director



九十年代是一部風馳電掣的離心機。生命在漩渦中亂撞，負重的沉降，無重的漂浮。幾隻靈巧的昆蟲懸停於此，慢慢爬過時間的脊背，微顫出勇氣的頻率、堅韌的溫柔、被遺忘的敦厚。

藝術總監潘惠森拆解其寫於九十年代至千禧年初的「昆蟲系列」五部劇作：《雞春咁大隻甲由兩頭岳》、《三姊妹與哥哥和一隻蟋蟀》、《在天台上冥想的蜘蛛》、《螞蟻上樹》、《螳螂捕蟬》，現重新打造，以微小卻充滿生命力的「昆蟲」為創作意象，回溯香港曾經走過的軌跡。當漩渦平靜下來，一片「白湖」出現，她的平和、寂靜，如過去一般遙遠，卻為當下嵌入永恆。

由進劇場聯合藝術總監陳麗珠執導，帶領觀眾遊走於如真如幻的文字和意象中，捕捉香港小市民的身影，撿拾被遺忘的生活碎片。

The 1990s was a fast-as-lightning centrifuge where lives collided in a tumultuous whirl—some sinking to the bottom, others staying afloat. Right there, a few clever insects clambered slowly along the ridge of time, trembling but courageous, gentle yet resilient, instilled with an honesty long forgotten.

HKRep Artistic Director Poon Wai Sum wrote five plays comprising his Insect Series from the 1990s and early 2000s: *The Cockroach that Flies like a Helicopter*, *Cricket in My Life*, *Spider in Meditation*, *The Rising Ants* and *To Kill or To Be Killed*. For this production, he deconstructs and assembles the texts anew, remoulding these small yet vibrant "insects", casting them as metaphors tracing the experience Hong Kong has weathered. After the reeling died down, a "white lake" appears: she is tranquil and quiet, as distant as the past yet embedding eternity into our present moment.

Theatre du Pif Co-Artistic Director Bonni Chan guides the audience as they amble among words and images both real and illusory, capturing the shadows of ordinary Hong Kong people, gathering fragments of lives long overlooked.

*Lumination of the
Forgotten*

白湖 映像

18.5-2.6
2024

香港大會堂劇院
Hong Kong City Hall Theatre

\$380 / \$280 / \$200
\$350 / \$250 / \$180 [平日票價 Weekday Special]

粵語演出 附中文字幕
Presented in Cantonese with Chinese and English surtitles

翻開香港風情明信片
意象中尋覓生命軌跡

編劇
潘惠森

導演
陳麗珠*

戲劇構作
喻汀芷

演出

余翰廷

丁彤欣

吳家良

歐陽駿

張紫琪

陳嘉樂

文瑞興

郭靜雯

杜雋饒

蔡溥泰

陳健豪

潘泰銘

王曉怡

麥靜雯

梁子峰

下一站，

After Life



天國

人死後，將於前往天國的中轉站短暫停留。人們需要選出一段最珍貴的回憶，由天國引導者重現。回看一生，有人懊悔不已，有人苦思惡想，有人緬懷故親。到底該如何撿拾往昔片段，拼湊人生軌跡？

英國得獎編劇積克·索恩 (Jack Thorne) 改編日本名導演是枝裕和的經典電影《下一站，天國》為劇場作品，2021年由英國國家劇院首演。方俊杰與郭永康繼《史家本第二零二三回之伏虎降龍》後再度聯手把劇作帶來香港，以劇場的魔法與觀眾共歷生死，重渡記憶之港，掂量生命中的孰輕孰重。

After death, one must stop briefly at a transit station en route to Heaven. Everyone must select a precious memory that the guides help revive. Looking back, some are filled with regret, others rack their brains, while several recall their loved ones. Perhaps this process is like collecting fragments of the past and retracing the path of life?

In 2021, award-winning UK playwright Jack Thorne adapted renowned Japanese filmmaker Hirokazu Kore-eda's classic *After Life* for the stage by London's National Theatre. Fong Chun Kit and Kwok Wing Hong collaborate again after the success of *Scapin in Jiānghú, Chap. 2023*, wielding their stage magic, going through life and death with the audience as they revisit a treasure trove of memories identifying what is truly important.

康城影展金棕櫚獎得主是枝裕和經典之作
於中轉站回看一生 定格永恆

原著

是枝裕和 (日本)
Hirokazu Kore-eda (Japan)

編劇

積克·索恩 (英國)
Jack Thorne (UK)

翻譯

郭永康

導演

方俊杰

戲劇構作

胡筱雯*

主演

陳嘉樂

郭靜雯

余翰廷

陳煦莉

陳嬌

13-28.7 2024

香港大會堂劇院
Hong Kong City Hall Theatre

\$380 / \$280 / \$200
\$350 / \$250 / \$180 [平日票價 Weekday Special]

粵語演出 附中文字幕
Presented in Cantonese with Chinese and English surtitles

7月20日下午場慈善專場贊助
20 Jul Charity Matinee
sponsored by

生命熱線
Suicide Prevention Services
讓我們用心聆聽.....

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曖 Ambiguous 昧



全職爸爸陳志勇和家庭主婦王霞相識於孩子的幼稚園門外，每天接送放學時的相視與閒談，醞釀了一段似有還無的曖昧關係。夫妻的世界不一定充斥轟轟烈烈的愛恨情仇，一段段看似和諧的婚姻各自藏著暗湧，一隻偶然墮地的麻雀，最終將被婚姻所困抑或遠走高飛？

《曖昧》於2021年首演，反應熱烈，其後榮獲第三十屆香港舞台劇獎最佳劇本，鄭國偉亦憑此劇勇奪2023上海壹戲劇大賞年度最佳編劇。由23年起，《曖昧》被選入「HKRep on Screen」放映劇目，走進香港戲院，也曾於北京、桂林及深圳等地放映，獲得不少好評。話劇團喜見各地觀眾對劇場版翹首以盼，決定順應呼聲重演，以饗劇迷。

Stay-at-home husband Chan Chi Yung and housewife Wang Xia meet at a chance encounter outside a kindergarten. Every day they enjoy casual chats, and a faintly discernible yet ambiguous relationship develops. The world of married couples does not always feature high drama. Snippets of daily life that appear normal and cordial may harbour heinous undercurrents. Will a sparrow that accidentally falls on the ground stay entrapped in its relationship? Or would it embark on an escapade?

Ambiguous premiered in 2021 to tremendous acclaim, garnering Best Play at the 30th Hong Kong Drama Awards and winning for Cheng Best Playwright at the 2023 Shanghai One Drama Awards. With the launch of "HKRep on Screen" last year, *Ambiguous* was among the selected productions shown in cinemas not only in Hong Kong but also in Beijing, Guilin and Shenzhen, winning much praise. Delighted at our audience's enthusiasm, we present this re-run to satisfy theatre fans' expectations.

「劇本準確、導演準確、演員準確……情感深刻而不外放，內斂得來又留有蛛絲馬跡。情到意到，演來細膩。」

— 梁子，國際演藝評論家協會（香港分會）網站

一段源於「偷看」的相遇……

編劇

鄭國偉

導演

方俊杰

演出

劉守正

趙伊禕

黃慧慈

周偉強

13-22.9 2024

香港大會堂劇院
Hong Kong City Hall Theatre

\$380 / \$280 / \$200

粵語演出 附中文字幕
Presented in Cantonese with Chinese and English surtitles

本劇含吸煙場面 This programme contains smoking scene

本劇將於2024年10月於中國內地巡演
This programme will make its Mainland China tour in October 2024

香港及內地演出冠名贊助
Title Sponsor of Hong Kong and Mainland China Tour

 信興集團
SHUN HING GROUP

HKREP

2024-25
SEASON



史家本第二零二四回之

伏虎 降龍

Scapin in
Jiānghú, Chap. 2024

伏虎幫、降龍寨乃江湖世仇，爭鬥百年，勝負未分。一年一度對決之日，兩派掌門突然宣布兩派結盟，更要兩派少主迎娶對方千金，命令雙方馬上成親。兩派少主慘遭牽連，無法揀選一生中最愛。家僕史家本眼見二人平日雄糾糾，如今卻眼淚流，不忍見少主為情所困，決定獻計兼拆招，為大團圓結局披荊斬棘，盡地一鋪闖千關。

根據法國喜劇大師莫里哀原著《史嘉本的詭計》改編而成的《史家本第二零二三回之伏虎降龍》充滿港式喜劇元素，於2023年首演時狂點觀眾笑穴。「史家本」沒有選擇餘地，只好徇眾要求重出江湖，再次拆解第二零二四回的愛恨情仇。

The Dragon Slay and Tiger Crush clans have been sworn enemies for generations, at loggerheads for a century with no clear winner or loser. On the day of their annual battle, the two clan leaders suddenly announce arranged marriages for their sons (marrying the respective daughters of their former enemies). The two young men are devastated over their imminent weddings, lamenting they cannot choose their true love. House servant Scapin pities the two young men, thus offering to save them from their plights with countless devious plots.

Adapted from Molière's *Les Fourberies de Scapin*, *Scapin in Jiānghú, Chap. 2023* is chock-full of comedic elements. When the play premiered in 2023, the theatre was filled with uproarious laughter. By popular demand, Scapin returns to Jiānghú to continue the 2024 chapter of this story of love, hate and enmity.

「作為香港觀眾，能夠有一個屬於『我們』的《史嘉本》改編，當然是件樂事。」

— 丘庭傑，《明報》

「《伏》劇的改編移植令舊故事脫胎換骨，重新賦予文化內涵。」

— 輕羽，《大公報》

重啟江湖喜劇 Mode 與史家本再闖武林千關

原著

莫里哀 (法國)
Molière (France)

編劇

方俊杰
郭永康

導演

方俊杰

戲劇構作

喻汀芷

演出

歐陽駿
余翰廷
吳家良
陳嘉樂
陳 嬌
杜雋饒
周志輝
丁彤欣
陳卉蕾
郭靜雯
蔡溥泰

27.9-6.10 2024

香港大會堂劇院
Hong Kong City Hall Theatre

\$380 / \$280 / \$200

粵語演出 附中文字幕
Presented in Cantonese with Chinese and English surtitles

本劇含少量粗俗用語及閃光效果 This programme contains strong language and strobe light effect
建議十二歲或以上人士觀看 Recommended for ages 12 and above



使命必達

The Absolute Task

據說，西伯利亞有一極寒小鎮，冬天氣溫可以低至零下七十度。一班來自不同背景的港女說要往此極地寒山，給鎮民送聖誕禮物。為了應付這極端天氣，港女們在出發前接受特種訓練，勞筋骨，苦心志，到底有什麼激起這群英雌的澎湃激情？

聖誕前夕，藝術總監潘惠森為話劇團一眾女演員度身打造全新劇本《使命必達》，特種女團將會為觀眾速遞這份不一樣的聖誕禮物，同時觀照自心。

In a small town in the arctic region of Siberia, winter temperatures drop to 70 degrees below freezing. A group of Hong Kong women, coming from different backgrounds, pledge to travel there to deliver Christmas presents to the town's inhabitants. To withstand such extreme weather, they must receive training taxing both their physique and determination. What motivates these women, making them so impassioned?

Before the Christmas season, HKRep Artistic Director Poon Wai Sum pens a brand-new script *The Absolute Task* specifically to highlight the company's actresses. The Special Force will deliver unusual Christmas presents to the audience, at the same time inviting us all to look deep into our hearts.

破讀剛柔並濟的生命密碼
女力大爆發 聖誕限定特種女團

編劇及導演

潘惠森

戲劇構作

吳俊鞍

演出

丁彤欣

文瑞興

王曉怡

陳卉蕾

陳煦莉

陸嘉琪

郭靜雯

張紫琪

麥靜雯

7-15.12
2024

香港大會堂劇院
Hong Kong City Hall Theatre

\$380 / \$280 / \$200

粵語演出 附中文字幕
Presented in Cantonese with Chinese and English surtitles

全國巡迴演出冠名贊助 National Tour Sponsor



中信銀行(國際)
CHINA CITIC BANK INTERNATIONAL

天下第一樓

The Top Restaurant

名噪京城的烤鴨老字號——「福聚德」老掌櫃因病退居幕後，但兩位少東不務正業，幸得外援盧孟實臨危受命，將「福聚德」扭虧為盈。兩位少東見生意蒸蒸日上，不慎其功高蓋主，誓與盧孟實爭奪東主財權！

被譽為當代現實主義劇作精品的《天下第一樓》，曾獲文化部戲劇最高榮譽「文華獎」和中國戲劇文學「曹禺獎」等多項大獎。1988年由北京人民藝術劇院首演後，曾應邀到歐美、日本、南韓、新加坡、台灣及香港等地演出，並被改編為電視劇，有口皆碑。

話劇團於2022年首度搬演，一票難求，隨即於華語戲劇盛典奪得最佳導演、最佳男主角及最佳男配角三大獎項。今個劇季載譽歸來，再次邀得前話劇團首席演員兼金馬獎影帝謝君豪參演，與何冀平及司徒慧焯組成編、導、演夢幻組合！

After the owner of Fujude—the most renowned duck restaurant in Beijing—retires because of ill-health, his two lacklustre sons run the business to the ground. In comes Lu Mengshi who turns the establishment around. When the brothers witness the rising tide, they vow to fight Lu in regaining their rightful share!

Hailed as a theatrical masterpiece of contemporary realism, *The Top Restaurant* has won such accolades as the Ministry of Culture's Wenhua Prize and Cao Yu Theatre Award. *The Top Restaurant* premiered by the Beijing People's Art Theatre in 1988, then travelled to Hong Kong and toured Europe, the United States, Japan, South Korea, Singapore and Taiwan. It was subsequently adapted as an acclaimed TV drama.

In 2022, the HKRep's premiere production enjoyed a sold-out run. Soon after, it received Best Director, Best Leading Actor and Best Supporting Actor at the Chinese Theatre Awards. *The Top Restaurant* returns this season, welcoming again former HKRep principal actor and Golden Horse "Best Leading Actor" Tse Kwan Ho, who joins playwright He Jiping and director Roy Szeto—a reunion of the veritable dream team!

「何冀平是說故事高手，她以不動聲色的筆法，將上場的每一個人物的形象、性格乃至心態都寫活了。」
——呂書練，《文匯報》

「氣勢之磅礴，格局之宏大，人物之繁多，劇情之豐富，視野之廣闊，都是一時無兩！」
——何故，《香港01》

18-26.1
2025

贊助 Sponsor

周生生 | 九十周年
Chow Sang Sang

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

\$580 / \$450 / \$320 / \$200

粵語演出 附中英文字幕
Presented in Cantonese with Chinese and English surtitles

本劇將於2024年12月至2025年1月於中國內地巡演
This programme will make its Mainland China tour from December 2024 to January 2025

桌前推杯換盞，盤中五味俱全
人道京師美饌，誰解苦辣酸甜？

編劇
何冀平

導演
司徒慧焯

特邀主演
謝君豪

主演
余翰廷
申偉強
黃慧慈

解開生活密碼

Decoding life's mysteries

窺探真我秘密

Probing into the secrets of our true selves



artistic team acting company

- 杜梅謙 Dee To
- 丁彤欣 Tunes Ting
- 高翰文 Ko Hon Man
- 張茲 Clinton Zhang
- 余翰廷 Yu Hon Ting
- 吳家良 Ng Ka Leung
- 陳健豪 Angus Chan
- 郭靜雯 ManMan Kwok
- 陸嘉琪 Luk Ka Ki
- 陳鑾 Chan Kiu
- 周志輝 Chow Chi Fai
- 張紫琪 Kiki Cheung
- 方俊杰 Fong Chun Kit
助理藝術總監 Assistant Artistic Director
- 潘惠森 Poon Wai Sum
藝術總監 Artistic Director
- 王曉怡 Wong Hiu Yee
- 蔡溥森 Trickle Choi
助理藝術總監 Assistant Artistic Director
- 邱廷輝 Yau Ting Fai
助理藝術總監 Assistant Artistic Director
- 黃慧慈 Mercy Wong
- 劉守正 Lau Shau Ching
助理藝術總監 Assistant Artistic Director
- 文瑋興 Man Sui Hing
- 陳煦莉 Karrie Tan
- 歐陽駿 Eddy Au Yeung
- 麥靜雯 Eva Mak
- 陳卉蕾 Vivian Chan
- 陳嘉樂 Kalok Chan
- 潘泰銘 Poon Tai Ming

塘西

*The Tamed
and the Tempted*馴
悍
記

二十世紀的塘西艷幟高張，慾望在風月暗香間滋長。男女相互試探，使出渾身解數，意圖馴服對方；雙方難分主客，既是尋歡，亦是求愛，但要博得對方一剎回眸，又豈一個財字了得？當過客迎來一室歡愉，究竟是為著慾望，還是從馴服彼此的過程而感到滿足？

《馴悍記》是莎士比亞的喜劇經典，藉愛情和金錢價值觀等命題，描劃人如何馴服他人，又反被慾望馴服的吊詭。潘惠森巧手一拈，把劇中描寫男女關係的晶石撒落煙花之地，復刻往日英雄塚，並邀得資深劇場人李鎮洲執導，解碼今日溫柔鄉。繼《武松日記》和《從金鐘到莫斯科》後，二人再次合作，把盞塘西風月，探究人性的纖弱與貪婪。

Shek Tong Tsui in the 20th century was a place festooned with colourful decorations, a place to satisfy carnal desires. Men and women test each other, each doing the utmost to "tame" the other. But who's the customer and who provides a service? Are these people satisfying sexual cravings or seeking love? Is money the only motivation to curry favour? When customers enjoy themselves in brothels, are they finding physical pleasure or satisfaction of subjugating the other?

The Taming of the Shrew is Shakespeare's renowned comedy addressing such topics as love and money, how people tame each other, and how desire has the power to tame. Poon Wai Sum reimagines this story about the sexes in a brothel, examining the characters therein. He invites veteran theatre professional Lee Chun Chow as director to dissect that unique place where sex is the trade. Following *The Diary of Song* and *Moscow Express*, Poon and Lee collaborate once again, investigating human weakness and greed in Hong Kong's one-time "red-light district".

編劇

潘惠森

概念

莎士比亞(英國)

William Shakespeare (UK)

導演

李鎮洲

15-30.3
2025香港藝術中心壽臣劇院
Hong Kong Arts Centre Shouson Theatre

\$380 / \$280 / \$200

\$350 / \$250 / \$180 [平日票價 Weekday Special]

粵語演出 附中文字幕
Presented in Cantonese with Chinese and English surtitles莎翁名著
艷色變奏
盡觀煙花
地上的馴
與被馴
降落香江
塘西

HKREP
BLACK
BOX

黑盒劇場——以靈活創意，探索並發展各種樣式的素材、表演及敘事，開拓戲劇藝術的新領域，為新進戲劇人才提供實踐平台，助力香港戲劇長遠發展。

編劇
梁澤宇

導演
邱廷輝

演出
潘泰銘
陳小東
梁嘉進
張焱
朱詠欣



若要不死便詐死 絕處逢生用匙羹

平面設計師阿明欠下巨債，走投無路，接下一單暗殺任務，客人卻只交低一隻匙羹，暗殺對象竟然是多年不見的大學同學阿榮。一個求財，一個求生，二人發揮「Be Creative」精神，用一隻匙羹扭盡六壬，殺出血路！

《匙羹》以黑色幽默譜出一闕小人物的悲歌，探討現代都市人的「存在意義」。2023年於黑盒劇場首演，場場爆滿兼笑聲不斷。今個劇季將為觀眾帶來更精煉的《匙羹》，再次引起觀眾的共鳴。

A graphic designer burdened with debt has no other recourse but to become a hitman. His client leaves him with only a spoon, and his target is his long-lost university classmate Wing. One needs money, the other wants to remain alive, so the two decide to "be creative" with a single spoon!

The Spoon uses black humour to chronicle a sad tale about the average working man, delving into contemporary urbanites' existential state of being. This production premiered in a 2023 sold-out run in the HKRep Black Box, with theatre-goers responding with non-stop laughter. This season we bring an even more refined production, finding resonance with our audience again.

「《匙羹》全劇張力逼人，並不完全體現於『暗殺』或『詐死』的情節演進之中，而是在於『順服荒誕』與『揭露荒誕』之間徘徊遊走的跌蕩起伏。」——鄭樂希，國際演藝評論家協會（香港分會）網站

4-18.10
2024

香港話劇團黑盒劇場
HKREP Black Box

\$250 [不設劃位 Free Seating]

粵語演出 Presented in Cantonese

本劇含粗俗用語
This programme contains strong language

建議十二歲或以上人士觀看
Recommended for ages 12 and above

本劇為香港演藝博覽「演博節目」之一
This programme is one of the
"Expo Programmes" of Hong Kong
Performing Arts Expo



纏
眠
Sleep

諾貝爾文學獎得主饒富詩意之作
過去 現在 未來 交織出不一樣的「存在」

幾對不同年紀的男女相繼入住新居，同一空間下，他們互不相識卻相知。房子化成霧靄；濕漉漉的時間凝結為稀薄的空氣；來來去去就像枕邊欲言又止的脈搏。當過去與未來在空間中對峙……「他」卻已經來到了。

挪威戲劇大師約恩·福瑟於2023年摘下諾貝爾文學獎桂冠，其作品富有詩情畫意，讓觀眾充滿想像空間。繼《霜遇》(Winter) 後，話劇團把福瑟又一充滿歐陸風采的《纏眠》(Sleep) 呈獻給香港觀眾，再次由邱廷輝執導，創造唯美且觸動人心的劇場體驗。

Couples of different ages move into a new house. They don't acknowledge each other but seem to be aware of each other. The house recedes into a haze, time freezes before dissipating into thin air; people's coming and going make up a rhythm akin to hesitancy in pillow talk. Just when the past and future confront each other in the same space... "he" arrives.

Norwegian playwright Jon Fosse won the Nobel Prize in Literature in 2023. His works—poetic and picturesque—invite the audience to extend their imagination. *Sleep* is his second play HKRep puts on stage. You Ting Fai, who spearheaded *Winter* a few seasons ago, directs his second Fosse work, creating a beautiful and touching theatrical experience for all.

21-30.3
2025

香港話劇團黑盒劇場
HKREP Black Box

\$280 [不設劃位 Free Seating]

粵語演出 Presented in Cantonese

編劇
約恩·福瑟 (挪威)
Jon Fosse
(Norway)

翻譯
鄧世昌

導演
邱廷輝

戲劇構作
喻汀芷

一次「凶」間奇遇 引爆港式租屋血淚史

TEXT
TESTING
ZONE

文本特區——以簡約的舞台及技術支援，讓新進編劇的作品獲得亮相機會，測試其劇場屬性及演出的含金量，為進一步優化劇本釐清方向，制定修改策略。

凶的空間



Vacant
Possession

編劇
許晉邦
|
導演
劉守正

蝸居交「吉」，交出大龍鳳！租約期滿之日，業主、新舊租客、地產經紀和露宿者同擠一室，為著各自目的互不相讓。爭執期間，一位工人失足墮樓，死者的牙齒意外地跌進單位，空間頓變「凶」間，把各人的如意算盤統統打翻……這顆牙齒將會帶來危機，還是契機？

《凶的空間》對港人住屋苦況以至生存困頓均有巧思，於公開演讀時引發笑聲連場。繼「新戲匠」系列《迂迴曲》和《半桶水》後，編劇許晉邦再次把生活體驗轉化為劇場文字，挖出租屋血淚史，在小「凶」間發出最響亮的迴聲。

At a handover of a tiny rental flat, everything goes haywire! On the final day of the lease, the owner, old and new renters, real estate agent and squatter crowd in the space. No one gives way and during the tussle a workman accidentally falls from the building and a single tooth somehow hurls itself inside the flat! All of a sudden, this space becomes an "inauspicious abode", upending everyone's plans... Does this tooth signify crisis or opportunity?

Vacant Possession gives us food for thought about Hong Kong's housing crisis and how the common man ekes out an existence. When we hosted a public reading, the audience howled with laughter. Following his *Twists and Turns* and *The Bucket*, both emanating from The Open Platform, playwright Hui Jim transforms his own experience into dramatic text, unearthing stories about a rental property in which the word "inauspicious" reverberates.

10-18.5
2024

香港話劇團黑盒劇場
HKREP Black Box

\$180 [不設劃位 Free Seating]

粵語演出 Presented in Cantonese

本劇含粗俗用語
This programme contains strong language

建議十二歲或以上人士觀看
Recommended for ages 12 and above

漁港變幻半生緣 漂泊中尋覓本我

水中不知流

Stay with the Flow



編劇
李偉樂
|
導演
陳嬌

五十後的林初德以船為家，大半生腳踏船板，浮沉在香港仔漁港一隅；從青壯時期與住家艇上的醃製鹹香、天后誕的投紅搶炮為伍，到暮年轉以水產養殖、休閒漁業維生。時代變遷，流年似水，留守在船尾卜面、廚灶左舷的初德，是不思進取，抑或擇善固執？

編劇李偉樂繼《病房》後，取材自蠶家傳統，在泊岸與解纜的抉擇之間，細膩刻劃一代水上人的身分認同。

Born in the 1950s, Lam Chor Tak has lived his life on a fishing boat off the Aberdeen coastline. In his youthful years, salted fish was the means to make a living; Tin Hau Festival feasts included elaborate contests and giant flower plaques. Decades later, Lam switches to fish farming and local tourism. The times have changed; Chor Tak insists on living on board and cooking on his vessel. Is he resisting progress or just choosing the good and insisting on it?

Following his play *The Ward*, Lee Wai Lok takes inspiration from local Tanka people, examining their dilemma whether to move ashore or continue their floating lives, etching an intimate portrait and probing the identity of Hong Kong's own boat people.

24.5-2.6
2024

香港話劇團黑盒劇場
HKREP Black Box

\$180 [不設劃位 Free Seating]

粵語演出 Presented in Cantonese

本劇含粗俗用語
This programme contains strong language

建議十二歲或以上人士觀看
Recommended for ages 12 and above

站在歷史浪尖 詰問普世人性



編劇
黎耀銘

日本在二次世界大戰後經濟蕭條，國有鐵道錄得嚴重赤字，被迫大幅裁員，引來工會強烈反彈。工會、政府、駐日美軍、商界、國鐵一同坐在歷史的談判桌上，衝突一觸即發。

導演
陳沛琳

首位總裁下山哲人走馬上任，被歷史推上浪尖。到底他應該以身擋車，煞停即將出軌的火車；還是讓不斷滾動的車輪，把未來輾壓得四分五裂？

編劇黎耀銘繼《初三》刻劃血濃於水的爭執後，再次以人性出發，從異地故事詰問人性何如，帶領觀眾穿梭時間、空間、感情的邊界，在一趟風雲變幻的旅程中，看清那片「霧中風景」。

Amid post-war Japan's unprecedented economic recession, the Japanese National Railways (JNR) was faced with a huge deficit leading to large-scale layoffs meeting with protests from the workers' union. The union, the government, United States Forces Japan, representatives from business circles and JNR personnel gather in a tense meeting. Tetsujin Shimoyama has just begun his tenure as the inaugural JNR director. He finds himself at a crossroad. Should he stop the trains that are about to derail? Or let the trains run, tearing the future apart?

Playwright Ming Lai's early play, *Three Impaired Monkeys*, portray family conflict. For this work, he returns to the topic of humanity, choosing a story from a foreign land, taking the audience across time, space and sentiments along a volatile journey, hoping to find a clear vista in the mist.

8-15.3
2025

香港話劇團黑盒劇場
HKREP Black Box

\$180 [不設劃位 Free Seating]

粵語演出 Presented in Cantonese

一般資料 GENERAL INFORMATION

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POPTICKET.HK

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撲飛將收取每張門票港幣6元購票手續費
POPTICKET levies a service charge
(which is non-refundable) at
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at HK\$9 per ticket
(except purchase at counter or self-service ticketing kiosks)

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票務查詢 Ticketing Enquiries

撲飛 POPTICKET ask@popticket.hk
城市售票網 URBTIX 3166 1100

節目查詢 Programme Enquiries 3103 5900

表演場地查詢 Venue Enquiries

香港大會堂 Hong Kong City Hall 2921 2840
香港文化中心 Hong Kong Cultural Centre 2734 2009
香港藝術中心 Hong Kong Arts Centre 2582 0200
香港話劇團黑盒劇場 HKRep Black Box 3103 5900

票務及場地注意事項

- 請於網上交易完成前或離開票房前查核門票資料。
- 不設退票。
- 為免打擾台上演出及場內觀眾，香港話劇團將不會即時為遲到觀眾安排入座，遲到及中途離場人士須待中場休息或適當時候方可入座。因應部分場地需要，本團有權不讓遲到或中途離場人士進場。
- 全日制學生及六十歲或以上高齡人士半價票數量有限，額滿即止。優惠票持有人入場時，必須出示有效證件，否則需補付全費及手續費。
- 輪椅區門票將於正式開售時發售。
- 如購買香港話劇團黑盒劇場節目並需使用輪椅座位，請於購票前與本團聯絡。(電話：3103 5900)
- 六歲以下小童恕不招待。
- 部分最低票價之座位視線將輕微受阻。
- 各節目均有部分座位需保留作技術用途，暫不發售。
- 香港話劇團保留增減或更改節目、場地資料、場次、座位安排及藝術家/演出者名單的權利。

Notes on Ticketing and Venue

- Patrons are reminded to check their tickets before transaction is completed or leaving ticket outlet.
- No refund can be made once a ticket is sold.
- To avoid interrupting the performers and audience, latecomers will NOT be admitted until intermission or a suitable break. Management also reserves the right to refuse admission of any latecomers and audience members who leave the auditorium.
- Limited discounted tickets for students and senior citizens age 60 and above are available on a first-come-first-served basis. Concessionary ticket holders who cannot provide proof of identity must settle the difference between discount and full price and be liable for handling charges.
- Tickets for wheelchair zone will be available during public sales.
- For productions staged at the HKRep Black Box, please contact us before ticket purchase if a wheelchair seat is required. (Tel: 3103 5900)
- Children under 6 will not be admitted.
- Some of the lowest-priced tickets may have restricted view.
- A quantity of seats for each programme will be reserved for technical use.
- HKRep reserves the right to change programme, venue, show schedule, seating arrangement and artists / performers.

最新票務安排
Latest Ticketing
Arrangement

劇季票務安排 SEASON TICKETING ARRANGEMENT

2024-25 劇季節目將分階段開售，首輪早鳥優惠高達7折。

Ticket sales for the HKRep 2024-25 season are scheduled in phases, offering up to 30% discount for the 1st phase of Early Bird Booking.首輪早鳥訂購時段及正式開售日期 Ticket sales schedule (1st phase)

劇目 Production	早鳥優惠訂購時段 Early Bird Booking Period	正式公開發售日期 Box Office Commencement
	只適用於Available only at 撲飛POPTICKET www.popticket.hk	只適用於Available only at 城市售票網URBTIX
《白湖映像》 <i>Lumination of the Forgotten</i>	27.3-8.4 2024	
《凶的空間》 <i>Vacant Possession</i>		12.4.2024
《水中不知流》 <i>Stay with the Flow</i>		
《下一站，天國》 <i>After Life</i>		30.5.2024
《曖昧》 <i>Ambiguous</i>		1.8.2024
《史家本第二零二四回之伏虎降龍》 <i>Scapin in Jiānghú, Chap. 2024</i>		15.8.2024
《匙羹》 <i>The Spoon</i>		22.8.2024

首輪早鳥優惠 Early Bird Discount (1st phase)

同一次交易中訂購劇目數量 No. of Productions purchased in one single transaction	折扣 Discount	「好友營」會員折扣 Special Discount for HKRep Pals members
5-7	75折 25% discount	7折 30% discount
3-4	85折 15% discount	75折 25% discount
1-2	-	8折 20% discount

早鳥優惠只適用於正價門票，門票數量有限，售完即止。

Early Bird Booking discounts are valid only for a limited supply of standard tickets on a first-come-first-served basis.

其他節目的票務安排將容後公布，請密切留意劇團Facebook專頁及網站。

Ticketing arrangement of other programmes to be announced. Please consult our latest updates on the HKRep Facebook page or official website (www.hkrep.com).

節目查詢 Programme Enquiries 3103 5900

首輪早鳥優惠劇目 PROGRAMME LISTING FOR EARLY BIRD BOOKING (1st phase)主劇場
Main Stage

訂購時段 Booking Period: 27.3-8.4.2024

《白湖映像》*Lumination of the Forgotten*18.5-2.6
2024香港大會堂劇院 Hong Kong City Hall Theatre
\$380 / \$280 / \$200 [*\$350 / \$250 / \$180]

MON 一	TUE 二	WED 三	THU 四	FRI 五	SAT 六	SUN 日
	MAY-JUN 2024				18 7:45pm	19 2:45pm
20	21	22 7:45pm*	23 7:45pm*	24 7:45pm	25 2:45pm 7:45pm	26 2:45pm
27	28	29 7:45pm*	30 7:45pm*	31 7:45pm	1 2:45pm	2 2:45pm

《下一站，天國》*After Life*13-28.7
2024香港大會堂劇院 Hong Kong City Hall Theatre
\$380 / \$280 / \$200 [*\$350 / \$250 / \$180]

△贊助專場，門票不設公開發售 Not available for public sales

MON 一	TUE 二	WED 三	THU 四	FRI 五	SAT 六	SUN 日
	JUL 2024				13 7:45pm	14
15	16 7:45pm*	17 7:45pm*	18 7:45pm*	19 7:45pm	20 2:45pm [△] 7:45pm	21 2:45pm
22	23 7:45pm*	24 7:45pm*	25 7:45pm*	26 7:45pm	27 2:45pm 7:45pm	28 2:45pm

《曖昧》*Ambiguous*13-22.9
2024香港大會堂劇院 Hong Kong City Hall Theatre
\$380 / \$280 / \$200

△贊助專場，門票不設公開發售 Not available for public sales

MON 一	TUE 二	WED 三	THU 四	FRI 五	SAT 六	SUN 日
	SEP 2024				13 7:45pm	14 2:45pm 7:45pm
16 7:45pm	17	18 7:45pm	19 7:45pm	20 7:45pm [△]	21 2:45pm 7:45pm	22 2:45pm

《史家本第二零二四回之伏虎降龍》

*Scapin in Jiānghú, Chap. 2024*27.9-6.10
2024香港大會堂劇院 Hong Kong City Hall Theatre
\$380 / \$280 / \$200

MON 一	TUE 二	WED 三	THU 四	FRI 五	SAT 六	SUN 日
	SEP-OCT 2024				27 7:45pm	28 7:45pm
30	1 2:45pm	2 7:45pm	3 7:45pm	4	5 2:45pm 7:45pm	6 2:45pm

首輪早鳥優惠劇目 PROGRAMME LISTING FOR EARLY BIRD BOOKING (1st phase)

訂購時段 Booking Period: 27.3-8.4.2024

文本特區
Text Testing Zone



香港話劇團黑盒劇場 HKRep Black Box
[上環文娛中心8樓 8/F Sheung Wan Civic Centre] 不設劃位 Free Seating

《凶的空間》
Vacant Possession
10-18.5
2024
\$180

MON 一	TUE 二	WED 三	THU 四	FRI 五	SAT 六	SUN 日
MAY 2024						
				10 8pm	11 3pm 8pm	12 3pm
13	14 8pm	15 3pm	16 8pm	17 8pm	18 3pm 8pm	

《水中不知流》
Stay with the Flow
24.5-2.6
2024
\$180

MON 一	TUE 二	WED 三	THU 四	FRI 五	SAT 六	SUN 日
MAY-JUN 2024						
				24 8pm	25 3pm 8pm	26 3pm
27 8pm	28	29 8pm	30 8pm	31 8pm	1 8pm	2 3pm

黑盒劇場
Black Box



香港話劇團黑盒劇場 HKRep Black Box
[上環文娛中心8樓 8/F Sheung Wan Civic Centre] 不設劃位 Free Seating

《匙羹》*The Spoon*
4-18.10
2024
\$250

MON 一	TUE 二	WED 三	THU 四	FRI 五	SAT 六	SUN 日
OCT 2024						
				4 8pm	5 8pm	6 3pm
7	8	9 8pm	10 8pm	11 3pm	12 3pm 8pm	13 3pm
14	15 8pm	16 8pm	17 8pm	18 8pm		

次輪早鳥優惠劇目一覽 PROGRAMME LISTING FOR EARLY BIRD BOOKING (2nd phase)

訂購時段 Booking Period: 26.9-7.10.2024

主劇場
Main Stage

《使命必達》*The Absolute Task*
7-15.12.2024

香港大會堂劇院 Hong Kong City Hall Theatre
\$380 / \$280 / \$200

MON 一	TUE 二	WED 三	THU 四	FRI 五	SAT 六	SUN 日
DEC 2024						
					7 7:45pm	8 2:45pm
9	10 7:45pm	11 7:45pm	12 7:45pm	13 7:45pm	14 2:45pm 7:45pm	15 2:45pm

《天下第一樓》*The Top Restaurant*
18-26.1.2025

香港文化中心大劇院
Hong Kong Cultural Centre Grand Theatre
\$580 / \$450 / \$320 / \$200

MON 一	TUE 二	WED 三	THU 四	FRI 五	SAT 六	SUN 日
JAN 2025						
					18 7:45pm	19 2:45pm
20	21 7:45pm	22 7:45pm	23 7:45pm	24 7:45pm	25 7:45pm	26 2:45pm

《塘西馴悍記》
The Tamed and the Tempted
15-30.3.2025

香港藝術中心壽臣劇院
Hong Kong Arts Centre Shouson Theatre
\$380 / \$280 / \$200 [*\$350 / \$250 / \$180]

MON 一	TUE 二	WED 三	THU 四	FRI 五	SAT 六	SUN 日
MAR 2025						
					15 8pm	16 3pm
17	18 8pm*	19 8pm*	20 8pm*	21 8pm	22 3pm 8pm	23 3pm
24 8pm*	25	26 8pm*	27 8pm*	28 8pm	29 3pm	30 3pm

文本特區
Text Testing Zone



香港話劇團黑盒劇場 HKRep Black Box
[上環文娛中心8樓 8/F Sheung Wan Civic Centre] 不設劃位 Free Seating

《人間》*In Between*
8-15.3.2025
\$180

MON 一	TUE 二	WED 三	THU 四	FRI 五	SAT 六	SUN 日
MAR 2025						
					8 8pm	9 3pm 8pm
10	11 8pm	12 8pm	13 8pm	14 8pm	15 3pm 8pm	

黑盒劇場
Black Box



香港話劇團黑盒劇場 HKRep Black Box
[上環文娛中心8樓 8/F Sheung Wan Civic Centre] 不設劃位 Free Seating

《纏眠》*Sleep*
21-30.3.2025
\$280

MON 一	TUE 二	WED 三	THU 四	FRI 五	SAT 六	SUN 日
MAR 2025						
				21 8pm	22 3pm 8pm	23 3pm
24	25 8pm	26 8pm	27 8pm	28 8pm	29 3pm 8pm	30 3pm

免費成為「好友營」會員 FREE PALS MEMBERSHIP

2024-25 「好友營」免費入會，全年接受申請

購買任何2套2024-25劇季劇目，即可免費成為2024-25年度「好友營」會員，會籍期由2024年7月1日至2025年6月30日，愈早入會，愈快享有「好友營」專享的精彩優惠。

會員優惠包括：

- 高達7折門票優惠** 會員可享高達7折門票優惠。只限香港話劇團主辦劇目之正價門票。
- 95折課程優惠** 香港話劇團「好友營」會員及其子女報讀香港話劇團教育中心的課程，可享95折優惠。
- 文化演藝節目折扣優惠** 文化演藝節目及特約商戶折扣優惠（詳情請瀏覽劇團網頁www.hkrep.com/pals）。
- 會員活動及最新資訊** 參與專為會員而設的演前講座、公開綵排及特別活動，定期收到劇團最新節目資訊及特約商戶的優惠資料。

入會方法

1. 網上登記

透過撲飛於網上購票，並於同一次交易訂購2套或以上劇目的門票，可於購票時一併登記成為「好友營」會員。觀眾亦可到劇團網頁www.hkrep.com/pals2425填妥「好友營」入會申請表格，並上載2套不同劇目門票的影像。

2. 郵寄或傳真

填妥「好友營」入會申請表格，連同2套不同劇目門票影印本傳真至2815 5785或郵寄至「香港皇后大道中345號上環市政大廈4樓香港話劇團」，表格可於www.hkrep.com/pals下載。

3. 親臨演出前台

「好友營」入會申請表格可於香港話劇團演出前台向本團職員索取，填妥並連同2套不同劇目門票影印本一併遞交。



詳情及登記
Details &
Application

PALS APPLICATIONS ARE ACCEPTED ALL YEAR ROUND

Book 2 productions of Season 2024-25 to enjoy a free Pals membership. The membership period is valid from 1 July 2024 to 30 June 2025. Member benefits include:

Up to 30% Booking Discount

Booking discount up to 30% discount for purchasing productions presented by HKRep.

5% Discount on Courses and Workshops

Pals members and their children can enjoy 5% discount on joining courses and workshops presented by HKRep Education Hub.

Discounts at Selected Performing Arts Programmes

Enjoy privileges on selected performing arts programmes and special merchants (please refer to HKRep website www.hkrep.com/pals for details).

Exclusive Pals Activities & News of HKRep

Special invitation to pre-performance talks, open rehearsals and other member activities, with regular updates on HKRep's news and merchant special offers.

To join

1. Via Online Application

When purchasing tickets for 2 or more productions in a single transaction through POPTICKET, you can register to join HKRep Pals at the same time. Ticket buyers may also complete the online Pals membership application form at www.hkrep.com/pals2425 and upload the image of tickets of 2 different programmes.

2. By Post or Fax

Please complete the Pals membership application form and return it to us together with the photocopy of tickets of 2 different productions either by fax to 2815 5785 or by mail to the Hong Kong Repertory Theatre, 4/F, Sheung Wan Municipal Services Building, 345 Queen's Road Central, Hong Kong. Application form can be downloaded at our website: www.hkrep.com/pals

3. At HKRep's Reception Desk during Performances

Please contact staff members of HKRep for Pals membership application form at reception desk during performances, and submit your completed form with the photocopy of tickets of 2 different productions.

「好友營」會籍查詢 Pals Membership Enquiries

3103 5911 / pals@hkrep.com

收到入會申請表格後，劇團將於六星期內處理閣下之申請，並寄出會員卡。

Your membership application form will normally be processed within 6 weeks and the membership card will be mailed to you.

免費會籍「Green Pals」 FREE MEMBERSHIP – “GREEN PALS”

「Green Pals」對象為29歲或以下年輕觀眾，旨在鼓勵和支持一眾剛畢業的年輕人，以特設的門票折扣優惠繼續欣賞戲劇演出，推動年輕觀眾欣賞戲劇藝術的風氣。會籍期由每年4月1日至翌年3月31日，2024-25會籍分兩期接受申請：

申請時段

第一期：1-30.4.2024

第二期：1-30.9.2024

◎ 入會費用全免

合資格申請者只需遞交一次申請，會籍將自動延續至閣下滿29歲之會籍年度為止，電子會員卡將於每年度會籍完結前以電郵自動寄上。入會費用全免，歡迎29歲或以下的朋友成為「Green Pals」會員！

◎ 只需網上登記

於劇團網頁www.hkrep.com/greenpals填妥入會申請表格，劇團一般於四星期內處理閣下之申請。

◎ 7折門票優惠

於門票正式開售期間，享有7折優惠。優惠適用於購買香港話劇團主辦劇目之正價門票（不適用於早鳥優惠及合辦節目），購票時毋須出示會員卡，只需於入場時出示有效會員卡，否則須補付門票全費及手續費。

REGISTER FOR FREE FOR “GREEN PALS”

HKRep Green Pals is for audiences age 29 or under, encouraging and supporting young theatregoers by providing recent graduates with discount ticket offers. Annual memberships are valid from 1 April to 31 March the following year. Applications are currently open in two time slots:

Application periods

1st Round: 1-30.4.2024

2nd Round: 1-30.9.2024

◎ Free Membership

Those eligible for membership need only apply once. Membership terminates at the end of the annual cycle (31 March) after the member turns 29. Digital membership cards automatically renew annually and are distributed via email during a valid membership. Green Pals Membership is Free. We welcome members age 29 or under.

◎ Online Application Only

Just visit www.hkrep.com/greenpals, fill out the application form to register. Your enrollment will normally be processed within 4 weeks.

◎ 30% Booking Discount

Exclusive 30% off for standard tickets during public sales (not applicable to Early Bird Booking or co-presented programmes). No proof of membership is needed for such transactions. Green Pals discounted ticket holder will be required to present valid membership card at admission. Anyone who cannot provide such proof must settle the difference between discount and full price and be liable for handling charges.

「Green Pals」會籍查詢 Green Pals Membership Enquiries

3103 5911 / greenpals@hkrep.com



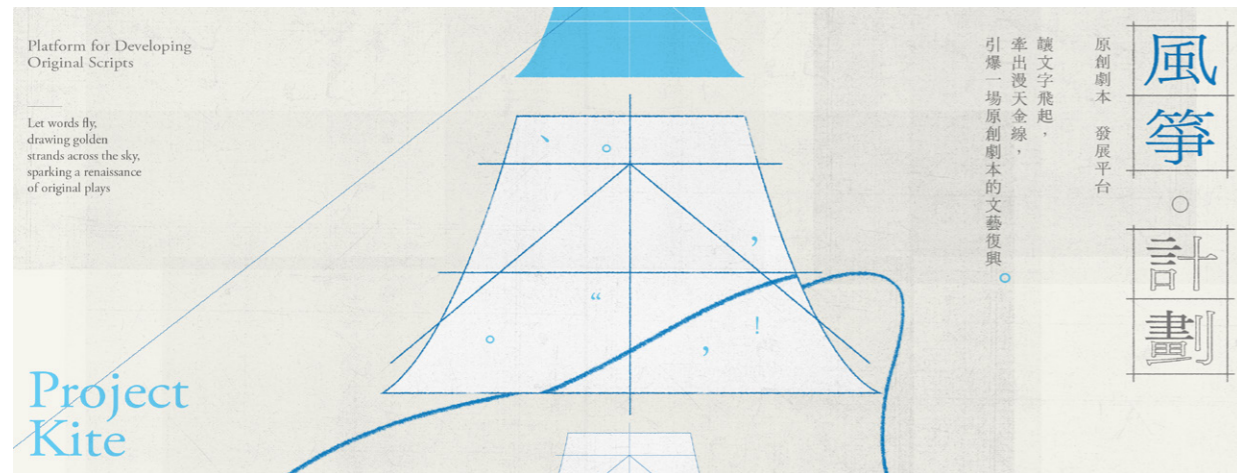
詳情及登記
Details &
Application

greenPALS

「風箏計劃」— 原創劇本發展平台

PROJECT KITE

— Platform for Developing Original Scripts



話劇團深信，一個好劇本必然蘊藏深刻的思想內涵，亦具有可轉化為舞台表演的「含金量」。為鼓勵和發掘更多劇本創作人才，劇團自2023–24劇季開始，推出徵集原創劇本的「風箏計劃」。

本劇季將以「解開生活密碼」為題，公開徵集以華文書寫的原創劇本。話劇團將從投稿中選出最多二十個劇本進行公開演讀，然後再挑選出最多五個適合進一步發展的劇本，參與由藝術總監潘惠森掌舵、為期半年的精煉劇本工作坊。五位入選劇作者均可獲創作獎金，其作品若於工作坊發展成熟，將有機會製作上演。

Hong Kong Repertory Theatre staunchly believes a fine script must contain deeply thoughtful content, with the potential to be realised on stage. This is the artistic keystone of our company. In order to encourage and discover even more creative talents, we embark on the "Project Kite" in 2023-24 season.

This season based on "Decoding life's mysteries", with an open call for Chinese-language scripts. We'll select up to 20 scripts for reading, then pick the top five! Winners not only receive cash prizes, but they will also be invited to participate in a six-month playwriting workshop hosted by HKRep Artistic Director Poon Wai Sum. A fully-fledged script or two may even be included in a future HKRep season!

計劃共分為三個階段 The Project Kite is divided into three phases:

- ① 以「解開生活密碼」為題，公開徵集原創劇本 Open call for Submissions
- ② 公開演讀及劇本點評 Public Play-reading
- ③ 優勝作品精煉工作坊 Workshops for winning entries

公開徵集原創劇本 Open call submission:
即日起至 15.8.2024

詳情
Details



策劃理念專訪
Project Kite concept interview



合作夥伴
Partner



香港話劇團由香港特別行政區政府資助
Hong Kong Repertory Theatre is financially supported by the Government of the Hong Kong Special Administrative Region

www.hkrep.com

