

花
Flower

鋒
Vanguard

寂
Silence

香港話劇團
Hong Kong Repertory Theatre
ANNUAL REPORT • 年報

2025/26

香港話劇團
Hong Kong Repertory Theatre

香港皇后大道中345號上環市政大廈4樓
4/F, Sheung Wan Municipal Services Building,
345 Queen's Road Central, Hong Kong

電話 Tel : (852) 3103 5930
傳真 Fax : (852) 2541 8473
網頁 Website : www.hkrep.com

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Hong Kong Repertory Theatre is the Venue Partner of
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香港話劇團 | 查詢

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劇團簡介

The Company

背景

- 香港話劇團於1977年由香港政府主導創立，為香港歷史最悠久及規模最大的專業劇團；2001年公司化，設理事會監察其運作。劇團結構由藝術、行政、技術及教育等部門組成，聘有八十多位全職專才，堪稱完善。
- 自創團伊始，劇團即定位為「平衡劇目」劇團，以多元戲劇樣式達致服務市民之最大化。四十九年來，製作劇目逾五百個，屢創劇場經典，奠定了旗艦劇團的影響力。

使命

- 劇團的文化使命在於提升香港整體文化質素，強化社會中的人文精神，發揮香港作為東西文化交匯之都的優勢，鍛造具香港特色的當代劇場美學。

Company Background

- With its founding initiated by the Hong Kong Government in 1977, the Hong Kong Repertory Theatre is the city's longest-standing and largest professional theatre company. Since its incorporation in 2001, the HKRep operates under the guidance of its Governing Council, employing more than 80 full-time professionals including the artistic team and administrative, technical and educational staff, making it a comprehensive theatre company.
- Since the beginning, the company has positioned itself to present a "balanced repertory", providing wide-ranging, diverse theatrical approaches to serve the city's population at large. In the past 49 years, the HKRep has produced more than 500 works, many becoming classics of the local dramatic canon, consolidating its influence as Hong Kong's flagship theatre company.

Missions

- The HKRep's mission is to elevate the city's overall cultural life, strengthen its humanistic spirit, exert Hong Kong's advantage at the crossroad of cultures East and West, and develop a unique Hong Kong theatre aesthetic.

業務

- 平衡劇季 — 選演本地原創劇，翻譯、改編外國及內地經典或現代戲劇作品。匯集劇團內外的編、導、演與舞美人才，創造主流及當代劇場藝術精品。
- 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。
- 戲劇教育 — 營運香港話劇團教育中心，積極推行外展及戲劇教育活動，把戲劇融入生活，利用劇藝多元空間為成人及學童提供戲劇及技能培訓。亦常設學生專場及社區巡迴演出，拓展年輕觀眾群，培養正面的社會與人生價值觀。
- 對外交流 — 加強國際及內地交流，進行外訪演出，向外推廣香港戲劇文化，並發展雙向合作，拓展境外市場。
- 戲劇文學 — 透過劇本創作、讀戲劇場、研討會、戲劇評論及戲劇文學叢書出版等平台，記錄、保存及深化戲劇藝術研究。
- 戲劇構作 — 因應個別製作／創作需要，設立戲劇構作崗位，提升當代劇場的藝術品位及其社會文化內涵。
- 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，為進一步優化劇本釐清方向，制定修改策略。

Areas of Activity

- Balanced Repertory – Devising a season comprised of local original works, translations and adaptations of classic and contemporary plays from the Mainland and abroad. The company collaborates with playwrights, directors, actors, designers and other talents within and outside of the company to create artistically excellent mainstream and contemporary theatre productions.
- Black Box Theatre – Embodying flexibility and creativity, the Black Box Theatre provides a practical platform for up-and-coming theatrical talents to explore new areas and develop different means and modes of performance and narratives, fostering the long-term development of Hong Kong's theatrical arts.
- Theatre Education – Through the operation of the HKRep Education Hub, the company proactively organises outreach and theatre education programmes to help theatre become part of life. It also utilises the diverse potential of theatrical arts in providing adult and student drama and technical training. The HKRep tours regularly among schools and communities in developing young audiences, nurturing positive social values and attitudes.
- International Exchange – The company strengthens ties internationally and with the Mainland by touring programmes that in turn promote Hong Kong's theatrical culture. The company also endeavours to develop collaborations to expand potential markets beyond Hong Kong.
- Theatre Literature – Through such platforms as play development, Reader's Theatre, seminars, reviews and publications of theatre literature, the HKRep is committed to documenting, preserving and extending research in the dramatic arts.
- Dramaturgy – In response to the needs of specific productions or creative projects, the HKRep has instituted the position of Dramaturg to elevate the artistic quality and socio-cultural content of contemporary theatre.
- Text Testing Zone – The HKRep provides up-and-coming playwrights with potential opportunities to put on new works with simple staging and technical support, thus testing the quality of their creations as they continue to revise and refine their scripts.



理事會主席報告

Message from the Council Chairman

香港話劇團自 2001 年公司化以來，在歷任理事會、藝術及行政團隊與各界支持者的共同努力下，逐步建立更專業的營運模式。今年適逢公司化二十五周年，回顧過去發展，本人深切體會到，專業劇團的成長，既有賴穩健的公共資源支持，也需要持續拓展觀眾、深化創作、建立伙伴網絡，以及提升應對環境轉變的能力。

本年度，劇團在藝術製作、對外交流、戲劇教育及社區外展等方面均取得豐碩成果。劇季涵蓋本地原創、翻譯劇、音樂劇、黑盒製作及文本實驗，展示劇團在主流劇場與當代探索之間的平衡能力；本地製作共吸引逾五萬六千名觀眾，平均入座率達九成半，較上年度再有提升。與西九文化區聯合製作的音樂劇《大狀王》在上海、北京及香港共上演五十三場，場場爆滿，成為全國劇場界年度亮點之一，其成功不僅促進香港戲劇文化的傳播，更為跨地域合作及巡演發展奠下基礎，為香港原創音樂劇及戲劇作品建立更可持續的發展模式。戲劇教育與外展方面，劇團繼續走進學校、社區及公共場域。本年度共舉辦逾一千六百項教育、外展及其他活動，現場參與人次超過十萬，網上觸及人次更逾二十二萬，反映戲劇不僅是舞台上的藝術創作，更是連結社會、培育人才及推動文化傳承的重要平台。

本年度在財務及營運方面亦別具意義。劇團自營收入達到三千五百萬，創下公司化二十五年來的新高。這並不代表公共資助的重要性有所降低；相反，正是政府多年來的穩定支持，讓劇團得以累積專業實力、建立品牌信譽、拓展觀眾基礎及發展多元收入。自營收入比例提升，反映票房、項目合作、贊助、課程及其他收入來源的深耕收效漸豐，也顯示劇團正朝更成熟、更具韌性的營運模式邁進。

展望未來，香港話劇團將踏入五十周年金禧誌慶。面對文化環境、觀眾習慣及區域交流格局的轉變與融合，劇團將繼續秉持專業、開放與創新，支持藝術團隊發展具香港特色的劇場美學，推動原創劇本，培育新一代劇場人才，並深化與本地、內地及國際伙伴的合作。

本人謹代表理事會，衷心感謝香港特別行政區政府、各贊助機構、合作伙伴、捐助人及廣大觀眾的支持；亦感謝藝術總監、行政總監、全體演職員及藝術合作伙伴們的付出。本人於本年度再度獲委任為理事會主席，深感榮幸。過渡期間，特別感謝陳卓智先生於本年度首半年署任主席，帶領團隊維持穩健營運，確保各項工作有序推展；本人亦向卸任理事陳健平先生及謝偉銓議員致以衷心謝意。公司化二十五周年既是回顧，也是新的起點。讓我們繼續以戲劇連結城市，以創作回應時代，為香港文化發展開拓更寬廣的未來。

蒙德揚博士
理事會主席
2026 年 10 月

以專業立基，以創新前行 Grounded in Professionalism, Driven by Innovation

Since its incorporation in 2001, HKRep has gradually established a more professional operating model through the collective efforts and dedication of the successive Councils, artistic and administrative teams, as well as supporters from all sectors. This year marked the 25th anniversary of incorporation. Looking back on our past journey, I have come to appreciate that the growth of a professional company not only depends on the steady support of public resources, but also on sustained audience building, strengthening artistic practice, establishing partnership networks and the ability to respond to a changing environment.

During the season, HKRep achieved significant accomplishments in theatre productions, external exchanges, drama education and community outreach. The season featured original local works, translated plays, musicals, Black Box productions and script development projects, demonstrating our ability to strike a balance between mainstream theatre and contemporary experimentation. Our local productions attracted over 56,000 audience members with an average attendance rate of 95%, an improvement over the previous season. *The Impossible Trial* – a musical, co-produced with the West Kowloon Cultural District, was presented in a total of 53 sold-out performances in Shanghai, Beijing and Hong Kong, making it one of the year's major national theatre highlights. Its success has not only promoted Hong Kong theatre culture, but also laid the groundwork for cross-regional collaboration and touring, contributing to a more sustainable development model for original Hong Kong musicals and theatre works. In drama education and outreach, HKRep continued to engage with schools, communities and public spaces. More than 1,600 educational, outreach and other activities were organised this season, attracting over 100,000 in-person participants and reaching an online audience of over 220,000. This reflects that drama is not only an art form for the stage but also an important platform for connecting society, nurturing talent and fostering cultural heritage.

This season was particularly significant in terms of finance and operations. Our earned revenue surpassed 35 million, marking a new record high in the 25 years since incorporation. This does not mean the importance of public funding has diminished. On the contrary, it is because of the government's steady support over the years that HKRep has been able to accumulate professional competence, build a strong reputation, expand its audience base and develop diverse revenue streams. The increased proportion of earned revenue reflected the growing returns from sustained efforts in box-office development, collaborative projects, sponsorship, courses and other revenue sources. It also demonstrated that HKRep has been progressing towards a more mature and resilient operating model.

Looking forward, HKRep will be celebrating its 50th anniversary, a golden jubilee milestone. Faced with the transformation and integration of the cultural environment, audience habits and regional exchange networks, we will remain professional, open-minded, creative, supporting the artistic teams in developing a distinct Hong Kong theatrical aesthetic, promoting original scripts, cultivating a new generation of theatre talent and deepening collaboration with local, Mainland and international partners.

On behalf of the Council, I would like to express my sincere gratitude to the HKSAR Government, our sponsors, partners, donors and audiences for their support. I am also thankful to the Artistic Director, Executive Director, all our actors, staff and artistic collaborators for their dedication. I am honoured to have been reappointed Chairman of the Council this season. During the transition, special thanks must be given to Mr. Paul Chan for serving as the Acting Chairman during the first half year of the season, leading the team in maintaining stable operations and ensuring smooth implementation of all initiatives. I would also like to extend my heartfelt thanks to the outgoing Council members, Mr. Chan Kin Ping and the Hon. Tony Tse. The 25th anniversary of incorporation is an occasion for reflection and also a new beginning. Let us continue to connect the city through theatre, respond to our times through creativity and help shape a broader future for Hong Kong's cultural development.

Dr. David Mong
Council Chairman
October 2026



藝術總監報告

Artistic Director's Review

2025/26 劇季，我團以「花·鋒·寂」為題，梳理劇團創作方向，並聚焦不同範疇的工作重點。

「花」代表主劇場的創作面向，涵蓋不同劇種、題材和美學取向，展現劇團多元的創作實踐。《塘西馴悍記》以塘西野史和城市想像為基礎，在喜劇外殼中重新觀看性別、權力與文化身分；《K 城故事》以開放的形式，譜寫城市的記憶、靈魂與寓言；《兒子》讓法國文本在粵語舞台上重新被感知，觸及家庭、創傷與親情中無法輕易言說的部分；《半桶水》讓觀眾在笑聲與不安之間，看見創作人在困局中如何求存。《都是龍袍惹的禍》回到歷史與權力的荒誕之中，以戲曲身段與宮廷想像，折射人性在體制下的扭曲與掙扎。音樂劇《大狀王》在香港及內地的演出均獲熱烈回應；今季以不同演員組合配搭，同樣叫好叫座，不但讓觀眾從不同表演質感中重新觀看作品，也延續了劇作本身的生命力。《大狀王》的持續發展反映香港原創音樂劇需要長期累積，包括創作、製作、演員培育及觀眾拓展等不同方面的配合；未來，我們亦會繼續在角色詮釋和演出組合上作出新嘗試，讓成熟作品在重演與巡演中不斷更新。

「鋒」象徵著黑盒劇場在藝術上的創新。黑盒劇場及「文本特區」系列是劇團測試原創文本的實驗室。《你好，冥王星》與《三母女》分別展現不同的書寫方向，讓我們看到新文本如何在排練、演出與觀眾回饋之間持續被檢視、修整和成長。《凶的空間》則由去年的「文本特區」發展成今季的正式黑盒製作，這種由文本出發、並由演員與觀眾共同驗證的創作過程，對劇團建立長遠的原創劇發展機制十分重要。

「寂」代表劇團長期而持續的基礎工作。「風箏計劃」、戲劇教育、學校及社區外展等活動，未必以正式演出形式呈現，但對劇團的人才培育、觀眾拓展及藝術發展同樣重要。它們讓編劇、演員、導演、學生、觀眾和社區得以在劇場之外相遇，為未來的劇本創作、觀眾發展及劇場人才培育奠定根基。

「花·鋒·寂」就此概括劇團三個重要的工作方向：主劇場創作、黑盒探索，以及教育與外展工作。未來，我們會繼續以作品說話，繼續推動香港原創作品，探索新的劇場表達方式，並透過教育及社區參與，支持香港戲劇的長遠發展。

潘惠森
藝術總監
2026 年 10 月

花開有時，鋒芒有度，寂然有聲

Flowers Bloom in Season, Vanguard in Measure, Stillness in Resonance

In the 2025/26 season, the theme, "Flower · Vanguard · Silence", mapped out HKRep's creative direction and focused attention on key priorities across different areas of its work.

"Flower" represented the creative dimensions of our Main Stage Productions, covering a wide range of genres, subjects and aesthetic approaches, reflecting the Company's diverse artistic practice. Drawing on the unofficial history of Shek Tong Tsui and imagined cityscapes, *The Tamed and the Tempted* revisited questions of gender, power and cultural identity beneath its comic surface. *The Story of K City* employed an open format to explore the memories, spirit and allegory of a city. *Le Fils* reintroduced a French text to Cantonese audiences, touching on aspects of family, trauma and kinship that resist articulation. Between laughter and discomfort, *The Bucket* revealed how artists strive to survive amid constraints. *The Emperor, his Mom, a Eunuch and a Man* returned to the absurdity of history and power, and through stylised Xiqu movements and the imagination of the imperial court, reflected the distortions and struggles of humanity within institutional structures. *The Impossible Trial* – a musical continued to receive enthusiastic responses in both Hong Kong and the Mainland. Presented with different cast combinations, the production achieved both critical acclaim and box office success, which not only allowed audiences to rediscover the work through distinct performance styles but also further extended the vitality of the work itself. Its continuing development underscored the long-term commitment required to sustain original Hong Kong musicals, including creation, production, actor development and audience building. Looking ahead, we will continue to make new attempts in character interpretation and casting arrangements, enabling mature works to evolve through revivals and touring.

"Vanguard" symbolised artistic innovation in our Black Box Theatre. The Black Box Productions and the "Text Testing Zone" series served as the testing grounds for original scripts at HKRep. *Love Out of Reach* and *A Family Story* displayed different directions in playwriting, allowing us to see how new scripts were constantly examined, refined and developed through rehearsals, performances and audience feedback. *Vacant Possession* evolved from last year's "Text Testing Zone" into a fully staged Black Box production this season. This script-led creative process, tested and validated by both actors and audiences, is vital to establishing a long-term development mechanism for original plays.

"Silence" represented the long-term and continuous foundational work of the HKRep. Activities such as "Project Kite", drama education, school and community outreach programmes may not take the form of formal stagings, yet they were equally important for the HKRep in talent cultivation, audience building and artistic development. They allowed playwrights, actors, directors, students, audiences and the community to meet outside the theatre to lay the foundation for future script and audience development, as well as theatre talent cultivation.

"Flower · Vanguard · Silence" summarised three important areas of HKRep's work: Main Stage Productions, Black Box exploration, and education and outreach. Looking ahead, we will continue to let our work speak for itself, promote original Hong Kong works, explore new theatrical possibilities and support the long-term development of Hong Kong theatre through education and community engagement.

Poon Wai Sum
Artistic Director
October 2026



理事會及委員會 The Council and Committees

第二十五屆理事會 The 25th Council (10/2025 – 10/2026)



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Chairman
蒙德揚博士
Dr. David Mong



理事
Member
車淑梅女士, MH
Ms. Candy Chea, MH



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First Vice Chairman
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Mr. Paul Chan



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理事
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Mr. Irons Sze, GBS, BBS, JP



理事
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簡吳秋玉女士
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理事
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主席	蒙德揚博士	Chairman	Dr. David Mong	主席	陳卓智先生	Chairman	Mr. Paul Chan
成員	陳卓智先生 徐莉女士 歐楚筠女士	Members	Mr. Paul Chan Ms. Tsui Li, BBS, JP Ms. Ann Au, JP	成員	徐莉女士 高慧敏女士 馮志豪先生 簡吳秋玉女士 王紹基先生	Members	Ms. Tsui Li, BBS, JP Ms. Hazel Chiao Mr. Matt Fung Mrs. Helen Kan Mr. Ivan Wong, JP
增選成員	鍾樹根先生 陸潤棠教授 陳健彬先生	Co-opted Members	Mr. Christopher Chung, SBS, MH, JP Prof. Thomas Luk Mr. Chan Kin Bun, BBS, MH				

市務及拓展委員會		Marketing and Development Committee		外展及教育委員會		Outreach and Education Committee	
主席	徐莉女士	Chairman	Ms. Tsui Li, BBS, JP	主席	歐楚筠女士	Chairman	Ms. Ann Au, JP
成員	歐楚筠女士 車淑梅女士 鄭偉康先生 關佐仲先生 施榮懷先生 王紹基先生	Members	Ms. Ann Au, JP Ms. Candy Chea, MH Mr. Henry Cheng, MH Mr. Spencer Kwan Mr. Irons Sze, GBS, BBS, JP Mr. Ivan Wong, JP	成員	陳卓智先生 鄭偉康先生 簡吳秋玉女士	Members	Mr. Paul Chan Mr. Henry Cheng, MH Mrs. Helen Kan
增選成員	胡偉民博士 卓歐靜美女士 張心瑜女士	Co-opted Members	Dr. Wai-man Woo, SBS, BBS Mrs. Corona Cheuk, MH Ms. Fiona Cheung	增選成員	丁思文博士	Co-opted Member	Dr. Heather Ting

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劇團架構 • Company Structure

全年製作 Season's Statistics 及活動統計

本地製作 Local Productions

塘西馴悍記
The Tamed and the Tempted



14 | 4,842

K 城故事
The Story of K City



12 | 1,744

音樂劇 — 大狀王
The Impossible Trial – a musical



30 | 28,795

兒子
Le Fils



16 | 6,727

半桶水
The Bucket



12 | 2,670

都是龍袍惹的禍
The Emperor, his Mom, a Eunuch and a Man



16 | 5,852

凶的空間
Vacant Possession



17 | 2,304

文本特區 — 你好，冥王星
Text Testing Zone: Love Out of Reach



16 | 1,406

文本特區 — 三母女
Text Testing Zone: A Family Story



16 | 1,841

總計 Total	場次 No. of Performances	149	觀眾人數 No. of Audience	56,181	平均入座率 Average Attendance Rate	95%
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外訪合作及交流節目 Outbound Collaborations and Exchange Programmes

音樂劇 — 大狀王
The Impossible Trial – a musical



23 | 36,356

半桶水
The Bucket



16 | 4,964

音樂劇 — 狼狽行動
Operation Oops! – the Musical



4 | 1,437

YOUNG 劇場 X 香港話劇團
三姊妹與哥哥和一隻蟋蟀 — 讀劇
YOUNG Theatre X HKRep: Reading of Cricket in My Life



2 | 106

華語原創劇本孵化季公開演讀
Chinese Original Script Incubation Season: Public Play Readings



2 | 240

HKRep on Screen
THE DIARY OF A CHINESE



2 | 242

總計 Total	演出 / 活動數目 No. of Performances / Activities	49	觀眾人數 No. of Audience	43,345
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風箏計劃 Project Kite

劇本徵集
Open Call



1 | 196

2024/25 精煉作品演讀
2024/25 Play Readings (Refining Phase)



4 | 442

2025/26 公開演讀
2025/26 Play Readings



5 | 231

延伸活動
Extension Activities



18 | 24

總計 Total	活動數目 (場 / 節) No. of Activities	28	觀眾或參與人次 No. of Audience or Participants	893
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其他收費及合辦節目 Other Charged and Co-presented Programmes

讀劇場
Reader's Theatre



4 | 444

合辦節目
Co-presented Programme



5 | 497

總計
Total

場次
No. of Performances

9

觀眾人數
No. of Audience

941

教育、外展及其他活動 Education, Outreach and Other Activities

到校戲劇活動
In-School Theatre Activities



96 | 6,379

戲劇課程及外展活動
Drama Courses and Outreach Activities



1,263 | 2,719 (現場 Live)
63 (線上 Online)

免費外展及其他活動
Free Outreach and Other Activities



269 | 85,792 (現場 Live)
152,871 (線上 Online)

外訪戲劇活動
Outbound Theatre Activities



24 | 6,460 (現場 Live)
69,385 (線上 Online)

總計
Total

活動數目 (場 / 節)
No. of Activities

1,652

觀眾或參與人次
No. of Audience or Participants

101,350 (現場 Live)
222,319 (線上 Online)

節目精華
Programme Highlights

塘西

馴悍記

The Tamed and the Tempted

塘西大酒家

導演想像力豐富，以繽紛多姿的手段去配合潘惠森的另類文本，悲與喜時交融而時駁雜，風格異常突出；演員的演繹亦充滿神采，發揮港式幽默，令人思考與當下的連繫。

With a richly imaginative approach, the director employs a vibrant range of theatrical devices to complement Poon Wai Sum's unconventional text. Tragedy and comedy intertwine and at times collide, resulting in a singular style. The actors deliver spirited performances, bringing out a uniquely Hong Kong sense of humour while prompting reflection on the work's relevance to the present.

IATC (HK) 劇評人獎 2025 — 年度導演獎入圍評語
Panels' comments, IATC(HK) Critics Awards 2025—Director of the Year (Nomination)

2025
5.17-6.1

香港大會堂劇院
Hong Kong City Hall Theatre

演出場數 Performances : 14

觀眾人次 (入座率)
No. of Audience (Attendance Rate): 4,842 (81%)



編劇 潘惠森
Playwright Poon Wai Sum

導演 李鎮洲
Director Lee Chun Chow

演員及創作人員

張紫琪 王曉怡 黃慧慈 陳煦莉 陸嘉琪 吳家良 潘泰銘 杜雋饒 陳健豪 歐陽駿 陳偉發

舞台美學 (佈景及錄像) : 阮漢威 舞台美學 (燈光) : 劉銘鏗 舞台美學 (服裝) : 趙婉奴

原創音樂及改編 : 陳偉發 形體設計 : 陳嘉儀 音響設計 : 陳衍昊

K城故事

The Story of K City

利用編作劇場作品形式，將奇幻浪漫的城市詩篇融合藝術科技元素，運用影像、音樂、形體等藝術形式帶領大家跟隨 Forget-Me-Not 的腳步，探索那未知的奇妙旅程……

Created through devised theatre, this magical and romantic urban poem weaves together art-tech elements with multimedia, music and physical movement. Audiences are invited to follow Forget-Me-Not on an extraordinary journey into the unknown...

《藝術地圖》木頭 Art Map

2025
7.29-8.10

西九文化區自由空間大盒
The Box, Freespace, WestK

演出場數 Performances: 12

觀眾人次 (入座率)

No. of Audience (Attendance Rate): 1,744 (70%)



原著及概念 潘惠森
Original and Concept Poon Wai Sum

導演 崔維斯·普斯頓 (美國)
Director Travis Preston (US)

演員及創作人員

黃慧慈 陳煦莉 張嘉瑩 吳家良 余翰廷 王曉怡 陸嘉琪 麥靜雯 杜雋饒 陳健豪 陳嘉樂 陳嬌
潘泰銘 蔡溥泰 陸錦輝

舞台美學: 基斯杜化·巴勒卡 (美國) Christopher Barreca (US) 媒體設計: 盧榮、陳家濠 編舞: 謝茵 作曲: 林鈞暉*
服裝設計: 蘇善誼 燈光設計: 陳焯威 音響設計: 郭宇傑 副導演: 邱廷輝 戲劇文學研究: 喻汀芷

* 蒙香港浸會大學允准參與製作

由西九文化區委約 Commissioned by WestK

與西九文化區聯合呈獻及製作 Co-presented and Co-produced with WestK

音樂劇

大狀王

The Impossible Trial
— a musical

……把所有這一切複雜的劇情、人物、音樂、舞美、編舞等元素融為一體、熨帖呈現的，還是《大狀王》的導演方俊杰。面對如此龐雜的藝術要素和劇情結構，他以一種四兩撥千斤的手法化繁為簡、多處留白，以剪影、定格、焦點突出的畫面結構，將戲曲和山水畫中的東方寫意美學發揮得淋漓盡致。

...Ultimately, it is director Fong Chun Kit who masterfully unifies the intricate narrative, characters, score, scenography and choreography of *The Impossible Trial* – a musical into a cohesive whole. Faced with such immense artistic and structural complexity, he achieves clarity through economy, allowing plenty of space for the audience's imagination. Employing silhouettes, tableau-like compositions and striking focal arrangements, he fully realises the evocative aesthetics of Chinese opera and landscape painting.

《北京青年報》水晶 Shui Jing, *Beijing Youth Daily*



演出攝：Performance Photo: Thomson Ho

2025
8.14-9.10

西九文化區戲曲中心大劇院
Grand Theatre, Xiqu Centre, WestK

演出場數 Performances : 30

觀眾人次 (入座率)
No. of Audience (Attendance Rate): 28,795 (100%)



作曲、編曲及音樂總監
Composer, Arranger and Musical Director

高世章
Leon Ko

編劇
Playwright

張飛帆
Cheung Fei Fan

編排導演及編舞
Staging Director and Choreographer

林俊浩
Ivanhoe Lam

作詞
Lyricist

岑偉宗
Chris Shum

導演
Director

方俊杰
Fong Chun Kit

舞台美學指導
Scenographer

黃逸君 *
Wong Yat Kwan

主要演員及創作人員

劉守正 梁仲恆 鄭君熾 袁浩楊 丁彤欣 陳書昕 張焱 邢灝

聯合編舞：林薇薇 樂隊領班：盧宜均 歌唱指導：謝瑞琮 佈景設計：張正和 * 服裝設計：孫詠君
燈光設計：楊子欣 聯合音響設計：夏恩蓓、余思行

* 蒙香港演藝學院允准參與製作

兒子

Le Fils



港話繼《父親》之後再一次用無比精湛的演出、導演、舞台、音樂來呈現出如此無可挑剔的劇場佳作……對準青少年抑鬱症這個常常被父母、家人、周圍環境和社會所忽視的問題，並將其真實又殘酷的樣貌毫無保留的展現給觀眾，讓觀眾在避無可避的劇場空間內不得不直面它的殘忍。

Following *Le Père*, the HKRep once again delivers a flawless theatre piece, marked by excellence in acting, direction, stagecraft and music... Focusing on adolescent depression, a condition often overlooked by parents, families and society, the production lays bare its brutal reality with unflinching honesty, compelling the audience to confront its cruelty within the inescapable confines of the theatre.

豆瓣 威叔在香港 Douban

2025
9.27-10.12

香港大會堂劇院
Hong Kong City Hall Theatre

演出場數 Performances : 16

觀眾人次 (入座率)
No. of Audience (Attendance Rate): 6,727 (95%)



編劇
Playwright

霍里安·齊勒 (法國)
Florian Zeller (France)

粵語校譯
Cantonese Adaptation

余翰廷
Yu Hon Ting

翻譯
Translator

楊彩杰
Yeung Choi Kit, Sabrina

導演
Director

邱廷輝
Yau Ting Fai

演員及創作人員

余翰廷 黃慧慈 張紫琪 羅文澤 周志輝 陳健豪

佈景設計: 王健偉 服裝設計: 趙婉奴* 燈光設計: 葉俊霖 音樂及音響設計: 梁思樺

心理學顧問: 張晶凝 戲劇構作: 吳俊鞍

* 蒙香港演藝學院允准參與製作

半桶水

The Bucket



在入戲和出戲之間得到歡愉和反思，在假的世界得到真的情感，這是劇場藝術的魔法。

Between immersion and detachment, audiences find both pleasure and reflection; within a fictional world, they discover genuine emotion. This is the magic of theatre art.

《大公報》羽羊 Ta Kung Pao

2025
11.13-23

屯門大會堂文娛廳
Tuen Mun Town Hall Cultural Activities Hall

演出場數 Performances : 12

觀眾人次 (入座率)
No. of Audience (Attendance Rate): 2,670 (100%)



編劇 許晉邦
Playwright Hui Jim

導演 盧宜敬
Director Kingston Lo

演員及創作人員

潘泰銘 高翰文 歐陽駿 蔡溥泰

佈景及服裝設計：勞正然 燈光設計：梁劭岐 音樂及音響設計：鄧紫丹

都是龍袍惹的禍

The Emperor, his Mom, a Eunuch and a Man

《都是龍袍惹的禍》無疑是一齣回歸話劇本質的佳作。它用實力再次證明：劇場藝術的核心，不是外在浮華，而是劇本的深度、演員的功力，以及對人物心理的精準詮釋。

Undoubtedly, *The Emperor, his Mom, a Eunuch and a Man* is a fine work returning to the essence of spoken drama. It proves once again that the core of the theatrical art form lies not in the outward flamboyance but in the depth of the script, the calibre of its performers and the precise portrayal of character psychology.

《橙新聞》陸小淑 Orange News

2026
3.21-4.5

香港藝術中心壽臣劇院
Hong Kong Arts Centre Shouson Theatre

演出場數 Performances: 16

觀眾人次 (入座率)

No. of Audience (Attendance Rate): 5,852 (100%)



編劇 潘惠森
Playwright Poon Wai Sum

導演 司徒慧焯
Director Roy Szeto

主要演員及創作人員

劉守正 彭杏英 陳淑儀 王維 張紫琪 羅文澤 丁彤欣

佈景設計：曾文通 服裝設計：梁健棠 燈光設計：馮國基 作曲及音響設計：陳偉發
粵曲顧問及指導：龍貫天 戲曲身段指導：洪海* 副導演：邱廷輝 戲劇文學研究：喻汀芷

* 蒙香港演藝學院允准參與製作

凶的空間

Vacant Possession

聚焦香港現代都市住房焦慮，以狹窄的出租屋為表現空間，以租客與房主的糾葛，完成荒誕與現實的情節轉換，作品以直面人生的勇氣，以生活本來的質感，在人性碰撞中化解對峙，在詩意憧憬中接受現實，展現出人文關懷和人性溫暖。

Focusing on the housing anxieties of contemporary Hong Kong, the production recreates a cramped rental flat on stage. Through the entangled relationship between the tenant and landlord, it oscillates between absurdity and reality. With the courage to face life head-on and the authenticity of everyday existence, the work transforms confrontation into understanding, embraces reality with poetic insight and reveals human compassion and warmth.

2026 上海壹戲劇大賞 — 「年度最佳小劇場」得獎評語
Citation from the 2026 Shanghai One Drama Awards, Best Studio Production of the Year

2026
1.9-24

香港話劇團黑盒劇場
HKRep Black Box

演出場數 Performances : 17

觀眾人次 (入座率)

No. of Audience (Attendance Rate): 2,304 (100%)



編劇 許晉邦
Playwright Hui Jim

導演 劉守正
Director Lau Shau Ching

演員及創作人員

陸嘉琪 余翰廷 王曉怡 陳嘉樂 陳嬌

佈景及服裝設計：蘇藹翹 燈光設計：羅文偉 * 音樂及音響設計：郭宇傑 機關裝置設計：鄭紀欣

* 蒙城市當代舞蹈團允准參與製作

你好，冥王星

文本特區

Text Testing Zone:
Love Out of Reach

以極為嚴寒的冥王星講父女間的溫情及對劇場的熱情，將遠方的微光具化成溫暖人心的光熱，或許這就是戲劇能創造的「劇場溫度」吧！

Drawing on the image of icy Pluto, the play illuminates the warmth between father and daughter as well as a passion for theatre, transforming the faraway faint light into a radiance that warms one's heart. It captures what might best be described as the "warmth of the theatre" that only drama can create!

博客 陳洛零 Chan Lok Ling, Blogger



2025
5.9-24

香港話劇團黑盒劇場
HKRep Black Box

演出場數 Performances : 16

觀眾人次 (入座率)

No. of Audience (Attendance Rate): 1,406 (74%)



編劇 何雨繁 (北京)
Playwright He Yufan (Beijing)

粵語整理及導演
Cantonese Adaptation and Director

鍾肇熙
Chung Siu Hei, Donald

演員及創作人員

麥靜雯 余翰廷

燈光設計：羅文偉 * 音樂及音響設計：王梓健

* 蒙城市當代舞蹈團允准參與製作

文本特區 三母女

Text Testing Zone: A Family Story

三母女的連結，在於她們互相牽掛，但又因為對彼此的期望與落差，而處於看似具共同歷史但彼此陌生的親屬關係，展現血緣之上的矛盾和糾結。

While a mother and her daughters are bound by mutual care, differing perceptions and expectations of one another have left them estranged. Despite sharing a seemingly common past, they remain distant at heart. The play reveals the contradictions and entanglements that transcend consanguinity.

IATC (HK) 網站 謝愷忻 Tse Hoi Yan, IATC (HK) Website



2025
11.7-22

香港話劇團黑盒劇場
HKRep Black Box

演出場數 Performances : 16

觀眾人次 (入座率)

No. of Audience (Attendance Rate): 1,841 (96%)



編劇 尤逸漢
Playwright Yu Yat Hon

導演 張凱婷
Director Becca Cheung

演員及創作人員

陳煦莉 郭靜雯 丁彤欣 陳健豪 陳嘉樂 吳家良 周志輝

佈景設計：黃樂瑤 燈光設計：曾梓俊

由西九文化區委約
Commissioned by WestK
與西九文化區聯合製作
Co-produced with WestK

音樂劇 *The Impossible Trial*
— a musical —
大狀王

豆瓣上獲得了 9.5 的高分評價……刷新了近年中國原創音樂劇作品的高度……這種不挑卡、不追流量、用真金白銀「投票」的觀眾，和這部作品一起顛覆了中國音樂劇市場靠國際名劇或明星帶票房的既有路徑，開闢了一條全新的成功之路。

With an exceptional 9.5 rating on Douban... the production has set a new benchmark for original Chinese musicals in recent years... Audiences rallied behind the work not because of the cast or marketing hype. Together, the production and its audience challenged the long-standing reliance on imported hits and star power, opening up a new path for Chinese musicals.

《北京青年報》水晶 Shui Jing, *Beijing Youth Daily*

2025 6.17-29
7.11-20

上海文化廣場主劇場
Main Auditorium, Shanghai Culture Square
北京天橋藝術中心大劇場
Grand Theater, Beijing Tianqiao Performing Arts Center

演出場數 Performances : 23

觀眾人次 No. of Audience : 36,356

創作與製作團隊與音樂劇《大狀王》2025 年香港演出相同。
Same creative and production team as Hong Kong production of *The Impossible Trial* – a musical in 2025.



半桶水

The Bucket



《半桶水》是一齣喜劇，但並非讓人輕鬆的喜劇。它的「可笑」源自誠實：誠實面對創作的局限、生活的瑣碎、理想的半途而廢。它是一個關於「未完成」的作品，以「缺」為真，繼而讓人自然感受到其中的善與美。

The Bucket is a comedy but not the kind that would make one feel light-hearted. Its "humour" originates from honesty: honesty about the limitations of artistic creation, the trivialities of everyday life and the unfulfilled ideals. It is a work about "incompleteness", embracing "absence" as reality, and in doing so reveals the kindness and beauty within it.

《北京青年報》黃哲 Huang Zhe, *Beijing Youth Daily*

2025 10.17-19
10.24-26
10.31-11.2
12.5-7

佛山大劇院小劇場
Multi-functional Theatre, Foshan Grand Theatre
上海茉莉花劇場
Jasmine Theatre, Shanghai
北京天橋藝術中心小劇場
Studio Theatre, Beijing Tianqiao Performing Arts Center
廣州大劇院實驗劇場
Experimental Theatre, Guangzhou Opera House

演出場數 Performances : 16
觀眾人次 No. of Audience : 4,964

創作與製作團隊與《半桶水》2025 年香港演出相同。
Same creative and production team as Hong Kong production of *The Bucket* in 2025.



澳門特別行政區政府文化局主辦《本地演出委約製作計劃 2024-2026》作品
A project of "Commissioning Performing Arts Productions 2024-2026" organised by Cultural Affairs Bureau of the Government of the Macao SAR

製作：寓演製作 Produced by Stage Evolution Production

香港話劇團藝術參與及提供製作支援

Hong Kong Repertory Theatre provided artistic participation and production support

音樂劇 狼狽行動

Operation Oops! - the Musical



演出攝影 Performance Photo: Cathie Lam

2026
1.31-2.2

澳門文化中心小劇場 Small Auditorium, Macao Cultural Centre

演出場數 Performances : 4 | 觀眾人次 No. of Audience : 1,437

作曲、作詞、編曲及音樂總監

Composer, Lyricist, Arranger and Musical Director

高世章

Leon Ko

聯合作詞 姚程馭 #

Co-lyricist Bill Yu Ching Ue

編劇

Playwright

李宇樑

Lawrence Lei I Leong

導演

Director Fong Chun Kit

編舞

Choreographer

張月盈

Florence Cheong

演員及創作人員

鄭君熾 張焱 陳熙鏞 李欣彤 盧偉研 覃一凡

佈景設計：黃逸君 * 服裝設計：孫詠君 燈光設計：楊子欣 音響設計：夏恩蓓

化妝及髮飾設計：張嘉文 樂隊領班：阿瑞

蒙音樂劇作 Musical Trio 允准參與製作

* 蒙香港演藝學院允准參與製作

「香港·藝術自在嘢」特別活動 "Hong Kong · ART MARCH" Special Event

YOUNG 劇場 × 香港話劇團

《三姊妹與哥哥和一隻蟋蟀》讀劇

YOUNG Theatre × HKRep: Reading of *Cricket in My Life*



演出攝影 Performance Photo: 顧培重

2026
3.14-15

上海 YOUNG 劇場排練廳

Rehearsal Hall, YOUNG Theatre, Shanghai

演讀場數 Readings : 2 | 觀眾人次 No. of Audience : 106

編劇

潘惠森

Playwright

Poon Wai Sum

導讀

王光皓

Director

Wang Guanghao

廣州大劇院「揚藝計劃 2025」 Guangzhou Opera House "YoungArtist Project 2025"

華語原創劇本孵化季公開演讀
Chinese Original Script Incubation Season:
Public Play Readings



照片由廣州大劇院提供 Photo courtesy of Guangzhou Opera House

2025
9.19

廣州大劇院歌劇排練廳

Opera Rehearsal Hall, Guangzhou Opera House

演讀場數 Readings : 2 | 觀眾人次 No. of Audience : 240

《萍水相逢》A Chance Encounter

編劇 何睿

Playwright He Rui

演讀導師

Reading Mentors

溫方伊、劉守正

Wen Fangyi, Lau Shau Ching

9.20

《二灣大街》The Days We Kept

編劇 陳如

Playwright Chen Ru

演讀導師

Reading Mentors

溫方伊、劉守正

Wen Fangyi, Lau Shau Ching

HKRep on Screen 演出錄像高清放映



《武松日記》 The Diary of Song

編劇及導演
Playwright and Director 潘惠森
Poon Wai Sum

拍攝導演
Video Director 譚顯揚
Horace Tam



《曖昧》 Ambiguous

編劇
Playwright 鄭國偉
Matthew Cheng

導演
Director 方俊杰
Fong Chun Kit

拍攝導演
Video Director 譚顯揚
Horace Tam

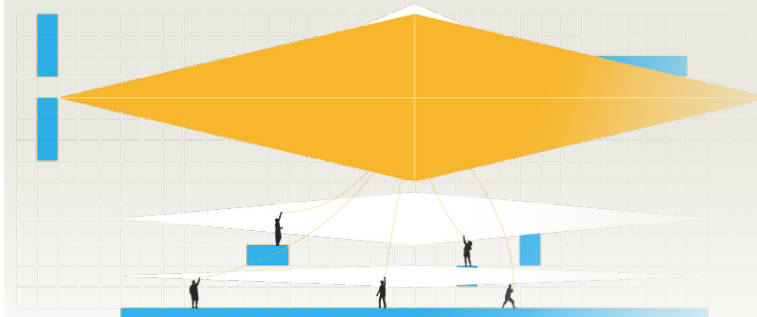
香港話劇團於 2021 年正式推出【HKRep on Screen】系列，逐步把經典戲寶製作成高清錄像，輔以中英文字幕，以饗世界各地觀眾。今個劇季，《曖昧》、《武松日記》的錄像版本在上海蘭心大戲院各放映一場。

In 2021, HKRep officially launched the "HKRep on Screen" series, gradually producing high-definition video versions of classic productions, with Chinese and English subtitles, for audiences around the world. This season, video versions of *Ambiguous* and *The Diary of Song* were each screened once at Shanghai Lyceum Theatre.

2026
3.18-19

上海蘭心大戲院
Lyceum Theatre, Shanghai
放映場數 Screenings : 2 | 觀眾人次 No. of Audience : 242

風箏計劃 Project Kite



「風箏計劃」自 2023/24 劇季推出以來，秉持推動劇本創作的宗旨，本劇季以「大音希聲，大象無形」為題，持續廣納華文原創劇本，從生活中的無聲與無形中發掘具生命力的劇場故事。最新入圍作品繼續於牧羊少年與他的浮萍 Bar Lemna 進行公開演讀，持續為原創文本提供展示、探討與成長的實踐空間。

Since its launch in the 2023/24 season, "Project Kite" has upheld its mission of promoting playwriting. With the theme "Great sounds are barely audible; great images have no shape" this season, it continued to welcome original Chinese-language scripts, uncovering vital theatre stories from the silence and formlessness of everyday life. The latest shortlisted works continued to be presented in public readings at Lemna of the Alchemist – Bar Lemna, sustaining a practical space for original texts to be showcased, discussed and developed.

2025.4.1-8.3

徵集
Open Call

是次徵集共收到近二百份以華文書寫的原創劇本，並選出五部入選作品進入第一輪公開演讀。

Nearly 200 original Chinese-language scripts were received in this call for submissions, of which five works were selected for the first round of public play readings.

2024/25

精煉作品演讀
Play Readings (Refining Phase)

香港大會堂高座演奏廳
Recital Hall, Hong Kong City Hall

演讀場數 Readings : 4
觀眾人次 No. of Audience : 442

《忘年》31 Years

2025.9.6



編劇：林澤銘
導讀：潘燦良

《刺客與漁女》An Echo in the Fish Gut

2025.9.13



編劇：武庭英 (江蘇)
粵語整理：鍾肇熙
導讀：陳焯威

《土星來信》Beneath Saturn

2025.9.20



編劇：胡曉 (北京)
粵語整理：鍾肇熙
導讀：陳煦莉

《在一缸大海中活著》 *A Slice of the Ocean* | 2025.9.27



編劇：胡筱雯
導讀：邵美君 *
* 蒙風車草劇團允准參與製作

2025/26
公開演讀
Play Readings

牧羊少年與他的浮萍 Bar Lemna
Lemna of the Alchemist –
Bar Lemna
演讀場數 Readings : 5
觀眾人次 No. of Audience : 231

《十五首情詩與絕望的歌》
Fifteen Love Poems and A Song of Despair | 2026.1.11



編劇：譚元野
導讀：郭永康

《囚》 *Men in the Lift* | 2026.1.18



編劇：羅曉忠
導讀：蔡啟楓

《先行一步》 *One Step Ahead* | 2026.1.25



編劇：何睿 (廣東)
粵語整理及導讀：鍾肇熙

《東南西北》 *Every Side of Us* | 2026.2.1



編劇：楊翼擎 (遼寧)
粵語整理及導讀：陳沛琳

《冰箱》 *Cryo for Tomorrow* | 2026.2.8



編劇：胡璇藝 (廣東)
粵語整理：李偉樂
導讀：葉雯麗

延伸活動：給編劇的九堂演技課
Extension Activity: Nine Acting
Lessons for Playwrights

導師：陳淑儀
Instructor: Chan Suk Yi

課程專為編劇而設，透過九堂精心設計的課堂，分享表演與文字、台詞之間的互動關係，協助參加者從演員視角理解劇本的可演性，並進一步提升劇本寫作技巧。

Designed especially for playwrights, this course comprised nine carefully crafted lessons sharing the interplay between performance, text and dialogue, helping participants understand a script's performability from an actor's perspective and further enhance their playwriting skills.



延伸活動：《紅樓夢》研讀工作坊
Extension Activity: Reading
Workshop on *Dream of the Red Chamber*

導師：張秉權博士
Instructor: Dr. Cheung Ping Kuen

透過研讀經典文學《紅樓夢》，參加者一同探討文字與情節背後蘊藏的文學性、意象及其獨特而精密的敘事方法，深化對劇本文字層次與舞台轉化可能的理解；工作坊亦開放予與「風箏計劃」有連繫的編劇旁聽，促進演員與編劇之間的學習交流。

Through the study of the classic *Dream of the Red Chamber*, participants explored the literariness, imagery and unique, sophisticated narrative methods behind the text and plot, deepening their understanding of textual layering in scripts and possibilities for stage transformation. The workshop was also open to playwrights connected with Project Kite as observers, fostering learning exchange between actors and playwrights.



香港大會堂場地伙伴計劃節目
Venue Partnership Scheme Programmes
with Hong Kong City Hall

讀戲劇場 Reader's Theatre

香港大會堂高座演奏廳 Recital Hall, Hong Kong City Hall



《兒子》 *Le Fils*

2025.6.7

演讀場數 Reading : 1

觀眾人次 (入座率)

No. of Audience (Attendance Rate) : 111 (100%)

編劇 Playwright : 霍里安·齊勒 (法國) Florian Zeller (France)

翻譯 Translator : 楊彩杰 Yeung Choi Kit, Sabrina

粵語校譯 Cantonese Adaptation : 余翰廷 Yu Hon Ting

導讀 Director : 邱廷輝 Yau Ting Fai



在孵化以後·女聲對讀：《烹》、《蛛絲》 *A Herstory Double Bill: COOK, The Thread*

2025.8.16

演讀場數 Reading : 1

觀眾人次 (入座率)

No. of Audience (Attendance Rate) : 111 (100%)

《烹》編劇 Playwright of COOK : 張瑩雪 (北京) Zhang Yingxue (Beijing)

《蛛絲》編劇 Playwright of The Thread : 侯亦嵐 Hau Yik Laam

導讀 Director : 郭永康 Kwok Wing Hong



《現代豪俠「轉」》 *Modern Wuxia: To Turn, To Be*

2025.11.29

演讀場數 Reading : 1

觀眾人次 (入座率)

No. of Audience (Attendance Rate) : 111 (100%)

編劇 Playwright : 郭永康 Kwok Wing Hong

導讀 Director : 陳淑儀 Chan Suk Yi



《同名共相》 *The Same*

2026.3.7

演讀場數 Reading : 1

觀眾人次 (入座率)

No. of Audience (Attendance Rate) : 111 (100%)

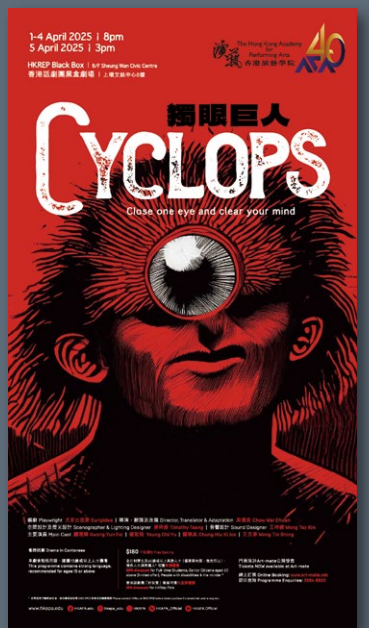
編劇 Playwright : 安達·華殊 (愛爾蘭) Enda Walsh (Ireland)

翻譯 Translator : 吳俊鞍 Walter Ng

導讀 Director : 胡美寶 Maybo Wu

黑盒劇場合辦節目 HKRep Black Box Co-presented Programme

香港話劇團黑盒劇場 HKRep Black Box



香港演藝學院主辦
Presented by the Hong Kong Academy for Performing Arts

香港演藝學院導演碩士畢業作品 《獨眼巨人》

HKAPA MFA Directing Graduate
Thesis Project: *Cyclops*

2025.4.1–5

演出場數 Performances : 5

觀眾人次 No. of Audience : 497

編劇 Playwright : 尤里比底斯 Euripides

導演、翻譯及改編 : 周偉泉 *

Director, Translator and Adaptation: Chow Wai Chuen*

* 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)

晶苑氣候慈善基金、晶苑國際集團有限公司冠名贊助
Title Sponsored by Crystal Climate Charity Foundation, Crystal International Group Limited

「2050 淨零願景」到校幼稚園巡迴演出《減碳聯盟救地球》 “Crystal Net Zero 2050” Kindergarten Tour Performance: *Carbon Reduction Alliance Saves Our Earth*



以生動有趣的互動教育劇場形式，讓六十所幼稚園的學生了解氣候變化帶來的全球影響。學生們投入故事情節，與演員互動，學習減碳小知識，實踐可持續發展的減碳生活！

In a lively and interactive educational theatre format, students from 60 kindergartens gained an understanding of the global impacts of climate change. The students engaged in the storyline, interacted with the actors to learn practical measures on carbon reduction and adopt sustainable low-carbon lifestyles!

香港警務處新界南總區主辦 Presented by Hong Kong Police Force New Territories South Region
善德基金會冠名贊助 Title sponsored by Hong Kong Shine Tak Foundation

全港學界防騙話劇邀請賽：戲劇指導工作坊及決賽評審 NTS Hong Kong Schools Anti-Deception Drama Competition: Drama Guidance Workshop & Final Judging

為有效提升青少年的防騙意識，香港警務處新界南總區舉辦全港學界防騙話劇邀請賽，冀透過話劇比賽，將防騙信息傳遍社區。比賽前，本團為學校提供藝術指導，並於決賽日作為評審之一，選出優勝的中小學隊伍。

To effectively promote anti-scam awareness among youths, the Hong Kong Police Force New Territories South Region held a drama invitational competition for Hong Kong schools to spread anti-scam messages across the community. Before the competition, HKRep provided schools with artistic guidance and was among the judging panel on the final competition day, selected the winning teams from secondary and primary schools.



少年團 Youth Troupe

少年團課程為中學生而設，年度制的課程除提供演藝訓練外，課程也重視團員的個人成長和文化培養，鼓勵他們從探究、編作和排練周年演出的過程培訓思辨能力，建立個人價值觀。

Designed for secondary school students, the year-long Youth Troupe programme provided performance training while also emphasising members' personal growth and cultural nurturing. Members were encouraged to cultivate critical thinking and establish personal values through exploring, devising and rehearsing for the annual production.

2025 周年演出：《馬克白的女巫》、《好人》
HKRep Youth Troupe Graduate Performance 2025: *Macbeth's Witches, Good Guy*

攝影 Photo : Ka Lam



與香港都會大學李嘉誠專業進修學院合辦
Co-presented with the Hong Kong Metropolitan University Li Ka Shing School of Professional and Continuing Education

舞台表演專業證書課程 (第 27、28 期) Professional Certificate in Stage Performance (27th, 28th Intake)

課程為對戲劇及舞台表演有興趣之人士而設，為學員提供全面的訓練，教學包括表演技巧培訓、戲劇創作和賞析及認識後台運作等，更於香港話劇團黑盒劇場設有公開總結演出。

The course was designed for those interested in theatre and stage performance. It provided comprehensive training including performance techniques, theatre-making and appreciation, backstage operations, culminating in a final public showcase in the HKRep Black Box.



幼兒／兒童戲劇課程 Children's Courses

課程對象涵蓋學前班幼兒、幼稚園生及小學生，教學以專題研習為骨幹，戲劇情境為策略。

學前班幼兒的親子課程旨在開發幼兒感官知覺和好奇心，建立親子及群性互動的良好基礎。

幼稚園生及小學生的戲劇課程，讓小學員代入角色，經歷由不同元素組成的戲劇情境，培養想像力和正向品格。

These courses were for preschool, kindergarten and primary school students. Teaching was based on project-based learning, with dramatic situations serving as the strategy.

Parent-child courses for preschoolers aimed to develop sensory awareness and curiosity, and to build a sound foundation for parent-child and social interaction.

Drama courses for kindergarten and primary students allowed them to assume roles and experience a variety of dramatic situations composed of diverse elements, cultivating imagination and positive character traits.



戲劇工作坊「用一小時開一個戲劇盲盒」 Drama Workshop: One-Hour Drama Blind Box

導師與學員彼此相遇時才會決定當天戲劇體驗內容，猶如開啟盲盒，充滿未知和驚喜。

The content of each drama experience was decided only when the tutor and participants met, making every session like opening a blind box filled with anticipation and surprise.



音樂劇中階課程 (唱、演) Musical Intermediate Course (Singing & Acting)

全新音樂劇中階課程，讓學員在入門課程後可持續學習，精進技藝。課程以「唱、演」為主題，在導師指導下，學員深入探索聲音的運用，學習發展台詞和歌唱的關係，並進一步以歌聲傳遞情感及戲劇張力，提升音樂劇表演技巧。

The brand new Musical Intermediate Course enabled students to continue their training after the Beginner's Course and further refine their musical theatre skills. Focusing on singing and acting, students deepened their exploration of vocal techniques, developed an understanding of the relationship between dialogue and singing, and learned to convey the emotion and dramatic tension through singing, thereby enhancing the musical theatre performance skills.



戲劇表演修煉課 2.0 — 台詞分析與執行、讓身體成為故事載體 Drama Performance Practice Course 2.0 — Script Analysis and Performance Practice; Movement Training and Performance Practice

戲劇表演修煉課 2.0 的學習主題是「形體」與「聲線」，分別由兩個獨立課程「台詞分析與執行」及「讓身體成為故事載體」組成，帶領學員發掘未知的潛能。「台詞分析與執行」從人體發聲原理出發，讓學員認識聲音的價值與重要性，並以劇本對白為練習依據，開拓聲線表達和表演的全新角度；「讓身體成為故事載體」則以身體訓練為核心，探索動作、呼吸、空間感應與文字之間的聯繫，提升學員對身體的掌控。

The learning themes of the Drama Performance Practice Course 2.0 were "Movement" and "Voice". The programme comprised two standalone courses, "Script Analysis and Performance Practice" and "Movement Training and Performance Practice", guiding students to discover untapped potential. In "Script Analysis and Performance Practice", students explored the principles of human voice production, gaining an understanding of the value and importance of the voice. Through practice based on script dialogues, they developed new approaches to vocal expression and performance. "Movement Training and Performance Practice" centred on physical training, exploring the connection among action, breathing, spatial awareness and text to enhance students' bodily awareness and control.



「開放劇評 OpenCritic」劇評培訓計劃 (2025/26) OpenCritic – Budding Critics Cultivation Programme (2025/26)

計劃以培訓新秀劇評人為目標，並作觀眾拓展和劇藝推廣。今屆主題為「如果有 take2 — 重演的再創造」，並把《都是龍袍惹的禍》和《凶的空間》定為研習劇目，探索經典和原創作品在重演方面的美學發展。

The programme aimed at cultivating budding critics, expanding audience and promoting theatre arts. This edition of the programme was themed "What If There's a Take 2 — Reimagining Revivals," with *The Emperor, his Mom, a Eunuch and a Man* and *Vacant Possession* as selected productions for study, examining the aesthetic development of revivals of classic and original works.



戲劇工作坊「演技健身室」 Drama Workshop: Acting Gym

全新的趣味戲劇工作坊，導師由不同劇本提煉出戲劇情境，帶領學員探索快速、準確進入角色與情境的方法。透過即興演練，鍛鍊學員的表演技巧，探索更多表演可能性。

In this brand new fun drama workshop, the instructor drew dramatic scenarios from various scripts and guided students to explore ways to enter their roles and dramatic situations quickly and accurately. Through improvisational exercises, students honed their acting skills and explored more performance possibilities.



親子沉浸互動工作坊 Parent-Child Immersive and Interactive Drama Workshop

幼兒組及小學組分別以兩個故事為題——《勤勞的蛛蛛》及《小郊子「鹿」險之旅》。透過精心設計的戲劇情節，孩子和家長都會在不知不覺間，身和心一起沉浸於寓教於樂的環境中，創造獨特的親子經驗。

The children's group and the primary school group were based on the stories *The Hardworking Spider* and *Little Tanzi's Deer Academy Journey* respectively. With a well-crafted dramatic plot, children and parents are immersed in a fun learning environment creating a unique parent-child experience before they even realized it.



2025 年度 Edu Hub 同學會「BYOP」展演 “Bring Your Own Play” Edu Hub Alumni Showcase 2025

Edu Hub 同學會首辦年度活動。「BYOP」即「Bring Your Own Play」，活動強調由同學們自主自發、持續學習、以劇會友。展演由曾參與本團教育中心成人戲劇課程的同學自組隊伍參與，過程由同學自編自導自演，共學共勉，最後有十五隊在黑盒劇場完成演出。

The Edu Hub Alumni Association launched its inaugural annual event, "BYOP" (Bring Your Own Play). It emphasised the students' taking initiative, learning continuously and connecting through theatre. The showcase featured self-formed teams of participants who had attended the Edu Hub adult drama courses. They took charge of playwriting, directing and acting, learning from and encouraging one another throughout the creative process. In the end, 15 teams staged their performances at the HKRep Black Box.

香港紅十字會主辦 Presented by Hong Kong Red Cross

香港紅十字會 75 周年舞台劇《第八原則》 Hong Kong Red Cross 75th Anniversary Drama: *The Eighth Principle*

香港紅十字會與本團首度攜手合作，傾力打造全新話劇，動員逾百人，包括專業演員、香港紅十字會青年團及義工，深情演繹香港人道故事，四場演出吸引了超過三千名觀眾入場支持。

For the first time, the Hong Kong Red Cross and HKRep joined forces to create a new play, mobilising over a hundred participants—including professional actors, Hong Kong Red Cross Youth Units and volunteers—to present a moving Hong Kong humanitarian story. The four performances drew more than 3,000 audience members.



大覺禪行中心主辦 Presented by The Centre for Spiritual Progress to Great Awakening
陳廷驊基金會為發展夥伴及捐助機構 The D. H. Chen Foundation as Growth Partner and Funder

「生死大事」劇場演出計劃《離開前，仍有話要說》 Life-and-Death Theatre: *A Voice Before the Silence*

大覺禪行中心將聯同本團於 2026 年 11 月製作生死教育劇場演出。透過戲劇，演繹臨終關懷故事，讓演員和觀眾一同探索臨終關懷及生死價值觀。

在正式演出前，本團為大覺禪行中心近百名義工舉辦戲劇表演工作坊，讓他們初步了解和體驗戲劇表演藝術，也可發掘佛學和戲劇的聯繫之處。

The Centre for Spiritual Progress to Great Awakening will collaborate with HKRep in November 2026 on a life-and-death education theatre production. Through drama, stories of end-of-life care will be staged so that actors and audiences can explore end-of-life care and values around life and death together.

Before the public performances, HKRep held acting workshops for nearly a hundred volunteers from the Centre, giving them an initial understanding and experience of performance and a chance to discover connections between Buddhism and theatre.



國際身心教育學院主辦 Presented by International School of Somatic Education
社區伙伴贊助 Sponsored by Partnerships for Community Development

The PeaceMaking Body 2025-26

香港話劇團教育中心支持國際身心教育學院於中心舉辦非牟利身心藝術教育活動，包括：恆常身心訓練、社區苗圃及導賞活動、親子合唱團等，連結社區，促進文化交流。

HKRep Education Hub supported the International School of Somatic Education in presenting non-profit mind-body arts education activities at the Hub—including regular mind-body training, community nursery and guided tours, parent-child choirs and more—connecting with the community and promoting cultural exchange.



教育大同有限公司主辦 Presented by EDiversity Limited

社交情緒學習親子工作坊 — 「親子大亂演」論壇劇場 Parent-Child SEL Workshop

戲劇導師以論壇劇場形式，帶領高小親子在「角色互換」的想像及演繹過程中，探討為對方解憂的方法。透過討論及實踐，協助認識自己及他人，促進親子間的了解。

Using forum theatre, the drama tutor guided upper-primary parent-child pairs, through imagined and performed “role reversal,” to explore ways of easing each other’s worries. Through discussion and practice, participants came to know themselves and others better, and parent-child understanding was strengthened.



出版香港話劇團戲劇文學研究刊物第三十卷《從金鐘到莫斯科》及第三十一卷《都是龍袍惹的禍》（三語版）

Publication of HKRep Theatre Literature Studies Series Volume 30 & 31: *Moscow Express* and *The Emperor, his Mom, a Eunuch and a Man* (Trilingual Edition)

香港話劇團持續推動戲劇文本的保存、研究與出版，於本年度出版兩本劇本：《從金鐘到莫斯科》及《都是龍袍惹的禍》（三語版）。兩部作品均由藝術總監編劇，展現其在歷史、政治寓言、身分想像與香港處境等議題上的劇場思考。

《從金鐘到莫斯科》以文字記錄劇作的創作脈絡與舞台生命，延伸觀眾對作品文本、歷史背景及劇場美學的理解。《都是龍袍惹的禍》則以粵語、普通話及英語三語版本出版，既保存原作的語言肌理與文化語境，亦有助作品跨越語言界限，促進本地戲劇文本的國際傳播與研究。

HKRep continued to promote the preservation, study and publication of dramatic texts, publishing two play scripts this year: *Moscow Express* and *The Emperor, his Mom, a Eunuch and a Man* (trilingual edition). Both works are by Artistic Director, reflecting his theatrical thinking on history, political allegory, imagined identities, the Hong Kong condition and related themes.

Moscow Express documents the creative journey and theatre life extending the audience’s understanding towards the text, historical background and theatre aesthetics. *The Emperor, his Mom, a Eunuch and a Man* was published in a trilingual edition in Cantonese, Putonghua and English preserving the linguistic texture and cultural context while allowing the work to transcend language barriers to promote international dissemination and study of local dramatic texts.



裝置展覽及錄像更新 Installation with Video Station

香港大會堂低座大堂及一樓的劇團展板及展櫃展示劇團的藝術團隊及演出資料，提升場地的藝術形象，並讓觀眾接收到最新劇團資訊。

On the first floor and the lobby of Hong Kong City Hall Low Block, HKRep’s display boards and cases presented information on the Company’s artistic team and productions, enhancing the venue’s artistic profile and keeping audiences up to date with the latest HKRep news.

音樂劇《大狀王》巡演交流活動 Exchange Activities during *The Impossible Trial* – a musical Tour

音樂劇《大狀王》歷經多年淬煉及多輪本地演出後，於本年度展開北京及上海巡演。巡演期間除舉行公開綵排外，團隊亦參與多場媒體及公眾交流活動，由主要演員及創作團隊分享創作歷程與演出經驗，展現香港原創音樂劇的藝術成就與舞台魅力。

After years of refinement and multiple local runs, *The Impossible Trial* – a musical toured Beijing and Shanghai this year. Alongside open rehearsals, the company took part in numerous media and public exchange events, with leading cast and creative team members sharing the making of the show and their performance experience, showcasing the artistic achievement and stage appeal of original Hong Kong musical theatre.



《半桶水》主創演員見面會 Meet-the-Artists Sessions during *The Bucket Tour*

《半桶水》於廣州及佛山巡演期間，主創團隊及演員與觀眾近距離交流，分享作品的創作理念，以及構思過程中的觀察、思考與藝術探索。

During *The Bucket's* tour in Guangzhou and Foshan, the creative team and cast met audiences up close, sharing the work's creative concept as well as observations, reflections and artistic explorations from the making process.



首屆「戲聚星火」大灣區青年戲劇計劃 — 啟動儀式及戲劇論壇 Gathering Sparks Dreams to Burn Bright Shine: The GBA Theatre Program of Guangzhou Opera House – Launching Ceremony and Theatre Forum

首屆大灣區青年戲劇計劃正式啟動，並舉行戲劇論壇，邀請來自大灣區不同城市的劇場工作者及青年創作者分享經驗與見解。

The inaugural Greater Bay Area Youth Theatre Programme was officially launched, alongside a theatre forum inviting theatre practitioners and young creators from cities across the GBA to share their experience and views.



「不存在的一齣戲」潘惠森編劇工作坊 “The Non-Existent Play” Poon Wai Sum Playwriting Workshop

「不存在的一齣戲」潘惠森編劇工作坊，為《三姊妹與哥哥和一隻蟋蟀》讀劇演出的延伸活動，由藝術總監主持，透過分析參加者的作品，啟發他們的創作思維，提升劇本結構、人物塑造及敘事技巧，從而深化對戲劇創作的理解。

This workshop hosted by the Artistic Director was the extension activity of the reading performance of *Cricket in My Life*. Through analysing the work of the participants, the workshop stimulated their creative thinking, enhanced their skills in script structure, character development and narrative techniques, deepening their understanding of drama creation.



中國演劇體系國際學術研討會 International Academic Seminar on the Chinese Theatre System

藝術總監獲邀於中央戲劇學院主辦的「中國演劇體系」國際學術研討會主論壇發表主旨演講，與來自中國及海外的戲劇學者、藝術工作者及教育工作者交流戲劇創作與研究心得，共同探討中國演劇體系的建構與發展。

Artistic Director was invited to deliver a keynote speech at the plenary forum of the International Academic Seminar on the Chinese Theatre System, organised by the Central Academy of Drama, exchanging insights on theatre-making and research with drama scholars, artists and educators from China and abroad, and exploring together the construction and development of the Chinese Theatre System.



天下第一樓
The Top Restaurant



— 獎項 Awards —

- 年度優秀製作
Outstanding Production of the Year
- 最佳復排劇目
Best Revival

謝君豪 Tse Kwan Ho

- 最佳男主角（悲劇 / 正劇）
Best Leading Actor (Tragedy/Drama)
- 年度演員獎
Performer of the Year

司徒慧焯 Roy Szeto

- 最佳導演（悲劇 / 正劇）
Best Director (Tragedy/Drama)

— 提名 Nominations —

- 年度演出獎
Performance of the Year

司徒慧焯 Roy Szeto

- 年度導演獎
Director of the Year

塘西馴悍記
The Tamed and the Tempted



— 獎項 Awards —

- 年度舞台科藝 / 美術獎
Scenography of the Year

陳偉發 Chan Wai Fat

- 最佳原創音樂（戲劇）
Best Original Music (Drama)

— 提名 Nominations —

- 年度演出獎
Performance of the Year

李鎮洲 Lee Chun Chow

- 年度導演獎
Director of the Year

張紫琪 Kiki Cheung

- 最佳女主角（喜劇 / 鬧劇）
Best Leading Actress (Comedy/Farce)

趙婉嫻 Tracy Giu

- 最佳服裝設計
Best Costume Design

兒子
Le Fils



— 獎項 Awards —

- 年度優秀製作
Outstanding Production of the Year

葉俊霖 Ip Chun Lam, Rachel

- 最佳燈光設計
Best Lighting Design

— 提名 Nominations —

邱廷輝 Yau Ting Fai

- 最佳導演（悲劇 / 正劇）
Best Director (Tragedy/Drama)

余翰廷 Yu Hon Ting

- 最佳男主角（悲劇 / 正劇）
Best Leading Actor (Tragedy/Drama)

羅文澤 Lo Man Chak

- 最佳男配角（悲劇 / 正劇）
Best Supporting Actor (Tragedy/Drama)

張紫琪 Kiki Cheung

- 最佳女配角（悲劇 / 正劇）
Best Supporting Actress (Tragedy/Drama)

曖昧
Ambiguous



— 獎項 Awards —

- 最佳小劇場劇目
Best Studio Production

鄭國偉 Matthew Cheng

- 最佳原創劇本
Best Original Script

劉守正 Lau Shau Ching

- 最佳男演員
Best Actor

— 提名 Nomination —

方俊杰 Fong Chun Kit

- 最佳導演
Best Director

凶的空間
Vacant Possession



— 獎項 Awards —

- 年度最佳小劇場
Best Studio Production of the Year

劉守正 Lau Shau Ching

- 年度最佳導演
Best Director of the Year

本地
Local



第三十四屆香港舞台劇獎
The 34th Hong Kong Drama Awards



IATC (HK) 劇評人獎 2025
IATC (HK) Critics Awards 2025

內地
Mainland



第九屆華語戲劇盛典
The 9th Chinese Theatre Awards



2026 上海壹戲劇大賞
2026 Shanghai One Drama Awards



2025 北京·天橋音樂劇年度盛典
2025 Beijing Tianqiao Musical Annual Ceremony



第三十四屆上海白玉蘭戲劇表演藝術獎
The 34th Shanghai Magnolia Stage Performance Awards

音樂劇一大狀王
The Impossible Trial – a musical



— 獎項 Awards —

年度最佳原創劇目
Best Original Production of the Year

方俊杰 Fong Chun Kit
年度最佳導演
Best Director of the Year

岑偉宗 Chris Shum
年度最佳作詞
Best Lyricist of the Year

張飛帆 Cheung Fei Fan
年度最佳編劇
Best Playwright of the Year

劉守正 Lau Shau Ching
主角獎
Leading Role Award

梁仲恆 Leung Chung Hang
最佳音樂劇男主角
Best Musical Leading Actor

陳書昕 Sheena Chan
最佳音樂劇女主角
Best Musical Leading Actress

馮志佑 Fung Chi Yau
最佳音樂劇男配角
Best Musical Supporting Actor

林俊浩 Ivanhoe Lam、林薇薇 Lim Wei Wei
最佳音樂劇編舞
Best Musical Choreography

新京報 2025 年度最藝術年度演出推薦十大演出
Beijing News – 2025 Most Artistic
Top 10 Performances of the Year

2025 南方周末文化原創榜 (灣區) 年度盛典年度戲劇
2025 Southern Weekly Cultural Originality List (GBA)
Annual Ceremony Drama of the Year

2025 年度中演匯劇場演藝年度十大影響力榜單
CPAA Theatres – 2025 Top 10 Most Influential Theatre
Performance of the Year

— 提名 Nominations —

劉守正 Lau Shau Ching
年度最佳男演員
Best Actor of the Year

邢灝 Christopher Ying
最佳音樂劇男配角
Best Musical Supporting Actor

吳鳳鳴 Ng Fung Ming
最佳音樂劇女配角
Best Musical Supporting Actress

從金鐘到莫斯科
Moscow Express



— 獎項 Award —

潘惠森 Poon Wai Sum
劇本一等獎
First Prize for Script

K 城故事
The Story of K City



— 提名 Nomination —

林鈞暉 Lam Kwan Fai
最佳原創音樂 (戲劇)
Best Original Music (Drama)

人間
In Between



— 提名 Nominations —

黎曜銘 Ming Lai
年度劇本 / 編劇獎
Script/Playwright of the Year
最佳劇本
Best Original Script

陳矯 Chan Kiu
最佳男主角 (悲劇 / 正劇)
Best Leading Actor (Tragedy/Drama)

三母女
A Family Story



— 提名 Nomination —

郭靜雯 ManMan Kwok
最佳女主角 (喜劇 / 鬧劇)
Best Leading Actress (Comedy/Farce)

原則 (韓語版)
Principle (Korean Version)



恭賀《原則》(韓語版)
榮獲第四十六屆首爾演劇節
優秀作品獎、最佳男演員獎及最佳新演員獎
Congratulations to *Principle* (Korean Version)
Winner of the "Excellent Play Award",
"Best Actor" and "Best New Actor" at
The 46th Seoul Theater Festival

本地 Local
第三十四屆香港舞台劇獎
The 34th Hong Kong Drama Awards
IATC (HK) 劇評人獎 2025
IATC (HK) Critics Awards 2025

內地 Mainland
第九屆華語戲劇盛典
The 9th Chinese Theatre Awards
2026 上海壹戲劇大賞
2026 Shanghai One Drama Awards

2025 北京·天橋音樂劇年度盛典
2025 Beijing Tianqiao Musical Annual Ceremony
第三十四屆上海白玉蘭戲劇表演藝術獎
The 34th Shanghai Magnolia Stage Performance Awards

第三十九屆田漢戲劇獎
The 39th Tianhan Theatre Awards

滙豐保險冠名贊助：西九文化區 × 香港話劇團 × 滙豐保險承諾呈獻 音樂劇《大狀王》香港站開幕酒會

HSBC Life Title Sponsor: WestK × HKRep × HSBC Life proudly present
The Impossible Trial – a musical Hong Kong Opening Reception



一眾主禮嘉賓於西九文化區戲曲中心出席音樂劇《大狀王》香港第三度公演開幕酒會及首演。
(左起) 香港話劇團藝術總監潘惠森、西九文化區管理局時任署理行政總裁顏金施、香港話劇團時任署理主席陳卓智、西九文化區管理局表演藝術委員會主席翟紹唐、香港特別行政區政府文化體育及旅遊局局長羅淑佩、滙豐保險香港行政總裁曾珮珊、西九文化區管理局表演藝術行政總監譚兆民、西九文化區管理局副行政總裁（機構發展）何珏珊。

Officiating guests at the Grand Theatre, Xiqu Centre, WestK, for the opening reception and premiere performance marking the third Hong Kong run of *The Impossible Trial* – a musical. From left: Mr. Poon Wai Sum, Artistic Director of HKRep; Ms. Wendy Gan, then Acting Chief Executive Officer, West Kowloon Cultural District Authority; Mr. Paul Chan, then Acting Chairman of HKRep; Mr. Jat Sew-tong, Chairman of the Performing Arts Committee, West Kowloon Cultural District Authority; Ms. Rosanna Law, Secretary for Culture, Sports and Tourism of the HKSAR Government; Ms. Daisy Tsang, Chief Executive Officer, HSBC Life Hong Kong; Mr. Paul Tam, Executive Director, Performing Arts, West Kowloon Cultural District Authority; and Ms. Joyce Ho, Deputy Chief Executive Officer (Corporate Development), West Kowloon Cultural District Authority.



圖片由西九文化區管理局提供
Photo courtesy of the West Kowloon Cultural District Authority

信興集團贊助專場：《兒子》 Shun Hing Group Exclusive Performance: *Le Fils*



信興集團主席兼行政總裁蒙德揚博士（前排左二）與演員及劇團成員合照。

Dr. David Mong, Chairman and Chief Executive Officer of the Shun Hing Group (front row, second from left), with cast and HKRep's members.



鴻發國際控股有限公司贊助：《半桶水》學生專場
Hung Fat International Holdings Limited Sponsored
Student Matinee of *The Bucket*



演出後，導演盧宜敬與編劇許晉邦和學生觀眾深入對談，延伸探討劇中議題，分享作品的創作構思與思考。
After the performance, director Kingston Lo and playwright Hui Jim engaged in an in-depth dialogue with the student audience, extending discussion of the play's themes and sharing their creative thinking.



演出攝影 Performance photo: wing_hei_photography

財務
Financial Highlights
摘要

收益表

INCOME STATEMENT

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

收入 INCOME

政府撥款 Government Subvention	51,080,086	-	-	51,080,086	49,274,740	-	(156,923)	49,117,817
票房及演出收入 Box Office and Performance Income	21,433,778	-	-	21,433,778	16,776,628	-	-	16,776,628
外展、教育及其他活動收入 Outreach, Education and Other Activities Income	6,099,069	-	-	6,099,069	4,118,447	-	-	4,118,447
捐款及贊助收入 Donation and Sponsorship	4,248,125	484,170	-	4,732,295	3,412,984	334,588	-	3,747,572
其他收入 Other Income	2,726,119	311,139	-	3,037,258	2,238,933	323,697	-	2,562,630
	85,587,177	795,309	-	86,382,486	75,821,732	658,285	(156,923)	76,323,094

支出 EXPENDITURES

製作開支 Production Costs	26,114,856	-	-	26,114,856	21,136,126	-	-	21,136,126
市務及推廣開支 Marketing and Promotion Expenses	5,554,450	-	-	5,554,450	6,553,449	11,038	-	6,564,487
薪酬及福利開支 Personal Emoluments	40,744,891	-	-	40,744,891	41,024,095	-	-	41,024,095
其他營運開支 Other Operating Expenses	11,469,223	3,120	16,191,854	27,664,197	11,421,946	9,439	16,181,694	27,613,079
	83,883,420	3,120	16,191,854	100,078,394	80,135,616	20,477	16,181,694	96,337,787

年度 (虧損) / 盈餘 (DEFICIT)/SURPLUS FOR THE YEAR	1,703,757	792,189	(16,191,854)	(13,695,908)	(4,313,884)	637,808	(16,338,617)	(20,014,693)
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	2026	2025
	港幣 HK\$	港幣 HK\$
年度 (虧損) / 盈餘總額分配往 TOTAL (DEFICIT)/SURPLUS FOR THE YEAR ALLOCATED TO		
一般活動 General Fund	441,720	383,836
藝術發展配對資助計劃 Art Development Matching Grants Scheme	1,262,037	(4,697,720)
	1,703,757	(4,313,884)
發展基金 Development Fund	792,189	637,808
教育中心物業基金 Education Hub Building Fund	(16,191,854)	(16,338,617)
	(13,695,908)	(20,014,693)

註 Note :
列載於第 68 及 69 頁的財務資料並不構成本公司於 2026 及 2025 年 3 月 31 日止年度財務報告。根據《公司條例》第 436 條規定須予以披露之有關該等法定財務報表之進一步資料如下：
根據《公司條例》第 662(3) 條及附表 6 第 3 部規定，本公司將會向公司註冊處遞交上述年度之財務報表。
本公司之核數師就上述兩個年度之財務報表作出的核數師報告，並無提述核數師在不作出保留意見之情況下，以注意事項之方式敬希垂注之事宜；亦未載有《公司條例》第 406(2) 條、第 407(2) 或 (3) 條所指之聲明。
上述兩個年度的財務報告已上載於本公司網站 www.hkrep.com。
The financial information stated in pages 68 and 69 are not the Company's statutory annual financial statements for the years ended 31 March 2026 and 2025. Further information relating to those statutory financial statements required to be disclosed in accordance with section 436 of the Companies Ordinance is as follows:
The Company will deliver those financial statements to the Registrar of Companies as required by section 662(3) of, and Part 3 of Schedule 6 to, the Companies Ordinance.
The Company's auditor has reported on those financial statements for both years. The auditor's reports were unqualified; did not include a reference to any matters to which the auditor drew attention by way of emphasis without qualifying its reports; and did not contain a statement under either sections 406(2), 407(2) or (3) of the Companies Ordinance.
The statutory annual financial statements for the years ended 31 March 2026 and 2025 are available on our website www.hkrep.com.

財務狀況表

STATEMENT OF FINANCIAL POSITION

於二零二六年三月三十一日
AS AT 31 MARCH 2026

非流動資產 NON-CURRENT ASSETS

裝置、廠房及設備 Property, Plant and Equipment	21,372,390	37,411,017
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流動資產 CURRENT ASSETS

按金、預付款項及應收帳款 Deposits, Prepayment and Account Receivable	9,586,369	7,008,052
現金及銀行結餘 Cash and Bank Balances	60,481,850	60,463,624
	70,068,219	67,471,676

流動負債 CURRENT LIABILITIES

票房及演出與其他之預收款 Box Office and Performance Income and Other Receipts In Advance	2,293,198	1,204,972
政府資助及其他相關之預收款 Government Grant and Related Income Received In Advance	1,260,783	1,625,413
應付帳款及應計費用 Accounts Payable and Accruals	6,471,644	6,941,416
	10,025,625	9,771,801
淨流動資產 NET CURRENT ASSETS	60,042,594	57,699,875

淨資產 NET ASSETS

儲備 RESERVES

一般活動 General Fund	13,027,035	12,873,808
藝術發展配對資助計劃 Art Development Matching Grants Scheme	33,980,607	32,718,570
發展基金 Development Fund	14,888,394	13,807,712
教育中心物業基金 Education Hub Building Fund	19,518,948	35,710,802

儲備總額 TOTAL RESERVES

81,414,984	95,110,892
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儲備水平 RESERVE LEVEL

於二零二六年三月三十一日
AS AT 31 MARCH 2026

	2026	2025
	港幣 HK\$	港幣 HK\$
儲備結餘 Reserves Balance [△]	47,007,642	45,592,378
裝置、廠房及設備淨值 Net Book Value of Property, Plant and Equipment [*]	(1,853,442)	(1,700,215)
累積捐款及贊助收入 Accumulated Donation and Sponsorship Income	(63,510,759)	(59,262,634)
	(A) <u>(18,356,559)</u>	<u>(15,370,471)</u>
年度營運開支 Expenditure for the Year [▼]	(B) <u>84,036,647</u>	<u>80,098,896</u>
比率 Ratio (A)/(B)	<u>(21.8%)</u>	<u>(19.2%)</u>

註 Note:

△ 儲備水平計算只包括一般活動及藝術發展配對資助計劃數據。

Only data from the General Fund and the Art Development Matching Grants Scheme are included in the determination of the Reserve Level.

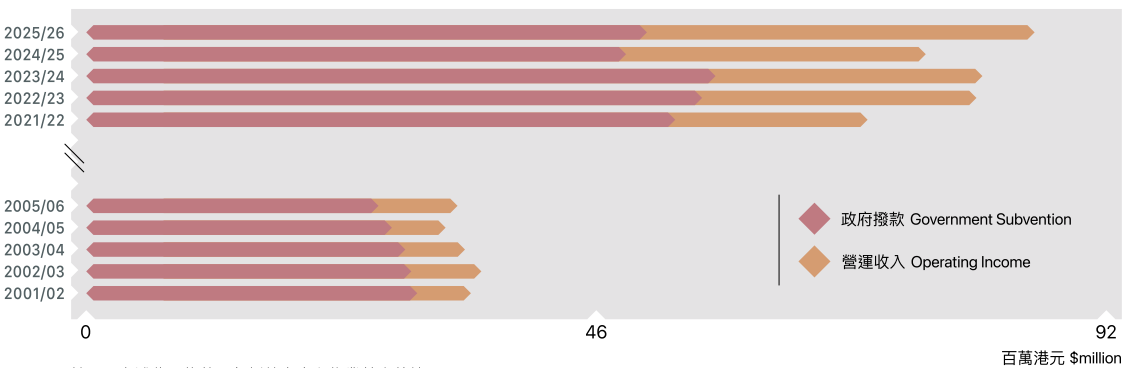
* 不包括租賃物業裝修。

Not including leasehold improvements.

▼ 經調整以在購置當年將物業、廠房及設備撇賬，並扣除其他政府基金所支付的成本。

After adjustments to write off property, plant and equipment in the year of purchase and net off the costs met by other Government funds.

收入趨勢 INCOME TREND



註：上述收入趨勢不包括教育中心物業基金數據。
Note: The above Income Trend not including data of the Education Hub Building Fund.

總薪酬分析 REMUNERATION ANALYSIS

年內，十三名薪酬最高三層行政人員中，一名為行政總監、四名為主管、一名為高級經理，以及七名為經理。最高三層行政人員之酬金範圍如下：

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

全年總薪酬 Annual Total Remuneration	員工數目 No. of staff
HK\$1,500,001 – \$5,000,000	1
HK\$1,000,001 – \$1,500,000	2
HK\$700,001 – \$1,000,000	2
HK\$400,001 – \$700,000	8
≤ HK\$400,000	0

藝術發展配對資助計劃 ART DEVELOPMENT MATCHING GRANTS SCHEME

劇團於 2025/26 年度成功獲取藝術發展配對資助計劃撥款港幣 4,644,414 元（2024/25 年度：港幣 2,868,504 元），其中港幣 4,090,014 元用作補貼劇團辦公室租金及物業管理開支，餘額撥入「藝術發展配對資助計劃儲備」，以應付日後營運及發展所需。

In the year 2025/26, HKRep has successfully secured HK\$4,644,414 from the Art Development Matching Grants Scheme (2024/25: HK\$2,868,504). Out of the Grant, an amount of \$4,090,014 was used to subsidise office rental and building management fee paid, the remaining balance has been transferred to the "Art Development Matching Grants Scheme Reserve" for meeting future operation and development needs.

發展基金及戲劇教育基金捐款者芳名

Development Fund and Drama Education Fund Donors

旗艦捐助人 FLAGSHIP DONORS

(HK\$100,000 或以上 or over)

純福音官涌 38 教會 Full Gospel Salt And Light Church
鄭偉康先生 Mr. Henry Cheng

百回看捐助人 ENCORE DONORS

(HK\$50,000 – HK\$99,999)

何美珍女士 Ms. Salina Ho
梁葆君女士 Ms. Angela Leung
鄧婉湘女士 Ms. Michelle Tang

戲連場捐助人 PLAY ON DONORS

(HK\$10,000 – HK\$29,999)

陳淑蕙女士 Ms. Chan Shuk Wai
張佩瑩小姐 Miss Cheung Pui Ying Claudia
Ms. Kathy Ip
活道教育中心 Living Word Education Centre

曾淑儀小姐 Miss Shirley Tsang
Ms. Regina Wong
無名氏 Anonymous

幕初升捐助人 CURTAIN UP DONORS

(HK\$3,000 – HK\$9,999)

陳允彤女士 Ms. Chan Wan Tung
高慧敏女士 Ms. Hazel Chiao
慈航慈善基金有限公司
Chi Hong Charitable Foundation Limited
Mr. Jason Chung
鍾樹根先生
Mr. Christopher S. K. Chung, SBS, MH, JP
張飛沒買錯
Mr. Josiah Ho
Mr. Keith Li
李祉愜醫生 Dr. Peggy Li
梁愛詩博士 Dr. Elsie Leung, GBM, JP
梁素玲女士 Ms. Leung So Ling

梁志偉先生 Mr. Leo Leung
李錦滔教授 Prof. Philip Li
李鈞榮博士 Dr. Eddy Li
勞彥俊先生 Mr. Alex Lo
陸潤棠教授 Prof. Luk Yun Tong
岑顯恆律師
Hin Han Shum, solicitor advocate
Ms. Prudence Tai
鄧梓聰先生 Mr. Tang Tsz Chung
鄧子謙先生 Mr. Tang Tze Him
黃明明女士 Ms. Jackie Wong
楊翰先生 Mr. Hanz Yong
無名氏 Anonymous

好友營捐助人 PALS DONORS

(HK\$1,000 – HK\$2,999)

歐陽銘慈女士 Ms. Au Yeung Ming Chi
張家榮先生 Mr. Kevin Cheung
張飛買錯沒
Decca
安妮女士 Ms. Annie Feng
Ho Seen Yee
馮羨梅女士 Ms. Fung Sin Mui
黃潔儀女士 Ms. Huangjieyi
郭爽女士 Ms. Anttie Kwok
顧文君女士 Ms. Fumi Koo
李佳鈺女士 Ms. Joy Li
Lydia

魏紫凝小姐 Miss Angie Ngai
孫嘉沁女士 Ms. Sun Jiaqin
唐力行先生 Mr. Tong Lik Hang Axel
曾存心先生 Mr. Tsang Chuen Sum
曾雅婷女士 Ms. Tsang Nga Ting
Tse Shuk Fun
溫國鏘先生 Mr. Wan Kwok Cheung
王紹基太平紳士 Mr. Wong Ivan Siu Kei, JP
奚牧涼博士 Dr. XI MULIANG
Ms. YF Lam
張頤女士 Ms. ZHANG YI
無名氏 Anonymous

「百回看」、「戲連場」、「幕初升」及「好友營」排名以姓氏字母 / 公司英文名稱序
"Encore Donors", "Play On Donors", "Curtain Up Donors" and "Pals Donors" are listed in alphabetical order of family name/company name

