

Theatre Stories Move the Heart

From the Editorial Committee

Theatre has never been merely fiction played out on a stage. It is a mirror that reflects the wounds and hopes of society; a window that invites us into the lives of others; and a bridge that quietly spans difference, connecting hearts across backgrounds, abilities, and geographies. The four articles in this issue each offer a distinct perspective on theatre's vitality across diverse contexts — a fringe production that confronts social issues, an inclusive performance jointly staged by students with special needs and their teachers, a critical appraisal of international commercial theatre, and an educational theatre production that crossed the Pearl River. Theatre reaches further than we imagine, and touches us more deeply than we expect.

This issue features three reviews, each turning its gaze upon a very different dimension of theatrical practice.

The first examines *After the Smoke*, a fringe production by Siu Yin Theatre. Centered on LGBTQ+ issues, the play traces the tragedy of a gay man who, unable to endure online bullying, takes his own life — a story that also calls on the LGBTQ+ community to stand up and fight back. The reviewer analyses the script, performance, and direction in careful detail, affirming the creative team's commitment to social issues while candidly identifying room for development in narrative logic, characterization, and emotional impact. This review is both a sincere response to an emerging creative team and a thoughtful engagement with the question of how theatre can most effectively carry a message of social concern.

The second piece records the reviewer's reflections on attending a production co-performed by students and their teachers — *Box of Sunny Songs* at Caritas Jockey Club Lok Yan School, a special school whose students all have intellectual disabilities. The play follows a young man who ventures into a wondrous world of music and rediscovers its essence, inviting audiences to reflect on human worth, life's purpose, and the spirit of inclusion. Drawing on Catholic spiritual tradition, the reviewer observes that what students with special educational needs offer is never merely an occasion for one-sided compassion, but an invitation to mutual exchange that sustains and enriches all involved. This performance offered far more than a theatrical production — it was an encounter that allowed everyone present to truly see one another.

The third review turns to *The House of Dancing Water* at City of Dreams, Macau. The piece acknowledges the production's remarkable achievements in stage engineering and visual spectacle, while offering frank criticism of its weak narrative and underdeveloped characters. The reviewer's central

question is thought-provoking: if stage design can be realized with such precision and artistry, how can the depth of story and character be left so wanting? It is both a serious reflection on a major commercial production and a challenge directed at the theatre industry as a whole.

The final piece, reprinted from a report by Victoria Harbour Institute of Education Research, documents our association's visit in May 2026 to Jinan University's Hong Kong, Macao and Taiwan Students School in Foshan, Guangdong Province. The educational theatre production Wise Net Family engaged more than 200 students and staff in an interactive exploration of online safety, cyberbullying, and parent-child communication. Breaking the "fourth wall," the teacher-actors guided students through role immersion and on-the-spot discussion, helping them develop practical strategies for navigating online challenges — met with great enthusiasm from all in attendance.

Four articles, four contexts, four perspectives — and yet each points to the same conviction: theatre's power lies in its capacity to reach beyond character and plot, and touch every real person in the room.

As always, we remain committed to fostering dialogue and sharing resources that empower educators to harness the potential of drama. We invite you to contribute your own stories, research, and reflections to future editions of the journal. Let this platform be a space where voices from all corners of the drama and education community come together to inspire and collaborate.

Thank you for your continued support of the HKTDA and for your dedication to advancing the transformative power of drama in education.

戲映萬象；情動人心

編委會

戲劇從來不只是舞台上的虛構故事。它是一面鏡子，映照出社會的傷痕與盼望；是一扇窗，引領人們走進他者的生命處境；更是一座橋，悄然跨越差異，連結不同背景、不同能力、不同地域的心靈。本期季刊的四篇文章，各自以不同的視角，記錄戲劇在多元場域中所展現的生命力，涵蓋審視社會議題的小劇場、特殊學校學生與教師同台的共融演出、對國際商業劇場的深度批評，以至一場跨越珠江的教育劇場演出。戲劇的足跡，比我們想像的更廣，所觸動的人心，亦比我們預期的更深。

本期三篇劇評，各自指向截然不同的戲劇面向。

其一，評析了少言劇社的小劇場作品《事後煙》。此劇以同性戀議題為核心，描繪一名同性戀者因不堪網絡欺凌，最終走上絕路的悲劇，並藉此呼籲同性戀群體勇於抗爭。評論者從劇本結構、演員表現至導演調度，細加剖析，既肯定創作者對社會議題的關懷與承擔，亦坦率指出劇中

在情節邏輯、人物塑造及感染力各方面，仍有可供深化的空間。這篇評析，是對新晉創作者的真誠回應，亦是對「戲劇如何有效傳遞社會關懷」這一命題的深入思索。

其二，記錄了一次赴明愛賽馬會樂仁學校觀賞師生合演的《盒子晴歌》的深切感思。樂仁學校是特殊教育學校，學生全是智障學童。此劇以一名年輕人走入奇妙音樂世界、重新認識音樂本質的故事為軸，引領觀者反思人的價值、生命目標與共融精神。評論者援引天主教靈修傳統，闡述有特殊教育需要的學生所帶來的，從來不是單向的憐憫，而是彼此滋養的生命交流。這場演出所呈現的，遠不止是一台戲，更是一次讓人重新看見彼此的相遇。

其三，評析澳門新濠天地《水舞間》。文章一方面肯定此劇在舞台工程與視覺奇觀方面的卓越成就，另一方面對其劇本薄弱、人物發展流於平面等問題直言不諱。評者所提出的核心叩問發人深省：若舞台設計能以精密工藝鑄就，劇本與人物的深度又豈能付之闕如？這既是對這部商業鉅作的嚴肅反思，亦是向整個劇場工業發出的挑戰。

末篇轉載自維港教研院的報道，記錄本會於 2026 年 5 月應邀赴廣東省佛山暨大港澳子弟學校，演出教育劇場《智慧網絡家》的情況。是次演出以互動形式向逾 200 名師生探討網絡安全、網絡欺凌及親子溝通等議題，演教員打破「第四面牆」，引導學生藉角色代入與即場討論，習得應對網絡困境的實用方法，反應熱烈。

四篇文章，場域各異，面向不同，卻同樣指向一個共同的信念：戲劇的力量，在於它能穿透角色與情節的框架，觸及每一個真實的人。

一如既往，我們致力於促進對話、分享資源，協助教育者充分發揮戲劇的潛力。我們誠邀您將自己的故事、研究和心得投稿至本會的期刊，讓這個平台成為來自戲劇與教育社群各個角落的聲音匯聚之地，共同啟發並合作。

感謝您一直以來對 HKTDA 的支持，並與我們一同致力於推動戲劇教育的變革。