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Film/TV Alumnus Lee Ming-hay  
Ready To Conquer The World  
電影 / 電視畢業生李明熙向全世界進發





# The Cunning Little Vixen

## 狡猾的小狐狸

Leoš Janáček 楊納傑克



The Academy will present Leos Janáček's opera *The Cunning Little Vixen* in March 2013 in a student production that will be conducted by Timothy Dean and directed by Tom Hawkes. The opera *Příhody Lišky Bystroušky*, first performed in Brno in 1924, is a bitter-sweet story inspired by a strip cartoon about the adventures of a female fox that appeared in a Brno newspaper. The characters in the opera are the animals, humans, insects and amphibians inhabiting the countryside, melded together into a story that Janáček described as a forest idyll about the unity of life, with its sorrow and joy, and its death and rebirth.

Janáček's wonderful music is still unfamiliar to music lovers in the Far East, and this production will be the first of any of his operas to be presented here by Hong Kong musicians. Leos Janáček (1854-1928) created a musical language of his own that is radically different from the classical tradition of western music. Through incorporating elements of folk music, as well as other "found music" like bird songs and his own jotted-down notations of the rise and fall of overheard conversations, his music creates a distinctive sound world that is atmospheric and emotionally highly charged.

I have loved Janáček's music since my youth; with my colleagues in the Tononi String Quartet we presented his two quartets in our 1984 concert series in Hong Kong, and a few years ago I was delighted that the School of Music had a fine student string quartet who gave a number of performances of Janáček's *Kreutzer Sonata* quartet in Hong Kong and in Britain. When Nancy Yuen, Head of Vocal Studies and I were thinking about a suitable opera to present in 2013 to follow the Academy's 2012 success with Britten's *A Midsummer Night's Dream*, the possibility of *The Cunning Little Vixen* was mentioned, and we both excitedly seized on the idea. We have been very fortunate to have secured the enthusiastic cooperation of the Royal Conservatoire of Scotland to enable their Head of Opera and Vocal Performance Timothy Dean to come to Hong Kong to conduct it, and very fortunate to have been able to persuade Tom Hawkes to return to the Academy to be the stage director.

Benedict Cruft – Dean of Music

學院將於 2013 年 3 月呈獻楊納傑克 (Leos Janáček) 著名歌劇《狡猾的小狐狸》。音樂學院集合師生力量，傾力製作，並邀得添美·丁恩 (Timothy Dean) 指揮及湯·霍克斯 (Tom Hawkes) 導演，悉心送上幕幕精彩的演出。1924 年在布爾諾首演的《狡猾的小狐狸》(Příhody Lišky Bystroušky)，乃改編自報紙連載有關一隻雌狐的漫畫故事，內容笑中有淚、苦中帶甜。歌劇角色除人類外，亦有動物、昆蟲及兩棲動物，他們居於原野的生活點滴，在楊納傑克的五線譜下，交織成一首融合天地大同、悲喜交雜、生死循環的森林詩歌。

楊納傑克的音樂奇趣活潑，但遠東的樂迷對之卻認識不多。這齣歌劇，是其眾多歌劇中被香港音樂家首度演繹的作品。楊納傑克 (1854 至 1928) 所創作的音樂語言，別出心裁，與傳統的西方音樂大相逕庭。他擅於將民俗音樂及平常聽到的聲音，共冶一爐，例如將鳥鳴禽叫和偶然聽到的對話化為音韻旋律，展現出和諧融洽、圓潤流麗的音樂氛圍。

自少年時代，我已經愛上楊納傑克的音樂。1984 年，我與同事合組的 Tononi 弦樂四重奏，曾在香港演奏其兩首四重奏曲；另外，數年前，音樂學院一個學生四重奏樂團，在香港及英國表演楊納傑克的四重奏曲《克羅采奏鳴曲》(Kreutzer Sonata)，令我高興不已。2012 年學院上演布烈頓的《仲夏夜之夢》演出成功之後，我和聲樂系主任阮妙芬便開始構思 2013 年的劇目，當提起《狡猾的小狐狸》，我們都興奮莫名，決定將之成為來年的年度製作，音樂學院邀得蘇格蘭皇家音樂學院的歌劇及聲樂系主任添美·丁恩來港指揮，以及說服湯·霍克斯再臨學院擔任舞台導演，實屬學院之幸。

音樂學院院長顧品德

### Synopsis

This is probably the only opera based on a newspaper strip cartoon. After Janáček's housekeeper introduced the composer to the cartoon's mischievous vixen, Miss Sharp Ears, Janáček set about transforming the comic strip characters with music that is truly uplifting, evoking the cycle of life and nature's renewal.

In the depths of the Moravian forest the forester captures a young female fox cub and takes her home as a pet for his son. She grows to maturity in captivity and soon shows that she has a mind of her own, creating havoc in the forester's yard. She escapes to the forest and, after evicting the Badger from his home, sets about finding a mate and rearing a family. Though she comes to a tragic end the forester sees another young cub looking much like her, and the cycle begins again.



### Tom Hawkes – Director

Tom Hawkes returns to the Academy having previously directed *La Boheme* and *Così fan Tutte* in 1991.

Tom Hawkes was born in London, and studied at the Royal Academy of Music. Appointments include Artistic Director of Phoenix Opera and Artistic Director of Central Festival Opera, Director of Morley Opera, Director of Productions, Lyric Theatre Singapore and Director of Productions for Castleward Festival Opera.

Over the past forty years he has directed 158 different operas in 270 new productions as well as plays, musicals and pantomimes. Internationally he has directed productions in Austria, Belgium, Yugoslavia, Eire, USA, Canada, New Zealand, Hong Kong, Malaysia and Trinidad.



### Timothy Dean – Conductor

Timothy Dean is the Head of Opera of Royal Conservatoire of Scotland. He studied music at Reading University, and piano and conducting at the Royal College of Music. He became Chorus Master and Head of Music for Kent Opera where he worked for ten years, conducting a wide repertoire on tour in the UK and abroad, including a cycle of the Britten Church Parables performed at a number of UK festivals in the 1990s. He was also Music Director of The Opera Company from 1990-1994.

From 2000-2006 Dean was Artistic Director of British Youth Opera, of which he is now a Vice-President. He has recently been appointed as Chorus Director to the Royal Scottish National Orchestra and continues to be active as a coach, accompanist and conductor.

### 故事大綱

這劇改編自報紙連載漫畫，實屬罕有。楊納傑克從管家口中認識漫畫主角——淘氣的小雌狐 Miss Sharp Ears，自此對牠念念不忘，於是將牠和漫畫內其他角色，賦予韻律曲樂的生命，展現大地萬物生生不息，積極樂觀的一面。

在摩拉維亞森林居住的一人，捕捉了一頭年幼的小雌狐，並將之帶回家中，給其子為寵物。小雌狐與人並居，日漸成長，歸向動物的狡黠，惹來不少風波。其後，小雌狐逃離森林，展開新生命，牠先佔獲居，累牠無家可歸，更決意尋找伴侶，組織家庭。種種經歷之後，小雌狐落得悲劇下場，這時，一頭相像的小雌狐出現……故事從此又再展開……

19, 21, 23.3.2013 | 晚上 7:30pm

Drama Theatre 戲劇院

\$150, \$95, \$130(M), \$85(M), \$65(B)

### 導演——湯·霍克斯

湯·霍克斯繼 1991 年為學院導演《藝術家生涯》及《試情記》後，今年重臨學院，再次執導。

湯·霍克斯生於倫敦，入讀英國皇家音樂學院，其後出任多個歌劇團要職，包括鳳凰歌劇團 (Phoenix Opera) 之藝術總監、中央歌劇節 (Central Festival Opera) 之藝術總監、摩利歌劇團 (Morley Opera) 之總監、新加坡歌劇院 (Lyric Theatre Singapore) 之製作總監及卡斯爾沃德歌劇節 (Castleward Festival Opera) 之製作總監。

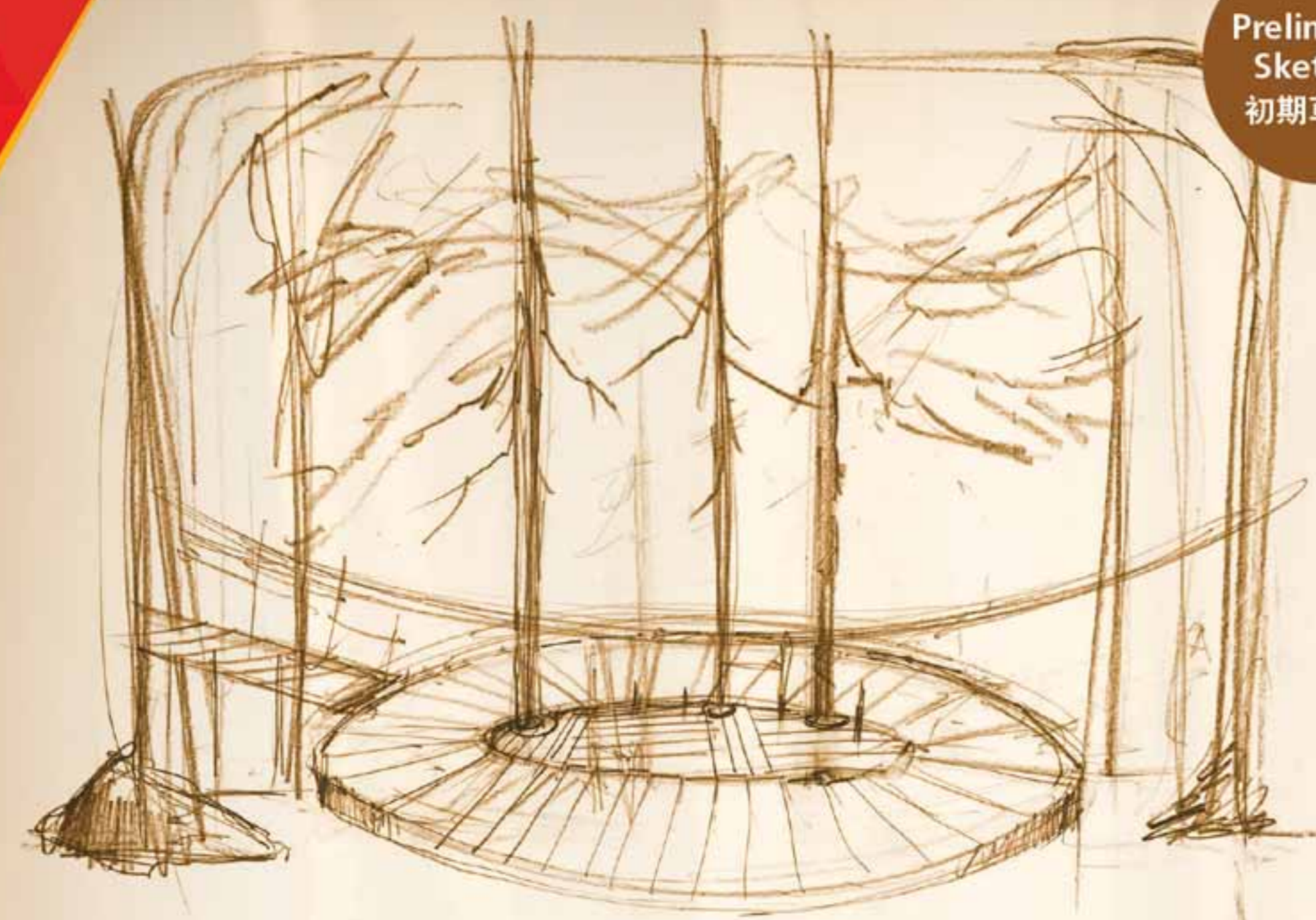
過去 40 年，他先後導演 158 齣不同類型的歌劇，以及 270 項嶄新製作，包括戲劇、音樂劇及默劇，足跡遍佈全球，包括奧地利、比利時、前南斯拉夫、愛爾蘭、美國、加拿大、紐西蘭、香港、馬來西亞及千里達。

### 指揮——添美·丁恩

添美·丁恩現為蘇格蘭皇家蘇格蘭皇家音樂學院的歌劇系主任。他於雷丁大學修讀音樂，亦於英國皇家音樂學院研習鋼琴及指揮，其後於根德歌劇團 (Kent Opera) 服務十年，先後出任合唱團總監和音樂部主任，期間為劇團在英國及海外的多次巡迴演出中擔任指揮，指揮劇目多不勝數，其中包括布烈頓多齣宗教性質的寓言歌劇，於 1990 年代在英國多個歌劇節的演出。1990 年至 1994 年，他效力歌劇團 (The Opera Company)，出任音樂總監。

2000 年至 2006 年期間，添美·丁恩擔任英國青年歌劇團 (British Youth Opera) 的藝術總監，現為該團之副主席。最近，他獲皇家蘇格蘭國家管弦樂團 (Royal Scottish National Orchestra) 委任為合唱團總監，並積極擔任音樂訓練、伴奏及指揮的工作。





Preliminary  
Sketch 1  
初期草圖一



Preliminary  
Model 1  
初期模型一



## Tracing paper, pencil, wood, glue and paint — Scenic Designer Thomas Umfrid on the Art of Scenic Design 描圖紙、鉛筆、木材、膠水和油彩 — 佈景設計師湯文志闡釋舞台設計的藝術

The Academy's Head of Design Professor Thomas Umfrid believes that audiences coming to see the Academy's operatic productions will, of course, witness to the musical artistry of the singers on stage and the musicians in the pit. What the audiences may not realise is that everything else such as the beautiful sets and props, costumes, lighting, and stagecraft, and the backstage management is a showcase for the School of Theatre and Entertainment Arts, the largest school of the five Schools at the Academy. Here's an article from him describing his working process and how this will bring out the magic for the Academy's March 2013 operatic production: *The Cunning Little Vixen*.

“As the Scenic Designer for *The Cunning Little Vixen* I'm responsible for working out the artistic and pragmatic needs of the show.

Designing gives me great pleasure. I'm known for my "lyric" theatre design style and the core of my 35-year design career features opera and musical theatre.

I always start a design by familiarising myself with the music and the libretto. This is the first and only time I get to enjoy the piece as an audience member. After the first listening the process will be all work. I started with a sketch for my design of *The Cunning Little Vixen* drawn in a shorthand style that I have developed during the first three decades of my career. (Preliminary Sketch 1)

學院設計系主任湯文志教授認為到學院欣賞歌劇的觀眾會看到表演者在舞台上的綽綽風姿，也會聽到音樂家動人的演奏，然而，觀眾未必留意到佈景、道具、服裝、燈光、舞台設計與管理等，其實都來自五大學院中最大的舞台及製作藝術學院。以下是他親述其設計概念及過程，為即將於2013年3月上演的歌劇《狡猾的小狐狸》畫龍點睛。

「身為《狡猾的小狐狸》的佈景設計師，我需要在美感和實際需要間取得平衡。

設計工作給予我無窮樂趣。過去35年，我以設計歌劇及音樂劇佈景為主，形成個人風格。

在開始設計之前，我通常會先聆聽劇中的音樂及了解文本，而這亦是我第一次，也是唯一一次以觀眾的身份去欣賞劇目。聽過首遍音樂後，工作便正式開始。《狡猾的小狐狸》的設計始自一張速寫草圖，這亦是我入行幾十年的習慣。(初期草圖一)

Following my 2D rough sketch phase, I typically build a small exploratory 3D scale model based on my sketches. This model may include some colour and suggested detail but primarily the model is used to plan how the space will be used, proportional massing, technical issues, the mechanical drafting, and for cost estimating. Decorative detailing, final colours and surfaces will be decided later in the mechanical drafting, a larger model, and colour paint scheme studies. (Preliminary Model 1)

After the preliminary model I begin the mechanical drafting and specification process. Many lay people think that this is all done "by computer" and, indeed, some of it may be computer assisted but the majority of a set designer's process is still a hands-on process done with tracing paper, pencil, balsa wood, and glue and paint. The process is time consuming, non-linear and similar to the making of fine art where there is exploration and an evolution of ideas. But unlike a piece of fine art where the process stops with the creation of the art object, a stage design must then be carefully documented in "blue prints" – style drawings, colour studies and a detailed model so that the set can be built, painted, and installed into the theatre.

At the time of this writing, our student and technical staff is estimating *The Cunning Little Vixen* set design costs and my design will probably undergo another metamorphosis before it is moved into the Academy Workshops for its March premiere.

At the Academy where learning is all about learn-by-doing, the set design provides the practical hands-on projects for the student scenic artists, prop makers, and stage technicians. The engineering of the underlying scenic structures and hanging elements are the handiwork of the technical directing and production management students. Even the building materials of the set are strategically considered to provide acoustical reinforcement for young singers.

The scenic design for *The Cunning Little Vixen* is an abstract physical interpretation of the beautiful Janáček music with its impressionistic musical evocations of the Bohemian forests through four seasons peopled by flawed humans and their wild animal counterpoints. It is a beautiful and beguiling opera. ”

20 December 2012

完成平面草圖的階段後，我會按照草圖，製作小型立體模型。立體模型或會上色，或綴以細節，但其主要功能在於計劃空間的運用、製作合比例的道具、解決技術問題、設計機械裝置，還有預算開支成本。至於裝飾的細節、最後定色及質感效果，將於稍後才定案，屆時會繪製工科圖樣、建造更大的模型，並研究色彩的配搭。(初期模型一)

初期階段過後，我會著手設計機械裝置和制定尺寸規格。許多人以為此步驟已全然「電腦化」，可是，電腦只是輔助工具，事實上，絕大部份的工序都需要設計師親自動手，離不開描圖紙、鉛筆、木材、膠水和油彩。過程像製作藝術品一樣，講求不斷的探索和構思，所花時間不計其數。然而，與藝術品卻又不盡相同，藝術品一旦造妥，即告完成，但佈景設計的藍圖得小心存檔，包括舞台風格的畫圖、色彩配搭的研究和細緻的模型，方便工場建造佈景、道具上色和佈景裝於舞台上時作參考之用。

執筆之時，舞台及製作藝術學院的學生與技術導師正為《狡猾的小狐狸》預算舞台製作費用，而我的設計將會經歷多一次變身，才會進入學院的工場，準備在3月首演時亮相。

學院以實踐為本的學習模式，讓佈景設計師、道具製作師及舞台技術員在設計舞台時得到實習機會。至於有關舞台結構的機關和吊掛裝置，則屬於技術指導和製作管理學生的功課。就連佈景的感音材料，也經過精挑細選，務求加強年輕演唱者的歌聲。

《狡猾的小狐狸》用既抽象又現實的舞台設計，呈現楊納傑克的美妙音樂。歌劇透過觸動人心的樂章敘述波希米亞森林的人及獸，展露他們非完美的面貌之餘，亦帶來一齣旖旎靈動的歌劇。」

2012年12月20日





## Back to Hong Kong from Berlin by Bike

Film/TV Alumnus Lee Ming-hay Ready To Conquer The World

### 單車之旅 — 從柏林回香港

電影 / 電視畢業生李明熙向全世界進發

For people who know Lee Ming-hay, it should come as no surprise that he would decide to return home to Hong Kong from Berlin on bike. His seven-month journey took him through eight countries – Germany, Poland, Lithuania, Latvia, Estonia, Russia, Kazakhstan, and China – before he arrived in Hong Kong on 24 November. His adventure made him an instant celebrity and his story was widely published in the local media. At just 33, the 2002 Film and Television (Directing) graduate has acquired a certain perceptiveness far beyond his years, his zest for life, independence and compassion immediately palpable.

認識李明熙的人，知道他從柏林騎單車返回家鄉香港，應該都不會感到意外。他花了七個月的時間，橫越八個國家，包括德國、波蘭、立陶宛、拉脫維亞、愛沙尼亞、俄羅斯、哈薩克及中國，於11月24日回到香港。明熙的經歷獲多個本地傳媒機構爭相報道，使他頓時成為知名人士。33歲的李明熙，2002年畢業於電影 / 電視學院（導演系），但其思想、眼界及洞悉力已遠遠超乎其實齡。他擁抱生命的熱忱、他的獨立自信，在其言行中表露無遺。

‘For as long as I can remember, I have been considered “unruly” because I do things differently – I want to find my voice, to see how far I can go. Besides, getting lost and then finding my way back again is so much fun – what goes in between is amazing,’ said Lee. For him, part of the ‘fun’ has also been to spend one year in Australia on a work visa and another four and a half years studying in Germany. While in Australia, he travelled and worked as stage technician, gardener and videographer, before heading to Germany where in 2011 he finally gained a master of science degree in digital media at Bremerhaven University of Applied Sciences (Hochschule Bremerhaven) in Bremen, Germany. Safe in the knowledge that he did not need to pay the tuition fees for his master’s abroad, Lee sent in his application and then, after he was accepted, started taking German language lessons with HK\$10,000 from the government’s Continuing Education Fund. Lee then took three and a half years to complete his degree – a year and a half longer than required, as the plan was to be there long enough to obtain a work visa and thus see more of the country.

However, Lee decided to return to Hong Kong, as he wanted to spend more time with his parents and his sister, who has started a family. Added to this, he sees the advantages of forging a career in Hong Kong, where he has good contacts.

「以我所知，由於自己做事的方式總是與眾不同，因此一直都被視為『不羈』。事實上，我只是依心意行事，看自己可走多遠。而且，『迷失』後尋回歸路的過程，饒有趣味，當中經歷得失的感覺非常奇妙。」明熙所謂的「趣味」，是指他以工作簽證前往澳洲一年，又在德國待了四年半的經歷。在澳洲期間，他走遍各地，做過舞台技術員、園丁及攝影師，而在2011年則獲德國不萊梅港應用科技大學（不萊梅港學院）頒發數碼媒體理學碩士。由於在德國修讀碩士課程毋需繳交學費，他立即報讀，在入學申請獲批後，才利用香港政府的一萬港元持續進修基金，報讀德文。明熙在德國待了三年半才取得學位，比原來所需的長一年半。這是因為他想延長逗留，以便取得工作簽證，多了解德國的風土文化。

回巢香港，純粹是李明熙的個人決定。由於妹妹已另組家庭，因此他想多陪伴雙親，何況他打算以香港為基地，大展拳腳，畢竟，這裡才是他人脈最廣的地方。目前，他已著手籌備三項工作。







Lee is currently engaged with three projects. He has started writing a book on the sights, sounds and people he met on the road, and how these people and events changed his outlook on life. The book is also a reflection on what 'home' means for him. The exact contents of the book are as yet uncertain, but one thing he is sure of is that Egg Tart, a cat he adopted while travelling in Xinjiang, will have a place in the narrative. When he first set his eyes on the cat, she was being kicked around by its owner, a young Chinese girl. Out of sympathy, Lee saved the cat and instead of being a burden, she was excellent company to him on his journey. Egg Tart is undergoing its statutory quarantine period in To Kwa Wan. 'She'll be there for 120 days, which means I'll get her back on 23 March 2013,' said Lee, counting the days. 'She needs treatment for eye problems – generously, a vet who read my story has offered free consultations.' Lee has already worked out how the cat will fit into his household, which already includes a dog called Ice-cream Cone.

Another of Lee's projects is to produce a television documentary on how to plan a biking trip. Technical preparations aside, such trips are for highly adaptable people with good life skills, as staying on top of things is the key to finding the experience enjoyable. This is something he was able to do intuitively – using different means of transport besides the bicycle on occasion to save time so that he could see as much as possible before his

明熙現正寫書，記錄他在路途上的所見所聞、所思所感，特別是改變其人生觀的人和事。寫書亦讓他反思「家」對他的意義，又會撰文描述在中國新疆收養的小貓——蛋撻。他憶起初見小貓時，牠正慘被其中國籍女少主重擊腳踢，出於同情心，明熙收養了牠，拯救牠脫離苦海。從此，他在路上多了伴兒。小貓現在政府的土瓜灣檢疫所。「牠要留在檢疫所 120 日，2013 年 3 月 23 日才能跟牠團聚。」明熙一邊數算日子，一邊說：「牠患有眼疾，需動手術，有位獸醫知悉我們的故事後，願意為牠提供免費診治。」此刻，他已開始思量，如何於家中安置小貓，使牠與家犬甜筒共處一室。

他的另一個工作就是製作紀錄片，記錄他如何籌劃是次單車之旅。明熙認為，單車旅人除了要計劃裝備，亦需要高度的適應能力及求生技能。他強調，排除萬難後的成功感，最值得回味。這次單車行亦是隨心而發的一趟旅程——乘搭不同的交通工具以節省時間、盡量豐富見聞，以在簽證到期前完成行程、適應不同地方的交通守則、享受各處的地道美食、有需要時更必須果斷行事……

明熙目前最大的心願還是重投至愛的懷抱——電影製作。主題雖然未定，但表達手法肯定絕非主流的單向

visa expired, getting used to different traffic etiquettes, trying the local food, being assertive when necessary...

Lee's most ambitious plan is to go back to what he loves most – movie-making. While he does not yet know what the subject matter is going to be, he is certain that the narrative will not conform to conventional linear story-telling but will adopt a stream-of-consciousness approach. 'I want to make a movie that bears my signature, my voice,' he said, adding that his local contacts would help when he comes to promote his project to stakeholders. With his sense of individuality, he will not settle for work as an editor or videographer, which would provide an income but could never satisfy his creativity. Lee considers Hong Kong movie maker Wong Kar-wai and Polish director Krzysztof Kie lowski role models for their vision and artistic achievements.

Lee is appreciative of his education at the Academy for its uniqueness. He has accepted an invitation by the School of Film and Television to speak to undergraduates on 23 January 2013 when he will no doubt inspire them with his experience. "I shall ask them to be more sensitive to the people and things around them, to acquire plenty of life skills and be bold in trying out new things," Lee said.

Throughout this interview, Lee was having some fried rice with minced-meat sauce. After finishing the last mouthful, he said, with nonchalance, 'It's rather salty but it's alright...' Adaptability, flexibility – characteristically Lee Ming-hay.

述事式，而是以意識流為主調。「我希望製作一齣代表作，表達我的所思所想。」他補充說，自己在本地的脈有助他向相關人士推銷其製作理念。性格使然，他不會安於剪接或攝影師的崗位，縱使收入穩定，然而始終未能讓他盡展創意。明熙尤其欣賞香港製片人王家衛和波蘭導演奇斯洛夫斯基的視野及藝術成就。

明熙認為學院獨特的教學模式令他獲益良多，並已答允電影/電視學院的邀請，於 2013 年 1 月 23 日與同學分享旅途見聞：「我希望他們對身邊的人和事都保持敏銳的觸覺，學習各種求生技能之餘，亦勇於嘗試新事物。」

訪問期間，明熙亦同時忙著吃肉碎茨汁炒飯，吃過最後一口後，他不經意地說：「味道稍鹹，但不打緊。」適應力強、靈活……用於李明熙的身上，實在貼切不過。



BIKE  
單車之旅

Germany  
德國

Poland  
波蘭

Lithuania  
立陶宛

Latvia  
拉脫維亞



Estonia  
愛沙尼亞

Russia  
俄羅斯

Kazakhstan  
哈薩克

China  
中國

Hong Kong  
香港



## Spring Awakening 春醒

The School of Drama, like other Schools at the Academy, is propelled into February from a Winter Term full of specialist activities, intensive workshops and master classes. All enriching the formal curriculum with a diversity of experiences gained from notable practitioners and experts: different Physical Theatre approaches for different levels of acting students from alumnus Tang Wai-kit, (alumnus) and Tang Cheong-wai; Meisner Technique from American master teacher Scott Williams and Applied Theatre classes with James Reynolds from Kingston University, London.

February opens with performances of the *The Desired* in the Studio Theatre (2, 4-9 February). Under the direction of School of Drama alumna Bonni Chan, twelve students from the graduating class have devised a unique and original performance. *The Desired* follows a group of young actors as they set off in pursuit of their goal. Sailing through family stories, evoking personal memories and a spirit of reconciliation, theirs is a voyage of experience and discovery not only of their inner lives as characters and people but also of their abilities as performers, as they push the boundaries of their physical, vocal, imaginative and artistic expression.

Returning from the Lunar New Year, production rehearsals are in full swing almost literally with the first of two productions with Terpsichore in their title. *Dancing at Lughnasa* is Brian Friel's award winning play depicting the harsh life and dreams of five sisters in County Donegal in the summer of 1936. It is the summer when their brother Father Jack returns from Africa where he had been

演藝學院的戲劇學院與其他學院一樣，馬不停蹄，步入二月，各類型的專家交流活動、密集式的工作坊及大師班，為下學期揭開序幕，讓學生從觀摩業界資深人士及專家的過程中擴闊視野——鄧偉傑校友和鄧暢為教授不同的形體劇場技巧、美國的大師班導師 Scott Williams 教授麥諾思表演技巧，而倫敦京士頓大學的 James Reynolds 則教授應用劇場，主修表演的各級學生定能從中獲益。

《伊人》於 2 月 2 日、4 日至 9 日在實驗劇場上演。12 名學生在校友陳麗珠的導演下，合力呈獻這齣獨特的原創劇作。《伊人》講述一群年輕演員尋覓理想的過程。故事以演員的家人經歷為背景，從而喚醒演員腦海記憶，再以其面對過去的勇氣為主軸，讓演員挖掘內心深處，重新認識劇場內外的自己，其體能、聲調、想像力及藝術表現將無盡擴展。

新春過後，戲劇學院的製作將進入最後綵排階段。恰恰其中兩齣劇作的名稱，均與舞蹈有關。第一齣《豐收月起舞》的劇本，乃布萊恩·費爾的得獎名作。故事發生於 1936

a priest at a leper colony. It is also the summer when Gerry Evans, Welsh peddler of dreams – gramophone salesman and sometime ballroom dancing teacher – returns to visit the sisters, one of whom he has had an illegitimate child with named Michael. The play is in fact Michael's story told by him, and remembering that particular summer when aged seven his father came to visit him and his aunties and when father Jack returned. Nothing would ever be the same, not even the memory he relates. Directed by the Dean of Drama and translated into Cantonese by Wu Hoi-Fai (alumnus) the almost Chekhovian production, to be performed in the studio theatre in March, promises to rip through repression, convention and morality into Irish dance.

The other production, is *Dancing on the Dunes*, written by Poon Wai-sum, the School of Drama's Resident Playwright & Discipline Leader in Dramatic Writing. It is an original play and begins rehearsals in March. Please look out for this unique future show directed by its author a much respected Hong Kong theatre artist.

And just out of *Creative Week* in January and straight into an internship with Theatre Noir, acting students of degree 1 join the company under the direction of its Artistic Director William Yip (alumnus) in their production of *Animal Farm*, an acclaimed stage adaptation of George Orwell's seminal novel. (It will be performed alternately in Cantonese and English). This invaluable experience of working cheek by jowl with seasoned and professional actors in the ensemble at such a juncture in their learning is an incredibly important first taste for many students of the needs, demands and expectations of working life in one of Hong Kong's busiest theatre companies. It will also take the students out into the community as performances will take place at the wonderful theatre in Yuen Long, the venue partner of the Theatre Noir. (8-10 March).

The School of Drama is delighted to have this intern partnership with Theatre Noir and it marks the first of many such new exchanges with flagship companies in the theatre community in Hong Kong.

So as you can sense the School of Drama definitely has 'spring' in its step. Refreshed and reinvigorated, it is looking forward to step up to the creative challenges of the new year and striving as always to prepare and inspire our young artists to reach ever higher standards to prepare them for the exciting future of the performing arts in Hong Kong and beyond.

年夏天東尼戈郡，講述當地一家五姊妹的困苦生活及他們對理想的追求。他們的弟弟傑克神父離任非洲麻瘋病療養院的神職回國，同時，留聲機銷售員兼社交舞兼職導師祖利·伊雲斯，帶著家鄉威爾斯的夢想，探訪五姊妹；他與其中一個姊妹誕下非婚生兒子米高。米高的敘述成為此劇之本。當年的米高七歲，他記得父親在那個不尋常的夏季回來探望自己和姨母，舅父亦同時回來，從此，世界變得不一樣，就連記憶也逐漸模糊。這齣契可夫式的劇作由戲劇學院院長執導，劇本由校友胡海輝翻譯為粵語，將於 3 月在實驗劇場上演。屆時，劇作的愛爾蘭舞節拍定必震裂壓抑、傳統與道德的籠牢。

另一劇作《彷彿在沙丘上跳舞》由戲劇學院駐院編劇及戲劇文本創作課程組長潘惠森所創作。這齣原創劇作於 3 月綵排，在實驗劇場上演。潘惠森在本地話劇界享負盛名，這劇由他創作兼執導，不容錯過。

表演系一年級學生在 1 月完成創作週後，隨即投入 Theatre Noir 劇團的實習計劃。在該團藝術總監兼校友葉遜謙的導演下，學生參與改編自喬治·歐威爾同名小說的劇作《動物農莊》，以粵語及英語輪流演出。同學得以與經驗豐富的專業演員同台表演，親嘗在全港最繁忙的劇團工作的滋味，體會戲劇的行業要求，了解實際工作的生活，實屬難能可貴的學習經驗。於 3 月 8 日至 10 日，學生亦會跟隨 Theatre Noir 劇團到其伙伴場地元朗劇院演出，走進社區。

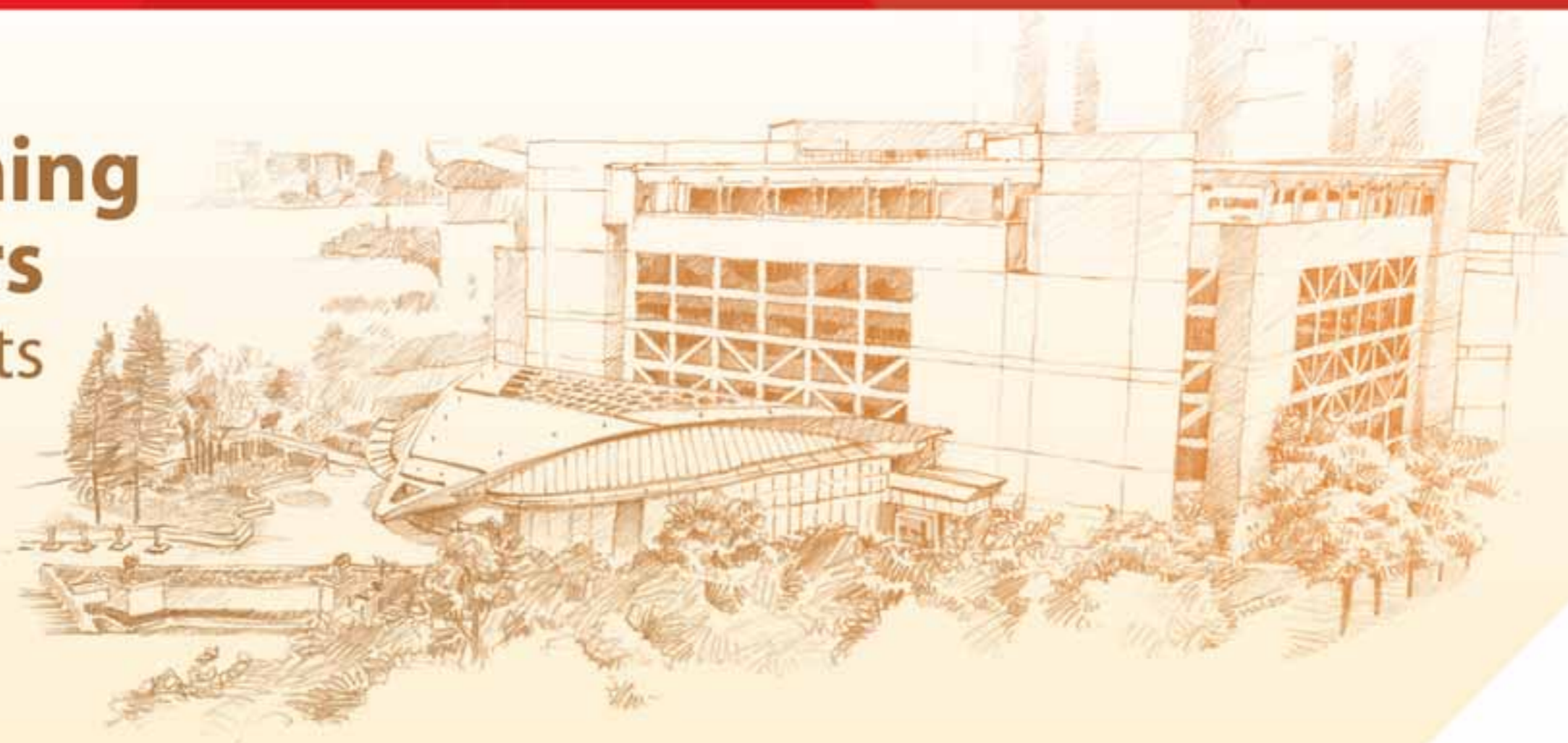
戲劇學院首次與 Theatre Noir 劇團合作，安排學生實習，至感高興，並期望再與香港其他劇團攜手，開拓交流與合作的空間。

大家從字裡行間也感受到戲劇學院的蓬勃朝氣。春臨大地，萬象更新，戲劇學院期待在新一年，迎接更多創意的挑戰，並一如過往，努力培養藝壇新秀，為其在香港或其他地方的演藝事業鋪出青雲路。



## Enriched learning with the masters – Connecting students to the industries

### 學承大師 豐富體驗 — 校園藝壇緊密協作



An essential part of teaching and learning at the Academy is ensuring students have access to a world-class education through elite practice and scholarship. This includes binging in industry professionals and expertise to help students gain a competitive edge. Hong Kong artists deliver masterclasses, guest lectures, workshops, and seminars for Academy students, their presence on campus as resident artists and student participation in internships with their performing companies form a holistic approach to teaching and learning. To bring this fine tradition a step further, the Academy has initiated three new schemes: Dean's Master Artist, Company Residency, and Director's Symposium.

With the Dean's Master Artist scheme, the Deans of the Schools of Dance, Drama, Film/Television, Music, and Theatre and Entertainment Arts, in addition to the head of the Chinese Traditional Theatre programme invite seasoned practitioners to consult on designing discipline-specific activities on a one-year cycle: directing and conducting rehearsals, choreography, theatre make-up workshops, digital art and other technical and pedagogical areas of learning. The spectrum is infinite and the combination unique.

The first Dean's Master Artists have been appointed and their term is from 1 January to 31 December 2013.

The Company Residency scheme, which will be introduced in early 2013, aims to invite local professional performing arts companies to be based at the Academy for periods of one to three weeks each year. Their presence will paint a realistic picture to how these organisations operate and enable students to observe their creative processes, rehearsals and performances, and professional practices.

The above two schemes are intended to benefit all undergraduate and sub-degree students with specific activities designed to suit different disciplines and students of differing levels. Both are proposed to be offered continuously for three years starting 2013.

The Director's Symposium is an occasion to bring together international, local, and Academy expertise to generate new ideas to enhance learning and research in the creative industries. It is expected to be held end of early 2014.

Watch this space for a listing of Dean's Master Artists, Resident Companies, and more details of the Director's Symposium.

學院教育的重要一環，乃確保學生有機會向業界精英及學術翹楚學習，從而獲得世界級的學習經驗，擴闊視野，故學院不時邀請藝壇雋傑及專家蒞臨分享教導，以提升學生的優勢。活動包括大師班、客席課堂、工作坊、座談會，學院亦邀請他們擔任駐院藝術家，進駐校園親身指導，並安排學生到各藝團實習。為貫徹這優良的學習模式，學院遂推行三項新猷：院長推薦藝術大師計劃、駐院藝團及校長座談會。

在院長推薦藝術大師計劃之下，舞蹈、戲劇、電影電視、音樂、舞台及製作藝術五大學院的院長，連同中國戲曲課程主管，邀請業內專家出任顧問，為各學科設計為期一年的教學活動：導演、綵排督導、編舞、舞台化妝工作坊、數碼藝術、技術指導及其他演藝範疇，內容靈活多變，且獨一無二。

首批院長推薦藝術大師已獲委任，任期為2013年1月1日至12月31日。

至於駐院藝團，將於2013年初起邀請本地表演藝術團體，每年駐留學院一至三週，讓學生了解藝團的運作模式，從中觀察創作流程、綵排、表演及專業排練，增長見聞。

上述兩項計劃以學士課程及文憑課程的學生為目標對象，針對其學科程度而設計合適的教學活動，由2013年起連續推行三年。

校長座談會則擬邀請國際及本地學者專家與學院教學人員聚首，就創意行業的教學方法、研究動向，交流切磋，預料於2014年尾舉行。

請大家繼續留意院長推薦藝術大師計劃與駐院藝團的最新消息，而校長座談會的詳情，將容後公佈。



Officiating at the opening ceremony and accompanied by ethnic minorities ladies in costume were (from left): Professor Adrian Walter, AM, Director of the Academy; Mr Joseph Lee, Chairman of CPCE; Ms Gracie Foo, Deputy Secretary for Home Affairs (1); Mr Tai Keen-man, Chairman of WLN Advisory Board; Mr Peter Ho, Chairman of the SICA Project Organising Committee  
嘉賓與穿上民族服的婦女一同主持開幕禮 (左起)：學院校長華道賢教授 AM、公民教育委員會主席李宗德、民政事務局副秘書長 (1) 傅小慧、和富領袖網絡顧問委員會主席戴建文，以及《社會共融社區藝術計劃》籌委會主席何少平主持開幕禮

## Theatre arts for ethnic groups and new immigrants – TEA's Social Inclusion Community Arts Project 讓少數族裔與新來港人士接觸舞台藝術 — 舞台及製作藝術學院「社會共融藝術計劃」

Over 50 students from the School of Theatre and Entertainment Arts (Arts, Event and Stage Management) recently launched a project introducing theatre arts to ethnic minorities and new immigrants in Hong Kong. The Social Inclusion Community Arts Project, a two-day carnival featuring exhibitions, performances and interactive booths aimed at fostering understanding and appreciation among Hong Kong people for the cultures of different ethnic groups and new immigrants. Through the transforming power of performing arts, Academy students set out to highlight the need for mutual trust, respect and civility. It also provided an excellent opportunity for students to contribute to the community, in line with the awareness that there is, and always shall be, a significant link between the Academy and the well-being of Hong Kong.

The event, which took place on 8 and 9 December 2012 at Chai Wan's Youth Square, was co-presented by the Committee on the Promotion of Civic Education (CPCE), Wofoo Leaders' Network (WLN) and the Academy. Participants from the 19 supporting organisations included nationals from India, Indonesia, Nepal, the Philippines, Sri Lanka and Thailand, some of whom were students.

According to figures released in 2011, minority ethnic groups make up 4.8% of the population, or nearly 350,000. The major groups are from Indonesia, the Philippines, Pakistan, Nepal and Thailand. The figure for new immigrants is 2.5%, or 171,000.

逾 50 位舞台及製作藝術學院的學生 (藝術、項目及舞台管理) 最近策劃並推行了一項為期一年的社區藝術計劃，向少數族裔與新來港人士推廣舞台藝術。「社會共融社區藝術計劃」的首個項目是為期兩天的嘉年華，當中包括展覽、表演和互動攤位遊戲，旨在提升市民對少數族裔與新來港人士的認識。學院學生希望藉著表演藝術的力量，發揚尊重包容、文明有禮的精神，活動亦讓學生身體力行，貢獻社會，履行學院服務香港的使命。

嘉年華於 2012 年 12 月 8 日及 9 日在柴灣青年廣場 Y 平台舉行，由公民教育委員會、和富領袖網絡與學院合辦。參與者來自 19 個支持機構，包括印度、印尼、尼泊爾、菲律賓、斯里蘭卡與泰國等不同國籍的人士，當中部份是學生。

根據 2011 年的統計，少數族裔佔全港總人口約百分之四點八，達 35 萬人，主要來自印尼、菲律賓、巴基斯坦、尼泊爾和泰國，而同期新移民人口約 17.1 萬，佔全港人口約百分之二點五。





## Somersault is the word — Mo Hua-min doubly awarded 愛上「跟斗」 — 莫華敏於大賽中連下兩城

Chinese Traditional Theatre diploma student Mo Hua-min was awarded third prize and a special mention in the first Cantonese Opera Somersault Contest held in Guangzhou in December 2012, beating over 60 contestants from the Mainland and Hong Kong. The 22-year old native of Zhanjiang in Guangdong Province in southern China has been coached in Cantonese Opera movements since he was a child, excelling in roles that require great physical dexterity. When attending the audition for a scholarship to study at the Academy in 2012, Mo was a student at the Xiangshan Cantonese Opera Troupe. Having been in Hong Kong for just over four months, Mo is appreciative of the excellent learning environment at the Academy, hoping that in the next few years he will be able to acquire acting and singing skills to complement his martial prowess. His dream is to play the leading role in the classic *Butterfly Lovers*.

中國戲曲文憑學生莫華敏於 2012 年 12 月在廣州首屆粵劇跟斗競技大賽中，從逾 60 位來自中國內地及香港的參賽者中脫穎而出，贏得銅獎及單項獎。22 歲來自南中國廣東省湛江的華敏，自小接受粵劇武術訓練，以應付需要充沛體能的武打角色。華敏於 2012 年考獲學院獎學金時是香山粵劇團的學生，他來到香港只有短短四個月，除了感謝學院提供優良的學習環境，亦期望未來幾年能夠掌握演戲及唱戲的技巧，進一步紮實武功，獲得全面的發展。華敏的夢想就是有一天能擔當經典文劇《梁山泊與祝英台》的主要角色。



## Sharing with drama alumni Anthony Wong and Joey Leung 校友黃秋生·梁祖堯與戲劇學院學生暢談成功之道

The School of Drama organised a sharing session for more than 50 drama students on 10 December 2012 where seasoned actor and Chair of the Academy Alumni Association Anthony Wong Chau-sang and well-known alumnus Joey Leung Cho-yiu were invited to talk about their recent performance *Enigma Variations*. During the seminar, Wong emphasised the importance of the Academy's training for students, which is crucial for their growth as a professional. Experienced as they are, both mentioned the importance of memorising the lines and attending rehearsals in bringing out the characters.

戲劇學院邀得資深演員暨校友會主席黃秋生，與校友梁祖堯，於 2012 年 12 月 10 日，在學院與近 50 位戲劇學院學生暢談最近兩人合演的舞台劇《極地情聖》和演藝歷程。於座談會中，學生踴躍發問。黃肯定學院專業的技巧訓練，認為演員無論身處任何階段，基本功紮實，排劇時才能自然流露，甚至取得突破，兩人亦不約而同地指出，熟讀劇本及反覆排練，是揣摩角色的重要過程。

# The Desired

伊  
人

Is the desired within  
their grasp or must they sigh and look on?  
「所謂伊人，在水一方」.....

"The Desired" follows a group of young actors as they set off in pursuit of their goal. Sailing through family stories, evoking personal memories and a spirit of reconciliation...the voyage has begun.

除了嘆息和觀望，誰真有翻山涉水的能耐與剛柔去捉拿、擁抱那生命中的伊人？

十二人從家中出發，跑過城市的維度、攀越自身的圍牆，裡應外合，在 2013 年之始，寫下寄託心底伊人的情書。

好在日後或明媚或孤單的旅途上  
保存今朝的純粹與對她底愛的尊嚴。

A theatre performance in Cantonese,  
incorporating text, movement, music and...light  
糅合文字、動作、音樂和光，以廣東話演出的劇場作品

Director: Bonni Chan\*  
Devised by Bonni Chan and Academy Drama students  
Set & Costume Designer: Lina Berglund  
Lighting designer: Bie Lai  
Sound designer: Man Kai-hei

Cast: Chan Kin-man, Chan Ting-hin, Chiu Chi-wai,  
Chow Wing-yan, Lam Yin-ting, Poon Chun-ho,  
Shum Kwan-yi, Tam Yuk-ting, Wong Chun-him,  
Wong Chun-kit, Yeung Man-sze, Yuen Wai-sun

\*By kind permission of Theatre du Pif 承蒙進劇團允許參與

導演：陳麗珠\*  
由陳麗珠及戲劇學院學生編作  
佈景及服裝設計：Lina Berglund  
燈光設計：賴詠珊  
音響設計：萬啟曦

演員：陳建文、陳庭軒、趙之維、  
周詠恩、林燕婷、潘振濠、  
岑君宜、譚玉婷、黃雋謙、  
王俊傑、楊雯思、袁偉樂

2.2, 4-8.2.2013 | 晚上 7:45pm  
9.2.2013 | 下午 2:45pm

Studio Theatre 實驗劇場 | \$95, \$80(M), \$50(B)





折子戲精選

白蛇傳 (小全本)

2013年2月27日 (星期三)  
晚上7時30分  
屯門大會堂演奏廳  
票價: \$190、\$160、\$120

2013年2月28日 (星期四)  
晚上7時30分  
屯門大會堂演奏廳  
票價: \$190、\$160、\$120

呂布試馬 王志良 飾 呂布 莫華敏 飾 孟德  
大鬧廣昌隆之投店 陳惠堅 飾 劉君猷 梁燕夏 飾 廖小喬  
姑嫂比劍 李雅婷 飾 樊梨花 曾袁心 飾 薛金蓮  
易水送荊軻 許家琪 飾 燕太子 馬麗珍 飾 荊軻  
白龍關 林穎旋 飾 呼延金定 阮德文 飾 白龍太子

阮德文 飾 許仙  
林穎旋 飾 白素貞  
林小棠(上\*場) 飾 小青  
曾袁心(下\*場)

節目查詢: 25848961 www.facebook.com/APAYACOT 票務查詢: 2734 9009  
信用卡電話訂票: 2111 5999 網上購票: www.urbtix.hk

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設有六十歲或以上高齡人士、殘疾人士及看護人、全日制學生及綜合社會保障援助受惠人士半價優惠。(先到先得, 額滿即止)  
6歲以下人士恕不招待

主辦機構保留節目取消、更改、退票及更換演員之權利  
For English enquiry, please call YACOT at 2584 8961

#劇團特約演員  
\*蒙香港演藝學院批准參與是次演出

節目的內容並不反映康樂及文化事務署的意見  
粵語演出 In Cantonese

【屯門大會堂場地伙伴計劃】  
春天實驗劇團及香港青苗粵劇團為屯門大會堂場地伙伴

節目由



主辦



聯合製作



贊助

February Diary  
二月節目表

1 Fri / 5pm / AD

**The Gruffalo**

Presented by ABA productions Ltd

\$395, \$345, \$295

2 Sat / 10am & 12nn / AD

**The Gruffalo**

\$395, \$345, \$295

2:30pm & 7:30pm / HKJCA

**Michael Morpurgo's  
Kensuke's Kingdom**

Presented by Faust International Ltd

\$270, \$220(C18)

3pm & 5pm / AR

**Mr Benn –  
The Extraordinary  
Adventures of  
an Ordinary Man**

Presented by ABA productions Ltd

\$395, \$345, \$295

3pm / AR

**Academy Junior  
Music Concert**  
演藝青少年音樂課程音樂會  
(F)#

7:45pm / AU

**Academy Drama:  
The Desired (C)**  
演藝戲劇:《伊人》(C)  
\$95, \$80(M), \$50(B)

3 Sun / 10am & 12nn / AR

**Mr Benn –  
The Extraordinary  
Adventures of  
an Ordinary Man**

\$395, \$345, \$295

2:30pm / HKJCA

**Michael Morpurgo's  
Kensuke's Kingdom**

\$270, \$220(C18)

3pm & 5pm / AD

**The Gruffalo**

\$395, \$345, \$295

7:30pm / AH

**"Psallite" 香港和聲  
齊聲唱音樂會**

Presented by Hong Kong Voices

香港和聲主辦

\$140, \$100(S)

8pm / AR

**The Beethoven Series III**  
Violin: Benedict Cruft  
Piano: Amy Sze  
貝多芬作品精選 III  
小提琴: 顧品德  
鋼琴: 施敏倫  
\$150, \$65(B)

4 Mon / 6:30pm / AR

**Academy Early  
Keyboard Concert**  
演藝早期鍵盤樂音樂會  
(F)#

4-8 Mon-Fri / 7:45pm / AU

**Academy Drama:  
The Desired (C)**  
演藝戲劇:《伊人》(C)  
\$95, \$80(M), \$50(B)

5 Tue / 5pm / AD

**Mr Benn –  
The Extraordinary  
Adventures of  
an Ordinary Man**

\$395, \$345, \$295

6:30pm / AR

**Academy String Concert**  
演藝弦樂音樂會  
(F)#

6 Wed / 5pm / AD

**The Gruffalo**

\$395, \$345, \$295

6:30pm / AR

**Academy Chinese  
Music Concert**  
演藝中樂音樂會  
(F)#

7 Thu / 5pm & 7pm / AD

**Mr Benn –  
The Extraordinary  
Adventures of  
an Ordinary Man**

\$395, \$345, \$295



**8** Fri / 5pm / AD  
**The Gruffalo**  
\$395, \$345, \$295

**9** Sat / 10am & 12nn / AD  
**The Gruffalo**  
\$395, \$345, \$295

2:45pm / AU  
**Academy Drama:  
The Desired (C)**  
演藝戲劇：《伊人》(C)  
\$95, \$80(M), \$50(B)

3pm & 5pm / AD  
**Mr Benn –  
The Extraordinary  
Adventures of  
an Ordinary Man**  
\$395, \$345, \$295

**15-17** Fri-Sun / 7:30pm / AL  
**One Man, Two Guvnors  
《一僕兩主》**  
Presented by  
Hong Kong Arts Festival Society Ltd  
香港藝術節協會有限公司主辦  
\$580, \$480, \$380, \$280, \$200,  
\$240(S), \$190(S), \$140(S), \$100(S)

**16** Sat / 2:15pm / WKBT  
**Cantonese Opera  
Excerpts Performance (C)**  
折子戲精選 (C)  
Performed by The Young Academy  
Cantonese Opera Troupe  
演藝青年粵劇團主演  
(F)

7pm / WKBT  
**Warriors' Romance (C)**  
《馬上良緣》(C)  
Performed by The Young Academy  
Cantonese Opera Troupe  
演藝青年粵劇團主演  
(F)

**16-17** Sat-Sun / 2:30pm / AL  
**One Man, Two Guvnors  
《一僕兩主》**  
\$520, \$420, \$320, \$220, \$160,  
\$210(S), \$160(S), \$110(S), \$80(S)

**19-23** Tue-Sat / 7:30pm / AL  
**One Man, Two Guvnors  
《一僕兩主》**  
\$580, \$480, \$380, \$280, \$200,  
\$240(S), \$190(S), \$140(S), \$100(S)

**21** Thu / 6pm / HKJCA  
**Viol Masterclass  
with Phantasm**  
幻想古提琴室樂團古提琴大師班  
Co-presented with HKAF Festival PLUS  
合辦：香港藝術節 藝術節加料節目  
(I)

**22** Fri / 7:30pm / AU  
**Academy Composition  
Multimedia Performance**  
演藝作曲系多媒體表演  
(F)#

8:15pm / HKJCA  
**Phantasm**  
《幻想古提琴室樂團》  
Presented by  
Hong Kong Arts Festival Society Ltd  
香港藝術節協會有限公司主辦  
\$380, \$300, \$250, \$150(S), \$125(S)

**22-23** Fri-Sat / 8pm / AD  
**Compagnie La Baraka NYA**  
《神氣舞團《信靠》》  
Presented by  
Hong Kong Arts Festival Society Ltd  
香港藝術節協會有限公司主辦  
\$360, \$280, \$200, \$140(S), \$100(S)

**23** Sat / 2pm / AD  
**Compagnie La Baraka NYA**  
《神氣舞團《信靠》》  
\$360, \$280, \$200, \$140(S), \$100(S)

2:30pm / AL  
**One Man, Two Guvnors  
《一僕兩主》**  
\$520, \$420, \$320, \$220, \$160,  
\$210(S), \$160(S), \$110(S), \$80(S)

3pm / AR  
**Academy Junior  
Music Concert**  
演藝青少年音樂課程音樂會  
(F)#

**23** 4pm / HKJCA  
**Phantasm**  
《幻想古提琴室樂團》  
\$380, \$300, \$250, \$150(S), \$125(S)

8:15pm / AH  
**Die Konzertisten –  
The Britten 100 Project**  
布列頓百歲誕辰紀念音樂會  
Presented by  
Hong Kong Arts Festival Society Ltd  
香港藝術節協會有限公司主辦  
\$300, \$260, \$150(S), \$130(S)

**26** Tue / 6:30pm / AR  
**Academy String Concert**  
演藝弦樂音樂會  
(F)#

**27** Wed / 7:30pm / TMTH  
**Cantonese Opera  
Excerpts Performance (C)**  
折子戲精選 (C)  
Co-presented by The Young Academy  
Cantonese Opera Troupe and  
The Spring-Time Group  
演藝青年粵劇團與春天實驗劇團合辦  
\$190, \$160, \$120,  
\$95(B), \$80(B), \$60(B)

**28** Thu / 6:30pm / AR  
**Academy  
Woodwind Concert**  
演藝木管樂音樂會  
(F)#

7:30pm / TMTH  
**Legend of  
The White Snake (C)**  
《白蛇傳》(C)  
Co-presented by The Young Academy  
Cantonese Opera Troupe and  
The Spring-Time Group  
演藝青年粵劇團與春天實驗劇團合辦  
\$190, \$160, \$120,  
\$95(B), \$80(B), \$60(B)

**Venue 場地：**

AD	Academy Drama Theatre	演藝學院戲劇院
AH	Academy Concert Hall	演藝學院音樂廳
AL	Academy Lyric Theatre	演藝學院歌劇院
AR	Academy Recital Hall	演藝學院演奏廳
AU	Academy Studio Theatre	演藝學院實驗劇場
HKJCA	Hong Kong Jockey Club Amphitheatre	香港賽馬會演藝劇院
TMTH	Auditorium, Tuen Mun Town Hall	屯門大會堂演奏廳
WKBT	West Kowloon Bamboo Theatre	西九大戲棚

-  The Hong Kong Academy for Performing Arts event 香港演藝學院節目
- (C) In Cantonese 粵語演出
- (B) Full-time students, senior citizens over 65 or people with disabilities 全日制學生、65歲或以上長者或殘疾人士
- (C18) Children under 18 years old 18歲以下觀眾
- (I) By Invitation 憑請柬入場
- (F) Free Admission 免費入場
- (F)# The Hong Kong Academy for Performing Arts free event; tickets are released half an hour before the start of the performance at the Academy Box Office on a first-come, first-served basis 演藝學院免費節目，入場券可於演出前半小時在演藝學院票房索取，先到先得
- (M) Members of SAPA and Academy Alumni Association 演藝友誼社及演藝學院校友會會員
- (S) Full-time students only 全日制學生

-  Music 音樂
-  Chinese Opera 戲曲
-  Drama 戲劇
-  Dance 舞蹈

**Remarks 備註：**

The programme information is correct at the time of going to press but the organiser reserves the right to change programme information or schedule should unavoidable circumstances dictate. Please contact the Academy Box Office on 2584 8514 for further details.

在本節目小冊子付印後，如遇特殊情況，主辦機構有權更改節目資料及時間表，觀眾請電 2584 8514 向演藝學院票房查詢有關詳情。

 Facilities for people with disabilities are available at the Academy by prior arrangement at the time of ticket booking. Please contact our Customer Services Department on 2584 8633 for further details.  
演藝學院設有各項殘疾人士專用設施，請在訂票時提出，以便有關方面作特別安排。詳情請電 2584 8633 客戶部查詢。

[www.hkapa.edu](http://www.hkapa.edu)

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閣下如欲以電子方式收取演藝資訊，歡迎到網站轄下之「表演」網頁內登記。

Enquiries 查詢：2584 8580





### Box Offices

The Hong Kong Academy for Performing Arts – Wanchai  
Béthanie – Pokfulam  
Hong Kong Convention & Exhibition Centre – Wanchai  
Fringe Club – Central  
Hong Kong International Trade & Exhibition Centre – Kowloon Bay  
Asia World Expo – Lantau Island  
K11 Select – Tsimshatsui  
Tom Lee Music Limited – Kennedy Town, Quarry Bay, Aberdeen, Causeway Bay, North Point, Wanchai, Tsimshatsui, Kowloon Bay, Whampoa, MegaBox, Shatin, Tsuen Wan, Tseung Kwan O, Tsing Yi, Yuen Long, Tai Po, Tuen Mun, Sheung Shui, Ma On Shan, Kowloonbay International Trade & Exhibition Centre

### Customer Service Fee

Ticket purchased over the counter: \$5/ticket  
Online Booking (www.hkticketing.com) and ticket purchase hotline (31 288 288): \$10/ticket. There are additional charges for mail and courier delivery where applicable. Enquiries: 2584 8514

### Refund and Exchanges

We regret that the Box Office is unable to refund money or exchange tickets. Please examine tickets carefully as it may not be possible to rectify mistakes at a later date.

### Group Booking Discount

A 10% discount is offered to group bookings of 10 or more tickets for the same Academy programme in one transaction, only available at the Academy Box Office. Group Booking Discount cannot be used in conjunction with other Academy ticket discounts. The Academy reserves the right to amend these terms without prior notice.

### Box Office Enquiries

For enquiries about performance at the Academy (other than reservations), call our Box Office on 2584 8514 during opening hours. Our Box Office counter is open Monday – Saturday from 12 noon to 6pm and additionally on performance days remains open until half an hour after the last performance start time.

### Parking

Limited hourly charged car parking available on site, Octopus card required for access and payment.

### BNP Paribas Museum of Béthanie

The Museum and guided tours of the building are open to the public. Advance bookings are available at Hong Kong Ticketing outlets.

### 售票處

香港演藝學院 — 灣仔  
伯大尼 — 薄扶林  
香港會議展覽中心 — 灣仔  
藝穗會 — 中環  
國際展貿中心 — 九龍灣  
K11 Select — 尖沙咀  
亞洲國際博覽館 — 大嶼山  
通利琴行 — 西環、鰂魚涌、香港仔、銅鑼灣、北角、灣仔、尖沙咀、九龍灣、黃埔、MegaBox、沙田、荃灣、將軍澳、青衣、元朗、大埔、屯門、上水、馬鞍山、九龍灣國際展貿中心

### 顧客服務費

各售票處：每張港幣五元正  
網上訂票 (www.hkticketing.com) 及  
購票熱線 (31 288 288)：每張港幣十元正  
郵費或速遞費用將按個別情況而定。  
查詢：2584 8514

### 門票退換

已售出之門票一概不能退換或更改其他門票。購票後請檢查門票，如有錯漏，須立即提出。

### 集體訂票優惠

集體訂購由演藝學院主辦的各項同場節目門票達十張或以上，可獲九折優惠。此優惠只適用於演藝學院票房，同時不能與演藝學院其他優惠一同使用。演藝學院保留修改優惠細則的權利，而毋須另行通知。

### 票務查詢

如欲查詢在香港演藝學院演出之節目，請致電票房 2584 8514。票房之開放時間為週一至六中午十二時至下午六時或在有表演當日節目開場後半小時止。

### 停車場

學院提供少量時鐘車位，須以有效八達通咭進出及繳費。

### 法國巴黎銀行伯大尼博物館

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