Meant to be: Three Dances for a Celebration!
《舞蹈三部曲：慶典》
The Taming of the Shrew

Synopsis 故事大綱
The Hong Kong Academy for Performing Arts celebrates its 30th Anniversary with an Inter-School collaboration production, Shakespeare’s The Taming of the Shrew, that uses music, dance, drama, movement and Chinese Opera elements to bring alive Shakespeare’s play for a contemporary audience in his 450th birthday year. It features students, staff and alumni of the Academy’s Schools including the School of Chinese Opera, School of Dance, School of Drama, School of Music, and School of Theatre and Entertainment Arts.

The Taming of the Shrew is one of Shakespeare’s most popular and yet most challenging plays. Its subject matter is marriage and love, and it deals with the power relations between men and women. Katherina Minola, the notoriously vicious and ill-tempered “Shrew” of the title whom no one wants to marry, is the eldest daughter of a rich old man, Baptista Minola. Baptista’s younger daughter Bianca, in contrast appears a mild and beautiful young woman who is never short of suitors. Baptista, however, has declared that no one may court Bianca until Katherina is married. Hortensio, one of Bianca’s suitors, called in some help from his friend Petruchio. Petruchio is a rough, brash and direct man who would marry any woman that brings him a good fortune. Waves of witty bickering and...
dark mind games ensue as Petruchio tries to “tame” his wife. Katherina eventually capitulates to his authority and in a highly controversial speech declares: "Thy husband is thy lord, thy life, thy keeper, thy head, thy sovereign."

Shakespeare places this power-struggle drama of the sexes as a play-within-a-play performed before the drunken Christopher Sly, who is tricked into thinking he is both a lord and a wise man. As far as Sly is concerned, the man is the winner and Katherina is tamed, but is he right? Why does she do this? Is it right that she should give in? Is it permissible that he should engage in ‘taming’ her? What should we think? Or, do women still have to be treated by men like this?

In this special rendition of the classic play, rarely performed scenes from early editions will be performed and notably Sly concludes the proceedings after the end of the play-within-a-play by declaring that having seen it he knows well how to tame a shrew!
“Come Kiss me, Kate…”

The main character of Shakespeare's *The Taming of the Shrew* is actually Christopher Sly – the rough uneducated drunken tinker upon whom a lord and his men play a trick for their own pleasure. They convince him that he is also a Lord and a sophisticate who has been asleep for seven years due to some strange disease. As part of his entertainment players perform for him a ‘pleasant conceit’, which is the story of Petruchio and Katherina – *The Taming of the Shrew* – a work which inspires Sly to announce that now he really knows how to tame his shrewish wife!

*The Taming of the Shrew* is one of Shakespeare's most popular and yet most challenging plays. Its subject matter is marriage and love, and it deals with the power relations between men and women. This dynamic is epitomised by the way in which the male protagonist Petruchio tames his bride Katherina, as evidenced in her declaration: ‘Thy husband is thy lord, thy life, thy keeper, thy head, thy sovereign.’

Why does she do this? Is it right that she should give in? Is it permissible that he should engage in ‘taming’ her? What should we think? Shakespeare leaves the answers to these questions to his audience.

Shakespeare places this power-struggle drama of the sexes in a play-within-a-play performed before the drunken Christopher Sly, who is tricked into thinking he is both a lord and a wise man. As far as Sly is concerned, the man is the winner and Katherina is tamed, but is he right?

“No man, with any decency of feeling, can sit it out in the company of a woman without being extremely ashamed…”

– George Bernard Shaw, upon watching the play in 1898

An Academy 30th Anniversary Inter School collaboration production of Shakespeare's play that uses music, dance, drama, movement and Chinese Opera elements to bring alive Shakespeare’s play for a contemporary audience in this his 450th anniversary year – featuring students, staff and alumni of the Academy's Schools. We hope the production will serve as a model for the Academy’s future interdisciplinary aspirations.

Professor Ceri Sherlock
Chair, School of Drama
「來，吻我，凱特……」

莎士比亞著作《馴悍記》的主角其實是醉漢克里斯多弗．史賴。他粗魯，沒受甚麼教育，又被一名爵士及他同伴戲弄。他們說稱史賴是一位貴族，七年前被染上怪病而昏睡至今。爵士為他安排觀賞一齣以彼得魯喬及凱薩琳娜為主角的戲劇，劇名正是《馴悍記》。觀賞此劇之後，史賴揚言已經懂得怎樣馴服他潑辣的妻子！

《馴悍記》是莎士比亞最膾炙人口兼最具挑戰性作品之一。劇作闡述婚姻、愛情、還有男女之間的角力，特別在男主角彼得魯喬如何馴服其新婚妻子凱薩琳娜，直到最終她順服於夫威之下的章節，主題表露無遺：「你的丈夫就是你的主人。你的生命、你的所有者，你的頭腦、你的君主。」

為何她會就範？她屈服是否正確呢？他應否「馴服」她？對此種種，我們該如何解讀？莎士比亞沒有回答，留待觀眾決定。

莎士比亞為劇中的醉漢史賴安排一場兩性權力爭鬥的戲劇，戲中戲的效果令劇作更富餘味。被人捉弄的史賴，以為自己是貴族和智者，對他而言，男主角於角力中勝出，但他的看法對嗎？凱薩琳娜真的被馴服嗎？

「任何陪伴女士看這齣戲的正派男士，無一不羞愧得無地自容。」——譚伯納1898

是項製作為慶祝演藝30周年的跨學系項目，以音樂、舞蹈、戲劇、肢體語言及中國戲曲的藝術特質，為莎士比亞的劇本注入現代元素，在莎翁450誕辰周年的今年，集合全院校系師生及校友的才華，傾力演出。是次製作期望為演藝將來的跨學院合作發展方針奠定良好基礎。

戲劇學院院長
薛卓朗教授
Meant to be: Three Dances for a Celebration!

《舞蹈三部曲：慶典》

In celebration of the Academy’s 30th Anniversary, the School of Dance is presenting a May season that promises to be one of its best. While showcasing the talents of our young dancers, the three works on the programme will also showcase many of the School’s underpinning principles – excellence, innovative new work, the cross-disciplinary, the collaborative, and the coming together of east and west. To help bring these notions to dance life, we have a great line-up of four choreographers who are not only first-class creative artists in their own right, but also share some fascinating links that suggest that their choice was no mere coincidence, but was rather meant to be – Sang Jijia, and Helen Lai, together with faculty members Sheng Peiqi and John Utans.

Work for the season began in earnest in January during the Academy’s so-called ‘Winter Term’ when our guest artists spend several intensive weeks with us, either creating new work (more often than not with significant input from the dancers), or resetting/rewriting something from the past. This season, in an unusual move, all three works will be ‘cross-stream’, set on ensembles consisting of a mix of dancers from the School’s three majors – Ballet, Chinese Dance, and Contemporary Dance.
It's a bit of an experiment: but we're all for trying something different in a year that not only looks back on the past, but also points forward to the future. Winter Term is also the time that the set, costume and lighting designers from the School of Theatre and Entertainment Arts start their creative process – observing the works as they take shape, discussing ideas with the choreographers, and helping realize the work beyond the choreographic.

Something that never changes, however, is our choice of top-class choreographers. Coming to us from Beijing is Tibetan-born Sang Jijia, a former dancer with William Forsythe’s Ballett Frankfurt, who has established an international reputation as a choreographer since his return to China in 2007. His powerful Pathos (titled with just a touch of irony) will be performed to music especially commissioned for the occasion from local composer Dickson Dee (Li Chin-sung).

An interesting connection: the legendary William Forsythe was awarded an Honorary Doctorate by the Academy in its 25th Anniversary year (2010), and gave permission for an excerpt from his stunning Enemy in the Figure to be performed as the cross-stream work for our 2010 Astonish Me! season.

The School is also delighted that one of Hong Kong's most illustrious choreographers, Helen Lai, has agreed to reshape sections of her evocative HerStory on one of the three
ensembles. Created in 2007, the work was originally a full length programme built around the special writing developed by the women of Jiangyong County in Hunan Province some 400 years ago. An important cross-link here is that several former City Contemporary Dance Company (CCDC) dancers will be part of the rehearsal process, sharing their experience of the original version with their younger counterparts.

And another connecting thread: some years ago, Helen was involved in the creation of a trilogy for CCDC together with its Artistic Director Willy Tsao — and Sang Jijia!

Our third exciting work is a real mix-and-match, cross-disciplinary collaboration involving our Head of Chinese Dance Sheng Peiqi, Senior Lecturer in Contemporary Dance John Utans, and Academy Music School graduate Dr Angel Lam, who is fast establishing a reputation as a major composer, having created work for the likes of Yoyo Ma and his Silk Road Ensemble. An additional notable will be that the music will be performed live by students from our sister School of Music. And a third thread of the connecting kind: John Utans performed in Forsythe’s Enemy in the Figure back in 1992, when he danced with the Australian Dance Theatre.

Meant to be: seems to be!
Three students of the Bachelor of Music programme were recently given the opportunity to perform at a piano concert in front of a European audience. The marathon concert, named MARATONA HONG KONG, with a focus on piano études, was the first of a series organized by the Giuseppe Verdi Theatre in Pordenone, northeast Italy, on 10 February. The students, He Liyan (Year 3), Piao Xingji (Year 2) and Zhang Yue (Year 2), showcased the excellence of the Academy as they make the evening a memorable occasion for the audience.

The students are taught by the Academy’s Head of Keyboard Studies Professor Gabriel Kwok, who was with his students on the evening.

The concert was attended by music lovers in Pordenone as well as representatives from the Hong Kong Economic and Trade Office in Brussels. It was well received with extensive media coverage in the local press. In addition, Radio 3 Rai, a classical music radio channel in Italy, broadcasted the concert to cities in Europe.
The Academy for Performing Arts Open Day on 9 March drew over 4,000 visitors to the two campuses in Wanchai and Pokfulam. To mark the 30th anniversary of the Academy, two new features were introduced to enrich the event: admission talks for 2015/2016 undergraduate and postgraduate programmes, and a new installation in the campus foyer.

At the opening ceremony, Academy Director Professor Adrian Walter greeted the visitors, thanked them for their presence and invited them to attend the Academy's public events and performances during the rest of this festive year. Following Professor Walter's speech, Academy students took the stage and gave two Cantonese opera and musical performances.

The day also marked the commencement of a community engagement project named Arts Mobile Performance, with an “Arts Mobile” vehicle taking students to various public spaces in Sham Shui Po in the month of March to give 16 outdoor performances at community centres and schools. The project is part of the second edition of the award-winning Performing Arts Marathon @Sham Shui Po project, which is sponsored by Bloomberg.

Anniversary Open Day 2014
2014周年紀念開放日

香港演藝學院(演藝)開放日於 3 月 9 日舉行，吸引逾 4,000 名市民到灣仔和薄扶林校園參觀。今年適逢演藝 30 周年誌慶，特地加添新項目，包括 2015/16 年學士學位及碩士學位課程入學講座及於校園大堂增添藝術裝置。

閉幕禮於早上在灣仔本部舉行，由校長華道賢教授主禮。華教授歡迎在場參與的人士出席，及感謝大家對演藝的支持，並誠邀市民一起參與演藝 30 周年其他各項慶祝活動。於華教授致歡迎辭後，演藝學生為來賓送上兩節精湛的表演。

華教授同時亦為「演藝流動車」計劃主持啟動禮。顧名思義，一輛專車化身為舞台，接載學生穿梭深水埗區內，為大眾送上 16 場戶外表演。是次活動為彭博贊助之「演藝馬拉松」遊樂深水埗」社區計劃的一部份，今年已是第二年舉辦。
This year, a series of admission talks were organized for prospective students by the School of Chinese Opera, School of Dance, School of Drama, School of Film and Television, School of Music, School of Theatre and Entertainment Arts, and Graduate Education Centre. These talks, together with the performances, workshops and open classes, offer visitors a glimpse of the rich learning experience offered by the Academy.

Another highlight of the Open Day was the unveiling of the new installation in the campus foyer, which is a joint effort of alumnus Mr Albert Au (class of 1996) and students. It features wire structures, 3-D effects, miniature figures and projection screens, making the public space more engaging for visitors.

當天還有戲曲學院、舞蹈學院、戲劇學院、電影電視學院、音樂學院、舞台及製作藝術學院、和研究生課程中心舉辦的入學講座，向有意報讀的學生介紹課程。此外，演藝亦舉辦各類的示範、表演、導賞團及工作坊等，讓參觀人士親身體驗演藝多姿多采的校園氛圍。

開放日的另一亮點為校園大堂的新藝術裝置，由區宇剛（1996年畢業生）及演藝學院合作製成。是項裝置以線條、投射、人體模型及3-D效果組成，為到訪的賓客帶來更加有意的空間。

Students present a souvenir to Academy Director Professor Adrian Walter (second, right)
香港演藝學院院長兼副院長（右二）接受學生贈送的紀念品

Students demonstrate safety measures for stage performances
學生示範應用於舞台上的安全措施
**Strong Representation of Graduates’ Work at Local Film Festival**

Four feature films directed and produced by alumni, with many crew members being Academy graduates, will be presented at the prestigious Hong Kong International Film Festival (HKIFF) between 24 March and 7 April this year. One of the movies was directed by the Chair of the School of Film and Television Mr Shu Kei. The Festival will also see the screening of four short films selected from among Academy students’ work.

The four movies are:

*Thin Dream Bay*, one of the stories in *Beautiful 2014*, produced by Mandrew Kwan (class of 2009), with final-year Screenwriting student Yau Hawk-sau, in the leading role. Mr Shu Kei directs.

*Dot 2 Dot*, directed by Amos Wong (class of 1993), with the School’s Artist-in-Residence Zachary Auyeung as Director of Photography.

*Flowing Stones*, directed by Tsang Tsui-shan (class of 2001)

*Boundless*, directed by Ferris Lin (class of 2013) as his Master of Fine Arts thesis production.

3月24日至4月7日舉行的第38屆香港國際電影節將有四齣由演藝電影電視學院校友製作的劇情電影上映：此外，期間的「香港演藝學院學生作品選」，亦放映四齣精選的學生短片。四齣上映的劇情電影，題材各異，均由校友執導與製作，不少製作人員同為演藝畢業生。

四齣電影分別是：

《美好 2014》的《海濱夢》由關文軒 (2009年畢業生) 製作，應屆編劇系畢業生游學修主演，演藝電影電視學院院長舒琪擔任導演。

《點對點》由黃浩然 (1993年畢業生) 執導，演藝劇院藝術家歐陽志遠攜任攝影導演。

《河上變村》由曾翠珊 (2001年畢業生) 執導。

林澤秋 (2013年畢業生) 導演《無涯：杜琪峯的電影世界》為其碩士的論文製作。
These movies highlight the artistic maturity of graduates who have a great passion for film-making. Since graduating, they have worked hard and persevered, finally able to direct and produce movies they can call their own. Since its establishment in 1996, the School of Film and Television has produced many graduates who have found their way into the movie business, with a number of them directing or screenwriting for feature films or documentaries. The Academy looks forward to more productions by its talented graduates in the years to come.

The 2014 HKIFF is the 38th edition of the festival, which was first held in 1977.
An Evening with Evgeny Kissin

5.4.2014
星期六 Sat 8pm
香港演藝學院音樂廳
Concert Hall,
The Hong Kong Academy
for Performing Arts

世界著名俄羅斯鋼琴家祈辛與我們分享他的音樂人生。
World-renowned Russian pianist Evgeny Kissin will share with us his music journey.

主持人/Moderator:
樊國雄 Peter Fan
(鋼琴家, 樂療師, 網上電台主持
Pianist, Healing Practitioner, Internet Radio Programme Host)

節目查詢 Programme Enquiries: 2268 7321 www.lcsd.gov.hk/cp
Miss Julie
朱莉小姐

「從我正在腐爛的身體裏，鮮花可以生長，我身在其中，這就是永生。」
— 愛德華·孟克
“From my rotting body, flowers shall grow and I am in them and that is eternity.”
— Edvard Munch

9-12.4.2014 | 晚上 7:45pm
12.4.2014 | 下午 2:45pm
Studio Theatre 實驗劇場
$95, $80(M), $50(B)
1-6 Tue-Sun / 7:30pm / AL
*The Reincarnation of Red Plum*
《再世紅梅記》
Presented by Yam Kim Fai & Pak Suet Sin Charitable Foundation Limited
任白慈善基金有限公司主辦
$1000, $800, $680, $490, $280, $200

3 Thu / 6:30pm / AR
Academy Piano Concert
演藝鋼琴音樂會
(F)#

7:30pm / AD
*The Government Inspector*
Presented by Faust International
$200, $160(S)

5 Sat / 8pm / AH
*An Evening with Evgeny Kissin (E)*
與祈幸的約會 (E)
Co-organized by HKAPA and LCSD
香港演藝學院及康樂及文化事務署合辦

5-6 Sat-Sun / 11am, 2pm & 4:30pm / AD
*Hairy Maclary and Friends*
$435, $385, $335

2 Wed / 6:30pm / AR
Academy Zheng Concert
演藝卓爾專場音樂會
(F)#

4 Fri / 5pm / AD
*Hairy Maclary and Friends*
Presented by ABA Production Limited
$435, $385, $335

7 Mon / 8pm / AR
Academy Cello Ensemble Concert
演藝大提琴合奏音樂會
(F)#

2-4 Wed-Fri / 8:15pm / HKJCA
*Back to Innocent*
《重回童真音樂會》
Presented by Joy Performance Limited
$1000

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

8 Tue / 6:30pm / AR
Academy String Concert
演藝弦樂音樂會
(F)#
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<td>9-10</td>
<td>Wed-Thu / 7:45pm / AD</td>
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<td>Presented by ABA Production Limited  $595, $495, $395, $395(B), $295</td>
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<td>$95, $80(M), $50(B)</td>
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<td>12-13</td>
<td>Sat-Sun / 3pm / AD</td>
<td>Boeing Boeing</td>
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14 Mon / 1:15pm / AF
Academy Lunchtime Concert
演藝午間音樂會
(f)#

23 Wed / 6:30pm / AR
Academy Brass Concert
演藝管樂音樂會
(f)#

25 Fri / 8pm / AR
Academy Cheng Lo-yan Composition Concert
演藝鄭露茵作品音樂會
(f)#

23 Wed / 6:30pm / AR
Academy Piano Concert
演藝鋼琴音樂會
(f)#

24 Thu / 6:30pm / AR
Academy Piano Concert
演藝鋼琴音樂會
(f)#

26 Sat / 5:30pm / AH
Academy Junior Music Concert
演藝青少年音樂課程音樂會
(f)#

15 Tue / 6:30pm / AR
Academy String Concert
演藝弦樂音樂會
(f)#

24-26 Thu-Sat / 8:15pm / HKJCA
An Exceptional Evening with Jenny Tseng
《非·甄妮音樂會》
Presented by Joy Performance Limited
$680

7:30pm / AH
Academy Vocal & Piano Concert:
The Garden of Eden
Soprano: Nancy Yuen
Pianos: Amy Sze, Stephen Wong
演藝聲樂及鋼琴音樂會
女高音：阮妙芬
鋼琴：施敏倫、黃偉榮
$105, $50(B)

7:30pm / AD
Another Evening at the Musicals
Presented by St. Paul's Co-educational College Alumni Association Limited
聖保羅男女中學校友會主辦
$500, $250, $100
Venue 場地：
AD Academy Drama Theatre 演藝學院戲劇院
AF Academy 1/F Foyer 演藝學院一樓大堂
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 演藝學院演藝廳
AU Academy Studio Theatre 演藝學院實驗劇場
BC Béthanie Campus Chapel 伯大尼校園小教堂
HKJCA Hong Kong Jockey Club Amphitheatre 香港賽馬會演藝劇院

The Hong Kong Academy for Performing Arts event
香港演藝學院節目

(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。
(C) In Cantonese 粵語演出
(E) In English 英語演出
(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
(I) By Invitation 憑邀請入場
(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

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，敬請查閱 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，以便有需要作特別安排。詳情請電 2584 8633 客務部查詢。

www.hkapa.edu/subscriptions 電子快訊

If you wish to receive Academy's information in electronic format, please register at the above link. 閱讀要想以電子方式收取演藝資訊，歡迎到以上網址登記。

Enquiries查詢：2584 8580
Box Offices
The Hong Kong Academy for Performing Arts – Wanchai
Béthanie – Pokfulam
Asia World Expo – Lantau Island
K11 Select – Tsimshatsui
Fringe Club – Central
Hong Kong Convention & Exhibition Centre – Wanchai
Hong Kong International Trade & Exhibition Centre – Kowloon Bay
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.

Pricing
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.

Ticketing Information 訂票須知
31 288 288 | www.hkticketing.com

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