



Showcase of Theatre and Entertainment Arts Talent 盡展舞台及製作藝術多方才華





Scholarships Help Students Pursue Dreams 獎學金助學生圓夢

Scholarships at the Academy work both to recognise the merits of the recipients and the generosity of the donors. Every year, the Academy hosts a Scholarship Presentation and Donors' Appreciation Gathering in honour of these two groups.

During the academic year 2014/15, the Academy has awarded over 400 scholarships, studentships and prizes totalling over HK\$10.4 million to Academy students, acknowledging their leadership, academic excellence, and contribution to the community. These scholarships were made possible through the generosity of individuals, organisations and Academy staff, whose goodwill takes the form not just of financial aid, but also of support for the development of performing arts in the local community.

Officiating at the ceremony was Permanent Secretary for Home Affairs Betty Fung. She thanked the donors for their long-standing support of the Academy and performing arts education, and the example they have set for the community. During the event, some scholarship recipients staged a series of music performance to express their heartfelt gratitude to the donors.

1. Major donors and their representatives with officiating guests. (From left: Michelle Cheng and Winnie Chiu from The Society of the Academy for Performing Arts, Dora Li from The Hongkong Bank Foundation, Leong Cheung from The Hong Kong Jockey Club Charities Trust, Bill Thomson from The Associated Board of the Royal Schools of Music, Betty da Silva from Jackie Chan Charitable Foundation, officiating guest Permanent Secretary for Home Affairs Betty Fung, Academy Council Chairman William Leung, David Merritt from Bloomberg Philanthropies, Academy Director Professor Adrian Walter, Alan Lai from Esoteric Buddhism Charity Fund, Jane Liu on behalf of Y S Liu, Anita Lai from Hong Kong Disneyland, Cecil Leong)
主要贊助者和機構代表與主禮嘉賓合照。(左起：演藝學院友誼社代表鄭詩韻和邱詠筠、滙豐銀行慈善基金代表李婉秋、香港賽馬會慈善信託基金代表張亮、The Associated Board of the Royal Schools of Music 代表 Bill Thomson、成龍慈善基金代表 Betty da Silva、主禮嘉賓民政事務局常任秘書長馮程淑儀、演藝校董會主席梁永祥、Bloomberg Philanthropies 代表 David Merritt、演藝校長華道賢教授、密法歸華慈善基金代表黎鑑鋒、劉元生代表劉靜文、香港迪士尼度假區代表黎珮珊、梁思豪)

Two scholarship recipients share their stories on P.2 to 5, and tell of how they have been empowered by the scholarships to pursue their dreams in the performing arts. 兩位獎學金得主在第 2 至 5 頁分享如何憑藉獎學金，追求表演藝術的夢想。



A Doer Dares to Dream 自主人生 演活舞台

For first year student in the School of Drama Mok Chui-shing, a blessing in disguise is not about luck, but results from an attitude which transforms misfortunes into opportunities for progress.

Both of Mok's parents passed away when he was about eight years old, and he was brought up by his grandparents, who are supported by the government's Comprehensive Social Security Assistance Scheme. "When I was a kid," Mok said, "I sometimes felt I was missing out and got depressed from time to time, but overall I'm glad to have grown up with the care and support of my grandparents and relatives. Although we rarely express our love for one another, our relationship is very close. We may be poor but we don't have any financial worries, allowing me to pursue my dream."

Mok joined a drama club for the first time when he was studying philosophy at The Chinese University of Hong Kong. Having developed an interest in drama, he decided to apply to the Academy. Unfortunately, his first two attempts failed. Undeterred, he remained optimistic and decided to spend a year trying new things – including working as a performer at a theme park, as a tutor and as a waiter – and gaining more life experience. Finally, he was admitted by the Academy at the third attempt.

「塞翁失馬，焉知非福」對於戲劇學院一年級學生莫翠盛而言，說的並不是純粹運氣，而是一種信念，一種積極地化缺陷為進步契機的態度。

莫的雙親於他約八歲時先後離世，他自小由領綜援的祖父母養育。對於自己的成長過程，他看得正面：「童年時少不免感到若有所失，亦有情緒低落的時候，但我卻得到祖父母和親戚的照顧和支持，縱使我們之間的關懷甚少掛在口邊，但感情卻十分深厚。我的家境清貧，可也沒有財政包袱，這讓我可無顧慮地追尋理想。」

莫於香港中文大學攻讀哲學時開始接觸劇社，因而對戲劇產生興趣，立志於畢業後入讀演藝，可惜首兩次報考都不成功。面對那兩次挫敗，他一貫的樂觀，並於大學畢業後利用一整年時間接觸各樣新事物，不斷充實自己，當過主題公園表演員、補習老師、侍應生等。終於，他第三次報讀演藝時獲取錄。

1. Mok Chui-shing with his grandparents.
莫翠盛與他的祖父母。

2. University graduation party with peers from The Chinese University of Hong Kong.
莫與香港中文大學的同學慶祝大學畢業。



Mok said, "I was once full of self-confidence and even a little arrogant. My experience that year reminded me that nothing should be taken for granted. I kept pondering about the road ahead, and gradually I became more humble and focused. Such experience has helped my acting too."

Why was Mok so determined to get into the Academy? "Nothing in the world touches me like affection and care for humanity," he said. "The performing arts have the power to awaken the performer's desire to pursue truth, goodness and beauty, and by expressing his emotions and insights he can in turn fuel other people's passion for life."

Mok was awarded the K K Chow Bursary, the Performing Industry Association Scholarship, and the HSBC Hong Kong Scholarship which is open only to the most outstanding students. While previously Mok's learning was limited to study at the Academy, thanks to these scholarships, he can now make plans to take drama-related courses outside the Academy during his leisure time, and expose himself to new adventures beyond the scope of drama. Such self-driven training, besides widening Mok's horizons, is crucial to any actor who wishes to contribute to society and the performing arts.

莫說：「我曾經對自己充滿自信，甚至有點自負。那兩次失敗的經歷讓我再次理解到世上沒有必然之事，我反覆思考自己的路向，因而變得謙卑和專注。而當中的閱歷將有助我的戲劇表演。」

那為何這麼堅持要入讀演藝？他滿有抱負地說：「這世上沒有任何事比人文關懷更能讓我滿足。表演藝術就是先喚醒表演者對真善美的追求，再透過其情感表達，燃點身邊人對人生的熱情。」

莫獲頒「周繼強獎學金」、「演出業協會獎學金」和「滙豐香港獎學金」共三項獎學金，後者更是學業成績最優異的學生才合資格申請。過往莫未能作校外進修或長遠計劃，現在幸得獎學金的幫助，他可好好運用課餘時間報讀一些與戲劇相關的課程，以及接觸一些戲劇以外的新事物，以豐富人生閱歷，增廣見聞。這是專業戲劇演員所需的自我訓練，以裝備自己為社會和表演藝術界作出貢獻。

3. First performance in the Academy – starred as The Elm / The Luxuries in *The Blue Bird*.
莫於演藝製作節目《青鳥》首次亮相，飾演榆樹／眾奢侈。

4. Snapshot of daily life.
生活照。



A Rest in the Music of Life 人生樂章的休止符

Every beautiful piece of music needs certain rests, long and short, to provide contrast and effect changes in the melody, thus creating different emotions. The path of music for Hui Wing-hang, second year student in the School of Music, had generally been smooth until illness forced him to take a whole year off. It was then that he began to understand the meaning of rests in his life.

Hui was born into a family of musicians. His father was a piano teacher, who played a lot of classical music at home. In such an atmosphere, Hui began learning music at the age of four and became set on becoming a musician when he was in secondary school. After leaving secondary school, he enrolled in a diploma course at the Academy, majoring in flute. In 2012, he co-hosted a concert at the Academy with his older brother, a violin major at the Academy, which attracted a full-house audience of 200.

After completing his diploma course, Hui started a degree programme at the Academy in 2012, and began to plan for post-graduate studies in Germany by taking German classes. And then, in January 2014, Hui started to have health problems. At first, he had difficulty walking and needed to use crutches. He then began to have difficulty breathing and was diagnosed with scoliosis, which required an immediate operation and a year's rest.

每一首動人的樂章，都需要各種休止符作不同長度的停頓，讓旋律產生變化，以營造不同層次的情緒。音樂學院二年級學生許榮鏗的音樂路一直很順利，直至去年因病停學一年，他始理解休止符在其人生的意義。

許出身自音樂世家，父親為鋼琴老師，常於家中播放古典音樂。在這樣的氛圍下，許自四歲開始接觸音樂；到中學時更定下清晰目標，立志成為音樂家。中學畢業後許隨即入讀演藝文憑課程，研習長笛，更曾於2012年與當時同為演藝學生、主修小提琴的哥哥於校內舉辦合奏會，可容納200名觀眾的音樂廳座無虛席。

修畢文憑課程後，許於2012年升讀演藝的學士課程，並積極籌備畢業後負笈德國進修，包括上德文課。可惜在2014年1月，許的身體漸漸出現毛病。先是腰部未能挺直，走路時需用拐杖輔助，後來呼吸變得不得暢順，最後他獲確診為脊椎側彎，需即時動手術，手術過後更需休養一年。

1. Hui Wing-hang with his family.
許榮鏗與他的家人。

2. One week after Hui's operation.
攝於許動手術後一星期。



"It was like riding a roller-coaster," Hui recalled. "My studies had been very smooth and successful, and I was looking forward to the future. And then I suddenly contracted this illness which put all my plans on hold. I didn't want a deferment, but I had no choice."

After the operation, which took about ten hours, Hui needed a course of physiotherapy. After a year of adjustment in terms of both body and soul, Hui returned to the Academy in January this year. "My body is slowly recovering," he said, "and the operation has not affected my ability to play the flute too much. In fact, the most important adjustment has been mental, to recover the will to continue with my studies. Fortunately, I have had the encouragement of my family, teachers and church members. They have helped me think positively and learn to treasure myself."

Hui has received two scholarships this academic year, the SAR Philharmonic Scholarship and the Y. S. Liu Foundation Scholarship. In addition to helping out with the cost of the operation, they were a source of great encouragement to him and helped him re-define the meanings of his musical studies. "Before I got sick, I really cared about getting the pitch accurate," Hui said, "but now I am better able to appreciate music's therapeutic effect on the soul. I would like to explore music therapy, bringing positive messages to those who are suffering and helping to relieve pain through music." Although Hui's plan to further his studies in Germany has to be put on hold, he is learning to live in the moment as he continues down the path of music. 🎵

3. Hui with Academy's Head of Woodwind, Brass and Percussion Alan Cumberland, when Hui graduated from the Academy diploma course.
許於演藝文憑課程畢業時與演藝木管樂、銅管樂及敲擊樂系主任韋柏麟合照。

許憶述當時的情況說：「那時候的感覺猶如坐過山車。本來學業十分順利，在我對前景充滿期盼的時候，突然得了這個病，令我暫停所有計劃。我真的不願意停學，但我並無選擇。」

這項手術用了約十小時才完成，手術後還需要做一連串的物理治療。經過一年的身心調整，許終於今年 1 月返回學校。他說：「現在身體已經慢慢康復過來。手術對吹奏長笛暫時未有太大影響，反而更要緊的是如何調整想法繼續學業。幸得家人、老師和教友的鼓勵，引導我作正面思考，學會珍惜自己。」

許於今個學年獲頒「香港愛樂團獎學金」和「劉元生慈善基金獎學金」，除了減輕因支付高昂手術費而起的經濟負擔外，對許來說亦是精神上的鼓勵，助他重新思考音樂對他的意義：「得病之前我十分在意音準，但現在我卻領悟到音樂的心靈治療效用。我希望能於音樂治療方面發展，透過音樂為他人帶出正面訊息和舒緩情緒。」雖然許需擱置到德國升學的計劃，但他正學習活好當下，繼續走他的音樂路。 🎵

4. Hui performed at a celebration event for Macau SAR Establishment Day.
許於澳門特區成立紀念日慶祝活動上表演。



THE CECIL LEONG SCHOLARSHIP 梁思豪獎學金

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Fundraising Concert
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演藝音樂學院籌款音樂會

29.9.2015 | 晚上 7:30pm
The Hong Kong Jockey Club Amphitheatre
香港賽馬會演藝劇院
\$1,000*, \$300, \$100

Tickets will be available from 3 August 2015 at Hong Kong Ticketing outlets.
門票將於 2015 年 8 月 3 日起在快速售票網公開發售。

*Admission to VIP reception during intermission by tickets.
憑票出席中場休息之貴賓酒會。

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Showcase of Theatre and Entertainment Arts Talent 盡展舞台及製作藝術多方才華



Students from various disciplines of the School of Theatre and Entertainment Arts staged two events of a different nature in June to showcase to the public their talent in design, technology and stage management.

The Sunset Concert held on 13 June attracted more than 430 people, who enjoyed a night of rock and roll music performed by four local bands against a backdrop of creative stage, lighting and sound designs, entertaining videos, and seamless stage management laid on by Academy students.

The same day saw the launch of the Design Graduation Exhibition, which ran until 27 June to showcase students' creativity and craftsmanship in designing and making props, costumes and sets. ▲

1-4. All exhibits were designed and created by students, including a set in Rococo and Neo-classic style (photo 2), a 1.7m tall prop made of foam, fiberglass and mixed media (photo 3), and a male and female costume of the 18th century (photo 4). 所有展品均由學生設計和製作，包括洛可可和新古典風格的佈景（圖2）、以海綿、玻璃纖維和混合媒介製造並高達1.7米的道具（圖3）和18世紀的男女服飾（圖4）。



舞台及製作藝術學院不同學系的學生於六月舉行了兩項截然不同的活動，向公眾盡展他們多方面的才華，包括設計、技術及舞台管理。

於6月13日舉行的日落音樂會吸引了逾430位觀眾入場，台上四支本地搖滾樂隊落力演出，配合學院學生為音樂會精心設計的舞台、燈光、音響效果與有趣短片，以及學生專業的舞台管理，令樂迷享受了一個精彩難忘的晚上。

同日舞台設計系畢業展亦揭開序幕，至6月27日圓滿結束，期間展出學生設計和製作的舞台道具、服裝及佈景，盡顯他們的創意和細緻手藝。▲

5-8. Student at the panel managing the lighting and sound effect during the concert (photo 5) for the performances of four local rock and roll bands: The Fat Jokers (photo 5), Subyub Lee (photo 6), SilHungMo (photo 7) and GDJYB (photo 8). 學生於控制台管理音樂會的燈光和音響效果（圖5），演出樂隊有 The Fat Jokers（圖5）、李拾壹（圖6）、小紅帽（圖7）和雞蛋蒸肉餅（圖8）。

Check out more about the events on P.9 of May 2015 issue and P.10 of June 2015 issue of *Academy News* on the Academy's website 想深入了解以上節目，登入演藝網站重溫《學院通訊》2015年5月號第9頁和6月號第10頁：<http://www.hkapa.edu/ff/page/5919/05news15.pdf> and <http://www.hkapa.edu/ff/page/5919/06news15.pdf>



Photo Gallery of Academy Production

演藝製作節目精華相集



Descendants of the Eunuch Admiral

《鄭和的後代》

4-9.5.2015



1. From left: Chan Ka-yan, Cheng Nga-chi, Zhang Yan, Wu Tsun-ho, Choi Po-tai, Pak Ching-ying, Jessica Wong 左起：陳嘉茵、鄭雅芝、張焱、胡浚浩、蔡鴻泰、白清瑩、黃庭嫻
2. Live violin accompaniment by Lee Ho-man, student from the School of Music 音樂學院學生李皓敏作現場小提琴伴奏 3. From left: Tsui Mo-yin, Cheng Nga-chi and Pak Ching-ying as Prime Ministers 左起：徐務研、鄭雅芝、白清瑩飾演首相 4. Lai Lok-hang as Zheng He 黎樂恆飾演鄭和 5. Wu Tsun-ho as Man 胡浚浩飾演「人」 6. (Front) Chan Ka-yan as Son, (back) Jessica Wong as Father (前) 陳嘉茵飾演兒子、(後) 黃庭嫻飾演父親



Descendants of the Eunuch Admiral is a classic work by renowned Singaporean playwright Kuo Pao-kun. Using the metaphor of castration, parallels are drawn between the power struggles of court eunuchs and the disorientation of those today who make sacrifices to survive in a highly competitive society. In this adaptation, Director Tony Wong, Academy Lecturer (Acting), explored the dynamic range of physical movement and dance with the cast of School of Drama students. With violin accompaniment from a student in the School of Music especially arranged to intensify the expression of suppression, the drama served as a wake-up call to the audience to reflect on their own lives.

《鄭和的後代》為新加坡戲劇大師郭寶崑的經典作品，描寫鄭和作為太監被去勢後的身心衝擊，比喻現代人在社會競爭的壓迫下，別無選擇地「自閹」與「被閹割」。演藝講師（表演）黃龍斌執導時，安排戲劇學院學生作大量形體及舞蹈演出，並配以音樂學院學生的現場小提琴伴奏，以表達受壓迫的情緒，希望藉此喚醒觀眾思考自身。



Wu Tsun-ho, Cast: Man
胡浚浩，飾演「人」
(Final year 應屆畢業生)

Physical theatre tells stories through body language. Besides studying the character and the script, I also needed to put aside time for practising the movements, especially the tricky ones. On top of that, it was important for all performers to build cooperation and trust with each other.

這是個形體劇場，要運用身體語言說故事。除了要鑽研角色和台詞外，也需額外投放時間處理動作，特別是一些危險的動作，更需要演員的緊密合作，互相信任。



Bonita Ho Weng-sam,
Production Manager
何詠心，製作經理
(Final year, School of Theatre and Entertainment Arts 舞台及製作藝術學院應屆畢業生)

This production was challenging, as I needed to strike a balance between maximising the stage effects and ensuring the safety of the performers within the constraints of a limited budget and my limited experience of physical theatre. I was excited to have the chance to work with Artist-in-Residence Leo Yuen, an expert designer, which made the experience particularly rewarding.

這次製作可動用的資金不多，而這齣又是我較少接觸的形體劇場，所以要在製造舞台效果與確保演員安全之間作出平衡，對我來說是一項挑戰；除此之外，讓我感到最興奮的莫過於可以與駐院藝術家兼行內資深設計師阮漢威合作。

Check out the interview with the Director on P.10 of April 2015 issue of *Academy News* on the Academy's website 想深入了解此製作，登入演藝網站重溫《學院通訊》2015年4月號第10頁的導演訪談：<http://www.hkapa.edu/ff/page/5919/04news15.pdf>

Photo Gallery of Academy Production

演藝製作節目精華相集

Gongs and Drums《鑼鼓響》 21,23.5.2015



Gongs and Drums is one of the signature performances of School of Chinese Opera students every semester. This semester, students presented four Cantonese opera excerpts from different genres on the first evening, including *Eight Divinities Crossing the Sea* with the participation of School of Drama students. The second evening saw a re-interpretation of the full-length Cantonese opera *Zhongwuyan and the King Xuan of Qi*. Director Hong Hai, Head of Production (Chinese Opera), incorporated modern theatre elements in respect of music and lighting design, which complemented the emotional impact of the production and enabled scene changes to be made seamlessly without lowering the curtain.

《鑼鼓響》為戲曲學院學生每學期的重點演出。這學期的首晚演出為折子戲專場，四齣折子戲屬不同劇種，文武兼備。當中的《八仙過海》更聯同戲劇學院學生跨學科合演。次晚則為改編長劇《鍾無艷與齊宣王》，導演兼演藝製作主任（戲曲）洪海引入現代劇場元素，利用音樂和燈光提升演員情緒及切換場景，令長劇一氣呵成，讓觀眾貫徹情緒。



1. *Zhongwuyan and the King Xuan of Qi*《鍾無艷與齊宣王》
2. *Iron Cavalry, Silver Match*《鐵馬銀婚》
3. *Eight Divinities Crossing the Sea*《八仙過海》



Vina Ng Wing-lam, Cast: Lin Daiyü
吳穎霖，飾演林黛玉
(Year one, Advanced Diploma
深造文憑一年級生)

I played the role of Lin Daiyü in the *Fantasy of Heaven of Parting Sorrow*, adapted from the novel *The Dream of The Red Chamber*. It was the first time I had played a tragic character, and I found it challenging to express her emotions. To learn more about the role, I read the novel and studied the meaning of each word in the lyrics under the guidance of the lecturers. The role required me to sing and perform at the same time. A particular challenge was singing without music accompaniment in one scene, which was a new experience for me. Overall, I was happy with my performance.

我在折子戲《紅樓夢》之〈幻覺離恨天〉飾演林黛玉，這是我首次飾演悲劇角色。演繹悲劇人物的情感不容易，為了演活角色，我特地買了《紅樓夢》閱讀，嘗試揣摩她的感情世界，又請教老師每句歌詞的意境。在舞台上，我要兼顧身段及唱腔，我更需清唱其中一節，對我來說是新的經驗。最後演出成功，我得到很大滿足感。



Pamela Siu Wing-chi,
Pipa Player of the Orchestra
蕭穎芝，樂隊成員（琵琶）
(Year two, Bachelor degree
學士學位二年級生)

Playing in the orchestra for the full-length opera *Zhongwuyan and the King Xuan of Qi* presents a challenge, since its singing style is different from that of traditional Cantonese operas. We inserted new elements in the musical arrangement, including an intermezzo between the main parts to create the right mood. The last scene of the production Chessboard Formation was unforgettable, as the music created a very tense ambience, which is quite rare in Cantonese opera.

為長劇《鍾無艷與齊宣王》伴奏是一項挑戰，因為此劇的唱腔有別於傳統粵劇，我們特別加入間奏曲以增強氣氛，並花頗長時間練習以建立默契。我最難忘是該劇最後一場講述打仗的「棋盤陣」，樂曲編排營造出十分緊張的氣氛，在粵劇中較為罕見。

Check out the interview with the Directors on P.7-8 of May 2015 issue of *Academy News* on the Academy's website 想深入了解此製作，登入演藝網站重溫《學院通訊》2015年5月號第7至8頁的導演訪談：<http://www.hkapa.edu/f/page/5919/05news15.pdf>



Cantonese Opera Tidbits 粵劇小知識

Cantonese opera is a traditional Chinese art form featuring a variety of performing genres including singing, acting, reciting, acrobatics, music and body movements. How much do you know about Cantonese opera? Choi Wai-shan, a student in the School of Chinese Opera, who staged in *Gongs and Drums*, shares some interesting facts about it.

How many types of roles are there in Cantonese opera?

Roles in Cantonese opera are known as *hong dong* in the industry. There were initially ten, which then evolved into a "six-pillar (role) system". The six roles are *man mo saang* (the male lead who is handsome and excels in singing, acting, reciting and acrobatics), *siu saang* (supporting the male lead), *zing jan faa daan* (the female lead, who is dignified and gentle, and focuses on singing and performing), *ji bong faa daan* (supporting the female lead, usually a clever maid or a shrewish concubine of a king), *cau saang* (a funny role to provide light relief), and *mou saang* (the male warrior with a black or white beard, who also plays *zing* (painted-face) or a villainous dignitary).

What is seoi faat (water hair)?

Seoi faat is wig consisting of long hair. When the story develops to the point where the characters become highly emotional or depressed, they fling their *seoi faat* counter-clockwise by moving their neck and waist faster and faster to express their surging emotions.

Are there any superstitions backstage?

Yes. For example, one should not sit on or kick the costume cases of any performer, or talk to performers whose faces are already painted. If an actor plays the role of the Chinese military general *guan gong*, no one should look into his eyes after he has been made up, as *guan gong* kills anyone he glares at! Some people claim that these taboos, and others like them, are geared towards training performers to be disciplined. 🏰

粵劇是一門糅合唱、做、唸、打、樂師配樂、戲台服飾和抽象形體等的表演藝術，要求精湛的技巧。大家對粵劇認識有多深？以下是有份參與《鑼鼓響》演出的戲曲學院學生蔡蔚珊分享的一些粵劇小知識。

粵劇分多少種角色？

粵劇的角色在行內稱為「行當」，最早有十個，後來演變成「六柱制」，分別是「文武生」（第一男主角，扮相俊朗，唱、做、唸、打俱佳）、「小生」（男配角）、「正印花旦」（第一女主角，端莊文靜，重唱功和表演技巧）、「二幫花旦」（多為伶俐丫鬟或刁潑的奸妃）、「丑生」（滑稽調笑角色）及「武生」（掛黑或白鬍子，亦兼演「淨」，即大花臉，或飾演顯赫的反派權貴人物）。

「水髮」是什麼？

「水髮」是縛在演員頭頂一束很長的頭髮。在戲裏，當劇情推進到角色感到異常激動或頹喪時，演員會用頸及腰力把「水髮」逆時針方向轉動，且愈轉愈快，以表達內心澎湃的情緒。

戲班有沒有甚麼禁忌？

有，例如在後台不可以坐在演員的衣箱上或踢到衣箱、不要跟化了花臉的演員說話；如果有演員扮演關公的角色，他上粧後大家都不会正看他的眼睛，因為關公一瞪眼就要殺人！不過，有說這些禁忌只為訓練演員遵守戲班的紀律。🏰



Choi Wai-shan (3rd right) and her classmates from the School of Chinese Opera before the staging of *Gongs and Drums*.
蔡蔚珊（右三）與其他戲曲學院同學在《鑼鼓響》演出前合照。

4 Sat / 3pm / AR

Academy Woodwind Chamber
Concert by Quintessence
Woodwind Quintet
演藝「Quintessence 木管五重奏」
木管室樂音樂會
F(#)



10 Fri / 7:30pm / AR

Academy Flute Duo Recital by
Li Danwei and Angus Li
演藝長笛李丹微及李一韋二重奏
音樂會
F(#)



10-12

Fri-Sun / 8pm / AL

Little Hong Kong Season 5
《小人國 5》
Presented by W Theatre
W 創作社主辦
\$480, \$380, \$280, \$384(S),
\$304(S), \$224(S)

11-12

Sat-Sun / 3pm / AL

Little Hong Kong Season 5
《小人國 5》
\$480, \$380, \$280, \$384(S),
\$304(S), \$224(S)

14-19

Tue-Sun / 8pm / AL

Little Hong Kong Season 5
《小人國 5》
\$480, \$380, \$280, \$384(S),
\$304(S), \$224(S)

17-19

Fri-Sun / 7:45pm / AD

The Puppet Whisperers
《偶偶細語》
Presented by Sidekick Projects
中國偶戲在香港主辦
\$150, \$75(B)

18-19

Sat-Sun / 3pm / AL

Little Hong Kong Season 5
《小人國 5》
\$480, \$380, \$280, \$384(S),
\$304(S), \$224(S)

24-26

Fri-Sun / 8pm / AL

Little Hong Kong Season 5
《小人國 5》
\$480, \$380, \$280, \$384(S),
\$304(S), \$224(S)

25

Sat / 3pm / AL

Little Hong Kong Season 5
《小人國 5》
\$480, \$380, \$280, \$384(S),
\$304(S), \$224(S)

Venue 場地：

AD	Academy Drama Theatre	演藝戲劇院
AL	Academy Lyric Theatre	演藝歌劇院
AR	Academy Recital Hall	演藝演奏廳

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■ Drama 戲劇

■ Music 音樂



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- (F)# The Academy 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 演藝免費節目，入場券可於演出前半小時在演藝票房索取，先到先得
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