

JULY 2022

7月號

TOP 10

Performing Arts

2022

QS

WORLD  
UNIVERSITY  
RANKINGS

BY SUBJECT

1<sup>st</sup> in Asia 亞洲第一

10<sup>th</sup> in the World 全球第十

### 《英烈劍中劍》之〈打店〉

'Lodging at the inn' from  
*The Sword of the Valiant*

導演：蔡之威

Director: Tsai Chih-wei

### 《玉簪記》之〈偷詩〉

'Stealing the verse' from  
*The Romance of Jade Hairpin*

導演：邢金沙

Director: Ying Kam-sha

### 《平貴別窯》

*Ping Gui Bids Farewell*

客席導演：劉洵 (劉訪藝術家)

Guest Director: Lau Shun (Visiting Artist)

協排導演：洪海

Rehearsal Director: Hong Hai



29-30/7/2022 7:30pm

Academy Rita Tong Liu

Drama Theatre

演藝學院廖湯慧靄戲劇院



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Culture Clash  
文化碰撞與啟示



# Culture Clash 文化碰撞與啟示

Setbyul Kim (Stella)\*

Patrick Lui Pak-hay  
雷柏熹

**H**ow do artists embrace the collision of cultures in an international city? Korean theatre administrator Setbyul Kim and local musician Patrick Lui, both experienced professionals, have chosen to return to school. The two master's degree students distil the diversity of their cultural setting in Hong Kong and at the Academy into nutrients for their art.

**置**身國際都市，歷經社會變遷與文化碰撞，此時此地的藝術家如何兼收並蓄？來自韓國的劇場人 Setbyul Kim (Stella)，本地音樂人雷柏熹，各自在劇場和音樂領域擁有豐富經驗，卻不約而同選擇重踏校門，成為香港演藝學院的碩士生，期望在多元文化的氛圍下，透過衝擊與交融提煉成獨特的藝術養分。

\*Photo provided by Korean National Ballet  
照片由韓國國立芭蕾舞團提供

Setbyul Kim, who goes by Stella, is a part-time student working towards a Master's in Fine Arts (MFA) degree in Arts and Event Management at the Academy's School of Theatre and Entertainment Arts. A graduate of the Korea National University of Arts (K-Arts) in arts management, Stella worked for the Korea National Institute for the Gifted in Arts and the Korean National Ballet before moving to Hong Kong with her husband in 2015.

In the ensuing years, Stella focused on raising her two children. Now that they are older, she feels it is time to work again. "My dream is to be an independent producer of theatre for children and youth, and work with Hong Kong artists," she says. But first, she senses she must deepen her knowledge and verse herself in local cultural practices. "Though I'm no stranger to theatre management, being a Korean who had only worked in Korea, I'm not familiar with the local scene," she concedes. "I also want to improve my English and Cantonese, so I decided to pursue an MFA at the Academy."

Stella's graduation thesis will focus on children and youth theatre. Making good productions that appeal to the younger

去年入讀舞台及製作藝術學院的Stella，畢業於韓國藝術綜合大學（K-Arts）藝術經營學系，曾任職韓國國立天才藝術研究院及韓國國立芭蕾舞團。2015年，她隨丈夫移居香港，放下事業專注家庭，近年孩子漸長，她渴望重拾夢想，「成為兒童及青少年劇場的獨立製作人。」

來港八年，她視香港為家，但欠缺本地工作經驗，重投職場先從進修入手，「我對劇場管理並不陌生，但只曾在韓國工作，對本地行業並不熟悉。此外，我也想提升英語和廣東話水平，所以決定報讀演藝學院碩士課程。」

Stella主修藝術及項目管理，畢業論文聚焦兒童和青少年戲劇，「我年少時看過一場舞台表演，感覺大開眼界，令我從此迷上了戲劇。」有次為論文搜集資料時，她發現有研究指年輕觀眾首次的舞台觀賞體驗影響未來的喜好，此論調與她的個人經歷不謀而合，「大部分人第一次入劇院都在童年或青春期，如果他們不感興趣，將來或許寧願看電影。現今出色的劇作大多為成



Stella with Yuri Grigorovich (Former Bolshoi Ballet Artistic Director and Choreographer) at the *La Bayadere* premiere presented by the Korean National Ballet in 2013. Stella 與 Yuri Grigorovich (前莫斯科大劇院芭蕾舞團藝術總監兼編舞) 在 2013 年韓國國立芭蕾舞團舉辦的《La Bayadere》初次公演上合照。

set is something she feels strongly about. "When I was young, I watched a stage performance that really impressed me," she remembers. "It was by no means perfect, but it blew me away. I was hooked."

While researching an essay at the Academy, she came across a theory that she very much supports – that young audience members are shaped by their first taste of a stage performance, which has a huge impact on whether they will like such performances later on. "Most people's first trip to the theatre occurred in childhood or adolescence," she notes. "If they didn't like it, next time they are invited, they'll say, 'I'd rather watch a movie.' However, while there are plenty of excellent works for adults, the same cannot be said of productions for the young. That's why I want to make the production for the future audience."

## Opening Doors for the Young

Good producers need to understand their audience. Stella has been taking courses in arts therapy and art education at the Hanyang Cyber University since 2021, and now she is an intern at the Hong Kong Arts Centre, thanks to Ian Leung. Ian is a producer at Cultural Masseur, an audience-development campaign at the arts centre that involves guided tours, talks, workshops, internships and apprenticeships, not to mention the making of art itself. At the end of last semester, he approached May Au, the Academy's Deputy Head of Technical Production and Management and Senior Lecturer in Stage and Event Management, offering an opportunity for internship with the Hong Kong Arts Centre at Cultural Masseur. Stella expressed interest, and May recommended her.

"Ian knows my English and Chinese are not perfect for working, although I have Korean experience in the area,"

年觀眾而設，適合年輕觀眾的似乎不多，我希望可以帶來更多選擇。」

## 為年輕人開啟大門

為深入了解觀眾，Stella不但修讀Hanyang Cyber University的藝術治療和藝術教育課程，亦因着梁偉然（Ian）引線，成為香港藝術中心的實習生。梁偉然是香港藝術中心「文化按摩師」發展計劃的主理人，活動包括導賞、講座、工作坊、學徒計劃等，實習生需協助籌辦節目。上學期結束前，梁偉然聯絡學院製作管理系副主任及高級講師（舞台及項目管理）區美德（May），表示有意安排演藝碩士生實習，Stella把握機會自薦，為未來重返職場預習。「Ian知道我雖有工作經驗，但中英文水平普通，多得他和May的支持，我現時專責港、韓年輕藝術家的交流項目。我希望為年輕人開啟大門，讓可能成真，這是我發揮才能的好機會。」

問及香港和首爾在實踐劇場上的差異，Stella笑言深受文化衝擊，「幸好都是正面衝擊！我就讀的K-Arts猶如韓國的演藝學院，不過沒有舞台及製作藝術學院，也沒有製作經理或舞台監督，有關工作全交由助導負責。」她以前不用看場地平面圖或考慮燈光效果，反觀演藝學院着重實踐，燈光、服裝、佈景、聲音設計等全屬學習領域。「有些同學只有二十一、二歲，但已是專業的製作經理或舞台監督，真令人佩服！我相信學習多元技術令學院畢業生於行業發展更具優勢，製作人都需要這些知識。」



Stella participated in the Ballet *Prince Hodong* presented by the Korean National Ballet. Stella參與製作韓國國立芭蕾舞團的芭蕾舞劇《Prince Hodong》。





Stella visited a ballet class as part of an outreach programme. Stella 在外展計劃中參觀芭蕾舞課。



One of Stella's MFA projects at the Academy was participating in the immersive theatre production *Secret*. Stella 在演藝學院的 MFA 項目之一是參與製作沉浸式劇院《Secret》。

Stella says, "I'm now interning at an exchange programme for young artists from Korea and Hong Kong thanks to Ian and May's support. I like to open doors for the young, so they can make things happen. I believe this is where my talent lies."

Has she observed any major differences in theatrical practices between Hong Kong and Seoul? "I had culture shock – a very good one," says Stella with a laugh. "My university, K-Arts, is the equivalent of the HKAPA in Korea, but it does not have a school of theatre and entertainment arts, no positions like production manager or stage manager. These jobs are handled by the director's assistants." When she was an arts administrator in Seoul, she never had to read the floor plan, or ponder the lighting of a venue. "My classmates here are only 20 or 21," she points out. "But wow, such professional stage managers and production managers! They're really impressive. It's an advantage for the Academy students to be able to learn the comprehensive technical skills necessary to succeed in the industry. A producer needs to know these things."

Stella is eager to get to know more schoolmates, but she is impressed so far. "Did you know many Academy students can speak Korean?" she asks. "When I attended the orientation, which was conducted in Cantonese, I didn't need an interpreter because the students interpreted for me. They speak English, Cantonese, Putonghua and Korean very well." She is currently in the second semester of her master's, and looking to mix more with the younger schoolmates. "I really want to meet the undergraduates and make acquaintance with industry professionals."

Stella says her studies at the Academy have emboldened her to expand her social sphere. "It takes time to adapt to the lifestyle of a new city," she says, "but Hong Kong is a fascinating city. I love exploring the neighbourhoods and meeting people. I used to just meet the international families

談及演藝學院同學，Stella眼睛一亮，「你知道很多同學會說韓語嗎？當我參加以廣東話為主的迎新日時，同學們都主動替我翻譯。他們英語、廣東話、普通話和韓語都說得很好。」未來一年，她希望認識更多年輕夥伴及與不同專業人士交流。

在Stella眼中，香港令人又愛又恨，「剛移居香港時的生活絕不容易，需要時間適應但同時是美好體驗，我喜歡探索附近社區的人和事。」她以往的生活圈子圍繞丈夫的外籍同事，或孩子就讀國際學校的家長們，但入讀演藝學院後，她愈來愈有信心融入本地社群，「我了解他們的文化，他們亦想了解我更多。他們愛韓國，我愛香港。」

### 譜寫香港爵士樂

「愛香港」這三個字，對土生土長的香港人來說，在情感以外，還附帶一份使命感。有留意本地音樂的讀者，相信對雷柏熹不會陌生。身兼鋼琴演奏、作曲、編曲、監製於一身，更自組爵士大樂團，一個瓣數如此之多的音樂人，為何選擇於演藝學院進修？

「不同國家都有自己的特色音樂，美國有Jazz、巴西有Bossa Nova、法國有Gypsy Jazz、古巴有Afro-Cuban Jazz……爵士樂在不同地方會與當地文化撞擊出新的曲風。作為爵士樂創作人，我會想：可否將香港的地區元素加入音樂？」

雷柏熹自小學習古典音樂，十五、六歲時興起創作念頭而開始學習即興演奏，埋下創作爵士音樂的種子。然而中學畢業後，他並未全身投入學習音樂。在香港浸會大學主修電腦一年後，終發覺自己對此欠缺熱誠：「身邊的同學即使放學後仍繼續鑽研，但我對電腦科學不算狂熱，因此第二年決定轉讀音樂系。」他隨後到

from my husband's company or the parents from my children's international school, but after joining the Academy, I'm more confident in meeting locals. They speak English better than I do, so I'm not worried about communication. I want to learn about their culture; they want to understand mine. They love Korea. I love Hong Kong."

### Writing Hong Kong Jazz

When a Hong Konger says, "I love Hong Kong," they are likely expressing more than feelings. There's some sense of mission towards their home. Those attuned to the local music scene must have heard of Patrick Lui – keyboardist, composer, arranger, and producer. Patrick also has his own jazz band.

Why does a musician who already wears so many hats want to further his studies at the Academy? "The reasons are many," he explains. "Creatively speaking, I want to explore whether I can infuse jazz with the features of Hong Kong musical culture. As you know, different countries all have their unique brand of jazz." The United States is the birthplace of jazz, of course, but Brazil has *bossa nova*, France has gypsy jazz, Cuba has Afro-Cuban jazz, and so on. "As jazz spreads around the globe, it draws on local music, which gives rise to new styles," he says.

Patrick began learning classical music from a young age. Around the age of 15, the thought of making music occurred to him, which sowed the seeds for jazz composition. However, Patrick didn't choose to pursue music after secondary school and instead started studying computer programming at the Hong Kong Baptist University. After one year of study, he realised he lacked passion for this profession.

"My classmates would continue to explore programming topics after school, but I simply wasn't interested the way I was in music," he explains. "I therefore transferred to the Department of Music in Year 2." After graduation, Patrick went to the Berklee College of Music in Boston to study jazz. During those four years, he got to know some of the world's top musicians, and their work.

"American music schools have a very different vibe from Hong Kong's," he says. "Berklee offers an eclectic assortment of programmes, faculty and students have diverse backgrounds from all over the world. The infusion of cultures stimulates creative and intellectual sparks."

### The Limits of Book Learning

After returning to Hong Kong, Patrick found that his career developed smoothly. In 2020, he won a scholarship from The



Patrick performing with his jazz big band at The Box (West Kowloon Cultural District) as part of the Freespace Jazz Festival 2021. (Photo by Courtesy of West Kowloon Cultural District) 雷柏熹與其爵士大樂團在西九文化區大盒為自由空間爵士音樂節 2021 表演。(相片由西九文化區提供)

美國柏克利音樂學院(柏克利)修讀爵士音樂，四年間認識不少國際頂尖的音樂人和作品。「在美國讀音樂，跟在香港讀音樂的氣氛完全不同，柏克利的音樂課程五花八門，老師和學生來自世界各地，不同的文化碰撞出新的創意火花。」

### 從交流中學習

回港後，雷柏熹順利發展音樂事業，2020年申請香港賽馬會音樂及舞蹈信託基金獎學金，進入演藝音樂學院修讀音樂碩士課程。「報讀前考慮過不同音樂學院，有些學校偏重研究，相對較少機會舉行音樂會發表作品，演藝學院的優勢是有大量音樂人，有很多出色的中樂樂手，與他們交流合作是很好的試煉。」他自言性格內向，但因應課程要求，促使他採取主動，「我主修作曲，表演管弦樂作品需要指揮，因而認識到主修指揮的同學，後來發現對方也是爵士樂迷，大家因此有更多交流。」

在學習過程中，交流是重要一環。雷柏熹赴美前曾透過柏克利出版的爵士樂書籍自學，但單向學習成果有限。後來入讀柏克利，老師用相同書籍講解，過程中不斷提問，很多理論忽然間明白過來，「所以我在演藝學院也



Hong Kong Jockey Club Music and Dance Fund, and became a student in the Master of Music programme at the Academy. "I had considered different music schools prior to applying," he says. "Some research-oriented ones do not offer many opportunities for students to showcase their works in concerts. The Academy's forte is in the large numbers of musicians here, including excellent ones of traditional Chinese music. Collaborating and interacting with them is excellent training."

Patrick says that although he is an introvert, the School has enabled him to open up socially. "I major in composition," he says. "Orchestral performance requires a conductor, hence I got to know conducting majors, some of whom turn out to like jazz too. We've had many great exchanges."

Knowledge exchange is important to any part of the learning process. Before moving to the United States, Patrick says he tried to learn jazz himself through the books published by Berklee. But this experience revealed the limitations of self-learning. When he took up his studies at Berklee, professors used some of the same books to explain concepts. That process of inquiry and discourse shone a light on many theories that had baffled him in the past.

"I enjoy face-to-face interaction with teachers, musicians, and classmates in the school," he says. "Asking questions and discussing are crucial for learning." Professor Clarence Mak, the Academy's Professor of Music in Composition, often discusses different topics in making music creatively with Patrick. "Professor Mak is also the teacher of computer music," Patrick says. "Composing electronic music requires some knowledge of computer programming. Who would have known that those concepts and modes of thinking I had learnt would come in handy now?"

Patrick has just finished the two-year Master's programme, but he believes his learning doesn't stop here. "It is no way to become an expert in two years," he insists. "That said, the teachers at the Academy have opened many doors for me. I got to know a lot of great music and great composers who have enriched my works."

Looking ahead, Patrick hopes to integrate different musical genres by fusing Chinese, Western classical and jazz stylings, and to bring Hong Kong-style music to the world stage. "This is something I've always wanted to do," he says. "Now that my creative spectrum has been broadened, I'll try to bring music with local characteristics, music that belongs to Hong Kong, to different parts of the world." 




Patrick performing with his jazz big band at the multimedia concert *Jazz In French Films* at the French May Arts Festival 2021. 雷柏熹與其爵士大樂團在 2021 年法國五月藝術節的多媒體音樂會《法影爵士樂》中表演。(Photo by 拍攝: mooddooyodee)



Patrick performing at the Fringe Club in 2018 with New York jazz trumpet master Alex Sipiagin. Patrick 於 2018 年與紐約爵士小號大師 Alex Sipiagin 在藝穗會演出。(Photo by 拍攝: hue.finder)

喜歡跟老師、樂手、同學見面交流，發問和討論對學習非常重要。」作曲系麥偉鑄教授不時與他分享各種音樂話題，「麥教授是非常好的老師，並教我電腦作曲，上學期我們學用電腦寫程式，想不到兜了一個大圈，如今又要用到昔日學電腦的概念來做音樂。」

剛剛完成兩年碩士課程，雷柏熹指未來仍需不斷學習，「讀兩年書不會突然變專家，但老師給我開了很多道門，讓我認識更多優秀的音樂作品和作曲家，為我將來的創作添加了很多可能性。」他希望透過中樂、古典樂、爵士樂的融合，發掘更多可能，將具有香港特色的音樂推向國際舞台，「這是我一直以來想做的事，現在擴闊了自己的創作光譜，會嘗試將一些擁有本土特色，屬於自己地方的音樂帶到世界各地。」 



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8.7.2022

晚上 7:30pm | 星期五 Friday

香港演藝學院香港賽馬會演藝劇院  
The Hong Kong Jockey Club  
Amphitheatre, HKAPA

香港演藝學院呈獻  
HKAPA Presents

香港特別行政區成立 HKSAR  
25th 周年音樂盛典  
Anniversary Celebration Concert



蔡敏德 | 指揮  
Sharon Andrea Choa, conductor

演藝學院交響樂團  
Academy Symphony Orchestra

演藝學院合唱團  
Academy Choir

張珮珊：《大排檔》  
Florence Cheung Pui-shan : *Dai Pai Dong*

王月紅：《如是》古箏協奏曲  
Wang Danhong : *Rushi* Guzheng Concerto

貝多芬：《合唱幻想曲》，作品80  
Beethoven : *Choral Fantasy, Op. 80*

是次音樂會將於學院網站免費直播：[www.hkapa.edu](http://www.hkapa.edu)  
The concert will be livestreaming free on the Academy's website: [www.hkapa.edu](http://www.hkapa.edu)

古 箏：馬 航

Guzheng: Ma Hang

鋼琴：王應淳  
女高音：曾詠瑤、張滯丹  
女中音：陳佩珊  
男高音：曾鈺根、謝文瀚  
男中音：盧子平  
合唱團指揮：譚天樂

Piano: Wong Anson Ying-shun  
Soprano: Tsang Audrey Wing-yiu, Zhang Jingdan Anna  
Mezzo Soprano: Chan Pui-shan Anna  
Tenor: Tsang Yuk-ki Freddie, Tse Man-hon Simon  
Baritone: Lo Tsz-ping  
Choral master: Tam Tin-lok Alex

協辦 In collaboration with







8-9.7.2022 晚上 8:15pm

9.7.2022 下午 3:00pm

Academy Rita Tong Liu Drama Theatre 演藝學院廖湯慧靄戲劇院

Programme arrangement may be subject to change according to the Government's latest social distancing measures.  
節目安排將因應政府最新公布的防疫措施作出調整。



## School of Dance and Akram Khan Internship Programme 舞蹈學院與艾甘·漢舞蹈團實習計劃

As part of the collaboration between the Academy's School of Dance and the Akram Khan Company in the 2021/22 academic year, eight final year students from the School of Dance were selected after three rounds of rigorous online auditions to participate in a seven-week internship in London. The internship started in late January, as the fifth wave of the pandemic swept through Hong Kong.

Coping with much uncertainty arising from Hong Kong's Covid restrictions and constant changes in travelling regulations, the students began their internship online before travelling to London for the remaining five weeks. They were assigned to understudy particular roles in one of the Akram Khan Company's latest productions, *Jungle Book Reimagined*.

Despite the new environment and intense rehearsals posing many challenges to the students, they all engaged fully in a professional company environment, made swift progress and equipped themselves to be ready as professional dance artists.

Two of the students, Yam Wing-nam and Jan Mikaela Bautista Villanueva, were selected to attend the three-week production residency and the world premiere in Leicester. Mikaela's excellent performance earned her a place as a guest artist at the world premiere and a contract with the Akram Khan Company as a professional dancer. 🎭

香港演藝學院舞蹈學院與艾甘·漢舞蹈團於2021/22 學年攜手策劃了一個在倫敦舉行，為期七星期的實習計劃。經過三場遴選，八位舞蹈學院四年級學生獲選參與此計劃。計劃於今年一月下旬開始，卻碰上香港進入疫情第五波。

面對疫情下種種變數及不斷更新的旅遊規限，八位學生在香港先進行兩星期的網上排練，然後到倫敦完成餘下五星期的實習，以候補演員的身分參與艾甘·漢舞蹈團其中一個最新的製作——《Jungle Book Reimagined》。

即使新環境及緊密的排練為他們帶來不少挑戰，他們都全情投入專業舞團的環境，努力排練，以提升及裝備自己成為一個專業舞蹈藝術家。

當中兩位學生——任詠楠及Jan Mikaela Bautista Villanueva獲選於完成實習後前往萊斯特參與為期三星期的製作駐留及世界首演。Mikaela 更憑出色的表現獲邀以客席藝術家的身分參與世界首演，並簽約成為艾甘·漢舞蹈團的專業舞蹈員。 🎭

► Yam Wing-nam (left) and Jan Mikaela Bautista Villanueva (right) were selected to attend the three-week production residency and the world premiere at Curve Theatre in Leicester. 任詠楠 (左) 及 Jan Mikaela Bautista Villanueva (右) 獲選於完成實習後前往萊斯特Curve劇院參與為期三星期的製作駐留及世界首演。



Chun Wui-chun 秦匯晉、Ko Ka-man 高嘉敏、Jed Nhiko Cabañes Nagales、Tai Hong-man 戴康敏、Yam Wing-nam 任詠楠、Yan Sung-hei 甄崇希、Yeung Sin-kiu 楊善喬、Jan Mikaela Bautista Villanueva



The students participated in the rehearsals of *Jungle Book Reimagined* at the English National Ballet's studio with other dancers. 八位學生在英國國家芭蕾舞團排練室與其他舞者參與《Jungle Book Reimagined》的綵排。





2022

想不到

一場異戲  
The Unthinkable  
Drama Festival  
飛兩味

戲劇節

放屁蟲



The Unthinkable Drama Festival 2022, conceptualised and produced by the School of Drama, will stage two plays back-to-back in each performance this year. This poses a challenge for both the audience and the performers – the former has to take in all the emotions and messages of two works at one sitting, while the latter needs to swiftly reset the whole stage for the next work during the intermission. Both theatrical works touch upon the conflict between the self and the land one lives in. The young creative teams break the confines of traditional storytelling methods and present their works by piecing "fragments" together, connecting with the audience in an unconventional way. 🐛

由戲劇學院構思及籌辦的「2022想不到戲劇節」，每日同場上演兩個風格迥異的作品。演出模式不論對觀眾或是表演者，都是一種「挑戰」。觀眾需連續接收兩個作品帶來的情感和訊息；表演團隊則要把握中休時間迅速轉換場景，營造不一樣的戲劇氛圍。《IN/OUT: 99% Understanding》及《放屁蟲》兩個作品均關注自身與土地的衝突——年青的創作團隊不受傳統戲劇框架限制，透過拼湊零散的片段，把故事呈現給觀眾。 🐛

### 《IN/OUT: 99% Understanding》

A story about love, communication, and language.

About a man and a woman.

A relationship not just between him and her, but also between you and me.

If language is like clothes we put on to disguise ourselves, can it really convey real thoughts to others?

When the other already understands 99%, would you pursue the remaining 1%?

What if the person in question is the he or she whom you love, would that make a difference?

And if the communication remains ineffective, are we headed only for dispute and separation?

Do you see other possibilities?

一個關於愛／溝通／語言的故事。

一個女人。

一個男人。

某段她與他／他與她／你與我的關係。

如果語言像衣服般喬裝了思想，真實的想法能／不能透過語言完整地傳達給對方？

倘若對方已懂得百分之九十九，你會追逐／放棄剩下的百分之一，令對方明白／誤會？

假如他／她是你所愛／不再愛的，會有差別嗎？

若果最終溝通有效／無效，結局是否只有爭執／分離／自我分裂？

倘有其他可能性嗎？

### 《放屁蟲》

A bloated belly, growling and rumbling. Pfffft.

In a post-apocalyptic world, how can one find new fodders needed for survival?

A pure-bred Japanese ox holding its breath, Pfffft, got hacked into two by the blade of the era;

A foreign bull bulldozing and farting all over, Pfffft, then knocks up and produces a crossbred;

A hybrid calf, disdaining his ancestors' fart, glances left and right, Pfffft. Ironically, he too let out a fart.

In a new era filled with mystical fogs of farts, what are we going to do?

...Pfffft. Nothing can beat the relief of farting.

Just one more fart to end them all. Pfffft.

一肚氣，嚙哩咕嚕，「噗！」

驚天浩劫之後，

怎樣才能找到生存下去的新飼料？

純種的日本牛憋住口氣，

「噗！」最終被時代的刀片劈成兩半；

外來的開荒牛順勢而為，四處放屁，

「噗！」碰出新混種；

混血的牛犢嫌棄前人的臭屁，左顧右盼，

「噗！」誰知道自己也放了一個；

齊齊混成新時代的魔幻霧霾，如何是好？

都敵不過一下放屁的舒暢感覺！

一屁解千愁！「噗！」

2 - 6. 8. 2022    8 - 13. 8. 2022

Academy Studio Theatre 演藝學院實驗劇場





## MFA in Cinema Production students collaborate with Flinders University



In collaboration with the Academy's School of Film and Television (FTV), Flinders University's Bachelor of Creative Arts (Screen) students travelled to Hong Kong and shot a series of micro-documentaries over a two-week period in 2017.

After two years of pandemic-driven travel restrictions, the Academy and Flinders University no longer wanted to keep their yearly collaboration on hold. Adapting to the new production landscape, the teams became creative and changed the format of their study programme to continue to allow students to connect across borders in a meaningful and tangible way to produce five creative short films.

The shoot took place in December 2021 and January 2022. The Academy students largely shot around the Wan Chai campus and in Hong Kong's Central District, while Flinders students shot most of their footage on campus but also in Adelaide's CBD and in Port Adelaide.

"Once the students had their first rough cuts, we had a streaming of all of the cuts so academics from both institutions could give feedback on the works in progress. Finally, the project resulted in five ten-minute dramas which we are very happy with," said Dr. Nicholas Godfrey, Senior Screen Lecturer of Flinders University.

Mohit Kakkar, Lecturer (Film/TV) of the School of FTV, was impressed by the attitude of students from both schools. "Everyone was involved, motivated and kept an open mind," he said. "The lack of physical meetings did not in any way reduce the quality of work being produced. This was a remarkable achievement."

Ding Yui-shan, Head (Screen Creative Producing) and Postgraduate Programme Leader of the School of FTV, added, "The Flinders/HKAPA joint project gave students from Hong Kong and Australia an opportunity to exchange ideas and share their living experiences. As their completed films demonstrate, cinema is a universal language that can overcome geographical, cultural and pandemic obstacles through the advance of digital technology." 🎬

## 電影製作藝術碩士學生參與 Flinders University 合作計劃



2017年，澳洲Flinders University創意藝術（電影）課程學生來港兩星期，與演藝學院電影電視學院合作製作一系列紀錄短片。

學院及Flinders University的合作計劃由於疫情下的出入境限制被迫擱置，今年，兩所院校決定以創新方式讓兩校學生跨地域合作，製作五齣創意短片。

短片於2021年十二月至2022年一月期間拍攝。演藝學院學生主要在灣仔本校及中環區進行攝製，Flinders University的學生則在主校園、阿德萊德商業中心區及港區攝製。

Flinders University電影系高級講師Nicholas Godfrey博士表示：「學生完成初剪後，我們將所有短片串流，兩間院校的老師都有給予意見，最後製作出五齣約十分鐘的短片，我們對成果感到非常滿意。」

電影電視學院講師郭慕恆被學生們認真的學習態度所感動。「每個學生都參與其中，積極進取，並且願意聆聽別人意見。沒有面對面的交流絲毫沒有影響作品的質素，我們完成了一件很棒的事。」

電影電視學院主任(影視創投)及研究生課程統籌丁雲山補充：「Flinders University與演藝學院的合作讓兩地學生可以交流意見，分享生活經驗。他們的作品正好印證電影是國際語言，透過先進數碼科技，能跨越地域、文化和疫情帶來的障礙。」 🎬



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愛護地球，由減廢低碳開始。為響應環保及減少使用紙張，學院建議讀者轉為訂閱電子快訊。

《演藝通訊》月刊印刷版的郵遞或受疫情影響而有所阻延，而電子快訊每月1號準時為您發放，讓您緊貼學院最新消息及精彩活動。



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## 7 ACADEMY EVENTS IN JULY 月演藝學院製作節目表

MUSIC 音樂 CHINESE OPERA 戲曲 DANCE 舞蹈

5 TUE | 8:00PM | AH  
**Academy Cantonese Music Concert:**  
"Classics and Chill"  
演藝「Chill 粵經典」粵調音樂會  
Free event 免費節目 (#) ● ㊟

6-7 WED-THU | 6:30PM | AR  
**Academy Piano Concert**  
演藝鋼琴音樂會  
Free event 免費節目 (#) ● ㊟

8-9 FRI-SAT | 8:15PM | AD  
**Academy Dance: School of Dance Summer Performances**  
演藝舞蹈：舞蹈學院夏季演出  
\$105, \$70, \$90(M), \$60(M), \$50(B) ● ㊟

9 SAT | 3:00PM | AD  
**Academy Dance: School of Dance Summer Performances**  
演藝舞蹈：舞蹈學院夏季演出  
\$105, \$70, \$90(M), \$60(M), \$50(B) ● ㊟

22 FRI | 6:30PM | AH  
**Academy Concerto Feast**  
Conductor: Sharon Andrea Choa  
演藝協奏曲盛宴  
指揮：蔡敏德  
Free event 免費節目 (#) ● ㊟

26 TUE | 7:00PM | AH  
**Academy Chinese Percussion Concert**  
演藝中樂敲擊音樂會  
Free event 免費節目 (#) ● ㊟

27 WED | 8:00PM | AH  
**Academy Chinese Orchestra Concert**  
Guest conductor: Kwok Kin-ming  
演藝中樂團音樂會—《月樓響宴》  
客席指揮：郭健明  
Free event 免費節目 (#) ● ㊟

29-30 FRI-SAT | 7:30PM | AD  
**Academy Chinese Opera: Gongs and Drums**  
演藝戲曲：《鑼鼓響》  
\$90, \$60, \$85(M), \$55(M), \$45(B) ● ㊟

Programme arrangements are subject to the Government's latest social distancing measures. Please stay tuned for the latest updates on the Academy website: [www.hkapa.edu/event/upcoming](http://www.hkapa.edu/event/upcoming)  
節目安排將因應政府最新公布的社交距離措施作出調整。請留意學院於網站上的最新消息: [www.hkapa.edu/tch/event/upcoming](http://www.hkapa.edu/tch/event/upcoming)

### VENUE 場地

AD Academy Rita Tong Liu Drama Theatre  
演藝學院廖湯慧靄戲劇院  
AH Academy Concert Hall  
演藝音樂廳  
AR Academy Recital Hall  
演藝演奏廳

### KEY 註解

㊟ 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 歲或以上觀眾或殘疾人士  
(M) Members of SAPA and Academy Alumni Association  
演藝友誼社及演藝校友會會員  
(#) 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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所有進入演藝學院人士必須遵從學院現行的出入管制措施，詳情及最新之節目安排及出入管制措施，請瀏覽：  
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### 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 refer to the latest announcements on the Academy website as final. For further details, please contact the Academy Box Office on 2584 8514 or email [vp@hkapa.edu](mailto:vp@hkapa.edu). 在本刊付印後，如遇特殊情況，主辦機構有權更改節目資料及時間表，一切以演藝學院網頁之最新公布為準。有關詳情亦可致電 2584 8514 或電郵 [vp@hkapa.edu](mailto:vp@hkapa.edu) 向演藝學院票房查詢。



Check the most up-to-date diary online  
於網上查閱最新節目表  
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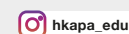
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