Back to Hong Kong from Berlin by Bike

Film/TV Alumnus Lee Ming-hay
Ready To Conquer The World
The Cunning Little Vixen
狡猾的小狐狸
Leos Janácek 楊納傑克

The Academy will present Leos Janácek’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 Příběh Líšky 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 country side, mixed together into a story that Janácek described as a forest idyll about the unity of life, with its sorrow and joy, and its death and rebirth.

Janácek’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 Janácek (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 Janácek’s music since my youth; with my colleagues in the Tonioni 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 musical performance of performances of Janácek’s Kreutzer Sonata in Hong Kong and in Britain. When Nancy Yuan, 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 decided 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 Crutt – Dean of Music

The Cunning Little Vixen
狡猾的小狐狸

Tom Hawkes – Director
Tom Hawkes returns to the Academy having previously directed La Boheme and Cio-Cio San Tennis in 1991.

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 British 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.

Drama Theatre
19.21, 23.23.3.2013
7pm

$150, $95, $130(M), $85(M), $65(G)

Synopses
This is probably the only opera based on a newspaper strip cartoon. After Janácek’s housekeeper introduced the composer to the cartoon’s mischievous vixen, Miss Sharp Ears, Janácek 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 and running off 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 fox cub looking much like her, and the cycle begins again.

In the Moravian forest a boyed wild vixen, Miss Sharp Ears, builds a little house and falls in love with a little rabbit. They have the forest for their home and when the little rabbit retreats the vixen goes to the forest to find it. She finds another young fox and runs off with him, and the cycle begins again.

The Academy is planning to present two more operas in the 2013-2014 season – Die Fledermaus and Die Zauberflote. Tickets are available at the box office and online.

Wendy Schiller, Dean of the Academy
Tracing paper, pencil, wood, glue and paint
— Scenic Designer Thomas Umfrid on the Art of Scenic Design

As the Scenic Designer for The Cunning Little Vixen I am 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 familiarizing 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)

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.

Tracing paper, pencil, wood, glue and paint — Scenic Designer Thomas Umfrid on the Art of Scenic Design

The Cunning Little Vixen

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 “blueprints” — 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 handwork 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 flavoured humans and their wild animal counterparts. It is a beautiful and beguiling opera. (Preliminary Sketch 1)

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。立體模型成或會上色，或敷以紙張。具其主要功能在於設計空間的運用，製作合比例的道具，解決技術問題，設計機械裝置。還有預算與成本。至於裝飾的細節，最後定色及質感效果，將於後續才決定。屆時會繪製工料圖樣，建造更大的模型，並研究色彩的配搭。（初期模型）

初期設計階段，我們著手設計機械装置和制定尺寸規格。許多人以為此步驟已全然由「電腦化」，可是，電腦只是輔助工具，在實際上，絕大部分的程序都需設計師親自動手，鑽研各種草圖，鉛筆、木筆、膠水和油漆。過程像製作藝品一樣，需要不斷的探索和構思，將花時間不計其數。然而，與藝品卻又不盡相同，藝術品一旦完成，但佈景設計的壓力則更重大。包括舞台風格的圖樣，色彩的配搭及細緻的設計，在製作單位甚至音樂家的編程，都是極為重要的考量。

執筆之時，舞台及製作藝術學院的學生與技導師正為《狡猾的小狐狸》設計舞台製作費用，而設計師是必須經歷一次變更，才會進入演員的工場，準備在3月首演亮相。

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演前時得到實習機會，至到聯演時的展現機器和吊掛裝置。則屬於技術指導和製作管理學生的功課。就連佈景的感應材料，也經過摻拌調整，務求加強年輕歌手的歌唱。

《狡猾的小狐狸》用既抽象又現實的舞台設計，呈現在環境的美妙音樂。歌劇透過難忘人心的樂章，向波希米亞森林的入耳及眼，展開他們彼此完美的磨擦之時，亦帶來一場美倫美奐的歌劇...
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.

"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 traveled 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.
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 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 Kieślowski role models for his 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.
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 Cheung-wai; Masterclass from American master teacher Scott Williams and Applied Theatre classes with James Reynolds from Kingston University, London.

February opens with performances of The Desired in the Studio Theatre (2, 4-9 February). Under the direction of School of Drama alumnus 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 Terschone in their title. Dancing at Lughnasad 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 Jack returns from Africa where he had been a priest at a leper colony. It is also the summer when Gerry Evans, Welsh peddler of dreams - grampome saleman and sometime balcony dancing teacher - returns to visit the sisters, one of whom 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 aunts 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 Chekovian 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 Pooh 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 joined 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 of the students, 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: (18-20 March).

The School of Drama is delighted to have this internship 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.
Enriched learning with the masters
– Connecting students to the industries

學承大師 豐富體驗
一校園藝壇緊密協作

An essential part of teaching and learning at the Academy is ensuring students have access to a world-class education through extracurricular and scholarship. This includes bringing in industry professionals and expertise to help students gain a competitive edge. Hong Kong artists deliver masterclasses, guest lectures, workshops, seminars and tours 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.

Theatre arts for ethnic groups and new immigrants
– TEA's Social Inclusion Arts Project

讓少數族裔與新來港人士接觸舞台藝術
一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-ordinated by the Committee on the Promotion of Civic Education (CPCE), Woflo 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.
Somersault is the word
— Mo Hua-min doubly awarded

"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.

除了嘆息和留望，誰能有翻山越水的能耐跟飛翔
去撲打、撲擊那生命中的伊人？

十二人從家中出發，拋開城市的塵埃、筆寫自身的圍觀，
隨風而行，在2013年之始，寫下寄託於伊人的詩書。

好在日後或明媚或曠遠的道途上，
保有今朝的純粹與對彼方愛的衷誠。

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-yu 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.

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.

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

*a kind permission of Theatre du Reel in conjunction with National Arts Council*

A theatre performance in Cantonese, incorporating text, music, light, and shadow

Director: Bonni Chan*

Scenic design: Liu Berglind

Lighting designer: Bei Lai

Sound designer: Man Kai-he


*By kind permission of Theatre du Reel in conjunction with National Arts Council*
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<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>1</td>
<td>11/1/5pm/AD</td>
<td><strong>The Gruffalo</strong>&lt;br&gt;Presented by ABA productions Ltd&lt;br&gt;$395, $345, $295</td>
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<td>2</td>
<td>12/1/10am &amp; 12pm/AD</td>
<td><strong>The Gruffalo</strong>&lt;br&gt;$395, $345, $295</td>
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<td>2</td>
<td>7:30pm &amp; 7:30pm/HKCA</td>
<td><strong>Michael Morpurgo’s Kensuke’s Kingdom</strong>&lt;br&gt;Presented by Pault International Ltd&lt;br&gt;$270, $220(C/B)</td>
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<td>3</td>
<td>13/1/3pm &amp; 5pm/AD</td>
<td><strong>Mr Benn</strong>&lt;br&gt;<em>The Extraordinary Adventures of an Ordinary Man</em>&lt;br&gt;Presented by ABA productions Ltd&lt;br&gt;$395, $345, $295</td>
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<td>4</td>
<td>3/1/7:30pm/AD</td>
<td><strong>The Beethoven Series III</strong>&lt;br&gt;Violin: Benedict Cruff&lt;br&gt;Piano: Amy Sze&lt;br&gt;Bassoon: Johnathan Lee&lt;br&gt;Double Bass: Simon Shum&lt;br&gt;$150, $120</td>
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<td>5</td>
<td>4/1/6pm &amp; 7:45pm/AD</td>
<td><strong>Academy Drama:</strong>&lt;br&gt;<em>The Desired (C)</em>&lt;br&gt;演藝戲劇 《伊人》(C)&lt;br&gt;$230, $180(M), $120(B)</td>
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<td>6</td>
<td>5/1/6:30pm/AR</td>
<td><strong>Academy Chinese Music Concert</strong>&lt;br&gt;演藝中樂音樂會 (F)</td>
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<td>7</td>
<td>6/1/5pm/AD</td>
<td><strong>Mr Benn</strong>&lt;br&gt;<em>The Extraordinary Adventures of an Ordinary Man</em>&lt;br&gt;$395, $345, $295</td>
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February Diary

**Saturday, 8th February**

- **16th**
  - 2pm / AD
  - The Gruffalo
  - Cantonese Opera Excerpts Performance (C)
    -折子戲精選 (C)
    - Performed by The Young Academy Cantonese Opera Troupe
    - 香港青年粵劇團演
    - $395, $345, $295

- **9th**
  - 10am & 12pm / AD
  - The Gruffalo
  - $395, $345, $295

- **11th**
  - 2:45pm / AL
  - Academy Drama: The Desired (C)
    - 憧憬戲劇：《伊人》 (C)
    - $95, $80/10, $50/8

- **12th**
  - 3pm & 5pm / AD
  - Mr Benn – The Extraordinary Adventures of an Ordinary Man
    - $395, $345, $295

- **13th**
  - 2:45pm / AL
  - Academy Drama: The Desired (C)
    - 憧憬戲劇：《伊人》 (C)
    - $95, $80/10, $50/8

- **14th**
  - 2:45pm / AL
  - Academy Drama: The Desired (C)
    - 憧憬戲劇：《伊人》 (C)
    - $95, $80/10, $50/8

- **15th**
  - 2:45pm / AL
  - Academy Drama: The Desired (C)
    - 憧憬戲劇：《伊人》 (C)
    - $95, $80/10, $50/8

- **16th**
  - **12th**
  - 2:30pm / AL
  - One Man, Two Guvnors (C)
    - 一個億眾
    - $395, $345, $295

- **17th**
  - 2:45pm / AL
  - Academy Drama: The Desired (C)
    - 憧憬戲劇：《伊人》 (C)
    - $95, $80/10, $50/8

- **18th**
  - 2:45pm / AL
  - Academy Drama: The Desired (C)
    - 憧憬戲劇：《伊人》 (C)
    - $95, $80/10, $50/8

- **19th**
  - 2:45pm / AL
  - Academy Drama: The Desired (C)
    - 憧憬戲劇：《伊人》 (C)
    - $95, $80/10, $50/8

- **20th**
  - 2:45pm / AL
  - Academy Drama: The Desired (C)
    - 憧憬戲劇：《伊人》 (C)
    - $95, $80/10, $50/8

- **21st**
  - 2:45pm / AL
  - Academy Drama: The Desired (C)
    - 憧憬戲劇：《伊人》 (C)
    - $95, $80/10, $50/8

- **22nd**
  - 2:45pm / AL
  - Academy Drama: The Desired (C)
    - 憧憬戲劇：《伊人》 (C)
    - $95, $80/10, $50/8

- **23rd**
  - 2:45pm / AL
  - Academy Drama: The Desired (C)
    - 憧憬戲劇：《伊人》 (C)
    - $95, $80/10, $50/8

- **24th**
  - 2:45pm / AL
  - Academy Drama: The Desired (C)
    - 憧憬戲劇：《伊人》 (C)
    - $95, $80/10, $50/8

- **25th**
  - 2:45pm / AL
  - Academy Drama: The Desired (C)
    - 憧憬戲劇：《伊人》 (C)
    - $95, $80/10, $50/8

- **26th**
  - 2:45pm / AL
  - Academy Drama: The Desired (C)
    - 憧憬戲劇：《伊人》 (C)
    - $95, $80/10, $50/8

- **27th**
  - 2:45pm / AL
  - Academy Drama: The Desired (C)
    - 憧憬戲劇：《伊人》 (C)
    - $95, $80/10, $50/8

- **28th**
  - 2:45pm / AL
  - Academy Drama: The Desired (C)
    - 憧憬戲劇：《伊人》 (C)
    - $95, $80/10, $50/8

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**Venue**

- **AD**
  - Academy Drama Theatre
  - Academy Concert Hall
  - Academy Lyric Theatre
  - Academy Recital Hall
  - Academy Studio Theatre
  - HKUCA
  - Amphi Theatre
  - TMTH: Auditorium, Tuen Mun Town Hall
  - WKB: West Kowloon Bamboo Theatre

**Remarks**

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.

In this year’s offer, we have also included a selection of workshops, seminars, masterclasses, and other learning opportunities that are designed to complement the main events. To ensure a smooth and enjoyable experience, please check the programme carefully. For more information, please visit our website at www.hk.edu/academy.

**Facilities**

For facilities with disabilities, please contact the nearest Academy Box Office on 2584 8514.

**Enquiry Line**

If you wish to receive the Academy’s information in electronic format, please register at the PERFORMANCE section of the website.

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**Enquiries**

- **General**: 2584 8500
- **Box Office**: 2584 8514
- **Website**: www.hk.edu/academy
Ticketing Information

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,
Kowloon Bay 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.

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