



Academy Ball Raises Funds for Scholarships 籌款舞宴為演藝學生籌募獎學金

THE ACADEMY BALL 2015



THE ACADEMY BALL 2015 ASTRAL

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Thanks to the support of the donors over the years, the Academy has been able to set up scholarships for outstanding students. One of the key occasions for raising funds for this purpose is the annual Academy Ball, which is one of the focal events on the Academy calendar.

The Ball of this academic year, entitled *ASTRAL*, was held on 12 December 2015 at the Academy Lyric Theatre. Organised by The Society of the Academy for Performing Arts (SAPA), the major fundraising arm of the Academy, the Ball was well attended by over 400 supporters of the Academy and raised over HK\$6 million to benefit Academy students. Title sponsor of the Ball this year, renowned watch maker Jaeger-LeCoultre, also announced at the evening a consecutive 3-year sponsorship to support the Ball for the development of students in the six Schools of the Academy.

Academy Director Professor Adrian Walter was grateful to see the enthusiasm of the donors, "It is a special occasion for the Academy to meet with our supporters, and to thank them for their most generous giving, which makes possible a good number of student scholarships to nurture emerging talents in the performing arts." He also took the opportunity to thank the SAPA committee and the organising committee of the Ball for their dedication and continuous support in raising funds for Academy students. 🏆

承蒙各贊助者的慷慨捐助，演藝多年來得以成立各項獎學金，以栽培新一代表演藝術家。每年，演藝學院友誼社（友誼社）透過不同活動，為各項獎學金及教學活動籌款，當中包括校內年度盛事之一的籌款舞宴。

本學年的舞宴於 2015 年 12 月 12 日假演藝歌劇院舉行，以《ASTRAL》為主題，吸引了逾 400 名嘉賓出席，籌得超過港幣 600 萬元。著名鐘錶品牌 Jaeger-LeCoultre 積家除了冠名贊助是次舞宴外，亦於舞宴當晚宣佈成為舞宴連續三年的贊助商，以支持演藝六所學院的學生的發展。

嘉賓們對演藝的踴躍支持，演藝校長華道賢教授深感欣喜：「今晚的舞宴是一個很特別的場合，讓我們與一眾支持者相聚，向他們表達由衷的謝意。演藝得以成立多項獎學金，培育出色的表演藝術新力軍，實有賴他們的慷慨捐助。」他亦感謝友誼社和舞宴籌委會為演藝籌辦精采的舞宴，以及一直以來對演藝的支持。🏆



- (From left) Academy Council Chairman William Leung, Joint President of The Society of the Academy for Performing Arts (SAPA) Alison Lusher, 2015 Ball Organising Committee Co-chairperson Winnie Chiu, SAPA Honorary Patron Regina Leung, 2015 Ball Organising Committee Co-chairperson Jennifer Liu, SAPA Joint President Sophia Kao Lo, Academy Director Professor Adrian Walter.
(左起) 演藝校董會主席梁永祥、演藝學院友誼社（友誼社）聯席主席愛麗信、2015 年度舞宴籌委會聯席主席邱詠筠、友誼社名譽贊助人梁唐青儀、2015 年度舞宴籌委會聯席主席廖偉芬、友誼社聯席主席盧高靜芝、演藝校長華道賢教授。
- Academy supporters attending the Ball to raise funds for Academy scholarships.
一眾演藝支持者出席籌款舞宴，為演藝學生籌募獎學金。

- Scholarship recipient Ong Tsz-shen thanking donors for their generous donation, which has allowed him to pursue his dream in the performing arts.
獎學金得主王志昇致辭感謝贊助者的慷慨捐助，讓他可於表演藝術界追尋夢想。
- Academy Dance students performing at the Ball.
演藝舞蹈學生於舞宴演出。
- Acapella singing by musician Anna Lo and Yat Po Singers.
音樂家盧宜均與「一鋪清唱」合唱團表演無伴奏合唱。

Academy Drama :

A Streetcar Named Desire — Revitalise a Classic to Transcend Boundaries

演藝戲劇：《慾望號街車》—— 重塑經典 超越界限

Chair of the School of Drama, Professor Ceri Sherlock, and Artistic Director of the Impulse Company in the UK, Scott Williams, will produce a revitalised version of the classic play *A Streetcar Named Desire* at the Academy in January and February, 14 years after it was first staged with Academy students. One of London's foremost and longest standing and most revered of Meisner Technique teachers, Scott Williams will direct the play.

A Streetcar Named Desire was written by American playwright Tennessee Williams in 1947 and received the Pulitzer Prize for Drama. It tells the story of fragile Blanche DuBois, who seeks refuge with her sister and brother-in-law in New Orleans after suffering a series of personal losses. With its complex characters and emotions, the play is considered one of the finest of the 20th century and is etched in the memory of many from its film version starring the young Marlon Brando as Stanley Kowalski.

Scott Williams says that suitable actors have enabled him to take a bold approach this time. "We have cast two Blanche DuBois, two Stanley and Stella Kowalskis, and two Mitches. At each performance, these four central roles will be played by a different combination of School of Drama graduating students. With the changing roles, students cannot take another actor's work for granted."

Scott Williams regards the plan for this production as an exciting journey, "This play is definitely a strong test of the artistry of the School of Drama's students; together, we aim to give the audience a whole new way to consider this great play." 🎭



Academy Drama students rehearsing for the performance under the guidance of Scott Williams (standing).

演藝戲劇學生在史葛·威廉斯(站立者)的指導下為演出綵排。

戲劇學院(學院)院長薛卓朗教授與英國 Impulse Company 的藝術總監史葛·威廉斯將於今年一月至二月重塑經典劇目《慾望號街車》，是繼 2002 年學院學生演出此劇後，學院再次將此劇目搬上演藝的舞台。史葛·威廉斯為是次製作的導演，他是在倫敦提倡「梅斯納技巧」(Meisner Technique)的先驅，也是教授有關技巧最資深的導師之一。

《慾望號街車》由美國劇作家田納西·威廉斯於 1947 年編撰，並獲得普立茲戲劇獎。此劇講述脆弱的女主角 Blanche DuBois 經歷了人生連串不如意事後，投靠在紐奧良居住的妹妹和妹夫期間所發生的事。此劇細膩描寫角色及人物的內心情感，被譽為 20 世紀其中一部最優秀的劇作，而由馬龍·白蘭度飾演 Stanley Kowalski 的電影版本更讓不少戲迷難忘。

史葛·威廉斯表示這次選角合適，令他能作大膽嘗試：「劇中的四個主要角色，即 Blanche DuBois、Stanley Kowalski、Stella Kowalski 和 Mitch，我們都分別選派了兩位應屆畢業生擔演，因此每場演出都有不同的組合。面對不同的對手，學生不會局限於既定的演繹模式。」

此執導方式令史葛·威廉斯感振奮：「這次演出對演藝戲劇學生來說，絕對是才藝上的一大挑戰。我們期望以全新的方法呈獻這部偉大的劇作，讓觀眾感受當中的劇力。」 🎭

◀ The performance of *A Streetcar Named Desire* in 2002.
2002 年的《慾望號街車》劇照。



A STREETCAR NAMED BY TENNESSEE WILLIAMS DESIRE 慾望號街車

A COLLISION OF DESIRE IN THE NEW ORLEANS
HEAT THAT WILL CHANGE FOUR LIVES FOREVER

熱風吹過紐奧良
靈慾灰飛 情歸何處



30.1, 1-6.2.2016 | 晚上 7:45pm
6.2.2016 | 下午 2:45pm

Studio Theatre 實驗劇場
\$95, \$80(M), \$50(B)
Ticketing details 票務詳情 : P.17

粵語話劇 此節目內容適合 16 歲或以上人士觀看
Drama in Cantonese This production is suitable for audience aged 16 or above

編劇：田納西·威廉斯
導演：史葛·威廉斯
佈景設計：胡瑋樂
服裝設計：王詩華
燈光設計：廖永慧
音響設計：魏方夏
演員：黎濟銘、梁仲恆、陳衍彤、張碧影、
郭爾君、黃庭嫻、郭小杰、吳肇軒、嚴鉅乾、
徐務研、趙展禧、蔡浩洋、翁煒桐、陳卉蕾、
霍紫筠、朱勇、梁國章、黃乃威

Playwright: Tennessee Williams
Director: Scott Williams
Set Designer: Jacob Wu
Costume Designer: Suwa Wong
Lighting Designer: Liu Yong-huay
Sound Designer: Wei Fangxia
Cast: Lai Chai-ming, Leung Chung-hang, Chan Hin-tung,
Cheung Pek-ien, Kwok Yi-kwan, Jessica Wong,
Kwok Siu-kit, Ng Siu-hin, Yim Kui-kin, Tsui Mo-yin,
Chiu Chin-hei, Andy Choi, Yung Wai-tung, Chan Wai-lui,
Chak Tsz-kwan, Chu Yung, Jacky Leung, Huang Nai-wei

A STREETCAR NAMED DESIRE is presented through special arrangement
with The University of the South, Sewanee, Tennessee.
是次《慾望號街車》演出獲田納西州塞沃尼南方大學特別授權。

Bringing Colour to Life 為白紙添上色彩

Academy alumnus Michael Ning, a graduate of the School of Drama in 2003 majoring in Acting, won Best Supporting Actor for his role in *Port of Call* at Taiwan's 52nd Golden Horse Awards in November 2015. *Academy News* talks to Michael as he shares his experience of studying at the Academy and speaks of how it has opened up a career path for him.

演藝校友凌智豪（白只）於去年 11 月憑電影《踏血尋梅》奪得台灣第 52 屆金馬獎最佳男配角。白只於演藝戲劇學院主修表演，2003 年畢業，以下他分享演藝所學如何助他發展事業。

Michael Ning wins Best Supporting Actor at Taiwan's 52nd Golden Horse Awards.
凌智豪（白只）於台灣第 52 屆金馬獎贏得最佳男配角。

Did your interest in drama drive you to study at the Academy?

Just the contrary. I had barely any knowledge of drama at the time of admission and that was why I called myself *baak zi* (“白紙”) which literally means “a blank sheet of paper” at the orientation camp. The name later became my stage name *baak zi* (“白只”). (Editor's note: The two Chinese words “紙” and “只” sound the same in Cantonese.)

What inspired you the most from the School of Drama?

Instructors at the Academy are outstanding practitioners in the industry. They not only taught me the skills of acting, but also helped me to find who I was. I also developed a desire for continuous improvement and an ability to appreciate drama as a performing art form. The professional and systematic approach to training at the Academy provided me with a solid foundation and helped open the door to many opportunities for career development. My heartfelt thanks go to each and every instructor at my alma mater.

Any other memorable learning experiences at the Academy?

In addition to studying acting, I also had the opportunity to learn at the School of Technical Arts (which is now called the School of Theatre and Entertainment Arts) and worked backstage as an assistant stage

是否喜歡舞台才入讀演藝？

不是，正好相反。入讀演藝時對戲劇全無認識，於是在迎新營以「白紙」來形容自己，後來「白只」成為我的藝名。

在戲劇學院學到甚麼？

演藝的導師都是業界出色的前輩，我從他們身上不只學到演戲的技巧，更重要是他們啟發我認識自己，不斷求進步，並且開始懂得欣賞戲劇這門表演藝術。這是很重要的基本功，如果我沒有接受過演藝既專業又有系統的訓練，我的發展空間必定很有限。我由衷感謝每位演藝導師的教導。

在演藝還有其他難忘的學習經驗嗎？

最難忘是有機會到當時的科藝學院（現稱舞台及製作藝術學院）實習，出任助理舞台監督，讓我明白演員只是整個舞台製作的一部分，而後台的工作人員缺一不可。我亦曾與

manager on productions. It was an eye-opening experience, and I realised that performers only formed part of a production team and that those backstage were essential. On another occasion I worked with students in the composition stream of the School of Music. I found both these experiences in cross-disciplinary collaboration very useful in my later theatrical career.

How do you fathom a character?

It's again one of the core skills I learned from the Academy. When analysing a screenplay, I keep asking questions — what does this scene want to tell the audience? Why do these two characters have this relationship? In addition, I use a lot of imagination to put myself in the character's shoes and become the character. This requires a lot of time, patience, thinking and rehearsing.

Your favourite actor?

I have three — Lee Chun-chow, Chan Chu-hei and Chan Suk-yi. They are talented masters and remarkable actors, directors and teachers. I am lucky to have worked with all of them.

Your favourite play?

Cyrano de Bergerac. It is a play full of tension. The role of Cyrano, which our Academy fellow Anthony Wong has played before, is a dream role of mine.

Your advice to young people who aspire to become an actor.

To become a good actor, you need to work very hard and never give up. 🍷



Michael says that the professional and systematic approach to training at the Academy provided him with a solid foundation for his career development.
白只表示在演藝讀戲劇，為他打好基本功，對他畢業後從事戲劇工作十分重要。



Michael in his first Academy production *Mirandolina* dating back to 1999, playing the role of Cavaliere's servant Ah Fan. The play was directed by the then Head of Acting, Peter Jordan, and Michael was later nominated for Best Supporting Actor at the Hong Kong Drama Awards for his role.

白只於 1999 年首次在演藝校內製作《情迷老閩娘》擔綱演出，飾演亞煩一角，由當時的表演系主任莊培德執導。白只的演出其後獲提名香港舞台劇獎最佳男配角。

音樂學院作曲系的同學携手創作，這些跨學科的經驗對我畢業後從事劇場工作十分重要。

你如何揣摩角色？

分析劇本時要不斷提問，例如這場戲的重點在哪裏？角色間為什麼會有這樣的關係？其次，要運用想像力，設身處地投入角色，這需要時間和耐性反覆思考、不斷排練。這些都是從演藝學到的。

你最喜歡的演員？

李鎮洲、陳曙曦和陳淑儀。我有幸曾跟這三位前輩合作，他們都是出色的演員、導演和老師。

你最喜歡的劇目？

劇力萬鈞的《風流劍客》，大師兄黃秋生飾演的西哈諾是我夢寐以求的角色。

你對有志在戲劇發展的年青人有何忠告？

要成為出色的演員，必須努力不懈、鍥而不捨。 🍷

Photo Gallery of Academy Productions 演藝製作節目精華相集

Out of Tradition 《跳出傳統》 20-21.11.2015

The School of Dance presented four works inspired by classical dance, music and poetry. *Le Classique* (photo below) was a neo-classical ballet by lecturers Stella Lau and Zhao Minhua, and Head of Ballet Professor Ou Lu. *Whispering Scream* (photo 1), by Jaime Redfern, Head of Contemporary Dance, was a study of force, intensity and time. *Autumn Thoughts* (photo 2), by Chinese Dance lecturer Yan Xiaoqiang, expressed the aloneness that someone might feel even when in the midst of a crowd. *Savage Symphony* (photo 3), by Artist-in-Residence Christine Gouzelis, filled the stage with images of intriguing landscapes made out of raw materials triggering notions of society, violence and personhood.

All dancers are School of Dance students.

舞蹈學院上演了四個靈感來自古典音樂、藝術與詩歌的作品。《Le Classique》(下圖)是由芭蕾舞講師劉燕玲和趙民華，以及芭蕾舞系主任歐鹿教授攜手創作的新派古典芭蕾舞；現代舞系主任尹德勳的《Whispering Scream》(圖1)是對力量、強烈情感及時間的探索；中國舞講師鄒小強的《天淨沙》(圖2)表達出即使身處人群之中，卻有被孤立的感覺；《Savage Symphony》(圖3)由駐院藝術家古倩婷所創作，在舞台上以強烈鮮明的原始圖像構成迷人的景象，引發觀眾對社會現象、暴力與人類各式行為的探究。

所有舞蹈員均為舞蹈學院學生。



Christy Poinsettia Ma Man-huen
Dancer: *Savage Symphony*
馬汶萱，《Savage Symphony》舞蹈員
(Year three, 三年級生)

There is such a difference between performance and classroom learning. During a performance, it is not just about showcasing dancing techniques, but about dancing and responding with feeling. As a dancer, I have to work out an approach that brings out the best of the piece in such a way that it coheres with what I have learnt in class, and conveys the choreographer's message.

演出與課堂學習很不同，演出時並不只是純粹注重技巧與動作，而是需要全情投入，臨場應變。作為舞者，我要思考演出的方法，如何融合課堂所學，連貫整個過程，透過肢體動作呈現編舞希望傳遞的信息。



Liu Yonghuay, Lighting Designer
廖永慧，燈光設計
(Final year, Master's Degree in Theatre and Entertainment Arts 舞台及製作藝術碩士課程應屆畢業生)

It was not an easy task to design lighting in the Lyric Theatre given its large size. To bring choreographers' idea from concept to reality and create a good ambience for the audience, I needed to make good use of the facilities and equipment, while communicating well with the set and sound designers. To achieve good results, seamless communication with the choreographers was the key.

在偌大的歌劇院設計燈光實在不容易，既要善用各種設備，又要與佈景和音響設計師合作，構思如何將編舞的意念實踐出來，使觀眾感受到作品的氛圍。要達至最佳效果，與編舞保持緊密的溝通至為重要。

Check out the article on this production on P.7-8 of October 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10月號第7至8頁：<http://www.hkapa.edu.hk/page/5919/10news15.pdf>



Photo Gallery of Academy Productions

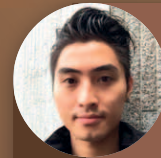
演藝製作節目精華相集



The Wilderness 《原野》 18-21.11.2015

Director Lee Ming-sum led the Academy students in a re-staging of Cao Yu's *The Wilderness* 17 years after he first directed the play at the Academy. *The Wilderness* depicts a succession of tragedies resulting from the revenge taken by the main character Chou Hu, whose family has been fated to face death or misery and whose fiancée Jin Zi has been married to his adopted brother Jiao Daxing. The cast are School of Drama students.

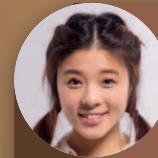
相隔 17 年，李銘森導演帶領演藝學生，再度把曹禺的劇作《原野》帶上演藝舞台。故事講述主角仇虎被陷害而家破人亡，逃獄後更發現未婚妻金子被好兄弟焦大星佔有。在愛恨情仇推動下，釀成一場慘劇。所有演員均為戲劇學院學生。



Choi King-yiu, Technical Director
蔡敬堯，技術總監
(Final year, School of Theatre and Entertainment Arts
舞台及製作藝術學院應屆畢業生)

In addition to coordinating the light, sound and other stage technologies, I was also in charge of the special effects including falling leaves, moving trees and explosive sparks. I needed to collaborate with the production team to pick the best locations to place the devices and ensure safety. For example, I worked very closely with the Lighting Designer to make sure the devices would not interfere with the lighting effects. Before the performance, we tested every special effects time and again, and all in all the process was extremely memorable.

在這次製作中，我負責統籌舞台技術如燈光和音響，並特別設計了落葉、左右擺動的樹和火花等舞台效果。設計和製作時需與製作團隊緊密合作，為機關安排適當位置及解決安全等問題，例如與燈光設計師商量，以免機關阻礙燈光。每項效果都經多次實驗，過程相當難忘。



Wong Suet-ip, Cast: Jin Zi
黃雪燁，飾演金子
(Final year 應屆畢業生)

Performing in this classic play before my graduation has allowed me to consolidate my basic techniques. The role was a challenging one as Jin Zi's background and personality are quite different from mine. I reviewed the performances by other actresses who had played this role before and made reference to their body language, tone and expression. It was indeed a fruitful training.

於畢業前參演這經典劇作，讓我再次鞏固基礎。演繹此經典角色確實不易，因金子的背景和性格與自己不同，我翻看過去曾飾演金子的演員的演出，參考他們的身體語言、語調和演繹方法，從而學習如何更有效地代入角色，是一次很好的訓練。

1. From left: Chan Wai-lui as Jiao Mu, Lai Chai-ming as Chou Hu
左起：陳卉蕾飾演焦母、黎濟銘飾演仇虎
2. Wong Suet-ip as Jin Zi
黃雪燁飾演金子
3. (Front) Wong Suet-ip as Jin Zi, (back) Lai Chai-ming as Chou Hu
(前) 黃雪燁飾演金子、(後) 黎濟銘飾演仇虎
4. (Top) Ng King-lung as Jiao Daxing, (bottom) Wong Suet-ip as Jin Zi
(上) 吳景隆飾演焦大星、(下) 黃雪燁飾演金子
5. From left: Yuen Ho-yeung as Bai Shazi, Wong Suet-ip as Jin Zi
左起：袁浩揚飾演白傻子、黃雪燁飾演金子

Check out the interview with director on P.5 of October 2015 issue of *Academy News* on the Academy's website 想深入了解此劇，登入演藝網站重溫《學院通訊》2015 年 10 月號第 5 頁：
<http://www.hkapa.edu.hk/page/5919/10news15.pdf>



Photo Gallery of Academy Productions 演藝製作節目精華相集

Gongs and Drums

《鑼鼓響》

3-5.12.2015

The School of Chinese Opera staged its key performance *Gongs and Drums* in December 2015. The first evening featured four Cantonese opera excerpts, namely 'Encounter under the Locust Tree' from *The Immortal's Match* (photo 2), 'Fengyi Pavilion' from *Lü Bu & Diaochan* (photo 3), 'Tryst in the Firewood Shed' from *Havoc at Guang Chang Long* (photo 4), and *White Dragon Pass* (photo 5). The following two evenings were a tribute to the late Cantonese opera master Dr Lam Kar-sing, as The Young Academy Cantonese Opera Troupe performed Dr Lam's classic *Merciless Sword, Merciful Heaven* (photo 1) which was directed by Dr Fredric Mao, Chair of the School.

戲曲學院於去年 12 月上演了每學期的重點演出《鑼鼓響》。首晚演出了四齣粵劇選段，包括《天仙配》之〈槐蔭會〉（圖 2）、《呂布與貂蟬》之〈鳳儀亭〉（圖 3）、《大鬧廣昌隆》之〈柴房會〉（圖 4），以及《白龍關》（圖 5）。其後兩晚則特意挑選已故粵劇名伶林家聲博士的《無情寶劍有情天》（圖 1），由學院院長毛俊輝博士出任總導演，演藝青年粵劇團擔綱演出，向林博士致敬。



2



3



4



5



Lok Lai-yi, Stage Manager
駱麗而，舞台監督
(Year three, School of Theatre and
Entertainment Arts 舞台及製作藝術
學院三年級生)

This production features a number of directors, and maintaining effective communication between all parties was crucial. The biggest challenge I faced was the very limited time we had for scene changes on a dark stage, considering the large set. Thanks to the dedication of the entire team, we successfully overcame any potential pitfalls. I also picked up a lot of Cantonese opera jargon and learnt more about Cantonese opera, which will be valuable for my future career.

今次製作有多位導演參與，因此台前幕後的溝通十分重要。製作過程的最大挑戰，是要在黑暗的舞台以最短的時間轉換大型佈景，幸得各同學的努力和不斷嘗試，我們克服了種種挑戰。另外，這次我亦學到不少粵劇行內術語，對粵劇有更深的認識，這對我日後的發展必定有用。



Xie Xiaoyu, Cast: Hu Yan Jin-ding in
White Dragon Pass
謝曉瑜，飾演《白龍關》的呼延金定
(Year one, School of Chinese Opera
戲曲學院一年級生)

The character I played is well-versed in both literature and martial arts, so I needed to spend a lot of time rehearsing the action scenes and practising my singing. There was a time when I was so exhausted after the extensive physical practice that I failed to sing well. I then came to realise that poor singing could affect the entire play, no matter how brilliant the action scenes might be. From then onwards, I started to train my physical strength and kept in mind the importance of a good balance between the two skills.

呼延金定是一個文武兼備的角色，我需應付大量的武打場面，亦要用心研究唱腔以配合文場戲的需要。記得某次綵排，我因長時間排練武場戲後體力透支，影響唱歌水準。此事讓我體會到，如果唱功欠佳，即使武戲打得精采也會壞了整齣戲，所以我特別加強體力訓練，時刻提醒自己平衡兩方面的發揮。

Check out the interview with director on P.3 of November 2015 issue of *Academy News* on the Academy's website 想深入了解此劇，登入演藝網站重溫《學院通訊》2015 年 11 月號第 3 頁：
<http://www.hkapa.edu.hk/page/5919/11news15.pdf>

Master's Degree Programmes

碩士課程

2016/17



Call for Application
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Application Deadlines 截止申請日期

September 2016 Intake 2016年9月入學
MMus 音樂碩士: 11 January 2016年1月11日
MFA 藝術碩士: 11 March 2016年3月11日

January 2017 Intake 2017年1月入學*

Local students 本地生: 18 December 2016年12月18日
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*Selected Master's programmes only 只適用於個別碩士課程

Enquiry 查詢

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www.hkapa.edu/gec/

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Master of Music (MMus)

舞蹈藝術碩士
Master of Fine Arts (MFA) in Dance

戲劇藝術碩士
Master of Fine Arts (MFA) in Drama

舞台及製作藝術碩士
Master of Fine Arts (MFA) in
Theatre and Entertainment Arts

電影製作藝術碩士
Master of Fine Arts (MFA) in
Cinema Production

音樂碩士 Master of Music

Zheng Yang 鄭陽 | Violin 小提琴 | Liaoning 遼寧

"The programme gives me ample space for creativity and allows me to use my own voice to project my music. I also appreciate the many opportunities to work with talented musicians around the world in performances."

「課程給予我很大的創作空間，讓我發揮潛能，演奏屬於我的音樂，同時亦為我提供充裕的機會與國際音樂家合作及同台演出。」

舞蹈藝術碩士 Master of Fine Arts in Dance

Yu Hiu-tung 余曉彤 | Hong Kong 香港

"The programme provides a great platform for students to explore different fields of study and collaborate with practitioners from other performing art forms. Studying at the Academy is one of the best experiences of my dance career."

「課程為學生提供平台探索不同的學科，與來自不同表演藝術範疇的業界人士合作。在我發展舞蹈事業的過程中，在演藝學習給予我很好的經驗。」

戲劇藝術碩士 Master of Fine Arts in Drama

Leung Ching-luen 梁靜嫻 | Drama & Theatre Education 戲劇教育 | Hong Kong 香港

"It is a very useful and practical course for teachers who wish to bring drama into classrooms. It allows me to understand my own potential more and to reflect on how to be a better teacher and a better person."

「對希望把戲劇帶入課室的老師來說，這課程能學以致用。課程亦讓我更了解自己的潛能，助我成為更好的老師，更好的人。」

舞台及製作藝術碩士 Master of Fine Arts in Theatre and Entertainment Arts

Liang Dandan 梁丹丹 | Arts and Event Management 藝術及項目管理 | Hebei 河北

"The course not only teaches me professional skills, but also allows me to collaborate with students from the other schools at the Academy. I cherish this opportunity a lot."

「我除了學習到專業技巧外，亦能與校內各學院的學生合作。我十分珍惜這些機會。」

電影製作藝術碩士 Master of Fine Arts in Cinema Production

Genneopoulos Alex | Greece 希臘

"If you have a passion for both Hong Kong and international films while wanting to build up a strong network in the film industry, the Academy is the way to go."

「如果你熱愛香港及國際電影，並希望於電影圈建立人脈，演藝會適合你。」

1-2 Fri-Sat / 7:45pm / AL
《紫釵記 — 全劇》
Presented by
JV Entertainment Productions Limited
新娛國際綜藝製作有限公司主辦
\$880, \$680, \$480

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

5-9 Tue-Sat / 7:45pm / AL
《紫釵記 — 全劇》
\$880, \$680, \$480

7 Thu / 2:30pm / AH
**Academy
Orchestral Composition
Recording Workshop**
演藝管弦樂新作錄音工作坊
(F)#

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

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

14 Thu / 2:30pm / AH
**Academy
Orchestral Composition
Recording Workshop**
演藝管弦樂新作錄音工作坊
(F)#

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

14-15 Thu-Fri / 5pm / AD
The Gruffalo
Presented by ABA Productions Limited
\$435, \$385, \$335, \$195

15-16 Fri-Sat / 8pm / AL
Le Dieu Du Carnage
《狂揪夫妻 • 二度勁揪版》
Presented by Dionysus Contemporary
Theatre Limited
神戲劇場有限公司主辦
\$980, \$680, \$580, \$380, \$280,
\$240(S), \$882(D), 612(D), \$522(D),
\$342(D), \$252(D)

16 Sat / 12nn, 3pm & 5pm / AD
The Gruffalo
\$435, \$385, \$335, \$195

6:30pm / AR
**Academy Piano Masterclass
by Douglas Humphreys (E)**
演藝鋼琴大師班 —
Douglas Humphreys 主持 (E)
(F)#

17 Sun / 10am, 12nn & 3pm / AD
The Gruffalo
\$435, \$385, \$335, \$195

3:15pm / AL
Le Dieu Du Carnage
《狂揪夫妻 • 二度勁揪版》
\$980, \$680, \$580, \$380, \$280,
\$240(S), \$882(D), 612(D), \$522(D),
\$342(D), \$252(D)

18 Mon / 5:30pm / AR
**Academy Piano Masterclass
by Vanessa Latache (E)**
演藝鋼琴大師班 —
Vanessa Latache 主持 (E)
(F)#

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

20 Wed / 5pm / AD
Room on the Broom
Presented by ABA Productions Limited
\$435, \$385, \$335, \$195

21 Thu / 5pm / AD
The Three Little Pigs
Presented by ABA Productions Limited
\$435, \$385, \$335, \$195

21-23 Thu-Sat / 8pm / AL
Le Dieu Du Carnage
《狂揪夫妻 • 二度勁揪版》
\$980, \$680, \$580, \$380, \$280,
\$240(S), \$882(D), 612(D), \$522(D),
\$342(D), \$252(D)

22 Fri / 2pm / AR
**Academy Piano Masterclass
by Jon Kimura Parker (E)**
演藝鋼琴大師班 —
Jon Kimura Parker 主持 (E)
Co-presented with Premiere Performances
of Hong Kong
與飛躍演奏香港合辦
(F)#

5pm / AD
Room on the Broom
\$435, \$385, \$335, \$195

23 Sat / 10am & 12nn / AD
The Three Little Pigs
\$435, \$385, \$335, \$195

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

3pm, 5pm & 7:15pm / AD
Room on the Broom
\$435, \$385, \$335, \$195

24 Sun / 10am & 12nn / AD
Room on the Broom
\$435, \$385, \$335, \$195

3pm, 5pm & 7:15pm / AD
The Three Little Pigs
\$435, \$385, \$335, \$195

3:15pm / AL
Le Dieu Du Carnage
《狂揪夫妻 • 二度勁揪版》
\$980, \$680, \$580, \$380, \$280,
\$240(S), \$882(D), 612(D), \$522(D),
\$342(D), \$252(D)

28 Thu / 5pm / AD
I Believe in Unicorns
Presented by ABA Productions Limited
\$435, \$385, \$335, \$195

28-30 Thu-Sat / 8pm / AL
Le Dieu Du Carnage
《狂揪夫妻 • 二度勁揪版》
\$980, \$680, \$580, \$380, \$280,
\$240(S), \$882(D), 612(D), \$522(D),
\$342(D), \$252(D)

29 Fri / 5pm / AD
Snow Child
Presented by ABA Productions Limited
\$435, \$385, \$335, \$195

7:30pm / AH
**HKduo Recital -
Journey of Romance**
《諄意四手演奏會 — 浪漫之旅》
Presented by MUART
樂藝主辦
\$320, \$280, \$160(S), \$140(S)

6:30pm / AR

Exchange Concert by Academy Chinese Music Department and Shanghai Conservatory of Music Wind Ensemble Featuring New Works for Winds
《氣宇軒昂—管樂新作品》—
香港演藝學院中樂系及上海音樂學院吹管團隊交流音樂會

(F)#

30 Sat / 3pm & 5pm / AD
I Believe in Unicorns
\$435, \$385, \$335, \$195

7:45pm / AU

Academy Drama: A Streetcar Named Desire (C)
演藝戲劇：《慾望號街車》(C)
\$95, \$80(M), \$50(B)

31 Sun / 10am & 12:15pm / AD
I Believe in Unicorns
\$435, \$385, \$335, \$195

3pm & 5pm / AD
Snow Child
\$435, \$385, \$335, \$195

3:15pm / AL
Le Dieu Du Carnage
《狂揪夫妻・二度勁揪版》
\$980, \$680, \$580, \$380, \$280,
\$240(S), \$882(D), 612(D), \$522(D),
\$342(D), \$252(D)


Venue 場地：

AD	Academy Drama Theatre	演藝戲劇院
AH	Academy Concert Hall	演藝音樂廳
AL	Academy Lyric Theatre	演藝歌劇院
AR	Academy Recital Hall	演藝演奏廳


Remarks 備註：

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

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

 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.

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-  The Hong Kong Academy for Performing Arts event
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- (C) In Cantonese 粵語演出
- (D) Senior citizens over 65 or people with disabilities 65 歲或以上觀眾或殘疾人士
- (E) In English 英語進行
- (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
- (M) Member of SAPA and Academy Alumni Association 演藝友誼社及演藝校友會會員
- (S) Full-Time students 全日制學生

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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,
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Yi, Yuen Long, Tai Po, Tuen Mun, Sheung Shui, Ma On Shan,
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Customer Service Fee

Ticket purchased over the counter: HK\$8/ticket
Online Booking (www.hkticketing.com) and ticket purchase hotline
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Box Office Enquiries

For enquiries about performance at the Academy (other than
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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
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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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伯大尼 — 薄扶林
亞洲國際博覽館 — 大嶼山
K11 Select — 尖沙咀
藝穗會 — 中環
香港會議展覽中心 — 灣仔
國際展貿中心 — 九龍灣
通利琴行 — 西環、鰂魚涌、香港仔、銅鑼灣、北角、
灣仔、尖沙咀、九龍灣、黃埔、MegaBox、沙田、
荃灣、將軍澳、青衣、元朗、大埔、屯門、上水、
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票房的開放時間為週一至六中午十二時至下午六時或
在有表演當日節目開場後半小時止。

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演藝提供少量時鐘車位，須以有效八達通咭進出及
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Academy News 學院通訊 | January 2016 一月

Editing 編輯

Corporate Communications Office
The Hong Kong Academy for Performing Arts
香港演藝學院機構傳訊處

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