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Academy News  
學院通訊

演藝

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



# The Academy's 30<sup>th</sup> Anniversary

Create Innovate Transform

演藝30年

創意 · 革新 · 蛻變







## The Academy's 30<sup>th</sup> Anniversary Create Innovate Transform

### 演藝 30 年 創意 · 革新 · 蛻變



2014 has been a special year for the Academy as it marked the 30<sup>th</sup> Anniversary with many special moments. This period has provided an opportunity for the Academy to reflect on its niche attributes - occupying a unique point of intersection between Eastern and Western cultural practice while offering a multidisciplinary learning environment encompassing Chinese opera, dance, drama, film and television, music as well as theatre and entertainment arts under one roof. With *an Asian Heart and a Global View*, the Academy is committed to enhancing cross-disciplinary collaboration under the new College structure.

2014 年是演藝的 30 周年，演藝全人都經歷了許多難忘的時刻。期間，演藝反思其獨特的元素，除秉持「亞洲中心 環球視野」的使命，盡享香港華洋薈萃的地理及文化優勢，亦提倡跨學科學習，將各種表演藝術包括中國戲曲、舞蹈、戲劇、電影電視、音樂和舞台及製作藝術共治一爐。在全新的學院架構下，演藝進一步加強跨學院合作，透過一

Central to a series of celebratory activities and events are the creativity and dynamism that define our identity as a 21<sup>st</sup> century performing arts training institution.

With the presence of more than 400 friends, staff members and students, the Anniversary year was officially launched on 23 January 2014 (photo 1). The Open Day in March highlighted an art installation in the foyer of the Wanchai campus created by one of our alumni, together with the input of current students, with a focus on the innovative spirit, professionalism and vivacity of the two generations (photo 2). In May, the public was treated to two seminal works: the inter-school performance of Shakespeare's *The Taming of the Shrew* (photo 3 & 4), with the "play within the play" set as Chinese opera, and *Three Dances for a Celebration!* (photo 5), a showcase of the Academy's original creativity. In June, the Academy launched *The Heritage of Cantonese Music*

連串誌慶活動，印證其核心理念，確立「21 世紀表演藝術學府」的定位，展現演藝上下的創意和活力。

精彩的一年在 2014 年 1 月 23 日在逾 400 位演藝友好、教職員和學生的見證下揭開序幕（圖一）；三月的開放日，於灣仔校園展示由校友和學生共同為 30 周年特別創作的大堂藝術裝置及各項表演，體現跨兩代學生的創意、專業精神與魄力（圖二）；五月兩大重頭項目包括跨學院製作並加插粵劇「戲中戲」的莎士比亞名作《馴悍記》（圖三及圖四）和舞蹈製作《舞蹈三部曲：慶典》（圖五）；六月舉辦承傳廣東音樂的《粵樂薪傳》光碟發佈音樂會（圖六）和展現舞台科藝的日落音樂會（圖七），並遠







CD set and held a concert (photo 6) to celebrate the rich traditions of the genre. The spectacular Sunset Concert (photo 7) that showcased a variety of technical elements of stage effects and a collaborative dance tour to Shanghai (photo 8) were also held in the same month. With the Junior Music Programme also turning 30, a homecoming concert (photo 9 & 10) was held in September to commemorate the occasion.

The Anniversary year reached a climax in November with the Academy's international symposium *Asian Transformation: New Perspectives on Creativity and Performing Arts Education* (photo 11). It hosted over 50 renowned international and local performers, speakers and educators presenting in performances, keynote addresses and roundtable discussions that focused on new creative paradigms and their potential to shape the future of performing arts education. A film conference: *Once Upon a Time with Sergio Leone* was run parallel to the Symposium at the Academy's Béthanie heritage campus. The grand finale of the Anniversary year programme was three homecoming concerts in December (photo 12).

赴上海進行《越界》舞蹈演出交流計劃（圖八）；畢業多年的初級音樂課程校友於九月聚首一堂舉行音樂會（圖九及十）。壓軸活動為十一月演藝主辦的「亞洲的蛻變：游觀創意與演藝教育」國際研討會（圖十一），超過 50 名來自世界各地及本地的表演者、講者與教育學者透過不同的表演、講座與圓桌討論，探討創新的表演藝術模式及未來的教育發展路向。此外，電影研討會：「沙治奧里昂尼的電影藝術」亦於同月在伯大尼古蹟校園舉行，而十二月的三場校友《友情再聚》音樂會（圖十二）為全年的誌慶活動劃上圓滿的句號。



8



9



7



10



11



12



6



5



The Academy has been dedicated to grooming talented performing artists to enrich the cultural life of Hong Kong over the past 30 years. It will continue to thrive with the continued support of its stakeholders. Please visit the Academy website: [www.hkapa.edu](http://www.hkapa.edu) for regular updates on Academy's productions and latest news. 演藝 30 年來致力培育表演藝術範疇的精英，一直為香港文化生活注入生生不息的動力，期望各界友好繼續支持其長遠發展，並請瀏覽演藝網頁：[www.hkapa.edu](http://www.hkapa.edu)，密切留意演藝的製作及最新消息。





## Finale of 30<sup>th</sup> Anniversary Alumni Homecoming Concerts 《友情再聚》音樂會 為 30 周年劃上完美句號

The end of the year is a time for reunion in both Western and Chinese traditions. This year, the Academy celebrated it with an impressive line-up of more than 140 music alumni in a series of three homecoming concerts.

The series was held on 20-22 December, with the first two concerts focusing on Western music and the third on Chinese music. These concerts were not just an opportunity to showcase Academy talent; they were also about genuine passion for music and the pride of being part of a community. Impressed by the collaborative spirit of the alumni, Chair of School of Music Dr Sharon Choa said, "All the musicians you are listening to tonight are products of love and care; we welcome their return to express their gratitude through the means they know best – music."

The two Western music concerts featured a session called "One Minute on Stage", where seven groups of musicians each played a piece written by Composing graduates. The name "One Minute on Stage" is derived from a Chinese saying which continues

中國和西方傳統都視年終為團圓的日子。今年，演藝以一連三場的《友情再聚》音樂會，與逾 140 名音樂校友慶祝此年的圓滿落幕。

音樂會於 12 月 20 至 22 日舉行，首兩場為西樂音樂會，尾場為中樂音樂會。此系列不僅展示校友才華，更重要的是代表他們對音樂的熱誠及作為演藝大家庭一份子的驕傲。音樂學院院長蔡敏德博士讚嘆校友們的合作精神，並說：「今晚您們所欣賞到的音樂家全是愛與關懷的結晶，我們歡迎他們以音樂，他們最熟悉的方式，回來校園表達他們的感恩之情。」

兩場西樂音樂會均設有一節名為「台上一分鐘」的環節，七組音樂家分別演奏由作曲系校友所編寫的樂曲。「台上一分鐘，台下十



1. Vocal performance of *Magic Flute*  
聲樂演出《魔笛》
2. (From left) Ben Leung, Chan Pui-ching, Yuen Chiu-shing and Au Man-bun  
(左起) 梁添好、陳沛正、袁釗勝與區文斌
3. Piano Trio: (from left) Colleen Lee, Cheng Wai and Rachel Cheung  
六手聯彈：(左起) 李嘉齡、鄭慧與張緯晴
4. *The invisible sword* by Contemporary Ensemble:  
(Back row, from left) Chan Chi-yuk (dizi), Wong Tsz-sau (sheng), Chau Chin-tung and Chan Wai-hong (percussion)  
(Front row, from left) Gao Sijia (pipa), Lai Ka-tai (zhongruan) and Lau Nga-ting (daruan)  
現代重奏表演《無形之劍》：  
(後排左起) 陳子旭 (笛子)、黃子修 (笙)、周展彤與陳偉康 (敲擊)  
(前排左起) 高思嘉 (琵琶)、黎家棟 (中阮) 與劉雅婷 (大阮)

"... needs ten years of practice". This is a vivid description of the hard work of the alumni, whose achievements were made possible only by unfailing dedication. Coordinator of the two concerts, Yiu Song-lam (Class of 1989, Major in Oboe), while grateful for performers' contributions, is confident about the future development of the Academy. "I believe our School will retain its uniqueness in the music scene and continue to prosper and grow in the years to come," he said.

The Chinese music concert was held on 22 December, Winter Solstice in the lunar calendar – traditionally the most important day in the year to celebrate family reunion. Coordinator of the concert, Woo Pak-tuen (Class of 2012, Major in Conducting for Chinese Orchestras), thanked the performers and audience for being part of the concert on this special day, and was proud to present a number of prominent Chinese music groups which

年功」正好貼切地形容校友們的成功竅門，他們憑著努力不懈的精神才得到今天的成就。統籌姚桑林 (1989 年畢業，主修雙簧管) 感謝眾表演者為音樂會的付出，並對演藝將來的發展充滿信心：「我相信我們的學院能保持它於音樂界的獨特位置，並於往後的日子繼續蓬勃發展。」

中樂音樂會於農曆冬至 12 月 22 日舉行，為中國傳統裡家庭團圓的最重要一日。統籌胡柏端 (2012 年畢業，主修中樂指揮) 感激所有表演者及觀眾於這特別日子參加是次音樂會，並由數支校友組成的中樂團為大家送上表演：「校友們不停地為發展及推動



have been formed by alumni. "Our alumni are devoted to facilitating the development of Chinese music performance and culture, leaving them not much personal time for reunion. We hope that the concert can provide them with an opportunity to get together and reminisce about old times," said Woo.

The three concerts marked the finale of the Academy's 30<sup>th</sup> Anniversary celebrations. The end of the 30<sup>th</sup> Anniversary year marks the beginning of another even more fruitful and rewarding year!

中國音樂演奏及文化而努力，難免聚少離多。我們希望藉此音樂會，重拾大家在演藝時的點滴。」

這三場音樂會同時為演藝 30 周年慶祝活動劃上句號——30 周年誌慶年的終結，同時是另一更豐盛之年的開始！

## Applause 獎聲

### Fresh Wave 2014 – International Short Film Festival

- Chow Yiu-kan (School of Film and Television, Class of 2010) and Tsim Ho-tat (School of Film and Television, Class of 2007) won the Best Script in Open Division with *Hong Kong's Weepie*.
- Cai Jiahao (School of Film and Television, Year 1) won the Best Film in Student Division with *Neighbours*.
- John Leung Yu (School of Film and Television, Year 3) won the Best Creativity in Student Division with his directing project *Ghostless Horror*.
- Chow Nim-wa (School of Film and Television, Class of 2014) won the Best Cinematographer in Student Division with *Ghostless Horror*.

### HK4As Kam Fan Student Awards

- Willis Wong Man-chak (School of Film and Television, Year 1) won the Student Merit Award with *Green Spot – Endless Charm*.

### 鮮浪潮 2014 – 國際短片展

- 周耀勤 (電影電視學院，2010 年畢業) 和詹可達 (電影電視學院，2007 年畢業) 憑《這裡，一切還好》獲公開組最佳劇本。
- 蔡嘉豪 (電影電視學院，一年級) 憑《樓上樓下》獲學生組最佳電影。
- 梁譽 (電影電視學院，三年級) 執導的《冇鬼故事》獲學生組最佳創意。
- 周念華 (電影電視學院，2014 年畢業) 憑《冇鬼故事》獲學生組最佳攝影。

### 2014 金帆廣告學生大獎

- 王文澤 (電影電視學院，一年級) 憑《Green Spot – Endless Charm》獲學生優異獎。



碧琪於出嫁當日，與家人合謀入屋綁架，目的是為了守著一個秘密，但眾人卻始料不到，自己心中的秘密也不知不覺地被揭露……最後他們發現，家家除了有本難唸的經，還會有個難頂的人，有時候不只一個。

On her wedding day, Becky plans a kidnapping with her family so that they might be armed with a secret. What they don't realise is that their own secrets are being exposed. During the play, they come to realise not only that there is "a difficult book that every family has to read", but also that each family member has a chapter of their own which they must deal with; sometimes, in fact, an entire book.

## 《家和·萬事輕》Happy Faimly

編劇：柯嘉琪 導演：鄭傳軍 形體指導：林偉源  
佈景設計：陳志權 服裝設計：張瑋師 燈光設計：林宛珊  
音響設計：黃凱詩 演員：施淑婷、李灝泓、高棋妍、  
莫家欣、張蔓姿、陳璇、麥智樂、嚴鉅乾、丁彤欣、黃子澄  
Playwright: Or Ka-kee Director: Terence Chang  
Movement Coach: Allen Lam Set Designer: Ricky Chan  
Costume Designer: Cecelia Cheung  
Lighting Designer: Sandy Lam Yuen-shan  
Sound Designer: Joyce Wong  
Cast: Sze Shuk-ting, Li Ho-wang, Ko Ki-yan, Mok Ka-yan,  
Cheung Man-che, Chan Wing-shuen, Mak Chi-lok, Yim Kui-kin,  
Ting Tung-yan, Wong Tsz-ching

粵語話劇 此節目內容涉及不雅用語，適合 12 歲或以上人士觀看  
Drama in Cantonese  
This production contains coarse language, suitable for audience aged 12 or above

9-14.2.2015 | 晚上 7:45pm  
14.2.2015 | 下午 2:45pm  
Studio Theatre 實驗劇場  
\$95, \$80(M), \$50(B)  
Ticketing details 票務詳情：P. 22,24



**Academy Opera: *Die Fledermaus* (The Bat)**  
**Grand Finale of the Helmut Sohmen and Peter Thompson**  
**International Artists Series**  
**演藝歌劇《蝙蝠》**  
**《蘇海文及湯比達國際藝術家系列》開幕之作**

“**This is a story about marriage and friendship,  
love and forgiveness.**

**這是一齣關於婚姻與友情，愛與寬恕的歌劇。**

”

Carolyn Choa, Director of *Die Fledermaus* (The Bat)  
《蝙蝠》導演蔡敏儀



Directed and adapted by Carolyn Choa, the Academy Opera *Die Fledermaus* (The Bat) will be staged on 24, 26 and 28 March. An operetta, or comic opera, *Die Fledermaus*, originally set on New Year's Eve, the Academy's production, the grand finale of the Helmut Sohmen and Peter Thompson International Artists Series, is to be set on Chinese New Year's Eve.

Choa explained why she has transposed this most Austrian of works to Hong Kong in the late 80s. It occurred to her that the Academy was established in 1984, and that by 1987, the first home-grown batch of professionally trained graduates were about to be launched into the world and transform the cultural landscape of the city. In some respects, not unlike Vienna a century before, it was a time of new blood and fresh energy, of young artists who embraced their rich cultural history but who were also beginning to find their own voices.

Despite the fact that this is the last production of the Series, it marks a number of firsts for Choa: her first cooperation with the Academy, her first time working as a director in Hong Kong, and her first time to direct *Die Fledermaus*. “I enjoy working with students as they are usually disciplined and passionate. The designers, dancers and singers I have met are very talented, supportive and professional. The standard is really high and I am glad to have the opportunity to work with the students at the Academy.”

由蔡敏儀執導及改編的演藝歌劇《蝙蝠》將於3月24日、26日及28日上演。喜歌劇《蝙蝠》為《蘇海文及湯比達國際藝術家系列》（系列）的閉幕之作，原著的故事背景為西曆除夕，而演藝呈獻的改編版本則為農曆除夕，喻意大團圓，可說別具意義。

蔡道出把這個極富奧地利色彩的作品設定於80年代的香港的原因，是由於演藝於1984年成立，第一批在本地接受專業訓練的演藝畢業生於1987年起逐漸進入世界藝壇，為這個城市的文化面貌帶來轉變。而某程度上，當時的香港跟對上一個世紀的維也納相似，既為新血湧現及朝氣勃勃的時代，亦是年輕藝術家在擁戴當地豐富文化歷史之同時，開始為自己尋找定位及發聲的新世代。

雖然《蝙蝠》是系列的閉幕作，可卻寫下了蔡不少的第一次：第一次與演藝合作、第一次在香港執導，以及第一次執導《蝙蝠》。蔡說：「我很享受與學生一起工作，因為他們守紀律且充滿熱情；而我遇到的設計師、舞者及演唱者都才華橫溢，體現出專業及團隊的精神。我很高興能與演藝的學生合作，他們的水平相當高。」



Nancy Yuen (left), Head of Vocal Studies and two principal singers Ruan Xinai (middle) and Jasper Sung Dizhang (right)  
聲樂系主任阮妙芬（左）與兩位主要演唱者阮馨愛（中）和宋狄樟（右）

Nancy Yuen, Head of Vocal Studies echoed Choa, saying, “Professionalism, patience and affection are the essence of teaching and learning at the Academy.” Instead of “teaching” the students, she would rather inspire them by feeding back comments on their performance, and bring out the best in each of them by identifying their potential.

She recalled it has been almost two decades since *Die Fledermaus* was last staged at the Academy. “It is a timeless piece of great artistic value, with complicated harmonies and a wide range that make it a challenging piece for the students.” In addition, the pronunciation of German and the multi-language dialogues are also demanding, but Yuen is confident that the students can handle all these challenges with the coaching of their teachers.

Practicing 10 hours a day before performance is commonplace for vocal students. Two principal singers of *Die Fledermaus*, Jasper Sung Dizhang (as Gabriel von Eisenstein) and Ruan Xinai (as Adele), both in their final year of master's studies, are enjoying the ensemble and the teamwork, which help them go the extra mile. Sung needs to put the audience in a good mood by grasping the right moment to stir the audiences emotions; while it is a double challenge to Ruan, as she has to take the male role and sing at the same time.

Choa added, “Approaching each new project is always a challenge. I always feel like I am stepping into the unknown, slowly groping towards the light with the support of the creative team. To me, the most important thing is that the students find the journey enjoyable and useful. And of course I also hope the audience will enjoy the show. There is a lot to learn from the excellent team at the Academy and I look forward to working with both the cast and the crew. The cliché ‘it takes a village to make an opera’ is very true.”

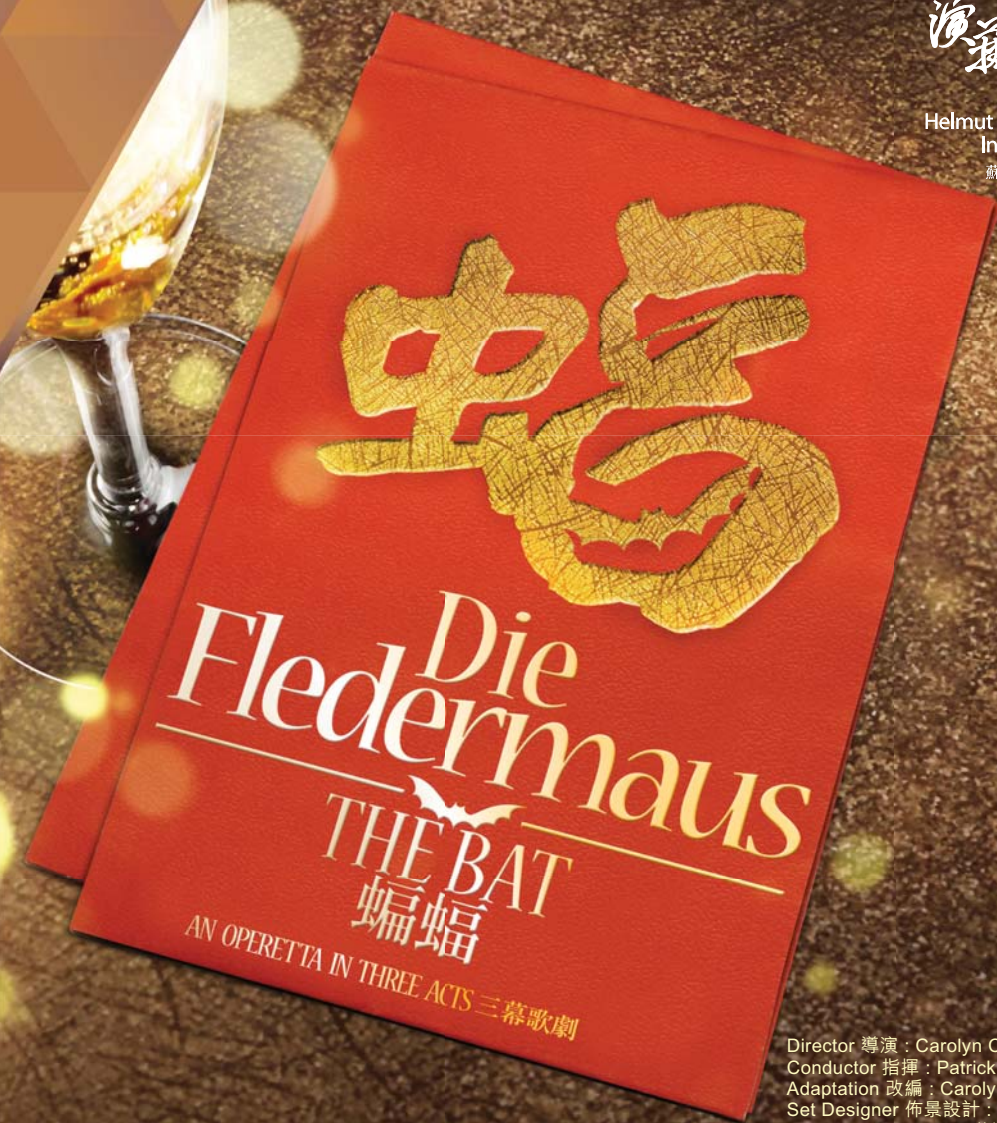
聲樂系主任阮妙芬與蔡的感受不謀而合：「專業、耐性及熱忱是演藝教學的核心所在。」她認為「教導」學生，不如啟發學生，因此不時就他們的表現給予意見，從而發掘他們的潛能，一展所長。

阮回憶上一次演藝把《蝙蝠》搬上舞台，已經是20年前的事。「《蝙蝠》是長青不衰的經典劇作，藝術價值毋庸置疑。複雜的和聲，加上廣闊的音域，對學生來說充滿挑戰。」此外，德文的發音與多語對白更加深了難度，但阮對學生充滿信心，相信他們在一眾老師的引導下，定可克服種種挑戰。

聲樂系學生演出前每天練習十小時是等閒事。《蝙蝠》兩名主要演唱者宋狄樟（飾格伯利·艾森斯坦）及阮馨愛（飾阿黛拉）均為碩士課程應屆畢業生，二人享受與樂團練習和團隊合作帶來的推動力。宋認為演出的難度在於把握適當時刻掀動觀眾的情緒，令他們感受到當中的喜劇氣氛；而對反串男角的阮而言，既演且唱，是雙重的挑戰。

蔡敏儀補充：「每次接觸新項目都是一次挑戰，我彷彿與整個創作團隊互相扶持，從未知中尋找曙光。對我而言，最重要是學生樂在其中，並且學以致用，當然，更希望觀眾享受《蝙蝠》的製作。與演藝優秀的團隊合作，過程中有很多值得學習的地方，熱切期待將來與各演員及製作團隊再度合作。『歌劇得動員一村人，方能成事』聽來陳腔濫調，但卻是一針見血。」





Director 導演: Carolyn Choa 蔡敏儀  
Conductor 指揮: Patrick Furrer 符柏德  
Adaptation 改編: Carolyn Choa 蔡敏儀  
Set Designer 佈景設計: Richard Roberts 羅偉卓  
Costume Designer 服裝設計: Bacchus Lee 李峯  
Lighting Designer 燈光設計: Samuel Chan 陳鈞至  
Sound Designer 音響設計: Essky Yik 易仁浚  
Academy Symphony Orchestra 演藝交響樂團

Cast 角色:  
Gabriel von Eisenstein:  
Jasper Sung Dizhang 宋狄樟  
Rosalinde: Clara Chang Wing-chun 鄭永珍  
Adele: Ruan Xinai 阮馨愛  
Dr Falke Alexander: Chen Chun-yiu 陳俊堯  
Prince Orlofsky: Bobbie Zhang Qian 張倩  
Alfred: Jiang Jing 江靖

門票於演出前一個月開售  
Tickets are available one month before the show

# OPEN DAY 開放日

8 Mar 2015 (Sun)  
10am - 5pm

本部: 香港灣仔告士打道一號  
Main Campus: 1 Gloucester Road, Wanchai, Hong Kong

伯大尼古蹟校園: 香港薄扶林道139號  
Béthanie Heritage Campus: 139 Pokfulam Road, Hong Kong  
開放時間 Opening Hours: 下午1pm-5pm

查詢 Enquiries: 2584 8500, 2584 8700  
[www.hkapa.edu](http://www.hkapa.edu) [www.facebook.com/HKAPA](https://www.facebook.com/HKAPA)

德語歌劇, 附中、英文字幕  
Operetta sung in German with Chinese and English surtitles

24,26,28.3.2015 | 晚上7:45pm

Drama Theatre 戲劇院  
\$150, \$95, \$130(M), \$85(M), \$65(B)

Ticketing details 票務詳情: P. 22,24



## Academy Productions *Rashomon* and *Nora* 演藝戲劇《羅生門》與《娜拉》 導演對談



Wong Chun-ho, Director of *Nora*  
《娜拉》導演王偉豪

Directed by directing-major graduating students Chow Wai-chuen and Wong Chun-ho, *Rashomon* and *Nora* are two of the productions to be presented by the School of Drama in the second semester. Chow and Wong share their enthusiasm for directing and talk about their future plans.

**Wong:** I am always being asked why I study directing, and it is basically down to the allure of the theatre. I didn't want to become an office worker, so I continued to explore through study, gaining more space for imagination and creation. And you?

**Chow:** I spent three years in a drama society when I was at the Hong Kong University of Science and Technology. It broadened my horizons and made me realise how big the theatrical world is. That's how I ended up studying directing at the Academy.

**Wong:** What attracted you to *Rashomon*? Do you feel pressure directing and adapting a classic which has won numerous awards?

**Chow:** Among the many attractions of Japan, it is the extremities of the country that fascinate me most. I like this so much that some elements in the original were retained to reflect its unique culture. *Rashomon* is a classic film based on a short novel written by a Japanese writer of great genius called Ryunosuke Akutagawa. The play is so well-known that a mere mention of the name helps to promote it, though this can also be a source of pressure. Frankly speaking, I am not particularly concerned whether this production can transcend previous interpretations of the novel, for example, film versions. As a director, I would rather focus on the presentation of this masterpiece in a theatre, which gives you the opportunity to render the dark sides of human nature and provoke discussion.

演藝戲劇學院下學期的其中兩項製作《羅生門》與《娜拉》，分別由導演系的應屆畢業生周偉泉及王偉豪執導。兩位導演在對談中分享執導的前因、當下與未來。

**王：**常常被問到當初為何報讀導演系，其實是沉醉於劇場的魅力，不想成為上班族，想繼續學習，在想像與創作中不斷發掘。你呢？

**周：**從前在科技大學讀機械工程時，花過三年光陰在劇社，覺得戲劇的世界很大，很想越雷池探一探險，於是毅然報考了演藝。

**王：**你本著探險精神改編這齣經典且得獎無數的《羅生門》，是否有甚麼吸引你？期間是否有壓力？

**周：**日本很多事物也很迷人，我很喜歡日本的極端，改編時特別保留了當中的元素。《羅生門》是經典電影，源自日本鬼才作者芥川龍之介的短篇小說，改編這傑作時沒有壓力是騙人的。正因如此經典，一提起《羅生門》，大家都耳熟能詳，很容易收到宣傳之效。當然，《羅生門》能發揮的空間還很浩瀚，定能用其他方式去演繹，探討人性的陰暗面。作為導演，我要考慮如何在劇場裡展現出來，電影和小說都是十分好的參考，而這次改編我並沒有想過要如何超越它們，因只是媒介不同而已。

**周：**《娜拉》這個劇本又如何吸引你？你對這個製作有什麼期望？

**王：**改編期間再細味《娜拉》的原著文字，作者易卜生的想像力確實使人十分著迷。這個於 1879 年首演的經典劇作，提及的婚姻模式為當世所不容，可謂離經叛道，上演後被罵得狗血淋頭，是個不斷被研究的



Chow Wai-chuen, Director of *Rashomon*  
《羅生門》導演周偉泉

**Chow:** What attracted you to *Nora*? And what expectations do you have for the production?

**Wong:** I was lost in the imaginative world created by the author Henrik Ibsen when I went through the text again and read between the lines. The play may now be considered a classic, but it received a lot of criticism when it was first staged in 1879, as it challenged the marriage orthodoxy of the time. Actually, the values that the rebellious Nora chased after are more or less shared by the new generation of Hong Kong nowadays. In this version, local languages were adopted to mirror the situation in Hong Kong and ease the communication with the audience. I hope I can go beyond the boundaries with my team so that the audience will be inspired.

**Chow:** Do you feel the same pressure as me when directing such a classic?

**Wong:** Certainly. It is neither a script recital session nor a script analysis lesson for the audience. Not willing to be a copycat, I added a number of new elements in the hope of giving the audience a real live theatrical experience.

**王：**What have you gained from the bachelor degree programme? Do you have any future plans?

**Wong:** Studying classical scripts of various periods and post-modern theatre in different formats is really fun. I have a deeper understanding of theatre after three years of study at the Academy. To me, it is just a starting point, as there is so much more to explore. Classical theatre is good, but something creative and modern also attracts me. I will try to blend both with people who share the same interest in the future.

**Chow:** What impresses me most at the Academy are school productions, and through touring to Taiwan and Shanghai, I got to know the working styles of professionals of different backgrounds and places, and how they communicate with the audience in their productions. These experiences consolidated what we have learnt in lectures. Looking to the future, will I stay in the directing business or not? I enjoy creating from bits and pieces, and earning my living through hard work; I hope to give some nice surprises to myself and to the place where I was born, and enjoy the experience on the way.

劇本。主角娜拉的叛逆精神、所叩問的社會價值與現代有一定的雷同，可對照現今面對新一代挑戰的香港。我保留《娜拉》當中的核心議題，套入當下的時代背景與演出語言，以貼近社會現實作切入點，與觀眾溝通。

在這個製作中，我只有一個簡單的願望：就是整個團隊包括我自己能超越本身的界限，同時為觀眾帶來一些「衝擊」。

**周：**《娜拉》也是個經典的劇目，執導有壓力嗎？

**王：**一定有，因我不是「搬字過台」，改編時加入了其他元素，而觀眾也不是在參加讀劇會，上劇本分析課，而是親身體驗現場的演出，我希望他們能全心投入在這個創作中。

**王：**你們從學士課程中有何得著？將來有何計劃？

**周：**我修讀導演系三年，集中研讀過不同時期的經典劇本，也學習和實驗過後現代劇場的各種形式，過程極之有趣，也擴闊了自己對劇場的看法。然而這只是起步，很多經典文本及現代劇場尚待發掘探索。我喜歡傳統，也想創新，未來或會找一群志同道合的人，嘗試在傳統中創新。

**王：**在演藝期間最深刻的是參與學院製作，到台灣、上海等地交流，進一步鞏固課堂所學，從中接觸來自不同地方、背景的劇場工作者，見識到他們的工作和與別人合作的方式，如何透過作品與觀眾溝通等等，這些都是寶貴的經驗。至於將來，想過放棄，但更想留下來；想創作，即使辛苦，也希望從點點滴滴中賺到分毫；想製造一些驚喜給自己、給我出生的地方；想仔細、慢慢地感受這個世界。

**Rashomon《羅生門》**  
18-21.3.2015 | 晚上 7:45pm  
21.3.2015 | 下午 2:45pm

**Nora《娜拉》**  
8-11.4.2015 | 晚上 7:45pm  
11.4.2015 | 下午 2:45pm

\* 門票於演出前一個月開售 Tickets are available one month before the show



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



1. *Blossoming and Full Moon Night of Love* 《花好月圓》
- 2-3. *The Taming of the Shrew* 《馴悍記》
4. 'Meeting Goddess, Given Sash' from *Magic Lotus* 《寶蓮燈》之〈仙遇贈帶〉
5. 'Encounter on the Way' from *Dragon and Phoenix Contend for Commandership* 《龍鳳爭掛帥》之〈路遇〉
6. *Obstructing the Horse* 《擋馬》

### Gongs and Drums 《鑼鼓響》 4.6.12.2014

Four Cantonese opera excerpts and one full-length Cantonese opera were presented in the last production by the School of Chinese Opera, *Gongs and Drums*.

'Blossoming and Full Moon Night of Love' from *Liu Yi the Princess's Messenger* is well known to Cantonese opera audiences with its lyrical tunes and richness of expression. 'Meeting Goddess, Given Sash' from *Magic Lotus Lantern* is a traditional Cantonese opera work, which was accompanied by a long-ribbon dance and a sword dance in this production. 'Encounter on the Way' from *Dragon and Phoenix Contend for Commandership* was given the stylised rendition made famous by Cantonese opera actor

是次戲曲演出挑選了四齣選段及一齣長劇《馴悍記》。

〈花好月圓〉是《柳毅傳書》的其中一折戲，有膾炙人口的經典唱段，以簡潔的唱腔做手賦予人物豐富的內心情感；《寶蓮燈》之〈仙遇贈帶〉是粵劇傳統劇目，於原劇加插了「長彩帶」、「劍花」、「雲帶」及舞蹈等表演技巧；而林派名劇《龍鳳爭掛帥》之〈路遇〉以唸白及唱腔細緻刻劃人物性格，

Lam Kar-sing. Incorporating traditional Cantonese opera percussion patterns and singing and reciting techniques, the performance effectively conveyed the characters' thoughts and emotions. Adapted from Kun opera, *Obstructing the Horse* features demanding martial techniques such as a chair fight and sword-kicking, as well as cross-dressing from the main character Eighth Sister Yang.

The full-length Cantonese opera *The Taming of the Shrew*, adapted from Shakespeare's play, showcased the director's perspective on different attitudes towards marriage, gender and family between East and West.

再借傳統鑼鼓點的節奏，作身段和舞台的調度；由昆劇移植改編的《擋馬》揉合了「椅子功」、「踢劍出鞘」等絕活，亮點是「女扮男裝」厚底高靴應工的楊八姐。

長劇《馴悍記》則是改編自英國戲劇家莎士比亞的作品。中西文化對於家庭、愛情、生活上的態度與觀念都有截然不同的理解。導演以一種全新的手法加以揉合與詮釋。



# 演藝馬拉松

## Performing Arts Marathon

### 流動演藝・走入社區

香港演藝學院致力將表演藝術帶入社群，豐富本地文化生活。

「演藝馬拉松」社區藝術計劃推行至第三屆，累積過往經驗，

我們決定在2014/15年度將計劃擴展至深水埗、元朗及東涌區。

The Hong Kong Academy for Performing Arts aims to bring performing arts into the community to enrich local cultural life. “Performing Arts Marathon” community outreach project has come to its third year. Through years of experience, we decide to expand the project (2014/15) beyond Sham Shui Po to include Yuen Long and Tung Chung as well.

2012年香港藝術發展獎  
「藝術教育獎」(非學校組)  
**銀獎**  
• 香港藝術發展局 •

「星」計劃/項目  
Star Projects/Programs  
• 聯合國教科文組織 •  
本土文化及創意教育研究觀測所

2012 Hong Kong Development  
**Silver Award**  
for Arts Education (Non-School Division)  
• Hong Kong Arts Development Council •

Star Projects/Programs  
• UNESCO Arts in Education Observatory for  
Research in Local Cultures and Creativity in Education

主辦  
Organised by  
The Hong Kong Academy  
for Performing Arts  
香港演藝學院

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支持團體  
Supporting Organisations

教育局  
Education Bureau



離島區政務處  
Islands District Office

深水埗區政務處  
Sham Shui Po District Office

元朗區政務處  
Yuen Long District Office



離島區議會  
Islands District Council



深水埗區議會  
Sham Shui Po District Council



元朗區議會  
Yuen Long District Council



香港房屋委員會  
Hong Kong Housing Authority

## Stage 1

計劃第一部份是為區內學校推行表演藝術工作坊及匯演。我們與5所中學合作，每校招募同學參與約60小時的表演藝術工作坊，並於2015年4月5日到香港演藝學院參與表演藝術日營及匯演，互相分享經驗。

The first part of the project is to organise performing arts workshops and performances for schools within the district. We are collaborating with five secondary schools. We recruit students to participate in about 60 hours of performing arts workshops prior to a performing arts day camp to share their experience at the Hong Kong Academy for Performing Arts on 5 April 2015.



## Stage 2

計劃第二部份是本中心特別設計的表演藝術流動車演出。我們將炮製「演藝流動舞台」，把藝術帶入社區，走訪區內不同的社群，以馬拉松式將表演藝術帶到學校及社區。

The second part of the project is performances on the Arts Mobile, specially designed by our Centre. We create “Mobile Stage” to visit different community groups within the district, bringing performing arts to schools and the community in this marathon-esque experience.



表演藝術教育中心  
Performing Arts Education Centre

T 2584 8950  
E pae@hkapa.edu  
W www.hkapa.edu/PAMarathon  
f HKAPA.PAE





1

Sun / 3pm / AL

Rastignac Presents:  
*Tonnochy* (2<sup>nd</sup> Re-Run)

威利來干邑呈獻：  
杜老誌(再度重演)

Presented by Joy Performance Limited

\$1200, \$780, \$580, \$380,  
\$180, \$100(S)

10am & 12nn / AD

*The Princess and the Pea*

Presented by ABA Productions Limited

\$435, \$385, \$335, \$195

3pm & 5pm / AD

*Hugless Douglas*

Presented by ABA Productions Limited

\$435, \$385, \$335, \$195

3

Tue / 8pm / AL

Rastignac Presents:  
*Tonnochy* (2<sup>nd</sup> Re-Run)

威利來干邑呈獻：  
杜老誌(再度重演)

\$1200, \$780, \$580, \$380,  
\$180, \$100(S)

4

Wed / 6:30pm / AR

Academy Brass Concert

演藝銅管樂音樂會

(F)#

5

Thu / 7pm / AR

*The Tiger Who Came to Tea*

Presented by ABA Productions Limited

\$435, \$385, \$335, \$195

7:30pm / AH

Academy Vocal Concert

演藝聲樂音樂會

\$435, \$385, \$335, \$195

6

Fri / 5pm / AD

*Horrible Histories Vile Victorians*

Presented by ABA Productions Limited

\$435, \$385, \$335, \$195

7:30pm / AH

Academy Chinese Music Concert

演藝中樂音樂會

(F)#

7-8

Sat-Sun / 10am & 12nn / AD

*The Tiger Who Came to Tea*

\$435, \$385, \$335, \$195

7

Sat / 3pm & 5pm / AD

*Horrible Histories Barmy Britain Part Two*

Presented by ABA Productions Limited

\$435, \$385, \$335, \$195

7:30pm / HKJCA

Academy New Generation Artists Concert

演藝新世代藝術家音樂會

(F)#

8

Sun / 3pm & 5pm / AD

*Horrible Histories Vile Victorians*

\$435, \$385, \$335, \$195

9-14

Mon-Sat / 7:45pm / AU

Academy Drama:  
*Happy Family* (C)

演藝戲劇：《家和·萬事輕》(C)

\$95, \$80(M), \$50(B)

10

Tue / 6:30pm / AR

Academy String Concert

演藝弦樂音樂會

(F)#

11-12

Wed-Thu / 5pm / AD

*The Tiger Who Came to Tea*

\$435, \$385, \$335, \$195

11

Wed / 6:30pm / AR

Academy Chinese Music Concert

演藝中樂音樂會

(F)#

12

Thu / 6:30pm / AR

Academy Woodwind Concert

演藝木管樂音樂會

(F)#

13

Fri / 6:30pm / AD

*Horrible Histories Barmy Britain Part Two*

\$435, \$385, \$335, \$195

6:30pm / AR

Academy Piano Concert

演藝鋼琴音樂會

(F)#

14-15

Sat-Sun / 10am & 12am / AD

*The Tiger Who Came to Tea*

\$435, \$385, \$335, \$195

14

Sat / 3pm & 5pm / AD

*Horrible Histories Vile Victorians*

\$435, \$385, \$335, \$195

2:45pm / AU

Academy Drama:  
*Happy Family* (C)

演藝戲劇：《家和·萬事輕》(C)

\$95, \$80(M), \$50(B)

3pm / AR

Academy Junior Music Concert

演藝青少年音樂課程音樂會

(F)#

15

Sun / 3pm & 5pm / AD

*Horrible Histories Barmy Britain Part Two*

\$435, \$385, \$335, \$195

25-28

Wed-Sat / 8:15pm / AD

Three short Samuel Becket plays:  
*Not I / Footfalls / Rockaby*

貝克特三部曲：  
《非我》《落腳聲》《搖籃曲》

Presented by Hong Kong Arts Festival Society Limited

香港藝術節協會有限公司主辦

\$280, \$220, \$160, \$110(S), \$80(S)

27

Fri / 7:30pm / AL

Complicite - *Lionboy*

合拍劇團《獅子男孩歷險記》

Presented by Hong Kong Arts Festival Society Limited

香港藝術節協會有限公司主辦

\$420, \$320, \$240, \$160, \$210(S),  
\$160(S), \$120(S), \$80(S)



**28** Sat / 2:30pm & 7:30pm / AL  
**Complicite - Lionboy**  
合拍劇團《獅子男孩歷險記》  
\$420, \$320, \$240, \$160, \$210(S),  
\$160(S), \$120(S), \$80(S)

3pm & 8pm / HKJCA  
**The Paper Cinema's Odyssey**  
紙影院《奧德賽漂流記》  
Presented by Hong Kong Arts Festival  
Society Limited  
香港藝術節協會有限公司主辦  
\$300, \$240, \$160, \$120(S), \$80(S)

■ Drama 戲劇    ■ Music 音樂

**Venue 場地：**

AD	Academy Drama Theatre	演藝學院戲劇院
AH	Academy Concert Hall	演藝學院音樂廳
AL	Academy Lyric Theatre	演藝學院歌劇院
AR	Academy Recital Hall	演藝學院演奏廳
AU	Academy Studio Theatre	演藝學院實驗劇場
HKJCA	Hong Kong Jockey Club Amphitheatre	香港賽馬會演藝劇院



- The Hong Kong Academy for Performing Arts event  
香港演藝學院節目
- (B) Full-time students, senior citizens over 65 or people with disabilities 全日制學生、65 歲或以上觀眾或殘疾人士
- (C) In Cantonese 粵語演出
- (F)# The Hong Kong Academy for Performing Arts free event; tickets are released half an hour before the start of the performance at the Academy Box Office on a first-come, first-served basis 演藝學院免費節目，入場券可於演出前半小時在演藝學院票房索取，先到先得
- (M) Members of SAPA and Academy Alumni Association 演藝友誼社及演藝學院校友會會員
- (S) Full-time students only 全日制學生

**Remarks 備註：**

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

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



Facilities for people with disabilities are available at the Academy by prior arrangement at the time of ticket booking. Please contact our Customer Services Department on 2584 8633 for further details.

演藝設有各項殘疾人士專用設施，請在訂票時提出，以便有關方面作特別安排。詳情請電 2584 8633 客務部查詢。

[www.hkapa.edu/subscription](http://www.hkapa.edu/subscription)

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

Enquiries 查詢：2584 8580

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## Academy News Subscription 訂閱《學院通訊》

Academy News is a monthly publication of The Hong Kong Academy for Performing Arts (the Academy), published in both print and digital editions. It highlights the latest happenings in the Academy including student productions, school activities, alumni sharing and academic development. If you wish to receive these updates in print format, please complete the form below and return it to the Academy's Corporate Communications Office by mail/email/fax. If you would like to subscribe to the digital edition, please register at [www.hkapa.edu/subscription](http://www.hkapa.edu/subscription).

《學院通訊》為香港演藝學院（演藝）出版之月刊，提供印刷及電子版。刊物報導演藝之最新動態，包括學生製作及演出、學院活動、校友分享、學術發展等等。如欲訂閱印刷版，請填妥下列表格，並透過郵遞／電郵／傳真交回演藝機構傳訊處。若訂閱電子版，請於 [www.hkapa.edu/subscription](http://www.hkapa.edu/subscription) 登記。

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### Box Offices

The Hong Kong Academy for Performing Arts – Wanchai  
Béthanie – Pokfulam  
Asia World Expo – Lantau Island  
K11 Select – Tsimshatsui  
Fringe Club – Central  
Hong Kong Convention & Exhibition Centre – Wanchai  
Hong Kong International Trade & Exhibition Centre – Kowloon Bay  
Tom Lee Music Limited – Kennedy Town, Quarry Bay, Aberdeen,  
Causeway Bay, North Point, Wanchai, Tsimshatsui, Kowloon Bay,  
Whampoa, MegaBox, Shatin, Tsuen Wan, Tseung Kwan O, Tsing  
Yi, Yuen Long, Tai Po, Tuen Mun, Sheung Shui, Ma On Shan,  
Kowloonbay International Trade & Exhibition Centre

### Customer Service Fee

Ticket purchased over the counter: HK\$8/ticket  
Online Booking ([www.hkticketing.com](http://www.hkticketing.com)) and ticket purchase hotline  
(31 288 288): HK\$15/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.

### 售票處

香港演藝學院 — 灣仔  
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、  
馬鞍山、九龍灣國際展貿中心

### 顧客服務費

各售票處：每張港幣八元正  
網上訂票 ([www.hkticketing.com](http://www.hkticketing.com)) 及  
購票熱線 (31 288 288)：每張港幣十五元正  
郵費或速遞費用將按個別情況而定。  
查詢：2584 8514

### 門票退換

已售出之門票一概不能退換或更改其他門票。購票  
後請檢查門票，如有錯漏，須立即提出。

### 集體訂票優惠

集體訂購由演藝主辦的各項同場節目門票達十張或以  
上，可獲九折優惠。此優惠只適用於演藝學院票房，  
同時不能與演藝其他優惠一同使用。演藝保留修改優  
惠細則的權利，而毋須另行通知。

### 票務查詢

如欲查詢在演藝演出之節目，請致電票房 2584 8514。  
票房之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。

### 停車場

演藝提供少量時鐘車位，須以有效八達通咭進出及  
繳費。

### 法國巴黎銀行伯大尼博物館

歡迎於快達票售票網預約伯大尼導賞團及訂購博物  
館門票。