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Academy Drama 演藝戲劇

傾城無方

CASTLE OF GLASS : IRIDESCENT

殘·存

27/7-1/8/2020 晚上7:45pm  
1/8/2020 下午2:45pm

演藝學院實驗劇場  
Academy Studio Theatre



Feature Interview  
Cheuk Cheung —  
Documenting  
the Times

人物專訪

卓翔 —— 紀錄時代



Cheuk Cheung, a Film and Television alumnus (Class of 2007) who has focused on documentaries in recent years. (Photo by: Ho Ar Nam)

電影電視學院校友卓翔（2007年畢業）近年專注拍攝紀錄片。（拍攝：何阿嵐）

# Documenting the Times

## 紀錄時代

Cheuk's filmmaking dream has its roots in secondary school, where his favourite extracurricular activity was renting videotapes to binge-watch at home, both Chinese-language and foreign-language movies. Film buffs were few and far between among his peers, so he became the class critic. This gave him validation and a sense of pride, and encouraged him to dig up as much film-related content as he could. After graduating from secondary school, he enrolled on a film course at the Academy. "I got to know people from the industry through various film courses I took when I was in Form 5 and 6. They told me the Academy's programmes gave a strong technical training and enabled students to shoot their own works. So I applied after my A-level."

Cheuk took a one-year diploma course before moving on to the degree programme, majoring in directing. At the time digital imaging was gradually taking off as a more economical substitute for analogue photography. Cheuk felt privileged to have had the experience of loading film rolls, working in Steenbeck room and editing 16mm film workprint frame by frame at the Academy. "I enjoy diving into the historical origins of things. To know yourself, you have to start from childhood because it shows you how you came to be. Similarly, to know film you have to study film history; and understanding traditional production methods is the best way to become familiar with film theory." This spirit of investigation has underpinned Cheuk's approach to film, in particular, documentaries.

In March, at the height of the coronavirus pandemic, the 26<sup>th</sup> Hong Kong Film Critics Society Awards took place behind closed doors. The event honoured many of the Academy's graduates, including Cheuk Cheung, an alumnus of the School of Film and Television, whose documentary *Bamboo Theatre* was named a Film of Merit. "Filmmakers naturally want industry recognition," says Cheuk. "Documentaries perhaps most of all, as it gets people to go to a cinema to see your work."

*Bamboo Theatre* is Cheuk's third documentary, and like its predecessors, it is related to Chinese opera. "I have wanted to shoot a feature film on Chinese opera since my student days at the Academy. Although that hasn't happened yet, one might say it has

materialised in a different form." Cheuk has chosen a form that allows him to record the present and be a witness to history by preserving sounds and images.

二月初春，疫情嚴峻，第26屆香港電影評論學會大獎頒獎典禮以閉門形式進行，多位校友榮獲獎項，其中電影電視學院校友卓翔執導的紀錄片《戲棚》獲選為「推薦電影」。卓翔表示這是一個很好的鼓勵：「製作電影當然希望被業界認同，而紀錄片更加需要這份肯定，才能鼓勵更多觀眾入戲院觀看。」

《戲棚》是卓翔的第三部紀錄片，三部作品主題皆觸及戲曲：「我在演藝學院讀書時，已定下目標拍攝戲曲相關的劇情片，現在暫時未有實行，換了另一形式呈現。」在電影廣闊的光譜中，卓翔選擇紀錄當下，為時代留存有影有聲的歷史見證。



Cheuk's latest work *Bamboo Theatre* has garnered many honours and nominations.

去年的《戲棚》獲多項殊榮和提名。

卓翔的電影夢植根於初中年代，租錄影帶回家觀賞是他的課餘活動，「煲」盡中外電影。當年同學之間鮮有電影迷，他儼如班上的電影評論員，少年人的存在感和自信心由此建立，自此更積極發掘電影資訊。中學畢業，卓翔順理成章報讀電影相關的課程：「中五、中六曾參加坊間的電影課程，接觸到一些業內朋友，他們都說演藝學院的技術訓練方面素有水準，而且每個學生都有機會拍攝個人作品，我於是A-level後便報考。」

卓翔先讀了一年的文憑課程，再升讀學位課程，主修導演。其時數碼影像開始在業界普及，成本昂貴的菲林開始慢慢被取代，卓翔慶幸能在學院趕及體驗

「沖」菲林、入菲林，甚至一格一格剪菲林的過程。「我喜歡探索事物的歷史本源，就如認識自己必定要從童年開始，才能理解今天的我如何演變而成。同樣，讀電影的須要理解電影的歷史，而了解傳統的製作方法是認識電影理論的最佳學習方式。」尋根探究的精神，早已為拍攝紀錄片埋下了伏筆。

### 從紀錄片起步

卓翔在二年級的暑假開始到電影公司實習，首次參與大規模的電影製作，收穫不止於專業技巧，還有同樣重要的人脈網絡。他直言入行時香港電影業已面對重大挑戰，慶幸自己實習時當了副導演組一員，認識了很多行內人，畢業後得到不少機會：「實習是關鍵。讀



Shooting on location during his time at the Academy's School of Film and Television. 於學院學習期間進行拍攝。



My Way. 《乾旦路》劇照。

### Starting with Documentaries

Cheuk began interning at film studios in the summer of his sophomore year, becoming involved in a large-scale film production for the first time. The experience not only taught him skills and techniques but also the importance of a professional network. He says the Hong Kong film industry was already facing difficult times when he joined, but he was fortunate in joining the assistant director team during his internship, which enabled him to make the acquaintance of many people. This opened doors when the time came to find work after graduation. "Internships make all the difference. Having connections with the industry while still studying facilitates future employment."

For several years, Cheuk was an assistant director. He learned a lot but it gave him no opportunity to create his own work. This changed in 2009, when he made *Love Letter from a Classmate*, a film about growing up, and entered it in the Fresh Wave International Short

Film Festival. However, the experience left him feeling unsatisfied and he felt panicky after the film was finished. "I felt I was actually regressing and began to reflect on the way forward. Should I continue to apply for funds to shoot and repeat the cycle till time immemorial? Or were there other possibilities?"

While trying to figure out his future, Cheuk found inspiration in the biographies of veteran filmmakers. "Most film directors I like started out making documentaries before doing feature films. Some remain 'amphibious'. Documentaries are more suitable and much easier on new directors like myself when it comes to finding funds and resources."

Documentaries are shot in real-life settings; their subjects are real people and events. Their protagonists are the interview subjects, whose stories determine the direction of the documentaries. A film director's job is to tell a good story. "Fiction films and documentaries are slightly different, but their motives and functions are the same. Both extract material from real life; both tell the stories that moved the creators. Using film as a medium, they aim to touch people's lives."

### An Outsider's Passion for Chinese Opera

Chinese opera is one subject that does interest Cheuk. "I watched my first Chinese opera performance while at the Academy. It was a Kunqu opera called *The Peony Pavilion* and Kenneth Pai Hsien-yung was the executive producer. It was profoundly stirring. It made me wonder why I was getting to know my own culture and art form so late in life? I hope to use my skills to help promote the art, in the way that *Farewell My Concubine* and *Hu-Du-Men* brought Chinese opera to people who weren't familiar with it." Cheuk explains that while viewers may not have an immediate response to the film, the memory of it may spark an interest in Chinese opera one day. He calls it "seedling transplantation".

Cheuk was not well versed in Chinese opera despite his enthusiasm for it. To make up for this, he has been conscientious in conducting research into the subject. His first Chinese opera themed documentary *My Way* (2012) documents the path to becoming male *dan* (male actors who play the leading female role) of two young Cantonese opera actors, Paris Wong Hau-wai and Alan Tam Wing-lun. His second *My Next Step* (2015) is an account of the struggles of the last young martial arts actor in a Kunqu opera troupe. Last year's *Bamboo Theatre* explores

Hong Kong's unique pop-up theatres built with bamboo scaffolding, and records the various people having different roles in the cultural space (or bamboo theatres) and events surrounding them. The film garnered many honours, including Special Mention at the Hong Kong Film Directors' Guild Awards, nomination for Best Documentary at the 56<sup>th</sup> Golden Horse Awards and a Best New Director nomination at this year's Hong Kong Film Awards.

Cheuk is grateful for the film industry's stamp of recognition but is not carried away by it, seeing it as a small step forward for Hong Kong documentaries. "The origin of film is documentation. The earliest documentaries show a train pulling into a station or factory workers going to and leaving work. They record real people going about their daily lives. But Hong Kong viewers generally see documentaries as news and television, rather than cinema. Hence the genre rarely makes it to the cinemas. But I believe interest can be nurtured. The relationship is two-way. When investors are willing to invest more resources in locally-produced documentaries, Hong Kong filmmakers can create better work, with benefits for the entire eco-system."

### Seeking Possibilities Beyond the Boundary

One of Cheuk's fortes is integrating different art forms. For example, in *Bamboo Theatre*, there is a low-angle shot of scaffolders rising and descending on the scaffold to the melodic undulations of a Bach cello suite. "Students at the Academy have plenty of exposure to other performing arts – dance, theatre, music, you name it. This cross-form and cross-genre atmosphere is very



*Songs of Portrait*, a docu-opera jointly presented by Cheuk and Music alumnus Steve Hui. 卓翔與音樂校友許敖山共同創作「混種紀錄歌劇」《肖像曲》。



*Bamboo Theatre* was nominated for Best Documentary at the 56<sup>th</sup> Golden Horse Awards. 《戲棚》於第56屆金馬獎獲提名最佳紀錄片。

書時能夠與業界連繫，將來就業會比較容易銜接。」

當了幾年副導演，收穫甚豐，但卻沒時間創作個人作品，直至2009年參加「鮮浪潮國際短片節」，才抓著機會創作以成長為題的《一封情書》。然而，他並沒有滿足感，相反，完成作品後更覺徬徨。「我感覺自己不只原地踏步，而是退步！我開始反思：將來的路應該怎樣走？繼續申請資助拍戲，不斷重複這個循環；還是有其他可能？」

就在迷惘之時，他讀到一些電影導演的傳記，從前輩的經歷中得到啟發：「我喜歡的幾位導演，原來都是先拍紀錄片，然後才拍劇情片的，有些更屬兩棲導演。拍攝紀錄片所需的成本、資源較少，作為新導演，以這種方式起步似乎相對合適。」

紀錄片所拍的是真人真事，場景真實存在，主角是受訪者，同時也主宰了故事的走向。而導演的工作，是說好一個故事。「拍劇情片和紀錄片有少許分別，但動機和功能一樣，都在真實生活中抽取養分，將觸動創作者的故事傳揚開去，透過影片讓生命影響生命。」

### 寄情戲曲


能夠觸動卓翔的題材中，戲曲是其一。「我在演藝學院讀書時才首次欣賞戲曲演出，看的是崑曲《牡丹亭》，由白先勇先生策劃，深深觸動我。我想：『為何我長大成人後才認識自己的文化和藝術形式？』我希望透過自己的專長協助推動這項文化藝術，就像《霸王別姬》、《虎度門》，藉着電影讓一些平日不會觀賞戲曲的人接觸這項藝術。」卓翔理解觀眾看過後未必有即時回應及改變，但他相信記憶會留在心中，說不定某年某日勾起對戲曲的興趣，他稱之為「落苗」。



Cheuk received the Award for Young Artist at the 2013 Hong Kong Arts Development Awards.

卓翔於2013香港藝術發展獎獲頒藝術新秀獎。

nurturing for performing arts students. We were never only film students; we were constantly in contact with other art forms and interacting with people from those fields. My composer partners, also from the Academy, are no strangers to film for the same reason. This makes communications much smoother." Two years ago, Cheuk and Steve Hui (aka Nerve), a graduate of the Academy's School of Music, jointly created *Songs of Portrait*, a creatively ambitious hybrid docu-opera that mixes music and image with different operatic and theatrical forms.


While remaining steadfast to a dream does not follow conventional pathways, Cheuk has witnessed other people who are not able to play the roles they want or film the topics they desire have chosen to quit. However, he is of the view that even when we cannot do anything about our circumstances or "fate", we still have plenty of other options. "I believe that fiction films aren't the only way out. The documentaries I made in the last few years have shown me another path. When you're burnt out, by all means pause and explore other alternatives; allow yourself to keep trying. Who says film directors must only make films? They can engage in hybrid creations. Try to think of other ways outside film to respond to society." 

雖然滿有熱誠，但畢竟是戲曲門外漢，故此一直做了大量資料搜集。2012年完成首部紀錄片《乾旦路》，紀錄年輕粵劇演員王侯偉和譚穎倫兩位男旦之路。2015年第二部紀錄片《一個武生》，寫崑劇團裏最後一個青年武生的矛盾掙扎。去年的新作《戲棚》，全面探索香港獨有的竹建戲棚，紀錄戲棚內不同崗位的人和事，作品獲多項殊榮，包括香港電影導演會2019年度獎項的執委會特別獎，去年更於第56屆金馬獎獲提名最佳紀錄片；而卓翔則於今屆香港電影金像獎獲提名新晉導演。

連番得到業界認同，卓翔未敢興奮，只視之為香港紀錄片向前邁進的一小步。「電影的源頭來自紀錄，最初誕生的電影純粹紀錄一列火車到站，或一間工廠的工人上下班，為真實的人、真實的事做一些紀錄。但香港觀眾普遍認為紀錄片屬於新聞、電視類別，而不是電影，以致本地甚少上映紀錄片。我相信觀眾是可以慢慢培養的，這是一個互動關係，當有更多人願意投放資源給予香港創作人拍攝紀錄片，香港自然能製作出品質更好的作品，整個生態會越來越好。」

#### 宿命中尋找可能

卓翔擅長在作品中融合不同的藝術形式，一如《戲棚》結合仰望鏡頭與古典樂曲，搭棚工人的動態伴隨着巴哈的無伴奏大提琴組曲抑揚起伏。「在演藝學院學習，有機會欣賞舞蹈、戲劇、音樂等各類型的表演藝術。這種跨形式的氛圍，為電影創作添加了不同養分。我們並非只懂單一藝術的電影學生，我們經常接觸不同的藝術，與學院裡面不同範疇的人互動，就像與我一直合作的作曲系同學，他們跟我一樣於這種氛圍中學習，故此對電影亦不感陌生，合作起來更容易溝通。」兩年前，卓翔與演藝學院音樂學院畢業的許敖山合作《肖像曲》，從電影跳進劇場，透過音樂和影像呈現一種嶄新的「混種紀錄歌劇」，在創作上發掘更多可能。

夢想可以堅定，形式卻不一定從俗。眼見行內不少人因做不到想做的角色，或拍不到想拍的題材而失望，選擇離開。面對不可逆轉的客觀環境或所謂的「宿命」，人其實可以有更多選擇。「我相信拍劇情片並非唯一出路，我在過去幾年拍紀錄片也是另一種方式。當你覺得疲累的時候，暫且停下來尋找其他可能，容許自己作更多嘗試。電影導演不一定只限於創作電影，也可以跨界別創作。除了電影外，不妨想一想自己可以用甚麼方式來回應社會。」 

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# The Sky's the Limit

The recent months of social distancing have posed a question to performing artists – how to extend the theatrical circle to the virtual environment so that they can keep creating, rehearsing and performing. To make the best out of the home learning period, Academy staff and students have been stretching their minds to come up with creative works in response to the pandemic, expressing their love and support to the community and lifting spirits at this unprecedented time.



## Cello Ensemble Performing *Ritual Fire Dance* 大提琴合奏團演奏《火祭之舞》

The Academy Cello Ensemble, comprising 13 students, prepared a virtual rendition of *Ritual Fire Dance* by Manuel de Falla. Each of the members, nine from Hong Kong and four from the mainland (two from Wuhan), spent two weeks rehearsing and filming their individual part. The recordings were then edited by Hilson Yip, the member who initiated the activity, using computer software which took him six uninterrupted hours to complete.

"*Ritual Fire Dance* is a Spanish work about a girl getting rid of her misfortune by performing a ceremonial dance. We hope that the performance will bring everyone good luck and that the pandemic will soon be over!" says Hilson. With this work, the ensemble would like to share the fruit of their learning with everyone, as well as to thank those who have been working tirelessly to fight the pandemic.

由13名學生組成的演藝學院大提琴合奏團，特別挑選了西班牙作曲家法雅的作品《火祭之舞》進行網上演奏。成員以兩星期時間練習及攝錄自己的演出片段，再由活動發起人葉進傑用了六小時以電腦軟件剪輯成合奏版：「《火祭之舞》是一首西班牙作品，故事主角借火祭舞驅走厄運。我們希望藉此曲祝願疫情儘快過去，並為大家帶來好運！」除了與眾人分享練習成果，合奏團亦希望藉此感謝一眾為處理疫情而不辭勞苦的人。



Watch the performance at:  
觀看短片：



# 以創作激勵人心

疫情下大眾減少相聚，令表演藝術家思考如何擴闊表演空間，利用網絡平台繼續創作、排練和演出。演藝學院師生於這段在家學習期間，一直以不同的創作方式表達對社區的關懷和支持，互相鼓勵。

More about online teaching and other related information:  
更多關於網上學習和其他相關資訊：



## Composition of "WASH HANDS" 「洗手」原創樂曲



Another music student Amos Wong, who majors in Composition and Electronic Music, has composed an original score to respond to the "Grand Pause", as Amos calls it — the period since late January when Hong Kong schools were shut.

As a musician, Amos has come to believe that while the element of "being there" is essential to the performing arts, life during the global lockdown has ignited creativity, as seen on social media with the many heart-warming initiatives of musicians supporting each other. Amos joined the good cause and created a short piano roll video with the piano playing and forming the words "WASH HANDS".

"We must remember that Music and the Arts are beautiful things people turn to in times of crisis, providing huge encouragement in the fight against despair. That truly aligns with our goals — to connect with people through Music," says Amos.

另一名主修作曲及電子音樂的王樂行，形容全港學校自1月起的關閉狀態為「Grand Pause」（大停頓），並選擇以自己創作的樂曲作回應。

作為音樂家，樂行認為「在場參與」是表演藝術不可或缺的部分，但全球多地「封城」亦激發創意，眾多音樂家於網上透過不同形式互相送暖，他亦希望參與其中，故此創作了一段輕快的鋼琴音樂，音符於音樂軟件的平台上呈現出「WASH HANDS」（洗手）的字樣：「我們須緊記，每當遇到災難，人們總會追求美好的事物，例如音樂和藝術，以此互相鼓勵，期望一起走出絕望。這正正切合了我們的目標——以音樂聯繫所有人。」



Listen to the music at:  
收聽音樂：



## Fruitful Collaboration with Goethe-Institut Hongkong

### 與香港歌德學院合作 推動舞蹈交流

舞蹈學院最近與香港歌德學院建立了合作夥伴關係，以促進學院與德國以至國際舞壇的交流，令人期待。

今年3月，香港歌德學院支持講師（中國舞）鄒小強到慕尼黑參與舞蹈盛事

TANZPLATTFORM DEUTSCHLAND。活動兩年一度，旨在向國際展示德國最新舞蹈潮流和創意。今年活動由JOINT ADVENTURES主辦，專業評審於500多部舞蹈作品裡，挑選15部作演出。此外，參加者亦可參與一系列的專題討論、講座、工作坊和藝術演講，豐富內容讓當地觀眾和來自45個地方的舞蹈界參加者大開眼界。

此行，鄒小強代表舞蹈學院邀請活動評審之一、JOINT ADVENTURES的藝術及行政總監Walter Heun於下學期到訪學院，參與「院長特邀藝術家系列」。系列由院長陳頌瑛策劃，於去年展開，舉辦一系列由享負盛名的舞蹈藝術家參與主持的活動。Heun的到訪承蒙香港歌德學院支持；其間，舞蹈學院計劃舉行公開講座，以及放映今年TANZPLATTFORM DEUTSCHLAND 上演的其中10部舞蹈作品。（有關活動詳情，請留意學院社交媒體平台）



The School of Dance has established a forward-looking collaboration with Goethe-Institut Hongkong (Goethe), aiming to facilitate the exchange between the School and the dance scene in Germany and beyond.

In March, Goethe supported Academy lecturer (Chinese Dance) Yan Xiaoqiang to attend TANZPLATTFORM DEUTSCHLAND in Munich. The event runs every two years and showcases the current trends and innovations in the German dance scene. The edition this year, hosted by JOINT ADVENTURES, presented 15 productions selected by a professional jury from over 500 entries to an international audience. A series of panel discussions, seminars, workshops and artistic talks were also on offer, providing an eye-opening experience to the local audience, as well as participants from 45 different places.

During the trip, Yan extended the School's invitation to Walter Heun, a jury member of the event and the Artistic & Executive Director of JOINT ADVENTURES, to be a guest speaker at the Dean's Special Artist Series next semester, an initiative that was launched by Dean of Dance Anna CY Chan last year to host events given by a distinguished roster of dance artists. Thanks to the kind support of Goethe, Heun will visit the Academy at the end of this year, and the School plans to organise a public forum and screenings of ten of the works that were presented at the TANZPLATTFORM DEUTSCHLAND during his visit. (Event details will be announced on the Academy's social media platforms.)



### Mini-ethnotheatre Online 網上「微型人種誌劇」

Associate Dean of Drama Estella Wong initiated an online mini-ethnotheatre named *See You Zoom*, an account of a Hong Kong citizen's experience with the online conferencing platform Zoom and the inspiration it provided. Devised and produced by Drama students and alumni, the performance was developed entirely online in two months. The first run, four performances from 30 April to 1 May, received an encouraging response, leading to a re-run of three additional shows on 8 and 9 May.

"It's amazing how everything was done solely online: devising, rehearsing and performing. Amid adversities we see the challenges faced by theatre practitioners, and by overcoming these obstacles the endless possibilities of theatre can be realised. As long as we stay true to our passion to create, new directions will come to us. This creative project is just a start, we will definitely see more online theatre projects by Drama students," says Estella.

戲劇學院副院長黃婉萍在4月30日至5月1日於網上推出四場名為《See You Zoom》的參與式「微型人種誌劇」，描述一個香港居民因Zoom而聯想到的事。劇目由戲劇學院學生和校友共同編作和製作，利用了兩個月的時間籌備。首演反應熱烈，團隊隨即加開5月8至9日共三場的演出。

黃婉萍分享是次創作過程：「我們今次的編作、排練，以至演出，全程在家進行，彼此從沒見過『真人』。這次經驗讓我們看見了逆境帶給劇場人的新挑戰和啟發——原來劇場真的是無界限的，只要我們創作的心仍在，定能找到饒富意義的嶄新方向！這次的創作只是一個開始，更多戲劇學院的學士及碩士學生將陸續創作各式各樣的線上劇場。」

The Quarantine Can't Stop Our Creativity project, presented by the School, will present some creative works in June that will be performed by Drama students, alumni as well as Chung Ying Theatre artists. Check out the Academy's social media platforms for updates!

學院的「隔離不停創」活動將於6月呈獻所徵集的作品，由學院學生、校友和中英劇團演員演出。有關演出詳情，請留意學院社交媒體平台。

# 傾城無方

CASTLE OF GLASS : IRIDESCENT

城市陷落，  
粉碎的豈止磚瓦？

殘·存

Programme Details:  
節目詳情：



27.7 - 1.8.2020 | 晚上7:45pm 1.8.2020 | 下午2:45pm  
Academy Studio Theatre 演藝學院實驗劇場 \$50 - \$95

Tickets are available one month prior to the show  
at HK Ticketing  
門票於演出前一個月於快達票售票網公開發售

Castle of Glass premiered at HKREP Black Box Theatre in 2018 《傾城無方》於2018年在香港話劇團黑盒劇場首演

Set in an unknown space, a group of unnamed people is narrating the story of WWII Hong Kong repeatedly. Among them are a mob boss who collaborates with the Japanese, an old businessman who rejoins the war for a comrade, a Canadian soldier who hopes to stay alive, a Hong Kong youngster who fights at all costs, a Japanese army commander who strictly follows orders, and a British Major and General who each sticks to his own view. As war flames rise, what will be torn down? When this city is drowned in bloodshed, who can survive?

*Castle of Glass: Iridescent* is directed by Tony Wong, School of Drama Senior Lecturer in Acting and Discipline Leader in Movement Curriculum, and jointly choreographed with Dance alumnus Allen Lam. Production team members are from the School of Theatre and Entertainment Arts. Its debut performance received numerous nominations in drama awards, with Tony winning Best Director at the 11<sup>th</sup> Hong Kong Theatre Libre. The 2020 *Iridescent* edition will see a fuse of multi-media and physical theatre along an amended script, reacquainting audience with the forgotten history of "The Battle of Hong Kong".

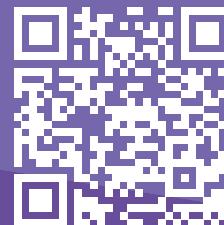
一班身分不明的人，徘徊於未知空間，重覆訴說關於二戰香港的故事。當中有投日的幫會頭目，重拾戰袍的年老商人，掙扎求存的加籍士兵，投身戰場的本地青年，按令攻敵的日本隊長，對戰局各執一詞的英軍參謀與長官。炮火蔓延，粉碎的豈止磚瓦？廝殺過後，殘存的又是何人？

《傾城無方——殘·存》由黃龍斌（戲劇學院高級講師（表演）及形體訓練課程主管）執導，他與舞蹈校友林偉源共同編舞，幕後製作團隊為舞台及製作藝術學院師生。《傾》的首演於劇界屢獲提名，黃亦於第11屆香港小劇場獎獲最佳導演。2020「殘·存版」文本略有調整，以多媒體裝置配合形體劇場，帶觀眾再次了解「香港保衛戰」的故事。

## 成為《演藝青年之友》 開展精彩旅程

### Embark on the Creative Journey to be Young Friends of the Academy

報名成為會員  
Register as Members



香港演藝學院即將推出《青年之友》招募計劃，希望透過藝術教育及外展活動，讓青少年免費欣賞學院主辦的藝術節目和綵排，並參加各種演藝工作坊、專業講座及後台參觀等活動，以瞭解不同藝術的專業範疇。節目詳情將於稍後公佈，要得到我們的最新消息，請立即登記成為會員！

"Young Friends of the Academy", an arts education and audience development programme targeting secondary school students, will soon be launched. Youngsters who enrol as members will enjoy valuable opportunities of attending performances, rehearsals and workshops, as well as expert talks and backstage tour for free. Details will be announced in due course, so please register now to receive our latest news!

# APPLAUSE

## 獎聲



### Justin Cheung Yim-lap 張冉立

(Junior Music Programme student) won 1<sup>st</sup> prize and Honourable Mention award with his works *The Ghost* and *Super Storm* respectively at the 7<sup>th</sup> Annual Violettes by Becky Youth Music Composition Competition.

(青少年音樂課程學生) 在第七屆 Violettes by Becky 青年音樂作曲比賽分別憑《The Ghost》和《Super Storm》獲第一名和榮譽獎。

### The 12<sup>th</sup> Hong Kong Theatre Libre

(Except as marked, all these awardees are School of Drama alumni)

Best Script and Outstanding Actress: **Yuen Wan-shan** (Class of 2009)

Best Director: **Wong Chun-tat** (Class of 2005, School of Dance)

Best Actress: **Cheung Tsz-ki** (Class of 2010)

Best Actor: **Sit Hoi-fai** (Class of 2009)

Outstanding Actor: **Leung Ka-chun** (Class of 2014)

### 第12屆香港小劇場獎

(除特別註明，以下得獎者為戲劇學院校友)

最佳劇本和優秀女演員: **阮韻珊** (2009年畢業)

最佳導演: **黃俊達** (舞蹈學院, 2005年畢業)

最佳女主角: **張紫琪** (2010年畢業)

最佳男主角: **薛海暉** (2009年畢業)

優秀男演員: **梁嘉進** (2014年畢業)

### Cheung Tat-ming 張達明

(Class of 1988, School of Drama) won Best Supporting Actor in The 39<sup>th</sup> Hong Kong Film Awards.

(戲劇學院, 1988年畢業) 於第39屆香港電影金像獎獲最佳男配角。

There is no monthly diary in this issue of the *Academy News* due to cancellation or postponement of events. The Academy hopes to resume its performing arts activities as soon as possible, and thanks you all for your support. 🌟

6月份校內的所有表演節目已延期或取消，因此今期《演藝通訊》內不設節目表。演藝學院希望儘快為大家再次送上表演藝術節目，並感謝大家的支持。🌟



If you wish to receive the Academy's information in electronic format, please register at this link.

閣下如欲以電子方式收取演藝學院資訊，歡迎到此網址登記。

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# SUPPORT OUR FUTURE ARTISTS

## 支持我們未來的藝術家

The Hong Kong Academy for Performing Arts welcomes your support to our students who are future artists for Hong Kong and the region. Most of the funds received will be used as scholarships to enable highly talented and deserving students to pursue their studies in the performing arts. The funds will also support capital projects, overseas study tours and other student related activities. Please act now!

香港演藝學院需要您對我們學生的支持，為培育香港及亞太區未來藝術家出一分力！演藝院所籌得的大部份善款將用以設立獎學金，讓才華橫溢的學生，可繼續在表演藝術方面深造。善款同時亦會用作改善設施，贊助學生海外學習及其他學術活動。請積極支持！

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我願意捐款支持香港演藝學院。

Donation Amount 捐款金額： \_\_\_\_\_

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- 請填妥表格連同劃線支票，寄回香港灣仔告士打道一號，香港演藝學院拓展處收。
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香港演藝學院承諾遵守《個人資料(私隱)條例》，以符合保護個人資料私隱的國際規定。為此，演藝學院會確保員工遵守最嚴格的保安及保密標準。演藝學院將依據《個人資料(私隱)條例》，使用於表格內收集到的個人資料作日後聯絡、籌款、宣傳活動或收集意見等推廣用途。

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