

Béthanie 伯大尼

The Academy's Landmark Heritage Campus 演藝學院古蹟校園

139 Pokfulam Road, Hong Kong 香港薄扶林道139號



All Photos: Virgile Simon, Bertrand

Béthanie, an 1875 French Mission Sanatorium at Pokfulam, has been lovingly restored as the home of the Academy's School of Film and Television. This remarkable architectural gem is a unique setting for special occasions. In 2008, Béthanie won a UNESCO award for heritage preservation.

伯大尼由巴黎外方傳教會於1875年建成，經演藝學院修復後，成為學院轄下電影電視學院的校舍。這座優美的歷史建築，適合用作舉辦各種具特色的活動。2008年，伯大尼獲聯合國教科文組織亞太區文物古蹟保護獎。

1 Béthanie Chapel 伯大尼小教堂

The beautiful neo-gothic chapel is available for weddings, religious services, music concerts and film location shooting.

這座新哥德式教堂，適合舉行婚禮、宗教活動、音樂會及電影實景拍攝。

3 Wellcome Theatre 惠康劇院

Two historic octagonal Dairy Farm cowsheds have been converted into an intimate 150 seat performance space, with excellent acoustics for music, and state-of-the-art support for seminars, film screenings and corporate events. The adjacent foyer is suitable for exhibitions, cocktail receptions and corporate functions.

兩個八角形牛奶公司的牛棚已改裝成為有150個座位的劇院，適合舉行音樂會、會議、電影放映及公司活動等。相連的大堂位置，亦適合用作展覽、酒會及公司宴會。

2 Sir Y K Pao Studio 包玉剛禮堂

This 210 sq.m multi-purpose function room enjoys natural light from its high glass roof and spectacular views towards the Peak and outlying islands. Its flexibility accommodates corporate and private functions, wedding receptions, fashion showcases, dance and yoga classes.

這間面積為210平方米的多功能活動室，可以彈性作為公司及私人宴會、婚禮酒會、時裝展、舞蹈及瑜珈班之用。兩旁玻璃牆可以眺望山頂及南區景色，金字塔屋頂設計令樓底更高，配以深色和反射熱力的玻璃，增添自然光和透明度。

BNP Paribas Museum of Béthanie 法國巴黎銀行伯大尼博物館

The Museum and guided tours of the building are open to the public – advance bookings are highly recommended to avoid disappointment. 歡迎預約導賞團及參觀博物館。



Venue Hiring 場地租用：2584 8633

Visit Museum (HK Ticketing) 參觀博物館 (快達票)：

31 288 288 / www.hkticketing.com



DANCING AT LUGHNASA

豐收月起舞

by Brian Friel

Academy Studio Theatre 演藝實驗劇場

18-23/3/2013
23/3/2013

7:45pm
2:45pm

豐收月起舞

Dancing at Lughnasa

粵語話劇
Drama in Cantonese

編劇	布萊恩·費爾	Playwright	Brian Friel
導演	薛卓朗	Director	Ceri Sherlock
翻譯	胡海輝	Translator	Wu Hoi-fai
編舞	敏迪貝蒂	Choreographer	Mandy Petty
佈景設計	朱紹銘	Set Designer	Matthieu Chu Siu-ming
服裝設計	李淑勤	Costume Designer	Georgina Li
燈光設計	吳家慧	Lighting Designer	Dikky Ng
音響設計	岑宗達	Sound Designer	Victor Sham

演出長約 2 小時 30 分，包括 15 分鐘中場休息
Approximately 2 hours 30 minutes with an intermission of 15 minutes

Presented by  香港演藝學院  主辦

節目進行中嚴禁未經許可的攝影及錄音，入場前請暫停使用鬧錶、傳呼機及手提電話。
The unauthorised use of cameras and recording devices is prohibited.
Please deactivate alarm watches, radio pagers and mobile phones while in the auditorium.

導演的話 Director's Note

此布莱恩·費爾的劇目彷彿如跳舞中的契訶夫戲劇。

當中聯繫著契訶夫與費爾的是回憶——同樣地真實呈現過去、現在、將來與幻像。

這是敘述者米高對家人的回憶。1936年愛爾蘭東尼戈郡 Ballybeg 村的夏天，是米高人生中一個特別的時刻。他回到過去，重新觀察及經歷那份回憶與真實，並探究當時身處的地方、時間、空間與身份所帶來的感受。如幻似真的旅程，充滿著生動、瑣碎而深刻的記憶，它處於現實世界與其象徵之間，空間既真實亦抽象，像在天堂與人間之中遊走。

米高家裡的氣氛滲透著錯綜複雜的情感，層層疊疊地潛藏在他的回憶之中。米高一家人包括他的姨母們、母親、患病的舅父傑克神父及生父祖利·伊雲斯——一位沉醉於夢想與舞蹈的銷售員。而這是米高一家的最後一個夏天。

這個夏天代表著轉變。在當時有限度接觸收音機（留聲機與電影）的情況下，反映了1930年代來自美國的流行文化——新穎的音樂與舞蹈，對愛爾蘭傳統價值的衝擊。科技標誌著社會的轉變、時間的流逝及時代的更替。

宗教與大自然靈性（又稱為異教）之間的抵觸是作者費爾自身與《豐收月起舞》筆下角色的共同衝突，包含著天主教與非洲當地異教之間的分歧，以及充滿規限的道德宗教與透過行動、愛或舞蹈去釋放心靈之間的衝突。

回憶中的「私生子」喚醒了米高那「如夢的夏天」就是他的尋根。他將兒時自製的風箏投向空中，讓它自由地飛翔，尋找平衡。

為何米高想喚醒記憶？為何他想重新經歷？他究竟想正視或解決些甚麼？這些都是在旅程中給予觀眾的問題。一個夢可以由不同的觀點詮釋，可以由做夢者的角度去經歷及尋找夢中真實的情感，亦可以由觀眾自己的角度尋找當中的細節及斷續敘述的共鳴。我們不能單靠理智去解釋夢境，然而透過身心感受飛翔、舞蹈、跌倒、驚恐、逃離及探索。

薛卓朗
導演

Brian Friel's play is a kind of 'Chekhov play with dancing'.

One of the key themes that link the authors Chekhov and Friel is that of **memory**, simultaneously actual – past, present, future – and illusory. This is the narrator Michael's memory as much as that of the characters from his family who inhabit it. The summer of 1936 in Ballybeg, County Donegal, Ireland is a special moment in Michael's life and he needs to revisit it to observe and 'relive' what it was like in memory and actuality. That is to explore the co-presence of place, time, space and identity as a multisensory experience. Michael's is a journey between reality and a dream and not quite either. It is to a world of vivid details both trivial and significant, between the natural world and its symbolic mirror; that space between the real and the symbolic, between heaven and earth.

The memories that "offer themselves" to him are wrapped in the layered complex emotions of family dynamics, of his aunts, his mother and the sick uncle, the Catholic priest, Father Jack and of course his biological father Gerry Evans, the peddler of dreams and dance. This is the 'last' family summer.

This is the summer of **change**. Also expressed as the influence of contemporary music and dance (against more traditional forms) spreading from the USA to Ireland in the 1930's; a harsh interface with western popular culture through the radio (gramophone, film) and of course its moral impact. Technology is seen as the marker of social change... of time passing... of times changing.

One theme that is unique in Friel and in *Dancing at Lughnasa* is that of the conflict between formal religion and natural spirituality (so called paganism), here formally expressed as between Catholic Christianity and African religion. Between the morals strictures and prohibitions of a restrictive – almost repressive – religion and the liberation of the spirit expressed through behaviour, in love and dancing.

So Michael, the 'love child' calls to his mind that 'dream summer' the locus of his self-identity. He sets his childhood primitive kites free, to fly and find balance in the air.

Why does Michael want to invoke its memories? Why does he want to re-live it? What does he want to confront or resolve? These are the questions for our journey as an audience. And as with any interpretation of a dream it can be explained from many perspectives, from the point of view of the dreamer who experiences it and tries to fathom the real feelings the dream caused; but also from the point of view of the audience with whom he/she shares the myriad details and non-consecutive narrative. A dream is a struggle for meaning and a battle for understanding not just intellectually but in the body in the feelings of flying, of dancing, of falling, of horror, of joy, of escape and discovery.

Ceri Sherlock
Director

故事大綱 Synopsis

《豐收月起舞》乃布萊恩·費爾的得獎名作。故事發生於 1936 年夏天東尼戈郡，講述當地一家五姊妹的困苦生活及他們對理想的追求。她們的哥哥傑克神父離任非洲痲瘋病療養院的神職回國，同時，留聲機銷售員兼社交舞兼職導師祖利·伊雲斯，帶著家鄉威爾斯的夢想，探訪五姊妹；他與其中一個姊妹誕下非婚生兒子米高。米高的敘述成為此劇之本。當年的米高七歲，他記得父親在那個不尋常的夏季回來探望自己和姨母，舅父亦同時回來，從此，世界變得不一樣，就連記憶也逐漸模糊。

Dancing at Lughnasa is Brian Friel's award winning play depicting the harsh life and dreams of five sisters in County Donegal during the summer of 1936. This is the summer when their brother Father 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 – gramophone salesman and sometime ballroom dancing teacher – returns to visit the sisters, one of whom he 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 aunties and when Father Jack returned. Nothing would ever be the same, not even the memory he relates.

分場表 List of Scenes

第一幕

1936 年八月初溫暖的一天

Act 1

A warm day in early August 1936

第二幕

三星期後

場景是 Mundy 一家的住所，離愛爾蘭東尼戈郡 Ballybeg 村兩公里遠。

Act 2

Three weeks later

The home of the Mundy family, two miles outside the village of Ballybeg,
County Donegal, Ireland

角色表 Cast List

Michael	洪瑞琪	Michael	Hung Sui-kuon
Kate	鍾詠欣	Kate	Chung Wing-yan
Maggie	柯映彤	Maggie	Or Ying-tong
Agnes	戴悅燁	Agnes	Tai Yuet-wah
Rose	黃翰貞	Rose	Wong Hon-ching
Chris	張嘉穎	Chris	Karen Cheung
Gerry	邢灝	Gerry	Ying Ho
Jack	魏灝麟	Jack	Ngai Ho-lun

以上均為戲劇學院學生
All the above are School of Drama students

製作人員 Production Team

監製	薛卓朗教授 (S)	Producer	Prof Ceri Sherlock (S)
製作經理	鄧攸敏	Production Manager	Emily Tang Yau-man
舞台監督	李思晶	Stage Manager	Cobi Lee Sze-ching
導演助理	王俊豪 (Dr)	Assistant to Director	Wong Chun-ho (Dr)
執行舞台監督	黃梓瑋	Deputy Stage Manager	Oscar Wong Tsz-wai
助理舞台監督	陳卉蕾 (Dr)	Assistant Stage Managers	Chan Wai-lui (Dr)
	郭嘉琪 (Dr)		Kwok Ka-kei (Dr)
	郭小杰 (Dr)		Kwok Siu-kit (Dr)
	鄧詠謙		Aaron Tang
舞台助理	何舜恩	Stage Management Crew	Beeson Ho
技術總監	金善婷	Technical Director	Kam Sin-ting
舞台技師	李騏銘 ¹	Stage Technician	Lee Ki-ming ¹
舞台技術助理	鄺嘉穎	Stage Crew	Agnes Kwong
	黎家維		Lai Ka-wai
	林宛珊		Lam Yuen-shan
	李寶瑜		Labroe Lee Po-yu
助理佈景設計師	王詩華	Assistant Set Designer	Suwa Wong
助理服裝設計師	伍穎琪	Assistant Costume Designer	Vicky Ng
助理音響設計師 及作曲	王啟敏	Assistant Sound Designer & Composer	Teresa Wong Kai-man
製作電機師	胡景灝 (Gr)	Production Electrician	Kelvin Woo King-lung (Gr)
燈光控制員	馮晞彤	Lighting Board Operator	Daisy Fung
電機師	丁良晨	Electrician	Nelson Ting
燈光助理	歐陽翰奇	Lighting Crew	Sam Au Yeung
	鄭明蒼		Bonnie Cheng
	張詠彤		Aico Cheung Wing-tung
	何香怡		Vivia Ho
	謝達誼		Iris Hsieh Tat-yi
	高灝		Coco Ko
	劉詩蓓		Cecilia Lau Sze-pui
	李蔚心		Vanessa Lee Wai-sum
	吳俊東		Cher Ng Chun-tung
	潘兆如		Poon Siu-yu

音響製作工程師	婁進明 (Gr)	Production Engineer	George Lou (Gr)
音響控制員	何楚雯	Sound Operator	Ursa Ho
音響技師	何詠嵐	Sound Technician	Wena Ho
音響助理	陳晉賢	Sound Crew	Chan Chun-yin
	黎栢浩		Pakgo Lai
	黃一峰		Yat Fung
服裝主管	李敏婷 (S)	Costume Supervisors	Noelle Li (S)
	胡瑞心		Woo Sui-sum
服裝製作員	何沛芝	Costume Maker	Bonnie Ho Pui-chi
服裝員	陳維殷	Dressers	Stephenie Chan
	鄭可聆		Ling Cheng
	梁賢紅		Money Leung
道具製作主管	張詠淳	Head Props Maker	Cheung Wing-shun
道具助理	周卓楓	Props Assistant	Chow Cheuk-fung
道具員	王薔茵	Props Crew	Natalie Ong
	蘇瑞萍		Sou Soi-peng
	譚芷烽		Juno Tam
	胡璋樂		Jacob Wu EQ
繪景師	陳世滙	Scenic Artist	Titus Chan
助理繪景師	葉俊庭	Assistant Scenic Artist	Benny Yep
繪景員	譚詩穎	Scenic Painter	Tam Sze-wing
繪景助理	黎樂欣	Scenic Crew	Zora Lai Lok-yan
	李夢西		Seamy Li Mung-sai

除註明外，以上均為舞台及製作藝術學院學生 All the above are School of Theatre and Entertainment Arts students except as marked

¹ 香港賽馬會獎學金得主 Hong Kong Jockey Club Scholarship Scheme recipient

(S) 演藝教職員 Academy Staff

(Dr) 演藝戲劇學院學生 Academy Drama students

(Gr) 演藝畢業生 Academy Graduate

駐院製作人員 Resident Production Staff

製作系主任 / 製作經理	方德偉	Head of Production / Production Manager	David Filshie
助理製作經理	陳紹財	Assistant Production Manager	John Chan
行政助理 (製作)	麥筱娟	Executive Assistant (Production)	Wendy Mak
佈景製作經理	范列晉 (T)	Construction Manager	John Phillips (T)
工場技師	何肇山	Workshop Technician	Simon Ho
製景技師	鄧暢豪	Carpenter	Tang Cheong-ho
繪景師	白展圖	Scenic Artist	Michael Betts
助理繪景師	姜志名 (T)	Assistant Scenic Artist	Jimmy Keung (T)
繪景助理	朱肇鋒	Scenic Painting Assistant	Billy Chu
道具製作師	包逸鳴	Property Maker	Jeremy Blackwell
助理道具製作師	陳振雄	Assistant Property Makers	Felix Chan
	陳健新 (T)		Simpson Chan (T)
服裝間經理	張浩然	Costume Shop Manager	Andrew Cheung
服裝間督導	鄧肇恩	Wardrobe Supervisor	Kath Tang
服裝間導師	周凱欣	Wardrobe Instructors	Tiffany Chow
	吳小如		Ng Siu-yu
服裝師	賴玉蘭	Costume Makers	Lai Yuk-lan
	李敏婷		Noelle Li
	溫照平		Wan Chiu-ping
服裝示範 / 裁製員	張素暉	Demonstrators / Seamstresses	Cheung So-fai
	余靄玲		Jane Yu
服裝間助理	周家瑋	Wardrobe Assistants	Chow Ka-wai
	林偉施		Samantha Lam

(T) 舞台及製作藝術學院顧問 School of Theatre & Entertainment Arts Faculty Advisers

戲劇學院顧問 Drama Faculty Adviser

聲線指導 / 講師 (聲線訓練)	李穎康	Voice Coach / Lecturer (Voice Studies)	Li Wing-hong
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舞台及製作藝術學院顧問

Theatre & Entertainment Arts Faculty Advisers

高級講師 (技術指導)	陳仲騏	Senior Lecturer (Technical Direction)	Ken Chan
高級講師 (設計)	陳志權	Senior Lecturer (Design)	Ricky Chan
製作科藝設計系主任	莊繼滔	Head of Entertainment Design and Technology	Christopher Johns
講師 (舞台燈光)	麥國輝	Lecturer (Theatre Lighting)	Mak Kwok-fai
駐院藝術家 (藝術、項目及舞台管理)	尤佩欣	Artist-in-Residence (Arts, Event and Stage Management)	Louisa Yau
講師 (服裝技術)	姚蔚莉	Lecturer (Costume Technology)	Winnie Yiu

鳴謝 Acknowledgement

O2 Hair
壹花園 One One Flower

賢藝會 Corporate Club

賢藝會於2010年成立，旨在為商界領袖提供欣賞及支持演藝學生作品的平台，並提供與其他商界友好聯誼和建立網絡的機會。學院衷心感謝以下賢藝會會員。

Established in 2010, the Academy Corporate Club aims to provide a platform for business leaders and individuals to appreciate and support the works of our students, and at the same time to network and socialise with business associates and friends. We sincerely thank the following Corporate Club members.

領袖圈 Leaders' Circle:

高膺伉儷
Mr & Mrs Ko Ying



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