

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



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, Bethanie 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。

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

The Hong Kong Academy
for
Performing Arts
香港演藝學院
www.hkapa.edu

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，金字形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。



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

兜口兜面，令你避無可避，
歐陸新文本在演藝學院



Electronic
City
電子城市

Academy Drama Theatre
演藝戲劇院

1-4/5/2013
4/5/2013

7:30pm
2:30pm

電子城市 Electronic City

粵語話劇
Drama in Cantonese

編劇	福克·李希特	Playwright	Falk Richter
導演	陳炳釗	Director	Chan Ping-chiu
翻譯	黃國鉅博士	Translator	Dr Wong Kwok-kui
佈景設計	陳志權	Set Designer	Ricky Chan
服裝設計	白翠婷	Costume Designer	Pak Chui-ting
燈光設計	賴詠珊	Lighting Designer	Bie Lai
音響設計	陳翔	Sound Designer	Kristopher Chan
錄像設計	成博民	Video Designer	Shing Pok-man

Stage performing rights: S. Fischer Verlag, Frankfurt/Main

演出長約 1 小時 30 分，不設中場休息
Approximately 1 hour 30 minutes, no intermission

Presented by  The Hong Kong Academy
for
Performing Arts
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鐘、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.

本節目內容涉及粗口及色情成份，只適合18歲或以上人士觀看。
This production contains foul language and sexual reference, suitable for 18 years old or over only.

編劇及導演介紹 About the Playwright & Director

編劇：福克·李希特

Playwright: Falk Richter

福克·李希特生於1969年，被稱為歐洲「狂野新生代」，為當代德國劇場數一數二的前衛先鋒，作品多取材自流行文化，以其特有的幽默與想像力，精準描畫全球化下人們迷離卻真實的生活。李希特在1996年崛起，與同為漢堡大學畢業的導演尼古拉斯·斯德曼（耶利內克的合作者）等人被稱為漢堡流派，在1997年憑著導演卡瑞·邱琪兒的《塵歸塵》被德國權威期刊《今日戲劇》提名為最佳青年導演。於1999年以《神級DJ》（God is a DJ）一劇嶄露頭角，當時年僅30歲。其後，《電子城市》（2003）和《冰層之下》（Under the Ice）（2004）讓李希特享譽國際。他的作品被翻譯成超過二十五種語言廣泛搬演，2000年起擔任柏林列寧廣場劇院（Schaubühne）駐團編導。李希特在歐洲不僅以劇作家身分聞名，導演才是他最常見的身分，作品包括傳統與當代劇作，如《4.48 精神崩潰》、《一個數》等。李希特對舞蹈劇場、歌劇亦有涉獵，擅長以即興方式結合影像、音樂、舞蹈及戲劇，呈現獨特的焦躁感和時代節奏。

Born in Hamburg on 23 October 1969. 1981-1985 studied theatre direction at Hamburg University under Jürgen Flimm, Manfred Brauneck, Christof Nel, Jutta Hoffmann and Peter Sellars. Joint graduation with the year of '85, which came to be known as the "Hamburg School", including Nicolas Stemann, Sandra Strunz, Matthias von Hartz and Ute Rauwald. Freelance director and writer since 1996. Productions in Hamburg, Düsseldorf, Mainz, Berlin, Göttingen, Atlanta and Amsterdam. Since 2001 in-house director at Zurich Schauspielhaus under the management of Christoph Marthaler. Regular work on the Berliner Schaubühne am Lehniner Platz under the artistic management of Thomas Ostermeier. Since the season 2011/2012 Falk Richter is in-house director at the Düsseldorfer Schauspielhaus.

導演：陳炳釗

Director: Chan Ping-chiu

前進進戲劇工作坊藝術總監，劇場導演、編劇、策劃。近年積極推動當代歐陸具嶄新視野的劇場創作，發起「新文本運動」。將於本年度「第二屆新文本戲劇節」導演德國劇作家羅蘭·希梅芬尼（Roland Schimmelpfennig）的《金龍》（Der goldene Drache），9月於香港文化中心劇場上演。

Director / Playwright / Curator. Chan co-found the renowned experimental theatre group "Sand & Bricks", a collective of young artists from theatre, video and visual arts in early 90's. Chan is currently the Artistic Director of On & On Theatre Workshop, initiate the New Writing Theatre Movement since 2012 and is going to direct Roland Schimmelpfennig's "Der Goldene Drache" in this summer.

導演的話

進入電子城市倒數

17

在圖讀的第一天發生了一件跟《電子城市》裏所描述的情景非常相似的小事。

我準確計算好時間，在一小時十五分鐘前抵達灣仔，這個安排應該可以讓我悠然地吃一頓午飯，然後，還有少許裕餘整理一下思絮，再把步行前往演藝學院，尋找房間，跟其他工作人員打個招呼，和院長聊幾句……所有步驟加起來，時間間啱啱好，我對自己在繁忙城市生活裏的安排感到非常滿意。但我沒想到午膳時間灣仔人山人海，所有食肆都擠滿人。我不得不調整策略，很快做了個決定，到一家自助的法式三文治店吃一點甚麼的，這就可以最大程度保障我的行程。

三文治店排著長長的人龍，至少有二十多人吧。排在我前面的中年西裝友，成熟、穩重、俊朗，有幾分像毛俊輝老師。「毛老師」顯然有點焦急，一直盯著玻璃廚櫃後的飲料架。排了一會，終於輪到他點食物，他跟服務員說，我只要一枝水。女服務員以一早 default 好的利落速度把一枝水放到食物盤上。「毛老師」很有禮貌地說，小姐，我只要一枝水，可以在這裏付錢嗎？女的沒反應，他再說一遍，我只要一枝水，可以先付錢嗎，或者可以讓我繞到前面先付嗎？女的是個二十出頭的年輕女孩，她一邊聽一邊在忙著整理食物，然後用僵硬而呆板的語氣回答，如果稍稍留意，不難發現她回答時有點刻意避開男子的目光，說話時略為低頭：俾錢唔該喺前面收銀機俾。這時，「毛老師」與收銀機的距離還隔著很長的人龍。他也沒怎麼猶豫，很有禮貌說了聲：咁算啦！放下那枝水，便離開了。

輪到我點食物，女孩似乎還沒從那句「俾錢唔該喺前面收銀機俾」的狀態回來，依然很不自然地一直低著頭。我裝著若無其事，其實卻有點殘酷地留意著女孩的表情變化。大概在我差不多選好那個 A+B+C+D 餐湯沙律意粉咖啡套餐組合後吧，女孩的動作已經回復到 default 好的利落節奏。必須不厭其詳一提的是，當我坐下來享受我的精選套餐的時候，才發現那位想買水沒買到的中年西裝友，原來沒有離去，而正坐在不遠處一張餐桌前跟另一名西裝友在聊著，輕鬆，愉快，成熟，穩重，沒留下剛才片刻的焦躁。

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我相信《電子城市》的劇作者福克·李希特（Falk Richter）目睹過更多如上的瞬間，短暫的、微小的、像電源短路又馬上恢復，或者像在高速公路上駕駛走歪了一點點，而被設置在路旁地上的小突點顛簸了一下的瞬間；村上春樹式的現實由此裂開，露出一條小小夾縫的瞬間；在德語哲思世界而言，則是主體企圖在場而無法在場的瞬間，當然我們每一個活在電子城市裏的人也少不了這些經驗，只是一般而言，沒人願意停留在這些瞬間，我們被教育，必須迅速回到預設值的軌道上，繼續前進。

選擇《電子城市》這個文本有我個人創作軌跡及前進進的新文本運動的連繫，卻不是我一早 default 好的製作程式。當戲劇學院院長邀請我給學生們執導一個當代戲碼時，我的首要考慮是，我的選擇該如何跟同學們活其中的世界連繫起來。最後，我選了《電子城市》。

也許《電子城市》在歐陸新文本的發展脈絡中不是最好的，也不是最新的，但我認為它的題材跟新世代的日常生活經驗最貼近。我主觀地認為，《電子城市》從形式到內容，皆最能呈現一種屬於新世代的抵抗。

蘇珊·桑塔格 (Susan Sontag) 認為我們在時間中的存在具有無限的豐富性，因此，每一個說故事的人只應該專注說出最重要的東西。講故事即是要說：這才是重要的故事。它是把一切事物的擴散和同時發生縮減成一條小徑。在《電子城市》裏，劇作者選擇了去描述一瞬間，而在這一瞬間，他甚至連一條完整的小徑也沒留給故事中的兩個人物：Tom 和 Joy。他們擁有的只能說是一小截、斷開的、無路可出的台階。在極限的空間和時間裏，劇作者要說的卻是一則彷彿具有無限自由、廣闊空間似的兩個全球化浪族的愛情童話，如果他們能在最後微弱的呼吸和恐懼中完成的話。

一瞬間能構成一個戲嗎？
一截小徑能產生行動嗎？
呢個劇本都無 Action 嘅！
呢啲係咪就係新文本呀？

沒有行動是劇場的原罪。作為一個原罪犯，福克·李希特所犯的天條還未及他的德語前輩 Peter Handke、Heiner Müller 和被懷疑為不屬於劇作家行列的 Elfriede Jelinek 的罪大滔天。他們有罪，因為他們冒犯了很多戲劇工作者對行動的理解。

因為，世上有一些人，在劇場內外，都在以更真實的行動去取代人們心中理所當然的行動。而我相信，無論在劇場內外，對行動的重新演繹，必然會帶來敘事 / 歷史進程的改變。

我如是理解，新文本的意義。

排練和演出這個戲，對同學們絕對是一大挑戰。在第一個星期，我們沒有進入劇本，都在討論。同學們一起列出了參與這個戲的 actor's tasks。認識全球化是其中一個任務，同學們講得出做得到，不斷彼此分享經驗，並且一起讀完了齊格蒙·包曼 (Zygmunt Bauman) 的一本著作《全球化》(Globalization)，自動分組做讀書報告，真的，讓我很感動。

看見同學們的投入和澎湃活力，不時喚起我早已凋萎的學生時代的記憶……我記起，我的影帝同班同學黃秋生，總愛跟我嘮叨，阿釗，我們該讀點心理學，演員應該讀心理學！我總是唯唯諾諾，心想，演員該學習的東西多著呢，多得一輩子學不完。現在，我最深刻的體會，也許也是我能給予同學們關於表演的有限意見：演技不是一種獨立於其他感知和思考的內在技藝。演技的突破和成長，跟感知和思考的突破及成長有密切關係。

我排這個戲排得非常愉快！

感謝為這次排練和演出付出努力的所有人！

歡迎大家進入《電子城市》！

Director's Note

Entering Electronic City Countdown

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On the first day of the reading of this play, something happened exactly like a scenario depicted in *Electronic City*.

Planning my master schedule, I arrived at Wan Chai one hour and fifteen minutes before rehearsal, which should have allowed me to enjoy a relaxing lunch, tune up my mind, walk to the Academy, find the room, say hello to the crew members, and maybe have a nice chat with the Dean...The timing seemed so perfect for everything that I was completely satisfied with my time arrangement in such busy cosmopolitan life! I felt good. Yet unexpectedly, Wan Chai was so crowded during lunchtime and every restaurant was packed with people. I had no choice but to modify my plan. To secure my perfect schedule, I chose to get something to eat in a self-service French sandwich café.

The queue in the sandwich café was quite long, around twenty people waiting. The person in front of me was a middle-aged man in a suit, mature, prudent, handsome, and looked a bit like Mr. Fredric Mao Chun-fai. "Mr. Mao" seemed anxious and kept staring at the beverage shelf behind the glass cupboard. When it was his turn to order food, he told the waitress, "Just a bottle of water please." The waitress put a bottle of water on the tray with a default swift speed. "Mr. Mao" said politely, "Miss, I just want a bottle of water, could I pay here?" The young lady gave no response, so he repeated again, "I just want a bottle of water, could I pay here? Or could you let me get to the front and pay first?" The waitress was a twenty-something young lady. She listened to him and arranged food at the same time, replying to him in a dull tone. It was not difficult not to notice that she slightly lowered her head and somehow tried to avoid the man's look, "Please pay at the cashier right there," she answered. At that moment there was still a long queue between "Mr. Mao" and the cashier. He didn't hesitate for long, just replied politely, "Never mind," put down the bottle and left.

Then it came my turn. Seemingly, the waitress hadn't recovered from the previous state of "please pay at the cashier right there" yet, and she shyly lowered her head. I pretended nothing happened but, perhaps cruelly, noticed changes in her expressions. Once I had finished choosing the lunch set combination A+B+C+D consisting of soup, salad, spaghetti and coffee, her action returned to the swift rhythm of work. One point must be noted that, when I sat down to enjoy my selected set, I saw the middle-aged man in suit, who failed to buy a bottle of water, talking to another man in a suit at another table nearby, in a relaxed, joyful, mature and prudent way, not a single hint of the anxiety could be seen.

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I believe that Falk Richter, the playwright of *Electronic City* probably witnessed even more similar moments, short and brief, like an immediately-recovered electric short circuit, or a slight deviation whilst driving on the highway, or a jolted moment thanks to a road hump. Whence the Haruki Murakami-style reality is cracked open and a moment in the thin crack is exposed. To the German philosophical world, these are moments when

the subject tries in vain to be present. Of course every one of us living in the Electronic City has similar experiences – but surely no one wants to stay in these moments. We are educated to get back to the default track and to keep going, in non in no time.

15

Through my selection of *Electronic City* as the play I wished to direct, the linkage can be found of my personal creative path from School of Drama student, alumnus and then into my career as director of *On & On's* three-year artistic development programme "Contemporary Writing for Theatre 2012-14". Yet this selection is not a program I made default. When the Dean of the School of Drama invited me to direct a contemporary play for the students, my major consideration was how my choice linked the students with their present world ... at last, after much deliberation... I chose *Electronic City*.

Perhaps in the context of the European New Writing development, *Electronic City* was neither the best nor the latest play to consider. Yet I believe the topic dealt with in the play is closely related to the daily life of the new generation. I personally see *Electronic City*, in style and content, as a representation of the 'resistance' that belongs to this generation.

14

According to Susan Sontag, our existence in time consists of unlimited affluence. Thus, it might follow that every story-teller should only focus on telling the most important, most influential, story. The action of story-telling implies that "this is the most important one", compressing the proliferation and coexistence of everything into a short path. In *Electronic City*, the playwright chooses to depict a moment, in which he hardly gives to the two protagonists, Tom and Joy, even a complete path. What they own is merely a small, broken step without any exits. Under an extremely and intentionally limited space and time, the playwright tells a love story of two wanderers in the world of globalization, whose freedom and space are unlimited – as long as they can survive the last weak breath of fear.

13

Can a moment construct a play?
Can a short path generate actions?
"There is no action in the play!"
"So are these the ingredients of what New Writing is?"

Lack of action is an original sin in theatre. As an original sinner, the crime Falk Richter committed is not yet as monstrous as his German precedents like Peter Handke, Heiner Müller, and Elfriede Jelinek whose role as a playwright has been constantly challenged. They are all sinful, as they have offended the definition of action perceived by many theatre practitioners.

Thus, throughout and beyond the theatre there are some people practicing a more genuine action to replace the taken-for-granted action. I believe no matter in or beyond the theatre, the re-definition of action will definitely advance changes in the traditional narrative / historical developmental structure of a play.

That is how I value the New Writing.

12

It was absolutely a big challenge to students for rehearsing and performing the play. During the first week, we discussed a lot instead of starting to get into the script. Students together listed out the actor's tasks for participating in this play. Exploring globalization is one of their tasks. They did get their tasks done! Sharing their own experiences with each other, they read *Globalization* written by Zygmunt Bauman and held a group presentation. Indeed, I was touched.

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The commitment and enthusiasm of the students recalled for me the memory of my old school days...I still remember how my award-winning classmate Anthony Wong Chau-sang kept telling me, "Chiu, we should learn some psychology. Actors should learn some psychology!" I tried to say yes but thought, there are quite a number of things an actor should learn. Things to learn for a lifetime. Now, here comes my greatest reflection, which may also be my humble advice to students on acting: acting is not merely an instinctive skill independent from the other senses and other cognitive processes. Breakthrough and advancement in acting skills are closely aligned to those in your senses and cognition.

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The rehearsal process was a really joyful experience to me!

I would like to thank everyone for devoting every effort to the rehearsal process and performance!

Now all are welcome to enter the *Electronic City*!

Chan Ping Chiu
16 Apr 2013

Translated by Miu Law 羅穎妍

故事大綱 Synopsis

福克·李希特的《電子城市》是一個歐陸新文本作品，創作的背景是全球化下被數位科技完全支配的現代城市。故事從兩個全球化浪族 Tom 和 Joy 出發，夾敘夾議，講述二人在充滿抑壓和焦慮的全球化商務系統中誠惶誠恐地生活，內心完全崩潰和壞損，但仍絕望地繼續配合著，試圖適應電子城市的生活。

Falk Richter's *Electronic City* is an European new writing piece, it deals with the issue of globalization and criticizes how modern life is manipulated by digital technology. The play which composed of alternating narrative and commentary, describes two globalization nomads Tom and Joy, both desperately trying to adapt to the electronic modern life and the global commercial system, only to find themselves facing a permanent nervous breakdown.

角色表 Cast List

Tom	潘振濠	Poon Chun-ho
Joy	毛曄穎	Moa Ship-wing
Actors Team	陳嘉威	Chan Ka-wai
	周詠恩	Chow Wing-yan
	林燕婷	Lam Yin-ting
	梁嘉進	Leung Ka-chun
	林嘉寶	Lin Jiabao
	麥樂同	Mak Lok-tung
	譚玉婷	Tam Yuk-ting
	黃雋謙	Wong Chun-him

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)
助理製作經理	李嘉安	Assistant Production Manager	Onon Lee Ka-on
舞台監督	吳嘉雯	Stage Manager	KM Ng Ka-man
導演助理	袁曉珊 (Dr)	Assistant to Director	Yuen Hiu-shan (Dr)
執行舞台監督	戴采倩	Deputy Stage Manager	Fiona Tai Tsoi-sin
助理舞台監督	仇港廷	Assistant Stage Managers	Allen Chau Kong-ting
	劉育成 (Dr)		Lau Yuk-shing (Dr)
	盧詠琪 (Dr)		Lo Wing-ki (Dr)
	譚學臻		Camille Tam Hok-chun
	袁浩楊 (Dr)		Yuen Ho-yeung (Dr)
	翁煒桐 (Dr)		Yung Wai-tung (Dr)
技術總監	余慧琳	Technical Director	Yu Wai-lam
舞台技師	黃凱詩	Stage Technician	Joyce Wong
舞台技術助理	吳俊東	Stage Crew	Cher Ng Chun-tung
助理佈景設計師	吳夏虹	Assistant Set Designer	Rainbow Ng
助理服裝設計師	程凱雯	Assistant Costume Designer	Cheryl Ching Hoi-man
助理音響設計師	王敏敏	Assistant Sound Designer	Teresa Wong Kai-man
製作電機師	梁倬榮	Production Electrician	Martin Leung Cheuk-wing
電腦燈編程師	馬嘉慧	Moving Light Programmer	Ma Ka-wai
燈光控制員	梁佩盈	Lighting Board Operator	Leung Pui-ying
電機師	葉曉彤	Electricians	Hiutung Ip
	李寶瑜		Labroe Lee Po-yu
燈光助理	胡瑋樂	Lighting Crew	Jacob Wu EQ
	蘇瑞萍		Sou Soi-peng
	譚芷烽		Juno Tam
音響製作工程師	廖君怡 (Gr)	Production Engineer	Jenny Liu Kwan-yea (Gr)
音響控制員	李芷鋼	Sound Operator	Lee Patricia Chi-yan
音響技師	周德熹	Sound Technicians	Ryan Chow Tak-hei
	梁思樺		Leung Sze-wah
音響助理	鄭可聆	Sound Crew	Ling Cheng
	簡杏而		Kayson Kan
	高 濤		Coco Ko

服裝主管	湯子甄	Costume Supervisor	Jasmine Tong
服裝助理	蘇穎恩	Costume Assistant	Vanessa So
服裝助理 / 服裝員	李婉欣	Costume Assistant / Dresser	Y Y Lee
服裝員	陳禮晴	Dressers	Esther Chan
	鄺嘉穎		Agnes Kwong
	李婉說		Suki Lee
	王薔茵		Natalie Ong
道具製作主管	鄭文穎	Head Props Maker	Eva Cheng
道具製作師	余詩琪	Props Makers	Suki Yee
	潘卓敏		Coral Poon Cheuk-man
	林文恩		LAMMANYAN
道具助理	蔡敬堯	Props Assistants	Tony Choi
	梁可琪		Bobo Leung Ho-ki
	謝建珠		Niki Tse
繪景師	黃小燕	Scenic Artist	Selah Wong
助理繪景師	夏冬兒	Assistant Scenic Artists	Summer Ha
	梁韻琪		Gigi Leung
繪景員	黃嘉熙	Scenic Painter	Carvin Wong

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

(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	鄧楊豪	Carpenter	Tang Cheong-ho
繪景師	白展圖 (T)	Scenic Artist	Michael Betts (T)
助理繪景師	姜志名	Assistant Scenic Artist	Jimmy Keung
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 (T)	Assistant Property Makers	Felix Chan (T)
	陳健新		Simpson Chan
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	Demonstrator / Seamstress	Cheung So-fai
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

舞台及製作藝術學院顧問 Theatre & Entertainment Arts Faculty Advisers

高級講師 (藝術、項目及舞台管理)	陳彥嘉	Senior Lecturer (Arts, Event and Stage Management)	Alice Chan
講師 (技術指導)	張文禮	Lecturer (Technical Direction)	German Cheung
製作科藝設計系主任	莊繼滔	Head of Entertainment Design and Technology	Christopher Johns
駐院藝術家 (設計)	Claire Lyth	Artist-in-Residence (Design)	Claire Lyth
講師 (舞台燈光)	麥國輝	Lecturer (Theatre Lighting)	Mak Kwok-fai
設計系主任	湯文志	Head of Design	Thomas Umfrid
講師 (服裝技術)	姚蔚莉	Lecturer (Costume Technology)	Winnie Yiu

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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:

高騰伉儷
Mr & Mrs Ko Ying



行政人員圈 Executive Circle:

METRO BROADCAST
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無名氏
Anonymous