



莎士比亞的妹妹們的劇團

泰特斯

Shakespeare's Wild Sisters Group
Titus Andronicus

演出時間 | 2023.5.27 (SAT.)、6.3 (SAT.) 14:30、19:30

2023.5.28 (SUN.)、6.4 (SUN.) 14:30

2023.6.1 (THU.)、6.2 (FRI.) 19:30

演出地點 | 國家兩廳院實驗劇場NTCH Experimental Theater

主辦單位 |  國家兩廳院
NATIONAL THEATER & CONCERT HALL

製作單位 | 莎士比亞的妹妹們的劇團 Shakespeare's Wild Sisters Group

- ◎ 節目全長約200分鐘，含中場休息15分鐘。
- ◎ 演出含有暴力內容。
- ◎ 中文、粵語發音，部分臺詞有中文字幕。
- ◎ 演後座談：5.28 (SUN.) 14:30演後於實驗劇場。
- ◎ Approx. 200 minutes with an intermission of 15 mins.
- ◎ The production contains scenes of violence. Audience discretion is advised.
- ◎ Performed in Mandarin and Cantonese with part of Mandarin surtitles.
- ◎ Post-show talk: 5.28 (SUN.) 14:30 at the Experimental Theater.

主辦單位保有節目內容異動權 The program is subject to change.

導演的話

文／王嘉明

二十年了，2003年演出時剛好是 SARS 爆發期間，現在是 COVID-19。回過頭重看作品，最大感觸是對於時間感和文字會有種「自然的」不耐，環境讓身上的感知模式變得很不一樣，但一樣的會是什麼？很多人事物也消逝了，但留下的是什麼？

內容形式基本上改動不大，同樣維持著押韻的臺詞，同樣維持著「工字形」走秀臺，演出依舊不見血，依舊是全身包緊看不見肉的服裝設計，這設計是因為當時不喜歡演員用臉演戲，所以用面具練習，用著用著就戴上，然後就全身包起來了，包起來當然就影響動作的設計。比較大的變動是當時有夾子小應，這次則將同樣位置改成崔台鎬，所以歌換了，臺詞小改了。

看著不一樣的演員演當時的角色，看著當時的演員演相同的角色，感觸良多，在這變動世界能繼續維持有多麼的不容易，只是，繼續維持有什麼意義嗎？

二十週年專文

走過兩輪疫情，二十年後、三代同堂的《泰特斯》

2003年時屬「國立中正文化中心」的國家兩廳院延請鴻溝擔任策展人，於實驗劇場製作名為「莎士比亞在台北」系列演出，邀集五組劇場團隊——由莎士比亞的妹妹們的劇團《泰特斯——夾子／布袋版》打頭陣，後有金枝演社、外表坊時驗團與身聲演繹社（現為身聲劇場）、台南人劇團、河床劇團

作品，於五月接連登臺。嘗試以「莎士比亞」命題作文，用自身的創作脈絡、訓練實踐、當代語境，與莎翁相遇。

策展主題明確，各團自由發揮；系列節目單亦循此規則：統一用厚紙板做成莎士比亞的頭部剪影，面容設計則因戲而異。《泰特斯——夾子／布袋版》選擇讓莎士比亞戴上大大的 N95 口罩，呼應當時正籠罩於 SARS 風暴下的臺北，也恰似劇中全臉包覆面罩的演員們。

二十年前的《泰特斯——夾子／布袋版》是王嘉明第一次處理莎劇，也是他的碩士班畢業課題；劇中三名主要角色艾倫、王后塔摩拉、泰特斯女兒拉維妮亞也分別由包括莫子儀在內的三位畢製演員擔綱。王嘉明說，他通常不是以文本內容或自己喜歡與否為考量，反而較傾向以做「活動」的角度切入製作。於是，當「畢業製作」成為此次活動的先行原則，需要讓上述三名角色與主角泰特斯的比重相互平衡，造就了在改編時將事件拆分、片段重複，以展現各人觀點的多面呈現。

如今，少了這項原則，自然多了點刪減的空間；然而，王嘉明卻發現，習慣了智慧型手機帶來的「速度感」後，「對文字接收的耐心、對時間的感受，其實都有點不一樣了。」過去文本特有的「時間感與流動感」與二十年後重新閱讀劇本的自己的身體，隱隱產生了些許違和或抵觸，這也成為改寫時的難題之一。

二十年後的莫子儀，也不再是當年即將離校、每日默默錄製獨白、反覆聆聽的畢業生了。經過許多歷練、重回《泰特斯》排練

場的他，對於自己在表演上的種種「選擇」，多了一層自我審視與顧慮。他坦言，目前仍不確定這種檢視是否對戲有益，還待演後才能知曉。一邊看著新一代演員、一邊回返過去練習，莫子儀也說，這齣戲的準備對演員來說是個「艱辛的過程」：演出將人當偶操作，身體、聲音、語言彼此分合不定，表演者「必須意識到自己的習慣或節奏，將其打破、重新架構」，也得細細領會、時時覺察身體動能、情緒能量的狀態與轉換——這一切確實需要「花很大的力氣」。

二十年後的《泰特斯》，集結了常與劇團合作的 Fa 及原版演員徐華謙、莫子儀；近年參加莎妹製作的崔台鎬、陳以恩、楊迦恩、彭浩秦，更加入幾位與當時莫子儀年齡相仿的年輕表演者——這個被王嘉明戲稱為「三代同堂」的組合，重新演繹「莎士比亞在台北」經典劇作。

*註：完整的王嘉明 X 莫子儀專訪，請見 BIOS monthly 官網
www.biosmonthly.com/article/11273

故事簡介

經過十年的征戰，羅馬統帥泰特斯凱旋歸國。但是當初泰特斯率領二十五個兒子，如今只剩四個生還。為了報復，他將被俘虜的哥爾特女王塔摩拉的長子，砍斷四肢，投入火坑，血祭死去的兒子們。

和平並未因勝利降臨羅馬，兩位皇子（長子薩特，次子巴西恩）為爭奪王位進行一場激烈的辯論，長子性情暴烈，次子個性溫和，護民官又期望立下汗馬功勞的泰特斯為另一位

帝王候選人。忠誠的泰特斯為避免國內發生內亂，以他崇高的威信向護民官及群眾，保舉了薩特為羅馬皇帝，並欲立自己的女兒拉維妮亞為后，泰特斯不顧她已與巴西恩訂婚，將其獻給新皇。巴西恩立刻將未婚妻奪回身邊，離開元老院，泰特斯的四個兒子也為姊姊的幸福，向蠻橫的父親求情。泰特斯竟因認為這是背叛，而一劍刺死其中一位阻路的兒子。未料此時新皇已被塔摩拉迷住，馬上翻臉立其為后。

塔摩拉一得勢，便與她的奴僕兼愛人艾倫，計畫狠毒的復仇計謀。泰特斯女婿被殺害，女兒被姦污、並割斷雙臂和舌頭；兩位兒子被陷害判死刑，僅剩的兒子盧修斯被放逐。泰特斯救子心切，誤信艾倫圈套，砍斷自己一隻手，卻換來兩個兒子的頭顱與敵人的嘲弄。泰特斯被逼入絕境。拉維妮亞口啣竹枝，在沙泥上寫下兩個謀殺和強姦犯的名字——塔摩拉的兩個兒子。

最後，泰特斯將塔摩拉的兩位兒子殺死作成晚宴菜餚，宴請薩特和塔摩拉。席間，泰特斯揭開真相，殺死痛苦忍辱的女兒，並將塔摩拉殺死後自殺，盧修斯則將薩特殺死，並被擁立為王，結束一場復仇悲劇。

莎士比亞的妹妹們的劇團

莎士比亞的妹妹們的劇團成立於 1995 年夏天，團名源于英國女作家維吉尼亞·吳爾芙 (Virginia Woolf) 在《自己的房間 (A Room of One's Own)》一書中所虛擬的角色，意在解除女性才華被男性體制壓抑的魔咒。劇團以原創劇本及前衛劇場美學為發展目標，創作題材、形式、議題不限。劇團始

終群策摸索獨創的劇場美學與風格，除了每年劇場探索和實驗的新作發表與國內外藝術文化的交流外，也將持續創作平臺的經營、戲劇教育的推廣與文化政策的參與。

導演 | 王嘉明

國立臺北藝術大學戲劇學系助理教授、莎士比亞的妹妹們的劇團團長。創作具有複雜曲式與兼具實驗性／大眾化的特點，並透過表演形式的特殊設計，與演員共同挖掘、面對和思考劇場表演的可能性。2018年東京藝術節邀演《珈琲時光》，2019年巴黎秋天藝術節、2023年柏林 FIND 藝術節邀演《親愛的人生》（為首次邀請臺灣戲劇作品）。

主要演出者介紹

Fa | 泰特斯 Titus

莎士比亞的妹妹們的劇團的初代團員。
《泰特斯》是第 99 個劇場表演作品。

李祐緯 | 盧修斯 Lucius

國立臺北藝術大學戲劇學系畢業。長年斜槓於劇場各個工作部門，2022年整理自身專長與經驗，於臺北藝穗節發表了一人劇場《一個人也要很快樂 A.K.A Lonely God》後，積極的在摸索著一個人創作的各種面向，對於劇場的熱情源於劇場裡層出不窮的可能性，萬事萬物都可能在劇場裡長出新的面貌。

徐華謙 | 巴西恩 Bussian

演員，任教於國立臺北藝術大學電影創作學系、中國文化大學戲劇學系、國立中山大學劇場藝術學系。近年參與《和合夢》、《半金屬》、《雙生》、《家庭浪漫》、《老殘·印象》、《日常恋襲曲》、《戰場上的野餐》、《請聽我說—20、30、40》、《少年金釵男孟母》等製作；2017年以《阿莉芙》獲得金馬獎最佳原著劇本提名。電影《一家子兒咕咕叫》、《我吃了那男孩一整年的早餐》、《刻在你心底的名字》、《癡情男子漢》，劇集《華燈初上》、《千秋場》、《古德·搖搖搖》等製作表演／演員指導。

崔台鎬 | 說書人

國立臺北藝術大學戲劇學系畢業，長期與臺灣、香港戲劇團體合作。表演風格多元，作品種類跨度多變。劇場演出作品多次入圍提名台新藝術獎，2022年以單人表演作品《感傷旅行 kanshooryokoo》榮獲第二十屆台新藝術獎年度大獎。

張以磬 | 迪奧 Dio

演員／導演／變裝皇后。國立臺北藝術大學戲劇學系畢業，主修表演。以酷兒身分出發，關注於性別及展演實驗，創作形式遊走於戲劇、變裝、行為、派對之間。近年創作作品以及演出經歷：阮劇團 DQ 計畫《半閩娘仔》、臺北藝穗節《To be Ophelia》、驚喜製造《微醺列車》、桃園鐵玫瑰藝術節《壁！咚！》、英國愛丁堡藝術節《魚》。

莫子儀 | 艾倫 Aaron

國立臺北藝術大學戲劇學系畢業，主修表演。1996 年開始參與劇場與影像演出至今，近年劇場作品包括表坊《如夢之夢》，莎妹《理查三世》、《物種大樂團》、《SMAPxSMAP》、《百年孤寂》等。2017 年出版文字創作集《失眠的人》，2018 年以《台北歌手》獲得金鐘獎戲劇節目編劇獎。2020 年以電影《親愛的房客》獲得台北電影節與金馬獎最佳男主角獎。

郭鎧瑞 | 迪克 Dick

宜蘭人。國立臺北藝術大學戲劇學系表演組畢業，三缺一劇團創作演員。現為演員、表演教學講師、表演指導；近年聚焦在土地、信仰、親情之間的依存關係，並開啟《請神》系列的獨角戲創作計劃。

陳以恩 | 塔摩拉 Tamora

國立臺北藝術大學戲劇學系畢業。以演員、編劇身份在劇場工作多年，目前為自由接案工作者。曾合作劇團：四把椅子劇團、進港浪製作所、莎士比亞的妹妹們的劇團、風格涉、創作社、河床劇團、故事工廠、僻室、婉婉工作室、盜火劇團、楊景翔演劇團等。

章可藍 | 波西亞 Portia

國立臺北藝術大學劇場藝術創作研究所表演組畢業。現從事劇場、影像、配音以及

戲劇教學等工作。近年參與製作：電影《流麻溝十五號》、情境喜劇《我們分手吧》、經濟部水利署《把水種回心裡》（紀錄片旁白）、香港 Arts Go Digital《洪水來了，我一個人台北》影像版、第五屆全球泛華線上讀劇藝術節等演出。

彭浩秦 | 婆婆

自由演員／劇場表演者。近年劇場作品：《混音理查三世》、《理查三世》、《雲係麼个色》、《馬克白 Paint It Black!》、《熱天酣眠》、《梁祝的繼承者們》、《杜子春》、《請你閉嘴》、《天堂動物園》等。2020 年參演電視電影《大桔大利闔家平安》，獲得 2021 溫哥華國際電影獎（VIFAwards 2020）最佳男演員獎。

楊迦恩 | 薩特 Sarte

南崁人，畢業於國立臺北藝術大學戲劇學系，演員。自 2015 年起，曾與莎士比亞的妹妹們的劇團、四把椅子劇團、故事工廠、表演工作坊、風格涉、動見體劇團、婉婉工作室、同黨劇團、進港浪製作、明日和合製作所、盜火劇團等國內劇團合作。並與日本導演平田織佐、柴幸男有舞臺劇合作經驗。

鄧梓澄 | 拉維妮亞 Lavinia

來自香港，畢業於國立臺北藝術大學戲劇學系，主修表演。現為自由接案演員。

設計師介紹

舞臺設計 | 黃怡儒

倫敦中央聖馬汀藝術暨設計學院敘事空間藝術碩士，於布拉格 DAMU 修習歌劇設計，於蘇黎世 HGKZ 修習影像，現為光助大房之負責人，作品範圍涵蓋策展、劇場舞臺、電影美術、商業及展場空間。多年來與蔡國強、展望、于彭、劉小東、Robert Wilson 等藝術家，莎士比亞的妹妹們的劇團、世紀當代舞團、幾米等團隊，Mercedes Benz、Citigroup、Singleton、Johnnie Walker、Boucheron、Jean Paul Gaultier、Louis Vuitton、Samsung 等國際品牌合作。

服裝設計 | 賴宣吾

從劇場服裝設計與電影服裝設計起步，自 1999 年開始已參與了近百個舞臺劇與電影的創作。劇場服裝設計作品《祭特洛伊》受邀於 2007 年布拉格劇場四年展展出，同年於臺北市立美術館展出，並收錄於 2014 年出版的全球劇場設計重量級的《世界劇場設計年鑑 (World Scenography 1990-2005) 》。2015 年《圖蘭朵公主》於德國杜伊斯堡首演，更被當地媒體譽為「亞洲的卡爾·拉格斐」。

燈光設計 | 王天宏

劇場作品：莎妹劇團《膚色的時光》、《殘》、《親愛的人生》，1/2Q 劇場《亂紅》，

世紀當代舞團《春之祭》、《婚禮》、《孵夢》，江之翠劇場《朱文走鬼》，建國工程《南柯夢》，河床劇團《被遺忘的》、《夢與陰影》，人力飛行劇團《時光電影院》，葉錦添《桃花源記》，賴聲川《英文版紅樓夢》，國光劇團《繡繡夢》、《費特兒》、《狐仙故事》，魏海敏《在梅邊之緣》，明華園天團 X 莎妹劇團《無題島：孽種與魔法師》。多部製作榮獲台新藝術獎。

音樂設計 | 柯智豪

臺灣音樂家，音樂作品涵蓋古典到實驗、演唱會到電視、電影、舞臺劇、京崑、歌仔戲、布袋戲等戲曲，創作達到驚人的質量兼備，獲獎無數。持續在音樂創作與嘗試上不斷的往前推進，近年來致力於臺灣傳統音樂、臺灣多項語文、東方儀式與戲曲的採集與重製。

偶戲設計 | 石佩玉

飛人集社劇團團長，專長偶劇編劇、導演、操偶人、戲偶設計製作，曾與無獨有偶工作室劇團、沙丁龐客劇團、河床劇團、莎士比亞的妹妹們的劇團、鞋子兒童劇團、台灣絃樂團、國家交響樂團 (NSO) 合作。現代偶劇作品曾獲誠品戲劇節、皇冠藝術節、兩廳院新點子邀約製作，並曾獲台新藝術獎提名。

Words from the Director

By Wang Chia-ming

It's been 20 years. When the show premiered in 2003, we had SARS. Now we have COVID-19. When I examined my past work again, my instinctive reaction was that I could no longer tolerate the sense of time and the text in my past work. The changing environment has modified our modes of perception, but what remains the same? People and things are no longer the same as before, but what has been left from the past?

Not much has been changed in the content and form of the performance since last time. The lines are still rhymed. The stage is still an H-shaped walkway. There is still no onstage blood that people would usually expect to see in *Titus*. The entire bodies of the performers remain tightly wrapped in their costumes. The reason behind this design was that I didn't like the actors to rely on their face too much when performing. So, I asked them to wear masks in rehearsals. And the idea of wearing masks remains in the performance. Likewise, the bodies were also covered with costumes. And this surely did affect the design of the movement. The only major change this time is that the role of Ying Wei-min (*The Clippers*) is played by Tsuei Tai-hao. So, we have changed the songs and modified some of the lines.

It is touching to watch the same roles played by different performers this time. It is even more so to watch the same performers playing their original roles. It is quite difficult to remain the same in this changing world. But what is the meaning of remaining the same?

Introduction

After 20 Years and Two Rounds of Pandemics, Three Generations of Performers Play Together in *Titus*

In May 2003, the National Theater and Concert Hall, which was then part of the National Chiang Kai-Shek Cultural Center, invited Hung Hung to curate a series of performances titled *Shakespeare in Taipei* at the Experimental Theater. Five theater companies were invited to participate, Shakespeare's Wild Sisters Group (SWSG)'s *Titus* was one of them. By using "Shakespeare" as the common theme and a starting point for their creations, these performances aimed to engage with the bard in their own unique ways within their respective creative contexts, training and practices, as well as within contemporary contexts.

Given the clear curatorial theme, each troupe was free to interpret it as they saw fit. The program design also followed the same principle for the series: a Shakespeare silhouette made of thick cardboard was used for the program cover, with different facial designs chosen to match each play. The program cover of *Titus: The Clippers/Puppetry Version* featured Shakespeare wearing a large N95 mask, reflecting the fact that Taipei was then under the SARS outbreak and mirroring the performance style where the faces of the actors were all covered.

20 years ago, *Titus: The Clippers/Puppetry Version* was Wang's first attempt at directing a Shakespearean play. It was also his master's thesis production. The three main characters in the drama, Aaron, Queen Tamora, and Titus's daughter

Lavinia, were portrayed by three graduating student performers, including Mo Tzu-yi. Wang said that when it comes to his theater productions, he typically doesn't prioritize the content of the text or his personal preferences. Instead, he tends to approach it from the perspective of creating an "event." Therefore, when "graduation production" became the primary principle for this event, it was necessary to balance the weight of the three above-mentioned characters with the main character Titus. This led to a fragmented style of adaptation that breaks up the main events and repeats certain scenes in order to present multiple perspectives for each character.

In the current production, without the principle of being a graduation project, there is more freedom for further adjustment. However, Wang found that, after becoming accustomed to the "sense of speed" brought by smartphones, "our patience for receiving textual information and our perception of time have actually changed quite a bit." There is a subtle sense of dissonance or conflict between the "sense of time and flow" inherent in the text and his own body as he re-reads the script 20 years later. This has become one of the challenges in the rewriting process.

Mo after twenty years, is no longer the graduating student who quietly recorded monologues and listened to them repeatedly. After gaining more experience and returning to the rehearsal room of *Titus Andronicus*, he now has an additional layer of self-awareness and thoughtfulness towards the various "choices" in his acting.

He admits that he is still unsure whether this kind of introspection is beneficial to the performance, and the true effect can only be known after the show. While revisiting his past training and observing the new generation of actors, Mo also commented that the rehearsal process for this play is a "challenge" for the actors: Performers have to become like puppets that can be manipulated. The body, voice, and language are sometimes separated and other times integrated. Performers "must be aware of their own habits or rhythms, and be ready to break and restructure them." They also need to closely and constantly monitor their energy states during movements and emotions, as well as how their energy changes. This indeed requires "a great deal of extra effort."

The 20th anniversary production of *Titus Andronicus* brings together Fa, a frequent collaborator with director Wang the original cast members Mo and Hsu Hua-chien. Performers who have recently participated in productions by SWSG, such as Tsuei Tai-hao, Chen Yi-en, Yang Chia-en, and Peng Hao-chin, have also joined the cast. Several young performers around the same age as Mo at the time of the original production have also been added to the mixed cast, creating what director Wang refers to as a "three-generation" ensemble. Together, they will reinterpret this classic *Shakespeare in Taipei* work.

* The interview with Wang Chia-ming and Mo Tzu-yi can be found on the official website of *BIOS monthly*.

www.biosmonthly.com/article/11273

Synopsis

After ten years of war, the Roman commander Titus returns home triumphantly. However, of the twenty-five sons he had led to battle, only four have survived. In revenge, he has the eldest son of the captive Queen of the Goths, Tamora, mutilated and burnt alive as a sacrifice for his deceased sons.

Peace did not come to Rome after their victory. Two princes, the elder Sarte and the younger Bussian, engaged in a fierce debate to claim the throne. Sarte was violent and aggressive while Bussian was gentle. The Tribune also expected Titus, who had achieved great military feats, to be another candidate for emperor. Loyal Titus, in order to avoid domestic strife, used his noble reputation to endorse Sarte as the Roman emperor and proposed to marry his daughter Lavinia to the new emperor, despite her engagement to Bussian. When Bussian reclaimed his fiancée and left the Senate, Titus' four sons begged their father to show mercy for their sister's sake. However, Titus saw this as betrayal and killed one of his own sons with a sword. Meanwhile, the new emperor was charmed by Tamora and immediately made her empress.

Tamora, now in power, plotted a vicious revenge plan with her slave and lover, Aaron. Titus' son-in-law was murdered, his daughter was raped, her arms and tongue were cut off; two of his sons were framed

and sentenced to death, and only one son, Lucius, was exiled. Titus was desperate to save his remaining sons and fell into Aaron's trap, cutting off his own hand in exchange for the heads of his two sons and the enemy's mockery. Titus was pushed to the brink of despair. Lavinia, with a piece of wood in her mouth, wrote the names of Tamora's two sons, who were the murderers and rapists, on the sandy ground.

In the end, Titus killed Tamora's two sons and turned them into a dish for a banquet, which he hosted for Sarte and Tamora. During the banquet, Titus revealed the truth and killed his daughter who had suffered so much, and then killed Tamora before committing suicide. Meanwhile, Lucius killed Sarte and was hailed as king, bringing an end to this tragic revenge story.

About Shakespeare's Wild Sisters Group

Founded in the summer of 1995, SWSG owes its name to the fictional character in Virginia Woolf's novel *A Room of One's Own*, meaning to liberate women's talents from the oppression of patriarchy. Limiting itself to no specific issues or conventional aesthetics, SWSG takes materials from all arts inspiring to create original theatrical works. SWSG has been invited by various cities and countries to perform, and takes an important role in international city culture and artistic exchange for many years.

演職人員 Credit

原著 | 威廉·莎士比亞

導演 | 王嘉明

演員 | Fa、李祐緯、徐華謙、崔台鎬、張以磬、莫子儀、郭鎧瑞、陳以恩、章可藍、
彭浩秦、楊迦恩、鄧梓澄

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舞臺設計助理 | 高韻茹

服裝設計 | 賴宣吾

服裝設計助理 | 廖佳怡

燈光設計 | 王天宏

音樂設計 | 柯智豪、崔眠秀

音樂設計助理 | 許智敏

音響技術統籌 | 陳鐸夫

舞臺監督 | 林岱蓉

舞臺監督助理 | 謝青鈺

舞臺技術指導 | 李伯涵

燈光技術指導 | 賴科竹

舞臺技術執行 | 劉譽杰、蔡璨鴻、蕭如君、謝明廷、王光中、林哲煒、林維辰、
許竣逢、楊滄舒、楊鈞樟、謝秉霖、丁彥銘、王墉

燈光技術執行 | 吳宜真、林映辰、陳德瑜、黃元泰、黃詩蘋

音響技術執行 | 陳煌泰、朱育辰、盧亞儷、紀寶嫻、陳睿軒、陳靖瑋、李念祖

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