美尼特光

SUMMER FUN TIME 7/3 — 8/30







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演出 Performance

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笑太夫漫才集團

達康.come 笑現場《三口組》

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難得放鬆心情

經過幾個月 COVID-19 疫情的陰霾,喜愛群聚的人 們被繭居束縛,難得自在的動物們大膽上街,自然 界一一「反撲」:水清、雲開、山朗! LIVE 表演 藝術的競爭者——「線上觀演」竟成了疫情期間唯 一能與藝文愛好者「保持關係」的管道,卻更令大 家想念起「共享當下的集體經驗」。這日常生活歷 經減法後的靜謐,使人不自覺懷念層層交疊的喧囂; 感受過「遠距」,才能想念親密互動的珍貴,2020 全新夏日系列「夏日放/ FUN 時光」(Summer Fun Time)誕生在曙光嶄露之時!我們希望伴隨著季節 暖意,以藝術釋放積蓄的創意玩心,讓我們走出家 門,重拾生活中的動能。

「夏日放/FUN時光」以三大主題策展:已成為歌 劇院夏天品牌盛事的「音樂劇在臺中」、全新策劃 的劇場轉生術之最「偶戲、物件劇場」,以及凝聚 笑容與在地情誼的「夏日特選」;透過9檔展演滾 動夏日能量。

自 2017 年,「音樂劇在臺中」開啟了全臺觀眾來臺 中追劇的夏日情結,2020(愛你愛你),音樂劇當 然以「築愛追夢」為主軸,遺憾無法來臺的韓國原 創音樂劇《狂愛詩人—韓波》以實況錄影與大家共 享追夢逐愛,去年底在臺北首演的瘋戲樂工作室製 作《台灣有個好萊塢》,再現60年代台語電影的黃 金時代,透過當年的拚勁,替今日的我們找回追夢 的衝勁,感動於臺灣真摯的在地記憶。

物件因劇場展現生命,劇場因物件而豐富敘事的創 意,今年「新藝計畫」以「偶戲、物件劇場」為主題, 遴選出羅翡翠與頑劇場的《親愛的戴斯》及吳峽寧 與僻室的展覽/演出《包在我身上》,轉換我們看 待生命及日常的視角,以跨感官的偶戲、物件演繹 記憶的沉澱與領悟; 擅長以紙偶扮戲的偶偶偶劇團 《紙要和你在一起》,以各種紙材施展創意的巧思。 今夏來「物件一夏」吧!

夏天一定要大手牽小手共遊!「夏日特選」正是為 此目的而企畫。除了各種自由進出的戶外展演,劇 場內也有大小孩共享的:風神寶寶兒童劇團《風神 寶寶與悟空叔叔的地府歷險記》,借《西遊記》折 子讓孩子認識生命的價值與道別的含意;歌劇院駐 館藝術家包大山首度跨界劇場,藉半自傳體創作 《RUN》與導演洪健藏,以手繪與劇場元素尋找成 長軌跡;舞鈴劇場《VALO首部曲—阿米巴》及達 康.come《三口組》,將用歡笑填滿 9-99 歲的夏日 時光;故事工廠《再見歌廳秀》以臺灣人的韌性和 創造力面對大環境的變遷,儘管生活中各種艱難徬 徨,但日子總要過下去,還要過得精彩。

蟬鳴鳥叫,久違了的陽光、清朗的夜空,孩子們的 嬉鬧、大人們的歡笑,我們敞開雙臂迎接走進歌劇 院各樓層角落的每一位朋友!







A Most Welcome Relief

Under the dark clouds of COVID-19, formerly sociable people have been cocooned at home, while animals enjoy their freedom as they roam freely on the streets, and nature rebounds during this respite: waters have now cleared, skies are once again blue, and mountains have regained their lushness. Once regarded as a challenge and threat to live performing arts, online streaming of performances now has become the only means for art lovers to connect with one another during the pandemic while bringing fond recollections of our collective experiences in the here-andnow. In this tranquil status quo, we inevitably miss the times when commotion was the norm, and only when we've had firsthand experience of long-distance relationships do we learn to treasure the intimacy of a shared presence. As a new dawn finally approaches on the horizon, it ushers in our new summer season, 2020 Summer Fun Time! With the revitalizing warm weather drawing near, we hope to use art to unleash our creative and funloving spirits as we once again head outdoors.

2020 Summer Fun Time features three main themes: Oh! NTT Musicals, now a regular summer fixture at the National Taichung Theater; Puppetry and Object Theater, an all-new category presented in our summer season; and Summer Selections, an energetic themes filled with laughter and friendship. 9 programs are going to bring joys and connections that culminate in this summer.

Since its inception in 2017, Oh! NTT Musicals has become a regular event in the performing arts calendar, with people from all corners of Taiwan coming to Taichung for a close summer encounter with musicals. As the individual numbers in "2020" sound like "love you" in Mandarin, love and dreams naturally feature as the theme for this year's series. Although current circumstances have unfortunately prevented the Korean musical Rimbaud from its originally scheduled live performance, we are recreating the experience through a screening of the musical. Taiwan Hólíwood, a musical produced by Studio M in Taiwan which saw its premiere in Taipei last year, urges us to fearlessly chase our dreams in its recreation of the golden age of Taiwaneselanguage cinema in the 1960, a treasured memory in the history of Objects are brought to life in the theater, and theater is enriched with the usage of objects. The theme of Emerging Artists Project this year is Puppetry and Object Theater, featuring LUO Fei-tsuei and Théâtre des Enfants Terribles One Day with Death, and the exhibition/performance Packing BAGS by WU Hsia-ning and House Peace; through puppetry and objects, these productions suggest new perspectives on everyday life and memory. The Paper Play of Puppet Beings Theatre explores the magic of paper and creates a world of imagination, telling adventurous journeys about friendship, self-confidence, and creative thinking.

Summertime means taking your young ones outdoors, and our Summer Selections theme is the perfect pastime. In addition to outdoor performances open to all, we have programs on our indoor stages both you and your children can enjoy. FengShen Baobao and Uncle Wukong's Journey to the Underworld reworks episodes from the classic novel Journey to the West into an illuminating lesson on the value of life and the meaning of departure. In the semi-autobiographical RUN, NTT Artist in Residence Baozi CHEN teams up with director HONG Chientsang in her first work for the theater, using hand-drawn illustrations and theatrical elements to retrace her experiences growing up. Diabolo Dance Theatre's VALO I - Amoeba and Dacon.come Laugh Live Show's 3 Mouths will fill the dog days of summer with laughter for ages 9 to 99. Finally, Story Works's Goodbye to Music Halls attests to the resilience and creativity of the Taiwanese: even as the world drastically changes and challenges abound in life, we nevertheless live to the fullest and make life spectacular.

As cicadas and birds renew their songs, as sunlight again accompanies the sound of children's laughter, we welcome you to the theater with open arms!

Executive & Artistic Director

the '

笑太夫漫才集團

Showtime Fool Comedy Company

達康.come 笑現場 《三口組》

Dacon.come Laugh Live Show 3 Mouths

裝傻、叶槽、日式漫才、台式幽默

日式搞笑台灣味!「達康.come」的漫才之路:幽默 是生活必需品。

——《太報 Tai Sounds》鄭羽琪

臺灣漫才雙人組達康.come——阿達與康康,以超萌 的 30 公分身高差走遍大街小巷,深受大小朋友的喜 愛。以一人負責吐槽、一人負責耍笨的日式搞笑風 格,加上臺灣語言文化詮釋,成就一種自有的台式 幽默。這回,雙人組成了「三口組」,加入臺灣稀 有漫才女演員哈利(曹瑜),三張嘴皮子的相互碰撞, 三種各具特色的喜劇形式,一連串的爆笑對話,保 證分秒絕無冷場,要你笑到並軌!

演出者 / 阿達

本名陳彥達,實際年次1983,目測年次1963,髮線年次 1893 (清代)。有嬌弱女子的身長及粗壯莊稼漢的體寬,自 2007年起開始搞笑創作,並參與多部廣告拍攝

演出者 / 康康

本名何瑞康,實際身高 188.8 cm,目測身高 190 cm,與阿達 相對身高 30 cm。有國際名模的身高及敏捷靈活的雙腿,自 2008年開始從事搞笑相關創作、演出,現亦從事音樂創作與 演唱,並為一位行蹤神秘之踢踏舞者。

Fri. 19:30 Sat. 14:30 Sun. 14:30

小劇場 Black Box

600

演出全長約80分鐘,無中場休息 本節目為配合演出需求,不開放遲到觀眾入場 建議7歲以上觀眾觀賞

80 minutes without intermission. Please arrive early for the performance. Latecomers may not be admitted. Suggested for ages 7+



The comedy duo Dacon.come has delighted audiences around Taiwan with their local twist on Japanese manzai standup. Standing at a 30 cm height difference, Ah-ta and Kang-kang trade barbs at each other's shenanigans and Taiwanese puns. This time around, they've teamed up with TSAO Yu, one of Taiwan's rare female manzai artists, to create a trifold comedic blend that will have you roaring on the floor with laughter!

Performer / CHEN Yen-ta

Born in 1983 but looks as if he was born in 1963, aside from that hairline that clearly dates from 1893. Petite in height but stocky in width, Ahta (CHEN) has been in the comedy business since 2007, and has been featured in numerous commercials.

Performer / HO Jui-kang

Measuring 188.8 cm tall but appearing like 190, Kang-kang (HO) towers a full foot above Ah-ta. He has been in comedy since 2008 with his supermodel height and roadrunner legs, and has also branched into music and, enigmatically, tapdancing.





演出者 / 哈利

本名曹瑜,雌雄同體的哈利身兼花草特質,偶爾擔當「截尼 嘶」英俊小生,偶爾佯裝青春十八花樣少女,與其說是雌雄 莫辨不如說……是發育遲緩的現象。長年在漫才江湖中尋覓 搭檔不遺餘力,不知不覺背負了「獨孤吐槽」之名號,但也 有可能是他/她演出前都有「肚辜」習慣而導致口耳相傳後 的誤會。

笑太夫漫才集團

由阿達(陳彥達)擔任團長,康康(何瑞康)擔任劇團總監 以推廣漫才創作、演出作為劇團的重點核心,並嘗試運用 各種戲劇特性,結合漫才精神,發展各類型喜劇表現樣貌, 未來更朝漫才發展之情境喜劇結合各種媒體運用為目標, 期待讓表演更豐富,更為觀眾帶來歡笑。

Performer / TSAO Yu

Equally persuasive as a dashing Prince Charming or a captivating debutante, TSAO attributes this androgyny not to talent, but rather... delayed physical development. Having searched long and hard for a manzai partner, s/he unwittingly became known as solitary comedic foil perhaps because his/her pre-performance preparations typically involve

Showtime Fool Comedy Company

The manzai troupe Dacon.come was founded by CHEN Yen-ta (company head) and HO Jui-kang (company director), who seek to promote the comedic art of manzai through theatrical performances.

風神寶寶兒童劇團

FengShen Baobao Troupe

《風神寶寶與悟空叔叔的地府歷險記》

FengShen Baobao and Uncle Wukong's Journey to the Underworld

風神寶寶兒童劇團奇幻世界第三篇章陰曹地府救父歷險記

以堅實的創作團隊為後盾,打造出結合歌仔戲、雜技、歌舞、現代劇場及 3D 動畫,又具有明華園一貫華麗奇幻風格的兒童戲劇。

——《表演藝術評論台》劉美芳

牛魔王爸爸被抓去地府了!焦急的風神寶寶找上萬 能的悟空叔叔,要去陰森森的地府把爸爸救出來, 這樣鐵扇媽媽就不會再傷心,一家人可以團聚了!

這次,事情真的能如風神寶寶的預期般順利嗎?

繼《晴空小侍郎》和《明星節度使》兩齣以「鬼」為題材,充滿魔幻與想像力的陰間冒險故事之後,風神寶寶兒童劇團推出了第三部以「死後世界」為故事背景的《風神寶寶與悟空叔叔的地府歷險記》。除了向原創經典《西遊記》致敬之外,也進一步探討,在家庭教育中備感棘手的生命課題:當爺爺奶奶或親人離開我們時,該如何陪伴孩子去面對這種失落?風神寶寶在經過重重關卡以後,將和大家分享光明與溫暖的答案。

團長暨製作人/陳昭賢

明華園戲劇總團第三代生力軍,承襲藝術家族的戲劇基因, 年僅3歲即登台演出,在明華園戲劇團多部作品中擔綱主 角,如《么嘍正傳首部曲》、《流星》等,亦曾與如果兒童 劇團合作演出《我的媽媽是薛丁山》。近年致力於校園推廣, 讓更多年輕觀眾了解傳統戲曲。 **7/11** Sat. 14:30 19:30 **7/12** Sun. 14:30

中劇院 Playhouse

400 / 600 / 800

演出全長約 100 分鐘,含中場休息 15 分鐘 建議 3 歲以上觀眾觀賞

100 minutes, including 15-minute intermission.
Suggested for ages 3+



Papa Bull King has been taken to the underworld. Anxious about his father, FengShen Baobao rushes to the versatile Uncle Wukong for help. Will they make it to rescue Papa from the dark realm of death and be happily reunited with Mama Iron Fan again?

Following The Little Deputy of Sun Dynasty 2 and Sunny, the Boy Officer, FengShen Baobao and Uncle Wukong's Journey to the Underworld is FengShen Baobao Troupe's third production that centers on the world of the deceased. As an imaginative reworking of the Chinese classics Journey to the West, this Taiwanese opera for children also tackles one of the most challenging questions for parents: how do we deal with our sense of loss when a loved one departs the world? As FengShen Baobao adventures to the dangerous ghost world, let's see how he brings back the lost brightness and warmth.

Company Director & Producer / CHEN Chao-hsien

CHEN hails from the third generation of Ming Hwa Yuan, one of Taiwan's foremost Taiwanese opera companies. She has been active on stage since age 3, and as a xiaosheng trouser role specialist has played the main characters of many Ming Hua Yuan's productions. With her opera troupe, CHEN has committed to introducing younger generations to the art of traditional opera.



© 風神寶寶兒童劇團

導演/許栢昂

中國戲曲學院碩士、中國戲曲導演學會會員,臺灣藝術大學戲劇學士、國光藝校京劇科六期工武生。現為栢優座座首、編導演。以找到臺灣特有的戲劇表述形式為創作目的,嘗試將「戲曲身體」應用在現代戲曲創作中。因其突破體制自由的創作方式與幼時擅演猴戲,被報導譽為臺灣京劇界的齊天大聖。

風神寶寶兒童劇團

風神寶寶兒童劇團為臺灣第一個以歌仔戲與東方文化說故事的兒童劇團,團員來自歌仔戲、京劇、舞蹈、現代劇、武術等訓練背景,為歌仔戲傳統演出形式注入新的創意元素。劇團演出以台語為主要基調,搭配國語及少部分英語,打造兼具傳統歌樂、感官娛樂與富含教育意義的兒童劇場,將傳統藝術介紹給臺灣未來的主人翁!

Director / HSU Po-ang

HSU is the founder and director of the Po You Set traditional opera company. Hailed as one of the greatest "monkeys" in Taiwan's Peking opera circles, owing to his brilliance in portraying the eponymous character, he has sought to incorporate the acrobatic, physical element of traditional opera genres into contemporary theater, and has been lauded for his groundbreaking, freestyle creative approach.

FengShen Baobao Troupe

As Taiwan's first theater company to produce Taiwanese opera for children, FengShen Baobao has continuously pursued its mission of bringing traditional art to future generations. It is a troupe of talented actors trained in traditional opera, dance and martial arts who are united in their love of Taiwanese opera. Using the Taiwanese language, with occasional Mandarin and English, FengShen Baobao aims make productions that fuse spectacular effects, traditional music, and meaningful stories to enlighten young minds.

新藝 ※ 吳峽寧 ※ 僻室

計畫 WU Hsia-ningimes House Peace

《包在我身上》 Packing BAGS

背上包包 好好的走一段路 重新找到看待臺中的角度

你是離開家鄉工作的北漂南流嗎?還是到處流浪的 自由工作者?亦或隨著志願卡來臺中的學生?不論 我們離家有多遠,不變的是我們總有一個陪伴在旁 的背包,它像是一本日記本,記錄著我們的生活, 裝載著我們的需求與渴望。背包裡收納的當日必需 品,所呈現的宛若是背包主人的微型世界,為生命 留下軌跡、積累厚度。

創作團隊僻室走訪臺中5個各具特色的地點,把各 處多樣的生活樣貌,化為一座座故事場景,每個場 景以一組內含模型的半開包包展現,搭配田野調查 所採集的文字、聲音及攝錄像紀錄,讓觀者能自在 地探訪創作團隊所建立的臺中記憶;當凸凸廳化身 為一座佈滿回憶的大腦時,不同場景的縮小模型世 界也正翻轉著我們對臺中的樣版印象。

除靜態展覽,另有6場互動演出,將田調蒐集的內 容編寫成片段故事,以「返家」為主題,由演員飾 演大腦的主人(導覽員),帶領觀眾一起反思生活, 交叉詰問該繼續北漂南流?還是返家?

計畫主持人暨影像設計/吳峽寧

國立臺北藝術大學劇場設計學系畢業,現為僻室團員,作品 範疇包含劇場燈光設計與攝影創作。2017年曾獲得世界劇場 設計展競賽,燈光設計新銳組銅獎。

展覽 Exhibition

7/11 Sat. — 7/26 Sun.

每调一休展; 调二至调日 11:30-21:00 凸凸廳 | 免費

Daily except Monday 11:30-21:00 Tutu Gallery | Free Admission

演出 Performance

7/24 Fri. 19:00

7/25 Sat. 14:00 16:00 19:00

7/26 Sun. 14:00 16:00

凸凸廳 Tutu Gallery | 100

演出時間全長約30分鐘,無中場休息 6/15 Mon. 開放購票,詳情請見吳峽寧×僻室 《包在我身上》節目官網

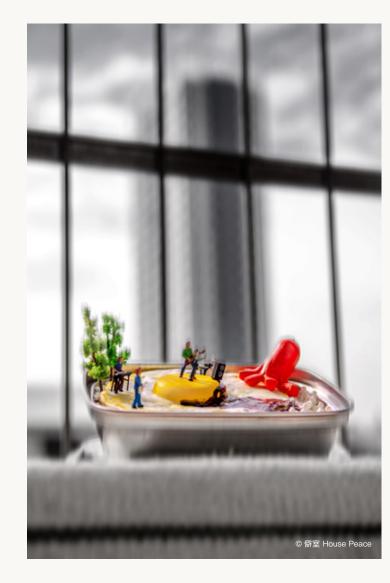
30 minutes without intermission. Tickets are available for purchasing on June 15. For more information, please visit the official

Have you left your hometown for work? Are you a freelancer? Or did you come to Taichung for school? No matter how far we travel, we always have our trusty backpack that records our routines and carries our dreams.

For this exhibition, WU Hsia-ning imes House Peace has turned five distinct places across Taichung into a story, each depicted as a halfopen backpack with text, sound and imagery collected on-site. As the gallery transforms into a mind full of recollection of Taichung, scaled models transfigure our impressions of the city. Apart from the exhibition, the live performances on "homecoming" further will take us through a reflection on life: do we continue our journey, or do we return home?

Project Director, Concept & Visual Design / WU Hsia-ning

WU graduated from the Department of Theatrical Design and Technology at Taipei National University of the Arts, with a major in lighting design. He specializes in lighting design and photography as a member of House Peace. He received a bronze medal as emerging lighting designer at the 2017 World Stage Design.



共同創作暨模型與空間設計/鄭烜勛

國立臺北藝術大學劇場設計系畢業,主修舞台設計。劇場舞 台設計師,設計作品跨足戲劇、舞蹈、當代馬戲、影視、空 間藝術等。

共同創作暨文本發展/張語歡

國立臺北藝術大學戲劇學系畢業,主修表演。現為僻室 House Peace 團員、自由文字工作者、同時也參與劇場及影 像演出。

製作/僻室

僻,取「闢」的諧音,同時有獨特之意。僻室意為開創一個 獨特空間,一個新的可能性。大事、小事,生活中任何狗屁 倒灶的事都是我們關心的事。創立於2018年,由一群擁有 劇場各領域專業的成員組成,範疇包含導演、表演、舞台、 燈光、服裝等劇場展演及各類視覺設計

Concept, Model & Spatial Design / CHENG Hsuan-hsun

CHENG graduated from the Department of Theatrical Design and Technology at Taipei National University of the Arts, with a major in stage design. His work has included designs for theater, dance, circus art, television, and spatial art.

Concept & Text / CHANG Yu-huan

CHANG graduated from the Department of Theatre Arts at Taipei National University of the Arts, with a major in theatrical performance. A member of House Peace, freelance writer, and has been active in both acting and directing.

House Peace

House Peace is seeking novel opportunities from even the most mundane details of daily life. House Peace was founded in 2018 by a team of theater professional artist with expertise in directing, performance, and stage, lighting and costume design, and has aimed to create new possibilities in interdisciplinary collaboration through creative use of concepts and



瘋戲樂工作室 Studio M

《台灣有個好萊塢》 Taiwan Hólíwood

三金音樂製作人王希文 以音樂劇勾勒 60 年代台語片輝煌歲月 喚起跨世代追夢記憶



阿華,一位筆下乾坤迷倒眾生、叱吒台語片的愛情 電影大編劇,在情場與事業失意後,遇見充滿熱情 想成為演員的秋月,在她的鼓勵下,決定東山再起, 找回當年的電影夢。毋知是人生如戲,抑是戲如人 生,此時政府開始推行國語片運動,導致台語片一 夕間面臨危機。始終不願意放棄電影的阿華,到底 是要選擇轉行求生存,還是堅持到底?

改編自電影《阿嬤的夢中情人》,幽默又寫實的重 現60年代,結合劇場實力演員與影視唱將明星,一 起以音樂劇記錄臺灣這片土地最珍貴的台語黃金年 代。

作曲暨音樂執導 / 王希文

紐約大學電影配樂作曲碩士。師從好萊塢資深作曲家 Ira Newborn 以及《獅子王》音樂執導 Joseph Church。作品橫跨 劇場、電影、電視、廣告、現代舞與流行音樂,為臺灣第一 位在紐約接受正統百老匯音樂劇訓練之作曲家。

作詞暨編劇協力 / 呂筱翊

國立政治大學中文系、國立臺灣大學戲劇所畢,現以音樂劇 編導創作為主要探索方向。2019年與作曲葉修顯共同發表 臺北表演藝術中心委託創作之原創音樂劇《鬼母病棟三〇

7/31 Fri. 19:30

Sat. 14:30 段 Sun. 14:30 翰

大劇院 Grand Theater

500 / 800 / 1200 / 1600 / 2000 / 2500 / 2800

演出約 180 分鐘, 含中場休息 15 分鐘 國語及台語發音,台語演唱段落提供中文字幕 建議7歲以上觀眾觀賞

180 minutes, including 15-minute intermission. Performed in Mandarin and Taiwanese, with Chinese surtitles during Taiwanese-language

Suggested for ages 7+

Following a budding romance between a blockbuster playwright and a young spotlight-seeking actress, Taiwan Hólíwood celebrates the paralleled life and cinema through a series of ups and downs. As their affection grows, the filmmaking team also overcomes a series of financial and political obstacles with passion and trust to bring back the last glory of the Taiwanese-language cinema before it fades into oblivion under the shadow of the dominant Mandarin.

Adapted from the Taiwanese film Forever Love, this humorous and enchanting musical with its acclaimed world premiere in 2019 visualizes the golden age of a short-lived but fascinating film industry. The montage of history now begins with their singing ...

Composer & Music Director / Owen WANG

WANG took up film music for his master's studies at New York University. Being Taiwan's first composer to be trained in authentic Broadway tradition, WANG has works covering the genres of theater, film, television, advertisement, modern dance and popular music.

Lyrics & Co-writer / LU Hsiao-i

LU is a graduate of the Department of Chinese Literature at National Chengchi University and the Graduate Institute of Drama and Theatre at National Taiwan University. She now primarily works in musical theater, and was a co-creator of Why She Stayed, an original musical commissioned by the Taipei Performing Arts Center which premiered in



編劇暨作詞/許孟霖

國立臺灣大學戲劇學系畢業。主要從事影像及劇場編劇;作 品曾獲美國休士頓影展白金獎、葡萄牙 ART&TUR 影展最佳 觀光宣傳影片大獎。現為創劇團核心團員、科技公司創意總 監。

導演/楊景翔

現任國立臺灣藝術大學戲劇系兼任助理教授、楊景翔演劇團 藝術總監;劇場導演作品二十餘部,除了原創與經典改編劇 作外,形式亦跨越歌劇、音樂劇及肢體劇場。2011年以客家 電視台《阿妹》入圍第 47 屆金鐘獎最佳編劇

編舞/張洪誠

國立臺灣師範大學表演藝術研究所表演及創作組碩士。主要 從事表演藝術工作者、演員及編舞。演出作品: 果陀劇場《吻 我吧娜娜》、《愛呀,我的媽!》、瘋戲樂工作室 X 台南人 劇團《木蘭少女》等。

瘋戲樂工作室

創辦人王希文於2010年1月成立,品牌概念為「音樂劇創 作」與「音樂劇推廣」,以創意整合平台的形式耕耘臺灣華 文音樂劇場,從劇本音樂創作、製作與演員培訓、演出推廣 與市場開發,期能集結各界劇場工作者的才華與熱情,成為 推動臺灣音樂劇產業化的主要力量。

Playwright & Lyrics / HSU Meng-lin

HSU holds a master's degree in playwriting from Taipei National University of the Arts. His works span both screenwriting and playwriting, with his plays screenplays receiving awards at the WorldFest-Houston International Film Festival and the ART&TUR International Tourism Film Festival.

Director / YANG Ching-hsiang

YANG is an adjunct assistant professor at the Department of Drama at National Taiwan University of Arts, and the artistic director of the Yang Ching Hsiang Ensemble. He is active as a playwright and actor, working in genres as diverse as musicals and physical theater. He was nominated for best screenwriting at the 2011 Golden Bell Awards with the TV series Innocence for Hakka TV.

Choreographer / CHANG Hung-cheng

CHANG holds a master's degree from the Graduate Institute of Performing Arts at National Taiwan Normal University, and is active in both acting and choreography. He has performed with companies including Godot Theatre Company, Studio M and Tainaner Ensemble.

Studio M

In January 2010, Owen WANG founded Studio M and envisioned it as a brand that produces and promotes musicals. Studio M has been prominent in Taiwan's musical industry, integrating creative talent from libretto and music composition, production, actor training, promotion and market development. Studio M works with musical enthusiasts, creating original work and promoting Taiwanese Mandarin-language musicals



新藝 2020

── 羅翡翠/頑劇場

計畫 LUO Fei-tsuei×Théâtre des Enfants Terribles

《親愛的戴斯》 One Day with Death

一齣用「聽」的物件劇場一場用「看」的音樂會

世界上的人用著不同的語言稱呼他,是一位讓你我好奇的神祕人物。但從來沒有人真正地看過他。沈默寡言的他其實既溫柔又害羞。他每天認真地工作,細心陪伴著每個即將遠離的人,日復一日。這一天,他一如往常地坐在書桌前,突然間,一個神奇小小的朋友從他手中跳了出來……。

跨足劇場的音樂人羅翡翠,邀請劇場創作者黃凱臨、擊樂表演者余若玫一同創作演出。融合聲響、音樂與偶戲、面具、物件劇場等形式,以不同的角度切入生命主題,從聲音、視覺重新感受生命儀式,溫柔地譜出這首生命之歌。

計畫主持人、共同創作暨表演者/羅翡翠

劇場表演工作者、「頑劇場」核心團員以及大提琴演奏家。 積極參與各式跨領域之表演藝術活動,與戲劇、舞蹈、偶戲 及物件劇場等表演藝術人才合作。曾至法國亞維儂、新加 坡、中國大陸等地之藝術節演出。近期參與創作包括頑劇場 《她們 Metamorphosis》、賴翠霜舞創劇場《中途旅者》、米 拉音像×廣藝愛樂管弦樂團 miXtage《揮灑烈愛》等。

共同創作暨表演者/黃凱臨

法國賈克·樂寇國際戲劇學校畢業。旅歐期間亦師從菲利普·葛利列 (Philippe Gaulier),並與皮耶·畢隆 (Pierre Byland)學習小丑藝術。曾前往義大利與多納托·薩多力 (Donato Sartori)、安東尼歐·法瓦 (Antonio Fava)等大師學習 皮革面具製作與義大利即興喜劇表演。回臺後創立「頑劇場」,其獨角戲作品《月亮媽媽》曾赴法國亞維儂、新加坡等地演出。

8/1 Sat. 14:30<u></u>19:30

8/2 Sun. 14:30 談

小劇場 Black Box

400

全長約50分鐘,無中場休息 建議7歲以上觀眾觀賞

50 minutes without intermission. Suggested for ages 7+

They call this mysterious figure different names in different languages, yet no-one has seen him. Shy and hard-working, he stays every day by the side of all who are about to depart. One day he sits at his desk as always, when suddenly something pops out from his hand.

In this fusion of sound, puppetry and object theater, performers LUO Fei-tsuei, HUANG Kai-lin and YU Rho-mei each approach the ritual of life from distinct perspectives through sound and visual components, and come together in creating this ode of life.

Project Director, Creator & Performer / LUO Fei-tsuei

LUO is a classically trained cellist and a interdisciplinary performer based in Taiwan. Her works span many genres, including theater, dance and rock music. LUO is currently a member of Théâtre des Enfants Terribles, and continues to work on the musicality in body language and different artistic forms, aiming to forge compelling combinations with different artists.

Creator & Performer / HUANG Kai-lin

HUANG is a performing artist, educator and the founder of Théâtre des Enfants Terribles. As an alumna and certificated teacher from École Internationle de Théâtre Jacques Lecoq in France, HUANG has a strong grounding in physical movement, masks, mime and clowning. Her clown solo *Mamma Luna* highlights her unique and delicate style, and has been featured at many international festivals. As leader of the troupe, HUANG constantly explores dialogue between diverse artistic fields.





共同創作暨表演者 / 余若玫

日內瓦與法蘭克福高等音樂院畢業,曾為德國摩登樂集學苑團員。曾參與《出入。遊樂間》(獲2015年台新藝術獎年度入園)、TPMC台法器樂與電子音樂工作坊、TIMF臺灣國際音樂節、超親密小戲節×頑劇場《島》、北藝大戲劇系《物種起源》、臺南藝術節《聽海日記》、莎妹劇團《親愛的人生》。以擊樂為本,兼具演奏創作與教學身份,致力於表演藝術領域。

頑劇場

由旅法表演藝術創作者黃凱臨於 2014 年所成立。以肢體、 默劇、小丑、面具表演、當代偶戲及物件劇場等為表達形式, 並積極與不同領域藝術家合作,致力探索、實驗當代形體劇 場語彙,並在作品中呈現人性與生命真實,發展簡煉而充滿 生命譬喻的「詩意劇場」。

Creator & Performer / YU Rho-mei

YU is a percussionist based in Taiwan, specializing in performing contemporary music. Previously a member of the German new music group International Ensemble Modern Academy (IEMA), she is particularly interested in exploring diversity of contemporary music with an interdisciplinary nature, including collaboration with experimental theater, traditional glove puppetry and object theater.

Théâtre des Enfants Terribles

Established in 2014, Théâtre des Enfants Terribles was founded by HUANG Kai-lin. The troupe tries to incorporate movement, mime, clown, mask play, puppetry and object theater, and also look forward to cooperating with artists from different fields to explore new vocabularies for contemporary physical theaters. The idea is to create a "poetic theater" that represents the humanity and the truth of life through its simplicity and quintessence.

偶偶偶劇團

Puppet Beings Theatre

《紙要和你在一起》 The Paper Play

未經加工的紙 超乎可能的想像

操偶師不斷迸發出的紙張創意, 迷倒在場所有老少觀眾! —— 英國《The Stage》

每位觀眾都將在劇中找到各自心目中的經典畫面、甚至在 回家後復刻回味經典

- 英國《Total Theatre》雜誌

Sat. 14:30 19:30 Sun 14:30

小劇場 Black Box

全長約60分鐘,無中場休息 建議3歳以上觀眾觀賞

60 minutes, without intermission. Suggested for ages 3+







偶偶偶劇團「全紙」演出的經典作品,運用質地不 同紙張以裁切、折疊、拼貼等方式, 打造多種形貌 紙偶串連出三則故事,不僅透過「紙」傳達故事寓 意,更顛覆觀眾對紙張使用的既有想像、激發前所 未有的無限創造力。

〈老人與小皮球〉

一顆小皮球拉近了小男孩與老人之間的距離,在偶 的細微動作、燈光及音樂的催化下,令人動容的情 感交流,傳達關懷長者的溫暖。

〈小小紙風車〉

小小紙風車為了引人注意,不斷改變自己並與其他 風車競爭較量,最後發現還是「做自己」最好,延 伸出「人各有所長」與建立自信的寓意。

〈紙要和你在一起〉

根據紙的易塑性,透過裁切、摺疊、捲曲、拼貼與 組合,將紙與遊戲以及表演結合,變化出各種角色, 帶領觀眾體驗一場想像與創意的冒險旅程。

團長 / 孫成傑

投入劇場工作長達三十多年,現為偶偶偶劇團團長及藝術總 監、UNIMA 世界偶戲聯盟教育委員、康軒版國小藝術與人 文教材編輯群。曾遠赴匈牙利與捷克學習偶戲導演技巧,並 於美國康乃狄克大學進修偶戲碩士課程,向德國偶戲大師亞 伯特 · 羅瑟先生學習懸絲偶操作技巧。

偶偶偶劇團

2000年由孫成傑成立,堅持尋找新的偶戲表演形式,以演 出「精緻偶戲」為目標,透過演出、教學與國際交流推廣偶 戲理念,嘗試將現代偶戲與傳統偶戲藝術相結合並賦予新生 命。此外,劇團也不定期舉辦各項研習活動,培訓專業偶戲 人員及種子教師,並邀請國外大師進行交流,以提升國內現 代偶戲水準走向國際

An instant classic created by Puppet Beings Theatre, The Paper Play harnesses the properties of paper in a puppet play that connects three different stories. By cutting, folding and joining paper in creative ways, The Paper Play completely reimagines paper as a storytelling and creative medium.

<The Park>

As a little boy plays with a ball in the park, it unexpectedly brings him closer to an old man whom he has been afraid of Puppets, lights and music all highlight this touching story of caring for the

<Little Windmills>

Eager to attract attention, a little paper windmill tries again and again to compete with other windmills. In the end, it learns to confident in itself: everyone is unique, and it is best to simply be

<The Paper Play>

In this wild and creative ride, paper is playfully transformed into a wide range of different characters, completely reimagining the properties and possibilities of paper.

Company Director / SUN Chen-chieh

SUN Chen-chieh is a professional puppet theater veteran with more than three decades of experience. He first came into contact with children's and puppet theater when he joined the Magic Children's Theater in 1986. Seeking to advance his skills in directing puppet theater, SUN studied in Hungary, the Czech Republic, and at the University of Connecticut in the

Puppet Beings Theatre

Founded by SUN Chen-chieh in 2000, Puppet Beings Theatre's mission is to develop new and intricate performance methods in the art of puppetry. The company has sought to bring traditional and modern methods together in its performances, educational outreach programs, and international collaborations, breathing in a new vitality into this genre of art. In addition, Puppet Beings has trained new generations of puppet theater professionals and educators through its workshops, inviting master artists from abroad to share their expertise and advance the art of puppets in Taiwan.



舞鈴劇場

Diabolo Dance Theatre

《VALO首部曲一阿米巴》 VALO I-Amoeba



歷經艱難險峻的試煉之旅 見證如彩虹般綻放的生命之光

值得一看再看的演出!

——美國紐約林肯中心藝術節製作人 Jenneth Webster

8/15 Sat. 19:30 8/16 Sun. 14:30

大劇院 Grand Theater

500 / 700 / 900 / 1200 / 1500

全長約 100 分鐘,含中場休息 15 分鐘

100 minutes, including a 15-minute intermission.

阿米巴代表了生命中最原始純真的初心,透過它的 眼睛,看見生命的美麗新世界。

在混沌且虚無的創世紀,大地之母創造了阿米巴, 匯集光影及陰陽乾坤,阿米巴誕生於月光的沐浴下。 眾人舞動歡慶阿米巴的到來之時,卻出現一個不速 之客,引起火神噴發赤色熔岩與暴雨狂風的怒吼, 在水火地風中展開對阿米巴的險峻試煉。即使面對 挑戰、歷經黑暗, 阿米巴在大地之母溫柔慈愛的引 領下,乘戴著萬物的祈願,綻放愛與希望的生命之 光。

《VALO 首部曲—阿米巴》是舞鈴劇場成立 30 年以 來集大成的經典之作,獨步全球的扯鈴表演形式, 結合歌唱、雜技、舞蹈、肢體、擊鼓、多媒體等, 打造虛實交錯的迷幻舞台,帶給觀眾一個充滿想像 和驚奇的舞鈴世界。

The Amoeba signifies the purest, untainted, original heart of life, through the eyes of which we see a beautiful new world of life.

In the primordial chaos of creation, Mother Earth created the Amoeba out of converging lights and forces. As the new Amoeba basked in the moonlight, the people celebrated its arrival. Yet not all were pleased: volcanic fires and torrential winds lunge to challenge the newcomer. Undaunted, and under the gentle guidance of Mother Earth, the Amoeba faces these challenges, bearing the hopes and loves of all creation.

VALO I - Amoeba is the magnum opus of Diabolo Dance Theatre, a company renowned for its unique mastery of the diabolo, or Chinese yo-yo. Fusing traditional artistry with song, dance, drums and multimedia, Amoeba blends physical and virtual realms in a highly acrobatic performance full of imagination and surprise.







導演/劉樂群

舞鈴劇場藝術總監暨創辦人,鑽研國內外扯鈴文化長達三十 年,不但熟悉扯鈴技巧,更研發將扯鈴跨越舞台觀眾席的遠 距離創舉,在創作上吸收大量的表演元素加以運用,徹底打 破扯鈴的表演疆界,成為創新的表演藝術,落實「生活即藝 術,藝術即生活」。

舞鈴劇場

舞鈴劇場從一個非常單純的夢想開始「分享快樂」。1986年, 一群年輕表演藝術家,以扯鈴為圓心,劇場創意為半徑,開 始探索一個全新的表演型式,並帶領觀眾進入舞鈴劇場超越 想像的舞台世界。從臺北國家兩廳院、紐約林肯中心、加拿 大蜂鳥劇院、日本愛知博覽會、上海世界博覽會臺灣館開 幕演出,到臺北國際花卉博覽會舞蝶館定目劇演出,已超過 三十個國家、一千場的演出,舞鈴依然朝著最初的夢想前 進,和世界各地不同語言文化的觀眾,一起分享相同的快樂 與感動

Director / LIU Le-chun

As the founder and artistic director of Diabolo Dance Theatre, LIU has devoted some three decades to the study and artistry of the diabolo. In addition to complete mastery of conventional techniques, he has built upon these foundations to leap beyond traditional limitations, such as hurling the diabolo shuttle high into the air above the audience. Following the maxim "life is art, art is life", LIU has created a new genre of performance with the artistry of the diabolo.

Diabolo Dance Theatre

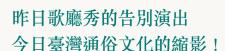
Diabolo Dance Theatre was founded in 1986 with the simple goal of spreading happiness. Centered on the diabolo, a group of young artists came together to explore its theatrical and creative possibilities, forging a new and unique performance art that defies the imagination. Even after more than a thousand performances in more than 30 countries, Diabolo Dance Theatre still keeps its founding mission of happiness dear to its heart, spreading joy to audiences across geographical and linguistic boundaries.

故事工廠

Story Works

《再見歌廳秀》

Goodbye to Music Halls





你還在死守本土? 我們的土壤老早就不純了!

《再見歌廳秀》由國家文藝獎劇作家紀蔚然、導演 黄致凱與監製林佳鋒共同製作。

七、八〇年代紅極一時的歌廳秀,彷彿是戒嚴時期 從民間擠壓綻放出的一朵野豔紅花,隨著禁忌的消 失,秀場文化也漸漸凋零。吳哥希望在收山之前撈 最後一票,找回了在美國留學的兒子阿揚加入,卻 使節目面臨「不台不西」的定位問題,再加上黑道 的攪局以及後台複雜的情愛關係,演出幾乎被迫喊 停……但阿揚仍堅持:The show must go on ! 這是一 場歌廳秀的告別演出!也或許是今日臺灣通俗文化 的縮影!

8/22 Sat. 14:30 19:30

大劇院 Grand Theater

500 / 700 / 900 / 1200 / 1500 / 1800 / 2200 / 2500

全長約 120 分鐘,無中場休息

華語及台語發音,台語演出段落提供中文字幕

本次演出含成人議題、不雅用語、槍響、鳴笛等效果

建議 15 歲以上觀眾觀賞

已購買原 5/9 (六) 臺中場次票券之觀眾,可憑原票券於對應場次入場

120 minutes without intermission.

Performed in Mandarin and Taiwanese, with Chinese surtitles during

This performance contains adult themes, profanity, and disturbing sound effects including gunshots and sirens.

Suggested for ages 15+

Tickets to performances in Taichung originally scheduled for May 9 (Sat.) can be exchanged for tickets to performances (at matching starting times) on Aug. 22 (Sat.).

Goodbye to Music Halls is brought to you by award-winning playwright CHI Wei-jan, director HUANG Chih-kai and producer LIN Chia-feng.

During the 1970s and 80s, music halls were a staple in Taiwanese pop culture, a rare blossom during the oppressing rule of martial law. Yet as many bans were lifted, music halls started to become a thing of the past as well. Wu-ge, the boss of a once popular music hall, decides to take his last chance. He recruits his son A-yang, who is studying in the US, to run the new show. This spells trouble for the show's style, and as the Taiwanese mafia and a backstage love affair become entangled with the production, the show faces a crisis. But A-yang insists: The show must go on! This will be the music hall's last hurrah, and the entirety of Taiwanese pop culture in a nutshell.



編劇 / 紀蔚然

劇作家,臺灣大學戲劇系名譽教授,第十七屆國家文藝獎得 主。輔仁大學英文系畢業,美國愛荷華大學英美文學博士。 曾發表舞台劇本《夜夜夜麻》、《莎士比亞打麻將》、《安 娜與齊的故事》等二十餘部。

導演/黃致凱

畢業於臺灣大學戲劇系第一屆,喜歡從哈哈鏡裡看生活,把 劇場當成萬花筒,著重舞台畫面經營,把角色逼到情節的危 崖,呈現人性價值與情感。座右銘是「把世界變成我們喜歡 的樣子」。曾為故事工廠編導《明晚,空中見》、《一夜新 娘》、《小兒子》、《莊子兵法》等多部作品。

故事工廠

一個堅持說臺灣原創故事的劇團,秉持對戲劇的熱情與使 命,呈現每個動人時刻。在這裡,我們製造感動,製造驚喜, 製造有生命的故事。發表作品:《3個諸葛亮》、《男言之 隱》、《莊子兵法》、《小兒子》、《一夜新娘》、《明晚, 空中見》等。

Playwright / CHI Wei-jan

CHI is a graduate of the Department of English Language and Literature of Fu Jen University, and holds a PhD in English Literary Studies from the University of Iowa. A widely renowned playwright, he is currently professor emeritus at the Department of Drama and Theatre of National Taiwan University, and was a recipient of the 2013 National Award for Arts. His nearly two dozen plays include Metamorphosis, Shakespeare at the Mahjong Game, and The Story of Anna and Chi.

Director / HUANG Chih-Kai

A member of the first graduating class of National Taiwan University's Department of Drama and Theatre, HUANG likes to view life through the wacky perspective of a funhouse mirror. His kaleidoscopic work in the theater is notable for its distinctive visual style, and for pushing characters to their dramatic limits to highlight human values and emotions. He lives by his motto, "Turn the world into what we like." He has directed numerous productions for Story Works, including The Moon is Always Full, Sakurako's Choice, The Long Goodbye, and The Way of Zhuang Zi.

Story Works

Story Works is a theater company dedicated to producing original Taiwanese stories. Fueled by a passion for the stage, the company makes it their mission to make each one on-stage moment of heartfelt feeling and surprise, and to craft living, breathing stories in the theater. Past productions include Three Storytellers, Unspoken, The Way of Zhuang Zi, The Long Goodbye, Sakurako's Choice, and The Moon is Always Full.

歌劇院駐館藝術家 包大山

NTT Artist in Residence Baozi CHEN

《RUN》

熊超人創作者包大山首次跨界劇場創作

- 一個穿梭在信念與真實生活之間的小女孩
- 一段追尋傳說鳥人的奇幻探險旅程

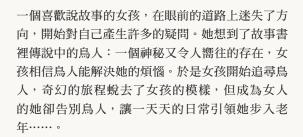
8/28 Fri. 19:30談 8/29 Sat. 14:30 談 19:30

8/30 Sun. 14:30 小劇場 Black Box

600

全長約 75 分鐘,無中場休息 建議7歲以上觀眾觀賞

75 minutes without intermission. Suggested for ages 7+



《RUN》由插畫家包大山與新銳實力派劇場創作者 洪健藏共同創作,留法肢體獨角戲表演者黃凱臨一 人演繹老中少跨齡角色,並邀請療癒系跨界音樂人 龔鈺祺操刀音樂創作。在演員細膩的肢體與表演詮 釋下,融合音樂與燈光烘托的視聽氛圍,透過舞台 佈景、戲偶以及影像動畫等多媒材元素重新打造 2D 繪本想像世界的立體空間,讓故事如詩般流淌於時 空的轉換

概念創作 / 包大山

2019-2020年歌劇院駐館藝術家,以「熊超人」角色在文具 市場受到矚目,深受青年學子喜愛。2014年前往英國布萊頓 大學插畫學系研究所進修,創作繪本《RUN》,這是她第一 次嘗試將自己的生命經驗編寫成一個完整的敘事作品。2019 年受邀成為臺中國家歌劇院駐館藝術家,以實驗的態度進行 插書圖像與劇場創作。

A little storyteller loses her life compass and questions herself consistently. She believes the birdman, a mysterious and wonderful being, can shed some light. She constantly hunts for the birdman, however, as she becomes a woman, she instead bids farewell to the birdman, and leads an ordinary life as she ages.

RUN is Baozi's first theatrical attempt from page to stage. The Creative team features all-rounded theatrical creator & director HONG Chien-tsang, musician KUNG Yu-chi, and mime artist HUANG Kai-lin. The audience will enter a realm of virtual reality created through fluid stage projections and lighting, expressive acting, and orchestrated interactions between puppeteering and computer graphics.

Concept & Picture Book / Baozi CHEN

Baozi CHEN, illustrator, studied her master's degree in Sequential Design/ Illustration at University of Brighton from 2014 to 2015. Superbear, one of her most famous characters, is beloved by a mass of the younger generation. She is an Artist in Residence at NTT from 2019-2020. Picture book *RUN* is the first brainchild entirely of her own.





改編劇本暨導演/洪健藏

臺灣大學戲劇系畢業,擁有豐富劇場經驗以及表演藝術工作 者、影像演員和操偶師等多重身份。與創作社、台南人、動 見体、飛人集社、仁信合作社、狠劇場、三缺一、同黨、無 獨有偶、再拒等劇團都曾合作演出。《RUN》是以導演身份 跨界創作的首部作品。

演員/黃凱臨

法國賈克·樂寇國際戲劇學校畢業,接受其兩年表演、編導 的訓練;其後另修習第三年師資課程並獲得其教學認證。回 臺後創立「頑劇場」,以肢體動作、默劇、小丑、面具表演、 偶戲物件出發,從中探尋新鮮的劇場語彙,發展呈現「人」 與「生命真實」的詩意劇場

Adaptation & Director / HONG Chien-tsang

HONG Chien-tsang graduated from Department of Drama and Theatre at National Taiwan University. He is an all-rounded performing artist with extensive experience in theatre, cinema acting, and puppeteering. He has worked with Creative Society, Tainaner Ensemble, M.O.V.E. Theater, Flying-group Theatre, Ren Shin Theatre, Very Theatre, One Player Short Ensemble, The Party Theatre Group, Puppet & Its Double and Against-Again Troupe. RUN is his first crossover collaboration as a director.

Actress / HUANG Kai-lin

HUANG Kai-lin graduates from École Internationale de Théâtre Jacques Lecoq, France, where she studied performing arts, screenwriting, and directing for two years, followed by a teaching certification program and L.E.M program in the third year. Returning to Taiwan, she founded Théâtre des Enfants Terribles to mainly explore human being and truth about life through physical movement, mime, clowning, mask play, puppetry and





國際劇場實況錄影 NTT獨家放映

精選法·韓劇場製作實況錄影,如臨現場的重磅饗宴, 國際級的觀劇新視角。

韓國原創音樂劇 《王者之劍》 Musical Xcalibur

演出製作 | EMK MUSICAL COMPANY

1+1,看好戲 《台灣有個好萊塢》臺中場購票加場

7.24 Fri. 19:00

法蘭西戲劇院

《伊蕾克特拉/奥瑞斯特》

Comédie-Française ÉLECTRE / ORESTE

特別感謝|法國在台協會

7.25-7.26 Sat.-Sun.

韓國原創音樂劇

《狂愛詩人—韓波》

Musical Rimbaud

演出製作 | LIVE 라이브㈜ → CK FILM® THEATRE



● 每場放映活動名額有限,換完為止







6.26-27 Fri.-Sat. 19:30

The Nick Javier Group 《放克爵士瘋》

7.17-18 Fri.-Sat. 19:30

Ado 阿洛 《Sasela'an 氣息》

8.7-8 Fri.-Sat. 19:30

單一純爵士四重奏 《情醉盛夏》

小事製作





6.24 Wed. 18:30 英國皇家芭蕾舞團 《碧雅翠絲·波特的童話故事》



7.8 Wed. 18:45 《愛麗絲夢遊仙境》



8.26 Wed. 18:45 英國皇家芭蕾舞團



戲劇追隨者(以下場次將於17:15-18:00舉行映前演出)

6.25 Thu. 18:30 《我要成名》



7.9 Thu. 18:45



8.27 Thu. 18:45



● 每場觀眾席後方設有輕食攤販,營業時間為16:00-20:00 ● 戶外露天放映場次,遇雨將取消;且

戶外劇場



系列講座

「偶」發事件與「物」理變化

喜愛劇場的你,是否發現劇場中漸漸出現了一個有趣的媒介一「偶/物件」的使用。「偶」在當代 劇場中,跳脫了傳統偶戲講求技藝展現的印象,找尋人與偶的關係之間,能帶來更多層次的意象隱 喻,而「現成物」在藝術家的手中,也以其材質/造型/功能在空間與時間中的相互關係,創造出 了讓人意想不到的另類指涉,講者將介紹「偶/物件」在當代劇場的悠遊奇想。

6/7 Sun. | 臺中國家歌劇院 角落沙龍

講者 | 鄭嘉音 (無獨有偶工作室劇團 藝術總監)、溫思妮 (德國柏林戲劇學院當代偶戲表演碩士)

主持人 | 魏琬容(OISTAT 國際劇場組織執行長)

亞洲的原創音樂劇時代

在音樂劇市場方興未艾的今日亞洲,我們已看見了許多令人激賞感動的優秀音樂劇製作。雖然各國 在音樂劇製作的發展上各自有不同的軌跡歷程與產出,但都是在吸收了歐美音樂劇的方法論後,以 自身的語言系統為基礎,置入自身文化的內容,交會出獨特的故事呈現方式。本講座將以《台灣有 個好萊塢》、《狂愛詩人-韓波》等案例,分享不同語境文本的音樂劇製作,娓娓道來亞洲原創音 樂劇的精彩。

6/13 Sat. | 臺中國家歌劇院 角落沙龍

講者 | 陳午明 (Vocal Asia 執行長、神秘失控人聲樂團團長)

※ 本場館保有活動最終解釋權,若有未盡事宜得隨時修正公佈之

周邊活動

親子工作坊【聽一聽,玩聲音】

你記憶裡熟悉的生活聲響,可能是沈重的汽車煞車音,也可能是行人號誌的低鳴聲,或許你記住的 是早餐店裡鍋鏟敲擊鐵板的清脆鏗鏘?那你是否好奇一張紙可以發出多少種聲音呢?生活中的塑膠 袋、牙刷、罐頭等日常用品又能夠創造出什麼樣有趣又好聽的音樂呢?

6/28 Sun. 6/28 Sun. 7/4 Sat. 地點 | 臺中國家歌劇院 排練室 1

講師|黃凱臨、羅翡翠、余若玫

活動人數 | 每場次 12 組 , 額滿為止 (一組 2 人 , 為 1 名家長及 1 名 6-12 歲兒童) 費用 | 200 元 / 組 報名方式 | 6/1 Mon. 開放報名,詳情請見羅翡翠×頑劇場《親愛的戴斯》節目官網

創作工作坊【不紙是這樣】

作為日常書寫主要素材的「紙」,除了傳遞許多人類的情感、也承載人類千年來的文明紀錄。在你我 日常生活常見的「紙」,除了書寫經常使用到,您可曾想過「紙」還有什麼可能性呢?就讓我們可以 停下腳步,靜靜地觀察、仔細地聆聽,你會發現即便是一張紙,都帶著細膩而幽微的千言萬語。

7/4 Sat. | 臺中國家歌劇院 排練室 1

講師|黃凱臨、羅翡翠、余若玫

活動人數 | 18 名,額滿為止 費用 | 200 元 / 名

報名方式 | 6/1 Mon. 開放報名,詳情請見羅翡翠/演劇場《親愛的戴斯》節目官網

藝術家導覽一吳峽寧〉一條室《包在我身上》

僻室走訪臺中五個各具特色的地點,把各處多樣的生活樣貌,化為一座座故事場景,每個場景以一 組內含模型的半開包包展現。導覽講座透過藝術家介紹打開展場內包包的細節,分享在臺中的不同 的風景;一起來觀看模型之中的場景、經歷景框之外的影像、聆聽聲音之外的文字。

7/11 Sat. 7/12 Sun. 7/18 Sat. 7/19 Sun. 7/19

講者|吳峽寧、鄭烜勛、張語歡、吳子敬

報名方式 | 6/15 Mon. 開放報名,詳情請見吳峽寧×僻室《包在我身上》節目官網



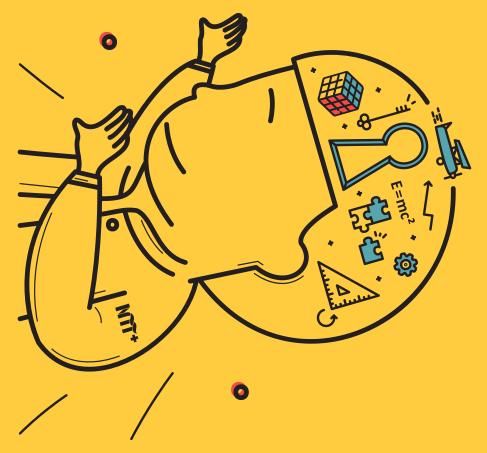
東京 無劇本四興大爆發

沒有劇本,充滿意外的即興劇,既驚喜又樂趣,考驗演員丟接溝通力及合作默契。透過專業師資札實的基礎訓練,讓 孩子從建立團隊、觀察自己,透過與夥伴們一起即興創作,啟發更多潛能。





0





暑假不留白,就讓表演藝術激發你的無限創意!

2020青少年創意工坊帶您一起「練功、知識、創作、表演」,

零基礎,輕鬆學,在藝術文化涵養中培養自信!









來空中花園體驗暢快淋漓的瑜珈吧!

SUNDAY, YOGA-DAY!

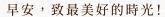
6.14 sun.





Good Morning NTT!





你有多久沒早起,享受晨間樹枝搖曳、蟲鳴鳥叫的靜謐? 歌劇院邀你早起與樹木當朋友、創作獨一無二的藝術品!

▲活動內容 ◆本活動包含60分鐘植栽導覽及120分鐘創作課程

**	07:30-08:30	08:30-10:30
7.4 sat. 7.5 sun.	植栽導覽	日系水彩插畫課程
8.22 Sat. 8.23 Sun.		手沖咖啡課程
9.12 Sat. 9.13 Sun.		明信片速寫課程







A Theater for Art and Life

大眾交通資訊

Getting to the NTT



公車 Bus Stop



新光三越站 Shin Kong Mitsukoshi Store

5 \ 48 \ 73 \ 151 \ 151A \ 152 \ 153 \ 155 \ 157 \ 326 \ 359

After alighting, walk for 5 to 10 minutes along Huilai Road and past the Shin Kong Mitsukoshi Store.



新光/遠百站(優化公車) Shin Kong Mitsukoshi / Top City Dept. Store

33 \ 77 \ 300 \ 301 \ 302 \ 303 \ 304 \ 305 \ 305E \ 305W \ 306 \ 306E \ 306W \ 307 \ 308 \ 323 \ 324 \ 325

After alighting, walk for 5 to 10 minutes along Huilai Road and past the Shin Kong Mitsukoshi Store.



臺中國家歌劇院站 National Taichung Theater

60、69、75、161(高鐵快捷公車)、358、658

i Bike 租賃點 Rental Station



臺中國家歌劇院 National Taichung Theater

市政北六路 / 惠民路交叉口 Intersection of Shizheng North Sixth Road and Huimin Road



新光/遠百 Shin Kong Mitsukoshi / Top City Dept. Store

臺灣大道三段 / 惠來路二段交叉口,距離歌劇院約 450 公尺,步行約 6 分鐘 Intersection of Taiwan Blvd Section 3 and Huilai Road Section 2; approximately 450 meters from the theater or a 6-minute walk.



市政公園停車場 City Park Parking Lot

市政北五路 / 惠中路一段交叉口,距離歌劇院約 400 公尺,步行約 5 分鐘 Intersection of Shizheng North Fifth Road and Huichung Road Section 1; approximately 400 meters from the theater or a 5-minute walk.

❷ 停車場



- 2. 惠順停車場
- 3. 朝富停車場
- 4. 惠安停車場
- 5. 惠新停車場 6. 惠來立體停車場
- 7. 市政公園停車場

歌劇院地下停車場

本場館地下停車場提供 254 個收費汽 關服務查詢: (04)2251-1777 洽詢。

臺中國家歌劇院附近亦有停車場可供 來賓付費使用。

自行開車

國道一號(南下、北上方向):中港交流道下→往臺中市區方向→沿臺灣大道直行→惠來路二段右轉→臺中國家歌劇院 國道三號(南下方向):國道三號→國道四號→國道一號(南下)→中港交流道下→往臺中市區方向→沿臺灣大道直行→惠來路二段右轉→臺中國家歌劇院 國道三號(北上方向):國道三號→快官交流道下→接台74線快速公路→往臺中市區方向→市政路出口下→市政路直行→惠來路二段左轉→臺中國家歌劇院 台 74 線快速公路 (中彰快速道路):市政路出口下→沿市政路直行→惠來路二段左轉→臺中國家歌劇院

購票資訊

Ticket Information

套票優惠

雙人同行:

購買《台灣有個好萊塢》前三高票級2張享75折, 加贈布朗博士潔膚皂乙組,限量 200 組



四人同行:

購買《台灣有個好萊塢》、《風神寶寶與悟空叔 叔的地府歷險記》同場次 4 張以上享 75 折 購買《RUN》同場次 4 張以上享 85 折

- ※ 布朗博士潔膚皂組,一組套票限兌換乙組,需帶實體 兌換票券驗證;購買電子票券者請攜帶手機以利驗證。 兌換時間: 2020/7/31-8/2 於節目開演前 60 分鐘或 中場休息。兌換地點:歌劇院一樓7號門區域。
- ※ 套票恕不接受單張退換票,如需整套退票請於節目演 出前一天辦理,並酌收每張票面價 10%手續費。

Discount packages

- 25% off for two tickets of NT\$2000 or above to single performance of Taiwan Hólíwood; free gift for first 200 patrons.
- 25% off for four or more tickets to single performance of Taiwan Hólíwood or FengShen Baobao and Uncle Wukong's Journey to the Underworld.
- 15% off for four or more tickets to single performance of Run.

Holders of the first package are entitled to a free gift of Dr. Bronner's All-One Pure-Castile Bar Soap, redeemable from Jul. 31-Aug.2, 2020 at Gate 7 on the first floor of the theater 60 minutes prior to the performance and during intermissions. Physical tickets or smartphone (for electronic tickets) required for verification; one set per ticket package.

一般購票優惠

歌劇院會員: 9折 | 歌劇院卡

8 折 | 序曲卡、NTT 市民卡

75 折 | 忘我會員、學生會員(限購 1 場 1 張)

兩廳院之友、衛武營國家藝術文化中心會員、NSO 之友: 9 折

信用卡購票:95 折 | 永豐銀行、國泰世華銀行、台新銀行 9 折 | 中國信託銀行、玉山銀行

其它優惠: 5 折 | 身障人士及其必要陪同者 1 人、65 歲以

上年長者

團票優惠: **75** 折 | 單一節月購買 20 張以上,請來雷洽詢:

04-2251-1777

- ※ 各種優惠僅能擇一使用。
- ※ 上述優惠折扣不適用於吳峽寧〉僻室《包在我身上》,該節目演出 購票資訊請見節目官網
- ※ 購買《台灣有個好萊塢》前二高票級者,每張票券可兌換 NTT「FUN 映中」入場券1張,數量有限,換完為止,詳情請見歌劇院官方網站。

中臺灣超級學牛方案

凡設籍於苗栗、彰化、臺中、南投、雲林縣市或在前述縣市 之教育部立案公私立各級學校,具正式學籍之學生(不含 E-MBA、在職學生、社區大學、空中大學),及符合上述學 生資格之歌劇院會員皆可購買。

- ※ 此方案僅適用於《台灣有個好萊塢》節目。每場限購 1 張。入場需出 示學生證,未出示證件者請於現場補足全價差額,並加收 100 元補
- ※ 票價與座位區域依該節目公告為準,詳見兩廳院節目售票網頁。

Other Discounts

Only one discount may apply per purchase.

- 10%-25% off for NTT membership holders.
- 10% off for National Theater and Concert Hall, National Kaohsiung Center for the Arts (Weiwuying) and National Symphony Orchestra membership holders.
- 5% off for Bank SinoPac, Cathay United Bank and Taishin International Bank credit card holders.
- 10% off for CTBC Bank and E.SUN Commercial Bank credit card holders.
- 50% off for disabled persons plus one companion, and senior citizens 65 or above (ID required at entrance).
- 25% off group ticket price for groups of 20 or more.

Holders of Taiwan Hólíwood tickets of NT\$ 2,500 or above are entitled to "Theatre Live On Screen" movie tickets, redeemable by registering online. Please visit NTT's official website for further information.

特別感謝 NTT 藝友會支持 新藝計畫及駐館藝術家計畫





開館時間

週日、週二至週四 11:30-21:00 週五至週六及國定假日 11:30-22:00 售票/會員服務台、紀念品店 11:30-20:00

週一休館(劇場部分之演出與講座照常舉行, 觀眾可於活動開始前 40 分鐘由 1 號門、3 號 門及8號門入館。)

疫情期間之彈性閉館時間,詳情請見歌劇院官 網公告。

Open Hours

Sun., Tue. - Thu. 11:30-21:00 Fri. - Sat., National Holidays 11:30-22:00 Box Office, NTT SHOP 11:30-20:00

Closed on Mondays. Scheduled performances and lectures are held as usual. Attendees may enter from Gate 1, 3 and 8, 40 minutes prior to the events.

Please refer to announcements on the NTT website for closing times during pandemic restrictions.

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