

NTT2021
SUMMER

夏
夏

FUN

時光
TIME





2021 夏日放 / FUN 時光 節目總表



7/10 Sat. 14:30、19:30
7/11 Sun. 14:30
小劇場 Black Box

真快樂掌中劇團 《孟婆·湯》
Jin Kwei Lo Puppetry Company **Soup of Reincarnation**

14

7/17 Sat. 14:30、19:30
7/18 Sun. 14:30
小劇場 Black Box

頭蓋骨合作社 《骨裡古怪 1.0》
Kallo Collective **Only Bones 1.0**

20

7/24 Sat. 14:30 圖、19:30 圖
7/25 Sun. 14:30 圖 臺中一中校友會專場
中劇院 Playhouse

歌劇院駐館藝術家林孟寰音樂劇 《熱帶天使》
NTT Artists in Residence LIN Meng-huan
Tropical Angels



新舞臺
藝術節

24

7/31 Sat. 14:30
8/1 Sun. 14:30 圖
中劇院 Playhouse

丞舞製作團隊 《愛麗絲》
B.DANCE **ALICE**

30

8/6 Fri. 19:30 圖
8/7 Sat. 14:30 圖 企業專場
8/8 Sun. 14:30 圖
中劇院 Playhouse

洪伯定克歌劇 《糖果屋》
Hänsel und Gretel by Humperdinck

38

圖 演出前舉行演前導聆 圖 演出後舉行演後座談

8/6 Fri. 19:30 圖
8/7 Sat. 14:30 圖、19:30 圖
8/8 Sun. 14:30

失序場 《非常態運動—失序邊境》
Order from Chaos **Helter Skelter – Tilted Border**

新藝
2021
計畫

小劇場 Black Box

44

8/13 Fri. 19:30 圖
8/14 Sat. 14:30 圖
8/15 Sun. 14:30 圖

周書毅×鄭志忠 《阿忠與我》
CHOU Shu-yi & CHENG Chih-chung **The Center**

小劇場 Black Box

50

8/14 Sat. 14:30
8/15 Sun. 14:30
大劇院 Grand Theater

奇巧劇團—胡撇仔劇場 《鞍馬天狗》
ChiChiao Musical Theatre **Kurama Tengu**



56

8/27 Fri. 19:30
8/28 Sat. 14:30、19:30
8/29 Sun. 14:30

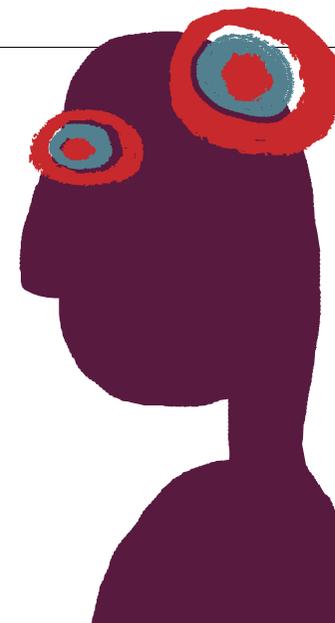
活性界面製作—外百老匯音樂劇
Activa Productions – Off-Broadway Musical
《I Love You, You're Perfect, Now Change》



小劇場 Black Box

62

本場館保有節目異動權。Programs may be subject to change.



大手牽小手的作品

這是一個全球化的習慣嗎？在夏天就是要大手牽小手，全家一起來！

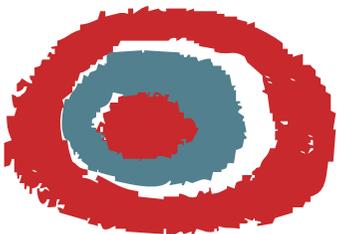
自來到歌劇院工作，就想讓歌劇院的夏季系列成為全家搶灘的季節。於是先以「音樂劇在臺中」讓不分年齡的朋友都願意來歌劇院看演出，從令人驚豔的日、韓音樂劇、到創下票房紀錄的《一個美國人在巴黎》，我們接續打造「夏日放 / FUN 時光」(Summer Fun Time)，讓全家可以一起「攻佔」歌劇院欣賞演出、參與展演活動。但，得先說，這不是「親子系列」節目，而是家裡每一個人都能在這「夏日放 / FUN 時光」系列裡找到屬於自己的品味、喜愛風格的演出與活動！

先從每年都帶給大家新劇場概念的「新藝計畫」說起，今年我們以「肢體劇場」為題，這可不是「默劇演出」！肢體劇場有很多定義與流派，最基本、共通的是沒有文本、語言（可以有聲音），以身體與媒材的互動表達心理、或社會議題。今年唯一的國外節目頭蓋骨合作社《骨裡古怪 1.0》(Kallo Collective *Only Bones 1.0*) 以單一演員，從腳指頭開始，慢慢向上展開「肢體敘事」的各種表情；國內入選的失序場《非常態運動—失序邊境》，是一群非常年輕的創作者在疫情期間發想的創作：失去重力平衡的蹣跚板，肢體如何抗拒牽引，找到常態的可能—這，是我們在疫情期間的課題，不是嗎？

今年的兩件新舞作《愛麗絲》、《阿忠與我》，前者從兔子洞探訪奇幻未知，後者透過身體的差異性探問人權；不同的肢體美學，卻都撼動我們對舞蹈內涵的感性與知性。從外亞維儂藝術節到法國世界偶戲節的布袋戲《孟婆·湯》，讓我們看到操偶師與偶同步細膩的臉部、肢體神情，動人的人偶一體早超過小小的布袋偶。從高雄到臺北，大批粉絲跟著南北跑的胡撇仔戲《鞍馬天狗》，讓我們看到「台式寶塚」的強大魅力！跨界視覺藝術家 / 導演 Ballboss 將耳熟能詳的歌劇《糖果屋》，從父母子女不同的價值觀點出發，重新提問「什麼才是愛？」

音樂劇，當然沒缺席！以百老匯音樂劇製作的規格，籌備兩年，歷經四次中英文線上線下讀劇試演，未演已口碑四溢的《熱帶天使》終將首演！另一齣在外百老匯音樂劇界被暱稱為長壽的 LPC ——《I Love You, You're Perfect, Now Change》，夾著今年春天在臺北連續售罄 33 場紀錄，將成為「夏日放 / FUN 時光」的壓軸。

2020 與 2021 年的國外節目因疫情多半缺席，卻讓我們意外看到更多國人的創意。今夏的「夏日放 / FUN 時光」正是國人展演大放異彩的一季！



藝術總監

邱暖

Works for all ages

Is this a globalized custom? With the arrival of summer, families gather as parents and children join hands together!

Since I started working at the National Taichung Theater, it has been my desire that the NTT Signature series for the summer season would see families coming into our venues seizing the best seats in the house. We first launched the annual Oh! NTT Musicals, welcoming friends of all ages to enjoy rich offerings – from Japanese and Korean original musicals to the record-breaking *An American in Paris: The Musical*. In addition, we devised other Summer Fun Time programs, encouraging the entire family to “take over” the NTT, where everyone can delight in something. But I must make it clear: these are not “family-fun” programs but truly a “Summer Fun Time” in which every family member can pick out something that suits his or her individual taste and style!

Let's start with the NTT Emerging Artists Project. For 2021, we focus on the theme of “physical theater,” but please don't confuse this only with “mime”! Broadly defined, physical theater has many schools of practitioners. On the most fundamental level, this genre does not involve text or language (though sounds are permitted) but rather utilizes the interaction of body, media and physical objects to express emotions or address social themes. Our sole imported program this year is Kallo Collective's *Only Bones 1.0* featuring a single performer who narrates his story, expressing himself from his toes to every inch of his body. We also present Taiwan's own Order from Chaos in *Helter Skelter – Tilted Border*, a work developed during the pandemic that challenges the human body in manipulating an off-center seesaw. But isn't that a metaphor for the pandemic experience? Aren't we all searching for normality under extreme circumstances?

This year we also present two new dance works: *ALICE* and *The Center*. While the former explores fantasy and the unknown as one journeys into the proverbial rabbit hole, the latter engages in a discussion of equality and inequality. Although physical aesthetics may be different, they inspire us both to think and feel, arousing our intellect while plumbing the depths of our hearts. From its success in Festival OFF d'Avignon to Festival Mondial des Théâtres de Marionnettes in France, Taiwan's own *Soup of Reincarnation* provides a rare opportunity for us to appreciate the delicate nuances of facial expression and physical dexterity, as if puppets and puppeteers have melded into one. From Kaohsiung to Taipei, avid fans travel across the island following *Kurama Tengu* that fuses the essence of traditional opera and modern theater, bearing testament to the amazing appeal of Taiwanese-style revue à la Takarazuka! Award-winning interdisciplinary artist Ballboss directs the popular Humperdinck opera *Hänsel und Gretel*, deconstructing it from the perspectives of both parents and children while redefining the meaning of love.

We would remiss if we didn't offer a musical every summer! Following the Broadway production process, having gone through two years of development and four bilingual (online and in-person) readings and workshops, *Tropical Angels* has already garnered so much positive word of mouth even before its world premiere! Another musical – *I Love You, You're Perfect, Now Change* – has already enjoyed longstanding success Off-Broadway. Having gained its own acronym worldwide, LPC will grace our Summer Fun Time stage following its 33-show, sold-out run in Taipei last spring, marking the grand finale of our season.

The pandemic warranted the cancellation of most of our international programs originally scheduled for 2020 and 2021. The flipside of the coin, however, has blessed us with more opportunities to marvel at the creativity of our own artists. Summer Fun Time 2021 will be a season bursting in technicolor that celebrates Taiwanese artistry!

General & Artistic Director

AK

肢體劇場——不用語言的身體告白

文 / 馬照琪（沙丁龐客劇團團長）

19 世紀舞台劇的現象

19 世紀，是一個社會變動極大的時期。當時的工業革命製造了一群龐大的中產階級。這一群有錢又有閒的新富階級，開始對娛樂有了越來越大的需求。舞台劇做為當時幾乎唯一的娛樂方式，每天晚上都吸引了數以千計的觀眾湧到劇院觀賞當晚的舞台劇演出。於是，劇作家們為了吸引觀眾並且應付大量的演出內容，每個月都必須生產出許多的劇本。漸漸地，這些劇本的品質也越來越難以控制。

於是，不可避免地，舞台劇作品也開始出現越來越多粗製濫造、矯情而浮誇的作品。而在表演上，也開始出現一些千篇一律或是做作而煽情的表演方式。許多演員的表演愈來愈脫離真實的情感，漸趨於表象與膚淺的表現方式，並且缺乏與觀眾的連結。

20 世紀初期的表演新浪潮：法國的賈克·柯波

也因此，在 19 世紀末期，在歐陸與俄國，不約而同地對於這樣的舞台表演方式掀起了一股反思與革新。其中，在法國的賈克·柯波（1879-1949）尤其帶領風潮，對 20 世紀直至今日的當代劇場帶來革命性的影響。

賈克·柯波出生於巴黎一個小康家庭。自幼他就展現對戲劇的熱愛。大學時期他開始在報章雜誌上撰寫專業劇評，並因此得到當時法國戲劇圈越來越大的關注。1910 年他在法國鄉下買下一塊地，招募了一群演員，在那裡開始實踐他理想中的新戲劇實驗。在這個遠離巴黎的鄉下，他開始進行完全不同於學院與主流劇場的表演教育，並首度將動作課程與即興課程放入演員教育當中，目的是為了解除當時制式而浮誇的表演方式。1913 年，他於巴黎成立了老鴿舍劇院，執導了許多叫好又叫座的舞台劇。在這些戲劇表演中，人們開始看到柯波演員們自然而又具生命力的表演魅力，以及充滿詩意與極簡的舞台風格。柯波曾說：「為了重新找回劇場的生命力，我們必須要拔除一切毒害它的媚俗與浮誇，無謂的特效與裝飾，以及誇大的表演。唯有重新找回劇場的誠實、簡單、與真誠的美德，才能讓它再次體現人文精神與生命的真實，戲劇也才能重回藝術殿堂。」

柯波還有兩個劇場革新的大發現（或者該說是大回歸），就是馬戲團的小丑表演，與中世紀的義大利即興喜劇的戲劇傳統。在前者，他找到了如兒童般的表演藝術，充滿直覺、認真而好奇，面對一切都彷彿是第一次，並且與觀眾建立真實而深切的連結。他曾經一連 5 個晚上去觀賞同一個小丑的表演，在他寫給妻子的信中，他寫道：「我崇拜這些訓練有素的身體所引發的優雅。藉由充滿詩意的動作書寫，他們將情感昇華，並且藉由與觀眾無時不存在的連結，他們能夠不斷地發明於當下。」他同時也讚嘆這些小丑們在「動作、節奏、與精準」上的掌控。而他們成功的秘密就是在於他們「長時間的一起訓練與工作」。

而在義大利即興喜劇身上，他找到了面具與大眾劇場（théâtre populaire）。柯波發現，這個流行於歐洲中世紀時期，以即興發揮為主的面具喜劇表演形式，提供了十分豐富的表演寶藏。首先，是面具——它提供了演員一個直接跳脫寫實世界進入到戲劇世界的最短捷徑。並且，面具表演讓演員必須靠全部的身體說故事，而不是只運用表情。此外，義大利即興喜劇的另一個面向：游牧式的家族劇團帶著極為簡單的舞台布景，遊走於各大小市鎮的廣場為一般市井小民提供兼具藝術性與娛樂性的表演，讓柯波大為驚豔。他覺得，戲劇必須要以服務社會大眾為主，製作高品質但兼具大眾性是劇場藝術的責任。

柯波也成立了自己的學校，在學校中教授許多學院沒有的表演訓練，包括：面具、即興、體操、律動、默劇、音樂等，孕育了未來改變法國與世界劇場觀的表演大師。

20 世紀中期到今天：賈克·樂寇

談到肢體劇場不得不談到的賈克·樂寇（1921-1999），可說是直接受到了柯波的影響，他的表演啟蒙老師就是柯波的女兒與女婿。樂寇繼承了柯波對於肢體與表演之間密切關聯的研究，也繼承了他對於小丑與面具的熱愛。他的學校從 1956 年至今，孕育了無數英才散布於世界各地，形塑了當代劇場的面貌。

樂寇一開始是運動員，接著開始成為體育老師，專長是體操與田徑。藉由一位體育老師的牽線，他開始關注運動與表演的關聯。接著他進入柯波女婿尚·達斯德（1904-1994）所成立的劇團，學習表演並且成為劇團演員。在那裡，他承襲了柯波對表演的看法並且學習到演員訓練的方法。

受到柯波的影響，樂寇也認為，表演的一切基礎是模仿。像兒童一樣，模仿是演員學習與進到事物核心最重要的行為。演員藉由模仿大自然的動態來了解世界萬物的基本動態，進而進入到創作與創造——不管是劇本或是角色。所以在樂寇的教學體系裡，動作分析與肢體訓練（包含默劇、體操、肢體語言的開發等）具有絕對重要的位置。甚至，第一年的學生，學期末必須要一一驗收 20 個默劇動作，達到標準才能進入第二年的課程。

另外極具重要性的，就是面具。柯波從日本能劇的面具中得到靈感，開發出貴族面具（Masque Noble）的概念。樂寇將這個概念延伸，發展出了中性面具（Masque Neutre），進而成為他表演教學的核心概念。「中性面具」顧名思義，代表的是完全中性，沒有任何角色與個性的面具。當演員戴上中性面具，他必須要能夠用身體傳達出所有的情感與反應，不帶任何個人特質。這逼迫著演員必須要摒除掉個人身體的習慣，往中性的狀態靠近，並且在不靠表情與眼神的狀況下，用全部的身體表達最細膩的情感。這對演員來說，是極大的挑戰，但同時也是極好的演員肢體訓練的工具。

最後，對樂寇來說，肢體表演最終極的展現，就是小丑。他將小丑放在學校兩年課程的最後，就說明了這個事實：唯有經過了從中性面具到各式角色面具，以及受過了各式肢體與默劇訓練，並且經歷過各種劇種的洗禮（悲劇、通俗劇、面具喜劇等）之後，演員才有辦法擔任小丑角色的扮演。

如同柯波，樂寇認為，小丑演員是最極致的表演藝術的展現。小丑必須要具備表演的一切能力，同時又必須要維持誠懇與真實，與觀眾做最即時且深刻的交流。唯有當小丑將自己最脆弱與真實的一面呈現在觀眾面前，他們才能讓觀眾笑，才能產生共鳴。而小丑最重要的表演工具，就是他們的身體。他們的肢體動作必須與內在情感產生強烈的連結，讓一切的情緒現形於身體的一切表演與動作，他們的表演才能動人，才能讓自己彷彿透明一般讓觀眾看穿一切。



東方傳統戲劇對肢體劇場的影響

從二十世紀初期開始，還有另一個形塑「肢體劇場」十分重要的力量，就是對於東方傳統戲劇的重新認識。近代許多西方戲劇學者與實踐者發現，有許多的東方戲劇傳統——不管是日本的能劇，中國的京劇，印度的卡塔卡利舞劇，或是峇里島的面具舞等等——對於演員身體的要求都非常之高。東方傳統戲劇的演員往往需要經過十多年的訓練與練習才能上台表演，而他們的訓練內容包含嚴格的身體與聲音的訓練，目的是為了創造出完全不同於日常生活的身體，一種充滿戲劇張力並且具有承載意象能力的身体。如此的戲劇傳統也因此影響了西方肢體戲劇的發展，許多西方戲劇實踐者致力於尋找屬於當代肢體劇場的身體訓練與語彙。

現在與未來

時間快轉到現代。自從 20 世紀末期錄影技術開始全面普及之後，肢體劇場越來越容易被記錄與流傳。另一方面，隨著國際戲劇市場與網絡的建立，肢體劇場憑藉它沒有語言藩籬的優勢，也開始迅速地散播到全世界。從 20 世紀中期到現在，肢體劇場的發展可以說是一日千里。綜觀肢體劇場這幾年來的發展，我們大致可以歸納出以下幾點肢體劇場的特質：

- 不同的藝術領域的跨界融合，不管是音樂、舞蹈、視覺藝術、物件等。
- 創作方式大多藉由演員與導演的集體創作而成。
- 顛覆傳統鏡框式舞台，以及傳統表演者與觀眾的關係。（打破第四面牆）
- 鼓勵觀眾的直接參與及互動。
- 以肢體與視覺表達方式為主，但不排除語言。

這幾年來，全球各地在劇場藝術上的創新與實驗造就了肢體劇場的黃金期。許多不同的流派與方向，宛如大樹開枝散葉、遍地開花。比如：法國陽光劇團的亞莉安·莫虛金從東方戲劇傳統出發反思西方劇場的身體，進行跨文化的實驗與創新。他們多次使用東方的傳統表演風格演繹經典文本或是原創故事。比如，應用日本人偶戲「文樂」的風格來演出中國故事的《河堤上的鼓手》。

英國合拍劇團的賽門·麥克伯尼應用最新的影像與聲音科技，將多媒體與肢體表演做了最完美的結合。他們經常從經典的文學作品出發，將作品的核心精神直接藉由表演者的身體、多媒體、以及空間和畫面，躍入觀眾眼簾。比如，他們改編描述亞馬遜森林部落生活的小說《Amazon Beaming》，應用最新的聲音工程技術與獨角演員的身體，在全空的舞台上將叢林世界活生生呈現在觀眾面前（《相遇》）。

俄國的斯拉法則將詩意帶入小丑表演，運用純肢體無語言的表演，創造出如史詩一般的小丑劇《下雪了》。這齣戲運用演員精準而極簡的身體語言，創造出一個充滿詩意的世界，將觀眾帶入既充滿意象又滿賦情感的奇幻之旅。戲的最後，好幾台巨型電風扇將幾萬片的紙花從舞台後台向觀眾強力齊發，瞬間將觀眾帶入了西伯利亞的冰風暴之中，已經成為小丑劇的經典畫面。

德國的弗洛茲家族劇團的面具表演享譽全球，他們用純面具無語言的表演方式，將幽默與奇幻注入表演，演員運用鮮活的面具與純熟的身體技巧，呈現人類最真實而細膩的情感，進而感動觀眾。他們最受歡迎的劇作《幕後人生》——3 位演員演出 29 個角色，全劇無一句台詞但觀眾笑聲不斷——首演至今已邁入第 17 年，巡迴全世界不間斷。

這次在臺中國家歌劇院即將演出的肢體劇場劇碼，可說是以上肢體劇場脈絡的具體呈現：來自芬蘭的頭蓋骨合作社《骨裡古怪 1.0》，主創者兼表演者湯姆·孟克頓具有馬戲背景以及樂寇學校的洗禮，結合了幾近完美的肢體與聲音技巧，純熟的即興能力，與觀眾當下而立即的現場互動，以及逗趣而誠懇的小丑式表演，可說是十分精采的肢體劇場的呈現。另一個臺灣年輕團隊失序場的《非常態運動—失序邊境》，主創者結合了具有馬戲與舞蹈背景的年輕表演者，以及新媒體藝術家，是多媒材跨界融合的最佳展現。表演者舞蹈科系的訓練背景提供身體表演上完備而嚴謹的訓練，新媒體則從科技的角度與人體互相碰撞與對話。這樣的融合會迸發出如何的火花？結果實在讓人期待！



Physical Theater: Statement of the Body without Spoken Language

by MA Chao-chi (Head of Theatre De La Sardine)



A 19th-century phenomenon of stage play

The 19th century is a period which saw dramatic social changes. The Industrial Revolution of the time gave rise to a mass of middle class. This group of new money with wealth and leisure started to demand more and more entertainment. Theater, nearly as the one and only source of entertainment, had drawn thousands of audience to enjoy show of each night. To satiate the substantial demand and attract audience, playwrights had to produce a great quantity of play scripts each month. Gradually, maintaining the quality of these scripts became an unlikely mission.

Therefore, it was inevitable that more and more poorly produced, pretentiously melodramatic works made their way to the stage. Actors also started to perform in cookie-cutter form or overly provocative style. Their acting became less based on truthful emotions and more from superficial expression. Connection with the audience was unavailable.

The new theater wave in the early 20th century: Jacques Copeau in France

Therefore, by the end of the 19th century, a wave of theater revolution swept across both European continent and Russia as if on cue against this type of stage performance. In this wave, Jacques Copeau from France (Jacques Copeau, 1879-1949) was one of the prominent trend-setter. He revolutionized the contemporary theater from the 20th century to the present.

Jacques Copeau was born to a middle class family in Paris. He showed a passionate inclination toward theater from a very young age. He started to write professional theater reviews for newspapers and magazines when he was in college and his writing started to draw attention from the French theater circle. In 1910, he bought a piece of land in the French countryside where he recruited a group of actors and set to work on his ideal theater experiment. Deviating away from typical acting training in drama school or mainstream theater, Jacques Copeau was the first to introduce body movement and improvisation into acting pedagogy to eliminate the standardized, ham acting in this rural area far away from Paris. He founded the Théâtre du Vieux-Colombier in 1913 where he directed many popular and critically acclaimed stage plays. People started to fall under the charms of Copeau's actors unassuming and animated performance in these theater productions as well as the simple but poetic style of stage design. "To regain the vitality of theater, we have to eradicate all the toxic kitsch and exaggeration, unnecessary special effects and embellishment as well as ham acting. Only by reclaiming the merits of honesty, simplicity, and sincerity of theater can it once again reflect the humaneness and the truthfulness of life. Only in this way can theater restore its place in the hall of arts." Copeau once said.

Copeau also made two big revolutionary theater discoveries (or more accurately revivals) – circus clown and Italian commedia dell'arte based on improvisation, a tradition originated Middle Ages. In the former, he found a kind childlike performing quality teeming with intuition, earnestness and curiosity, taking every experience as new one while building truthful and profound connections with audience. He once went to see the performances of the same clown for five consecutive nights. In a letter to his wife, he wrote "I adore the elegance emitted from these well-trained bodies. Through their poetic physical movement, they sublimated emotions and always maintain connection with audience. They keep inventing new things in the present moment." He was also impressed by how well these clowns controlled their "movement and rhythm with precision". And the secret to their success is that "they trained and worked together over a long period of time."

He found mask and théâtre populaire from Italian commedia dell'arte. Copeau discovered that this improvisational comic acting method with masks on, had gained its popularity in the medieval Europe, offered a trove of theater treasures. First, mask wearing gave actors the fastest track to jump from real world into the world of drama.

Secondly, wearing a mask while performing required actors to tell the story with their whole body instead of relying on facial expression only. Also, another feature of the Italian commedia dell'arte is the nomadic family troupe traveling with simple stage setting to plazas in towns of all sizes to present artistic and entertaining performances to the commoners. Copeau was greatly impressed by this. It is his belief that theater should be of service to the public and it is the obligation of those who practice the art to deliver productions of both quality and public-facing nature.

Copeau also formed his own school where he offered many acting courses not available in the academy, such as performing with mask work, improvisation, gymnastics, movement, mime, and music. The school became a cradle where many masters of performing arts were trained and later moved on to change theater concepts in France and the world.

Mid-20th century to this day: Jacques Lecoq

One can not avoid the name of Jacques Lecoq (1921-1999) if physical theater is the topic of discussion. He was fully exposed to the influence of Copeau as his performing career was initiated by Copeau's daughter and son-in-law. Lecoq inherited Copeau's mantle and pursued his research of the close relationship between the body and performance as well as his passion for clown and mask. From 1956 to present, his school cultivated numerous talents who spread across the world and shaped the landscape of contemporary theater.

Lecoq was an athlete first before he became a P.E. teacher, specializing in gymnastics and track and field. Another P.E. teacher showed him the connection between sports and performance. Then he joined the theater troupe founded by Jean Dasté (1904-1994) where he studied performance and became an actor. It is at the troupe that he picked up Copeau's performance philosophy and learned how to train actors.

Under the influence of Copeau, Lecoq also believed that imitation is the foundation of acting. Just like children, imitation is the key for an actor to comprehend and grasp the essence of things. By imitating the way things are in nature, an actor grasps the essence and thus is capable of creation – be it scripts or characters. In Lecoq's pedagogical system, movement analysis and physical training (including mime, gymnastics and body language development) occupy positions of critical importance. It was even required that before the first year students to enroll into second year course, they had to pass a test of 20 mime moves at the end of the semester.

Mask work is another critical feature of Copeau's school of theater. Inspired by the masks of Japanese Noh theater, Copeau developed the idea of "masque noble" (noble mask). To further expand that idea, Lecoq developed "masque neutre" (neutral mask) which later became the pedagogical core of his performance teaching. As the name implies, the "neutral mask" is a mask with a completely neutral expression, free of any characteristics and personality. When an actor puts on a neutral mask, he/she has to convey all emotions and reactions with his/her whole body, letting go of any of his/her personality. The instrument forces an actor to get rid of one's own physical tendency and try approximate neutrality. When facial expression and look are not available, an actor has to use his/her whole body to convey sophisticated feelings to the greatest extent. A tremendous challenge for an actor, but also a tremendously useful instrument for body expression training.

Lastly, for Lecoq, the ultimate expression of physical performance is the clown. The fact that he arranged the clown work as the last part of the school's two-year teaching program illustrated one thing – before an actor qualifies for the role of the clown, he/she has to master the neutral mask and masks of various roles, receive all kinds of physical and mime training, and graduate from all kinds of theatrical genres (such as tragedy, melodrama, and comedy of masks).

Just like Copeau, Lecoq believed that the clown actor embodies the ultimate manifestation of performing arts. A clown has to possess all the abilities acting required while maintaining his/her sincerity and truthfulness for the most immediate and profound communication with the audience. Only when a clown exposes the most vulnerable and authentic side of oneself to the audience can he/she make the audience laugh and make connection. The most important performance tool for clowns is their body. They have to tie their body closely to their inner feeling in order to bring out the emotions through physical movements. In this way, movements of the body speak for everything and their performance can move people. The actors need to completely open up to the audience for them to see through.

The Influence of Oriental Traditional Theater on Physical Theater

Starting from the early twentieth century, there has been another critical force that shaped "physical theater" – a renewed understanding of Oriental traditional theater. Many Western theater scholars and practitioners in modern times have discovered that a great many Oriental theater traditions – be it Japanese Noh theater, Chinese Peking opera, Indian Kathakali or Balinese topeng dance, etc – all impose harsh physical demand on their performers. Performers of traditional Oriental theaters are usually required to undergo more than a decade of training and practice before they are allowed onto the stage. Their training covers stringent physical and vocal coaching purposefully to create a larger-than-life body capable of delivering theatricality and imagery. This kind of theater tradition also influenced the development of Western physical theater, as many Western theater practitioners strove to search for a type of physical training and language that belonged specifically to contemporary physical theater.

Present and future

Let's fast forward to the present day. Ever since the technology of video recording became widely available in the late 20th century, the documentation and circulation of physical theater works became increasingly easy. On the other hand, given the establishment of international theater market and network, physical theater, with an absence of language barrier as its advantage, spread rapidly throughout the world. From the middle of the 20th century to this day, it could be said that physical theater has developed at a breakneck speed. In light of the development of physical theater in the past few decades, we can roughly summarize the characteristics of physical theater as follows:

- Interdisciplinary convergence of different artistic fields including music, dance, visual art and objects
- Production made mostly through a collective creative process between actors and the director
- Conventional proscenium-arc stage as well as the traditional relationship between the performers and audience overturned
- The fourth wall taken down
- Encouraging the audience to directly engage in and interact with the performance
- Performance mainly based on physical and visual expression with language still a possible option

For the past few decades, innovation and experiments in theaters across the world has culminated into the heyday of physical theater. Different schools and approaches blossomed and multiplied. For instance, Ariane Mnouchkine of Théâtre du Soleil from France revisited the body in Western theater with a take on the Oriental theatrical tradition and conducted cross-cultural experiments and innovation. They repeatedly applied traditional oriental performance style to the interpretation of classic texts or original stories. For example, they applied the style of the Japanese puppet show "Bunraku" to perform *The Flood Drummers*, a Chinese story.

Simon McBurney of the theatre company Complicité, UK applied the latest video and sound technology, achieving an impeccable mix of multimedia and physical performance. Often based on classic literary works, they directly deploy performers' bodies, multimedia, space and visual images to bring to the eyes of the audience the core spirits of these works. For example, based on *Amazon Beaming*, a novel describing the life with the indigenous community in Amazonian jungle, *The Encounter* is a theater adaptation which applied the latest sound engineering technology and the body of the solo performer. The result was a vivid jungle world on an empty stage for the audience to feel.

Slava Polunin from Russia gave clown performance a poetic touch. Through pure body language free of words, he created *Slava's Snowshow*, an epic clown theater work. Through actors' precise and succinct body language, the show created a poetic world where the audience experienced a whimsical journey full of lyrical imagery. At the end of the show, several giant electric fans sent tens of thousands of confetti from the back of the stage forward, enveloping the audience in a ice storm of Siberia at once, cementing an classic scene in clown theater.

Familie Flöz, a German-based theatre company, is world-renowned for their mask work. They instilled into their performance humor and fantasy through sheer masked acting without spoken language. Their actors performed with vivid masks and mastery command of physical skills. They moved their audience by presenting the most authentic and sophisticated human emotions. Their most popular show *Teatro Delusio* – a production of three actors portraying 29 roles on stage which incessantly rouse laughter among the audience without one single line. After its premiere, the show celebrated its 17th year anniversary this year and has been touring around the world ever since.

Only Bones 1.0 by Finnish company Kallo Collective, to be performed at the National Taichung Theater, can be said to be a solid illustration of the above mentioned context of physical theater works. The main creator / performer Thom Monckton has a background in circus and received training at Lecoq's school. This wowing physical theater production draws on actor's nearly perfect physical and vocal skills to put off a funny and sincere clown show. His command of improvisational skill ensures immediate onsite interaction with the audience. Another production, *Helter Skelter – Tilted Border*, by a young Taiwanese company Order from Chaos is an excellent example of interdisciplinary convergence with multimedia. It showcases a lineup of young performers with background in circus and dance as well as new media artist. Performers' past background in dance academy supports the holistic and stringent training required for physical theater while the use of new media sparkles conversation and clash between technology and human body. What kind of chemistry will this formula bring? We can't wait to see!



真快樂掌中劇團 《孟婆·湯》

Jin Kwei Lo Puppetry Company
Soup of Reincarnation



遺忘後如能重生 我願喝下孟婆湯

《孟婆·湯》突破布袋戲彩樓框架重新詮釋傳統劇目裡經典女性角色：王寶釧、潘金蓮和白素貞。藉常年駐守陰間忘川旁的孟婆，與三位個性截然不同的女性，一同回看命與運，也藉由「孟婆的湯」卸下因情而生的箝制，獲得重生。

《孟婆·湯》以布袋戲口白、操偶方式、北管音樂等傳統底蘊為演出主題，結合現代劇場元素，加入光影、面具、物件媒材的運用；破除傳統布袋戲戲台限制，改以空台配合斗篷布幔，並因著劇中角色的身段與情境而變化。《孟婆·湯》融入影戲和真人演員，古典布袋戲偶的操作身段與現代戲偶穿梭互動，激盪出傳統布袋戲與當代偶戲的驚艷火花。



Soup of Reincarnation is a puppet show which breaks away from the conventional framework and combines elements from both the traditional puppetry and modern theater. It revisits the lives of iconic female roles from traditional repertoire with a feministic take. These female protagonists are the chaste wife (WANG Pao-chuan), the adulterous wife (PAN Jin-lian), and the serpent fairy wife (PAI Su-chen). They retrace their former lives with Meng Po who stations by the River of Forgetfulness and serves passing souls the soup of reincarnation before they cross the river into their next lives. The experience releases them from the shackles of their love and desires and grants them an opportunity of rebirth. The performance was awarded the Best Performance of the Year by the Golden Melody Awards for Traditional Arts and Music in 2018 and was invited by the Festival Mondial des Théâtres de Marionnettes in France in 2019.

7/10 Sat. 14:30 19:30

7/11 Sun. 14:30

小劇場 Black Box \$ 600

- ※ 全長約 60 分鐘，無中場休息
- ※ 台語發音，唱曲段落提供中英文字幕
- ※ 建議 7 歲以上觀眾觀賞
- ※ 60 minutes without intermission
- ※ Performed in Taiwanese with Chinese and English surtitles during Taiwanese-language songs
- ※ Suggested for age 7+



藝術顧問 / 江賜美

Puppetry Art Consultant / CHIANG Szu-mei

以女性之姿縱橫臺灣布袋戲界逾 70 年，幾乎沒有間斷的演出歷程，為臺灣布袋戲發展史增添不同的人文特色。從野台廟會、內台戲院、江湖賣藥到公部門邀演，見證臺灣近代布袋戲的興衰起伏，是臺灣布袋戲界特殊且不凡的女主演。擅長以女性觀點詮釋布袋戲劇目，在家庭倫理、感情刻畫上有其獨到的演出風格，深刻著墨於劇中角色內心的細膩情感。

CHIANG Szu-mei has claimed her stellar status as a female artist in the puppetry theater of Taiwan for over 70 years. She has been putting forward productions one after another throughout her career, adding to the history of Taiwan puppetry humanistic diversity. Her works can be found both in temple squares and theaters and can go as vulgar as street peddling and as formal as state level performance. She is known for her interpretation of puppetry plays with a female perspective.



導演 / 鄭嘉音

Director / CHENG Chia-yin

現任無獨有偶工作室劇團藝術總監。其獨特的實驗手法，創意探索人偶表演與觀眾對話的各種可能。2013 年率領無獨有偶劇團於宜蘭縣五結鄉建立「利澤國際偶戲藝術村」，做為偶戲教育創發中心，是為臺灣當代偶戲發展重要掌舵手。

CHENG Chia-yin is currently the Artistic Director of Puppet and Its Double Theater. She explores the breadth of possibilities of building connections between the audience and puppetry performance. In 2013, together with Puppet and Its Double Theater, she set up Lizé Puppet Art Colony in Yilan as an educational and creative center for puppetry development. She is a critical steering force for the development of contemporary Taiwanese puppetry.

真快樂掌中劇團

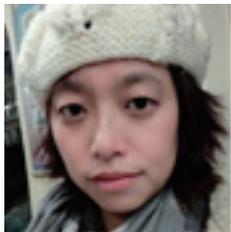
Jin Kwei Lo Puppetry Company

創辦人江賜美，帶領三代同堂經營的家族劇團。傅子柯加財，從事布袋戲編導與演出超過五十餘載，為臺灣重要布袋戲演師。第三代子弟柯世宏與柯世華傳承家族衣鉢，受到傳統偶戲與西方現代偶戲的薰陶，為布袋戲尋求新的契機。近年，第三代的布袋戲以跨界與跨媒材的演出形式，受到廣大的迴響與喜愛。2018 年以《孟婆·湯》代表臺灣參與法國外亞維儂藝術節，並入圍第 17 屆台新藝術獎年度十大表演藝術作品，更以此作品榮獲第 29 屆傳藝金曲獎「最佳團體年度演出獎」。

Founded by CHIANG Szu-mei, Jin Kwei Lo Puppetry Company is a family puppetry company of three generations. Now the third generation of the family, KO Shih-hung and KO Shih-hua, inherited CHIANG's mantle and seek new opportunities for the development of this art while having the exposure to both the traditional and modern Western puppetry. Their interdisciplinary and multiple medium approach is well received and loved by the audience.

我想忘的是你
還是滿載愛的悲傷





編劇 / 姜富琴

Playwright / CHIANG Fu-chin

國立臺北藝術大學戲劇碩士。曾獲亞洲文化協會獎助至紐約，參與美國 Ann Bogart 主持之 The SITI Company 接受為期六週的鈴木忠志暑期訓練課程。近年來為創作新劇本，陸續奔走於泰、緬、中邊境。同時開設編劇課程，與年輕創作者持續交流並關心世界變化。

CHIANG Fu-chin received her MA degree in play writing at Taipei National University of the Arts. She attended a six-week Tadashi Suzuki summer training program by Ann Bogart's SITI Company in New York through the Asian Cultural Council fellowship. In recent years, she has been traveling to Thailand, Myanmar and China for her new script works. She also gives playwriting courses through which she stays in touch with young writers and tunes in to world trend.



編劇 / 柯世宏

Playwright / KO Shih-hung

真快樂掌中劇團行政總監與木偶演師，為臺灣布袋戲女演師江賜美女士之長孫，近年來參與國內外藝術節的演出與國際偶戲研習，藉由跨領域的媒材融合，創造出多元與跨文化的戲劇感動。希望在傳統與現代的衝擊下，對臺灣的戲劇有新的契機。為臺灣唯一獲得亞洲文化協會連續兩年赴美進修與國際交流之藝術家。

KO Shih-hung is the administrator and puppeteer of Jin Kwei Lo Puppetry Company. He is the first grandchild of CHIANG Szu-mei, a prominent female puppeteer of Taiwan. KO has been performing at art festivals at home and abroad in recent years. He also attended various international puppetry workshops. His interdisciplinary approach to puppetry combines different media to create diversity and cross-cultural theater experience. He is the only one Taiwanese artist who has won Asian Cultural Council fellowship for two consecutive years.

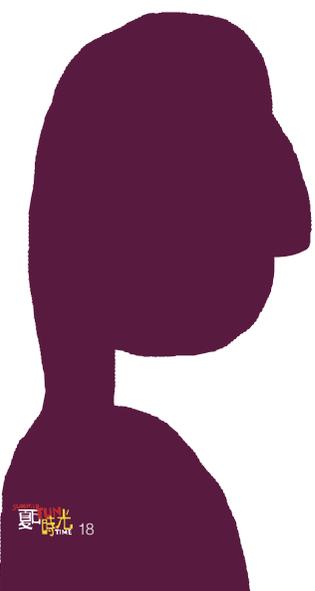
《孟婆·湯》將傳統臺灣戲劇與西方偶戲的精巧運用相結合……
如神話般的力量，歷歷在目，每個小故事也變得十足生動。—法國《費加洛報》

La potion de réincarnation, de la Jin Kwei Lo Puppetry Company, mêle le théâtre traditionnel taïwanais avec notre conception occidentale du bon usage des marionnettes.....Les petites figurines.....gagnent une ampleur mythique. Et les petits contes prennent vie. — *Le Figaro*



布袋戲藝術顧問 / 江賜美
布袋戲指導 / 柯加財
導演 / 鄭嘉音
編劇 / 姜富琴、柯世宏
燈光設計 / 海樂彌·飛達
音樂設計 / 姜建興
唱腔編曲 / 吳雅婷
戲偶設計 / 梁夢涵、柯世宏、柯世華
演員 / 柯世宏、柯世華、劉毓真
後場樂師 / 姜建興

Puppetry Art Consultant / CHIANG Szu-mei
Puppetry Instructor / KO Chia-tsai
Director / CHENG Chia-yin
Playwrights / CHIANG Fu-chin, KO Shih-hung
Lighting Design / Helmi Fita
Music Design / CHIANG Chien-hsing
Songwriter & Composer / WU Ya-ting
Puppet Design / LIANG Meng-han, KO Shih-hung, KO Shih-hua
Performers / KO Shih-hung, KO Shih-hua, LIU Yu-jane
Backstage Musician / CHIANG Chien-hsing





頭蓋骨合作社
《骨裡古怪 1.0》
Kallo Collective
Only Bones 1.0

兩度襲捲愛丁堡藝穗節
2019 紐西蘭藝穗節 年度大獎
2019 奧克蘭藝穗節 年度大獎

橫掃世界各大藝穗節，令人嘖嘖稱奇、捧腹叫絕！一盞燈、一張椅子、一位表演者、一位技術人員，在 1.2 平方公尺的空間裡，異想天開與滑稽怪誕，什麼都有可能！

紐西蘭出生的肢體喜劇天才湯姆·孟克頓在小到不行的舞台上，以絕妙的「無語言」說故事，挑戰身體和腦袋的極限：用腳趾談情說愛、一觸即發的手指戰爭、無法直立的脖子、不斷變換的臉部表情，伴隨著嘆息、咯咯笑、呼嚕咕嚕……孟克頓胡鬧又驚喜地解構自己的身體，讓人大笑之餘驚嘆連連：「他是如何辦到的！？」

An award-winning production, *Only Bones 1.0* has wowed audiences at fringe festivals around the world. In a stage area of little more than 1.2 square meters, there's a chair, a lamp, a performer and a technician. On a tiny set lit by a single bulb, endless possibilities are illuminated.

New Zealand born non-verbal performer Thom Monckton tells a wordless tale using body manipulation, dance, circus and clownery, challenging body and brain limits. He deconstructs his own body, his toes in love, fingers at war, expressions shifting, accompanied by sighs, giggling, and purring. This is a playful and whimsical performance so breathtakingly hilarious that you begin to wonder the possibility of body movement.



7/17 Sat. 14:30、19:30

7/18 Sun. 14:30

小劇場 Black Box 400/600

- ※ 全長約 45 分鐘，無中場休息
- ※ 建議 7 歲以上觀眾觀賞
- ※ 45 minutes without intermission
- ※ Suggested for age 7+

創作暨演出 / 湯姆·孟克頓

Creator & Performer / Thom Monckton

芬蘭肢體和馬戲劇場「頭蓋骨合作社」共同創辦人暨藝術總監，被譽為「肢體喜劇的天才，從眼皮到腳踝都能徹底掌握」。出生於紐西蘭，於基督城學習馬戲，後至法國巴黎賈克樂寇國際戲劇學校進修。2006年後以歐洲為發展根據地，獨角戲作品至今已巡迴全球20多個國家。2015年與頭蓋骨合作社發起「骨裡古怪」計畫，以單人極簡肢體劇場為概念，發展一系列原創作品及影像。

Monckton is the Co-Founder and Co-Artistic Director of Kallo Collective. Described as a genius of physical comedy, Monckton possesses an extreme mastery over his every movement, from eyelids to ankles. Born in New Zealand, Monckton trained in circus in Christchurch and physical theater at École internationale de théâtre Jacques Lecoq in Paris, and has been loosely based in Europe since 2006. His solo shows have toured internationally to around 20 different countries. Monckton and Kallo Collective created "Only Bones Project" in 2015, a minimalist physical theater and sparse-video performance concept.

頭蓋骨合作社

Kallo Collective

2009年創立於芬蘭，為屢獲大獎的肢體劇場及當代馬戲製作團隊。三位創辦人詹妮·卡洛、桑波·庫帕和湯姆·孟克頓均為巴黎賈克樂寇國際戲劇學校畢業生。頭蓋骨合作社專注於創作喜劇和無語言的肢體藝術作品，亦舉辦教學工作坊，2017年起於赫爾辛基辦理年度國際肢體喜劇藝術節 NouNous Festival。

Founded in 2009, Helsinki-based Kallo Collective is an award-winning physical theater and contemporary circus company. The three founding members Jenni Kallo, Sampo Kurppa and Thom Monckton all studied together at École internationale de théâtre Jacques Lecoq in Paris. Focused on non-verbal tour-ready productions with comedy at their core, Kallo Collective aims to champion the art of physical based humour by producing a wide range of productions, teaching workshops, and producing NouNous Festival, an annual international festival of physical comedy in Helsinki.



創作暨演出 / 湯姆·孟克頓
燈光 / 潔瑪·崔第
音樂暨音效 / 托瑪斯·諾維歐

Creator & Performer / Thom Monckton
Lighting / Gemma Tweedie
Music & Sound / Tuomas Norvio



© Aurélie Tassafi



© Gemma Tweedie



© Erika Mayer



45分鐘的肢體創意發想，會讓你愉悅地小跳步重新踏入夜幕。
— 蘇格蘭藝文雜誌 *The List*
45 minutes of body-generated invention that will likely send you
back out into the night with a spring in your step. — *The List*



戰爭，讓他們在熱帶島嶼相遇；活著，將我們的故事繼續傳下去。
仰望天邊閃爍的南十字星，流著淚也要奮力唱出「活著的證明」。

《熱帶天使》改編自文學大師陳千武經典小說集《活著回來》，為歌劇院駐館藝術家林孟寰於駐館兩年期間慢工細活打造之作品。故事描述臺籍青年林逸平二戰期間被日軍徵召，隻身前往南洋戰場，卻意外和慰安婦賴莎琳相遇；兩人身分立場尷尬，林逸平以故鄉的花生糖，與她交換故事，逐漸產生出曖昧情愫；在軍中，林逸平被日本軍官松永支配，受制於軍國威權統治，他仍奮力捍衛自我身分；當戰火漸趨白熱化的前夕，兩人相約在戰爭結束後也要努力活著，不料卻突然傳來天皇宣布戰敗的廣播，緊繃的情緒瞬間化為一片空虛……。

無法擺脫的死亡陰影、強權下的身分認同、對生存的卑微希望、戰火中的人性面貌，在熱帶島嶼譜出了對命運、救贖和承諾的悲鳴曲，當仰望天邊閃爍的南十字星，他們流著淚也要唱出「活著的證明」。

Based on *Coming Back Alive*, an autobiographical novel by Taiwanese literature laureate CHEN Chien-wu, *Tropical Angels* is a musical adaptation by LIN Meng-huan. He spent two years painstakingly converting the story to the stage during his artist-in-residence at the National Taichung Theater (NTT). It tells the story of LIN Yi-ping, a young Taiwanese man who is recruited by the Imperial Japanese Army and sent to the South-East Asian battlefield. By chance, he meets LAI Sha-lin, a comfort woman. Although their status and positions make the relationship awkward, LIN offers her peanut bars in exchange for her story and their feelings for each other grow over time. In the army, LIN is bossed around by Japanese officer Matsunaga. Oppressed by authoritarian militarism, he strives to defend his own identity. As the warfare continues to escalate, the two promise each other they will do their best to survive after the war. However, the radio abruptly broadcasts Japanese Emperor surrender address, suddenly melting the tension into emptiness.

In the face of looming threat of life, identity struggle imposed by an authoritarian rule, the two protagonists still cling to a slim hope and fight to keep their humanity despite the cruelty of war. They persist to sing on to prove that they are still alive even in tears under the gaze of the Southern Cross. Their story is a song of agony about fate, salvation and commitment.

7/24 Sat. 14:30 聽 、 19:30 聽

7/25 Sun. 14:30 聽 ⊗ 臺中市臺中一中校友會 專場

中劇院 Playhouse 500/700/900/1200/1500

- ※ 全長約 150 分鐘，含中場休息 20 分鐘
- ※ 華台語發音，中文字幕
- ※ 建議 7 歲以上觀眾觀賞
- ※ 150 minutes, including a 20-minute intermission
- ※ Performed in Mandarin and Taiwanese with Chinese surtitles
- ※ Suggested for ages 7 +



NTT 新舞臺
藝術節

歌劇院駐館藝術家林孟寰音樂劇

《熱帶天使》

NTT Artists in Residence LIN Meng-huan

Tropical Angels

贊助單位 中國信託文教基金會

感謝單位 NTT 藝友會



異業合作 PUDUEN



編劇暨作詞 / 林孟寰

Playwright & Lyrics / LIN Meng-huan

2019-2020 臺中國家歌劇院駐館藝術家，現為「宅故事創作」(Story Nerd Works) 故事總監。劇本創作曾獲臺北文學獎劇本首獎、臺北兒童藝術節劇本首獎等。舞台編劇作品約30餘齣，代表作為《野良犬之家》、《嫁妝一牛車》等；影視編劇作品有電視劇《原來1家人》與《通靈少女》等，並以《通靈少女》入圍臺灣電視金鐘獎迷你劇集項目最佳編劇。

LIN Meng-huan was the Artist in Residence of NTT from 2019 to 2020 and is currently the Story Director of Story Nerd Works. His accolades include the first prize of the Taipei Literature Award for Script and the first prize of the Taipei Children's Arts Festival Award for Script. He has produced more than 30 scripts, and is best known for *A Dog's House* and *An Oxcart for Dowry*. He also writes scripts for television, such as *Golden Darling* and *The Teenage Psychic* and the later was shortlisted for the Best Screenplay for Miniseries of the Golden Bell Award.

作曲 / 雷昇

Music / LEI Sheng

詞曲創作、樂手與表演者。美國紐約大學蒂許藝術學院創作碩士，國立臺灣大學戲劇學系碩士，為臺灣首位赴美進修並取得音樂劇創作學位的創作人。曾和無獨有偶工作室劇團合作《紅舞鞋》、《鯨生》，與音踏 In Tap 合作《踢踢踏踏人與狗》等作品。音樂創作風格多變，作品橫跨音樂劇、舞台劇、偶戲、舞蹈與肢體劇場。作品曾發表於紐約知名劇團場館，如：公眾劇院、泛亞劇社。

LEI Sheng is a composer, lyricist, musician and performer with an MFA in Musical Theatre Writing from NYU Tisch School of the Arts. He earned a Master Degree from the Department of Drama and Theatre, National Taiwan University and is the first Taiwanese creative who pursued musical study in the United States and obtained a degree in musical theatre writing. His works include *The Red Shoes* with Puppet & Its Double and *Tip Tap Dog* with In Tap. His works come with a variety of styles and can be found in musicals, stage plays, puppet shows, dance performances and physical theater. His works have made to the stages to well-known New York theaters, such as the Public Theater and the Pan Asian Repertory Theatre.

導演 / 陳仕瑛

Director / CHEN Shih-ying

國立臺北藝術大學戲劇學系兼任講師、自由劇場工作者、楊景翔演劇團駐團導演。2011 及 2013 年獲選國藝會新人新視野專案，《三十而立》受邀參加第 1 屆北京兩岸三地青年戲劇節，《山地話》入圍 2013 年牯嶺街小劇場年度最佳作品、第 12 屆台新藝術獎年度節目。導演作品有：阮劇團《讓舊監自由》，楊景翔演劇團《阿飛夕亞》、《瞎拼，幹》、《費德拉之愛》，同黨劇團《抽屜裡的大象》，當代經典讀劇節《同志》，高雄春天藝術節《前進吧！方舟》、《地球自衛隊》等。

CHEN Shih-ying is an adjunct lecturer for School of Theatre Arts, National Taipei University of the Arts, freelance theater practitioner, and resident director at Yang's Ensemble. She was selected for 2011 and 2013 Young Star, New Vision program funded by National Culture and Arts Foundation. Her *Put Down Roots at Thirty* was invited to the 1st Taiwan-Hong Kong-China Youth Theater Festival in Beijing and *Mountain Language* was shortlisted for the 2013 Best Theater Work at Guling Street Avant-garde Theatre and the 12th Taishung Arts Award for Best Program of the Year. Her works include *Free the Old Chiayi Prison with Our Theater*, *≠Aphasia*, *Shopping and F***ing*, *Phaedra's Love* with Yang's Ensemble, *The Elephant Song* with the Party Theater Group, *The Pride* for the Contemporary Play Reading Series and *The Ark Trilogy* for the Kaohsiung Spring Arts Festival.





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編劇 / 林孟寰
 作詞 / 林孟寰、MC JJ、雷昇
 作曲 / 雷昇
 導演 / 陳仕瑛
 音樂總監 / 祁苡瑄
 編曲 / 邱沁瑜
 肢體設計 / 葉名樺
 舞台設計 / 林仕倫
 燈光設計 / 周佳儀
 服裝設計 / 林玉媛
 音場設計 / 蔡鴻霖
 副音樂總監 / 郭孟玫
 歌唱詮釋指導 / 魏世芬
 表演指導 / 林子恆
 戲劇顧問 / 吳政翰
 文學顧問 / 吳櫻
 演員 / 于浩威、王浩全、王敏姿、
 吳子齊、李曼、林子恆、林姿吟、周家寬、
 陳意涵、張擎佳、葉文豪、鍾琪 (依照筆畫順序)
 代排演員 / 周浚鵬、藍紫綾 (依照筆畫順序)
 技術統籌 / 楊理喬
 執行舞監 / 王敏
 排練助理 / 蕭藝萱
 導演助理 / 許芯穎
 臺語指導 / 黑輪、周浚鵬
 製作人 / 林家文
 執行製作人 / 陳菁蕙
 製作助理 / 賴昀心
 製作單位 / 製作循環工作室

Playwright / LIN Meng-huan
 Lyrics / LIN Meng-huan, MC JJ, LEI Sheng
 Music / LEI Sheng
 Director / CHEN Shih-ying
 Music Director / Sobina CHI KANTER
 Orchestrations / Emily CHIU
 Movement / YE H Ming-hwa
 Scenic Design / LIN Shih-lun
 Lighting Design / CHOU Chia-yi
 Costume Design / LIN Yu-yuan
 Sound Design / TSAI Hung-lin
 Associate Music Director / KUO Meng-mei
 Vocal Coach / WEI Shih-fen
 Acting Coach / LIN Zi-heng
 Dramaturge / WU Cheng-han
 Literary Consultant / WU Ying
 Performers / How! YU, WANG Hao-chuan, Viola WANG, WU Tzu-chi,
 LEE Man, LIN Zi-heng, LIN Tzu-yin, CHOU Chia-kuan,
 Ariel CHEN, CHANG Ching-chia, YE H Wen-hao, Chi (in Chinese stroke order)
 Stand-in Performers / CHOU Chun-peng, LAN Tz-ling (in Chinese stroke order)
 Production Manager / YANG Li-chiao
 Stage Manager / WANG Min
 Assistant Stage Manager / HSIAO Yi-hsuan
 Assistant to Director / HSU Hsin-ying
 Taiwanese Hokkien Coach / Billy LIN, CHOU Chun-peng
 Producer / Jessie LIN
 Executive Producer / CHEN Ching-hui
 Production Assistant / Chrstine LAI
 Produced by PROJECT ZERO Performing Arts Management



丞舞製作團隊《愛麗絲》

B.DANCE ALICE



慵懶地躺在草地上的愛麗絲，突然瞥見遠方白兔先生手握陀錶匆忙經過。她耐不住好奇心趨前跟進，卻意外掉進通往未知的洞穴。洞穴裡瀰漫如夢境般的薄霧，依稀可見四周黑白相映，空間寂靜無聲彷彿萬物凝結；愛麗絲跟著白兔先生緩緩邁出腳步，踏入一段充滿驚喜的奇幻旅程……。

丞舞製作團隊受邀與瑞士琉森舞蹈劇場跨國共製，編舞家蔡博丞首度以兒童文學為題材，大膽翻玩西方經典文學作品《愛麗絲夢遊仙境》，邀請金獎舞作《浮花》原創設計群：作曲李銘杰、燈光設計張廷仲、影像設計張博智三度攜手創作，將奇幻繽紛的西方童話故事，注入極具東方禪意的水墨元素，交織出古典優雅卻不失新意的想像世界。

ALICE draws us with the breathtaking choreography, haute couture costumes and a stylish stage design into a very special wonderland, with an uncanny and deeply psychological atmosphere. A labyrinth of mirrors, artistic projections and black and white ink drawings unite poetry and fairy tale, as well as the western and eastern culture.

In this international collaboration between TSAI Po-cheng's B.DANCE and Kathleen McNurney's «Tanz Luzerner Theater», TSAI reimagines this classic work of children's literature, as a fantasy world of wonder meets the artistry of Zen.

7/31 Sat. 14:30

8/1 Sun. 14:30

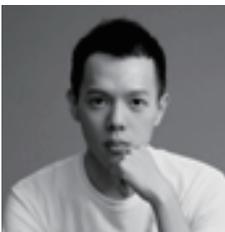
中劇院 Playhouse 500/700/900/1200

- ※ 全長約 85 分鐘，含中場休息 15 分鐘
- ※ 建議 7 歲以上觀眾觀賞
- ※ 85 minutes, including a 15-minute intermission
- ※ Suggested for ages 7+





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編舞家 / 蔡博丞 Choreography / TSAI Po-cheng

丞舞製作團隊藝術總監。2014年起多次發表原創舞作並廣受國際青睞，2018年德國Tanz雜誌評選為「最具潛力之青年編舞家之一」，2020年獲法國表演藝術評論協會「年度最佳新興編舞家」肯定；廣獲世界知名單位邀約擔任客席編舞，包括瑞士琉森舞蹈劇場、瑞士伯恩劇場、德國斯圖加特高提耶舞團、荷蘭Introdans舞團及德國美因茲州立劇院等。2016年起創辦「B.OOM by B.DANCE國際金獎聯合匯演」，邀請歐洲知名編舞家與舞者來臺演出及授課，期許以自身為起點，以多元創新的思維帶領舞團，交織出藝文與社會深度對話的可能性，用實際的行動，回饋臺灣。

A graduate of the Taipei National University of the Arts, TSAI Po-cheng is the Artistic Director of B.DANCE, and was named by the German magazine *Tanz* as one of 2018's Upcoming Choreographers of the Year. He has been a guest choreographer at theaters and dance companies in Switzerland, Germany, and the Netherlands. Through his work, TSAI seeks to actively converse and engage with society.



作曲暨配樂設計 / 李銘杰 Composer / Rockid LEE

音樂總監、資深配樂製作人。配樂作品包括電影《紅衣小女孩》、《紅衣小女孩2》、《目擊者》、《阿嬤的夢中情人》；電視劇集《麻醉風暴》、《麻醉風暴2》、植劇場《戀愛沙塵暴》；並為丞舞製作團隊《浮花》、瑞士琉森舞蹈劇場蔡博丞客席舞作《Niflheim》等作品設計音效及作曲。曾獲PromaxBDA銀獎及亞洲區金獎、亞太廣告獎、時報廣告金像獎、香港龍璽廣告獎、英國D&AD黃鉛筆獎、泰國AdFest獎等多項大獎肯定。2017年以《紅衣小女孩2》入圍第54屆金馬獎最佳音效獎。

Rockid LEE is a Co-Founder of MUSDM music production company, and a multi-award-winning sound designer and composer for films including *The Tag Along I and II*, *Who Killed Cock Robin?* and *Forever Love*. He has also worked as music supervisor on many dramas and episodic series, including *Wake Up I and II*. He composed the music for *Love of Sandstorm* and *Floating Flower* by B.DANCE.



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燈光暨舞台設計 / 張廷仲 Lighting & Stage Design / Otto CHANG

丞舞製作團隊技術總監，INFINITArtS創辦人。燈光設計、技術及製作規劃經驗豐富，參與作品類型橫跨舞蹈、戲劇及演唱會等，合作對象包括丞舞製作團隊、表演工作坊、果陀劇場、焦點舞團、狂想劇場、張婷婷獨立製作、身聲劇場、野草舞蹈聚落、香港不加鎖舞踊館、盧森堡JC Movement Production、西班牙La Veronal；大型活動製作包括2018年臺北時裝週開幕式、2017年世界大學運動會開/閉幕式、陳珊妮《6502演唱會》、2016年華文原創音樂劇節等。

Otto CHANG is the Technical Director of B.DANCE, and Founder and Director of INFINITArtS. He is actively involved in major company productions as a lighting designer, technical director, and stage manager, with productions ranging from dance and theater to live concerts, including Performance Workshop, Godot Theatre Company, Focus Dance Company, Fantasy Theatre, TTC Dance, 2018 Opening of Taipei Fashion Week, 2017 Universiade, and Sandee CHAN's Concert.



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影像設計 / 張博智 Video Design / CHANG Po-chih

國立政治大學兼任助理教授、國立臺灣科技大學兼任講師，同時為平面設計、新媒體藝術工作者、網頁設計師、劇場影像設計師及MV導演。曾入選國藝會科技藝術專案補助、入圍AMP音樂推動者大獎最佳音樂影片及JAGUAR科技藝術獎。參與作品包括2017年《黑夜之後》主創編劇暨影像導演、陳珊妮《6502演唱會》影像設計、《幾米音樂劇—地下鐵》影像設計；2015年《浮花》影像設計、故宮世寧新媒體藝術展《穿真透時—畫孔雀開屏》藝術總監、2013年溫慶珠春夏品牌形象短片導演，及2010年《向左走，向右走》影像設計等。

CHANG Po-chih is an associate professor at National Chengchi University and lecturer at National Taiwan University of Science and Technology, in addition to being an active artist, working in graphic design, new media, website design, stage design, and music video directing. Past projects include, among others, visual designs for the musicals *Turn Left*, *Turn Right* and *Jimmy's Subway: A Musical*.



© Gregory Batardon

據傳生肖屬兔的人同時擁有冷靜、觀察敏銳與創意等能力，而兔年出生的蔡博丞便恰好完美地融合這些能力。— 瑞士《聯邦報》

He was born in the fire rabbit..... People born under this Chinese zodiac sign are said to be calm, astute observant and creative. TSAI obviously got lucky with this mix.

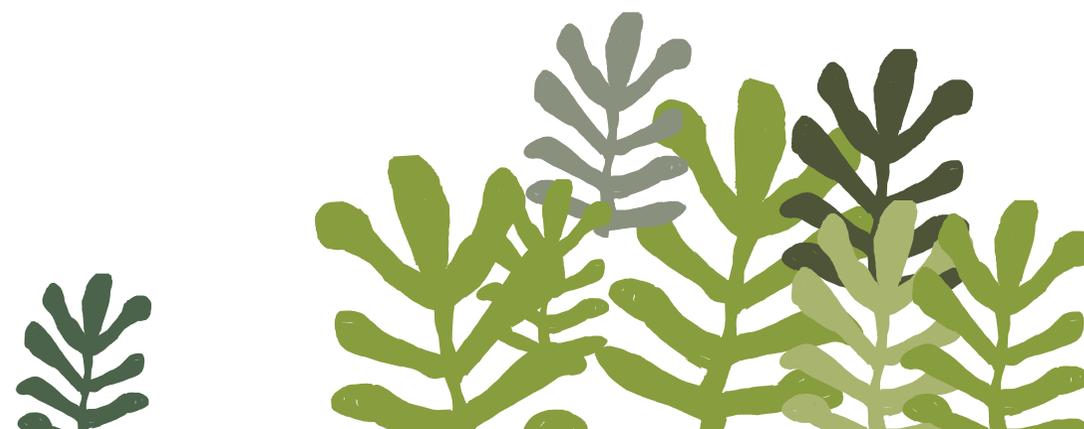
—Der Bund

丞舞製作團隊

B.DANCE

2014年由蔡博丞創立，以極限的肢體美學揉合神秘東方幻想，演繹臺灣原生作品。巡演足跡橫跨21個國家、45座城市，累計235場演出，並獲多項國際大賽與舞團肯定。丞舞製作團隊積極拓展歐陸市場、活絡國際連結，秉持的經營目標包括：創作臺灣原創作品並走向國際舞台；策劃微型舞蹈節，邀請國際舞蹈工作者赴亞洲交流，建立各領域藝術家跨界對話平台；長期培育專業舞蹈人才，深耕國內藝文推廣。

Founded in 2014 by TSAI Po-cheng, B.DANCE mixes an extreme physicality with an oriental mysticism in their interpretations of original Taiwanese productions. B.DANCE has toured 45 cities in 21 countries, with their 235 performances receiving multiple awards and enthusiastic reviews across Europe. In addition, the company's mission is to foster local talent in dance through hosting international dancers and artists, and to promote original works from Taiwan on the international stage.



舞蹈翻轉經典奇幻小說 詩意與想像交織的世界

我們知道，未來會持續看到蔡博丞的名字！— 德國舞蹈雜誌 *Tanz*

Wir werden noch von Po-cheng Tsai hören-und sehen. — *Tanz*



編舞 / 蔡博丞
作曲暨配樂設計 / 李銘杰
燈光暨舞台設計 / 張廷仲
影像設計 / 張博智
排練總監 / 易彥伶
排練助理 / 張聖和
行政經理 / 孫佳芳
舞者 / 張堅志、詹舒惠、張宸寧、劉明軒
羅立安、曾文譽、靳程皓、葉書涵、黃巧儒
李杭澄、王昱閔、柳婕文、吳明芬、何亭儀
曾行

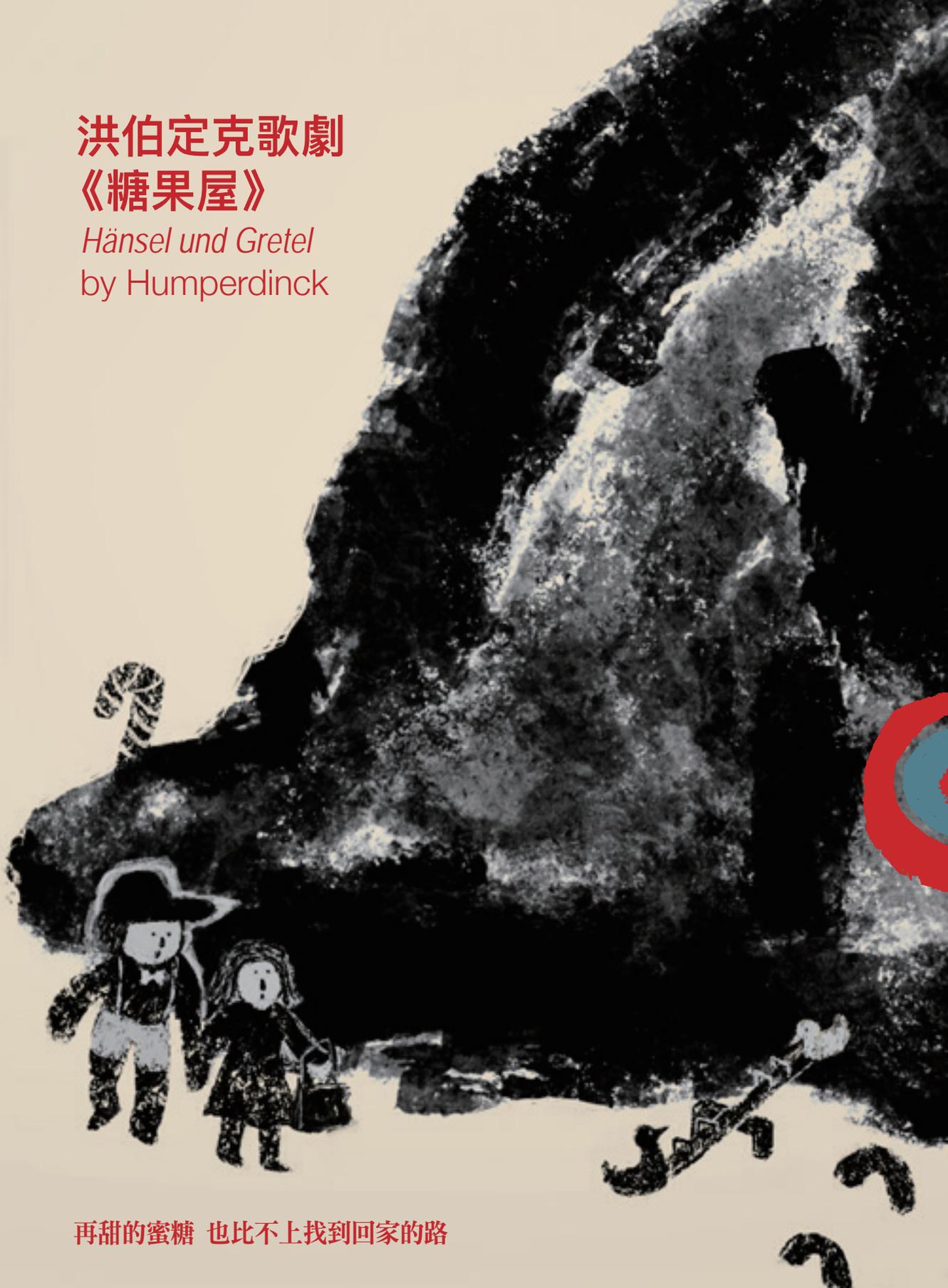
主辦單位 / 臺中國家歌劇院
委託創作 / 琉森劇院—琉森舞蹈劇場

Choreography / TSAI Po-cheng
Composer / Rockid LEE
Lighting & Stage Design / Otto CHANG
Video Design / CHANG Po-chih
Rehearsal Director / YI Yen-ling
Rehearsal Assistant / CHANG Sheng-ho
Company Manager / SUN Chia-fang
Dancers / CHANG Chien-chih, ZHAN Shu-hui,
CHANG Chen-ning, LIU Ming-hsuan,
LO Li-an, TSENG Wen-yu, CHING Cheng-hao,
YEH Shu-han, HUANG Chiao-ju,
LEE Hang-cheng, WANG Yu-hung,
LIU Chieh-wen, WU Ming-fen, HO Ting-i,
TSENG Hsing

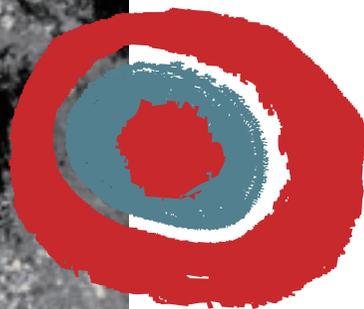
Presenter / National Taichung Theater
Commissioned by «Tanz Luzerner Theater»,
Luzerner Theater

洪伯定克歌劇 《糖果屋》

Hänsel und Gretel
by Humperdinck



再甜的蜜糖 也比不上找到回家的路



這不只是一場童話世界裡的冒險
更是從你我熟知的日常生活中，意外爆發的奇異旅程……

19世紀末德國作曲家洪伯定克的歌劇《糖果屋》，首演即獲得轟動性成功，馬勒稱之為大作，至今仍是各大歌劇為青少年定期展演的「入門款歌劇」。其旋律優美生動且朗朗好記，曲調豐富深具感染力，劇中多首歌曲更成為歐洲家喻戶曉、傳唱至今的兒歌。

2021年正逢洪伯定克逝世百年紀念，歌劇院將以現代視角賦予《糖果屋》全新樣貌。由跨領域藝術家 Ballboss 擔任導演，以中型樂團編制展演，將場景搬到今天，巧妙拉近童話與現實生活經驗的距離。故事描述韓賽爾與葛蕾特兄妹倆的家人日常，因父母忙著填補對「貧窮」的恐懼，卻忽略渴望擁有親人陪伴成長的孩子們的內心世界；某天兄妹倆意外闖入既熟悉又超現實的森林，在奮力逃出女巫的糖衣陷阱同時，也讓深愛彼此的一家人踏上魔幻又深刻的返家之旅！盛夏時節，快跟著動聽又童趣十足的旋律，一起從迷失的現實社會找回對彼此的愛。

Hänsel und Gretel is an opera by 19th century Germany composer Engelbert Humperdinck. After the overwhelming success of its premiere, the opera has secured a place in the repertoires of major opera houses for young audience's "first opera experience." This summer, on the 100th anniversary of Humperdinck's death, NTT presents a brand-new production of *Hänsel und Gretel* with a modern take. Directed by interdisciplinary artist Ballboss, led by young German-based Taiwanese conductor YANG Su-han and accompanied by a local sinfonietta orchestra, the opera is set in the present day with familiar daily life setting to close the gap between fairytale and modern-day reality. It is a magical adventure of finding one's way back home.

8/6 Fri. 19:30 聽

8/7 Sat. 14:30 聽 企業專場

8/8 Sun. 14:30 聽

中劇院 Playhouse 500/700/900/1200/1500

- ※ 全長約 110 分鐘，含中場休息 15 分鐘
- ※ 德語發音，中文字幕
- ※ 建議 7 歲以上觀眾觀賞
- ※ 110 minutes, including a 15-minute intermission
- ※ Performed in German with Chinese surtitles
- ※ Suggested for ages 7+



© Balint Hrotko

指揮 / 楊書涵 Conductor / YANG Su-han

旅德臺灣青年指揮家，2017年第十屆波蘭費特伯格國際指揮大賽首獎得主。畢業於德國柏林漢斯·艾斯勒音樂學院碩士班。多次受邀擔任國家交響樂團、臺北市立國樂團、波蘭國家廣播交響樂團、匈牙利廣播交響樂團、波蘭華沙交響樂團等客席指揮。2018年獲選加入指揮家彼得·艾特沃許創辦之培訓計畫，成為重點栽培的新秀指揮，2016年起定期回臺演出。

Germany-based Taiwanese conductor YANG Su-han won first prize in the 10th International Grzegorz Fitelberg Competition for Conductors in 2017. Since 2016 he conducts regularly the Camerata Taiwan in Taiwan and was one of the two conductors selected for the Mentoring Program of Peter Eötvös Contemporary Music Foundation in 2018.



© Ballboss & Stories

導演 / Ballboss Director / Ballboss

插畫家、劇場導演、跨領域藝術家，作品常見於插畫繪本、劇場、潮流創意與跨領域創作。曾聯手臺中勤美誠品綠園道打造大型環境劇場《薛仁鏗征東》；多次攜手臺灣國樂團、香港中樂團等執導歌舞演出。其品牌「Ballboss & Stories」2016-2017年兩度獲頒文化部年度文創之星殊榮、2019年入圍義大利波隆納插畫展，並於2020年獲邀參與總統府常設展。

Ballboss is an award-winning illustrator, theater director and interdisciplinary artist. His works can be found in picture books, theaters, and trending interdisciplinary creative works. He worked with Park Lane by CMP, Taichung and produced *General Ricecake*, a large-scale environmental theater work.



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韓賽爾 / 石易巧 Hänsel / SHIH I-chiao

次女高音，2012年起獲聘德國烏爾姆劇院駐院獨唱歌手，2016年獲德國西南日報評選為年度歌手。德國國立特羅辛根音樂院藝術家演唱文憑、最高獨奏家文憑。除歌劇演唱外亦經常受邀舉行藝術歌曲獨唱會或神劇演出。近期演出包括《灰姑娘》、《蝴蝶夫人》、《魔笛》等。2016年發行首張獨唱專輯《Like the Sky in Rome》。

SHIH I-chiao is a Taiwanese mezzo-soprano. Since the 2012 season, she has been an appointed member of the Theater Ulm Ensemble. In recent seasons, SHIH has continued to take on new roles such as Cinderella in *Cinderella*, Suzuki in *Madama Butterfly* and Second lady in *The Magic Flute*.



葛蕾特 / 鄭思筠 Gretel / CHENG Szu-yun

女高音，義大利米蘭威爾第音樂院聲樂最高文憑。2013年獲義大利波隆納國際聲樂大賽特獎。2017年第5屆紐約藝術家國際大賽第二名，同年獲得第3屆紐約國際音樂大賽冠軍，並獲邀至紐約卡內基廳演出。2019年於米蘭聖巴拉歌劇院飾演歌劇《弄臣》女主角吉爾達，為臺灣首位登上該劇院演出之聲樂家。

CHENG Szu-yun is a Taiwanese soprano graduated from Conservatorio Giuseppe Verdi. She previously won gold at the 2016 New York International Music Festival and a special award at the 2013 International Opera Competition in the City of Bologna in Italy.



母親、女巫 / 翁若珮 Gertrud & Die Knusperhexe / WENG Jo-pei

次女高音，美國約翰霍普金斯大學琵琶蒂音樂院碩士文憑。2005年獲第4屆建華愛樂古典菁英聲樂首獎，2007年日本橫須賀第12屆新聲歌唱大賽亞洲區優勝。2009年通過匹茲堡交響樂團徵選，獲選為高雄世運會主場開幕音樂會唯一臺灣獨唱，並與維也納歌劇院合唱團同台演出貝多芬第九號交響曲《快樂頌》。2012年榮獲國立臺北藝術大學頒發傑出校友獎。

Mezzo-soprano WENG Jo-pei received her Master of Music degree in Vocal Performance from the Peabody Conservatory of the Johns Hopkins University in Baltimore. She won the vocal first prize of the Young Artists Show Case from Bank SinoPac in 2005.



父親 / 趙方豪 Peter / CHAO Fang-hao

男中音，德國威瑪李斯特音樂學院最高演奏家演唱文憑，目前任教東海大學音樂系。近期參與作品包含2020年臺中國家歌劇院《波希米亞人》飾演馬切洛，2019年國家交響樂團《托斯卡》飾教堂堂守及夏羅奈、《三部曲》中的《強尼·史基基》飾馬爾科，及臺中國家歌劇院《諸神黃昏》飾演阿伯利希。

Baritone CHAO Fang-hao obtained his Konzertexamen at the Hochschule für Musik Franz Liszt Weimar in Germany. His recent performances include Puccini's *Tosca* and *Gianni Schicchi* with the National Symphony Orchestra, *La Bohème* and Wagner's *Götterdämmerung* at the National Taichung Theater.

大甲愛樂室內樂團 Dajia Philharmonic Chamber Orchestra

成立至今10多年，專業音樂演出達上百場。樂團以古典管絃樂和音樂劇為演出主軸，致力於推廣與發揮音樂多樣性，並以每年持續創作全新音樂歌舞劇為目標，同時致力與多元藝術領域結合。2019-2020年連續兩屆獲選臺中市傑出演藝團隊。

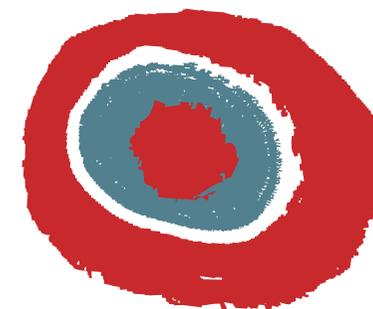
The Dajia Philharmonic Chamber Orchestra is established for over 10 years with over 100 professional performances so far. The team has won two consecutive Taichung City Government Performing Arts Team Awards from 2019 to 2020.

NTT 歌劇合唱團 NTT Choir

成立於2020年，由臺中國家歌劇院公開甄選合唱團團員，透過聲樂指導及肢體課程，培育團員專業舞台表演能力，並以獨、重唱參與歌劇院年度歌劇製作。

Newly founded in 2020, the NTT Choir consists of members recruited through open auditions. Members receive professional vocal and stage training, and will take part in the National Taichung Theater's annual opera productions.





指揮 / 楊書涵
導演 / Ballboss
舞台設計 / 彭健宇
燈光設計 / 何冠儀
服裝設計暨造型統籌 / 林恒正
道具設計 / 姬 (方云貞)、俞慎欣
影像設計 / 王嘉君、郭欣翔
樂曲編排 / 林勤超
聲樂指導 / 朱蕙心
鋼琴伴奏 / 吳右如
動作指導 / 李軍
主視覺設計 / Ballboss、林容伊

韓賽爾 / 石易巧
葛蕾特 / 鄭思筠
母親、女巫 / 翁若珮
父親 / 趙方豪

大甲愛樂室內樂團
NTT 歌劇合唱團

Conductor / YANG Su-han
Director / Ballboss
Stage Design / PENG Chien-yu
Lighting Design / HO Kuan-yi
Costume Design / LIN Heng-cheng
Prop Design / Gi, Abe YUE
Video Design / WANG Chia-chun, KUO Hsin-hsiang
Music Arrangement / LIN Chin-chao
Vocal Coach / Katherine CHU
Rehearsal Pianist / WU Yu-ju
Movement Coach / LI Chun
Key Visual Design / Ballboss, Zoey LIN

Hänsel / SHIH I-chiao
Gretel / CHENG Szu-yun
Gertrud & Die Knusperhexe / WENG Jo-pei
Peter / CHAO Fang-hao

Dajia Philharmonic Chamber Orchestra
NTT Choir

新藝
計畫 2021

失序場 《非常態運動－失序邊境》

Order from Chaos
Helter Skelter – Tilted Border

© 失序場

如果無法預知未來，是否更該好好感受當下？

6位年輕藝術家受到疫情衝擊的啟發，意識到所謂的「常態」其實瞬息萬變，隨時可能因為無法預期的變化而脫離掌控，20多歲的他們於是大膽玩起「外力介入」。藉著打造類似蹺蹺板的大型金屬裝置及帶有電磁鐵的身上配件，為演出創造一個反重力的「不穩定場域」。在充滿不確定性的環境下，受過身體訓練的3位表演者不再能如過往自主控制身體，更需在與裝置牽引、拉扯的過程中轉換肢體運用方式，找尋各自、彼此及與裝置間的生存之道。

《非常態運動－失序邊境》反映著當環境不再以過去的規則進行、所有的秩序被打破時，彼此之間的情感與關係開始在混沌失序的狀態中產生變化、相互衝突，直到新的秩序與平衡重新被建構。然而失序的僅是眼前的環境紛擾或世界變遷，還是內心深處最親近的自己？

Bearing the impact of COVID-19, six emerging young artists realize that “normalcy” is an ever-changing state which constantly threatens to break away from the expected path. *Helter Skelter – Tilted Border* is a bold attempt to create an anti-gravity space for performance by deploying a large seesaw-like metal installation and wearable electromagnet accessories. The unpredictability of an anti-gravity stage stimulates the three physically trained performers' approach to their body movements. They have to navigate through the push and drag of a new force field by adapting and changing how they move.

Helter Skelter – Tilted Border reflects a world which no longer follows old rules and the familiar order is disrupted, leading to changes, conflicts and chaos both in the external and internal world before a set of new rules is installed.

8/6 Fri. 19:30 國

8/7 Sat. 14:30 國、19:30 國

8/8 Sun. 14:30

小劇場 Black Box \$400

© 失序場

- ※ 全長約 40 分鐘，無中場休息
- ※ 演出含大量煙霧，刺眼強光及巨大聲響，請斟酌入場
- ※ 建議 7 歲以上觀眾觀賞
- ※ 40 minutes without intermission
- ※ This program contains smoke, strobe and loud sound effects. Viewer discretion is advised.
- ※ Suggested for ages 7+

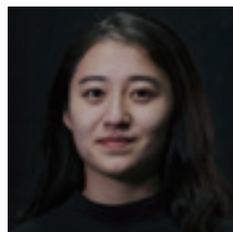


舞者暨共同創作 / 李晉安

Dancer & Co-Creator / LEE Chin-an

現就讀國立臺北藝術大學舞蹈研究所。致力於結合不同形式的表演藝術，包含流行樂團、舞台劇、當代馬戲、舞蹈、默劇、體操、極限武術 (Tricking)，表演風格深受歐洲新馬戲的影響，曾兩度前往外亞維儂藝術節演出孫麗翠作品《食蓮者》及《月》。

LEE Chin-an is currently a graduate student at the School of Dance, Taipei National University of the Arts. Dedicated to combining different forms of performing arts, including pop band, drama, contemporary circus, dance, mime, gymnastics, and tricking, LEE's performance style is deeply influenced by the contemporary circus. He performed in *The Lotus Eater* and *The Moon* produced by SUN Li-tsuei at the Festival Off d'Avignon.

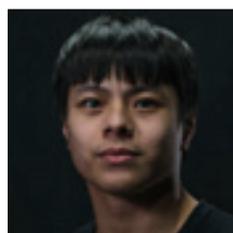


舞者暨共同創作 / 曾靖恩

Dancer & Co-Creator / TSENG Ching-en

現就讀國立臺北藝術大學舞蹈研究所。曾於 2018 年獲菁霖獎學金赴美參加美國舞蹈節，於 2016 年臺北藝穗節、2019 年賈斯丁身體劇場—深夜劇場計畫分別發表個人製作《看不見的她》及《看不見的她 II》，更於 2020 年獲財團法人國家文化藝術基金會創作補助，持續跨域合作；合作藝術家及團隊包括吉莉安·佩尼亞 (Jillian Peña)、雷伊·華倫 (Leigh Warren)、法蘭西斯科·達斯提西 (Francesco D'Astici)、李維錚 (Jenn Lee)、楊乃璇、耳東劇團等。

TSENG Ching-en is currently a graduate student at the School of Dance, Taipei National University of the Arts. In 2018, she was funded by the Chinlin American Dance Festival Scholarship Program to participate in the American Dance Festival. She presented her solo productions *Inside My Mind* and *Inside My Mind II* at the 2016 Taipei Fringe Festival and the 2019 Justin Dance Theatre. In 2020, she won the grant from the National Culture and Arts Foundation to support her interdisciplinary collaboration.

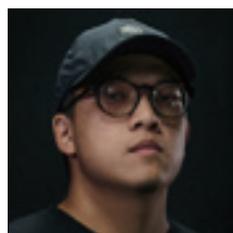


舞者暨共同創作 / 李冠霖

Dancer & Co-Creator / LEE Kuan-ling

現就讀國立臺北藝術大學舞蹈研究所，並於翹舞製作擔任舞者，演出《See You》、《無盡天空》等作品。曾參與雲門創計畫、新人新視野、關渡藝術節等表演計畫，亦於 2019 年福爾摩沙芭蕾舞團《關於柴可夫斯基》擔任獨舞者。

LEE Kuan-ling is currently a graduate student at the School of Dance, Taipei National University of the Arts, and was a dancer with the Hung Dance, involved in the productions *See You* and *Boundless*. He has participated in projects such as Cloud Gate Art Makers Project, Young Stars New Vision, and Kuandu Arts Festival. He was solo dancer for *About Tchaikovsky* by Formosa Ballet in 2019.



裝置設計暨共同創作 / 王量

Installation Design & Co-Creator / WANG Liang

現就讀國立臺北藝術大學新媒體藝術研究所。對於物理運動的連鎖反應深感興趣，研究各種機械結構的運作方式，並嘗試用不同的元素來影響或驅動裝置，如氣體、地貌、人，試圖從冰冷的機械裝置製造出有機的動態或是聲響。

WANG Liang is currently a graduate student at the New Media Art, Taipei National University of the Arts. He is deeply interested in the physical kinetics of chain reaction, and studies the operative mode of various mechanical structures. He tries to use different elements to influence or drive devices, such as pneumatics, terrain, and people, to create organic dynamics or sounds from cold mechanical devices.

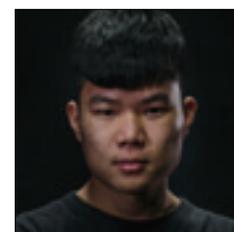


裝置設計暨共同創作 / 陳彥齊

Installation Design & Co-Creator / CHEN Yen-chi

現就讀國立臺北藝術大學新媒體藝術研究所。關注身體感知與科技媒材如影像、錄像裝置，甚至是表演藝術的結合，擅長運用鏡頭下的畫面張力作為敘事方向，並透過帶有隱喻的虛實畫面轉換，重新尋找動態影像的可能性，更延伸思考現代科技與媒體社會間的當代議題等。

CHEN Yen-chi is currently a graduate student at the New Media Art, Taipei National University of the Arts. He is dedicated to creative works involving somatic perception, technological media such as images, video installations, and performing arts. He specializes in leveraging visual tension created by camera to construct narrative and transitioning between metaphorically charged imaginary and actual images to uncover new possibilities for image dynamics. He also explores contemporary issues concerning modern technology and media-driven society.



裝置設計暨共同創作 / 林意翔

Installation Design & Co-Creator / LIN Yi-hsiang

現就讀國立臺北藝術大學新媒體藝術研究所。作品主要以造型及動態雕塑創作為主，慣用媒材包括陶、石雕、動力裝置，擅長運用各媒材特性所產生的動態、視覺語彙，進而探討機構對於人與空間的關係。

LIN Yi-hsiang is currently a graduate student at the New Media Art, Taipei National University of the Arts. His works mainly focus on modeling and kinetic art, and his use of material contains clay, stone sculpture, dynamic installations. He is proficient in utilizing the dynamics and visual vocabulary generated by the unique characteristics of different media to explore how an institution affects the relationship between an individual and the space.

失序場

Order from Chaos

由 3 位編舞者李晉安、曾靖恩、李冠霖及 3 位新媒體藝術家王量、陳彥齊及林意翔共組而成的跨領域表演藝術團體，期望探討表演藝術與新媒體藝術在不失各自領域本質下，激發不同類型的創作形式，打造新藝術語彙。失序場首創同名作品《失序場》在臺北、臺中、高雄等地進行多次巡演活動，2020 年獲得「舞躍大地」舞蹈創作比賽銀獎及世安藝術創作贊助。

The cross-disciplinary performing arts group is comprised of three choreographers LEE Chin-an, TSENG Ching-en and LEE Kuan-ling, and three new media artists WANG Liang, CHEN Yen-chi and LIN Yi-hsiang. They hope to explore new creative paradigms and artistic vocabulary of performing arts and new media arts without losing the essence of their respective fields. They won the Silver Medal in the Taiwan Creative Dance Competition and the S-An Cultural Foundation Creative Arts Sponsorship for Performance Art in 2020.



身體 / 裝置 / 平衡 遊走在掌控與失控間

舞者暨共同創作 / 李晉安、曾靖恩、李冠霖
裝置設計暨共同創作 / 王量、陳彥齊、林意翔
舞台監督暨燈光設計 / 陳昭郡
聲響設計 / 莊勝凱
服裝設計 / 謝宜彰
音響技術 / 呂進榮
製作人 / 吳季娟
執行製作 / 賴妍方
攝錄影 / 曹恆誠
新藝計畫創作顧問 / 謝杰樺

本節目前期發展由財團法人國家文化藝術基金會贊助

Dancers & Co-Creators / LEE Chin-an, TSENG Ching-en,
LEE Kuan-ling
Installation Design & Co-Creators / WANG Liang, CHEN
Yen-chi, LIN Yi-hsiang
Stage Manager & Lighting Design / CHEN Chao-chun
Sound Design / CHUANG Sheng-kai
Costume Design / HSIEH Yi-wen
Sound Engineer / LU Jim-rong
Producer / Neo WU
Executive Producer / LAI Yen-fang
Photography & Videography / TSAO Heng-cheng
Consultant / HSIEH Chieh-hua

The initial phase of development of this program is
sponsored by the National Culture and Arts Foundation.



周書毅 × 鄭志忠
《阿忠與我》

CHOU Shu-yi & CHENG Chih-chung
The Center

© 陳長志

他是周書毅。他是鄭志忠。

兩人都是表演藝術中用身體表述思想的人，一位是舞者，一位是演員，身體是他們表演的全部，只是他倆完全不同。兩人從身體開展一段關於對等與不對等的討論，透過身體的差異性與生命不同起點，暢聊關於生命與家庭、社會、國家的依存關係，頻頻叩問何謂生而平等？何謂不平等？

《阿忠與我》以身體為創作發展核心，加上對世界、社會運動的關注與參與，從人權的角度進一步探究身體在社會下的壓迫與不自由處境，企圖翻出更多關於人我、關於壓抑、關於平等的辯證。本次特邀資深劇場設計師林璟如擔任藝術指導與服裝顧問，與音樂創作人王榆鈞、香港劇場設計師李智偉跨國合作，共同發展一段多元的身體經驗。

《阿忠與我》是一部獻給「每一個人」的作品，從創作到製作都擁有多元，期待在文化平權的路上，每一個人都能自在的參與其中。

When contemporary dancer CHOU Shu-yi and theater actor CHENG Chih-chung meet, a conversation about equality and inequality unfolds in language of the body. Through their physical and life differences, the two interrogate the meaning of “born equal” in the context of family, society and state. The creative process revolves around the human body, with concerns about world affairs and social movements and confronts the oppression of humanity manifested in the form of physical constraints. The production is dedicated to “every one of us.” The joining of theater designer LIN Ching-ju as Art Consultant, composer WANG Yu-jun and Hong Kong theater designer LEE Chi-wai forms an international team which embraces diversity throughout the creative and production process, warranting comfortable participation.

8/13 Fri. 19:30 國

8/14 Sat. 14:30 國

8/15 Sun. 14:30 國

小劇場 Black Box \$700

- ※ 全長約 80 分鐘，無中場休息
- ※ 每場演出設有無障礙席位，含輪椅及輪椅陪同席
- ※ 每場演出結束後舉行座談，同步提供字幕服務
- ※ 演出含大量煙霧、強光及聲響等效果，請斟酌入場
- ※ 建議 12 歲以上觀眾觀賞
- ※ 80 minutes without intermission
- ※ Wheelchair spaces and companion seats are available at every performance.
- ※ Post-show talk with simultaneous audio descriptions is available at every performance.
- ※ This program contains smoke, strobe and loud sound effects. Viewer discretion is advised.
- ※ Suggested for ages 12+

在這不平等的世界中，創造出一點平等的身體與聲音，
那將會是生命無比的幸福。

——周書毅



共同創作暨演出 / 周書毅

Co-Creator & Performer / CHOU Shu-yi

10 歲開始學舞跳舞，20 歲正式開始編舞，作品開始面對售票演出，開啟創作走入社會的不同方式與人對話，30 歲在劇場與非劇場之間拉開更遠的距離，讓表演走得更遠。此刻 37 歲，一切仍在藝術生命的路上，活著。

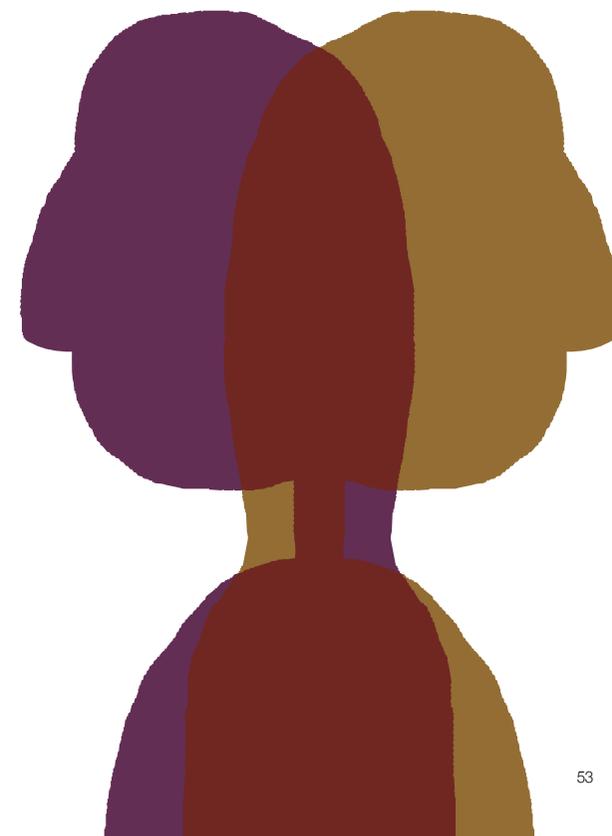
He started to take dance courses at the age of 10. At 20, he formally became a choreographer, with his performances well-tested by ticket sales performance, a different route to immerse his creations into the society to converse with people. At 30, he detached the theatrical from the non-theatrical performances to let his art go further. At 37, everything is still on the path of life as art, alive.

共同創作暨演出 / 鄭志忠

Co-Creator & Performer / CHENG Chih-chung

1973 年罹患小兒麻痺，現任柳春春劇社編導。曾演出法國盲點劇團《1949 if 6 was 9》及《敲天堂之門》、莎士比亞的妹妹們的劇團《30P：不好讀》、創作社劇團《瘋狂場景》、河床劇團《彩虹工廠》等。編導作品有柳春春劇社《光明之路三部曲之序曲—變態》、《春天》、《美麗》、《無言劇》、《純色》等。

Born in 1969, CHENG was diagnosed with poliomyelitis in 1973. He is currently the resident playwright and director of Oz Theatre Company. He performed in many important productions, including *1949 if 6 was 9* and *Knock on Heaven's Door* by Théâtre du Point Aveugle, *30 People: No Reading* by Shakespeare's Wild Sisters Group and *Rainbow Factory* by the Riverbed Theatre. The works he wrote and directed for the Oz Theatre Company include *Spring-First Episode of Road to Brightness Trilogy* and *A Wordless Drama 2012*.



輪椅上的生命共舞 敞開身體擁抱多元世界



共同創作暨演出 / 周書毅、鄭志忠
藝術顧問 / 林璟如
音樂設計 / 王榆鈞
舞台燈光設計 / 李智偉
舞台技術設計 / 余瑞培
燈光技術指導 / 郭蕙瑜
音響技術 / 陳浩均
音樂執行 / 劉椿璐

宣傳影片暨演出紀實 / 林婉玉
宣傳影片暨演出紀實助理 / 卓紫嵐
主視覺設計 / 陳文德
平面攝影 / 陳長志

製作人 / 吳季娟
執行製作 / 蔡超聖、郭宇庭
排練助理 / 梁俊文
製作助理 / 賴妍方

共製單位 / 國家兩廳院、衛武營國家藝術文化中心
特別感謝 / 康揚輪椅、XY 老屋—先奕實業有限公司
排練場地協力 / 轟舞劇場
硬體技術協力 / 民偉視訊工程有限公司
行政協力 / 藝外創意

Co-Creators & Performers / CHOU Shu-yi, CHENG Chih-chung
Art Consultant / LIN Ching-ju
Music Design / WANG Yu-jun
Stage Lighting Design / LEE Chi-wai
Stage Technology Design / YU Ray-pei
Master Electrician / KUO Huei-yu
Sound Engineer / CHEN Hao-jun
Music Exectuion / LIU Chun-lu

Video Production / LIN Wan-yu
Video Production Assistant / CHO Zi-lan
Graphic Design / Winder CHEN
Photography / CHEN Chang-chih

Producer / Neo WU
Executive Producers / TSAI Chao-sheng, Elvis KUO
Rehearsal Assistant / LIANG Chun-wen
Production Assistant / LAI Yen-fang

Co-Production / National Theater & Concert Hall,
National Kaohsiung Center for the Arts (Weiwuying)
Special Thanks / Karma Medical, Xian Yi Enterprise Co., Ltd.
Rehearsal Space Support / HORSE
Equipment & Technical Support / MEWAY Vision Engineering Co., Ltd.
Administrative Cooperation / Artexpected



奇巧劇團－胡撇仔劇場 《鞍馬天狗》

ChiChiao Musical Theatre
Kurama Tengu



奇巧劇團這幾年作品（無論是否被歸類為胡撇仔，或是類似形式的傳統劇種跨界拼貼）在音樂與劇情上都展現出強烈企圖與不凡格局，在廣義的大型臺灣音樂劇族譜中實屬難得。

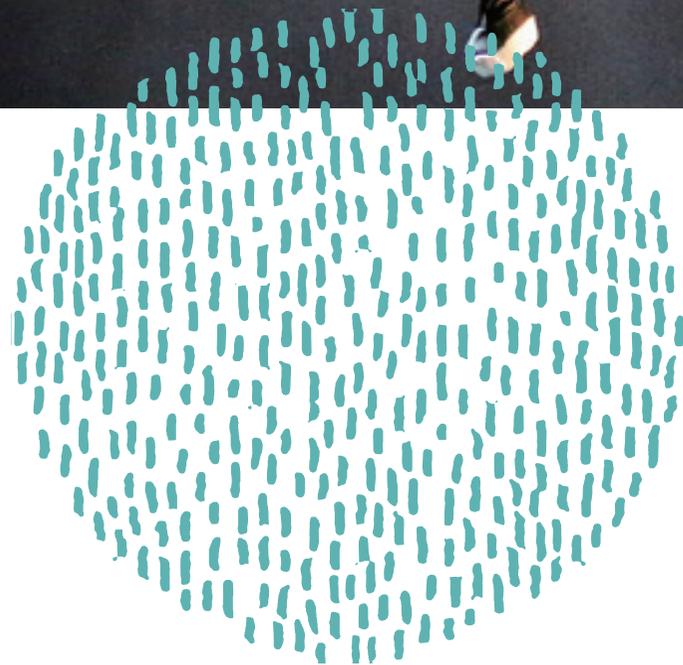
——表演藝術評論台專案評論人 白斐嵐

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山青青 路遙遙 山林之中有天狗

挪借日本小說家大佛次郎的同名作品《鞍馬天狗》，講述一群挺身對抗軍政的革命志士，在一位自稱「鞍馬天狗」俠士的幫助下，多次痛擊敵方。然面臨敵方部屬的龐大壓力，革命組織內部意見開始出現歧異。這群視死如歸的志士們面對註定全員覆滅的最後戰役，他們的結局將如何寫下？

擅長混融傳統戲曲與現代戲劇的鬼才編導劉建勳，用臺灣歌仔戲特有的「胡撇仔」形式呈現這段絢爛奪目的時代傳奇，並由戲曲全明星卡司——豫劇王子劉建華、歌仔戲魅力小生李佩穎、劇場才子韋以丞、明華園天字團主力菁英孫詩雯及明華園總團優質小生李郁真共同傾力演出，帶來跨越想像力的驚喜創意，精緻呈現胡撇仔美學與精神。



Based on the work of the same title written by Japanese novelist, Osaragi Jiro, *Kurama Tengu* is about a group of revolutionary heroes fighting against the military government, and assisted by a legendary figure who calls himself Kurama Tengu. They have won landslide victories in many battles. However, daunting enemy pressure starts to form cracks inside the revolutionary organization. In the face of the last battle that dooms to destroy them all, what will become of these fearless fighters?

Directed by LIU Chien-guo, who is known for her ingenious fusion of traditional opera and modern theater, this breathtaking epic is presented through “oo-phiat-a,” a traditional Taiwanese opera style and performed by an all-star cast.

8/14 Sat. 14:30

8/15 Sun. 14:30

大劇院 Grand Theater

500/900/1200/1500/1800

- ※ 全長約 150 分鐘，含中場休息 20 分鐘
- ※ 華台語發音，中、英、日文字幕
- ※ 建議 7 歲以上觀眾觀賞
- ※ 150 minutes, including a 20-minute intermission
- ※ Performed in Mandarin and Taiwanese with Chinese, English and Japanese surtitles
- ※ Suggested for ages 7+



編導劉建幗為戲劇注入具有現實感的現代意識，
讓歌仔戲真正成為當代臺灣最有代表性的劇種。
——詩人導演 鴻鴻



© 劉振祥

編劇暨導演 / 劉建幗

Playwright & Director / LIU Chien-guo

劇場編劇、導演，作品橫跨歌仔戲、豫劇、京劇、舞台劇、音樂劇、電視劇及大型活動典禮。2016年以「能編擅導，翻轉故事能力獨樹一格，為傳統戲曲注入具有現實感的現代意識。」獲《PAR 表演藝術》雜誌評選為年度人物。近年代表作品：奇巧劇團《鞍馬天狗》、《蝴·蝶·效·應》、《波麗士灰關記》；奇巧劇團×臺灣豫劇團《未來處方箋》；國光劇團《十八羅漢圖》；高雄春天藝術節《見城》；臺灣豫劇團《觀·音》；一心戲劇團《Mackie 踹共沒？》等。

LIU Chien-guo is a theater playwright and director whose works include stage plays, musicals, Taiwanese operas, Peking operas, Yu operas, and TV dramas and large-scale events and ceremonies. In 2016, she was chosen as the person of the year of *Performing Arts Review* magazine for her “versatility in script writing and directing, showing ingenuity in giving stories unexpected turns while bringing a sense of modern reality into traditional opera works.”



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主演 / 劉建華

Lead / LIU Chien-hua

臺灣豫劇團當家小生，並於奇巧劇團擔綱主演。自幼熱愛傳統戲曲，就學期間創辦高雄女中豫劇社；2001年考入楊麗花歌仔戲團，師承楊麗花女士。2005年考入臺灣豫劇團，以優異的表現逐漸嶄露頭角；2007年挑樑《慈禧與珍妃》飾演光緒，初鳴驚人，其後擔綱《秦少游與蘇小妹》、《一樹紅梅》、《蘭若寺》、《杜蘭朵》等戲受到廣大觀眾喜愛，有「豫劇王子」美稱。

LIU Chien-hua is the lead sheng (male role) actor in the Taiwan Bangzi Opera Company and the lead actor for ChiChiao Musical Theatre. Having a passion for traditional opera since childhood, she founded a Bangzi opera club at high school. In 2001, she joined YANG Li-hua Opera Company and became YANG's disciple. In 2005, she entered the Taiwan Bangzi Opera Company and her outstanding performances led to popular roles in *A Red Plum Tree*, *At Aranya Temple*, *Turandot*, etc.

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主演 / 李佩穎

Lead / LI Pei-ying

臺灣春風歌劇團生行演員，自大學時期起致力於歌仔戲學習與演出，主攻生行。曾主演臺灣春風歌劇團《天下無雙》、《飛蛾洞》、《八郎探母》、《威尼斯雙胞案》、《雪夜客棧殺人事件》、《周仁獻嫂》、《鍾無豔》、《江湖四話》、《我的娘子她她...牠是蛇》；奇巧劇團《鞍馬天狗》、《我可能不會度化你》、《金蘭情×誰是老大》以及二分之一Q劇場《亂紅》等。

LI Pei-ying is currently a sheng actor in Formosa-Zephyr Opera Troupe and has dedicated to the study and performance of Taiwanese opera since she was in university with a focus on sheng roles. Her leading roles include *Kingdom and the Beauty*, *Metamorphosis*, *Yang Ba-Lang Visiting His Mother*, *The Venetian Twins*, *The Supreme Sacrifice of Chow Ren*, *My Wife is a Snake* with Formosa-Zephyr Opera Troupe; *Kurama Tengu*, *Oh My Buddha!* *Oh My God* with Chichiao Musical Theater.



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主演 / 韋以丞

Lead / WEI Yi-cheng

活躍於兩岸三地劇場創作多才型演員、導演。2012年獲美國亞洲文化協會資助赴紐約文化交流6個月，2013年應日本導演協會邀請赴大阪座談演講。表演、編導製作近百餘齣，作品遍及表演工作坊、非常林奕華、台南人劇團、綠光劇團、相聲瓦舍、春河劇團、奇巧劇團、如果兒童劇團、紙風車劇團、明華園戲劇總團、一心戲劇團、台北越界舞團、大開劇團等。

WEI Yi-cheng is a talented actor and director active in Taiwan, Hong Kong and China. He received a grant from Asian Cultural Council for a 6-month cultural exchange program in New York in 2012 and was invited by Directors Guild of Japan to Osaka to give a talk. The number of the works he performed, written and directed exceeds 100 and can be seen in various theater companies like Performance Workshop, Edward Lam Dance Theatre, Tainaner Ensemble, Greenray Theatre Company, etc.

奇巧劇團

ChiChiao Musical Theatre

成立於2004年的南臺灣，2014年至2020年連續獲選文化部傑出分級獎助團隊及國藝會 Taiwan Top 傑出表藝團隊。其核心主創成員為戲曲世家母女——豫劇國寶大師王海玲及劉建華（小名「奇」）、劉建幗（小名「巧」）。奇巧劇團致力於「傳統」與「創新」的持續對話，混融雜揉劇種與音樂。以貼近當代的胡撇仔美學，打造一部部多元且風貌不同的原創劇目，並以輕鬆活潑的表現手法、新世代語言的運用，吸引年輕族群走進劇場。

The ChiChiao Musical Theatre was founded in Southern Taiwan in 2004. Since 2014, the troupe has won awards and grants for its distinctiveness conferred by the Ministry of Culture, and now it is listed among the "Taiwan Top Troupes" by the National Culture and Arts Foundation. The main creative mother-daughter team of the troupe comprises WANG Hai-ling, a national treasure and the Diva of Taiwan Bangzi Opera, and her two daughters, LIU Chien-hua (a sheng actor of the Taiwan Bangzi Opera Company, nicknamed "Chi") and LIU Chien-guo (playwright, director, and the present director of the troupe, nicknamed "Chiao").



© 莊毓如

藝術總監 / 王海玲
戲曲顧問 / 林鶴宜、徐亞湘、謝筱玫
編劇暨導演 / 劉建幗
音樂設計 / 何玉光、李常磊
豫劇編腔設計 / 王海玲
舞蹈設計 / 彭筱茵
武術設計 / 彭偉群
服裝設計 / 李育昇
容妝設計 / 謝夢遷
舞台設計 / 黃郁涵
燈光設計 / 鄧振威
影像設計 / 陳彥任
領銜主演 / 劉建華、李佩穎
韋以丞、孫詩雯、李郁真、童婕渝、鄭舜文
委託製作 / 衛武營國家藝術文化中心
劇照提供 / 奇巧劇團

Artistic Director / WANG Hai-ling
Artistic Advisor / LIN Ho-yi, HSU Ya-hsiang, HSIEH Hsiao-mei
Playwright & Director / LIU Chien-kuo
Music Design / HO Yu-kuan, LI Chang-lei
Henan Opera Vocal Arrangement / WANG Hai-ling
Choreography / PENG Hsiao-yin
Marital Arts Choreography / PENG Wei-chua
Costume Design / LI Yu-shen
Hair and Makeup Design / HSIEH Meng-chian
Stage Design / HUANG Yu-han
Lighting Design / DENG Jhen-wei
Multimedia Design / CHEN Yan-ren
Performers / LIU Chien-hua, LI Pei-ying, WEI Yi-cheng, SUN Shih-wen, LI Yu-chen, TUNG Chier-yu, CHENG Shun-wen
Commissioned by National Kaohsiung Center for the Arts (WeiWuying)
Stage Photography / ChiChiao Musical Theatre



活性界面製作 – 外百老匯音樂劇 上紅毯

Activa Productions – Off-Broadway Musical

《I Love You, You're Perfect, Now Change》



來，約會吧！
給對愛情仍有幻想的戀人！

© 蔡明倫

8/27 Fri. 19:30

8/28 Sat. 14:30、19:30

8/29 Sun. 14:30

小劇場 Black Box 1000/1200

- ※ 全長約 145 分鐘，含中場休息 15 分鐘
- ※ 英語發音，中文字幕
- ※ 建議 15 歲以上觀眾觀賞
- ※ 145 minutes, including a 15-minute intermission
- ※ Performed in English with Chinese surtitles
- ※ Suggested for ages 15+



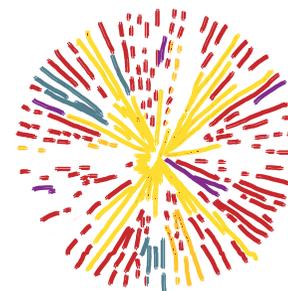
戀人啊，帶著喜悅勇往直前吧！
找到一個你覺得完美的人，
然後耗費餘生，
試著去改變他 / 她。

紐約外百老匯史上第二長壽音樂劇，1996 年首演以來創下演出超過 5000 場紀錄；25 年來多個國家搬演、重製，18 種以上的語言版本，所到之處叫好叫座。這部被全球戲迷暱稱為《LPC》的經典劇目，唱出他 / 她的第一次約會、羅曼史、婚姻、生子、夫妻（和他們的親戚），然後和枕邊人一起變老……愛情的模樣，千變萬化，城市裡的男女面容，在各種生命場景之間變化流轉。

臺灣音樂劇最強雙生雙旦黃金組合：陳品伶、鍾琪、蔡邵桓、周家寬，以原汁原味英語版本，挑戰 20 個故事 50 個角色，2021 上半年進駐臺北 PLAYground 南村劇場連演 33 場，一票難求！一場穿越現代愛情的浪漫音樂之旅，每個場景令人眼花撩亂而切中心懷，讓都會男女開懷大笑、隨歌詠唱，忘情大喊：這就是我的人生！

I Love You, You're Perfect, Now Change is the second-longest running Off-Broadway musical. It has been reproduced across the globe and translated into more than 18 languages since its successful premiere in 1996. This classical show is endearingly referred to by its fans as *LPC* and revolves around the theme of love and relationship.

Featuring an A-list line-up of lead performers, the show presents to you the original English version. The four performers take on the challenge of performing 20 stories and 50 characters. Each scene is romantic, wild and crazy at the same time. It speaks directly to the men and women in the audience and they will laugh, sing along and forget themselves throughout the whimsical journey.



我們決定要分手



© 蔡昀倫



演員 / 陳品伶

Performer / Tiffany CHEN

歌手、音樂劇演員、表演藝術工作者。曾參與草東沒有派對《不都媽生的5.0》直播劇《無常》演出；《歌神請上車》第三季總冠軍賽前三強；電玩遊戲《還願》、《返校》配音及配唱；2018年以C MUSICAL 製作《煙肉遇見你》獲得韓國大邱國際音樂劇節「最佳女主角」提名。近年活躍於中文音樂劇舞台，重要作品包括C MUSICAL 製作《不讀書俱樂部》、廣藝基金會《天天想你》等。

Tiffany CHEN is a singer, musical actress and performer. She made into the top three singers of the third season of *God of Song*, a TV talent show. She was nominated for the best female lead at the Daegu International Musical Festival for her performance in *Meant to Meet* in 2018. Her recent works include *Non Reading Club* and *More Than Words*.



演員 / 鍾琪

Performer / Chi

英國倫敦大學金匠學院表演創作研究所畢業，現為職業表演者及神秘失控人聲樂團團員。表演形式除音樂劇演出外，亦參與電視、電影、劇場、歌唱、肢體劇場、活動主持等。近期劇場作品包括天作之合劇場《飲食男女》、製作循環工作室《分手快樂》、北京七幕人生音樂劇《近乎正常》、瘋戲樂工作室《不然少女》、《瘋戲樂 Cabaret》、廣藝基金會《天天想你》等。

Graduated from the MA Performance Making program at Goldsmiths, University of London, Chi is now a professional performer and a member of SEMISCON Vocal Band. In addition to musical productions, her works involve TV shows, movies, singing, theater and physical theater productions. Her recent works include *Eat Drink Man Woman*, *Start Over* and *Miss Bran*.

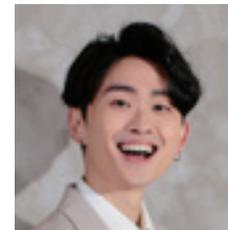


演員 / 蔡邵桓

Performer / TSAI Shao-huan

臺北藝術大學戲劇系畢業，參與多部音樂劇、劇場演出。近期作品包括C MUSICAL 製作《不讀書俱樂部》、製作循環工作室《分手快樂》、刺點創作坊《苦魯人生》、《電梯》、瘋戲樂工作室《台灣有個好萊塢》、人力飛行劇團《台北爸爸紐約媽媽》、莎妹劇團《SMAP X SMAP》、果陀劇場《愛呀！我的媽》、《冒牌天使》、《徵婚啟事》、《誰家老婆上錯床》、《淡水小鎮》、《解憂雜貨店》等。

Graduated from the Department of Theatre Arts, Taipei National University of the Arts, TSAI Shao-huan has participated in various musical and theater productions. His recent works include *Non Reading Club*, *Taiwan Hóllwood: A Musical Comedy*, *Our Town*, *The Miracles Of The Namiya General Store*, *Taipei Dad*, *New York Mom* and *SMAP X SMAP*.



演員 / 周家寬

Performer / CHOU Chia-kuan

臺中霧峰人，臺灣師範大學英語學系畢業，現為舞台劇演員及阿卡貝拉歌手。參與音樂劇作品包括C MUSICAL 製作《我的上海天菜》、阮劇團《皇都電姬》、製作循環工作室《分手快樂》、刺點創作坊《再一次夢想》、瘋戲樂工作室《台灣有個好萊塢》、《當金蓮成熟時》等；舞台劇包括國家兩廳院《葉瑪》、果陀劇團《淡水小鎮》。

Graduated from the Department of English, National Taiwan Normal University, CHOU Chia-kuan is currently a stage actor and acapella singer. His works include *Finally We Meet the Musical*, *The State & Denki*, *Taiwan Hóllwood: A Musical Comedy*, *When the Lotus Blooms*, *Yerma* and *Our Town*.



音樂總監暨鋼琴 / 張玉玫

Music Director & Piano / CHANG Yu-mei

音樂執導、鍵盤手。畢業於國立臺北藝術大學音樂系，大一於校外加入嵐創作體後開始了與音樂劇的緣分，並參與多部臺灣原創音樂劇與版權製作。2013年始赴上海北京與多家音樂劇製作公司合作，主要以引進版權劇為工作重心，參與重要作品包括《歌劇魅影》、《媽媽咪呀！》、《Q大道》、《一步登天》、《危險遊戲》、《變身怪醫》、《謀殺歌謠》、《長腿叔叔》。2019年返臺後，參與作品有《給我一個音樂執導！》、《台灣有個好萊塢》、《仲夏夜之夢》等。

CHANG Yu-mei is a music director and keyboardist. She graduated from the Department of Music, Taipei National University of the Arts. She participated her first musical production in her college freshman year after she joined Creative Mist Body. Her recent work focuses on the introduction of licensed musicals such as *The Phantom of the Opera*, *Mamma Mia!*, *Avenue Q* etc.



小提琴 / 李昀潔

Violin / LEE Yun-chieh

國立臺北藝術大學畢業後至巴黎求學，獲得巴黎市立音樂院、凡爾賽音樂院、瑪梅崙音樂院的最高演奏家文憑。旅法七年期間，多次獲邀與樂團協奏，於巴黎羅馬尼亞大使館、巴黎嘉禾廳 (Salle Gaveau) 和巴黎各大教堂皆有協奏演出，並受邀於凡爾賽莫里哀藝術節演出等。2017年底回臺後致力於小提琴演奏和教學；2020年於國家演奏廳舉行《演·煉》個人獨奏會。

After graduating from Taipei National University of the Arts, LEE Yun-chieh pursued her study in Paris and obtained Diplome Supérieur de Concertiste from Conservatoire de Paris and Conservatoire de Versailles. During her seven years in France, she was invited to perform in orchestra concerts on many occasions in venues like Romanian Embassy, the Salle Gaveau and various cathedrals in Paris.



構思如此巧妙……曲調朗朗上口，歌詞風趣幽默。—《綜藝》

So smartly conceived...catchy tunes and witty lyrics. — Variety

你會大笑，然後笑個不停。—《百老匯世界》

You'll laugh and laugh some more. — BroadwayWorld

劇本與作詞 / 喬·迪皮埃特羅
作曲 / 吉米·羅伯特

演出 / 陳品伶、鍾琪、蔡邵桓、周家寬、張玉玫、李昀潔
監製 / 馬天宗
製作人 / 陳午明、吳筱荔
導演 / 孫自怡 (不點)
音樂總監 / 張玉玫
舞蹈設計 / 林聖倫 (小馬)
舞台設計 / 陳芷榆
燈光設計 / 管翊翔
服裝設計 / 林俞伶
音響設計 / 曾健洋
歌唱指導 / 張雅涵
舞台監督 / 陳人芳
執行製作 / 林伊庭
平面設計 / 蔡建男
平面攝影 / 蔡昀倫
製作策劃暨劇照授權 / 活性界面製作

Book & Lyrics / Joe DiPietro
Music / Jimmy Roberts

Performers / Tiffany CHEN, Chi, TSAI Shao-huan,
CHOU Chia-kuan, CHANG Yu-mei, LEE Yun-chieh
Supervisor / MA Tien-tsung
Producers / CHEN Wu-ming, WU Hsiao-li
Director / Carolyn SUN
Music Director / CHANG Yu-mei
Movement Design / Benson LIN
Stage Design / Zana CHEN
Lighting Design / KUAN Yi-hsiang
Costume Design / LIN Yu-ling
Sound Design / TSENG Chien-yang
Vocal Couch / CHANG Ya-han
Stage Manager / CHEN Jen-fang
Executive Producer / Ting LIN
Graphic Design / CAI Jian-nan
Photography / Alen TSAI
Produced by Activa Productions

I Love You, You're Perfect, Now Change is presented through special arrangement with Broadway Asia Company, LLC, 257 West 52nd Street, 2nd Floor, New York, NY 10019.

購票資訊

5/1 歌劇院會員預購，5/8 全面啟售

套票優惠

購買同場次票券 4 張以上享 **75 折**

一般購票優惠

歌劇院會員：序曲卡 **8 折**、歌劇院卡 **9 折**、NTT 市民卡 **8 折**、
忘我會員 **75 折**、學生會員 **75 折**（限購 1 場 1 張）

兩廳院會員、衛武營國家藝術文化中心會員、NSO 之友：**9 折**

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

5 折優惠：身障人士及其必要陪同者 1 人、65 歲以上年長者

團票 **75 折**優惠：單一節目購買 20 張以上（請來電 04-2251-1777 洽詢）

- ※ 各種優惠僅能擇一使用。
- ※ 套票恕不接受單張退、換票，如需整套退、換票請於節目演出前一天辦理，退票酌收每張 10%手續費，換票酌收每張 20 元手續費。
- ※ 購買《熱帶天使》2021 NTT-FUN 套票者（限 \$1,200 & 1,500 票級），加贈「普頓經典洗護髮系列旅行組」乙組，限量 100 組，詳情請見歌劇院官網。
- ※ 購買《鞍馬天狗》2021 NTT-FUN 套票者（限 \$1,800 票級），加贈「莆田雙人摘星套餐券」乙張，限量 80 張，詳情請見歌劇院官網。

中臺灣超級學生方案

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，
具歌劇院學生會員身份者即可購買。

- ※ 每場限購 1 張。入場須出示學生證，未出示證件者請於現場補足全價差額，並加收 100 元補票手續費。
- ※ 票價與座位區域依該節目公告為準，詳見 OPENTIX 售票網頁。
- ※ 本方案適用於林孟寰音樂劇《熱帶天使》、丞舞製作團隊《愛麗絲》、洪伯定克歌劇《糖果屋》、奇巧劇團《鞍馬天狗》。

Ticket Information

NTT Member pre-order from 1st May. Tickets available from 8th May.

Ticket Package

Purchase four or more tickets for a single program and receive a 25% discount.

Other Discounts

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 and Cathay United Bank credit card holders.

10% off for CTBC Bank, E.SUN Commercial Bank and Taishin International 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 per program.

- ※ Only one discount may apply per purchase.
- ※ Tickets purchased as a ticket package can not be individually returned or exchanged.
- ※ Holders of NTT Artists in Residence LIN Meng-huan *Tropical Angels* four or more tickets of NT\$1,200 & 1,500 are entitled to a free gift of PUDUEN Shampoo set. Please visit NTT's official website for further information.
- ※ Holders of ChiChiao Musical Theatre *Kurama Tengu* four or more tickets of NT\$1,800 are entitled to a coupon of PUTIEN set menu for two. Please visit NTT's official website for further information.



迎接夏日放時光，現場購票限量好禮送

活動辦法：

凡於 2021 NTT-FUN 啟售當月（5/10-5/31）至歌劇院現場臨櫃購票者，即可獲得璞韻茶品乙瓶，數量有限贈完為止，每人每日可領取乙瓶。



夏日放 / FUN 時光購票觀眾專屬好禮

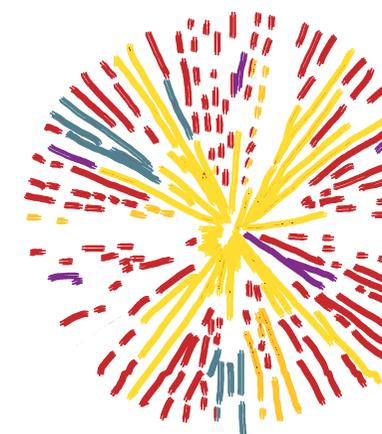
活動辦法：

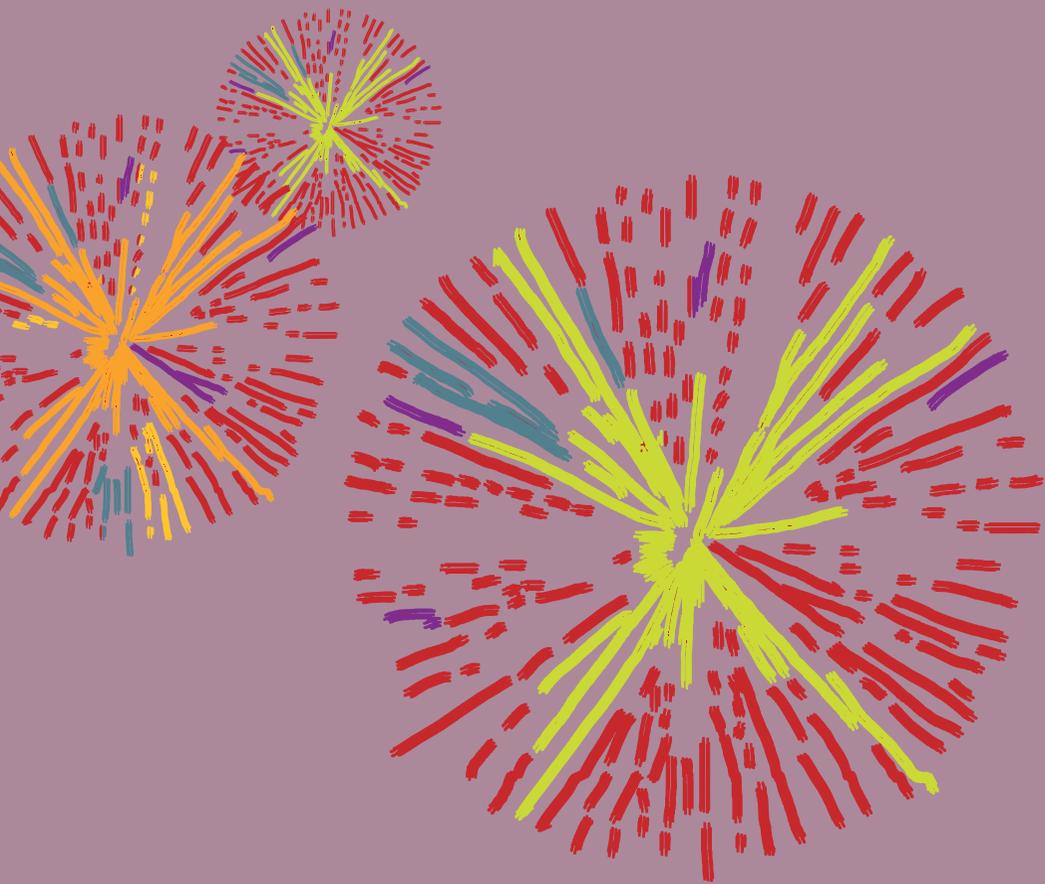
凡購買 2021 NTT-FUN 指定節目之觀眾，於節目演出後可獲得璞韻茶品乙瓶，數量有限贈完為止，每人每場可領取乙次。

合作節目：

真快樂掌中劇團《孟婆·湯》、頭蓋骨合作社《骨裡古怪 1.0》、奇巧劇團《鞍馬天狗》、丞舞製作團隊《愛麗絲》、活性界面製作《I Love You, You're Perfect, Now Change》

※ 合作節目以歌劇院官網公告為主





2021 NTT-FUN 系列活動

《把口袋裡的想像力拿出來》肢體工作坊

時間 | 5/29 Sat. 14:00-16:00、18:00-20:00

地點 | 臺中國家歌劇院 排練室 1

講師 | 林素蓮 / 小事製作副團長

「想像力」是最寶貴的超能力，人人都有，每個人都獨一無二。工作坊將由小事製作副團長林素蓮帶領，從「稻草人」、「木偶」、「機器人」三種身體動作特質來引導練習，突破日常動作的慣性、試著拓展對肢體的多元想像。最後的小品練習會引導如何應用這三種動作特質，讓你更認識自己身體中蘊藏各種可能性，讓我們一起掏出各自口袋裡的想像力吧！

注意事項

- ※ 報名請上活動通「Accupass」，詳情請見歌劇院官網品藝文專區。
- ※ 本場館保有活動資格審查權及最終解釋權，若有未盡事宜得隨時修正公佈之。

2021 NTT-FUN 節目周邊活動

《從身體出發》肢體工作坊

時間 | 6/24 Thu. 19:00-21:00

地點 | 臺中國家歌劇院 排練室 1

講師 | 周書毅、鄭志忠 / 《阿忠與我》共同創作暨演出

工作坊從身體出發，無論你對於舞蹈是否有經驗，只要你願意動，讓我們一起感受彼此共有卻又不同的身體能量。資深劇場人鄭志忠和長年利用身體進行各種不同場域舞蹈創作的周書毅，在排練《阿忠與我》的過程中，發展出一套各種人都能參與的暖身與舞蹈方式，透過對於身體的好奇、專注與持續的探索，讓呼吸的想像在身體流動。課程從坐姿開始，所以如果你身邊有身體行動不便或使用輪椅的朋友，也歡迎一起來參與。

《裝置動手做，身體動滋動》創作工作坊

時間 | 7/10 Sat. 13:00-15:00、16:00-18:00

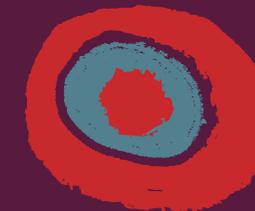
地點 | 臺中國家歌劇院 排練室 3

講師 | 李晉安、曾靖恩、李冠霖、王量、陳彥齊、林意翔 / 失序場主創成員

《非常態運動－失序邊境》為一齣透過動力轉換控制與一座可 360 度旋轉的蹺蹺板，和舞者共同演出的作品。演出中將讓表演者穿戴裝置，使其可以在蹺蹺板上被控制或不被控制中進行肢體變化。本工作坊將帶領學員設計出一個穿戴裝置的小套件，裝置可透過肢體的變動來改變聲音。讓學員透過自行組裝、穿戴，了解表演者與裝置在舞台上是如何進行。

注意事項

- ※ 報名請上活動通「Accupass」，詳情請見歌劇院官網品藝文專區。
- ※ 本場館保有活動資格審查權及最終解釋權，若有未盡事宜得隨時修正公佈之。



帶您搶先聽經典作品解析、藝術家訪談，或是台前幕後小秘密。

WOW 挖藝術

SoundOn Spotify KKBOX Apple Podcasts





NTT 放映室

6.3 (四) 18:30 舞動人生 7.8 (四) 18:45 綠野仙蹤 8.12 (四) 18:45 紐澤西男孩

週間夜晚來一段給自己的「放肆」時光；
星空下，沉浸於表演藝術家的故事人生，
草地上，細細品嚐別具風味的輕食小點，
伴隨著陣陣桂花香。

週四晚，
來歌劇院戶外劇場享受輕鬆又知性的電影夜，
讓下班後的生活有意思、構藝思。



戶外劇場 | 免費入場

臺中國家歌劇院
National Taichung Theater



活動內容

MORE
Musical Orchard Research&Exchange

NTT+ × 中國信託

音樂劇人才培育工程

2021-2022年歌劇院與中國信託攜手合作，
規劃「創作孵育」及「製作發展」兩階段創作支持，
串聯韓國音樂劇協會、臺灣音樂劇製作團隊與表藝文創公司，
為臺灣原創作品提供完善音樂劇創作環境。

★劇本創作徵件★

收件時間：2021年5月1—5月31日24:00止



活動詳情及報名資訊請至專區查詢
【歌劇院官網 / NTT+探索學習 / 音樂劇平台】

臺中國家歌劇院
National Taichung Theater

中國信託文教基金會



莆田 蟬聯四年新加坡 米其林一星

與姊妹輕鬆聊心事，首選莆田米其林一星級餐廳

中式 Wine Pairing 米其林星體驗

原來莆田也能這樣搭！

蟬聯四年新加坡米其林一星的中餐廳「莆田」，為帶給消費者更美好的米其林星級體驗，今年6月1日起，推出「中式 Wine Pairing 餐酒搭配」服務，將莆田的經典中式料理與葡萄酒完美融合，碰撞出別於以往的絕妙滋味，從開胃氣泡酒到佐餐白酒、紅酒，帶出食材原有的鮮甜風味，將味蕾層次昇華，展開一段星級尋味之旅。

莆田創立於2000年，21年來憑藉對好食材的堅持與令人舒心的服務，不僅蟬聯四年新加坡米其林一星殊榮，更榮獲2020網路溫度計口碑之星傑出人氣獎，收穫了眾多明星讚譽，更多次征服專業美食家挑剔的味蕾。目前全台共有五家分店：台北SOGO忠孝店、台北大直ATT店、新竹竹北光明店、台中台灣大道店、高雄自由店。



莆田Wine Pairing 雙杯體驗組 NT299
法國賽東粉紅氣泡酒、窖藏齊悠雷干白酒 各75ml

成為莆田LINE好友贈見面禮
「金絲麥片蝦」(價值NT319)，
用餐集滿星星再享尊榮禮遇。

歡迎偕同家人、情人、朋友來
摘星，共享米其林星級饗宴。



莆田官方帳號

官網菜單



探索璞藝 即刻賞茶



無香料、無糖

璞藝出細韻

7-ELEVEN 康是美網購 新上市

獨特凝香封藏工法

嚴選 100% 春·冬茶葉

京都石臼慢磨抹茶

10小時16分靜置引香

禁止酒駕 未滿十八歲禁止飲酒

歌劇院LINE全面升級 會員綁定更便利

免帶
實體卡

優惠
跟著走

點數
隨時看



一鍵綁定



 臺中國家歌劇院
National Taichung Theater

開館時間

週一休館 (劇場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。)
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

Opening Hours

Closed on Mondays (Scheduled performances and lectures are held as usual.
Attendees may enter from Gates One, Three and Eight 40 minutes prior to the events.)
Sun., Tue.-Thu. 11:30-21:00 / Fri.-Sat., National Holidays 11:30-22:00
Box Office, NTT GIFT SHOP 11:30-20:00

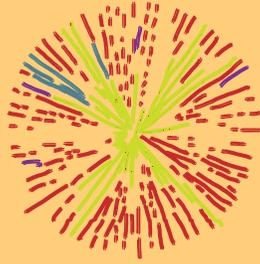
異業合作



指定住宿



永豐棧酒店 台中



臺中國家歌劇院
National Taichung Theater

