



時常聽到「歷史不能遺忘，只能被原諒！」家族在台北盆地住了近十個世代，我卻對台北這個地方的歷史沿革完全陌生，錯愕驚懼之情，很難形容！另外，歷屆的台北市長一定會說：不管是原住民、現住民、新住民，住在台北市的人就是台北人，每個人都應和睦相處，共創美好的台北生活！時代真的在改變了！希望市長的話是出於真心！

每天都會聽到以阿衝突及全世界各地族群間的仇恨屠殺，這類的衝突似乎也永遠追隨著人類的歷史而長存下去。可怕又可悲！不過，現今世界各地發生的事，對台北人而言，很慶幸的！遙遠又與我們無關！真的嗎！可能不見得！

近四、五百年來，發生在台北盆地的事件，其實是當前世界現狀的縮影！台灣史學者潘英說：「台灣拓殖史，便是一部漢人侵佔平埔族土地的歷史。」

台灣西部在荷蘭時期住了一百多個原住民部落，但由於強勢漢人的入侵屠殺、通婚、文化浸淫及外來政權的價值觀改造，部落社會解體、語言消失、身份認同錯亂。至今，平埔族幾已消失！台北盆地只存留下凱達格蘭族的名稱。

讀歷史的人都知道，歷史可以被竄改的。所以說：歷史是強者的歷史，弱者與奪權失敗的永遠被醜化！也因此，相同的悲劇一再的重演！真相被蒙蔽，人們沒有學到教訓，野心家也未受到應有的懲處，好像侵略與屠殺的人類劣根性是歷史宿命一般！

就連單細胞的草履蟲都知道「從錯誤中學習」，歷史的悲劇能被原諒！但歷史的真相不能被遺忘！

前言：

最近我 92 歲的母親身體欠安，由於要編關於台北城的故事，

於是我回頭找母親問她之前關於徐家家族的舊掌故，她反問我她有講過嗎？我才懊悔當初漫不經心的聽，只當一般談話，甚至覺得厭煩！

在日據前，祖先在圓山忠烈祠一帶擁有一片耕地，日本來台，將附近的一些土地充公，蓋了神社，祖先被趕上七星山窩居。父親去逝，兒子不知而從他身上跨過，被鄰居責罵，徐家將絕子絕孫。（還好，預言未發生）。民國 38 年國民軍接收台灣，在郵局上班的爺爺為了早日溶入祖國與一位會北京話的人學國語，結果 228 事件時，只因會講一點北京話，差一點被捉去槍斃。我父親電工學校畢業後，在現今士林捷運站附近開了家收音機店（電器行），某一天一位阿兵哥來店中買了台收音機（當時三百多元），隔了不久阿兵哥回來退貨，要求依收據上金額伍佰多元退費（買時要求開較高金額的收據回營報帳），父親畏懼當時軍人的為非作歹，也明白不照辦的後果，只得屈從。元氣大傷後，電器行不久也關門大吉，落魄了近二十年後才又從新站穩步伐。

以上的徐家祖先遭遇，述說了外來族群欺凌在地住民的往事！然而如果時間更往前推移至，漢人來台墾荒時期，則當時台灣原住民所遭受的悲慘景況，則可能千萬倍於此。只可惜，這些歷史永遠石沉大海，不得而知！

We are Family

We often hear "history can't be forgotten, it can only be forgiven." My family has lived in the Taipei Basin for nearly 10 generations; however, I know absolutely nothing about how Taipei has changed throughout its history. It is extremely hard to describe the stunned and horrified feeling I have. As previous mayors of Taipei have repeatedly said, no matter what your background - aboriginal, current residents or new immigrants - when you live in Taipei, you are a part of Taipei. Every one of Taipei residents should live on this piece of land with a harmonious atmosphere and friendliness to each other. Without doubt, I really hope what those mayors have told us are from the bottom of their hearts.

It is so sad and terrible to hear news of the Arab-Israel conflict, the hatred massacre between tribes and ethnically related peoples around the world every day. It is so sad and horrible that these kinds of conflicts always seem to follow in the footsteps of human history throughout time. However, Taipei residents feel themselves fortunate that all these conflicts currently happening around the world are so far away and have nothing to do with them. Is it true? I do not think it is possible.

In fact, the incidents that took place in Taipei during the nearly five hundred years of its history is just like a microcosm of current state of world. Ying Pan, a Taiwanese historian, has said that the history of colonized Taiwan is a history of the Han Chinese invasion of land owned by the Pin-Puu (平埔) tribe.

There were hundreds of aboriginals living in western Taiwan at the time of the Netherlands colonial era. But sadly, the Pin-Puu tribe experienced a disintegrated society, loss of language and identity, brutal massacre, forced intermarriages and integration into the Han Chinese culture due to the Han Chinese invasion. Nowadays, the Pin-Puu tribe is almost extinct in this world. The only known remnant of the Pin-Puu tribe still known in Taipei Basin is the name of its language, Ketagalan.

People who read history know that history can be tampered with. It is said that history belongs to the strong, that the weak and those who have lost political battles are always on the side to be vilified and represented through a distorted view of the facts. As a result, the same tragedy often repeats itself again and again. The truth is covered up. People do not learn the lessons from history, ambitious invaders are not punished. The deep-rooted aggressive behavior of the human being, such as genocide and war, are like parts of historical destiny.

Even the single-celled paramecium knows to learn a lesson from a mistake. The tragedy of history can be forgiven but the truth of history can't be forgotten.

Preface

Recently, my 90-year-old mother was not feeling very well so I went back to see her. I asked her about our Shih(徐) family's history since I am editing the story of Taipei City. She was surprised by my questions and said "I have told you those old stories, haven't I?". I feel regret now that I didn't pay attention to the stories she told me. I thought it was a simple conversation which bored me. Before the Japanese occupation, my ancestors owned a piece of cultivated land near Martyrs Temple at Yaun-Sen (圓山). However, when Taiwan became a Japanese colony, my ancestors were forced to leave their home and land because the Japanese wanted to build a shrine on it. My ancestors ended up living at a shabby place in Mt. Seven Star. There is a story of one of my ancestors who didn't know his father had passed away and stepped across his body, which outraged his neighbors who placed a curse on our family such that it would not have additional generations (fortunately, it didn't come true). In 1949 (38 years after the founding of the KMT government), the KMT government came to take over Taiwan from the Japanese. My grandfather worked at the post office at that time. He wanted to integrate into the new culture so he learned Mandarin with a man who spoke the Beijing language. In the 228 event, he was almost gunned down simply because he could speak some Beijing language. My father had a radio shop (now called an electrical appliance store) at a location near Shih Lin MRT station today after he graduated from electrician school. One day, a soldier came to buy a radio at a price that was around three hundred dollars in that currency. Before long, this soldier came back and asked for a refund for the radio he bought in the amount of five hundred dollars, two

hundred dollars more than the amount on the receipt. According to his story, he felt he was due additional money due to his position. My father was afraid of angering the army and knew what the result would be if he didn't do what the soldier asked. He paid the money which forced him to eventually close the shop. Afterwards, my father had a hard time and struggled for two decades to set up a new business.

The Shih family story above expresses how the past of Taiwan local residents has included suffering due to external ethnical peoples and cultures. The Aborigines in Taiwan have encountered thousands times more miserable experiences than Taiwanese. However, it is such a pity that their history is lost in time forever. Nobody knows it.

The chief of Capital Ballet Taipei
Mr. Chin-Fong Hsu

節目順序 Program

<上半場>

《實驗一號》Experiment No. One

音樂：suite for Violin and Piano , OP.6 (Benjamin Britten)

中場休息十分鐘

下半場

《哀人性》Mourning for Humanity

播放【影片一】

(一) 母親的哀傷：取自 2007 年舞劇<<媒體大亨>>

The Sadness of Mother of Earth: Sadness for mankind's cruel, greedy, and endless desires nature.

音樂：Symphony No.5 , adagio (Gustav Mahler)

(二) 離別、出征、赴死：阿美族一家人，男子出征、妻子送別。

Separation, war and death: Family of Ami tribe, men leave for battle, wives say farewell to their husbands.

音樂：Introduction & Rondo capriccioso OP.28 (Camille Saint-Saens)

播放【影片二】

(三) 殺人秘技。

The secret skill of killing people

音樂：Sonata no.14 in c sharp minor , Adagio (Ludwig Van Beethoven)

(四) 假如我們都死了：爭戰會不會停止，世界從此和平？

If we were all dead: Will war stop? Will world have peace from now on?

音樂：Danse Macabre (Camille Saint-Saens)

播放【影片三】

(五) 彌撒曲：渴望上帝能根除人類的殘殺劣根性，讓高尚的人性重生。

Masses: Longing for God to eradicate the killing desire of human being's evil, mean nature.

音樂：(1) Ave verum corpus K . 618

(2) Requiem K . 628

Lacrimosa , Lux aeterna , cum sanctis tuis (Walfgang Amedeus Mozart)

播放【影片四】

END

【舞團簡介】

在台灣，「芭蕾舞」的根植與發展較「現代舞」為早。不過，先前的舞蹈工作者，由於只跳西洋古典舞劇作品，本土藝術家鮮少編創芭蕾舞作品。因此，在沒有累積舞作的情形下，台灣自然就稱不上有自己的芭蕾舞藝術。

萬事起頭難。舞團成立（1990年3月）之初，即以「編創新作品」為主要操作導向。為維持演出水準，舞團最先是以一星期工作五天（星期一至星期五，早上10:30練舞，下午2點至5點排舞）的職業舞團方式，操作了六年。後來，在舞團財力短絀及好舞者難尋的壓迫下，近年來改為一星期工作三天，不過仍維持「全年無休」操練，希望舞團能持久成長。

一年至少一次的「新作全省巡迴公演」，是多年的堅持。舞團至今已發表了五十多支作品，近五百場的演出。以芭蕾舞為基石，嘗試多種風格的探索及開發，其中以結合台灣原住民舞蹈的芭蕾舞作品，最為人驚豔稱讚。舞團首次出國演出（1999年3月），即獲紐約時報（New York Times）首席舞評家安娜·綺色果芙（Anna Kisselgoff）的讚譽：「來自台灣的浪漫與傳奇」、「時時充溢台灣影像」及2008年歐洲舞蹈雜誌【Dance Europe】評論：「台北首督芭蕾舞團創作的風格—編作新的、具創新精神的作品。它將芭蕾舞結合本土的舞蹈形式、在地的譬喻及當代題材，以創造真真正正的『台灣』芭蕾舞。」；舞團在2009年亦榮獲第七屆台新表演藝術獎。

為保持創作活力及多元性，舞團也邀約不同領域的編舞家來共同編作，期望舞團在台灣舞蹈發展的長流中，永不缺席。

A Brief Introduction

In Taiwan, Ballet was enrooted and developed earlier than Modern Dance. However, because ballet dancers have merely focused on the Western Classical Ballet, Taiwan local artists seldom create and choreograph their own ballet works. Without accumulating any ballet pieces, it is very natural for Taiwan to lacking its own original ballet art.

Anything is hard from the beginning. The Capital Ballet Taipei is founded on March, 1993. Since then, the troupe's main task is to create and produce innovative ballet pieces. In order to maintain their best performance, the dancers first worked five days a week, from Monday to Friday, just like other professional ballet companies. Practice starts at ten-thirty A.M., and from two to five o'clock P.M., rehearsals are scheduled. This weekly work routine was followed for about six years. But due to a lack of financial resources and qualified ballet dancers, the Capital Ballet Taipei has now been forced to work only three days, a week. The troupe still keeps on practicing without a rest, however, and they hope the ballet company can continue their work and develop further.

The Capital Ballet Taipei insists on a circuit of performances at least once, a year. Till now, the company has produced over thirty ballet pieces and has done almost four hundreds performances. The dancers use ballet as a basic tool to explore and create new genres and styles. Those works which combine ballet with Taiwanese Aboriginal Dance are the most surprising, outstanding and highly praised. The Company's first performance aboard was on March, 1999. The New York Times Chief Dance Critic, Anna Kisselgoff praised the performance as a romantic legend from Taiwan illustrating a full range of Taiwan imagery.

To maintain their creativity, and variety, the Capital Ballet Taipei invites choreographers from different territories to collaborate with them and hopes the troupe will continue to thrive, and make its contribution to Taiwan Ballet.

The troupe founders Mr. Chin Feng Hsu and Ms. Shu Hui Lee are now the Troupe Principal and Artistic Director.

【演職員介紹】

團長／編舞者 徐進豐 (Founder / Choreographer : Hsu Chin-Fong)

學經歷／國立政治大學經濟系畢業。曾任教國光藝校、復興劇校、中正高中、北安國中、台北體專等

重要演出經歷／參加台北藝苑芭蕾舞團，為該舞團之首席男舞者，演出十多支作品。作品發表／《尾生守信》、《芭蕾舞練舞曲》、《芭蕾舞精粹選》、《精靈之舞》、《孟德爾頌組舞》、《蕭邦五人舞》、《愛情神話》、《無伊嘛也通》、《她是我妹妹》、《放蠱的女人》、《ㄅㄆㄇ！男生女生配！》、《三三兩兩》、《框中人》、《沙樂美》等十數支芭蕾舞作品及編創芭蕾舞劇【鳥籠】、【郵差】、【媒體大亨】。近期最新編創作品有 2010 年《舞言歌》、《我的眼耳口鼻》、2011《三首詼諧曲》、2012《莎替之夜》、2013《X 顏色》、2014《我們都是一家人》。

藝術總監／李淑惠 (Artistic Director : Lee Shwu-Huey)

學經歷／國立藝專畢業現改制為國立台灣藝術大學。雲門舞集、台北體育學院芭蕾舞教師。於日本橘秋子芭蕾舞學校畢業後返台任教於國立藝專舞蹈科，並為該校制定芭蕾舞分級檢定。1987 年前往美國紐約傑佛瑞芭蕾舞學校進修。1990 年與徐進豐共組「台北首督芭蕾舞團」，擔任該團藝術總監至今。同年九月，擔任美國亞特蘭大芭蕾舞團與台北國家戲劇院合演「巴蘭欽之夜」之助理藝術總監。曾擔綱美國 East-Ballet West 獨舞者。1982 年受邀 Marsha Wales-Brown 共組「台北藝苑芭蕾舞團」，並擔任首席舞者。曾於芭蕾舞劇《吉賽爾》、《天鵝湖》、《睡美人》擔綱吉賽爾、天鵝公主、奧羅拉公主及青鳥公主等角色。其創作作品包括《與光共舞》、《弦樂四重奏》、《義大利組曲》、《謎—沒有入口的出口》、《義大利隨想曲》、《誰是我—談論你我》及山地芭蕾《高山印象》、《出岫》等，於 2001 年為首督舞團創作舞劇《春之祭典—台灣原住民篇—追尋祖靈》。

燈光設計／黃加菲 (Lighting Designer : Faye Huang)

學經歷／國立台灣大學戲劇學系畢，2006 至 2008 年間於雲門舞集任職助理燈光技術指導，現為自由劇場工作者。近期燈光設計作品有：綠光劇團《文明的野蠻人》、優人神鼓《時分之花》、廣藝基金會《我的未來不是夢》、組合語言《願》。

舞台總監／林岱蓉 (Stage Manager : Lin Dai-Jung)

學經歷／國立台灣大學戲劇系第二屆畢業生，劇場資歷 10 多年。曾參與國內劇團、藝術節、戲劇節、演唱會等各類活動，分別擔任舞台監督、執行製作、製作經理、專案行政等職務。

服裝設計製作／翁孟晴 (Costume Designer : Weng Meng-Ching)

學經歷／黑色會創意組織-創意負責人、遠雄海洋公園-水晶城堡造型顧問、歌劇魅影-服裝設計助理-臺灣演出、專業劇場.廣告.遊樂場表演.造型設計.商品設計開發。造型設計作品：台北首督芭蕾舞團：《玩芭蕾 III》、《舞言歌》、《四色風景 2011》、《玩芭蕾 IV》、《我們都是一家人》。

影像、平面設計製作/ 陳德政 (graphic artist/designer : Chen.Teh-Chang)

學經歷/復興商工美工科畢業,主修雕塑。現為自由攝影/舞工廠駐團攝影。曾任電影副導/廣告 CF 製作美術指導/紀錄片導演、攝影。

燈光設計暨演出技術服務/ Lighting design and technical : support 瓦豆 We Do Group (用瓦豆的 LOGO)

代郭璞注《爾雅·釋器》「瓦豆謂之登」。揭示了燈的形制最早是從豆演變而來的歷史事實。We do more than just lighting!一個跨領域創作團隊，以吃喝玩樂出國旅行為團隊目標。努力在生活裡創造藝術，相信每個人都是自己生活裡的藝術家。

行政經理／陳玉美 (Administration Manager : Chen Yu-Mei)

學經歷／國立台灣藝術大學畢業。曾參與舞團多季演出，現任台北首督芭蕾舞團行政經理。

會計行政／徐惠麗 (Accountant : Hsu Hei-Li)

學經歷／國立台北空專國貿系畢業。聯影電影公司會計；聯影、聯贏電影公司行政經理；台北首督芭蕾舞團行政會計。

【舞者簡介】

時雅玲 (Dancer — Shih Ya-ling)

學經歷／中國文化大學舞蹈系畢業。參與的演出有：《我們都是一家人》、基巡《舞 開始的地方》、台北兒童藝術節《舞影隨行在台北》、《玩芭蕾舞 4》、基巡《芭蕾舞狂想曲》、台北兒童藝術節《舞 開始的地方》、《莎替之夜》、台北兒童藝術節《舞夢·芭蕾舞》、基巡《芭蕾舞萬花筒》、《四色風景 2011》、《舞言歌》、《玩芭蕾舞 3》、芭蕾舞劇《媒體大亨》、《四色風景》、芭蕾舞劇《郵差》、《玩芭蕾舞 2》、芭蕾舞劇《鳥籠》、《玩芭蕾舞~列車》、《春之祭典~台灣原住民篇》、《狂想曲》、《等待下一個故事》、舞劇《悲泣的地球》、《無伊嘛也通》、《芭蕾舞之美》及校園巡演。

王俐文((Dancer— Wang Li-Wen)

學經歷／國立台北藝術大學舞蹈系。參與首督的演出有：《我們都是一家人》、基巡《舞 開始的地方》、台北兒童藝術節《舞影隨行在台北》、《莎替之夜》、台北兒童藝術節《舞夢·芭蕾舞》、基巡《藝傳千里》、《四色風景 2011》、《舞言歌》、《玩芭蕾舞 3》、芭蕾舞劇《媒體大亨》、《四色風景》、芭蕾舞劇《郵差》及校園巡演。曾參與世紀舞匯及 NSO 親子音樂的演出。

黃思華(Dancer—Huang Szu-Hua)

學經歷／台南科技大學舞蹈系畢業。參與首督的演出有：《我們都是一家人》、基巡《舞 開始的地方》、台北兒童藝術節《舞影隨行在台北》、《玩芭蕾舞 4》、基巡《芭蕾舞狂想曲》、台北兒童藝術節《舞 開始的地方》、《莎替之夜》、台北兒童藝術節《舞夢·芭蕾舞》、《藝傳千里》、《四色風景 2011》、《舞言歌》及校園巡演。

陳玫伶 (Dancer— Chen Mei-ling)

學經歷／國立台北藝術大學舞蹈系。參與首督的演出有：《我們都是一家人》、基巡《舞 開始的地方》、台北兒童藝術節《舞影隨行在台北》、《玩芭蕾舞 4》、基巡《芭蕾舞狂想曲》、台北兒童藝術節《舞 開始的地方》、《莎替之夜》、台北兒童藝術節《舞夢·芭蕾舞》、基巡《藝傳千里》、《四色風景 2011》。

余哲宇 (Dancer— Yu Che-yu)

學經歷／台灣體育運動大學舞蹈系畢業。參與首督的演出有：《我們都是一家人》、基巡《舞 開始的地方》、台北兒童藝術節《舞影隨行在台北》、《玩芭蕾舞 4》、基巡《芭蕾舞狂想曲》、台北兒

童藝術節《舞 開始的地方》、《莎替之夜》、台北兒童藝術節《舞夢·芭蕾》、基巡《藝傳千里》、《四色風景 2011》。

甘蕙瑄 (Dancer— Kan Hui-hsuan)

學經歷／國立臺灣藝術大學舞蹈系畢業。參與首督的演出有：《我們都是一家人》、基巡《舞 開始的地方》、台北兒童藝術節《舞影隨行在台北》、《玩芭蕾 4》、基巡《芭蕾狂想曲》、台北兒童藝術節《舞 開始的地方》、《莎替之夜》、台北兒童藝術節《舞夢·芭蕾》、基巡《藝傳千里》。

陳姿緣 (Dancer— Chen Tzu-yu)

學經歷／國立臺灣藝術大學舞蹈學系畢業。參與首督的演出有：《我們都是一家人》、基巡《舞 開始的地方》、台北兒童藝術節《舞影隨行在台北》、《玩芭蕾 4》、基巡《芭蕾狂想曲》、《藝傳千里》、台北兒童藝術節《舞 開始的地方》。

唐鳳儀 (Dancer— Tang Feng-Yi)

學經歷／台灣體育運動大學舞蹈系畢業。參與首督的演出有：《我們都是一家人》、台北兒童藝術節《舞影隨行在台北》、基巡《藝傳千里》。

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