

台北木偶劇團
Taipei Puppet Theater

雙龍 護斗

長
坂
坡

Two Dragons Watching over Dou

新編北管布袋戲

New Beiguan Hand Puppet Show





劇團簡介

Introduction

臺北木偶劇團成立於西元2010年，以保存傳統偶戲表演藝術提升偶戲表演素質創造台灣偶戲國際舞台為創立宗旨。臺北木偶劇團演職員以中生代為主，平均習藝年齡達15年以上，以延續傳統布袋戲為職志，是臺灣具活力的新生代木偶劇團之一。

臺北木偶劇團以承襲傳統藝術、創造精緻藝術之精神，持續尋找傳統、發掘傳統，發揮過去習藝時所累積的豐富經驗，以認真、用心的製作方針，在不拘泥於傳統木偶劇之創作形式下，以多元及多變的木偶劇場藝術特色，創作出更細膩、精緻的表演方式，吸引更多觀眾走進劇場感受不同以往的布袋戲饗宴。

The Taipei Puppet Theatre was founded in 2010 to preserve the traditional art of puppetry performance, cultivate its quality, and create an international platform for Taiwanese puppetry art.

The Taipei Puppet Theatre consists of mostly mid-career performers, with an average of 15 years experience, who are determined to ensure the continuation of traditional Taiwanese puppetry, making it one of the most vibrant, up and coming troupes in Taiwan.

The Taipei Puppet Theatre walks in the footsteps of tradition, in the spirit of seeking excellence. While continuously researching and discovering the past, they exert their past experiences, with a determined and diligent attitude, to create new, free forms of puppetry. Their diverse and artistic expressions engender a multitude of refined and sophisticated performances, that is attractive to a much wider audience than traditional puppetry.

團長的話—林永志

傳統戲碼乘載著前輩們對藝術的見解，經多年的琢磨後流傳至今，因此如何於基礎上再創作是一門學問。臺北木偶劇團非常幸運有北管國寶邱火榮藝師長年指導，在傳承上不餘遺力，2018年邱老師以父親林朝城先生的手抄本《長板坡》一劇傳授本團。整齣戲情節高潮迭起、一波三折、節奏明快，臺灣亂彈戲中演唱高撥子的劇目很少，「低拉高唱」為其唱腔特色，武戲邊打邊唱更是展現演員功力。

在與老師討論後深覺此劇相當適合由布袋戲來詮釋，用以展現傳統布袋戲精彩的武戲、馬戰、群戰…等，此外也展現臺北木偶劇團後場以北管為底的堅強陣容。本次作品尤其感謝編導劉信成先生，在他的精心調度下將傳統本重新調整，並以不同的搬演方式再現傳統戲曲精華！



Introduction by the Chairman —LIN, Yung-Chi

Traditional numbers carry the artistic insight of our predecessors. They are passed down through generations and refined over the years, and it takes wisdom to know how to create new things on that basis.

The Taipei Puppet Theatre is very fortunate to have the guidance of the national treasure of Beiguan music, Master CHIU, Huo-Rong, who has been imparting his knowledge unreservedly. In 2018, he shared the manuscript of “Changban Hill” with us, which was drafted by his father, LIN Chao-Cheng. It was a story full of twists and turns and a tight rhythm. Gaobotsu numbers are very rare in Taiwanese Luntan, its main characteristic being a high singing pitch accompanied by low instrumental pitch. During fight scenes, the actors have to sing and perform at the same time, which is a real test of their craft.

After discussing the matter with Master Chiu, I was certain that this piece could be perfectly interpreted through Taiwanese hand puppetry, which is traditionally rich in martial art segments, including horse and group battles. This would also give our excellent Beiguan backup an opportunity to shine. I would like to extend special thanks to Mr. LIU Hsin-Cheng for his masterly rearrangements of this production, which gave new life to a traditional play.



編導的話—劉信成

《雙龍護斗》情節乃以「毛本」的《三國演義》第41回及張尚德的《三國志通俗演義》第九卷為故事發展之依據，重點在於大家耳熟能詳的「長一坡」趙雲救幼主阿斗乙節，主要在於表現趙子龍不斷地在敵軍陣營裡尋主與力戰眾曹軍。然慮及整個呈現的節奏裡不能始終一直繃緊在陽鋼激烈的武戲氛圍裡，得再摻點柔性及較為神話性的橋段，因此特別在劇裡對甘、糜夫人做了加工，闡釋兩位女性角色的感情與心境，也藉此凸顯後場音樂向來是「臺北木偶劇團」的強項。

在這新編的北管布袋戲除了大量的運用臺灣北管戲「新路」的聲腔留傳下來唱「婆士調」（即高撥子）外，音樂設計在團長林永志的調味後，使得唱腔、音樂性更為豐富。當然在編、導構思上，更不能忽略戲曲寫意性的基本特質，須時保留一些給觀眾想像的空間，爰以運用四顆石頭及幾株樹的流動性，來貫穿的各場景之組合、掌控換景節奏的處理，藉助後場音樂營造氣氛，重新為《雙龍護斗》做了新的詮釋。



Introduction by the Playwright and Director
—LIU,Hsin-Cheng

The plot of “Two Dragons Watching over Dou” is based on the unabridged version of the 41st chapter of the Romance of the Three Kingdoms, and volume nine of CHANG, Shang-De’s “Popular Romance of the Three Kingdoms”. The key part is the well-known story of “Changban Hill”, in which CHAO Yun rescues his young lord against all odds, fighting tirelessly against the Tsao army. However, considering that the tempo of the piece cannot remain the same throughout, as that would mean nothing but tense fighting scenes, it was necessary to introduce some softer and rather more mythical segments to balance the tempo, hence the addition of Madammes Gan and Mi, and a certain amount of elaboration on their characters and emotional states. This addition also gave the backup band the opportunity to show its full strength.

This new Beiguan puppetry production made generous use of the Poshi Tune (i.e. Gaobotsu), a traditional Taiwanese Beiguan tune of the “Hsinlu” tradition, to which we introduced adjustments by Director LIN, Yung-Chi, which greatly enriched both the song and music. Of course, during the production and directing, one must never forget the fundamentals of theatre writing, and leave ample room for the audience’s imagination, which brought about the use of four rocks and some trees to create a fluid space that not only connected the scenes, but also allowed us to control the tempo. Meanwhile, the backup band provided the musical atmosphere, creating a brand new interpretation of “Two Dragons Watching over Dou”.



劇情概要

Summary

曹操領兵攻打荊州，劉備兵敗長坂坡而向南逃亡江陵。劉備將二位夫人及皇子交付趙雲，不料戰亂之中一行人遭曹軍沖散，趙雲為找尋二位皇嫂及皇子，單人獨馬闖入曹營對抗百萬曹軍，先後救出甘夫人及皇子阿斗，糜夫人不慎中箭身負重傷，擔心拖累趙雲而投井自盡。

曹操見趙雲驍勇善戰心生愛將之意，徐庶便想一妙計欲將趙雲活捉降服，一番廝殺後，趙雲順利救主回營。

As TSAO Tsoo and his army invaded Jingchou, LIU Bei lost the battle of Changban Hill and fled southwards to Jiangling. LIU entrusted his two wives with CHAO Yun; however, the three were separated in the chaos. CHAO enters the TSAO camp with a lone horse and rescues Madame Gan and the Prince, while Madame Mi is seriously injured by an arrow, and throws herself in a well to avoid burdening CHAO's rescue mission.

Witnessing CHAO's fearlessness and martial skills, TSAO wishes to turn him into one of his own, upon which HSU, shu devises a cunning plan to capture CHAO alive.

After a tense battle, CHAO finally succeeds to rescue the Prince and return to base camp.





製作群

Production team

製作群 Production team

音樂總監 Musical Director		邱火榮
製作人/音樂設計 Producer/Musical design		林永志
編劇/導演 Playwright/Director		劉信成
燈光設計 Lighting Design		陳韋錡
導播 Program Director		卞成章
助理導播 Assistant Director		范姜瑪莉

演出人員

前場演出人員 Puppeteers

主演 Leading role		吳聲杰 / 劉備、張飛、趙子龍、糜夫人 陳思廷 / 曹操、亮伯、簡雍、糜芳 廖群璋 / 孔明、關羽、甘夫人、糜竺、徐庶、張郃 林瑞騰 / 夏侯恩、曹洪
演師 Puppeteer		陳志清、黃耀崑
特效 Special effects		王祥亮

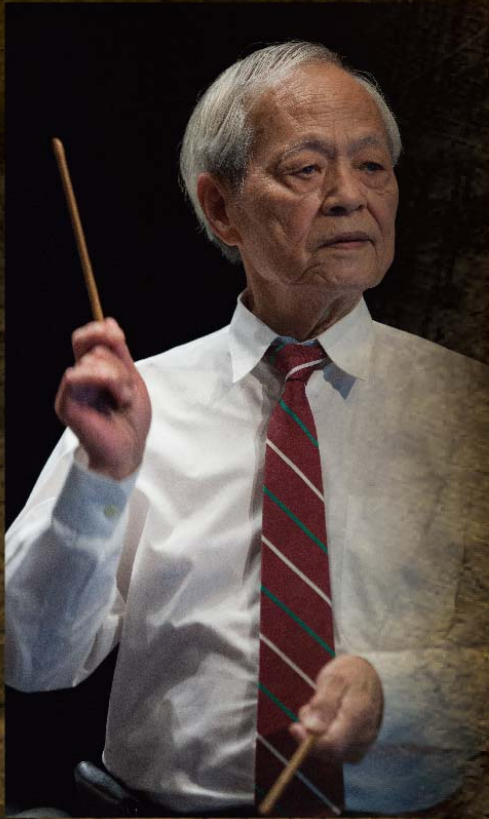
文武場樂師 Orchestra

武場領導 Percussion Group Leader		林永志
文場領導 Orchestra Leader		張慈欣
鑼鈔 Luo		林璟丞
三弦/嗩吶 Sanxian/Suona		謝琮崎
揚琴 Dulcimer		謝彤妍
笛子 Flute		周于甄
二手弦 Erhu		周季瑩
大鼓/嗩吶 Dagu/Suona		林宸弘
演唱 Vocals		謝琮崎 / 趙子龍 吳聲杰 / 劉備、張飛 謝彤妍 / 糜夫人 廖子婷 / 甘夫人
群唱 Chorus		謝琮崎、謝彤妍、張慈欣、廖子婷、林宸弘

人員簡介

Personnel

音樂總監簡介-邱火榮 [Musical Director] CHIU, Huo-Rong



2009年登錄為新北市北管傳統藝術藝師。2014年獲國家（文化部）指定為重要傳統藝術保存者。2017年獲第28屆傳統藝術金曲獎出版類特別獎，同年獲國立臺北藝術大學名譽博士授證。曾教導金海、義利、清樂軒、同樂軒、共和社、南義社、潮和社、延樂軒、南北軒等子弟社團，亦指導過許多歌仔戲戲班子弟，致力薪傳，培養新秀，更是一位研究北管音樂且造詣極高之藝師。

在國立傳統藝術中心協助下，於民國89年及91年分別出版「北管牌子音樂專輯」及「北管戲曲唱腔教學選集」，除整理及呈現北管曲譜外，更錄製教學用DVD，以及北管戲曲的演奏CD，將其北管真才實學保存，並獲得北管界熱烈迴響。

In 2009, CHIU was registered as a master of traditional arts in New Taipei City, specialising in Beiguan music. In 2014, he was dedicated as an important conservator of traditional arts by the central government (Ministry of Culture). In 2017, he received the a special award in publication in the 28th Golden Melody Awards for Traditional Arts and Music, as well as an honorary Doctorate from the Taipei National University of the Arts. He tutored many up and coming troupes such as Jinhaili, Chingle Hsuan, Tongle Hsuan, Gonghe She, Nanyi She, Chaohe She, Yanle Hsuan, and Nanbei Hsuan, among many other Taiwanese opera troupes. He is a highly gifted master who tirelessly researches Beiguan music, and is dedicated to passing on his craft and nurture new talents.

With the assistance of the National Centre of Traditional Arts, he published a special Beiguan Paizu music album and a selective album of singing instructions of Beiguan tunes in 2000 and 2002 respectively, in which he not only presents collected Beiguan music, but also published an instructional DVD, as well as performance CD. This veritable solidification of his knowledge and talent was met with great enthusiasm.

人員簡介

Personnel

團長/製作人簡介-林永志[Director/ Musical design] — LIN, Yung-Chi



臺北木偶劇團團長，師承北管邱火榮老師、京劇鼓師呂永輝。19歲進入專業布袋戲團擔任職業後場樂師，25歲轉戰專業歌仔戲劇團擔任司鼓及執行長一職，擅長北管、歌仔戲、京劇音樂在臺灣民間劇種中的靈活運用。

2010年創立臺北木偶劇團，打破傳統布袋戲團的門派芥蒂，廣集傳統布袋戲及傳統音樂之優秀人才，帶領臺北木偶劇團致力於傳統藝術保存與學習，出版布袋戲影音光碟《情定西湖-白蛇傳》、《西遊記之大鬧水晶宮》、《天頂仰會爛一隻空》。近年來廣邀戲劇(曲)藝術家，嘗試以不同的方式讓現代觀眾看見傳統布袋戲的美。以《如夢初醒·孟麗君》一劇入圍第31屆傳藝金曲獎「最佳音樂設計獎」。

Director of the Taipei Puppetry Theatre and student of CHIU, Huo-Rong and the Peking Opera drum master LU, Yung-Hui, Lin started as a professional backup musician for Taiwanese puppetry theatre at the tender age of 19. When he was 25, he changed lanes and became drummer and executive of a professional Taiwanese opera troupe. He is highly astute in employing music from Beiguan, Taiwanese opera, and Peking opera within Taiwanese folk theatres.

In 2010, the Taipei Puppet Theatre was founded, breaking traditional barriers between different schools, and gathering talents from all around the fields of traditional Taiwanese opera and music. Under Lin's guidance, the Taipei Puppetry Theatre dedicates its efforts to preserving and researching this traditional art form, to do so, they published many audio visual recordings, including Love In The West Lake · The Legend Of The White Snake , Journey to the West : Mayhem in the crystal palace , and Oh! Why is there a hole on the sky? . In recent years, they have invited many performance artists and musicians for collaborations, trying to present a different side of the beauty of traditional puppetry to the audience, even gaining a nomination in best musical design for the 31st Golden Melody Award for Traditional Arts and Music for 如夢初醒·孟麗君 Like Awakening from a Dream—Meng Li Chun.

人員簡介

Personnel

編導簡介-劉信成[Playwright/ Director] — LIU, Hsin-Cheng



國立中央大學中國文學系博士，博士論文以撰寫《當代臺灣布袋戲「主演」之研究》為題（2018年已出版）。大學期間即跟隨已故戲劇大師王生善教授習修編、導多年，其碩論《臺灣「歌仔戲導演」之探討》為國內第一本研究本土戲曲導演之論文。曾獲中國文藝獎章戲劇類「布袋戲編導」、教育部全國文藝創作獎。曾任臺北城市科技大學、致理技術學院、華梵大學、國立臺灣戲曲學院兼任講師。王生善國內表、導演班導演組教師、光武工專話劇社指導老師。

客家電視台「客家戲曲」節目顧問暨評審委員、文建會主辦「智慧的薪傳」影帶錄製布袋戲類審查委員。黃梅戲、歌仔戲、客家戲、布袋戲等劇團專任研究助理、企劃行政專員及執行製作。2014年執導暨劇本修編國藝會「布袋戲製作及發表補助專案」《黑金英雄淚》（「昇平五洲園」演出）、2016年新編北管布袋戲《高平關》編劇、導演（「臺北木偶劇團」演出）、2017年北管布袋戲《劈山救母》導演，（「臺北木偶劇團」《蘊韻新聲》演出）、2018年新編北管布袋戲《雙龍護斗》編劇、導演（「臺北木偶劇團」演出）。著有：《鯤島奇俠》（布袋戲劇本，2013）、《台灣客家外台札記》（2006）、《明天》（舞台劇劇本，1995）；並於各大學學報及國際學術研討會議發學術論文十餘篇、以及四十餘篇有關戲曲之期刊。

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人員簡介

Personnel

主演簡介 Leading role



吳聲杰
WU, Sheng-Chieh

2010年進入臺北木偶劇團擔任前場演師，並持續向各傳統藝師求藝：大陸國寶級藝師莊陳華老師學習木偶戲、邱火榮老師學習北管音樂、廖昆章老師學習臺語漢文、李傳燦老師學習戲偶製作、鄭安成老師學習戲竅等。曾入圍第29、30屆傳藝金曲獎「最佳個人表演新秀獎」。

Wu joined the Taipei Puppetry Theatre in 2010 as front performer. He continued to hone his art by learning from numerous traditional masters. He studied marionette theatre with the Chinese national treasure CHUANG, Chen-Hua; Beiguan music with CHIU, Huo-Rong; Taiwanese Han with LIAO, Kun-Chang; puppet making with LI, Chuan-Tsan, and theatre insight with CHENG, An-Cheng. He was nominated for the Best New Performer Award in the 29th and 30th Golden Melody Award for Traditional Arts.



陳思廷
CHEN Su-Ting

就讀台北市平等國小因受校內布袋戲社團而啟蒙。曾於「巧宛然掌中劇團」、「少宛然掌中劇團」擔任前場主演。2010年加入臺北木偶劇團擔任前場演師，並持續精進布袋戲掌中技藝。曾入圍第32屆傳藝金曲獎「最佳個人表演新秀獎」，為指日可待的新一代布袋戲女主演。

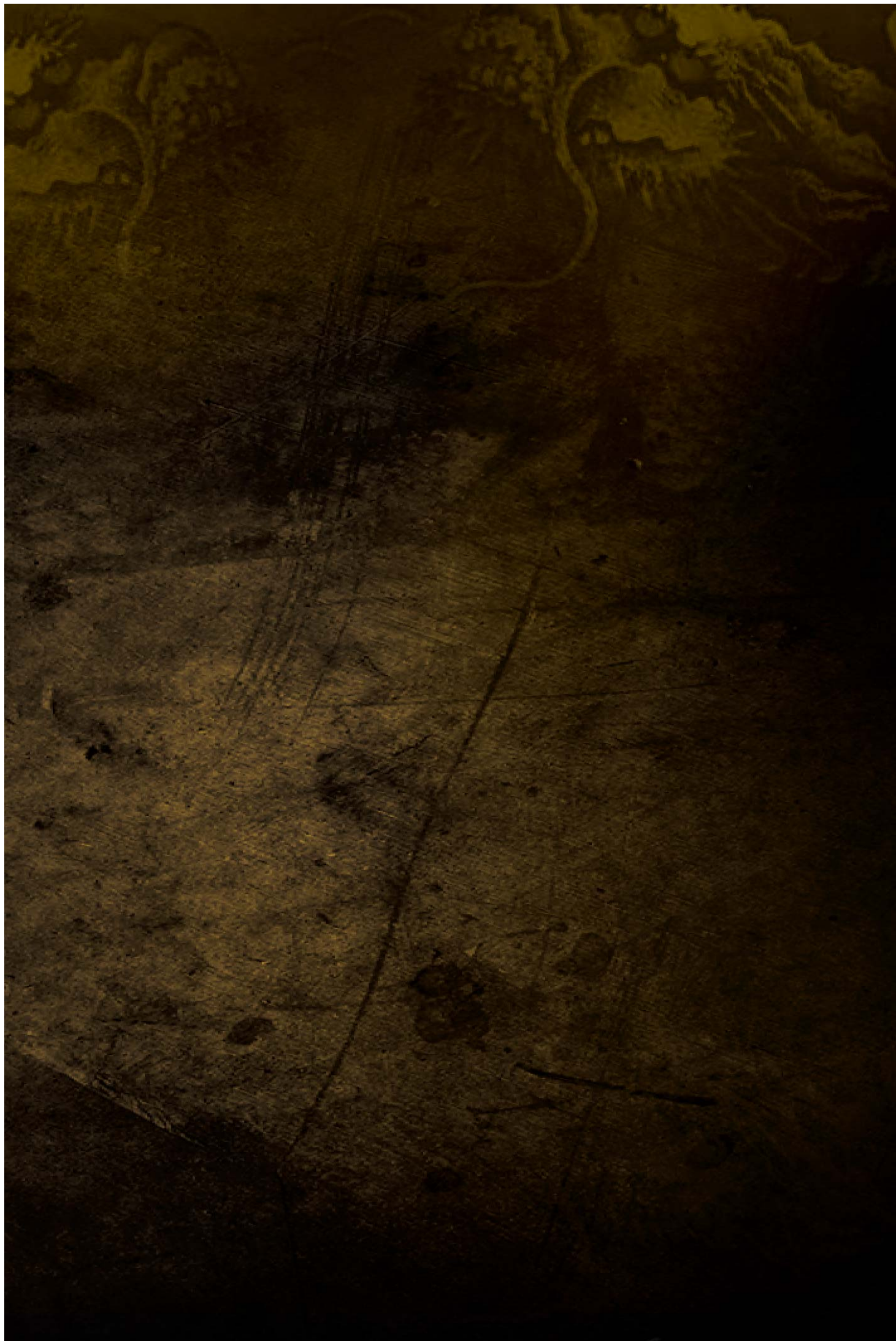
Chen's initiation started when she joined the puppetry club at Pingdeng Elementary School. She has worked as front performer at both Chiao Wan Jan Puppet Troupe and Shao Wan Jan Puppet Troupe. In 2010, she joined the Taipei Puppetry Theatre as front performer, and continued to refine her craft. She was nominated for the Best New Performer Award in the 32nd Golden Melody Award for Traditional Arts, and is rising star in female leading roles.



廖群瑋
LIAO, Chuen-Wei

雲林縣崙背人，家裡從事布袋戲相關行業，從小耳濡目染，對布袋戲甚感興趣。2014年開始接觸金光布袋戲並延續家業，期間也曾擔任多團布袋戲協演演師。2018年正式加入臺北木偶劇團擔任專職演師。曾榮獲雲林國際偶戲節第一屆青年主演競賽「最佳主演獎」殊榮。

Liao was born into a puppetry family in Lunbei, Yunlin County, and grew up with the art form. In 2014, he became involved with and took on the task of continuing his family business. He has worked as assistant performer for many puppetry troupes, and formally joined the Taipei Puppetry Theatre in 2018 as a full time performer. He was awarded Best Leading Role in the 1st Yunlin International Puppetry Festival for Young Performers.





木 臺北木偶劇團
Taipei Puppet Theater