

FESTIVAL MESSAGE



“Are you home for dinner tonight? I’ve made your favourite soup.”

While soup is common at dining tables around the world, it is especially meaningful for many Chinese families. 好汤, literally “good soup” is basically a pot of goodness brewed with much love and many nutritious ingredients to bring us comfort and warmth. Drinking a bowl of homecooked soup in the company of family or friends is something I always look forward to, regardless of how my day went.

Artistic creation is much like brewing a pot of “good soup”. Every performance you see at *Huayi - Chinese Festival of Arts* is made from the goodness of each artistic component—served with lots of care and passion—and hopefully, experienced in the company of family or friends.

In *Huayi 2020*, you will get to taste a series of brand new, made-in-Singapore creations (*7 Sages of the Bamboo Grove*, *Unspoken Melodies - Silent Film Classics in Concert*, *Prism of Truth* and *Strings of Time - A Sanxian Concert*). We will also serve you creations by leading Chinese artists from around the world that will bring you much laughter (*Storytellers' Wisdom - A Crosstalk Production*), lots of warmth (*The Long Goodbye* and *Gullinkambi - Puppetry Theatre for Children*), unforgettable melodies (*David Tao “DT in Harmony”* and *in::music* series) and a strong dose of perseverance (*Principle* and *Almost 55*), amongst other ingredients to feed your soul.

The *Huayi* team shares the same motivation and desire as the talented and renowned artists whose works are presented at each edition of this cultural festival that celebrates not just a new beginning but also the togetherness of a family. Whether in times of uncertainty or abundant blessing, we hope that you will find sustenance and food for thought in our programmes. We take special care to ensure that wherever you are—in terms of your interest, knowledge or circumstance in life—the festival line-up has a programme that can speak to you or bring some cheer as we welcome the lunar new year together.

To all of you, our audiences and featured artists, we hope that *Huayi* will always be the go-to provider of your yearly dose of nourishing “soup” at Esplanade.

Yours sincerely,

Delvin Lee

Huayi - Chinese Festival of Arts
Producer

MESSAGE FROM OUR PRINCIPAL SPONSOR



Knife brand is a household name in Singapore that is synonymous with wholesome family cooking since 1948. With its unique peanut aroma and proprietary blend, Knife brand cooking oil is a perfect cooking aid that brings the family together over the dining table throughout the festive period.

As part of our continuous support for the arts and culture, Lam Soon's Knife brand is proud to be the Principal Sponsor for the 18th edition of *Huayi - Chinese Festival of Arts*.

We hope you will enjoy the wide range of performances at *Huayi* - from the traditional to the contemporary, and from mainstream to cutting-edge.

We wish you and your family a Happy Chinese New Year! 年年有余!

A handwritten signature in black ink, appearing to read 'Wang Shang Ying'.

Mr. Whang Shang Ying
Executive Chairman
Lam Soon Singapore Pte Ltd.



PLAYWRIGHT AND DIRECTOR'S MESSAGE

Love me... When I am most unworthy

When I was little, I used to rest my head on my father's belly when we were watching television together, while our Ta-tung brand electric fan brought welcome relief from the heat. Life was easy then, and that was my earliest memory of the physical intimacy between me and my father.

Like most boys coming from a traditional Taiwanese family, I hardly had any physical contact with my father after I grew up. The next time we hugged was in a rather absurd situation.

About five years ago, my father's diabetes worsened to the point of needing dialysis. He was worried that he would be a burden to me, so he would take the bus all by himself to Wan Fang Hospital nearby. However, he would be so weak after each dialysis session that I would have to fetch him on

my motorbike. During one such episode, he was riding pillion and felt so weak that he could not keep his balance. Afraid that he would fall from my scooter, he moved his hands from my shoulders to encircle his arms around my waist and there he clung, tightly. In that moment of fragility, I felt as if he was a little child fearful of being abandoned by his parents.

I felt a profound sense of reconnection between two souls there and then, silently blossoming on that rickety Kymco scooter. I was initially apprehensive about this relationship of reliance because I was not ready to face my father's increasing frailty. After giving up on driving his cab due to his cataracts, he went from taking care of his own meals with some effort, to needing help with the stairs. This process was long-drawn and I knew there was no way to reverse his deteriorating health. Emotionally, I was not willing to face this fact. I was fearful—not just for my father's condition but also for the possibility that taking care of him will impede both my creative and personal life. I could not envision spending the most productive period of my life being immersed in the miasma of antiseptic fumes in the hospital, breathing in the smell of the aged in his room. Yes, I was selfishly fearful for myself.

About three years ago, my father's sight deteriorated till he was at 0.1 on the visual acuity chart. For the sake of his safety, our family was contemplating sending him to an old age home. Even though the additional expense was going to be significant, we believed that the better care that he would receive was worth the money. My mother and sisters chipped in to look for a suitable home, and I was mostly silent during the family discussion, perhaps for fear of bearing the guilt of the son abandoning his father. It reduced my sense of guilt, to have my family initiate this discussion. They probably knew how I tried my best to take care of my father over the past few years in the midst of my hectic theatre work.

I confess that I did not grow up in a peaceful, happy family where my father was kind and loving, and us children were filial towards him. I imagine many others face similar internal conflicts over caring for an aged parent. We struggle with this sense of unfairness that the same level of care was not something we had received. I have never considered myself filial—for the years that I devoted to caring for my father, I only seek to be at peace with myself with the knowledge that I have done all I could.

It was not until I was married and had children of my own that I remembered this saying: "Only when you cradle your own child that you fully understand your parents." The sacrifices that we make for one another can never be equitable, so it is pointless to be overly calculative. In most cases, the lack of mutual understanding stems when the souls are weak. If we have a strong belief in life, it will be much easier to negotiate and resolve difficulties in our relationships.

I came across a Swedish proverb in my reading that said: "Love me when I am most unworthy, for it is then that I need love most." Perhaps we do not need to be afraid to face the ageing of our parents, as the mere process of walking with them, will strengthen our soul, bit by bit.

Huang Chih Kai





HUANG CHIH KAI

Huang Chih Kai has been the Artistic Director of Story Works since 2013. He has written and directed six critically acclaimed theatre productions. A theatre graduate from National Taiwan University, he is known for his keen eye for design and humour. To Huang, the stage is a kaleidoscope. He pushes his stage characters to their limits so as to accurately present the many ups and downs of life. Huang's main goal in life is to transform the world into a place we would all like it to become.

Theatre Productions (Director)

- Story Works: *The Moon is Always Full*, *Sakurako's Choice*, *As You Like It* (co-director), *The Way of Zhuang Zi*, *Unspoken*, *3 Storytellers*, *Don Quixote*
- KHAM X Story Works: *Wicked Wish*
- Ming Hwa Yuan Arts and Cultural Group: *Lin Shao Mao: Taiwanese Knight-errant*, *Take a Bow*
- Ping Fong Acting Troupe: *The Underworld Code*, *The First Lily*, *Legal Crime*, *Made in Taiwan*

Published Works

The Moon is Always Full, *Sakurako's Choice*, *The Long Goodbye*, *The Way of Zhuang Zi*, *Unspoken*, *3 Storytellers*, *Don Quixote*, *Hugh Lee's Classroom*

LUO YI JUN

Luo Yi Jun is a well-known Chinese author and one of the most important writers in the Taiwanese literature circle. His nuanced, post-modernistic style of writing is evident in his fantastical and deconstructionist works that dig at the core of humanity and the times we are living in. Luo graduated from the Graduate School of Theatre Studies at the former National Institute of the Arts (current Taipei National University of the Arts).

Bibliography

Fitness v.s. Fatness (co-written with Dung Kai Cheung), *May Our Joy Stay: My Little Boys 2*, *Daughter*, *My Little Boys*, *Face Book*, *Tangut Inn*, *My Future 2nd Son's Memory of Me*, *Born Into the Twelfth Sign*, *Us*, *Far Away*, *Elegy*, *Family of the Moon*, *The Third Dancer*, *Wife Dreams of Dog*, *We Left the Bar of the Night*, *Red Character Group*, and many more.

Awards

- 5th Literary Great of United Daily News award (2018)
- 3rd Dream of the Red Chamber Award: The World's Distinguished Novel in Chinese Taiwan Literature Golden Award - Novels category
- China Times Literature Award - Short Stories category
- Unitas Magazine Emerging Novelist Award - Commendation Award
- Taipei Literature Award



About My Little Boys

My Little Boys is a collection of the Facebook postings of Luo Yi Jun that chronicles the hilarious moments in the life of him and his two sons. These snapshots capture the fleeting moments in their family that, when pieced together, form a continuum of family life. While these moments appear and revolve around certain reoccurring characters, life is colourful precisely because we have to deal with such repetitions patiently and not shy away from confronting them—for it is through this process that we strengthen ourselves.

Featuring an introverted elder son, an impish younger son, a beautiful, mild-mannered wife (who is also a loving yet firm mother)—with the addition of rambunctious dogs—this collection of short stories presents a lively family portrait that shows how Luo switches between his various roles, painting a detailed picture of family life that is at times hilarious. A common thread runs through the stories that serve to remind Luo and his children that they are all humans with souls—to always be kind and strong, to not hurt others but yet retain the tenacity to withstand hurt.

SYNOPSIS

“The content and character names of portions of this show are purely fictional. If there are any resemblances, they are intentional, for this is an adaptation of Luo Yi Jun’s *The Little Boys* after all.”

Luo Yi Jun is a renowned novelist who penned things that happened between him and his youngest son Zhong Ning while he was growing up.

In words, he captured their happy moments together. Zhong Ning, who had a passion for drawing, had always wanted to be an illustrator. Unfortunately, he never managed to shine and in his youth, was often compared to his father and viewed as inferior in his artistic flair. The constant comparison between the teenage Zhong Ning and his father caused him to loathe his father’s reputation as a famous writer. Zhong Ning began to distance himself from his father and eventually moved out of the house to live on his own.

Zhong Ning made a career switch and became a successful property agent. When his sister Mei Yu was about to be married, she shared a concern with Zhong Ning—she suspected that their father had dementia and was slowly losing his memory.

After an incident where his father almost set his house on fire, Zhong Ning moved back home to care for him. He was forced to re-learn how to interact with his father. Up to his neck with juggling work and caring for his father, his fiancé Cai Rou was eventually also roped in to care for her future father-in-law.

With his failing memory, the only thing that Yi Jun remembered were his writings. To delay the deterioration, Zhong Ning revisited with his father, what he wrote in the past. In the process, he slowly uncovered valuable lessons about life...

(2hrs 45mins, including 20min intermission)
Performed in Mandarin, with English and Chinese surtitles.

ABOUT STORY WORKS

Story Works was established in December 2013, with a focus on innovative theatre and original play productions.

Apart from cultivating theatre professionals, the theatre company has also developed a vibrant educational programme to attract young talent and spark imagination. With its dedication to become the best platform for Taiwan’s young theatre professionals on and off stage, Story Works seeks to bring entertaining and thought-provoking plays to every corner in Taiwan and beyond.

Since its establishment, Story Works has produced and presented ten original plays. The company’s mission is to recapture joy and sorrow, presenting the beauty of these moments to the audience.

ABOUT DREAMLAND

Dreamland Image Co.,Ltd was founded by May Su. Over the years, Dreamland Image has produced creative works in different media, including film, documentary and television. The company strives to keep on cultivating good stories and work through collaborations in the creative industry.

Documentary
Poetries from the Bookstore

Animation
My Little Boys

Movie
Dear Loneliness

TV Drama
Love You/While We Were Drunk,
Ring Ring Bell, I Love You So Much



LEE TIEN CHU

as **Luo Yi Jun**

Founding member of the Lan Ling Theater Workshop; stalwart of Chinese theatre, television and film circles; two-time recipient of the Best Actor award at the Golden Bell Awards.

Theatre Productions

Ping Fong Acting Troupe: *Apocalypse of Beijing Opera, My Kid Sister, Shamlet, Part V of Can Three Make It:empty city.* Lan Ling Theater Workshop: *Ho Chu's New Match.* Mr. Wing Theatre Company: *The Starlight Theater.*

TV Drama

Flowers Wither, Lost Daughter, The Solitary Gourmet, San Bao Wanted To Go Home, Empresses in the Palace, The Golden Years, Sun Plants, Poppy Flower, Green Green Grass By The River, You Can't Tell Him, Lovers Under the Rain, Justice Bao.

Movies

Four Hands, The Rule of the Game, Teenage Fugitive.

Q: What is your take on “remembering” and “forgetting”?

Memory is like water—we try so hard to hold it in our palms and fear to lose it, yet loss is inevitable, for it will eventually trickle away despite all valiant efforts to recapture and reconstruct it. No matter how hard we try to recall, memory will never be identical to the reality that we actually experienced. So I thought; since we are fighting a lost cause to preserve it, why don't we embrace the here and now, to savour it to the fullest while it lasts. If it is forgotten, so be it! If it is truly important, we will recall it when we need it. This is how I feel towards life and memory.



WU TING CHIEN

as **Luo Zhong Ning**

(performs on 7 and 9 Feb)

Wu Ting Chien is a renowned theatre director and actor. He is a theatre graduate from National Taiwan University.

Theatre Productions

Story Works: *Sakurako's Choice, The Way of Zhuang Zi, Unspoken.* Greenray Theatre Company: *Human Condition, Human Condition VI, August: Osage County, After You Turn Away.* M.O.V.E Theatre: *Borrowed Family.* Tang Mei Yun Taiwanese Opera Company: *Song of the Fireflies, Journey in the Underworld.*

TV Drama

Iron Ladies, Shia Wa Se, Apple in Your Eye, When You're Smiling.

Q: Have you talked about “ageing” with your family?

In our family, we skipped the “ageing” part and jumped straight into “dying”! (laughs)

I remember the time when I was helping my father to right a seagrape tree that almost toppled over in a typhoon. Halfway through, he said: “when I am dead, you should scatter my ashes under this tree. That'll be eco-friendly and fuss-free!” Seeing how he made this comment in pseudo jest, I retorted: “wouldn't the dog that we get in future then wee on you every time? That's gross!”

The reality is, I totally understood my father. After all, life is but a journey and when we reach the end, it will just be a case of ashes to ashes, dust to dust. Dying is the easy part; living is actually harder, so we must work harder to live life to its fullest.



LAN JUN TIAN
as **Luo Zhong Ning**
(performs on 8 Feb)

Theatre Productions

New Image Theater Group: *Wandering in the Garden, Waking from a Dream.*

Movies

The Haunting Lover, Double Trouble, Will You Still Love Me Tomorrow?.

TV Drama

Rice Family, Sisters, A Touch of Green, The King Of Romance, Iron Ladies, Utopia For The 20s, etc.

Q: Would you rather 'remember' or 'forget'? Which is happier to you? Why?

I am not someone who will try to make myself happy—my happiness lies with my wife, children and family, in that order. I put myself last. There is one scene in the show with Cai Rou, where I tell her that if I ever can't find my way home, she need not go looking for me. Just remember our happy memories together. That is a close reflection of what I feel. As for "remembering" or "forgetting"? I choose to be the one doing the remembering because when we forget, it seems like we are leaving the pain to others. I feel that the one who remembers bears more pain. I would rather leave the sorrow to myself.



LIU SHAN SHAN
as **Parent A, Doctor Soon, Old Man C**

Theatre Productions

Story Works: *The Moon is Always Full, The Way of Zhuang Zi, Unspoken, Don Quixote, The Man, The Boy And The Monkey King.* Ping Fong Acting Troupe: *Shamlet, Legitimate Crimes, The Underworld Code, Wedding Memories, Apocalypse of Beijing Opera, Far Away From Home, Letter Extramarital Behavior, The Half-Mile Great Wall, Last Night When the Stars Were Bright, My Kidsister, Nation Rescue Ltd, Are You The One?, The Kingdom of Paradise.* All U People Theatre: *The Other Woman and the Other Man.* GARSONPLAY: *Breaking Away. Act Travel Love.*

Q: Are you usually forgetful? Is there something you don't wish to forget?

I am not prone to forgetfulness, but I am increasingly allowing myself to not try too hard to remember certain things. If I can, I wish to never forget how deeply my family loves me.



TSAI HSUAN YEN
as **Zhang Cai Rou**

Tsai Hsuan Yen is a movie and theatre actor who graduated from the Faculty of Drama at the Taipei National University of the Arts.

Theatre Productions

Shakespeare's Wild Sisters Group: *Note Exchange II, 1984, Blood and Rose Ensemble, Notes Exchange - Crime and Punishment, Hundred Years of Solitude, Richard III, SMAP X SMAP - In love with the 90s, Michael Jackson - Back to the 80s, Once, Upon Hearing the Skin Tone, Listen to Me, Please!, Tsen, Bluesy Lee - Welcome to the 70s.* Tainaner Ensemble: *Re/turn, The Seagull.* Against Again Troupe: *Frühlings Erwachen.* Godot Theatre Company: *OFFICE GOES MAD.* M.O.V.E Theatre: *Postcard.* Open Theater Group: *Before We Go To Mars.* Creative Society: *Mother Singer, Roberto Zucco.*

Movies

Sen Sen, The Blue Choker, Zinnia Flower, Ace of Sales, Detective Chic, Twa-Tiu-Tiann.

Short Movies

Do or, Big Little Mane, Taiwan Fun on the Tropic of Cancer in 2017, Panacea, Second Chance.

Q: Would you rather 'remember' or 'forget'? Which is happier to you? Why?

I'd probably choose to 'remember' because I am quite masochistic. I'd rather remember everything, even though I may keep experiencing pain from being forgotten. But if I can remember everything, even though it may be painful, I will still feel blessed.



KUO YAO JEN

as **Colleague A, Brother-in-law, Coach, Bookshop Owner, Old Age Home Director, Uncle**

A theatre graduate from National Taiwan University, Kuo Yao Jen is the Founder, Theatre Advisor and Head of Acting House.

Theatre Productions

Story Works: *The Moon is Always Full, Sakurako's Choice, The Voice Hunter, The Way of Zhuang Zi, Unspoken, Three Storytellers, Don Quixote*. KHAM x Story Works: *Wicked Wish*. Ping Fong Acting Troupe: *Nation Rescue Ltd, Mad In Taiwan, Stand by Me, The Aurora Borealis, Not Only You and Me, Candy Flower Travel*. Godot Theatre Company: *OFFICE GOES MAD*. Tang Mei Yun Taiwanese Opera Company: *Romancing in the Moonlight*. Ming Hwa Yuan Arts and Cultural Group: *The Legend of Lin Shao Mao*. BADAOXI: *Pangcah*. Golden Bough Theatre: *She is So Lovely..., Happiness Part 2*. Creative Society: *HOLYCRAB!, WHO-GA-SHA-GA, Playing the Violin*. All Music Theatre: *April Rain, The Impossible Times*.

Movies

The Map of DNA, Ripples of Desire, Girlfriend Boyfriend, 520Huilan.

TV Drama

K Song Lover, Dragon Gate, Ni Yada, The Songs Of Soil, Way Back Into Love, etc.

Q: Would you rather 'remember' or 'forget'? Which is happier to you? Why?

It's happier to 'forget'. To someone who does not remember, the event has never happened because he cannot remember it. Being able to forget is a blessing. So long as I have once had this relationship, I am contented.



ZHU YOU LIN

as **Parent B, Luo Mei Yu (older sister), Mother**

Zhu You Lin is a full-time actor who graduated from the Faculty of Theatre Arts at the Taipei National University of the Arts.

Theatre Productions

Edward Lam Dance Theatre: *Awakening, What is Success, I Hate Therefore I Marry, Finding Loveless Land, Arts School Musical*. Godot Theatre Company: *Haters Gonna Hate*. M.O.V.E Theatre: *Postcard*. Shakespeare's Wild Sisters Group: *Richard III, Skin Touching*. Yang's Ensemble: *Shopping and F****. Migratory Youth Art Troupe: *Opera-ING*. Myan Myan Studio: *BedTime, DollHouse, Shi Shi Mien Liao Mi*. All U People Theatre: *Happy New Year*. QAF Zhang Yu Sheng Musical Memorial: *More Than Words*. VM Theatre Company: *Daylight*.

Movies

49 Days, Dragon Flies Phoenix Dances, 7 Days in Heaven.

TV Drama

Game

Q: Would you rather 'remember' or 'forget'? Which is happier to you? Why?

I would choose to 'remember' because being happy means to experience everything in life, including all the pain, sorrow and growing up. If you ask me which is happier, I will choose to cherish what I have and not erase everything for what's new. I want to remember all that I have experienced and the world that I know.



LIN TUNG HSU

as **Staff at Publishing House, Property Agency Manager, Police A, Old Man A, Young Uncle**

Lin Tung Hsu is a graduate of National Taiwan University of Arts, Lin started his career in 2007 with Ping Fong Acting Troupe. He is regarded as one of the most talented comedians in Taiwan.

Theatre Productions

Story Works: *The Moon is Always Full, The Way of Zhuang Zi, Unspoken, Three Storytellers, Don Quixote*. KHAM x Story Works: *Wicked Wish*. Ping Fong Acting Troupe: *Not Only You and Me, Wedding Memories, The Half-Mile Great Wall, Stand by Me, Shamlet, Nation Rescue Ltd, Mr. Right Wanted, Beijing Opera Revelation, Far Away From Home*. BADAOXI: *Pangcah*. Ming Hwa Yuan Arts and Cultural Group: *The Legend of Lin Shao Mao, Take a Bow*. Po You Set: *Tigers Youth Z*. Enjoy Entertainment: *Fuooing Man 5.0, Fuooing Man 4.0, Fuooing Man 3.0*.

Q: Would you rather 'remember' or 'forget'? Which is happier to you? Why?

To me, both 'remembering' and 'forgetting' are equally painful. I don't know how much does someone have to forget to have 'forgotten'. Does he really forget everything? Or does he know he has forgotten something but cannot recall what it is? I think the latter is very tormenting, perhaps more torturous than someone who remembers everything. Remembering everything has no bearing on being happy, because you simply remember things—that's all! You can do nothing about it, so we should not cling on to memories. So, 'remembering' and 'forgetting' are both beyond our control, wouldn't you say?



CHEN HSUAN CHIA

as **Luo Zhong Ning**

Chen Hsuan Chia is a fourth generation actor from the Ming Hwa Yuan Arts and Culture Group. Despite his tender age, he has already performed live in almost a hundred shows. He possesses a natural stage presence that immediately catches every audience's attention.

Theatre Productions

Ming Hwa Yuan Arts and Culture Group: *The Legend of Lin Shao Mao, Take a Bow, To Repay with Greater Love*.

Q: Which part of the script or the rehearsal is most difficult to you? Why?

I find scenes where I have to cry or be angry very challenging. The language and my lines are not as difficult as the emotions. I'm acting on stage but I have to make it look natural to the audience so that it looks genuine. In these situations, the director will ask me to use my imagination and try to be like my normal self. I find it very fun. I remember once that I cried during rehearsal, not just because I had to cry in that scene but because the timing and emotions were so hard to manage that I burst out in tears of frustration. Even now, when I rehearse that scene, I still find it difficult.



YANG TUNG CHING

as **Chief Editor, Customer A, Old Man B, Grandpa**

Yang Tung Ching graduated from the Department of Drama and Theatre at the National Taiwan University.

Theatre Productions

Story Works: *Fairies of the Symphony*. The Cyclops Troupe: *Translations, Eat It Up!*.

Movies

Winter Light, Cat Without Name.

Q: Would you rather 'remember' or 'forget'? Which is happier to you? Why?

Definitely 'remember'. Perhaps I am afraid of losing my ability to keep things under control. I feel that when I am reminded about something I have forgotten, that memory will become ephemeral, which will make me fear that I am losing control. More importantly, I choose "remembering" because I do not wish to become a burden to others. I actually believe that those who choose to forget will find it easier to live life. Even though they may frequently blame themselves, they are free to leave behind things that would otherwise shackle them and instead focus on the here and now, along with those that they remember. So, I would prefer to leave this gift to those who matter to me while I bear the burden of remembering.



LIN CHIA FENG

As Chairman of Performing Arts Alliance in Taiwan, Lin Chia Feng has been credited for modernising the management of theatre companies and creating a larger stage for Taiwan's young storytellers over the last 27 years. He believes that affection is the most important bonding element in theatre. Lin was formerly the Deputy Sales Director for National Taichung Theatre and was responsible for its grand opening. He also spent 22 years with Ping Fong Acting Troupe where he held the positions of CEO, Artistic Director and Producer.

Theatre Productions

Story Works: *The Boy and the Monkey King, The Moon is Always Full, Sakurako's Choice, The Voice Hunter, As You Like It, The Way of Zhuang Zi, Unspoken, Three Storytellers, Don Quixote*. KHAM X Story Works: *Wicked Wish*.



MAY SU LI MEI

May Su founded Dreamland Image in 2011 after leaving her position as the Executive Vice President of Sanlih E-Television. A big advocate for creative industries in Taiwan, she dedicates her time to creating original content. Through the production of critically acclaimed dramas, movies, documentaries and television series, Dreamland Image strives to cross the boundaries of industries, platforms and national borders. Based in Taiwan, the company aims to bring Taiwan's vibrant creative talent to the world stage.

Theatre Productions

The Way of Zhuang Zi, Unspoken, Great Drama, Big Red Riding Hood.

Curator

National Performing Arts Center: Taiwan International Festival of Arts 2009, Taiwan International Festival of Arts 2010. MOCA Taipei: *The simple art of PARODY*.

Documentaries

Big River, Big Sea, The Turn of The Game, Poetries From the Bookstores I, Poetries From the Bookstores II.

Animations

My Little Boys, Love You / While We Were Drunk

Publications

28 Good Things Idea•Value•Business

Movies

Dear Loneliness, Fishing Luck, Reign of Assassins, Fantôme, OÙ es-tu, KANO

TV Drama

Love You / While We Were Drunk, Ring Ring Bell, I Love You So Much, Big Red Riding Hood, Lovestore at the Corner, The Substitute, We Are Family.



CHIANG CHIH HUI

Production Manager

Chiang Chih Hui is the Administration Director for Story Works. A graduate from Shih Chien Fashion Design, she has spent more than 18 years with Ping Fong Acting Troupe. Chiang has executed and managed more than 1,700 theatre productions.

Theatre Productions

Story Works: *The Boy and the Monkey King, The Moon is Always Full, Sakurako's Choice, The Voice Hunter, As You Like It, Unspoken, Three Storytellers, Don Quixote*. KHAM x Story Works: *Wicked Wish*.



WANG HSUAN LIN

Production Manager

Wang Hsuan Lin is a Drama graduate from the National Taiwan University of Arts and is currently a manager with Story Works. Wang has participated in various productions for Ping Fong Acting Troupe and has played an instrumental role in Story Works' productions including *The Boy and the Monkey King, The Moon is Always Full, Sakurako's Choice, The Sound Hunter, As You Like It, Unspoken, The Way of Zhuang Zi, 3 Storytellers, Don Quixote* and *Wicked Wish*.



TSENG SU MING

Stage Designer

Tseng Su Ming received his Master of Fine Arts from the College of Applied Media Arts at the National Taiwan University of Arts. Former Art Director of Taiwan Television Corporation, he currently serves as the Art Director of an entertainment space design company, Guest Art Director for Sanlih TV and as a teacher at the Drama Department of Taiwan University of the Arts. Tseng has also served as Stage Designer for Golden Horse Awards, Golden Bell TV Awards and Golden Melody Awards ceremonies. He won the PromaxBDA Bronze Award at the 34th Golden Horse Awards ceremony. In 2009, Tseng was shortlisted for the World Stage Design Exhibition (WSD).

Theatre Productions

Story Works: *Sakurako's Choice, Unspoken*. KHAM x Story Works: *Wicked Wish*. Ping Fong Acting Troupe: *Apocalypse of Beijing Opera, Extramarital Correspondence, Mr. Right Wanted, The First Lily, Legitimate Crimes, Stand By Me, The Half Mile Great Wall, Wedding Memories, Shamlet, Last Night When The Stars Were Bright, Not Only You And Me, Far Away From Home, My Kid Sister, The Aurora Borealis, Part I of Can Three Make It: Not Only You And Me*. Greenray Theatre Company: *Human Condition II, III & IV*. Godot Theatre Company: *The Goodbye Girl*. Golden Bough Theatre: *Sayonara 1945 Heart Taiwan Magical Musical, Happiness Part 3*.



CHIN PING PING

Costume and Image Designer

Chin Ping Ping received her Master of Fine Arts from the University of North Carolina (UNC) Chapel Hill and researched at the Yale University School of Drama. Her specialties are in costume design, Western period costume structure, Western costumes history and Chinese costumes history. Chin's works span both Chinese and Western cultures, ranging from children's plays to traditional Chinese operas.

Theatre Productions

Story Works: *Unspoken, The Boy and the Monkey King, Sakurako's Choice*. Ping Fong Acting Troupe: *Apocalypse of Beijing Opera, Shamlet, Last Night When The Stars Were Bright, Far Away From Home*. Greenray Theatre Company: *Proof*. Godot Theatre Company: *Our Town, My First Wives, The Goodbye Girl*. Overseas productions: *Hansel and Gretel, A Christmas Carol, Midnight Pass Macbeth*, etc.



SHEN BO HUNG

Lighting Designer

Shen Bo Hung is a theatre lighting designer.

Theatre Productions

Story Works: *Sakurako's Choice*. Ming Hwa Yuan Arts and Culture Group: *The Legend of Lin Shao Mao*. Cloud Gate 2: *Dream Catcher, 13 Tongues, Beckoning*. Fang Yi Shu & Artists: *Salute*.



SIEGFRIED LIAO

Composer and Sound Designer

Siegfried Liao is an experienced musician who has created works that encompass theatre, movies, television and pop music.



HUANG JEH CHUN

Visual Media Designer

Theatre Productions

Story Works: *The Boy and the Monkey King, The Moon is Always Full, Sakurako's Choice, The Voice Hunter, As You Like It, The Way of Zhuang Zi, Unspoken, Three Storytellers, Don Quixote*. KHAM x Story Works: *Wicked Wish*. Ping Fong Acting Troupe: *Not Only You and Me, Shamlet, Mr Right Wanted, Nation Rescue Ltd, Extra-Marital Correspondence, The Aurora Borealis, Half-Mile Great Wall*, etc.



JOCELYN KAO

Video Illustrator

Jocelyn Kao is an illustrator who has worked in animation and video game companies for many years. Currently a freelance illustrator, her works are frequently seen on magazines in Taiwan and graphic novels in the West.

Movie

Art direction, background design and color design for award winning animation, *On Happiness Road*.



JOE FANG

Visual and Graphic Designer

Joe Fang is the Artistic Director of JOEFANGSTUDIO. He is also a graphic designer and curator.

Theatre Productions

Story Works: *The Boy and the Monkey King, The Moon is Always Full, The Way of Zhuang Zi, As You Like It, Unspoken*. KHAM x Story Works: *Wicked Wish*.



HITSU PI

Visual and Graphic Designer

Hitsu Pi is a guitarist, graphic designer and visual designer for a fashion label.

Theatre Productions

Story Works: *The Moon is Always Full, The Way of Zhuang Zi, As You Like It*.



WESLEY KO

Documentarian

Wesley Ko is a photographer. He has won Asia Magazine's Best Photography Award. Ko was Deputy Editor for the monthly magazine *Teacher Chang* and is now responsible for Huishin Photography Studio.

Theatre Productions

Story Works: *The Boy and the Monkey King, The Moon is Always Full, Sakurako's Choice, The Voice Hunter, As You Like It, The Way of Zhuang Zi, Unspoken, Three Storytellers, Don Quixote*. KHAM x Story Works: *Wicked Wish*. Ping Fong Acting Troupe: *Shamlet, Far Away from Home, The Half Mile of The Great Wall, Wedding Memories, Apocalypse of Beijing Opera, The Underworld Code, Extra-Marital Correspondence, The Classified, Legitimate crimes, My Kid Sister, Part V of Can Three Make It: Empty City, After the Funeral*.



LIN SHIH HSIN

Stage Manager

Since 2002, Lin Shih Hsin has worked with multiple theatre companies in Taiwan as a stage production manager and technical supervisor. He founded Xindian Arts company in 2013.

Theatre Productions

Story Works: *The Boy and the Monkey King, The Moon is Always Full, Sakurako's Choice, The Voice Hunter, The Way of Zhuang Zi, As You Like It, Unspoken, Three Storytellers, Don Quixote*. KHAM x Story Works: *Wicked Wish*. Ping Fong Acting Troupe: *Candy Flower Travel, The Aurora Borealis, Legitimate crimes, Part I of Can Three Make It: Not Only You And Me*. If Kids Theatre: *Cheers*. Mr. Wing Theatre Company: *Taipei Dad, New York Mom*. Godot Theatre Company: *The Goodbye Girl, Othello*. Contemporary Legend Theatre: *Waiting for Godot, King Lear, Farewell My Concubine, Lovers That Topple Empires*.



ZENG ZONG LUN

Assistant Director

Zeng Zong Lun is a Theater Arts graduate from Chinese Culture University.

Theatre Productions

Story Works: *The Boy and the Monkey King, The Moon is Always Full, Sakurako's Choice, The Way of Zhuang Zi, As You Like It*. Ming Hwa Yuan Arts and Cultural Group: *The Legend of Lin Shao Mao*.

Assistant director of *The Amazing Journey of Tamsui* in 2017 and 2018 New Taipei City Tamsui Environmental Arts Festival.

PRODUCTION LIST



TEAM LIST

Executive Producers

May Su
Lin Chia Feng

Production Manager

Chiang Chih Hui
Wang Hsuan Lin

Artistic Director

Huang Chih Kai

DESIGN

Stage Designer

Tseng Su Ming

Costume and Image Designer

Chin Ping Ping

Lighting Designer

Shen Bo Hung

Composer and Sound Designer

Siegfried Liao

Visual Media Designer

Huang Jeh Chun

Video Illustrator

Jocelyn Kao

Visual And Graphic Designer

Joe Fang, Hitsu Pi
(Joefangstudio)

Documentarian

Wesley Ko

CAST AND DIRECTION

Original Story

Luo Yi Jun

Playwright/Director

Huang Chih Kai

Assistant Director

Zeng Zong Lun

Rehearsal Assistant

Yeh Chin Chia

Actors/Actresses

Lee Tien Chu
Lan Jun Tian
Wu Ting Chien
Liu Shan Shan
Tsai Hsuan Yen
Kuo Yao Jen
Zhu You Lin
Lin Tung Hsu
Chen Hsuan Chia
Yang Tung Ching

Performance in Video

Ti Chih Chieh

Broadcast

Hsiao Shu Mei

TECHNICAL

Stage Manager

Lin Shih Hsin (XD Art)

Staging Lead

Hsu Chih Chen

Staging Execution

Cheng Rong Chi
Liu Miao Yu
Chen Po Han
Wang Ming Horng
Yang Yu Le

Lighting Lead

Chiang Ju

Lighting Execution

Wang Yung Ju
Yeh Hao Wei

Sound Lead

Li Ying Huei

Sound Effects Execution

Chuang Yun Fei

Visual Media Execution

Chang Yu Chen

Costume Management

Wang Hsuan Lin
Lin Yu Hsuan

Hair and Stylist

Chang Yi Jui
Chen Mei Hsueh

Production Assistant

Lai Chia Hsiang

ADMINISTRATION

Front of House Manager

Wei Yi Chieh

Backstage Manager

Wang Hsuan Lin

Technical Coordinator

Li Ying Huei

Production Execution

Lai Chia Hsiang
Lin Yu Hsuan

Front of House

Chen Hsin Yi
Wang, Hsiao Wen
Mao Ming Wen*
Ng Hong Son*
Hsu Hui Chen*
Kuo Mei Ching*
Chen Ying Ju*
Chen Peng Jen*
Huang Yue E*
Lai Ting Yun*

*Story Works Volunteer

Agencies in Singapore Providing Services and Information on Dementia

These are some useful numbers and helplines to support people with dementia and their caregivers. For more information, you may write to Agency for Integrated Care (AIC) at careinmind@aic.sg.

Organisation	Details	Helpline Number
Singapore Silver Line	Provides eldercare information and connection to eldercare/caregiver support services in Singapore	1800 650 6060 Mon - Fri: 8.30am - 8.30pm Sat: 8.30am - 4pm
Health Promotion Board Dementia Infoline	For caregiver who are caring for persons living with dementia	1800 223 1123 Mon - Fri: 8.30am - 5pm Sat: 8.30am - 1pm
Dementia Helpline (by Alzheimer's Disease Association)	For caregivers who are caring for persons living with dementia	6377 0700 Mon - Fri: 9am - 6pm

If you suspect that your loved one has dementia:

- Consult a memory clinic at the hospital for assessment and diagnosis.
- Call the Health Promotion Board Dementia Infoline or Dementia Helpline by Alzheimer's Disease Association for assistance.

在新加坡提供失智症援助与咨询的单位

如果您得知有人需要帮助, 或者希望进一步了解失智症的相关支援与服务, 敬请联络: careinmind@aic.sg.

单位	细节	热线
新加坡乐银线	咨询任何与老年护理有关的事宜, 包括看护服务建议、暂代看护服务、经济援助、看护培训计划等	1800 650 6060 星期一至五: 8.30am - 8.30pm 星期六: 8.30am - 4pm
保健促进局失智症咨询热线	为照顾失智症人士的看护者提供支援	1800 223 1123 星期一至五: 8.30am - 5pm 星期六: 8.30am - 1pm
失智症支援热线 (新加坡失智症协会)	为照顾失智症人士的看护者提供支援	6377 0700 星期一至五: 9am - 6pm

如果怀疑亲人患有失智症:

- 请联系提供记忆门诊的医院获取专业诊断
- 请拨打保健促进局失智症咨询热线或新加坡失智症协会失智症支援热线寻求援助



“铭，今晚回家吃饭吗？我煮了你最喜欢的汤。”

汤是世界各地的常见菜肴，但它对许多华人家庭而言却意义非凡。一锅“好汤”即是加入许多营养食材，用爱细熬慢炖，暖胃又暖心的人间美味。无论一天过得如何，回到家中，有亲朋好友相伴，再喝下一碗热腾腾的家常汤，那溢满人情的箇中滋味总是令我非常期待。

艺术创作恰如煲一锅好汤。艺术家们倾力注入的创作元素，以及他们对艺术的极致追求，在悉心以对下，纷纷化作每一场演出的精髓，使华艺术节意韵无穷。这时候，如果能够呼朋唤友，齐齐感受一番，自然是锦上添花。

今年，观众朋友们可品尝一系列全新、独特的新加坡风味——《竹林七贤》、《默然有声》、《众相》和《弦上时光》。我们也将献上来自世界各地的华人艺术家之杰作，深度滋养你的灵魂，让你时而捧腹大笑（《十五万大军直取西城而来》）、时而感受家庭温情（《小儿子》和《古林肯比》）、时而沉浸在难忘旋律里（陶喆《喆和乐》和“好in:乐”系列）、时而震撼于择善固执的勇气（《原则》和《Almost 55 乔杨》）。

华艺术节的来临总是伴随着对阖家团圆、辞旧迎新的向往，团队与每一届才华横溢、声名远扬的特邀艺术家一样，对大千世界充满好奇，也心怀天下。不管是太平盛世，还是令人彷徨不安的时代，我们由衷希望大家能够通过这些作品找到属于自己的精神食粮。团队始终秉持多元、包容的原则，为来自不同背景、不同生活环境的观众推出各色节目，共同欢庆新春佳节。

致各位观众和艺术家，希望华艺术节永远是大家每年到访滨海艺术中心享用“好汤”首选。

李国铭
华艺术节
节目监制



刀标牌自1948年以来就是新加坡家喻户晓的品牌，是家庭健康烹调的代名词。刀标油独特的花生香气与专利配方，调制出一道道美味佳肴，让亲朋好友齐聚一堂，共度佳节喜气。

今年延续我们对艺术和文化的支持，刀标牌很荣幸成为第18届华艺术节的主要赞助商。

我们希望大家会喜欢华艺术节2020所带来的一系列精彩节目——无论是传统还是现代，主流还是前卫。

祝愿大家新年快乐、年年有余！

黄上盈
执行董事
南顺(新)私人有限公司

编导的话

请在我最值得被爱的时候爱我。

小时候，经常把父亲的肚子当枕头，躺在他身上，一边惬意地感受大同牌电风扇的风，一边看电视，十分逍遥自在……这是我努力回溯，从记忆河流的最上游所打捞起的父子亲密画面。

长大后，我和大部分台湾传统家庭的男孩子一样，鲜少和父亲有肢体上的亲密接触。我再次和父亲相拥，是在一个很荒谬的场景。

五年多前，父亲糖尿病的状况越来越严重，要开始洗肾。他很怕造成我的负担，所以都自己坐巴士去邻近的万芳医院，但洗完肾后通常体力很虚，我就会骑机车去把他接回来。某次他坐上我的机车后座，虚弱的身体摇摇晃晃，感觉重心不太稳，随时会从车上摔下来，他便把

手从我的肩膀往下移，环抱在我的腰上，抱得很紧很紧，像幼儿害怕被父母遗弃的那种感觉。

那一刻，我意识到某种生命与生命之间的重新连结，默默地在那台老旧的豪迈奔腾机车上诞生。一开始，我有点恐惧那种依存的关系，因为我根本没准备好去迎接父亲的衰老，他从白内障不能再开计程车、从三餐勉强能自理到上下楼梯需要人搀扶，这段逐渐退化的时间不算短，我明明知道父亲的健康是不可逆的，但心里却不愿意面对这件事。我内心其实是害怕的，我担忧的不只是父亲的病情，更多的是自己的创作、人生的脚步是否会因为照顾父亲而停宕了下来，我真的无法想像我大好的春青时期，是在医院诊间的消毒药水味和父亲房间的老人味里度过，是的，我内心深处的想法很自私。

三年前吧，父亲的视力退化到0.1左右，基于安全，家人们讨论著要把父亲送到安养院，虽然多了一笔不小的开销，但换来更妥善的照顾，我们想是值得的。而安养院是妈妈、姐姐、妹妹帮忙找的，这个家庭会议的过程，我没有多说什么，可能是害怕背负儿子遗弃父亲的罪名吧，由其他家人主动提出，让我减少许多罪恶感，也许他们知道我在剧场忙碌之余还要照顾父亲的这几年，已经尽力了。

我不是在一个父慈子孝、家庭和乐的环境下长大的。我想很多人跟我一样，对于照顾父亲这件事，心里有很大的矛盾。那种不对等的付出，很难让人心甘情愿。我从不认为自己孝顺，这些年的付出，我只希望自己心安就好，问心无愧就好。

直到我结婚，有了孩子后，才想起人家说的：“双手抱孩儿，才知父母时。”父母与子女之间的付出，本来就是很难对等的，很多的计较都是没有必要的，许多的不谅解都源自于灵魂的软弱，如果我们能拥有坚强的生命信念，那么谅解某些生命中曾经的矛盾就变得容易多了。

在某本书上看过一句瑞典谚语：“请在我最值得被爱的时候爱我，因为那正是我最需要爱的时候。”或许，我们不必恐惧面对父母的衰老，我相信，陪伴的过程，会点点滴滴壮大我们的灵魂。

黄致凯
编剧/导演





黄致凯

编剧/导演

毕业于台湾大学戏剧学系第一届，现任故事工厂艺术总监兼编导，喜欢从哈哈镜里看生活，把剧场当成万花筒，着重舞台画面经营，擅长把角色逼到情节的危崖，呈现人性价值与情感。座右铭是“把世界变成我们喜欢的样子”。

编导作品

故事工厂：《明晚，空中见》《一夜新娘》《伪婚男女》（共同导演）《庄子兵法》《男言之隐》《3个诸葛亮》《白日梦骑士》
宽宏艺术 X 故事工厂：《千面恶女》
明华园戏剧总团：《侠猫》《散戏》
屏风表演班：《王国密码》《百合恋》《合法犯罪》
《疯狂年代》（纪蔚然编剧）

出版作品

《明晚，空中见》《一夜新娘》《小儿子》《庄子兵法》
《男言之隐》《3个诸葛亮》《白日梦骑士》
《李国修编导演教室》

骆以军

华人文坛知名、也是台湾文学代表作家之一，书写晦涩、魔幻、解构主义文学，擅长以后现代色彩的笔法，探索人类及时代的核心。文化大学中文系文艺创作组、国立艺术学院戏剧研究所毕业。

游走父亲与小说家的角色工作生活，牡羊座，亦为家中的“小儿子”，有一哥哥一姐姐寄居于台北市。育有二子，一位内向害羞一位天不怕地不怕。养有三狗，一名雷震子、一名端砚、一名牡丹。妻子美丽娴雅于学院服务。

作品

《匡超人》《胡人说书》《肥瘦对写》（与董启章合著）《愿我们的欢乐长留》《女儿》《小儿子》《弃的故事》《脸之书》《经济大萧条时期的梦游街》《西夏旅馆》《我爱罗》《我未来次子关于我的回忆》《降生十二星座》《我们》《远方》《遣悲怀》《月球姓氏》《第三个舞者》《妻梦狗》《我们自夜暗的酒馆离开》《红字团》等。

奖项

2018第五届联合报文学大奖
第三届红楼梦奖世界华文长篇小说首奖
台湾文学奖长篇小说金典奖
时报文学奖短篇小说首奖
联合文学小说新人奖推荐奖
台北文学奖



关于《小儿子》

细碎漫散的家常，如带着暖意的闪烁流光，将我们包围，携手度过一日一日。

《小儿子》收录平日骆以军在面簿上书写张贴父子间逗闹的生活琐事。这些种种的细微都是生命中一瞬即逝的物事，但每个片段的堆叠就是一个完整的生活面貌。虽然多数时候都是一再的重复、翻面，围绕着固有的人事物，但生活之所以有其生命力便是因为我们得不厌其烦的去面对，去与之碰撞，借由不断的刺激去坚强自身灵魂的质量。

从内向的大儿子、古灵精怪的小儿子、美丽娴雅的妻子到温暖坚毅的母亲，还有一窝在屋里四处冲窜的狗儿组成的家庭群像，从这些文字里看骆以军在各种角色的转换间，细细地磨出生活况味，并且在幽默搞笑之余，也不忘时时提醒自己和孩子们“我们是有灵魂的人”，要温暖要坚强，不要去伤害他人，但也要有能够承受伤害的能力。

故事大纲

“本剧部分内容与人名 纯属虚构
如果雷同 那就对了
因为本剧改编自骆以军的《小儿子》”

一位极负盛名的小说家罗以俊借由书写，记录他与小儿子仲宁之间的成长故事。

文字留下了他们嬉耍胡闹的欢乐点滴，喜爱画画的仲宁，成长以来一直梦想成为插画家，但始终没有突出的表现，青少年时期的他，总是被外界认为艺术的创造力远远不及父亲，一再地将两人相提并论，他渐渐对于父亲的知名作家光环感到厌倦，于是仲宁开始刻意疏远父亲，搬出家中过着独立的生活。

就在仲宁转换事业跑道，从事房仲，成绩备受看好之际，即将嫁做人妇的姐姐美玉向仲宁吐露了内心的担忧，父亲疑似患有失智症，记忆逐渐衰退……

在一次父亲家中险些失火的意外后，仲宁搬回家里，被迫重新学习与父亲相处，在工作与照顾父亲之间疲于奔命，连论及婚嫁的女友采柔，也得协助照顾起未来的公公。

而记忆一日不如一日的父亲，唯一记得的却是自己曾写下的文字，仲宁只好透过忆述书中的往事，来延缓父亲记忆流失的速度，却也为自己上了一堂珍贵的生命课程……

(2小时45分钟，包括20分钟中场休息。)
以华语演出，附中文字幕。



关于故事工厂

故事工厂以原创戏剧作品为主体，致力培养专业剧场人才、落实戏剧教育，推动文创梦土、打造互动式的剧场人文环境，希冀一篇篇好故事，将生活养分带进台湾各个角落。秉持对戏剧的热情与使命、踏实的站在台湾的土地上，呈现每个动人时刻，承载每位观众的悲、苦、喜、乐，将温热的泪与汗化为生命之河、沁心回甘。

成立于2013年的故事工厂已发表十部原创作品，如《白日梦骑士》《3个诸葛亮》《男言之隐》《庄子兵法》《伪婚男女》《变声侦探》《小儿子》《一夜新娘》《明晚，空中见》及《七十三变》。

关于梦田文创

梦田文创由苏丽媚创立，以创作为核心，透过优质创作应用，开展产业连结，包括戏剧、电影、纪录片、剧场及书店空间。用“好的故事”实现一源多用的概念。

作品：纪录片《书店里的影像诗》第一季与第二季；动画影集《小儿子》；戏剧《醉后决定爱上你》《真心请按两次铃》《粉爱粉爱你》等；剧场《男言之隐》《疯狂偶像剧》《钗》。





李天柱

饰 罗以俊

兰陵剧坊创团团员之一，纵横华文剧场、影视圈，两度获得台湾金钟奖最佳男主角的殊荣。

剧场作品

屏风表演班：《京戏启示录》《我妹妹》《莎姆雷特》
《空城状态》
兰陵剧坊：《荷珠新配》
人力飞行剧团：《星光剧院》

电视作品

《烟花易冷》《再见女儿》《孤独的美食家》
《三宝要回家》《后宫甄嬛传》《流金岁月》《太阳花》
《罂粟花》《青青河边草》《追妻三人行》《庭院深深》
《烟雨濛濛》《包青天》等。

电影作品

《面引子》《挖洞人》《小逃犯》

Q: 您对于“记得”和“忘记”的看法?

我觉得记忆像水，我们都想把记忆捧在手心里，但不可避免的，它还是会随一点一滴地流失。尽管我们想方设法，从每一个不同的地方再捕捉、拼凑，但再怎么捕捉，它还是跟当初我们真正经历到的现实，有所出入。我就想，既然我们想尽办法想去保存记忆，也无法都留住，那不如在当下好好地领略它享受它经历它。如果真的会忘，那就忘了吧！如果真的很重要，需要的时候就会想起来，这是我对生命对记忆的一个态度。



吴定谦

饰 罗仲宁

(参与2月7与9日的演出)

剧场表演作品

故事工厂：《一夜新娘》《庄子兵法》《男言之隐》
绿光剧团：《人间条件》《人间条件-未来的主人翁》

剧场导演作品

绿光剧团：《八月在我家》《当你转身之后》
动见体剧团：《拼装家族》
唐美云歌仔戏团：《萤姬物语》《孟婆客栈》

电视作品

《姐的时代》《幸福不二家》《妹妹》《当你微笑时》等

Q: 曾经与家人讨论过“老去”的话题吗?

我们家没什么讨论老去，倒是直接跳到“死亡”（笑）。

记得有一次我跟我爸在院子整理台风后半倒的海葡萄树，整理到一半，他就说：“我以后死了，你就把那个骨灰洒到这棵树下，感觉很环保也很简便啊！”看着他那种有点认真又有点开玩笑的样子，我就回嘴说：“那以后养的狗不就要在你身上尿尿吗？很噁耶！”

但我其实可以理解父亲的想法，如果有一天我也离开了，我也会这样想——生命终究是一趟旅途，走到最后就是尘归尘、土归土。

死去比较简单，活着比较难，所以更要努力地活着。



蓝钧天

饰 罗仲宁

(参与2月8日的演出)

剧场作品

新象戏剧《游园惊梦》

电影作品

《等着你回来》《宝岛双雄》《明天记得爱上我》

电视作品

《饭团之家》《姐妹》《一把青》《如朕亲临》
《姐的时代》《20之后》等、近30部作品

Q: 当“记得”的一方,或当“忘记”的一方,哪一个对你来说比较快乐?为什么?

我不是一个会想要让自己快乐的人,我快乐的顺位一定是我太太、孩子、家人优先,我的快乐可以放在最后。我跟采柔有一场戏,聊到如果我找不到路回家,你就别找了。只要记得我们快乐美好的部分就好。那真的也就是我的心情。至于要当“记得”还是“忘记”的一方啊?我选择当记得的人,因为忘记,好像很容易把痛苦丢给别人,我想记得的人会比较痛苦吧!我宁可把悲伤留给自己!



刘珊珊

饰 家长甲、孙医师、老人丙

剧场作品

故事工厂:《明晚,空中见》《庄子兵法》《男言之隐》
《白日梦骑士》《七十三变》
屏风表演班:《莎姆雷特》《合法犯罪》《王国密码》
《女儿红》《京戏启示录》《西出阳关》《婚外信行为》
《半里长城》《昨夜星辰》《我妹妹》《未曾相识》
《太平天国》《救国株式会社》
全民大剧团:《致·这该死的爱》《同学会!同鞋~》
陈家声工作室:《封箱中,请微笑》
《追梦女伶的赤裸告白》讲演剧

Q: 当自己平常是一个会忘东忘西的人吗?如果可以,有什么事情是不想忘的?

我不是一个会忘东忘西的人,但我好像越来越允许自己不用太用力去记得什么。如果可以,我最不希望自己忘记家人是如何地深爱着我。



蔡巨晏

饰 张采柔

影视、剧场演员。绰号爆花。台北艺术大学戏剧系表演组毕。

剧场作品

莎士比亚的妹妹们的剧团:《1984,三姐妹一家子的日子》
《血与玫瑰乐队》《交换手札—罪与罚》《百年孤寂》
《理查三世》《SMAPXSMAP》《麦可杰克森》
《肤色的时光》《请听我说》《残。》《李小龙的啊砸一声》
台南人剧团:《Re/turn》《海鸥》
再拒剧团:《春醒》
果陀剧团:《五斗米靠腰》
动见体剧团:《阿香的绘叶书》
大开剧团:《去火星之前》
创作社:《妈妈歌星》《R.Z.》

电影作品

《生生》《蓝色项圈》《百日告别》《销售奇姬》
《抓痒神探》《大稻埕》

短片作品

《暧昧时代》《如此这般的小人大事》《分梨·不分离》
《受虐儿去哪里》《2017台湾夏至235-寻味之旅》
《心碎秘方》《Second Chance》

Q: 当“记得”的一方,或当“忘记”的一方,哪一个对你来说比较快乐?为什么?

我可能会选择“记得”的一方,因为我满受、满M*的,我宁愿记得一切,就算对方忘记我了,我可能会一直觉得痛苦。但是如果我可以记得所有的事情的话,就算痛苦,也还是幸福的。

*口语化缩写:意指masochism,受虐



郭耀仁

饰 设计公司同事甲、姐夫、教练、书店老板、安养院主任、大伯

毕业于台湾大学戏剧学系第一届。现为表演课栈团长/戏剧指导/课厅演创空间共同创办人。

剧场作品

故事工厂：《明晚，空中见》《一夜新娘》《变声侦探》《庄子兵法》《男言之隐》《3个诸葛亮》《白日梦骑士》
宽宏艺术×故事工厂：《千面恶女》
屏风表演班：《救国株式会社》《疯狂年代》《六义帮》《北极之光》钟爱版《三人行不行I》《百合恋》
果陀剧场：《五斗米靠腰》《老板不愿透露的事》
亮棠文创：《三人行不行》
明华园戏剧总团：《侠猫》
唐美云歌仔戏团：《月夜情愁》
金枝演社：《可爱冤仇人》《浮浪贡开花Part2》
侯青艺团：《京歌》
创作社：《Holy Crab! 异乡记》《嬉戏》《拉提琴》
鬼娃株式会社：《恶了》
音乐时代：《四月望雨》《渭水春风》

电视作品

《望你早归》《K歌情人梦》《飞越龙门客栈》《倪亚达》
《我的意外假期》《爱的微光》《美丽境界》《歌谣风华》
《爱。回来》等。

电影作品

《他妈妈的藏宝图》《花漾》《女朋友。男朋友》
《520慧兰》

Q: 当“记得”的一方,或当“忘记”的一方,哪一个对你来说比较快乐?为什么?

当“忘记”的一方比较快乐。不记得对人来说等于没有发生过,因为无法去想起。能够“忘记”对我来说,也许是种幸福,曾经拥有过,也就没有遗憾了。



朱宥琳

饰 家长乙、罗美玉(姐姐)、母亲

台北艺术大学剧场艺术创作研究表演组毕。现为表演工作者。

剧场作品

非常林奕华：《贾宝玉》《三国》《恨嫁家族》
《机场无真爱》《梁祝的继承者》
果陀剧场：《酸酸酸民历》
动见体剧团：《阿香的绘叶书》
莎士比亚的妹妹们：《理查三世》《踏青去》
杨景翔演剧团：《瞎拼。干》
侯青艺团：《京歌》
婉婉工作室：《Bed Time》《Doll House》《死死免了米》
全民大剧团：《新年就快乐》
广艺基金会张雨生纪念音乐剧《天天想你》
耀演表演工作坊《Daylight》

电视作品

《明天一起去乐园》

电影作品

《惊梦49天》《龙飞凤舞》《父后七日》

Q: 当“记得”的一方,或当“忘记”的一方,哪一个对你来说比较快乐?为什么?

我选择记得,因为快乐于我而言也包含所有的痛苦、哀伤和成长,是要经历过所有的事情才会到来的。如果问我哪一方比较快乐,那么我会想要珍惜所拥有的而不是选择将它抹去再接受新的。我愿记得所有我经验过和我认识的这个世界。



林东绪

饰 出版社职员、房仲店经理、警察甲、老人甲、小叔

复兴高中戏剧班、台湾艺术大学戏剧学系毕业,并于2007年进入屏风表演班成为专业舞台剧演员,被戏迷誉为“喜剧小王子”。

剧场作品

故事工厂：《明晚，空中见》《庄子兵法》《男言之隐》
《3个诸葛亮》《白日梦骑士》
宽宏艺术×故事工厂：《千面恶女》
屏风表演班：《三人行不行》《女儿红》《半里长城》
《六义帮》《莎姆雷特》《救国株式会社》《征婚启示》
《京戏启示录》《西出阳关》
栢优座：《行动代号：莫须有》《降妖者齐天》《毕方之国》
《恶虎青年Z》《后台真烦-看》《狭义惊惧》
明华园戏剧总团：《侠猫》《爱的波丽路》《散戏》
怡佳娱乐：《搞笑者们5.0之一笑擎天》《搞笑者们4.0》
《搞笑者们3.0》

Q: 当“记得”的一方,或当“忘记”的一方,哪一个对你来说比较快乐?为什么?

“记得”和“忘记”,两者对我来说,都痛苦。因为我不知道忘记是忘到什么程度,是真的完全忘了?还是说他知道有个事忘了,但是想不起来?后者就很痛苦,搞不好比记得一切的人都要痛苦。要是什么都记得,也不能说快不快乐,就记得吧,也不能怎么办,不要去眷恋或是不要死守着记忆就好。总的来说,要记得或是要忘记,也由不得我们控制,是吧?



陈玄家

饰 罗仲宁

明华园第四代,年纪小小,却已累积近百场野台演出经验。浑然天成的舞台魅力,一站上台即能吸引全场目光。

剧场作品

明华园：《散戏》《侠猫》《乘愿再来》

Q: 剧本或排练中哪一个部分最难?为什么?

戏里面有我要哭或是有要生气的时候比较难,语言、台词都不难,但是感情很难。虽然说我在舞台上“演戏”,但是又要让观众觉得这是很自然的,不是真的在“演”。这个时候导演就会叫我想像看看,叫我试着把我最平常的样子发挥出来,我觉得不错玩。有一次印象很深,我排戏排到哭,因为那一场戏要哭,但是因为真的太难了,所以我就真的哭了,我现在排到那一场还是觉得很难。不过我没演的时候,在旁边看,我觉得这出戏会让人很感动,就是触动人心,不会看不懂啦!



杨栋清

饰 赵总编、客户甲、老人乙、爷爷

台湾大学戏剧学系毕。

剧场作品

故事工厂：“鬼点子剧展《你必须醒来》”《交响小精灵》
读演剧人：《白话》《吃下它》

电影作品

台湾艺术大学电影系毕业制作《冬阳》《木星》
世新大学广播电视电影学系毕业制作《请记得帮我喂猫好吗》

Q: 当“记得”的一方, 或当“忘记”的一方, 哪一个对你来说比较快乐?为什么?

肯定是记得的那一方, 可能我自己也害怕失去掌控的能力吧。当遗忘的时候被别人提醒, 那层记忆就这样飘在空中抓不住, 对我而言是一种失控的恐惧。但更重要的是, 因为我不希望造成别人的负担。我相信忘记的人会过得比较轻松, 虽然常常会因此自责, 但反而可以抛下更多的枷锁, 专注于当下, 跟随着自己记得的事物, 所以我宁愿这份礼物留给我重要的人, 而我选择承担。



林佳锋

现任故事工厂执行长、表演艺术联盟理事长, 政治大学EMBA毕业。投入表演艺术逾27年, 相信人与人之间的情感是剧场运作最重要的元素, 近来致力于推动现代剧场经营与管理模式创新, 希望能创造一个说故事的舞台, 延续表演艺术梦想轨迹。

2014年6月至2016年12月曾任国家表演艺术中心台中国家歌剧院业务副总监, 推动歌剧院开幕营运事务。

剧场经历

演出规划与执行超过2,000场次。
故事工厂：《七十三变》《明晚, 空中见》“致亲爱的孤独者”《一夜新娘》《变声侦探》《伪婚男女》《庄子兵法》《男言之隐》《3个诸葛亮》《白日梦骑士》
宽宏艺术x故事工厂：《千面恶女》
曾参与屏风表演班22年, 任艺术总监、执行长、制作人等工作。



苏丽媚

台湾女演员, 曾演出多部电影, 创下8个月演20部戏的记录。后来退出银幕, 曾担任三立电视台总经理特别助理、协助成立三立新闻台。2011年请辞三立电视执行副总经理职务, 以个人身份创办梦田文创。

代表作品

舞台剧：“致亲爱的孤独者”《庄子兵法》《男言之隐》《疯狂偶像剧》
《大红帽与小野狼》
行销策展：两厅院“2009、2010台湾国际艺术节”, 当代艺术馆“派乐地展”
纪录片：《大江大海1949》《六局下半》《书店里的影像诗I》《书店里的影像诗II》
动画：《小儿子》《醉后决定爱上你》
出版：《创意, 然后呢?》
电影：《致亲爱的孤独者》《等待飞鱼》《剑雨》《酷马》《KANO》
获奖：第十届文馨奖金奖
优质戏剧：《醉后决定爱上你》《真心请按两次铃》《粉爱粉爱你》《大红帽与小野狼》《巷弄里的那家书店》《替身》《伪婚男女》等。



江智慧

制作人

实践设计管理学院服装设计学系，现任故事工厂行政总监，拥有丰富的艺术行政经验，与优异的组织与执行能力。自屏风表演班至故事工厂，是不可或缺的核心领导。

剧场经历

故事工厂：《七十三变》《明晚，空中见》“致亲爱的孤独者”《一夜新娘》
《变声侦探》《伪婚男女》《庄子兵法》《男言之隐》《3个诸葛亮》《白日梦骑士》
宽宏艺术x故事工厂：《千面恶女》
参与屏风表演班18年。演出规划与执行超过1700场。



王宣琳

制作人

台湾艺术大学戏剧学系毕业。现为故事工厂行政经理。曾任屏风表演班专案执行三年，参与制作2010-2013年屏风小戏大作专案、2011-2012年文化部媒合驻点计划、2013年《三人行不行》环岛接力笑、2013年《三人行不行》新光三越365天天演等专案，2014年进入故事工厂，制作剧目《七十三变》《明晚，空中见》《一夜新娘》《变声侦探》《伪婚男女》《庄子兵法》《男言之隐》《3个诸葛亮》《白日梦骑士》；宽宏艺术x故事工厂《千面恶女》。



曾苏铭

舞台设计

台湾艺术大学应用媒体艺术研究所艺术硕士，曾任台湾电视公司美术指导。现任游艺空间设计公司美术总监，三立电视台特约美术指导，台湾艺术大学戏剧系兼任讲师。担任过5次电影金马奖颁奖典礼舞台设计，4次电视金钟奖颁奖典礼舞台设计，3次音乐金曲奖颁奖典礼舞台设计。并以第34届金马奖典礼舞台设计作品，荣获国际电视媒体设计协会 (Proma x BDA) 舞台布景设计铜奖。2009获选入围 WSD (World Stage Design) 世界舞台设计展。

剧场作品

故事工厂：《一夜新娘》《男言之隐》；宽宏艺术x故事工厂：《千面恶女》；屏风表演班：《京戏启示录》《王国密码》《婚外信行为》《征婚启事》《百合恋》《合法犯罪》《六义帮》《半里长城》《女儿红》《莎姆雷特》《昨夜星辰》《好色奇男子》《西出阳关》《三人行不行III—OH!三岔口》《我妹妹》《北极之光》《三人行不行》；绿光剧团：《人间条件2-她与她生命中的男人们》《人间条件3-台北上午零时》《人间条件4-一样的月光》《台湾文学剧场首部曲-清明时节》《世界剧场-外遇，遇见羊》《人间条件5-男性本是漂泊心情》《人间条件6-未来的主人翁》《台湾文学剧场2-单身温度》；果陀剧场：《再见女郎》；神色舞形舞团：《原因只是原因的一部份》；大风剧团：《美好人生》。金枝演社：《大国民进行曲》《浮浪贡开花3华丽版》；纸风车剧团：《顺风耳的新香炉》等。



靳萍萍

服装造型设计

美国北卡罗莱纳大学(UNC)教堂山分校艺术硕士，曾赴美国耶鲁大学戏剧研究所设计专题研究。专长为服装设计、西洋历代服装结构、西洋服装史、中国服装史等。作品横跨中西，从儿童剧到中国传统戏剧皆有代表作。

剧场作品

故事工厂《七十三变》《一夜新娘》《男言之隐》；屏风表演班《京戏启示录》《莎姆雷特》《昨夜星辰》《西出阳关》；绿光剧团《求证 Proof》；果陀剧场《淡水小镇2006》《我的大老婆》《2003年ART》《再见女郎》等。曾参与海外作品如《Hansel and Gretel》《A Christmas Carol》《Midnight Pass Macbeth》等。



沈柏宏

灯光设计

剧场灯光设计师。

剧场作品

故事工厂《一夜新娘》；明华园戏剧团《侠猫》；云门2《捕梦》《十三声》《来》；许芳宜&艺术家《Salute》等。



SIEGFRIED LIAO

音乐设计

投身音乐创作多年，作品横跨剧场、电影、电视、流行音乐界领域。



黄仁君

影像设计

剧场作品

故事工厂《七十三变》《明晚，空中见》“致亲爱的孤独者《2923》”《一夜新娘》《变声侦探》《伪婚男女》《庄子兵法》《男言之隐》《3个诸葛亮》；宽宏艺术x故事工厂《千面恶女》；屏风表演班《三人行不行》《莎姆雷特》《王国密码》《婚外信行为》《征婚启事》《北极之光》《合法犯罪》《六义帮》《好色奇男子》《半里长城》《救国株式会社》《疯狂年代》舞台影像设计；舞台剧剧目演出形象广告制作逾30多部。

其他作品

文学纪录片《逍遥游》；公视新创电影《不发火》视觉特效处理；2016年台中国家歌剧院年度形象暨开幕宣传片。



JOCELYN KAO

影像插画设计

台湾插画家，曾在动画和游戏公司担任概念美术设计师多年，目前为自由插画设计师。作品常见于台湾时尚品牌与杂志，欧美插画图文书籍。

作品经历

出版：《Foods of the World》；插画：《In Focus Cities》、《Cha Chaà Paris》写作与插画；展览：“2018年People与众不同”插画家联展；“巴黎画x画巴黎插画巴黎/生活风格/文化与美学”个展；《Rendez-vous du carnet de voyage Clermont-Ferrand》法国克勒蒙费朗旅行图文大展，受邀展览；“微型艺术风格展城市轻旅行”艺术家联展；“敲敲门好生活”艺术家联展；电影作品：动画电影《幸福路上》美术指导。



方序中

主视觉设计

究方社 JOEFANGSTUDIO 创意总监、平面设计师、策展人。

作品经历

故事工厂《七十三变》《明晚，空中见》《伪婚男女》《庄子兵法》《男言之隐》；宽宏艺术x故事工厂《千面恶女》；2017年与2018年金马奖颁奖典礼视觉总监、2016年金钟奖颁奖典礼视觉总监、第十三届金蝶荣誉奖、金点设计标章、小花时差台北台中巡回展策展人；第26至28届金曲奖最佳专辑包装奖入围、江振诚 OCTAPHILOSOPHY八角哲学特展共同策展人；2015年林俊杰 JJ Lin ‘和自己对话’ 3D声音概念展共同策展人；红点设计奖等。



毕展荧

主视觉设计

吉他手/平面设计师/服装品牌图像设计师

作品经历

故事工厂《明晚，空中见》《伪婚男女》《庄子兵法》、2016金点设计奖包装设计，荣获金点设计奖标章；2017年 亚洲最具影响力设计奖，荣获优异奖。



柯晓东

摄影

1985-1989年于天下杂志担任摄影记者，期间荣获亚洲最佳杂志摄影奖。1989-1993年任职张老师月刊副总编辑。2011年曾以8个月期间游历中国偏远乡镇14省。现为会形摄影工厂负责人。

剧场作品

故事工厂《七十三变》《明晚，空中见》《一夜新娘》《变声侦探》《伪婚男女》《庄子兵法》《男言之隐》《3个诸葛亮》《白日梦骑士》；宽宏艺术X故事工厂《千面恶女》；屏风表演班《莎姆雷特》《西出阳关》《半里长城》《女儿红》《京戏启示录》《王国密码》《婚外信行为》《征婚启事》《合法犯罪》《我妹妹》《三人行不行V—空城状态》《也无风也无雨》。



林世信

舞台监督

自2002年起，担任国内知名剧团海内外巡演之舞台技术指导与舞台监督。2013年成立鑫典艺术有限公司。

舞台监督经历

故事工厂《七十三变》《明晚，空中见》《一夜新娘》《伪婚男女》《庄子兵法》《男言之隐》《3个诸葛亮》《白日梦骑士》；宽宏艺术X故事工厂《千面恶女》；屏风表演班《百合恋》《北极之光》《合法犯罪》《三人行不行I》；如果儿童剧团《故事书里的故事》《奇耳镇》；人力飞行剧团《台北爸爸纽约妈妈》等。

舞台技术指导经历

果陀剧团《再见女郎》《针锋对决》《我要成名》；当代传奇剧场《等待果陀》《霸王别姬》《贵妃醉酒》《李尔在此》等。



曾宗伦

副导演

剧场经历

故事工厂《七十三变》《明晚，空中见》(副导演)《一夜新娘》《伪婚男女》《庄子兵法》；明华园戏剧总团《侠猫》；2017淡水环境艺术节《五虎岗奇幻之旅》(助理导演)、2018淡水环境艺术节《五虎岗奇幻之旅》；风潮音乐x0615音乐《2017秀秀音乐会》(执行导演)、风潮音乐x0615音乐《走吧！寻找最棒的自己》(副导演、演员)；AMcreative安徒生与莫扎特的创意剧场《小太阳：一个家的音乐剧》(导演助理)等。

监制

苏丽媚、林佳锋

制作人

江智慧、王宣琳

艺术总监

黄致凯

设计组

舞台设计

曾苏铭

服装造型设计

靳萍萍

灯光设计

沈柏宏

音乐设计

Siegfried Liao

影像设计

黄仁君

影像插画设计

Jocelyn Kao

主视觉·平面设计

方序中、毕展荧(究方社)

摄影

柯晓东

表导组

原著

骆以军

编剧导演

黄致凯

副导演

曾宗伦

排练助理

叶覲嘉

演员

李天柱、蓝钧天、吴定谦、刘珊珊、蔡亘晏、郭耀仁、朱宥琳、林东绪、陈玄家、杨栋清

影像演出

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演出广播

萧淑玫

技术组

舞台监督

林世信(鑫典艺术有限公司)

舞台技术指导

许致甄

舞台技术执行

郑荣麒、刘妙瑜、陈柏翰、王铭宏、杨于乐

灯光技术指导

蒋如

灯光技术执行

汪永儒、叶浩维

音响技术指导

李迎辉

音乐音效执行

庄云妃

影像执行

张瑜珍

服装管理

王宣琳、林雨萱

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演出助理

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A Dream Under the Southern Bough 《南柯梦记》

28 Mar 2020, Sat
2020年3月28日，星期六

The Peony Pavilion 《牡丹亭》

29 Mar 2020, Sun
2020年3月29日，星期日

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A DREAM UNDER THE SOUTHERN BOUGH

牡丹亭
THE PEONY PAVILION

邯鄲记
THE TALE OF HANDAN

紫钗记
A PAIR OF PURPLE HAIRPINS

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Esplanade is a charity and not-for-profit organisation. Help us bring the joy and inspiration of the arts to different communities, including the underserved.

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Esplanade gives our heartfelt thanks
to our arts benefactor, arts partner, donors and sponsors for believing in our vision to be a performing arts centre for everyone. They made all these possible!^



4,063 activities took place at Esplanade.

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2,676,075 

People attended our activities at the centre.

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We believe that everyone should be able to experience the joy of the arts, including children, youth, seniors, migrant workers and individuals with special needs. Our community engagement activities bring the arts to those in need.



629 **17,086**
 Activities Participants

^Figures for Esplanade's activities from Apr 2018 to 31 Mar 2019.

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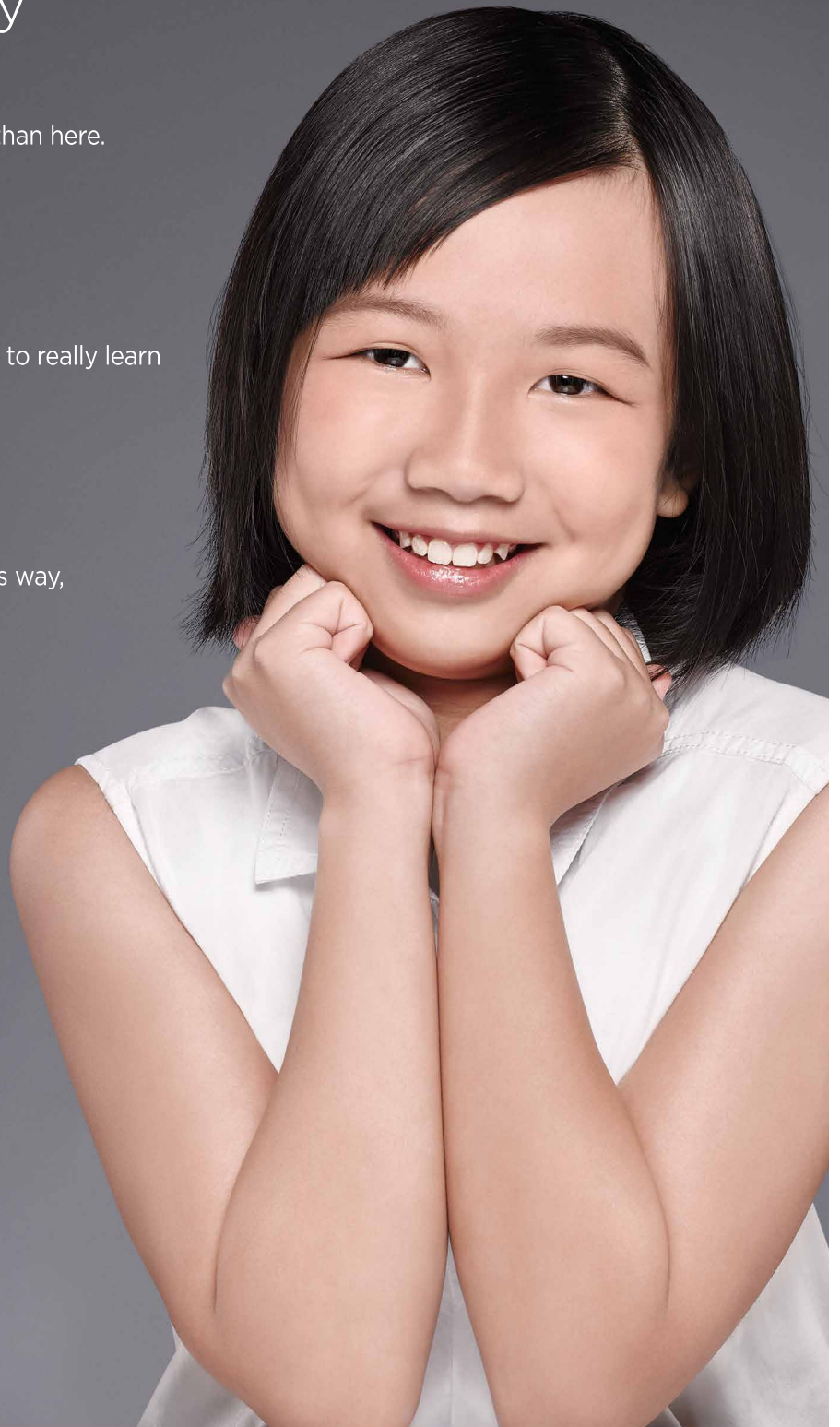
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