

He is my Wife,  
is my Mother

創作社／第 18 號作品













# He is my Wife, is my Mother

Time :

MAY 14~ 16, 2009 7:30 PM

MAY 16~ 17, 2009 2:30 PM

Place :

The Metropolitan Hall, Taipei

\* Performed in Chinese with English subtitles

Produced and Presented by: Creative Society Theatre Company

Producer: Huei-na Lee

Written and Directed by: Katherine Hui-ling Chou

Cast: Yen-ling Hsu Hua-chien Hsu Yi-hsiu Lee Wei-wei Wu Shou-yuo Liu

Ting-yi Chu Alan Yang

Original work: Li Yu (Liweng), Silent Operas, Chapter Six: "A Male Mencius's Mother Educates His Son and Moves House Three Times," Qing Dynasty.

Calligraphy: Tong Yang-Tze

Stage Design by: Austin Wang

Lighting Design by: Nuo-hsing Huang

Costume Design by: Jerry C.J. Hsieh

Original Music by: Chien-chi Chen.

Makeup by: Ginny Hung (CINEMA SECRETS)

Nanguan Vocal and Coordinator: Yi-hsiu Lee

Sound Effect by: Kuo-cheng Yao

Basketball Instructor: Wei-wei Wu

Graphic Design by: Chris Chuang

Internet Marketing by: Wan-ping Chuang

Print Ads by: Ming-chen Kao

Photographer: Loki Tsai (Print Ads), Yo-wei Chen, Faust (Stage Photo)

Performance Recording by: Greg K.H. Lee

English Translation (Script and House program) by: Dawn Fang-chan Yang

Subtitle Execution and Newsletter English Translation by: Yochi Li

Executive Producer: Li-mei Jwo

Stage Technical Director: Chun-hsueh Su

Lighting Technical Director: Ji-heng Chuang

Stage Manager: Chung-ping Chang

Rehearsal and Prop Assistant: Jo-shan Kao

Stage Management and Wardrobe Assistant: Machi Chang

Ticketing: Ling-shien Chang

Publicity and PR: Lucy Lee

Promotion Alliance: Wei-tung Chou (Trans-Asia Arts Co., Ltd.), Ifkids Theatre

Animal Actor: Philip (Jifang's Ride), Alashab (Ruifang's Ride)





創作社／第18號作品

2009

05.14<sup>日</sup>—16<sup>日</sup> 19:30  
16<sup>日</sup>—17<sup>日</sup> 14:30



## 地點：台北城市舞台

編劇／導演：周慧玲

主演：徐堰鈴、徐華謙、李易修、吳維緯、劉守曜、竺定誼、楊一麟

原著：清·李漁（笠翁）《無聲戲》之六〈男孟母教合三遷〉

題字：董陽孜

■ 本劇中文演出，英文字幕

主辦：創作社  
Creative Society

指導：上建會  
Shang Jian Hui

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印刻文學生活誌

PARU 同位素服飾公司

### 製作群

製作人：李慧娜

編劇／導演：周慧玲

主演：徐堰鈴、徐華謙、李易修、吳維緯、劉守曜、竺定誼、楊一麟

原著：清·李漁（笠翁）《無聲戲》之六〈男孟母教合三遷〉

題字：董陽孜

舞台設計：王孟超 燈光設計：黃諾行 音樂設計：陳建騏 服裝造型設計：謝介人 化妝：CINEMA SECRETS 影劇舞台專業彩妝 洪沁怡 南管歌曲度曲／演唱：李易修 音效製作：姚國禎

籃球動作指導：吳維緯 平面設計：莊謹銘 網路廣告／電子報：莊苑萍 平面廣告：高名辰 攝影：蔡智翔（宣傳照）、陳又維、Faust（排練照、劇照） 錄影：李國豪

劇本／節目單英譯：楊芳嫻 文宣英譯／字幕執行：李友琦 執行製作：卓麗梅 舞台技術指導：蘇俊學 燈光技術指導：莊知恆 舞台監督：張仲平 排練助理／道具：高若珊

舞監助理／服管：張立慈 票務行銷：張令嫻 宣傳／公關：李萬茹 宣傳協力：周章彤（開柏藝文國際、如果兒童劇團行銷平台） 特別客串動物演員：Philip（季芳座騎）、Alashab（瑞郎座騎）

### 感謝

漢唐樂府、唐風民藝傢俬（傢具提供）、蘇春嬌（道具提供）、陳筱文、李牧容（南管三弦琴提供）、邱瑞錦先生、劉怡如小姐、關渡馬場、法藍瓷、晶晶書庫、女書店、社教館文山分館、莎妹劇團、金枝演社、表演藝術雜誌、破報、公共電視林克隆、林小鳳、余欣蓓、蔡惠媛、童乃嘉、黃雅勤、馮勃康、盧健英、傅裕惠、李文珊、鄭衍偉、萬芳、陳美妍、翁玉玫、王文萱、郭怡君、吳謹樺、台灣利樂福利厚生（股）公司、米嚕喜商拓通路（股）公司、台新銀行、中國信託、國泰世華、永豐銀行、玉山銀行

### 義工群

張韻璇、許嘉倩、劉蕙寧、宋宛鈺、王騰賢、劉佳瑜、黃佩蔚、王惠娟、劉念雲、蔡雨辰、陳谷雨、邱美芳、曾怡慈、陳瑩弘、王大為、蔡玉萱、陳啟寧



特別感謝

Special Acknowledgements to  
Calligrapher Tong Yang-Tze

題字：董陽孜 | Calligraphy by: Tong Yang-Tze

董陽孜為當代台灣藝壇中重要的書寫藝術家之一，

作品受到相當廣泛的關注與討論。

其作品往往從古典書寫與經典文學詞句出發，更積極嘗試透過書寫的形式及內容，

與肢體律動、空間結構、色彩材質、多媒體等領域做不同面向的跨越與對話，

創作形式已然觸及當代藝術表現範疇。

摘錄自：國立台灣美術館——董陽孜書法作品展

Tong Yang-Tze is one of the most noticeable calligraphers; her works have risen to an extraordinary position in the contemporary art world in Taiwan. Using traditional Chinese literature as writing contents, the dynamic visual representations in her works enact boundary-crossing artistic creation which involves body language, spatial structure, color and multi-media.

(extracted from Dialogue: An Exhibition of Chinese Calligraphy by Tong Yang-Tze, National Taiwan Museum of Fine Arts)

少年金殿  
男孟母



## 開場詩 Prologue

### 第一部 | 少年金釵前世緣

#### Part One : Fair Beauty, Fairy Bond

1. 南風樹下閩天情
1. Nanfeng Tree, Fujian Love
2. 賽會驚艷米郎姑
2. Flamboyant Fairies, Enchanting Youth
3. 拜帖求親納男妾
3. Proposal, Betrothal, Consummation
4. 淨身瑞娘告官殤
4. Emasculation, Accusation, Reincarnation

### 中場休息 Intermission

### 第二部 | 男孟母遷今生情

#### Part Two : Male Mother, Genuine Love

5. 男孟母遷避情禍
5. House Moving, Home-Phobia
6. 模範母親前世緣
6. Virtuous Mother, Unremitting Love

## 劇情簡介

### —— 1912 (民國元年) 至1915, 閩中

「南風」(男風)盛行的閩中地區,秀才名士許季芳育有一子,妻則因產澆亡故。季芳後與美少男尤瑞郎相戀,尤父要求重金下聘,以解家困。季芳於是變賣家產,聘娶瑞郎回家,並共盡孝道,奉養尤父終老。瑞郎感念季芳情義,自宮以表堅貞,兩人誓守終生。

好景不常,正當許尤沈浸在愛情之際,季芳舊愛-同時也曾追求瑞郎的南風者陳大龍,因妒構陷季芳「私養閹童、擅立內監,圖謀不軌」。季芳被拘捕至法庭公審,法官忌南風,反欲酷刑罰瑞郎,眾南風者圍觀,爭睹瑞郎美色。季芳勇救瑞郎,卻經不起棒刑而死,臨終向瑞郎託孤,並囑遷走他鄉,遠離南風者。

### —— 1959至1964, 台灣

改名瑞娘的瑞郎,與喜著男裝的表姊肖江,如父如母合力撫養季芳遺孤承先長大成人。瑞娘為避免悲劇重演,極力防止承先與男性友人交往,甚至效法孟母三遷。但承先終究愛上昔日仇人陳大龍的侄子,幾番轉折,瑞娘終於接受這個事實,認可了這第二代的戀情,而承先也終於清楚了母親隱藏多年的身世。瑞娘亦母亦父,獨立扶養承先為人中龍鳳,經校長薦舉,瑞娘獲頒模範母親。

## The Story

The story begins with the romance between Xu Jifang and You Ruilang in middle Fujian where Nanfeng fashion (homosexual love affair) is commonly practiced; time: 1912, the first year of the Chinese Republic. Jifang, the last selected xiucai from Qing Dynasty has a son and wife, who died from birth giving. Jifang falls in love with the beautiful youth, Ruilang, and puts himself in poverty for the betrothal gifts demanded by Ruilang's poor and needy father. Jifang also serves Ruilang's father and mourns his death due to his deep affection for Ruilang. Determined to remain true and loyal to Jifang, Ruilang castrates himself in order to repay Jifang's passion and favor.

Jifang and Ruilang's sweet love is deprived at the height of their passion. Due to his jealousy, Chen Dalong, Jifang's previous partner plots against him and has him arrested for interrogation. Dalong accuses Jifang of "performing castration in his own household, having eunuch serve him, and intending to plot revolt against the nation." The judge punishes Ruilang instead due to his contempt against Nanfeng. As Ruilang undergoes the punishment of caning, people who are into the fashion surround him in order to examine his dainty flesh. In order to protect Ruilang, Jifang dies from the punishment. He leaves Ruilang with his dying words, urging Ruilang to take care of his only son, leave their hometown and stay away from Nanfeng.

The tension engendered by generation gap and personal/family history outlines the second part of the story. Situated in Taiwan from 1959 to 1964, Part Two is unfolded with Ruilang and Xiaojiang's (Ruilang's cousin who is always in men's wear) unconventional relationship and their unconditional devotion to each other. Ruilang, who changes his name to Ruiniang raises Chengxian (Jifang's only son) with Xiaojiang. In order to protect Chengxian from the disaster caused by Nanfeng, Ruiniang even follows the model of Mencius's mother of house-moving, endeavoring to forbid Chengxian becoming intimate with male friends. Despite Ruiniang's efforts, Chengxian still falls in love with Chen Dalong's nephew, Chen Nianzu. Ruiniang finally accepts their relationship in the course of time. Ruiniang plays the roles of both father and mother; such virtue is further confirmed by Chengxian's graduating at the top of his class. Ruiniang receives the Model Mother Award because of Principal Zheng's (Zheng One) recommendation.





## 相處

### Xiangchu (Partner)

李慧娜 · 製作人 | Producer: Hui-na Lee

在創作社製作了十幾齣大大小小的戲，這是第一次聽讀劇聽到法令紋加深、兩肋發痛。從清朝的小說故事到現代舞台劇本，李漁夠勁爆，周慧玲夠大膽。露骨搞笑的情節對白，讓人瞠目結舌，讀劇的演員們忍不住時時添加誇張的旁白註解。「這怎麼演啊?!」旁聽的我們早已笑得東倒西歪。然而不出兩個月，在排練場，笑鬧的場景有了血肉情感，導演和演員打磨出了令人動容的迷人磁性魅力，這戲真有得演！

特別感謝董陽孜老師為我們題字，當初在導演提議下，忐忑貿然提出請求，沒想到董老師慨然允諾，寫下兩款《少年金釵男孟母》，讓我們欣喜萬分。有了董老師的揮灑題字，我決定捨以往小尺寸宣傳單的侷促，改以大海報規格印製；加上莊謹銘的版面設計和蔡智翔的宣傳照，《少年金釵男孟母》初步的平面視覺印象，就已有了相當的氣度和質感。

戲裡說，兩個男子在一起叫「相處」，既是動詞也是名詞，讓原本的字義中多了一番情意；那麼，我也想來個廣義挪用，把在一起做戲的諸大一群人，以「相處」看待。身為創作社製作人，總有較多的機會與不同的創作者和表演者合作，製作風格題材迥異的劇場作品。對我而言，每次製作都似一趟探險旅程，多少帶著追尋寶藏的懸疑和期待；很慶幸，這多年來與諸位「相處」，總能不斷覺得珍寶。

It is not an exaggerative statement to say that Hui-ling's new creation, He is my Wife, He is my Mother is one of the most startling and dazzling plays among all the productions in Creative Society. It is indeed a spectacle to appropriate Li Yu's manner of newness and subtlety in Qing Dynasty and stage the adaptation which embodies Hui-ling's wit and audacity in the 21st century. For listeners present in the readings, laughing out loud was the only physical reaction because the script is so entertaining and full of surprises. The plots are amusing and vigorous but what first occurred to the actors was: Is it possible to stage the play? How do I act anyway? Actors could do nothing but exerting themselves with proficiency and dedication for this production. Within two months, however, the story



is given flesh and blood on stage. The manner of direction and collaboration is itself a charismatic combination. What a play!

I'd like to dedicate sincere gratitude to Ms. Tong Yang-Tze for her master calligraphy. I proposed Ms. Tong the request due to the director's suggestion but didn't expect that she would kindly agree and give us two styles of writing for He is my Wife, He is my Mother. Because of Ms. Tong's luminous work, I decided to render the miniature-scaled handouts to capacious ones (for our graphic promotion). Ms. Tong Yang-Tze's calligraphy, Chris Chuang's design and Loki Tsai's photographs activate the graphic design for this play with grand layout and delicate visual representation.

In the play, xiangchu (partner) describes and animates the identification of and relationship between two men. More important, the "being together" companionship is inscribed with a delicate touch of love and sensibility. I'd like to appropriate the term "xiangchu" from the play to describe the companionship with every individual I've worked with. As a producer in Creative Society, I have more opportunities to collaborate with different playwrights, directors and performers and commission plays of various styles. I am gracious to have these talents with me in every adventure I've set my feet on and bear precious fruits in each production along with our companionship in all these years.



創作社核心團員、行政總監、製作人。英國倫敦City University藝術評論碩士。

劇場經歷：創作社劇團《掰啦女孩》、《R.Z.》、「夜夜夜麻三部曲：夜夜夜麻、驚異派對、倒數計時」、《不三不四到台灣》、《影癡謀殺》、《嬉戲：Who-ga-sha-ga》、《Click，寶貝兒》、《記憶相簿》、《無可奉告》、《天亮以前我要你》製作人。

專業經歷：曾任「網路戲劇學苑」總監、《表演藝術》網路雜誌主編、牛耳國際兒童藝術節企劃總監、新象活動推展中心節目部經理、《新象藝訊週刊》編採等。

譯作：王爾德、泰戈爾、愛蜜莉·狄金生等詩集（格林出版）

編劇：《B612》、《喂，愛麗絲》（石佩玉現代偶劇）

Huei-na Lee: core member of Creative Society Theatre Company, administration director, producer.

Academic Credentials:

Master of Arts, City University London

Theatre Experiences:

Producer of: Farewell My Girl, R.Z., The Machong Game Trilogy: The Machong Game, Deja vu, Countdown; To Be & Not To Be: The Dark Fantasy of Formosan Dead II; Reel Murders; Let's Play: Who-ga-sha-ga; Click, My Baby; Memory Album; No Comment; I Want You, I Want You not

Professional Experience:

Director of Theatre On-line

Chief editor of PAR on-line magazine

Program director of The MNA International Children's Festival

Program manager of New Aspect Promotion Corp.

Editor and reporter of New Aspect Arts Weekly

Translation:

Poetry of Oscar Wild, Rabindranath Tagore, Emily Dickinson (Grimm Press Ltd.)

Plays:

B612. (Pei-Yu Shi Modern Puppet Theatre)

Hey, Alice. 《喂，愛麗絲》(Pei-Yu Shi Modern Puppet Theatre)



## 島嶼上的華人酷兒族譜

### Historicizing Chinese Queer Genealogy in Taiwan

周慧玲·編導 | Playwright/Director: Katherine Hui-ling Chou

李漁《無聲戲》裡的〈男孟母教和三選〉，重疊著兩種極端對抗的敘事口吻，一則極為陶醉地沉浸在瑞郎季芳的情深意重裡，一則又極盡諷刺地調侃著兩個男人的如許親密。如果這陶醉和調侃，同樣出自好南風者之口，會是個什麼樣的場面？依著直覺編造出來的陳大龍、鄭某等、王肖江，分工承攬了原著敘事口吻裡的分歧態度，這些話者的身分立場與動機，改造了原本分歧的敘事立場，暴露了李漁的可能意圖。另一個改編的難關是，少年瑞郎為了丈夫季芳自宮，如此奇情卻和才子佳人的傳統陳腔搭檔，又與孟母三選的人倫八股結盟，這就像在情慾流動的草原上，共構一口深洞，雖然洞口高掛「小心陷阱」的主流旗幟，還是讓人難耐誘惑地往下探。直覺催促我跳下去了：由女演員反串瑞郎這個奇特的男角色，直指一個核心問題：究竟希望人們如何看待瑞郎和季芳的關係？在排練過程裡，這樣的角色調度尖銳地凸顯了親密身體關係的符號化；如果看官同意女演員演繹男男情慾是成立的，我們大約已經讓這個符號化的過程，被更清楚的感知了。

語言促使人類社會化愈趨精密，語言也阻擋人類「直覺」(intuition)的發展；那些被我們歸類於動物性的原始生命本能，終因缺乏鍛鍊而荒廢萎縮。正如被音符規馴的聽覺，對環境感知逐漸喪失；被文字駕馭的知識傳承，讓我們的歷史感不再與身體記憶連結。喚醒直覺是這幾年的自修課程，那被喚醒的直覺，也引領了這次的創作歷程。由直覺主導創作調度，有趣且可產生令人意想不到的發展，但也必須有點不顧後果的傻勁。諸如，直到開始排練，我才恍然得唔，原來瑞郎的自宮是出於年少的情深意重，是一種無條件的決絕承諾。這久違的浪漫，竟是華人式的，更是原本沒有料到最終成了作品的核心主一。又如，編寫劇本時，總想著瑞郎更名娘，他／她究竟該向誰求援，才能成就男孟母三選的傳奇？男人還是女人？或者，任是誰都沒有百分百的理由，因為不論是舅舅還是

表姊，都埋著溢出常軌的慾望？瑞郎究竟如何能成功受封誥命？他何能以女子終老？在這樣環境裡長大的承先，他的一生又該如何？好奇、不解、懷疑、驚奇、錯記、誤讀，繼續牽引著故事新說的編派，讓結局一再翻騰，好像跟著劇中人一起掙扎拉扯。

有計畫的調度，其一是轉借了英國女劇作家Churchill的招式，把少年金釵的前世緣，放在民初三年之間，場景在福建莆田，又把男孟母選的今生情，放在保守壓抑的五、六十年代之間的四年，場景在台灣。既然想重譜華人酷兒史，落腳處當然該在台灣，這是腳下土地讓我們引以為傲的。民初三年的中國，處於制度轉換的時刻，那是一個不被記憶的光景：我們翻閱了一些生活史料，幾乎不必改造，就已經夠光怪陸離而風格強烈了。五、六十年代之交的歲月，是今天的新台灣人備覺羞辱而不願記憶，但正因為如此，反而更能襯托出人們如何在壓抑的縫隙中呼吸；稀薄空氣裡長出來的浪漫，未必比較令人心醉，卻比較讓人心疼。人物的前半生貼著李漁的安排，他們的後半生承載著我們的投射。貫穿後半場的出櫃，不只是兒女對父母，也是父母對兒女；以家庭為社會，不知這是不是華人社群裡另一則互古的孽緣？如果歷史總是一則方便的藉口，讓我們恣意迴避不願面對的事物，那麼挖掘一則久未聞問的故事，是不是可以成為我們重新看待自己的動力？其實不管故事怎麼新說，千迴百轉都難以盡言人生裡的種種難堪和歷史裡的樁樁祕密。我不想闡述什麼，無非是反覆說一則極其浪漫的故事，再問問，如果從前是那樣，我們又是怎麼變成今天這樣的？

我無意在這裡矯情唱名，但整個團隊的支持與投入，總讓人因為能繼續創作而備覺人生無憾。其中，堰鈴是我深為倚重的創作夥伴，對於她的勇敢與理解，只願自己也能回報以一二。華謙是四度合作了，他是我堅持邀請加入的主要演員，他的坦率與專注，不僅讓我重新認識他，更督促我回饋以同樣的信任與自省。維緯既是演員更是推動幕後的宣傳，她的活力與熱情，才是劇場不老的真正動能。守曜的毛遂自薦，是最好的鼓勵與認同，希望他對這中年重返的一戰，沒有錯盼。一幀和小竺的敬業與大氣，尤其讓人對年輕一輩充滿期待。此行另一驚喜，是重新發現易修這位身邊的長期得力助手；易修亮麗多樣的才華，點亮了此劇創作的第一盞燈，美好的人與事真的就在眼前。少年金釵男孟母是一群人的故事，它自有許多守護天使，投以信任與陪伴：Jerry是我創作的謬思，多虧他的巧思細紛，讓一切想像具體起來；建麒的音樂每讓我重新安放作品、重獲作品生命；阿諾的坦白簡潔不愧燈光設計之實；孟超百忙之中被我掐著脖子打造便於搬動的舞台造景，多承擔待；慧娜領軍的製作團隊以一種纏鬥的耐力，跟環境奮戰著；舞監仲平的日夜照拂與排助若珊立慈的費心勞力，更是一齣戲點滴累積的無量容器。另外要說明的是，創作之初，就決定進行同步英文字幕；文本未能通行國際，是一切輸出的障礙，奈何文創侈談甚久，連售票系統都不夠國際性。只是處於創作位置，不可能兼顧，便把翻譯一事全權交給芳嫻；她是我的研究所學生，不但文筆流暢，且常有巧思，這個作品與它背後





的歷史如能更被注意，她是不二功臣。擔任字幕執行的友琦，與協助劇本出版的雅勤，更是義不容辭地伸出援手。

文創大旗高掛的今天，在這裡高聲創作不是生財之道，不是愚昧，就是自毀。但我還是想要反擊那些口口聲聲產業的嘴臉：劇場當然是勞力密集的手工業，更是一件人與人關係的修煉場，是我們的立命之所；它的產值不在於可見的現鈔兌換與可數的工作機會，而在於它如何成爲一種生活方式，並以之豐富我們城市內涵的吸引力。

Reading Li Yu's works, one would find his creation elaborated with the ingenious deployment of pleasure and cleverness. Instead of seeking the truth of life, his works represent respective idea or attitude that is central to their conceptions in the forms of discursive dialogue and paradoxical monologue. The sixth chapter in Li Yu's *Silent Operas*, "A Male Mencius's Mother Educates His Son and Moves House Three Times" is the most notable spectacle of paradox in terms of the ideal of courtship, marriage, widowhood and virtue in a homosexual love affair between Jifang and Ruilang. With an aim to "open up the readers' sleepy eyes," Li Yu exhibits sensational and licentious scenes that must be perceived through the light of resumptive sight/site.

*He is my Wife, He is my Mother* is not only an extension from Li Yu's original work, but an invention of interweaving the fictional/historical, the false/real, and the past/present. The process of coming out is the major motif of that pinpoints how relationship is tapestried, embodied and represented in the process of immigration and course of time. The story is consisted of two parts: Part One is situated in Putian, Fujian in the first three years of the Chinese Republic Era while Part Two is contextualized in Taiwan from 1959 to 1964, a time enveloped with constraint and repression. The first three years in China undergoes dramatic paradigm shift but somehow lost/ignored in people's memory while the intersection of 1950s and 1960s appear to be rather shameful to the new Taiwanese who endeavor to erase these years from history (due to its social/political tension which differentiates itself from any other period of time in Taiwan). Incorporating coming out in a bewildering family epitomizes how Chinese community misapplies history as a means to confront issues of re-situating identifications and relationships.

Intuition guides the invention as well as the development of this play with an aim to enact relationships contextualized in the process of bodily codification (I do not want to have language and words master the performance, which is the common expression when it comes to literary creation). I create Chen Dalong, Zheng One and Wang Xiaojiang and appropriate Li Yu's layered conceptions and paradox. The discursive dialogues embody the paradoxical farceur which ridicules the doctrine of virtuous obligations and the integrity of social relationships. Their appearances highlight the



perplexity of sex/gender displacement which triggers spectators to re-examine the process of identification as well as the construction of education, knowledge and history. On the other hand, one might also be surprised to discover a romance which is highly Chinese-stylized because of the interwoven relationships among these characters.

I use Li Yu's text as the prototype of this play and appropriate Caryl Churchill's idea to structure the time-expanding and region-crossing deployment, having male and female performers enact the homosexual relationship in this play. What I try to create is a romantic story that provides spectators with different positions to perceive the making of the fictional/historical, the false/real, and the past/present. As characters struggle to find their ways out in the story due to Ruilang's castration, spectators might as well strive for situating the characters and the cross-casting on stage with an appropriate manner. Stepping out of the theatre, spectators might find new ways of historicizing the present is just about to take place.

The completion of this production is indebted to a group of people who care and support the creation. As a receiver of too many people's unbounded help and efforts, He is my Wife, He is my Mother is a story tapestried by and dedicated to all of them. I'd like to thank Yen-ling, my long-term significant companion whom I depend on in my works. Because of her bravery and understanding, I hope to repay her in a decent manner. Sincere appreciation goes to Hua-chien in our fourth collaboration; I insisted on having him perform as one of the leading actors in this play. Because of his being candid and focused, I am triggered to return him with (absolute) trust and self-retrospection. I also want to thank Wei-wei for her enthusiasm and passion which testify theatre's being forever young. She is not only the actress in the play but the one who activates promotion behind the scenes. I especially want to thank Shou-yuo for he volunteered to perform in this play, which is also his first performance after leaving theatre for one decade. His participation is the best encouragement and acknowledgement for this creation. I sincerely deliver him with my blessing for his returning to theatre, a battle which one must fight with flesh and spirit. Two amazing surprises shine like stars in this journey: Ting-yi and Alan's assiduity and prominent manner further generate our expectation for the younger generation in theatre. Yi-hsiu's performance enlightens the stage like dawn. He is my long-term trustworthy assistant; I thank him for his dependability and brilliant performance as a friend and a director.

Sincere gratitude goes to people behind the scenes in the making of the play: Jerry's costume design enlivens the characters with his ingenious and thoughtful skills. Chien-chi's music animates the play and adds the finishing touch to the story with notes. No-hsing's lighting design pinpoints the play with clarity and transparency. Austin's proficient stage design expresses the play's concept with appealing physical appearance. Our producer, Huei-na directs the theatre group in the making of this

production. I also thank our stage manager, Chung-ping for his accompany, ASM, Jo-shan and Machi's efforts for their collaboration in this play.

I'd like give further explanation concerning the English subtitles in this play. The idea occurred to me when I launched this creation. The extreme difficulty in circulating texts world-widely hinders literary creation from developing into an international scale. It's a shame that words speak louder than actions in this industry; one can't even find a ticketing service that is directed in an international manner. Being fully occupied by script writing and play directing, I can't take care of script translation and therefore entrust it to Dawn, my graduate student. As a skillful and bright writer herself, I think Dawn is ideal to accomplish the work and its historical background be further acknowledged. I also have to thank Yochi for subtitle-administration and Stella for publication.

It's a tempting act to propose such a statement: Creation is not synonymous to prosperity since literary creation has become a fanfare industry. Yet I feel obligated to point out the fact that theatre is definitely a workshop where professionals train themselves with arts and relationships. One shall not estimate its value with wealth but perceive it as a way of living. This is how we enrich a city with the art of creation.







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Director of Electronic Theatre Intermix in Taiwan,

Plays:

2006-2008 To Be & Not To Be: The Dark Fantasy of Formasan Dead II (playwright/director)

2005 Reel Murders (director)

2004 Click, My Baby (playwright/director)

2003, 2006 Deja vu (director)

2002, Memory Album (playwright/director)

2000, I Want You, I Want You Not. (playwright/director)

Publications:

Performing China: Actresses, Performance Culture, Visual Politics, 1910-1945 (2004)

See history, sociology, art and theatre journals and periodicals for other essays and relative writings.





## 舞台演出的快意

### The Pleasure of Performing

徐堰鈴 · 飾尤瑞郎（瑞娘） | Yen-ling Hsu: You Ruilang (Ruiniang)

排這齣戲對我的意義，是點醒了我關於生活與舞臺表演的區隔，使我辨別了舞台演出的快意。就比方，我才開始懂得欣賞《牡丹亭》。好一段時間我消磨在這些美麗的詞句中，慶幸它們終於被還回人性。這次慧玲赤紅了臉，喜孜孜興奮地解說自己的創作，貼撫著李漁的原著，也順勢表態了她在人際關係中，對每個追求自我本色者的尊重，對幽微而深情者的擁抱。而我自己也恰巧，正在識破自己慾望的愛情，是多麼難為，也為難人，只好寄託在品嚐著這戲裡講的「相處」。

瑞郎上半場，進入少年單純又烈性的青春揮灑，下半場，按彈了複雜壓抑的灰色生活。這齣戲的構思，無論製作裡外在我看來，不自覺也投射成舞臺藝術與生活的對話。我好像多了一個角度，去欣賞複雜無法解的人情或壓力吧。延伸這戲，想像思量：人若只待好好相處便是品質，便是幻想與實際的合諧，便於是是一時而得以出現驚喜的自由、奔放。雖然慧玲說這檔戲，看大家都覺多了點「世故」。暗地裡我懷疑這種世故是一種區別，比方我從今，更可以在舞臺上，為戲中人超越對錯的美麗邂逅、愛的破浪而出而哭笑、流連忘返、盡情張揚或毀壞。有種中性也偉大的極喜在滋長，我彷彿明白不再是「表演」而已！

幕後的華謙投入劇情事理的清晰縝密方式，如此融化吸引著我；易修自然聲色的成與敗，是自信又謙讓的神秘；從不知道守矚驚人的洞見速度、排練時的赤裸；維緯的任性和對我堅固的信任...啊～即使我的多情也說不夠他們帶給我的總體美妙。

He is my Wife, He is my Mother reminds me of the distinction between life and stage; this distinction smoothes my way to tell the pleasure when acting on stage. For instance, it enables me to appreciate the beauty of Peony Pavilion (from different perspectives). I spent quite some time indulging myself in its charismatic wording, feeling glad that these words are finally living and breathing. Hui-ling was so excited when explaining her creation, which re-lives and renovates Li Yu's work. Through her new play, she also delivers her respect and embrace for those who pursue their very nature as well as people who love with a caring and gentle comportment. As for me, I happen to see through



the love which I truly desire; it is both demanding and perplexing for the one who loves and the one being loved. I therefore entrust such bewildering condition to the partner whom I hold on to dearly in this play.

My character, Ruilang, is a young man who loves with purity and bravery in Part One. In Part Two, he leads a life that is rather complicated and repressed. Hui-ling said that a certain degree of sophistication has been nourished within the actors when rehearsing the play, but I personally interpret such sophistication as a fashion of awareness that offers me a different angle to appreciate the sensibility and predicament that appear to be convoluted and puzzling in life. Pondering upon the motif (and tension) of the play, either as an insider or outsider, acting on stage represents and projects how I distinct theatrical art from life; to a certain degree, an intriguing dialogue is conducted between the two as well. On the other hand, if I venture further into the subtext of the play, a fair relationship might be developed if the partnership is conducted in a rather graceful manner; a perfect combination of fancy and reality might be established and therefore engenders freedom and passion that are surprising in life. The pleasure that's both impartial and immense is being cultivated, I can both cry and laugh for the love affair that goes beyond right and wrong in a play, indulging myself to either exaggerate or destroy the relationship that is taking place on stage. I begin to understand what goes beyond "performance."

Behind the scene, how Hua-chien analyzes and interweaves the play with clarity and deliberation charms me deeply; the sophistication and nature dwelling beneath Yi-hsiu's singing and posture suggest his innate confidence and humility. Shou-yuo's insight, wit and subtlety are so dazzling; his honesty and sincerity compose novel spectacles in our rehearsals. Wei-wei's willfulness and indestructible trust in me.... Ah, my sensibility can never fully convey the appeal and beauty crafted by the composition of their individual features.



# 安放

## Contextualization

徐華謙 · 飾許季芳、許承先 | Hua-chien Hsu: Xu Jifang, Xu Chengxian

年紀小的時候到處和不同的團體或個人合作，像是廣泛交朋友，但其實並不主動和人接觸。安於現狀，不必廣結善緣，消極不輕易樹敵就好。不知不覺間，我和固定的人長期合作，像認識多年的老朋友。

那時候，跟著每個正要發生的新事物跑，但是現在我更關注合作的人。這是第四次和慧玲合作。與熟悉的人工作的樂趣在於，很多累積的事情不須言說，但又會不斷發現彼此新的的一面。最早，她導我演紀伯的劇本《驚異派對》與《影癡謀殺》；之後參加她自己編導的《Click, 寶貝兒》，慢慢了解她的調度和風格；這次她改編李漁的小說，有時候更期望能並肩。

慧玲習慣一開始完成大致的框架，我以為這是她的安全感。有些導演習慣掌握大方向，把演員安放好角色位置，放手讓演員自在發展角色語句；有些則是傾向先理解演員可以做些什麼，花很多時間在磨合工作上，甚至一直到進劇場前才會出現定本。對照起來相當有趣。

工作《少年金釵男孟母》，特別是下半場，從文本過渡到排練場，分析與形塑角色時，部份服務於情節推衍的角色關，一度讓人束手無策。那些關注幾乎可以與角色的性格無關，或就是展現一種「我說故我在」的想當然爾的角色存在。感覺起來很大的創作空間，其實是一個陷阱，一方面演員對關注的失焦，溢出了表現角色的不當琢磨；另一方面則是理解分段分場目的後，卻不易尋覓具說服力的體現角色的客觀線索 / 證據。

昨天試裝上半場，風格明確，個別角色整體中相對存在強烈，是劑強心劑。這次上下半場就像兩個瓶子，演員像液體，必須把自己安放在裡面。語言風格理應不是最大的問題，順著戲走，隔代對照，自然強化差異，無欲過當處理。演員的焦慮永遠是整體性，當代觀眾怎麼理解與感受什麼，源自文本改編 / 改寫 / 創作的原意再現；於此，詮釋角色不是選擇問題，是角色必然性的邏輯建立，是欲突顯強調的程度如何安放角色言行油然。

I cooperated with different groups and individuals when I was younger. In a sense I was making friends with various kinds of people, but I never interacted with them actively. I took things as they were and did not considerate it a necessity to spread the seeds of kindness; I was content with the way I was, as long as I did not make an enemy with someone. Somehow I develop a good rapport and solid relationship with the people whom I have (often) collaborated with, we are just like old friends.

What's interesting about working with people whom I am familiar with is that there are always new things to be discovered in spite of mutual tacit understanding. I ran about with every new event that was going to take place when I was younger, but I am more concerned about the people I work with now. I gradually become acquainted with Hui-ling's style and manners of directing after our previous collaborations. This is my forth time working with



her. Our collaborations began when performing Chi, Wei-jan's plays Deja vu and Reel Murders; Hui-ling was the director. Then I performed in her own play, Click, My Baby. I look forward to mutual supporting in her new play, He is my Wife, He is my Mother adapted from Li Yu's short story.

There is an interesting contrast between two types of directors: some would measure up the grand picture, situate the characters and then have actors develop their manners of embodiment. Some tend to spend plenty of time on the matter of collaboration: being acquainted with the actors first, and figuring out what they are capable of doing; actors might not see the final edition of the script until they are about to rehearse in theatre. Hui-ling would frame the plays at the beginning; I think this gives her a sense of security. It's just a very interesting observation in this economy.

It takes me quite some efforts (especially in Part Two) to embody the characters on stage despite analyzing the script and the interwoven relationship among the characters. Textual analysis indeed provides actors intriguing perspectives to embody the characters, but these perspectives could lead to "irreverent" interpretation when it comes to acting. To a certain degree, actors might embody the characters in a rather inappropriate manner and the performance could appear to be confusing and unconvincing when reviewing the collective effects of the script and visual representation.

As an actor, contextualization is always the key ingredient to performing in a play. Under the premise that roles and characters fit each other with logic, details such as manners of speech are not the utmost challenges as long as one catches on the time span. The process of adjusting and situating manners of performing, however, generates my anxiety when performing in this highly stylized play. Seeing the actors (gradually) come to form transparent distinction from each other (in each scene) is the most spirited stimulant to support and better my performance in He is my Wife, He is my Mother.



## 表演和生命的多面向累積 Performing and Living with Diversity

李易修 · 飾陳大龍、陳念祖 | Yi-hsiu Lee: Chen Dalong



南管音樂在自彈唱時，一般是用琵琶。拿三弦在台上彈唱，這倒是首次。劇中情節的發生地點是在閩中的莆田，但當導演設計這群男風伙伴的日常娛樂時，盛行與閩南和台灣的南管音樂卻成為上半場最常出現的旋律。原因，當然，是：因為這是我能夠處理的範圍。看戲時，請忘記莆田根本沒有南管音樂這件事！

我曾經在幾次自己的作品當中，創作古點詩文以為劇中的歌詞。第一次是去巴黎作《LE REVE DANS LE PAVILLON ROUGE》，然後《PASSEUR》（擺渡人）、《大神魁》都比照這種合作模式，都是我寫詞，別人作曲。只有這次，唱詞是李漁的，曲子卻是我編寫的，

這也是另一個首次。在劇場裡，隨時都有新的挑戰和樂趣，所以我們才樂此不疲吧！

跟大部分劇場演員不大一樣的，應該是我腳踏多條船的惡習吧！從中國文學而舞台劇：從舞台劇而南管音樂、傳統戲曲；最後又插手搶導演的飯碗。我喜歡領略不同風景，老做同樣的事情而不變化，就覺得無趣。在演現代人時，他們介紹我，說是傳統戲演員；演傳統戲時，又說是北藝大演學院派舞台劇的；再不然，說我是南管人…。戲劇可以分類，然後跨界。但演員不必，我們沒有跨界的問題，因為表演的技能和功夫，自然是多元豐富才有意思。跨界就讓愛說的去說，我們只是一點一點地累積，多面向地累積。在好多條不同的船上跳來跳去，沒有花心的問題，只是為了讓表演和生命可以有更多不同的姿態和角度。

Pipa is often applied to plays accompaniment while singing in the musical genre of Nanguan; this is my first time using sanxian when performing on stage. The story takes place in Putian, southern Fujian. The guys into Nanfeng fashion play Nanguan as their daily entertainment; its melody is also appropriated as the background music in Part One in the play. Interestingly, Nanguan is famous in southern Fujian and Taiwan, not Putian. Appropriating Nanguan in this play is a way of deployment and it gives me an opportunity to apply my skills of playing Nanguan. Therefore, please forget the fact that there is no Nanguan in Putian! New challenges and interesting things can happen in the theatre at any time, that's why we are never bored by it. I used to appropriate traditional Chinese poetry as the lyrics in my own plays and have others compose for the lyrics: LE REVE DANS LE PAVILLON ROUGE is my first try when I was in Paris, and then PASSEUR, and The Drought Goddess; they are all productions created in this mode. This is my first time composing for Li Yu's poems, which is also my first try in terms of composing. I have this weird habit of "transgression," which differentiates me from most of the actors in theatre: from Chinese literature to theatre, from theatre to Nanguan and traditional Chinese opera, and now I step in to play the role of a director. I enjoy experiencing things from various aspects and therefore accumulate different skills and manners when participating in diverse styles of performances. It becomes boring if I keep doing the same thing.

What matters to an actor is his/her attitude and perception concerning performance and life. There are different genres when it comes to drama, and then they cross boundaries. But I don't think there is a necessity to deal with the issue of crossing boundaries for actors. When playing modern characters, people would introduce me as an actor of traditional Chinese opera who plays the character of a modern person. When performing traditional Chinese opera, people would introduce me as an actor of modern theatre from Taipei National University of Arts; sometimes people would say I am a Nanguan performer. For me, acting is a matter concerning skills and proficiency; diversity is inevitable and it makes performance appealing. Crossing boundaries is just one way of saying. An actor is not a "fiddle lover;" one just takes time and efforts to establish his/her skills and proficiency from different aspects. This is the attitude I am holding on to.



## 不封閉的劇場

### A Theatre Refused to be Enclosed

吳維緯 · 飾王肖江 | Wei-wei Wu: Wang Xiaojiang

以前我反串扮演過許多不同性別的角色，像是《海達·蓋伯勒》的法官，在學校我也演過非常多次羅密歐。有趣的是我自己是女生，一定比真正的男生細心、敏感，譬如羅密歐根本是個國中男生，如果能夠把自己的特質放進去，我覺得應該會很有意思；而扮演陰柔狡猾的法官時，我就會在女生原有的質感上再多加強陽剛的部分。這次劇中，我扮演的是個總是身著男裝的女人，但是我沒有想要特別做什麼，我不會刻意強調低沉的嗓音，不從男生出發。畢竟帶著女強人特質，身著男裝的女性在那個年代其實不少，也很符合女強人跑單幫的幹練形象。不過我希望讓觀眾從我們的表演細節中看出更多有趣的角色關係。

我沒辦法成為真正的職業演員，演戲對我來說真的是一種費心傷神的工作，不過我一年還是希望保持有一兩次演出。況且，劇場對我來說並不是封閉的，戲劇是綜合藝術，學戲劇的人什麼都想做。起初我們成立劇團、後來連結更多資源成立公關設計公司，在接觸更多社會面向後，總覺得以我們所學應該還可以再做些什麼。最近我加入了朋友成立的一個與生態人文關懷有關的協會，在參與的過程中，我發現需要幫助的人有時候需要的並不只是錢，而是一個可以發揮、學習、成長的空間。譬如我們和山上小朋友合作，他們告訴我們許多部落的故事，還有山中到底哪裡好玩。我們從他們身上學習，而他們則藉由為外地導覽得到具體的回饋。參與這類活動，我們就好像找到了大聲公，我希望讓更多人知道，劇場界有很多人才可以成就很多好事。（鄭衍偉採訪撰稿）

Cross-casting is a role play which I often perform on stage: I've played the judge in Hedda Gabler; I also played Romeo many times in school. Sex differences make this manner of acting intriguing. I am a girl, who would naturally be more attentive than a real man. When playing Romeo, who is actually a teenager, I thought it would make my performance more appealing if I could appropriate some of my personal characteristics when embodying a male character. Or, I would instill certain degree of masculinity into my natural femininity when playing the shy judge.

My character in He is my Wife, He is my Mother is a woman always in men's wear. Instead of focusing on the



gender differences in this play, I hope that audience pay more attention to the interwoven and fascinating relationships displayed through the details in our performance. I didn't do anything specific with the intention to emphasize sex differences, such as lowering my voice to highlight the masculinity of my character. Situating my character, the figure of strong women or women in men's wear is not uncommon in the beginning of the Chinese Republic, 1959 and the first three years of 1960s).

Theatre is not a closed space but an art of composition and a theatre-individual wants to have a bite of everything. My perception makes it a bit difficult for me to concentrate on acting and be a professional actress since I am involved in various activities. Yet I still hope that I can perform in one or two plays each year. My friends and I think we can do more things with what we've learned at school after exposing ourselves to different arenas in the society. We first had a theatre company; then we combined with more resources to establish a company of public relation and design. I recently joined a humanistic-environmental-oriented association founded by another friend. I discovered that those who are in need sometimes expect more than money; they need an environment which provides them chances to grow up, be educated, and bring their skills into full play. For example, we worked with aboriginal children in the mountains and they would tell us many stories about their tribe and what's fun in their place. We not only learned from them; they received concrete feedback when introducing their places to visitors like us. It's like finding a speaker for theatre-individuals like us when participating in this kind of activities: There are many people in the theatre who can make genuine contribution to this society.



## 當你看別人老了再回來看自己老了

### Confronting My Aging after Observing Others' Aging

劉守曜 · 飾鄭某等、尤父、法官 | Shou-yuo Liu: Zheng One, You Sihuan, the judge

前一陣子搬家，發現我身邊完全沒有2000年以前的東西，才感覺到我真的好久沒有表演了。1999年以後，我不再創作作品，因為我覺得再做下去是一樣的，我發現自己沒有改變。很多人把這稱為瓶頸，會硬撐過去，但是我就離開了。在我的人生經驗中，從事劇場這個行業，工作挫折其實大過於實質的收穫，很多問題直到我現在步入中年，整個人重整，思考方式和心態都開始轉變，才真的能夠更清楚地去想：自己的人生目標到底是什麼？

這次重新走上舞台，其實是個偶然的巧合。去年，當導演慧玲跟我聊起這個有趣的題材的時候，我馬上搶話說「為什麼不找我演！」演員是一種服務業，各個劇組的氣氛都很不同，尤其這些年來我自己從事藝術策展的工作，很知道市場是什麼，也更知道「可貴」的是什麼。重新回來劇場演戲，這樣說好像有點不禮貌，不過我覺得透過每個人思考角色和劇本的方式，大家互相交流，真的有一種回來上高階表演班的感受。

這次我演了一大堆中年人。我所串演的三個角色都是中年或者步入中年，這使我必須重新面對自己的中年。這十年來我一直從事藝術行政工作，明顯感受到劇場領域的人多半比較年輕。當你看別人老了要再回來看自己老了，心態上要做很多調適，除了表演方法之外也要回來觀察人生。同時扮演這麼多中年男子其實是非常難得的機會，有些角色你自己並不認同他的思考方式，有時候，則是你自己不想了解認識自己。我覺得我自己有努力。

我真的很感謝導演慧玲給我這個機會，讓我重新上台面對自己。我年輕的時候很緊繃，覺得自己一定要做什麼什麼。但是我離開了。就藝術經紀的角度，不會希望一個表演者消失十年，但是就我個人來說，十年後我明白了很多。（鄭衍偉採訪撰稿）



I moved my house a while ago. I found no record of my production after 2000 and realized that I indeed have not been performing for a long time. I have not created any work since 1999 because I felt things wouldn't be any different; I remained the same. Many people call this "choke point" and strive to go through it, but I simply left. In my experiences, one faces frustration much more often than rewards when it comes to theatre economy. However, things that used to be problems become different now that I step in to my mid-life; adjusting my mindset gives me a clearer picture when it comes to begins to the issue concerning the (ultimate) goal in my life.

It is actually a coincidence to stand on stage again. Hui-ling and I were talking about this interesting play and I interrupted her immediately: Why not have me play? It might be a bit impolite to say this now that I am back in theatre. Acting is a service industry; each group is unique of their own kind. I know what (where) the market is and I know better what precious is since I've been a curator in recent years. But this time, I do feel like learning in a "high-level performance class" when observing how different individuals perceive the script and their characters in our interaction.

I play many middle-aged men in this play. The three of them are either middle-aged men or becoming one; it then became a must for me to deal with my own mid-life. I've been engaged in art administration for the last decade and am aware that most people in theatre are young fellows. It takes a lot of efforts to adjust myself concerning ways of thinking and manners of performing since I am dealing with my aging after observing others' aging. It affects how I perceive life as well. It is an unusual opportunity to play three middle-aged men at the same time. There are moments when you don't agree with how the characters think; sometimes they remind you that you just don't want to know yourself. I think I've exerted myself in this play.

I am really thankful that Hui-ling gave me this chance to confront myself on stage again. When I was young, I was tense when performing, holding on to the idea that I had to accomplish something. But then I left. As an art administrator, I wouldn't have a performer disappear for one decade. As for me, however, I've seen through many things for the past ten years.



## 從不同的角度看待表演

### Situating Oneself in Performance

楊一麟 · 飾李州吾、李繼業 | Alan Yang: Li Zhouwu, Li Jiye

這一次的合作很有趣，因為跟了一群實質上不認識，卻又在劇場裡非常熟悉的人一起工作，從高雄上來台北讀書第一次看的大劇場演出就是創作社的《驚異派對-夜夜夜麻2》，我非常喜歡這齣戲，一直到現在，終於有機會能夠跟這些前輩一起工作非常的令人興奮。還記得第一天跟慧玲老師碰面並且讀本的時候，看到了上半場一小段台詞，心中只有一個想法：這是什麼劇本啊！但是後來聽老師說了一些更細節的想法以及後面的故事，心理便覺得這一定是一個很有趣的製作。就這樣，在劇本裡我變成了李州吾了。排戲的過程中，學習到了很多，最主要是看見了老師們的工作態度。排戲過程並不嚴肅，但有時候會為了更好而推翻本來的想法，不斷的改變以及細修。這些細節對我來說都是一個新的觀念，也激發了我用不同的思考角度去看待自己的表演。

對我來說，上半場最難的是語言，如何使用我所不習慣的語言，保留本來有古意的特色，並且與自己的情緒揉在一起。而另一個有趣的創造是關於『南風』這個生活的建構，這一群男人到底是透過什麼樣子的方式『相處』，並且在其中我也希望能創造另外一種身體的語言、姿態，在更多細節上傳達出屬於這個地方的人，他們的生活方式。另一個難題就是，我們要怎樣在有限的場次當中表現更多，塑造更多層次。譬如說上半場我們扮演衙役抓人那場戲，原本走起來比較嚴肅，後來我們轉變設定，買通官員去玩弄季芳，出現一種遊戲性的情境，感覺就豐富許多。

剛開始排練的時候非常緊張。我第一次來排戲的時候就把詞全部背完了，因為全部台詞其實也不多，結果被華謙說要抓去打。但開始排戲後卻一路吃螺絲，就被取笑說「你還說你丟本，我看你是把本吃了吧！」實在太幽默了，一種演員和演員之間的幽默，我當場也跟著笑開來，原本的緊張也跟著消除了，真的很高興這次能夠和這一群人合作。

（鄭衍偉採訪撰稿）



It is a very special experience to work with a group of people who are well-known in theatre yet are not acquaintances in my daily life. After leaving Kaohsiung for Taipei to study, I had the chance to see *Deja vu* (which is one of my favorite plays) produced by Creative Society; it was also my first time seeing a modern theatre production. It excites me a lot now that I have this opportunity to work with these predecessors.

Observing how they work during the rehearsals triggers me to perceive performance from different aspects. Our rehearsals were not serious, yet in order to better the performance, we had to overthrow our original ideas and modify every detail over and over again. In my first reading with Hui-ling, I was "surprised" by my lines in Part One in *He is my Wife, He is my Mother*; I thought: What kind of script is this? But after Hui-ling further explained the story and some details in the play, I knew it would be a fascinating production. So, I become Li Zhouwu.

The use of language, as far as I am concerned, is one of the greatest challenges when acting. It takes quite some efforts to transform my manner of speech in order to maintain the elegance and grace of the language while having my emotions integrate with the play's antique wording. Another intriguing thing is how to create the style of "Nanfeng life": How to create different postures of body language with an aim to embody the "partnership" among these men with an aim to capture, embody and represent their way of living on stage. One of the difficulties we had to deal with was developing a multi-layered performance in this four-day show. And one of our solutions is to instill some playfulness into the scene of Jifang and Ruilang's interrogation. Because of this subtle alteration, this scene (which was originally a rather solemn one) is infused with group dynamics and a layered sensitivity.

I was very nervous at the beginning. I memorized all my lines when having our first rehearsal since there are not too many; Hua-chien jokingly said that he's gonna punish me. But I stammered all the time. They therefore made fun of me, saying: You didn't memorize the lines; you ate them, didn't you? This is the humor among actors and it made me laugh as well as released my tension. I am really glad to work with them.



## 修一門調整和放鬆的學分 Relaxing, Dynamics, Performance

竺定誼 · 飾趙黔孫、趙重生 | Ting-yi Chu: Zhao Qiansun, Zhao Chongsheng

這次我和一麟扮演的角色可以說是主角身邊的人，只是這個劇本的重點不是在講我們的故事。在慧玲老師的設定當中，他們彼此其實也算是一對。上半場的故事當中，南風曖昧的表現方式比較外露，可是一到下半場，老師希望表現出那種時代壓抑的氣氛，反而隱藏起來。我們彼此之間出現吃醋引發的欺騙與爭執，加上我們扮演的警察身分，塑造出一種不同的階級關係，這也讓故事出現另一種關係的層次。對於整齣戲來說，這些曖昧的情愫其實一直存在。好像每個人都有自己的秘密，只是沒有直接表現出來。

這次的戲很有趣，因為上下半場時空跳躍很大。一開始半文言的台詞讓我有點不太自在，不過當下半場時空跳到台灣五〇年代開始打籃球，反而讓我感覺很放鬆，打人罵人心裡舒服許多。我自己不是一個很容易和人混熟的人，雖然從大二開始，我就陸續參加各個劇團的製作，不過和不同劇組工作的時候常常需要調整，那是一門學問。對我來說演戲的時候能夠放鬆很重要，所以這次和其他老師們一起工作，讓我感觸非常深。老師們人都非常好，非常照顧我們，他們都會說「不要叫我老師，叫我瓊鈴」「不要叫我老師，叫我華謙」我覺得老師們演技厲害歸厲害，但是讓我留下強烈印象的，還是他們在劇場這個工作環境當中待人處事的方式。我學到很多。（鄭衍偉採訪撰稿）



He is my Wife, He is my Mother is infused with the love affair which is ambiguous and perplexing; each character has their own secret which is represented in a meandering manner. In Part One, we create a rather sensual spectacle for Nanfeng fashion; in Part Two, however, the sensual homosexual love affair is enveloped with constraint and repression. Alan and my characters (Li Zhouwu and Zhao Qiansun) are not the main focus in the play; we are people beside the main characters. However, our relationship (or partnership) highlights the contrast between passion and repression between Part One and Part Two. Due to our identifications as partners and policemen, the lies and arguments between Alan and I accentuate the sophistication of this multi-layered production.

Time span is one of the most important elements that makes He is my Wife appealing (and challenging) in terms of its context and our ways of performing. I was quite uncomfortable when playing Zhao Qiansun because Part One manifests the speech manner in the beginning of the Chinese Republic. But I felt quite relaxed in Part Two when we began to play basketball in Taiwan in 1959; it eased me a lot since I could fight or yell on stage.

It's an art to get along with people from different performing groups. Although I've collaborated with different theatre companies, it still takes me quite some efforts to adjust myself and relax when acting with different groups. I was really inspired not only by the betters' proficiency but how they position and adjust themselves in this environment. They are very nice and caring; their attitude eased my tension. They would say: Call me Yen-ling, don't call me teacher! Or "call me Hua-chien, don't call me teacher!" I really appreciated that I had this wonderful opportunity to work with them.



## Philip

／季芳座騎

懂得自我舒壓的荷蘭溫血驕馬，擅長騎乘教學，學生從八歲到八十歲。  
《少年金釵男孟母》是它的處女秀。

## Alashab

／瑞郎座騎

溫和敏銳聰穎的阿拉伯驕馬，喜愛面對鏡頭。  
表演資歷：何嘉仁廣告、台北縣政府招商廣告等。

季芳與瑞郎  
結婚照

特別客串動物演員



## 人員簡介

### 演員 | 徐堰鈴

劇場演員、編導、表演講師。臺北藝術大學戲劇系、劇場藝術研究所畢業。1997年起，多與「創作社」「表坊」「莎妹」「Mr. Wing」「戲盒」「台北越界」等劇團合作。

曾獲亞洲文化協會2003年度「台灣獎助計畫」、2004第二屆台新藝術獎表演藝術類「觀察團特別獎」；2004、2006年度由國家文藝基金會，及2003年度由世安文教基金會贊助戲劇類舞台劇本創作。

劇場編導作品有《約會 A Date》《三姊妹 Sisters Trio》《踏青去 Skin Touching》；表演曾參與《寶島一村》《向左走向右走》《我的敵人》《給普拉斯》《如影隨行》《殘，。》《福春嫁女》《看不見的城市》《Pussy Tour》《不三不四到台灣》《暗戀桃花源》《默島樂園》《幸運兒》《333神曲》《如夢之夢》《幾米-地下鐵》《Zodiac》《Click, 寶貝兒》《愛蜜莉狄金生》《彎曲海岸長著一棵綠橡樹》《島語錄～一人輕歌劇》《女兒紅》《大兵的故事》《梨園蘭馨》《給下一輪太平盛世的備忘錄 動作》《瘋狂場景－莎士比亞悲劇簡餐》《你正百無聊賴我正美麗》《當我們討論愛情》《記憶相簿》《蒙馬特遺書－女朋友作品二號》《之間》《KIKI漫遊世界》《仲夏夜夢》《widow98浮城奇書》《X小姐》《無言劇一二及其插曲》《98酒吧 惹內的妹子》《行走的人》《六彩蕾絲邊》《北京人》...等製作。個人著有女書出版之劇本集《三姊妹》。

### 演員 | 徐華謙

台北藝術大學劇場藝術研究所表演組。台北藝術大學戲劇學系，主修表演。劇場工作暨【外表坊時驗團】表演指導並兼任於世新大學廣播電視電影學系、台北藝術大學戲劇學系。近年參與創作社劇團《夜夜夜麻》（2007）、《影痴謀殺》、《Click, 寶貝兒》、《驚異派對》（台灣，北



京)、《幾米「地下鐵」一個音樂的旅程》(表演指導/演員)、《Kiki漫遊世界》;外表坊時驗團《今天早上我們回家·直到世界盡頭》、國際劇場藝術節《婚姻場景》、《暗殺》系列(台灣,北京,上海)、《失眠等於睡著》(聯合編導/演員)、《雲淡風輕》(台灣,北京)、《眠球愛地球》系列;表演工作坊《新世紀天使隱藏人間》、《出氣筒》;莎士比亞的妹妹們的劇團《請聽我說》豪華加長版(台北,北京):〈當我們討論愛情之《請聽我說》〉(台北,青島)、《30P:不好讀》、《泰特斯/夾子布袋版》;兩廳院《銀河鐵道之夜》(台北,上海)、《天堂邊緣》、《北京人》等製作。電影作品包括《海上花》、《假面超人》、《我的美麗與哀愁》;電視演出包括公共電視台《發現者》、八大電視台《寓言》、華視《心動列車》、《出走》;明台產物保險《車子篇》、台灣彩券《就是愛刮篇》等。

## 演員 | 李易修

2002年畢業於國立台北藝術大學劇場藝術研究所,取得表演碩士學位(MFA)。現為「拾念劇集」之負責人,任教實踐大學音樂系,擔任「劇場藝術」、「歌劇表演」課程之兼任講師。目前為專業劇場工作者,表演類型廣泛,包括南管音樂、梨園戲、崑曲、現代劇場,並繼續嘗試各類不同類型的表演。曾隨「漢唐樂府」及「心心南管樂坊」於歐洲多國巡迴演出。近年作品較集中於傳統劇場及傳統音樂領域,包括「漢唐樂府」製作之《韓熙載夜宴圖》、《豔歌行》、《荔鏡奇緣》;「心心南管樂坊」製作之《王心心作場》;「唐美雲歌仔戲團」製作之《人間盜》;「二分之一Q劇場」製作之實驗崑曲《情書》、《戀戀南柯》;「真快樂掌中劇團」製作之南管布袋戲《陳三五娘》,並經常性參與南管音樂會的演出。現代劇場方面則有「城東劇團」製作之新古典音樂劇《莎樂美》、「莎士比亞妹妹的劇團」製作之《百年孤寂》。音樂設計則有台灣藝人館製作之《流亡》(南管音樂)。2005年3月於巴黎國家小艇歌劇院,參與由旅法舞蹈家王心儀製作之《LE REVE DANS LE PAVILLON ROUGE》,擔任共同編導及歌詞創作。2008年2月再度前往巴黎國家小艇歌劇院,編導及演出《PASSEUR》(擺渡人)。2006~2007年編導作品如下:「國家國樂團」精緻系列音樂會《英雄·美人·花月夜》、《擊樂神話》、《笑傲江湖》、

《月夜·再別康橋》;「國立中正文化中心」自製音樂會《弄樂~玩南管的日子》,擔任編導及詞、曲創作。編導「台北打擊樂團」音樂劇《虎姑婆大戰彼得的狼》、《綠野仙蹤》;「國立中正文化中心」2008年新點子劇展《大神魘》等(獲選參與2009年亞維儂藝術節OFF)。作品《英雄·美人·花月夜》入選為第五屆「台新藝術獎」年度十大表演藝術節目。

## 演員 | 劉守曜

中國文化大學英文系畢業,倫敦市立大學拉邦中心舞蹈研究所肄業。作品曾獲1993年費城國際默劇節【現代默劇】比賽入選前三名及1999年中國時報十大表演藝術獎。

演出、創作經驗豐富,多次參與國內外表演團體如創作社、優劇場、香港藝術節等、小亞細亞戲劇網絡、柏林Tahles劇場、紐約PS122劇場等製作的演出,擁有豐富國際合作的經驗。1997年創立「光之片刻表演會社」劇團,導演作品有:《愛比死更冷》、《鏡修羅》、《觀自在》等,作品風格獨具,以結合肢體動作與戲劇表現稱著。教學方面,更曾擔任屏風表演班、果陀劇場、金枝演社、南風劇場與世新大學大眾傳播學系、台北藝術大學舞蹈系等國內大小劇團與學校之表演老師。現為自由藝術工作者、導演、演員及教師。

## 演員 | 吳維緯

國立台北藝術大學劇場藝術研究所表演組、大學部戲劇學系理論組主修舞臺監督現為台北藝術大學戲劇系兼任講師、潤柏藝文國際有限公司企劃總監曾任華岡藝術學校表演藝術科講師,現任台北縣龜山國小表演藝術課指導老師近期表演作品:

創作社《不三不四到台灣》台灣、北京、上海巡演,莎士比亞的妹妹們劇團《踏青去》、《三姐妹》、《約會》、《百年孤寂》、《異境詩篇—從賈克·海維的詩出發》,表演工作坊《如夢之夢》,兩廳院自製節目《西遊記》等。



#### 近期劇場技術及設計：

2009國家安全局總統餐會 舞臺監督、2009采風樂坊「國藝會表演藝術 追求卓越專案」《西遊記》舞台監督、2009兩廳院廣場藝術節 舞台總監、客家歌舞劇《福春嫁女》舞台監督、第二屆2007台北國際踢踏藝術節、NCO國家國樂團《樂活音樂會系列》、《絲綢之路》舞台燈光設計總監、寶格麗 Assioma Gallery Event 舞台總監、牯嶺街國際小劇場藝術節技術總監、2007南投火車好多節 活動 舞台監督、信義誠品《包法利夫人們一名媛的美麗與哀愁》、誠品藝術節《情場如商場—班雅明作愛計畫》舞台監督、2005台北詩歌節 舞台監督、2007台北詩歌節 活動場佈設計及規劃、慶祝扶輪社百週年慈善音樂會 舞台總監、金石堂《年度出版記事》舞台總監，並曾任河床劇團、台灣渥克劇團、天使蛋劇團、南風劇團、台北打擊樂團、戲盒劇團、密獵者劇團等舞台監督。

#### 演員 | 楊一麟

畢業於台灣藝術大學戲劇系，  
目前就讀於台北藝術大學劇場藝術研究所 表演組一年級  
2009 栢優座劇團《水滸誰曉》演員  
2009 四把椅子劇團《電 梯》執行製作  
2008 四把椅子劇團《是把椅子!》行政人員  
2008 大知樹排練場《every breath you take》演員  
2008 九歌兒童劇團《愛上白雪公主的小矮人》演員  
2008 四把椅子劇團《除了死亡之外》演員  
2007 九歌兒童劇團《強盜的女兒》演員  
2007台灣藝術大學戲劇系92級畢業製作《雲》  
2006 如果兒童劇團《好玩星球大作戰》演員

#### 演員 | 竺定誼

畢業於台灣藝術大學戲劇系，  
目前就讀於台北藝術大學劇場藝術研究所 表演組一年級  
2009 栢優座劇團《水滸誰曉》演員  
2009 四把椅子劇團《電 梯》演員  
2009台北藝術大學戲劇學院春季公演《傻瓜村》  
2008四把椅子劇團《是把椅子!》  
2008果陀劇場《小鎮》巡迴版  
2008果陀劇場《針鋒對決》  
2008四把椅子劇團《除了死亡之外》  
2007黑門山上的劇團《天下第一包》  
2007如果兒童劇團《神阿，多給我一點時間!》  
2007台灣藝術大學戲劇系92級畢業製作《雲》  
2007一元布偶劇團《海倫凱勒》  
2006黑門山上的劇團《人民公敵》

#### 設計群

#### 舞台設計 | 王孟超

美國南加州大學舞台/燈光設計碩士。曾任雲門舞集技術顧問、台灣技術劇場協會理事長。為雲門所做的舞台設計，包括《行草貳》、《烟》、《竹夢》、《水月》、《流浪者之歌》等多齣舞作。他的舞台與張贊桃的燈光，堪稱雲門的黃金組合。法蘭克福匯報稱讚他們的設計「創造出一處奇幻空間，為舞蹈營造了詩意的境界」。王孟超同時也是「創作社」核心團員，陸續為其設計《夜夜夜麻》、《記憶相簿》、《瘋狂場景》、《幾米·地下鐵》、《驚異派對》、《嬉戲》以及《倒數計時》等。



近年來陸續為台灣各表演團體設計如：國家交響樂團歌劇《黑鬚馬偕》，黎煥雄、幾米《幸運兒》，白先勇《牡丹亭》，漢唐樂府《洛神賦》，和國光京劇團《快雪時晴》等。另外也替國藝會、台新藝術獎、天下雜誌、誠品書店等典禮及展場設計。2004年於波蘭華沙總統官邸獲頒「雪樹國際成就獎」。他參與舞台設計指導的《行草貳》、《嬉戲》、《狂草》更連續獲得2003、2004及2005年台新藝術年度大獎。2007年更獲選擔任布拉格劇場四年展的評審委員。2009年台北聽奧運動會開幕舞台設計。

### 燈光設計 | 黃諾行

資深劇場燈光設計。現為『蟻天技術團隊』技術經理。中國文化大學戲劇學系影劇組第廿五屆畢業，現就讀於國立臺北藝術大學劇場設計系碩士班。劇場工作十數年，主要工作為燈光設計及舞臺監督。

燈光設計作品：果陀《回家》、創作社劇團《不三不四到台灣》、《影癡謀殺》、《驚異派對-夜夜夜麻2》、2007版《夜夜夜麻》、《烏托邦Lid》、《記憶相簿》、《無可奉告》；河左岸劇團《她殺現場》《星之暗湧2000》；台北故事劇場《極度瘋狂》、《春光進行曲》、《你和我和愛情之間》、《大家安靜》、《露露聽我說》；光之片刻表演會社《愛比死更冷》；果陀劇場《愚人愚愛》、《世紀末動物園故事》、《再見女郎》、《我的大老婆》；國立中正文化中心《大兵的故事》、《看不見的城市》；南風劇團《疾病備忘》；莎士比亞的妹妹們的劇團《百年孤寂》、《給普拉絲》；如果兒童劇團《雲豹森林》、《輕輕公主》、《神奇吹笛人》、《童謠滾滾嘉年華》、《超完美兒童劇》、《六道鎖》、《如果故事音樂Party》、《東方夜譚》、《故事書裡面的故事》、《小花》；台北愛樂合唱團《歌劇鄭成功》、《魔笛》、《新龜兔賽跑》、《約瑟的神奇彩衣》、《宅男的異想世界》、《老鼠娶親》等。

### 音樂設計 | 陳建騏

淡江大學會計系畢業。音樂創作跨足流行音樂、電影、劇場、廣告界。製作幾米「微笑的魚」音樂專輯，獲第十六屆金曲獎「最佳流行演奏專輯」提名，公共電視《跳格

子》獲第43屆金鐘獎最佳音效獎。擔任幾米「地下鐵」音樂劇原聲帶製作人，獲第十五屆金曲獎「流行音樂類最佳製作人」提名。電影作品包括：『六號出口』、『刺青』、『艷光四射歌舞團』（入圍第41屆金馬獎「最佳原創電影音樂」）、『十七歲的天空』等。並為多個劇場演出擔任音樂設計，合作對象包括：莎士比亞的妹妹們的劇團、創作社劇團、非常林奕華(香港)、劇場組合(香港)、皇冠藝術節、外表坊時驗團、南風劇團、如果兒童劇團、春禾劇團等。

### 服裝造型設計 | 謝介人

美國紐約服裝設計學院(F.I.T.)服裝設計系畢業，現任專業時尚造型設計。1991-2003年曾任職紐約Bill Blass Couture 時裝公司。自1990年起開始從事參與紐約外百老匯及外外百老匯多齣舞台劇、兒童歌舞劇及實驗劇場的服裝設計與製作工作。1994-1996年專任紐約哈林藝術學院歌劇表演工作坊服裝造型顧問。曾任台灣《時報週刊》時尚專欄作家、中國北京《i fashion》時尚雜誌編輯指導。除時尚造型外，並長期從事個人剪貼拼畫藝術創作。曾參與多次紐約藝術家群展，並於1999年在紐約蘇活區藝廊舉辦首度個展。

近期在台灣的舞台服裝設計作品包括：采風樂坊《西遊記》、動見体劇團《仰觀蒼穹四百年 伽利略的一生》、創作社劇團「夜夜夜麻三部曲」系列、《不三不四到台灣》、《影癡謀殺》、《嬉戲》、《Click, 寶貝兒》、《驚異派對-夜夜夜麻2》；NSO《遇見幾米》、歌劇《諾瑪》、《大兵的故事》；雲門舞集二《預見》；《軍史館殺人事件》；《K》；《天堂邊緣》；《疾病備忘》等。



# 創作社

Creative Society

【創作社】劇團成立於一九九七年五月，由一群包括台灣資深劇場編導、戲劇學者、藝術行政及媒體工作者所組成，強調劇場原創精神，探索新的劇場美學風格，嘗試不同創作組合方式以激發創造力。

自一九九七年創團以來，【創作社】每年持續推出新作，穩定的創作能量和製作品質已然成為劇團最為人肯定的正面形象。劇團成立至今分別由四位編劇、七位導演累積創作了十八齣作品，並以其原創與跨界企圖受到矚目。例如：《夜夜夜麻》陳述四名成長於頹廢不安的七〇年代中年男子的退化人生、《驚異派對—夜夜夜麻2》及《倒數計時—夜夜夜麻完結篇》犀利批判及深度呈現台灣近十年來社會現象、《Kiki漫遊世界》挑戰大小劇場美學藩籬、《天亮以前我要你》為探索性別與國族認同的先鋒之作、《無可奉告》將媒體世紀的空言泛語轉換為語言美學經典、《記憶相簿》創造疾病與身體記憶的後現代劇場美學、《瘋狂場景—莎士比亞悲劇簡餐》尖銳再現大師對人性的特殊癖好、《幾米「地下鐵」一個音樂的旅程》成功接合流行元素與詩文化、《Click, 寶貝兒》跨界舞台與影像以探索後媒體世紀的荒戀畸愛、《嬉戲：Who-Ga-Sha-Ga》瘋狂玩弄後民主時代的台灣社會百態、《影癡謀殺》逼視好萊塢對人類想像力的全面殖民等、《不三不四到台灣》探觸生死，投射台灣社會凝滯的歷史低潮與文化迷途。《R.Z》則是透過演譯法國當代劇作家戈爾德思（Bernard-Marie Koltes）經典劇作探究創新的劇場形式和美學。《少年金釵男孟母》演繹自古即存的同志議題，在顛鸞倒鳳的性別扮演中，交疊鋪陳一段超越性別和血緣的人世真情。

諸作累積成果屢受肯定，近年獲獎與特別贊助包括：《倒數計時—夜夜夜麻完結篇》、《影癡謀殺》和《驚異派對》分別入選國家文藝基金會「表演藝術 追求卓越」及「精華再現」特別甄選專案；《驚異派對》被譽為二〇〇三年最好的戲劇演出，並於次年

年入選第二屆台新藝術獎年度十大表演藝術作品；《幾米「地下鐵」一個音樂的旅程》受邀於澳門、新加坡等華語地區演出；《嬉戲：Who-Ga-Sha-Ga》於二〇〇五年獲得第三屆台新藝術獎年度表演藝術首獎，並應邀參加「2005亞洲當代戲劇季」活動，於上海與來自亞洲各國的戲劇團體，就現代戲劇創作與演出進行觀摩與交流。《驚異派對》參加台北北京「兩岸城市藝術節—城市文化互訪系列」於北京演出；《不三不四到台灣》則參加北京「2007亞洲城市青年戲劇節」，及上海「2007亞洲當代戲劇季」演出。《R.Z》則獲邀於台北2008兩廳院國際劇場藝術節演出。

在戲劇推廣與教育方面，【創作社】於一九九八年策劃承辦文建會「大專院校戲劇列車」活動，以豐富多元的編劇、導演、設計、製作等戲劇相關課程講座，以及甄選學員小型戲劇創作之示範展演，深入北、中、南共十一所大專院校校園。延續「大專院校戲劇列車」之戲劇推廣與教育成效，【創作社】更於一九九八年至二〇〇〇年間與【3P表演藝術網】合作，開辦「網路戲劇學苑」。這是華語地區第一個從事網路戲劇教育的網站，邀請專業名師於網路開設戲劇賞析、編導創作、設計與技術、製作行政等多元之戲劇相關課程，以不受時空限制的網路教學、搭配部分實體課程，為戲劇藝術的愛好者提供一個更為便捷的學習管道。二〇〇五年，在台南文化藝術基金會的支持下，【創作社】繼續以不同的形式進行校園戲劇演出暨教育推廣活動，內容包括戲劇講座、肢體與表演工作坊以及【創作社】得獎作品《嬉戲：Who-Ga-Sha-Ga》的戲劇演出。二〇〇七年，應邀任台大國泰鹿鳴小集駐校藝術家，安排一系列講座、工作坊及戲劇演出活動。

秉持著創團初始對於戲劇創作的理念與信念，【創作社】仍將積極從事劇場創作及製作，與推廣戲劇教育。同時擴大創作合作對象，以持續培訓新血、結合各方戲劇專才，共同致力於台灣現代劇場創作的探索。



## 劇團組織

核心團員：周慧玲 王孟超 紀蔚然 魏瑛娟 林靜芸 李慧娜  
 藝術總監：紀蔚然  
 行政總監：李慧娜  
 技術總監：王孟超  
 劇團行政：張令嫻  
 宣 傳：李萬茹  
 執行製作：卓麗梅

## 創團以來演出/活動紀錄Plays / Activities



1997年12月創團作《夜夜夜麻》  
 紀蔚然編劇 黎煥雄導演  
 演出期間：1997年12月19-22日（5場）演出地點：新舞臺  
 演出人員：黃士偉、劉亮佐、朱宏章、曲德海、林如萍

1998年3-5月「大專院校戲劇列車」  
 文建會主辦 創作社策劃承辦  
 活動期間：1998年3月21日-5月24日

1998年4月《夜夜夜麻》國家劇院加演  
 演出訊息：1998年4月10-11日（3場）/ 國家戲院  
 演出人員：黃士偉、劉亮佐、朱宏章、曲德海、林如萍



1998年9月《kaka漫遊世界》魏瑛娟編導  
 演出訊息：1998年9月24-27日（6場）/ 新舞臺  
 演出人員：黃士偉、朱宏章、林如萍、徐天祥（徐華謙）、  
 Fa蔡政良、阮文萍、徐展鈴、周蓉詩

1998年10月至2000年10月  
 「網路戲劇學苑」線上開課  
 華語地區第一套以戲劇相關教育為主的網路線上教學課程 <http://www.ncl.org>



1999年6月《一張床四人睡》  
 紀蔚然編劇、黎煥雄導演  
 演出訊息：1999年6月17-24日（10場）/  
 演出地點：國立台灣藝術教育館  
 演出人員：金士傑、趙自強、徐曉瑩、阮文萍



2000年2月《天亮以前我要你》  
 周慧玲編導  
 演出訊息：2000年2月17-19日（4場）  
 （原定1999年10月因921大地震延期）/ 新舞臺  
 演出人員：黃士偉、傅御曄、林嘉莉、阮文萍



2001年5月《無可奉告》  
 紀蔚然編劇、傅裕惠導演  
 演出訊息：2001年5月3-10日（10場）  
 演出地點：誠品書店敦南館B2藝文空間  
 演出人員：劉守曜、Fa、姚坤君、蔣薇華、黃健瑋



2001年12月《烏托邦Lad》  
 紀蔚然編劇、黎煥雄導演  
 演出訊息：2001年12月6-9日（6場）/ 新舞臺  
 演出人員：徐展鈴、時一修、江國生、姜富琴、王恩瑛  
 特別客串：許景淳



2002年5月《記憶相簿》  
 周慧玲編導  
 演出訊息：2002年5月9-12日（6場）  
 演出地點：國家戲院實驗劇場  
 演出人員：黃士偉、姚坤君、徐展鈴



2002年12月《瘋狂場景 莎士比亞悲劇簡餐》  
 魏瑛娟編導  
 演出訊息：2002年12月19-21日（4場）  
 演出地點：新舞臺  
 演出人員：徐展鈴、阮文萍、劉守曜、Fa、馬熙琪、周蓉詩、柳春春阿忠





2003年7月《幾米「地下鐵」一個音樂的旅程》  
黎煥雄編導

演出訊息：2003年7月24-27日（6場）

演出地點：國家戲院

演出人員：陳綺貞、范植偉、黃心心、吳恩琪、梁小衛、Fa、徐堰鈴、馬熙琪、黃俊銘、陳建騏、王燕盟、徐華謙、李建常、古皓等演出者



2003年11月《驚異派對 夜夜夜麻2》  
紀蔚然編劇、周慧玲導演

演出訊息：2003年11月20-23日（6場）

演出地點：新舞臺

演出人員：劉亮佐、黃士偉、徐華謙、吳世偉

2003年12月《幾米「地下鐵」一個音樂的旅程》  
澳門文化中心邀演

演出訊息：2003年12月30-2004年1月1日（3場）

演出地點：澳門文化中心

演出人員：陳綺貞、范植偉、黃心心、吳恩琪、梁小衛、Fa、徐堰鈴、馬熙琪、黃俊銘、陳建騏、王燕盟、古皓等



2004年4月《Click, 寶貝兒》  
周慧玲編導

演出訊息：2004年4月30日-5月2日（4場）

演出地點：新舞臺

演出人員：黃士偉、徐堰鈴、楊淇、姚坤君、徐華謙



2004年12月《嬉戲：Who-Ga-Sha-Ga》  
紀蔚然編劇、符宏征導演

演出訊息：2004年12月3-5日（高雄南風小劇場，4場）

2004年12月10-12日（台南誠品藝文空間，4場）

2005年1月7-9日（台北皇冠小劇場，5場）

演出人員：蔡柏璋、葛昌惠、高臣佑、司徒嘉慧



2005年5月《影癡謀殺》  
紀蔚然編劇、周慧玲導演

演出訊息：2005年5月6-15日（12場）

演出地點：國家戲院實驗劇場

演出人員：徐華謙、吳世偉、FA、金勤、黃小貓、張詩盈



2005年9月《嬉戲：Who-Ga-Sha-Ga》

應邀參加「亞洲現代戲劇展演」上海演出

演出訊息：2005年9月10-11日（3場）/上海話劇藝術中心

演出人員：蔡柏璋、葛昌惠、高臣佑、司徒嘉慧

2005年9-10月「校園嬉戲」巡迴活動

演出訊息：2005年10月4日（成功大學2場）、10月6日（中央大學2場）、10月8日（台灣大學2場）

演出人員：蔡柏璋、葛昌惠、高臣佑、司徒嘉慧

2006年4-5月《驚異派對一夜夜夜麻2》

國家文化藝術基金會「表演藝術 精華再現」巡迴演出

演出訊息：2006年4月22日（3場）（台南市立文化中心演藝廳）、

2006年4月29日（高雄市立文化中心至德堂）2006年5月6日（台中中山堂）、

2006年5月20日（新竹清華大學大禮堂）

演出人員：劉亮佐、單承矩、徐華謙、吳世偉

2006年9月《驚異派對一夜夜夜麻2》

兩岸城市藝術節—城市文化互訪系列〔台北周〕北京演出

演出訊息：2006年9月19-20日（北京大學百周年紀念講堂）

演出人員：劉亮佐、單承矩、徐華謙、吳世偉



2006年11月《不三不四到台灣》

周慧玲編導

演出訊息：2006年11月16-19日（台北國家戲院實驗劇場）、

2006年11月23-26日（台南誠品藝文空間）

演出人員：徐堰鈴、吳維綽

2007年3月《不三不四到台灣》

亞洲城市青年戲劇節北京演出

演出訊息：2007年3月22-25日（北京九個劇場之TNT小劇場）

演出人員：徐堰鈴、吳維綽



2007年6月創作社十年鉅獻

《夜夜夜麻》+《驚異派對》兩戲連演。

導演：黎煥雄、周慧玲

演出訊息：2007年6月7日-10日（共6場）



演出地點：台北城市舞台  
演出人員：劉亮佐、黃士偉、徐華謙、吳世偉、Fa、楊淇

### 2007年11月《不三不四到台灣》

#### 亞洲當代戲劇季 上海演出

演出訊息：2007年11月13-14日（上海話劇藝術中心戲劇沙龍）  
演出人員：徐堰鈴、吳維緯



### 2007年11月《倒數計時-夜夜夜麻完結篇》 紀蔚然編劇、符宏征導演

演出訊息：2007年11月22-25日（共6場）  
演出地點：台北城市舞台  
演出人員：劉亮佐、吳世偉、蔡柏璋、周姮吟、張詩盈、吳定謙



### 2008年3月《R.Z.》王嘉明導演、 Bernard-Marie Koltes原著劇本

演出訊息：2008年3月13-16日（共5場）  
演出地點：台北國家劇院實驗劇場（2008兩廳院國際劇場藝術節）  
演出人員：Fa、吳維緯、梁菲倫、蔡雅婷

### 2008年10月、11月《不三不四到台灣》嘉義新竹巡迴

演出訊息：2008年10月25-26日（嘉義縣表演藝術中心實驗劇場）、  
2008年11月19日（新竹交大演藝廳）  
演出人員：徐堰鈴、吳維緯

### 2009年3月《翻拉女孩》 李小平導演、馮勃棣編劇

演出訊息：2009年3月27-29日  
演出地點：台北皇冠小劇場  
演出人員：施宜卉、吳立翔、黃彥霖、陳彥彬



### 2009年5月《少年金釵男孟母》 周慧玲編導

演出訊息：2009年5月14-17日  
演出地點：台北城市舞台  
演出人員：徐堰鈴、徐華謙、李易修、吳維緯、劉守曜、竺定誼、楊一麟

## The Creative Society (Theatre Company)

The Creative Society (CS) was initiated in May, 1997, by a group of experienced directors and dramatists, theater scholars, arts administration professionals as well as media workers in Taipei, Taiwan. CS commits to original creation, fosters aesthetic innovation and encourages bias-free collaboration.

Ever since its establishment in 1997, CS launches new works every year and made its name for its superb creative power as well as its artistic qualities. A total of sixteen works, and more to come in the future, produced by the CS artists successfully caught critics' and audience's attentions. High acclaims came from art critics and audience alike; the latest awards included: Reel Murders and Déjà vu were respectively received special grants of "Performance with Achievement" and "National Patronage of Outstanding Performances" by National Culture and Arts Foundation; Déjà vu was credited by theater critics and audiences as the best play of the year in 2003 and selected as one of "The Top-ten Performances of 2003" of the 2nd Taishin Arts Award; Sound of Colors: Jimmy's Subway Book, a Musical Journey was invited and toured in Macau and Singapore; Let's Play: Who-Ga-Sha-Ga garnered the first prize of the 3rd Taishin Arts Award in 2005, and its world tour premiered in the "2005 Asia Contemporary Theater Festival" in Shanghai; Déjà vu was invited and toured in Beijing in 2006; To Be & Not To Be: The Dark Fantasy of Formosan Dead II was invited and toured in Beijing and Shanghai in 2007.

Creative Society continues to take active measures in Taiwan's modern theater, in terms of artistic creations and management as well as social education. CS seeks to further extend its collaborations with young dynamic talents as well those from other art fields in order to make further contribution to Taiwan's modern stage.



創作社 Creative Society

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