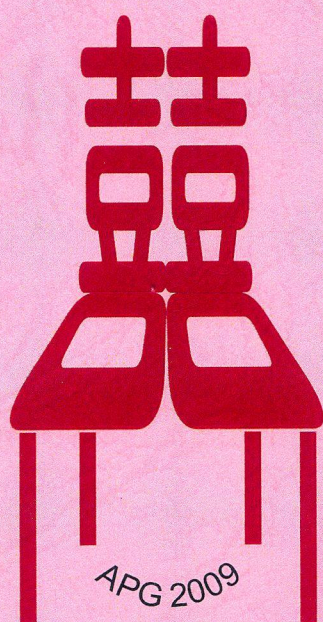


2009一人一故事劇場亞洲聚會

Asia Playback Gathering 2009



主辦單位：一一擬爾劇團(台灣) Even Nearer Theatre(Taiwan)

贊助單位：

外交部NGO國際事務委員會  
歡迎世界  
台灣NGO



財團法人|國家文化藝術|基金會  
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Department of Cultural Affairs

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地點：金山青年活動中心 Chinshan Youth Activity Center



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## 喜事一籬筐

親愛的客人啊!! 顯然你們已經看到主人迎接你們的喜悅之情溢於言表，但在這還是要娓娓道來 APG2009 這喜事是如何橫跨空間和時間考驗，醞釀催生……

首先，西元 2001 年在異鄉英國，那時我是一個還在九一一的驚恐當中的黃皮膚的亞洲留學生，記得在戲劇治療碩士課程裡第一次認識 Playback，看著一群外國人演出我的故事，我那第二語言學習上的困窘與遠離家人情感上的寂寞，被聽見了! 接著突破文化的隔閡我加入 Playback South 劇團作演出，那時劇團裡有各種顏色皮膚、種族的人，大家一起從差異中互相學習，頓時間我這東方的異鄉客才有實際道地在西方找到生活感。於是我和 Playback 從此“結緣”。

接著，西元 2003 年開始我這個從英國流浪的孩子回到台灣後遇到一群志同道合的朋友組成一擬爾劇團，我們這群人從犧牲自家客廳排練玩到擁有一個辦公室和標準黑膠排練場；從業餘興趣玩到專業經營。於是一群人一團開始固定地堅貞地“交往”。

當然，不只是國內聚會交流，我和我的團員們也儘可能地籌錢到國外進修以及參與 IPTN 舉辦的國際活動，每一次都為聚會裡可以遇到的多元文化而驚豔，以及為交流所產生的共鳴而敬佩，而每次這樣的撞擊都讓人獲得新力量並回頭調整自己致力的方向。我們知道聲音聚集才會被放大、故事也才會被聽見，然而往往因為經濟或地理因素，很多人無法或無能力參與全球性的聚會，像去年巴西的聚會很多人都只能遙遠地遞出祝福，對於接下來德國的聚會也都已經預約遺憾。於是亞洲團隊要自己有所連結這件事便成了一個“約定”。

因此，西元 2005 年第一次亞洲聚會成功地新加坡發生。那是很特別的一年，大海嘯剛過，而二次大戰廣島事件紀念五十周年將至，很多屬於亞洲的議題及記憶都如實地被一一呈現，不同的情緒被共同理解。記得在一次自由匯演裡，一個日本朋友提到二次大戰事件帶來的仇恨與和解，她哭著說著她的故事，台上不同國籍的演員哭著演，台下來自不同亞洲地區的觀眾也哭著聽，我那時是主持人也哭了。一個故事又牽動另一個故事，歷史的記憶用各種角度被我們這新的一代重新詮釋，整個演出是在日、華、廣東、菲律賓、印…等多種語言狀況下完成，但在當下都無需翻譯了，故事完成後大家都彼此擁抱，無須語言的擁抱裡我們完成了一次和平外交，記憶被正視，傷痛被處理了。於是我們第一次成功地體驗“訂情”。

其實，在今天之前的四年以來，亞洲 Playback 無論質與量都已呈倍數的發展，拜現代科技之賜，APG 的討論總是 MSN 或著 EMAIL 裡熱切的話題，距離不再是問題時間

也不成阻礙，我和我們以及你們這些見證過以上感動的老朋友們、以及新加入 Playback 家族的他們都在等著這一天，於同一個時間同一個空間聚集，不分你我他地等著共創這一樁喜事。接下來就是一連串的籌備工作，等待成就這一樁“美事”。

一年多來的籌備工作有甘有苦，儘管團隊夥伴們都已經沒日沒夜地服務奉獻，資源少的狀況下又想好好辦個盛宴，有時不免有巧婦難為無米之炊之憾。然而我們時時謹記前 APG 團隊的委託、記得去年我於紐約 PB 中心畢業時 Jonathan 和 Jo 以及同班亞洲同學們的祝福、記得台灣其他在地團隊以及國際老師們的行動支持、記得只要我們能夠聚在一起故事就不會被等候、亞洲的聲音就有機會能夠慢慢放大讓全世界都聽見，就這樣夢想支持著步伐我們走到今天…

終於我們要宣佈這一件喜事正式開幕 “APG2009 一人一故事亞洲聚會在台灣” ！

APG2009 主席

林淑玲  
Josephine Lin

一一擬爾劇團藝術總監，現從事戲劇治療與教育工作





# Our Happy Gathering!

My dear guests:

You must have seen our happy smiles welcoming you to our gathering, but allow me to tell you the story behind APG2009. This is a story that has traveled through different times and spaces.

In 2001, I was among a group of Asian students studying in the UK and the world was shaken by the 911 incidence. I met Playback in the Master degree program for drama therapy and I watched a group of foreigners playbacked my story. They had heard and understood my loneliness away from home through my second language---English! Although I still felt the cultural estrangement, I immediately joined the Playback South Theatre. Members of Playback South came from various ethnic groups. We learned from our differences. All of a sudden, I found my sense of belonging—as an Asian in the West. I have been in Playback ever since then. That was my first “**meeting**” with Playback.

In 2003, I returned to Taiwan and met a group of like-minded friends to start the Playback You & Me Theatre. We started from our own living rooms and gradually moved to an office and a standard blacktop theater, and we transformed ourselves from amateurs to professionals. Playback You & Me grew into a steady theatre with weekly gatherings and started to “**meet regularly**”.

Not only attending local gatherings, we also tried to find the money to attend international workshops and IPTN functions. We were always amazed and moved by the rich cultural diversity and the resonance from these gatherings. Armed with renewed energy, we came back to continue our quest with our newly gained insights. We know that we need to put our voices together for our stories to be heard. Due to economical and/or geological limitations, a lot of us cannot afford to attend international gatherings like the Brazil gathering last year and the German gathering soon to take place. Therefore, we realized that we needed to have an Asian gathering. We had a “**commitment**”.

Hence, the 2005 First Asia Playback Gathering was held in Singapore with great success. That was a very special year. The tsunami had just hit and the 50<sup>th</sup> anniversary of Hiroshima atomic bombing was soon upon us. A lot of issues and memories of Asia surfaced and a lot of different emotions were understood. Until this day, I still remember vividly. A Japanese girl tearfully talked about the hatred and reconciliation brought on by World War II. The actors and actresses with different nationalities playbacked her story with tears running down their cheeks. The audience also cried. I was the hostess and I cried too. One story lead to another. Historical memories were retold and re-examined by this new generation of ours. Among the



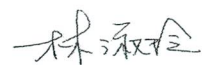
Japanese, Chinese, Cantonese, Philippine, Indian...languages, we did not need interpretation and understood each other. Afterward, we embraced. Without saying another word, we reached the monument of diplomatic peace making. Our memories were heard, and our traumas were dealt with. That was a successful ***“engagement”***.

In the past four years, Asian Playback has grown exponentially in both quality and quantity. Thanks to the modern technology, we were able to discuss APG feverishly through MSN or e-mails. Distance was no longer a problem or obstacle. We, and all the old friends who have witnessed the courtship I just mentioned, have been looking forward to this day with great eagerness. We look forward to meeting our new friends who have just joined the Playback family and we will all gather together to accomplish this mission—this ***“happy gathering”***.

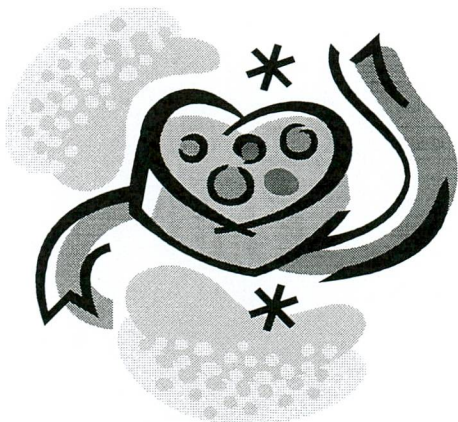
The preparation has lasted more than a year. Although the funding is rather limited, we still want to bring you a great feast of gathering. We all poured in endless effort day and night, yet, sometimes, we felt so frustrated in the ways things were going. When that happened, we reminded ourselves the entrustment of last APG team, the blessings of Jonathan and Jo at the end of PB workshop in New York last year, and the support of other local groups and all the international teachers. We told ourselves if we gather together, our stories will not have to wait any longer, and the voices of Asia will be heard by the world. This dream has carried us this far, until today...

Finally, we are now announcing the opening of APG2009 in Taiwan!

APG Chairperson

  
Josephine Lin

Art Director, Even Nearer Theatre  
Dedicated to drama therapy and education





## 一一擬爾與一人一故事

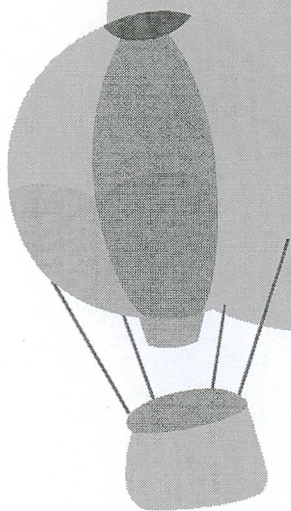
「一一擬爾劇團」於2004年正式成立，但團隊的組成已有多年歷史，這些年來團體成員長期參與劇團所舉辦相關於 playback 劇場或是運用民眾戲劇以及教育劇場於學校、社區之相關的各種活動，而團員本身來自各個階層，目前多位團員也仍從事於劇場其他相關工作。

由於台灣早期對於 playback 劇場形式表演仍屬陌生，因此在93年由「一一擬爾劇團」協辦：『【戲劇與教育】藝術推廣計畫:Playback 初階工作坊與進階工作坊』，針對學校教師、社工以及心理輔導者，於93年的一月至四月期間開辦了共計五梯次的工作坊，更於十二月遠從英國邀請資深 playback 國際組織 IPTN 主席 Veronica 來台舉行進階的課程，讓所有學員有機會與國際性的講師面對面學習。在工作坊期間，有「一一擬爾劇團」示範演出及學員課程結束呈現共計九場的演出，觀眾反應非常熱烈，甚至有觀眾一次又一次的來參與。

因為成果卓著，之後，「一一擬爾劇團」受到許多的邀請演出及舉辦工作坊，除了在學校進行演出外，包括元智大學、金山高中、永和社區大學之外，之後還在許多不同縣市的社區有著工作坊的進行，其對象不僅限於學生，還延伸至學生的家長，效果非常的好。更於93年開始在牯嶺街小劇場，一年四季定期公開演出並且舉辦開放團練，讓對於一人一故事劇場有興趣的民眾可以參與劇團的排練課程，除此之外，在新的年度將與各個社區進行計畫配合，將此種劇場表演形式繼續推動進駐社區。

Playback 劇場由 Veronica 引進台灣已經超過十年的時間，而在今年「一一擬爾劇團」幸福地擁有了自己的辦公室與排練場，在經過多年的努力，終於有了自己的家。在 APG2009 會議的前夕，劇團入住到新的辦公室，讓劇團能夠更穩定、更紮實的在台灣發展一人一故事劇場，真是一件幸福的事，也希望這樣的幸福能夠傳遞給與會的每一位夥伴。

一一擬爾劇團團長 陳淑慧





## Even Nearer & Playback

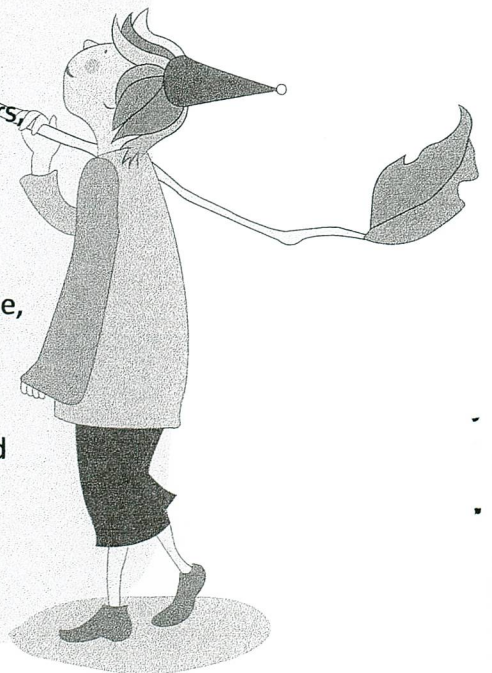
Even Nearer Theatre was founded officially in 2004, but the group was active years earlier. Members have been practicing Playback Theatre, People's Theatre & Theatre in Education to school, community, and more. Members come from different classes of society, and some of them work in theater related fields.

While Playback was still new to Taiwan in 90s, Even Nearer Theatre involved in an art promotion project: "Introductory & Advanced workshops of Playback Theatre". Aiming at school teachers, social workers, and psychological counselors, 5 sessions of workshops were held from January to April 2004. In December that year, Veronica, chairperson of IPTN, was invited to Taiwan for advanced program. It was a golden opportunity of face-to-face learning experience from an international master. There were 9 performances during workshop, including Even Nearer Theatre demonstration & participator's presentation. The audience enjoyed very much, they came again and again.

For its successful outcome, Even Near was invited several times to schools & communities like Yuan Ze University, Chinshan High School, & Yungho city community college, for performance & workshops. Audiences started to extend from students to parents. The outcome is great. From 2004, Even Nearer Theatre holds regular show 4 times a year in Guling Street avant-garde theatre, and open rehearsal regularly for people who are interested in Playbacks. In addition, in upcoming years, Even Near will cooperate with community center to introduce Playbacks to more and more people.

Introduced to Taiwan by Veronica for more than a decade, Even Nearer Theatre is grateful to have a home, an office & practice space to his own right before APG 2009. Even Nearer Theatre is getting stronger & more stabilized, and will keep on development of Playbacks in Taiwan. And we'd like to share our happiness to all of you.

Teresa Chen  
Company Head, Even Nearer Theatre





# 大會議程

	8/8 (六)		8/9 (日)		8/10 (一)		
上午			0800 ~0900	早餐			
			0900~0915	大會時間	0900~0915	大會時間	
			0915 ~ 1000	發表時間 1	0915 ~ 1045	開放空間會議 1	
	1000~1015	休息					
	1015 ~ 1100	發表時間 2					
	0930 ~ 1030	喜相逢 報到	1100~1115	休息	1045~1100	休息	
			1145 ~ 1200	發表時間 3	1100 ~ 1230	開放空間會議 2	
中午	1200 ~ 1330	午餐 團隊攤位展					
	1330 ~ 1600	大師演講 1 & 2	1330 ~ 1500	發表時間 4	1330 ~ 1500	Playback 流水席	
			1500 ~1530	午茶時間	1500 ~ 1600	閉幕式	
	1600 ~1630	午茶時間	1530 ~ 1700	發表時間 5			
	1630 ~ 1800	大師演講 3	1700 ~1730	大會時間			
			1730 ~ 1900	晚餐			
	1800 ~1830	大會時間	1900 ~1930	演出團隊準備			
	1830 ~ 1930	開幕晚宴	1930 ~ 2100	Playback 團隊 演出			
	1930 ~2000	變裝時間					
晚上	2000 ~ 2130	睡衣 Party 大匯演					



## APG2009 Schedule

	8/8 (Sat)		8/9 (Sun)		8/10 (Mon)	
Morning			0800 ~0900	Breakfast		
			0900~0915	Assembly	0900~0915	Assembly
			0915 ~ 1000	Presentation 1	0915 ~ 1045	OPEN SPACE (I)
	1000~1015	Break				
	0930 ~ 1030	Getting Together Sign In	1015 ~ 1100	Presentation 2	1045~1100	Break
			1100~1115	Break		
	1030 ~ 1200	Opening Ceremony, Getting to Know Each Other	1145 ~ 1200	Presentation 3	1100 ~ 1200	OPEN SPACE (II)
Noon	1200 ~ 1330	Lunch, Exhibits of Groups				
Afternoon	1330 ~ 1600	Master Seminar 1 & 2	1330 ~ 1500	Presentation 4	1330 ~ 1500	Playback Jam
			1500 ~1530	Tea Time	1500 ~ 1600	Closing Ceremony
		1600 ~1630	Tea Time	1530 ~ 1700	Presentation 5	
	1630 ~ 1800	Master Seminar 3	1700 ~1730	Assembly		
			1730 ~ 1900	Dinner		
	Evening	1800 ~1830	Assembly	1900 ~1930	Preparing for Performance	
1830 ~ 1930		Opening Night Banquet				
1930 ~2000		Clothing Time	1930 ~ 2100	Playback Performance		
2000 ~ 2130		Pajama Playback Party				



## 發表場次表 Presentation Schedule

<b>0915~1000</b> <b>發表時間</b> <b>Presentation 1</b>	<u>A1 經驗分享 sharing</u> <b>Playback school Director:</b> <b>Janet (香港 Hong Kong)</b> <i>Community Cultural Development through Playback Theatre in Hong Kong</i> 藉著一人一故事劇場在香港發展社區文化 使用英語 in English	<u>B1 論文發表 thesis</u> <b>木棉劇團 Kapok Theater:</b> <b>陳志君 Chen Zhi-Jun (中國廣州 China)</b> <i>从木棉剧团的一年历程看一群 Playback 初学者对“演员”的讨论</i> <i>The discussion of “Actors” ~from a group of Playback participators in 1 year experience of Kapok Theater.</i> 使用中文 in Chinese	<u>C1 論文發表 thesis</u> <b>知了劇團 Know Theatre:</b> <b>枋彩蓉 Fang ,Tsai-Jung (台灣台北 Taiwan Taipei)</b> <i>婦女參與一人一故事劇場對於母職實踐之轉化</i> <i>Transforming Motherhood Practice Through Playback Theatre : a Case Study of Patatw Theatre</i> 使用中文 in Chinese
<b>1015~1100</b> <b>發表時間</b> <b>Presentation 2</b>	<u>A2 經驗分享 sharing</u> <b>香港展能藝術會:</b> <b>Andy Lu 盧君亮 (Hong Kong)</b> <i>從陽光一人一故事劇團的成立及表演回顧一人一故事劇場如何幫助建立共融平等社會</i> <i>Reviewing how Playback Theatre help to build up an inclusive and equality society from the formation and touring performances of Sunshine Playback Theatre</i> 使用英語 in English	<u>B2 經驗分享 sharing</u> <b>Tapestry Playback Theatre: Anne Chua 、Jerry Louis &amp; Michael Cheng (Singapore 新加坡)</b> <i>Playback through the eyes of Cambodia</i> <i>經由柬埔寨的眼光看 Playback ~柬埔寨工作坊經驗分享</i> 使用英語 in English	<u>C2 經驗分享 sharing</u> <b>花天久地劇團:</b> <b>葉燕宏 Yenhung Yeh 、趙慧萍 Huiping Chao &amp;楊麗雲 Liyun Yang (台灣花蓮 Taiwan Hua-lian)</b> <i>關於playabck服務的疑點、盲點 —— 就從主愛之家之服務談起</i> <i>About the Blind Spot and Skepticisms of the Playback Service: Beginning from the Services of Agape House</i> 使用中文 in Chinese
<b>1115~1200</b> <b>發表時間</b> <b>Presentation 3</b>	<u>A3 經驗分享 sharing</u> <b>Fei Yue Community Services :</b> <b>Agnes Law 劉美蓮 &amp; Encounter Playback Theatre 言遇劇團 : Eddie Yu 余漢傑 ( Singapore &amp; Hong Kong)</b> <i>Playback theatre in social work settings</i> <i>使用一人一故事劇場在不同社群工作的經驗分享</i> 使用英語 in English	<u>B3 經驗分享 sharing</u> <b>零距離合作社: Debbie 戴碧筠 &amp; Alice 洪盈惠 (Macau澳門)</b> <i>從劇場到社區——澳門一人一故事劇場推廣經驗分享</i> <i>From Theatre to Community — Sharing of Playback Theatre Experience in Macau .</i> 使用中文 in Chinese	<u>C3 經驗分享 sharing</u> (11:15~12:15) <b>八頭里仁學會女巫劇團團長 Patatw Theatre : 李靜瑜 Chin-yu Lee (台灣 Taiwan)</b> <i>一人一故事在社區的服務經驗分享 Our Playback service experience in communities.</i> 使用中文 in Chinese



<b>1330~1500</b> <b>發表時間</b> <b>Presentation</b> <b>4</b>	<u>A4 工作坊 workshop</u> <b>Playback AZ Theatre:</b> <b>Kayo Munakata 宗像佳</b> <b>代、Kumiko Sato 與其他</b> <b>劇團成員 (Japan 日本)</b> <i>The PB work in northern Thailand for women had been forced to work as the prostitute in Japan</i> 泰國北部為被迫賣淫婦女帶領一人一故事劇場工作的經驗分享 使用英語 in English	<u>B4 工作坊 workshop</u> <b>La La Team Michele</b> <b>Chung (香港 Hong Kong)</b> <i>Universal Facilitation – Inclusive Playback Theatre Leading to Social Change</i> 通用引領技巧——從全納一人一故事劇場引發社會改革 使用英語與中文 in English & Chinese	<u>C4 工作坊 workshop</u> <b>言遇劇團 Encounter</b> <b>Playback Theatre ~Eddie Yu 余漢傑 (Hong Kong)</b> <i>故事核心與象徵性演繹</i> <i>The core of stories &amp; symbolic representation</i> 主要使用中文，及一些英語 Mostly in Chinese, with some English	
<b>1530~1700</b> <b>發表時間</b> <b>Presentation</b> <b>5</b>	<u>A5 工作坊 workshop</u> <b>台灣悅萃坊 高仔貞 Kao Yu Chen (Taiwan)</b> <i>應用 Playback 於校園</i> <i>Playback Theatre in the School</i> 使用中文 in Chinese	<u>B5 工作坊 workshop</u> (15:15~17:15) <b>Veronica Needa &amp; Agnes Law 劉美蓮 (Hong Kong &amp; Singapore)</b> <i>Playback in many languages</i> 多種語言的一人一故事劇場 主要使用英語，工作坊中並使用其他語言 Mostly in English, use other languages in workshop	<u>C5 工作坊 workshop</u> <b>香港獨立戲劇教育專業工作者 Mercy Liu 廖佩芳 (Hong Kong)</b> <i>探索團隊的聚與散</i> <i>The seasons of company life.</i> 使用中文 in Chinese	<u>D5 工作坊 workshop</u> <b>Playback Haloes 柳川比呂子 Hiroko Yanagawa (Japan)</b> <i>Sound that “shines” (This workshop is for musicians making the moment to shine with your sound.)</i> 閃耀之聲 使用日語，並有英語翻譯 in Japanese, with English translate

PS: A~D 為不同教室、1~5 是不同時段安排

A~D represent different rooms, 1~5 represent different time



## 愛      神

在哪裡 在哪裡 不要隱藏你自己

要高興 要歡喜 愛神已經找到你

真的情 真的意 不要埋在你心裡

要接受 要珍惜 愛神已經找到你

讓我們在一起 做一對好情侶

說出你心裡的話 拋開那煩惱憂慮

在此時 在此刻 這裡有我也有你

要開心 要得意 愛神已經找到你



★This is the song for opening★



## 大師演講 Master Seminar

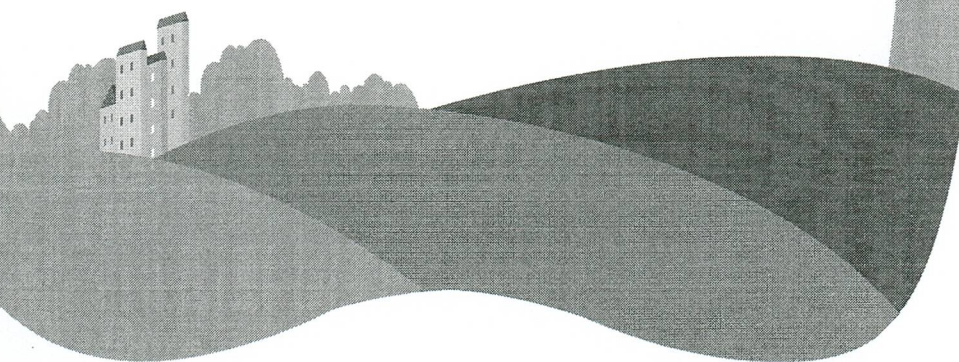


1. Aviva: 故事的禮物 The Gift of the Story

2. Veronica

3. Kayo: 紅線 Red Thread. What is in it for us?

(小型演出與討論 Mini show and discussion)





## 發表資料 Presentation

### A1

主題：藉著一人一故事劇場在香港發展社區文化

發表者：香港一人一故事學校 Janet Tam

簡介：

從 1997 年開始、香港展能藝術會（The Arts with the Disabled Association, ADA）便在香港推動一人一故事劇場。藝術會舉辦了各種一人一故事工作坊讓障礙學員參加。2008 年、香港的一人一故事劇場快速蓬勃發展：建立了香港一人一故事學校；在賽馬會創意藝術中心（Jockey Club Creative Arts Centre）舉辦社區的「週二一人一故事劇場」；展能協會剛剛設立了香港第一所共融藝術工房（Inclusive Arts Studio）、引進一人一故事的戲劇和音樂元素、讓有各種需求的觀眾參與；開給障礙人士的一人一故事劇場工作坊...講者將分享這些實務經驗、以及在香港社區推廣一人一故事劇場所遭遇的機會和挑戰。

Title: Community Cultural Development through Playback Theatre in Hong Kong

By Janet Tam~ School of Playback Theatre (ADAHK) ,Hong Kong

Introduction:

The Arts with the Disabled Association (ADA) Hong Kong is a major organizer in Playback Theatre in Hong Kong since 1997. The presentation shares with its participants the various Playback related programmes organized by the Association. Last year, 2008, was a year of rapid development of Playback Theatre in Hong Kong – the setting of the School of Playback Theatre (Hong Kong), community building Playback activities “Playback Tuesday” at the Jockey Club Creative Arts Centre where ADA just opened the first Inclusive Arts Studio in Hong Kong, a pilot and pioneering project to introduce theatrical interpretation and audio description in Playback performances for audience with different needs, Playback Theatre education for people with disabilities, etc. By looking at these various activities, the speaker will share the opportunities and challenges met when working on community cultural development through Playback Theatre in Hong Kong.



## B1

主題：從木棉劇團的一年歷程看一群 Playback 初學者對“演員”的討論

發表者：中國廣州木棉劇團 陳志君

簡介：

一人一故事劇場演出者是“演員”嗎？在木棉的早期，這個問題更多表達為：演繹與聆聽哪一樣更重要？一方面感覺到由於表達能力的缺乏而減低了劇場的效果；另一方面的聲音則認為一人一故事應該和“演出”劃清界線，只要真誠地聆聽了，就達到它的效果了。這個困擾隨著後者的逐漸隱退、劇團排練第一個舞臺劇、再次接受基礎工作坊訓練回顧等契機，讓我逐漸能看到爭論背後所蘊含的中國傳統教育的影響、以及不同導向的基礎工作坊的影響。我願借此機會與大家分享這段經歷和思考的成果。

Title: The discussion of “Actors” ~from a group of Playback participators in 1 year experience of Kapok Theater.

By Chen Zhi-Jun ~ Kapok Theater , China

Introduction:

Can the playbacker call themselves “actor”? This question turned into what was more important between performance and listening in the early years of Kapok Theater. Some worried about the lack of performance which lowered the effect of PB theater while others thought listen with our heart was enough. I am trying to find out some reasons about this argument through these two years and several events such as the “listen” members’ left, the first drama we created, and the basic PB workshop we joined again. The effect of traditional education and the leading coverage in the workshops are two of the main reasons I found and I intent to share with.



## C1

主題：婦女參與一人一故事劇場對於母職實踐之轉化~以北投女巫劇團為例

發表者：台灣知了劇團 枋彩蓉；指導教授：賴念華、陳亮全

簡介：

在母職矛盾處境中，引發婦女走出家庭私領域的行動。一人一故事劇場作為一學習、實踐的形式，提供女性一自我發展的公共空間，在劇場中，透過自我敘說回顧生命經驗，開發身體語言，培養即興表演能力，體驗創造性自我。在敘說、傾聽、扮演以及劇團實踐的行動歷程中，為女性帶來生命的轉化。

Title: Transforming Motherhood Practice Through Playback Theatre ~a Case Study of Beitou Patatw Company .

By Fang Tsai-Jung ~ Know Theatre ,Taiwan (Adviser :Lai Nien-Hwa , Chen Liang-Chun)

Introduction:

Women live in contradictory conditions of motherhood, and the very same conditions provoke women to take moves out from the private domain of their family. As a form of learning and praxis, Playback Theatre provides these women a public sphere to develop themselves. By reviewing self-narrative personal stories, women explore their body language, train the abilities of improvisation and experience self-creative subject. These women transform their lives through the processes of telling, listening, performing and organizing.



## A2

主題：從陽光一人一故事劇團的成立及表演回顧一人一故事劇場如何幫助建立共融平等社會

發表者：香港展能藝術會 盧君亮

簡介：

由悟宿基金會有限公司的贊助下，香港展能藝術會於 2008 年成立了「陽光一人一故事劇團」，以一人一故事劇場關心不同的社會議題需要。劇團成員為智障人士，他們聯同其他朋友到不同社區作交流演出。

殘疾人士很多時候也被認為是服務使用者，但透過一人一故事中每人也能成為社區演員的理念，他們成為服務提供者。並在演出中體現真正的平等對話與合作和共融相處。同時，也讓我們反思一人一故事的核心價值，包括 Acts of Service、對人的尊重和社會互動等。

Title: Reviewing how Playback Theatre help to build up an inclusive and equality society  
from the formation and touring performances of Sunshine Playback Theatre

By Lo Kwan Leong, Andy, HongKong

Introduction:

With the support of Providence Foundation Limited, Sunshine Playback Theatre Company is formed after the Playback Theatre Core Training workshop in June 2008. Members of Sunshine mainly consist of persons with intelligence disability; they will form inclusive performing teams with different playbackers and have touring performances in different groups and communities.

People with Disabilities (PWD) are always be regarded as service users, through the idea of citizen actor, PWD can use Playback Theatre to serve others, in turn, become service provider. Also, through the performance, we can experience the real inclusive and equity communication. In the same time, it's a good moment for us to reflect the core value of Playback Theatre, include acts of service, respect one and other and social interaction.



## B2

主題：經由柬埔寨的眼光看 Playback~柬埔寨工作坊經驗分享

發表者：新加坡 Tapestry Playback Theatre Anne Chua, Jerry Louis & Michael Cheng

簡介：

2005 年 12 月，新加坡 Tapestry Playback Theatre 和國際美慈團隊（Mercy Teams International）及新加坡國際基金會（Singapore International Foundation）合作推出一個兩年計畫，叫做柬埔寨一人一故事（Playback Cambodia）。織繡的團員為國際美慈在柬埔寨的當地工作人員和外國社區人口舉辦了一人一故事工作坊。我們將呈現 Tapestry 為國際美慈工作人員、貧戶、流浪青少年和柬埔寨人舉辦的工作坊紀錄，以及我們遇到的挑戰及如何克服挑戰的策略。我們會討論到文化議題、個人差異、機構文化。這些都是在柬埔寨這種第三世界國家推動一人一故事劇場重要的元素。

Title: Playback through the eyes of Cambodia

By Anne Chua, Jerry Louis & Michael Cheng~ Tapestry Playback Theatre, Singapore

Introduction:

Playback Cambodia was a two-year project for Tapestry Playback Theatre (Singapore) in partnership with Mercy Teams International (Non-Government Organization) and Singapore International Foundation (SIF) since December 2005. Tapestry members conducted Playback-related workshops for local Cambodian staff and foreign community workers in MTI. Highlights of Tapestry's projects with MTI staff, destitute families, homeless youths and local Cambodians will be presented together with an exploration of the challenges and strategies in overcoming them. Cultural issues, individual differences and organizational culture will be discussed as crucial factors for sharing Playback in a 3rd world country like Cambodia.

## C2

主題：關於 Playabck 服務的疑點、盲點—就從主愛之家之服務談起

發表者：台灣花蓮 花天久地劇團 葉燕宏、趙慧萍、楊麗雲

簡介：

座落於北花蓮，被一片綠色田園環繞的一處「毒癮勒戒中途之家」，有著被上帝祝福的名字，它叫做「主愛之家」。三年前十月的某一通電話邀約機會，讓我們有機會和這些手臂盡是刺龍刺鳳的大哥們從肢體接觸到交心分享開始有了接觸。因著信任，逐次融化鐵漢們的心，看到背後也有其逗趣的幽默及內心柔情脆弱的一面。因著他們最真實回應的鼓勵，在主愛的成功溫馨經驗，也開始讓我們有了更大的能量，因此開始勇敢嘗試在對國小、國中青少年（雖說最難搞的），監獄受刑人、或隨機來喝咖啡的下午茶客人.....做服務演出，開始遇到很多的疑點及困惑，於是與各個前輩藉此交流機會討教一下。揮動著服務的羽翼，we still fly ~。

Title: About the Blind Spot and Skepticisms of the Playback Service:

Beginning from the Services of Agape House

By Yenhung Yeh, Huiping Chao , Liyun Yang ~ Hua-lian Taiwan

Introduction:

Located at Hualien and surrounded by green fields, Agape House has a name carrying God's blessing. It is a half-way house for people to get ride of drug addiction.

Because of a telephone invitation in the October of three years ago, we had the chance to contact and share the feelings of gangsters who have dragon and phoenix tattoos on their hands. After building up some form of trusting relationships, we gradually soften the heart of these irony men and able to see the funny, gentle, and fragile sides of them.

Encouraged by their honest responses and some successful experiences based on God's love, we gain more energy to try different services. We begin to perform for primary students, young people of secondary schools (perhaps the most difficult parties to deal with), inmates, or ordinary people just happen to come for a afternoon coffee. From these performances, we also begin to encounter various problems and doubts which we want to share with people with more experiences than us. By flapping the wings of service, we still fly.....



A3

Title: Playback theatre in social work settings.

By Agnes Law & Eddie Yu ~Fei Yue Community Services & Encounter Playback Theatre ,  
Singapore , Hong Kong

Introduction:

Social inclusion, what does it mean and how does it look like? Marginalized communities- where do these people come from and what are their stories? Are we willing to hear them out and embrace them?

Playback Theatre gives courage to those who are willing to tell and witness. Social and family bonds can be strengthened with stories shared and understanding fostered between many parties. The playback stage acts as a neutral platform for stakeholders, working partners, helping professionals and community to hear and a chance to empathize with the stories of individuals who may be neglected by the society. How do we create that space for these stories to be told? How do we collaborate with different stakeholders to support the voices of marginalized groups being heard? And how do we work with marginalized groups-to support them to be 'citizen actors' (in playback) and build up their self -confidence and explore their relationships with others through dramatizing the stories.

Two trained social workers, whose passion in playback theatre has brought them together, will share of their journeys in working with marginalized communities in three countries-Hong Kong, Singapore and the United Kingdom.

This 45mins presentation will cover the process of applying playback theatre with groups in mental health, prison and others diverse groups in community. Learning points will be shared on how we design and facilitate playback theatre with these marginalized groups.

題目：使用一人一故事劇場在不同社群工作的經驗分享

發表者：新加坡岳王廟社區服務（Fei Yue Community Services） 劉美蓮、香港言遇劇團  
（Encounter Playback Theatre） 余漢傑

簡介：

社會共融是什麼？邊緣社區的人從何處來？他們的故事是什麼？我們願意傾聽他們的故事並擁抱他們嗎？

一人一故事劇場讓那些願意分享的人有勇氣訴說。社區和家庭可以經由這些故事的分享更緊密的結合在一起。一人一故事的舞台開放給所有的人、讓專業人士和社區一起有機會傾聽並同理社會忽視的人們訴說的故事。我們要如何創造說故事的空間呢？我們要如何和不同的夥伴合作、讓邊緣人口也有機會訴說們的故事呢？我們如何和邊緣團體合作、支持他們的演出、建立他們的自信、經由說故事來探索他們和別人的關係呢？

兩位受過訓練並熱愛一人一故事劇場的社工讓這些人聚集在一起。他們將分享他們在香港、新加坡漢英國與邊緣人社區合作的經驗。

四十五分鐘的演講將包括我們在精神病院、監獄和其他社區如何設計並推動一人一故事劇場的過程。

B3

主題：從劇場到社區—澳門一人一故事劇場推廣經驗分享

發表者：澳門 零距離合作社 洪盈惠 與 戴碧筠

簡介：

在本次地區經驗分享中，澳門資深社會工作者洪盈惠將聯同藝術工作者戴碧筠，講述近年在澳門學校應用 Playback Theatre 的經驗，以及分享一次以「路氹的天空」為主題的活動經驗，探討在澳門因賭權開放引起社會形態突變的前題下，如何藉 Playback 與學生探討相關的社區性議題，並將之引進社區作為一種社區服務。

Title: From Theatre to Community — Sharing of Playback Theatre Experience in Macau

By Alice Hong and Debbie Tai , Macau

Introduction:

In this sharing session, Alice Hong (senior social worker) and Debby Tai (artist) will share their local experiences of applying Playback Theatre in a school of Macau, especially a project by the name “The Sky of Coloane & Taipa”. In recent years, there has been a rapid change in Macau due to the opening of gambling concession. Under this social status, the speakers had explored how to use Playback Theatre to discuss related social issue with the students and apply it in the community as social service.



主題：Playback 在社區的服務經驗分享

發表者：台灣八頭里仁學會女巫劇團團長 李靜瑜

簡介：

女巫劇團的簡介，第一個由媽媽組成的劇團，為義務性質的服務團體，服務對象多元化包括 國小、國中同學、志工、社區長者、偏遠地區學校、國中老師、精障家屬，除了演出服務，團員們也有帶領認輔志工與社區長者有關 PT 的課程，在過程中除了藉由彼此故事的流動而看見 PT “分享、聆聽、尊重”的精神，經由 PT 課程，志工團體的凝聚力、向心力更強，尤其是社區長者，每週定期的上課，在團體中交到新朋友，平常沒有說話對象的獨居長者，在此可以說出自己的想法，有個抒發的管道，由於是同質性團體，每個人的故事都被完全的同理與支持，在逐漸老人化的台灣社會，的確很需要對長者這一部分進行耕耘。

狂飆時期的國中生，也是女巫重視的部份，例如人際關係的困擾、師生間的溝通、情感的問題，霸凌、情緒問題...等，經由演出作為說出彼此想法的平台，導師與輔導人員也在場，強調安全的環境，師長保證不會秋後算帳，讓學生有機會說，師長有機會聽聽孩子的想法，有好幾場都是令人動容的演出，因此這次的發表內容將著重在社區國中與長者的部分，也許還有更多我們未看見的弱勢，需要去聽聽他們的聲音，希望屆時可以與大家分享。

Title: Our Playback service experience in communities.

Speaker: Chin-yu Lee ~ Patatw company, Taipei Taiwan

Introduction:

The Witches Theatre is a volunteer group. All our members are mothers and we serve local elementary schools, junior high schools, social services, elders, rural schools, teachers, families of mental patients... Besides performances, we also conduct playback theater workshops for social workers and local elders. Through these workshops, we shared our stories and the PT spirit of ‘sharing, listening, respect’. We built a strong sense of community spirit through PT. People made and met friends in the weekly PT meetings. Some elders who live by themselves finally have a chance to speak and express themselves. Their stories are accepted, empathized and supported. For our aging society, we need to further expand our services for the elders.

We also pay attention to the restless junior high school students. We deal with issues such as relationships, communicating with teachers, dating, bullying, emotions... through PT. The students had the chance to speak up and communicate. The teachers and counselors are present also. We emphasized safety and the teachers promised not to hold it against any student who spoke up. Hence, the kids had a rare chance a chance to openly express themselves and give some very touching performances. We will report on these workshops with the elders and the students. Perhaps in the future, we will work with other marginalized groups to hear their voices.

#### A4

題目:泰國北部為被迫赴日賣淫的女性舉辦的一人一故事劇場

發表者: 日本 Playback—AZ 劇團 宗像佳代、Kumiko Sato 與其他劇團成員

簡介:

我們將報告泰國北部運用一人一故事劇場所作的努力。目標是泰國北部被人口販子賣到日本賣淫，但是生存下來又回到泰國的女性。

這些女性在基督教青年會（YMCA）拍耶（Phayao）中心聚會。拍耶中心的兒童也參與此活動。這些兒童都正在接受保護和教育，以免落入人口販子手中。這個計畫經過嚴格的控制與募款。我們將報告以下重點：

- 一、為何執行此計畫
- 二、募款經過
- 三、需要注意的事項
- 四、團體的過程（身分證明/共識）

在工作坊，我們首先說明我們從一人一故事創始人 Jonathan Fox 那裡學到的知識，例如社會改變，並用幻燈片分享一人一故事的種種技巧。

Title: The Playback work in northern Thailand for women had been forced to work as the prostitute in Japan

By Kayo Munakata , Kumiko Sato with other members ~ Playback-AZ , Japan

Introduction:

We would like to report on what we have done to implement a project using Playback theatre methods in Northern Thailand. The program targeted women from Northern Thailand who were victims of human trafficking to Japan, survived, and went back to their country.

These women gathered at Phayao center of YMCA to share their stories.

The children at Phayao center also participated. These children are under protection and are educated so that they will not be exposed to the dangers of human trafficking.

The project had to go through a stringent project control and fund raising efforts.

Topics below will be reported during the workshop,

1. Why we were guided to this project.
2. Fund raising efforts
3. Matters which required careful attention
4. Group process within our own group (Clearing process/Consensus)

During the workshop, we will communicate what we have learned from Jonathan Fox, the founder of Playback Theatre regarding Social change, and share through playback methods using visual slides.



## B4

主題：通用引領技巧——從全納一人一故事劇場引發社會改革

發表者：香港 La La Team Michele Chung

簡介：

本體驗式工作坊讓參加者從不同練習及遊戲中體會限制所引發的創意，從而加深了解如何設計一個更全納的一人一故事劇場環境，並同時反思個人的能力、特色及特殊需要。此外，工作坊內，參加者亦會一起以一人一故事劇場分享，並嚐試探索如何以更關注個別參加者的需要的形式演繹故事。這是一個集體探索的經驗，希望能共同發掘一個更通達及全納的一人一故事劇場（包括工作坊及演出）。

參加者可期望於工作坊中獲取：

1. 能力差異意識
2. 對群體內每一個人的不同需要的敏感度的提昇
3. 一人一故事劇場、人權與社會改革的關係
4. 工作坊引領者主要導向：如何採取一個能體貼不同人士需要的引領方法，並避免亂扣帽子。

Title: Universal Facilitation – Inclusive Playback Theatre Leading to Social Change

By Michele Chung~ La La Team ,Hong Kong

Introduction:

An experiential workshop filled with games and exercises for participants to explore creativity through limitations, leading to a more thorough understanding of how playback theatre could be more inclusive to people with different needs. Exercises will be designed to let participants reflect on their abilities/ disabilities/ special needs. We will then use playback theatre to explore and share stories with a higher awareness of different individual needs. The whole group will contribute in exploring more universal ways to facilitate a playback theatre event, be it a performance or a workshop.

Major areas:

- Ability and Disability Awareness
- Sensitivity to individual needs in a group
- Playback Theatre, Human Rights and Social Change
- Coaching Focus – to be aware of an approach that suits most people to avoid putting people in boxes

#### C4

主題：故事核心與象徵性演繹

發表者：余漢傑 言遇劇團 香港

簡介：

當觀眾舉手分享一個故事，總帶著一個原因、一份期盼。然而，當分享者的故事冗長繁複或細碎散亂，又或是將主題轉了又轉，領航員一聲令下「let's watch」，作為表演者（包括演員及樂師）如何取材，怎樣運用身體、聲音、樂器和布演繹故事，而又貼近分享者的心？

工作坊將透過活動及討論探索故事核心及象徵性演繹，如何有助表演團體演出故事的重點。

Title: The core of stories and the symbolic representation.

By Eddie Yu~ Encounter Playback Theatre, Hong Kong

Introduction:

There is always a reason that a story is shared by an audience member with an expectation. However, the story sometimes may seem interminable and fragmented, or the teller may alter the theme. When this happens and in the meanwhile "Let's Watch" is announced by the conductor, as a performer (including actor/ actress and musician), how would you select from the information, and how would you use your body, voice, musical instrument and fabric to present the heart-touching story to the teller?

This workshop is designed to explore the core of stories and the symbolic representation through practice and sharing, and will support performers by bringing out the essence of stories.



## A5

主題：一人一故事劇場進入校園

發表者：台灣悅萃坊 高仔貞

簡介：

仔貞運用一人一故事劇場帶領社區、學校志工，目前已有五年以上的歷史，約有五所學校。學校志工一方面當作自我的成長、團隊凝聚、同理心與積極傾聽技巧的學習，另一方面運用上課中的活動，帶領學校的學童進行故事、輔導等課程，甚至為學童進行一人一故事劇場的演出。此工作坊主要探討，帶領學校志工進入校園演出需注意的事項。

Title: Playback Theatre in the School

By Kao Yu-Chen~ Taiwan

Introduction:

Yu-Chen applied Playback Theatre in community, and school volunteers for more than five years and at least five schools. The school volunteer treats as the self-growth, the team building, empathy and to listen attentively to the skill positively at the same time the study, on the other hand utilizes in class activities, which like to lead the schoolchild carries on curricula and storytelling, counselling, even perform Playback to schoolchild. The main purpose of this workshop is to discuss which should pay attention to when the school volunteer bring Playback Theatre performance to schools.

## B5

主題：多種語言的一人一故事劇場

發表者：劉美蓮 與 李域基

簡介：

一人一故事劇場的重點就是珍視故事，每個人的故事。但是如果我們使用不同的語言，要如何認識彼此呢？我們邀請會說一種以上語言的人來跟我們一起玩一人一故事劇場。我們希望在我們使用的語言之間建築橋樑，以便溝通。讓我們找到如何傾聽彼此的方法、享受語言的魅力、探索用身體說話的方法。

我們的認同和我們的根源緊緊連結。語言是文化和日常生活裡重要的一部份。因此，當我們認識彼此時，語言是很重要的角色（主菜）。讓我們更深入的「品嚐」彼此吧！讓我們更深刻的了解和欣賞彼此。讓我們慶祝我們的多元，在一人一故事舞台上「烹煮」我們的語言！

在多種語言的一人一故事劇場，演員們都會說一種以上的語言。我們能夠將翻譯這件事從負擔變成機會和愉快的經驗嗎？讓我們試試吧。

Title: Playback in many languages

By Agnes Law and Veronica Needa , Singapore , Hong Kong

Introduction:

Playback Theatre is about honoring stories, all our stories. But how can we meet each other with our stories when we speak different languages? This workshop invites anyone who speaks MORE than ONE language to come together and play (and do playback). We seek to build bridges between the languages we share in order to communicate. Lets find a way to really listen to each other and celebrate the beauty of our words and to explore how our words may speak through our bodies.

A person's identity is deeply connected to our original roots. Language is an essential aspect of our culture and of our everyday existence. Hence, our languages and dialects are an important reference ('the main dish') when we 'meet' each other. Lets 'taste' each other more fully! And share a deeper understanding and appreciation of each other. Let's celebrate our diversity by 'cooking up' our languages on a playback stage!

Playing in Many languages is an encounter of playbackers who speak more than one language. Can we transform translation & interpretation from being a burden to one of opportunity and delight? Lets try.



## C5

主題：探索團隊的聚與散

發表者：香港獨立戲劇教育專業工作者 廖佩芳

簡介：

一直以來，PB 劇團不單是一個表演或服務社區的團隊，她同時是一個承載生命故事的團隊；團員的投入與離去，也正在編織著團隊的生命周期。你曾否因為某些理由而想離開團隊呢？你的團隊曾否面臨解散的時刻呢？關係的結束是帶來負面的嗎？若果“結束”是生命的一部份，PB 團隊的結束對於團員帶來什麼意義呢？佩芳在工作坊中，將與參加者一同探討 PB 團隊的發展歷程，並透過她團隊結束的經驗，探討結束對團隊的重要意義。

Title: The seasons of company life.

By Mercy Liu, Hong Kong

Introduction:

"Playback Theater is not just a performance or to serve the community's team, she is also the story of a team carrying life; members input and leave, is also woven the life cycle of a team. For some reason you ever want to leave this team? Your team has to face the dissolution of the moment? The end of the relationship is negative it? If the "end" is a part of life, PB team members to bring about the end of what implications does it have? Pui-fong will share the experience in the ending stage of her playback team and to explore the significance of the ending process to company life."

## D5

主題：閃耀之聲

~和演員的心一起震動、發現故事的動人時刻。這個工作坊是關於樂手用聲音使當下發光。

發表者：日本 Playback Haloes 柳川比呂子 / 口譯：Akemi Yoshino

簡介：

身為一人一故事聚場的樂手、我傾聽觀眾的故事、仔細的思考。

為什麼他選擇這個故事？

在哪一個時刻、說故事的人的心開始震動？

應該採取何種曲風？快樂、哀傷、驚奇？

何種聲音適合這個故事？

我要如何讓發光的時刻亮起來？

當我聽到主持人說「請看！」時、我開始演奏。

當演員準備好了、我逐漸淡出。

讓自己準備好迎接發光的時刻來到、我等著「3,2,1,開始！」。

接下來、故事展開了。我回到原來的情境、準備跟演員一起將故事結束。

讓我們一起體驗這個「發光的時刻」、並且讓這個時刻「亮起來」。

Title: Sound that “shines”

*~This workshop is for musicians making the moment to shine with your sound.*

By Hiroko Yanagawa ~Playback Haloes, Japan / Translator: Akemi Yoshino

Introduction:

As a musician of the playback theater, I listen carefully to the teller's story making strategy.

Why does the teller like chose this story?

Where is the point of the teller's heart to move?

What kind of theme should it be? Should it be happy, sad, or surprising?

What sound would fit the theme?

How should I brighten the moment that shines?

As I hear the call of "Let's watch! " I play the theme, and as the actors get ready, I fade out.

Getting myself ready toward the moment that shines, as I were waiting for the "3-2-1-GO" on a track.

After the moment, flow the story, I get back to the theme to place the end of play with the actors.



# 開放空間會議 OPEN SPACE

帶領者:李志強

Leader: Jester Lee

內容介紹：

我們將用 OPEN SPACE 的方式，討論任何與 PLAYBACK 有關的議題。

「開放空間會議」是一個人們可以有效討論，以解決錯綜複雜、暗藏衝突或有實際衝突、且亟需立即處理的議題，並觸動組織改變的過程。開放空間會議奠基於雙腳法則(移動法則)和四大原則。此一法則的本質是「為你所愛負責」。任何人都可以發起主題討論，而人們會選擇當下受吸引的主題參與。當你覺得在你所在之處，既無法提供貢獻，也無法有所學習時，用你的雙腳移動到其他地方。

四大原則:

1. 出席的人都是最適當的
2. 不管何時開始都是最適當的時間；
3. 不管發生什麼，都是當時只能發生的事；
4. 結束的時候就結束了。

## Introduction:

Open Space Technology is a group process for organizational change, including productive meetings and resolving major issues involving ,diversity, complexity, potential or actual conflict, needing immediate results.

We will use this way, discussing any issue about Playback Theatre together.

It is based on the law of two feet(the law of mobility) and the four principles. The law of mobility says to take responsibility for what you love. Anyone can offer a discussion topic and then people go to the session they feel drawn to, in the moment. If you feel you are neither contributing nor learning where you are, use your two feet and go to somewhere else.

The four principles:

1. Whoever come is the right people.
2. Whenever it starts is the right time.
3. Whatever happen is the only thing that could have.
4. When it's over , it's over.

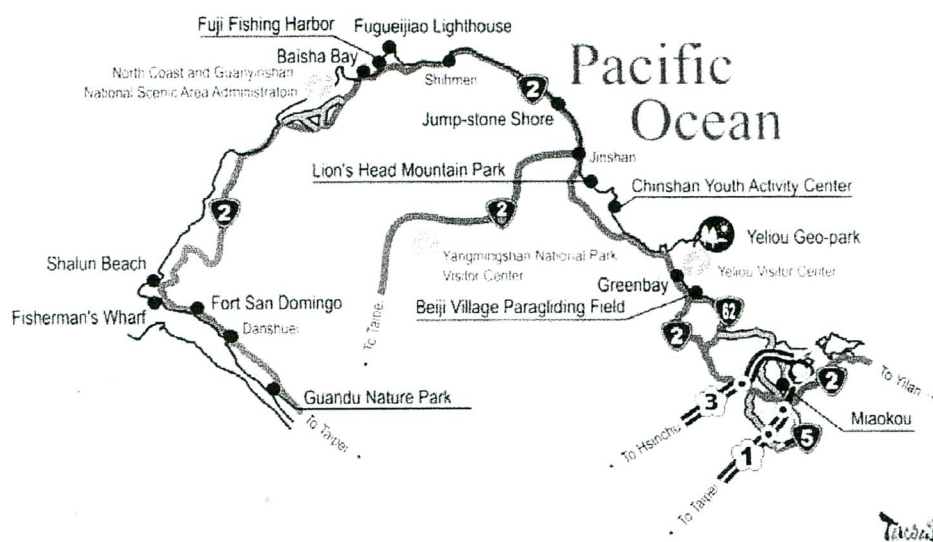
## 附錄：旅遊相關資訊

### Appendix: Tourism Information

摘自交通部觀光局  
from Taiwan Tourism Bureau

#### North Coast and Guanyinshan: Introduction

The North Coast and Guanyinshan National Scenic Area encompasses Wugu, Bali, Wanli, Jinshan, Shihmen, and Sanjhih. The greatest tourist attraction here is mountain and ocean scenery, which comes interspersed with soft sand beaches and fantastic rock formations along with hot springs, old town streets, and restaurants serving fresh seafood. The area contains both sandy and rocky seacoasts, with special topographic features and a variety of attractions including Mt. Guanyin, Yeliou, Jinshan, Greenbay, Baisha (white sand) Bay.



#### North Coast and Guanyinshan: Fuguei Cape

This is Taiwan's northernmost cape, and the northeasterly monsoon winds have worked with sea erosion to sculpt unique regular patterns into the stones here. The cape's landmark is an octagonal lighthouse.

#### North Coast and Guanyinshan: Baisha (White Sand) Bay

This bay, which stretches between Fuguei Cape and Linshan Cape, is known for its sparkling white sand and clear water—a beautiful beach much favored for leisure activities. A small hill beside the beach is a popular launch site for paragliders.

#### North Coast and Guanyinshan: Jinshan

Jinshan is the biggest and busiest town on the North Coast. Its best-known geographic features are Lion's Head Mountain—actually a peninsula that has been developed as a park—and Twin Candlesticks Rock. Other popular attractions of the area include Jinshan's Old Street and hot-spring facilities. The Jinshan Youth Activity Center includes indoor hot-spring pools as well as a beach. Visitors enjoy trying a number of local delicacies, such as sweet potatoes, taro, and "temple mouth" duck meat. Nearby is the tomb of popular Taiwanese singer Teng Li-chun, which attracts large numbers of foreign as well as domestic visitors. The Juming Museum, actually a sculpture park with both outdoor and indoor displays of the works of the internationally renowned sculptor Ju Ming, is located in the hills behind the town.



## North Coast and Guanyinshan: Yeliou Geo-park

This park encompasses Yeliou's best-known attraction, fantastically shaped rocks that have been fashioned by wind and sea—Queen's Head Rock, Cinderella's Slipper, candlestick rocks, and many others. Besides observing the natural scenery, here you can also engage in water activities such as skin diving and boating. A commercial operation, Ocean World, offers dolphin and sea lion performances along with other fun and education regarding the oceanic ecology.

### Transportation:

#### Public Transportation:

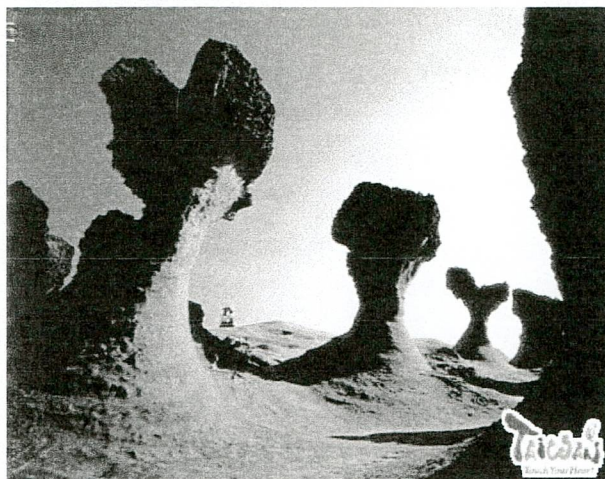
1. Take a Kuo-Kuang bus to Yeliou from North Station in Taipei or from the Kuo-Kuang stop on Zhongsiao East Road, Sec. 4, diagonally across from the United Daily News.
2. From Keelung, take a Keelung bus from Keelung Station on the Jinshan line and get off at the Yeliou stop.

#### Self Drive:

1. Freeway 1 - Exit at the Badu interchange - Provincial Highway 2 - Greenbay - Yeliou
2. Freeway 3 - Exit at the Wanli interchange - Provincial Highway 2 - Greenbay - Yeliou
3. Yangmingshan-Jinshan Highway - Jinshan - Yeliou
4. Danshuei - Provincial Highway 2 - Yeliou
5. Nangang (Taipei City) - Sijhih - Cidu - Provincial Highway 2 - Yeliou

**Address :** 167-3, Village Yeliou, Gangdong Rd., Wanli Township, Taipei County

**TEL :** (02)2492-2016



## North Coast and Guanyinshan: Greenbay

This natural beach has become a popular seaside resort offering all kinds of recreational facilities. At the long, sandy beach you can swim and surf and, from the slopes behind the beach, launch yourself with a hang-glider or paraglider. Parasoaring is also popular. This is, in fact, the best-known spot for aviation activities in northern Taiwan.

## North Coast and Guanyinshan: Danshuei

Danshuei Old Streets. Danshuei is an intensely historic town. It was opened as an international port in 1858, making it the first such in northern Taiwan. Its role as a busy seaport has long since receded into the past, but on its old streets you can still see remnants of those prosperous days—buildings in the Western, Southern Fujianese, and Japanese style, giving the streets a rich flavor of the past. On the old streets you can also savor such local delicacies as fish balls, "iron" eggs, and sour plum drink, and restaurants offer fresh, inexpensive seafood. Danshuei is on the mouth of the Danshuei River, and visitors come to view mountain and river scenes, or to go boating. Thanks to the Danshuei (Danshuei) MRT line, the town is extremely easy to reach from Taipei.

### Transportation:

#### Public Transportation:

Take an MRT train to Danshuei Station.

#### Self Drive:

1. Chongcing interchange in Taipei - Provincial Highway 2B - Provincial Highway Danshuei
2. Keelung - Provincial Highway 2 - Danshuei; or Badu interchange - MacArthur Highway - Provincial Highway 2 - Danshuei
3. From the south, Wugu interchange - County Highway 107 - Jhuwei - Danshuei





## North Coast and Guanyinshan : Fisherman's Wharf

Located on the right side of the mouth of the Danshuei River, this relatively new attraction features a system of wooden walkways, riverbank coffee shops, and a large harbor park. The mouth of the harbor is spanned by a white "Lovers' Bridge," offering a new place from which to watch the famous sunset of Danshuei.



## North Coast and Guanyinshan : Fort San Domingo

This first-grade historic site has close to four centuries of history, having been built first by the Spanish in 1629, then occupied and rebuilt by the Dutch. The structure is made of red brick, giving it a sort of medieval European ambience. In 1867 it was leased to the British, who used it as a consulate and built a residence which today serves as a gallery for the display of old artifacts and photographs. Nearby is the Huwei Fortress, Oxford College, and a whole complex of buildings related to the early Canadian missionary Dr. George Mackay.

**Address :** 1, Lane 28, Village Wunhua, Jhongjheng Rd., Danshuei Township, Taipei County  
**TEL :** (02)2623-1001

## North Coast and Guanyinshan : Bali Left Bank

Take the ferry across the river from Danshuei, and in just six minutes you will arrive at Bali Left Bank. Bali, with its back to Mt. Guanyin, has built wooden walkways along the waterfront to give access to the Laorong Fortress, Left Bank Park, Left Bank Ferry Wharf, Shihsanhang Archaeological Site, and Shihsanhang Museum of Archaeology.

## North Coast and Guanyinshan : Guandu Nature Park

This park, located at the Guandu MRT Station, is the first of its kind in Taiwan. Comprised mainly of estuary wetlands, it nourishes a rich variety of precious swamp plants and animals. It also attracts large numbers of water fowl and migratory birds, making it popular with bird watchers as well as other visitors.

Located nearby are the solemn Guandu Temple, built in 1661, and Houshan Park, which affords fine views of the Danshuei River and Mt. Guanyin on the other side.

**Address :** No.55, Guandu Rd., Beitou District, Taipei City

## North Coast and Guanyinshan : Keelung - Miaokou

Miaokou, meaning "temple mouth," is located at the front of Dianji Temple. This old temple is an integral part of the lives of Keelung's people, and the food stalls that have sprung up around it have become a favorite destination for gourmands. All kinds of local snacks are offered here, including oyster omelets, tempura, "potside stickers," and shaved ices.





## North Coast and Guanyinshan: Keelung - Badouzh Coastal Park

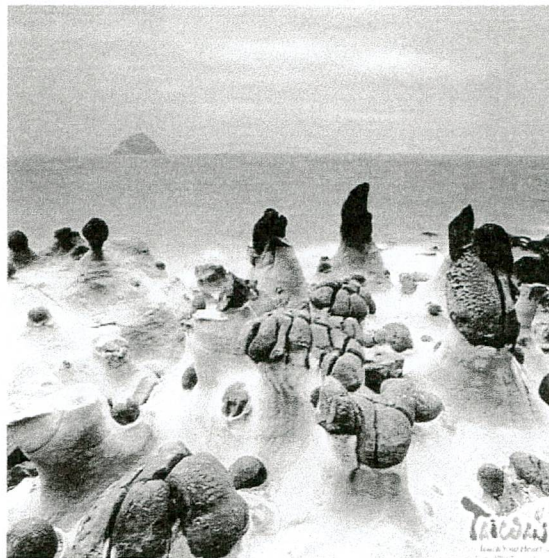
This park is known for its exquisite mountain and ocean scenery, with all manner of sea-eroded rocks and forested landforms. The grassy plain in Wangyou Valley is considered the most beautiful sight in the area.

### Transportation:

Take a Keelung City Bus No. 5 on the Wanghai line, or take a passenger bus on the Fulong line, and get off at Badouzh.

## North Coast and Guanyinshan: Keelung - Heping Island

On Heping (peace) Island you can observe bean curd rock, mushroom rock, and other interesting rock formations. You can also visit a tourist fish market and a three-century-old Queen of Heaven (Mazu) Temple.



## North Coast and Guanyinshan: Sihhuangping Hot Springs

These acidic sulfate springs, located in Wanli Township of Taipei County, vary in temperature from 40 to 99 degrees Celsius and are supposedly effective in treating neuralgia, arthritis, and digestive ailments. The water is not suitable for drinking.

The Sihhuangping Hot Springs are located about 500 meters southeast of Tianlai, approximately 2.1 kilometers off the Yangmingshan-Jinshan Highway. Because the water composition and temperature here are similar to those of Gengzhiping, it is surmised that both springs may arise from the same geothermal source. The springs are distributed along a distance of 150 meters, where the fumaroles, mud pools, and bubbling hot water create a most impressive scene.

## North Coast and Guanyinshan: Jinshan Hot Springs

These hot springs, located in Jinshan and Wanli townships of Taipei County, produce carbonic acid water at temperatures of 45 to 86 degrees Celsius. The springs are effective in treating women's ailments, foot odor, skin problems, and rheumatism, and are good for drinking as well as bathing.

These hot springs arise in the Datun geothermal zone, like those of Yangmingshan, and are the northernmost hot springs in Taiwan. While other hot-spring areas are lucky to have two types of water, Jinshan provides four: oceanic sandy, sulfuric, carbonic acid, and iron. Hot-spring hotels have sprung up in the Jinshan area in rapid succession in recent years, making it a haven for vacationers who enjoy the variety of water types available.



## APG2009 工作人員名單 APG2009 Team

主席 Chairperson：林淑玲(喬色分) Josephine

活動組 Activity：松柏 Songbo、懷玉 Nisha、筆美 Bemay

財務組 Finance：淑慧 Teresa Chen、瑩碧 Money

生活組 Administration：黑輪 Allen

人資組 Human Resource：孔胖 Kpong、雲玲 Throb

文宣組 Propaganda：好健 Hochien

謝謝團員秀眉、華馨、志龍的前置與後援。

謝謝志工阿德、逸豪、家慧、小胖、盛彥、韋榮、婷瑜、  
丁凡、怡君的義無反顧與赴湯蹈火。

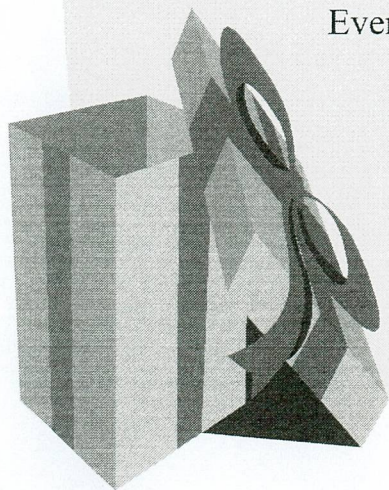
更感謝每一位的參與，沒有你們就沒有 APG2009。

各位 Playback 的伙伴們，APG 下回見！

Thanks for your participation.

Without your support, there is no APG2009.

Every Playbackers, see you next APG!



If you want to contact us (Even Nearer Theatre) in the  
future, you can E-mail to [playback8p@yahoo.com.tw](mailto:playback8p@yahoo.com.tw)  
or call +886-2-23518196