

# 假戲

A TRUE CALLING

# 真作



一場跨越時空 或真似假的相遇

EX-亞洲劇團2010年春季鉅獻《假戲真作》A True Calling

流連於角色與角色之間探討表演的真諦

在演員與觀眾之間所存在的，是最虛偽的真相？還是最誠懇的欺騙？

當戲子世家的唯一傳人 披上了袈裟 開示了追逐名利的富商

這場心靈對談 是真？是假？是台詞？還是箴言？

當名揚京城的好演員 被迫畫上惡魔的戲妝 娛樂無所事事的帝王朝臣  
血濺舞台的兇殺 是意外？是情節？是犯罪？還是天譴？

Jayanta X 魏雋展

兩大演員同台飆戲 呈現跨文化身體文本新融合

台灣知名音樂製作人鄭捷任 + 新加坡實驗樂團ARCN TEMPL現場演奏  
挑戰當代口傳敘事新風格

2010.5/7(五)~5/9(日) 竹園工作室 十二柱空間

褪下了華麗辭藻的外衣，在最直擊人心的律動中，  
EX-亞洲劇團邀請您一同來感受隱匿在每一個內心的演員真誠。



# EX-亞洲劇團

## A TRUE CALLING

假

戲

真

作



EX-亞洲劇團完成2008-2009年分別改編自義大利劇作家Dario Fo的《老虎與士兵》以及南非劇作家Athol Fugard的《島》之後，2010年重新將焦點放在印度口傳文學上。《假戲真作》回歸到傳統亞洲劇場風格，以肢體作為文本，吟唱音樂作為鋪陳，重新定義「演員」在這個真真假假的遊戲之中求生存的不二法門。

EX-Theatre Asia's 2010 production 《A True Calling》 is adapted from an Indian folklore, exploring the potentiality of traditional Eastern-style-acting. The play not only challenges audience's perception while enjoying the graceful physical movement without understanding the language, but also encourages the audience to take a closer look at the depth of their hearts - where each one of us takes our role-playing. What is true? What is pretense?

EX-Theatre Asia invites you to answer the "true calling."

Director Chongtham Jayanta Meetei (India) / Producer Lin Pei-Ann

Actors Derrick Wei & Chongtham Jayanta Meetei / Music Design ARCN TEMPL (Singapore)

演出時間 Dates

2010/05/07-08 (Fri.-Sat.) 8 : 00 pm 2010/05/08-09 (Sat.-Sun.) 2 : 30 pm

節目全長約70分鐘 The duration of the play is approximately 70 mins.

演出地點 Location

竹園工作室十二柱空間 (淡水鎮竹園中正東路二段88巷39號) (02) 8809-3809

Bamboo Curtain Studio, 12 Bamboos

(No. 39, Lane 88, Sec. 2 Zhong-chan E. Rd., Zhuwei, Danshui Town 251, Taipei County)

(捷運竹園站 MRT Zhuwei Station)

購票資訊 Ticketing

票價 Price : NT 450 (兩廳院之友9折，學生8折，團購優惠請洽主辦單位)

兩廳院售票系統 服務專線 02-3393 9888

Ticket available through ArtsTickets: [www.artsticket.com.tw](http://www.artsticket.com.tw)及各項售票端點 全台萊爾富門市

製作人：林淇安 藝術總監 / 導演：Chongtham Jayanta Meetei江譚佳彥 (印度) 音樂總監：鄭捷任

燈光設計：雷諾豪 舞台設計：詹子嵐 音樂設計：ARCN TEMPL (新加坡) 服裝設計：李育昇

演員：魏瑪展, Jayanta 現場演奏：Vivian Wang & Leslie Low 行政經理：林謙受

專案執行：白斐嵐 排練助理：洪珮菁 梳化造型：洪祥瀚 攝影設計：陳少維

EX-亞洲劇團

團址：360苗栗市清華里10鄰紫園街20巷20號

電話：(037) 277960 E-mail: [ex.theatre@msa.hinet.net](mailto:ex.theatre@msa.hinet.net)

官方網站：<http://www.ex-theatreasia.com>

部落格：<http://www.wretch.cc/blog/extheatre>

主辦單位：EX-亞洲劇團



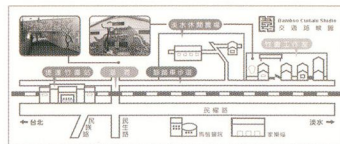
指導單位：行政院文化建設委員會



協辦單位：竹園工作室



贊助單位：財團法人國家文化藝術基金會







假戲真作



# 《假戲真作》 A TRUE CALLING

## 演出時間 Dates

2010/05/07 (Fri.) 8:00 pm

2010/05/08 (Sat.) 2:30 pm

2010/05/08 (Sat.) 8:00 pm

2010/05/09 (Sun.) 2:30 pm

2010/05/09 (Sun.) 7:30 pm

節目全長約70分鐘 The duration of the play is approximately 70 minutes.

## 演出地點 Location

竹圍工作室 十二柱空間(淡水鎮竹圍中正東路二段88巷39號)

Bamboo Curtain Studio, 12 Bamboos

## 製作團隊 Production Team

藝術總監 Artist Director: 江譚佳彥 Chongtham Jayanta Meetei

行政總監 Executive Director / 製作人 Producer: 林淇安 Lin Pei-Ann

口傳原著 Original Story: Vijayadan Detha (印度 India)

劇本 / 節目單翻譯 Script?Booklet Translation: 白斐嵐 Siraya Fei-Lan Pai

編 Adaptation / 導 Directing / 演 Acting: 魏雋展 Derrick Wei, 江譚佳彥 Jayanta

現場演奏 Music: 劉懷立 Leslie Low & 王嘉佳 Vivian Wang

舞台設計 Stage Design: 詹子嵐 Chan Zih-Lan

燈光設計 Lighting Design: 雷諾豪 Lei Nuo-Hao

音樂設計 / 編曲 Music Design: 鄭捷任 Cheng Jye-Renn、ARCN TEMPL (新加坡)

服裝設計 Costume Design: 李育昇 Lee Yu-Sheng

行政經理 Administration Manager: 林謙旻 Lin Chien-Min

專案執行 Production Executive: 白斐嵐 Siraya Fei-Lan Pai

平面設計 Graphic Design: 陳少維 Chen Shao-Wei

平面梳化: 洪祥瀚 Hung Hsiang-Han

插畫 Illustration: 李俊陽 Lee Chun-Yang

技術指導 Technical Director: 賴科竹 Lai Ke-Zhu

歌仔戲指導 Taiwanese Opera Teaching: 劉秀庭 Liu Shiu-Ting

舞台執行 Set Executive: 粘家財 Mian Jia-Cai

排練助理 Assistant Director: 洪珮菁 Hung Pei-Ching

票務: 陳彥伶 Chen Yan-Ling

前台: 劉淑媛, 朱家蒂, 黃佩蔚, 沈慧娥, 黃婕菲, 謝靜思, 曾鏗萱, 葉必立, 劉怡琪

主辦單位: EX-亞洲劇團 EX-Theatre Asia

團址: 360苗栗市清華里10鄰紫園街20巷20號

Address: No.20, Lane 20, Zihyuan Street, Miaoli city, Miaoli County, 360 Taiwan

Tel: +886-37-277-960

E-mail: ex.theatre@msa.hinet.net Website: <http://www.ex-theatreasia.com>

Blog: <http://www.wretch.cc/blog/extheatre> Facebook: 請搜尋EX-THEATRE ASIA

指導單位: 文建會

協辦單位: 竹圍工作室

贊助單位: 教育部、財團法人國家文化藝術基金會、新加坡國家藝術理事會





攝影 / 許斌

特別感謝：淡水鎮公所，身聲劇場，金枝演社劇團，三缺一劇團，鍾蘭芳，于善祿  
王鏡玲，林偉瑜，張家琪，許斌，林朝光 何京珠賢伉儷



## 繼續說下去 — 從口傳文學到《假戲真作》

文 / 于善祿（臺北藝術大學戲劇學系專任講師）

一般人每天大概都得說話，但不見得所說的話都能具有「文學性」，一旦話能夠說得有文學性，加以空間上的「傳播」與時間上的「流傳」，就可能成為「口傳文學」的雛型。只不過人類因為客觀環境的大幅改變，語言變得日漸瑣碎無華，主要承載文學的工具早已變為文字，口傳文學幾乎不太可能出現在當代社會，它多半出現在各大古文明之中，或者各地的原住民部落裡頭。

根據學者浦忠成《台灣原住民的口傳文學》一書（常民文化，1996）的研究，口傳文學在傳統的初民社會中，具有教育的功能，不僅是娛樂的工具，也是族群歷史文化的結晶體，藉由口傳文學內涵的重述或誦唱，往往足以激勵情志、鼓舞精神，族群文化的要素就點滴流入後起者的心思。

在族群中能記憶整體文化的耆老尚未凋零，以及傳統文化活動尚能運作之際，應予以記錄或轉譯成書面的文學，讓後世能擁有這些文化的資產，以適應未來的社會。

為了讓以語言為主體的口傳文學能夠傳播與流傳，多半採取有韻律與節奏的詩韻體，說說唱唱，人們藉此便於記誦，也便於傳述，在聆聽與傳述的過程當中，幾乎不可能辨識出第一作者，但卻極有可能經常被加油添醋，細節越來越多，篇幅越來越長，抒情與敘事的比例都會增加。也可能產生變體，在傳述的過程中，某些傳述者只取一個部分，精描細述，成為原文學體的分支，甚至分支再分支，導致整個體系龐大無比，幾乎令人無法完全掌握。

大多數的人都喜歡聽故事，說故事的人技巧地將一個個故事說得活靈活現，讓人聽了入迷，有時故事也許並不怎麼精彩，但擅於說故事的人卻可以將它變得很精彩，又說又唱又演，使出渾身解數，讓聽故事的人像是被催眠似的，進入到故事的情境之中，和故事中的主角同悲同喜、斬妖屠龍、冒險犯難、學習成長，獲得訓誨。唱作俱佳的說故事者，其實也可視為一名演員，故事在他的嘴巴上，戲在他的身上，他儼然就是一名巫師，通靈於故事與聽眾（觀眾）之間，虛實相間，如夢似幻，真假難分。對說故事者與聽故事者而言，最重要的其實並非去區分故事的真假，而是故事裡所蘊藏的人生智慧與文化結晶，這次EX-亞洲劇團所演出的《假戲真作》，就是一個很好的例子。



## Keep Telling – From folklore to 《A True Calling》

By Yu Shan-Lu

People talk everyday, but not everyone talks literally. Once our words are delivered literally, spread into different spaces, and passed down generation from generation, then those words might become the prototype of folklore. Unfortunately, because of the change of the society and the development of the communicational tools, spoken words are fragmentized as colorless sounds. Folklore thus becomes rarely seen in our modernized society. Its existence can only be detected in either major ancient cultures or indigenous tribes.

According to the scholar Pu Chung-Cheng in his book *The Folklore of the Taiwanese Indigenous Groups*, folklore does not merely serve as an entertaining medium but also an educational tool in the primitive society. Most important of all, it is the accumulation of history. Through its repetitive chanting from generation to generation, it unifies the ethnic group and evocates their self-identity as a unity.

Nowadays, we should transfer these spoken words into written text while the older generation is still with us and the traditional custom still exists. By doing so, we preserve such a valuable cultural heritage for the future generation. In order to make it easy to circulate the folklore, the spoken words are often rhymed.

Whether it is spoken with tempo or chanted in tune, one of the characteristics of folklore is the absence of the original author/creator. It is reproduced and reproduced. More and more details are thus attached to the original structure. Sometimes it may even change the main structure of the original story, creating numerous divisions which all together form a huge system that none of us can easily get hold of. Everyone loves listening to stories. Those talented tale tellers are given magic power to enchant the audience with various kinds of stories – no matter it is a good one or not. People listen to a story. They feel what the characters feel, experience what the characters experience, and grow up with the characters.

A talented tale teller, in fact, can be regarded as an actor, or a wizard. The story comes out from his/her mouth while the scene is realized on his/her body. He/she creates a liminal world between the story and the audience – where we cannot really separate the imagined from the reality. Maybe it does not matter at all, for the audience and the tale tellers. It is not necessary to identify what the real is and what the fantasy is. We should switch our attention to the essence of the society and the collective experience of humanity. And it is what *A True Calling* has been telling.



## 製作人的話—關於信仰的二三事

每年農曆大年初一到福龍宮去求籤，已經變成我過新年的例行公事。以前是求家運，現在是求團運。但今年求完籤後，我的心情卻七上八下，因為籤文是這樣說的：

病中若得苦心勞 到底完全總未遭

去後不須回頭問 心中事務盡消磨

籤書上的解籤說明：楊官得病在西軒。

一解是：一個人就算是生病了，也還是得工作。求名？不在今年，求利，來日方長。

事有坎坷。總歸是個中下籤。

另一解是：一個人即使生病了，都還是有工作。名與利本不在所求，面對事情需戰戰兢兢時時警覺。總歸是個中上籤。

那到底要採信哪一個？我心理七上八上卻看Jayanta在一旁老神在在

Jaynata每年都會跟我一起去廟裡，他總是在一旁靜靜地陪著我，他不求籤，但也不會阻攔我。倒不是因為宗教不同或是怕說的話神明聽不懂，而是“Believe is God”即是他的信仰觀念——因為相信所以才有神的存在，而他心中的神就是自己內心的信仰和信念。

或許籤可以有不同的解法，反觀事情也是可以有不同的詮釋甚至完全相反的看法，重點是——我怎麼想。做一件事如果不斷地求結果，還不如問自己，自己真正想要完成的是什麼？就像《假戲真作》中不斷地外求的富商角色，到最後才頓悟到事情需從內求的道理。

對富商而言，到底什麼是他真正的信仰？當他知道僧人不過是一名戲子時，為何信仰從此不復存在？由於這樣的故事情節，也讓我開始反思自己的信仰到底是什麼？總記得走白沙屯媽祖進香時，看到一個婦人雙手合十跪在地上喃喃自語，不斷地在和心中的媽祖婆對話的畫面，當時的鼻酸現在回想起來，無非是那份內在的精神力量讓我為之動容。因為婦人的堅定信念讓我相信神的存在。因為對藝術創作的堅持，讓我相信人在做，天在看。

《假戲真作》說的是一個以戲子職業為例，關於信仰和扮演的口傳故事。記得第一次從別人口中聽到「戲子」這兩個字是我老爸說的。那年我決定放棄一份所謂的正當職業，全心成為劇場的專職演員。我父親氣的說：「妳什麼不好當，幹嘛去當戲子？」從當年的戲謔到今日父親為我親自釘作平台作為演出之用，從當年的戲子到今日的劇團，這雖然是一條漫長的心路歷程，但之間克服的鴻溝對我來說卻是意義非常。

今年EX-亞洲劇團很榮幸地入選為文建會的扶植團隊，這不僅是一個實質鼓勵更是一個切時的提醒。未來我們將秉持一份對表演藝術堅持的信仰，在創作這條路上，集結更多熱愛藝術的工作者，讓EX-亞洲劇團成為一個在地化及跨國際的藝術交流平台。









## 《脫下與穿上戲服的瞬間》

“因為我們成了一台戲，獻給世人和天使觀看”（哥林多前書4:9）

文 / 白斐嵐

騙子也好，丑角也罷，古今中外「戲子」這兩個字似乎早已承載了太多的負面意涵：一方面為觀眾幻化出一段超越現實的時空場景，在創造驚嘆同時卻又被迫背上偽造真實的罪名。不過「真實」到底是什麼？扮成僧人來開導富商的那番人生大道理，是真實嗎？化身為魔鬼所撕裂的活人倒臥在宮中，是真實嗎？一步步走向陪葬的火堆，為了演好一個角色，連生命都奉獻出去了，這又是真實嗎？坐在第四面牆以外，身為觀眾的我們，聽著看著說書人訴說的這個似古又今的故事，這也是真實嗎？

有時候「戲子」的人生似乎距離我們並不那麼遙遠，有時候安安穩穩地在台下作為一個「觀眾」也不過是我們自以為而已。

古語中有「戲如人生，人生如戲」的感嘆，中古世紀的歐洲劇場更本著「世人為演員，上帝為導演」的信念，發展出一齣又一齣的宗教劇。

我們活在世界上，都在扮演著一個甚至無數個角色，走著預先完成的劇本，也就是憑藉著這樣的信念，從中世紀宗教劇傳統到近期劇作家如Ibsen或Brecht等人，都深信著一旦模糊了舞台與真實人生的界線，劇場就能傳達社會意識，讓觀眾不再只是做個聽故事的人，享受聲光娛樂效果，而能反思於自己真實生活中。這樣一來，戲子不是娛樂觀眾的丑角，也不再是偽裝成事實的騙子，反倒反映了我們心裡另一種觀點，傳達另一種聲音，甚至成為激發另一種認知的先知了。

在演員與角色之間，並不是個「恆等號」，反倒存有一個我們稱之為「自由意志」的概念，也就是作為演員的主觀選擇權。不論是舞台上的演員或是由世人所扮演的角色，都從未被剝奪這項權利——這也是劇場之所以能介入社會，甚至進一步改變社會的關鍵，就在這戲服穿上或脫下的瞬間，我們每個人都面臨了相信與否或接受與否的問題。

戲子扮演的僧人要選擇該不該接受富商的奉獻；知道實情的富商要選擇是否要接受事實真相或是繼續入戲的「欺騙自己」；極欲捍衛自己名聲並為王宮血案討回公道的國王，要選擇定罪於戲中的角色「魔鬼」，或擔綱演出的戲子本人；戲子本人當然也要再次選擇是否要最後一次披上戲服，賠上自己真實的生命。

那我們呢？作為觀眾的你我，是否在大多數時候，也選擇了身處數里之外，旁觀他人之痛苦而默然不語呢？



## 《The Moment between We Put on and Take off the Costume》

“because we have become a spectacle to the world, to angels and to mortals.”

-- 1 Corinthians 4:9

By ~~Yu Shan-Lu~~ *Sruga Fei-Lu Fei*

They might be liars or clowns. Whether it is in the Asian tradition or the Western tradition, the term “actor” has always carried certain degree of negative denotation. They create a world of fantasy, providing a temporal get-away from the reality for the audience. Ironically, they are condemned for the same reason – for that they fabricate the falsehood while people enjoy the stories those actors have been telling.

In the entangled relationship between those which happen on-and-off stage, people might start wondering: what is the most trustful definition for “reality?” In the story of A True Calling, while the Holy Man (disguised by the actor) gives the Merchant a lesson about morality, is he talking about reality or just delivering the lines? While the drunk person is devoured by the Devil – which is also performed by the actor – and lying dead in the court, could his death become part of the reality? While the actor takes his last role as a widow walking toward her own cremation, is his/her life sacrifice fake or still real? As for us – the audience who sits on the other side of the Fourth Wall, are those scenes on stage also for real?

On-stage or off-stage may it be, the life of an actor does not seem to be so distant from the life of each of us. In other words, it may be our own wishful thinking that we are merely the audience – merely the witness of those stories. An old saying goes “life is like a play, while play is like our life.” The Medieval theatre also based its development on the belief of Christianity that Human Beings were actors, putting on a play directed by the Lord. It was with such a strong belief that they created numerous religious plays in order to purify human hearts and to redeem the corrupted society. It was also with such a belief that the modern/contemporary playwrights tried so hard to either set up a new boundary or to blur the pre-existing boundary between the life on stage and the life off stage.

Theatre does not refer to the space on stage where interesting things take place to entertain the audience. Theatre is the spiritual space where audience’s mind enters the created stories as the stories also intervene in the audience’s life in reality. It thus provides us with another perspective, delivers another message, and encourages us to embrace another way of thinking.

Between an actor and a character never exists an equal mark. No matter it is a play on stage or our life in reality, none of us has been deprived of the right which we call “free will” – the right of choice in the actor’s consciousness. It is the key point for theater to intervene in the society and to make some change. The Holy Man disguised by the Actor has to choose whether he should accept the donation from the Merchant or refuse the money; the Merchant who finally realizes the Holy Man’s true identity has to decide whether he should accept the reality or make himself be part of the role-playing; the King who is so eager to defend his reputation has to decide whether he should break his own promise to kill the Actor or to blame everything on the character; the Actor also has to decide whether he should put on his last play, sacrificing his own life to fulfill his true calling.

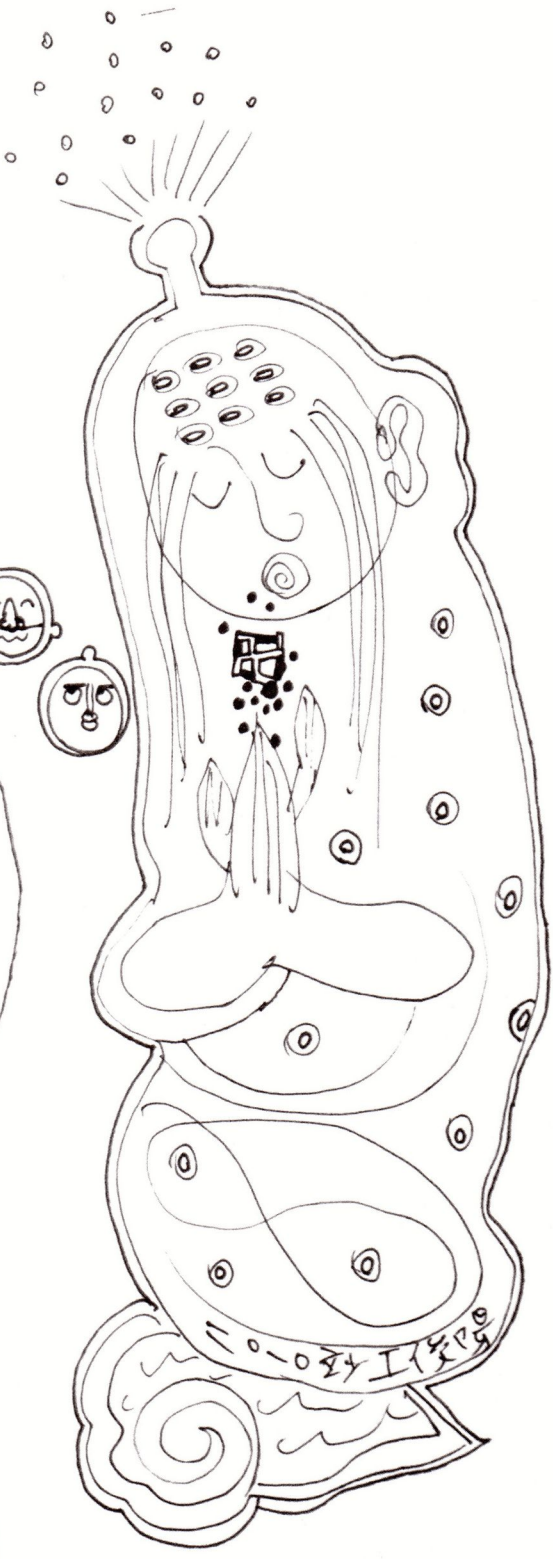
Those actors/characters all make their own choices – no matter what the result might be. But how about us as the audience? Do we, in most of the cases, choose to sit behind the Fourth Wall, witnessing others’ painful stories with silence?



劇情簡介









## 導演筆記

我第一次聽到這個故事，是在新德里。當我一個朋友和我述說了這個口傳文學小品時，我心中忽然對故事的主角「戲子」湧起了相當不尋常的同情心。同時，我也開始好奇地思索著，這個「戲子」到底是個什麼樣子的人。之後我將這個故事向許多朋友轉述，他們大都和我有著同樣的感受，只不過他們卻不太能接受這個故事的結局。但對我來說，我喜歡這個故事，正因為著他的結局。

不管身邊的人對這個故事有怎樣不同的看法，從我一聽到這故事，就開始期望著有朝一日能將它改編成劇場作品，讓說書人和演員在舞台上身影交疊。

所以當我們一旦決定要進行這個製作，我就開始和雋展一同工作，不斷地討論，不斷地排練，將文字發展成劇本以及動作。

在排戲的過程中，我才了解到要重新回溯我初次聽聞這個故事的情感，是一件多麼困難的事——事實上，這可以說是個不可能的任務。我甚至連當時轉述這故事時，那份心中的悸動，都難以在排戲時準確地拿捏。該如何真實地呈現我心中對於A True Calling的情感，並且在劇場元素上達到平衡，就這樣成為了我這幾個月來最大的掙扎。舉例來說，也許在故事中只記載了短短的一個句子：「他相當擅長偽裝，身邊的人往往在他恢復真實身分後，才了解到方才只不過是演戲而已。」就這樣，短短的一句話

就將主角「戲子」的人物特性刻劃地淋漓盡致。但同時身為導演和演員的我，該如何將這樣的文字轉換成舞台上的畫面，來說服觀眾的眼睛，就變成了我最大的挑戰。

尤其是對現在這個時代的觀眾來說，我們身處的世界太過現實又太過物質，已經沒有任何空間可以讓想像力馳騁。我深信亞洲劇場最明顯的特徵，就是在觀眾面前重新創造一個合理又具有意義的劇場空間。也許不同的國家有各自的文化，但這些位於亞洲不同地域的劇場卻有著一個共同點：劇場總是結合了說故事、音樂、舞蹈、還結合了面具，營造出一個風格化的表演手法。鬆散的劇情線以豐富的視覺元素和感官訴求作為支撐，無論在唸詞、服裝、或是手勢方面，都和西方劇場大不相同。

在我的劇場創作中，一直想要保存著這份亞洲劇場共通的特色。藉由這樣的劇場形式，我誠心地與我的觀眾分享我的故事。

如果這些故事能打動當代社會的觀眾，對他們的人生造成改變，不再只是無關痛癢的看戲而已，那這將會是我創作生涯中最豐盛的收穫。





## Director's Note

When I first heard of this folk story from one of my friends in Delhi, I felt some kind of strange sympathy accompanied by curiosity towards the main character – the Actor in *A True Calling*. Later I told this story to many friends of mine, and they also shared the same sentiment like me except the way the story ended. But for me, I liked the story because of the ending.

Anyway, ever since I heard the story, I've been trying to put up this folk story into a stage performance with the concept of story-telling entwined with narrator and character side by side. So we, Derrick Wei and me, have been working on discussion and rehearsal to develop a performing script of this folk story for months.

In the process I realize that it is so difficult – almost impossible – to recreate the feeling or the senses which I once had either while I first heard of the story or while I first retold the story. Almost everyday I am struggling to find the balance between my feeling of the story and the theatrical technical solution to fulfill the scene. For example, in the story it only says that “he is very good in disguise and nobody realizes him until he comes back to the self.” This simple sentence is more than enough to explain the quality of that character, making me feel for it when I read it. However, as a director as well as an actor in the production, how I should convince my audience through action is our main technical challenge in this work. Especially to our modern audience living in an extremely practical and material world, here is no place for fantasy and imagination. I strongly believe that one of the most important characteristics of Asian theatre is the power to reinvent a sensible and meaningful theatre for our audience. Though derived from different cultures, these Asian theatre traditions share some common characteristics: it is typical for Asian theatre to combine story-telling, dance, music and mask with highly stylized acting technique. It has a more visual, sensual, and a relatively loose plot line including stylized speech, gesture, and costume – in comparison to its counterpart western theatre.

With the intention to maintain the shared characteristic of all Asian theatre traditions, I simply want to share my story to my audience. If I am able to make the story more relevant and effective to the contemporary audience, it will be the most fruitful gift to my artistic work.



# 魏雋展的練功私房話—表演秘笈大公開

## 演員排練筆記No.1

在苗栗的日子 生活往往變的簡單

這次jayant希望我參與編導 當然 我質疑自己是否有能力用傳統的身體語彙來進行思考 初期是疑惑與恐懼多於興奮

但慢慢的 幾天下來 戲的輪廓成行了 也開始相信自己可能辦的到

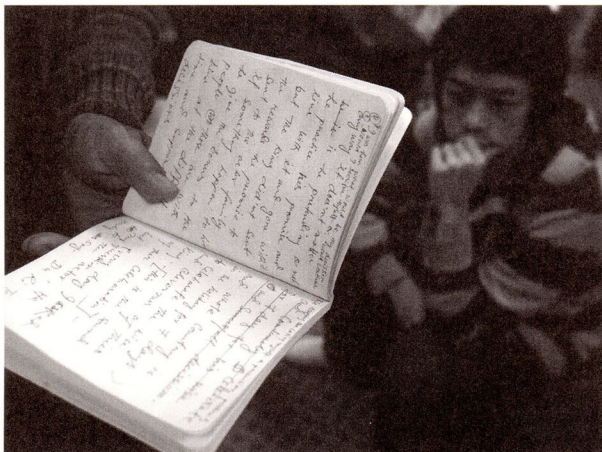
一天 jayant帶了簡單的暖身 然後 我們閱讀了今天要發展的段落的故事原文 接著 他說要進行形式與角色發想的冥想 我坐在那 一開始還有點拘束 平常是有一些發想的經驗跟過程 但用了冥想這個詞 似乎就正經些 jayant叫我不需要太端正 接著他自己躺了下來 閉上眼睛 開始冥想 我找了牆壁靠著坐 閉上眼 慢慢的 這個片段的意像跟畫面開始流動 跟著劇中角色的狀態跟情緒走下去 冥想的流動變的順暢 正當我感到非常順利時 被打斷了

我聽到jayant的呼聲.....

我想著是否該叫他 算了 回到自己的冥想 一會兒 他自己醒來 問我是否想好了 接著我們交換各自看見的想像 然後十幾分鐘就將這個段落的結構拉了出來

跟jayant工作最有趣的就是 他是個嚴守戲劇核心根源的守護者 每次見到他 就會有個最基本的東西被提醒了 你會重新回到戲劇最簡單的定義中去感受到樂趣

這次是一起工作的第三齣戲 我仍然感覺到充電的感覺



攝影 / 許斌



## 演員排練筆記No.2 2010/03/25

排練進入第四週 白熱化的一週

這兩天都在排練場度過長長的一整天 挺好的 我喜歡

一但進入到戲劇的排練 jayant排練的速度很快

他很快意識到什麼動作能做什麼不能做

排練場上的修整 我必需私底下花很多時間消化

這陣子工作下來 我重新被提醒了關於thought process這個基本又核心的表演課題  
演員必需角色的意念中去經驗一切行動 而不是利用表象的樣子去"交代"角色的狀態  
一但沒有真實的經驗 觀眾無法跟著演員一起經驗這趟旅程

理論上 這是很多演員都知道的á 但知道跟上了排練場每一秒鐘都能做到

完全是兩回事 以往跟jayant工作 我總覺得自己學到了東西 也看見自己正往這個核心邁進

但這次經驗不太一樣 因為很多道理我都聽他說過 這次反倒是在工作時 因為他的提醒

我意識到 原來自己離這個核心還這麼遠 一開始發現時很驚訝 想到自己已經作演員這麼久

但這麼基本的東西卻還無法每一刻都在自己的身上 跟自己的表演融合在一起

但消化之後 重新開始調整 排練的樂趣又出現了

今天我嘗試了jayant之前帶過的靜坐 在靜坐中專注的思考目前想解決的問題

我將注意力放在商人這個角色上 排到目前為止一直抓不到

我腦中浮現商人?錢的畫面 慢慢的進入到商人的觀點中

?錢時 商人在乎的是什麼? 這會造成?錢動作有什麼細微的改變?

聽到外頭叫聲時會理所當然的覺得煩 還是會先反應他當下認為最重要的事?

接著 我將jayant的女兒 銳雅的玩具倒出來 當作錢幣 開始排練

商人在我心中的樣子終於透過行動線慢慢的找到了

很明顯的 之前之所以找不到 是因為我馬上跳入刻板的扮演

直到jayant提醒了我關於thought process的運作過程

我才驚覺 正當我以為自己已經進入演員的成熟期時

卻也看見自己離一個演員最核心的內功á 還有這麼遠的距離

我先是覺得恐懼 然後羞愧 慢慢的 我接受這樣的自己

開始調整 現在 開始享受新的挑戰 覺得興奮

接下來的幾年 在每次的演出跟排練中

接觸真實的核心 將是不變的課題



### “身體的衝突性”

在排練過程中，有許多與傳統對話的機會。有趣的是，我們並不是直接從最外層去碰觸任何一個特定的傳統形式，相反的，我們試著尋找傳統劇场的核心精神，傳統劇場是一個說故事的劇場，而說故事的媒介是演員，演員利用表演創造了戲的流動，身體和聲音是演員帶領觀眾的工具，聲音上，有許多歌謠和曲調，他們帶出了人的情感，帶出了一種氛圍。而身體則是創造視覺鏡頭的重要工具，排練過程中，jayant提醒我一些身體姿態的使用方式，我發現了有趣的共通點，傳統戲的身體程式當中，常常具有衝突性，因為衝突性，所以觀眾被吸引而看了下去。要往左必須先往右，一左一右的擺盪，移動的空間便產生了，坐下時，身體朝某個面向但頭微微一偏，也是一個衝突，一個胖子擁有一雙快腿，又是一種衝突。衝突可以藏在最小的地方，演員在這樣的身體中，自然會因衝突而產生能量，不同於一般生活的能量，但在觀眾眼中，一切是如此流暢，如此有趣，他們不知道台上這些看似自然容易入眼的動作，其實是耗費能量的，其實是由各種衝突性堆疊而產生的。

小的衝突夾雜在身體中，匯合著聲音和情緒的衝突，進入到情節和情境的軌道上，形成更大的衝突，匯聚成一條充滿衝突能量的河流，每一條河流自成一段故事，而這次，這條河流來自於一個印度的口傳故事，商人的身體，國王的身體，戲子的身體，女人的身體，全部交雜著，形成這條河流獨特的韻律。

### “舞蹈中的意念”

我嘗試過幾次舞蹈，對編舞沒什麼概念，但只要勤練基本上身體還能做到一定的程度。但是一開始排舞我就吃到苦頭，jayant的身體一波接著一波柔軟的流動著，那是他累積了印度的舞蹈武術以及瑜珈於一身，然後用演員的意念帶著身體，自然而然做出來的動作。可是我的動作始終無法形成河流的質感，我發現自己比較擅長斷裂的動作，不同層次的斷裂跟分解，回顧自己跳舞的經驗，發覺都是比較偏向表達現代人精神狀態的身體。難怪！難怪我的身體如此習慣神經質的表達，因為連我的生活節奏都是比較斷裂而跳躍的，因此我必須將動作之間的連接很慢的去消化，重複的嘗試律動的質感，然後才能抓到一點點柔軟的流動。

今天jayant要我在開場的舞蹈中加入自己的想像跟意念，我想起看過一本書，在談inner action. 寫書的人認為一切的表演核心就是inner action, 不論任何形式都是如此，用戲劇的話就是潛台詞。他做了實驗，找了一個傳統舞蹈家，請對方跳一支舞，然後要求對方加入一個內在急迫的情境，接著再跳一次這支舞。

當時閱讀時，我理解這個作法的意義，理智上很好懂嘛！但是道理真正要被實踐跟體驗就是另一回事，今天跳舞時我就經驗了這件事，也印證了之前看的另一本書 “mime spoken here” 裡面提到的，他認為默劇的核心是在動機中產生身體的行動。我之前教課常常在尋找戲劇片段中的音樂性跟舞蹈性，但自己卻忘了反之亦然，舞蹈中也可以找到戲劇性的動機跟意念。說成道理，其實很好懂，但很高興今天是用身體跟情緒來經驗。



意念的舞蹈化”

修戲修到某個段落，我站在某個位置，我的念頭讓我先回頭看地上的錢幣，然後抬頭看大師，接著又望向門口。簡單的三個動機轉換，一開始我選擇站在原地做完這三個轉換，但是jayanta要我每換一個念頭就要跟著這個念頭走動，轉換區塊，並用手幫忙輔助情緒。我當下馬上意會到，我可以保有寫實的動機，但必須將動機與情緒狀態放大到身體的線條與動線上，讓它形成戲劇中的舞蹈化，這並不是所謂的誇張，而是在念頭上跳舞。

攝影 / 許斌





## Derrick Wei's Secret Diary about Acting

### Diary No. 1

Life can be very easy, in Miaoli.

Jayan wants me to participate in the directing part and the script adaptation in the production *A True Calling*. As expected, I question my ability to provide thinking with my body which has been trained by traditional physical movement.

In the beginning, I felt far more confused and worried instead of feeling excited. But after a couple days, I started to come up with clearer idea about *A True Calling*. I started to believe that I might be able to take the challenge.

One day, after a brief warm-up with Jayan, we read a paragraph from the original text. We were about to develop that paragraph into a scene. Jayan said that we were going to have a meditation on the structure and the characters. So I sat there, feeling a little bit nervous. I did have some similar experience to develop a role before, but once Jayan mentioned the big term "meditation," everything became so serious.

Jayan told me to relax myself, and he lied down, closing his eyes and immersing himself in the meditation. I leaned against a wall, closing my eyes as well. The images about the scene slowly flowed through my mind. My meditation ran so smoothly that the emotional transformation of the characters seemed to be given life.

And then I was interrupted...

I heard Jayan snoring....

I wondered if I should've woken him up. Alright, forget it. I recollected myself and again concentrated on my own meditation.

A moment later, Jayan woke up, asking me if I finished. We exchanged what we had in mind, and then established the structure of this scene.

It is pretty interesting working with Jayanta. He is the protector of those traditional values. Every time I see him, I feel like that some fundamental part of me has been awakened. You will return the simplest essence of theatre to feel the fun of it. It is the third time to work with him. I still learn a lot from Jayan.



Diary No. 2, 0325

It's the fourth week of our rehearsal, - a condensed week. We've spent all the day in our rehearsal studio those two days. It feels good. I like it.

Once Jayan starts rehearsing, he becomes unbelievably efficient. He takes no time realizing what a suitable move should be and what should not be. The subtle adjustment in rehearsal requires lots of time for me to digest it.

Working with Jayan in this production reminds me again of a fundamental subject in acting - thought process. Actor needs to follow the internal will of the character to "experience" the action rather than to "describe" their emotional state in an external way. If we don't have any real experience, it will be impossible for us to invite the audience to experience such a journey. All the actors know that... in theory. However, it's totally different from what we do in rehearsal studio in most of the real cases. I've worked with Jayan several times, so I always believe that I've already learnt that part, and I've been walking toward the right direction. It is not the case this time. Jayan has me understand that I'm still so far away from such a core essence of theatre. It's not easy for me to accept the fact since I've been an actor for so many years. It takes courage to admit that such a fundamental training does not always be part of my body as well as my acting. But once I digest it and adjust my physical movement, I find it fun again.

Today I try Vipassana meditation - which Jayan has taught me before. I am asked to put all my concentration on those urgent questions I wanna solve right away. I think about the Merchant. I always fail to capture the exact personality of this character. An image comes to me. It is an image of a merchant counting his coins. Such an image invites me to enter the Merchant's perspective: what is he thinking about while he is counting? Does it make any change to the way he counts? While hearing someone yelling outside of his house, will he feel tired of it or will he be reminded of the thing which occupies his mind?

Later, I take some toys which belong to Jayan's daughter as coins and start counting them. Through this repetitive movement, I find the image of the Merchant. It is obvious that I've failed before because I only cared about a stereotypical way of role-acting. Not until Jayan reminds me of how tough process should work with my body do I realize that how far I'm from the true essence of acting. As an actor, I am not as mature as I've expected to be. I feel terrified, and then ashamed, and then I gradually accept what I really am. Now I'm feeling excited when I accept this new challenge.

In the following years, I believe, how I work toward the true essence of acting will become the unchangeable goal in my pursuit.



Diary No. 3, 0407

### **The Conflict within My Body**

During our rehearsal, there are lots of chances for us to have a conversation with the Tradition. Interestingly, we don't touch the issues from their appearance – the form. Instead, we're searching for the core essence of the traditional theatre. Traditional theatre is a space for story telling, through actors. In actors' acting, they create the flow of the story with the tools of their bodies and voices. Voice is an important tool which might exist in tunes and in melodies, bringing out various emotions of human beings and capturing the tone of the scenes, while body is another important tool creating visual image. During the rehearsal, Jayan has reminded me of how to use my body. I have found an interesting similarity. The use of body in traditional theatre often requires the existence of conflict, and the audience is attracted by such a conflict. If you want to move to the left, you have to move to the right first. The swing from the right to the left creates a space of intensity. While you sit down, your body faces one direction but your head turns to the other side – it creates another conflict again. A fatty might have flexible legs -- we call it conflict as well. Conflict can exist in small places, producing power in actors' bodies. Such a power is different from the power in our daily life. Everything on stage is so natural. Audience might look at those spontaneous movements without knowing the conflicting powers within. Small conflicts in the bodies combine those conflicts in emotion and voice, leading to a bigger conflict. Stage performance is just like a river full of conflicts and each stream has its own story. And this time, our stream comes from the Indian folklore, presenting the conflicts in the Merchant's body, the King's body, the Actor's body, and the Woman's body. They all together play a peculiar tune for the stream.

### **The Thought in Dance**

Though I won't say that I can't dance, I only have some vague idea about choreography. In the beginning, I believed that as long as I kept training my body, I could still do some dancing part on stage, but I soon realized how painful it could be. Jayan's body was pretty flexible because of his previous yoga training and the training of the Indian traditional martial art. His body followed his thought, moving spontaneously. My body was not like his. It was difficult for me to come up with such a river-like movement of fluidity. I found my body more suitable with fragmentized moves. So I started looking back to my dance experience, realizing that my body in fact reflected the mental state of modern people. My life tempo, as well as my body movement, was relatively fragmentized and discontinuous. It was why my body had been so used to the performing style with nervousness. Therefore, I was asked to pay more attention to those which bridged the moves from one to another and to the repetition of the movement. By doing so, I finally captured a little bit of fluidity in my body.



Today, Jayan wanted me to visualize my own imagination and thinking in the opening dance. Thought of a book I'd once read. The book was about inner action, which was believed by the author to be the core essence of acting. The inner action could exist in any form. For example, it referred to the lines in characters' subconsciousness in theatre. The author conducted an experience: he asked a choreographer of traditional dance to perform one piece, then he asked the choreographer to fill in an urgent scene in his mind while he danced, then he asked the choreographer to dance again.

While I read that book, the method it mentioned sounded pretty simple to me! However, to bring the theory into practice was a totally different issue. It was what I experienced today. It again echoed another book I'd read - *Mime Spoken Here*. The book said that the spirit of mime existed in the motif which intrigued the body to move. I often taught my students to look for the musicality and the choreography in theatrical scenes, but I forgot to think about it in the other way around. It was also true that we could find the theatrical motif in dancing. It was easy to say that, anyways. I was glad that I experienced the lesson with body and emotion.

### **The Dance in Thought**

We were working on a scene, in which I needed to stand there, looking down to the coins on the floor, and then looking up again to the Holy Man, and then looking at the door. To me, the transition from one move to another was not difficult. At the beginning, I chose to stand there, finishing all these three moves. However, Jayan asked me to walk to different sections on stage every time while my thought changed. He also asked me to use my hands to help the emotions. I immediately realized that I could keep the realistic motif in my character portrayal, but I needed to make that motif visible on my body. The dance in the body movement wasn't exaggeration. It was the dance in thought.



攝影 / 陳少維



### 【曲一】（富商篇）

詞：魏雋展 / 鄭捷任

曲：鄭捷任

雨季即將來臨，滴滴答答滴答滴，  
落在屋頂的水滴，敲得我不平靜。  
一個，二個，三個金幣，閃亮珠寶和黃金，  
曾經贏得我生命，但我就要離開你。

睡不著的夜裡，我期待卻也恐懼，想起新的人生即將來臨  
手上這個金幣，翻來翻去像我的心，  
正面還是反面？該放掉還是要繼續？  
我將成為誰？未來會走向哪裡？

咕咕鳥兒唱著，為何整夜唱個不停，黑暗裡有騷動的空氣  
是誰躲在那裡左搖右閃的遊戲，是你，還是你，  
是誰在跟我玩遊戲？是月亮？是影子？  
還是 是我我自己？

最後一天的雨季，滴滴答答滴答滴，  
一夜無夢到天明，屋頂上唱歌的雨滴，  
滴滴答答滴答滴，陽光跳進了黎明，  
推開窗子我看到，  
那雲在跳，風在叫，花在微笑，雨兒逍遙。  
水面浮起一張臉，他正對我微微笑。

### 【曲二】（僧人篇）

詞 / 曲：Jayanta（歌詞翻譯自印度文）

人生的苦難，終歸五因  
無知、自大、愛戀、憎恨、和欲望  
只要你能從他們的捆綁中得釋放  
苦難從此不在你眼前招搖  
喔，自大的人啊！別再相信自我是至高無上  
世界充滿著未知  
又何必在愛惡之間斤斤計較？

### 【曲三】（女人篇）

詞 / 曲：鄭捷任

如何能讓回憶的藤蔓瞬間遺忘  
如何能讓燃燒的石頭變成冰涼  
愛人呀我的心中懷著空想  
一切絕望與悲傷，就要和你一起成為灰燼  
灑入溪流，漂向遠方  
灑入溪流，漂向遠方



[ Song 1 ] ( The Merchant )

Lyrics : Derrick Wei / Jye-Renn Cheng

Music : Jye-Renn Cheng

The monsoon is coming, dididadadidada.  
The rain dropping on my rooftop bothers me.  
One, two, three, and four.  
The hill of jewelry, the glittering coins.  
There was a time when you were far more precious than my own life.  
But now you're no longer be part of me.

I can't sleep at night once I think of my brand new life.  
Full of excitement but also with a little bit fear.  
Holding a coin in my hand,  
Should I let it go or keep holding it?  
What should I be in the future?  
Bird sings "cuckoo" as if it senses the nocturnal uncertainty.  
I look aside, who is playing hide-and-seek?  
Come out! Oh shadow. It is you.  
I look up, there's the moon smiling above.

On the last day of the monsoon, I dream nothing.  
Dididadadidada, the rain is singing on my rooftop.  
Dididadadidada, I roll over, I sit up, I dress up, I make up.  
The dawn greets morning while I opens up the window.  
The cloud is dancing, the wind is singing, the flower is smiling, and the rain is relaxing.  
I wash my face, seeing someone watching over me as reflection.

[ Song 2 ] ( The Holy Man )

Lyrics / Music : Jayanta

The suffering and pain in our life is cause by five things,  
They are ignorance, ego, attachment, aversion and desire.  
If you can be relieved from all these you will not face suffering and pain any more.  
Oh , people be free from ego, stop thinking I is the supreme.  
The world is full of the unknown, why don't you be freed from love and hatred.

[ Song 3 ] ( The Woman )

Lyrics / Music : Jye-Renn Cheng

How can you let go the entangled memory?  
How can you cool off the burning stone?  
My lover, my heart is full of the unrealized expectation.  
Now all my sadness and despair will be burnt into dust with you.  
To be thrown into the rivers, to be carried to somewhere far.  
To be thrown into the rivers, to be carried to somewhere far.



## 行政總監 / 團長 | 林湏安

苗栗客家人。新加坡「劇場訓練與研究課程」畢業，淡江大學大眾傳播學系學士，現任EX-亞洲劇團團長。參與過日本、印尼、馬來西亞、香港、韓國、新加坡、上海、土耳其、印度各藝術節巡迴演出。

多次發表編導及Solo作品包括《頑泥》、《東經121度 北緯23度半》、《舞騰的悲傷》、《第十二頁P12》、《婚姻神話》。曾與國際籍導演馬惠田、Robert Draff、王景生、Phillip Zarrilli、郭慶亮工作，演出作品包括《虎符》、《Tartuffe》、《Lim Tzay Chuen》、《水站》、《靈戲》。國內演出作品包括：金枝演社《春天的花蕊》《潦過濁水溪》《胡撇仔戲—台灣女俠白小蘭》《古國之神—祭特洛伊》《群蝶》《祭特洛伊（完整版）》；莫比斯圓環創作公社《我係劍聖宮本武藏，殺！殺！殺！》；台原偶戲團《絲戀》。

近年來多次於鄰近台灣的亞洲各國戲劇舞台演出發聲，於印尼 Solo城及雅加達舞蹈藝術節中演出跨領域作品《Bedhaya Layar Cheng Ho》；2004及2006年受日本PARC之邀參與Poly-national Arts Carnival 2004/2006 in Yokohama?Kanazawa?Kyoto跨國交流計畫，與亞洲八國演員共同創作多語言呈現作品《Shichinin Misaki》。2009年參與新加坡外傳統游藝團（TETC）跨國演出多語言作品《The Spirits Play》並於2010年受邀印度新德里國際戲劇節巡演。

製作作品包括：2006年上海亞洲當代戲劇季《我要上天的那一晚》首演，台北表演36房及苗栗巡演；2007年《印度寓言Hayavadana：阿濕波變身記》台北皇冠小劇場及苗栗、頭份及2008台南巡演；2008年第一屆臺北藝穗節《老虎與士兵》；2009年第14屆皇冠藝術節《島》。

## 藝術總監 / 編導演 | Chongtham Jayanta Meetei江譚佳彥

出生於印度東北方曼尼普省（Manipur），印度新德里國立戲劇學院（National School of Drama）表演碩士。2001年赴新加坡「劇場訓練與研究課程」（Theater Training & Research Programme）進修，現任EX-亞洲劇團藝術總監。佳彥曾在印度不同的大學教授表演與舞蹈肢體，亦在印度與台灣主持過無數個表演工作坊。

曾任印度國家級專業演員，並與世界各地卓越導演與劇場人士合作，不僅身懷多元劇場身手，更兼備導演才能。至今參與的專業演出超過37齣，導演過13個作品，他的導演作品《Meetkup Ama》受邀參加2005年新德里國際戲劇節，並被評為戲劇節中最佳作品之一。從亞洲古典戲劇到西方寫實表演，後現代的前衛肢體劇場，融合傳統與現代的深厚訓練背景，佳彥擅長從不同的文化根源汲取養分，挖掘靈感，轉化為屬於當代的劇場語彙。

導演作品《我要上天的那一晚》，受邀參與2006年上海亞洲當代戲劇季，之後於苗栗及台北表演36房巡迴演出；2007年導演作品《印度寓言Hayavadana：阿濕波變身記》在皇冠小劇場，苗栗和頭份演出，備受好評並於2008年巡迴台南演出；2008推出編導演作品《老虎與士兵》參加第一屆臺北藝穗節的演出；2009導演作品《島》參加第14屆皇冠藝術節演出，獲得第八屆台新藝術獎提名。2010最新作品為《假戲真作》。



## 編導演 | 魏雋展

畢業於台北藝術大學劇場藝術研究所表演組，現任「三缺一劇團」藝術總監。演出作品有同黨劇團《戀人物語——一個關於愛的歌舞劇》《世世代代》《藝陣人生》；小丑默劇團《天使的微笑》；沙丁龐克劇團《在世界的房間》；前進下一波劇團《太平洋瘋人院》；非常林奕華《情場如商場一班雅明做愛計畫》《包法利夫人們》；三缺一劇團《巷子裡的女人》《大家一起寫計文》；動見體劇團《漢字寓言——罰》《戰》；EX-亞洲劇團《阿濕波變身記》《老虎與士兵》(中文版)；無獨有偶工作室劇團《最美的時刻》入圍2009台新藝術獎年度前十大表演藝術。

## 舞台設計 | 詹子嵐

紐約州立大學普契斯分校佈景設計碩士學位，義大利羅馬Istituto Europeo Di Design 佈景設計學位。出國前(1999年)一直從事電視節目相關工作，任職製作企劃職務。

回國後(2006年)從事舞台設計接案及兼職影片翻譯工作，2008年7月開始為舞台設計林克華工作，擔任其舞台設計助理，迄今。舞台設計作品包括《鼻子記》(新人新視野)於兩廳院實驗劇場、《黑白過》(新人新視野)於兩廳院實驗劇場、《媽祖》(樊潔兮舞團)助理設計於台北國家戲劇院、《入夜山嵐》(優)助理設計於台?國家戲劇院、《白娘子》(上海音樂學院)助理設計於上海東方藝術中心、《樓蘭女》(當代傳奇)助理設計於台北國家戲劇院、

《她.她》(台北藝穗節)於台北華山藝文特區、《不分》(女節)於台北牯嶺街小劇場、《拎著提箱的女人》(女節)於台北牯嶺街小劇場、《糖果森林歷險記》(兒童戲劇)台灣巡迴、《The Book of The Dun Cow》佈景繪畫於紐約West End Theatre

《Don Imbroglia》助理設計於紐約Lion Theatre、《Thornton Wilder One Acts》舞台設計於紐約州Abbott Kaplan Theatre、《The Overcoat》於紐約州Hangar Theatre、《Rikki Tikki Tavi》(兒童戲劇)於紐約州 Hangar Theatre、《Cinderella》(兒童戲劇)於紐約州Hangar Theatre等。

## 燈光設計 | 雷諾豪

曾任臨界點劇象錄劇團燈光設計暨技術總監(1997-2003)、燈光設計作品包括臨界點劇象錄劇團《瑪莉瑪蓮》&《強尼強納森》於香港女性藝術節及韓國釜山話劇節演出

《哈姆雷特的最後一夜》於文建會發現台灣小劇場雙年展演出、身體氣象館《黑洞》於東京以及香港演出、創作社《嬉戲》、春風歌劇團《威尼斯雙胞案》及《雪夜客棧殺人事件》(曾入圍2008台新藝術獎)、小劇場藝術節 《雷光夏——看不見的城市》；舞臺監督作品則包括創作社《夜夜夜麻——倒數計時》、台灣絃樂團《魔幻史詩音樂劇場——消失的王國》、青島藝術節受邀之製作《請聽我說》(莎士比亞的妹妹們的劇團)

《交界》(外表坊時驗團)、《在外婆的死之前》(瘋狂劇場)、《二女》(百樂門劇團)；並曾任國際行為藝術節之燈光設計暨技術總監、誠品藝術節《一個舞台四齣戲》總舞監、密獵者劇團《遠方紀念日》技術總監、亞太小劇場藝術節之技術總監、國立交響樂團《NSO白遼士歌劇浮士德的天譴》技術指導；近年並與知名舞團合作，包括世紀當代舞團 《三十型男》舞台監督、林文中舞團《小》燈光設計以及《情歌》燈光設計與舞台監督。



## 音樂設計 / 現場樂師 | Leslie Low & Vivian Wang

### Leslie Low 劉懷立

風格難以捉摸並多產的作曲家以及音樂設計，曾是新加坡知名獨立樂團Humpback Oak的成員，略帶哀傷的曲風吸引了不少失落的靈魂。Leslie Low首次作品發表於充滿實驗性的器樂演奏專輯《Volcanoes》（發行於2005年），2007年Leslie Low終於在萬眾矚目下發行了首張個人專輯《Worm》，深受樂評讚賞並受到國際樂壇矚目。之後並陸續發行專輯《A Walking Purgatory》（2008）、《Black Book》（2008）以及《The Ground》（2009）。近期作品大都不願以傳統唱片市場通路發行，而藉由網際網路或線上下載推廣。

### Vivian Wang 王嘉佳

曾參與多部新加坡熱門電視節目，包括《Artitude》、《Home Concepts》、《World of Travel》。受過專業古典鋼琴訓練的Vivian Wang在加入了與Leslie Low合組的樂團The Observatory後努力忘記以往的學院派訓練風格，在團中不論是主唱、合唱、鍵盤、打擊等，都是Vivian擅長的項目。Vivian並以音樂監製以及製作人的身分活躍於電影圈，作品包括Royston Tan導演的劇情片《15》和《4:30》、以及Bertrand Lee所導的短片

《Birthday》。除了音樂創作外，Vivian同時也是作家、職業配音員和環境保護者。



攝影 / 白斐嵐



## ARCN TEMPL

前身為2001年由Leslie Low與Vivian Wang一同成立的樂團The Observatory，隨後加入Dharma, Evan 和Victor三位成員。傳統與當代文化，成為The Observatory持續創作的養分，並打破傳統音樂結構、處處可見他們大膽的編曲痕跡、隨意融合各樣式的音樂風格、調配出情感強烈卻又能啓發思想的音樂妙方。首張專輯《Time of Rebirth》發行於2004年三月，頗受各界矚目並受邀於多場大型音樂節演出，隨後發現了三張專輯：《Blank Walls》（2005）、《A Far Cry From Here》（2007）、以及《Dark Folke》。

純音樂創作之外，Leslie和Vivian也與多位電影工作者以及劇作家合作。

2006年六月兩《A Stranger At Home》的劇場音樂設計，票房全數售罄，也奠定了兩人與Kok Heng Leun的長期合作關係。與Drama Box的下一部合作作品《Drift》除了再次於2008新加坡藝術節震撼新加坡劇場界外，更巡演至上海。

The Observatory的劇場經驗也讓Vivian Wang跨足電影圈，與電影導演合作了Ho Tzu Nyen頗具實驗性質的電影作品《Invisible Room》，同樣也成為2009年新加坡藝術節的強檔製作。Leslie Low也不讓搭檔Vivian專美於前，持續與Kok Heng Leun合作了下一個聲音演出：結合了聲音粹取、田野採集、街坊閒聊等等元素，完成一融合意識 / 潛意識的非線性敘事作品，藉此描繪了從過去到現在的新加坡集體意識，九場演出幾乎全數售罄。顛覆了傳統搖滾樂演唱會形式，樂手在黑暗的五角形空間做現場演奏，在牆上的投影作品搭配迷惑的音樂，彷彿引領現場約莫五十名觀眾進行了人類深度心理狀態的探索之旅。

2010年Leslie和Vivian將團名改作ARCN TEMPL，積極擴展海外知名度。

兩人與設計 / 藝術團體合作舉辦展覽《New World》，於台灣、韓國、西班牙巴塞隆納巡迴展出；並參與由已故新加坡劇作家Kuo Pao Kun編劇的劇場製作《The Spirits Play》，於印度新德里演出。





## 音樂編曲 | 鄭捷任

自由音樂人，曾擔任紀曉君、陳建年、panai郭明龍、夾子大樂隊與巴奈的音樂製作人。慣以吉他、Keyboard與打擊樂器表現音樂。除了專輯音樂的製作，音樂配樂設計也擴展於電影及紀錄片配樂工作。近期來將音樂觸角深入劇場音樂的設計製作，作品有《暗潮》《子夜天使》(差事劇團)、《第五十七封印》(Pisui)、《古國之神—祭特洛伊》《仲夏夜夢》(金枝演社)、2010年並受邀與NSO國家交響樂團、指揮簡文彬、南王部落、劇場導演黎煥雄、電影導演吳米森合作《很久沒有敬你了》於國際劇場藝術節在國家戲劇院演出。

## 服裝造型設計 | 李育昇

1983年生於台北，洋裁世家耳濡目染，2003年開始參與劇場相關視覺設計。近期服裝設計作品包括體相舞蹈劇場《城市?數據》、2004台北詩歌節閉幕式、魚果詩集《C貨》、《李清照私人劇團創團首演—白素貞》《淫奔》《同志人倫音樂劇—阿姨》、台南人劇團《白水》《美女與野獸》、唐美雲歌仔戲團《新編歷史歌仔戲—黃虎印》、絲竹空爵士樂團第二號專輯《紙鳶》、1/2Q劇團作品第六號《掘夢人》、萬華劇團《Twenty Minutes》、52屆葛萊美獎「最佳世界傳統專輯」十鼓擊樂團《台灣風情》。並曾以作品台東劇團《曹七巧》入圍2005台新藝術獎年度前十大表演藝術；服裝作品獲邀參展11th Prague Quadrennial 2007「第十一屆布拉格劇場藝術四年展」；台南人劇團《莎士比亞不插電系列三—馬克白》入圍2007台新藝術獎年度前十大表演藝術、客家電視台委外戲劇製作李清照私人劇團《劉三妹》獲97年電視金鐘獎最佳美術設計、李清照私人劇團《台海京三地重製版—曹七巧》、《凍水牡丹—廖瓊枝與國家國樂團》入圍2008台新藝術獎年度前十大表演藝術。

## 專案執行 / 劇本翻譯 | 白斐嵐

師大附中音樂班畢業，於台大外文系取得學士學位，之後並受國科會菁英專案留學獎學金補助，於伊利諾大學香檳分校(UIUC)取得音樂劇碩士學位。曾任台北國際當代藝術博覽會媒體行銷、《藝術之島—台灣當代藝術名人錄 Art Island—An Archive of Taiwan Contemporary Artists》英文編輯。曾參與劇場製作包括台灣大學戲劇系獨立製作《吉屋出租RENT》(編曲/樂團指揮/樂手)、台灣大學外文系2005年畢業公演《大家安靜! Noises Off》(導演)、伊利諾大學香檳分校藝術學院十周年聯合製作《Mass》(製作助理)、伊利諾大學香檳分校Armory劇場獨立製作《Waiting as Feydeau》(音樂製作)、《I Love You, You're Perfect, Now Change》(鋼琴手)、《木蘭少女》(排練伴奏)、《夏日移動劇場：南瓜載我來的》(樂手/編曲)、府城藝術節《Beauty and Beast Tryout》(鋼琴手)等。並曾翻譯電影腳本《絕命派對》、《(泰雅)千年》(預計2010年上映，為2009年金馬獎最佳劇本獎得主《不能沒有你》陳文彬執導並編劇之製作)、國立台灣美術館展覽特刊等。藝評作品《從侷限到無限，從瞬間到永恆》並獲得2009年國藝會藝評獎首獎。



Executive Director / Co-founder : Lin Pei- Ann

After co-founding EX-theatre Asia, Pei Ann performed for the company in the Asia contemporary Theatre Festival in Shanghai in 2006. The company has since produced performances in Taipei and other parts of Taiwan, and in 2007 she served as producer for the company's *HAYAVADANA*. Her recent works include *The Island* at the Crown Art Theatre Festival (2009), *The Story of the Tiger* (2008), *Bedhaya Layar Cheng Ho* at Jakarta Dance Festival, *Marriage Myth*, *Troy, Troy...Taiwan*, *I am Samurai Musashi-Q! Q! Q!*, *Day I Met the Prince* and *Silk Road* at the 2007 International Ulker puppet Festival, Istanbul. She also worked with PARC (Japan Center, Pacific Basin Arts Communication) to create the multi-language work *Shichinin Misaki*, presented at the Poly-national Arts Carnival 2004 & 2006 in Yokohama, Tokyo and Kyoto. Previously a member of Taiwan's Golden Bough Theatre, Lin wrote, directed and performed All-in-one (with Chongtham Jayanta Meetei) for the company at the Experimental Theatre of Taiwan National Theatre and I-Lan Traditional Arts Theatre in 2005 while in 2004 she performed in their production *Butterflies* at the Singapore Arts Festival. In 2004, she performed in dance-drama *Princess Cina* in the Indonesian Dance Festival in Jakarta, and in Solo, Indonesia. Lin was nominated for Best Supporting Actress at the Taiwan Golden Bell Awards in 2006. She does not limit her stage in Taiwan. In the year of 2009, she has been invited to perform with TETC in the multi-lingual production *The Spirits Play* and later she was again invited to perform at New Delhi Theatre Festival in the following year.

Artistic Director / Co-founder / Actor : Chongtham Jayanta Meetei (India)

Chongtham Jayanta Meetei is considered one of the most potential and promising among the young directors in India. He graduated with a diploma in dramatic art (specialized in acting) from National School of Drama (NSD), New Delhi. He is the artistic director of Theatre Practice, Imphal, India. He built up "EX-Theatre Asia" in 2006 with an idea to investigate the power and symbols of traditional art forms and try to develop a dynamic theatrical expression for contemporary theatre.

His directing piece *Action* was a new work on woman issue, the script was created through rehearsal process. *Piano on Sale* and *The Tigress Story* was presented successfully throughout in India. He is also a guest director of "Ningthoukhong Theatre Center, Imphal, India." *Mitkup Ama* (A Blink) was participated in 7th Bharat Rang Mahotsov, 2005 (India Theatre festival). His work was regarded as one of the best show of this festival. Jayanta also took part in many international theatre collaboration projects. In 2004, he was invited by Japan Foundation to participate in an international collaboration *Project Barburnama* (Memories of a Legend) and perform in Tokyo, Kyoto and New Delhi.

In 2005, Golden Bough Theatre, Taipei invited him to collaborate a project *All-In-One*. He was the director and also acting in *Marriage Myth* which performed in Experimental Theatre in National Theatre, Taipei. Later on, he worked as assistant director and actor of *Troy, Troy, Taiwan....* under Golden Bough Theatre's production. Under his direction *Day I met the prince* was performed in Asia Contemporary Theatre Festival 2006 in Shanghai as well as toured in Taipei and Miaoli. In 2007, his work *Hayavadana* was getting many credits and good reputation from both critics and audience as well. The following production *The Story of the Tiger* at Taipei Fringe 2008 was directed, performed, and adapted by himself. The 2009 production *The Island* was invited by Crown Theatre Festival and was later nominated by the 8th Taishin Arts Awards. At present, Jayanta Meetei is the artistic director of EX-Theatre Asia.



## Actor: Derrick Wei (Jun-Chan Wei)

Graduated from Fu Jen Catholic University with a B.A. degree in English Literature and Language, Derrick Wei later received an M.A. in Performance from the Department of Drama at National Taiwan University of Arts. He has worked with many major experimental theatre troupes in Taiwan, including Don-Jian-Ti in the productions *After Darwin* (2009), *Fight Me Now* (2009), *Kan-Ji Fables-Punishment* (2008); The Puppets and Its Double Theatre in the productions *In Between* (performed in the puppets theater in National Museum of Contemporary Arts, 2009), *I am the Other You* (Performed in festival-Avignon, 2009 ); Theatde De La Sardine in the productions *In the Room of the World* (Performed in Festival-Avignon, France, 2007), *In the Room of the World* (2005); Edward Lam Dance Theater in the production *Madame Bovary is Me* (tours in Taiwan and China, 2006-2007); Shiny Shoes Children's Theatre in the production *The Witch's Spell Book* (2004); CLOWNMINE Group in the production *Smile of the Angel* (2004); Paper Windmill in the productions *Little Lamb Wants to go Home- Adventure of the Three-Kingdoms* (2003), *Happy Birthday to Wu-Ding* (2003), *A-Thin's Story* (2002), and *Wu-Ding's Classmate* (2002). In addition to those mentioned above, Wei has worked with the Indian director Chongtham Jayanta Meetei since 2007 in Ex-Theatre Asia's productions *The Tiger and the Soldier - the Chinese Version* (2008) and *HAYADAVANA* (2007).

In the year of 2003, Wei established the theatre company "Short One Player" and has served as the director ever since then. With which he has continuously put on the productions discussing the life of the younger generation in the contemporary society, including *Let's Write the Obituary* (2008), *The woman in the Alley* (2006), *Spring 2004 - Our Era* (2004), and *Home, Sweet Home* (2003). As one of the most promising actors/theatre artist in Taiwan, he has been invited to put on performance at Into the Next Wave (The Pacific Asylum, 2006), Eslite Drama Festival (*Realm of Love Like Business - Benjamin's Plan to Making Love*, 2005), National Theater Concert Hall (*Street Art Performances*), and many others. His solo show Derrick Wei *Der Schönste Moment* with The Puppets and Its Double Theatre is nominated as the 10 finalists for the Taishin Performing Arts Award

## Music : ARCN TEMPL(Singapore)

### Leslie Low

An elusive but prolific songwriter, Leslie Low came into the scene as frontman of popular local indie band Humpback Oak. Leslie's unique brand of low-fi melancholy has struck a chord with many a lost soul here. Contrary to expectation, Leslie's first solo outing was an experimental instrumental album called *Volcanoes* in 2005. He only released his first solo album of songs in 2007, *Worm*, which has since garnered critical acclaim and international interest. In 2008, Leslie made two recorded but previously unreleased albums available by web download, *A Walking Purgatory* and *Black Book*. Leslie's last solo work, *The Ground*, a special album by order only, was released in Jan 2009. Leslie is also a music composer and sound designer.



## Vivian Wang

Classically trained pianist and music graduate, Vivian Wang had to unlearn much of her formal training when she joined The Observatory. Observatory A former TV Presenter of Singapore's first arts programme Artitude on TV12 and Channel News Asia's popular series, *Home Concepts*. She was also the Asian host of Cathay Pacific's inflight series *World of Travel*. Vivian sings lead and backing vocals, plays keyboards and percussion in the band. As a music supervisor and producer, Vivian has been actively involved in the local film circuit, contributing to films such as Royston Tan's *15* and *4:30* as well as short films like Bertrand Lee's *Birthday*. She also freelances as a features writer and a professional voiceover artist. She is an avid environmentalist and a keen proponent of sustainable living.

## ARCN TEMPL

Formed in 2001, The Observatory started with original members Leslie Low and Vivian Wang, who were later joined by Dharma, Evan and Victor, close friends from within the local music scene. Taking inspiration from influences past and present and always pushing beyond what seems logical, The Observatory fuses progressive sounds with unconventional structures, bold arrangements with improvisation, while borrowing from random music styles to stir up a potent concoction of emotionally powerful extremes and thought-provoking content. Since their debut album *Time of Rebirth* released in March 2004, the group has gone on to perform in major festivals.

Aside from album production, Leslie and Vivian have also worked with filmmakers and playwrights. As newly named ARCN TEMPL Leslie and Vivian have also collaborated with the design and art collective :phunk on their TEMPL, second art exhibition New World which has since travelled to Taiwan, Korea and Barcelona. ARCN TEMPL is currently working on a maiden release with Utech Records slated for 2010.



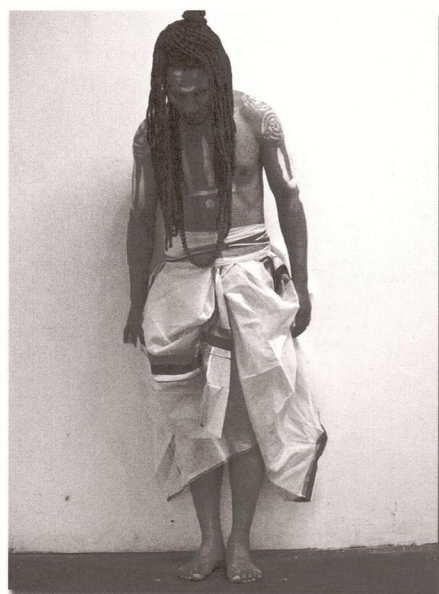
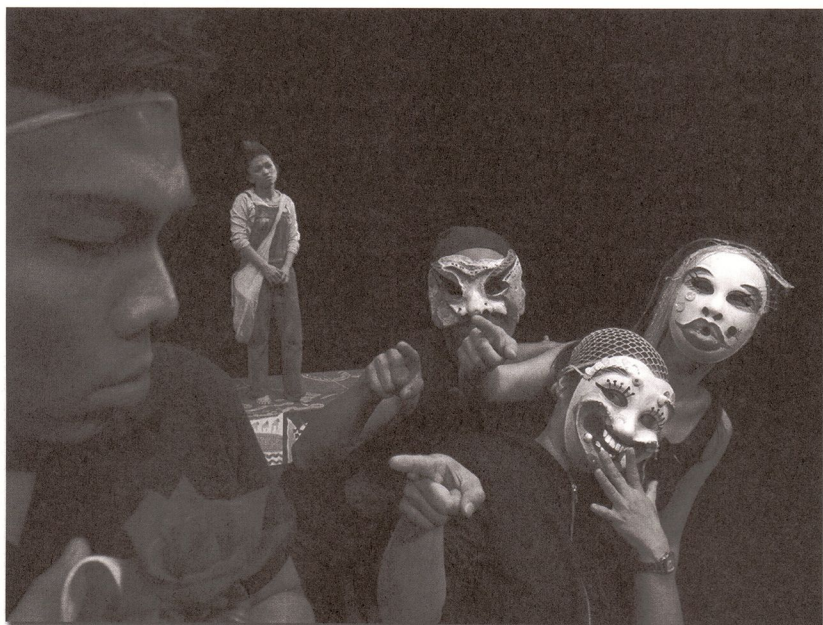
## 劇團介紹

EX-亞洲劇團 (EX-Theatre Asia) 由畢業於新加坡「劇場訓練與研究課程」的苗栗客家人林淇安，與畢業於印度國家戲劇學院最具潛力的新生代導演Chongtham Jayanta Meetei，秉持『在地生根、放遠國際』的理念，於苗栗跨國際共同創辦。團名的靈感來自於許多關於戲劇的英文字彙開頭，都始於EX。例如：實驗 (experiment)、交流 (exchange)，體驗 (experience)，表達 (express)，探索 (explore)，延伸 (extend)，存在 (exist) 等等，這些字彙即是我們的特色、觀念、與追求的目標。劇團參與成員從在地橫跨至亞洲各地，我們深信日復一日，世界變得更伸手可及。

EX-亞洲劇團從人性本體的深層挖掘出發，相信開啓一個跨越語言與種族的溝通平台是必要的，也相信在新世紀的新世界中，劇場藝術擁有絕對的潛力去達成此一目標。

我們主要思考核心與創作方向，是非常簡單但直指人性的問題，如「人類的共通經驗為何？」與「如何跨越語言鴻溝？」。試圖以人性深層的根植記憶與經驗、發展肢體語言與發掘身體經驗、共通的情緒記憶來解答這些問題。

EX-亞洲劇團將以全新與全心的探索，創造無語言障礙、無負面誤會的劇場語彙，從中找到一個辨識自身、認知外界的斬新表達經驗。



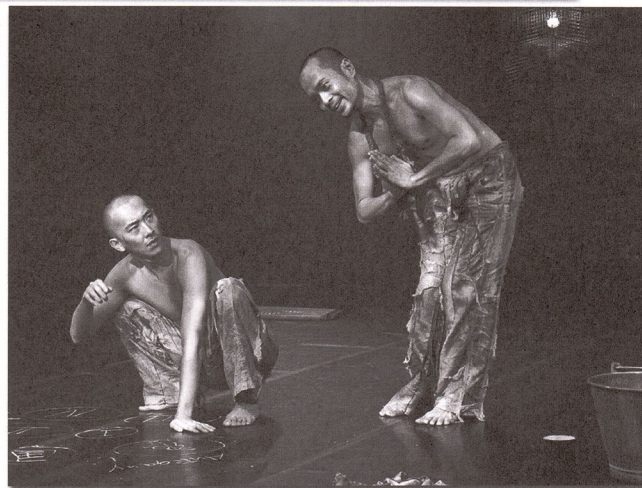
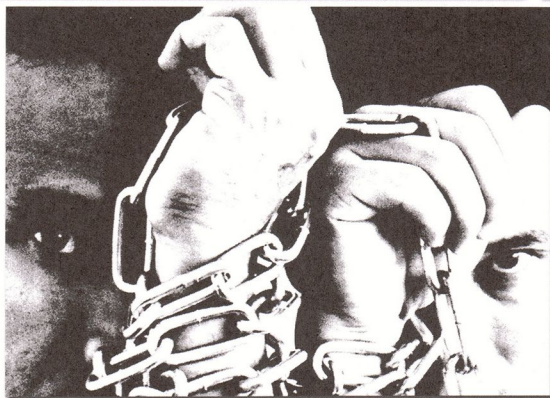
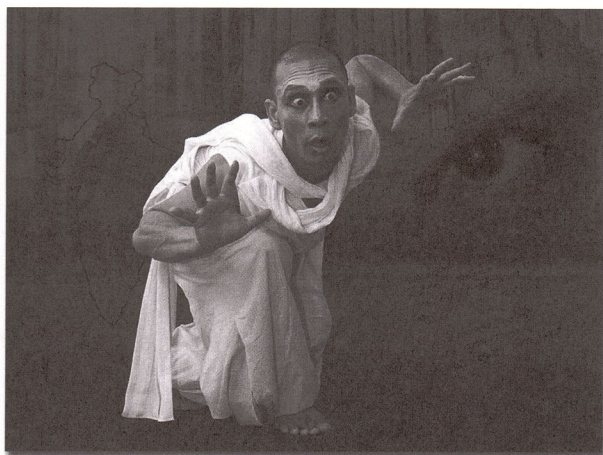


## About EX-Theatre Asia

EX-Theatre Asia was co-founded by Chongtham Jayanta Meetei, a veteran actor cum director who graduated from National School of Drama, New Delhi, India, and Lin Pei Ann, a veteran actress formerly graduated from Theatre Training & Research Programme (TTRP) of Singapore.

Based in Taiwan, EX-Theatre Asia opens its vision to the whole of Asia. The name EX is a metaphor for many expressions; experimenting, exchanging, extending, expertise, excellence, existence, etc. All these meanings highlight the characteristics, ideas and visions of the theatre company.

EX-Theatre Asia will constantly explore from the heart and soul. They envision an exchange between artists and audiences without language barriers, and hope to conscientiously cultivate new performance idioms that bring forth refreshing experiences for their community and worldwide audiences.







攝影/陳少維



EX-亞洲劇團【2010年行程預告】 敬請期待！！

【演出】

2010/09/07（二）—09/10（五）

第3屆臺北藝穗節—

亞洲創意實驗室Creative Lab No.1--《隔離嘅大母雞》

The Mother Hen Next Door！

牯嶺街小劇場1F實驗劇場

2010/09/18（六）

《島》The Island 苗栗巡演

苗栗縣政府國際文化觀光局 中正堂演藝廳

2010/12/03（五）—12/05（日）

新點子劇展《沒日沒夜》Numit Kappa

國家劇院實驗劇場

【工作坊】

2010第三屆『在夏日遇見亞洲劇場』演員訓練工作坊

2010年7月—8月

召集【EX—亞洲劇團之友】

詳情請上 EX-亞洲劇團官網[www.ex-theatreasia.com](http://www.ex-theatreasia.com)





假  
戲  
真  
作

EX-亞洲劇團 EX-Theatre Asia

團址：360苗栗市清華里10鄰紫園街20巷20號

Address: No.20, Lane 20, Zihyuan Street, Miaoli  
city, Miaoli County, 360 Taiwan

Tel: +886-37-277-960

E-mail: [ex.theatre@msa.hinet.net](mailto:ex.theatre@msa.hinet.net)

Website: <http://www.ex-theatreasia.com>

Blog: <http://www.wretch.cc/blog/extheatre>