



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2024 臺北藝術節 —

《父親母親》

The Party Theater Group

Father Mother

同黨劇團



免費加入會員
送 200 元折扣

演出日期 / 時間
Date / Time

2024.9.06 Fri. 19:30 * 演後座談 Post-show Talk
錄影場 Video Recording
2024.9.07 Sat. 14:30 * 演後座談 Post-show Talk
2024.9.08 Sun. 14:30

演出場地
Venue

臺北表演藝術中心 藍盒子
Blue Box,
Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 演出全長約 120 分鐘，無中場休息。
- ◎ 建議 12 歲以上觀眾欣賞。
- ◎ 演出內容包含不雅用語。
- ◎ 遲到或中途離席的觀眾，須依工作人員引導等候入場。
- ◎ 中文、臺語發音，中英文字幕。

- ◎ **Duration is 120 minutes without intermission.**
- ◎ **Age guidance is above 12.**
- ◎ **Latecomers or the audiences who leave during the performance, please follow the staffs' instructions.**
- ◎ **It may contain strong language.**
- ◎ **The post-show talk is held on September 6 and 7.**
- ◎ **In Taiwanese Hokkien and Mandarin with Mandarin and English surtitles.**

節目介紹

「布袋戲與真人的演出沒有扞格，而且極美，是關於私人、性、政治暴力的好看故事。」——作家林傳凱

- ★ 從尋父到尋母，一場高潮迭起的尋根之旅
- ★ 臺版《霸王別姬》6名實力派演員撐起36個角色的震撼實力

相片跌出衣櫃，泛黃的影像是一對站在布袋戲棚邊的男女；女人抱著嬰兒，男人拿著兩隻布袋戲老虎。年逾半百的阿文，在養父的遺物中找到疑似生父的舊照片，別人的中年危機是諮商轉職子不教，他卻是跳上車，開啟一趟南北走透透的尋父之旅。地毯式的搜索與詢問，橫跨不同時期的臺灣土地故事，也如潘朵拉的盒子層層開啟，揭開深埋50年的祕密……

《父親母親》於2021年首演即大獲好評，充滿細節的劇本溫柔包覆了白色恐怖與身分認同的嚴肅議題，更透過日治時期本土布袋戲的發展，寫實呼應殖民下臺灣人轉換身分求生存的過往。透過主角尋找生父母的過程，同時解鎖上一代家庭秘密、處理下一代的性別認同，縝密又出色的劇本，外加一票實力派演員的精采詮釋，展現強大的戲劇張力。當觀眾隨著劇情笑淚交織之際，也能細細感受劇中每一具如布袋戲偶般被操縱的身體，如何堅強且勇敢地橫渡時代巨流，努力以自身的模樣活下去。

© 唐健哲



序文

一場跨性別尋根之旅—同黨劇團《父親母親》

撰文 | 鴻鴻 (詩人、作家，黑眼睛跨劇團藝術總監)

對某些人來說，二二八與白色恐怖的記憶已經談得太多了；對某些人來說，這些才剛剛開始。因為還有太多太多，大歷史底下的小敘述，那些輾轉不可告人的內在掙扎，那些被壓抑後又再被扭曲、終至瀕臨被遺忘邊緣的生命經歷，正映照著我們此刻的感受。而劇場，正因為糅和了殘留的文獻和真實的血肉，以及最重要的：想像力，成為詮釋與展現「小敘述」最動人的場域。

已經三度重演的同黨劇團《父親母親》，就是一個最好的例證。它透過一個離奇的尋根之旅，連結了戒嚴年代迄今，跨性別的渴望與行動，也述說了布袋戲在不同時代的浮沉。

簡莉穎曾以《服妖之鑑》，首度在劇場中觸及白色恐怖中跨性別的處境；侯孝賢也曾在《戲夢人生》裡，以布袋戲的角色轉換，作為時代的佐證。這些議題，在《父親母親》中，卻在一個平凡的異男，一場尋父的冒險中，鋪展出柳暗花明的精采風景。

轉型正義和性別有什麼關聯？最核心的交集就是「人權」。人不只應該擁有生存權利、言論自由，更應該擁有選擇的權利。但是，我們往往守護這個、忘了那個，甚至有時為了守護這個，而壓迫那個。

《父親母親》這個看似平凡無奇的題目，便在這中間暗藏層層玄機。看過戲之後你會發現，真的沒有比這更恰切的劇名。父親 / 母親的身份轉換，既是在極權意識型態下的禁忌，也是同志平權今天的日常。劇中主角阿文有他無法想像的父母，也有他無法接受的、參加同志遊行並想投身政治的孩子。備受黨國父權教育洗腦的一代，怎知自己才是夾縫下真正的犧牲者，甚至可能成了時代進步的絆腳石？從這樣的角度出發，《父親母親》是一部真正的啟蒙故事，只不過對象是中年一代的「社會中堅」。我覺得最佳的觀眾組合，應該是孩子帶父母走進劇場，參加這場古今南北走透透的旅行，經歷跨男跨女但世界並沒毀滅的心靈洗禮。

序文

同黨劇團近年來特別關注歷史洪流中的小人物，《燃燒的蝴蝶》刻畫日治時期的慰安婦，《白色說書人》述說告密者收養了政治犯的小孩，《灰男孩》則是男同志在軍中與獄中受到的層層剝削。但他們從不忽略，要利用劇場獨特的形式來呈現。例如《燃燒的蝴蝶》的光影戲技巧，《白色說書人》讓布袋戲的演出和現實真幻交織，《灰男孩》是一個人的獨腳戲，而《父親母親》不但將布袋戲的變遷史做為主軸，更以六名演員神乎其技地串演三十六個角色的環形劇場呈現。觀眾圍繞在四面，像在法庭觀審，也像在看拳擊拚鬥。六名演員——全部是男性，卻必須分飾眾多女性角色，為觀眾完美展示了跨性人生的處境——甚至讓人覺得真是太過癮了！

最嘆為觀止的，便是這六位技藝精湛的演員如何瞬間變身，隨著故事的水流而成為那激起水花的奇石。如果說臺灣百年來的受迫經驗，就像布袋戲偶般任人擺佈，這一台演員的活靈活現，便充分展示了自主的生命力與自由的無窮樂趣——這正是劇場再現一場想像歷史的獨特魅力，也是我們走進劇場的最佳理由。



導演的話

導演 | 大鴨 蘇洋徵

大概有十個人（可能超過這數字）跟我說，《父親母親》真是一個不夠有爆點的名字。

我對此的回應是，「飛機上有蛇」是個很有爆點的名字，但電影本身我語帶保留（雖然我從中獲得了很多樂趣），前幾年橫掃各大獎項的「父親」、「關鍵少數」，甚至是我懷疑片商是不是不會用網路取出來的「意外」（原名：Three Billboards Outside Ebbing, Missouri），如果你們因為片名而錯過這些片，我會覺得是非常可惜的一件事。

前幾年我發過一篇文章，那篇文章我在講馬丁史柯西斯的「沉默」，那時片商下的網路標語是「最強老爸對決蜘蛛人」，我並不會生氣片商用這樣的方式來宣傳，因為換作是我來執行，我可能也得用這樣的手法來吸睛——因為就是有這樣的創作，名字很普通，介紹也很生硬，但實際觀看內容卻處處都是驚喜，會讓你發出“跟我想像的完全不一樣”的讚嘆。

《父親母親》就是一個這樣的作品，別誤會，我並不覺得這齣戲有多了不起，演員很棒，劇本很紮實，設計群用盡每一分心力去雕琢細節，它不太好推廣，也掰不出什麼爆點吸引大眾注意，這個作品只能眼見為憑，你只能進場賭一把，才能確認自己喜歡還是不喜歡。

但就跟我回應劇名不吸引人的態度一樣，我還是會力保《父親母親》這個劇名，因為比起想一些花俏的宣傳詞，我更喜歡直球對決，因為不信任觀眾，永遠都是大忌。

謝謝你們的信任。

蘇洋徵。國立臺北藝術大學戲劇所碩士，現為「貪食德工作室」負責人，作品橫跨多種領域，曾入選台新藝術獎決選，亦曾獲得廣播金鐘獎、金馬最佳動畫等殊榮，希望自己的創作可以充滿挑戰：上一秒是漫畫改編的商業劇，下一秒卻是講土地故事的舞臺劇。

主創者介紹

臺灣 | 邱安忱

畢業於美國紐約 Actors Studio Drama School at The New School University 表演創作藝術碩士班，因熱愛表演藝術，自 1990 年參與蘭陵劇坊為期一年的學員訓練後，即開始從事劇場工作，2001 年創立同黨劇團，持續為推動臺灣現代劇場藝術而努力。數十年表演經驗，參與百餘部作品演出，專長編、導、演及偶戲。除舞臺劇編創、演出外，亦常獲邀參與電影、電視劇的演出，同時擔任表演藝術指導工作。編劇及演出作品《飛天行動》入圍第七屆台新藝術獎年度表演藝術獎，演出作品《白色說書人》入圍第十六屆台新藝術獎年度表演藝術獎。



© 同黨劇團

7

同黨劇團

資深劇場工作者邱安忱於 2001 年創立。「同黨」二字既是具共同興趣的藝術家組成的團體，亦為將不同藝術媒介融合，所創造出更風格與意象的藝術形式。作品多融合真人、戲偶、面具、多媒體等不同媒材，並以關懷弱勢、探討個人身分、性別與國族認同為主要探討題材。

[Facebook | 同黨劇團](#)
[instagram | thepartytheater](#)



演出製作團隊

導演 | 蘇洋徵

編劇 | 邱安忱

演員 | 吳世偉、林子恆、韋以丞、徐浩忠、古辛、邱安忱

執行導演 | 莊衿葳

歷史顧問 | 林傳凱、林瓊華

台語翻譯 | 吳榮昌

執行舞監 | 王璿萱

舞台設計 | 林仕倫

燈光設計 | 郭欣怡

服裝設計 | 林玉媛

音樂設計 | 蔣韜

妝髮設計 | 張義宗

舞台技術指導 | 葉岫穎

燈光技術指導 | 萬書璋

音響技術統籌 | 溫承翰

∞

舞台技術執行 | 陳冠廷、陳賢達、謝芸、劉冠佑、江雲翔、楊凱琪

燈光技術執行 | 曹芯慈、楊鴻偉、黃靖純、羅浩翔

音響技術執行 | 黃品蓉

字幕執行 | 李婉寧

服裝管理 | 郭承達

攝影 | 唐健哲

英文字幕翻譯 | Mark Zidzik、邱安忱

行政 | 吳詩婷、杜明達

前台志工 | 林怡馨

主辦單位 | 臺北市政府

承辦單位 | 臺北表演藝術中心

同黨劇團獲國藝會 113 年度演藝團隊年度獎助專案贊助



Introduction

After finding an old photograph of his biological father among his adoptive father's belongings, fifty-year-old A-Wen embarks on a journey across Taiwan to find the man. Delving into a half-century of history and politics, A-Wen's search not only details the evolution of Taiwan's glove puppet theater, but also depicts his personal evolution as he solves the mystery of his biological father's identity while grappling with his son's sexual orientation. Featuring a talented cast of six actors portraying thirty-six characters and having received enthusiastic reviews last year, *Father Mother* is a surprise hit that cannot be missed this summer!

Depicting moments from Taiwan's Japanese colonial period, its White Terror martial law era under Chiang Kai-shek's Kuomintang regime, and the nation's 2018 same-sex marriage referendum, *Father Mother* examines the relationship between and transformation of national identity and self-identity through the context of budaixi, traditional Chinese glove puppet theater, as it has evolved in Taiwan. Budaixi's adaptations to changing times mirroring those of ordinary people trying to survive Taiwan's turbulent history, the play unfolds a delicate yet brave story of the uniquely Taiwanese struggle for freedom of self-expression and social justice.

9

© 唐健哲



Introduction

The Party Theater Group's *Father Mother*: A Root-Seeking Journey to Uncover a Transgender Past

Text by Hung Hung, poet, author, and director of Dark Eyes Performance Lab

For some, discussions on the memories of the 228 Massacre and the White Terror have been exhaustive; yet for others, they are only just beginning. Beneath the grand narrative of history lie countless small ones: entangled unspoken internal struggles, repressed and twisted lived experiences on the brink of being forgotten, all reflecting our current emotions. The theatre, bringing together remnant literature, real flesh and blood, and the most important element—imagination—becomes the most compelling arena for interpreting and presenting these "small narratives."

Having been restaged three times, The Party Theater Group's *Father Mother* serves as a prime example. Through a bizarre journey of tracing one's roots, it connects the desires and actions of transgender individuals from the martial law era to the present, and also illustrates the rise and fall of Taiwanese puppet theatre (Budaixi) across different eras.

Chien Li-Ying first touched on the quandary of transgender individuals during the White Terror period in her theatre work *Dress In Code*. Hou Hsiao-Hsien's *The Puppetmaster* leveraged the role transition of puppet theatre as testimonies to the times. In *Father Mother*, these issues unfold through the adventure of a seemingly ordinary straight man seeking his father, leading to an enthralling journey of twists and turns.

How are transitional justice and gender related? At their core, "human rights" is the common denominator. People should possess not only the rights to life and free speech but also the freedom to choose. Yet often, in safeguarding one, we may neglect or even oppress another.

The seemingly unremarkable title *Father Mother* secretly conveys layers of codes. After

Introduction

11

watching the performance, you will realise there is no more fitting title. The transformation of father/mother identities was a taboo under the authoritarian regime and is now a day-to-day reality of today's LGBTQ equality. The protagonist, A-Wen, discovers he has unimaginable parents and a child he cannot accept—a child who participates in pride parades and aspires to political activism. How could a generation brainwashed by the patriarchal state realise they were the actual victims sandwiched by circumstances, even becoming obstacles to societal progress? In this regard, *Father Mother* is a true story of enlightenment, targeting the middle-aged "backbone of society." The best audience combination, I would argue, would be children bringing their parents to the theatre to embark on this journey through time and space, a spiritual baptism that explores transgender identities without the world collapsing.

In recent years, The Party Theater Group has focused on the ordinary individuals swept up in the tides of history. *Burning Butterfly* is an illustration of the comfort women during the Japanese occupation, *White Storyteller* tells of a whistleblower who adopts the child of a political prisoner, and *Cinderfella* reveals the layers of exploitation faced by gay men in the military and prison. They always make it a point to utilize the unique form of theatre for presentation. For instance, *Burning Butterfly* employs shadow play techniques, *White Storyteller* injects puppet performances to reality, *Cinderfella* is a one-man monologue, and *Father Mother* not only centres on the evolution of puppet theatre but also features six actors playing thirty-six roles in a circular theatre. The audience surrounds the stage on all sides, resembling a courtroom or a boxing ring. The six actors—all male—are tasked to portray numerous female characters, perfectly showcasing the lives of transgender individuals, leaving the audience utterly thrilled.

Most breathtaking is how these six skilled actors seamlessly transform, embodying the story's ebb and flow like stones stirring the waters. If Taiwanese people in their century-long experience of oppression are like puppets being manipulated, these actors' vibrant performances fully demonstrate the vitality and infinite joy of autonomy—this is the unique charm of reimagining history in theatre, and the best reason for us to walk into the theatre.

Directing Concept

Text by Sue Yung-Cheun

Probably 10 people (maybe more) have told me that *Father Mother* is not an impactful title.

12

My response has been that *Snakes on a Plane* was a catchy title, but I have reservations about that movie (although it was a lot of fun to watch). Over the past several years, there have been *The Father*, *Hidden Figures*, and even *Three Billboards Outside Ebbing, Missouri*, for which I doubt the film company used the Internet to decide the title. If you missed seeing any of these films because of their titles, that is really a pity.

I wrote an article a few years ago in which I mentioned Martin Scorsese's *Silence*. The tagline for that film was "The strongest father vs. Spider-Man." I was not upset by the film company's marketing methods. If it was me, I might have done the same thing to attract attention. The reason is that there are creations with an ordinary title that are difficult to describe well. But they bring surprise after surprise, leading you to utter statements of praise, such as, "This is completely different from what I imagined."

Father Mother is this kind of work. Don't misunderstand this. I'm not saying that this production is so amazing. However, the actors are great, the script is solid, and the design team worked hard on every detail. It is not easy to promote it well, as there is no one point that can be used to attract the public's attention. With this work, seeing is believing. You can only know if you like it by taking a gamble and going to the theater to watch it.

Like my attitude when responding to criticism about the title, I have stuck with *Father Mother* because my preference is for a direct approach over fancy marketing and it is always taboo not to trust your audience.

Thank you for your trust.

Directing Concept

Sue Yung-Cheun

Sue Yung-Cheun earned a Master's degree in Theatre Arts from the Taipei National University of the Arts and heads How to Eat Faust studio. A creator of cross disciplinary works, he has earned numerous awards, such as the Taishin Arts Award, Golden Bell Award, and Golden Horse Award for best animated film. In terms of his creations, he likes to challenge himself. For example, one minute he is working on a commercial production adapted from an anime and the next on a stage play that describes a story of the land.



Artist

Chiu An-Chen, Taiwan

An-Chen Chiu graduated from Actors Studio Drama School in New York City. Currently, he is the artistic director of The Party Theater Group in Taipei, Taiwan. Chiu An-Chen's career in the theater spans nearly 35 years and includes work as an actor and playwright.



© 同黨劇團提供

The Party Theater Group

14

Founded in 2001, The Party Theater Group stages experimental theater productions of both acclaimed Western and original Taiwanese plays—often with minority themes—that are socially relevant, topical, enlightening, and entertaining. By combining actors, puppets, masks, and multimedia in theatrically innovative, thought-provoking ways and including the talents of artists from around the world, the group's performances aim to deliver novel experiences to theatergoers in Taipei, across Taiwan, and at international theater festivals.

Over the years, The Party Theater Group has been recognized in many ways. Most recently, in 2017, the inaugural run of *White Storyteller*, a play about one family's ruin resulting from Taiwan's White Terror, was nominated as one of the top performing arts productions by the 16th Taishin Arts Awards. Past awards included the 7th Taishin Arts Awards' selection of another original Taiwanese play, *The Sky Crisis*, as one of the top ten performing arts productions in 2008 and Guling Street Avant-garde Theater's Best Performance Award for *Child of God* in 2009. In addition, since 2013, The Party Theater Group has been a recipient of a grant from Taiwan's Ministry of Culture in recognition of its work. Finally, at the request of the Taipei Arts Festival, the group collaborated with a French theater company to present the show *Europe Connexion* in both Taiwan and France in 2016.

[Facebook](#) | [同黨劇團 The Party Theatre Group](#)
[instagram](#) | [thepartytheater](#)



Production Team

Director: Sue Yung-Cheun

Playwright: Chiu An-Chen

Actor: Wu Shih-Wei, Lin Zi-Heng, Wei Yi-Cheng, Hsu Hao-Chung, Gusion, Chiu An-Chen

Executive Director: Zhuang Jing-Wei

History Consultant: Lin Chuan-Kai, Lin Qiong-Hua

Taiwanese Translator: Wu Rong-Chang

Executive Stage Manager: Wang Li-Hsuan

Stage Designer: Lin Shi-Lun

Lighting Designer: Kuo Hsin-I

Costume Designer: Lin Yu-Yuan

Music Designer: Chiang Tao

Make-up Designer: Zhang Yi-Zong

Technical Director: Ye Xiu-Ting

Lighting Technical Director: Wan Dhu-Wei

Sound Engineering Director: Wem Cheng-Han

Stage Crew: Chen Guan-Ting, Chen Xian-Da, Xie Yun, Liu Guan-You, Jiang Yun-Xiang, Yang Kai-Qi

Lighting Crew: Cao Xin-Ci, Yang Hong-Wei, Huang Jing-Chun, Luo Hao-Xiang

Sound Crew: Huang Pin-Rong

Subtitle Execution: Li Wan-Ning

Costume Execution: Guo Chemg-Da

Photography: Tang Chien-Che

English Subtitle Translator: Mark Zidzik, Chiu An-Chen

Administration: Wu Shih-Ting, Du Ming-Ta

Volunteer: Lin Yi-Xin

15

The Party Theater Group received funding from the National Culture and Arts Foundation for the 113th year's performing arts team award project.



主辦單位
Organizer



承辦單位
Implementer



主辦單位保留節目內容異動之權利。若有任何異動，將在臺北表演藝術中心網站公告。所有照片均由演出單位授權使用。

The organizer reserves the right to make changes to the event program. Changes will be announced on the website of Taipei Performing Arts Center. All photos are authorized by the artists.

www.tpac-taipei.org

2024.07.02-09.08

BLEU&BOOK COLLECTION

FOR TAIPEI ARTS FESTIVAL

臺北藝術節 系列書展

今年的臺北藝術節，青鳥書店與臺北表演藝術中心合作，為每一檔精彩的節目挑選相關書籍並在青鳥書店內舉辦特別的書展。本次合作旨在通過閱讀與藝術表演的結合，為觀眾提供更加豐富和多元的文化體驗。

藝術節匯聚了來自世界各地的藝術家和創作團隊，呈現出多樣的戲劇、舞蹈、音樂和跨界表演等節目。青鳥書店精心挑選了與這些節目主題相關的書籍，無論是社科理論、歷史研究，還是與演出主題契合的小說和其他延伸閱讀，這些書籍都將在青鳥書店內展示，為觀眾提供進一步探索和理解這些藝術作品的機會。

此外，書展中也包含了演出團隊及創作者親自挑選的書單，這些書單彷彿是藝術家們心靈的映照，為觀眾展開了一幅幅多彩的文化畫卷。青鳥書店希望搭建一座橋樑，將藝術節的表演與文學世界緊密聯繫起來，讓觀眾通過閱讀深入體會藝術作品的精髓與背景。

青鳥書店誠摯地邀請所有觀眾在欣賞完演出後，來到書店細細品讀這些與節目相關的書籍，享受一次文學與藝術的雙重盛宴，共同分享這場文化的饗宴。

參訪資訊：

2樓太陽廳旁

青鳥書店內

週二至週日

12:00-21:00



BLEU & BOOK 青鳥