



臺北  
表演  
藝術  
中心

TAIPEI  
PERFORMING ARTS CENTER

— 2024 臺北藝術節 —

# 《西來庵》

Golden Bough Theatre

The Loser of Legend

金枝演社劇團



免費加入會員  
送 200 元折扣

演出日期 / 時間  
Date / Time

**2024.8.09 Fri. 19:30**

**2024.8.10 Sat. 14:30** \* 演後座談 Post-show Talk

**2024.8.11 Sun. 14:30** \* 錄影場 Video Recording

演出場地  
Venue

**臺北表演藝術中心 大劇院**  
**Grand Theatre,**  
**Taipei Performing Arts Center**

演出注意事項  
Notice

- ◎ 演出全長約 160 分鐘，含中場休息 20 分鐘。
- ◎ 演後座談：8.10 Sat. 演後於觀眾席。
- ◎ 遲到或中途離席的觀眾，須依工作人員引導等候入場。
- ◎ 建議 6 歲以上觀眾欣賞。
- ◎ 演出部分含眩光、巨大聲響、不雅用語、暴力，請留意並斟酌入場。
  
- ◎ **Duration is 160 minutes with 20 minutes intermission.**
- ◎ **The post-show talk is held on August 10.**
- ◎ **Latecomers or the audiences who leave during the performance, please follow the staffs' instructions.**
- ◎ **Age guidance is above 6.**
- ◎ **It may contains flashing lights, loud sound, obscene language and violence. Audience discretion is advised.**

## 節目介紹

- ★ 本土天團金枝演社年度鉅作
- ★ 臺版復仇者聯盟 重現驚天動地西來庵三結義
- ★ 沒輸，就是贏

1915 年，日本治臺 20 年。曾為巡查補的余清芳成為日人眼中礙事的「浮浪者」，沉潛在西來庵擔任鸞生；抗日失敗的羅俊被迫遠遁中國，卻仍堅持強烈鬥志；不甘屈從的江定，帶著跟隨者隱匿山林，建立最後一隅家園。殖民苛政將三人的命運相連，於西來庵五福大帝前立誓結義，相信王爺公威靈顯赫，一場為了自由與生存的搏命之戰就此開打。

戰火延燒，襲捲了所有人，也包含選擇不同立場的春明、春來兩兄弟。曾因父親抗日而被烙上「土匪」之名，弟弟春來選擇加入義軍起身對抗，哥哥春明則留守日人陣營，深信不同做法才能帶來生存的可能。原本親愛的兄弟將為了自己的理念對立而戰。從田裡到戰場，起義軍的希望與夢想是否能在漫天槍砲中，奮力一搏走出自己的路？

金枝演社醞釀多年新作《西來庵》，改編日治時期最大規模的武裝反抗「西來庵事件」（又稱「礁吧岬事件」），首度壯麗描繪這部庶民史詩。翻開臺灣史的 B 面，以野悍氣十足的美學，一起見證那場傳奇的西來庵演義。即使最黑暗的時刻，也要用生命點亮人之為人的希望微光！

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## 序文

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### 藜莽、鋤影與坏塚——寫在《西來庵》演出前

撰文 | 紀慧玲（評論人，自由撰稿人）

7 金枝演社大概是現代戲臺語劇先鋒。臺語現代戲從「新劇」脈絡以降，因語言政策之故，未及成熟，即貶壓苟活。1990年代，一些使用臺語的小劇場初聞啼聲，到1996年金枝推出《臺灣女俠白小蘭》，臺語腔、胡撇仔風，異軍突起：不合於主流整飭形色，不服於寫實映現基調，彷彿摻合著臺語歌舞片、歌仔戲、餐廳秀、夜市歌謠，一幕幕載歌載舞繽紛畫面，承載著金枝或歡樂、或凝重各式作品。不論是環境劇場搬演西方悲劇，或挪借臺灣史作為華麗歌舞鉅片，或拼貼小人物荒謬淒苦情境，金枝的「異」在於語言，也在於風格。當前「臺語主流化」喊得震天價響，「胡撇仔風」之於金枝，之於臺語現代戲劇，有點自我塗抹保護況味，這與近年豎起來大聲演出的臺語戲劇作品，有著不一樣的歷史情感。

因此，選擇噍吧哞事件，不迴避正名，這齣戲可能必須讓金枝走到如何「寫實」處理臺灣歷史的正面課題。然而，難也難在，寫實從來不是金枝基調，歷史因果在動感肢體與直白語言覆蓋下，《西來庵》仍著色於人物造像，金枝在乎的仍是人物情感，尤其是庶民草根群眾。

噍吧哞事件起於1915年，官方平定於1916年，起事範圍在臺南、高雄交界山區一帶，即今臺南玉井、左鎮、南化與高雄甲仙等舊有15個庄頭。日本統治臺灣50年，最大規模武裝衝突一為噍吧哞事件，另一為霧社事件（1930年），起因皆與壓迫相關。1910年日本政府實施「林野調查」，經過五年，全臺官民林地持有比從6.2%：93.8%，變為94.2%：5.8%，臺南廳沿山地區噍吧哞、南化、大目降等地幾乎都被畫為官有地，居民生計大受影響。加上糖業受米稻政策影響，地方仕紳家業一落千丈。經濟衝突加上主事者余清芳以「西來庵」操作信眾跟隨，以及日警長期暴戾管制等因素，在噍吧哞庄爆發武裝抗爭，漫延至鄰近山區。死亡人數不曾統計，迄今，萬應祠處處可見，鄉野傳說黑影幢幢。

## 序文

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一百多年前的歲月，有著墾殖後代精神的臺灣人，當時胼手胝足在沿山藜莽間「做山」，大量勞動的背後，應該無懼死生，就是拚命活下去吧？統治階層的壓迫，信仰迷信的組織力，農民性格的抵抗性，爆發了武裝革命，終究以屍骨見還。

金枝的群眾美學信念，為著記下那一批閩南、客家、平埔族人粗礪直悍形貌，如何為了活下去，竹篙逗菜刀，宋江陣當奇門遁甲，上演了土地抗爭。《西來庵》所念記的，正如同已故前輩作家楊逵曾記得，約莫十歲左右，在新化老家廳前，看見日軍警持槍列隊快速行進，「欲入山去掠反」……，從此在他悲憫幼小心靈留下殖民者壓迫印象，在殖民統治下，臺灣人如螻蛄般的底層命運。



## 導演的話

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### 活著，沒輸就是贏！

撰文 | 王榮裕

《西來庵》是描寫一群「失敗者」的故事，從起心動念開始，前後醞釀了二十年。歷史向來是勝利者的書寫，我們只能從勝利者選擇的角度，去了解過去發生過什麼，這之中，有多少人的名字與事蹟被大時代的敘事觀所掩蓋？1915年的西來庵事件，我們的祖先勇敢地抗爭壓迫，最終留給後代子孫的紀錄卻少之又少，甚至被打上「神棍」、「宗教迷信」之名。但究竟背後的真相如何？有什麼故事是勝利者不願我們所知道的？在創作過程中，我不斷思考這些問題。

隨著排練的進行，我覺得自己像在撥開祖先面前的迷霧，一步一步理解祂們的意志與選擇。不要說1915年的臺灣，即使當代，我們也都曾相信自己可以飛簷走壁；許多人也仍相信神明會在徬徨時指引出路。百年前的祖先，在面對日本殖民的高壓統治，無路可出的祂們唯一能做的，只有誠心相信，相信天道公義，相信王爺公的赫赫威靈。祂們的確藉神明的名義來起事，但祂們所作所為，並不是為了自己個人的利益。劇本裡有句台詞：「到時，田裡的稻仔花一定開得很美。」我相信那就是這群人共同的向望：讓生活在這片土地的人們，不分族群，都能擁有自由開闊的生存環境。

這不只是三位發起者：余清芳、江定、羅俊的意志，更是參與事件的上千農民及地方仕紳的念想。《西來庵》的草根眾生相，既有像余清芳做過巡查補，又變成浮浪者的「浮浪貢」；有如江定、羅俊那般始終不願妥協的反抗者；還有更多像春明、春來兄弟這樣不曾被記載的無名群眾。這些人物都有著各自獨特的面容，也有各自的希望與夢想。正是這些和你我一樣的小人物，在大時代之下，編織成了無數動人的小歷史。《西來庵》這部作品就是描繪相同的時代環境下的不同人們，如何用不同的選擇共同激盪出小人物的歷史浮世繪。

這部戲的結局其實早被寫定，整起事件最終以失敗告終。但失敗不必然是錯誤，它可以失敗得很生猛強大，更可以成為未來學習的機會。百年前的臺灣人經過西來庵事件後，不再走武裝流血路線，日本也開始改變治臺政策。而身處廿一世紀的我們，又能從中學到什麼？回看自己家園的歷史，即使時代推演，我們仍在面對同樣的問題與挑戰。或許我們都可以從這些劇中人的身上，看到自己的影子，或許也能找到堅持下去的精神意志。

感謝臺北表演藝術中心與我們一路上對彼此的不離不棄，共同打出這美好的一仗；感謝祖先的安排，讓我們在最好的時機，演繹祂們的故事。

## 編劇理念

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### 臺灣反亂史的縮影

撰文 / 游蕙芬

1915 年的「西來庵事件」以殖民壓迫為起因，最直接來自日本對臺灣人的經濟控制和掠奪，尤以「林野國有」衝擊最鉅，更深層則是種族、文化上的各種認同差異，將臺灣人淪為二等國民的階級歧視。參與者 90% 以上為農民，看天吃飯、與土地相依存的拓荒精神，以及不服輸的打拼性格，當生存與尊嚴受到雙重剝奪，再加上敬天地乃至迷鬼神的宗教信仰推波，這三股力量終究絞結出這場日治時期規模最大、犧牲最慘烈，幾乎撼動治臺政府的武裝抗爭事件。

關於此事件一直都有著各方不同解釋，以戲劇創作的角度從當代回望這段歷史，並非為了說明或再現當下（這也是不可能做到的），而是為了探尋它和我們的連結是什麼。在其中，吸引我的關鍵核心是「反抗」。這群人，無論他們是太過天真？還是知其不可為而為之？重要的是他們內在那顆在強權之下仍不願屈服的心。這是百年前臺灣人的樣貌，也是當代臺灣人的 DNA，日本稱他們為「土匪」，清國叫做「賊匪」，國民政府則稱為「暴徒」。於是，一路摸索《西來庵》的過程，竟成為我對臺灣史的再一次啟蒙，真正瞭解「三年一反，五年一亂」是什麼意思。而那些跨越不同年代、不同統治者的反抗者的吶喊，我竟在西來庵事件裡，一再看到重疊的畫面。那是一再奮力想要掌握自己命運的臺灣生命史，也是一再失敗但從未屈服過的臺灣拚鬥史，最終構築為《西來庵》這部臺灣反亂史的縮影。

西來庵事件當然是個悲劇。在地流傳的俗諺：「余清芳害死王爺公，王爺公無保庇，害死蘇阿志」，呼應事件當中引發最大爭議的宗教信仰這股力量，也讓後世許多人將之批評為神棍的迷信惑亂。但對我來說，「王爺公無保庇」卻更像是「天問」。敬天拜神不過求一己安身卻不可得，若天地真有神靈，護佑何時方能應驗？這是在劇本中試圖提出的一個問號，不過最後似乎也不需要答案了，因為現世的我們仍接續著前人腳步，在這條應許的風暴道路上繼續鼓勇前行。

佩服二哥敢於選擇這樣的題材創作，感謝臺北表演藝術中心一起孵育這個作品漫長又曲折的誕生過程，以及文化部國家語言整體發展方案「台語主流化」的支持。特別感謝小紀姐，紀慧玲老師對我的劇本的提點，幫助我更明確掌握住自己想要書寫的大方向和細節。這個作品涵蓋近百角色，每個角色於我都是有血有肉、有名有姓的人物，即使史料和鄉野傳說極為有限，但他們的苦樂、希望與夢想，面對大時代的衝突與抉擇，都不斷在我書寫過程中反覆震撼著我。謝謝《西來庵》劇組所有的創作和演出的工作夥伴們，你們才是真正賦與這個作品血肉和靈魂的人。感謝祖先們！感謝王爺公！

## 金枝演社劇團

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「金枝」是人類學的名著；祭司與先知以黃金樹枝賄賂守門人，潛入冥府歷險。導演王榮裕以這個神話的名字，作為劇團的名號，搬演臺語音樂劇，帶領觀眾去冒險。

自 1993 年創團，秉持「從土地長出來的文化最感人」理念，金枝演社不但以開創特有的臺語歌舞劇美學，獲雲門舞集創辦人林懷民盛讚「開啟臺語音樂劇的時代」，被譽為最接地氣的臺客戲劇天團；更走出劇場，多部結合歷史及古蹟場域的大型創作展演，開啟臺灣經典「史詩環境劇場」，深獲國內外重要肯定，是當代極具臺灣文化美學特色的現代劇團。

金枝官網：[www.goldenbough.com.tw](http://www.goldenbough.com.tw)



## 主創者介紹

### 導演 | 王榮裕 / 臺灣

金枝演社創辦人暨藝術總監、導演。第二十二屆國家文藝獎得主。出生於臺灣歌仔戲世家，兼容傳統與現代、東方與西方的戲劇素養。作品飽含臺灣原生文化內涵，以獨特美學稱譽臺灣劇場界。從史詩環境劇場、臺灣原生歌舞劇、到全民戲劇的走演臺灣，讓劇場成為無限可能的文化場域。代表作品有《雨中戲臺》、《整人王一新編邱罔舍》、《浮浪貢開花》系列、《祭特洛伊》、《可愛冤仇人》等。2021年獲傳藝金曲獎提名入圍最佳導演獎。



© 陳少維



## 演出者

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王俊傑 飾 酒控

韋以丞 飾 余清芳

施冬麟 飾 江定、擺攤者

郭耀仁 飾 羅俊、日警

張家禎 飾 陳春明、祭拜者

李允中 飾 陳春來、群魂、賴淵國

劉淑娟 飾 紅髯姑、群魂、信徒、農婦、孩童、日本婦女、楊達母、敲鑼民眾、現代人

曾鐸萱 飾 橘妹、群魂、擺攤者、農婦、民眾、簡娥母

何思佑 飾 嚴朝陽、祭拜者

陳昶甫 飾 張重三、持旗手、日警、坂井巡查

邱任庭 飾 謝連頂、群魂、劉連發

王品果 飾 游榮、群魂、賴成

呂建男 飾 江燐、祭拜者、民眾、坂井德章(童年)、日警、孩童

林健平 飾 劉煌、蘇有志、群魂

林采慧 飾 阿星、群魂、農婦、民眾、Yoko、庄民、義軍、孩童、現代人

張育維 飾 烏番法王、孩童、日警、庄民、現代人

古辛 飾 現代男生、阿塗、莊鐘、孩童、黃茂貴、楊達(童年)、旺來、現代人

許照慈 飾 謝桂枝、現代女生、保成嫂、日警、孩童、現代人

賴建岱 飾 鄭利記、祭拜者、江保成、日警、庄民

鄭永岳 飾 武田巡查、祭拜者、農民、潘欽、賴楚、現代人

備註：童年時期的楊達本名楊貴，坂井德章(湯德章)因父親過繼，當時姓氏為「新居」。為讓觀眾在看戲時能立刻連結，故在本劇中選擇採用一般大眾熟悉的姓名稱呼。

## 演出製作團隊

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### 主創及製作群

導演 | 王榮裕

製作人、編劇 | 游蕙芬

副導演 | 施冬麟

音樂設計 | 柯智豪

舞台設計 | 黃郁涵

服裝設計 | 林秉豪

燈光設計 | 車克謙

武術指導 | 彭偉群

編舞 | 邱怡文

臺語指導 | 呂美親

客語指導 | 王興寶

日語指導 | 木山元彰

宋江陣指導 | 林坤炎 & 佳里南勢九龍殿宋江陣

劇照攝影 | 陳少維

劇名題字 | 眩暈

主視覺設計 | Atelier.63

行銷宣傳 | 洪筱欣、楊書愷

執行製作 | 王瑋儒

排演助理 | 林翊茹

音樂設計助理 | 楊千霏

舞台設計助理 | 張皓媛

助理服裝設計 | 吳映叡

服裝設計助理 | 廖珮真

服裝執行 | 林珮君

服裝執行助理 | 趙天誠

英文字幕翻譯 | 許凱傑

## 演出製作團隊

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舞台監督 | 鄭資翰

舞台技術指導 | 丁彥銘

燈光技術指導 | 陳慶雄

燈光編程 | 曾羿佳

音響技術指導 | 王俊義

舞台技術執行 | 王光中、白丞崑、何欣芸、吳佳雯、張宏達、  
張瑄樵、戚華玲、黃志豪、趙晉、賴怡君

燈光技術執行 | 童偉倫、黃彥文、蘇懷恩

音響技術執行 | 劉雲章、林純惠

音效執行 | Mou

梳化 | 魏妙芳、蔡佳伶、張禹緹、章鈺涵

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燈光音響工程 | 威震燈光音響有限公司

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前台服務 | 楊沛霖、許純碧、李昶翰

贊助單位 | 文化部（文化部國家語言整體發展方案支持）

※ 本節目為臺北表演藝術中心委託創作作品

金枝演社劇團獲國藝會 113 年度演藝團隊年度獎助專案贊助



## 特別感謝

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于永傑、王沛滢、王揚喻、米君儒、吳美賢、谷口由華、林慧盈、林澤義、侯文碩、紀慧玲、紀櫟、荒山亮、高銘謙、張偉來、陳正熙、陳明章、黃致凱、劉秀庭、劉佩芬、鄭邦鎮、戴文鋒、鍾成達、簡宏樹、一心戲劇團、全民大劇團、身聲劇場、明華園天字戲劇團、明華園日字戲劇團、研華文教基金會、圓劇團及林正宗團長、以及所有協助報導的媒體朋友們（依姓名筆畫順序）

### 金枝演社長期贊助

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金枝椅仔會

隱名氏

### 【榮譽椅友】

陳淑香、李智貴、溫麗嬌、顏美滿、邱炳相、隱名氏 3 位

### 【椅友】

何宗憲、廖雅雅、呂學源、簡秀珍、王鏡玲、潘弘裕、林麗華、林惠蓮、黃翠玉、王靜潔、王靜玲、溫秀楣、陳芳芳、杜守正、劉建成、莊坤儒、朱惠良、李永萍、丁鳳珍、王昭驊、陳信安、黃惻美、徐源華、周美青、李維林、李青青、蔡如歆、楊淑媛、李三保、陳鈺益、施玉玲、許純碧、劉雅詩、王黎慈、李祥村、張苙芸、李岳璋、李羽琴、林文正、柴俊林、林國勳、蘇達、賴裕杰、曾皓白、周志明、陳玟娟、曾英玫、黃叔屏、陳淑鳳、林斐文、翁玉紋、劉怡芳、鍾旻駿、張若蘋、陳怡汝、徐士強、陳怡潔、王稟荃、周昀萱、黃月香、鄭育欣、曾茗妮、鄧開宗、王靜玫、劉芯怡、鄭容姬、吳忠憲、黃淑華、隱名氏 10 位  
(依加入時間順序)

## Introduction

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*Live, and win if not losing.*

1915, the 20th year of Japanese rule. U Tshing-Hong, Lo Tsun and Gong Tin, three men with their own aspirations for rebellion, gathered at Selai Temple in Tainan. Vowing for unity and asking for blessing, they were on the verge of igniting a fire of war for survival and freedom after a series of indomitable fights by their predecessors.

Based on the true history of the Tapani incident, which is considered to be the largest uprising during the Japanese colonial period in Taiwan, *The Loser of Legend* introduces the legendary story by combining the aesthetics of the eight infernal generals (Bajiajiang) and Song Jiang Battle Array from the Zhentou culture.

Depicting unresolved contradictions caused by insurrections, this piece also brought two brothers choosing different sides together as they witnessed the roaring of thousands of peasants joining forces. As the militia from the farms tramped towards Tapani, the thunderous bombings following the lines soon shattered their hopes, love, and dreams.

Devoted to embodying the aesthetic cultures of contemporary Taiwan, Golden Bough Theatre once again colours the stage with its signature folklore spirits. Assembling a cast of multiple award-winning artists, *The Loser of Legend* unfolds a poignant yet powerful and deeply touching story of struggles, reflecting the resilience of humanity in difficult times.

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## Introduction

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### **Forests, Hoe-wielding Figures, and Burial Mounds — On the Performance of *The Loser of Legend***

Text by Chi Hui-Ling, writer and theatre critic

Golden Bough Theatre is arguably the pioneer of modern Taiwanese theatre. Emerging from the "New Drama" movement, modern Taiwanese plays, before reaching maturity, struggled under the oppressive language policies, barely surviving. In the 1990s, experimental theatre works made a maiden attempt to use Taiwanese. In 1996, Golden Bough premiered *The Female Robin Hood- Pai Hsiao Lan*, a dark horse featuring Taiwanese, O-Pei-La Hi (Taiwanese opera) style, and an eclectic mix of Taiwanese musical films, Taiwanese opera, restaurant shows, and night market ballads. This vibrant and multifaceted approach rebelled against the mainstream uniformity and defied traditional realistic presentations, showcasing a range of golden-bough-carrying works that adopted either joyous or sombre undertones. Whether adapting Western tragedies to environmental theatre, drawing from Taiwanese history for glamorous musical productions, or piecing together the absurd and tragic lives of ordinary people, the distinctiveness of Golden Bough Theatre lies in both its language and style. Amid the current clamour for "mainstreaming Taiwanese," Golden Bough Theatre's "O-Pei-La Hi" style holds a sense of self-preservation, contrasting with the loudly proclaimed Taiwanese theatrical works in recent years.

Thus, choosing the Tapani Uprising and not shying away from its proper name, this production forces Golden Bough Theatre to confront Taiwan's history realistically. However, the challenge lies in the fact that realism has never been Golden Bough Theater's forte. *The Loser of Legend* slathers energetic body movement and straightforward language on top of historical causality and remains focusing on character portrayal. What matters to the company continues to be the hearts and feelings of the common folk.

The Tapani Uprising broke out in 1915 and was quelled by 1916. The uprising occurred in the mountainous regions bordering Tainan and Kaohsiung, encompassing 15 old villages including today's Yujing, Zuozen, and Nanhua in Tainan, and Jiashian in Kaohsiung. During the fifty years of Japanese rule, Taiwan experienced two major armed conflicts, the Tapani Uprising and the Wushe Incident (1930), both triggered

## Introduction

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by oppression. In 1910, the Japanese government conducted a "Forest Survey." In five years' time, the ratio of government to private forest land ownership in Taiwan shifted dramatically from 6.2%:93.8% to 94.2%:5.8%. Areas like Tapani, Nanhua, and Tavocan in Tainan Prefecture were designated as government land, dealing a heavy blow to local livelihoods. Additionally, the sugar industry's decline due to rice policies devastated local gentry's family businesses. This economic conflict, combined with U Tshing-Hong's leadership at Selai Temple which allowed him to mobilise the followers, and the long-term draconian control by Japanese police, led to armed resistance in Tapani, spreading to nearby mountainous areas. The death toll had never been tallied and shrines for appeasing spirits at sites where remains were discovered are common sights even to this day with haunting folklores.

Over a century ago, settlers laboured tirelessly in the wilderness and the mountainous terrains in Taiwan. Behind this massive labour force was a fearless drive to survive. The ruling class' oppression, the organisational power of superstitious beliefs, and the farmers' rebellious toughness culminated in an armed revolution, ultimately costing flesh and blood.

Golden Bough's commitment to the aesthetics of the masses aims to capture the rough and reckless impression of Hoklo, Hakka, and Pingpu (Plains indigenous peoples) peoples as they fought to survive, using bamboo poles with attached knives and Song Jiang Battle Array tactics to stage an uprising over land ownership. *The Loser of Legend* commemorates, much like the late writer Yang Kui remembered, seeing Japanese soldiers and police quickly marching with guns to quell the rebellion when he was about ten years old in his hometown of Xinhua. This left a lasting impression of colonial oppression on his compassionate young heart, symbolising the ant-like fate of Taiwanese under colonial rule.



## Director's Note

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**Live, and win if not losing.**

Text by Wang Rong-Yu

*The Loser of Legend* tells the story of a group of “losers.” It took shape in my mind over a period of 20 years. History is often written based on the victors and their choices. How many people’s names and deeds have been covered up over time? During the Selai Temple Incident (also known as the Tapani Incident) of 1915, ancestors of the Taiwanese people bravely resisted oppression but left few records of their actions. They were even labeled as “fraudsters” and called “superstitious.” But what is the truth behind this? What is the story that the victors do not want us to know? These are the questions I thought about during the creative process.

As rehearsals progressed, I felt as if the fog that had obscured my ancestors was lifted, enabling a better understanding of their will and choices. In 1915 and to today, many people believe in a higher power and turn to the gods to guide their way. A hundred years ago, our ancestors faced the pressures of Japanese colonial rule, with no way out. All they could do was sincerely believe in the righteousness of heaven and the spiritual power of Wan Ye. They led an uprising in the name of a god, not for personal gain. In the script, there is one line: “By then, the spikelets of rice in the paddies must be beautiful.” I believe that the joint aspiration of this group was for all people, regardless of ethnicity, to live in a free and open environment.

This was not only the will of this uprising’s three initiators, U Tshing-Hong, Gong Tin and Lo Tsun, but also of the thousands of farmers and local gentry who participated. The grassroots activists depicted in *The Loser of Legend* include U Tshing-Hong who carried out patrols and replenished supplies and was mocked as “useless and not having achieved anything.” There were also Gong Tin and Lo Tsun, who were unwilling to compromise. For many more, like brothers Tan Tshun-Bing and Tan Tshun-Lai, their deeds were not recorded. These characters all have unique visages, hopes, and dreams. It is ordinary people, like you and me, who have become woven into countless touching historical events. *The Loser of Legend* depicts how different people in the same era and environment made different choices, jointly creating an ordinary person’s version of a historical ukiyo-e.

The ending was written long ago. Although this uprising ultimately failed, it was not necessarily a mistake. Something can fail violently and powerfully but still create an opportunity for learning. Following the Selai Temple Incident that took place 100 years ago, Taiwanese people no longer followed the path of armed bloodshed and Japan began to change its policies toward Taiwan. What can we, who are living in the

## Director's Note

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21st century, learn from this? People in Taiwan are still facing the same problems and challenges. Perhaps they can see their own reflections in the characters and find the spirit and will to persevere.

Special thanks are owed to the Taipei Performing Arts Center for its support and for fighting this wonderful battle together. Thank you to the ancestors for what they did, allowing us to find the best timing for interpreting their stories.

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## Playwright's Note

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### **A Microcosm of Taiwan's History of Rebellion**

Text by Yu Hui-Fen

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The Selai Temple Incident of 1915 was the result of colonial oppression, especially Japan's economic control over Taiwan and the plundering of its resources, such as nationalization of land. On a deeper level was the issue of ethnicity, with cultural differences in identity, resulting in Taiwanese people being discriminated against and treated as second-class citizens. More than 90% of the participants were hardworking determined farmers with a pioneering spirit who were dependent on nature and the land. They were deprived of both their livelihoods and dignity. Added to that were their reverence for heaven and earth and their obsession with ghosts and gods. These three forces combined to create the largest and most tragic armed resistance of the Japanese colonial period, which sent shockwaves throughout the colonial government.

There have been differing interpretations of this event. From a contemporary theater perspective, looking back on this event is not about explaining or reproducing (which is impossible) it. Rather, it is about exploring its connections to us. The key of core connection for me was "resistance." This group of people may have been naive or didn't know what they were doing. What is important is what was in their heart that made them unwilling to submit to a powerful authority. This is what Taiwanese people were like 100 years ago and is also in the DNA of Taiwanese people today. The Japanese, Qing, and Nationalist governments referred to them as "criminals" or "thugs." During the process of exploring the Selai Temple Incident I was once again enlightened by Taiwan's history and came to understand the meaning of the saying, "Every three years a small uprising, every five years a major rebellion." As for those who resisted across different eras and under different authorities, I saw multiple overlaps with the Selai Temple Incident. In Taiwan's history, its people have repeatedly tried to control their own destiny. Taiwan's history of struggles has been marked by failures but no surrender. This is constructed in *The Loser of Legend*, a microcosm of Taiwan's history of rebellion.

## Playwright's Note

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The Selai Temple Incident is of course a tragedy. A local proverb says, “U Tshing-Hong harmed Wan Ye. Wan Ye had no protection, resulting in harm to Soo lu-Tsi.” This echoes the power of religious beliefs, which created the greatest controversy surrounding this incident and led to people of later generations criticizing him as a fraudster or someone who succumbed to superstition. For me, “Wan Ye had no protection” is more like the “Heavenly Questions.” Revering the heavens and worshipping gods is about asking for safety and shelter. If there are really gods in heaven and on earth, when will protection come? This is a question I attempted to raise in the script. In the end, it seemed that no answer was needed as today we are still following in the footsteps of those who came before us, bravely continuing along this stormy road.

I admire Wang Rong-Yu for daring to choose this theme and thank the Taipei Performing Arts Center for its assistance with this work over its long and tortuous creative process, as well as the Ministry of Culture for its support through the national languages development program and the mainstreaming of Taiwanese-Hokkien. Special thanks are also owed to Chi Hui-Ling for her suggestions regarding my script, helping me to more clearly grasp a direction and details. This work includes nearly 100 characters. To me, each is of flesh and blood, a person with a name. Even though historical data and rural legends have their limitations, the joys and sorrows, hopes and dreams, and conflicts and choices people faced in that great era have amazed me. Thank you to all *The Loser of Legend* creative partners and performers. You are the ones who have truly brought this work to life and given it a soul! Thank you also to the ancestors! Thank you Wan Ye!

## Golden Bough Theatre

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“Golden Bough” is a masterpiece of anthropology. Priests and prophets used golden boughs to bribe the gatekeepers to sneak into the underworld. Having named the troupe after that mythical item, director Wang Rong-Yu sets out to lead the audience into adventures.

Founded in 1993, Golden Bough Theatre insists on the idea that “The most touching culture is the one that grows in the earth” to create domestically unparalleled aesthetics of Taiwanese musicals yet praised as the most down-to-earth Taiwanese troupe. With a unique artistic conception of space aesthetics, the troupe launched the classic Environmental Epic Theatre series in Taiwan, which gained significant recognition at home and abroad, Golden Bough is a modern theatre that embodies the aesthetic cultures of contemporary Taiwan.

[Website: www.goldenbough.com.tw](http://www.goldenbough.com.tw)

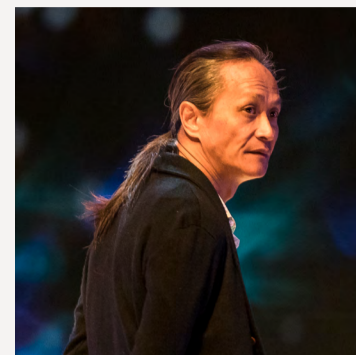
金枝演社  
*Golden Bough Theatre*

## Artist

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### Director | Wang Rong-Yu, Taiwan

Founder and Artistic Director of Golden Bough Theatre, and awardee of the 22nd National Awards for Arts of Taiwan, Wang Rong-Yu was born into a family of Taiwanese opera performers. His works, incorporating the dramatic styles of the traditional and the modern and the East and West, showcase rich Taiwanese culture, while his unique aesthetics has made him an influential figure in the Taiwanese drama world. They include *Matinee in the Rain*, *The Con Game*, *Happiness series*, *Troy*, *Troy...Taiwan*, and *She is So Lovely*, etc. He was nominated for Best Director at the Golden Melody Awards for Traditional Arts and Music in 2021.



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## Cast

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Wang Jun-Jie: Storyteller

Wei Yi-Cheng: U Tshing-Hong

Shih Tung-Ling: Gong Tin, Hawer

Kuo Yao-Jen: Lo Tsun, Japanese Police

Chang Chia-Chen: Tan Tshun-Bing, Worshiper

Lee Yun-Chung: Tan Tshun-Lai, Soul, Lua Lan-Kok

Liu Shu-Chuan: Madam Red-Whiskered, Soul, Believer, Peasant Woman, Child,  
Japanese Woman, Mrs. Iunn, Gong Ringer, Modern Woman

Tseng Hua-Hsuan: Gid-Moi, Soul, Hawer, Peasant Woman, Villager, Mrs. Kan

Ho Szu-Yo: Giam Tiau-long, Worshiper

Chen Chung-Fu: Tiunn Tiong-Sam, Flag Bearer, Japanese Police, Policeman Sakai

Chiou Ren-Ting: Sia Lian-Ting, Soul, Lau Lian-Huat

Wang Pin-Kuo: Iu Ing, Soul, Lua Sing

Lu Jian-Nan: Gong Lin, Worshiper, Villager, Sakai Tokusho (Childhood),  
Japanese Police, Child

Lin Jian-Ping: Liu Fong, Soo Iu-Tsi, Soul

Lin Tsai-Hui: A-Sang, Soul, Peasant Woman, Villager, Yoko, Militia, Child,  
Modern Woman

Chang Yu-Wei: Monk Dark Foreigner, Child, Japanese Police, Villager, Modern Man

Gusion: Modern Couple, A-Too, Tsng Tsiong, Child, Ng Boo-Kui, Iunn Kui (Childhood),  
Ong-Lai, Modern Man

Hsu Chao-Tzu: Sia Kui-Ki, Modern Couple, Mrs. Po-Sing, Japanese Police,  
Child, Modern Woman

Lai Chien-Tai: Tenn Li-Ki, Worshiper, Kang Po-Sing, Japanese Police, Villager

Zheng Yung-Yueh: Policeman Takeda, Worshiper, Peasant Man, Phuann Khim,  
Lua Tsho, Modern Man

## Production Team

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### Creative & Production Team

Director: Wang Rong-Yu

Producer and Playwright: Yu Hui-Fen

Assistant Director: Shih Tung-Ling

Music Designer: Blaire Ko

Stage Designer: Huang Yu-Han

Costume Designer: Keith Lin

Lighting Designer: Che Ko-Chien (Dennis)

Martial Arts Choreography: Peng Wei-Chun

Choreography: Chiu I-Wen

Taiwanese Consultant: Li Bi-Chhin

Hakka Consultant: Wang Hsing-Pao

Japanese Consultant: Kiyama Motoaki

Song-Jiang Team Instructor: Lin Kun-Yen & Song-Jiang Team of Chiu Lung Temple at Nanshi, Chiali

Photography: Chen Shao-Wei

Title Calligraphy: Dizzy Ha

Key Visual Design: Atelier.63

Promotion Coordinator: Hung Hsiao-Hsin, Yang Shu-Kai

Executive Producer: Wang Wei-Ru

Rehearsal Assistant: Lin I-Lu

Music Design Assistant: Yang Chien-Pei

Stage Design Assistant: Chang Hao-Yuan

Associate Costume Design: Wu Ying-Ray

Costume Design Assistant: Liao Pei-Chen

Costume Execution: Suka Lin

Costume Execution Assistant: Chao Tian-Cheng

Subtitle Translation: Hsu Kai-Chieh (Francis)



## Production Team

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Stage Manager: Cheng Tzu-Han

Technical Director: Ding Yann-Ming

Lighting Technique Director: Alan Chen

Lighting Programmer: Tseng Yi-Chia

Sound Engineering Director: Wang Chun-Yi

Sponsor: Ministry of Culture of Taiwan (R.O.C)

\* *The Loser of Legend* is commissioned by Taipei Performing Arts Center.

Golden Bough Theatre 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



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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.

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[www.tpac-taipei.org](http://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