



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2026 北藝嚴選 —

《白色說書人》

The Party Theater Group

White Storyteller

同黨劇團



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演出日期 / 時間
Date / Time

2026.6.26 Fri. 19:30

2026.6.27 Sat. 14:30 · 19:30

2026.6.28 Sun. 14:30 · 19:30

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

- ◎ 節目全長約 85 分鐘，無中場休息。
- ◎ 台語、中文發音，中英文字幕
- ◎ 建議 12 歲以上觀眾欣賞。
- ◎ 演出內容包含不雅用語
- ◎ 遲到及中途離席的觀眾，須依工作人員引導等候入場。本場演出最後遲進點後即無再入場機會，無法因此退換票，請您特別留意。
- ◎ 演前導聆：6/27 (六) 14:30 演出前 40 分鐘於太陽廳 2F 東南角舉行。
- ◎ 演後座談：6/26 (五) 19:30；6/27 (六) 14:30、19:30；6/28 (日) 14:30 演後於藍盒子觀眾席舉行。

- ◎ **85 minutes, no intermission.**
- ◎ **Performance Languages: Taiwanese Hokkien and Mandarin. Surtitles: Chinese and English.**
- ◎ **Suggested Age: 12+ years old.**
- ◎ **Contains strong language.**
- ◎ **Latecomers and re-entry subject to discretion.**
- ◎ **Pre-show Talk: 40 minutes before the performance on June 27 (Sat.) 14:30 at the TPAC 2F Sun Hall.**
- ◎ **Post-show Talk: After the performance on June 26 (Fri.) 19:30, June 27 (Sat.) 14:30, 19:30, June 28 (Sun.) 14:30 in the Blue Box auditorium.**

節目介紹

英雄廖添丁，這回改頭換面、走馬上陣，演繹說書人的戲夢人生。

究竟如何能了無牽掛？

在父親頭七之日，王文彬（莫子儀飾）試圖招喚父親的靈魂歸來，一場虛實錯雜的戲夢人生就此展開。午寐時刻，文彬最記得亂臭蓋的父親帶他上天入地編故事，領著千面英雄廖添丁，遁入孫悟空、濟公、武松、潘金蓮曲折身世。當一封隔了三十幾年才寄達的訣別遺書劃開身世之謎——文彬這才發現，有一雙更大且不可見的手，惘惘然，讓失智老父如戲偶般，迷途在失落年代。這回，說書人要緩緩道來自己的故事。

《白色說書人》以戒嚴時期的歷史傷痕為背景，描繪曾受白色恐怖糾纏的父子，將自身生命經歷寄託投射於俠義角色廖添丁身上，細膩刻畫時代洪流下小人物的自私、愛恨與無可奈何。自 2017 年首演至 2024 年巡演版本，團長邱安忱皆擔綱主演，2026 年版特別邀請全新卡司莫子儀擔任主演，延續金獎團隊導演戴君芳及編劇詹傑，攜手布袋戲操偶師黃僑偉、黃武山共同呈現，結合獨角戲、布袋戲、紙紮藝術等多重元素，運用日常生活物件作為布袋戲戲臺。

演員莫子儀一人分飾七角，以國台語雙聲帶貫穿全戲，與戲偶同臺穿梭記憶與現實，彼此牽引，訴說故人往事。操偶師嫻熟的操偶與即興展演技巧，不但與說書人產生有機互動，亦讓說書人與偶在虛實交錯之間，映射出另一層大時代裡遭命運操控的人生際遇。

* 獲 2025 年臺北表演藝術中心點亮劇場發展獎助計畫支持



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延伸閱讀

劇場說書人 邱安忱的「白色」歷史起點

採訪撰文 / 林欣誼

當布袋戲的鑼鼓聲、廖添丁的傳奇，和武松打虎的飛天炫技走入現代劇場，搭配上舞台另一端漫長的獨腳戲，會產生什麼奇異的火花？在 2017 年同黨劇團《白色說書人》首演時，這是個未知的問句，更是一個大膽的嘗試。

加上故事的背景為戒嚴時期，同黨劇團創辦人邱安忱自嘲：「這齣戲簡直集合了票房三大毒藥——布袋戲、台語、白色恐怖！」沒想到推出後迴響熱烈，不僅入圍當年度台新藝術獎決選，巡演過彰化、臺南、臺中等地，2023 年還獲邀德國慕尼黑「變奏」（Spielart）劇場藝術節演出，至今（2026 年）已堂堂邁入第十個年頭。

將於 2026 年 6 月臺北表演藝術中心「北藝嚴選」再登場的《白色說書人》，除了延續與集藝戲坊團長黃僑偉、山宛然布袋戲劇團團長黃武山合作，並打造「新卡司」——邀請劇場、影視雙棲的金馬影帝莫子儀，出演過去由邱安忱擔綱的獨腳戲。

莫子儀過去便曾在社群對同黨劇團的作品表達好評，2024 年也曾參加同黨舉辦台語工作坊，並藉這次《白色說書人》重製的機會，首度與同黨合作，出演劇中的真人獨角。邱安忱一派自在地說，相信他的演出能為角色開發出新的面向，而他自己也期待在莫子儀提議下所共同修改後的劇本，如何為這齣「舊戲」注入新魂。

從抗拒政治，到深入挖掘臺灣史

同黨近年接連創作《父親母親》、《灰男孩》、《燃燒的蝴蝶》、《國語課》等劇，背景從 1940 橫跨到 70 年代，涉及白恐、慰安婦等主題，堪稱「臺灣史系列作」，更以《父親母親》奪得 2025 年首屆臺北戲劇獎「最佳戲劇獎」。而回顧這一切的起點，《白色說書人》尤為關鍵。

《白色說書人》開啟了邱安忱對白恐歷史的探索，但難以想像，在此之前，他原是個「不想碰政治」的劇場人。

延伸閱讀

最初的改變發生在 2008 年。他回溯，因當時合作的美國導演陳里丹（Dan Chumley）去了一趟中國後，被當地人的統臺言論激起對兩岸議題的好奇，「原本我不想得罪藍或綠，所以抗拒這個題材，但他對我說，如果你做戲沒有立場，那誰都得罪。」這才讓他茅塞頓開，編劇、演出了《飛天行動》這部諷喻兩岸關係，討論統獨、國族和性別認同的政治黑色喜劇。

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約十年後的《白色說書人》，則緣於編劇詹傑想為他量身打造一部原創的獨角劇本，同時加入邱安忱所喜愛的布袋戲元素，「我想像的大概是融入布袋戲的《馬克白》之類但，拿到劇本才發現，這是個白色恐怖背景的故事。」

詹傑曾受訪表示，編劇的啟發包括一部地下電台主持人吳樂天的紀錄片《就是這個聲音》，以及《無法送達的遺書》等白恐相關書籍，讓他深有所感：「吳樂天曾幫布袋戲配過音、後來因地下電台非法而入獄，我想臺灣布袋戲所經歷過的壓抑年代，就像劇中父親所生活的年代，背後都有一隻無形的手，操控著許多人的命運。」

然而，如何呈現這沉重的題材與層層隱喻，加上大膽結合人、偶混演的形式，是莫大挑戰。邱安忱搔頭苦笑，他找來了實驗崑曲的名導戴君芳、布袋戲名師吳榮昌合作，但三人在初期的讀劇過程坐困愁城，苦思該從何下手。

因為不了解，他發憤報名了白恐歷史研究者林傳凱在社大開的課，認真聽講、研讀資料，才慢慢補足這堂缺失的歷史課。「讀了越多，這個議題越感動我，也成為後來我持續創作的源頭。」但與其說是使命感，毋寧說是想把他個人感受到震撼與觸動，透過戲劇的展演傳達出去。

做自己喜歡的戲，意外開發新觀眾

至於票房呢？邱安忱也已跨過這個坎。他引述在一場演講中聽到的想法，坦率說：「如果你的劇場觀眾超過千人，就要有方方面面的考慮，我的戲既然觀眾不到一千人，那就，做自己喜歡的吧！」放飛的自由，讓他更專注歷史議題的探索。

延伸閱讀

意外的是，這個冷門題材卻開發出原不屬劇場的另一批觀眾，如《白色說書人》後來也以「讀劇」形式演出，走進校園、與人權團體合作，反而走出新路。有位高中老師看完戲對他說：「我上了一整學期的歷史課，同學怎樣都聽不進去，但只要讓他們進劇場去看戲，他們會就知道，臺灣曾經發生了什麼事。」

即使從歷史出發，但在編劇《父親母親》、《國語課》等作時，邱安忱從史料堆中抬頭，總惦記著戲劇必須以人為核心，訴說的是人的故事而非冷硬知識，「角色和情感，始終需擺在歷史之前。」

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就如《白色說書人》在戒嚴歷史背景下，著墨的更是愛與追憶、父子的情感糾葛，最後揭曉的殘酷真相，既來自於時代的不得已，也是一場關於理解的人性抉擇。或如《灰男孩》的同志掙扎、《國語課》中的女性覺醒，探討的何嘗不都是身而為人，如何能夠。

近 10 年前《白色說書人》首演時，此題材的戲劇尚屬少見，邱安忱說他朋友一聽到「白色恐怖」就喊：「啊好可怕，我不要看！」隨著近年影視、劇場出現較多相關作品，「白恐」才逐漸進入大眾視野。其中 2019 年的電影《返校》尤令他驚艷，「它恐怖類型片的形式，做出一種我沒想過的可能性。」

他坦言，如何將這類議題「做得不一樣」很難，因此他也很欣賞韓國電影《花漾奶奶秀英文》把慰安婦的題材轉化成一部成功的喜劇；而他自己常用的策略也是加入幽默元素，藉由布袋戲的插科打諢，或搞笑的對白情節來沖淡悲情沉重，希望未來能探索出更多表現手法。

情牽布袋戲，現代劇場的跨界元素

《白色說書人》另一亮點，自是布袋戲。相較於有些劇場的轉譯是改編「現代版」布袋戲，《白色說書人》則是讓布袋戲這個傳統元素，跨界到現代劇場中翻出新局。

《白色說書人》並不被定義為新版布袋戲，而是真人與戲偶奇特的交會，以角色的國台語雙聲帶，和細緻精巧的操偶手法與說學逗唱，交織出一個環環相扣，從布袋戲、父子情到大時代的故事。

延伸閱讀

戲劇以中年的王文彬為死去的阿爸守靈開場，舞台上的簡單家居和傳統紙紮，融入臺灣民間色彩。回憶中，阿爸總會牽著童年的王文彬去看野台布袋戲，愛「膨風」的阿爸總藉廖添丁的故事吹牛自己的英雄事蹟，接著孫悟空大鬧水仙宮、潘金蓮的梳妝或濟公神怪戲等經典劇碼，穿針引線帶出父子共度的時光。

戒嚴的歷史時空與現實交錯、戲偶和真人的虛實交替，全劇呈現強大的敘事張力，藉由一個底層小人物帶出政治壓迫的生命史，曾被譽為「最具在地感的魔幻寫實劇」。

說起對布袋戲的著迷，邱安忱露出充滿童心的笑容。一邊操著手中的戲偶，他一邊回想，與布袋戲的最早相遇來自兒時風型的黃俊雄布袋戲，但他對各種「偶」都感興趣，曾加入無獨有偶劇團，並參加布袋戲大師陳錫煌的工作坊多年，從操偶、製偶，到縫衣刺繡、兵器道具都一一拜師學藝。這一路以來，把布袋戲融入現代劇場，是他不變的初衷。

從《白色說書人》到《上帝公的香火袋》，他嘗試結合兩種截然不同的戲劇形式，《父親母親》則轉而從布袋戲演師的故事出發，劇中的兩隻布袋戲虎為他親手所製。

雖然作品備受好評，邱安忱卻深刻體會到兩者的表演邏輯差異巨大，布袋戲「三分前場、七分後場」，著重即興演出，演師常視觀眾反應來加長武打戲或增添台詞，調度靈活，台上台下互動充滿張力，但一進入劇場空間，這些全被限制了。

排練《白色說書人》時，他便發現演師缺了鑼鼓點「沒有 fu」，但又請不起現場樂手，只好錄製演奏音樂代替；後來演出開始配上字幕，也讓布袋戲的臨場發揮綁手綁腳，可說處處為難。

因此，他並非想要跨行布袋戲，也不是想從事復興大業，而是回歸初心，把自己喜愛的元素放到所從事的劇場中，「玩」出另一種表現方式。就像帶著《白色說書人》到德國演出時，本來擔心國情差異，觀眾會看不懂白色恐怖，結果卻有德國人看完對他說，「我終於理解了自己的父母，為何不想也不願意談二戰的事。」劇中的紙紮場景，也讓他們對臺灣的喪禮形式備感新奇。

不論跨越形式、或跨越國界，戲劇都將成為一個共通的語言，甚至能穿越古今時空。每一次的演出，都將是一個新的故事的發生，令人期待 2026 年版的《白色說書人》。

主創者介紹

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演員 | 莫子儀

1996 年開始參與劇場與影像演出至今，作品橫跨影視劇場等不同領域；曾多次入圍金鐘獎男主角及男配角獎。2017 年出版文字創作集《失眠的人》，2018 年以劇集《台北歌手》與樓一安導演共獲金鐘獎戲劇節目編劇獎。2020 年以電影《親愛的房客》獲得金馬獎、台北電影獎最佳男主角獎，以及臺灣影評人協會最佳男演員、青年電影手冊年度男演員，2022 年以電影《該死的阿修羅》入圍台北電影獎最佳男配角獎，2024 年以電影《餘燼》入圍金馬獎最佳男配角獎。



近年劇場演出包括《嫌疑犯 X 的獻身》，表演工作坊《如夢之夢》，衛武營貝多芬歌劇《費黛里歐》，音樂劇場《夢遊的人》、《失眠的人》，莎士比亞的妹妹們《Titus》、《混音理查三世》、《物種大樂團》、《SMAPxSMAP》、《百年孤寂》，兩廳院年度製作《神農氏》、《紅樓夢》、《孽子》，創作社《西夏旅館》、《檔案 K》，楊景翔演劇團《明年，或者明天見》，非常林奕華《水滸傳》、《西遊記》等。

主創者介紹

導演 | 戴君芳

二分之一 Q 劇場創團編導及國光劇團導演。自 2004 年臺灣首部小劇場崑曲《柳·夢·梅》發表以來，二分之一 Q 劇場便以崑曲經典文本為藍圖，結合裝置、視覺、舞蹈等各種媒材的跨界演出，探索戲曲劇場的新視界，多次獲台新藝術獎及傳藝金曲獎的肯定，並於 2021 年、2025 年獲傳藝金曲獎最佳導演獎。

團長暨製作人 | 邱安忱

同黨劇團團長。紐約 Actors Studio Drama School 表演創作藝術碩士班畢業，表演作品散見電視電影及各劇團。編劇作品包含《父親母親》、《灰男孩》、《燃燒的蝴蝶》、《國語課》等。

編劇 | 詹傑

影視暨舞台劇編劇，曾任國家兩廳院駐館藝術家，作品有音樂劇《勸世三姊妹》、劇集《花甲男孩轉大人》、《死了一個娛樂女記者之後》等，曾獲第四十九屆金鐘獎最佳編劇，並以編劇動畫短片《螳螂》入圍威尼斯影展地平線單元、多倫多國際影展。

操偶師 | 黃僑偉

集藝戲坊團長。拜師國寶級布袋戲大師李天祿，師事陳錫煌，李傳燦老師，隨亦宛然掌中劇團先後赴美比英日等國家巡迴演出，開啟了職業的傳統演師生涯。現除演出外，積極投入教學工作以推廣布袋戲。

操偶師 | 黃武山

國立臺北藝術大學劇場藝術研究所畢業。師承陳錫煌與李傳燦師父，自組「山宛然客家布袋戲團」。常參與國際偶戲節與校園巡迴演出、偶戲工作坊課程。

演出團隊介紹



同黨劇團

於 2001 年所創立。「同黨」二字可以是具共同興趣的藝術者所組成的團體，亦可擴充為將不同藝術媒介熔為一爐，所創造出更風格、更意象的藝術形式主體。

同黨劇團近年作品以融合真人、戲偶、面具、多媒體素材為核心，關懷弱勢、探討個人身分、性別與國家民族認同，更積極邀請國內外藝術工作者合作，進行國際交流計劃，拓展藝術領域。2013 年起獲選文化部「演藝團隊分級獎助計畫」優良團隊至今。作品《飛天行動》曾獲得第七屆台新藝術獎年度十大作品，《奠酒人》、《阿卡曼儂》、《我的妻子就是我》、《白色說書人》等亦獲得台新藝術獎當季提名，《白色說書人》入圍第 16 屆台新藝術獎年度表演藝術獎。《父親母親》獲得第一屆臺北戲劇獎之「最佳戲劇獎」。

演出製作團隊

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導演 | 戴君芳 *

製作人 | 邱安忱

編劇 | 詹傑

演員 | 莫子儀

操偶師 | 黃僑偉、黃武山

戲偶指導 / 台語文本翻譯 | 吳榮昌

舞台設計 | 林仕倫

音樂設計 | 蔣韜

燈光設計 | 藍靖婷

戲偶設計製作 | 賴泳廷

演員服裝設計 | 林君孟

戲偶服裝設計 | 林淑鈴

光影裝置設計 | Tim Budden

排練助理 | 李婉寧

文宣設計 | 王韶薇

平面攝影 | 唐健哲

藝術行政 | 王宇、江允芃

* (為國立傳統藝術中心國光劇團協力辦理)

Introduction

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A farewell thirty years delayed, a hidden nightmare haunting a loving family, a rebellious Robin Hood-like hero casting hope upon a politically suppressed people, a silenced history, and a storyteller in an age of terror.

In Taiwanese tradition, people believe that a spirit returns on the seventh night after death to bid a final farewell to their loved ones. Wang waits and waits, but what comes back to him is not his late father suffering from dementia in life. Rather, it is the childhood memories brought to life through glove puppets and their roles of legendary heroes in wild fantasies.

Before The Party Theater Group won Best Play at the inaugural Taipei Theatre Awards with *Father Mother*, their journey into Taiwan's long-silenced past through traditional glove puppetry, known as "*pòo-tē-hì*," had already begun with the highly-acclaimed *White Storyteller*. From the Japanese Occupation Period to the Martial-Law Era, glove puppetry spoke the language of the suppressed as people projected their hopes onto the rebellious, justice-defending, Robin Hood-like figures in legend and folklore.

In a time of political turbulence, the puppeteer became the puppet, manipulated by invisible hands and speaking in a foreign tongue. Yet, the repertoire of the Monkey King, Mad Monk, Tiger Hunter, and Amorous Woman carefully guarded family secrets, unfulfilled political dreams, love, and fraternity—sometimes reluctantly mingled with selfishness and helplessness. If puppets have their own memories and come to life, what stories will they tell?

Directed by Tai Chun-Fang and written by Chan Chieh, two award-winning theatre artists renowned for their talent and experience in blending diverse art forms to create a unique yet universal theatrical language, *White Storyteller* premiered at the National Theater and Concert Hall Experimental Theater in 2017. It achieved both box-office and critical success, followed by domestic tours and international performances at the SPIELART Festival Munich. The production was also shortlisted for the 2018 Taishin Arts Award.

Introduction

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The sole actor, playing seven roles, shares the stage with puppets and their magic-evoking puppeteers, traveling between fiction and reality, past and present, as worlds in different scales and stories in different dimensions are juxtaposed for the truth to emerge. In *White Storyteller*, the physical space expands, allowing the two distinct art forms to merge, as if they are made for each other, to tell a story of division and sacrifice. One is not only captivated by the vivid craft of traditional glove puppetry, but also struck by how its art and history embody the wounds from the past and how the new artistic possibilities revealed onstage may hint at a different future.

The brand-new 2026 production of *White Storyteller* stars Golden Horse Award-winning Best Actor Mo Tzu-Yi, alongside puppet masters Huang Chiao-Wei and Huang Wu-Shan, esteemed disciples of national treasure puppeteers Li Tien-Lu (1910-1998) and Chen Hsi-Huang (1931-). It is a fantasy of *pòo-tē-hì* relocated among ordinary objects in a rich theatrical fusion of solo performance, puppetry, traditional paper funeral offerings, and the interplay between light and shadow.

* Supported by the 2025 Taipei Theater MVP Grant from the Taipei Performing Arts Center.



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Further Reading

A Storyteller in Theatre – Chiu An-Chen and His Journey into the History of Taiwan's White Terror Interviewed and Written by Lin Hsin-Yi

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When the percussive clamor, the Robin Hood-like legend of Liāu Thiam-Teng, and the stunning fighting scene of “Wu Song and the Tiger” from Taiwan’s traditional glove puppetry (known as *pòo-tē-hì*) are brought into a modern theatre and placed onstage beside a solo actor’s performance, what kind of fascinating story will emerge? At its premiere in 2017, *White Storyteller* by The Party Theater Group was considered a bold experiment that ventured into the unknown.

What made it more challenging was the play’s setting during the Martial Law Period. “It certainly combined the three major elements that guarantee box-office failure: *pòo-tē-hì*, the Taiwanese language (*Taigi*), and the White Terror,” jokes Chiu An-Chen, founder of The Party Theater Group. Yet no one could have foreseen that box-office poison would become a winning formula. The play earned the nomination for the 2018 Taishin Arts Award, toured cities such as Changhua, Tainan, Taichung, and even Munich at the SPIELART Festival in 2023, and continues its decade-long journey to today.

Presented under “TPAC Select” at the Taipei Performing Arts Center in June 2026, the new production of *White Storyteller* features puppet masters Huang Chiao-Wei and Huang Wu-Shan from the original cast, and welcomes Mo Tzu-Yi, Golden Horse Award-winning Best Actor and a celebrated performer on stage and screen, to take on the solo role previously played by Chiu.

Although this is Mo’s first time collaborating with The Party Theater Group, he has spoken positively about their work on social media and even participated in a *Taigi* workshop organized by the company in 2024. The new collaboration in the 2026 production, as Chiu notes with relaxed confidence, is sure to bring fresh possibilities to the character. He is also eager to see how the revised script, suggested by and co-developed with Mo, adds surprising nuances to the “old play.”

Further Reading

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The Shift from Political Indifference to Uncovering Taiwan’s Silenced History

In the past several years, The Party Theater Group has presented a series of works set between the 1940s and 1970s focusing on historical themes such as the White Terror and so-called “comfort women.” What might now be considered “The Taiwanese History Series” includes *Father Mother*, *Cinderfella*, *Burning Butterfly*, *The Mandarin Class*, and others, with *Father Mother* winning Best Play at the inaugural Taipei Theatre Awards in 2025. Among these endeavors, *White Storyteller* marked a key starting point.

It was with *White Storyteller* that Chiu embarked on a quest to explore the history of the White Terror. Yet, to everyone’s surprise, he used to be a theatre artist with little interest in politics.

The first step in his transformation came in 2008 when Chiu worked with American director Dan Chumley. As Chiu recalls, Chumley took a trip to China and became curious about cross-strait issues (i.e., the political tension between Taiwan and China) after hearing locals’ unification ideas and rhetoric. “In the beginning, I tried not to offend either the Blue or Green political camp, so I avoided such topics,” says Chiu, “but Chumley told me that I was actually offending both camps if I did not take a stand.” This conversation made Chiu change his mind and led to the creation of *The Sky Crisis*, a political satire and dark comedy addressing gender and national identity as well as the unification/independence issue.

About ten years later, *White Storyteller* was created based on playwright Chan Chieh’s idea to write a solo performance tailored for Chiu that incorporated the traditional puppetry elements Chiu always loved. “I imagined it to be something like *Macbeth*, or similar, with *pòo-tē-hì* elements, but when I received the script from Chan, I realized it was actually a story set against the White Terror.”

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Chan has mentioned in an interview that his inspiration for the play came from *Once Upon a Time When Robin Hood Grew Old*, a documentary about the pirate radio show host Wu Le-Tien, as well as several White Terror-themed books such as *Last Will Undelivered*, which all left a deep emotional impression on him. “Wu had been a voice actor of *pòo-tē-hì* and was imprisoned for hosting shows on pirate radio,” says Chan. “I believe that Taiwanese *pòo-tē-hì* went through a period of severe oppression, similar to the father in *White Storyteller*, when many people’s destinies were manipulated by invisible hands.”

However, the challenge the creative team faced was to put together the grave subject, multi-layered metaphors, and the bold experiment of bringing a human actor and traditional glove puppets onto the same stage. Chiu scratched his head and gave an awkward laugh as he recalled seeking the expertise of Tai Chun-Fang, known for her experimental *Kunqu* practices, and master puppeteer Wu Rung-Chang. The three of them felt like trapped warriors, trying every possible approach to find a way out during the initial play-reading stage.

Chiu’s lack of related knowledge caused him to enroll in a course given by White Terror scholar Lin Chuan-Kai at the Community College. He attended the class and studied the materials, gradually piecing together history which had long been overlooked. “The more I studied, the more deeply this subject moved me, and it has become a motivation for my later artistic practice.” Yet rather than a sense of mission, it is more a personal reflection, as he wishes to convey the strong impact on himself through stage performance.

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Staying True to Myself in Theatre Unexpectedly Attracts a New Audience

So what about the box office? Chiu now chooses not to be affected by the thought of it. He quotes with frankness what he once heard in a talk: “If your company has an audience larger than 1,000 people, you should consider every possible aspect as carefully as you can”; but my works usually have fewer than 1,000 audience members, so why not just do whatever I want?” The freedom of letting go thus allows him to focus on and further explore these historical subjects.

Unexpectedly, the obscure topic has drawn in a different audience that does not usually go to the theatre as *White Storyteller* has expanded its reach to campuses and human rights organizations through the simple form of play reading. A high school teacher once told Chiu after seeing the play, “My entire semester of history class feels like talking to a brick wall, but if my students are here to see this play, they will immediately understand what Taiwan has been through.”

With history as a point of departure, Chiu does not confine his playwriting, as seen in *Father Mother* and *The Mandarin Class*, to historical archives and materials, but centers the stories on humanity rather than cold, hard facts. “Characters and emotions should always come before historical particulars,” says Chiu.

Just as *White Storyteller*, set against the backdrop of the Martial Law Period, dwells on love, nostalgic memories, and the emotionally complicated father-son relationship – rendering the heartbroken truth, revealed eventually, not only as an unavoidable cruelty of its time but also human choices of mutual understanding – the struggle of homosexuals in *Cinderfella* and the awakening of women in *The Mandarin Class* likewise touch upon the dilemmas of humanity.

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When *White Storyteller* premiered nearly ten years ago, the topic of the White Terror was far from common in theatre. As Chiu recalls, when his friend heard that the play was about the White Terror, he immediately exclaimed, “Ah, that sounds scary! I don’t want to watch it!” However, over the following years, with an increasing number of films and stage productions telling White Terror stories, public awareness gradually grew. Among these works, the feature film *Detention* (2019) impressed Chiu the most “by employing the supernatural horror genre to open up storytelling possibilities I never imagined.”

He admits that rendering such subjects “in an innovative and unexpected way” can be challenging, and the Korean film *I Can Speak* provided a perfect example for him as it transforms the story of so-called “comfort women” into a comedy-drama. Similarly, humor is an important approach in his own works as exemplified by the use of tongue-in-cheek *pòo-tē-hì* and humorous conversation as comic relief to lighten the grave tone. In this way, Chiu hopes to continue expanding the diverse artistic expression of storytelling.

Bringing New Life to Pòo-tē-hì in Modern Theatre

White Storyteller has another highlight: *pòo-tē-hì*, traditional Taiwanese glove puppetry. Unlike many other theatre productions that “modernize” *pòo-tē-hì*, *White Storyteller* keeps its traditional format but gives it a new life in modern theatre.

White Storyteller does not define itself as contemporary *pòo-tē-hì*, but as a fascinating encounter between the human actor and glove puppets. The performance features a mix of Mandarin and *Taigi*, captivating puppet manipulation, and a variety of vivid storytelling techniques, interweaving the *pòo-tē-hì* tradition, father-son relationship, and the silenced era into an intriguing narrative.

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The performance begins with the middle-aged Wang Wen-Bin keeping vigil for his late father, while the simple household furniture and traditional paper funeral offerings bring a distinctive folk touch to its scenography. Wang remembers his childhood when his father would always take him to watch outdoor *pòo-tē-hì*, using the story of the folk hero Liāu Thiam-Teng to boast of his own heroic deeds. As the story proceeds, famous repertoires such as the Monkey King’s uproar at the heavenly feast, Madame Pan decorating herself, and the Drunk Monk with his supernatural healing power take the stage one after the other to gradually reveal the past moments shared between Wang and his father.

In the play, the historical context of the Martial Law Period is juxtaposed with Wang’s present reality, reflecting the mirrored relationship between the puppets and the human actor and thus creating an impactful narrative. Through the story of an ordinary, underprivileged individual, it leads us into lived experiences of political suppression, presenting what has been praised as “a magical-realist play with a vivid local spirit.”

Speaking of his fascination with *pòo-tē-hì*, Chiu smiles like a little boy. He plays with the puppets in his hands and mentions how he became familiar with *pòo-tē-hì* at a young age through the then-popular Toshio Huang TV puppet shows – although, he notes, he has a general interest in all kinds of puppetry. He was formerly a member of Puppet & Its Double Theater and had participated in the *pòo-tē-hì* workshops led by national treasure puppeteer Chen Xi-Huang for several years, where he learned manipulation, puppet-making, and the crafting of costumes, props, and weapons from the great master. Throughout the journey, he has remained true to his original intention: to integrate *pòo-tē-hì* into modern theatre.

From *White Storyteller* to *Grandma’s Amulet*, Chiu experiments with combining the two completely different performance formats, while in *Father Mother*, he centers the story on a *pòo-tē-hì* puppeteer and personally crafted the two puppet tigers that serve as major symbols in the play.

Further Reading

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Despite the positive feedback he has received, Chiu is clearly aware of the sharp contrast between *pòo-tē-hì* and modern theatre performance. In *pòo-tē-hì*, it is what is behind the stage that supports the visible actions onstage, where improvisation plays a crucial role, allowing puppeteers to depend on reactions from the audience to extend a fight scene or add lines. It enjoys an organic, flexible, and dynamic interplay between performers and the audience, but once placed within a modern theatre’s framework, the performance becomes restrained.

During rehearsals for *White Storyteller*, Chiu noticed how the puppeteers “missed the right feeling” without the percussive clamor of traditional practices, but since they could not afford live musicians, pre-recorded music became their only option. In addition, surtitles were required due to the mix of languages, which further minimized the improvisational nature of the performance.

Chiu’s intention is not to expand his career into *pòo-tē-hì* or to help revive the traditional practice, but to remain true to his initial purpose: integrating what he loves into his theatre work as a way of “playing” that may lead to different stage possibilities. When *White Storyteller* toured in Germany, he was worried about how the audience would respond, given cultural differences and their little knowledge of Taiwan’s White Terror. Yet one German audience member approached him and said, “I finally realize why my parents never wanted to talk about the Second World War.” The paper offerings as part of the setting also sparked curiosity about traditional Taiwanese funeral customs.

Whether crossing performance formats or national boundaries, theatre becomes a universal language that transcends time and space. Every performance sees the birth of a new story, so let us look forward to what the 2026 production of *White Storyteller* is about to tell.

Artist

Actor: Mo Tzu-Yi

Having debuted as a theatre actor in 1996, Mo Tzu-Yi has been active on both stage and screen, earning multiple nominations and awards at the Golden Bell Awards, Golden Horse Awards, and Taipei Film Awards. His outstanding performance in the Taiwanese film *Dear Tenant* (2020) won him Best Leading Actor at the 2020 Golden Horse Awards and Taipei Film Awards among many others. This was followed by *Goddamned Asura* (2022) and *The Embers* (2024), for which he received nominations for Best Supporting Actor at the Taipei Film Awards and Golden Horse Awards.



Over the past decade, Mo expanded his career to screenwriting, winning Best Screenplay at the 2018 Golden Bell Awards for *Taipei Singer*, a biographical TV series about the life of the rebellious left-wing artist and intellectual Lu He-Ruo during the Japanese occupation and in post-war Taiwan.

His recent theatre performances include Performance Workshop's *A Dream Like a Dream*, Shakespeare's Wild Sisters Group's *Big Band Species* and *Richard III: The Remix*, the NTCH production *God Knows*, and the music-theatre works *The Sleepwalker* and *The Insomniac*, both inspired by his writings.

Artist

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Director: Tai Chun-Fang

Tai Chun-Fang is the founding playwright and director of 1/2 Q Theatre, known for their experimental practices that merge *Kunqu* with installation, visual arts, and dance. She is currently a resident director at GuoGuang Opera Company. Her bold adventure in creating a new language for traditional theatre has won her multiple recognitions from the Taishin Arts Awards and the Golden Melody Awards for Traditional Arts and Music.

Founder and Producer: Chiu An-Chen

Chiu An-Chen, after earning a Master of Fine Arts in Acting from The Actors Studio Drama School in New York, founded The Party Theater Group in 2001. His theatre work explores struggles surrounding gender identity, traumatic history, and suppressed memories, challenging the boundaries of existing art forms to expand the possibilities of storytelling.

Playwright: Chan Chieh

Winner of the Best Screenplay at the 2014 Golden Bell Awards, Chan Chieh is a playwright and screenwriter whose works span traditional and modern theatre. His versatility is reflected in a wide range of art forms, including traditional glove puppetry (known as “*pòo-tē-hì*”), contemporary puppetry, musical theatre, object theatre, and digital media, all conveying a deep engagement with historical and social issues.

Artist

Puppeteer: Huang Chiao-Wei

Founder and artistic director of Ji-Yi Puppet Group, Huang Chiao-Wei was a disciple of the late national treasure puppeteer Li Tien-Lu and toured extensively with Li’s world-renowned I Wan Jan Puppet Company across Japan, the USA, the UK, Belgium, and beyond. His exquisite puppetry techniques and bridged aesthetics between traditional and modern stage won him the 2025 Golden Melody Award for Traditional Arts and Music. He is also an active educator dedicated to preserving and promoting traditional puppetry.

Puppeteer: Huang Wu-Shan

From childhood, Huang Wu-Shan became one of the first disciples of traditional puppetry masters Chen Hsi-Huang and Li Chuan-Tsan, the sons of Li Tien-Lu. He later received a Master’s Degree in Acting from the Taipei National University of the Arts and has extensive experience in merging traditional glove puppetry (known as “*pòò-tē-hì*”) into contemporary theatre. In 2002, he founded Shan Wan Jan, a glove puppet troupe dedicated to performance in the Hakka language.

Production



The Party Theater Group

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Founded in 2001, The Party Theater Group, as its name suggests, is a collective of artists who share common interests. It also seeks to fuse diverse art forms to create a distinctive, richly stylized, and evocative artistic language.

Its recent works bring live performers, puppets, masks and multimedia materials onto the same stage, addressing issues concerning the marginalized, forgotten, and silenced, as they explore identity from personal, gender, ethnic, or national perspectives. The company has also welcomed artists from different backgrounds and from home and abroad for a wide range of collaborative projects, including international art and cultural exchanges, to broaden its artistic horizons.

As one of the “Taiwan Top” performing arts groups selected and supported by Taiwan’s National Culture and Arts Foundation, The Party Theater Group has gained renown for adaptations of Western classics that incorporate the techniques of mask and physical training from traditional Asian theatre. These works include *I Am My Own Wife* (2011), *The Libation Bearers* (2012), and *Agamemnon* (2014), all nominated for the Taishin Arts Award in various seasons.

White Storyteller, shortlisted for the 16th Taishin Arts Award, marked a shift in The Party Theater Group’s artistic exploration as it expanded its interest in puppetry to traditional glove puppetry, or “*pò-o-tē-hì*,” as a means of embodying the silenced history of Taiwan. The quest has continued with *Grandma’s Amulet* and *Father Mother*, with the latter winning Best Play at the inaugural Taipei Theater Awards.

Production Team

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Director: Chun-Fang Tai *
Producer: An-Chen Chiu
Playwright: Chieh Chan
Performer: Tzu-Yi Mo
Puppeteers: Chiao-Wei Huang, Wu-Shan Huang
Puppetry Instructor & Taiwanese Text Translator: Rung-Chang Wu
Stage Design: Shih-Lun Lin
Music Design: Tao Chiang
Lighting Design: Ching-Ting Lan
Puppet Design & Production: Yung-Ting Lai
Costume Design (Actors): Chun-Meng Lin (Winnie Lin)
Costume Design (Puppets): Shu-Ling Lin
Wire Installation Design: Tim Budden
Rehearsal Assistant: Wan-Ning Lee
Graphic Design: Shao-Wei Wang
Photography: Chien-Che Tang
Arts Administration: Yu Wang, Yun-Peng Chiang
* Supported by the GuoGuang Opera Company of the National Center for Traditional Arts.

主辦單位
Organizer



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TAIPEI PERFORMING ARTS CENTER

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