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表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2026 台灣國際讀劇節 —

《如果發生這種事》

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Taipei Theatre Lab

台北劇場實驗室



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演出日期 / 時間
Date / Time

2026.6.27 Sat. 15:00

2026.6.27 Sat. 19:30

演出場地
Venue

臺北表演藝術中心 11 樓排練場 2
Studio 2

Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 演出全長約 75 分鐘，無中場休息。
- ◎ 所有演出場次均有演後座談。
- ◎ 演出全程禁止拍照及錄影。
- ◎ 演出語言：中文；字幕語言：韓文與英文。
- ◎ 主辦單位保留所有活動異動權與解釋權。

- ◎ Approximately 75 minutes; performed without intermission.
- ◎ A post-show talk will follow every performance.
- ◎ The use of cameras or recording equipment is strictly prohibited.
- ◎ Performed in Mandarin with Korean and English surtitles.
- ◎ Program details are subject to change.

2026 台灣國際讀劇節

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「讀劇」(Play Reading) 是一種以劇本文本為核心的舞台演出形式。透過演員的聲音詮釋與觀眾的共同想像，劇本的語言節奏、人物情感與戲劇結構，乃至角色之間細微的呼吸與停頓，都得以用最直接而純粹的方式被感知。讀劇往往被視為戲劇製作過程中的前端階段，但事實上亦具有獨立的藝術價值，同時也是文化交流與對話的重要場域。

「台灣國際讀劇節」(Taiwan International Play Reading Festival, TIPRF) 由序場劇本發展中心策劃，並與臺北表演藝術中心共同推動，旨在建立一個以劇本為核心的國際交流平台。藝術節每年將聚焦於一個國家或文化區域，透過劇本觀摩與跨國詮釋，探索不同戲劇傳統與文本美學之間的差異與共鳴。劇本在此不僅是舞台創作的起點，也成為文化交流的媒介，使不同社會經驗與創作觀點得以彼此映照，展開跨文化的對話。

2026 年「台灣國際讀劇節」以韓國為年度主題，節目規劃分為四大單元：「韓國系列」、「台灣當代」、「寶島經典」與「講座論壇」。「韓國系列」呈現多部當代韓國劇作，展現韓國劇場近年的創作面貌；「台灣當代」聚焦當代台灣劇作，呈現多元的文本聲音；「寶島經典」回望台灣戲劇史的重要篇章，選演劇作家林搏秋的代表作品；「講座論壇」則透過演後座談、專題講座與圓桌論壇等形式，延伸讀劇節所引發的創作與文化討論。

本屆讀劇節的一大特色，是台韓劇本之間的「跨國互演」機制：台灣團隊以華語詮釋韓國劇本，韓國團隊則以韓語演繹台灣作品。透過互換視角的演出方式，劇本在不同文化背景與表演傳統中產生新的理解與詮釋，也讓讀劇成為創作交流與文化對話的重要現場。

未來，台灣國際讀劇節將持續邀請不同國家與文化區域參與，逐步拓展至東南亞、中南美等地，使台灣成為國際劇作交流的重要節點。透過語言與文化的交會，讀劇節不僅呈現劇本，也讓劇場成為思想交流與文化互映的場域，為台灣劇場開拓更寬廣的國際視野，並讓世界透過劇本看見台灣。

劇本介紹

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晚間劇場散戲後，王和未來的妹婿簡一起走在回家路上。王以前輩之姿教導簡婚姻關係中男性至上，不能太寵女人的道理。家中，王妻招治跟王妹玉燕議論著她們的男伴，招治無奈，玉燕則不滿未婚夫變得日漸強勢。進家門後，王大擺男性威嚴，在簡、妹面前上演虐愛妻子的戲碼。翌日，美國超級原子彈爆炸後的落塵發威，影響世人性別反轉。四人起床後驚訝發現自己的生理變化，王和簡開始做起以前妻子和女友負責的家事，而招治和玉燕則出門上班。兩對伴侶重演過去生活場景，但他們都抱怨性別互換後的生活十分辛苦。

主創者介紹

劇作家 | 林搏秋

台灣桃園人。劇作家、舞台暨電影導演、實業家。明治大學政治經濟科畢業。大學時代加入校園演劇社團，同時結合桃園地方青年組織「雙葉會」鑽研演劇。

1942 年大學畢業前後，先進入東寶電影公司參與電影攝製工作，後加入以「新喜劇運動」聞名於日本演劇史的紅磨坊（ムーラン・ルージュ）新宿座文藝部，為東京劇壇首位台灣出身的劇作家。1943 年返台後，擔任台灣演劇協會的演劇指導員，同時與王井泉、張文環等人成立「厚生演劇研究會」，編導推出《閹雞》、《高砂館》等劇，締造「台灣新劇運動的黎明」。戰後 1946 年成立「人劇座」劇團，公演後不久即因政治局勢動盪而離開藝文界，返鄉務礦。1957 年成立玉峯影業公司，興建湖山製片廠，規模獨步全台。玉峯電影攝製嚴謹，採非營利方式作育電影人才，更屬台灣電影史上僅見。1965 年攝製完成電影《六個嫌疑犯》後未做上映，轉移重心往製造業發展，自此不再涉足文化事業。1998 年因心臟衰竭病逝於台北。

在 1940–1960 年代投入演劇與電影事業之際，持續創作劇本不輟，晚年亦重返案頭第三度改編《閹雞》。一生創作的劇本主要採日文與台文書寫，今存舞台劇劇本 6 部以及電影劇本 17 部，悉數收於《林搏秋全集》（石婉舜主編）。

導演 | 程鈺婷 (Kim)

紐約 The New School For Drama 表演碩士，台北劇場實驗室藝術總監，國立臺北藝術大學戲劇系助理教授。編、導、演三位一體劇場藝術家，歷年作品可見各大藝術節與劇團製作，擅長各類歌舞形式創作，綺麗幽默又挑釁的風格讓她的編導作品獲得台北藝穗節首獎與台新獎提名之肯定。

2010 年自紐約返台後致力鑽研與推廣麥可·契訶夫表演技巧，為台灣首位將此技巧系統化引進的先鋒，並將此技巧教學領域擴展至影像、劇場、舞蹈、歌劇、音樂劇等不同表演領域，成就備受國際關注與肯定。2024 年獲美國 Fulbright 獎助金赴美深造，2025 年邀請日本、韓國、泰國與印度教師，一起組成 Michael Chekhov Asia，為亞洲地區最具代表性的契訶夫教師。近年編導作品包括：巴黎文化奧運《寶島富麗秀》、瘋戲樂《I Love You, You're Perfect, Now Change》中文版、國立臺北藝術大學戲劇學院春季展演《國王駕崩》、臺北藝術節《但是又何 Night》等製作。



演出團隊介紹

台北劇場實驗室

台北劇場實驗室以「開放」與「實驗」為經，「創作」與「交流」為緯，持續以跨領域視野與國際連結探索劇場的多元可能。作品風格游走於奇異、詭麗與深度社會關懷之間，代表作包括榮獲臺北藝穗節首獎的《愛神紅包場》、獲台新藝術獎提名的《但是又何 Night》、開創台灣 Burlesque 劇場先河的《女子比屈歌舞秀》，以及於花蓮城市空間藝術節打造的場域特定演出《香榭蚌蚌》。

除舞台創作外，本團亦致力於麥可·契訶夫（Michael Chekhov）表演技巧的深耕與推廣，透過跨國合作、專業工作坊與培訓計畫，建立國際化的表演者交流平台。我們試圖將此核心訓練轉化為當代的創作語彙，持續為台灣劇場生態注入深厚的藝術能量與前瞻視野。

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演職人員名單

劇作家 | 林搏秋

導演 | 程鈺婷 (Kim)

戲劇顧問 | 石婉舜

演員 | 佑仁、吳品霏、徐俊傑、郭德宓 (按姓氏筆畫排序)

假髮設計 | 林囍

華語劇本翻譯 | 黃書倩

韓文字幕翻譯 | 林美周

英文字幕翻譯 | 陳奕銘

英文字幕修潤 | Johan Amatsakio

2026 Taiwan International Play Reading Festival

Play reading is a form of theatrical presentation centered on the play itself. Through the actors' vocal interpretation and the audience's shared imagination, the rhythm of the language, the emotional texture of the characters, the dramatic structure, and even the subtle breaths and pauses between roles can be perceived in their most direct and essential form. Although play reading is often regarded as an early stage in the theatre-making process, it also possesses independent artistic value and serves as an important site for cultural exchange and creative dialogue.

The Taiwan International Play Reading Festival (TIPRF) is curated by the Prologue Center for New Plays and jointly organized with the Taipei Performing Arts Center, aiming to establish an international exchange platform centered on playwrights and plays. Each year, the festival focuses on a specific country or cultural region, exploring the differences and resonances among theatrical traditions and textual aesthetics through staged readings and cross-cultural interpretation. Here, plays are not only the starting point of theatrical creation, but also a medium for cultural exchange through which diverse social experiences and creative perspectives are reflected, opening up a space for cross-cultural dialogue.



The 2026 TIPRF features Korea as its annual theme. The program is organized into four main sections: Korea Series, Taiwan Contemporary, Formosa Classics, and Talks and Forums. The Korea Series presents contemporary Korean plays, offering insight into recent developments in Korean theatre; Taiwan Contemporary highlights contemporary Taiwanese playwriting, showcasing a diversity of textual voices; Formosa Classics revisits important chapters in Taiwan's theatre history through representative works by playwright Lin Tuan-chiu; and Talks and Forums extend the festival's artistic and cultural dialogue through post-show discussions, thematic lectures, and international forums.

This year's festival features reciprocal staged readings between Taiwan and Korea: Taiwanese teams perform Korean plays in Mandarin, while Korean teams present Taiwanese works in Korean. Through this exchange of perspectives, the plays are reinterpreted within different cultural contexts and performance traditions, generating new layers of meaning and understanding. In this process, staged readings become a vital site for creative exchange and cultural dialogue. Each reading is followed by a post-show talk, offering audiences the opportunity to engage directly with the artists, gain deeper insight into the creative context behind the works, and reconsider the relationship between theatre and society from multiple perspectives.

Looking ahead, the TIPRF will continue to engage with different countries and cultural regions, gradually expanding to include Southeast Asia, Latin America, and beyond, positioning Taiwan as an important hub for international play exchange. Through the intersection of language and culture, the festival presents not only plays, but also theatre as a space for the exchange of ideas and mutual cultural reflection. In doing so, it seeks to open up broader international perspectives for Taiwanese theatre, while allowing the world to encounter Taiwan through its plays.

Synopsis



Walking home from a show, Ong lectures his future brother-in-law, Kan, on the "necessity" of male supremacy. At home, their partners, Tsiu-ti and Giok-ian lament the suffocating weight of this dominance. To prove his point, Wang puts on a cruel display of authority, performing his "superiority" for the others. However, the next morning, atomic fallout triggers a global gender inversion. Forced into the domestic drudgery they once mocked, the men must now navigate a world where the women hold the power—leading both couples to realize that life on the other side is far more difficult than they imagined.

Playwright & Director

Lin Tuan-chiu, Playwright

Lin Tuan-chiu, a playwright, stage and film director, and industrialist from Taoyuan, Taiwan. He graduated from Meiji University with a degree in Political Economy.

During his university years, he joined the campus drama club and simultaneously organized the "Sōyōkai" (Double Leaf Society) with local youth in Taoyuan to study drama. Around his university graduation in 1942, he first entered TOHO Film Company to participate in film production, and later joined the literary department of Moulin Rouge Shinjuku-za, famous in Japanese drama history for its "New Comedy Movement," becoming the first Taiwanese playwright in the Tokyo theatre scene. After returning to Taiwan in 1943, he served as a drama instructor for the Taiwan Drama Association and, together with Wang Jing-Quan and Zhang Wen-Huan, established the "Kōsei Drama Research Society," directing and producing plays such as *The Castrated Rooster* and *Takasago Inn*, ushering in the "Dawn of the Taiwanese New Drama Movement." After the war, he founded the "Renjuzu" (Human Drama Troupe) in 1946. Shortly after the performance, he left the arts due to political turmoil and returned to his hometown to work in mining. In 1957, he established Yufeng Film Company and built the Hushan Studio, whose scale was unmatched in Taiwan. Yufeng's film production was rigorous, adopting a non-profit approach to cultivate film talent, which was unique in the history of Taiwanese cinema. After completing the film *Six Suspects* in 1965, it was not released, and he shifted his focus to manufacturing, no longer involving himself in cultural affairs. He passed away from heart failure in Taipei in 1998.

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During his involvement in the drama and film industries from the 1940s to the 1960s, he continuously created scripts, and in his later years, he returned to his desk to revise *The Castrated Rooster* for the third time. The scripts he created throughout his life were mainly written in Japanese and Taiwanese. Six stage plays and 17 film scripts are currently preserved and collected in *The Complete Works of Lin Tuan-Chiu* (edited by Shih Wan-shun).

Kim Chen, Director

Kim Chen is a theatre artist and educator based in Taiwan. She is a Fulbright Scholar who holds Acting MFAs from both Taipei National University of the Arts and The New School for Drama in New York. Now she works as the Artistic Director of Taipei Theatre Lab and Assistant Professor in the Department of Theatre Arts at TNUA.

As a performer, director, and playwright, Kim's works have been presented by major festivals and theatre companies in Taiwan, and she is known for her flamboyant but soul-driven style. As an educator, she is the leading authority on the Michael Chekhov Technique in Taiwan, who also translated Michael Chekhov's book *To the Actor* into Mandarin. Her teaching and application have expanded across theatre, film and television, dance, opera, and musical theatre. In 2025, she co-founded Michael Chekhov Asia and now serves as a core member, dedicated to building an international platform for training and exchange.



Company

Taipei Theatre Lab

Taipei Theatre Lab engages in artistic creation and exchange in the spirit of two main principles: openness and experimentation. Our work crosses genre and discipline divides, taking on a spectrum of aesthetic styles while always tackling topics pertinent to the world we live in. In 2013, Taipei Theatre Lab's inaugural production *Cabaret de L'amour* received the Yongchen Fringe Award, the grand prize of the Taipei Fringe Awards. Our sophomore effort, *Bitch Cabaret* followed in 2016. In 2018, Taipei Theatre Lab co-created *Queer Night*, a Taipei Arts Festival commission, with five other extraordinary groups of Taipei Fringe regulars. Created around the central theme of "assembly", the production was nominated for the 17th Taishin Arts Award. Aside from producing efforts, since its founding, Taipei Theatre Lab has hosted regular acting workshops on the Michael Chekhov Technique. Over the years, we have established a platform for training and exchange for performers and artists through international artist workshops, aiming to bring in new creative energy for the Taiwanese theatre world.

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Cast & Creative Team

Playwright | Lin Tuan-chiu

Director | Kim Chen

Dramaturg | Shih Wan-shun

Cast | YouJen, Wu Pin-fei, Xu Jun-jie, Kuo Te-fu

Wig Artist | Lin Xi

Play Translator | Huang Shu-qian

Korean Surtitles Translator | Im Mi-ju

English Surtitles Translator | Chen Yi-ming

English Surtitles Translation Editor | Johan Amatsakio

主辦單位
Organizer



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Graduate Institute of Theatre
Performance and Playwriting

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。

Program details are subject to change. Any changes will be posted on the Taipei Performing Arts Center website. All images are used with the permission of the artists.

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