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表演
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中心

TAIPEI
PERFORMING ARTS CENTER

— 2026 台灣國際讀劇節 —

《高砂館》

Takasago Inn

Chungbuk Theatre Company

忠北道立劇團



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演出日期 / 時間
Date / Time

2026.6.27 Sat. 11:00

2026.6.27 Sat. 19:30

演出場地
Venue

**臺北表演藝術中心 11 樓排練場 3
Studio 3**

Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 演出全長約 70 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：韓文；字幕語言：中文與英文。
- ◎ 主辦單位保留所有活動異動權與解釋權。

- ◎ Approximately 70 minutes; performed without intermission.
- ◎ A post-show talk will follow every performance.
- ◎ The use of cameras or recording equipment is strictly prohibited.
- ◎ Performed in Korean with Chinese 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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基隆港邊，旅館老板吳源和小吃店老板的女兒阿秀，各自等著前往滿州闖蕩的兒子木村和情人國敏回來。每當得知有大船入港，他們便滿心期待地前往港邊，但希望總是落空。小吃店老板阿富無法認同這份執念，母女常為此起衝突。嗜酒老頭牛松帶來一對從廣東歸台的怨偶入住，擔任渡輪舵手的曾姓鰥夫向阿秀求婚，入住旅店的怨偶也各奔東西，經歷這些之後，牛松突然帶著吳源的兒子木村回來，阿秀卻只等到國敏早已情變的消息。不久，木村提議要帶父親和阿富母女前往華北，父親好不容易同意了，卻沒有得到阿秀的正面回應。

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《閻雞》、《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《閻雞》。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 | 金洛亨

金洛亨是韓國忠北道立劇團的首任藝術總監，他是一位傾聽現代生活潛意識與荒謬性的藝術家。作為一名劇作家，金洛亨在創作時兼顧劇本的完整度與演出畫面，在舞台上創造出引人入勝的奇觀。

他持續嘗試與觀眾溝通，運用批判當代社會的黑色喜劇手法，以及輕快而不輕浮、沉穩而不沉重的劇場語言，帶給觀眾深刻的共鳴。



演出團隊介紹

忠北道立劇團

忠北道立劇團成立於 2024 年，是韓國忠清北道道民與當地劇場藝術家多年努力的結晶。劇團旨在提升忠清北道表演藝術創作的競爭力，並為道民提供多元且高品質的文化饗宴。

作為韓國國內成立的第四個道立劇團，我們是一個涵蓋藝術創作、欣賞與發行推廣的表演藝術平台。忠北道立劇團以「忠北同心藝動人心 (One United Heartbeat of Chungbuk Through Art)」為口號，致力於建構在地戲劇生態系統、推動藝術融入日常生活，並追求忠清北道在地身分與當代藝術的融合。我們將與在地社群攜手，致力於呈現讓所有忠清北道居民都能共鳴共賞的舞台藝術。



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演職人員名單

劇作家 | 林搏秋

導演 | 金洛亨 (김낙형)

演員 | 金泰均 (김태균) 、南兌官 (남태관) 、文彰完 (문창완) 、朴善惠 (박선혜) 、
劉惠斌 (유혜빈) 、李基福 (이기복) 、崔源宰 (최원재) 、朴智薰 (박지훈) 、
李多海 (이다해) 、朴胤奎 (박윤규) 、金載容 (김재용)

助理導演 | 李桓俊 (이환준)

製作人 | 孫新亨 (손신형)

劇本翻譯 | 林美周

華語字幕翻譯 | 黃書倩

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



Set against the bustling backdrop of Keelung Harbor, Ngô Guân, an inn owner, and A-Siù, the daughter of a local noodle stand owner, live in a state of perpetual longing. Both are waiting for men who left for Manchuria: Ngô Guân for his son, Kimura, and A-Siù for her lover, Kok-Bín. Every time a ship bells across the port, their hopes surge, only to be crushed when the docks empty. This shared obsession creates a rift within A-Siù's family, as her mother, A-Hù, grows increasingly resentful of their refusal to move on.

The hotel becomes a crossroads for broken souls: a bitter couple returning from Guangdong arrives only to unravel and go their separate ways, while a widowed helmsman offers A-Siù a chance at a stable, if loveless, future. The stalemate finally breaks when an old alcoholic, Giû-siông, returns with Ngô Guân's son—but the miracle is only half-complete. While one family is reunited, A-Siù receives word that Kok-Bín has betrayed her for another. In the wake of this revelation, Kimura proposes a new life for them all in North China. Everyone yields to the idea of leaving eventually except A-Siù, who remains silent, caught between the pain of her past and an uncertain horizon.

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.

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 Naghyung, Director

Artistic Director (2024-present)

Kim Naghyung, the inaugural Artistic Director of Chungbuk Theatre Company, is an artist who listens to the unconscious and absurdity of modern life. As a playwright, Kim considers both the completeness of the play's text and its performance aspects, creating a spectacle on stage. He continuously strives to communicate with his audience using black comedy that critiques contemporary society and theatrical language that is light but not trivial, heavy but not burdensome.



Company

Chungbuk Theatre Company

Chungbuk Theatre Company was established in 2024, through years of effort from Chungbuk's citizens and the local theatre artists. It aims to enhance the competitiveness of performing arts creation in Chungbuk and to provide its residents with diverse and high-quality cultural enjoyment. It is the 4th provincial theatre company established in the country, acting as a creative performing arts platform that encompasses artistic creation, enjoyment, and distribution. The Chungbuk Theatre Company will strive to create a local theatrical ecosystem, promote art in Chungbuk residents' daily lives, and pursue the identity of Chungbuk and contemporary art under the slogan, "One United Heartbeat of Chungbuk Through Art." Together with its community, it pursues arts on stage that everyone in Chungbuk can enjoy together.

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Cast & Creative Team

Playwright | Lin Tuan-chiu

Director | Kim Naghyung

Cast | Kim Taekyun, Nam Taegwan, Moon Changoan, Park Sunhye, Yoo Hyebin,
Lee Kibok, Choi Wonjae, Park Jihun, Lee Dahae, Park Yungyu, Kim Jaeyong

Assistant Director | Lee Hwanjun

Producer | Shon Shinhyoung

Play Translator | Im Mi-ju

Chinese Surtitles Translator | Huang Shu-qian

English Surtitles Translator | Chen Yi-ming

English Surtitles Translation Editor | Johan Amatsakio

主辦單位
Organizer



臺北表演藝術中心
TAIPEI PERFORMING ARTS CENTER



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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。

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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