

表演工作坊

江／雲·之／間

Performance Workshop
River / Cloud

演出時間 | 2021.4.2 (FRI.) 19:30
2021.4.3 (SAT.) 14:30、19:30
2021.4.4 (SUN.) 14:30、19:30

演出地點 | 國家戲劇院 National Theater

主辦單位 |  國家兩廳院
NATIONAL THEATER & CONCERT HALL

製作單位 |  表演工作坊
Performance Workshop Creative Culture

- ◎ 演出170分鐘，含中場休息20分鐘
- ◎ 中文發音
- ◎ Duration: approx.170 minutes with a 20 minute intermission.
- ◎ Performed in Chinese.

主辦單位保有節目內容異動權
The program is subject to change.

前言

TIFA, To Inspire. For All 打造不可或缺的啟發之所

在世界因疫情改變的今日，兩廳院於變動中竭力思索劇場存在的意義，以第十三屆 TIFA 台灣國際藝術節作出回應，期待創造一個人人對話、相互啟發的場域。

在疫情下，臺灣藝術家以充沛的創作能量，叩問各種生命議題；無法來臺的國際創作者也接受兩廳院的邀請與挑戰，與我們共同規劃包括網路現場直播展演。

我們期許 TIFA 是國內外藝術家回應當代，對未來劇場提案的創意所在，更希望透過豐富多元的推廣活動，主題式劇場導覽與不斷優化的共融服務，讓劇場成為你我生活中不可或缺的心靈之所。

To Inspire. For All，這是 TIFA 的精神，劇場存在的價值，也是兩廳院給自己的備忘錄。

劇情簡介

《江／雲·之／間》是一部劇場詩歌，向臺灣劇場，也是向世界華人劇場最著名的「一對錯置的戀人致敬」。

賴聲川與【表演工作坊】首演於 1986 年的《暗戀桃花源》被《紐約時報》稱為「當代最受歡迎的華人戲劇」，世界各地各種演出超過萬場，是一種戲中戲的結構，一個悲劇和一個喜劇在搶同一個舞臺。江濱柳與雲之凡這兩位《暗戀》的主角，1948 年的上海認識、戀愛、分手，四十年後在臺北的病房

裡重逢，已都是白髮老人。《江／雲·之／間》填補了兩人四十年來的生活，透過信件的往來，以及收不到的信件，從兩個人的個人心思走入一個時代的情影。

關於兩人的生命，原著《暗戀》提供的不多，而因為《暗戀》是更大作品中不時出現的片段，顯得更瑣碎。我們只知道兩人在上海相識、相戀，因為國共內戰而分離。江在 1949 年就到了臺灣，而雲是後來輾轉經過多地才到臺灣。兩人同住同一個城市而互相不知道，這是生命給他們人生最大的諷刺，但在那個大時代裡，可能也只能算是一個小小的錯過。我們知道江在 1986 年前後生病住院，然後因為大陸開始開放，得到雲原來也在臺北的消息。兩人在醫院病房，四十年後的相聚成為劇場的經典場景，但也留下許多留白，等待《江／雲·之／間》來填補。

賴聲川第四十部劇場作品，邀請曾經參與過《暗戀桃花源》的林青霞、丁乃箏等共襄盛舉，提供兩位戀人不同時期的信件。《江／雲·之／間》劇作的後設性也將創造獨特的劇場文學美學，由著名歌手胡德夫不經交代的同時在舞臺上進行演唱會，向原著《暗戀桃花源》的複式結構致敬。

張震及蕭艾飾演年輕到老的江、雲。所延展出來的特殊時代由【表坊】班底在 Daniel Ostling 設計的記憶大盒子中呈現。

《江／雲·之／間》是一個輓歌，也是一個里程碑，臺灣劇場第一次用自己的原創劇為靈感作二度創作，顯示出臺灣劇場多年來累積的深度、厚度及創意精神。

劇作家／導演的話

我常覺得人有人命，而戲有戲的命。在我諸多原創作品中，《暗戀桃花源》的命算是非常特殊。從 1986 年創作到今天，三十五年了，居然還在演出！這是當年創作的時候怎麼都想不到的。它為什麼能這麼長久，有時候我在想，是不是因為它有點像是一個謎？有點像個拼圖？確實它背後的美學邏輯是屬於拼貼藝術，但就像戲中從桃花林中逃出來的桃樹一樣，在這個拼貼之中，有非常多的「留白」。《暗戀》的主人翁雲之凡、江濱柳，我們真正了解他們多少？他們的人生？好像還沒有比我們了解那位神祕的劉子驥多多少。

2014 年我導了一部《讓我牽著你的手》，是契訶夫與他太太多年的書信往來，讓觀眾能夠深入的體會契訶夫的生命以及創作環境。我那次就喜歡上「書信往來」形式，同時想到了江和雲之間也可以用這種方式，勾勒出他們不為人知的生命。畢竟，他們「寫了好多信」給彼此，好多彼此沒收到的信。在「書信往來」戲劇格式中，應當能做出一點特色。

我從來沒有想到會寫一齣戲，是根據自己原有的戲！但創作進去之後，也感覺到樂趣無窮，更體會到江、雲他們的時代中，就像《暗戀桃花源》中所說的：「在大的時代裡面，人都很小，但在現在這種小時代裡面，人變得更小。」在整個創作過程中，特別回憶到自己父母這一代的顛沛流離，隨風縹緲。他們可能是近來歷史中最辛苦的一代。同時我想到他們的臺北，我長大的臺北，其實很可能是當時全世界最有趣的都市，精彩

在它的貧窮、多元跟悲情。那是一個不能被遺忘的城市。《江／雲·之／間》正是向江、雲這一代悲苦的人們，以及 50 至 70 年代的臺北致敬。當然也有許多向《暗戀桃花源》本文參考的元素，除了事件本身，我是沒忘《暗戀》拼貼的原始本質，在此更順序漸進的引用。

《江／雲·之／間》跟《暗戀桃花源》具有不可分割的密切關係，但沒有誰是誰的必然。我也不覺得需要看過《暗戀桃花源》才能看《江／雲·之／間》。當然，看過的人會多許多「內部消息」跟趣味，但我希望《江雲》是一個獨自成立的作品。

要特別感謝提供書信的過去《暗戀》演員，包括現自己已經是作家的青霞，還有演過春花，導過整部劇的乃箏，還有隨時給我意見的第一組江雲——金寶跟乃竺。你們幫助了《暗戀桃花源》的傳奇得到新生命，新的延續。

—— 賴聲川 2021 年 2 月於臺北

主要演員介紹

張震

國際影壇知名演員，14 歲主演第一部電影《牯嶺街少年殺人事件》開始，即引起電影圈及影迷的關注。曾三度入圍金馬獎，角逐過柏林影展、坎城影展影帝，以《吳清源》榮獲第三屆大阪亞洲電影節最佳男演員。

電影作品有：《緝魂》、《道士下山》、《一代宗師》、《最好的時光》、《2046》、《臥虎藏龍》、《春光乍洩》等。導演作品《尺蠖》。配音作品有《寵物當家》、《我的藍莓夜》等。

蕭艾

國立臺北藝術大學戲劇學系畢業，主修表演。以審慎的態度挑選並準備每一次的演出，是一位知性及感性兼具的優質演員。

以《我和我和他和他》獲得晶球獎網路票選最佳女主角、電視劇《寓言》得到八大電視臺最佳導演獎，並以電視劇《像我們這樣一個家》榮獲第二十八屆電視金鐘獎最佳女主角獎。

胡德夫

被譽為「民歌之父」、「臺灣民謠之父」。1970年代開啟民歌運動風潮後，1980年代繼而轉向原住民權益及平等社會運動。至今仍持續創作與推廣原住民母語歌謠。

2006年個人專輯《匆匆》入圍第十七屆金曲獎六項提名，並以〈太平洋的風〉獲「最佳年度歌曲」與「最佳作詞人」獎；同年亦獲第六屆華語音樂傳媒大獎「最佳國語男歌手」與「最佳民謠藝人」。2012年以《大武山藍調》英文專輯，獲得第十二屆華語音樂傳媒大獎「最佳爵士／藍調藝人」。2015年以專輯《芬芳的山谷》獲華語金曲獎「年度最佳國語專輯獎」、「最佳民謠藝人獎」。2016年出版《我們都是趕路人》一書與《撕裂》單曲，書寫歌曲背後的故事與人生歷程。單曲《撕裂》獲阿比鹿音樂獎「最佳年度民謠歌曲」及2017年華語金曲獎「年度最佳國語歌曲」、「十大華語金曲」等。

劇團簡介

「華語世界裡最精采的劇場！」

——《遠東經濟評論雜誌》

【表演工作坊】1984年11月17日在臺北陽明山賴聲川和丁乃竺家的客廳中宣佈成立。

從1985年3月1日首演的劇團處女作《那一夜，我們說相聲》、到1986年創作的《暗戀桃花源》、到1987年的《圓環物語》，短短三年內，透過三部創新作品，【表坊】這個以票房收入為主要製作來源的民間劇團，讓觀眾大量湧入劇場，改變了華人劇場的面貌，與同時創造力旺盛的其他劇團，共同打造出臺灣新劇場文化。

三十多年以來，【表坊】未曾停下腳步，不斷集結優質舞臺劇藝術工作者全力創新衝刺，創造出一個嶄新的華語劇場經驗，過程中也挽回了正逐漸凋零的傳統表演藝術，如：相聲，成功的將「精緻藝術」與「大眾文化」巧妙結合，吸引無數新觀眾重新走進劇場。歷程中，獲得國際媒體好評不斷，已被公認為華人世界中，極具指標性的當代劇場團隊。

Prologue

TIFA, To Inspire. For All Building an Essential Sanctuary of Inspiration

Today, in a world altered by the pandemic, the NTCH tries to explore the existence value of the theatre under such a drastic change, and the 13th TIFA—Taiwan International Festival of Arts—is the medium which aims to create an inspirational sanctuary where conversations can be sparked and creativities inspired.

In this post-pandemic world, artists in Taiwan are searching for answers to various agendas in life with their exuberant creative energies. International artists who can't travel to Taiwan accept our invitations and take on the challenges to co-organize live streaming performances and exhibitions.

We are expecting TIFA to be the platform where domestic and international artists can voice their creativities which reflect current society and transform into innovative proposals towards future theatre's development. By means of hosting comprehensive and diverse promotional events, themed theatre tours and inclusive services which are constantly evaluated and improved, we are motivated to make theatre an irreplaceable haven for our minds.

To Inspire. For All—TIFA's essence, existence value of the theatre and the NTCH's note to self.

Synopsis

River/Cloud is a theatrical poem, paying homage to the most famous misplaced couple in Taiwan's theater as well as in the Chinese-speaking theater in the world.

Secret Love in Peach Blossom Land, produced by Stan Lai and the Performance Workshop and premiered in 1986, has been acclaimed by *New York Times* as "the most popular contemporary play in China" and made over 10,000 performances worldwide. In the framework of "a play within a play," it features a tragedy and a comedy on the same stage at the same time. Jiang Bingliu and Yun Zhifan, the two leading characters in *Secret Love*, met and fell in love with each other and then separated in 1948, and reunited at a hospital ward in Taiwan 40 years later when both of them were aged. *River/Cloud*, however, fills up the gap of the 40 years. Through the exchanges of correspondence and those undeliverable letters, the profile of an era takes shape out of the two individuals' personal experiences and thoughts.

As *Secret Love* was only a part within the framework of a greater work, it seemed fragmental and did not give too many details about the lives of the two characters. We only knew that they met and fell in love with each other in Shanghai, and then separated due to the civil war in China. Jiang arrived at Taiwan in 1949, while Yun came to Taiwan much later after going through many things and having stayed at many places. They had no idea that they actually lived in the same city. It seemed the biggest irony of their lives, but was perhaps only a small mistake in the great era. We knew that Jiang was hospitalized around 1986 and then learned about Yun's

whereabouts after the resumption of mail correspondence between Taiwan and mainland China. Afterwards, there came their reunion at the hospital after 40-year separation, the classic scene in the theater. However, it also leaves many blanks awaiting *River/Cloud* to fill up.

In the 40th theatrical work by Stan Lai, those who have played the roles of Jiang Bingliu and Yun Zhifan, such as Bridgette Lin (aka Lin Ching-hsia), are invited to join the production by providing letters supposedly written by the two lovers in different periods. The meta-theatrical nature of *River/Cloud* also produces a unique aesthetic in the literary genre of drama. Meanwhile, renowned aboriginal singer Ara Kimbo simultaneously holds a concert on the stage, paying homage to the juxtaposed structure in the original *Secret Love in Peach Blossom Land*.

Chang Chen and Hsiao Ai respectively play the roles of Jiang Bingliu and Yun Zhifan from the youth to the aged. A special era is portrayed in a big box of memories designed by Daniel Ostling, the key member of the Performance Workshop.

River/Cloud is an elegy as well as a milestone. It marks the first time in Taiwan's theater that a second play is inspired by and created on the basis of its own original play, demonstrating the in-depth creativity accumulated for past few decades in Taiwan's theater.

Words of Playwright / Director

I often say "A person has a person's fate; so does a play." Among so many original works of mine, *Secret Love in the Peach Blossom Land* probably has the most particular fate. It has been 35 years since the play's premiere in 1986 and it is still performed on stage! I would have never thought that when I created the play back then. Sometimes, I wonder about its longevity. Is it because the play resembles a puzzle or a jigsaw? Indeed, the aesthetic concept behind the play is a kind of collage art. However, just like the peach tree escaping from the peach grove in the play, there is a lot of "empty space" in this collage. This empty space spreads into the lives of Jiang Bingliu and Yun Zhifan, the two leading characters in the play within the play. How much do we know about their lives? It seems that our knowledge about them is as little as that about the mysterious Liu Ziji.

In 2014, I directed *I Take Your Hand in Mine*, a play based on the love letters between Chekhov and his wife and allowing the audiences to better understand Chekhov's life and creative environment. Ever since then, I have been fascinated with the form of "exchanges of letters." It also reminds me that such a form can be used to depict the unknown lives of Jiang and Yun. After all, they "wrote so many letters" to each other and there were so many undeliverable letters. There should be something unique out of the theatrical form of "exchanges of letters."

I have never thought that I would write a play based on my own play! But since I began the creation, I have had a lot of fun and had a better knowledge about the times

of Jiang and Yun. Just like what is said in *Secret Love in Peach Blossom Land*: "In such a grand era, human beings are small; but in such a small era, human beings are even smaller." During the process of creation, I was brought back to the memories of the dispersion and drifting of my parents' generation, which was probably the most difficult generation in contemporary history. I was also reminded of the Taipei where I grew up. As a matter of fact, Taipei could easily be the most interesting city in the world at that time. It was brilliant because of its poverty, diversity and pathos – a city that should not be forgotten. *River/Cloud* aims to pay homage to the sorrow of Jiang and Yun's generation as well as to Taipei from the 1950s to 1970s. Of course, a lot of elements refer to the original texts of *Secret Love in Peach Blossom Land*. In addition to the incident itself, I still keep in mind the original nature of collage in *Secret Love* and continue to use it in a disciplined and hopefully meaningful manner.

River/Cloud and *Secret Love in Peach Blossom Land* are inseparable from each other, but there is no inevitable consequentiality between them. I don't think it is a precondition that you must see *Secret Love in Peach Blossom Land* before you can appreciate *River/Cloud*. But of course, those who have will get many "insider" enjoyments. Still, I expect *River/Cloud* to be an independent work.

I would like to express my gratitude to those who have played in *Secret Love* before for providing letters used in this production, including Ching-hsia who is now a published writer. Special thanks also go to Ismene, who have played the role of Chunhua and has directed the whole play, as well as Chin Shih-chieh and Ding Nai-chu, who played Jiang

and Yun in the first production and have since then continued to offer their advice to me. They help the legend of *Secret Love in Peach Blossom Land* to create a new life, and continue being alive.

— Stan Lai, February 2021, Taipei

Cast of *River/Cloud*

Chang Chen, internationally renowned actor, has attracted much attention from the critics and fans in Taiwan since starring in his first film, *A Bright Summer Day*, at the age of 14. He has been nominated for the best leading actor three times for the Golden Horse Awards as well as in the Berlin Film Festival and Cannes Film Festival. He also won the award for the best leading actor at the Third Osaka Asian Film Festival for his performance in *The Go Master*.

He has participated as an actor in such films as *The Soul*, *Monk Comes Down the Mountain*, *The Grandmaster*, *Three Times*, *2046*, *Happy Together*, and *Crouching Tiger, Hidden Dragon*, and also as a director in *Inchworm*, a segment in *Three Charmed Lives*. He has worked as a voice actor in films such as *The Secret Life of Pets* and *My Blueberry Nights*.

Hsiao Ai, graduated from the Department of Theatre Art of Taipei National University of the Arts, majoring in performance. She always prudently selects and makes the best preparation for each of her performances and is known as an excellent performer with both intellectuality and sensibility.

She has won the Taiwan Globe de Cristal Award for the best actress with *I.Me.He.Him*, GTV Award for the best director with TV drama *Fable*, and the 28th Golden Bell Award for the best actress with *A Family Like Ours*.

Ara Kimbo, acclaimed as the “Father of Folksongs in Taiwan,” was dedicated to the folksong movement in the 1970s as a pioneer and then to the social movement for advocating equal rights of the aboriginals. As of today, he still continues creating and promoting aboriginal songs with his mother tongue.

In 2006, he won six nominations in the 17th Golden Melody Awards with his personal album *In a Flash* and eventually garnered the awards for the Best Song of the Year and the Best Lyricist Awards with “Wind from the Pacific.” In the same year, he also won the Best Male Singer and the Best Folk Song Singer Awards from the Sixth Chinese Music Media Awards. In 2012, he further won the Best Jazz/Blues Artist Award from the 12th Chinese Music Media Awards with his English album *Sky High Mountain Blues*. His album *Sweet Home Ka-Aluwan* granted him another two Golden Melody Awards for the Best Mandarin Album and the Best Folksong Singer in 2015. He further published the book, *We Are All Passersby in a Hurry*, along with an EP *Tearing Up* in 2016, unfolding his life stories and experiences behind the songs he wrote. The EP *Tearing Up* won the Abilu Music Awards for the Best Folksong of the Year as well as the 2017 Chinese Music Awards for the Best Mandarin Song of the Year and Top Ten Chinese Songs.

About the Company

“The most exciting theater in the Chinese-speaking world!”

— *Far Eastern Economic Review*

On 17 November 1984, the Performance Workshop was officially established at the living room in the house of Stan Lai and Ding Nai-chu in the Yangming Mountain.

The workshop’s maiden show, *That Evening, We Performed Crosstalk*, made its premiere on 1 March 1985, which was followed by *Secret Love in the Peach Blossom Land* in 1986 and *Circle Story* in 1987. With three works in three years in a row, the Performance Workshop, a young private-owned theater company that relies on the income of the box office as the main source for theater productions, attracted massive audiences to go into theaters, changed the face of the Chinese-speaking theater, and jointly built a new theater culture in Taiwan with other theater companies full of creative vigor.

For 30 years, the Performance Workshop has never stopped but instead continued to gather outstanding theater artists in pioneering and innovation to create a brand-new experience in the Chinese-speaking theater. During the process, it has also helped reviving some gradually withering traditional performing arts, such as crosstalk, and successfully integrated elite arts and popular cultures to attract numerous audiences to re-engage with theaters. Along the way, the Performance Workshop has continuously garnered acclaims from international media and has been recognized as one of the most representative contemporary theater companies in the Chinese-speaking world.

演職人員總表 Credits

編劇、導演 | 賴聲川

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參與劇中書信撰寫 | 林青霞、丁乃筭

戲劇顧問 | 金士傑

演 員 | 張 震、蕭 艾、胡德夫

韋以丞、劉美鈺、賴梵耘、朱宥琳、翁銓偉、李劭婕、呂名堯、
李崇民、林采慧、賴曼玄

舞臺設計 | Daniel Ostling

燈光設計 | 簡立人

服裝設計 | 方廷瑞、翁邦鳳

影像設計 | 王奕盛

舞蹈設計 | 蘇威嘉

平面設計 | 陳俊言

音樂總監 | 賴聲川

原創音樂《江雲 Tango》

作曲 | 賴聲川

編曲 | 范德騰 (John Vaughan)

演奏者

鋼 琴 | 范德騰 (John Vaughan)

小提琴 | Cristina Paradise

手風琴 | 蔡偉靖

電貝斯 | 韓睿德

監製 | 丁乃筭

製作人 | 藍大鵬

導演助理、舞臺監督 | 丁昱文

執行製作 | 劉士禎、曹紘璋


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感謝您費心填寫！

現場出示電子問卷，將可兌換「精美小禮」乙份，

數量有限，送完為止。



友善環境 | 國家兩廳院印刷品皆選擇使用大豆油墨物料。 

共融場館 | 國家兩廳院與綠藤生機「低敏潔膚產品」及台灣康匠「透明友善口罩」
跨界共好合作，歡迎大家成為共融·平權的一份子。