

林陸傑

Role Play

Lin Lu-chieh


Role Play

演出時間 | 2022.3.4 (FRI.)—3.6 (SUN.) 19:30
2022.3.5 (SAT.)—3.6 (SUN.) 14:30

演出地點 | 實驗劇場 Experimental Theater

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

製作單位 | 
拾陸製作
LU PRODUCTION

輕鬆自在場冠名支持 |  玉山文教基金會

- ◎節目全長約70分鐘，無中場休息
- ◎建議6歲以上觀眾欣賞
- ◎演後座談：每場演後於實驗劇場
- ◎3.6 (日) 19:30 為輕鬆自在場
- ◎Approx. 70 minutes without intermission.
- ◎Age guidance 6+.
- ◎Post-talk: at the Experimental Theater after each performance.
- ◎3.6 (SUN) 19:30 is a Relaxed Performance.

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



前言

2019 年兩廳院啟動第一屆「新點子實驗場 R&D」兩年計畫，透過公開徵選、導師陪伴、階段性呈現並最終完整製作的流程，期許以持續系統化的研發機制成為創作者的強力後盾，讓創作以自由實驗的精神反覆辯證，開拓作品的思考維度。雖然原定 2021「新點子實驗場」因新冠肺炎而延期，但當我們再次回到劇場時，將秉持著「有輸過，沒怕過」的冒險精神，繼續探尋創作的
新可能。

2021「新點子實驗場」節目共四檔，第一檔是特邀音樂節目《虛擬日常》在疫情之下當個人自由受到限制後，進一步探討人對周遭環境的感知與覺察力。另外三檔將在 2022 年逐一呈現的是第一屆「新點子實驗場 R&D」的入選作品：透過親身感受壓迫與不適，重新檢視臺灣壓迫史，得以刺激觀眾反思與行動的《百年之囚》；藉由二十世紀初最偉大魔術師的故事，談論「扮演」，窺探魔術師真假人生的《Role Play》；最後以八年級視角探討城市快速發展下的孤立感及當代同志群像的《半金屬》畫下 2021「新點子實驗場」的尾聲。

新點子，不只是靈光乍現，更是勇敢提問世界的大無畏實驗精神。

關於《Role Play》

這是一個魔術師，用魔術講述另一位魔術師的故事。

故事發生在二十世紀初的倫敦，關於一位世界最出名的中國魔術師程連蘇，他每晚在倫敦演出，觀眾為臺上的魔幻瘋狂，爭先恐後地來看這位身穿長袍馬褂、留著髮辮的東方人。人們喜歡這樣的表演，認為程連蘇是擁有神祕力量的角色。但魔術師從來就只是個保守祕密的人，祕密是他們工作的本質，程連蘇並不是真的中國人……。

《Role Play》談論扮演的的方法，藉由魔術師林陸傑的視角，談論自己和魔術師程連蘇之間巧妙的連結。作品遊走於真實和虛假的邊界。內容包含大量敘事，藉由故事來探討魔術本質，並實驗魔術作為一種敘事的方法，討論社會的偽裝，一步步發現生活中的真·魔幻時刻。

創作者 | 林陸傑

宜蘭人，魔術師與獨立藝術創作者，接觸魔術 15 年，臺灣大學戲劇研究所碩士生。自街頭藝人演出起家，近年專心於劇場作品創作。2018 第十四屆雲門舞集流浪者計畫受獎人，前往印度溯源古魔術濫觴，並受邀至 2018 年印度 Maya 國際魔術大會擔任表演嘉賓。返臺後 2019 年獲選第一屆國家兩廳院藝術基地 Gap Year 駐館計畫，同年發表半自傳劇場作品《生日派對》。2020 年參與兩廳院新點子實驗場 R&D 計畫，以探討社會扮演與歷史魔術事件的作品《Role Play》獲選為 2021 新點子實驗場正式售票節目。

2020 年創辦拾陸製作，將魔術作為敘事載體，並成為創作主軸，企圖以魔術發展成一種回看社會的藝術形式。近年作品以獨角戲為大宗，專注於生命的自我認同，藉真實事件解構重組，找尋魔術與日常生活中的共感。藝術創作獲臺北表演藝術中心、國泰基金會、玉山銀行、臺灣大學等機構支持。2020 年開始，受雲門藝術基金會邀請，擔任雲門流浪者校園巡迴講座年度講者，前往全臺校園進行藝術創作、流浪分享。2021 年起，受國家兩廳院邀請，開始合作藝術教育，擔任「廳院學計畫—藝術入校」計畫藝術家，至雙北地區國高中進行駐校工作坊與講座。

創作者的話

2017 年時我在臺大念研究所一年級，在筱玫老師的後殖民文學與戲劇課堂上，負責報告東方主義的題目，而程連蘇就是這樣浮現的。過了一個學期，在政翰老師的音樂劇課堂中，又為程連蘇寫了完整的劇情大綱和設定，整個人物和故事也逐漸成形，後來程連蘇也成為了我的碩士論文，主要研究後殖民理論和魔術歷史。一直到了 2019 年，兩廳院 Gap Year 計畫的年底提案，《Role Play》才算是有血有肉地長出四肢；2020 年中的兩廳院新點子實驗場 R&D 計畫呈現更讓這作品真正活了起來；受到疫情延宕，終於到了正式演出的 2022 年，歷時了將近四年。

作為一個魔術師，跨足劇場創作的理由除了熱愛魔術外，也認為劇場或許能創造出我喜歡的魔術，當然這個想法正在驗證當中。對我來說，魔術是一種感受和體驗，而且必

須要是現場觀看。現代魔術（1900 年後）存在的絕對目的就是為了創造神奇。有趣的是，即使在 21 世紀，人們對魔術的想像期待其實和 100 年前沒有相差太多——即使人們都知道魔術是假的。觀眾拒絕相信奇蹟，但同時竟也享受著魔術表演。魔術操弄人類心中一股相信的力量，在魔術發生的瞬間就是某一種象徵的形成。魔術若在劇場作為一種敘事手法，不只是帶來神奇，而是講述死亡、談論孤獨，將毫無關聯的物件與屬性聯合起來會是什麼光景？這是我近年的質疑與積極實驗的核心。我想魔術與戲劇其實並沒有巨大的差異。同樣是在一齣作品中試圖營造出幻象來使觀眾信服，魔術便是一個幫助建立與觀眾連結的展演方式。如同現代魔術之父侯貝 - 胡迪（Robert-Houdin）所說：「魔術師也是一個演員，扮演的是會魔法的角色。」

這次與導演剛華和戲劇構作政翰工作的過程中，重新檢視了許多過去魔術師習慣的創作和表演狀態，包含說話方式、身體使用、語言節奏、作品結構等，激發出更多原本所擁有，藏在深處的特質，蛻了一層皮再次認識自己，十足感謝。

美國社會學者高夫曼（Goffman）指出：「日常生活中的一切社會行為，在某種程度上都可以被認為是一種特定的表演行為，他們的出現絕不是孤立的，而是在特定環境下存在的，帶有迎合社會期望的，扮演。」《Role Play》透過程連蘇來一步步學習扮演，窺探他心中的渴望，創造出極具說服的角色和故事。同時作品內夾敘了些許我個人的生命經驗，和程連蘇一同演出。

創作團隊

張剛華 | 導演

1987 年出生於印尼雅加達，國立臺北藝術大學戲劇學系畢業，現為自由創作者、「明日和合製作所」核心成員。曾獲國家藝術基金會「新人新視野」、「海外藝遊」及文化部「青年文化園丁」（計畫主持人）之專案補助，另曾參與 2018 年臺北表演藝術中心之亞當計畫藝術家實驗室。作品專注在處理觀眾與表演者之間的權力關係，嘗試實驗更多的觀／演地位及空間權限。近年的創作實踐著重在典型劇場空間以外的展演形式，欲透過展演空間及形式的轉變，重新審視表演藝術作品在當代與社會、觀眾、議題間的向度。

吳政翰 | 戲劇構作

美國耶魯大學戲劇學院藝術碩士，主修戲劇構作與戲劇評論，目前任教於臺灣大學戲劇系，並為「美洲文學顧問與戲劇構作協會」會員。至今戲劇構作五十餘齣作品，經典與新創並陳，涵括一般戲劇、音樂劇、電影劇本及各類跨界展演。編劇作品曾獲新北市文學獎首獎、臺北文學獎及兩屆優良電影劇本獎等。

蕭宇謙 | 魔術設計 & 魔術顧問

亞洲首屈一指的魔術道具設計師，同時也擔任多位一線魔術師的魔術顧問，曾參與《周遊記》、央視春晚、影集《天橋上的魔術師》等製作。

Prologue

We launched the 1st NTCH Ideas Lab R&D two-year project in 2019, hoping to become a strong backing for creators with a continuously systematized R&D mechanism through openly soliciting program proposals, mentor instructing, preliminary presentation to final production. This allows creators to freely and experimentally debate and revise their works to expand the dimensions of thinking. Although 2021 NTCH Ideas Lab has been postponed due to the pandemic, we will return to the theater bearing this motto in mind: "I've been defeated but never chicken out." With such an adventurous spirit, we will continue to explore the possibilities of creating new forms of performing.

2021 NTCH Ideas Lab features four programs, including three works nominated for NTCH Ideas Lab R&D: *Got Me Looking So Crazy Right Now* looks at the social isolation in the rapidly changing urban life and the contemporary gay scene with the perspective of Generation Y; *Role Play* tells the story of the greatest magician of the early 20th-century, exploring the magician's life that lingers between reality and illusion by discussing "role-playing"; *A Century's Dark Journey* provides immersive experiences of persecution and confinement to ignite the audiences once again reflecting on Taiwan's persecutory history and thus take action to do justice. And finally, the specially invited music program *Existence of Absent Reality* explores people's perception and awareness of the surrounding environment when personal freedom is restricted under pandemic lockdown. *Existence of Absent Reality* premiered in 2021 while the rest of the works will be presented in 2022.

Ideas Lab is where we look for sparks of eureka and fearlessly venture into the world with experimental spirits.

Role Play

The show is about a magician who uses magic to tell the story of another magician.

The story took place in London at the dawn of the twentieth century. It was about the world-famous Chinese magician Chung Ling-soo. He performed in London every night. The audience went crazy for his magic tricks and flocked to see this oriental man wearing a long robe, a mandarin jacket, and a long braid. People loved this kind of show and thought that Chung Ling-soo was someone with mystical powers. But a magician is just someone who knows how to keep secrets. Secrets are the essence of their job. In fact, Chung Ling-soo was not even a Chinese.

Role Play discusses various ways of "role-playing". Through the perspective of the magician Lin Lu-chieh, the production discusses the intriguing connection between Lin himself and the magician Chung Ling-soo. The show straddles on the line between fact and fiction. There are a lot of narratives. The essence of magic is explored with stories. And magic is employed experimentally as a way of storytelling. From the discussion of the fakeness of the society, the show moves gradually towards the discovery of the reality of life—the magic hour.

Creator | Lin Lu-chieh

As a performer and magician, Lin Lu-chieh is always looking to bypass traditional frameworks to find new ways to experience magic and illusion. His latest works include *Birthday Party* and *Role Play*. Lin was previously selected for Cloud Gate's Wanderers Project and the NTCH Art Base Gap Year Program.

Creator's Note

In 2017, I was a first-year graduate student at NTU. In Professor Hsieh Hsiao-mei's course on postcolonial literature and drama, I was responsible for giving a presentation on Orientalism. It was the first time that the idea of Chung Ling-soo appeared in my mind. Next semester, in Professor Wu Cheng-han's musical theatre course, I finished the plot outline and the setting of the story for Chung Ling-soo. The character and the story gradually took shape at this time. Later, Chung Ling-soo became part of my master's thesis on postcolonialism and the history of magic. In 2019, in my proposal for the NTCH Gap Year project, *Role Play* began to have concrete details. It was during NCTH's IDEAS Lab-R&D in 2020 that this play really came alive. In 2021, it finally has become a fully-fledged performance. The entire process takes four years.

As a magician, I make theatre performances partly because I love doing magic shows. I also think that maybe with theatre I can create the magic shows I really like. Of course I am still testing this idea. For me, magic is both a sensation and an experience. You have to watch a live magic show in order

to experience it. The ultimate purpose for modern magic shows (after 1900) to exist is to create wonders. Interestingly, even in the 21st century, people's expectations and imagination about magic shows have not changed much since 100 years ago. Magicians with mystical powers usually mean healthy family entertainment. Even though we know that all magic tricks are fake, and we don't like to be tricked, yet we still enjoy the experience of watching magic tricks. I often think that maybe magic can be a way of storytelling in theatre. It can bring us wonders. But it can also tell us about death and loneliness. If I create magic shows from the perspective of "Metamagic", what kind of magic show will that be? I don't think there is such a big difference between magic and theatre. They both attempt to create illusions in the shows to convince the audience. Magic is a way of performance that helps you connect with the audience. As the old saying goes, "The magician is also an actor who plays the character that knows the magic tricks."

During the process of working with Kang-hua (the director) and Cheng-han (the dramaturg), I started to reexamine the habits of many of the past magicians in how they performed and how they constructed their shows, including ways of speaking, uses of body, rhythms of language, and structures of their shows. Many of my hidden qualities were unleashed during this process. It is like getting to know myself again through shedding a skin. Many thanks to all of you.

As the American Sociologist Erving Goffman points out, "All social behaviors in our everyday life can be seen as role playing.

They are not arbitrary. They exist in specific contexts. People play roles according to different social expectations." In *Role Play*, we see Chung Ling-soo learning how to play roles. We peep into his desire and craving. And we see the creation of convincing roles and stories. The show is also interspersed with some of my personal experiences. In a way I am performing with Chung Ling-soo on the same stage.

Creative Team

Chang Kang-hua | Director

Born in Indonesia, brought up and educated in Taiwan. He is a co-founder of Taipei-based multi-creator collective, Co-Coism. His achievements include grants from the National Culture and Arts Foundation as part of the Young Star New Vision and Overseas Arts Travel project and the Youth Gardener project of Culture from the Ministry of Cultural in Taiwan. He also participated in TPAC ADAM Artist Lab in 2018. In his works, he focuses on the relationship between audiences and performers and attempts to broaden the spectrum of the performing arts. His recent works have emphasized forms of performance that are outside the conventional theater space. By transitioning performance methods and spaces, he re-examines performing art works in the contemporary context and their dimensionality in terms of society, audience and issues.

Wu Cheng-han | Dramaturg

The MFA in Dramaturgy and Dramatic Criticism from Yale School of Drama, he currently teaches at the Department of Drama and Theatre in National Taiwan University. Also he is the member of Literary Managers and Dramaturgs of the Americas. As a dramaturg, he participated in more than fifty works, including drama, musical, film and cross discipline. The plays he wrote have also won New Taipei City Literary Award, Taipei City Literary Award and Excellent Screenplay Award.

Lucian Hsiao |

Magic Prop Designer & Consultant

Being one of the leading magic prop designers, he is also a magic consultant for many famous magicians in Asia. His works included *J-Style Trip*, The Spring Festival Gala on CCTV and *The Magician on the Skywalk*.

演出製作群 Credits

編劇、表演者 Playwright & Performer | 林陸傑 Lin Lu-chieh

導演 Director | 張剛華 Chang Kang-hua

戲劇構作 Dramaturg | 吳政翰 Wu Cheng-han

魔術設計、顧問 Magic Prop Designer & Consultant | 蕭宇謙 Lucian Hsiao

製作人 Producer | 蘇庭睿 Su Ting-ruei

舞臺設計 Set Designer | 蔡傳仁 Tsai Chuan-ren

燈光設計 Lighting Designer | 陳崇文 Elvan Chen

音樂設計 Music Designer | 劉文奇 Liu Wen-chi

音場設計 Sound Field Designer | 溫承翰 Wen Chen-han

服裝設計 Costume Designer | 陳玟良 Iron Liang

表演指導 Performance Consultant | 高偉哲 Kao Wei-che

導演助理 Director Assistant | 徐鈺荃 Hsu Yu-cyuan

執行製作 Production Manager | 張惠婷 Chang Huei-ting

製作助理 Production Assistant | 林鑛紡 Lin Kuang-fang

舞臺監督 Stage Manager | 孫唯真 Sun Wei-chen

舞臺技術指導 Technical Director | 李思鵬 Lee Szu-peng

燈光技術指導 Master Electrician | 莊家丞 Chuang Chia-cheng

舞臺燈光技術 Technical Crew | 葉威廷 Yeh Wei-ting、邱郁雯 Chiou Yu-wen、林立達 Lin Li-kuei、

劉柏漢 Liu Po-han、林昱辰 Lin Yu-chen、李兆基 Lee Chao-ji、

于瑞鑫 Yu Jui-hsin、李信宏 Lee Shin-hong

音響技術 Sound Technical Crew | 陳旭華 Chen Syu-hua、陳昱澍 Tree Chen

服裝管理、梳化 Wardrobe & Makeup | 顏玳如 Yen Ting-ju

製作團隊 Production | 拾陸製作 Lu Production

製作協力 Co-production | 一團和氣有限公司 Good Terms Production

特別感謝 Special Thanks | 林懷民 Lin Hwai-min、楊景翔 Yang Chin-hsiang、黃翊 Huang Yi、

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蘇志鵬 Su Chih-peng、許正蕾 Hsu Cheng-lei

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