



Chun-Mei Taiwanese Opera Troupe

The Peach Blossom Enchantment

2024.9.28 Sat. 14:30

2024.9.29 Sun. 14:30

Weiwuying Opera House

Duration is 140 minutes with a 20-minute intermission.

Performed in Taiwanese with both English and Mandarin surtitles.

Suitable for age 7+.



National Kaohsiung
CENTER FOR THE ARTS

WEI WUYING

衛武堂 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

Program

The sincere promise of a childhood peach blossom branch creates an annual fantastic, touching Taiwanese Opera that unfolds across life and death.

Young HAN Chong, who grew up protecting his bullied buddy, the delicate TAO Chun-hua, is compelled to leave home after joining the Imperial Guard. Chun-hua bids farewell to Chong at the peach blossom grove, presenting a peach blossom branch and an amulet as he wishes him the ability to "transform adversity into good fortune and ward off evil spirits." They pledge to place peach blossom branches by the village monument yearly, eagerly awaiting Chong's return. Eighteen years later, Chong fulfills his promise. In a tavern, he intervenes to help an artist under harassment from a royal—the brother of the queen consort—only to discover that the artist is none other than his old friend Chun-hua! Chun-hua introduces his pregnant wife, LI Hsiang-yun, to Chong. Worried about offending the Imperial House, Chun-hua quickly makes his way to apologize to the royal. However, he was involved in a fatal accident. At this crucial moment, the fortune teller HSIMEN Ting and the female Taoist priest TUAN Tien-e coincidentally arrive at the peach blossom grove. A fantastical and twisted tale is unfolding.

The tale of *The Peach Blossom Enchantment* unfolds across life and death, intricately weaving together love, hatred, joy, and sorrow. KUO Chun-mei, the recipient of the Golden Melody Award for Best Performer, portrays a dashing yet fate-tested mysterious swordsman, while SUN Kailin, the recipient of Best New Performer for the Golden Melody Award for Traditional Arts and Music, cross-dresses and depicts a humorous and witty fortune teller. JIAN Jia-yi, the prima donna, portrays the bold lover woman. The "New Generation Young Male Lead," WU Cheng-en, cross-dresses and performs the feminine role of TAO Chun-hua. Directed by Ann LANG, who bridges the worlds of television and theater, this powerhouse cast transcends genres to deliver an exciting rendition of a new fantasy masterpiece for the year.

Words from the Director | Ann LANG

The Peach Blossom Enchantment is the eighth Taiwanese opera I've directed. It is also my first time collaborating with Chun-Mei Taiwanese Opera Troupe in Kaohsiung.

I have always admired Master Chun-mei's handsome, soulful, striking onstage presence; I'm also a fan of Kailin and Jia-yi, and their professionalism (seriously though, how are all three of them so fit?). Cheng-en is a new friend that I've only just met through *The Peach Blossom Enchantment*, and has an impactful role in the show. What a wonderful, brilliant team! After twelve years of directing Taiwanese operas, I am finally blessed with this opportunity to collaborate with the Troupe. I am thankful for Master Chun-mei's trust, and for the National Kaohsiung Center for the Arts - Weiwuying for presenting the show.

I actually worked with JIANG Pei-ling, our playwright, on a TV show a long time ago. The thrilling, uncanny atmosphere in her text really presented the design team with a great challenge, to create in concert the devastatingly beautiful imagery of the peach blossoms, the desolation, the magic, and the special effects.

In *The Peach Blossom Enchantment*, there is the bitterness of unrequited love; the despair and resignation of death without final peace; the entanglement of love, friendship and hatred; and the jostling between predetermination and the will to oppose destiny. All I can say is, come see it! Feel it all for yourself!

I also want to thank the design team, and the Administration Supervisor Yvonne, and Executive Producer Ben. Together, we are also experiencing an unforgettable, magical journey.

Words from Playwright | JIANG Pei-ling

Gender equality and environmental protection are the two fundamental issues to be addressed in *The Peach Blossom Enchantment*. I thought, how can I integrate them into one?

I've never liked the idea of stereotyping characters, instead favoring three-dimensional figures with the capacity for both good and evil. *The Peach Blossom Enchantment* doesn't adhere to the love entanglement plot typical of the double male, double female leads (two shen, two dan) cast; instead, each character has their own internal struggles, and even the chou – jester – role must shoulder the responsibility of illustrating the worldbuilding of the show. I believe that freedom of expression and inclusivity are essential tenets of Taiwanese opera, and so I've adorn the stage of Peach with references ranging from Gu Long's martial art novels, the ghost plays of traditional Chinese opera, to the kaidans (ghost stories) of kabuki. The passing down of our cultural legacy goes beyond those working onstage, backstage and front of house. The audience also needs to join this process, and so welcoming a younger generation of audiences into the theatre has long been my goal. In writing Peach, I aim to strike a balance, with choosing topics and narrative styles that are more youthful and pertinent to contemporary themes, while ensuring that these elements are still easy to comprehend for older audiences.

Chun-Mei Taiwanese Opera Troupe

Established in Kaohsiung in 2000 by Taiwanese opera's well-known young male lead, KUO Chun-mei, the troupe has consistently been characterized by a spirit of innovation and trendsetting. They primarily perform at major festivals and temple fairs and are frequently invited to participate in performances and events across the country, engaging actively in refined large-scale stage productions. Each year, their new productions, renowned for their innovative storytelling and creative staging, captivate audiences across Taiwan.

Leading Actor | KUO Chun-mei

Born into a family deeply rooted in Taiwanese Opera in Kaohsiung for generations, KUO Chun-mei stepped into the limelight from a young age. At sixteen, she took on the role of a young male lead in her family's opera troupe. Later, she was recruited to play leading roles in televised Taiwanese operas such as *The Great Han Resurgence* and *Honorable and Righteous*. Her portrayal of the dashing and romantic character PAI Yun-tien captivated audiences across Taiwan, earning her immense popularity. Currently, she serves as the leader and main male lead of the Chun-Mei Taiwanese Opera Troupe, garnering widespread admiration for her outstanding acting skills. The media has hailed her as the "new idol of Taiwanese Opera, no less charming than Takashi KASHIWABARA " and "the Takeshi KANESHIRO of the Taiwanese Opera world," even drawing comparisons to the leading actresses of the Takarazuka Revue in Japan. With her charming appearance, graceful demeanor, and impeccable acting, she embodies mastery in her craft.

In 2007, modern jazz musician SU Tung-Ta invited Chun-mei to collaborate on a groundbreaking *Riding on a White Horse*. The album featured a fusion of the seven-character tune and eleven-character Do-ma tune of traditional Taiwanese opera, showcasing a fresh and innovative style that garnered praise from the conventional Taiwanese opera community and the music production industry.

Leading Actor | SUN Kailin

Growing up immersed in the melodies of Taiwanese opera, SUN Kailin, with her rendition of *Dreams of Family Locked in Hatred*, became known for her poignant performance in the Do-ma tune. She has participated in multiple TV shows, notably in the television series *Taiwanese Mysteries* and the film *Dragon Flying, Phoenix Dancing*.

In 2017, she was invited to play the lead role in the fourth DaDaoCheng Youth Opera Arts Festival production, *Handsome Youth TOU Lien-kuei*. For two consecutive years, in 2019 and 2020, Kailin was nominated for Best New Performer for the Golden Melody Award for Traditional Arts and Music. With a striking presence, versatility in literature and martial arts, and a breadth of acting skills, Kailin emerges as an exceptional young male lead actor in Taiwanese opera, demonstrating rare intelligence in her performances.

Artistic and Production Team

Producer : KUO Chun-mei

Director : Ann LANG

Assistant Director : SUN Kailin

Acting Coach : HUANG Yu-lin

Playwright : JIANG Pei-ling

Music Designer : Polo CHEN, KUO Jen-yu

Stage Designer : Juno CHEN

Video Designer : LO Shih-hsiang

Lighting Designer : LIN Yu-cheng

Costume Designer : WENG Meng-ching

Martial Arts Coach : HU Chang-min

Stage Manager : WU Ching-yuan

Head of Stage : LIAO Shih-hsien

Administration Supervisor : CHENG Chiu-mei, PENG Yi-fen

Executive Producer : LIN Chuan-fei, JHU Sian-jhe

Leading Actor : KUO Chun-mei, JIAN Jia-yi, SUN Kailin, WU Cheng-en, JIANG Hong-min,
ZHOU Yu-kuan, LUO Meng-hung

Performance Partnership : Taiwan Bangzi Opera Company

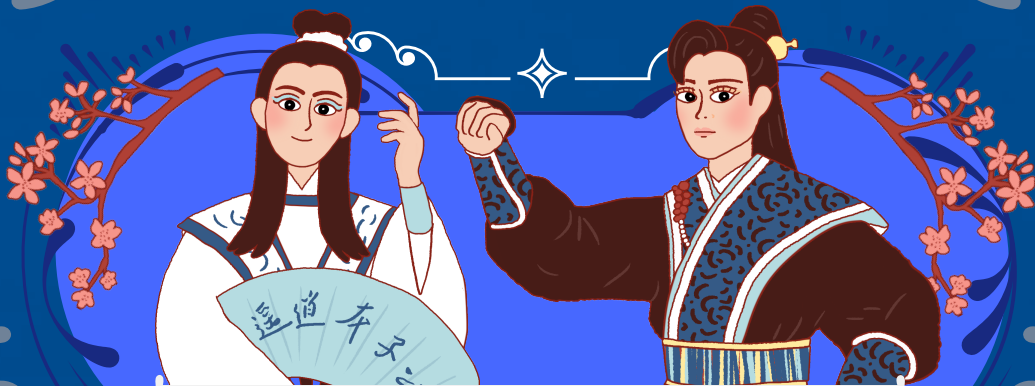


Call Cue 青少年

衛武營

春美歌劇團《桃花謎》

Chun-Mei Taiwanese Opera Troupe
The Peach Blossom Enchantment



#新編歌仔戲 #尊重 #勇敢 #玫瑰少年 #多元性別

CUE TO YOUTHS

2024

秋 AUTUMN · WINTER 冬



National Kaohsiung
UNIVERSITY OF EDUCATION
WEI WU YING
衛武營 國家藝術文化中心
National Kaohsiung University of Education National Performing Arts Center

春美歌劇團 《桃花謎》



1 /

AUTUMN / WINTER 2024

秋冬

Cue to Youths

說到臺灣的傳統藝術，你一定聽過歌仔戲，那麼……你有聽過「新編歌仔戲」嗎？

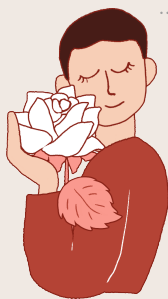
新編歌仔戲結合了傳統歌仔戲的精髓和現代創新的元素，既有新編的現代背景故事，也會搭配現代劇場的技術和特色，在主題和形式上進行多元的突破！與時俱進的新編歌仔戲，劇情內容可以天馬行空，元素也是五花八門，突顯歌仔戲劇場與現代劇場精彩的交匯。它的戲碼大多環繞正邪對立、江湖情仇與男女情愛，還充滿引人入勝的悲歡離合，以及個人意志與命運的拉扯，可說是戲劇張力滿滿的一種形式，教人看得目不轉睛。



《桃花謎》從一個經常被霸凌的粉嫩玫瑰男孩——陶春華，以及從小就保護他的好友韓沖說起。韓沖收到入選錦衣衛的通知，離家時春華在桃花塢送行，給了韓沖桃花枝和護身符，相約每年在村口石碑旁插上一根桃花枝，等待韓沖回來相會。18年後，兒時摯友終於重遇，春華卻因為他的陰柔特質，在一場誤會中被凌辱折磨而死……



獲獎無數，總是創新求變、引領潮流的春美歌劇團，節目創作動機來自「玫瑰少年——葉永誌」事件，建構半真半假的奇幻時空，打造了一段橫跨陰、陽兩界，講述「尊重」和「勇敢」的淒美生命故事。多元、別具一格的美學，遇上當代的社會事件和文化議題，又會碰撞出什麼樣的火花？



演出日期 / 時間

09.28 (六) 14:30

09.29 (日) 14:30

演出地點

衛武營歌劇院



傳統 v.s. 新編 《桃花謎》靠哪邊？



傳統歌仔戲

《桃花謎》

新編歌仔戲

創新

背景

20 世紀初在宜蘭起源，結合音樂、舞蹈和戲劇的綜合表演藝術，2009 年頒定為臺灣文化資產之重要傳統藝術類。

表演風格

以閩南語演唱漢文（文言文）及臺文（白話文）為主。

服裝和道具

華麗精緻，強調傳統美學和細節，常用大量的歷史服飾和舞台布景來還原劇情。

音樂

以傳統樂器為主，唱腔獨特且富有韻律，主要使用南管和北管等樂器來伴奏。

劇情

多為經典歷史故事和民間傳說，角色多為傳統人物，如皇帝、將軍、公主等，情節曲折動人，注重道德教化和人性描寫。

背景

傳承傳統歌仔戲的基礎上，加入現代劇場的技術和創意元素，對古老的歌仔戲進行再創造和再發揮，更加貼近現代觀眾的口味和審美。

表演風格

強調創意和娛樂性，劇情可以天馬行空，經常結合現代元素和跨界藝術。也會出現角色由不同劇種演員跨界跨行當的情況。

服裝和道具

靈活多樣，可以根據劇情需要進行創新和變化，不限於傳統服飾。搭配多媒體影像更能打造沉浸式效果。

音樂

結合現代音樂（如流行曲），甚至可以結合電音、爵士等，強調節奏和氣氛的營造。

劇情

創作靈感來源廣泛，從社會議題到流行文化無所不包。只要可以和觀眾產生共鳴，就能被發揮為一齣新編的歌仔戲。



灑狗血？OK！穿越？也 OK！
新編歌仔戲比你想像中更有趣！

「新編歌仔戲」既然有創新，自然就充滿讓人意想不到的點子！例如在新編歌仔戲中，角色可以穿起現代時裝、使用酷炫的道具、唱起流行歌曲，甚至突然來一段舞蹈表演。這種freestyle的表演風格，讓觀眾每次都能看到不一樣的驚喜，完全顛覆你對傳統戲曲的想像！

*《桃花謎》正是介於傳統與新編之間的有趣嘗試，既保留傳統的美學與韻味，也加入新編的跨界與創意哦！

歌仔戲界的金城武
郭春美



來認識劇團靈魂人物郭春美！出生於高雄的歌仔戲世家，一家三代都是戲班成員。她自孩童便粉墨登場，16歲就在自家戲班扮小生，在90年代媒體甚至稱呼她是「歌仔戲新偶像，魅力不下柏原崇」、「歌仔戲界的金城武」等等！1987年，河洛歌仔戲團推出了電視歌仔戲《義薄雲天》，郭春美就飾演了風流俊逸、俠骨柔情的男主角「白雲天」，收獲無數粉絲。



1987年風靡全台的《義薄雲天》

2001年美春歌劇團另一個大受歡迎的作品《飛賊黑鷹》



春美電起來！
《我身騎白馬》

春美歌劇團和 GTS 聯手打造的跨界專輯《我身騎白馬》，讓你耳目一新！這張專輯結合了歌仔戲和現代音樂元素，包含爵士、古典、電音和拉丁等樂風，展示傳統與現代的完美融合！

演出豪華陣容



郭春美

歌仔戲界的超級偶像，兼具俊俏與俠氣的春美歌劇團團長。

韓沖

神祕俠客，瀟灑卻命運多舛。

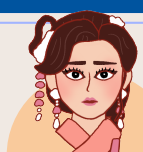


孫凱琳

曾獲傳藝金曲獎最佳個人表演新秀獎，扮相帥氣，允文允武，是首次扮演三花的青年小生。

西門丁

詼諧逗趣的江湖術士。



簡嘉誼

從小受歌仔戲薰陶，演技與美貌兼具的當家小旦。

李湘雲

愛恨分明勇敢追愛的女子。



吳承恩

自小跟隨北管俠女林增華（小天）老師，在戲台邊長大，角色風格多變。

陶春華

亦生亦旦的柔情小生角色。



郎祖筠

橫跨影視與劇場的演員、主持人、導演、配音。

導演

統籌團隊打造蕭瑟又魔幻的絕美桃花塢。



「桃花塢」在哪裡？
誰是桃花塢？

桃花塢象徵一個充滿詩意和浪漫的地方。最早可以追溯到陶淵明的《桃花源記》，描述了一個與世隔絕、四季如春的村莊，裡面的居民都過著和平、幸福的生活。在古代詩詞和戲曲中，也常常可以看見它作為故事背景，代表了一個充滿理想的世外桃源。

BUT，這次它將變身成江湖情仇開展的地點，正邪兩界在裡面展開決鬥！

了解多元性別

性別不是只有男和女

非二元性別、雙性人和性別酷兒。這些性別身份超越了傳統的
二元分類，讓每個人都可以
找到自己的身份。

多元性別並不稀奇

在美洲原住民文化中，有一種
稱為「Two-Spirit」的人，他們
擁有兩種性別的特質，並被認
為具有特殊的智慧和能力，。

性別氣質 ≠ 性別身份

我們可以根據自己喜歡的方式，
透過衣著、行為和外表表現
自己的氣質。也可以是生理
上的男性，但內心認為自己是
女性。

不只有彩虹旗！

代表多元性別認同族群
的旗子還有很多種，以
下你看過哪幾種？



無性戀
Asexual



雙性戀
Bisexual



酷兒
Genderqueer



雙性人
Intersex



還有更多不同的旗幟，來認識看看吧！

#玫瑰少年 — 葉永誌

2000年，屏東高樹國中的學生因為陰柔的特質遭到校園霸凌，
最後不幸離世，事件引發了社會對性別平等和校園霸凌的關注，
促使我們學習尊重多元性別，勇敢做自己。

「葉永誌提醒了我，在任何情況我都可能成為某種少數，所以我
更要用同理心去愛任何我身邊的人。這首歌獻給他，也獻給所有
曾經認為自己沒有選擇的你，你一定要選擇你自己。」— 蔡依林



蔡依林
《玫瑰少年Womxnly》

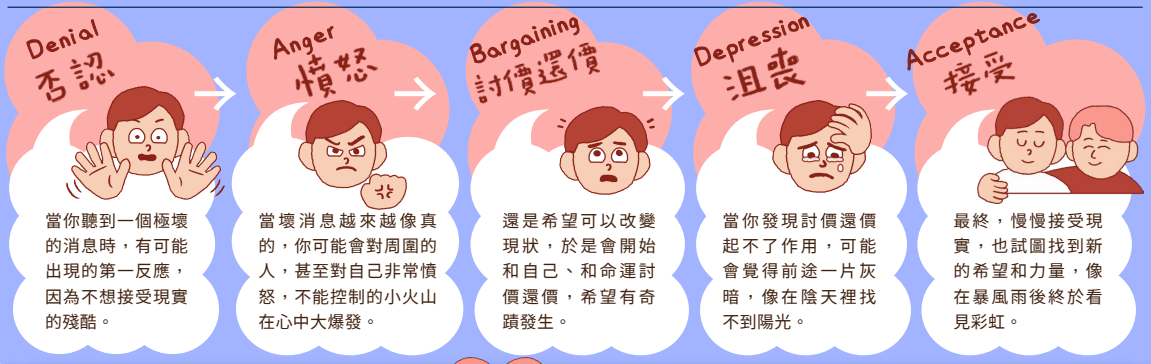


同理心劇場
Empathy Theatre

- 1 透過戲劇演出，促使觀眾對不同處境和情感產生理解和共鳴
- 2 探討社會中的重要議題，例如歧視、偏見、心理健康
- 3 有時會邀請觀眾參與其中，成為故事的一部分

我們如何好好說再見？KÜBLER-ROSS的悲傷五階段

由心理學家Elisabeth KÜBLER-ROSS提出，當人們面對重大變故（例如失去親人、戀人）時，可能會經歷這些情緒過程



小試身手



想想看，如果有一天你的好朋友因為要讀不同學校而分隔兩地，大受打擊的你會怎麼想？根據這五個階段，寫出你的念頭吧！

1 你會如何陪伴悲傷的朋友？

當身邊的人陷入難過時，你常常覺得不知道該說什麼、該做什麼？甚至越幫越忙？一起來學習這些方法，當個更好的陪伴者吧！

如果你是《桃花謎》中的江湖術士西門丁，你該怎麼安慰痛失好友與丈夫的韓沖跟湘雲？



哪些話該說，哪些不該說？

- 1 你的難過我都懂，但我覺得不用哭成這樣。
- 2 每個人的悲傷都是獨特的。我無法完全理解你的感受，但我會在這裡支持你。
- 3 你真的很堅強，你一定能度過這個難關！
- 4 我知道你現在感覺一切都很糟糕。這是真的，這種感覺很正常。
- 5 大家都會遇到親人離開，這也不算什麼。
- 6 別擔心，一切都會好起來的！
- 7 無論你想說什麼，我都願意聽。不想說話也沒關係，我可以靜靜地陪著你。
- 8 其實……其他人經歷過更糟的情況，他們也好過來了，你應該展望未來。

表達你的不確定

不知道該說什麼？那就說：「我不知道該說什麼，但我在這裡陪著你。」這樣反而讓你們的對話更加自然，也讓朋友感受到你的真心。

放下你覺得有用的方法

不要拿自己的經驗去比較或提供建議。即使你有類似的經歷，也不要試圖用這種方式建立聯繫。

做一個耐心的聆聽者

有時候，他們需要的只是一個願意聽他們說話的人。你可以說：「面對你的問題我也沒有答案，但只要你想說，我都願意聆聽。」

接受黑暗時刻

讓他們知道，無論他們這刻過得多麼不好，你都會在身邊陪著他們，不會離開。

連連看



比較悲傷

每個人的悲傷都是不一樣的，不要說「其他人還更慘啦！」這種話。

做「啦啦隊」

當人們陷入悲傷時，他們其實不需要不停地給予鼓勵或建議，不需要說「一切都會好起來的！」

強迫他們展望未來

談論未來可能會讓他們感到壓力，不如陪他們談談過去的美好回憶，或者只是靜靜地陪伴。

過度讚美

不需要不斷告訴他們有多堅強、多勇敢，這樣反而會帶給他們壓力，不敢表達情緒。你可以讓他們知道：「無論你多麼脆弱，我都在這裡陪著你。」



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Call Cue 青少年

衛武營



更多資源

意見調查表

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