

藝術總監唐美雲

雙目之間的三國

藝術總監——唐美雲

臥龍可不老，他披鶴氅、戴綸巾，都在這金黃琉璃瓦、五色斗拱之間笑容可掬，隨著水袖一道落入人間；臥龍又很老，六出祁山拖老命，風骨錚錚憑欄處，一千多年前的歲月穿越龍旋於這層層疊疊紅色柱廊之中。

「永遠的彼日」——那一天，改變了許多人的一生。是何等言辭，能令諸葛武侯不求聞達，赤膽忠心不為己？是何等信任，竟讓劉備托孤白帝城？要何等情深，成就了夫君「功蓋三分國、名成八陣圖」的千秋大業？要何等胸懷，才能釋懷父子間懸於家事國事的平衡？劇團這一次的三國，沒有鐘鼓四面、爾虞我詐，而是充滿情義浪漫的天府蜀韻。

「一願匡明主輔天下」，士為知己者死的「孔、劉」，大家耳熟能詳；但觀眾朋友們知道在一身光環之下，為了撈起父親「這套颯爽英姿外衣」而需對抗諸多壓力的孔明之子諸葛瞻嗎？「年方十八，天資仁敏，愛德下士」，大家可曾聽聞這段出自臥龍先生對世人口中「扶不起的阿斗」的滿意之語？又是怎樣的女子，讓足智多謀的諸葛亮甘心拜倒其石榴裙下，許下「二願攜月英游四海」之諾呢？

不一樣的聚焦，當然要用非常規的表演詮釋。一劃舞台，兩個人間：一體君臣

劉備孔明在過去，阿斗諸葛瞻於現在，同步進行，共鳴平行世界。百姓為吟遊詩人，藉「黎民歌隊」訴說人性與真實，並採用電影式配樂，透過主題音樂烘托作品氛圍。我們的服裝也跳脫「黃沙百戰穿金甲」的流俗，根據角色在故事中的發展弧線來設計，讓戲服成為演員靈魂的一部分。同時「雙生」模式的題材外延性很大，一反傳統男女主女套路，避免審美疲勞，「生生」之間產生的化學反應和粉紅泡泡也能很迷人！

當作品能被讀懂，是何等的緣分！感謝願意挑戰表演藝術新思維的兩廳院劉怡汝總監及劇院提供完善的場地與協助，讓劇團的臥虎藏龍得以潛龍出淵：心思細膩戴君芳導演，創作不懈編劇陳健星，黃金三角舞台設計王世信、影像設計王奕盛、燈光設計邱逸昕，音樂百匯作曲編曲姬君達、編腔設計陳歆翰，以及美學魔術師黃文英服裝設計等等。而一生千面縱橫戲曲的唐文華老師再度跨刀，「淡妝濃抹總相宜」的許秀年娘子改走樸實氣質路線，「比你想的更有料」的劉禪阿斗則由咪姐來顛覆，還有挑戰壯心不已的烈士姜維李文勳，陪伴我們和「唐果」青年團共同傳遞這份「穿越的愛」，用一齣戲的時間，想念彼日，從地久到天長……



Artistic Director Tang Mei-yun's Talk: A Different View of the Three Kingdoms

Zhuge Liang, specially nicknamed “Wo-long”, which literarily means “the Crouching Dragon”, is not by any means old—he stands beneath gold glazed tiles and colorful crossbeams, dressed in a robe made of crane feathers and head adorned with a silken scarf, wearing a smile for all to see as his flowing sleeves drift down to the human realm. Neither is Wo-long by any means young, having waged six northward expansion campaigns at Mount Qi. Like a dragon, a millennia weaves between red colonnades, among which a grand, resounding presence stands, leaning against a parapet wall.

On that day, an oath was made. It was a promise never forgotten, and one which changed many lives forever. What words could move the Military Marquis Zhuge Liang to eschew fame and show such selfless loyalty? Just how much faith did Liu Bei have to entrust his own son from his deathbed in Baidi Fortress to Zhuge Liang? How deep was the love that encouraged Zhuge Liang's wife to be his supporter who witnessed his timeless feats in all the Three Kingdoms and famous Stone Sentinel Maze military tactics, a defensive array of boulders inspired by *bagua* (an octagonal trigram with eight symbols)? And just what sort of emotions could dispel the tension between father and son, and balance the scales between family and government affairs? In this take of the Three Kingdoms, the stage is set, not with drums and deceit, but romance and rich Shu Kingdom charm.

Everyone knows about the classic duo Zhuge Liang and Liu Bei, the Imperial Chancellor and the Emperor, whether it be their unswerving mutual loyalty or Zhuge Liang's vow to fulfill Liu Bei's dying wishes as Zhuge Liang's top lifetime wish. But what about Zhuge Liang's son Zhuge Zhan, who faced crushing pressure to upkeep his father's grand, heroic reputation? How about Liu

Bei's son Liu Chan, whose moniker, A Dou, has become synonymous with incompetency, but was praised by Zhuge Liang as “a youth of 18, kind and clever since birth and virtuous enough to value his followers”? And what of Huang Yue-ying, the woman who had even the resourceful Zhuge Liang at her knees asking for her hand and promising to take her to see the world as his second lifetime wish?

Such different perspectives call for a different, unconventional performance. In *Zhuge Liang: A Promise Never Forgotten*, two timelines play out in tandem on one stage, akin to parallel worlds: one with Liu Bei and Zhuge Liang in the past; the other, Liu Chan and Zhuge Zhan in the present. The common folk are represented by wandering bards who expound on the themes of reality and human nature. Meanwhile, cinematic music and theme songs are used to offset the ambience of the performance. Our costume designs break away from the typical historical golden armor endured countless conflicts on the desert battlefield, and instead take inspiration from each character arc. As such, the costume becomes a part of each performer's spirit. In addition, the play's “double *sheng* male character” style opens up an area filled with endless possibilities. Our decision to depart from the standard routine between a male lead and a female lead provides a fresh take on aesthetics while still creating captivating brotherly chemistry and a sense of lovey-dovey romance!

For a creative work to be fully understood requires so many things to fall into place! We would like to thank both National Theater and Concert Hall General and Artistic Director Liu Yi-ru for embracing a new mindset that challenges the field of performing arts, as well as the National Theater for providing such a comprehensive stage and thorough assistance from start to finish. Because of them, the hidden talents of the performing troupe can truly shine. These include the ever-meticulous director Dai Jun-fang, prolific playwright Chen Jian-xing, set designer Samuel Wang Shi-xin for creating the perfect stage, image director Ethan Wang Yi-sheng, lighting designer Qiu Yi-xin, composer Ivan Ji Jun-da for creating a multitude of diverse music, vocal composer Polo Chen Xin-han, “art wizard” and costume designer Huang Wen-ying, the “man with a thousand faces” veteran actor Tang Wen-hua for his repeated support, the ever-adaptable actress Xu Xiu-nian for her down-to-earth performance different from her usual wife characters, Xiao Mi for her portrayal of the underestimated Liu Chan, and Li Wen-xun for his role as the strong and mighty martyr Jiang Wei.

Thank you all for accompanying us and the Shining Youth League of Tang Mei Yun Taiwanese Opera Company to promote this work about a love that transcends time, and for using just one performance to make the audience cherish “that single day” forever...