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INSIDE

International	2	Life	11
Americas	3	Business	13, 15
Commentary	4	Guide Post	14
Asia-Pacific	5	Classified Ads	16
Arts & Leisure	6	Advertisements	17
Sports	7-9	TV Listings	18
Arts & Leisure	10	Local	19-20

MONDAY

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TODAY'S WEATHER



TAIWAN'S LEADING ENGLISH-LANGUAGE NEWSPAPER SINCE 1952



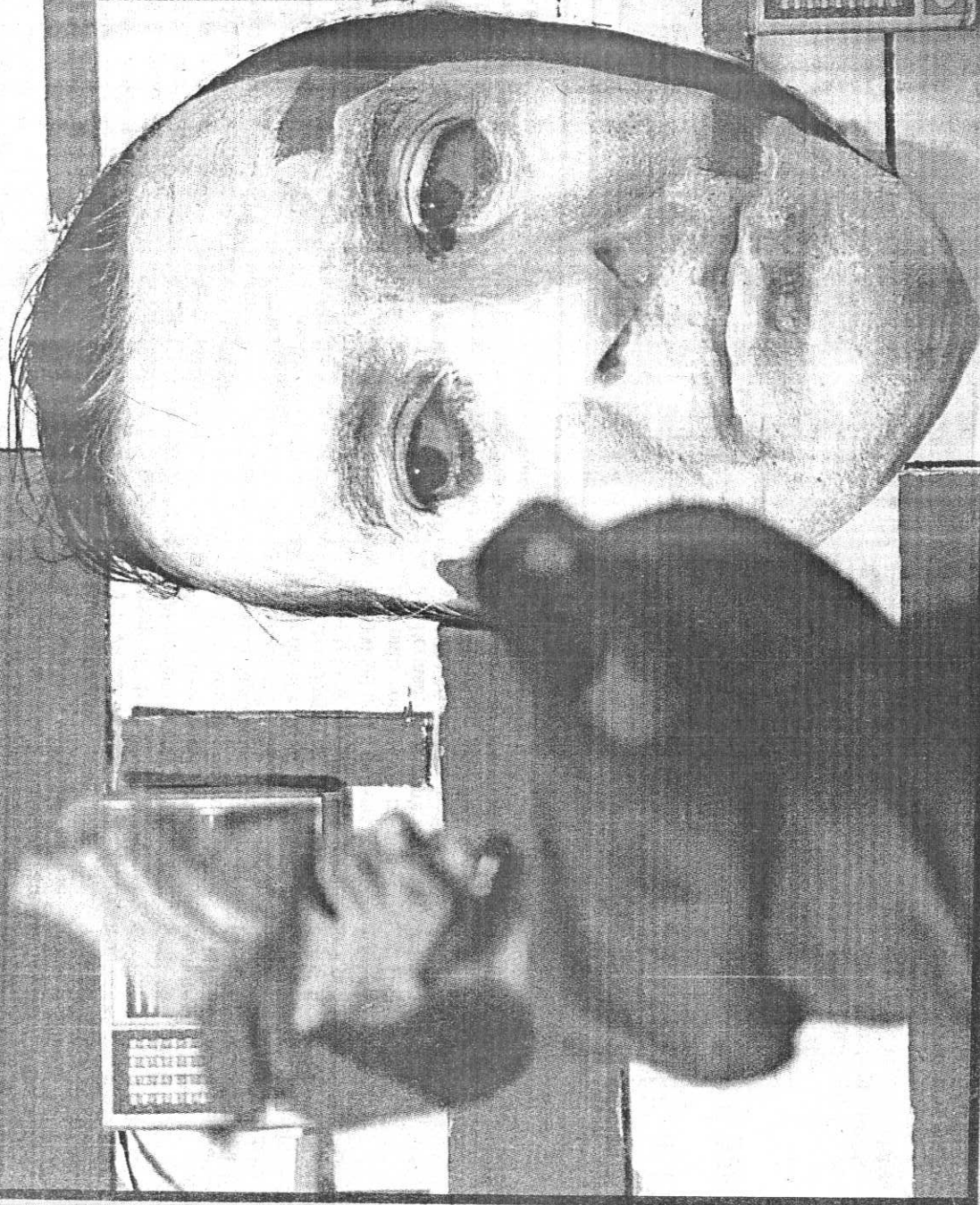
Puppet through the wall

Italian Massimo Godoli Peli looks at his puppet through the wall of a fake Taiwan-style building made of recycled carton boxes during a puppet theater performance to celebrate Earth Day yesterday. The play performed by Peli tries to raise awareness among children of the necessity to separate and recycle different types of garbage items. The notion of recycling trash is relatively new in Taiwan where economic prosperity was often synonymous with irreversible environmental damages.

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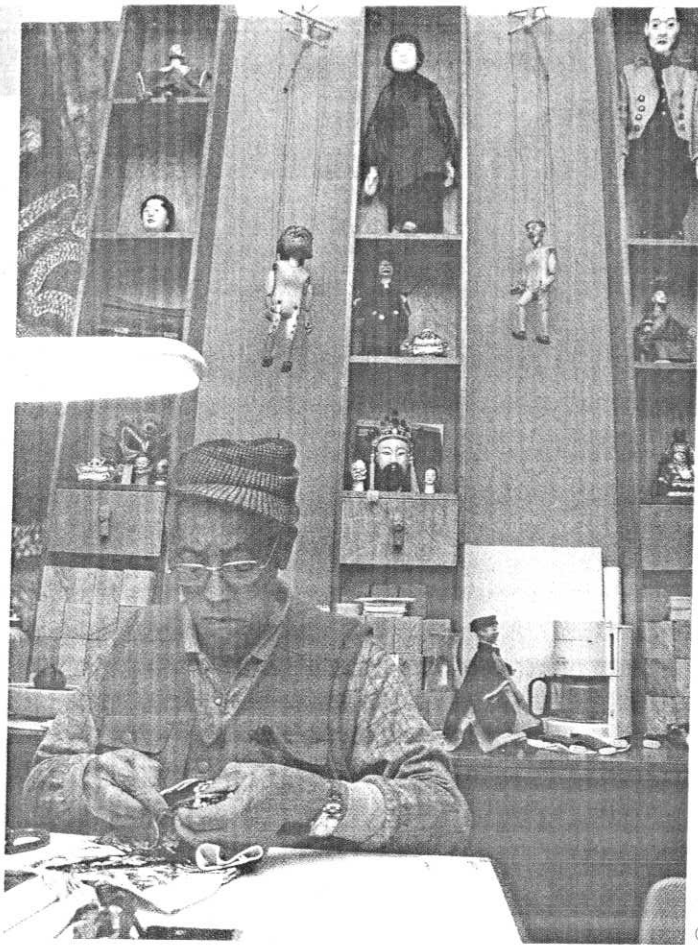


TRASH THEATER

Massimo Godoli Peli, from Italy, yesterday looks at his puppet through a hole in the wall of a model of a Taiwanese-style building made of recycled cardboard boxes during a puppet theater performance to celebrate Earth Day. Peli's play aims to raise awareness among children of the necessity to separate and recycle different types of garbage items.

SEE EARTH ON PAGE 2

PHOTO: AP



◎一張臉譜容納一種角色，一種角色又容納千萬種臉譜，林柳新紀念偶戲博物館裡頭，收藏了數百萬種的表情。

◎布袋戲泰斗陳錫煌，長駐偶戲博物館中指導偶戲與主演，期望能將這項技藝傳承下去。

操縱代表神的戲偶來祈福、驅鬼，甚至是達到治病的效果。

皮影戲最早發源於印度，利用光、偶和影子的特殊效果，在黑暗中演出；至於世界偶戲，則是杖頭偶，它是相當普遍且操作簡單的一種偶戲，一根支撐身體的棍子，再加上兩根操縱手部的細木棍或鐵枝，戲偶的喜怒哀樂盡在不言中。

至於台灣布袋戲，它的發源傳統來自福建，布袋戲團的表演甚至可以追溯到十七世紀，直到電視普及化之後，布袋戲的民間傳統娛樂習慣才逐漸消褪。

大致上，布袋戲偶可以分成五大行當，即生、旦、淨、末、丑五類，各具不同類型特性，可扮演不同戲碼的不同角色。尤其搭配上陳錫煌多年的純熟技藝，不論是斯文的小生、嬌羞的小旦、逗趣的丑角，或是激烈的武打與精彩的特技橋段，維妙維

肖的神態動作，在在令人讚嘆，類似這樣的演出，偶戲博物館已在館內的劇場中演出了許多戲碼。

感念父親多 館名流露思父之情

一張臉譜容納一種角色，一種角色又容納千萬種臉譜，在林柳新紀念偶戲博物館裡頭，容納兩千多個角色，換句話說，即是有數百萬種的表情在館裡，這些表情都是人們情緒的萬種風情。

相較於身後臉譜所蘊藏的人生百態，林經甫在談起偶戲館時，則嚴肅許多。

他提起一樓的納豆劇場，之所以取名為納豆，是為了紀念父親林柳新那段在日本求學半工半讀賣納豆的日子；至於在樓層間，有個迷你的小電梯，是殘障人士專用的，上升下降的速度很慢，林經甫說，這也是為了父親而特別設置的。

雖然發揚台灣偶戲之美，是出自林經甫個人的意願，與父親無關，但是林經甫從館的名字到館裡的上上下下，念茲在茲的都是關於父親的一切。

他深信，父親供給了他良好的家庭環境與教育，他期盼在自己有限的生命裡頭，能盡力將視野放大，拉到這塊土地上，將原本屬於台灣的珍貴文化遺產傳承下去，就像一場永不散場的老戲碼，永遠地搬演下去。★

Italian puppets speak in many tongues

TTT Puppet Theater has their hand in it again. Long the protector of local puppetry traditions, their offering tomorrow — and every Saturday this month — comes from the Italian tradition. For those familiar with the foreign-run company, this comes as no surprise. Company member Pippo Massimo helped bring *Marco Polo* to the tiny stage and this time is bringing *Fagiolino*.

Fagiolino and his friend Sandrone are the Laurel and Hardy of the Italian puppet stage. Their stories of buddy buffoonery have been passed from generation to generation both on the stage and in Italian homes, where the tales have taken on a life of their own.

"Sandrone is kidnapped by the bad Penelope and Fagiolino has to find him," Massimo offered as the simple plot of the coming production. But there are other stories of their odd-couple antics in which short, fat and glib Sandrone plays the dupe to tall, thin and wickedly clever Fagiolino.

One story has the pair sitting on the seashore at dusk.

"Look over there how beautiful the water shines like gold in the sunset," Sandrone says.

"You idiot! It doesn't just *look* like gold. It *is* gold!" Fagiolino tells him. "Get a boat and row over there and scoop up as much as you can before it disappears! I'll stay here and distract people so no one wonders what you're up to."

Sandrone falls for it, but much later comes back cold, wet and of course empty-handed.

"You're too fat and slow!" Fagiolino tells his friend. "By the time you got there the sun was already slipping out of the sky and the gold was gone."

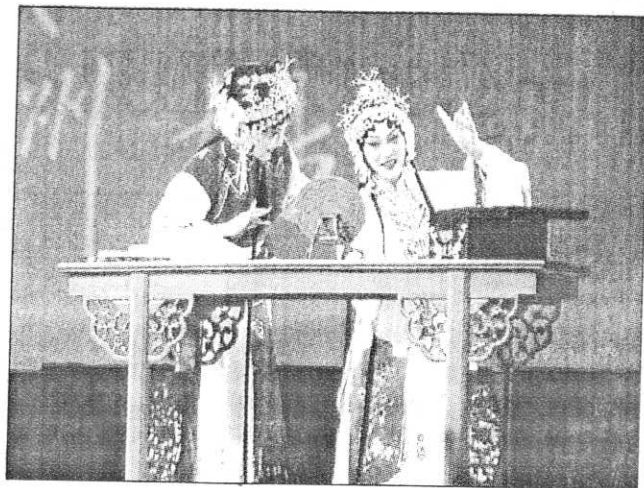
Massimo is well-versed in the Italian tradition, having first performed a traditional Italian puppet play in 1979 at 18 years old. In addition to traditional pieces, he has also created puppet plays of *Nosferatu* and *Cyrano de Bergerac*.

The novelty of TTT's production of *Fagiolino* — and how the Italian tradition differs from Taiwanese puppet theater, Massimo said — is that the characters interact with the children in the audience.

"The story is explained in Mandarin, but the puppets speak all languages," including Italian and English, Massimo said.

Fagiolino plays tomorrow at 3pm and every Saturday in June at the same time at the TTT Puppet Theater, located at 68 Minle Street in Taipei (台北市民樂街68號).

— DAVID MOMPHARD



'Peony Pavilion' leads Kun opera revival

Kun opera is regarded by many as the most venerable and influential form of Chinese opera, dating back at least to the 1500s. It has long existed in the shadow of its more showy descendent, Beijing opera, but is now making something of a comeback.

Kun was revealed to a wider audience as something beautiful and even erotic in April last year when Kenneth Pai's (白先勇) sellout version of *Peony Pavilion* (牡丹亭) opened, starring Shen Feng-ing (沈豐英) and Yu Chiu-lin (俞玖林), two young singers who caught the eye as much through the charisma of youth as by their singing.

As tickets for that show were so hard to come by, it is no surprise that *Peony Pavilion* is being restaged, this time by the Taipei Chinese Orchestra (台北市立國樂團) with the Jiangsu Provincial Kun Opera (江蘇省崑曲院). Although the hype is nowhere as intense as it was for Pai's "youth edition" of *Peony Pavilion*, the current staging also boasts the services of Chang Jiching (張繼青), who is generally recognized as one of the foremost practitioners of Kun opera, as artistic director.

Chang — whose rendition of Du Liniang (杜麗娘), the heroine of *Peony Pavilion*, is an unsurpassed classic of modern Kun — was brought in as a consultant on Pai's version, but now she is working with the troupe with which she is officially affiliated, and there is every reason to believe that this version will not be inferior to Pai's high-profile production.

The TCO's staging is being billed as the "highlights edition," since it has compressed the 20 hours of the original into two

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(陳宛茜)



人偶音樂劇 豎琴配樂

「妳是我媽媽」是演員伍艷珊童年成長的回憶，從小，伍艷珊在家裡開麻將館的環境下長大，麻將也成為她和母親最深刻的連結，這次，伍艷珊以大型戲偶與人合演的形式，把自己的心情故事搬上舞台，並邀請作曲李哲藝現場豎琴配樂。

(李玉玲)

(李玉玲)

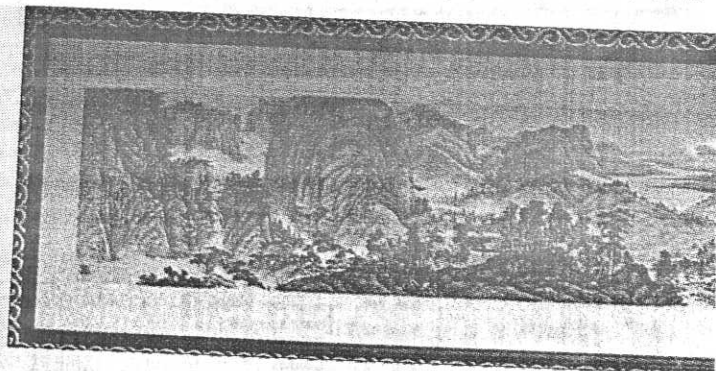
川原臚臚未覆膠膠

名畫遭損 兩廳院將提民事賠償 承認二樓的畫也

兩廳院指出，演出部於上周五中午12時左右發現山水畫作「川原瀰瀰」出現不明

目前兩廳院收藏字畫、書畫、雕塑等共49幅，包括位於音樂廳的「谷口人家」、戲劇院的「川原撫膺」等，皆為尺寸較龐大之作，直接展示在觀眾面前。藝術總監平珩表示，兩廳院將畫作視為「公共藝術

圖／
兩廳院提供



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本報記者黃俊銘

愛國東路側、前總監朱宗慶時代打破柵欄形成的「戲劇院生活廣場」，經常有許多民衆在此駐足，但緊鄰地面售票處右側出入口，可能為方便戲劇院技術人員進出

記者隨機至國家音樂廳地面樓的「文化藝廊」，參觀人潮相當踴躍，但只要輕易撥開電梯前的紅色護欄，就可以隨意逛到音樂廳二樓。當時並非節目表演時間，但電梯照常運作，要上樓進入音樂廳大廳，似乎並不困難。

另外，兩廳院的後台，一般是演出暨技