



明華園戲劇總團

# 界牌關傳說

Ming Hwa Yuan Arts & Cultural Group  
*The Legend of Boundary Fort*

演出時間 | 2025.9.20 (SAT.) – 21 (SUN.) 14:30

2025.9.20 (SAT.) 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

- ◎演出全長約160分鐘，含中場休息20分鐘。
- ◎臺灣台語發音，中英字幕。
- ◎建議12歲以上觀眾欣賞。
- ◎演前導聆：每場演出前30分鐘於國家戲劇院大廳。
- ◎錄影場：9.20 (SAT.) 19:30。
- ◎Duration: approx. 160 minutes, there will be a 20-minute intermission.
- ◎Performed in Taiwanese with Mandarin and English surtitles.
- ◎Recommended for audiences age 12 and older.
- ◎Pre-show Talk: Thirty minutes before every performance in the National Theater lobby.
- ◎This performance will be recorded on 9.20 (SAT.) 19:30.

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



## 劇情簡介

烽火連天的塞外疆土，築起了一座邊城——「界牌關」。

### 春之界牌關，爛縵多麗，新綠盎然。

羅通與屠爐公主在此初識。

兩小無猜的戀情，一如枝頭恣意喧鬧的春意。

### 夏之界牌關，蟬喧荷鬧，夜涼如水。

羅通與屠爐公主山盟海誓，互訂終身，交換莫邪、干將名劍為兩人戀情恆久的見證，羅通並許下若變心將死於一九十九歲老人之手的承諾。

### 秋之界牌關，西風淒緊，秋意闌珊。

羅通與屠爐公主的異國戀情被視為禁忌與遊戲，屠爐在父親的欺瞞下嫁與鄰邦狼主為妾，羅通也因天子之命將娶丞相之女。貞烈的屠爐在新婚夜以干將名劍赴幽冥，多情的羅通則因抗婚犯下了滔天大罪。

### 冬之界牌關，塞外寒冽，冰雪紛飛。

界牌關戰事再起，羅通以帶罪之身掛帥征戰，而敵將竟是一九十九歲老叟王不超。鴛鴦夢斷，生離死別，羅通以求死之心面對王不超。羅通，一個天真浪漫的少年，因為信守承諾，如巨人般倒下了，而界牌關，卻因人們的背信，傾倒頹圮在自己燎起的戰火中。

漫天黃沙，亙古荒寂。一陣春雨過後，一株小草在廢墟焦土中緩緩吐露新芽。因為上天對人的愛與承諾，春夏秋冬仍四時不斷的運行……

## 編導的話

### 這樣的年代，這樣的愛情故事

明華園首席編導 | 陳勝國

從小在戲班長大的人對羅通的故事應該不陌生，我從小就是演羅通的故事長大的！但是不論是小說或是傳統戲劇，多著墨於羅通這位唐朝大將神勇的征戰事蹟，而他與屠爐公主，一個是為婚姻不擇手段、逼迫夫婿立下毒誓的番邦公主，一個是為苟求性命、為報復而不守誓言的負心漢，對於這樣的人物性格與故事發展，我始終感到質疑。然而，野臺戲裡羅通在界牌關的「盤腸大戰」往往是最能吸引觀眾的一折，但這樣的故事究竟能帶給觀眾們什麼樣的省思呢？

起初的創作想法，只是單純的想將羅通與屠爐改造成為一對可愛又可憐的情侶，因異國戀情不容於家國而雙雙殉情，但故事的重點在羅通下的詛咒：「若婚姻不成將死於一個九十九歲的老人之手」，最後應驗了這個詛咒！故事越來越成形，而我的內心卻越感徬徨，因為在這個愛情如速食，承諾如糞土的年代，如果一切的結果都是命中註定，只是應驗對上天的詛咒，那麼身為人的可貴之處又在哪裡？

於是，在完成了最初的劇本之後，我全盤推翻之前所設定的人物性格及故事走向。在重新改編的故事中，羅通從一個負心漢，變成了一個信守承諾、有情有義的大丈夫，故事的結局，他坦蕩蕩、了然無愧地赴了與屠爐公主之間這一場生死之約，而非所有的一切，只是命定、只是應驗了對上天的詛咒。

貞烈的屠爐公主，信守承諾、坦蕩赴約的羅通，兩人之間堅定不移的情感，才是這

個故事感人之處。期待這樣的一個故事可以帶給現代人，一點省思！一些感動！

## 主要創作者及演出者介紹

### 編劇暨總導演 | 陳勝國

明華園戲劇團首席編導。自 1971 年起至今，發表的外臺口述幕表戲高達三百多本，劇場歌仔戲劇本五十多齣。1973 年以《雙槍陸文龍》獲戲劇比賽南區最佳演員優等獎；1982 年起以《父子情深》、《濟公活佛》、《劉全進瓜》蟬聯三屆戲劇比賽冠軍及編導獎；2018 年獲頒「國家文藝獎」。

### 羅通 | 孫翠鳳 飾

傳統戲劇無敵小生，憑藉著先天資質與後天鏗而不捨的努力，成為傳統戲劇界難得一見的舞臺影視全方位演員。因為歌仔戲推廣上的卓出貢獻，於 1996 年獲頒「十大傑出青年」、1997 年獲「亞洲最傑出藝人獎」、2020 年獲教育部「藝術教育貢獻獎」、2022 年「新北文化獎」。

### 羅通（冬之界牌） | 李郁真 飾

國立高雄師範大學表演藝術學程碩士、國立臺灣藝術大學舞蹈學系畢業。自高中時期即追隨明華園總團學習傳統戲劇，專攻文、武小生，師承明華園當家臺柱孫翠鳳，基本身段紮實，經常在明華園總團公演、電視製作中擔任重要角色。

### 屠爐公主 | 陳昭婷 飾

明華園第三代，華岡藝校舞蹈科畢業。專攻旦行，嗓音柔美，加上舞蹈的專業基礎，

身段做工細膩，2004 年於「海峽兩岸歌仔戲藝術節」獲「十佳優秀青年演員獎」殊榮，2012 年更獲「中國文藝獎章」肯定。

## 明華園戲劇總團介紹

創立於 1929 年的明華園，原名「明華歌劇團」，創辦人陳明吉在「明華」二字後加上「園」字，期許劇團枝繁葉茂，同時也象徵「大家庭」之意。這個「藝術家族」成員全數投入歌仔戲表演藝術的行列，擁有堅強的製作及演出團隊、特有的藝術風格，成為臺灣表演藝術界的一大傳奇。充滿魔幻瑰麗的作品風格，不但具有深度意涵，更蘊含傳統戲劇「無聲不歌、無動不舞」的美感，融合民俗、戲劇、詩詞、音樂、舞蹈、雜技、美術等多元藝術，將傳統戲劇表現得淋漓盡致，更以打造「東方音樂劇」為努力目標。

## 演出製作群介紹

### 藝術總監 | 陳勝福

明華園戲劇總團總團長。以打造「精緻·創意·東方歌舞劇」為目標，運用現代的舞臺特效，結合創新劇場技術、流暢變換的舞臺場景，成功將臺灣傳統戲劇及明華園行銷到國際舞臺。

### 製作人 | 陳昭賢

明華園第三代、明華園總團執行長、風神寶寶兒童劇團團長。3 歲開始粉墨登場，從小學習民俗舞蹈與芭蕾，將舞蹈融合傳統身段，展現新生代特有的表演風格。2012 年創立風神寶寶兒童劇團，2020 年獲頒「中國文藝獎章」。

## 復排導演 | 陳子豪

明華園第三代，藝華園戲劇團團長，專攻武生與丑角，師承自父親及明華園前輩的好功夫，不只功夫了得，扮相更是英姿勃發，傳統身段紮實，且幽默風趣，從小在家族耳濡目染，舞臺上全身都是「戲胞」。

## 武戲指導 | 劉元易

復興劇校 22 期畢業，專攻武生。師承京劇名師郭鴻田、毛復海、李環春，紮實的傳統戲曲基本功底，念白清晰，嗓音宏亮，不

僅參與劇團演出，也擔任導演、武戲身段指導等工作。

## 音樂設計 | 莊家煜

國立臺灣藝術大學中國音樂學系碩士。參加過越劇、黃梅戲、京劇、北管戲、歌仔戲等戲曲音樂伴奏。參與明華園總團音樂設計作品有：《青蟬》《新燕雲十六州》《東海鍾離》《海賊之王—鄭芝龍傳奇》《韓湘子》(2021) 等。

## Summary

In the war-torn frontier rose a fortress, the Border Outpost.

### Spring at the Border Outpost: blossoms sweep the wind, green surges like tide.

Luo Tong and Princess TuLu first meet.

Innocent love blooms as freely as spring itself on the branches.

### Summer at the Border Outpost: lotus stir in chorus, darkness drapes in gentle chill.

Luo Tong and Princess TuLu pledge themselves to one another, exchanging the famed couple-sword Mo Ye and Gan Jiang as tokens of love everlasting. Luo Tong vows that should his heart ever change, he will die at the hand of a 99-year-old man.

### Autumn at the Border Outpost: The west wind bites, the season wanes.

Luo Tong and Princess TuLu's cross-border love is branded a forbidden game. Deceived by her father, TuLu is given as concubine to a neighbouring warlord. By imperial decree, Luo Tong is to wed the prime minister's daughter. On her wedding

night, steadfast TuLu takes her own life with the sword of Gan Jiang. Overcome with emotion, Luo Tong committed heinous crime when resisting the arranged marriage.

### Winter at the Border Outpost: The frontier cracks with cold, snow scattered winds.

War returns to the outpost. Still under criminal charge, Luo Tong was called upon to take command at the front. His opponent is none other than a 99-year-old man. Dreams of love shattered, life and death now part them. Determined to meet his end, Luo Tong goes to face the 99-year-old Wang BuChao. Once a romantic youth, he falls like a giant for the sake of keeping his word. And the Border Outpost, betrayed by those who broke their oaths, crumbles in the flames they themselves have set.

Endless yellow sands, silence since time immemorial. After a spring rain, a single blade of grass pushes slowly from the charred ruins. For heaven's love and promise to humankind, yet the seasons keep their endless cycle, from spring to summer, autumn to winter and so forth...

## Words from Playwright & Director

### A Love Story for the Ages, in Such Time

Chief Playwright and Director of Ming Hwa Yuan,  
Chen Sheng-kuo

For anyone raised in the opera troupe, the story of Luo Tong is a familiar one, I myself grew up performing the character from childhood. Yet in both novels and traditional opera, the focus was almost always on his courage as a Tang dynasty general and his exploits in battle. His relationship with Princess TuLu was often framed in harsher terms: she, a foreign princess who would stop at nothing to secure a marriage, even forcing her husband to swear a deadly oath; he, a man who would break that oath without hesitation, whether for survival or revenge. I have always questioned such portrayals and the direction they gave the story. In outdoor theatre, the “the Gutsy Battle” at the Border Outpost scene has always been a crowd favourite but I kept wondering, beyond the spectacle, what deeper meaning could it offer?

At first, I reimagine Luo Tong and TuLu as a pair of endearing yet tragic lovers, whose romance across cultures was rejected by their nations, leading them to die together. The story would hinge on Luo Tong’s vow that if the marriage failed, he would die at the hand of a 99-year-old man, a curse that would ultimately be fulfilled. But as the narrative took shape, I felt a growing sense of unease. In an age when love can be fleeting and promises are so easily broken, if everything is reduced to fate, nothing more than the working out of a curse, then where lies the dignity and worth of being human?

When I finished that first script, I scrapped the entire story and characters setting to begin anew. In the new version, Luo Tong was no longer a man who betrayed his word, but one who honoured it, a man of loyalty and integrity. In the end, he goes to

keep the life-and-death pact he made with Princess TuLu, with an open heart and an untroubled conscience, not because it was fated, nor merely to fulfil a curse uttered to the heavens.

Princess TuLu, steadfast and true. Luo Tong, loyal and unyielding. Their bond, unbroken by life or death, is what gives this story its heart. I hope it offers today’s audiences not only a measure of feeling, but also a moment of reflection.

## Main Characters & Performers

### Playwright and Director | Chen Sheng-kuo

Chief playwright and director of Ming Hwa Yuan. Since 1971, he has created over 300 outdoor GeZaiXi (Taiwanese Opera) productions through oral scripting, along with more than 50 GeZaiXi scripts for the theatre. In 1973, he won the Southern Region Best Actor Award for *Lu Wen-Long*. From 1982, his productions *Father and Son*, *Ji Gong: The Living Buddha*, and *Liu Chuan, the Melon Ambassador to Hell* swept theatre competitions for 3 consecutive years, taking both the championship and the awards for Best Playwright and Best Director in each year. In 2018, Sheng-kuo was honored with the National Award for Arts.

### Luo Tong played by Sun Tsui-feng

Star Lead of Traditional Theatre. With a combination of natural talent with relentless dedication, becoming a rare all-round traditional theatre thespian who has graced the stage, television, and film. For her outstanding contributions to the promotion of GeZaiXi, she has received numerous honors, including the “10 Most Outstanding Youth” in 1996, “Most Outstanding Artist in Asia” in 1997, “Arts Education Contribution Award” in 2020 and also “New Taipei City Culture Awards” in 2022.

## **Luo Tong (The Border Outpost in Winter) played by Li Yu-chen**

Master in Performing Arts of National Kaohsiung Normal University. Graduated from National Taiwan University of Arts, Department of Dance. Been training under Ming Hwa Yuan Arts and Cultural Group in traditional theatre since high school, focus mainly on young male roles. Direct mentor is the star of the troupe, Madam Sun Tsui-feng herself. Building on a solid foundation, she usually plays major character and roles in Ming Hwa Yuan's main performances as well as television productions.

## **Princess TuLu played by Chen Chao-ting**

Graduated from Hwa Kang Arts School, Department of Dance. Specialize in playing female roles. Apart from her soft, feminine voice and solid foundation in dance, her postures and gestures are equally refined. In 2004, she won "10 most outstanding young performer" award at the "Cross Strait GeZaiXi Festival"; recognition by Chinese Writer's & Artist's Association Award in 2012.

## **Introduction of Ming Hwa Yuan**

Established in 1929, Ming Hwa Yuan was originally named Ming Hwa Troupe. The founder, Chen Ming-chi added the word "Yuan" behind "Ming Hwa" later on as a symbol of growth and development into a group or grand troupe; it also carries with it the meaning of "a great family". This "artistic family" is made up entirely of members devoted to the performance art of GeZaiXi, supported by a strong production and performance team and a distinctive artistic style that has made it a legend in Taiwan's performing arts scene. Ming Hwa Yuan's performances exude a sense of magical surrealism, yet it also contains clear moral messages embedded within its plots and embodies pursue of traditional aesthetic. They are successful fusion of folk-arts, drama, poetry, music, dance, acrobatics, visual art and theatre technique, expanding the boundaries of traditional art form with the goal of creating "Musical of the Orient".

## **演職人員一覽表 Credits**

戲劇顧問 Dramaturg | 蔡欣欣 Tsai Hsin-hsin、徐亞湘 Hsu Ya-hsiang

藝術總監 Artistic Director | 陳勝福 Chen Sheng-fu

編導暨總導演 Playwright & Director | 陳勝國 Chen Sheng-kuo

製作人 Producer | 陳昭賢 Chen Chao-hsien

復排導演 Executive Director | 陳子豪 Chen Tzu-hao

武戲指導 Martial Arts Choreographer | 劉元易 Liu Uan-i

音樂設計 Music Designer | 莊家煜 Chuang Chia-yu、

陳建誠 Chen Jian-cheng、許再添 Hsu Tsai-tien

舞臺監督 Stage Manger | 王漢民 Wang Han-min

舞臺設計 Stage Designer | 王君維 Wang Chun-wei

燈光設計 Lighting Designer | 蘇峻白 Su Chun-pai

影像設計 Imagery Designer | 王奕盛 Ethan Wang

服裝設計 Costume Designer | 吳亮儀 Wu Liang-yi、李吉祥 Li Chi-hsiang  
孔權開 Hung Kuen-hoi、蔡毓芬 Tsai Yu-fen  
服裝統籌 Costume Coordinator | 楊宏豪 Yang Hong-hao  
舞臺技術指導 Technical Director | 白丞崑 Pai Cheng-wei  
執行製作 Executive Producer | 馮剴澤 Feng Kai-tse

## 演出者 Performers

羅通 Luo Tong | 孫翠鳳 Sun Tsui-feng  
羅通（冬之界牌） Luo Tong (The Border Outpost in Winter) | 李郁真 Li Yu-chen  
屠爐公主 Princess TuLu | 陳昭婷 Chen Chao-ting  
秦懷玉 Qin HuaiYu | 翁妙嬋 Weng Miao-hua  
尉遲賀懷 YuChi HeHuai | 陳昕宇 Chen Hsin-yu  
薛萬徹 Xue WanChe | 吳米娜 Wu Mi-na  
程鐵牛 Cheng TieNiu | 林少竣 Lin Shao-chun  
阿桃 Peach | 陳彥名 Chen Yan-ming  
屠爐封 Khan TuLu Feng | 陳子豪 Chen Tzu-hao  
羅母 Madam Luo | 晨翎 Chen Ling  
李世民 Emperor Li ShiMin | 陳靖瑋 Chen Jing-wei  
海蘭察 Khan HaiLan Cha | 周予寬 Chou Yu-kuan  
王不超 Wang BuChao | 陳子謙 Chen Tzu-chien  
史千金 Lady Shi | 黃筱媛 Huang Hsiao-yuan  
史丞相 Prime Minister Shi | 邱明彰 Chiu Ming-chang  
周紅 Zhou Hong | 張燕玲 Chang Yen-ling  
周青 Zhou Qing | 周淮安 Chou Huai-an  
99 歲老翁 99-year-old Elder | 林朝緒 Lin Chao-hsu  
老婆婆 Elderly Woman | 孫秋梅 Sun Chiu-mei  
暨明華園總團藝術家族 聯合演出  
And Performers of Ming Hwa Yuan Arts & Cultural Group

## 現場演奏 Musician

樂團指揮 Conductor | 莊家煜 Chuang Chia-yu  
揚琴 Yangqin | 廖梨月 Liao Li-yueh  
笛子 Dizi、嗩吶 Suona | 連曼廷 Lian Man-ting、曾柏峻 Zeng Bo-jun  
主胡 Main Erhu | 李彬誠 Li Bin-cheng  
胡琴 Huqin | 汪倫煒 Wang Lun-wei  
三弦 Sanxian | 游方 You Fang

笙 Sheng | 莊晴涵 Zhuang Qing-han

大提琴 Cello | 陳芝楹 Chen Zhi-ying

司鼓 Lead Drum | 何廷豪 Ho Ting-hao

鑼鈸 Gong and Cymbal | 陳孝駿 Chen Xiao-jun、孫鳳娥 Sun Feng-e

定音鼓 Timpani | 陳政言 Chen Zheng-yan

### 國家兩廳院製作團隊 NTCH Production Team

節目統籌 Project Manager | 郭芳萍 Kueh Hong-phîng

行銷統籌 Marketing Project Manager | 曾翊瑄 Tseng Yi-hsuan

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演出中孩童陪伴服務 | 國家兩廳院在演出期間提供4-8歲孩童陪伴服務，詳細資訊請見  
[兩廳院官網](#)。



# 桑布伊

SANGPUY

「以歌為界」

「以聲為橋」

## 無界的疆域

**Flowing Boundaries:**  
Songs of Land, Faith, and Memory

10.18 (SAT) 19:30 國家音樂廳 National Concert Hall  
主辦單位 / 國家兩廳院 共製單位 / 臺東縣政府 購票請洽 / OPENTIX

注意事項 ◎演出全長約100分鐘，無中場休息。 ◎建議6歲以上觀眾欣賞。 ◎部分知本卑南語發音，無字幕。 ◎主辦單位保留節目異動權。