

明華園戲劇總團

貓・阿修羅

Ming Hwa Yuan Arts & Cultural Group
Cat Asura

演出時間 | 2026.9.18 (FRI.) 19:30

2026.9.19 (SAT.) 14:30、19:30

2026.9.20 (SUN.) 14:30

演出地點 | 國家戲劇院 National Theater

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

演出單位 | 明華園戲劇總團

- ◎ 節目全長約165分鐘，含中場休息20分鐘。
- ◎ 臺語發音，中英字幕。
- ◎ 建議6歲以上觀眾欣賞。
- ◎ 演前導聆將於每場演出前30分鐘在國家戲劇院大廳舉行。
- ◎ 9.19 (SAT.) 19:30場次將進行錄影。
- ◎ Approx. 165 minutes with a 20-minute intermission.
- ◎ Performed in Taiwanese with Chinese and English surtitles.
- ◎ A Pre-show talk will be held 30 minutes before each performance at the National Theater Lobby.
- ◎ The performance on 9.19 (SAT.) 19:30 will be recorded.

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



劇情簡介

當佛寶舍利自東土離奇失落，三界秩序瞬間傾頹。阿修羅王毗摩質奉佛旨意率眾遍尋諸天，戰火一路燒至天庭門戶。托塔天王李靖揮師擋關，雙方於南天門引爆一場震動天地的神魔大戰！天龍八部各懷心思、暗潮洶湧，這場爭端早已超越江湖恩怨，牽動著整個世界的命運。

與此同時，這顆牽動天地秩序的佛舍利，竟宛如流星般墜落人間，停駐在異域少女「菩薩蠻」的妝臺上。雙十年華的菩薩蠻遠赴中原，原以為將淪為官場鬥爭與門閥聯姻下的棋子；豈料，佛舍利的祥光開啟了不可思議的奇幻旅程，不僅帶她窺見念念不忘的故鄉，更將她推進王權、神魔與人性貪慾交織的巨大風暴。

從人間宮廷的陰謀角力，到仙界天庭的兵戎相見，一顆舍利子，掀起神、人、魔三界的連鎖巨變。歷經背叛與生死考驗，菩薩蠻與阿修羅王終將在天地浩劫中找到各自的使命——這不只是一段尋寶之旅，更是一場跨越時空，尋回初心的宏大冒險。

製作人的話

陳昭賢

「如果故事可以再往前一步，去探索更深層、更豐富的世界觀，會走到哪裡？」

大家所熟知的明華園總團，一直以來都很擅長講述神仙與人性的故事。而在《貓·阿修羅》的創作過程中，我們不斷問自己這個問題。經歷幾次的大翻盤與深刻思索，我們決定打破傳統江湖與人間的框架，將視野一口氣打開——從人間一路延伸至佛國與天

界，融入天龍八部、佛寶舍利等東方神話元素，打造出一場橫跨三界的神仙大戲！

這一次，故事不再只是宮廷秘辛或江湖恩怨，而是讓角色的命運與整個天地秩序緊緊相扣。阿修羅王毗摩質為何堅守佛法？異域少女菩薩蠻為何成為牽動風暴的關鍵？一顆佛舍利，又為何能讓神、人、魔為之瘋狂與追尋？

神仙亦有七情六慾，也會在權勢與執念中迷惘；而凡人在宿命面前，也能展現撼動天地的信念。每一位角色都有他的來處，也有他必須完成的使命。

我們希望呈獻給觀眾的，不只是一齣好戲，更是一張進入《貓·阿修羅》壯麗世界的入場券。願大家跟著明華園總團一同飛天、入地，穿越宮廷、勇闖仙界，在天上與人間交錯的旅程中，看見最震撼的奇幻傳奇，也找到屬於自己的歸途。

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，劇場歌仔戲劇本九十多齣。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」。

臺灣傳統戲劇 無敵小生 孫翠鳳

明華園首席臺柱，榮獲十大傑出青年、亞洲傑出藝人金獎，有「無敵小生」美譽。跨足影、視、傳統及現代舞臺，主演《超炫

白蛇傳》、《何仙姑》、《媽祖》等逾 50 部歌仔戲，並參演《海神家族》、《桂花巷》等舞臺劇與電影。近年持續以演講推廣、培訓海外薪傳團隊，將臺灣本土表演藝術帶到國際舞臺。

陳昭婷

明華園第三代、大地華園劇團團長、臺北市華岡藝術學校舞蹈科畢業。專攻旦角，嗓音柔美，做工細膩。2004 年獲「十佳優秀青年演員獎」，2012 年獲「中國文藝獎章」肯定。代表作品包括明華園總團《轉生到異世界成為嘉慶君——發現我的祖先是詐騙集團！？》、《龍抬頭》、《流星》等。

李郁真

國立高雄師範大學表演藝術碩士、國立臺灣藝術大學舞蹈學系畢業。專攻文、武小生，曾於《流星》、《散戲》展現強悍演技，並在《四兩皇后》與師父孫翠鳳組成「雙小生」。2019 年於《大河彈劍》擔綱主演李靖，並於《東海鍾離》等擔綱要角。

陳子豪

明華園總團武生、藝華園戲劇團團長。專攻武生與丑角。曾在《愛的波麗路》飾演臺版羅密歐，跨界挑戰流行歌舞；於《海賊之王—鄭芝龍傳奇》飾演李旦；並於《韓湘子》分飾兩位皇帝，展現多元戲路。

晨翎

明華園第三代旦角、藝華園當家小旦。扮相清秀、身段柔美。近年於傳統大戲中挑

戰重磅角色，如《四兩皇后》刁蠻公主、《龍抬頭》惡毒皇后、《雲夢山·金蘭情》女主角蘇錦蓮及《超炫白蛇傳》青蛇等作。

明華園戲劇總團介紹

明華園戲劇總團創立於 1929 年，為臺灣最具代表性的歌仔戲團隊之一。近百年來始終秉持改革與創新精神，成功將本土戲曲從傳統廟埕帶入現代劇場與國家級舞臺，成為臺灣表演藝術的重要品牌。

以打造「東方音樂劇」為目標，明華園總團融合傳統戲曲底蘊、電影敘事節奏與現代劇場美學，發展出獨樹一幟的風格，屢獲日本 NHK、德國 ARD、北京央視等國際媒體報導。明華園引領歌仔戲蛻變為兼具文化價值與市場影響力的藝術，巡演遍及全球 21 國 58 座城市，走過五代傳承，持續向世界展現臺灣文化的豐沛生命力。

演出製作群介紹

藝術總監、總團長 | 陳勝福

明華園第二代掌門人、明華園戲劇總團總團長暨藝術總監。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

明華園戲劇總團執行長、風神寶寶兒童劇團團長。明華園第三代，自幼深耕歌仔戲藝術，融合傳統與創新，致力將臺灣戲曲推向國際舞臺。包含監製《乩身》、《崑崙盜兵書》等作；推動《元宇宙雙經典》結合 4D

全息技術；創辦兒童故事 Podcast 推廣本土文化。2020 年獲頒「中國文藝獎章」。

音樂設計 | 莊家煜

國立臺灣藝術大學中國音樂學系研究所碩士。音樂設計作品百餘部，近年大型音樂設計作品有明華園戲劇總團《海賊之王—鄭芝龍傳奇》、《轉生到異世界成為嘉慶君——發現我的祖先是詐騙集團！？》等。

執行導演 | 彭偉群

臺灣著名的武術運動員與教練，曾獲 2009 年世界運動會武術南拳金牌。多次擔任明華園總團武戲及武術指導，兼具演出與指導身分。

舞臺設計 | 吳明軒

畢業於臺灣藝術大學戲劇與劇場應用學

系，作品涵蓋兒童劇、音樂劇、現代戲劇、傳統戲曲、音樂會等多元類型，包含 O 劇團《巧虎奇幻音樂世界》、明華園戲劇總團《冥戰錄》、全民大劇團《海角七號》等。

燈光設計 | 陳為安

劇場燈光設計師。近年作品：明華園戲劇總團《冥戰錄》、風神寶寶兒童劇團《噶瑪蘭公主與烏龜將軍》、春美歌劇團《忘川遙》、故事工廠《媽，別鬧了！》等。

協力團隊 | 臺北市立中正高級中學舞蹈班

臺北市立中正高中舞蹈班於民國 74 年成立至今已逾 40 年，秉持學術兼修、術德兼備的教育理念，畢業生不僅閃耀於舞蹈界，更跨足新聞、影視等領域。本校歷年赴美、俄、日、義、法等國交流，促進師生成為優秀的藝術工作者。

Synopsis

When the sacred Buddhist relic mysteriously disappears from the Eastern Land, the order of the Three Realms is thrown into chaos. At the Buddha's command, the Asura King Vimalacitra leads his forces across the heavens in search of the missing relic, as the flames of war reach the very gates of the Celestial Court. Li Jing, the Pagoda-Bearing Heavenly King, leads his troops to defend the gate, igniting an earth-shaking battle between gods and demons at the Southern Heavenly Gate. As the Eight Classes of Celestial Beings harbor their own motives and hidden agendas, tensions simmer beneath the surface. The conflict has long surpassed the grudges and rivalries of the martial world, with the fate of the entire world hanging in the balance.

Meanwhile, the sacred relic that holds the balance of the realms falls to the mortal world like a meteor, coming to rest upon the dressing table of a young woman from a distant land named Pusaman. In her early twenties, Pusaman journeys to the Central Plains, seemingly destined to become a pawn in the power struggles of the court and the marriage alliances of powerful clans. Yet the auspicious radiance of the relic sets her on an extraordinary journey, offering her a glimpse of the homeland she has never ceased to long for while drawing her into a vast storm of royal power, gods and demons, and the insatiable desires of humankind.

From the intrigues and power struggles of the imperial court to armed conflict in the celestial realm, a single sacred relic sets off a

chain of upheavals across the worlds of gods, humans, and demons. Through betrayal and trials of life and death, Pusaman and the Asura King will ultimately discover their respective destinies amid a great calamity that threatens heaven and earth. This is more than a quest for a lost treasure; it is an epic adventure across time and space to rediscover the convictions that first set them on their journey.

From the Producer

Chen Chao-hsien

“What if we pushed the story further and ventured into a deeper, richer world? Where might it take us?”

The Ming Hwa Yuan Arts & Cultural Group has long been celebrated for its distinctive theatrical storytelling, exploring the worlds of gods, immortals, and human nature. Throughout the creation of *Cat Asura*, we kept returning to this question. After several major shifts in direction and much reflection in the creative process, we decided to move beyond the traditional realms of the martial and mortal worlds and open up the story on an entirely new scale—from the human realm to the Buddha’s realm and the heavens. By incorporating elements of Eastern mythology, including the Eight Classes of Celestial Beings and sacred Buddhist relics, we have created an epic drama of gods and immortals spanning all three realms.

This time, the story is no longer merely about court secrets or the grudges and rivalries of the martial world. Instead, the fates of the characters are intimately bound to the very order of heaven and earth. Why does the Asura King Vimalacitra remain steadfast in his devotion to the Buddha’s teachings? Why does Pusaman, a young woman from a distant land, become the key figure at the center of the storm? And why can a single sacred relic send gods, humans, and demons alike into a frenzy

of pursuit?

Even gods and immortals are bound by the passions and desires and they too can lose their way amid power and obsession. Yet in the face of destiny, ordinary mortals can also summon a faith powerful enough to shake heaven and earth. Every character has a story that brought them here, and a mission they must fulfill.

What we hope to offer our audience is more than a spectacular performance—it is a ticket to the magnificent world of *Cat Asura*. We invite you to journey with the Ming Hwa Yuan Arts & Cultural Group as we soar through the heavens and descend into the earth, journey through the imperial court, and venture boldly into the celestial realm. On this journey where heaven and earth intertwine, may you witness an awe-inspiring fantasy epic—and perhaps find your own way home.

Main Creators and Performers

Playwright & Chief Director |

Chen Sheng-kuo

Chen Sheng-kuo is the chief playwright and director of Ming Hwa Yuan. Since 1971, he has created more than 300 scripts for traditional outdoor Taiwanese opera performances and over 50 Taiwanese opera scripts for the stage. 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.

Sun Tsui-feng

Sun Tsui-feng is a principal performer of Ming Hwa Yuan. She has been honored as one of Taiwan’s Ten Outstanding Young Persons and received the Golden Award for

Outstanding Asian Artist. Renowned as the "Invincible Leading Actor," she has worked across film, television, traditional opera, and contemporary theatre. She has starred in more than 50 Taiwanese opera productions, including *The Legend of White Snake*, *Lotus Lady Fairy: He Xiangyu, and Mazu*, and has also appeared in stage productions and films such as *Mazu's Bodyguards* and *Osmanthus Alley*. In recent years, she has continued to promote Taiwanese performing arts through lectures and to train overseas teams to carry on the tradition, bringing Taiwan's performing arts to 58 international cities in 21 countries.

Chen Chao-ting

A third-generation member of Ming Hwa Yuan and head of the Dadi Huayuan Theatre Troupe, Chen Chao-ting graduated from the Dance Department at Hwa Kang Arts School. Specializing in female roles in traditional opera, she is known for her graceful voice and refined performance technique. 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. Her representative works with Ming Hwa Yuan include *Clan Of Crooks!?*, *Reincarnation Into Another World*, *The Dragon Rises*, and *The Meteor*.

About Ming Hwa Yuan

Founded in 1929, Ming Hwa Yuan is one of Taiwan's most prominent Taiwanese opera companies. For nearly a century, the company has embraced a spirit of transformation and innovation, successfully bringing Taiwanese opera from traditional temple courtyards to modern theatres and major national stages, and establishing itself as an important cultural brand in Taiwan's performing arts landscape.

With the vision of creating an "Eastern musical theatre," Ming Hwa Yuan combines

the rich heritage of traditional opera with the narrative rhythm of cinema and the aesthetics of contemporary theatre, creating a distinctive artistic style. The company has received extensive coverage from international media, including Japan's NHK, Germany's ARD, and China Central Television (CCTV). Ming Hwa Yuan has played a leading role in transforming Taiwanese opera into an art form with both cultural value and market influence. Its international tours have reached 21 countries and 58 cities worldwide. Having evolved across five generations, Ming Hwa Yuan continues to share the vitality and richness of Taiwan's culture with audiences around the world.

About Taipei Municipal Zhong-zheng Senior High School Dance Class

Zhong-zheng Senior High School dance class was established in 1985. Founded more than 40 years, dance class has cultivated numerous outstanding artists and dance maestros. In recent years, our school has been actively promoting the internationalization of its development while also focusing on providing opportunities for exceptionally talented students in the arts to engage in international learning. The results of this initiative have been outstanding in terms of both teaching achievements and student performances. Zhong-zheng Senior High School dance class has been, and will continue to be, a cradle of future top dancers.

演職人員 Credits

製作團隊 Production Team

藝術總監 Artistic Director | 陳勝福 Chen Sheng-fu
編劇暨總導演 Playwright & Director | 陳勝國 Chen Sheng-kuo
戲劇顧問 Dramaturg | 林鶴宜 Lin Ho-yi、徐亞湘 Hsu Ya-hsiang
製作人 Producer | 陳昭賢 Chen Chao-hsien
音樂設計 Music Designer | 莊家煜 Chuang Chia-yu
執行導演 Executive Director | 彭偉群 Peng Wei-qun
副導演 Associate Director | 陳子豪 Chen Tzu-hao
舞臺設計 Stage Designer | 吳明軒 Wu Ming-hsuan
燈光設計 Lighting Designer | 陳為安 Chen Wei-an
影像設計 Imagery Designer | 羅士翔 Lo Shih-hsiang
服裝設計 Costume Designer | 吳亮儀 Wu Liang-i、李吉祥 Li Chi-hsiang
服裝統籌 Costume Coordinator | 楊宏豪 Yang Hong-hao
舞蹈設計 Dance Choreographer | 王彤 Wang Wen、王彤 Wang Tung
舞臺監督 Stage Manager | 王漢民 Wang Han-min
舞臺技術指導 Technical Director | 白丞崴 Pai Cheng-we
燈光技術指導 Head of Lighting | 汪玄昱 Wang Hsuan-yu
音響執行 Audio Operator | 飛陽音響 Feiyang Audio
道具統籌 Prop Master | 楊政憲 Yang Cheng-hsien
道具執行 Prop Operator | 禰宇夏 Shiuan Yu-hsia
梳化 Hair & Makeup | 周廷樺 Chou Ting-hua
執行製作 Production Coordinator | 徐凡茵 Hsu Fan-yin
藝術行政 Arts Administrator | 盧詠云 Lu Yung-yun、王利真 Wang Li-zhen、
黃楷縉 Huang Kai-chieh、林恩岑 Lin En-tsen
平面設計 Graphic Designer | 林育全 Lin Yu-chuan、葉若倩 Yeh Juo-chien
攝影 Photographer | 徐欽敏 Hsu Chin-min

演員 Cast

主要角色 Main Character

毗摩質（阿修羅） Vimalacitra (Asura) | 孫翠鳳 Sun Tsui-feng
菩薩蠻 Pusaman | 陳昭婷 Chen Chao-ting

陳子豪 Chen Tzu-hao

李郁真 Li Yu-chen

吳米娜 Wu Mi-na



晨翎 Chen Ling

翁妙嬋 Weng Miao-hua

黃筱媛 Huang Hsiao-yuan

陳書宴 Chen Shu-yan

陳暄琳 Chen Xuan-lin

陳彥名 Chen Yen-ming

黃志瑋 Huang Zhi-wei

陳子謙 Chen Tzu-chien

周淮安 Chou Huai-an

周予寬 Chou Yu-kuan

邱明彰 Chiu Ming-chang

辜有朋 Ku Yu-peng

臺北市立中正高級中學舞蹈班 Taipei Municipal Zhong-zheng Senior High School Dance Class

王禹心 Wang Yu-hsin

朱若瑜 Chu Jo-yu

吳函臻 Wu Han-zhen

林于萌 Lin Yu-meng

林立晴 Lin Li-ching

林沁衣 Lin Chin-yi

倪子琦 Ni Tzu-chi

凌翊軒 Ling Yi-xuan

游巧筠 Yu Chiao-yun

黃沅寬 Huang Yun-kuan

教師 |

劉純英 Liu Chun-ying

賴欣倫 Lai Hsing-lun

何孟臻 Ho Meng-chen

暨明華園總團藝術家族 聯合演出

And Performers of Ming Hwa Yuan Arts & Cultural Group

樂團 Orchestra

樂團指揮 Conductor | 莊家煜 Chuang Chia-yu

主胡 Lead Huqin | 李彬誠 Li Bin-cheng

二胡 Erhu | 陳芃名 Chen Peng-ming

中胡 Zhonghu | 林士耘 Lin Shih-yun

笛、簫 Bamboo Flute、Xiao | 邵千鳳 Shao Chien-feng

噴呐 Suona | 曾博葳 Tseng Po-wei

揚琴 Yangqin | 廖梨月 Liao Li-yueh

琵琶、三弦 Plucked Strings | 游方 Yu Fang

大提琴 Cello | 陳芝楹 Chen Chih-ying

鼓佬 Percussion Leader | 陳劭竑 Chen Shao-hong

鑼鈸 Percussionist | 陳紘翊 Chen Hung-yi、孫鳳娥 Sun Feng-er

定音鼓 Timpani | 張育婷 Chang Yu-ting

國家兩廳院製作團隊 NTCH Production Team

節目統籌 Production Coordinator | 王晨馨 Wang Chen-shin

行銷統籌 Marketing Coordinator | 曾翊瑄 Tseng Yi-hsuan

[持本場館當日節目票觀眾，請至廳內折抵機辦理停車優惠](#)

**填寫節目問卷
抽LINE POINTS大獎500點**



**感謝您
費心填寫！**

友善環境 | 國家兩廳院印刷品皆選擇使用大豆油墨物料。 

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](#)。



應院選
NTCM SELECTS

國家兩廳院 × 瑞士洛桑維蒂劇院

里米尼紀錄劇團 STEFAN KÄEGI / RIMINI PROTOKOLL

全球話題大作好評再演 大使再掀島國命運續篇

一座不存在的大使館 正式回歸

This is not
an
Embassy

這
不
是
大
使
館



10.16 (FRI.) 19:30 | 10.17 (SAT.) 19:30 | 10.18 (SUN.) 14:30

國家戲劇院 NATIONAL THEATER

◎ 節目全長約110分鐘，無中場休息。◎ 中英文發音，中英文字幕。◎ 建議6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。

◎ 演後座談：10.18 (SUN.) 演後於國家戲劇院大廳。◎ 主辦單位保留節目異動權。

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

購票請洽 OPENTIX