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Creating History Towards Utopia: The 2016 Taiwanese LDS Celebration

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Creating History Towards Utopia: The 2016 Taiwanese LDS Celebration

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This thesis argues that emotions and memories in a community are essential to shaping a common future. Furthermore, when performed on stage, these memories and emotions create a utopian experience that moves performers and audience members towards a brighter future. The foundation for this thesis is built upon the ideas of utopian performative theories combined with the Asian Ganzhi belief that every sixty years a new cycle of hope begins.

This thesis also includes a practical work. I was invited to write and direct a cultural production for the 60th year anniversary celebration of The Church of Jesus Christ of Latter-day Saints in Taiwan. The practical experience of creating this production and the utopian theories and Ganzhi beliefs interacted throughout the process of creating the production and writing this thesis. These utopian and Ganzhi ideas influenced the production and the production tested the theories.

Historical memories of one generation performed by and to the next generation is a way for a community to shape a brighter future together. The performance of the 60th year anniversary celebration was based on the re-creation, restoration and emotional connection of the members of the performing group to the personal historical memories of the previous generation.

When the Taiwanese LDS members prepared, rehearsed and performed their cultural celebration in October of 2016, the production shaped a common, brighter future.

Keywords: LDS Taiwanese Celebration, utopian performatives, memories and theater, Ganzhi
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TABLE OF CONTENTS

TITLE PAGE: Creating History Towards Utopia: The 2016 Taiwanese LDS Celebration ........ i

ABSTRACT ........................................................................................................................................... ii

ACKNOWLEDGEMENTS .................................................................................................................. iii

TABLE OF CONTENTS ......................................................................................................................... iv

CHAPTER ONE: Introduction: Taiwanese Missionaries, Memories and Celebration .............. 1

CHAPTER TWO: Creating History Towards Utopia: The 2016 Taiwanese LDS Celebration.... 5

CHAPTER THREE: The Scripts .......................................................................................................... 18

   After We Meet, Final Cultural Night Performance Script ......................................................... 19

   Meet The Island, Original Cultural Night Performance Script ................................................. 34

WORKS CITED ................................................................................................................................... 131

APPENDICES ..................................................................................................................................... 132

   Appendix One: Production Journal ......................................................................................... 132

   Appendix Two: Production Photographs ................................................................................ 160

   Appendix Three: Performance DVD ....................................................................................... 160

   Appendix Four: Production Website ......................................................................................... 160
CHAPTER ONE

Introduction: Taiwanese Missionaries, Memories and Celebration.

The 60-year legacy of the Church of Jesus Christ of Latter-day Saints in Taiwan was performed in the Taizhong Fulfillment Amphitheater on October 15, 2016. The event celebrated the growth of the church in Taiwan and involved many members in honoring that legacy. There were around four hundred performers in the show and nearly six thousand audience members in attendance. As writer and director, I created a production about how Taiwanese church members used their testimonies and their faith to rehearse and perform this significant event. The memories of Taiwanese histories among LDS Church members have contributed to the reaction of this event. The purpose of this production was to reveal the true character of the Taiwanese LDS community and how, when communities perform their histories in the present time, they are actually creating a hope for the future.

About the Production

The 60th year legacy celebration was coordinated by a committee of leaders of the Church of Jesus Christ of Latter-day Saints in Taiwan. In December of 2015, I was asked to develop the cultural event for the celebration. After extensive research and writing, I submitted the fourth draft of the script to the committee in April of 2016. Responding to the committee’s direction and requests I made significant rewrites to the script and it was approved in June of 2016. At that point we began assembling a production team. We organized a core of actors, multiple dance groups, a symphony orchestra, a traditional Chinese orchestra, two choirs, and a team of managers, designers and technicians. As rehearsals began, so did the many tender stories within
the production community. Some individuals who were experienced in architectural design, music conducting, clothing design and organizational management came forward. Although inexperienced in the entertainment industry, they had sincere hearts, deep testimonies of faith in the LDS Church and wanted to participate in this production. From July to October rehearsals were conducted in six locations around Taiwan. One choreographer worked as a dance instructor in China and traveled between the mainland and Taiwan to choreograph and teach the performers. Parents traveled up to four hours each way to take their children to rehearsals so they could participate in the production. Personal donations covered lunches and equipment rental expenses. One performing group from Eastern Taiwan traveled eight hours each way to participate in the performance. That group was in charge of showing how the LDS religion met Taiwanese culture by arranging an LDS children’s song called “I Am A Child Of God” and performing it with traditional Taiwanese instruments.

The day before the performance we constructed the set and installed the lighting and sound equipment. That night we programmed light cues until the sun came up. Then we spent the day rehearsing in the theatre for the first time. Many workers from different faiths were astonished by the devout effort put into this production and willingly worked side-by-side with members of the LDS Church to help create the event.

Members and non-members alike attended the production. By 6:45pm on the night of the performance, the theater was filled with people from all around Taiwan. Members booked busses and paid for their own travel expenses. They brought non-member friends who were amazed by the production. Many individuals who had served LDS missions in Taiwan travelled back to the country, celebrating and refreshing memories with the local members.
Structure

This thesis has three chapters. In this introductory chapter I discussed the production and described the process through which it was created and performed.

Chapter two is an academic paper. I will address how this significant event built a community of performers and audience members that together shaped a hopeful future. By connecting utopian theories, memory theories and Asian cycle beliefs, I will argue that when community members perform their history, they are building their future. The theories I use include the discussion of utopian performatives addressed by scholars Jill Dolan and Ruth Levitas, audience memories theories from Herbert Blau and Peter Brook, and the Asian cycles of belief and hope. I will discuss how memories performed by storytellers and received by audience members play an essential role in reshaping a common hopeful future. This structure echoes the cycles of Asian Ganzhi belief.

The intersection between utopian performatives, performed records of personal memories and histories, and the Ganzhi cycle of belief is the space where my work exists. My thesis introduces the Gahzhi cycle of belief into the utopian theory conversations of moving towards utopia, and merges those with audience memory theory. The process results in recycling memories and creating the possibility of hope for the future.

This thesis will show how the Ganzhi cycle of hope is a way for Asians to practice utopia. It argues that this on-going process towards achieving a perfect world is grounded in Asian’s memories. In other words, I adapt and extend Dolan’s utopian performance theory into a larger scale of Asian cultural practices. My contribution expands her theory by suggesting that the Ganzhi cycle of hope that begins every sixty years informs the process of moving towards
utopia. I will use the 60th year anniversary cultural performance as an example of performing memory and history, and creating utopia.

Chapter three includes my final script and the original script for the production. I will include the Mandarin and my English translation located side-by-side for both versions. They each tell the story of a family with a granddaughter who finds her grandmother’s journal that recounts the early days of the Church in Taiwan. Although the story is fictional, it is based upon historical accounts. The grandfather reveals that the grandmother’s last wish is to find the missionary who baptized her. The play ends with their grandson discovering his mission companion is the grandson of the missionary who baptized his grandmother. It is important to note that the changes from the original 96-page script to the 15-page production script were a result of lively interactions and sometimes strained dynamics between myself and my producers. These interactions and dynamics are present in the transformation of the original into the production script.

I include four appendixes in this thesis. I kept a production journal which I will include in the first appendix by way of sharing my sometimes disconnected and somewhat scattered journal entries about the process, including writing, rehearsing and performing the event. The second appendix includes a compilation of still photographs taken throughout the process. The third appendix includes a DVD of the production. Finally, I include the information of the production website we created for the audience and others to navigate. These records present my work along the way from beginning to the end.
CHAPTER TWO
Creating History Towards Utopia: The 2016 Taiwanese LDS Celebration

Summary
What is the real history on stage? How does it influence what we present? I asked these questions as I was invited to participate in the creation of the cultural event for the LDS cultural night celebration. When I directed the performers from all over Taiwan used different artistic ways to tell the story of the Taiwanese Latter-day Saints’ legacy, was I creating a new history of the past? In this paper, I will discuss the process of the creation of the work and examine how the history of the LDS Church in Taiwan was reshaped, received and performed. I will further examine the reason the Taiwanese LDS members created this cultural performance. Their simple purpose was to make them feel proud of being Latter-day Saints. Additionally, it created a hope for future generations by performing the past.

This paper is a response to utopian performative theory and addresses the concept of the past, present and future in performance. I echo what theatre scholar Jill Dolan believes that “theatre and performance can articulate a common future, one that's more just and equitable, one in which we can all participate more equally, with more chances to live fully and contribute to the making of future.” I will also connect this performative theory to the Asian Gānzhī belief that a new cycle of hope begins every sixty years. By explaining the process of creating the

1 It is addressed by the producer Yang Shining, served as 60th Year cultural night celebration committee member. I was informed before I started to participate the creation of the work.
2 Utopian performative theory was addressed by theatre scholar Jill Dolan in her published paper Performance, Utopia, and the “Utopian Performative.” She discusses the hopeful feeling in live theatre when the audience attends live theatre.
4 It is also known as Gānzhī. It is a way that Chinese people record time. There are ten “TienGan” and twelve “Dizhi.”
2016 Taiwanese LDS Celebration and examining the performed LDS history in Taiwan, I argue that when a community presents a live performance of the history they inherited, they are shaping a bright hope for a common future. Beatrice Hsieh is the Commissioner for Cultural Affairs in Taipei City. In her first public address as commissioner, speaking to tall Taiwanese artists, she stated: “All histories and memories are dynamic. If there is no history, there will be nothing for a sense of future. We inherited the heritage; therefore, we have the responsibility to create the heritage diligently, for our future generation.” It is meaningful for the Taiwanese people to witness the 60th year celebration because the number sixty symbolizes a new beginning, one inherited from the past. This heritage, this cultural treasure from the past, is the bright hope for the future that as a community we are all seeking.

Memory: Remembering and Creating History

While I was writing the ninety-minute script based on the Taiwanese LDS history for the celebration, I often thought of the discourse of theatre historiography. I was especially interested in the debate of whether history is recorded in a form that accurately preserves it, or if there is something more, something that is left out. What might that something be? I often asked myself, is there a “true” history? When I was deciding which part of history to include in the script, was I writing an imaginary story or being true to the past? Is fitting history into a narrative an action of creating a “new” past? These are some of the questions I asked while gathering the material and creating the narrative for the celebration. Theatre scholar Margherita Laera, who specializes in

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5 President of Department of Cultural Art, Taipei City Government. Former president of Taiwan Kaoshiung Museum of Fine Arts. She received her MA in KU Leuven, emphasis on European cultural.  
6 The “heritage” she refers to is more of a tangible cultural product created by a community.  
The Quote in Chinese: 「所有的歷史、記憶是變動的，沒有歷史感就沒有未來感，我們繼承了祖產，要努力的為未來創造可以與後代共同繼承的遺產。」 [http://www.storm.mg/article/81079](http://www.storm.mg/article/81079)
the study of adaptation, justifies the collective characteristic of theatre and affirms the inevitable process of recollection in producing theatre. She states an idea similar to what Marvin Carlson suggests: memory makes theatre. Carlson’s core argument asserts that theatre is a memory machine, that the audience members are seeing what they saw before, based on their remembrances. Theatre is a function of remembrance. I extend this concept and hypothesize that the spectators are the creators of the product, the history. They are also the repository of a cycle of new hope for the future.

In December 2015, soon after I received the assignment to write the script for the cultural night of the celebration, I visited the official LDS Church website along with reading personal journal entries, and scholarly papers provided by LDS members. I noticed that sometimes different records reported the same event differently. For example, 1956 was the year four LDS missionaries first arrived in Taiwan. While researching an article for “Mormon Historical Studies,” religion professor John Hilton uncovered conflicting accounts of their exact arrival date. One account reports they arrived in Taiwan on June 4. However, two of the missionaries, Melvin Fish and Weldon Kitchen, recorded in their self-published journal that they arrived on June 3. The Southern Far East Mission Historical Report states that they departed from Hong Kong on June 2. Hilton discovered that in 1956, it took two days to travel by boat from Hong Kong to Taiwan. He then interviewed the two missionaries in December of 2014 for clarification. They believed that they arrived on June 3, but recognized they might be wrong. Therefore, based on the evidence he gathered, Hilton reported June 4, 1956 as their arrival date in his paper. What is the “real” history? Hilton’s paper based on the evidence found in the

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7 Herbert Blau stated in his book *The Audience* that theatre is, “in whatever revisionist, futurist, or self-dissolving form—or in the most proleptic desire to forget the theater—a function of remembrance.
mission Historical Report or Fish and Kitchen’s publication based on their memories? I suggest the memory that Fish and Kitchen kept in their journal entries is the “real” history. And the journal entries are the manifestations of their memories.

I am not trying to diminish the importance of historical accuracy, nor dispute the truthfulness of tangible facts. What I am arguing is that perhaps memory plays an essential role in live theatre and is more “real” than accuracy or facts. This could be found in the intersection between Peter Brook and Hebert Blau’s theories. Brook writes, “A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged.” In other word, the most important elements required for live theatre engagement are the object being seen and the audience watching the object. In Brook’s statement, the object would be the “man who walks across an empty space.” In my previous example, the object, the tangible fact, would be the journal, the historical record, or a piece of clothing, etc. Brook later notes that the difference between the two (actor and audience) is practical, not fundamental. He writes “This is how I understand a necessary theatre; one in which there is only a practical difference between actor and audience, not a fundamental one.” I think what Brook suggests is that both actors and audience participate equally in live theatre, in the specific space. The only slight “practical” difference is that the audience watches. But both the audience and the actor “share a wish to be helped to emerge from their anguish.” The audience, or in other words, the spectator, merge with the “objects.”

Brook states previously in his book, “This is more than a truism: in the theatre the audience completes the steps of creation.” Blau deepens Brook’s theory in his book, “The

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10 Brook. p166.
11 Brook. p157.
Audience,” suggesting that the performing space could exist even without a performer and he also reinforces the importance of the audience. He states, “Any working theatre will, more or less stressing fundamentals, address itself to that practical difference. Yet there are certain adages of the theatre that one hears in practice that complicate the issue by a reduction to basics. One commonplace, for instance, is that all the theatre needs — after, perhaps, two boards and a passion — is an actor and the audience.” However, Blau argues that moving in the direction of finding common ground in theatre performance could mean reducing production elements to only include the audience. “As we can see from a typical dream, so long as we have the passion, all we need is the audience projecting there upon the empty space, where there is nothing either good or bad but thinking makes it so.”\textsuperscript{12} If we could peal down the skin of theatre, take out the playable techniques, and put off that which is unnecessary, what would remain? After the performance is complete, what remains? I argue that it is memories that remain, the memories of Fish and Kitchen projecting their journal entries, the memory of the writer projecting the historical records, the memory of me projecting these combined records, and the memory of the audience projecting the creation of the performance. Memory is essential. If the only thing that remains is the memory, memory becomes the evidence for telling the history.

Memories reshape history and spectators then become creators. In Memory: History, Theories, Debates, Richard Terdiman concludes that the crucial role of memory in Freudianism suggests, “Memory names the mechanism by which our present is indentured to the past, or, to turn the structure around, by which a past we never chose dominates the present that seems to be the only place given us to live.”\textsuperscript{13} The past is gone but memory lives. Memory becomes the

\textsuperscript{12} Blau. p218-219.
present and is a living history. As Carlson theorized, theatre (in this case, perhaps any cases related to a spectator) is a “recycling” place,\textsuperscript{14} where an individual has a tendency to reuse the previous experiences and memories. I suggest that in a production that performs histories, three generations together carry those histories forward, continuously and cyclically. The first generation is the original creator. The original creator records their experiences in their memories and journals. Then the second generation gathers information from and tells the story of the first generation to the third generation. The first generation are creators. The second generation are gatherers and storytellers. The third generation are audience members. A gatherer reuses the experiences and memories from the creators and combines them with his or her own memories and performs them to audience members. By so doing gatherers become creators and audience members become gatherers who then perform to other audience members, and the generational, cyclical process continues. It is an on-going process. I call the second generation artists. Artists gather stories, adapt them into a script, and perform them. The performance is a new-old work. Artists were once spectators of a material (story, experience, event, etc.) which they synthesized or collected into a new product/performance. The new spectators become another generation of artists, who create their own new memories through experience and imagination. I suggest that dynamic history does not become real until it is imagined. In fact, the real history is being created by the imagination in the mind of spectators. Imagination makes the history history.

Now that I have discussed how imagination contributes to memory and how memory reshapes history, I will explore the relationship between recycling memory and the new cycle of hope for Taiwanese people. This cycle embraces a similar concept to the generational cycle I addressed previously.

The ancient Asian way of numbering years is called *Ganzhi*. Gan stands for “Tien Celestial Stems,”15 and Zhi stands for “Di Earthly Branches”: one from the heaven, the other from the earth. One has ten symbols, the other has twelve. When calculated in a particular way, it takes sixty years to rotate and complete a cycle. Therefore, Chinese-based cultures believe that every sixty years a new hope begins with a new cycle. The producers of the 60th year celebration wanted to recognize this new cycle because it is very meaningful for Taiwanese people. This hope for a new beginning consists of reviewing the past, performing it in the present, and presenting it as a gift for the future. This cyclical, traditional process is a new-old work. The present generation inherits memories from the past generation and creates them anew for the future generation.

**Performing Memory**

The *Ganzhi* cycle carries a hope from the past, same as the stories in the memories of the LDS members. In this production, many of the participants are consistently finding inspiration through being the spectators of a historical records that they combine with memories of their past experiences. I found that when a memory is being performed on stage, it is being reshaped into a brighter version. One that is full of hope for the future.

My experiences in reshaping memories began as I was interviewing Latter-day Saints for the production. When I interviewed them, I collected stories of both positive and bitter memories. What interested me was how they emphasized the “hope” in both kinds of experiences and expressed gratitude for them. For example, in the celebration performance, we created a scene where the grandmother of a family passed away in the severe Jiji earthquake.

15 Gan, 干, means TenGan. It means the stem in sky. Heavenly stem. Zhi, 支, means Dizhi, the earthly branches.
This scene was inspired by a conversation I had with a Taiwanese LDS member, Chen Han, about her personal experience during the Jiji earthquake. She recalled her feelings of how the earthquake awakened her family and how they escaped from it:

When the Jiji earthquake happened, my sister was eight, I was seven, my younger sister was five and my brother was three. It was a normal autumn night…. I did not remember how long I slept but I felt the bed was shaking. I was shocked and I asked my sister what that was. She replied this is the earthquake…. We saw many shooting stars on the sky…some people said that it was a bad sign but I was very excited to see and count how many stars we could see…. Gradually, the sky turned blue. I was very grateful that I saw the sun rising again…. I forgot we had been waiting for so long. We went back to school. Time has passed. I am no longer that brave little girl who faced the disaster so calmly. I’m grateful for having the gospel in my life. Because I know the plan God gives me, I am peaceful and calm.¹⁶

Although Chen Han talked about her bitter memories, more importantly, she talked about her feelings of hope for a brighter future. Her conscious or unconscious decision reshaped her history and when we performed that history at the cultural event, it helped the spectators experience a brighter emotional connection. Dolan expresses a similar idea in her discourse. She states, “I'd like to argue that such desire to be part of the intense present of performance offers us, if not expressly political then usefully emotional, expressions of what utopia might feel like.”

Even though the utopia Dolan proposes deals more with political changes and social equality, a kind of utopia that is liberal and not informed by religion at all, it does not negate the possibility of a brighter future and hope infused by faith. Although Dolan’s brighter future, “one that's more just and equitable,”\textsuperscript{17} is somewhat different than what I am suggesting in this paper, yet by focusing on the process of reaching it, one can find common ground in proceeding towards it. Here, I also enlarge Dolan’s definition of performers in theatre to include storytellers in the first and second generations of the cyclical process. Dolan argues that performers (storytellers, like Chen Han, or the performers who performed her work on stage) can bring to the audience a feeling of equality, hope and the sensibility of utopia. I think many performance artists use personal experiences in their work as they strive to create hope for the future. These feelings of equality and hope for the future clarify the utopian performative. Moreover, the feelings reshape the memory and the story.

Soon after I submitted my first draft of the celebration performance script, one of the producers, Yang Shining, suggested that the earthquake scene should include the LDS missionaries helping rescue Taiwanese people. Originally, I was not intending to use any of the stories of how missionaries and members of the LDS Church helped non-member Taiwanese people in this scene, but rather allow the audience members to make the connection on their own. However, I realized that, as a storyteller, telling the story of missionaries and members wearing the “helping hands” vests during their rescue efforts was important. A storyteller’s bright memories would bring a great influence on how the energy is carried to the next generation. The story invited the audience members to remember and realize that all Taiwanese people, members and non-members alike, joined together to extend kindness, compassion, and tenderness to all.

Taiwanese people. The audience’s bright memories remain, and the hope for the future continues.

Though the memories and histories were reshaped in performance in the on-going process of moving towards utopia, the truthfulness and the brighter hope of their feelings were not changed. Perhaps, the feelings make the history on stage more real. When the performers performed the feelings of this historical piece, they created a new memory. This new memory represents a new history, one that is even more true to the past. The product, then, of this new history, the illusion on stage, becomes the reality. This reality of the illusion of reality\(^{18}\) is a catalyst for shaping the future.

Towards Utopia

There is an intriguing relationship between “memory” and “utopia” in live performance. In the production of the Taiwanese LDS celebration, memories seemed to be the nourishment for the members of the community to proceed toward utopia. I suggest that through live performance, memories and the present merge through emotional experiences to shape a future in which a community moves towards utopia. Ruth Levitas, one of the lead Utopian studies scholars, addresses her thoughts on the relationship of “memory” and “utopia” in *The Archive of the Feet: Memory, Place and Utopia*. She writes, “The relationship between memory and Utopia is a complex one. At first glance they are antithetical: memory refers to the past, Utopia to the future.”\(^{19}\) However, she suggests three reasons why they may not be antithetical. First, utopia could exist in a recent past, in a longing for a better future. Second, it could be a “remembered

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\(^{18}\) I borrow this term from Blau from *The Audience*.

utopia” a “reconstruction of the past.” And third, “utopian representations of the future . . . involve a process of transcending the past.” I also agree with the complexity of their relationship. No matter what that relationship might be like, I argue that the present matters the most. Because it is in the present that all the community members gather together and share the emotions of memories, memories are remembered, and Utopia is created.

During the rehearsals in June, July and August of 2016, the performers for the Taiwanese LDS cultural celebration received instruction for the performance along with historical stories. The performers used their personal imaginations to create the scenes. For example, one of the scenes presented how the LDS members in the past raised funds for building chapels. The choreographers and I talked with Grandma Zhang who participated in these fundraising efforts. After visiting with her, we used our imaginations to create the past in the present, but the past we created was actually a new past, as I reasoned previously. This new past also includes the truthfulness of the feelings of those who experienced the stories in the past and the feelings of those who performed the stories in the present. The stories and feelings collected by different members of the company and performed live on stage moves a community towards the same direction. This direction is what Dolan emphasizes in her theory of utopian performatives, the process of going towards utopia. The creators contribute their feelings and emotions in the stories with the gatherers, the gatherers combine their feelings and emotions in artistic ways to tell the stories to the spectators. The spectators share their emotions and use their imaginations to create a new history. They think and feel the past. When actors perform stories from the past connected by emotions, both the past and the present, the performers and the audience members, all form a community that moves towards utopia.
In Dolan’s description of “utopian performatives” she suggests, “Utopia can be found in a small but profound moment in which performance calls the attention of the audience in a way that lifts everyone slightly above the present, into a hopeful feeling of what the world might be like if every moment of our lives were emotionally voluminous, generous, aesthetically striking, and intersubjectively intense.” These moments are what I mentioned previously about how live performance brings memories into the present. Like Levitas, Blau and Carlson argued: space, body and memory are consistently “haunted” in the present. Levitas specifically presents her research on the architecture field. She suggests memories are brought to life in a present time and space through the new invention of utopia. She suggests architects spacially present what they remember from childhood. She concludes that repeated invention exists in a space according to the body memory. It brings the past into the present.

The 60th year anniversary cultural event was performed on the night of October 15, 2016 under a full moon in the Taizhong Fulfillment Amphitheater. The last number was called “Faith in Every Footsteps.” In the choreography, a member of the older generation of the performing company entered carrying a round ball of light symbolizing past memories. She handed this light to the younger generation of the performing company, symbolizing the merging of old and new memories in the present. Carrying this light, the children walked towards the audience, symbolizing moving a community towards utopia, a perfect world in which all the memories of the past and the present, together, shape and create a new cycle of hope.

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New Hope

In creating history towards utopia, memories of both spectators and performers play an important role in contributing to shaping the future generation. In 2015, when this project was launched, we created a website where participants and (later) audience members could post discussions, stories, experiences, pictures, etc. On the website, performers became their own spectators, remembering and recording experiences and feelings from rehearsals and the performance. On the website, spectators became creators, telling the stories and experiences they had while witnessing the October 15, 2016 performance. The whole community was unified in their shared experiences and memories. In this way the result of the production extends well beyond the performance. It proves again that the memory is essential for a production. It also proves again that the generational cycle will never end. As long as there is a platform where people can perform, the cycle of generational heritage and the cycle of hope keeps going. It transforms the past into the present and the present into the future.

These past, present and future generations are not only being unified by the present generation but also by a hope for the future. No matter what this up-coming hope might feel like, Ganzhi belief shows the potentialities of carrying the past experiences towards new generational experiences. This cycle of belief is clearly moving in a linear direction towards utopia.

It may be curious to think about a linear direction while discussing my theory of the generational cycle. However, in the end, perhaps there is no need to separate the audience/spectators and performers, no need to differentiate between the generations. The memories of emotion that one community share together in any kind of space are what we want to identify, what we want to keep. It is how we are building towards utopia, a perfect place.
CHAPTER THREE

The Scripts

I have included two versions of the script in this thesis and a page of production reflection in the end of this chapter, entitled *Utopian Experience*. The first part is the Cultural Night Performance Script entitled *After We Meet*. The second part is the original script, entitled *Meet The Island* which I completed in January of 2016. I complete my *Utopian Experience* after I finish writing my academic paper in June of 2017.

The performance script is based on counsel from the producers. The structure and plot are similar to the original script yet simplified. I learned to love this version after I started the rehearsal process. I condensed it from 24 characters to four. The way I created dialogue for this version was to write suggestions, allowing the actors to create their own. Some actors decided to follow the exact same thing I had written. Some chose to come up with dialogue of their own.

I started the research for the original script in December of 2015, and received feedback from many friends from Taiwan, China, Hong Kong, Singapore. This original script has more than two dozen characters and comprehensively addresses many stories, situations and relationships among Taiwanese members.

In the final version, the script became unified through suggestions, creations and collaborations among all the team members. As we began to make changes to the original script, I did not like the process. However, in the end, I am grateful for this version which allowed all the creative input to shape it.
After We Meet
Cultural Night Performance Script
Written by Ting Chun Chang
Presented by the 60th year anniversary activity committee
Translated by Chung Pei Rong and Ting Chun Chang
角色表

許羽恬   家中小孫女，對研究家庭故事有興趣。
許羽晟   羽恬的哥哥，在傳教，準備返鄉。
吳純寧   羽恬的媽媽，台灣傳統婦女。
許文正   羽恬的爸爸，漫不經心，愛孩子。
許德水   爺爺，文正的父親，妻子過世之後搬來和兒子媳婦住，希望可以完成妻子的遺願。
胡秋子   奶奶，家祭中第一位供禮的成員。
錢長老   羽晟的最後一位同伴。

Cast List

Hsu Yutien   The granddaughter of the family. She’s interested in family story.
Hsu Yuchen   Hsu Yutien’s brother. He’s on his mission, almost done.
Wu Chuennning   Traditional Taiwanese women. Hsu Yutien’s mother.
Hsu Wenzheng   Hsu Yutien’s father. He loves his children.
Hsu Deshue   The grandfather of the family. Hsu Wezheng’s father. He moved in to live with his children after his wife passed away. He wants to complete his wife’s last wish.
Hu Chuizhi   The grandmother. The first member of the whole family.
Elder Kitchen   Hsu Yuchen’s last companion.

場景

戲劇對白從頭至尾在家裡頭進行，時序從清晨到夜半。只有最後一場，家人接羽晟回家時，在台北。時地為音樂或舞蹈表演，逗點之後為表演類型及註記。第一頁文字提供為背景投影使用，製造迴朔、電影感。

Scenes

The whole conversation among the family member is mainly presented in their house. The last scene, when the family went pick up Hsu Yuchen, is in Taipei. The italic is for music or dance numbers and its descriptions. The first page of the script is meant to present on the screen before the show started. It should create a memorial feeling.
有一個故事，是這麼遙遠卻又這麼親近。

你可能曾經聽過1830年的春天約瑟斯密的奇蹟，也聽過楊百翰先知像摩西一樣帶領早期成員向西遷移。也或多或少，聽過1956年，是四位傳教士們搭著船來到台灣開始了台灣與耶穌基督後期聖徒教會的故事與胡唯一教長翻譯摩爾門經的傳奇。

然後呢？恬恬這樣問。

現在，我們邀請各位，和我們一起發揮想像力，重新認識這塊美麗的島嶼以及後期聖徒們在這島嶼上耕耘的故事。

There was a story that happened a long time ago, and yet it seemed so familiar.

You might have heard the miraculous story of Joseph Smith in the spring of 1930, and the story of Prophet Brigham Young who, like Moses, led the early Saints to move westward. To some degree, you might also hear that in 1956, four missionaries came to Taiwan by ship. They started the story between Taiwan and The Church of Jesus Christ of Latter-Day Saints, and also the legend of Patriarch Hu Wei-Yi translating Book of Mormon.

And then? Tien-Tien asked.

Now, we invite everyone to use your imagination and come to know this beautiful island again, and the stories of Latter-Day Saints here.
繽紛台灣，原住民音樂舞蹈。

許羽恬：親愛的許羽晟哥哥長老，我們家昨天去看原住民的舞蹈，可惜你不在。你在傳教都好嗎？

許羽晟：親愛的許恬恬妹妹，我過得很好。除了你偶爾會……同伴！ (生氣樣) 跟你說不要偷吃我的零食。

許羽恬：親愛的許羽晟哥哥長老，老媽還是依然愛碎念。以下是她的碎碎念......

吳純寧：你喔！對你的同伴好一點啦！人家大老遠從國外飛來台灣傳教捏！

許羽恬：親愛的哥哥長老，爸爸最近買了很多攝影的書，而且他都放在你的房間。

許文正：我哪有，借放一下，他不會發現的啦！

許羽恬：親愛的哥哥長老，我們全家人，全支會，支聯會的人希望你都過得好。喔！對了，最近女青年的老師要我們寫信鼓勵傳教士。並且問你：

全家人：羽晟當初到底是為什麼想去傳教的啊？

Colorful Taiwan, Native Taiwanese Dance Number.

Hsu Yutien: My dear brother Elder Hsu Yuchen, our family went to see the aboriginal dance yesterday. I hope you were there. How’s your mission?

Hsu Yuchen: My dear sister Hsientien, I’m doing great! But sometimes my companion…(angry, turn to his companion) stop eating my snacks!

Hsu Yutien: Dear brother Elder Hsu Yuchen, our mom still loves to nag. The following is her nagging:

Wu Chuenning: Hey you! You’d better treat your companion better! He flew all the way to Taiwan to serve a mission!

Hsu Yutien: Dear brother, dad bought many photography books lately and he put them all in your room.

Hsu Wenzheng: I didn’t! I just put them there for a while. He won’t find out!

Hsu Yutien: Dear brother, our whole family, ward, and stake hope that you are doing well. Oh, by the way, lately the Young Women teacher asked us to write to missionaries. And we want to ask you:

Whole family: Yuchen, why do you want to serve a mission?
吳純寧：你在幹嘛？（文正不回答。）你兒子傳教要回來了，我好講好氣地請你整理房間已經兩個多月了，為什麼到現在都還沒整理好？

許文正：我有整理啊！只是現在休息一下嘛！

吳純寧：休息，你好意思休息。飯是我在煮，洗碗我在洗，地也我在擦，家事都我在做，我這麼辛苦，你竟然在那邊休息？

許文正：你辛苦，我就不辛苦嗎？我每天工作都這麼忙？老闆業績盯得這麼緊，我每天都要陪業務去做拜訪，這些你有想過嗎？

吳純寧：不管啦！趕快整理就對了啦！
許文正：又來了，爸爸媽媽，這是什麼？
吳純寧：問妳爸啦！
許文正：這個好像是妳奶奶留下來的......
許憶水：日記本。

Wu Chuenning: What are you doing? (Wenzheng didn't respond.) Your son is coming home soon. I've asked you nicely to clean up the room for two months. Why haven't you done that?

Hsu Wenzheng: I'm cleaning! I'm just taking a rest now.

Wu Chuenning: A rest? How dare you! I cook, wash dishes, mop the floor. I do all the chores and work so hard. And you are taking a rest?

Wenzheng: You work so hard and I don't? I work hard every day! My boss is so harsh on my sales. I go out to visit people all the time. Have you ever thought about that? Or......me......

Wu Chuenning: I don't care! Just clean it up now!
Hsu Yutien: Not again...Dad, Mom, what's that?
Wu Chuenning: Ask your father!
Hsu Wenzheng: This seems to be from your grandmother...
Hsu Deshue: Diary.
許德水：我要找這本日記本好久了，原來在這裡。裡頭都是以前的照片。妳的奶奶，最會做記錄了。這張是以前我們去教堂時的照片，這是聖殿蓋好，舉行奉獻祈禱會的照片。這張，1956年的夏天，耶穌基督後期聖徒教會的四位傳教士們抵達基隆港。

基隆港口，舞蹈表演。呈現1950年代人民生活角色。

蒙神召喚去服務，合唱曲目。傳教士登台。

許羽恬：奶奶洗禮了，傳教士離開了？

許德水：是的，奶奶聽到教會很重視家庭，就非常喜歡。傳教士說，台灣是一個被神祝福的地方，等到他們再一次回來，台灣會有一座聖殿，這神聖的殿堂和一般的教堂建築不同，是我們和神訂立聖約的地方。那個時候也洗禮了。不過我的父母反對。

Hsu Deshue: I have been looking for this diary for a long time. I can’t believe it’s here. There are some many old pictures inside. Your grandmother loved to record stuff. This picture is when we built the church; this one is the devotional when the Temple was finished. This picture is in the summer of 1956 when four missionaries of The Church of Jesus Christ of Latter-Day Saints arrived at Keelung Harbor.

Keelung Harbor, a dance number. Presenting the life of people back in 1950s.

Called to Serve, a choir number. Missionaries arrived.

Hsu Yutien: Grandma got baptized, then the missionaries left?

Hsu Deshue: Yes. Grandma heard that the church valued family and like it very much. The missionary said Taiwan is a blessed place. When they came back again, there would be a Temple. The Holy Temple is different from common church buildings. It’s the place where we made sacred covenants with God. I was baptized at that time but my parents opposed to it.
許羽恬：反對？那你還洗禮啊？
許德水：我聽到傳教士說家庭是永恆的，內心有很平安的感覺，我就洗禮了。
許羽恬：那既然這個福音這麼好，為什麼祖父母要反對呢？
許文正：恬恬，這你就不懂了。以前傳教士剛來台灣，台灣人沒不習慣也不了解基督教，只覺得那是外國人的宗教，覺得如果信了，又不能拿香拜拜的，對祖先不尊重。

吳純寧：加上當時摩爾門經沒有中文版本，大家要真的相信所有事情，也不是這麼容易。
許羽恬：沒有中文的摩爾門經？！那你們每個人都要學英文啊？
許德水：這是為什麼妳的爺爺我，和妳的奶奶需要在禮拜天幫忙翻譯。我也是這樣子認識妳的奶奶。

Hsu Yutien: Oppose to it? You still got baptized?
Hsu Deshue: When missionaries said families are eternal, I had a very peaceful feeling. So I got baptized.
Hsu Yutien: Why did grandparents oppose to the Gospel even it’s so wonderful?
Hsu Wenzhen: Tientien, you don’t understand. At that time when missionaries came to Taiwan, the Taiwanese people were not used to Christianity and didn’t understand it. They thought it was just a foreigner’s religion. They thought if they believed in it, they couldn’t hold incense, which is disrespectful to ancestors.
Wu Chuenning: Besides, there wasn’t Chinese Book of Mormon at that time. It was not easy for people to believe everythings.
Hsu Yutien: No Chinese Book of Mormon?! Then everyone needed to learn English?
Hsu Deshue: That's way your grandpa, me, and your grandma needed to help translate on Sunday. That's how I met your grandma.
許羽恬：喔！不顧家人的反對加入教會，還可以抱得美壇娘，爺爺，你很幸運。
許德水：這張照片是什麼啊？（上舞台募集募款活動照片。）大家都穿得很美。
許德水：這個是以前婦女會的活動，這讓我想到，以前大家為了籌錢蓋教堂曾經舉辦募款活動。

全家人：1960服裝秀。

1960服裝秀，60年代服裝展示，走秀。

主持人：來來來，你們看看這件衣服多漂亮，加上她驚人的才藝表演。台下的觀眾，有沒有人願意喊個價錢呢？

眾成員：沒想到我們可以用這樣的方式來籌款？/對啊！怎麼樣？這樣的活動很聰明吧？/我們是要籌備百分之多少基金呢？/你知道他們下個月還會辦金碧舞會嗎？

金碧舞會，舞蹈表演。

Hsu Yutien: Oh! You didn’t mind your family’s opposition and could still meet your wife. You are really lucky, grandpa!

Hsu Yutien: What’s that picture? (a donation activity picture)

Everyone dressed so beautifully.

Hsu Deshue: It used to be relief society’s activity. This reminds me, we used to do fund raising to build church buildings.

Whole family: 1960 fashion show.

1960 fashion show, a fashion show.

Host: Come on, see this beautiful dress! Plus her amazing talents! Does any want to make a bidding?

All members: I can’t believe we can do fund raising like this! / Yeah! How was it? This is a smart way, right? / How much percentage fund are we going to raise? / Do you know that they will still hold a dance party next month?

Gold and Green Dance, a dance number.
許羽恬：然後呢？然後呢？
許文正：妳的爺爺當然是跟妳的奶奶求婚啦！
吳純寧：對啊！你看你爸多浪漫啦！跟你媽求婚的時候是在舞會捏！你怎麼都沒有遺傳到你爸的浪漫啦！
許文正：不要這樣說，至少我們是在聖殿印證的嘛！
許德水：聖殿是一九八四年蓋好的。在這之前，我們先......
全家人：蓋教堂。

聖徒齊來，合唱團曲目。

許羽恬：這様聽來，當時真的不容易。需要獻出時間，辦法想像。
許德水：是啊！
吳純寧：要自己搬磚頭蓋教堂。
許文正：炎炎夏暑。
吳純寧：又沒有冷氣電風扇的。
許文正：而且一個小時才等於一元美金。
許羽恬：那就是台幣四十塊。
許文正、吳純寧：真的很辛苦。

Hsu Yutien: Then? What happened?
Hsu Wenzheng: Of course your grandpa proposed to your grandma!
Wu Chuenning: See, your father is so romantic! He proposed to your mom in a dance party! Why didn’t you inherit his romantic personality!
Hsu Wenzheng: Well, at least we were sealed in the Temple!
Hsu Deshue: Temple was built in 1984. Before that, we......
Whole family: Were building the chapels.

Come, Come Ye Saints, a choir number.

Yutien: It sounds really difficult at that time. Try to imagine to dedicate your time.
Deshue: That’s right!

Chuenning: Move bricks and build church.
Wenzheng: In the hot summer time.
Chuenning: Without AC and fan.
Wenzheng: It’s only one US dollar per hour.
Yutien: That’s 40 New Taiwan dollars.
Wenzheng and Chuenning: That was really hard.
許文正：爸，你後來有幫媽找到幫他施洗的福音長老嗎？

許德水：沒有，特別在中美斷交之後，我們要去美國不太可能。
許羽恬：那怎麼辦？
許德水：慢慢等囉！不過後來我們的聖殿蓋好了。
吳純寧：我記得文正跟我說過，你們全家到聖殿去是在他國高中的時候？
許德水：是的。（頻頻點頭）一九八四年，台北聖殿奉獻，

神靈如火，合唱曲目。

吳純寧：這本日記本這麼重要，怎麼會收藏在羽恬的房間啊？
許文正：大概是之前你做家譜做到一半就忘記在這邊吧？
吳純寧：還好我們有來打掃房間唄，不然這麼重要的紀錄就都不見了。
許文正：對啊！好啦！東西也差不多整理完了，我要去休息了。

Hsu Wenzheng: Dad, were you able to find the missionary who baptized Mom?
Hsu Deshue: No, especially after Taiwan and America severed diplomatic relations. We were not likely to go to the US.
Hsu Yutien: So what did you do?
Hsu Deshue: Just wait! But then the Temple was built.
Wu Chuenning: I remembered Wenzheng told me your family went to Temple when he was in high school, right?
Hsu Deshue: Yes. (nodding head.) In 1984, Taipei Temple was dedicated.

The Spirit of God, a choir number.

Wu Chuenning: This diary is so important. Why is it in Yuchen’s room?
Hsu Wenzheng: Probably because you were doing family history and left it there?
Wu Chuenning: I’m glad we clean this room up. Otherwise such important record will be lost.
Hsu Wenzheng: Yes. Alright! We’ve almost finish the clean-up. I’m going to take a break.
吳純寧：又要先去休息，你每天都只知道休息，幫忙把掃把拿去放吧！你們兩個，聊完也早點休息吧！

許羽恬：好。爺爺，奶奶過世多久了？

許德水：好幾年了。
許羽恬：奶奶一直都喜歡寫日記嗎？
許德水：這是她寫的日記。
許羽恬：那個年興格萊戈會長再度造訪台灣，五月份在台北國際會議廳舉行特別教友大會。

胡秋子：台北國際會議廳舉行特別教友大會。他講了很多事情，讓我非常感慨。教會這四十年來的成長，我們都有目共睹。我總感謝有聖殿，讓家庭能永遠在一起的夢想得以實現。

許德水，胡秋子：聖殿蓋好了，但還是沒找到當初幫我洗禮的長老，究竟，他們在哪呢？
胡秋子：文正傳教回來之後，結了婚，搬到南部去了。塵世生活有了自己的考驗。

Wu Chuenning: Again? You just know to take a break. Please help put away the broom. You two, if finish talking, go to sleep earlier.

Hsu Yutien: Okay. Grandpa, how long had grandma passed away?

Hsu Deshue: For many years.

Hsu Yutien: Had she always liked to write diary?

Hsu Deshue: This is her diary.

Hsu Yutien: That year President Hinckley visited Taiwan again. We had a special conference at Taipei International conference room in May.

Hu Chuizhi: Taipei International conference room held the special conference. He spoke on many things. I felt so sentimental. The church has been in Taiwan for 40 years and we’ve seen the growth together. I’m grateful for a Temple. The dream of having family together forever finally comes true.

Hsu Deshue, Hu Chuizhi: The Temple is finished, but we still haven’t found the Elder who baptized me. Where is he after all?

Hu Chuizhi: Wenzheng has come from his mission and got married. He moved to the south. We have our trials in this mortal life.
力不從心， 舞蹈表演回。  
許德水：九二一地震那年，妳才剛出生。那個時候你爸爸正打拚事業，忙工作。家裡頭都不顧了。妳奶奶南下幫忙照顧妳，那天妳爸爸剛好跟妳奶奶吵了一架。妳爸爸一氣之下出走，剩下妳媽媽、妳哥哥還有妳這個剛出生的娃娃。（停顿）我應該跟過去的。

九二一， 舞蹈表演回。
許德水：妳的奶奶過世之後，我就搬來和你們住。你那個時候還很小，應該都忘了。那個時候你的哥哥從小學畢業，要讀國中。大概教了壞朋友吧！上了國中個性變得比較叛逆。

誤入歧途， 舞蹈表演回。
許德水：之後教會開始推動晨間福音進修班，我們一直要鼓勵他去上課，他一直拒絕。可是文正和妳的媽媽很有辦法，特別是妳爸爸，早上四點多鐘起床，準備好要去工作的物品，親自帶著羽晟去教堂上課。

Feeling Inadequate, a dance number.
Hsu Deshue: In the year when the 921 earthquake hit, you were just born. At that time your father was busy with work and couldn’t handle family affairs. Your grandma came to help taking care of you. That day your dad and grandma had a big fight. Your dad ran away from home angrily, leaving your mom, your brother and you this baby. (pause) I should have come here.

921 Earthquake, a dance number.
Hsu Deshue: After your grandma passed away, I moved down here to live with you. You were so young and probably couldn’t remember. Your brother just graduated from elementary school and was about to go to high school. He probably had some bad friends. He became more rebellious when he was in high school.

Going Astray, a dance number.
Hsu Deshue: Church started to promote morning seminary. We always encourage him to go but he always refused us. However, Wenzheng and your mom were really good at getting him to go, especially your father. He would get up at 4am and got everything ready, and took Yuchen to the class.
許羽恬：沒想到爸爸這麼貼心啊。
許德水：不過真正讓妳哥哥下定決心，要認真讀經文，應該是二零零六年他參加全國青年大會之後。

2006 再現，舞蹈表演。

許德水：後來，你的哥哥羽晟，現在應該要說是許長老了。
他變得很主動，早上一早自己醒來，參加福音進修班。之後他開始幫忙我做家譜，整理一些在台北拍攝的老照片。
許羽恬：爺爺，你覺不覺得哥哥是因為看到奶奶的日記，
然後，可能他也讀了摩羅乃或阿爾瑪寫的日記，所以對天父越來越有感覺，然後去傳教的啊?
許德水：有可能，好了，恬恬，今天故事說到這裡。晚了。

夢境，舞蹈表演。

許羽恬：報告許羽晟哥哥長老，你的房間快整理乾淨了。

（舞台另一處，羽晟及同伴正在用電腦寫信。）

Hsu Yutien: I didn’t know that dad is so considerate.
Hsu Deshue: But what made your brother to decide to seriously read the scripture was in 2006 when he joined the National Youth Conference.

Throwback 2016, a dance number.

Hsu Deshue: Then your brother Yuchen, now Elder Hsu, became very active. He woke up in the morning by himself and took seminary classes. He helped me do family history and sort out some old pictures taken in Taipei.
Hsu Yutien: Grandpa, do you think it might be because Yuchen read grandma’s diary, or he may read Moroni or Alma’s diary so that he feels closer to Heavenly Father. Then he decided to serve a mission?
Hsu Deshue: Maybe. Alright, Tientien, we’ll end it here. Goodnight.

Dream, a dance number.

Hsu Yutien: My dearest brother, Elder Yuchen. Your room is almost ready.
(On the other side of the stage, Yuchen and his companion are using computers writing letters.)
許羽晟：報告許恬恬妹妹，多謝。

（羽晟同伴在舞台的另一方他看他家人的信。）

許羽恬：親愛的哥哥長老，謝謝你美好的表樣。

許羽晟：親愛的妹妹，不客氣。

全家人：我想我們知道為什麼你要去傳教了。

錢長老：同伴，到站了。緊張嗎？要返鄉？

（許家庭退場。）

許家庭：許長老！

許羽晟：爸、媽、爺、妹，你們這麼早就來了？噢！這是我的同伴。

錢長老：你們好。

許羽晟：這是我的爸爸媽媽和妹妹，還有我的爺爺。

錢長老：爺爺好。

許恬水：你好。也要返鄉了？

Hsu Yuchen: My dearest sister, thank you.

(Elder Kitchen is showing him what his family writes him.)

Hsu Yutien: My dearest Elder brother, thank you for your wonderful example.

Hsu Yuchen: My dearest sister, you are very welcome.

Whole family: We think we know why you want to go on your mission.

Elder Kitchen: Companion, we're here. Are you ready for going home?

(Family Hsu comes in.)

Hsu family: Elder Hsu!

Hsu Yuchen: Dad, mom, grandpa, sis. You come here so early.

Oh, this is my companion, by the way.

Elder Kitchen: How are you?

Hsu Yuchen: This is my family, and my grandfather.

Elder Kitchen: Nice to meet you, grandpa Hsu.

Hsu Deshue: Nice to meet you, too. Are you finishing up your mission as well?
錢長老：對，我們一起要返鄉了。
許德水：謝謝你的服務。
錢長老：不客氣。我很高興來台灣傳教，因為食物很好吃。
有芒果冰、臭豆腐、芋頭牛奶和粉圓。

許羽晟：他的爺爺也是在台灣傳教的。
錢長老：你看，這是我的爺爺，這是我爺爺幫助洗禮的台灣人。
許文正：這個確定是台灣人。
吳純寧：你看他這件衣服很漂亮。
許文正：我覺得這個女生我好像看過？

（全家人一起看照片。爺爺看了看照片，笑了。）

許羽恬：這個是奶奶！

每一步都是信心，合唱管弦樂曲目

（音樂進，燈光轉換。純寧奶奶身穿白色裙子走向回憶的樹。她將回憶之樹的果子摘下傳給身穿白衣的孩子。終。）

Elder Kitchen: Yes, we are going home together.
Hsu Deshue: Thank you for your service.
Elder Kitchen: You are very welcome. I am glad that I come to Taiwan. It's a fun, nice place. I enjoy the food especially. The mango ice, stinky tofu, taro milk and boba.
Hsu Yuchen: His grandpa served a mission here long time ago.
Elder Kitchen: Yes. (He takes out a picture) See, this is my grandfather and this is who he taught.
Hsu Wenzheng: Yes. She does look like a Taiwanese.
Wu Chuenning: She looks gorgeous. And it's a pretty dress for baptism.
Hsu Wenzheng: I felt I have seen this girl, somewhere.

(Everyone takes turn to see the picture. Grandfather Deshue sees it and smile.)

Hsu Yutien: This is grandma!

Faith in Every Footstep, choir number with orchestra.

(Music in. Light change. Grandmother wears white dress shows up on stage. She walks to the tree slowly. She takes a light and passes it to kids who dress in white as well. End.)
《岡遇》

編劇：張婷鈺

此劇為耶穌基督後期聖徒教會在台灣傳道六十周年而寫，故事以台灣教會發展為根據，人物角色故事皆為杜撰。

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Meet The Island

Chang, Ting Chun

A play for the sixty year LDS Church anniversary. A fiction family lives in a real history background.
角色表

尤德水  外公。麗欣夫。1936 年生。
黃麗欣  外婆。德水妻。1938 年生。
尤純寧  媽媽。尤德水與黃麗欣之女，文政妻子。

有一子二女。1968 年生。

尤子定  舅舅。德水與麗欣之子。1969 年生。
許文政  爸爸。純寧夫。1968 年生。
許天學  哥哥。許文政與尤純寧之子。1991 年生。
許艾妮  姐姐。許文政與尤純寧之女。1998 年生。
許羽恬  姐姐。許文政與尤純寧之女。2006 年生。
胡唯  中文摩爾門經翻譯人員。
胡太太  胡唯妻。
胡麗  胡唯之女。

CAST

Yochunning  Mother. Has two kids. Born in 1968.

Hsuyutien  Born in 2006.
Huwei  Translator.
Mrs. Hu  Huwei’s wife.
Hulee  Daughter of Huwei.
阿佑 尤子定的高中同学。1969年生。
古老师 週末福音进修班老师。1930年生。
晓铃 原住民女孩，担任小队辅。1980年生。

程志荣 忠信成员。
王伟全 忠信成员。1979年生。
李雯娟 忠信成员。

教會成员若干
余长老 传教士1，教導麗欣及胡家庭。
厨长老 传教士2，余长老的同伴。
邁长老 传教士3，早年来台传教。
德长老 传教士4，早年来台传教。
包长老 传教士5，王伟全的同伴。
葛长老 传教士6，包长老的同伴。
柯长老 传教士7，許天擘的同伴。

A-yo Uncle’s high school classmate.
Gu Seminary Teacher. Born in 1930.
Chungzhirong A faithful member of the Church.
Wongweichuen Another faithful member.
Liwenjuan A convert to the Church.

Members
Fish Missionary 1
Kitchen Missionary 2
Mai Missionary 3
De Missionary 4
Bao Missionary 5
Ge Missionary 6
Ke Missionary 7
第一幕
第一場

人物：
尤德永
許羽恬

時間：2016年
地點：許家家中

燈光微暗，舞台上滿溢著台灣映像的音樂。開場舞。

許羽恬
親愛的許長老，媽媽要你不要跟同伴吵架。爸爸要你認真洗禮。我會寄過年的糖果跟巧克力，還有泡麵，給你。我寫好了。外公，你在看什麼？幫我看一下我寫給哥哥的信，我要去玩了，掰掰。

Act 1
Scene 1

Characters:
Yodeshue
Hsuyutien

Time: 2016
Place: Hsu’s house

Lights dim, the music on stage reflect the image of Taiwan. Opening dance.

Hsuyutien
Dear Elder Hsu, Mom asks you don’t fight with your companion. Dad wants you to baptize many people. I will send you some New Year stuff, candies and instant noodles. Finished! Grandpa, what are you reading? Can you help me checking this letter for brother? I am leaving. Here you go.
第二場
音樂進，燈光轉換。許羽恬發現一個本子，好奇的拿起來看。當她打開本子時，投影幕亮起，投影著許多過去教會歷史的老照片和影片，影片為馬可森長老來台奉獻的歷史片段，照片停留在1956年6月4日的基隆港。舞台上一陣靜謐，海水波浪聲響，飛著大海的聲音，傳來汽笛聲響。音樂像是從遠遠的地方甦醒一般響起。

（某傳教士聲音）

I saw the island, from far away. It was a beautiful day. We have been waiting for months... ...

Scene 2
Music continues, light change. Yutien saw a book. She opened it. As soon as she opened it, the monitor turned on. The monitor shows many old pictures and videos. It stopped at 1956, June 4th, Keelung. There are voices from the ocean, and a horn from a ship.

(A voice from off stage)

I saw the island, from far away. It was a beautiful day. We have been waiting for months... ...
第三場

人物:

外國成員

四位傳教士(余, 廚, 遠, 德)

眾人

黃麗欣

胡麗

time: 1956-57年

date: 基隆

基隆港口掛著赤熱的太陽，教會外國成員迎接長老們。台灣人民生活繁忙辛勤工作景象。

余長老

Hi!

Scene 3

Characters:

Members

Four Missionaries (Fish, Kitchen, Mai, De)

People

Huangleeshin

Hulee

Time: 1946-57

Place: Keelang

The Keelang harbor is decorated with a shiny sun, the members are with the missionaries. Taiwanese are busy with their lives, working.

Fish

Hi
廚長老
Hello?
麥長老
LaiHo? (粵語。)
德長老
Kneehow?

(眾人瞬間停止工作。)

眾人
(各種不同的語言。)外國人欸！他們穿得好奇怪喔？
這次沒有穿軍服，穿起西裝來啦？我聞到牛奶的味道。我聞到糖果的味道！有帶 PAN 火溫嗎？

胡麗
你是誰啊？

Kitchen
Hello?
Mai
LaiHo? (Cantonese)
De
Kneehow?

(People on stage stop and listen)

People
(With different dialogue) Foreigners! They wear weird clothes? They don’t wear the army suit but a formal one? Oh, they smell like cow. I smell they have candies. Where is the bread for us?

Hulee
Who are you?
Hi! We are missionaries for the Church of Jesus Christ of Latter-day Saints.

黃麗欣
Missionaries. 宣教士？你們宣什麼教啊？
余長老
What? Jesus Christ, do you know Jesus Christ?
黃麗欣
你說什麼我聽不懂？I don’t understand.
麥長老
Do you speak English? (pause and slower) Do you speak English?
黃麗欣
Yes, a little bit.

(Kitchen)
Hi! We are missionaries for the Church of Jesus Christ of Latter-day Saints.

Huangleeshin
Missionaries. What do you do?
Fish
What? Jesus Christ, do you know Jesus Christ?
Huangleeshin
What are you saying? I don’t understand.
Mai
Do you speak English? (pause and slower) Do you speak English?
Huangleeshin
Yes, a little bit.

(Hulee is yeiling in the other side of the stage)
胡麗
爸爸！美國人到我們家來了！
德長老
Can we share this with you?

(Papa! White people are knocking on our door!
De
Can we share this with you?)

(長老們拿出摩爾門經。演唱。麗欣似懂非懂，麗欣
洗禮，家人反對。影子區燈光亮，一男人洗禮的影
子。)

(The Elders take out the Book of Mormon. They
sing. Leeshin got baptized. Her family against
it. The shadow area shows a shadow of a men
got baptized.)

#3
Orchestra Music
Choir Singing
第四場

人物:

胡唯
黃麗欣
佘長老
廚長老
胡太太
胡麗

時間:1958年
地點:胡唯家中

我從來沒聽過Joseph Smith。(看了看長老們。)這是真的假的？

佘長老

Do you believe in God?

Characters:

Huwei
HuangLeeshin
Fish
Kitchen
Mrs. Hu
Hulee

Time:1958
Place:Hu’s house

Huwei
I have never heard of Joseph Smith. Is this true?

Fish
Do you believe in God?
黃麗欣
(見胡唯不知該如何回答。)這西方人的神，很靈驗的。胡伯伯，耶穌基督的教導跟我們相信得很像，首先就是要尊敬父母，相親相愛，對兄弟姊妹有愛心等等的。然後你祈禱，內心就很平靜。

胡唯
這些英文你都看得懂嗎？

黃麗欣
有看沒有懂，可是我週日參加教會，一邊幫忙翻譯，一點一點學，就慢慢懂了。

佘長老
Mr. Hu, we know you have so many concerns. And it is hard for you to stop drinking and smoking right away. But, we promise you. If you pray with faith, God will reveal the truth to you.

Huangleeshin
This God is real, though it’s from western. Uncle Hu, the teaching of Jesus Christ is similar to our believe. Honor thy parents, love one and another. Having charity. Pray, and you will have peace.

Huwei
Do you understand all of these? in English?

Huangleeshin
Not really, but I go to Church on Sundays, helping out with the translation. I learn when I serve.

Fish
Mr. Hu, we know you have so many concerns. And it is hard for you to stop drinking and smoking right away. But, we promise you. If you pray with faith, God will reveal the truth to you.
廚長老
We have to go. We’ll visit you next week. Lee, thank you.

（胡唯點點頭，長老們離開。麗欣和胡麗玩耍。胡唯看在眼裡。）

黃麗欣
我也該走了。

胡唯
好的。

（胡太太上場。）

胡太太
不留下來吃飯嗎？吃個飯再走吧？

黃麗欣
不了，胡媽媽，我爸媽在等我回家吃飯。

Kitchen
We have to go. We’ll visit you next week. Lee, thank you.

(Huwei nods head, Elders left. Leeshin plays with Hulee. Huwei sees it.)

Huangleeshin
I probably have to go.

Huwei
Sure.

（Mrs. Hu enters.）

Mrs. Hu
Have dinner with us. Stay longer.

Huangleeshin
No, Humama. My parents are waiting.
胡唯
好的，好女孩。花點時間陪伴父母。(停頓) 妳父母還是反對妳洗禮嗎？

黃麗欣
我阿爸還是很生氣。說什麼好不容易家裡有錢讓我讀書我不好好讀書，整天幫忙這些不知道從哪裡來的外國人到處鬼混。說我禮拜天在教會幫忙翻譯，根本就是在浪費讀書時間。還說甚麼有種就把經文翻譯成中文。唉！

胡太太
妳是好女孩，神會祝福妳的。

胡唯
如果真的有位神。

(燈光轉換。音樂。胡唯改變生活習慣，決定接受洗禮。胡家全家人接受洗禮。)

Huwei
Got it. Good girl. It's important to spent time with parents. (pause) Do your parents still agaisnt your baptism?

Huangleeshin
My father is very angry. It's hard to support me to receive education. But I am hanging out with those forienors. He says that I am waisting time helping out the translation in church on Sundays. He even challenges me to translate the Book of Mormon into Chinese.

Mrs. Hu
You are a good girl. God will bless you.

Huwei
If there is one.

(Light change. Music. Hu changes his habits and all his family get baptized.)
Scene 5

Characters:
- Yodeshue
- Hsuyutien

Time: 2016
Place: Hsu’s house

Yodeshue
Your grandmother is awesome. Isn’t she?

Hsuyutien
You are, as well! You were translating for them on Sundays. I could never do that.

Yodeshue
The missionaries didn’t speak Chinese fluently. People won’t understand if we don’t translate.
許羽恬
而且你不是說還沒有冷氣吹。那樣大家流汗不是就會很臭？

尤德水
所以我站在前面跟你外婆一起幫忙翻譯，空氣比較清晰。

許羽恬
喔！外公你好聰明喔！(尤德水笑。)

尤德水
不聰明。(影子區出現第三場同一男人洗禮的影子，接著是父母親責備，男人拿行李離開的影子。)

許羽恬
外公，這張是你年輕的照片嗎？(拿出一張照片。)

尤德水
我看看。(撥了撥眼鏡)是。

Hsuyutien
And you guys don’t have the AC, right?! So, was it stinky?

Yodeshue
That’s why me and your grandma wanted to help. So that we can stand in the front. Fresh air.

Hsuyutien
You are so smart! (Yodeshue smiles.)

Yodeshue
No, I’m not. (The shadow area shows the same shadow motion as in scene 3. After the men got baptized, his parents were blaming. The man then left.)

Hsuyutien
Grandpa, is it you when you were young? (take out a picture.)

Yodeshue
Let me see. (Pokes glasses.) Yes.
許羽恬
然後這是你的爸爸媽媽，外公你後來有幫忙外婆把摩爾門經變成國語的嗎？
尤德水
（沉思。）沒有，不是我們翻譯的。是這個人。
許羽恬
他是誰啊？
（上舞台螢幕為胡唯一牧長家庭歷史照片。燈光轉換。）

Hsuyutien
And these are your mom and dad. Did you end up helping grandma translate the Book of Mormon?
Yodeshue
(Ponder.) No. Not yes. It's this guy here.
Hsuyutien
Who is he?
(The monitor shows a picture of Huweii family. Light change.)
第六場

人物：
 胡太太
 胡唯
 胡麗

時間：1963

地點：胡家家中

胡太太
我們是不是該睡覺了？

胡唯
再一頁就好了。

胡太太
胡麗妳忍著點啊！等爸爸寫完這頁我們就睡覺去。

胡唯
我這句翻得好像不太通順？

Scene6

Characters:
 Mrs. Hu
 Huwei
 Hulee

Time: 1963

Place: Hu’s house

Mrs. Hu
Should we go to bed?

Huwei
One more page.

Mrs. Hu
Hulee, be patient. After this page, we will go to bed.

Huwei
This sentence does not sound right.
胡太太
我看看？「事情是這樣的……他從清晨到日落，一直
呼喊著，勸人民相信神而悔改，以免遭到毀滅，並對
他們說，憑著信心，一切都能實現……」

（胡唯與胡太太兩人同聲讀出後段經文，兩人互看，
胡唯趕緊將經文的靈感寫下。燈光轉換。）

Mrs. Hu
Let me see. “And it came to pass……For he did
cry from the morning, even until the going
down of the sun, exhorting the people to
believe in God unto repentance lest they should
be destroyed, saying unto them that by faith all
things are fulfilled……”

（Huwei and Mrs. Hu read the scripture out loud
together. They are amazed. Huwei writes down
the words. Light change.）
第二幕
第一場

人物：
主持人
成員若干
尤德水
黃麗欣
時間：1964 年
地點：募款活動場地

(音樂進，燈光亮，教會募款建蓋教堂活動，此段以舞蹈方式呈現。)

主持人
感謝大家的熱情參與。這次活動所有募款都會貢獻到我們蓋教堂的基金。謝謝大家。

Act2
Scene 1

Characters:
Host
Members
Yodeshue
Huangleeshin
Time: 1964
Place: Raising funds.

#5
Recorded Music
Dancing

(Music in. Light up. An activity for raising funds. A dance number.)

Host
Thanks for coming. The funds will be used in building chapel. Thank you again.
成員們
沒想到我們可以用這樣的方式募款啊？/對啊！這樣很聰明吧？/這個是什麼舞蹈啊？/ Square Dance，感覺自己好崇洋媚外喔！/你知道他們還有舉辦fashion show 跟金碧舞會嗎？

（燈光轉換，金碧舞會。）

尤德水
妳好。

黃麗欣
你好。

尤德水
妳的裙子顏色很好看。

黃麗欣
謝謝。你的，襯衫很……(麗欣將德水的領子翻正)乾淨。(兩人尷尬的笑。)

Members
I didn’t know we can do this for raising fund. / Yes. Isn’t it smart? / What is this dance? /Square dance, I am feeling xenophobia./ Do you know they have fashion show and golden ball? Parties?

(Light change, Golden ball.)

Yodeshue
Hello.

Huangleeshin
Hi.

Yodeshue
The color, I mean, your skirt is cute.

Huangleeshin
Thanks. Your shirt...(clean up Yo’s collar)...is clean. (They laugh awkwardly.)
第二場

人物:
尤德水
黃麗欣

時間:1965年
地點:台北街頭

尤德水
所以你的父母現在接受你的信仰嗎？

黃麗欣
我阿爸到現在都還沒跟我聯絡。阿母到是今年過年
給我寄了些水果和魚。(停頓)明明基隆離台北也不
遠，但就是不知道怎麼回家。

尤德水
我了解你的感覺。

黃麗欣
對喔！你阿爸阿母知道你加入教會的事情嗎？

Scene 2

Characters:
Yodeshue
Huangleeshin

Time: 1965
Place: Raising funds.

Yodeshue
So, did your parents end up accept your religion?

Huangleeshin
My father didn’t even contact me. Only my mom,
she got me some fruits and fish for New Year.
(Pause.) It’s not far from here to Keelung, but I
just don’t know how to go home.

Yodeshue
I see what you mean.

Huangleeshin
Right! Did your parents know you join church?
尤德水
(微笑)知道啊！我被罵得很慘。而且後來我還跟他們吵，說要去傳教。

黃麗欣
你想去傳教啊？

尤德水
我不知道。我不想要讓他們擔心。(低頭)可能再等等吧！不過，其實我最近比較想結婚。(看了看麗欣。)

黃麗欣
我相信只要我們做我們該做的事情，所有其他事情就會水到渠成的。

尤德水
所以妳答應了？

黃麗欣
嗯。

尤德水
(Laugh) Of course! They were really mad. And I told them I wanted to go on a mission.

黃麗欣
You wanted to go on mission!? 

尤德水
I don’t know. I don’t want them worrying about me. (Pause) Maybe I’ll wait. But actually, I want a marriage. (Look at Huangleeshin)

Huangleeshin
I believe that as long as we are doing what we suppose to do, everything will fall into place.

尤德水
So, agreed?

Huangleeshin
Yes.
Scene 3

Traditional Taiwanese marriage dance.

<table>
<thead>
<tr>
<th>#7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestra Music</td>
</tr>
<tr>
<td>Dancing</td>
</tr>
<tr>
<td>Choir Singing</td>
</tr>
</tbody>
</table>

第三場

台灣傳統婚禮音樂與舞蹈表演，燈光時時服裝轉換。
第四場

人物:
尤德水
黃麗欣
時間:1965年
地點:台北街頭

（麗欣與德水散步至金華街教堂，舞台後方照片放映
著1968至1970年代台北各處教堂的圖像。與革來
戈登會長訪台歷史照片。）

黃麗欣
你能想像有一天這教堂和聖殿蓋好的樣子嗎？

尤德水
我相信只要我們每天來這裡貢獻時間、精神，這教堂
肯定能蓋好的。任何微小的事情都是奠定重大事工的
基礎，不是嗎？

Scene 4

Characters:
Yodeshue
Huangleeshin

Time: 1965
Place: Taipei Street
(Huangleeshin and Yodeshue are walking on the street around the Jinhua chapel. The monitor shows the pictures of all the chapels in Taipei built in 1968-1970, also the pictures of Gorden B. Hinkley’s visit.)

Huangleeshin
Can you imagine how the chapel and the temple look like when we finish?

Yodeshue
We will finish it soon, as we are putting effort in it, everyday. Out of small things proceedeth that which is great.
黃麗欣
For WE are laying the foundation of a great work. And out of small things proceedeth that which is great.

尤德水
對。

黃麗欣
這個應該是在 Doctrine and Covenant 裏頭的。

尤德水
對。

黃麗欣
我希望有更多的中文經文，也希望台北這裡可以有很多教會的建築，這樣學習經文就會簡單許多。

尤德水
那我們會需要很多人加入教會。

黃麗欣
得多加油了，多邀請朋友......(德水將麗欣拉緊在懷中)
尤德水
或者我們可以自己生幾個？

第五場

燈光轉換。蓋教堂舞蹈，1966 教堂成立時獻唱音樂。麗欣德水的兩名孩子在這時出生，由投影區呈現。影片播放轉中正逝世歷史回顧，接著是1976 台灣台北支聯會成立歷史照片。

Yodeshue
Or, we can make them ourselves?

Scene 5

Light change. Dance of building the chapel. Choir sings. Children of Yodeshue and Huangleeshin were born. It shows in the shadow area. Video shows the funereal of Chiang Kai-shed. Then 1976 establishment of Taiwan Taipei stake.

#8
Orchestra Music
Dancing
Choir Singing
第六場

人物:
尤德水
許羽恬
時間: 2016年
地點: 許家家中

許羽恬
外公，你們那個時候要自己蓋教堂啊？
尤德水
對啊！那個時候，我們在下班下課之後就會到教堂工地那裏去幫忙做一些簡單的勞力工作。一小時等於一元美金。 (停頓思考。) 大約等於現在的新台幣四十元。
許羽恬
好辛苦喔！
尤德水
而且那個時候我和你奶奶剛結婚，不過兩個人一起蓋教堂約會也是很好的回憶啊？

Scene 6

Characters:
Yodeshue
Hsuyutien

Time: 2016
Place: Hsu’s house

Hsuyutien
Grandpa, did you have to “build” the chapel?

Yodeshue
Yes. We went help the construction after class and work. One hour equals one USD. (Pause) It’s around 40 TWD now.

Hsuyutien
Wow.

Yodeshue
Me and your grandma were just married, but it was a good dating memory.
許羽恬
爺爺，這聽起來不太浪漫欸？(爺爺笑了笑。)後來呢？

尤德水
教堂蓋好了，妳的媽媽和叔叔也出生了。1971年，民國六十年的時候，現在的台北傳道部正式成立，也就是你哥哥現在待著的傳道部。

許羽恬
喔！那是在我出生好久以前的事情耶！

尤德水
是啊！在妳出生前，台灣發生好多事情。蔣中正過世那年前後，教義和聖約的經文翻譯完成，不久之後台灣第一個支聯會也成立了。教會終於有自己的建築物，自己的組織。

(燈光轉換。轉場音樂。)

Hsuyutien
Grandpa, it doesn’t sound romantic. (Yo laugh.) What happens after?

Yodeshue
Chapel was finished, your mom and uncle were born. 1971, 60 years since Republic of China was established, the Taipei mission was established. It is where your brother is.

Hsuyutien
Oh! That’s long time ago before I was born.

Yodeshue
Yea, there were so many things going on in Taiwan before you were born. Around Chiang Kaishek passed away, Doctrin and Covenant was trans-lated into Chinese. Soon, the first stake in Tai-wan was established. We have our first building and organization, finally.

(Light change. Music in.)
第七場

人物:

眾成員們
尤德水
黃麗欣
尤子定

地點:各處成員聚會地點，尤家家中

成員

我們現在宣布，台灣台北支聯會正式成立。

成員

尤德水主教，我們就拜託你照顧了。

成員

恭喜你。

（燈光轉換。）
成員
洗禮池的水放好了。
尤德水
好的。謝謝。
黃麗欣
子定，你期不期待啊！
尤子定
等下是爸爸幫我洗嗎？
尤純寧
爸爸幫你洗，洗一洗你就乾淨一點了
尤子定
我本來就很乾淨！姊姊你很討厭耶！
尤純寧
你洗禮以後就不可以再騙媽媽說你有刷牙了！

(子定追逐純寧下場。)

Member
The water in the baptism font is ready.
Yodeshue
Okay, thank you.
Huangleeshin
Zhiding, are you excited?
Yozhiding
Is it dad going to baptize me?
Yochunning
Dad is going to baptize you, and you'll be clean.
Yozhiding
I am clean. You are annoying.
Yochunning
After you got baptized, you can not lie to mom that you brush your teeth ever again!

(Yozhiding chase after Yochunning.)
尤德水
可有得忙了。

黄麗欣
是你有得忙了，主教的責任很重大的。

尤德水
我還真不知道該怎麼做，做不好怎麼辦？

黄麗欣
神從來不揀選祂完美的僕人，而是在服務的過程當中變完美。

（燈光轉換。）

尤德水
好的。我想我們的目標可以設定高一點。傳道和事工，像當初建造教堂一樣，是需要全員參與的。如果沒有大家的參與，我們沒有辦法前進。

Yodeshue
We are going to be very busy.

Huangleeshin
YOU are going to be very busy. It's a great responsibility to be a bishop.

Yodeshue
I don’t know what to do. What if I didn’t

Huangleeshin
God never choses a perfect man to be His servant, but making a man perfect when serving.

(Light change)

Yodeshue
Okay. I think we can set a higher goal.

Missionary work is like building chapel. It needs everyone to participate. We can’t move forward if we don’t have you to participate.
尤德水
關於這次的活動，我想請教各位準備的狀況如何了？

尤德水
我們需要為這些家庭祈禱。我自己也是歸信者，我知道要留在教會真的需要很大的勇氣。特別是同事之間和學校同儕之間，要遵守智慧語不容易。我很感謝你們為這個支會所做的服務。

（男聲 Call All Ye Sons of God。燈關轉換。）

(members agree, they take notes. Yo’s children were playing in the back stage.)

Yodeshue
I want to know how’s the preparation going about this activity?

(Yodeshue)
(Participants report their progression. Yo’s childern were playing. The audience can see their growth.)

Yodeshue
We need to pray for these families. I’m a convert myself; I know it takes courage to stay at church. It’s hard to keep the law of wisdom when the people around you are not keeping it. I am very grateful for your service in this ward.

(Men’s Choir. Light change.)

#9 Orchestra Music Choir Singing
第八場

人物:

黃麗欣
尤德水
尤純寧
會長

時間：1984 年
地點：聖殿奉獻

（聖詩音樂，人們七嘴八舌的。）

黃麗欣
你記得當初教導你的福音長老是誰嗎？
尤德水
孔長老和羅長老。佢呢？
黃麗欣
余長老。

Scene 8

Characters:

Huangleeshin
Yodeshue
Yochunning
President

Time: 1984
Place: Temple Dedication

(Choir sings. People are talking.)

Huangleeshin
Do you remember who your elders in gospel are?
Yodeshue
Elder Kong and Luo. What about you?
Huangleeshin
Elder Fish.
尤德水

怎麼？

黃麗欣

沒甚麼。(短停頓)有繼續跟他們聯絡嗎？

尤德水

我不知道他們後來的情況。羅長老在我洗禮之後就回家了。孔長老換了他的負責的地區，一開始我會去拜訪他。可是他後來回美國，我就也斷了音訊。

黃麗欣

有的時候我看總會寄來的錄影帶，我都會想像餘長老他們或許就坐在影片裏頭的某個角落。

尤德水

想不想去猶他州找看看他們？

Yodeshue

Why?

Huangleeshin

Nothing. Do you keep in contact with them?

Yodeshue

I don't know what happened after. Elder Luo went home after I got baptized. Elder Kong moved away. After he went back to the State, I was not able to get a hold of him.

Huangleeshin

When I see the conference video from the Church headquarter, I would imagine Elder Fish might be somewhere there in the congregation.

Yodeshue

Do you want to go to Utah to visit them?
黃麗欣
想。當然想。可是要怎麼找？我連他們的名字都不曉得，只知道姓氏。加上還有媽媽的喪禮要辦，左支右出，都是費用。再看看吧！況且現在簽證又不好辦。想去美國比登天還難。

(德水向麗欣說悄悄話。)

黃麗欣
什麼？真的假的？！(德水向麗欣說悄悄話。)那你
要？

尤德水
我會嘗試看看。

(1984 台灣台北聖殿奉獻。)

Huangleeshin
Of course! I want to. But, how? I didn't even know their names. And, mom’s funeral needs money. I don’t think we can afford it. Besides, it's really hard to get a visa. It's even harder then flying to the sky.

(Yo talks to Huang quietly.)

Huangleeshin
What? Seriously? (Yo talks to Huang) So, you are?

Yodeshue
I will try.

(1984 Taiwan Taipei Temple dedication.)
神啊，永恆的父，感謝你賜給我們這個神聖的機會來奉獻您的居所，我們奉上您的名來到您跟前，我們帶著敬愛和感恩的心來崇拜您和您的愛子耶穌基督。天父，願您祝福這座聖殿，願您祝福聖殿裡聖潔的房間和祭壇，以及所有的設施、家具和設備，讓這一切都能夠聯合起來，使看到這座聖殿及在裡面服務的人員，都能覺得非常美好而充滿靈性。

（聖殿奉獻獻唱聖詩，燈光轉換。家中，家人跪下祈禱，子定不在場。）

#10 Orchestra Music
Choir Singing

尤德水

子定呢？
尤純寧

在房間吧！

尤德水

不跟我們一起禱禱嗎？

尤純寧

爸。

黃麗欣

純寧，妳幫我們做一個禱禱吧！

尤純寧

親愛的天父，感謝您/讓我們家今天可以參加聖殿的
奉獻典禮/感謝您可以讓媽媽煮好吃的食物/感謝有好吃
的巧克力吃/祈求您可以賜給我們美好的睡眠/求您能夠知道怎麼面對學校的考驗/希望爸爸工作都順利

Yochunning

At his room, probably.

Yodeshue

Does he not want to pray with us?

Yoshunning

Dad.

Huangleeshin

Chunning, would you like to say a prayer?

Yochunning

Dear Father in Heaven, we are grateful for the
opportunity to attend the temple dedication./ I'm
grateful for thine help, making mom cooks good
food./ Thank thee for giving me good chocolate./
Please bless our sleep./ Zhiding would know how
to face his challenge in school./ We pray that dad's
work would be great.
尤德水
感謝您一直很照顧我們全家/感謝您讓我有機會去鹽湖城/感謝您讓我們可以在台北聖殿裡締結永恆的家庭/感謝您讓我們有麗欣的陪伴/希望子定和純寧

黃麗欣
感謝您很照顧我們/感謝您可以讓我們終於到聖殿裡頭去印證/希望子定和純寧都能順利在您的愛中長大

會長(麥老)
祈求您祝福您的聖徒，運用這一座聖殿來謀求他們自己和祖先的祝福，以表達他們對於擁有這座聖殿的感恩之心。神啊，我們永恆的父，請接納我們所獻上的這一座屋宇。我們以我們對您的敬愛，與完全的獻身於您的事工，來回報您的恩典，求您悅納我們。我們以上虔誠的祈求，是奉您的愛子耶穌基督的名，阿們。

Yodeshue
Thank thee for taking care of our family./Thank thee for letting me going to Salt Lake./ Thank thee for helping us being sealed in the Taipei Temple./ I pray that Zhiding and Chunning……

Hualeeshun
Thank thee for taking care of us./ Thank thee for helping us to have the opportunity to be sealed in the Temple./ I prayed that Zhiding and Chunning would grow up in thy love.

Gordon B. Hinckley(Voice)
Bless Thy saints that their gratitude for this house may be expressed by using it for their own blessing and the blessing of their forebears. O God, our Eternal Father, accept our offering of this Thy house. Smile upon us as we return to Thee our love and rededicate ourselves to Thy service, we humbly pray in the name of Thy Beloved Son, the Lord Jesus Christ. Amen.
第九場
（子定的困擾，舞蹈。父親的心，合唱。燈光轉換。）

Scene 9
(Zhiding’s struggle. Dance number. Father-son song. Light change.)

#11
Recorded Music Dancing

#12
Orchestra Music Solo Singing

第十場

人物:
尤德水
許羽恬

時間：2016
地點：許家家中

許羽恬
等等等等，你說那個時候傳教士不能出門？好幾天？

尤德水
是啊！那個時候我們台灣跟美國的關係比較緊張。當時台北傳道部會長就要求傳教士注意自己的安全。好多人很生氣的包圍我們教堂。

Scene 10

Characters:
Yodeshue
Hsuyutien

Time: 2016
Place: Hsu’s house

Hsuyutien
Waitwaitwaitwaitwait. They couldn’t go out? For many days?

Yodeshue
Yes. We had an intense relationship with American. Taipei Mission president ask the missionaries to take care about themselves. Many people are angering about our church.
許羽恬
為什麼要生氣，大家開開心心的不是很好嗎？

尤德水
不是每個人都了解彼此尊重，彼此相愛的原則。有的時候在家裡頭，也是很難的。

許羽恬
外公你以前該不會也常常跟別人吵架吧？

尤德水
呵呵，沒有。偶爾跟你叔叔吵架而以。

許羽恬
你說叔叔以前很調皮啊？

尤德水
何止調皮？非常叛逆！(情緒激動。)以前他老是在學校惹事生非，他的個性就是比較衝動。不過我知道他最後還是會做正確的決定。你媽媽就好多了。

許羽恬
叔叔現在在做什麼啊？(尤德水搖搖頭。)

尤德水
不過你叔叔以前有一位朋友，常常和我們家在一起。

Hsuyutien
Why do people get angry? Isn’t it nice bhappy?

Yodeshue
Not everyone knows the principle of respecting and loving. Sometimes it’s even harder in family.

Hsuyutien
Grandpa, did you fight with people often?

Yodeshue
No. Well…… except your uncle.

Hsuyutien
I heard that uncle is very naughty?

Yodeshue
Not only naughty. He is very rebellious. He’s impulsive, always make troubles at school. But I always believe he will make righteous decision in the end. Your mom is better.

Hsuyutien
How’s uncle doing? (Yo shakes his head)

Yodeshue
But, your uncle has a very close friend.
第三幕
第一場

人物：
古老師
尤純寧
尤子定
阿佑
時間：1986
地點:教堂，週末福音進修班。

古老師
所以你們看，這個李海呢！吃了果子，很開心，所以他想要怎麼樣？

尤純寧
給他的家人吃。

古老師
沒錯。好吃的東西，我們就是會想要分給好吃的人吃。

Act 3
Scene 1

Characters:
Teacher Gu
Yochunning
Yozhiding
Ayo
Time: 1986
Place: Church, semenery

Teacher Gu
So, Lehi, ate the fruits. He was happy. What did he want to do?

Yochunning
Sharing with his family.

Teacher Gu
That's right! We want to share delicious food with delicious people.
尤子定
老師你好好吃。

gu
老師講錯了，你們不要笑啦！

尤子定
我們沒有笑。

gu
有好吃的東西，我們理所當然會想要分給家人吃。畢竟家人是跟我們最親近的人。

阿佑
老師，如果李海的家人不想吃怎麼辦？

gu
李海的家人確實有的人不想吃。但是你看看，李海有沒有強迫他們？

阿佑
沒有。

gu
李海很尊重他們的自由選擇權。

Yozhiding
And everyone is delicious.

Teacher Gu
My fault. Don’t laugh.

Yozhiding
We are not laughing.

Teacher Gu
We would of course want to share what we have with our family, because they are our family.

Ayo
Teacher, what if Lehi’s family doesn’t want it?

Teacher Gu
There are some don’t want, but did you see Lehi force them?

Ayo
Nope.

Teacher Gu
Lehi respects their agency.
尤子定
老師我們要下課了沒？

teachers
老師
好啦！下禮拜我們繼續討論這個部分。

(其他人離場，場上剩老師和阿佑。)

teachers
阿佑
阿佑，你還有跟傳教士見面嗎？

Ayo
沒有。阿爸阿母說要我不要跟美國人見面。他們想要併吞台灣。

Ayo
你可以跟阿爸阿母說，讓蘇長老去拜訪你們家。他們這樣比較放心。

Ayo
再看看吧！(停頓)老師我有的時候不太了解，為什麼大家要分這麼多美國人台灣人中國人本省人外省人平原人山地人，甚至是教友、非教友。如果大家都是神的孩子，而神愛每一個人，那我們不應該學習去關心每一個人嗎？

Yozhiding
Can we just call it a day, please?

Teacher Gu
Okay. We will continue this part next week.

(Everyone left, except Teacher Gu and Ayo)

Teacher Gu
Ayo, are you still meeting with missionaries?

Ayo
No. My parents don’t want me to meet up with Americans. They want to take over Taiwan.

Teacher Gu
You can tell your parents having Elder Green to visit your family, so that they won’t be worrying.

Ayo
I’ll see. Teacher Gu, I don’t understand. Why we want to separate to different groups. Americans, Taiwanese, Chinese, Mainlanders... If we are all children of God and God loves everyone, then why shouldn’t we love everyone?
尤子定
阿佑，我跟我姊要回家了。要我载你，你就快一點。
阿佑
好，來了。

t teachers
騎車小心一點。

第二場
（影片呈現台灣 1980 年代的台灣重大事件，呈現台灣政治氣氛以及對於未來希望的需求。教堂聚會，簡便的椅子，成員三三兩兩抵達。）

尤子定
阿佑，我跟我姊要回家了。要我載你，你就快一點。
阿佑
好，來了。

t teachers
騎車小心一點。

Yozhiding
Ayo, me and my sister are going home. Hurry up if you want me to take you home.
Ayo
Okay. Comming.
Teacher Gu
Take care.

Scene2
Videos, 1980 news. It depicts scenes from 1980s when people want freedom to speak and to decide on their own future.
第三場

人物:

老師

黃麗欣

時間: 1992

地點: 教堂

古老師

尤姊妹！

黃麗欣

古姊妹。早安。

古老師

怎麼樣。我包的那個餃子好吃吧？

黃麗欣

好吃！我們上禮拜開家人家庭晚會才在討論餃子餡的
比喻。確實說，餃子餡要各個比例放得好，食材缺一
不可，混著均勻，才會好吃。家庭教會也是一樣，每
個人缺一不可。

Scene 3

Characters:

Teacher Gu

Huangleeshin

Time: 1992

Place: Church

Teacher Gu

Sister Yo!

Huangleeshin

Good morning, sister Gu.

Teacher Gu

Have you tried my dumplings? Do you like it?

Huangleeshin

It’s great. We were talking about the analogy of
dumplings last FHE. Chunning said that we have
to blend the ingredients in balance, so that we
can make delicious dumplings. It’s the same
logic in church and family. We can’t lose
anyone.
古老師
你們家純寧，也工作幾年了吧？還沒找到對象啊？

黃麗欣
我看她自己也不急，我也不逼她。

古老師
你會介意一定是要教友嗎？

黃麗欣
個性好就好了。教友當然好一點，但讓她自己挑吧！

（純寧進場。）

尤純寧
早安。

古老師
純寧。妳真的越來越漂亮了。

尤純寧
謝謝。

Teacher Gu
Chunning has been working for couple years, right? Hasn’t she found anybody to date yet?

Huangleeshin
She is not in a rush. I don’t want to stress her.

Teacher Gu
Does he need to be a member?

Huangleeshin
With good personality is enough. But it’s better to have a member as a husband. She needs to make a decision.

(Yochunning comes in)

Yochunning
Good morning.

Teacher Gu
You look fantastic.

Yochunning
Thank you.
開會聖詩響起。
老師
開始了。
尤純寧
媽。我想要申請傳教。
黃麗欣
妳要傳教？怎麼忽然想傳教？我說妳年紀也不小了，準備結婚吧？
尤純寧
媽，我覺得/我還沒有想要結婚的感覺。
黃麗欣
幾年前我不是跟我提過你當時不要？
尤純寧
媽，當時不要不代表現在不要嘛！
黃麗欣
妳自己決定吧！
（開會聖詩繼續。燈光轉換。）
(Music in)
Teacher Gu
It starts.
Yochunning
Mom, I want to go on my mission.
Huangleeshin
A mission? Why? You are not young anymore, I would suggest you prepare for your marriage.
Yochunning
Mom, I feel, I’m not ready for a marriage.
Huangleeshin
I have told you couple years ago, considering the mission. You didn’t want it.
Yochunning
Mom, I didn’t want does not mean I don’t want.
Huangleeshin
You should make your own decision.
(Music continue, light change.)
第四場

人物:
路人們
尤子定
尤純寧
地點:台灣各處。

(尤子定在影子區。)

路人
這個我看不懂。
尤子定
看不懂沒有關係的。
路人
細漢母讀書。看母啦！(台語)
尤子定
週日來教會吧？

Scene 4

Characters:
Passers
Yozhiding
Yochunning

Place: Everywhere in Taiwan

(Yozhiding is in the shadow area.)

Passers
I don’t understand.
Yozhiding
It’s okay that you don’t.
Passers
I can’t read. I don’t understand. (In Taiwanese)
Yozhiding
Would you like to come on Sunday?
路人們
西方人的宗教，好像對我們來說還是有點難懂呢？溫
叨拜拜欸啦！你可能去找對面他們家那個比較適合。
不能抽菸喲？那檳榔可以吃嗎？不能喝酒？這也太嚴
格了吧？可能不太適合我捏？來來來，甲機果(台
語)，去教堂嚕？麥啦！免麻煩！
尤子定
同伴？同伴？同伴你跑到哪裡去了？(聚光轉換，子
定從影子區走出。) 媽，我來高雄三個月了，一切都
好。這裡很熱，騎腳踏車有點累，但跟同伴相處都愉
快，我們沒有什麼吵架。新來的傳道部會長希望我們
可以更著重在敬禮上面。我們學習很多技巧，特別是
這些美國的同伴，他們被特別交代要學習很多中華文
化，要注重在家庭方面的教導，我們才會成功。確實
有很多人不明白我們教會，以為我們是一夫多妻。我
告訴他們那是誤傳，有些人相信，有些人不相信。

Passers
Western religion is hard for us to understand.
We are Buddist. You can knock on the door
there. Can’t smoke? What? What about areca?
No alcohol? Too strict. Not for me. Come, get
some apple. Going to church? No, thanks.

Yozhiding
Companion. Companion. Where are you?(Light
change, Yozhiding comes out from the shadow
area.) Mom, I have been in Kaoushong for three
months. Everything is okay. It’s hot. Riding bikes
makes me tired. Me and my companion are good.
We didn’t fight. New president wants us to focus
on baptism. We have learned many skills,
especially those from America. They are asked to
study our cultural, paying attention on family.
They would be success if they do so. People don’t
understand our church. They thought that we are
polygamists. I clarify to them. Some believe,
some don’t.
尤純寧
你都好嗎？姊姊很想念你。

子定純寧
會長沒有讓我們兩個在同一個區域，他說這樣會太想家。

尤純寧
最近在教導一個羅阿姨，她是一位客家人。她說她雖然從小到大跟著家裡人相信民間信仰，也跟同學去拜拜，自己卻還是常常覺得空虛，總不曉得哪個神才是她能完全信賴的。她現在每個禮拜固定和我們見面，我們已經把第三本手冊教導完了。希望可以幫助她定立洗禮目標。

尤子定
我們每天都騎腳踏車去陳伯伯的早餐店光顧，有免費的三明治可以吃。

Yochunning
How are you? I miss you, my brother.

Yozhidin and Yochunning
President doesn't let us serve in the same area.
He said that we would get home sick.

Yochunning
We are teaching aunt Luo. She is a Hakka. She told us that though she practices what her parents taught her and was able to go to the temple, she feels empty. She doesn't know which God is the one she can rely on. She is meeting with us everyday. We have finished the third pamphlet. We hope that she would have a baptismal goal soon.

Yozhiding
We bike to uncle Chen's breakfast restaurant every morning. We would have free sandwiches.
黃麗欣
阿公阿嬤過世了。你爸爸終於回家看父母了。

尤子定
陳伯伯說我們很善良，可是他太愛抽菸也很愛吃檳榔，所以他建議我們教導他的小孩，所以我們現在在跟他的小孩見面。

尤純寧
需不需要回家幫忙？

黃麗欣
你爸爸最近忙工作，有的時候我很擔心他。不過四月我們去了趟鹽湖城。這次還是沒有找到我們的傳教士。

尤子定
他的孩子很希望洗禮，但是我們希望可以讓他的爸爸幫他們洗禮。

尤純寧
需不需要回家幫忙？

Huangleeshing
Your grandparents passed away. Your dad went home. Finally.

Yozhiding
Uncle Chen said that we are very kind. He smokes and is addicted to areca, so he suggests we should just teach his kids. We are teaching them.

Yochunning
Do you need me go home?

Huangleeshin
Your dad is very busy at work. I am worrying. But we went Utah this April. We didn't find our missionaries.

Yozhiding
His kids want to be baptised, but we hope their father can perform the ordinance.

Yochunning
Do you need me going home?
尤子定
有父親帶領的家庭，有聖職，感覺會很不同。媽媽你還有跟阿佑聯絡嗎？

尤純寧
羅阿姨洗禮了，但是她的先生要跟她離婚。

黃麗欣
阿佑現在在工作，他有時候會來家裡吃飯。

尤純寧
媽，我不曉得，到底該不該讓羅阿姨洗禮。宗教不是應該要讓家庭氣氛和諧的嗎？

（此段配合1995年家庭致全世界文告發表影像。）
第五場

人物：

黃麗欣
尤德水

時間：1996 年 12 月
地點：尤家家中

（燈光轉換。兩人漸有老態。）

黃麗欣

你說吳弟兄這樣子？

尤德水

我也不曉得。畢竟這是人家的家務事。我們外人也管不著的。

黃麗欣

你說得也是，只是這樣子對家庭的影響和傷害真的很大，特別是孩子。

Scene 5

Characters:

Huangleeshin
Yodeshue

Time: 1996, December
Place: Yo’s place.

(Light change, they look old.)

Huangleeshin

What happened with Brother Wu?

Yodeshue

I don’t know. It’s their business. We can’t get too involved.

Huangleeshin

Yes, you are right, but it does damage a family, especially for kids.
尤德水
我們當然也是勸和不勸離。現在雙方暫時分開住，冷靜一下，我相信自然會有解決辦法的。

黃麗欣
你看我們女人家真的很辛苦，遇到這種事情，又要工作又要帶孩子。

尤德水
吳弟兄不是不願意負責任，是雙方溝通的問題吧！要控制自己的脾氣，本來就不是件容易的事。每個人都有自己的挑戰吧？

黃麗欣
希望他們願意彼此體諒了。

尤德水
今生是考驗的階段，就像經文上寫的，不管遇到甚麼事情，都是在考驗我們對神的信心。每個人都被賜予選擇權，只是看我們要怎麼運用這個權力而已。再說，我相信他們都對神有見證，只要他們都願意相信神，都願意改變，悔改不就是這樣嗎？雙方再和神更靠近，就會好起來的。

Yodeshue
We don’t want them divorce. They are trying to cooling down, living seperately. I believe they will be okay eventually.

Huangleeshin
See, women. It’s hard to be a woman especially when struggling in marriage. We have to work and taking care of the kids at the same time.

Yodeshue
Brother Wu does want to take the responsibility. It id just hard to control his temper. We all have different struggles.

Huangleeshin
I hope they would be more understanding.

Yodeshue
This life is a probation to see God. Like what the scriptures were saying, no matter what challenges you face, it’s there to test faith. We all have to learn how to exercise our agency. I believe they both have testimonies in God. As long as they are willing to change, like repentance, if they choose to be one step closer with God, they should be fine.
黃麗欣
絲瓜多吃一點吧！別留了。

尤德水
以後飯菜煮少點吧！就我們兩個吃，吃不完的。

黃麗欣
誰曉得純寧一嫁嫁這麼遠。不曉得今年過年會不會回來喔！

尤德水
文正會帶她回來的吧！

黃麗欣
希望會。欸，德水，你不覺得我們家純寧很受祝福嗎？文正和她是同一個傳道部認識的。兩個人對神都非常有信心，願意一起組織家庭。

尤德水
是啊！

Huangleeshin
Get more Loofah, don’t save.

Yodeshue
From now on, don’t cook too much food. It’s only us at home. We can’t finish them.

Huangleeshin
It’s because Chunning was gone. Do you think they will be back this New Year?

Yodeshue
Wenzhong will bring her home.

Leeshin
Hope so. Deshue, don’t you think Chunning and us are so blessed? Wenzhon was in the same mission. They both have faith in God, and are willing to establish a family.

Yodeshue
Yeah.....
黃麗欣
我現在就是煩惱子定。

尤德水
我們該做的也都做了。

黃麗欣
我想他是有見證的。只是萬萬沒想到返鄉回來之後，他還是不懂得做選擇，忙著工作之後又開始吸菸了。

尤德水
再等等吧！

Huangleeshin
I’m worrying about Zhiding.

Yodeshue
We have done what we can.

Huangleeshin
I think he has a testimony. I just didn’t expecting that he still doesn’t know how to choose. Busying with work and started to smoke again?

Yodeshue
Let’s wait.
第六場

人物：
許羽恬
黃麗欣

時間：2016
地點：許家家中

（德水翻了翻書，羽恬示意要讀出來一篇日記。）

許羽恬
那年興格萊戈登會長再度造訪台灣，五月份在台北國際會議廳舉行特別教友大會。

黃麗欣（影子）
台北國際會議廳舉行特別教友大會。他講了很多事情，讓我非常感慨。教會這四十年來的成長，我們都有目共睹。教友洗禮，人們來來去去。是是非非，紛紛擾擾。不過我總感謝有聖殿。我和德水的父母相繼過世之後，子定和純寧也從南部傳教回來了，純寧沒多久就結婚，也有了孩子。子定也順利找到工作，自

Scene 6

Characters:
Hsuyutien
Huangleeshin

Time: 2016
Place: Hsu’s House

(Yodeshue opens his book, indicates Hsuyutien read her journal.)

Hsuyutien
When Gordon B. Hinkley visited Taiwan, we held a special conference in Taipei International Convention Center.

Huangleeshin (Shadow)
Taipei International Convention Center. His speech touches me a lot. In these forty years, we have seen the growth of the church. We have many baptisms. People come and go. Gossiping. But I am grateful for the temples. After mine and deshue’s parents passed away, zhiding and chunning came back from their mission. Chunning got married very quick, had her babies. Zhiding found a job, moved away,
尤德水 黃麗欣
能夠和父母親印證在一起，兒孫能在聖約下出生，我
也算是有福氣的人了。香港聖殿從 92 年總會宣布興
建，到現在也四年，
尤德水
總算順利落成。我們一家人參加奉獻典禮，帶著孩子
和孫子參加，是很特別的經驗。(尤德水擦了擦眼淚。)

her babies. Zhiding found a job, moved away, continual to take the challenges in his life. We, as parents can’t do much. However, I am very uplifted by Chunning’s encourage, started to do genealogy. Finally, I took my parents name to the temple. It’s very special to me to do the temple ordnances for my ancestors. It’s like......they are there standing by the baptismal font.

Yodeshue and Huangleeshin
It’s wonderful to be sealed with parents. I’m blessed, because my grandchildren can be born in the covenant. It’s been 4 years since HK temple announced to be built.

Yodeshue
Finally, it finished. We went to the ceremony all together as a family, it’s an amazing experience. (Yodeshue wipes away his tears.)
Act 4
Scene 1

On the stage we hear the sound of many different news clips, telling of events which happened between 1999 and 2004. The events reported include: the earthquake, the rebuilt of the church, the SARS outbreak, the changing of the Church’s official name, the new translation of the Chinese Book of Mormon, etc. Video introduces the popularity of the cell phone and Taiwanese films, etc. A group of people was rehearsing on stage.
第二場

人物:

程志榮
曉鈴
王偉全

時間:2004年
地點:排練場

程志榮
曉鈴，我們那一段再重排一次好了。最主要這邊要呈現尋找到祖先家譜的感動。

曉鈴
好。

程弟兄
好。三、二、一，開始。

（燈光轉換。）

Scene 2

Characters:

Chungzhirong
Wangxiaoling
Wuweichuan

Time: 2004
Place: Rehearsal Room

Chungzhirong
Xiaoling, Let’s start that section from the top. The most important part is the we present the emotion and feeling behind finding our ancestors, making family history.

Xiaoling
Okay.

Chungzhirong
Okay. Three, two, one, begin.

(Light change)
曉鈴
這個是什麼？看起來像是阿婆的出生記錄？我都不知道，原來部落的老輩紀載著這份祖先的紀錄。

（屏幕呈現片段原住民照片，曉鈴演唱原住民音樂。）

程志榮
好，非常好。我相信這個故事一定可以感動很多人的。

曉鈴
導演，我們這樣一下唱歌一下演戲，之後還有單純的舞蹈畫面，觀眾會不會看不懂啊？

程志榮
應該不會吧！走文藝路線啦！一齣戲，是薪願在感動人，不是我們。

Xiaoling
What’s this? It looks like grandmother’s birth certificate! I didn’t know that the elders of the tribe have this record.

(Native Taiwanese pictures. Xiaoling sings native Taiwanese songs.)

Chungzhirong
Okay, that’s great. I really believe that this story is going to touch people.

Xiaoling
Director, if we’re singing and then acting and then dancing, do you think the audience is still going to understand?

Chungzhirong
Of course they’ll understand! It’s art. When we’re performing, it’s not our performance that touches them, it’s the Spirit.
王偉全
我們這次重返金華街教堂，也算是一個里程碑。這是在金華街教堂在重新改建之後的第一個表演活動。

程志榮
今天先到這裡，我們先休息吧！大家早點回家。偉全，幫我把線收好一下。

(眾成員離開，留下曉鈴、偉全與導演在收拾。)

程志榮
曉鈴妳弟弟後來有洗禮嗎？

曉鈴
有。他在高雄洗禮。那邊的成員很親切。

程志榮
高雄哪裡？

曉鈴
鳳山那邊。

程志榮
喔！烏松區那邊嘛！

Wangweichuan
This time at the Jin Hua St. Chapel is a milestone. This will be the first performance in the chapel since its renovation.

Chungzhirong
We’ll stop here today, everybody needs a break! You all can go home early. Weichuan, help me cleaning out.

(Everyone left, expect Xiaoling and Weichuan)

Chungzhirong
Xiaoling, did your brother end up baptized?

Xiaoling
He did. He was baptized in Kaohsiung. The members there were really welcoming.

Chungzhirong
Where at?

Xiaoling
Over by Fongshan.

Chungzhirong
No way! In Wusong District?!
曉鈴
對。

程志榮
我以前在那邊傳教過。那邊教友沒有台北多，可是每個都很忠信。他們的歸信故事，講都講不完。大部分的歸信者都需要跟家庭闢家庭改革才有辦法加入教會。

曉鈴
我們家也是快要闢家庭改革。雖然都是基督教派，可是畢竟我們還是有自己的傳統信仰。不過我弟弟能夠戒酒讓我很開心。

程志榮
是啊！喝酒真的不好，我以前當兵的時候老是被長官勸酒，後來認識教會，就用信仰當擋箭牌。他們就不敢再勸我喝酒了。

王偉全
我哥以前也是，可是他的菸癮比較嚴重。後來他太太先認識教會，他太太是她同學帶她去的。後來嫂子帶他跟我嫂子去教會，過三年四年後，他才洗禮。他們家去年到聖殿印證了。
程志荣
那你是怎麼加入教會的？
王偉全
我嫂嫂帶我去的。
程志榮
教會果然不能沒有這些姊妹。(曉鈴笑)偉全也要去傳教了吧？
王偉全
嗯，收到召喚書了，三個月後，台中。
程志榮
嗯。太好了。(停頓。)你會遇到很多奇蹟。那邊的人非常謙卑。
王偉全
程弟兄，你是什麼時候在那邊服務的啊？
程弟兄
1999 到 2002。我第一個搬家天就遇到 921 大地震。
我那個時候還想說是不是耶穌基督要來了。
曉鈴
我當時也是這麼想的！

Chungzhirong
So how did you join the church?
Wangweichuan
My sister-in-law took me!
Chungzhirong
The church really would be nothing without this sister! (Xiaoling laughs) Do you want to go on a mission, Wei?
Wangweichuan
Yes, I’ve already received my call. I leave in three months to go to Taizhong.
Chunzhirong
That’s wonderful. (Pauses for a moment.) You’re going to experience a lot of miracles. The people there are very humble.
Wangweichuan
Bro. Cheng, when did you serve there?
Chungzhirong
From 1999 to 2002. My first transfer day was the day of the 921 Earthquake. I was trying to figure out if it was the Second Coming of Christ.
Xiaoling
That’s what I thought too!
王偉全

曉鈴，妳是埔里人嘛！

曉鈴

對啊！我們家是其中一名受災戶。

王偉全

我只記得我半夜被嚇醒。

曉鈴

我不但被嚇醒，我還被房子壓。你知道嗎？我那個時候好緊張喔！我那個時候剛剛第一次跟傳教士見面吧！我才剛剛學怎麼祈禱。還不太會祈禱，又要我祈禱。

王偉全

那妳有祈禱嗎？

曉鈴

當然有啊！我在內心大喊，天父快來救救我吧！奇蹟還真的發生。

程志榮

什麼奇蹟？

Wangweichuan

Xiaoling, you are from Puli, right?

Xiaoling

That’s right! Our house was destroyed.

Wangweichuan

All I remember was being woken up in the middle of the night.

Xiaoling

I wasn’t just woken up in the middle of the night - I was also pushed out of my home. You know, I was so nervous! That was right after I had met with missionaries for the first time! I had just learned to pray. I still didn’t really understand how to pray, but I wanted to anyway.

Wangweichuan

Did you pray?

Xiaoling

Of course I did! In my heart I prayed for Heavenly Father to come save me! And a miracle truly happened.

Chungzhirong

What miracle?
(一群穿著人道救援背心的人出現，尋找生還者，擁抱生還者。影子區為生還者等待被救援的影像。)

曉鈴
我那個時候被卡在我們家書櫃與牆壁中間，我完全看不到任何的光線，我以為我應該死定了，可是那個時候，有一個聲音告訴我，不要害怕。(分隔)那個時候是我第一次祈禱得到答案，因為真的有人找到我。

王偉全
我特別感謝先知在我那之前就告訴我們要準備七十二小時急救包。我的嫂嫂也幫我準備了一個。如果沒有那個急救包，我應該會餓死吧！

程志榮
真的是奇蹟。（燈光轉換。）

曉鈴
偉全你是要到台中傳教對吧？

王偉全
對。

(A group of performers wearing helping hand vests appear, looking for survivors, and then embracing them. Silhouettes show survivors waiting to be saved.)

Xiaoling
I was in the middle of the book shelf and the wall. I couldn't see any light. I thought I was dying. Then, I heard a voice telling me: do not afraid. (Pause) That was the first time I receive answers for my prayer. Someone found me.

Wangweichuan
I was really grateful for prophet; he reminded us to prepare the 72 hours kits. My sister-in-law prepare one for me. If she didn't prepare it for me. I might not be able to survive.

Chungzhirong
That's totally a miracle. (Light change)

Xiaoling
Weichuan, you are going to Taichun, right?

Wangweichuan
Ya.
I don't know if you would be able to go to Wufong. I have a friend who got married there. Her name is Leewenjuan. Here is her phone number. I talked to her on phone a while ago but had no time to visit her. If you are there, go visit her.

Sure

I hope she is doing fine.
第三場

人物:
王偉全
包長老
小隊辅导-曉玲
許天擎
時間：2006
地點：台中
（燈光轉換，男女青年演唱希拉曼戰士與錫安姊妹同來。）
王偉全(影子)
包凱恩長老！
包長老(影子)
王偉全長老！
王偉全(影子)
東西拿好沒？手電筒要帶啦！
包長老(影子)
有啦！不要急嘛！

Scene 3

Characters:
Wang Weichuan
Elder Bao
Conselor-Xiaoling
Hsutienchin

Time: 2006
Place: Taichun
(Light change, “sister in zion” and “we are as the armies of heleman.”)
Wang Weichuan(Shadow)
Elder Ken Bao!!
Elder Bao(Shadow)
Elder Wang Weichuan!
Wang Weichuan
Did you bring your stuff? Flash light?
Here, don’t rush.
Orchestra Music
Choir Singing
#13
王偉全(影子)
等下要放煙火，我們要從這邊下去。哇！你看這些男女青年，他們在下面等我們了。

領袖(聲音)
你們當中願意去傳教的站起來。

(燈光轉換，上舞台背景回顧2006男女青年大會情景。)

小隊輔
許天擎，你忘記拿你的牌子了喔！

許天擎
喔！放你那邊就好了啦！

小隊輔
什麼放我這邊！上面寫你的名字，你就拿著掛好來嘛。

許天擎
吼，這樣讓人家壓力很大欸！

小隊輔
什麼壓力很大？傳教本來就是男生應該要承擔的責任。

許天擎
可是我就不想去傳教嘛！

(燈光轉換。許天擎躺在台上。)

Wangweichuan
We’re going to lit the firework: we have to go this way. Wow, see, they are waiting for us.

Leader(Voice)
Those who want to serve a mission, stand up.

(Light change. the monitor shows the historical review back in 2006. when the first national wide youth conference was held.)

Counselor
Tienchin, don’t forget your nametag.

Hsutiencchin
Oh, can I just put it there?

Counselor
No, there is your mane on it. You should put it on.

Hsutiencchin
Oh, stop giving me pressure.

Counselor
What pressure? It is your responsibility, you are a boy.

Hsutiencchin
But, I don’t want to serve a mission.

(Light change. Hsutiencchin was lying down on stage.)
第四場

人物:
許艾妮
許天擎
宋敏容
李雯娟
萧長者
張長者
許文靜

時間：2008年
地點：許家家中

(純在看一寶寶，艾妮發現天擎讀書課到睡著。)

許艾妮
哥哥，你在幹嘛？

許天擎
妮妮，你嚇死我了。我在寫功課！

許艾妮
你明明在睡覺。

許天擎
我寫到睡著了嘛！

Scene 4

Characters:
Hsuine
Hsutienchin
Yochunning
Leewenjuan
Elder Bao
Elder Ge
Hsuwenzhen

Time: 2008
Place: Hsu's place

(Yochunning is feeding her baby, Hsuine found
Hsutienchin is studying but falling asleep.)

Hsuine
Brother, what are you doing?

Hsutienchin
Nini, you scared me. I am doing my homework.

Hsuine
I thought you are sleeping.

Hsutienchin
I am just falling asleep.
許艾妮
媽媽問你要不要一起開家家家庭晚會？
尤純寧
天啦，等下傳教士要來，你寫功課累不累？休息一下，一起來開會吧？

(門鈴聲響。艾妮幫純寧抱孩子。)

包長老
許姊妹，妳都好嗎？我今天帶一個新朋友來。
尤純寧
好好好。雯娟。咦？王長老不見啦？
李雯娟
我有帶一些水果/給你。
包長老
對，他返鄉了/這是我新的同伴，葛長老。
尤純寧
不用這麼麻煩啦！哈唷！新來的啊/從哪裡來？

Hsuine
Mom asks you if you want to have FHE with us?
Yochunning
Teinchin, missionaries are coming over. Are you tired? Would you like to join us later?

(Door bell rings. Hsuine holds the baby.)

Elder Bao
Sister Hsu, how are you? I brought a new friend.
Yochunning
I'm doing well. Wenjuan. Where is Elder Wang?
Liwenjuan
I brought some fruits for you.
Elder Bao
Ya, he's home. This is my new companion, Elder Ge.
Yochunning
Oh, thank you so much. So, you are new here. Where are you from?
葛長老
你好，許姊妹/對，我是新來的
包長老
從澳洲來的。
葛長老
對。我的爸爸是香港人，可是我不会說香港話。我的
尤純寧
中文不好。
慢慢學。來來來。坐。

（艾妮向葛長老打招呼。雯娟也來看寶寶。）
葛長老
你叫什麼名字呢？
許艾妮
我叫做許艾妮。這是我的妹妹，她叫作許玉恬。
包長老
嘿！天擎天擎，倒過來變成大晴天！你最近好嗎？
許艾妮
還好。功課比較多/一點。

Elder Ge
Hi, Sister Hsu. Yes, I am new.

Elder Bao
From Australia.

Elder Ge
Yes. My father is from HK, but I don't know how
to speak Cantonese. My Chinese is not great.

Yochunning
Take your time to learn. Come, have your seats.

(Hsuine say hi to Ge, Li comes to the baby.)

Elder Ge
What's your name?

Hsuine
My name is Hsuine. This is my sister, her name
is Hsuyutien.

Elder Bao
Hey, Tienchin, if you read this name backward,
it becomes sunshine day! How are you?

Hsutienchin
Not bad. Just a lot of homework.
包長老
最近都沒有跟我們一起打籃球。

(許文政與尤德水退場。)

尤純寧
爸。

(德水與純寧擁抱，接著和傳教士和雯娟打招呼。艾妮擁抱文政，將孩子拿給文政抱。)

許文政
有客人？

尤純寧
嗯，你，我？

許文政
我去招呼客人。這邊交給妳？

尤純寧
好。爸，你東西都搬上來了嗎？

(德水點點頭，德水將一本書放在桌上。傳教士、李雯娟、許文政在舞台另一頭開始他們的課程。)

Elder Bao
Haven't seen you come play basketball with us for a while.

(Hsuwenzhin and Yodeshue come in)

Yochunning
Father.

(Yodeshue and Yochunning hug. He says hi to missionaries and Liwenjuan. Hsuine hugs her father, gives him the baby.)

Hsuwenzhen
Guests?

Yochunning
Yes. You, me?

Hsuwenzhen
I'll go host the guests. And here for you.

Yochunning
K. Dad, is here everything?

(Yodeshue nods his head, puts a book on the desk. Missionaries and others start their lesson in another area of the stage.)
尤純寧
天擎，過來幫忙把外公的東西放到房間。
許天擎
喔……(艾妮主動幫忙。)
尤純寧
(若有所思。) 天擎，所以你今年考慮得怎麼樣了？
許天擎
可不可以不要再逼我去傳教了，而且每次要我參加青年大會我就覺得很煩。
尤純寧
(艾妮與天擎下場。)
尤純寧
這孩子……
尤德水
別擔心，我來吧！
尤純寧
爸。

Yochunning
Tienchin, come help bringing this to the room.
Hsutienching
Oh……(Hsuine comes help.)
Yochunning
(thinking about something) Tienchin, so, what do you think?
Hsutienchin
Can you stop forcing me to go on a mission. Also the youth conference. I hated it.
(Hsuine and Hsutienchin go off the stage.)

Yochunning
This kid.
Yodeshue
Don’t worry. Let me talk to him.
Yochunning
Dad.
（德水下場，純寧嘆了口氣，望向另一區。燈光轉換。）

包長老
我們今天想要教導最後一課，持守到底。

（音樂持守到底，現代舞。）

(Yodeshue goes off, Yochunning sighs, looks at the other side of the stage, light change.)

Elder Bao
We are going to teach you the last lesson: enduring to the end.

(Dance)

#14
Recorded Music
Dance
第五場

人物：
許羽恬
尤雅水
時間：2016
地點：許家家中

（舞後，螢幕播放著教會2006-2016的重大事件影像。）

許羽恬
所以當初是怎麼跟哥哥說的？

尤雅水
大考當時一直沒有傳教的渴望，我們也沒有辦法逼他。他早卜願意去巴拿福音修道院，我們就很開心了。(影子出一個男孩翻閱書籍，跪下祈禱模樣。)說到底，這是他自己和神之間的關係。

許羽恬
姊姊和我說過哥哥改變很多。我覺得姊姊也很棒，她雖然還在花一年半的時間去傳教，可是她是我們家裡頭邀請最多朋友來教會的人。

尤雅水
太好了，外婆會非常以你們為榮。

Scene 5

Characters:
HsuYuTien
Yodeshue

Time: 2016
Place: Hsu's House.

(After dancing, the monitor shows the big events happened from 2006-2016.)

HsuYuTien
So, what did my brother say?

Yodeshue
Tienchin didn't have a desire to go on a mission. We couldn't force him as well. We are very happy that he is willing to go to early morning seminary though. (A boy's shadow, kneeling down and pray.) Eventually, it's his relationship with God.

HsuYuTien
Sister says that brother changes a lot. She is wonderful as well. She chooses not to serve a full time mission but she is very good at inviting her friends to church.

Yodeshue
Fantastic. Your grandmother will be very proud of you.
Act 5
Scene 1

Characters:
Yochunning
Yoziding
Yodeshue
Hsuwenzheng

Place: Hsu’s House
(Phone rings, from Yochunning’s call)

尤子定
Yoziding
Hello?

尤純寧
Yochunning
Zi-Ding!

尤子定
Yoziding
What’s going on, sister?

尤子定
Yoziding
喂?

尤純寧
Yochunning
子定啊！

尤子定
Yoziding
姊，怎麼了？

尤純寧
Yochunning
第五幕
第一場
人物:
尤純寧
尤子定
尤德水
許文政
時間：2016 年 10 月
地點：許家家中
（純寧打電話給子定，電話聲響。）
尤純寧
沒有啦！想說天擎今天要返鄉了，家庭聚會一下。看
你有沒有空，等下我們會上台北，一起吃個飯吧？你
如果已經有行程也沒有關係。
尤子定
我想看看時間，幾點？
尤純寧
六點鐘。
尤子定
好。
尤純寧
那先這樣？
尤子定
好。掰掰。
尤純寧
掰掰。
尤德水
怎麼樣？
尤純寧
Tien-Chin returns home today, let’s have a
family reunion. We’ll go to Taipei later. Just
check if you are free to have dinner with us.
If you already have plan, that’s fine.
Yoziding
Let me check, what time it will be?
Yochunning
6 p.m.
Yoziding
Okay.
Yochunning
So, that’s it, right?
Yoziding
OK. Goodbye.
Yochunning
Bye.
Yoshue
How’s it?
尤純寧
他應該會來的。

尤德水
好。上次你媽過世的時候，他有來。

尤純寧
爸，你不要擔心太多。

（文政入場）

許文政
爸，純寧。我在想啊！要不要順便約李雯娟和程志榮一起去，反正他們年紀也差不多。

尤純寧
你這樣臨時約，今天大家都要上班，至少我知道雯娟今天要上班。而且程志榮會接受年紀比他大的嗎？

許文政
不試試看也不知道吧？他自己年紀也一大把了，我們來終結他這個黃金單身漢。不然我約程志榮啦！我知道他這禮拜在台北出差，讓他晚上一起來吃飯。

尤純寧
Yochunning
He would come.

Yodeshue
Alright. Last time when your mom passed away, he did come.

Yochunning
Dad, don’t worry too much about it.

(Hsuwenzheng comes out)

Hsuwenzheng
Dad, Chun-Ning, I’m thinking whether invite Liwenjuan and Chungzhirong with us. Anyway, they’re in the same age.

Yochunning
It’s sudden to make an invitation like that. Everyone needs to work today. As I know, Wen-Juan does today! Besides, does Chungzhirong accept older woman?

Hsuwenzheng
We will never know without trying, right? He isn’t young anymore, and let’s end his eligible bachelor life. Just let me invite him. Due to his business travel in Taipei, I’ll invite him to our dinner.
尤德水
妮妮會從高雄回來嗎？
尤純寧
妮妮有課，她不知道會不會請假。

(艾妮、雯娟入場）
許艾妮
媽，爸，外公。
許羽恬
姊姊！
李雯娟
純寧。
尤純寧
妳今天不用上班喔？
李雯娟
艾妮跟我說今天天擎要返鄉，大家要去台北接他。我想說我就請個假，我也很想天擎嘛！
尤純寧
妳不是這禮拜要準備期中考？

尤德水
Would Ne come back from Kaohsiung?
尤純寧
Ne has class, I don’t know if she would ask for leave or not.

(Hsuine, Liwenjuan enter.)
Hsuine
Mom, Dad, Grandpal

Hsuyutien
Sister!

Liwenjuan
Chun-Ning!

尤純寧
Don’t you need to work today?

Liwenjuan
I-Ne told me that Tien-Chin returns today and everyone will do to Taipei to pick him up, so I asked for a leave. I miss him too!

尤純寧
Don’t you have to prepare for the midterm exam this week?
許艾妮
對啊！放考試假，衝回來。老師說線上考就可以了。
許文正
太好了，這樣大家都在了。
許艾妮
怎麼樣，等下要不要一起去開車去接哥哥還是？
許文政
對。
許艾妮
那還要帶什麼嗎？
許羽恬
姊，我跟外公發現一個外婆的相本加日記本，妳要不要帶妳的電腦，然後我們可以把它們打到電腦裡面？
尤純寧
東西都準備好了，妳就帶個電腦等等在車上幫恬恬做電子家譜吧！

（文政手機簡訊。）

Hsuine
Right! I came back due to the exam leave. Teacher said that we can take the exam online then.
Hsuwenzheng
Great! Everyone is here.
Hsuine
So, we will go and pick up brother by car or what?
Hsuwenzheng
Yap!
Hsuine
Are there anything I need to bring?
Hsuuyutien
Sister, Gandpa and I have found grandma’s album and diary. Do you want to bring your laptop together and then we can file the diary through the laptop.
Yochunning
Everything is prepared, just bring the laptop and help Tien make the electronic family tree.

(Phone text of Hsuwenzheng)
許文政
喔！程志榮等下會來！雯娟啊！妳就放開心胸認識他
看看。他人很熱情，做事也蠻負責任的。

尤德水
我們就收拾收拾準備出發吧？

（燈光轉換。）

Hsuwenzheng
Wow! Chungzhirong is free to meet us later.
Wen-Juan, just open your heart to get along
with him. He is passionate and responsible guy.

Yodeshue
Let’s pack up and get ready to apart.

(Light change)
第二场

人物：
許天擎
柯長老

時間：同日同時
地點：捷運站。

柯長老
許長老你的東西好多喔！

許天擎
我妹啦！他們兩個太愛寄東西給我。留著也不是，帶著又嫌多。

柯長老
哈哈哈！

（停頓。）

柯長老
同伴，我會想你的。

Scene 2

Characters:
Hsutienchin
Elder Ke

Time: Same Day same time.
Place: MRT Station.

Elder Ke
Elder Hsu, you have so many things.

Hsutienchin
That’s my sisters. Both of them really like to send me those things which I don’t know how to deal with.

Elder Ke
Ha!

(Pause)

Elder Ke
I will miss you, my companion.
許天擎
不要又來這一招。

柯長老
給你的紀念品。

許天擎
這是什麼？

柯長老
我爺爺給我的腳踏車鑰匙圈，故意增加你行李的重量，哈哈哈哈！嘿嘿！你昨天故事還沒講完。你說你很討厭傳教，還有青年大會，然後又跟媽媽吵架。然後講到你外婆過世，後來呢？

許天擎
那個時候我的外公搬家來跟我們家一起住，那個時候他給我說了好多關於外婆還有他的故事。他們兩個很久以前在教會認識的。他給我看外婆的日記本。其實如果當初我外公沒有跟我說外婆的故事，我應該也不會在這邊傳教吧！

（到站聲）

Hsutienchin
Come on!

Elder Ke
It's the souvenir for you.

Hsutienchin
What's this?

Elder Ke
The key ring which my grandpa gave me. I give it to you to increase the weight of your package, hahaha. Hey, you haven’t finished your story yesterday. You say that you hated being a missionary and the youth conference and you argued with your mom. And then you mentioned that your grandpa passed away, and then?

Hsutienchin
At that time, my grandpa moved to live with us and he told me a lot of stories during him and my grandma. Both of them known each other long time ago in the church. He also showed me the my grandma’s diary. In fact, if my grandpa didn’t tell me the story of my grandma, I wouldn’t serve here I guess.

(The arrival sound)
柯長老
到站了。走吧！

許天擎
呃，好緊張喔！肚子開始痛了。

柯長老
等下有誰會來？

許天擎
我爸媽，我兩個妹妹，還有外公。我媽說她會約看看
我叔叔，他返鄉之後就不積極了，不知道會不會出現。

柯長老
如果他來我再跟你說他的回條好了。

許天擎
等一下，我覺得剛剛看到我妹跟我爸。

Elder Ke
Here comes the train, let's go!

Hsutienchin
How nervous! I feel stomachache.

Elder Ke
Who's coming later?

Hsutienchin
My dad, my mom, my two sisters and my
grandpa. My mom said that she would invite my
uncle who is not active since he returned from
his mission, so I don't know whether he will
show or not.

Elder Ke
If he come, I'll take the reply from you.

Hsutienchin
Wait, I think I just saw my sisters and my dad.
第三場

人物：
尤純寧
阿佑
尤德水
許邦鋒
許芳妮
李郭娟
許天豎
許文政
程志誠

時間：同日
地點：金華街教堂外

（影子區出現許家人的身影。聲音。）

尤純寧
阿佑！
阿佑
現在應該只有你會這樣叫我。
尤純寧
文政，我跟你說過，這是子定以前的朋友，我們小時
候玩在一起。（純寧對阿佑）你不曉得你在台北聖殿當
工作人員。

Characters:
Yochunning
Ayo
Yodeshue
Hsuyutien
Hsuine
Liwenjuan
Hsunichhin
Hsuwenzhen
Chunzhirong

Time: same as last scene
Place: outside the chapel

(People’s shadow and voice.)

Yochunning
Ayo!

Ayo
Only you would call me Ayo!

Yochunning
Wenzhen, this is a friend of mine and zhiding. I
have told you. Remember? (to Ayo) I didn’t
know you are working in Taipei temple.
阿佑
對啊！在這裡服務兩年了，每個禮拜三來。妳今天來？
尤純寧
接我兒子，我兒子返鄉。
阿佑
他在台北傳教啊？
尤德水
阿佑
尤伯伯！
尤德水
好久沒看到你了。
阿佑
是啊！
尤德水
等等來一起吃飯嗎？

阿佑

Yochunning
Come pick up my son. He finishes his mission today.

Ayo
He serves his mission in Taipei?
Yodeshue

Ayo
Ayo
Uncle Yo.
Yodeshue
I haven't seen you forever.
Ayo
I know.
Yodeshue
Come join us later?
阿佑
我之後還有事。
尤純寧
晚上子定會來。你如果家裡有安排沒有關係，沒的話
帶你老婆一起來吧！
阿佑
好，我問問看我老婆，行的話就晚上見。（離場）
（羽恬跟艾妮從影子區走出，發現天擎。將全家人拉
出影子區。）
許羽恬
爸，媽。
李雯娟
天擎！
許天擎
雯娟阿姨。
（全家人相見。互相擁抱。）
Ayo
I’ll have to miss.
Yochunning
Zhiding will come tonight. If you have other
commitment, it’s okay. If not, come, bring your
wife.
Ayo
Okay, I’ll ask my wife. See you later. (exit)
(Hsuyutien and Hsuine come out from the
shadow area, find Hsutienchun, pull everyone
out from the shadow.)
Hsuyutien
Dad. Mom.
Liwenjuan
Tienchun
Hsutienchun
Aunt Wenjuan.
(Everyone hugs.)
程志榮
感人的一幕，來我幫你們拍照。
許文政
阿榮！
許天擎
阿榮叔叔！
程志榮
很久不見啦！先站好，我來幫你們一家人拍照。(雯娟自動走出。)
尤純寧
這是雯娟，雯娟這是志榮，志榮是以前我們幫忙教會辦活動認識的朋友。
程志榮
你好你好。我先幫他們拍一張。
李雯娟
好的。
程志榮
來，同伴。一起進去。您也進去吧！(對雯娟)

Chungzhirong
So beautiful. Let me take a picture for you.
Hsuwenzheng
Rong!
Hsutienchin
Uncle Rong.
Chunzhirong
Long time no see. Stand well. Let me take a picture of all of you. (Liwenjuan walks out.)
Yochunning
This is Wenjuan. Wenjuan, this is Zhirong. He helps out many activities at church.
Chengzhirong
Hello. I’ll help them with the picture first.
Liwenjuan
Yes.
Chenzhirong
Come, companion. Go in. Would you like to be in?
（拍完照大夥聊天。）

程志榮
我覺得我好像看過你。（對雯娟）

柯長老
我們可能要先進去，參加會議。

文政
我們家先一起進去，你們兩個等下來。

（眾人離場，場上剩下雯娟志榮）

雯娟
我也覺得我見過你。你是不是曉鈴的導演啊！之前你們在台北演過曉鈴的故事。

程志榮
對！妳是曉玲的朋友！

雯娟
世界真的很小。

（Everyone is chatting after taking the pictures.)

Chengzhirong
I felt I have seen you. (To Wenjuan.)

Elder Ke
We might have to go. There’s a meeting.

Hsuwenzhen
Sure, we will go with you. Rong, we will be in.

（Everyone left. Lewenjuan and Chengzhirong stay.)

Liwenjuan
I think I have seen you. Are you Xiaoling’s director? You have a performance in Taipei long time ago. It’s Xiaoling’s story.

Chengzhirong
Ya! You are Xiaoling’s friend!

Liwenjuan
Small world.
許艾妮
他跟子定叔叔很久沒見面。

許文政
外公很想他。

尤純寧
咦！

許艾妮
妳，妳手機給我。

尤純寧
妳要幹嘛啦!

許艾妮
幫妳跟子定叔叔說我們在哪裡。

(純寧將手機給艾妮。)

許艾妮
子定叔叔，我們在金華街教堂右邊的那個洗手間，從側門進來直直走就會看到我們了。SENT。
程志榮
是啊！教會成員的圈子就是這樣，大家互相認識彼此。

雯娟
當初要不是曉鈴把我的名字遞給傳教士，我也不會認識福音。

程志榮
曉鈴很熱心。喔！我記得，等等，你是王偉全長老教導的嗎？

雯娟
對！是他找到我的。

程志榮
你知道後來王偉全返鄉之後他們兩個就結婚了嗎？

雯娟
我記得，哇！好久以前的事情了。

程志榮
是啊！(停頓)他們去見傳道部會長，那……妳……永康街那邊有一家芋頭大王，請妳吃？(雯娟點點頭)

Chengzhirong
Yup. Members’ circle. Everyone knows everyone.

Liwenjuan
If it is not Xiaoling referred my name to her missionaru friend, I won’t be able to be a part of it.

Chengzhirong
Xiaoling is very loving. Oh, I remember now. Are you Wangweichuan’s convert?

Liwenjuan
Ya, he found me.

Chengzhirong
Do you know they got married after he finished his mission?

Liwenjuan
I know. Wow, it’s been a while.

Chengzhirong
Yeah. (Pause) So, they are in the chapel and you... well... would you like to try out the taro ice store. It’s just over there. My treat? (Liwenjuan nods her head.)
第四場

（大夥坐在金華街教堂二樓大會堂）

尤純寧

子定有空了，他現在要來了。

尤德水

我去個洗手間。

許艾妮

外公還好嗎？

許文政

應該還好，緊張吧？

許羽恬

外公怎麼了？

許艾妮

外公沒跟你說嗎？

許羽恬

說什麼？

Scene 4

（Everyone is in the chapel in first floor.）

Yochunning

Zhiding is free. He’s coming.

Yodeshue

I’ll go to the bathroom.

Hsuine

Is he okay?

Hsuwenzhen

Nervous, probably.

Hsuyutien

What happens with him?

Hsuine

Didn’t he tell you?

Hsuyutien

Tell me what?
（手機回復。許艾妮左顧右盼。許羽恬走靠近。德水出現，子定出現。音樂起。）

尤子定
爸。(艾妮拉著羽恬離開，走回廳堂。)

尤德水
你來啦！(德水看了看子定。)

尤子定
沒，沒再抽了。

尤德水
人來就好。(點點頭。子定扶著德水，德水示意走進廳堂和其他家人在起。)

（燈光轉換。）

許天擎
感謝天父讓我們能和家人一起享用李海的果子，我知道教會是真實的。奉耶穌基督的名，阿們。

（燈光轉換。會議結束，眾人起身離開。家人輪流向子定打招呼。）

（Phone receives a msg. Hsuine is looking for her uncle. Hsuyutien comes. Yodeshue come out the bathroom. Yozhiding comes out. Music in.）

Yozhiding
Father. (Hsuine pulls Hsuyutien out. They go back to the chappel.)

Yodeshue
You are here. \[Yozhiding\]
I don’t, I don’t smoke anymore. \[Yodeshue\]

Good. (Nods his head, Zhiding holds him walks him enter the chappel area sitting with other family members.)

(Light change)

Hsutienchin
I’m grateful that Heavenly Father letting us partake the fruits of Lehi. I know church is true. In the name of Jesus Christ, Amen.

(Light change. Meeting ends. Everyone is greeting.)
第五場

尤子定
(對天擎)恭喜你。

尤德水
還沒介紹你的同伴給我們認識。

許天擎
喔喔喔！這是柯長老。柯長老，這是我叔叔，外公，
爸爸媽媽，還有妹妹。

柯長老
你們好，很高終於見到你們。我可能沒有提過，其實
我的祖父，他以前在台灣傳教。

德水
什麼時候？

柯長老
很久以前還沒有台北傳道部的時候。他們要搭船來的。

許天擎
真的假的！你怎麼都沒說過？

Scene 5

Yozhiding
(To Hsitienchin) Congradulation.

Yodeshue
You haven’t introduced your companion for us.

Hsutiencin
Oh, this is Elder Ke. Elder Ke, this is my uncle, grandpa, dad and mom. And these are my sisters.

Elder Ke
Hi. It’s nice to meet you all. I might have not mentioned it to Elder Hsu, but, my grandfather served his mission in Taiwan.

Yodeshue
Really, when?

Elder Ke
It was long time ago before Taipei mission starts. They had to take ship to come.

Hsutiencin
Seriously? I didn’t know it.
柯長老
我媽媽這禮拜才給我看的。你看。(從包包拿出一張照片。)這個是我的外公和他洗禮的一個女生。(眾人過目。)

尤純寧
你看台灣以前的服裝款式很漂亮喔！

許文政
你爺爺很帥。

許艾妮
我怎麼覺得我在哪裡看過這個女生。

許羽恬
喔！(從包包拿出她外婆的本子。)

許天晴、柯長老
同伴，這太誇張啦！

（眾人開心的笑。音樂起。）

Elder Ke
My mom told me this week in email. See, here is a picture of my grandfather and his convert. (Takes out a picture, everyone checks the picture in turns.)

Yochunning
I really like how people dress in that time period.

Hsuwenzhen
Your grandfather is very handsome.

Hsuine
I felt I know this girl.

Hsuyutien
Oh! (Takes out grandmother’s book.)

Hsutienschin & Elder Ke
Companion, it’s “wow!”

(Everyone laughs. Music in.)

Dance
**Utopian Experience**

After being heavily involved in this production, I concluded that the best way to experience utopia is to be in it, to be inside the hope that the community creates. This production marks the first time LDS Church members from around Taiwan united to tell the story of the growth of the Church in our country. It was not only an opportunity for a community to create and experience the hope together, but it was also a way to see the growth of our unification. The large number of capable and proficient members who worked on this production reflected the maturity of the Church in Taiwan. One of the producers, Yang Shinning, said, “It is amazing to see we could finally do something.” For the LDS Church in Taiwan, it was a milestone, demonstrating what the community members are willing to contribute to leave their legacy alive. Perhaps this “knowing” and “remembering” confirms that as a community we are capable of working together towards utopia and creating the future we long for.

While I was preparing for this production, I often asked myself why I accepted this invitation? Many of my theatre friends asked why I undertook such a difficult task. Looking back, it was indeed a challenge. Yet, it was an experience through which we helped build our community and our future. I counted the volunteer hours contributed to this event and added them together. The total was over eight thousand hours. I am grateful for the work that all the members of the LDS community contributed to this project and for the rich memories that were performed. I am also grateful for the new Ganzhi cycle that was initiated, the gift we presented to the people of Taiwan, the new-old work that was performed for the next generation, creating hope for the future of the LDS Church in Taiwan. Together, the Taiwanese Latter-day Saints wrote a new chapter in its legacy. All this culminated and originated in the cultural event performed in the Taizhong Fulfillment Amphitheater on October 15, 2016.
WORKS CITED


APPENDICES

Appendix One: Production Journal

I started my journal around June, after the script got approved. However, I lost some documents. Those documents are some reflection of the process how I rework on the play and how I found people who are interested in helping. In late July and early August, we rehearsed more than before. The stage managers and the area performing representatives were able to co-work with local church leaders to find performers and set rehearsing schedules. We used chapels to be our rehearsing room. We also have one music director who coordinates with his school, uses his music room to be the orchestra rehearsing room. During the last week of rehearsal, I did not have time to write more. The last few journal entries are some words I posted on social media and some revisit thoughts.

8/19

My weekly recording journal is missing! I’m very sad. This is the summary of the changes from last week. Questions of the script with the dramaturg: Play completed, completed the requirement of the guidance of leader, but the characters don’t have enough chances to show
their potential such as emotions because the functional characters were too obvious. Rehearse started, actors don’t have a special feeling about the characters. Dancing rehearsed by choreographer.

8/21

The main purpose of a lot of the script’s changes is to make the transition of the script more smoothly. I discussed about blocking and movement with jiawen this Friday, we planned the blocking and movement for all players. Overall, everything is going the right direction. But leaders came up some new ideas for the culture night.

Personally, I think it has a big improvement on management. The first part is about the proposal and budget. We can do it under the budget if we plan the goal and proposal in the binning step. The second part is about reasonable arrangement for staff. One of these is to collaborate with all departments. If the play is including all these things- storyline, dramatic presentation, music and designed dancing, this will become a totally brand new drama.
宣傳票務的問題終於得到方向性的解決。我覺得有許多事情需要溝通協調不是一件容易的事情。雖然整齣製作有製作人，但是製作人沒有干涉到他們需要干涉的事情。比方宣傳票務的問題，讓我覺得很不舒服。

We came up the solution of advertisement. I think that communication is not easy, still have many things we can improve. I dislike the part which is the producer doesn’t help us at all, for example advertisement and the direction of selling tickets.

因為已經朝向活動型態的目標來設計整個製作，所以和舞台設計在思考到戲的最底端，要怎麼讓觀眾將『傳承』具體化，並且有渴望帶回家？

The blocking is based on the main purpose of the play because we are focusing on the main purpose and choreography. How can we make audiences understand “inheritance” deeply and have a desire to want to learn more?

我們希望有『光』的物體，能夠讓觀眾帶回家。

We want to present lights on stage. Maybe buying some LED lights? We hope that audiences can be inspired by the play.

8/24

排練很累。

Rehearsal, busy.
8/26

戲劇組排練，這次到場的人有父母女，缺少爺爺。整齣戲走過一遍，演員清楚自己要去的方向。劇本太單薄的原因，人物角色平板，無法將情感投入。第一場仍然希望可以改變。

決定第二天改第一場的詮釋方式。

Play rehearsed, the characters have parents, daughter. Actors understood the blocking but the script is kind of boring, actors can`t present all the potentials of all the characters emotions. We decided to make some changes on the second day.

8/27

開場以一個吵架的感覺開始。今天讓演員自己發展一些角色個性和想像。

The play starts with an argument feeling. Actors can develop some of the personality of the characters and use their imagination.

劇目 1-2

1. 分享自己的角色背景
   1. 會將自己特質投入角色中。
   2. 思考角色的個人故事，並了解角色靈性的成長狀況。
   3. 需要貼近教會成員的生活。

2. 討論劇本
   1. 思考吵架的發生原因
   2. 兒子返鄉的感覺
3. 媽媽想要做家譜，但是為什麼沒有做？
   
   ex:懶,太多的其他的事情要做。

4. 怎麼用福音的方式解決爭執。

3. 角色劇情設定

1. (吳純寧)-正在洗碗,交代許文正去整理兒子的房間,公公搬到家住感到 壓力。

2. (許文正)-因金錢的而憂心,公司的辛勞,正坐在兒子房間休息。

3. (許羽恬)-找到奶奶的日記本,經歷著兒童與女青年的叛逆期。

4. 重點-
   
   1. 需要明顯地翻動物品,強調自己在家的辛勞。
   
   2. 需要強調在公司的辛苦。
   
   3. 家裡的壓力 vs 公司的勞累。

1. share the background of the characters

   1. use some of your own characteristic to do acting.
   
   2. think about the story of the characters and understand the spiritual things about the characters.
   
   3. the script should similar to the life of the member of the church.

2. discussion of script

   1. thinking about the reason of argument.
   
   2. the feeling of the son returns from the mission
3. mom wants to do genealogy but how come hasn’t done any yet? (laziness, too many other things to do)

4. How to apply gospel in lives to solve problems?

3. Character Setting

1. Chuning: She is cleaning the house. He wants Wenzheng to clean the house. She feels pressure because her father in law is living with them.

2. Wenzheng: He is worrying about finance. He just got off from work and he wants to relax.

3. Yutien: She found a journal. She is so curious about the journal.

4. Note

1. Chuning needs to show her stress.

2. Wenzhen is arguing his hard time at work.


晚間去參加中興舞團的排練。發現編舞者其實還沒有特別的想法，舞蹈設計雖提供想法卻尚未和編舞者發展舞蹈表現。走秀加入了劇情。他們希望有當時社會背景的角色飾演路人甲乙丙丁，再有秀的出現。服裝秀一事經梁會長解釋，確有此事，但年代久遠，他已不記得當時所使用的歌曲。

After morning rehearsal in Taipei, I went to Taizhong attending the rehearsal for ZhongXing dance group. I found out that the performers did not have any special thoughts. The choreographer provided her thoughts but not yet develop their movement. For the fashion show, they added non speaking story plot. The performers want to show some historical characters in the scene and then transition to the fashion show. After talking with Brother Liang reminded us
what do people do for the fashion show and confirm about this activity people do. However, since it was a long time ago, he does not remember the songs they used in fashion show.

經過溝通，也發現其實這些設計人員沒有閱讀全部的劇本，我們也沒有足夠時間討論每一個畫面要怎麼呈現。不過今天去中興有很好的感覺。

我們找到螢光的手會是點點的記憶拼湊成記憶的河流將日記本傳給羽晟。這段舞蹈的音樂也已確定。

After good communication, I found out not every designers read through the script. On top of that, we do not have enough time to discuss how to present the story. However, I had a good feeling visiting them today. We also are sure the neon light in the DREAM is like the memory river for Yuchen. The performers will use their hands to form a neon river carrying grandmother’s journal to Yuchen. We have also decided what music we want to put in this scene.

此次下南部奇蹟的認識了一位老奶奶，她參加過服裝秀。

It is amazing that we met a grandmother who attended the fashion show. She is so old.

8/28

由於領袖希望可以吸引更多男女青年來參加活動，希望可以將青年大會的隊輔舞放到節目的開場舞。一來這首曲子已經跳過，二來能炒熱氣氛。服裝設計提議將大合舞融合到開場舞之後。接著銜接原住民的表演。活動流程更改已經發生好多次，由於每個領袖對於文化之夜的想像都不大一樣。彼此的訴求也都不太相同，所以會有很多需要協商的地方。舞台設計由於金費不確定，不敢做太大幅的設計，並且更改舞台配置。原有的層次感已取消。五週的時間，我們只求舞台會有一棵樹，並且兩旁有簡單的側幕可以縮小舞台。表演流程
Because the leaders of Church want to attract more youth to participate this event, we are asked to put one of the performance number in the show. I tried to see the benefits of doing it and found that it was actually really nice to put this number in it. First, we have practiced the song previously, second, it is a song which the audience members could get excited. Our costume designer suggests that we could move the fancy opening dance to here instead of putting it towards the end. Then it could be followed by the aboriginal song. This sequence of the performance has been changed many times. Since every leader in the production team imagines the show differently with different requests to me, there are many things we have to negotiate better.

8/29

The first miracle just happened after last night’s the meeting. We wanted to use real tree to be the memory tree, because we do not need to change anything. Sister Shi just found a tree by her neighborhood that we could use. What a wonderful gift Heavenly Father gives us. I also feel a lot
progress after talking to two of our choreographers. Also found out there were not many people read the script. They just follow what people are saying. They haven’t taught to explore the text by themselves. However, this situation is predictable. I should if prepared better for this. I don’t know it would affect the creation process that much. They did not read the script, so they did not understand the instruction from us or the choreographers. They did not have a picture in their mind what to do. They did not notice the instruction in the text.

There are many wonderful choreographers who I am working with. One of them is called Zhihow. He has many great designing ideas. He catches what I would like to present in the opening. However, I feel his ideas is more suitable if we put it in the Kee-long harbor scene. We did not use it in the opening dance. A bit pity yet I think we all are fine with this decision.

行政上的事物，今日也將海報解決。海報設計同樣是屬於接受命令行的方式來製作海報的。當舞台設計提出新的想法時，沒有跟上新的提案。我自己在擔任導演這個工作上並不是非常熟練，即使擔任過導演助理、寫過劇本、也執導過戲劇，這次對我來說最大的挑戰竟然是安排人力以及學習跟各部門溝通彼此的想法。

There are many administrational work that got resolved today, including finishing up the poster we want to present. When the stage designer gives new thoughts, the poster designer did not know. I have a hard time learning how to be a director. Though I have been an assistant, I have
written plays and directed show, this is still a huge challenge for me. The hardest part is to
manage people and to communicate with them. I want to help them communicate better.

8/30

對於這齣戲，又有新的想法。希望是一個抽象的開始。如果是變成妹妹跟家人想找出哥哥
傳教的動機，讓幫奶奶找到幫他洗禮的傳教士變成一個可愛的、次要的動機，或許會比較
簡單。

I have a new idea for this production. I hope it could start from an abstract emotion. It would be
easier and clearer if I put the sister wanting to find out why the brother wants to go on his
mission to be the main theme throughout the show and having “helping the grandmother find out
who baptize her” to be the sub theme.

我設計了一組簡單的對話，要用舞台呈現並且做實驗才可以建構出來。我和演員都不喜歡
舞台上呈現的是標準樣板家庭的樣子。因此我們決定按照演員的性格設定讓他們自己活在
舞台上。

I made up some fun dialogue. I need to tested it with the set design if it is possible to present.
Nor me and my actors like to present boring family on stage. We want to put in the actors’
personalities.

8/31

金碧舞會的排練非常漂亮。我真的很喜歡。老師很好溝通。其實很希望整場的舞蹈都可以
g給他設計。哈哈哈。不同風格的舞蹈可以看到不同樣貌的表演。
I really enjoy the “Golden Ball” dance number. I like it a lot. The choreographer is easy to work with. I hope that she has time to design every single piece.

其實我真的不知道我到底怎麼找到這麼多人來協助的。找演員真的是很難的一件事情。多數姐妹有空，弟兄沒有空。不過我很幸運找到兩位在台北的弟兄可以跟我一起排戲。

I don’t really know how I found those people to come help. But finding an actor is really hard. There are many sisters who are available but not for brothers. I am really grateful to have two wonderful brothers in Taipei to rehearse. Faithful members.

9/3

參加管弦樂團的練習讓人感覺很好。有許多成員不辭辛勞來到新竹練習。由於台灣教會的人才還是很分散，沒有辦法在家各自練習。

和中興的舞蹈負責姐妹溝通之後，他們的畫面比較確定了。這次的表演導向，希望每一個團體都有自己的強項跟可看點。

I feel good to attend the orchestra rehearsal. There are many members who are so willing to come to Xing Zhu to rehearse with us. It is sad that the members are still very scattered, we can not do rehearsal in their stake.

After talking with the sister who is in charge of the Zhongxing dance group, we both feel good about the movement and blocking we want to present. I want to help different teams to show their specialties, something unique in them.
It’s been really smooth in the rehearsal this week. Since all the choreographers like to contribute different ideas and have different style in choreography, there are times we don’t know how to communicate. It’s the first time for all the people who work in this production. Though it is a simple performance, people tended to think it through priesthood line.

So far, actors are good. Even though they can not come on time nor to practice a lot with who they should be practicing with, they are willing to be present when they could. Two of the actress are very very sincere and hard working. Little sister is very great.

I got a better list for the dance group names. Though we don’t have enough boys, we could still see the gender movement. Because we do not have great communication between the groups, stage manager’s team and other department support, we could only try to catch a general feeling.
We could not use the typical way to rehearse. Maybe there is no typical ways. We got better in organizing people to come practice. But, since it is a volunteering job, there are many people who have other responsibilities they had to fulfill before they come in the rehearsing room. We have many people who need to come late or leave early. They are not paid, so we don’t have any right to ask them to stay.

I went visit the Nanxiong dance group. They have great rehearsal process. There are around one bus which would come help from Taitong. Their performance just is want I want. They also prepared the costume. Same for other groups. They are in charge of presenting the people in 1950s.

9/12

I have to figure out the study guide myself. I feel so stressed. Sometimes I asked myself, why do I want this? Why do I do everything but not inviting people to take charge? But if I found wrong people, how could I produce this performance?

It is the hardest part to handle人事協調, 昨晚在邀約音樂的部分遇到了一點困難，原因是編曲得知自己寫的譜不能使用之後，我們沒有轉達完整整體改編的方法。讓原來的編曲感覺不舒服，畢
竟她想呈現的感覺是花心思設計的，音樂被竄改之後，因為要符合樂團編制，她覺得不適合，但是自己的創作靈感又有被剽竊的感覺。

The hardest part of this production is to resolve people problem. Last night we got some challenges when inviting song writer to write songs. The song writer doesn’t feel respected when the music leader wants to change the songs. I understand it is her work and we should probably respect her thought process. But the reason why music leader and music director want to rearrange is because we couldn’t find the right ways showing all on stage. The original song writer doesn’t feel good about “adjusting” her song. She felt her work is stolen.

服裝討論: 回答一下六零年代的音樂問題，我詢問美國的朋友，他們說用這兩首曲子來代表 60 年代是可以的。舞蹈風格倒是出現外頭舞蹈跟教會跳的舞蹈不同的狀況。所以問題就回到到底我們是要看一個重現正確歷史的表演還是一場秀。我後來決定還是維持原狀的原因是：舞蹈已經編排好，目前有限的時間不太可能讓舞者重新記舞步，所以我會讓舞者還是以秀的概念來跳這支舞，但是希望奶奶可以有『戲』。這也是為什麼我在思考也許奶奶穿著歷史正確的年代衣物即可。奶奶在這支舞蹈裡頭其實沒有出現很多地方，我想她是可以以歷史正確的服裝出現舞台的。而且這樣也能凸現奶奶的不同。如此一來，我不需要改臺詞，也能投機呈現我們對過去歷史的想像。

Costume Discussion: I ask my American friends about music in 1960s. He said that the first two that we choose are good. Our choreograph doesn’t show the exact feeling in church dance. Some people are arguing about it. But I think the down question is that do we see it as a show? Or a correct history? I want to keep the way we are doing because the dance number is really beautiful and fine. And performers have learned. I don’t think we could have all of them re-
memorizing other new movement. I want to present the performers like they are in the show. But we want to see grandmother is in it. That is one of the reason I don’t put grandmother in too many different places. But, I think since she is going to be the representative showing the time period, I think we could keep her costume the way we thought before. Plus, by doing so, we don’t have to change any lines and also for us to imagine the pictures in the history.

9/21

Our stage manager finally has some time to work on it and he also got some help from people. I talked to Rodger and decided that the music and movement for Taichong needs to be changed a bit.

重新和團隊一同檢視工作進度以及整體安排，我們發現大家自己都講自己的東西，因為許多設定是只有在紙上談兵，沒有實際去執行，沒有辦法定案。這個回歸到劇場的變動性。戲劇是排練出來的，我們要的不是按照我們下指令才動作的舞者，而是可以有自己想法，願意溝通的創作者。整體節目現在多了燈光秀、領袖要的貴賓禮儀，已經和當初我們想的東西相差極大，我覺得我也沒有什麼好說的。畢竟這是教會官方活動，活動需要有活動領袖希望有的樣子，既然表演只是其中一個部分，人才是主角，製作過程才是重點，我也沒有什麼好堅持的了。

I reviewed the process and the timeline and found out that everyone thinks so different. There are too many things we just talked about in the meeting, not really doing it or try accomplish it, it is
hard to get it done. I guess, everything in the theater has a right to be changed anyway. The story is created by everyone in the end. We don’t want performers just listen to us and move. We want them to participate actively and have their own thoughts. We also want them to communicate more often. For now, we have the light show and other things that I was not planning on before, I think I will just obey. It is a Church production; it needs to be presented how the leaders want it to be. (Although it has been so much different than what I expected. Because acting is part of the performance, people is the main characters (it means people are important for any church activities) the main point of having this production is for people to participate. I should not complain much

Another question I am facing it, I don’t have a person who can consistently talking with me about the music. I use my own thoughts on all of it, including what the leaders told me. My question is: can we find a better one? How do I make my own? I need to find out for myself. It is a really hard task.

I need a music director and a lead choreographer to work with the tech team. I need a stage manager willing to take charge of the rehearsing schedule, willing to support the process and
help different department work together. I need someone arrange the administrative part of the production. Is it much to ask?

9/22

回歸到最初，或許我們想要做的太多了。

Rundown 的柯南其實也沒有想過舞台上會發生什麼樣的畫面。或許我們現在都被困在自己固有想法裡頭了。要怎麼變動。

Maybe what we want was too much in the beginning.

Konan who wrote our rundown document doesn’t really think through what would happen in the show. Maybe we are so stocked in our own thoughts. How do we change?

9/23

最後一幕要怎麼出現？要如何製作一個漂亮的樣子？

My question: how do I want to present the last scene?

After skyping Rodger, we think it might be better to have the grandmother to meet up with the missionary who baptize her. All the connections would be filled because it is what the expectation is. 要讓觀眾內心有圓滿的感覺。We want the audience feel “fulfill.”

9/24

基隆港口的舞碼真的非常好看。因為他們的畫面流動性很好看，音樂也確定，所以可以排練得出來漂亮的畫面。
The dance numbers of Port Keelung are extraordinary. Because the scenes flow so naturally and the music too is solid, it is not hard for them to rehearse those beautiful scenes." This is my translation of the first two sentences. I don't know if it's good or not.

I figured that there is great risk in separately sending each narrative passage to each author, as we won't have a single coherent way to tell a story."

"For instance, Tzu-hao wants to play Bruce Lee. Or perhaps there is no grandmother figure in his theatrical concept. He directly places the Taiwanese people as the leading role in dealing with Port Keelung. Rather, the grandmother becomes a supporting role in the opening scene

9/26

明天颱風要來，大家約時間開會。要開會真的好難！不可能又開會又練習。流程雖然出來了，可是有很多不確定性。因為畫面還沒排練完，這讓舞監很緊張。

The typhoon is expected to hit tomorrow just when everyone is planning to meet. Conducting a meeting is so tough! There is no way to meet and practice at the same time. Although we have the agenda now, there are still a lot of variables. As we are not done rehearsing the scenes, the stage manager was rather anxious.
9/27

一整天都在處理宣傳的事情，還有了解我的觀眾們要怎麼拿到票券。雖然我知道這不是我的主要職責範圍，可是發現票券在分發的過程中有許多狀況，我還是覺得很緊張。下午討論了一些衣服的使用以及整體回顧。目前的工作進度其實還算是在計畫之內，但是不可控因素太多，並且沒有一個人可以有所有做事情的管道，感覺很多事情我們需要透過聖職管道。感覺舞監還沒有把所有事情搞清楚，所以我自己需要去處理。

I spent the entire day handling promotion. Also found out how my audience will receive their vouchers. Even though I know that these things are rather outside of my responsibilities, I found out that there are quite a lot of issues with distributing the vouchers, and this made me pretty stressed. In the afternoon we discussed a little about how we were to use the clothing, and did a general review. At our current work pace, we are still in the planning stage; but we shouldn't try to micromanage and I don't think there is any one person who has the means to do everything, rather a lot of things must be done through the priesthood channel. I feel that the stage manager still doesn't have a clear idea of everything, and so I must handle them, myself.

9/28

今天跟大家一起解決時間太長的問題。因為螢幕估價需要五萬元，但是效用可能不大，舞台設計建議拿掉。我覺得有道理，也同意拿掉。後方L E D贏幕可以多加利用。在沒有圖片的時候，就可以用轉播。

Today I met with everyone and resolved the issue of our program being too long. Because the approximate cost of the screen is 50,000 yuan but the quality is not great, Dance Design
suggested we get rid of it. I think it's reasonable and agreed to it. We can make more out of the back LED screen. When the picture is not available, we can use the feed instead.

Presently, equipment has not confirmed. Our list of musical instruments, and the various props needed for the performance are unclear. This should actually be discussed as part of the planning phase. Some of the musical equipment could be shared but we haven't tried that out before. So we haven't talked over the particulars yet.

9/30

I've been handling the administrative details since this morning, and continued to come up with questions.

10/1

Today is the only time where the Dance team and the Performance team can collaborate. It was extremely tiring. We have been at Jinhua St. practicing from 1:00 to 5:00 p.m., since there is so
much to do and not enough time for the Costume team. There's also not enough time for Lighting Design to come to our rehearsal and take a look. We have not even rehearsed anything, so how are we even supposed show everyone? This is basically our issue of not having enough production time right now, and everything having to be pushed back to the last minute.

The part that is giving me a lot of pressure is that on Thursday, when I went to see the Taichung Dance groupe's performance, I felt that something was off. Presently, the music is not set in stone, which makes me ill at ease.

週五需要排練可是我沒有時間協助我的演員排練。我覺得很難過。也有許多事情需要決定，但是大家沒有一個時間可以一起去看劇場，一起討論出可行的辦法，很容易發生這樣的事情。

Friday is rehearsal, however I don't have time to assist the actors. I feel pretty bad about that. There's still a lot of matters to decide on. But there isn't a time when everyone can all make it to tour the theatre together and discuss what's feasible. It's really easy for issues like this to occur.

10/2

節目單內容我需要自己想，我自己把節目單內容、表演介紹內容給宣傳組，宣傳組連最基本的字校稿都沒有做，就把文字放在網路上頭。真的很不專業。不過宣傳組一開始內部行政運作問題也其實一直都沒有解決。
I need to come up with the contents of our program, myself. I gave the program contents and introduction items to our Promotion team. The Promotion team, before we even have the most basic draft of our script figured out, posted the entire rough draft on the internet. Really unprofessional. But the problem of the team's internal control and operations were never really resolved.

I think the thing I learned the most while working on this production is that I need to go through all the responsibilities at least once, and then personally give out directions. But even so, the directions may not necessarily have any affect. Leaders must lead; but because there isn't a leader who is really leading us, I feel that I'm merely giving everyone a direction. This makes things really difficult for us.

舞台監督雖然有幫我，可是沒有幫我排練的部分。所以大家分開來排練，我只能抓大概，沒有辦法精確的算出各組織需要的時間。

The stage manager helped me, but he did not help me with the whole rehearsal schedule. So everyone ended up coming to the rehearsal separately. I could only get a general idea, but there is no way to get a precise estimate of the time that each group would need.

My thoughts today: Political comes first or art?
The Exclusive and the Inclusive of the performance. Take a look at how the church of Jesus Christ of Latter Day Saints.

我覺得我在做行政工作比藝術創作多。

I feel I am doing so many administrative work.

我和燈光舞台又有新的想法。

I have new ideas for light and set.

我們對於夢境的處理要怎麼用這些元素來說一個故事。

How do we use “dream” to tell the story? What are the elements we want to show here?

我們用舞蹈、音樂、戲劇在說一個關於教會成員的故事。

We are using dance, music, drama to present members’ story.

以後再檢討報告的時候我想要建議領袖，如果未來還有機會有經費製作跨區域的表演活動。需要和我坐下來，列出領袖期待、工作方法，以及預算經費評估、以及時間程序。

In the future, if I ever had a chance, I would like to suggest that it will be easier for all of us sit down and make sure what are the responsibilities they want me to do. It will be wonderful if the leader could give some advices and set up expectations, letting us know how he wants the budget and timeline.

製作一齣戲劇，需要的是各個部門的互相協調，如果人沒有找齊，我以後也不要接。
Making a production means to co-ordinate every different department. I feel I do not want to take this kind of work again when the instruction is not clear.

The extension of this production could cover all the parts for the rest of the celebration event. I suggest that we would make it more coherent or make a pamphlet talking about different locations.

I have always felt that I am doing something impossible.
Church leader says: We need all the members, from different parts of Taiwan to come join.

Church leaders also says: We want to present different Taiwanese cultural.

Church leaders say again: We want the members to learn about the history in Taiwan through performing part, theater, music and movement. And, we want members to feel honored to be a part of the LDS Church, because we have wonderful members and legacy.

Church leader also says: We need something more fine, not a rough performance on stage but something that has been refined. We don’t want people to down see this opportunity.

Therefore, the script is done, also been changed. Music numbers were chosen, composed, ready to be used, and not be used.

Kind people were joining, we started to create together and we faced challenges.

Therefore, we began to purchase, to do things.

Therefore, 300 performers accepted the invitation.
50 workers are invited. Maybe more but there’s no time for counting.

I’m curious that if we could really find 6 thousand audience members?

Will people really want to come see this church production in Taichung when it is not even close?

加上原來的製作經費成本。一張票大約價值 1000 元。希望可以找到會把這張免費的票劵當作價值一千元來看的人，也希望表演者可以將自己的作品當作一千元的票劵來演出。

We have seen many miracles happen. If we summarizing the cost and expense, the ticket price for this show should be around NT$1000. We hope that we could see people who would like to treat this free ticket as its worth. We are also hoping the performers would treat their work as great as a selling performance.

10/15 (Social Media Post)

Our First Dress Rehearsal with 5000 Members of Audience.

It has been amazing to work with members from different area and see how remarkable, faithful and talented they are. The willingness of sacrificing their time to come rehearse for the purpose of making this whole production work touches my heart.

The limited budget doesn't help us to take charge of time and the usage of the out-door theater. We are only allowed to use couple hours to set up, to do tech rehearsal and other work that has to be done before the show starts.

I am glad that we have a wonderful team. All the members in my team are so willing to make miracles happen.
Our first dress rehearsal is with the audience. I am glad that we have good audience who is not picky but have the ability to see the beauty in this production, which is the humble hearts inside the performers, and the desire of keeping the history and sharing the gospel.

10/16 (Social Media Post)

It is not the most beautiful, yet it is.

凌晨五點載著指導教授去機場，結束我們的瘋狂台中之旅。這兩天，我們討論了許多關於教會在美國舉辦文化慶典的歷史、功能、流程等，也討論許多關於我在台灣試著將劇場體系與教會聖職流程體系結合來處理事情。真的有太多地方我可以做得更好的。

We had been going through crazy trip due to this production. We talked a lot about the differences of how people do things differently based on different culture. There are so many places I could improve and do better.

藝術總監，導演其實應該叫做打雜的。就是什麼事情都要懂一些，但又不需要懂太多，因為會有更專業的人幫你。

Artistic director actually is a general factotum (I don’t even know if this translation is correct.) I need to learn everything but not necessary in depth. There will be other people who know it.

感謝有機會能夠和一群忠信的弟兄姊妹合作。因為名字太多，無法一一列舉出來。至上萬分謝意。

I am really grateful that I could work with so many wonderful sisters and brothers. There are just too many names. I appreciate them all.
若藝術是訓練人通往烏托世界的媒介，我想昨晚所有親臨現場的觀眾以及參與的表演者都有深深的體會了。

If art is a way, a method, to go to utopia, I think every audience member who has participated had a great feeling of it last night.

接受演出的不完美不容易。謝謝看見這個製作美好的一面的觀眾，也謝謝所有工作人員及表演者的互相包容與感恩。

It is hard to accept the imperfection of performance. I appreciate those who see the beauty of it. I also appreciate the mutual respect, appreciation for one and another from volunteering workers and everyone.

10/10 (My Memory Revisit)

Oct10th was the first time most of the performers rehearse together. On that day, we also bring in hair and makeup people to test their plan. It was our national day, a day that we do not need to work or go to school. The performers took buses together from different places all over Taiwan to work on the pieces. The choreographers’ watches work from different designers and choreographers and then give feedbacks

10/11 (My Memory Revisit)

Oct 11th we continually negotiated with different groups about their traveling. It was a chaos that they had to travel long way to here. I also communicated with many people about equipment problems. I did not know what to do. There were so many things that might change.

10/12 (My Memory Revisit)
Oct 12th. We were trying to figure out the other designing problems. Weather we should do it or not. Sometimes, I felt we took too much time discussing but not deciding.

10/14 (My Memory Revisit)

Oct 14th I was very happy that everyone is practicing. But, I was also very nervous, there were so many things undecided. Some performers could not come to the rehearse. I did not know what to do. I could only do my best. I did not know how to lead. I felt pressure. I felt I could ever know if the show would smoothly run. I could only do my best. We went through (but not really) the performance. There were one group from Taidong only could participate on the performance day, because they are far away. We could only do our best. I did not like that we were not thinking it through how to organize and communicate with different department. We could only do our best. We finished lighting programing late at night.

Appendix Two: Production Photographs

Appendix Three: Performance DVD

First Half of the Production

Second Half of the Production

Appendix Four: Production Website