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逆光
Partial Eclipse
of The Heart

艺术总监的话



使命很单纯，我想制作一部全新的音乐剧，向新加坡华语流行音乐致敬。

对许多人来说，华语流行音乐不仅仅是一种音乐类型——这是我们成长的声音，是我们初恋与失恋时的背景音乐，是那些难以用语言表达的情感出口。就像在音乐剧里，当无法言喻时，我们就用歌声表达。

那么，如何为五位朋友横跨三十年的人生，谱写出一张“原声带”？贯穿四幕场景的故事里，我们看见他们不同的人生抉择，并不断地在追寻属于各自的“正确答案”。如今，走到我生命旅程的“第五幕”，我已不再以同样的眼光看待这些“不完美”。或许，人生从来不是为了找到“正确答案”，而是关乎这趟旅途中邂逅的人、经历的事，以及那颗渴望变得更好的心。这是一段关于人类渴望爱与被爱的故事，也是一场伴随这种渴望而来的复杂与矛盾之旅——一张歌颂人生高低起伏的“原声带”。

带着些许惋惜，这部作品也是编剧林志坚的谢幕之作。熟悉他的人可能会觉得这次创作意外地感性。其实，志坚的内心始终是个浪漫主义者——他对人永远充满好奇，却从不评断他们的选择。这份胸怀与善意，或许正体现在他笔下这些动人却不完美的人物角色之中。他也热爱诉说新加坡的故事，善于用文字勾勒出属于我们独有的生活面貌。

当音乐剧在他们48岁落幕时，各自的人生新篇章也随之开启；相映成趣地，实践剧场亦在迈入60周岁之际，怀着憧憬继续前行，紧握那些真正重要的事——建立的关系、共创的艺术，以及那些值得一再回味的故事。虽不完美，却依旧动人。

郭践红

《逆光》导演
实践剧场艺术总监

逆光
Partial Eclipse
of The Heart



Artistic Director's Message

The mission was simple: to create a new musical that celebrates Made-In-Singapore Mandopop.

Mandopop is more than a genre — for many of us, it's the sound of growing up, of falling in (and out of) love, an outlet for feelings too hard to express. Like in musicals, when words fall short, we sing.

So how does one soundtrack the lives of five friends across three decades? Over four acts, we witness their hard choices and their never-ending search for the “right” answers.

Creating this work at Act 5 of my life, I see these “imperfections” in a different light. Life is not about always having the right answers. It's the people we meet, the adventures we take, the desire to become better throughout this journey.

At its core, this is a story about the human need to love and be loved, and the complexities that come with it. This is a soundtrack that celebrates life's highs and lows.

So it's bittersweet that this is also playwright Jonathan Lim's final work. For those of us familiar with Jon's catalogue, this piece seems unexpectedly sentimental. But Jon was, at heart, a romantic — endlessly curious

about people, yet without judgement for the choices they made. He loved telling Singapore stories, aptly capturing our idiosyncrasies with his words. That generosity of spirit is perhaps best illustrated in the



wonderfully flawed characters he has brought to life here.

The musical ends with them at 48 years old, looking towards the start of a new chapter. As Practice celebrates our own milestone 60th birthday, we are excited to continue our own journey, holding tight to what really matters: the relationships we grow, the art we make together, and the stories we keep coming back to — perfectly flawed as we are.

Kuo Jian Hong

Director of *Partial Eclipse Of The Heart*

Artistic Director of The Theatre Practice



五位天文社的死党，一间海边度假屋，一个听起来有点老派的传统……自初级学院起，每十年他们都会以“看日食”为名，回到同一间海边度假屋重聚。随着人生步入不同阶段——升学、就业、感情、家庭，人生种种选择题将他们推向不同的轨道，在这条转大人的路上，他们会成为怎样的自己？

Every decade, five best friends return to the same seaside chalet to watch the eclipse — a tradition from their astronomy club days. From reckless teens to “responsible” adults juggling love, career and family, how will life’s twists and turns reshape their bond?

人物介绍

Character Intro



天文社五人组 MEET THE ASTRONUTS.

1988届 · CLASS OF 1988



主席 President

佑权 YQ

逻辑清晰，有条不紊，生活如同SOP行得滴水不漏。与学生时期的恋人走入婚姻，在公务员体系中稳步发展，看似走在最高效的人生轨道上，但人生真的能全程照本宣科、照章行驶到底吗？

Clear-headed and methodical, YQ lives life like a perfectly executed SOP. Married to his school sweetheart and comfortable in a civil service career, he's found himself on the most stable and efficient track... but what happens when life stops happening "by the book"?

天文社五人组
MEET THE ASTRONUTS.

1988届 · CLASS OF 1988



副主席 Vice President

佳萱 Jia Xuan

理智冷静，家庭事业双赢 —— 职场发展稳健、育有儿子LUCAS，是众人眼中的人生胜利组代表……然而踏上这条新加坡默认模范人生路径，真的足以让她从此过着幸福快乐的日子吗？

Aptly balancing her prestigious job and raising her young son Lucas, rational and composed Jia Xuan seems to have it all. She's the poster girl of success, so why does it seem like the "Singaporean Dream" isn't enough to make her happy?

天文社五人组
MEET THE ASTRONUTS.

1988届 · CLASS OF 1988



秘书 Secretary

Connie

知性独立，不被定义，在以男性为主导的建筑领域里，闯出自己那条不按常理出牌的路，坚信人生蓝图该亲手绘制……然而在她的心房里，是否悄悄留了一扇没关上的窗？

Intelligent and independent, Connie walks an unconventional path as a female architect. Having found success in a male-dominated field, she draws life's blueprints by her own hand – but has she left a window in her heart open, unguarded?

天文社五人组
MEET THE ASTRONUTS.

1988届 · CLASS OF 1988



会员 Member

志豪 Zhi Hao

帅气潇洒，风流倜傥，作为国家空军精英飞行师，自由飞翔在高空之际；看似无拘无束，但心中其实深藏着那无处安放的牵绊……是忘了收拾打包吗？还是根本不敢直面开箱？

A high-flier in the Air Force, Zhi Hao soars through life with no strings attached. Still, there seems to be a lingering attachment keeping this carefree charmer tethered in place. Is there some baggage from the past he can't let go of?

天文社五人组 MEET THE ASTRONUTS.

1988届 · CLASS OF 1988



会员 Member

雨宁 Yu Ning

外形出众，个性带劲，求学时期因成绩包尾而迷失方向，却在毕业后误打误撞下找到了C位，摇身变成镁光灯下光鲜亮丽的电视一姐……究竟怎样才算是走出了属于自己的“康庄大道”？

Striking and spirited Yu Ning has come a long way from struggling at the bottom of class rankings. From “bad student” to glamorous TV star, she’s stumbled onto her current path. What will it take for her to choose a direction that’s truly her own?

音乐曲目

Musical Numbers

Act 1

01. 我们是最好的朋友 Best Friends

- ◆ Connie、佳萱、YQ、雨宁、志豪、群众
- ◆ Connie, Jia Xuan, YQ, Yu Ning, Zhi Hao, Ensemble

02. 温馨的日子 Warm and Cosy Days

- ◆ Auntie、Uncle、群众
- ◆ Auntie, Uncle, Ensemble

03. 人质 Hostage

- ◆ 雨宁、志豪
- ◆ Yu Ning, Zhi Hao

04. 走过年少 Leaving Our Youth Behind

- ◆ Connie、佳萱、YQ、志豪
- ◆ Connie, Jia Xuan, YQ, Zhi Hao

05. 以刚克刚 Fight On!

- ◆ Connie、佳萱、雨宁
- ◆ Connie, Jia Xuan, Yu Ning

06. 会幸福吗 Happiness Is

- ◆ 佳萱、YQ
- ◆ Jia Xuan, YQ

07. 第一天 First Day

- ◆ Connie、佳萱、YQ、雨宁、志豪、群众
- ◆ Connie, Jia Xuan, YQ, Yu Ning, Zhi Hao, Ensemble

音乐曲目

Musical Numbers

Act 2

08. 咕叽咕叽 Muttering

- ◆ Connie、佳萱、YQ、雨宁、志豪、群众
- ◆ Connie, Jia Xuan, YQ, Yu Ning, Zhi Hao, Ensemble

09. 未知的精彩 My Brilliant Unknown Future

- ◆ 雨宁、群众
- ◆ Yu Ning, Ensemble

10. 我要的幸福 My Desired Happiness

- ◆ 佳萱
- ◆ Jia Xuan

11. 臭男人 Jerk

- ◆ 志豪、Connie、佳萱、雨宁
- ◆ Zhi Hao, Connie, Jia Xuan, Yu Ning

12. 女人何苦为难女人 Women Shouldn't Be Hard On Women

- ◆ Mrs Liu

13. 我恨我爱你 Hate That I Love You

- ◆ 雨宁
- ◆ Yu Ning

14. 空白格 Blank Space

- ◆ Connie、YQ

15. 走出黑暗的世界吧！朋友 Walk Out Of The Darkness, My Friend

- ◆ Connie、佳萱、YQ、雨宁、志豪
- ◆ Connie, Jia Xuan, YQ, Yu Ning, Zhi Hao

音乐曲目

Musical Numbers

Act 3

16. 写作文 Write Compo

- ◆ YQ、Connie、佳萱、雨宁、志豪
- ◆ YQ, Connie, Jia Xuan, Yu Ning, Zhi Hao

17. 寂寞先生 Mr. Lonely

- ◆ 雨宁、志豪
- ◆ Yu Ning, Zhi Hao

18. 空白格（重奏） Blank Space (Reprise)

- ◆ 佳萱
- ◆ Jia Xuan

19. 不为谁而作的歌 Twilight

- ◆ YQ

20. 我知道你很难过 I Know You're Feeling Blue

- ◆ Connie

21. 逆光 Against The Light

- ◆ Connie、佳萱、YQ、雨宁、志豪
- ◆ Connie, Jia Xuan, YQ, Yu Ning, Zhi Hao

音乐曲目

Musical Numbers

Act 4

22. 纸飞机 Paper Plane

- ◆ Lucas、Sophie、群众
- ◆ Lucas, Sophie, Ensemble

23. Better Me

- ◆ 雨宁、志豪
- ◆ Yu Ning, Zhi Hao

24. 会幸福吗（重奏） / 我的爱 Happiness Is (Reprise) / My Love

- ◆ Connie、佳萱、雨宁
- ◆ Connie, Jia Xuan, Yu Ning

25. 柠檬草的味道 The Smell of Lemongrass

- ◆ 佳萱、YQ
- ◆ Jia Xuan, YQ

26. 达尔文 Darwin

- ◆ Connie、佳萱、YQ、雨宁、志豪、群众
- ◆ Connie, Jia Xuan, YQ, Yu Ning, Zhi Hao, Ensemble

27. 逆光（终曲） Against The Light (Finale)

- ◆ 全体
- ◆ Company

走进《逆光》
的创作旅程

The World of
Partial Eclipse
Of The Heart

创作 **流行金曲音乐剧** 和创作 **原创音乐剧** 之间有何不同？如何挑选收录哪些华语流行歌曲？
What is the process like creating a **jukebox musical** vs. an **original musical** ?
How did you choose which Mandopop songs to include?

郭践红 (故事 + 导演):

创作原创音乐剧时，通常是从剧本开始，也就是从故事发展、角色和戏剧结构开始构建，再从情感的推进来决定歌曲该出现的位置。

但流行金曲音乐剧的创作过程却恰恰相反！

我们先设定一个大致的世界观（如：一群朋友、跨越数十年、一间度假小屋），然后再筛选合适的曲目。挑选的框架不仅要是“新加坡出品”和耳熟能详的作品，我们也希望歌单能充分展现出新加坡为华语流行乐坛带来的多元贡献。当然，每首歌也必须自然地融入剧情……在这么多条件与可能性之间能找到平衡，真是难能可贵！

Jian Hong (Story + Director):

With an original musical, you typically start with the book (story, character arcs and dramatic structure) and let the emotional progression guide where the musical numbers go.

With a jukebox musical, the process is backwards!

We began with a rough world-building framework (a group of friends, multiple decades, a chalet) before shortlisting the songs. Not only did they have to be well-known Made-In-Singapore songs, we also wanted the final list to represent the breadth of Singapore's contributions to Mandopop. The songs also had to fit the right moments in the story... It's remarkable we found a balance with so many moving parts!

《写作文》是这部流行金曲音乐剧中 **唯一的全新歌曲**，为什么特别加入这首歌？

Write Compo is **the only new song** in this jukebox musical, why did you choose to include it?

郭践红 (故事 + 导演):

我想加入一首全新歌曲应该会很有趣，尤其是小寒的创作——她不仅是华语流行乐坛的资深作词人，也是我们音乐剧的长期合作伙伴。华语流行歌较少带有搞笑幽默元素，因此我们用《写作文》为整部剧增添多一份新鲜感和趣味。这首歌的灵感来自许多人的集体回忆——**为了写好华文作文，不得不死记硬背成语和“佳词好句”**。对不少人来说，学习华文的过程是一种折磨。即便如此，我们却热爱在KTV里尽情高唱华语流行歌曲，这彰显了流行音乐的魅力——它让语言变得亲切有趣。透过《写作文》，我们希望调侃这个集体记忆中的“小痛点”，说不定这个洗脑旋律还真能在学生考试时派上用场！

Jian Hong (Story + Director):

I thought it'd be fun to include a new number — especially one written by Xiaohan, who's not only a prolific Mandopop lyricist but a longtime collaborator on our musicals. Mandopop songs aren't usually very humorous, so *Write Compo* was used to inject some variety! **It draws from a familiar experience: memorising endless idioms and “model phrases” for Chinese composition prep.** Learning Mandarin was something many of us found painful, yet we LOVE singing Mandopop at KTV. It's a testament to how pop music can make language feel fun and personal. With *Write Compo*, we wanted to poke fun at a stressful experience — and maybe this earworm will help students during their next exam!

聚精会神
风和日丽

◆ 全新歌曲 ◆
《写作文》

◆ NEW SONG ◆
Write Compo

铁杵磨针

阳光明媚

栩栩如生

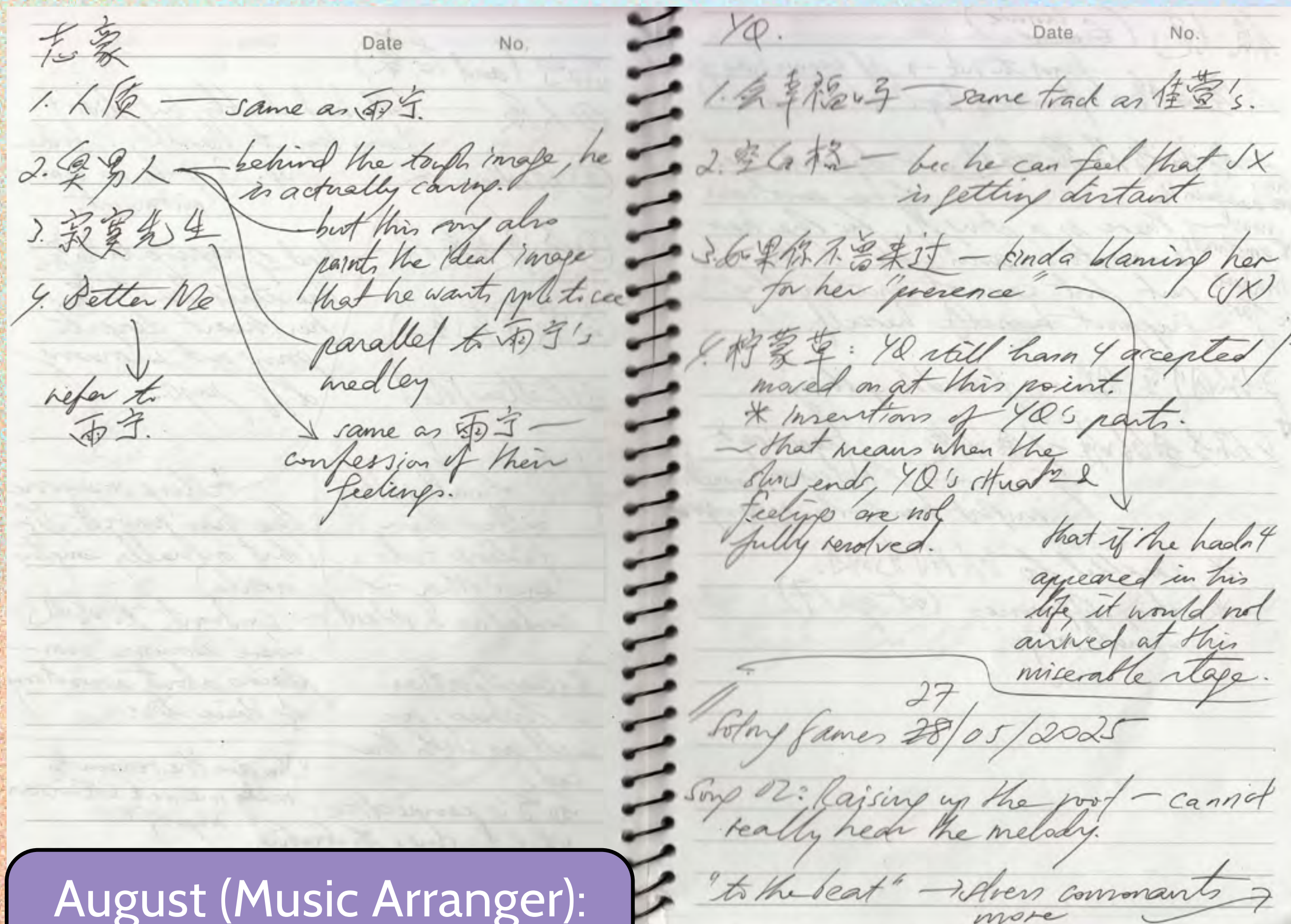
废寝忘食

在编曲上，流行金曲音乐剧和原创音乐剧之间有什么不同之处？你如何决定每首华语流行歌曲的处理方式？

Are there differences between arranging for a jukebox musical vs. an original musical? How do you decide the treatment of each Mandopop song?

林海贤（音乐编曲）：

我一开始觉得两者确实有区别，特别在处理那些经典歌曲时，我会纠结该保留多少原曲的元素。但是，当践红建议我按角色之间的关系来归纳歌曲时，一切就豁然开朗了。和原创音乐剧相同，我的创作思路是让编曲烘托剧情的发展，并映照角色当下的心境与意图。我也会参考歌曲在剧中出现的时代背景，并尝试赋予它与剧情相符的声音色彩，即便歌曲原本并不出自于那个时代。



August (Music Arranger):

I used to think there were, and initially I struggled with how much of the original to retain, especially with such well-loved songs. When Jian Hong suggested grouping the songs by characters and relationships, it clicked. I decided to approach it as if it were an original musical; so the arrangements would underscore the narrative and reflect the characters' state of mind and intent. I also considered the era the songs appeared in and tried to give it a sonic colour that matched — even if the song came from a different time.

25 首华语流行歌曲，曲目可真不少！

在剧中，你用了哪些反复出现的主题或元素，把整部剧串联起来？

25 Mandopop songs is A LOT.

What were some of the recurring motifs used to tie the show together?

林海贤（音乐编曲）：

我们设定了几个关键元素：

(一) 《逆光》作为中心主题乐曲

(二) 《人质》对应志豪和雨宁的关系——他们都像在生活中与感情中被“劫持”的人质

(三) 《会幸福吗》是YQ和佳萱的主题曲，因为他们都在追寻属于自己的幸福定义

另外，我们也为角色打造了独特的音色标识，如：志豪和雨宁的配乐以吉他为主，更显随性奔放；YQ和佳萱的配乐则以钢琴为主，稍作严谨内敛。

另外，每一幕的结尾都会奏响起一首象征“日食/月食”的标志性乐曲——这段曲子最初出现在《逆光》MV的编曲里，其中旋律飘渺含蓄，仿佛象征着人生的未知与变数。

August (Music Arranger):

We have a few:

- 1) The main “Eclipse 《逆光》” motif
- 2) The “Hostage 《人质》” for Zhi Hao and Yu Ning, both held hostage in their personal and romantic lives
- 3) The “Happiness Is 《会幸福吗》” motif for YQ and Jia Xuan, as they seek out happiness on their own terms

There are also tonal identities tied to the characters, for example: the guitar for Zhi Hao and Yu Ning (more YOLO and free) and piano for Jia Xuan and YQ (more straight-laced).

There is also a signature “eclipse” sound for the end of every act, which first appeared in the arrangement of the music video for *Against The Light* 《逆光》— ethereal, ambiguous, like a symbol of life’s uncertainties and mysteries.

进入排练阶段后，音乐剧的曲目如何进一步调整？
Once the music is in rehearsals, how might a musical number continue to develop and grow?

何雪云（音乐总监）：

首先，我们收到编曲海贤所提供的一些示范音频，用于排练时参考。随着排练的推进，我们会根据整场演出的节奏对编曲进行调整，比如：有时会加快或放慢歌曲。当乐队加入排练时，根据各个乐器的合成表现，我们会再次对编曲做出调整。这是因为示范音频多是用软件制作，与真实乐器演奏有所不同。

我们会在排练中尝试这些调整，而作为音乐总监，我会把控整体的感觉。由于海贤并非每场排练都在现场，我会录下排练内容回传给他，或向他描述具体的修改细节，以确保我们之间搭配和进度一致。



Joanne (Music Director):

We'll receive a set of demo tracks from the arranger August, which is used during rehearsals. We listen to the pace of the show and sometimes arrangements change (a song can speed up or slow down). Later when the live band comes into the rehearsal process, there'll be another round of tweaks once we hear the full composition with actual instruments (instead of the software-produced versions of the demo).



We'll try out the changes in rehearsals and as the music director, I'll fix the feel of it. Since August isn't in every rehearsal like I am, we'll send a recording back to him or I'll describe the changes to him, tracking the music during the rehearsals so that things are synced between us.

人物设计：

CHARACTER DESIGN:



Max (服装设计) :

在向践红深入了解每个角色的发展后，我开始挑选既**契合各个时代特色、又符合角色个性的经典剪裁与品牌**。同时，我也运用色彩来区分不同年代，使时代感与角色形象更加鲜明。

我很享受调研和回顾一些标志性品牌，例如：90至00年代的 M)phosis 极简主义、Esprit 轻松自在的休闲风，以及 Future State 浓郁的波西米亚风情。不过，最大的挑战是采购的渠道。过去市场上有许多风格迥异的**品牌**，而现在却充斥着外观趋同的大众品牌，选择空间相对有限。



m)phosis

ESPRIT

FUTURE STATE



Max (Costume Designer):

After clarifying each character's journey with Jian Hong, I then proceed to identify classic silhouettes and brands that are era-specific and aligned with the characters. I also used colour schemes to mark each decade.



I had a lot of fun researching and remembering iconic brands; think minimalist M)phosis, the lounge looks of Esprit and Bohemian styles of Future State for the 90s and early 2000s. However, what was challenging was the sourcing; we used to have so many brands with different identities yet today we're flooded with mass market brands that all have a similar look.



照片摄影 Photo by: Tuckys Photography

人物设计：

CHARACTER DESIGN:



黄洲弥 (彩妆设计)：

Bobbie (Make-Up Designer):

剧里的妆容必须达到两个效果——既要凸显每个角色独特的个性，又要忠实地呈现各个年代鲜明的审美风格。整个设计过程离不开深入的研究与对细节的精准掌握，其中涵盖了对角色本身的深入剖析，以及对不同时期流行趋势的探索。

演员的年龄从20到40多岁不等，因此其中一个最大的挑战，是确保他们在每一幕都看起来处于相同的年龄阶段。看到他们的妆造随着剧情自然真实地变化，并且能够帮助观众更好地投入故事，对我来说非常有成就感。

The make-up had to accomplish two things: capture each character's unique personality while staying true to the distinct aesthetics of each era. That meant diving into the individual roles and evolving trends, making research and attention to detail essential to the design process.

The actors are aged from the 20s to 40s, so one of the biggest challenges was to make sure everyone looks the same age in each timeline. It's very rewarding to see them transform believably so the audience can focus on the story.

照片摄影 Photo by: Tuckys Photography



除了参考各个年代流行的发型外，林忠华（发型设计）还运用不同的发长来体现时间的流逝。


Besides references of popular haircuts during different decades, Ashley (Hair Designer) also played with different hair lengths to show the passage of time!



林志坚（编剧）与郭践红（导演）之间的文字对话
Text conversations between Jonathan Lim
(Playwright) and Jian Hong (Director)

28/11/2024

J ~ Jonathan Lim

 逆光 draft 2 scene-song breakdown
28nov.docx
DOCX · 22 kB



逆光 draft 2 scene-song breakdown 28nov.docx

18:34

Went through JH's shortlist and in assimilating them, added some comments in support of certain songs (red text).

Mostly moments that kinda need a song to mark them - if not the original one proposed, alternatives welcome
Some are songs where the lyrics are kinda perfect so I reckon deserve consideration - to make it a more wondrously detailed jukebox la

Have a look and let's discuss next

18:37

J Jian Hong

ok, i will start transferring things to a spread sheet! 18:45

J I will listen to the suggested new songs but will prob need more details as to how and why tmrw 10:53

J Jian Hong
yup! 10:53

J ~ Jonathan Lim
Aiyah spent two days typing up answers to script breakdown 10:54

J Jian Hong
u send! 10:55

cos this is my process, but not married to anything 10:55

J ~ Jonathan Lim
Will insert into Script Breakdown tab. Cos I feel the song suggestions really need to be weighed carefully; in terms of the congruence of song and character/plot/context and also dynamism/variety 11:00

J Jian Hong
go ahead. we talk tmrw 11:01

J ~ Jonathan Lim
You suggested 如果 in act1 - who's that by? 17:27

And 臭男人 is the Yida one yeah? 17:32

在编剧林志坚离世后，你突如其来地加入了这部音乐剧的创作，你在整个创作过程中承担怎样的角色？

You came on board in quite an unexpected way, after the passing of playwright Jonathan Lim. Can you describe your role in the creation process?

吴敏宝 (剧本编辑) :

Jon留下的剧本其实已有完整雏形，我主要负责整理、删修与翻译，并根据导演的需求，以及他与导演之间曾讨论但来不及修改的部分，进行了一些新的补写。

这对我来说

不是重新创作，而是在尽可能尊重原稿的前提下，让他的声音得以继续在剧场中被听见。这次的挑战不是写出来，而是写得刚刚好。Jon的文字有他独有的节奏和思考方式，但我们无可避免地需要做出不少修改。这过程中常常会自问：我这么书写或翻译，还是他的声音吗？

Mun Poh (Script Editor):

The drafts of the script that Jon left behind were already quite complete in its initial form. My role was mainly to organise, revise and translate it. I also added some new material based on the director's needs, as well as portions that Jon and the director had discussed but hadn't had time to revise.

For me,

this wasn't about rewriting — it was about allowing his voice to continue being heard in the theatre, while respecting the original manuscript as much as possible.

The challenge this time wasn't about being able to write — it was about writing just enough. Jon's words had a rhythm and way of thinking that was uniquely his, but inevitably, we had to make quite a few edits. Throughout the process, I kept asking myself: *Is this still his voice, in how I'm writing or translating it?*

设计编舞时，你采用了怎样的处理方式？

What was your approach designing the choreography for this musical?

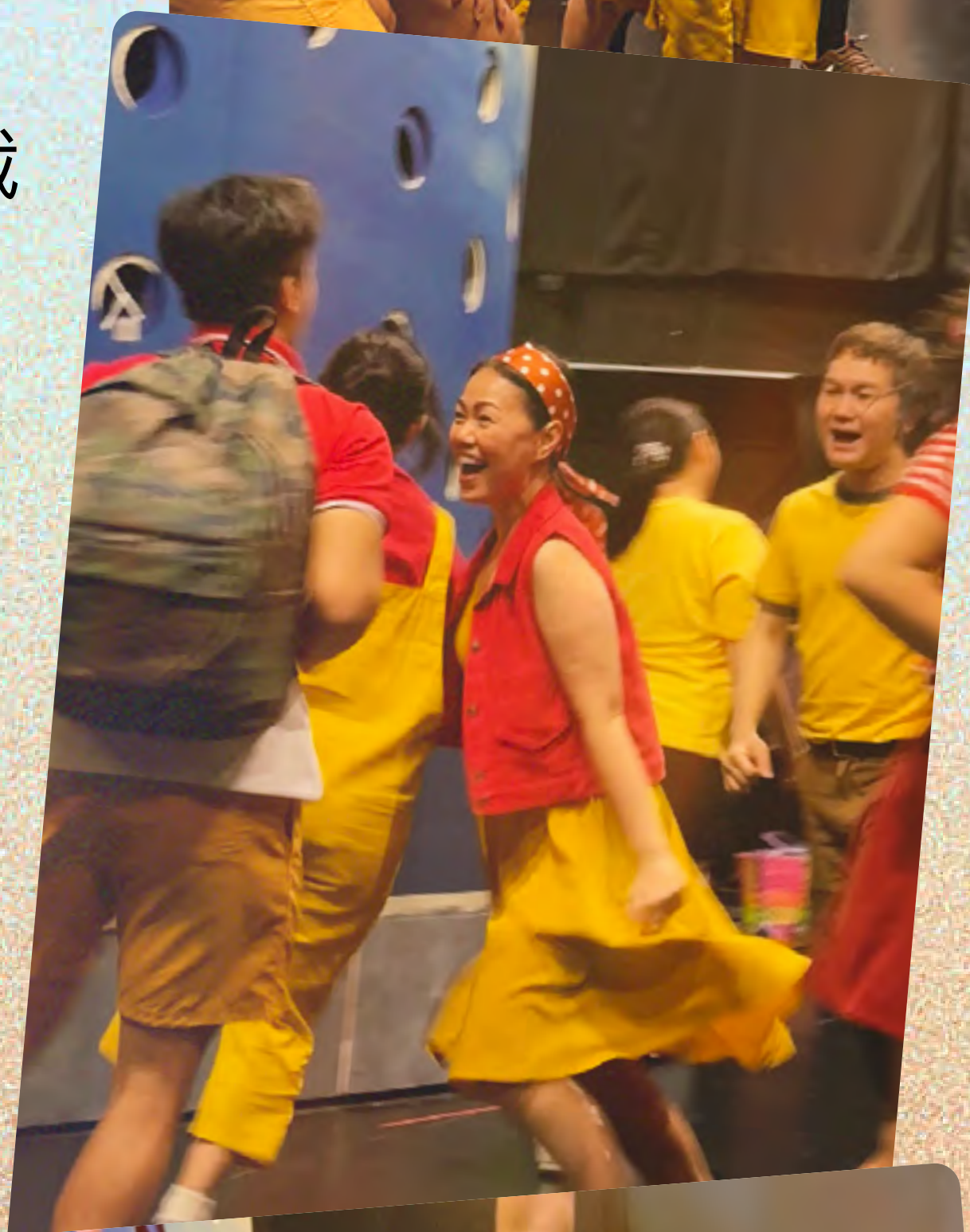
常惠旋 (编舞) :

在编舞时，我始终以故事和角色发展为核心。这次音乐剧有十位极具才华的演员和歌手，因此我的编舞设计着重于自然流畅的动作，以充分发挥他们的表演本能。和践红共同构思出能够反映角色关系演变的戏剧概念后，我开始发挥想象力，并深入研究各年代的流行文化和舞蹈风格等多种元素。

每个舞段都有明确的概念，紧扣角色在不同人生阶段的经历，这包括了融入了像“恰恰舞”这样具有时代特色的舞蹈，以展现跨世代的互动与变化，以及通过充满活力的动作来表现纯粹的肢体张力。每段舞蹈不仅要衬托华语流行歌曲的优美旋律，也要承载这五位朋友横跨数十年的情感历程。

Hui Xuan (Choreographer):

My approach has always been driven strongly by story and character development, and since I was working with ten extremely talented actors and singers, it also centered on creating movements that felt organic and drew on their natural performance instincts. Together with Jian Hong, we came up with dramatic concepts that mirror the characters' evolving relationships, then I let my imagination run wild researching all kinds of things from popular references to dance styles from each decade.



Each number had its own clear concept rooted in the characters' experiences at different life stages — from incorporating period dance styles like Cha-Cha to reflect generational dynamics, to creating pure physical exuberance through youthful athletic movements. Each number had to serve both the gorgeous musicality of these Mandopop songs, as well as the emotional journey of these five friends across the decades.

你最喜欢音乐剧中的哪段编舞？为什么？

What was your favourite piece of choreography in this musical? **Why?**

常惠旋 (编舞) :

我都很喜欢！但最喜欢的应该是开场那段大家刚到度假小屋的舞蹈，因为这段舞蹈完美展现角色们青春无忧的活力，同时也凸显出演员们自然的默契和喜剧节奏。其中动作在舞蹈与对白之间流畅地切换，搭配大量道具和混乱又有趣的视觉元素。虽然这段舞蹈技术上不算复杂，但充满了欢愉和群体感，瞬间奠定了整部剧的核心——朋友们享受彼此的陪伴，这是80年代新加坡特有的甘榜氛围。演员们可以尽情搞怪和玩乐，观众也能立刻感受到正是这份真挚自然的友情，持续推动着整部音乐剧的发展。

Hui Xuan (Choreographer):

I have many favourites, but I'd say the opening number when the cast first arrives at the chalet. I love how it perfectly captures the youthful, carefree energy of these characters while showcasing the cast's natural chemistry and comedic timing. The movement flows organically between choreography and dialogue, with lots of props and chaotic visual elements – it's not technically complex choreography, but it's joyful and communal in a way that immediately establishes the heart of the show: friends enjoying each other's company with that kampung spirit so characteristic of 1980s Singapore. The cast gets to be silly and playful, and you can immediately feel that authentic camaraderie that drives the entire musical.

布景设计灵感

INSPIRATION FOR SET DESIGN

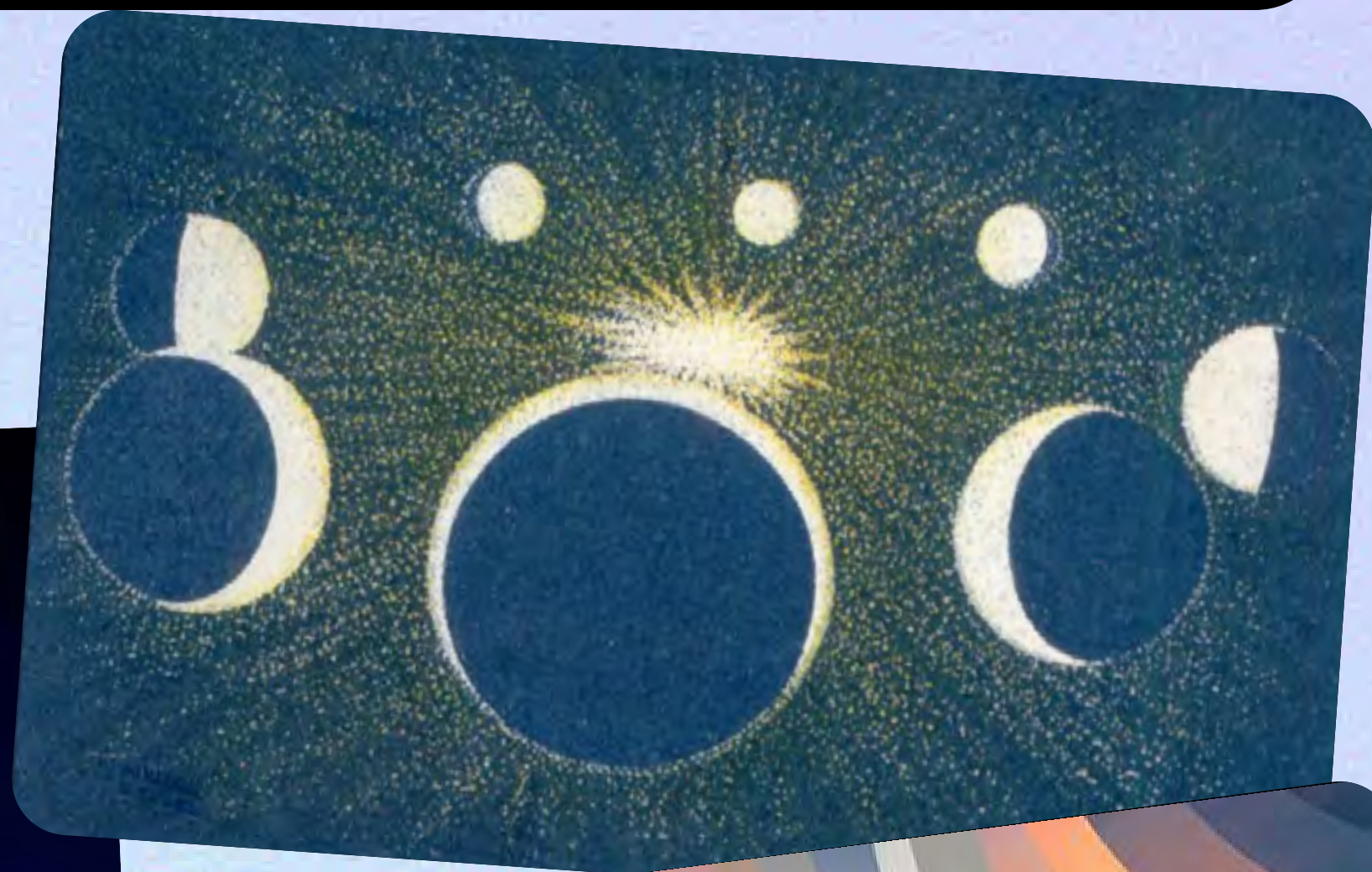
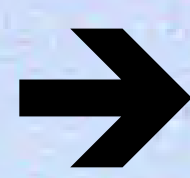
→ 取自布景设计师陳似鳳的情绪板

→ Taken from Set Designer Szu-Feng's Moodboard

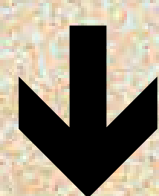


起点

The Starting Point



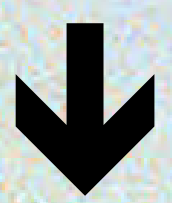
以不同艺术风格呈现的日食（插画、摄影、延时摄影等）
The eclipse depicted in different art styles (illustration, photography, timelapse, etc)





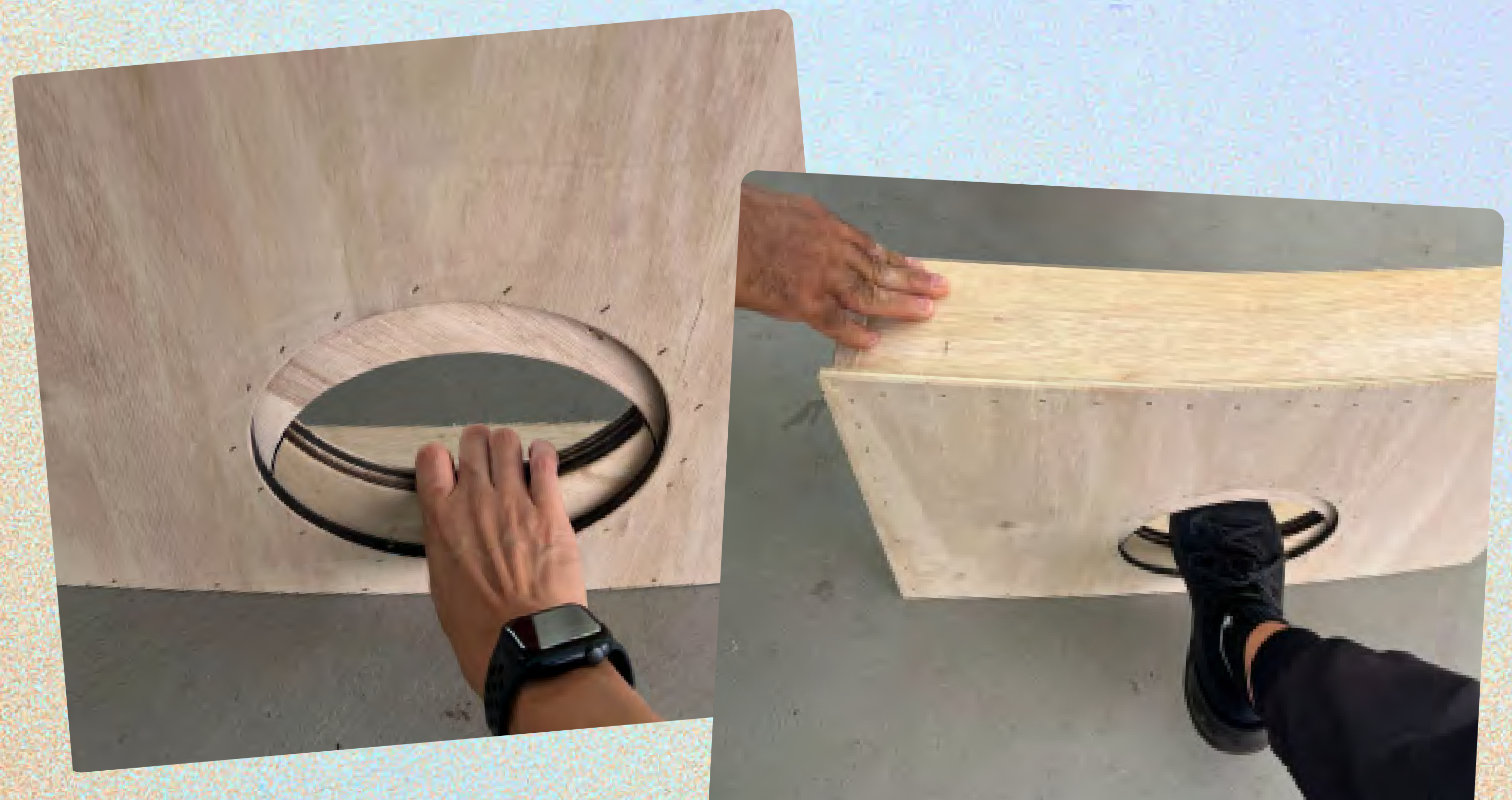
根据不同的遮挡程度，探索如何呈现出各种形状与光影效果……

Exploring how different shapes and shadows can be created, depending on how much is obscured...

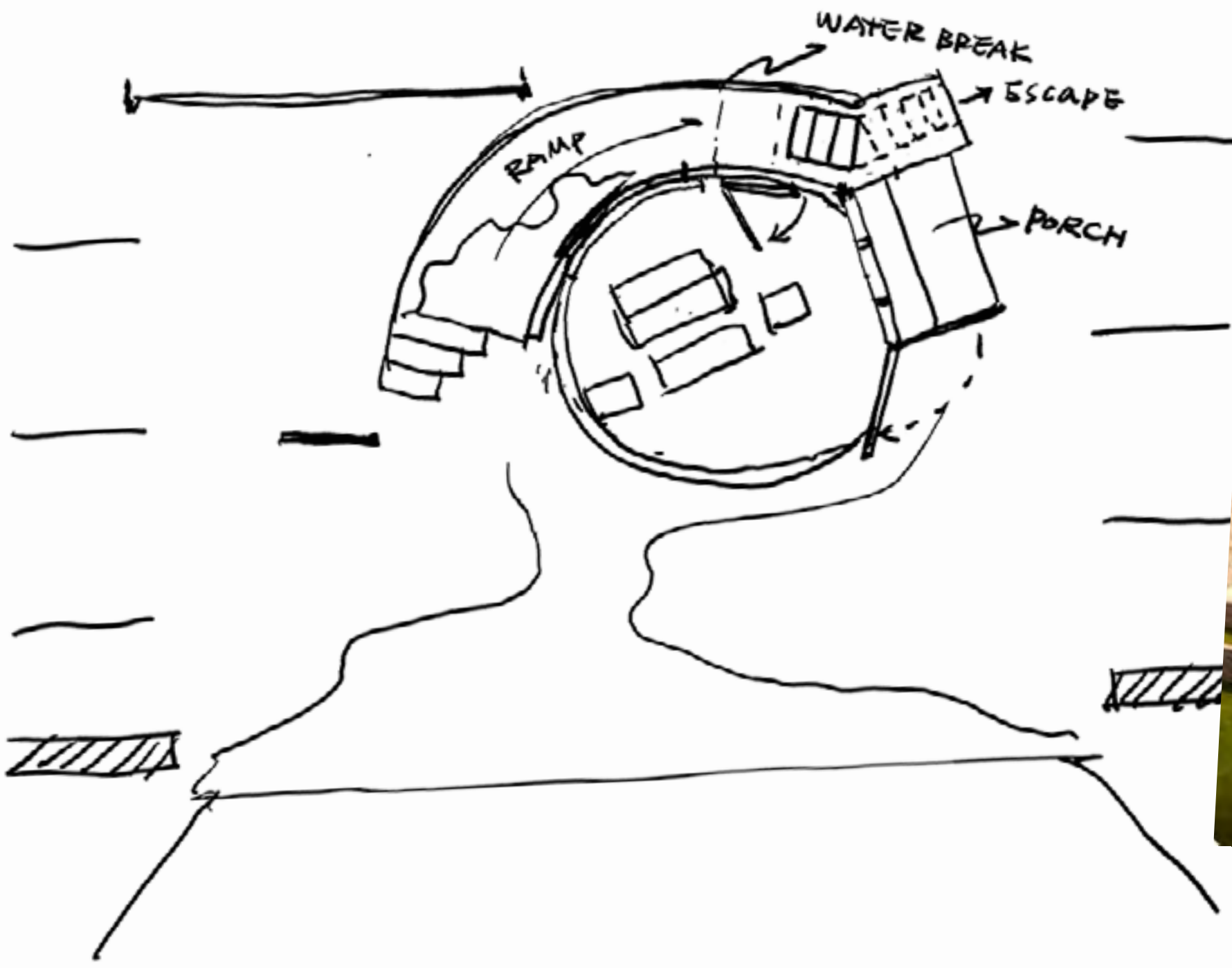


用于攀爬的“日食孔”展示模型

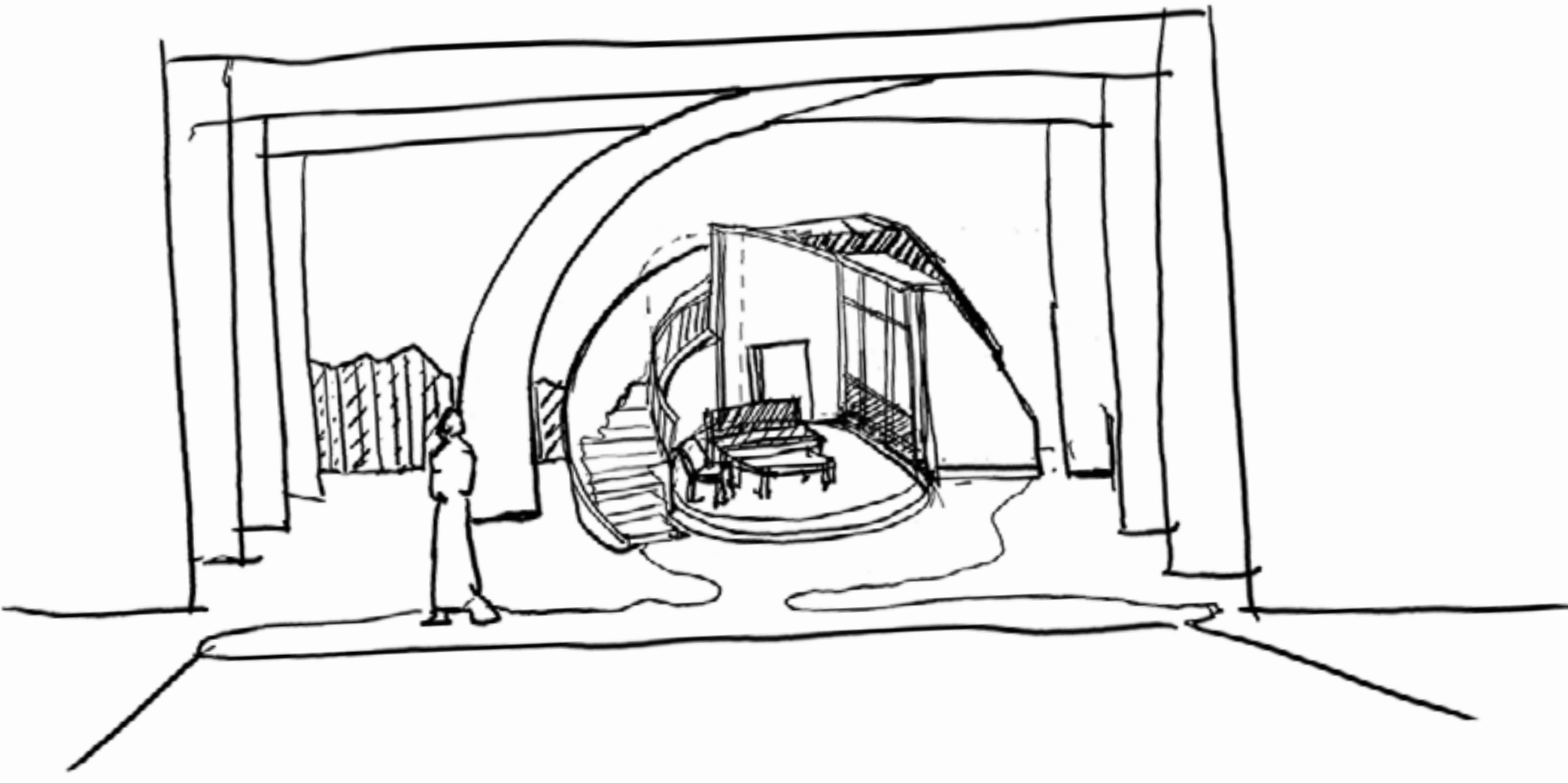
A mockup of the eclipse climbing hole



旋转舞台：从构想到呈现
THE ROTATING STAGE:
from inspiration to reality



PARCIAL ECLIPSE OF THE HEARTS < TURN TABLE IDEA >
CHALET INTERIOR



进场搭建布景：
BUMP-IN MADNESS:



由于在剧场的有限时间（以及在短短10小时内需要排布超过470个灯效），灯光团队会先在工作室利用可视化设备和屏幕进行预先的灯光编程。

虽然这与在舞台上看到的效果可能不同，但它让团队能够提前做好灯光预设的准备，并可在剧场的技术排练中进一步调整完善。



Due to limited time in the theatre (and over 470 cues to plot over just 10 hours), the lighting team does pre-plot sessions in a studio using a visualiser and screens.

It may not be the same as seeing it on stage, but it gives the team a crucial headstart in preparing pre-sets, which can then be adjusted during tech rehearsals in the actual theatre.

一 览 新 加 坡 华 语 流 行 乐 坛

“像新加坡这么小的国家，能将音乐发展成最重要的文化出口之一，实属不易！”

——许环良，海蝶音乐
联合创始人

Singapore Mandopop At A Glance

“It is an amazing achievement for such a tiny nation like Singapore to count music as its most significant cultural export.”

– Billy Koh, Ocean Butterflies Music Co-Founder

从新谣到新声： 本地音乐世代接力

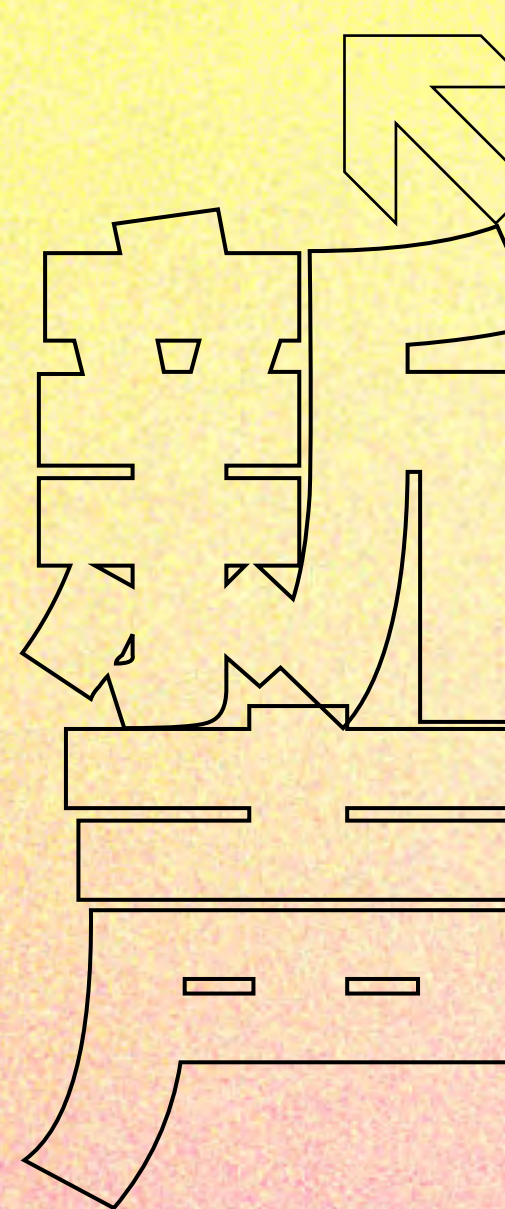
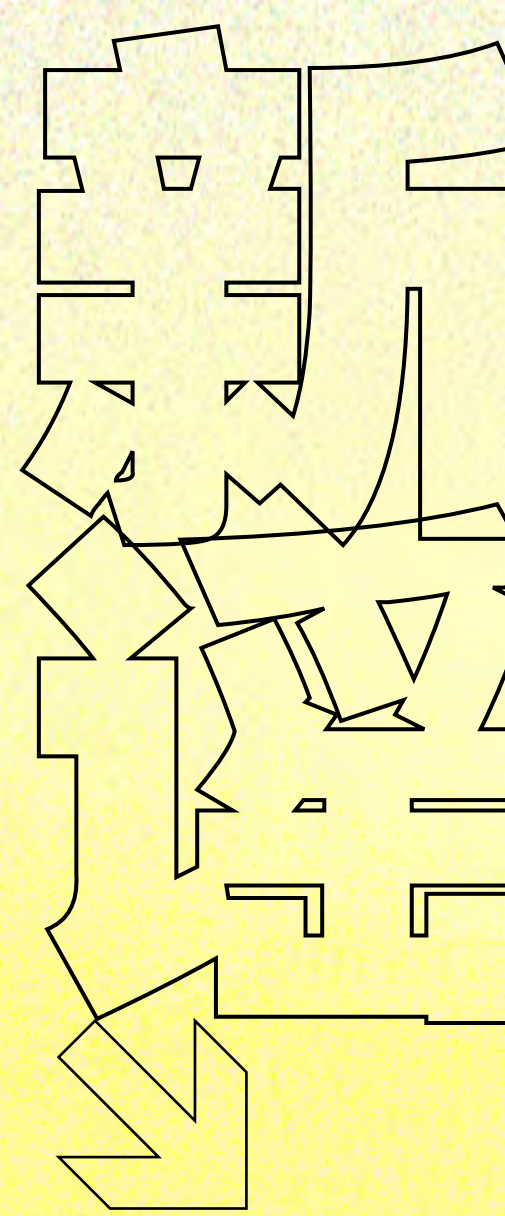
凭着一代代音乐人的深耕与传承，过去数十年里，本地音乐人成为华语乐坛中不可忽视的力量。除了个别音乐人的贡献外，本地音乐厂牌与制作公司——海蝶音乐的成立，以及李伟菘音乐学院、齐天音乐学院等学校的创办，开启了本地音乐制作与艺人发展的新篇章。

从新加坡音乐产业的蓬勃发展，到陈洁仪、孙燕姿、林俊杰等天王天后的走红，再到邱鋒澤、黄宇哲等新生代创作者的崛起，新加坡音乐人始终展现出跨越世代、不断进化的创作生命力，以及持续扩展的国际影响力。

Over the years, Singapore musicians have become an unmissable force in the Mandopop world through the dedicated efforts of generations of musicians. Beyond the contributions of individual songwriters and performers, the establishment of Ocean Butterflies (a homegrown music label and production house) and schools like Lee Wei Song Music Academy and Funkie Monkeys Music also marked a new chapter in local music production and artist development.

A Generational Relay: from Xinyao veterans to new voices

From the expansion of the music industry in Singapore and the rise of superstars like Kit Chan, Stefanie Sun and JJ Lin, to the emergence of a new generation like Feng Ze and Hubert Ng, Singaporean musicians have shown a continuously evolving creative vitality and international appeal that spans generations.



新加坡音乐人凭实力横扫国际奖项、席卷各大榜单——从金曲奖、MTV亚洲大奖，全球华语歌曲排行榜，到唱片销量排行榜。

从台前到幕后：

唱响华语乐坛！

奖项类别涵盖了最佳男歌手、最佳女歌手、最佳作词、最佳作曲到年度歌曲等。其中，孙燕姿是华语乐坛最畅销的歌手之一，累计专辑销量超过3000万张。

在网络平台上，本地音乐人也拥有庞大受众，像文慧如翻唱的《漂向北方》在Youtube观看次数突破5600万；邱鋒澤于《KKBOX风云榜》中多次跻身“年度百大风云歌手”。在幕后，新加坡音乐人创作作品累计逾千首，合作歌手横跨马来西亚、香港、台湾、中国，甚至韩国各地，体现其专业实力与跨地域影响力。

KKBOX

華語金曲獎

全球華人音樂殿堂



Singaporean musicians have swept international awards and topped charts across Asia — from the Golden Melody Awards and MTV Asia Awards to the Global Chinese Music Awards. Categories have ranged from Best Male and Female Vocalist to Best Lyrics, Best Composition and Song of the Year. Stefanie Sun, for example, is one of the best-selling recording artists in the Chinese-speaking world, with over 30 million albums sold.

Online, local artists are also commanding

massive audiences: Boon Hui Lu's cover of *Stranger in the North* has surpassed 56 million YouTube views, while Feng Ze frequently ranks among KKBOX's Top 100 Artists of the Year. Behind the scenes, Singapore songwriters have penned more than a thousand works for artists from Malaysia, Hong Kong, Taiwan, mainland China, South Korea and beyond — a testament to their cross-regional influence and industry respect.

Making Waves:

Onstage and Off!

除了新谣留下的深远影响外，自80年代起，新加坡对华语流行音乐文化的贡献，始终体现着一种自然独特、东西合璧的风貌。海蝶音乐联合创始人许环良提到，多元文化背景滋养出的独特音乐特色，让00年代初的新加坡歌手成功闯入竞争激烈的台湾市场。

80年代

00年代

在那以后，音乐产业经历巨大变化，**全球化**彻底重塑了音乐产业的版图。

新加坡

华语

流行音乐

的进化志

除了传统主流路线，华语独立音乐领域在本地蓬勃发展——如“流浪學者”受邀参加2024年香港“亚太音乐祭”；“我鳥”登上台湾“大港开唱”舞台。近年来，英文创作歌手更跨足华语流行乐坛，像陈卓义、德鲁·陈、林宇纷纷与华语词曲人合作推出华语歌曲。未来新加坡华语流行音乐将呈现怎样的风貌？拭目以待！

The Evolving Sound of Singapore Mandopop

the 1980s

the 2000s

Beyond Xinyao's strong influence, Singapore's contribution to Mandopop has been defined by an instinctive blend of Eastern and Western influences since the 1980s. In the early 2000s, Singapore singers' unique musicality — influenced by their multicultural background — allowed them to break into the competitive Taiwan market, according to Ocean Butterflies co-founder Billy Koh.

The music industry has changed significantly since then, with **globalisation** dramatically reshaping the music landscape.

Beyond the “traditional” mainstream route, there is also a burgeoning Mandarin indie scene gaining popularity, with Homeless Scholars invited to the Asia Pacific Music Festival in 2024 and Goose performing at Taiwan’s Megaport Festival this year. In recent years, we’ve also seen English-language artists dip their toes into Mandopop, with artists like Gentle Bones, Dru Chen and Charlie Lim collaborating on Mandarin tracks with Mandopop songwriters. What will “made-in-Singapore” Mandopop sound like in the future? Only time will tell.

探索新加坡 华语流行音乐世界

Take a deep dive into the world of Singapore Mandopop:

英文 English:

- ⇒ [A narrative history of music in Singapore 1819 to the present](#)
- ⇒ [From Singapore to the World: Development in the Singapore Chinese Music Scene: An Overview](#)
- ⇒ [Will Singapore’s Mandopop Scene Ever Flourish Again?](#)

华文 Mandarin:

- ⇒ [#WYNTK: “新”声带的开启与延续](#)

歌曲署名 Song Credits

[认识新加坡词曲](#)

[创作人 >>](#)

[Meet Our](#)

[Singapore](#)

[Songwriters >>](#)

我们是最好的朋友

词：陈佳明 Lyricist: Tan Kah Beng

曲：巫启贤 Composer: Eric Moo

OP: Touch Music Publishing Pte Ltd

温馨的日子

词：卡斯 Lyricist: Ka Si

曲：李偲菘、李伟菘 Composer: Lee Si Song, Lee Wei Song

人质

词：冷玩妹 Lyricist: Coldplay Sister

曲：黄韵仁 Composer: Eric Ng

OP: Funkie Monkeys Publishing Pte Ltd (Warner Chappell Music, Hong Kong Limited Taiwan Branch)

走过年少

词：许环良 Lyricist: Billy Koh

曲：巫启贤 Composer: Eric Moo

OP: Touch Music Publishing Pte Ltd

以刚克刚

词：张乐声 Lyricist: Pierre Zhang

曲：林俱玉 Composer: Jim Lim

OP: Funkie Monkeys Publishing Pte Ltd (Warner Chappell Music, Hong Kong Limited Taiwan Branch)

会幸福吗

词：小寒 Lyricist: Xiaohan

曲：蔡淳佳、黄韵仁 Composer: Joi Chua, Eric Ng

OP: Joi Music Pte Ltd (Warner Chappell Music Publ Agency Beijing Ltd)

OP: Funkie Monkeys Publishing Pte Ltd (Warner Chappell Music, Hong Kong Limited Taiwan Branch)

第一天

词：阿信 Lyricist: Ashin

曲：阿信、陈建宁、孙燕姿 Composer: Ashin, Chen Chien-ning, Stefanie Sun

OP: 认真工作室

OP: Mo Er Guo Ji Yu Le Gu Fen

OP: Warner Chappell Music, Hong Kong Limited Taiwan Branch

咕叽咕叽

词：陈镇川 Lyricist: Isaac Chen
曲：李偲菘 Composer: Lee Si Song
OP: Sony Music Publishing (Pte) Ltd.
Taiwan Branch
OP: BMG Rights Management
(Hong Kong Ltd)
OP: Universal Music Publishing Pte Ltd.

[认识新加坡词曲
创作人 >>](#)

[Meet Our
Singapore
Songwriters >>](#)

未知的精彩

词：小寒 Lyricist: Xiaohan
曲：黄韵仁 Composer: Eric Ng
OP: Funkie Monkeys Publishing Pte Ltd (Warner Chappell
Music, Hong Kong Limited Taiwan Branch)

我要的幸福

词：严云农 Lyricist: Matthew Yen
曲：李伟菘 Composer: Lee Wei Song
OP: Hope Music Publishing Ltd (Warner Chappell Music,
Hong Kong Limited Taiwan Branch)
OP: BMG Rights Management (Hong Kong Ltd)
OP: Universal Music Publishing Pte Ltd.

臭男人

词：黄义达 Lyricist: Yida Huang
曲：黄义达 Composer: Yida Huang
OP: Universal Music Publishing Pte. Ltd

女人何苦为难女人

词：姚若龙 Lyricist: Daryl Yao
曲：叶良俊 Composer: Jimmy Ye
OP: Great Music Publishing Ltd
OP: Verygood Music Pte Ltd (Warner Chappell Music Publ
Agency Beijing Ltd)

我恨我爱你

词：郑淑妃 Lyricist: Sofia Cheng
曲：陈达伟 Composer: David Tan
OP: Sony Music Publishing (Pte) Ltd. Taiwan Branch
OP: Warner Chappell Music, Hong Kong Limited Taiwan
Branch

空白格

词：蔡健雅 Lyricist: Tanya Chua

曲：蔡健雅 Composer: Tanya Chua

OP: Tangy Music Publishing

OP: Blackx Pte Ltd (Warner Chappell Music, Hong Kong Limited Taiwan Branch)

[认识新加坡词曲](#)

[创作人 >>](#)

[Meet Our](#)

[Singapore](#)

[Songwriters >>](#)

走出黑暗的世界吧！朋友

词：庄淑珍 Lyricist: Chng Seok Tin

曲：柯贵民 Composer: Kevin Q

OP: Touch Music Publishing Pte Ltd

写论文

词：小寒 Lyricist: Xiaohan

曲：黄有杰 Composer: Julian Wong

寂寞先生

词：小寒 Lyricist: Xiaohan

曲：曹格 Composer: Gary Chaw

OP: Rock Music Publishing Co., Ltd

OP: Funkie Monkeys Publishing Pte Ltd (Warner Chappell Music, Hong Kong Limited Taiwan Branch)

不为谁而作的歌

词：林秋离 Lyricist: Eric Lin

曲：林俊杰 Composer: JJ Lin

OP: Amusic Rights Management Pte Ltd

OP: Bravo Music

我知道你很难过

词：胡如虹 Lyricist: KiKi Hu

曲：叶良俊 Composer: Jimmy Ye

OP: Warner Chappell Music, Hong Kong Limited Taiwan Branch

OP: Verygood Music Pte Ltd (Warner Chappell Music Publ Agency Beijing Ltd)

逆光

词：廖莹如 Lyricist: Kate Liao

曲：李伟菘 Composer: Lee Wei Song

OP: Warner Chappell Music, Hong Kong Limited Taiwan Branch

OP: BMG Rights Management (Hong Kong Ltd)

OP: Universal Music Publishing Pte Ltd.

纸飞机

词：小寒 Lyricist: Xiaohan

曲：林忆莲、黄韵仁 Composer: Sandy Lam, Eric Ng

OP: SARASWATI INTERNATIONAL LTD.

OP: Warner Chappell Music, Hong Kong Limited Taiwan Branch

[认识新加坡词曲](#)

[创作人 >>](#)

[Meet Our](#)

[Singapore](#)

[Songwriters >>](#)

Better Me

词：小寒 Lyricist: Xiaohan

曲：江海迦 Composer: AGA

OP: Private Zoo (Warner Chappell Music, Hong Kong Limited)

OP: Funkie Monkeys Publishing Pte Ltd (Warner Chappell Music, Hong Kong Limited Taiwan Branch)

我的爱

词：小寒 Lyricist: Xiaohan

曲：林棋玉 Composer: Jim Lim

OP: Funkie Monkeys Publishing Pte Ltd (Warner Chappell Music, Hong Kong Limited Taiwan Branch)

柠檬草的味道

词：李焯雄 Lyricist: Francis Lee

曲：李偲菘 Composer: Lee Si Song

OP: Musechic Inc.

OP: BMG Rights Management (Hong Kong Ltd)

OP: Universal Music Publishing Pte Ltd.

达尔文

词：小寒 Lyricist: Xiaohan

曲：蔡健雅 Composer: Tanya Chua

OP: Tangy Music Publishing

OP: Blackx Pte Ltd (Warner Chappell Music, Hong Kong Limited Taiwan Branch)

OP: Funkie Monkeys Publishing Pte Ltd (Warner Chappell Music, Hong Kong Limited Taiwan Branch)

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创意群 Creative Team

故事 Story

[郭践红 Kuo Jian Hong](#)

[林志坚 Jonathan Lim](#)

编剧 Playwright

[林志坚 Jonathan Lim](#)

剧本编辑 Script Editor

[吴敏宝 Ng Mun Poh](#)

导演 Director

[郭践红 Kuo Jian Hong](#)

副导演 Associate Director

[洪小婷 Ang Xiao Ting](#)

编曲 Arranger

[林海贤 August Lum](#)

音乐总监 Music Director

[何雪云 Joanne Ho](#)

编舞 Choreographer

[常惠旋 Seong Hui Xuan](#)

新增原创歌曲《写作文》
Additional Original Music (*Write Compo*)

作曲 Composer

[黄有杰 Julian Wong](#)

作词 Lyricist

[小寒 Xiaohan](#)

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创意群 Creative Team

布景设计 Set Designer
陳似鳳 Szu-Feng Chen

副布景设计 Associate Set Designer
李美美 Lee Bee Bee

灯光设计 Lighting Designer
白静怡 Genevieve Peck

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声音设计 Sound Designer
Shah Tahir

音响工程 Sound Engineer
郑吉钦 Sandra Tay

服装设计 Costume Designer
MAX.TAN

发型设计 Hair Designer
林忠华 Ashley Lim

彩妆设计 Make-Up Designer
黄洲弥 Bobbie Ng (The Make Up Room)

道具设计 Props Designer
曾梨莉 Rainie C.

剧本翻译 Script Translators
吴敏宝 Ng Mun Poh
陈锦嫣 Zoea Tania

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演员 Cast

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雨宁 Yu Ning
董姿彦 Joanna Dong

志豪 Zhi Hao
何維健 Derrick Hoh

佑权 YQ
刘晋旭 Ric Liu

Connie
吳思佳 Jean Seizure

佳萱 Jia Xuan
湯薇恩 Chriz Tong

Auntie, Winnie, 群众 Ensemble
詹文倩 Isabella Chiam

Uncle, Steven, Bryan, 群众 Ensemble
韩乾畴 Hang Qian Chou

Mrs Liu, 群众 Ensemble
纪学敏 Vanessa Kee

Lucas, 群众 Ensemble
张家玮 Marcus Elliot Cheong

Sophie, 群众 Ensemble
谢洁恩 Seah Janice

年幼Lucas | Young Lucas
郑诺煜 Noah Tay
庄宥忱 Zhuang Youchen

年幼Sophie | Young Sophie
梁语嫣 Liang Yuyan
刘芯宇 Low Shinyu

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乐队 Band

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音乐总监与键盘 Music Director & Keyboard
何雪云 Joanne Ho

吉他 Guitar
蔡宇雄 Daniel Chai

贝斯 Bass
黄章志 Brandon Wong

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小提琴 Violin
何诗云 Joelle He

大提琴 Cello
沈冠杰 Ryan Sim

鼓与打击乐 Drum & Percussion
Rizal Sanip

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制作群 Production Team

监制 Producer
陈伊琳 Michelle Tan

监制助理 Assistant to Producer
何诗惠 Ronice Ho

制作经理 Production Manager
林丹凤 Lam Dan Fong (The Backstage Affair)

技术经理 Technical Manager
Kailash

舞台监督 Stage Manager
温秀莹 Woon Siew Yin

制作助理 Production Assistant
Nur Alya (The Backstage Affair)

助理舞台监督 Assistant Stage Managers
刘凯欣 Kareen Low (The Backstage Affair)
莊嫒妮 WEENEE

舞台助理 Stage Crew
陈妍恩 Chan Yan En (The Backstage Affair)
关乐菲 Finna Kwang (The Backstage Affair)
王嘉慷 Roger Ong
温韵洁 Wong Yun Jie

绘景 Scenic Artist
李小萬 Lee Hsiao Wan

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制作群

Production Team

服装管理 Co-Wardrobe Mistress

郭亦乐 Olivia Hatton

陈梅霖 Ginnie Tan

服装助理 Wardrobe Assistants

林婉晶 Lim Wan Jing

张俐霖 Teo Li Lin

发型助理 Hair Assistant

Michelle Wai

彩妆造型 Make-Up Artist

Amber Zheng

道具助理 Props Assistant

葉慧詩 Priscillia Yap

字幕操作 Surtitles Operator

吴敏宝 Ng Mun Poh

灯光编程 Lighting Programmer

陳亦愷 Tan Yi Kai

追光灯操作 Followspot Operators

谢润金 Chia Run Jin (RJ)

莫烽凌 Noven Mok

乐器提供和技术协调 Music Instruments Team

Audio Image Engineering

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实践剧场团队

The Theatre Practice Team

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郭宝崑 Kuo Pao Kun (1939-2002)

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郭践红 Kuo Jian Hong
陆淑琴 Lek Siok King
陈培芬 Tan Puay Hoon
任锦荣 Yam Kum Weng
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萧丁明 Samuel Seow
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黄燕如 Wong Yen Yee

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黄美兰 Wong May Lan

艺术总监 Artistic Director

郭践红 Kuo Jian Hong

行政总监 Executive Director

吴维奋 Daniel Goh

总经理 General Manager

廖美玉 Rena Lew

财政总监 Finance Director

张淑琼 Teo Seok Kheng

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实践剧场团队

The Theatre Practice Team

节目及制作 Programming & Production

郑舆莹 Joey Cheng (经理 Manager)

陈伊琳 Michelle Tan (经理 Manager)

何诗惠 Ronice Ho

黄雅婷 Victoria Wong

李美美 Lee Bee Bee (技术总监 Technical Director)

葉慧詩 Priscillia Yap (制作协调 Production Coordinator)

林婉晶 Lim Wan Jing (实习生 Intern)

王嘉慷 Ong Jiakang Roger (实习生 Intern)

传播及行销 Communications and Marketing

林沁慧 Jasmine Lim (经理 Manager)

刘家敏 Abbrielle Low Jiamin

张淑惠 Zhang Shuhui

视觉沟通 Visual Communications

郑向荷 Teh Xiang Her (经理 Manager)

朱恩宁 Sarah Chee

蔡乐怡 Chloe Chua (实习生 Intern)

撰稿及资料研究 Writing and Research

沈心怡 Sim Xin Yi (经理 Manager)

撰稿及公关 Writing and Public Relations

廖碧瑜 Soya Liow

教育推广 Advocacy

朱瀚晖 Leslie Choo (经理 Manager)

叶恩宁 Janice Yap

销售及票务 / 人事及行政 Sales & Ticketing; Human Resource & Administration

黎喜儿 Chloe Lye

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实践剧场团队 The Theatre Practice Team

实堂姑娘 Practice Tuckshop Guniangs

洪小婷 Ang Xiao Ting

郑舆莹 Joey Cheng

朱瀚晖 Leslie Choo

何诗惠 Ronice Ho

沈心怡 Sim Xin Yi

实践艺术工作者 Associate Artists

洪小婷 Ang Xiao Ting

詹文倩 Isabella Chiam

吴敏宝 Ng Mun Poh

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关于实践剧场

实践剧场是新加坡历史悠久的专业双语剧团。在艺术工作者们与时俱进的推动下，我们致力于成为新加坡历久弥新的艺术空间，有意识地培养和激发大众对于社会的关怀。过去的60年来，我们深入探索及呈献多部脍炙人口与不同类型的作品，反映了新加坡多元文化的丰富性及复杂性。

今日的实践剧场是新加坡独特的一股文化力量。实践剧场为亚洲和世界构建了文化桥梁，聚集了来自四面八方的艺术工作者交换与分享经验，同时为优质的国际作品提供一个重要的平台。作为新加坡艺术教育的先驱之一，我们积极地培养艺术人才，并且让更多的年青人对艺术产生热爱。

在现任艺术总监郭践红的掌舵下，实践剧场坚持塑造本地文化的生态空间，是新加坡剧场独特的一把声音。践红认为“游戏”在艺术创作中是重要的元素。在她的带领下，实践剧场在游戏中体现了无惧的探索精神。

艺术源自于生活，我们将无休止地寻求创新，实践我们的艺术理念。

实践剧场是国家艺术理事会主要拨款赞助的艺术团体（2023年四月~2026年三月），同时也是经注册的公益团体，在2023~2024年获“慈善团体透明度奖”。

About The Theatre Practice

The Theatre Practice (Practice) is Singapore's longest-standing professional bilingual theatre institution. Artist-driven and deeply progressive, Practice strives to be an arts space in Singapore that consciously nurtures and empowers people who care about humanity. Over the past 60 years, we have developed and presented a vast, critically-acclaimed, multi-genre repertoire that reflects the complexities of Singapore's diverse cultures.

Practice today is a cultural force. As a bridge between cultures, we have brought practitioners of diverse backgrounds together for exchange, and provided platforms for international works. As pioneers in Arts Education in Singapore, we have nurtured leaders in the Singapore arts scene, and inculcated a love for the arts in generations of youths.

Under current Artistic Director Kuo Jian Hong, Practice continues to shape our cultural landscape as the definitive voice in Singapore theatre. Deeply influenced by the importance of play in art-making, Practice has become the embodiment of the irrepressible spirit and fearless experimentation of play under her leadership.

Artistically diverse and constantly relevant, Practice will always engage in the ceaseless exploration of new frontiers.

The Theatre Practice is supported by the National Arts Council under the Major Company Scheme for the period of April 2023 to March 2026. Practice is also an Institution of Public Character and a recipient of MCCY's Charity Transparency Award 2023-2024.

加入“实践之友”，支持实践剧场！让我们坚持不懈地……
As a Friend of Practice, your support plays a vital role in our continued existence as we...

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- 倡导新加坡独特的声音 Champion A Distinctive Singapore Voice
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- 培育年轻一代 Nurture Our Youths
- 设想可持续发展的未来 Imagine A Just And Sustainable Future Through The Arts

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衷心感谢我们的实践之友

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Wong Han Xian
Wong Yan Yang
Yam Kum Weng
Yeow Wai Leong
Zhang Meng

也在此感谢其他匿名支持我们的实践之友！

We would also like to thank all other Friends of Practice who wish to remain anonymous.

成为实践之友，成为新加坡剧场的一份子！

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实践
Practice



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实践剧场

The Theatre Practice



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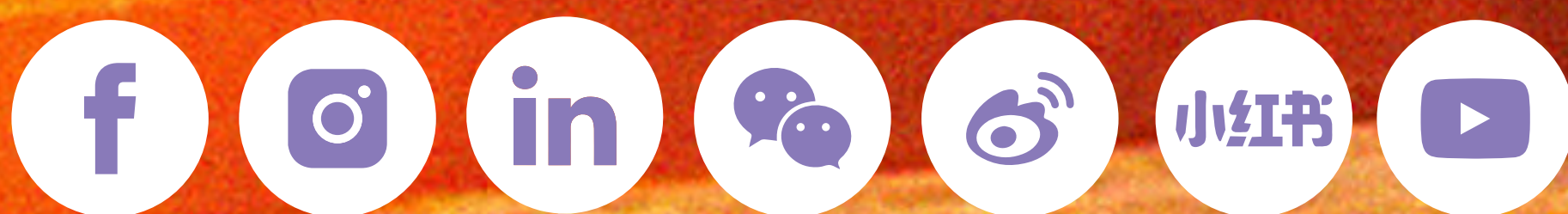
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