

每个人的心中都有一个老九
A Boy. A Dream. A Choice.



Lao
Jiu

音乐剧 The Musical

乾坤尽在我掌中

My destiny is in my hands

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艺术总监的话

《老九》音乐剧又回来了。距离上一次登台，已经过去九年；而自郭宝崑最初将《老九》搬上舞台以来，也已经三十六年。

虽然故事发生在1980年代，但直到今天，依然让人感到熟悉贴近。世界变了，故事里的核心矛盾却始终没有离开。

老九必须在渴望与责任、理想与现实之间做出选择。这些看似是年轻人才会经历的挣扎，但随着人生走到不同阶段，我发现这些问题其实并不会消失。就像爸爸和师傅的人生旅程，无论是家庭、职业，还是终其一生与自己不断拉扯的内心博弈，都会一直伴随我们走入成年阶段。

这部作品之所以能持续打动人心，是因为它从不轻易给出答案。它邀请我们逗留在灰色地带，看见选择从来都不简单，每一个选择也都伴随着相应的结果。从这个角度看，老九的故事不仅引发大家共鸣，也深深触及个人内心。

今天再次回到《老九》，也是向一代又一代将它延续下去的艺术工作者致敬。每一次重演，都是一次共同建构意义的过程，也是不同时代的艺术创作者与观众的相逢之处。因此，这也成了艺术社群里进行艺术发展与传承的空间。曾经继承这部作品的人，如今再次将它传承下去，同时也在过程中重新寻找属于自己的新意义。



进行艺术发展与传承的空间。曾经继承这部作品的人，如今再次将它传承下去，同时也在过程中重新寻找属于自己的新意义。

在当今这种大环境下，这类能够汇聚众多艺术工作者共同创作的“传统”音乐剧，已越来越少见难得。随着制作成本不断上升，全球制作规模也在不断缩减。但是当你站在排练室里，开始思考“要拿掉谁的角色”时，这种心理上的重担往往比金钱上的压力更难承受。所以，我们选择继续承担这份经济压力，坚持创造这样的空间，让交流与碰撞能够继续发生。

无论这是你第一次接触《老九》，还是再次带着不同的视角重访这个故事，感谢你成为这次作品回归的一部分。愿它与此时的你相遇，并为你带来一些新的光亮与发现。

郭践红

《老九》音乐剧导演
实践剧场艺术总监



Artistic Director's Message

Lao Jiu: The Musical is back again —
9 years since our last staging,
and 36 years since Kuo Pao Kun
first brought Lao Jiu's story to life as a play.

Set in the 1980s, the story continues to feel immediate and recognisable to audiences today. The world has changed, but its core tension has not.

Lao Jiu is asked to choose between desire and duty, idealism and practicality. These might sound like struggles faced by young people, but as this story has accompanied me through different stages of life, I've come to realise that these questions do not go away. Like Father and Shi Fu's own journeys, they follow us into adulthood — into family, career and the ongoing negotiations we make with ourselves over a lifetime.

The show continues to resonate because it does not offer easy answers. It asks us to sit in the grey, where choices are rarely simple, and never without consequence. In that sense, Lao Jiu's story is both universal and deeply personal.

To return to *Lao Jiu* today is also to honour the generations of artists who have carried it forward. Each restaging is a shared act of meaning-making — a meeting point between



eras of artmakers and audiences. Thus, it also becomes a site of artistic development and mentorship within the larger arts community: those who once inherited the work now pass it on, while discovering new meaning for themselves.

In today's world, "old-school" musicals like this one have become increasingly rare opportunities to bring this many artists together. Productions are scaling back globally due to rising costs, but looking at the rehearsal room and wondering whose role I have to cut, is a cost that is arguably harder to bear than dollars and cents. So, we will continue to undertake that financial burden and commit to creating spaces like this where such exchanges can happen.

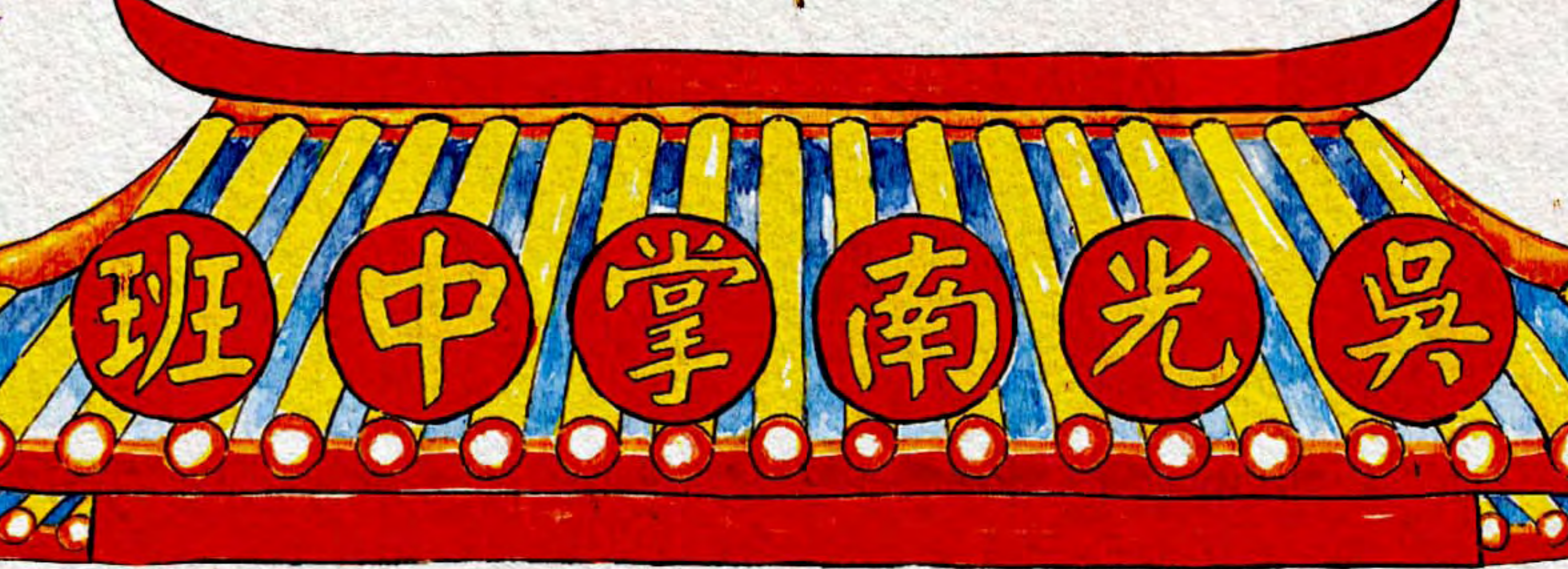
Whether this is your first time encountering *Lao Jiu*, or revisiting the story with different eyes — thank you for being part of this return. I hope it meets you where you are, and perhaps reveals something new.

Kuo Jian Hong

Director of *Lao Jiu: The Musical*

Artistic Director of The Theatre Practice





音乐曲目

Musical Numbers

上半场 ACT ONE

我是老九 I Am Lao Jiu

老九、家人与群众 Lao Jiu, Family & Ensemble

家人* The Chngs*

老九与家人 Lao Jiu & Family

野马 • 报捷 Wild Horse – Good News

大马、小马与家人 Senior Horse, Junior Horse & Family

祭祖 Worship

老九与家人 Lao Jiu & Family

备考 • 掌控 Preparation – Master

老九与群众 Lao Jiu & Ensemble

玩偶 Puppetry

老九与小马 Lao Jiu & Junior Horse

男人歌 • 兄弟 Man To Man – Brothers

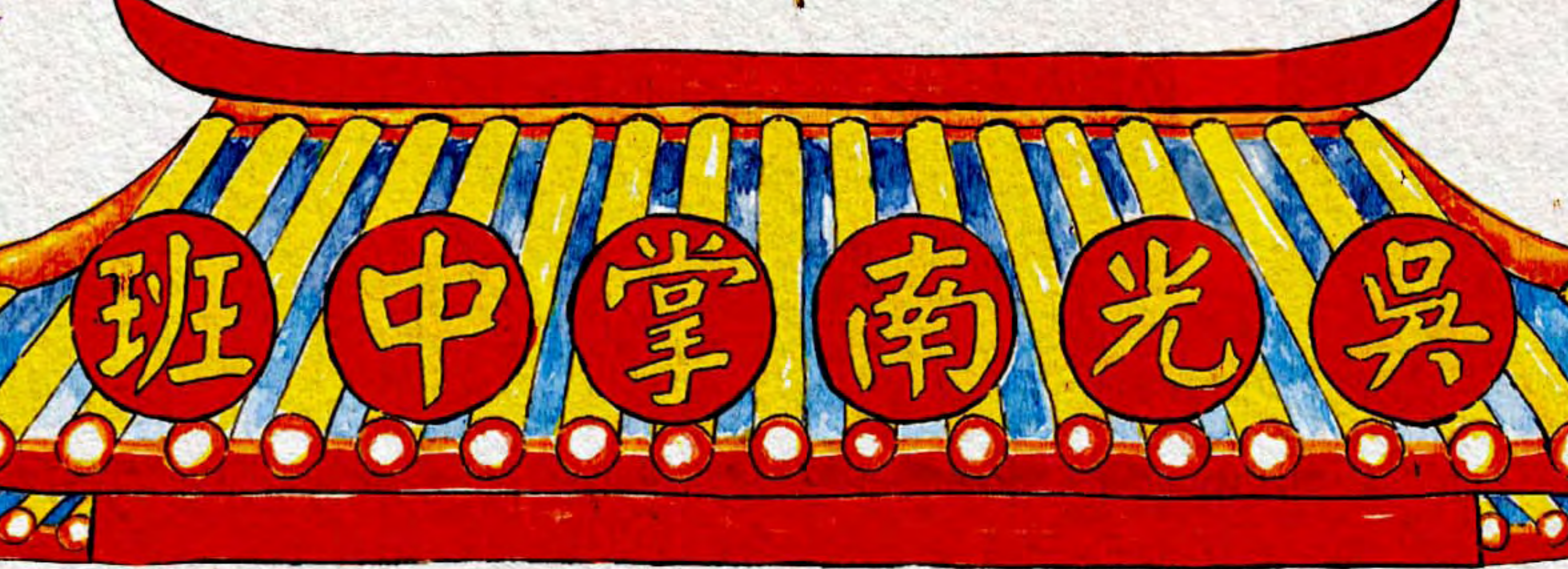
爸爸与师傅 Father & Shi Fu

有人来作伴 Life Companion

爸爸 Father

*家人 | 歌词：刘晓义

*The Chngs | Lyrics by: Liu Xiaoyi



吃吃吃 Eat Eat Eat

老九、姐姐与姐夫们 Lao Jiu, Sisters & Brothers-in-law

寄托 Our Hopes

老九、妈妈与姐姐们 Lao Jiu, Mother & Sisters

备考 • 受控 Preparation – Mastered

老九与群众 Lao Jiu & Ensemble

两人世界 • 初悟 Two Of Us – First Feelings

老九与小马 Lao Jiu & Junior Horse

木偶不动了 • 没落 The Puppets Are Still Now – Decline

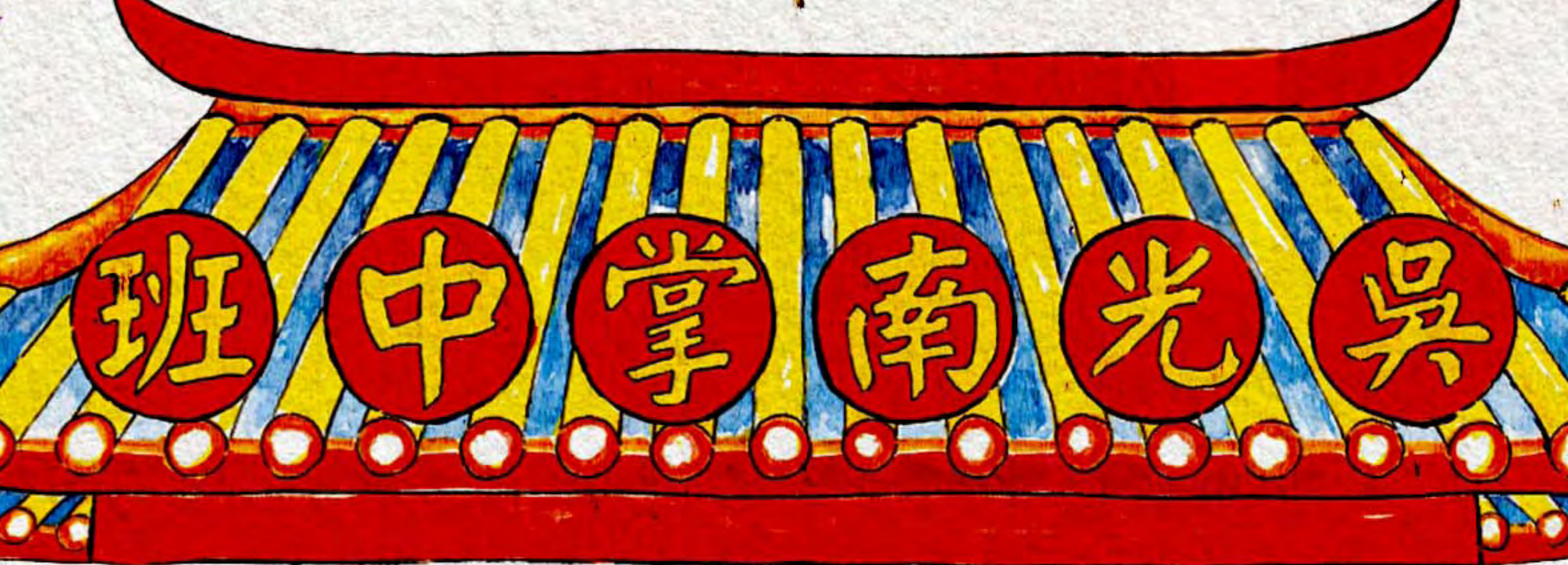
师傅 Shi Fu

考场 Battlefield

老九与群众 Lao Jiu & Ensemble

两人世界 • 结义 Two of Us – Kindred

老九、小马与群众 Lao Jiu, Junior Horse & Ensemble



下半场 ACT TWO

野马 • 通牒 Wild Horse – Ultimatum

爸爸与大马 Father & Senior Horse

家规 House Rules

家人 Family

悟空 Revelation

老九 Lao Jiu

野马 • 警戒 Wild Horse – Decree

大马与小马 Senior Horse & Junior Horse

男人歌 • 义气 Man To Man – Loyalty

爸爸与师傅 Father & Shi Fu

两人世界 • 告别 Two Of Us – Farewell

老九与小马 Lao Jiu & Junior Horse

木偶不动了 • 重生 The Puppets Are Still Now –
Rebirth

师傅 Shi Fu

我是老九 • 信念 I Am Lao Jiu – Conviction

老九 Lao Jiu

木偶大战 Battle Of The Greats

老九、大马与群众 Lao Jiu, Senior Horse & Ensemble

这一拜 Oath

老九、小马、姐姐与姐夫们 Lao Jiu, Junior Horse,
Sisters & Brothers-in-law

《老九》： 一部共同打造的艺术作品

Lao Jiu: A Piece Of Collective Artmaking

“36年过去，《老九》经过几代创作者打磨、实验和升华，走出了属于自己的生命。”

——郭践红，艺术总监

“Thirty-six years later, it carries the voices, questions and experiences of generations of theatre-makers. It has developed a life of its own.”

— Kuo Jian Hong, Artistic Director

将《老九》改编为音乐剧的想法最初来自郭宝崑，但在实现这个想法之前，他就去世了。

The idea of turning *Lao Jiu* into a musical originated from Kuo Pao Kun, who passed before it was made a reality.

由郭宝崑的女儿郭践红执导，《老九》音乐剧是一次早期的尝试，为探索新加坡原创华语音乐剧的可能性。这也成为实践剧场在接下来二十年不断开拓和引领本地原创华语音乐剧发展的起点。

Directed by his daughter Kuo Jian Hong, *Lao Jiu: The Musical* was an early attempt at imagining what an original Singapore Chinese-language musical could be like — a format Practice would go on to pioneer and champion for the next two decades.

“2005年的版本和现在的版本相比是完全不同的演出！在很多方面，那个版本更像是各种元素的初步拼凑，但对我们来说，这一步非常关键，帮助我们厘清原创华语音乐剧可能的样子。比如，我们从西方音乐剧借鉴的那些元素是否可行。那是一次“辉煌”的实验，虽然失败多于成功，但我们看清了哪些做法行不通。

更重要的是，我们敢于重新开始。大家都不执着于原来的版本，因为我们想做得更好；而想要做得更好，就必须舍弃一些东西。我觉得小寒（作词）参与这部作品的创作旅程，成为我们后来创作音乐剧的重要基石。”

——郭践红（导演）

寄托 (Our Hopes) 2005 vs. 2012/2017/2026

▶ 2005

▶ 2017

2005年



吃吃吃 (Eat Eat Eat) 2005 vs. 2017



2017年

“The 2005 version was a totally different show!

In many ways, it was a rudimentary smashing-together of elements, but it was crucial for us to figure out what an original Chinese-language musical could be like. For example, what did we borrow from Western musicals that worked or didn't? It was a glorious experiment that failed more than it succeeded, and was a lot of learning of what not to do.

To our credit, we dared to throw it all away and start again. Nobody was precious about it, because to us, we wanted to be better. And to be better, you have to let go of something. I think Xiaohan (Lyricist)'s journey on this piece was a very important building block for all the musicals we made together after.”

— Kuo Jian Hong (Director)

2012年，这部作品进行了大幅度的重整，并造就了今天你们所看到的版本！

In 2012, it underwent a major reworking, which formed the foundation of what you're watching today!

2012年至2026年： 深耕与打磨

From 2012 to 2026: Deepening and Refining

“这一切都是建立在前人的基础上。我在父亲的创作上继续提升；晓义的剧本来自郭宝崑的话剧；有杰的音乐编排延续了文甫的创作；泽伟的木偶设计是在家伟（猴纸剧坊）2012年和2017年版本的基础上延伸发展；家伟的版本源自2005年陈鸣阆和十指帮的创作。我们一直都很尊重所有曾经参与创作这部作品的艺术工作者，但这个作品本身也有属于它自己的生命。每一次回看这部作品，它都说出一些新东西；只要你愿意去听，它就会持续成长。”

——郭践红（导演）

“Everything is built on its predecessor. I’ve built on my father’s work, Xiaoyi’s script came from the original Kuo Pao Kun play, Julian’s arrangements are built on Wenfu’s work and Bright’s puppets are building from what Benjamin Ho from Paper Monkey Theatre did in 2012 and 2017, which itself is built on Tan Beng Tian and The Finger Players’ 2005 work. I think we’ve been very respectful of the artists (who came before), but this work has a life of its own. Every time you go back to it, it will tell you something different, and if you listen, it will continue to grow.”

— Kuo Jian Hong (Director)

不过，对于“在原有基础上继续提升”这件事，不同部门和制作需求都有不同的做法：

Yet this idea of “building upon” can look quite different, depending on department and production needs:



角色设计 Character Design

“似鳳原本的设计定下了每个角色的视觉形象，所以我并没有提出全新的角色造型或概念，但在执行上我尝试做一些调整。比如，似鳳为大马和小马设计的服装灵感来自科幻题材，但是我并没有沿用2017年那种太空制服的风格，而是朝机器人或机械感方向发展，并加入了金属元素的点缀。”
——Max Tan（服装设计）



2017年



2026年

照片摄影 Photo by : The Fat Farmer

“Szu-Feng’s original designs set the visual 'look' of each character, so I wouldn’t necessarily propose a new character design or concept, but I’ll play around with the execution instead. For example, Szu-Feng’s original design for Senior Horse and Junior Horse took inspiration from sci-fi, but instead of the space-age uniform look from 2017, I went in the direction of humanoids, droids, etc. and incorporated metallic accents.”

— Max Tan (Costume Designer)



音乐 Music

“2012年时，践红和文甫（编曲）一起负责乐谱。由于当时这是全新的创作，在排练过程中，我很自然地在编曲上做了一些调整。那时候我还没有被署名为“联合编曲”，但到了2017年，践红和团队发现，作为音乐总监，我其实已经参与了很多编曲的工作，比如处理过场、调整编配、甚至重写声部。



2017年重演这部作品时，我跟践红说，不如让我来处理所有声部的编排，这样整体会更干净简洁。其实韵仁（作曲）、小寒和文甫给了我极大的信任，他们不会特别来检查或要求听录音，而是完全放手让我去完成这些工作。”
——黄有杰（音乐总监与联合编曲）

“In 2012, Jian Hong worked with Wenfu (Arranger) on the score. Because the show was newly written, it became very natural for me to rearrange things as we were rehearsing. I wasn't credited as co-arranger then, but by 2017, Jian Hong and the team realised that as music director, I was already doing a lot of arranging (transitions, adjusting arrangements, rewriting vocal parts).

When we restaged the show in 2017, I told Jian Hong: let me arrange all the vocal parts so everything is neat. It's a lot of trust from Eric (Composer), Xiaohan and Wenfu, they don't come in to check or ask for recordings — they just let you do the work.”
— Julian Wong (Music Director & Co-Arranger)

剧本 Script

“经过三个版本的演出后，我们仍然在不断修改剧本！其中最大的调整，是把《备考 • 受控》和《两人世界 • 初悟》的顺序对调，为作品带来了有趣的新张力，也从根本上改变了老九与小马之间的关系走向。这是一个相当大的结构调整，但从戏剧结构来看更为合理。

这也说明，一部作品的打磨与提升从不会停止！随着新的演员和创作者加入，也会带来全新的可能性与视角，从而为一些之前就存在的问题提供新的解决方法。”

——郭践红（导演）

“Three stagings later, we’re still making changes to the script! The biggest was switching the order of *Preparation – Mastered* and *Two Of Us – First Feelings*, which introduced an interesting new dynamic and fundamentally changed the relationship trajectory between Lao Jiu and Junior Horse. It’s a big structural change, but it makes a lot more sense dramaturgically!

It really goes to show how the process of refining a work never stops! With new actors and creatives come new possibilities and fresh perspectives that can provide solutions to old problems.”

— Kuo Jian Hong (Director)



2026年

照片摄影 Photo by : Tuckys Photography

那些“未完成”的事： “Unfinished” Business:

重演提供了一个契机，让创作者们修补过往的遗憾，或调整上一轮演出中发现的问题。这一次制作中，其中一个改动幅度最大的是《木偶大战》。无论是音乐编排、偶的设计，还是编舞，都进行了全新处理。



Restagings also provide a platform to address any lingering “regrets” or fix problems identified during the last run. This round, one of the biggest changes was the **Battle Of The Greats** number, which had new arrangements, puppets and choreography.

创作方向 DIRECTION

“今年排练一开始，我就跟有杰说：‘这一段其实没有达到我想要的感觉。’他也认同想要重新编排这个曲目。他并没有说‘不要给我更多麻烦’，反而是‘好，我们可以一起把它做得更好’。于是我找来了泽伟和惠旋，一起讨论如何为这一段带来新改变。”

有些人可能会问：‘那为什么2017年时你没有这样做？’其实是因为当时我们并没有看得那么清楚，也许还没意识到问题，又或者是正忙着处理其他问题。所以我常说，剧场作品有属于它自己的生命。”

——郭践红（导演）

“When we started rehearsals this year, I told Julian, ‘this scene never really landed for me’, and he agreed to rearrange the number. He didn’t say, ‘don’t cause me extra trouble’, but instead went ‘ok we can make it better’. So I roped Bright and Hui Xuan in to talk about how to make it different.

Some people might ask, ‘how come you didn’t do it in 2017?’. Because it was not clear to us then. You didn’t see it clearly, or you were fixing other problems. That’s why I say theatre works have a life of their own.”

—— Kuo Jian Hong (Director)



2017年



2026年

照片摄影 Photo by : Tuckys Photography

编舞 CHOREOGRAPHY

“老实说，我对于自己为《木偶大战》尾声所编排的舞蹈，并不太满意。我记得那时候就已经觉得不太对，因为它始终没有达到预期效果，也没有打造出那种带有危险气息的对抗感。2017年的《老九》音乐剧，可以说是我比较早期独自负责编舞的大型音乐剧之一（而不是作为助理参与）。现在回头看，我会忍不住想：天啊，我当时为什么会这样做？但在那个时候，我其实说不清到底哪里出了问题，也没有相对的解决方法，所以最后就只能以那个方式呈现了。

不过人总是在学习中成长。有时候，真的要等到所有的制作元素拼凑起来后，才能判断哪些是行得通、哪些行不通，但往往到了那个时候，已经来不及再做调整了。所以很幸运，这次重演让我们有了第二次的机会！”

——常惠旋（编舞）

“To be honest, I didn't really like what I did for the horses versus monkeys battle towards the end of the number. I remember at the time not being happy with it because it never felt like we really achieved what we wanted in terms of creating a sense of confrontation and danger. The 2017 production



was maybe one of the first big musicals I was choreographing by myself (instead of as someone's assistant), and watching back, I was like 'oh my god, why did I do that?'. But at the time, I couldn't pinpoint the reason why it felt like it wasn't working, nor did I have a solution, so it ended up the way it did.

But we live and we learn. And sometimes, you really need to see everything come together with the other design elements to know what works or not, but by then it's usually too late to change it, so luckily we have a second chance with restagings!"

— Seong Hui Xuan (Choreographer)

音乐 MUSIC

“小寒最初给韵仁的创作要求包含了大量的音符，因此音乐写得非常密集，几乎是持续不断推进的状态。当文甫在编曲时，他还没看到舞台呈现，所以整体编排也偏重，让歌词无法清晰表达。

旧的版本节奏非常快，也伴随着较多不协调的音符碰撞在一起。但是如果旋律本身已经十分繁杂，再叠加多层编制——铜管、弦乐、打击乐同时加入时，观众会不知道该把注意力放在哪里。所以这一次，我想放慢速度，重新整理音乐配器的结构，让整体感觉更简洁，让文字能够更清晰地传达给观众。”

——黄有杰（音乐总监与联合编曲）



“Xiaohan’s initial brief to Eric was a lot of musical notes, so the music became very dense, almost perpetual. When Wenfu arranged it, he hadn’t seen it staged, so the arrangement was also very heavy. It didn’t allow the words to come through.

The old version was very fast and dissonant with clashing notes, but if the melody is already busy and you add many layers — brass, strings, drums all doing different things — the audience doesn’t know what to focus on. **So this time, I thought: let’s bring the tempo down, clean up the orchestration and simplify it so the text can land better.”**

— Julian Wong (Music Director & Co-Arranger)

每一次的重演都会迎来新一组的演员和创作群，而当中的每个人会以不同方式影响并塑造这部作品。正因如此，**每个版本都是独一无二的。**

Every restaging brings a new combination of cast and creatives, each who influence and shape the work in different ways. In that sense, **no version is ever really the same.**



音乐 Music

“在这三个版本中，我们有机会不断打磨与精炼乐谱，并根据新的演员进行调整。这正是重演的可贵之处。我们并不像搬演《歌剧魅影》那样，被困在‘固定的版本’内，连一个音符都不能调整，或者如果你没办法唱原调，可能就无法获得那个角色了。

在这里，我们可以根据演员的音域调整乐谱，甚至在演出节奏上，演员也可以提出‘这里我需要多一点时间’或‘我们可以这里稍微停顿吗？’，然后大家可以一起讨论怎么处理。这不是机械式的复制，而是一个协作的过程，并以表演者为核心。但这个做法也意味着需要投入更多时间与精力，所以这并不常见。”

——黄有杰（音乐总监与联合编曲）

“Across these three iterations, we’ve had the chance to sharpen and refine the score — and adjust it for new actors. That’s the great thing about revivals here. We’re not locked into a ‘fixed version’ like if we were restaging *Phantom of the Opera* where you can’t change a single note, or if you can’t sing the original key, you might not get the role.

Here we can reshape the score to suit the cast’s vocal range, or even in terms of pacing within a performance, an actor can say, ‘I need more time here’ or ‘can we pause here’, and we look at it together. **It’s a collaborative process, not a mechanical reproduction, and prioritises the performers. But it does take more time and effort, which is why it’s not common practice.**”

— Julian Wong (Music Director & Co-Arranger)



编舞 Choreography

“在编舞上，变动最多的是《备考 • 受控》。我保留了自己认为效果不错的部分，但是由于这次男演员阵容和以往不同，所以需要重新摸索整体卡司的配合与互动，找出最适合大家的托举方式。由于饰演老九的俊荣身高较高，之前版本中的一些托举动作并不适用在他身上。比如，其中有一个部分，老九会被抬起，呈现出有点像‘侧身攀爬的无尾熊’的姿势，但因为他身形修长，会比较难达到平衡，所以我们尝试了其他几种不同的托举方式。即便只是让他站在某位演员的腿上这样简单的动作，因为他身形高挑而呈现出相当抢眼的视觉效果。”

——常惠旋（编舞）

“One of the biggest changes in choreography would be *Preparation – Mastered*. I kept the things I thought worked well, but because we have a different group of male performers this time, it was also working out the dynamics and figuring out what lifts feel comfortable for everyone. Amsden is also a taller Lao Jiu, so there are some lifts in the original that don't work as well for his height. For example, there was one where Lao Jiu is carried a bit like a “sideways koala”, but because he's quite long, it might not work as well in terms of the balance. So we tried a couple other lifts instead. Even something as simple as him standing on someone's leg, can look visually quite exciting because he's so tall.”

— Seong Hui Xuan (Choreographer)

角色设计 Character Design

“我把服装设计视为帮助演员进入角色的一种方式。如果设计不适合演员的体型或肤色，就会变成一种干扰，因为观众在看的过程中会一直在想‘为什么这个演员穿成这样’，因而无法专注于表演本身。例如，这次的服装色彩大致分为两个色系：老九一家偏向温暖的夕阳色调；学校与学术场景则采用较冷的色系。不过，2017年小马的服装配色并不太适合这次演员的肤色，因此这次我在保留整体冷色系与既定视觉叙事‘规则’的前提下，调整了服装的颜色。”

——Max Tan（服装设计）



关于角色造型设计，另一项挑战在于发型设计师林忠华需要设计出既符合时代背景、呼应服装设计，同时又能承受演出中频繁快速换装的假发造型。例如在开场曲《我是老九》中，演员需要在短短约24秒内完成角色转换。

“I think about costume design as helping the actor become the character. So if something doesn’t suit their body type or complexion, it can be very distracting. The audience would be thinking 'how come this actor is wearing such a strange garment' rather than focusing on the performance.



2026年

照片摄影 Photo by : Tuckys Photography

For example, the costumes are divided between warmer sunset tones of Lao Jiu’s family, and cooler shades of the school/academic scenes. However, the shades used in the 2017 Junior Horse costume wouldn’t have suited this actress’ complexion, so I changed the colours used while staying within the cool tones to keep within the ‘rules’ established for visual storytelling.”

— Max Tan (Costume Designer)

Other challenges for character design include hair designer Ashley Lim having to create wigs that **not only fit the era and matched the costume design, but were also able to withstand the multiple quick-changes within the production** (for example, performers only have 24 seconds to transform characters in the opening number, *I Am Lao Jiu*).



在原有稳固的基础上重演，意味着要决定保留哪些部分，调整哪些部分。

Working on the solid foundation of a restaging means making choices on what to change and what to retain.

例如，陳似鳳（布景设计）和白静怡（灯光设计）在2017年的设计大部分保留沿用，仅做了少量细微调整。

对于这些部门来说，最大变化可能是过去十年科技的进步，让工作流程更顺畅高效。

For example, Set Designer Szu-Feng and Lighting Designer Genevieve's designs from 2017 were kept largely the same, with minor adjustments.

For these departments, the largest change would probably be how technological advancements over the last decade have refined the working process.

灯光 LIGHTING



借助今天全新的灯光设备和技术，静怡重新回看了她当年的设计，并分享：“科技发展迅速，工具和环境的变化确实会让人感觉不安。但换个角度看，这也是一个机会，让我们探索创意呈现如何随着科技一起进化，而不是把科技看作对立。说到底，真正支撑作品的始终是人和情感，还有我们所讲述的故事。科技可能会改变呈现的方式，但《老九》之所以能持续引起共鸣，是因为它承载着深刻的情感和意义。”

Revisiting her original designs with new lighting equipment and technology at her disposal, Genevieve points out that “technology is advancing at an accelerating pace and it can feel unsettling as tools and landscapes shift so quickly. But within is also an invitation to explore how creative expression evolves alongside technology, rather in opposition! In the end, it’s still the humans that anchor the work — the emotions and the stories we tell. Technology may shape the form, but *Lao Jiu*’s enduring appeal demonstrates that it’s the human depth of feeling and meaning that gives a work lasting resonance.

布景&绘景 SET & SCENIC PAINTING

除此之外，技术创新使舞台布景的制作流程更加顺畅。原本的布偶戏台需要人手仔细描绘和上色，制作时间长达两天半。这一次，绘景李小萬尝试了舞台承包商所推荐的新型UV打印技术，将设计好的图案直接打印到木板上。虽然仍需手工修饰和进行高光处理以增强视觉效果，但整个制作过程已缩短到4小时。

New innovations have also led to a more seamless creation process for set construction. Originally, the puppet stage set-piece was painstakingly traced and painted by hand, taking 2.5 days to manufacture. This time, scenic artist Lee Hsiao Wan was able to test a new UV printing method suggested by the set contractor, which used a machine to print the graphic



机器打印版（修饰前）
Machine-printed version
(pre-touch up)



演出中的布袋戏台
Puppet Stage in show



file directly onto the wood board. While minor touch-ups and highlights were done by hand to increase vibrancy, the entire process was reduced to 4 hours of work.

彩妆 MAKE-UP

舞台彩妆技术也有了显著的发展，这一点可以从老九爸爸的老虎纹身呈现方式中看出。在1990年的演出中，纹身是由马克笔手绘完成。

到了2017年，彩妆设计师黄洲弥改用需要精细裁切的镂空模板，每次演出前上色需45分钟至1小时的时间。而在本次重演中，彩妆团队则改用印刷式临时纹身，操作时间缩短至10分钟即可完成。本次演出共有26位演员，而整体准备时间仅约2至2.5小时，在这样的条件下，这一调整有效提升了演前化妆流程的效率。



1990年



2017年

Stage make-up technology has also evolved significantly — and is probably best demonstrated by the different methods used to create Father’s tiger tattoos. During the 1990 run, his tattoo was painstakingly drawn using a marker.



2026年

照片摄影 Photo by : Tuckys Photography

In 2017, make-up designer Bobbie Ng used a stencil which was carefully cut out, and painted on for every performance. Each application would take 45 minutes to 1 hour. In this staging, the make-up team used printed temporary tattoos instead, cutting down application time to 10 minutes. **In a production with 26 actors and only 2–2.5 hours of preparation**, this was very helpful in streamlining the pre-show make-up process.

倾注心血的手作：另一方面，仍有一些东西需要以手工方式完成。《老九》音乐剧中精致的道具与木偶，分别由曾梨莉与王泽伟亲手打造。

A Labour of Love: On the flipside, there are certain things which are still manually created. The musical's intricate props and puppets were handcrafted by Rainie C. and Bright Ong respectively!

木偶 Puppetry

这次制作中，亚历山大大帝是最壮观的偶，它那超乎常人的大手花了泽伟和他的同事整整三个星期制作。“我们花了很多时间拿捏这个偶的平衡点（中央支杆和操作其手指的小杆之间）、尺寸大小，还要确保它符合人体工学，让表演者能够在舞台上自然操作。为了达到理想效果，我们重新制作了两次。”

——王泽伟（木偶设计和指导）



The most ambitious puppet was Alexander the Great, whose larger-than-life hands took puppetry designer Bright and his co-worker three weeks to construct. “Getting the balance right (between the central rod running through the entire puppet and the smaller rods operating the fingers), the size, and making sure it felt right in the puppeteers’ hands and handled ergonomically on stage was a huge time sink, especially because we had to redo it twice to get it to work right.”

— Bright Ong (Puppetry Designer & Director)

道具&布景陈设 Props & Set Dressing

“2017年担任制作经理时，我也负责制作道具。制作这部作品的道具特别耗时，为了配合设计风格，有80%的道具都必须手工制作。剧中许多歌舞段落都被设想为天马行空的场景，因此许多道具都无法直接采购，这些道具的比例和风格都需要经过特别的处理（例如《考场》中的巨型书籍、《吃吃吃》里的食物道具）。

——曾梨莉（道具设计）



“Back then, when I was the Production Manager for 2017, the props were also done by me. This show is especially time-consuming because 80% of the props used in this production have to be handcrafted because of the design style. For many of the musical numbers, we envisioned it as fantastical and imaginative, so we play with scale (e.g. the oversized books used in *Battlefield*) and style (e.g. the food items in *Eat Eat Eat*), so most of these items can't be sourced.”

— Rainie C. (Props Designer)

《老九》是承载传承与文化传递的舞台

Lao Jiu as a platform for transmission, legacy and cultural inheritance

“我们正把这部作品介绍给新一代的观众，以及新一代的剧场工作者，他们当中有些小时候可能早在学校看过了。”

——黄有杰（音乐总监与联合编曲）

“We’re introducing the work to a new generation of audiences, but also a new generation of practitioners, some of whom may have watched it when they were in school.”

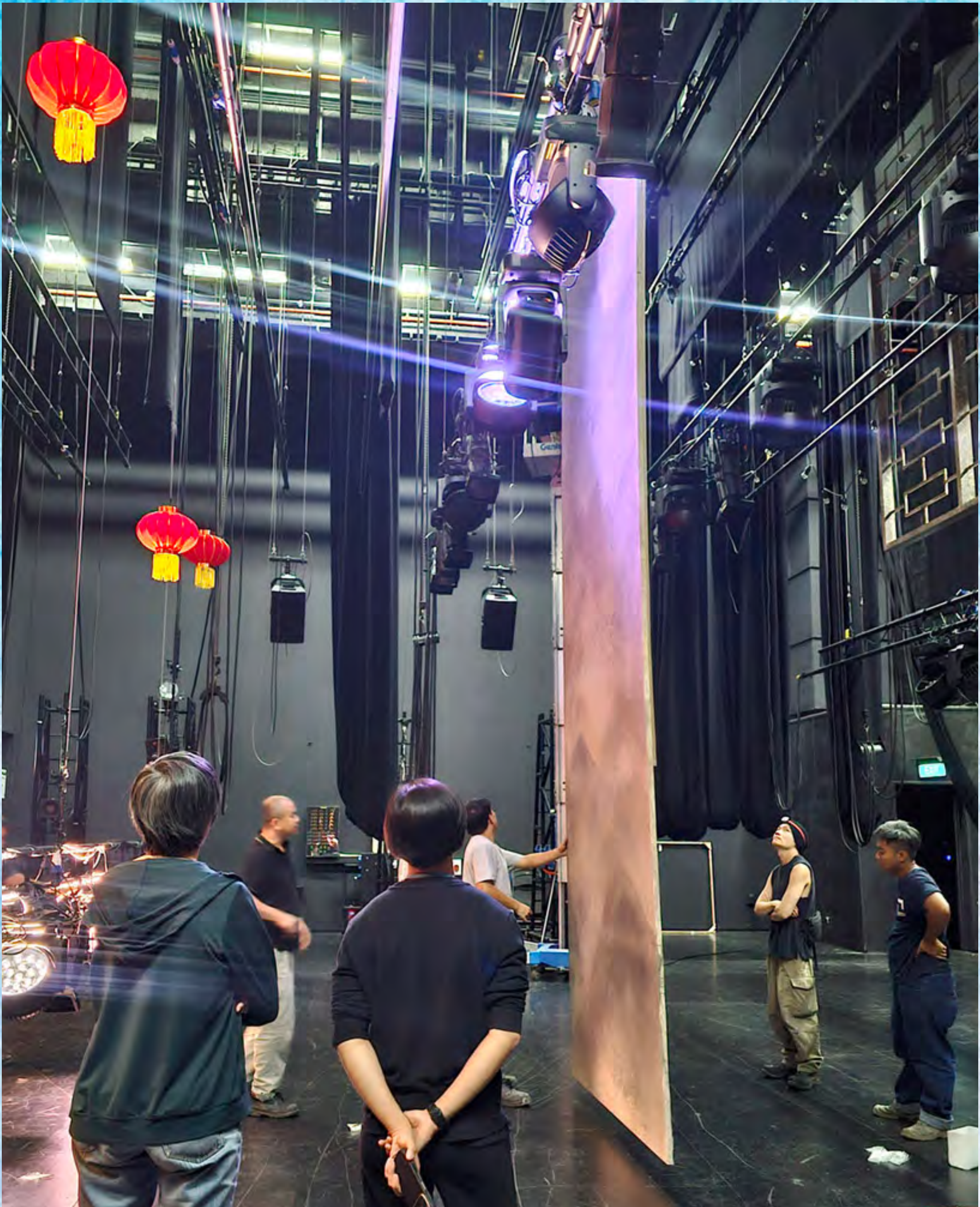
— Julian Wong (Music Director & Co-Arranger)

实践剧场音乐剧一直以来是本地表演者的训练平台，包括戏剧学院的应届毕业生，还有首次踏上音乐剧舞台的歌手。今年的演员阵容由新晋演员、音乐剧资深演员以及再次回归的原班演员组成，形成一个前辈传授经验、大家相互学习的成长环境。

过去几年，实践剧场也与The Backstage Affair (BA) 合作组建制作团队。制作经理兼BA联合创办人丹凤表示，虽然音乐剧是规模庞大的制作，“但它的整体结构稳定，所以可以大胆尝试启用更年轻的团队成员”。



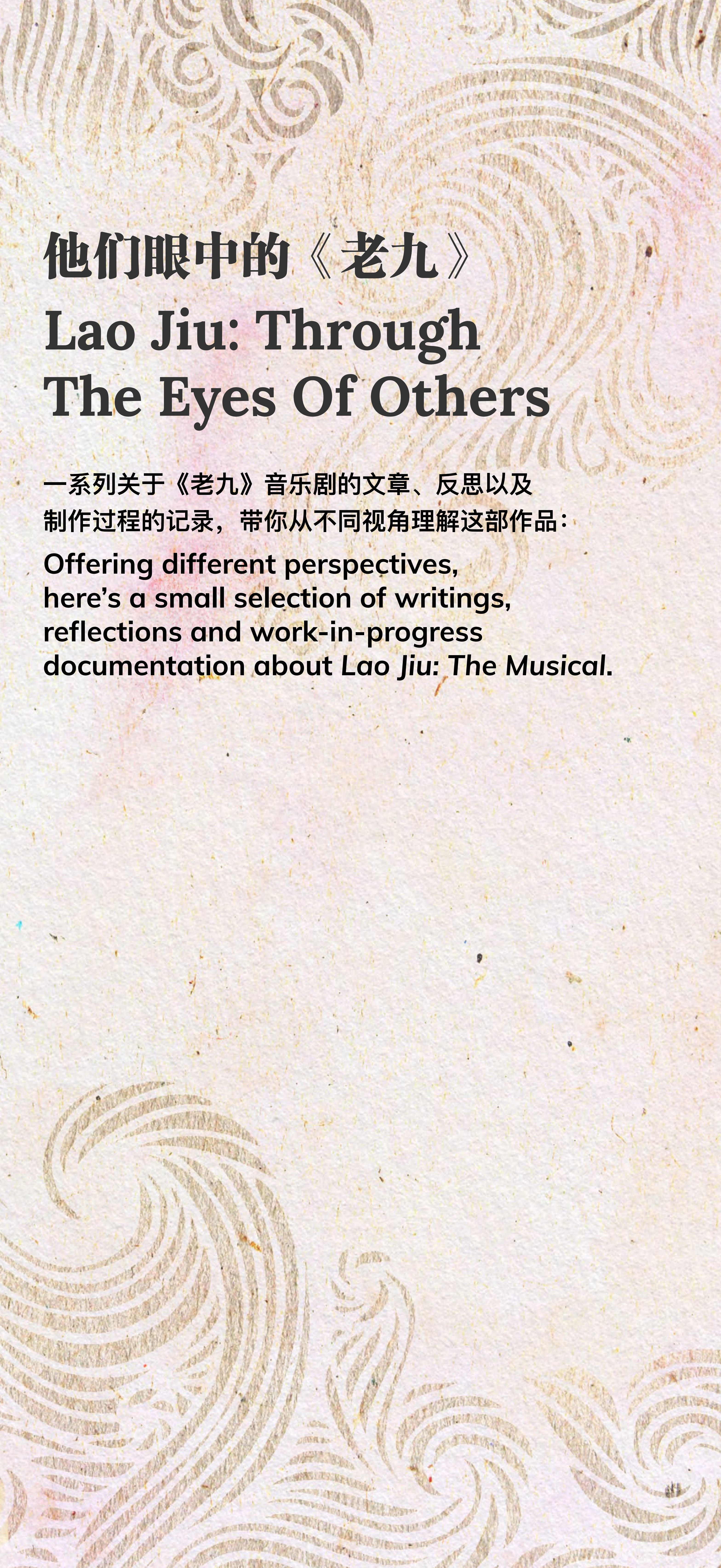
为了让年轻剧场工作者在更庞大复杂的制作中积累经验，今年的制作团队中有不少实践剧场现任、前任实习生及BA受训学员。（小趣事：制作助理雪柔曾在2025年于实践剧场实习，现在则以BA学员身份参与《老九》音乐剧制作！）



Practice musicals have long been a training ground for local performers, including fresh theatre school graduates and singers tackling their first musical. This year's cast features a mix of new faces, musical theatre veterans and returning original cast members, creating an ecosystem of mentorship and mutual learning.

Over the last few years, Practice has also worked with The Backstage Affair (BA) to assemble its production teams. Production Manager and BA co-founder Dan Fong notes that while musicals are huge affairs, **“the structure is so stable you have the chance to play, and take the risk to have a younger crew.”**

Allowing younger practitioners to experience working on larger and more complex shows, many from this year's production team are either current or former Practice interns and BA apprentices. (Fun fact: production assistant Lilith interned at Practice in 2025, and is now working on *Lao Jiu: The Musical* as part of her BA apprenticeship!)



他们眼中的《老九》

Lao Jiu: Through The Eyes Of Others

一系列关于《老九》音乐剧的文章、反思以及制作过程的记录，带你从不同视角理解这部作品：

Offering different perspectives,
here's a small selection of writings,
reflections and work-in-progress
documentation about *Lao Jiu: The Musical*.

“‘乾坤尽在我掌中’，我认为，是解读郭宝崑经典剧作《老九》的关键台词。”

“The whole qiankun universe in my hand’ — I think this is a crucial line for interpreting the classic play *Lao Jiu* by Kuo Pao Kun.”

→ 《乾坤尽在我掌中——《老九》对生活的反思和批判》
The Whole Qiankun Universe in My Hand — the Reflection and Critique on Life by Lao Jiu

——张英豪，2017年

— Teo Eng Hao, 2017

→ 《实践55》欢聚: 老九来咯!
Practice 55 - HOMECOMING: Here Comes Lao Jiu!

→ Max Tan的反思
Max Tan's Reflections

→ 黄有杰的反思
Julian Wong's Reflections

→ 小寒的反思
Xiaohan's Reflections

→ 王泽伟的木偶制作过程
Bright Ong's Puppets Making-Of:

- 皮影戏 Shadow Puppets
- 凯撒大帝（上）Julius Caesar Part 1
- 凯撒大帝（下）Julius Caesar Part 2
- 亚历山大大帝 Alexander The Great

→ 《我是老九》24秒快速换装（2017）
I Am Lao Jiu 24-Second Quick Change (2017)

创意群 Creative Team

原著 Original Work By

郭宝崑 Kuo Pao Kun

导演 Director

郭践红 Kuo Jian Hong

作词 Lyricist

小寒 Xiaohan

作曲 Composer

黄韵仁 Eric Ng

剧本结构 Script Structure

田伟鸿 George Chan 郭践红 Kuo Jian Hong

剧本改编 Script Adaptation

刘晓义 Liu Xiaoyi

原版编曲 Original Arranger (2012)

冯文甫 Bang Wenfu

音乐总监与联合编曲 Music Director & Co-Arranger

黄有杰 Julian Wong

原版编舞 Original Choreographer (2012)

田伟鸿 George Chan

编舞 Choreographer

常惠旋 Seong Hui Xuan

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

绘景 Scenic Artist

陳似鳳 Szu-Feng Chen

李小萬 Lee Hsiao Wan

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道具设计与陈设 Props Designer & Set Dressing

曾梨莉 Rainie C.

灯光设计 Lighting Designer

白静怡 Genevieve Peck

声音设计 Sound Designer

Shah Tahir

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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)

木偶设计及指导 Puppetry Designer & Director (2012, 2017)

何家伟 Benjamin Ho (猴纸剧坊 Paper Monkey Theatre)

木偶设计及指导 Puppetry Designer & Director

王泽伟 Bright Ong

演员 Cast

老九 Lao Jiu

黄俊荣 Amsden Huang

师傅 Shi Fu

蔡德耀 Yeo Lyle

爸爸 Father

潘嗣敬 Sugie Phua

妈妈 Mother

陈勉娇 Katherine Tang

大马 Senior Horse

黄伟深 Wysom Wong

小马 Junior Horse

洪小婷 Ang Xiao Ting

群体演员 Ensemble

大姐 First Sister

詹文倩 Isabella Chiam

大姐夫 First Brother-in-law

韩乾畴 Hang Qian Chou

二姐 Second Sister

陈珮文 Jodi Chan

二姐夫 Second Brother-in-law

陈寿臣 Tan Shou Chen

三姐 Third Sister

黎嘉希 Abby Lai Ka Hei

三姐夫 Third Brother-in-law

吴峻逸 Juni Goh

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四姐 Fourth Sister

吳思佳 Jean Seizure

四姐夫 Fourth Brother-in-law

张家玮 Marcus Elliot Cheong

五姐 Fifth Sister

陈芮珊 Tan Rui Shan

五姐夫 Fifth Brother-in-law

蔡竞聪 Edward Choy

六姐 Sixth Sister

曾美瑩 Angel Mermairina

六姐未婚夫 Sixth Sister's Fiancée

倪涵 Joel Gay Han

七姐 Seventh Sister

陈欣忆 Claris Tan

七姐男朋友 Seventh Sister's Boyfriend

林煜宏 Felix Lim

八姐 Eighth Sister

何慧仪 Cheryl Ho

八姐男朋友 Eighth Sister's Boyfriend

张森皓 chong shen hao

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护士 Nurse

吴敏宝 Ng Mun Poh

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年幼五姐 Young Fifth Sister

瑞恩 Sofia 谢颖瑄 Amanda Marina Cahyadi

年幼六姐 Young Sixth Sister

林兮妤 Felicia Lin 邱巧英 Yeow Haau Yeng

年幼七姐 Young Seventh Sister

岑卓玥 Ngim Juo Yue 胡诚恩 Dorothy Oh Cheng En

祖父（画外音） Grandfather (Voice)

陈炳文 Tan Peng Boon

乐队 Band

指挥与键盘1 Conductor & Keyboard 1

黄有杰 Julian Wong

键盘2 Keyboard 2

陈健伟 Tan Kian Wee

吉他与电子吉他 Acoustic &
Electric Guitar

陈国坤 Feri Susanto

电子贝斯 Electric Bass

Din Safari

小提琴 Violin

洪新淳 Neville Athenasius Ang

鼓与打击乐 Drum & Percussion

Patrick Ang

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制作群 Production Team

监制 Producer

陈伊琳 Michelle Tan

制作经理 Production Manager

林丹凤 Lam Dan Fong (The Backstage Affair)

技术经理 Technical Manager

Ian Tan

舞台监督 Stage Manager

林德佳 Daphne

助理舞台监督 Assistant Stage Managers

黄鐘琦 Cristabel Ng 叶芝音 Eunice Yap

制作助理 Production Assistant

陈雪柔 Lilith Tan (The Backstage Affair)

萬修 Wan Hsiu

舞台助理 Stage Crew

蔡雅婷 Chua Ya Ting (The Backstage Affair)

关乐菲 Finna Kwang (The Backstage Affair)

李文仪 Brenda Lee

杨靖婷 Tricia Yong

服装管理 Wardrobe Mistress

张俐霖 Teo Li Lin

服装助理 Wardrobe Assistants

朱怡臻 Jessy Choo 梁静雯 Beverly Liang

张雪乐 Sheryl Teo 翁慈婷 Dilys Ang (代班 Cover)

发型助理 Hair Assistant

Michelle Wai

彩妆造型 Make-Up Artist

The Make Up Room

麦克风操作 Radio Mic Operator

李一慧 Estella Lee

QLab操作 QLab Operator

杨蓁蓁 Yeo Zhen Zhen

灯光编程 Lighting Programmer

陳亦愷 Tan Yi Kai

追光灯操作 Followspot Operators

李建鵬 Melvin Lee 莫烽凌 Noven Mok

乐器技术协调 Music Instruments Technician

林承毅 Lim Cheng Yi

乐谱抄写 Music Copyist

沈邵聰 Joel Sim Shao Chong

字幕操作 Surtile Operator

张媛 Zhang Yuan Peggy

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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陆淑琴 Lek Siok King

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黄燕如 Wong Yen Yee

艺术顾问 Artistic Advisors

吴丽娟 Goh Lay Kuan

黄美兰 Wong May Lan

艺术总监 Artistic Director

郭踐红 Kuo Jian Hong

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

包睿宁 Renee Bao (实习生 Intern)

林婉晶 Lim Wan Jing (实习生 Intern)

杨婧婷 Tricia Yong Jing Ting (实习生 Intern)

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刘家敏 Abbrielle Low Jiamin

张淑惠 Zhang Shuhui

李嘉軒 Stefanie Lee (实习生 Intern)

视觉沟通 **Visual Communications**

郑向荷 Teh Xiang Her (经理 Manager)

苏思豪 C J Soh Si Hao

撰稿及资料研究 **Writing & Research**

沈心怡 Sim Xin Yi (经理 Manager)

撰稿及公关 **Writing & Public Relations**

廖碧瑜 Soya Liow

教育推广 **Advocacy**

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黎喜儿 Chloe Lye

实堂姑娘 **Practice Tuckshop Guniangs**

洪小婷 Ang Xiao Ting

郑舆莹 Joey Cheng

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

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61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（2026年四月～2029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”。

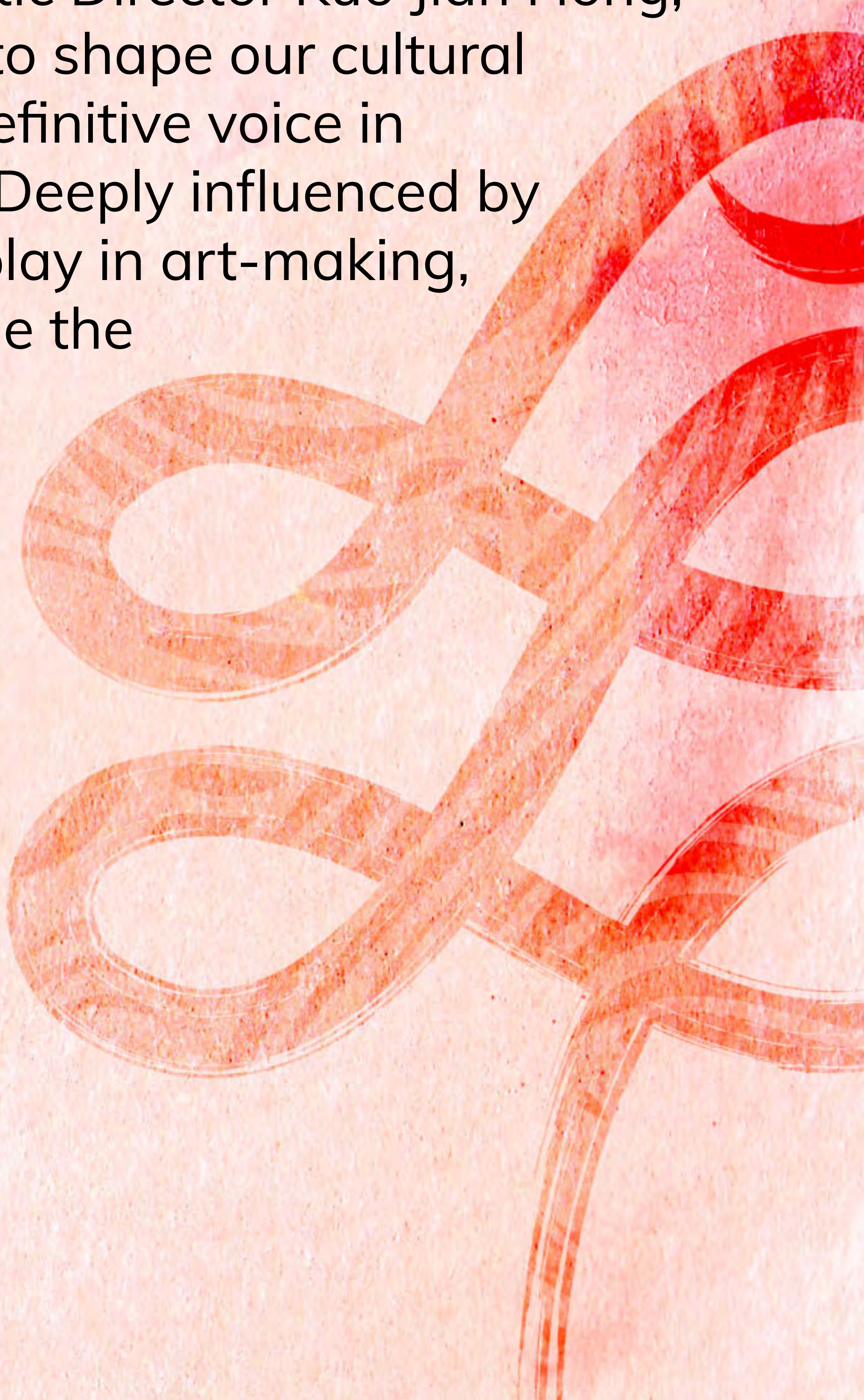


About The Theatre Practice

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 61 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.

An abstract graphic in the bottom right corner consisting of thick, flowing, overlapping lines in shades of orange and red, creating a sense of movement and depth.

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 2026 - March 2029. Practice is also an Institution of Public Character and a recipient of MCCY's Charity Transparency Award 2023-2024.





15 – 17.05.2026

皇后坊草坪 Empress Lawn

bit.ly/SIFA_JKS



华文小剧场 亲子节

Chinese Theatre Festival
Family Edition



11.07 – 02.08.2026

实践剧场 The Theatre Practice
practice.bigtix.io



2027年即将登场

Coming soon in 2027



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...

- 创造属于大家的剧场 Keep Theatre Accessible
- 守护新加坡独特文化 Champion A Distinctive Singapore Voice
- 深化社群认同 Deepen Community Engagement
- 培育青少年 Nurture Our Youths
- 永续发展 Imagine A Just And Sustainable Future Through The Arts

每年捐款达\$100（个人）或\$500（企业），即可享演出赠票、后台导览、250%税务回扣等好康回馈！

Benefits include complimentary tickets, backstage tours, 250% tax relief and exclusive events. Join with a minimum donation of \$100 (for individuals) or \$500 (for organisations).

衷心感谢我们的实践之友

A big thank you to our Friends of Practice

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Yeow Wai Leong
Yue Wan Ching Jean
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！

Be a Friend of Practice, Be a part of Singapore theatre!

www.giving.sg/thetheatrepractice



Food and storytelling can be powerful tools for bringing people together.

Our signature programmes *Pickle Pop-Up* and *Recess Time* are now open for private bookings. Providing accessible entry points into topics like food waste management and sustainability in a local context, each session is highly bespoke — with content and concept customisable to your needs.

Find out more here: linktr.ee/engage.practice

美食加故事，能将人与人之间的距离瞬间拉近。

我们的代表性项目《姑娘泡泡菜》和《休息实间》现已开放私人预订。以本地视角深入浅出地探讨食物浪费与可持续发展等课题，每场活动内容与形式皆可根据您的需求量身定制。

更多详情: linktr.ee/engage.practice

Brands We've Worked With 曾为以下品牌量身定制活动:



观众福利

Ticket Holder Privileges

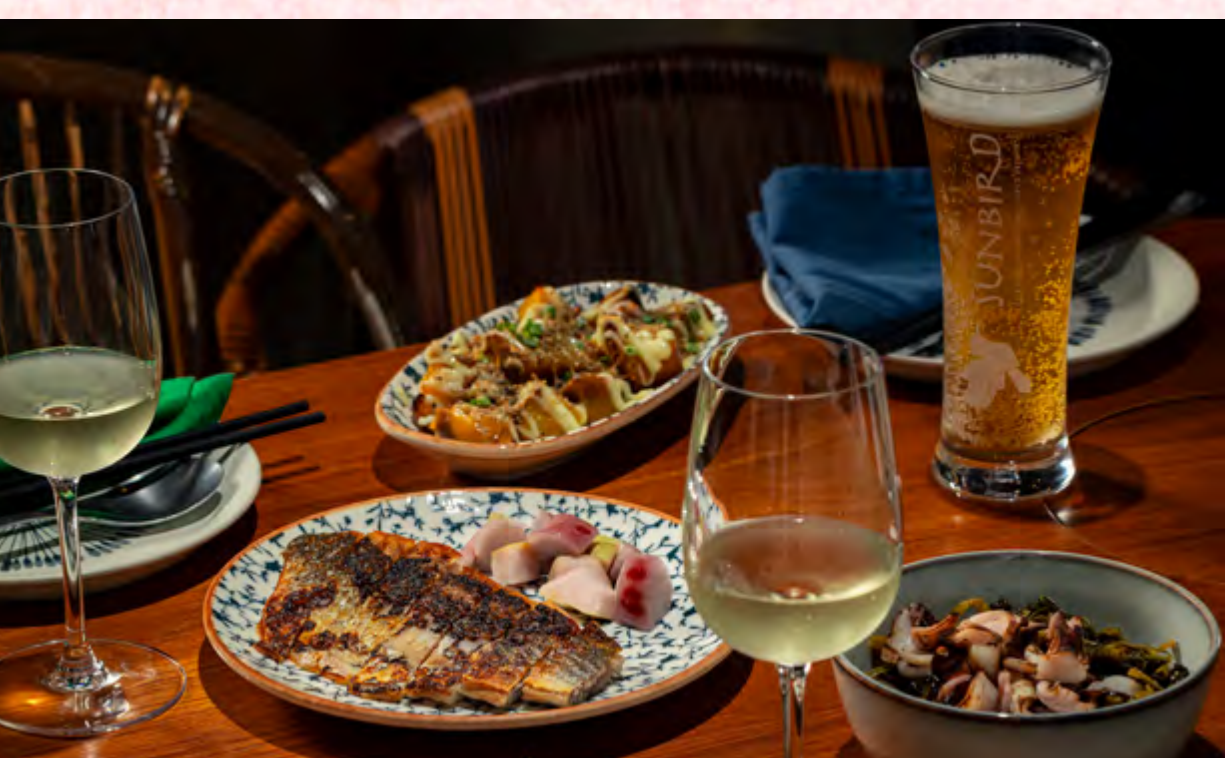
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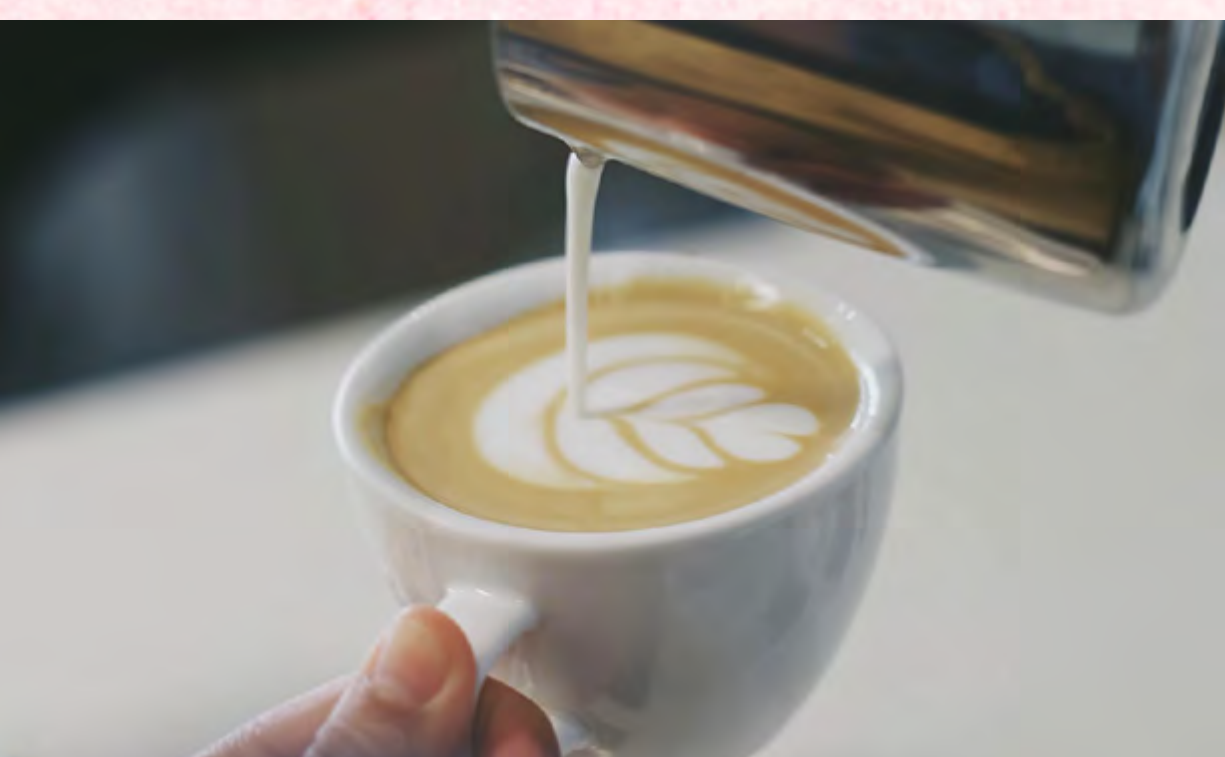
01.03 –

30.04.2026



凯·味 | Kai's (Practice Tuckshop, 58 Waterloo Street)

结帐享10%折扣
10% off total bill



Narrative Coffee Stand (Bras Basah)

结帐享10%折扣
10% off total bill



红尘客栈 The Inn Livehouse (Bugis/Anson)

结帐享10%折扣
10% off total bill



Tom's Palette (Bugis/Kovan)

购买华夫饼即享买1送1优惠
Enjoy 1-for-1 waffles

附带条款与细则

- 必须出示实体或电子票券（除非另有说明）。
- 上述折扣不能和商家的其他优惠同时使用。
- 实践剧场保有修改条款与细则的权利，且无需提前告知。
- 上述折扣受各商家的条款与细则约束。

Terms & Conditions:

- Original e-ticket or ticket stub must be presented to enjoy the offer, unless otherwise stated.
- Discount cannot be utilised in conjunction with other promotions.
- The Theatre Practice reserves the right to amend the terms and conditions without prior notice.
- Merchant partners' terms and conditions apply.



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