



30.03 – 16.04.2023

戏剧中心剧院

Drama Centre Theatre



# 三十年的旅程

持续，我们尝试打破僵化，  
试图挑战创作的“自以为”。

都是当兵惹的祸  
*The Soldier & His Virtuous Wife*

## A Thirty-Year Journey

Still experimenting.

Still exploring. Still creating.







## 艺术总监的话

这次在进行不同节目专访时，我最常被问到的就是：“为什么将近三十年后还会选演《都是当兵惹的祸》？”而这也是剧团的同事们会提出，以及我需要回答自己的问题。

过去这三年，每个人的日常生活都被迫转变；尽管“艺术”能为你我带来一定的抚慰，往常需要“实体群聚”才可以有更好感受的剧场，在许多人心中的重要性更大幅地降低。挖出三十年前的这个剧本，就是期待能在嘻笑中，引导更多观众踏入剧场；回到起点，重新建立观众和我们（剧场）的关系。

追本溯源，“秋胡”其实早已诞生在两千多年前；而在时代的推移下，秋胡妻才有了“梅英”这个名字。她在《列女传》中投河自尽的命运，到了元代石君宝的笔下，才有看似圆满的结局。当创作者和观众不断注入新的思想感情，一个故事将能展现出完全不同的面貌。

剧本是一个蓝图，要在不同年代、不同场合，与不同对象（观众）连结，就需要不断地演变，尤其是在处理喜剧作品时。《当兵》在1996年来到新加坡后，台词、对白就根据本地文化进行了一定的调整。2023年重新检视这个剧本时，有些内容和笑点也已不可同日而语。无论是整体社会价值观念的转变，或是性别平等、夫妻关系的发展，以及我们对于多元化性别角色的接受度，都推动了我们去思考不同结局的可能性。期待这个具娱乐性的通俗作品，在三十年后也还能被大众拥抱。

从2008年第三版的监制，变成今天的导演；从青年走到中年，我很庆幸仍能和当时的创作伙伴，回探生命曾经走过的不同阶段，甚至还有新伙伴愿意应邀踏入全新的领域。重演《当兵》不只是意义的传承，同时也是我们





对于“游戏”态度的传承。  
在《当兵》这个开放的欢乐空间，  
我们永远欢迎其他人的加入。  
欢迎来到《都是当兵惹的祸》的  
世界，谢谢你愿意走进剧场。

好久不见。  
初次见面。

郭践红  
实践剧场艺术总监 / 《都是当兵惹的祸》 导演







## Artistic Director's Message

During press interviews, the question I hear most is: “Why did you choose to restage *The Soldier & His Virtuous Wife* nearly 30 years after its Singapore debut?” It’s a question many “Jian Rens” have asked, and a question I must answer for myself.

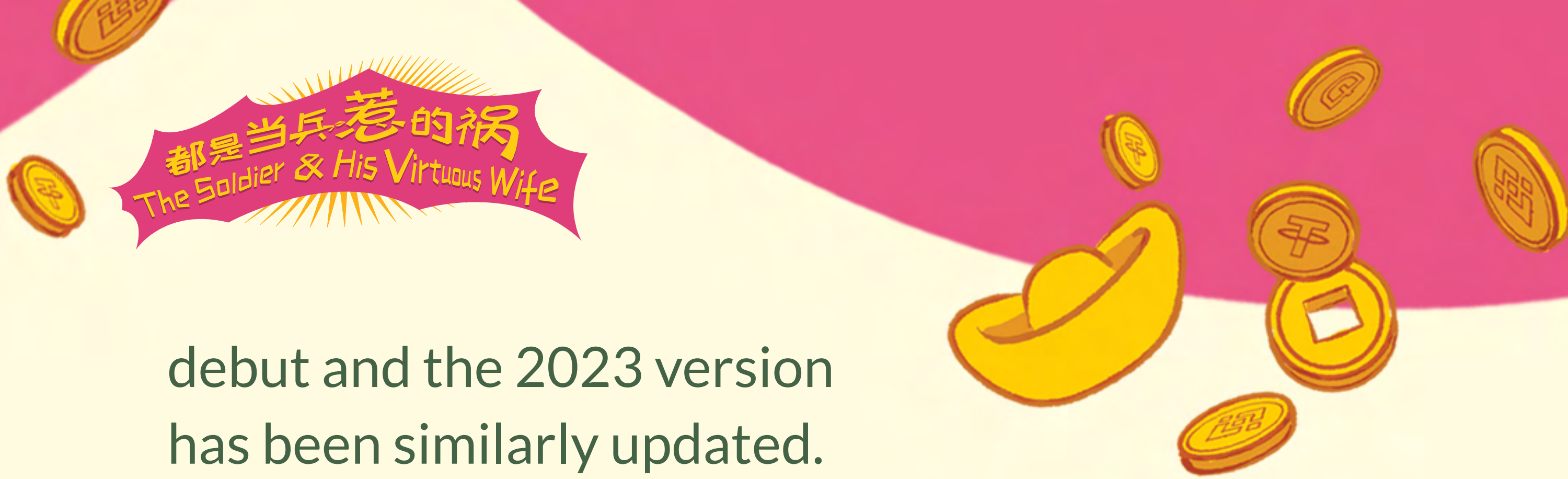
A lot has changed in the past three years. While the arts have brought us some comfort, the experience of watching theatre in the same physical space is no longer as important as it used to be for many of our audiences. Dusting off this old script, we hope that an evening of laughter can tempt them back, so that we may begin to rekindle this relationship – hopefully with more success than Qiu Hu and Mei Ying!

The story of Qiu Hu can be traced back more than two thousand years ago. Years later, his anonymous wife was finally given the name “Mei Ying” and her original fate (drowning herself in the river after her virtue is compromised) is given a seemingly happier ending by Yuan dynasty playwright Shi Junbao. The story’s evolution is a testament to the idea that when creators and audiences imbue a work with their thoughts and attitudes, they also give it new relevance.

The script is the blueprint. Yet it needs to evolve to connect with audiences from different backgrounds or eras – this is especially so for comedies. Jokes and dialogue were changed to reflect local culture during its 1996 Singapore







debut and the 2023 version has been similarly updated.

In fact, it is precisely society's changing attitudes towards gender equality, relationships and gender roles that have driven us to consider different endings to Mei Ying and Qiu Hu's story.

From producing the 2008 version to directing the 2023 version. From youth to middle-age. I am thankful to be able to revisit this work with the same creative partners, at different stages of our lives (along with some additional friends who are trying something new!). This restaging is not only the inheritance of a meaningful work, but the inheritance of our company's spirit of continuous experimentation and play.

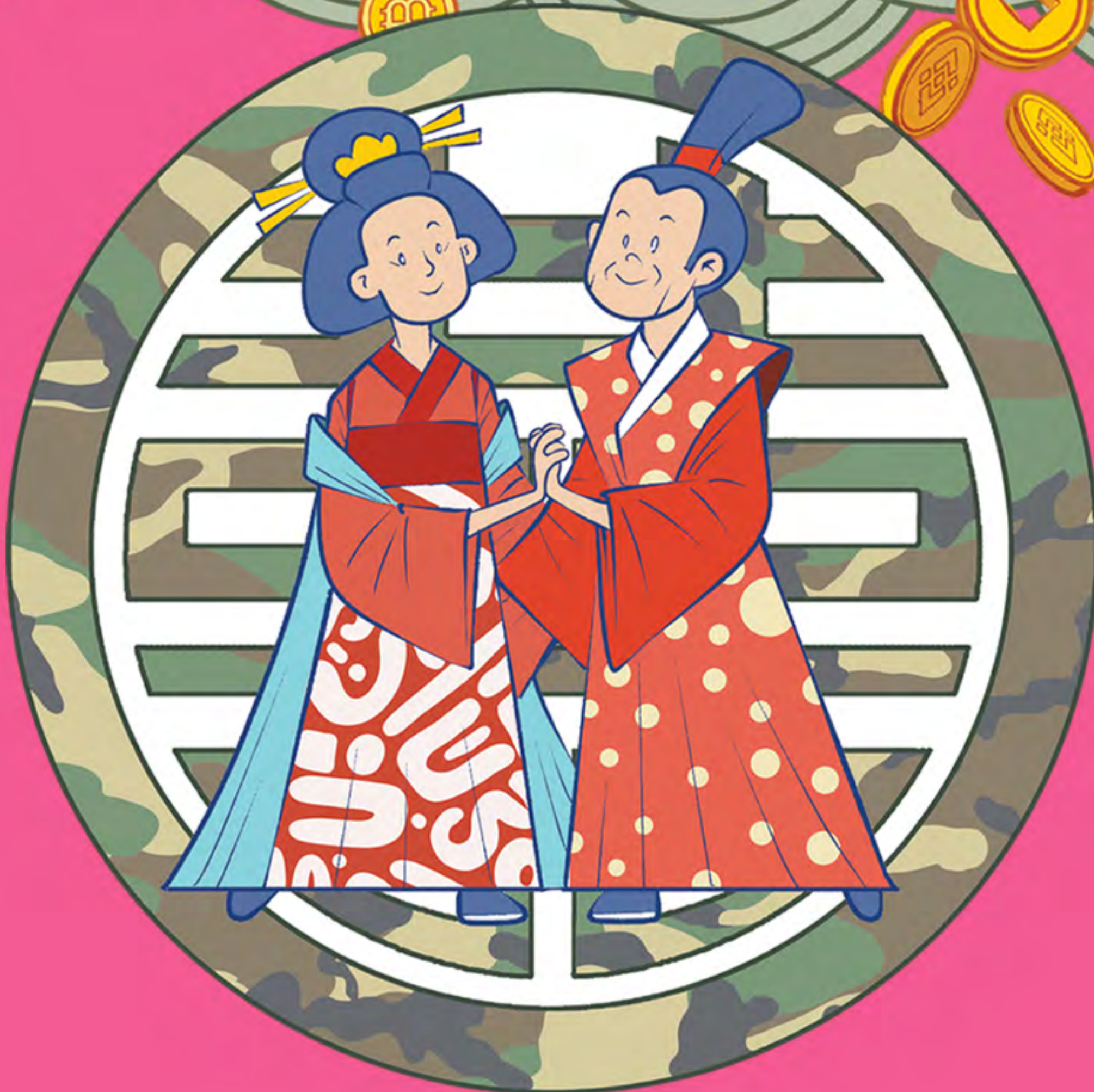
Welcome to the world of *The Soldier & His Virtuous Wife*, and welcome back to the theatre!

Kuo Jian Hong

Director of *The Soldier & His Virtuous Wife*/

Artistic Director of The Theatre Practice





穷小子秋胡娶了美娇娘梅英，从此过着幸福快乐的……  
停！就此打住！先去当个十年兵再说！

夫君一去十年，音讯全无。独守空闺的梅英不但要一肩  
担负起家计，还要一边严防恶霸觊觎，一边提防自己爹爹  
见钱眼开、糊涂行事。

原本以为是夫妻小俩口的梦幻爱情剧，没想到却变成婆媳  
两人对付一群猪哥的荒谬剧？！

久别重逢，这对一夜夫妻究竟能迎来温馨感人的圆满大结  
局吗？究竟……“当兵”到底惹了什么祸？

A lot can happen after Happily Ever After...

One day of marriage. Ten years of separation.  
Another suitor lurks in the wings.

Is true love really worth the wait?

Will the soldier ever be reunited with his virtuous  
wife?



# 音乐曲目

- |             |               |
|-------------|---------------|
| 01. 人逢喜事精神爽 | 全体            |
| 02. 勾军与媒婆   | 勾军、媒婆         |
| 03. 告别      | 梅英、秋胡         |
| 04. 十年后     | 梅英、秋胡、李大户     |
| 05. 我是暴发户   | 李大户、墙头草甲、墙头草乙 |
| 06. 我有一个愿望  | 李大户、墙头草甲、墙头草乙 |
| 07. 十年寡     | 梅英、罗大户        |
| 08. 秋胡死了    | 梅英            |
| 09. 糊涂      | 梅英、罗大户        |
| 10. 不值得     | 梅英            |
| 11. 当英雄     | 秋胡            |
| 12. 什么样的人   | 梅英、秋胡         |
| 13. 枉费我     | 梅英            |
| 14. 太多心     | 梅英            |
| 15. 休书      | 梅英            |
| 16. 人逢喜事精神爽 | 全体            |

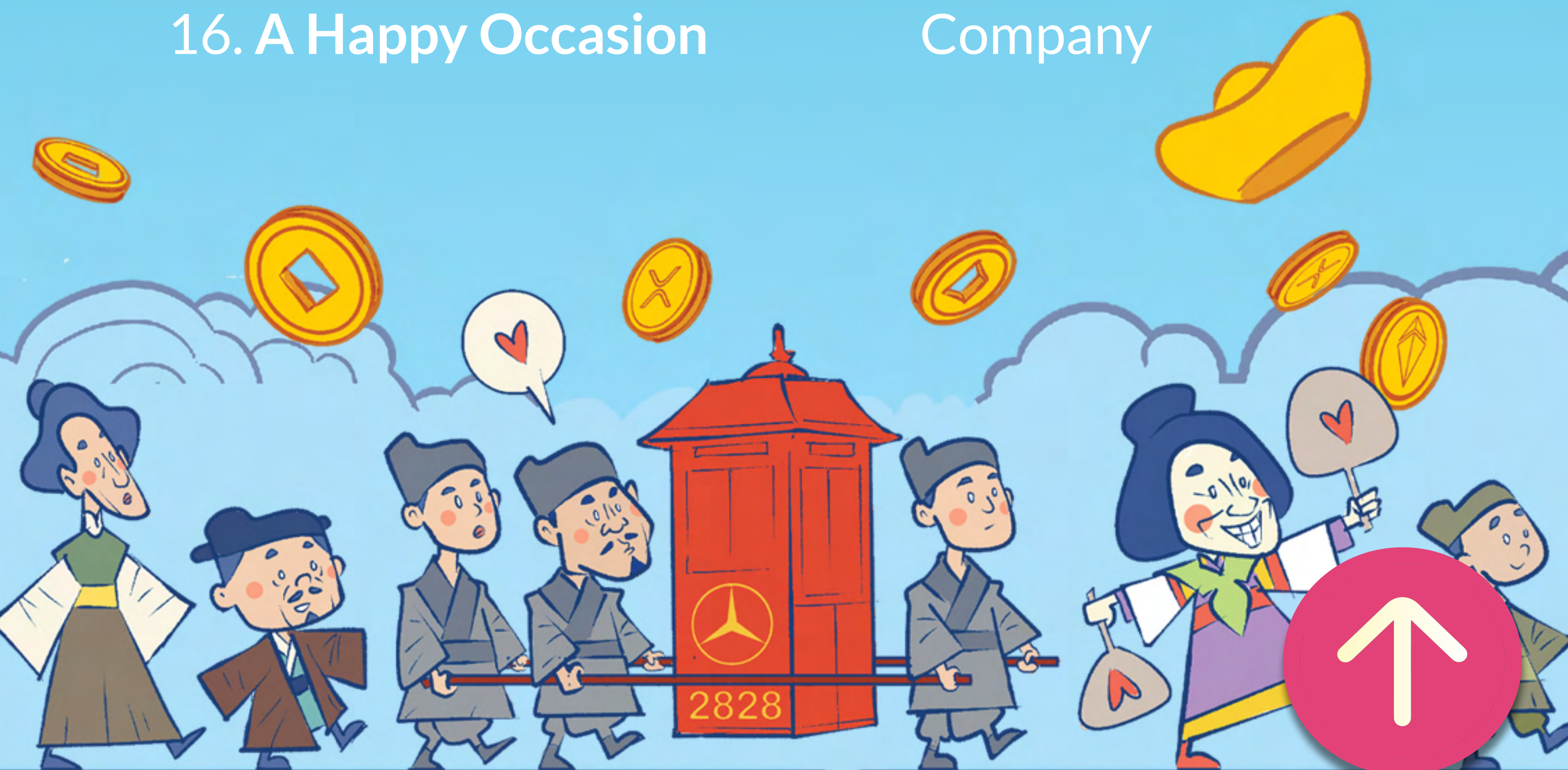




都是当兵惹的祸  
The Soldier & His Virtuous Wife

# Musical Numbers

- |                             |                                   |
|-----------------------------|-----------------------------------|
| 01. A Happy Occasion        | Company                           |
| 02. Officer Vs. Matchmaker  | Officer, Matchmaker               |
| 03. Farewell                | Mei Ying, Qiu Hu                  |
| 04. Ten Years Later...      | Mei Ying, Qiu Hu, Master Li       |
| 05. It's A Rich Man's World | Master Li, Sidekick A, Sidekick B |
| 06. I Have A Dream          | Master Li, Sidekick A, Sidekick B |
| 07. Ten Years Widowed       | Mei Ying, Master Luo              |
| 08. Qiu Hu Is Dead          | Mei Ying                          |
| 09. Foolishness             | Mei Ying, Master Luo              |
| 10. Not Worth It            | Mei Ying                          |
| 11. Zero To Hero            | Qiu Hu                            |
| 12. What Kind of Man        | Mei Ying, Qiu Hu                  |
| 13. All In Vain             | Mei Ying                          |
| 14. Doubt                   | Mei Ying                          |
| 15. The End of Our Story    | Mei Ying                          |
| 16. A Happy Occasion        | Company                           |





# 人物介绍 Characters



梅英  
Mei Ying



秋胡  
Qiu Hu



罗大户  
Master Luo



秋胡母  
Qiu Hu's Mother



勾军  
Officer



媒婆  
Matchmaker





轿夫 → 李大户  
Sedan Bearer →  
Master Li



轿夫 → 墙头草甲  
Sedan Bearer →  
Sidekick A

轿夫 → 墙头草乙  
Sedan Bearer →  
Sidekick B





幸福快乐的日子，  
需要这些人共同打造……

What Happens Before  
Happily Ever After?

The Making of  
The Soldier &  
His Virtuous Wife





# 剧本 Script

“我在1980年代开始对元明戏剧和传统戏曲感兴趣，去纽约读书的经验，也让我受到音乐剧的一定影响。所以当我回到台湾之后，我就开始思考——什么是‘属于自己文化’的音乐剧——《秋胡戏妻》的构想就此浮现。

然而，要如何平衡传统与现代，也让我痛苦挣扎过。  
**几经思考，我决定把一切丢掉，跟着感觉走！**  
**虽然是出乎意料的不像，但也带给我十足的欢乐。**

包含《当兵》在内，我创作的七出音乐剧中，有六出是由陳揚先生作曲。在没有人知道我要做什么、想怎么做时，是他跟我一路摸索，直至成形。感谢他陪伴我走完这条创作路程。遗憾的是，陳揚先生已在去年11月13日先离我们而去了。

谨以本剧纪念陳揚大师。”

**羅北安**

**编剧 / 作词 / 导演（台湾版）**





# 剧本 Script

“I became interested in traditional Chinese opera in the 1980s and encountered Western musicals while studying in New York. After returning to Taiwan, I asked myself what a musical in my cultural context would look like. That was how the idea of adapting *Qiu Hu Flirts With His Wife* came about.

Initially, it was a struggle balancing the traditional and modern. After some thinking, I decided to just follow my instincts. The result was quite unexpected, but it brought me great satisfaction.

Composer Chen Yang wrote the music for six of my seven musicals, including this work. He accompanied me on this creative journey, even when no one understood what I was trying to do, and I'm thankful for that. Unfortunately, Chen Yang passed away on 13 November 2022.

This show is dedicated to his memory.”

**Lo Pei-An**

**Playwright, Lyricist, Director (Taiwan Edition)**





# 音乐 Music

“在进行《当兵》的重新编曲时，我会根据故事需求，选择音乐的方向。例如，当台上一片混乱、出现荒谬情节，甚至是角色们刻意彰显敌意时，我就会选用比较不和谐的音调和乐曲。

整个演出中，最具代表性的主旋律将以器乐\*的形式反覆出现，强调特定的时刻和人物关系。同时，我也导入一些流行文化的元素，像是ABBA乐团的《Money Money Money》和《魔笛》的夜后咏叹调等经典曲调，作为演出的彩蛋，进而提升喜剧效果。”

林海贤

音乐总监 / 编曲

\*完全使用乐器演奏，不用人声或是人声处于附属地位的音乐。





# 音乐 Music

“When rearranging the existing music for *The Soldier & His Virtuous Wife*, the needs of the story provided guidance for the musical choices I made. For example, dissonance was used during moments of chaos, absurdity or even in outright displays of hostility.

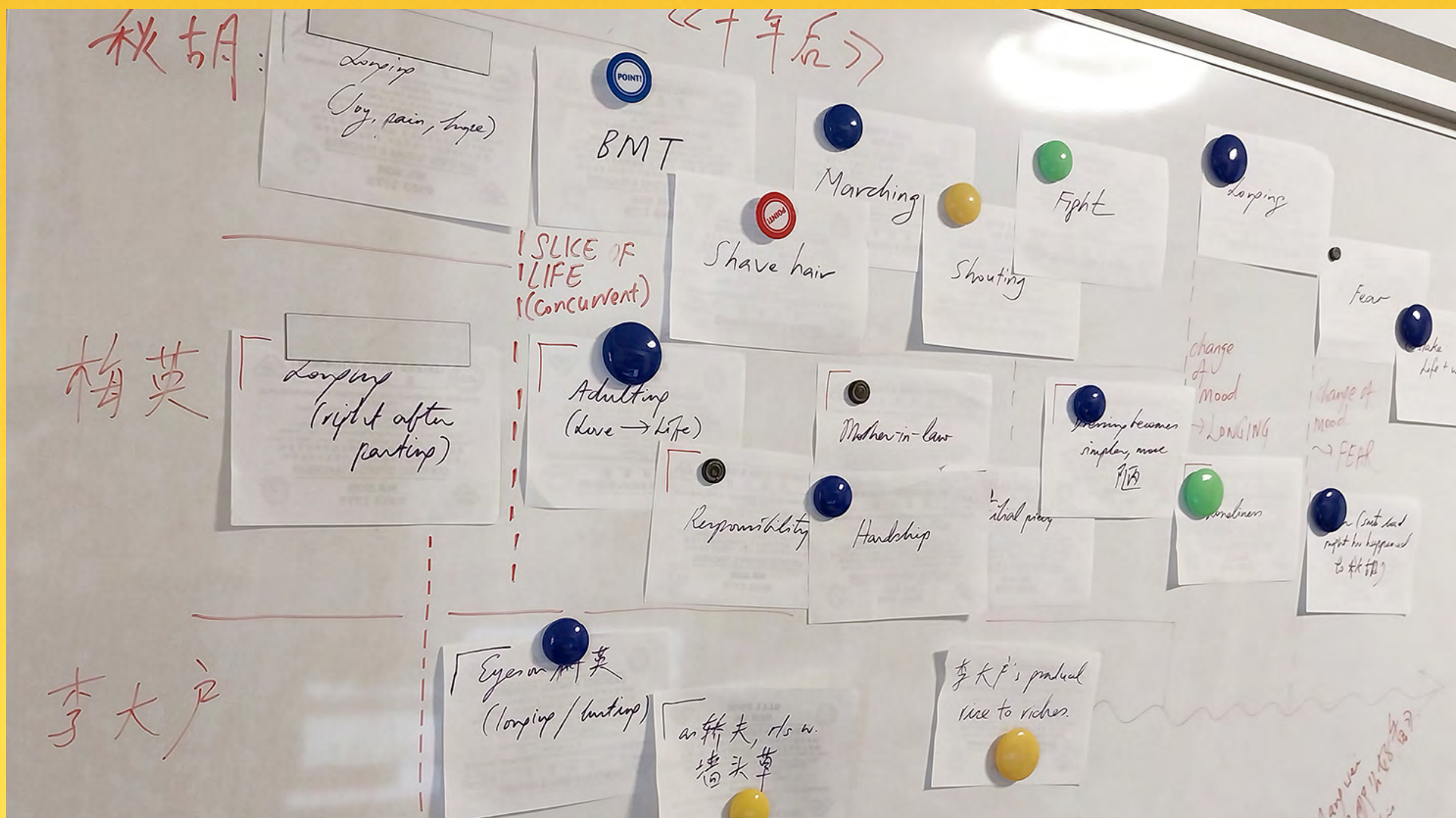
Throughout the show, the most iconic motifs from the songs reappear as instrumentals to underscore specific moments and relationships. I also introduced pop culture references in the form of famous tunes, e.g. ABBA’s *Money Money Money*, *Der Hölle Rache* (the Queen of the Night aria), as Easter eggs for greater comedic effect.”

**August Lum**

**Music Director, Arranger**







《十年后》的创作：在谱写音符之前，海贤会先拉出歌曲的线性结构。  
The Making of *Ten Years Later...*: August maps out the linear structure before writing a single note.







# 肢体舞蹈 Movement

“我尝试创造出强烈的视觉和肢体符号，让演员们可以融入其中并加以发挥。观众会透过有趣的现代视角，来品味这个以古代为背景的故事。

采用像是戏曲这样的传统形式，建立一个基本的动作调性，在适当时机，我们就可以打破规则，进行不同的尝试去展现对比。

此外，我也结合传统戏曲的身段，创造各个角色的特色动作，运用视觉和肢体表现，来描绘角色在剧中经历的情感变化。”

常惠旋  
编舞

“I always try to create strong visual, physical motifs that actors can inhabit and play with. This story is set in a traditional historical era but seen through a fun modern lens. So having a traditional form like Chinese Opera sets up a base movement tone that we can have fun playing with, contrasting and breaking the rules when appropriate.

I also wanted to use the physicality of traditional Chinese Opera archetypes to anchor the different character movements, and to create a visual, physical representation of how some characters' personalities change through the course of the show.”

Seong Hui Xuan  
Choreographer







照片摄影：刘晋旭  
Photo by Ric Liu





# 布景 Set

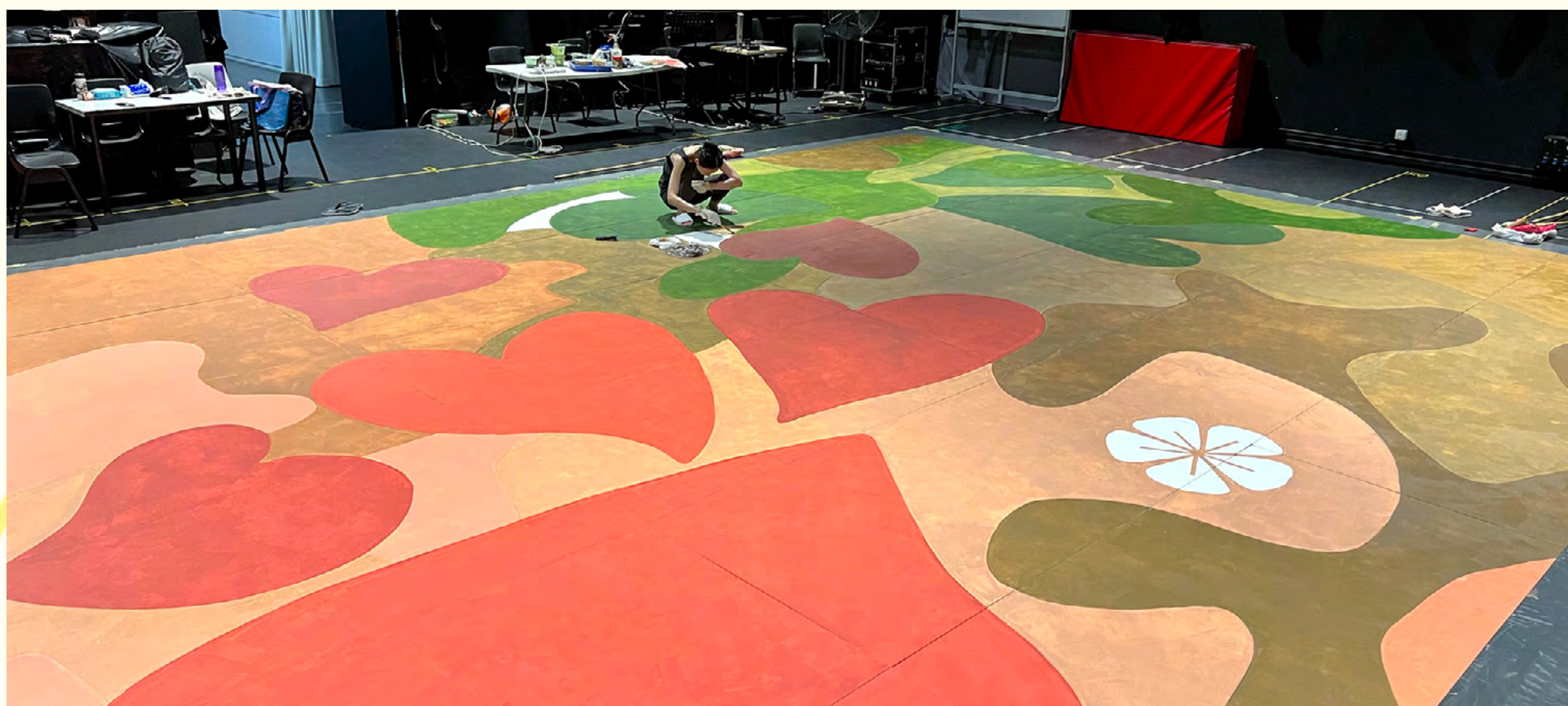
“布景的设计灵感源自‘門（门）’。这个字，可以象征家里的大门、走进爱人的心中、展开人生的新阶段，或是踏入既定的框架中。同时，‘門（门）’的形象，也可以让观众联想到‘贞节牌坊’。以传统中式建筑的意象，呼应古代对女子守节的表彰。此外，我也把汉字和当代图标融合在一起，加上有趣的改变，让整体设计更加生动。”

陳似鳳  
布景设计

“The set design is inspired by the symbolism of the ‘Gate 門（门）’, which may be interpreted alternately as: entering a loved one’s heart, starting a new phase in life, the doors to a home or frames of regulations. It also evokes the image of ‘chastity’ paifangs, which are traditional Chinese architectural monuments honouring women’s virtue.

The set design also features a vibrant fusion of patterns in Chinese characters and contemporary icons with a fun twist.”

Chen Szu-Feng  
Set Designer



绘景师在实践空间进行布景的绘制。  
Scenic painting in progress.









# 服装 Costume

“服装的设计灵感主要是来自中式服装；但当你仔细去看，也会发现这些服装（和元素）其实都源自不同朝代。经过拼凑剪贴，形成一幅和谐的传统中式拼贴艺术作品。

《当兵》的音乐剧形式，也让我进一步去思考如何让这些服装跟着演员和舞蹈编排律动。想像一下，当演员在场上跑跳时，有着水平褶皱设计的轻盈服饰，就会随着他们的肢体晃动，与飘逸的长袍形成鲜明对比。”

陈书林

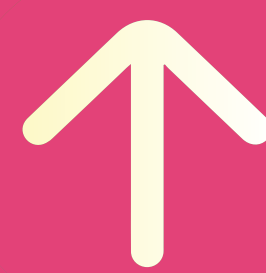
服装设计

“Besides the obvious Chinese inspirations for the costumes, one will observe the different garments (and elements) from different dynasties, pieced together to form a harmonious collage of traditional Chinese clothing.

The musical nature of the show also allowed me to rethink how the garments move in relation to the wearer and choreography. Think light-weight horizontal pleated garments bouncing up and down, contrasted against flowy long robes.”

Max Tan

Costume Designer







设计图 vs. 完成品  
The original sketches vs. the final look





# 灯光 Lighting

“我希望灯光的设计充满趣味，并能煽动人心；但更重要的是，要能帮助提升故事的叙事效果。”

因此，像〈我是暴发户〉这样的大场面，就要足够夸张；在感性或是演员演唱〈太多心〉这种抒情歌曲时，也要能够协助营造情感和氛围。而因为〈十年后〉这首歌牵涉到许多时间、空间和情绪的转换，也让设计特别具有挑战性。”

白静怡  
灯光设计



“I wanted the design to be fun, exciting, but more importantly the overall design needs to support and enhance the storytelling.

This means going over-the-top for big numbers like *It's A Rich Man's World*, but also evoking the mood and atmosphere required for emotional moments or slow ballads like *Doubt*. A particularly challenging number would be *Ten Years Later...*, as it involves plenty of sudden shifts in time, space and mood.”

Genevieve Peck  
Lighting Designer







# 圆桌对谈：郭践红 x 黄美兰 x 董姿彦 《都是当兵惹的祸》三十年的旅程



[观赏完整对谈影片>](#)  
[Watch The Full Roundtable>](#)

The Soldier & His Virtuous Wife:  
A Thirty-Year Journey  
A Roundtable Discussion with  
Kuo Jian Hong, Wong May Lan  
and Joanna Dong







“对实践剧场来说，重演一出戏是重要的；透过重演，能深化创作者跟作品的细腻关系。尽管每次参演的班底不同，但这些有一定历史的作品，就像是剧场发展的里程碑，展示了传承的过程。经过四度编排，来自台湾的《当兵》也跟新加坡本地剧场和演员，形成一种相互依存的有机状态。”

——郭践红

《都是当兵惹的祸》2023年导演

“From our perspective, restagings are important because it is how artists deepen their relationship(s) to a piece of work. Despite featuring different artists, works with a long history can mark milestones in our theatre development, and demonstrate the process of inheritance. After four stagings, this Taiwanese work has naturally formed an organic interrelationship with Singapore theatre and local artists.”

— **Kuo Jian Hong, Director**

(2023 version)

“在《当兵》的剧本中，其实有很多空白可以让导演和演员自行发挥。我在导戏时，就让演员们丢掉‘一定要怎样’的想法，去玩各种可能的对白和动作。所以现在观众们看到的一些桥段，很可能就是当时被演员们‘玩’出来的！”

——黄美兰

《都是当兵惹的祸》1996、1998、2008年导演

“There’s a lot of room for the director and actors to play within the script. My approach to directing was to have the





actors throw away any preconceived ideas on how the scene ‘should be done’, and to play around with different possibilities. Some of the scenes you’ve watched may very well come from our actors ‘playing’ back then!”

— **Wong May Lan, Director**  
(1996, 1998, 2008 versions)



“我在2008年第一次接触这种类似戏曲的作品，当时做了许多身段的基础训练，明显感受到自己有在成长、演员的底子又厚了一些。但是到这一次我才发现，当年自己对于演出角色所经历的事件和心境状态，太毫无疑问地直接接受。经过累积和成长，现在我会对剧本内容和角色的情绪转变提出疑问，并设身处地去思考，身为梅英的我要怎么承担如此复杂的关系？”

——**董姿彦**

《都是当兵惹的祸》2008、2023年演员

“My first encounter with Chinese Opera was in 2008 when I took movement classes as part of my preparation. I was certain I had grown as an actor through this process, yet in retrospect realised I had too easily taken my character’s experiences and state of mind at face value. I now have the experience to critically engage with the script, questioning the character’s emotional journey by asking myself: ‘If I were Mei Ying, how would I bear it?’”

— **Joanna Dong, Actor**  
(2008, 2023 versions)





都是当兵惹的祸  
The Soldier & His Virtuous Wife

# 实践剧场 音乐剧大事记 Timeline of Practice Musicals

1996年，时值实践话剧团10周年（当年我们正式改名为“实践剧场”），联合创办人郭宝崑选择在新加坡搬演来自台湾的歌舞剧——《都是当兵惹的祸》。当时，他说这是一种“自我颠覆”，期许能藉由其他文化的目光，拓展自己对于剧场的认知和戏剧手法。

根据现代对于“音乐剧”的理解和认知，1996年及1998年实践剧场呈现的《都是当兵惹的祸》，或许只能被称为“有歌曲的话剧”；但也确实开拓了我们对于另一种戏剧形式的想像。

在现任艺术总监郭践红的带领之下，我们从2005年开始，陆续推出原创华语音乐剧作品，包含：《老九》音乐剧、《天冷就回来》和《聊斋》。我们很荣幸这些





作品能够受到广大观众的喜爱，也让我们有多次重演的机会，更能在每一次的重演“再创作”、“再升华”。

近三十年前，实践剧场在冥冥之中走上了音乐剧的创作路程；直到现在，我们仍持续不懈地探索新加坡原创华语音乐剧的可能，挖掘属于我们自己的“声音”。



*The Soldier & His Virtuous Wife* was selected by Practice co-founder Kuo Pao Kun to

celebrate Practice's 10<sup>th</sup> anniversary in 1996 — making it one of Singapore's earliest Mandarin musicals. At the time, he said that this was an “overturning of self” — an attempt to expand his understanding of theatre through the eyes of other cultures.

More akin to “a play with songs” than the sophisticated musical theatre productions we know today, the 1996 and 1998 stagings nevertheless opened up our imagination to new possibilities and new avenues of exploration.



Today, Practice has emerged as leaders of the Singapore Chinese language musical theatre genre, with a canon of three beloved works. Under the leadership of current Artistic Director Kuo Jian Hong, *Lao Jiu: The Musical*, “*If There're Seasons...*” and *Liao Zhai Rocks!* have been enjoyed by tens of thousands of audiences.



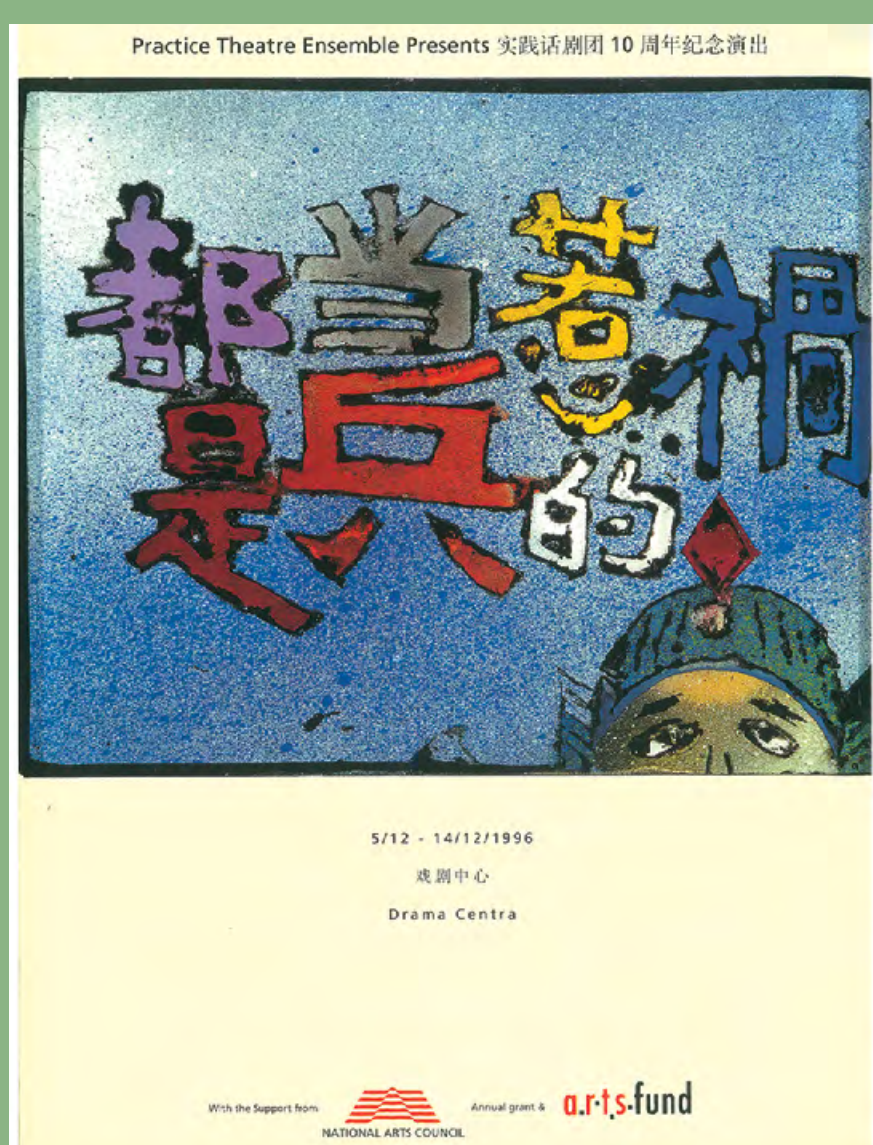


欢迎你跟着我们，一同回顾实践剧场音乐剧制作的重要里程碑：

Thirty years later, still experimenting, still exploring.  
Discover our Musical Theatre journey:

# 实践剧场音乐剧大事记

## TIMELINE OF PRACTICE MUSICALS



**1996, 1998**

《都是当兵惹的祸》  
The Soldier &  
His Virtuous Wife



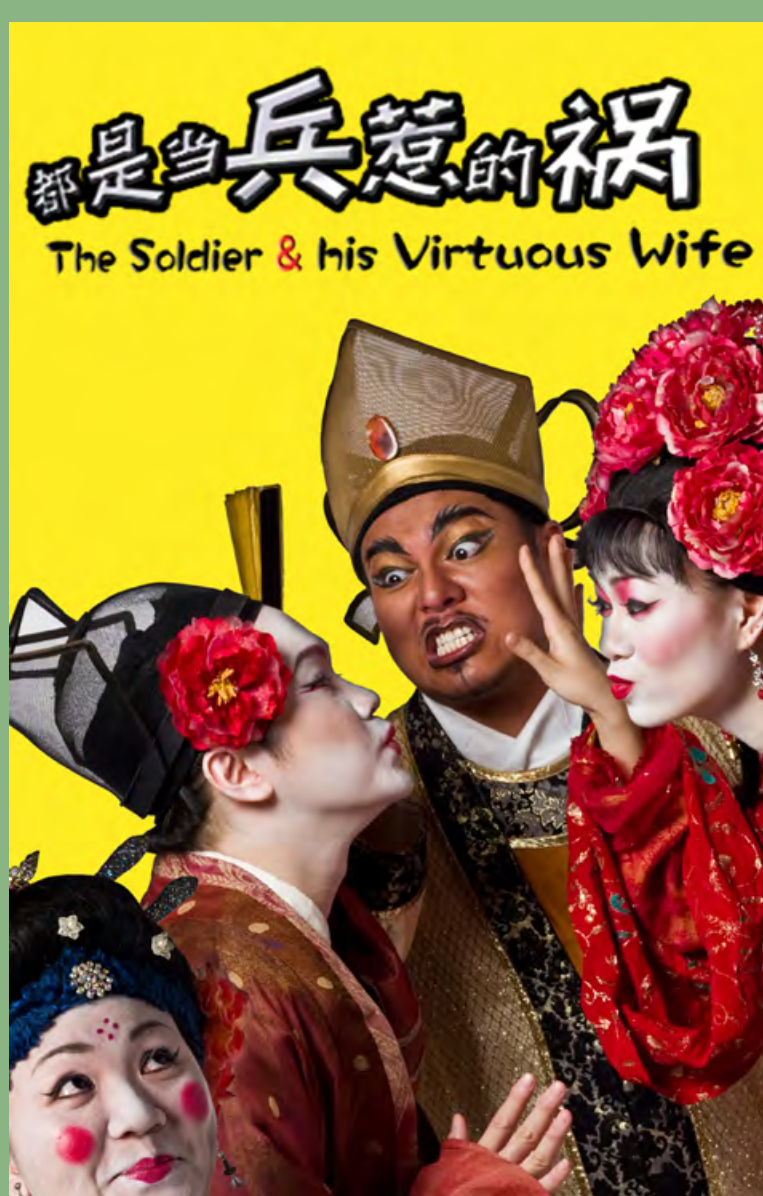
**2005**

《老九》音乐剧  
Lao Jiu: The  
Musical



**2007**

《天冷就回来》  
“If There’re  
Seasons...”



**2008**

《都是当兵惹的祸》  
The Soldier &  
His Virtuous Wife



**2009**

《天冷就回来》  
“If There’re  
Seasons...”

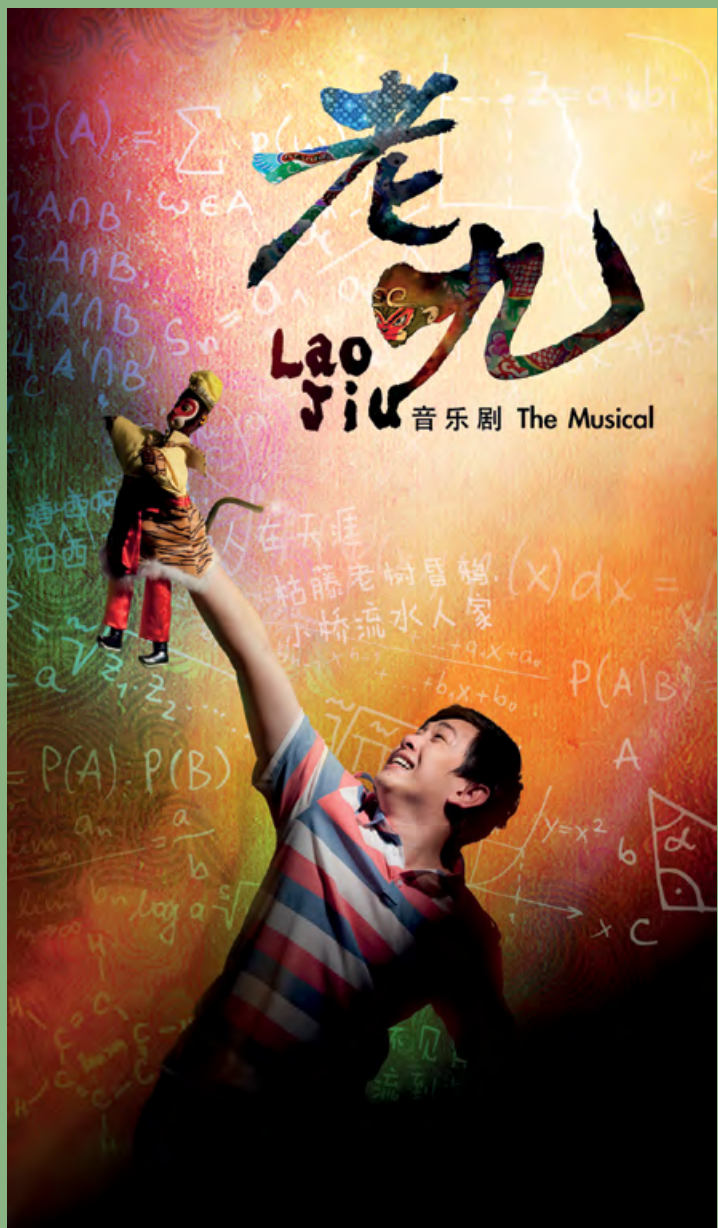


**2010**

《聊斋》  
Liao Zhai Rocks!







2012  
《老九》音乐剧  
Lao Jiu: The Musical



2014  
《天冷就回来》  
“If There’re Seasons...”



2016  
《聊斋》  
Liao Zhai Rocks!



2017  
《老九》音乐剧  
Lao Jiu: The Musical



2019  
《聊斋》  
Liao Zhai Rocks!



2023  
《都是当兵惹的祸》  
The Soldier & His Virtuous Wife

## 《老九》音乐剧 Lao Jiu: The Musical

故事发生在80年代的新加坡。“老九”上有八位姐姐，身为家中唯一的男丁，家人们一直对他寄予厚望。这位绝顶优秀的男孩，有机会得以考取人人称羡的奖学金；但深爱传统布袋戏的他，也希望自己可以接下老师傅的棒子，让这项传统技艺得以流传。面对家人的殷切期盼，







他会选择跟随自己内心的想法成为偶戏师，或是不负家人期望去考取奖学金呢？

或许，每个人的心中都有一个老九……

改编自己故戏剧大师郭宝崑的剧作，由实践剧场艺术总监郭践红执导的《老九》音乐剧，描述青少年在成长过程中，必须在梦想和责任之间做出抉择的故事。

Set in 1980s Singapore, *Lao Jiu: The Musical* tells the story of Lao Jiu (Ninth Son). Lao Jiu is on track to win a prestigious scholarship, yet all he wants is to follow in the footsteps of his traditional Chinese puppetry teacher and become a puppeteer himself. With his family's hopes and expectations pinned on him, what will Lao Jiu do?

Based on late theatre doyen Kuo Pao Kun's beloved play *Lao Jiu*, and directed by The Theatre Practice's Artistic Director Kuo Jian Hong, *Lao Jiu: The Musical* is a universally relevant coming-of-age story about choosing between dreams and responsibilities.

## 《天冷就回来》 “If There're Seasons...”

在爱人小静去世后，阿乐背着行囊，只身前往纽约追寻自己的音乐梦想。在异乡，他结识了同样来自新加坡的阿强和Rose。摇摇欲坠的梦想、受创的心灵，促成了一段苦乐参半的友谊。而在不知不觉中，他们之间的关系开始出现了莫名的变化……







由香港金牌编剧杜国威（知名电影作品《如果·爱》）编写剧本，重新演绎新加坡音乐巨匠梁文福的新谣金曲。刻画一段跨越生死，有关爱情、友情和梦想的故事。

After the painful demise of his girlfriend, Ah Le leaves Singapore to pursue his musical ambitions in New York. He meets two fellow Singaporeans and a bittersweet friendship of battered dreams and bruised hearts is born amongst them. However, unknown to them, their lives and friendship are about to be changed forever...

*“If There’re Seasons...”* boasts an evocative score of Xinyao hits written by Liang Wern Fook, a pioneering figure in this uniquely Singaporean vocal genre. Written by award-winning Hong Kong playwright Raymond To (*Perhaps Love*), this critically acclaimed jukebox musical tells a timeless story of love beyond death, friendships that go the distance and dreams that find their way home.

## 《聊斋》 *Liao Zhai Rocks!*

书生桑晓与狐妖婴宁坠入爱河，奈何桑晓误信了水鬼封三娘的谎言，中毒身亡掉入万丈深渊的地府。为了拯救挚爱、改变命运，婴宁奋不顾身勇闯地府面对地狱统治者“阎罗王”的滔天怒火！





取材自中国清代作家蒲松龄的志怪小说《聊斋志异》，结合激情和具有反叛精神的摇滚乐，带领观众走入充满奇幻色彩的鬼怪世界，向你诉说一段跨越阴阳界限的凄美爱情故事。



由实践剧场艺术总监郭践红执导，董姿彦领衔主演，并邀请到著名的华语流行音乐人黄韵仁和小寒共同打造。透过猛烈明快的音符和通俗易懂的歌词，让经典文学也能展现与众不同的魅力和色彩，并为新加坡华语音乐剧注入全新的能量。

The scholar Sang Xiao falls in love with the fox spirit Ying Ning, but is deceived by the water spirit Feng San Niang. When Sang Xiao is poisoned and cast into the underworld, Ying Ning must brave the wrath of the king of Hell to rescue her true love and change their destiny.

Inspired by *Strange Tales from a Chinese Studio*, a collection of classic Chinese stories by Qing dynasty writer Pu Songling, *Liao Zhai Rocks!* tells a supernatural tale of forbidden love through the explosive force and gritty rawness of rock music.

Directed by The Theatre Practice's Artistic Director Kuo Jian Hong and helmed by Joanna Dong, this epic rock musical redefined the musical theatre genre in Singapore with its unexpected fusion of classic Chinese stories and a blistering score by Mandopop luminaries Eric Ng and Xiaohan.





# 实践剧场在华语音乐剧上的演进

(原载于2019《聊斋》上海巡演纪念节目册)

从许多面向来看，我们的华语音乐剧充满了新加坡特色。身为一个移民国家，新加坡传统上就会撷取来自各方不同的影响，然后融合成我们独有的声音与观点。“融合”——这个概念在新加坡人的自觉里是如此根深蒂固，这些文化冲击似乎在无形中自然产生。

今日新加坡华语音乐剧的主要特征，是它能够无缝接轨地将西方剧场与华文文化及说故事的方式合而为一。实践剧场是华语音乐剧的推动者之一，经过14年来不断地实验及学习如何驾驭这些元素，才有了2019年的《聊斋》——这，就是我们的历程。

实践剧场在音乐剧的实验始于我们的初试啼声：《老九》音乐剧。故事背景设定在1980年代的新加坡，剧情改编自新加坡剧作家郭宝崑文稿《老九》，全新剧本更加强了新加坡元素。我们在音乐方面采取大胆实验，结合美国作曲家 Jonathan Price 的曲目与新加坡流行作词人小寒的歌词，希望这样的文化冲击，能够将西方音乐剧及新加坡独特的声音结合。然而，制作团队因为对形式不够熟悉，导致我们无法完全结合这些截然不同的元素；旋律虽然有强烈的技巧，但与其他元素格格不入。虽然很明显地还有许多进步的空间，但第一次的制作仍是个有价值的尝试。



《老九》音乐剧 *Lao Jiu: The Musical* (2005)

实践剧场的下一项挑战是《天冷就回来》，传唱新加坡独特的“新谣”时期流行曲。虽然故事背景在纽约，但仍透过各个主角的互动来呈现新加坡的内涵。依据先前的经验和我们对艺术形式的进一步了解，这次我们选择使用新谣的歌曲。这些歌曲由新加坡人创作，就算只听歌曲本身也能反映新加坡人的心声。创作





团队能够进一步探索如何在西方音乐剧的框架下，以最自然真实的方式，呈现这些新加坡角色，让我们在音乐剧这个艺术形式上取得突破。然而，由于这些歌曲并不是特别为了这部音乐剧所创作的，它们在传递故事时，仍显得比较隐喻且内敛。要将歌曲与故事结合，并推动剧情发展，也成为创作过程中的一大挑战。



### 《天冷就回来》“*If There're Seasons...*” (2014)

有了《天冷就回来》的正面回响之后，我们又给自己出了一道难题——制作第三部大型原创音乐剧《聊斋》。这部作品结合了蒲松龄《聊斋志异》的东方经典文本与西方摇滚音乐元素，这两种出人意表的元素组合，大大地挑战观众的预设立场，也给创作团队开启了无限的可能性。但是当游戏的空间越大，探索的范围越广，需要面临的障碍也越多。没有新加坡文化内涵为立足点，东方与西方之间的鸿沟似乎更加分离。在坚持用华语说这则故事的前提之下，要如何在华语音乐剧的形式中结合摇滚乐元素，促使创作团队竭尽所能地去探索不同的可能性。《聊斋》是对每一位创作者的锻炼，推动这群新加坡艺术工作者去反思自身与西方艺术形式之间的关系。同样的，在缺少新加坡文化背景的情况下，我们做的决定不仅需要考虑它的艺术价值，还要在个中细节里取得微妙的平衡。因为我们吸取了前两部音乐剧的经验，在制作《聊斋》时，才能有如此清晰的思路。

在建构了坚固的根基之后，团队再次回到《老九》音乐剧的创作。我们重新梳理并在新加坡的声音与艺术形式上寻找平衡点，当初面对的挣扎也得以迎刃而解。2012年《老九》以全新的曲目及剧本重新上演。之后，每当我们复排音乐剧时，除了是对技巧的淬炼之外，也是对作品的重新审视与完善。15年前我们踏出了第一步，如今有了一个大跃进，《聊斋》即将展开它的巡演之路！





# Practice's Evolution of Chinese Language Musical Theatre

(Originally published in the *Liao Zhai Rocks!* Souvenir Programme - Shanghai Tour 2019)

As a country of immigrants, Singapore has a long tradition of taking different cultural influences and blending them together to create something completely new, with its own distinct voice and perspective. **From Singlish to satay, hybridity is so entrenched in the Singaporean consciousness that mixing multiple cultures has become second nature to us.**

In many ways, the Singaporean Chinese language musical theatre genre is the perfect example of a hybrid. The genre today is marked by its ability to seamlessly hybridise Western musical theatre forms with Chinese culture and storytelling. As one of the pioneers of the genre, The Theatre Practice paved the way with 14 years of experimenting and learning how to harness and combine these core elements. The 2019 production of *Liao Zhai Rocks!* you see today is the product of this long journey – this is our story.

Practice's experimentation with musical theatre began with *Lao Jiu: The Musical*. The musical was adapted from Singaporean playwright Kuo Pao Kun's seminal text, *Lao Jiu*, which was set in 1980s Singapore. This first attempt at creating a hybrid form revealed exactly how difficult it was to integrate disparate elements and influences. For example, while *Lao Jiu* was chosen as the source text to provide a clear Singaporean voice within the Western framework of musical theatre, the team ran into difficulty trying to adapt the script's text-based storytelling to something that combined sung and spoken text.





Musically, the team experimented with a clash of cultures, pairing an American composer with a Singaporean Mandopop lyricist. However, they were ultimately unable to harness their disparate influences to create a unified score that blended traditional Western musical theatre sounds with Singaporean storytelling. The team's unfamiliarity with the musical theatre form meant that while many valuable lessons were learnt, more work needed to be done.

Practice's next venture was the jukebox musical "*If There're Seasons...*", which featured a group of overseas Singaporeans living in New York City. Informed by their *Lao Jiu: The Musical* experience, the team decided to use existing songs from the Xinyao movement – a uniquely Singaporean genre of contemporary Chinese music. Despite the challenge of adapting the arrangements of pre-existing solo songs to suit an ensemble, this decision proved to be a key breakthrough moment. The distinctly Singaporean sound of the music allowed the team to explore how these characters could express themselves in a natural and genuine way within the structural framework of a Western musical. Yet this decision did not come without its pitfalls. Because these songs were commercial pop songs and not musical numbers, they tended to be more metaphorical and implicit in its storytelling. Thus, incorporating these songs in a way that progressed the narrative proved to be a key challenge within the process.

With the lessons learnt from "*If There're Seasons...*", Practice began work on what would become the final piece in our musical theatre trilogy – *Liao Zhai Rocks!*. The blend of Pu Songling's text *Strange Tales from a Chinese Studio* and Western rock music opened up a world of possibilities for the artistic team – chiefly because the







《 聊齋 》 *Liao Zhai Rocks!* (2010)

combination appeared so unorthodox that all expectation was thrown out of the window. Yet, with wider parameters

of exploration came greater challenges. The team needed to figure out a way to coherently combine the demands of vastly different aesthetics (period versus contemporary), formats (classic literature versus Western rock musicals) and presentations (Chinese theatre performers versus Western musical performance styles). In this respect, *Liao Zhai Rocks!* was a true test of every creative's understanding of their individual relationships to this westernised form as a Singaporean artist. Without the safety net of a Singaporean context, each decision had to be considered not just for its artistic merit but its place within this delicate balance. The clarity this production demanded was achievable only after the lessons learnt from the previous two experiments.

And so the cycle continues. With the foundations of Chinese language musical theatre established, the team returned once again to the production that began the journey – *Lao Jiu: The Musical*. Indeed, much of the integration struggles that plagued the original production was alleviated because of the team's deeper understanding of the form and its balance between East and West. With a brand new score and a full rewrite, the musical once again made its debut. Since then, Practice has continued to sharpen our skills and refine our understanding with each revisit of our musical trilogy. Fifteen years since we first began, we present... our first touring production of *Liao Zhai Rocks!*.







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个人简介](#)  
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the names to  
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## 创意群 Creative Team

编剧、作词 Playwright / Lyricist  
[羅北安 Lo Pei-An](#)

作曲 Composer  
[陳揚 Chen Yang](#)

导演 Director  
[郭踐红 Kuo Jian Hong](#)

编舞 Choreographer  
[常惠旋 Seong Hui Xuan](#)

音乐总监、编曲 Music Director / Arranger  
[林海贤 August Lum](#)

布景设计 Set Designer  
[陳似鳳 Chen Szu-Feng](#)

灯光设计 Lighting Designer  
[白静怡 Genevieve Peck](#)

服装设计 Costume Designer  
[MAX.TAN](#)

音响设计 Sound Designer  
[Shah Tahir](#)

发型设计 Hair Designer  
[林忠华 Ashley Lim](#)

彩妆设计 Make Up Designer  
[The Make Up Room](#)

道具设计 Props Designer  
[曾梨莉 Chan Lee Lee](#)

主视觉插画 Key Visual Illustrator  
[刘敬贤 Sonny Liew](#)



## 演员 Cast

梅英 Mei Ying

董姿彦 Joanna Dong

秋胡 Qiu Hu

苏栳诚 Cavin Soh

李大户、轿夫 Master Li / Sedan Bearer

刘晋旭 Ric Liu

罗大户 Master Luo

蔡德耀 Yeo Lyle

秋胡母 Qiu Hu's Mother

吴敏宝 Ng Mun Poh

媒婆 Matchmaker

陈勉娇 Katherine Tang

勾军、轿夫 Officer / Sedan Bearer

潘嗣敬 Sugie Phua

墙头草甲、轿夫 Sidekick A / Sedan Bearer

洪小婷 Ang Xiao Ting

墙头草乙、轿夫 Sidekick B / Sedan Bearer

陈宏豪 Joel Tan

## 乐队 Band

指挥、键盘、打击乐 Conductor / Keyboard / Percussion

林海贤 August Lum

贝斯 Bass

杨文焯 Colin Yong

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**鼓、打击乐 Drum / Percussion**  
Rizal Sanip

**吉他 Guitar**  
李丰亨 Feng Lee

余伟文 Seah Weiwen

**胡琴 Huqin**  
辛宗桦 Darrel Xin

**键盘 Keyboard**  
何雪云 Joanne Ho

郑明光 Bryan Tay

## **制作群 Production Team**

**监制 Producer**  
陈伊琳 Michelle Tan

**监制助理 Assistant to Producer**  
黄雅婷 Victoria Wong

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

**技术总监 Technical Director**  
李美美 Lee Bee Bee

**舞台监督 Stage Manager**  
溫秀瑩 Woon Siew Yin

**制作协调员 Production Coordinator**  
黄璿桦 Jesselyn Ng

**助理舞台监督 Assistant Stage Managers**  
沈茁真 Georgia Sim  
陈梅霖 Ginnie Tan

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## 舞台助理 Stage Crew

汪澄琰 Ang Cheng Yan

李星燃 Li Xingran

陈鼎元 Alvan Tan

杜凯晴 Geralyn Toh

## 绘景师 Scenic Painters

钟雪贞 Natalie Chung-Therrian (L'Atelier Scenic Studio)

钟雪桃 Chung Suet Thor

## 音响工程师 Sound Engineer

郑吉钦 Sandra Tay

## 麦克风操作员 Radio Mic Operator

翁秋云 Rachel Ong

## 灯光技术指导 Master Electrician

李伟文 Darren Lee

## 灯光程序员 Lighting Programmer

陈亦愷 Tan Yi Kai

## 追光灯操作员 Followspot Operators

蔡曜励 Eliezer Chua

李建鹏 Melvin Lee

## 服装管理 Wardrobe Mistress

林芝盈 Lim Zhiying

## 服装助理 Wardrobe Assistants

Nurynne Aliesya

张思琳 Chong Sze Ling

黄玉鑫 Riko Wong

## 字幕操作员 Surtile Operator

李心仪 Rachelle Lee





## 实践剧场团队

## The Theatre Practice Team

### 董事 Board of Directors

王連聲 Wang Liansheng (主席 Chairman)

陆淑琴 Lek Siok King

陈培芬 Tan Puay Hoon

任锦荣 Yam Kum Weng

殷玲 Jennifer Yin Ling

吴维奋 Daniel Goh

郭践红 Kuo Jian Hong

### 董事顾问 Board of Advisors

柯思仁博士 Dr. Quah Sy Ren

黄明玉博士 Dr. Wee Beng Geok

萧丁明 Samuel Seow

黄燕如 Wong Yen Yee

### 联合创始人 Co-Founders

吴丽娟 Goh Lay Kuan

郭宝崑 Kuo Pao Kun (1939–2002)

### 艺术顾问 Artistic Advisors

吴丽娟 Goh Lay Kuan

黄美兰 Wong May Lan

### 艺术总监 Artistic Director

郭践红 Kuo Jian Hong

### 执行总监 Executive Director

吴维奋 Daniel Goh

### 总经理 General Manager

廖美玉 Rena Lew

### 教育推广组 Advocacy Team

朱瀚晖 Leslie Choo

王煒婷 Heng Wei Ting

巫静芝 Wu Jingzhi (实习生 Intern)





## 节目及制作组 Programming & Production Team

郑舆莹 Joey Cheng  
李美美 Lee Bee Bee  
黄璿桦 Jesselyn Ng  
沈心怡 Sim Xin Yi  
陈伊琳 Michelle Tan  
黄雅婷 Victoria Wong  
溫秀瑩 Woon Siew Yin  
李星燃 Li Xingran (实习生 Intern)

## 传播及伙伴拓展组 Communications & Partnership Team

朱恩宁 Sarah Chee  
莊漢菱 Chuang Hanling  
何诗惠 Ronice Ho  
何淑恩 Ho Shu En  
林沁慧 Jasmine Lim  
陈慧铭 Charlotte Tan  
郑向荷 Teh Xiang Her  
王新妍 Wang Xinyan (实习生 Intern)

## 财政组 Finance Team

张淑琮 Teo Seok Kheng (组长 Lead)

## 清洁工 Janitor

庄亚女 Chong Ah Nui

## 实堂姑娘 Practice Tuckshop Guniangs

洪小婷 Ang Xiao Ting  
郑舆莹 Joey Cheng  
朱瀚晖 Leslie Choo  
沈心怡 Sim Xin Yi

## 实践艺术工作者 Practice Associate Artists

洪小婷 Ang Xiao Ting  
詹文倩 Isabella Chiam  
錦 Ferry  
吴敏宝 Ng Mun Poh





# 关于实践剧场

## About The Theatre Practice

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，积极培养并激发社会大众关注以“人”为本的议题。过去58年来，我们深入探索及呈献多部脍炙人口与不同种类的作品，反映出新加坡复杂且丰富的多元文化。

时至今日，实践剧场延续着联合创办人及文化奖得主郭宝崑与吴丽娟的精神向前迈进。在现任艺术总监郭践红的带领之下，实践剧场持续塑造新加坡独有的文化景观，成为新加坡剧场不可忽视的重要声音。郭践红相信“游戏”是艺术创作中重要的元素，基于这样的创作理念，实践剧场也成功在游戏中体现了无惧的探索精神。

受到以尊重的态度娱乐观众的理念所驱使，实践剧场长期与新加坡本地及海外的艺术工作者合作，至今呈献超过350部广受好评的作品，当中包含音乐剧及经典、原创或具实验性质的艺术作品，并举行过多场巡回演出。此外，实践剧场所创作的许多文本更成为东南亚文学典范，授权来自全球各地的剧团改编创作，在世界舞台上展现新加坡的真实声音。


自成立以来，实践剧场一直扮演着亚洲与全球其他区域的文化桥梁。曾多次举办不同类型的艺术节（如：M1华文小剧场节、戏戏节！——LIVE 玩艺术），邀请来自不同领域和文化背景的艺术工作者共襄盛举、交流分享，提供优质的艺术作品一个意义非凡的国际平台。

作为新加坡艺术教育的先驱之一，实践剧场大力培育新加坡的艺术领域人才，并向年轻世代灌输对艺术的热爱。

艺术源自生活，实践剧场将无休止地探索全新领域，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，以及新华剧体的成员之一。





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 58 years, we have developed and presented works that aim to reflect the richness and complexities of Singapore's diverse cultures.

Today, we carry on the work of our visionary co-founders and cultural medallion recipients, Kuo Pao Kun and Goh Lay Kuan. Under the helm of current Artistic Director Kuo Jian Hong, Practice continues to shape Singapore's cultural landscape as the definitive voice in Singapore theatre. Jian Hong is deeply influenced by the importance of play in art-making and under her leadership, Practice has become the embodiment of the irrepressible spirit and fearless experimentation of play.

Practice is motivated by a desire to always respectfully entertain. We have collaborated with Singapore and international artists alike to present a critically-acclaimed repertoire of over 350 productions including musicals, classics, original and experimental works. We have toured extensively in the region. Many of our works have entered the canon of Southeast Asian literature and have been adapted and presented by theatre companies worldwide, presenting an authentically Singaporean voice on the world stage.

Since our inception, Practice has served as a cultural bridge between Asia and the world. Our recent theatre festival – *Patch! A (Live) Theatre Festival of Play* – comes from a legacy of carefully curated festivals and seminars that gather practitioners of all disciplines and cultures for sharing and exchange, while providing a valuable platform for outstanding international works.

As pioneers in Arts Education in Singapore, Practice has been instrumental both in







nurturing leaders in the Singapore arts scene, and inculcating a love for the arts in generations of Singapore youth.

Artistically diverse and constantly relevant, Practice will always engage with 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 member of the Singapore Chinese Language Theatre Alliance.







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“教育孩子要从人格做起，让孩子从小定下做人的观念基调。  
这就是实践教育工程的使命。

Child Education begins with character development,  
we have to mould a child's personality from young.  
This is the mission of the Practice Education Project. ”

— 吴丽娟女士（实践剧场联合创办人及艺术顾问）

Mdm Goh Lay Kuan, Co-Founder and Artistic Advisor  
of The Theatre Practice



## 实践教育工程儿童课程

## Practice Education Project Children's Courses

以游戏为中心，针对4~12岁儿童开设的艺术教育课程！

Weekly play-centric arts education classes for children aged  
4-12 years old!



了解更多! Find Out More!

[practice.org.sg/advocacy/childrencourses/](http://practice.org.sg/advocacy/childrencourses/)



欢迎来到实堂——一个艺术空间X咖啡厅  
Welcome to Practice Tuckshop —  
an arts space and café

我们喜欢用令人意想不到, 但亲切易懂的方式来说故事!  
我们支持不惧突破剧场框架和传统叙事方式的艺术工作者!

We tell STORIES in exciting, accessible and unexpected ways! We support ARTISTS who play with the boundaries of theatre and storytelling!

活动一览

Check us out here:

[linktr.ee/practicetuckshop](https://linktr.ee/practicetuckshop)





提升您的看戏体验，深化您与新加坡艺术产业的连结！

*Enhance your theatre-going experience and deepen your connection to the Singapore arts landscape!*

除了舞台上的演出，您将有机会走到幕后，一窥剧场的种种“秘辛”！每年捐款金额达\$100，即可成为“实践之友”，享演出赠票、后台导览、250%税务回扣和独家优惠等好康回馈！

Bringing you closer to our people and our work, donate just \$100 a year to join Friend of Practice. Benefits include complimentary tickets, backstage tours, 250% tax deduction and exclusive events.

加入实践之友，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](http://www.giving.sg/thetheatrepractice)



**实践空间 = 实践剧场的黑箱剧场！**

**Practice Space** is The Theatre Practice's black box theatre!

坐落在滑铁卢街艺术区的核心地带，“实践空间”是一个功能具弹性的灵活表演空间，可根据不同需求调整舞台和座椅形式，一共可容纳120位观众。

Located at the heart of the Waterloo Street Arts Belt, Practice Space is an intimate and flexible performance venue. It offers multiple staging configurations and a seating capacity of up to 120 pax.

实践空间适合用于：

- 戏剧表演 / 音乐会
- 工作坊
- 座谈 / 演讲
- 排练
- 发布会 / 推介礼

Practice Space is suitable for:

- Theatre/Music Performances
- Workshops
- Dialogues/Talks
- Rehearsals
- Launches



如欲租借场地，欢迎发送电邮至：  
For rental enquiries, please email:  
[space@practice.org.sg](mailto:space@practice.org.sg)

**PRACTICE 实**  
**SPACE 践空间**



“这不只是一张门票，而是一扇进入无限可能的大门。”  
“*It is not just a ticket to a show, it is the key to a world of limitless possibilities.*”

— 郭践红（艺术总监）

Kuo Jian Hong, Artistic Director



艺术赠礼  
GIVE A GIFT OF THEATRE

我们坚信，艺术不但可以强化个人与社群的连结，还能激励人们思考、探索、表达和行动。艺术，属于每个人。

加入实践剧场“请你来看戏”企业赞助计划，向有需要的弱势群体伸出援手，提供免费演出门票。

We believe in the power of engaging and empowering through the arts, and **making theatre accessible to EVERYONE.**

Our **Be My Guest** corporate sponsorship programme reaches out to underserved communities to provide them with tickets to our productions.

受益机构一览 Learn More:

[practice.org.sg/support-us/be-my-guest/](https://practice.org.sg/support-us/be-my-guest/)

欢迎联系淑恩了解计划详情！

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#01-04, S188720



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## 衷心感谢我们的实践之友

## *A big thank you to our Friends of Practice*

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Leow Mei Si	林佩芳 (Nola Lim)
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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.

加入实践之友，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](http://www.giving.sg/thetheatrepractice)



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