

高雄雄厲害
KAOHSIUNG LOCAL HI

但是又何奈

Singing All The Night ✨

娛樂至上，葷素不忌★賺錢有道，撒錢合理

—— 帶你回到鑽石般閃耀的80年代 ——



但是又何奈

Singing All The Night

2022.12.10 Sat. 14:30

衛武營表演廳

Weiwuying Recital Hall

節目全長約 100 分鐘，無中場休息

Duration is 100 minutes without intermission.



National Kaohsiung
CENTER OF THE ARTS

WEI WU YING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

■ 導演的話 Director's Note

唸小學時每次放學回家，都會經過位在臺中光復玉市的聯美大歌廳，雖然未曾走進去過，但也算是經過了歌廳秀從興盛到沒落的那段時光。真正對歌廳秀的印象，來自小時候遠足的時候，司機大哥在車上放的錄影帶。不論是豬哥亮生猛直接的黃色笑話、逗趣的短劇、華麗的舞台跟秀服或是熱鬧的場面，都在童年留下深刻的印象。（雖然是不太懂為什麼司機大哥要放歌廳秀給小學生看）

參與《但是又何奈》，試圖找回一點點走過聯美大歌廳外面時，曾經沾染的一點點時代的氣息，以及對於那個時代的人物印象：每天似乎都有事情，在不知不覺中推著我們前進，而我們無所謂前進，只是試著在被推進的腳步中，試著站穩、試著踏出下一步，至於下一步能踏在哪？早不是我們能選擇的事情。

相較於現代人對於自己生活的嚮往跟自覺，過去那份只為了「生存」的韌性跟單純，是令我好奇的。讀劇演出，雖然還不到正式演出的場面調度，但卻更能聚焦於感受人物和故事，也希望透過階段性的演出，讓明年演出的輪廓漸趨明朗。

有時候當我們碰觸歷史，我們總要問那段歷史對現在的意義是什麼？有時候卻也覺得，有些故事，不要急著理解、不要急著追尋意義。有時候光是靜靜地坐在那，感受一段時光的重現，或許意義便會自然產生。

Every day after elementary school, I'd pass the Lianmei Cabaret at Taichung's Guangfu Jade Market, in a way witnessing the rise and fall of the cabaret variety show culture. My impression of the show comes from a school trip on which the bus driver played a recording of one such show. ZHU Ge-liang's dirty jokes told with unabated candor, the comedy sketches, the garish stage and costume design, and the overall liveliness made a lasting impression. (Though why the driver let us kids watch it is beyond me.)

With *Singing All the Night*, I wanted to bring back that feeling from when I used to walk by the Lianmei Cabaret and show my impression of that era: We seemed to have something to do all the time, always unconsciously being pushed to progress, but we didn't know what for—we just tried to keep steady and take the next step despite not even knowing what the next step should be! We never had any choices.

I became curious about the resilience and simplicity of the past, which were tools of survival then, a contrast to how people consciously follow their hearts today. Though not a complete portrayal of the piece, the stage reading allows us to focus on the people and story and will make the profile for next year's performance clearer.

When we deal with history, we sometimes need to ask what its significance is today. But some stories don't need to be understood or assigned meaning yet. Sometimes, by just quietly sitting and re-experiencing a time from the past, its meaning gradually emerges on its own.

■ 編劇的話 Screenwright's Note

當初製作人和導演來找我，說要寫一個以臺灣 80 年代歌廳秀為背景的劇本，我心裡想，天啊這也未免太特別，而且到底會有怎麼樣的故事發生在這裡呢？甚至還想，說不定大家唱唱歌、跳跳舞，弄一場豪華大秀，就可以很好看。

不過當然不行，呵呵。

在收集資料的過程中，發現一個吸引我的點，就是這些表演者，不管是主持人、歌手、演員、舞者或是樂師，他們在舞台上和舞台下的人生，常常會有某種特殊的連結，於是腦海中響起了許多當時流行的歌曲，那些歌詞的內容，如何反映他們的真實人生，或成為諷刺的隱喻。於是定下了一個風格形式：歌手在台上唱著歌，是表演、偽裝，還是其實在吐露內心？這樣一個虛虛實實，真假交錯、融合的戲劇推進模式。

情感層面上，則讓我感覺到，在一個經濟起飛、快要進入泡沫時期的臺灣，那些來得快去得也快的金錢、物質、成就，在一切都成為過去、消失無蹤的時候，人會想抓回怎麼樣的基本需求？於是借用了豬哥亮先生與他家人之間的故事，在掌聲喧囂過後，在華麗落幕之後，才發現那填不滿的空洞，原來在呼喊渴求著，那些失去的愛與信任。

這個故事仍在發展中，希望明年正式演出，能更趨近於我想告訴大家的這些感觸。

When the producer and director came to me and said they wanted a script based on the cabaret variety shows of the '80s, I thought it was really out there and couldn't imagine what kind of story could come out of that. Maybe we'd just have everyone sing and dance against a garish backdrop.

Of course, that wouldn't do.

While doing my research, something struck me: there was often a special link between the lives of the performers on and off stage. I started thinking of a lot of the pop songs and lyrics from back then and how they reflected performers' lives or were sarcastic metaphors. That helped me establish the style format, which asks: Are singers on stage performing, pretending, or revealing their inner selves? So it deals with both the real and the feigned.

I also thought of the emotional aspect during this time when Taiwan's economy was soaring and the bubble was about to burst. When the money, material objects, and achievements disappeared as quickly as they had come, what basic needs were people unwilling to let go of? I looked at the story of the famous performer ZHU Ge-liang and his family. After all the applause died down and the curtain fell on the gaudy stage, we see the act of endlessly trying to fill the hole that could never be filled was actually an expression of desire to regain lost love and trust.

The story is still developing, and I hope that it will relate the message I want to get across when the full performance goes on next year.

■ 劇情大綱 Synopsis

那是一段經濟起飛的時期，那是一個逐漸開放的年代。
每個人所能做的選擇，有時候無關好壞……

阿梅來到醫院，見當年在歌廳秀叱吒風雲的老闆弘哥最後一面，弘哥也是她的伯樂、恩人。當弘哥說出自己最後的願望：希望能再辦一場歌廳秀，阿梅憶起當年發生的種種往事，在這如鑽石般閃耀的 80 年代的華麗外表之下，有金錢的誘惑、黑道的恩仇、戀人的不忠與背叛……

天生擁有一副好歌喉的阿梅，從小跟著歌舞團的母親在歌廳長大，許多長輩都看好她有一天能成為舞台上的歌手、明星，當一首又一首熟悉的流行歌曲響起，那段被時光隱蔽的閃耀年代也慢慢再度展現過往的風華，好賭的父親依然好賭嗎？那個擁有美麗臉龐的歌手 - 羽雁如今在那裡？還有當年的兒時玩伴 - 琴師，朝生現在是否已經擁有幸福的家庭？

當年的少女是如何在這段歲月中成長，今天，讓我們回到故事的最初，重返亮晶晶大歌廳，再聽一次《但是又何奈》。

It was the time of the Taiwan miracle and a gradual opening up.
Some choices people made were neither "good" nor "bad"...

A-mei comes to the hospital to see her boss, Hung Ge, who had taken the cabaret variety show realm by storm, one last time. He had scouted her out and made her big chance possible. He tells her his last wish is to put on one more show. She recalls all the things that happened during the '80s, a decade that shined like a diamond on the outside but underneath was full of the allure of wealth, owed gratitude and enmity among gangsters, disloyalty and betrayal among lovers...

Born with a beautiful voice, she grew up with a mother who was a professional singer. It was widely believed that she'd grow up to be a star, and when she hears the familiar pop songs of old, that glittering era covered over by time gradually comes back. Is her father still a gambler? Where is that beautiful singer Yu-yen today? And has her childhood friend Chao-sheng married and made himself a happy family?

Let's see how her story plays out from the beginning and revisit the ritzy cabarets and music of the old days.

■ 藝術家介紹 Artists Introduction

編劇 Screenwriter

王詩淳 WANG Shi-chun



國立臺北藝術大學戲劇學系畢業，主修表演。

編導作品：

2013 音樂時代【隔壁親家】南海劇場版執行導演

2014 天作之合劇團，MRT 實驗音樂劇【好久不見】編導

2020~2022 花聲藝文 x 幹麻醬紙，影集式音樂劇【鬼歸代言人】ep.2.-ep.9 文本編劇

2021 江宇雯畢業製作，音樂劇【哭吧！女孩】編劇

2021~2022 春河劇團【沒有人想交作業】讀劇版及演出版編劇

2022 新竹市文化局委託在地音樂劇【北斗星下的大煙囪】編劇

2022~2023 上海思啟文化傳播，影集式音樂劇【你好，我的透明室友】ep.1~ep.3 編劇……等

Graduated from the Department of Drama, National Taipei University of the Arts, majoring in acting as.

Director:

2013 Executive director, All Music Theatre's My Dear Next Door at Nanhai Theater

2014 Director and writer, Perfect Match's MRT experimental musical Long Time No See

2020-2022 Screenwriter, Huasheng Arts and Culture and Why This's musical series Gueigui eps.2-9

2021 Playwright for the musical Cry! Girl, Shine CHIANG's graduation production

2021-2022 Writer for both the reading and performance versions of Spring River Performing Arts Troupe's No One Wants to Hand In Homework

2022 Playwright, local musical Big Chimney Under the Dipper commissioned by Hsinchu City Cultural Affairs Bureau

2022-2023 Screenwriter, Shanghai Siri Cultural Communication's musical series Hello, My Invisible Roommate eps. 1 to 3

導演 Director

王靖惇 WANG Jing-dun



專長編導、表演，作品以原創劇本及臺灣背景為創作核心，觀照反應當代文化、人文、精神與社會議題。編導作品曾巡演至北京、上海、廣州、深圳、澳門等地。編導作品《狂起》獲 2017 年曼谷藝術節最佳劇本、最佳導演、最佳藝術設計及最佳肢體類演出四項大獎；編劇作品《病號》獲邀參演 2019 年烏鎮戲劇節；編導作品《如此美好》入選 2020 臺中歌劇院遇見巨人系列節目。著有《如此美好：王靖惇劇本集》。

其他編導作品有動見體劇團《兩廳院藝術出走 - 阿香的繪葉書》《台北詩人》《想像的孩子》《屋簷下》、故事工廠《七十三變》、紅潮劇集《瑪莉皇后的禮服》（共同導演）、飛人集社《魚》、同黨劇團《馬克白》等。編劇作品有哈旗鼓《1895 火燒庄：最終抉擇》、表演工作坊《外公的咖啡時光》《遇見自己》、明華園總團《步月火燒》等。

His works are good at starting from narrative texts and using original scripts. With the background of Taiwan as the main creative core, he observes and reflects Taiwan's contemporary culture, humanities, spirituality and social issues, and stimulates diverse and profound works with novel viewpoints and ideas. Participated in the 2014 Live Your Life Festival and the 2015 Shenzhen Drama Festival with Uncle Poet; toured Guangzhou and Shanghai with the same work to great acclaim. Kuang Qi, for which he was the director and writer, won Best Script, Best Direction, Best Art Direction, and Best Movement-Based Performance at the 2017 Bangkok Theatre Festival; writer of Unnamed, which was presented at the 2019 Wu Zhen Theatre Festival; playwright for Wonderful, which was selected for National Taichung Theater's Fall for Great Souls series.

Director:

Writer/director of M.O.V.I.E. Theatre's FormosART - Postcard, The Lost Sperm, Under the Roof; for Story Works' The Man, the Boy, and the Monkey King; for Red Theatre Group's Queen Mary's Gown (co-director), for NSO's Illusion; for Flying Group Theatre's The Dying Fish; for the Party Theatre Group's Macbeth. Playwright for 1895 Fire: the Final Choice, and for Performance Workshop's The Eternal Coffee Time and Meet Oneself.

■ 演員 Performers



蔡亘晏 (爆花) TSAI Hsuan-yan

主要飾演／阿梅 A-Mei



張詩盈 CHANG Shih-ying

主要飾演／羽雁 Yu-yen



林子恆 LIN Tzu-heng

主要飾演／弘哥 Hung Ge



郭耀仁 KUO Yao-jen

主要飾演／文凱 (阿梅父親)
Wen-kai (A-Mei's father)



梁允睿 LIANG Yun-ji

主要飾演／鳳君 (阿梅母親)
Feng-chun (A-Mei's Mother)



楊棟清 YANG Tung-ching

主要飾演／朝生 Chao-sheng

■ 演出暨製作團隊 Creative and Production Team

主辦暨製作單位 | 衛武營國家藝術文化中心

故事概念 | 劉建勳

編劇 | 王詩淳

導演 | 王靖惇

讀劇版演員 | 蔡亘晏 (爆花)、張詩盈、林子恆、
郭耀仁、梁允睿、楊棟清

讀劇版舞台指示 | 林國峰

讀劇版舞台設計 | 陳威光

讀劇版燈光設計 | 魏伯翰

讀劇版音樂設計 | 柯智豪

讀劇版造型設計 | 謝介人

讀劇版執行製作 | 林國峰

讀劇版導演助理 | 李沅臻

節目統籌 | 謝長裕

製作統籌 | 李聚慧

行銷統籌 | 藍鴻苓

平面設計 | 林正祐

舞台監督 | 鄧湘庭

讀劇版造型統籌 | 楊攸仁

讀劇版彩妝執行 | 張祐慈

讀劇版髮型執行 | 陳永維

舞台工作人員 | 李若蕎、何盈柔

音響技術人員 | 李政田、潘信安、蔡幸純

藝術總監 | 簡文彬

副總監 | 郭遠仙

節目經理 | 林娟代

戲劇歌劇組長 | 葉穎

技術經理暨製作統籌組長 | 陳美玲

技術協調組長 | 顏嘉煌

舞台技術組長 | 李慧玲

燈光技術組長 | 郭建豪

視聽技術組長 | 許志偉

行銷經理 | 朱逸群

行銷策略組長 | 陳紀臻

Presenter | National Kaohsiung Center for the Arts (Weiwuying)

Story Concept | LIU Chien-kuo

Playwright | WANG Shih-chun

Director | WANG Ching-tun

Performers (stage reading) | TSAI Hsuan-yan, CHANG Shih-ying, LIN Tzu-heng,
KUO Yao-jen, LIANG Yun-jui, YANG Tung-ching

Stage Director (stage reading) | LIN Kuo-feng

Stage Design (stage reading) | CHEN Wei-kuang

Lighting Design (stage reading) | WEI Po-han

Music Design (stage reading) | KO Chih-hao

Makeup, Costume, and Hair Design (stage reading) | HSIEH Chieh-jen

Executive Producer (stage reading) | LIN Kuo-feng

Director's Assistant (stage reading) | LI Yuan-chen

Program Coordinator | Rhett. HSIEH

Production Coordinator | LEE Chu-hui

Marketing Coordinator | LAN Hung-ling

Graphic Design | LIN Cheng-yu

Stage Manager (stage reading) | TENG Hsiang-ting

Makeup, Costume, and Hair Design Coordinator (stage reading) | YANG Yu-jen

Makeup Artist (stage reading) | CHANG Yu-tzu

Hairstylist (stage reading) | CHEN Yong-wei

Stagehands | LI Jo-chiao, HO Ying-jou

Sound Technicians | LI Cheng-tian, PAN Hsin-an, TSAI Hsing-chun

General & Artistic Director | CHIEN Wen-pin

Production Director | Jack KUO

Director of Artistic Planning | Elise LIN

Head of Theatre and Opera | Emily YEH

Director of Technical Management and Head of Production Coordination | CHEN Mei-lin

Head of Technical Coordination | YEN Chia-huang

Head of Stage | LEE Hui-ling

Head of Lighting | KUO Chien-hao

Head of Audio & Video | Slash HSU

Director of Marketing and Communication | CHU Yi-chun

Head of Strategic Marketing | CHEN Ji-zhen

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