



躍演

VMTheatre Company

## 勸世三姊妹 中文音樂劇

### *Don't Cry, Dancing Girls the Musical*

2023.01.06 FRI. 19:30

2023.01.07 SAT. 14:30, 19:30

2023.01.08 SUN. 14:30

衛武營戲劇院

Weiwuying Playhouse

節目全長約 160 分鐘，含中場休息 20 分鐘。

Duration is 160 minutes with a 20-minute intermission

臺灣華語、臺灣台語演出，臺灣華語、英語雙語字幕。

Performed in Mandarin and Taiwanese with both English and Mandarin surtitles

因劇情需要，演出中含不雅字眼，建議 12 歲以上觀眾觀賞。

Please note that the performance contains coarse language. Suitable for age 12+

合辦：



National Kaohsiung  
CENTER for the ARTS

WEIWUYING

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



## 黃泉路，有我陪你就袂孤單 *Company Along the Path to the Afterlife*

「牽亡歌陣，既要勸亡，也要勸善。」

文／《勸世三姊妹》中文音樂劇 編劇 詹傑

每每有人問我，究竟牽亡是在變什麼「齣頭」，我都會舉 2017 年在臺灣大賣的韓國電影《與神同行》，只不過這相陪之人，換上了臺灣在地的藝陣老師。民國 60 年代，發跡鼎盛自臺南新營善化地區的牽亡歌陣，聽老一輩的人說，早晨滿滿一火車的乘客，化好妝、衣著妥當，都是正要前往各地的藝陣人員，最好的時候一年可以有三四百場。過往，當家中有親人過世，牽亡藝師不但要「勸亡」，敦促死者放下世間牽掛，也得「勸善」，讓後世子孫行善守德，在吟唱齣頭之間，表達先人們的期許，成為早年教育水平不一環境下的大眾文化涵養。

《勸世三姊妹》中文音樂劇最初構想，其實是來自我雲林外公家見聞，那時我就想，如果能有一齣以臺灣在地民俗樂舞出發的音樂劇，該有多好。接著就想起了在喪葬會場，搖起一朵又一朵漂亮屁股花，最後還會大劈腿，宛如嘉年華會的牽亡歌陣。

為了田野調查，我們走南闖北，掐指算起來，多達十幾場的牽亡歌陣，願意讓我叨擾見習紀錄，卻也讓我看到了凋零中的臺灣傳統牽亡文化。從十三歲孩童時期開始扮老旦的藝師麗華阿姨，轉眼間，也是人家的阿嬤了，來到了六十多歲的年紀，她說，漸漸也要跳不動，可是現在也沒人要學。

《勸世三姊妹》中文音樂劇，撿拾這一路探訪得到的珍貴故事，讓隨母親流浪躲債的三姊弟，意外因為大姊宋國珍一場夢，重回故里，同步捲入地方大伯公的病榻遺願，得要宋家後人學唱牽亡歌陣，才能夠安心離世。由此，三姊弟國珍、國美、國豪，在這久別家鄉，重新有了認識父母和自己的機會，最終明白，埋藏在牽亡歌陣之中的祝福。

經由作曲康和祥與「躍演」劇團導演曾慧誠的齊力，我們歷經了三年以上的創作旅程，即將在 2023 年衛武營國家藝術文化中心世界首演。《勸世三姊妹》中文音樂劇試著想將我們感受到的，在臺灣這片土地上的風土人情，都透過歌曲表達出來。走進劇場，我們期待不論你是何種樣貌、經歷過何種命運坎坷，在這首牽亡歌串起的恰恰裡，都能與劇中的三姊弟共舞，擁抱不完美的自己，然後繼續往前走去。

Text: ZHAN Jie, librettist for *Don't Cry, Dancing Girls the Musical*

"In a spirit-guiding ceremony, you not only lead a spirit to the afterlife but also encourage its living descendants to be good."

Whenever someone asks what the ceremony is about, I bring up the 2017 Korean blockbuster (in Taiwan) *Along with the Gods*, but in Taiwan, the people escorting the spirit are ceremonial performers. During the 1970s, the ceremony rose to prominence in the districts of Xinying and Shanhua in Tainan. Older people say that in the mornings, the number of performers dressed in costumes and makeup on their way to different places to conduct such ceremonies could have filled a train. In its heyday, there would be 300-400 ceremonies each year. In the past, when someone died, the ceremony was a basic component of a funeral. The performers not only had to guide the spirit to the afterlife and urge it to let go of its ties to the mortal world but also encourage the spirit's descendants to be virtuous. During the performance, the expectations of the ancestors are expressed, so it was a way to transmit common cultural values despite discrepancies in level of education.

My earliest inspiration for *Don't Cry, Dancing Girls the Musical* came from what I knew about my maternal grandfather's family in Yunlin. Later, by writing the TV series *A Boy Named Flora A* and the musical *The Last Night of Beauty Karaoke*, I got to know the ceremony a bit more. I started thinking about how great it would be if there were a musical about Taiwanese folk art. Then I thought about the ceremony, which is like a carnival performance with the elderly woman and girl dancing, shaking their tushes, doing the splits, etc.

For the field research, we explored all over Taiwan. One time we heard a ceremony was going to take place in Pingtung, so we all got in the car at night and made a beeline south. In all, we saw about a dozen. The performer were kind enough to let us watch and document it, so I got to see this bit of wilting Taiwanese culture. Now, there are only two or three ceremonies a month, and once the current performers are gone, there will be no one to carry on their work. A Miss Lihua, who began performing as the elderly woman at the age of 13, was in her sixties when we met her. She lamented that she was getting too old to dance and that there was no one to take her place.

*Don't Cry, Dancing Girls the Musical* consists of these stories we found. The two sisters (Kuo-chen, the eldest, and Kuo-mei) and brother (Kuo-hao), who have shirked their responsibility and been away from home with their mother for years, return home based on a dream Kuo-chen, has had. They get sucked into trying to fulfill their great-uncle's dying wish: for the younger generation to learn to perform the spirit-guiding ceremony. In this way, the three obtain a chance to become reacquainted with their parents. In the end, they come to understand the blessings tucked away within the ceremony.

With the combined genius of composer Robert KANG and VMTheatre Company director TSENG Hui-cheng, the fruit of our over three-year effort will finally debut at Weiwuying in 2023. The piece is an expression of traditional Taiwanese culture via music. While watching the show, no matter who you are or what you've had to live through, we hope you will be able to empathize with the three siblings, embrace your imperfect self, and keep forging ahead with life.

# 演出暨製作團隊 Creative and Production Team

藝術總監暨導演 | 曾慧誠

編劇暨作詞 | 詹傑

音樂總監暨作曲編曲 | 康和祥

舞蹈設計 | 張雅婷

舞台設計 | 謝均安

燈光設計 | 何定宗

影像設計 | 徐逸君

道具設計 | 言行

服裝設計 | 張渝婕

髮型設計 | 楊攸仁

彩妝設計 | 盧靖雯

音響設計 | Tony YANG

主視覺設計 | 好春設計 · 陳佩琦

題字 | 黃崇鏗

演員 | 張擎佳、張芳瑜、宮能安、曾志遠、呂承祐、

黃巨東、曾思瑜、胡雅潔、李旻潔、黃奕豪、

黃匯森、周宛怡、周政憲、周貞好

樂手 | 康和祥、巫康裘、林宏宇、吳俊佑

助理導演 | 朱洛正

劇本顧問 | 簡莉穎

歌唱指導 | 謝淳雅

歌陣指導 | 林宗範

三弦教學 | 李咨英

身段設計 | 劉冠良

臺灣台語顧問 | 澎恰恰

臺灣台語指導 | 謝淳雅

英文翻譯 | Jim Reynolds、呂承祐、顏志翔

舞蹈設計協力 | 黃奕豪、胡雅潔、黃匯森

樂器錄製 | 李柏霖 (牛角號)、李咨英 (三弦)

舞台監督 | 張婷婷

舞台監督助理 | 陳映慈

舞台技術指導 | 李宏展

舞台技術人員 | 謝明廷、徐嘉瑜、高堂傑、林昕玄、

張忠瀚、曾嘉生

燈光編程 | 周邑軒

燈光技術人員 | 彭宣凱、黃靖純、薛峻豪

影像設計助理 | 陳佩蓉

影像執行 | 劉椿璐

視訊工程 | 聚光工作坊

音響技術人員 | 楊孟璟、楊騰鈞、陳振

音響助理暨字幕執行 | 謝岱廷

音效執行 | 柯依杰

音響工程 | 震撼行

道具管理 | 黃歆茛

道具協力 | 林柏泰、稻見紀光

服裝設計助理 | 賴星嵐

服裝管理 | 陳亦婷、黎素秀

梳化 | UBAH 美學造型團隊 實踐大學時尚設計學系

髮型執行 | 陳永維、高國凱

彩妝執行 | 陳愷萱、黃琳晏、曾均峰

實踐大學實習生 | 林育立、廖芝綺、黃詠淳、曾微凱

排練助理 | 王敏

製作人 | 林易衡、鄭涵文

執行製作 | 吳盈潔、張詔珏

行銷統籌 | 鄭涵文

行銷宣傳 | 劉又菱、黃盈嘉

專案票務 | 郭亦琳

執行美編 | 謝宛廷

劇照攝影 | 林政億 Terry

影像紀錄 | 楊勝性、廖翔宇

Artistic Director | TSENG Hui-cheng

Librettist | ZHAN Jie

Music Director & Composer | Robert KANG

Choreographer | CHANG Ya-ting

Stage Designer | HSIEH Chun-an

Lighting Designer | HO Ting-tsung

Multimedia Designer | HSU Yi-chun

Prop Designer | Yan-xing

Costume Designer | CHANG Yu-chieh

Hair Designer | YANG Yu-jen

Makeup Designer | LU Ching-wen

Sound Designer | Tony YANG

Key Vision Designer | Haospring Design · CHEN Pei-chi

Inscription | HUANG Chung-ken

Cast | CHANG Ching-chia, CHANG Fang-yu, KUNG Neng-an, TSENG Chih-yuan, LU Cheng-you, HUANG

Ju-dong, TSENG Su-yu, HU Ya-chieh, LI Min-chieh, HUANG Yi-hao, HUANG Hui-sen, ZHOU Wan-yi,

CHOU Cheng-hsien, CHOU Chen-yu

Orchestra | Robert KANG, WU Kang-chiu, LIN Hong-yu, WU Chun-yu

Assistant Director | CHU Lo-cheng

Script Consultant | CHIEN Li-ying

Vocal Coach | HSIEH Chun-ya

Taiwanese Soul Guiding Song Teacher | LIN Tsung-fan

Sanxian Teacher | LEE Tau-ying

Taiwanese Opera Figure Designer | Liu Kuan-liang

Taiwanese Consultant | Peng Chia-chia

Taiwanese Adviser | HSIEH Chun-ya

Translator | Jim Reynolds, LU Cheng-you, YEN Chih-hsiang

Assistant Choreographer | HUANG Yi-hao, HU Ya-chieh, HUANG Hui-sen

Program | LI Bo-tin (Cow Horn), LEE Tau-ying (Sanxian)

Stage Manager | CHANG Ting-ting

Stage Manager Assistant | CHEN Ying-cih

Technical Director | LI Hong-zhan

Stage Crew | XIE Ming-ting, HSU Jia-yu, KAO Tang-chieh, LIN Xin-xuan, ZHANG Zhong-han, ZENG Jia-sheng

Light Operator | ZHOU Yi-xuan

Lighting Crew | PENG Xuan-kai, HUANG Jing-chun, XUE Jun-hao

Multimedia Designer Assistant | CHEN Pei-rong

Projection Operator | LIU Chun-lu

Video Engineer | HISPOT WORKSHOP CO., LTD.

Sound Technician | YANG Meng-jing, YANG Teng-jun, CHEN Zhen

Sound Assistant & Surtitles Operator | XIE Dai-ting

Sound Effects Operator | KE Yi-jie

Sound Engineer | ROCK SOUND AND LIGHTING

Prop Master | HUANG Shin-yuan

Prop Assistant | LIN Po-tai, Norimitsu INAMI

Costume Designer Assistant | LAI Hsing-lan

Wardrobe and Dresser | CHEN Yi-ting, LI Su-xiu

Hair & Makeup Team | UBAH Aesthetic Styling, Department of Fashion Styling and Design Communication

Hair Stylist | CHEN Yung-wei, KAO Kuo-kai

Makeup Artist | CHEN Kai-hsuan, HUANG Lin-yan, TSENG Jyun-fong

UBAH Intern | LIN Yu-li, LIAO Chih-chi, HUANG Yong-chun, ZHEN Wei-kai

Rehearsal Assistant | WANG Min

Production Manager | LIN Yi-heng, CHENG Han-wen

Executive Producer | WU Yin-chieh, CHANG Shao-yu

Integrated Marketing | CHENG Han-wen

Marketing | LIU Yu-ling, HUANG Ying-chia

Ticket staff | GUO Yi-lin

Executive Graphic Designer | HSIEH Wan-ting

Photographer | Terry LIN

Videoographer & Video Editor | YANG Sheng-wei, LIAO Hsiang-yu



衛武營節目線上問卷  
Weiwuying Online Questionnaire