



## 《但是又何奈》

*Singing All The Night*

2023.10.7 Sat. 19:30

2023.10.8 Sun. 14:30

2023.10.9 Mon. 14:30

衛武營戲劇院

Weiwuying Playhouse

節目全長約 120 分鐘，無中場休息

Duration is 120 minutes without intermission.



National Kaohsiung  
CENTER for 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

## ■ 劇情大綱 Synopsis

為了支撐昏倒住院的母親鳳君，成為亮晶晶大歌廳的駐唱歌手是 16 歲的阿梅現在唯一的選擇。

就這樣站上了舞台的阿梅，見證了歌廳秀從興盛到殞落的藝界人生，與青梅竹馬琴師一朝生剪不斷理還亂的感情、跟神秘又美艷的搭檔歌手—羽雁亦敵亦友的關係、還有大歌廳老闆弘哥對自己若有似無的情愫、面對昏迷不醒的母親、嗜賭的父親，在這樣的慾望迷宮中，阿梅企圖找尋自己的出路、自己的答案。

《但是又何奈》講述的是 80 年代歌廳秀從興盛到殞落的藝界人生，在舞台上永遠光鮮亮麗的背後，是主角阿梅在時代的推動下，一步一步地拼命站穩腳步、讓人生繼續的生命旅程。

16-year-old A-mei has no choice but to become a cabaret singer to support her hospitalized mother, Feng-chun.

During her time in the performance sector, she witnesses the rise and fall of the cabaret culture. Her childhood friend, a pianist named Chang Chao-sheng, is at a complete loss for what to do about his feelings for her. She has a both antagonistic and friendly relationship with the mysterious, beautiful Yu-yen, another singer. And she also has to deal with the cabaret owner, Hung Ge, who at times seems to have feelings for her. Aside from all of that, her mother is unconscious in the hospital and her father is a hopeless gambler. Within such a maze of varying desires, A-mei is looking for a way out and trying to find answers.

The play is about the rise and decline of a cabaret variety show performer, A-mei, and how she gradually finds stability and maintains her life against the backdrop of the ever-gleaming cabaret stage. Forced down a certain path, survival is her only option.

想了解更多 80 年代歌廳秀的故事嗎？  
快來看看【衛武營 Call cue 青少年】用插圖說給你聽。



## ■ 藝術家介紹 Artists Introduction



編劇 Playwright

**王詩淳 WANG Shih-chun**

國立臺北藝術大學戲劇學系畢業，主修表演。

編導作品包含音樂時代【隔壁親家】南海劇場版執行導演、天作之合劇團 MRT 實驗音樂劇【好久不見】編導、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、春河劇團【沒有人想交作業】讀劇版及演出版編劇、新竹市文化局委託在地音樂劇【北斗星下的大煙囪】編劇、金星文創「謝謝大家收看」編劇等。

Degree in performance from the Department of Theatre Arts at Taipei National University of the Arts.

Notable work include Executive director for All Music Theatre's *My Dear Next Door* (Nanhai Theater version), Playwright and director for Perfect Match's MRT experimental musical *Long Time No See*, Writer for episodes 2 – 9 of Blossom Co., Ltd. and Come On Creative Studio's musical series *The Spokesman of the Spirit*, Playwright for stage-reading and full-performance versions of Spring River's *Never Grow Up*, Playwright for *Big Chimney Under the Dipper*, commissioned by the Hsinchu Cultural Affairs Bureau, playwright for *Bravo! Bravo!* by Ginstar Entertainment.



導演 Director

**王靖惇 Daniel WANG**

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》。

A playwright, director, and performer, WANG focuses his creativity on original scripts with a Taiwanese background. His work, an observation and reflection of the culture, humanities, spirit, and social issues of today's Taiwan, has shown in Beijing, Shanghai, Guangzhou, Shenzhen, and Macao. *Kuang Qi*, which he wrote and directed, won Best Script, Best Direction, Best Art Direction, and Best Movement-Based Performance at the 2017 Bangkok Theatre Festival. He wrote *The Unnamed*, which was presented at the 2019 Wuzhen Theatre Festival. His work *Wonderful* was selected for National Taichung Theater's Fall for Great Souls series in 2022. In addition, he has compiled the book *Wonderful: Collection of Scripts by Daniel Wang*.

## ■ 主演 Cast



**蔡亘晏 (爆花) TSAI Hsuan-yan**  
主要飾演 / 廖玉梅 LIAO Yu-mei



**張詩盈 CHANG Shih-ying**  
主要飾演 / 林羽雁 LIN Yu-yen



**洪健藏 HONG Chien-tsang**  
主要飾演 / 許朝生 XU Chao-sheng



**郭耀仁 KUO Yao-jen**  
主要飾演 / 弘哥 Hung Ge



**梁允睿 LIANG Yun-jui**  
主要飾演 / 潘鳳君 (阿梅母親)  
PAN Feng-chun (Yu-mei's Mother)

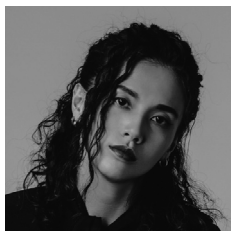


**吳世偉 WU Shih-wei**  
主要飾演 / 廖文凱 (阿梅父親)  
LIAO Wen-kai (Yu-mei's father)

■ 舞者暨演員 Dancers & Performers



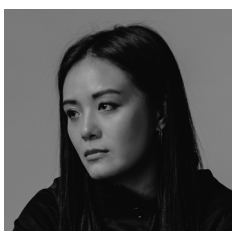
楊乃璇  
YANG Nai-hsuan



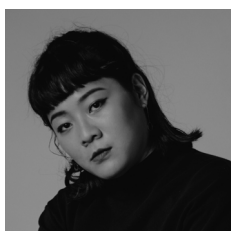
林素蓮  
LIN Su-lien



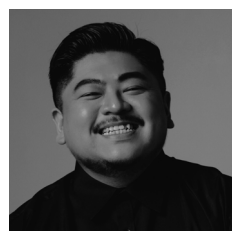
張堅豪  
CHANG Chien-hao



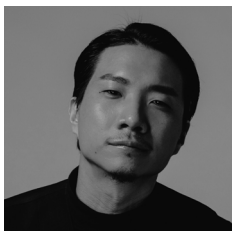
張雅為  
CHANG Ya-wei



張雅媛  
CHANG Ya-yuan



沈樂  
SHEN Le



黃裕閔  
HUANG Yu-min



初培榕  
CHU Pei-rung



陳詣苓  
CHEN Yi-chin



賴祈宏  
LAI Chi-hung

## ■ 編劇創作理念 Playwright Concept for *Singing All the Night*

文 | 王詩淳 Written by WANG Shih-chun

一開始，在和製作人長裕以及導演靖惇討論這個主題的時候，就有了「不要企圖複製」的共識。那麼，接下來就得找出，除卻復古情懷後，創作者對那個時空的什麼最有感？

80 年代的我，正好是從剛出生到小學畢業前。我爸爸是一名鋼琴老師，他曾經在歌廳、西餐廳以及 piano bar 等地方彈奏過。我記得在他某個工作的地方，舞台上有一架鋼琴，鋼琴上放著一個跟湯鍋差不多大小的玻璃高腳杯，裡面塞了滿滿的鈔票，那是一個晚上客人們給的小費；也記得在那裏的阿姨姊姊們，眼裡常常會有一閃而逝的光，似乎她們有意地在隱藏，若她們放膽，那光應該會多耀眼奪目、令人難以招架。

後來才知道，那個年代的臺灣，是各種衝突、解禁，各種多元對話的喧嘩開端，在混亂紛雜中醞釀翻攪，吶喊出各種自我認同。

於是我腦中出現了兩名女性，在一座像電影「魔王迷宮」中一樣華麗詭譎的迷宮前，各自選擇一扇門進入，然後努力尋找出口，拯救自己。而男性角色們，打下江山、寵愛美人，是他們人生的立足點，也是安全感的來源，只是後來，他們要不就是被寂寞打垮，要不就是乾脆忘記寂寞。

在劇本形式上，我用歌廳秀的「演唱」來塑造氛圍、轉述心境；用「短劇」和「說書」來取代某些回憶場景的再現。藉由不同距離的回溯方式，給出不同的色彩與質地。

When I was discussing the theme with Rhett, the producer, and Daniel, the director, at the beginning, we agreed not to try to do any kind of reproduction of the past. So then we had to figure out what touched us most about that time.

In the '80s, I was a young child. My dad was a piano teacher who also played at cabarets, Western restaurants, and piano bars. I have this image in my mind from sometime in my childhood of a grand piano on a stage someplace he was working, and on the piano was a stemmed glass bowl as big as a soup pot and full of money, a full night of tips given by customers. I also remember that the women had a gleam in their eyes that flashed at times but disappeared just as quickly, as if they were consciously trying to hide it. Had they let go, that gleam would have shined enough to make you squint.

It wasn't until later that I realized that era was the tumultuous beginning of a period that saw an array of conflicts, bans lifted, and dialogues on a diversity of issues. From the chaos emerged all kinds of self-identities.

That made me think of two women standing in front of a magnificent, treacherous maze similar to the one in the film *Labyrinth*, and after choosing to enter through separate doors, they do all possible to find their way out and save themselves.

I formed the atmosphere and set the mood based on the cabaret variety shows of the past. Skits and storytelling take the place of recreating memories, and a different kind of color and texture are given by backtracking to different times in the past.

## ■ 導演創作理念 Director Concept for *Singing All the Night*

文 | 王靖惇 Written by Daniel Wang

80年代，是充滿「新奇」與「希望」的年代。交通、媒體、全球化開始發跡，卻又不如現在一切快速到發生任何事都不再新奇。每一個新的發明、新的形式，都帶來令人興奮的轉變跟希望，但同樣也可能造就某些產業逐步被淘汰。越大的希望，也意味著反面越大的挑戰。在這兩者的擺盪之間，如何相信、如何盼望、如何生存、如何面對，是《但是又何奈》的人性主題。

《但是又何奈》講的是歌廳秀從興盛到頹落的藝界人生，試圖找回一點點小時候走過臺中聯美大歌廳外面時，曾經沾染的時代的氣味，以及對於那個時代的人物印象：每天似乎都有事情發生，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，卻不是我們能選擇的事情。

這齣戲將在舞台上交雜融合台前幕後的時空，讓日常生活躍然在歌廳秀舞台上；在華麗的表演秀裡，藏著人物日常的無奈心境，讓兩者互相交織呼應，揭開時代小人物在無奈中仍不放棄抬頭仰望天空的動人情感。

The '80s were full of novelty and hope. Progress started to be made in transportation, the media, and globalization, but it wasn't like now, so fast that nothing seems novel anymore. Every new invention and new form of the abovementioned incited exciting changes and hope, though they also may have caused certain industries to disappear. The greater the hope, the greater the accompanying challenges. How to believe, hope, survive, and face difficulties while swinging between hope and challenge is the theme of *Singing All the Night*.

The piece is about the rise and decline of a cabaret variety show performer. 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.

The story is told by blending on- and off-stage aspects to vividly depict the characters' daily lives on stage. Within the outwardly glamorous shows is hidden the inner helplessness of the characters, these two aspects interweaving and echoing each other, revealing how "insignificant" people persist in looking up at the stars despite having their hands tied.

## ■ 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 | 王靖婷

主演 | 蔡亘晏 (爆炸)、張詩盈、郭耀仁、  
梁允睿、吳世偉、洪健藏

舞蹈統籌 | 小事製作 Les Petites Choses Production

舞者暨演員 | 楊乃璇、林素蓮、張堅豪、張雅為、  
張雅媛、沈樂、黃裕閔、初培榕、陳諱岑、賴祈宏

聲音演出 | 賈培德

舞台設計 | 陳威光

燈光設計 | 鄧振威

音樂設計 | 柯智豪

服裝設計 | 謝介人

舞蹈設計 | 林素蓮

造型統籌 | 謝夢蓮

歌唱指導 | 簡愛

原住民語指導 | 舞思愛

執行製作 | 林國峰

節目統籌 | 謝長裕

製作統籌 | 李耿慧

行銷統籌 | 藍鴻苓

平面设计 | 林正祐

票務行銷 | 李毓玲

攝影 | 藍森松攝影工作室

影像製作 | 張雅茜、隧道音像社

導演暨排演助理 | 賴祈宏、林湘庭

舞台設計助理 | 羅盈柔

服裝設計助理 | 謝宛諭、蔡心羽

舞蹈排練助理 | 卓宸逸

舞台監督 | 吳維緯

舞監助理 | 張婷婷

舞台技術指導 | 周志璋

舞台工作人員 | 吳重諒、李佳穎、祁浩、賴盈助、  
孫翔辰、陳怡湘、黃允文、黃允信

燈光技術指導 | 郭欣怡

燈光技術人員 | 楊鴻偉、萬書璋、陶曉慧、陳璿文

音響工程 | 李政田

音響技術人員 | 蔡幸純、潘信安

服裝管理組長 | 林馨

服裝管理人員 | 吳定盛、邱翊蕙

妝髮執行 | 蘭美惠、謝采彤、謝夢蓮、蕭嘉蓉

字幕執行 | 胡汶寧

特別感謝 | 達姆拉·楚優吉、賈培德、汪鈞翌、龔嫻嫻、龔添財

Presenter | National Kaohsiung Center for the Arts (Weiwuying)

Story Concept | LIU Chien-kuo

Playwright | WANG Shih-chun

Director | Daniel Wang

Cast | TSAI Hsuan-yan, CHANG Shih-ying, KUO Yao-jen,  
LIANG Yun-jui, WU Shih-wei, HONG Chien-tsang

Dance Coordination | Les Petites Choses Production

Dancers&Performers | YANG Nai-hsuan, LIN Su-lien, CHANG Chien-hao, CHANG Ya-wei  
CHANG Ya-yuan, SHEN Le, HUANG Yu-Min, CHU Pei-rung, CHEN Yi-chin, LAI Chi-hung

Sound Performance | Francis Chia

Stage Designer | CHEN Wei-kuang

Lighting Designer | TENG Cheng-wei

Music Designer | KO Chih-hao

Costume Designer | Jerry HSIEH

Dance Designer | Su-Lien LIN

Hair & Makeup Supervisor | Natalie HSIEH

Vocal Coach | Christine CHIEH

Aboriginal language Coach | Usay Kawlu

Executive Producer | LIN Kuo-feng

Program Coordinator | Rhett HSIEH

Production Coordinator | LEE Chu-hui

Marketing Coordinator | LAN Hung-ling

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Marketing Coordinator (Ticketing) | Li Yu-ting

Photography | Sam Studio

Film Editor | CHANG Ya-chieh, Tunneling Studio

Director's & Rehearsal Assistant | CHI-Hung lai、LIN, Siang-ting

Assistant to Stage Designer | LO Ying-jou

Assistant to Costume Designer | Lydia HSIEH, Kiara TSAI

Assistant to Dance Rehearsal | CHO Chen-yi

Stage Manager | WU Wei-wei

Assistant Stage Manager | CHANG, Ting-ting

Technical Director | CHOU Chih-Wei

Stage Crew | WU Chung-liang, LI Jay-ying, CHI How, LAI Ying-jhu,  
SUN Hui-hsuan, CHEN Yi-xiang, HUANG Xin-yuan, Huang Yun-xin

Master Electrician | KUO Hsin-yi

Lighting Crew | YANG Hong-wei, Claudia WAN, TAO Siao-huei, CHEN Xuan-wen

Sound Engineer | LEE Cheng-tien

Sound Crew | TSAI Hsing-chun, PAN Hsin-an

Head of Wardrobe | LIN Hsin

Wardrobe | WU Ding-sen, CHIU Yi-hui

Hair & Makeup | LAN Mei-hui, HSIEH Tsai-tung, Natalie HSIEH, HSIAO Chia-jung

Surtitles Operator | Hu Wen-ning

Special thanks | Takivan Damula Chuyouj, Francis Chia, WANG Chun-i, GONG Pei-lin, GONG Tian-cai

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Head of Production Coordination | Rebecca CHEN

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Head of Stage | LEE Hui-ling

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