

PRESENTED BY



猴翻劇坊
PAPER MONKEY

十周年团庆大戏

A 10TH ANNIVERSARY PRODUCTION

花田错

爆笑
华语歌舞剧

A MANDARIN MUSICAL
COMEDY ABOUT
TRUE LOVE

精美
台湾霹雳偶

EXQUISITE TAIWAN
THUNDERBOLT
PUPPETS

ROMANCE of MISTAKES

新加坡艺术学院剧场
Drama Theatre,
School of the Arts

2019年3月8日及9日
(星期五与六), 晚上8时
8 & 9 March 2019
(Fri & Sat), 8pm

2019年3月9日及10日
(星期六与日), 下午3时
9 & 10 March 2019
(Sat & Sun), 3pm

适逢花田盛会，古灵精怪的丫鬟春兰，陪着刘家小姐玉燕上街前往游赏，并暗中寻访佳婿。玉燕小姐看中了在路旁卖字画的白面书生卞玦。才子佳人一见倾心，相互仰慕。主仆二人便兴致勃勃返家告知父母。眼看着一切将要如此幸福美满，怎料到糊涂管家上街请婿，阴错阳差竟然错请到了小霸王周通…

猴纸剧坊于2013年为欢庆五周年创团，以人与偶合演的形式首次演出《花田错》。2019年，猴纸剧坊为庆祝成立十周年，重组演出班底，并以精致的台湾霹雳偶与布袋偶，呈献这出别开生面、令人捧腹大笑的原创华语音乐偶剧。

《花田错》改编自经典京剧，剧情以一连串的错事，以及意想不到的转折铺陈，在层出不穷的笑话中，与观众探讨人对爱情的观点是什么？一见钟情是好的吗？恋爱难道只能是漂亮女生和英俊小生才有的事吗？等等。请大家用现代的眼光，来审视古代和现代的自由恋爱有何分别。爱依然是盲目的吗？



Photo Credit: CHRISP

Romance of Mistakes is a pantomime of a series of seemingly unfortunate events that resulted from mistaken identities and misrepresented love. Liu Yu Yan chanced upon a scholar Bian Ji who was selling his calligraphic writing at the Flower Festival. It was love at first sight for the maiden and the scholar! Feeling excited, Yu Yan rushed home to inform her parents of the wonderful news. Alas! What seemed like a simple affair became a complex love game when instead of inviting Bian Ji over to discuss the marriage, the muddle-headed housekeeper invited the tyrant, Zhou Tong!

Romance of Mistakes premiered in 2013 as Paper Monkey Theatre's 5th Anniversary production and was performed by actors and puppets. In celebration of her 10th Anniversary, the company is restaging this Mandarin musical comedy with a full cast of beautifully handcrafted Hand Puppets and Thunderbolt Puppets from Taiwan.

Adapted from a classic Beijing Opera, *Romance of Mistakes* tells a story of seeking for true love. The audience will be led through a whirlwind of unexpected twists and hilarious events. We invite everyone to contemplate on the meaning of love. Is it good to fall in love at first sight? Is falling in love only meant for beautiful women and handsome guys? From a current perspective, is there any difference between falling in love then...and now? Is love still...blind?



访问 猴纸剧坊 艺术总监 何家伟

AN INTERVIEW WITH BENJAMIN HO,
ARTISTIC DIRECTOR,
PAPER MONKEY THEATRE

1.你对猴纸剧坊庆祝十周年的感受是什么？

说实话，我从来没想到能够让猴纸剧坊持续这么久。我当初只想过运行几年，然后静静地离场！因此，令人惊喜的是，一眨眼十年过去了！当然，我为猴纸剧坊的成就感到高兴和自豪。如果没有艺术界朋友们的支持，我们是不可能做到的。我也对我们未来十年的计划感到兴奋。在过去的十年中，猴纸剧坊经历了许多挑战，我希望我们能够在未来的十年里，继续为各个年龄层的观众，特别是儿童，带来以亚洲为焦点的高品质偶戏表演。

2.你这些年来面临的挑战是什么？

有这么多的挑战……从哪里开始……首先想到的是通常的财务问题。虽然我们的表演主要针对儿童，因此门票价格是以学生的价格定位的，但我们的信念是提供优质节目，并因此引进专业人士来开发节目，如委托原创歌曲的创作，坚持用现场音乐和歌唱进行表演。因此，保持良好的财务状态始终是一个挑战。

其次是，人们还有一种心态，认为偶戏是一种简单的艺术形式；你只要把一只手放进一个木偶里就可以操纵它来移动、跳舞或唱歌。许多人不会意识到，偶戏有许多类型，比如提线木偶、杖头木偶与皮影戏。此外，表演者还必须投入许多小时的培训，才能呈献出无缝的表演。

第三，对于什么是儿童戏剧也存在一些误解。儿童剧场并不总是需要色彩丰富、风趣有趣，或者只涉及轻松愉快的事情。我们相信，有了好的剧本，孩子们就能欣赏到更多综合复杂的议题，例如《我床下的怪物》谈论的是有关说谎，以及《金鱼，跃吧！》是关于亲子关系。

3.是什么激励你继续工作？

孩子们看到木偶活现出来时的乐趣和喜悦。我喜欢观察观众对我的表演的回应。当他们投入在故事中并看到人物活现出来，他们看起来如此专注，而且他们的脸经常会明显地亮了起来，特别是当有滑稽的时刻。这是我们工作领域的最佳动力。当然，我所指的享受不是观众对演员们愚蠢表演时候的大笑，而是在某一特定场景中的喜剧调剂或快乐的结局。我想建立“有思想的观众”，而不是只能因喜剧而笑的观众。所以，当我看到观众全神贯注于表演，在轻松愉快的时刻大笑时，这激励我为下一部作品做得更好。

4.你的工作在哪方面给你很大的成就感？

当你在街上被人认出时，那感觉非常好，例如，一位母亲曾经带着她的孩子去看我们的表演，她走近我，告诉我她的孩子非常喜欢我们的表演，尽管这是他们一年多前看的表演！我们也有母亲们分享我们的表演如何影响她们的孩子。有一位母亲强行将儿子拉进剧院，但他却大声喊叫说他不想看华语木偶戏。然而他很快就安静下来，全神贯注在看戏。在节目结束后，母亲流下了开心的眼泪，感谢我，因为这不仅是第一次她的儿子要求她购买他刚看过的剧目的故事书版本，而且还想买中文版本。我可以分享我们与父母和他们的孩子的许多其他经历。正是这些小小的心灵温暖体验的总和，让我有了继续下去的成就感和满足感，并一直努力为我们的下一场演出做得更好。

5.对于未来十年，你有什么样的抱负？

我还不不太确定……我脑子里有很多想法想去尝试。但是，我也很实际，我知道我无法实现每一个想法。我想我会采取一些小步骤，希望这些步骤能在未来十年内帮助我们取得更大的成就。在这一刻，我想专注在偶戏表演上做更多的改进，继续向孩子们展示我们的亚洲传统和文化。我还想创造更好，更有趣的木偶，也许会创造一个新加坡风格的木偶。我想通过偶戏为孩子们讲故事开辟新的天地。我也希望尽可能多地联系亚洲的偶戏表演者，让世界对亚洲偶戏更加熟悉。我想做的事情太多了……但我会采取一些小步骤。我可以肯定的一点是，在未来十年里，我们的观众可以期待猴纸剧坊会有更多更好的作品。

1.How do you feel about Paper Monkey Theatre (PMT) celebrating her 10th year?

To be honest, I have never expected to be able to keep PMT going for so long. I had thought to run it for a few years and after that to quietly exit from the scene! It is therefore a pleasant surprise that in a blink of an eye, ten years have passed! Of course, I am happy and proud of PMT's achievement. We could not have done it without the support of our friends in the arts scene. I am also excited about our plans for PMT for the next decade. PMT has undergone many challenges within the past ten years and I hope that we will be able to have a good decade ahead to continue bringing quality puppetry shows that are focused on Asia to audiences across all ages, especially for children.

2.What are the challenges that you have faced over the years?

There are so many challenges... where to begin... The first thing that comes to mind will be the usual finance issues. While our performances are largely targeted at children and therefore ticket prices are offered at student rates, we believe in offering quality programme and hence brought in professionals to develop the shows such as commissioning original songs and insisting on performing with live music and singing. As such, it is always a challenge to stay financial afloat.

Secondly, there is still the mindset that puppetry is an easy art form; you just put a hand into a doll to manipulate it to move, dance or sing. Many may not be aware that there are many types of puppetry such as string, rod and shadow puppetry. Also, the performers have to put in many hours of training in order to put together a seamless performance.

Thirdly, there is some misconception of what is children's theatre. Children's theatre does not always need to be colourful, funny or touch on light-hearted matters only. We believe that with good scripts, children can appreciate more complex issues, such as *Monster Under My Bed* that talks about lying, and *Goldfish, GO FISH!* that deals with parent-child relationship problems.

3.What motivates you to continue with your work?

The children's enjoyment and their delight in seeing puppets come alive. I love to observe my audience's responses to my shows. When they get so involved in the story and see the characters come alive, they look so absorbed and often their faces visibly brighten up especially when there's a happy or comical moment. That's the best motivation one can get in our field of work. Of course, the enjoyment that I am referring to is not about the audience laughing at scripts that had

actors acting stupid but rather at; for instance, a comical moment or happy outcome in a particular scene. I want to build a "thinking audience" and not one that is capable only of laughing at comedies. So when I see the audience engrossed in the performance and laughing at light-hearted moments, it motivates me to do better for the next production.

4.What is it in your work that gives you a great sense of achievement?

It feels very good when you get recognised on the street; for instance, there was once a mother who had previously brought her children to our shows approaching and telling me that her children enjoyed my show very much even though it was a show that they had watched more than a year ago! We also had mothers sharing with us how our shows had impacted their children. There was a mother who was forcibly pulling her son into the theatre while he continued to scream loudly that he did not want to watch a Mandarin puppet show, perhaps thinking that it will not be something that he would enjoy. However, he soon quietened down and was totally absorbed throughout the show. The mother shed happy tears and thanked me after the show as it was the first time that her son not only asked her to buy the story book version of the play that he has just watched but also wanted to buy the Chinese version! I could share many other encounters we have had with parents and their children. It is really the sum of these little heart-warming experiences that gives me a sense of accomplishment and satisfaction to carry on and to always strive to do better for our next show.

5.What do you aspire to achieve in the next 10 years?

I am not too sure yet... There are many ideas that I want to try out. However, I am also practical and know that I may not be able to realise every idea. I think I'll take baby steps that hopefully will add up and help us achieve greater things in the next ten years. At this moment, I want to focus on doing more and improving on my puppet shows to continue showcasing our Asian heritage and culture for children. I want to also create better puppets that are more fun and perhaps create a Singapore style of puppetry. I want to break new grounds in storytelling for children through puppetry. I also wish to connect as many puppeteers in Asia as possible and let the world be more familiar with Asian puppetry. There are so many things that I want to do... but I will take baby steps. The one thing that I can be sure of is that in the next ten years, our audience can expect greater and better productions from us at the PMT.



猴纸剧坊

PAPER MONKEY THEATRE

艺术总监: 何家伟 | Artistic Director: Benjamin Ho
总经理: 吴锴沛 | General Manager: Lyon Goh
艺术经理: 吴碧娟 | Arts Manager: Pat Jeanisa Ng
附属导演: 方文杰 | Associate Director: Andy Pang
营销经理: 王翰缘 | Marketing Manager: Wong Han Juan
附属艺术家: 沈娴莉、林明珏 | Associate Artists:
Shirley Sim, Lim Meng Jiat

猴纸剧坊由新加坡知名偶戏艺术家何家伟担任艺术总监, 剧团以亚洲故事与传统偶戏为基础, 采用新颖与现代化的演绎方式, 为小孩与成人呈献优质的偶戏, 至今已推出一系列原创剧目, 包括《宝莲灯》、《灯节舞龙》、《西游记之盘丝洞》。其中, 《宝莲灯》更获得2017年“M1—海峡时报生活戏剧奖”最佳青少年制作奖, 这个奖项是由新加坡报业控股与国家艺术理事会联合。

此外, 剧团也经常为学校与社团, 以及不同国家的偶戏艺术节, 呈献演出并主持木偶制作工作坊, 包括英国、中国、台湾、印度与泰国等。去年, 猴纸剧坊就先后出席泰国“Korat Harmony Youth Puppet Festival”与印度“Ishara International Puppet Theatre Festival”国际偶戏节, 除了参与踩街活动, 也为广大民众表演精彩的剧目, 并于11月在泰国普吉岛举行盛大的“Phuket Harmony World Puppet Festival”中, 以难得一见的潮州铁枝偶表演《西游记之盘丝洞》, 向国外观众介绍独特的华族传统偶戏。

猴纸剧坊相信艺术教育熏陶必须从小开始的重要性, 为了让我们的儿童认识偶戏艺术, 每次的制作必定推出学校专场演出, 为学生提供一个富有意义的学习经验。学生们除了能学习欣赏偶戏的精彩, 也能从表演者的创意中受到启发, 希望借此培养他们对偶戏与戏剧的兴趣。

猴纸剧坊自2016年开始创办“无线空间”(No Strings Attached)偶戏节, 集合世界各地优秀的偶戏团体, 一起互相进行切磋与交流, 并为本地观众呈献偶戏表演, 目的是吸引并培养更多本地观众对偶戏的兴趣, 并提升偶戏的欣赏水平。去年进入第三年的“无线空间”在月眠艺术中心举行, 邀请到来自澳洲、意大利与泰国的偶戏团体, 与猴纸剧坊一起呈献演出, 表演方式有手偶、杖头偶、“围兜”偶、提线偶, 还有潮州铁枝偶。

猴纸剧坊于2016年4月1日至2019年3月31日期间获国家艺术理事会辅助计划金的资助。

真假美猴王 The True Monkey King



Paper Monkey Theatre creates theatre puppetry productions and workshops for children and family entertainment that also aim to promote quality artistic development and enriching learning experiences. Set up in April 2008, the company is helmed by Benjamin Ho, a well-known puppeteer and playwright in Singapore, who has a vision to create a platform of lasting and meaningful theatrical experiences for both children and adults. This vision led to their production - *The Magic Lantern* being awarded the Best Production for the Young in 2017 by M1-The Straits Times Life Theatre Awards, which is co-organised by the Singapore Press Holdings and the National Arts Council of Singapore.

The company has worked with many schools and community groups, and has been regularly invited to puppetry festivals in various places including the United Kingdom, Taiwan, India and Thailand. In 2018, Paper Monkey Theatre participated in the Korat Harmony Youth Puppet Festival in Thailand, as well as the Ishara International Puppet Theatre Festival in India. Other than taking part in the street parade, the company put up public performances. In November 2018, the company performed *Journey West: Web of Deceit* with traditional Teochew Metal Rod Puppets in the grand Phuket Harmony World Puppet Festival in Thailand.

Paper Monkey Theatre also believes in the importance of introducing children to the art of puppetry and theatre from a young age and thus regularly puts up shows specifically for school audiences. These shows are intended to provide a meaningful and educational experience for the young ones so that they get to appreciate the beauty of puppetry art and be inspired by the creativity of the artists.

Since 2016, Paper Monkey Theatre has been organising *No Strings Attached*, an annual puppet festival which gathers reputable puppetry groups from across the world for exchange and interaction, and to perform for audiences in Singapore. In 2018, the festival was held in November at the Goodman Arts Centre in Singapore and featured performing groups from Australia, Italy and Thailand. Together with Paper Monkey Theatre, they presented shows with a variety of puppetry styles including Hand Puppets, Rod Puppets, Bib Puppets, String Puppets and Teochew Metal Rod Puppets. In presenting international acts of varied forms of puppetry, PMT hopes to encourage more interest and deepen the appreciation of the art of puppetry to more audiences in Singapore.

Paper Monkey Theatre Ltd is supported by the National Arts Council under the Major Company Scheme for the period from 1 April 2016 to 31 March 2019.

猴纸剧坊十年偶戏之旅

PAPER MONKEY THEATRE'S 10 YEARS OF PUPPETRY

2018

无线空间2018
No Strings Attached 2018

月眠艺术中心
Goodman Arts Centre

真假美猴王
The True Monkey King

滨海艺术中心小剧场
Esplanade Theatre Studio

滨海艺术中心委约作品
“艺满中秋”节目之一
A commission by The Esplanade as part of
Moonfest – A Mid-Autumn Celebration

糟了! 怎么办?
Little Miss Boleh

月眠艺术中心黑箱剧场
Goodman Arts Centre Black Box

宝莲灯
The Magic Lantern

印度Ishara偶戏节
Ishara Festival
New Delhi, India

宝莲灯
The Magic Lantern

泰国Korat Harmony青年偶戏节
Korat Harmony Youth Puppet Festival
Nakhon Ratchasima, Thailand

2017

无线空间2017
No Strings Attached 2017

月眠艺术中心
Goodman Arts Centre

神笔马良
The Magic Paintbrush

滨海艺术中心小剧场
Esplanade Theatre Studio

提名2018年“海峡时报生活戏剧奖”
最佳青少年制作奖
Nominated for Best Production for the Young at
The Straits Times Life Theatre Awards 2018

西游记之盘丝洞
Journey West:
Web of Deceit

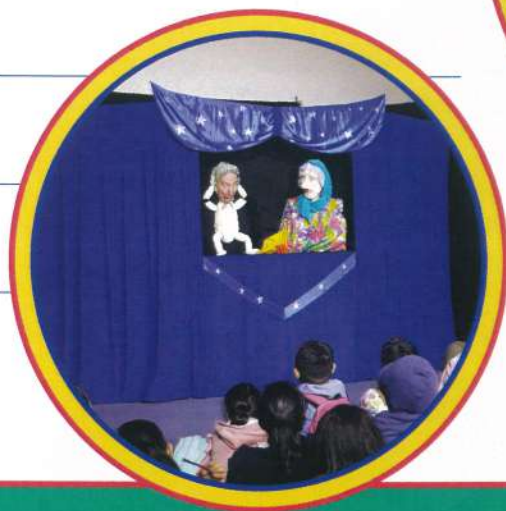
亚细安偶戏节, 泰国曼谷
ASEAN Puppet Festival
Bangkok, Thailand
National Theatre & Ratchadamnoen
Contemporary Art Center

惊恐的国王
The Fearful King

实乞纳南民众俱乐部多功能礼堂
Siglap South Community Centre
Multipurpose Hall

灯节舞龙
Dragon Dance

泰国Harmony国际偶戏节
Harmony World Puppet Festival
Kanchanaburi, Thailand



2016

宝莲灯
The Magic Lantern

滨海艺术中心小剧场
Esplanade Theatre Studio

荣获2017年“MI-海峡时报生活戏剧奖”
最佳青少年制作奖
Winner of Best Production for the Young at
MI-The Straits Times Life Theatre Awards 2017

无线空间2016
No Strings Attached 2016

月眠艺术中心
Goodman Arts Centre

2015

西游记之盘丝洞
Journey West:
Web of Deceit

曼谷艺术节
Bangkok Arts Festival
Bangkok, Thailand

小蝌蚪找妈妈
Looking For Mama

台湾云林偶戏节
Yunlin Puppet Festival
Yunlin, Taiwan

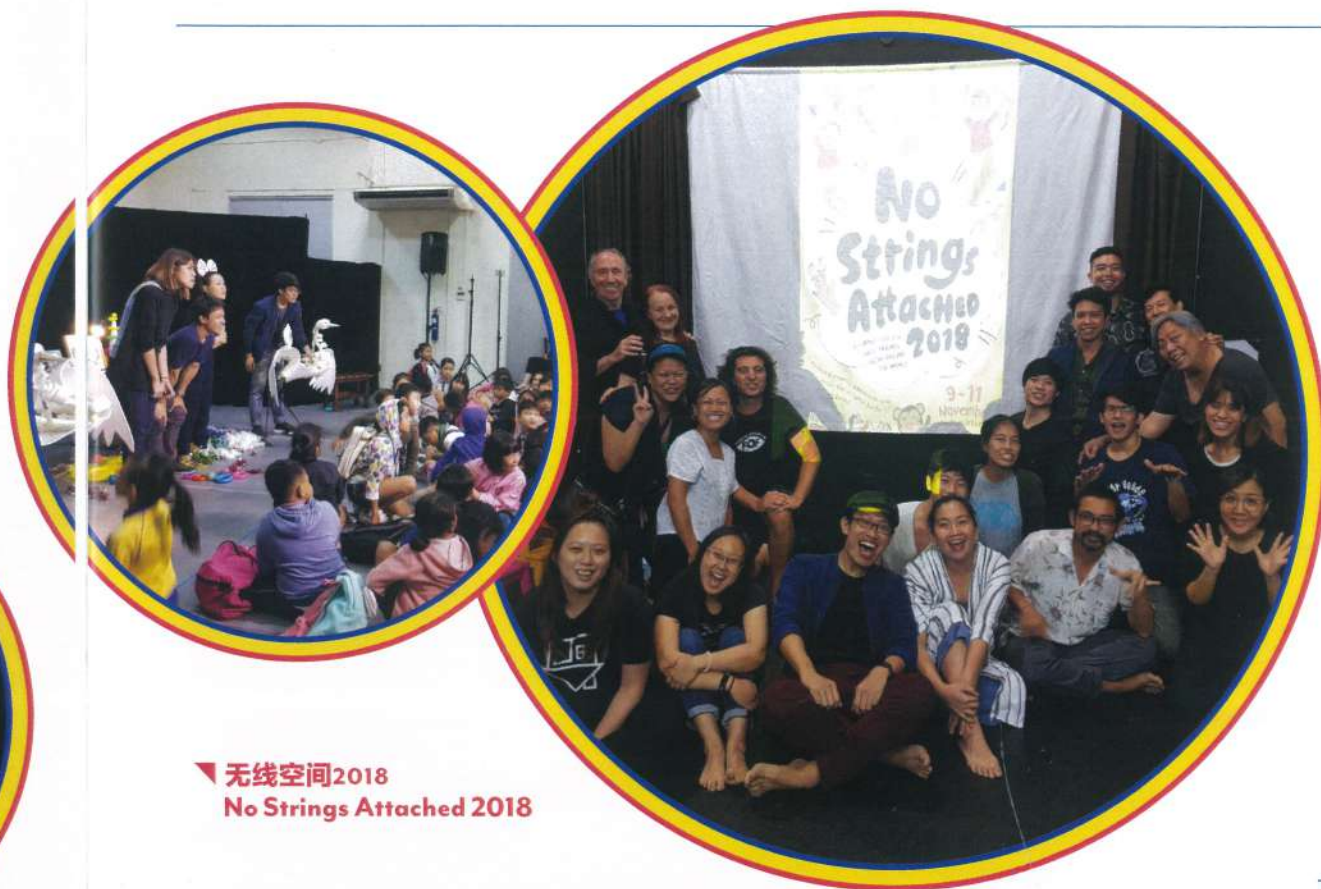
西游记之盘丝洞
Journey West:
Web of Deceit

滨海艺术中心小剧场
Esplanade Theatre Studio

滨海艺术中心委约作品
“艺满中秋”节目之一
A commission by The Esplanade as part of
Moonfest – A Mid-Autumn Celebration

小霸王
The Big Bully

月眠艺术中心
Goodman Arts Centre



无线空间2018
No Strings Attached 2018

2014

小蝌蚪找妈妈
Looking For Mama
槟城表演艺术中心
Performing Arts Centre
of Penang

封神榜之哪吒
The Legend of Nezha
新加坡艺术学院剧场
School of the Arts
Drama Theatre

小蝌蚪找妈妈
Looking For Mama
月眠艺术中心
Goodman Arts Centre

2013

花田错
Romance of Mistakes
新加坡艺术学院剧场
School of the Arts
Drama Theatre
5周年团庆作品
A 5th Anniversary Production

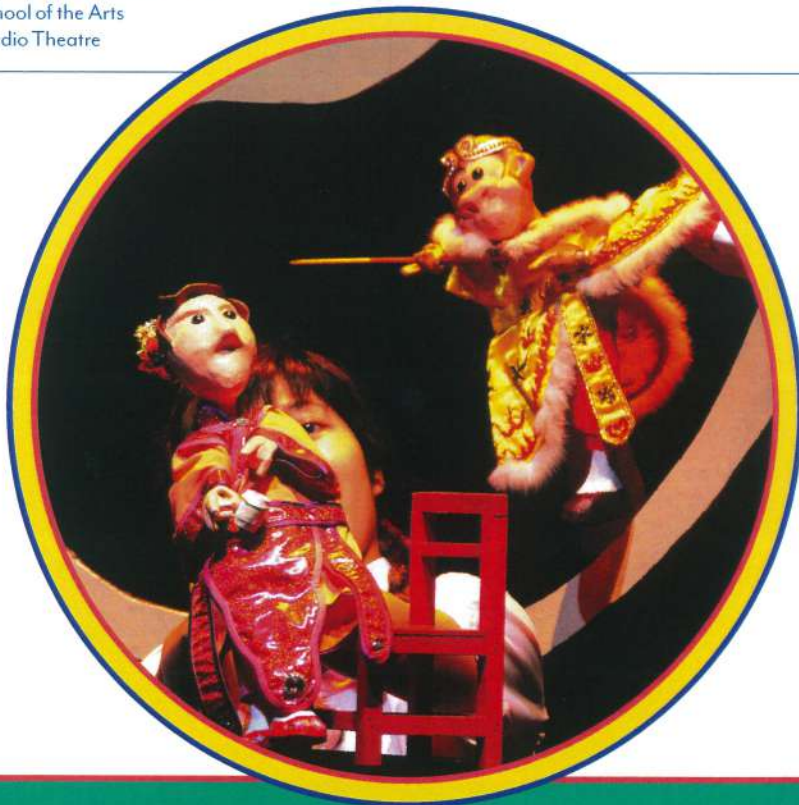
西游记之火焰山
The Journey West –
Mountain of Fiery
新加坡艺术学院小剧场
School of the Arts
Studio Theatre

2012

金鱼, 跃吧!
Goldfish, GO FISH!
澳门青少年戏剧节
Young People Theatre Festival
Macau, China

寻找小猫的妈妈
Mama Looking For
Her Cat
国家博物馆黑箱剧场
National Museum of Singapore,
Gallery Theatre

周处除三害
The Three Big Bullies
新加坡艺术学院小剧场
School of the Arts
Studio Theatre



西游记之火焰山
The Journey West:
Mountain of Fiery

2011

灯节舞龙
Dragon Dance
滨海艺术中心音乐室
Esplanade Recital Studio
滨海艺术中心“艺满中秋”节目之一
An Esplanade Presents Programme as part of
Moonfest – A Mid-Autumn Festival

金鱼, 跃吧!
Goldfish, GO FISH!
新加坡艺术学院小剧场
School of the Arts
Studio Theatre

我床下的怪物
Monster Under My Bed
亚洲文明博物馆义安礼堂
Asian Civilisations Museum
Ngee Ann Auditorium

2010

娘惹夜莺
The Nonya Nightingale
戏剧中心黑箱剧场
Drama Centre Black Box

拥抱大树
Hug The Tree
台湾云林偶戏节
Yunlin Puppet Festival
Yunlin, Taiwan

水银
Mercury
滨海艺术中心小剧场
Esplanade Theatre Studio
滨海艺术中心“艺想天开”节目之一
In Collaboration with Esplanade as part of
Feed Your Imagination (F.Y.I.)

家箱
Home Boxes
滨海艺术中心小剧场
Esplanade Theatre Studio
滨海艺术中心“实验剧场”节目之一
In Collaboration with The Esplanade as part of The
Studios

2009

拥抱大树
Hug The Tree
共和理工学院文化中心
The Republic Cultural Centre
Republic Polytechnic
参与共和理工学院2009年社区艺术节
As part of Reflections 2009, Republic Polytechnic's
Community Arts Festival

西游记之三打白骨精
The Journey West:
White Bone Fiend
滨海艺术中心音乐室
Esplanade Recital Studio
参与滨海艺术中心华艺节
As part of the Huayi-Chinese Festival of Arts 2009 by
The Esplanade

2008

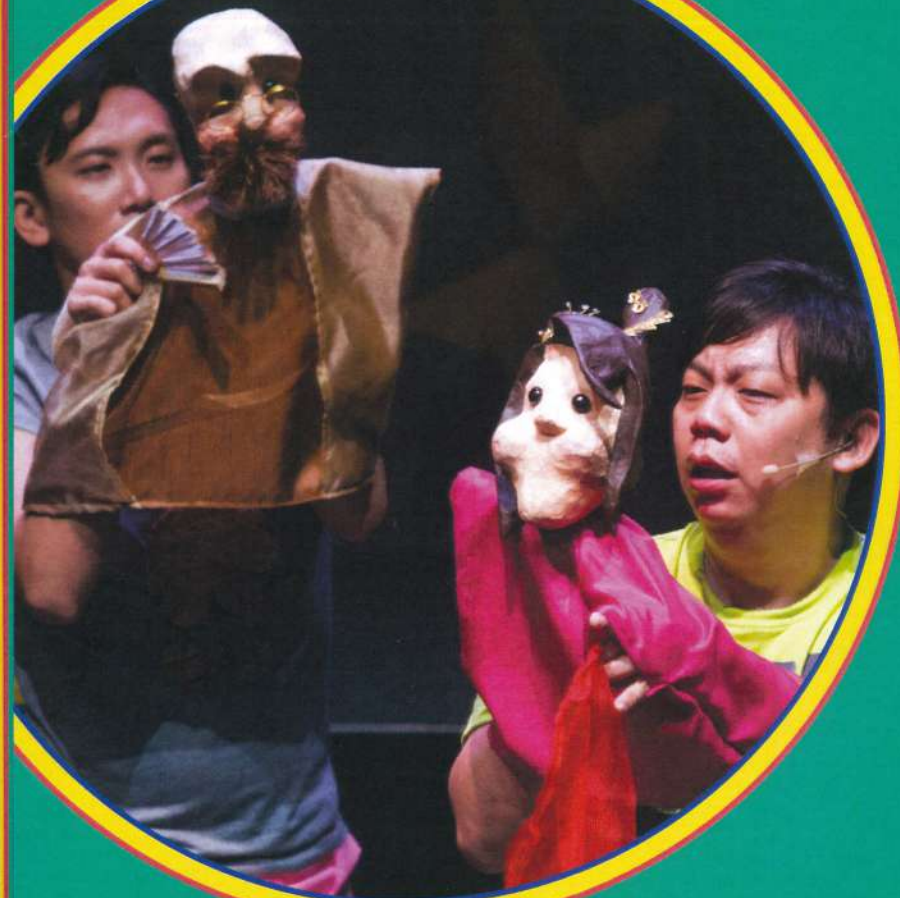
树上芳邻
Tree Neighbours
亚洲文明博物馆义安礼堂
Asian Civilisations Museum
Ngee Ann Auditorium

英雄之死
Death of a Hero
滨海艺术中心小剧场
Esplanade Theatre Studio
滨海艺术中心“实验剧场”节目之一
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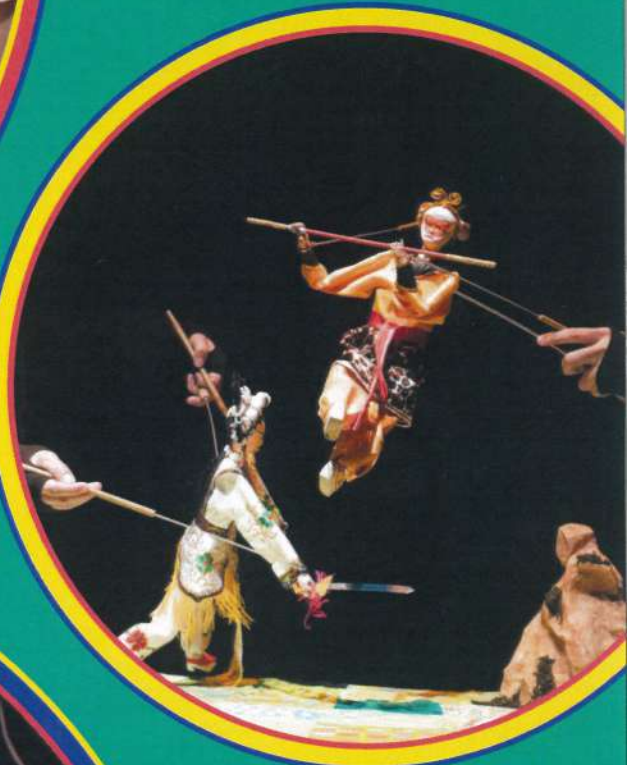
2007

不会游泳的鸭子
Duckie Can't Swim
亚洲文明博物馆义安礼堂
Asian Civilisations Museum
Ngee Ann Auditorium

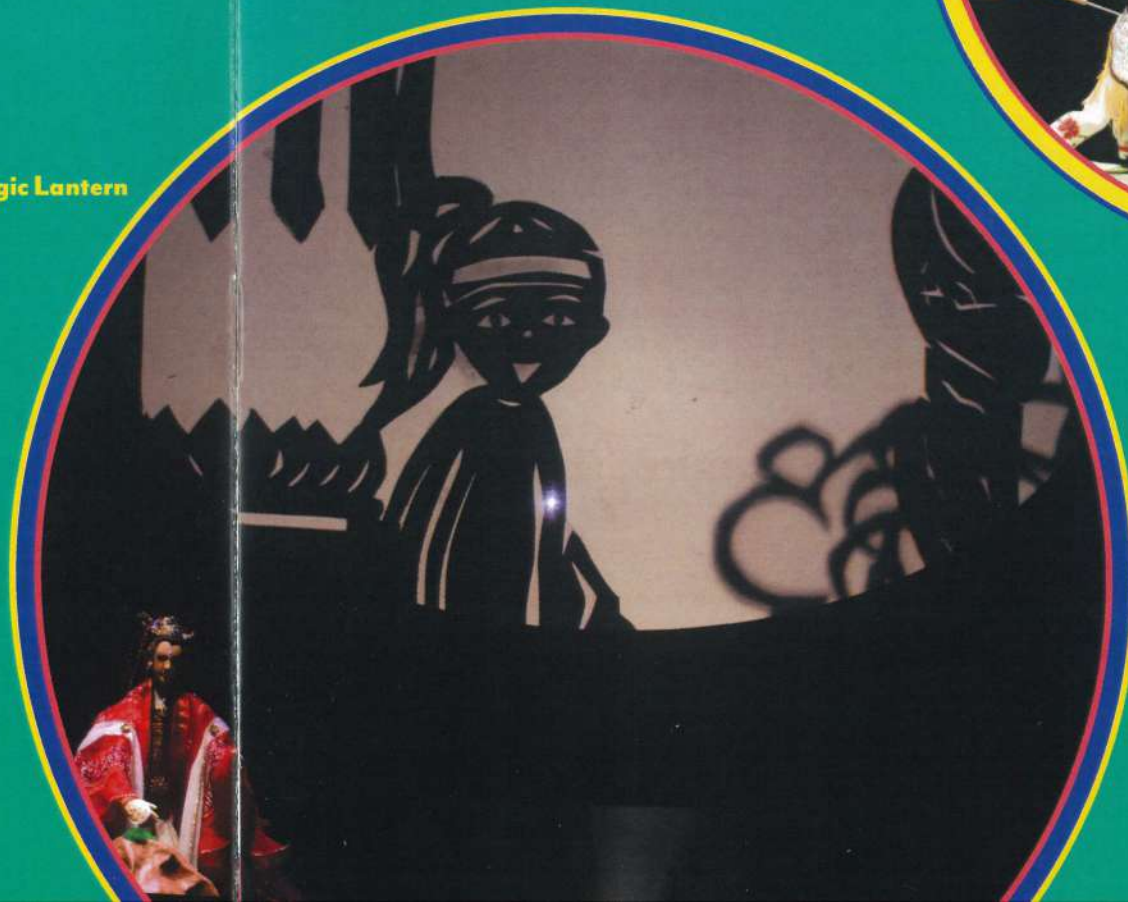
▶ 周处除三害
The Three Big Bullies



▶ 寻找小猫的妈妈
Mama Looking For Her Cat

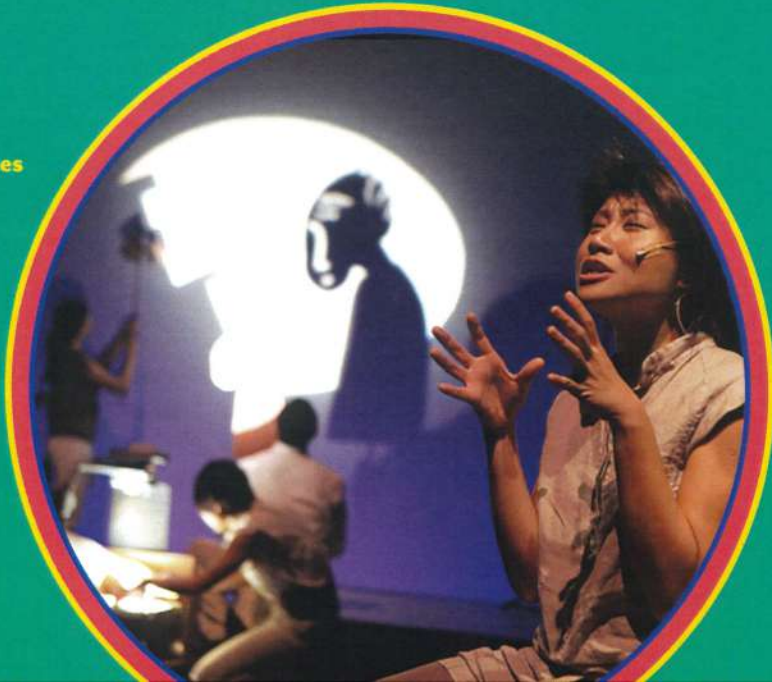


▶ 宝莲灯
The Magic Lantern



▶ 西游记之盘丝洞
Journey West:
Web of Deceit

▶ 家箱
Home Boxes





不会游泳的鸭子 Duckie Can't Swim

10 years ago, a friend arranged a meeting for me and Benjamin Ho, founder of Paper Monkey Theatre (PMT). At that time, Benjamin was looking for a composer. PMT was in its infancy and I was a novice composer. That first encounter brought PMT and me together. Having no prior theatre experience, I had little besides courage as a neophyte looking for opportunities to compose music. I could still remember that the first production was about animals – *Duckie Can't Swim* – where the cast used puppets that looked like stuff toys to depict the determination of little duckie in overcoming all odds to master swimming. Almost every subsequent year that followed, there was a need to compose music for new productions. At times, Benjamin would use his deep baritone to hum to me his melodic ideas. With these exchanges going on, a few short songs were completed. The cast ventured into singing as an advancement to their acting skills and that prompted us to dive into 'theme songs'. For instance, in *The Legend of Nezha*, there was an original piece written for the main lead, Nezha to sing *The Little White Boat*; in *The Magic Lantern*, it was *Mum's the Best* written for the mother; and last but not least, *A Paintbrush* was specially composed for lead role Ma Liang in *The Magic Paintbrush*. All along I have wished to write for a musical. As if answering my request, opportunity knocked on my door when PMT celebrated her 5th anniversary with a musical comedy in 2013. Benjamin decided to have *Romance of Mistakes* in musical format and appointed me as Music Director. In that role, apart from providing musical direction (including writing lyrics for a few pieces), I was also tasked to train the vocal skills of the cast. The experience allowed me to deepen my understanding of theatre production. Most of all, positive reviews for the show set me hoping for a re-stage. Five years flew by and at the 10th anniversary of PMT, we are all set to re-interpret *Romance of Mistakes*. Looking back, I saw myself evolving together with PMT in the past decade. As you laugh and enjoy the 2019 version of *Romance of Mistakes*, remember to savour our earnestness and commitment in putting up the production. Thank you for your unwavering support!

音乐总监的话——梁洁莹

MESSAGE BY LIONG KIT YENG,
MUSIC DIRECTOR

与猴纸剧坊的缘分始于十年前。有一天友人约了我和刚刚创立猴纸剧坊的何家伟碰面，新剧团有新戏，需要找人配乐。当时我还是个音乐创作新手，未与剧团合作过，心想不妨试试。还记得第一部戏《不会游泳的小鸭》(Duckie Can't Swim)，戏里演员以布偶诠释小鸭子克服苦难学游泳的故事。后来几乎每年都为新戏创作音乐，有时家伟会以他低沉的嗓音哼唱他想到的旋律供我参考，一来一往也写了好几首短短的“小歌曲”。演员演而优则唱，我们开始有了“主题曲”的概念，比如《封神榜之哪吒》里，哪吒的角色唱了一首原创《小白船》、《宝莲灯》里的母亲唱着《妈妈好》、《神笔马良》的马良唱《一支画笔》等。创作音乐剧是我一直以来的愿望，正巧猴纸剧坊于2013年庆祝剧团五周年，家伟决定以音乐剧形式呈献《花田错》，给了我一个发挥的机会。担任音乐总监，除了作曲编曲（并为其中几首歌填词），也负责训练演员的唱功。整个过程让我对剧团的运作有了深一层的了解。观众的好评也让我期待《花田错》能够再次上演。时光如梭，五年又已过，正好猴纸剧坊庆祝剧团十周年，重新演绎《花田错》。回顾这十年，我和剧团一同成长。但愿2019年版的《花田错》让你在欢笑之余，也看到我们的真诚与努力。感谢大家的支持！



关于台湾 霹雳偶

ABOUT THUNDERBOLT PUPPETS

《花田错》里呈献的霹雳偶，又称电视偶，都是出自台湾知名刻偶师傅徐建彰之手。在台湾，传统布袋戏经过多年的发展，为迎合娱乐需求转型，从路边“笼底戏”演化成“野台”，转换到室内“内台戏”，又因特效发展出“金光布袋戏”，最后结合流行文化成为精致的霹雳偶，并且参与电视、电影演出。

霹雳偶体型较大，脸部轮廓酷似日本漫画里的角色，并且加上一根木杖以操纵木偶的其中一只手。这些新型木偶的刻工精细，服装用料华丽讲究，俨然是精致工艺品。最早创造这些木偶的是霹雳国际多媒体股份有限公司，因此它们被称为霹雳偶。

公司出品的霹雳系列布袋戏，在台湾不但广受欢迎，甚至打入中国市场，更设立24小时不断放映霹雳系列布袋戏的电视频道。霹雳偶粉丝以17岁到30岁的戏迷为主，他们会扮装成戏中著名的角色，形成新世代的一股“霹雳风”潮流。

In Taiwan, *bu dai xi* (布袋戏) or traditional hand puppets, has gone through much transformation to meet the demand of the markets. In its earlier years, it was performed by only one person with a moveable stage placed on his shoulder and a basket tied underneath to store tiny puppets. It was then called *long di xi* (笼底戏). Subsequently, performances are staged indoors instead of outdoors and special effects such as *jin guang bu dai xi* (golden light hand puppets) were introduced. In its most current development, Thunderbolt Puppetry was influenced by popular cultures and modern technology and *bu dai xi* was soon appearing on television and even in movies.

The puppets have now evolved to be much bigger in size with features that resemble anime or manga characters. Rods have also been added to help the puppeteers better manipulate the hands of the puppets. These puppets are commonly referred by the Taiwanese as *pi li ou* (霹雳偶) or Thunderbolt Puppets which are also called TV Puppets. And their name is named after the Pi Li Pte Ltd, which is the company that is responsible in making this puppetry style famous. After watching their performances, many of their fans will re-create their favourite characters in cosplay, thus giving a new dimension to these characters! *Bu dai xi* has become so popular that the company has also set up a cable channel to broadcast thunderbolt puppetry in action that is available 24 hours daily!

场序

SCENES



Photo Credit:
CHRIS P

序: 笼中鸟

PROLOGUE: THE CAGED BIRD

全体 | All

《花田盛会》、《笼中鸟》
The Flower Festival, The Caged Bird

第一场: 刘府

SCENE 1: LIU'S RESIDENCE

刘员外、刘夫人、刘玉燕、春兰
与群众 | Master Liu, Mrs Liu,
Liu Yu Yan, Chun Lan & Ensemble

《刘员外》、《刘家有女初长成》
Master Liu, The Liu's Daughter has Grown Up

第二场: 艺宏园

SCENE 2: YI HONG INN

王老板、卞矾、刘玉燕、春兰、周通、
周玉楼与群众 | Boss Wang, Bian Ji,
Liu Yu Yan, Chun Lan, Zhou Tong,
Zhou Yu Lou & Ensemble

《客人不来勒》、《落魄曲》、《周玉楼倾
心卞矾》、《刘玉燕情窦初开》、《王老板
想当年》
*The Guests Ain't Coming, A Song of a Loser, Zhou
Yu Lou in love with Bian Ji, Liu Yu Yan's First Love,
Boss Wang Recalling Those Days*

第三场: 刘府

SCENE 3: LIU'S RESIDENCE

刘员外、刘夫人、刘玉燕、春兰、
周通与阿财 | Master Liu, Mrs Liu,
Liu Yu Yan, Chun Lan, Zhou Tong
& Servant Cai

《花田配对》、《周通是也》
Matchmaking, I'm Zhou Tong

第四场: 路上

SCENE 4: ON THE ROAD

春兰、卞矾、周通与群众 | Chun Lan,
Bian Ji, Zhou Tong & Ensemble

《女人难当》
It Ain't Easy to be a Woman

第五场: 玉燕阁楼

SCENE 5: AT THE ATTIC OF YU YAN

刘玉燕、春兰 | Liu Yu Yan & Chun Lan

第六场: 后院

SCENE 6: AT THE BACKYARD

卞矾、春兰与阿财 | Bian Ji, Chun Lan
& Servant Cai

第七场: 玉燕阁楼

SCENE 7: AT THE ATTIC OF YU YAN

春兰、刘玉燕、卞矾、刘夫人、周通
与群众 | Chun Lan, Liu Yu Yan, Bian Ji,
Mrs Liu, Zhou Tong & Ensemble

《楼台会》
Rendezvous at the Pavilion

第八场: 周府

SCENE 8: ZHOU'S RESIDENCE

刘玉燕、周通、周玉楼、卞矾与群 |
Liu Yu Yan, Zhou Tong, Zhou Yu Lou,
Bian Ji & Ensemble

《周通的自白》、《情订周府》
*Confession of Zhou Tong, Engagement at
Zhou's Residence*

第九场: 刘府

SCENE 9: LIU'S RESIDENCE

刘员外、刘夫人、春兰、阿财、
周玉楼、刘玉燕与群众 | Master Liu,
Mrs Liu, Chun Lan, Servant Cai,
Zhou Yu Lou, Liu Yu Yan & Ensemble

《拜错堂》
Chaos at Wedding Ceremony

第十场: 洞房

SCENE 10: IN THE BRIDAL CHAMBER

刘玉燕、周玉楼、刘员外、刘夫人
与春兰 | Liu Yu Yan, Zhou Yu Lou,
Master Liu, Mrs Liu & Chun Lan

《上天作弄》、《员外夫人安心》
*A Trick of Fate, Master and Mrs Liu Having
Peace of Mind*

第十一场: 艺宏园

SCENE 11: YI HONG INN

全体 | All

《各有所属》、《大合唱》
To Each His Own, The Chorus



Photo Credit:
CHRIS P

歌曲

THE SONGS

《花田盛会》

词：梁洁莹 曲：梁洁莹、随安

春风吹拂桃花村尽是风光明媚
阵阵桃花香扑鼻让人为之陶醉
每过春节清明前总要办个花田会
热闹把那雁门关下桃花村点缀
善男信女占香膜拜求幸福平安
祈求月老将那才子佳人配成双
茫茫人海姑娘张望寻找有情郎
期盼早日找到意中人来相伴
花田盛会（有情人有缘相会）
情人相随（桃花香让人沉醉）
每年精彩故事让人回味
今年花田会的主角会是谁

《笼中鸟》

词：梁洁莹、苏君英 曲：梁洁莹、随安

花田盛会桃花开 阵阵花香扑鼻来
芳心寂寞难开怀 倚窗探望心伤感
我好比那笼中鸟 等待对的人儿来
将这颗孤单的心 带上青天去翱翔
古来习俗很难改 唯有花田盛会来
方有机会觅夫君 小姐只能苦等待

《刘员外》

词：梁洁莹、何家伟 曲：梁洁莹

老汉我是刘员外 祖居此地桃花村
从商贸易挣点钱 小有财福和人缘
如今我近丈人行 老天拔地叹岁月
万贯终究有何用 膝下无子心伤悲
老天对我也薄 老来得女心满足
小女如今初长成 桃花玉面如天仙
父母自幼家教严 女子三步不出闺
琴棋书画非得学 阁中绣鞋备嫁妆
老祖宗传下了一条怪规矩 女子三月满十八
天假姻缘早注定 可赴花田选夫婿
小女正好是十八 让她踏足花田会

花花世界人险恶 难容女儿 / 小姐赤子心
才郎豺狼难分辨 花花世界人险恶
难容女儿 / 小姐赤子心
才郎豺狼教我如何把心放得下
老汉我是刘员外 祖居此地桃花村
今天就是花田会 人来人往多欢喜
该不该让她到外头去 我的心情忐忑不已
该或是不该让她到外头去
老夫我 / 老爷他的心情忐忑不已
老夫我的心情忐忑不已

《刘家有女初长成》

词：苏君英 曲：梁洁莹

玉燕是小女 终于已长大
不是我自夸 我也没眼花
沉鱼落雁一朵花 是一朵花
樱桃小嘴一点点 但稍微腼腆
世上的母亲 都是一样的
自己的孩子 宝贝一个个
望子成龙飞上天 好显耀家门
望女成凤美如仙 快嫁入豪门
哎呀呀... 刘家有女初长成呀初长成
刘家有女呀初长成...
玉燕是小女 聪明又乖巧
不是我自夸 我也没眼花
琴棋书画样样通 秀才不如她
女红刺绣百花枕 连蝴蝶也当真
哎呀呀... 刘家有女初长成呀初长成
哎呀呀... 刘家有女初长成呀初长成

《客人不来嘞》

词：苏君英、梁洁莹 曲：梁洁莹

三月三那个春风 轻轻掠过桃花村
带来那个欢笑和希望
春天那个人人呀 脸上幸福洋溢
齐聚那个花田盛会 共赴好时光
今年的花田盛会
人头攒动super热闹（Super热闹）
人山人海呀川流不息
这边走过来呀 那边走过去
这边那个走过来呀 那边走过去
这边那个走过来呀 那边走过去
这边那个走过来呀 那边走过去
他们口袋响当当都是money（都是money）
无奈那财神爷是否把路迷
这边走过来那边走过去

为什么就是不上我那小客栈
客人不来嘞 为何客人不来嘞
恨得我牙痒痒啊 恨得她牙痒痒啊
气得我头晕晕 气得她头晕晕
恨得我 / 她牙痒痒 气得我 / 她头晕晕
齐聚那个花田盛会共赴好时光 /
为何客人不来嘞

《落魄曲》

词：苏君英 曲：随安

可怜数载寒窗下 诗书文字非自夸
花田会上卖字画 何日才得扬天涯
进京赶考待何日 身无盘缠颇凄凉
进京赶考待何日 谁能解我心惆怅

《周玉楼倾心卞机》

词：苏君英 曲：随安

莫非是天有意 让我在此遇见你
仿佛前世记忆 又轻轻地唤起
我那荒芜已久 一颗沉睡的心灵
看那潇洒的模样 看那挥洒的文采
直叫人脸红心跳 直叫人芳心大动
莫非是天有意 让我在此遇见你

《刘玉燕情窦初开》

词：苏君英 曲：随安

桃花盛开蝴蝶飞舞 春风拂面鸳鸯戏水
初见情郎心潮荡漾 老天有情月老有意
才子佳人终得相遇 玉燕含羞默默无语
难掩心头万般思绪 难掩心头万般思绪

《王老板想当年》

词：梁洁莹 曲：梁洁莹

倒霉真倒霉 为何如此命苦
越是悲伤我越想哭
我不求多因为我容易知足
难道这辈子注定被穷书生困住
想当年我也像她一样天真烂漫十八
花田会因缘分邂逅才子吟诗作画
就在那渡仙桥旁赠他定情手帕
一表人材我一生托付于他
谁知好日子没多久竟变了样

夫君他有了富贵不顾这个家
有几个臭钱背着我找那小三
当日的海誓山盟原来都是假
姑娘千万别只因他是男人非他不嫁
男人都不是啥好东西这事实并不假
如今死鬼相公欠债要我
劝你别傻穷书生你嫁不能嫁

《花田配对》

词：苏君英 曲：梁洁莹

老爷夫人请放心 春兰一下就搞定
这个郎呀他有情 那个妹呀她有意
郎呀他是何姓名 他的名字叫卞机
做的是啥生意 卖书画来把字题
原来是个穷酸鬼 人品才是最重要
老爷夫人请放心 公子英俊潇洒有才气
春兰丫头你懂个屁 知人知面不知心
万一错把豺狼引 那该怎么办
老爷你又何必自己吓自己
有些事情或许天注定
想当年 我俩也在花田会中相遇
没有我哪儿会有你
哼！可是哪有！
老爷夫人请放心 春兰虽然傻里呱唧
这种“简单的关系” 春兰还是看得出来的
那还等什么 快去请卞公子回来
夫人 我已叫阿财请卞公子回来
老爷夫人 公子请来了 快请卞公子进来
丈母娘看女婿是否会满意 满心期待月老的配对

《周通是也》

词：何家伟 曲：梁洁莹

你可知道我是谁 鬼知道你是谁
知道了又何为 你真不知我是谁
一见你就倒胃 可能会变倒霉
离百分还差一点 想娶我小姐你根本不配
劝你回家免得心伤悲
我就是名闻四海 简直是个无赖
这是哪来的妖怪 听仔细我只说一遍
从没人敢把小霸王我周通耍来骗
糟了原来是小霸王 他是周通该怎么办

《女人难当》

词：何家伟 曲：梁洁莹

做女人不是你想的那么简单
别以为我们天生就这个模样
要努力分秒必争才能得到
倾国倾城的好容貌
每天花时间才能把秀发梳好
再照镜子细心画眉傅粉点红唇
选衣服不马虎 发上插支蝴蝶钗
走路要碎步 不能像鸭子走路
莲步轻移如风飘 才是玉步
挺挺胸 扭屁股 靠的是腰部
只为博君对我回头望
做女人不是你想得那么简单
外表美只为取悦男人的肤浅
所以说做女人真难
下辈子宁愿做美男 啦啦啦

《楼台会》

词：苏君英、梁洁莹 曲：梁洁莹

玉燕心中涟漪荡漾 公子才情令人难忘
无奈周通棒打鸳鸯 难道幸福就如此埋葬
于花田会邂逅 小姐倩影留心头
巧笑倩兮好容貌 姿态娉婷多娇柔
题诗作画挥洒自如 风度翩翩一代书生
玉燕不愿命运作弄 甘心与你共渡余生
题诗作画啸傲风月 只羡鸳鸯不羡仙
玉燕不愿命运作弄 甘心与你白头相守
今生有缘今生聚 切莫蹉跎好光阴
小姐情意卞矶心领
唯以才情来感激 / 切莫蹉跎好光阴

《周通的自白》

词：苏君英 曲：梁洁莹

我周通 英俊潇洒威名震天下
刘员外 要把美若天仙女儿嫁
没想到 最后一秒竟装疯卖傻
敢敢想把我周通骗来娶
你说你说这像不像话
好妹妹平日有教导 做人要有责任感
你不嫁我就抢 合情合理又合法
好妹妹平日有教导 做人要有责任感
你不嫁来我就偏把你来抢
男欢女爱 你欢喜 人家小姐爱不爱你
就算她爹失信于你 怎么可以就抢亲
男欢女爱 你欢喜 人家小姐爱不爱你

就算她爹失信于你 你也不该去抢亲
好妹妹（我有教导）平日有教导
做人要有责任感
你不嫁我就抢（她不嫁你就抢）
合情（无情）合理（无理）
又合法（又不合法）
好妹妹（我有教导）平日有教导
做人要有责任感
你不嫁来我就抢 她不嫁来你不许抢
你不嫁来我就偏把你来抢 /
她不嫁来你不能把她抢

《情订周府》

词：何家伟 曲：梁洁莹

天涯沦落遇佳人 来日扬名会报恩
衣锦归乡莫忘玉 稍停片刻来探花
可惜一介穷书生 唯恐辜负佳人情
荣华富贵如云烟 共度患难献真情
一条手绢交予你 此情此意绝不移
一条手绢藏心底 此情此意永不移
一条手绢交予你 此情此意绝不移
手绢（手绢）藏心底 此情此意永不移
金玉良缘天注定 离别会难舍难分
只恨为何晚相遇 未能与你诉衷情
可惜我即将离去 这一别何日相见
寸阴是惜莫犹豫 他日定能取功名
一条手绢交予你 此情此意绝不移
一条手绢藏心底 此情此意永不移
一条手绢交予你 此情此意绝不移
手绢（手绢）藏心底 此情此意永不移

《拜错堂》

词：苏君英、梁洁莹 曲：梁洁莹

喜气洋洋 为何却如此慌乱
快把大堂布置一番 咱家小姐她将出阁
嘿哟 姑娘变成大人样 轿里走出俏姑娘
欸竟是入赘新郎官儿 局外人当笑话嘲
打铁要趁热 夜长怕梦多
女儿终身事 为娘亲力又亲为
新郎快更衣 新娘就来临
花田有喜事 玉燕着嫁衣
雄兔脚扑朔 雌兔眼迷离
看得我刘老分不清
拜堂音乐起 我紧张兮兮
花田有喜事 谁来理个清
此事如此荒唐 把我抢当新郎
玉楼我困刘府 赶紧想办法脱身

心惊胆战（此事）一整夜（如此荒唐）
终能盼得卞郎归（把我抢当新郎）
玉燕此刻（玉楼我）心慌意乱（困刘府）
管它啥事先拜堂（赶紧想办法脱身）
哎哟 管它啥事先拜堂（赶紧想办法脱身）
恭喜呀恭喜 老爷夫人乐开怀（花田有喜事）
小姐成亲不怕被人抢（哟 洞房花烛夜）
哎呀不好了 真是大措特措呀
卞公子不是这个模样
（成双又成对 心事已了却）
多谢花田会 多谢花田会

《上天作弄》

词：梁洁莹、何家伟 曲：梁洁莹

莫非上天作弄 月佬决定又改变
花田邂逅卞机 却阴差变美少年
难道他才是上天安排的姻缘
玉燕呀玉燕（玉楼呀玉楼）
该如何向卞机说明
卞郎在哪里 卞郎在哪里
上天作弄阴差阳错的情缘
卞郎在哪里 卞郎在哪里
只怪月佬一错再错 让命运改变

《员外夫人安心》

词：梁洁莹、何家伟 曲：梁洁莹

含辛茹苦十八年 日盼夜盼这一天
女婿一表人材样 正合我意挺顺眼
看着小女披嫁衣 心中感慨万千
掌上明珠成亲 万般不舍心挂念
花田盛会喜相见 我们缔结好良缘（缔结姻缘）
一天天一年年 细心呵护着玉燕（呵护玉燕）
尽管周通煞风景 女儿终究能脱险（终能脱险）
咱们俩也能安心 玉燕你要幸福到永远
花田盛会喜相见 美好姻缘共婵娟（天赐姻缘）
一天天一年年（一天天一年年）
日盼夜盼这一天（盼到这天）
人生大事非儿戏 成家立业皆欢颜（心手相连）
相敬如宾建家园 我们白头偕老到永远

《各有所属》

词：梁洁莹 曲：梁洁莹

静静静全给我安静
突然跑来这儿嚷嚷究竟什么事情
艺宏园开张至今 没有多少个人影

要吵闹把理由说明
快把理由说明 快把理由说明 快把理由说明
花田会邂逅卞机 玉燕对他一见钟情
周通来抢亲不成 轿子走出俏公子
我与他拜堂成亲 来此地找我夫君（找夫君）
无奈夫君与卞机 竟说两人感情是真心
怎叫我不伤心
刘员外把女儿嫁 我名正言顺去娶亲
谁知老家伙反悔耍了罢骗我感情
（骗他感情 喔~）
不让女儿嫁我周通（嫁周通）
只好上门去抢亲
娘子竟劈腿喜欢我妹妹（喜欢他妹妹）
怎吞下这口气
周通赔了夫人又折兵 怎叫他吞下这口气
真真假假到底谁把理由说明
哥哥你再仔细看他不是嫂嫂是卞机/
小姐你再仔细看她其实玉楼非夫君
因字画初次相遇 再见两心已相印
玉楼女中豪杰行侠又仗义
两次相救她都能化解危机
卞机善良解人意 落难书生有志气
上京赶考定成大器
并非喜欢厌旧不专一
只是月老的安排模糊不清
卞机（玉楼）手绢定情
花田姻缘（花田姻缘）怎么理个清
怎叫我不伤心 卞机和我夫君
怎吞下这口气 娘子和我妹妹
我们俩是真心 伤了女儿的心
花田姻缘的错 谁来理个清

《大合唱》

词：梁洁莹 曲：梁洁莹

春风吹拂桃花村尽是风光明媚
阵阵桃花香扑鼻让人为之陶醉
每过春节清明前总要办个花田会
热闹把那雁门关下桃花村点缀
善男信女占香膜拜求幸福平安
祈求月佬将那才子佳人配成双
茫茫人海姑娘张望寻找有情郎
期盼早日找到意中人来相伴
花田盛会（有情人有缘相会）
情人相随（桃花香让人沉醉）
每年精彩故事让人回味
明年花田会的主角会是谁

创意与制作 团队

CREATIVE AND PRODUCTION TEAM



何家伟: 编导
Benjamin Ho: Playwright
& Director

家伟是本地少数的偶戏艺术家。他于2008年成立猴纸剧坊，并担任艺术总监，致力推广儿童偶戏。这些年来他创作了许多脍炙人口的作品，包括《真假美猴王》、《周处除三害》、《西游记之盘丝洞》、《封神榜之哪吒》、《神笔马良》等，这些作品结合亚洲传统故事与现代演绎方式，自成一格。家伟也曾与多个剧团合作，包括为剧艺工作坊《老九》英语版本担任偶戏操作、制作与顾问，以及实践剧场《老九》音乐剧担任偶戏创作与指导。此外，他经常参与世界各地的偶戏艺术节，分享他的创作技巧与心得。

Benjamin Ho is the artistic director of Paper Monkey Theatre Limited – a theatre group that specialises in creating works for young audiences from stories in Asia through Puppetry. Benjamin strongly believes that Asia with its rich and diverse cultures, has many meaningful stories that the young will enjoy. He has created many memorable productions over the years such as *The True Monkey King*, *The Magic Paintbrush*, *Journey West: Web of Deceit*, *The Legend of Nezha*, and *The Three Big Bullies*; which were based on Asian classic stories and presented with a contemporary approach. His work *The Magic Lantern* was awarded the Best Production for the Young by 2017 MI-The Straits Times Life Theatre Awards which is co-organised by the Singapore Press Holdings and the National Arts Council of Singapore. He has also been actively participating in various puppetry festivals in Asia and Europe, sharing his knowledge and skills in puppetry.



梁洁莹: 音乐总监
Liong Kit Yeng: Music Director

洁莹的职业生涯跨越不同领域，包括艺术、广播与教育。其作品有合唱、器乐独奏、室内乐、华乐等，曾在堪贝拉国际音乐节、美国纽约卡内基音乐厅、日本宝冢国际室内合唱比赛，以及新加坡国际音乐节的舞台上表演。合作团体包括新加坡华乐团、鼎艺团、猴纸剧坊、台湾天生歌手合唱团等。2018年为新加坡教育部主办的新加坡青年节艺术展演汇创作小学组合唱指定曲目《小红点》。2015年受委为新加坡首个包括体障乐手的包容性乐团 – 紫色交响乐团 – 驻团作曲，并于2017年出任助理指挥，带领小乐队参与2017年国庆庆典以及2018年“真心色彩节”参与演出。

Liong Kit Yeng's multifaceted career spans the arts, broadcasting and education. As a composer and arranger, she has been commissioned and her works have been performed by the Singapore Chinese Orchestra, Ding Yi Music Company, Paper Monkey Theatre, as well as choirs in Singapore, Malaysia and Taiwan. She was also commissioned by the Arts Education Branch of the Singapore's Ministry of Education to compose the choral set piece *Little Red Dot* for the Arts Presentation in the Singapore Youth Festival 2018. Her music has been featured at the Canberra International Music Festival, New York's Carnegie Hall, Japan's Takarazuka International Chamber Chorus Contest and the Singapore International Festival of Music. She is the Assistant Conductor and Composer-in-Residence for The Purple Symphony (TPS), which is Singapore's largest inclusive orchestra for musicians with and without special needs and has led the TPS ensemble to perform at the National Day Parade 2017, as well as True Colours Festival 2018.



徐建彰 (台湾): 木偶设计
Hsu Chien-Jhang (Taiwan):
Puppet Designer

徐建彰师傅是台湾“偶的家”戏偶文创园区执行长，也是台湾云林戏偶艺术发展协会会员，多年来致力于推广台湾戏偶艺术的发展。“偶的家”戏偶文创园区是台湾制作传统布袋戏老店，由第二代的徐建彰师傅，继承父亲徐炎卿大师，并且将传统产业转型至观光模式，让更多人体验认识台湾传统产业。台湾布袋戏从传统掌中大小，经历各种娱乐需求转型，而徐建彰师傅对于各时期戏偶制作，皆有扎实的经验与功力。他的创作不但在台湾获得认证与奖项，也多次受邀代表台湾到其他国家展演。

Hsu Chien-Jhang is a master puppet maker who inherited his craft from his father Hsu Yan-Ching. The traditional glove puppetry (*bu dai xi*) in Taiwan has developed and evolved over the past 60 years to meet the changing needs of the modern society and so has the Hsu family, with Hsu Chien-Jhang being an expert in making puppets. To promote puppetry for tourism, he even set up and headed the Puppets Cultural and Creative Park in Taiwan. Under his leadership and direction, increasingly more people get to appreciate the beauty of the traditional art of puppetry. He has gained recognition for his works not only in Taiwan but also represented Taiwan to present and perform puppetry in other countries.



**ALBERTA WILEO:
灯光设计**
Alberta Wileo: Lighting Designer

Alberta是一名自由灯光设计师和剧场工作者，目前居住在新加坡。他的第一个灯光设计是2002年拉萨尔艺术学院的舞蹈毕业作品。他曾为多家专业表演团体设计，如化生舞蹈团、新加坡专业剧场、新加坡歌剧团、新加坡交响乐团、新加坡舞蹈剧场、剧艺工作坊、滨海艺术中心等。他近期的作品有新歌剧团《卡梅利特人的对话》、剧艺工作坊《13:13:13》、艺术殿堂《普莱马纳迪》、印尼东方马戏团《东方马戏团的50盛大演出》，以及圣淘沙名胜世界剧院的音乐剧《恐龙复活了》。目前，他正在准备即将于巴厘岛海洋公园举行世界首演的音乐剧《海洋之子》。

Alberta is a freelance lighting designer and theatre artist who is currently based in Singapore. His first lighting design work was a dance graduation project at the LaSalle College of the Arts in 2002 and since then, he has designed for many professional performing companies including Arts Fission, Singapore Repertory Theatre, Singapore Lyric Opera, Singapore Symphony Orchestra, Singapore Dance Theatre, TheatreWorks and Esplanade Theatres on The Bay. His recent works are *Dialogues of the Carmelites* by New Opera, *13:13:13* by TheatreWorks, *Premanadi* by Temple of Fine Arts, *The Great 50 Show* by Oriental Circus Indonesia, and Musical *Taru* at the Resort World Theatre Sentosa. He is now busy preparing for the world premiere of a musical *Son of the Sea* at the Bali Marine Park.



陈有仪: 舞台设计
Hella Chan: Set Designer

有仪毕业于香港演艺学院，舞台设计作品包括必要剧场的《少年作业簿》、《栋梁》与《靠近我的面孔》；实践剧场的《水银祸》与《太阳不见了》；新加坡专业剧场的青年分团之《石头月》与《白色之路》；十指帮的《哪吒》；野米剧团的《太太来访》；I剧团的《梦海》、“Gruffalo”与《你很特别》；戏剧盒的《快乐》与《默默》、猴纸剧坊的《神笔马良》与《真假美猴王》。2006年，她凭戏剧盒《快乐》的设计作品荣获“《海峡时报》‘生活’！戏剧奖”的最佳舞台设计奖。她目前任教于南洋艺术学院，并与初院及中学生进行舞台设计与制作工作。

Hella graduated from the Hong Kong Academy of Performing Arts. Her set design works include *The Teenage Textbook*, *Pillars*, and *Close in My Face* by The Necessary Stage, *Drink the Mercury* and *The Missing Sun* by The Theatre Practice, *Stone Moon* and *The White Road* by Singapore Repertory Theatre (Young Company), *Nezha* by The Finger Players, *Visit of the Tai Tai* by W!LD RICE Theatre Company, *The Sea of Dreams*, *Gruffalo* and *You are Special* by I-Theatre; *Happy and Momo* by Drama Box, *The Magic Paintbrush* and *The True Monkey King* by Paper Monkey Theatre. In 2006, Hella was awarded the Best Set Design in The Straits Times Life! Theatre Awards for her work in *Happy for Drama Box*. Hella teaches at the Nanyang Academy of Fine Arts, and also does stage management and set design with students from secondary schools and junior colleges.



鐘漢標: 道具设计
Purpink Chung: Prop Designer

鐘漢標, 又名紫粉紅。毕业于香港演艺学院舞台设计系。作为多面手, 他曾经参与多项演出并担任不同工作, 包括吉隆坡儿童戏剧节 '05中“*The Acorn*”及《与龙共舞》(I剧场)的布景设计师; “*The Chord And Others*” (必要剧场)的服装设计; 《真假美猴王》(猴纸剧坊)、《大战红山》(实践剧场)的道具设计; 《还原》(新传媒星霖电影)、《枕头人》(新加坡专业剧场)、《美世界》(野米剧场)的绘景师; 《静静燃烧的夜》(戏剧盒)的编剧; 新加坡戏剧节2008 (野米剧场)的制作经理; “*Continuum*” (新加坡舞蹈剧场)的技术经理。
Purpink graduated from the Hong Kong Academy for Performing Arts in 1992 and has since worked in various Asia cities. A person with many interests and talents, Purpink was set designer for *The Acorn* and *Dancing with Dragons* (I Theatre) in Kuala Lumpur Children's Theatre Festival in 2005, costume designer for *The Chord And Others* (The Necessary Stage), props designer and maker for *The True Monkey King* (Paper Monkey Theatre), *The Battle of Redhill* (Theatre Practice), scenic artist of *Untold Beauty* (MediaCorp Raintree Pictures), *The Pillowman* (Singapore Repertory Theatre), *Beauty World* (WILD RICE), playwright of *The Rape* (Drama Box), production manager for Singapore Theatre Festival 2008 (WILD RICE) and also technical manager for *Continuum* (Singapore Dance Theatre) in 2008.



马业仙: 语言指导
Ma Gyp Sen: Speech Advisor

马业仙, 毕业于英国伦敦Guildhall戏剧与音乐学院。现任青少儿广播演艺组的艺术总监。舞台作品多元, 如青少年音乐剧《送件礼物给清朝的小皇帝》(剧本与音乐创作)、指挥儿童合唱音乐会“*L'Enfant Savage*” (世界首演)、《七彩歌声》等; 儿童相声剧《小茶馆》、《请问您是相声大师吗?》等; 相声作品《新加坡啦语》、《好学生.坏学生》等等。
Graduate of London Guildhall School of Music and Drama, Ma is the present Artistic Director of Young People's Performing Arts Ensemble and was recognised for her ability to stage a broad repertoire such as children's musical *A Gift to the Young Emperor of Qing Dynasty* (original script writing and music); conductor for children choir concerts, including *L'Enfant Savage* (world premiere), *Voices of Colour* and etc.; as well as a series of children crosstalk pieces including *The Teahouse*, *Are You a Crosstalk Master?*; crosstalk works such as *Singapore-lah Language*, *Good Student vs Bad Student* among others.

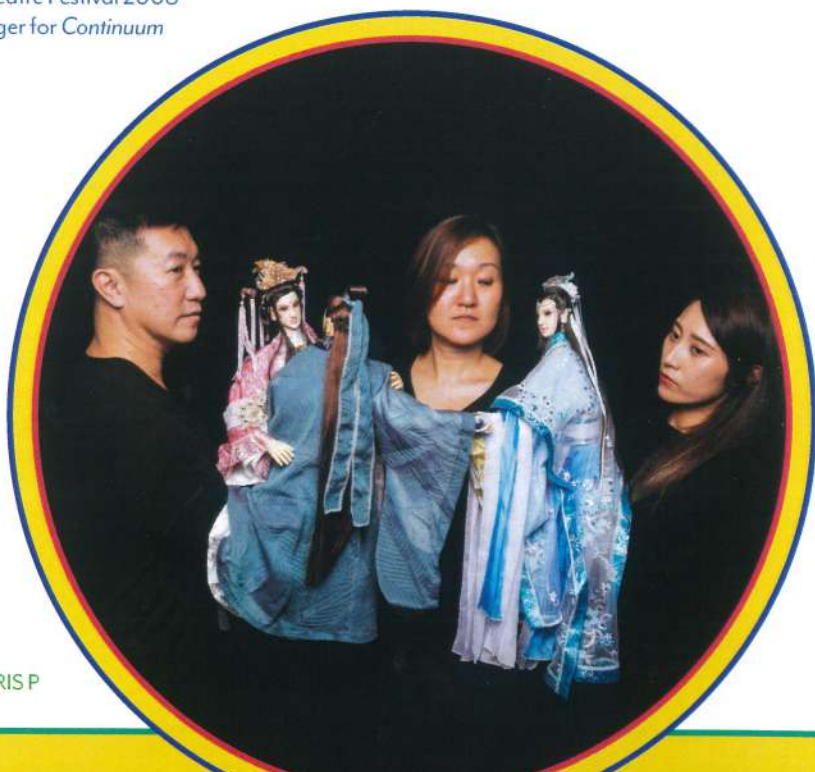


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操偶者

PUPPETEERS



方文杰 饰 刘员外
Andy Pang as Master Liu

文杰是一名双语演员和偶戏演员。他于南洋艺术学院毕业, 考获戏剧艺术学士学位, 之后到东15戏剧表演学校(英国)和GITIS(俄罗斯莫斯科戏剧艺术大学)进修, 并考获戏剧导演硕士学位。表演作品包括猴纸剧坊《宝莲灯》中的孙悟空, 这出戏获得2017年“MI—海峡时报生活戏剧奖”最佳青少年制作奖。作为导演, 他导过多部不同类型的戏剧作品, 目前也是猴纸剧坊的附属导演。
Andy is an associate director with the Paper Monkey Theatre. A graduate with a Bachelor in Theatre Arts, Andy is a bilingual actor and puppeteer. His past performing credits include Sun Wukong in Paper Monkey Theatre's *The Magic Lantern*, which won the Best Production for the Young at The Straits Times Life! Theatre Awards 2017. Andy has also obtained a Masters in Theatre Directing, having trained with East 15 Acting School (UK) and GITIS (Russian University of Theatre Arts, Moscow) and has directed several theatrical works of various genres since then.



陈思敏 饰 刘夫人
Jo Tan as Mrs Liu

出身于舞台剧的思敏, 也时常在电视和电影荧幕上出现。她最近在新传媒第五波道节目“20 Days”中饰演主角Gwen, 同时也饰演第八波道长寿剧《带你去走走》的洪霞。前年, 她因参与凯门剧场的舞台剧“*Frago*”而被提名海峡时报生活戏剧奖最佳女配角。她非常感谢国家艺术理事会颁发奖学金, 让她到巴黎的Ecole Philippe Gaulier进修表演课程。思敏近年也开始编写舞台剧, 包括为十指帮呈献她自编自演的一部戏“*Forked*”。由于她没有太多机会接触偶戏, 因此很开心能参与《花田错》的演出。

Jo is a multilingual stage and screen actor who has performed in cities such as New York, London and Beijing. She has been privileged to work with many theatre companies, with her performance in Checkpoint Theatre's *Frago* scoring a nomination for Best Supporting Actress at The Straits Times Life Theatre Awards 2018. She has also acted for television in MediaCorp's Channel 5 sitcom *20 Days* and Channel 8's *Jalan Jalan*, and on the big screen as the female lead in Ho Tzu Nyen's Cannes official selection film, *Here*, as well as starred in various web films including Daniel Yam's *The Helper* which has been extensively downloaded globally. Jo received her theatre training at the Ecole Philippe Gaulier in Paris with a residency grant from the National Arts Council of Singapore.



蔡慧玲 饰 刘玉燕
Renee Chua as Liu Yu Yan

慧玲拥有新加坡国立大学艺术学士学位, 及一人一故事剧场中心文凭。她自2004年起从事演员, 导演与戏剧教育的工作。她也是Tapestry一人一故事剧场的成员, 通过戏剧促进社区的对话与改变, 所探讨的社会课题包括宗族歧视、校园霸凌、公民意识、贫富悬殊、环境保护等等。她参与的演出包括《宝莲灯》(猴纸剧坊)、《II》(实践剧场)以及《大卫必佳》(戏剧盒)等。
Armed with a diploma from the Centre of Playback Theatre and a degree from the National University of Singapore, Renee has been an actress, director and drama educator since 2004. She is also with Tapestry Playback Theatre, working with various communities to promote dialogue and social change, address issues including racism, bullying, civic consciousness, inequality and environmentalism. As an actress, her notable works include *The Magic Lantern* by Paper Monkey Theatre, *II* by The Theatre Practice – which was nominated for The Straits Times Life Theatre Awards for Best Ensemble, and *David The Best* by Drama Box.



沈娴莉 饰 春兰
Shirley Sim as Chun Lan

娴莉拥有英国埃塞克斯大学戏剧艺术荣誉学士学位，2014年起参与剧场工作。她在南洋艺术学院英语戏剧系就读期间，为猴纸剧坊设计、制作与操控影子戏“*One Fine Day*”，并引起她对偶戏的兴趣，也开启了她与猴纸剧坊合作的旅程。参演作品包括猴纸剧坊的《神笔马良》、《宝莲灯》、《小蝌蚪找妈妈》，及新加坡专业剧场属下“小剧团”的华语版音乐剧《三只山羊》。A graduate with Bachelor of Arts (Honours) in Theatre Arts from the University of Essex, Shirley got involved in theatre since 2014. While training for a Diploma in Theatre at the Nanyang Academy of Fine Arts, Shirley joined Paper Monkey Theatre as an Associate Artist. She was a puppeteer in *Journey West: Web of Deceit* and was an actor as well as puppeteer in *The Magic Lantern*. She has also worked with MediaCorp as a puppeteer in *Junction Tree*, was an understudy in *The Three Billy Goat (Mandarin)* by Singapore Repertory Theatre's The Little Company, and also participated in a musical jam by SAtheCollective's *Little Creatures*.



徐隆 饰 卞卍
Edric Hsu as Bian Ji

徐隆曾参与多部本地音乐剧、舞台剧，还有电视、电影与广告的演出，并与各地歌手同台演唱。他扮演过的角色包括暹罗连体人、吸毒者、贪污警官、医生及皇上护卫等。除了演戏，近期他也为国防部文工团制作的纪念专辑录制了自己创作的歌曲《晨光》，并陆续发表与展出他的插画及彩绘作品。Edric Hsu is a familiar face in musicals and plays, as well as in various live concerts with local and regional artistes, and has been featured in films, TV shows, and commercials for over two decades. He has played a diversity of characters ranging from a Siamese twin, drug addict, corrupted police inspector, doctors, to the lord protector of the Emperor of China. Besides acting, Edric also engages in other creative pursuits, having recently recorded his own song composition *New Day* for the Singapore Armed Forces Music and Drama Company's NS50 commemorative album, and showcased his paintings in various exhibitions and publications.



游惟杰 饰 周通
Andy Yew as Zhou Tong

游惟杰就读于工艺教育学院时，第一次参与音乐剧《西城故事》的演出。随后，他参演猴纸剧坊的《寻找小猫的妈妈》、《花田错》、《封神榜之哪吒》，以及Yellow Chair Productions的“*Those Who Can't, Teach*”和Teater Ekamatra的“*Tahan*”。他曾参演的电视作品包括360制作公司为优频道制作的戏剧纪录片《青春有悔》，以及Ochre Pictures为五频道制作的“*Friends and Foes*”。他也曾为Ricola广告担任配音，并且在人民协会年度音乐会“*Soundwaves 2013*”与知名无伴奏合唱团体Vocaluptuous同台演唱。他参加过多项歌唱比赛，包括“*The Voice*决战好声音”。Andy first performed in the musical *West Side Story* and since then he has performed for Paper Monkey Theatre in *Mama Looking For Her Cat*, *Romance Of Mistakes*, *The Legend of Nezha*, and for Yellow Chair Productions in *Those Who Can't, Teach* as well as for Teater Ekamatra in *Tahan*. His screen works included docudrama *Youth Diaries* by 360 productions for Channel U and *Friends and Foes* with Ochre Pictures for Channel 5. Andy also took on the role of a vocalist in a Ricola advertisement and was an invited guest performing with renowned acapella group Vocaluptuous in *Soundwaves 2013*, a production by the People's Association. He has participated in various singing competitions including *The Voice (SGMY)*.



杨梓艺 饰 周玉楼
Sunny Yang as Zhou Yu Lou

梓艺于2015年获得英国埃塞克斯大学东十五表演学校的戏剧艺术表演专业学士学位，在修学期间获得全额奖学金。她参演的戏剧作品包括《唐寅与秋香》(2013)、《八个女人》(2014)、《甄嬛传》(2015)、《雨季》(2015)、《神笔马良》(2017)和《真假美猴王》(2018)等。她也是一名歌唱老师，并于2014年参加“中国好声音第三季”和“绝对SuperStar”歌唱比赛。此外，她为本地电视剧演唱主题曲和插曲，例如电视剧《起飞》主题曲《好想告诉你》(女声版)等。Sunny Yang graduated with a BA (Hons) in Theatre Arts (Acting) from University of Essex in 2015 on a scholarship from the University. Her acting credits include *Tangyin And Qiuxiang* (2013), *8 Femmes* (2014),

The Legend of Zhen Huan (2015), *December Rains* (2015), *Innamorati Two* (2016), *The Magic Paintbrush* (2017) and *The True Monkey King* (2018). Sunny is also a vocal coach whose singing talent has taken her to singing competitions such as *The Voice of China* and *Project Super Star 2014*. She has also sung in TV series in Singapore, including *Hao Xiang Gao Su Ni* (好想告诉你), theme song (female version) of *Crescendo*.



陈玉金 饰 王圆圆
Eleanor Tan as Wang Yuan Yuan

玉金是一名全方位戏剧工作者，活跃于音乐剧、话剧及儿童戏剧的舞台上。她曾在日本铃木利贺剧团与美国SITI剧团接受培训，是野米青年剧团young & WILD第一代的成员。此外，她是一名经验丰富的教育工作者，拥有伦敦大学史密斯学院艺术实践与教育硕士学位。曾参演的作品包括《变形记》、《顶尖女子》、《寻找小猫的妈妈》、《乡愁》、《与龙共舞》、《小红帽》、《长发姑娘》、《雨季》、《搭错车》、《紫禁城：画说慈禧》、《命运的转折》、《热裤》及《美世界》等。Eleanor has performed extensively in children's theatre, musical theatre, physical theatre, and drama. She trained with the Suzuki Company of Toga and the SITI Company, and was part of the pioneering batch of young & WILD. Eleanor is also an experienced educator with a Masters in Arts Practice and Pedagogy (Goldsmiths College, University of London). Her theatre credits include *Metamorphoses*, *Mad Forest*, *The Hypochondriac*, *Top Girls*, *Mama Looking For Her Cat*, *Homesick* and *Let's Get Back Together (LGBT)*, children's theatre productions like *Dancing with Dragons*, *Rainbow*

Fish, Red Riding Hood and Rapunzel, and iconic musicals such as *December Rains*, *Glass Anatomy*, *Forbidden City: Portrait of an Empress*, and *Beauty World*.



江勇锋 饰 阿财
Xavier Kang as Servant Cai

勇锋是患者剧场的创办人之一。他不但多才多艺，也是一名经验丰富的戏剧老师。勇锋在2014年毕业于南洋艺术学院，获取埃塞克斯大学颁发的戏剧艺术学士学位。勇锋曾参演多部本地著名作品，包括《雨季》音乐剧(2015)、《鸠摩罗什》(2016)、《老九》音乐剧(2017)、《紫禁城》(2017)，及《画蛇添足》音乐剧(2018)。2018年，他执导了患者剧场的创团舞台剧《因为好玩》，以及南洋艺术学院的80周年校庆轻歌剧《蝙蝠》。今年，他将执导患者剧场的全新作品《守护海洋的神岛》。勇锋很荣幸参与猴纸剧坊的演出，并再次与相识多年的讲师何家伟合作。Xavier is the co-founder of The Fool Theatre, and is a multi-talented theatre practitioner. Graduated with a degree in theatre arts from the University of Essex, Xavier's theatre acting credits include some of Singapore's finest musicals and plays, namely *December Rains* (2015), *Kumarajiva* (2016), *Lao Jiu The Musical* (2017), *Forbidden City* (2017), and *Too Many Cooks Spoil The Broth* (2018). Xavier's most recent work was directing his theatre's inaugural production, *Because it's Fun* (2018), and *Die Fledermaus: The Revenge of the Bat* (2018) for Nanyang Academy of Fine Art's 80th anniversary. This will be Xavier's first performance with the Paper Monkey Theatre.



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创意与制作团队

CREATIVE AND PRODUCTION TEAM

编导: 何家伟
音乐总监: 梁洁莹
作曲: 梁洁莹、随安
编曲: 梁洁莹
作词: 梁洁莹、何家伟、苏君英
木偶设计: 徐建彰 (台湾)
灯光设计: Alberta Wileo
舞台设计: 陈有仪
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字幕操作: 林明珏
营销与赞助: 王翰缘
前台主任: 吴锴纳、吴碧娟
平面设计: 杨文宇
摄影: Chris P
录像: Rai Suraj

Director/Playwright: Benjamin Ho
Music Director: Liong Kit Yeng
Composers: Liong Kit Yeng, Jack Lim
Arranger: Liong Kit Yeng
Lyricists: Liong Kit Yeng, Benjamin Ho, Su Chun Ying
Puppet Designer: Hsu Chien-Jhang (Taiwan)
Lighting Designer: Alberta Wileo
Set Designer: Hella Chan
Prop Designer: Purpink Chung
Speech Advisor: Ma Gyap Sen
Puppeteers: Andy Pang, Jo Tan, Renee Chua, Shirley Sim, Edric Hsu, Andy Yew, Sunny Yang, Eleanor Tan, Xavier Kang
Stage Manager: Fenella Ng
Sound Operator: Keith Lee
Surtitle Operator: Lim Meng Jiat
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猴纸剧坊呈献

Paper Monkey Theatre presents

《东郭先生》

Mr. Dong Guo

2019年八月 | August 2019

编导: 何家伟

根据寓言故事《东郭先生和狼》改编
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