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Writing Music to Fit: The Place of Music in South Korean Ch'angjak Musicals

A dissertation submitted in partial satisfaction
of the requirements for the degree of

DOCTOR OF PHILOSOPHY
in
MUSIC

by
JIYOON JUNG

August 2026

The dissertation of Jiyoong Jung is approved:

Professor Nicol Hammond, Chair

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Professor Noriko Aso

Donald Smith
Interim Vice Provost and Dean of Graduate Studies

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Table of Contents

List of Tables	iv
List of Figures	v
Acknowledgements	x
 Chapter One. Introduction	 1
Introduction	1
Geography: South Korea, Seoul, and Taehangno	5
Literature Review	15
Korean Scholarship on Contemporary Korean Musical Theater	15
English Language Literature on Korean Musical Theater	19
Musicological Literature on Musical Theater	22
My Contribution	23
Method	25
Notes on Translation and Romanization	29
Chapter Summaries	31
 Chapter Two. Locating Ch’angjak Musicals in Contemporary South Korea	 35
Introduction	35
Ancestors: Korean Music Theater before Ch’angjak Musicals	37
Emergence and Development	51
A musicologist’s Question: Why Does Drama Lead?	63
Conclusion	68
 Chapter Three. Sounding Ch’angjak Musicals: Music Analysis	 71
Introduction	71
General Format and Recurring Tendencies	72
Music as Narrative Tool: <i>Rachmaninoff</i> (<i>Rakhmaninop’ŭ</i> , 2016)	83
Reinforcing the Creative Hierarchy: <i>The Brothers Karamazov</i> (<i>Pŭradŏsŭ Kkaramajopu</i> , 2018)	107
Same Composer, Different Systems: Comparative Analysis	151
Conclusion: Musical Conventions in Ch’angjak Musicals	154

Chapter Four. The Mechanism of Ch'angjak Musicals	156
Introduction.....	156
The Production System: How Ch'angjak Musicals Get Made	157
Training and Musicality: The Educational Reproduction of Drama-Dominance	171
After Opening Night: The Preview Period, Audience Feedback, and the Music as Working Document.....	179
Conclusion: The Feedback Loop and Its Musical Consequences.....	204
 Chapter Five. Epilogue	 207
 Appendix A: Chronology of Korean Music-Theater, 1928–1938	 217
Appendix B: Chronology of Korean Music-Theater, 1995–1997	219
Appendix C: Chronology of Korean Akkŭk (악극), 1954–1994	221
Appendix D: Chronology of Ch'angjak Musical Productions, 2006–2019	231
Appendix E: Opera and Music-Drama Performance Chronology, 1948–1964.....	297
Bibliography	298

List of Tables

Table 3.1. Musical <i>Rachmaninoff</i> Song List.....	89
Table 4.1. Drama-First Structure Across Public and Private Funding Programs for Ch'angjak Musical.....	161
Table 4.2. Select University-Level Musical Theater Programs in South Korea (2021)	173
Table 4.3. Distribution of Course Offerings Across 35 Four-Year Musical Theater Programs, South Korea (2021)	174

List of Figures

Figure 1.1: My first visit to Taehangno with my father, Taehangno, Seoul, October 1987.....	5
Figure 1.2: Location of Korea in the world	6
Figure 1.3: Location of Seoul within South Korea	8
Figure 1.4: Administrative districts of Seoul, with Jongno-gu highlighted.....	10
Figure 1.5: Performance venues in Taehangno.....	12
Figure 2.1: A traditional pansori performance featuring a singer (<i>sorikkun</i>) with a fan and a drummer (<i>gosu</i>)	39
Figure 2.2: A dramatic scene from a ch'angkül (Korean opera) performance by the National Changgeuk Company of Korea.....	42
Figure 2.3: A scene from the yösöng kukkül performance <i>The Love of Diamond Mountain</i> (<i>Geumgangsan-ui Sarang</i>)	44
Figure 2.4: A performance of the creative musical <i>Saljjagi Opseoye</i> by the Yegürin Troupe at the Seoul Citizens' Hall in 1966	58
Figure 2.5: A performance scene from the ch'angjak musical <i>Finding Mr. Destiny</i> during its 2010 production	62
Figure 3.1: A full-stage view of the musical <i>Rachmaninoff</i> during its 2016 production at the Dongsoong Arts Center.....	84
Figure 3.2: The curtain call of the musical <i>Rachmaninoff</i> at the Shanghai SAIC Grand Theatre, November 2018	86
Figure 3.3: A "Post-show Talk" session with the cast and creative team of the musical <i>Rachmaninoff</i> in Shanghai, November 2018	87
Figure 3.4: The audience gathered in the lobby for the Chinese production of the musical <i>Rachmaninoff</i> in Shanghai, 2018.....	88
Figure 3.5: Musical score of No. 1, "Kyohyang-gok" (교향곡, Symphony), from the musical <i>Rachmaninoff</i>	92
Figure 3.6: Musical score of No. 3, "Ssöyadoe" (써야 돼, I Have to Write) (mm. 1–11), from the musical <i>Rachmaninoff</i>	94

Figure 3.7: Musical score of No. 4, " <i>Mosŭk'ŭba Ŭmagon</i> " (모스크바 음악원, Moscow Conservatory), from the musical <i>Rachmaninoff</i>	96
Figure 3.8: Musical score of No. 5, "Complete" (완벽한 음악), from the musical <i>Rachmaninoff</i>	98
Figure 3.9: Musical score of No. 6, " <i>Yŏltŭnggam</i> " (열등감, Inferiority Complex), opening section, from the musical <i>Rachmaninoff</i>	100
Figure 3.10: Musical score of No. 6, " <i>Yŏltŭnggam</i> " (열등감, Inferiority Complex), mm. 31–49, from the musical <i>Rachmaninoff</i>	101
Figure 3.11: Production photograph from the musical <i>The Brothers Karamazov</i>	108
Figure 3.12: The page in <i>The Brothers Karamazov</i> libretto on which the first musical number appears	113
Figure 3.13: Translation of libretto page above	114
Figure 3.14: Musical score of No. 0 (Intro), from <i>The Brothers Karamazov</i>	118
Figure 3.15: Musical score showing the transition from No. 0 into No. 1, <i>The Brothers Karamazov</i>	119
Figure 3.16: Score excerpt, Bach B-minor Mass, <i>Kyrie eleison</i>	120
Figure 3.17: Score excerpt, No. 0 Intro (continued), <i>The Brothers Karamazov</i>	121
Figure 3.18: Score excerpt, No. 1 " <i>Nan Ssŏkji Ankŏya</i> " (난 썩지 않을 거야, "I Will Not Rot"), mm. 1–10, <i>The Brothers Karamazov</i>	123
Figure 3.19: Score excerpt, No. 2 " <i>Ajik Saranghalssu Inntaŭn Kŏn</i> " (아직 사랑할 수 있다는 건, "That I Can Still Love"), <i>The Brothers Karamazov</i>	125
Figure 3.20: Score excerpt, No. 3 " <i>Nanŭm Kŭrŏn Namjaya</i> " (나는 그런 남자야, "I Am That Kind of Man"), mm. 29–37, <i>The Brothers Karamazov</i>	128
Figure 3.21: Score excerpt, No. 15 " <i>Paljak</i> " (발작, "Seizure"), mm. 20–26, <i>The Brothers Karamazov</i>	130
Figure 3.22: Score excerpt, No. 16 " <i>Tae Sim Mun Gwan</i> " (대심문관, "The Grand Inquisitor"), <i>The Brothers Karamazov</i>	133

Figure 3.23: Score excerpt, No. 19 (final number), mm. 2–11, <i>The Brothers Karamazov</i>	135
Figure 3.24: Score excerpt, No. 4 " <i>Muŏl Midŭn Kŏya</i> " (무얼 믿는 거야, "What Do You Believe"), mm. 1–2, <i>The Brothers Karamazov</i>	137
Figure 3.25: Score excerpt, No. 6 " <i>Abŏji wa Adŭl</i> " (아버지와 아들, "Father and Son"), <i>The Brothers Karamazov</i>	139
Figure 3.26: Score excerpt, No. 9 " <i>Sarangŭl Hago Shipŭjiman</i> " (사랑을 하고 싶지만, "I Want to Love"), mm. 1–19, <i>The Brothers Karamazov</i>	142
Figure 3.27: Score excerpt, No. 11 " <i>Sujeungi</i> " (수증기, "Steam"), <i>The Brothers Karamazov</i>	145
Figure 3.28: Score excerpt, No. 16 " <i>Tae Sim Mun Gwan</i> " (대심문관, "The Grand Inquisitor"), <i>The Brothers Karamazov</i>	147
Figure 3.29: Score excerpt, No. 16 " <i>Tae Sim Mun Gwan</i> " (대심문관, "The Grand Inquisitor"), m. 94, <i>The Brothers Karamazov</i>	150
Figure 4.1: Audience at a performance of <i>ANNE</i> (produced by Geolpan Theater Company, 극단 걸판), Taehangno, Seoul, summer 2018	182
Figure 4.2: Audience at a performance of the ch'angjak musical <i>Kin'gin Pam</i> (긴긴밤, <i>The Long Night</i>), Link Art Center Dream, Taehangno, Seoul, March 18, 2026	183
Figure 4.3: Theater staff and audience members gather at Marronnier Park, Taehangno, Seoul, to rally in support of the #MeToo movement, February 25, 2018	201
Figure 4.4: Another view of the #WithYou rally at Marronnier Park, Taehangno, Seoul, February 25, 2018	202

ABSTRACT OF THE DISSERTATION

Writing Music to Fit: The Place of Music in South Korean Ch'angjak Musicals

by

Jiyeon Jung

This dissertation examines how the secondary position of music to drama in South Korean ch'angjak musicals (창작뮤지컬, originally created musical theater) has been historically and structurally established. Integrating archival research, score analysis, and ethnographic fieldwork in the Taehangno theater district of Seoul, it argues that the genre's production mechanisms, its development processes, the curricula that train its practitioners, and the conventions of its criticism and audience feedback are all organized with dramatic considerations taking priority.

The musicians in ch'angjak musicals often experience frustration at this secondary position, and at having musical judgments that diverge from those around them. This dissertation, however, does not read this as a musical deficiency of the genre. Rather, it demonstrates that the resulting sound reflects a negotiation among differently formed musicalities—that of the music team, shaped by musical training, and that of the writers, directors, producers, and fans they work alongside. This

negotiation has produced a musical style, aesthetic, and listening practice unique to the genre, one that stands apart from other musical genres and is written into the music itself, note by note.

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This dissertation rests, fundamentally, on the ch'angjak musical community in South Korea. When I first said I was writing about this genre, they opened their time, their stories, and took me into their world. I am grateful to every one of them. I also thank the audience members of ch'angjak musical, whose passion has been a source of inspiration.

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ground beneath my feet—the shade I have rested under, the ground I have always stood on. I know every joy of mine has been your bright day, every sorrow your overcast one, and you have loved me through all of it, without condition. I honor you above all others, and my love for you needs no translation. This dissertation is yours.

Chapter One. Introduction

Introduction

As a South Korean woman born in the 1980s who studied music, I may be unusually well positioned to understand how musical theater grew in South Korea. In many ways, I grew up alongside it.

The first musical I ever saw was *Nunsense*, sometime around 2000 or 2001, when my parents took me to a production at a theater. I was in middle school. *Nunsense* is an American musical (a comedy about nuns, imported and adapted for Korean audiences). At the time, I did not know that I was watching a piece of American popular culture translated for a Korean stage. I just remember that I found it wonderful, and that I admired the performers on stage.

A few years later, in 2003, the musical *Cats* came to Seoul. It was one of the first major international mega-musicals to tour South Korea, and I went with friends from my high school. It felt like a big event to us, and it really was; something large, foreign, spectacular, and famed had arrived, and South Korean arts and culture society as well as the media paid attention.

By the time I entered university, that foreign commercial spectacle had begun to generate its own local system. The mid-2000s, after several Western musicals became runaway hits and demonstrated the commercial viability of musicals, were the years when the South Korean musical started to industrialize in earnest. Large licensed productions mostly imported from Broadway and West End filled the big venues; smaller companies, motivated by what they saw, began making their own works. In the little theaters of Taehangno (태학로) in Seoul, ch'angjak musicals (창작뮤지컬, original musical produced in South Korea) were being produced with increasing ambition and frequency, driven by young art students and newly formed companies eager to experiment.

I watched this happen from a particular vantage point. Many of my college friends, the music students, were taking on part-time work in this new world as pit musicians or arrangers. I attended some of those productions (courtesy of my friends), many of which have since become classics and are now considered foundational to the early ch'angjak musical industry. I also heard a great deal about what was happening in the world of South Korean musical theater through them. Even then, what I noticed was that the audiences were mixed as is other performance genres—families, couples, groups of friends across genders and ages. Musicals in South Korea in the mid-2000s still felt like shared public entertainment that belonged to everyone.

In 2012, I met my husband Lee Jinwook, a composer and music director who had been working in ch'angjak musicals since his music college days in the mid-2000s. When I began attending many productions with him in the 2010s, something had changed. The audiences were gradually changing, increasingly composed of young women, many of whom attended alone. The family groups had gone. The dynamic in Taehangno theaters became obviously different: more intense, more focused, organized around a kind of devotion I had not seen before. I found myself wondering when and why this had happened. Many people attributed the cause to the male-dominated casts, but I believed there should be something more.

These observations sent me back in memory to my years abroad in London in 2007. I spent most weekends in theaters. The audiences were always mixed across genders and ages. One evening stands out: I saw *We Will Rock You*, and when the song "We Are the Champions" began, the entire audience, mostly middle-aged, rose to their feet as one. What struck me was not just the emotion in the room, but who was feeling it. In Sydney in 2016, seeing *Singin' in the Rain*, I noticed the same thing: a mixed crowd, across genders and ages. The contrast with what I had been watching in ch'angjak musicals was hard to ignore. The ch'angjak musical audience had become something quite specific: predominantly young women, largely attending alone, in a way that seemed particular to South Korea and to this genre.

But what I began to notice next was not just about the audience. The more time I spent in Taehangno theaters, the more I realized that ch'angjak musicals had

developed their own distinct conventions. The production culture felt nothing like Broadway or the West End. Neither did the music. The instrumentation, the sonic atmosphere, the style had all moved somewhere else entirely. Something in how the music was made had moved far from its Western models, in ways I could hear but not yet explain. That difference made me curious. What kind of production environment was shaping this music? Why did it sound the way it did? And what did that tell us about where the music stood in the ch'angjak musical world?

My relationship to this subject, then, has never been purely scholarly. It began in theaters, in the experience of listening and watching throughout my life. The questions slowly accumulated over years. My husband Lee's work as a composer in this field gave me access to the field that an external researcher would not easily have had, and simultaneously has complicated my position within it in ways I will discuss in the Method section below. This research grew out of my experience before it grew into my scholarship. They came from the same place as everything else: curiosity, attention, and years of sitting in the numerous theaters.

This dissertation is my attempt to answer some of those questions.



Figure 1.1. My first visit to Taehangno with my father. Taehangno, Seoul, October 1987.

Source: Personal archive of author

Geography: South Korea, Seoul, and Taehangno

South Korea is a small country by almost any measure. Its total land area is approximately 100,363 square kilometers, roughly comparable to the state of Indiana or the island of Iceland (See Figure 1.2.). This makes it one of the most densely populated nations in the world, with a population of approximately 51 million concentrated in a peninsula whose mountainous terrain further restricts habitable and

cultivable land. The country is also poor in natural resources, a condition that has historically intensified pressure on its population to develop human capital and knowledge-based industries as the primary engines of national development. These material constraints shaped the conditions under which South Korea's postwar state-building and economic development took place. As democratization stabilized and the economy matured in the 1990s, the government of Kim Young-sam (1993–1998) launched an ambitious globalization agenda, *segzehwa* (세계화), which explicitly positioned cultural industries as central to the country's competitive standing in the world economy (Lee 2015: 2-8). These geographical facts have shaped the country's social and political formation in ways directly relevant to this dissertation.

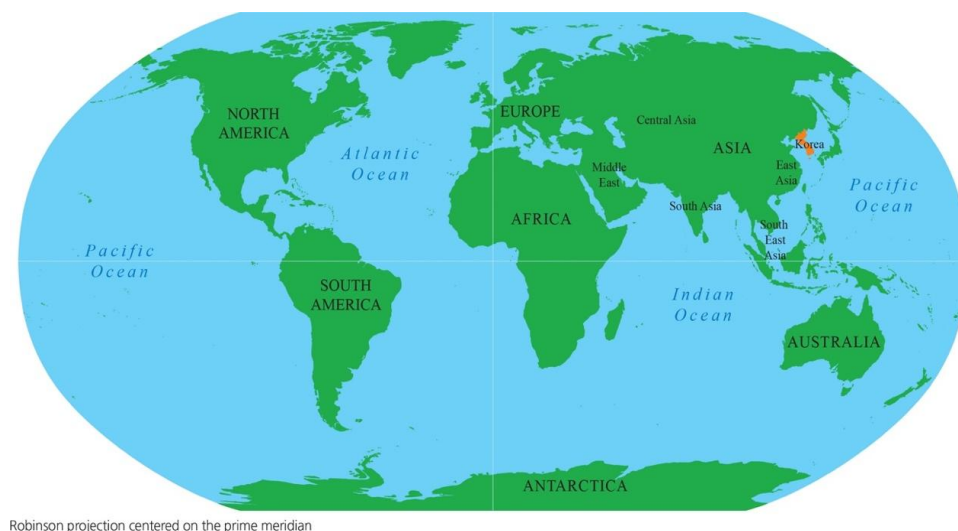


Figure 1.2. Location of Korea in the world.

Source: National Geographic Information Institute (국토지리정보원), World Map: Robinson Projection. Seoul: NGII, 2024. <https://www.ngii.go.kr>

And another feature is the extraordinary degree of centralization that characterizes South Korean society. Political authority, judicial institutions, major corporations, elite universities, national media, and cultural infrastructure are concentrated in Seoul to a degree that has few parallels among comparably developed nations. Seoul's metropolitan area, including the surrounding Gyeonggi Province and Incheon, houses approximately half of the country's entire population (Statistics Korea 2021). The National Assembly, the Supreme Court, the major broadcasting networks, the headquarters of all major conglomerates, and the flagship campuses of the universities that feed into them: all are located in or immediately adjacent to the capital. To succeed in almost any field in South Korea is, in practice, to succeed in Seoul. The world of culture and the arts is no exception.

This centralization has a cultural dimension that is especially pronounced in the performing arts. National arts funding bodies including Arts Council Korea (한국문화예술위원회, ARKO), the Korea Arts Management Service (한국문화예술경영원), and the Korea Creative Content Agency (한국콘텐츠진흥원) are headquartered in Seoul. The major national performing arts institutions—the National Theater of Korea (국립극장), the Seoul Arts Center (예술의전당), the National Museum of Modern and Contemporary Art

(국립현대미술관)—are also located in Seoul. Likewise, the producers, writers, directors, musicians, choreographers, casting agencies, and training programs that sustain the ch'angjak musical industry are concentrated in Seoul (See Figure 1.3.).



Figure 1.3. Location of Seoul within South Korea.

Source: Wikimedia Commons, CC BY-SA 3.0.

At the center of this system is Taehangno. Taehangno (대학로, literally meaning 'University Street') is a 1.1-kilometer road in Seoul's Jongno District,

running from Jongno 5-ga Intersection to Hyehwa-dong Rotary (See Figure 1.3.). The surrounding neighborhood, centered on Marŭnnie Park (마로니에 공원), is the primary theater and performance arts district of South Korea, housing over 140 small and medium-sized theaters in an area of less than one square kilometer (Seoul Metropolitan Government n.d.) (See Figure 1.4.).

The district's name reflects its origins. Seoul National University's College of Liberal Arts and Sciences occupied the site during the Japanese colonial period (first as Keijō Imperial University, established in 1924) and after liberation. In January 1975, the university relocated to its current Kwanak campus in southern Seoul, leaving behind three horse-chestnut (marŭnnie) trees, a red-brick building, and a neighborhood whose identity had been defined for decades by student life, intellectual and advanced culture, and the informal sociality of a university district (Seoul Metropolitan Government n.d.). On that vacated ground, Marŭnnie Park was created, and around it, gradually, the theater district grew.



Figure 1.4. Administrative districts of Seoul, with Jongno-gu (종로구) highlighted.

Source: Wikimedia Commons, CC BY-SA 3.0. Jongno-gu highlighted by author.

The transformation was not the result of urban planning but of contingency. Theater companies, small and underfunded, searching for cheap rehearsal and performance space, moved into the neighborhood that the university had left behind, occupying its buildings and its streets. The Seoul Metropolitan Government, recognizing what was happening, formalized the process: on May 4, 1985, the area was officially designated a 'Culture and Arts Street' (문화예술의 거리), and the name Taehangno was adopted. In 2004, it was designated Seoul's second 'Cultural

District' (문화지구) after Insa-dong (Seoul Metropolitan Government n.d.). What had been accidental became institutional.

The institutional anchor of Taehangno is the Arko Arts Theater (아르코예술극장), opened in 1981, and the Taehangno Arts Theater (대학로예술극장), both operated by Arts Council Korea (Seoul Metropolitan Government n.d.). These public venues provided the institutional legitimacy that attracted private theaters, training programs, and the commercial ecosystem (coffee shops, restaurants, bars, merchandise shops, and ticketing kiosks) that surrounds and sustains theater culture in the district today. Among the small theaters that define Taehangno's character, the most legendary one is *Hakch'ŏn Theater* (학전), opened in 1991 and home to approximately 4,257 performances of *Subway Line No. 1* (지하철 1 호선, premiered 1994) across two separate runs before its final closure and reinvention in 2024 as Arko Dream Field Theater for children and youth. Taehangno has become 'a mecca of performing arts' since the 1980s, with the ARKO-affiliated theaters playing a crucial role in establishing the district by developing modern theater.

This history is not merely background. It is part of the argument. Taehangno is, structurally and historically, a theater space—the center of small and experimental

theater in South Korea (See Figure 1.5.). When ch'angjak musicals arrived in Taehangno in the 1990s and 2000s, they arrived as guests in the theater's house. Music was layered on top of an existing theatrical culture rather than constituting one of its own. The institutional memory of Taehangno is a memory of drama, and ch'angjak musical has been unable to fully escape it. To understand why music is subordinated to drama in the genre's institutional logic, and why the genre is produced and consumed in the ways this study describes, one must understand what kind of place Taehangno is.

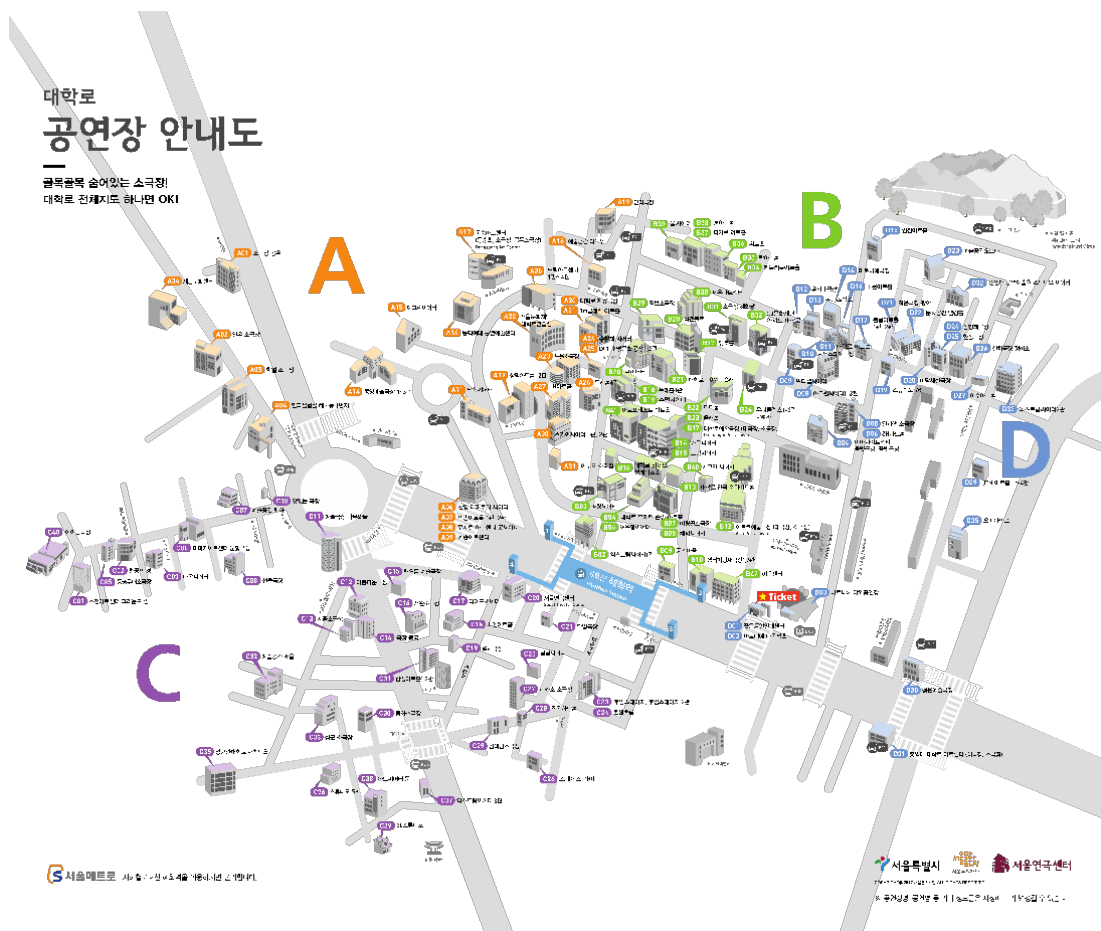


Figure 1.5. Performance venues in Taehangno.

Source: Seoul Metropolitan Government and Seoul Theater Center (서울연구센터), 2017.

There is a further dimension to Taehangno's significance: its role as a social and cultural space for those who make and watch ch'angjak musicals. The district's geography—its concentration of theaters within walking distance of one another—creates conditions of proximity that shape how the industry operates on a daily basis. Actors, directors, writers, and producers move easily between venues; post-performance gatherings, formal and informal meetings, and impromptu business conversations happen naturally throughout the district. For audiences, too, the density of the district lowers the threshold of attendance. Taehangno is a place that regular theatergoers know how to navigate, where finding a show, buying a ticket, and choosing somewhere to eat and stay before or after a performance has become second nature.

This spatial intimacy is especially significant for the young women who constitute the core of the ch'angjak musical audience. The ease of access by public transit, the familiarity of the district, and the concentration of performance venues make Taehangno a space in which young women can readily attend performances, and for many devoted fans, integrate theatergoing into the rhythms of everyday life. Beyond simple attendance, ardent fans accumulate detailed knowledge of the district itself—the entrances and exits of individual theaters, the routes actors typically take

after a performance, and the unwritten conventions around each performer's willingness to engage with audiences after a show—and it is precisely this accumulated knowledge that makes rituals like *t'oegŭn-gil* (퇴근길) possible. The fan subcultures that emerge from these rituals will be examined more closely in Chapter Four. Taehangno is not merely the place where ch'angjak musicals are made. It is the place where it is experienced, socially reproduced, and invested with meaning by its most devoted audience.

In this sense, Taehangno occupies a position in the ch'angjak musical world that has no precise equivalent in other national musical theater traditions, though analogies suggest themselves. Broadway is a district of New York, shaped by the economics of a global city; London's West End is embedded in the cultural geography of a capital that is simultaneously a world financial center and a tourist destination. By comparison, Taehangno is more local and intimate. Its theaters seat dozens rather than thousands; its audiences mostly arrive by subway and bus, and leave on foot. Among practitioners, *hoesik* (회식, shared meals and drinks common in South Korean professional life) in the district binds them together after each performance. That intimacy among producers, practitioners, and audiences in a small and densely interconnected space is both a condition of ch'angjak musicals' vitality and a constraint on its development.

Literature Review

Scholarship on South Korean ch'angjak musicals spans two broad bodies of literature: studies produced in the Korean language within the fields of theater studies and cultural industry research, and a smaller but growing body of English-language scholarship situated primarily within theater and performance studies. Taken together, these bodies of work illuminate different dimensions of ch'angjak musicals—its historical formation, its industrial structure development strategies, its global circulation, and its relationship to questions of gender and national identity. At the same time, a survey of this literature reveals a set of significant and persistent gaps, most notably the near-absence of sustained music-centered analysis in either language, and the lack of dialogue between theater studies and musicology. This dissertation seeks to address these gaps by bringing a musicological perspective to bear on ch'angjak musicals for the first time.

Korean Scholarship on Contemporary Korean Musical Theater

Korean-language scholarship on ch'angjak musicals can be broadly organized into three tendencies: historical documentation of the genre's institutional origins, analysis of the musical theater industry from economic and policy perspectives, and performance-centered analysis of individual productions.

The historical scholarship tracing the roots of ch'angjak musicals begins with Pak Man-gyu's *The History of Korean Musicals since 1941* (Pak 2011), the most comprehensive account of Korean musical theater history to date. Written by a practitioner who worked as a playwright and director during the formative decades of Korean *ŭmakgŭk* (음악극, music drama), the book draws on firsthand experience to survey the full range of music-drama genres that existed on the Korean peninsula before ch'angjak musicals took shape. It traces the genre's modern and contemporary roots through the commercially driven *akkŭk* (악극) and *kagŭk* (가극) that combined music and dramatic performance in ways that anticipate the form ch'angjak musicals would eventually take. Rather than singling out a specific work or moment as the genre's point of origin, Pak maps the broader landscape from which ch'angjak musicals emerged.

Another foundational contribution comes from theater historian Kim Sŏnghŭi, whose series of articles published in the early 2000s focused on the state's role in the early promotion of musical theater and examines the Yegŭrin Aktan, and the Seoul City Musical Company. *Yegŭrin Aktan* is the government-sponsored ensemble that produced *Saljjagi Opsŏye* in 1966, the work most commonly cited as the first ch'angjak musical work (Kim 2001). Together, these works constitute an indispensable empirical foundation for understanding how ch'angjak musicals came into being. Several other scholars and critics, including Pak Byŏngsung (Pak 2016), have addressed the historical roots of ch'angjak musicals, though largely by

synthesizing the accounts established by earlier scholarship rather than conducting independent primary research. Most of these contributions come from theater scholars rather than music scholars. To date, no dedicated historical study has gone beyond these foundational works.

A significant body of Korean-language scholarship approaches Ch'angjak Musicals through the frameworks of cultural industry and economics. Studies such as those by Ch'oe Wŏn'gŭn and Im Pyŏngjin (2015) and Kim Sanguk (2016) examine production costs, ticket pricing, audience demographics, and export potential, treating ch'angjak musicals primarily as a commodity form. While this literature provides valuable empirical data on the scale and structure of the industry, it tends to bracket the aesthetic and cultural dimensions of the form. These studies treat the genre's goals as a matter of economic profit and industrial growth rather than artistic or cultural inquiry.

The largest body of Korean-language scholarship consists of analyses of individual productions (including foreign musicals), examining dramaturgy, staging, and narrative structure. Ko Kŭmman's early study of the theatricality of ch'angjak musicals (Ko 2002), Kim Kwangsŏn's analysis of musical language in Korean productions of *West Side Story* (Kim 2004), and Paek Nora's critical assessments of the genre's diversity and structural fragility (Paek 2015) are representative examples of this strand. Studies addressing the musical dimensions of ch'angjak musicals exist (most recently, a 2022 study examining the fusion elements in the musical *Sŏpyŏnje*,

서편제) but these remain exceptional. Even in studies that engage with music, the analysis tends to treat it as subordinate to the dramatic text. As this dissertation argues, this reflects not only the institutional logic of ch'angjak musicals themselves but also the structure of its scholarship, a field in which musicological perspectives have largely been absent.

Korean scholarship dealing with the audience and fan cultures of ch'angjak musicals has emerged more recently. Ch'oe Sŭngyŏn's study of musical theater fandom, focusing on the participatory practices of fans on online platforms such as the '*Yŏnmyugal* (연뮤갤)¹ community is the most sustained treatment of this topic (Ch'oe 2021). Ch'oe draws on the concept of performativity to analyze repeat attendance *n-ch'a kwallam* (n 차 관람, the practice of seeing the same production multiple times) as a mode of fan participation that constitutes rather than merely reflects devotion.

Also worth noting for what it reveals about the drama-dominant structure this dissertation analyzes is In-gyŏng Yu's study of the Hyŏndae Theater (현대극장, Yu 2008). Yu documents a debate that broke out at the 1980 Paeksang Arts Awards, when the nomination of the Hyŏndae Theater's production of *Jesus Christ Superstar* (*Jijŏsŭ K'ŭraisŭt'ŭ Sup'ŏsŭt'a*, 지저스 크리스트 슈퍼스타) triggered a public

¹ An online community board focusing on theater and musicals

controversy among critics and theater practitioners over whether a “musical” could legitimately be classified as “theater.” That this debate unfolded entirely within the theatrical world, and concluded with musicals being recognized as theater, is itself a revealing institutional fact. The musical was not recognized as a genre of its own, combining music and drama, but was taken in as an extension of theater. As Yu's research shows, the musical's institutional home was already assumed to be theater, and that assumption has never since been seriously questioned.

English Language Literature on Korean Musical Theater

English-language scholarship on South Korean musical theater is a small but growing field, shaped to a significant degree by two scholars Lee Hyunjung and Kim Hyewon . Their works have done much to bring ch'angjak musical into international academic visibility, situating the genre within frameworks of transnational performance, globalization, and gender politics. At the same time, their shared disciplinary background in theater and performance studies has meant that the music of ch'angjak musicals (its composition, its sonic qualities, its relationship to the dramatic text) has remained largely unexamined.

Lee Hyunjung's body of work on ch'angjak musicals situates the genre within political and social context, examining how it has been mobilized in relation to Korean nationalism, globalization, and national identity. Lee's analysis of *The Last*

Empress (Myōngsōng Hwanghu, 명성황후) argues that the production functioned as a vehicle for national self-representation directed toward a Western gaze, and traces how the genre's relationship to Broadway has oscillated between nationalist ambition and internalized inferiority (Lee 2010, 2012, 2015).

Lee's article in the *Journal of Popular Culture* extends this analysis by positioning Broadway as a 'superior Other' in the Korean theatrical imagination, an aspirational standard against which Korean musical theater measures and finds itself lacking (Lee 2012). Together, these two studies trace how the genre's relationship to Broadway has oscillated between nationalist ambition and internalized inferiority, charting the paradox at the heart of ch'angjak musicals' global aspirations. While Lee's concern is with the social and cultural meanings ch'angjak musicals carry rather than with the works themselves as musical objects, this perspective is directly relevant to this dissertation. It establishes the broader institutional and ideological environment within which the structural conditions this study analyzes have taken shape.

Kim Hyewon's work approaches ch'angjak musicals from the perspectives of gender, sexuality, and spectatorship. Kim's 2016 article in *Studies in Musical Theatre* examines what she terms 'ready-to-assemble' Broadway-style musicals in South Korea, arguing that Korean productions engage in a form of heteroglossic hybridity, absorbing global theatrical forms while asserting local cultural difference (Kim 2016). Kim's 2018 article in the *Journal of Popular Culture* analyzes Korean

productions of *Hedwig and the Angry Inch* through the lens of neoliberal global capitalism, arguing that the productions simultaneously exploit and domesticate the show's transgressive potential (Kim 2018). In Kim's 2023 contribution to *Modern Drama*, Kim further develops her analysis of queer spectatorship in Korean musical theater, attending to the utopian dimensions of theatrical performance as experienced by queer and female audiences (Kim 2023a). Kim also edited the volume *Gender, Sex, and Sexuality in Musical Theatre* (Kim 2023b), which brings together scholarship on gender across multiple national contexts of musical theater performance.

Beyond Lee and Kim, English-language scholarship on Korean musical theater is sparse. Andrew Killick's 2003 article in *Ethnomusicology*, 'Road Test for a New Model: Korean Musical Narrative and Theater in Comparative Context,' remains the most sustained ethnomusicological treatment of Korean musical theater and the only study that puts music at the center, rather than dramaturgy, nationalism, or spectatorship, as its primary analytical object (Killick 2003). Killick argues for a comparative framework that situates Korean musical narrative theater alongside other world theatrical traditions, attending seriously to the sonic and musical dimensions of Korean performance. Significantly, this article was published before the ch'angjak musical boom of the mid-2000s, meaning that the most musicologically rigorous English-language study of Korean musical theater predates the period when the form fully matured and largely changed.

Sönghüi Kim's study of the Yegürin Aktan and the early history of Korean musical theater complements Killick's account with a more historically focused perspective. My article in *Studies in Musical Theatre*, 'The Right to See and Not Be Seen: South Korean Musicals and Young Feminist Activism,' examines the intersection of ch'angjak Musical fandom and the feminist movement that swept South Korea in 2018, bringing questions of gender, visibility, and political agency into the study of musical theater spectatorship (Jung 2020).

Musicological Literature on Musical Theater

Musicologists have rarely examined musical theater as a music cultural genre except in studies of the history or format of Western musical theater itself. The field's engagement with theatrical performance has more typically addressed opera, music drama, or folk theater traditions than the contemporary hybrid commercial genre of musical theater. Nonetheless, several bodies of musicological work offer productive theoretical and comparative resources for this dissertation.

Scholarship on music, gender, and spectatorship provides additional theoretical resources to analyze ch'angjak musical fans. Stacy Wolf's *Changed for Good: A Feminist History of the Broadway Musical* (2011) offers a sustained account of the feminist and queer dimensions of Broadway spectatorship, including the formation of devoted female and queer fan communities around musical theater performance. This phenomenon, as this dissertation will show, has significant

parallels in the South Korean context. Raymond Knapp's *The American Musical and the Formation of National Identity* (2005) addresses the relationship between the musical theater genre and national identity formation in the United States, providing a point of comparative reference for understanding how ch'angjak musicals have been similarly implicated in constructions of Korean national identity.

My Contribution

A survey of the existing literature reveals three gaps that this dissertation seeks to address. The first is the disciplinary dominance of theater and performance studies in English-language scholarship on Korean musical theater. Although contributions of Lee and Kim are substantial, especially their socio-cultural perspective, their shared disciplinary formation has meant that the music of ch'angjak musicals (its sonic qualities, compositional practices, and relationship to the dramatic text) has remained outside the analytical frame. As a result, we have detailed accounts of ch'angjak musicals as a theatrical, social, and political phenomenon, but no sustained account of what it sounds like, why its music is that way, and what its musical dimensions reveal about the cultural, institutional, and environmental conditions that have shaped it.

The second gap is the near-absence of music-centered analysis in Korean-language scholarship. This reflects the particular type of scholar, general interest in ch'angjak musicals in South Korea, and the practical difficulties of approaching its music analytically. As a hybrid genre, musical theater has not been an advantageous

object to musicological study. The music of any given production shifts from performer to performer and from night to night making analysis difficult. Also, perhaps most significantly, scores are rarely made publicly available because of copyright. This limits access to the musical text itself.

More recently, some productions have released vocal books as merchandise (songbooks sold to fans). However, since these are not full scores as performed but are arranged for voice and piano accompaniment in order to make them useful for fans, it is inadequate as sources for musical analysis. This means that any serious engagement with the music must rely primarily on the ear, which is no simple matter. At the same time, the rapid industrial expansion of ch'angjak musicals since the mid-2000s has drawn sustained scholarly attention to economic and policy questions, leaving the cultural, aesthetic dimensions of the form comparatively underexamined. As a result, the body of Korean-language scholarship is rich in institutional and industrial analysis but thin on music analysis.

The third gap is the lack of dialogue between theater studies and musicology in the study of Korean musical theater. The two fields have developed their analyses in parallel, publishing in separate journals, drawing on separate theoretical traditions, and rarely engaging with each other's findings. This disciplinary segregation is institutionally reinforced in South Korea, where the musical has historically been claimed by the theater world rather than the music world. This fact is, as this

dissertation argues, one of the considerable and underexamined features of ch'angjak musical's institutional history.

This dissertation intervenes in this field by applying a musicological perspective to ch'angjak musical in English-language scholarship. Drawing on extended fieldwork in Seoul Taehangno district and online spaces, informal conversations with practitioners across the field, and interviews with the production's composers, this dissertation offers an account of ch'angjak musicals that takes seriously both the musical dimensions of the genre and the social, institutional, and cultural conditions that produce them. In particular, this dissertation examines how the dominance of the theater world over ch'angjak musicals have shaped the compositional practices of ch'angjak musicals, producing a genre in which music is typically second place to dramatic text, and that has received no sustained attention in the existing literature. The goal is not simply to fill the gaps in scholarship, but to ask questions of ch'angjak musicals from a musicological standpoint that scholarship has not previously asked.

Method

The ethnographic research on which this dissertation is based began in the summer of 2017, when I conducted a preliminary fieldwork trip supported by a dissertation development grant. Sustained long-term fieldwork was conducted in Seoul, South Korea between 2018 and 2020. The original scope of the dissertation encompassed

ch'angjak musical production and culture during this period. As the writing process extended, I subsequently supplemented the research with observations and materials through 2024.

My fieldwork methods included participant observation at performances, rehearsals, post-show gatherings, and industry events; informal and semi-structured interviews with practitioners; netnography on fan communities; archival research at institutional and personal collections; and score analysis of two selected works. Throughout my fieldwork, I attended numerous ch'angjak musical productions in Taehangno's small theaters, as well as several larger-venue productions, including multiple viewings of the same production in different cast configurations. This practice of repeated attendance at the same production, which is common among ardent fans, afforded me an unusual vantage point on how productions are shaped by audience response over the course of a run.

All interviews were conducted in South Korea. The interview lasted between approximately one and three hours, sometimes it continued until the early hours of the morning. In some cases, I obtained written consent and recorded interviews using a digital device (iPad). In many others however, given the preference of theater practitioners for informal settings, conversations took place over meals or drinks before or after performances in a range of settings—such as dressing rooms, theater lobbies, restaurants and bars in Taehangno, and, on one occasion, during travel for an overseas production in Shanghai—and I recorded observations in field notes

afterward. Interlocutors who requested anonymity, which was the majority, are identified by pseudonym and professional role; those who consented to identification are referred to by name.

Throughout my fieldwork, I felt that I occupied an ambiguous position—neither fully insider nor fully outsider, but something more difficult to characterize than either. As a music scholar with deep connections to the practitioners of ch'angjak musicals, I was welcomed into spaces and conversations that might have been inaccessible to a more distant researcher. At the same time, I was not a practitioner: not a composer, not a writer, not a director or a producer. The world of professional ch'angjak musical production, with its competitive timelines, contractual obligations, and confidential business relationships, was not fully mine to enter. The result was that while individual practitioners were generous to me in conversation, the majority of them requested anonymity when it came to specific attributable statements about their work or the field. In the case of fans, I was limited to netnography (observation conducted exclusively online). This was a result of a particular characteristic of ch'angjak musical fan culture. Although fans help each other and collaborate extensively with one another, they always do so without meeting in person, and are extremely reluctant to reveal themselves as individuals. Regarding this fan culture, I will discuss it in detail in Chapter Four.

The ambiguity of my position throughout my study was most acute in my relationship to the two productions analyzed in Chapter Three: *Rachmaninoff* (2016)

and *The Brothers Karamazov* (2018). Both works were composed by Lee, who is my husband. The choice of these two productions as the primary analytical subjects of Chapter Three was not incidental. It was motivated by their significance within the ch'angjak musical field—both have achieved sustained commercial success and repeated revival—and most of all, by the exceptional access that my relationship to their composer afforded me (access to the complete score is restricted by copyright). Lee was an extensive and candid interlocutor of my fieldwork, and his accounts of the compositional process, the power dynamics of the production hierarchy, and the specific constraints under which he worked constitute a significant part of the primary source base for this dissertation. All of the other practitioners I encountered during fieldwork were also introduced to me through him.

The ethical implications of this positioning require explicit acknowledgment. Insider access of this kind is, in the ethnomusicological tradition, a methodological asset rather than a liability. It is also a source of potential bias that demands methodological compensations. Those compensations took three forms. First, I conducted interviews with other composers working in the ch'angjak musical field, in order to establish whether Lee's accounts of the production system were idiosyncratic or representative. Second, I cross-referenced his accounts against those of practitioners in other positions who had different stakes in the same events. Third, I grounded the analysis in materials (scores, books, recordings, press coverage) that are independent of any individual informant's perspective. The same-composer comparison that Chapter Three employs (analyzing two productions that share a

composer while differing in writer, director, and production context) is itself a methodological strategy: by holding the composer variable constant, it becomes possible to isolate the effects of the creative hierarchy on musical outcomes, and thus to test the dissertation's central argument against a controlled case.

As a music scholar embedded in a field dominated by theater practitioners, I was also aware throughout my fieldwork of a particular kind of disciplinary estrangement. The more deeply I came to understand ch'angjak musical, the more I recognized that it exists as a dramatic rather than a musical genre. The music, in this world, is evaluated primarily in terms of its service to narrative rather than its autonomous interest. This made it difficult for me to locate the center of my own study, and to determine what, precisely, a music-centered study of this genre should be. This recognition that the music of ch'angjak musicals is shaped by the institutional conditions of its production ultimately became my central analytical question.

Notes on Translation and Romanization

Korean words and names are Romanized according to the McCune-Reischauer system, which remains the standard system used in musicological scholarship in South Korea.

An exception is made for names and terms that have widely recognized alternate spellings in English-language publications—for example, "Seoul,"

"Taehangno," and proper names of living individuals who prefer a different romanization of their own name. In such cases, the individual's preferred spelling is used.

Korean names in the body text of this dissertation follow Korean convention, with family name first and given name last, without exception. In citations, however, since it follows the Chicago Author-Date system, only the family name appears in the parenthetical citation—for example, (Kim 2001a).

All Korean-language terms, words, and phrases appear in italics throughout this dissertation, with the exception of genre terms noted below. Proper nouns (including personal names, place names, and names of institutions and organizations) are not italicized, with the exception of titles of works, which appear in italics in the standard manner regardless of language.

Genre terms in this dissertation—including *ch'angjak* musical, *pansori*, *ch'angkük*, *yösöng kukkük*, *akkük*, and *kakük*—appear in roman "non-italic" type throughout. This reflects their status as genre designations rather than foreign loan words requiring orthographic marking.

Works are given in English where an established English title exists, and in McCune-Reischauer romanization where it does not—for example, *Rachmaninoff* (라흐마니노프, *Rakhmaninop'ŭ*, 2016) versus *Saljjagi Opsöye* (살짜기 읍서예,

Come Stealthily, 1966). The Korean-language title and, where relevant, an English gloss appear in parentheses at first mention; subsequent references use the title alone.

All translations from Korean-language sources are my own unless otherwise indicated.

Chapter Summaries

Chapter Two, “Locating Ch’angjak Musicals in Contemporary South Korea,” provides the historical and institutional context of ch’angjak musicals. It surveys the music theater genres that preceded ch’angjak musicals in South Korea—pansori, akgŭk and kagŭk, ch’angkŭk, and yŏsŏng kukkŭk. In fact, I argue, none of these constitutes a direct ancestor of ch’angjak musicals in terms of style, cultural formation, or institutional infrastructure. What they represent is the broader cultural ground from which ch’angjak musicals eventually became possible: the gradual introduction of Western music and performance forms into Korea during the modern period, the construction of Western-style theater venues, and the development of commercially oriented popular music and music-drama that together created the conditions for a genre like ch’angjak musical to emerge. The chapter then traces the emergence of the genre as a contemporary form from U.S. cultural diplomacy of the 1950s and 1960s, through the Yegŭrin Aktan, to the small-theater boom of the 2000s, identifying the historical factors that explain the drama-dominant structure of ch’angjak musical production.

Chapter Three, “Sounding Ch’angjak Musicals: Music Analysis,” provides my study’s primary musical evidence. I will provide an overview of the general formal conventions of ch’angjak musicals, before moving to music analysis of two productions by Lee: *Rachmaninoff* (라흐마니노프, *Rakhmaninop’ŭ*, 2016) and *The Brothers Karamazov* (브라더스 까라마조프, *Pŭradŏsŭ K’aramajopu*, 2018).

Drawing on score analysis and fieldwork evidence, the chapter identifies four recurring compositional tendencies that constitute the sonic signature of ch’angjak musicals. The first is lyric primacy: melodic contour consistently follows the rhythmic and stress patterns of the pre-existing lyrical text. The second is metric flexibility: meter shifts to accommodate syllabic structure rather than establishing an independent musical pattern. The third is over-syllabification: dense, rapid text setting leaves little room for melodic development. The fourth is the strategic citation of Western classical and current repertoire, and historical materials as a claim to cultural legitimacy. The comparison of the two productions, which share a composer but differ in writer, production scale, and institutional context, allows the chapter to show how these tendencies intensify as commercial and production demands increase, demonstrating that the sonic outcomes are structural rather than stylistic.

Chapter Four, “The Mechanism of Ch’angjak Musicals,” examines the social and industrial conditions that produce the musical outcomes analyzed in Chapter Three. The chapter argues that the drama-dominant, music-subordinate structure of ch’angjak musical world is a systemic outcome—produced by a production

mechanism in which the composer enters the process last, and sustained by institutional education, and reinforced by an audience feedback loop in which a small but economically decisive fan base shapes production decisions in real time. On the production side, the chapter analyzes the distribution of creative authority among producer, writer, director, and composer, drawing on interviews with practitioners to show how musical decisions are made, constrained, and revised within this structure.

The chapter then turns to a second axis: the educational reproduction of drama-dominance. Drawing on Yi Ju-yŏn's 2022 survey of 35 four-year university musical theater programs, the chapter shows that 82.2 percent of all course offerings are performance-oriented (vocal, physical, acting, stage work), while courses in music theory, score analysis, or musical structure do not appear as a distinct category. This curricular structure produces a professional cohort for whom dramatic criteria are not merely dominant but, in many cases, the only criteria available—reinforcing the drama-dominant logic at the level of training as well as production.

On the consumption side, the chapter examines the demographics and practices of the *mudŏk* (뮤딕) fan cultures—its online communities, its capacity for rapid and consequential feedback, and its role in driving continued revision of works after opening night. The gendered dimensions of this fan culture, including the spectatorship practices and feminist activism of its predominantly female audience, have been examined in detail in my earlier work (Jung 2020); the present discussion

draws on those findings to show how audience response feeds back into the production system, completing the loop that this chapter describes.

Chapter Five is the Epilogue. It synthesizes the dissertation's argument across all three preceding chapters, then turns to what follows from the central finding. Music in ch'angjak musicals takes second place to drama, but this is not the genre's artistic impoverishment. It is a characteristic idiom, transparent, text-driven, and dramatically immediate, calibrated to maximize audience engagement with drama, character, and performance rather than with musical structure. The chapter acknowledges the genre's genuine vitality, evidenced by the commercial success of *The Brothers Karamazov* and the enduring popularity of *Rachmaninoff*, while asking what the music might sound like if the conditions of its making were different. Lastly, the concluding section identifies the limitations of the study and directions for future research that the single-composer design of Chapter Three as a constraint on generalizability; the international dimension of ch'angjak musicals, including productions in Shanghai, China, as an area requiring further investigation; and the question of what happens to the musical four tendencies I found in my work when a work is produced outside a Korean linguistic environment.

Chapter Two. Locating Ch'angjak Musicals in Contemporary South Korea

Introduction

This chapter begins with a question that may seem obvious but turns out to be surprisingly difficult to answer: what is “ch'angjak musical,” and where does it come from? Many studies that attempt to describe or historicize the genre point to certain works from the 1960s as its origin. Yet the more one examines those works—state-sponsored productions conceived as symbols of Korean modernization, operating under conditions that bear little resemblance to the industrialized, commercially driven field that emerged in the 2000s—the more one is compelled to ask whether the precise connection is as continuous as it appears. Are the ch'angjak musicals of today genuinely a development of those early works? Or are they, in their current form, a genre that broke with its supposed predecessors and effectively began again—a rupture disguised as a lineage?

Any South Korean, and perhaps many observers of Korean popular culture more broadly, may recognize ch'angjak musicals when they encounter one, yet the characteristics that define the genre (the properties a work must possess, or that only this genre possesses) resist clear articulation. Any attempt to draw a firm boundary is

likely to find dissenters, and any proposed definition will exclude works that many practitioners and audiences would unhesitatingly include.

This instability is not a problem to be resolved but a condition to be analyzed. The analytical framework that makes this instability productive rather than merely puzzling is Rick Altman's account of genre as a process of negotiation rather than a fixed category (Altman 1999). In Altman's model, genres are not pre-existing entities that individual works instantiate. They are provisional settlements in an ongoing process of negotiation among producers, critics, audiences, and institutions, each of whom has different interests in how the genre is defined and different investments in its boundaries. A genre comes into being not when someone defines it but when enough parties agree, however tacitly, to treat a cluster of works as belonging together; and it remains in being only as long as that agreement holds. When the agreement fractures, or when new parties enter the negotiation with different opinions, the genre's stability is revealed as contingent.

Applied to ch'angjak musicals, this framework illuminates several features of the genre's history that a definition-based approach cannot account for. The persistent scholarly dispute over which work constitutes "the first ch'angjak musical"—whether mostly *Saljjagi Opsöye* (1966) holds that title, or whether earlier works qualify, or whether the term can legitimately be applied to state-sponsored productions that bear little structural resemblance to the commercially driven small-theater works of the 2000s—is not a factual question requiring a correct answer. It is a state of an ongoing

generic ‘negotiation’ in which different parties (theater historians, commercial producers, government funding bodies, fan communities) have different stakes in where the boundary is drawn. Similarly, the fact that the term “ch'angjak musical” has shifted in meaning and forms substantially since the 1960s—encompassing at different moments state-sponsored spectacle, experimental small-theater work, and commercially industrialized fan-driven production, and, most recently, international co-productions with overseas companies—reflects the successive outcomes of these negotiations rather than an evolution toward a stable form. The genre's instability is, in Altman's terms, its normal condition. Chapter Two traces how that negotiation has unfolded across the genre's institutional history, and what each successive settlement has implied for the relative authority of dramatic and musical elements within the genre's conventions.

Ancestors: Korean Music Theater before Ch'angjak Musicals

The genres that appear most frequently at the head of ch'angjak musical genealogies—pansori (판소리), ch'angkŭk (창극), and yŏsŏng kukkŭk (여성국극)—are invoked as ancestors even when the nature of the relationship is left unexplained. Whether or not they genuinely gave rise to the genre that emerged in the 1960s is a question this chapter takes up in its second half. For now, I will provide an account of what these forms actually were and what they were not.

Pansori

Pansori is a solo vocal genre in which a single singer (*sorikkun* 소리꾼) performs a lengthy narrative work, accompanied by a drummer (*gosu* 고수) and punctuated by the drummer's and the audience's verbal responses (*chuimsae* 추임새). The repertoire consists of long dramatic narratives, five works survive in the standard canon, drawn from Korean folk literature, each running several hours in full performance. The form demands extraordinary vocal stamina and a highly specialized technique developed through years of intensive training; its characteristic rough grained timbre, achieved through deliberate vocal damage and rehabilitation, is one of the most distinctive sounds in Korean traditional musical culture (Willoughby 2000).

Pansori, however, is not a musical theater; a point that the most genealogical accounts of ch'angjak musicals often pass over. Pansori is performed by a single individual who performs all characters, narrates all action, and moves between dramatic and lyric modes without any of the theatrical infrastructure (staging, costuming, multiple performers in character) that defines theatrical performance (See Figure 2.1.). Andrew Killick has made the broader implication of this explicit. He insists that Korea is notable among East Asian cultures for the absence of a traditional music-theater genre. China had *peking opera* and Japan had *noh* and *kabuki*, but

Korea's performance tradition took a different path—it centered on the solo performer rather than a staged ensemble of multiple characters (Killick 2003).



Figure 2.1. A traditional Pansori performance featuring a singer (*sorikkun*) with a fan and a drummer (*gosu*).

Source: Korea Heritage Service n.d.

This observation is not incidental. It means that when music-theater eventually did emerge in Korea, it did not grow out of an existing tradition. It was constructed by taking pansori's practice of rendering traditional stories as dramatic narrative and its distinctive vocal style, and staging them in a form which is differed

from pansori form—a drama performed by multiple actors on a proscenium stage. The history of Korean music-theater begins not with continuity but with rupture.

Pansori nevertheless holds a position of enormous cultural prestige. The form occupied a central place in Korean musical life from at least the eighteenth century, and its performers (*sorikkun*) occupied a complex social position—stigmatized as *ch'ŏnmin* (천민, lowborn) class, yet performing for audiences across the social spectrum, from commoners to royal courts. The repertoire engaged with central themes of Korean social life (filial piety, loyalty, the entrapments of desire) and at times satirized the ruling class, reflecting its roots in popular culture. It is this cultural authority, rather than any structural resemblance to contemporary musical theater, that explains pansori's recurring appearance at the head of ch'angjak musical genealogies. Invoking pansori as an ancestor is not an argument about formal or musical lineage. It is a claim about cultural legitimacy—a way of borrowing prestige for a genre whose actual origins lie elsewhere.

Ch'angkŭk

If pansori supplied the musical material, ch'angkŭk supplied the theatrical form—and it did so not by developing organically from tradition but by adapting to the conditions of modernity. Ch'angkŭk—sometimes called kukkŭk (국극)—emerged in the early twentieth century as pansori performers adapted their art for proscenium

theater spaces introduced through the modernization of Korean urban culture. As Western-style theaters began to appear in Seoul in the first decade of the twentieth century, and as the new genre of *sinp'a* (신파, new school) drama, which is a melodramatic spoken theater modeled on Japanese theatrical forms,² drew audiences to those spaces. Pansori and other traditional performance practitioners found themselves responding to this changed performance environment. The Musical solution was to distribute the roles of a pansori narrative among multiple performers, each playing a single character—a theatrical convention familiar to audiences, while retaining the vocal style, musical content, and stories of the traditional repertoire (Killick 2010) (See Figure 2.2.).

² At the time, kabuki was referred to as 'gupa' (old school), and in contrast, the new modern form was called 'shinpa' (new school).



Figure 2.2. A dramatic scene from a Ch'angkyŭk (Korean opera) performance by the National Changgeuk Company of Korea.

Source: National Theater of Korea n.d.

As Killick has argued, ch'angkyŭk is best understood not as the organic continuation of a pre-existing tradition but as a modern genre—one that emerged from the encounter between Korean musical practice and the institutional conditions of modernity (Killick 2010). The pansori singers who would later become musically central to ch'angkyŭk were not preserving what they knew; they were adapting it to new venues, new audiences, and new expectations shaped by contact with Japanese and Western theatrical forms. Musicologist Min Kyŏng-ch'an notes that pansori performers began appearing in modern theatrical productions as early as 1908—not as music-theater performers, but as character roles within sinnyŏn'gŭk (신연극, New

theater, titled *Ŭnsegye* 은세계) (Min 2010). The music used in these productions was not newly composed for the stage but drawn from pansori itself (Min 2010). From the beginning, Korean theater was inseparable from music. Yet the musical dimensions of this history have been largely overlooked, precisely because the scholarship that has recorded and analyzed it has come primarily from theater studies rather than musicology.

Ch'angkŭk thus occupies a paradoxical position in Korean cultural memory. It is coded as a traditional genre (its sonic identity, its stories, and its practitioners link it unmistakably to traditional music) yet it is in fact a creation of modernity, born from the same wave of institutional change that brought Western-style theaters, commercial entertainment, and new class formations to early twentieth-century Korean cities (Killick 1998). This paradox has direct consequences for how ch'angjak musical history has been written. Scholars who invoke ch'angkŭk as evidence of a continuous Korean music-theater tradition leading to ch'angjak musical are, in effect, building a lineage on a foundation that is itself a construction. The tradition they invoke was invented at roughly the same historical moment as the modernization process they present it as preceding.

Yŏsŏng Kukkŭk

Yösŏng kukkŭk is another form that frequently appears alongside ch'angkŭk in accounts of ch'angjak musical's predecessors. Literally meaning 'women's national drama,' it was an all-female genre that emerged in 1948 when a group of women performers split from the coed ch'angkŭk troupes in which they had worked. The separation was motivated by longstanding grievances about the treatment of women performers in a male-dominated institutional world: women were paid less, given fewer leading roles, and accorded lower status than their male counterparts despite often matching or surpassing them in ability (Kim 2011; Baek 2000). The all-female troupes that formed in the late 1940s developed their own repertoire, performance conventions, and their own audience (See Figure 2.3.).



Figure 2.3. A scene from the Yösŏng Kukkŭk performance *The Love of Diamond Mountain* (Geumgangsŏn-ŭi Sarang).

Source: National Gugak Center 2016.

Yŏsŏng kukkŭk enjoyed an extraordinary period of popularity in the 1950s, in the landscape of postwar Korean society, when men were comparatively absent due to war. This absence was likely an important factor in the social acceptance of yŏsŏng kukkŭk, a form performed entirely by women. The genre developed what can only be described as a fan culture: devoted female audiences formed passionate attachments to particular performers, especially those who specialized in male roles, and the social world surrounding performances bore a resemblance to the fan cultures that would later develop around K-pop (Kim 2009, 2010). Performances sold out and performers became celebrities. The genre invented, in effect, a feminized performance world that gave women, both on stage and in the audience, an unusual degree of social visibility.

Yŏsŏng kukkŭk declined in the 1960s; this decline was not simply a matter of changing popular tastes. The postwar reconstruction of the nation-state brought with it a reconsolidation of gender norms that had been loosened by the demographic disruption of the Korean War—the absence of men had created social space for women's expanded public roles, and that space contracted as the country normalized (2011). More decisively, the Park Chung-hee government's cultural policies actively favored institutions and genres that could be incorporated into a nationalist narrative of Korean modernization. Ch'angkŭk, with its male-dominated institutional structure and closer ties to the official cultural establishment, was selected as the representative

form of South Korean traditional music-theater, while yŏsŏng kukkŭk was left without institutional support (Joo 2008). The genre did not fade away. Rather, it was structurally excluded. Performers aged, married, and withdrew from the public sphere in accordance with the social expectations of the time. By the mid-1960s, yŏsŏng kukkŭk had effectively ceased to exist as a living performance culture, surviving only in the memories of its performers and their aging audiences. In recent decades, efforts to revive the genre have been gathering momentum; the 2013 documentary film titled *The Girl Princes* (왕자가 된 소녀들) brought renewed attention to its history and surviving practitioners.

Akkŭk, Kagŭk, and the Commercial Roots of Korean Music-Drama

Akkŭk (악극, music drama) and kagŭk (가극, lyrical drama) were two related music-drama forms that emerged from the popular entertainment economy of colonial Korea in the 1930s. The two terms were not always used consistently: at times they were used interchangeably, and their meanings shifted across different periods and contexts. When a distinction was drawn, kagŭk tended to connote a more refined or elevated form, while akkŭk referred to something more popular and commercially oriented, of comparatively lower artistic standing. This distinction, however, was never stable, and practitioners and critics applied the terms with considerable variation.

Akkūk began not as an art form but as a promotional device. Record companies—Columbia, Victor, and Okeh—organized troupes of their contracted singers to perform live concerts as a means of advertising new releases. These early performances combined song with light comedy, dance, and variety acts, offering audiences a lively but loosely structured evening's entertainment. The format proved unexpectedly popular. Audiences who could not yet afford record players could encounter the music and the performers directly, and what began as marketing grew into a performance culture of its own. By the mid-1930s, akkūk had established itself as a genre, with dedicated troupes attracting regular audiences across Seoul and the provinces (Kim Horyŏn 2002).

The akkūk troupe was also, for many of its members, a way of life. At a time when there were no formal institutions for training popular entertainers, the troupe served as the primary site of professional formation. Musicians, singers, comedians, and dancers learned their craft by watching and imitating those more experienced, and those who could not keep up were left behind. The troupe provided housing, rehearsal space, and informal mentorship—a self-contained world in which popular performance was both learned and practiced, tested nightly before real audiences. As musicologist Min Kyŏng-ch'an has described it, the akkūk stage was the frontline of Korean popular culture: the place where skills were developed, reputations made, and the forms of commercial entertainment worked out through daily practice (Min, interview, 2026).

As the form matured, three troupes came to define its development: Nami-ra kagŭktan (라미라가극단, Columbia), Pando kagŭktan (반도가극단, Victor), and Chosŏn akŭktan (조선악극단, Okeh). Each pursued a distinct aesthetic and commercial strategy. Nami-ra kagŭktan, under the direction of Sŏ Hang-sŏk and with music by An Ki-yŏng, pursued an operatic model, drawing on Korean classical narratives and combining operetta structure with the melodic idioms of popular song. Their ambitions were considerable — the production of *Kyŏnu-jingnyŏ* (견우직녀, The Cowherd and the Weaver, 1941) was praised for its choreography and vocal performance—but audiences found the form unfamiliar, and the troupe never achieved broad popular success (Kim Horyŏn 2002). Pando kagŭktan grounded its repertoire in Korean classical tales and presented them with an intensity of nationalist purpose unusual for the period: performing works celebrating Korean cultural identity at the height of Japanese colonial suppression, they sustained a creative identity through the occupation and into the post-liberation period.

The terminological distinction between akkŭk and kagŭk, which stabilized in the 1940s, reflects a real aesthetic division. Kagŭk designated works in which music constituted a substantial structural element, closer to the operatic tradition, while akkŭk referred to a broader category of music-inflected drama and variety entertainment in which song and spectacle served primarily as popular attractions (Chŏng Myŏngmun 2015). Chosŏn akŭktan occupied the akkŭk end of this

spectrum: the most commercially successful of the three major troupes, it offered diverse programming centered on popular singers, drawing audiences that neither of its more artistically ambitious competitors could match. In aesthetic terms, however, its productions were frequently criticized for their superficiality.

The tension between commercial viability and artistic ambition that Chŏng Myŏngmun identifies as the dilemma of *akkŭk* persisted into the post-liberation period (1945–1948), when the number of active troupes expanded rapidly. Membership in the Chosŏn Kagŭk Association alone exceeded twenty companies by 1946 (Chŏng 2015). Freed from colonial restrictions, these troupes attempted to square artistic aspiration with popular demand, incorporating classical narratives, variety formats, and increasingly elaborate staging. The result was a form that was commercially robust but aesthetically unstable, continuously drawn toward the spectacular and the sentimental, and persistently criticized as insufficiently serious. The troupes that survived this period, Chŏng argues, provided the basic template for Korean commercial music-drama: a form organized around popular music and spectacle, responsive to audience taste, and oriented toward entertainment rather than artistic innovation.

This orientation extended to the screen. During the Japanese colonial period, Hollywood musical films circulated in Korean theaters alongside live *akkŭk* performances, though their reception was uneven. As An Chaesŏk has shown, Korea under Japanese colonial rule was structurally peripheral to the Hollywood distribution

system, and the linguistic barrier of the sound film created additional distance for Korean audiences (An 2019: 242–43). Musical films did reach Korean screens, but they occupied a secondary position in the exhibition landscape, more often experienced as novelties than as a dominant genre.

What the *akkūk* and *kagūk* period bequeathed to *ch'angjak* musical was not a formal tradition in any coherent sense, the genres were too commercially driven and aesthetically varied for that, but rather a set of working assumptions about the relationship between music and drama in popular performance. Music was understood as a vehicle for emotional access and audience engagement, subordinate to the spectacle and narrative that surrounded it. Drama provided the frame; music filled it. This structural logic, established in the entertainment economy of the 1930s and 1940s, would prove remarkably durable in the decades that followed.

Taken all together, *pansori*, *ch'angkūk*, *yōsōng kukkūk*, and *akkūkk* and *kagūk* tell a consistent story—but not the story that most *ch'angjak* musical historiography implies. None of them is a traditional genre in an unbroken sense: *ch'angkūk* and *yōsōng kukkūk* are themselves products of modernity, shaped by the same institutional forces (colonialism, Western theatrical forms, state cultural policy) that would later shape *ch'angjak* musical. None of them shares the defining features of *ch'angjak* musical as it exists today: the Broadway-derived musical conventions, the commercial production infrastructure, the industrialized fan culture, the independent creative economy. What these genres do share with *ch'angjak* musicals is

a moment of institutional history, the moment when the Korean state and its cultural apparatus decided which performance forms would be supported, which would be marginalized, and which would be newly created. It is in that institutional history, rather than in any chain of today's ch'angjak musical inheritance, that the real connections lie.

Emergence and Development

The preceding survey of pansori, ch'angkŭk, yŏsŏng kukkŭk, and akkŭkk and kagŭk has established that ch'angjak musical is not a continuation of Korean traditional music-theater heritage. What those genres share is the cultural ground they collectively prepared, the gradual conditions under which something like ch'angjak musical became possible in contemporary Korea. Therefore, they do not offer a usable analytical or music dramatic framework for understanding the form and cultural, industrial infrastructure of ch'angjak musical as it exists today. What connected more directly to the genre that emerged in the 1960s was not these earlier music-drama traditions but the American Broadway musical, which entered Korea through a specific historical channel. In the aftermath of the Korean War and national division, the prolonged presence of U.S. military forces introduced American popular culture, including the Broadway musical, into Korean urban life. Ch'angjak musical developed in ongoing dialogue with this Western model, and continues to do so. I

insist that it is Broadway, not pansori or akkūk, that has provided the primary stylistic and formal reference point for the genre from its inception to the present.

A Symbol of American Democracy

The conditions for ch'angjak musical's emergence were laid not in Korean theater history but in Cold War geopolitics. Marshall Berman's account of modernity as a condition of simultaneous creation and destruction, in which the dissolution of older forms is precisely what makes possible the emergence of new ones, provides a useful framework for understanding what happened to Korean cultural life in the decade following the Korean War. South Korea emerged from the war and the period of Japanese colonial rule as a frontline state in the American strategy of cultural containment. As Charles Armstrong has documented, the Cultural Cold War in Korea operated on multiple registers simultaneously. American films, music, and cultural exchange programs were presented as entertainment or goodwill gestures—not as political acts. Yet they consistently worked to shape political loyalties, consumer tastes, and aesthetic sensibilities in directions favorable to the United States. The politics were real; only the label was missing (Armstrong 2003).

In the terminology of soft power theorized by Joseph Nye, the musical was an unusually effective cultural instrument, combining accessibility, emotional appeal, and spectacle in a form that did not read as propaganda but carried ideological content nonetheless (Nye 1990). American musicals reached Korean audiences initially

through film and were screened widely in South Korean cinemas, introducing Korean audiences to a form that was simultaneously spectacular and democratic in its aspirations. The commercial success of American musical films contributed significantly to the rapid decline of the modern music drama genres that had previously occupied South Korean stages—ch'angkŭk, yŏsŏng kukkŭk, and akkŭk among them—as audiences increasingly turned to the cinema over live performance.

Live performances followed close behind the film. American university troupes visiting Korea on cultural exchange programs in the late 1950s and early 1960s brought musicals to Seoul's stages, and in 1965 the professional touring production of *Hello, Dolly!* starring Mary Martin performed at the Seoul Citizens' Hall. Min Kyŏng-ch'an notes that these encounters shaped the aspirations of a generation of Korean musicians and performers who had previously encountered Western popular music primarily through the U.S. military's show circuit—called *Mi Palgun* (미팔굴 8 8) stage (Min n.d.). The musical theater that eventually emerged in South Korea was conceived from the outset not as an elaboration of Korean tradition but as a Korean answer to a foreign form.

The historical perspective of South Korean musicologist Min Kyŏng-ch'an—a specialist in modern and contemporary Korean music history and North Korean music—offers an additional, theater-centered account of this period. As a musicologist rather than a theater historian, Min traces a musical genealogy that theater historians, unfamiliar with this dimension of Korean musical history, have

largely left unacknowledged. Min identifies the Christmas pageants and musical performances staged in churches and Sunday schools—beginning in the early twentieth century as Christian institutions spread across Korea—as among the earliest contexts in which Korean audiences encountered music and dramatic narrative in combination. By the 1930s, church-based musical dramas had given rise to children's musical theater (*tongyo'gŭk*, 동요극) performed in schools and kindergartens far beyond urban areas.

The near-absence of this history from accounts of Korean music theater reflects how thoroughly the field has been written from within theater studies rather than musicology (Min 2010). These church and school performances were products of direct Western influence, rooted in the same modernizing currents that would later shape ch'angjak musicals. The accumulated Korean experience of music theater in this period was formed not by the pre-modern aesthetics of pansori or ch'angŭk but by these Westernized, hybridized forms. It seems unlikely that this experience bore no relationship to what made ch'angjak musicals possible in the 1960s.

What makes Min's account particularly significant for this study is not only that it extends the historical record further back, but that it documents music-dramatic practices outside the professional theatrical sphere—a terrain that theater researchers do not look into. The performers and audiences Min describes were not theater practitioners or trained musicians. They were ordinary people—churchgoers, schoolchildren, rural communities—who participated in, composed for, and

experienced music and dramatic narrative as part of everyday life. This dimension of the history has been entirely absent from theater-centered accounts, which have focused exclusively on professional productions and established genre forms. It is a history of musical theater as practice, not as institution.

Min also notes that the scarcity of musicological research on Korean music theater (both historically and today) is itself a product of the archive. Since librettos survive in far greater numbers, theater scholars have had written materials to work from. On the other hand, musical sources do not, or barely do: scores were rarely preserved, what remains is often fragmentary, and where scores do exist their locations are frequently unknown. Even when a score can be obtained, it cannot fully tell us how the music was performed, how it was sung, or how it sounded in practice. With so little to work from, musicologists have largely stayed away.

National Promotion of Korean Cultures

The form that emerged from this encounter was shaped from its inception by state power—and by the specific pressures of inter-Korean cultural competition. In 1971, North Korea premiered *P'ibada* (피바다, Sea of Blood), a revolutionary opera that combined music, dance, and theater in a spectacular large-scale form explicitly designed as a vehicle for socialist ideology. The North Korean government would go on to develop this revolutionary opera into one of its most prominent cultures,

deploying it as evidence of the superiority of its cultural system. Against this backdrop, the Park Chung-hee government's investment in ch'angjak musical took on an additional dimension. The genre was not only a symbol of South Korean modernization for domestic audiences, but a counter-demonstration of cultural achievement directed outward—toward the North, and toward the inter-Korean dialogue of 1972 that brought the two states into direct political contact for the first time since the war (Armstrong 2003).

Yegŭrin Aktan (예그린악단), the troupe responsible for what is now recognized as the first ch'angjak musical, was founded in 1961 under the direct patronage of Kim Chong-p'il, then director of the Korean Central Intelligence Agency. The troupe was a hybrid formation (bringing together theater practitioners, popular musicians, and choreographers) united by a shared political mandate to create a distinctly South Korean form of musical theater. Yegŭrin Aktan's debut season produced four works in quick commercial succession before its signature production. *Salch'agi Opsŏye* (살짜기 옵서예) in October 1966 is universally cited as the first ch'angjak musical. Seven performances over four days drew an audience of sixteen thousand (Pak 2011) (See Figure 2.4.).

Kim Song-hŭi (2001) mentioned that what made the work the first ch'angjak musical was not its use of Korean traditional elements but its deliberate adoption of Broadway structural conventions such as integrated songs that advanced the plot, a

through-line of dramatic development, and a production scale calibrated for mass appeal. The work was Korean in content but Western in form, and that combination defined what ch'angjak musical would mean from that point forward (Min 2010).

The near-universal designation of *Salch'agi Opsöye* as the first ch'angjak musical appears to rest, I would suggest, on two factors: the use of the term "myujik'al" (뮤지컬) in the troupe's promotional materials,³ which marked a self-conscious alignment with the Broadway model then entering Korean cultural life, and the Yegürin Aktan's explicit and well-known ambition to produce large-scale musical theater after the introduction of Broadway musicals to South Korea. What is notable, however, is that most scholars repeat this designation without examining its basis. The criteria for "first" are never made explicit. Does it mean the first work to adopt Broadway formal conventions? The first to incorporate American popular music and dance idioms? The first in which Korean practitioners wrote both the book and the music? Or simply the first to use the word "myujik'al"? Each of these would yield a different answer, and potentially a different work. The citation recirculates without any of these questions being raised, and scholars who invoke the designation rarely

³ Pak Man-gyu records that the Yegürin Aktan produced four works in quick succession: *Owöl-üi Ch'anga* (오월의 찬가, May 1962), *Yörüm Pam-üi Kkum* (여름밤의 꿈, July 1962), *Ch'usök Nori* (추석놀이, September 1962), and *Hüngbu wa Nolbu* (흥부와 놀부, November 1963). Of particular interest is the promotional material for these production, *Yörüm Pam-üi Kkum*, which carries the catchphrase "*hwansang-gwa koegi-wa hohwa-ch'allanhan Yegürin myujik'al*" (환상과 괴기와 호화찬란한 예그린 뮤지컬, "A Yegürin myujik'al of fantasy, strangeness, and splendor"). The term "myujik'al" appears here (Pak 2011: 200).

state which criterion they are applying or whether they have considered that others might apply.



Figure 2.4. A performance of the creative musical *Saljjagi Opseoye* by the Yegŭrin Troupe at the Seoul Citizens' Hall in 1966.

Source: Chosun Ilbo 2009.

Yegŭrin Aktan's trajectory also illustrated the fragility of state-sponsored cultural production. Following the success of *Salch'agi Opsŏye*, subsequent productions failed to match its popular appeal. Many scholars have noted that the troupe's absorption into the National Theater as the National Dance and Song Company in 1973 was directly connected to the shifting political calculations surrounding the inter-Korean dialogue of 1972: as the immediate political impetus for

a state-sponsored musical theater faded, so did the institutional support that had sustained it (Kim 2001). Ch'angjak musicals could not survive on state patronage alone.

Industrialization and Economic Boom

The institutional base that ch'angjak musicals found was not the state but the market. The 1980s and 1990s saw the arrival of large-scale foreign productions in South Korea, most notably through the Hyundai Theater (현대극장, contemporary theater), which introduced Broadway and West End hits to Korean audiences and demonstrated the commercial viability of musical theater on a scale the Yegŭrin Aktan had never achieved (Pak 2015).

The institutional significance of the Hyöndae Theater in this period extends beyond its role as an importer of foreign productions. Yu In-gyöng's study of the Hyöndae Theater documents that from 1976 onward, the company actively worked to build the commercial infrastructure of Korean musical theater—training performers, building audiences, and developing the production systems that would later be inherited by the early ch'angjak musical field (Yu 2008).

At the 1980 Paeksang Arts Awards, the nomination of the Hyöndae Theater's production of *Jesus Christ Superstar* (*Jijöśŭ K'ŭraisŭt'ŭ Sup'ösŭt'a*, 지저스

크라이스트 수퍼스타) in the theater category triggered a public controversy over whether musicals could legitimately be classified as theater at all. Among the judges, opinions divided sharply: some argued that a musical was by definition theater, while others insisted it was not. The work ultimately received the award, but the controversy itself was revealing. In the years that followed, practitioners who had argued against the musical's theatrical status went on to produce musicals themselves, and critics who had dismissed the form began writing reviews of it (Yu 2008). The resolution of this debate, which took place entirely within the theatrical world and which concluded by affirming the musical's place within that world, institutionally cemented what had previously been an informal assumption: that musical theater in South Korea was a form of theater, evaluated by theatrical criteria, and administered by theatrical institutions. The music world was not party to this debate, and its outcome foreclosed any alternative institutional location for the genre that was to emerge (Yu 2008).

The theatrical logic that would come to define ch'angjak musicals as a field was not yet fully consolidated in the Yegŭrin Aktan period. It solidified gradually, through the subsequent decades in which small theater troupes in Taehangno took the lead in producing and adapting musical theater—importing foreign works, training practitioners, and building the institutional infrastructure of the field. The practitioners who built this field brought with them assumptions shaped by theatrical logic: the primacy of text, the authority of the director, music as secondary to

narrative. By the time ch'angjak musical had established itself as a genre in the 1980s and 1990s, these assumptions—that text and drama (the domain of writers, directors, and actors) lead, and that music follows—had become the unquestioned norm.

The decisive commercial turning point came in 2001, when a licensed production of *The Phantom of the Opera* demonstrated that Korean audiences would support large-scale musical theater at Broadway-level production values and ticket prices. The success of *The Phantom of the Opera* triggered a cascade of licensed productions and initiated a period of explosive market growth. Between 2001 and 2014, the Korean musical theater market expanded from approximately 10 billion won annually to over 300 billion won—a nearly thirty-fold increase in thirteen years (Pak 2015).

The licensed production boom was the condition of possibility for the emergence of ch'angjak musical as a genre in its contemporary form. The large-scale productions of the early 2000s created not only a market but an ecosystem: trained performers, experienced production staff, dedicated venues, specialist critics, and a new audience that had learned to attend musical theater as a regular cultural practice. From the mid-2000s onward, small-theater ch'angjak musical productions established and began to proliferate in the small venues of taehangno. The early key creative figures behind the most notable works of this boom—writer-directors including Yu-jōng Chang (the work titled 김종욱 찾기 *Finding Mr. Destiny*, 2006) (See Figure 2.5.) and Min-ju Ch'u (the work titled 빨래 *Laundry*, 2005)—both took the same class s

taught by Joseph Adler, assistant director of the musical *Little Shop of Horrors*.

Adler teaches the Broadway-style production system at the School of Theatre, Korea National University of Arts.



Figure 2.5. A performance scene from the ch'angjak musical *Finding Mr. Destiny* during its 2010 production.

Source: Weekly Chosun 2014.

The methodologies they learned during this period became the foundation for their later success in the early ch'angjak musical boom in the middle of the 2000s. (Pak, personal communication, August 13, 2023). Those new creators and producers began producing ch'angjak musical work on modest budgets for the audiences that the

large productions had cultivated (Pak 2015). By the end of the decade, the small-theater ch'angjak musical scene in Taehangno had developed its own aesthetic conventions, its own production infrastructure, and its own intensely devoted audience—a predominantly young female demographic whose patterns of consumption and fan culture would become defining features of the genre as a whole.

A musicologist's Question: Why Does Drama Lead?

The historical trajectory traced in the preceding sections accounts for how ch'angjak musical became what it is. The history and historiography of ch'angjak musicals alone do not fully explain the specific institutional structure that the genre developed. It is a structure in which theatrical authority dominates musical authority, in which the director and the writer hold interpretive primacy over the composer and music director, and in which the genre's history has been written almost exclusively by scholars trained in theater and performance studies rather than in music. To explain that structure, it is necessary to identify five more factors that explain not only why ch'angjak musicals came to be produced within the theater world rather than the music world, but why that positioning is so durable. They are as follow:

One, the institutional structure of the South Korean music world. From at least the 1980s onward, the Korean music world was divided into three firmly entrenched institutional terrains—Western art music (including opera), centered on

the conservatory and concert hall; *kugak* (국악, Korean traditional music), having its own separate institutions for traditional music; and popular music, disseminated through star performers and the mass media of the entertainment industry (Joo 2008). None of these three worlds had the infrastructure for musical theater. Ch'angjak musicals naturally had no home in the music world, and so it found its home elsewhere. A 1966 *Ŭmak Yŏn'gam* (음악연감, yearbook of Korean music) includes a chronology of Korean music drama that lists opera alongside several original music-drama works under the shared term *ŭmakgŭk* (음악극, music drama).⁴ This suggests that at the time, the category existed and was recognized. However, as noted above, the music-drama works recorded there do not connect to ch'angjak musicals that emerged in subsequent decades, and the Korean music world as it developed thereafter did not carry this tradition forward as a branch of music. The fact that these works appear in a music yearbook does not mean they were treated as music on equal terms within a field that came to organize itself around three distinct institutional terrains—Western art music, *kugak*, and popular music—with no room for musical theater in any of them.

Two, the institutional legacy of the Yegŭrin Aktan. Most studies in ch'angjak musicals, examined by theater scholars, refers to the production of Yegŭrin Aktan as the first ch'angjak musical. Most studies of ch'angjak musical, produced by theater

⁴ See appendix E.

scholars, uniformly cite the Yegŭrin Aktan's production as the first ch'angjak musical, simply following and repeating what earlier scholarship has recorded, without interrogating the criteria by which that designation is made. Also, when Yegŭrin Aktan was dissolved in 1973, the Yegŭrin Aktan was absorbed into the National Theater Company of Korea. What the Yegŭrin Aktan left behind was taken up in two directions: institutionally, by theater organizations that began producing the music-theater works as an extension of South Korean existing dramatic practice; and commercially, by the small theater companies of Taehangno, who took up musical theater as a more experimental and popular dramatic form.

Three, the physical and institutional ecology of Taehangno. From the late 1970s onward, ch'angjak musicals developed primarily in the small theaters of Taehangno—spaces that were built for drama, operated by theater companies, and designed without orchestra pits or concert-hall acoustics. As I mentioned in Chapter One, Taehangno is a structurally and historically experimental theater space. When ch'angjak musicals arrived in these venues, they arrived as guests in the theater's house. In this sphere of theater, musical elements naturally adapted to the theater; the theater did not adapt to music.

Four, the personnel who built the field. The writers, directors, and producers who shaped ch'angjak musicals have mostly and consistently been trained in theater, not music. As noted in the preceding section, the key figures of the mid-2000s small-theater boom, including Yŏng-jŏng Chang and Mŏn-ju Ch'u, came from the School of

Theatre, composers entered the process last working to fit music to a pre-existing dramatic text written and developed by theater practitioners. The creative leadership of ch'angjak musicals has always come from the theater world, and it has shaped the genre accordingly.

One partial exception to this pattern is worth noting here for its institutional significance. Korea National University of Arts established its Musical Theatre Writing Program (음악극창작협동과정) in 2009 — the first program in South Korea to offer integrated training for both librettists and composers within a single curriculum. The program is structured as an interdisciplinary program coordinated by the School of Drama, though it is not formally housed within it. Yet since 2013 it has been run under the School of Drama's coordination rather than the School of Music, and it was suspended entirely between 2011 and its subsequent resumption. The institutional detail is telling: even the one program designed to train composers specifically for musical theater has been organized, from the outset, in relation to a theater school rather than a music school. The consequences of this educational structure for the field's production practices are taken up in Chapter Four.

Lastly, the contrast with opera and ch'angkyŭk. Each of South Korea's music-theater forms found its institutional home according to the world that produced it. Opera and Western art music went to the classical music world, with its music conservatories and concert halls. Ch'angkyŭk went to the traditional music world. Musical theater went to the theater world. This is not coincidence but logic: each

genre was shaped by the values, practices, aesthetics, and hierarchies of its institutional home. Ch'angjak musicals were shaped by the theater world, and it sounds like it.

These five factors converge in a single structural outcome. The theater practitioners who built the ch'angjak musical field brought with them dispositions shaped by theatrical logic: the primacy of text, the authority of the director, the importance of a persuasive dramatic story, and music as secondary to narrative. These dispositions were not consciously chosen. They were the internalized practices of a theatrical culture, and they have become the unquestioned 'natural' order of ch'angjak musical production. This study seeks to make that naturalness visible.

Min's work as a musicologist is a rare exception in this regard (Min 2010). The theater scholarship that claims to address the full history of Korean music theater in fact attends primarily to professional performers and established genre forms. It does not account for the music-dramatic practices that existed in everyday life before those professional forms emerged—the Sunday school performances, church pageants, and school productions in which ordinary people participated, wrote scripts, and composed music themselves, practices that Min's musicological work has begun to recover. Moreover, the scholarship on Korean music theater has been written almost entirely from within the disciplinary framework of theater studies, a framework that attends carefully to dramatic structure and theatrical history but is less equipped to analyze musical composition, sonic texture, or the relationship between

musical form and dramatic meaning. The historiography of ch'angjak musical has approached it as theater that uses music. My study proposes to read that history differently by attending to what the music does, how it is constructed, and what its relationship to the theatrical elements of the genre reveals about its deeper institutional logic. I insist that the genre's drama-dominant structure is not an accident of aesthetic preference. It is the accumulated outcome of a specific history, a history in which music entered the field as a secondary partner and has remained there ever since.

Conclusion

This chapter has pursued two interrelated arguments: how ch'angjak musical has been narrated and historicized, and what it actually is. The survey of pansori, ch'angkŭk, and yŏsŏng kukkŭk demonstrated that these forms, despite their frequent invocation as the genre's ancestors, belong to entirely different institutional field—the traditional music world, not the theater world that would later house ch'angjak musical. None of those forms actually gave rise to ch'angjak musicals through any continuous process of development. Nevertheless, the genealogical claims that connect them to the contemporary ch'angjak musical serve to establish cultural legitimacy. More importantly, they are in themselves institutional products of pervasive scholarly discourse. As Hobsbawm and Ranger's account of “invented tradition” reminds us,

the appearance of continuity is itself a historical construction—one whose ideological work deserves reconsideration rather than acceptance (Hobsbawm and Ranger 1983).

Second, I sought to understand what today's ch'angjak musicals actually are and why they came to be located within the theater world rather than the music world. Five converging factors explain this institutional positioning. The Korean music world comprised three institutional distinct landscapes: Western art music, *kugak*, and popular music. None of these had the infrastructure or the inclination for musical theater. The Yegŭrin Aktan, founded as a state propaganda instrument, left no institutional legacy in the music world when it dissolved. The physical ecology of Taehangno (theater spaces built for drama, without concert-hall acoustics) shaped the genre's physical and institutional conditions. The creative personnel who built the field came consistently from theater training rather than music training. And the contrast with opera and ch'angkŭk—each of which found its institutional home in the music world—confirms that the theater-world location of ch'angjak musicals was not inevitable but historically determined. This origin—theatrical rather than musical, state-directed in its first phase, grassroots theater-driven in its second, and subsequently industrialized through the licensed production boom—goes a long way toward explaining why the genre took the institutional form it did.

The consequences of this institutional history extend beyond organizational structure. They have shaped what ch'angjak musicals sound like. A genre built by theater people, within theatrical institutions, as a theatrical product, will develop

differently than a genre built by musicians. The theatrical primacy over musical structure, the subordination of the composer and music director to the writer and director, the tendency to evaluate works by theatrical rather than musical criteria—these are not arbitrary features of ch'angjak musical. They are the sedimented outcomes of the specific history traced in this chapter. Altman's account of genre as a negotiation rather than given (Altman 1999), and Abbate and Parker's demonstration that even opera, the paradigmatic Western music-theater form, was not born but constructed (Abbate and Parker 2012). These insights provide theoretical grounding for understanding ch'angjak musicals in the same terms: not as a genre that simply exists, but as one that has been actively constructed, and constructed in a particular way, for particular reasons, by particular people.

What remains to be shown is how this institutional history is inscribed in the music itself. The argument that ch'angjak musicals have been shaped by theatrical rather than musical frame is, at this point, a historical argument. Chapter Three will make it an analytical one—examining the music of two productions composed by Lee to ask what the drama-dominant structure of ch'angjak musical productions actually sound like, and what it means for the music when the musician enters the process last.

Chapter Three. Sounding Ch'angjak Musicals: Music Analysis

Introduction

Chapter Two established the institutional history of ch'angjak musicals: how the genre came to be located within today's South Korean theater world, and why that location has shaped the relative authority of drama over music in the field's creative hierarchy. This chapter makes it analytical. If the drama-dominant structure of ch'angjak musical is not merely an organizational arrangement but actually affects the conditions of production, then these impacts should be readable—in the combination of scores and lyrics, in the process of music-making.

This chapter examines the music of two productions, both composed by Lee: *Rachmaninoff* (라흐마니노프 *Rakhmaninop'ŭ*, 2016) and *The Brothers Karamazov* (브라더스 까라마조프 *Pŭradŏsŭ Kkaramajopu*, 2018). By choosing two works by the same composer, the variable of compositional voice can be held constant while allowing the production company, creative team, and timeline to vary. What the comparison reveals is that, despite the varying external factors, the underlying mode of music-making remained consistent. Specifically, in both cases, music occupied a secondary position, secondary to the narrative.

The music composed by Lee Jinwook for these productions is not the product of individual aesthetic choices alone. While this is inherent to the collaborative nature of any musical theater production, I argue that within the specific authority structure of the ch'angjak musical field, music is often relegated to a subordinate position. It reflects the roles and constraints that the field assigns to music, the conventions governing the creative process, and the authority structure that determines whose decisions prevail. Analyzing the music is, in this sense, a way of reading the institutional conditions under which it was produced.

General Format and Recurring Tendencies

Ch'angjak musical productions follow formal conventions adapted from the Broadway integrated musical, with significant modifications that reflect the Korean linguistic environment, the spatial scale of the performance venue, and the genre's institutional context. The conventions differ substantially between large-theater (대극장, *taegŭkchang*) and small- and mid-theater (중소극장, *chungso-gŭkchang*) productions, and the account that follows distinguishes the two. Understanding these conventions is a prerequisite for analyzing the specific ways in which the two productions examined in this chapter comply with or depart from them.

Large-theater productions—typically staged in venues of one thousand seats or more, such as the Blue Square Shinhan Card Hall, the Seoul Arts Center Opera

Theater, or the LG Arts Center—run approximately two and a half to three hours, structured as two acts separated by a fifteen-minute intermission. The first act generally runs sixty-five to seventy-five minutes (most commonly seventy-five), the second act approximately sixty-five minutes, with a margin of roughly ten minutes in either direction. The total number of musical cues ranges from thirty to forty, though individual works vary widely: *Beethoven* (2023), for instance, contains thirty numbers in Act One and twenty-two in Act Two—an unusually high count; *The Man Who Laughs* (웃는 남자, 2018) contains fifteen and sixteen; *Salieri* (살리에르, 2018), eighteen and ten (Lee, interview, August 2022). In recent years the distinction between mid-size and large-scale productions has narrowed beyond venue capacity: mid-size works have increasingly incorporated the musical materials characteristic of the large stage, particularly ensemble company numbers (컴퍼니송, *k'õmp'õnisong*) featuring the full cast in choral arrangement.

The large-theater orchestra typically comprises sixteen to twenty players, organized around a core of three keyboards (synthesizers programmed for a range of timbres), a string section of roughly five players (string quartet plus a contrabass or bass guitar player who often doubles), drums, guitar, French horn, a woodwind (most commonly flute or clarinet), and orchestral percussion (timpani, glockenspiel, cymbals, and as needed, lighter hand percussion such as marimba and triangle, frequently covered by the synthesizers rather than dedicated percussionists). Around 2015, the practice of integrating MR tracks—pre-recorded instrumental parts played

alongside the live ensemble—became increasingly common. Fully live music performance, standard through the early 2010s, has become rare. Lee attributes this shift to Korean observation of American productions such as *Spring Awakening* (2006), which employed similar hybrid practices (Lee, interview, August 2022). For productions set in premodern Korea or drawing on historical material, the instrumental core is organized around a band ensemble (drums, bass guitar, electric guitar, three synthesizers) supplemented by traditional Korean instruments (*kayagŭm*, *taegŭm*, Korean percussion) and a string quartet; additional woodwind, strings, piano, or traditional-instrument timbres are layered in as the dramatic context requires.

The Absence of Overture and Showstopper

Two structural conventions of the Broadway-style integrated musical are conspicuously absent from ch'angjak musicals: the overture and the showstopper. The absence reflects a prevailing understanding among ch'angjak musical practitioners of what audiences expect from their works. This is especially true of audiences at ch'angjak musicals staged in comparatively small theaters, who expect to encounter the work as a narrative rather than to enjoy it as a lavish, variety-style "show." What they prefer is to follow, and to understand, analyze, and emotionally engage with as fully as possible, each work's distinct atmosphere—one calibrated to its narrative material—together with a persuasive, tightly constructed script.

Director O Se-hyök, who both writes and directs extensively in ch'angjak musicals and spoken theater, put it this way in a conversation:

Korean audiences never like material that doesn't move the story forward. They like to follow the drama [...] they prefer the story to move quickly, at a brisk pace so that they can feel it more 'dramatically.' Otherwise, if the work keeps breaking up the drama with things like showstoppers, they lose the sense that the story is flowing naturally

(O, personal communication, February 2023).

As O's account suggests, ch'angjak musical audiences approach a production primarily as a narrative to follow rather than a spectacle to enjoy, growing restless at formal interruptions that stall the dramatic momentum. This preference is the principal reason behind the recent tendency among ch'angjak musicals to omit the overture and the showstopper from their number sequencing.

Ch'angjak musical audiences' inclination to immerse themselves in drama rather than music also raises the stakes of subject-matter selection. Because the drama itself, and the atmosphere it establishes, must carry the work, the choice of source material becomes a central creative decision in its own right. Foreign material—principally, though not exclusively, Western literary classics and historical figures—has remained a frequent source throughout the genre's history and continues to be so today. In recent years, this has been joined by a growing interest in Korean historical subjects, both premodern (사극, *sagŭk*) and postmodern, fueled in part by the global

popularity of Korean cultural content. What draws audiences to material of this kind is not simply its dramatic weight but the seriousness it signals: ch'angjak musical fans favor works substantial enough to provoke genuine discussion—of character, of historical circumstance, of the ideas a work raises—and to send them beyond the theater in search of further knowledge, whether through reading, research, or continued reflection on the material itself.

The Large-Theater Number Arc

The arc of a typical large-theater ch'angjak musicals is organized around the placement of company numbers (ensemble songs featuring the full cast) approximately every third number—a placement practitioners refer to as the "*pig nŏmbŏ p'oint'ŭ* (빅 넘버 포인트, big-number points)." The opening number functions as the work's dramatic and musical signature—the most elaborate number, deploying the full ensemble, the full orchestra, and the most dramatic lyrical material. Lee identifies the opening company number as the single most consequential compositional decision in ch'angjak musicals, more so than the Act One finale or Act Two opening (which was, he notes, once considered the dramatic high point in older conventions). The opening must generate curiosity. It signals what the production will be about, establishes atmospheric and narrative stakes, and frequently stages or foreshadows the production's most dramatic event. Character introduction through the

opening number, a Broadway convention, is increasingly seen as unnecessary or even condescending by practitioners, given that Korean audiences arrive having already researched the work's historical, literary, or biographical context in advance.

The opening number is followed by a pattern of alternating scales: a quieter second number (typically a solo or small-ensemble "I am" song or a dialogue-driven piece that introduces character relationships); a third number with greater tempo and drive; a fourth company number at heightened scale; and so on—a calibrated oscillation between larger and smaller, more and less tense, in which the production's musical-dramatic energy is modulated across the arc. The first act closes on a highlight number comparable in scale to the opening, designed to sustain audience engagement through the intermission, for example, “someone has been stabbed—but who?” (“누굴 찔렀는데, 누굴 찔렀을까?”). Act Two opens at a similar scale, and the final two or three numbers escalate in intensity toward a climactic close—either resolved or sustained at peak intensity (Lee, interview, August 2022).

Small- and Mid-Theater Production Conditions

Small- and mid-theater ch'angjak musical productions, the principal subject of this chapter, operate under substantially different conditions. Running times typically fall between ninety and one hundred minutes; when the work is divided into two acts, the first runs approximately seventy minutes and the second around fifty-five, with a

fifteen-minute intermission. Small theaters are generally understood as venues of up to four hundred seats and mid-size theaters as four hundred to eight hundred seats, though venues in the range of six hundred to eight hundred seats (such as the Hongik Art Center or Doosan Art Center's Yeongang Hall) are sometimes treated as functionally large.

The total number of musical cues corresponds to the page count of the libretto. A ninety- to hundred-minute work of approximately forty to fifty pages (single-spaced, 10-point Hancom *Hangŭl*) typically contains sixteen to seventeen numbers, sometimes more than that. Instrumentation is minimal and governed by economic logic. A piano trio (piano, violin, cello) is the most common configuration, with strings featuring prominently. Band-only configurations (guitar, bass, drums, keyboard) are common in works with rock-oriented scores. MR tracks are frequently layered in to approximate the timbral density that the physical ensemble cannot provide. At the smallest scale, a single piano may suffice. The governing constraint is cost efficiency. As Lee puts it, the unwritten rule is that the number of instrumentalists should not exceed the number of performers, and ideally should remain below it, so that sonic emphasis remains on the performers rather than on orchestral spectacle. A visual-acoustic priority that audiences are understood to share (Lee, interview, August 2022).

Stage sets in small- and mid-theater productions are simple, costumes functional rather than elaborate, and the dramatic and musical weight falls almost

entirely on the performers. The general Broadway musical conventions (overture, opening number, exposition, production number, reprise, showstopper) appear only partially and unevenly. The large-theater conventions described above also recede in importance, though the opening number retains its function as the work's dramatic-musical signature; small-theater productions often attempt to stage opening numbers at the ambitious scale of the large theater despite the constraint of a smaller cast and ensemble, mobilizing every available performer and instrument for maximum effect (Lee, interview, August 2022). What replaces Broadway's musical structural logic is a structure shaped by the form of the dramatic text.

These conditions are structurally produced. The compressed production timelines and tight budgets of the Taehangno small-theater economy leave insufficient time to develop entirely new dramatic worlds from scratch, and existing intellectual property provides an immediate narrative foundation with built-in cultural recognition. Because audiences are already familiar with the source material (whether a canonical novel, the life story of a famous person, or a well-known historical event) productions can rely on that prior recognition to reduce promotional costs and lower the barrier to audience engagement. Both productions analyzed in this chapter reflect this tendency.

Korean Prosody and the Syllabic Melodic Idiom

Korean is a language in which syllable count and the rhythmic alternation of stressed and unstressed elements are governed by rules that differ substantially from those of English. Each Korean syllable is composed of an initial consonant (onset), a vowel (nucleus), and an optional final consonant (coda), producing a regular pattern of consonant-vowel or consonant-vowel-consonant units that imposes strong constraints on how text can be set to music. Since Korean is a syllable-timed language, in which each syllable carries roughly equal weight and is articulated distinctly, sung performance tends to assign one note to each syllable. The syllable count of a lyric thus directly determines the number of notes in a melodic phrase, leaving the composer little room to absorb irregular text through the kinds of rhythmic compression or elision available in stress-timed languages like English. A melody that fits one Korean sentence will not necessarily fit another of the same word count; the placement of open and closed syllables—open syllables, which end in a vowel, allow for sustained tones and melismatic extension, while closed syllables, ending in a consonant, resist prolongation and demand precise articulation—and the requirements of textual intelligibility in vocal performance with lyrics together create specific pressures on melodic contour and rhythmic grouping. When a composer receives a completed lyric and must fit music to it rather than collaborating with the lyricist to develop text and music together. These constraints become the primary determinants of music-making.

The result is a characteristic melodic idiom. In *ch'angjak* musicals, melodic phrases tend to be short (typically two to four measures), syllabically set, and

rhythmically congruent with the natural syllabic rhythm of the Korean text. Melisma is rare (in other genres). The music generally moves at approximately one note per syllable. Phrase lengths are determined by the grammatical structure of the lyric rather than by musical logic. A new phrase begins where a new syntactic unit begins, and ends where the sentence ends. As a result, time signatures frequently change with each new line of text whenever its syllable count differs from the one before—it can change in every few measures. The resulting music is rhythmically irregular and textually transparent, but it tends toward musically formal discontinuity. The music does not develop its own melodic or rhythmic logic so much as it follows the text through its dramatic arc.

One might ask why the composer does not simply expand the music to accommodate the text for example, extending melodic phrases, adding instrumental interludes, or allowing the vocal line more space to breathe. In ch'angjak musicals, however, this solution is structurally unavailable. Music may not impede the tempo of the drama. A number that lingers is a number that slows the show, and in a genre whose audience consists predominantly of devoted fans who attend multiple productions and know the material intimately, pacing is not incidental but commercial. Ch'angjak musicals' core audience expects and rewards a fast pace. Productions that feel slow do not sell. The result is a compositional environment in which the music must fit the text, fit the drama, and fit within a tightly controlled temporal frame, all at once.

Four Recurring Tendencies

By analyzing two ch'angjak musical productions, I propose four tendencies that recur across small-theater ch'angjak musical works and are observable in both productions in this chapter. First, lyric primacy: the musical form follows the shape of the given text rather than establishing its own architecture. Second, metric flexibility: frequent bar-by-bar metric changes track the syllabic structures of Korean rather than an independent musical pulse. Third, over-syllabification: dense syllable strings packed into single bars to follow the lyrics written in texts not written with musical setting in mind—a compositional condition that often produces passages closer to dramatized speech set to pitch than to melodically conceived song. Fourth, strategic citation of Western classical material when the dramatic subject warrants it (simultaneously a cultural capital claim, a prestige signal, and a compositional resource under compressed timelines) though this tendency is not present in all works, appearing only when the subject matter provides dramatic justification. These tendencies are the sonic signature of a system in which the composer enters the creative process last.

This formal tendency is audible across the genre's repertoire. It is not an accident of individual compositional preference. It is a structural feature of the genre that has developed within particular historical, institutional, cultural, and environmental conditions of it. The analysis that follows will demonstrate how these tendencies manifest in two specific productions, and could show the precise points at

which the drama-dominant logic of the production system inscribes itself in the musical text.

Music as Narrative Tool: *Rachmaninoff* (*Rakhmaninop'ŭ*, 2016)

This section examines how the drama-dominant logic of ch'angjak musical production manifests in the score of *Rachmaninoff*, analyzing the work's musical structure, the ways in which Rachmaninoff's own compositions are deployed as source material, and the specific role of the piano both as accompaniment and as a dramatic subject in its own right.

Background and Production Context

The musical *Rachmaninoff* was developed from 2014 onward by librettist Yu-hyŏn Kim and composer Kim Po-ram, who had been researching and developing the material independently. When they brought an early draft and musical sketches to a production company, the company engaged director O and music director Lee. This reflects a common practice in the ch'angjak musical field in which production companies, unwilling to entrust emerging creators with a work through to completion, bring in established directors and music directors to finalize it. This practice remains prevalent in small-theater ch'angjak musicals today. When a production company is drawn to material developed by a newer creative team, it is not uncommon for the

director and music director to take over the finishing stages. The compositional window for the full score was approximately one and a half months.

Rachmaninoff premiered in 2016 and has since become one of the most commercially successful and frequently revived works in the ch'angjak musical repertoire. The work dramatizes episodes from the life of the Russian composer Sergei Rachmaninoff, focusing on his creative crisis following the disastrous premiere of his First Symphony in 1897 and his recovery under the hypnotherapy of Nikolai Dahl; also his subsequent creative renewal culminating in the Second Piano Concerto (See Figure 3.1.).



Figure 3.1. A full-stage view of the musical *Rachmaninoff* during its 2016 production at the Dongsoong Arts Center.

Source: 73company 2016.

The production ran in small and medium-sized theaters in Taehangno before being licensed for production in China; in 2018, the author attended a production staged by Shanghai Culture Square Theater Management Co., Ltd. in Shanghai (See Figures 3.2.–3.3.). Although a full analysis of this international dimension lies beyond the scope of the present study, the author's brief fieldwork observation in Shanghai suggests a striking resemblance between the Chinese audience demographics and fan culture and those documented in the South Korean context—raising the possibility that what traveled with the production was not only the work itself but its fan culture as well (See Figure 3.4.).



Figure 3.2. The curtain call of the musical *Rachmaninoff* at the Shanghai SAIC Grand Theatre in November 2018, featuring the main cast and the orchestra.

Source: Photograph by author.



Figure 3.3. A "Post-show Talk" session with the cast and creative team of the musical *Rachmaninoff* in Shanghai, November 2018.

Source: Photograph by author.



Figure 3.4. The audience gathered in the lobby for the Chinese production of the musical *Rachmaninoff* in Shanghai, 2018, showing a predominantly female demographic.

Source: Photograph by author.

Number List and Musical Arc

The score was composed by Lee, who received the complete libretto, including all lyrics, before beginning compositional work. The librettist and director had developed the dramatic arc and the lyrical text independently. Lee's task was to provide music that served a dramatically and textually complete work. This is the typical production sequence in ch'angjak musical. According to the composer, rehearsals with the cast

were already underway during this period, requiring new numbers to be produced on a week-by-week basis as the production moved toward opening.

Rachmaninoff consists of seventeen numbered musical cues, organized in two acts without an overture. The work opens directly with Number 1, an “I am” song for Rachmaninoff, establishing the production's lyric-first structural logic from the outset. The following table summarizes the functional designation and source material of each number (See Table 3.1).

Table 3.1. Musical *Rachmaninoff* song list

M	NUMBER (곡 제목)	Romanization (M-R)	English Translation	SINGER (가수)
1	교향곡	<i>Kyohyang-gok</i>	Symphony	라흐 (Rakh)
2	소리	<i>Sori</i>	Sound	라흐, 달 (Rakh, Dal)
3	써야돼	<i>Ssöyadoe</i>	I Have to Write	라흐 (Rakh)
4	모스크바 음악원	<i>Mosŭk'ŭba Ŭmagon</i>	Moscow Conservatory	라흐, 달 (Rakh, Dal)
5	Complete (완벽한 음악)	<i>Wanbyöŭk'an Ŭmak</i>	Complete (Perfect Music)	달 (Dal)
6	열등감	<i>Yöltüŋggam</i>	Inferiority Complex	라흐, 달 (Rakh, Dal)
7	교향곡 2 (REP)	<i>Kyohyang-gok 2 (REP)</i>	Symphony (Reprise)	라흐 (Rakh)

8	새로운 곡을 쓸 거야	<i>Saeroun kog-ül ssül köya</i>	I Will Write a New Song	라흐 (Rakh)
9	Complete (REP)	Complete (REP)	Complete (Reprise)	라흐 (Rakh)
10	나는 왜	<i>Nanŭn wae</i>	Why Do I	달 (Dal)
11	이젠 더 이상	<i>Ijên tŏ isang</i>	Not Anymore	라흐 (Rakh)
12	내 마음 울리네	<i>Nae maŭm ulline</i>	It Rings My Heart	달 (Dal)
13	기억 저 편으로	<i>Kiök chŏ p'yŏnŭro</i>	Beyond Memories	라흐, 달 (Rakh, Dal)
14	비가	<i>Piga</i>	Elegy / Rain	라흐 (Rakh)
15	엘레나	Ellena	Elena	달 (Dal)
16	안녕, 라흐	<i>Annyŏng, Rakh</i>	Goodbye, Rakh	달 (Dal)
17	엘레나 (rep)	Ellena (rep)	Elena (reprise)	라흐, 달 (Rakh, Dal)

Numbers 1–4 feature Rachmaninoff in consecutive solo numbers; no duets or ensemble numbers appear until Number 5. This clustering reflects the libretto's character-centered dramatic logic rather than Broadway-style formal convention, in which "I am" songs are typically distributed across the dramatic arc.

Number 1, "*Kyohyang-gok*" (교향곡, Symphony), opens the production without overture and functions simultaneously as an "I am" song and a production number—a structural compression that departs from Broadway convention, in which

these two functions are typically handled by separate numbers. Additionally, *Rachmaninoff* departs from the large-theater convention described above in another respect: as a two-hander built around a single extended dialogue between Rachmaninoff and Dr. Dahl, the production dispenses with the opening company number altogether and begins directly with an "I am" song. The composer has noted that this choice was made deliberately to frame the work as more theatrically than musically driven, and with explicit awareness that it departed from prevailing conventions (Lee, interview, August 2022).

The number dramatizes Rachmaninoff's despair following the catastrophic premiere of his First Symphony. The formal design is ABCAD, following the lyric rather than any pre-established musical framework. Measures 1–8 draw on the opening of Rachmaninoff's Symphony No. 1; from m. 9, the melody shifts to the first movement of Piano Concerto No. 2, transposed to accommodate the actors' vocal range (See Figure 3.5.). The librettist's lyrics were written to fit the existing melody. The compositional process for this number, and for the work as a whole, was one of dramatic tracking rather than formal planning: the creative team reviewed the libretto and, through discussion, identified which passages of Rachmaninoff's music could be borrowed and arranged to follow the dramatic flow of each scene. Formal structure followed from the drama rather than preceding it.

Vocal

M1 교향곡

JIN & RACH

라흐

Grave ♩ = 40 - 42

Piano

5

A ♩ = 180

나는 보여 줘야

9

해 당장 들려줘야 해 하늘이 준 선물 나의 손으로 꼭 증명해야 돼

Pno.

Figure 3.5. Musical score of No. 1, "*Kyohyang-gok*" (교향곡, Symphony), from the musical *Rachmaninoff*.

Source: From the private collection of Lee.

Number 2, "*Sori*" (소리, Sound), is an original composition and also functions as an "I am" song for Rachmaninoff. Number 3, "*Ssöyadoe*" (써야 돼, I Have to Write), is a third consecutive "I am" song for Rachmaninoff. It draws on Piano Concerto No. 3, first movement, transposed to fit the vocal range (See Figure 3.6.).

Vocal

M3. 써야 해

A Q.라흐: 난 써야 돼
♩ = 100 Vamp

라흐

난 써야 돼 써야 돼 내 음

Piano

mf mp

5

라흐

악은 이 렇 게 사라 질 수 없 어 나 써야 돼 지금 당 장

Pno.

9

라흐

다 시 새 로 운 음 악 을 써 야 해

Pno.

Figure 3.6. Musical score of No. 3 "Ssöyadoe" (써야 돼, I Have to Write Symphony) (mm. 1–11) from the musical *Rachmaninoff*.

Source: From the private collection of Lee.

Number 4, "*Mosŭk'ŭba Ŭmagon* (Moscow Conservatory)", draws on multiple pieces from Tchaikovsky's *The Seasons*, Op. 37a. Measures 1–20 are taken from No. 6 (June: *Barcarolle*), and mm. 21–28 from No. 2 (February: *Carnival*); additional borrowings from No. 4 (April: *Snowdrop*) appear throughout the number. The keys are kept identical to the originals (See Figure 3.7.). This number marks a departure from the Rachmaninoff citation pattern: the dramatic context—Rachmaninoff's memory of his Tchaikovsky-loving childhood—justifies the shift in source material.

M4. 모스크바 음악원

15

라흐

달

Pno.

바 람 에 실 려 와 회 미 해 진 기 억 속 에 행 복 한

E^b F7 D7 Gm/D D7

19

라흐

달

Pno.

미 소 짓 는 그 시 절 의 나

Gm/D D7

A ♩ = c.60 달: 어린 시절 얘기 좀 해주세요.

mp

23

Pno.

Figure 3.7. Musical score of No. 4 "*Mosúk'ŭba Ŭmagon*" (모스크바 음악원, Moscow Conservatory) from the musical *Rachmaninoff*.

Source: From the private collection of Lee.

Number 5, "Complete" (완벽한 음악), is Dr. Dahl's "I am" song and an original composition. Its rhythmically driven, obsessive character reflects Dahl's dramatic role as counterpoint to the lyrical Rachmaninoff. Since the music was composed to follow the syllabic structure of the script, it features frequent metric shifts—for example, from 2/4 (m. 4), 3/8 (m. 5), 1/8 (6), 2/4 (mm.7-8), 3/8 (m9) 6/8 (m.10) (See Figure 3.8.). In Broadway convention, such a shift would carry an expressive function, marking a formal articulation or characterizing a motive; here, it simply accommodates the syllabic rhythm of the Korean text.

Vocal

M.5 Complete

Q. 쫄베레프 : 너 스스로 잘했다고 생각해?

A ♩ = 150

B *f* 3

쫄베레프 교수

평 범 함 을 바 라 지 마

Piano *ff*

C 3

교수

완 벽 함 음 악 추 구 해 한 계 에 다 다 를 때 까 지 완 성 의 기 준 을 높 여

Pno.

8

교수

목 표 지 점 을 더 위 로 한 계 에 도 달 할 뎌 까 지

Pno.

Figure 3.8. Musical score of No. 5 "Complete" (완벽한 음악) from the musical *Rachmaninoff*.

Source: From the private collection of Lee.

Numbers 6–15 alternate between original composition and Rachmaninoff citation according to dramatic context. Number 6, "*Yöltüggam*" (열등감, Inferiority Complex), is the first duet number and combines the composer's original writing (opening and closing sections) with direct Rachmaninoff citation in the middle section. The number opens with the composer's original material (See Figure 3.9.); at m. 31, the middle section shifts to a direct citation of Piano Concerto No. 3, continuing through m. 49 before returning to original writing in the closing section (See Figure 3.10.). Numbers 10 and 11 were originally separate compositions by two different composers (Kim and Lee, respectively), later merged in the days before the premiere due to production timeline pressure. Number 12 combines original composition in a K-pop ballad idiom with a quotation from Piano Concerto No. 2. Number 13 draws on the *Rhapsody on a Theme of Paganini*, Variation 18, for the hypnosis scene. Number 15, the final number before the curtain call, is Dal's solo and draws on Piano Concerto No. 2.

M6. 열등감

Vocal

Q. 라호 : ...선생님은...그런 적...없으시잖아요.
...선생님은...차이코프스키가 아니잖아요.

A. ♩ = c. 105

Piano

mf

Pno.

9

쾰베레프 : 세르게이 바실리에비치 라흐마니노프!
피아노 앞에 앉아!

교수

여 기 앞 아 여 기 앞 아 여 기

라호

싫 어 싫 어

Pno.

ff

Figure 3.9. Musical score of No. 6 "*Yöltüŋgam*" (열등감, Inferiority Complex), opening section (original composition), from the musical *Rachmaninoff*.

Source: From the private collection of Lee.

25 D

교수 그래 지켜봐 주마 네가 마주할

라호 두지마 나는내가알아 시간 이됐어

Pno.

29 *accel.*

교수 실패의순간 나를배신한네 열 굴

라호 그

Pno.

33 *a tempo*

교수 아 직 안 돼 너 는 아 직 그 건 헛 된 욕 심 이 야

라호 만 이 제 더 는 그 만 듣 고 싶 지 않 아 헛 소리 줌 그

Pno. *fff*

Figure 3.10. Musical score of No. 6 "*Yöltúnggam*" (열등감, Inferiority Complex), mm. 31–49, showing the citation of Rachmaninoff's Piano Concerto No. 3, from the musical *Rachmaninoff*.

Source: From the private collection of Lee.

The musical arc of the work maps directly onto the arc of Rachmaninoff's creative crisis and recovery. The opening numbers (1–4) establish his identity and psychological state through consecutive "I am" songs. The central numbers (5–11) dramatize the therapeutic relationship with Dahl and the gradual return of creative capacity. The final numbers (12–15) trace the completion of the Second Piano Concerto and its premiere—the work ends not on a dramatic resolution but on a musical one, with the Concerto's theme played in full during the curtain call. This arc is not architected through tonal or motivic return in the manner of an integrated musical; it follows the chronology of the biographical source and the lyrical structure of the libretto.

Representative Numbers

Two numbers illustrate the production's characteristic compositional approach with particular clarity beyond what has already been discussed: Number 1, which demonstrates the opening production number's dual function and drew the production's first major critical pushback; and Number 7, which incorporates a passage of spoken monologue in place of composed melody.

Returning to Number 1, the first negative critical response to the production—that the work was simply "laying lyrics over orchestral music"—was widely discussed in post-opening reception. The audience response was divided: those unfamiliar with the source recognized the melody as appealing, while those who knew Rachmaninoff's Concerto found the setting strange.

Number 7, "*Kyohyang-gok* (REP)" (교향곡 REP, Symphony Reprise), begins as an "I am" song with vocal melody and piano accompaniment drawn from the opening of Rachmaninoff's Symphony No. 1. At m. 24, the composed vocal line ends and the piano accompaniment alone continues. Over the remaining accompaniment, the actor playing Rachmaninoff speaks, rather than sings, the text of the monologue. This shift from sung to spoken delivery was not in the original score. Lee recalled that, in rehearsal, the director and actor decided that setting this text to melody prevented the emotional response they were seeking. The melody was removed, and the dramatic monologue was spoken over accompaniment. It might be considered a case of theatrical experimentation, but Lee said plainly that it reflected the production team's limited understanding of how musical theater handles the transition between song and speech (Lee, casual conversation, June 2016).

The revision is analytically significant in two respects. First, it demonstrates the composer's secondary position in the creative hierarchy: a melodic decision was overturned without musical justification. Second, it illustrates the permeability of the boundary between song and spoken theater in ch'angjak musicals: the norm is not

"when words fail, music takes over," but rather "when music fails to serve the drama, music gives way to speech."

Intertextuality: The Rachmaninoff Citations

A defining feature of *Rachmaninoff* is its use of actual Rachmaninoff compositions within the musical score. This practice has precedents in ch'angjak musicals: *Ludwig* (2018) has incorporated Beethoven's melodies wholesale, and *Parinelli* (2015) has drawn similarly on baroque repertoire. In each case the strategy serves overlapping functions: it provides the composer with culturally validated musical material during a compressed production timeline. The use of a recognizable prestige register serves to elevate the work's status. It functions as a signal to the audience, framing the production as a serious musical endeavor that stands apart from conventional popular theatre.

The South Korean production's decision to use actual Rachmaninoff compositions—rather than newly composed music in a Rachmaninoff style—can be usefully compared to Dave Malloy's *Preludes: A Musical Fantasia Set in the Hypnotized Mind of Sergei Rachmaninoff* (2015), which opened Off-Broadway in the same period. Despite sharing the same dramatic subject, Malloy composed entirely original music in a contemporary musical theater idiom, with Rachmaninoff's works serving as atmospheric reference rather than direct quotation. The Korean production

moved in the opposite direction: the American production's critical and commercial performance was not encouraging, and the music director observed that the use of Broadway-style idiom made the Rachmaninoff melodic material feel awkward. The South Korean team concluded that direct quotation of the original compositions (familiar to Korean audiences, free of copyright, and available without the compositional time that original composition would require) was the strategically better choice.

The mode of borrowing varies across numbers. In Numbers 1, 3, and 4, entire melodic passages are quoted directly, transposed to accommodate vocal range. In Number 6, the original composition frames a central citation from Concerto No. 3. In Number 12, original composition in a K-pop ballad idiom is combined with a citation from Concerto No. 2. In Number 13, the Paganini Rhapsody, Variation 18 is cited for the hypnosis scene—a moment of altered consciousness that the iconic romantic melody serves to characterize. In Number 15, the Concerto No. 2 provides the melodic material for Dal's solo, completing the work's return to the central musical theme. The citations are not structurally integrated: the borrowed material appears as a frame at the opening of a number and then yields to original composition, or serves as the emotional climax before a return to original material. In each case, the citation functions as a prestige marker and an atmospheric signal rather than as a musical motivic resource that develops across the score.

The Piano as Triple Presence

The instrumentation of *Rachmaninoff* is unusual even by the standards of small-theater ch'angjak musicals. Two male actors and five male musicians (four strings and a pianist) are all performing on stage. The piano occupies a distinctive position in this ensemble. It functions simultaneously in three capacities: as accompaniment to the sung numbers; as a dramatic actor in its own right, representing Rachmaninoff's relationship to the piano in the lesson scenes; and as music director and conductor, cueing and coordinating the ensemble from the keyboard. When not providing accompaniment, the pianist performs solo piano repertoire (works by Chopin, Liszt, Bach, and Beethoven that shaped Rachmaninoff's musical development) communicating his musical world to the audience directly through performance.

The curtain call is structured around a performance of Piano Concerto No. 2, edited to a shortened version and performed in full by the ensemble. This was not without friction. According to Lee, the actors were initially concerned about the musicians receiving audience attention equivalent to their own, and the music director persuaded them by framing the curtain call performance as the dramatic culmination of the work's narrative—the actual creation of the Concerto that the production had dramatized. The resolution proved commercially productive. The pianist became a subject of fan attention in his own right, with audiences booking specific performances based on which pianist was cast, replicating the "ticket power" dynamics normally associated with actors. This outcome, in which a performer of an

accompanying instrument is absorbed into the genre's actor-centered fan economy, is to the author's knowledge, without precedent in ch'angjak musicals. (Lee, casual conversation, June 2016).

Reinforcing the Creative Hierarchy: *The Brothers Karamazov* (Pŭradŏsŭ Kkaramajopu, 2018)

This section examines *The Brothers Karamazov* as a second case study, analyzing how the same institutional conditions that shaped *Rachmaninoff* manifest in a production with a different creative team, a higher commercial profile, and a more compressed compositional timeline. The comparison is methodologically central: by holding the composer constant while varying the production context, it becomes possible to identify which musical features are idiosyncratic and which are systemic.

Background and Production Context

The Brothers Karamazov premiered in 2018 following a showcase process and has since become one of the most commercially successful small-theater ch'angjak musicals of the 2010s. Based on Dostoyevsky's novel, the libretto was adapted by Kim Kyŏng-ju as a graduate project at the Korea National University of Arts and subsequently developed through the Suhyŏnjae (수현재, a musical company) writer

debut program—a structure that, by design, places the script at the center of the creative process. The libretto was selected and developed before a director or composer was engaged; Lee was brought in as composer after O had been attached as director. This production sequence is not incidental to the analysis that follows. It is, in a precise sense, its subject (See Figure 3.11.).



Figure 3.11. Production photograph from the musical *The Brothers Karamazov*.

Source: Park Sŏng-jun, *Segye Ilbo*, January 4, 2022,
<https://n.news.naver.com/mnews/article/022/0003653887>.

The production ran for 116 performances between March and June 2021 at the Yes24 Stage 1 in Taehangno, with an average ticket price of 40,000 won and a paid attendance rate of 98.22%—the top-selling mid-size theater production of the first

half of 2021 (KOPIS, Korea Performing Arts Box Office Information System 2021). It has since been revived in 2023 and exported to Shanghai's Grand Theater in 2024. The instrumentation is minimal: piano with occasional synthesizer pad, a choice the composer attributes explicitly to budget constraints imposed by the production company (Lee, personal communication, 2018). The all-male cast configuration reflects the genre's known audience demographics as much as the dramatic source material.

The production was developed under the Ch'angjak Sansil (창작산실) program, administered by Arts Council Korea, which provided public funding for its development. The work was developed through a series of staged readings and workshop performances before its commercial premiere, with the composer entering the process at a point when the libretto was substantially complete. Lee's compositional window for the full score was approximately one month (Lee, interview, August 2021)—a tight timeline that, as the following analysis will show, shaped the music in ways characteristic of the genre.

Musical Structure and Tonal Coherence

The work consists of nineteen numbered songs. There is no overture. The production opens directly with a production number staging Fyodor's death—a structural inversion that places the dramatic consequence (the murder) before its causes (the

family history, the conflict) have been established. This choice was made at the level of the libretto, and the music follows it accordingly: the opening number is tonally and dramatically unresolved, establishing tension rather than orientation. The work is tonally centered on D minor throughout, with D as a persistent pedal point across the nineteen numbers. This tonal consistency functions as a unifying device across formally disparate numbers: a form of musical coherence imposed at the level of tonal center rather than at the level of motivic development or formal architecture.

The functional designations of the nineteen numbers reveal a partial alignment with Broadway formal conventions alongside significant departures. Number 1 “*Nan Ssŏkji Ankŏya*” (난 썩지 않을 거야, I will not rot) functions as an opening production number; No. 2 “*Ajik Sarang Halsu Inntauŭn Kŏn*” (아직 사랑할 수 있다는 건, That I can still love) as an “I am” song for Alyosha; No. 9 “*Sarangŭl Hago Shipŭjiman*” (사랑을 하고 싶지만, I want to love) as an “I want” song.

Numbers 15 and 16 are consecutive “I am” songs for different characters—a placement that departs from standard musical theater practice. The composer has suggested this clustering reflects the dramatic rather than musical logic of the production: the libretto required each character a monologue at this narrative juncture, and the musical form followed.

The opening numbers, designated No. 0 (Intro) and No. 1 “*Nan Ssŏkji Ankŏya*” (난 썩지 않을 거야, I will not rot) establishes the production’s formal approach immediately. The text, drawn from a biblical source (Luke 11:27) and subsequently transformed into a demonic inversion appropriate to the production’s dramatic frame, was given to the composer in complete form.

The Script as Score: Lyrics Before Music

The first page of the *The Brothers Karamazov* libretto on which the first musical number appears illustrates, with unusual clarity, the institutional logic that governs ch’angjak musical production. The document that Lee received was not a dramatic text awaiting musical development but a fully realized dramatic and lyrical blueprint. The page contains stage directions establishing the mise-en-scène and spatial-temporal context. Character indications marking who sings each line. Music cue markers alternating between No. 0 (Intro) and No. 1, and the complete lyrics for both numbers, written out in full in poetic form. (See Figure 3.12 and 3.13.). The composer received this page and set the lyrics verbatim, without altering a single character, because the one-month compositional window left no time for substantive dialogue with the librettist (Lee 2021). The composer’s task was to provide music that served this already-written dramatic and lyrical structure—not to participate in its creation. This is not unusual in musical theater; it is the norm in the Broadway tradition as well. What is distinctive in the ch’angjak musical context is, first, that the librettist

and lyricist are the same person, meaning the lyrics are written as dramatic text with no musical consideration built in; and second, the degree to which the timeline constraints prevent any subsequent negotiation between lyricist and composer, and the degree to which the institutional hierarchy discourages the composer from requesting revisions.

인트로(Intro)

형제들, 각자의 동굴에서.
침대를 바라본다.

표도르, 온 몸에 피를 흘리며 침대로 걸어온다.
발바닥의 피가 바닥에 길을 낸다.
표도르의 눈은 경악으로 가득 차있다.
표도르, 천천히 침대 위에 쓰러진다.

M0. Intro

그대를 배었던
배는 복되도다
그대에게 양식을 준
젖꼭지도 복되도다
특히 젖꼭지가 가장 복되도다 누카복음서
저는 거짓말이고 거짓의 아버지올시다

그대를 배었던
배는 복되도다
그대에게 양식을 준
젖꼭지도 복되도다

표도르, 벌떡 일어나며.

M1. 난 썩지 않을 거야

표도르
여기야 어디야?
내가 왜 누워 있지?
누가 날 죽인 거야?
내 이름은 표도르비치!
인생을 사랑하고
여자들을 더 사랑했어

사는게 다 거짓 같아
진실들을 더 조롱했어

비열한 삶이라서
속물들은 더 사랑을 해

삶이 내 몸을 다 빠져나간다.

Figure 3.12. The page in the *The Brothers Karamazov* libretto on which the first musical number appears. The page contains stage directions depicting Fyodor's death scene, music cue markers alternating between No. 0. Intro and No. 1. “*Nan Ssōkji Ankōya*” (난 썩지 않을 거야, I will not rot), and complete lyrics for both numbers written in poetic form. Left column: No. 0 Intro lyrics sung by one voice; right column: the same lyrics sung simultaneously by a second voice. No. 1 lyrics are Fyodor's. The composer set all lyrics verbatim without alteration.

Source: Lee personal archive.

Intro

Stage directions:

형제들, 각자의 동굴에서. 침대를 바라본다.
 The brothers, each in their own cave. They look toward the bed.

표도르, 온 몸에 피를 흘리며 침대로 걸어온다. 발바닥의 피가 바닥에 길을
 낸다. 표도르의 눈은 경악으로 가득 차있다. 표도르, 천천히 침대 위에
 쓰러진다.
 Fyodor walks toward the bed, bleeding all over his body. The blood from the
 soles of his feet traces a path on the floor. Fyodor's eyes are filled with horror.
 Fyodor slowly collapses onto the bed.

No. 0. Intro

그대를 베었던 *Kūdaerül paeōttōn*
 She who bore you is blessed
 배는 복되도다 *Paenŭn poktoedoda*

Blessed is the womb

그대에게 양식을 준 *Kŭdaege yangsigŭl chun*

Blessed is the nourishment she gave you

젖꼭지도 복되도다 *Chŏtkekchido poktoedoda*

Blessed above all is the nipple

특히 젖꼭지가 가장 복되도다 누카복음서 *T'ŭkhi chŏtkekchiga kajang
poktoedoda Nukabogŭmsŏ*

Blessed above all is the nipple — from the Gospel of Luke

저는 거짓말이고 거짓의 아버지올시다 *Chŏnŭn kŏjinmarigo kŏjitŭi abŏjiols
ida*

I am a lie and the father of lies

표도르, 벌떡 일어나며.

Fyodor, rising suddenly.

M1. 난 썩지 않을 거야 (*Nan Ssŏkji Ankŏya*, I Will Not Rot)

Character: 표도르 (Fyodor)

여기야 어디야? *Yŏgiya ŏdiya?*

Where is this place?

내가 왜 누워 있지? *Naega wae nuwŏ itchi?*

Why am I lying here?

누가 난 죽인 거야? *Nuga nal chugin gŏya?*

Who killed me?	
내 이름은 표도르비치! <i>Nae irŭmŭn Pyodŏrŭbichi!</i>	
My name is Fyodorovich!	
인생을 사랑하고 <i>Inseng-ŭl sarang-hago</i>	
I loved life	
여자들을 더 사랑했어 <i>Yŏjadŭl-ŭl tŏ sarang-haessŏ</i>	
and I loved women even more	
사는게 다 거짓 같아 <i>Sanŭn-ge ta kŏjit kata</i>	
Everything about living felt like a lie	
진실들을 다 조롱했어 <i>Chinsildŭl-ŭl ta chorong-haessŏ</i>	
I mocked all truths	
비열한 삶이라서 <i>Piyŏl-han salmirasŏ</i>	
Because life was vile	
속물들은 더 사랑을 해 <i>Songmuldŭl-ŭn tŏ sarang-ŭl hae</i>	
the vulgar ones loved even more	
삶이 내 몸을 다 빠져나간다. <i>Salmi nae mom-ŭl ta ppajyŏ-naganda.</i>	
Life is draining out of my body entirely.	

Figure 3.13. Translation of libretto page above.

Source: From the private collection of Lee.

Meter and Syllable

No. 0 features frequent metric shifts driven by text-setting demands. The opening measure is in 3/8 to give the actors a comfortable place to breathe; m. 2 shifts to 12/8; m. 4 to 6/8 (a full 12/8 bar created too long a wait before the music resumed); m. 5 returns to 12/8; m. 7 shifts back to 6/8; m. 8 to 12/8; and m. 9 to 6/8 with a fermata. Lee explained that this fermata is not a hold in the conventional sense but a marking for the actors to apply *tempo rubato*—some actors prefer to stretch the phrase longer, others shorter (Lee 2021) (See Figure 3.14.).

저음패드 in
아들들 침대에 모여, 손 모으면 >>> Go

이진욱

드미트리/알료샤

그대를 베었던 배는 복되도다

이반/스메르자코프 (이반 숨!)

그대를 베었던 배는 복되도다

Piano

5

그대에게 양식을 준 거짓말도 복되도다 특히 *f*

그대에게 양식을 준 거짓말도 복되도다 특히

Pno.

8

헛소리가 가장 복되도다 루카복음서 저는 거짓말이고 거짓의 아버지입니다, *rit.*

헛소리가 가장 복되도다 루카복음서 저는 거짓말이고 거짓의 아버지입니다, *rit.*

Pno.

Figure 3.14. Musical score of No. 0 (Intro) from the musical *The Brothers Karamazov*.

Source: From the private collection of Lee.

No. 0 proceeds into No. 1 without a break. Because the final portion of No. 0 carries a dense concentration of syllables, the music remains in 12/8 until the text ends; No. 1 then begins abruptly in 6/8. The shift produces a musically unnatural effect—one that is not a compositional choice in the conventional sense, but a consequence of the rule that when the lyric ends, the bar ends (See Figure 3.15.).

19 드미트리
f 그 대를 베—었 던 배—에 는 복 되 고 —복 되 도 다 그 대 의 양 식 은 복 — 되 다
이반/알료샤
아 — 아 아 아 아 아 — 아 — 아 — 아 아
스메르자코프
아 — 아 — 아 아 — 아 — 아 — 아 아 — 아 — 아 — 복 — 되 다
Pno.
Attacca

M1. 난 썩지 않을 거야 (All Cast)

LEE JINWOOK

표도르
여 기 가 어 디 야 내 몸 이 왜 이 려 지 누 가 날 죽 인 거 야 내 이 름 은 표도르비치!
Piano
7.

Figure 3.15. Musical score showing the transition from No. 0 (from m. 22) into No. 1 in the musical *The Brothers Karamazov*.

Source: From the private collection of Lee.

The harmonic foundation of No. 0 is built on a pedal point on E, above which the right-hand piano accompaniment moves in parallel sixths tracking the vocal melody. This device simultaneously maintains forward harmonic motion and evokes a chant-like sacred sonority appropriate to the biblical text. The exchange between the two vocal lines—Alyosha and Dmitri singing the same text in parallel—reinforces the liturgical register while distributing the melodic material between characters. The tonal language here is not D minor but the Dorian mode on E, a modal choice that aligns the music with medieval ecclesiastical practice and distances it from conventional Western harmonic syntax.

The passage following No. 0 incorporates a quotation from the *Kyrie eleison* of Bach's B-minor Mass. The composer used this borrowing to adjust the rhythm to fit the text while evoking a sacred musical register consistent with the biblical source of the lyric. The chant-like character of the Bach passage (its sustained, syllabically transparent vocal lines) aligned with the formal demands of the Korean text as given (See Figures 3.16 and 3.17.).

The musical score is written for Alto and Tenor voices with piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The Alto part starts with a rest, then enters with the lyrics "Ky - ri - e e -". The Tenor part enters with "Ky - ri - e e - le -" and continues with "- i - son, Ky - ri - e e - le -". The piano accompaniment features a pedal point on E in the bass and parallel sixths in the right hand. Dynamics include *mf* (mezzo-forte) and *p* (piano). The section is marked with a repeat sign and a first ending bracket.

Figure 3.16. Score excerpt, Bach B-minor Mass, *Kyrie eleison*.

11 **Piu mosso** [드미트리/알료샤] 이반/스메르자코프 그 대를
그 대를 배 - 었 던 배 - 에 는 복 되 고 - 복 되 다 그 대 의 양 식 은 복 - 되 다 아 - 아 -

15 베 - 었 던 배 - 에 는 복 되 고 - 복 되 다 그 대 의 양 식 은 복 - 되 다 아 - 아 -
아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 -

19 [드미트리] f 그 대를 배 - 었 던 배 - 에 는 복 되 고 - 복 되 다 그 대 의 양 식 은 복 - 되 다 *Atacca*
[이반/알료샤] 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 -
[스메르자코프] 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - 아 - *Atacca*

Pno. *Atacca*

Figure 3.17. Score excerpt, No. 0 Intro (continued), *The Brothers Karamazov*. Quotation from Bach B-minor Mass *Kyrie eleison* embedded within original compositional material.

Source: From the private collection of Lee.

No. 1, "*Nan Ssökjı Anköya*" (난 썩지 않을 거야, "I Will Not Rot"), functions as a production number but is formally through-composed (ABCD), organized around the lyric's dramatic arc rather than any repeating musical structure. The harmonic language of the opening measures establishes the work's governing logic: the bass sustains D as a pedal point while the right hand descends chromatically, generating a sequence of dissonant sonorities (i–chromatic descent–I[M]) that enacts Fyodor's dying confusion. The syllabic groupings of the lyric—*Yögiya ödiya* (여기가 어디야, "where is this place") (3+3 syllables), *Naega wae nuwö itchi* (내가 왜 누워있지, "why am I lying here") (3+4), *Nuga nal chugin göya* (누가 날 죽인 거야, "who killed me") (3+4)—fall consistently in triple units, making compound triple meter (6/8) the most natural accommodation (See Figure 3.18.). The harmonic progression moves from this chromatic opening (mm. 1–8, D minor: i–chromatic descent–I[M]) through VI–VII–V(M)–V/IV (mm. 9–10), and concludes with an *attacca* into No. 2, foreclosing any sense of harmonic resolution.

Figure 3.18 shows a musical score excerpt for the piece "Nan Ssökjı Anköya" (난 썩지 않을 거야, "I Will Not Rot"). The score is in D minor, 6/8 time, and consists of five systems. The first system (measures 1-6) is marked "Piano" and features a chromatic descending line in the right hand. The second system (measures 7-11) is marked "Pno." and continues the chromatic descent. The third system (measures 12-15) is marked "Pno." and includes a "rit." marking. The fourth system (measures 16-19) is marked "Pno." and includes a "meno mosso" marking. The fifth system (measures 20-23) is marked "Pno." and includes a "f" marking. The Korean lyrics are written below the staff, and the English translation is provided in the caption.

Figure 3.18. Score excerpt, No. 1 "Nan Ssökjı Anköya" (난 썩지 않을 거야, "I Will Not Rot"), mm. 1–10, showing D-minor pedal point with chromatic descending right hand (i–chromatic descent–I[M]), compound triple meter (6/8) accommodating 3+3 and 3+4 syllabic groupings of the Korean lyric, and *attacca* into No. 2.

Source: From the private collection of Lee.

No. 2, "*Ajik Saranghalssu Inntaŭn Kŏn*" (아직 사랑할 수 있다는 건, "That I Can Still Love"), is an "I am" song for Alyosha, formally designated AABB' (See Figure 3.19.). The lyric presents Alyosha's emotional interiority as he leaves the monastery; the musical form accommodates this by alternating between two melodic units rather than generating new material with each phrase. As with No. 1, the musical form follows the shape of the given lyric rather than establishing its own architecture, and the melody does not sit naturally against the text. In m. 7, the phrase *kohyang hyŏngjedŭl* (고향 형제들, "hometown brothers") contains five syllables distributed across two word units—*kohyang* (고향, "hometown"), two syllables set to three beats, and *hyŏngjedŭl* (형제들, "brothers"), three syllables set to another three beats—a distribution that strains the natural boundaries of the Korean words.

Freely

알료샤 수 도 원 을 나 오 며 생 각 했 지 무 슌 일 이 일 어 날 것 같 은 예 감

Freely

Piano

6 **a tempo**

몇 년 만 에 찾 아 온 고 향 형 제 들 그 리 고 싸 늘 하 게

a tempo

9 **a tempo**

식 어 있 는 아 버 지 내 가 할 수 있 는 게 무 엇 일 까 나 는 어 떤 기 도 를

a tempo

13

해 야 할 까 머 지 않 아 찾 아 올 의 심 두 려 움

Figure 3.19. Score excerpt, No. 2 "Ajik Saranghalssu Inntaŭn Kõn" (아직 사랑할 수 있다는 건, "That I Can Still Love"), showing AABB' formal structure, D-minor pedal point continuing from No. 1, and Dorian inflection (Bb consistently avoided in melody).

Source: From the private collection of Lee.

Metric Flexibility as Lyric Accommodation

The scores show frequent metric changes—shifts between 12/8, 3/4, 7/8, 4/4, 2/4, and 6/8 within single numbers and sometimes even within single phrases. In Western art music and Broadway composition, metric change is a compositional tool: it creates tension, marks formal articulation, or characterizes a motive. Here, the metric changes follow the syllabic structure of the Korean lyric text rather than an independent musical logic. When a lyric phrase ends before the bar is complete, the bar is shortened rather than padded; when a phrase overruns the prevailing meter, the meter is stretched. The result is a metric profile that maps the rhythmic shape of the text rather than establishing an independent musical pulse. As the composer observed, the ending of the text meant the ending of the bar—musical time accommodating dramatic time (Lee 2021).

No. 3, "*Nanūm Kūrōn Namjaya*" (나는 그런 남자야, "I Am That Kind of Man"), illustrates the over-syllabification tendency with particular clarity. The number is cast in 4/4 as a march to characterize Dmitri's militaristic personality, and the formal design is ABCC'. The vocal line from m. 1 already packs the lyric at near-maximum density.

At mm. 29–37, where Alyosha and Dmitri exchange accusations over who is responsible for their father's death, the vocal lines are packed without a single gap and the rhythmic units move in small, irregular subdivisions. In m. 29, the fifteen-syllable line *abōjirŭl chugigetla malhago tadanyōssō* (아버지를 죽이겠다 말하고 다녔어, "you went around saying you would kill your father") is distributed across a single bar: eight syllables as sixteenth notes and six syllables as triplets. In m. 30, to fit the phrase *Kŭrushenk'arŭl ppaeatsŭryō haessŭnikka* (그루첸카를 빼앗으려 했으니까, "because they tried to take Grushenka away") within a single bar, the word *Kŭrushenk'arŭl* requires a quintuplet, five notes subdivided from a single beat, followed by four sixteenth notes for *ppaeatsŭryō* and four eighth notes for *haessŭnikka*. This compositional approach continues through m. 37. The lyric of m. 37, *hyōngjedŭl chung naega cheil pōrōriji* (형제들 중 내가 제일 버러리지, "I am the worst among the brothers"), is expressed through a metric change to 2/4, rendered in a difficult rhythmic meter that strains natural delivery. The metric changes within this section are driven entirely by the syllable structure of the argumentative lyric rather than any dramatic or musical intent (See Figure 3.20.).

4 33

알 유 력 한 용 의 잔 드 미 트 리

드 누 군 가 머 리 통 을 박 살 냈 어

Pno.

(8)

35

알 까 라 마 형 제 를 의 심 할 거 야

드 난 독 안 에 든 쥐 가 되 었 어

드 난 정 말 버 러 지

Pno.

(8)

38

드 형 제 들 중 내 가 제 일 버 러 지 지

Pno.

(8)

Figure 3.20. Score excerpt, No. 3 "*Nanūm Kūrōn Namjaya*" (나는 그런 남자야, "I Am That Kind of Man"), mm. 29–37, showing maximum syllabic compression: fifteen-syllable lines distributed as sixteenth notes and triplets, quintuplet (5:1) subdivisions for nine-syllable word groups, and metric shift to 2/4 at m. 37, all driven by the argumentative lyric rather than musical logic.

Source: From the private collection of Lee.

Syllable-Driven Form: Meter Changes and Musical Consequence

No. 15, "*Paljak*" (발작, "Seizure"), Smerdyakov's "I am" song, offers a particularly concentrated example of metric instability driven by syllable structure. When the composer received the lyric for this number, it was over four A4 pages—the equivalent of a long theatrical monologue. Setting it required a form that followed the arc of the text rather than establishing any repeating musical structure. The resulting design is ABCDEF, without return of earlier material. The metric changes within this number are correspondingly extensive, and mm. 20–26 illustrate the pattern with unusual density: m. 20 is in 4/4, m. 24 shifts to 2/4 for a single bar, m. 25 returns to 4/4, and m. 26 moves to 6/8. Each change corresponds directly to a shift in syllable grouping in the lyric (See Figure 3.21.). From a purely musical perspective, this passage resists hearing as a coherent formal unit; the metric framework that would allow a listener to internalize a rhythmic pattern is never established. The passage is, however, dramatically transparent: the fractured meter enacts the psychological fracture that the dramatic context requires, and the text remains intelligible throughout. Drama leads, music follows.

2

20

내 몸 에 선 수 증 기 가 퍼 저 흘 러 내 러 짜 림 하 고 경 연 하 고 뒤 틀 리 다 - 침 이 흐 르 지 -

23

meno mosso

rit. 상 패 한 기 본 아 *accel.*

믿 기 지 않 겠 지 만 그 건

meno mosso

rit. *accel.*

26

a tempo

인 간 은 신 보 다 기 적 을 믿 는 존 재 야 하 지 만 기 적 을 믿 으 면 수 치 스 러 워

a tempo

30

교 회 에 가 지 그 - 건 내 - 가 이 해 하 지 못 하 는 유 일 한 고 통 이 야

35

믿 기 지 않 겠 지 만 수 치 심 은 진 실 한 고 통 이 야 - - *rit.*

rit.

Figure 3.21. Score excerpt, No. 15 "*Paljak*" (발작, "Seizure"), mm. 20–26, showing metric changes in every measure (4/4 → 2/4 → 4/4 → 6/8) in direct correspondence to shifting syllable groupings of the lyric.

Source: From the private collection of Lee.

Formal Design and the Lyric Arc

The formal designs of individual numbers in *The Brothers Karamazov* depart systematically from the periodic structures typical of Broadway musical composition. The numbers tend instead toward through-composition or irregular sectional structures that follow the shape of the lyric text. No. 1 carries an ABCD structure; No. 2, AABB'; No. 3, ABCC'; No. 6, ABCDCDF; No. 15, ABCDEF; No. 16, ABCDAFCGHI; No. 19, ABCADAEAF. These designs reflect the successive dramatic sections of the given texts—each section bringing new material requiring new music, without the return structures that periodic forms would generate.

The through-composed tendency of these numbers is not a preference for through-composition as a compositional aesthetic. It is the formal consequence of setting a lyric text composed as dramatic text rather than as song text, one that advances through narrative rather than returning to a refrain, that presents character rather than establishing a hook. The form of the music was determined by the form of the words before the composition began.

The absence of reprise is a significant consequence of this formal tendency. In Broadway-style musical composition, reprise is not merely a structural convention but a primary means by which audiences come to know and remember a show's

music: a melody heard once may pass unnoticed, but a melody that returns—transformed by its new dramatic context—becomes emotionally legible and musically memorable. By contrast, the through-composed, text-driven formal designs of *The Brothers Karamazov* leave little room for this kind of motivic return. When the composer enters the process after the libretto is complete and sets each lyric as it comes, the long-range planning that reprise requires (deciding in advance on a formal and structural framework, and determining which melodies will carry enough weight to bear repetition later) is structurally foreclosed. The music follows the text forward; it does not circle back.

No. 16, "*Tae Sim Mun Gwan*" (대심문관, "The Grand Inquisitor"), is Ivan's "I am" song and one of four consecutive "I am" songs (Nos. 15–18) that cluster at this point in the libretto—Smerdyakov (No. 15), Ivan (No. 16), Alyosha (No. 17), and Fyodor (No. 18). This clustering has no precedent in standard *ch'angjak* musical practice: "I am" songs are typically distributed across the dramatic arc to introduce characters progressively. Here, the libretto requires each of the brothers to deliver a philosophical monologue at this narrative juncture, producing a sequence that maps more directly onto the conventions of spoken drama (the soliloquy sequence) than onto those of the integrated musical. The formal design of No. 16 (ABCDAFCGHI, ten discrete sections) is the most complex in the score, reflecting the philosophical density and argumentative range of Ivan's text. The number opens with a reprise of the main theme from No. 1, explicitly linking Ivan's argument about divine cruelty to

Fyodor's death, which opened the work. At m. 71, a passage previously heard in D minor returns in D major—a tonal shift requested by the actor performing Ivan, who wanted the passage to produce a sense of exhilaration rather than oppression. This revision, as analyzed in the following section, illustrates with particular precision the mechanism by which actor preferences enter the musical text (See Figure 3.22.).

Score

M16.대심문관1 (이반)

이진욱

스메르; 목 매고, 손 내릴때 >>> Go 이반

이반

당 신 에 게 묻 고 싶 어 당 신 의 아 만 은 어 디 서 시 작 된 거 야

Piano

X4

rit.

6

인 간 에 게 자 유 를 준 이 유 가 뭐 - 지 -

Pno.

Figure 3.22. Score excerpt, No. 16 "Tae Sim Mun Gwan" (대심문관, "The Grand Inquisitor"), showing the reprise of No. 1's main theme in mm. 2–9 and a portion of the number's shifting ABCDAFCGHI formal structure. The thematic return links Ivan's argument to Fyodor's death.

Source: From the private collection of Lee.

No. 19, the final number, is one of the rare instances within this score in which reprise functions as a primary structural device. Melodic material from the second half of No. 1 returns, placing the opening production number's theme at the end of the work as a formal frame. The formal design, ABCADAEAF, is a rondo-like structure in which the returning A section (the No. 1 theme) acts as a refrain between new episodes. Each of the four brothers in turn declares that he is the one who killed the father, and the A theme returns between each declaration. The work ends on D, completing the tonal arc that began with the D pedal of the opening number. This final number illustrates the narrow scope within which reprise can function in a work governed by lyric primacy: reprise is possible here because it is the conclusion, and because the libretto explicitly requires the same music for the same text—the brothers' collective act of self-accusation. Reprise as a structural device, available to the composer only where the dramatic text itself provides the occasion for musical return, is a marker of how thoroughly lyric primacy governs the compositional process (See Figure 3.23.).

표도르 ; 모르는 삶이라서
사랑을 할 수밖에 없잖아.
모두가 그 죄 밖에 없잖아. >>> Go

알료샤

P1 아 무 도 이 해 할 수 없 지 한 번 쯤 모두 아버 지 를

Piano

5

이반

죽 이 고 싶 었 어 누 가 행 동 을 했 - 을 까 그 건 중 요 한 게

Pno.

9

a tempo 스메르자코프

rit.

아 - 니 아 누 가 더 원 했 을 까 내 가 누 구 인 지 말 할

a tempo

Pno.

rit.

Figure 3.23. Score excerpt, No. 19 (final number), mm. 2–11, showing the reprise of No. 1's main theme (originally mm. 45–50) as a refrain within the number's rondo-like ABCADAEAF formal structure. No. 1's theme returns between the brothers' sequential self-accusation declarations; the final cadence on D completes the tonal arc.

Source: From the private collection of Lee.

Classical Quotation as Prestige Strategy

In ch'angjak musicals more broadly, classical citation serves two overlapping functions. It is a cultural capital claim situating the work not merely as entertainment spectacle but as something serious and analytically rewarding, worthy of repeated viewing and close attention. It is also a practical resource. Cited material is compositionally pre-formed and copyright-free, reducing the demands on the composer under a compressed timeline. *The Brothers Karamazov* incorporates several direct citations from the Western classical repertoire alongside its original compositional material. As noted above, the No. 0 Intro draws on the *Kyrie eleison* from Bach's B-minor Mass; No. 4 borrows from Scriabin's *Étude*; and No. 6 references the opening of Prokofiev's Piano Sonata No. 1. The composer characterizes these citations as serving two related functions: evoking the Russian classical world of the Dostoyevsky source, and providing musical material of established prestige during a period of compressed compositional time (Lee 2023).

No. 4, "*Muöl Midŭn Kōya*" (무얼 믿는 거야, "What Do You Believe"), begins with a two-measure introduction borrowed from Scriabin's *Étude* Op. 8 No. 12. The citation establishes a Russian classical atmosphere that anchors the work in the Dostoyevsky source and signals to audiences the prestige register to which the production aspires. Following the introduction, the number's harmonic and melodic language closely resembles that of No. 1 (the D-minor pedal point, the chromatic voice-leading, the syllabically dense vocal line) suggesting that the classical citation

functions as a frame rather than a substantive compositional integration: the Scriabin passage opens the number, then gives way immediately to the work's characteristic idiom. The formal design is ABABA', with each A section reprising the main theme of No. 1 (See Figure 3.24.).

이반 ; 내가 들기론 조시마 장로의 시신이 엄청난 속도로 썩어간다고 하던데.
 너희 종교에서 성인들의 시신을 썩지 않는다고 가르쳤다면?
 그런데 왜 가장 존경받는 수도사의 시신은 가장 빨리 썩어간 거지?
 그에 비해 아버지의 시신을 봐. >>> Go

이진욱

Slow

Piano

이반 ; 지금이라도 벌떡 일어나서 보드카를 마시며 춤을 출 것처럼 생각해.
 이런 현상은 어떻게 설명할거야?
 알료샤 ; 믿음에는 증거가 필요하지 않아. >>> Go to m.3

Tempo primo

알료샤

사람은 삶을 사랑해야 해

이반

신은 널 속이고 있는 거야

Tempo primo

Pno.

Figure 3.24. Score excerpt, No. 4 "Muöl Midün Kōya" (무얼 믿는 거야, "What Do You Believe"), mm. 1–2, showing opening citations from Scriabin's Étude Op. 8 No. 12 as Russian classical frame, D-minor pedal point, and ABABA' reprise structure with No. 1 main theme, mm5-8.

Source: From the private collection of Lee.

No. 6, "Abōji wa Adūl" (아버지와 아들, "Father and Son"), is a duet for Fyodor and Dmitri. At m. 13, the piano accompaniment introduces a figuration borrowed from the opening of Prokofiev's Piano Sonata No. 1—a passage

characterized by rapid chromatic motion and rhythmic density that evokes the Russian classical world of the Dostoyevsky source while also providing the composer with a technically demanding accompaniment pattern under compressed compositional conditions. As with the Scriabin citation in No. 4, the Prokofiev figure appears at the beginning of a formal section and then gives way to the work's characteristic harmonic language; it functions as a prestige marker rather than as a structurally integrated element. The formal design of No. 6, ABCDCDF, is among the most through-composed in the score, reflecting the confrontational dramatic content of the father-son encounter and the absence of repetition structures in the lyric (See Figure 3.25.).

2
13 **Piu mosso** 표도르
내 핏 속 의 가 장 더 러 운 피

표도르 : 드미트리 황 폐리면 >>> Go

Piu mosso

Pno. (8) - 1

16 주 정 병 이 망 나 니 머 지 리 개 새 끼 배 은 망 덕 한 무 식 한 새 끼

Pno.

18 [드미트리]
내 핏 속 의 가 장 더 러 운 피

Pno.

20 어 린 광 대 흠 혈 귀 구 더 기 동 파 리 인 간 탈 을 쓴 구 두 쇠 영 강

Pno.

22

Pno.

Figure 3.25. Score excerpt, No. 6 "*Abōji wa Adŭl*" (아버지와 아들, "Father and Son"), including the part showing piano accompaniment figuration cited from the portion of form and melody Prokofiev Piano Sonata No. 1 as prestige frame preceding characteristic, mm13-46. D-minor pedal texture; portion of the ABCDCDF formal structure.

Source: From the private collection of Lee.

The coexistence of classical citation and the popular harmonic idiom of the K-pop ballad style—fifth-cycle progressions (D–G–C–F–B $\flat$ –E $\flat$ –A) deployed at climactic moments, a harmonic pattern deeply internalized by South Korean audiences through decades of popular music consumption—is characteristic of ch'angjak musical composition more broadly. Almost all South Korean musical composers are trained in classical music; the audiences are habituated to South Korean popular music. The music navigates both worlds, serving the cultural aspirations of the field while remaining effectively accessible to its audiences. This navigation is an institutional negotiation as much as an aesthetic one.

No. 9, "*Sarangŭl Hago Shipŭjiman*" (사랑을 하고 싶지만, "I Want to Love"), functions as the production's "I want" song for Alyosha and represents the work's most explicit departure from its prevailing classical idiom. In contrast to the modal, pedal-point-driven language of the preceding numbers, No. 9 is cast in the harmonic style of the K-pop ballad: a diatonic major-key melody over a circle-of-fifths harmonic progression, with the characteristic emotional climax at the chorus (m. 19 onward). The formal design is ABC (verse, bridge, chorus) aligning with the commercial popular song format rather than the through-composed or irregular sectional designs of the other numbers. The actor delivers the opening measures unaccompanied in a blackout, a staging choice that foregrounds the vocal performance and heightens the emotional immediacy of the text. This number

illustrates the coexistence of classical and popular idioms within a single score: the work deploys Western art music citation for dramatic prestige and modal archaism for religious atmosphere, but reaches for the K-pop ballad idiom when the dramatic moment calls for direct emotional communication with the audience (See Figure 3.26.).

알료샤 : ... 나머지 1분동안 할 말과 버릴 말들에 대해 생각했어요.
그러다보니 몇 초 밖에 남지 않았고, 그때야 비로소,
할 말이 떠올랐어요. >>> Go

이진욱

A

알료샤

난 고백했 조 당신을 사랑하겠노라 고맙습니다 하나님께 바친

Piano

B

알료샤

몸이지만 당신을 위해 조금 남겼나 봐요 나 선택했 조

Pno.

12

알료샤

다시 사랑은 앓겠노라 고맙습니다 하늘이 되고 싶었던 바람처럼 사랑은

Pno.

16

알료샤

아무나 할 수 없나 봐요 달려가 당신의 남자가 되는 건

Pno.

20
알료사 다 시 태 어 난 다 면 ◻ ◻ 사 랑 을 하 고 싶 지 만 ◻ ◻ 당 신 과

Pno.

24
알료사 아 침 을 맞 이 하 고 ◻ 싶 지 만 ◻ 가 까 이 갈 수 없 다 면 ◻ 단 념 할

Pno.

27
알료사 래 ◻ 요 ◻ 이 렇 게 사 는 결 선 택 해 버 린 나 누 구 나 사 랑 을 하 면
poco rit. **Freely**

Pno. *poco rit.* **Freely**

31
알료사 아 픈 가 요

Pno.

33
알료사

Pno.

Attacca

Figure 3.26. Score excerpt, No. 9 "*Sarangul Hago Shipujiman*" (사랑을 하고 싶지만, "I Want to Love"), mm. 1–19, showing diatonic major-key melody over circle-of-fifths harmonic progression (K-pop ballad idiom), ABC formal design (verse–bridge–chorus), and unaccompanied opening in blackout.

Source: From the private collection of Lee .

When the Score Changes

The Brothers Karamazov offers two well-documented cases in which the score was revised during the production process in direct response to the preferences of actors and the demands of dramatic delivery. These revisions are analytically significant because they illustrate, with unusual precision, the mechanism by which the drama-dominant logic of the production system inscribes itself in the musical text not only before composition but through composition.

The first case involves No. 11, "*Sujeungi*" (수증기, "Steam"). In the original version of the score, a melodic phrase that occurs at a moment of dramatic climax was written with a descending contour—the melody moved downward in pitch as the text reached its emotional peak. This same phrase recurs later in the number, sung by Smerdyakov; Lee had conceived the descending line deliberately, so that Smerdyakov's later repetition of the identical melody would register as an unsettling imitation of Ivan's manner. Lee recounted that, during rehearsal, the actor playing Ivan objected to the descending contour and requested an ascending line instead, reasoning that Ivan's rational, controlled temperament called for a melody that rose rather than fell. From Lee's own account, the original descending contour was the musically and dramatically motivated choice—it was, after all, written to set up the

later echo with Smerdyakov's line. But the actor's preference for a contour that better matched his conception of the character prevailed, and the melody was revised to ascend in response to the request (See Figure 3.27.) (Lee, casual conversation, February 2024).



Figure 3.27. Score excerpt, No. 11 "Sujeungi" (수증기, "Steam"), m. 11, showing the revised ascending contour, originally composed as a descending melodic line.

Source: From the private collection of Lee

From a music-analytic perspective, neither version is inherently superior. Ascending and descending melodic contours can both serve expressive purposes. The choice between them is a matter of interpretation. What is analytically significant is not the result of the revision but its mechanism: the decision was made not on musical grounds but on the basis of the actors' judgment about what served their dramatic delivery. The composer's original musical reasoning was given less weight than the actors' assessment of dramatic appropriateness.

The second case involves No. 16, "*Tae Sim Mun Gwan*" (대심문관, "The Grand Inquisitor"). In the original version of the score, a passage—the climactic moment in which the Inquisitor's theme from No. 1 recurs—was written in minor, consistent with the D-minor tonal center that Lee had established as the work's governing key. During rehearsal and preview performances, Lee recalled, the actors requested that the passage be revised. They wanted it to expose the Inquisitor's argument while simultaneously producing a feeling of exhilaration, a sense of refreshment or uplift, in the audience. The passage was revised to major in response to the actors' request (See Figure 3.28.) (Lee, casual conversation, February 2024).

66

인간을 위해 악마와 거래를 하고 우리에게 자유를

Pno.

69

a tempo

molto rit.

준 거잖아 이제 당신을 인정해야 해

Pno.

molto rit.

a tempo

72

자유가 생겨서 이렇게 난

Pno.

3

74

rit.

악마와 가까워진 거잖아 아 - -

Pno.

rit.

77

아 - - 아 - - 아 *molto rit.*

Pno. *molto rit.*

81 **Freely** *a tempo*

당 신 의 고 통 이 해 할 께 자 신 의 허 튼 소 리 를

Pno. **Freely** *a tempo*

84

사 랑 하 고 있 어 아 무 도 안 들 어 주 니 헛 소 리 한 거 야

Pno.

Figure 3.28. Score excerpt, No. 16 "Tae Sim Mun Gwan" (대심문관, "The Grand Inquisitor"), mm 66-86, showing the revised major passage, originally composed in minor.

Source: From the private collection of Lee.

This revision carries far greater musical consequences than the melodic contour change. The transposition from minor to major alters the tonal relationship of this passage to the rest of the score: a moment conceived as tonally consistent with the work's governing darkness becomes, in major, a passage of a different character. Whether this serves the dramatic meaning of the scene is a matter of interpretation, one that ultimately prioritizes the actors' reading of the moment. What is clear is that musical coherence was secondary to both product-making and audience response to the actors' emotional delivery.

Performance Beyond the Score: Measure 94

The most telling example of the relationship between score, performance, and audience in *The Brothers Karamazov* does not involve a revision to the written score at all. It involves a moment in which an actor made a departure from the score, at the actor's own direction during performance, to elicit a stronger audience response.

At m. 94 of No. 16, the score indicates a high A with a fermata of unspecified duration (See Figure 3.29.). In performance, individual actors extended this note beyond what the composer had envisioned, each holding it to varying degrees in order to showcase their vocal and dramatic capability. Some performers extended the note to the point of visible physical exhaustion. In the South Korean musical world, this kind of extreme physical and emotional display—in which an actor pushes to the

point of apparent depletion—is known as "crawling the floor" (바닥을 걷다), and is recognized as one of the defining elements of audience satisfaction in the genre. The actor's visible exhaustion becomes a source of vicarious satisfaction for the audience. It is also an element that makes the actor more compelling to fans who come to the theater not primarily for the work itself but as devoted followers of a particular performer.

93

환희로 바뀌는 순간 행복한 이 순간 - -

molto rit.

Pno.

molto rit.

Figure 3.29. Score excerpt, No. 16 "*Tae Sim Mun Gwan*" (대심문관, "The Grand Inquisitor"), m. 94, showing fermata on high A. Performance practice: note held significantly beyond notated value, varying by actor.

Source: From the private collection of Lee

This case illustrates with particular clarity the relationship between the written score, performance, and the fan community's feedback loop in ch'angjak musical. The composer's score is not the final word on how the music sounds. Performance decisions, some sanctioned and some made at the actors' own discretion, modify the

music in real time. The fan community's response feeds back into subsequent performances, sometimes as positive reinforcement, sometimes as negative criticism. In this feedback loop, the composer's intentions occupy a position of limited authority. The score establishes the initial conditions, but it does not determine the outcome. Yet still, the composer bears responsibility for the final result regardless of how far that result has drifted from what was originally written, as the composer's name on the score remains theirs, whatever the actors have chosen to do with it. These instances are consistent with the norms of ch'angjak musical production, in which the score functions not as a binding text that determines what is performed, but as a shared document that initiates a process of negotiation among composer, director, actors, and production company. What ends up on stage may differ substantially from what the score specifies, and those differences are not aberrations but expected features of the genre's working practice.

Same Composer, Different Systems: Comparative Analysis

The preceding analyses of *Rachmaninoff* and *The Brothers Karamazov* have demonstrated, in two different productions and contexts, the musical consequences of the drama-dominant structure of ch'angjak musical production. The comparison between them (two works by the same composer, produced within the same general institutional context, but differing in their specific production circumstances) allows

several observations about the systemic rather than idiosyncratic nature of these consequences.

Both productions exhibit the characteristic metric instability of the genre: time signatures change frequently in response to the syllable structure of pre-written lyrics, and the metric framework that would allow music to develop its own formal logic is consistently subordinated to the demands of text-setting. This is not a stylistic preference of the composer—it is a structural feature of the genre that appears consistently across both works, because it is a consequence of the same compositional conditions.

The formal designs of both scores are governed by lyric primacy rather than by pre-established musical architecture. In *Rachmaninoff*, every number follows the dramatic arc of its given text: the ABCAD structure of No. 1 is not a musical choice but a dramatic one, shaped by the sequence of scenes the librettist had already determined. In *The Brothers Karamazov*, the same principle operates at an even more granular level (ABCD, ABCDEF, ABCDAFCGHI) forms that resist musical categorization precisely because they are not musical forms at all but lyrical ones. The difference between the two works in this dimension is one of degree rather than kind: *Rachmaninoff*'s one-month timeline and more complex libretto produce more extreme formal irregularity, but the underlying logic is identical.

The mode of classical citation differs between the two works, but the function is the same. Rachmaninoff builds its entire musical world around the direct quotation

of Rachmaninoff's compositions, a strategy made possible by the biographical subject matter and justified by the compressed production timeline. *The Brothers Karamazov* deploys citation more selectively. Scriabin, Prokofiev, and Bach appear as frames at the opening of individual numbers, establishing a Russian classical atmosphere before yielding to original composition. In both cases, the citation serves simultaneously as a cultural capital claim, situating the work within a serious art-music tradition, and as a practical compositional resource that reduces the demands on the composer working under time pressure. The difference in density reflects the difference in dramatic subject: a biographical work about a composer requires musical citation in a way that a literary adaptation does not.

Both productions also show evidence of revision driven by performer preferences and audience response. In *Rachmaninoff*, the spoken monologue in No. 7 replaced a composed vocal line after rehearsal. More broadly, Lee noted that melody is not infrequently removed or simplified in passages that actors find vocally or emotionally difficult to execute—a routine accommodation rather than an exceptional one. In *The Brothers Karamazov*, the descending melodic contour of No. 11 was revised to ascend at the actors' request; the tonal center of a climactic passage in No. 16 was shifted from minor to major. In both cases, the revisions moved the music in the direction of greater dramatic legibility and greater audience satisfaction, at the cost of whatever internal musical logic the composer had intended. The composer's authority over the finished musical text was, in both productions, structurally limited.

It was limited not by incompetence or indifference, but by the institutional position the composer occupies in the ch'angjak musical production hierarchy.

What the same-composer comparison design demonstrates, in sum, is that the musical features documented across both analyses are not expressions of Lee's individual compositional style. They are expressions of the system within which he works. The same composer, operating under the same institutional constraints across two different productions, produces music that exhibits the same structural features because those features are not chosen but imposed. The drama-dominant logic of ch'angjak musical production is not a tendency or a preference. It is a condition.

Conclusion: Musical Conventions in Ch'angjak Musicals

This chapter has provided the primary musical evidence for the dissertation's central claim: that the drama-dominant structure of ch'angjak musical is not an aesthetic accident but an institutional outcome, and that its consequences are inscribed in the music of the genre in consistent and analytically recoverable ways.

The analysis of *Rachmaninoff* and *The Brothers Karamazov* documented the mechanism by which institutional conditions enter the musical text at multiple points: before composition, when the librettist delivers a completed lyric that the composer sets verbatim; during composition, when time pressure and hierarchical position prevent the composer from negotiating revisions; and through performance and

revision, when performers' dramatic judgments and audience preferences override the composer's notated intentions. The score is, at every stage, a working document rather than a fixed text, and that instability reflects the composer's position at the bottom of the creative hierarchy.

The analysis in this chapter has demonstrated that the drama-dominant institutional structure of ch'angjak musicals, established historically in Chapter Two, is inscribed in the music itself. These are not the marks of a particular compositional style. They are the marks of a particular compositional situation—one in which the composer enters the process last, works from a given text under compressed conditions, and occupies a position in the creative hierarchy whose relative weakness is legible in the music that results. What remains to be explained is why this system exists—why ch'angjak musicals are structured in this way, and what sustains that structure. That explanation is the subject of Chapter Four.

The music of ch'angjak musicals carries the imprint of that authority within it. It sounds the way it does because of who holds authority in the field that produces it, and at what point in the creative process that authority is exercised. Chapter Four will examine that field in its operational detail—the production processes, the power hierarchies, and the feedback loops of consumption that together reproduce the conditions under which this music is made.

Chapter Four. The Mechanism of Ch'angjak Musicals

In every case, you find the writer first. There is no case where the composer is found first.

(Lee, casual conversation, February 2024)

Introduction

The music analyzed in Chapter Three does not simply reflect a composer's aesthetic choices. It reflects, more fundamentally, the conditions under which that music was made. Chapter Three demonstrated that in both *Rachmaninoff* and *The Brothers Karamazov*, musical form substantially depends on lyrical text: phrases are shaped by pre-existing syllable counts, meter is frequently adjusted to fit the rhythm of Korean sentences, and melodic lines serve dramatic delivery rather than musical structural integrity and coherence. This chapter asks why. The answer lies in three interlocking structural conditions. The first is a creative hierarchy in which the composer enters the process last, after the dramatic text has already been fixed, and remains subject throughout production to revision demands from producers and from lead performers whose "ticket power" gives them direct leverage over the score. The second is an educational system that produces performers and creators without the musical literacy to evaluate a score on the terms of learned music. The third is an audience feedback loop, driven by the economic necessity of recouping production costs and avoiding

financial failure, through which a small but economically decisive fan base shapes production decisions in real time—including musical ones—long after a work has opened.

These three axes (production hierarchy, educational reproduction, and audience feedback) form an interlocking system whose overall effect is consistently to orient the conditions of music-making away from musical logic and toward dramatic service. The analysis that follows draws on interviews with practitioners conducted by the author between 2021 and 2022, on Yi Ju-yŏn's 2022 survey of university musical theater programs, on analysis of public funding program system, on trade press coverage in *The Musical*,⁵ and on the fieldwork documentation of fan culture developed in the author's earlier work (Jung 2020). It proceeds from the conditions of production, to the conditions of training, to the conditions of reception, arguing that these three domains constitute a single institutional logic with systematic musical consequences.

The Production System: How Ch'angjak Musicals Get Made

The drama-first logic of ch'angjak musicals is not merely a practical norm. It is inscribed in the formal structure of the public funding programs that now govern the

⁵ A specialized monthly magazine that has served as the primary archive for the South Korean musical industry since 2000.

conditions of production for the majority of works in the genre, and in the sequencing of creative roles that those programs institutionalize and reward.

Pathways to Production: Competition and Company Routes

Ch'angjak musical productions generally begin through two main pathways. The first is the public competition route, administered primarily through the Ch'angjak Sansil (창작산실) program of Arts Council Korea. The second is the company-driven route, typically initiated when a producer identifies a specific subject matter they wish to develop and finances the production independently. Approximately ninety percent of productions now pass through public funding, a consolidation that followed a wave of company failures in the mid-2010s. The dominance of public funding is thus not simply a statement about where money comes from. It is a statement about which institutional logic governs the conditions of production for the vast majority of ch'angjak musical works.

The industry press coverage documents the structural fragility of the company-driven route. In 2014, multiple crises became public simultaneously. One producer cancelled a production immediately before opening night without paying cast and crew and subsequently disappeared; the mid-sized company Musical Heaven filed for court-administered bankruptcy. KOPIS (Korea Performing Arts Box Office Information System) data show 232 active musical production companies in 2014 (Yi

2022: 19)—a large number of small operators sharing a market then estimated at approximately 300 billion won (equivalent to about 285 million USD, based on the 2014 average exchange rate), implying average revenues that leave minimal margin for error. According to a nationwide survey by the Korea Association of Musical Artists (KAMA), presented at the 2022 ALAI International Congress in Seoul, the average production timeline for a ch’angjak musical work is under one year, mostly three to six months. By comparison, the Broadway or West End development process typically takes several years. The financial incentive structure does not favor musical experimentation. Instead, it favors the replication of proven formulas, specifically in subject selection and stylistic approaches that have already demonstrated market stability—material that audiences already recognize, that is easier to generate interest in, and that may reduce marketing costs..

The Script Competition: The Logic of Public Funding

The drama-first logic of ch’angjak musicals is institutionalized in the structure of the public funding programs that now operate the conditions of production for the majority of works. An analysis of the principal programs (the Ch'angjak Sansil competition, the CJ Foundation’s Stage Up program, and the Glocal Musical Live competition) reveals a consistent pattern across all three, the dramatic text is the primary object of selection; music is a secondary element attached to, or developed from, a script already evaluated on dramatic grounds.

The Ch'angjak Sansil Script Competition (창작산실 대본공모) is the most direct institutional expression of this logic. The program's eligibility guidelines specify that "for ch'angjak musicals, one person (the writer) may represent and apply" (Arts Council Korea 2022). Applications are accepted from writers individually without a composer. The submitted materials consist primarily of the libretto: the dramatic text, complete with lyrics. Musical scores are listed as optional supplementary materials, and their absence does not disqualify an application. Blind review of submitted scripts is conducted in stages, preliminary review followed by full review, assessing "the quality of the work as a dramatic text capable of being developed into a stage production" (Arts Council Korea 2024). The program, in other words, evaluates whether a script is good theater before it evaluates whether it can become good musical theater, and in many submissions, it evaluates this without any music at all.

This structure both reflects the existing creative priority and imposes a direct consequence on it. A librettist who wins the Ch'angjak Sansil Script Competition has produced a text formally endorsed by the public funding system as a work worth producing. That endorsement belongs to the text. The composer, joining the project at a later stage, participates not as a co-originator of the work's core concept, but as a specialist tasked with providing music that complements a pre-selected script. The public funding system thus reproduces, at the level of institutional design, the same

sequencing that many South Korean musical composers describe as the norm in private production: writer first, composer second.

The pattern extends to private competition programs. The CJ Foundation's Stage Up (스테이지업) program requires writer-composer teams at the point of application, but the support it provides after selection is oriented primarily toward the dramatic text: "dedicated producer matching, expert customized consulting" directed at developing the work's dramatic conception (CJ Culture Foundation 2024). The Glocal Musical Live (글로컬 뮤지컬 라이브) competition allows writers to apply without a composer in some tracks, then matches composers to selected scripts after the text has been evaluated and selected on dramatic grounds (Glocal Musical Live 2023). In this model, the composer is not merely the last person to enter the creative process; the composer, the music, is a resource to be matched to a dramatic text, rather than a co-creator from inception. Table 4.1. summarizes the drama-first structure across the major public and private funding programs that shape the ch'angjak musical field.

Table 4.1. Drama-first structure of major ch'angjak musical funding programs

Program	Sponsor	Stage	Primary applicant	Score required at entry?
Ch'angjak Sansil: Script Competition	Arts Council Korea (ARKO)	Pre-production (Stage 1)	Writer/librettist alone; composer secondary	Libretto only required.

(창작산실 대본공모)				
Ch'angjak Sansil: Creative Process (창작의 과정)	Arts Council Korea (ARKO)	Development (Stage 2)	Writer-composer team, but prior text selection	Partial. Script must be advanced.
Ch'angjak Sansil: Work of the Year (올해의 신작)	Arts Council Korea (ARKO)	Full production(St age 3)	Full creative team; showcase required	Yes, but text evaluated first in showcase
CJ Foundation Stage Up (스테이지업)	CJ Culture Foundation	Development	Writer & composer team, but dramaturgical consulting prioritized over musical development	Partial.
Glocal Musical Live (글로벌 뮤지컬 라이브)	KAMS / Various producers	Development to production	Writer may apply alone in some tracks; composer matched post-selection	No (writer-only track). Composer added after text selection.

Source: Arts Council Korea 2022, 2024; CJ Culture Foundation 2024; Glocal Musical Live 2023.

As Table 4.1. makes visible, across the full range of public and private support programs for ch'angjak musicals, the dramatic text is consistently the primary object of selection, while the composer remains secondary. This structure reinforces a creative hierarchy that is not merely a pragmatic norm but a formally institutionalized one.

While the proliferation of these programs has created clear advantages—streamlining the collection of diverse ideas and allowing for the rapid production of

commercially viable works—it has simultaneously produced a further consequence. Critics observing the field from within the trade press have expressed concern that these systems essentially allow producers to acquire new creators' ideas at a low cost and develop them according to market demands, rather than fostering artistic depth. As musical critic Jeong su-yŏn noted, “We worry that new creators, desperate for opportunities, are consuming their creative capacity by developing works according to producer demands” (*The Musical* 2020).

Ultimately, this environment, which prioritizes script-based selection to ensure commercial stability, reinforces a production climate where there are fewer opportunities to contemplate and implement a musical language unique to ch’angjak musicals. Paradoxically, the very programs designed to support the field consistently select for dramatic rather than musical innovation.

Producer Authority and the Kap-Ŭl Structure

Within individual productions, the relative weight assigned to each creative role is expressed through the sequencing in which those roles are filled: the writer comes first, the director second, the composer last. Interviews conducted for this study suggest that most composers working in the field harbor private frustrations with this arrangement and its conventions. In my own reading of these interviews, two sources of frustration stood out. One source of that frustration is having to compose in ways that differ from their own musical sensibility, shaping their work according to an

aesthetic that is not their own. Another is the structural expectation that musical creation remains secondary to the drama, to be built around and revised in accordance with it. This subordination is enforced from multiple directions within the production hierarchy, beginning with the company representative or producer, who functions as what Lee described as a "super-*kap*" (수퍼갑)—the supreme authority to whom all creative decisions are accountable:

*The problem is that whoever has the money, the company head.
Everything is oriented around how the company head sees things.*

(Lee, interview, August 2021)

Composer Kim Do-hyeong, a graduate of K-Arts's Music Theater Writing Program, made a similar point:

Film is the director's art, and theater is the actor's art—that's what people say. A musical is the producer's art, the art of whoever puts up the money, they say, because in the end everything gets decided by the producer's choice. So their judgment matters so much.

(Kim, interview, February 3, 2022)

The terms "*kap*" (갑) and "*ül*" (을)—the dominant and subordinate parties in a Korean hierarchical relationship, drawn from the traditional sequence *kap-ül-byōng-jōng*[...] (갑을병정[...])—are in wide circulation across South Korean social and professional life, from employment contracts to media commentary. The composer is

consistently treated as the "ũl" (울) in this relationship: paid on terms set by the producer, hired after the key creative decisions have been made, and expected to deliver music that serves a dramatic vision. Producers typically lack musical training and evaluate music by its ability to serve dramatic and commercial purposes:

Even though it's a musical, the weight of storytelling or drama is far higher than music. Honestly there is no ear for music. It's just: "You're good at music, so please make it, I don't know music." And then, once the music starts coming together, they interfere—do it this way, do it that way. That's how it goes.

(Lee, interview, August 2021)

That the producing company holds final authority over creative decisions is, in itself, unremarkable. In any commercially produced cultural form, those who provide the capital exert pressure over those who provide the labor—this is the ordinary condition of professional entertainment. Richard Dyer, writing about show business more broadly, notes that "there is the usual struggle between capital (the backers) and labour (the performers) over control of the product," and observes that professional entertainment is unusual precisely because "it is in the business of producing forms not things"—meaning that the workforce is, at least in principle, better positioned to determine the shape of its product than workers in more standardized industries (Dyer 2002: 20). What this structure means in practice is that creative decisions are made by a party whose expertise and priorities are dramatic and commercial rather than musical. Producer authority is exercised not occasionally, as a corrective, but structurally, as a norm—and the composer, mostly entering the process last, working

under the tightest constraints, and holding comparatively little leverage within it, is positioned most consistently within this structure.

The Music as Negotiated Text

The composer's structural vulnerability is compounded by the authority exercised by lead performers. In ch'angjak musicals, the "ticket power" of individual actors (their capacity to drive ticket sales through their personal fan base, independent of the work itself) gives them unusual leverage over musical decisions. In a market where a committed core of approximately five hundred dedicated fans can constitute the economic backbone of a small-theater production (Lee, 2021), casting a performer with an established following is a commercial strategy as much as an artistic one. Producers aware of this dynamic are motivated to accommodate the preferences of high-ticket-power actors, including their preferences about the music they are asked to sing.

The two revision cases already documented in Chapter Three illustrate this mechanism concretely. In the eleventh number of *The Brothers Karamazov*, the melody was revised from descending to ascending contour after the actor playing Ivan objected that the descending line did not suit his character's rational, controlled temperament. In the sixteenth number, a passage in D minor was revised to major at the actors' request, aimed at heightening emotional intensity to the point of exhilaration. In both cases, the composer's original musical reasoning yielded to the

actors' assessment of what would work dramatically. The score, in this sense, is not a fixed authoritative text but a working document subject to ongoing renegotiation among parties.

Han Hyejin (a pseudonym), a thirty-two-year-old composer who studied composition in university, has written the score for a single ch'angjak musical production to reach full staging, developed through a competition process; she has continued submitting new work to competitions since, without success so far. Asked what she found difficult about working in the field, she said:

It's really hard. I write something, killing myself to get it done, and then bring it to rehearsal, and the actors just don't listen—maybe it's because I'm a young woman, or maybe because I'm new to this, I don't know. I can't control the actors. They want the music to follow their acting completely: this note doesn't go up high enough so I can't do it, if the music is like this I can't act, and they won't be persuaded otherwise—please fix it this way. Honestly, if it's going to be like this, I wonder why I even studied music. They're going to do whatever they want anyway.

(Han, phone interview, January 12, 2024)

Han was not alone in this assessment. Music assistant directors, who observe these dynamics from a closer vantage point within rehearsal, voice much the same complaint. Assistant directors working on ch'angjak musicals typically do not stay attached to a single composer over time; most, like Ji Hee-yŏng (a pseudonym), move between productions as work becomes available, taking whatever engagement comes next rather than maintaining a long-term partnership with any one creative team. Ji,

twenty-four, studied keyboard performance in a practical music program and began working in the ch'angjak musical field as a music assistant director on a freelance, per-project basis. She remains undecided about whether to build a long-term career in the field. She described the rehearsal process this way:

Because I'm there in rehearsal, and because I'm helping put the piece together the whole time, I see it happen constantly: the music gets changed on the spot, right there in the room, because of the writer, or the producer, or the director. And it's not that they're thinking about what's musically correct—the basic assumption is just that the music has to accommodate them. The composer will stay up all night writing something, bring it in for rehearsal that morning, and then the writer, or the producer, or the director changes it again. Then I tell the composer there's a problem here, it needs to change, and the composer changes it again, and I'm the one who has to stay up all night rearranging it so we're ready for the next rehearsal. It's exhausting. This usually goes on for more than two weeks. Honestly, I wonder sometimes why I even bothered studying music, if this is how it goes.

(Ji, interview, Seoul, Taehangno theater lobby, January 20, 2024)

I asked Ji whether there were moments in this work when she felt her own judgment was dismissed or taken less seriously. She answered simply: "The things I just talked about."

Han also described a structurally similar dynamic with writers:

You really have to be lucky with your writing partner. Writers write down what they want to say, and it's the composer's job to cut that into a polished gem. If they've written a hundred lines, honestly, sometimes just three core lines, repeated, would be enough for the number. But writers can't do that themselves—they can't cut it down to three lines. And usually, writers don't listen. They think of themselves as too much of an artist, too perfect, and they won't take the note: I'm the best, who are you to tell me otherwise. Writers

agonized over every single word, so they feel it can't really be corrected. This is the attitude, honestly, that writers often bring to musicians: what do you know about literature? Just shut up and set the music—it's your music that's bad, they'll say. That's part of why even someone like Sondheim did everything himself. To be honest, exaggerating a little, the people I envy most are the ones who work alone. You can be so much more formally adventurous and free that way. But the moment there's another person, a partner, you have to hand them something that looks like the standard ch'angjak musical template—this is the basic format, this is the formula, let's do it this way. If I want to try something like an A-A-C form instead, for example, I can't. That's part of what's distinctive about South Korean musicals: because the music is set to lyrics that are already written, and you can't cut a single word to fit the measure, you end up cramming everything in—da-da-da-da-da, then a break, then da-da-da-da-da again—and the form just collapses. I want to talk about that more openly, but it starts to sound like I'm trashing the lyrics. And if I want the music the way I actually want it, I have to go through the production company too. It gets complicated.

Han suggested that writers and producers often fail to grasp this because they can neither sing the music themselves nor read a score:

Actors are always asking, how am I even supposed to sing this—they get the score and think, well, I have to sing it, but there are so many times it's genuinely hard for them. I don't understand why it's hard, because I'm trained in music—when I write a melody, from my perspective I wonder, is this really difficult for other people? Because I can sing it myself. But when I bring it to the actors, they go, what is this? Watching them struggle in rehearsal... What matters is the story, not that every word of the lyric is heard clearly—singers get so busy just hitting the notes that the words disappear. You learn that through failure, too: oh, this was really painful, and you start to sense where the line is—which musical ambitions you have to let go of, which things you have to set down.

(Han, phone interview, January 12, 2024)

Han also reflected on why well-matched creative partnerships, of the kind that might mitigate these problems, are so hard to come by in the Korean context:

If you look at people who are really successful on Broadway, a lot of them do everything themselves—book, music, lyrics, all of it. The person who wrote Hamilton wrote the lyrics and the music and performed in it himself. The ones who are that successful, writing both music and lyrics on their own, are the ones who can control their own music all the way through. Or take something like Dear Evan Hansen, or The Greatest Showman. For those, the composer and the writer are both from the English-speaking world, and the lyricist can actually sing well, so they can give each other musical feedback quickly, back and forth. Of course the composer still needs an eye for lyrics and drama, but when that kind of collaboration is possible, I think that's why the musical quality comes out so good. We have well-matched partnerships here too. Something like Redbook, or other shows that turned out well. But honestly, finding a partner like that in the first place isn't easy. There must be hundreds of thousands of musical theater creators in America, but if you look at actual cases, it's less common for a composer and a writer who are complete strangers to be introduced the way we are here, matched up by a production company. More often it's one person doing both, or it's two people who stay together their whole careers. There are programs that try to match partners like that, but with our external competitions, it feels like the writer gets chosen first and the composer gets added on afterward. So it feels less like matching person to person, and more like just judging the work: are you good, are you good. Or if there's a famous, established writer, you often just get attached to them and end up writing whatever they want, almost like taking dictation. Most people only understand music in terms of fast or slow, upbeat or sad—subjective, abstract things like that. Honestly, even the audience, even the musical mudŏk, when they listen, they really only say whether there's a number that 'sticks' or not. They don't go as deep as, here the music helped me understand the character in this way. On yŏnmyugael, all you see is, 'South Korean ch'angjak musicals don't have a number that sticks' and blah blah...that kind of comment, over and over. But that's not really about whether the composing itself is good. Honestly, even when the composing is genuinely good, it's hard for that to actually reach the audience.

(Han, phone interview, January 12, 2024)

Across these accounts, from the composer, the assistant director, and the two cases Lee described in Chapter Three, the same pattern recurs. Musical decisions in ch'angjak musicals are settled not by the composer's own judgment but through repeated negotiation with performers, writers, producers, and directors who mostly bring no formal musical training. What emerges from this negotiation is music that, despite going out under the composer's own name, the composer often experiences as neither fully their own nor fully satisfying. The composer, however, shoulders the burden of being the one evaluated and held responsible for that music, regardless of how little the final result reflects their own musical judgment or skill. Han and Ji both described this process in terms of exhaustion and frustration, rooted decisively in the sense that their music goes uncommunicated to, and misunderstood by, the very people making the production alongside them. The section that follows continues to examine what other structural mechanisms produce these conditions.

Training and Musicality: The Educational Reproduction of Drama-Dominance

The drama-dominant logic of ch'angjak musical productions, as I have argued throughout this study, is not reproduced solely through the immediate conditions of individual productions. It is also reproduced systematically through the educational institutions that train the field's practitioners. An examination of university-level musical theater curricula in South Korea reveals a training system that does not teach

musical knowledge on equal footing with dramatic and physical skills. Vocal training occupies a substantial share of the curriculum, and it does involve its own kind of analysis—of phrasing, of breath, of how a line should be shaped to serve a character's emotional arc. This, however, is not analytical capacity of the kind that formal music training in harmony, score reading, or compositional structure would produce. The result is a professional cohort equipped to interpret and deliver a vocal line dramatically, but not, in the same sense a conservatory-trained musician would be, to evaluate one on its own musical terms: dramatic criteria are not merely the dominant standard by which a number's success is judged, but, in many cases, the standard the training has equipped anyone to apply.

University Musical Theater Programs: A Structural Overview

Musical theater education in South Korea expanded rapidly following the establishment of the first dedicated university program in 1999. By 2021, programs existed at twenty-two four-year universities and twelve two- and three-year colleges (Yi 2022). Yi Ju-yŏn's 2022 survey of 35 four-year programs documents a curricular structure organized overwhelmingly around performance (vocal, physical, and acting) at the expense of theoretical and analytical musical knowledge. A selection of these programs, along with their institutional homes and admission structures, is presented in Table 4.2.

Table 4.2. Select university-level musical theater programs in South Korea (2021)

Type	Institution	Program	Home dept.	Intake
4-yr	Dongguk Univ.	Musical Studies	College of Arts, Theater Dept.	28
4-yr	Seokyeong Univ.	Musical Studies	College of Arts	30
4-yr	Chung-Ang Univ.	Theater Studies (Musical)	Performing Arts Creation Dept.	8 selective
4-yr	Hongik Univ.	Musical Studies	Music-Arts College, Performing Arts	20
4-yr	Dankook Univ.	Musical Studies	Music-Arts College, Performing Arts	18 selective
4-yr	Myongji Univ.	Musical Performance	Arts/Sports Univ., Arts Dept.	30
4-yr	Hansei Univ.	Musical Studies	Arts Dept., Performing Arts	27
4-yr	Keimyung Univ.	Theater/Musical Studies	Music/Performing Arts College	30 (22 acting)
4-yr	Mokwon Univ.	Musical Studies	Music College, Vocal Music/Musical	30
4-yr	Kyungsung Univ.	Musical Studies	Arts Comprehensive College	25
4-yr	Dongseo Univ.	Musical Studies	Performing Arts Dept.	30
4-yr	Baekseok Univ.	Musical Studies	Culture/Arts College	40
2–3 yr	Baekje Arts Univ.	Musical Studies	Performing Arts Dept.	8 selective
2–3 yr	Hanyang Women's Univ.	Musical Studies	Practical Music Dept.	30

Source: Yi 2022: 25. Note: K-Arts excluded because its Musical Theatre Writing Program (음악극창작협동과정) trains composers and writers rather than performers (Yi 2022: 24).

The notable absence from Table 4.2. is the Korea National University of Arts (K-Arts). Yi excludes K-Arts explicitly on the grounds that its Musical Theatre Writing Program (음악극창작협동과정) "focuses on the creation of music theater rather than on the training of professional musical theater performers" (Yi 2022). The exclusion is methodologically coherent but institutionally revealing: the one institution in South Korea that takes the collaborative creation of musical theater seriously as a training mission operates entirely outside the mainstream of musical theater education. The curricular breakdown across the 35 four-year programs surveyed by Yi reveals this performance-centered orientation in quantitative terms (See Table 4.3.).

Table 4.3. Distribution of course offerings across 35 four-year musical theater programs, South Korea (2021)

Category	Vocal/Music	Dance	Acting	Performance	Audition/Intern	Other	Total
No. of courses	461	293	271	332	73	220	1,650
% of total	27.9%	17.8%	16.4%	20.1%	4.4%	13.3%	100%

Source: Yi 2022: 27. Note: Courses in music theory, score analysis, or musical structure do not appear as a distinct category.

Of 1,650 course offerings surveyed, performance-oriented categories (vocal music (461 courses, 27.9%), performance practice (332, 20.1%), dance (293, 17.8%), and acting (271, 16.4%)) together account for 82.2 percent of all courses. Courses in music theory, score analysis, or the musical structure of musical theater do not appear as a distinct category in Yi's data, suggesting they are either absent from most programs or so marginally represented that they do not reach the threshold for independent classification. The curricula offered by these programs are not designed to cultivate the aesthetic standards or musicality that musically trained musicians internalize. Rather, they are designed to produce performers proficient in vocal delivery and physical stage work.

K-Arts Musical Theatre Writing Program

Korea National University of Arts (K-Arts) Musical Theatre Writing Program (음악극창작협동과정) was established in 2009 and has been administered by the School of Theater since 2013 (K-Arts 2024). According to Kim, the program admits four writers (librettists/lyricists) and four composers per cohort and organizes its curriculum around progressive collaborative creation: a ten-minute work, then a twenty-minute work, then a forty-five-minute work, culminating in a sixty-minute graduation production. Even within this program—the one institutional setting in South Korea explicitly designed to cultivate musical creativity for the genre—the

drama-first imperative asserts itself early and directly. Kim recalled the norm as it was communicated to students in blunt, practical terms:

What the teachers told us a lot was that these days, you have to write musicals for the drama to survive. And you can see it—the graduates who've done well all wrote according to that rule

(Kim, interview, February 3, 2022).

The compressed timeline of the curriculum reinforces this lesson structurally, leaving little room for sustained musical experimentation. As Kim put it:

Honestly, it's not easy to attempt things musically even at school. I'm given a production to handle within three months...I just end up writing music and that's how it ends.

(Kim, interview, February 3, 2022)

Feedback within the program's collaborative seminar follows the same logic. Kim noted that corrections are given almost exclusively when the music fails to serve the dramatic context, rather than on musical grounds:

Mainly it was about the lyrics—how the lyrics were arranged, how the lines were structured. And about music, corrections were only given when the music did not suit the dramatic situation.

(Kim, interview, February 3, 2022)

By the time students graduate, this hierarchy has been internalized not as an external constraint but as a standard of artistic judgment in its own right. Kim stated the normative implication plainly:

The moment we try to put music above the story, it covers everything, and instead the story dies and only the music remains—and that, I found, such works can't earn critical acclaim.

(Kim, interview, February 3, 2022)

This is not simply a statement of compositional constraint. It is a normative claim about what constitutes artistic quality in ch'angjak musicals.

The training has produced a composer who does not experience drama-dominance as an imposed limit but as a criterion of aesthetic value in itself: the institutional logic of ch'angjak musicals has been incorporated as professional judgment.

Critical Discourse and the "Four Absences"

The educational reproduction of musical illiteracy—illiteracy, that is, from the standpoint of musical aesthetics—is reinforced and made visible by the critical ecosystem in the field of ch'angjak musicals. Theater critic Pak Byöngsung, who I met for an interview in Taehangno, has worked in the field for many years both as a theater critic and as a researcher (primarily on historical topics). He generously shared with me a number of files related to Korean musicals (Pak, interview, August 13, 2023). Among these was a PowerPoint presentation (the venue or occasion for which remains unconfirmed) in which he set out his own critique, developed over years as a critic, of the state of criticism in the South Korean musical theater field.

The "four absences" (4 無) of ch'angjak musicals' critical apparatus that he names in this material include the insufficiency of musical criticism specifically. The four absences he identifies are: 1) the lack of adequate venues in which to publish criticism; 2) the absence of qualified critics; 3) the absence of substantive musical criticism; and 4) the absence of institutional interest in developing any of these. His formulation is quite direct:

Can musical criticism that excludes musical and choreographic elements be called musical criticism?

(Pak, presentation material shared with author, August 13, 2023).

As Pak's observation suggests, critics who write about ch'angjak musicals in the genre's dedicated trade press—*The Musical*, *Mus:in*, and others—predominantly assess works in terms of narrative coherence, dramatic effectiveness, character development, vocal performance, and remarkable or rising actors. Extended engagement with musical structure and expression, or compositional craft is rare; when music is mentioned, it is typically assessed by whether specific numbers were "memorable" or whether the score was "well-delivered" to the dramatic content. Pak's intervention suggests that this absence of musical criticism is not confined to any particular moment but reflects a longstanding convention within musical theater criticism. This musical shortfall, evident even within criticism itself, is a symptom of the institutional convention this chapter seeks to make visible.

After Opening Night: The Preview Period, Audience Feedback, and the Music as Working Document

The subordination of music to drama does not end when a production opens. In ch'angjak musicals, opening night is a midpoint in an ongoing cycle of revision driven by audience criticism. The mechanisms of this cycle (the preview period, the online fan community, the economic weight of core audience preferences) ensure the score remains subject to continuous renegotiation to align with their expectation.

The Preview Period as Institutional Structure

Ch'angjak musical productions typically include a preview period of several days to one week before the official opening, during which tickets are sold at reduced prices and the production is understood to be in active refinement. The influences documented earlier in this chapter—the producer's authority, the ticket-power actor's leverage—operate throughout the production process, from casting through rehearsal. Once previews begin, however, a different and more dominant force enters the picture. Actors and directors may still request adjustments during this window, as they did with the two revision cases documented in Chapter Three, but the primary driver of revision during preview is audience response. The preview period is not an anomaly but a structural feature: it institutionalizes the principle that audience

feedback is a legitimate—indeed, the primary—input into creative decisions during this phase, including decisions about music. Of the two revision cases from Chapter Three, one (No. 11) was finalized during rehearsal, before previews began; the other (No. 16) continued to be shaped through rehearsal and into the preview performances themselves—illustrating how actor-driven revision and audience-driven revision overlap in this window rather than operating as fully separate forces. Music that fails to meet audience taste is revised, often at the expense of its musical logic, while music that succeeds is retained (though such instances are rare). The criterion applied is not musical quality but audience resonance. It is this audience-driven mechanism—and the community that generates it—that the remainder of this chapter now examines in detail.

Fan Cultures: Demographics, Community, and Economic Power

To understand why the feedback of ch'angjak musical's most ardent fans—known within the community as *mudŏk*⁶ (뮤덕)—carries such force, it is necessary first to understand who they are, and how they behave as a community, both in the theater and online. Their capacity to shape a production grows directly out of who they are:

⁶ *Mudŏk* (뮤덕) is a portmanteau of *myujik'ŏl* (뮤지컬, "musical") and *tŏk'u* (덕후, itself derived from the Japanese otaku オタク, "obsessive fan"). This genre-specific coinage distinguishes musical theater fans from the broader, cross-genre category *tŏk'u*.

the specific social profile of this audience, the internal culture they have built around their fandom, and the economic leverage that culture generates.

Mudŏk Demographics and the General Formation

Women constitute approximately eighty percent of the audience for South Korean ch'angjak musical performances (Kim 2018, cited in Jung 2020: 37) (See 4.1 and 4.2.). The core *mudŏk* are mostly in their twenties and thirties, middle-class, either still in college or graduate school or already employed, unmarried, and based in Seoul or its suburbs. Online, they describe themselves as spending a significant share of their own time and money on attending musical theater.



Figure 4.1. Audience at a performance of ANNE (produced by Geolpan Theater Company 극단 걸판), Taehangno, Seoul, summer 2018. The audience is composed almost entirely of young women.

Source: Photograph by the author.



Figure 4.2. Audience at a performance of the ch'angjak musical *Kin'gin Pam* (긴긴밤, *The Long Night*), Link Art Center Dream, Taehangno, Seoul, March 18, 2026. The photograph was taken during the president couple's publicized visit to ch'angjak musical theater. The audience is overwhelmingly young and female, a demographic composition characteristic of ch'angjak musical audiences in Taehangno.

Source: Ch'oe, Chae-wŏn. 2026. "I Taet'ongnyŏng, T'oegŭn-gil Kim Yŏsa-wa Taehangno Deit'ŭ" (이 대통령, 퇴근길 김 여사와 대학로 데이트, "President Lee's After-Work Date with Madam Kim in Taehangno"). *Munhwa Chŏnŏl* 21, March 19, 2026. <https://www.mhj21.com/news/articleView.html?idxno=251119>.

This demographic overlap matters. The similar age range, educational level, and socioeconomic standing of the ch'angjak musical fan base closely resemble those of young South Korean feminist activists more broadly—though feminist activism in South Korea has, of course, drawn participants across a far wider range of ages and genders too. This profile suggests, not that individual *mudŏk* consciously chose a different path, but that they belong to a generation whose life cycle, and whose consciousness of what that life cycle should look like, differs markedly from the

generations before it. I would suggest that this generational shift has a fairly specific South Korean history. Most *mudŏk* were born from the late 1980s onward, through the 1990s and after, once South Korea had already passed through colonial rule and war and had achieved a period of rapid economic growth built on collective national sacrifice under authoritarian government. By contrast, they were raised under democratic governance, free to think, speak, and act without the direct state control that had shaped their parents' upbringing. Their parents, who have lived through leaner and more constrained times, were in turn able to invest in this generation educationally and otherwise, in ways they themselves had never had access to. This generation also came of age amid globalization and the rapid expansion of communication technologies that let them gain exposure, on a scale unavailable to earlier generations, to a far wider range of places, ideas, and ways of living. Musical fandom is one expression of that broader generational shift.

The *mudŏk* community constitutes a relatively small and, in its own way, intimate one. Its members are individually reluctant to form real-life relationships with one another, yet they hold a felt sense of intimacy born of near-daily online contact and of sharing the same time and place: the same theater district, and the same recurring performance slots at which *ch'angjak* musicals are staged. This social background and sense of belonging make them unusually responsive to broader social shifts around gender and to public expressions of those shifts—a connection I explore in greater detail later in this chapter, in relation to the protest movement discussed below (Jung 2020: 39).

Online Fan Feedback and the Question of Musical Literacy

The primary online venue for ch'angjak musical fans activity is *yŏnmyugael* (연뮤갤, an abbreviation of *yŏn'gŭk*, *myujik'ŏl kaelleri*, theater, musical theater board),⁷ an online discussion board dedicated to theater and musical theater hosted on the portal site dcinside.com, alongside a parallel and equally active fan culture on X (formerly Twitter). What is most striking about this feedback loop, compared to ordinary audience response, is its speed. The first posts appear within minutes of a curtain call before the audience has fully left the building. X, where fans post only a few lines at a time, is the fastest source of information about a given performance. On X, individual fans post photographs and videos far more often than text-based reviews, largely as standalone posts rather than as part of an interactive thread: footage they have made themselves, such as fan-edited clips or animations, videos or photos from special curtain calls, photographs of tickets accumulated across repeat viewings, and cast board photographs that day's lineup of performers, displayed as a poster or standee in the lobby. A smaller number of fans maintain personal blogs where more considered

⁷ The crowdsourced Namuwiki entry "*Yŏn'gŭk, Myujik'ŏl Kaelleri*" (연극, 뮤지컬 갤러리, Theater, Musical Theater Board) offers a detailed account of *yŏnmyugael*'s history and internal culture. Among the topics this source addresses are the board's entry barriers, its musical-theater orientation, its comment-driven communication style, its treatment of newcomers, its exacting and hypercritical culture, recurring conflicts between fans of rival actors, its insularity, notable incidents (including disputes over illegally shared recordings, the *La Cage aux Folles* controversy, the community's participation in the #MeToo movement, and instances of the board being "invaded" by outside groups), and a glossary of community-specific terminology.

reviews appear, yet those are comparatively at a slower pace than the reactions posted on X or *yŏnmyugael*.

Yŏnmyugael functions differently from X or blogs. It is organized around interactive text threads rather than photo and video posting, the space where fans write out extended personal reactions, arguments, and other secondary responses to what they have seen. As soon as a performance ends, one of the fans in attendance creates a post announcing a review thread for that production—if the work were *The Brothers Karamazov*, something like "*The Brothers Karamazov* review" or "let's run the *pulp'an* (불판) for those who saw *Karamazov*"—and opens it with their own brief reaction to the night's performance, ranging from a single line to a few sentences. The point in the first instance is to create a shared space where reactions can accumulate quickly. This post is often called a *pulp'an*,⁸ and fans describe themselves as "running" it (불판을 달린다). Posting and replying continue in rapid succession while the performance is still fresh, before the specific texture of a given night's cast, pacing, and audience response cools into a more generic, retrospective account. Comments accumulate beneath the original post for as long as attention holds, numbering in the hundreds within a few hours, and on the night of a production's

⁸Literally "grill" or "griddle"; the term figures the discussion thread itself as a grill on which fans "cook"—that is, actively discuss and react to—the performance together in real time.

opening, occasionally, especially on the first day of the performance, exceeding a thousand.

Fans write about many things on the board. They review the narrative at length, note whether a performance still feels unsettled and worth watching for a few more nights before judging, discuss whether they intend to return⁹ (to see the show again, to abandon it after a single viewing, or to withhold judgment and watch how the production develops before deciding). They also recommend or warn against particular seats, depending on whether the view of the stage was blocked or clear and whether the house felt too hot or too cold.

However, when music is concerned, they express themselves quite in simple and subjective terms: a given number or the score as a whole is good or bad, worked for them or did not. When fans reach for something more descriptive, the language grows a bit more vivid, but still relies on non-technical metaphor rather than musical terminology, described this way: "It was like putting butter on *kimchi*." By contrast, a number that moved them might prompt something like: "That number was so full of grace, so I don't think I need to go to church this week. They also note when they feel good in a specific number, when a lyric is hard to catch beneath the instruments, when an actor seems to be struggling to sing a given passage, or when the sound mix is loud enough to hurt, at which point someone will ask (with more than a little

⁹ Whether to return for another viewing is itself an activity with its own industry slang: *hoejŏnmun* (회전문, literally "revolving door") describes the practice of attending the same production multiple times, likening repeat viewing to passing in and out through a revolving door.

sarcasm), whether the music director is even doing their job. Yet technically speaking, much of this is commentary on the performance and representation of the music rather than on its composition. Their assessments of the music rarely amount to technical judgment in a music-analytic sense. They are judgments mostly made by the individual fan writing them, about whether a given choice was right or wrong, good or bad in that specific performance, on that specific night.

The influence of these threads extends well beyond the fans who post in them. Reviews and reactions shape whether fans who have not yet attended decide the production is worth seeing—whether it matches their taste, whether it is worth the cost of a ticket, and whether the quality of the work is good—and both those who have already seen a show and those who have not follow the unfolding *pulp'an* with equal anticipation, waiting to see how opinion settles. A review written with enough craft and enthusiasm to make a production sound irresistible to see is described as "doing sales" (영업한다, *yŏngŏp handa*) which is a term borrowed from the language of business and marketing. Fans who find themselves persuaded to want to see a production after reading one describe themselves often with wry self-awareness as having been "sold to" (영업당했다, *yŏngŏp tanghatta*). The phrase captures something real about the function these threads serve: word-of-mouth promotion generated entirely by fans, for fans, operating alongside and sometimes more effectively than any marketing the production company itself might produce.

Because this material is public, searchable, and produced within hours of curtain, production companies, creative teams, and performers can and do monitor it in something close to real time. During the preview period, this feedback becomes part of the daily production rhythm after the performance. That night's *pulp'an* and reactions are read by the companies and discussed the same night, decisions are made about what needs to change, and revisions are frequently in place by the following night's performance. For example, sound engineers rebalance levels, and actors revisit line readings and vocal choices. The dramatic text itself is, for practical purposes, mostly off-limits to this kind of overnight revision—to substantially rewrite the story mid-preview would be to produce a totally different work, and it is hard for the actors to re-memorize the libretto. Therefore, the material most available for adjustment is the music, the composed score; but also, inseparably from it, the musicians' execution of it. Fan-driven adjustment can cascade from the *yŏnmyugael* thread, to the composer's desk, to the music director, to the musicians and the actors who sing it within the span of a single preview run.

This process is not subtle or diffuse. As soon as the performance ends, the production team convenes that same night to go through the fan response together. As a group, they decide what needs to change, and the composer is, of course, typically not the one making that call independently. The instruction comes from the company, specifying what to fix and often how, and the composer goes home to revise accordingly. Though the audience's judgments themselves are vague and impressionistic, the process by which they are translated into musical change is

anything but diffuse. Fans post, the production team reads and decides what those impressions mean in practice, and the composer receives and executes the resulting instructions.

The fan culture documented in the preceding sections invites comparison with the frameworks developed in the Anglophone fan studies literature. This is not because those frameworks map cleanly onto the South Korean context, but because the points of divergence illuminate what is distinctive about the ch'angjak musical case. Henry Jenkins's foundational account of media fandom argues that fans "become active participants in the construction and circulation of textual meanings" (Jenkins 1992: 24). This means that they are, in Jenkins's formulation drawn from Michel de Certeau, "textual poachers" who selectively appropriate from cultural texts those elements they find most meaningful, transforming passive consumption into active meaning-making (Jenkins 1992: 27). The *mudŏk*'s engagement with ch'angjak musicals exhibits recognizable features of this model: their detailed online analysis of narrative coherence, their tracking of performance variation across multiple viewings, their collective capacity for rapid coordinated response. In Jenkins's terms, they are active, not passive. Yet the Jenkins framework which was developed in the context of Anglophone television fandom, requires significant qualification when applied to the ch'angjak musical case.

Jenkins's textual poachers appropriate meaning against the grain of official culture. In Jenkins's account, their poaching is a form of resistance to the cultural

industries that produce the texts they consume. The *mudŏk*'s engagement operates differently. It is not resistant to the industries producing these texts, nor does it treat the music as without meaning. Fans comment, in their own terms, on what they consider significant about how a number sounds to them—whether it "sticks" or fails to, whether it feels disconnected from or well-integrated with the drama unfolding around it, whether a melody is memorable or forgettable. Those evaluations focus on the immediate effect the music has on them as listeners. But these comments remain impressionistic. They register that effect without explaining its cause, a mode of evaluation quite different from most musical assessment which typically accounts for a work's harmony, its orchestration, the coherence running through the piece as a whole, the form of individual numbers, or the shape of a melodic line. This is not a failure of attention. It reflects the fact that most fans simply lack the musical-analytical vocabulary to explain their listening experience in those conventional terms, and that what they expect from music within *ch'angjak* musicals is itself different, shaped by a musicality formed through this genre rather than through the tradition that vocabulary was built to describe. What the *mudŏk* do not appropriate, and what their feedback loop consistently fails to elevate into sustained critical vocabulary, is music as a formal object. The poaching, in this context, reproduces rather than resists the genre's drama-dominant structure.

John Fiske's account of what he terms the "shadow cultural economy" of fandom (the system of values, knowledge, and distinctions that fan communities generate outside the dominant cultural apparatus (Fiske 1992: 30–33)) is similarly

instructive in its limits. The *mudŏk* have indeed constructed a shadow economy of considerable sophistication: the lexicon exemplified by terms such as *sich'e kwan'gŭk*, the rituals of *t'oegŭn-gil*, the sharing of granular performance analysis on the online forum. But the values that organize this economy are consistently dramatic and actorly rather than musical. The shadow economy, in other words, shadows the dominant economy faithfully—and the dominant economy, as this chapter has argued, is one in which music is structurally subordinate to drama.

Yet this absence of a formal musical vocabulary, one used mostly to describe Western European classical music, should not be mistaken for an absence of the fans' musicality, nor should its presence be measured against a single, unexamined standard.

The Spectatorship of the Mudŏk: Presence, Silence, and Voice

George Rodosthenous, a theater scholar, frames the theater as "a legal place to exercise voyeurism," a site organized around the pleasures of looking and being looked at (Rodosthenous 2015: 16). Film theorist Laura Mulvey's foundational account of visual pleasure describes a comparable structure specific to cinema. At least at the when this was written, pleasure in looking had historically been split along gendered lines—an active, controlling gaze coded as male, and a passive female object styled and displayed for that gaze, coded for visual and erotic appeal to

connote what Mulvey terms "to-be-looked-at-ness" (Mulvey 1975: 11). Neither Rodosthenous's nor Mulvey's account was developed with ch'angjak musicals in mind, but they offer a useful baseline: Rodosthenous's general claim that theatrical spectatorship constitutes licensed voyeurism, and Mulvey's more specific claim that voyeurism has historically been gendered as male. The *mudŏk*'s voyeurism inverts this traditional gendering. In the world of South Korean ch'angjak musicals—where, as established above, audiences are overwhelmingly female and casts overwhelmingly male¹⁰—it is the *mudŏk* who occupy the evaluating, gazing position, and the male performer on stage who is positioned as its object.

Within the theater, ch'angjak musical audiences practice a mode of spectatorship that is, in one sense, extremely attentive even as it appears, on the surface, withdrawn. Before the performance begins, audience members apply lip balm, hand cream, and eye drops, and reorganize their bags so that no adjustments will be needed once the house lights dim. During the performance, bodies are stilled, gazes fixed; even pushing up one's glasses requires care, the arm kept low and the movement slow, so as not to draw the attention of the people nearby or interrupt their own concentration. This discipline is not only self-imposed. Fans police one another as well: someone who fails to comply is likely to be met with a glare, or a direct word of objection, from those seated

¹⁰ Since the 2018 #MeToo/#WithYou movement, a modest trend toward productions built around female-centered stories and predominantly female casts has emerged. The genre as a whole, however, remains overwhelmingly organized around male leads and male-dominated casts.

around them. This mode of spectatorship is called *sich'e kwan'gŭk* (시체관극, corpse-watching), in which the viewer's stillness approaches that of the inanimate.

Honestly, I feel the strictness of this convention as a burden of my own. Small and mid-sized theaters, where most ch'angjak musicals are staged, tend to have narrow and uncomfortable seating, so the urge to shift position arises often, and acting on it is not simple: any movement risks drawing the attention of the people nearby, or brushing the seat in front with one's foot. Padded coats are, for the same reason, generally avoided altogether, or removed and tucked away once the audience member is seated, because the rustling sound is understood to bother others. Even a strong emotional reaction to the performance is expected to stay silent: audience members who moved to tears or need to push up their glasses keep their arms low and their heads level, raising a hand only enough to wipe their eyes and push up their glasses, without a sound. Everyone does this. For my own part, I tend to choose the farthest, most peripheral seat available, hoping to draw as little attention from those around me as possible. Watching ch'angjak musicals among the *mudŏk* is not so much to submit to this shared discipline as to tacitly agree to it and go along with it.

This overwhelming intensity of concentration is not free-floating. It reflects not a demand ch'angjak musicals place on their audience, but an expectation the *mudŏk* themselves bring to the genre. Different performance traditions carry different listening conventions, and those conventions track the kind of engagement each genre

invites. Western classical concert etiquette prizes silence and stillness because both those performing and those listening treat sustained, shared concentration as a basic condition of the music's appreciation, one they expect of each other within the concert hall: applauding between movements, or talking to a neighbor mid-performance, is understood to violate that shared expectation.

Jazz performance, on the other hand, operates under close to the opposite convention. Rather than restrained silence, audiences are encouraged to show, through expression, gesture, or small movement, that they are actively listening, and to applaud at the close of an improvised solo—not at the end of the piece alone but in the moment. Jazz improvisation, built on a basic framework developed live through spontaneous exchange rather than a fully notated score, is a live event within the live event, generated in the moment and never to be repeated in exactly that form. The audience's immediate response is part of what constitutes the exchange between performers and listeners. Korean pansori, meanwhile, carries another distinct convention: the audience's *ch'uimsae*—rhythmic vocal encouragements offered to the singer during the performance—are not interruptions but a formally expected part of the performance itself, woven into the pacing and the emotional shape of the narration.

Recent ch'angjak musicals' listening convention resembles that of the classical concert hall. This resemblance reflects something about the genre itself. As Chapter Three demonstrated, ch'angjak musicals frequently choose as

material historical episodes, works of world literature, and texts of philosophical or psychological depth, signaling a genre that positions itself as serious, one meant to be treated as a work of sustained reflection and further study rather than as light entertainment enjoyed only for its emotional pleasure. Fans, in turn, bring a comparable seriousness to how they engage with such material. Classical music retains, in general audience perception, the status of the most elevated and demanding musical form, one whose works are assumed to call for a listening manner suited to the particular qualities of the music: concentrated, silent, uninterrupted. *Mudŏk* who practice *sich'e kwan'gŭk* are, in effect, extending a similar posture of reverent concentration to a genre that has, through its choice of material, staked a comparable claim to seriousness, even where, as Chapter Three also showed, its music is not always constructed with the structural coherence that a classical listening posture would reward.

Yet this apparent stillness is not submission. Wolf's feminist account of Broadway spectatorship argues that the female fan's engagement involves a complex claiming—of cultural space, of pleasure, of the right to look (Wolf 2011). In the South Korean context, this claim takes on further significance. The *mudŏk* are a generation of women who have explicitly redirected time and money toward their own pleasure, in a social context that has historically directed those resources elsewhere. Ch'angjak musical theaters function, for these women, as a familiar and safe space in which to satisfy their own desires: the stillness of *sich'e kwan'gŭk* within them is not passivity but concentration, not submission but sovereign attention.

This mode of spectatorship does not end at the theater door. The restraint practiced inside the theater is released almost entirely once the *mudŏk* move into the online space, where the guarantee of anonymity permits a kind of expression the theater itself forecloses. *Mudŏk* who have watched a performance alone enter immediately afterward into the communal space of online discussion, sharing detailed impressions and comparing interpretations. This builds a body of communal knowledge, but it also does something simpler. It extends the enjoyment of a performance well beyond the time and space of the theater itself, carrying it forward into whatever they attend next.

The Feminist Rupture of 2018

I returned to Seoul at Christmas in 2017, having just completed my qualifying exams at UCSC. I was eager to begin fieldwork before the distance of ongoing coursework could recede any further into memory. I was drawn especially to the distinctive *mudŏk* cultures of South Korean musical theater, made up overwhelmingly of young women. Yet until early 2018, I had taken the *mudŏk* to be, if anything, a fairly introverted group. I had watched them sit silently in darkened auditoriums, performance after performance, arriving and leaving without a word to the strangers beside them. When they transferred tickets to one another or shared snacks before a show, they went out of their way to avoid meeting face to face, leaving items at an agreed spot for a stranger to collect, or exchanging emails rather than names. That

assumption was overturned within weeks, as the depth and organization of this online community—its capacity for rapid, coordinated collective action, conducted from behind the protective cover of anonymity—became dramatically visible.

The ground for what followed had, in a sense, already been laid two years earlier. In 2016, a young woman was murdered near Gangnam Station by a man. He later said he had done it because he felt overlooked and disrespected by women. It was a killing widely understood in South Korea as a hate crime rooted in misogyny, and one that had already forced a broad public reckoning with how casually women's safety and dignity were being dismissed. If the Gangnam Station killing packed the powder, American #MeToo, which reached international headlines not long after I arrived in Seoul, supplied the spark.¹¹

An anonymous allegation surfaced on *yŏnmyugael* one night in early February: an unnamed stage actor, the post claimed, had repeatedly sexually assaulted women on his production staff. Whoever had posted it took it down again before long, but not quickly enough. In the few hours the post remained visible, word had already spread, and forum members responded with well over eight hundred comments. The actor was named only by his initials, but the community's collective familiarity with the field's performers did the rest of the work; by the following morning, fans had established his identity, an actor whose earlier popularity made the

¹¹ Tarana Burke founded the #MeToo movement in 2006; it became a viral social media movement in the United States in 2017, when actor Alyssa Milano encouraged survivors of sexual harassment and assault to write "Me too" on social media (Jung 2020: 38).

accusation feel especially urgent to confront. Calls for a boycott of his performances followed almost immediately, along with demands that he be barred from the stage entirely. Within three days, he was under police investigation and had withdrawn from every production in which he had been cast (Jung 2020: 38).

Contrary to my own eager academic hopes of plunging straight into interviews and rehearsal observation, the field grew guarded almost overnight: practitioners were reluctant to be observed and interviews were harder to arrange, because everyone in the industry was suddenly on edge, wary that they themselves might be named next, or that a colleague's exposure would force their company to issue a public apology and see the production drastically reworked or shut down entirely. Much of what I know about these weeks I first learned the way everyone else did, by following the news. These events unfolded in the same weeks as the American #MeToo movement was gaining international visibility, and only shortly after a South Korean prosecutor's televised account of her own experience of workplace sexual harassment had already begun to shift national attention toward the issue. The *ch'angjak* musical fan community responded faster, and more forcefully, than almost any other South Korean cultural community that year. In the weeks following the actor's case, additional victims, most connected to musicals or spoken theater, came forward through *yŏnmyugael* and Twitter to describe their own experiences; a number of male actors, musical directors, producers, and university theater educators resigned from

their positions as a direct result, and some of those implicated took their own lives¹² (Jung 2020: 38).

By late February, that response moved from the online forum into the street. On February 25, more than three hundred people—theater staff, audience members, and fans among them—gathered at the street near Marronnier Park in Taehangno for a rally organized under the banner #WithYou, in support of #MeToo disclosures across the performing arts, with picket signs stating plainly that audiences did not want to watch the performances of sex offenders (See Figure 4.3 and Figure 4.4). Details of the rally had first circulated on the *yŏnmyugael* board itself. Almost all participants wore masks, protecting their individual identities from professional retaliation while still allowing them to be counted, publicly, as part of a collective demand. The same organizational capacity this chapter has traced online—anonymous, collective, and finely coordinated—had moved, for a moment, into physical space.

¹² Individuals are not named here in light of the sensitivity of this outcome.



Figure 4.3. Theater staff and audience members gather at Marronnier Park, Taehangno, Seoul, to rally in support of the #MeToo movement in the performing arts, February 25, 2018. The rally, organized under the banner #WithYou, called for solidarity with victims of sexual harassment and assault in South Korean theater and musical theater.

Source: Hong 2018.



Figure 4.4. Another view of the #WithYou rally at Marronnier Park, Taehangno, Seoul, February 25, 2018.

Source: Hong 2018.

What this sequence demonstrates is that the *mudŏk*'s collective judgment, when a genuine violation is at stake, translates directly into real consequences: careers ended, performances boycotted, a public reckoning forced into being. That is precisely the mechanism this chapter has argued operates, in miniature and far less dramatically, around the far more mundane question of whether a melody works. The community does not suddenly acquire, in a crisis, a power it lacked the day before; it exercises, toward a graver end, the same capacity for rapid, collective, consequential judgment that shapes a production's music on any ordinary night of its run.

In my previous article, I have proposed the term “half-visibility” to describe this pattern (Jung 2020: 46). What #WithYou revealed is not that the *mudŏk* are simply hidden. Their reluctance to be seen as individuals, and their readiness to be heard as a collective, together describe something specific about where young women and feminism currently stand in South Korean society: visibility remains a risk few are willing to take on alone, but voice, once pooled into a collective, is not muted by that same caution. The *mudŏk* stay half-visible. Their voice does not. That same voice, and the economic leverage behind it, is what continues to shape, just as forcefully, the ongoing revision of a production's music.

Economic Leverage and Ch'angjak Musical Musicality

It is precisely because the *mudŏk* are so organized, so attentive, and so vocal that their economic influence is disproportionate to their size. As Lee observed, a committed core of approximately five hundred dedicated fans—fans who attend multiple performances of the same production, purchase premium tickets and merchandise, and actively promote within their networks—can constitute the economic backbone of a small-theater production (Lee, interview, August 2023). For a company operating in a venue of one hundred to three hundred seats, five hundred committed repeat attenders represent a substantial share of total ticket revenue. Losing this community is not merely a reputational setback; it is a financial threat.

The *mudŏk*'s aesthetic judgments constitute a further force alongside the producer, writer, and actor pressures already discussed in this chapter. The composers in ch'angjak musicals answer not only to the producer's institutional authority, the writer's prior claim on the text, the director's staging authority, and the actors' leverage within the production itself, but to an external party altogether—an audience. That audience's verdict carries real economic consequences. Dyer observes that professional entertainment involves "the usual struggle between capital (the backers) and labor (the performers) over control of the product," and that this industry is distinctive because it is "in the business of producing forms not things" (Dyer 2002: 20). This means that, in principle, the workforce is better positioned to shape its own product than labor in more standardized industries. In ch'angjak musicals, this third party inserts itself into that struggle with striking visibility. The *mudŏk*'s assessment of music is not made solely on whether it serves the drama. They hear it and judge it according to a musicality of their own—one possibly formed and used through sustained exposure to the genre itself rather than through formal musical training. That a melody was catching, that a number was moving, that a passage was well sung: these represent a kind of musical judgment in their own right, even where the ear making them is not trained in the same way composers' or conservatory musicians' are.

Conclusion: The Feedback Loop and Its Musical Consequences

What this chapter has traced is the set of institutional structures and production mechanisms that have accumulated, layer upon layer, around ch'angjak musical composition. The drama-first logic is inscribed in the formal structure of public funding programs that select dramatic texts before composers are attached. The economic fragility of small production companies makes them cautious about creative risk, favoring familiar formulas over experimentation. The creative hierarchy ensures that the composer enters the process last, works with a fixed text under time pressure, and occupies a comparatively vulnerable position in the field—the "yll" (율) in a relationship where authority flows upward.

The education that trains musical theater's practitioners and performers does not teach a shared musical vocabulary for communicating about a score on its own terms. The preview period institutionalizes audience response as a legitimate input into creative revision. The fan community's economic leverage ensures that whatever music the composer produces remains subject to ongoing revision, shaped by preferences that answer to dramatic and vocal priorities rather than musical ones. At every stage—institutional design, financing, production, training, reception—the conditions of music-making are determined before the composer enters the room. Together, these mechanisms explain how the musical outcomes identified in Chapter Three take the form they do.

None of this is best explained as a failure of individual musicianship, on either the composer's or the audience's part—a point this chapter has already argued at

length in relation to the *mudŏk*'s own musicality. Chapter Five will consider what follows from this finding: what it means to take seriously both the music's subordination and the genre's vitality, and what the analysis of ch'angjak musicals suggests about the relationship between institutional conditions and artistic form more broadly. It also turns to what this chapter has not yet reached: questions still worth pursuing, and threads left for further inquiry.

Chapter Five. Epilogue

This dissertation has been an attempt to understand that question: not just why my own attention drifted from music to story, but what that drift reveals about the conditions under which ch'angjak musicals are made. More broadly, this is not a study of what ch'angjak musicals are, but of what they do, and of how those conditions shape their making. As a musicologist, I recognize that my own sympathies inevitably lean toward music's side of this equation, and the answer that has emerged across my four chapters is not a comfortable one. Ch'angjak musicals are a genre in which music is structurally subordinated to drama at every stage of its production and reception. It is not an unrefined aesthetic, nor as a violation of some compositional ideal. It is the predictable outcome of a system whose logic has been consistently oriented in that direction since the genre's earliest formation. What this study has led me to argue, instead, is that achievement and constraint are not opposites, and that understanding how a genre works requires attending to the conditions that make certain outcomes possible and others not.

That system, as Chapter Two argued, was not the product of conscious design. It emerged from the specific conditions under which ch'angjak musicals took root. The theater world's prior claim on the small venues of Taehangno, the drama-dominant conventions that governed that world, and the momentum that carried those

conventions into the new genre as it developed all played a part. When ch'angjak musicals arrived in Taehangno during the 1990s and 2000s, they entered a theatrical world whose house rules were already set. The debate that crystallized at the 1980 Paeksang Arts Awards—over whether a musical could legitimately be classified as theater—was resolved, tellingly, by the theater world, not the music world. The musicals' place within that world was assumed from the outset, and that assumption has never since been seriously examined.

I insist that composers arrived late to the process not because anyone decided that music was secondary to the genre's purposes, but because the process had always worked that way, and no one with the authority to change it had reason to. As this dissertation has traced from its opening chapters, the field that built ch'angjak musicals was fundamentally a theater field, and the conventions its practitioners carried with them settled, over time, into the genre's naturalized norms. This is not about suppression, but a story of formation. The genre has settled into the position it now occupies, and the public funding system that now governs the majority of ch'angjak musical productions makes this sequencing official policy. Most of these selection programs accept librettists without composers, evaluate scripts on dramatic grounds, and attach musical development as a subsequent stage. The structure does not aim to produce musicals that suppress music. It simply was never designed to do otherwise.

Chapter Three made that logic audible. The music of *Rachmaninoff* and *The Brothers Karamazov*, with its syllable-driven meter, its melodic lines contoured to the rhythm of Korean prose, and its formal structures determined by the shape of the lyric text rather than by musical architecture, reflects composers working within a system already shaping their choices, not composers making free ones. The one-month compositional window for *The Brothers Karamazov*, the completed libretto that arrived with lyrics already written and fixed, the scarcity of any sustained dialogue between composer and librettist during the process, these are not anecdotes about a single production. They are structural features that recur across the field.

The four tendencies identified in Chapter Three—lyric primacy, metric flexibility, over-syllabification, and the strategic citation of classical or historical material—are not stylistic preferences. They are the sonic signature of a structural condition. A composer working under different conditions—with a more open librettist, with a more generous amount of time, with the authority to reshape a lyric when the musical setting demands it—would make different music. That the same composer produces music organized by the same four tendencies is the clearest evidence that what is being documented here is systemic rather than personal.

Chapter Four showed that condition in its fullest form: funding programs that evaluate dramatic texts before composers are ever attached; a creative hierarchy in which producers, writers, and actors each hold leverage over the music; an education that trains musical theater's practitioners without ever teaching them a shared

vocabulary for talking about music on its own terms; and a preview period in which the fan community's leverage keeps the score open to revision long after opening night. The *mudŏk*—organized, attentive, and economically consequential—engage with ch'angjak musical with an intensity that has sustained the genre as much as it has bounded it. A committed core of perhaps five hundred fans can constitute the economic backbone of a small-theater production. Losing that community threatens the production's survival outright, handing even musically untrained listeners genuine leverage over the shape of the music. However, their musicality, I have argued, is not a deficient version of a properly trained one. It is differently formed, shaped by sustained exposure to ch'angjak musicals themselves rather than to the tonal tradition in which composers, and I myself, learned what counts as "well-made" music. That same collective, whose musical judgment this dissertation has taken pains to treat as legitimate rather than deficient, proved capable of a different kind of judgment altogether when the occasion demanded it. What the movement that erupted from *yŏnmyugael* in February 2018 revealed was that the safe anonymity the *mudŏk* had long preferred—expressed in the stillness of *sich'e kwan'gŭk* and the cover of the online forum—had always contained the capacity for decisive collective intervention.

When #MeToo and #WithYou reached Korea, it was this fan community, more than almost any other cultural constituency, that moved first and moved fastest. They identified an accused actor within a day, forced his withdrawal from the stage within three, and eventually carried that same organized, masked voice out of the forum and into the streets of Taehangno. Although the *mudŏk* remain half-visible

even now, in the theater and beyond it, their voice was never in hiding, and it is precisely that voice, still audible in every *yŏnmyugael* thread, that continues to press on the shape of ch'angjak musicals' music long after any single controversy fades.

That same fan voice, and the institutional forces examined across Chapters Two through Four, together answer the question this epilogue opened with: why the music sounds the way it does. None of this, however, forecloses the genre's artistic legitimacy. A genre in which music answers to drama rather than standing beside it is not, for that reason alone, an artistically impoverished one. The subordination has produced a characteristic idiom: transparent, text-driven, dramatically immediate—one calibrated not to exclude but to invite. For an audience largely untrained in musical analysis, this idiom maximizes the surface available for engagement: drama, character, and performance offer material that can be watched closely, interpreted, and debated—the kind of shared object around which detailed opinion and communal conversation can form in ways that musical structure, for most listeners, simply cannot. That idiom has generated works of genuine vitality. The commercial success of *The Brothers Karamazov*, sustained across multiple revivals and extended to international productions in Shanghai; the enduring popularity of *Rachmaninoff* as one of the most frequently revived works in the contemporary repertoire—these testify to what the genre has built. They are the products of a system that has learned, with considerable skill, to make music serve drama. The question is not whether it succeeds at what it does. The question is what its music might sound like if the conditions of its making were different.

That question is, in part, a personal one. The music of ch'angjak musicals has been analyzed in this dissertation as a product of institutional conditions—and that is what it is. But it is also, at its best, something more than that. The composers working in this field are not simply executing dramatic instructions. They are making musical choices within constraints, and some of those choices are genuinely inventive, genuinely responsive, genuinely expressive. What this dissertation has tried to argue is that those choices deserve to be recognized as such. In the Anglophone musical theater world, the scores of Stephen Sondheim or Jason Robert Brown are understood to be legitimate objects of sustained scholarly and critical inquiry: their harmonic language, their melodic architecture, their specific compositional intelligence have generated entire bodies of analytical literature. A Sondheim number is not merely discussed in terms of whether it serves the drama. It is analyzed as "music"—as a structure with its own internal logic, its own expressive resources, its own relationship to the theatrical tradition it inhabits. The music of ch'angjak musicals has not received that quality of attention, not because it is unworthy of it, but because the institutional conditions of the field have not yet produced the critics, the training, or the cultural expectation that would make such attention customary. This dissertation is offered as one attempt to begin that attention now, on the music's own terms, as it currently exists, rather than as a plea for the field to first become something else. The compositional voice is there, in the music as it is being written today. It has simply been waiting for someone to listen to it this closely.

Limitations and Hopes for Future Research

This study has necessarily left questions open. The analysis in Chapter Three is limited to two productions by a single composer, chosen for the access they afforded and the analytical control they permitted. The same-composer design that makes the comparison methodologically productive also constrains its generalizability: the four tendencies identified here are observable across the genre during my fieldwork, but a richer account would require systematic analysis of a broader corpus, including works by composers with different training backgrounds, different relationships to their librettists, and composers who occupy different positions (recognized or marginal, commercially successful or not) within the field's hierarchy of prestige and viability. That work remains to be done.

A second limitation concerns the international dimension of ch'angjak musicals, which this study has addressed only in passing. In 2018, the author attended a production of *Rachmaninoff* staged by Shanghai Culture Square Theater Management Co., Ltd. in Shanghai, China. What struck me was not only the production itself but its audience: like the South Korean *mudŏk* documented in this dissertation, they were overwhelmingly young women, most of them attending alone. Their modes of spectatorship, and the visible intensity of their fan engagement—including *t'oegŭn-gil* rituals and post-show talks hosted by the production team and creative staff—bore a striking resemblance to the communities described throughout this study. If the observation is accurate—and it would require sustained fieldwork to

verify—it raises a question that this study cannot answer: whether what travels with a ch'angjak musical production is not only the work itself but its fan culture. The possibility that ch'angjak musical exports not individual shows but an entire cultural complex (a mode of spectatorship, a community structure, a set of audience practices) is one of the most compelling questions the field has yet to address.

A related question concerns what happens to the music when ch'angjak musicals are produced in a different linguistic environment. The four tendencies analyzed in Chapter Three are, in significant part, products of the specific phonological and prosodic properties of Korean: its syllable-timed rhythm, its consonant-vowel-consonant structure, its constraints on melisma and rhythmic compression. When a work like *Rachmaninoff* or *The Brothers Karamazov* is produced in Mandarin Chinese—a language with its own tonal and prosodic structure¹³—the relationship between text and music is necessarily reconfigured. I raised this question with the production's Shanghai-based producer during a car ride between the theater and our hotel, in the brief window of downtime that travel afforded. Asked how the team had handled the collision between Korean melody and Chinese tone, the producer answered simply that they had "given up on tones"—a comment that gestures toward the profound linguistic and musical reconfiguration that such a production necessarily entails. The car ride ended, and with it the

¹³ Standard Mandarin distinguishes word meaning through four lexical tones (*sìshēng*, 四聲), plus a neutral tone; the same syllable pronounced with a different pitch contour can carry an entirely different meaning.

conversation, before I could press the question further. What the resulting music sounds like in the new linguistic environment is a question that deserves serious scholarly attention in its own right. The analysis in Chapter Three provides a methodological model for that work; what it cannot do is extend beyond the Korean-language productions on which it is based.

I began this study in the theaters of Taehangno, watching performances, observing audiences, and wondering why drama commanded greater attention than music in ch'angjak musicals, and why the music so often sounded, to my ear, "not good." That question, born of a small and honest dissatisfaction, led me to dive into an examination of ch'angjak musicals and their music, an area that has been largely overlooked in ch'angjak musical scholarship. As this research progressed, it suggested to me a different way of understanding the music I was hearing, one in which what I took to be a deficiency in this comparatively small world of musical theater; that turned out, instead, to be a feature distinctive to it, reflecting its own particular history, structure, and aesthetics. This dissertation has not set out to argue that ch'angjak musicals' music is inadequate, nor that the conditions producing it should be otherwise. What this study has shown, throughout, is that the music is expressive of something larger. The historical contexts, professional training, production processes, and modes of consumption that have shaped this genre are written into the music, note by note. That is what my study in this dissertation has shown.

APPENDIX A

CHRONOLOGY OF KOREAN MUSIC-THEATER 1928–1938 (한국 음악극 연표)

Source: Chronology compiled by Kim Sŭng-ok, Lecturer in Korean Literature at Dankook University; shared with the author from the personal archive of Pak Pyŏng-sŏng.

한국 음악극 연표 I

이 자료는 상한여대와 단국대 국문과에서 자료를 정리하고 있는
김승옥 씨가 1993년부터 일 년 동안 수집 조사한 한국과 학과와 관련된 공연 연표입니다.
김승옥 씨는 지난 1991년 「강 이나는 가락」 프로그램에 현대극장 김효연씨 특별으로
1976년부터 1991년까지의 현대극장 공연 기록과 함께 연극계 일지를 조사해 발표한 바 있습니다.
장악리 오레라사가 빠진 가운데 그 일부를 먼저 공개하는 것은
이 자료가 연구자들에 의해 적극적으로 활용되어
발전적인 음악극 연구가 앞당겨졌으면 하는 바램 때문입니다.
김승옥 씨와 노교에 감사드립니다.

1969. 8. 조선극 국립극단 조선극 10주년 조선극 10주년	1969 국립극단 조선극 10주년 조선극 10주년	1969. 9. 조선극 국립극단 조선극 10주년 조선극 10주년	1969. 9. 조선극 국립극단 조선극 10주년 조선극 10주년	1969. 9. 조선극 국립극단 조선극 10주년 조선극 10주년
1969. 10. 조선극 국립극단 조선극 10주년 조선극 10주년	1969. 10. 조선극 국립극단 조선극 10주년 조선극 10주년	1969. 10. 조선극 국립극단 조선극 10주년 조선극 10주년	1969. 10. 조선극 국립극단 조선극 10주년 조선극 10주년	1969. 10. 조선극 국립극단 조선극 10주년 조선극 10주년
1969. 11. 조선극 국립극단 조선극 10주년 조선극 10주년	1969. 11. 조선극 국립극단 조선극 10주년 조선극 10주년	1969. 11. 조선극 국립극단 조선극 10주년 조선극 10주년	1969. 11. 조선극 국립극단 조선극 10주년 조선극 10주년	1969. 11. 조선극 국립극단 조선극 10주년 조선극 10주년
1969. 12. 조선극 국립극단 조선극 10주년 조선극 10주년	1969. 12. 조선극 국립극단 조선극 10주년 조선극 10주년	1969. 12. 조선극 국립극단 조선극 10주년 조선극 10주년	1969. 12. 조선극 국립극단 조선극 10주년 조선극 10주년	1969. 12. 조선극 국립극단 조선극 10주년 조선극 10주년
1970. 1. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 1. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 1. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 1. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 1. 조선극 국립극단 조선극 10주년 조선극 10주년
1970. 2. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 2. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 2. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 2. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 2. 조선극 국립극단 조선극 10주년 조선극 10주년
1970. 3. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 3. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 3. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 3. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 3. 조선극 국립극단 조선극 10주년 조선극 10주년
1970. 4. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 4. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 4. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 4. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 4. 조선극 국립극단 조선극 10주년 조선극 10주년
1970. 5. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 5. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 5. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 5. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 5. 조선극 국립극단 조선극 10주년 조선극 10주년
1970. 6. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 6. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 6. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 6. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 6. 조선극 국립극단 조선극 10주년 조선극 10주년
1970. 7. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 7. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 7. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 7. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 7. 조선극 국립극단 조선극 10주년 조선극 10주년
1970. 8. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 8. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 8. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 8. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 8. 조선극 국립극단 조선극 10주년 조선극 10주년
1970. 9. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 9. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 9. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 9. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 9. 조선극 국립극단 조선극 10주년 조선극 10주년
1970. 10. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 10. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 10. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 10. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 10. 조선극 국립극단 조선극 10주년 조선극 10주년
1970. 11. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 11. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 11. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 11. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 11. 조선극 국립극단 조선극 10주년 조선극 10주년
1970. 12. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 12. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 12. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 12. 조선극 국립극단 조선극 10주년 조선극 10주년	1970. 12. 조선극 국립극단 조선극 10주년 조선극 10주년

APPENDIX B

CHRONOLOGY OF KOREAN MUSIC-THEATER 1995–1997 (한국 음악극 연표)

Source: Chronology compiled by Kim Sŭng-ok (김승옥), Lecturer in Korean Literature at Dankook University (단국대학교 국문학과); shared with the author from the personal archive of Pak Pyŏng-sŏng (박병성).

한국 음악극 연표 II (1995년 1월 ~ 1997년 12월)

김승욱(연극평론가)

1995.1.14~18 세종문화회관 대강당
「지저스 크리스티 수퍼스타」

극단 현대극장

작사/팀 라이스, 작곡/로이도웨이, 연출/유경환, 미술/송관우
출연/윤복희, 유인촌, 박성현, 강신애, 송용태1995.1.7-2. J아트홀
「악숙, 또 악숙」

민중극단

극본/남 사이몬, 작곡/비트 바커락, 각색/정진수, 연출/박동서
출연/기우룡, 신종우, 노영화, 조성희, 박동원, 김준기1995.1.12-2.5 예술의 전당 자유소극장
「그리스 로큰롤」

극단 신시 뮤지컬 컴퍼니

작사/워렌 제이시, 작곡/팀 제이콥스, 편곡/박진석
예술감독/김성열, 제작감독/김용현, 연출/배해인,
무대감독/김영수, 무용감독/최도윤, 안무/엘리 갓츠,
음악코치/김소연, 연주/B.O.S.S., 무대디자인/이태섭,
의상/한진희, 분장/김희조, 소품/이경호, 조명/전세기,
기술/이영주, 음향/김계영, 조연출/전혁기 정소윤,
기획/박병성
출연/윤복희, 남경주, 무원성, 강효성, 최정현, 한진실,
이경미, 심선동, 조남희, 권수경, 정현복, 김정숙, 홍학정,
이다숙, 윤은정, 김보나, 사성호, 김장실, 이경훈, 이정연,
심기윤, 김영숙, 최낙희, 김진희1995.1.17-2.4 문예회관 소극장
「어디메와」

극단 아름

작/송연원, 연출/작전호, 음악/두재택, 안무/배해인
출연/원연애, 지기학, 박우열, 김형관, 진기광, 공재원, 최지혜1995.1.21-2.1 문예회관 대극장
「나도 출세할 수 있다」

한국연극배우협회 민중극단

극본/에이브 비리우스, 작곡/프랑크 로제, 번역 연출/정진수
출연/서민석, 배종욱1995.1.27-3.12 예술의 전당 도원극장
「스타가 될거야」

메이콤

작 연출/이상우, 각사/이상우, 작곡/김형석, 안무/석판나,
미술/박동우, 의상/이윤숙, 음악지도/박원진, 분장/정미숙,
소품/이은경, 조명/배현오, 음향/정영근, 조연출/서상권,위원장, 무대감독/류태호, 기획/김주성, 제작/윤호진
출연/이상우, 나현희, 이효성, 김미령, 서상권, 장옥순,
송강호, 서영주, 전현숙, 송이주, 김구혁, 이철호, 김진영,
이상아, 강유서, 박진희, 노주원, 채국희, 홍산모, 윤희은,
장영주, 송남영, 조은경, 김현희, 주미선, 명송희1995.2.7-19 예술의 전당 오페라극장
「우리집 식구는 아무도 못말려」

관 페르먼스

작/조지 카우프만 모스 워트, 각색/송승환, 연출/강인경,
작곡/잡수원
출연/김진호, 김성욱, 최수종, 엄정화, 최형민, 이장섭,
이민철, 이경화, 양희정, 심병숙, 권희호, 이재희, 장종준1995.2.11-3.12 서울교육문화회관
「이가씨와 건달들」

극단 쏘잡

작/에이브 비리우스, 작곡/프랑크 로제, 연출/박동서
출연/독고양재, 김 창, 이송연1995.2.24-3.4 예술의 전당 오페라극장
「웨스트사이드스토리」

극단 신시 뮤지컬 컴퍼니

작/에이브 로렌츠, 연출/김성열
출연/윤복희, 최주봉, 신재라, 강효성, 남경주, 박준호,
이경미, 최정현1995.3.7-17 동숭아트센터 대극장
「그리스 로큰롤」

극단 신시 뮤지컬 컴퍼니

작사/워렌 제이시, 작곡/팀 제이콥스, 편곡/박진석
예술감독/김성열, 제작감독/김용현, 연출/배해인, 무대감독/
김영수, 무용감독/최도윤, 안무/엘리 갓츠, 음악코치/김소연,
연주/B.O.S.S., 무대디자인/이태섭, 의상/한진희,
분장/김희조, 소품/이경호, 조명/전세기, 기술/이영주,
음향/김계영, 조연출/전혁기 정소윤, 기획/박병성
출연/윤복희, 남경주, 무원성, 강효성, 최정현, 한진실,
이경미, 김선동1995.3.29~31 세종문화회관 대강당
「어메이징 드림 코트」

극단 현대극장

작사/팀 라이스, 작곡/앤드류 보이드 웨버, 연출/김리남,
편곡/정현영, 미술/송관우, 안무/서병구, 의상/정연희
출연/김성현, 조경현, 박해미, 김영숙, 김대훈, 김현진, 이성원1995.3.18-5.21 안필아트홀1관
「이가씨와 건달들」

극단 다중

작/에이브 비리우스, 작곡/프랑크 로제, 연출/박동우
출연/이송원, 이연철, 최효성, 장영주, 김관석, 김선동,
원유서, 최정현

APPENDIX C

CHRONOLOGY OF KOREAN AKKŬK, 1954–1994

Source: Author unknown. Shared with the author from the personal archive of Pak Pyŏng-sŏng.

출연/최성호, 최봉, 남성남, 남방운, 진상일, 이화동, 김동민, 박옥초, 오함미, 김백희, 이경희	악극단 호화선 작·연출/김화랑, 작곡/이인권, 장치/김정환, 출연/황해, 진철성 외	1954. 11 중앙극장 황구의 무형초 백조가극단 작·박두황, 연출/전옥, 음악/김화영, 장치/김정환	1955. 3 시공관 출구는 리버티 할 무궁화악극단(임화수) 작·연출/김석민, 작곡/이인권, 장치/김정환, 출연/양석천, 이예춘, 양훈, 이예성, 조덕성, 이원철, 오길래, 김미라, 이향희, 김애자, 권정애, 서영숙	허랑, 신카나리아, 박옥초, 김백희, 백설희, 고함미, 조금옥, 이춘희, 김미라, 김월순, 윤선자, 조향숙, 양경옥, 박미란, 김병숙, 이선희, 류애경, 김희자, 민문자, 서영숙, 배선애, 강윤복, 함창/김영숙, 한선애, 박영규, 이인자, 한정미, 김기화, 정진수, 이정화, 안희순, 한명기, 한상오, 김용숙, 한명수, 이덕임, 박영자, 김병숙, 이경수, 최국희, 강미애, 이정숙, 강애순, 정희정, 정희옥
1954. 1 수도극장 여도 새빛악극단 작/이상무, 연출/장동휘, 장치/장우택 출연/장동휘, 이예성, 차석종, 박복남, 명진, 백봉운, 박옥초, 김근자, 방명숙, 박정자	1954. 5 계림극장 꽃피는 시절 향방악극단 작/남궁춘, 연출/박진, 작곡/김화영, 장치/임명선	1954. 11 중앙극장 달도 울고 별도 울고 반도가극단 작/박노홍, 연출/이부룡, 작곡/형석기, 장치/김정환	1955. 3 국도극장 혼과 사랑과 침묵과 꿈 서울악극단 작·연출/김석민, 작곡/이인권, 장치/김정환, 구봉서, 박옥초, 김희자	
1954. 3 대구극장 분홍치마 희망가극단 작/백노홍, 연출/이부룡, 작곡/황문평, 장치/김정환 출연/최성호, 최봉, 남성남, 진상일, 이화동, 김동민, 박옥초, 고함미, 김백희, 이경희	1954. 5 국도극장 여수의 발 백조가극단 작/조진, 연출/이진순, 음악/김화영, 장치/김정환	1954. 12 시공관 창춘 작/유호, 연출/김화랑, 작곡/이인권, 장치/김정환, 출연/황해, 진철성 외	1955. 6 시공관 서울악극단 작·연출/김석민, 작곡/이인권, 장치/김정환, 출연/이예춘, 채광, 서영춘, 전영주, 임선자, 유명준	1955. 9 시공관 꽃진주 코리아악극단 작/김석민, 연출/이부룡, 작곡/황문평, 장치/김정환 출연/윤부길, 양석천, 복원규, 최성호, 채광, 이예춘, 배삼룡, 오길래, 김조선, 권정애, 유명준, 이향희
1954. 3 국도극장 남의 물에 안기리 성보악극단(박민) 작/박노홍, 연출/이진순, 작곡/황문평, 장치/김정환 출연/최남현, 최봉, 이남순, 조금옥	1954. 6 중앙극장 홍길동 백조가극단 작/이사라, 연출/이부룡, 음악/김화영, 장치/김정환	1954 시공관 내일이면 봄으로 라미라가극단(김윤주) 작·연출/백운선, 작곡/황문평, 장치/김정환	1955. 7 시공관 아버지의 비밀 악극단호화선 작/이상무, 연출/김화랑, 작곡/이인권, 장치/김정환 출연/황해, 진철성, 이방, 이영일, 명진, 신카나리아, 황숙량, 이남순, 백설희, 전영주	1955. 11. 10 국도극장 사랑무한 자유가극단 작/박노홍, 연출/이진순, 작곡/황문평, 안무/김민자, 미술 장치/김정환 출연/이종철 외
1954. 3 시공관 청춘환상곡 악극단 가라지 작·연출/이상무, 음악/이인권, 장치/임명선 출연/이종철, 황해, 최봉, 김백희, 조금옥, 김근자, 김희자	1954. 9 평화극장 꽃도 아나면만 무궁화악극단(임화수) 작·연출/김석민, 작곡/이인권, 장치/김정환, 출연/양석천, 양훈, 이예성, 조덕성, 원해남, 이예춘, 오길래, 김미라, 이향희	1954 시공관 사랑의 날아 라미라가극단(김윤주) 작/임봉명, 연출/이유진, 작곡/송화선, 장치/김정환, 출연/최봉, 이남순, 박시명	1955. 7 평화극장 사랑이 자기 전에 가도악극단 작/유호, 연출/김화랑, 작곡/이인권, 장치/임명선	1955. 11 시공관 서울의 발 코리아악극단 작/김석민, 연출/이진순, 작곡/황문평, 장치/김정환, 출연/윤부길, 양석천, 복원규, 최성호, 채광, 이예춘, 배삼룡, 오길래, 김조선, 권정애, 유명준, 이향희
1954. 4 서울의 애인 악극단 호화선 작/이진순, 연출/김화랑, 작곡/이인권, 장치/김정환 출연/황해, 진철성, 이방, 이영일, 명진, 신카나리아, 황숙량, 이남순, 백설희, 전영주	1954. 10 시공관 잃어버린 지평선 성보악극단(박민) 작/박노홍, 연출/이진순, 작곡/황문평, 장치/김정환, 출연/최남현, 최봉	1954 전유화 은향악극단 작/한로단, 연출/박호, 음악/이인권, 장치/임명선	1955. 8 시공관 광복 10주년 기념예술제 무대예술원 작/김석민, 연출/이진순	1955. 1. 1 시공관 노름길면 자유가극단 작/박노홍, 연출/이진순, 작곡/황문평, 안무/김민자, 미술 장치/김정환, 출연/이종철 외
1954. 5 국도극장 사랑은 사랑으로 무궁화악극단(임화수) 작·연출/김석민, 작곡/이인권, 장치/김정환, 출연/양석천, 양훈, 이예성, 조덕성, 원해남, 이예춘, 오길래, 김미라, 이향희	1954. 10 시공관 꽃술의 사랑 반도가극단 작/서범, 연출/이진순, 작곡/형석기, 장치/김정환	1955. 1 평화극장 차녀의 한장 무궁화악극단(임화수) 작/김석민, 연출/허남실, 음악/천년수, 장치/김정환, 출연/양석천, 양훈, 이예성, 조덕성, 원해남, 이예춘, 오길래, 김미라, 이향희	1955. 9. 20 국도극장 꽃의 군견 자유가극단 작/박노홍, 작곡/황문평, 연출/이진순, 안무/김민자 미술 장치/김정환, 함창 지도/강준희, 음악 지휘/박시운, 황문평, 악단/OMC 출연/이종철, 이인권, 김경규, 윤부길, 황해, 이예성, 최성호, 양훈, 남춘역, 조독성, 심연, 도성아, 양경주, 김태희, 김동학,	1955. 4. 11 시공관 내고향으로 날 보내주오 작/김석민, 연출/이진순, 작곡/황문평, 안무/김민자, 장치/김정환, 출연/이종철 외
1954. 5 계림극장 노래하는 순희	1954. 11 중앙극장 말년의 예사 무궁화악극단 작·연출/김석민, 음악/천년수, 장치/임명선, 출연/양석천, 양훈, 이예성, 조덕성, 원해남, 이예춘, 오길래, 김미라, 이향희	1955. 2 중앙극장 연니 작·연출/김석민, 작곡/이인권, 장치/김정환, 출연/양석천, 이예춘, 양훈, 이예성, 조덕성, 이원철, 오길래, 김미라, 김애자, 권정애, 서영숙	1955. 6. 17 시공관 홍풍의 잠이	

자유가극단
작/김석민, 연출/이진순,
작곡/황문평

1966. 7. 10 시공관
벌굴
자유가극단
작/김석민, 연출/이진순,
작곡/황문평, 안무/김민자,
장치/김정환

1968. 1 시공관
순채만리
마렌타노 악극단
작/백노홍, 연출/백은선,
음악/이인권, 장치/김정환

1968. 4 시공관
노래하는 순환선
작/박노홍, 연출/이부봉,
작곡/박춘식, 장치/김정환

1968. 4 국도극장
은밀행곡선
국도악극단
작/이서구, 작곡/이인권,
장치/김정환

1968. 5 시공관
자구에서 온 사나이
거성악극단
작/조남사, 연출/박진,
작곡/이인권, 장치/김정환

1969. 1 시공관
세계에 고하는 노래
서울악극단
작/김석민, 연출/박호,
장치/김정환

1969. 7 수도극장
여름밤의 꿈
거성악극단
작/이상무, 연출/백우선,
작곡/이인권, 장치/김정환

1969. 8 시공관
8. 15의 공방
무대예술원
작/김석민, 연출/이진순

1969. 10 수도극장
배뱅이 뚝
은방울악극단
작/백은선, 연출/박호,
장치/김정환

1969. 12 시공관
노래의 향연

서울악극단
작/백은선, 연출/정송,
장치/김정환

1960. 1 시공관
승리의 행진곡
서울악극단
작/백은선, 연출/정송,
장치/김정환

1960. 1 수도극장
세월도 깊도 간다
코메디코리아
작/김석민, 연출/김화왕,
장치/김정환

1960. 2 시공관
살아
신신악극단
작/이봉룡, 연출/장휘,
장치/김정환

1960. 3 국도극장
유령의 곡
국도악극단
작, 연출/김화왕, 작곡/이인권,
장치/김정환

1960. 3 평화극장
누구를 위하여
코메디코리아
작/김호천, 연출/김석민,
장치/김정환

1962. 11 시민회관
출주는 리버티선
한국예술문화진흥회
작, 연출/김석민

1962. 1 시민회관
십천만의 향연
에그린
연출/이기하, 지휘/김정환

1962. 3 시민회관
불진치
에그린

1962. 5 시민회관
5월의 찬가
에그린

1962. 7 시민회관
여름밤의 꿈
에그린
극본/박용구,
연출/박용구, 이기하,
음악/김희조, 김성태, 이희옥,
최창권, 홍연태,

안무/김민자
1963. 6 시민회관
꽃굴목 장담
무림무주 쇼
작/김석민, 연출/김호천

1965. 2 시민회관
홍부형제
프린스 쇼
작/김석민, 연출/백은선

1966. 2 시민회관
환상의 집
한국예술문화진흥회
작/김석민, 연출/박진,
출연/전옥, 이종철 차

1966. 4 시민회관
사람을 만드는 사람들
한국예술문화진흥회
작/김석민, 연출/박진

1966. 10 시민회관
삼국지
프린스 쇼
작/김석민, 연출/백은선

1967. 10 시민회관
북으로 간 사람들
한국연예협회
작, 연출/김석민,
출연/박시춘, 조준영,
장치/정우택,
출연/양훈, 박용수, 이영일,
명진, 황해, 김미선, 김희자, 채광,
박옥조, 최봉, 전옥, 허장강,
유명순, 윤왕국

1968. 6 시민회관
꽃불
작, 연출/김석민, 작곡/김호길,
장치/정우택

1972. 5 연보극장
북에는 태양이 있다
한국연예협회 자유예술단
작/김석민, 작곡/황문평,
연출/박국성, 장치/김정환

1975. 6 정충체육관
31번지 38선
한국연예협회
작, 연출/김석민

1993. 7. 1~8. 1 미도파에트홀
불날은 간다
작/박재서, 연출/김태수,
음악/김해영, 그래픽/이미지아트,

출연/김주명, 전영민, 방영,
박남희, 이화정, 김진녕

1993. 12. 17~31 문예회관 대극장
반지없는 주막
작, 연출/김상필
출연/박인환, 최주봉, 윤운식,
김성녀, 양재성, 김진태, 정종준,
박경주, 오지혜, 홍지영,

1994. 7. 1~10
예술의 전당 오페라 극장
반지없는 주막
작, 연출/김상필
출연/박인환, 윤운식, 최주봉,
김진태, 양재성, 김성녀, 박승태,
최연식, 오지혜, 홍지영, 김영아,
김성효, 박은희, 박상종

1962. 8. 15 드라마센터
포기와 벼스
드라마센터(유치진)
원작/D, 해이워드,
역, 연출/유치진,
작곡/조지 거쉬인,
음악 지도/강준희,
무용지도/이인범, 미술/정우택,
조명/윤경모, 의상/김인식,
효과/심재훈, 분장/전예출,
소품/박일동, 조연출/김종래,
무대 감독/김상호
출연/김동훈, 최지희, 오현주,
김동원, 조 향, 오사랑, 최상현,
오원정, 김정옥, 김성원,
이로미, 김성옥, 여운계, 나영세,
김연수, 이성웅, 김진홍,
심정원, 김영자, 김홍주, 홍성우,
한수원, 송준식, 김미선,
유은룡, 김재웅, 장미자, 박은경,
최경자, 홍순창, 이경자
합창/최화영, 이정혜, 주정식,
임정자, 최영자, 박창학, 김파승,
이한길

1965
새우잡이
제 3극장
작, 연출/전세권

1966. 7. 22~26 국립극장
카니발 수입
제 3극장
작/최유철, 연출/전세권,
작곡/안길웅, 안무/이연철,
미술/박석인
출연/이로미, 김석강

1966. 7. 10 ~8. 15 전국순회공연

8.15 패배의 기적

극단가교
작/이근삼, 연출/이승규,
작곡/이유선, 안무/정병호

1966. 10. 26~29 시민회관

삼백기름사해

에그린(박용구)

극본/김영수, 박용구, 황성일,

작곡/최창권, 연출/백은선,

임영웅, 안무/임상남,

장치, 의상/윤경모, 조명/자기봉,

무대 감독/김종선,

합창 지휘/사영수,

조연출/이영식, 전영민,

미술 고문/박고석

출연/한상필, 패티김, 김성원,

곽규식, 나영수, 문해란, 주영돈,

김강, 장영애, 엄정행, 엄준태,

안영수, 고희재, 유병현,

황철, 장호성, 김학, 강진우,

송윤길, 한정팔, 김성홍, 우원환,

김관수, 안길웅, 권오상,

이동복, 박종대, 김지계, 어무용,

윤종, 유상호, 임정규, 권정안,

구연한, 유재수, 김경식, 우원환,

이수영, 최일원, 김미정,

홍영애, 이미혜자, 이제심, 문선자,

이송해, 남용명, 서병영,

장영자, 전숙희, 조희순, 범정자,

최유희, 최현주, 장해주,

정은숙, 이정선, 김성란, 이미선,

현혜진, 정영숙, 김경자,

박미순, 최진화, 정인자, 김수자,

김경자, 장은희, 김지수,

김민자, 오정혜, 김재란, 박미란,

박현정, 이인종, 이상명,

김두연, 한순희, 이은순, 김선이,

최지연, 최관선, 김연태,

박향진, 김성진, 김강자, 유지연,

최정주

포기와 벼스

드라마센터(유치진)

원작/D, 해이워드, 번역/유치진,

작곡/조지 거쉬인, 연출/유인형,

편곡/김희조, 합창 지도/백의현,

피아노/김정길, 안무/이인범,

미술/김정환, 조명/김문호,

효과/이동환,

의상/김경애, 김인식,

소품/최정옥, 조연출/양정현,

무대 감독/윤창

출연/김진, 백의현, 봉해숙,

신 구, 안민수, 민승원, 현예선,

서인원, 구경자, 정문희,

최정유, 허명자, 박근수, 정진태,

정운용, 김경애, 신원관,

오사광, 양정현, 민대식, 김기수,
엄덕창, 홍문기, 이영희,
유민열, 임봉희, 박동원, 김종현,
형용욱

1967. 11. 19 시민회관
꽃님이 꽃님이 꽃님이
예그린
극본/박만규, 황성일,
작곡/최창진, 연출/임영웅,
안무/임성남, 한익평, 김백봉

1968. 2. 23 시민회관
대춘향전
예그린
극본/박만규, 황성일,
작곡/김희조, 연출/임영웅,
안무/김백봉

1969. 4 시민회관
검아 호르네
예그린
원작/고은, 작곡/이희목,
연출/나영수,
안무/최희선, 장병호, 한익평

1969. 4.1~7.13 전국순회공연
미련한 발자대
극단 가교
작/이근삼, 연출/김상열,
작곡/한향, 안무/정병호

1971. 4 전국순회공연
화려한 산하
예그린
극본/박만규, 작곡/안길용,
연출/임영웅, 안무/주리

1971. 4. 11 대전호수문화고 강당
이에 더 큰 사랑이 있느냐
극단 가교
원작/존 피터슨, 연출/이승규,
지휘/에바를,
반주/연대오케스트라,
코러스/대전신학대학

1971. 4. 26~5.1 국립극장
유랑극단
극단 가교
작/이근삼, 연출/이승규,
작곡/신동민

1971. 9. 22~26 시민회관
바다에 말하리
예그린
극본/박만규, 작곡/최창진,
연출/백성규, 박만규, 안무/백성규
출연/김창집, 김하정, 조경애,
윤옥광, 함원진

1972. 6 국립극장
종이여 울려라
예그린
극본/박만규, 작곡/김희조,
연출/임영웅, 안무/김백봉,
지휘/안길용,
미술/장종선, 조명/차기봉,
무대 감독/박인원,
연출보/김도훈, 채윤일, 김찬중,
안무보/이미선, 김해자,
의상 제작/메리노의상실,
분장/전예출
출연/김준, 장미화, 조경애,
나영수, 유혜정, 김성원, 김관수,
김창집, 장석

1972. 11 시민회관
우리 여기 있다
예그린
극본/박만규, 작곡/안길용,
연출/이기하, 안무/한익평

1973. 7. 28~8. 15 대전천막극장
실부자들 The Fantasticks
원작/롭 존스, 연출/이승규,
작곡/하베이 슈미트

1974. 5. 21~26 국립극장대극장
대춘향전
국립가무단(김창규)
극본/박만규, 작곡/김희조,
연출/이기하, 안무/최현,
안무보/최희선, 합창 지휘/나영수,
장치 디자인/장종선,
장치 제작/김동진, 조명/이우영,
음악/김두환, 조연출/김영철,
오나일, 무대 감독/박인원, 김관규,
반주/국립관현악단
출연/조경애, 강대진, 최대웅,
이영옥, 김영자, 김창집,
이희일, 이기홍, 강계식, 원옥순,
김해란, 김일임, 강하기,
김수용, 김소희, 오지석, 정상철,
김창현, 강대웅, 연인숙,
이은경, 김주현, 이주학, 윤관용,
심양홍, 전만철, 고영옥,
하혜자, 강경애, 서희순, 김재건,
최상철, 이상수, 박정목,
안호영, 석주연, 강이섭, 강만희,
김춘자, 정혜자, 최영숙,
백영순, 김상근, 김향숙, 고혜영,
강혜옥, 최혜숙, 김미애, 이문옥,
정봉애, 조순태, 주소영,
박순자, 한성, 나영애, 김재영,
이종화, 이호정, 장성중, 채영숙,
박예향, 유정숙, 조일남,
임영자, 제갈승훈, 김향금

1974. 11. 12~17 국립극장대극장

시집가는 날
국립가무단
원작/오영진, 작곡/박만규,
작곡/김희조, 연출/이기하,
안무/최현,
안무보/최희선, 합창 지휘/나영수,
장치 디자인/장종선,
장치 제작/조성인, 조명/구길용,
음악/김두환, 조연출/오나일,
무대 감독/박인원, 김관규,
반주/국립관현악단
출연/김창집, 조경애, 강대진,
김영자, 최대웅, 이희일, 이영희,
서희순, 권상덕, 정상철,
법정자, 강하기, 김수용, 김창도,
배종철, 최국환, 이재선,
강대웅, 석주연, 강이섭, 정경화,
이정일, 이영옥, 김해란, 손해선,
박명희, 정혜자, 오진숙,
이은경, 양명자, 주영돈, 최홍기,
김선일

1975. 5. 6~11 국립극장대극장
이 화랑한 아씨에
국립가무단
극본/이근삼, 작곡/최창진,
연출/허규, 안무/김희자

1975. 11. 18~21 국립극장대극장
상록수
국립가무단
원작/심촌, 극본/박만규,
작곡/김희조, 연출/임영웅,
안무/송범

1976. 5. 8~6. 1 자유중국, 홍콩,
필리핀, 일본 등 해외순회공연
시집가는날
극단 가교
원작/오영진, 연출/이승규

1976. 9 국립극장대극장
몬키호테
국립가무단
원작/미겔 데 세르반테스,
작곡/미치레이,
번역/각색/박만규, 편곡/김희조,
연출/김영철, 안무/김학자

1976. 11. 11~15 국립극장
태양처럼
국립가무단
극본/박만규, 작곡/김희조,
연출/허규, 안무/임성남,
합창 지도/나영수,
장치 디자인/최연호, 조연출/정현,
안무보/이상만, 장치 제작/조성인,
조명/구길용, 음악/박성봉,
의상디자인, 제작/이경하,

소품디자인, 제작/이경하,
분장/최효성,
소품/편덕용, 무대 감독/박인원,
진행/이재문,
출연/송윤길, 김영자, 강대진,
이영옥, 최대웅, 이선희,
김창집, 이희일, 강하기, 원복순,
최상성, 배규민, 심양홍,
심우창, 김재진, 이흥구, 서희순,
이상수, 윤관용, 유해미,
유동철, 이상우, 강만희, 이형권,
태명연, 문영수, 최진국,
최근재

1976. 11. 12~16 시민회관별관
포기된 배스
극단 가교(이승규)
원작/D. 헤이워드,
작곡/조지 거러인, 역/신정옥,
연출/고봉인, 편곡/김인배,
지휘/최형섭, 합창 지도/전중재,
안무/김경옥, 미술/고승길,
의상/마카레트 모어, 김소아,
효자/임학성, 소품/홍 철,
조연출/김미라, 무대 감독/임인규
출연/박인환, 최주봉, 김진태,
윤문식, 김성녀, 임인숙, 오길주,
이한수, 김창영, 김호태,
안숙현, 김가을, 임한용, 한영재,
김옥경, 한정국, 장현, 김철
합창/구자영, 민경옥, 손찬수,
이시숙, 이혜경, 이광형, 이주옥,
장현리, 김택환, 김영옥,
정철수, 이경애, 주경애, 박순환,
이치희, 이병연, 남주은, 김영표

1977. 5. 19~2 류관순기념관
배담 배담 배담
극단현대극장(김의경)
극본/백승규, 연출/표재순,
음악/최창진,
안무/강이경, 미술/최연호,
의상/윤서종, 조명/유경환,
분장/박수명, 장우식,
무대감독/김효경,
반주/노명석악단
출연/주송용, 임동진, 윤복희,
서순현, 조영남, 이순재, 박규석,
이석, 김병상, 한우리, 이치우,
김덕남, 조용태, 김동주, 송영희,
현금숙, 제경숙, 정영숙, 모인,
홍순철, 김명복, 김갑수, 김우영,
윤근섭

1977. 6 국립극장대극장
이런 사람
국립예그린예술단
극본/이근삼, 작곡/최창진,
연출/허규, 안무/임성남

1977. 10 국립극장대극장
시집가는 날
국립예그린예술단
원작/오영진, 각색/박만규,
작곡/김희조, 연출/허규,
안무/김희자

1978. 10. 6~10
세종문화회관대강당
실매기 읊사
뮤지컬센터 미리내(최창진)
극본/김영수,
가사/박용구, 황윤현,
작곡/지휘/최창진,
연출/표재순, 안무/조광,
상악 지휘/황철, 미술/윤경모,
조명/고재진, 분장/박수명,
소품/안용수, 의상/박의상실,
무대 감독/이흥,
조연출/이형권, 음악/김용남,
합창/시온합창단,
합창 지휘/김진택, 고문/박용구
출연/신 구, 허정자, 황 철,
유 준, 김관수, 박규호, 김 준,
안영수, 이을, 양소자, 천원희,
한명숙, 박정애, 강미숙,
수용, 이형권, 서진석, 최호성,
최귀섭, 민혜정, 황보민, 김희선

1978. 12. 8~9 세종문화회관대강당
달빛나그네
시립가무단
각색/박만규, 작곡/김희조,
연출/임영웅,
안무/임성남, 문일지,
진행/이인용, 합창 지도/송윤길,
무대 미술/장종선,
의상/메리노의상실, 분장/전예출,
조연출/하혜자, 심양홍,
무대 감독/유경환,
연주/서울시립교향악단
서울시립국악관현악단
출연/송윤길, 송애순, 최대웅,
손해선, 김성원, 김영자, 강인자,
김기섭, 송용태, 정현, 이희일,
배규민, 강만홍, 공호식, 유하길,
이흥구, 이재선, 최창주, 이영옥,
양명자, 박영옥

1979. 5 세종문화회관소강당
몬키호테
시립가무단
원작/미겔 데 세르반테스,
작곡/미치레이,
번역/각색/박만규,
연출/김기주, 편곡/김희조,
안무/김기인

1980. 2. 22~28 국립극장대극장

수퍼스타 예수 그리스도
Jesus Christ Superstar
 극단현대극장(김의경)
 작사/팀 라이스,
 작곡/앤드루 로이드 웨버,
 극본/이반, 가사/김의경,
 연출/표재순, 이반,
 음악 감독/이순애,
 편곡 지휘/장성조, 안무/하정애,
 미술/김동진, 조명/이우영,
 음향/공성원, 의상/호산나의상실,
 피아노 반주/김경자,
 무대 감독/유경환,
 조연출/권재우, 이영주, 이종한
 출연/윤복희, 김도환, 주현상,
 이종용, 유인촌, 문장길,
 이은숙, 최주봉, 김광구, 권규석,
 장준옥, 임도모, 박민홍, 양재성

1980. 4 세종문화회관소강당
환타스틱스
 시립가무단
 원작/폴 존스, 작곡/하베이스미트,
 음악, 지휘/유학길, 연출/배규빈,
 안무/최숙애

1981. 4. 23~27
 세종문화회관대극장
사운드 오브 뮤직
 극단현대극장(김의경)
 작곡/로저스 로저스, 번역/신정옥,
 연출/표재순, 편곡 지휘/김희조,
 음악 지도/나영수, 김명열,
 안무/하정애, 안무보/이은숙,
 무대 장치/최연호,
 장치 제작/송관우,
 의상/최경자, 김광수,
 호산나의상실,
 분장/박수명, 무대감독/유경환
 출연/윤복희, 양재성, 유인촌,
 최인선, 민경혜, 조성희,
 최윤선, 노영하, 정태일, 오진이,
 안진경, 정지연, 김재현, 김성자,
 윤영아, 이소연, 이지성,
 김지태, 이하림, 이무영, 장보규,
 조용태, 심상태, 유종기, 주현상,
 권장숙, 서인옥, 김미혜

1981. 6 세종문화회관소강당
우리들의 축제
 시립가무단
 극본, 작곡/최창진, 연출/이종훈,
 안무/김기인

1981. 12. 24~27

세종문화회관대극장
에비타
 극단현대극장(김의경)
 작사/팀 라이스,
 작곡/앤드루 로이드 웨버,
 번역/김의경, 연출/김상열,
 음악 감독/김자경,
 편곡/장성조, 지휘/이봉조,
 무지휘/김용진, 반주/이봉조악단,
 음향 감독/김도환,
 무용 감독/하정애, 안무/김양근,
 무대 미술/조영래,
 의상/김광수, 김혜련,
 무대 감독/유경환
 출연/이경애, 김성녀, 유인촌,
 김진태, 조영남, 양재성,
 이해영, 유현목, 김성자, 조용태,
 이윤녀, 김갑수, 주현상,
 김태식, 조현, 이상근, 김은희,
 오진이, 이선화, 이경희, 권범택,
 이현철, 이문선, 양장순,
 손영록, 설도윤, 오덕인, 맹희숙,
 박규현, 이희정, 정윤수,
 조민희, 박형식, 한창호, 김우연,
 강영록, 이원희, 김명희,
 허길자, 윤혜수, 이해경, 양금식,
 양영하, 정순애, 이원순,
 정혜숙, 김재현, 이소연, 윤영아,
 이하림, 정은하, 이주영

1982. 7 세종문화회관소강당
나 어디 있소?
 시립가무단
 극본/이근삼, 작곡/최창진,
 연출/이종훈, 안무/김기인

1982. 12. 18~20
 세종문화회관대극장
푸리
 극단현대극장(김의경)
 원작/알렉스 헤일리,
 극본/김한영,
 연출/표재순, 김상열,
 음악/김희조, 합창 지도/김명열,
 반주/새드음악동호회,
 봉고/류복성, 안무/국수호,
 미술/송관우, 의상/장명숙,
 김광수, 복제작/황재근,
 조연출/배태일, 무대 감독/이영주,
 기술감독/유경환
 출연/유인촌, 김영자, 윤복희,
 추송웅, 이경애, 배규빈,
 김덕남, 박동훈, 유현목, 이윤녀,
 김성자, 조용태, 주현상,
 문경민, 오진이, 이경희, 손영록,
 권범택, 이현철, 양금식,
 설도윤, 윤영아, 이하림,
 나레이터/배한성
 크리스/김태식, 정윤수, 박규현,

최영진, 이원희, 조영실,
 심광보, 김경희, 김미연, 강은경,
 안승근, 박종숙, 허만경,
 황선화, 한보경, 김윤희, 이명숙,
 박종열, 김용구, 김지동

1983. 7 세종문화회관소강당
사랑은 불이랑 타고
 시립가무단
 극본/박용구, 작곡/최창진,
 연출/임학송, 안무/문일지, 김기인

1983. 12. 16~29 문예회관대극장
아기씨와 건달들 Guys & Dolls
 민중극장, 광장, 대중극장
 원작/다윈 러닝,
 극본/에이브 버러우스,
 작곡/프랑크 로세, 번역/정진주,
 연출/문석봉, 기획/조 민,
 미술/송관우, 조명/정수환,
 안무/안애순,
 음악/조우현, 노래지도/엄기영,
 반주/장선희, 음향/이경우,
 효과/조갑중, 분장/전예출,
 의상/이옥주, 조연출/반진주,
 무대 감독/이종일,
 기계/최성영
 출연/이해나, 좌동철, 박봉서,
 정문봉, 김지숙, 이윤미,
 윤여성, 이인철, 이승철, 이재희,
 최상웅, 이윤녀, 최효상,
 정재진, 주용만, 안민국, 박규현,
 정혜경, 우명선, 장이주,
 김용수, 허 철, 정소영, 김명중,
 김근배, 이정미, 이규희, 이은향,
 신용우

1984. 3. 1 마당세상극장
남의 침묵
 우리극단 마당(이영운)
 작-연출/김상열, 작곡/유승열,
 음악지도/배태일,
 안무/유홍선, 미술/이광실,
 조명/김경옥, 음향/장석철,
 녹음/정용원, 조연출/양일권,
 무대 감독/정주철
 출연/김갑수, 이길재, 최경우,
 이장훈, 한진섭, 이해영, 구문희,
 이도경, 조용태, 설도윤,
 최윤영, 유하연, 이현영, 권범택,
 여운국, 박세홍, 윤태순,
 김승연, 오성만, 우명옥, 박영애,
 박명성, 최일화, 안금녀

1984. 7 세종문화회관소강당
포기와 베스
 시립가무단
 원작/D. 헤이워드,
 작곡/조지 거슈윈,

번역, 각색/박만규, 편곡/김기용,
 연출/양정현,
 안무/조광

1984. 11 세종문화회관대극장
성춘향
 시립가무단 외 7개 시립예술단
 극본-연출/박만규,
 주제가/박용구, 작곡/김희조,
 안무/문일지, 정승희, 최상목

1984. 12. 16~22 문예회관대극장
캐바레 Cabaret
 민중, 광장
 원작/크리스토퍼 이서우드프,
 극본/조 마스터로프,
 작곡/존 캔디, 작사/프레드 엘,
 번역/김철리, 연출/문석봉,
 음악/김지숙, 안무/김민
 출연/이해영, 유운상, 김하경,
 이호성, 한성옥

1985. 12. 1~12. 31 현대예술극장
애니 Annie
 현대예술극장(최불암)
 원작/토마스 미한,
 작곡/찰스 스트라우스,
 번역/윤석화,
 연출/김효경, 음악 감독/장성조,
 가장 지도/김일규, 안무/박상규,
 미술/이수영, 의상/이자경,
 음향/김우식,
 분장/장우식, 안재경,
 소도구/이학선, 조명/심길집,
 사진/전승희, 피아노/황송희,
 트럼펫/신진목, 트럼/한용호,
 베이스/유주하, 무대 감독/황호연
 출연/최불암, 윤소정, 최종원,
 윤석화, 정승호, 김일규, 김옥만,
 박상원, 진복자, 이정화,
 최상규, 이경희, 남경주, 한기경,
 김숙진, 이재연, 송지교,
 김정숙, 이은영, 도가환, 김혜경,
 엄수연, 김주연, 최선,
 신영선, 박상운, 이해근, 박진희

1985. 12. 20~21
 세종문화회관대극장
지붕위의 바이올린
Fiddler on the roof
 서울시립가무단(박만규)
 원작/쇼름 아라이 램,
 극본/조셉 스타인,
 작곡/페리 보크, 번역/김성렬,
 각색/박용구, 편곡/김희조,
 지휘/박은성, 연출/임영웅,
 연출보/이종훈, 안무/최창자,
 조안무/안주경, 합창지휘/오세룡,

무대 미술/최연호,
 장치 제작/양정주, 조명/고재권,
 음향/이영기,
 무대 기계/김명환, 무대/노영하,
 의상 디자인/이은희,
 의상 제작/엄규선,
 소품 제작/사순화,
 슈트 제작/심신수즈, 분장/이창수,
 조연출/박승훈, 최성실,
 무대 감독/유경환
 출연/송용태, 김미경, 강효성,
 임용희, 김영미, 박지혜, 박지영,
 손혜선, 이흥구, 범정자,
 박철호, 이의일, 최주봉, 권무송,
 이형권, 임태성, 이경자,
 이영옥, 이문수, 임혁주, 윤영환,
 김동주, 최인권, 최창주,
 홍성훈, 김영수, 김덕현, 강문식,
 김태원, 윤기봉, 홍정재,
 홍윤희, 배길자, 왕은숙, 이연희,
 이양선, 채경은, 장효선,
 김소영, 김옥경, 이윤옥, 이옥주,
 차현주, 황선정, 이미성, 박미연

1986 세종문화회관대극장
알반티 The Fantasticks
 현대예술극장(최불암)
 원작/폴 존스,
 작곡/하베이스미트, 번역/신정옥,
 연출/복진오

1986. 3. 현대예술극장
철부지 The Fantasticks
 현대예술극장(최불암)
 원작/폴 존스,
 작곡/하베이스미트, 번역/신정옥,
 연출/복진오
 1986. 11. 27~12. 1
 세종문화회관 발관
가스펠
 극단 뿌리
 원작/조셉 배루, 에드가 랜스버리,
 스프어트 던진,
 작곡/스태판 슈발츠, 연출/복진오
 출연/남경은, 설도윤, 배동성,
 한진섭, 최연범, 이경미

1986. 12. 1~31 현대예술극장
스크루지 Scrooge
 현대예술극장(최불암)
 원작/찰스 디킨스, 번역/장종화,
 각색/양정현, 연출/이숙환,
 음악 감독/조동호, 피아노/최진영,
 베이스/박강영,
 신디사이저/최귀갑, 안무/박상규,
 무대 디자인/양정현,
 무대 미술/부하무, 의상/다르게오

의상실, 조명/정재봉,
음향/황신영, 분장/김기진,
사진/홍진표, 소품/이용우,
무대 감독/유진우
출연/최불암, 강대진, 정윤성,
정해인, 박상은, 박지혜,
이한기, 조태연, 심소영, 정혜영,
석세영, 김옥만, 최홍일,
김선동, 이재연, 안종환, 이민욱,
임대호, 김기현, 송민원, 박양숙,
엄수현, 김영숙, 조남희

1986. 12. 12~14
세종문화회관대강당
지붕위의 바이올린
사흘이탈가무단(박만규)
원작/쇼펜 아래이 램,
극본/조셉 스타인,
작곡/제리 보크, 번역/김성현,
각색/박용구, 연출/임영웅,
관공/김희조, 지휘/박은성,
안무/최창자,
조명/고재진, 음향/이영기,
무대/노영하, 무대 기계/김영환,
분장/전예송, 무대 미술/최연호,
의상/지영자, 민정실,
소품/정명복, 배종숙,
무대 의상/엄규선,
합창 지휘/오세룡,
조연출/이종훈, 서현석,
조연출/박용숙,
무대 감독/박종선
출연/송용태, 김미경, 강효성,
임용희, 김영미, 전부송, 이흥규,
박철호, 장학수, 김동수,
최인권, 임태성, 손혜선, 박지영,
이선인, 김덕환, 김영수, 홍정재,
윤영환, 박은태, 김영태,
임형권, 유재철, 이재학, 이양순,
이연직, 김옥경, 이경희,
한정민, 김영기, 차원주, 이미성,
라현주, 안산정, 이영애,
김영옥, 백길자, 황은숙, 이은미,
권성광

1986. 12. 23~29 문예회관대극장
카바레 Cabaret
원작/크리스토프 이서우트프,
극본/조 마스터로프,
작곡/존 켄더, 작사/프레드 엡,
악/김철미, 연출/정진수,
음악/유지연, 안무/조미애,
미술/김학순
출연/박봉서, 이혜영, 정윤봉,
윤주상, 이인철, 이호성, 최상균,
최은미, 박팔영, 이미경,
홍연희, 박영미, 이하영

1986. 12. 24~28

세종문화회관대강당
백담 백담
故 추송을 추모 공연
극단현대극장(김의경)
극본/백승규, 연출/유경환,
음악/최창진, 안무/한익령,
미술/최연호,
의상/이진화, 에디트의상/하용수,
남자 의상/김광수,
합창 지도/강대진,
장치 제작/양경주, 조연출/손민식,
무대 감독/이영주
출연/박동훈, 임동진, 이용녀,
이경희, 윤복희, 김철리, 이호재,
이호성, 설도윤, 오진이,
양금식, 김지민, 주현상, 송승근,
심광보, 박광태, 권홍식

1987 세종문화회관
나이는 호랑이보다
극본, 연출/박만규, 작곡/장익환,
박범훈, 안무/서영림, 신은경

1987. 2. 18~22 문화체육관
미당놀이 봄이 김신달
극단 미추
작/김지일, 연출/손진택,
작곡/박범훈, 안무/국수호,
지휘/한성일,
미술/박수명, 조명/윤재덕,
음향/김순식, 디자인/윤정실,
분장/최영호,
음악/중앙국악관현악단,
민속극희남사당,
조연출/배해일, 무대 감독/장수동
출연/윤문식, 김종열, 김성녀,
우상민, 최재영, 이영옥, 최현길,
김종진, 정태화, 송용태, 류동철,
조영선, 정승호, 이상훈,
김갑철, 변은영, 이명수, 나종은,
이유미, 박해진, 윤광희,
동광자, 이용자, 김영화, 김병훈,
이금미, 김미애, 윤의식, 김성일

1987. 3. 30~4. 2
세종문화회관대강당
헨스트 사이드 스트리
극단현대극장(김의경)
원작/아더 로렌츠,
작사/스티븐 손드하임,
작곡/레오나드 번스타인,
번역/신정옥,
미술/김학순
가사/김의경, 연출/김성일,
관공지휘/정성조,
합창 지도/강대진, 안무/한익령,
미술/최연호, 안무부/김옥자,
의상/박미경, 장치 제작/송관우,
조연출/김철리, 손민식,
무대 감독/이영주,

기술 감독/유경환
출연/최유리, 이정화, 김덕남,
설도윤, 한진실, 이경미, 양금식,
송승근, 문경민, 석세영,
박종열, 김선동, 정천목, 심광보,
박광태, 강형주, 고창옥,
김홍식, 박태경, 이문선, 조규성,
안종환, 서승철, 이미숙,
허영숙, 박양숙, 김경숙, 성화숙,
최유미, 김철우, 이시영,
이재영, 고창옥, 김미선, 이윤표,
사상진, 정아미, 강대진,
박동훈, 주현상

1987. 4. 23~29 세종문화회관별관
이가씨와 건달들
극단 광장(문석봉)
작/에이브 버러우스,
작곡/프랑크 로비, 역/정진수,
연출/문석봉, 관공/김지옥,
안무/안애순
출연/이한우, 한기정, 조은경,
강종철, 김규철, 한근옥, 최정연,
김명중, 최종원, 이은향,
이광훈, 이태훈, 최효상, 장혜선,
민경옥, 신현종

1987. 5. 21~6. 3 세종문화회관별관
이가씨와 건달들
민중극단
작/에이브 버러우스,
작곡/프랑크 로비, 역, 연출/정진수
안무/김애진, 미술/이학순,
무대 감독/이종일
출연/윤여성, 박동철, 이인철,
박봉서, 정윤봉, 이미경,
윤정민, 최은미, 박팔영, 윤주상,
주용만, 조은선, 홍인희,
문설란, 이영숙, 임재은, 박정민,
임한아, 이용도, 문원준

1987. 8. 9~10. 22 전국순회공연
화랑 칠출
극단현대 극장(김의경)
작사/김지일, 작곡/최창진,
연출/문석봉, 이영주,
성악지도/강대진, 안무/김양근,
미술/최연호, 의상/우인희,
분장/이도경, 소품/최현길,
음향/박태성,
조명/정명기, 무용지도/김은정,
조연출/손민식, 기술 감독/유경환
출연/김덕남, 이정화, 이미숙,
강대진, 박동훈, 조규성, 이시영,
손호관, 서성진, 송승근,
박종열, 강형주, 조원희, 김규열,
고창옥, 김오진, 장호비, 임상규,
김영희, 조경열, 윤용현,
정형석, 유숙자, 강은경, 정해란,

문경진, 김동훈, 김이경,
이남훈, 김우준, 김희원, 이남진

1987. 10. 22~1988. 2. 28
꿈나무 소극장
이가씨와 건달들
극단 대중극단(조 민)
작/에이브 버러우스,
작곡/프랑크 로비,
역/김명철, 연출/전개우,
음악/서식, 안무/박상규,
미술/홍순창, 조연출/김미경
출연/장영주, 노영화,
김규철, 최정연, 유영환, 장혜선,
민지선, 배태일, 최효상,
한근옥, 김인득, 김명중, 유재일,
김환식, 김진호, 양창환,
문정진, 윤진한, 김계선, 유영희,
나성은, 김순진, 하승원, 박재연,
윤인로, 송영림

1987. 11. 5~14 문화체육관
미당놀이 배비전
극단미추
극본/김지일, 연출/손진택,
작곡/박범훈, 안무/국수호,
지휘/정현, 미술/박수명,
음향/김순식, 조명/윤재덕,
음악 지도/염기영,
무용 지도/채향순,
반주/중앙국악관현악단,
두레박사물놀이,
조연출/배해일
출연/김종열, 윤문식, 김성녀,
이영옥, 최현길, 송용태, 문용철,
정태화, 류동철, 김동진,
정승호, 이상훈, 변은영, 김미옥,
나종은, 이명수, 김영삼,
박해진, 동광자, 김영화, 이금미,
이용자, 이인희, 김영미,
김성일, 윤의식, 김규태, 이기봉,
이난택, 김미애

1987. 12. 1~31 현대예술극장
왕과 나 King and I
현대예술극장(최불암)
원작/아가릿 랜던,
역, 연출/양정현,
작곡/리처드 로저스, 관공/정성조,
음악 지도/염기영, 작사/백영규,
안무/박상규, 무대미술/이학순,
의상/장금진, 소품/사무와 종이,
영상/임상준, 조명/정재봉,
음향/황신영, 조연출/이은경
출연/정동환, 정윤선, 이승희,
이창식, 이남희, 임도환, 이애란,
유용영, 도기환, 김미영,
유혜숙, 전국향, 이상희, 김정옥,
박선지, 임미화, 이보영,

이선화, 이명규, 오정은, 김영희,
김문수, 박승호, 이승훈,
이태환, 김유희, 김달희, 조혜선,
최기옥, 권병재, 김지훈, 김계윤,
최지은, 최영록, 유일명,
유혜주, 조태윤, 조난경, 지형근,
지정근, 조태연, 조승연

1987. 12. 8~10 국립극장대극장
한강은 흐른다
88서울예술단(박근숙)
원작/유치진, 각색/윤대성,
연출/김우옥, 작곡/김정택,
안무/박일규, 김명숙,
무대 미술/홍순창, 의상/이은희,
합창 지도/임태성, 조연출/인영희,
소품/이경하, 효과/김필래,
조연출/이종훈, 무대 감독/유경환
출연/유인춘, 최주봉, 김애경,
김소영, 이동민, 임태성, 남경옥,
송인현, 남정주, 김용태,
이경미, 이정화, 임병옥, 김성훈,
우영화, 박양숙, 김숙진,
임선영, 최선경, 김서양, 윤원주,
황미옥, 안주경, 정성화, 남수경,
임성연, 신미경, 유명숙,
임청화, 박원목, 황문옥, 김태석,
박숙옥, 유정서, 정유희,
한정민, 이수경, 박영옥, 노동원,
정봉룡, 변종필, 박재훈,
김선동, 유희성, 한주영, 김미선,
이경미, 조은경, 옥용준,
이경희, 장경미, 최순희, 최은경,
최보민, 김경희, 유행수, 여규주,
정현옥, 이경아, 서은숙,
고미경, 김수경, 박병희, 정경희,
최용주, 노화룡, 손정옥,
서영주, 이찬국

1987. 12. 10~20 세종문화회관별관
가스펠 Godspell
극단 백토(이종훈)
원작/조셉 베루, 에드가 랑스버리,
스튜어트 더킨,
작곡/스태판 슈발츠, 역/최은경,
연출/복진오, 미술/최연호,
안무/설도윤, 의상/서희경,
반주/신촌부루스, 조명/임우영,
음향/정형근, 무대 감독/박종선
출연/박상원, 김덕환, 고인배,
이완희, 이춘란, 양금식, 진복자,
변경화, 이현복, 주수향, 엄수연
코러스/이덕근, 김성민,
김정주, 박영란, 한미연, 황수경,
원상윤, 변우식, 주광재

1987. 12. 23~88. 2. 21
예술극장 미라나
피핀 Pippin

극단광장(문석봉)
원작/로저 허슨,
작곡/스테판 슈발츠, 역/조성은,
전명옥, 연출/김효경,
음악/김지옥, 안무/박상규,
무대 미술/이학순, 의상/장금진,
음악 지도/차연진, 김기영,
조명/심갑섭, 효과/이권왕,
소품/황호연,
분장/김기진, 조연출/김은희,
연주/김지옥, 차연진, 김기영,
백경수, 홍성민, 이광신
출연/최민수, 민경옥, 석세영,
이기영, 박상규, 김옥만, 이장혁,
조은경, 오세경, 서창호,
이재연, 김민수, 김이경, 이순은,
이은영, 윤기종, 원유석,
김경숙, 황둘순
코러스/이정민, 신의주, 박현자,
한미옥, 황수경

1988. 2. 2 ~ 9 섀티퍼링극장
엘로 미스터 후라이데이
극단 대중극장(조민)
작/미셀아드리안, 역/조동호,
연출/이창기, 음악/서석,
안무/차현주, 미술/송관우,
조명/신호, 의상/이지희, 한희원,
이신아, 오영주, 소품/김연재,
조연출/조희준
출연/문희원, 최종현, 김규철,
엄효, 최홍일, 홍정민, 김진숙,
박서명

1988. 2. 27 ~ 29 국립극장대극장
지하철의 연가
88서울예술단(박근숙)
극본/홍원기, 작곡/최창권,
연출/이종훈, 안무/한익평,
정재만, 무대 미술/최연호,
의상/정경희, 의상 제작/Mr. 리,
소품/이경하,
소품 제작/정태화,
합창 지도/임태성, 피아노/정경희,
효과/김벌레, 분장/김종환,
조명/이우영, 조안무/설도윤,
김옥자, 이은주, 조연출/김종진
출연/김성현, 윤문식, 유인촌,
김종진, 남경옥, 정성화, 이경미,
이경화, 이동임, 남경주,
임병옥, 남수경, 김숙진, 정봉룡,
김성훈, 김용택, 변종필,
유희성, 송인현, 노동현, 이경아,
김수경, 고미경, 정유희,
안주영, 최순희, 유행수, 최은경,
옥용준, 박원복, 박재훈,
우영하, 김서양, 유정서, 황마숙,
임선명, 박양숙, 최보인,
이경미, 이경희, 윤원주, 서은숙,

임성연, 강미선, 이경희,
신미경, 김소영,
정현옥, 박영옥, 한주영, 한정민,
박송옥, 김경희, 임철화,
장경미, 여금주, 유명숙, 황문옥

1988. 4. 25 ~ 18
세종문화회관대극장
비디올 내몰아
사울시립가무단(박만규)
극본/박용구, 박만규,
작. 편곡/최장권, 지휘/박은성,
연출/박만규, 무용 감독/문일기,
안무/한익평, 김말애, 채상목,
이영옥, 신은경, 서영일,
무대 미술/최연호,
조명 감독/이우영, 음향/이영기,
무대 감독/최희, 무대 기계/김명환,
의상 제작/유인희, 이수동,
무대 의상/지영자, 민정실,
소품/전명복, 배종숙,
분장/전예출, 코디네이터/현해자,
합창 지휘/최홍기, 오세종,
피아노 반주/박신경,
조연출/이현린, 김종진, 김영수,
무대감독/유경환
출연/임동진, 강효성, 임용희,
이경희, 김성원, 최창주, 이흥구,
박해미, 심시호, 황은숙,
최인권, 윤복희, 김진태, 이의일,
손해진, 박철호, 박은환,
최영환, 최인희, 김희진, 윤영환,
송용태, 약학용, 용광수,
이희정, 박성용, 임난희, 홍은희,
이재영, 안진경, 윤왕, 최종환,
임형권, 강연진, 지현미, 김옥경,
김은진, 위성경, 한성식,
김덕영, 최광국, 박성찬, 김기택,
한정원, 박연경, 이미진,
전경미, 박선경, 백진옥, 이혜진,
홍영자, 이원향, 서은희, 이경화,
김영옥, 권명현

1988 세종문화회관
물이 내리사
시립가무단
극본. 연출/김상철, 작곡/김용선,
이종식, 안무/한익평, 김말애

1988. 6. 5 ~ 16 문예회관소극장
구로동 연가
한국음악극연구소, 연우무대
극본/원창현, 연출/문호근,
작곡/강준일, 이관용, 김철호,
전자음악/황성호, 안무/윤미자,
연주/이지연, 유상용, 조주현,
무대 장치/박동우, 정재만, 정은경,
무대 감독/구근희
출연/원창현, 이선경, 원미경,

원미연, 최 관, 나승서, 이두일,
이희정, 김송옥, 안지환

1988. 7. 2 ~ 3 세종문화회관대극장
레 미제라블
극단현대극장(김희경)
원작/빅토르 위고,
구성/알랭 부르빌,
작사/하버트 크레츠머,
작곡/클로드 미셸 뢰베르그,
가사/김의경,
연출/메트릭 터저,
편곡 지휘/정성조,
성악 지도/강대진, 안무/전수인,
무대 의상디자인/마틴 텔리,
조명 디자인/크리스 엘리스,
무대 제작/김성옥,
의상 제작/유인희,
무대 감독/이영주,
연출 스태프/문석봉, 김철리,
손인식,
조명 협력/정명기,
무대 장치 협력/송관우,
화악 기술/이문걸, 박광남,
분장/김기진

출연/정현, 김진태, 강대진,
양금식, 황선경, 손호근, 김일준,
송승근, 장해주, 박동훈, 문경민,
이시영, 서성진, 지춘성,
고창욱, 이미숙, 이윤표, 김재현,
한희정, 송승근, 조원희,
한진섭, 김덕환, 김덕남, 김봉환,
고인배, 강형주, 조규성,
손병호, 주현상, 정현복, 박종열,
성화숙, 김영숙, 김은진

1988. 9. 3 ~ 12 문화체육관
마당놀이 심창진
마주 MBC 마당놀이
작/김지일, 연출/손진택
출연/윤문식, 김종업, 김성녀

1988. 9. 22 ~ 23 국립극장대극장
아리랑, 아리랑
88서울예술단
극본/김진희, 연출/김우옥,
작곡/김희조,
안무/박일규, 김영숙,
미술/신선희, 서인석,
의상/임영주
출연/유인촌, 송용태

1988. 9. 25 ~ 29
세종문화회관대극장
줄기꾼 한국인
시립가무단
극본. 연출/박만규, 작곡/장익환,
안무/김말애, 정재만, 한익평,
음악/최창권

출연/이덕화, 윤복희

1988. 9. 25 ~ 10. 2 현대아트홀
영아류지길 순창전
민중
작/윌리엄 클리어리, 연출/정진수
출연/박봉서, 이인철, 윤주상,
윤석화

1988. 10. 1 ~ 4 문예회관소극장
유리불의 술武勇
민예극장(정현)
작/김영무, 작사. 연출/정현,
작곡/장주혜, 안무/심지미,
조명/이광우, 무대 미술/이미경,
음향/한철, 조연출/박영현,
무대 감독/강경열
출연/정현, 이태훈

1988. 12. 1 ~ 89. 1. 31
현대예술극장
동기초대
현대예술극장(최불암)
원작/미겔 데 세르반테스,
작곡/미치레이, 연출/이상춘,
편곡/이미영, 연주/박경철,
의상/신동필, 소품/최애자,
조명/정재봉,
음향/권종식, 조연출/이재환,
안무/강승원, 무대/유홍영,
입도관, 심규만
출연/도기환, 이상희, 최지은,
유홍영, 김문수, 입도환, 권국향,
김경희, 이승희, 김귀선,
이창직, 김미영, 심규만, 김병철,
김영웅, 이애란, 박선미,
오정은, 박인호, 이미희, 김명희,
이보영, 박현숙

1988. 12. 10 ~ 18 호암아트홀
서퍽피리 오페라
극단 민중극장(이근삼)
원작/존 게이,
각색/베르톨트 브레히트,
작곡/루트트 바일, 역/이원양,
연출/정진수, 안무/조미애,
무대 미술/최연호

음악/한스 유르겐 나겔,
의상/정혜윤,
조명/김지성, 무대 장치/허학성,
음향/원태희, 분장/김기진,
기계/박종원, 조연출/김영환,
무대 감독/강희,
출연/이승철, 양금식, 박인환,
강애심, 정운봉, 최은미, 최상규,
박기산, 박선옥, 조현권,
홍성수, 조재현, 나재균, 신종주,
서진현, 한필수, 이영숙,
민영준, 박근숙, 안경아, 조인호,

이동룡

1988. 12. 23 ~ 26
세종문화회관대극장
에비타 Evita
극단현대극장(김희경)
작사/틸라이스,
작곡/앤드류 로이드 웨버,
연출/김상철, 편곡. 지휘/정성조,
안무/김양근, 성악 지도/강대진,
장치 제작/김성옥(사라문화),
남자 특유의상/김정수,
헤어드레서/하종순, 소품/박동훈,
미술 스태프/임상순, 김영희,
안무보/김성일, 녹음믹서/임창덕,
멀티비전/이완,
오페라이티/문희선,
조연출/손민식, 무대 감독/이영주,
기술 감독/유경환

출연/이경애, 유인촌, 조영남,
이동원, 박동훈, 김봉환, 김은진,
이상복/송예은, 배인희,
조은혜, 장원정, 이하나, 송해인,
송승근, 박종열, 조원희,
황선경, 이시영, 조규성, 손호근,
손병호, 김이경, 이미숙, 고창욱,
김영숙, 서성진, 한희정,
김규철, 원양연, 최용주, 고보환,
장호비, 최병진, 윤용현, 김명희,
조정명, 홍승이, 김병선, 이혜진,
유숙자, 황동미, 황금길,
정해란, 강은경, 정형석, 최용준,
서영희, 서미숙, 박갑순

1989. 5. 1 ~ 4 국립극장소극장
1990. 5. 13 ~ 18
불타는 벌
동광청소년극단
작/윤대성, 송민호, 연출/김우옥,
무대/임영주, 조명/유덕형,
음악/김정택, 안무/박일규
출연/박재현, 정태영, 박용기,
양형옥, 오재숙, 주원성, 김은영,
방지영, 이상훈, 김희희,
이양희, 정영철, 조재국, 한영미,
이미희, 황성연

1989. 6. 13 ~ 16 국립극장대극장
아리술하세요
88서울예술단
극본/김상철, 연출/표재순,
작곡/정성조, 안무/정재만,
미술/최연호, 의상/양옥현

1989. 7. 8 ~ 롯데월드예술극장
신비의 거울속으로
Magic in the mirror
롯데월드예술극장
원작/Willard Beckham,

번역/권경선, 연출/Baayork Lee,
음악 감독/Albin Konopka,
연기 지도/목진오,
의상 디자인/Lindsay Davis,
의상 제작/Robin Gephart,
변환순, 정경희,
세트 디자인/Gob Shaw,
세트 제작/오길복,
조명 디자인/Steve Gerri
조명 제작/이광성, 김동성,
음향 디자인/Lew Mead,
음향제작/유중근,
안무/Bobby Longbottom,
무용 지도/Phan peterson, 박상규,
기술 감독/Michael Lachance,
송기훈,
무대 감독/Arturo. E. Porazzi,
이소춘
출연/이인영, 정천목, 김선동,
이화진, 조남희, 정창욱, 반경화,
이해란, 이윤표, 윤정원,
임선영, 이영주, 남경주, 이상호,
Seda Azarian, Kevin Bordini,
Jack Brenton, Janie Casserly,
Phillip Colglazier, Christiane Farr,
Barry Finkel, David Jennings,
Ken Lundie, Lora. J. Martens,
Wendy Perelman, Brian Quinn,
Vicki Regan.

1989. 8. 18~22
세종문화회관대극장
엘브의 우산
극단 대중(조민)
원작/자크드미, 작곡/미켈그랑,
연출/앤재우, 음악/최경식,
안무/박상규, 미술/송관우,
노래 지도/장선희,
무용 지도/박해준, 분장/김기진,
조명/최영하, 음향/이영기,
무대/노영하, 무대 기계/작등중,
소품/한무림, 조연출/최종욱,
무대 감독/황남진
출연/박상원, 김옥경, 김규철,
노영하, 전운, 이승철, 민경옥,
유영환, 최효상, 장혜선,
민지선, 우상진, 김운진, 유지은,
장영주, 김명중, 하승민,
김완식, 이재선, 양창환, 박민,
정대선, 엄효, 엄세환, 김재선,
이완수, 이덕재, 이상준, 안광용,
이근숙, 한승민, 류영희,
최유미, 공수미, 권소연, 이기동,
김옥선, 김은자, 이은진, 서현실

1989. 11. 21~24 **문예회관대극장**
주목받고 싶은 생
88서울예술단
원작/이근삼, 극본/김일태,

연출/김영철, 작곡/최경식
안무/한익평, 안신희,
미술/서인석, 의상/최보경

1989. 12. 2~11 **문화체육관**
MBC 마당놀이 구운몽
작. 연출/김상원
출연/정현, 이인철, 우상민

1989. 12. 13~17
세종문화회관대극장
지불위의 바이올린
시원가무단
원작/소름 아라이 쉐,
극본/조셉 스타인,
작곡/제리 보크, 역/김성렬,
각색/박용구, 연출/임영옥,
관공/김희조,
안무/최정자, 미술/최연호
출연/이희일, 김영자, 이홍구,
강효성, 손해선, 김동수

1990. 3. 27~4. 2 **문예회관대극장**
영웅단들기
극단 마후(손진책)
작/김지일, 연출/손진책,
작곡/김정택, 안무/김성일,
미술/최연호, 장치/최현길,
조명/이상봉, 효과/김필래,
합창 지도/염기영, 분장/김기진,
지휘/배해일, 디자인/전용성,
기술 감독/김대경, 무대/장경렬,
음향/한동근, 기계/최성영,
의상/유소영, 안무보/서미숙,
연출보/홍서연, 무대 감독/장대홍
출연/김진태, 이승철, 김성녀,
이인희, 정태화, 이영수, 변은영,
이용이, 김영하, 김영삼,
이용자, 이기봉, 전일범, 김은기,
정호봉, 주성환, 조광재,
김영란, 조미애, 황미영, 민수경,
이경실, 박유순, 김현주,
서미숙, 박상순, 하미숙, 손현주,
박성호, 전은정, 황인모

1990. 4. 13~6. 30
롯데월드예술극장
이카비와 건달들
롯데월드예술극장, 민중극단
극본/에이브 배리우스,
연출/정진수, 복진오,
안무/최대래,
무대. 조명디자인/이태설,
의상/롯데월드, 음악/조 해스켄
출연/박동철, 박해미, 남경주,
윤정원, 박봉서, 김옥만,
정진각, 김형영, 이윤미, 조현진,
나재균, 홍선수

1990. 6. 14~19
세종문화회관소극장
땅 잃고 무너지시다
서울시립가무단(박만규)
원작/박만규, 극본/이찬규,
작곡/최장권, 연출/이종훈,
안무/김옥진, 조미송,
합창 지도/오세종,
무용 지도/이명경,
무대 미술/홍순창, 조안무/손해선,
무대 장치/양경주, 조명/송만기,
음향/박래성,
무대 기계/노한기,
무대/박영배,
분장/김종환,
의상 제작/이수동,
소품 제작/안정훈,
슈즈 제작/김명성,
음악 녹음/서상환, 반주/김정리,
영화 제작/주석교, 조연출/김영수,
무대 감독/박종선
출연/이희일, 이성훈, 전경미,
이계영, 김종열, 최영환, 강효성,
양학용, 박은태, 최인진,
박철호, 홍윤희, 박성찬, 홍화진,
이홍구, 윤영환, 윤향,
김덕환, 최종환, 김덕영, 김성기,
성국진, 서봉준, 우성중,
윤광수, 정미영, 이윤신, 황은숙,
최인희, 이해진, 이원향,
김은선, 권명현, 이현지, 김지희,
황은하, 정유희, 김말숙,
홍신희, 함수연, 이미성, 최정목,
조성덕, 이향일, 김정숙, 서은정,
장은정

1990. 7. 4~8 **국립극장대극장**
한강은 흐른다
88예술단
원작/유치진, 극본/유대성,
연출/김우옥, 작곡/김정택,
안무/박일규
출연/유인준, 김소영, 황병진,
강대진, 이영옥, 송용태, 이동림,
이정화 외 50여명

1990. 8. 12~18
세종문화회관소극장
환타스틱스
대중(조민)
작/롭콘스, 작곡/하베이슈미트,
역/신정옥, 연출/이창기,
음악/정대경, 안무/차현주,
미술/송관우
출연/최성수, 임희수, 이승철,
최효상, 김완식, 유재일, 양창환,
박진선, 한정원

1990. 10. 13~22 **문화체육관**

캣츠 Cats
원작/T. S. 엘리엇,
작곡/앤드루 로이드 웨버,
번역/신성일, 연출/김효경,
안무/박상규,
음악/정대경, 김지옥,
미술/송관우, 분장/김기진,
노래 지도/김소연,
조명/최이영, 의상/은화희상설,
가발 분장/서울분장,
음향/구)한국특수음향,
특수 무대 장치/현대엔지니어링,
무대 감독/황호연
출연/윤복희, 이승철, 최성수,
최효상, 민경옥, 한진섭, 서병구,
김효장, 김선영, 정민화,
김선동, 도기환, 김민수, 허준호,
주원성, 이동수, 황선정,
신의주, 최정연, 김병수, 엄효섭,
김정국, 전수경, 이유진,
박영수, 김다미, 김선호, 홍경희,
박병철, 김경자, 하인수,
박재환, 마은수, 이은정, 강주희

1990. 10. 25~28 **국립극장대극장**
백두산소곡
서울예술단
극본/김용옥, 연출/손진책,
작곡/박범훈, 안무/국수호,
미술/마누엘, 의상/그레타 리
출연/김성녀, 박철호, 유희성,
이정화, 송용태, 이희정, 남경옥

1990. 11. 10~12. 31
롯데월드예술극장
가느들
롯데월드예술극장
원작/조셉 베루, 에드가 램스버리,
스튜어트단진, 작곡/스테판 슈발츠,
역/최순정, 연출/복진오,
안무/설도윤, 반주/하안김자
출연/이명훈, 이경미, 남경주,
조남희, 성지연, 이윤리, 김문수,
최정원, 최용수, 이윤표

1990. 12. 11~17
동숭아트센터 대극장
베를린에서, 안녕하... (Cabaret)
극단 광장(문석봉)
원작/크리스토프 이서우트프,
극본/조 마스터프,
작곡/존 랜다, 작사/프레드 엘,
연출/문석봉, 김지옥,
안무/안순애, 분장/김기진
출연/이찬우, 신현중, 오대호,
김민수, 전국향, 김숙진, 신의주,
오세경, 남진우, 이종철,
신은철

1990. 12. 14~17
세종문화회관대극장
고향의 민들레
서울시립가무단(박만규)
극본/박만규, 작곡/김희조,
연출/임영옥,
안무/김백용, 정재환,
합창 지휘/오세종,
무용 지도/이명경, 조미송,
무대 미술/최연호,
조안무/안혜경, 안병현,
음향 감독/김영수,
무대 장치/사회재, 조명/정대중,
음향/박태선, 무대 기계/작등중,
무대/노영하, 분장/김종환,
코디네이터/에니컬,
의상디자인/정경희,
의상제작/이수동, 소품 제작,
안정훈, 슈즈 제작/김명성,
음악 녹음/서상환(서울스튜디오),
피아노 반주/김정리
조연출/김종진, 박종선,
무대 감독/유경환
출연/박영규, 임용희, 김성원,
김미정, 이희일, 강효성, 최인진,
정유희, 이홍구, 권금향,
이성훈, 김광구, 손해선, 박은태,
양학용, 김덕환, 이계영,
최종환, 홍윤희, 최인희, 전경미,
이현지, 윤영환, 최영환,
성국진, 우성중, 김정숙, 윤향,
권명현, 이원향, 김말숙, 김지희,
정미영, 홍신희, 박성찬,
김덕영, 김성기, 이윤신, 이해진,
홍화진, 김은선, 황은하, 이향실,
최정목, 서은정, 함수연

1990. 12. 22~25
세종문화회관대극장
자비스 크라이스트 슈퍼스타
극단 현대극장(김의경)
작사/팀라이스,
작곡/앤드루 로이드 웨버,
가사/김의경, 연출/이윤택,
관공/정성조,
음악 감독/이기중, 안무/배해령,
장치/박동우, 장치 제작/송용일,
의상/정경희,
의상 제작/월드패션,
소품/한경순,
조명 협력/정명기, 이상봉,
분장/이지원, 무대 감독/김성노,
제작 감독/이영주
출연/김남희, 손상철, 이재영,
고광옥, 유인준, 김덕환, 박동훈,
조원희, 송승근, 조규성,
박용필, 이재선, 정형석, 이남훈,
이남희, 최윤석, 구본철,
이시영, 김영숙, 서성진, 김은진,

김윤진, 강형주, 한희정

1991. 2. 14~18 문화체육관
MBC 마당놀이 출항전
작/김지일, 연출/손진책,
음악/박범훈, 안무/국수호,
지휘/엄기영,
무대감독/배해일,
조연출/강대홍, 무용/장해숙
출연/윤문식, 김성녀, 김종열,
김성애, 김영화, 이용이, 추현길,
정태화, 류동환, 현은영,
이명수, 김영삼, 박혜진, 이가봉,
이인희, 전일범, 김영란,
조미애, 황미영, 민수경, 이경실,
정호봉, 박우순, 사이숙,
김현수, 주성환, 조광재, 박성호,
손현주, 전은영

1991. 4. 24~28 국립극장대극장
그날이 오면
서울예술단(이종덕)
원작/유치진, 극본/김상열,
연출/김효경, 작곡/김정택,
안무/정재만, 강만홍,
미술/송관우, 의상/이유숙,
소품 디자인/이경하, 분장/김기진,
성악 지도/강대진,
조안무/조용숙, 이재환,
조연출/한진섭, 무대 감독/황호연
출연/임태성, 박철호, 이정화,
유지은, 강대진, 송용태, 우영하,
정성화, 이영옥, 이병준,
채수병, 조승룡, 윤기종, 박원목,
심미경, 박성룡, 한기종, 박용,
송인현, 박재환, 이윤진, 유희성,
노동원, 정봉룡, 이희경,
김효동, 신재우, 정진국, 박덕현,
안재훈, 권영악, 오재현, 박범철,
이동일, 고미경, 정혜경,
이정화, 김성화, 정예경, 임유리,
이강남, 홍광임, 박선영,
오승지, 유현우, 이주연, 안향신,
임정아, 송희영, 박양숙,
김영옥, 황경희, 전현아, 서은희,
이경희, 김영희, 유영숙,
최주연, 이윤선, 조현정, 박은희,
김경희, 김옥순, 김기순, 오경

1991. 4. 27~5. 22
서울교육문화회관대극장
이가씨와 건달들
극단 광장(문석봉)
원작/에이브 버러우스,
작곡/프랑크 로세, 역/정진수,
연출/문석봉, 음악/김지옥,
안무/안애순
출연/오태호, 김승환, 김숙진,
김민수, 박준규, 이은영, 신현종,

오세정, 이은하, 진승아

1991. 5. 11~17 국립극장소극장
외로운 빌들
동랑레퍼토리
작/유강호, 송민호, 연출/김우욱
출연/박재현, 정태영, 박봉기,
양행욱, 김은영, 이양희 차

1991. 5. 11~12. 31
롯데월드예술극장
웨스트 사이드 스토리
롯데월드 예술극장
원작/아더 로렌츠,
작사/스티븐 손드하임,
작곡/레오나드 번스타인,
편곡/정성조,
연출/김상열, 미술/이태설,
안무/설도윤
출연/남경옥, 이경미, 남경주,
조남희, 이윤호, 최용주,
윤은경, 주원성, 김문수, 이승호,
최기철, 윤형주, 김윤수,
오미석, 정진각, 손병호, 홍석빈

1991. 5. 22~30
동숭아트센터대극장
우리로 사는 사회
극단 문시는 사람들
작/김정숙, 연출, 음악/권호성,
편곡/안용성, 음악지휘/김기용,
안무/박해준,
무대 미술/박동우, 디자인/김민철,
사진/송인호, 피아노/이금주,
신디사이저/박형근, 드럼/류태욱,
조명/신호, 소품/김성환
출연/최진영, 윤태희, 선동일,
김지수, 양성주, 김재호, 유하빈,
윤영숙, 최종갑, 유지민,
이지수, 신수진, 김준호, 이재환,
남동진, 최은석

1991. 6. 8~ 인텔아트홀
년센스 Nunsense
극단 대중(조민)
작, 작곡/단고진, 번역/황난규,
연출/장영길, 음악/정대경,
안무/박상규, 미술/송관우,
의상/은화희와상설, 분장/김기진,
무대감독/엄효, 음악 감독/장영수,
조명 감독/이정영,
피아노/박현미, 서은지,
드럼/김상범, 베이스/박윤과
출연/우상민, 민경옥, 김계선,
김지수, 신의주, 노영화,
수경, 양금식, 하인수 차

1991. 6. 17~23 문화회관대극장

무대기

극단 신시(김상열)
작, 연출/김상열, 작곡/유승엽,
안무/설도윤, 무대 장치/송관우,
의상 디자인/정경희,
의상 제작/이수동, 편곡/신현태,
음악 지도/남경옥,
신디사이저/김정아,
사물/윤미향, 박현영, 남기선,
이현희, 김양희, 조병/박종환,
음향/조갑중, 분장/이지원,
무대 감독/이영주
출연/김갑수, 한보경, 문경민,
이용녀, 이대연, 박광태, 정종섭,
김효기, 이승옥, 변종필,
정슬기, 이승주, 권범택, 최일화,
한성식, 강현, 박순철, 이나훈,
김정열, 고영란, 정상희, 구성미,
이근아, 박윤숙

1991. 7. 6~9 세종문화회관대극장
양반전
서울시립기무단
극본/박만규, 연출/박종선,
작곡/김희조, 장익환,
안무/조용동, 이명경
출연/이희일, 김미정, 이흥구,
박성찬, 홍화진, 김성기, 정유희 차

1991. 7. 20~25 문화체육관
이가씨와 건달들
극단 민중
원작/에이브 버러우스,
작곡/프랑크로세, 역/정진수,
연출/정진수, 복진호
출연/박동철, 윤정원, 윤여성,
이인철, 최상규, 주용만, 박팔영

1991. 9. 24~29 문화회관대극장
키르벤시타
극단 맥토(이종훈)
원작/비제, 극본/이완규,
작, 편곡/조우현, 연출/이종훈,
안무/박상규, 미술/최상철,
의상/최보경, 합창 지도/임병옥,
펜싱 지도/김윤진, 조명/홍홍철,
음향/한동근, 조연출/김화진,
무대 감독/김길수,
무대 제작/송용일, 분장/손진숙
출연/임동진, 허윤경, 이인철,
김상근, 이용녀, 김선동, 장광,
정슬기, 박우열, 정홍태, 이나훈,
김현종, 백경희, 이만영, 이란희,
허정애, 정은경, 장현경, 윤은경,
문순진, 최지혜

1991. 11. 8~12. 24 세미예술극장
미스의 해이디

극단 태양

원작/Allen Carr,
작곡/Jerry Herman, 번역/신성일,
번안/이창기, 연출/권재우,
안무/박상규, 음악/임태성,
미술/송관우
출연/김유복자, 오윤희, 류리,
장보규, 주용만, 한근옥, 한범희,
이애란, 이란영, 김은자,
홍미희, 조윤희, 박천희, 강현종,
강태식

1991. 11. 13~16 국립극장대극장
영혼의 노래
서울예술단(이종덕)
작/윤조병, 연출/이종훈,
작곡/최창권, 안무/김복희,
미술/서인식, 의상/최보경,
성악 지도/강대진, 소품/이경하,
분장/김종환, 조안무/이영옥,
손관중, 조연출/김화진,
반주/김종진, 음악/도명호,
무대 감독/김종진,
조명 설비/조연,
음향 설비/한국특수음향
출연/우상민, 고미경, 박철호,
김기순, 유지은, 송용태, 최인애,
유희성, 이희경, 이정화,
박원목, 한기종, 채수병, 이병준,
박석윤, 우영하, 박용, 김영옥,
노동원, 장봉룡, 서은희, 윤기종,
박양숙, 조승룡, 정성화,
정혜태, 이경희, 황경희, 전현아,
이정화, 김영희, 김성화, 송화주,
김민진

1991. 11. 30~12. 15 문화체육관
마당놀이 출항전
극단마추 MBC 마당놀이
연출/손진책, 음악/박범훈,
안무/국수호,
드라마트루기/김창화,
지휘/최인식, 소도구/최현길,
음악 지도/엄기영, 분장/김기진,
의상/김안혜, 장신구/박영숙,
조연출/강대홍, 무대 감독/배해일
출연/윤문식, 김종열, 김성녀,
정태화, 김성애, 문용철, 류동환,
변은영, 이명수, 김대균,
박혜진, 이용이, 김영화, 이가봉,
전일범, 김영란, 조미애,
황미영, 조정관, 권유순, 서이숙,
박성호, 박정숙, 이효림,
한명희, 황인희, 신언영, 박창현,
김현진, 이금주

1992. 1. 2~2. 28 롯데월드예술극장
재즈
극단 서울

원작/제롬 사바리, 번역/은경희,
연출/복진호, 안무/설도윤,
음악/김영태, 미술/송영일,
의상/남정현
출연/이정화, 윤다훈, 남경주,
최상규, 김명복, 이완희, 김형영,
권범택, 한성식, 박수진, 최영선

1992. 3. 11~5. 25
동숭아트센터대극장
캐츠
판 뮤지컬 컴퍼니
원작/T. S. 엘리엇
작곡/앤드루 로이드 웨버,
연출/김효경, 안무/서범규,
분장/김기진
출연/윤복희, 한진섭, 도기환,
김선동, 주원성, 김영철, 이기영,
천우익, 서병구, 신의주, 허준호

1992. 4. 18~8. 30
롯데월드예술극장
몬키호테
롯데월드예술극장
원작/미구엘 데 세르반테스,
각색/세일 워비만,
작곡/미치 라이, 연출/이상훈,
무대 미술/이태설, 안무/설도윤
출연/권병길, 이정미 주용만,
이윤복, 정원중, 김병옥, 원유식,
김정숙, 최용주, 조성진,
조원희, 이승호, 정현목, 방정식

1992. 5. 16~8. 31 충무극장 1
불부부의 유산
극단 대중(조민)
원작/자크드미, 작곡/미셀그랑,
연출/권재우, 안무/박상규,
미술/송관우
출연/이승철, 민경옥, 최효상,
유숙, 김규환, 최은정, 박민영,
합진수, 최영미

1992. 6. 2~5 국립극장대극장
갑질은 언제
서울예술단(이종덕)
극본/김상열, 연출/김효경,
작, 편곡/최창권, 안무/강만홍,
미술/송관우, 의상/이유숙
출연/송용태, 박철호, 박원목,
유용준, 유희성, 노동원, 정봉룡

1992. 10. 16~30
동숭아트센터대극장
코러스라인 A Chorus Line
극단광장(문석봉)
원작/James Kirkwood,
Nicholas Dante,
작곡/Ham lisch,

번역/송출실, 연출/김지옥,
안무/안애순, 편곡/강신용,
미술/송용일,
사건/전혜원, 기술 감독/황호연,
조명/신호, 조안무/유승호,
조연출/이현우, 지휘/김기영,
기타/강신용, 베이스 기타/이웅주,
드럼/박진석, 퍼크션/손성태,
신디사이저/조은주, 김문정,
이해기,
피아노/이영아
출연/김기복, 박준규, 주원성,
유승호, 김진호, 이종철, 김정열,
박기철, 권홍석, 김학목,
한보경, 김숙진, 안주연, 차현주,
고광욱, 전수경, 한현미,
김지예, 이정민, 김주영, 나자영,
류호숙, 이만영, 허정애, 양은주,
허희명, 신경아, 이윤신

1992. 10. 30~11. 8 호ایت트를
뿔뿔 Blood Brothers
극단 한양레파르트(최형인)
원작/윌리엄 셰익스피어, 연출/최형인,
미술 감독/신일수, 조연출/박종현,
편곡/이영애, 노래 지도/최재일,
안무/김성희, 무대 미술/장동우,
의상/이주희, 코디네이터/김진영,
소품/이정은, 전치옥,
무대 감독/김광주, 박스원,
기술 감독/장대식, 조명/김지성,
김환진, 음향/원태희, 김호성,
기계/박종원,
무대/김성룡, 이종남, 이광래,
조종대, 피아노/이영애,
신디사이저/유성희, 드럼/신영삼,
색스톤/전우준, 트럼펫/조성관,
바이올린/남승원, 베이스/염용섭,
출연/최형인, 박용수, 문성근,
박승태, 류태호, 유오성, 오세준,
임유영, 김지연, 조윤희,
권해효, 박정일, 우형준, 윤영수,
구해령

1992. 11. 19~22 국립극장대극장
꿈꾸는 날이
서울예술단(이종덕)
작/김경숙, 연출/이종훈,
작곡·지휘/최창민, 안무/김복희,
미술/이태섭, 의상/이유숙,
상악기도/강대진,
소품 디자인/이경하, 분장/김종환,
조안무/손관중, 음향/도명호,
조명/조연, 음향/제일음향,
장치 제작/서울무대미술,
특수 영상/이미지 크래프트,
기술 감독/조성민,
무대 감독/김영수, 조연출/김화진
출연/이경하, 윤복희, 박철호,

송용태, 유희성, 최주봉, 이희경,
박양숙, 이영옥, 김영옥,
김기순, 박원목, 우영하, 장봉룡,
고미경, 전현아, 노동원,
한기중, 채수병, 이병준, 옥용준,
박석용, 서은희, 정혜정,
김성희, 최영옥, 서한우, 김규태,
김성기, 박승옥, 임성연, 유병숙,
남수경, 유행수, 정예경,
정혜, 최주연, 홍광임, 조현정,
박윤희, 박신영, 김경희, 김옥순,
김기경, 임미경, 박우연,
송영두, 김광호, 배성환, 백형민,
김영희, 송화주, 김민진,
신수진, 민향숙, 유년우, 임정아,
송희경, 김경애, 구영희,
김유미, 이재숙, 임승희, 신재우,
박재순, 안재문, 박덕원,
민병상, 이홍구, 정술기, 김현성,
문숙현

1992. 11. 28~12. 13 문화체육관
마당놀이 신이춘풍전
극단미추 MBC 마당놀이
작/김지일, 연출/손진호,
작곡/박명훈, 안무/구수호,
출연/윤문식, 강태화, 김종일,
김성녀
1992. 12. 2~6 문예회관대극장
앨베라
서울창무극단(오현주)
작, 연출/오현주, 작곡/왕국기,
노영국, 안무/채상목,
무대/신성희, 조명/홍종철,
의상/허영, 장식/이정숙,
분장/김성옥, 조연출/남건연
출연/한국화, 고인배, 고설봉,
최선자, 장효선, 이승희,
이승호, 김희종, 강선희, 조주현,
전경민, 김원혜, 이종려,
이양희, 이윤지, 함진수, 준종열,
문순진, 최지혜 수부미,
이민영, 정광우, 홍경희, 육철,
나순상, 임미경, 최유미

1992. 12. 2~7 세종문화회관대극장
산타와 꼬마녀
서울시립가무단(이미일)
극본/정복근, 연출/강영길,
작곡/정대경, 안무/박상규,
미술/최연호
출연/이홍구 외

1993. 2. 12~7. 31 동명예술극장
루트레스
극단 동방
작/조엘 패일리, 구성/글리아,
역/이현정, 연출/이재인,

안무/김지연
출연/백혜신, 최인희, 전현태,
송애경, 강선희, 서미영, 임연의,
김승영

1993. 4. 1~18 혁신소극장
피아노 삼인
극단 콘브리오
원작/김성룡, 각색/김혁수,
연출/류근태, 작곡/박은주
출연/박은태, 이완희, 강효성,
김신기, 이영미, 윤희경, 장기연

1993. 4. 12~25 문예회관대극장
동승동연가
극단 액토
작/오은희, 연출/이종훈,
작곡/최종혁, 안무/서병구
출연/박철호, 송용태, 이경화,
장기용, 윤정아, 정진,
이기열, 임일애

1993. 4. 17~8. 31
롯데월드예술극장
레이메라블
원작/빅토르 위고,
구성/알랭 부르뒤,
작사/허버트 크래츠머,
작곡/클로드미셸 뢰네프그,
연출/이상준, 편곡/이정오,
안무/설도윤
출연/정종준, 임태성, 양재성,
김산동, 윤복희, 김경숙,
정원중, 이혜진, 원유식, 지은성

1993. 6. 9~23 문예회관대극장
레이메라블
극단 광장(문석봉)
원작/빅토르 위고,
구성/알랭 부르뒤,
작사/허버트 크래츠머,
작곡/클로드미셸 뢰네프그,
번역/김희경, 연출/문석봉,
편곡/정성조, 조명/최형호,
무대 기술/권오진,
음악 지도/박미경,
무대 감독/황호연, 분장/손진숙,
의상/이승혜, 소품/원경순,
조연출/김미경, 송한봉,
복수 효과/조규성, 음향/이경숙
출연/정연, 박용수, 최효상,
고인혜, 김봉환, 신윤미, 이은영,
이윤표, 전수경, 신현종,
남경음, 문경민, 이경미, 한희경,
김민수, 주원성, 전국향,
송애경, 이은혜, 송지영, 김선희,
김경룡, 주영준, 윤영민,
주여룡, 국승환, 이유진, 최윤영,
강일, 김재만, 신수미, 여경숙,

배성우, 이시우, 신애란, 이희진

1993. 7. 23~9. 30 인텔아트홀
사랑하는 아내
I love my Wife
극단 대중
원작/아이작 스무아트, 역/김철리,
연출/정현
출연/이승철, 이인철, 최효상,
남경음, 한근욱, 하인수, 박민영,
박용기, 김환식

1993. 9. 10~18
세종문화회관소극장
연변강물이
서울시립가무단
작/오태석, 작곡/김도향,
연출/오태석
출연/한성식, 김영진, 김은선,
함수연, 이홍구

1993. 9. 23~25
세종문화회관대극장
에비타
극단 현대극장
작사/틸 라이스,
작곡/엔드루 로이드 웨버,
개사/김의경, 편곡·지휘/정성조,
연출/김덕남, 안무/서병구,
기획/심상태
출연/최호진, 원양연, 이미라,
임창경, 정형석, 김은진, 김희원,
김가범, 박수경, 문경희,
한정화, 유숙자, 성석주, 양창용,
김일권, 김인엽, 박소연,
김현미, 문경숙, 주은화, 이임숙,
권영민, 이미은, 이상노,
김동진, 최원영, 원종연, 김길환,
노민경, 문상지, 이준호, 김대훈,
양영화, 주경희, 이범찬

1993. 10. 18~11. 28 영모아트홀
우린 새우젓이요
극단 제3극장
작, 연출/전세권, 작곡/최종혁,
연주/늘국화
출연/박상진, 이정재, 예명숙,
김태희, 홍윤이, 이진영, 조국범,
조성용, 이경실, 서미애

1993. 12. 8~12
세종문화회관대극장
아메이징 드림코트
Amazing Technicolor Dreamcoat
극단 현대극장
작사/틸 라이스,
작곡/엔드루 로이드 웨버,
연출/김도훈, 김덕남

편곡/정원영, 음악 감독/강대진,
안무/서병구, 미술/송관우,
의상/황연희, 상악 지도/박철호,
조명 디자인/인경수, 분장/김유선,
무대 감독/손민식, 기획/심상태
출연/유원, 신효범, 김성원,
조남희, 김대훈, 이재선, 김명숙,
성석주, 문경숙, 이상노,
유숙자, 김기범, 박수경, 정대현,
문경희, 김일권, 지우영,
최원영, 이미은, 양창용, 주은화,
김상제, 김현미, 정형석,
은진, 김동진, 이임숙, 권영민,
고상호, 조정경, 한정화, 김인엽,
이준호, 문상지

1993. 12. 21~27
세종문화회관대극장
지붕위의 바이올린
서울시립가무단
원작/쇼스타인비 켄,
극본/조셉스타인, 역/김성열,
연출/임영웅
출연/이희일, 김미경, 강효성,
채봉심, 홍윤이, 이홍구

1994. 1. 11~17 문예회관대극장
동승동연가
극단 액토
작/오은희, 작곡/최종혁,
연출/이종훈, 안무/서병구
출연/정진, 박철호, 이경화,
조승룡, 송용태, 임일애, 이기열,
이성훈

1994. 1. 21~26
예술의전당 오페라극장
아가씨와 건달들
에이콤
극본/에이브 버러우스, 역/정진수,
작곡/프랭크 로서, 연출/윤호진
출연/윤석화, 박인환, 이승철,
손숙, 박용, 최주봉, 박봉서,
김옥만, 주용만, 장기용

1994. 1. 27~2. 9 문예회관소극장
우린 새우젓이요
극단 제3극장
작, 연출/전세권, 작곡/최종혁,
연주/늘국화
출연/예명숙, 이경실, 김소연,
박성찬, 김승규

1994. 3. 5~4. 5.
동숭아트센터 대극장
마지막 춤은 나와 함께
극단 신화
작/주한옥, 연출/황인희,
음악/송병준, 안무/서병구,

무대감독/김장래.
미술 감독/김철용. 조연출/이도재.
무대 장치/송용일, 의상/노경실.
분장/김미경, 기획/김영수
출연/장동환, 하희라, 이송철,
양희경, 고인배, 이기원, 이경희.
남경주, 김민수, 주원성,
양정환, 채민석, 이효정, 최연재,
최준용, 안주영, 황병학,
이미숙, 김강일, 홍석민, 김경숙,
강옥순, 최정원

1994. 3. 11~20
세종문화회관대강당
유니콕 이보스
사울시립가무단, 극단 광장
작/알렉세이 리브니코프,
연출/아르카 자카로프, 문석봉
출연/올가 카보, 함수연, 이상훈,
김민수

1994. 3. 12~4. 17 **바탕골** 소극장
4. 22~5. 8 **총들** | 소극장
포이오와 플라멩
연극집단 뫼토스
구성, 연출/오경숙,
작곡, 음악/허정식
무대미술/엄진선, 안무/안재은,
의상/이신숙, 분장/김성희,
최경아, 조연출/박상렬,
기획/한미선
출연/서희정, 이희만, 강화정,
김혜정, 조나현, 이수원, 성경선,
서주자, 김원해

1994. 3. 25~4. 10 **연강물**
물물
극단 모시는 사람들
작/김정숙, 연출/권호성
출연/장진, 강효성, 민경진,
고용하, 김선화, 김호정, 박남희,
신현중, 강성해, 장나경,
정법길, 이재환

1994. 4. 1~5 **세종문화회관 대강당**
오페, 그리고 에메이징 테크니컬라
드림코트
극단 현대극장
작곡/앤드루 로이드 웨버,
연출/김덕길, 미술/송관우
출연/유영, 신효범, 임하룡,
김성원, 조남희

1994. 4. 19~23
예술의 전당 오페라극장
4월 하늘 어디에
4. 19장이자희, 4. 19유옥희,
사단법인 4. 19희
작. 연출/이철권, 작곡/임태성,

안무/서병구
출연/이치우, 김진태, 정진,
정종준, 한상혁, 최문자, 이송호,
김종철, 김상동, 윤영아

1994. 4. 20~26 **문예회관대극장**
5. 12~18 예술의전당 보빌극장
바람 타고르는 불길
극단 자유
작. 연출/김정숙.
미술 감독/이병복, 음악/이정선,
음극임/장두이, 의상/허영,
무대미술/최순하, 문순영, 이치영,
무대감독/박은희,
조연출/김철홍, 기획/김용현,
정혜영, 홍승정, 피아노/김소연,
기획/김용현
출연/김규식, 박윤초, 윤복희,
장두이, 김은숙, 아진환, 차경희,
정찬록, 홍성민, 조만희,
지기학, 박민희, 정구연, 조덕현,
박영재, 최경희, 이미경,
최나희, 최용재, 이소향, 김경숙,
김현아, 송지현

1994. 4. 29~5. 31 **바탕골** 소극장
결혼일기
한국유지컬프러덕션
작/오은희, 연출/작종선,
작곡/최종혁, 기획/이종훈,
장치/손호성, 권오진,
조명/최병석, 음향/이인선,
조연출/이상훈, 무대 감독/김화진
출연/김봉환, 고인배, 김기순,
전수경, 이완희, 나경음

1994. 5. 19~22
예술의 전당 오페라극장
장계 땀겨 내뿜들
사울예술단
작/노경식, 연출/김효정,
작곡/최정권
출연/사울예술단

1994. 6. 1~무기원 **인텔아트홀**
아기씨와 건달들
극단 광장, 대중
작/에이브 버라우스, 역/이숙희,
연출/문석봉
출연/김규철, 김지숙, 이송철,
나현희, 민경숙, 박준규, 강효성,
최종원, 최효상, 이인철

1994. 6. 3~7. 31 **미도파 에트루홀**
결혼일기
한국유지컬프러덕션
작/오은희, 연출/박종선,
작곡/최종혁, 기획/이종훈,
출연/김봉환, 고인배, 이완희,

남경음, 김기순, 전수경
1994. 8. 15~18
세종문화회관대강당
글감

극단단 글감
원작/신동엽, 극본/김봉석,
원정연, 문호근, 연출/문호근,
작곡/이현관, 이진, 김철호,
김상철, 안지환,
지휘/이상훈,
음악 지도/정은숙, 전경숙,
안무/오세란, 기술 감독/이주경,
무대 미술/신학철, 김희재,
의상/최보경, 음향/강호정,
조명/신은실,
분장/김종환,
무대 감독/장승철, 박정률,
조연출/손문숙, 권대일
출연/안지환, 김영남, 이정열,
이영훈, 황후명, 김은경, 구희용,
안효영, 강창식, 성석주,
경영미, 원정연, 이준호, 강은영,
김선진, 김신기, 전경숙,
김호중, 김미정, 전승일, 이상현,
이우영, 박은래, 구은경,
이상은, 조광목, 이상희, 진영주,
서정숙, 박희정, 이정태, 윤덕영

1994. 8. 18~10. 10 **인간소극장**
결혼일기
한국유지컬프러덕션
작/오은희, 연출/박종선,
작곡/최종혁, 기획/이종훈
출연/김봉환, 고인배,
이완희, 김기순, 전수경

1994. 9. 2~9. 7 **문예회관대극장**
변태기
극단 맥토
작/오은희, 연출/이종훈,
작곡/최종혁, 안무/이윤경
출연/김성원, 전무송, 김미정,
남경음, 전현아, 이광열,
나윤선, 서재경, 김효수, 서지영,
진태순, 홍미희, 강태식,
서인영, 김수경, 이성훈, 서범석,
김수진, 김수경, 김지은,
이혜정, 박유리

1994. 9. 3~10. 23 **바탕골** 소극장
꿈꾸는 기사
극단 모시는 사람들
작/김정숙, 연출/권호성
출연/고용하, 김영식, 김영희,
박남희, 조준형

1994. 9. 10~17
세종문화회관소극장

황금신화 2001
사울시립가무단
작/김상렬, 작곡/정대경,
연출/권재우, 안무/박상규
출연/이흥구, 이상훈, 박성환,
곽은태, 방주란, 황은숙,
홍윤희

1994. 9. 14~19
예술의 전당 오페라극장
웨스트사이드 스토리
극단 신시 뮤지컬 컴퍼니
원작/아더 로렌츠,
작곡/제너드 번스타인,
역/신정옥, 연출/김상렬,
연주/서울필오케스트라,
지휘/하성호, 안무/실도윤
출연/신애라, 남경주,
허준호, 최주봉, 윤복희,
한진실, 강효성, 이경미, 주원성,
김선중, 최정원

1994. 9. 30~10. 23 **연강물**
코러스라인
극단 광장
원작/세임스 키워드,
니콜라이넨트, 연출/문석봉
출연/박준규, 조원희, 이윤표,
차현주, 이종철

1994. 10. 20~26
예술의 전당 오페라극장
열고
예술의 전당, 서울방송,
조선일보사
대본/정종하, 연출/강영길,
무용/임이조, 무대 미술/육근병,
작곡/이태백,
연주/장지용, 한상원, 정원영,
한충환, 김광민, 예술 감독/김덕수,
합창/노래를 찾는 사람들,
출감독/강준혁
출연/이덕화, 전인권, 권인하,
김덕수, 김해란, 신영희, 한상원,
김정민, 신지아

1994. 10. 22~25 **국립극장대극장**
선승향
사울예술단
작/박만규, 연출/강영길,
작곡/김희조,
연주/KBS국악관현악단
출연/이정화, 김성기, 박철호,
송용태, 이영옥, 유희성, 이희경,
김영옥, 김기정

1994. 11. 22~28 **문예회관대극장**
유희의 노래
사울창무극단

작. 연출/오현주, 작곡/왕준기,
안무/이관규, 의상/허영
출연/김민정, 고인배, 김민수,
황병도, 차

1994. 11. 28~12. 3
예술의 전당 오페라극장
하늘에 물어버린 노래
한국창작극단
출연/최연재

1994. 11. 29~12. 4
세종문화회관대강당
사울시립들
사울시립가무단
작/김정숙, 연출/김상렬,
작곡/김정택
출연/고성봉, 김성원, 이흥구,
곽은태, 방주란, 신영미

1994. 12. 1 ~ **학전소극장**
별님들은 세상에 한시름씩
의미를 두어 사방한다는데
극단 별자리 정신극회
작/김정일, 연출/송미숙
출연/이호재, 이찬우, 박성준, 외

1994. 12. 20~25
세종문화회관 대강당
지저스 크리스마스 수퍼스타
극단 현대극장/CMJ
작곡/앤드루 로이드 웨버,
가사/넬리타스,
번역/김의경, 예술 감독/표재순
연출/유경환, 김덕남,
음악 감독/강대진,
안무/최정애, 미술/송관우
의상/이은영, 소품/신경화,
분장/손진숙,
조연출/조한선, 천재신
반주/조신아, 무용 보조/김은경
무대 감독/손인식
기획/심상태
제작/김의경
음악 자문/피터 케이시
노래 지도/피터 메이플슨
무용 지도/파멜라 프란치
음향 설계/존 스킨드랫
색온드 렌지니어/서 라이히
출연/조하문, 강산애, 윤복희,
유인촌, 박상원, 이미래,
송영태 정형식, 박용렬, 차

APPENDIX D

CHRONOLOGY OF CH'ANGJAK MUSICAL PRODUCTIONS, 2006–2019

Ranked by Cumulative Ticket Sales (Interpark)

Source: Data provided to the author by Interpark (인터파크), South Korea's principal ticket-sales platform, in response to a direct inquiry (July 2025). Entries within each year are ordered by cumulative ticket sales (누적인기도) as recorded by Interpark.

2006

1. Kim Jong-uk Ch'atgi (김종욱 찾기)

Dates: 2006.12.12–2007.04.08

Venue: JTN Art Hall 1

Cast: Sin Sŏng-rok, Chŏn Pyŏng-uk, O Na-ra, An Yu-jin, Wŏn Jong-hwan, Kim Chae-bŏm, Kim Chi-hyŏn

Staff: Chang Yu-jŏng, Pyŏn Hŭi-sŏk, Kim Hye-sŏng

2. Mitbadag-esŏ (밀바닥에서)

Dates: 2006.09.19–2007.06.24

Venue: Tachangno Open Theater

Cast: Mun Hŭi-gyŏng, Ha Sŏn-gyŏng, Yi Tong-su, Hong Min-hŭi, Kim T'ae-hun, Pak Yun-hŭi, Kim Sŭng-hwan, Yun Sŏg-wŏn, Yi Sŭng-hyŏn, Kang Il-saeng, Chi Hyŏn, Kang Ch'o-rong, Paek Ŭn-hye

Staff: Ch'oe Yu-jŏng, Kim Hŭi-jin, Pak Yong-jŏn, Yi Yŏ-jin, Yi Chin-hŭi

2007

1. Mirak'ŭl (미라클)

Dates: 2007.06.01–2013.02.17

Venue: Miracle Theater 1

Cast: Sin Hyŏn-muk, Cho Ho-gyun, Kim Ko-un, Wŏn Hye-ji, Nam-gung In, Yun To-hun, Kim Hak-gyu

Staff: Kim T'ae-rin

2. O! Tangsin-i Chamdŭn Sai (오! 당신이 잠든 사이)

Dates: 2007.07.25–2008.10.26

Venue: Musical Shout Dedicated Theater

Cast: Ch'oe Jin-ho, Son Mi-yŏng, Pak Yŏng, Song Uk-gyŏng, Kim Myŏng-jun, Ch'oe Sŏn-mi, Hwang Chi-yŏng

Staff: Chang Yu-jŏng, Kim Hye-sŏng

3. Taejang-gŭm (대장금)

Dates: 2007.08.25–2007.09.09

Venue: Sejong Center for the Performing Arts Grand Theater

Cast: Ch'oe Po-yŏng, An Yu-jin, Kim U-hyŏng, Kim So-hyŏn, Yi T'ae-wŏn, Ryu Su-hwa, Son Kwang-ŏp, Han Ae-ri, Han Sŏng-sik, Kim Na-yun, Wŏn Ki-jun, Ch'oe Yun-jŏng, Hong Yŏng-bae

Staff: O Ŭn-hŭi, Cho Sŏng-u, Han Chin-sŏp, Kang Ok-sun, Wŏn Mi-sol

4. Widaehan K'aech'ŭbi Season 2 (위대한 켓츠비)

Dates: 2007.08.08–2008.03.31

Venue: JTN Art Hall 4

Cast: Kim Kyŏng-su, Pak Il-gon, Ch'oe Sŏng-wŏn, Ch'oe Yu-ha, Kim So-hyang, Yi Jong-han, Im Saet-byŏl, Yi Yong-gŭn, Mun Yong-hyŏn, Chŏng Tan-yŏng, Chini

Staff: Ch'oe Sŭng-yŏn, Kang To-ha, Chŏng Chin-uk, Pak Kŭn-hyŏng, Art Atmosphere

5. Taensŏ-ŭi Sunjeong (댄서의 순정)

Dates: 2007.03.29–2007.07.01

Venue: Baegam Art Hall

Cast: Yu Jin, Yang So-min, Ch'oe Sŏng-wŏn, Ch'oe Tae-ch'ŏl, Im Ch'un-gil, Kim Chŏng-nyŏl, Pak Ŭn-yŏng

Staff: Ch'oe Man-sik, Kim Tal-jung, Yi Ran-yŏng, Kim Min-jŏng

6. Ch'ŏtsarang (첫사랑)

Dates: 2007.03.27–2007.06.17

Venue: Taehangno TOM 1

Cast: Cho Chŏng-sŏk, Hong Kwang-ho, Hae-i, Chŏn Kyŏng-su, Yi Chŏng-sŏp, Kim Sŏng-gi, Kim In-su

Staff: Yi Hŭi-jun, Yi Chi-hye, Kim Chong-hŏn, Kim Yŏng-uk, Im Yang-hyŏk

7. Maria Maria (마리아 마리아)

Dates: 2007.11.16–2007.12.31

Venue: National Museum of Korea Theater Yong

Cast: Yun Pok-hŭi, Kang Hyo-sŏng, Hwang Chi-hyŏn, Ch'a Chi-yŏn, Kim Sŏng-myŏn (K2), Yi P'il-sŭng, Kim Po-gang

Staff: Yi Ŭi-yŏn, Ch'oe Mu-yŏl, Kang Hyŏn-ch'ŏl, Sŏng Ch'ŏn-mo, Wŏn Yu-sŏp

8. Widaehan K'aech'ŭbi Season 1 (위대한 켓츠비)

Dates: 2007.03.09–2007.07.31

Venue: Tongyang Arts Theater 1

Cast: Ch'oe Sŏng-wŏn, Kim Hyŏng-bŏm, Kim T'ae-hun, Pae Sŭng-gil, Chŏng In-ji, Sin Ŭi-jŏng, Sŏ Pŏm-sŏk

Staff: Kang To-ha, Pak Kŭn-hyŏng, Art Atmosphere, Ch'oe Sŭng-yŏn, Chŏng Chin-uk

9. Haeo-hwa (해어화)

Dates: 2007.08.03–2007.10.07

Venue: KEPCO Art Center

Cast: Yun Pok-hŭi, Ch'oe Chŏng-yŏn, Kim Su-yong, Hong Kyŏng-in, Chŏng Sŏn-a, Yi Min-a, Yi Sang-hyŏn

Staff: Hŏ Jun-ho, Kim Yŏng-hwan, Kim Sŏng-hŭi, Ha Kwang-hun, Ch'oe Mu-yŏl

10. Kongil-jŏn (공길전)

Dates: 2007.09.15–2007.09.30

Venue: Chungmu Art Center Grand Theater

Cast: Kim Chae-bŏm, Hong Kyŏng-su, Sim Chŏng-wan, Chŏng Yu-hŭi, To Chŏng-ju, Pak Wŏn-muk

Staff: Kim T'ae-ung, Nam Mi-jŏng, Yi Yun-t'aek, Yi T'ae-sŏp

11. Sirŏn Nam-nyŏ (실연남녀)

Dates: 2007.10.13–2007.12.09

Venue: Taechangno TOM 1

Cast: Ŏm Ki-jun, Sin Sŏng-rok, Kang Chi-u, Yang So-min, Han Ae-ri, Pyŏn U-min, Sŏng-min

Staff: O Ŭn-hŭi, Kim Chang-sŏp, Chang So-yŏng

12. Chŏlmŭm-ŭi Haengsin (젊음의 행진)

Dates: 2007.06.29–2007.08.12

Venue: Naru Art Center Grand Hall

Cast: Yi Chŏng-mi, Pak Min-jŏng, Song Yong-jin, Chŏng Tong-hwa, Im Ki-hong, Ha Chi-sŭng, Ch'oe Ka-in

13. Pŭlu Taiamondŭ (블루다이아몬드)

Dates: 2007.06.29–2007.12.31

Venue: Sinyon Art Hall

Cast: Yi Tong-su, Hŏ Sŏng-min, Kim Ŏn-jŏng, Sin Hyo-sŏn, Hwang Chi-yŏng, Chŏng In-ae, Cho Sŏng-ho

14. Singŭlsŭ (싱글즈)

Dates: 2007.06.09–2007.09.09

Venue: Tongsŭng Art Center Tongsŭng Hall

Cast: O Na-ra, Ku Wŏn-yŏng, Yi Hyŏn-u, Sŏ Hyŏn-su, Paek Min-jŏng, Kim To-hyŏn

Staff: Sŏng Chae-jun, Chang So-yŏng, Sŏ Chŏng-sŏn

15. Taensing Syaedo (댄싱 새도우)

Dates: 2007.07.08–2007.08.26

Venue: Seoul Arts Center Opera House

Cast: Kim Söng-nyö, Pae Hae-sön, Kim Po-gyöng, Sin Söng-rok, Söng Ki-yun, Sö Hüi-süng

Staff: Pak Myöng-söng

16. Param-üi Nara (바람의 나라)

Dates: 2007.05.05–2007.05.25

Venue: Seoul Arts Center CJ Towol Theater

Cast: Kim Hye-wön, Ko Yöng-bin, Hong Kyöng-su, Kim Ho-yöng, To Chöng-ju, Yö Chöng-ok, Sin Yöng-suk

Staff: Kim Jin, Yi Chi-na, Yi Si-u, An Ae-sun, Hong Mi-hwa

17. Myöngsöng Hwanghu (명성황후)

Dates: 2007.12.05–2007.12.28

Venue: National Theater of Korea Haeorüm Theater

Cast: Yi T'ae-wön, Yi Sang-ün, Yun Yöng-sök, Cho Söng-nyong, Yi Hüi-jöng, Kim To-hyöng, Yi Chong-mun, Yi P'il-süng, Chi Hye-gün, Kim Su-yöng, Yi Tong-jun, Im Üi-jae

Staff: Kim Kwang-nim, Yun Ho-jin, Sö Pyöng-gu, Kim Mun-jöng, Ch'oe Hyöng-o

18. Misüt'ö Mausü (미스터마우스)

Dates: 2007.10.20–2007.12.31

Venue: Tongyang Arts Theater 1

Cast: Pak Ho-san, Pak Hong-ju, Sin Mun-söng, Pak Ŭn-yöng, Pak Myöng-hun, Yi Kön-yöng, Cho Ch'an-hüi

Staff: Yi Hyön-gyu, Daniel Kiss, Chang So-yöng, Sö Chöng-sön

19. Röbū In K'ap'uch'ino (러브인카푸치노)

Dates: 2007.09.06–2007.10.28

Venue: Ewha Girls' High School 100th Anniversary Hwaam Hall

Cast: Sö Se-gwön, Ko Se-wön, Kim Hyöng-jung, Ch'oe Wön-jun, Cho Ŭn-byöl, Kim Kyöng-hwa, Lara

20. Haru (하루)

Dates: 2007.01.06–2007.02.04

Venue: Universal Arts Center

Cast: Ch'oe Söng-wön, O Man-sök, Kim So-hyön, Yun Kong-ju, Ŭm Ki-jun, Kim Sön-gyöng, Yang So-min, Sö Pöm-sök, Pang Ŭn-hüi, Kim Chae-man, Ko Kyöng-man, Son Kwang-öp, Yi Hun-jin, Yi Yö-ul, Im Üi-jae, Chin Ka-min

21. PICNIC (피크닉)

Dates: 2007.05.26–2007.07.22

Venue: Chungmu Art Center Black Box

Cast: O Se-bin, Kim Yong-nam, No Sŭng-min, Han Ch'ŏl-hŭi, Cho Se-na, Pak Chin-sŏng, Yi Hyŏng-an

22. Ch'ŏnsa-ŭi Palto (천사의 발톱)

Dates: 2007.01.23–2007.03.04

Venue: Seoul Arts Center CJ Towol Theater

Cast: Yu Jun-sang, Kim To-hyŏn, Yi Sin-sŏng, Yi Ch'an-mi, Yang Jun-mo, Ku Wŏn-yŏng

Staff: Cho Kwang-hwa, Wŏn Mi-sol, O Chae-ik, Son Ho-sŏng, Chŏng T'ae-jin

23. K'ŏnch'ŭri Poi Sŭk'aet (컨츄리보이 스캇)

Dates: 2007.03.13–2007.05.05

Venue: Tongsŭng Art Center Tongsŭng Hall

Cast: Kim Su-yong, Hong Sang-jin, Chŏng Tong-hwa, Pak Kye-hwan, Hong Sŭng-jin, Hwang Min-ho, Yi Yŏng-yun, Ma Yun-ha, Sŏ Hyŏn-ch'ŏl, Pak Kyŏng-hun

Staff: Pak Kyŏng-hun, Yi Chong-myŏng, Chu Hyŏng-jin, Yi Kyu-hyŏn, Hong Sang-jin

24. Runat'ik (루나틱)

Dates: 2007.07.07–2008.02.29

Venue: Lunatic Dedicated Hall

Cast: Kim To-hyŏng, Kim Se-jin, Chŏn Su-mi, Kim Kyŏng-nyong, Ch'oe O-sik, Ch'oe Sŏn-mi, Im Ch'un-gil

25. Odisyŏn (오디션)

Dates: 2007.12.01–2007.12.31

Venue: Baegam Art Hall

Cast: Yi Sŭng-hyŏn, Paek Ŭn-hye, Kim Sŏn-a, Chŏng Ch'an-hŭi, Kang Ch'o-rong, Wi Ta-bok, Kim Sŭng-hwan

26. Sŏllo-ŭi Tanche (솔로의 단계)

Dates: 2007.12.07–2007.12.31

Venue: Sungkyunkwan University Management Building Small Theater

Cast: Kim Su-yong, Yi Kwang-hyŏn, Pak Si-bŏm, Chang Yun-jin, Kim Wŏn-sik, Ch'oe Kyŏng-sun, Kim Hŭi-jin

27. Hanpam-ŭi Serenado (한밤의 세레나데)

Dates: 2007.08.10–2007.10.07

Venue: Chungmu Art Center Blue Box

Cast: Paek Mi-ra, Kim Yŏng-ok, Chang Yu-gyŏng, Yu Chŏng-min, Pae Yun-bŏm, Min Tong-hwan, Kim Sŏng-hyŏn

Staff: Ch'u Min-ju, O Mi-yŏng, No Sŏn-rak

2008

1. Kim Jong-uk Ch'atgi (김종욱 찾기)

Dates: 2007.10.23–2013.02.17

Venue: JTN Art Hall 1

Cast: Yun Sŏk-hyŏn, Han Su-yŏn, Sim Chŏng-wan

Staff: Chang Yu-jŏng, Kim Hye-sŏng, Yi Chong-sŏk, Hong Se-jŏng, Pyŏn Chŏng-ju

2. Mibyo-nŭn Koero-wŏ (미녀는 괴로워)

Dates: 2008.11.27–2009.02.01

Venue: Chungmu Art Center Grand Theater

Cast: Song Ch'ang-ŭi, Pada, Yun Kong-ju, Kim Sŏng-gi, Han Sŏng-sik, Yu Chŏng-min, Ku Pon-gŭn

Staff: Kim Yŏng-uk, Im Yang-hyŏk, Yi Hŭi-jun, Yi Chi-hye, Pyŏn Hŭi-sŏk

3. Sarang-ŭn Pi-rŭl T'ago (사랑은 비를 타고)

Dates: 2007.05.01–2009.12.31

Venue: Hansŏng Art Hall

Cast: Kim Chŏng-min, Ch'oe Sŏng-wŏn, Im Ch'un-gil, Son Kwang-ŏp, K'ai, Pak In-bae, Pak Ŭn-t'ae, Kim Kyŏng-su, Chŏng Hyŏn-ju, Kim Yŏ-jin

4. Nae Maŭm-ŭi P'unggŭm (내 마음의 풍금)

Dates: 2008.07.22–2008.09.12

Venue: Hoam Art Hall

Cast: O Man-sŏk, Cho Chŏng-sŏk, Yi Chŏng-mi, Chang Ŭn-a, Im Kang-hŭi, Im Ch'ŏl-hyŏng, Im Ki-hong

Staff: Ha Kŭn-ch'an, Yi Hŭi-jun, Kim Mun-jŏng, Ch'oe Chu-yŏng, Cho Kwang-hwa

5. Singŭlsŭ (싱글즈)

Dates: 2008.10.25–2009.01.18

Venue: Baegam Art Hall

Cast: O Na-ra, Andy, Yi Sŏng-jin, Kim Se-u, Pak Hye-na, Yu Na-yŏng, Cho Chin-a

Staff: Sŏng Chae-jun, Cho Haeng-dŏk, Chang So-yŏng, Kang Ok-sun, Kim Ŭn-yŏng

6. Ppallae (빨래)

Dates: 2008.03.15–2008.08.17

Venue: Tongyang Arts Theater 1

Cast: Hwang Chi-yŏng, Kim Chae-bŏm, Ch'oe Chŏng-in, Pak Si-bŏm, Yi Chŏng-ŭn, Yi Mi-sŏn, Yun Mi-yŏng

Staff: Ch'u Min-ju, Min Ch'an-hong, Yi So-yŏng, Sin So-yŏng, Yŏ Sin-dong

7. Hyŏngje-nŭn Yongam-haet-ta (형제는 용감했다)

Dates: 2008.03.22–2008.06.22

Venue: Taehangno Free Theater

Cast: Pak Ho-san, Song Yong-jin, Chŏng Tong-hwa, Yi Chu-wŏn, Ch'u Chŏng-hwa, Chŏng Su-han, An Se-ho

Staff: Song Sŭng-hwan, Yi Kwang-ho, Chang Yu-jŏng, Chang So-yŏng, O Chae-ik

8. Chinja Chinja Choaha-hae (진짜 진짜 좋아해)

Dates: 2008.06.13–2008.08.03

Venue: Universal Arts Center

Cast: Pak Hae-mi, Yi Yun-p'yo, Pak Sang-myŏn, Kim Min-su, Yi P'il-mo, Kang Chi-u, Ch'oe Pyŏng-sŏ

Staff: O Ŭn-hŭi, Kim Chang-sŏp, Ku Ch'ang-mo

9. Widaehan K'aech'ŭbi Season 3 (위대한 컷츠비)

Dates: 2008.04.08–2008.12.31

Venue: JTN Art Hall 3

Cast: Kim Hyŏng-bŏm, Pak Sŏng-hwan, Kang Chi-u, Sin Ŭi-jŏng, Chŏn Chae-hong, Chŏng-min, Kwak Sŏn-yŏng

Staff: Kang To-ha, Pak Kŭn-hyŏng, Art Atmosphere, Ch'oe Sŭng-yŏn, Chŏng Chin-uk

10. Radio Star (라디오스타)

Dates: 2008.11.18–2008.12.31

Venue: National Museum of Korea Theater Yong

Cast: Kim Wŏn-jun, Kim To-hyŏn, Chŏng Jun-ha, Sŏ Pŏm-sŏk, Sin Ŭi-jŏng, Sŏ Hyŏn-ch'ŏl, Sŏ Man-sŏk, Kim Yŏng-hwan, Ch'oe Yun-sil, Chang Chae-yŏng, Hong Nyun-hŭi, Pak Myŏng-hun, Ch'a Chŏng-hyŏn, Chŏng-p'yŏng, Yi Ŭn-sang, Ch'oe Chong-hun, Hwang Sŏn-hŭi, Kim Tong-hyŏn, Ch'oe Mi-so, Ch'ŏn Sang-min

Staff: Im Tong-gyun, Kim Kyu-jong, Hŏ Su-hyŏn, Chŏng-yŏng, Kang Ok-sun

11. Drawing Show (드로잉쇼)

Dates: 2008.07.11–2009.11.30

Venue: Drawing Show Dedicated Hall

12. Taejang-gŭm (대장금)

Dates: 2008.09.05–2008.10.12

Venue: Kyŏnghŭigung Sungjeong Hall

Cast: Lisa, Nana (Chŏn Na-hye), Ko Yŏng-bin, Kim Yŏng-ch'ŏl, Cho Chŏng-sŏk, Kang Tae-ŭl, Yi Kyŏng-mi

Staff: Yi Chi-na, Kim Yŏng-hyŏn, O Ŭn-hŭi, Yi Chi-hye, Kwŏn Yong-man

13. Chŭlgŏun Insaeng (즐거운 인생)

Dates: 2008.11.21–2009.02.08

Venue: Chungmu Art Center Black Box

Cast: Yu Jun-sang, Im Ch'un-gil, Kim Mu-yŏl, Chu Chong-hyŏk (Ryan), Chŏng Wŏn-yŏng, Yi Yŏng-mi, Paek Chu-hŭi

Staff: O Man-sŏk, Kim T'ae-ung, Yi-jun, Kim Hong-sik, Hong Se-jŏng

14. Maria Maria (마리아 마리아)

Dates: 2008.10.18–2008.12.14

Venue: Naru Art Center Grand Hall

Cast: Yun Pok-hŭi, Kang Hyo-sŏng, Sin Hae-ch'ŏl, Sonya, Pak Sang-u, Kim Po-gang, Chris Jo

Staff: Yu Hye-jŏng, Ch'a Kyŏng-ch'an, Sŏng Ch'ŏn-mo, Ch'oe In-suk, Pak Chŏng-hŭi

15. On Air Season 2 (온에어 시즌 2)

Dates: 2008.10.07–2009.01.04

Venue: Taehangno Star City Huam Theatre

Cast: Kim Tong-uk, O Chong-hyŏk, Chang Sŏ-wŏn, Yu Chŏng-ŭn, Kim Ta-rae, O Tae-hwan, Kim To-wŏn

Staff: Pak Sae-bom, Ch'oe Sŏng-sin, Pak Chi-sŏn, Kang Hyŏn-ho

16. Saek-chŭk-si-gong (색즉시공)

Dates: 2008.12.23–2009.01.25

Venue: Mapo Art Center ArtHall Mac

Cast: Ch'oe Chŏng-wŏn, Chang Sŭng-jo, Kim Chae-man, Yu Ch'ae-yŏng, Pak So-yŏn, Hong Sŭng-a, Ch'oe Yŏn-u

Staff: Yi Wŏn-jong, Pak Ŭn-jun, Hŏ Su-hyŏn, Kang Po-ram, Hong Sŏk-jin

17. Music In My Heart (뮤직 인 마이 하트)

Dates: 2008.09.12–2009.02.01

Venue: Taehangno Free Theater

Cast: Chŏng Myŏng-ŭn, Chŏng Sŏng-un, Chŏng Ch'ŏl-ho, Wŏn Jong-hwan, Chŏn Mun-ji, Yu Ŭn-ji, Kim Han-sŏng

Staff: Song Sŭng-hwan, Yi Kwang-ho, Yi Chang-hun, Wŏn Mi-sol, Sŏng Chae-jun

18. Runat'ik (루나틱)

Dates: 2008.07.08–2008.08.29

Venue: Sejong Center for the Performing Arts M Theatre

Cast: Paek Chae-hyŏn, Chŏng Yŏng-ju, Im Ch'un-gil, Pae Sŭl-gi, Chŏng Chae-min, Chŏn Su-mi, Sin Hyŏn-jŏng

Staff: Chang Kyŏng-uk

19. Sori-toduk (소리도둑)

Dates: 2008.04.05–2008.05.25

Venue: Hoam Art Hall

Cast: Nam Kyŏng-ju, Ch'oe Chŏng-wŏn, Song Yŏng-ch'ang, Pak To-yŏn, Sim Chae-yŏng, Pak Se-hyŏn, Ra-jun

Staff: Cho Kwang-hwa, Kim Hye-sŏng, Ku So-yŏng, Kim Chong-hŏn, Chŏng Chae-ok

20. Chŏlmŭm-ŭi Haengsin (젊음의 행진)

Dates: 2008.11.07–2008.12.31

Venue: KEPCO Art Center

Cast: Kim Yong-jun, Kim Chi-u, Chŏng Sang-hun, Yi Chŏng-mi, Chŏn Yŏk-san, Yi Ch'ang-hŭi, Kim Nam-ho

Staff: Song Sŭng-hwan, Yi Kwang-ho, Ch'u Min-ju, Kang Ok-sun, Yang Chu-in

21. P'ollaroidŭ (폴라로이드)

Dates: 2008.07.01–2008.08.24

Venue: Taehangno Free Theater

Cast: Kim To-hyŏn, Andy, Sŏ Chŏng-hyŏn, Yi Ha-nŭi, Kwak Sŏn-yŏng, Pae Sŭng-gil

Staff: Sŏng Chae-jun, Wŏn Mi-sol, Pak Sŏng-min, Kwŏn To-gyŏng, Cho Yun-hyŏng

22. Annyŏng P'ŭranch'esŭk'a (안녕, 프란체스카)

Dates: 2008.09.12–2008.10.26

Venue: National Museum of Korea Theater Yong

Cast: Ch'oe Chŏng-wŏn, Chŏng Ho-gŭn, Ch'ae Tong-ha, Yang Hŭi-sŏng, Mun Yong-hyŏn, Kim Yun-t'ae, Ch'u Chŏng-hwa, Chang Tae-ung, Kim T'ae-hyŏng, Cho Yŏng-gyŏng, Pak Hyŏn-sŏ, Ch'oe Ka-in, Chŏng Tong-sŏk, Yi Jun-hyŏk, Yun Sŏk-hyŏn

Staff: Mun-hŭi, Min Pok-gi, Kim Tong-gi, Chŏng Hŏn-jae, Ku So-yŏng

23. O! Tangsin-i Chamdŭn Sai (오! 당신이 잠든 사이)

Dates: 2008.11.04–2010.02.28

Venue: JTN Art Hall 4

Cast: Kim Po-jŏng, Kim Chae-bŏm, Ch'oe Jin-ho, Yi Mi-yŏng, An Se-ho, Yi Chae-gyŏng, Pak Hun, Yi Chin-hŭi, Son Mi-yŏng

Staff: Chang Yu-jŏng, Kim Hye-sŏng, Chang So-yŏng, Kang Ok-sun

24. Sonagi (소나기)

Dates: 2008.04.12–2008.05.05

Venue: Sejong Center for the Performing Arts M Theatre

Cast: Sŭng-ni, Ko Jun-sik, Yi Yŏn-gyŏng, Yu-mi, Kwŏn Myŏng-hyŏn

Staff: Hwang Sun-wŏn

25. Myōngsōng Hwanghu (명성황후)

Dates: 2008.05.04–2008.05.13

Venue: Kyōnghūigung Sungjeong Hall

Cast: Yi T'ae-wōn, Yi Sang-ūn, Pak Wan

Staff: Yun Ho-jin, Kim Kwang-nim, Kim Hūi-gap, Yang In-ja, Peter Casey

26. On Air (온에어)

Dates: 2008.03.11–2008.06.01

Venue: Taehangno TOM 1

Cast: Song Yong-jin, Sō Hyōn-su, Kim Hyo-jin, Cho Min-a, Ch'oe Po-yōng, Yi Yōng-ch'ōl, Im Ki-hong

Staff: Yu Hyōn-su, Kim Hyōng-jung, Sō Chōng-ūn, Hong Yōng-ju, Kim Jun-hūi

27. Toraon Kohyo-yalag-ae (돌아온 고교알개)

Dates: 2008.11.04–2008.12.27

Venue: Ewha Girls' High School 100th Anniversary Hall

Cast: Yi Sūng-hyōn, O Sūng-jun, Kwōn Chōng-hyōn, Pak Hong-ju, Wōn Ki-jun, Ch'oe Sōng-p'il, Sin Ha-na

Staff: Chu Wōn-sōng

28. P'airan (파이란)

Dates: 2008.09.11–2008.11.02

Venue: Taehangno TOM 1

Cast: Sō Pōm-sōk, Pae Sōng-u, Ŭn Yu-ch'an, Kim Yong-dōk, Kim Tong-hyōn, Han Ung-hūi, Chi Hyo-jin

Staff: Kim Kyu-jong, Hong Se-jōng

29. Sach'ungi (사춘기)

Dates: 2008.08.15–2008.10.12

Venue: Taehangno Installation Theater Chōngmiso

Cast: Pak Hae-su, Maeng Chu-yōng, Chōn Mi-to, Cho Ch'ang-u, Yi Ki-sōp, Yun Wōn-jae, Im Ch'ōl-su

Staff: Yi Hūi-jun, Kim Un-gi, Pak Chōng-a, O Chae-ik

30. My Scary Girl — DIMF (마이 스케어리 걸)

Dates: 2008.07.05–2008.07.06

Venue: Taegu Pongsan Cultural Center Grand Hall (Gaon Hall)

Cast: Kim Chae-bōm, Chōn Hye-sōn, Kim Chīn-hūi, Cho Sōng-ji, Cho-hwi, Yun Sōk-wōn

Staff: Kang Kyōng-ae, Will Aronson, Pyōn Chōng-ju, Yi Chae-jun, Cho Sōn-a

31. Talkona (달고나)

Dates: 2008.12.20–2009.01.18

Venue: COEX Auditorium

Cast: Pak Hyŏng-jun, Sŏl Sŏng-min, Im Kang-hŭi, Pak Chae-rom, Pae Sŭng-gil, Ch'a Mi-ri, Yun Sŏn-hŭi

2009

1. Nant'a — Myŏngdong (난타)

Dates: 2009.10.10–2020.03.08

Venue: Myŏngdong Nanta Dedicated Theater

Cast: Son Sŏk-bae, Yu Sŭng-su, Hwang Yo-han, Kim Mun-su, Kim Tae-ho, Cho Ki-ch'ŏl, Yi Han-bŏm, U Yŏng-min, Pak Chi-hong, Kim T'ae-wan, Yi Wŏn-gu, Kwŏn Tae-hŭi, Kim Kon-ho, Ko Tong-hyŏng, Ko Ch'ang-hwan, Son Sŭng-t'aek, Cho Sŏng-dong, Yi Chu-hun, Hyŏng Kŏn-u, Ōm Kuk-hyŏn

2. Piboi-rŭl Sarang-han Pallerina (비보이를 사랑한 발레리나)

Dates: 2005.12.09–2012.12.30

Venue: Lotte World Art Theater

3. Ppallae (빨래)

Dates: 2009.04.28–2009.06.14

Venue: Doosan Art Center Yŏngang Hall

Cast: Im Ch'ang-jŏng, Hong Kwang-ho, Kwak Sŏn-yŏng, Cho Sŏn-myŏng, Yi Chŏng-ŭn, Yi Sŏ-hwan, Chŏng Mun-sŏng

Staff: Min Ch'an-hong, Yun Chi-hyŏn, Yi So-yŏng, Ch'u Min-ju

4. My Scary Girl (마이 스케어리 걸)

Dates: 2009.03.06–2009.05.17

Venue: Chungmu Art Center Black Box

Cast: Sin Sŏng-rok, Kim Chae-bŏm, Pang Chin-ŭi, Son Hyŏn-jŏng, Kim Chin-hŭi, Chŏn Chae-hong, Yun Sŏk-wŏn

Staff: Kang Kyŏng-ae, Will Aronson, Pyŏn Chŏng-ju, Yi Chae-jun, Cho Sŏn-a

5. Namhansansŏng (남한산성)

Dates: 2009.10.09–2009.11.04

Venue: Seongnam Arts Center Opera House

Cast: Yi P'il-mo, Kim Su-yong, Yi Chŏng-nyŏl, Ye-sŏng, Sŏ Pŏm-sŏk, Pae Hae-sŏn, Kang Sin-il, O Sang-wŏn, Im Kang-hŭi, Sŏng Ki-yun, Son Kwang-ŏp, Yi Hun-jin, Pak To-yŏn, Kim Kyŏng-sŏn, Kim Hyŏn-a

Staff: Ko Sŏn-ung, Cho Kwang-hwa, Ch'oe Chu-yŏng, Kim Tong-sŏng

6. Chŏlmŭm-ŭi Haengsin (젊음의 행진)

Dates: 2009.07.18–2009.10.25

Venue: COEX Shinhan Card Atrium

Cast: Yi Sŏng-jin, Yi Chi-hun, Yi Chŏng-mi, Kim Chi-u, Im Tae-sŏk, Kim-jun, Im Ki-hong

Staff: Pae Kŭm-t'aek, Ch'u Min-ju, Kang Ok-sun, Yang Chu-in

7. Hyŏngje-nŭn Yongam-haet-ta (형제는 용감했다)

Dates: 2009.05.01–2009.07.12

Venue: COEX Shinhan Card Atrium

Cast: Chŏng Jun-ha, Yi Sŏk-jun, Chŏng Tong-hwa, Kim Tong-uk, Yi Chu-wŏn, Ch'u Chŏng-hwa, Chŏng Su-han

Staff: Chang Yu-jŏng, Chang So-yŏng

8. Kibal-han Chasal Yŏhaeng (기발한 자살여행)

Dates: 2009.03.17–2009.04.19

Venue: Doosan Art Center Yŏngang Hall

Cast: Sŏng Ki-yun, Kim Sŏng-gi, Im Kang-hŭi, Sim Chae-hyŏn, Ryu Su-hwa, Kim Min-su, Chŏng Sang-hun

Staff: Art'o P'asilinna, Yi Su-yŏn, Im To-wan, Yi Chi-su, Malcolm Lim

9. Special Letter (스페셜레터)

Dates: 2009.08.15–2009.12.31

Venue: CJ Agit Taehangno

Cast: Hong Hŭi-wŏn, Ch'oe Chu-ri, Kim Nam-ho, Song Uk-gyŏng, Ch'oe Ho-jung, Kang Chŏng-u, Kim T'ae-hyang

Staff: Pak In-sŏn, Ma Ch'ang-uk, Chŏng To-yŏng

10. Talkŏm-han Na-ŭi Tosi (달콤한 나의 도시)

Dates: 2009.11.13–2009.12.31

Venue: National Museum of Korea Theater Yong

Cast: Kim U-hyŏng, Pak Hye-na, Yi Chŏng-mi, Enok, Song Yong-sik, Ch'oe Yŏng-hwa, Hong Nyun-hŭi

Staff: Chŏng I-hyŏn, Pak Se-jun, Hwang Chae-hŏn, Pyŏn Hŭi-sŏk, Ch'oe In-suk

11. Yŏngung (영웅)

Dates: 2009.10.26–2009.12.31

Venue: LG Arts Center

Cast: Ryu Chŏng-han, Chŏng Sŏng-hwa, Yi Hŭi-jŏng, Cho Sŭng-nyong, Yi Sang-ŭn, Chŏn Mi-to, Sonya

Staff: Yun Ho-jin, Han A-rŭm, O Sang-jun, Pak Tong-u, Yi Ran-yŏng

12. Kippŭn Uri Chŏlmŭn Nal (기쁜 우리 젊은 날)

Dates: 2009.05.01–2009.07.12

Venue: Yu Theater

Cast: Ōm Chi-wŏn, Wŏn Ki-jun, Chŏng Sŏng-hwa, Chini, Hwang Man-ik, Cho Sŏng-ho, Kim T'ae-mun

Staff: Kim Chae-sŏng, Kim Hyŏn-sŏk, Yi Pyŏng-hun, Pak K'allin, Kim So-hŭi

13. Nae Maŭm-ŭi P'unggŭm (내 마음의 풍금)

Dates: 2009.04.04–2009.05.24

Venue: Hoam Art Hall

Cast: Yi Chi-hun, Sŏng Tu-sŏp, Yi Ch'ang-yong, Yi Chŏng-mi, Chŏng Myŏng-ŭn, Song Uk-gyŏng, Pae Mun-ju

Staff: Yi Hŭi-jun, Kim Mun-jŏng, Ch'oe Chu-yŏng, Yi Sŏng-wŏn, Sŏ Pyŏng-gu

14. Singŭlsŭ (싱글즈)

Dates: 2009.08.21–2010.03.28

Venue: Tachangno Free Theater

Cast: Sŏ Chi-yu, U Kŭm-ji, Chŏn Hye-bin, Yi Chu-gwang, Kang Tong-ho, Yi Chi-song, Sin Ŭi-jŏng

Staff: Kim So-hŭi

15. Sach'ungi (사춘기)

Dates: 2009.05.21–2009.07.19

Venue: Haechi Hall

Cast: O Sŭng-jun, Enok, Pae Sŭng-gil, Im Su-yŏn, Hong Yun-hŭi, Yi Hŭi-jun, Kim Po-hyŏn

Staff: Kim Un-gi, Yi Hŭi-jun, Pak Chŏng-a, O Chae-ik, Sŏ Chŏng-ŭn

16. Param-ŭi Nara (바람의 나라)

Dates: 2009.03.12–2009.05.17

Venue: Baegam Art Hall

Cast: Ch'oe Chae-ung, Yi Yul, Mun Chong-wŏn, Yi Sin-sŏng, Han Sŏng-sik, Kim Sŭng-p'il, Ryu Chae-min

Staff: Pak Chŏng-u, Kim Tal-jung, Pak Myŏng-su, Kim Man-sik, Son Mu-hyŏn

17. New Musical K'wiyŏ (퀴즈쇼)

Dates: 2009.12.06–2010.01.02

Venue: Seoul Arts Center CJ Towol Theater

Cast: Yi Yul, Sŏng Ki-yun, Pang Chŏng-sik, Kim Ho-yŏng, Chin Su-hyŏn, Kim Ki-ch'ang, Min Chŏng-gi

Staff: Kim Yŏng-ha, Pak K'allin, No Sŏn-rak, Ch'oe Ye-jŏng, Peter Casey

18. Yŏngung-ŭl Kidarimyŏ (영웅을 기다리며)

Dates: 2009.01.23–2009.06.28

Venue: Happy Theater

Cast: Pak Ho-san, Im Ki-hong, Chŏn Pyŏng-uk, Ko Chae-gŭn, Yu Chŏng-ŭn, Pak Hye-na, Kim To-yŏng

Staff: Yi Hyŏn-gyu, Chang So-yŏng

19. Sin-haengsin Waik'ik'i! (新행진, 와이키키!)

Dates: 2009.02.08–2009.03.11

Venue: National Theater of Korea Haeorŭm Theater

Cast: Yun Yŏng-sŏk, Hong Kyŏng-min, Yi Chae-yŏng, So Ch'an-hwi, Cho Han-ch'ŏl, Yi T'ae-hŭi, Chŏn Su-mi

Staff: Yi Wŏn-jong, Hŏ Su-hyŏn, Chŏng Hŏn-jae

20. Chinja Chinja Choaha-hae (진짜 진짜 좋아해)

Dates: 2009.01.08–2009.01.25

Venue: National Theater of Korea Haeorŭm Theater

Cast: Pak Hae-mi, Kim Sŏn-gyŏng, Kim Pŏp-rae, Pak Sang-myŏn, Min Yŏng-gi, Yi Chu-hyŏn, Pak Hong-ju

21. Taejang-gŭm Season 2 (대장금 시즌 2)

Dates: 2009.05.01–2009.05.24

Venue: Kyŏnghŭigung Sungjeong Hall

Cast: Lisa, Mun Hye-wŏn, Yun Hŭi-sŏk, Kang T'ae-ŭl, Yi Kyŏng-mi, Yi Chŏng-hwa, Han Chi-sang

Staff: Yi Hyŏng-gon, O Ŭn-hŭi, Yi Chi-hye, Kim Sŏng-su, Yi Chi-na

22. P'ant'asŭt'ik (판타스틱)

Dates: 2009.04.25–2011.04.30

Venue: 63 Art Hall

Cast: Yi Sŏk-chae, Kim Sŏng-chae, Pak Chi-hun, Pak Chae-u, Yang Tae-yong, Yun Sŏng-hwan, Kim Pyŏng-su, Kim-chi, O Su-hyŏn, Kim Se-jin, Yu Yŏng-hun, Mun Chin-t'ae, Yi Che-jin, Chŏn Ko-ŭn, Chŏng-ŭn-i, Yi Sŏn-nyŏ, Yi Sŭng-yŏn, Ŏ I-ryŏng, Chŏng Po-ra, Kim Min-chae

Staff: Hwang Chŏng-hwan, Ch'oe Hye-sŏn

23. Radio Star (라디오스타)

Dates: 2009.03.03–2009.04.05

Venue: Chungmu Art Center Grand Theater

Cast: Sŏ Pŏm-sŏk, Chŏng Jun-ha, Kim Wŏn-jun, Kim To-hyŏn, Hong Nyun-hŭi, Sŏ Hyŏn-ch'ŏl, Sin Mun-sŏng

Staff: Im Tong-gyun, Kim Chae-sŏng, Hŏ Su-hyŏn, Kang Po-ram, Chŏng-yŏng

24. Yi Sun-sin (이순신)

Dates: 2009.04.17–2009.05.03

Venue: Chungmu Art Center Grand Theater

Cast: Min Yŏng-gi, Chang Sŭng-jo, Yi Kwang-yong, Yi Ae-rin, Yi Sŭng-hŏn, Yŏm Sun-sik, Yi Hyŏng-jun

Staff: Yi Yun-t'aek, Kang Sang-gu, Wŏn Il, Kim Yun-gyu

25. Ch'ŏng Iyagi (청 이야기)

Dates: 2009.11.14–2009.11.22

Venue: National Theater of Korea Haeorŭm Theater

Cast: Chang Sŭng-jo, Im Pyŏng-gŭn, Kim Hye-wŏn, Pak Yŏng-su, Pak Sŏk-yong, Ko Mi-gyŏng

Staff: Pak Wŏn-muk, Yi Chong-sŏk, Ch'oe Kwi-sŏp, Kang Po-ram, Ch'oe Myŏng-sŏp

26. Ch'imsuk-ŭi Sori (침묵의 소리)

Dates: 2009.09.04–2009.09.20

Venue: Sejong Center for the Performing Arts M Theatre

Cast: Min Yŏng-gi, Pak Sŏng-hun, Yi Yŏn-gyŏng, U Hyŏn-a, Kisaki Hinano, Chu Sŏng-jung, Yi Kyŏng-jun, Nakashini Yoyusuke, Han Il-gyŏng, Sin Tae-sŏng, Jang Kwanyue, Yu-mi, Hong Ŭn-ju, Kwak Ŭn-t'ae, Kanao T'etsuo, Kwŏn Myŏng-hyŏn, Ko Jun-sik, Pak Wŏn-jin, Chŏng Sŏn-yŏng, Pak Chŏng-a

Staff: Chang So-yŏng, Ueda Tōru, Chŏng Yŏng-du, Kanzaki Ufuko, Kim Chŏng-suk

27. On Air Season 3 (온에어 시즌 3)

Dates: 2009.04.14–2009.06.27

Venue: Chungmu Art Center Blue Box

Cast: Song Yong-jin, Alex, Ch'oe Min-sŏng, Cho Min-a, Kim Jun-t'ae, Yi Yŏ-ul, O Tae-hwan

Staff: Sin Chŏng-hwa, Yu Hyŏn-su, Ch'oe Sŏng-sin, Ch'oe Chŏng-bae, Pak Chi-sŏn

28. Wedding Fund (웨딩펀드)

Dates: 2009.07.08–2009.08.30

Venue: Taehangno TOM 1

Cast: Yu Na-yŏng, Chŏn Pyŏng-uk, Pak Hye-na, Kim Min-ju

Staff: Hwang Chae-hŏn, Chang So-yŏng, Kim Hyo-jin

29. Sonagi (소나기)

Dates: 2009.05.01–2009.05.17

Venue: Sejong Center for the Performing Arts M Theatre

Cast: Yi Chae-jin, Mun T'ae-yu, Ko Jun-sik, Yu-mi, Yi Yŏn-gyŏng, U Hyŏn-a, Chu Sŏng-jung, Pak Sŏng-hun, Sin Tae-sŏng, Kwŏn Myŏng-hyŏn, Han Il-gyŏng

Staff: Yu Hŭi-sŏng, Hwang Sun-wŏn, Ch'oe Myŏng-suk, O Hyŏn-sŏk, Chŏng-yŏng

2010

1. Yǒngung (영웅)

Dates: 2010.12.04–2011.01.15

Venue: National Theater of Korea Haeorŭm Theater

Cast: Sin Sǒng-rok, Chǒng Sǒng-hwa, Yang Jun-mo, Cho Sǔng-nyong, Yi Sang-ŭn, Chǒn Mi-to, Mun Sǒng-hyŏk, Chohwi, Im Chŏn-ung, Chang Ki-yong, Min Kyŏng-ok, Pak Hae-su, Pae Mun-ju, Hwang Chang-ho, Kim Ch'ae-wŏn

2. Dance Musical Sach'um (댄스뮤지컬 - 사춤)

Dates: 2010.01.01–2015.03.21

Venue: Sach'um Dedicated Hall (Insadong, Nakwon Arcade)

Cast: Im Sǒng-jin, Kang Chi-hyŏn, Yi Sang-min, Yang Kŭn-sŏk, Yi Yong-sŏk, U. Je, Kim T'ae-sŏng

Staff: Ch'oe Kwang-il

3. Ppallae (빨래)

Dates: 2009.07.24–2010.06.27

Venue: Haktchŏn Green Small Theater

Cast: Yi Kyu-hyŏng, Pae Sǔng-gil, Sǒng Tu-sŏp, Cho Min-jŏng, Yi Sǔng-hŭi, Kim Chi-hun, Sŏ Sǒng-jong, Ch'oe Ho-jung, Pak Ŭn-mi

Staff: Min Ch'an-hong, Yun Chi-hyŏn, Yi So-yŏng, Ch'u Min-ju

4. Hyŏngje-nŭn Yongam-haet-ta 2010 (형제는 용감했다)

Dates: 2010.04.01–2010.06.20

Venue: COEX Shinhan Card Atrium

Cast: Hong Rok-gi, Kim Chae-man, Yi Chi-hun, On-yu, Che-i, Im Sŏn-ae, Yi Chu-wŏn

Staff: Chang Yu-jŏng, Chang So-yŏng, O Chae-ik

5. T'aeyang-ŭi Norae (태양의 노래)

Dates: 2010.05.07–2010.05.29

Venue: Sejong Center for the Performing Arts M Theatre

Cast: Hong Ŭn-ju, T'ae-yŏn, Ko Jun-sik, Chǒng Sŏn-yŏng, Yun Chi-yŏng, Yi Kyŏng-jun, Pak Sǒng-hun, Im Sǔng-yŏn, Pak Sŏn-ok, Yi Sin-mi, Yun Yŏng-hwan, Kwak Ŭn-t'ae, Wang Ŭn-suk, Kwŏn Myŏng-hyŏn, Chu Sǒng-jung, Wŏn Yu-sŏk, O Sǒng-nim, Pak Chǒng-a, Yi Yŏn-gyŏng, Sin Tae-sŏng

Staff: Tenkawa Aya, Hŏ Su-hyŏn, YUI, Hwang Chae-hŏn, Sŏ Pyŏng-gu

6. Kung (궁)

Dates: 2010.09.08–2010.10.24

Venue: National Museum of Korea Theater Yong

Cast: Kang Tong-ho, Yunho, Song Wŏn-gŭn, Sin Ŭi-jŏng, Kwak Sŏn-yŏng, Yi Ch'ang-hŭi, Chǒng Tong-hwa, Ch'oe Su-jin, Sŏ Hyŏn-jin, Pak Chong-bae

Staff: Song Pyŏng-jun, Kim Chae-sŏng, In Ŭn-a, Ha-ul, O Chae-ik

7. Chŏlmŭn Bert'erŭ-ŭi Sŭlp'ŭm (젊은 베르테르의 슬픔)

Dates: 2010.10.22–2010.11.30

Venue: Universal Arts Center

Cast: Pak Kŏn-hyŏng, Song Ch'ang-ŭi, Yi Sang-hyŏn, Min Yŏng-gi, Im Hye-yŏng, Ch'oe Yŏn-u, Yi Jun-hyŏk, Yun Chi-in, Kim Ŭn-hŭi, Yang Sŭng-ni, To Rye-mi

Staff: Ko Sŏn-ung, Chŏng Min-sŏn, Kim Min-jŏng, Sŏ Chŏng-sŏn, Yang Chu-in

8. Radio Star (라디오스타)

Dates: 2010.11.16–2011.01.02

Venue: Seoul Olympic Park Woori Financial Art Hall

Cast: Chŏng Jun-ha, Im Ch'ang-jŏng, Kim Wŏn-jun, Song Yong-jin, Song I-ju, Yi Yun-jin, Pak Chi-hun, O Hyŏn-sŭng, Yi Kyŏng-jin, Pak Chung-gŭm

Staff: Kim Chae-sŏng, Hŏ Su-hyŏn, Kang Po-ram, Kang Ok-sun

9. Nae Maŭm-ŭi P'unggŭm Season 3 (내 마음의 풍금)

Dates: 2010.01.16–2010.02.21

Venue: Seoul Arts Center CJ Towol Theater

Cast: Kang P'il-sŏk, Yi Chi-hun, Chŏng Un-sŏn, Im Kang-hŭi, Kim Chae-man, Chŏng Ch'ŏl-ho, Pae Mun-ju, Yi Su-jŏng, Pae Kŭn-yŏng, Kim To-hyŏng, Pak Se-hyŏn, Yi Na-min, Yŏm Hye-jŏng, Kim Jun-gi, Kim Si-on, O Yun-jae, Sŏ Hyŏn-u, Kim Yong-dŏk, Chŏng Chae-hŏn, Pak Chi-hun

Staff: Chŏng Chae-ok, Kim Chong-hŏn, Yi Hŭi-jun, Kim Mun-jŏng, Ch'oe Chu-yŏng

10. P'imat-gol Yŏnga (피맛골 연가)

Dates: 2010.09.04–2010.09.14

Venue: Sejong Center for the Performing Arts Grand Theater

Cast: Yang Hŭi-gyŏng, Pak Ŭn-t'ae, Cho Chŏng-ŭn, Im Hyŏn-su, Kim Chi-min, Yi Chi-ho, Yun Na-ri, O In-hwan

Staff: Yu Hŭi-sŏng, Pae Sam-sik, Chang So-yŏng, Yi Ran-yŏng

11. Special Letter (스페셜레터)

Dates: 2010.09.24–2010.12.31

Venue: CJ Agit Taehangno

Cast: Yi Tong-ha, Yu Sŭng-hyŏn, Mun Sŭl-a, Yi Mi-gyŏng, Ch'oe Yŏn-dong, Kim Chin-ho, Ham Sŭng-hyŏn

12. Sŏndŏk Yŏwang (선덕여왕)

Dates: 2010.01.05–2010.01.31

Venue: Seoul Olympic Park Woori Financial Art Hall

Cast: Yi So-jŏng, Yu Na-yŏng, Ch'a Chi-yŏn, Yi Sang-hyŏn, Kang T'ae-ŭl, Sŏng Ki-yun, Kim A-sŏn

Staff: Ch'oe Chong-mi, Kim Sŭng-hwan, Pak Sŏn-ja, Kim Hyŏn-bo, Yi Sang-bong

13. Singŭlsŭ (싱글즈)

Dates: 2010.04.06–2010.10.03

Venue: JTN Art Hall 3

Cast: Sŏ Chi-yu, Yu Chŏng-ŭn, Yi T'ae-rin, Kim Min-ju, So Chŏng-hwa, Yi Hyŏn, Kim Chŏng-san

Staff: Cho Haeng-dŏk, TMM, Kim Ŭn-yŏng, Kim So-hŭi

14. Sŏp'yŏnje (서편제)

Dates: 2010.08.14–2010.11.07

Venue: Doosan Art Center Yŏngang Hall

Cast: Yi Cha-ram, Ch'a Chi-yŏn, Sŏ Pŏm-sŏk, JK Kim Tong-uk, Hong Kyŏng-su, Im T'ae-gyŏng, Kim T'ae-hun

Staff: Yi Chi-na, Cho Kwang-hwa, Yun Il-sang, Yi Cha-ram, Kim Mun-jŏng

15. Musical Ch'injŏng Ŭmma (뮤지컬 친정엄마)

Dates: 2010.11.18–2011.01.02

Venue: Ewha Womans University Samsung Hall

Cast: Na Mun-hŭi, Kim Su-mi, Yi Yu-ri, Ryu Su-hwa, Yi Sŏ-jun, Kim Chi-sŏn, Pak Sae-ra

16. On Air Live (온에어 라이브)

Dates: 2010.12.01–2011.02.14

Venue: Chungmu Art Center Blue Box

Cast: Yi Chung-mun, Kevin (U-Kiss), Sŏ Tong-uk, Sŏ-yŏng, Han Ye-wŏn, Pae Sŭl-gi, Sin-i

Staff: Cho Jun-hŭi, Kim Sŏng-il, Yi Hae

17. Miso (미소)

Dates: 2010.04.17–2014.03.31

Venue: National Chŏngdong Theater, Seoul

Cast: Yi Kyu-un, Kim Chi-yŏng, Chang U-yŏng, Chŏng Jun-yong, Chŏn Chin-hong, Pak Hŭi-ae

18. Musical Hong Kil-tong (뮤지컬 홍길동)

Dates: 2010.02.18–2010.04.18

Venue: Seoul Olympic Park Woori Financial Art Hall

Cast: Cho Pŏm-jun, Yŏ-un, Ye-sŏng, Sŏng-min, An Yu-jin, Kim Chŏng-hyŏn, Im Chae-ch'ŏng

Staff: Kim Sŭng-wŏn

19. Drawing Show Hero (드로잉쇼 히어로)

Dates: 2010.10.01–2012.04.30

Venue: Myŏngbo Art Hall Taon Hall

20. Namhansansŏng (남한산성)

Dates: 2010.09.30–2010.10.17

Venue: Seongnam Arts Center Opera House

Cast: Kim Su-yong, Ch'oe Chae-nim, Im Kang-hŭi, Pak Hye-na, Sŏng Ki-yun, Ko Chae-gŭn, Kim Ŭng-su

Staff: Kim Hun, Ko Sŏn-ung, Chŏng-yŏng, Chang So-yŏng, Kim Tong-sŏng

21. Widaehan K'aech'ŭbi (위대한 켓츠비)

Dates: 2010.10.15–2010.12.31

Venue: Art One Theatre 1

Cast: Teniyan, Pak Chae-jŏng, Sim Ŭn-jin, Yi Yŏn-tu, Ch'oe Tae-ch'ŏl, Kang Wŏn, Mun Po-ryŏng

Staff: Sŏ Tae-yŏn

22. Yugigŏng Musical Ch'onggak-ne Yach'ae-gaje 2.0 (유기농 뮤지컬 충각네 야채가게)

Dates: 2010.01.15–2010.06.30

Venue: CJ Agit Taehangno

Cast: Pak Ho-san, Pyŏn Chae-wŏn, Wŏn Jong-hwan, Kim Myŏng-jun, Yun Sŏk-hyŏn, O Ŭi-sik, Yi Chu-hun

Staff: Yi Chae-guk, Kim Han-gil, Kim Hye-sŏng, Chŏng-yŏng, Ku So-yŏng

23. Welcome to My World (웰컴 투 마이 월드)

Dates: 2010.11.23–2011.02.20

Venue: The Stage

Cast: Kil-gŏn, Ch'u Chŏng-hwa, Enok, Pak Jun-hu, Kim Kyŏng-hwa, Han Ta-yŏn, U Ch'ang-su

Staff: Kim T'ae-ung, O Chae-ik, Hŏ Su-hyŏn, Sŏ Yun-mi, Yi Yun-su

24. Talkŏm-han Insaeng (달콤한 인생)

Dates: 2010.07.14–2010.12.31

Venue: JTN Art Hall 4

Cast: Ch'oe Sŏng-wŏn, Chŏng-min, Kim Chin-u, Kang Ch'ŏng-gwang, Yi Ŭn-yul, Chŏng In-ji, Kim T'ae-han

Staff: Kim Un-gi, Chŏng Chin-uk, Pak Chŏng-a, Sŏ Chŏng-ŭn, Yi Hŭi-jun

25. Kim Jong-uk Ch'atgi — Kangnam (김종욱 찾기)

Dates: 2010.11.16–2011.02.06

Venue: KT&G Sangsangmadang Daechi Art Hall

Cast: Yi Ch'ang-yong, Cho Kang-hyŏn, Pang Chin-ŭi, Im Ki-hong, Kim Tong-hyŏn, Chŏng Un-sŏn

26. Chinja Chinja Choaha-hae (진짜진짜 좋아해)

Dates: 2010.12.17–2011.02.06

Venue: Mapo Art Center ArtHall Mac

Cast: Ch'a Hwa-yŏn, Tok-ko Yŏng-jac, Sŏn Tong-hyŏk, Chŏn Hyŏn-a, Im Ye-jin, Chŏn Yŏng-rok, Yu Hyŏn-su, Sŏng-je (Kim Sŏng-je), Hyŏn-u, Chŏn Po-ram, Chŏn Chae-wŏn, Chang Min-gyŏng

27. P'ant'asūt'iks (판타스틱스)

Dates: 2010.11.24–2011.01.30

Venue: Chungmu Art Center Black Box

Cast: Sŏ Hyŏn-ch'ŏl, Yi Hyŏn-ch'ŏl, Kim T'ae-han, O Tae-hwan, Kim San-ho, Ra-jun, Sin Chu-yŏn

Staff: Chŏng T'ae-yŏng, Wŏn Mi-sol, Sŏ Suk-chin, Chang Wŏn-sŏp, Yi Sun-yong

28. Mama Don't Cry (마마 돈 크라이)

Dates: 2010.10.15–2010.12.31

Venue: Taehangno Installation Theater Chŏngmiso

Cast: Hŏ Kyu, Cho Pŏm-jun, Yu Sŏng-jac, Chŏng-min

Staff: Kim Un-gi, Yi Hŭi-jun, Pak Chŏng-a, Sim Ch'ae-sŏn, Ch'oe In-suk

29. Prison (프리즌)

Dates: 2010.07.23–2011.07.28

Venue: Taehangno Cultoo Hall

30. Hwarang (화랑)

Dates: 2010.06.11–2011.02.27

Venue: Taehangno Open Theater

Cast: Kim Sŏng-gyŏm, Kim Hyŏng-gyun, Wŏn Sŏng-jun, Yi Ch'an-hu, Kim T'ae-yŏng, Paek Hyŏng-hun, Chŏn Sŏng-u, Song T'ae-yun, Kim Chong-sŏn, Im Ki-p'yŏng, An Hyo-bin

Staff: Ch'oe Mu-yŏl, Sŏng Ch'ŏn-mo, Ch'a Kyŏng-ch'an, Kim Sŏn-yŏng, Yi O-jin

2011

1. Kwanghwamun Yǒnga (광화문 연가)

Dates: 2011.03.20–2011.04.10

Venue: Sejong Center for the Performing Arts Grand Theater

Cast: Yun To-hyŏn, Song Ch'ang-ŭi, Kim Mu-yŏl, Lisa, Pak Ho-san, Kim T'ae-han, Ku Wŏn-yŏng, Hŏ Kyu, Yang Yo-sŏp, Im Pyŏng-gŭn, Yun Ch'a-yŏng

Staff: Yi Chi-na, Kim Mun-jŏng

2. Nŭktae-ŭi Yuhok (늑대의 유혹)

Dates: 2011.07.14–2011.10.30

Venue: COEX Shinhan Card Atrium

Cast: Ryŏ-uk, Chang Sŭng-jo, Sŏng Tu-sŏp, Pak Hyŏng-sik, Kim San-ho, Kim Hyŏng-min, Im Chŏng-hŭi

Staff: Song Sŭng-hwan, Yi Kwang-ho, O Chae-ik, Chang So-yŏng, Sŏ Yun-mi

3. O! Tangsŭn-i Chamdŭn Sai (오! 당신이 잠든 사이)

Dates: 2010.04.30–2012.04.08

Venue: JTN Art Hall 2

Cast: Ch'oe Ho-jung, Sin Sŏng-min, Kim Chi-hun, Cho Min-jŏng, Chŭn-hŭi, Im Chŭn-a, Sin Yun-jŏng

Staff: Chang Yu-jŏng, Kim Hye-sŏng, Kang Ok-sun, Kim Ŭn-yŏng

4. Marionette (마리오네트)

Dates: 2011.05.05–2015.07.31

Venue: 63 Art Hall

Cast: Expression Crew, Yi U-sŏng

5. Special Letter (스페셜레터)

Dates: 2011.07.06–2013.02.03

Venue: CJ Agit Taehangno

Cast: Wŏn Sŏng-jun, Kim Yŏng-jin, Yi Kyŏng-su, Yi-ŭn, Ch'oe Ye-yun, Pak Hye-wŏn, Min Pyŏng-jin, Han Sang-uk

Staff: Kim Chae-u, Pak In-sŏn, Ma Ch'ang-uk, Chŏng To-yŏng

6. Nant'a — Hongdae (난타)

Dates: 2011.04.29–2013.08.20

Venue: Hongdae Nanta Theater

Cast: Ko Ch'ang-hwan, Kwŏn Tae-hŭi, Kim Kon-ho, Son Sŭng-t'aek, Yi Wŏn-gu, Yi Chu-hun, Cho Sŏng-dong

7. Medical Runat'ik (메디컬 루나틱)

Dates: 2011.04.15–2012.02.22

Venue: Sungkyunkwan University New Millennium Hall

Cast: Yun Sŏn-hŭi, Kim Ch'u-ri, Kim Cha-mi, Yi Ki-hyŏng, Yi-yan, Pae Chin-sŏng, Kim Hyŏn-jung, Ch'oe O-sik, Paek Chae-hyŏn, Yi Jun-nyŏng

8. Mibyŏ-nŭn Koero-wŏ (미녀는 괴로워)

Dates: 2011.12.06–2012.02.05

Venue: Chungmu Art Center Grand Theater

Cast: Yi Chong-hyŏk, O Man-sŏk, Chŏn Hye-sŏn, Pada, Pak Kyu-ri, Kim T'ae-gyun, Yi Pyŏng-jun, Im Hyŏng-jun, Song Yŏng-gyu, An Sŏng-bin

Staff: Im Ch'ŏl-hyŏng, Yi Hŭi-jun, Tim Ahsito, Yi Chi-hye, Sŏ Pyŏng-gu

9. Ch'ŏnguk-ŭi Nunmul (천국의 눈물)

Dates: 2011.02.01–2011.03.19

Venue: National Theater of Korea Haeorŭm Theater

Cast: Chŏng Sang-yun, Chŏn Tong-sŏk, Kim Jun-su, Yun Kong-ju, Yi Hae-ri (Davichi), Brad Little, Hong Nyun-hŭi, Kim T'ae-hun

Staff: Frank Wildhorn, Robin Lerner, Phoebe Hwang, Gabriel Berry, Han Chŏng-nim

10. Jump (점프)

Dates: 2007.01.01–2011.12.31

Venue: Jump Seoul Dedicated Theater

Cast: Yi Jun-yong, Kim Ka-bin, Yi Ch'ang-gyu

11. P'ant'asŭt'ik (판타스틱)

Dates: 2011.04.21–2014.06.30

Venue: Fantastic Dedicated Hall

Cast: Yi Sŏk-chae, Yun Sŏng-hwan, Kim Pyŏng-su, Kim-chi, Kim Se-jin, Yi Sŏn-nyŏ, Hwang Mi-jin

Staff: Chi Yun-sŏng, Chang In-ho, Kim Hak-jun, Hwang Chŏng-hwan

12. Music In My Heart (뮤직 인 마이 하트)

Dates: 2011.06.03–2011.08.31

Venue: Kontentz Box

Cast: Kim T'ae-hun, Kim Chong-il, Kim Mun-ju, Yi Tu-ri, Min Chŏng-gi, Kim Chin-i, Hong Ŭn-ju

Staff: Pak Un, Kang Ch'ang-bŏm, Sŏ Chae-ho

13. P'imat-gol Yŏnga (피맛골 연가)

Dates: 2011.08.23–2011.09.10

Venue: Sejong Center for the Performing Arts Grand Theater

Cast: Yang Hui-gyong, Pak Min-song, Pak Un-t'ae, Cho Chong-un, Kim Son-yong, Im Hyon-su, Yi U-sung, Yi Un-ju, Na A-rum, Kim Ch'ae-won, Pak Chong-bae, Yi Tong-hwa, O In-hwan, O Kyong-sok

Staff: Yu Hui-song, Pae Sam-sik, Chang So-yong, Yi Ran-yong

14. Coyote Ugly (코요테 어글리)

Dates: 2011.07.08–2011.08.15

Venue: KEPCO Art Center

Cast: Luna, Pak Jun-gyu, Chang Hui-yong, Yu Ha-na, DK, Yun-hyok, Kim Su-yong

Staff: Kim Tong-sik, O Se-jun

15. Wonhyo (원효)

Dates: 2011.04.22–2011.06.12

Venue: Seoul Olympic Park Woori Financial Art Hall

Cast: Yi Chi-hun, So Chi-hun, Kim A-son, Son-u, Yi Chong-yong, Song Ki-yun, Yi Sang-hyon, Yi Ki-dong, Ch'oe O-sik, Yu T'ae-gyong, Ch'ae Mi-yong, Chin A-ra, An Na-min

Staff: Kim Sung-hwan

16. Bibap (비밥)

Dates: 2011.05.17–2012.03.18

Venue: National Chongdong Theater, Seoul

Cast: Pak Song-jun, Son Mun, Song Won-jun, Chon Min-ji, Chon Chu-u, Chong Chi-un, Ch'oe Chong-gil

Staff: Ch'oe Ch'ol-gi, Chon Jun-bom, Paek Won-gil

17. Yongung (영웅)

Dates: 2011.12.06–2012.01.07

Venue: National Theater of Korea Haerum Theater

Cast: Chong Song-hwa, Cho-hwi, Cho Sung-nyong, Yi Hui-jong, Yi Sang-un, Mun Song-hyok, Chong Su-han, Im Chin-ung, Yi Su-bin, Chang Ki-yong, Kim Tok-hwan, Chong Ui-uk, Min Kyong-ok, Im Hyon-su, Kim Yong-wan

18. Chollmum-ui Haengsin (젊음의 행진)

Dates: 2011.11.12–2012.01.29

Venue: COEX Shinhan Card Atrium

Cast: Chong Sang-hun, Kim To-hyon, Yi Chong-mi, JOO, Pak Hun, Yi Chae-gyu, Ch'oe Yong-hwa

Staff: Song Sung-hwan, Yi Kwang-ho, Kang Ok-sun, Kim Song-su, Pae Kum-t'aek

19. Sarang-un Pi-rul T'ago (사랑은 비를 타고)

Dates: 2011.02.23–2011.05.29

Venue: Chungmu Art Center Blue Box

Cast: Kim Sŏng-gi, Kim Chang-sŏp, Im Ch'un-gil, Kim Pŏp-rae, Hong Rok-gi, Ch'oe Sŏng-wŏn, Ch'oe Su-hyŏng

Staff: Ch'oe Kwi-sŏp, O Ŭn-hŭi, Ch'oe Myŏng-sŏp

20. Widaehan K'aech'ŭbi (위대한 캣츠비)

Dates: 2011.03.04–2011.04.17

Venue: CGV Shinhan Card Art Hall

Cast: Teniyan, Chŏng-min, Yi Ch'ae-hun, Sim Ŭn-jin, Yu Ha-na, Yi Sŭng-ŭn, Chŏn Chae-hong

Staff: Sŏ Tae-yŏn

21. Musical Ŭmma-rŭl Put'ak-hae (뮤지컬 엄마를 부탁해)

Dates: 2011.05.05–2011.06.19

Venue: Chungmu Art Center Grand Theater

Cast: Kim Sŏng-nyŏ, Kim Tŏk-hwan, Ch'a Chi-yŏn, Yi Kye-ch'ang, Kim Kyŏng-sŏn, Paek Hyŏn-ju, Chang Wŏn-nyŏng

22. Nae Maŭm-ŭi P'unggŭm (내 마음의 풍금)

Dates: 2011.07.16–2011.08.28

Venue: Hoam Art Hall

Cast: T'im, Kim Sŭng-tae, Chŏng Un-sŏn, Ch'oe Chu-ri, Sŏn-u, Sŏ-yŏng, Kim Chae-man

Staff: Yi Hŭi-jun, Kim Mun-jŏng, Sŏ Pyŏng-gu, O Man-sŏk, Ch'oe Chu-yŏng

23. Ppallae (빨래)

Dates: 2011.09.07–2012.03.30

Venue: Haktchŏn Green Small Theater

Cast: Cho Hŏn-jŏng, Ch'a Mi-yŏn, Yi Kyu-hyŏng, Chŏng Mun-sŏng, Pak Chŏng-p'yo, Kim Chong-gu, Kang Chŏng-im, Han Se-ra, Chang Kyŏk-su, An Tu-ho, Pak Ch'ŏl-wan, Sin Mun-gyŏng

Staff: Min Ch'an-hong, Yun Chi-hyŏn, Yi So-yŏng, Ch'u Min-ju

24. Hwan-sang-ŭi K'ŏp'ŭl (환상의 커플)

Dates: 2011.08.06–2011.09.25

Venue: Taechangno TOM 1

Cast: Kim Wŏn-jun, Song Yong-jin, Ku Min-jin, Pang Chin-ŭi, Chŏng Myŏng-ŭn, Pae Ta-hae, Pak In-bae

25. Mak-twaemŏgŭn Yŏng-ae-ssi (막돼먹은 영애씨)

Dates: 2011.11.18–2012.01.15

Venue: Plus Theatre

Cast: Kim Hyŏn-suk, Pak Chi-a, Im Ki-hong, Paek Chu-hŭi, Sŏ Sŏng-jong, Pak Sŏng-gwang, Ch'oe Wŏn-jun

Staff: Yi Chae-jun, Kim Hyo-jin, An Hyŏn-jŏng, Kim Kyŏng-yuk, Yi Sŏng-jun

26. Wangse-ja Silchong Sageon (왕세자 실종사건)

Dates: 2011.09.01–2011.09.21

Venue: Kyŏnghŭigung Sungjeong Hall

Cast: Kang Ha-nŭl, Kim Tae-hyŏn, Yi Chi-suk, Pak Hye-na, Chŏng Mun-sŏng, Im Ch'ŏl-su, T'ae-guk-hŭi, Yi Sŏng-mi, Wŏn Sŏng-jun, Kim Chi-yu

Staff: Sŏ Chae-hyŏng, Han A-rŭm, Hwang Ho-jun, Yang Chu-in

27. Kung (궁)

Dates: 2011.09.16–2011.10.09

Venue: National Museum of Korea Theater Yong

Cast: Kim Kyu-jong, Kang Tong-ho, Kwak Sŏn-yŏng, Chŏng Tong-hwa, Chang U-su, Ch'oe Ye-sŭl, Chang Yu-jun

Staff: Song Pyŏng-jun, Ha-ul, O Chae-ik

28. Chŏlmŭm-ŭi Haengsin (젊음의 행진)

Dates: 2011.04.05–2011.06.26

Venue: COEX Shinhan Card Atrium

Cast: Kim Chi-u, Sunday, Rin-a, Kim San-ho, Yi Ch'ang-yong, Kim Chae-man, Im Ki-hong, Paek Chu-hŭi, Yun Sa-bong, Chŏn Min-jun, Cho Sŭng-myŏng

Staff: Song Sŭng-hwan, Yi Kwang-ho, Kang Ok-sun, Kim Sŏng-su

2012

1. Bibap (비밥)

Dates: 2012.03.20–2017.03.31

Venue: Bebop Dedicated Hall

Cast: Tu Tae-nyong, An Yong-ch'an, U Yŏng-uk, Chŏn Chu-u, Kang Chin-myŏng, Kim Chi-hun, O Sŏng-min, Chŏng T'ae-min, Kim Ki-yŏng, No Sŭng-min, Song Wŏn-jun, Wi Tae-han, Hong Chŏng-wŏn, Pak Hye-wŏn, Yang Mi-gyŏng

Staff: Ch'oe Ch'ŏl-gi, Paek Wŏn-gil, Chŏn Jun-bŏm, David Orton

2. Kwanghwamun Yŏnga (광화문 연가)

Dates: 2012.02.07–2012.03.11

Venue: LG Arts Center

Cast: Yun To-hyŏn, Cho Sŏng-mo, Yi Yul, Sŏ In-guk, Lisa, Chŏng Sŏn-a, Pak Ho-san, Ch'oe Chae-ung, Chŏng Wŏn-yŏng, Kim Sŏng-gyu, Nam U-hyŏn, Kim T'ae-han, Kim Chang-sŏp, Ku Wŏn-yŏng, Kim Yŏng-ju, Ch'oe Yŏng-min

3. Hyŏngje-nŭn Yongam-haet-ta (형제는 용감했다)

Dates: 2012.06.26–2012.10.01

Venue: COEX Shinhan Card Atrium

Cast: Kim To-hyŏn, Kim Chae-bŏm, Sŏng Tu-sŏp, Cho Kang-hyŏn, San-dŭl, Yi Chu-wŏn, Kang Chi-wŏn

Staff: Chang Yu-jŏng, Chang So-yŏng

4. Black Mary Poppins (블랙메리포핀스)

Dates: 2012.05.08–2012.07.29

Venue: Art One Theatre 1

Cast: Chŏng Sang-yun, Chang Sŭng-jo, Chŏn Sŏng-u, Kang Ha-nŭl, Kim Tae-hyŏn, Yun Na-mu, Im Kang-hŭi

Staff: Sŏ Yun-mi, Yang Chu-in, Kim Su-ro, An Yŏng-jun

5. Uri-dŭl-ŭi Ch'ŏngch'un Roli-p'oli (우리들의 청춘 롤리폴리)

Dates: 2012.01.13–2012.02.25

Venue: Seongnam Arts Center Opera House

Cast: Pak Hae-mi, Chang Hye-jin, Chi-yŏn, Hyo-min, So-yŏn, Song Wŏn-gŭn, Kim Chae-hŭi, Yun Yŏng-jun, Ch'oe So-yŏng, Kim Sin-a, Chŏn Su-mi, Sŏ Chi-hun, Yun Sŏng-mo, Yi Mi-ra, Pak So-hyang, Chŏn A-ra, Chang Chu-yŏn, Yu Po-yŏng, Pae Ha-na, Hwang Wŏn-gyŏng

6. Yŏngung (영웅)

Dates: 2012.10.16–2012.11.18

Venue: Blue Square Shinhan Card Hall

Cast: Kim Su-yong, Im Hyŏn-su, Kim To-hyŏng, Yi Hŭi-jŏng, Lisa, Hong Ki-ju, Song Sang-ŭn, Yi Su-bin, Hwang Man-ik, Pak Song-gwŏn, Kim Chi-ch'ŏl, Chŏng Ŭi-uk, Kim Chu-ho, Min Kyŏng-ok, Chang Ki-yong, Kim Tŏk-hwan, Yun Sŏn-yong, Kim Yŏng-wan, Hong In-a, Kwŏn Min-su

7. Chŏlmŭn Bert'erŭ-ŭi Sŭlp'ŭm (젊은 베르테르의 슬픔)

Dates: 2012.10.25–2012.12.16

Venue: Universal Arts Center

Cast: Kim Ta-hyŏn, Kim Chae-bŏm, Sŏng Tu-sŏp, Chŏn Tong-sŏk, Kim A-sŏn, Kim Chi-u, Hong Kyŏng-su, Yi Sang-hyŏn, Sŏ Chu-hŭi, Yŏn Po-ra, Chi Hyŏn-jun, O Sŭng-jun, Cho Yong-gi, Kim Sŏng-su, Chŏng Yŏng-a, Kim Chu-hwan, Kim Min-jŏng

8. Sŏp'yŏnje (서편제)

Dates: 2012.03.02–2012.04.22

Venue: Universal Arts Center

Cast: Yi Yŏng-mi, Yi Cha-ram, Ch'a Chi-yŏn, Kim Ta-hyŏn, Han Chi-sang, Im Pyŏng-gŭn, Sŏ Pŏm-sŏk

Staff: Yun Il-sang, Yi Chi-na, Nam Su-jŏng, Cho Kwang-hwa

9. Pŏnji-jŏmpu-rŭl Hata (번지점프를 하다)

Dates: 2012.07.14–2012.09.02

Venue: Blue Square Mastercard Hall

Cast: Kang P'il-sŏk, Kim U-hyŏng, Chŏn Mĩ-to, Ch'oe Yu-ha, Yun So-ho, Yi Chae-gyun, Song Sang-ŭn

Staff: Will Aronson, Pak Ch'ŏn-hyu, Adrian Osmond, Yi Chae-jun, Sin Sŏn-ho

10. P'ungwŏl-ju (풍월주)

Dates: 2012.05.04–2012.08.02

Venue: Plus Theatre

Cast: Sŏng Tu-sŏp, Yi Yul, Kim Chae-bŏm, Sin Sŏng-min, Ku Wŏn-yŏng, Ch'oe Yu-ha, Kim Tae-jong

Staff: Chŏng Min-a, Pak Ki-hŏn, Yi Chae-jun, Ku So-yŏng, To-yŏn

11. P'ari-ŭi Yŏin (파리의 연인)

Dates: 2012.04.05–2012.05.28

Venue: D-Cube Link Art Center

Cast: Yi Chi-hun, Chŏng Sang-yun, Pang Chin-ŭi, O So-yŏn, Song Wŏn-gŭn, Yi Hyŏn, Chang U-su, Pak Hye-na, Chŏng Chae-sŏng, Song Yŏng-ch'ang, Mun Chi-wŏn, Hyŏn Sun-ch'ŏl, Chŏng Sun-wŏn, Sŏ Sŏng-jong, Yi U-sŭng, Kim Ch'ae-wŏn, Kim Ki-yŏng, Cho Sŭng-myŏng, Chin Sŏng-min

Staff: Yi Hŭi-jun, Joy Son, Kim Tong-yŏn, Ku So-yŏng, Kim Kyŏng-yŏp

12. Talkona (달고나)

Dates: 2012.02.13–2012.05.28

Venue: COEX Shinhan Card Atrium

Cast: Pak Hyŏn-bin, Hong Rok-gi, Pak Sŏng-hwan, Cho Hyŏng-gyun, Yi Hun-jin, Kim Sun-t'aek, Im Kang-sŏng

Staff: Yu Hŭi-sŏng, O Ŭn-hŭi, Sŏ Chŏng-ŭn, Ch'oe In-suk

13. Simya Sikttang (심야식당)

Dates: 2012.12.11–2013.02.17

Venue: Tongsŭng Art Center Tongsŭng Hall

Cast: Song Yŏng-ch'ang, Pak Chi-il, Sŏ Hyŏn-ch'ŏl, Kim Nŭl-me, Chŏng Ŭi-uk, Im Ki-hong, Chŏng Su-han

Staff: Abe Yaro, Chŏng-yŏng, Kim Hye-sŏng, Kim Tong-yŏn, Kim Yun-hyŏng

14. Nae Sarang Nae Kyŏt-e (내사랑 내곁에)

Dates: 2012.12.11–2013.01.20

Venue: KEPCO Art Center

Cast: Kim Chŏng-min, Pak Song-gwŏn, Hong Chi-min, Pae Hae-sŏn, Chang U-su, Sŏ Chi-hun, Pak Ho-san

Staff: Pyŏn Hŭi-sŏk

15. Tambaggage Agassi (담배가게 아가씨)

Dates: 2012.10.03–2013.02.28

Venue: Mudis Hall

Cast: Pak Hyŏng-jun, Kim Po-hyŏn, Yi Na-hyŏn, Yi Sŏn-gŭn, Kim Chong-nam, Han Ki-t'ae, Ch'oe Kŭn-ch'ang

Staff: Chŏng Yŏng-bae, Chi Hyŏn-su

16. Hwarang (화랑)

Dates: 2012.04.27–2013.03.03

Venue: Taehangno Star City Huam Theatre

Cast: Im Ki-p'yŏng, Yi Ch'an-hu, Yi Yŏng-uk, Ch'oe Hun-ho, No T'ae-bin, Ch'oe To-jin

Staff: Sŏng Ch'ŏn-mo, Yi O-jin, Ch'a Kyŏng-ch'an

17. Syŏllokhomjŭ (설록홈즈)

Dates: 2012.03.03–2012.05.13

Venue: Sookmyung Arts Center Theater S

Cast: Song Yong-jin, Pak Sang-u, Kim To-hyŏn, Kim Ŭn-jŏng, Sin Yŏng-suk, Ku Min-jin, Pang Chin-ŭi

Staff: No U-sŏng, Sin Ŭn-gyŏng

18. Chŏn-guk Norae Charan (전국노래자랑)

Dates: 2012.06.22–2012.09.23

Venue: Tongsŭng Art Center Tongsŭng Hall

Cast: Sŏ Hyŏn-ch'ŏl, Chŏng Su-han, Chŏng Ŭi-uk, Chŏng Sang-hun, Paek Chu-hŭi, Yi Ki-ch'an, O Tae-hwan

Staff: Sŏng Chae-jun, Wŏn Mi-sol, Chŏng To-yŏng

19. Wandŭk-i (완득이)

Dates: 2012.12.14–2013.03.23

Venue: Hongik University Taehangno Art Center Grand Theater

Cast: Han Chi-sang, Chŏng Wŏn-yŏng, Sŏ Yŏng-ju, Yang So-min, Im Sŏn-ae, Yi Ha-na, Im Chin-ung, O Sŏk-wŏn, Ha Tong-jun, Yi Chŏng-su, Kim T'ae-hyang, Kim Pa-ul, Nam Chŏng-u, Yi T'ae-o, Yang Mi-gyŏng

Staff: Yun Ho-jin, Pak Ki-yŏng, Chŏng To-yŏng, Kim Myŏng-hwan

20. Ppallae (빨래)

Dates: 2012.04.04–2012.10.07

Venue: Haktchŏn Green Small Theater

Cast: Ch'a Mi-yŏn, Ch'oe Yŏn-u, Kim Hye-jin, Ch'oe Ho-jung, Yi Jun-hyŏk, Yi Chŏng-ŭn, Kim Kuk-hŭi, Kang Chŏng-im, Kim Song-i, Han U-yŏl, Kim T'ae-ung, Kim T'ae-gyŏng, Song Ŭn-byŏl, Sŏ Ye-rim

Staff: Ch'u Min-ju, Min Ch'an-hong, Yun Chi-hyŏn, Sŏ Chŏng-sŏn, Yŏ Sin-dong

21. Mobi-dik (모비딕)

Dates: 2012.03.20–2012.04.29

Venue: Doosan Art Center Yŏngang Hall

Cast: Sin Chi-ho, KoN (Yi Il-gŭn), Hwang-gŏn, Yi Sŭng-hyŏn, Yu Sŏng-jae, Cho Sŏng-hyŏn, Yi Chi-yŏng

Staff: Cho Yong-sin, Chŏng Ye-gyŏng, Yi So-yŏng

22. All That Jazz — Love in New York (올 댓 재즈)

Dates: 2012.10.05–2013.01.20

Venue: Sungkyunkwan University Millennium Hall

Cast: Cho Chi-hun, Yi Sŭng-hyŏn, Rich, Yi To-hŭi, Pak Song-yŏn, Sim Sang-hŭi, Kim To-sin

23. Kŏul-gongju P'yŏnggang Iyagi (거울공주 평강이야기)

Dates: 2012.12.11–2013.03.31

Venue: Tachangno SH Art Hall

Cast: Chin Sŏn-gyu, Yi Hŭi-jun, Yi-sŏk, Ch'a Yong-hak, Im Kang-hŭi, Chŏn Mi-to, Yu Chŏng-ŭn

24. Minam-i-sine-yo (미남이시네요)

Dates: 2012.08.07–2012.09.09

Venue: Sejong Center for the Performing Arts M Theatre

Cast: Yi Ch'ang-hŭi, Pak Chi-yŏn, Kim Chi-hwi, Cho Hyŏng-gyun, Paek Ŭn-hye, Kim Sŏng-gi, Chin Su-hyŏn

Staff: Yi Hŭi-jun, Kim Un-gi, Chang So-yŏng, Chŏng Chin-sŏk, Hwang Hyŏn-jŏng

25. Jump (점프)

Dates: 2012.02.25–2013.08.31

Venue: Jump Seoul Dedicated Theater

26. Ssanghwa Pyŏlgok (쌍화별곡)

Dates: 2012.09.11–2012.09.30

Venue: Universal Arts Center

Cast: Kim Ta-hyŏn, Pak Wan, Kim Ho-yŏng, Kim Sun-t'aek, Chŏng Sŏn-a, Yi Ŭn-yul, Chŏng Yŏng-ju, Yi Sŏng-hun, Yi Chong-sŏng, Ch'oe Chi-hun, Nam-gung Min-hŭi, Kim Chŏng-yun, Hwang Chang-ho, Chŏng Chae-hŭi, Kwŏn Ki-jung

Staff: Yi Ran-yŏng, Chang So-yŏng, Yi Hŭi-jun, Kim Ŭn-yŏng, O P'il-yŏng

27. O Tangsin-i Chamdŭn Sai (오 당신이 잠든 사이)

Dates: 2012.09.28–2013.03.31

Venue: JTN Art Hall 2

Cast: Yun Chŏng-sŏp, Yi Su-yong, Pak Chong-min, Kim Chi-sŏn, Hŏ Sun-mi, Kim Yŏ-jin, Son Ye-sŭl

Staff: Chang Yu-jŏng, Kim Hye-sŏng

28. Ulchi-ma T'onjŭ (울지마 톤즈)

Dates: 2012.05.03–2012.07.15

Venue: Sungkyunkwan University Millennium Hall

Cast: Chris Jo, Pak Sŏng-hwan, Chŏn Chae-hong, Kim Ki-jong, Ch'oe Sŭng-nyŏl, Yi-ho, Kong Hye-gyŏng

Staff: Sim Ŭn-suk, Kim T'ae-su, Pang Sŏng-ch'ang

29. K'ŏp'ip'ŭrinsŭ 1-ho-jŏm (커피프린스 1호점)

Dates: 2012.02.24–2012.04.29

Venue: Taehangno TOM 1

Cast: Kim T'ae-han, Kim Chae-bŏm, Yu Chu-hye, Hong Chi-hŭi, Kim Chi-hwi, Yun Na-mu, Kim Ki-bang

Staff: Kim Su-ro, Kim Tong-yŏn, Yi Chin-uk, Yang Chu-in, Kim Kyŏng-yŏp

30. Musical Ch'injŏng Ŏmma (뮤지컬 친정엄마)

Dates: 2012.05.05–2012.06.24

Venue: Doosan Art Center Yŏngang Hall

Cast: Na Mun-hŭi, Kim Su-mi, Yi Hye-gyŏng, Ryu Su-hwa, Song I-ju, Yi Chong-min, Yi Hye-jŏng

Staff: Kang Ok-sun, Hŏ Su-hyŏn, Sŏ Suk-chin, Ku Yun-yŏng, Song Sŭng-gyu

2013

1. Kŭ Nalttŭl (그날들)

Dates: 2013.04.04–2013.06.30

Venue: Taehangno Musical Center Grand Theater

Cast: Yu Jun-sang, O Man-sŏk, Kang T'ae-ŭl, Ch'oe Chae-ung, Chi Ch'ang-uk, O Chong-hyŏk, Pang Chŏn-ŭi, Kim Chŏng-hwa, Sŏ Hyŏn-ch'ŏl, Yi Chŏng-nyŏl, Kim San-ho, Kim Tae-hyŏn, Pak Chŏng-p'yo, Chŏng Sun-wŏn, Song Sang-ŭn, Yi Ta-yŏn, Kim So-jin, Ch'oe Chang-su, Wŏn Sŏng-jun, Ko Sang-ho

Staff: Chang Yu-jŏng, Chang So-yŏng, Hwang Kyu-dong, Hŏ Su-hyŏn, Chŏng To-yŏng

2. December (디셈버)

Dates: 2013.12.16–2014.01.29

Venue: Sejong Center for the Performing Arts Grand Theater

Cast: Pak Kŏn-hyŏng, Kim Jun-su, O So-yŏn, Kim Sŭl-gi, Ko Pi-hyŏn, Kim Po-min, Min Se-hŭi, Min Jun-ho, Pak Po-mi, Pae Hŭi-jin, Sŏ Tŏk-hun, Sim Sang-hŭi, Ch'a Sŏk-jun, Im-yu, Cho A-han, Cho Pok-rae, Cho Yun-hye, Ch'ae Yu-ri, Ch'oe Yŏng-jo, Ch'oe Ŭn-ju

Staff: Chang Chŏn, Yi Kyŏng-hwa

3. Arsŭn Lup'ang (아르센 루팡)

Dates: 2013.02.14–2013.05.05

Venue: Blue Square Mastercard Hall

Cast: Kim Ta-hyŏn, Yang Jun-mo, Sŏ Pŏm-sŏk, Yi Ki-dong, An Yu-jin, Pae Ta-hae, Mun Chin-a, Sŏn-min, Pak Yŏng-su, Im Kang-sŏng, Song Wŏn-gŭn, Kim Min-su, Kim T'ae-mun, Chŏng Chin-ho, Chŏng Su-bin, Nam-gung Min-hŭi, Kim Min-guk, An Sol-chi, Im Ŭi-jae

Staff: Yi Chong-sŏk, O Chae-ik

4. Nant'a — Ch'ungjeongno (난타)

Dates: 2013.02.01–2015.10.31

Venue: Ch'ungjeongno Nanta Dedicated Theater

Cast: Yi Han-bŏm, Kim Kon-ho, Iwamoto Yuka, Sŏl Ho-yŏl, Kim Yŏng-hun, Yu Sŭng-su, Ko Ch'ang-hwan

5. Bert'erŭ (베르테르)

Dates: 2013.12.03–2014.01.12

Venue: Seoul Arts Center CJ Towol Theater

Cast: Im T'ae-gyŏng, Ŏm Ki-jun, Chŏn Mi-to, Yi Chi-hye, Yi Sang-hyŏn, Yang Jun-mo, Ch'oe Na-rae, Ch'oe Sŏng-wŏn, Yi Sŭng-jae, Kim Chae-ŭn, Yi Min-jae, Kim Yŏng-hun, Ch'oe Chi-hun, Ch'oe Sŏ-yun, Kang-il, Chŏng Sŭng-jun

Staff: Cho Kwang-hwa, Ku So-yŏng

6. Saljjagi Opsŏye (살짜기 읊서예)

Dates: 2013.02.16–2013.03.31

Venue: Seoul Arts Center CJ Towol Theater

Cast: Kim Sŏn-yŏng, Ch'oe Chae-ung, Hong Kwang-ho, Song Yŏng-ch'ang, Pak Ch'ŏl-ho, Kim Sŏng-gi, Im Ki-hong, Kim Chae-man, Wŏn Jong-hwan, Pak Pŏm-jŏng, Chin Sang-hyŏn, Ha Se-jin, Kim Hyŏng-ju, Kim Sŏng-hyŏn, Pak Chung-gŭm, Cho Sŭng-myŏng, Yi Han-sol, Cho Sŏng-min, Ch'oe Yŏng-min

Staff: Gustavo Zajac, Kim Min-jŏng, Kwŏn Hyŏk-jun

7. Kim Jong-uk Ch'atgi (김종욱 찾기)

Dates: 2013.04.11–2014.01.05

Venue: Plus Theatre

Cast: Im Kang-sŏng, Chang U-su, Chu Chin-ha, O Sang-ŭn, Yi Ha-na, Han Su-yŏn, Kim Sŏng-hyŏn

8. Pŏnji-jŏmpu-rŭl Hata (번지점프를 하다)

Dates: 2013.09.27–2013.11.17

Venue: Doosan Art Center Yŏngang Hall

Cast: Kang P'il-sŏk, Sŏng Tu-sŏp, Chŏn Mi-to, Kim Chi-hyŏn, Yi Chae-gyun, Yun So-ho, Im Ki-hong

Staff: Yi Mun-wŏn, Yi Chae-jun, Will Aronson, Pak Ch'ŏn-hyu, Sin Sŏn-ho

9. Yŏsin-nim-i Pogo Kyeŏ (여신님이 보고 계셔)

Dates: 2013.05.03–2013.08.25

Venue: Art One Theatre 1

Cast: Kim Chong-gu, Ch'oe Ho-jung, Yi Jun-hyök, Chöng Wöñ-yöng, Pak Chöng-wöñ, Yun So-ho, Pak Hae-su

10. Black Mary Poppins (블랙메리포핀스)

Dates: 2013.08.01–2013.10.27

Venue: Yi Hae-rang Arts Theater

Cast: Kim Chae-börm, Yi Kyöng-su, Pak Han-gün, Mun Söng-il, Yun So-ho, Mun Chin-a, Yi Ha-na

Staff: Sö Yun-mi

11. Ppallae (빨래)

Dates: 2013.03.14–2013.10.05

Venue: Art One Theatre 2

Cast: Hong Chi-hüi, Pak Ŭn-mi, Kim Kyöng-su, Kim Po-gang, Yi Chöng-ün, Cho Min-jöng, Kim Kuk-hüi

Staff: Kim Yun-hyöng, Sö Chöng-sön

12. Chölmüm-üi Haengsin (젊음의 행진)

Dates: 2013.04.02–2013.06.23

Venue: COEX Shinhan Card Atrium

Cast: Yi Chöng-mi, Yu Chu-hye, Yi Kyu-hyöng, Kim Sa-gwön, Im Ki-hong, Pae Myöng-jin, Ch'oe Chöng-hwa

Staff: Song Söng-hwan, Yi Kwang-ho, Kang Ok-sun

13. Ch'onggak-ne Yach'ae-gaje (총각네 야채가게)

Dates: 2013.03.26–2013.09.01

Venue: JTN Art Hall 1

Cast: Yun Na-mu, Kang In-yöng, An Ch'ang-yong, An Tu-ho, Yi Su-yong, Chöng Ka-ho, Kim T'ae-gyöng

Staff: Yi Chae-guk, Kim Hye-söng, Chöng-yöng, Pak Kyöng-hun, Sin Sön-ho

14. Kwanghwamun Yönga 2 (광화문연가 2)

Dates: 2013.05.17–2013.07.07

Venue: Sookmyung Arts Center Theater S

Cast: Kim Sun-t'aek, Yi Se-jun, Kang Tong-ho, Kim Söng-hoe, Pejji, Ch'oe Sö-yön, Yi Söng-hyön, Chöng Ŭi-uk, Cho Chin-a, Yi Se-nyöng, Chöng Tong-sök, Ko Hyön-gyöng, Chöng Uk-chin, Kim T'ae-nyöng

Staff: Kim Kyu-jong, O Sang-jun

15. Hae-rül P'ume-un Tal (해를 품은 달)

Dates: 2013.07.06–2013.07.31

Venue: Seoul Arts Center CJ Towol Theater

Cast: Kim Ta-hyŏn, Chŏn Tong-sŏk, Sŏng Tu-sŏp, Cho Sŏng-yun, Chŏn Mi-to, An Si-ha, Song Yŏng-ch'ang, Chi Hye-gŭn, Yŏm Sŏng-yŏn, Yi Han-sol, Ch'oe Po-yŏng, Sŏ Hong-sŏk, Ch'oe Hyŏn-sŏn, Chŏng Yong-hyŏn, Cho Yong-gi

Staff: Chŏng T'ae-yŏng, Pak In-sŏn, Wŏn Mi-sol, Chŏng To-yŏng

16. Namja-ga Sarang-hal T'ae (남자가 사랑할 때)

Dates: 2013.04.06–2013.06.02

Venue: Universal Arts Center

Cast: Hong Kyŏng-min, Brian, Narsha, Han Su-yŏn, Kim Chae-man, Ch'oe Sŏng-wŏn, Chŏng Yŏng-ju, Ch'ae Si-hyŏn, Ch'oe Nak-hŭi, Kim Chae-hŭi, Hun, Kim Yu-na, Pak Yu-dŏk, Cho Chae-ŭn, Kang Wan

17. P'ungwŏl-ju (풍월주)

Dates: 2013.11.09–2014.02.16

Venue: Tongsŭng Art Center Tongsŭng Hall

Cast: Chŏng Sang-yun, Cho P'ung-rae, Sin Sŏng-min, Pae Tu-hun, Kim Chi-hyŏn, Chŏn Hye-sŏn, Im Hyŏn-su

Staff: Yi Chong-sŏk, Chŏng Min-a, Pak Ki-hŏn, Ku So-yŏng

18. P'ŭramisŭ (프라미스)

Dates: 2013.01.08–2013.01.20

Venue: National Theater of Korea Haeorŭm Theater

Cast: Chi Hyŏn-u, Kim Mu-yŏl, Yun-hak, Yi-t'ŭk (Pak Chŏng-su), Yi Hyŏn, Pak Sŏn-u, Chŏng T'ae-u, Pae Sŭng-gil, Pae Na-ra, Yun Tong-hyŏn, Paek Hyŏng-hun, Pak To-yun, Yu Hyo-jin, Sŏn Han-guk, An Chae-hyŏk, Pak Kŭn-sik, Pak Ta-sol

Staff: Yi Chi-na, Sŏ Yun-mi, Pyŏn Hŭi-sŏk, Kim So-hŭi, Ch'oe Chong-yun

19. Mama Don't Cry (마마 돈 크라이)

Dates: 2013.03.09–2013.06.02

Venue: Chungmu Art Center Black Box

Cast: Song Yong-jin, Hŏ Kyu, Im Pyŏng-gŭn, Ko Yŏng-bin, Chang Sŭng-jo

Staff: Ch'oe In-suk, Yi Hŭi-jun, Pak Chŏng-a

20. Drip Girls (드립걸즈)

Dates: 2013.09.06–2013.10.27

Venue: CGV Shinhan Card Art Hall

Cast: An Yŏng-mi, Kang Yu-mi, Chŏng Kyŏng-mi, Kim Kyŏng-a, Yi Kuk-ju, Pak Na-rae, Chang To-yŏn

21. Tangsin-man-i (당신만이)

Dates: 2013.04.16–2014.03.30

Venue: JTN Art Hall 2

Cast: Chŏng Chi-ho, Sim Yun-bo, Cho Min-jŏng, Yi Yŏng-min, Yi Po-ra, Kim Min-ji, Pak Se-ung

22. Mak-twaemŏgŭn Yŏng-ae-ssi (막돼먹은 영애씨)

Dates: 2013.11.15–2014.01.12

Venue: KT&G Sangsangmadang Daechi Art Hall

Cast: Kim Hyŏn-suk, O Hwa-ra, Kim Chŏng-san, Yŏm Sŏng-yŏn, Chang Tae-ung, Sŏ Sŏng-jong, Im Ki-hong

Staff: Kim Kyŏng-yuk

23. O Tangsŏn-i Chamdŭn Sai (오 당신이 잠든 사이)

Dates: 2013.09.06–2014.03.16

Venue: JTN Art Hall 1

Cast: Yi Hyŏn, Im Chong-wan, Pak Se-ung, Sin Chae-nyŏl, An Tu-ho, Kang Chŏng-u, Ch'oe So-yŏng

Staff: Sin Sŏn-ho

24. Prison (프리즌)

Dates: 2013.03.08–2014.06.01

Venue: Taehangno Isu Art Hall

Cast: Kwŏn Sin-hye, Kim Se-jung, Yi Kyŏng-in, Pak Su-ch'an, No Ŭi-t'ae, Kim-hwal, Kim Hyŏng-myŏng

25. Param-i Purŏo-nŭn Kot (바람이 불어오는 곳)

Dates: 2013.03.15–2013.07.28

Venue: Tongyang Arts Theater 1

Cast: Pak Ch'ang-gŭn, Ch'oe Sŭng-nyŏl, An Su-bin, Chŏng Han-byŏl, Kwŏn Hyŏk-jun, Ŏn-hŭi, Hwang Ryŏ-jin

26. All That Jazz — Love in New York (올 댓 재즈)

Dates: 2013.09.27–2014.01.19

Venue: Sungkyunkwan University Millennium Hall

Cast: Pak Si-bŏm, Ch'oe Sŏng-wŏn, Hwi, Yi Su-wan, Ch'ae Su-a, Huna (Kim Huna), Yi Ye-jin

27. T'ŭreisŭ Yu (트레이스 유)

Dates: 2013.02.05–2013.04.28

Venue: Art One Theatre 1

Cast: Yi Yul, Yun So-ho, Son Sŭng-wŏn, Ch'oe Chae-ung, Yi Ch'ang-yong, Kim Tae-hyŏn

Staff: Kim Tal-jung, Sin Kyŏng-mi

28. Singŭlsŭ (싱글즈)

Dates: 2013.05.11–2013.07.14

Venue: CJ Agit Taehangno

Cast: Yi Tong-ha, Ōm T'ae-hyŏng, Chang Chi-u, U Kŭm-ji, Yu Pyŏl-ra, Hong Kwang-sŏn, Ch'oe Ho-sŭng

29. Tambaggage Agassi (담배가게 아가씨)

Dates: 2013.06.11–2014.03.02

Venue: The Good Theater

Cast: Han-na, Sŏ Chi-yu, Kim Mŭn-ji, Yu Hyŏn-sŏn, Chang Tŏk-su, Yi Su-wan, Pak Hyŏng-jun, Hŏ Chŏng-min, Ham Sŏk-hwan

30. Nalara Pak-ssi (날아라 박씨)

Dates: 2013.02.16–2013.03.17

Venue: Taehangno Free Theater

Cast: Hong Nyun-hŭi, Ōm T'ae-ri, Yi Myŏng-hwa, Pang Gŭl-a, Song T'ae-yun, Yi Sŏ-hwan, Yun Yŏng-jin

Staff: Kwŏn Ho-sŏng, Chŭn Nam-su, Kim Yun-hyŏng, Yun Sang-bin, Kim Chang-yŏn

2014

1. Kŭ Nalttŭl (그날들)

Dates: 2014.10.21–2015.01.18

Venue: Taehangno Musical Center Grand Theater

Cast: Yu Jun-sang, Yi Kŏn-myŏng, Ch'oe Chae-ung, Kang T'ae-ŭl, Kim Sŭng-tae, O Chong-hyŏk, Chi Ch'ang-uk, Kyu-hyŏn, Kim Chi-hyŏn, Sin Ta-ŭn, Sŏ Hyŏn-ch'ŏl, Yi Chŏng-nyŏl, Ch'oe Chi-ho, Kim San-ho, Pak Chŏng-p'yo, Chŏng Sun-wŏn, Kim So-jin, Yi Chŭn-hŭi, Song Sang-ŭn, Yi Ta-yŏn

Staff: Chang So-yŏng, Chang Yu-jŏng, Sin Sŏn-ho

2. P'ŭrangk'ensyut'ain (프랑켄슈타인)

Dates: 2014.03.11–2014.05.18

Venue: Chungmu Art Center Grand Theater

Cast: Yu Jun-sang, Ryu Chŏng-han, Yi Kŏn-myŏng, Pak Ŭn-t'ae, Han Chi-sang, Lisa, An Si-ha

Staff: Wang Yong-bŏm, Yi Sŏng-jun

3. Full House (풀 하우스)

Dates: 2014.04.11–2014.06.08

Venue: Hongik University Taehangno Art Center Grand Theater

Cast: Kim San-ho, Sŏ Ha-jun, Yang Yo-sŏp, Leo, Kwak Sŏn-yŏng, JOO, Chŏng Ŭn-ji

Staff: Sŏng Chae-jun, Chŏng To-yŏng, Wŏn Mi-sol, Pak Sŏng-min, Ku Yun-yŏng

4. Yŏsin-nim-i Pogo Kyeŏ (여신님이 보고 계셔)

Dates: 2014.04.26–2014.07.27

Venue: Doosan Art Center Yŏngang Hall

Cast: Chín Sŏn-gyu, Ch'oe Tae-hun, Kim Chong-gu, Chŏng Mun-sŏng, Yun Sŏk-hyŏn, Yi Chŭi-suk, Chu Min-jin

5. Yŏngung (영웅)

Dates: 2014.01.07–2014.02.16

Venue: Seoul Arts Center Opera House

Cast: JK Kim Tong-uk, Kim Sŭng-tae, Kang T'ae-ŭl, Kim To-hyŏng, Yi Hŭi-jŏng, O Chŭn-yŏng, Yi Hae-ri (Davichi), Yi Ha-na, Yi Su-bin, Hwang Man-ik, Pak Song-gwŏn, Na Sŏng-ho, Kim Chŭi-ch'ŏl, Min Kyŏng-ok, Im Yong-hŭi

Staff: Han Chŏng-nim

6. Sŏp'yŏnje (서편제)

Dates: 2014.03.20–2014.05.11

Venue: Universal Arts Center

Cast: Yi Cha-ram, Ch'a Chŭi-yŏn, Chang Ŭn-a, Michael Lee, Song Yong-jin, G.O, Sŏ Pŏm-sŏk, Yang Jun-mo, Kim Yun-ji, Mun Hye-wŏn, Sim Chŏng-wan, Yun Sŏn-yong, Pak Ung, Chŏn Jun-sŏng, Yun Si-yŏng, Kim Sŏ-hyŏn, T'ang Jun-sang, Yun U-yŏng, Chŭn Sŭng-hwan, Cho Han-gyŏl

Staff: Yun Il-sang, Cho Kwang-hwa, Yi Chŭi-na, Kim Mun-jŏng

7. Hae-rŭl P'ume-un Tal (해를 품은 달)

Dates: 2014.01.18–2014.02.23

Venue: Seoul Arts Center CJ Towol Theater

Cast: Kim Ta-hyŏn, Chŏn Tong-sŏk, Kyu-hyŏn, Rin-a, Chŏng Chae-ŭn, Sŏ-hyŏn, Kang P'il-sŏk, Cho-hwi, Yi Han-sol, Chu Min-jin, Kim Su-yŏn, Ch'oe Hyŏn-sŏn, Pak Si-hyŏn, Sŏ Hyŏng-hun, Hong Hyŏn-p'yo, Sin Chŭn-bŏm, Kim Tong-yŏng, Chŏng Chŭi-hye, Song Chŭn-u, In Sŏn-ho

Staff: Pak In-sŏn, Wŏn Mi-sol, Chŏng To-yŏng

8. Syŏllokhomjŭ (설록흙즈)

Dates: 2014.11.13–2015.02.08

Venue: Doosan Art Center Yŏngang Hall

Cast: Song Yong-jin, Kim To-hyŏn, An Chae-mo, Kim Ŭn-jŏng, Pak Hye-na, Yi Chu-gwang, T'e-i

9. Ppallae (빨래)

Dates: 2014.10.16–2015.05.31

Venue: Tongyang Arts Theater 1

Cast: Chang Hye-min, Hong Chŭi-hŭi, Kang Chŏng-u, No Hŭi-ch'an, Kim Chŭi-sŏn, Kim Ŭn-ju, Yun Sa-bong

10. The Devil (더 데빌)

Dates: 2014.08.22–2014.11.02

Venue: Doosan Art Center Yŏngang Hall

Cast: Michael Lee, Han Chŭi-sang, Pak Yŏng-su, Song Yong-jin, Kim Chae-bŏm, Yun Hyŏng-nyŏl, Ch'a Chŭi-yŏn, Chang Ŭn-a, Yi Ch'ung-ju

Staff: Sin Ŭn-gyŏng

11. Beasty Boys (비스티보이즈)

Dates: 2014.07.11–2014.09.14

Venue: Yes24 Stage 1

Cast: Chŏng Tong-hwa, Kim Chong-gu, Yi Kyu-hyŏng, Yi Chi-ho, Kim Chi-hwi, Chŏng-min, Chu Chong-hyŏk (Ryan)

Staff: Sŏng Chong-wan, Kim Ŭn-yŏng, Chŏng To-yŏng

12. Black Mary Poppins (블랙메리포핀스)

Dates: 2014.06.10–2014.08.31

Venue: Art One Theatre 1

Cast: Pak Han-gŭn, Im Pyŏng-gŭn, Song Wŏn-gŭn, Pae Tu-hun, Sŏ Kyŏng-su, Kang Yŏn-jŏng, Yu Ri-a

13. Drip Girls (드립걸즈)

Dates: 2014.08.23–2014.11.01

Venue: CGV Shinhan Card Art Hall

Cast: Yi Kuk-ju, Pak Na-rae, Chang To-yŏn, Chang Yun-hŭi, Chŏng Chu-ri, Maeng Sŭng-ji, Hong Yun-hwa

14. T'ŭreisŭ Yu (트레이스 유)

Dates: 2014.03.04–2014.06.29

Venue: Uniplex 2

Cast: Chang Sŭng-jo, Sŏ Kyŏng-su, Kim Tae-hyŏn, Mun Sŏng-il, Yun So-ho, Ch'oe Chae-ung, Yi Yul, Yi Ch'ang-yong, Ch'oe Sŏng-wŏn, Yi Chi-ho

Staff: Yun Hye-sŏn, Pak Chŏng-a, Sin Kyŏng-mi, Kim Tal-jung

15. Kim Jong-uk Ch'atgi (김종욱 찾기)

Dates: 2014.01.14–2014.06.29

Venue: Plus Theatre

Cast: Yi Hyŏn, Pak Yŏng-su, Min U-hyŏk, Hong Chi-hŭi, Pak Ran-ju, Yu Ri-a, Yi Tong-jae

16. December — Taegu (디셈버)

Dates: 2014.02.21–2014.03.02

Venue: Taegu Opera House

Cast: Pak Kŏn-hyŏng, Kim Jun-su, O So-yŏn, Kim Sŭl-gi, Kim Ye-wŏn, Cho Yŏn-jin, Hong Yun-hŭi

Staff: Chang Chin

17. Sallie-eru (살리에르)

Dates: 2014.07.22–2014.08.31

Venue: Sejong Center for the Performing Arts M Theatre

Cast: Ch'oe Su-hyŏng, Chŏng Sang-yun, Kim Ch'an-ho, Cho Hyŏng-gyun, Pak Yu-dŏk, Mun Sŏng-il, Kwak Sŏn-yŏng, Yi Min-a, Kim To-jin, Kim Jun-o, Im Ha-ram, Kim Hi-ŏ-ra, Kim Ri-wŏn, Kim Chae-bok, Yi Tong-hyŏn

Staff: Kim Kyu-jong, Chŏng Min-a, Yi Chin-uk, Ch'oe In-suk

18. Ch'onggak-ne Yach'ae-gaje (총각네 야채가게)

Dates: 2014.11.21–2015.01.01

Venue: KT&G Sangsangmadang Daechi Art Hall

Cast: Im Hyŏn-su, Kim T'ae-hun, Im Kang-sŏng, Min U-hyŏk, Kang Min-su, Na Chong-ch'an, Se-yŏng

Staff: Pak Kyŏng-ch'an, Kim Hye-sŏng, Sin Sŏn-ho

19. Sarang-ŭn Pi-rŭl T'ago (사랑은 비를 타고)

Dates: 2014.04.12–2014.08.02

Venue: Chungmu Art Center Blue Box

Cast: Ch'oe Wŏn-jun, Im Tu-hwan, Kim Nak-yŏn, Hwang Pa-ul, Kim Su-min, Yi U-jong, Kwŏn O-sŏng

20. Chŏng-gŭl Life (정글라이프)

Dates: 2014.02.07–2014.03.30

Venue: KT&G Sangsangmadang Daechi Art Hall

Cast: Kim Kyŏng-sŏn, Cho Chin-a, Yi Mi-gyŏng, Yi-dŭn, Pak T'ae-sŏng, Yi Jun-hyŏk, Sŏ Kyŏng-su, Ko Hyŏn-gyŏng, Yi Si-yu, Han Su-yŏn, Chang U-su, Pak Chŏng-wŏn

Staff: Yi Hyŏn-sŏp, Sin Yu-ch'ŏng, Cho Min-hyŏng

21. Agasa (아가사)

Dates: 2014.03.01–2014.04.27

Venue: Yes24 Stage 2

Cast: Pae Hae-sŏn, Yang So-min, Kim Su-yong, Chin Sŏn-gyu, Pak In-bae, Pak Han-gŭn, Kim Chi-hwi

Staff: Kim T'ae-hyŏng

22. Param-ŭi Nara (바람의 나라)

Dates: 2014.05.11–2014.05.20

Venue: Seoul Arts Center CJ Towol Theater

Cast: Ko Yŏng-bin, G.O, Ch'oe In-hyŏng, Yi Si-hu, Pak Yŏng-su, Cho P'ung-rae, Ko Mi-gyŏng, Kim Kŏn-hye, Ch'a El-li-ya, Yu Kyŏng-a, Kim Hye-wŏn, Ha Sŏn-jin, Pak Chŏng-ŭn, Kim Paek-hyŏn, Kim Yun-ho

23. Kkot-pota Syup'ŏsŭt'a (꽃보다 슈퍼스타)

Dates: 2014.04.22–2020.07.31

Venue: Play the Theater

Cast: Kim Ta-sol, O Sŏn-mi, Chŏng Yŏ-ŭn

24. Sosŏno (소서노)

Dates: 2014.03.24–2014.03.29

Venue: Seoul Arts Center Opera House

Cast: Cho Chŏng-ŭn, Pak Yŏng-su, Yi Si-hu, Pak Sŏk-yong, Kim To-bin, Kim Hye-wŏn, Kim Paek-hyŏn, Ch'oe In-hyŏng, Cho P'ung-rae, Ko Mi-gyŏng, Kŭm Sŭng-hun, Yi Hong-mo, Cho Kŭn-rae, Kim Kŏn-hye, Hyŏng Nam-hŭi

25. Ppuri-gipŭn Namu (뿌리 깊은 나무)

Dates: 2014.10.09–2014.10.18

Venue: National Museum of Korea Theater Yong

Cast: Sŏ Pŏm-sŏk, Im Ch'ŏl-su, Kim To-bin, Ch'oe Chŏng-su, Pak Yŏng-su, Yi Si-hu, Kim Paek-hyŏn

26. Moon Night (문나이트)

Dates: 2014.02.21–2014.03.23

Venue: Sejong Center for the Performing Arts M Theatre

Cast: Ch'ŏn-dung, Pak Chae-min, Sŭng-ho, Kim Sŭng-yong, Pak Su-hyŏn, Im Ki-hong, Yi Ha-nŭl, Sim Hyŏn-u, Yi Pom-i, Kim Min-jae

27. Tangsin-man-i (당신만이)

Dates: 2014.11.06–2015.03.29

Venue: JTN Art Hall 4

Cast: Cho Min-jŏng, Ha Sŏng-min, Yi Sŏng-uk, Paek Myŏng-jin, Cho Yŏng-im, Kim Kuk-hŭi, Ch'oe Sŏng-ae

Staff: Pak Kyŏng-gu

28. My Bucket List (마이 버킷 리스트)

Dates: 2014.11.13–2015.01.03

Venue: Hongik University Taehangno Art Center Small Theater

Cast: Pak Yu-dŏk, Yi Kyu-hyŏng, Chu Min-jin, Yi Chi-ho, Kim T'ae-gyŏng, Paek Tu-hun

Staff: Sin Sŏn-ho

29. Bert'erŭ — Pusan (베르테르)

Dates: 2014.01.25–2014.01.26

Venue: Pusan Citizens Hall Grand Theater

Cast: Im T'ae-gyŏng, Ŏm Ki-jun, Chŏn Mi-to, Yi Chi-hye, Yi Sang-hyŏn, Yang Jun-mo, Ch'oe Na-rae

30. Onjo (온조)

Dates: 2014.10.10–2014.11.02

Venue: Seoul Olympic Park Woori Financial Art Hall

Cast: Kim Wŏn-ju, Yu Sang-hwa, Pak Hye-mi, Yi Yun-p'yo, Kim Min-su, Kim Sang-yun, Yi Sang-hyŏn

2015

1. Bert'erŭ (베르테르)

Dates: 2015.11.10–2016.01.10

Venue: Seoul Arts Center CJ Towol Theater

Cast: Ŏm Ki-jun, Cho Sŭng-u, Kyu-hyŏn, Chŏn Mi-to, Yi Chi-hye, Yi Sang-hyŏn, Mun Chong-wŏn, Ch'oe Na-rae, Kang Sŏng-uk, Kim Sŏng-ch'ŏl, Song Na-yŏng, Yi Min-jae

Staff: Ko Sŏn-ung, Chŏng Min-sŏn, Cho Kwang-hwa, Ku So-yŏng

2. P'ŭrangk'ensyut'ain (프랑켄슈타인)

Dates: 2015.11.26–2016.03.20

Venue: Chungmu Art Center Grand Theater

Cast: Yu Jun-sang, Pak Kŏn-hyŏng, Chŏn Tong-sŏk, Pak Ŭn-t'ae, Han Chi-sang, Ch'oe U-hyŏk, Sŏ Chi-yŏng, Yi Hye-gyŏng, An Si-ha, Yi Chi-su, Yi Hŭi-jŏng, Hong Kyŏng-su

Staff: Wang Yong-bŏm, Yi Sŏng-jun

3. Yŏngung (영웅)

Dates: 2015.04.14–2015.05.31

Venue: Blue Square Shinhan Card Hall

Cast: Chŏng Sŏng-hwa, Min Yŏng-gi, Kang T'ae-ŭl, Lisa, O Chin-yŏng, Im Chŏng-hŭi, Kim To-hyŏng, Cho Sŭng-nyong, Chŏng Ŭi-uk, Pak Song-gwŏn, Pak Chŏng-wŏn, Song Sang-ŭn, Yi Su-bin, Kim T'ae-hyŏn, Chang Tae-ung

Staff: Yun Ho-jin, Kim Mun-jŏng

4. Myŏngsŏng Hwanghu (명성황후)

Dates: 2015.07.28–2015.09.10

Venue: Seoul Arts Center Opera House

Cast: Kim So-hyŏn, Sin Yŏng-suk, Kim Jun-hyŏn, Pak Si-wŏn, T'e-i, Min Yŏng-gi, Pak Wan, Yi Hŭi-jŏng, Chŏng Ŭi-uk, Kim To-hyŏng, Kim Pŏp-rae, Yi Sŭng-han, Chang Tong-hyŏk, Chŏng Yŏng-ju, Pae Mun-ju

5. Arirang (아리랑)

Dates: 2015.07.11–2015.09.06

Venue: LG Arts Center

Cast: Sŏ Pŏm-sŏk, An Chae-uk, Kim U-hyŏng, K'ai, Yun Kong-ju, Im Hye-yŏng, Kim Sŏng-nyŏ, Yi So-yŏn, Yi Ch'ang-hŭi, Kim Pyŏng-hŭi, Han Tong-gyu, Ch'oe Yŏng-hwa, Pak Si-bŏm

Staff: Ko Sŏn-ung, Kim Hyŏn

6. Hyŏngje-nŭn Yongam-haet-ta (형제는 용감했다)

Dates: 2015.08.23–2015.11.08

Venue: Hongik University Tachangno Art Center Grand Theater

Cast: Chŏng Jun-ha, Yun Hŭi-sŏk, Ch'oe Chae-ung, Kim Tong-uk, Chŏng Uk-chin, Tong-hyŏn, Ch'oe Yu-ha, Ch'oe U-ri, Pak Chi-il, An Se-ho, Sŏng Yŏl-sŏk, Wŏn Jong-hwan, Im Chin-a, Kim Chi-hye, Yu T'ae-sang, Kim Hong-gi

7. Yŏsin-nim-i Pogo Kyeŏ (여신님이 보고 계셔)

Dates: 2015.06.20–2015.10.11

Venue: Uniplex 1 (Grand Theater)

Cast: Kim Chong-gu, Yi Jun-hyŏk, Cho Hyŏng-gyun, Ch'oe Ho-jung, Ko Ŭn-sŏng, Ryŏ-uk, Pak Chŏng-wŏn

8. Kŭ Nalttŭl — Pusan (그날들)

Dates: 2015.04.17–2015.04.19

Venue: Centum City Sohyang Theatre Shinhan Card Hall

Cast: Yu Jun-sang, Yi Kŏn-myŏng, Ch'oe Chae-ung, Kim Sŭng-tae, O Chong-hyŏk, Chi Ch'ang-uk, Kim Chi-hyŏn, Sŏ Hyŏn-ch'ŏl, Yi Chŏng-nyŏl, Ch'oe Chi-ho, Kim San-ho, Pak Chŏng-p'yo, Chŏng Sun-wŏn, Kim So-jin, Song Sang-ŭn, Yi Ta-yŏn

Staff: Chang Yu-jŏng, Sin Sŏn-ho, Chang So-yŏng

9. Sa-ŭi Ch'anmi (사의찬미)

Dates: 2015.06.06–2015.09.06

Venue: Yes24 Stage 1

Cast: Kim Chong-gu, Chŏng Tong-hwa, An Yu-jin, Ch'oe Su-jin, Ch'oe Chae-ung, Chŏng-min, Chŏng Mun-sŏng, Yi Ch'ung-ju, Sin Ŭi-jŏng, Yi Kyu-hyŏng

Staff: Sŏng Chong-wan, Kim Ŭn-yŏng

10. Sin-gwa Hamkke — Chŏsŭng-p'yŏn (신과 함께_저승편)

Dates: 2015.07.01–2015.07.12

Venue: Seoul Arts Center CJ Towol Theater

Cast: Kim Ta-hyŏn, Pak Yŏng-su, Song Yong-jin, Cho P'ung-rae, Kim To-bin, Chŏng Tong-hwa, Ch'oe In-hyŏng, Kim Kŏn-hye, Kim Paek-hyŏn, Kŭm Sŭng-hun, Ha Sŏn-jin

Staff: Kim Kwang-bo, Pyŏn Hŭi-sŏk, Chŏng-yŏng

11. Muhan Tongnyŏk (무한동력)

Dates: 2015.09.04–2016.01.03

Venue: Tachangno TOM 1

Cast: Pak Yŏng-su, Pak Chŏng-wŏn, Yi Sang-i, Kim T'ae-han, Yi Han-mil, Hŏ Kyu, Yi Kang-uk, Yu Che-yun, Pak Ran-ju, Ham Yŏn-ji, An Ŭn-jin, Kim Ta-hye

Staff: Yi Sŏng-il, Yi Chi-hye, Pak Hŭi-sun, Han Chŏng-sŏk, Ch'ae Han-ul

12. Rogisu (로기수)

Dates: 2015.03.12–2015.05.31

Venue: Yes24 Stage 1

Cast: Kim Tae-hyŏn, Yun Na-mu, Kim Chong-gu, Hong U-jin, Im Ch'un-gil, Chang Tae-ung, O Ŭi-sik

Staff: Pyŏn Hŭi-sŏk, Sin Sŏn-ho, Kim T'ae-hyŏng, Chang U-sŏng, Sin Ŭn-gyŏng

13. Mama Don't Cry (마마 돈 크라이)

Dates: 2015.03.10–2015.05.31

Venue: Plus Theatre

Cast: Song Yong-jin, Hŏ Kyu, Kim Ho-yŏng, Ko Yŏng-bin, Pak Yŏng-su, Yi Tong-ha

Staff: Yi Sŏng-il, Yi Hŭi-jun, Pak Chŏng-a

14. Widaehan K'aech'ŭbi RE:BOOT (위대한 켓츠비)

Dates: 2015.11.07–2016.01.31

Venue: Uniplex 1 (Grand Theater)

Cast: Chŏng Tong-hwa, Kang Ki-dŭng, Son Tong-un, Yi Kyu-hyŏng, Kim Chi-ch'ŏl, Mun Sŏng-il, Yi Si-yu, Sŏn-u, Ta-na, Yu Chu-hye, Yi Pyŏng-jun, Kim Tae-jong, Pak Sŏn-ju, Kim Song-i

Staff: Yi Ta-wit, Pyŏn Chŏng-ju, Hŏ Su-hyŏn, Ch'oe In-suk

15. Tangsin-man-i (당신만이)

Dates: 2015.04.03–2017.01.29

Venue: Hansŏng Art Hall 2

Cast: Kim T'ae-hyang, Yi Pyŏng-gwŏn, Ch'oe Chŏng-hwa, Cho Yŏng-im, Pak Se-ung, Kim Tong-wŏn, Ch'oe Sŏng-ae, Yi Po-ra

16. Nanjjaeng-i-dŭl (난쟁이들)

Dates: 2015.02.27–2015.04.26

Venue: Chungmu Art Center Black Box

Cast: Chŏng Tong-hwa, Cho Hyŏng-gyun, Chŏn Sŏn-gyu, Ch'oe Ho-jung, Ch'oe Yu-ha, Paek Ŭn-hye, Chŏn Yŏk-san

Staff: Kim Tong-yŏn, Hwang Mi-na, Yi Chi-hyŏn

17. P'ungwŏl-ju (풍월주)

Dates: 2015.09.18–2015.12.06

Venue: Yes24 Stage 1

Cast: Yi Chŏng-nyŏl, Yi Kŏn-myŏng, Im Hyŏn-su, Kim Sŭng-tae, Chŏng Sang-yun, Kang Chŏng-u, Hyŏn-sŏng

18. Tŏk-hye-ong-ju (덕혜옹주)

Dates: 2015.04.03–2015.06.28

Venue: Tachangno SH Art Hall

Cast: Mun Hye-yŏng, Ch'oa (Crayon Pop), Yun Yŏng-sŏk, Kim Jun-gyŏm, Yi Tong-jun, Han Yŏn-ju, Chŏng Mi-gŭm

Staff: Mun Hye-yŏng, Ch'a Kyŏng-ch'an, Sŏng Ch'ŏn-mo, Yi Kyŏng-hwa, Ch'oe In-suk

19. T'urantot'ŭ — Taegu (투란도트)

Dates: 2015.12.09–2015.12.27

Venue: Taegu Opera House

Cast: Lisa, Pak So-yŏn, Ali, Yi Kŏn-myŏng, Yi Ch'ang-min, Chŏng Tong-ha, Im So-ha, Chang Ŭn-ju, Yi Chŏng-hwa, O Sang-wŏn, Song Uk-gyŏng, Son Kwang-ŏp, Yi Sang-min, Chŏng Hong-sŏp, Kwŏn Min-su, Han Jun-yong, O Kyŏng-sŏk, Sin Ch'ang-uk

20. Irŏbŏrin Ŏlgul 1895 (잃어버린 얼굴 1895)

Dates: 2015.08.29–2015.09.10

Venue: Seoul Arts Center CJ Towol Theater

Cast: Ch'a Chi-yŏn, Cho P'ung-rae, Chŏng Wŏn-yŏng, Ko Hun-jŏng, Pak Yŏng-su, Kŭm Sŭng-hun, Kim To-bin

21. Ch'onggak-ne Yach'ae-gaje (총각네 야채가게)

Dates: 2015.11.13–2015.12.31

Venue: KEPCO Art Center

Cast: Chŏn Pyŏng-uk, Pak Chŏng-p'yo, Kim Ch'an-ho, Yi Sŭng-hyŏn, Chŏn Chae-hong, Chŏng Sun-wŏn, Kang Yŏng-sŏk

Staff: Sin Sŏn-ho

22. Sarang-ŭn Pi-rŭl T'ago (사랑은 비를 타고)

Dates: 2015.06.06–2015.07.31

Venue: Uniplex 2

Cast: Kim Sŏng-gi, Cho Yu-sin, Im Ki-hong, Mun Se-yun, Kim Kyu-jong, Kim Chong-sŏn, Im Chŏng-han

23. O Tangsin-i Chamdŭn Sai (오 당신이 잠든 사이)

Dates: 2015.09.04–2016.02.28

Venue: JTN Art Hall 3

Cast: Ch'oe Yŏng-jun, Kim Tong-hyŏn, Ra-jun, Pak Se-ung, Ch'oe So-yŏng, Yi A-rŭm-sol, Kang Ha-na, Ch'oe Ŏm-ji, Yi Hu-rim, Yi Jun-ho, Sŏ Chi-su, Ch'oe I-ji, Kim Kyŏng-ha, Kim Se-ra

Staff: Sin Sŏn-ho

24. Sŏul 1983 (서울 1983)

Dates: 2015.10.30–2015.11.15

Venue: Sejong Center for the Performing Arts Grand Theater

Cast: Na Mun-hŭi, Pak In-hwan, Kwŏn Myŏng-hyŏn, Chu Sŏng-jung, Kwak Ŭn-t'ae, Pak Wŏn-jin, Yu-mi, Sin Tae-sŏng, Pak Sŏng-hun, Wang Ŭn-suk, Wŏn Yu-sŏk, O Sŏng-nim, Yi Yŏn-gyŏng, Im Sŭng-yŏn, Yi Kyŏng-jun, Pak Sŏn-ok, Hong Ŭn-ju, Ko Jun-sik, Chŏng Sŏn-yŏng, Han Il-gyŏng

Staff: Kim Tŏk-nam

25. Odisyŏn (오디션)

Dates: 2015.02.13–2015.03.15

Venue: Art One Theatre 1

Cast: Yi Ch'ang-min, Kim Ch'an-ho, Chŏng Ka-hŭi, Yu Hwan-ung, Yi Hwa-yong, Ch'oe Chong-sŏn, Hwang Sŏ-hyŏn

Staff: Pak Yong-jŏn

26. Tambaggage Agassi (담배가게 아가씨)

Dates: 2015.04.01–2015.08.02

Venue: Tachangno Sori Art Hall 2

Cast: Pak In-yŏng, Pak Chin-ho, Yi Ch'ae-yŏng, Yi Po-ra, Sin Hye-ji, Chŏng Tong-gŭn, Kim Tae-un

27. Kŭ Namja Kŭ Yŏja (그남자 그여자)

Dates: 2015.04.03–2015.05.19

Venue: Minsong Art Hall 1

Cast: Hong Hŭi-wŏn, Yu Sŭng-hyŏn, Yu Chŏng-ŭn, Han Su-yŏn, Yi-sŏl, Chŏng Sŏ-hŭi, Hwang Pa-ul

Staff: Son Yun-a

28. P'arinelli (파리넬리)

Dates: 2015.01.17–2015.01.25

Venue: Arko Arts Theater Grand Theater

Cast: Ko Yu-jin, Louis Choi, An Yu-jin, Yi Jun-hyŏk, Kim Chu-ho, Wŏn Jong-hwan, Chŏng Chi-hye, Chi In-gyu, Im Ha-ram, Kim Chŏng-gyŏm, Cho Min-jŏng, Hwang Han-na, Kim Sŏn-hŭi, Kim Su-yŏng, Cho Ŭn-sŏ, Chŏng Min-hwi, Cho Yŏng-a, Han A-jŏng, An Sang-ŭn, Yun Yŏng-sŏk

Staff: Kim Ŭn-yŏng, Kim Min-jŏng, Chŏng To-yŏng, Sim Chae-uk, To-yŏn.

2016

1. Casting — Pusan (캐스팅)

Dates: 2016.01.08–2016.01.24

Venue: Yŏnghwa-ŭi Chŏndang Sky Theater

Cast: Pak Kyu-nam, Yu Ch'o-rong, Ryu Chi-hŭi, Kang Po-bae

2. Matahari (마타하리)

Dates: 2016.03.25–2016.06.12

Venue: Blue Square Shinhan Card Hall

Cast: Ok Chu-hyŏn, Kim So-hyang, Ŏm Ki-jun, Song Ch'ang-ŭi, Chŏng T'aek-un, Ryu Chŏng-han, Kim Jun-hyŏn, Sin Sŏng-rok, Im Ch'un-gil, Kim Na-yun, Ch'oe Na-rae, Hong Ki-ju, Sŏn-u, Hyŏn Sun-ch'ŏl, Kim Su-yŏng, Kim Pom, Chŏng Wŏn-il, Yi Su-hyŏn, Che Pyŏng-jin, Yi Na-min

3. Dorian Gray (도리안 그레이)

Dates: 2016.09.03–2016.10.29

Venue: Seongnam Arts Center Opera House

Cast: Kim Jun-su, Pak Ŭn-t'ae, Ch'oe Chae-ung, Hong Sŏ-yŏng, Kim T'ae-han, Ku Wŏn-yŏng, Chin T'ae-hwa, Kim Chu-hyŏn, Son Ŭi-wan, Kim Su-yŏng, Kim-sol, Na Ha-na, Yu-sin

Staff: Cho Yong-sin

4. Kim Jong-uk Ch'atgi (김종욱 찾기)

Dates: 2016.06.17–2020.12.06

Venue: Plus Theatre

Cast: Chŏng Sŭng-hwan, Pak Kang-nam, Kim To-hyŏn, Kim T'ae-yun, Cho Yŏn-hwa, Kim To-im, Kim Chae-hŭi, Kim Yŏn-hŭi, Kim Chin-u, Mun Jun-hyŏk, Im T'ae-yang, Son Yŏng-u

Staff: Hwang Tu-su

5. Ppallae (빨래)

Dates: 2016.03.10–2017.02.26

Venue: Tongyang Arts Theater 1

Cast: Kang Yŏn-jŏng, Kang Chi-hye, Yi Jun-hyŏk, No Hŭi-ch'an, Pae Tu-hun, Cho Min-jŏng, Kim Kuk-hŭi, Yun Sa-bong, Yang Mi-gyŏng, Chŏng Chi-ho, Chŏng Chae-wŏn, Yi Sŏ-hwan, Kim Chi-hun, Han Sang-uk, Sim Kyu-hyŏn, Yi Ye-ji, Kim Yu-jŏng

6. Kŭ Nalttŭl (그날들)

Dates: 2016.08.25–2016.11.03

Venue: Chungmu Art Center Grand Theater

Cast: Yu Jun-sang, Yi Kŏn-myŏng, Min Yŏng-gi, O Man-sŏk, O Chong-hyŏk, Chi Ch'ang-uk, Yi Hong-gi, Son Sŭng-wŏn, Kim Chi-hyŏn, Sin Ko-ŭn, Sŏ Hyŏn-ch'ŏl, Yi Chŏng-nyŏl, Ch'oe Chi-ho, Kim San-ho, Pak Chŏng-p'yo, Chŏng Sun-wŏn, Yi Pong-nyŏn, Yi Chin-hŭi, Song Sang-ŭn, Yi A-jin

Staff: Sin Sŏn-ho

7. Pest (페스트)

Dates: 2016.07.20–2016.10.02

Venue: LG Arts Center

Cast: Kim Ta-hyŏn, Son Ho-yŏng, Pak Ŭn-sŏk, Kim To-hyŏn, Yun Hyŏng-nyŏl, O So-yŏn, Lindsay, Kim Su-yong, Cho-hwi, Cho Hyŏng-gyun, Chŏng-min, Pak Jun-hŭi, Hwang Sŏk-chŏng, Kim Ŭn-jŏng, Yi Chŏng-han, Kim Chu-yŏn, Kwŏn Sang-sŏk, Yi Sŭl-gi, Cho Pyŏng-jun, Ch'oe Yun-u

Staff: No U-sŏng, Kim Sŏng-su, Kim Ŭn-jŏng, No U-jin, Pak Chi-sŏn

8. Arangga (아랑가)

Dates: 2016.02.14–2016.04.10

Venue: Chungmu Art Center Black Box

Cast: Kang P'il-sŏk, Yun Hyŏng-nyŏl, Yi Yul, Ko Sang-ho, Ch'oe Yŏn-u, Yi Pom-so-ri, Yi Chŏng-nyŏl, Kim T'ae-han, Kim Hyŏn-jin, Ch'oe Sŏk-jin, Pak In-hye, Chŏng Chi-hye

Staff: Pyŏn Chŏng-ju, Yi Han-mil, Kim Ka-ram, Pak Tong-u, Pak In-hye

9. Sarang-ŭn Pi-rŭl T'ago (사랑은 비를 타고)

Dates: 2016.04.15–2017.08.27

Venue: Tongyang Arts Theater 2

Cast: Hwang Man-ik, Chŏn Pyŏng-uk, Kim Sun-t'aek, Chŏn Chae-hong, Kim Chi-hwi, Im Hyŏn-jun, Kim Chi-hyŏn, Kim Ryŏ-wŏn, Kim So-jŏng, Se-mi

Staff: O Ŭn-hŭi, Ch'oe Kwi-sŏp, Ch'oe Myŏng-sŏp, Yi Chae-jin, Ch'oe In-suk

10. T'uranttŏt'ŭ (투란도트)

Dates: 2016.02.17–2016.03.13

Venue: D-Cube Link Art Center

Cast: Pak So-yŏn, Lisa, Ali, Yi Kŏn-myŏng, Chŏng Tong-ha, Yi Ch'ang-min, Chang Ŭn-ju, Im Hye-yŏng, Yi Chŏng-hwa, O Sang-wŏn, Song Uk-gyŏng, Son Kwang-ŏp, Yi Sang-min, Kim Hyŏng-ju, Chŏng Hong-sŏp, Kwŏn Min-su, Han Jun-yong, O Kyŏng-sŏk, Sin Ch'ang-uk, Kim Sin-hŭi

Staff: Yu Hŭi-sŏng, Yi Hae-je, Chang So-yŏng, Hwang Kyu-dong, O Chae-ik

11. Nanjjaeng-i-dŭl (난쟁이들)

Dates: 2016.01.26–2016.06.26

Venue: Taehangno TOM 1

Cast: Wŏn Jong-hwan, Ch'oe Yu-ha, Sin Ŭi-jŏng, Ha Hyŏn-ji, Yu-yŏn, Chŏn Yŏk-san, Kim Chong-gu, Song Yu-t'aek, Chŏng Uk-chin, Kang Chŏng-u, Kim Mi-ryŏ, U Chi-wŏn, Yang Sŭng-ni

Staff: Kim Tong-yŏn, Hwang Mi-na, Yi Chi-hyŏn

12. Black Mary Poppins (블랙메리포핀스)

Dates: 2016.10.14–2017.01.15

Venue: Taehangno TOM 1

Cast: Yi Kyŏng-su, Enok, Kim To-bin, Chŏn Sŏng-u, Kang Yŏng-sŏk, Song Sang-ŭn, An Ŭn-jin, Yi Chi-su, Yi Sŭng-wŏn, Pak Chŏng-wŏn, Chŏn Hye-sŏn, Kim Kyŏng-hwa, Hong Nyun-hŭi

13. Gone Tomorrow (곤 투모로우)

Dates: 2016.09.13–2016.11.06

Venue: Gwangnim Art Center BBCH Hall

Cast: Kang P'il-sŏk, Im Pyŏng-gŭn, Yi Tong-ha, Kim Mu-yŏl, Yi Yul, Kim Chae-bŏm, Cho Sun-ch'ang, Pak Yŏng-su, Kim Min-jong, Kim Pŏp-rae, Im-byŏl, Kang Sŏng-jin, Kim Su-ro, Chŏng Ha-ru, Chang Chŏng-yun, Kim Ki-dong, Yi Sang-un, Kim Min-gang, Yi Chong-hyŏk, Pak Chae-ŭn

Staff: Ch'oe Chong-yun, Yi Chi-na, Kim Sŏng-su, Sim Sae-in, Yi Chu-wŏn

14. Ŏchamyŏn Haep'i-ending (어쩌면 해피엔딩)

Dates: 2016.12.20–2017.03.05

Venue: Yes24 Stage 2

Cast: Chŏng Mun-sŏng, Kim Chae-bŏm, Chŏng Uk-chin, Chŏn Mi-to, Yi Chi-suk, Ko Hun-jŏng, Sŏng Chong-wan

Staff: Pak Ch'ŏn-hyu, Will Aronson, Kim Tong-yŏn, Chu So-yŏn

15. Fan Letter (팬레터)

Dates: 2016.10.08–2016.11.05

Venue: Yi Hae-rang Arts Theater

Cast: Kim Chong-gu, Yi Kyu-hyŏng, Mun Sŏng-il, Kim Sŏng-ch'ŏl, Ko Hun-jŏng, Pae Tu-hun, So Chŏng-hwa, Kim Hi-ŏ-ra, Yang Sŭng-ni, Son Yu-dong, Kwŏn Tong-ho

Staff: Kim T'ae-hyŏng, Sin Sŏn-ho, Pak Hyŏn-suk

16. Rogisu (로기수)

Dates: 2016.02.16–2016.04.03

Venue: Yes24 Stage 1

Cast: Yi Sŭng-wŏn, Yun Na-mu, Kim Chong-gu, Hong U-jin, Ch'oe Yŏng-min, Pak Chŏng-p'yo, Chŏng Sun-wŏn, Im Kang-hŭi, Yi Chi-suk, Kim Min-gŏn, Kim Sŏng-su, Kim Chi-hye, Kwŏn Tong-ho, Chang Min-su, Mun Kyŏng-ch'o

Staff: Sin Sŏn-ho, Kim T'ae-hyŏng, Pyŏn Hŭi-sŏk, Chang U-sŏng, Sin Ŭn-gyŏng

17. Mama Don't Cry (마마 돈 크라이)

Dates: 2016.05.01–2016.08.28

Venue: Uniplex 2

Cast: Song Yong-jin, Hŏ Kyu, Ch'oe Chae-ung, Pak Yŏng-su, Kim Ho-yŏng, Kang Yŏng-sŏk, Ko Yŏng-bin, Kim Chae-bŏm, Im Pyŏng-gŭn, Yi Ch'ung-ju, Ch'a Sŏ-wŏn

Staff: O Hun-sik, Yi Hŭi-jun, Pak Chŏng-a

18. Sallie-eru (살리에르)

Dates: 2016.02.18–2016.03.13

Venue: Gwangnim Art Center BBCH Hall

Cast: Ch'oe Su-hyŏng, Chŏng Sang-yun, Kim Ch'an-ho, Cho Hyŏng-gyun, Hŏ Kyu, Pak Yu-dŏk, Ch'ae Song-hwa, Yi Ha-na, Yi Min-a, Yun Sŏng-wŏn, Ch'oe Yŏng-ju, Sŏ Chae-min, Chi In-gyu, Ch'oe Sin-u, Im Pyŏng-t'aek, Yi-yu, Ch'a Chŏng-hun, Yu Chang-hun, Kim Chae-bok, Mun Nam-gwŏn

Staff: Chŏng Min-a, Yi Chin-uk, Kim Kyu-jong, Ch'oe In-suk

19. Interview (인터뷰)

Dates: 2016.09.24–2016.11.27

Venue: Yes24 Stage 3

Cast: Min Yŏng-gi, Yi Kŏn-myŏng, Im Pyŏng-gŭn, Yi Sŏn-gŭn, Kim Su-yong, Kim Kyŏng-su, Ko Ŭn-sŏng, Cho Sang-ung, Yi Yong-gyu, Mun Chin-a, Chŏn Ye-ji, Han Sŏ-yun, Kim Chu-yŏn, Kang Su-yŏng

Staff: Ch'u Chŏng-hwa, Hŏ Su-hyŏn, Kim Pyŏng-jin

20. Romeo and Juliet (로미오와 줄리엣)

Dates: 2016.12.16–2017.03.05

Venue: Doosan Art Center Yŏngang Hall

Cast: Cho P'ung-rae, Tong-hyŏn, Ko Ŭn-sŏng, Yang Sŏ-yun, Yi Pom-so-ri, Chŏn Ye-ji, Pak Chae-ŭn, Kim Su-yong, Kim Chong-gu, Pak Han-gŭn, Yi Yong-gyu, Yi Hun-jin, Yi Sŏn-gŭn, Han Sŏ-yun, Chŏng Chae-hyŏk, Yun-tam, O Mun-gang, Paek Hyŏn-gyu, Kim Ki-dong, Kim Ye-rim

Staff: Kim Su-ro, Sŏng Chong-wan

21. Ch'injŏng Ŭmma (친정엄마)

Dates: 2016.04.07–2016.06.18

Venue: Doosan Art Center Yŏngang Hall

Cast: Chŏng Ae-ri, Pak Chŏng-su, Yi Chae-ŭn, Pak T'am-hŭi, Kim Hye-min, Kim Hyŏng-gyun, An Tu-ho, Ch'oe Chŏng-hwa, Kang Chŏng-im, Yi Yun-gyŏng, Kim Sang-hyŏp, Kim Chin-wŏn, Chŏng Sŭng-jun, Chŏng Chae-hyŏk, Sŏ Hye-wŏn, Kim Min-jŏng, Cho Ka-bi, Yang Ye-wŏn

Staff: Ko Hye-jŏng, Son Hyo-wŏn

22. My Bucket List (마이 버킷 리스트)

Dates: 2016.04.23–2016.07.03

Venue: Chungmu Art Center Blue Box

Cast: Im Pyŏng-gŭn, Kim Chi-hwi, Son Yu-dong, Yu Sŭng-u, Pak Si-hwan, Kim Hyŏn-jin

Staff: Yi Chong-hyŏk, Pak Chi-hye

23. Irŏbŏrin Ŭlgul 1895 (잃어버린 얼굴 1895)

Dates: 2016.10.11–2016.10.23

Venue: Seoul Arts Center CJ Towol Theater

Cast: Kim Sŏn-yŏng, Cho P'ung-rae, Pak Yŏng-su, Ch'a Sŏ-wŏn, Kŭm Sŭng-hun, Kim To-bin, Yi Hye-su, Kim T'ae-hun, Chŏng Wŏn-yŏng, Yi Chŏng-ho, Yu Kyŏng-a

24. Les Misérables (레미제라블)

Dates: 2016.10.06–2017.01.01

Venue: Sungkyunkwan University Millennium Hall

Cast: Jun-wŏn, Son Kwang-ŏp, Kim Pong-ju, Song Uk-gyŏng, Kim Sŭng-hwan, Song Hyŏng-ŭn, O Sang-wŏn, Yu Ta-mi, Min Chŏng-gi, Kwŏn Min-su, O Sŭng-jun, Pak Sang-u, Kim Ta-han, Im Hyŏn-jun, Sŏ Chi-yu, Yi Yŏn-gyŏng, Sŏ Ch'an-yang, Kang Chi-yŏn, Yu Ra-sŏn, Yu Ok-chu

Staff: O Sang-wŏn, Victor Hugo, O Chae-ik, Hŏ Su-hyŏn, Ch'u Chŏng-hwa

25. Airport Baby (에어포트 베이비)

Dates: 2016.02.23–2016.03.06

Venue: Art One Theatre 1

Cast: Ch'oe Chae-nim, Kang Yun-sŏk, Hwang Sŏng-hyŏn, O Chŏng-hun, Chi Sae-rom, Kim Pa-ta

Staff: Pak K'allin

26. Ch'onggak-ne Yach'ae-gaje (총각네 야채가게)

Dates: 2016.11.19–2016.12.31

Venue: Art One Theatre 2

Cast: Chŏn Pyŏng-uk, Pak Chŏng-p'yo, Yi Sŭng-hyŏn, Chŏn Chae-hong, Kwak Ho-ung, Yong-sŏk, Chŏng Ka-ho, Son Yu-dong, Kim Chi-hwi, Kim Hyŏn-jin, Ch'a Ch'ŏng-hwa, Yi Ye-ji, Hŏ Ŭn-mi, Kim Ŭn-ju

Staff: Yi Chae-guk, Kim Han-gil, Kim Hye-sŏng, Chŏng-yŏng, Sin Sŏn-ho

27. Beasty (비스티)

Dates: 2016.07.01–2016.07.10

Venue: Yes24 Stage 1

Cast: Chŏng Tong-hwa, Kim Chong-gu, Chŏng-min, Chu Chong-hyŏk (Ryan), Pae Sŭng-gil, Ko Hun-jŏng, Song Yu-t'aek, Yi Kyu-hyŏng, Ko Sang-ho

28. Vincent van Gogh (빈센트 반 고흐)

Dates: 2016.01.05–2016.01.30

Venue: Arko Arts Theater Grand Theater

Cast: Kim Kyŏng-su, Kim Po-gang, Cho Hyŏng-gyun, Kim T'ae-hun, Sŏ Sŭng-wŏn, Pak Yu-dŏk

Staff: Sŏn-u Chŏng-a, Kim Kyu-jong, Chŏng To-yŏng

29. Sin-gwa Hamkke Kara (신과 함께 가라)

Dates: 2016.02.23–2016.03.06

Venue: Tongsŭng Art Center Tongsŭng Hall

Cast: Sŏ Yŏng-ju, Pak Han-gŭn, Chŏng-hwi, Yi Hun-jin, Kim Chi-hyŏn, Yi Sŏ-hwan, Kim Chu-hyŏn, Kim Sa-rang, Yi Se-wŏn, Chŏng Ta-hŭi, Kim Hyo-sŏng, Sŏng Po-hyŏn

Staff: Yi Sŏk-jun

30. Sŏul-ŭi Tal (서울의 달)

Dates: 2016.12.10–2016.12.25

Venue: Sejong Center for the Performing Arts Grand Theater

Cast: Yi P'il-mo, Hō To-yōng, Pak Sōng-hun, Yi Sūng-jac, Chu Sōng-jung, Yu-mi, Ko Jun-sik, Chōng Sōn-yōng, Yi Kyōng-jun, Han Il-gyōng, Sin Tac-sōng, Pak Chōng-a, O Sōng-nim, Im Sūng-yōn, Song Sōk-gūn, Im Chu-yong, Kim Pōm-jun, Chōng Ŭn-gyu, Sō Sang-hyōk, Hwang Min-ji

Staff: Ch'oe Chong-yun, Yi Ta-wit

2017

1. Sōp'yōnje (서편제)

Dates: 2017.08.30–2017.11.05

Venue: Gwangnim Art Center BBCH Hall

Cast: Yi Cha-ram, Ch'a Chi-yōn, Yi So-yōn, Kang P'il-sōk, Kim Chae-bōm, Pak Yōng-su, Yi Chōng-nyōl, Sō Pōm-sōk, Chu Hong-gyun, Na So-hyōn, Cho Hwan-ji, Kim Hyo-sōng, Yi Ta-jōng

2. Tangsin-man-i (당신만이)

Dates: 2017.02.08–2020.12.31

Venue: JTN Art Hall 3

Cast: Chang In-hyōk, Pak Min-sūng, Cho Yōng-im, Ch'oe So-yōng, Yun Chin-sik, Ch'oe Sōng-ae, Yi Hwan, Kim Tong-wōn, Pak Jun-sōng, Hong Ka-gyōng, Son Ye-sūl, Cho Yun-yōng

3. Matahari (마타하리)

Dates: 2017.06.16–2017.08.06

Venue: Sejong Center for the Performing Arts Grand Theater

Cast: Ok Chu-hyōn, Ch'a Chi-yōn, Ōm Ki-jun, Im Sūl-ong, Chōng T'aek-un (VIXX Leo), Min Yōng-gi, Kim Jun-hyōn, Mun Chong-wōn, Kim Na-yun, Ch'oe Na-rae, Ch'a Chōng-hyōn, Kim Su-yōng, Mun Chang-mi, Mun Chi-su, Kim Kyōng-t'aek, Min So-yōng, Yi Chōng-hyōk, Chōn Hae-ju, Pak Se-hun, Kim Mi-mi

4. Ben-Hō (벤허)

Dates: 2017.08.24–2017.10.29

Venue: Chungmu Art Center Grand Theater

Cast: Yu Jun-sang, Pak Ŭn-t'ae, K'ai, Pak Mīn-sōng, Min U-hyōk, Ch'oe U-hyōk, Ivy, An Si-ha, Nam Kyōng-ūp, Yi Hūi-jōng, Sō Chi-yōng, Kim Sōng-gi, Yi Chōng-su, Sōn Han-guk, Kwak Na-yun, Yi Yun-u, Yi Chi-hun, Paek Si-ho, Sōn-jac, Hwang Chang-ho

5. Moraeciyere (모래시계)

Dates: 2017.12.05–2018.02.11

Venue: Chungmu Art Center Grand Theater

Cast: Kim U-hyōng, Sin Sōng-rok, Han Chi-sang, Cho Chōng-ūn, Kim Chi-hyōn, Chang Ŭn-a, Pak Kōn-hyōng, Kang P'il-sōk, Ch'oe Chae-ung, Pak Sōng-hwan, Kang Hong-sōk, Kim San-ho, Son Tong-un, Yi Ho-wōn, Song Yōng-ch'ang, Son Chong-hak, Yi Chōng-nyōl, Sōng Ki-yun, Kim Jun-o, Kang Tong-ju

Staff: Cho Kwang-hwa, O Se-hyōk, O Sang-jun, Kim Mun-jōng, Sin Sōn-ho

6. Misŭt'ŏ Mausŭ (미스터마우스)

Dates: 2017.03.09–2017.05.14

Venue: Tongsŭng Art Center Tongsŭng Hall

Cast: Hong Kwang-ho, Kim Sŏng-ch'ŏl, Mun Chong-wŏn, Sŏ Pŏm-sŏk, Kang Yŏn-jŏng, Kwŏn Hong-sŏk, Wŏn Jong-hwan, Sim Chae-hyŏn, Chŏng Mok-hwa, Chin Sang-hyŏn, Yi Yu-jin

Staff: Yi Hyŏn-gyu

7. Yŏsin-nim-i Pogo Kyeŏ (여신님이 보고 계셔)

Dates: 2017.09.26–2018.01.21

Venue: Uniplex 1 (Grand Theater)

Cast: Kim Sin-ŭi, Kim Chae-bŏm, Sŏng Tu-sŏp, Sŏ Ŭn-gwang, Yun Chi-on, Chŏng-hwi, Im Chin-sŏp, Hong U-jin, Yun Sŏk-wŏn, Kim Tae-hyŏn, Kang Ki-dŭng, Cho P'ung-rae, Ho Hyo-hun, Kang Sŏng-uk, Son Yu-dong

Staff: Han Chŏng-sŏk, Yi Sŏn-yŏng, Pak So-yŏng

8. Hamlet: Alive (햄릿: 엘라이브)

Dates: 2017.11.23–2018.01.28

Venue: Seoul Arts Center CJ Towol Theater

Cast: Hong Kwang-ho, Ko Ŭn-sŏng, Yang Jun-mo, Im Hyŏn-su, Kim Sŏn-yŏng, Mun Hye-wŏn, Chŏng Chae-ŭn, Hwang Pŏm-sik, Ch'oe Yong-min, Kim Po-gang, Yun Sŏng-wŏn, Son Ŭi-wan, Yi Chae-hyŏn, Kwŏn O-hyŏn

Staff: Sŏng Chong-wan, Kang Pong-hun, Kim Kyŏng-yuk, Peter Casey, Yang Chu-in

9. Fan Letter (팬레터)

Dates: 2017.11.10–2018.02.04

Venue: Tongsŭng Art Center Tongsŭng Hall

Cast: Mun T'ae-yu, Mun Sŏng-il, Son Sŭng-wŏn, Kim Su-yong, Kim Chong-gu, Yi Kyu-hyŏng, Pak Chŏng-p'yo, Chŏng-min, So Chŏng-hwa, Kim Hi-ŏ-ra, Cho Chi-sŭng, Yang Sŭng-ni, Son Yu-dong, Yi Sŭng-hyŏn, Kwŏn Tong-ho

Staff: Kim T'ae-hyŏng, Pak Hyŏn-suk, Sin Sŏn-ho, Kim Kil-nyŏ

10. Yŏngung (영웅)

Dates: 2017.01.18–2017.02.26

Venue: Sejong Center for the Performing Arts Grand Theater

Cast: An Chae-uk, Chŏng Sŏng-hwa, Yi Chi-hun, Yang Jun-mo, Kim To-hyŏng, Yi Chŏng-nyŏl, Yun Sŭng-uk, Lisa, Pak Chŏng-a, Chŏng Chae-ŭn, Hŏ Min-jin, Hwang Yi-gŏn, Kim Sa-ra, Yi-gang, Ch'oe Se-min, Kim Chae-ŭn, Kim Chong-jun, Yi Chae-dŏk, Kim Chin-ch'ŏl, Ch'oe Yŏng-min

11. Red Book (레드북)

Dates: 2017.01.10–2017.01.22

Venue: National Theater of Arts Grand Theater

Cast: Yu Ri-a, Pak Ŭn-sŏk, Chi Hyŏn-jun, Kim Kuk-hŭi, Kim T'ae-han, Chu Min-jin, Yun Chŏng-nyŏl, Chang Ye-wŏn, Yi Ta-jŏng

Staff: Han Chŏng-sŏk, Yi Sŏn-yŏng, Yang Chu-in

12. The Devil (더 데빌)

Dates: 2017.02.14–2017.04.30

Venue: Taehangno Dream Art Center 1

Cast: Im Pyŏng-gŭn, Ko Hun-jŏng, Cho Hyŏng-gyun, Chang Sŭng-jo, Yi Ch'ung-ju, Pak Yŏng-su, Song Yong-jin, Chŏng Uk-chin, Lisa, Yi Ye-ŭn, Yi Ha-na, Ch'oe Mun-jŏng, Ch'oe Chae-ung

Staff: Yi Chi-na, Woody Pak, Yi Chi-hye

13. Kŭ Nalttŭl (그날들)

Dates: 2017.02.07–2017.03.05

Venue: Seoul Arts Center Opera House

Cast: Yu Jun-sang, Yi Kŏn-myŏng, Min Yŏng-gi, O Man-sŏk, O Chong-hyŏk, Yang Yo-sŏp, Son Sŭng-wŏn, Kim Chi-hyŏn, Sin Ko-ŭn, Sŏ Hyŏn-ch'ŏl, Yi Chŏng-nyŏl, Ch'oe Chi-ho, Kim San-ho, Pak Chŏng-p'yo, Chŏng Sun-wŏn, Yi Pong-nyŏn, Yi Chin-hŭi, Mun Hŭi-ra, Yi A-jin, Yi Ta-yŏn

14. Arirang (아리랑)

Dates: 2017.07.25–2017.09.03

Venue: Seoul Arts Center Opera House

Cast: An Chae-uk, Sŏ Pŏm-sŏk, Kim U-hyŏng, Yun Hyŏng-nyŏl, Yun Kong-ju, Pak Chi-yŏn, Yi So-yŏn, Chang Ŭn-a, Yi Sŭng-hŭi, Yi Ch'ang-hŭi, Kim Pyŏng-hŭi, Kim Sŏng-nyŏ, Yi Sŭng-il, Ko Ch'ŏl-sun

Staff: Ko Sŏn-ung, Kim Tae-sŏng, An Yŏng-jun

15. Kwanghwamun Yŏnga (광화문연가)

Dates: 2017.12.15–2018.01.14

Venue: Sejong Center for the Performing Arts Grand Theater

Cast: An Chae-uk, Yi Kŏn-myŏng, Yi Kyŏng-jun, Chŏng Sŏng-hwa, Ch'a Chi-yŏn, Hŏ To-yŏng, Kim Sŏng-gyu, Pak Kang-hyŏn, Yi Yŏn-gyŏng, Im Kang-hŭi, Hong Ŭn-ju, Lindsay, Yu-mi, Yi Ha-na, Pak Sŏng-hun, Kim Pŏm-jun, Chu Sŏng-jung, Kwŏn Myŏng-hyŏn, Ko Jun-sik, Chŏng Sŏn-yŏng

Staff: Kim Sŏng-su, Ko Sŏn-ung, Yi Chi-na, Han Chin-sŏp, Sŏ Pyŏng-gu

16. Sa-ŭi Ch'anmi (사의찬미)

Dates: 2017.07.29–2017.10.29

Venue: Yes24 Stage 1

Cast: Chŏng Mun-sŏng, Kim Kyŏng-su, Chŏng Tong-hwa, Yi Yul, Ko Sang-ho, An Yu-jin, Kwak Sŏn-yŏng, Ch'oe Yu-ha, Ch'oe Su-jin, Ch'oe Yŏn-u, Chŏng-min, Yi Kyu-hyŏng, Ch'oe Chae-ung, Kim Chong-gu, Sŏng T'ae-jun

Staff: Sŏng Chong-wan, Kim Ŭn-yŏng

17. Musical Mitbadag-esŏ (뮤지컬 밀바닥에서)

Dates: 2017.03.09–2017.05.21

Venue: Haktchŏn Blue Small Theater

Cast: Ch'oe U-hyŏk, Kim Chi-yu, Sŏ Chi-yŏng, Yi Sŭng-hyŏn, Pak Sŏng-hwan, An Si-ha, Kim Tae-jong, Cho Sun-ch'ang, Im Ŭn-yŏng, Kim Ŭn-u, Kim T'ae-wŏn, Yi Yun-u, Yi Chi-hu

18. Beasty (비스티)

Dates: 2017.02.24–2017.05.07

Venue: Yes24 Stage 1

Cast: Kim Chong-gu, Chŏng Tong-hwa, Chŏng-min, Chu Chong-hyŏk, Kim Po-gang, Ko Hun-jŏng, Pae Sŭng-gil, Pak Chŏng-wŏn, Song Yu-t'aek, Song Kwang-il, Kim Tae-hyŏn, Ko Sang-ho

Staff: Im Se-yŏng

19. Ppallae (빨래)

Dates: 2017.03.09–2017.11.26

Venue: Tongyang Arts Theater 1

Cast: Sin Ko-ŭn, Na Ha-na, Im Kang-sŏng, Cho Sang-ung, No Hŭi-ch'an, Chang I-ju, Cho Min-jŏng, Yi Se-nyŏng, Ch'oe Min-gyŏng, Chang Kyŏk-su, Han U-yŏl, Pak Chŏng-p'yo, Kim Chi-hun, Pak Su-hyŏn, Yu Tong-hun

Staff: Ch'u Min-ju, Min Ch'an-hong, Sŏ Chŏng-sŏn

20. Smoke (스모크)

Dates: 2017.03.18–2017.05.28

Venue: Uniplex 2

Cast: Kim Chae-bŏm, Kim Kyŏng-su, Pak Ŭn-sŏk, Chŏng Wŏn-yŏng, Ko Ŭn-sŏng, Yun So-ho, Chŏng-yŏn, Kim Yŏ-jin, Yu Chu-hye

Staff: Ch'u Chŏng-hwa, Hŏ Su-hyŏn

21. Sin-gwa Hamkke — Chŏsŭng-p'yŏn (신과 함께_저승편)

Dates: 2017.10.23–2017.11.12

Venue: Yes24 Stage 2

Cast: Chŏng Mun-sŏng, Kim Chae-bŏm, Chŏng Uk-chin, Chŏn Mi-to, Ch'oe Su-jin, Ko Hun-jŏng, Sŏng Chong-wan

Staff: Will Aronson, Pak Ch'ŏn-hyu, Kim Tong-yŏn

22. Interview (인터뷰)

Dates: 2017.06.01–2017.08.20

Venue: Taehangno TOM 1

Cast: Yi Kŏn-myŏng, Pak Kŏn-hyŏng, Kang P'il-sŏk, Im Pyŏng-gŭn, Yi Chi-hun, Kim Chae-bŏm, Kim Kyŏng-su, Yi Yong-gyu, Ko Ŭn-sŏng, Min Kyŏng-a, Yi Pom-so-ri, Kim Chu-yŏn, Min Yŏng-gi, Im So-yun, Kang Su-yŏng

Staff: Ch'u Chŏng-hwa, Hŏ Su-hyŏn, Sin Yŏng-sŏp

23. Nant'a — Jeju (난타)

Dates: 2017.01.10–open run

Venue: Jeju Nanta Dedicated Theater

24. Sŏrŭn Chŭŭm-e (서른즈음에)

Dates: 2017.10.20–2017.12.02

Venue: Ewha Womans University Samsung Hall

Cast: San-dŭl, Paek Hyŏng-hun, Yi Chŏng-nyŏl, Cho Sun-ch'ang, Yu Chu-hye, K'e-i, Chŏng Ye-ji, Kim To-sin, Cho Ŭn-sol, Kim Hyŏn-jin, Han Kyu-jŏng, Yi Han-mil

Staff: Yun Sang-wŏn, Cho Sŭng-uk

25. Nanjjaeng-i-dŭl (난쟁이들)

Dates: 2017.11.26–2018.02.11

Venue: Tachangno TOM 1

Cast: Yun Sŏk-hyŏn, Cho Hyŏng-gyun, Sin Chu-hyŏp, Ch'oe Ho-jung, Wŏn Jong-hwan, Kang Chŏng-u, Yu-yŏn, Paek Ŭn-hye, Ch'oe Yu-ha, Sin Ŭi-jŏng, Chŏn Min-jun, U-ch'an, Pak Chŏng-min

Staff: Song Sŭng-hwan, Yi Chi-hyŏn, Kim Tong-yŏn, Ch'ae Han-ul, Hwang Mi-na

26. Sarang-ŭn Pi-rŭl T'ago (사랑은 비를 타고)

Dates: 2017.10.07–2020.01.19

Venue: Tachangno Arts Theater Namu wa Mul

Cast: Yi Yŏng-ho, Ch'oe Hyŏng-sŏk, Yŏ-un, Yang Sŭng-ho, Kim Chu-wang, Yi Tong-hwa, Sin Tong-gŭn, Pak Kyŏng-jin, Yi Sŏ-yŏng, Kim Su-ha

27. Ch'ŭlsŏ (칠서)

Dates: 2017.11.10–2017.11.17

Venue: Chungmu Art Center Grand Theater

Cast: Pak Yŏng-su, Chŏng Wŏn-yŏng, Pak Kang-hyŏn, Ch'oe In-hyŏng, Kim Yong-han, Sin Sang-ŏn, Chŏng Chi-man, Kang Sang-jun, Cho Kŭn-rae, Im Chae-hyŏk

Staff: Kim Sŏng-su, Min Ch'an-hong, Chang Sŏng-hŭi, No U-sŏng

28. Widaehan K'aech'ŭbi (위대한 캣츠비)

Dates: 2017.06.23–2017.09.03

Venue: Uniplex 2

Cast: Cho Sang-ung, Kim Chi-hwi, Yi U-jong, Ch'ŏn-ji, Chŏng T'ae-u, Kim Chi-ch'ŏl, Yu-gwŏn, Hyŏn-sŏng, Kang Ung-gon, Kim Min-ju, Yang Sŏ-yun, Yu Chu-hye, Hae-na, Wŏn Jong-hwan, Ch'oe Yŏn-dong

Staff: Pyŏn Chŏng-ju, Yi Ta-wit, Hŏ Su-hyŏn, Kwŏn Yŏng-im

29. Vincent van Gogh (빈센트 반 고흐)

Dates: 2017.11.04–2018.01.28

Venue: Chungmu Art Center Black Box

Cast: Pak Han-gŭn, Yi Jun-hyŏk, Kim Kyŏng-su, Cho Sang-ung, Kim T'ae-hun, Yu Sŭng-hyŏn, Im Kang-sŏng, Pak Yu-dŏk

2018

1. Ŭngnŭn Namja (웃는 남자)

Dates: 2018.07.08–2018.08.26

Venue: Seoul Arts Center Opera House

Cast: Pak Hyo-sin, Pak Kang-hyŏn, Su-ho, Chŏng Sŏng-hwa, Yang Jun-mo, Min Kyŏng-a, Yi Su-bin, Sin Yŏng-suk, Chŏng Sŏn-a, Kang T'ae-ŭl, Cho-hwi, Yi Sang-jun, Yi So-yu, Kim Na-yun, Hŏ Chae-yŏn, Ko Ye-il, Han U-jong, Son Ŭi-wan, Paek Si-ho, Kong Min-sŏp

2. P'ŭrangk'ensyut'ain (프랑켄슈타인)

Dates: 2018.06.20–2018.08.26

Venue: Blue Square Shinhan Card Hall

Cast: Ryu Chŏng-han, Chŏn Tong-sŏk, Min U-hyŏk, Pak Ŭn-t'ae, Han Chi-sang, K'ai, Pak Min-sŏng, Sŏ Chi-yŏng, Pak Hye-na, An Si-ha, Yi Chi-hye, Yi Hŭi-jŏng, Kim Tae-jong, Yi Chŏng-su, Yi Yun-u, Yi Chi-hun, Sim Kŏn-u, Pak Chong-bae, To Rye-mi, Son Tae-hŭi

Staff: Wang Yong-bŏm, Yi Sŏng-jun, Sŏ Pyŏng-gu, Mun Sŏng-u

3. Red Book (레드북)

Dates: 2018.02.06–2018.03.30

Venue: Sejong Center for the Performing Arts M Theatre

Cast: Ivy, Yu Ri-a, Pak Ŭn-sŏk, Yi Sang-i, Chi Hyŏn-jun, Hong U-jin, Wŏn Jong-hwan, Kim Kuk-hŭi, Yun Chŏng-nyŏl, An Ch'ang-yong, Kim Sŭng-yong, Hŏ Sun-mi, Chŏng Ta-hŭi, Yi Ta-jŏng, Hwang Tu-hyŏn, Kim Sang-gyun, Kim U-sŏk

Staff: Han Chŏng-sŏk, Yi Sŏn-yŏng, O Kyŏng-t'aek, Yang Chu-in, Hong Yu-sŏn

4. Myŏngsŏng Hwanghu (명성황후)

Dates: 2018.03.06–2018.04.15

Venue: Sejong Center for the Performing Arts Grand Theater

Cast: Kim So-hyŏn, Ch'oe Hyŏn-ju, Yang Jun-mo, Son Jun-ho, Pak Wan, O Chong-hyŏk, Ch'oe U-hyŏk, Im Chŏng-mo, Yi Hŭi-jŏng, Chŏng Ŭi-uk, Kim To-hyŏng, Yi Chŏng-nyŏl, Pak Sŏng-hwan, Hwang Yi-gŏn, Kim Hyo-sŏng, Chu Hong-gyun, Yi-gang, Kim Chin-ch'ŏl, Kim A-rŭm, Kim Min-jŏng

Staff: Yun Ho-jin, Yang In-ja, Kim Hŭi-gap, Peter Casey, Kim Mun-jŏng

5. Mama Don't Cry (마마 돈 크라이)

Dates: 2018.03.23–2018.07.15

Venue: Art One Theatre I

Cast: Song Yong-jin, Hō Kyu, Cho Hyōng-gyun, Song Yu-t'aek, Chōng Uk-chin, Ha-gyōng, Pak Yōng-su, Kim Ch'an-ho, Ko Hun-jōng, Yi Ch'ung-ju, Yun So-ho, Chang Chi-hu, Yi Sūng-hōn

6. The Devil (더 데빌)

Dates: 2018.11.07–2019.03.17

Venue: Doosan Art Center Yōngang Hall

Cast: Kim Ta-hyōn, Ch'a Chi-yōn, Im Pyōng-gūn, Cho Hyōng-gyun, Yi Ch'ung-ju, Pak Yōng-su, Kim Ch'an-ho, Song Yong-jin, Chang Chi-hu, Chōng Uk-chin, Sin Chae-bōm, Yi Ha-na, Ch'a El-li-ya, Yi Ye-ūn, Yi Chong-sōk, Kim U-sōng

Staff: Yi Chi-na, Woody Pak, Yi Chi-hye

7. Sinūng Mugwan Hakkyo (신흥무관학교)

Dates: 2018.09.09–2018.09.22

Venue: National Museum of Korea Theater Yong

Cast: Chi Ch'ang-uk, Kang Ha-nūl, Kim Sōng-gyu, Im Ch'an-min, Sin Hye-ji, Yi Chōng-nyōl, Nam Min-u, O Chin-yōng, Kim T'ae-mun, Chin Sang-hyōn, Pak Chong-ch'an, Chōn Ch'an-uk, Kim Yōng-hyōn, Kim Ta-han

Staff: Yi Hūi-jun, Pak Chōng-a, Kim Tong-yōn, Ch'ae Hyōn-wōn

8. Ōchamyōn Haep'i-ending (어쩌면 해피엔딩)

Dates: 2018.11.13–2019.02.10

Venue: Yes24 Stage 1

Cast: Kim Chae-bōm, Mun T'ae-yu, Chōn Sōng-u, Sin Chu-hyōp, Ch'oe Su-jin, Pak Chi-yōn, Yang Sūng-ni, Kwōn Tong-ho, Sōng Chong-wan, Kang Hye-in

Staff: Pak Ch'ōn-hyu, Will Aronson, Kim Tong-yōn, Chu So-yōn, Song Hūi-jin

9. Kwanghwamun Yōnga (광화문연가)

Dates: 2018.11.02–2019.01.20

Venue: D-Cube Link Art Center

Cast: An Chae-uk, Yi Kōn-myōng, Kang P'il-sōk, Ku Wōn-yōng, Kim Ho-yōng, Yi Sōk-hun, Chōng Uk-chin, Yun Ūn-o, Yi Ūn-yul, Im Kang-hūi, Lindsay, Yi Pom-so-ri, Chōng-yōn, Chang Ūn-a, O Sōk-wōn, Yi Sūl-gi, Pak Sūng-il, Pak Sūl-gi, Pak Ha-na, Im T'ae-hyōn

Staff: Ko Sōn-ung, Yi Chi-na, Kim Sōng-su, Sō Pyōng-gu

10. Chōlmūm-ūi Haengsin (젊음의 행진)

Dates: 2018.03.13–2018.05.27

Venue: Chungmu Art Center Grand Theater

Cast: Sin Po-ra, Kim Ryō-wōn, Kang Tong-ho, Kim Chi-ch'ōl, Wōn Jong-hwan, Kim Se-jung, Chōng Yōng-a, Chōn Min-jun, Han Sōn-ch'ōn, Yi Kyōng-uk, Ch'oe Sōng-uk, Yu Sūng-yōp, Sō Ye-rim, Song Na-yōng, An Sang-ūn, Chōng Ye-ju, Kim Ūi-hwan, Pak Sōng-gwang, Yi Yun-ha, Yi Chu-sun

Staff: Ch'u Min-ju, Sim Sōl-in, Yang Chu-in

11. Raemp'o (랭보)

Dates: 2018.10.23–2019.01.13

Venue: Taehangno TOM 1

Cast: Pak Yŏng-su, Chŏng Tong-hwa, Yun So-ho, Enok, Kim Chong-gu, Chŏng Sang-yun, Yi Yong-gyu, Kang Ŭn-il

Staff: Kang Pyŏng-wŏn, Kim Su-ro, Min Ch'an-hong, Sŏng Chong-wan, Sin Sŏn-ho

12. Hol-yŏnhaet-tŏn Sanai (홀연했던 사나이)

Dates: 2018.02.06–2018.04.15

Venue: Chungmu Art Center Black Box

Cast: Chŏng-min, Pak Min-sŏng, O Chong-hyŏk, Yu Sŭng-hyŏn, Pak Chŏng-wŏn, Kang Yŏng-sŏk, Im Chin-a, Im Kang-hŭi, Yun Sŏk-wŏn, Pak Chŏng-p'yo, Paek Ŭn-hye, Ha Hyŏn-ji, Kim Hyŏn-jin, Chang Min-su

Staff: Kim T'ae-hyŏng, O Se-hyŏk, Tami-ro

13. Smoke (스모크)

Dates: 2018.04.24–2018.07.15

Venue: Yes24 Stage 2

Cast: Kim Chae-bŏm, Kim Chong-gu, Kim Kyŏng-su, Im Pyŏng-gŭn, Pak Han-gŭn, Hwang Ch'an-sŏng, Yun So-ho, Kang Ŭn-il, Kim So-hyang, Chŏng-yŏn, Yu Chu-hye

Staff: Ch'u Chŏng-hwa, Hŏ Su-hyŏn, Kim Pyŏng-jin

14. Pŏnji-jŏmpu-rŭl Hata (번지점프를 하다)

Dates: 2018.06.12–2018.08.26

Venue: Sejong Center for the Performing Arts M Theatre

Cast: Kang P'il-sŏk, Yi Chi-hun, Im Kang-hŭi, Kim Chi-hyŏn, Ch'oe U-hyŏk, Yi Hwi-jong, Yi A-jin, Ch'oe Ho-jung, Chin Sang-hyŏn, Yi Ta-jŏng, Kang Ki-hŏn

Staff: Kim Min-jŏng, Chu So-yŏn, Sin Sŏn-ho

15. P'ungwŏl-ju (풍월주)

Dates: 2018.12.04–2019.02.17

Venue: Uniplex 1 (Grand Theater)

Cast: Sŏng Tu-sŏp, Yi Yul, Im Jun-hyŏk, Pak Chŏng-wŏn, Son Yu-dong, Kim Chi-hyŏn, Mun Chin-a, Wŏn Jong-hwan, Cho Sun-ch'ang, Sin Ch'ang-ju, Kim Yŏn-jin, Kim Hye-mi

Staff: Chŏng Min-a, Pak Ki-hŏn, Ku So-yŏng

16. Ppallae (빨래)

Dates: 2018.05.05–2019.01.06

Venue: Tongyang Arts Theater 1

Cast: Cho Sang-ung, Chin T'ae-hwa, Kim Yŏ-jin, Hŏ Min-jin, Cho Min-jŏng, Ch'oe Chŏng-hwa, Kim Chi-hye, Hŏ Sun-mi, Ch'oe Min-gyŏng, Ryu Kyŏng-hwan, Yi Chŏng-hyŏn, Pak Chŏng-p'yo, Chŏng-p'yŏng, Pak Chŏng-min, Yu Tong-hun, Ku Ta-bin, Sŏ Chi-ye

Staff: Ch'u Min-ju, Min Ch'an-hong, Sŏ Chŏng-sŏn

17. Miin (미인)

Dates: 2018.06.15–2018.07.22

Venue: Hongik University Taehangno Art Center Grand Theater

Cast: Chŏng Wŏn-yŏng, Kim Chi-ch'ŏl, Kim Chong-gu, Yi Sŭng-hyŏn, Stephanie, Hŏ Hye-jin, Kwŏn Yong-guk, Kim Ch'an-ho, Kim T'ae-o, Pak Si-in, Paek Ye-ŭn, Kim Su-yŏng, Yi Min-jae, Pak To-gyŏng, Chang Po-ram

Staff: Sin Chung-hyŏn, Yi Hŭi-jun, Chŏng T'ae-yŏng, Kim Sŏng-su, Sŏ Pyŏng-gu

18. Muhan Tongnyŏk (무한동력)

Dates: 2018.04.24–2018.07.01

Venue: Chungmu Art Center Black Box

Cast: O Chong-hyŏk, Kim Pa-ta, Im Ch'ŏl-su, An Chi-hwan, Kim T'ae-han, Yun Sŏk-wŏn, Pak Ran-ju, Chŏng So-ri, Chŏng U-yŏn, Kim Yun-ji, Sin Chae-bŏm

Staff: Yi Chi-hye, Kim Tong-yŏn, Ch'ae Han-ul, Song Hŭi-jin

19. Interview (인터뷰)

Dates: 2018.07.10–2018.09.30

Venue: Taehangno Dream Art Center 1

Cast: Min Yŏng-gi, Yi Kŏn-myŏng, Kim Su-yong, Ch'oe Yŏng-jun, Pak Ŭn-sŏk, Kim Chae-bŏm, Kim Kyŏng-su, Chŏng Tong-hwa, Yi Yong-gyu, Kim Chu-yŏn, Ch'oe Mun-jŏng, Kim Su-yŏn, Chu Ta-on, Kang Su-yŏng

Staff: Ch'u Chŏng-hwa, Hŏ Su-hyŏn, Kim Pyŏng-jin

20. Vanishing (배니싱)

Dates: 2018.09.08–2018.11.25

Venue: Art One Theatre 1

Cast: Kim Chong-gu, Yi Chu-gwang, Chu Min-jin, Kim To-hyŏn, Enok, Chŏng-min, Yu Sŭng-hyŏn, Yi Yong-gyu, Ki Se-jung

Staff: Sŏng Chong-wan, Kim Ŭn-yŏng

21. Thank You Very Strawberry (땡큐 베리 스트로베리)

Dates: 2018.08.01–2018.10.28

Venue: Art One Theatre 2

Cast: Chŏng Yŏng-ju, Yu-yŏn, Chŏng-yŏn, Yi Yul, Ko Sang-ho, Yi Hwi-jong, Ch'oe Sŏk-jin, Yi Sang-un, Im Ye-sŭl, Pak Chi-ŭn

Staff: Pak Hae-rim, Pak Yun-sol

22. John Doe (존 도우)

Dates: 2018.03.01–2018.04.22

Venue: Hongik University Taehangno Art Center Grand Theater

Cast: Chŏng Tong-hwa, Kim Kŭm-na, Yu Chu-hye, Sin Ŭi-jŏng, Kim Sŏn-hŭi, Yi Yong-jin, Kim Yi-sak, Hwang Min-su, Na Chŏng-suk, Ko Hyŏn-gyŏng, Pak Hyŏn-u, Cho Pyŏng-jun, Cho Ŭn-sŏ, Son Hyŏng-jun, Yang Sŏng-nyŏng, Ko T'ae-yŏn, Ryu Chi-han, Sin Chi-sŏp, Cho Yŏn-jŏng, Ko Saet-byŏl

Staff: Ch'ae Hyŏn-wŏn, Yi Chin-uk, Pan Nŭng-gi, Hwang Na-yŏng

23. K'aramajopu (카라마조프)

Dates: 2018.01.03–2018.01.14

Venue: Arko Arts Theater Grand Theater

Cast: Yi Chŏng-su, Cho T'ae-il, Yi Jun-hyŏk, Yi Hae-jun, Sin Hyŏn-muk, Kim Pa-ta, Pak Ran-ju, Kim Hi-ŏ-ra, Ch'oe Yo-han, Yi Ki-hyŏn

Staff: Pak So-yŏng, Sin Kyŏng-mi, Chŏng Ŭn-bi, Hŏ Yŏn-jŏng

24. O Tangsŏn-i Chamdŭn Sai (오 당신이 잠든 사이)

Dates: 2018.08.31–2019.02.24

Venue: Taehangno Dream Art Center 4

Cast: Cho Hun, Kim Tong-hyŏn, Mun Kyŏng-ch'o, Son Hyŏng-jun, Sin Chae-nyŏl, Kim Chin-ch'ŏl, Ch'u Yŏn-sŏng, Chu Min-jin, Im Tu-hwan, U Chi-wŏn, Pak Kang-nam, Kang Ha-na, Yi Ye-ji, Ch'oe Ŭm-ji, Ch'oe So-yŏng, Yi So-hŭi, Sin Na-ri, Kim Se-ra, Cho Ka-bi, Im Ye-jin

Staff: Chang Yu-jŏng, Kim Hye-sŏng, Sin Sŏn-ho

25. Sin-gwa Hamkke — Chŏsŭng-p'yŏn (신과 함께_저승편)

Dates: 2018.03.27–2018.04.15

Venue: Seoul Arts Center CJ Towol Theater

Cast: Cho Hyŏng-gyun, Kim Yong-han, Kim U-hyŏng, Sŏ Kyŏng-su, Chŏng Wŏn-yŏng, Yi Ch'ang-yong, Sin Sang-ŏn, Ch'oe Chŏng-su, Kim Kŏn-hye, Yi Hye-su, Kŭm Sŭng-hun, Kim Paek-hyŏn, Kang Sang-jun

Staff: Kim Tong-yŏn, No Chŏng-sik, Chŏng-yŏng

26. Pulgŭn Chŏngwŏn (붉은 정원)

Dates: 2018.06.29–2018.07.29

Venue: CJ Agit Taehangno

Cast: Chŏng Sang-yun, Enok, Yi Chŏng-hwa, Kim Kŭm-na, Pak Chŏng-wŏn, Song Yu-t'aek

Staff: Sŏng Chae-jun, Yi Chin-uk, Chŏng Ŭn-bi

27. Vampire Arthur (뱀파이어 아더)

Dates: 2018.11.30–2019.02.10

Venue: Chungmu Art Center Black Box

Cast: O Chong-hyŏk, Ki Se-jung, Yi Hwi-jong, Yun Sŏk-wŏn, Kim Su-yong, Chŏng-min, Yu Chu-hye, Hong Chi-hŭi

Staff: Kim Tong-yŏn, Yang Chu-in, Song Hŭi-jin

28. Kiss and Make Up (키스앤메이크업)

Dates: 2018.07.17–2018.09.30

Venue: Tachangno SH Art Hall

Cast: Pak Hae-mi, Kwak Yu-rim, Hŏ An-na, Pak Ŭn-yŏng, Hong Ka-ram, Sŏ Tŏk-hun, Kim Se-jung, Kim Se-hong, Pak Sŏng-hyŏn, Kim Chin-man, Pak Il-u, Kim Sŏng-hun

Staff: Mun-hŭi, Song Si-hyŏn, Pak Hae-mi

29. Merigoldŭ (메리골드)

Dates: 2018.06.02–2018.12.31

Venue: Tachangno Open Theater

Cast: Chang Chae-ho, Sŏn Ch'ang-yong, Sin Ho-yong, An Yŏng-ŭn, Yi Ŭn-hye, Kim Myŏng-ju, Pak Ung-sŏ, Kang Sŏng-hyŏn, Yi Chae-ung, Han-na, Kim Na-yŏn, Han Song-hŭi, Yi Ch'ang-tae, Kim U-sŏng, Kim Chin-sŏng, Kang Han-byŏl, Paek Si-an, Song Ae-gyŏng, Kwŏn Sŭl-gi, Yi-a

Staff: Sin Kyŏng-hye

30. Moraeciye — Gwangju (모래시계)

Dates: 2018.02.23–2018.02.25

Venue: Gwangju Arts Center Grand Theater

Cast: Kim U-hyŏng, Han Chi-sang, Kim Chi-hyŏn, Chang Ŭn-a, Pak Kŏn-hyŏng, Ch'oe Chae-ung, Pak Sŏng-hwan, Kang Hong-sŏk, Kim San-ho, Son Tong-un, Yi Ho-wŏn, Song Yŏng-ch'ang, Son Chong-hak, Yi Chŏng-nyŏl, Sŏng Ki-yun, Mun Chi-su, Chŏn Chu-il

Staff: Sin Sŏn-ho, Cho Kwang-hwa, O Sang-jun, O Se-hyŏk, Kim Mun-jŏng

2019

1. Ekskŭalibŏ (엑스칼리버)

Dates: 2019.06.15–2019.08.04

Venue: Sejong Center for the Performing Arts Grand Theater

Cast: K'ai, Kim Jun-su, To-gyŏm, Ŏm Ki-jun, Yi Chi-hun, Pak Kang-hyŏn, Sin Yŏng-suk, Chang Ŭn-a, Kim Jun-hyŏn, Son Jun-ho, Kim So-hyang, Min Kyŏng-a, Yi Sang-jun, Yi Chong-mun, Cho Wŏn-hŭi, Kang Min-ju, Min Jun-ho, Ku Si-hu, Chŏng Chae-hŭi, Ch'oe Hun-ho

Staff: Frank Wildhorn, Robin Lerner, Wŏn Mi-sol, Koon Schutz, Kwŏn Ŭn-a

2. Ben-Hŏ (벤허)

Dates: 2019.07.30–2019.10.13

Venue: Blue Square Shinhan Card Hall

Cast: K'ai, Han Chi-sang, Min U-hyŏk, Pak Ŭn-t'ae, Mun Chong-wŏn, Pak Min-sŏng, Kim Chi-u, Rin-a, Yi Pyŏng-jun, Yi Chŏng-nyŏl, Sŏ Chi-yŏng, Im Sŏn-ae, Hong Kyŏng-su, Yi Chŏng-su, Sŏn Han-guk, Mun Ŭn-su, Yi Yun-u, Yi Chi-hun, Paek Si-ho, Sŏn-jae

Staff: Wang Yong-bŏm, Yi Sŏng-jun, Mun Sŏng-u

3. Kŭ Nal ttŭl (그날들)

Dates: 2019.02.22–2019.05.06

Venue: Blue Square Shinhan Card Hall

Cast: Yu Jun-sang, Yi P'il-mo, Ŭm Ki-jun, Ch'oe Chae-ung, O Chong-hyŏk, On Chu-wan, Nam U-hyŏn, Yun Chi-sŏng, Ch'oe Sŏ-yŏn, Che-i-min, Sŏ Hyŏn-ch'ŏl, Yi Chŏng-nyŏl, Ch'oe Chi-ho, Kim San-ho, Pak Chŏng-p'yo, Kang Yŏng-sŏk, Yi Chŏn-hŭi, Pak Min-jŏng, Yi A-jin, Ch'oe Mun-jŏng

Staff: Chang Yu-jŏng, Chang So-yŏng, Sin Sŏn-ho

4. Sinŭng Mugwan Hakkyo (신흥무관학교)

Dates: 2019.02.27–2019.04.21

Venue: Gwangnim Art Center BBCH Hall

Cast: Chi Ch'ang-uk, Ko Ŭn-sŏng, Kang Ha-nŭl, Cho Kwŏn, Kim Sŏng-gyu, On-yu, Hong Sŏ-yŏng, Yi T'ae-ŭn, Im Ch'an-min, Sin Hye-ji, Kim Sŏng-gi, Kim T'ae-mun, O Chŏn-yŏng, Chŏn Sang-hyŏn, Yi Chae-gyun, Paek Tong-hyŏn, Kim Yŏng-hyŏn, Chŏng Ch'an-ho

Staff: Kim Tong-yŏn, Ch'ae Hyŏn-wŏn, Yi Hŭi-jun, Pak Chŏng-a

5. Yŏngung Pongsae (영웅본색)

Dates: 2019.12.17–2020.02.09

Venue: KEPCO Art Center

Cast: Yu Jun-sang, Im T'ae-gyŏng, Min U-hyŏk, Han Chi-sang, Pak Yŏng-su, Yi Chang-u, Ch'oe Tae-ch'ŏl, Pak Min-sŏng, Kim Tae-jong, Pak In-bae, Che-i-min, Song Chu-hŭi, Chŏng Yu-ji, Yi Chŏng-su, Sŏn Han-guk, Mun Sŏng-hyŏk, Yi Hŭi-jŏng, Kim Ŭn-u, Cho Hae-in, Kim Han-gyŏl

Staff: Wang Yong-bŏm, Yi Sŏng-jun, Mun Sŏng-u

6. Fan Letter (팬레터)

Dates: 2019.11.07–2020.02.02

Venue: Doosan Art Center Yŏngang Hall

Cast: Kim Chae-bŏm, Kim Chong-gu, Kim Kyŏng-su, Yi Kyu-hyŏng, Yi Yong-gyu, Paek Hyŏng-hun, Mun Sŏng-il, Yun So-ho, So Chŏng-hwa, Kim Hi-ŏ-ra, Kim Su-yŏn, Pak Chŏng-p'yo, Chŏng-min, Kim Chi-hwi, Yang Sŭng-ni, Im-byŏl, Yi Sŭng-hyŏn, Chang Min-su, Kwŏn Tong-ho, An Ch'ang-yong

Staff: Kim T'ae-hyŏng, Pak Hyŏn-suk, Sin Sŏn-ho, Kim Kil-nyŏ

7. Sa-ŭi Ch'anmi (사의찬미)

Dates: 2019.07.06–2019.10.20

Venue: Taehangno TOM 1

Cast: Chông Mun-sông, Chông Tong-hwa, Kim Kyông-su, Chu Min-jin, An Yu-jin, Chông-yôn, Ch'oe Yôn-u, Ch'oe Su-jin, Kim Chae-bôm, Chông-min, Enok, Kim Chong-gu

Staff: Sông Chong-wan, Kim Ũn-yông

8. Yônggung (영웅)

Dates: 2019.03.09–2019.04.21

Venue: Sejong Center for the Performing Arts Grand Theater

Cast: Chông Sông-hwa, Yang Jun-mo, Kim To-hyông, Yi Chông-nyôl, Chông Ũi-uk, Chông Chae-ün, Lindsay, Kim Nül-bom, Che Pyông-jin, Im Chông-mo, Hô Min-jin, Kim Hyôn-jin, Hwang Yi-gôn, Im Sôn-ae, Im Yong-hûi, Kim Chîn-ch'ôl, Ch'oe Se-min, Pak Hyôn-u, Yi Chông-yun, Yi Ch'ang-hyôk

Staff: Han A-rûm, O Sang-jun, Peter Casey, Yi Ran-yông, Kim Mun-jông

9. Yôsin-nim-i Pogo Kyeô (여신님이 보고 계셔)

Dates: 2019.11.16–2020.03.01

Venue: Uniplex 1 (Grand Theater)

Cast: Sông T'ae-jun, Cho Sông-yun, Sô Kyông-su, Chông Uk-chîn, Chông-hwi, Chîn-ho, Pak Jun-hwi, Hong U-jin, Yun Sôk-wôn, Ch'a Yong-hak, Kang Ki-dûng, An Chi-hwan, Kang Ki-hôn, Cho P'ung-rae, Kim Tae-ung, Chîn T'ae-hwa, Son Yu-dong, Yi Chi-suk, Han Po-ra, Ch'oe Yôn-u

Staff: Pak So-yông, Han Chông-sôk, Yi Sôn-yông, Yang Chu-in, Chôn Sô-yôn

10. Hope (호프)

Dates: 2019.03.28–2019.05.26

Venue: Doosan Art Center Yônggang Hall

Cast: Kim Sôn-yông, Ko Hun-jông, Cho Hyông-gyun, Chang Chi-hu, Yi Ha-na, Yu Ri-a, Ch'a El-li-ya, Yi Ye-ün, Yi Yun-ha, Song Yong-jin, Kim Sun-t'aek, Yang Chi-wôn, Yi Sûng-hôn, Im Ha-ram, Kim Chi-on

Staff: Sin Ũn-gyông, Ch'ae Hyôn-wôn, O Ru-p'ina, Kang-nam

11. Yômyôngg-ûi Nundong-ja (여명의 눈동자)

Dates: 2019.03.01–2019.04.14

Venue: D-Cube Link Art Center

Cast: Kim Chi-hyôn, Mun Hye-wôn, Pak Min-sông, Kim Su-yong, Kim Po-hyôn, T'e-i, Yi Kyông-su, Ku Jun-mo, Cho T'ae-il, Kim Chîn-t'ae, Cho Nam-hûi, Yu Po-yông, Sôn Han-guk, Paek Kôn-u, Kim Hyo-sông, Paek Si-ho, Kim Chong-jun, Paek Hye-jin, Mun Chang-mi, Kim Su-yông

Staff: No U-sông

12. Kwihwan (귀환)

Dates: 2019.10.22–2019.12.01

Venue: Seoul Olympic Park Woori Financial Art Hall

Cast: On-yu, Si-u-min, Yi Chae-gyun, Ch'a Hak-yôn, Kim Min-sôk, Yi Sông-nyôl, Yi Chi-suk, Ch'oe Su-jin, Yi Chông-nyôl, Kim Sun-t'aek, Cho Kwôn, Ko Ũn-sông, Kim Sông-gyu, Yun Chi-sông, Yi Sông-hun, Kwôn Po-mi, Kim Su-jông, Chu Ye-wôn, Kim Sông-gôn, Hong Jun-gi

Staff: Yi Hŭi-jun, Pak Chŏng-a, Kim Tong-yŏn, Sin Sŏn-ho, Ch'ae Han-ul

13. Nijinski (니진스키)

Dates: 2019.05.28–2019.08.18

Venue: Art One Theatre 1

Cast: Kim Ch'an-ho, Chŏng Tong-hwa, Chŏng Wŏn-yŏng, Kim Chong-gu, Cho Sŏng-yun, An Chae-yŏng, Im Jun-hyŏk, Hong Sŭng-an, Sin Chae-bŏm, Ch'oe Mi-so, Im So-ra, Paek Tu-san, Pak Su-hyŏn

Staff: Chŏng T'ae-yŏng, Sin Ŭn-gyŏng, Chŏng To-yŏng, Sŏng Ch'an-gyŏng, Kim Chŏng-min

14. Sarang-haet-tŏyo (사랑했어요)

Dates: 2019.09.20–2019.10.27

Venue: Seongnam Arts Center Opera House

Cast: Song Ch'ang-ŭi, Na Yun-gwŏn, Yi Hong-gi, Yi Chae-jin, Mun Si-on, Kim Po-gyŏng, Sin Ko-ŭn, Pak Se-hun, Paek Ye-ŭn, Yi Chŏng-sŏn, Kim Hyŏng-gi, Chang Hyang-hŭi, Yi-gang, Pak Ka-ram, Yi Ho-yŏn

Staff: Yi Hŭi-jun, Chŏng T'ae-yŏng, Wŏn Mi-sol, Sŏ Pyŏng-gu

15. Nŏ-rŭl Wihan Kŭlcha (너를 위한 글자)

Dates: 2019.07.06–2019.09.01

Venue: Yes24 Stage 1

Cast: Kang P'il-sŏk, Chŏng Tong-hwa, Chŏng Uk-chin, Yun So-ho, Yi Chŏng-hwa, Kang Hye-in, Yi Pom-so-ri, Sŏ Hye-wŏn, Enok, Chŏng Sang-yun, Yi Yong-gyu, Paek Sŭng-nyŏl, Im-byŏl

Staff: Sin Yŏng-sŏp, Kim Chi-ho, Hŏ Su-hyŏn, Kim Han-sol, Kim Ch'i-yŏng

16. Ppallae (빨래)

Dates: 2019.01.15–2019.09.01

Venue: Tongyang Arts Theater 1

Cast: Kim Chi-hwi, Kang Ki-hŏn, Yun Chŏn-sol, Kwŏn So-i, Chang I-ju, Ch'oe Mŏn-gyŏng, Kim Chi-hye, Hŏ Sun-mi, Sim Yun-bo, Ryu Kyŏng-hwan, Pak Chŏng-p'yo, Chŏng-p'yŏng, Sŏ In-gwŏn, Na Kyŏng-ho, Kim Yu-jŏng, Sŏ T'ae-in

Staff: Ch'u Min-ju, Mŏn Ch'an-hong, Sŏ Chŏng-sŏn

17. Kŭrimja-rŭl P'an Sanai (그림자를 판 사나이)

Dates: 2019.11.16–2020.02.02

Venue: Hongik University Taehangno Art Center Grand Theater

Cast: Yang Chi-wŏn, Chang Chi-hu, Ch'oe Mŏn-u, Kim Ch'an-ho, Cho Hyŏng-gyun, Pak Kyu-wŏn, Yŏ-ŭn, Chŏn Ye-ji, Cho Nam-hŭi, Chi Hye-gŭn, Sim Kŏn-u, Nam-gung Mŏn-hŭi, Kim Su-jin, Kim Chŏng-min, Yi Jun-wŏn, No Chae-hyŏn, Kong Mŏn-sŏp

Staff: Chŏng-yŏng, Woody Pak, O Ru-p'ina, Sin Ŭn-gyŏng, Ch'ae Hyŏn-wŏn

18. The Castle (더 캐슬)

Dates: 2019.04.15–2019.06.30

Venue: Yes24 Stage 1

Cast: Kim Chae-bŏm, Ch'oe Chae-ung, Enok, Chŏng Sang-yun, Kim Kyŏng-su, Chŏng Tong-hwa, Yun So-ho, Kim Ryŏ-wŏn, Kang Hye-in, Kim Su-yŏn, Yi Yong-gyu, Paek Sŭng-nyŏl, Kang Ŭn-il, Cho Hun

Staff: Sin Yŏng-sŏp, Kim Sŭng-jin, Sŏng Chong-wan, Hŏ Su-hyŏn

19. Raempŏ (랭보)

Dates: 2019.09.07–2019.12.01

Venue: Yes24 Stage 1

Cast: Chŏng Tong-hwa, Paek Hyŏng-hun, Yun So-ho, Kim Chae-bŏm, Enok, Kim Chong-gu, Chŏng Sang-yun, Yi Yong-gyu, Paek Ki-bŏm, Chŏng Ŭi-je

Staff: Yun Hŭi-gyŏng, Min Ch'an-hong, Sŏng Chong-wan, Sin Sŏn-ho, Sin Ŭn-gyŏng

20. Marie Curie (마리 퀴리)

Dates: 2020.02.07–2020.03.29

Venue: Chungmu Art Center Black Box

Cast: Kim So-hyang, Lisa, Chŏng In-ji, Kim Hi-ŏ-ra, Yi Pom-so-ri, Kim Ch'an-ho, Yang Sŭng-ni, Kim Chi-hwi, Im-byŏl, Kim A-yŏng, Yi Ye-ji, Chang Min-su, Chu Ta-on, Cho Hun

Staff: Ch'ŏn Se-ŭn, Ch'oe Chong-yun, Kim T'ae-hyŏng, Sin Sŏn-ho, Sin Ŭn-gyŏng

21. Ludwig (루드윅)

Dates: 2019.04.09–2019.06.30

Venue: Taehangno Dream Art Center 1

Cast: Sŏ Pŏm-sŏk, Kim Chu-ho, Yi Chu-gwang, T'e-i, Yi Yong-gyu, Kang-ch'an, Pak Jun-hwi, Cho Hwan-ji, Kim So-hyang, Kim Chi-yu, Sŏn-u, Kim Ryŏ-wŏn, Kang Su-yŏng, Ch'a Sŏng-je, Yi Si-mok

Staff: Ch'u Chŏng-hwa, Hŏ Su-hyŏn

22. Swag Age (스웨그에이지)

Dates: 2019.06.18–2019.08.25

Venue: Doosan Art Center Yŏngang Hall

Cast: Yi Hwi-jong, Yang Hŭi-jun, Yi Jun-yŏng, Kim Su-yŏn, Kim Su-ha, Ch'oe Min-ch'ŏl, Im Hyŏn-su, Yi Kyŏng-su, Yi Ch'ang-yong, Chŏng A-yŏng, Chu Min-u, Yi Tong-su, Kim Sŭng-yong, No Hyŏn-ch'ang

Staff: U Chin-ha

23. Mia Famiglia (미아 파밀리아)

Dates: 2019.05.28–2019.08.11

Venue: Taehangno Dream Art Center 2

Cast: Yi Sŭng-hyŏn, Kim To-bin, Kwŏn Yong-guk, Yu Sŏng-jae, Cho P'ung-rae, An Ch'ang-yong, Hŏ Kyu, Pak Yŏng-su, Pak Kyu-wŏn

Staff: Chang U-sŏng, Yi Hŭi-jun, Pak Hyŏn-suk, Ŏm Ta-hae, Hong Yu-sŏn

24. Sidereus (시데레우스)

Dates: 2019.04.17–2019.06.30

Venue: Chungmu Art Center Black Box

Cast: Ko Yǒng-bin, Chǒng-min, Pak Min-sǒng, Sin Sǒng-min, Chǒng Uk-chin, Sin Chu-hyǒp, Kim Po-jǒng, Na Ha-na

25. Arangga (아랑가)

Dates: 2019.02.01–2019.04.07

Venue: Taehangno TOM 1

Cast: Kang P'il-sǒk, Pak Han-gŭn, Pak Yu-dǒk, An Chae-yǒng, Kim Chi-ch'ŏl, Ch'oe Yǒn-u, Pak Ran-ju, Yi Chǒng-nyŏl, Kim T'ae-han, Yun Sǒk-wŏn, Im Kyu-hyǒng, Yu Tong-hun, Chǒng Chi-hye, Pak In-hye

Staff: Yi Han-mil, Kim Ka-ram, Yi Tae-ung

26. Pan Ko-hŭ-wa Hae-ba-ra-gi Sonyŏn (반 고희와 해바라기 소년)

Dates: 2019.04.24–2019.05.26

Venue: National Museum of Korea Theater Yong

Cast: Yi Sǒk-jun, Song Yong-jin, Yu Che-yun, Yi Chi-hun, Yi Jun-yong, Sim Chae-hyŏn, Yi Han-mil, No Chi-yŏn, Kim Mun-hak, Mun Gap-ju, Im Su-bin, Kim Kwang-il, An Hyŏn-sǒk, Ch'oe Jun-yŏng, Kang Chin-sil, Song Yǒng-hwa, Sŏ Su-min, Kim T'ae-yun, Chang Hyŏn-bin, Yu Chu-yŏl

Staff: Pyŏn Chǒng-ju, Kim Ka-ram, Kim A-ram, Sin Sŏn-ho, Song Chǒng-an

27. Blue Rain (블루레인)

Dates: 2019.08.09–2019.09.15

Venue: Sejong Center for the Performing Arts S Theatre

Cast: Im Pyŏng-gŭn, Pak Yu-dǒk, Kim Chu-ho, Pak Si-wŏn, Yi Ch'ang-hŭi, Yi Chu-gwang, Kim Ryŏ-wŏn, Ch'oe Mi-so, Han Chi-yŏn, Han Yu-ran, Im Kang-sŏng, Cho Hwan-ji

Staff: Ch'u Chǒng-hwa, Hŏ Su-hyŏn

28. Kwang-yŏm Sonata (광염 소나타)

Dates: 2019.04.26–2019.05.12

Venue: COEX Shinhan Card Atrium

Cast: Pak Han-gŭn, Mun T'ae-yu, Ryŏ-uk, Sin Wŏn-ho, Kim Chi-ch'ŏl, Ken, Yi Chi-hun, Yi Sŏn-gŭn

Staff: Kim Chi-ho, Chǒng Min-a, Tami-ro, Pak Chi-hun, Hong Yu-sŏn

29. Sin-gwa Hamkke — Isŭng-p'yŏn (신과 함께_이승편)

Dates: 2019.06.21–2019.06.29

Venue: LG Arts Center

Cast: Ko Ch'ang-sŏk, O Chong-hyŏk, Ch'oe In-hyŏng, Kim Kŏn-hye, Song Mun-sŏn, Pak Sŏk-yong, Yi Yun-u, Ko Mi-gyŏng, Kang Sang-jun, Ko Sŏk-jin, Kim Yong-han, Cho Kŭn-rae, Yi Ŭn-sol

Staff: Kwŏn Ho-sŏng, Han A-rŭm, Min Ch'an-hong, Kim T'ae-hyŏng, Kim Ŭn-yŏng

30. Nabilleora (나빌레라)

Dates: 2019.05.01–2019.05.12

Venue: Seoul Arts Center CJ Towol Theater

Cast: Chŏn Sŏn-gyu, Ch'oe In-hyŏng, Kang Sang-jun, Yun Ŭn-o, Chŏng Yu-hŭi, Kim Paek-hyŏn, Yi Hye-su, Sin Sang-ŏn, Kŭm Sŭng-hun, Kim Yong-han, Yu Kyŏng-a, Yi Ŭn-sol, Chang Tong-hyŏk, Cho Ŭn-jin

Staff: Kwŏn Ho-sŏng, Pak Hae-rim, Sŏ Chae-hyŏng, Yi Kyŏng-hwa, Kim Hyo-ŭn

OPERA AND MUSIC-DRAMA PERFORMANCE CHRONOLOGY, 1948–1964

Pages 20–21 of the 1966 Ŭmak Yŏn'gam (음악연감), from a feature titled "Seventy Years of Music History," contain a section titled "A Twenty-Year Record of Opera Performances"—a chronological record of theatrical music performances staged from 1948 to 1964, beginning with a 1948 production of Verdi's *La Traviata* and continuing through works staged in the early 1960s. This chronology brings together both opera and music-drama productions staged in South Korea within a single record. These pages were shared with the author from the personal archive of Min Kyŏng-ch'an. Reproduced below are scans of the original pages.



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