中國戲曲節 2013
CHINESE OPERA FESTIVAL
20.6-28.7

河北省石家莊市絲弦劇團

Shijiazhuang Sixian Opera Troupe of Hebei

16-18.7.2013

香港大會堂劇院

Theatre, Hong Kong City Hall

康樂及文化事務署主辦
Presented by the Leisure and Cultural Services Department

河北省石家莊市絲弦劇團

Shijiazhuang Sixian Opera Troupe of Hebei

16.7.2013 (星期二 Tue) **7:30pm**

折子戲 Excerpts

《小二姐做夢》、《寇准背靴》、《趕女婿》、《李天保吊孝・哭靈》

Dreaming of Her Future Husband, Kou Zhun with His Boots on His Back

Chasing After the Son-in-law, Li Tianbao Paying His Last Respects* from *A Tearful Mourning

17.7.2013 (星期三 Wed) **7:30pm**

《空印盒》

The Empty Seal Box

18.7.2013 (星期四 Thu) **7:30pm**

《白羅衫》

The White Gauze Robe

演出長約2小時30分鐘 (中場休息15分鐘)

Programme duration is about 2 hours 30 minutes with a 15-minute intermission

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延伸活動 Extension Activities

藝人談:絲弦劇種的淵源與表演和音樂唱腔特色

Artists on Their Art: The Provenance of Sixian Opera and Its Uniqueness in Performance and Vocal Style

15.7.2013 (星期一 Mon) **7:30pm**

香港文化中心行政大樓四樓二號會議室 AC2, Level 4, Administration Building, Hong Kong Cultural Centre

講者:林士朝、邊樹森、張鶴林、于俊仙

Speakers : Lin Shichao, Bian Shusen, Zhang Helin,Yu Junxian

示範:郭鵬、高忠建

Demonstration : Guo Peng, Gao Zhongjian

主持:吳合利

Moderator : Wu Heli

(普通話主講 In Putonghua)

展覽:以技表情－河北絲弦戲

Exhibition: Sixian Opera of Hebei – Actions Speak the Heart

28-31.5.2013 香港文化中心展覽場地 Foyer Exhibition Area, Hong Kong Cultural Centre

5.6-22.7.2013 香港大會堂大堂 Foyer, Hong Kong City Hall

3-28.7.2013 高山劇場大堂 Foyer, Ko Shan Theatre

22-28.7.2013 元朗劇院大堂展覽場地 Exhibition Corner, Yuen Long Theatre

獻辭

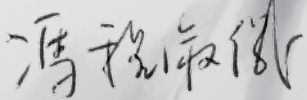
中國傳統文化藝術著重「以藝傳情」。戲曲舞台上聲情並茂的演出，既包含了中國文化的精緻藝術，也是人文精神和情感的寶貴交流。康樂及文化事務署主辦的「中國戲曲節」今年踏入第四屆，舉辦以來得到廣大戲迷及藝術界的認同和肯定，推動着戲曲節穩步向前，實在令我們十分鼓舞。

今年戲曲節精選了八台演出，既有香港觀眾喜愛的粵劇、崑劇及京劇，還有較少甚至從未在港演出的地方劇種，包括浙江婺劇、河北絲弦戲、湖南湘劇及浙江新昌調腔；各劇種展示其獨有的地方藝術特色，為戲曲節呈獻最佳演出陣容和最具代表性的戲碼，實在是難得的舞台盛會。

康文署邀請了香港粵劇名伶羅家英聯同殿堂級粵劇藝術家尤聲普、陳好逑演出新編粵劇《戰宛城》，為今屆戲曲節揭開序幕，幾位名伶充分表現粵劇「以人包戲」的魅力。此外，今年戲曲節更邀請到多位著名國寶級藝術家來港，精湛的演出令人十分期待。除了三十場舞台演出外，戲曲節亦安排了四十多項具豐富內涵的藝術教育及導賞活動，包括研討會、藝術欣賞講座、藝人談、戲曲電影欣賞及展覽等。戲曲節的整體設計務求於演、觀、研三方面，都能與觀眾共享進益。

我衷心感謝來自各地的戲曲大師及優秀藝術家支持和參與「中國戲曲節」的演出。期望戲曲節不斷茁壯成長，繼續為廣大戲迷呈獻優秀卓越的演出。

祝願本屆戲曲節圓滿成功，各位有一個愉快的晚上！



康樂及文化事務署署長**馮程淑儀**

Message

Traditional Chinese arts lay emphasis on "passing passion through art". Brimmed with beautiful singing and personalized acting, traditional Chinese opera displays the finest art of Chinese culture and provides for invaluable exchange of the spirit and sentiments of humanity. In its fourth edition this year, the Chinese Opera Festival presented by the Leisure and Cultural Services Department has been making steady and encouraging strides with the wide support and recognition from opera fans, practitioners and artists alike.

This year's Festival features eight productions. Apart from Cantonese Opera, Kunqu Opera and Peking Opera that are well-loved by the Hong Kong audience, there will also be regional operas such as the Wu Opera of Zhejiang, Sixian Opera of Hebei, Xiang Opera of Hunan and *Diaoqiang* of Xinchang in Zhejiang, which have rarely or never been performed in Hong Kong. The participating opera troupes, each with its indigenous specialties, will present their strongest cast and best repertoires in this theatrical gala.

The opening performance is a new adaptation of the Cantonese Opera *Battle at Wancheng* by the renowned local artiste Law Kar-ying and his stellar partners Yau Sing-po and Chan Ho-kau, who fully demonstrate their consummate artistry and charisma on stage. The Festival also features some of the top-notch artists from the Mainland whose legendary performances are certainly looked forward to. In addition to 30 stage performances, there will be more than 40 arts education and guided appreciation activities, including a symposium, theme talks, meet-the-artist sessions, film screenings and exhibitions. The Festival is designed to enhance the audience's appreciation, interest and knowledge of Chinese opera.

I would like to express my heartfelt thanks to the maestros and virtuosi for their participation in this year's Festival. I look forward to the continued success of the Festival as a platform for presenting excellent performances to Chinese opera enthusiasts.

My best wishes for a successful Festival and an enjoyable evening to you all!

Mrs Betty Fung
Director of Leisure and Cultural Services

河北省石家莊市絲弦劇團
Shijiazhuang Sixian Opera Troupe of Hebei

成立於一九三八年，前身為玉順班和隆順合劇社，曾造就和雲集多位絲弦戲優秀藝術家，如第一代著名藝人「正定紅」劉魁顯、「趙州紅」何鳳祥、「獲鹿紅」王振全、「平山紅」封廣亭，堪稱絲弦劇種「四紅」。第二代著名表演藝術家有王永春、張永甲、劉硯芳、安錄昌、翟英傑、石連秀、袁雪萍等。現今有國家級絲弦劇種傳承人邊樹森、張鶴林、安錄昌及優秀演員于俊仙、張寶英、劉如奪、蔡俊平、張占國、張勇、張淑改等，演員行當齊全。建團以來，曾創作上演了百餘齣作品，其中《空印盒》、《白羅衫》、《寇准背靴》、《趕女婿》等久演不衰，成為經典保留劇目。多年來，劇團獲獎甚豐，並曾得名家程硯秋、李萬春、張庚、任桂林、馬少波等高度評價。

The Shijiazhuang Sixian Opera Troupe of Hebei was set up in 1938. It was formerly the Yushun Troupe and the Longshunhe Drama Society, which had groomed many outstanding artists in the genre, such as the famous four - Liu Kuixian, He Fengxiang, Wang Zhenchuan and Feng Guangting - who made up the first generation of artists. The second generation included Wang Yongchun, Zhang Yongjia, Liu Yanfang, An Luchang, Zhai Yingjie, Shi Lianxiu, Yuan Xueping et al. The current cast consists of the National Level Exponent Bian Shusen, Zhang Helin, An Luchang, and the outstanding actor Yu Junxian, Zhang Baoying, Liu Ruduo, Cai Junping, Zhang Zhanguo, Zhang Yong, Zhang Shugai and others. It has a comprehensive coverage of role types and an impressive cast. Since its founding, it has created and staged over a hundred titles, which include such perennial favourites as *The Empty Seal Box*, *The White Gauze Robe*, *Kou Zhun with His Boots on His Back* and *Chasing After the Son-in-law*. Over the years, the Troupe has won awards galore, as well as the professional praise of virtuosi such as Cheng Yanqiu, Li Wanchun, Zhang Geng, Ren Guilin and Ma Shaobo.

絲弦戲
Sixian Opera

絲弦又名弦索腔、弦子腔等，流行於河北及山西等地，有東、西、南、北、中五路，流行於石家莊一帶的為中路。二〇〇六年列入首批國家級非物質文化遺產。一九三八年，中路絲弦藝人「正定紅」劉魁顯、「獲鹿紅」王振全等成立了玉順班，為河北省石家莊市絲弦劇團的前身。玉順班的成立，使絲弦劇種成為常年演出的班社。劇碼共五百多齣，大部分是傳統戲，也有移植自老調、西調、淮調、晉調、崑曲、京劇、河北梆子等的劇目，中路絲弦代表劇目有《空印盒》、《白羅衫》、《小二姐做夢》、《趕女婿》等。

絲弦戲表演風格熱烈火熾，崇尚以精妙絕技表現人物劇情。除甩髮、水袖、各種台步外，還有耍盤子、耍髯、耍帽翅、耍翎、甩靴、背靴、耍手帕、耍牙、耍鞭、耍碗等等。音樂屬於弦索系統，唱腔以板腔為主，分「官調」和「越調」，有「九腔十八調七十二哼哼」之説，以形容曲牌之繁多和豐富。

Sixian Opera is popular in the region of Hebei and Shanxi. It is divided into five sub-genres, known by the geographical spread, viz. 'East', 'West', 'South', 'North' and 'Middle'. The opera type that is popular in the region of Shijiazhuang belongs to the 'Middle' category. It was inscribed onto the first National List of Intangible Cultural Assets. In 1938, two leading actors of the Middle Sixian Opera – Liu Kuixian and Wang Zhenchuan set up the Yushun Troupe, which was to be the later Shijiazhuang Sixian Opera Troupe of Hebei. The founding of the Yushun Troupe allowed the genre of Sixian Opera to be staged regularly. Its repertory numbers over five hundred, most of which belong to the traditional category, while the others are transplanted from the repertory of other Chinese theatrical genres, such as *Laodiao*, *Xidiao*, *Huaidiao*, *Jindiao*, *Kunqu*, Peking Opera and Hebei Clapper Opera. The best known plays in the Middle Category of Sixian Opera are *The Empty Seal Box*, *The White Gauze Robe*, *Dreaming of Her Future Husband* and *Chasing After the Son-in-law*.

Sixian Opera is distinguished by its fiery earnestness, particularly in character portrayal through a galore of masterly skills: flinging long hair, the flowing long sleeves, various styles of footwork, juggling trays, playing with the beard, spinning the 'wings' of the headgear, and other stunts such as routines with the boots, the handkerchief, the teeth, the whip, the bowl etc. As for the music, it basically uses Chinese strings for accompaniment. The vocal style adopts the *banqiang* in the main, and may be delivered in the 'court style' or the 'yue style'.

以技表情
Actions Speak the Heart

絲弦戲和其它劇種一樣，有程式化的表演，也講究四功五法，其表演手法趨向誇張而生活化。絲弦戲的表演繼承了木偶戲的遺風，以身段動作、面部表情和手指動作等塑造角色形象和刻劃人物，加上運用不同的表演技巧，令絲弦戲保留戲曲程式之餘，亦貼近生活、貼近觀眾，演出甚具趣味。

絲弦大師王永春的經典作品《空印盒》中，劇中主要人物何文秀在丟失皇榜金印後，運用了絲弦獨特的「耍帽翅」技巧，包括單翼上下、雙翼一上一下、前後旋轉等，生動地表現出他為尋找對策冥思苦想、忐忑不安的內心活動。而在何文秀命知府陳堅看管空印盒後，陳堅沾沾自喜，表演形似頑童一般，但發現中計後他又抓耳撓腮，又蹦又跳，甩掉印盒，以表現其心情從得意洋洋到追悔莫及的轉變。何文秀及陳堅這樣誇張的表演技法有如國畫，時而工筆，細膩勾畫；時而寫意，一筆到位，不慍不火，有畫龍點睛之效。

耍髯功 Playing with the beard

Like other Chinese operatic genres, Sixian Opera has its formulaic routines. While it also adheres to the Chinese opera traditions of the 'four skills' (singing, delivery of lines, acting and dancing) and the 'five movement routines' (for the hand, eye, body, foot, and combined coordination), they tend to be more exaggerated in form. A Sixian Opera performance is reminiscent of puppetry, where character portrayal calls for stylized torso movements, facial expressions and even finger movements. In addition to this, the incorporation of stylized performing techniques allows the genre to retain the formulaic system of Chinese traditional theatre and at the same time enhances its plebeian appeal.

To cite an example, in *The Empty Seal Box*, a classic repertoire of Wang Yongchun, a famous virtuoso in Sixian Opera, when He Wenxiu finds out he has lost the official golden seal, he thinks hard to find a way to get out of the predicament. To externalize the thinking process and the emotional turmoil, the actor needs to use the 'headgear wings' and make them move up and down, whether singly or doubly, rotating clockwise and anticlockwise etc. Then when Chen Jian hears He's order that the seal box is now in his hands for safekeeping, Chen congratulates himself for such good fortune and acts like a naughty boy with a toy. Later, when he discovers that he has fallen into He's trap, his expression turns instantly to regret. He scratches his ear and jaw, jumps up and down, and throws the seal box down in total frustration. The acting of the two characters is likened to Chinese painting styles – one in the high realism of *gongbi*, and the other, the sweeping brush strokes of *xieyi*. In both, emotions are expressed with excellent dramatic skills.

耍帽翅 Spinning the 'headgear wings'

特技絕活
Stunts and Masterly Skills

《白羅衫》是王永春的另一套經典劇碼，同樣運用了精彩特技表現人物內心。在〈夜審姚達〉一折中，劇中人姚達發現公案上有十八年前被老太爺徐能打落江中而死的蘇雲之妻的狀紙。姚達忽聽到老爺呼喚，演員此時運用了「耍茶碗」技巧，即用腕力顛起茶碗，使碗口向外倒落在茶盤上，然後用雙手控制，順時針方向傾斜旋轉茶盤，使茶碗沿托盤內緣反向滾動，以表現姚達既想實言作證，又怕因洩露老太爺殺人而遭報復的矛盾心情和驚懼狀態。

其他包含特技的絲弦傳統劇目有《趕女婿》中的吊毛、甩鬚、蹉步、跪步等；《寇准背靴》中的圓場功和連翻背靴技巧、《小二姐做夢》的手絹功和扇子功。這些獨特的表演技法充實了人物形象，帶來很好的戲劇效果。

耍茶碗　Spinning the tea cup

The White Gauze Robe is another classic made famous by Wang Yongchun, a famous virtuoso in Sixian Opera. There are stunts in his performance as an externalization of the character's inner thoughts and feelings. In the section in which Yao Da is tried at night, he discovers that on the Judge's desk, there is a plaint filed regarding the wife of Su Yun, who, he recalls had been killed by his old master, Xu Neng, by pushing her into the river eighteen years ago. So when Yao hears his master calling, he is so flustered that the cup on the tray he holds rolls about. To express this, the actor needs to fling the cup onto the tray and make it roll clockwise several times before turning the tray to make the cup roll in an anticlockwise direction. Yao's dilemma between the urge to tell the truth and the fear of retribution on leaking the old master's treacherous secret of murder is well delineated through this.

Other stunts in Sixian Opera can be seen in many plays in the traditional repertory, such as the headlong flip, flinging the beard, dragging the feet, crouching stance etc. in *Chasing After the Son-in-law*; going round the stage to simulate veering long distances and the several miming acts of carrying the boots in *Kou Zhun with His Boots on His Back*; and the skillful use of the handkerchief and the fan in *Dreaming of Her Future Husband*. These unique dramatizing techniques can flesh up the characters and present them with vividness.

手絹功　Masterly acts of using the handkerchief

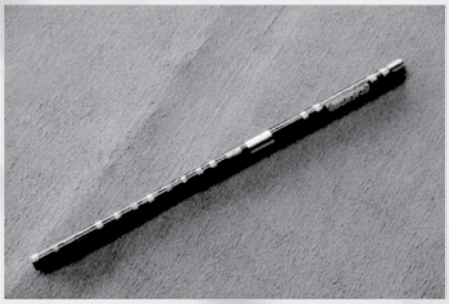
音樂唱腔
Music and Singing

絲弦音樂屬於弦索系統，樂隊的文樂最初多是弦索等彈撥樂器，如土琵琶、三弦、月琴等，後來改用板胡、笛、笙；武樂承襲木偶戲與説唱鼓點外，又吸收了高腔、崑曲、梆子、京劇之長，形成其獨有的音樂風格。

絲弦唱腔以板腔為主，分「官調」和「越調」，唱腔風格獨特，有所謂「拾掇坑塹」，即前段以真聲唱字，後段旋律向上大跳翻高，再用假聲拖腔，旋律順級下行，激越悠揚，慷慨奔放。

絲弦表演藝術家邊樹森在其代表作品《李天保吊孝》中，運用了絲弦的獨特唱腔貫穿全劇。其中〈哭靈〉一折，主人公李天保的一百多句唱腔，幾乎包容了絲弦劇種的所有板式和老一輩絲弦藝人的演唱風格。如「李天保，跪靈堂」一句鎖南枝的唱腔，便借鑿了「絲弦四紅」之一封廣庭在《孫臏下山》的唱腔特色，且結合得恰到好處。一曲「跪靈堂」時激昂如瀑布，時委婉如泉水，精彩動人。

笙 *Sheng*



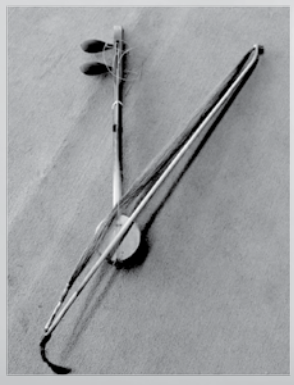
笛子 *Dizi*

三弦 *Sanxian*

The music of Sixian Opera belongs to the *xiansuo* (string) system of Chinese theatre. The early accompanying ensemble for 'civil' plays used plucked strings such as the *tupipa*, *sanxian*, *yueqin* etc., but later it broadened to include the *banhu*, *dizi* and *sheng*. The ensemble for 'military' plays was in the tradition of puppet shows and narrative singing with drum accompaniment. As it assimilated the stylistic traits of *gaoqiang*, *kunqu*, Clapper Opera and Peking Opera, it later came into its own.

The vocal style of Sixian Opera basically adopts the *banqiang* in the main, and may be delivered in the 'court style' or the '*yue* style'. There are numerous set tunes. The unique features include a seamless back-and-forth changing of natural voice and falsetto voice, with the latter section suddenly rising to a very high register. After the second falsetto, the melodic line progressively descends. The moods are high-flung, and emotions are intense.

In *Li Tianbao Paying His Last Respects*, Bian Shusen, the famous artist and exponent of the national theatrical heritage, uses the vocal style unique in Sixian Opera throughout. In the excerpt *A Tearful Mourning*, the core sung passage consists of over a hundred lines, which demonstrate all the patterns unique to the genre as well as the styles of singing of veteran artists of the older generation. The line 'Li Tianbao kneels in the hall of mourning' is typical of the delivery style of Feng Guangting, one of the 'Four Popular Stars' of Sixian Opera, in another play, *Sun Bin Leaving the Training Ground*. The line "kneels in the hall of mourning" is heartrending, with its undulating emotions between high-flung rage and endearing love.



板胡 *Banhu*

嗩吶 *Suona*

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河北省石家莊市絲弦劇團提供
Photos and partial information provided by the
Shijiazhuang Sixian Opera Troupe of Hebei

16.7.2013 (星期二 Tue)

折子戲 Excerpts

《小二姐做夢》 *Dreaming of Her Future Husband*

獨角戲，具曲藝說唱特點，細膩風趣，在唱、做、舞中運用多種表演技藝刻劃母親、哥、嫂、小姑等人物形象，其中以手絹功和扇子功的運用最為精彩。

河南朱家鎮小二姐因遲遲沒人提親而煩惱。某夜忽夢見自己上轎出嫁，炮響鑼鳴，賓客絡繹，心中充滿甜蜜之情。路上，小二姐按捺不住內心激動，偷眼瞧看丈夫；洞房裏，小夫妻相互嬉戲……忽然一覺醒來，原來是美夢一場。

This is a one-actor show that requires the actor to portray various characters such as the protagonist's mother, elder brother and his wife, younger sister of her husband etc. through versatile performing techniques in singing, acting and dancing, especially the masterly acts of using the handkerchief and the fan. The libretto contains the characteristics of *quyi*, or 'sung art', in Chinese performing arts.

Xiao'er of Zhujia Town in Henan is frustrated at not having any marriage proposals. One night, she dreams of getting married and boarding a bridal sedan chair, her heart filled with sweetness amidst booming fireworks, clanking gongs and guests galore. On the way, Xiao'er cannot hold back her excitement and takes a peep at her husband. In the bridal chamber on their wedding night, the young couple cavorts... Suddenly she awakes to find it is all but a dream.

主演 Cast

小二姐：**趙紅麗** Xiao'er : **Zhao Hongli**

《寇准背靴》 *Kou Zhun with His Boots on His Back*

《金鈴記》中的一折。劇中運用絲弦戲的圓場功和背靴技巧，包括拋靴、接靴、吊毛、尋靴、穿靴、背靴等一連串繁難動作，加上詼諧幽默的形體語言，俏皮可愛。

宋朝年間，潘洪誣陷楊家。任堂惠在邊關替六郎一死後，楊延昭偷返汴梁，藏匿楊府後花園地窖中。適逢遼邦將宋王圍困，寇准與八賢王到楊府搬兵，察言觀色後猜六郎未死。夜間，寇准暗隨柴郡主窺探，終發現六郎。世代忠良的楊家又重為國為民捍衛邊疆，保衛國家。

This is an excerpt from The Story of the Golden Bell. There are routines specific to this genre such as 'going round the stage' to suggest covering long distances, and specially choreographed miming acts for this playlet using the boots for comedic effect.

The story takes place during the Song Dynasty. Pan Hong frames a case against the loyal and illustrious Yang clan. After Ren Tanghui dies as Yang Liulang's double at the frontier, Liulang's older brother Yanzhao secretly escapes back to the Capital and hides in a cellar under the back garden of the Yang Residence. At the time the Liao State is laying a siege against the Song Emperor. Kou Zhun and the Eighth Prince visit the Yang's in the hope that they would deploy their army to help. They detect signs that Liulang is still alive. During the night, Kou Zhun follows Liulang's wife, Princess Chai, secretly to check and finds Liulang. The Yang clan, which has been loyal to the court for generations, takes up arms once more to protect the country from invaders.

主演 Cast

寇 准：**王會英** Kou Zhun : **Wang Huiying** 柴郡主：**蔡俊平** Princess Chai : **Cai Junping**

- 中場休息15分鐘 Intermission of 15 minutes -

《趕女婿》 *Chasing After the Son-in-law*

絲弦傳統劇目，又名《玉棋子》，為小生、小旦、老生、老旦及青衣行當並重的群戲。黃家母子冒著狂風暴雨逃走，上淋下滑，前撲後跌，蘇章夫婦拼命追趕的情節時，演員使用吊毛、甩鬚、蹉步、跪步等技巧，有效表現出驚慌焦急的心情。

周朝鎮國大將軍黃甫君被奸臣所害，兒子天壽偕母親逃奔岳父蘇章家，蘇收留他們，並為女兒蘇玲完婚。婚後同遊花園，夫妻因欒棋而爭執，終令天壽與母親逃出蘇府。蘇章夫婦與女兒聞訊追至荒郊，各訓子女後，言歸於好。

This playlet, also known as *The Jade Chess Set*, is from the traditional repertory of Sixian Opera. It has a comprehensive cast of *xiaosheng* (civil young male), *xiaodan* (young female), *laosheng* (old man), *laodan* (old woman) and *qingyi* (virtuous female) roles. The most compelling part of the story is when the Huang mother and son leave the Su's Residence in a thunderstorm and the Su's are in hot purchase. The actors need to engage in acrobatic stunts such as the 'headlong flip', 'dragging the feet', 'crouching stance' etc. to convey the anxiety and fear in them.

Wang Fujun, the Imperial Marshall of the Zhou Court, is framed by a villainous courtier. His son Tianshou escapes to his future father-in-law Su Zhang's home with his mother. Su offers them refuge and marries his daughter Ling to Tianshou. One day during a visit to the garden, the couple has an argument over chess, resulting in Tianshou and his mother running away from the Su Residence. On hearing this, Su Zhang, his wife and his daughter chase after the two well into the countryside. The young couple make up after being lectured upon by the respective parents.

主演 Cast

蘇　章：**張　勇**	Su Zhang	: **Zhang Yong**
蘇　母：**路惠娟**	Mrs. Su	: **Lu Huijuan**
黃夫人：**張寶英**	Lady Huang	: **Zhang Baoying**
蘇　玲：**蔡俊平**	Su Ling	: **Cai Junping**
黃天壽：**張淑改**	Huang Tianshou	: **Zhang Shugai**
丫　環：**范麗娟**	Maid	: **Fan Lijuan**
書　童：**張　玉**	Page Boy	: **Zhang Yu**

《李天保吊孝 • 哭靈》 *Li Tianbao Paying His Last Respects* from *A Tearful Mourning*

屬絲弦劇種為數不多的喜劇劇碼，運用了具地方風格和生活特色的唱腔。此折核心唱段的百多句唱詞，幾乎包容了絲弦劇種的所有板式和老一輩絲弦藝人的演唱風格。

書生李天保自幼父母雙亡，家中失火後投奔舅父家中度日，並欲與幼時訂婚的張鳳姐完婚。不料鳳姐父母嫌貧愛富，謊稱鳳姐暴病身亡。天保聞訊大悲，欲往張家吊唁；張忠實與妹張愛蓮定下靈棚之計，欲矇騙之。天保吊孝時，靈棚之計敗露，張家兄妹為錢財反目，張愛蓮替天保上告公堂。唇槍舌劍後，張忠實一半的財產分予鳳姐與天保，兩人並當堂完婚。

This is the prized repertoire of Bian Shusen, the famous artist and exponent of the national theatrical heritage, Sixian Opera. It is one of the few comedies in the Sixian genre, threaded through by the vernacular vocal style of singing. In *A Tearful Mourning*, the core sung passage consists of over a hundred lines, which need to be delivered with varying patterns, a stylistic touch, the undulating emotions etc.

Scholar Li Tianbao was orphaned at a young age, and when his home is burnt down, he finds refuge at his maternal uncle's home with the wish to marry Zhang Fengjie, his long-betrothed cousin. Fengjie's parents snub him for being poor and lie to him that she has died from a sudden illness. On hearing the news, Tianbao is devastated and wants to pay his respects at the Zhang family home. But actually Zhang Zhongshi and his sister Ailian have hatched a plot to hoodwink Tianbao with a mourning altar. When Tianbao pays his respects at the altar, the plot misfires. The Zhang brother and sister quarrel over money, and the latter takes the case to court on Tianbao's behalf. After a heated debate, half of Zhongshi's assets go to Fengjie and Tianbao, who complete their wedding rites on the spot.

主演 Cast

李天保：**邊樹森**　　小　郎：**張　玉**　　Li Tianbao : **Bian Shusen**　　Xiao Lang : **Zhang Yu**

17.7.2013 (星期三 Wed)

《空印盒》 *The Empty Seal Box*

絲弦大師王永春的經典作品。何文秀在丟失皇榜金印後，運用耍帽翅技巧，包括單翼上下，雙翼一上一下，前後旋轉等，生動地表現出劇中人為尋對策冥思苦想的心情。陳堅看管空印盒時的誇張表演技法有如國畫，有畫龍點睛之效。

第一場 **設伏**
杭州知府陳堅接京城公文，得知八府巡按到此私訪，怕自己貪贓枉法事敗露，便與水賊孫龍密謀，欲劫殺鐵面無私的巡按何文秀。

第二場 **渡江**
年輕氣傲的巡按何文秀，與僕人周能巧裝改扮，到杭州私訪前任巡按王大人被害一案。行至三江渡口，遇水賊孫龍險些被看出破綻。周能巧用言語與其周旋，主僕二人得以渡江。

第三場 **私訪**
何文秀與周能分頭查訪，不料竟來到了孫龍家，他借算命查出了孫龍強霸李月英成親的罪證和殺害王大人的真相。這時，孫龍回來，李月英助何文秀得以脫險。

第四場 **失印**
知府陳堅聞知何文秀已到杭州並微服私訪，下令大小客棧不得留宿。無奈之下，何文秀與周能夜宿煙花院。不慎，將隨身所帶金印丟失。

第五場 **尋印**
主僕二人返回煙花院尋找，卻未找到金印。此時，周能又生一計，讓何文秀更衣暫落察院，再想良策。

- 中場休息 15 分鐘 -

第六場 **借兵**
陳堅得知巡按已落察院，怒斥孫龍無能。鴇兒趕來，將何文秀遺失金印送給陳堅。陳堅得印後，帶兵直奔察院。

第七場 **拒參**
陳堅到來，何文秀膽戰心驚，只好出示白牌拒參。

第八場 **定計**
僕人周能足智多謀，再次幫何文秀準確分析案情，穩心求計，終於想出了奪印之計。

第九場 **獲印**
何文秀採用周能空印盒之計，金印失而復得。何文秀萬分感激，跪拜僕人周能。

第十場 **除害**
何文秀歷經艱險，查明王大人被害一案，最終將陳堅、孫龍繩之以法，為民除害。

This is a classic repertoire of Wang Yongchun, a famous virtuoso in Sixian Opera. In the story, when He Wenxiu finds out he has lost the official golden seal, he thinks hard to find a way to get out of the predicament. To externalize the thinking process and the emotional turmoil, the actor needs to use the 'headgear wings' and make them move up and down, whether singly or doubly, rotating clockwise and anticlockwise etc. As for the actor playing Chen Jian the local magistrate, he needs to depict, at times subtle and at times exaggerated, his feelings when he has the empty seal box in his hand. The acting is likened to Chinese painting styles conveying emotions with excellent control.

Scene One ***The Ambush***
Chen Jian, magistrate of Hangzhou, is notified of the arrival of the Imperial Commissioner. Fearful that his corrupt deeds would be exposed, he orders the pirate, Sun Long, to assassinate the commissioner, He Wenxiu, who is famous for being meticulous and incorruptible.

Scene Two ***At the Mooring***
As a young official, He Wenxiu is smugly pleased with his precocious fame. He travels incognito with his servant, Zhou Neng, to Hangzhou to investigate the murder of the former Magistrate Wang. They reach the mooring where the three rivers meet, and are nearly discovered by Sun Long, the pirate. The duo escapes unscathed thanks to the quick wit of Zhou.

Scene Three ***Investigating Incognito***
He Wenxiu and Zhou Neng decide to conduct their investigation separately. He inadvertently arrives at Sun Long's home. In his disguise as a fortune-teller, he finds out that a woman at Sun's place, Li Yueying, has been abducted by Sun and forced into marriage.He also knows the truth about the murder of Magistrate Wang. Just then, Sun returns home. He manages to escape with the help of Li.

Scene Four ***Losing the Golden Seal***
The secret mission of He Wenxiu is leaked out to Chen Jian, who orders all inns not to take in guests, so He and Zhou can only find a brothel to stay. They leave behind the golden seal of office by mistake.

Scene Five ***Searching for the Seal***
He Wenxiu and Zhou Neng return to the brothel to look for the seal but in vain. The resourceful Zhou quickly thinks up another plan – He would change into his official robe and formally take up residence at the Commissioner's House.

- Intermission of 15 minutes -

Scene Six ***The Raid***
On hearing that the Commissioner has safely settled at the Commissioner's House, Chen Jian is furious, blaming Sun for his incompetence. Just then the pimp arrives and hands over the golden seal that He Wenxiu has lost. Armed with that, Chen takes his men and goes straight to the Commissioner's House.

Scene Seven ***Rejecting Petitioners***
On hearing of Chen Jian's impending arrival, He Wenxiu is frightened out of his wits. He can only stall by closing the door and hangs out a white board that announces he is not receiving any petitioners.

Scene Eight ***The Ruse***
Zhou Neng comes to his master's rescue again. He helps him analyze the case and the situation, and thinks up another plan to thwart Chen and get back the seal.

Scene Nine ***Recovering the Seal***
Using Zhou Neng's 'empty seal box' plot, He Wenxiu tricks Chen Jian and recoups the seal. He is so grateful that he kneels in front of his servant to thank him for saving him from demise.

Scene Ten ***Justice Done***
After overcoming the obstacles, He Wenxiu gets to the bottom of the case of the murdered Magistrate Wang, and brings Chen Jian and Sun Long to justice.

主演 Cast

何文秀：**張淑改**	He Wenxiu	: **Zhang Shugai**
周　能：**張占國**	Zhou Neng	: **Zhang Zhanguo**
李月英：**張寶英**	Li Yueying	: **Zhang Baoying**
陳　堅：**馬新義**	Chen Jian	: **Ma Xinyi**
孫　龍：**劉如奪**	Sun Long	: **Liu Ruduo**
鴇　兒：**范麗娟**	Pimp	: **Fan Lijuan**
小院子：**馬寶軍**	Housekeeper	: **Ma Baojun**

18.7.2013 (星期四 Thu)

《白羅衫》 *The White Gauze Robe*

絲弦大師王永春另一經典之作，劇情峰迴路轉，戲味濃郁。其中〈夜審姚達〉為全劇高潮，演員運用耍茶碗技巧，以表現姚達既想實言作證，又怕因洩露老太爺殺人而遭報復的矛盾心情和驚懼狀態。

序　幕 **別家上任**
新任蘭溪縣教諭的涿州蘇雲，辭別母親攜懷孕妻子鄭淑英趕赴蘭溪上任。

第一場 **錢塘遇害**
蘇雲夫婦途經錢塘江，遇水賊徐能和刁二，二賊將蘇雲害死江中，又將鄭淑英搶進徐府。

第二場 **產子分衫**
徐府奴僕姚達，生性善良，趁徐能狂歡之時，偷偷放走了蘇雲妻鄭淑英。鄭淑英逃至江邊後產下一子，無奈將子交予姚達代為撫養，並留下半幅羅衫為母子相見憑證。徐能聽從刁二蠱惑，將此嬰霸為己有。

第三場 **離家赴試**
十八年後，取名徐繼祖的嬰兒已長大成人，他說服了徐能與姚達一同進京赴試。

第四場 **借水叙舊**
主僕二人行至涿州，徐繼祖口渴借水巧遇自己年邁祖母。姚達一語雙關，與蘇母敍談，證實了往事，又得到當年所留羅衫，為日後徐繼祖認祖歸宗的憑證。

第五場 **殺刁**
徐能怕十八年前殺害蘇雲之事敗露，將刁二殺死滅口。

- 中場休息 15 分鐘 -

第六場 **公堂**
徐繼祖皇榜得中，出巡江南。公堂之上，遇到出家的鄭淑英告狀。鄭淑英指認徐能就是十八年前殺夫的仇人，徐繼祖不信並將鄭淑英關進南監。

第七場 **夜審姚達**
徐繼祖被公堂之事攪亂了思緒，反復查閱卷宗，又覺蹊蹺，並發現徐能、姚達二人神情慌張，決定夜審姚達。姚達發現徐繼祖為官正直按律斷案，終將十八年前徐能殺人奪子的罪行一一講明。

尾　聲 **合衫除霸**
徐繼祖剷除惡霸徐能，為民除害。失落十八年的羅衫終得合衫，母子團聚。

This is another classic made famous by Wang Yongchun of Sixian fame. The twists and turns in the plot make this a highly compelling piece of drama. The section in which Yao Da is tried at night is the climax of the story, and the actor playing this faithful old servant needs to perform the masterly act of 'spinning the tea cup'. Yao's dilemma between the urge to tell the truth and the fear of retribution on leaking the old master's treacherous secret of murder is well delineated through this.

Prologue ***Leaving Home to Report for Duty***
Su Yun is newly appointed to an official post in Lanxi, so he and his pregnant wife, Zheng Shuying, take leave of his mother and set off.

Scene One ***Murder by the Qiantang River***
The couple passes by Qiantang River and is sacked by the pirates, Xu Neng and Diao Er. Su Yun is killed and thrown into the river, while Zheng Shuying is abducted and taken to Xu's home.

Scene Two ***Giving Birth and Leaving Half of the Gauze Robe as Proof***
A servant in Xu Neng 's home, Yao Da, is a good and kind man. When Xu is celebrating, he seizes the opportunity and frees Zheng Shuying. She manages to escape only to the bank of the river, where she gives birth to a son. She entrusts the baby boy to Yao and tears off half of her gauze robe, gives it to Yao for safekeeping on behalf of the baby as the proof of their blood relation in future. Xu accepts Diao Er's treacherous advice and forcibly takes the baby, naming him Xu Jizu.

Scene Three ***Going to Attend the Civil Examination***
Eighteen years later, Xu Jizu is already grown. He succeeds in persuading Xu Neng to let Yao Da to go with him to the capital where he is going to sit for the civil examination.

Scene Four ***Reunited with his Grandmother***
The boy and his old servant arrive at the place where his birth father used to live. He asks for water to quench his thirst, and happens to meet his grandmother. Yao Da talks to the old lady, and soon confirms his suspicion through talking in innuendos. He also obtains from her the remaining part of the gauze robe that Zhang Shuying tore. It is going to be the proof Xu Jizu needs to be reunited to his birth family.

Scene Five ***Silencing Diao Forever***
Xu Neng, fearing that the homicide case eighteen years ago would be leaked, kills Diao Er.

- Intermission of 15 minutes -

Scene Six ***Holding Court***
Xu Jizu plucks the laurels in the imperial examination and is appointed Imperial Commissioner of Jiangnan. On his inspection tour, he gets a complaint filed by Zhang Shuying, who has become a nun. She testifies that Xu Neng was the murderer of her husband eighteen years ago. But Jizu refuses to believe her and puts her in prison.

Scene Seven ***Trial of Yao Da at Night***
Xu Jizu finds he is uneasy over Zhang Shuying's case, so he goes back to the documents she filed. He also thinks Xu Neng and Yao Da look suspiciously distraught, so he immediately sets up a trial of Yao in the night. Now convinced that Jizu is a righteous judge, Yao reveals the crimes that Xu committed eighteen years ago.

Epiloguet ***Matching the Gauze Robe and Purging the Evil-doer***
Xu Jizu metes out justice, has Xu Neng executed, and reunites with his mother. The long separated parts of the gauze robe are now in one piece.

主演 Cast

姚　達：**張鶴林**（〈夜審姚達〉）、**張占國**
徐繼祖：**于俊仙**（〈夜審姚達〉）、**張　玉**
鄭淑英：**張寶英**
徐　能：**劉如奪**
刁　二：**高文卯**
蘇　母：**李鳳雲**
蘇　雲：**張　傑**

Yao Da : **Zhang Helin** *(Trial of Yao Da at Night)*, **Zhang Zhanguo**
Xu Jizu : **Yu Junxian** *(Trial of Yao Da at Night)*, **Zhang Yu**
Zheng Shuying : **Zhang Baoying**
Xu Neng : **Liu Ruduo**
Diao Er : **Gao Wenmao**
Su Yun's Mother : **Li Fengyun**
Su Yun : **Zhang Jie**

主要演員 Performers

邊樹森 Bian Shusen

國家一級演員，國家級非物質文化遺產石家莊絲弦傳承人。曾先後師從絲弦「四大鬚生」之一「平山紅」封廣亭、王永春等，橫跨小生、老生行當，演唱剛柔相濟，以情傳聲、以情帶聲、聲情並茂，被尊為「邊派」。代表作有《李天保吊孝》、《劉墉下南京》、《金殿鍘子》、《鍘太師》等。

Bian Shusen is a National Class One Performer and a representative exponent of Sixian Opera, a genre inscribed as an Intangible Cultural Heritage of China at National Level. He trained in the *susheng* (bearded male roles) under Feng Guangting, one of the 'Four Great Actors in Bearded Roles', and Wang Yongchun. His repertoire spans *xiaosheng* (young civil male) and *laosheng* (old male) roles, and his singing styles cover both the robust and the gentle. His adept use of his voice to express emotions has made him the forerunner of a stylistic school known by his surname, the Bian School. He has a rich repertoire of well-known works to his name. His representative works include *Li Tianbao Paying His Last Respects*.

張鶴林 Zhang Helin

國家一級演員，國家級非物質文化遺產石家莊絲弦傳承人。出身於梨園世家，自幼隨父學戲，十二歲在《桃山洞》、《羅通掃北》等戲中擔當主角。曾向絲弦大師封廣亭、王永春學藝，頗得真傳。其唱腔圓潤感人，動作表演規範創新，代表作有《調寇》、《白羅衫》、《空印盒》、《文王訪賢》等。

Zhang Helin is a National Class One Performer and a representative exponent of Sixian Opera, a genre inscribed as an Intangible Cultural Heritage of China at National Level. He was born into a family of actors. He first received his operatic training under his father. At twelve he was already performing as lead actor in several plays. As a mentee of two maestros in Sixian Opera, Feng Guangting and Wang Yongchun, he is recognized to be the true exponent of their artistry. He sings with rounded, rich tones that can touch the audience's heart. As for action stunts, he is known to choreograph with creativity. His representative works include *The White Gauze Robe, The Empty Seal Box, Chasing After the Son-in-law*.

于俊仙 Yu Junxian

國家二級演員。十一歲開始學藝演戲，主工小生，曾得絲弦大師王永春親授，並拜晉劇表演藝術家郭鳳英為師。其嗓音宏亮、吐字清晰、表演細膩、風格獨特。代表劇碼有《空印盒》、《白羅衫》、《趕女婿》、《調寇》等。

Yu Junxian is a National Class Two Performer. She started her career in Sixian Opera at the age of eleven. She specializes in *xiaosheng* (young civil male roles), and was coached by the famous artist of Sixian, Wang Yongchun. She was also a mentee of the Jin Opera artist, Guo Fengying. She is endowed with a sonorous voice, sings with a broad range and clear diction, has a handsome stage persona, and performs with insight and distinct character. Her representative works are *The Empty Seal Box, The White Gauze Robe* and *Chasing After the Son-in-law*.

張寶英 Zhang Baoying

國家一級演員，曾獲上海白玉蘭戲劇表演藝術主角獎、中國戲曲紅梅獎大賽紅梅大獎、河北省戲劇節優秀表演獎、河北省紅梅大賽選拔賽特等獎等。代表劇目包括《空印盒》、《白羅衫》、《紅豆曲》、《白蛇傳》等。

Zhang Baoying is a National Class One Performer. She has won many awards, including the Best Lead Actor at the Shanghai Magnolia Awards for Chinese Theatre – Performing Arts, the 'Red Prunus' Prize for Chinese Traditional Theatre, an Outstanding Performance Award at the Hebei Theatre Festival, an Excellence Award at the 'Red Prunus' Tournament of Hebei. Her representative works are *The Empty Seal Box, The White Gauze Robe* and *The Legend of the White Snake*.

劉如奪 Liu Ruduo

國家一級演員，著名京劇表演藝術家奚延宏親傳弟子。曾獲中國戲曲紅梅大賽銀獎、中國戲曲紅梅大賽河北賽區特等獎、河北省戲劇節優秀表演獎。代表劇碼有《白羅衫》、《空印盒》、《錘馗》、《古城會》等。

Liu Ruduo is a National Class One Performer and is the mentee of Xi Yanhong, a famous Peking Opera artist. He won a Silver Award at the 'Red Prunus' Chinese Traditional Theatre, an Excellence Award at the 'Red Prunus' Chinese Traditional Theatre Competition – Hebei Tournament, an Outstanding Performance Award at the Hebei Theatre Festival. The representative works are *The White Gauze Robe, The Empty Seal Box* and *Zhong Kui*.

蔡俊平 Cai Junping

國家一級演員，曾獲全國地方戲精品折子戲青年演員大獎賽表演獎、河北省戲劇節表演獎、河北省戲劇百花獎表演一等獎。代表劇碼有《寇准背靴》、《狀元媒》、《五女拜壽》等。

Cai Junping is a National Class One Performer and won a Performance Award at the National Young Actors' Grand Prix in Excerpts from Gems of Regional Opera, a Performance Award at the Hebei Theatre Festival, a Class One Award for Performance at the 'Hundred Flowers' Award for Theatre of Hebei. The representative works are *Kou Zhun with His Boots on His Back*, *The Number One Scholar as the Matchmaker*, *Five Daughters Offer Their Birthday Greetings*.

張占國 Zhang Zhanguo

國家二級演員，曾獲中國戲曲紅梅大賽金獎、河北省戲劇節優秀表演獎。代表劇碼有《白羅衫》、《空印盒》、《趕女婿》等。

Zhang Zhanguo is a National Class Two Performer and won a Gold Award at the 'Red Prunus' Chinese Traditional Theatre, an Outstanding Performance Award at the Hebei Theatre Festival. His representative works include *The White Gauze Robe, The Empty Seal Box* and *Chasing After the Son-in-law*.

張勇 Zhang Yong

國家二級演員，曾獲中國戲曲紅梅大賽河北賽區特等獎、河北省戲劇節優秀表演獎等。代表劇碼有《武成王》、《三岔口》、《孫安動本》等。

Zhang Yong is a National Class Two Performer and won an Excellence Award at the 'Red Prunus' Chinese Traditional Theatre Competition – Hebei Tournament, an Outstanding Performance Award at the Hebei Theatre Festival. His representative works include *The Crossroad*.

張淑改 Zhang Shugai

國家二級演員，曾獲河北省戲劇節表演獎、河北省戲劇紅梅大賽金獎、石家莊戲劇節一等獎。代表劇碼有《空印盒》、《白羅衫》、《調寇》、《小宴》等。

Zhang Shugai is a National Class Two Performer. She won a Performance Award at the Hebei Theatre Festival, a Gold Award at the Hebei 'Red Prunus' Competition for Theatre and a Class One Award at the Shijiazhuang Theatre Festival. Her representative works are *The Empty Seal Box, The White Gauze Robe*.

趙紅麗 Zhao Hongli

國家二級演員，曾獲中國戲曲紅梅大賽河北賽區特等獎、燕趙紅梅青年匯演一等獎、河北省戲劇節表演獎。代表劇碼有《小二姐做夢》、《打神告廟》、《劈棺》等。

Zhao Hongli is National Class Two Performer and won an Excellence Award at the 'Red Prunus' Chinese Traditional Theatre Competition – Hebei Tournament, a Class One Award at the Yan-Zhao 'Red Prunus' Competition of Hebei, a Performance Award at the Hebei Theatre Festival. Her representative works include *Dreaming of Her Future Husband*.

王會英 Wang Huiying

絲弦表演藝術家邊樹森入室弟子，又得絲弦表演藝術家安錄昌親授《寇准背靴》。曾獲河北省戲劇節優秀表演獎、中國戲曲紅梅大賽金獎、中國戲曲紅梅大賽河北賽區大獎。代表劇碼有《李天保吊孝》、《文王訪賢》、《寇准背靴》等。

Wang Huiying is the disciple of Sixian Opera artist Bian Shusen. He also received coaching from Sixian Opera artist An Luchang in the repertoire of *Kou Zhun with His Boots on His Back*. He is the winner of an Outstanding Performance Award at the Hebei Theatre Festival, a Gold Award at the 'Red Prunus' Chinese Traditional Theatre, a Grand Prize at the 'Red Prunus' Chinese Traditional Theatre Competition – Hebei Tournament. His representative works are *Li Tianbao Paying His Last Respects, Kou Zhun with His Boots on His Back*.

張玉 Zhang Yu

畢業於石家莊市藝術學校，師從絲弦表演藝術家于俊仙，工小生。曾於《白羅衫》、《空印盒》中擔任主要角色。曾獲河北省青年折子戲匯演優秀新人獎。

Zhang Yu trained at the Shijiazhuang Art School under the famous artist of Sixian Opera, Yu Junxian, with a specialism in *xiaosheng*. She plays important roles at *The White Gauze Robe* and *The Empty Seal Box*. She won an Outstanding Young Actor Award at the Hebei Young Actors' Prix in Excerpts.

張建明 Zhang Jianming **司鼓 Drum**

國家二級伴奏員，曾榮獲洪生杯紅梅大賽金獎、第七、八屆河北省戲劇節優秀伴奏獎。

Zhang is a National Class Two Accompanist and a winner of a Gold Award at the 'Hongsheng Cup' Red Plum Competition, and an Outstanding Accompanist Award at the 7th and 8th Hebei Theatre Festivals.

高忠建 Gao Zhongjian **司琴 *Banhu***

劇團專業琴師，曾榮獲河北省洪生杯紅梅大賽大獎、全國紅梅大賽金獎，第七、八屆河北省戲劇節優秀伴奏獎。

Gao is a professional *banhu* player with the Shijiazhuang Sixian Theatre Troupe of Hebei, a winner of the Grand Prix at the 'Hongsheng Cup' Red Plum Competition of Hebei, a Gold Award at the All China Red Plum Competition, and an Outstanding Accompanist Award at the 7th and 8th Hebei Theatre Festivals.

河北省石家莊市絲弦劇團赴港演出人員
Shijiazhuang Sixian Opera Troupe of Hebei – Production Team

總監製：李耀峰、李波

總策劃：張光輝、杜學瑜、賈志勇
馮海燕、吳合利

策　劃：劉曉剛、劉如奪、高文卯、麼旭輝

藝術總監：賈志勇

復排導演：李憲法

舞台總監：劉如奪

宣　傳：蘆彥堂、王慧恩

製作人：吳合利

出品人：杜學瑜

演　員：
邊樹森、張鶴林、于俊仙、張寶英
劉如奪、蔡俊平、張占國、張　勇
張淑改、高文卯、李鳳雲、范麗娟
趙紅麗、路惠娟、王會英、馬新義
馬寶軍、張　傑、張　玉

樂　隊：
張建明、高忠建、馮德林、林士朝
祁小剛、郝　權、郭　錳、何　陽
尚文平、楊會欣、張　鵬、韓冷雪
陳雨進、劉嘉偉

舞台隊：
仲進忠、郭小軍、龐彥兵、徐廣永
王會平、秦英明、吳章江、邢建廣

統籌：香港聯藝機構有限公司
Co-ordinator : H.K United Arts Entertainment Co. Ltd

Executive Producers : Li Yaofeng , Li Bo

Executive Coordinators : Zhang Guanghui, Du Xueyu, Jia Zhiyong,
Feng Haiyan, Wu Heli

Production Coordinators : Liu Xiaogang, Liu Ruduo, Gao Wenmao, Me Xuhui

Artistic Director : Jia Zhiyong

Rehearsal Director : Li Xianfa

Stage Manager : Liu Ruduo

Publicity : Lu Yantang ,Wang Huien

Producer : Wu Heli

Publisher : Du Xueyu

Cast :
Bian Shushen ,Zhang Helin, Yu Junxian, Zhang Baoying,
Liu Ruduo, Cai Junping, Zhang zhanguo, Zhang Yong,
Zhang Shugai, Gao Wenmao, Li Fengyun, Fan Lijuan,
Zhao Hongli, Lu Huijuan, Wang Huiying, Ma Xinyi,
Ma Baojun, Zhang Jie, Zhang Yu

Musicians :
Zhang Jianming, Gao Zhongjian, Feng Delin, Lin Shichao,
Qi Xiaogang, Hao Quan, Guo Meng, He Yang,
Shang Wenping, Yang Huixin, Zhang Peng, Han Lengxue,
Chen Yujin, Liu Jiawei

Stage Art Team :
Zhong Jinzhong, Deng Xiaojun, Pang Yanbing, Xu Guangyong ,
Wang Huiping, Qin Yingming ,Wu Zhangjiang, Xing Jianguang