

4.6~21.7 2010
CHINESE OPERA FESTIVAL

中國戲曲節

節目表
Programme Calendar

開幕節目 北京京劇院 — 程韻綿長	Opening Performance Peking Opera Theatre of Beijing – <i>The Legacy of Cheng Yanqiu</i>	4-6/6 5/6	7:30pm 2:30pm	HKCC/GT
廣東潮劇院二團與 香港新韓江潮劇團	Guangdong Chiu Chow Opera Theatre Number Two Troupe and Hong Kong Sun Hon Kwong Chiu Chow Opera Troupe	4-5/6 6/6	7:30pm	SWCC/TH TWTH/A
紹興小百花越劇團 — 經典越劇名家薈萃	Xiaobaihua Yue Opera Troupe of Shaoxing – <i>A Virtuoso Showcase of Yue Opera Classics</i>	11-12/6 12/6 13/6	7:30pm 2:30pm 7:30pm	HKCC/GT TWTH/A
全國優秀青年崑劇演員 藝術展演	Showcase of Outstanding Young Performers in Kunqu Opera	22-24/6	7:30pm	HKCH/CH
成都市川劇院	Sichuan Opera Theatre of Chengdu	25/6 26/6	7:30pm	KST/TH HKCH/CH
福建省經聲劇團莆仙戲	Puxian Opera by the Lisheng Opera Troupe of Fujian	27/6 28-29/6	7:30pm	TWTH/A HKCH/TH
廣東省陸豐市正字戲劇團	Zhengzi Opera Troupe of Lufeng City of Guangdong	2/7 3/7 4/7	7:30pm	KST/TH TMTH/A STTH/A
廣東音樂曲藝團 — 粵韻飄香	Cantonese Music and Song Art Troupe – <i>Poignant Tunes</i>	3/7 4/7 5-6/7	7:30pm	HKPU/CCST YLT/A KST/TH
漢風粵劇研究院 — 新編粵劇《遺恨長生殿》	Hon Fung Cantonese Opera Institute – A New Cantonese Opera <i>Eternal Lament at the Palace of Eternal Life</i>	16-18/7	7:30pm	KTT/A
京崑劇場與河北省京劇院 — 玲瓏宛轉若天成	Jingkun Theatre and Peking Opera Theatre of Hebei – <i>Three Stars in Peking Opera</i>	20-21/7	7:30pm	KTT/A

查詢 Enquiries : 2268 7325 www.lcsd.gov.hk/cp 留座 Reservations : 2734 9009 www.urbtix.hk

HKCC/GT	香港文化中心大劇院	Grand Theatre, Hong Kong Cultural Centre
KST/TH	高山劇場劇院	Theatre, Ko Shan Theatre
HKPU/CCST	香港理工大學蔣震劇院	Chiang Chen Studio Theatre, The Hong Kong Polytechnic University
KTT/A	葵青劇院演藝廳	Auditorium, Kwai Tsing Theatre
TWTH/A	荃灣大會堂演奏廳	Auditorium, Tsuen Wan Town Hall
TMTH/A	屯門大會堂演奏廳	Auditorium, Tuen Mun Town Hall
YLT/A	元朗劇院演藝廳	Auditorium, Yuen Long Theatre
STTH/A	沙田大會堂演奏廳	Auditorium, Sha Tin Town Hall
HKCH/CH	香港大會堂音樂廳	Concert Hall, Hong Kong City Hall
HKCH/TH	香港大會堂劇院	Theatre, Hong Kong City Hall
SWCC/TH	上環文娛中心劇院	Theatre, Sheung Wan Civic Centre



Guangdong Chiu Chow Opera Theatre Number Two Troupe
and Hong Kong Sun Hon Kwong Chiu Chow Opera Troupe

廣東潮劇院二團
與
香港新韓江潮劇團



中國戲曲節
CHINESE OPERA FESTIVAL
2010 節
4.6~21.7

4 - 5.6.2010
(星期五至六 Fri-Sat)

上環文娛中心劇院
Theatre, Sheung Wan Civic Centre

6.6.2010
(星期日 Sun)

荃灣大會堂演奏廳
Auditorium, Tsuen Wan Town Hall



各位觀眾：

為求令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在節目進行期間，請關掉鬧錶、無線電話及傳呼機之響鬧裝置。多謝各位合作。

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the theatre. Please ensure that your alarm watches, wireless telephones and pagers are switched off during the performances. Thank you for your co-operation.

文化節目組

節目統籌

李明珍 (高級經理)

劉少梅 (經理)

周偉東 (節目助理)

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場刊回收 Recycling of House Programme

閣下若不準備保留本節目場刊，請於終場離去前把場刊留在座位，或交回入口處的回收箱，以便循環使用。

If you do not wish to keep this house programme, please leave it on the seat or put it in the collection box at the admission point after the performance for recycling arrangement.

有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：www.lcsd.gov.hk/CE/Event/artist/indexc.html

Please visit the following website for information related to application for programme presentation / sponsorship by the Leisure and Cultural Services Department: www.lcsd.gov.hk/CE/Event/artist/index.html

本節目的內容並不反映康樂及文化事務署的意見

The content of this programme does not represent the views of the Leisure and Cultural Services Department

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4.6.2010 (星期五 Fri) 7:30pm

折子戲 Excerpts —

《鬧開封》、《遊園》、《三官廟》、《鬧釵》

Wreaking Havoc in Kaifeng, Wandering in the Garden, The Incident at the Temple of Three Gods, A Misunderstanding Caused by a Hairpin

5.6.2010 (星期六 Sat) 7:30pm

折子戲 Excerpts —

《擲嬌媚》 *A Fairy Who Gets Hit by a Coin*

長劇 Full length production

《四告狀》 *Filing Four Petitions*

上環文娛中心

Sheung Wan Civic Centre

6.6.2010 (星期日 Sun) 7:30pm

折子戲 Excerpts —

《姐弟別》、《樓台會》、《籃繼子》、《鋤美》

A Brother and Sister's Tearful Parting, A Heartbreaking Reunion, The Righteous Lan Jizi, Executing Chen Shimei

荃灣大會堂演奏廳

Auditorium, Tsuen Wan Town Hall

演出長約2小時45分鐘 (中場休息15分鐘)

Programme duration is about 2 hours 45 minutes with a 15-minutes intermission

其他延伸活動 Extension Activities

演出前座談會 Pre-performance Talk (粵語主講 In Cantonese)

潮劇藝術特色 The Theatrical Art of Chiu Chow Opera

5.6.2010 (星期六 Sat) 2:30pm

香港文化中心行政大樓4樓1號會議室

Room AC1, Level 4, Administration Building, Hong Kong Cultural Centre

講者 Speakers:

方展榮 Fang Zhanrong (廣東潮劇院二團藝術指導 Artistic Director of Guangdong Chiu Chow Opera Theatre Number Two Troupe)

詹少君 Zhan Shaojun (廣東潮劇院二團副團長 Associate Director of Guangdong Chiu Chow Opera Theatre Number Two Troupe)

陳偉城 Chen Weicheng (廣東潮劇院二團副團長 Associate Director of Guangdong Chiu Chow Opera Theatre Number Two Troupe)

劉福光 Lau Fok-kwong (香港新潮江潮劇團副團長 Associate Director of Hong Kong Sun Hon Kwong Chiu Chow Opera Troupe)

免費入場，座位有限，先到先得，額滿即止。

Free Admission. Limited seats available on a first-come-first-served basis.

獻辭



中國戲曲歷史悠久，是珍貴的文化寶庫；其優美精緻的藝術和深厚的文化內涵，令人讚歎和回味。為進一步推廣中國戲曲，康樂及文化事務署將會由二〇一〇年開始，每年舉辦「中國戲曲節」，展現中國各種多姿多采的地方戲曲藝術及文化傳統，藉以打造香港為對外展示中國戲曲藝術的平台。

為期四十八天的「中國戲曲節」，將會為大家呈獻八個不同方言及特色的劇種，包括京劇、崑劇、越劇、粵劇、潮劇、川劇，以及兩個古老劇種——福建莆仙戲和廣東正字戲。在尊重和繼承戲曲優秀傳統的前提下，希望能帶給觀眾難忘及深刻的藝術享受。

參與本年度「中國戲曲節」演出的共有十二個藝團，除了三十多場的演出，還有各種藝術欣賞活動，包括探討中國傳統戲曲未來發展路向的研討會、導賞講座、專題座談會、展覽及學生專場等，藉以提升及加深年青一代對中國傳統戲曲文化的認識及欣賞能力。

謹此歡迎來自各省市及本港的戲曲表演團體及藝術家，全賴您們，中華文化瑰寶才得以承傳和發揚。

好戲連場，期望大家一同欣賞及支持各個地方的劇種，並祝願「中國戲曲節」演出成功！

康樂及文化事務署署長馮程淑儀



Message

The long history of Chinese opera makes it a treasure trove of cultural gems, and its exquisiteness as an art form and the virtuosity of its performers never fail to enthrall and amaze. Starting from 2010, the Leisure and Cultural Services Department will be organizing an annual Chinese Opera Festival as a cultural showcase of traditional operatic art from various regions of China. The international community will be able to see many of China's intangible cultural heritage conglomerating here in Hong Kong.

The Chinese Opera Festival will run for 48 days and feature eight operatic art genres sung in eight different vernacular forms – Peking Opera, Kunqu Opera, Yue Opera, Cantonese Opera, Chiuchow Opera, Sichuan Opera and two ancient theatrical genres, the Puxian Opera of Fujian and Zhengzi Opera of Guangdong. While preserving and respecting the cultural and artistic heritage, we also hope that the Festival would make a wonderful and memorable theatrical feast for lovers of the arts.

We have invited twelve troupes to perform in the inaugural programme of the Chinese Opera Festival. Apart from presenting more than thirty performances, there will be a rich variety of activities to enhance appreciation, such as a symposium on the future development of Chinese traditional theatre, guided talks, seminars, exhibitions and shows organized for schools only. The idea is to inculcate in our young people knowledge and understanding of the Chinese traditional art forms.

I would like to extend a warm welcome to the participating artists and groups from various cities and provinces of the Mainland and from Hong Kong. Thanks to your hard work, the many treasures of Chinese culture could be conserved for our future generations.

The programme of the Festival promises to be a wonderful tapestry of Chinese opera music, colours and performing talents.

I wish the Chinese Opera Festival a great success and hope you would enjoy all the shows.

Mrs Betty Fung
Director of Leisure and Cultural Services

廣東潮劇院二團

廣東潮劇院二團原為廣東潮劇團，始建於一九五八年。劇團成立後不斷由汕頭戲曲學校和其他演出團體抽調補充新生力量，使陣容保持嚴整和活力。劇團陣容鼎盛，擁有深為觀眾熟悉喜愛的潮劇表演藝術家洪妙、姚璇秋、翁鑾金、鄭蔡岳、陳玩惜、吳為雄、范澤華以及一批實力雄厚的表演者張桂坤、詹少君、鄭美娟、呂文平、陳永平、朱秀明等。劇團先後創作、整理演出了一批深受觀眾歡迎並廣泛流傳的優秀劇目，如《楊令婆辨十本》、《鬧釵》、《井邊會》、《秦香蓮》、《鬧開封》、《告親夫》、《岳銀瓶》等近百個優秀劇目；曾獲得全國戲曲匯演「牡丹獎」，上海白玉蘭演員「主角獎」、「配角獎」、中國戲劇文學獎、汕頭市文藝獎等獎項近百件。多次應邀到泰國、新加坡、香港、上海、廣州、深圳、珠海等城市進行訪問演出和藝術交流。

Guangdong Chiu Chow Opera Theatre Number Two Troupe

The Guangdong Chiu Chow Opera Theatre Number Two Troupe was founded upon the former Guangdong Chiu Chow Opera Troupe which was first established in 1958. Since its founding, it has developed into a full-fledged professional performing company through a continually expanding cast. The new members came from the Shantou *Xiqu* School as well as other performing companies. Many of the leading artists in the troupe, such as Hong Miao, Yao Xuanqiu, Weng Luanjin, Zheng Caiyue, Chen Wanxi, Wu Weixiong and Fan Zehua enjoy popularity and have a wide following. They are well supported by veteran artists such as Zhang Guikun, Zhan Shaojun, Zheng Meijuan, Lu Wenping, Chen Yongping, Zhu Xiuming etc.. The company has built an outstanding repertory through new, original productions and adapting works from the traditional repertory. The most popular titles number close to a hundred, and include *Lady Marshal Yang Contending Imperial Edicts*, *A Misunderstanding Caused by a Hairpin*, *Reunion by the Well*, *Qin Xianglian*, *Wreaking Havoc in Kaifeng*, *Filing a Prosecution against Her Husband*, *The Daughter of Yue Fei* etc.. It has won almost a hundred awards for its productions, such as the 'Peony Award' in the All China Showcase of Traditional Opera, awards for lead actors and supporting actors in the Shanghai 'White Magnolia' Awards, the China Drama Award, the Shantou City Cultural Award etc.. The company has given performing tours in Thailand, Singapore, Hong Kong, Shanghai, Guangzhou, Shenzhen and Zhuhai.

香港新韓江潮劇團

香港新韓江潮劇團原為韓江潮劇團，建立於一九五九年，八七年成為專業劇團。劇團經常於各大會堂及神功戲中演出；亦曾到泰國、新加坡及潮汕各地公演。歷年來演出近百個劇目，包括《白兔記》、《蘇六娘》、《告親夫》、《秦香蓮》、《寶蓮燈》、《楊門女將》等。劇團藝員都是香港潮劇演藝界名家，大部分擁有三十年以上的藝齡，也有近年培育的青年藝員，以及從事潮劇工作的音樂前輩、導演和老師。劇團更與潮汕各劇團保持聯繫，並經常作聯合演出，促進藝術交流，增進潮劇發展的藝術空間。

Hong Kong Sun Hon Kwong Chiu Chow Opera Troupe

The Hong Kong Sun Hon Kwong Chiu Chow Opera Troupe is formerly the Hon Kwong Chiu Chow Opera Troupe which was founded in 1959 and turned professional in 1987. It gives regular performances at the town halls and at alms-offering functions in Hong Kong. It has toured Thailand, Singapore and the Chaozhou-Shantou region. Its repertory totals nearly 100 titles, including *The Story of the White Rabbit*, *Su Liuniang*, *Filing a Prosecution against Her Husband*, *Qin Xianglian*, *The Magic Lotus Lantern*, *The Female Generals of the Yang Family*, etc.. Its members consist of virtuosi in Chiu Chow Opera in Hong Kong, most of whom with more than thirty years of experience, as well as young artists groomed in recent years. The cast is supported by veteran musicians, producers and instructors in the field of Chiu Chow Opera. The Troupe has maintained close contacts with other troupes in Chaozhou and Shantou and often collaborates with them in giving joint performances. The artistic exchanges are conducive to the development of the genre.

4.6.2010 (星期五 Fri)

折子戲 Excerpts

《鬧開封》 *Wreaking Havoc in Kaifeng*

天侯之子李天福強娶民婦張嬌瑞，被義士張普所阻。李將張普扭解開封府，逼府尹王佐徇私斷案。王佐凜然拒李行賄，審了天福。李母誥命夫人王氏聞訊趕至，脅逼王佐翻案。李天福仗勢踢死張嬌瑞之父張石，自己也被其僕誤殺，血濺公堂。王氏卻嫁禍誣陷他人，大鬧公堂。王佐不懼淫威惡勢，持正不阿，親審誥命，鎖了王氏，同上金鑾。

The marquis' son Li Tianfu forces a marriage on a commoner girl, Zhang Jiaorui, but is thwarted by the righteous Zhang Pu. Li has Zhang arrested and transferred to the capital Kaifeng, then forces the Governor of the Imperial Prefecture, Wang Zuo, to convict him. Wang refuses to be bribed and puts Li on trial instead. On hearing this, Li's mother, Lady Wang, hurries to the court and forces Wang to overturn his ruling. Emboldened by his mother, Li kicks Jiaorui's father, Zhang Shi, to death, only to be killed himself by mistake by his servant in court. Lady Wang frames the others and goes on a rampage. Wang Zuo refuses to oblige her and insists on his just ruling. He tries the Lady himself, has her shackled and brought to the imperial court to seek audience with the Emperor.

主演：

Cast:

王 佐：蔡財旺

Wang Zuo : **Cai Caiwang**

王 氏：邱秀茹

Lady Wang : **Qiu Xiuru**

李天福：謝繼順

Li Tianfu : **Xie Jishun**

張嬌瑞：陳立君

Zhang Jiaorui : **Chen Lijun**

《遊園》 *Wandering in the Garden*

孟麗君是古代一位多才多藝、性情剛烈的美麗女子，因父親孟士元奉命征南失利被俘，為奸臣誣諂私通外敵，皇上盛怒之下將全家問罪。孟麗君聞訊女扮男裝，匆匆逃亡。後來，化名酈君玉，得中狀元封為當朝宰相。成宗皇帝對孟麗君隱情有所察覺，垂涎美色，召至上林苑中，借遊園之機妄圖猥褻，孟麗君正言厲色，巧妙地擺脫了厄運。

The story is about a talented, beautiful yet hot-tempered girl called Meng Lijun. Her father Meng Shiyuan has become a prisoner-of-war in a southern expedition and is falsely accused of treason by villainous courtiers. The Emperor, in his wrath, indicts the entire family. On learning the news, Lijun disguises herself as a man and flees. Living under the false name Li Junyu, she sits for the national civil examination, comes top, and is appointed Prime Minister. The Emperor Chengzong sees through her disguise. Allured by her beauty, he summons her to the Imperial Garden and makes sexual advances at her. Lijun counters that with a stern countenance and righteous words of reprimand, therefore cleverly averting a crisis.

主演：

Cast:

孟麗君：楊遜婭

Meng Lijun : **Yang Xunyang**

成 宗：王銳光

Chengzong : **Wang Ruiguang**

— 中場休息15分鐘 Intermission of 15 minutes —

《三官廟》 *The Incident at the Temple of Three Gods*

窮儒陳世美利慾薰心，考中狀元後，受招駙馬，其髮妻秦香蓮拖兒帶女從湖廣跋涉千里上京訪尋，陳世美拒不相認，將她趕逐並派韓琪前往追殺。三官廟里韓琪受秦香蓮真情苦況所感，仗義將秦香蓮母子三人放走，自刎身亡。秦香蓮憤恨難抑，往開封府狀告陳世美。

Chen Shimei is a penniless scholar blinded by ambition and greed. After being made Top Scholar in the imperial examination, he marries the Emperor's daughter. His wife Qin Xianglian brings their children and travel from southern China to look for him in the capital. But Chen pretends not to know them, drives them out, and sends an officer, Han Qi, to go after and murder them. At the Temple of Three Gods, moved by Xianglian's predicament, Han sets them free before he takes his own life. Filled with a burning anger for justice to be done, Xianglian files a suit against Shimei in the capital.

主演：Cast:
秦香蓮：鄭健英 Qin Xianglian : **Zheng Jianying**
韓琪：吳瑞麗 Han Qi : **Wu Ruili**

《鬧釵》 *A Misunderstanding Caused by a Hairpin*

花花公子胡璉狎妓通宵，於龍生門口拾得金釵一支，妄斷其妹與龍生有嫌，回家大鬧，並與婢女小英打賭。後來証實金釵乃胡璉從妓院綴帶而來。胡璉弄巧反拙，自作自受，遭其母、妹責罵，又挨小英一頓竹板。

Hu Lian, son of a rich man and a philanderer, has spent the night at a brothel. He finds a gold hairpin at Longsheng's door, and immediately jumps to the conclusion that his sister is having an affair with Longsheng. He causes a scene when he returns home and makes a wager with the servant girl, Xiaoying. Later it is found out that the hairpin is dropped by Hu himself, as it has caught his belt when he left the brothel. Now that he has made his own bed, he must lie on it - Hu is heavily scolded by his mother and sister, and gets a beating from Xiaoying for losing the bet.

主演：Cast:
胡璉：方展榮 Hu Lian : **Fang Zhanrong**
胡母：黃少君 Hu mother : **Huang Shaojun**
胡妹：楊偉丹 Hu sister : **Yang Weidan**
小英：蔡麗娃 Xiaoying : **Cai Liwa**



5.6.2010 (星期六 Sat)

折子戲 Excerpt

《擲嬌媚》 *A Fairy Who Gets Hit by a Coin*

紫衣仙女見王阿義為人忠厚老實，安份守己，但家境貧寒，遭人譏諷，故而對他同情並產生愛慕之心。紫衣仙女動了凡心，犯了天條被貶下凡來到阿義家中。阿義問明來由，二人高興地結為夫婦，同心合力，共建家園。

Wang Ayi is a good man, honest and down to earth, but he is derided for being poor. The purple-clad fairy sympathizes with him and falls in love. Having thus breached the celestial rules, she is banished from heaven to earth and into Ayi's home. After Ayi has learnt the whys and the wherefores, the two tie the knot happily and build a home together.

主演：Cast:
王阿義：方展榮 Wang Ayi : **Fang Zhanrong**
紫衣仙女：詹曉君 Purple-clad fairy : **Zhan Xiaojun**

長劇 Full length production

《四告狀》 *Filing Four Petitions*

李賢明上京應試，六年來全無音訊。其弟李賢貴為尋兄，到黃府岳家求借盤纏。黃彥忠嫌貧，強逼賢貴退婚。黃女桂英重義，遣婢女秋菊晝夜贈賢貴盤纏，更夫皮盾得知，騙走銀子，殺死秋菊；彥忠行賄縣令，誣陷賢貴。皮秀英為救叔，上京尋夫，其兄皮盾同行，途中被皮盾推下懸崖。幸獲救的秀英又恰遇已榮升為護國王的丈夫李賢明，攔道喊冤。熬過了王府告狀的種種酷刑，李賢貴與黃桂英也結鴛盟。

Li Xianming has gone to the capital to sit for the imperial examination. Six years have passed, and he still has not come back, nor is there any news of him. His younger brother, Li Xiangui, wants to look for him. So he goes to his father-in-law, Huang Yanzhong, for a loan so he can take the journey. Huang has been resenting Li for his humble background, and forces him to annul his marriage with his daughter. His daughter Guiying, a virtuous girl, asks her servant-girl Qiuju to bring him the money for the road at night. When the night watchman Pi Dun knows about this, he cheats Qiuju out of her money and kills her. Yanzhong sees this as an opportunity and bribes the county judge to frame Xiangui. Now, the evil Pi Dun has a sister, Xiuying. Her brother-in-law is in trouble, and to help him, Xiuying travels to the capital to look for her husband, and invites her brother Pi Dun to accompany her. On the way, Pi Dun pushes her down a cliff. Luckily she is saved, and when she intercepts a high official to voice her grievance, the official happens to be her husband Li Xianming, newly promoted to the position of Duke of State Guardian. Having endured myriad kinds of torture for voicing grievance at the Duke's court, Li Xiangui and Huang Guiying finally are able to tie the knot.

主演：Cast:
皮秀英：李莉(先) Pi Xiuying : **Li Li (Part I)**
皮秀英：陳立君(後) Pi Xiuying : **Chen Lijun (Part II)**
李賢明：高樹洪 Li Xianming : **Gao Shuhong**
李賢貴：葉雙鳳 Li Xiangui : **Ye Shuangfeng**
黃桂英：詹曉君 Huang Guiying : **Zhan Xiaojun**
黃彥忠：呂文平 Huang Yanzhong : **Lu Wenping**
皮盾：陳煥澤 Pi Dun : **Chen Huanze**
縣令：曾惠剛 County Judge : **Ceng Huigang**

— 《四告狀》第三場後，中場休息15分鐘 Intermission of 15 minutes after scene 3 of *Filing Four Petitions* —

折子戲 Excerpts

《姐弟別》 *A Brother and Sister's Tearful Parting*

漢朝初年，呂后篡權專政。代王劉恆，被貶晉陽，民女竇姬，被選入宮後封為夫人。十二年後，呂后被推倒，劉恆登位，竇姬被封為皇后。竇姬請文帝下旨尋訪失散多年幼弟竇廣平。當時廣平流落儀陽郡，在奸商趙通家中為奴。文帝勵精圖治，懲治奸商債主。趙通正思對策，適聞皇榜尋訪國舅，急以女配廣平，並使其入宮見姐。賈大夫奉旨派都尉搜捕藏匿在國舅府的趙通，廣平受趙通的教唆，無視刑律，刺殺都尉，招致殺身之禍。趙芙蓉進後宮求情，竇姬處在情與法的矛盾之中。後得賈大夫曉以大義，決意按律治廣平之罪，文帝賜廣平飲毒自盡。竇姬與弟訣別，歷訴往事，痛陳利害，使廣平自知其罪，願意伏法。此時，賈大夫又奉聖旨，赦其死罪，貶為庶民，以酬竇姬養弟愛弟苦心。

During the early years of the Han Dynasty, the despotic Empress Lü usurps the power of the imperial court. Liu Heng, Duke Dai, is banished to Jinyang. Dou Ji, a commoner, is picked by the Duke to become a lady of the court and later conferred the title Lady. Twelve years later, Empress L och is toppled and Liu Heng becomes Emperor and Dou Ji the Empress. She requests the Emperor to launch a search for her long-lost brother, Dou Guangping. The latter has wandered destitute from home and become a slave in the villainous merchant Zhao Tong's home in Yiyang Prefecture. Now when the Emperor launches a massive plan to penalize unscrupulous merchants and loan sharks, Zhao is pondering a way out. News of the long-lost imperial brother-in-law reaches him, so he hurriedly gives his daughter, Furong, to Guangping as wife before sending him to the palace to see his sister. Guangping is given a high residence as the Empress's Brother. A brigadier general has been sent by Minister Jia, who acts upon the edict of the Emperor, to search for Zhao Tong in Guangping's home. Under the bad advice of Zhao, Guangping kills the brigadier general, a crime punishable by death. His wife Zhao Furong seeks audience with the Empress at the palace to plead on his behalf. The Empress is torn between family love and justice. Upon the wise counsel of Minister Jia, the Empress decides to defend justice and indict Guangping. The Emperor offers him death by drinking poisonous wine. The Empress bids her brother a last farewell. She recalls the past with him, and points out what he has done wrong. Guangping realizes the crime he has committed, and accepts the punishment. Just at this moment, Minister Jia comes with the imperial edict that waives the death penalty, to be replaced by an order to strip Guangping of any official title and revert to the status of commoner, in recognition of the Empress's love and care for her brother.

主演：	Cast:
竇 姬：鄭健英	Dou Ji : Zheng Jianying
竇廣平：楊遜婭	Dou Guangping : Yang Xunyang

《樓台會》 *A Heartbreaking Reunion*

祝英台女扮男裝赴杭城求學，途遇書生梁山伯，兩人意趣投合，義結金蘭。三年同窗互相仰慕，但山伯不知英台本是女子。當山伯恍然大悟赴祝府時，英台逼於父命與馬家定親。刻骨戀人竟成永訣。樓台相會，回憶當日十八相送，互訴衷情，撕人心肺。

Zhu Yingtai goes to school in Hangzhou disguised as a man. On the way she meets scholar Liang Shanbo and they become such good friends that they become sworn brothers. During the three school years, they admire each other but Shanbo does not know Yingtai is a woman. When Shanbo realizes the truth and presents himself at the Zhu residence, Yingtai is already betrothed to the Ma family under duress. The ardent lovers will be parted forever. When they meet on the terrace, they recall how reluctant they were in saying goodbye, stopping at eighteen spots along the way. Now all is tragically lost, they pour out their hearts as they cry bitter tears.

主演：	Cast:
梁山伯：吳瑞麗	Liang Shanbo : Wu Ruili
祝英台：楊偉丹	Zhu Yingtai : Yang Weidan

— 中場休息15分鐘 Intermission of 15 minutes —

《藍繼子》 *The Righteous Lan Jizi*

藍繼子是個深具正義感的青年，其母許氏は商人藍芳草的繼室。許氏生性自私嫉妒，企圖獨佔藍家財產，視先娘之子藍宗麟及其妻王我式，子紹箕為眼中釘，乘宗麟投軍多年杳無音訊之機，對王氏和紹箕諸多磨折，甚至放火要燒死王氏。藍繼子反對其母行為，救出王氏之後，又不辭勞苦，四處尋找宗麟，竟至流落為丐。由於繼子失蹤，許氏竟誣王氏殺人，陷她以死罪。事為藍芳草覺察，將許氏逐出家門。宗麟因軍功而身為王爺，和藍繼子先後趕回家中，時王氏被押赴刑場。在這千鈞一髮之際，幸救王氏性命，並為平冤，許氏也有悔改，於是一家團圓。

Lan Jizi is a righteous young man. His mother Madam Xu is the second wife of a merchant, Lan Fangcao. By nature selfish and jealous, Xu wants to have the Lan family fortune all to herself. She treats the late first wife's son, Lan Zonglin, his wife Wang Woshi and son Shaoji as a thorn in her side. When Zonglin joins the army and is not heard again for many years, Xu subjects Wang and Shaoji to all manner of hardships, even attempting to kill Wang in an arson attack. Lan Jizi opposes his mother's actions, saves Wang, and arduously goes about looking for Zonglin. As a result, he is in dire destitution and has to beg for food. Using Jizi's disappearance as a pretext, Xu frames Wang with murder, which is punishable by death. When Lan Fangcao finds out what Xu has done, he drives Xu out of the family home. When Wang is on her way to the execution ground, Zonglin, who has been made a Duke for his military triumphs, is hurrying home and so is Jizi. In the nick of time, Wang is saved and the wrong redressed. Xu also shows remorse and the whole family is re-united.

主演：	Cast:
藍繼子：方展榮	Lan Jizi : Fang Zhanrong
藍宗麟：張桂坤	Lan Zonglin : Zhang Guikun

《鋤美》 *Executing Chen Shimei*

秦香蓮攜兒帶女上京尋夫婿陳世美，陳世美得中高第、滿身榮耀，卻利慾薰心，不認其母子，還被國太招為駙馬。秦香蓮速往開封府，控告陳世美。陳世美倚仗皇勢，蒙昧良心，企圖殺害秦香蓮，包拯逼不得已，開堂審訊。姑皇、國太聞訊，相繼來庇護，用盡種種卑鄙手段，威脅包拯。包拯無可奈何，俸銀三百贈與秦香蓮，秦香蓮有冤難訴，對包拯更是失望，鐵面無私的包拯愧憤交加，終於鋤了見利忘義背信喪德的陳世美。

Qin Xianglian brings her children to the capital to look for her husband Chen Shimei. Having come top in the imperial examination, Chen is overwhelmed by his overnight success and becomes blinded by greed and ambition. He pretends not to know his wife and children, and marries the Emperor's daughter under the auspices of the Emperor's mother. Xianglian hurries to the city court to files a suit against Chen. Carried away by his imperial connections, Chen loses all sense of justice and tries to murder Xianglian. Judge Bao has no alternative but to put him on trial. The Emperor's aunt and mother come to cover for him and use all kinds of lowly means to threaten Bao. Not knowing what to do, Bao cannot but give Xianglian three hundred taels of silver. Losing her only chance of redressing the wrong, Xianglian shows her utter disappointment with Bao. As a staunch upholder of justice, Bao feels shame and indignation. He eventually beheads the unfaithful, unscrupulous and avaricious Chen.

主演：	Cast:
秦香蓮：邱秀茹	Qin Xianglian : Qiu Xiuru
陳世美：王銳光	Chen Shimei : Wang Ruiguang
包 拯：何平發	Judge Bao : He Pingfa
皇 姑：黃丹娜	Emperor's aunt : Huang Dannuo
國 太：朱秀明	Emperor's mother : Zhu Xiuming



方展榮 Fang Zhanrong

國家一級演員，中國文聯「德藝雙馨」藝術家，中國劇協會員，中國戲曲導演學會會員，廣東省劇協理事兼主席團成員，汕頭市劇協副主席，中國書畫協會會員。曾任潮劇院二團副團長，汕頭政協第九、十屆常委，汕頭市知識分子拔尖人才。與吳玲兒主演的《柴房會》錄像由中國藝術研究院收藏，此劇曾參加中國第二屆藝術節(中南片)演出，後又由中國劇協拍成首部潮劇電視藝術片納入中國戲曲集錦系列。

Fang Zhanrong is a National Class One Performer with the title "Artist of Integrity and Artistic Excellence" presented by the China Federation of Literary and Art Circles. He is a member of the Chinese Dramatists' Association and the Chinese Xiqu Producers' Society, Director and Member of the Board of Governors of the Guangdong Dramatists' Association, Vice Chairman of the Shantou Dramatists' Association, and a member of the China Calligrapher and Painter Association. He was formerly the Associate Director of the Guangdong Chiu Chow Opera Theatre Number Two Troupe, a member the 9th and 10th CPPCC Sessions of Shantou City, and was named an Outstanding Intellectual of Shantou City. A *Ghost in the Firewood Room*, which he performed with Wu Ling'er, has been on the video archive of the China Arts Research Centre. It was also performed at the 2nd Chinese Arts Festival, and later made into a film by the Chinese Dramatists' Association as the first representative work in Chiu Chow Opera in its *Gems of Chinese Traditional Theatre Series*.



鄭健英 Zheng Jianying

國家一級演員。曾先後榮獲廣東省首屆中青年戲曲演員百花獎，「舞台與銀幕」杯優秀演員獎、廣東省文學藝術界聯合會德藝雙馨會員和汕頭市優秀專家拔尖人才稱號。曾被國外有關演出主辦機構授予最佳女主角獎、最優秀表演獎。2001年5月成功舉辦鄭健英潮劇表演藝術四十年專場晚會。

Zheng Jianying is a National Class One Performer and winner of many awards and accolades, including the 1st 'Hundred Flowers' Award for Young to Middle-aged Performers in Chinese Traditional Theatre of Guangdong, an Outstanding Performer Award for the *Stage and Screen Cup*, a member of the Artists of Integrity and Artistic Excellence of the Guangdong Federation of Literary and Art Circles, and was named an Outstanding Expert of Shantou City. She was named Best Leading Actress and presented with the Most Outstanding Performance Award by many overseas presenters. She gave a highly successful show celebrating her career of forty years in the genre in May 2001.



張桂坤 Zhang Guikun

廣東潮劇院二團二級演員，應行老生。受教於潮劇名教戲楊其國、揚江全、李健、陳才安等老師。1986年加入廣東潮劇院二團。從藝30年，扮演過多種老生角色人物，主要有古裝戲《十五貫》的況鍾、《包公斬龐洪》的包公、《鬧開封》王佐等，現代戲有《紅燈記》的李玉和、《紅珊瑚》的王參謀等，塑造了楊廷昭、況鍾、高珍、關羽、岳飛、李玉和等人物形象。1995年參加上海「白玉蘭」獎劇目展演，曾多次赴新加坡、泰國、香港等地演出，均受好評。

Zhang Guikun is a Class Two Performer with the Guangdong Chiu Chow Opera Theatre Number Two Troupe, specialized in *laosheng* (old man) roles. His teachers and coaches include Yang Qiguo, Yang Jiangchuan, Li Jian and Chen Cai'an. He joined the company in 1986, and with a performing career of thirty years, he has performed many *laosheng* roles, including *Kuang Zhong (Fifteen Strings of Cash)*, *Judge Bao (The Execution of Pang Hong)* and *Wang Zuo (Wreaking Havoc in Kaifeng)* in the traditional category, and *Li Yuhe (The Red Lantern)* and *Wang the Staff Officer (Red Corals)* in the Model Play category. He participated in the Shanghai 'White Magnolia' Showcase of Winning Productions in 1995, and has given widely acclaimed performances in Singapore, Thailand and Hong Kong.



吳瑞麗 Wu Ruili

香港新韓江潮劇團台柱，柬埔寨金邊潮劇世家科班出身，先父吳金華為金邊「老玉春香班」班主，先母劉英娟是金邊最著名花旦。她自幼受潮劇戲班薰陶，親受父母傳授，對戲曲的喜愛與努力，奠定了潮劇表演藝術的基礎。來港後，加入潮劇團體表演及錄製潮劇聲帶，為韓江潮劇團主要演員。擔任文武小生角色，表演俊逸瀟灑，功底紮實，神采奪人，唱腔清亮，是唱做俱佳，文武兼備的演員。曾演出多個劇目，包括《告親夫》、《皇姑斬子》、《楊門女將》等。在「第三屆(汕頭)國際潮劇節」飾演《三官廟》中之韓琪，獲得廣大觀眾讚譽。

Wu Ruili is one of the stars of the Hong Kong Sun Hon Kwong Chiu Chow Opera Troupe. Born into a family of Chiu Chow Opera artists in Phnom Penh of the former Cambodia (now Kampuchea), her father being the owner of an operatic troupe and her mother, the most famous huadan (leading female role) actor at their time, she was exposed to the genre when she was young. She was also taught the art by her parents. Her keen interest in Chinese traditional opera and her subsequent pursuit have laid the foundation for her excellence in performing the art form. On resettling in Hong Kong, she joined the local Chiu Chow organisations to perform and to make recordings of Chiu Chow opera. As a performer of the leading male role of *wenwu xiaosheng* in the Troupe, she has a handsome stage persona, performs with charisma and sings with brilliant tones, all demonstrating her excellent training and hard work. She is considered a versatile artist in all aspects of Chinese traditional theatre. She has starred in many opera productions, including *Filing a Prosecution against Her Husband*, *The Emperor's Sister Executes Her Son*, *The Lady Generals of the Yang Family* etc.. Her interpretation of Han Qi in *The Incident at the Temple of Three Gods* at the 3rd International Chiu Chow Opera Festival of Shantou won popular acclaim.



楊遜婭 Yang Xunyang

師承黃玉斗、洪靜芳、張再盛等多位潮劇泰斗，成為廣東汕頭戲曲學校的第一屆畢業生，成績優異，其主演的《義民冊》大受好評，並灌成黑膠唱片，深受海內外潮劇知音的喜愛。楊氏畢業後參加廣東潮劇一團工作，成為重點的青年培養對象。在2009年的建國60周年名家獻演晚會上，作為香港潮劇界的代表演出。汲取多年的舞台經驗，楊氏既保存傳統潮劇的字正腔圓，又發揚其本身深情明麗，醇厚酣暢，節奏解明，聲情並茂的獨特演唱風格。

Yang Xunyang was among the first batch of artists trained at the Shantou *Xiqu* School of Guangdong and was highly praised for her outstanding performance. Her teachers included Huang Yudou, Hong Jingfang, Zhang Jaisheng, among many others. *The Loyal Rebels*, in which she starred, was critically acclaimed and was made into a record that was a hit seller in China and in overseas Chiu Chow communities. She joined the original Guangdong Chiu Chow Opera Theatre upon leaving school, and was groomed as one of the star ascendants. In 2009, she represented the Chiu Chow Opera sector in performing at the variety show celebrating the 60th Anniversary of the Founding of the People's Republic of China. As a seasoned artist in the genre, Yang is recognized for her orthodox presentation of the art form, and is praised for her style of singing, which is charged with emotion and poignant in tones and demonstrates her excellent understanding of the tempo and the lyrics.

潮劇是一種源遠流長的古老劇種，屬於宋元南戲的一個支流。潮劇的名稱，歷代各有不同。早在明朝，潮劇稱為潮腔、潮調；清代初年，稱為泉潮雅調（「泉」是指福建泉州）或潮州戲；咸豐以後，稱為潮音戲。到了清末民初，才改稱為潮劇，然後沿用至今。

劇丑行最為精細

潮劇早期的行當劃分，是承襲宋元南戲的七種腳色，即生、旦、淨、末、丑、外、貼。這種劃分與梨園戲及莆仙戲的「七子班」相近。在這七大行當之中，分類最為精細的，不是生，也不是旦，而是丑。潮丑行劃分細膩，表演多有特色，但礙於承傳問題，往昔的很多特殊技巧已經不復存在。

潮丑細分為十類，計有：官袍丑、項衫丑、踢鞋丑、武丑、裘頭丑、襖衣丑、長衫丑、老丑、小丑及女丑。官袍丑專扮演知府、知縣及其他中低層官吏。他們身穿官袍，着重眼臉鬚眉的表情，並且經常以提袍揭帶作為表演手段。名劇《王茂生進酒》的門官，就是以官袍丑應工。項衫丑專演已婚或未婚的中青年男子，但當中以品格低下的人物居多。項衫丑以水袖及折扇等諸般技法作為主要的表演手段，而當中很多動作都沿自皮影戲。參演今次戲曲節的其中一齣潮劇《鬧釵》，劇裡的胡璉，就是以項衫丑應工。踢鞋丑專演江湖相士、賣藝老人或市井人物。他們多屬打抱不平的正面人物，例如《刺梁驥》（廣東正字戲也有這齣戲）裡的萬家春。踢鞋丑以腰腿功及梯子功這類特殊技巧作為表演手段。武丑專演耿直善良而身有武藝的人物。台上的武技，多宗南派，並且以耍棍掄棒居多。老丑與小丑專演艄公、更夫、家僕、店小二等人物，他們大都風趣良善。演這些人物的特色，是注重口白，具有實際生活的氣息。

女丑多由男演員扮演

女丑的範疇頗為廣闊，既演勢利貧嘴的媒婆、鴛母、店主婆，亦演忠厚風趣的乳娘村婦。女丑的衣飾特別，化妝誇張，例如穿翹頭紅鞋、鑲邊大褲、手執大扇，而且多由男演員扮演，益見滑稽惹笑。

至於裘頭丑、襖衣丑、長衫丑這三類，是因應民國初年文明戲的興起而形成的行當。裘頭丑專演貧農或城市裡的窮人，穿素色衫褲，重口白而表演程式不拘；襖衣丑則穿長衫，並且套上背心或馬褂，留長辮，多演反派人物；長衫丑則扮演市井人物，而顧名思義，長衫丑演員必定穿長衫，留長辮。不過，由於這三類丑屬於清裝戲的人物，今天常演的劇目裡已經不多見。

劇目可按時序分四類

潮劇歷史悠久，劇目豐富繁多。根據紀錄，自建國後至上世紀八十年代初，潮汕地區上演過的劇目，超過1,300個。不過，今天能夠上演的劇目總數，恐怕遠有不及。潮劇的劇目，大致可以按時序而分為四大類：傳統戲、自創劇、文明戲及新編劇。

傳統戲是指源自宋元南戲、繼承明清傳奇以及從兄弟劇種移植過來的劇目，例如《琵琶記》、《荊釵記》、《白兔記》、《珍珠記》等。這類劇目文詞典雅、唱腔古老，並且經過歷代藝人不斷加工整理，深具潮劇特色。自創劇是指以潮汕地區的真人真事或民間傳說編寫而成，例如可以遠溯明代的《荔鏡記》、《金花女》、《蘇六娘》等。這類自創劇富有鄉土氣息，音樂較多採自潮州的小調，文詞雅俗兼備。文明戲是指民國初年在西方文藝思潮影響下的劇作，多從當時電影及西方話劇改編而成，例如《姐妹花》、《人道》、《林則徐燒英鴉片》等。其後湧現了一批新編劇，既有歷史劇，亦有現代劇。歷史劇包括《辭郎洲》、《袁崇煥》。現代劇則包括《彭湃》、《濱海風潮》等。

唱腔屬曲牌板腔相混

潮劇的唱腔結構可以分成「曲牌」、「對偶曲」，以及包含古曲與嗩吶牌子的「詞牌」與多屬潮州民間歌謠的「小調」。扼要而言，潮劇唱腔是一種曲牌體與板腔體相混的體制。潮劇最先使用的是曲牌，而曲牌可分為頭板曲牌、二板曲牌、三板曲牌以及「落尾」四種。

頭板曲牌是曲牌唱腔中速度最慢而擅於抒情的唱腔，是一種上承南曲北曲結構而演變下來的古老腔調。頭板曲牌是以一板七眼作為主幹，多用作二板曲牌的前序。現存頭板曲牌有24個。二板曲牌是潮劇最主要的唱腔，既有慢的一板三眼，亦有快的一板一眼。二板曲牌由「起段」、「發展段」、「收段」組成，具有一如文章寫作的「起、承、轉、合」結構。二板曲牌現有72個，多用作宣敘。三板曲牌的旋律一般由高音漸轉低音，多用於表達緊張激昂的情緒。現存的三板曲牌也有幾十個。「尾聲」其實也屬於三板曲牌，無論是快是慢，都以重複末句作為結束。

對偶曲是從曲牌唱腔衍生而成。首先，藝人採用曲牌的起句和收句，而中間則加以板眼的變化，行裡稱這種唱腔為子母句。其後，藝人更創設一類以板眼變化作為主要特徵的唱腔。對偶曲（也稱作板眼類）的創設，標誌着潮劇由曲牌與板腔相混的唱腔體系。

樂隊分文畔與武畔

潮劇的樂隊與一般劇種相同，分為文武兩部分。管弦樂屬文畔（即文場），敲擊樂屬武畔（即武場）。現時的樂隊編制大概是12至15人。文畔由頭手（相當於粵劇的「頭架」）領導，負責二弦和嗩吶，二手負責小三弦，而按照慣例，如演通宵戲，頭手由二手頂替。二手則負責月琴、秦琴、洞簫，而拉椰胡的，是四手。傳統的武畔起碼有三人，負責打鼓的，行裡尊稱之為「先生」，其餘樂手稱為「師傅」。不過，當「先生」的，其實絕不容易，因為除了透過打鼓去掌握全劇節奏外，亦要設計唱腔、教導歌唱以及教戲。打鼓師傅負責打曲鑼（即小斗鑼），亦要在通宵戲裡頂替打鼓先生，因此行裡流傳「打鑼師傅二手鼓」的說法。往昔的潮劇舞台，文畔位於觀眾的右邊台前，武畔則位於表演區背後隔著竹簾的中間偏右位置。不過，以今天的舞台而言，文畔與武畔分別位於觀眾的右邊與左邊台前，彼此相對呼應。

古老文化的傳承困難

在嬗變的歲月裡，潮劇有很多表演特色，例如旦行裡彩羅衣旦拋杯咬杯、旋帕咬帕、搖肩磨步，以及前述的丑行表演，實在難以完整傳承，也有一些舊有的元素改了面貌，不復存在，例如樂隊的編制幾經變遷，而古老「二四譜」的記譜法，以至工尺譜，亦早已轉用簡譜。

Chiuchow Opera

Wong Kin-ting

Chiuchow Opera is an ancient theatrical genre, it came from a branch line of Southern Opera of the Song and Yuan period (circa mid-10th to mid-14th centuries). It had different nomenclatures in its long history. (A word on the transliteration – ‘Chiuchow’ is in *pinyin*, while ‘Chiuchow’ is the more popularly known name around the world today.) In the Ming Dynasty, the genre was called *Chaoqiang* (the vocal style of Chiuchow) or *Chaodiao* (tunes of Chiuchow). In the early Qing Dynasty, it was called *Quanchao yadiao*, or elegant tunes that came with the tides of Quanzhou (Quanzhou is in Fujian). Alternatively it was known as ‘Choazhou plays’. After mid-19th Century, it was called *Chaoyinxi*, or plays with the Chiuchow vernacular. It was known as Chiuchow Opera in the early 20th Century.

The Closely Defined Comic Role Type of Chou in Chiuchow Opera

The earliest role types in Chiuchow Opera followed the seven stock roles in Southern Opera of the Song and the Yuan, viz., *sheng* (male), *dan* (female), *jing* (painted face), *mo* (supporting), *chou* (comic), *wai* (old man) and *tie* (young man or woman). This distinction was similar to those in Puxian Opera and Liyuan Opera. But out of the seven, the one that has the most sub-role divisions is not the leading male and female roles of *sheng* or *dan*, but *chou*. With such minute divisions of the comic role types in Chiuchow Opera, the portrayals add special interest to the plays. But many of the masterly techniques have been lost in time.

The comic role in Chiuchow Opera can be further divided into ten types. They are *guanpao chou* (comic petty officer), *xiangshan chou* (comic male of dubious character), *tiexie chou* (low-born comic character of integrity), *wu chou* (military comic male), *qiutou chou* (comic penniless character in suburban areas), *louyi chou* (comic villain), *changsan chou* (comic character with self-importance in lower society), *lao chou* (comic old commoner), *xiao chou* (comic young commoner) and *nu chou* (comic matron type, played by a transvestite actor). The *guanpao chou* depicts the more junior officers. The actor wears an official robe, and has a stylised gesture of picking up the hem of his robe and showing off his girdle. The emphasis is on facial expressions such as the exaggerated movements of the eyes, the facial muscles, the whiskers or beards and the brows. One typical example is the officer in *Wang Mousheng Drinks Wine*. The *xiangshan chou* depicts a man of young to middle age, who may be married or unmarried, but mostly of dubious character. The actor needs to use such stylized gestures as the flowing sleeves and closing the fan in the hand etc. Many of the movements originate from shadow plays. One example is the character of Hu Lian in *A Misunderstanding Caused by a Hairpin*. The *tiexie chou* characters include fortune-tellers, old itinerant entertainers, or men in the street. The actor needs to perform acrobatics or mime such as ‘climbing up a non-existent ladder’, or ‘twisting and turning in mid-air’ etc. An example is Wan Jiachun in *Killing Liang Ji*. The *wuchou* is a man with righteous character and is well-trained in ‘the martial arts of the southern school’, such as wielding sticks and clubs etc. The *laochou* and *xiaochou* are the boatman, the night-watch, domestic servants, inn keepers etc. These characters are portrayed as witty and kind-hearted, so the actor playing them needs to have clear diction and crisp delivery of spoken lines, and portray them with vivid qualities drawn from everyday life.

The Comic Matron Roles - Played by Transvestite Male Actors

The *nu chou* covers a wider range of woman characters, who can be the snobbish and garrulous matchmaker, brothel madam, wife of the tavern owner etc., or the witty and kind-hearted nanny and village woman. The actor playing this type of matronly figures wears specially designed costumes and exaggerated makeup, such as red shoes with turned-up toes and wide pyjama pants with broad trims, and holds a big fan in ‘her’ hand. Since it is invariably played by a male actor, the comic effect is enhanced.

As for the *qiutou chou*, *louyi chou* and *changsan chou*, these three roles were created in the early years of the Republic (after 1911), with the rising popularity of wenmingxi (modern plays with Western influence). They are distinguished by their costumes that identify them as characters from the Qing Dynasty. The *qiutou chou* is often an impoverished peasant, or a poor man in the city. The actor wears pyjamas in a solid-colour, has more spoken lines than sung parts and performs with freer movements unbound by stylized routines. The *louyi chou* wears a long robe with an outer short vest or outer coat, and has a long pigtail down his back. He is invariably the villain. The *changsan chou* is someone from the lower stratum of society, and also wears a long robe and a pigtail. But since these three are dated by their outlook, they are seldom found in the popular repertory of today.

Four Categories According to the Historical Provenance

The long history of Chiuchow Opera yields a wide and varied repertory. According to archival records, the plays performed between 1911 and the 1980’s in the Chaozhou-Shantou area numbered 1,300. But obviously the stock repertory of today has drastically dwindled. It can be grouped under four categories according to the historical provenance, viz. the traditional plays, the original plays, the modern plays and the newly written plays.

The traditional plays are those that can be traced back to the Southern Opera of the Song and Yuan period, and include the *chuanqi* of the Ming and the Qing, as well as plays taken from other theatrical genres sharing the same characteristics. The repertory includes *The Story of the Lute*, *The Story of the Wooden Hairpin*, *The Story of the White Rabbit*, and *Gao Wenju and Wang Yuzhen*. They are distinguished by the rather formal lyrics sung in quaint tones. These plays have been improvised by artists over the centuries and therefore carry a strong ethnic touch of Chaozhou theatre. The original plays are those based on real life drama in the Chaozhou-Shantou area, or on folklore. Examples are *The Story of Chen San Wu Niang*, *A Girl Named Jinhua*, *Su Liuniang* etc. which date back to the Ming period. This type of plays is distinguished by the rustic flavour. The music is made up of short tunes of Chaozhou, and the lyrics are a fine mix of the elegant and the vernacular. The modern plays refer specifically to those written in the early years of the Republic, when China was buffeted by a Western zeitgeist. They were therefore usually adaptations from films and Western drama. Examples are *The Sisters*, *Humanity*, *Lin Zexu Burning Opium* etc. From the 1920’s on, there were many ‘newly written plays’ based either on historical or contemporary incidents, such as *A Farewell to My Lover*, *General Yuan Chonghuan*. The newly written plays include *Peng Bai*, *Storms by the Seashore* etc.

The Vocal Patterns of Chiuchow Opera

The sung music in Chiuchow Opera may be distinguished by the set tunes, the long-short verse tunes, the *cipai* tune which includes both ancient music and *suona* tunes, and the short tunes that came from the folk ballads of Chaozhou. In short, it is a mixture of set tunes and *banqiang*, or sung music paced by the beat (*ban*). A Chiuchow Opera was at first made up of set tunes that could be further distinguished by where the emphatic beat was placed in a bar, i.e., on the first, the second, the third or the last.

The set tune with the first emphatic beat is the slowest and therefore most lyrical of all among the sung tunes. Its origin lay in the Northern and Southern Tunes, and there are about 24 still in existence today. Structurally it is made up of ‘one strong beat followed by seven light beats’, and is often used as the prelude to the set tunes with the second emphatic beat. The second beat tune forms the main song type in Chiuchow Opera. It may be sung in the slow ‘one strong beat followed by three light beats’ (4/4 time), or in the fast ‘one strong one light beat’ (2/4 time). Like writing prose, it has an introduction, a development section, and a recapitulation. There are 72 of these set tunes still in existence today. They function as the exposition or recitative. The ‘set tune with the third strong beat’ has a melodic line that falls from high notes to low, and is often used to express anxiety or agony. There are also dozens of these set tunes in existence. As for the last ‘coda’ set tune, it actually belongs to the ‘set tune with the third strong beat’, but whether fast or slow, each ends with a repeated last bar.

The ‘long-short verse tunes’ were derived from the set tune music. At first the artists would extract the first and last bar of the set tune, and improvise in the middle. Hence the name of ‘long-short verse’. Later, another vocal style was created based on the changes in the strong and the light beats. The emergence of this type of sung music marked the evolution of Chiuchow Opera as it developed from the set tune pattern to a hybrid of the set tune and the *banqiang*.

Different Ensemble Sections for Civil and Military Shows

The accompanying ensemble for Chiuchow Opera is similar to that for other Chinese theatrical genres, and consists of two sections – the ‘civil’, which is made up of strings, and the military, which is made up of percussion. Today, the configuration is about 12 to 15 pieces. The string (civil) section is led by a leading first hand (*toushou*) who plays the *erxian* and the *suona*. The second hand (*ershoushou*) plays the *xiao sanxian*. The normal practice is that if the show is going to last all night long until daybreak, the ‘second hand’ would be a stand-in for the ‘first hand’. Then there are also a third hand (*sanshou*), who plays the *yueqin*, *qinqin* and *dongxiao*, and a fourth hand (*sishou*), who plays the *yehu*.

As for the percussion (military) section, the traditional configuration consists of at least three pieces. The drummer is honoured as *xiansheng* (sir), and the others are called *shifu*, or master. But a *xiansheng* status is not easy to achieve, because he must know how to control the pace of the show through the percussive points – in his case, on the drums. He is also responsible for creating the vocal style, teaching the actors how to sing and act etc. The musician playing the cymbal is responsible for the *quluo* (also called *xiao douluo*). If the show is going to last all night long until daybreak, the cymbal player will stand in for the drummer, the *xiansheng*.

As for the positioning of the ensemble sections, in the past, the ‘civil’ section would be on stage left (or the audience’s right). The military section would be above the stage, or in the middle, but a little towards stage left, separated by a bamboo curtain from the performing area. But today, the civil section would be on stage left, and the military section on stage right (or the audience’s left), directly facing each other.

A Legacy Suffering

Over the centuries, some of the masterly techniques and stylized movements could not find any newcomers who would be interested in learning and acquiring them, so they have become extinct. Examples include ‘throwing the wine cup and catching it with the mouth’, ‘twirling the kerchief’, ‘biting the corner of the kerchief’, ‘shaking the shoulders’, ‘walking with hesitant, mincing steps’, etc. performed previously by the *cailuoyi dan* (‘florid dress female’ role type). Another example of artistic elements on the decline is the comic *chou* role. There are other changes, such as the configuration of the ensemble, the extinction of the ancient ‘two-four’ notation or the *gongche* scores, etc., which have all been lost to the tide of Time as the artists today prefer the numeric notational scores.

廣東潮劇院二團赴港演出人員 Guangdong Chiu Chow Opera Theatre Number Two Troupe - Production Team

名譽團長： 黃煜生、鄭宋梨

Honorary Director: Huang Yusheng, Zheng Songli

團長： 蔡少銘

Director: Cai Shaoming

副團長： 詹少君、謝繼順、陳偉城

Associate Director: Zhan Shaojun, Xie Jishun, Chen Weicheng

藝術指導： 方展榮、鄭健英、張桂坤

Artistic Director: Fang Zhanrong, Zheng Jianying, Zhang Guikun

秘書： 吳純南

Secretary: Wu Chunnan

香港新韓江潮劇團 Hong Kong Sun Hon Kwong Chiu Chow Opera Troupe

團長： 倪 欽

Director: Ngai Yam

副團長： 劉福光、黃佩珍、林喜珠

Associate Director: Lau Fok-kwong, Wong Pui-jan, Lam Hei-chu

演員：

Cast:

方展榮、鄭健英、張桂坤、吳瑞麗、楊遜婭、朱秀明、陳立君、邱秀茹、蔡麗娃、王文賢、陳淑賢、陳慕芸、邢佩潔、李 莉、詹曉君、楊偉丹、王琮斯、黃 涵、黃少君、黃娃娜、葉鳳雙、呂文平、余育林、陳永平、陳煥澤、曾惠剛、陳金輝、高樹洪、王銳光、何平發、吳少龍、蔡財旺、許益宏、林溢鵬、李文浩、林 欣

Fang Zhanrong, Zheng Jianying, Zhang Guikun, Wu Ruili, Yang Xunyang, Zhu Xiuming, Chen Lijun, Qiu Xiuru, Cai Liwa, Wang Wenxian, Chen Shuxian, Chen Muyun, Xing Peijie, Li Li, Zhan Xiaojun, Yang Weidan, Wang Qionsi, Huang Han, Huang Shaojun, Huang Wanuo, Ye Fengshuang, Lu Wenping, She Yulin, Chen Yongping, Chen Huanze, Ceng Huigang, Chen Jinhui, Gao Shuhong, Wang Ruiguang, He Pingfa, Wu Shaolong, Cai Caiwang, Xu Yihong, Lin Yipeng, Li Wenhao, Lin Xi

樂隊：

Musician:

陳彥桐、鄭 冲、陳啓介、陳旭明、方俊榮、陳實彪、黃乙丹、蔡曉青、蔡順生、陳旭西、郭惠順、羅宏斌

Chen Yantong, Zheng Chong, Chen Qijie, Chen Xuming, Fang Junrong, Chen Shibiao, Huang Yidan, Cai Xiaoqing, Cai Shunsheng, Chen Xuqi, Guo Huishun, Luo Hongbin

舞台人員：

Stage Crew:

林明弟、鄭澤桐、楊承濤、吳 妹、陳燕桃、王典文、吳堅龍、趙宏海、吳偉元、沈月英、黃春雄、楊美華、林喜明、蔡璇珍、鄺 泉

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Co-ordinator:

香港新韓江潮劇團

Hong Kong Sun Hon Kwong Chiu Chow Opera Troupe

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