

中國戲曲節

4.6~21.7 2010
CHINESE OPERA FESTIVAL

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
福建省鯉聲劇團莆仙戲	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

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

中國戲曲節

CHINESE OPERA FESTIVAL
2010 節
4.6~21.7

成都市川劇院 Sichuan Opera Theatre of Chengdu

25.6.2010 (星期五Fri)
高山劇場劇院
Theatre, Ko Shan Theatre

26.6.2010 (星期六Sat)
香港大會堂音樂廳
Concert Hall, Hong Kong City Hall





各位觀眾：

為了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

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劉少梅 (經理)
吳麗芳 (副經理)

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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

25.6.2010 (星期五 Fri) 7:30pm

高山劇場劇院
Theatre, Ko Shan Theatre

折子戲 Excerpts

《闖宮歡慶》、《裁衣》、《曹甫走雪》、《秋江》、《問病逼宮》
*The Jealous First Wife, The Tailor, The Long Journey through the Snow
Chasing the Boat on the Autumn River, The Son Who Harbours Two Ulterior Motives*

演出長約3小時30分鐘 (中場休息15分鐘)
Programme duration is about 3 hours 30 minutes with a 15-minute intermission

26.6.2010 (星期六 Sat) 7:30pm

香港大會堂音樂廳
Concert Hall, Hong Kong City Hall

《紅梅記》

The Reincarnation of a Beauty

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

其他延伸活動 Extension Activities

「學校文化日」演出 School Culture Day Performance

成都市川劇院「川劇藝術多面賞」

Sichuan Opera Theatre of Chengdu: Sichuan Opera – an art form of diversity

25.6.2010 (星期五 Fri) 2:30pm

高山劇場劇院 Theatre, Ko Shan Theatre

內容：介紹川劇的表演特色，如傳統絕技絕活「變臉」、「吐火」、「牽眼線」、「變鬍子」、「撕飛卡」、「倒硬人」、「拋頭盔」、「翎子功」及示範演出《拾玉鐲》、《射雕》、《八陣圖》選段。

The programme includes a demonstration of the masterly skills and stunts that make Sichuan opera unique, such as 'swift changing of face', 'spitting fire', 'eye to eye', 'beard or no beard', 'repeated splits and falls', 'rigid fall', 'juggling helmet' and 'feather tricks'.

There will be operatic excerpts from *Picking Up the Jade Bangle*, *Shooting the Roc* and

The Eight Battle Formations that integrate the stunts into the story.

票價 Tickets: \$40 (需預先報名 Admission by Enrolment)

展覽 Exhibition

「梨園奇葩·巴蜀神韻——細看川劇絕技特色」

Exhibition on Categorically Unique – The Masterly Skills of Sichuan Opera

1-16.6.2010

高山劇場大堂 Foyer, Ko Shan Theatre

免費參觀 Free Admission

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

成都市川劇院

成都市川劇院是享負盛名的專業藝術院團，與上世紀最著名的川劇班社「三慶會劇社」一脈相承。幾十年來，劇院創作和演出了不少作品，包括《白蛇傳》、《王熙鳳》、《田姐與莊周》、《紅樓驚夢》、《劉氏四娘》、《目連之母》、《文成公主》、《青春涅槃》、《激流之家》、《欲海狂潮》、《紅梅記》等。

劇院以曉艇、劉芸、陳巧茹、孫普協等「梅花獎」演員，以及蔡少波、王玉梅、王超、馬麗等優秀演員為骨幹，整體藝術水平受到各界高度評價。徐棻、譚榛、王文訓等劇作家、作曲家的創作碩果累累，多次榮獲中宣部「五個一工程獎」、文化部「文華大獎」、「文華劇目獎」、「文華表演獎」，以及中國戲劇節優秀劇目獎、表演獎、編劇獎、音樂獎等。

Sichuan Opera Theatre of Chengdu

The Sichuan Opera Theatre of Chengdu is a professional performing art troupe of renown, its lineage tracing back to the famous Sanqing Club Theatre Company of the early 20th Century. Over the decades since its establishment, the theatre has created and staged many memorable productions such as *The Legend of the White Snake*, *Wang Xifeng*, *Zhuang Zhou and His Wife*, *The Startled Dream of the Red Mansion*, *Liu Siniang*, *Monk Mulian's Mother*, *Princess Wencheng*, *Youth Rising from the Ashes*, *Torrents in the Family*, *The Flood of Desires* (adapted from *Desire Under the Elms*) and *The Reincarnation of a Beauty*.

The theatre is acclaimed for its high standard of performance through its strong and outstanding cast, such as winners of the Plum Blossom Award for Chinese Theatre – Xiao Ting, Liu Yun, Chen Qiaoru and Sun Puxie, and outstanding young actors Cai Shaobo, Wang Yumei, Wang Chao, Ma Li. It is also backed by the prolific output of its dramatists and composers such as Xu Fen, Tan Su and Wang Wenxun. It has won many prestigious awards such as the Five 'One' Project Award, the Wenhua Grand Award, the Wenhua Award for Outstanding Repertory and the Wenhua Award for Performance presented by the Ministry of Culture, as well as the Outstanding Repertory Award, Performance Award, Playwright Award and Music Award of the Chinese Theatre Festival.



川劇

川劇源遠流長，形成於清代雍正、乾隆年間，屬古老地方劇種。川劇流布於四川、貴州、雲南、湖北及台灣部分地區，是中國西南地區影響最大、流傳最廣的地方劇種。成都是川劇的主要發祥地和繁盛區。

川劇是四川戲劇的代表劇種，具有濃郁的本土文化色彩。雖然沒有崑曲的典雅清麗，遜色於京劇的莊嚴神聖，不似越劇的嫵媚嬌柔，也沒有秦腔的火爆激越，但獨有的神奇怪異、靈動俏麗，卻在中國三百多個地方戲劇中獨樹一幟，散發着濃郁的巴蜀山野之趣。

川劇融匯了多種戲曲聲腔，結合四川語音、語言的特點，逐步從單一聲腔演唱，發展成集崑腔、高腔、胡琴、彈戲、燈戲五腔並存的演唱形式，其中以高腔最具特色。

川劇劇目眾多，約有六千多個劇目，其中傳統戲有二千餘個，故有「唐三千、宋八百，數不完三列國」之說。經歷代文人雅士、名伶藝人從不同角度粉飾、雕琢，川劇劇本文詞典雅、講究，具有甚高的文學價值。既有被戲劇界、文學界、觀賞界譽為「句句是詩」的《情探》等高雅作品，又有民風濃郁，以方言俚語、原始生活形態為特色的通俗劇目。川人獨有幽默、風趣和智慧，滿足不同文化層次觀眾的藝術需求，雅俗共賞，深受各界喜愛。

川劇齊集「人氣」、「仙氣」和「猴氣」的特點。雖屬古老劇種，卻又貼近生活，古而不僵，甚具人氣。既有豐富的傳統程式，也有生、旦、淨、末、丑等行當，但從不受此限制，反靈活運用程式和行當來創造人物和表達情感。如青衣行當的人物或因逢巨變而變為花旦、武旦的表演，甚至糅進生活元素。此外，川劇喜用特技來刻畫人物的個性或心情，這些出人意料的神來之筆被譽為仙氣，最佳例子是馳名國內外的絕活變臉。而四川人天性幽默樂觀，常以活潑機趣的方法來表現特定人物或情境，這稱為猴氣，《紅梅記》中的和影子打架便屬此類。

Sichuan Opera

Sichuan opera is one of the oldest regional theatrical forms of China. It took shape during the reign of Qing Emperors Yongzheng and Qianlong of the 18th Century, and became popular in Sichuan, Guizhou, Yunnan, Hubei and part of Taiwan, with Chengdu being its birthplace and seat of the operatic genre.

Sichuan opera stands out among the various theatrical genres of the area, with its rich vernacular colour. While it may not have the quaint elegance of *Kunqu*, the monumental impressiveness of Peking opera, the demure softness of Yue opera, or the fiery and high-flung emotions of *Qinqiang*, Sichuan opera holds its own with its fantastic, magical and gamesome charm. Its earthiness, rustic and yet so refreshing, is reminiscent of the mountainous terrain of Sichuan. It is, therefore, unique among the three hundred regional operatic genres of China.

Sichuan opera has assimilated the vocal features of other genres in China and, together with the vernacular features the local dialect, its sung music has grown from one singing style into a hybrid of five mutually non-exclusive styles of *kunqiang*, *gaoqiang* (high pitch), *huqin*, *tanxi* and *dengxi*. Of the five styles, *gaoqiang* is the most outstanding.

The diverse and rich stock repertory of Sichuan opera has prompted the saying that “(there are) three thousand stories from the Tang Dynasty, eight hundred from the Song, and countless from the ancient dukedoms of the Zhou”. Generation after generation of men of letters and artists in the theatre had improved upon them or reshaped them. As a result, the libretti of Sichuan opera have become literature of the finest quality, beautifully written and meticulously sculpted. There is a ‘high-brow’ category of works praised by dramatists, the literary circle and an appreciative audience, such as *Trials of Love*, which is described as ‘poetry in every verse’. But at the same time, there is the ‘low-brow’ category that appeals to plebeian taste, which is made up of everyday, vernacular and indigenous elements. The humour and wit, for which Sichuan people are famous, come out strong in both categories, and are shared and enjoyed by audiences of different cultural sectors.

Described as ‘(drama) infused with humanistic, ethereal and comic elements’, Sichuan opera has retained its perpetual charm despite its ancient lineage because it is close to life. Although it has its fair share of formulaic presentations and the stock role types of *sheng*, *dan*, *jing*, *mo* and *chou*, it is never encumbered by them and become fossilised. Instead, its artists have been able to turn them round into tools to express emotions and to sculpt characters. For example, a character can change from the sedate and reserved *qingyi* into a flirtatious *huadan* or brave *wudan* fighter after suffering a drastic blow in life. Other aspects include the introduction of everyday details into the stage action. These are the ‘humanistic’ touches. As for the ‘ethereal’, they are the stunts used to depict character and mood. An outstanding example is the ‘swift changing of face’. The ‘comic’ refers to the natural sense of humour and optimism of the Sichuan people, example of which is ‘shadows fighting’ in *The Reincarnation of a Beauty*.

梨園奇葩·巴蜀神韻－川劇絕技特色

Categorically Unique – The Masterly Skills of Sichuan Opera

蜀籟天音

川劇在約三百年的藝術發展中，兼收並蓄，融匯了多種戲曲聲腔，如江蘇的崑曲、江西的戈陽腔、安徽的青陽腔、陝西梆子、湖北漢調、安徽徽調等，逐步「改調而歌之」，用四川方言演唱，由單一聲腔發展至五腔並存的演唱形式，成為形式多樣、曲牌豐富、結構嚴謹、風格迥異的地方戲曲音樂，與京劇、豫劇、秦腔等單一聲腔的劇種不同，在中國戲曲劇種中實不多見。

川劇由崑腔、高腔、胡琴、彈戲、燈戲五種聲腔組成，其中以曲牌豐富、一唱眾和、靈活多變的高腔最具特色。除燈戲系源於本土外，其餘均由外地傳入。

Lilting Tunes of Sichuan

In its development of about three hundred years, Sichuan opera has assimilated the vocal features of many other theatrical genres in China, such as *Kunqu* of Jiangsu, *Yiyangqiang* of Jiangxi, *Qingyangqiang* of Anhui, *Bangzi* (Clapper opera) of Shaanxi, Han Tunes of Hubei, Hui Tunes of Anhui etc. Slowly, through incorporating the vernacular features of the local dialect, its sung music has grown from one singing style into a hybrid of five mutually non-exclusive styles, with a diversity in format, rich repertoire of set tunes, stringent structure and exceptional features. Unlike Peking opera, Yu opera and *Qinqiang*, which are built upon one singing style, it is a rare gem among the Chinese operatic genres.

Among the component singing styles - *kunqiang*, *gaoqiang*, *huqin*, *tanxi* and *dengxi* - *gaoqiang* is the most varied, and has the widest stock repertoire of set tunes. Except for *dengxi* which originated from Sichuan itself, the others all found their way to Sichuan from other provinces and regions of China.

高腔

高腔是川劇中最重要的一種聲腔，明末清初從外地傳入四川後，結合了四川方言、民間歌謠、號子、說唱等形式，幾經加工提煉，逐步形成具有地方特色的聲腔音樂，但仍保留南曲和北曲的優秀傳統，兼有高亢激越和婉轉抒情的唱腔曲調。

川劇高腔是一種用打擊樂作主要伴奏、一唱眾和（眾人幫腔）的徒歌演唱形式，主要由幫腔、鑼鼓、唱腔組成，簡稱「幫、打、唱」。其曲牌數量眾多，形式複雜，有的幫腔多於唱腔，有的基本全都是幫腔，有的只在首尾兩句有幫腔，具體形式由戲決定。

川劇高腔節奏靈活，行腔自由，易於臨場發揮，充分展示唱、做、唸、打的技藝，以及敘事、詠歎兼長的半講半唱的特點，可以承擔正劇、悲劇、喜劇等各種戲劇樣式。

Gaoqiang

Gaoqiang (High pitch) is the most important among singing patterns in Sichuan opera. It was brought to Sichuan from other provinces during the early 17th Century. By incorporating the vernacular, folk ballads, workers' calls and narrative singing, it has evolved into a genre of sung music with characteristic local features. It has also retained some of the ancient traditions of Southern Tunes and Northern Tunes, and can be sonorously flamboyant and lyrically touching at the same time.

Gaoqiang in Sichuan opera is accompanied by an ensemble made up of mainly percussion instruments. The singing is exceptional because there is only one actor who is the leading singing voice, while the others are restricted to a responsorial role. The sung music is therefore made up of a singing voice, a responsorial chorus and a percussion ensemble. Structurally it is made up of set tunes. But because of the large quantity of set tunes, the complicated formats - such as having more responsorial singing than the main voice, or even simply all responsorial singing, or only coming in at the beginning and the end - will be determined by the play itself.

Gaoqiang enjoys free tempi and encourages improvisation. This gives the artists centre stage to sing, act, deliver lines, and tell the story in whatever way they prefer. It can apply to historical plays, tragedies and comedies alike.

崑腔

崑腔多屬文人之作，詞白典雅，格律規嚴，演唱時特別講究字正腔圓，加上曲牌曲折，節奏緩慢，如今已漸衰微。川劇崑腔來自崑曲，傳入四川亦有數百年歷史，逐漸演化為川崑。川劇藝人利用崑曲長於歌唱和利於舞蹈的特點，選取其中某些曲牌或唱句，插入其他聲腔中演唱，形成了川崑獨具姿色的藝術風格。

川崑的曲牌結構與「蘇崑」基本相同，應用時有「單支」和「成堂」兩種形式。目前以崑腔單一的聲腔形式演出的劇目已經不多，多是溶於高腔、胡琴、彈戲諸聲腔中，或是與其他聲腔共和。如在一齣高腔戲中插入幾支崑腔曲牌演唱，或將一支高腔曲牌的首句用崑腔唱出，稱為「崑頭子」。

川崑仍以笛子為主要伴奏樂器，伴奏鑼鼓及方式與高、胡、彈、燈諸聲腔相同，但聲色、音量較高腔的鑼、鈸溫和雅緻。

Kunqiang

The vocal pattern of *Kunqiang* in Sichuan opera comes from *Kunqu*, which was introduced to Sichuan many centuries ago. Its original form is almost lost today because it was very much a product of a literati society, with its poetic libretti and strict verse and rhyming patterns. The actor was expected to give clear enunciation of every utterance. Its set tunes were technically demanding because of the undulating melodic line, and the pace tended to be slow. For all these reasons, the original *Kunqiang* had become obsolete. But it has a new existence in Sichuan opera. In appreciation of its cantabile qualities and the lyricism that is suitable for dancing, Sichuan artists have picked some of the set tunes and verses from *Kunqiang* and inserted them into other vocal patterns for flexible applications. The reborn genre takes on a new look that is distinctly unique.

Structurally, the *Kunqiang* in Sichuan opera is similar to that of *Kunqu* of Suzhou, and can be either sung as 'one style throughout' or 'with a combination of styles'. But there are not many plays that adopt the first format. Most are combined with the other vocal patterns in the genre, i.e., *gaoqiang*, *huqin* and *tanxi*, and sometimes only a set tune or some phrases may be sporadically used.

The *dizi* is still the major accompanying instrument for *Kunqiang* in Sichuan opera. The percussion ensemble has the same configuration as those used in *gaoqiang*, *huqin*, *tanxi* and *dengxi*, but the timbre and volume are much softer and more elegant.

川劇樂隊
Sichuan Opera Musicians



胡琴

川劇中的胡琴屬於板腔體，即唱腔形式由各種板式組成。劇詞具有整齊劃一的特點，一般為七字句、十字句，不同於曲牌體的長短句。胡琴腔約在乾隆年間已形成，以主要伴奏樂器小胡琴命名，唱腔分西皮、二黃兩大類，故又稱「皮黃」或「絲弦子」，輔助樂器有三弦、二胡、月琴等。

二黃包括正調（二黃）、陰調（反二黃）、老調三類基本腔。正調擅於表現深沉、嚴肅、委婉和輕快的情緒；反二黃宜表現蒼涼、淒苦、悲憤的情緒；老調則大多用於高亢、激昂的情緒。西皮腔與二黃腔的音樂性格相反，具有明朗、瀟灑、激越、簡練、流暢的品格。西皮、二黃多為單獨使用，但也有不少劇目同時包納兩種聲腔。

Huqin

'Huqin' in Sichuan opera actually refers to a combination of a number of vocal patterns, with an emphasis on the *ban*, or 'beat'. The singing is dominated by a variety of bars of 'strong' and 'light' beats. Unlike the set tune form which allows for long-short pairing of verses, the libretti are uniform in length, mostly in seven-character or ten-character verses. The *huqin* vocal pattern was formed during the reign of Emperor Qianlong of the Qing Dynasty (r. 1736 -1795). It is so-called because the lead instrument in the accompanying ensemble is the small *huqin*. The singing style is basically of two types: the '*erhuang*' and the '*xipi*'. Together they are called *pihuang* for short. The instruments to accompany the singing are *sanshian*, *erhu* and *yueqin*.

The *erhuang* style can be sung in three modes: the *zhengdiao* mode expresses pensive, solemn, reserved or lighthearted moods; the *fan-erhuang* mode expresses deep sorrow, self-pity and a mixture of sadness and anger; and the *laodiao* mode expresses strident emotions. The *xipi* is very different in terms of musical expression, as it expresses sanguinity, flair, high-flung emotions, restraint and flowing qualities. While *xipi* and *erhuang* may be separately used, there are also many plays in which both are sung.

彈戲

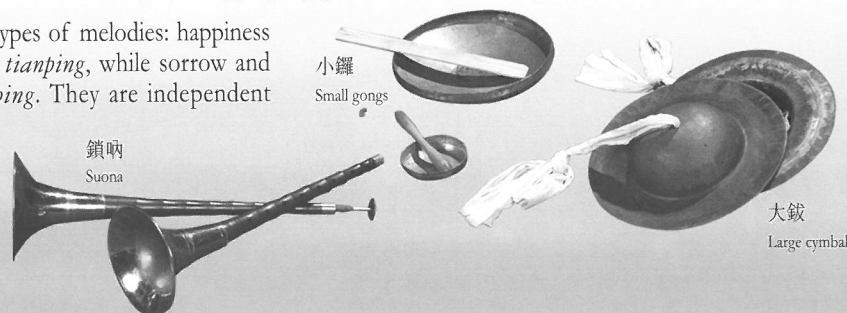
川劇彈戲屬板腔體，又稱「蓋板子」、「川梆子」，源自陝西的秦腔，因以梆子作為打節奏的樂器，並以蓋枝胡琴作為主奏樂器，故得名。彈戲雖源於秦腔，但與四川地方語言結合，並受四川鑼鼓和民間音樂影響，經過長期衍變，無論曲調、唱法還是唱腔結構都與秦腔有所不同，形成了獨特的藝術風格，具有濃郁的四川地方色彩。儘管二者的關係不太相近，但從曲調結構、調式特點，以及整個唱腔的韻味來看，均可找到它們的淵源。

彈戲包括情緒完全不同的兩類曲調：一類叫「甜平」，長於表現喜的感情，一類叫「苦平」，擅於表現悲的感情。它們相對獨立，但調式、板別、結構都相同，甚至在同一板別的唱腔中，曲調的骨架都一樣。

Tanxi

The vocal pattern of *tanxi* originates from *Qinqiang* of Shaanxi. It is also called *Gaibanzi* because it uses the *gaizhi huqin* as the lead instrument, or *Chuanbangzi* because it adopts the *bangzi* (clapper) as the rhythmic instrument. Despite its provenance, it shows little relation to *Qinqiang* in technical terms, i.e., the melody, vocal techniques and the vocal patterns, because it has assimilated the Sichuan vernacular, its percussion music and its folk music. The age-old evolution process has yielded a unique style. But then, in terms of musicality, there are still traces of the *Qinqiang* provenance.

Emotions expressed in *tanxi* are in two types of melodies: happiness and joy are sung in the 'sweet' tones of *tianping*, while sorrow and devastation, in the 'bitter' tones of *kuping*. They are independent of each other, but they also share similarities of mode, 'strong' or 'light' beat, and in the structure.



燈戲

燈戲在川劇中頗有特色，源於四川民間的迎神賽社時的歌舞表演，也可說是古代巴蜀傳統燈會的產物。所演的為生活小戲，所唱的為民歌小調、村坊小曲，體現了當地濃烈的生活氣息。聲腔特點是樂曲短小，曲調固定，節奏鮮明，輕鬆活潑，旋律明快，具有濃厚的四川地方風味。

Dengxi

Dengxi originates from the song and dance performance at temple fairs in Sichuan. It is also a relic of the ancient tradition of holding lantern fairs in the Sichuan region – hence the genre of '*dengxi*', meaning 'lantern opera'. The performances are usually playlets inspired by everyday life, and the music taken from folk songs or ballads of the villages. The unique features of this type of singing is that the tunes are short and rhythmic, and the melody is lively. It is therefore typical of the Sichuan vernacular.

幫腔

幫腔在徒歌體的川劇高腔中具有重要作用，主要是起腔定調，演員隨之依調演唱。川劇傳統中的鼓師和領腔一人兼任，皆為男性，一九五零年以後，改為女聲幫腔，鼓師不再兼領腔職責。

The Responsorial Chorus

In Sichuan opera, the use of the chorus in the unaccompanied singing format of *gaoqiang* has many functions. The most important is to determine the vocal pattern and the pitch for the actors to follow. Traditionally, the lead player of the percussion – the drummer, usually a man – would also be this leading voice. But this role was abandoned after the 1950's, when the chorus was changed to an all-female voice.

鑼鼓

鑼鼓是川劇音樂的靈魂，具有統一劇種風格、規範舞台演出、控制演員表演等重要作用。川劇鑼鼓的演奏由鼓師和四位演奏員組成，鼓師打小鼓和板作為指揮者，其餘四位分別打小鑼、大鑼、大鈸和堂鼓。這五方人稱「硬場面」，又稱「武場」。相對而言，川劇中的弦樂和吹奏樂稱為「文場」。

Percussion Ensemble

The ensemble that consists only of gongs and drums is the 'soul' of the music of Sichuan opera in that it streamlines the generic style of the play, shapes the stage performance, and controls the pace and the action etc. The ensemble is made up of a drummer and four other musicians. The drummer leads by providing drum beats on the *xiaogu* (small drum) and beating time with the clapper. The other four would play the *xiaoluo* (small gong), *dalu* (large gong), *daba* (large cymbal) and *tanggu* (barrel drum). These five are considered the set-up for 'military scenes' because of their strident (described as 'hard') sounds. The strings and winds, on the other hand, are considered the set-up for 'civil scenes', that is, without any fighting routines.

小鼓、板
Small drum, Clapper

堂鼓
Barrel drum

大鑼
Large gong



絕技絕活

戲曲觀眾有句行話：「京劇是聽的，川劇是看的」。這話雖然有些片面，但也不無道理。即是說，京劇的唱腔藝術臻於完美，許多老觀眾熟悉劇情，可以閉着眼睛聽戲。而川劇則以表演見長，對於同一齣戲，不同演員有不同的表演；比如《打紅台》一戲，彭海晴演出時運用了藏刀技巧，曹俊臣則不用這個技巧，主要刻畫人物的性格。這種藝術的個性正是川劇觀眾所要欣賞的精華所在；因此說「川劇是看的」，也說明了川劇表演藝術的搖曳多姿，變幻莫測。

川劇藝人滿足於一般的技藝表演，在人物情感急劇變化、戲劇情節陡然突變時，通常運用巧妙的藝術手法或誇張的技術動作，來營造劇情氣氛，形成戲劇高潮。他們塑造了不少生動鮮明的藝術形象，創造了豐富的表演程式和絕技絕活，如幻術式的變臉、神奇的踢慧眼、鬚鬚在一瞬間由黑變白、口中噴出熊熊烈焰等，為人津津樂道、嘖嘖稱奇，令觀眾感受到川劇藝人的智慧和四川民眾的審美趣味。

Masterly Skills and Stunt Acts

There is a saying among the audience of Chinese opera that "Peking opera is for listening, Sichuan opera is for watching". A little too conclusive it may be, but there is a certain degree of truth in it. The reason is that the vocal music of Peking opera has been so well-honed that it is worth listening to over and over again. At the same time, the stories of its plays are so familiar to its fans that they can just close their eyes and enjoy the music without seeing what is happening on stage. On the other hand, Sichuan opera is technique-based. The same story as interpreted by different actors would be performed differently. One example is the opera excerpt of *Going Up to Hongtai Mountain*. The rogue Xiao Fang wants to kill a scholar in order to seize his beautiful wife. The characterization is totally different between two famous Sichuan opera actors in this role, Peng Haiqing and Cao Junchen. Peng would use the 'sleight of hand' of the 'disappearing broadsword' to portray the sly and ruthless Xiao, while Cao would abandon any trick but concentrate on characterization through acting. The choice determines the focus of interest for the knowing audience, and this forms one of the core attractions of the theatrical genre.

The artists of Sichuan opera refuse to settle for mere acting and singing. So, in order to highlight sudden changes of emotions or turn of events, they would use various tricks, physical or illusory, for stunning visual effects. They have created numerous ways of characterization and portrayal through improvisations and stage experience which become routines, masterly acts and stunts. That is why we can see the magical 'swift changing of face', 'instant third eye', 'the colour of the beard changing from black to white in a split second', 'spitting fire' etc. Such highly imaginative expressions and bravura techniques pepper the play with elements of surprise, and the audience is kept interested all the time. This clever balance between entertainment and aesthetic appeal is an important component of Sichuan opera.



變臉

川劇獨有的傳統技藝，主要用於表現人物情緒的劇烈變化，在《歸正樓》（又名《三變化身》）一劇中可以領略到早期變臉的痕跡。一九五八年，變臉技巧移植到《白蛇傳》，一九八零年以後，出現了女子變臉。

變臉大體可分為「抹臉」、「吹臉」、「扯臉」三種方法：

抹臉：演員將化妝油彩預先塗在臉的某一特定部位，演出時用手一抹，便可變為另一種顏色。如《白蛇傳》中的許仙、《放裴》中的裴禹、《鬧齊廷》中的公子昭等人物的變臉便是用此種方法。

吹臉：演員將粉末狀的化妝品（金粉、墨粉、銀粉）放置在特定容器內，如酒杯之類的器皿，演出時閉眼、閉氣，用口一吹，使臉變色，如《活捉石懷玉》中的石懷玉、《治中山》中的樂羊子便屬此類。

扯臉：演員將畫在綢子上的若干張臉譜疊在一起蒙在臉上，每張臉譜有一根特定的絲線，並固定在特定位置上。隨着表演的需要，在動作的掩護下，一張一張的迅速扯下來。此法貴在巧妙、乾淨、利落，如《白蛇傳》中的紫金鏡鉢、《望娘灘》中的聶龍便屬此類。



紫金鏡鉢
Purple Gold Alms Bowl

Swift Changing of Face

This is the traditional theatrical technique that has made Sichuan opera stand out amongst other forms. The 'face changing' is an exaggerated way of externalizing emotional changes in the character. The earliest example is *On Guizheng Mansion* (also known as *Three Disguises*), in which the hero, Bei Rong, is portrayed as an itinerant chivalrous swordsman who is adept in disguising himself. Then in 1958, the 'face changing' stunt was applied to *The Legend of the White Snake*. But it was not until after the 1980's that female performers were allowed to perform this stunt.

There are basically three techniques involved to achieve the 'swift changing of face' – 'smearing', 'powder-blowing' and string-pulling.

Smearing – The actor applies cosmetic paint on the part of his face that needs changing colour beforehand. At a certain point of the performance, the actor quickly smears it to change his face colour. Examples are Xu Xian in *The Legend of the White Snake*, Pei Yu in *Saving Scholar Pei*, and Prince Zhao in *The Qi Court in Chaos*.

Powder-blowing – Fine cosmetic powder of gold, black or silver is placed in a container prop, such as a wine cup, beforehand. At the appropriate moment, the actor blows into it with his eyes closed while holding his breath. The powder will puff up and stick to his face and change its colour. Examples are Shi Huaiyu in *Catching Shi Huaiyu Alive*, and Le Yangzi in *The Siege of Zhongshan*.



String-pulling – Several masks are painted on pieces of thin silk and stacked together to cover the face. Each mask has a thread that is led to an inconspicuous part of the costume. At the appropriate moments during the performance, the actor would whisk away the masks one by one by a fling of the hand, a flick of the cloak etc. The action must be quick, crisp and smooth. Examples are the Incarnated Human Form of the Purple Gold Alms Bowl in *The Legend of the White Snake*, and Nie Long in *The Beach of the Yearning Son*.

髯口功

川劇生角基本功法，用於表現角色憤懣複雜的心緒。

Wearing a Long Beard

This is one of the standard routines for an actor performing male roles in Sichuan opera. The long false beard can be held in various ways to suggest the character's feeling of anger, dilemma etc.



變鬍子

不談其他劇種都有運用鬍子技巧，單述以下兩種：

變無為有：川劇《花榮射雕》一戲中，女主人找車時，車夫由扮演花榮的演員代演，是有鬍鬚的。當耶律含媽去看車時，車夫卻突然沒有鬍子，儼然情人花榮；當嫂嫂去看時，又突然生出鬍子，仍是車夫。演員變化神迅，比變臉還快。《白蛇傳》中的王道陵也有此表演。

變黑為白：川劇《文昭關》一戲中，伍員投奔吳國，逃至昭關，關口懸掛其畫像以便捉拿。伍員往隱士東皋公家暫避，因內心憂忿，一夜間鬚髮全白。守軍誤捉皇甫納，伍員得以出關。《治中山》中的樂羊子、《九美狐仙》中的呂洞賓等人物也有此技。



Beard or No Beard

The 'beard routines' are rather common in Chinese opera, but in Sichuan opera, the visual interest lies in the 'stunt' effect. Here are two of them:

Beard or No beard – In *Hua Rong Shoots Down a Condor*, Hua Rong disguises himself to become a coach driver of a household in order to see the young lady he loves. So when the mistress of the family asks for the coach, he is the driver and wears a beard. But when the young lady comes, suddenly his beard is gone, leaving him a clean-shaven, good-looking young man. His beard is back on in a split second when her sister-in-law appears. The sleight of hand is even more magical than 'swift changing of face'. Wang

Daoling in *The Legend of the White Snake* also pulls this stunt.

A Black Beard that Turns White – In the civil version of the play *At the Zhaoguan Checkpoint*, Wu Zixu is defecting to the State of Wu, but on reaching the Zhaoguan checkpoint, he sees his own likeness hanging there as a wanted person. So he goes to the hermit Dong Ougong's place to seek shelter for the night. His anguish turns his hair and beard from black to white overnight. The guards cannot recognize him and seize Huangpu Nei instead, so he passes the checkpoint safely. Other characters that are performed with this magical change include Le Yangzi in *The Siege of Zhongshan*, and Lu Dongbin in *The Vixen with Nine Tails*.

耍水髮

水髮，劇中人物頭上的假髮。川劇藝術家將「水髮功」概括為「梗、揚、帶、內、盤、旋、衝」七個方面的技巧。《贈綈袍》中的須賈，在跪門吃草時，甩動水髮，讓水髮自然盤在頭頂的髮髻上。《八陣圖》中拋紫金冠、《遊株林》中的拋軟王帽也有此表演。



Hair-flinging

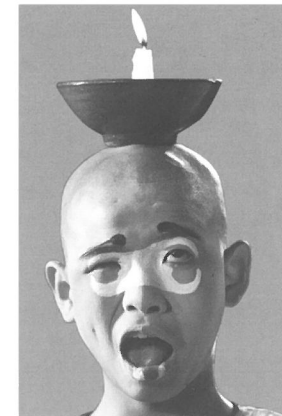
In 'hair-flinging', the performer flings a bunch of long hair tied up at the top of the head to show strong emotions. In Sichuan opera, there are seven 'flinging' routines that can make the hairpiece go in different directions and motions. Examples are the actor performing the role of Xu Jia in *Giving Away the Silk Robe*, who flings his hairpiece to show his penitence and the hair can wind up as a bun on the top of his head. Other examples are *The Military Formation* and *A Visit to the Grove*.

頂燈

川劇著名丑角戲《皮金滾燈》中運用的特技。皮金嗜賭成性，被妻子家法管教，罰其頭頂油燈，在三根條櫬上做各種表演。

Balancing a Lit Lamp

In 'balancing a lit lamp', the performer can roll over, turn and do a balancing act while all the time the oil lamp on his head would not drop or blow out. One typical example is *Pi Jin Balances a Lamp*. Pi Jin is punished by his wife for gambling by placing a lit oil lamp on his head. The actor playing Pi needs to roll and turn on three long and narrow benches.



吐火

川劇傳統表演技巧。演員將松香粉末含在口中，對準手持燭火者徐徐吐出，相成火勢。後來多用煤油吐火。

吐火在川劇中主要用於神鬼戲的角色，如《白蛇傳》，風火二神與白娘子打鬥時使用吐火技巧，具有渲染劇情、製造濃烈氣氛的作用。

Spitting Fire

'Spitting fire' is one of the stock stunts in Sichuan opera. The performer would have some resin powder in his mouth. When another actor holds a lit torch to him, he would spit out the resin in one continuous breath. The lit powder becomes a flame that looks like coming from his mouth. Later performers would use kerosene instead of resin for an even more stunning effect.

The fire-spitting stunt is often used in plays involving supernatural themes. One example is the fight between the Wind God and the Fire God with the White Snake, in *The Legend of the White Snake*. It creates a highlight in the performance and makes the story even more memorable for the audience.

魔燭

點蠟燭的特技，具有神秘感。一支燃着的蠟燭，演員當眾吹熄滅後，快速一掩，蠟燭立即復燃。在《活捉石懷玉》、《活捉三郎》、《九美狐仙》中曾使用這種技巧。

The Magic Candle

The candle that would not go out is an impressive trick of magic. The actor would blow it out in front of the audience, but with one quick flick of the sleeve, it is lit again. This appears in such plays as *Catching Shi Huaiyu Alive*, *Catching Sanlang Alive* and *The Vixen with Nine Tails*.



藏刀

川劇著名表演特技。在《蕭方殺船》一劇中，一把長兩尺多、明晃晃的鋼刀，一會兒出現，一會兒又不知去向，揭露了劇中人蕭方的陰險、狡猾和毒辣，表演近乎魔術，十分吸引。

The Disappearing Broadsword

This is a famous masterly act in Sichuan opera, exemplified in *Xiao Fang's Murderous Scheme on the Boat*. The rogue Xiao Fang wants to kill a scholar in order to seize his beautiful wife. A broadsword of more than two feet long would appear and disappear in the wink of an eye. It vividly suggests the sly and ruthless character of Xiao.



提人

川劇中表現某人被鬼魂捉拿，受到驚嚇，四肢癱軟時，常用此技巧。

Body-lifting

In 'body-lifting', the performer can give the illusion of being 'lifted' in mid-air by curling up his feet. This masterly skill suggests the character's frightened state when he is caught by a ghost.

踢慧眼 (蓋圖章)

慧眼，源於佛教中的提法，指正前額隱藏着的第三隻眼，相傳是專門用來識別妖魔鬼怪的。川劇《白蛇傳·水漫金山》一場，法海請來的天神韋馱與白蛇交戰時使用上此特技。飾演韋馱的演員於出場前預先在靴尖上貼有一隻畫好的眼睛，當他「領法語」後，開口道：「待吾睜開慧眼一觀」，抬腿踢中前額，一隻慧眼頓時金光四射。據傳此技的發明者是戲聖康子林。



The Instant Third Eye ('Stamping')

The 'third eye' is a symbol of enlightenment in Buddhism. It is said to be hidden between the brows, but when it opens, it can identify evil spirits. In *The Legend of the White Snake*, Monk Fahai invites God Veda to subdue the White Snake. In the fighting scene between the two, the actor playing Veda would first stick an 'eye' on the tip of one of his boots and cover it up before he goes on stage. Then at the appropriate moment, he would say, "Let me open my Eye of Enlightenment and see...", he adds an 'eye' in the middle of the forehead by one quick-as-lightning kick. It is said that this masterly skill was first invented by Kang Zilin, a legendary name in Sichuan opera.



耍翎子

歷代藝術家總結出的翎子功多達二十八式，不同的角色行當都有完整的一套。耍翎子即舞動兩根插在盔頭（帽子）上長長的雉雞翎。演員有時用單手、有時用雙手操作，靠頭部的擺動，配合各種身段，表現人物的驚喜、憤恨、得意、輕佻等心理和性格特徵。如《連環記》中的呂布、《和親記》中的周瑜、《八陣圖》中的陸遜、《鐵籠山》中的鐵木耳、《長坂坡》中的趙雲等。

The Feather Tricks

The 'feather tricks' can number as many as twenty-eight, and are role-specific. The performer makes the two feathers on the headgear go in and out, roll and turn, or even stand upright. Examples are Lu Bu in *The Stratagem of Killing Two Birds with One Stone*, Zhou Yu in *A Marriage as a Peace Pact*, Lu Xun in *The Military Formation*, Timur in *The Battle of Tielong Mountain*, Zhao Yun in *Changbanpo*.

耍帽翅

耍法有「一動一靜、一上一下、齊上齊下、單翅旋轉、雙翅旋轉」等，如《十五貫》的況鍾、《反徐州》的徐達、《八件衣》的楊廉等。

Wiggling Wings of the Headgear

The routine of 'wiggling wings of the headgear' involves turning up and down, twirling back and forth, and moving left and right of the wings on the headgear. The wings can be wiggled singly or both at the same time. The trick is seen in the character of Kuang Zhong in *Fifteen Strings of Cash*, Xu Da in *An Uprising in Xuzhou*, and Yang Lian in *Eight Robes*.



飛褶子

川劇小生獨有的表演藝術。小生最講究耍褶子的功夫和技巧，川劇藝術家在實際演出中組合基本功為「踢襟跳鐘、施禮雙挽、口銜三飛、左托右揮」等六十餘式。當中以「飛褶子」最為突出，如《逼侄赴科》中的潘必正、《放裴》中的裴禹、《喬老爺奇遇》中的喬奚等。



Flinging of the Skirting Robe

This is a masterly skill exclusive to actor of the *xiaosheng* (young man) role in Sichuan opera. There is much emphasis on the techniques and virtuosity of the performer. The number of routines is over sixty, with each movement minutely defined. One of the most impressive techniques is the 'flinging of the skirting robe'. This is performed by actors playing Pan Bizheng in *Forcing Her Nephew to Go to Attend the National Examination*, Pei Yu in *Saving Scholar Pei*, and Qiao Xi in *The Amazing Adventures of Squire Qiao*.

耍扇子

川劇舞台上的扇子主要是美化動作，刻畫人物，角色行當不同，用法也不一樣。川劇藝術家將摺扇歸納為「撒扇、端扇、背扇、撲蝶扇」等八十餘種表演動作，足見他們驚人的創造能力和水平，能把摺扇從現實生活中，提煉出豐富多彩的技巧。團扇在川劇舞台上為丫環、使女、奴婢一類角色使用的扇子。其表演動作與技巧有提扇、抱扇、端扇、肩扇等二十四種技法。兩項合計，共有一百餘種「扇法」，這在戲曲劇種中還是不多見的。



Fan Routines

The fan plays an important part in Sichuan opera. It is a prop that has different uses in character portrayal, and the routines are role-specific. The stylized movements can be as many as eighty types in Sichuan opera, with such minute differentiations as 'flicking open the fan', 'holding the fan in front', 'fanning at the back', 'catching butterflies with the fan' etc. The diversity illustrates the rich imagination and observation of the artists, who can create numerous movements and techniques out of everyday life. The round fan, on the other hand, is limited to female roles, such as maids, ladies-in-waiting, etc. The routines can be as many as twenty-four - 'picking up the fan', 'holding the fan in the circle of the arms', 'holding the fan in front', 'fanning the shoulder' etc. So altogether there are hundreds 'fan routines', which is a staggering repertoire no other Chinese operatic genre can compare.

耍手巾

川劇藝術家歸納了二十三種手巾程式，如《花榮射雕》的耶律含嫣、《拾玉鐲》的孫玉姣、《打餅》的潘金蓮、《別洞觀景》的白鱗仙姑等。

Spinning Handkerchiefs

In 'spinning handkerchiefs', there are about twenty-three routines, as used by Yelu Xianyan in *Hua Rong Shoots Down a Condor*, Sun Yujiao in *Picking Up the Jade Bangle*, Pan Jinlian in *Making Cakes* and the White Eel Genie in *Leaving the Cave to Enjoy the Scenery*.



耍水袖

耍水袖是川劇旦角的基本功之一，對表達人物的思想感情和創造優美的舞蹈身韻有重要的作用。按川劇服裝的傳統規制，旦角水袖原本較短，且以白布做成，除穿宮裝與苦褶子的角色外，較少使用，因而耍水袖的技法並不複雜。

隨着旦角行表演藝術的發展，水袖由僅露袖頭加長至二尺多，並改用輕柔的白綢製作，使用範圍也突破原來的限制，得到廣泛運用。只要劇情需要，無論是傳統戲或新編戲的女角色，不管是青衣、正旦、花旦或鬼狐旦，都可使用耍水袖的技巧。因此，耍水袖的技法也愈來愈豐富。

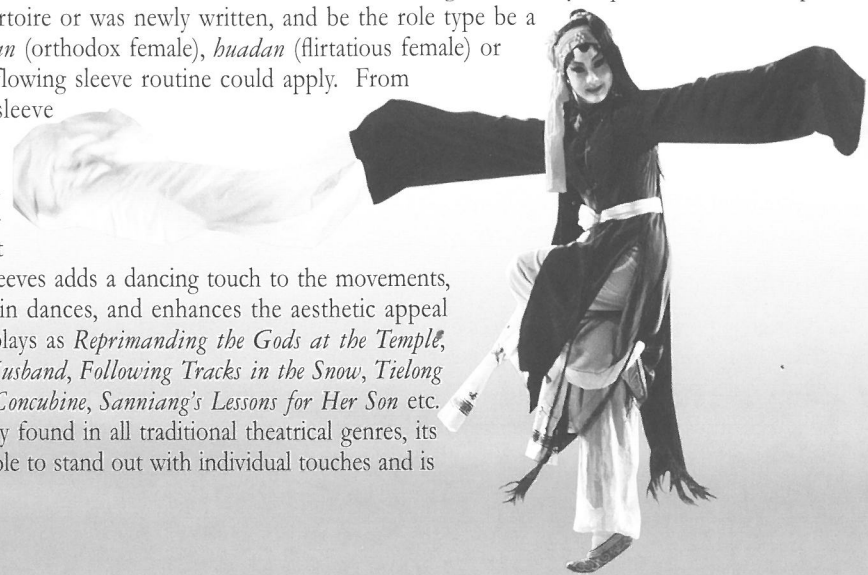
古人云：「長袖善舞」，故川劇中水袖的設置主要是為了舞蹈、表演和美化。《打神》、《殺狗》、《評雪》、《鐵籠山》、《貴妃醉酒》、《三娘教子》等劇目便有這表演。耍水袖的技巧雖然為眾多古老劇種所擅長，但川劇的水袖功夫，卻在繼承和借鑒基礎上耍出了自己的特色，不愧為川劇表演藝術的一絕。

Flicking of the Flowing Sleeves

'Flicking of the flowing (water) sleeves' is one of the basic training items for *dan* role actors in Sichuan opera. The sleeve gestures express the internal or emotional state of the character and add a lyrical charm to the stylized movements. In the original code of costumes in Sichuan opera, the sleeves of the *dan* were rather short, and were made of white plain-weave fabric. Except for roles like court ladies or suffering women, there were not many uses of the flowing sleeves.

Then, as the art form developed, the *dan* roles required more complicated gesturing for expression. The length of the sleeves grew, from a short cuff-like section to one that was more than two feet long, and instead of plain-weave fabric, it was made of soft, white silk. The application was now much wider than before. As long as the story required, whether the production belonged to the traditional repertoire or was newly written, and be the role type be a *qingyi* (virtuous female), *zhengdan* (orthodox female), *buadan* (flirtatious female) or *guibudan* (ghost or vixen), the flowing sleeve routine could apply. From that point on, the number of sleeve routines grew.

There is an idiomatic saying in Chinese, '*changxiu shanwu*' – 'with long sleeves, one is good at dancing'. The flicking of long sleeves adds a dancing touch to the movements, brings out the feminine charm in dances, and enhances the aesthetic appeal overall. This is found in such plays as *Reprimanding the Gods at the Temple*, *Killing a Dog to Persuade Her Husband*, *Following Tracks in the Snow*, *Tielong Mountain*, *The Drunken Royal Concubine*, *Sanniang's Lessons for Her Son* etc. While this is a routine commonly found in all traditional theatrical genres, its application in Sichuan opera is able to stand out with individual touches and is one of the 'masterly skills'.



拋綾子

綾子即一條又長又闊的絲帶，貴在巧疊巧收，善拋善丟，演員配以舞蹈，漂亮而優美。拋綾子多用於鬼狐旦，如《放裴》的李慧娘、《活捉石懷玉》的胡蓮娘、《飛雲劍》的聶小倩等。

Throwing Silk Ribbons

This is a stylized movement that needs the prop of long, wide silk ribbons, often used to depict the eerie scene of ghosts catching souls, such as Li Huiniang in *Saving Scholar Pei*, Hu Lianniang in *Catching Shi Huaiyu Alive* and Nie Xiaoqian in *The Cloud-piercing Sword*.



椅子功

演員在竹制帶扶手的弓馬椅上，根據劇情進行各式表演，包括飛椅子、提椅子、跳椅子、睡椅子和梭椅子等技巧。

Chair-balancing Act

In the 'chair-balancing' act, the performer demonstrates agility by leaping up and down, standing and turning on one arm of the bamboo chair, lying down on the chair, as the story requires.



毯子功

戲曲演員撲跌翻跳等基本功，因在地毯上訓練，故名。從前的戲班科生大多在河邊沙灘上訓練翻跟斗，與現在的戲曲演員的訓練方式不同。



Carpet Routines

This involves somersaults, cartwheels and falls. The term comes from the fact that these are carried out on the carpet of the stage. In the olden days, the actors were trained on the river banks, and the training was very different from today.



White Snake, Madam Jiao in *Killing a Dog to Persuade Her Husband* and Shi Huaiyu in *Capturing Shi Huaiyu Alive*.

倒硬樁

又叫「倒硬人」、「倒僵屍」，演員身驅向後倒下，表示死去或昏厥。如《白蛇傳》的許仙、《殺狗》的焦氏、《活捉石懷玉》的石懷玉。

Rigid Falls

The masterly skill, when performed, suggests that the character has passed out or is dead. This is seen in the character of Xu Xian in *The Legend of the*

《闔宮歡慶》(高腔) *The Jealous First Wife (Gaoqiang)*

南北朝時，蕭懿篡南宋帝位，稱齊高帝。蕭命其弟蕭衍征伐，北魏王獻金、苗二妃求和，齊王將之賜予蕭衍，闔宮歡慶。蕭衍正室郗氏為丞相之女，驕橫嫉妒，涉鬧宮廷。皇兄、皇嫂和國太勸說不果。蕭衍佯裝拔劍自刎，郗氏才暫且息怒。

此劇為宮廷戲，演唱、做、唸、打俱佳。

The story takes place during the Northern and Southern Dynasties (420 - 589). Xiao Yi usurps the throne of the Southern Song Dynasty and proclaims himself Emperor Gao of Qi. He sends his brother, Xiao Yan, to invade Northern Wei. The king of Northern Wei offers his royal concubines, Jin and Miao, in exchange for peace. The Emperor gives the concubines to Yan, and the royal court celebrates the occasion. Yan's wife, Lady Xi, is the Prime Minister's daughter. Imperious and jealous, she wreaks havoc at the royal court. Even the Emperor, the Empress and her mother-in-law fail to bring her round. Her anger only subsides when Xian pretends to draw the sword to kill himself.

This is a 'court play', and is distinguished by the high standard of singing, acting, delivery of lines and the martial arts.

主演：
 郗氏：陳巧茹
 蕭衍：王超
 國太：葉述蔚
 皇嫂：侯麗
 蕭懿：陳而剛
 黑女子：王雪艷
 金妃：劉文麗
 苗妃：龍宇
 彩女：彭雨沁、周海琴、陳潔、劉茜
 監衣：王浩博、姚建、文冬、劉磊
 司鼓：陳德厚
 領腔：李秋華

Cast：
 Lady Xi : Chen Qiaoru
 Xiao Yan : Wang Chao
 Empress Dowager : Ye Shuwei
 Lady Yi : Hou Li
 Xiao Yi : Chen Ergang
 Blackie : Wang Xueyan
 Concubine Jin : Liu Wenli
 Concubine Miao : Long Yu
 Maids : Peng Yuqin, Zhou Haiqin, Chen Jie, Liu Qian
 Guards : Wang Haobo, Yao Jian, Wen Dong, Liu Lei
 Drum : Chen Dehou
 Vocal : Li Qiuhua



《裁衣》(燈戲) *The Tailor (Dengxi)*

龔裁縫到王大娘家縫衣，趁王下廚之機，偷布藏於懷中。王知道後，將他灌醉，趕出門外。

Tailor Gong is making clothes for Madam Wang at her house. While Wang is cooking in the kitchen, Gong steals some fabric and hides it next to his skin. When Wang finds out, she gets him drunk and shows him the door.

主演：
 龔裁縫：陳作全
 王大娘：江霞

Cast：
 Tailor Gong : Chen Zuoquan
 Madam Wang : Jiang Xia

司鼓：楊軍
 司琴：周玉

Drum : Yang Jun
 String instrument : Zhou Yu



《曹甫走雪》(彈戲) *The Long Journey through the Snow (Tanxi)*

大明天啓年間，宦官魏忠賢排除異己，誅殺「東林黨」，曹天官一家遭害。遺孤月娥得義僕曹甫保護，翻山越嶺，歷盡艱辛，僥倖逃脫。曹甫雖將月娥安全送到大同城，自己卻凍死荒郊，以生命報答曹天官一家。

此劇為老生犯功戲，演員走雪時有抖髯口、擰褶子、膝步、搶背等表演。

During the Tianqi reign of the Ming Dynasty, the eunuch Wei Zhongxian purges his opponents and tries to wipe out the Donglin faction. The entire family of Cao Tianguan was killed except the daughter, Yue'e, who is rescued by a loyal servant Cao Fu. Fu takes Yue'e on a punishing journey over the snowy hills. As his gesture to repay the Cao family's grace, he sacrifices his own life so that Yue'e would arrive at Datong City safe and sound, while he dies from the cold in the wilderness.

This is a 'bravura' piece for actors in *laosheng* (old man) roles. As Cao walks in the snow, he needs to shake his beard, flick the front skirt of his robe, walk with bent knees and do a side roll on the floor. All these movements require masterly skills.

主演：
 曹甫：蔡少波
 曹月娥：馬麗

Cast：
 Cao Fu : Cai Shaobo
 Cao Yue'e : Ma Li

司鼓：楊軍
 司琴：周宇

Drum : Yang Jun
 String instrument : Zhou Yu



- 中場休息15分鐘 Intermission of 15 minutes -



《秋江》(高腔)
Chasing the Boat on the Autumn River (Gaoqiang)

又名《陳姑趕潘》。書生潘必正和尼姑陳妙常的戀情被發現後，姑母逼必正到臨安赴考，必正無奈乘舟而去。妙常毅然追趕，來到秋江河邊，幸得老艄翁相助。

此折寫景寓情，通過演員的表演，呈現一幅川江行船的絢麗景觀，富生活情趣。

This drama is also known as *Nun Chen Chasing Pan*. When scholar Pan Bizheng and the Taoist nun, Chen Miaochang's love affair is found out, his aunt forces Bizheng to take the civil service examination in Lin'an. Bizheng cannot but oblige and takes the boat. Miaochang decides to chase after him. She rushes to the river bank, and when desperately looking for a boat, she gets the help of an old boatman.

The operatic excerpt is richly evocative. Through the actors' movements and mime, the scene of a desperate lover's chase and of a boat sailing along the river in Autumn comes alive.

主演：	Cast：
陳妙常：王玉梅	Chen Miaochang : Wang Yumei
艄翁：彭凌	Boatman : Peng Ling
司鼓：陳德厚	Drum : Chen Dehou
領腔：李秋華	Vocal : Li Qiuhua

《問病逼宮》(胡琴) *The Son Who Harbours Two Uterior Motives (Huqin)*

《隋宮亂》中一折。隋文帝病危，次子楊廣乘看望父親為名，探聽虛實，圖謀奪取王位。楊廣遇父妃陳氏，貪其美貌而戲之。氣死隋文帝後，楊又逼母親交出玉璽，母親憤而自盡。楊繼而強納陳妃，陳誓死不從，終被楊殺害。

This is an excerpt from the story, *Havoc in the Sui Palace*. Emperor Wen of the Sui Dynasty is very ill. With his eyes on the throne, his second son Guang comes to assess the situation in the name of a filial visit. He runs into his father's concubine Chen. Falling over her beauty, he teases her. His outrageous behaviour hastens his father's death. When he forces his mother to hand over the imperial seal, she kills herself out of indignation. Guang wants to make Chen his concubine by force, but she resists vehemently and is eventually killed by Guang.

主演：	Cast：
楊廣：孫普協	Yang Guang : Sun Puxie
陳妃：虞佳	Concubine Chen : Yu Jia
隋文帝：蘭坤明	Emperor Wen : Lan Kunming
國太：葉述蔚	Empress Dowager : Ye Shuwei
太監：龍毅	Eunuch : Long Yi
宮女：彭雨沁、周海琴、陳潔、劉茜	Maids : Peng Yuqin, Zhou Haiqin, Chen Jie, Liu Qian
校尉：王浩博、姚建、文冬、劉磊	Guards : Wang Haobo, Yao Jian, Wen Dong, Liu Lei

司鼓：陳德厚	Drum : Chen Dehou
司琴：鄒孔昭	String instrument : Zou Kongzhao



《紅梅記》(高腔)

分場本事

第一場 問李

宋朝，少女李慧娘因元兵入侵而逃亡臨安，被騙入權奸賈似道府中。賈欺上賣國，權傾朝野。一日，賈欲與慧娘同遊西湖，請其母代邀，並托她美言，以說服慧娘肯作其妾。

第二場 遇裴

慧娘堅拒為賈妾。偶出後園，遇書生裴禹，二人一見鍾情。

第三場 重逢

賈微服出遊。裴禹正信步湖邊。賈聞慧娘讚美裴禹，妒恨不已。

第四場 驚變

賈回府殺死慧娘，將她葬在梅花樹下。

第五場 誣裴

賈知裴禹「反賈抗元」，決意加害，遂遣人將他誣入府中。

- 中場休息15分鐘 -

第六場 鬼怨

慧娘冤魂不散，飄浮於梅林之中。見裴禹入府，心知有詐，忙前往相救。

第七場 幽會

慧娘到西廂會見裴禹，說明前因後，帶他逃走。

第八場 放裴

殺手追裴不捨，慧娘與之周旋，終救得裴禹出逃。

第九場 懲奸

裴禹逃走，賈拷問姬妾。慧娘率一眾被賈殺害之冤魂懲奸。

原著：周朝俊(明朝)
改編：徐 棻
導演：任庭芳
唱腔設計、作曲配器：王文訓

主演：	裴禹：王超	賈似道：孫普協	太夫人：葉述蔚
李慧娘：陳巧茹	廖盡忠：熊劍	影子：陳作全	
喬先生：蔡少波	女鬼、姬妾、丫環：虞佳、龍宇、侯麗、劉茜、陳潔、馬麗、王雪艷、劉文麗、周海琴、江霞、羅芳、彭雨沁		
家丁、男僕、校衛、店家：王浩博、彭凌、蘭坤明、田利華、劉磊、姚建、張順、陳而剛、文冬、龍毅			

獨唱：王玉梅
領腔：李秋華



The Reincarnation of a Beauty (Gaoqiang)

Synopsis by Scenes

Scene One An Indecent Proposal

During the Song Dynasty, a young girl Li Huiniang flees Lin'an to escape the invading Yuan army. She is duped into staying at the home of Jia Sidao, a powerful and corrupt courtier. One day, Jia wants Li to accompany him on a visit to the West Lake, and seeks his mother's help to persuade her to become his concubine by speaking well on his behalf.

Scene Two The First Encounter

Li firmly refuses Jia's advances. During a stroll in the gardens, she meets a young scholar, Pei Yu. The two fall in love at first sight.

Scene Three The Second Encounter

Jia travels incognito. Pei happens to be taking a stroll by the lake. On hearing Li's admiring words for Pei, Jia seethes with envy.

Scene Four A Poor Girl's Demise

Jia returns to his residence, kills Li and buries her under a plum tree.

Scene Five A Murderous Plot

Jia learns that Pei is actively involved in a campaign against him and the Yuan army, with whom Jia colludes. So he decides to get rid of him. He sends servants to lure Pei into his residence.

- Intermission of 15 minutes -

Scene Six A Restless Spirit

Li's ghost lingers in the plum grove. On seeing Pei enter Jia's residence, she is aware that Jia has another treacherous scheme up his sleeve and hurries over to save Pei.

Scene Seven A Ghost's Visit

Li meets Pei in the West Chamber, warns him that his life is in grave danger, and helps him to escape.

Scene Eight Saving Pei

With the killer after Pei in relentless pursuit, Li intervenes and finally Pei is able to escape unscathed.

Scene Nine The Spirits' Revenge

Jia interrogates and tortures his concubines to death over Pei's escape. Led by Li, all the wronged souls gather together to seek vengeance where righteousness is due. Jia is made to pay for his evil acts in the end.

Original Screenplay : Zhou Chaojun (Ming Dynasty)

Adapted Screenplay : Xu Fen

Director : Ren Tingfang

Vocal Design & Orchestration : Wang Wenxun

Cast :

Li Huiniang : Chen Qiaoru

Pei Yu : Wang Chao

Jia Sidao : Sun Puxie

Old Madam : Ye Shuwei

Mr Qiao : Cai Shaobo

Liao Jinzhong : Xiong Jian

Shadow : Chen Zuoquan

Ghost/Concubine/Maid : Yu Jia, Long Yu, Hou Li, Liu Qian, Chen Jie, Ma Li, Wang Xueyan, Liu Wenli, Zhou Haiqin, Jiang Xia, Luo Fang, Peng Yuqin

Attendant/Servant/Guard/Shop-owner : Wang Haobo, Peng Ling, Lan Kunming, Tian Lihua, Liu Lei, Yao Jian, Zhang Shun, Chen Ergang, Wen Dong, Long Yi

Solo : Wang Yumei

Vocal : Li Quihua

演員介紹 Performers



陳巧茹 Chen Qiaoru

成都市川劇院常務副院長。國家一級演員、國家級非物質文化遺產項目代表性傳承人、青年表演藝術家。工花旦、青衣、武旦。榮獲中國戲劇梅花獎、文華表演獎、中國戲劇節優秀演員獎、上海白玉蘭戲劇表演藝術主角獎。主演的《白蛇傳》、《四川好人》、《目連之母》、《青春涅槃》、《欲海狂潮》、《紅梅記》、《打神》、《劈棺》等，展示不凡的藝術功力，被專家學者譽為聲色藝俱佳的文武全才。

Chen Qiaoru is the Associate Executive Director of the Sichuan Opera Theatre of Chengdu, a National Class One Performer, an outstanding exponent of a National Intangible Cultural Heritage art form, and a young performing artist. She specializes in *huadan* (vivacious female), *qingyi* (virtuous female) and *wudan* (military female) roles. The awards she has won include the Plum Blossom Award for Chinese Theatre, Wenhua Award for Outstanding Performance, Chinese Theatre Festival – Outstanding Performer Award, a Performing Arts Award for an Actor in Leading Roles of the Shanghai 'White Magnolia' Awards. She demonstrates versatile techniques and artistry in a wide-ranging repertoire, including *The Legend of the White Snake*, *The Good Person of Sichuan*, *Monk Mulian's Mother*, *Youth Rising from the Ashes*, *The Flood of Desires* (adapted from *Desire Under the Elms*), *The Reincarnation of a Beauty*, *Reprimanding the Gods at the Temple*, *Cleaving Open the Coffin* and is acclaimed as an all-round artist capable of performing both the civil and military categories.



孫普協 Sun Puxie

成都市川劇院副院長。國家一級演員、青年表演藝術家，四川省非物質文化遺產項目代表性傳承人，中國戲劇梅花獎獲得者。工花臉、老生，文武兼備。他音域寬廣、雄渾高亢、音色獨特，是川劇界不可多得的淨角演員。在《欲海狂潮》、《紅梅記》、《文成公主》、《激流之家》、《問病逼宮》等眾多劇目中的表演，深受專家學者讚揚和廣大觀眾喜愛。

Sun Puxie is the Associate Director of the Sichuan Opera Theatre of Chengdu, a National Class One Performer, a young performing artist, an outstanding exponent of a Sichuan Province Intangible Cultural Heritage art form, and winner of the Plum Blossom Award for Chinese Theatre. He specializes in *hualian* (painted face) and *laosheng* (old man) roles of both the civil and the military categories. With a broad range, sonorous and robust singing and exceptional tone colours, Sun is considered a highly talented actor in *hualian* roles. His performance in *The Flood of Desires* (adapted from *Desire Under the Elms*), *The Reincarnation of a Beauty*, *Princess Wencheng*, *Torrents in the Family* and *The Son Who Harbours Two Ulterior Motives* has won both critical and popular acclaim.



蔡少波 Cai Shaobo

成都市川劇院副院長。國家一級演員、四川省十佳演員。工文武小生，兼鬚生、丑行，唱腔樸實，韻味別緻。在《曹甫走雪》、《醉寫沉香》、《中國公主杜蘭朵》、《激流之家》、《文成公主》等劇中有出色的表現。

Cai Shaobo is the Associate Director of the Sichuan Opera Theatre of Chengdu, a National Class One Performer and an actor with the 'Ten Best' accolade in Sichuan Province. He specializes in *wenwu xiaosheng* (young man in both the civil and military categories), but is also adept in playing *susheng* (bearded male) and *chou* (comic) roles. He has a naturally fine voice, and sings with poignant tones. He is noted for his outstanding performance in *The Long Journey Through the Snow*, *Writing in a Drunken State at the Aloe Wood Pavilion*, *Turandot*, *Torrents in the Family* and *Princess Wencheng*.



王玉梅 Wang Yumei

國家一級演員、四川省十佳演員，工花旦、奴旦。她嗓音清純，音域寬廣，唱演細膩傳情。曾獲中國戲劇節優秀表演獎、小百花越劇節金獎。主演劇目有《中國公主杜蘭朵》、《激流之家》、《白蛇傳》、《拷紅》、《秋江》、《三擊掌》、《闖宮歡慶》等。領銜主演的《中國公主杜蘭朵》獲專家和觀眾高度評價。

Wang Yumei is a National Class One Performer in Sichuan acclaimed with 'Ten Best' attributes. She specializes in *huadan* (vivacious female) and *nudan* (maid) roles. She sings with sweet tones, a broad range and exquisite interpretation of her roles. She has starred in *Turandot*, *Torrents in the Family*, *The Legend of the White Snake*, *Interrogating Hongniang*, *Chasing the Boat on the Autumn River*, *Three Claps to Sever the Father and Daughter Relationship*, *The Jealous First Wife*. She won critical and popular acclaim with her performance in *Turandot*.



王超 Wang Chao

國家一級演員，工文武小生。曾獲全國地方戲曲調演優秀表演獎，四次榮獲四川省振興川劇調演比賽金獎、一等獎。他嗓音圓潤清純、音域寬廣、表現力強。主演劇目《欲海狂潮》、《紅梅記》、《目連之母》、《放裴》、《望娘灘》、《白蛇傳》，展示出不凡的藝術水準和個人藝術氣質。

Wang Chao is a National Class One Performer specialized in *wenwu xiaosheng* (young man in both the civil and military categories). He was a winner of several awards, including the All China Regional Opera Showcase – Outstanding Performance Award, and four times the Gold Award and First Prize at the Sichuan Opera Promotion Showcase of Sichuan. Wang sings with rounded, rich tones, a crystal clear delivery, a broad range and highly expressive touches. He demonstrates exceptional standards and artistic acumen in *The Flood of Desires* (adapted from *Desire Under the Elms*), *The Reincarnation of a Beauty*, *Monk Mulian's Mother*, *Saving Scholar Pei*, *The Shoal Where the Dragon Looked Back at Its Mother* and *The Legend of the White Snake*.



馬麗 Ma Li

國家二級演員，工彩旦、花旦。她藝術風格喜辣活潑、激情奔放，極具川劇彩旦表演特色。曾在全國戲曲現代戲交流演出中獲表演獎，並在四川省青年演員比賽中多次獲獎。主演劇目有《別宮出征》、《別洞觀景》、《殺狗》等。

Ma Li is a National Class Two Performer specialized in *caidan* (flirtatious female) and *huadan* (vivacious female) roles. She is known for her stage persona of being fiery, vivacious, passionate and warm – qualities typical of the *caidan* roles in Sichuan opera. She has won a Performance Award at the All China Artistic Exchange for the Modern Chinese Opera, and many awards at competitions for young performers in Sichuan. Her repertoire includes *Leaving the Palace and Setting Off for Battle*, *The Story of the White Eel Nymph*, *Killing a Dog to Persuade Her Husband*.



彭凌 Peng Ling

國家二級演員。曾獲四川青少年比賽二等獎、成都市優秀演員一等獎。代表劇目有《做文章》、《畫梅花》、《秋江》、《九流相公》等。

Peng Ling is a National Class Two Performer who has won a Class Two Award at a Junior Competition in Sichuan and a Class One Award for Outstanding Performers in Chengdu, known for his performance in *The Prose-writer*, *Painting Plum Blossoms*, *Chasing the Boat on the Autumn River* and *The Hen-pecked Husband*.



虞佳 Yu Jia

優秀青年演員。曾獲四川省「長富杯」中青年戲曲比賽一等獎、全國「蟻力神杯」藝術院校戲曲、戲劇比賽一等獎。代表劇目有《武松殺嫂》、《訪友》、《放裴》、《踏傘》。

Yu Jia is an outstanding young performer who has won a Class One Award in the Sichuan 'Changfu Cup' for Young Performers in Traditional Theatre, a Class One Award at the All China 'Yilishen Cup' Traditional Theatre and Drama Competition for Arts Institutions. She is known for her performance in *Wu Song Killing His Sister-in-law*, *Visiting a Friend*, *Saving Scholar Pei* and *Walking with an Umbrella*.



陳作全 Chen Zuoquan

優秀青年演員。曾獲成都市第二屆藝術院團青年比賽三等獎。代表劇目有《訪友》、《踏傘》、《放裴》、《遊庵》、《逼侄赴科》等。

Chen Zuoquan is an outstanding young performer who has won a Class Three Award at the 2nd Youth Competition for Arts Institutions and Groups of Chengdu, and is known for his performance in *Visiting a Friend*, *Walking with an Umbrella*, *Saving Scholar Pei*, *A Visit to the Nunnery* and *Forcing Her Nephew to Attend the Civil Examination*.

成都市川劇院赴港演出人員 Sichuan Opera Theatre of Chengdu – Production Team

領隊：雷音

Leader : Lei Yin

演員：

陳巧茹、蔡少波、孫普協、王玉梅、王超、馬麗、葉述蔚、龍宇、虞佳、劉茜、劉文麗、候麗、羅芳、江霞、彭雨沁、周海琴、田利華、王浩博、陳潔、王雪艷、陳作全、蘭坤明、彭凌、劉磊、姚建、張順、陳而剛、文冬、龍毅、熊劍、郭慶洲、周潔

Cast :

Chen Qiaoru, Cai Shaobo, Sun Puxie, Wang Yumei, Wang Chao, Ma Li, Ye Shuwei, Long Yu, Yu Jia, Liu Qian, Liu Wenli, Hou Li, Luo Fang, Jiang Xia, Peng Yuqin, Zhou Haiqin, Tian Lihua, Wang Haobo, Chen Jie, Wang Xueyan, Chen Zuoquan, Lan Kunming, Peng Ling, Liu Lei, Yao Jian, Zhang Shun, Chen Ergang, Wen Dong, Long Yi, Xiong Jian, Guo Qingzhou, Zhou Jie

樂隊：

李秋華、梁燕、楊軍、陳德厚、李崗、陳德文、馮旭東、鄒孔昭、周玉、周宇

Musician :

Li Qiuhua, Liang Yan, Yang Jun, Chen Dehou, Li Gang, Chen Dewen, Feng Xudong, Zou Kongzhao, Zhou Yu, Zhou Yu

舞美人員：

楊新、嚴秀芳、熊亞坤、嚴從鵬、段賢勇、李順剛、吳念群、李成剛、胡霖、呂帆、趙媛媛、梁永康

Stage Art Team :

Yang Xin, Yan Xiufang, Xiong Yakun, Yan Congpeng, Duan Xianyong, Li Chenggang, Wu Nianqun, Li Shungang, Hu Lin, Lu Fan, Zhao Yuanyuan, Liang Youngkang

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