

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

福建省鯉聲劇團

莆仙戲
Puxian Opera
by the
Lisheng Opera Troupe of Fujian

莆仙戲

27.6.2010
(星期日 Sun)

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

28-29.6.2010
(星期一至二 Mon-Tue)

香港大會堂劇院
Theatre, 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)
李穎慧 (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

27.6.2010 (星期日 Sun) 7:30pm

《春草闖堂》

Chuncao Barging into the Court Room

荃灣大會堂演奏廳

Auditorium, Tsuen Wan Town Hall

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

28.6.2010 (星期一 Mon) 7:30pm

折子戲 Excerpts -

《三鞭回兩鑊》、《朱朝連》、《千里送》、《戲巫記》

Two Valiant Fighters, Zhu Chaolian, Escorting Jingniang Thousands of Miles,
Pulling a Trick on a Female Psychic Medium

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

29.6.2010 (星期二 Tue) 7:30pm

折子戲 Excerpts -

《搭渡》、《梁祝·弔喪俚椅》、《目連戲之開葷、後花園咒誓》

On the Ferry Boat, Zhu Yingtai Paying Her Last Respects from The Butterfly Lovers,
On Eating Meat and The Vow Taken at the Back Garden from the series of plays on Monk Mulian

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

香港大會堂劇院

Theatre, Hong Kong City Hall



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

其他延伸活動 Extension Activities

講座 Talks (普通話主講 In Putonghua)

莆仙戲表演科介的表演力

The Expressiveness of Mimetic Movements in Puxian Opera

講者 Speakers :

李玉琴、張挺、鄭必雄、蔡新枝、鄭劍飛、林清霞

Li Yuqin, Zhang Ting, Zheng Bixiong, Cai Xinzhi, Zheng Jianfei, Lin Qingxia

26.6.2010 (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

談莆仙戲新編劇目《戲巫記》、《搭渡》的創作心得、看古老劇種之發展

The Creative Process of Two New Productions of Puxian Opera Pulling a Trick on a Female Psychic Medium, On the Ferry Boat and the Way Forward for the Ancient Theatrical genres

講者 Speakers :

鄭懷興、王少媛、張挺

Zheng Huaixing, Wang Shaoyuan, Zhang Ting

30.6.2010 (星期三 Wed) 7:30pm

香港文化中心行政大樓4樓2號會議室

Room AC2, Level 4, Administration Building, Hong Kong Cultural Centre

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.

展覽 Exhibition

古道戲情－莆仙戲與正字戲的藝術特色

Chinese Operas with an Ancient Lineage -

The Theatrical Art of Puxian Opera and Zhengzi Opera

15.6 - 4.7. 2010

荃灣大會堂大堂 Foyer, Tsuen Wan Town Hall

18.6 - 4.7. 2010

高山劇場大堂 Foyer, Ko Shan Theatre

免費參觀 Free Admission

福建省鯉聲劇團

福建省鯉聲劇團是莆仙戲專業藝術表演團體，創立於一九五二年。劇團藝術人才輩出，包括著名劇作家陳仁鑾、鄭懷興；戲曲音樂家謝寶榮；表導演藝術家林棟志、朱石鳳、林元、傅起雲、王國金、許秀鶯、王少媛等。劇團現有演職員六十人，能上演優秀傳統全本劇目十五本，以及十多齣古老傳統折子戲和獨具風韻的南戲劇目《目連》精華片段。五九年，由陳仁鑾改編的傳統戲《團圓之後》由長春電影製片廠拍攝為戲曲電影，在全國上映，從此揚名四海。七九年，《春草闖堂》獲中國文化部頒發劇本創作一等獎、演出一等獎，並為京劇等多個劇種移植搬演。二〇〇九年《春草闖堂》被列為國家優秀保留劇目，現代小戲《搭渡》入選國家舞台藝術精品工程。

Lisheng Opera Troupe of Fujian

Founded in 1952, the Lisheng Opera Troupe of Fujian, is a professional performing troupe of Puxian opera. It has groomed many outstanding names in the field, such as the nationally acclaimed dramatists Chen Renjian and Zheng Huaixing, the composer for Chinese operatic music Xie Baoshen and director Lin Dongzhi, Zhu Shifeng, Lin Yuan, Fu Qiyun, Wang Guojin, Xu Xiuying, Wang Shaoyun etc. It is therefore firmly supported in all aspects of Puxian opera performance. It currently has a cast and crew of 60, with a repertoire of 15 full-length productions, over a dozen operatic excerpts from the traditional category as well as selections from the 'Monk Mulian series' of the ancient *nanxi* (Southern opera). In 1959, the opera production *Tragedy after the Great Happy Day*, which was adapted from the traditional repertoire by Chen Renjian, was made into a film by the Changchun Film Studio for national release and since then, it has become widely known. In 1979, *Chuncao Barging into the Court Room* won a Class One Award for Original Play and another Class One Award for Performance presented by the Ministry of Culture. It has since been incorporated into other operatic genres, including Peking opera. In 2009, *Chuncao Barging into the Court Room* was included in the national list of outstanding stock repertory, while the playlet in contemporary costume, *On the Ferry Boat*, was selected as a National Fine Stage Arts Project.



莆仙戲

莆仙戲與梨園戲、福州戲（即閩劇）、高甲戲及薈劇（即歌仔戲），並列福建五大劇種。論年代，則以莆仙戲與梨園戲最為古老。莆仙戲原名興化戲。源於晉末、南北朝時中原百姓南遷把百戲傳入福建莆田、仙游等興化方言地區，建國後改稱莆仙戲。傳統劇碼計有五千多個，其中保留宋元南戲原貌的有八十多個，其曲牌名、音韻、詞格與唐宋大曲詞調相同，如《目連救母》等。莆仙戲行當按南戲舊規有生、旦、貼生、貼旦、靚妝（淨）、末、丑，稱「七子班」。清末增加了老旦，稱「八仙子弟」。「靚妝」乃保留宋代雜劇的稱謂。因此莆仙戲被稱為是宋元南戲的「活化石」，二〇〇六年被列入首批國家級非物質文化遺產名錄。

莆仙戲音樂傳統深厚，唱腔豐富，迄今仍保留不少宋元南戲音樂遺響。莆仙戲的聲腔主要是「興化腔」，它綜合融化莆仙民間歌謠俚曲、十音八樂、佛曲法曲、宋元詞曲和大曲歌舞而形成，用方言演唱，是一種具有濃厚地方色彩和風味的聲腔。演唱時，男女角色都用本嗓，並保留南戲「幫合唱」的特點，有獨唱、對唱、接唱、齊唱、合唱和幫腔。生旦的唱腔較文雅莊重，婉柔優美；靚妝、末角的唱腔較醇厚樸實，明快豪放；丑角的唱腔較平白俚俗，詼諧滑稽。

Puxian Opera

Puxian opera is one of the five major theatrical genres of Fujian, alongside Liyuan opera, Min opera (Fujian opera), Gaojiayi and Xiangju (or 'Gezaixi' of Taiwan), with Puxian opera and Liyuan opera being the oldest in terms of history. Originally called 'Xinghuaxi', Puxian opera emerged in the 5th Century, and was later brought to Putian and Xianyou in the south in a major migration of people of the Central Plains. The vernacular of those areas was the Xinghua dialect, which gave the genre its first known name. After 1949, the genre was renamed Puxian opera. Its traditional stock repertory consisted of more than 5,000 titles, with about 80 of them retaining all the elements of the original *nanxi* (Southern opera) by its cultural provenance. Its set tunes, phonological inflections, patterns of its lyrics etc. are similar to the *daqu* of the Tang and Song period. One typical example is *Monk Mulian Saving His Mother*. There are 7 role types, in the same tradition as *nanxi*, which are *sheng* (male lead), *dan* (female lead), *tiesheng* (young male), *tiedan* (young female), *lengzhuang* (painted face), *mo* (supporting) and *chou* (comic). Towards the early 20th Century, another role type, *laodan* (old woman) was added. Since the term for 'painted face' roles, *lengzhuang*, came from the *zaju* of Song Dynasty, Puxian opera is dubbed a 'living fossil' of *nanxi* of the 13th Century. It was inscribed in the first listing of National Intangible Cultural Heritage of China in 2006.

As for music, Puxian opera has retained the *nanxi* (Southern opera) of Song and Yuan period (circa 10th – 14th centuries). The vocal style is called 'Xinghuaqiang', which is a hybrid of many, many elements down the ages: folk ballads of Puxian, *shiyin* (literally '10 sounds'), *bayue* (literally '8 music'), Buddhist music, ritual music, *ci* songs of Song and Yuan, and *daqu* song and dance, sung in the local dialect. It is therefore a vocal style rich in indigenous flavour. In singing, male and female actors use their natural voice, and incorporate the feature of 'solo backed by a chorus', which can be solo singing, duet, consecutive singing, ensemble singing, backing etc. The *sheng* and the *dan* sing with an emphasis on elegance and lyricism, the painted face *lengzhuang* and supporting role actors sing with an earthy robustness, while the *chou* would appeal more to the low-brow taste with vernacular wit.

莆仙戲的藝術特色

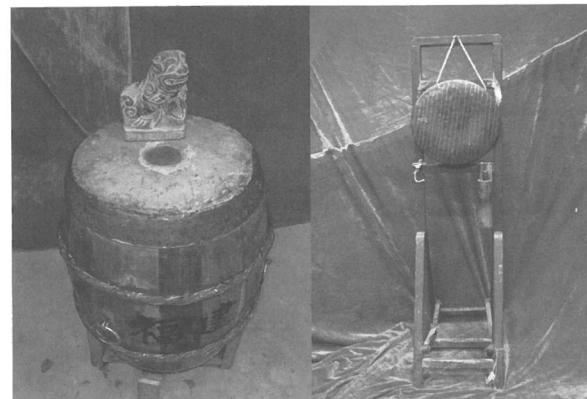
The Theatrical Art of Puxian Opera

宋金古戲痕跡

The Ancient Provenance in Puxian Opera

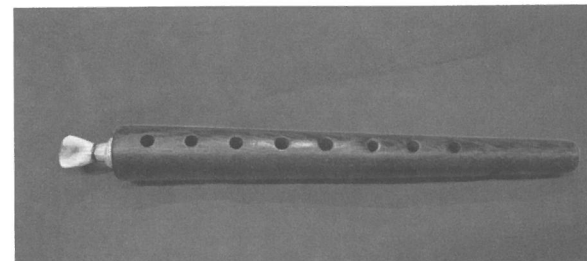
莆仙戲的興化腔音樂與唐宋大曲同名者十二首；聲詩三首；與唐宋詞調同名者八十一首；與金諸宮調同名者八首；與南宋唱賺同名者五首；與宋元浙江南戲同名者一百四十三首；出於道、釋曲、木偶戲和古曲者九十首。莆仙戲的樂器伴奏形式，稱「鑼、鼓、笛」（笛指笛管，即「簞簞」），是繼承宋代作場的「鑼鼓吹」傳統。

The sung music of *Xinghua* has a legacy that dates back to the Tang (618 - 907) and Song (960 - 1279) periods, that is, with a history of more than 1,300 years. Its repertory consists of 12 pieces that have the same titles as the *daqu* (full-length suites) of Tang and Song; 3 of the *shengshi* (sung poems); 81 of the *cidiao* (music patterns following versified rhythms, or a kind of set tune) of Tang and Song; 8 of the *zhugongdiao* (a type of narrative singing featuring various tunes of the *gong* mode) of the Jin Dynasty (1115 - 1234); 5 of the *changzhuang* (set of *gong* mode tunes suitable for singing and dance) of the Southern Song period (1127 - 1279); 143 of the Southern Opera of Zhejiang region of the Song (960 - 1279) and Yuan periods (1206 - 1368); and 90 various pieces that were derived from Daoist and Buddhist music, puppet shows and ancient tunes. The instruments in the accompanying ensemble of Puxian Opera is made up of gongs, drums and the wind instrument *bili*, following the Song operatic tradition of '*luo-gu-chui*' (percussion and wind ensemble for accompaniment).

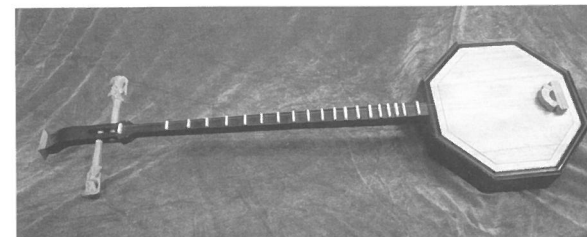


石獅壓鼓
Drum with a stone lion sitting on the head

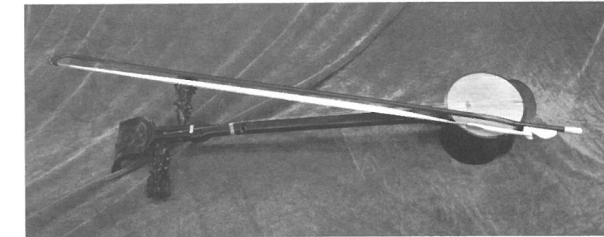
砂鑼
Shaluo (suspended small gong)



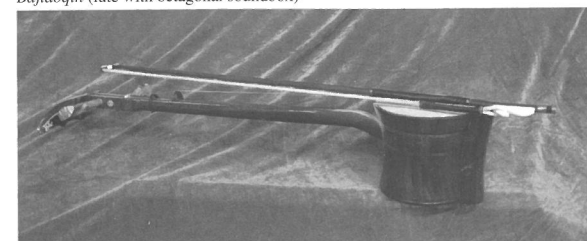
笛管(簞簞)
Diguang (also called bili)



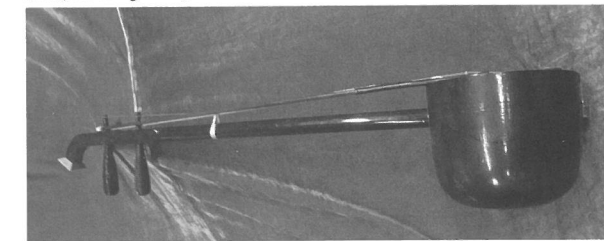
八角琴
Bajiaoqin (lute with octagonal soundbox)



四胡
Sihu (four-stringed lute)



伡胡
Chehu (two-stringed lute)



和尚胡
Heshanghu (large stringed lute)

獨有的科介及絕活 Masterly Skills and Unique Stage Actions

莆仙戲表演古樸優雅，不少動作深受木偶戲影響，富有獨特的藝術風格。演員的基本功，總稱為「傀儡核」，如手部動作「上不超於眉毛，下不低於肚臍」的藝術規格，生角的「抬步」，旦角的「蹀步」，淨角的「挑步」，丑角的「七步溜」等，都保持傀儡形象。當演員要表達人物的喜怒哀樂時，喜用「雀躍步」，怒用「雙搖步」，哀用「雙掩面」，樂用「雙俾肩」，俱以形象表達，不拘表演感情。至今莆仙戲的演員基本功仍是繼承傀儡戲的表演特色。

Puxian opera has a unique, quaint charm that reflects the influence of ancient Chinese puppet theatre. Its actors must be stringently trained in groundwork known as 'kuailihe', or 'puppet core'. For example, for hand and arm movements, the rules require that "the hand should not be higher than the brows or lower than the navel". The male *sheng* actor would walk with a 'high stepping' gait, the female *dan*, with 'mincing steps', the painted-face *jing*, in 'strutting strides with upturned toes', and the comic *chou*, in a 'slippery, sliding walk'. Emotions are mimetically expressed, each with specific stylized movements using feet, hands or shoulders. All these are remnant features of puppet theatre.



在《梁祝·弔喪俾椅》中，英台將對山伯的思念通過一把椅子生動地表現出來，她邊唱邊走「百二蹀步」，眼望椅子，用肩靠在椅背上，「俾肩」一百轉，把椅子推斜，放下，這就是莆仙戲獨創的「英台俾椅」。

In *Zhu Yingtai Paying Her Last Respects from The Butterfly Lovers*, Yingtai externalizes her longing for Shanbo by treating the empty chair as if her lover is sitting in it. As she sings the lingering notes, she walks with mincing steps from the front of the chair to the back, first nudging the left side of the chair's shoulder with her own right shoulder, then going over to the right side of the chair and repeat with her left shoulder. With such actions, the actress shows Yingtai's hallucinated state of seeing Shanbo.

四大步 The Four Ways to 'Walk'

正生「三步行」

The male *sheng* actor would walk with a 'high stepping' gait.



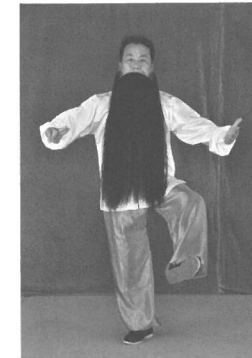
正旦「細蹀步」

The female *dan* actor would walk with 'mincing steps'.



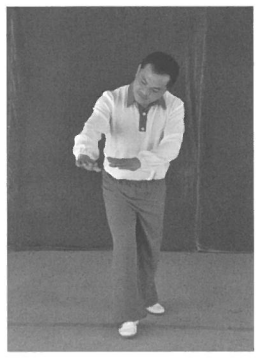
靚妝（淨）「三挑步」

The *lengzhuang* (the painted-face *jing*) actor would walk in 'strutting strides with upturned toes'.



丑角「七步溜」

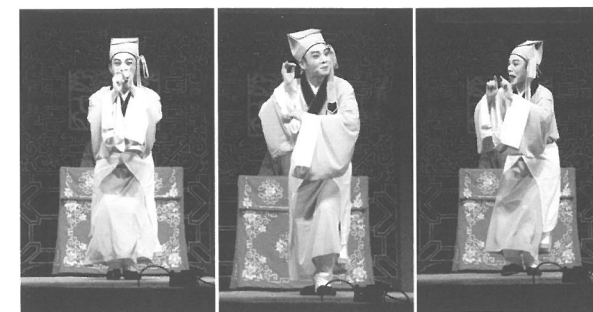
The comic *chou* would walk in a 'slippery, sliding walk'.



三絕活 The Three Masterly Skills

生「拖鞋拉」——雙腳半蹲作長時間走動，是莆仙戲表現人物在窮途落魄、貧困、寒酸的情景時所用的獨特科介。其手勢及步法則大量保留唐宋人學傀儡的表演形式，《朱朝連》中可見一斑。

'Walks and stands with a crouching gait' for *sheng* — This is a stylized feature only found in Puxian opera, used to suggest that the character is down and out, in such an impoverished, destitute state that he is unable to walk tall.



《朱朝連》中小生長時間作半蹲式走動及站立的表演形式。
The actor in *xiaosheng* (civil young male) role walks and stands with a crouching gait in *Zhu Chaolian*.

生旦「挑枷」——男戴「魚頭枷」、女戴「四角枷」，挑枷在肩上左右擺，演含冤受屈的人犯。

'Bearing the yoke' for *sheng* and *dan* — There are different yokes for the male and female roles: the male would wear a 'fish-head yoke', and the female a 'rectangular yoke'. It sits on his/her shoulders, and moves to the left and to the right with each step. This is a prop for a character charged for something he/she did not do.



旦「掃底裙」——旦角快步走，但「行不動裙」的功夫，表現人物匆忙趕路的狀態，形容路途遙遠。

'A sweeping underskirt' for *dan* — The *dan* walks with brisk steps but maintains a steady gait, to suggest scurrying along on a long journey.



歌舞並茂

A theatrical genre rich in song-and-dance elements

莆仙戲具有「逢歌必舞」的傳統。曲牌【採蓮歌】用於行舟或歌舞場面，以鑼鼓經「起鼓」帶動舞蹈表演情景。【步步嬌】在走路時用，匆匆走路用【緊步步嬌】，慢步走用【寬步步嬌】或【二犯步步嬌】。又有旦角於獄中負枷用【憶多嬌】；閨閣千金出場唱【寬駐雲飛】、【錦纏道】、【錦庭芳】等。在鑼鼓點的帶領下，載歌載舞，形成程式性的千姿百態、行行色色不同的人物活靈活現。

Puxian opera is a theatrical tradition particularly rich in singing and dancing, so much so that there is the saying, "each song is accompanied by a special dance step". The percussive point on the drum would be the cue to start the dance motion. For example, *The Lotus-picking Tune* is used for a boat sailing on water, or for a song-and-dance scene; *Bubujiao* (Step after Step Demurely) and its variations indicate the walking action at different pace; *Zhuyunfei*, *Jinchandao* and *Jintingfang* are for a high-born young lady as she makes her first appearance on the stage etc. The singing and dancing actions are prompted by the percussive points. There is a diverse repertoire for the formulaic movements that go together with the singing to give definitive portrayals of characters.



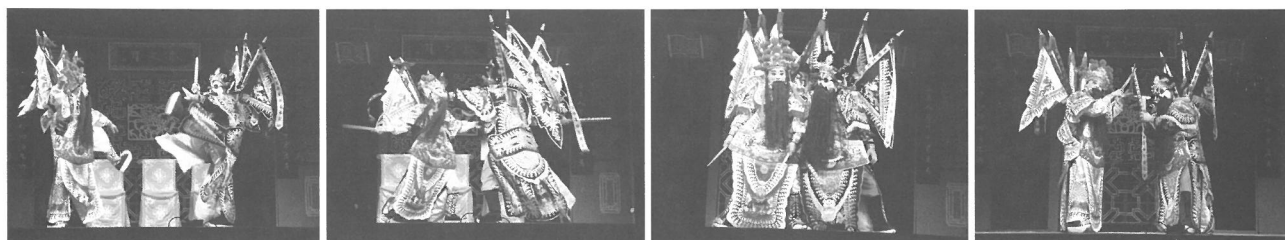
《春草闖堂之坐轎》中，胡知府為證實李半月與薛玫庭的關係帶春草親到相府探訪。

In *Chuncao Barging into the Court Room*, Prefect Hu takes Chuncao to the Prime Minister's Residence to confirm that Xue Meiting is the Prime Minister's son-in-law.



《千里送》中京娘欲墜，匡胤扶之以棒。

In *Escorting Jingniang Thousands of Miles*, when Jingniang is about to fall, Kuangyin keeps her straight with his cudgel.

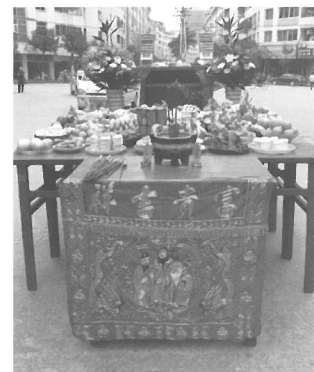


《三鞭回兩鋼》中秦叔寶與尉遲恭邊唱邊打，爭鬥不休的表演，保持了唐代人學傀儡的表演形式和風格。

In *Two Valiant Fighters*, the two characters, Qin Shubao and Weichi Gong, are engaged in close combat throughout. The staging and the movements show traces of the Tang Dynasty provenance in which actors of those days would imitate puppets in their theatrical performances.

目連戲

The plays on the 'Monk Mulian' theme



供桌
A tablet



五色果
5 kinds of fruit



五色果六齋
5 kinds of fruit and 6 vegetarian dishes

莆仙民間舊時凡寺廟告竣、瘟疫過後、普渡拜懺、酬願謝恩等必做法事，兼演目連戲。目連戲被視為法事的組成部分，用於娛神謝鬼。寺廟、宮觀設壇做神事的地方俗稱「筵內」，戲棚搭在離筵內十米的廣場上，比一般戲棚寬三、四倍，棚分上、中、下三層。棚頂蒙五色布，叫彩亭，上供玉皇大帝靈位，設一香案，供五色果六齋。

In the old days, whenever there were special occasions such as the completion of a temple, after a plague, an offering of alms or a thanksgiving ritual, the programme would invariably include plays on the Monk Mulian theme as a gesture to thank the gods and the spirits. The altar area in the Buddhist or Daoist temples where the rituals were held was called 'yannei'. A makeshift stage, in the form of a 'big top' built with bamboo, would be erected in the square about ten metres from it. The

theatre ground was bigger than the ordinary type by three to four times, and divided into the upper, middle and lower tiers. The 'big top' was covered in fabric of 5 colours, called the *caiting* ('colourful pavilion'). On the uppermost tier, there would be an altar on which a tablet of the Jade Emperor would be reverently placed, complete with offerings of 5 kinds of fruit and 6 vegetarian dishes.

目連戲演出須三個戲班二十四人或更多戲班合演（稱大棚戲），而且一人須分演多角。男主角羅卜（正生）的表演為單傳，師傅死後，才可再傳一個徒弟。劉四真、劉賈、妖使等的演技較難，一般要由特邀演員演出。各種原因，致使目連戲成為珍稀劇目。

As for the plays on the 'Monk Mulian' theme, usually there would be 3 troupes, making up a cast of 24 or more. Such a huge cast lent the term 'the Big Top Show' to the occasion. But even with so many actors, some of them still needed to play multiple roles. As for the male lead who played Monk Mulian, by tradition, only one actor would know how to play it. Only when his mentor had passed away could he pass on his skills to a younger actor. Other roles such as Liu Sizhen and Liu Jia in *On Eating Meat* and *The Vow Taken at the Back Garden* were performed by guest actors. For all these reasons, the Monk Mulian plays became more and more rarely staged.



《目連戲之開葷、後花園咒誓》

On Eating Meat and The Vow Taken at the Back Garden from the series of plays on Monk Mulian

資料由香港中國藝術推廣中心提供

Information provided by Hong Kong Chinese Arts Promotion Centre

《春草闖堂》 *Chuncao Barging into the Court Room*

《春草闖堂》由莆仙戲傳統劇目《鄒雷霆》改編，是一齣諷刺喜劇。一九六二年，老舍寫下了《觀莆仙戲〈春草闖堂〉》詩：「可愛莆仙戲，風流世代傳。弦歌八百曲，珠玉五百篇。魂斷團圓後，笑移春草前。春風芳草碧，鶯啼艷陽天。」後中國京劇院曾移植演出《春草闖堂》，由劉長瑜扮演春草。現全國計有三百多個劇種，二千多劇團移植上演。二〇〇九年獲優秀保留劇目大獎。

Chuncao Barging into the Court Room is a comic satire taken from the traditional Puxian opera repertory. In 1962, when Lao She, the famous writer in China, visited Fujian and went to see Puxian opera. He was so impressed that he wrote a poem entitled *On Seeing the Puxian Opera, 'Chuncao Barging in the Court Room'* which says,

“How charming it is, Puxian Opera! It should go down in history,
With its music of eight hundred, and gems of five hundred,
Such great works as *Tragedy after the Great Happy Day*
And *Chuncao Barging into the Court Room*
Are bound to make it bloom like grass in spring,
And heard everywhere like birdsong under the sun.”

Later, *Chuncao* was incorporated into the Peking opera repertory when the China Peking Opera Theatre (now the China National Peking Opera Company) performed it, with Liu Changyu in the title role. Since then, it has entered the stock repertory of more than 2,000 troupes of over 300 theatrical genres. It won the Grand Award for Outstanding Stock Repertory in 2009.

第一場 鋤奸 Scene One Killing a Villain for a Just Cause

西安府丫鬟春草陪伴相府小姐李半月到華山進香，吏部尚書之子吳獨見李小姐貌美，色心大起，上前冒犯，遇壯士薛玫庭英勇解圍。後薛又遇見吳獨擄奪並打死民女張玉蓮，薛憤而將吳獨打死，並自到衙府投案。

The Prime Minister's daughter, Li Banyue, is on the way to Huashan on an incense-offering pilgrimage, accompanied by her maid, Chuncao. Li's beauty attracts Wu Du, son of the Minister of Civil Service, who tries to make advances to her. A chivalrous young man, Xue Meiting, happens to pass by and comes to her rescue. Later, Xue again sees Wu abducting a commoner, a girl named Zhang Yulian, and beating her to death. He fights Wu out of righteous anger, and accidentally kills him. So he turns himself in at the court of the prefecture.

第二場 闖堂 Scene Two Barging into the Court Room

尚書夫人楊氏為子報仇，至公堂要求知府胡進將薛立斃杖下。春草闖至公堂辯理，胡知府認勢不認理，春草為救薛於危難，生計冒認薛玫庭為相府女婿。

Lady Yang, Minister Wu's wife and mother of Wu Du, demands Prefect Hu to flog Xue to death on the spot. Chuncao barges into the courtroom to defend Xue, only to find Hu a squeamish sycophant who only bows to powers. Anxious to save Xue's life, Chuncao cannot but boastfully lie that Xue is the Prime Minister's son-in-law.

第三場 坐轎 Scene Three The Sedan-chair Ride

胡知府心疑薛、李關係，坐轎帶同春草親往相府向李小姐求證。春草沿途耍弄胡知府，並情急生智，想出妙計瞞騙胡知府。

Prefect Hu doubts the truth of Chuncao's claim and declares that he would go with Chuncao in a sedan chair to the Prime Minister's Residence to confirm. Along the way, Chuncao invents different excuses to stall time, and finally comes up with a plan.

第四場 證婿 Scene Four Abiding by the Claim

至相府，春草以仁義之理感動李小姐，向胡知府認薛玫庭為其未婚夫。

Back at the Prime Minister's Residence, Chuncao hurries to find her mistress and convinces her of the need to lie in order to save a good man's life, for which she must acknowledge Xue as her fiancé.

第五場 堂爭 Scene Five At the Prime Minister's Court

京城裏，吳尚書得知薛玫庭為相國之婿，找李相國討債，相國大懼。同時，胡知府為邀功，派守備送信到京向李相國道喜。春草和李小姐也趕到京城，向李相國解釋前因，以求為薛解困。相國最終回信予胡知府否認薛玫庭為其婿。

The Minister of Civil Service and father of Wu Du learns that the Prime Minister is Xue's father-in-law, and seeks him out to settle the score. The Prime Minister is horrified. Just then, a letter, delivered by a guard of Prefect Hu, arrives. In order to claim credit, Hu congratulates the Prime Minister on having a fine 'son-in-law'. Li, accompanied by Chuncao, also arrives to seek her father's corroboration in the hope of saving Xue. But in the end, the Prime Minister writes a reply letter to Prefect Hu disclaiming the relationship.

第六場 改書 Scene Six Intercepting the Letter

春草和李小姐設計從守備手中取得相國之回信，改文變意。

Chuncao and Li play a trick and retrieve the letter from Hu's guard. They change its content before putting it back.

第七場 送婿 Scene Seven A Fanfare for the Prime Minister's 'Son-in-law'

胡知府得書大喜，彩旗鑼鼓送婿上京，轟動京都。

Prefect Hu is overjoyed on receiving the letter. He dutifully sends Xue to the capital, along with a procession and a lot of pomp which cause a sensation in the capital.

第八場 認婿 Scene Eight A Father's Acquiescence

百官送禮至相府道賀，天子御賜匾額。李相國勢之所趨，認薛玫庭為婿。

All officials send in their congratulations with gifts. Even the Emperor presents them with an imperial inscription. The Prime Minister has no choice but to accept Xue as his son-in-law.

編劇：陳仁鑒(執筆)、柯如寬、江幼宋 Playwright: Chen Renjian (Libretto Adaptation), Ke Rukuan, Jiang Yousong

導演：林棟志、朱石鳳 Director: Lin Dongzhi, Zhu Shifeng

藝術指導：張挺 Artistic Director: Zhang Ting

指導老師：王國金、許秀鶯、周如典 Instructor: Wang Guojin, Xu Xiuying, Zhou Rudian

音樂設計：謝寶樂 Music Designer: Xie Baoshen

主演：

春草：傅麗雲

李半月：王少媛

胡知府：胡振東

轎夫：蔡新枝、楊洪赴

司鼓：朱明志

幫唱：林平芳

Cast:

Chuncao: Fu Liyun

Li Banyue: Wang Shaoyuan

Prefect Hu: Hu Zhendong

Sedan Carriers: Cai Xinzhi, Yang Hongfu

Drum: Zhu Mingzhi

Chorus: Lin Pingfang



折子戲 Excerpts

《三鞭回兩鎗》 *Two Valiant Fighters*

《三鞭回兩鎗》這齣武戲的表演形式，不同於全國所有劇種的武戲表演，劇中秦叔寶的雙鎗，尉遲恭的單鞭都只有一尺長，拿在演員的手上，不斷的變化旋轉，兩人跳進躍出，邊唱邊打，爭鬥不休的表演，保持了唐代人學傀儡的表演形式和風格。

唐兵攻打牢口關，尉遲恭出關與秦叔寶激戰終日，恭為追殺唐王李世民而捨叔寶，叔寶飛騎救主，恭伏在大樹後，躍出連擊叔寶三鞭，叔寶轉身回他二鎗，兩位好漢雖然都受了重傷，仍作龍爭虎鬥，終因難分上下，才各自收兵。

Two Valiant Fighters is a play that belongs to the 'military category'. But it is different from other military plays in other genres of Chinese opera in that it bears a strong resemblance to ancient puppet plays. The weapons on the two actors' hands are only one foot long, which they constantly twirl and spin as they jump in and out, sing and fight, and continue to contend.

Tang troops are attacking the Laokou Pass. Weichi Gong comes out and engages Qin Shubao in a fierce battle for the whole day. Gong leaves Shubao to pursue the Tang Emperor, Li Shimin. Shubao rushes to his master's rescue. Gong hides behind a tree and thrashes Shubao three times in a row with his whip. Shubao turns round and beats Gong twice with his mace. Although both men are seriously wounded, neither relents. They only call off the battle when no clear victor emerges between the two.

藝術指導：朱石鳳、張 挺
音樂整理：謝寶樂

Artistic Director : Zhu Shifeng, Zhang Ting
Music Arranger : Xie Baoshen

主演：

Cast :

秦叔寶：傅元興
尉遲恭：鄭劍飛
李世民：林玉燦
程咬金：胡振東

Qin Shubao : Fu Yuanxing
Weichi Gong : Zheng Jianfei
Li Shimin : Lin Yucan
Cheng Yaojin : Hu Zhendong

司 鼓：黃金標

Drum : Huang Jinbiao



《朱朝連》 *Zhu Chaolian*

從動作來看，劇中多運用攢手、攢腳、傀儡蹣跚步；身段多僵僵、背弓、腰彎、腳彎、偏面斜身；面部表情多用哀怨、憂愁、憔悴、含恨、上白眼、左右偏白眼，蔑視人間。雖窮酸仍帶傲慢體態，是莆仙戲表現人物在窮途落魄、貧困、寒酸的情景時所用的獨特科介。其手勢及步法則大量保留唐宋人學傀儡的表演形式。音樂伴奏，配「陰陽槌」鼓板、樂器多用笛管，唱腔多含淒涼聲音。

書生朱朝連沉迷青樓妓女，而家產變賣乾淨，並被鴿母逐出妓院。其伯父朱金應獲悉，為促使不肖侄改邪歸正，遂設下「人不激不成器」之計，將他痛責一番。朝連羞憤出逃，伯父則遣僕人贈銀，令其入京應試。朱朝連感恩之下，則立誓：「功名若能成就，定要請旨拆除青樓，嚴禁煙花！」

The movements involve 'folded hand' and 'folded feet', and the 'puppets' tip-toe walk'. The actor walks with a crouching gait, as if the backbone cannot be pulled straight. His face would be always turned to one side, bringing his whole body to turn at the same angle. The character appears sad and worry-laden with his haggard looks, but at the same time the eyes, with the whites showing, would show his hatred and contempt for the world. It is a scholar who is in such destitution that he is unable to walk tall. This is a stylized feature found only in Puxian opera. The hand and feet movements came from the ancient theatrical tradition of the Tang and the Song, which retained a lot of the features of puppet shows. As for the music accompaniment, the percussive points are played in 'one heavy and one light' drum beat; the instrument used are the softer winds of *dizi* and *guan*; and the singing voice suggests a weeping tone.

Scholar Zhu Chaolian indulges in the company of prostitutes. After spending his entire fortune on them, he is thrown out of the brothel by the pimp. His uncle decides to steer him back onto the right path with insults and a good dressing down. Chaolian leaves in shame and indignation while the uncle sends a servant to give him money to sit for the civil service examination in the capital. Gratiated, Zhu swears that "if he succeeds in the examination and gets an official appointment, he will petition the Emperor to close all brothels and ban prostitution".

藝術指導：朱石鳳、張 挺
音樂整理：林 曦

Artistic Director : Zhu Shifeng, Zhang Ting
Music Arranger : Lin Xi

主演：

Cast :

朱朝連：黃永志
朱金應：阮開雄
家 院：張新紀

Zhu Chaolian : Huang Yongzhi
Zhu Jinying : Ruan Kaixiong
Steward : Zhang Xinji

司 鼓：黃金標

Drum : Huang Jinbiao

- 中場休息15分鐘 Intermission of 15 minutes -

《千里送》 *Escorting Jingniang Thousands of Miles*

《千里送》是莆仙戲源於南戲的八十五個劇目之一，全稱為《千里送京娘》，是一折人物造型很奇特的生旦戲。趙匡胤紅臉、白眉、黑鬚，持五龍金棒，手掌成龍爪狀，一舉一動，沉着穩重，又氣勢不凡，內心的嚮往與抱負，從外型就可以看出一斑。送京娘回家時，一路上義薄雲天，目不斜視，二賊追來，趙匡胤並不正面拒敵，只從側面施棒將敵壓死；用壓不用打，用一個壓的動作，就把他的神勇之力體現出來。此折表演生粗獷、且細緻，藝術上形成強烈對比。

趙京娘同父進香東岳廟，途遇山盜，京娘被強盜所擄。二盜爭妻不決，將京娘暫禁清龍寺禪房裏。匡胤路過此地，聞有女子啼哭之聲，將門打開，救出京娘而去。京娘受驚，步履艱難，匡胤讓與坐騎；京娘欲墜，匡胤扶之以棒；繡鞋落地，又挑之以棒。京娘嘉其志行，暮宿旅邸，願執箕帚以報大德，匡胤正色拒之，護送至家。京娘兄事匡胤，臨別依依，匡胤視若無睹而去。



Escorting Jingniang Thousands of Miles is one of the 85 plays in the Puxian opera repertory to have originated from *nanxi* (Southern opera). It features only two actors in the male and female roles, but stands out among the rest with the imaginative portrayal of the characters through the outlook. Zhao Kuangyin – who is to be the first emperor of the Song Dynasty – has a red face, white brows and a black beard, holding a gold staff with five dragons (a symbol of royalty). He holds out his hands in a claw-like form, to suggest his attributes of a ‘dragon’. The outlook and his stylized movements suggest that this is a man of greatness, staid and restrained because he is in control of the situation. Throughout the journey of escorting Jingniang home, he maintains a gentlemanly distance and at the same time, a strong sense of chivalry. When the two killers come upon them, Zhao only needs to bear his staff on them to kill them - instead of a quick blow, the action is unhurried and weighty, to suggest his superman strength and the heaviness of the weapon. The contrast between the robustness of the *sheng* and the daintiness of the *dan* makes this play unique.

This is a story about the first emperor of Song before he ascends the throne, Zhao Kuangyin. A young girl, Zhao Jingniang, and her father are on their way to offer incense at the Dongyue Temple when they are attacked by two bandits, and Jingniang is abducted. As both bandits want Jingniang to be their wife and cannot resolve the matter, they confine her in a room in the Qinglong Temple for the time being. Zhao Kuangyin happens to pass by and helps Jingniang escape. On the way, Kuangyin shows his gentlemanly behaviour and chivalry: when the traumatised Jingniang cannot walk properly, he offers her his horse; when she is about to fall, he keeps her straight with his cudgel; when she drops her shoe, he picks it up with his cudgel and returns it to her. Jingniang is deeply so impressed that when they arrive at an inn at dusk, and they have to identify themselves before they can have lodging, she proposes to repay his kindness either as a maid or as his wife, but Kuangyin sternly declines. He finally sees her safely home. Jingniang again proposes to be his sworn sister, and reluctantly says goodbye. But Kuangyin takes his leave without responding to her hints.

藝術指導：朱石鳳、張挺
音樂整理：謝寶燊
指導老師：周如典、傅仁山

主演：

趙匡胤：徐桂雙
趙京娘：傅麗雲
大小賊：嚴真杭、胡振東
和尚：阮開雄

司鼓：黃金標

Artistic Director : Zhu Shifeng, Zhang Ting
Music Arranger : Xie Baoshen
Instructor : Zhou Rudian, Fu Renshan

Cast :

Zhao Kuangyin : Xu Guishuang
Zhao Jingniang : Fu Liyun
Bandits : Yan Zhenhang, Hu Zhendong
Monk : Ruan Kaixiong

Drum : Huang Jinbiao

《戲巫記》 *Pulling a Trick on a Female Psychic Medium*

《戲巫記》是近代根據莆仙戲藝人圈內一個廣為流傳的民間藝人軼事創作的。劇中生角運用莆仙戲丑角七甲溜、搖步、俾肩；旦角以葫蘆式搖步為基礎，時而白無常、時而魂女等多重性表演，把觀眾帶入妙趣橫生的劇情之中，觀後餘味無窮。

戲班吹笛藝人阿梅是單身漢，無錢娶妻，但聞有個叫阿秀的寡婦能跳神召亡魂與生者見面，便想去戲弄嘲笑一番，於是假借要召亡妻之魂到阿秀家請她為其跳神，阿秀重施騙人伎倆，挑出一鬼魂說成是阿梅亡妻並與之相見，阿秀被阿梅對「亡妻」的真情所感動，不料假戲真做，不能自拔……。

Pulling a Trick on a Female Psychic Medium is based on a real-life anecdote of a folk artist which later became widely known within Puxian opera circles. The outstanding features of this playlet are the stylized movements which can only be found in this genre, for both actors in the comic male role and the female role. The rolling gait and shaking knees turn Axiu, the bogus ‘psychic medium’, into the ‘White Ghost-catcher’ or the ‘female ghost’ as she thinks fit, and adds to the enjoyment of the audience.

Amei is a *dizi* player with a theatre troupe. He is poor, unmarried, and has no wish to marry. On hearing that a widow named Axiu can call up the spirit of the dead to meet with the living, he does not believe that she is real and decides to play a trick on her. He goes to Axiu’s place on the pretext of wanting to meet his dead wife. Axiu goes through her fraudulent routine, assigns a ghost to be Amei’s dead wife and arranges their meeting, only to be exposed by Amei. However, the acting takes a real turn: Axiu is smitten with Amei and the two happily become husband and wife in the end.

編劇：鄭懷興
導演：朱石鳳
音樂設計：謝寶燊、林曦

Playwright : Zheng Huaixing
Director : Zhu Shifeng
Music Designer : Xie Baoshen, Lin Xi

主演：

阿秀：王少媛
阿梅：鄭必雄

司鼓：朱明志

Cast :

Axiu : Wang Shaoyuan
Amei : Zheng Bixiong

Drum : Zhu Mingzhi



折子戲 Excerpts

現代小戲《搭渡》 Playlet in Contemporary Costume : *On the Ferry Boat*

做渡船生意的大叔在趕偷吃船上刺瓜的小豬時，心生邪念，反而偷之，以補刺瓜被豬偷吃的損失。正直的二嫂幫助鄰居李大娘尋找丟失的小豬，她沿途尋至古渡旁，在江邊撿到大叔偷豬時丟失的錢包，於是搭上大叔的船欲進城尋找失主。在搭渡途中，她發現大叔船底所藏的小豬正是李大娘的，大叔此時也發現自己的錢包丟失，二嫂便以其之矛攻其盾，終令大叔覺悟。

A man that people call 'Dashu' is stingy, petty and mean. One day, a piglet gets onto his boat and eats some of his melons. As he is chasing it away, he hits upon the idea of stealing the piglet to make up for his loss. Now a woman that people call 'Ersao' is helping her neighbour Mrs. Li to find her piglet. She traces it to the ferry crossing and finds Dashu's purse on the riverbank, which he has dropped when picking up the piglet. She chases after the boat along the bank to return the purse to him only to find out that he is not a good man. On board, she notices Mrs. Li's piglet in the hold. At the same time, Dashu realises he has lost his purse. Ersao turns the incident on its head and finally makes him realize his wrongdoing.

編劇：鄭懷興

Playwright : **Zheng Huaixing**

導演：張挺、朱石鳳

Director : **Zhang Ting, Zhu Shifeng**

音樂設計：謝寶燊、李國新、林曦

Music Designer : **Xie Baoshen, Li Guoxin, Lin Xi**

主演：

Cast:

二嫂：林清霞

Ersao : **Lin Qingxia**

大叔：鄭必雄

Dashu: **Zheng Bixiong**

司鼓：朱明志

Drum : **Zhu Mingzhi**

幫唱：林平芳

Chorus : **Lin Pingfang**

《梁祝之弔喪俚椅》 *Zhu Yingtai Paying Her Last Respects from The Butterfly Lovers*

在莆仙戲傳統劇目中，關於梁山伯的戲，有兩個版本：一個秉承明傳奇故事，結局為悲劇，俗稱白弔喪；一個應民間觀眾要求，寫成大團圓結局，俗稱紅弔喪，本齣戲即是紅弔喪中很重要的一齣。本齣戲把英台對山伯的思念通過一把椅子生動地表現出來，她邊唱【駐雲飛】邊走「百二蹠步」，眼望椅子，用肩靠在椅背上，「俚肩」一百轉，把椅子推斜，放下。這就是莆仙戲獨創的「英台俚椅」，整個表演把英台的內心世界外化，看見椅子就好像見到梁山伯就在身邊，欲與他靠近，卻發現空無所有，不信用手拉，又撲個空。

英台得知山伯病死向爹娘要求往梁家憑弔，及到梁家，並無靈堂，於是進入梁的書房，見到梁的坐椅，因思念而心生幻覺，把椅子當作山伯，似與其相會一般。後山伯走出，原來是假死，二人會面遂告團圓。

There are two versions to the ending of the story of *The Butterfly Lovers* in Puxian Opera, one is the traditional tragic ending with the death of Liang Shanbo followed by the suicide of Zhu Yingtai, and the other is a happy ending, which had been invented by popular request. This excerpt belongs to the latter. In it, Yingtai externalizes her longing for Shanbo by treating the empty chair as if her lover is sitting in it. As she sings the lingering notes, she walks with mincing steps from the front of the chair to the back, first nudging the left side of the chair's shoulder with her own right shoulder, then going over to the right side of the chair and repeat with her left shoulder. With such actions, the actress shows Yingtai's hallucinated state of seeing Shanbo. The realization that he is not there is conveyed by reaching out yet only catching air. The devastating psychological process is thus vividly externalized.

This is an excerpt from the story of *The Butterfly Lovers*. On learning that Liang Shanbo has died from an illness, Zhu Yingtai asks for permission from her parents to mourn him at Liang's home. On arrival, she finds no altar, so she goes straight into his study. When she sees his chair, she is so devastated that she hallucinates and treats the chair as if Shanbo were sitting there. But soon Shanbo comes out from the back, very much alive - he has only faked his death, so the lovers have a happy reunion.

藝術指導：朱石鳳、張挺

Artistic Director : **Zhu Shifeng, Zhang Ting**

指導老師：陳美英、周如典

Instructor : **Chen Meiyong, Zhou Rudian**

劇本整理：郭景文

Libretto Adaptation : **Guo Jingwen**

音樂整理：謝寶燊

Music Arranger : **Xie Baoshen**

主演：

Cast :

祝英台：侯秀萍

Zhu Yingtai : **Hou Xiuping**

梁山伯：徐桂雙

Liang Shanbo : **Xu Guishuang**

人心：傅麗雲

Renxin : **Fu Liyun**

士九：胡振東

Shijiu : **Hu Zhendong**

司鼓：黃金標

Drum : **Huang Jinbiao**

— 中場休息15分鐘 Intermission of 15 minutes —



《目連戲之開葷、後花園咒誓》

On Eating Meat and The Vow Taken at the Back Garden from the series of plays on Monk Mulian

目連，又名目犍連，是佛陀十大弟子之一。故事始見於《佛說盂蘭盆經》，乃緣起於敦煌變文。《目連救母變文》產生於晚唐，至北宋後期形成能演七、八天的《目連救母雜劇》。在莆仙戲傳統劇目中，最明顯保留中國戲曲初期多源表演形態的，是連演七天的《目連戲》，其中有很多獨特的古老演藝遺存。（仙游版的目連不分上下部。七天的目連乃是白天演《西遊記》、《隋唐演義》、《三國演義》等大棚戲，晚上專門演目連。）此次演出將加入部份傳統儀式排場：開場由武魅出場驅邪，出場前先拜莆仙戲祖師田公元帥，台上撒紙錢、繞場舞蹈，高喊「湛湛青天不可欺，未曾作事我先知。善惡到頭終有極，只爭來早與來遲！」；結束演《觀音掃殿》，並派二人提桶倒水於台上，謂之「洗棚」（因傳統《目連戲》於搭建的大棚內演出）。

傅家世代信仰佛教，吃素行善。傅公逝，劉賈往傅家拜祭，乘機勸其姐劉四真開葷。劉四真心裏矛盾、彷徨不已，金奴在旁配合劉賈百般挑動，最終使劉四真決定開葷。銀奴反對，觸怒劉四真，遭慘打和禁閉，以致懸樑殉道。劉賈教唆其姐開葷後，又設計火燒齋房，拆會緣橋，土地公遣高腳鬼在劉賈醉歸途中，打散他的三魂六魄。老僕益利散步花園，土地公以神法將地裂開，露出劉四真殺牲開葷時埋在地下的五牲殘骸，使益利目睹了真相，劉四真不但矢口否認殺牲開葷之事，更責打益利，並要在後花園咒誓，加以掩蓋。發誓後，眾鬼百般拷打使她口吐鮮血身亡。

'Mulian' is the Sinitic name for 'Mahamaudgalyayana', one of the ten enlightened disciples of Buddha, famous for his super powers and in particular, his efforts in saving his mother from the underworld. The story was first seen in *The Ullambana Sutra*, and made popular in the narrative singing genre of *bianwen*, which was a secularized form of preaching Buddhism through parables. The *bianwen* of *Monk Mulian Saving His Mother* first emerged in the early 10th Century, and over a century, developed into the *zaju* (variety play), with each production taking seven to eight days to perform. Among the traditional repertory of Puxian opera, there is also the *Monk Mulian Plays Series*, which takes seven days to perform in entirety. It is exemplary of the ancient genealogy as it retains a lot of the variety format of early Chinese theatre. Some of the ritualistic elements will be included in this production. The show opens with the *Wumei* (Martial Demi-god) appearing first to conduct an exorcising ritual. Before he steps onto the main stage, he would first offer incense to Marshal Tian, the mascot figure of Puxian opera. Then he would sprinkle paper money on the stage as he goes round it in a dance, proclaiming, "The righteous spirit will not be deceived – whatever evil done I can see. Retribution is bound to come, only how soon you don't know!" When the play is over, there would be another ending episode called *The Goddess of Mercy Cleansing the Hall*. Two persons would bring in buckets of water to pour onto the stage, in an action called "cleansing the make-shift theatre ground". (By tradition, the 'Monk Mulian' plays are performed in make-shift 'big tops' as part of the ritual to pacify the spirits.)

These are two excerpts on the theme of observing the religious rule of abstaining from eating meat, and the consequences of violating that vow. Liu Jia goes to the Fu Residence to pay his respects when his brother-in-law dies. He persuades his sister Liu Sizhen to break the meat fast. Sizhen wavers and is at a loss. One of her maids, Golden, joins Jia in the persuasion and Sizhen relents, but her other maid, Silver, objects and tries to dissuade her. This incurs the wrath of Sizhen, who gives Silver a good beating before putting her in confinement. Devastated, Silver hangs herself as a martyr to her religious beliefs. After Liu Jia has abetted Sizhen in breaking her vegetarian fast, he devises a scheme to burn down the kitchen where only vegetarian food is cooked, and tear down the Bridge of Alms. The Earth God sends the long-legged demon to dash Liu Jia's soul when he is returning home drunk. When the old servant, Yili, is taking a stroll in the garden, the Earth God uses his magic to break open the earth and exposes to Yili the remains of the animals slaughtered when Sizhen broke her fast. Sizhen not only denies having done that and the slaughter of the animals, but even gives the old man a good beating. She also tries to cover up by swearing to her honesty with a curse. She has to face penalty for making such a false curse - ghosts appear and beat her to death.

藝術指導：朱石鳳、張 挺
劇本整理：郭景文
音樂整理：謝寶燊、林太崇、遊天菁

Artistic Director : Zhu Shifeng, Zhang Ting
Libretto Adaptation : Guo Jingwen
Music Arranger : Xie Baoshen, Lin Taichong, You Tianjing

主演：

Cast:

劉四真：王少媛
劉 賈：張金國
羅 卜（目 連）：徐桂雙
金 奴：陳雙雙
銀 奴 / 觀 音：李玉琴
益 利：傅元興

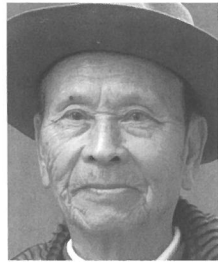
Liu Sizhen : Wang Shaoyuan
Liu Jia : Zhang Jinguo
Luo Bu (Monk Mulian) : Xu Guishuang
Golden : Chen Shuangshuang
Silver / Kwanyin : Li Yuqin
Yili : Fu Yuanxing

司 鼓：朱明志
幫 唱：林平芳

Drum : Zhu Mingzhi
Chorus : Lin Pingfang



主創人員 Creative Team



朱石鳳 (藝術總監) Zhu Shifeng (Artistic Director)

莆仙戲著名導演。十歲入私人戲班從藝，工文旦、花旦、跨青衣，曾先後在《薛仁貴》、《劉知遠》等五百多個劇中扮演女主角。一九五二年為鯉聲劇團主要演員，稍後擔任鯉聲劇團導演，培養了如王國金、許秀鶯、王少媛等莆仙戲優秀表演藝術家，為莆仙戲的繼承和發展作出卓越貢獻。他運用嫺熟豐富的莆仙戲表演技巧，指導演員塑造一個個鮮活的舞台形象，他所導演的《團圓之後》、《春草闖堂》在中國戲劇界有着很大的影響。《新亭淚》、《晉宮寒月》、《葉李娘》等劇多次在全省戲劇匯演中獲導演獎。《借新娘》獲福建省最佳導演獎，他指導的宋元南戲《目連》

受到大眾一致讚揚和肯定。

Zhu Shifeng is a famous stage director in Puxian opera. He was trained in *wendan* (quiet female), *huadan* (flirtatious female) and *qingyi* (virtuous female) roles, and has been performing female lead roles in more than five hundred plays. He joined the Lisheng Opera Troupe in 1952 as a principal, and later became a stage director there. Many outstanding artists in Puxian opera were groomed under his hand, such as Wang Guojin, Xu Xiuying, Wang Shaoyuan etc. Yet his contribution to the genre is more than training up younger artists, but also includes creating memorable stage personae. Some of the productions directed by him have a seminal influence on Chinese theatre on the whole, such as *Tragedy after the Great Happy Day* and *Chuncao Barging into the Court Room*. He has won many awards for his directing, including *The Statesmen's Tears*, *Tragedy in the Jin Palace*, *Ye Liniang*, *The Borrowed Bride* etc. The 'Monk Mulian' series, which originated from the *nanxi* (Southern opera) of Song, have won critical acclaim among experts and academics in China and abroad.



張挺 (導演) Zhang Ting (Director)

國家二級導演，鯉聲劇團團長，曾先後於仙游縣戲曲藝術學校、福建省藝術學校及上海戲劇學院導演系就讀。他先後在《轅門斬子》、《胭脂》、《三鞭回兩鐮》、《白兔記》、《團圓之後》、《葉李娘》等幾十個劇中擔任主角。〇五年執導現代戲《搭渡》獲省優秀導演獎；〇六年執導《媽祖》參加福建省戲劇匯演獲導演獎等。

Zhang Ting is a National Class Two Director and currently the company director of Lisheng Opera Troupe. He trained at the School of Traditional Theatrical Arts of Xianyou, Fujian Arts School and Shanghai Theatre Academy. He performed lead roles in *Executing His Own Son*, *Rouge*, *Two Valiant Fighters*, *Liu Zhiyuan*,

Tragedy after the Great Happy Day, *Ye Liniang* etc. *On the Ferry Boat*, a modern costume production which he directed in 2005, won for him a Best Director award at provincial level, and an Outstanding Repertory Award at the International Studio Theatre Festival of China. *Mazu – Goddess of the Sea*, a 2006 production directed by him, won another award for directing at the Fujian Theatre Showcase.



鄭懷興 Zheng Huaixing

國家一級編劇、仙游縣編劇小組成員、中國戲劇家協會理事、福建省戲劇家協會副主席。為莆仙戲改編撰寫不少家喻戶曉的劇目，如《戲巫記》、《搭渡》、《葉李娘》等。其中《新亭淚》、《鴨子醜小傳》獲第一及第三屆全國優秀劇本獎；《遺珠記》、《借新娘》等七個劇本先後獲福建省劇本一等獎；二〇〇八年晉劇《傅山進京》獲得第二屆中國戲劇獎·曹禺劇本獎。

Zheng Huaixing is a National Class One Playwright and a member of the Xianyou County Playwrights' Circle. He is currently a director of the Chinese Dramatists Association, Vice-Chairman of the Fujian

Federation of Literary and Arts Circles and Vice-Chairman of the Fujian Dramatists' Association. He has written the Puxian operas *Pulling a Trick on a Female Psychic Medium*, *On the Ferry Boat* and *Ye Liniang* etc. He won the 1st and 3rd National Outstanding Script Awards with *The Statesmen's Tears* and his modern comedy, *A Duckling's Ugly Tale*. Seven of his other scripts, including *The Tale of the Lost Pearl*, received First Class accolades at the Fujian Script Awards. In 2008, he won first prize in the Chinese Opera Section of the 2nd Cao Yu Scriptwriting Awards with his Jin Opera, *Fu Shan Goes to the Capital*.

寫戲感言

鄭懷興 (編劇)

這次來港演出的《搭渡》與《戲巫記》，都是我偶然為興所驅而寫出來的小戲曲。《搭渡》是我於一九七七年聽到一個愛貪小便宜的農民撿了芝麻丟了西瓜的笑話，而靈機一動創作的，當時由榜頭公社業餘文藝宣傳隊排演，深受仙游城鄉觀眾的歡迎。二〇〇二年我作了些小修改，讓鯉聲劇團排演，七、八年來久演不衰。《戲巫記》是我在一九九一年無意聽到一個莆仙戲前輩藝人——吹生梅的一則趣聞，而激發靈感匆匆寫就的。近二十年來，這個小戲也成為鯉聲劇團的保留劇目。這兩個小戲在舞台上如此旺盛的生命力，是出乎我意料之外，讓我感觸良多。或許，這就是所謂的「有心栽花花不發，無意插柳柳成蔭」吧！

The Dramaturge's Note

Zheng Huaixing (Playwright)

On the Ferry Boat and *Pulling a Trick on a Female Psychic Medium*, two productions we have the pleasure of presenting to our Hong Kong audience in this Chinese Opera Festival, are short operas I wrote following two serendipitous encounters which sparked my imagination. *On the Ferry Boat* was inspired by a story I heard back in 1977, of a farmer who is the victim of his own petty greed. The opera was first performed in Xianyou County by the Bangtou Commune Amateur Society for the Promotion of the Arts, and quickly became a favourite of the local audience. In 2002, I revised it for staging by the Lisheng Opera Troupe of Fujian, and it has enjoyed numerous re-runs ever since. As for *Pulling a Trick on a Female Psychic Medium*, the inspiration was drawn from a real-life story of a veteran artist in Puxian opera which I happened to come across in 1991. I found the anecdote great fun, and wrote a short play on it on the spur of the moment. It has become so popular that it has been in the stock repertory of the Lisheng Opera Troupe of Fujian for the last twenty years. The tenacity of these two incidental works has always surprised me, and provided food for thought – I am reminded of the Chinese saying, “flowers bloom not where one plants them, and trees spring up where the wind blows”!

演員介紹 (按出場序) Performers (In appearance order)



王少媛 Wang Shaoyuan

國家一級演員，中國戲劇梅花獎得主，福建省莆仙藝術學校校長，擅長青衣、閩門及花旦等，演技精湛，唱腔優美，贏得了廣大觀眾的喜愛。曾獲福建省中青年演員比賽金獎、水仙花優秀戲曲唱腔獎、優秀演員獎及最佳演員獎等。其代表作有《戲巫記》、《葉李娘》等。

Wang Shaoyuan, a National Class One Performer and winner of the Chinese Plum Blossom Award for Theatre, is currently Associate Director of the Puxian Opera Theatre of Fujian. She specializes in *qingyi* (virtuous female), *guimendan* (high-born lady) and *huadan* (flirtatious female) roles, and has won a popular

following with her vivid acting and lyrical singing. The awards she has won include a Gold Award at the Competition for Young to Middle-aged Performers of Fujian, a 'Narcissus Award' for Outstanding Vocalisation in Traditional Theatre, an Outstanding Performer Award and a Best Performer Award. Her stock repertoire includes *Pulling a Trick on a Female Psychic Medium* and *Ye Liniang* etc.



傅麗雲 Fu Liyun

國家二級演員，工花旦、武旦，基本功紮實，扮相俊美，先後塑造了不同人物形象，深受戲迷所喜愛。曾於福建省水仙花戲曲唱腔比賽中獲銀獎、戲劇匯演中獲演員獎及中青年演員比賽中獲銀獎等。

Fu Liyun is a National Class Two Performer specialized in *huadan* (flirtatious female) and *wudan* (military female) roles. She is known for her solid grasp of techniques and handsome stage personae. Many of the characters that she played have won popular acclaim among the fans of Puxian opera. She was the winner of the Silver Award at the 'Narcissus Award' for Outstanding Vocalisation in Traditional Theatre, a Performance

Award at a theatre showcase and another Silver Award at a competition for young to middle-aged performers.



胡振東 Hu Zhendong

畢業於仙游縣戲曲藝術學校，工丑角，基本功紮實，演技細膩；曾多次隨劇團參加省市各種匯演和晉京獻演。

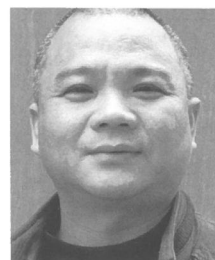
Hu Zhendong trained at the School of Traditional Theatrical Arts of Xianyou where he specializes in *chou* (comic) role. He is well-trained in the basics and acts with sensitivity and insight. He has appeared with the Lisheng Opera Troupe of Xianyou on many gala shows and on tour to Beijing, performing major roles in the plays.



傅元興 Fu Yuanxing

工文武生，師承傅清蓮。於省戲劇匯演《吳漢殺妻》中飾吳漢而榮獲優秀演員獎。

Fu Yuanxing specializes in *wenwusheng* (civil and military male), and was trained under Fu Qinglian. He won an Outstanding Performer Award at the Provincial Theatre Showcase with his performance in *Wu Han Kills His Wife*.



鄭必雄 Zheng Bixiong

工鬚生行當，二十多年來成功地塑造了不同角色，功底紮實，曾獲福建省民間職業劇團調演優秀演員獎。

Zheng Bixiong specializes in *susheng* (bearded male) roles, and in his career of more than twenty years, he has created many memorable characters. He won an Outstanding Performer Award at the Showcase of Professional Non-government Performing Companies of Fujian.



鄭劍飛 Zheng Jianfei

畢業於仙游縣戲曲藝術學校，工大花、老生，曾主演《三鞭回兩鑊》、《鳳儀亭》及《春草闖堂》等，在各屆戲劇調演中多次獲獎，演出廣獲好評。

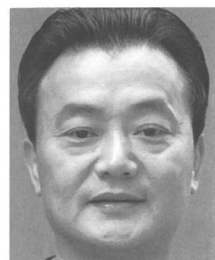
Zheng Jianfei trained at the School of Traditional Theatrical Arts of Xianyou where he specializes in *dahua* (full painted face) and *laosheng* (old man) roles. He acquired the skills in playing the lead characters in such traditional repertoire in Puxian opera as *Two Valiant Fighters*, *The Pavilion of Phoenix Grace* and *Chuncao Barging into the Court Room*, and has won many awards at many theatre accrediting galas and has also won wide acclaim.



黃永志 Huang Yongzhi

畢業於福建藝術學校莆田分校莆仙戲表演班，工俏生，扮相俊美，演技精湛。曾獲福建省水仙花戲曲唱腔比賽銅牌獎、戲劇匯演演員獎及中青年演員比賽銀獎。

Huang Yongzhi trained in the Puxian Opera Performing Course at the Putian Campus of the Fujian Arts School. He specializes in *qiaosheng* (good-looking young man). He is known for his handsome stage persona and virtuosic acting skills. He won a Bronze Award at the 'Narcissus Award' for Outstanding Vocalisation in Traditional Theatre, a Performer Award at the Theatre Showcase and a Silver Award at the Competition for Young to Middle-aged Performers.



徐桂雙 Xu Guishuang

正生行當，師承林棟志、周如典。在戲曲匯演中演出《棠棣冤》而榮獲個人演出一等獎，並多次隨團參加省、國家級重要賽事，屢獲佳績，深受好評。

Xu Guishuang is trained in *zhengsheng* (leading male) roles under Lin Dongzhi and Zhou Rudian. He won a Class One Award for Individual Performance at the Provincial Theatre Showcase with his performance in *A Brotherly Feud*. He has participated in many major competitions at provincial and national level and won both outstanding results and critical acclaim.



侯秀萍 Hou Xiuping

工旦角，曾獲莆田市第一屆戲劇節演員獎及福建省水仙花戲劇大賽銀獎。

Hou Xiuping specialized in *huadan* (flirtatious female) role. She won a Performer's Award at the 1st Theatre Festival of Putian and a Silver Award at the 'Narcissus' Theatre Competition of Fujian.



林清霞 Lin Qingxia

工正旦，扮相秀麗，嗓音甜美，做功細膩，是莆仙戲的後起新秀。曾獲福建省水仙花小品小戲比賽優秀演員獎、中青年演員比賽銅獎及劇戲匯演優秀演員獎等。

Lin Qingxia specializes in *zhengdan* (leading female) roles. Noted for her pretty stage persona, sweet voice and delicate and sensitive acting, she is considered one of the most promising budding artists of Puxian Opera. She has won an Outstanding Performer Award at the 'Narcissus' Competition for Playlets of Fujian, a Bronze Award at the Young to Middle-aged Performers' Competition, and an Outstanding Performer Award at the Theatre Showcase etc.



張金國 Zhang Jinguo

工大花（靚妝），自幼跟隨莆仙戲著名老藝人傅起雲的嫡傳弟子黃啟和學習莆仙戲大花（靚妝）基本功，頗得傅派大花（靚妝）真傳。

Zhang Jinguo specializes in *dahua* (also known as *lengzhuang*, or full painted-face) roles. He began receiving basic training under Huang Qihe, a disciple of the famous virtuoso, Fu Qiyun, and is therefore a true exponent of the Fu stylistic school.



李玉琴 Li Yuqin

畢業於仙游縣戲曲藝術學校，工閩門旦。曾獲福建省中青年演員比賽銅獎、水仙花比賽銀獎及表演獎等。

Li Yuqin trained at the School of Traditional Theatrical Arts of Xianyou where she specializes in *guimendan* (high-born lady) roles. She was the winner of a Bronze Award at a young to middle-aged performer competition in Fujian, a Silver Award and a Performance Award at the 'Narcissus' Competition, etc.

