

# 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

7:30pm | \$280, 220, 160, 100

唱詞、唸白均有中文及英文字幕  
Lyrics and dialogue with Chinese and English surtitles



25.6.2010 (星期五 Fri)

## 《闔宮歡慶》(高腔) *The Jealous First Wife* (High pitch)

南北朝時，蕭道成篡南宋帝位，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 Daocheng 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 Yan 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：陳巧茹、王超、陳而剛

Cast : Chen Qiaoru, Wang Chao, Chen Ergang



## 《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，並趕出門外。

燈戲源於四川民間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。聲腔特點是樂曲短小、節奏鮮明、旋律明快，具濃厚的四川地方風味。

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.

*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 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.

主演：陳作全、江霞

Cast : Chen Zuoquan, Jiang Xia



## 《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別大同城，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，走雪時有抖髯口、揮褶子、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：蔡少波、馬麗

Cast : Cai Shaobo, Ma Li



## 《秋江》(高腔) *Chasing the Boat on the Autumn River (High pitch)*

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，幸得老艍翁相助。

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：王玉梅、彭凌

Cast : Wang Yumei, Peng Ling



## 《問病逼宮》(胡琴) *The Son Who Harbours Two Ulterior 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。氣死了隋文帝後，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，終被楊廣殺害。

胡琴是二黃與西皮腔的統稱，乾隆年間已形成，主要伴奏樂器是「小胡琴」。二黃正調擅於表現深沉、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。西皮腔與二黃腔的音樂性格相反，具有明朗、瀟灑、激越的品格。

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.

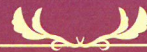
'*Huqin*' actually refers to the combined vocal style of '*erhuang*' and '*xipi*', which was formed during the reign of Emperor Qianlong of the Qing Dynasty (r. 1736 -1795). It is so-called because the lead instrument in the accompanying ensemble is the small *huqin*. The *erhuang* can be sung in two modes: the *zhengdiao* mode expresses pensive, solemn, reserved or lighthearted moods, while the *fan-erhuang* mode expresses deep sorrow, self-pity and a mixture of sadness and anger. The *xipi* is very different in terms of musical expression, as it expresses sanguinity, flair and high-flung emotions.

主演：孫普協、虞佳

Cast : Sun Puxie, Yu Jia

演出長約3小時15分鐘 (包括中場休息)

Running Time: Approx. 3 hrs 15 mins with an intermission



26.6.2010 (星期六 Sat)

《紅梅記》(高腔) *The Reincarnation of a Beauty* (High pitch)

改編：徐棻

Adaptation : Xu Fen

導演：任庭芳

Director : Ren Tingfang

主演：陳巧茹、王超、孫普協

Cast : Chen Qiaoru, Wang Chao, Sun Puxie

南宋末年，權臣賈似道垂涎逃難女子李慧娘美色，欲納為妾，慧娘不從。賈似道因慧娘與偶遇書生裴禹一見鍾情，怒而殺之，又將裴誣進府中圖加害。慧娘鬼魂與裴相會，救他逃離賈府。

四百多年的南戲名著《紅梅記》，是川劇歷演不衰的高腔劇目，出自明朝周朝俊的原著，也是川劇傳統高腔「四大本」之一。《紅梅記》由著名劇作家徐棻改編，突顯了男女主角的愛情矛盾，集中展現了川劇「絕活」，如變臉、吐火、魔燭、藏刀、牽眼線、和影子打架，豐富的技巧演活了陰陽兩界的愛情故事，加上高腔的「幫打唱結合」，扣人心弦，引人入勝，是一齣集「人氣」、「仙氣」和「猴氣」於一戲的傳承之作。

The story takes place towards the end of the Southern Song Dynasty. A powerful and corrupt courtier, Jia Sidao, ogles the beauty of Li Huiniang, and wants to make her his concubine. Huiniang refuses. Then Jia discovers that she and a scholar, Pei Yu, whom she happens to meet, have fallen in love at first sight, he is so enraged that he kills her. Then Jia dupes Pei into coming to his residence so as to kill him. Huiniang's ghost meets with Pei and helps him to escape.

*The Reincarnation of a Beauty* is taken from the *nanxi* repertory of more than four hundred years ago. It is a perennial favourite in the Sichuan opera repertory, lauded as one of the 'Four Great Plays'. The original story was by Zhou Chaojun of the Ming Dynasty. Adapted by Xu Fen, a famous dramatist in Sichuan, the present production highlights the dilemma in love between the male and female protagonists through a clever integration of the 'masterly skills' (a characteristic feature of Sichuan opera) are there, such as 'swift changing of face', 'spitting fire', 'the magic candle', 'the disappearing broad sword', 'eye to eye' and 'shadows fighting'. These amazing stunts and tricks add special interest to the story about love transcending the worlds of the dead and the living. The unique format of having a background chorus, percussion and solo singing together makes this production an excellent example of why the *gaoqiang* of Sichuan opera is described as 'infused with humanistic, ethereal and comic elements'.

演出長約2小時10分鐘

Running Time: Approx. 2 hrs 10 mins



## 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》、《欲海狂潮》、《紅梅記》、《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*, *The Flood of Desires*, *The Reincarnation of a Beauty*, *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》、《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*, *The Reincarnation of a Beauty*, *Princess Wencheng* 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、優秀青年演員、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》、《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* 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》、《白蛇傳》、《拷紅》、《秋江》、《三擊掌》、《閻宮歡慶》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 has starred in *Turandot*, *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

國家二級演員，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》、《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 Two 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*, *The Reincarnation of a Beauty*, *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，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 an 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 the Dog to Counsel Her Husband*.

## 川劇 Sichuan Opera

川劇源遠流長，是古老的地方劇種。川劇是四川戲劇的代表劇種，流布於四川和貴州、雲南、湖北及台灣部分地區，成都是川劇的主要發祥地與繁盛區。川劇具有濃郁的本土文化色彩，在中國戲曲百花園中一枝獨秀，璀璨奪目。

川劇在約三百多年的藝術發展中，兼收並蓄，融匯了中國多種戲曲聲腔的因素，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，在全國三百多個戲曲劇種中實不多見。其中以曲牌豐富，一唱眾和「幫、打、唱」靈活多變的高腔最具特色。

川劇劇目眾多，有「唐三千、宋八百，數不完的三列國」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，具有極高的文學價值。既有被戲劇界、文學界、觀賞界人士譽為「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，滿足着不同文化層次觀眾的藝術需求，雅俗共賞，深受各界喜愛。

川劇的表演集寫意、誇張、舞蹈的傳統戲曲程式和四川民風的機智瀟灑，出人意外的處理手法和奇幻莫測的特技表演等特點於一體，形成了獨特的表演風格和藝術表現技巧。小生、小旦、小花臉等行當的表演程式豐富，個性鮮明，其中「變臉」、「吐火」、「踢慧眼」、「打叉」等特技更是膾炙人口，享譽劇壇。

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，川劇喜用特技來刻劃人物的個性或心情，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 is one of the oldest regional theatrical forms of China, popularly found in Sichuan, Guizhou, Yunnan, Hubei and part of Taiwan. Chengdu is the birthplace and seat of Sichuan opera. The genre is rich in local colour and vernacular charm, and its exceptional features make it stand out in the garden of Chinese opera where so many genres and subgenres are in glorious bloom.

In its development history of more than three hundred years, 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*. It is therefore a rare gem among the three hundred or more Chinese operatic genres. Of the five styles, *gaoqiang* is the most outstanding because it has the richest stock repertoire of set tunes, and a presentation format of having a background chorus, percussion and solo singing rolled into one.

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.

Its presentation is an ingenious combination of the abstract and the flamboyant, inserted with dance elements, and peppered with quick wit particular to the people of Sichuan. There is always an element of surprise, while stunts and sleights of hand are plentiful. As for the formulaic performances of the supporting roles, they show distinctive personalities through 'masterly skills' such as 'swift changing of face', 'spitting fire', 'one kick to add an instant eye' and 'spear throwing'.

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*.

## 成都市川劇院 Sichuan Opera Theatre of Chengdu

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、譚愷、王文訓等劇作家、作曲家的創作碩果纍纍，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。

The Sichuan Opera Theatre of Chengdu is a professional performing art troupe of renown in China, its lineage tracing back to the famous Sanqing Club Theatre Company of the early 20<sup>th</sup> 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 seasons' 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 and Music Award of the Chinese Theatre Festival.



### 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

高山劇場 Ko Shan Theatre

香港九龍高山道77號

77, Ko Shan Road, Hung Hum, Kowloon, Hong Kong

電話 Tel: 2740 9222

香港大會堂 Hong Kong City Hall

香港中環愛丁堡廣場5號

5 Edinburgh Place, Central, Hong Kong

電話 Tel: 2921 2840

門票現於各城市電腦售票處發售

- 設有六十歲或以上高齡人士、殘疾人士、全日制學生及綜合社會保障援助受惠人士半價優惠 (學生及綜援受惠人士優惠先到先得，額滿即止)
- 每次購票4-9張：九折；10-19張：八五折；20張或以上：八折
- 「中國戲曲節2010」套票優惠—每次購買3-4場不同場次的正價門票，可獲九折優惠；5-9場不同場次，可獲八五折優惠；10場或以上不同場次，可獲八折優惠
- 訂購每場正價門票，只可享有上述其中一項優惠，請於購票時先通知票務人員

Tickets available NOW at all URBTX outlets

- Half-price tickets available for senior citizens aged 60 or above, people with disabilities, full-time students and Comprehensive Social Security Assistance (CSSA) recipients (Limited tickets for students and CSSA recipients available on a first-come-first-served basis)
- For each purchase of 4-9 tickets: 10% off, 10-19 tickets: 15% off, 20 tickets or more: 20% off
- Discount Schemes for Chinese Opera Festival 2010 - 10% discount on full-price tickets for each purchase of 3-4 performances; 15% discount for 5-9 performances and 20% discount for 10 performances or more
- Patrons could enjoy only one of the above discounts for each purchase, please inform the box office staff at the time of purchase

網址 Website: [www.lcsd.gov.hk/cp](http://www.lcsd.gov.hk/cp) | 節目查詢 Programme Enquiries: 2268 7325

票務查詢及留座 Ticketing Enquiries & Reservations: 2734 9009

信用卡電話購票 Credit Card Telephone Booking: 2111 5999

網上訂票 Internet Booking: [www.urbtix.hk](http://www.urbtix.hk)

節目如有更改，以康樂及文化事務署最後公佈為準  
本節目的內容並不反映康樂及文化事務署的意見

Programmes are subject to change with announcements by the Leisure and Cultural Services Department as final  
The contents of this programme do not represent the views of the Leisure and Cultural Services Department