

福建省鯉聲劇團

Puxian Opera

by the
Lisheng Opera Troupe of Fujian

莆仙戲



27.6. (星期日 Sun)
2010

荃灣大會堂演奏廳

Auditorium, Tsuen Wan Town Hall
\$200, 180, 140, 100



28-29.6. (星期一至二 Mon-Tue)
2010

香港大會堂劇院

Theatre, Hong Kong City Hall
\$240, 160, 100



7:30pm

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

演出長約 3 小時 (包括中場休息)
Running Time: Approx. 3 hrs with an intermission



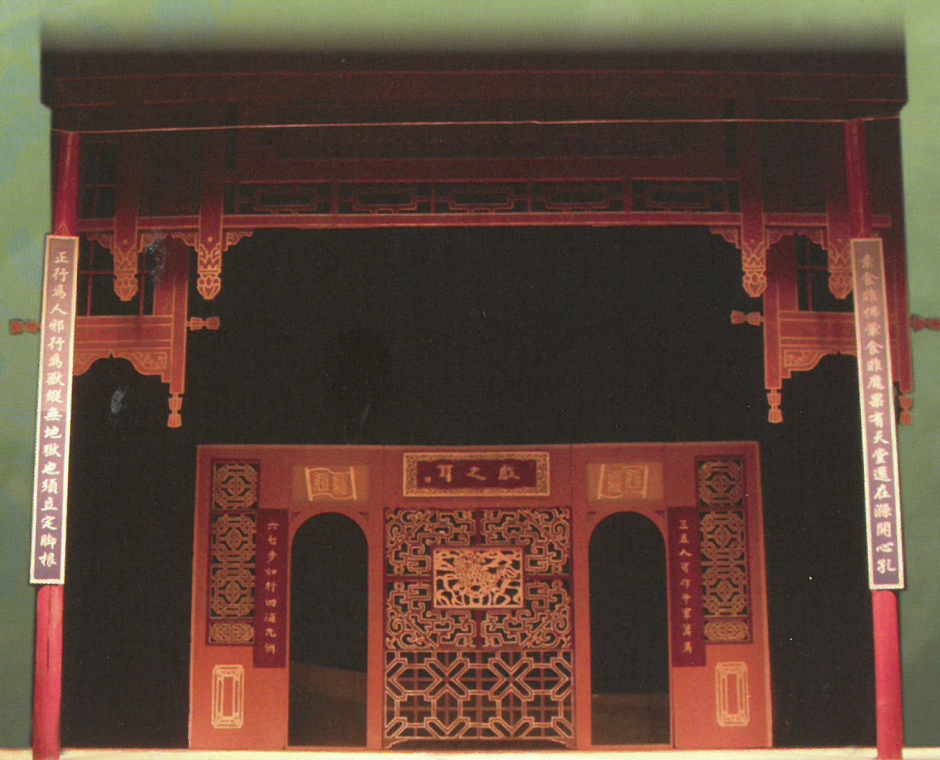
莆仙戲 Puxian Opera

莆仙戲與梨園戲、福州戲(即閩劇)、高甲戲及薌劇(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、仙遊等興化方言地區,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。

福建省鯉聲劇團今次選演的莆仙戲劇目包括老戲新編而儼然是鎮山之寶的《春草闖堂》以及各式折子戲。《戲巫記》、《搭渡》以傳統技藝演繹現代故事,發人深省,導人向善。《千里送》、《三鞭回兩鑊》、《梁祝·弔喪俵椅》、《朱朝連》及《目連戲》盡顯莆仙戲行當「八仙子弟」的功架絕活及聲腔戲味。

Puxian opera is one of the five major theatrical genres of Fujian, alongside Liyuan opera, Min opera (Fujian opera), *Gaojiaxi* 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 five thousand titles, with about eighty 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 seven 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.

The Lisheng Operatic Troupe of Fujian will be bringing to Hong Kong its prized production and signature piece, *Chuncao Barging into the Court Room*, as well as a variety of operatic excerpts. *Pulling a Trick on a Female Psychic Medium* and *On the Ferry Boat* are stories with a contemporary theme performed with traditional techniques, and are moral lessons that provide the audience much food for thought. In the rest of the programme - *Escorting Jingniang Thousands of Miles*, *Two Valiant Fighters* and *Zhu Yingtai Paying Her Last Respects from The Butterfly Lovers*, *Zhu Chaolian* and the 'Monk Mulian series' - the artists will demonstrate their exceptional stylized movements and vocal charm that have made Puxian opera unique.



《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。

相府小姐李半月與丫鬟春草到華山進香，受吏部尚書公子吳獨侮辱，薛玫庭替其解圍。吳獨又攬奪並打死民女張玉蓮，薛憤而將吳獨打死，並自到府衙投案。吳尚書之妻楊夫人到堂迫知府胡進將薛立斃杖下，春草闖至公堂辯理，因胡知府認勢不認理，春草為救薛玫庭假說薛為相府女婿。胡知府為證實李薛關係，帶春草親到相府探訪。春草極力說服李半月，認薛玫庭為婿。知府為邀功，派守備到京向李相國送信。李相國怪其女越禮妄為，回信否認薛玫庭為婿，並命胡知府將薛首級解京請功。春草和半月得知，用計改信。胡知府得書大喜，彩旗鑼鼓送婿上京，轟動京都，百官俱送禮道賀，天子御賜匾額，李相國不得不認薛玫庭為婿。

主演 Cast: 傅麗雲、王少媛、胡振東

Fu Liyun, Wang Shaoyuan, Hu Zhendong

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 into 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 two thousand troupes of over three hundred theatrical genres. It won the Grand Award for Outstanding Stock Repertory in 2009.

When the Prime Minister's daughter Li Banyue, accompanied by her maid, Chuncao, goes to Huashan on an incense-offering pilgrimage, she is harassed by Wu Du, son of the Minister of Civil Service. A chivalrous young man, Xue Meiting, happens to pass by and comes to their rescue. Then Wu abducts and beats to death a commoner, a girl named Zhang Yulian. Xue, fuelled by righteous anger, fights Wu and kills him by accident. He gives himself up at the court of the prefecture. Lady Yang, Minister Wu's wife and mother of Wu Du, tries to force Prefect Hu to flog Xue to death on the spot. Chuncao the maid barges in to defend Xue. As Prefect Hu cares more for power than justice, Chuncao lies that Xue is the Prime Minister's son-in-law. Prefect Hu takes Chuncao to the Prime Minister's Residence to confirm. Chuncao persuades her mistress to acknowledge Xue as her husband. In a sycophant attempt to please a superior official, Prefect Hu orders a guard to deliver a letter to the Prime Minister in the capital. Annoyed by his daughter's improper behaviour of marrying without consulting him, the Prime Minister denies that Xue is his son-in-law, and returns with an order that Hu is to deliver Xue's head to the capital instead. Chuncao and her mistress cleverly change the content of the letter. On receipt of the letter, Hu is overjoyed and dutifully sends Xue to the capital, complete with celebratory banners and a music procession. The news rattles the capital and all officials send gifts and congratulations. Even the Emperor presents them with an imperial inscription. Prime Minister Li cannot but accept Xue as his son-in-law.



28.6. (星期一 Mon)
2010

折子戲 Excerpts

《三鞭回兩鑄》 *Two Valiant Fighters*

《三鞭回兩鑄》這齣武戲的表演形式，不同於全國所有劇種的武戲表演，劇中秦叔寶的雙鑄，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，叔寶轉身回他二鑄，兩條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。

主演 Cast: 傅元興、鄭劍飛

Fu Yuanxing, Zheng Jianfei



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. Yuchi 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.

《朱朝連》 *Zhu Chaolian*

劇中小生長時間作半蹲式走動及站立的表演形式，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。

書生朱朝連沉迷青樓妓女，而家產變賣乾淨，並被鴇母逐出妓院。其伯父朱金應獲悉，為促使不肖侄改邪為正，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！」

主演 Cast: 黃永志、阮開雄、張新紀

Huang Yongzhi, Ruan Kaixiong, Zhang Xinji



The actor in *xiaosheng* (civil young male) role walks and stands with a crouching gait. 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. 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.

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. Gratified, 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".

《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》。趙匡胤紅臉、白眉、黑鬚，持五龍金棒，手掌成龍爪狀，造形獨特，處處暗示其將登上帝王寶座的身份特徵。

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；綉鞋落地，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。

主演 Cast: 徐桂雙、傅麗雲

Xu Guishuang, Fu Liyun

《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、俚肩；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，阿秀重施騙人技倆，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……。

主演 Cast: 王少媛、鄭必雄

Wang Shaoyuan, Zheng Bixiong



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 the unusual appearance of the male *sheng* has made it unique. Zhao Kuangyin – who is to be the first emperor of the Song Dynasty – is portrayed with a red face, white brows and a black beard, holding a gold staff with five dragons. He holds out his hands in a claw-like form, to suggest his attributes of a 'dragon'. All these symbolic features suggest that this is a man who will be a monarch one day.

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 her 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.

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.

《梁祝·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。

主演 Cast: 侯秀萍、徐桂雙
Hou Xiuping, Xu Guishuang



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.

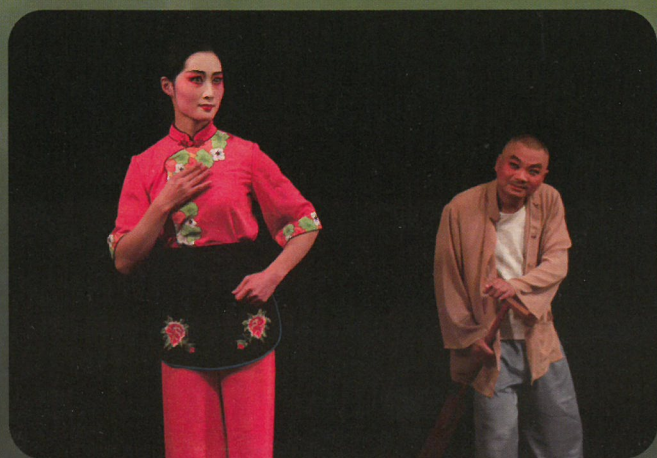
This is an excerpt from the story of *The Butterfly Lovers*. On learning that Liang Shanbo has died from an illness, Zhu Yingtai asks for permission from her parents to mourn him at Liang's home. On arrival, she finds no altar, so she goes straight into his study. When she sees his chair, she is so devastated 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.

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。

主演 Cast: 林清霞、鄭必雄
Lin Qingxia, Zheng Bixiong

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.



《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種表演形態，是連演七天的《目連戲》，其中有很多獨特的古老演藝遺存。（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）。

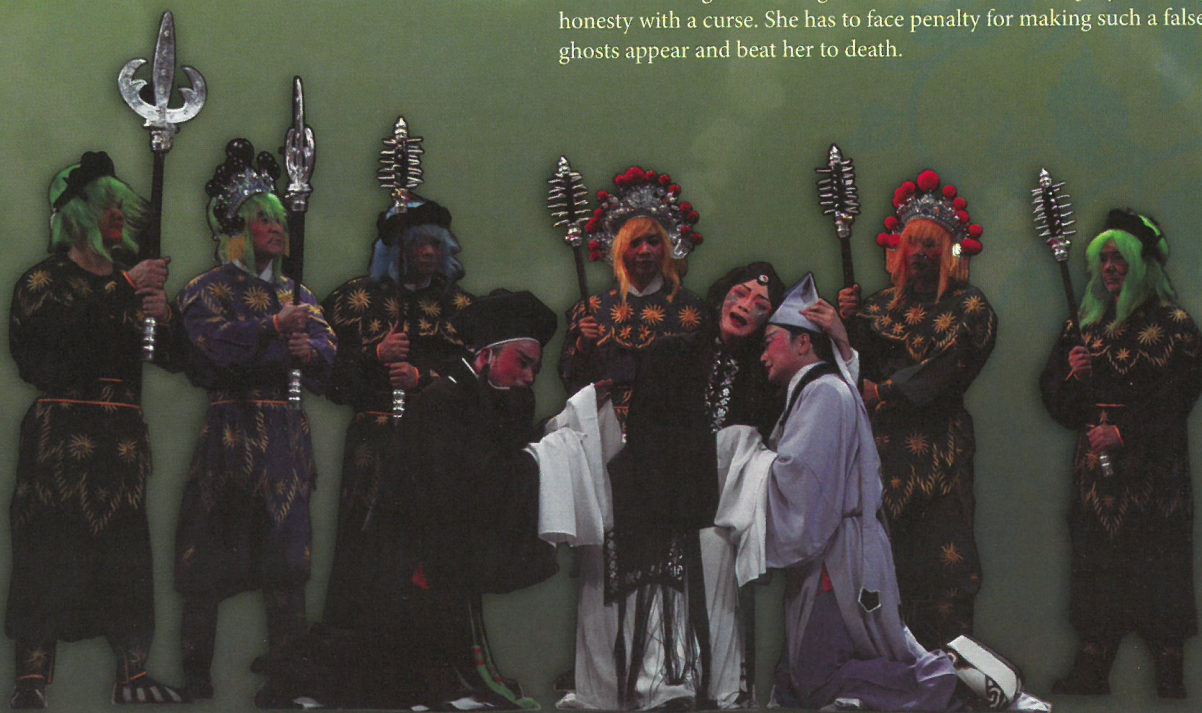
傅家世代信仰佛教，吃素行善。傅公逝，劉賈往傅家拜祭，乘機勸其姐劉四真開葷。劉四真心裏矛盾、彷徨不已，金奴在旁配合劉賈百般挑動，最終使劉四真決定開葷。銀奴反對，觸怒劉四真，遭慘打和禁閉，以致懸樑殉道。劉賈教唆其姐開葷後，又設計火燒齋房，拆會緣橋，土地公遣高腳鬼在劉賈醉歸途中，打散他的三魂六魄。老僕益利散步花園，土地公以神法將地裂開，露出劉四真殺牲開葷時埋在地下的五牲殘骸，使益利目睹了真相，劉四真不但矢口否認殺牲開葷之事，更責打益利，並要在後花園咒誓，加以掩蓋。發誓後，眾鬼百般拷打使她口吐鮮血身亡。

主演 Cast: 王少媛、徐桂雙、張金國

Wang Shaoyuan, Xu Guishuang, Zhang Jinguo

'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.



講座 Talks (普通話主講 In Putonghua)

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

莆仙戲表演科介的表演力

The Expressiveness of Mimetic Movements in Puxian Opera

講者：李玉琴、張挺、鄭必雄、蔡新枝、鄭劍飛、林清霞

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

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

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：鄭懷興、王少媛、張挺

Speakers: Zheng Huaixing, Wang Shaoyuan, Zhang Ting

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

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
(學生及綜接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 URBTIX 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 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

觀眾務請準時入場，遲到人士須待節目適當時間方可進場

Audiences are strongly advised to arrive punctually. Latecomers will only be admitted until a suitable break in the programme.

節目如有更改，以康樂及文化事務署最後公佈為準

Programmes are subject to change with announcements by the Leisure and Cultural Services Department as final

本節目的內容並不反映康樂及文化事務署的意見

The contents of this programme do not represent the views of the Leisure and Cultural Services Department

荃灣大會堂 Tsuen Wan Town Hall

地址 Address: 新界荃灣大河道 72 號

72 Tai Ho Road, Tsuen Wan, N.T., Hong Kong

查詢 Enquiries: 2414 0144

香港大會堂 Hong Kong City Hall

地址 Address: 香港中環愛丁堡廣場 5 號

5, Edinburgh Place, Central, Hong Kong

查詢 Enquiries: 2921 2840