

節目 Programme	日期 Date	時間 Time	地點 Venue
開幕節目 Opening Programme			
江蘇省蘇州崑劇院 Suzhou Kunqu Opera Theatre of Jiangsu Province	15-17/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
安徽省黃梅戲劇院 Anhui Huangmei Opera Theatre	20-21/6	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
台灣唐美雲歌仔戲團 Tang Mei Yun Taiwanese Opera Company	23-24/6	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
京崑劇場 Jingkun Theatre	26-27/6	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
陝西省戲曲研究院青年實驗團 The Youth Experimental Theatre of the Shaanxi Traditional Opera Research Institute	13-14/7	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
杭州越劇院小百花團 Xiaobaihua Troupe of Hangzhou Yue Opera Theatre	15/7	7:30pm	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall
	16-18/7	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
國家京劇院一團 No.1 Troupe of the China National Peking Opera Company	20-22/7 21/7	7:30pm 2:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
新編粵劇《無私鐵面包龍圖》 A New Cantonese Opera <i>Justice Bao</i>	27-29/7	7:30pm	高山劇場劇院 Theatre, Ko Shan Theatre
天津市曲藝團 Tianjin Song Art Troupe	29/7	12:00nn/ 3:30pm/ 7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
	30-31/7	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
江西省贛劇院 Gan Opera Theatre of Jiangxi Province	3-5/8	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall

台灣唐美雲
歌仔戲團

Tang Mei Yun Taiwanese
Opera Company
(Gezi Opera)

23-24.6.2012

葵青劇院演藝廳

Auditorium, Kwai Tsing Theatre



各位觀眾：

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Dear Patrons,

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文化節目組

節目統籌

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魏紫燕 (經理)

姚詠燕 (節目助理)

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有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：www.lcsd.gov.hk/CE/Event/artist/b5/index.html

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

台灣唐美雲歌仔戲團

Tang Mei Yun Taiwanese Opera Company (Gezi Opera)

23.6.2012 (星期六 Sat) 7:30pm

《龍鳳情緣》

The Princess and the Hunter

24.6.2012 (星期日 Sun) 7:30pm

《添燈記》

Love on Pregnancy

演出長約2小時30分鐘 (中場休息15分鐘)

Programme duration is about 2 hrs 30 mins with a 15-minute intermission

其他延伸活動

Extension Activities

藝人談：情牽歌仔戲

Artists on Their Art: The Art of Gezi Opera – Why the Folks Love It?

(普通話主講 In Putonghua)

22.6.2012 (星期五 Fri) 7:30pm

香港文化中心行政大樓四樓一號會議室

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

講者 Speaker：唐美雲 Tang Mei-yun

外台內台歌仔戲展覽

Exhibition on The Art of Gezi Opera

2-6.6.2012

元朗劇院大堂展覽場地

Exhibition Corner, Yuen Long Theatre

12-24.6.2012

高山劇場大堂

Foyer, Ko Shan Theatre

獻辭



戲曲藝術是中國傳統文化的精煉累積，舞台上精緻優美的表演，呈現了中國深厚的人文薈萃。康樂及文化事務署自二〇一〇年開始每年舉辦「中國戲曲節」，得到各方的大力支持和鼓勵，今年已是第三屆。期望戲曲節能繼續成為大家欣賞、學習和交流戲曲文化的平台，推動戲曲舞台上下的傳承工作。

今年「中國戲曲節」雲集八個劇種及一個曲藝演出，既有香港觀眾熟悉的粵劇、崑劇、京劇、越劇，也有饒富特色的地方劇種包括安徽黃梅戲、台灣歌仔戲、陝西秦腔、江西贛劇以及天津曲藝，劇種繁花似錦。十個參演團體匯集一流戲曲表演藝術家，選演最能表現演藝實力的劇目，充分展示了各個地方戲曲劇種的傳統面貌及技藝。

今屆戲曲節的開幕節目是由著名作家白先勇老師與江蘇省蘇州崑劇院再度攜手合作，並承蒙多位國寶級崑劇藝術家親授及指導年青一代優秀崑劇演員重排的崑劇瑰寶，有關演出實為推動崑劇藝術傳承的最佳實踐，讓觀眾得以欣賞豐實成果。除了三十場舞台演出，戲曲節亦包括了各式各樣的藝術導賞及延伸活動，包括藝術講座、研討會、戲曲電影欣賞、藝人談及展覽等，讓觀眾從不同角度和層次認識戲曲文化，共享戲語情長。

我衷心感謝來自各地的戲曲表演團體及藝術家對「中國戲曲節」的鼎力支持，您們為戲曲藝術的發展與承傳付出不少心血和努力，這正是我們舉辦中國戲曲節的堅實意義。

謹此祝願本屆戲曲節演出美滿成功！

康樂及文化事務署署長馮程淑儀

Message

Chinese theatrical art, or *xiqu*, is the epitome of traditional Chinese culture. The fine arts shown on stage manifest the articulation of humanity and excellence in the most profound way. To promote this art form, the Leisure and Cultural Services Department organizes the annual Chinese Opera Festival since 2010. Thanks to the support from many sectors, the Festival is now in its third year. We hope that it will continue to be a platform for the appreciation, learning and artistic exchange with a view to preserving and promoting the legacy of *xiqu* on and off stage.

This year's Chinese Opera Festival brings together eight operatic genres and one type of song art. While some of the genres are more familiar to the local audience such as Cantonese Opera, Kunqu Opera, Peking Opera and Yue Opera, there are other regional operas that are charming with their indigenous specialities, such as the Huangmei Opera of Anhui, Gezi Opera of Taiwan, *Qinqiang* of Shaanxi, Gan Opera of Jiangxi, and song art of Tianjin. Their splendour comes together to form a rich brocade of Chinese theatrical art. The ten performing groups, each with a galaxy of stars and virtuosi, will demonstrate their best in their traditional art genres and stage techniques.

For this year's opening programme, we are honoured to have the famous novelist Pai Hsien-yung and the Suzhou Kunqu Opera Theatre of Jiangsu Province to rekindle their partnership and bring two gems of the Kunqu Opera repertory to Hong Kong. We are truly gratified to have prestigious *Kunqu* artists of 'National Treasure' standing to coach young actors in reviving the classics. We believe this is the best way to promote the *Kunqu* legacy and to allow the audience to savour the fruits of their mentoring efforts. In addition to 30 stage performances, there will also be a great variety of extension and guided appreciation activities during the Festival, such as talks, a symposium, Chinese opera film shows, meet-the-artist sessions and exhibitions through which the audience will be able to appreciate the culture of Chinese traditional theatre from different perspectives and share the passion behind.

I would like to express my heartfelt thanks to the artists and groups who come from various Chinese communities to participate in this year's Chinese Opera Festival. The efforts and hard work you have put into the preservation and development of Chinese opera are cornerstones that make our presentation of the Festival meaningful.

May I wish the Chinese Opera Festival 2012 a big success!

Mrs Betty Fung
Director of Leisure and Cultural Services

唐美雲歌仔戲團

Tang Mei Yun Taiwanese Opera Company

唐美雲歌仔戲團是目前台灣最優秀的歌仔戲劇團之一，在出身自歌仔戲世家的唐美雲帶領下，以「承傳統、創新局」為旨，堅守歌仔戲傳統藝術規範，每年創作演出年度大戲，並在創作思維、劇本、音樂等方面不斷尋求突破。二〇〇二至二〇〇七年分別以《添燈記》、《大漠胭脂》、《無情遊》、《人間盜》、《梨園天神——桂郎君》、《錯魂記》連續六年入圍金鐘獎最佳傳統戲劇節目獎。

Tang Mei Yun Taiwanese Opera Company is one of the finest Gezi Opera company in Taiwan nowadays. Led by Tang Mei-yun who comes from a family of Gezi Opera artists, the company seeks to follow tradition while breaking new grounds. Each year, the company would create and perform an annual play with new ideas infused into the libretto, music and production aspects while striving to maintain the traditional rules at the same time. It has won the prestigious Golden Bell Award for the Best Traditional Theatre for six consecutive years from 2002 to 2007 with *Love on Pregnancy*, *Desert Princess*, *The Immortal Lover*, *World of Crooks*, *Resurrection* and *Phantom of the Chinese Opera*.

外台內台歌仔戲

台灣歌仔戲源於早期福建閩南的藝術元素，從形成小戲，至發展成為大戲，在台灣落地生根，開花結果。

老歌仔戲

台灣早期移民來自閩南，尤以福建漳、泉二州為最。閩南漳州的民間小調「錦歌」及小戲「車鼓戲」在三百年前隨移民流傳到台灣宜蘭後，先是糅合為廣場演出的滑稽散齣「歌仔陣、落地掃」，再進一步發展為演全本戲為主的「老歌仔戲」。

老歌仔戲雖屬丑扮踏謠，但已粗具大戲規模，演出劇目有《山伯英台》、《陳三五娘》等。老歌仔戲的角色都由男性扮演，生旦出場要行四大角，即「踏四門」，生邁「七星步」，旦邁「月眉彎」。生穿時裝，頭戴打鳥帽，手執扇。旦穿大綳衫、對面襟及花裙，頭紮四串彩球，手執摺扇、手巾。腳色妝扮、身段動作保留很多車鼓戲的成分。



台灣宜蘭老藝人陳旺權
Chen Wang-tsung, Taiwan Yilan seasoned artist

外台（野台）歌仔戲

老歌仔戲的形成距今已有百餘年，登上舞台演出後，雖已具曲折複雜的大戲模樣，但尚未脫離鄉土丑扮的形式，是介於小戲與大戲之間的過渡型戲曲。當時舞台上流行的亂彈（北管）戲、四平戲、南管戲、高甲戲等都是「外江戲」。歌仔戲班聘用外省劇種的藝人，經常是「日唱南管，夜唱歌仔戲」或「日唱歌仔戲，夜唱北管」。

歌仔戲向上海京班學習身段及鑼鼓經，向福州班學習連台本戲和布景。由於它的語言貼近生活，表演活潑，受到大眾的喜愛，漸漸成為老百姓生活中的重要娛樂。歌仔戲於廟會節慶時，在寺廟前的戲台演出儀式性的酬神戲，是為「外台歌仔戲」。外台歌仔戲至今仍是歌仔戲最活躍的演出形式。



一九九三年唐美雲於外台演出《千里送京娘》，舞台佈景上掛著戲迷打賞的彩金
Tang Mei-yun in an outdoor performance of *Escorting Jingniang Back Home* in 1993, and lucky money sent by fans can be seen in the backdrop



台北保安宮別具閩南式建築風格的戲曲人物泥塑屋脊
Southern Fujian styled roof ridge carvings at Taipei Baoan Temple

內台歌仔戲

促使歌仔戲臻至成熟的關鍵，為外台歌仔戲約於一九二五年進入台北城市戲館演出，成為「內台歌仔戲」，並迅速發展，從台北至台南都紛紛成立歌仔戲團。當時歌仔戲班與京劇班合流同台演出，「日演京劇，夜演歌仔戲」成為普遍現象。

就在歌仔戲走入內台之際，開始有生活窮困的女性加入演出，由於女性聲腔婉轉、細膩，造就了歌仔戲的代表性腔調「哭調」的產生。當時日本殖民政府禁止歌仔戲演出，於是以哭當歌，增加了很多文場愛情戲，婦女觀看歌仔戲也蔚然成風。



二〇〇四年唐美雲於台北紅樓劇場演出《打金枝》
Tang Mei-yun in *Taming of the Princess* at Taipei Red House Theatre in 2004

百變求生

歌仔戲於上世紀二十年代傳回閩南廈門、漳州一帶，促成了閩南歌仔戲——薊劇的形成。同時，也迅速傳遍東南亞等閩南移民的聚居地。

上世紀五、六十年代，在內台歌仔戲努力變革的時期，歌仔戲結合新興媒體蛻變發展出「廣播歌仔戲」、「電影歌仔戲」及「電視歌仔戲」，成就了楊麗花、葉青、王金櫻、黃香蓮、許秀年等多位歌仔戲明星。同時，有少數劇團致力於提升藝術境界，在現代劇場製作大型「精緻歌仔戲」。

精緻歌仔戲改變了野台歌仔戲神誕廟會廣場演出的幕表戲形式（演員按故事大綱即興發揮），創作劇本講求有深刻不俗的主題，情節緊湊明快，語言機趣橫生，音樂曲調多元豐富，對演員更是要求具有精湛技藝和學養修為。



漳州薊劇
Zhangzhou Xiang Opera

歌仔戲的行當

歌仔戲主要的六大行當分正旦、苦旦、老生、小生、花旦、小旦等，其中較重要的是小生與苦旦。

小生有文、武之分。文小生需具書卷氣，舉止瀟灑風流，動作柔中帶剛，有男子氣概。武小生要年少英俊、精神飽滿、動作快而不亂、英挺而有勁。歌仔戲劇團多以小生掛頭牌，近二十年來，台灣歌仔戲湧現女性反串的名小生，帶動了女性觀眾市場的發展。



台灣第一苦旦廖瓊枝
Liao Chiung-chih, No. 1 *kudan* in Taiwan

歌仔戲中的「哭調」是令觀眾沉迷難捨的一大魅力，因此苦旦亦成為歌仔戲旦行中首屈一指的重要角兒。苦旦搭配上風流倜儻的小生、詼諧逗趣的三花，是為歌仔戲的鐵三角。

歌仔戲的伴奏音樂

歌仔戲的樂隊分為「武場」（打擊樂）和「文場」（絲竹管絃樂），分坐在舞台左右兩側，武場（打鼓佬為樂隊的總指揮）在左，文場（殼仔絃為演員歌唱的領奏樂器）在右。特色樂器包括：

殼仔弦〔椰胡〕：音色纖細幽麗，主要用於伴奏演唱各種歌仔戲唱曲。演奏者為文場的首席，俗稱「頭手絃」。

大筒弦：聲音低沉，適合於演奏較悲的曲調，為哭調的主要伴奏樂器。

鴨母笛：鴨母笛的上端有一個較大的簫哨，管子為竹子製成，長約一尺，管前有七孔，管後有一孔，音色類近色土風，沙啞而荒涼，常用以伴奏哭調。

其他文場伴奏樂器還有笛、嗩吶、三絃、月琴、六角絃等。武場（打擊樂）編制基本與京劇類似，有板鼓、堂鼓、大鑼、小鑼、鐃鈸、梆子等。

板鼓：又稱「單皮鼓」，台語稱之為「北鼓」，是歌仔戲武場的靈魂樂器，為全部文武場之總指揮。

堂鼓：台語稱之為「通鼓」，通常是在作戰或是較莊嚴的場面使用，常與嗩吶配合演奏。



殼仔弦〔椰胡〕
Kezaixian (2-string fiddle with coconut shell as body)



大筒弦
Datongxian (2-string fiddle)



鴨母笛
Yawudi (double reed)

資料由香港中國藝術推廣中心提供
游素凰（台灣戲曲學院戲曲音樂學系副教授）校閱
圖片由台灣戲曲學院、唐美雲歌仔戲團提供

The Art of Gezi Opera

Taiwan Gezi Opera is a vernacular form of theatre which originates from assorted artistic elements brought to the region by early settlers from southern Fujian of the Mainland. Through the development from playlets to large-scale theatre, it has flourished and achieved its maturity in Taiwan.

Ancient Gezi Opera

The early settlers in Taiwan are mainly immigrants from the provinces of Fujian and Guangdong of the Mainland, in particular Zhangzhou and Quanzhou of Fujian. The folk ditties and song 'Jinge' and dance playlets 'cheguxi' of Zhangzhou brought to Yilan in northeast Taiwan around three hundred years ago merged to become the earliest local genre 'luodisao'— farcical playlets performed in public squares, which later evolved into full-length theatre known as 'ancient Gezi Opera'.

Despite its clownish ballad nature, it has more or less assumed the format of proper theatre. Repertoires include *Liang Shanbo and Zhu Yingtai*, *The Love Story of Chen San and Wu Niang* and others. In ancient Gezi Opera, all roles were played by male actors. On their entrance, the *sheng* and *dan* roles had to walk around the four corners of the stage in their specific gaits, with the *sheng* in contemporary outfit with a hunting hat and a fan while the *dan* in period costume with festoons tied to her hair, and a folding fan and handkerchief in her hand. Elements from early song and dance playlets were still maintained in the characters' image and body movements.

Outdoor Gezi Opera

Ancient Gezi Opera was established over a hundred years ago. Despite having assumed the outlook of proper theatre since the performance was put up on stage, it still carried certain rustic clownish elements and was thus considered to be a transitional opera genre between playlet and proper theatre. The prevailing vernacular theatres at the time were all imported genres like *Luantan* (or Beiguan Opera), Siping Opera, Nanguan Opera and Gaojia Opera. Gezi Opera troupes would employ the artists from these troupes and perform 'Nanguan Opera during the day and Gezi Opera at night' or 'Gezi Opera during the day and Beiguan Opera at night'.

Gezi Opera has incorporated artistic elements from imported troupes like body movements and music from Shanghai troupes, and repertory and settings from Fuzhou troupes. Due to its daily life language and vivacious performance style, it was deeply loved by the public and has become an important entertainment in their everyday life. It was frequently performed during temple fairs as a ritual to 'entertain' the gods where a stage would be erected in front of the temple, this was known as 'outdoor Gezi Opera'. Until this day, it is still the most active performance format of Gezi Opera.



演員在後台化妝
Actors in preparation at outdoor backstage



舞台、觀眾盛況
Outdoor stage and the audience



二〇〇〇年台灣彰化縣車鼓陣《犁田歌》
Cheguxi Plowing Song in Changhua County, 2000

Indoor Gezi Opera

The genre arrived at its maturity when Gezi Opera was staged in city theatres in Taipei at around 1925 to become 'indoor Gezi Opera'. Since then it developed quickly with many troupes emerging from Taipei to Tainan. Gezi Opera troupe sharing the stage with Peking Opera troupe to perform 'Peking Opera during the day and Gezi Opera at night' was very common at the time.

As Gezi Opera turned indoors, women from impoverished background began to join the cast. Due to the soft and meek nature of the female voice, a representative vocal style, 'kudiao' (crying vocal style), thus emerged at the time when Gezi Opera performance was forbidden by the Japanese colonial government. To counteract, crying was used to substitute singing and a lot of civil romantic scenes were added. As a result, Gezi Opera gained popularity among woman audience.

Changes and Transformation

During the 1920s, Gezi Opera was brought back to Xiamen and Zhangzhou in southern Fujian to become Xiang Opera (Fujian Gezi Opera) and at the same time spread quickly across Southeast Asia where Fujian immigrants were settled.

With the emergence of new media in the 1950s and 1960s, indoor Gezi Opera strived for change and merged with them to transform into 'radio Gezi Opera', 'film Gezi Opera' and 'TV Gezi Opera', thus producing a handful of Gezi Opera stars like Yang Li-hua, Ye Qing, Wang Chin-yin, Huang Xiang-lian and Hsu Hsiu-nien. Meanwhile, a number of troupes devoted themselves to the improvement of artistic merit and produced large-scale 'exquisite Gezi Opera' at modern theatres.

The improvised nature of outdoor Gezi Opera at temple fairs is totally transformed. Exquisite Gezi Opera is scripted with profound themes, fast-paced with witty dialogues and rich music accompaniment where actors and actresses are all required to possess remarkable artistic skills and temperament.



二〇一二年唐美雲歌仔戲團的精緻歌仔戲《大願千秋》
A Benevolent Spirit, an exquisite Gezi Opera performed by Tang Mei Yun Taiwanese Opera Company in 2012

Role Types of Gezi Opera

There are six main role types in Gezi Opera, namely *zhengdan* (virtuous female), *kudan* (bitter female), *laosheng* (old male), *xiaosheng* (lead male), *huadan* (lead female) and *xiaodan* (young female). Among them, *xiaosheng* and *kudan* are the more important ones.

The role of *xiaosheng* is further divided into civil and military role with the former being handsome and scholarly, gentle and yet manly while the latter young and gorgeous, spirited and powerful. Gezi Opera troupes usually present the *xiaosheng* role as their major attraction. The latest trend of female artists playing transvestite male role of *xiaosheng* in the last twenty years has built up the women audience base for the genre.

One of the major attractions of Gezi Opera is the *kudiao* (crying vocal style), thereby making the role of *kudan* the most important female role in the genre. *Kudan*, coupled with a romantic *xiaosheng* and a funny *sanhua*, are considered the three aces in Gezi Opera.

Music Accompaniment

The Gezi Opera orchestra is subdivided into two and seated on the two sides of the stage. The percussion band for accompanying military scenes is seated on stage left with the drummer as the principal while the string and wind band for civil scenes is seated on stage right with the *kezaixian*-player as the principal. Special music instruments include:

Kezaixian (2-string fiddle with coconut shell as body) : Fine and clear sound, for accompanying all kinds of Gezi Opera singing. The player is the principal of the civil scene band.

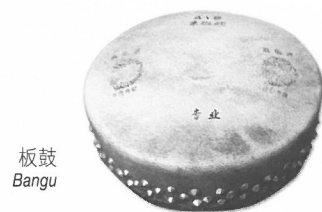
Datongxian (2-string fiddle) : Bass sound, suitable for sadder tunes, main instrument for accompanying the *kudiao*.

Yawudi (double reed) : Made of bamboo, about 1-foot long with 7 holes in the front and 1 hole in the back and a large whistle on top, sound similar to saxophone, moody and sentimental, usually for accompanying the *kudiao*.

Other instruments for civil scenes include *dizi*, *suona*, *sanxian*, *yueqin*, *erhu* and others. The percussion instruments for military scenes are similar to those of Peking Opera which include *bangu* (small, high-pitched drum), *tanggu* (medium-sized barrel drum), *dalu* (large flat gong), *xiaolu* (small flat gong), *naobo* (cymbals) and *bangzi* (clapper).

Bangu : Also known as 'single-skin drum', the soul of military scenes and the commanding instrument for all scenes.

Tanggu : Usually used in battle or more serious scenes and often accompanied by *suona*.



板鼓
Bangu



堂鼓
Tanggu



文武小生唐美雲
Tang Mei-yun in transvestite xiaosheng



三花小咪
Xiao Mi, sanhua

23.6.2012 (星期六 Sat)

《龍鳳情緣》

《龍鳳情緣》創作於二〇〇〇年，及至今日，舞台上集合師生老中青三代，別具意義。全劇以抵抗封建教條的思維貫穿，加上令人痴醉的唱腔，成為久演不衰的戲寶。

分場本事

第一場 展翅

深居宮中的靈鳳公主，幾度向父王稟明欲看看宮外的世界，皆不被允許。公主在百般無聊中，只好吩咐貼身宮女月菱引來何總管，將總管迷昏，並取走其身上的出宮腰牌。

第二場 鳳影

靈鳳偷偷微服出宮，整個皇宮因遍尋不著公主而亂紛紛。皇上因愛女失蹤而雷霆大怒，招來何總管查問此事來龍去脈，並囑咐何總管暗中幫助及保護公主。

第三場 龍蹤

靈鳳和月菱喬扮男裝連夜出城，行至山間因腳傷而巧遇獵夫歐靖龍，靖龍將二人帶回家中養傷。

第四場 促緣

身受皇命的何總管及後宮武監到民間察訪公主行蹤，在廟會上巧遇公主，並告知公主皇后忽染急病，希望公主能早日回宮。

第五場 牽引

數日相處，靖龍對靈鳳的舉止行為甚感懷疑，數度取笑靈鳳行為舉止不似男兒，而靈鳳也暗示靖龍上京赴考，以期能招為駙馬，但靖龍以立業未必要當駙馬而婉拒。靖龍母因見月菱手腳伶俐，對女紅甚是熟練，識破主僕二人為女兒身。

第六場 寄情

皇后忽染急病，公主無奈留書回宮；此時靖龍方知靈鳳為女兒身，大喜，在母親的鼓勵下赴京趕考，待有朝一日能會有緣人。

- 中場休息15分鐘 -

第七場 錯弄

靈鳳公主匆匆返回宮裡，因未能與靖龍道別而悶悶不樂。此時，何總管帶領宮女來到棲鳳宮中，奉上鳳冠霞帔、珠寶，告知公主皇上已欽賜婚配。

第八場 悔不該

歐靖龍高中狀元，皇上欽賜與公主婚配，靖龍遍尋不見鳳影，暗忖與佳人緣已盡而獨自傷神，勉強入宮。

第九場 洞房

洞房之夜，靈鳳、靖龍二人因嫁（娶）非所愛，互相捉弄。公主強逼靖龍掀起鳳冠蓋頭後，才知原來駙馬是靖龍，以為靖龍貪圖榮華、忘卻舊情而口角。言語中靖龍對喬裝出宮的靈鳳仍念念不忘，要求公主退婚。至此，公主方知靖龍對其用情之深，感動不已，故卸下面具，二人相認，有情人終成眷屬。

The Princess and the Hunter

The Princess and the Hunter was written in 2000. For more than 10 years, it is still a popular work to audiences' liking. Tang Mei Yun Taiwanese Opera Company has been redefining Gezi Opera to reflect a new modern Taiwanese culture. In doing so, Tang Mei-yun hopes to invigorate the folk art of Gezi Opera, to enrich the Taiwanese cultural vision, as well as to establish Gezi Opera's place in the world of the performing arts.

Synopsis by Scenes

Scene One *Stealing the permit*

Life in the palace has long bored Princess Ling Feng but her repeated request of leaving the palace to see the outside world has been denied by her father. Helplessly she asks her maid Yue Ling to bring the palace butler He to see her. The two drug him and steal the exit permit to sneak out of the palace.

Scene Two *Disappearance of the princess*

The Princess is missing and the entire palace is turned upside down. The Emperor is raged with fury for the disappearance of his beloved daughter. He summons the butler to interrogate him about the matter and orders him to go find the Princess and protect her in secret.

Scene Three *Meeting the hunter*

Princess Ling Feng and Yue Ling disguise themselves as men and sneak out of the capital at night. The arduous journey is tiring and both are injured. Fortunately they bump into a young hunter, Ou Jinglong, on a mountain path and follow him home to receive treatment.

Scene Four *Finding the princess*

Butler He and palace guards go to find the princess in the commoner's world. At a temple fair, they bump into the Princess. He tells the Princess the Empress has suddenly fallen ill and urges her to return to the palace as soon as possible.

Scene Five *Falling in love*

Jinglong feels suspicious about Ling Feng's behaviour and teases her that she does not act like a man. Ling Feng hints instead that he should go to sit for the imperial examination in the capital and tells him he might become the princess's husband should he succeed in gaining the top honours. However Jinglong declines nicely saying that is not the only way to pursue an official career. Meanwhile, Jinglong's mother notices the excellent embroidery skill of Yue Ling and sees through their disguise.

Scene Six *Sudden departure*

Learning that the Empress has fallen ill suddenly, Ling Feng leaves a letter and returns to the palace. Jinglong then understands Ling Feng is actually a girl. He is delighted and under the encouragement of his mother, sets off to sit for the imperial examination in the capital hoping that he might reunite with Ling Feng again.

- Intermission of 15 minutes -

Scene Seven *Marriage arranged*

Back to the palace, Princess Ling Feng feels upset about her sudden departure without saying goodbye to Jinglong. Butler He arrives with the maids bringing her the phoenix coronet, robe of aurora and jewelries and announces that her marriage has been arranged by the Emperor.

Scene Eight *Winning the top honours*

Jinglong gains the top scholar honour in the imperial examination and is chosen by the Emperor as his son-in-law. Jinglong has searched everywhere but still fails to find Ling Feng. He feels upset about the doomed fate and proceeds to the palace regrettably.

Scene Nine *The wedding night*

Not knowing their true identity, the Princess and Jinglong tease one another on the wedding night. Ling Feng learns first that her husband is Jinglong after asking him to remove her coronet but misunderstands him for forsaking their love to marry the princess. The two quarrel. Jinglong eventually confesses that he cannot forget a woman named Ling Feng and begs the Princess to denounce the marriage. Upon hearing this, the Princess is touched and removes her veil to meet him. The lovers finally reunite in bliss.

藝術總監/製作人/導演：唐美雲

原著：鄭以璦

改編：江牧非、洪清雪

編曲：劉文亮

服裝設計：蔡桂霖

舞台監督：方美蓀

舞台佈景：大岳藝術製作有限公司

燈光音響：聚光工作坊

服裝管理：張惠玲

容妝：屠挹芬

梳妝：周廷樺

策劃/攝影：陳麗娟

執行製作：林月女、羅能揚

道具管理：鄧佳嬾、曾美玉

字幕：黃若蘭

主演：

歐靖龍：唐美雲

靈鳳宮主：許秀年

何必生：小咪

月菱：曹雅嵐

皇上：吳明志

皇后：闕辰芳

歐母：瑄廷

Artistic Director/Producer/Director: Tang Mei-yun

Original Playwright: Zheng Yi-jing

Libretto Adaptation: Jiang Mu-fei, Hong Qing-xue

Music Arrangement: Liu Wen-liang

Costume Design: Cai Gui-lin

Stage Manager: Fang Mei-chien

Set: Paramount Art Production Company

Lighting and Sound: HIS Pot Company

Dressing: Zhang Hui-ling

Makeup: Tu I-fen

Hair Styling: Chou Ting-hua

Coordination/Photography: Chen Li-chuan

Executive Producer: Lin Yueh-nu, Lo Neng-yang

Props Manager: Teng Chia-luan, Tseng Mei-yu

Surtitle: Huang Ruo-lan

Cast:

Ou Jinglong : Tang Mei-yun

Princess Ling Feng : Hsu Hsiu-nien

Ho Bisheng : Xiao Mi

Yue Ling : Tsao Ya-lan

Emperor : Wu Ming-chih

Empress : Chueh Chen-fang

Ou's Mother : Xuan Ting

24.6.2012 (星期日 Sun)

《添燈記》

《添燈記》是唐美雲自導自演的第一齣大戲，劇名「添燈」乃取台語「添丁」的諧音，是「一齣讓演的人投入、看的人過癮的戲」。由唐美雲、許秀年、小咪的金三角組合，帶領觀眾深入角色的內心世界，探討人性的渴望、掙扎與妥協。

分場本事

第一場 兩封來信

志寬和玉蓮夫妻恩愛，結婚三年未生一男半女。志寬於京城為官，一日偕同玉蓮遊園之際，接到家中母親來信，說若玉蓮無法生育，便要志寬休妻。志寬心惜玉蓮，不忍告知實情。

第二場 提燈上京

老夫人與周坤、珍珠（志寬的表弟夫婦）趕赴京城志寬家，沿途家丁提燈祈求生子。

第三場 一錠大銀

志寬到寺廟祈求得子，巧遇一對盲夫啞妻手抱一個剛滿月的嬰孩行乞。志寬好意施捨，乞丐夫婦讓志寬暫抱嬰孩，志寬在理智與私情的掙扎中，決定偷偷抱走嬰孩，以應付母親逼迫休妻。

第四場 一舉得男

志寬欺騙玉蓮，稱嬰孩為入獄友人所託付，希望玉蓮視如己出，恰好老夫人一行人到達，志寬於是編出一連串的謊言來掩飾事實。不料珍珠一再追問，並將老夫人意欲逼志寬休妻之事道出。

- 中場休息15分鐘 -

第五場 風波再起

志寬安撫玉蓮，請求諒解。恰巧表弟從街上回來，描述大廟前痛失愛子的乞丐夫婦之可憐模樣，志寬良心不安。

第六場 託付包巾

志寬回到大廟前，看到傷心的乞丐夫婦，並說了一個親生母親為顧全小孩生命而放棄孩子的故事，意圖安慰他們。啞妻雖發現志寬是抱走嬰孩的人，但仍將嬰孩包巾交給志寬，希望他給嬰孩好的生活。這一切也都看在周坤、珍珠夫婦眼中。

第七場 心肝寶貝

心情紛亂的志寬回到家中，坦承偷抱嬰孩之事，就在眾人煩惱該如何將嬰孩歸還乞丐之際，珍珠竟將乞丐夫婦帶回家中。在得到乞丐夫婦諒解之後，玉蓮發現自己其實已經懷有身孕，皆大歡喜。

Love on Pregnancy

Love on Pregnancy is the first play directed and performed by Tang Mei-yun where 'performers would totally commit and audience fully enjoy'. Performed by the solid triangle of Tang Mei-yun, Hsu Hsiu-nien and Xiao Mi, the play takes the audience to journey into the interior world of the characters to explore the desire, struggle and compromise of human nature.

Synopsis by Scenes

Scene One *Two letters*

Zhikuan and Yulian is a loving couple but Yulian fails to bear any child after three years of marriage. Zhikuan is a magistrate in the capital and one day while he is touring the garden with Yulian, he receives a letter from his mother forcing him to divorce Yulian if she remains infertile. Zhikuan cannot bring himself to tell Yulian about it.

Scene Two *Going to the capital*

Zhikuan's mother sets off for the capital with Zhikuan's cousin, Zhou Kun and his wife Zhen Chu. The servants carry lanterns on the way as a gesture to pray for the birth of baby boy. (Note: the pronunciation of 'carrying lantern' in Taiwan dialect sounds very similar to 'having a baby boy')

Scene Three *A silver ingot*

Zhikuan goes to the temple to pray for a son. There he meets a blind and dumb couple carrying their newborn baby and begging for money. Zhikuan gives them a silver ingot. The couple is pleased and asks Zhikuan to take care of the baby on their behalf for a moment. Pursued by greed, Zhikuan forsakes his sensibility and decides to steal the baby so as to stop his mother from forcing him to divorce his wife.

Scene Four *A baby boy*

Zhikuan lies to Yulian saying the baby is entrusted to him by his friend who has gone to jail and asks her to treat the baby as their own child. Zhikuan's mother and others arrive at this point. Helplessly, Zhikuan makes up a series of lies to cover up the truth but Zhen Chu persists with questions and slips out the fact about Zhikuan's mother trying to force Zhikuan to divorce his wife.

- Intermission of 15 minutes -

Scene Five *Another misunderstanding*

Zhikuan tries to coax Yulian and asks for her forgiveness. Zhou Kun returns home and tells Zhikuan he has just met a beggar couple in front of the temple, who were crying bitterly for their lost son. Zhikuan feels guilty and ashamed.

Scene Six *Entrusting the baby*

Zhikuan goes back to the temple to comfort the beggar couple and tells them a story about a mother giving up her baby for the sake of keeping it alive. Despite finding out Zhikuan is the man who took the baby away, the mute wife gives him the baby's blanket and asks him to take good care of the child. Unknown to Zhikuan, Zhou Kun and his wife have witnessed the whole scene.

Scene Seven *Returning the baby*

Filled with mixed emotions, Zhikuan returns home and confesses to everyone about his stealing the baby. While everyone is wondering how to return the baby, Zhen Chu brings the beggar couple to the mansion. After obtaining the couple's pardon, Zhikuan is overjoyed to discover Yulian is actually pregnant. Everyone is happy in the end.

藝術總監/製作人/導演：唐美雲
 編劇：柯宗明、施如芳
 編曲：劉文亮
 服裝設計：蔡桂霖
 舞台監督：方美蓓
 舞台佈景：大岳藝術製作有限公司
 燈光音響：聚光工作坊
 服裝管理：張惠玲
 容妝：屠挹芬
 梳妝：周廷樺
 策劃：陳麗娟
 執行製作：林月女、羅能揚
 道具管理：鄧佳鑾、曾美玉
 字幕：黃若蘭

演員：

志寬：唐美雲
 玉蓮：許秀年
 珍珠：小咪
 周坤：曹雅嵐
 老夫人：瑄廷
 盲夫：林芳儀
 啞妻：曾玫萍

Artistic Director/Producer/Director: Tang Mei-yun
 Playwright: Ke Zong-ming, Shih Ju-fang
 Music Arrangement: Liu Wen-liang
 Costume Design: Cai Gui-lin
 Stage Manager: Fang Mei-chien
 Set: Paramount Art Production Company
 Lighting and Sound: HIS Pot Company
 Dressing: Zhang Hui-ling
 Makeup: Tu I-fen
 Hair Styling: Chou Ting-hua
 Coordination: Chen Li-chuan
 Executive Producer: Lin Yueh-nu, Lo Neng-yang
 Props Manager: Teng Chia-luan, Tseng Mei-yu
 Surttitle: Huang Ruo-lan

Cast:

Zhikuan : Tang Mei-yun
 Yulian : Hsu Hsiu-nien
 Zhen Chu : Xiao Mi
 Zhou Kun : Tsao Ya-lan
 Zhikuan's Mother : Xuan Ting
 Blind Man : Lin Fang-yi
 Mute Wife : Tseng Mei-ping

演員介紹 Performers



唐美雲 Tang Mei-yun

出身於歌仔戲世家，父親蔣武童被譽為「戲狀元」，母親是名角唐豔秋。十五歲第一次登台，二十二歲成為當家小生，經歷外台（野台）、電視、內台（劇院）等不同形式的演出。對各種角色都能恰如其分，拿捏適當，尤擅小生、老生、三花；其唱、做、唸、打、表扎實，被譽為「精緻歌仔戲的希望」。曾連續兩屆榮獲地方戲劇比賽最佳小生獎，二〇一〇年以《蝴蝶之戀》榮獲中國藝術節文華獎演員獎。

Born into a family of Gezi Opera artists, Tang's father Chiang Wu-tung has been hailed as the 'top scholar in Gezi Opera' while her mother is the prominent actress Tang Yan-qiu. Tang made her debut at the age of fifteen and became a lead player at twenty-two. Seasoned with experience on different performance format including outdoor (village), television and indoor (theatre), Tang is able to master all kinds of roles to perfection, especially the transvestite male roles of *xiaosheng* (young male), *laosheng* (old male) and *sanhua* (painted face). She commands solid skill on singing, acting, dancing and carrying out martial routines and is reputed as the 'future hope for Exquisite Gezi Opera'. She has won the Best Xiaosheng Award in regional theatre competition for two years in a row and the Wenhua Award for Performance in the Chinese Arts Festival with *Unfading Love* in 2010.



許秀年 Hsu Hsiu-nien

出身自台灣第一所歌仔戲科班拱樂社歌仔戲補習班，五歲即以童星之姿參與拱樂社戲劇演出。其功底扎實，經歷內台（劇院）、電影、電視等各種形式的歌仔戲演出。在電視歌仔戲興盛時期，被譽為觀眾心目中「永遠的娘子」。近年演出以舞台歌仔戲為主。

Hsu studied at the Arch Music Club Gezi Opera Tutorial Class, Taiwan's first school for Gezi Opera and participated in the club's performance at the age of five as a child talent. Her foundation is solid, having participated in various performance formats including indoor (theatre), film and television. She is widely acclaimed for her role as the wife and in recent years she takes part mainly in theatrical productions.



小咪 Xiao Mi

出身於歌仔戲家庭，十四歲加入藝霞歌舞團，上世紀五、六十年代已紅極一時，成為台柱，名揚東南亞。其舞台功底深厚，演繹生、旦、丑各種行當，皆活靈活現。

Born into a family of Gezi Opera artists, Xiao Mi joined the Yi Xia Song and Dance Troupe at the age of fourteen and soared to great fame during the 1950s and 1960s, taking up the lead role and was widely popular in Southeast Asia. With solid and stylized theatrical gestures and movements, she can interpret all kinds of role-type, *sheng*, *dan* and *chou*, in a seamless and vivid manner.



吳明志 Wu Ming-chih

京劇武行出身，近年轉往歌仔戲領域發展，其渾實清亮的聲腔、扎實不馬虎的舞台功力，廣受觀眾注目。代表劇目有《大願千秋》、《蝴蝶之戀》、《黃虎印》、《范蠡獻西施》、《風流才子唐伯虎》等。

Trained in military roles of Peking Opera, Wu switched to pursue a career in Gezi Opera in recent years. With a sonorous voice and solid theatrical experience, he attracted wide attention from the audience. His representative works include *A Benevolent Spirit*, *Unfading Love*, *The Seal of 1895*, *The Love Story of Fan Li and Xi Shi*, *The Dandy Scholar Tang Bohu* and others.



瑄 廷 Xuan Ting

從小喜歡唱歌，尤其覺得歌仔調特別好聽。偶然的機會下，跟隨廖瓊枝學戲，由於天生的表演慾，並不把自己局限在歌仔戲的演出，如歌唱、主持等都很稱職。

Fond of singing since a tender age in particular the *gezi* tunes, Xuan started to take lessons on the arts from Liao Chiung-chih by chance. Endowed with a talent to perform, Xuan is not only a fine Gezi Opera artist but a remarkable programme host as well.



林芳儀 Lin Fang-yi

畢業於台灣戲曲學院，工小生，是唐美雲歌仔戲團的新生代演員。在校期間，曾隨校赴美國、法國、新加坡等地表演傳統戲曲及參與各劇團演出。代表劇目有《錯魂記》、《添燈記》、《榮華富貴》、《打金枝》、《西廂記》等。

A graduate of the Performing Arts College of Taiwan specializing in *sheng* role, Lin is the younger generation actress of the company. While still in school, she has toured to the U.S., France and Singapore to perform traditional operatic works and join various companies' performances. Her representative works include *Resurrection*, *Love on Pregnancy*, *Fame and Fortune*, *Taming of the Princess*, *Story of the West Chamber* and others.



曹雅嵐 Tsao Ya-lan

畢業於台灣戲曲專科學校歌仔戲科及法國巴黎第八大學戲劇系碩士班，現為台北市立社會教育館歌仔戲班指導教師、唐美雲歌仔戲團專任團員、排練助理、唱腔身段研習班指導老師。

A graduate from the Department of Gezi Opera in Taiwan College of Opera with a master degree in Theatre Arts from University of Paris VIII, Tsao is currently a Gezi Opera class instructor at the Taipei Municipal Social Education Centre as well as a full-time member, rehearsal assistant and instructor of singing and body movement class of the Tang Mei Yun Taiwanese Opera Company.



劉冠良 Liu Kuan-liang

畢業於台灣戲曲專科學校歌仔戲科及中國文化大學中國戲劇學系，主修粗角（生角）。曾擔任如果兒童劇團《夜叉國》導演，現為唐美雲歌仔戲團副導演、唱腔身段研習班指導老師。

A graduate from the Department of Gezi Opera in Taiwan College of Opera and Department of Drama and Theatre in Chinese Culture University majoring in *sheng* role, Liu has been the director of If Kids Theatre's *The Yasha Country* and is currently the assistant director and instructor of singing and body movement class of the Tang Mei Yun Taiwanese Opera Company.

台灣唐美雲歌仔戲團赴港演出人員 Tang Mei Yun Taiwanese Opera Company - Production Team

團長：唐美雲
舞台監督：方美蒨
策劃：陳麗娟
執行製作：林月女、羅能揚
樂團指揮：劉文亮

Company Director: Tang Mei-yun
Stage Manager: Fang Mei-chien
Planning: Chen Li-chuan
Executive Producer: Lin Yueh-nu, Lo Neng-yang
Conductor: Liu Wen-liang

演員：

唐美雲、許秀年、小咪、吳明志
瑄廷、林芳儀、曹雅嵐、劉冠良
闕辰芳、曾玫萍、徐佩儀、倪凡倫
趙心愷、柯進龍、杜健璋、林元凱
洪亘、郭安驥、梁芳毓

Cast:

Tang Mei-yun, Hsu Hsiu-nien, Xiao Mi, Wu Ming-Chih,
Xuan Ting, Lin Fang-yi, Tsao Ya-lan, Liu Kuang-liang,
Chueh Chen-fang, Tseng Mei-ping, Hsu Pei-yi, Ni Fan-lun,
Chao Hsin-kai, Ko Chin-lung, Tu Chien-wei, Lin Yuan-kai,
Hung Hsuan, Kuo An-chi, Liang Fang-yu

樂團：

姬禹丞、羅堂軒、李怡安、姬沛瑩
張芷菁、郭珍妤、許靜宜、連薇鈞
王清松

Musician:

Ji Yy-chen, Lo Tang-hsuan, Li I-an, Chi Pei-ying,
Chang Chih-ching, Kuo Jen-yu, Hsu Ching-yi, Lien Wei-chun,
Wang Ching-sung

舞美人員：

周廷樺、何杰憶、張珍妹、屠挹芬
鄧佳鑾、曾美玉、黃若蘭、蘇志祥
邱逸昕、葉信宏、韓凱、劉凱民
胡敬詮

Stage Art Team:

Chou Ting-hua, Ho Chieh-Yi, Chang Chen-mei, Tu I-fen,
Teng Chia-luan, Tseng Mei-yu, Huang Ruo-lan, Su Chih-hsiang,
Chiu Yi-hsin, Yeh Hsin-hung, Han Kai, Liu Kai-min,
Hu Ching-Chuan

統籌：香港中國藝術推廣中心

Co-ordinator: Hong Kong Chinese Arts Promotion Centre

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謝謝蒞臨欣賞「中國戲曲節2012 — 台灣唐美雲歌仔戲團」。若您對這場表演或康文署的戲曲節目有任何意見，請將意見寫在下面，並放進劇場入口處的收集箱。您亦可將意見電郵至cp2@lcsd.gov.hk，或傳真至2721 2019。

您的寶貴意見對我們日後策劃戲曲節目將有莫大的幫助，謝謝！

Thanks for attending "Chinese Opera Festival 2012 – Tang Mei Yun Taiwanese Opera Company". If you have any comments on this performance or general views on the LCSD Chinese opera programmes, please write it down on this page and drop it in the collection box at the entrance. You are also welcome to write to us by e-mail at cp2@lcsd.gov.hk or fax it to 2721 2019.

Your valuable opinion will facilitate our future planning of Chinese opera programmes. Thank you.

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Chinese operatic genre you admire (you can choose more than one item):

- 京劇 Peking Opera 崑劇 Kunqu Opera 粵劇 Cantonese Opera 越劇 Yue Opera
- 潮劇 Chiuchow Opera 其他劇種 Others (請註明 Please specify) _____