

MULIAN
OPERA 系列
SERIES



CHINESE OPERA FESTIVAL
19.6-2.8

福建泉州市
吴天乙打城戲傳承中心

QUANZHOU WU TIANYI CENTRE FOR
DACHENG OPERA HERITAGE OF FUJIAN

23-25.6.2015
香港大會堂劇院
Theatre, Hong Kong City Hall



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



各位觀眾：

為求令表演者及觀眾不致受到騷擾，請關掉手提電話、其他響鬧及發光的裝置。同時請勿在場內飲食或擅自攝影、錄音或錄影。多謝合作。

Dear Patrons,

To avoid undue disturbance to the performers and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance. We also forbid eating and drinking, as well as unauthorized photography, audio and video recordings in the auditorium. Thank you for your co-operation.

場刊回收 Recycling of House Programme

閣下若不準備保留本節目場刊，請於終場離去前把場刊留在座位，或交回入口處的回收箱，以便循環使用。

If you do not wish to keep this house programme, please leave it on the seat or put it in the collection box at the admission point after the performance for recycling arrangement.

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：<http://www.lcsd.gov.hk/tc/artist/index.html>

Please visit the following website for information related to application for programme presentation/sponsorship by the Leisure and Cultural Services Department:
<http://www.lcsd.gov.hk/en/artist/index.html>

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

福建泉州市吳天乙打城戲傳承中心

Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian

23.6.2015 (星期二 Tue) 7:30pm

開台儀式：〈靈官掃台〉

《目連救母》上本：〈開葷做生日〉、〈三步拜、掠魂〉、〈托夢〉、〈速報審〉

Show-opening Ritual: *Purging of the Stage by the Spirit Medium*

Monk Mulian Rescues His Mother (Part One):

A Meat Fast Broken on Her Birthday, Making Kowtow Penance and Her Spirit Seized by Ghosts

Appearing in Her Son's Dream, Trial in Purgatory

24.6.2015 (星期三 Wed) 7:30pm

《目連救母》中本：〈四海龍王賀壽〉、〈羅卜守墓〉、〈雙挑、鬥虎〉、〈良女試雷有聲〉

Monk Mulian Rescues His Mother (Part Two):

The Dragons' Birthday Visit to the Goddess of Mercy, Keeping Vigil by His Mother's Grave

Two for the Road and Fighting the Tiger, Lei Yousheng's Purity of Heart Tested

25.6.2015 (星期四 Thu) 7:30pm

開台儀式：〈天官賜福〉

《目連救母》下本：〈觀音試羅卜〉、〈見大佛〉、〈訴血湖〉、〈酷刑、升天〉

Show-opening Ritual: *Blessings from the Three Gods*

Monk Mulian Rescues His Mother (Part Three):

Fu Luobu's Purity of Heart Tested, Mahāmaudgalyāyana's Transformation, The Lake of Blood

Taking the Punishments on His Mother's Behalf and Delivery from Purgatory

演出長約 2 小時 30 分鐘 (包括中場休息 15 分鐘)

Running Time: Approx. 2 hours 30 minutes with a 15-minute intermission

延伸活動 Extension Activities

泉州打城戲技藝示範講座

Demonstration Talk on the Performing Art of
Quanzhou Dacheng Opera

22.6.2015 (星期一 Mon) 7:30pm

香港文化中心行政大樓四樓二號會議室

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

講者：吳天乙
Speaker: Wu Tianyi

主持：陳春苗
Moderator: Chan Chun-miu

示範：福建泉州市吳天乙打城戲傳承中心演員

Demonstration: The cast of the Quanzhou Wu Tianyi Centre for
Dacheng Opera Heritage of Fujian

(普通話主講 In Putonghua)

展覽：戲曲與祭祀

Exhibition: Chinese Traditional Theatre in
Relation to Sacrificial Rituals

1.5-30.6.2015

香港中央圖書館十樓藝術資源中心
Arts Resource Centre, 10/F,
Hong Kong Central Library
(香港公共圖書館活動
Hong Kong Public Libraries activities)

8-16.6.2015

香港文化中心大堂展覽場地
Foyer Exhibition Area,
Hong Kong Cultural Centre

12-29.6.2015

香港大會堂大堂
Foyer, Hong Kong City Hall

16-28.6.2015

葵青劇院大堂
Foyer, Kwai Tsing Theatre

獻辭



康樂及文化事務署自二零一零年起舉辦「中國戲曲節」，轉瞬已踏入第六屆。今屆戲曲節帶領觀眾跨越地域、穿梭時空，欣賞優秀傳統與非凡創意，細味各地戲曲不同的魅力。

上海京劇院由尚長榮、陳少雲、史依弘領軍，以鼎盛陣容為戲曲節揭開序幕。粵曲名家梁素琴整理嶺南八大曲之一的《辨才釋妖》，由羅家英、吳仟峰等名伶主演，讓這種幾近失傳的古腔藝術再放異彩。粵劇紅伶尹飛燕演而優則導，聯同阮兆輝、鄧美玲等多位老倌傾力演出新劇《武皇陛下》。北京京劇院根據清宮秘本重新整理宮廷大戲《昭代簫韶》，從舞台配置到表演形式皆追本溯源。香港京崑劇場與山東省京劇院合演名劇《狀元媒》及京崑折子戲，江蘇省蘇州崑劇院及蘇劇團首次在港同台演出崑蘇兩個劇種。

今屆戲曲節有廣為觀眾熟悉的京劇、粵劇、崑劇，更安排福建、湖南、安徽三地的團隊演出一系列極具特色的地方目連戲。此外，戲曲節還舉辦四十多項延伸活動，包括配合目連戲系列的「戲曲與祭祀」論壇，邀請各地學者專家參與，探討戲曲藝術的淵源。

「中國戲曲節」薈萃內地及本港戲曲界的精英，為戲迷帶來連場好戲。期望戲曲節繼續獲各方鼎力支持，讓燦爛的中華文化得以薪火相傳。

祝願中國戲曲節圓滿成功！

康樂及文化事務署署長

李美嫦

Message

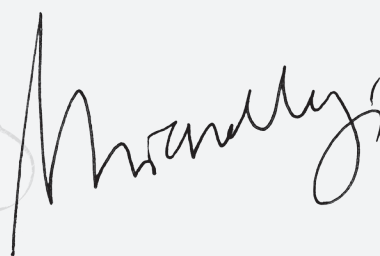
First launched in 2010 and now entering its sixth edition, the Chinese Opera Festival is an intriguing juxtaposition of tradition and innovation and leads the audience to explore the beauty of regional operas through a series of enchanting performances.

This year's Festival opens with a richly diverse programme by the star-studded cast of the Shanghai Peking Opera Troupe including Shang Changrong, Chen Shaoyun and Shi Yihong. Re-arranged by veteran singer Leung So-kam and performed by Cantonese Opera virtuosi Law Kar-ying, Ng Chin-fung and others, *Monk Biancai Releases the Demon* from The Eight Classic Pieces of South China revives the charm of the archaic singing style. Renowned artist Wan Fai-yin will take the title role with Cantonese Opera stars Yuen Siu-fai, Tang Mi-ling and others and make her debut as a director in the new Cantonese Opera, *Her Majesty Wu Zetian*. Based on the imperial copy of *Elegant Sounds of Good Times*, the Peking Opera Theatre of Beijing restores Peking Opera in its pristine form and attends to every detail ranging from stage setting to performing style. The Jingkun Theatre from Hong Kong will join the Shandong Peking Opera Theatre to present *The Number One Scholar as the Matchmaker* and excerpts from Peking Opera and Kunqu Opera while Suzhou Kunqu Opera Theatre of Jiangsu and Su Opera Troupe will stage Su Opera for the first time in Hong Kong in conjunction with Kunqu Opera.

Apart from the more popular genres like Peking Opera, Cantonese Opera and Kunqu Opera, the audience will have the opportunity to watch the Mulian Opera Series by three distinctly different troupes from Fujian, Hunan and Anhui regions showcasing their unique artistry. In addition to stage performances, the Festival will be launching over 40 extension activities this year. To complement the Mulian Opera Series, a forum on Chinese Opera and Sacrificial Offering will be held among scholars and experts to examine the origin of Chinese opera.

The strong line-up of the Chinese Opera Festival promises an array of captivating performances. I look forward to your warm support to sustain our efforts in passing on Chinese culture.

My best wishes for a successful festival!



Ms Michelle LI
Director of Leisure and Cultural Services

目連戲

目連救母故事的搬演可追溯至北宋，距今已近千年，是中國戲劇史上最古老的劇目之一。目連救母故事源自佛家經典，最早見於東漢初由印度傳入的《佛說盂蘭盆經》，據該經的記載，「盂蘭盆（ullambana）」是梵語，「盂蘭」意思是「倒懸」；「盆」的意思是「救器」，由此理解，「盂蘭盆」的意思是用以拯救倒懸痛苦的器物，其含意是用盆子裝滿百味五果，供養佛陀和僧侶，以拯救入地獄的苦難眾生。

目連戲的民間演出幾近覆蓋整個中國，一直與宗教活動、祭祀儀式和民情風俗有密切關係。中國傳統文化中，祭禮屬禮儀之首。目連戲演出常配合盂蘭盆會、佛事、道場活動，或在中元節、喪事時舉行，用以超度亡魂；也有在天災人禍、瘟疫發生時搬演，期以驅邪鎮鬼，又有因連年風調雨順而每年搬演。目連戲演出前後多有儀式，雖未必與劇情有直接關係，卻是目連戲的重要部份。儀式與表演的結合，形成了目連戲特殊而富民俗色彩的演出形態。

至唐、五代時，目連戲有很多不同的變化，逐漸完整和擴大整個目連故事。北宋時開始有連演七天的《目連救母》雜劇，至明初時期甚至半月方能演完。明萬曆年間，安徽祁門文人鄭之珍借戲曲宣揚佛理，勸人為善，並於一五七九年據民間雜劇演出本編撰了《新編目連救母勸善戲文》（又稱《勸善戲文》），被廣泛搬演流傳，成為明代民間戲曲興盛時期的目連戲代表作品之一。在明朝三教合一的時代背景下，鄭之珍改編本將儒家精神融入佛教故事中，弘揚孝道的同時，添墨闡釋儒家的忠與孝關係，並宣揚佛教因果輪迴和道教「陰陽二氣」、「天命」等觀念，三教教義融會貫通，內容幾乎囊括了當時傳統社會宣導的意識形態。

時至清代仍有目連戲演出的記載，甚至出現了宮廷改編本《勸善金科》，全劇二百四十節，分十天演出。其後民間目連戲曾被清廷禁演，但鄉間仍保留酬神賽會演目連戲的傳統。時至今日，香港每年仍有上演的粵劇著名儀式劇目《香花山大賀壽》，和明代鄭之珍《勸善戲文》第九齣〈觀音生日〉關係密切，保留了其中「觀音十八變」的傳統舞台演出方式。

目連戲演出內容和表演形式博大紛繁，強調肖真寫實，追求的不是生活戲劇化，卻是戲劇生活化。在目連救母的故事主線下，目連戲吸收了不少民間小戲、山歌、舞蹈、雜耍、武術、特技甚至紙紮工藝作表演。內容龐雜的目連戲經常穿插滑稽小戲或插科打諢，主要是庶民的娛樂，但其中詼諧又往往對鬼神或道德有尖刻的嘲諷，目連戲的教化目的與世俗本質既矛盾卻又相映成趣，顯示了中國庶民文化的豐富內涵和廣大包容性。

「目連戲系列」節目蒙國家文化部協助統籌。

參考資料：

福建泉州市吳天乙打城戲傳承中心、湖南省祁劇保護傳承中心、安徽祁門目連戲班提供的目連戲資料

劉禎：《中國民間目連文化》，成都，巴蜀書社，1997年

郝譽翔：《民間目連戲中庶民文化之探討—以宗教、道德與小戲為核心》，台北，文史哲出版社，1998年

倪群、陳琪《祁門目連戲》，合肥，合肥工業大學出版社，2011年

曾永義總策劃、王旭著《鬼節超度與勸善目連》，台北，國家出版社，2010年

Mulian Opera

The staging of the Chinese folklore, *Monk Mulian Rescues His Mother*, dates back to more than a millennium, to the time of Northern Song (960-1127). It is one of the oldest repertoires in Chinese theatre. It has its origin in Buddhist scriptures, the story of Mulian's feats to save his mother was first seen in *The Ullambana Sutra*, introduced to China from India during the early years of Eastern Han (25-220). *Ullambana*, उल्लम्बन in Sanskrit, means "a ritual vessel that saves those who suffer because they are hung upside down". The vessel holds the food and fruit from donors as offerings to the Buddha and alms to the monks, in a plea to save the suffering souls in purgatory.

As a popular form of entertainment, Mulian opera was found in almost every part of China. Its popularity ran parallel to religious activities, rituals and folk culture. In traditional Chinese literature, sacrificial rituals topped all forms of rites and etiquettes. Mulian opera is therefore performed on the fairgrounds of the *Yulan* (Ullambana) Festival, at Buddhist and Taoist services, funerals and during the Hungry Ghost Festival to expiate the sins of the dead and deliver them from purgatory. Often, when disaster strikes, whether as a cause of Man or nature, staging the Mulian opera is believed to have the power of expelling evil and returning calm to the land. On the other hand, if the land has enjoyed clement weather and bumper harvests for years, staging such plays is a way of thanksgiving. There are rituals to be performed before and after the core performance, which may not form part of the storyline, but they make up a holistic experience for the audience attending the Mulian opera. The integration of ritual and performance therefore sets the Mulian opera apart from other performing art forms with its rich vernacular colour.

Between the Tang Dynasty and the Five Dynasties (circa 7th to 10th centuries), the Mulian Opera Series underwent a lot of changes as the stories were consolidated and expanded. By the Northern Song (960-1127), there was the *zaju* version, a full performance of which would take seven days. By early Ming, its length could cover up to fifteen days. During the Wanli years of Ming (1573-1620), a literati Zheng Zhizhen of Anhui set out to propagate Buddhism via traditional theatre, with the purpose of guiding people to good. He compiled and wrote *Monk Mulian Rescues His Mother – Script to Guide People to be Good and Benevolent* in 1579. It was soon used for staging in various parts of China and became one of the most representative works of folk theatre of the Ming Dynasty. It was a time when Buddhism, Taoism and Confucianism were equally practised and honoured by the government, so Zheng's adaptation was a perfect amalgamation of the doctrines of the three. The Confucian spirit was introduced to the Buddhist stories, the concept of filial piety was upheld, the Confucian advocacy of loyalty and filial piety was highlighted, while the Buddhist concepts of karma and reincarnation, the Taoist concepts of *yin* and *yang*, "mandate of heaven" etc., all fitted into this convenient vehicle to inculcate the masses.

By the Qing period, there were still records of the Mulian opera being performed. There was even an "official" collection coming from the palaces, entitled *Golden Rules Exhorting Goodness* (*Quan shan jin ke*), the entire series consisted of 240 playlets. Although later Mulian opera was banned by the Qing court, the tradition existed in the rural areas and the playlets were performed in thanksgiving fairs. Even to this day, the ritual performance *A Gathering of Immortals for the Goddess of Mercy* is often performed in Cantonese Opera in Hong Kong. The play is related to *The Birthday of the Goddess of Mercy*, which is the ninth episode of Zheng Zhizhen's *Scripts to Guide People to be Good and Benevolent* of the Ming Dynasty. In it, the Goddess would show a number of incarnations.

The series encompasses an incredible range, whether in terms of content or performing format. The emphasis is on being as close to life as possible – but rather than dramatizing everyday life, it sets out to make this form of theatre part of everyday life. The core of the story, that of Monk Mulian going into Hell to save his mother, links up all sorts of art forms - playlets, folk songs, dance, acrobatics, martial arts, stunts, and even demonstration of making paper figurines. The diversity of Mulian opera, interspersed with burlesques, farce and even lampoons, was typical of plebeian entertainment. While they create laughter, they were also poking fun at supernatural powers and the highly moralistic stance of society. The conflicting nature and juxtaposition of the didactic purpose and the humanism of Mulian opera produce an interesting revelation of its rich content, as well as the tolerant attitudes of the plebeian social culture.

Coordination of the Mulian Opera Series is assisted by the Ministry of Culture of China.

福建泉州市吳天乙打城戲傳承中心

Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian

福建泉州市吳天乙打城戲傳承中心成立於二〇一三年，由吳天乙、黃鶯鶯夫婦二人創辦。吳天乙是打城戲第四代傳人，其家族有七百多年的道教歷史，一脈相承，其曾祖吳永燎於一八六〇年創辦打城戲戲班興源班，後來一路演變為「泉州打城戲劇團」。劇團於一九六八年被解散後，吳天乙於一九九〇年復辦打城戲，招收演員，傳承打城戲技藝。之後數年來屢次被解散和復辦，最終成立傳承中心，繼續傳承和保護打城戲。

The Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian was founded by Wu Tianyi and Huang Yingying in 2013. Wu is the fourth generation artist of Dacheng Opera, and his family has a Taoist background that traces back to more than 700 years ago. His great-grandfather, Wu Yongliao, founded the Dacheng Opera troupe, Xingyuan Troupe, in 1860, which evolved over time into the Quanzhou Dacheng Opera Troupe later. It was disbanded in 1968, but was revived by Wu in 1990 through open auditions and invitations to carry forward the art and techniques of the genre. The group suffered several setbacks in the ensuing years, and was folded and revived many times. The current Centre was founded with the mission of perpetuating and preserving the Dacheng Opera genre.



吳天乙的師傅曾火成，被譽為閩南美猴王
Zeng Huocheng, mentor of Wu Tianyi, is known
as "The Monkey King of Southern Fujian"



吳天乙(左一)和黃鶯鶯(右一)演出《箭劍緣》
Wu Tianyi (leftmost) and Huang Yingying (rightmost) in
Romance of Arrow and Sword



打城戲藝術家黃鶯鶯(右)指導演員
Huang Yingying in rehearsal Wu Tianyi (right)



吳天乙(中)指導排戲
Wu Tianyi (Middle) in rehearsal

打城戲

打城戲源於泉州宋代開元寺的超度法事活動。據已知文獻記載，唐代開始泉州已有道教和佛教的「打城」超度儀式。儀式活動的主要內容是打開地獄城門，超度被關押的鬼魂。一些道觀在做齋醮法事時也採取打破城門方式，有各種和尚或道士裝扮演出，故打城戲又名「和尚戲」、「道士戲」。清代中葉，「家居道士」吳永燎、吳永詩於一八六〇年組成興源班，將法事儀式活動同目連到地獄打城救母聯繫起來，俗稱為「法事戲」、「師公戲」。後來開元寺圓明和尚組織開元班，也演出目連打城故事。

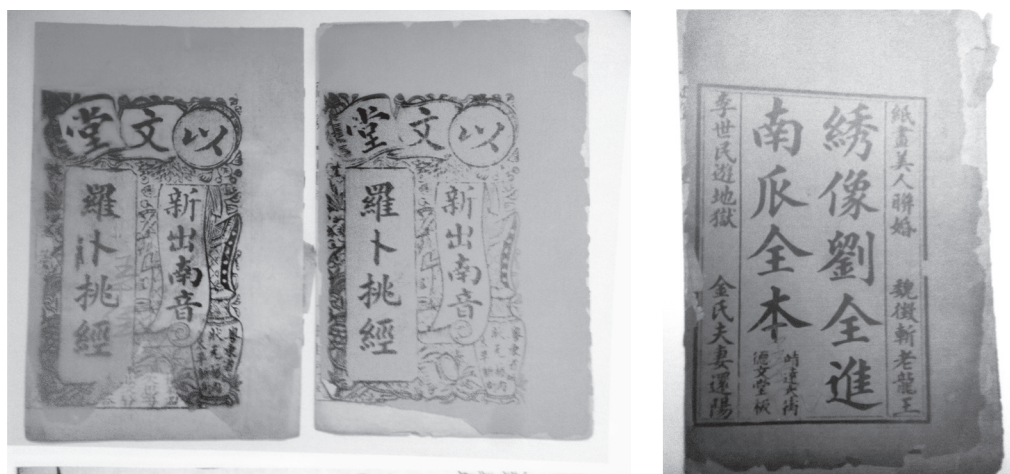
當年吳永燎、吳永吟組成的興源班，在第二代傳人吳遠明、吳遠韜和第三代傳人吳萬聖的努力下，不斷拓寬戲路，文武兼備，成了婚喪喜慶時人們爭相聘請的戲班。其後晉江道教小興源班和泉州佛教小開元班合併，並以他們共同的打城儀式命名為泉州打城戲劇團。打城戲劇團於一九六八年被解散。一九九〇年打城戲興源班第四代傳人吳天乙和妻子黃鶯鶯（原打城戲著名刀馬旦）獨力恢復創辦泉州打城戲劇團，積極培養打城戲演員，搶救排演《目連救母》、《西遊記》等傳統劇目，打城戲技藝方能得以延承。劇團曾獲邀到伊朗、日本、印度演出，獲第十二屆亞洲儀式戲劇節金小丑獎，二〇〇八年被評為國家級非物質文化遺產。然而劇團其後卻再一次黯然解散，直到二〇一三年吳天乙夫婦再次籌組成立泉州市吳天乙打城戲傳承中心，竭盡全力堅持打城戲的傳承工作。

道士做超度儀式如「雙挑」、「哭城鬼」等的科儀表演，既有唱詩又有舞蹈，已具戲曲表演形態。從最初的科儀表演，打城戲相容並蓄吸取各種表演形式，如技巧之一「耍鏡鉞」本為法事雜技、科步是仿羅漢型態而衍化、武打源於南少林拳技，從「打桌頭城」、「打地腳城」到「打大城」，逐漸發展成包容了民間戲曲、歌舞、雜技、魔術等既有宗教特色，又具有閩南泥土氣息的地方劇種。

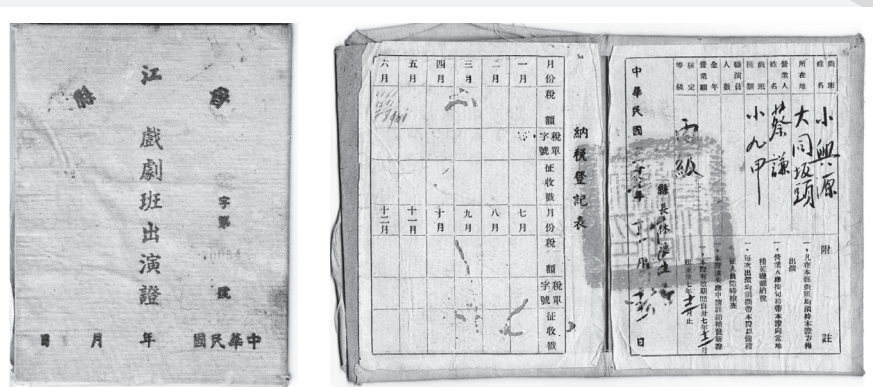


打城戲面具 Masks used in Dacheng Opera : (從左至右 from left to right)
東海龍王 Dragon King of the East Ocean、南海龍王 Dragon King of the South Ocean、
西海龍王 Dragon King of the West Ocean、北海龍王 Dragon King of the North Ocean

打城戲的音樂是在道情和佛曲的基礎上，吸收泉州提線木偶戲的音樂曲調（傀儡調）融合而成。戲中常用佛曲包括《虔誠獻香花》、《心香一柱》、《吉祥咒偈》、《爐香贊》、《三寶贊》等；常用道情曲牌有《清華誥》、《彌羅誥》、《香花贊》、《救苦贊》、《洞中文》等；常用的傀儡調曲牌其中五十七支見於《永樂大典戲文三種》、《宋元戲文輯佚》，屬於早期南戲。打城戲中運用的傀儡調曲牌往往比傀儡戲的演奏緩慢莊重，帶有更濃厚的宗教色彩。打擊樂也與傀儡戲相近，主要打擊樂器包括南鼓（壓腳鼓）、通鼓、小鼓、鐸板、銅鈺鑼、草鑼、匡鑼、南大鑼、海鑼、小鑼、小叫、鐃鉞、大釵、小釵、雙音、拍、響盞。演奏方法帶部分宗教音樂印記，如南鼓的打法有單開、雙開、雞啄粟、一條鞭、大邦官鼓等，依然保留了做法事時的打法。其他伴奏樂器包括管樂噯仔、大噯、品簫、洞簫及鴨母笛；弦樂二弦、三弦及琵琶等。



目連戲的古本
Ancient scripts of Mulian opera



小興源班演出證
Performance permit of Xiaoxingyuan Troupe

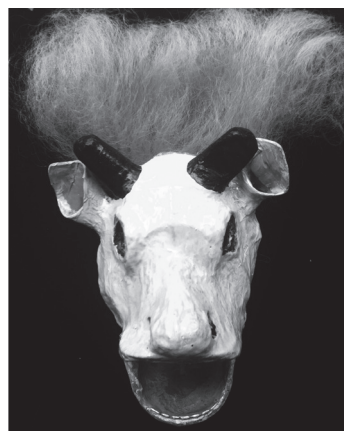
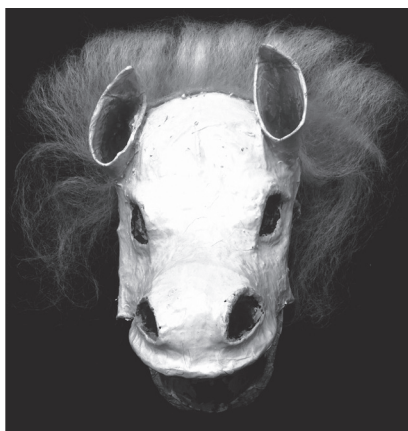
資料及相片由福建泉州市吳天乙打城戲傳承中心提供
綵排相片由元味拍攝

Dacheng Opera

Dacheng Opera has a history that dates back to the Song Dynasty (960-1279), first taking its form as rituals to send the dead to an after-life conducted at the Kaiyuan Monastery in Quanzhou. According to existing archives, there were already Buddhist and Taoist memorial rituals in the Tang Dynasty. “Dacheng” in Chinese means “breaking open the city gate” (the “city” being that of the netherworld, Hell) to free the captive spirits. Similar rites to “break open the gates of Hell” were conducted in some Taoist temples, on which occasion the monks would put on full costumes to perform. That is why Dacheng Opera is also known as *hexiangxi* (Buddhist monks’ plays) or *daoshixi* (Taoist priests’ plays). In 1860, two Taoist priests, Wu Yongliao and Wu Yongshi, founded the Xingyuan Troupe. Their repertory of plays on the theme of Monk Mulian breaking Hell’s gate to rescue his mother became the link between ritual and theatre, and it came to be called *fashixi* (“ritual plays”) or *shigongxi* (Taoist priest’s plays). Later, a similar repertory of plays was built by the Kaiyuan Troupe formed by the Buddhist monks of Kaiyuan Monastery.

The Xingyuan Troupe, founded by Wu Yongliao and Wu Yongyin, expanded its repertory through the efforts of its second-generation leaders, Wu Yuanming and Wu Yuantao, and third-generation leader, Wu Wansheng. It was able to perform both the “civil” and the “military” type of plays, and was much sought after for important occasions, including weddings, funerals and celebrations. Later, spin-off troupes – the Taoist “Xiaoxingyuan Troupe” in Jinjiang, and the Buddhist “Xiaokaiyuan Troupe” in Quanzhou – merged to form the Quanzhou Dacheng Opera Troupe. Its repertory therefore consisted of both types transferred from their parent companies. It was disbanded in 1968. In 1990, Wu Tianyi, a fourth-generation descendant of the original Dacheng Opera Xingyuan Troupe, and his wife Huang Yingying, a former actress performing *daomadan* roles in Dacheng Opera, used their own efforts to revive the genre by establishing the Quanzhou Dacheng Opera Troupe by grooming artists, reviving traditional repertoires such as the Monk Mulian series and *Journey to the West*. The Troupe has been invited to Iran, Japan and India, and won a Golden Clown Award at the 12th International Traditional-Ritual Theatre Festival. Dacheng Opera was accredited as a National Intangible Cultural Heritage in China in 2008. But the Troupe suffered another setback and was folded. In 2013, Wu Tianyi and Huang Yingying made a comeback by setting up the Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian, as another of their efforts in ensuring the perpetuation of the art form.

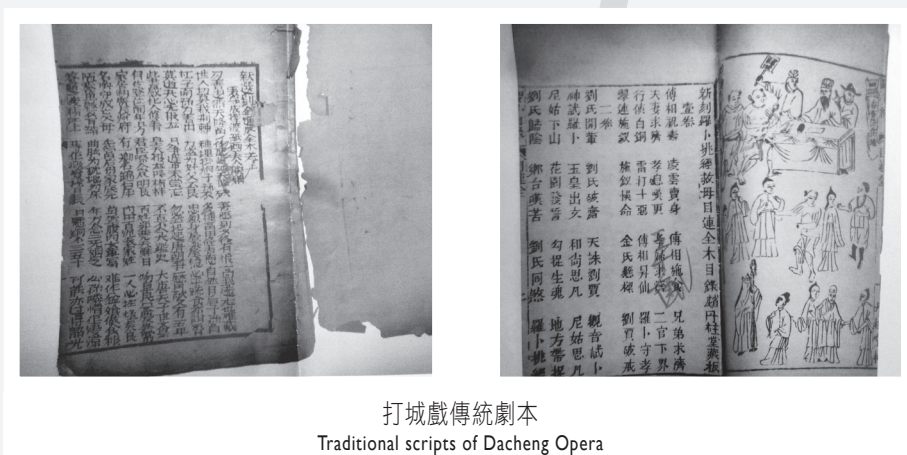
The Taoist ritual to transcend the dead consisted of performances such as *Two for the Road*, *The Ghosts Crying in the City* etc.. They included singing (with versified lyrics) and dancing, which formed the basis for Chinese traditional theatre. From there on, Dacheng Opera assimilated various performing art forms, such as folk opera, song and dance, acrobatics, magic. They carried both religious contexts and vernacular theatre of southern Fujian. Some of the routines also had their origin in the rituals, such as “juggling cymbals” was an acrobatic segment in a memorial service, while the stylized walking gait came from the poses of *arhat* statues and the martial art routines originated from the southern school of Shaolin Boxing.



打城戲面具 Masks used in Dacheng Opera :

靈官 Spirit Medium (左 Left)、馬面 Horse-face general (中 Middle)、牛頭 Ox-head general (右 Right)

Like its merged background, the music of Dacheng Opera was a mixture of Taoist sung music such as *In Praise of Fragrant Flowers*, *Chant of Saving the Suffering Souls* etc., Buddhist chants such as *A Pious Offering of Fragrant Flowers*, *An Offering of Incense from the Heart*, *In Praise of Triatna* etc., and tunes from puppet theatre. Out of the set tunes taken from puppet theatre, fifty-seven can be found in the *Book of Three Types of Libretti* in the *Yongle Encyclopaedia* and *A Selection of Recovered Libretti Used in Theatre during the Song and Yuan Period*. These belong to the genre of Southern Opera. But the tunes borrowed from puppet theatre tended to be slow and solemn, and highlight the liturgical background. The percussion music of Dacheng Opera is also similar to that of puppet theatre. The percussive instruments include the *nangu* (also known as *yajiaogu* in which the player places his leg across the drumhead to control the timbre), different sizes of drums, gongs and cymbals, clappers, etc.. The drumming techniques on the *nangu* also show the borrowing of ritualistic music, from single mallet to double mallet, and “pecking”. Other instruments for accompaniment include the Chinese winds of *di* and *xiao* in their variant forms, and the strings.



打城戲傳統劇本
Traditional scripts of Dacheng Opera

Information and photos provided by the Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian
Rehearsal photos by Yuan Wei

Translation by KCL Language Consultancy Ltd.

23.6.2015 (星期二 Tue)

開台儀式〈靈官掃台〉

源於宗教儀式的打城戲於演出前常有儀式小戲，〈靈官掃台〉由靈官驅除舞台周邊的魑魅魍魎，保證演出順利進行。

主演

靈官：林 炮

《目連救母》上本

上本的〈掠魂〉中白無常踏高蹺演出，黑無常走矮子步，一高一矮，五色鬼插科打諢，風趣惹笑，言語幽默卻又有警世之意。〈速報審〉一折中班頭鬼舞蹈動作生動，甚具特色。

〈開葷做生日〉

傅羅卜的父親傅相英年早逝，母親劉世真覺得傅家七代修齋奉佛無得好報。在其弟劉賈和女婢金奴的教唆下，劉氏開葷破戒做生日，殺豬宰羊大排筵席。

〈三步拜、掠魂〉

傅羅卜外出經商，驚聞母親開葷破戒，急忙返家，沿途三步一拜替母懺悔消罪。世真面對兒子不敢承認自己開葷，為矇騙羅卜，到後花園咒誓，被眾鬼扯落陰司。

— 中場休息十五分鐘 —

〈托夢〉

羅卜守靈，世真來托夢叫兒子要趕緊超度她出世，免得墜地獄受苦。

〈速報審〉

世真被捉到陰司，由東嶽速報司審理。在嚴刑拷打下，她無奈低頭認罪。

主演

傅羅卜：林慶龍

劉世真：吳曉軍

劉 賈：蔡清廉

金 奴：吳秀錦

李 公：林 炮

尼 姑：徐秀霞

乞 丐：夏克敬、鄭清來
林小昌、蔡彬彬

白無常：鄭庭騰

黑無常：郭清額

青面鬼：蔡玉峰

紅面鬼：林小昌

速報司：夏克敬

中 軍：曾華都

牛 頭：鄭庭騰

馬 面：曾華杞

解 差：蔡彬彬

女 婢：洪明理、謝需霞
林婷婷、陳桂霞

家 丁：楊秋霞
張春桔

小 鬼：洪明理、吳秀錦
楊秋霞、陳桂霞

Show-opening Ritual: Purging of the Stage by the Spirit Medium

Since Dacheng Opera has its roots in ritual plays, it is customary to perform a playlet of similar functions before the core performance of each show. One of them is *Purging of the Stage by the Spirit Medium*. It is believed that the Spirit Medium can chase away the ghosts and spirits hovering round the stage, and so ensures that the performance will be smooth-running.

Cast

Spirit Medium: **Lin Pao**

Monk Mulian Rescues His Mother (Part One)

Her Spirit Seized by Ghosts is interesting playlet. In it, the White Messenger of Death walks on stilts, and the Black Messenger of Death walks in a squat. The difference in height between the two of them and the Five-Coloured Ghosts' adlibbing and cracking jokes make for a funny scene. Yet under the jokey front, there are didactic messages for all. In *Trial in Purgatory*, the ghosts' dance is also vivid and impressive.

A Meat Fast Broken on Her Birthday

When Fu Luobu's father died at a rather young age, his mother, Liu Shizhen, thinks that despite observing Buddhist vegetarianism for seven generations, the Fu family is not blessed by Buddha. Such a thought is spurred on by her younger brother, Liu Jia, and the maid, Jinnu. So on her birthday, she breaks her fast and eats meat.

Making Kowtow Penance and Her Spirit Seized by Ghosts

When Luobu hears about his mother's act, he is shocked and returns home. On the way, he kowtows every three steps as an act of penance for his mother. Liu is frightened when confronted by her son, and refuses to admit that she has broken the vegetarian vows. She even goes to the backyard to swear that if she lies, she would go to hell. The false avowal leads to the coming of the demons from Hell, who take her with them.

- Intermission of 15 minutes -

Appearing in Her Son's Dream

Luobu keeps vigil by the altar, and at night, his mother comes into his dream. She asks him to save her from Hell so she can be transcended to another life.

Trial in Purgatory

The spirit of Liu is taken for trial by the Nether World Judge. After some torture, she finally admits to her sins.

Cast

Fu Luobu:	Lin Qinglong	Liu Shizhen:	Wu Xiaojun
Liu Jia:	Cai Qinglian	Jin Nu:	Wu Xiujin
Elder Li:	Lin Pao	Nun:	Xu Xiuxia
Beggars:	Xia Kejing, Zheng Qinglai Lin Xiaochang, Cai Binbin	White Messenger of Death:	Zheng Tingteng
Black Messenger of Death:	Guo Qing'e	Green-faced Ghost:	Cai Yufeng
Red-faced Ghost:	Lin Xiaochang	Nether World Judge:	Xia Kejing
General:	Zeng Huadu	Ox-headed General:	Zheng Tingteng
Horse-faced General:	Zeng Huaqi	Escort:	Cai Binbin
Maids:	Hong Mingli, Xie Xuxia Lin Tingting, Chen Guixia	Servants:	Yang Qiuxia Zhang Chunju
Little Ghosts:	Hong Mingli, Wu Xiujin Yang Qiuxia, Chen Guixia		

24.6.2015 (星期三 Wed)

《目連救母》中本

打城戲《目連救母》一大特色是塑造了雷有聲此角色，由丑行應工。〈雙挑〉目連與雷有聲一莊一諧，產生強烈對比。〈四海龍王賀壽〉為打城戲傳統儀式戲，〈鬥虎〉則用上打城戲傳統絕技「耍鏡鉞」。鏡鉞在閩南道教中既是道場樂器，亦是神聖法器。此技藝本是超度法事中的節目，鏡鉞為護身法器，驅逐魑魅魍魎，保護死者亡魂到達陰司，早離苦楚。

〈四海龍王賀壽〉

觀音壽辰，四海龍王前去賀壽。東海龍王請觀音施佛法相助被困金剛山孝子羅卜。觀音見羅卜堅心救母，便前往為他解厄，扶持他往西天參謁世尊，請法入地獄救母。觀音亦點化金剛山一幫盜賊，引歸佛道，成就五百羅漢因果。

〈羅卜守墓〉

劉世真去世後，羅卜在屏台山搭草厝為母守墓。金剛山賊首雷有聲，聽說羅卜持齋念佛，心地公平，要他入伙當記帳先生。羅卜不從，雷有聲以性命相要脅。羅卜想如果身死便不能去西天請法救母親，便與雷有聲約定三事，一食長菜，二手不執刃，三暫行三五日，若招到別人就要放他離去。

—中場休息十五分鐘—

〈雙挑、鬥虎〉

羅卜削髮為僧，肩挑經文和母真容，前往西天請法入地獄救母。雷有聲深受感動，也要去救父。兩人結伴同行，中途被猛虎沖散。羅卜堅心，觀音令飛鉞羅漢驅退猛虎，保護他往西天。

〈良女試雷有聲〉

羅卜和雷有聲被猛虎沖散後，觀音差良女化為村婦，在深山中變一間草厝，引雷有聲來投宿，試他是否堅心持齋受戒。雷有聲經不起誘惑，欲心發作，半途而廢。

主演

傅羅卜： 林慶龍

張純佑： 夏克敬

善 才： 洪明理

村 婦： 吳曉軍

東海龍王：夏克敬

西海龍王：林 炮

猛 虎： 鄭庭騰

諸 天： 吳秀錦

水 族： 徐秀霞、陳桂霞
楊秋霞、吳曉軍

雷有聲： 鄭清來

觀 音： 林婷婷

良 女： 謝需霞

飛鉞羅漢：蔡連升

南海龍王：曾華都

北海龍王：郭清額

護 法： 張春桔

羅 漢： 鄭清來、蔡玉峰

蔡連升、蔡彬彬

鄭庭騰、林小昌

曾華杞、蔡清廉

Monk Mulian Rescues His Mother (Part Two)

One unique feature of the *Monk Mulian Rescues His Mother* series in Dacheng Opera is the creation of a character called Lei Yousheng, performed by an actor in *chou* (comic) role. In the episode of *Two for the Road*, he and Mulian pose as strong contrasts, with him providing the comedic elements and Mulian being always the serious one. *The Dragons' Birthday Visit to the Goddess of Mercy* is another ritual play in Dacheng Opera; whereas *Fighting the Tiger* involves the “juggling cymbals” routine, a stunt that is unique to Dacheng Opera. The cymbals are commonly used in Taoist rituals in southern Fujian, and are considered sacred vessels that have the power of chasing away demons and ghosts to escort the spirit of the dead safely to Hell without being tortured on the way.

The Dragons' Birthday Visit to the Goddess of Mercy

On the birthday of Guanyin the Goddess of Mercy, the Dragon Kings of the Four Seas go to give their birthday greetings. The Dragon King of the Eastern Sea invites Guanyin to go and help Fu Luobu, who is trapped on Jingang Mountain, so that he can go to the West to see the Buddha and be empowered to save his mother from Hell.

Keeping Vigil by His Mother's Grave

Since his mother Liu Shizhen died, Luobu has been staying in a shed by his mother's grave to guard over it. Lei Yousheng, a bandit on Jingang Mountain, bears upon him to join the gang. In a bid to save his mother, Luobu makes a pledge with Lei.

- Intermission of 15 minutes -

Two for the Road and Fighting the Tiger

Luobu takes the tonsure, puts the scriptures in a pack together with a portrait of his mother, and sets off on his long journey to the West to see the Buddha. Lei is touched by his filial piety, and wants to go with him so as to save his father, too. The two accompany each other on the way, but are separated when a tiger jumps at them. Luobu is firm of heart, so Guanyin orders the Flying Cymbals *Arhat* to send the ferocious tiger away and escort him to the West.

Lei Yousheng's Purity of Heart Tested

On the other hand, Guanyin orders Liangnü to take the guise of a village woman, and conjure up a cottage in the mountain so that Lei would come to spend the night. The purpose is to test if he would remain true to his monastic vows. Lei fails the test because he is overcome by his human desires, so he cannot continue the way to see the Buddha.

Cast

Fu Luobu:	Lin Qinglong	Lei Yousheng:	Zheng Qinglai
Zhang Chunyau:	Xia Kejing	Goddess of Mercy:	Lin Tingting
Shancai:	Hong Mingli	Liangnü:	Xie Xuxia
Village Lady:	Wu Xiaojun	Flying Cymbals <i>Arhat</i> :	Cai Liansheng
Dragon King of the East Ocean:	Xia Kejing	Dragon King of the South Ocean:	Zeng Huadu
Dragon King of the West Ocean:	Lin Pao	Dragon King of the North Ocean:	Guo Qing'e
Tiger:	Zheng Tingteng	Guardian:	Zhang Chunju
Heaven Guard:	Wu Xiujin	<i>Arhats</i> :	Zheng Qinglai, Cai Yufeng
Marine Demons:	Xu Xiuxia, Chen Guixia		Cai Liansheng, Cai Binbin
	Yang Qiuxia, Wu Xiaojun		Zheng Tingteng, Lin Xiaochang
			Zeng Huaqi, Cai Qinglian

25.6.2015 (星期四 Thu)

開台儀式〈天官賜福〉

儀式表演〈天官賜福〉代表喜慶祈福。

主演

祿 星：曾華都

福 星：曾華杞

壽 星：郭清額

《目連救母》下本

〈酷刑、升天〉一折中可欣賞打城戲絕技「吃紙拉腸」及「吃火吐火」。「吃紙拉腸」是民間傳統技藝，地獄中的鬼將把紙料（佳餚）吞掉，之後從口拉出的卻是長長的紙條；表演「吃火吐火」的鬼將把紙張燃燒，吞下火團，然後吐出團團火焰。

〈觀音試羅卜〉

觀音化為採桑女在黑桑林引羅卜投宿，百般引誘，羅卜始終不動邪念。

〈見大佛〉

觀音差白猿搶去經擔跳落深淵，羅卜奮不顧身跳落深淵，脫去凡胎，上西天參謁如來佛祖。佛祖為他正名「大目犍連」，並賜袈裟、錫杖、芒鞋，讓目連入地獄救母。

— 中場休息十五分鐘 —

〈訴血湖〉

血湖地獄獄官以「婦人血水污三光」的罪名，要把劉世真扯落血湖淹浸作刑罰。世真訴說婦人十月懷胎，三年乳哺之苦，血水污三光乃不得已。獄官深受感動，免其懲罰。

〈酷刑、升天〉

世真被押到雙關門前繞枷受刑，目連趕到，代母受刑。目連的孝行感動天地，終於把母親救出地獄，超度升天。

主演

傅羅卜：林慶龍

劉世真：吳曉軍

觀音：林婷婷

善才：洪明理

良女：謝需霞

佛祖：蔡清廉

白猿：蔡彬彬

莫可知：夏克敬

傅相：蔡清廉

鬼將：林炮

鬼差役：蔡彬彬、林小昌

四大天王：張春桔、吳秀錦

陳桂霞、楊秋霞

羅漢：鄭清來、曾華杞

小鬼：鄭清來、曾華都

郭清額、蔡連升

蔡玉峰、曾華杞

蔡玉峰、林炮

鄭庭騰、曾華都

仙童：徐秀霞、楊秋霞

Show-opening Ritual: Blessings from the Three Gods

The ritual performance of *Blessings from the Three Gods* is symbolic of celebratory causes and blessings.

Cast

God of Prosperity: **Zeng Huadu**

God of Blessings: **Zeng Huaqi**

God of Longevity: **Guo Qing'e**

Monk Mulian Rescues His Mother (Part Three)

The episodes *Taking the Punishments on His Mother's Behalf* and *Delivery from Purgatory* contain stunts that are unique to Dacheng Opera. "Eating paper and pulling out guts" is a form of traditional folk entertainment which describes how the demons of Hell eat the paper offerings (their version of fine food) and then pull out from their mouth long strips of paper. In "fire eating and spitting", the demons burn the paper offerings, swallow the flaming ball, and then spit out balls of fire again.

Fu Luobu's Purity of Heart Tested

Guanyin, the Goddess of Mercy, transforms into a woman picking mulberry in the grove. She invites Fu Luobu to spend the night at her place, and sets about seducing him. But Luobu is totally unmoved in face of seduction.

Mahāmaudgalyāyana's Transformation

Guanyin sends a white gibbon to seize the scriptures that Luobu is carrying and jumps into a ravine. Luobu jumps in also, with total disregard for his own life. Because of this, he is able to shake off his mortal self and be transported to the West to seek audience with the Buddha. The Great Buddha names him *Mahāmaudgalyāyana* (sinitised name "Mulian"), grants him the *kasaya* robe, the *khakkhara* staff and the straw shoes, all items for an enlightened disciple of Buddha. They would enable him to go into Hell to save his mother.

- Intermission of 15 minutes -

The Lake of Blood

In Hell, Liu is by the Lake of Blood, on the verge of being pulled into it to suffer for her sins. But Liu begs to be absolved because as a woman, she has already suffered the pains of pregnancy, birth, and three years of breast-feeding a baby. The guard from Hell is touched by her words and lets her pass.

Taking the Punishments on His Mother's Behalf and Delivery from Purgatory

Liu is then taken to the Double Gate where she is put under a cangue to be further punished. Mulian arrives and offers to take the punishment for his mother instead. His filial piety moves the Heaven and the Earth, and he succeeds in saving his mother from Hell and pass on.

Cast

Fu Luobu: **Lin Qinglong**

Liu Shizhen: **Wu Xiaojun**

Goddess of Mercy: **Lin Tingting**

Shancai: **Hong Mingli**

Liangnü: **Xie Xuxia**

Buddha: **Cai Qinglian**

White Gibbon: **Cai Binbin**

Mo Kezhi: **Xia Kejing**

Fu Xiang: **Cai Qinglian**

Demon of Hell: **Lin Pao**

Ghost Officials: **Cai Binbin, Lin Xiaochang**

Four Heavenly Kings: **Zhang Chunju, Wu Xiujin
Chen Guixia, Yang Qiuxia**

Arhats: **Zheng Qinglai, Zeng Huaqi
Guo Qing'e, Cai Liansheng
Cai Yufeng, Lin Pao
Zheng Tingteng, Zeng Huadu**

Little Ghosts: **Zheng Qinglai, Zeng Huadu
Cai Yufeng, Zeng Huaqi**

Celestial Boys: **Xu Xiuxia, Yang Qiuxia**



吳天乙
Wu Tianyi

劇本整理、導演、表演指導

Script Arrangement, Producer and Performance Instructor

吳天乙家族世代當道士，已有七百多年歷史，其曾祖吳永燎一八六〇年創辦了道教的打城戲戲班興源班至今已歷四代一百五十五年，一脈相承。吳天乙八歲開始進入小興源班學藝，拜京劇武行師傅陳一同為師，自幼耳濡目染深受薰陶。一九五二年泉州小開元班和晉江小興源班合併，成立泉音技術劇團（六〇年改稱泉州打城戲劇團）。吳天乙被聘入劇團當演員，拜被譽為閩南美猴王的曾火成為師。九〇年吳天乙

復辦打城戲，整理、改編、導演了《目連救母》、《陳靖姑》、《李世民遊地府》等傳統劇目，並和妻子黃鶯鶯（原打城戲劇團名旦）招收培養演員。

九一年整理導演《目連救母》參加中國南戲暨目連戲國際學術討論會展演，受到讚賞。二〇〇三年率團參加第十二屆亞洲儀式藝術節獲金小丑獎；〇四年率團參加第十一屆中日韓戲劇節；〇七年參加印度第二屆國際戲劇節暨全印度戲劇舞蹈大賽獲潘查爾獎；〇八年打城戲被評為國家級非物質文化遺產。一三年吳天乙夫婦成立泉州市吳天乙打城戲傳承中心，致力推動打城戲的傳承工作。

Wu Tianyi comes from a family of Taoist priests, with generations that trace back to more than 700 years ago. His great-grandfather, Wu Yongliao, founded the Dacheng Opera troupe – Xingyuan Troupe, in 1860. Wu Tianyi is therefore the fourth generation of artists in the family to uphold the traditions of the Xingyuan Troupe. He joined the Xiaoxingyuan Troupe to learn the art in 1945, where he was a mentee of Chen Yitong, a martial arts instructor in Peking Opera. In 1952, the Xiaokaiyuan Troupe of Quanzhou merged with the Xiaoxingyuan Troupe of Jinjiang to become the Quanyin Technical Troupe (which changed its name to “Quanzhou Dacheng Opera Troupe” in 1960). Wu was recruited to be an actor there, and he had the opportunity to become a disciple of Zeng Huocheng, a famous actor in southern Fujian for his portrayal of the “Monkey King”. In 1990, Wu attempted to salvage the Dacheng Opera genre from extinction by establishing a new troupe. He collated and adapted the libretti and scripts, and produced productions from the traditional repertory such as *Monk Mulian Rescues His Mother*, *Chen Jinggu*, *Li Shimin Travels to the Netherworld* etc.. He and his wife, Huang Yingying, former lead actress of Dacheng Opera, recruited new actors and trained them in Dacheng Opera.

In 1991, he revived and collated *Monk Mulian Rescues His Mother* and staged it at the International Symposium on Southern Opera and Mulian Opera in China. In 2003, he took the Tianyi Dacheng Troupe of Quanzhou Opera Troupe to the 12th International Traditional-Ritual Theatre Festival in Iran, and won the Golden Clown Award. The following year, he led the Troupe to perform in the 11th BeSeTo Theatre Festival held in Japan. In 2007, the Troupe won an award at the second India Theatre Olympiad - All India Drama, Dance & Music Competition and International Theatre Festival. In 2008, the genre of Dacheng Opera was accredited as a National Intangible Cultural Heritage in China. In 2013, Wu and his wife founded the Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian in a bid to perpetuate the cultural heritage of this operatic art form.

演員介紹 Performers



林慶龍 Lin Qinglong

十五歲開始學藝，科班出身。工文武生。其表演敦厚樸實，唱腔剛柔並濟。代表作包括在打城戲傳統劇目《哭人彘》中飾劉盈、在《目連救母》中飾傅羅卜。

Lin Qinglong received his first formal training at the age of fifteen by joining an opera troupe where he specialized in *wenwusheng* (civil and military male) roles. He has a stage persona that is simple, honest and sincere. He has a flexible voice that can be robust or gentle to suit different roles. He is known for his performance as Liu Ying in *Crying over the Tortured "Human Pig"* and as Fu Luobu in *Monk Mulian Rescues His Mother*.



吳曉軍 Wu Xiaojun

幼年勤學苦練，工旦行，基本功扎實，表演細膩生動。曾演劇目包括《陳靖姑》中飾陳靖姑、《哭人彘》中飾戚妃、《目連救母》中飾劉世真、《良女試雷有聲》中飾良女。

Wu Xiaojun started her strenuous training in *dan* (female) roles at a very young age, and has therefore a solid grasp of the performing skills. She is therefore recognized for her sensitive and vivid interpretation of roles. Her repertoire includes the title role of *Chen Jinggu*, Royal Concubine Chi in *Crying over the Tortured "Human Pig"*, Liu Shizhen (the mother) in *Monk Mulian Rescues His Mother* and Liangnü in *Lei Yousheng's Purity of Heart Tested*.



林婷婷 Lin Tingting

十四歲開始學習打城戲技藝，科班出身，工武旦、青衣。代表作包括《三探無底洞》中飾白鼠精、《目連救母》中飾觀音。

Lin Tingting began her training in Dacheng Opera at the age of fourteen by joining an opera troupe where she specialized in *wudan* (military female) and *qingyi* (virtuous lady) roles. Her repertoire includes as The White Rat Demon in *The Monkey King's Three Visits to the Bottomless Hole*, and as the Goddess of Mercy in *Monk Mulian Rescues His Mother*.



鄭清來 Zheng Qinglai

十六歲開始參與打城戲演出，科班出身，工丑行。代表作包括《哭人彘》中飾奸監、《目連救母》中飾雷有聲。

Zheng Qinglai first appeared in a Dacheng Opera production when he was sixteen. He was trained in *chou* (comic) roles an opera troupe. His repertoire includes as the Evil Eunuch in *Crying over the Tortured "Human Pig"* and Lei Yousheng in *Monk Mulian Rescues His Mother*.



夏克敬 Xia Kejing

十三歲參加打城戲學藝，科班出身，工花臉、老生。代表作包括《陳靖姑》中飾長坑鬼、《哭人彘》中飾周昌、《目連救母》中飾速報司。

Xia Kejing began his training in Dacheng Opera at the age of thirteen by joining an opera troupe where he specialized in *hualian* (painted face) and *laosheng* (old man) roles. His repertoire includes as the Ghost in the Trench in *Chen Jinggu*, Zhou Chang in *Crying over the Tortured "Human Pig"* and the Nether World Judge in *Monk Mulian Rescues His Mother*.

福建泉州市吳天乙打城戲傳承中心赴港演出人員

Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian – Production Team

劇本整理：吳天乙
導演：吳天乙
表演指導：吳天乙、黃鶯鶯
音樂整理：徐瑞廉、黃光煌

演奏員

司鼓：徐瑞廉、吳輝煌
擊樂：鄭建新、吳鍵鋒
吳文杉
嗩吶：吳自強
二胡：蔡美娜
揚琴：蔡云茹
中胡：蘇軍勇
二弦：李勝奕
洞簫：陳代宮
三弦：王勝加
琵琶：李聖澤

舞美人員

燈光：柳振芳
道具：陳麗華
化妝：陳德華
字幕：鄭淑萍
服裝：賴雪民、董瑞婷
劇務：吳萍、洪明社

演員（排名按筆劃序）：

吳秀錦、吳曉軍、林小昌、林炮
林婷婷、林慶龍、洪明理、夏克敬
徐秀霞、張春桔、郭清額、陳桂霞
曾華杞、曾華都、楊秋霞、蔡玉峰
蔡彬彬、蔡清廉、蔡連升、鄭庭騰
鄭清來、謝需霞

字幕翻譯：冼麗芳
統籌：緯訊製作有限公司

Script Arrangement: **Wu Tianyi**
Director: **Wu Tianyi**
Performance Instructor: **Wu Tianyi, Huang Yingying**
Music Arrangement: **Xu Ruilian, Huang Guanghuang**

Musicians

Drum: **Xu Ruilian, Wu Huihuang**
Percussion: **Zheng Jianxin, Wu Jianfeng, Wu Wenshan**
Suona: **Wu Ziqiang**
Erhu: **Cai Meina**
Yangqin: **Cai Yunru**
Zhonghu: **Su Junyong**
Erxian: **Li Shengyi**
Dongxiao: **Chen Daigong**
Sanxian: **Wang Shengjia**
Pipa: **Li Shengze**

Stage Art Team

Lighting: **Liu Zhenfang**
Props: **Chen Lihua**
Makeup: **Chen Dehua**
Surtitles: **Zheng Shuping**
Costume: **Lai Xuemin, Dong Ruiting**
Production Management: **Wu Ping, Hong Mingshe**

Performers (in Stroke Order):

Wu Xiujin, Wu Xiaojun, Lin Xiaochang, Lin Pao
Lin Tingting, Lin Qinglong, Hong Mingli, Xia Kejing
Xu Xiuxia, Zhang Chunju, Guo Qing'e, Chen Guixia
Zeng Huaqi, Zeng Huadu, Yang Qiuxia, Cai Yufeng
Cai Binbin, Cai Qinglian, Cai Liansheng, Zheng Tingteng
Zheng Qinglai, Xie Xuxia

Surtitles Translation: **Jacqueline Sin**
Co-ordinator: **Wave-Motion Production Company Limited**

節目 Programme	日期 Date	時間 Time	地點 Venue
開幕節目 Opening Programme			
上海京劇院 Shanghai Peking Opera Troupe	19-21/6	7:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
目連戲系列之一： 福建泉州市吳天乙打城戲傳承中心 Mulian Opera Series 1: Quanzhou Wu Tianyi Centre for Dacheng Opera Heritage of Fujian	23-25/6	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
目連戲系列之二： 湖南省祁劇保護傳承中心 Mulian Opera Series 2: Centre for the Preservation of Qi Opera of Hunan	27-29/6	7:30pm	香港大會堂劇院 Theatre, Hong Kong City Hall
目連戲系列之三： 安徽祁門目連戲班 Mulian Opera Series 3: Qimen Mulian Opera Troupe of Anhui	2-3/7	7:30pm	油麻地戲院劇院 Theatre, Yau Ma Tei Theatre
古腔粵劇 「嶺南餘韻」八大曲之《辨才釋妖》 Cantonese Opera recapturing ancient vocal style <i>Reverberating Notes from South China</i> Highlights of the Eight Classic Pieces <i>Monk Biancai Releases the Demon</i>	5/7	7:30pm	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
	6-7/7	7:30pm	高山劇場劇院 Theatre, Ko Shan Theatre
北京京劇院 Peking Opera Theatre of Beijing	17-18/7	7:30pm	高山劇場新翼演藝廳 Auditorium, Ko Shan Theatre New Wing
新編粵劇《武皇陛下》 A New Cantonese Opera <i>Her Majesty Wu Zetian</i>	21-23/7	7:30pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
京崑劇場與山東省京劇院 Jingkun Theatre and Shandong Peking Opera Theatre	29-30/7	7:30pm	高山劇場新翼演藝廳 Auditorium, Ko Shan Theatre New Wing
江蘇省蘇州崑劇院及蘇劇團 Suzhou Kunqu Opera Theatre of Jiangsu and Su Opera Troupe	1-2/8 2/8	7:30pm 2:30pm	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre

查詢 Enquiries : 2268 7325 (節目 Programme) | 3761 6661 (票務 Ticketing)

購票 Booking : 2111 5999 (信用卡 Credit Card) | www.urbtix.hk (網上 Internet)

流動購票應用程式 Mobile Ticketing App :



www.cof.gov.hk