

新編粵劇

# 奪王記

4-5.8.2017

高山劇場劇院  
Theatre, Ko Shan Theatre

6.8.2017

元朗劇院演藝廳  
Auditorium, Yuen Long Theatre

A New Cantonese Opera  
*Battle of the Throne*

中國戲曲節自2010年起舉辦，今年踏入第八屆。本屆戲曲節共上演九台節目，二十九場舞台演出，涵蓋十個不同劇種，當中包括熱鬧喜慶的京劇、粵劇，賦上新意的崑劇、越劇，剛柔並重的婺劇，風格鮮明的川劇，以及古意盎然的陝西地方戲曲。

Since its inception in 2010, the Chinese Opera Festival is now entering its eighth edition. This year the Festival will showcase nine programmes with 29 stage performances covering 10 Chinese operatic genres. Among them are Peking and Cantonese Operas brimming with vibrancy and festivity, Kunqu and Yue Operas enriched with new ideas and essences, Wu Opera characterized by both vigour and gentleness, Sichuan Opera known for its distinctive style, and Shaanxi regional operas distinguished for their ancient and classical aura.

## 導演的話 Director's Note

### 耿天元 Geng Tianyuan

早先，曾允諾杜太執導《奪王記》，誰知春末查出病症，即回上海就醫至今。雖於病榻分析了劇本，有了創作構思，但七、八月正處治療中無法赴港執導，甚感汗顏。

杜太聰慧，與詠心小姐赴滬，當面傾談。將我對該劇舞台呈現、角色行為、光景配合等方面之設想，一一記錄，以備回港由詠心小姐執行排練。詠心與編劇耀威早有切磋，對該劇亦有諸多思緒，加之幾位主演均屬重磅級角色，上下齊心，相信此劇演出必獲成功。

說起光宗朱常洛也甚感可悲，歷盡艱辛終登大寶，未及一月便一命嗚呼，史稱「一月天子」。明後期三大疑案中的兩案，發生在此位身上。編劇耀威可謂捕風捉影之能手，將古今中外，宮闈爭鬥，血腥殺戮的案件、故事，梳理刪選，編寫了一出既有史可依，又跳出窠臼、既熟悉又陌生、雖不見血卻也沾腥的歷史宮闈劇以醒觀者耳目。

說起「捕風捉影」一詞出自兩千年前的漢書，有終不可得、證據不足之意。而當今世界風可捕、影可捉，早已皆非虛話。擅長於風影中捕捉線索並巧妙地加以演繹者，方可稱為聰明的編劇。

I made a promise with Mrs. To, that I would direct *Battle of the Throne*. Unexpectedly, I was diagnosed of an illness in late spring, and had been receiving treatment in Shanghai since then. During my recovery, I took the time to analyse the script and got my muse into gear. Yet, I was unable to return to Hong Kong and direct the production since I am still in the treatment during July and August. I find it quite a shame.

Mrs. To is ingenious. She and Christie went all the way to Shanghai and talked with me in person, recording each and every idea I had regarding the stage presentation, the behaviours of the characters, lighting and so on, so that Christie can rehearse with these notes in Hong Kong. Christie and the playwright Keith worked together before, and have quite many ideas about the play. Added with the heavyweight cast and the concerted efforts of the entire crew, I believe the production will see much success.

Speaking of Emperor Guangzhong, he was quite a poor person. He went through a lot of hardships before ascending to the throne. Yet, within less than a month, he died. He is historically known as the “month-old emperor”. Two of the three major suspicious cases in late Ming dynasty took place during his reign. The playwright Keith is particularly skilled with “Catching winds and shadows”. After studying cases and stories of power struggles in imperial courts and bloodshed killings across history and territories, he is able to rationalise and select from the intertwining aspects. And then come up with an epic story that does not only adhere to history, but also jumps out of conventions. His story is both familiar yet unfamiliar. Although there is no blood seen in this historic story of palatial battle of power, the horror still struck a chord of the audience’s heart, bringing them a novel theatrical experience.

“Catching winds and shadows” is an idiom from *The History of the Former Han Dynasty* written two thousand years ago, meaning “to do things which are unachievable” or “to act without grounds”. In the present world, both winds and shadows can already be captured. There is nothing vague about them. Only a wise playwright can capture clues in winds and shadows and interpret them cleverly.

## 編劇的話 Librettist's Note

黎耀威 Keith Lai

我要寫一套什麼樣的粵劇去參演中國戲曲節？這是我執筆前反復思考的問題。

我打破「六柱制」的規限，選取一個人物較多的宮廷故事；在「鴛鴦蝴蝶派」之外構思一個爾虞我詐、勾心鬥角的奪王之爭；我嘗試在「黑白分明」之外，刻畫人性的多變去呼應社會；繼續沿用「轉景連場、不落幕」的編排；音樂唱段上，傳統梆簧、廣東小曲當然不可或缺，在「焚宮」一場，我嘗試將傳統排子與舞台扣得更緊；我探索二簧演變方向的過程；我保留這個戲沿用傳統戲曲服裝；我糅合傳統粵劇與當代劇場的表演技巧；這次由幾位前輩帶領後輩演出，傳承意義更深；這次很高興邀請耿天元老師為我們編導整個戲的演繹與風格；燈光設計調控氣氛，場景佈置簡約為主。

我為的是展現香港當代的粵劇。

再次感謝中國戲曲節、耿天元老師，以及參演的所有前輩、同儕與後學、台前幕後所有部門的工作人員，所有入場支持香港粵劇的觀眾，讓我們感受傳統粵劇魅力之餘，一起探索粵劇發展的無限可能性。

Which type of Cantonese Opera play should I write for the Chinese Opera Festival? This was the question that I kept pondering before penning down the new script.

I broke the rules of the “six-pillar system” and chose a palace story. I tried to depict a battle for the throne—a narrative of deception and conflicts—instead of a story of sentimental romance. I tried to respond to our society with a variety of human nature without following the dichotomy of “black and white”. I kept the prevalent arrangement of no curtain-closing when the set is switched between scenes. In the singing segments, traditional *banghuang* and Guangdong *xiaoqu* are essential. In the scene of *Burning the Palace*, I attempted to create a stronger link between traditional *paizi* and the stage. I explored the evolution direction of *erhuang*. I preserved the use of traditional costumes in this play. I fused the performance techniques of traditional Cantonese Opera and the contemporary theatre. Featuring leading forerunners and young actors, the cast demonstrates a strong significance in passing down the torch. I am privileged to have invited Master Geng Tianyuan to offer guidance and directions on the overall interpretation and performance style. Lighting design is used to build up the ambience and atmosphere. The stage and props are primarily simplistic.

I want to show what exactly is contemporary Cantonese Opera in Hong Kong.

Let me express my gratitude to the Chinese Opera Festival, Master Geng Tianyuan, our fine cast of predecessors, peers, and young actors, as well as our backstage crew and everyone working on this production. Our thanks also go to the Cantonese Opera-goers of Hong Kong, who demonstrate their support by joining us at the theatre. Let us experience the charm of traditional Cantonese Opera and explore the unbounded possibilities in the development of the art form.

節目長約3小時30分鐘，包括中場休息15分鐘。

The running time of the performance is approximately 3 hours and 30 minutes including an intermission of 15 minutes.

## 新編粵劇《奪王記》

### A New Cantonese Opera *Battle of the Throne*

故事描寫明神宗萬曆期間，神宗對於立儲之事猶疑未決，長子常洛不得父愛，反之西宮鄭貴妃有子常洵，深得神宗喜愛。朝中元老劉廷元一派朝臣力捧祖制，立長不立幼，神宗礙於眾臣壓力，未敢妄動。太監龐保奉命西宮，得知常洛回朝，定必危及常洵儲君之位，幾番設計挑起二人爭端，先派宮女秋月周旋二人之中，再火燒慈慶宮，圖奪常洛之命。兩兄弟便捲入奪嫡之中，神宗為人君父，既有群臣壓力，亦有個人愛惡，到底如何抉擇？

This palace play is set in the Wanli period when the Ming Emperor Shenzong is ruling the country. The Emperor is in two minds whether to make his elder or younger son the heir to the throne. Changluo, the elder son, fails to win his father's favour. Changxun, the younger son born to Consort Zheng of the West Palace, is the Emperor adores. Veteran courtier Liu Tingyuan and his clique contend that the elder son should be enthroned in accordance with the ancestral rules. The Emperor feels the pressure and dares not do otherwise. Meanwhile, eunuch Pang Bao of the West Palace keeps his guard up as Changluo's imminent return to the imperial court would certainly blight Changxun's prospects as the successor. In his quest to get rid of Changluo, the eunuch sows discord by planting palace maid Qiuyue in between the siblings, before setting fire to Changluo's abode, the Palace of Benevolent Bliss. The two siblings, as fate would have it, become embroiled in a heated struggle for the throne. As the ruling monarch, Shenzong has his personal love and hatred while facing immense pressure at the court. Who would he choose at the end?

#### 主演

#### Cast

|         |                |                  |
|---------|----------------|------------------|
| 李 龍：明神宗 | Lee Lung:      | Emperor Shenzong |
| 南 鳳：鄭貴妃 | Nam Fung:      | Consort Zheng    |
| 阮兆輝：劉廷元 | Yuen Siu-fai:  | Liu Tingyuan     |
| 廖國森：龐 保 | Liu Kwok-sum:  | Pang Bao         |
| 藍天佑：常 洵 | Lam Tin-yau:   | Changxun         |
| 鄭雅琪：秋 月 | Cheng Nga-kei: | Qiuyue           |
| 黎耀威：常 洛 | Keith Lai:     | Changluo         |
| 符樹旺：張五兒 | Fu Shuwang:    | Zhang Wu'er      |

### 第一場 皇 壽

明神宗壽誕之期，鄭妃在西宮設下家宴，幼子常洵獻上寶弓作賀禮，深得神宗喜悅。大殿下常洛巡視邊防三載回京，適逢盛宴。禮部派遣秋月歌舞助興，兄弟對秋月皆有愛意。鄭妃與太監龐保對常洛回朝深感不安。

### 第二場 焚 宮

瘋子張五兒火燒大殿下所住的慈慶宮，常洵救兄心切，闖進火海。劉廷元捉拿張五兒，秋月也救得常洛離開，兄弟二人受傷，送回宮中休養。

### 第三場 問 病

鄭妃問病常洵，假說火燒慈慶宮，乃是常洛為奪儲君的苦肉計，常洵猶豫之際，常洛捧湯問候，鄭妃命人試出藥湯有毒，常洵深信常洛有心與他奪王。

### 第四場 立 儲

神宗為立儲之事憂心不已，劉廷元犯顏直諫，指祖制「立長不立幼」，神宗受其所動，欲立常洛為儲之際，常洵與龐保到來，力數常洛不是，最終神宗冊立幼子常洵為儲，貶謫常洛與廷元，無旨不得進宮。鄭妃得知儲君已立，借詩詞煽動常洵為保帝位斬草除根。

### 第五場 春 獵

神宗春獵之際，巧遇常洛與廷元，常洛向父王鳴冤。神宗亦覺懷疑，假意說常洛病死，一試西宮反應。

### 第六場 罪 妃

秋月向常洵問及常洛病死一事，常洵大為緊張，露出端倪。鄭妃到來，母子對談間被神宗得知刺殺常洛始末，神宗怒斥鄭妃陷常洵於歧途，最終改立儲君。

### 第七場 登 基

常洛登基之日，與常洵見面，兄弟談及奪王一事，百感交集……

### Scene One *The Royal Birthday*

Consort Zheng is hosting a birthday banquet at the West Palace for Emperor Shenzong, who is delighted to receive a precious bow presented by Changxun, the son of Zheng. The eldest prince Changluo returns to the capital city after monitoring border affairs for three years as the banquet goes on. The Ministry of Rites has arranged Qiuyue to dance for the occasion. The brothers both fall in love with Qiuyue. Consort Zheng and her eunuch Pang Bao are anxious of the return of Changluo.

### Scene Two *Burning the Palace*

Zhang Wu'er, a mad man, burns down Ciqing Palace, where the eldest prince resides. Changxun rushes into the fire to save his brother. Liu Tingyuan captures Zhang Wu'er; Qiuyue rescues Changluo. Both brothers are injured and sent to rest at the palace.

### Scene Three *Visiting the Patient*

Consort Zheng visits her son Changxun and lies about the fire at Ciqing Palace, saying it was a plot made by Changluo, who has his eyes on the throne. As Changxun doubts about the story, Changluo comes to visit with some nourishing soup. Consort Zheng has the soup tested for poison, and the affirmative results convince Changxun about Changluo's intention to snatch the throne from his hands.

### Scene Four *Naming the Crown Prince*

Emperor Shenzong cannot make up his mind on the crown prince. Liu Tingyuan speaks candidly to the Emperor, quoting the ancestral practice of naming the eldest instead of the younger princes to inherit the throne. Emperor Shenzong accepts the advice. When the Emperor is about to name Changluo the crown prince, Changxun and Pang Bao arrive and speak ill of Changluo. In the end, Shenzong names his youngest son Changxun to be his successor. He also demotes Changluo and Tingyuan, demanding that neither of them should come to the palace without his consent. Knowing that her son is now the crown prince, Consort Zheng recites poems to provoke Changxun to eliminate Changluo to ensure the security of the throne.

- 中場休息十五分鐘 Intermission of 15 minutes -

### Scene Five *The Spring Hunt*

During his spring hunt, Shenzong meets Changluo and Tingyuan. Changluo tells his father, the emperor, about how he has been framed. Shenzong is suspicious and makes up a story that Changluo has died from sickness. He wants to see how the West Palace reacts.

### Scene Six *The Sinful Consort*

Qiuyue asks Changxun about the death of Changluo. Changxun is anxious and looks suspicious. Consort Zheng arrives and discusses with his son. Shenzong hears the conversation and learns about the assassination plot. He blames Consort Zheng furiously for leading Changxun onto the evil path. He finally names Changluo the crown prince.

### Scene Seven *The Enthronement*

Changluo is ascending the throne. He meets Changxun again. The brothers recall the battle of the throne. Mixed feelings are invoked……

## 製作人員 Production Team

製作：龍飛制作有限公司  
統籌：杜韋秀明  
導演：耿天元  
劇本顧問：阮兆輝  
編劇：黎耀威  
助理導演/燈光設計：杜詠心  
音樂設計：黃寶萱  
擊樂領導：陳小龍  
音樂領導：劉國瑛  
舞台監督：鄭瑞華  
武術指導：韓燕明  
佈景燈光：廣興舞台佈景製有限公司  
服裝道具：金儀戲劇服裝有限公司  
舞蹈編排：陳靜嫻  
造型攝影：王梓靜  
場刊資料及字幕翻譯：語文翻譯服務

Production: Super Talent International Limited  
Coordinator: Marilyn To  
Director: Geng Tianyuan  
Script Advisor: Yuen Siu-fai  
Playwright: Keith Lai  
Assistant Director/Lighting Design: Christie Wing-sum To  
Music Design: Janet Wong  
Percussion Leader: Chan Siu-lung  
Music Leader: Martin Lau  
Stage Manager: Martin Cheng  
Martial Arts Instructor: Hon Yin-ming  
Set and Lighting: Kwong Hing Stage Scene Production Company  
Costume and Props: Kam Yi Costumes Company  
Choreography: Chan Ching-yiu  
Image Photo: Martin Wong  
House Programme Information and Surttitle Translation:  
Multilingual Translation Services

## 演出前座談會 Pre-performance Talk

1.8.2017 (星期二 Tue) 7:30pm

香港文化中心行政大樓 4 樓 2 號會議室  
AC2, Level 4, Administration Building, Hong Kong Cultural Centre

講者 Speakers

李龍、藍天佑、黎耀威

Lee Lung, Lam Tin-yau, Keith Lai

## 演出後座談會 Post-performance Talk

7.8.2017 (星期一 Mon) 7:30pm

香港文化中心行政大樓 4 樓 2 號會議室  
AC2, Level 4, Administration Building, Hong Kong Cultural Centre

講者 Speakers

南鳳、鄭雅琪、杜詠心

Nam Fung, Cheng Nga-kei, Christie Wing-sum To

粵語主講 In Cantonese

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.



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