

34th



香港藝術節
Hong Kong
Arts Festival
9.2-12.3.2006



虛龍假鳳
爭掛帥

The Artistry of
Gender Switching
in Cantonese Opera



九巴服務 日日進步

虛龍假鳳爭掛帥

The Artistry of Gender Switching in Cantonese Opera



封面圖片蓋鳴暉 Cover photograph
Koi Ming-fai © 謝明莊
其他圖片 Other photographs
© 陳秀程

演員及製作人員 Credits	7
14.2.2006 龍鳳爭掛帥 A Warring Couple	9
演員名單 Cast	
分場大綱 Synopsis	
15.2.2006 俏潘安 The Dainty Gallant	17
演員名單 Cast	
分場大綱 Synopsis	
特稿： 女文武生與香港粵劇 Feature: Cantonese Opera with Hong Kong Characteristics	30
劇團介紹 Company Profile	35
生平介紹 Biographies	36

14-15.2.2006

香港大會堂音樂廳
Concert Hall
Hong Kong City Hall

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS. Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

演員
Cast

主演 Leading Performers

蓋鳴暉 Koi Ming-fai

吳美英 Ng Mei-ying

合演 Performers

陳鴻進 Chan Hung-chun

呂洪廣 Lui Hung-kwong

陳嘉鳴 Chan Ka-ming

阮兆輝 Yuen Siu-fai

音樂領導
Music
Leaders

音樂領導 Music Leader

劉建榮 Lau Kin-wing

擊樂領導 Percussion Leader

高潤權 Ko Yun-kuen



蓋鳴暉與吳美英
Koi Ming-fai and Ng Mei-ying

加料節目 Festival Plus

19.2.2006 (日Sun)

11:30am – 1:00pm 及and 2:30 – 5:00pm

女生男旦戲曲研討會：文化研究與表演藝術對話

The Artistry of Gender Switching in Chinese Opera — A Symposium

尖沙咀星光行商務印書館 The Commercial Press Bookshop, Star House, Tsim Sha Tsui

詳情請參閱藝術節加料節目指南 For details, please refer to Festival Plus

2006年2月14日 (星期二)

Tuesday, 14 February 2006

演出長約3小時30分鐘，包括一節15分鐘中場休息

Running time: approximately 3 hours and 30 minutes, with a 15 minute interval



龍鳳爭掛帥

A Warring Couple



演員
Cast

上官雲龍 蓋鳴暉	Koi Ming-fai Sheungkwun Wan-lung
司徒文鳳 吳美英	Ng Mei-ying Szeto Man-fung
漢顯帝 阮兆輝	Yuen Siu-fai Emperor Hin of the Han Dynasty
上官夢 陳鴻進	Chan Hung-chun Sheungkwun Mong
司徒美 陳嘉鳴	Chan Ka-ming Szeto Mei
上官維國 呂洪廣	Lui Hung-kwong Sheungkwun Wai-kwok



分場 SYNOPSIS

第一場 得勝

漢顯帝時，烽煙四起，顯帝雖勤修國政，惟戰事未平，與朝中大臣皆感憂慮。

兵部尚書之子上官雲龍把南蠻殺退，創下輝煌戰績，顯帝大悅，封雲龍為平南侯，在金鑾殿上賜坐金交椅。並賞賜雲龍上方寶劍，讓他衣錦還鄉，逢官下馬，逢民下拜，如有不從者，便可先斬後奏，雲龍深感帝恩，回鄉探母。

另一方面，吏部尚書之女司徒文鳳亦平定西遼。顯帝讚嘆女中豪傑，封文鳳平西侯，賜坐金交椅。文鳳三載離家，思念慈母，乞求還鄉。顯帝賜文鳳免死金牌，一路上逢官下馬，逢民下拜，光榮無限。

第二場 路遇

兩人分別上路，儀仗隊排列兩旁，一片鼓樂喧天，雲龍、文鳳各騎駿馬，滿面春風，在街前相遇，各擋去路。隨從上官夢及司徒美上前查探，兩人狐假虎威，各不相讓，鬧至面紅耳赤，惟請出雙方侯爺。

雲龍與文鳳聞得對方不下馬參拜，大為震怒，上前一看究竟。雲龍英風凜凜，俊比潘安，文鳳雖怒發雌威，卻更添嬌媚，兩人一見傾心，但礙於面子，將愛意藏於心底。

雙方官階一樣，各不下氣低頭，最後決定同返金鑾面聖，一場男女之戰正式開始。

Scene One Victory in Battle

During the Han dynasty, border warfare flares on all fronts in the reign of Emperor Hin. The Emperor rules the land well, but he and his officials are anxious about the trouble on the border front.

Sheungkwun Wan-lung, son of the Military Minister, has just quelled rampaging tribes in the South and returns in triumph. A pleased Emperor bestows the title of Marquis Pacifier of the South on Wan-lung and names him Military High Commander.

Wan-lung also receives the Imperial Sword, which entitles him to respect and obeisance from all. Officials must dismount in his presence and the general populace must bow low to him. If they do not, he is entitled to strike out with his Imperial Sword. Wan-lung then departs to visit his mother in his home town.

Szeto Man-fung, daughter of the Civil Minister, has defeated the Liao in the West and also returns in glory. The Emperor lauds her as a jewel among women. He bestows on her the title of Marchioness Pacifier of the West and names her Military High Commander.

Man-fung has not seen her mother for a long time, so she asks for leave to visit her. The Emperor honours her with an Exempt-from-Death Gold Medallion, which calls for officials to dismount in her presence and the people to bow low.

Scene Two A Street Confrontation

Flanked by guards of honour and to the sound of drumbeats, Wan-lung and Man-fung separately ride out. They meet along the road, but neither is willing to give way to the other.

Their family retainers, Sheungkwun Mong and Szeto Mei, ride forward to find out what has happened. The two confront each other so ferociously that their masters are called in to mediate.

Both Wan-lung and Man-fung are angry that the other refuses to dismount. Handsome and

第三場 金殿對質

兩人怒氣沖沖，鬧至金鑾，又退還皇上所賜的上方寶劍及免死金牌。顯帝好言安撫，着兩人分別回鄉。

兩人不聽勸諭，爭相告狀，更要齊辭官，求皇上將對方治罪。雙方父親各自支持兒女，集體辭官不幹。

顯帝恐朝中失去良臣，難為左右，遂生一計，封文鳳為御妹，封雲龍為一字並肩王，賜金殿成婚，暗中將兩人撮合，命兩人父親保守秘密。

第四場 洞房

洞房之夕，兩人互相稱許，但覺聲音相熟，暗裏焦慮，雲龍揭開頭巾一看，赫然發現是對頭人，頓時反面無情，更互相指謫。

兩人如水火不容，請顯帝到來主持離婚，顯帝不允，更以兩人父親性命要脅，兩人勉強就範。惟是喧鬧未停。最後弄至疲倦不堪，各自就寢。

五更鼓響，亞夢亞美匆匆到來，說道北狄侵犯邊境，着兩人立刻前去選帥。

— 中場休息 —

第五場 登壇掛帥

較場之上，比武選帥，太監高呼多時，無人應選。顯帝徬徨之際，雲龍與文鳳同時披甲到來，兩人自跨英勇，爭相掛帥，願為國殺敵。顯帝一時難於決定誰為主帥，惟有比武定輸贏。兩人武藝不相伯仲，難分勝負。最後，顯帝詔抽籤決定，文鳳抽得正簽為主帥，登壇點將，威風凜凜。

masculine Wan-lung, and strong but feminine Man-fung are secretly much taken with each other at first sight.

However both sides refuse to give way and are so adamant that the matter must be taken to the court for a decision by the Emperor. The battle of the sexes has begun.

Scene Three Imperial Honours

Both sides present their case to the Emperor and angrily return their Sword and Gold Medallion to him. The Emperor tries to mediate and urges each to continue peacefully on their way to their home visits.

The anger and the pleas intensify. The fathers of Wan-lung and Man-fung speak out to support their own children. All vow to resign their official positions.

The Emperor has no wish to lose their services, so he thinks of a way to solve the problem. He designates Man-fung as an Imperial Sister and Wan-lung as an Imperial Prince. Then acting as matchmaker the Emperor joins Sister and Prince in matrimony, while letting their fathers' into his confidence.

Scene Four The Bridal Chamber

On the wedding night, each finds the voice of the other familiar and there is a moment of anxiety. When the bridal veil is lifted, they are startled to find that their marriage partner is their dreaded foe. A cold atmosphere descends between the couple and they criticise each other.

Man-fung and Wan-lung are like oil and water in their refusal to get along. They appeal to the Emperor to dissolve their wedding vows. The Emperor refuses and threatens to put their fathers' lives at stake. The young couple are obliged to accept the marriage, but the bickering begins.

Worn out by the constant arguing, they go to bed. At dawn their family retainers, Sheungkwun Mong and Szeto Mei, rush in to report that the Di have trespassed against the border to the North. Both must immediately select troops to quell the disorder.

— Interval —

雲龍屈居副帥，心中不忿，故意遲來報到。文鳳盛怒，罰雲龍單人匹馬，偷劫敵營。龍父恐兒子遇險，與夢前去接應。

第六場 開戰

雲龍個性倔強，不畏凶險，單騎殺敵。龍父追蹤前來，可憐歲月不饒人，被敵人殺得馬倒人翻，但與夢仍奮勇力戰。

雲龍亦被殺得人疲馬倦，片甲不存。三人被困重圍，危在旦夕，雲龍雖寧死不屈，但何忍連累老父，無奈咬破指頭，寫就血書，飛箭乞救。

文鳳得接箭書，乃率領大軍解圍，終破北狄，並覺不應以私害公，故將功勞讓予雲龍。雲龍亦自愧有不是之處，向文鳳認錯。兩人冰釋前嫌，遂得團圓結局。



Scene Five Commander-in-Chief

The call goes out for troops. The eunuch calls for a long time, but no one responds. The Emperor is agitated. Wan-lung and Man-fung arrive in military gear and armed. They boast of their bravery as they vie for the right to lead the troops to fight the enemy.

The Emperor cannot decide who will be Commander-in-Chief, and determines the two Commanders must fight a duel and whichever shows superior martial arts skills will be in charge. However they are too evenly matched.

So the Emperor resolves to leave the decision to chance. Man-fung and Wan-lung draw lots for the position of the Commander-in-Chief. Man-fung wins and sets about organising her troops.

Upset at losing the draw, Wan-lung reports late for duty. Man-fung is furious and sends him to penetrate into the enemy camp alone. Wan-lung's father fears for his son's life, and so together with retainer Mong follow Wan-lung in order to help him.

Scene Six The Battleground

The heroic Wan-lung has no fear as he starts out on his solitary assignment. His father rushes after him. He is old, but even as his horse falls to the enemy onslaught, he and Mong continue to fight on bravely.

Wan-lung is battle worn and weary. The three men are surrounded by the enemy. Wan-lung is ready to die, but he does not want to take his father with him. In anguish, he bites his finger and uses the flowing blood to write a message calling for help. He sends it off on a flying arrow.

Man-fung receives the message and leads her troops forward. The enemy are defeated. Man-fung feels guilty for allowing personal differences to affect her public duty and credits the victory to Wan-lung. Wan-lung in turn acknowledges his shortcomings in the past. The ice between the two melts and all ends well.

2006年2月15日 (星期三)

Wednesday, 15 February 2006

演出長約4小時，包括一節15分鐘中場休息

Running time: approximately 4 hours, with a 15 minute interval



俏潘安

The Dainty Gallant



演員

Cast

楚雲／雲小顰	蓋鳴暉	Koi Ming-fai	Chor Wan (Wan Siu-pan)
錢瓊珠	吳美英	Ng Mei-ying	Chin King-chu
李廣	阮兆輝	Yuen Siu-fai	Lee Kwong
劉彪／雲壁人	陳鴻進	Chan Hung-chun	Lau Biu / Wan Bik-yan
雲夫人	陳嘉鳴	Chan Ka-ming	Madame Wan
錢父	呂洪廣	Lui Hung-kwong	Chin's Father
翠環	陳銘英	Chan Ming-ying	Tsui Wan

分場 SYNOPSIS

第一場 店遇

錢老伯與女兒瓊珠年前流落杭州，幸得俠士李廣救濟，又贈資經營錢家店，父女得以自力謀生。

惡霸劉彪四處訪艷，見瓊珠貌美，引起歪心。得知瓊珠與李廣素未謀面，假說可代為引見，希望騙得佳人。

俠女雲小顰不滿父母安排與李廣之婚姻，因而離家出走，改扮男裝，化名楚雲，尋師學藝，數年來浪跡江湖，行俠仗義，更得俏潘安綽號。

楚雲來到錢家店投宿，瓊珠一見俊俏兒郎，芳心暗動。

楚雲見瓊珠對自己動情，不知所措。從瓊珠口中得知未婚夫婿李廣為人，頓生仰慕之情，一時含情默默，令瓊珠誤生情意。

劉彪命家人到來邀請錢家父女，假說是李廣相邀，父女立即過府。瓊珠被騙入內，錢老伯則被打重傷，回店向楚雲求助。

李廣與兄弟二人到來探望，被錢老伯誤會歡心人面，要將三人送官。李廣苦心解釋後，匆匆前往相救瓊珠。

第二場 過府

瓊珠來到劉府，劉彪自稱是李廣，瓊珠雖識破，可惜難逃險地，劉彪欲將瓊珠污辱，瓊珠寧死不從，被收押密室。

楚雲隻身來到劉府救人，四處找尋劉彪，剛巧李廣到來，誤會下大打出手，被瓊珠及時制止。

Scene One At the Inn

Chin and his daughter King-chu were destitute and weary when they arrived at Hangchow a few years ago. Luckily, they had a benefactor, Lee Kwong, who provided them with an inn to make a living.

When the tyrant Lau Biu first sees King-chu his lust rises, and he finds out that she has never met Lee Kwong.

Some time ago Wan Siu-pan left home to protest over an arranged marriage with a stranger named Lee Kwong. Dressed as a man and renamed Chor Wan, she has been roaming the land and learning the skills to become a qualified warrior.

The disguised gallant, Chor Wan, arrives at the Chin family inn one day where 'his' dashing manner immediately captures the fancy of King-chu. Chor Wan is disconcerted when she discovers that the Chin family's benefactor is Lee Kwong and finds she is falling in love with him.

Emissaries from Lau Biu invite the Chins to come and meet Lee Kwong. It is a ruse for Lau Biu to abduct the comely King-chu.

Meanwhile Lee Kwong and his two friends visit the Chin family. Father Chin thinks they are brigands and is about to take them to the magistrate. However after much explaining, the truth comes out and Lee and his friends rush off to rescue King-chu.

Scene Two Saving King-chu from the Tyrant

Lau Biu waits impatiently until King-chu is brought before him. He claims that he is Lee Kwong, though King-chu knows this is not true. She says she would rather die than submit to violation by Lau, so she is taken away and locked up in a secret room.

Chor Wan arrives at Lau Biu's home and defeats his guards. Lee Kwong arrives as Chor Wan is searching for Lau Biu. There is a

錢老伯見女兒無恙，連忙叩謝，更將女兒許給李廣。李廣察覺到瓊珠對楚雲有意，婉拒後更為媒撮合。

楚雲連忙推辭，推說道國難當時，應放下兒女私情。瓊珠癡戀楚雲，願等候戰事平息，才談婚事。

第三場 出征

胡奴侵犯邊境，邊關總兵雲璧人奉命領兵偷襲胡營，而黃大帥則親自帶兵與敵人大戰，由於兵微將寡，險些敗陣。幸得李廣與楚雲帶同援軍及時趕到，將敵人殺得落荒而逃，兩人一同投靠大帥麾下，為國效命。

— 中場休息 —

第四場 營房

軍營中，楚雲徹夜難眠，深悔離家出走，更怕因女子改扮男裝從軍，違反軍法，連累家人。

璧人懷疑楚雲是同胞妹妹，特來試探。李廣亦散步營前，與楚雲共談心事，表白自己對瓊珠亦有愛意，若非瓊珠鍾情於楚雲，定向她求婚。

楚雲聞言平添醋意，決定回去娶瓊珠為妻，以絕李廣對瓊珠之心。璧人早留意兩人對話時之神態，告訴李廣楚雲便是小蠻。李廣不信。璧人不忿，決意揭破她本來面目。

第五場 洞房

楚雲果然與瓊珠成婚，洞房之夜，楚雲遲遲未敢進入新房，還硬拉李廣陪，拖延時間。

璧人為揭穿楚雲身份，與母親雲夫人到來新房，一時間好不熱鬧。雲夫人

misunderstanding and each thinks the other is a foe. They fight, but King-chu is freed just in time to prevent any fatalities.

They all go back to the inn and an overjoyed Father Chin offers King-chu to Lee Kwong as his wife. However he feels that King-chu prefers Chor Wan and so he refuses.

Lee Kwong offers to act as a matchmaker for them instead and Chor Wan is dismayed. Chor Wan claims that duty to the nation comes before all else and so King-chu says she is willing to wait for 'his' return.

Scene Three To Battle

Border Commander Wan Bik-yan attacks the camp of the northern tribal rebels while others also engage in battle in the field. The patriotic troops however are out numbered. Luckily, Lee Kwong and Chor Wan arrive in time to help defeat the enemy.

— Interval —

Scene Four The Military Camp

That night, Chor Wan is sleepless in the military camp as she thinks about her abrupt departure from home and her life pretending to be a man. Meanwhile Commander Wan thinks that Chor Wan may be his runaway sister. He goes to see Chor Wan with the intention of testing her.

Lee Kwong also comes to see Chor Wan and reveals his feeling. Actually, Lee is interested in King-chu and had she not shown a preference for Chor Wan, he would have asked for her hand.

Hearing this, Chor Wan realises that she is in love with Lee and becomes jealous. So she decides to marry King-chu if only to put Lee Kwong's yearning for the girl to a decisive end. Commander Wan observes the behaviour between Lee Kwong and Chor Wan and tells Lee Kwong that Chor Wan is his sister, Siu-pan. Lee Kwong doesn't believe him. Commander Wan decides to reveal his sister's true identity.

Scene Five The Bridal Chamber

Chor Wan and King-chu are wed, but Chor Wan wishing to delay things on the wedding night

幾乎肯定楚雲就是小顰，故意以話相激，楚雲侷促難安，卻又不敢相認。

不知內裡的瓊珠，還叫楚雲相助。雲夫人疼惜瓊珠為人純孝，暗恨女兒胡作妄為，將瓊珠收為乾女，希望有所補救。

鼓打四更，眾人離去，房中只剩下一對新人。為求度過難關，楚雲假獻殷勤，頻頻勸飲，瓊珠終被灌醉，楚雲連夜離去，回家重認母親。

第六場 團圓

楚雲到家，雲夫人已在守候。楚雲托詞已找得小顰，還帶來口訊，因大錯鑄成，不忍牽連全家，願獨自承擔罪過，向君王自首。

雲夫人未料到女兒仍不肯自揭身份，於是以死要脅，楚雲大為感動，終於跪叩親娘相認。

瓊珠醉醒失去了夫郎，四處尋找不見，哭成淚人，又不敢驚動慈父，欲向雲夫人求助，來到雲家門前，卻徘徊不進。

錢老伯受雲夫人相請前來，見女兒淒涼模樣，一同入府問明原委。雲夫人講出楚雲是女兒小顰，着小顰出堂賠罪，希望瓊珠見諒。

璧人與李廣帶同黃大帥到來解圍，黃大帥念在小顰為國立功，已向主上求情，赦免他欺君之罪。李廣與小顰結成夫婦，剩下瓊珠獨自神傷。

drags Lee Kwong in for company.

Meanwhile Commander Wan has brought his mother to the wedding chamber. Mme Wan is almost sure that Chor Wan is her daughter in disguise and deliberately describes her daughter as unfilial for running away. Chor Wan is upset over her mother's harsh words.

King-chu, hearing what Mme Wan has said, asks Chor Wan to help find Mme Wan's daughter.

Mme Wan is touched by King-chu's concern and berates her daughter for deceiving King-chu.

It is almost morning when Mme Wan leaves. Only the newly weds remain and still playing for time, Chor Wan plies King-chu with wine.

Chor Wan frantically thinks of a way out of her predicament and finally decides she must go home to ask for forgiveness from her mother.

Act Six All is Well

Early in the morning, Mme Wan is waiting for her daughter's return. Chor Wan arrives and says 'he' brings a message to her from her daughter. She says she has not come in person as she has an awkward situation to resolve and doesn't want her family to become involved. She will pay for her faults and surrender herself to the Emperor.

Mme Wan bewails the failure of her daughter if she does not admit her true identity and says she must not continue to deceive others and herself. Chor Wan is so moved that she kneels down and begs forgiveness.

Meanwhile King-chu wakes and looks for her husband. Weeping, she goes to seek help from Mme Wan, but doesn't really know what to do.

Father Chin finds his daughter standing outside the Wan's door and they enter together. Mme Wan asks Chor Wan to apologise and hearing of her deception, King-chu bursts into tears and laments her misfortune in love.

Commander Wan and Lee Kwong arrive. Chor Wan's deception is excused because of the merit she has won in battle for her country. Lee Kwong is now to marry Chor Wan. Poor King-chu is left unwed and bewails her ill luck.

女文武生與香港粵劇

女文武生行當的制度化是粵劇獨有的。這個行當把「小生」和「武生」兩種對比行當混合於同一個演員之中，挑戰了表演藝術的極限。

文：李小良

1949年後，英國殖民地政府治下的香港，無論在政治或文化上都和中國大陸有很大分別；在粵劇的藝術形式上，香港亦循着一條和中國大陸粵劇不盡相同的道路發展。香港的戲曲研究學者很久以前，已指出香港粵劇表演上兩個顯著的特點：「即興演出」和女扮男裝表演傳統的延續，尤其突出的是女演員反串「文武生」。

二十世紀前，粵劇和崑劇或京劇一樣，都由男演員壟斷，女性角色也由男演員反串；就如這些「國家」級戲曲在二十世紀初期的變化，粵劇也出現了全女班，由是衍生出女文武生這個行當。不久，男女混合戲班也隨着出現，劇場上的性別反串被視為多餘，因為由男性扮演男角，女性扮女角是理所當然。然而，自古希臘開始已成為一種舞台藝術的性別易服演出，不一定受制於嚴格的藝術理論。女文武生的表演傳統不僅得以香港粵劇舞台出現，更開枝散葉，代代相傳直至今天。

過去六十年，中國大陸官方並不鼓勵舞台上的性別易服，惟一例外，仍蓬勃發展的是幾近全女班的浙江越劇（紹興戲）。有趣的是，就像日本的寶塚歌舞團，今天越劇

中最受推崇的是反串的女小生而非旦角。在香港，不同的文化空間讓各藝術類型有更自由和多元的發展。香港文化中的傳奇人物任劍輝（1912-1989）在粵劇舞台和電影銀幕上反串的書生形象，半個世紀多以來，傾倒無數粵劇和電影觀眾。她的冒起和其後的驕人成就，令「女小生」這個表演傳統成為香港粵劇藝術特色的印記。

舞台上女扮男裝的魅力當然並非香港粵劇獨有。從十八世紀英國劇場中的女子易服、元代中國雜劇的女生，以至今天日本的寶塚歌舞團，性別錯位相混的形象似乎呈現出世世代代許多女性觀眾心目中完美的「男性」，這種「男性」想像顯然比真實生活中的男性更理想——舞台上的女「生」也許就是典範的「女性的男人」而非「男性的男人」吧？

始自五十年代，香港粵劇的女文武生名角——之前她們大多活躍於廣東省和香港兩地——不但可與男性同行爭一席長短，更發展出一種女性演繹文武生的特色風格。論者多認為香港粵劇中的反串小生最能傳神地表現出書生的文質彬彬，她們也提昇了「武戲文唱」的表演模式。香港藝術節挑選了蓋鳴暉的兩齣首本戲《俏潘安》及《龍鳳爭掛帥》，正是這兩種藝術特色（女小生和武戲文唱）的示範之作。

女文武生行當的制度化是粵劇獨有的。這個行當把「小生」和「武生」兩種對比行當混合於同一個演員之中，挑戰了表演藝術的極限。其他中國戲曲如京劇，這兩種角色是分開和獨立的。除了因為美學上的自然分工外，還因為要真正體現藝術，精通其中一種角色類別，演員已窮盡一生，努力學習和鍛鍊。在1993年的電影《霸王別姬》

中，英年早逝的香港流行文化偶像張國榮飾演京劇名旦菊仙，這位名角被電影中的另一人物袁四爺許為「人戲不分，雌雄同在」，而香港粵劇中「女文武生」的重大意義也可以理解為一種把男、女、文、武合為完美一體的文化美學象徵。

中譯：陳碩



Cantonese Opera with Hong Kong Characteristics

The institutionalisation of the 'young civil-cum-military male' role is unique in Cantonese opera. It blends the two contrasting role-types of the 'young civil male' and the 'young military male' in one performance, requiring great skill from the artist.

by Li Siu-leung

Since 1949, Cantonese opera in Hong Kong has been developing along a different artistic path than that in mainland China, when the then British crown colony was set further apart from its homeland politically and culturally in some significant ways. Chinese opera scholars have for some time drawn our attention to two prominent characteristics of Hong Kong Cantonese opera with regard to performance. These are the use of improvisation and the continuation of the tradition of male impersonation, specifically manifested in the prominence of actresses specialising in the leading 'young civil-cum-military male' roles.

Up to the early 20th century, Cantonese opera, just like Kunju or Beijing opera was monopolised by male players, with men playing women's roles. In the early decades of the century there also emerged the all-female Cantonese opera troupes, which also began performing the 'young civil-cum-military male' roles. Troupes with both male and female players came on to the

scene shortly after, seemingly to render the practical need for theatrical cross-dressing redundant, since men should play male and women should play female roles. Yet, cross-dressing as a theatrical art since the days of the ancient Greeks has not necessarily been restricted by rigid mimetic assumptions. Some actresses playing the 'young civil-cum-military male' roles not only created this art form and flourished but succeeded in blazing a trail for generations of promising newcomers to follow right up to the present in Hong Kong.

Over the past six decades, theatrical cross-dressing was officially discouraged on the mainland, with the exception of the peculiar case of the almost all-female Zhejiang Yueju Opera which, similar to the Japanese Takarazuka Revue, is celebrated more for its actresses playing men rather than those women who play their own gender. During the same period of time in Hong Kong, the different cultural space has allowed for some free-play and multivalent developments in the art fields at large. With the emergence and accomplishment of the Hong Kong cultural legend Yam Kim-fai

(1912-1989) (whose male impersonation of the traditional young gentry-scholars on the Cantonese opera stage and silver screen has for more than half a century fascinated thousands of theatre fans) the performance tradition of women playing men has inscribed itself in the Hong Kong branch of this regional opera creating a local 'artistic signature'.

The charm of 'the girl beneath the boy's attire' on stage is of course not exclusive to Hong Kong Cantonese opera. From the female cross-dressers in 18th century English theatre through the long tradition of the Chinese female *sheng*, since the days of Kublai Khan to modern Takarazuka's *otokoyaku*, this gender-blending figure seems to represent, among other things, for many female audiences throughout the ages an ideal imaginary of 'man'. A larger than reality concept of the male sex that is apparently more desirable than the men in real life — a woman's man instead of a man's man, maybe?

The shining actresses of the 'young civil-cum-military male' roles in Hong Kong Cantonese opera since the 1950s — most of whom had been actively touring between Guangdong and Hong Kong — have not only rivalled their male counterparts but also developed a certain defining style of the 'female' performance of these roles. Critics have generally observed that the cross-dressed actresses in Hong Kong Cantonese opera have especially excelled in portraying the fragile gentry-scholar roles. These actresses have also further advanced the mode of performance that we call 'performing the military plays in the civil style'. The Hong Kong Arts Festival's

presentation of the much beloved actress Koi Ming-fai's two major plays from her repertoire, *The Dainty Gallant* and *A Warring Couple*, will fully demonstrate these two characteristics.

The institutionalisation of this role-type is unique in Cantonese opera. It blends the two contrasting role-types of the 'young civil male' and the 'young military male' in one performance, requiring great skill from the artist in rising to the conceptual challenge of portraying both these aspects in the one role. In the other Chinese operas, for instance Beijing opera, these two role-types are separate and independent. Apart from the natural aesthetic division of labour, in the actual practice of the art, mastering either one role-type already requires great talent and a lifetime's vigorous training.

In the 1993 film *Farewell My Concubine*, the character of the Beijing opera female impersonator, arrestingly played by the late Hong Kong popular culture icon Leslie Cheung, is lauded by a connoisseur for his stage presence in the figure of a young female who "manifests no boundary dividing human reality and theatrical illusion, and embodies the coexistence of the female and the male". In this respect, the cultural significance of the 'female young civil-cum-military male' role in Hong Kong Cantonese opera can be understood as an aesthetic symbol epitomising the concept of the androgynous whole, synthesising the binary pairs of 'female and male' and 'the civil and the military' into oneness.

鳴芝聲劇團

Ming Chee Sing Chinese Opera Troupe

鳴芝聲劇團於1990年成立，曾為多個慈善機構如公益金、保良局及東華三院等籌款活動義演，並經常於港九新界多個表演場地作公開演出。劇團於1991年赴美國拉斯維加斯及三藩市作海外演出。1993年曾獲新加坡「獅城地方戲曲展」及香港「紅樓夢文化藝術展」邀請演出，深受歡迎。

Ming Chee Sing Chinese Opera Troupe was formed in 1990 and has performed extensively at various venues all over Hong Kong, as well as giving fund-raising performances for charitable organisations such as the Community Chest, the Po Leung Kuk and the Tung Wah Group of Hospitals.

In 1991 the company went on a successful tour to Las Vegas and San Francisco. In 1993 the Troupe was invited to perform in a festival of regional operas in Singapore, and a series of art and culture shows on the theme of *The Dream of the Red Chamber* in Hong Kong, winning high critical acclaim on both occasions.



Koi Ming-fai

蓋鳴暉

演員 Actress

上官雲龍 (龍鳳爭掛帥)

Sheungkwun Wan-lung (*A Warring Couple*)

楚雲 / 雲小顰 (俏潘安)

Chor Wan/Wan Siu-pan (*The Dainty Gallant*)

蓋鳴暉初攻讀於香港八和會館粵劇學院，專攻文武生行當。曾追隨王粵生、劉兆榮兩位音樂老師研習曲藝。1990年復拜粵劇著名音樂家朱慶祥先生為師，鑽研唱工。

1990年鳴芝聲劇團正式成立，更獲得各前輩鼎力支持，加盟演出。蓋鳴暉是目前香港最受歡迎粵劇文武生之一。

1993年林家聲先生正式收為誼女，言傳身教，繼承聲派演唱神韻及精湛舞台藝術。復長期夥拍資深名花旦吳美英、戲迷咸稱有相得益彰之妙。

1995年、1997年、1998年度獲選「香港十大愛心之星」。

2001年獲東華三院頒發「東華永恆愛心之星」。

2001年榮獲「香港十大傑出青年」。

Koi Ming-fai was trained in *wen wu sheng* (military and civil male) roles at the Cantonese Opera School of the Chinese Artists' Association of Hong Kong (Pak Wo), and coached by Wong Yuet-sang and Lau Siu-wing in singing. In 1990, she became a student of Chu Hing-cheung, a famous musician in Cantonese opera, to polish her singing techniques.

When the Ming Chee Sing Chinese Opera was founded in 1990, Koi joined the company. Koi has become one of the most popular *wen wu sheng* performers in Cantonese opera in Hong Kong.

In 1993 the famous Cantonese opera star, Lam Ka-sing took Koi under his wing and taught her the finer points of singing as well as all aspects of his performing art. Koi's long-term partnership with Ng Mei-ying, another seasoned artist performing *huadan* (female lead) roles, has won them recognition as 'the perfect pair'.

In 1995, 1997 and 1998 Koi was given the title of 'Caring Star' and in 2001 the honour of 'Superstar of Caring' by the Tung Wah Group of Hospitals. In the same year she was also named one of the Ten Most Outstanding Young Persons of Hong Kong.



Ng Mei-ying

吳美英

演員 Actress

司徒文鳳 (龍鳳爭掛帥) 、
Szeto Man-fung (*A Warring Couple*)

錢瓊珠 (俏潘安)
Chin King-chu (*The Dainty Gallant*)

吳美英是香港著名粵劇花旦，從小醉心粵劇，幼年學習古典舞蹈，後隨許君漢老師及廖森老師等學習唱功、身段及北派武術。

吳美英唱腔甜潤嘹亮，繞樑三日，而做手及身段尤其優美。她天生麗質，扮相嬌俏，可稱『古典美人』。曾赴中國、美加、星馬、澳洲等各地演出，演藝精湛，深受戲迷及行內人士一致讚許。

吳美英於1994年加入鳴芝聲劇團與蓋鳴暉合作，深獲戲迷一致好評。

Ng Mei-ying trained as a classical dancer before studying Cantonese opera, under masters Hui Kuan-hon and Mew Sum. Her refined portrayal of many *huadan* (female lead) roles and voice clarity has earned her the reputation of 'Ancient Beauty'.

She has performed in many productions and toured extensively in China, Australia, Canada, the US and Asia. Ng joined the Ming Chee Sing Chinese Opera Troupe in 1994, and has since won the hearts of opera fans and critics in her seamless partnership with Koi Ming-fai.





陳鴻進 Chan Hung-chun

上官夢(龍鳳爭掛帥)、劉彪/雲壁人(俏潘安)

Sheungkwun Mong (*A Warring Couple*)

Lau Biu/Wan Bik-yan (*The Dainty Gallant*)

演員 Actor

粵劇新晉年青演員。學生時代已熱愛粵劇，畢業後即投身漢風粵劇研究院學藝，為梁漢威之入室弟子，鑽研唱做唸打，專攻丑生。並蒙郭錦華、劉洵及許堅信等名師前輩悉心指導，進步日速，功底穩實。

經常參加各大戲班，隨同各大紅伶前輩在戲院、劇院、鄉間及遠赴東南亞、北美洲等地演出，出任正印丑生。無論扮演男丑女丑、鬚生、淨角或老旦之角色，皆揮灑自如，絲絲入扣，甚受觀眾讚賞，為現時粵劇不可多得之接班人才。

A rising star of Cantonese opera, Chan Hung-chun's love affair with the genre began when he was a student. After graduating, he studied at the Hon Fung Cantonese Opera Academy where he was a student of Leung Hon-wai. Together with his vocal talents, Chan is skilled in martial arts movements and specialises in clown roles. He has advanced speedily in his art under such mentors as Kwok Kam-wah, Lau Shun and Hui Kin-shun.

He participates frequently in large-scale productions alongside the leading opera stars in theatres, open-air countryside shows, and overseas tours to Southeast Asia and North America. A versatile artist he shines in a variety of roles including those of male or female clowns, bearded old men, painted face characters and elderly women.



呂洪廣 Lui Hung-kwong

上官維國(龍鳳爭掛帥)、錢父(俏潘安)

Sheungkwun Wai-kwok (*A Warring Couple*)

Chin's Father (*The Dainty Gallant*)

演員 Actor

為粵劇名伶呂玉郎之子，曾於廣東粵劇學校修習；後因表現出色，由該校選為重點培育人才，推薦進入廣東粵劇院青年訓練班接受培訓。師拜名丑生文覺非，專攻丑生及武生。呂氏移居香港後為各大劇團爭相延攬邀請，活躍於香港、東南亞、美加及澳洲等地舞台。

Lui is the son of Lui Yuk-long, a highly regarded actor in Cantonese opera. When a student at the Guangdong School of Cantonese Opera he was chosen for special training at the Guangdong Academy of Cantonese Opera, where he enrolled in the youth training course. His teacher there was Man Kok-fai, a renowned performer of *chou sheng* (male clown) roles, under whom he specialised in the parts of *chou sheng* and *wu sheng* (male military) roles. Lui has had many engagements with leading opera troupes since taking up residence in Hong Kong, and has performed frequently in Hong Kong, Southeast Asia, the US, Canada and Australia.



陳嘉鳴 Chan Ka-ming

司徒美(龍鳳爭掛帥)、雲夫人(俏潘安)

Szeto Mei (*A Warring Couple*)

Madame Wan (*The Dainty Gallant*)

演員 Actress

少時進入戲行，長期追隨已故名伶鄧碧雲，亦曾隨王君林、任大勳等學戲。初期演小生，「功底」深厚，早期已為名伶羅家英之副，後轉演花旦。

Beginning her career as a youngster, Chan Ka-ming studied under the late opera star Tang Bik-wan, as well as Wong Kun-lam and Yam Tai-fan. She initially performed in *siu shen* (young leading male) roles, receiving high praise and was soon second only to the noted Law Kar-ying. She has also become skilled in *hua dan* (young leading female) roles.



阮兆輝 Yuen Siu-fai

漢顯帝(龍鳳爭掛帥)、李廣(俏潘安)

Emperor Hin (*A Warring Couple*)

Lee Kwong (*The Dainty Gallant*)

演員 Actor

七歲開始從事演藝工作，初為電影童星，繼而踏上舞台，在粵劇界享有神童美譽。啟蒙老師為粵劇名宿丁香耀，後拜名師麥炳榮門下，又隨劉兆榮、黃滔、林兆鏐三位學唱，更精研廣東說唱之南音。阮氏曾參與大龍鳳、新馬、碧雲天、頌新聲及雛鳳鳴等劇團的演出。1971年成立香港實驗粵劇團，推動香港粵劇的發展。阮氏於1991年獲頒藝術家年獎之歌唱家年獎，翌年獲邀代表香港在英女皇登基四十週年慶典中演出。他曾是香港演藝發展局中國戲曲委員會委員，現擔任香港實驗粵劇團團長。

By the age of seven, Yuen Siu-fai was a film star before turning to the stage. He was known as the child genius of Cantonese opera. Yuen learned his art from various stars of the Cantonese opera world and later was a student of the noted Mak Bing-wing, and then of Lau Siu-wing, Wong To and Lam Siu-lau. He also studied the specialised *Nan-yin*, which is the Cantonese equivalent of *singspiel*.

Yuen Siu-fai has been a member of the Tai Lung Fung, Sunma, Bik Wan Tin, Chung Sun Shing and Chor Fung Ming Cantonese Opera Troupes. In 1971, he founded the Hong Kong Experimental Cantonese Opera Troupe to promote the genre in Hong Kong and is still the troupe's director. In 1991, he was awarded Vocal Artist of the Year at the annual Hong Kong Artist Awards, and in the following year he was asked to represent Hong Kong at the 40th anniversary celebrations of Queen Elizabeth II's coronation. He has served as a committee member of the Hong Kong Arts Development Council.