

36th



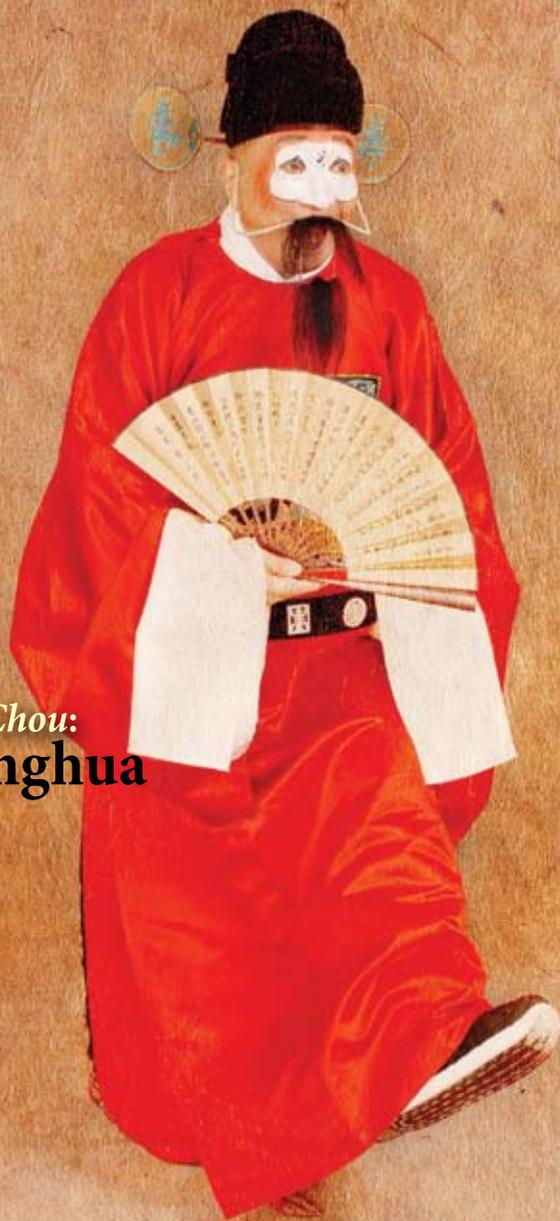
香港藝術節
Hong Kong
Arts Festival
14.2-16.3.2008

京劇丑角宗師

蕭長華

紀念系列

The Master of *Chou*:
Xiao Changhua



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北京京劇院
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京劇丑角宗師
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蕭長華
紀念系列

The Master of Chou:
Xiao Changhua



29.2 - 1.3.2008

香港演藝學院歌劇院
Lyric Theatre
Hong Kong Academy for
Performing Arts

普通話演出，附中文字幕及英文故事大綱
Performed in Putonghua with Chinese surtitles
and English scene synopses

11 演出及製作 Credits

29.2.2008 演員及本事 Cast and Synopsis

- 12 《龍潭鮑駱》之 嘉興府 及 巴駱和
Conflicts between the Baos and Luos (Part one)
《烏盆記》
Story of the Clay Pot

1.3.2008 演員及本事 Cast and Synopsis

- 20 《龍潭鮑駱》之 四傑村
Conflicts between the Baos and Luos (Part two)
《赤桑鎮》
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*Identifying of a Severed Head and
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為了讓大家對這次演出留下美好的印象，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.

北京京劇院

The Peking Opera House of Beijing

團長 Troupe Director 王玉珍
 秘書長 Chief Secretary 周鐵林
 舞台監督 Stage Supervisor 李青

副團長 Associate Troupe Director 遲小秋
 藝術顧問 Artistic Consultant 鈕驃 (特邀)

演員 Cast

鄭 岩 (特邀)	遲小秋	譚孝曾	朱 強	韓巨明	王雪青	魏學雷
馮盛章	葉江翔	陳俊傑	張 楠	范熱鬧	張淑景	張 蓓
沈文莉	劉山麗	譚正岩	于 師	詹 磊	沈嘉心	翟 崗
李 揚	景寶琪	徐小剛	冉金淼	王 磊	潘德才	梅慶羊
張成力	馮 姓	李洪斌	趙寶峰	趙海強	王雪樺	秦 偉
張木申	韓志興	李 丹	李 剛	彭曉亮	穆 宇	魏會君
杜 喆	黃 臣					

樂隊 Musicians

王 葳	劉 洋	尹 航	王曉東	艾 兵	沈 媛	王曉丹
甄瑞芬	蔣 奇	艾早生	丁 銳	劉永瑞		

舞台美術 Scenic Design

于 和	許 琳	董世華	張立沛	趙雙喜	顧全福	李 菁
馬 濤	趙 強	蔣連啟				

英文字幕 English Surtitles

劉勤銳 Elbe Lau

加料節目 Festival Plus

示範講座 28.2.2008 (三)

京劇丑角宗師蕭長華表演藝術

Lecture Demonstration 28.2.2008 (Thursday)

The Artistry of Chou Master Xiao Changhua

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2008年2月29日(星期五)
29 February 2008 (Friday)

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

《龍潭鮑駱》之 嘉興府 及 巴駱和 *Conflicts between the Baos and Luos* (Part one)

演員

鮑賜安	于 帥 / 韓巨明
余 千	詹 磊
駱宏勛	譚正岩
胡理	葉江翔
馬金定	劉山麗
巴 信	李繼春
陳殿勇	王 磊
濮天鵬	李洪斌

Cast

Bao Cian	Yu Shuai / Han Juming
Yu Qian	Zhan Lei
Luo Hongxun	Tan Zhengyan
Hu Li	Ye Jiangxiang
Ma Jinding	Liu Shanli
Ba Xin	Li Jichun
Chen Dianyong	Wang Lei
Pu Tianpeng	Li Hongbin

本事

嘉興府

王倫仗父權勢得嘉興府官職，鮑賜安聞知乃命濮天鵬兄弟往嘉興府探聽。天鵬兄弟行刺王倫被捉。鮑賜安親入嘉興，率眾劫法場，救出天鵬兄弟，生擒王倫，回轉龍潭。

巴駱和

駱宏勛與余千趕往花家寨探母完婚，路經巴家寨，遇巴信之子巴傑。巴傑欲娶花碧蓮未成，嫉欲殺駱。駱自衛誤殺巴傑，巴母馬金定怒欲尋仇，胡理乃助駱，避過馬的追查。

Synopses

Bloodshed at Jiaxing Prefecture

Shielded by his influential father, the corrupt Wang Lun is appointed Chief Magistrate of Jiaxing prefecture. Bao Cian sends Pu Tianpeng and his brother, both of whom are generals, on an assassination mission, only to be intercepted and captured. In revenge, Bao leads his troops on a raid to the execution grounds. He saves the two generals and then returns to his strategic stronghold in Dragon's Pool, taking Wang hostage.

Reconciliation of the Baos and Luos

En route to the Hua Fortress to visit his mother and consummate his marriage with Hua Bilian, Luo Hongxun, accompanied by Yu Qian, runs into Ba Xin's son Ba Jie at the Ba Fortress. When his proposal is rejected by Hua the jealous suitor Ba Jie tries to murder Luo, but is accidentally killed in an act of

鮑賜安糾合碧蓮之父花振芳、胡璉、胡理等為巴、駱兩家解和，馬金定堅決不從。鮑等苦勸，馬佯允，令駱披孝服祭其子，暗伏巴氏兄弟於靈幔，屆時突出殺駱，幸胡理有備，搶救駱脫險，雙方格鬥。鮑再苦勸，令駱認巴信夫婦為義父母，始釋仇怨，言歸於和。

— 中場休息 —

self-defense. Ba's mother Ma Jinding pledges to seek revenge. The fleeing Luo takes refuge with his fellow disciple Hu Li; but Ma is in hot pursuit.

In an effort to settle the dispute, Bao Cian gathers Bilian's father Hua Zhenfang, Hu Li and his brother Hu Lian for a meeting. The fuming matriarch, however, turns a resolutely 'deaf ear' to the call for peace. Despite continuous pleadings, Ma only feigns compromise and plots revenge. She secretly lays an ambush for Luo, who has been ordered to mourn her dead son at his funeral. Fortunately, the vigilant Hu Li saves the day and rescues Luo from danger. Fierce combat ensues, but Bao mediates again, asking Luo to take the Ba couple as godparents – an act which finally lays the contentious feud to rest.

— Interval —

《烏盆記》 *Story of the Clay Pot*

演員

劉世昌	譚孝曾
張別古	鄭 岩 (特邀)
包 拯	陳俊傑
鍾 馗	李 揚

本事

南陽緞商劉世昌結帳回家，行至定遠縣遇雨，借宿窯戶趙大家，趙大夫妻圖財害命，用酒毒死劉世昌，並將屍體燒製成烏盆，但劉的鬼魂附在盆上。

鞋匠張別古向趙大討欠款，趙以烏盆抵債。劉鬼魂向張訴冤，張遂向定遠知縣包拯鳴冤。包拯為劉世昌雪冤，杖斃趙大夫婦。

Cast

Liu Shichang	Tan Xiaozeng
Zhang Biegu	Zheng Yan (Guest Performer)
Bao Zheng	Chen Junjie
Zhong Kui	Li Yang

Synopsis

On his way home from work, Liu Shichang, a satin trader in Nanyang city, is caught in heavy rain and takes shelter with the potter Zhao Da and his wife. Liu falls prey to the couple's evil ways and is poisoned to death.

Liu's body is burned and made into a clay pot – a vessel for his spirit. Later, the pot is given to the cobbler Zhang Biegu to re-pay a debt. Liu's spirit tells the cobbler the dreadful tale and Zhang undertakes to bring the case to Bao Zheng, Magistrate of Dingyuan County. Eventually the grievances are redressed and the murderers are beaten to death.

2008年3月1日(星期六)
1 March 2008 (Saturday)

演出長約3小時15分鐘，包括一節15分鐘中場休息

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

《龍潭鮑駱》之 四傑村 *Conflicts between the Baos and Luos* (Part two)

演員

余千	詹磊/魏學雷
廖錫龍	王雪青
駱宏勛	譚正岩
蕭月	李揚
馮宏	李丹
濮天鵬	李洪斌
鮑賜安	韓巨明
鮑金花	張淑景

本事

廖錫龍率朱氏弟兄於揚州擺擂台，被鮑賜安、駱宏勛等打敗，朱彪又被鮑金花踢瞎雙眼，因此結下仇恨。

朱彪劫駱宏勛入村欲加害，余千踵至，不得入，得僧蕭月之助，又遇鮑賜安父女、翁婿，乃夜入四傑村，救出宏勛。是時，花振芳亦至，與鮑賜安等合力殺廖錫龍和朱氏弟兄。

《赤桑鎮》 *Red Mulberry Town*

演員

包拯	陳俊傑
吳妙貞	沈文莉

Cast

Yu Qian	Zhan Lei / Wei Xuelei
Liao Xichong	Wang Xueqing
Luo Hongxun	Tan Zhengyan
Xiao Yue	Li Yang
Feng Hong	Li Dan
Pu Tianpeng	Li Hongbin
Bao Cian	Han Juming
Bao Jinhua	Zhang Shujin

Synopsis *Four Heroes Village*

Led by Liao Xichong, the Zhu clansmen stage a challenge in Yangzhou but soon find themselves no match for Bao Cian and Luo Hongxun. When Zhu Biao is blinded by a kick from Bao Jinhua, the conflict quickly escalates into a bitter feud. In retaliation, Zhu Biao abducts Luo and imprisons him in Four Heroes Village. Yu Qian valiantly tries to rescue his master but is denied entry. Aided by Monk Xiao Yue and the Bao family, Yu Qian sneaks into the village at night and takes Luo to safety. Hua Zhenfang's timely arrival brings much needed reinforcements, and both Liao and the Zhus are vanquished.

Cast

Bao Zheng	Chen Junjie
Wu Miaozhen	Shen Wenli

本事

包拯年幼失去父母，由嫂吳妙貞撫養成人。吳子包勉任蕭山縣令，貪贓枉法，包拯秉公將之鋤死。

吳妙貞聞訊，趕到赤桑鎮，責包拯忘恩負義。包拯婉言相勸，曉以大義，並許諾給吳妙貞養老送終。吳妙貞感悟，以酒勉包拯為百姓要公而忘私，叔嫂和睦如初。

— 中場休息 —

《審頭刺湯》

Identifying of a Severed Head and Assassination of Tang Qin

演員

陸炳 朱強
雪艷 遲小秋
湯勤 鄭岩（特邀）

本事

湯勤覬覦莫懷古之妾雪艷，詔害莫懷古，使其受斬首之刑。莫之僕人莫成貌似莫懷古，願以自己的頭顱冒主頂罪。雪艷和假莫懷古人頭被差役押進京城，交錦衣衛審問，由湯勤陪審。

錦衣衛指揮陸炳是莫懷古的好友，識破了湯勤的毒計，當堂故意將雪艷嫁予湯勤，並向雪艷暗示在洞房中刺死湯勤。雪艷領會陸炳的意思，果在洞房中刺殺了酒醉的湯勤，再自刎而死。

Synopsis

Orphaned at a tender, young age Bao Zheng was raised single-handedly by his sister-in-law Wu Miaozen. Now a respected judge, Bao Zhang turns his back on his blood-ties and orders the decapitation of Wu's son (his foster brother) Bao Mian. Bao Mian is Magistrate of Xiaoshan County, but has fallen prey to corrupt ways.

Indignant at the ruling, Bao Mian's bereaved mother hurries to Red Mulberry Town to give her ungrateful foster-son a piece of her mind. Bao Zhang reasons with her patiently and promises to take care of her until she dies. Brought to her senses, Wu reconciles with Bao Zhang and urges him to serve the people by putting the common good before personal gain.

— Interval —

Cast

Lu Bing Zhu Qiang
Xue Yan Chi Xiaoqiu
Tang Qin Zheng Yan (Guest Performer)

Synopsis

Xue Yan, the beautiful concubine of Mo Huaigu, has caught the unwanted attention of Tang Qin. Mo has been framed with false accusations by an enemy and given the death sentence. A look-alike of Mo, his selfless servant Mo Cheng, decides to die in his master's place. Xue, with what she thinks is the head of her dead husband, is brought to the imperial court for trial by the Brocade Guards. Presiding over the case alongside Tang is the Guard-in-chief Lu Bing, a long-standing friend of Mo's. Lu sees through Tang's murderous scheme and used his final ruling to inact a plan of revenge. In his verdict he decrees that Xue must marry Tang, but adds a secret clause — that she must kill her groom on the wedding night. Xue understands Lu's intentions instantly, and in the nuptial chamber she slays her foe, before taking her own life.

小花臉藝術

記一代宗師蕭長華

文：譚榮邦

把白色的油彩往鼻樑上一抹，再上下左右一塗，成為一小方豆腐塊，那是中國傳統戲曲丑行，也稱「小花臉」的標記。

雖是小小一片，那豆腐塊卻很有學問，可大可小，或圓或方，初看會讓人有滑稽有趣的感覺；再看下去，隨着劇情的發展，通過演員的表演，那豆腐塊便開始產生魅力，令觀眾對之或喜還憎，既恨且愛。因為傳統戲曲中丑行的戲路最寬廣，不論男女老幼，忠奸善惡，上自皇帝將相，下至流氓惡痞，都有丑角的份兒，那豆腐塊把劇中人的複雜個性都隱藏起來，也展示出去，跟淨行（大花臉）單從面譜上的顏色和圖案便把人物個性誇張地顯露出來，要大異其趣，也含蓄得多。

丑行的表演，其實可以視為中國傳統戲劇的起源。最早有歷史記載的戲劇性活動，當推距今二千年戰國時期楚國的優孟在宮廷中的表演。

優孟以歌舞、笑謔、諷諫而聞於世，似與後

世丑角的戲路相同，因而一直被視為中國伶人的始祖（可見司馬遷《史記滑稽列傳》）；其後娛樂性的戲劇活動一直輾轉發展和流傳，直到唐、宋時期的「參軍戲」和「打雜劇」，無論在戲劇性或表演技巧上，都有相當的進步和深化，但其內容仍是以諷諷為主，以嬉笑漫罵的手法譏嘲時弊，與今天丑角插科打諢的表演方法一脈相承。

由於各種表演中戲劇元素的增加，故事性也加強，漸漸演變成金、元雜劇，明、清傳奇和各種地方戲曲之後，劇中的人物也必須隨而增加，方能交代情節，因而又有不同行當的產生，去扮演不同的人物。自從中國戲曲定形之後，生、旦、淨、丑四大行當在一般戲班中均是必需，缺一不可。不過，由於觀眾口味的轉變，劇目內容的更迭，生、旦、淨一躍而成為戲班中的主要角色，而丑行卻從主角的地位而變作伴襯紅花的綠葉。

雖然失去了主角的地位，丑行的重要一直不減。因為戲劇路廣闊，丑行在交代情節和加強演出時的氣氛和娛樂性都起着極大的作用，因此戲班向有「無丑不成戲」之說。然而，丑行獨領風騷的日子已一去不返。說實話，沒有多少觀眾會為欣賞或追捧一位名丑演員而專誠到劇場看戲，也沒有多少主流劇目是由丑行演員擔綱主領。在這不能逆轉的潮流下，丑行演員無論如何身懷絕技，也只好接受自己行當的命運，默默地繼續發揮其綠葉的作用，為整體演出生色。

京劇是一有二百多年歷史的劇種，丑行一直佔有重要地位，也人才輩出，但若論對京劇這一門藝術影響最深遠、貢獻最鉅大的丑角演員，則非蕭長華先生莫屬。



《審頭刺湯》中鄭岩的湯勤扮相
Zheng Yan plays Tang Qin in *Identifying of a Severed Head and Assassination of Tang Qin*

蕭先生生於1878年，11歲拜師學藝，12歲以娃娃生的姿態正式登台演出，藝術生涯共歷七十多年，經歷滿清、北洋、民國乃至新中國各個時期，一直不停演出，緊執丑行牛耳。蕭先生不單是一位優秀的丑角演員，更是一位偉大的戲曲教育工作者和傑出的編劇家和導演。在演方面，蕭先生能唱、能唸、能演，無論方巾丑、袍帶丑、玩笑丑、老丑、小丑，甚至婆丑，他都能應付裕如，成功地塑造了一大批深受觀眾喜愛的丑角藝術形象，在恪守老一輩藝人從不搶戲的美德之餘，卻又自然地深深吸引着觀眾的注意力，是一塊極有觀賞價值的綠葉，堪稱「一代宗師」。在教方面，蕭先生是富連成科班的總教習，經他啟蒙和親授輔導過的學生不下三、四百人，培養出不少優秀演員；新中國成立後，蕭先生自1955年開始，出任中國戲曲學校副校長及校長之職，再為京劇栽培人材無數。此外，蕭先生畢生也致力於整理傳統老戲和編創新戲，並指導排練了四百多個新舊劇目，其中不少成為了日後京劇的主流劇目，大大豐富了京劇的內容，加強了京劇的生命力。

到蕭先生，則不能不也談談富連成科班。科班者，即今天的戲曲演員訓練中心。當年要成為專業京劇演員，有三個可行途徑：經濟條件許可的，可延師在家中授藝；沒錢的可拜師學藝，再不然則可加入科班受訓。在京劇全盛時期，演出活動空前蓬勃，要有大量的演員才能滿足市場的需求，故而引致科班的興起，由有心人士主辦，以培養各行當的演員，在師徒制以外提供一個學戲的門路。在清末以至民國初年期間，大大小小的科班相繼開辦，但其中規模最大、對日後京劇藝術持續發展影響最大的便是富連成科班了。

富連成（最初稱喜連成，後改稱富連成）科班成立於光緒三十年（1904），旨在「專為一般子弟求得一藝之長，能以保身養家，嗣繼梨園」而設。科班一方面堅持邊學邊演的方法，每天安排學員在劇場公開演出，一方面讓學員們通過正式演出而汲取舞台經驗，另一方面則藉演出的收入，

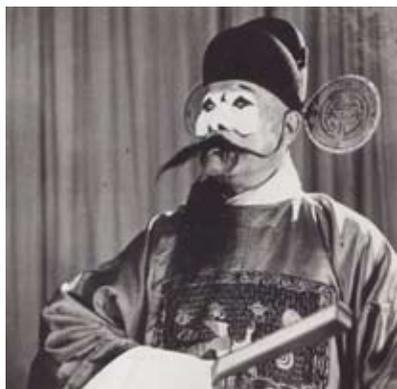
賺取維持科班的營運經費，實在一舉兩得。富連成對每一學員的訓練期為七年，由學員家長和班方簽約之後，學員不但不用繳付學費，更由科班全面照顧學員的起居飲食和劇藝上的培訓。但科班提供的卻是地獄式的培訓，每天自清晨六時開始練功，十一時至下午六時在劇場演戲，晚上如無演出，則繼續練功或排演新戲，直至十時後熄燈寢息為止，不分寒暑，天天如是。再者，當時時興「打戲」，學員們練功時若稍有怠慢，即遭體罰；更甚者，如有學員在台上演出時嚴重失誤，便可能有「打通堂」之虞，也就是說，一人失誤，可能累及全部學員挨打！所以，當時進入科班學戲，被人看作是「七年大獄」，送孩子入科時，無不爹號娘啼，天愁地慘！從現代人的觀點，這樣的訓練方法可能是極不人道，不該提倡；但從成績上看，這個機制的確十分奏效。為怕受罰，學員無不戰戰兢兢，刻苦習藝；而每天的正式演出，也提供了寶貴的實踐經驗。所以所有在富連成滿科畢業的學員，都在唱、唸、做、打各方面都打下極紮實的基礎，各戲班都樂於僱用，也受到觀眾的歡迎。



《審頭刺湯》中
遲小秋飾雪艷
Chi Xiaoqiu plays
Xue Yan in *Identifying
of a Severed Head and
Assassination of Tang Qian*



蕭長華與梅蘭芳演出《女起解》
Xiao Changhua and Mei Lanfang in
The Story of Su San



蕭長華飾演湯勤
Xiao Changhua as Tang Qin

自富連成科班成立之日開始，社長（即總經理）葉春善先生即禮聘多才多藝的蕭長華先生作為科班的總教習。他對蕭先生說：「咱們不辦科班尤可，一辦，20年後，甭管那個班子，沒我的學生就開不了戲。」又說：「每一科都要出幾個挑大樑的。」這便成為蕭先生協助辦理富連成科班的目標，此後44年，直至富連成無法經營被逼解散為止，蕭先生始終盡心竭力為培養京劇人材而努力，即使屢遭變故，一直對科班不離不棄。蕭先生在舞台上專攻丑行，但是卻無戲不懂，無藝不精，生、旦、淨、丑各行當均因才施教。他為富連成培植了八科約九百多名學員，大多成為日後京劇劇壇上台前幕後的骨幹份子，更是名角輩出，葉先生和蕭先生為科班定下的目標也基本上完全達到，直到今時今日，我們仍可隱隱感到富連成在劇壇上的影響，因為現在仍然活躍在舞台上的名伶或在各戲校的教師，很多都是富連成出身學員的再傳弟子，流風餘韻，嗣繼梨園。這一番功業，很大部份是蕭先生的功勞。

為了紀念蕭先生130周年冥壽，和彰顯他和富連成科班對京劇的貢獻，本屆香港藝術節的中國戲曲項目裏，特別安排了兩場演出，推出三個跟蕭先生大有關係的劇目，包括《烏盆記》、《審頭刺湯》和《龍潭鮑駱》，前兩個劇目乃是蕭先生的首本丑行應功戲，而《龍潭鮑駱》則是一個典型的科班劇目，一般戲班很少

全本演出。然後再加上《赤桑鎮》，一齣盡顯淨角與老旦功架的短劇。

這次演出，是由北京京劇院二團擔任，但我們特別從中國京劇院邀請了目前京劇界第一丑行演員鄭岩參加演出，飾演張別古和湯勤。鄭岩是蕭長華先生的親傳弟子，盡得蕭派藝術真傳，他的方巾丑戲當今獨步藝壇，特別是蔣幹（《群英會》）、高衙內（《野豬林》）、湯勤（《審頭刺湯》），如今已是難得有人能出其右；這次能夠得到鄭岩助陣，當能使觀眾對京劇丑角行當加深認識，另眼相看。

除了鄭岩之外，這一次的演出陣容亦十分雄厚，流派紛呈。《烏盆記》中的劉世昌，是由譚派第六代傳人譚孝曾擔綱；譚派的《烏盆記》無論在唱腔、扮相均與其他流派不同，久未復現於舞台；《審頭刺湯》則有首席派派著名青衣遲小秋和馬派老生朱強分飾雪艷和錦衣衛陸炳；而在《龍潭鮑駱》中，則整個北京京劇院的主要年青演員傾巢而出，回復當年富連成科班的盛況，相信觀眾一定會聽得過癮，看得開心。

譚榮邦為香港藝術節節目委員會委員。

節錄自2007年《閱藝》雜誌同名文章。

The Comedy of Chou

By Tam Wing-pong

A patch of white paint, like bean curd on the bridge of the nose, is the trade mark of the *Chou*, the comic actor in traditional Chinese opera.

The patch of white paint indicates to the audience that this is a special character, a humorous character, but does not denote the exact nature of the character. Indeed, the *Chou* can play a wide range of roles and with different characteristics: good, bad, wise or stupid. He can also play across the social spectrum — from kings and noblemen all the way down to senile old men and evil rascals. The bean curd patch hides intrigue and secrets, quite the opposite of the *Jing* —

the big painted faces — whose vivid colours and clear patterns tell you immediately whether the character is good, bad, brave or fearsome. The *Chou*, being a comic actor, is often very funny though not necessarily loveable. He could well be the most dangerous or hateful character in the opera: one has to be careful when a *Chou* appears on stage!

Chou is regarded as a forerunner of the acting profession in China. The earliest account in Chinese history of a primitive form of dramatic activity was found in *History Book* by Sima Qian. It records the performances of a courtier, You Meng, in the Kingdom of Chu, during the Era of the Warlords (circa 100 BC). His

左起：陳俊傑、鄭岩、譚孝曾演出《烏盆記》
From left: Chen Junjie, Zheng Yan and
Tan Xiaozeng in *Story of the Clay Pot*



performances involved singing, dancing and impersonating or parodying others in some form of burlesque, which was mock-serious, amusing and derisive. This is very similar to the *Chou's* performances today, and You Meng is widely considered the ancestor of *Chou*.

It took a long time for drama to develop into a fully-fledged performing art-form in China. Very slowly, during the Tang and Song Dynasties, You Meng's burlesque developed into Army Sergeant Plays and Variety Plays. However, they remained basically simple comic acts, enacting and parodying current affairs and personalities, and the main parts were still played by comic actors. However, as aesthetic tastes changed, audiences demanded more drama in the performances and a greater degree of sophistication in the acting and presentation. Consequently, it became necessary to populate the plays with more characters and to enact more complex story-lines. Other types of actors eventually found their way onto the stage, playing the many different roles. These fell into four main types: *Sheng* (male), *Dan* (female), *Jing* (big painted face) and *Chou* (small painted face). Each had their own style of make-up, singing and acting.

The operatic art form eventually became more formalised in the *Zaju* (Variety Operas) of the Yuan Dynasty and the *Zhuanqi* (Legendary Operas) of the Ming and Qing Dynasties: regional variations also developed. At this time, the plots became more complicated, the acting and singing more refined. The other actors began to take centre stage, diverting the limelight away from the *Chou*, who was eventually relegated to the supporting roles.

However, because of the *Chou's* versatility and ability to play a wide range of characters his role was important to plot development, as well as providing comic relief in serious, dramatic

situations. An old operatic saying, 'no *Chou*, no opera!' reveals the singular importance of the *Chou* in traditional Chinese theatre.

Although the patch of bean curd is as prominent on stage today as it was during the Ming Dynasty, the real heyday of *Chou* has passed. There are very few works in the repertoire of traditional Chinese theatre with the *Chou* as main character, and we no longer go to a performance just to see a particular *Chou*, however good he might be. *Chou* actors have had to accept this irreversible trend and enjoy their roles as support to the main characters — adding splashes of colour and fun.

In the 250 year history of Beijing Opera there was one great *Chou* actor Master Xiao Changhua (1878–1967). Master Xiao made his operatic debut when he was 11 years old. His career lasted over 70 years, spanning the Qing Dynasty, the Warlords' governments, the Republic of China Government and the People's Republic of China. Although he was equally adept in playing the *Sheng*, *Dan* and *Jing* roles, Master Xiao specialised in the *Chou's* repertory. Apart from being a great performing artist, he was also an important educator, dramaturge and producer of Beijing opera. As an actor, he excelled in over 200 different roles, playing gentlemen, clowns, old men and even funny women in drag. He was popular with audiences as well as colleagues on stage, as he always gave his full support to the whole company and had a gift for drawing the audience's attention to his performance without up-staging the other actors.

As an educator, Master Xiao was chief instructor in the Fu Lian Cheng Drama Institute and later headmaster of the Academy for Chinese Opera. He provided training for nearly 2,000 students, many of whom went on to become the backbone of the Beijing opera by working on stage, backstage and in training

schools. He also arranged, wrote, revived and produced over 400 operatic works, many of which are still being performed as the mainstay of the Beijing Opera repertoire.

Fu Lian Cheng Drama Institute

We cannot discuss Master Xiao's achievements in Beijing Opera without mentioning the Fu Lian Cheng Drama Institute. During the late 19th century and early 20th century — the golden age of Beijing Opera — there was huge demand for actors to perform in the many theatres in Beijing and other major cities across China. Institutions were set-up to train novices to become professional actors. Fu Lian Cheng was the biggest and most well run of these training institutions and it had a profound influence on the sustained development of Beijing Opera, which can still be felt today.

In the old days, the social status of actors and opera singers was dismally low. Only children from very poor families were sent to the training institutes, usually to escape starvation. On enrolment, the child's parents had to sign an agreement, giving the management of the institute complete guardianship of their offspring, for up to seven years. The institutes provided free training for the children and took care of their daily needs until they graduated and joined professional companies. This might sound good until one actually examines how the training courses were conducted.

The Masters believed that it took very hard work to become a good actor, and that learning through participation in stage performances was the best way to gain actual experience. Both ideas are, of course, very sound theories. In Fu Lian Cheng the children were subject to a gruelling training programme that



左起：韓巨明、王雪青、
劉山麗演出《龍潭鮑駱》

From left: Han Juming,
Wang Xueqing and Liu Shanli in
Conflicts between the Baos and Luos

started at six in the morning and went on until 10 at night. The lessons were in singing, acting and acrobatics and in-between classes the children had to perform in a nearby theatre.

Physical punishment was resorted to unsparingly and mercilessly whenever a child made a mistake during training sessions or on stage: this was believed to be the most effective way for the lesson to sink in. Hence, despite free training, food and lodging, sending a child to an opera training institute was regarded as sentencing him to seven years of hard labour! On enrolment day, there were always dreadful scenes outside the school premises, with parents crying as they bid farewell to their children.

When Fu Lian Cheng was first established in 1904, Master Xiao was appointed the chief master. He stayed with the institute until it was disbanded for financial reasons in 1948. The objectives for Fu Lian Cheng were set out right from the beginning. It would:

- Nurture talent to sustain the development of Beijing Opera.
- Provide an all-round training for students, equipping them with everything they needed for a career in the theatre and to make a decent living.
- Produce several star performers in each class, who would become lead singers in the profession.

Master Xiao also made it his goal that no theatre in Beijing would stage a performance without engaging graduates from Fu Lian Cheng. All the goals were duly achieved. During the 44 years of Fu Lian Cheng, nine classes of students were trained producing about 900 graduates — most of whom took up Beijing Opera as a career, many becoming

famous stars. Even now, the influence of Fu Lian Cheng is felt, as many of today's singers, musicians, stage workers and instructors were trained by former students from the institute.

Performances by the students from Fu Lian Cheng were always very popular. Though young, most of the students were experienced actors, undertaking performances almost every day. The school had a wide repertoire of operas to choose from and Fu Lian Cheng had ample resources for producing large-scale works. A production that required a big cast could draw on the large number of students, something other theatre companies could not do. Fu Lian Cheng productions always did very well at the box office, and the proceeds were used to finance the institute.

The 130th anniversary of the birth of Master Xiao falls in 2008 and to commemorate his life and his contribution to Chinese opera the Festival presents three works with which he is closely connected: *Story of the Clay Pot*; *Identifying of a Severed Head and Assassination of Tang Qin*; and *Conflicts between the Baos and Luos* (Part one and two). In addition, and to show some of the other important roles within Beijing opera, the Festival also stages *Red Mulberry Town*, a short opera that features the *Jing* and the *Laodan* (the old woman), both of whom sing and act in very distinctive ways. With a stellar cast to support the *Chou*, these performances are a fine way to pay tribute to Master Xiao and his mighty contribution to the Beijing Opera.

Tam Wing-pong is a member of the Programme Committee of the Hong Kong Arts Festival.

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北京京劇院

The Peking Opera House of Beijing

北京京劇院於1979年成立，現由王玉珍擔任院長，團內有國家一級演員、演奏員、編導等高級藝術人才五十餘名。

二十多年來，劇院先後上演了近百餘齣各個流派的傳統劇目，創作了三十多齣全新劇目，其中代表作曾獲得京劇藝術節金獎和文華大獎，在戲劇界受到普遍稱譽，而演職人員及創作隊伍曾贏得中國戲劇梅花獎和梅蘭芳金獎等獎項。

北京京劇院不僅活躍於國內舞台，還經常出國演出，為使國粹藝術走向世界，參與國際上的文化交流作出貢獻。

Established in 1979 the Peking Opera House of Beijing is currently under the directorship of Wang Yuzhen. Of its many members, more than 50 are classified among the 'First Rank' of China's actors, musicians, directors and playwrights.

The Peking Opera House of Beijing has staged over 300 opera classics, drawn from various schools, as well as over 30 new productions which were performed to widespread critical acclaim. Many of their productions have subsequently received awards of national importance, such as the Gold Medal in the Peking Opera Festival and the Wenhua Performance Prize. Other prizes acquired by the company's performing and production staff include the Drama Plum Blossom Award for excellence in Chinese drama and the Mei Lanfang Gold Medal.

The troupe regularly performs overseas, promoting Beijing opera abroad and furthering artistic cultural exchange.



鄭岩
Zheng Yan

湯勤 (審頭刺湯) 張別古 (烏盆記)
Tang Qin *Identifying of a Severed Head
and Assassination of Tang Qin*
Zhang Biegu *Story of the Clay Pot*

國家一級演員，1941年生，1951年考入中國戲曲學校，學習京劇文丑，師承蕭長華及高富遠等名師。1959年加入中國京劇院，拜師蕭盛萱先生，並得到丑角前輩王福山、劉斌昆及孫盛武等指導。

鄭岩嗓子好，唸白爽利，韻味濃，身段優美，善於表達人物感情神態，具有蕭長華大師丑角表演藝術的幽默、詼諧、冷峻、深刻而規範的藝術特色，並以能運用不同的藝術手段刻劃各類型人物著稱；在新編歷史劇《調寇審潘》及《彈劍記》的演出，更獲中央文化部頒發優秀表演獎。

鄭岩常與著名藝術家合作，包括葉盛蘭、袁世海、李世濟、馮志孝、劉長瑜等，並多次赴歐洲、亞洲、亞洲多國及香港、台灣地區演出，廣受觀眾讚賞。

Born in 1941 Zheng Yan is a 'First Rank' performer. He entered the National Academy of Chinese Theatre Arts in 1951 and apprenticed with Masters Xiao Changhua and Gao Fuyuan. He received training in *Wenchou* (civil clown). Zheng joined the China National Peking Opera Company in 1959, studying under Xiao Shengxuan and *Chou* Masters Wang Fushan, Liu Binkun and Sun Shengwu.

Zheng is famous for his fine voice, expressive singing style and versatility in different roles. His performances are considered as good as the great *Chou* actor Xiao Changhua. He was awarded the Prize for Outstanding Performance by the Ministry of Culture.

Zheng has worked with many famous artists including Ye Shenglan, Yuan Shihai and Li Shiji and has toured Europe, Australia, Asia, Hong Kong and Taiwan.

遲小秋
Chi Xiaoqiu

雪艷 (審頭刺湯)
Xue Yan
Identifying of a Severed Head and Assassination of Tang Qin



國家一級演員，著名程派傳人，當代京劇名家。現任全國人大代表，中國戲劇家協會理事，北京京劇院青年團領銜主演兼團長。11歲進入阜新戲校學戲，1981年開始學習程派，1983年拜程硯秋大師嫡傳弟子王吟秋先生為師，宗法程派藝術，悟性過人，文武兼備，藝術功底深厚，深得王吟秋先生賞識。1984年，年僅19歲便榮獲第二屆中國戲劇梅花獎。

曾多次率團參與全國及國際重要藝術活動，廣受讚賞。演出的程派代表劇目和創作程派藝術風格的劇目有《竇娥冤》、《荒山淚》及《碧玉簪》。

Chi Xiaoqiu is a 'First Rank' performer and a noted artist of the Cheng School of Beijing Opera. She is currently a National People's Congress delegate, an officer of the Chinese Dramatists' Association, a leading actor and the leader of the Youth League of the Peking Opera House of Beijing. She entered the Fu Xing Drama School at age 11 and began studying at the Cheng School of Beijing Opera in 1981. There she studied under Wang Yinqiu, who was coached by the renowned Beijing Opera artist, Cheng Yanqiu. Chi has a versatile and solid technique. In 1984 at the age of 19, she won the second Chinese Opera Plum Blossom Award.

Chi has led the Youth Troupe in many national and international arts activities. Her performances for the Cheng School included *The Injustice to Dou E*, *Tears of Barren Hill* and *The Jade Hairpin*.



譚孝曾

Tan Xiaozeng

劉世昌(烏盆記)

Liu Shichang *Story of the Clay Pot*

國家一級演員，工譚派文武老生，京劇譚門第六代嫡傳。北京市戲曲學校畢業，師從王少樓、楊菊芬、諸連順、徐元珊等，並得到祖父譚富英及父親譚元壽傳授譚派藝術。常演劇目有《定軍山》、《將相和》等。曾隨團出訪日本、法國、瑞士、意大利、西班牙、美國等國家演出。現為全國政協委員。

Tan Xiaozeng is a member of the sixth generation of the Tan family and a 'First Rank' performer, adept at playing both *Wenwusheng* (civil and military male) and *Laosheng* (senior male) roles. He graduated from the Beijing Chinese Opera School where he was coached by Wang Shaolou, Yang Jufen, Zhu Lianshun, Xu Yuanshan as well as his father and grandfather, who taught him the art of Tan School. His repertoire includes *Battle at Mount Dingjun* and *Armistice between Generals*. He has performed in Japan, France, Switzerland, Italy, Spain and the US. He is currently a member of the Chinese People's Political Consultative Conference.

朱强

Zhu Qiang

陸炳(審頭刺湯)

Lu Bing

Identifying of a Severed Head and Assassination of Tang Qin



國家一級演員，馬派老生。首屆中國戲曲學院研究生班學員，中國戲劇家協會會員，北京戲劇家協會理事。京劇表演藝術家張學津的親傳弟子，並曾受教於尹月樵、遲金聲、馬崇仁等馬派名家。主演馬派劇目包括《趙氏孤兒》及《龍鳳呈祥》；創作新編歷史劇和實驗戲劇包括《宰相劉羅鍋》。曾獲中央文化部新劇目匯演優秀演獎以及青年演員評比展演一等獎。

Zhu Qiang is a 'First Rank' performer specialising in *Laosheng* roles, in the style of Ma School. He was one of the first graduates from the National Academy of Chinese Theatre Arts and is now a member of the Chinese Dramatists' Association and officer of Beijing Dramatists' Association. He was coached by famous virtuosos Zhang Xuejin, Yin Yueqiao and Chi Jinsheng. His repertoire includes *The Orphan of the Zhao Family* and *A Right Royal Match*. He was awarded the Outstanding Performance Award at the New Repertory Showcase by the Ministry of Culture, and the First Prize of Young Actors Accreditation Competition Showcase.



陳俊傑

Chen Junjie

包拯(赤桑鎮/烏盆記)

Bao Zheng

*Red Mulberry Town
Story of the Clay Pot*

國家二級演員，梅團演員，裘派花臉。於吉林藝術京劇科學了兩年老生後改學花臉。中國戲曲學院首屆研究生班，師從文濤、李長春、夏韻龍、孟俊泉、李欣。演出劇目有傳統戲《坐寨盜馬》、《趙氏孤兒》和現代戲《黃荊樹》、《杜鵑山》，以及新編歷史劇《畫龍點睛》。

Chen Junjie is a 'Second Rank' performer and a member of the Mei Troupe, specialising in *Hualiang* (painted-face) roles of Qiu School. He entered the Department of Beijing Opera at the Jilin College of the Arts where he studied *Laosheng* (senior male) and *Hualiang* (painted-face) roles. He studied in the graduate class at the National Academy of Chinese Theatre Arts under the supervision of Wen Tao, Li Changchun, Xia Yunlong, Meng Junquan and Li Xin. His repertoire includes *Stealing the Imperial Horse* and *The Orphan of the Zhao Family*.



劉山麗
Liu Shanli

馬金定(嘉興府/巴駱和)
Ma Jinding
Conflicts between the Baos and Luos (Part one)

國家一級演員，工青衣，刀馬旦，宗尚派，師從華世香、李喜、賈世珍、張玉英等。主演傳統劇目有《福壽記》、《漢明妃》等。後師承京劇名家趙燕俠，演出趙派名劇《碧波仙子》。主演的現代京劇包括《黃荊樹》及《杜鵑山》。

Liu Shanli is a 'First Rank' performer specialising in *Qingyi* (young and middle aged ladies) and *Daomadan* (military female) roles. She was instructed by Hua Shixiang, Li Xi, Jia Shizheng and Zhang Yuying and in 2000 studied with Zhao Yanxia, the noted artist of Beijing Opera. Her repertoire includes *Chaste Tree* and *Mount Rhododendron*.

沈文莉
Shen Wenli

吳妙貞(赤桑鎮)
Wu Miaozen
Red Mulberry Town

工老旦。北京市戲曲學校畢業，師從孫振泉、齊孟秋及李金泉；後從趙葆秀及萬一英分別學習《杜鵑山》及《沙家濱》。1988年考入中國戲曲學院深造，先後獲北京市青年戲曲演員評獎調演鼓勵獎，以及北京市風儀杯青年戲曲演員評獎調演表演獎。常演劇目有《沙家濱》、《杜鵑山》及《赤桑鎮》等。

Shen Wenli specialises in *Laodan* (senior female) roles. She graduated from the Beijing Chinese Opera School and has studied under Sun Zhenquan, Xi Mengqiu and Li Jinquan. Later she studied with Zhao Baoxiu and Wan Yiyi in performances of *Mount Rhododendron* and *Sha Jia Bang* respectively. In 1988 she went on to study at the National Academy of Chinese Theatre Arts. Her repertoire includes *Mount Rhododendron* and *Red Mulberry Town*.



王雪青
Wang Xueqing

廖錫寵(四傑村)
Liao Xichong
Conflicts between the Baos and Luos (Part two)

國家一級演員。中國戲曲學院表演大專班畢業，工武生。師從厲慧良、茹元俊、王金璐等著名藝術家。常演劇目有《挑滑車》、《鐵龍山》、《艷陽樓》等。曾獲1994年全國武戲比賽銀獎，2001年全國青年京劇演員電視大獎賽表演獎，2006年中央電視台第五屆全國青年京劇演員電視大賽武生組銀獎。

Wang Xueqing is a 'First Rank' performer. He graduated from the National Academy of Chinese Theatre Arts, specialising in *Wusheng* (military male) roles. He has received training from notable artists like Li Huijiang, Ru Yuanjun and Wang Jinlu. His repertoire includes *The Outcast General* and *The Sunny Pavilion*. He is the recipient of many awards including Silver Prizes at the National Military Play Competition and the China Central Television Contest of Beijing Opera Young Performers.



韓巨明
Han Juming

鮑賜安 (嘉興府/巴駱和/四傑村)
Bao Cian
Conflicts between the Baos and Luos

北京京劇院優秀花臉演員，北京市戲曲學校畢業，先後師從席玉身、高長清、楊榮樓、高盛虹等老師，並一直得到京劇名家夏韻龍及劉永貴親授，近年又得京劇表演藝術家景榮慶指導。常演劇目有《群英會》、《趙氏孤兒》、《龍潭鮑駱》等。

Han Juming is an actor with the Peking Opera House of Beijing, specialising in *Hualiang* (painted-face) roles. He graduated from the Beijing Chinese Opera School and has studied with prominent artists Xia Yulong, Liu Yonggui and Jing Rongqing. His repertoire includes *The Orphan of the Zhao Family* and *Conflicts between the Baos and Luos*.

譚正岩
Tan Zhengyan

駱宏勳 (嘉興府/巴駱和/四傑村)
Luo Hongxun
Conflicts between the Baos and Luos



國家二級演員，譚門第七代傳人。北京市戲曲學校畢業，於中國戲曲學院研究生班深造。師從張慶良、錢榮順、白元鳴等老師學習文武戲。代表劇目有《失空斬》及《挑滑車》。曾獲紅梅獎大賽金獎及中央電視台青年京劇演員電視大獎老生組金獎。

Tan Zhengyan is a 'Second Rank' performer. He graduated from the Beijing Chinese Opera School and went on to study at the National Academy of Chinese Theatre Arts. He learned *Wenwusheng* (civilian and military male) roles from Zhang Qingliang, Qian Rongshun and Bai Yuanming. His repertoire includes *Battle at Mount Dingjun* and *The Outcast General*.



詹磊
Zhan Lei

余千 (嘉興府/巴駱和/四傑村)
Yu Qian
Conflicts between the Baos and Luos

國家二級演員，中國戲曲學院表演系畢業，工武生，師從李金聲、錢榮順、劉福生等。曾獲上海武戲擂台賽表演獎及中央電視台青年演員大獎賽銀獎。上演劇目有《挑滑車》、《戰馬超》、《三岔口》等。

Zhan Lei is a 'Second Rank' performer. He graduated from the National Academy of Chinese Theatre Arts, specialising in *Wusheng* (military male). He has won the Performance Prize in the Shanghai Military Play Contest and the Silver Award at the China Central Television Contest of Beijing Opera Young Performers. His repertoire includes *The Outcast General*.

于帥
Yu Shuai

鮑賜安 (嘉興府/巴駱和/四傑村)
Bao Cian
Conflicts between the Baos and Luos



中國戲曲學院畢業，國家二級演員，優秀武花臉演員。主演劇目有《龍潭鮑駱》、《收關勝》、《竹林記》及《兩將軍》等。

Yu Shuai is a 'Second Rank' performer. He graduated from the National Academy of Chinese Theatre Arts, specialising in *Wuhualiang* (military painted-face) roles. His repertoire includes *Conflicts between the Baos and Luos*, *Capture Guan Sheng* and *Two Generals*.



魏學雷
Wei Xuelei

余千 (四傑村)
Yu Qian
Conflicts between the Baos and Luos (Part two)

北京京劇院優秀青年演員，工武生。於北京戲曲學校畢業，2006年考入中戲曲學院表演系進修。曾獲首屆全國戲曲紅梅獎大賽表演一等獎，於中央電視台第五屆京劇青年演員電視大賽中獲螢屏獎。

Wei Xuelei is a member of the Peking Opera House of Beijing, specialising in *Wusheng* (military male) roles. He graduated from the Beijing Chinese Opera School and continued his training at the National Academy of Chinese Theatre Arts. He won First Prize at the first Red Plum Chinese Opera Competition and the Screen Prize at the China Central Television Contest of Beijing Opera Young Performers.

王磊
Wang Lei

陳殿勇 (嘉興府/巴駱和)
Chen Dianyong
Conflicts between the Baos and Luos (Part one)

國家二級演員，1997年加入北京京劇院，師從李金聲，後拜著名武生楊少春為師，工武生及武老生。參演劇目包括《挑滑車》、《小商河》及《古城會》。

Wang Lei is a 'Second Rank' performer. He joined the Peking Opera House of Beijing in 1997, specialising in *Wusheng* (military male) and *Wulaosheng* (senior military male). He was coached by Li Jinsheng and Yang Shaochun. His repertoire includes *The Outcast General* and *Little Merchant River*.



李丹
Li Dan

馮宏 (四傑村)
Feng Hong
Conflicts between the Baos and Luos (Part two)

李丹向尹培璽和李金聲學習《賀后罵殿》、《四郎探母》、《夜奔》、《白水灘》等劇目，後改工武丑，師從王少達、張少華、朗石昌等，常演劇目有《三岔口》、《巴駱和》及《活捉三郎》等。

Li Dan studied with Yin Peixi and Li Jinsheng in performances of *Silang Visits his Mother*, *Fleeing by Night* and *The Incident at White Water Beach*. He later went on to specialise in *Wuchou* (military clown) roles and was coached by Wang Shaoda, Zhang Shaohua and Lang Shichang. His repertoire includes *Divergence* and *Reconciliation of the Baos and Luos*.

張淑景
Zhang Shujing

鮑金花 (四傑村)
Bao Jinhua
Conflicts between the Baos and Luos (Part two)

工刀馬旦，國家二級演員。中國京劇優秀青年演員研究生班學員，師從李金鴻、王玉珍等。2003年拜劉秀榮為師。曾演劇目有《盜銀庫》及《擋馬》。先後榮獲海峽兩岸五戲校藍島杯大賽表演獎及全國京劇青年演員評比展演一等獎。

Zhang Shujing is a 'Second Rank' performer, specialising in *Daomadan* (military female). She was a student of the graduate class for Outstanding Young Performers in Beijing Opera. She has won First Prize at the National Contest of Outstanding Young Performers in Beijing Opera. Her repertoire includes *Breaking into the Provincial Treasury* and *Intercepting the Horse*.

