



12 – 14.3.2010

葵青劇院演藝廳  
Auditorium  
Kwai Tsing Theatre

普通話演出，附中文字幕  
Performed in Putonghua with Chinese and  
English surtitles

演出長約2小時，包括一節中場休息  
Running time: approximately 2 hours  
with one interval

- 06 創作及製作 Credits
- 09 演員及故事 Cast and Synopses
- 18 特稿 Feature  
《老舍五則》從何而來  
Five Short Stories in Search of a Director:  
Adapting Lao She for the Stage
- 22 簡歷 Biographies

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原著 Original Story	老舍 Lao She
改編 Adaptation	王翔 Wang Xiang
文學顧問 Dramaturge	舒乙 Shu Yi
導演 Director	林兆華 Lin Zhaohua

## 創作及製作人員 Creative and Production Team

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藝術總監/舞美創意 Artistic Director/Set Design Concept	林兆華 Lin Zhaohua
出品人 Chief Producer	邵東鴻 Shao Donghong
製作總監 Executive Producer	王翔 Wang Xiang
舞美執行 Set Designer	龔勳 Gong Xun
燈光設計 Lighting Designer	韓江 Han Jiang
服裝設計 Costume Designer	鍾佳妮 Zhong Jiani
造型設計 Image Designer	徐藝殊 Xu Yishu
音響設計 Sound Designer	劉勃 Liu Bo
舞台技術總監 Stage Technical Director	李琪 Li Qi
燈光助理 Lighting Assistant	劉釗 Liu Zhao

運營總監  
Operations Director

舞台總監  
Stage Director

監製  
Producer

項目助理  
Project Assistants

文案統籌  
Documentary Coordinator

肖像攝影  
Portrait Photographer

英文字幕  
English Surtitles

字幕控制  
Surtitles Operator

楊小林  
Yang Xiaolin

孫東興  
Sun Dongxing

崔文欽  
Cui Wenqin

富垚、郝媛媛  
Fu Yao, Hao Yuanyuan

周盈娟  
Zhou Yingjuan

王坤  
Wang Kun

李正欣博士  
Dr Joanna C Lee

Iris Mu

## 樂師 Musicians

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京胡/嗩吶  
*Jinghu/Suona*

三弦  
*Sanxian*

岔曲演唱  
*Chaqu* Singer

左旭  
Zuo Xu

高建民  
Gao Jianmin

孫寧  
Sun Ning

## 《柳家大院》 *Liu's Compound*

### 演員

算命先生	劉佩琦
老王 (花匠)	雷恪生
張二 (車夫)	王 皓
張二嫂	甄 瑩
小王 (石匠, 老王的兒子)	李 林
二妞 (學生, 老王女兒)	郭曾蕊
小王媳婦 (老王兒媳婦)	池 驄
和尚	秦士臣 秦 鳴 王 建立 朱 耿峰 邢 錦程

### 故事

受盡公公、丈夫和小姑子欺凌的倒楣媳婦懸樑自盡的全過程。

這個世界的悲哀不在於一個階級對另外一個階級的壓迫，而是來自階級內部的無情迫害，這篇小說是老舍先生對社會底層自相殘殺的真實寫照。一個貧苦家庭自釀的悲劇讓旁觀者無語，恰如「可憐人必有可恨之處」這句箴言。

### Cast

Fortune-teller	Liu Peiqi
Old Wang (gardener)	Lei Kesheng
Zhang Er (rickshaw man)	Wang Hao
Mrs Zhang	Zhen Ying
Wang Jr (stonemason, old Wang's son)	Li Lin
Er Niu (student, old Wang's daughter)	Guo Zengrui
Wife of Wang Jr	Chi Cheng
Monks	Qin Shichen Qin Ming Wang Jianli Zhu Gengfeng Xing Gincheng

### Synopsis

An account of an ill-fortuned young woman's road to suicide under the bullying of her husband, his mother and sister.

Suffering in this world is not only inflicted by people from one social class on another, but can also be caused by cruelty within the same social class. This story reflects Lao She's observations of infighting within society's underclass. The tragic drama within a poor family unfolds before silent bystanders. Even those who are to be pitied can have a hateful side.



## 《也是三角》 *Ménage à Trois*

### 演員

孫占元 (逃兵)	劉佩琦
馬得勝 (逃兵)	孫寧
李永和 (媒人)	雷恪生
林四 (老車夫)	許承章
林四女兒	池驍

### 故事

一對當兵的拜把子兄弟共娶一個媳婦的心理掙扎。

這是老舍先生非常奇特的短篇小說之一，人物關係在矛盾重重的情感之下微妙地演進，從兄弟共娶到內心的疏離與背叛，從起意背叛又回到現實的承諾與桎梏，表達了人類自私與分享的複雜性。小說本身充斥着黑色幽默的成份，在無奈中平靜地敘述，戲劇的表達則借用了魔幻現實的手法，令表演者在內心與表白之間，在現實與臆想之間自由發揮。

### Cast

Sun Zhanyuan (deserter)	Liu Peiqi
Ma Desheng (deserter)	Sun Ning
Li Yonghe (matchmaker)	Lei Kesheng
Lin Si (rickshaw man)	Xu Chengzhang
Lin Si's daughter	Chi Cheng

### Synopsis

The psychological struggles between two war buddies married to the same woman.

This is one of the most intriguing short stories by Lao She in which the characters are subtly unveiled amidst ambivalence and conflict. From agreeing to share a wife, to alienation, to betrayal, then back to the realities of their morally binding oath, this story explores the complexities of the human desire to control and to share. Though rich in black humour, the story is narrated with placid inevitability. Using magical realism, the narration unfolds freely between soliloquy and dialogue, fantasy and reality.

# 《斷魂槍》

## The Death Dealing Spear

### 演員

沙子龍（鏢師） 劉佩琦  
王三勝（沙子龍徒弟） 王建立  
李栓柱（沙子龍徒弟）/  
沙子龍（槍術替身） 朱耿峰  
孫二魁（江湖人士） 邢錦程

### Cast

Sha Zilong (armed escort) Liu Peiqi  
Wang Sansheng (Sha Zilong's pupil) Wang Jianli  
Li Shuanzhu (Sha Zilong's pupil)/  
Sha Zilong (substitute) Zhu Gengfeng  
Sun Erkui Xing Jincheng

### 故事

從鏢局的鏢師成為天橋地攤兒的把式，但這一套絕活兒也絕不外傳。


沙子龍對鏢局叱吒風雲的時代和洋槍發明以後自己英雄的末路，表現出內心的眷戀與無限的傷感。傳與不傳，在中國歷史上是一直被關注的話題，從堯舜禹的禪讓，到張良圯橋受書，都表現了傳的通達與必要，而老舍先生以不傳為結果，並不闡明觀點，再用這樣一個蹊蹺的故事結局對文化薪火的燃燒與寂滅做了一個另類的反證。

— 中場休息 —

### Synopsis

With the introduction of firearms, Sha Zilong, a master of the spear and an erstwhile armed escort of repute, is reduced to plying his trade as a street performer. Lamenting his decline and yearning for the glory days of old, Sha decides to fade away and take his art with him to the grave.

— Interval —



# 《上任》 Assuming Office

## 演員

尤老二 (稽查長)	孫 寧
卞五兒 (稽查專員)	張雨時
大個楊 (黑社會頭目)	
小得勝	
老劉 (稽查專員)	秦士臣
馬六 (黑社會成員)	
宋占魁 (黑社會頭目)	
老趙 (稽查專員)	趙國來
曹大嘴 (黑社會成員)	
花蝴蝶 (黑社會成員)	
老褚 (稽查專員)	王 皓
花眉毛 (黑社會成員)	
鼻子六 (黑社會成員)	
王小四 (稽查專員)	高建民
猴四 (黑社會成員)	
張狗子 (黑社會成員)	
老馮 (稽查專員)	許承章
白張飛 (黑社會成員)	
徐元寶 (黑社會成員)	
飯館跑堂兒	李 林
黑社會嘍囉	王建立 朱耿峰

## Cast

You Laoer (tax inspector)	Sun Ning
Bian Wu'er (inspector)	Zhang Yushi
Big Yang (gangster boss)	
Little Desheng	
Old Liu (inspector)	Qin Shichen
Ma Liu (gangster)	
Song Zhankui (gangster boss)	
Old Zhao (inspector)	Zhao Guolai
Big mouth Cao (gangster)	
Butterfly (gangster)	
Old Chu (inspector)	Wang Hao
Eyebrows (gangster)	
Bizi Liu (gangster)	
Wang Xiaosi (inspector)	Gao Jianmin
Hou Si (gangster)	
Zhang Gouzi (gangster)	
Lao Feng (inspector)	Xu Chengzhang
Bai Zhangfei (gangster)	
Xu Yuanbao (gangster)	
Waiter	Li Lin
Gangster Minions	Wang Jianli Zhu Gengfeng

## 故事

曾經混跡在黑社會中的老大成為治安官吏後與以前同黨的紛爭。

黑白兩道的勢力較量，讓「從良」的尤老二並不能如魚得水。吃着官俸卻一腳踩兩條船的人，一旦失足必定要付出成倍的代價。小說中蘊含着巨大的政治反諷，大膽揭露官與匪、白與黑之間的互補與對峙關係。

## Synopsis

Soon after tax inspector You, a low grade official, assumes office, he finds it hard to perform his duties under pressure from the mob. Tiptoeing cautiously, he knows that any misstep will give him a double whammy. A political satire, the story boldly reveals the grey areas and the tension that exists between the authorities and criminals.

# 《兔》 Fruit

## 演員

俞先生 (京劇票友)	劉佩琦
楚總長 (軍界高官)	雷恪生
黑大漢 (小陳經紀人)	秦士臣
小陳 (下海的男旦)	劉欣然
王文元 (琴師)	左旭
小陳妹 (楚總長情人)	郭曾蕊
衛兵	李林 王建立 朱耿峰 許承章

## Cast

Mr Yu (amateur Beijing opera performer)	Liu Peiqi
Chief Officer Chu (aspiring amateur actor)	Lei Kesheng
Hei Dahan (Chen's agent)	Qin Shichen
Chen (male <i>dan</i> )	Liu Xinren
Wang Wenyuan ( <i>qin</i> player)	Zuo Xu
Chen's sister (Chief Officer Chu's mistress)	Guo Zengrui
Guards	Li Lin Wang Jianli Zhu Gengfeng Xu Chengzhang

## 故事

下海的男戲子與包養者的同志之戀。  
小陳下海的代價是以妹妹委身於軍閥，自己順從於梨園黑惡勢力為前提。在「成角兒」的名利驅使下，小陳從擁有抱負走向身心墮落。一個票友僅僅是一種愛好，一個理想僅僅是一個泡影，紅氍毹並非一塊會飛行的神毯。

## Synopsis

The love affair between an aspiring amateur actor eager to turn professional and the patron who helps him.

Chen finds that the price of turning professional is to give in to the powers that be. He sells his sister to the local warlord, and yields to the criminal elements that control the world of theatre. Driven by his desire to "make the grade", the once idealistic Chen eventually spirals towards destruction.





## 《老舍五則》從何而來

### Five Short Stories in Search of a Director: ADAPTING LAO SHE FOR THE STAGE

文：舒乙

在中國現代作家中，作品被搬上舞台、銀幕和電視的，就數量之多而言，非老舍先生莫屬，在這方面，他是冠軍。

以戲劇作品而言，這是他直接寫給舞台的，1949年前有十部，1949年後有40部，當然，其中既包括了《龍鬚溝》、《茶館》這樣的代表作，也有廢品，後者甚至直接扔進字紙簍。由這組龐大的數字中，人們不難看出老舍先生的勤奮；另一方面，也說明他喜愛戲劇這種藝術形式。

他的小說改編成戲劇的，以梅阡的同名話劇《駱駝祥子》、李龍雲的同名話劇《正紅旗下》最為有名。近來，還有吳霜的同名話劇《月牙兒》。

由老舍小說改編成電影的有六部，其中《我這一輩子》已成為中國電影百年中的經典作品；改編成電視連續劇的有十部，最成功，也是最有名的是林汝為1985年導演的28集電視連續劇《四世同堂》。

但是，老舍先生的短篇小說卻始終沒人動過。這幾乎是一個謎。

老舍先生在三、四十年代出版過六部中短篇小說集，去世後，又出了一部《集外集》。這七部小說集中包括了71篇小說，其中67篇皆短篇小說。

我曾經在一篇老舍作品選的〈導言〉中說，老舍先生的短篇小說有六大特點：

Text: Shu Yi

Lao She is second to none in the number of times his works have been dramatised. Among modern Chinese writers, this literary giant can comfortably claim to have had the most works staged and adapted for the big screen and television.

Born in 1899, Lao She had written 10 plays by the time he turned 50, the year the People's Republic of China was founded. Between 1949 and his death in 1966, he wrote ferociously for the stage, adding a staggering 40 plays to his name. Among these were major contributions to the Chinese theatre canon, such as *Teahouse* and *Dragon Whiskers Gulch*, as well as some less memorable works. The sheer volume can be attributed to his hard work and dedication, but more importantly, it shows how much Lao She enjoyed writing for theatre.

Many of his novels have been adapted for the stage, notably *Rickshaw Boy*, *Crescent Moon* and *Beneath the Red Banner*. They have also been made and re-made into films and television series. The works of Lao She are not only staples of the dramatic repertoire in the Chinese-speaking world, but are also an indispensable part of China's motion picture history.

Strangely enough, no one has yet attempted to adapt his short stories. There is a wealth of material. In the 1930s and 1940s, he published six volumes of novellas and short stories. A seventh volume was posthumously published. It is a sizeable collection of 71 works, of which 67 are short stories. I have suggested them as a possibility to screen and stage writers on many occasions. For me, Lao She's short stories are untapped, fertile grounds for cultivating good scripts.

一、有頭有尾，不是一個片斷，具有中國古典小說的傳奇性，故事性強，但又是現代的，有心理描寫，注意真實的細節；

二、以人物描寫為重點，努力塑造鮮活的人物形象，總要塑造一兩個令人難忘的主人公；

三、不說教，不直接點題，讓讀者讀完之後受些感動，自己去思考作品想說明什麼；

四、人物都是小人物，城市貧民，小知識份子，小職員，下層人，作品充滿了對他們命運的關注，有博大的人道主義情懷；

五、強調作品的藝術性，在寫法上盡量出新，引進西方最新的文學手法，如意識流等，做雜交，主張「怎麼寫」比「寫什麼」更重要，從而力保文學具有相對的獨立性；

六、具有批判性，注重國民劣根性的改造，立意於救民強國。

有了這六大特點，不難看出老舍先生短篇小說同樣是適合改編成戲劇和影視作品的。有故事，有人物，有語言，這三大因素說明了一切。

老舍先生本人是很喜歡他自己的短篇小說的。他最喜歡《微神》和《斷魂槍》。他在美國時就曾把短篇小說《斷魂槍》改編成英文多幕話劇《五虎斷魂槍》，交給美國大學生去演出。他還曾把《馬褲先生》改編成獨幕話劇《火車上的威風》。

既有量又有質，就差東風了。

終於等來了機會。

I once wrote about the characteristics of these short stories in a preface to Lao She's collected writings:

1. They are complete stories rather than fragments or vignettes. Full of drama, they exhibit traits of classical Chinese storytelling techniques. At the same time, they are very modern, paying attention to inner thoughts and physical details.

2. Characterisation was very important to Lao She. He strived to write fully-formed, vivid and lively characters. There are always at least one or two unforgettable protagonists in every story.

3. They are never preachy, and messages are subtle. His writings leave room for readers to reflect and make up their own minds about the underlying statements.

4. The characters are common, insignificant people: the urban poor, minor intelligentsia, clerks and the underclass. With genuine concern for their plight, a humanist spirit pervades Lao She's works.

5. They uphold the artistry of writing. Lao She was open to breaking modes and absorbing contemporary Western techniques such as stream of consciousness. He was keen to promote the importance of "how to write" instead of "what to write", affirming the integrity and independence of literature as an art form.

6. They are social critiques, intended to transform negative traits rooted in society with the hope of strengthening the country.

He was particularly fond of his short stories. One of his favourites was *The Death Dealing Spear*. When he was in the US, he turned that story into a play for local university students. He also adapted *Monsieur Culottes* into the one-act play, *Mr Mighty on the Train*.

With quality writing in abundance, it was only a matter of time before the short stories found a

2008年末，在崑曲《牡丹亭》的北京糧倉劇場的演出上，我遇見了林兆華導演和戲劇出品人王翔先生，我又向他們遊說改編老舍短篇小說。結果，這次，一拍即合。過了幾天，林導和王翔便來到我家，要我推薦具體的篇目，他們要拿回去細讀，表示了極大的興趣。

我當時推薦了幾篇，有《斷魂槍》、《兔》、《也是三角》、《柳家大院》、《上任》等等。他們敲定了其中的五篇，而且取了一個好名字《老舍五則》。

又有新聞：《老舍五則》排演之後會在2010年春天的香港藝術節上作首次亮相。

《老舍五則》本身的成敗將取決於觀眾的評價，但它在老舍短篇小說的改編上是有劃時代的意義的，教人知道了老舍短篇小說也是一塊改編的沃土；其次，它有啟示作用，說明老舍短篇小說彷彿天生是為走上舞台，走上銀幕而作的，從內容到形式具備着很好的戲劇因素，可以拿來移植，照樣能出可觀的東西。這麼看來，《老舍五則》值得拍手歡迎。我為它的上演感到高興。

**舒乙**，《老舍五則》文學顧問，老舍次子。曾任中國作家協會，中國現代文學館副館長、館長。現為中央文史研究館館員。

全文原載2009年《閱藝》雜誌

director. Finally, one arrived on the scene!

Towards the end of 2008, I ran into stage director Lin Zhaohua and producer Wang Xiang at a performance of the *kun* opera *The Peony Pavilion* in Beijing. I again pitched the short stories for stage adaptation. A few days later, they came to my house and asked for recommendations!

They chose five stories from the short list I made — *The Death Dealing Spear, Fruit, Ménage à Trois, Liu's Compound and Assuming Office*. They decided to call the production *Five Acts of Life — Lao She's Short Stories*.

This was followed with even better news — the selection would premiere in March at the 2010 Hong Kong Arts Festival!

No matter how the production is received, it will usher in a new epoch in interpreting Lao She's works. It will be a pioneering effort, a trendsetting event, bringing to light the realisation that the short stories are goldmines waiting for playwrights and screenwriters to quarry material that is ripe for dramatic re-enactment.

From content to context, Lao She's short stories are bursting with dramatic effects and visual details. For that reason alone, I think *Five Acts of Life* is worth cheering about. Hats off to the director.

**Shu Yi** is the son of Lao She and literary consultant to *Five Acts of Life*. He is currently a Fellow of the Central Research Institute of Culture and History.

This article originally appeared in *FestMag* 2009.

Translated by Ed Wong

## 老舍

LAO SHE (1899 – 1966)

老舍，字舍予，原名舒慶春，老北京（滿族正紅旗）人，中國現代小說家、戲劇家、著名作家，獲得「人民藝術家」稱號。老舍是他最常用的筆名，另有鴻來、非我等筆名。

五四新文化運動掀起的民主、科學、個性解放的思潮，把他從「兢兢業業辦小學，恭恭順順侍奉老母，規規矩矩結婚生子」的人生信條中驚醒；文學革命的勃興，又使他「醉心新文藝」，由此開始生命和事業的新起點。1924年赴英國，任倫敦大學東方學院中文講師。教學之餘，讀了大量外國文學作品，並正式開始創作生涯，成為最重要的中國現代文學家之一。1961至1962年，老舍創作自傳體小說《正紅旗下》。遺憾的是未完成，就被迫停筆。文革中，老舍遭到了攻擊和迫害。1966年，他自沉於北京太平湖，終年67歲。

老舍一生寫了約計八百餘萬字的作品。主要著作有：長篇小說《駱駝祥子》和《四世同堂》，中篇小說《月牙兒》和《我這一輩子》，五部短篇小說集，劇本《龍鬚溝》、《茶館》等。老舍以長篇小說和劇作著稱於世。其作品已被翻譯為二十多種語文，以獨特的幽默風格和濃郁的民族色彩，贏得了廣大的讀者。



Lao She is the pen name of Shu Qingchun, born of an impoverished Manchu family from the Red Banner lineage. A critically acclaimed novelist, dramatist and essayist, he was honoured as the “People’s Artist” with a national award.

The May Fourth Movement of 1919 had a great impact on the young Lao She. The new wave of thinking — challenging traditional, political, scientific and cultural values — shocked him from his dreams of pursuing a traditional life, running a primary school and raising a family. Inspired by the new literary movement, he left for England in 1924 to teach in the School of Oriental Studies at the University of London. There, he absorbed Western Literature and started to write, eventually becoming an icon of modern Chinese literature. His endeavour to write an autobiographic novel, *Beneath the Red Banner*, was rudely interrupted by the harsh persecution and attacks he suffered during the Cultural Revolution. In 1966, after a particularly intense and humiliating attack, he drowned himself in a lake near his childhood home. He died at the age of 67.

Though better known for his plays, Lao She left a sizeable volume of work in other genres, including novels such as *Rickshaw Boy* and *Four Generations Under One Roof*; novellas such as *Crescent Moon* and *This Life of Mine*; and plays such as *Dragon Whiskers Gulch* and *Teahouse* besides five volumes of shorts stories. His works have since been translated into more than 20 languages, winning a wide readership with his unique touch of humour and ethnic colouring.

## 林兆華

### LIN ZHAOHUA

導演/藝術總監/舞美創意

Director/Artistic Director/Set Design Concept

林兆華戲劇工作室藝術總監、北京人民藝術劇院導演、北京大學戲劇研究所所長；中國著名戲劇導演、現代京劇導演，舞台作品約70部。

林兆華與諾貝爾文學獎得主高行健合作的實驗戲劇作品，包括《絕對信號》(1982)、《車站》(1983)、《野人》(1985)等，不但對中國當代劇場的發展影響巨大，同時從戲劇文學、劇場形式和思想內容上突破傳統中國式現實主義戲劇，引發了八十年代實驗戲劇和小劇場的潮流，正式開啟中國戲劇進入現代主義階段的大門。

他的前衛作品有《哈姆雷特》(1990)、《浮士德》(1994)、《棋人》(1995)、《三姊妹·等待果陀》(1998)、《理查三世》(2001)和《建築大師》(2006)等。這些作品在劇場形式上打破了傳統戲劇和現代戲劇，以及不同類型藝術體裁的界限，同時在表演上融合中國戲曲及說唱藝術美學。

從八十年代中開始，林兆華的作品陸續受邀至莫斯科、柏林、意大利及東京等地進行海外演出；林兆華常應邀參加各大著名戲劇節、國際戲劇學術活動等，並與國際戲劇大師交流創作意念，如彼得·布祿克、海納·穆勒、鈴木忠志及太田省吾等。



Lin Zhaohua is a prominent Chinese theatre director who has staged nearly 70 productions. He is now Artistic Director of Lin Zhaohua Drama Studio; Theatre Director of the Beijing People's Art Theatre (BPAT), and Head of the Theatre Research Institute at Peking University.

His experimental theatre works *Absolute Signal* (1982), *Bus Stop* (1983), and *Wildman* (1985) written by Gao Xingjian (awarded the 2000 Nobel Prize for Literature), initiated the Little Theatre Movement in China. In these works he introduced a variety of non-illusionist styles and techniques, very different from the social realism prevalent in much of Chinese drama. In this way he enabled contemporary Chinese theatre to enter a more modernist phase, and the artistic innovations in these plays spear-headed the Exploratory Theatre Movement of the 1980s.

Lin's pioneering works include *Hamlet* (1990), *Faust* (1994), *Chess Man* (1995), *The Three Sisters — Waiting for Godot* (1998), *Richard III* (2001) and *Master Builder* (2006). These works break down the boundaries between different performance genres, and integrate modern theatre techniques with the spirit and techniques of traditional Chinese theatre.

Since the mid-1980s Lin has taken his plays to cities such as Moscow, Berlin, Italy and Tokyo. He has often participated in international theatre activities, and has exchanged ideas about theatre with some of the world's greatest directors: Peter Brook, Heiner Muller and Ota Shogo.

## 舒乙 Shu Yi

文學顧問  
Literary Consultant



舒乙，老舍之子，1935年於青島出生，蘇聯列寧格勒基洛夫林業工程大學林產化工系畢業，多年從事科研工作，為高級工程師，1978年開始從事業餘寫作，後調入中國作家協會，曾任中國現代文學館館長，著有《我的風箏》、《老舍》、《現代文壇瑰寶》、《大愛無邊》等散文集及傳記19部，1995年以後開始從事繪畫，先後在北京、上海、台北、洛杉磯、吉隆坡、澳門等地舉辦個人畫展，有畫集《舒乙的畫》，曾是第九、十屆全國委員，博士生導師。現為中央文史研究館館員。

Shu Yi, son of Lao She, was born in 1935 in Qingdao. A graduate of St Petersburg Forest Technical Academy, Shu Yi worked in the technical field for many years before he turned to writing in 1978, later joining the Chinese Writers' Association. He subsequently served as the curator of the National Museum of Modern Chinese Literature, and as an adjunct advisor to doctoral candidates.

He is currently a Fellow of the Central Research Institute of Culture and History. He was a member of the 9th and 10th National Committees of the Chinese People's Political Consultative Conference.

His list of 19 published works include essays and biographies such as *My Kite*, *Lao She*, *Gem of Contemporary Chinese Literature*, and *Boundless Love*. He has been painting since 1995, showing his work in Beijing, Shanghai, Taipei, Los Angeles, Kuala Lumpur and Macau. A collection of his art work is published as *Paintings by Shu Yi*.



## 龔勳 Gong Xun

舞美設計  
Stage Designer

中國國家芭蕾舞團舞美設計，是近年來活躍國內的青年舞台視覺藝術家之一。他極具個性的創造力使其設計工作跨越戲劇與舞蹈，在兩者間不斷進行着跨界的探索，向觀眾展現了舞台空間獨特的視覺魅力。

A renowned stage visual artist in the mainland, Gong Xun is a resident stage designer at the National Ballet of China. He designs for both theatre and dance productions, displaying his unique style of visual staging.

## 韓江 Han Jiang

燈光設計  
Lighting Designer



中國國家芭蕾舞團燈光設計。作品包括大型芭蕾舞劇：《淚泉》、《天鵝湖》、《海盜》、《仙女》、《吉賽爾》等；現代舞《落情》、《劍魂》、《情·色》、《霾》等。自2003年首屆北京國際音樂節上演的歌劇《夜宴》和《狂人日記》開始，與林兆華合作無間，作品包括《廁所》、《白鹿原》、《娜拉的兒女》和《建築大師》等。

Han Jiang is a resident lighting designer at the National Ballet of China. His design credits include ballet productions *Fountain of Tears*, *Swan Lake*, *Le Corsaire*, *La Sylphide* and *Giselle*; modern dance productions *Descending Love*, *Spirit of the Sword*, *The Colour of Love* and *Haze*; operas *Night Banquet* and *Wolf Club Village*; and theatre productions *Toilets*, *Bailuyuan*, *Nora's Daughter* and *The Master Builder*.



鍾佳妮  
Zhong Jiani

服裝設計  
Costume Designer

中國服裝設計師協會會員，中華服裝文化研究會會員。創作的舞台劇作品有德國藝術節現代舞《覺》、中國歌劇舞劇院《南京1937》、威尼斯藝術節《三更雨》、北京現代舞團《水問》、人民藝術劇院話劇《大將軍寇流蘭》，創作的影視作品有電影《紅娘》、《我的一九一九》，電視劇《笑傲江湖》、《五月槐花香》、《闖關東》等。

A member of the Association of Chinese Costume Designers and the Institute of Chinese Costume Culture Research, Zhong Jiani's design credits include the modern dance *Awakening*, theatre productions *Nanking 1937*, *Rain in the Middle of the Night* and *The Great General Kou Liulan*; TV series *Red Maid* and *My 1919*.

徐藝殊  
Xu Yishu

造型設計  
Image Designer



中央戲劇學院舞台美術系化妝設計專業碩士。主要作品有：話劇《錯誤的喜劇》、《八個女人》、《鍾馗》、《我不是李白》；音樂劇《夢中醒來的夢》、《森林之音》、《奉旨越獄》；現代舞劇《驚夢》、《火之舞》；芭蕾舞劇《平克·佛洛德芭蕾舞》、《羅密歐與茱麗葉》、《天鵝湖》、《牡丹亭》等。

Xu Yishu graduated from The Central Academy of Drama with a master's degree in Theatre Make-up. Her design credits include theatre productions *The Comedy of Errors*, *Eight Women*, *The Chinese Ghost Buster*, *I Am Not Li Bai*; musical productions *Dream Within a Dream*, *The Sound of the Forest*, *Prison Break for Granted*; modern dance productions *Awaking from the Dream*, *Dance of Fire*; ballet productions *Pink Floyd Ballet*, *Romeo and Juliet*, *Swan Lake* and *The Peony Pavilion*.



劉勃  
Liu Bo

音響設計  
Sound Designer

中國國家芭蕾舞團音響設計，曾任芭蕾舞劇《歌碧莉婭》、《淚泉》、《大紅燈籠高高掛》、《天鵝湖》、《希爾維婭》，音樂劇《桂花雨》等作品的音樂編輯和音響設計，並為俄羅斯馬林斯基芭蕾舞團的北京演出擔任音響設計，此外還為北京當代芭蕾舞團的多部舞劇作品擔任音響設計及編曲工作。

Liu Bo is a resident sound designer at the National Ballet of China. His design credits include ballet productions *Coppelia*, *Fountain of Tears*, *Raise the Red Lantern*, *Swan Lake*, *Sylvia* and musical production *Guihuayu*. He was also the sound designer for The Mariinsky Ballet's performance in Beijing and many other ballet productions by the Beijing Contemporary Ballet Company.



## 劉佩琦 Liu Peiqi

1983年於解放軍藝術學院戲劇系畢業，現為中國國家話劇院國家一級演員。

參演過的作品包括：話劇《高山下的花環》、《WM—我們》、《壞話一條街》等；電視劇《大宅門》、《闖關東2》等；電影《秋菊打官司》、《離開雷鋒的日子》、《和你在一起》等。曾獲第三及第五屆中國電影華表獎優秀男演員獎、第17屆中國電影金雞獎最佳男主角獎、第51屆年西班牙聖塞巴斯蒂安國際電影節最佳男主角獎、2008年中美電影節中國大陸傑出演員獎。

A “First Rank” performer of the National Theatre Company of China, Liu Peiqi graduated from the Department of Drama at the People’s Liberation Army Institute of the Arts.

His major credits include: theatre works *Garlands At The Foot of The Mountain*, *WM — We, Cuss a Street*; TV *Big Family* and *Checkpoints East*; film *Story of Qiu Ju*, *Days without Lei Fung and Together*. Liu is the recipient of many awards including Outstanding Actor at the third and ninth China Film Huabiao Awards, and Best Actor at the 17th Golden Rooster Awards and the San Sebastián International Film Festival.

## 雷恪生 Lei Kesheng

中央戲劇學院表演系畢業，國家一級演員。

雷恪生形象淳樸，可塑性強，他以含而不露，韜晦於心的表演風格演繹性格各異的小人物，獲一致好評。主要作品有話劇《阿Q正傳》、《北京人》等；電影演《背靠背，臉對臉》、《秋菊打官司》等；電視劇《雷雨》、《大宅門》等。1981年憑話劇《阿Q正傳》獲首屆戲劇梅花獎最佳演員獎。

A “First Rank” performer, Lei Kesheng graduated from the Central Academy of Drama with a major in Acting. Lei specialises in playing roles from the underclass. His performance of the title role in *The True Story of Ah Q* won him the Best Actor Award at the first Plum Blossom Award.



## 孫寧 Sun Ning

北京市曲劇團演員。孫寧的表演具有很強的藝術張力，曾在多部老舍的作品中擔任重要角色，比如在北京曲劇經典劇目《龍鬚溝》中飾演趙大爺、《茶館》中飾演劉麻子、《正紅旗下》扮演老舍的父親。1995年以《煙壺》一劇獲文化部第六屆文華表演獎。此外，孫寧曾在《走向共和》、《德齡公主》、《貞觀之治》、《大明奇才》等影視作品中出演角色，廣受觀眾好評。

A member of the Beijing Local Opera Troupe, Sun Ning has been cast in many key roles in plays adapted from Lao She. He has also appeared in TV series such as *The Legend of Princess Der Ling*, *The Grandeur of the Age of Emperor Taizong of Tang*, and *A Bright Star of the Ming Empire*. He won the prestigious Wenhua Award from the Ministry of Culture for his performance in *Snuff Bottle*.



## 甄瑩 Zhen Ying

甄瑩，北京市曲劇團演員。曾在多部曲劇劇目中擔任主要角色：在《珍妃淚》中飾演珍妃（其後被拍成電影《清宮怨》），《方珍珠》中飾演方珍珠，《楊乃武與小白菜》中飾演葛畢氏、《曹雪芹》中飾演玉瑩，《啼笑姻緣》中飾演沈鳳喜，並在廣受好評的北京曲劇《煙壺》中憑演柳娘一角，獲北京市政府頒發特殊貢獻獎。

Zhen Ying is an active member of the Beijing Local Opera Troupe. As a tribute to her performance in *Snuff Bottle*, she was honoured with a Special Contribution Award by the Beijing City Government.



## 許承章 Xu Chengzhang

許承章，北京市曲劇團演員。曾在北京曲劇《少年天子》中飾演簡親王，《龍鬚溝》中飾演丁四，《茶館》中飾演常四爺。

Xu Chengzhang also hails from the Beijing Local Opera Troupe, and has appeared in supporting roles in plays such as *Young Emperor Shunzhi*, *Dragon Whiskers Gulch* and *Tea House*.

## 秦鳴 Qin Ming

秦鳴，北京市曲劇團演員。曾在北京曲劇《煙壺》中飾演壽明，《龍鬚溝》中飾演劉巡長，《茶館》中飾演唐鐵嘴，《正紅旗下》中飾演雲翁。

Another veteran of the Beijing Local Opera Troupe, Qin Ming played supporting roles in plays such as *Snuff Bottle*, *Dragon Whiskers Gulch*, *Tea House* and *Beneath the Red Banner*.



## 高建民 Gao Jianmin

高建民，北京市曲劇團演奏員。曾在《少年天子》、《煙壺》、《龍鬚溝》、《茶館》、《北京人》、《正紅旗下》等多部劇目中擔任三弦主奏。

A member of the Beijing Local Opera Troupe, Gao Jianmin was the lead *sanxian* performer in plays such as *Young Emperor Shunzhi*, *Snuff Bottle*, *Dragon Whiskers Gulch*, *Tea House*, *The Beijinger* and *Beneath the Red Banner*.

## 王皓 Wang Hao

王皓，北京市曲劇團演員。曾在北京曲劇《碧海恩仇》中飾演康林、《母與子》中飾演飛虎、《楊乃武與小白菜》中飾演劉子和、《茶館》中飾演龐太監。

A member of the Beijing Local Opera Troupe, Wang Hao has appeared in plays such as *Trials and Tribulations of an Oceanographer*, *Mother and Son*, *Yang Naiwu and Maiden Baicai* and *Tea House*.



## 秦士臣 Qin Shichen

秦士臣，北京市曲劇團演員。從事曲劇多年，曾參演作品包括《茶館》、《正紅旗下》等。

A veteran of the Beijing Local Opera Troupe, Qin Shichen appeared in plays such as *Tea House* and *Beneath the Red Banner*.

## 張雨時 Zhang Yushi

張雨時，北京市曲劇團演員。曾參演作品包括《煙壺》、《龍鬚溝》、《茶館》等。

Another member of the Beijing Local Opera Troupe, Zhang Yushi has appeared in notable plays such as *Snuff Bottle*, *Dragon Whiskers Gulch* and *Tea House*.



## 郭曾蕊 Guo Zengrui

郭曾蕊，北京市曲劇團演員。曾在北京曲劇《北京人》中飾演曾文彩，《魚水情》中飾演法官小楊，《正紅旗下》中飾演白姥姥，復排劇目《珍妃淚》中飾演珍妃，復排劇目《龍鬚溝》中飾演程娘子。

Guo Zengrui, a member of Beijing Local Opera Troupe, has appeared in *The Beijinger* as Zeng Wencai, in *Judge Yushui* as Judge Yang, in *Beneath the Red Banner* as Granny Bai, in *Dragon Whiskers Gulch* as Mrs Cheng, and in the stage play *Imperial Consort Zhen* as the lead.

## 池騁 Chi Cheng

池騁，北京市曲劇團演員。曾在復排劇目《珍妃淚》中飾演慈禧，《少年天子》中飾演孝莊，《啼笑因緣》中飾演關秀姑，《王老虎搶親》中飾演周文寶。

Chi Cheng, a member of Beijing Local Opera Troupe, appeared in *Imperial Consort Zhen* as Empress Dowager Cixi, in *Young Emperor Shunzhi* as Empress Dowager Xiaozhuang, in *Between Tears and Laughter* as young maiden Guan Xiugu, and in the comedy *A Bride for a Ride* in a gender reversing role as young scholar Zhou Wenbin, a character that cross-dresses as a young woman in an attempt to save his lover.



## 李林 Li Lin

李林，北京市曲劇團演員。曾在復排劇目《少年天子》中飾演襄親王，其他參演作品包括《茶館》、《王老虎搶親》等。

Another member of the Troupe, Li Lin appeared in *Young Emperor Shunzhi* as Prince Bombogor, and has had roles in plays such as *Tea House* and *A Bride for a Ride*.

## 劉欣然 Liu Xinran

劉欣然，青年京劇男旦演員。自2004年起自學戲曲，工程派，2007年憑《碧玉簪》獲第三屆中央電視台全國京劇戲迷票友大賽第一名，並於次年在中央電視台戲曲盛典中獲最佳扮相獎。常演劇目有《碧玉簪》、《汾河灣》、《荒山淚》、《六月雪》、《春閨夢》、《鎖麟囊》等。

Since 2004, Liu Xinran has been studying Beijing opera in the Cheng School style, one of four styles for male actors playing female roles. In 2007, for his performance in the opera *Jade Hairpin*, Liu won first place in a CCTV sponsored nation-wide voting of Beijing Opera aficionados. In the following year he won the Best Characterisation Award in CCTV's Stage Play Gala. Besides *Jade Hairpin*, he has appeared in opera classics such as *Around the Bend of River Fen*, *Tears of Barren Hill*, *Snow in June*, *Dreams of a Soldier's Wife* and *Qilin Purse*.



## 左旭 Zuo Xu

左旭，京戲曲藝術職業學院教師，京胡演奏家，燕守平先生入室弟子。曾榮獲中國戲曲紅梅之星稱號及北京戲曲紅梅大賽金獎。

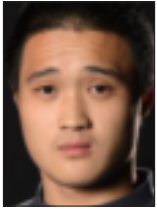
A teacher at the Beijing Vocational Institute of Local Opera and Arts, Zuo Xu, also a concert artist, had studied under *jinghu* master Yan Shouping. He is a winner of the Golden Award of the Red Plum Prize for Performance.

## 王建立 Wang Jianli

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王建立，中國保利功夫明星表演團演員，擅長三節棍、螳螂拳、蛇拳等。參演劇目有《寺院內外》、《功夫詩·九卷》等。

A member of the China Poly Kungfu-Star Performing Group, Wang Jianli is an expert in the three-section staff, and fist forms such as Praying Mantis and Snake. His stage credits include dance theatre performances *Into the Temple* and *Poem of Kungfu — Nine Scrolls*.



## 邢錦程 Xing Jincheng

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邢錦程，中國保利功夫明星表演團演員，擅長雙刀、地趟拳、南拳、南棍等。參演劇目有《功夫詩·九卷》。

Xing Jincheng, another member of the China Poly Kungfu-Star Performing Group, is an expert in double broadsword, southern staff, Ground Tumbling Boxing, and Southern Fist. He has appeared in *Poem of Kung-Fu — Nine Scrolls*.

## 朱耿峰 Zhu Gengfeng

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朱耿峰，中國保利功夫明星表演團演員，原山東省武術專業隊隊員，擅長刀術、棍術、雙鞭、大刀等。參演劇目有《功夫詩·九卷》、電影《江山美人》、《赤壁》、《抗倭恩仇錄》。

Before he joined the China Poly Kungfu-Star Performing Group, Zhu Gengfeng was a member of the Shandong Wushu Team. His specialties are broadsword, staff, and whip. Besides performing in the dance theatre *Poem of Kungfu — Nine Scrolls*, he has participated in movies such as *The Empress and the Warrior*, *Red Cliff* and *The Beggar and the Ronin Invaders*.

