

4-6.3.2011

## 香港演藝學院歌劇院

Lyric Theatre,  
Hong Kong Academy for  
Performing Arts

演出長約2小時15分鐘，包括一節中場休息  
Running time: approximately 2 hours and  
15 minutes with one interval

普通話演出，附、英文字幕  
Performed in Putonghua  
with Chinese and English surtitles



香港藝術節委約  
香港藝術節、當代傳奇劇場及上海戲劇學  
院附屬戲曲學校、戲曲學院聯合製作

Commissioned by the Hong Kong Arts Festival  
Co-produced by: Hong Kong Arts Festival  
Contemporary Legend Theatre, Taipei  
Shanghai Traditional Opera School Attached to  
Shanghai Theatre Academy  
College of Traditional Opera, Shanghai Theatre Academy

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封面照片 Cover photograph © 郭政彰 Kuo Cheng-chang

## 演員

## Cast

宋江  
吳興國

Song Jiang  
Wu Hsin-kuo

魯智深 / 晁蓋  
劉琢瑜

Lu Zhishen / Chao Gai  
Alexander Liu

武松 / 石秀 / 索超  
戴立吾

Wu Song / Shi Xiu / Suo Chao  
Tai Li-wu

阮小二 / 阮小五 / 阮小七 / 時遷  
林朝緒

Ruan Xiao 'er / Ruan Xiaowu /  
Ruan Xiaoqi / Shi Qian  
Lin Chao-hsu

盧俊義 / 孫立  
邢鵬遠

Lu Junyi / Sun Li  
Xing Pengyuan

林沖 / 史文恭  
趙宏運

Lin Chong / Shi Wengong  
Zhao Hongyun

花榮  
孫亞軍

Hua Rong  
Sun Yajun

秦明  
謝添賜

Qin Ming  
Xie Tianci

李逵  
王建帥

Li Kui  
Wang Jianshuai

扈三娘 / 孫二娘  
劉 津

Hu Sanniang / Sun Erniang  
Liu Jin

王英  
高 楓

Wang Ying  
Gao Feng

吳用 / 上下手  
季永鑫

Wu Yong / Chorus  
Ji Yongsen

時遷 / 祝龍 / 上下手  
李名揚

Shi Qian / Zhu Long / Chorus  
Li Mingyang

索超 / 祝虎 / 上下手  
魯佳亮

Suo Chao / Zhu Hu / Chorus  
Lu Jialiang

黃信 / 祝彪 / 上下手  
籍興凱

Huang Xin / Zhu Biao / Chorus  
Ji Xingkai

燕順 / 上下手  
王 碩

Yan Shun / Chorus  
Wang Shuo

鄭天壽 / 上下手  
郭 頌

Zheng Tianshou / Chorus  
Guo Song

關勝 / 樂廷玉 / 上下手  
董炳義

Guan Sheng / Luan Tingyu / Chorus  
Dong Bingyi

## 《水滸108 – 忠義堂》

改編自施耐庵《水滸傳》

## 108 Heroes, Tale from the Water Margin

after Shi Nai'an's Water Margin

## 創作人員

## Creative Team

編劇	張大春	Playwright	Chang Ta-chuen
導演 / 藝術總監	吳興國	Director / Artistic Director	Wu Hsin-kuo
作曲	周華健	Composer	Chau Wa-kin
京劇指導	王立軍	Beijing Opera Adviser	Wang Lijun
編舞	林秀偉	Choreographer	Lin Hsiu-wei
編腔	李連璧	Vocal Designer	Li Lian-bi
執行導演	馬寶山	Executive Director	Ma Pao-shan
舞台設計	王孟超	Stage Designer	Austin Wang
服裝 / 造型設計	賴宣吾	Costume Designer	Sara Lai
燈光設計暨執行	黃祖延	Lighting Designer / Operator	Wong Choo Yean
影像設計	王奕盛	Visual Designer	Ethan Wang
編曲鑼鼓指導	張育婷	Percussion Arrangement Director	Chang Yu-ting
劇本英譯	李正欣	English Surtitles Translator	Joanna C Lee
題字	張大春	Calligrapher	Chang Ta-chuen
平面攝影	郭政彰	Photographer	Kuo Cheng-chang

## 舞台人員

## Stage Crew

舞台監督	徐武臣	Stage Manager	Hsu Wu-chen
舞台技術	蘇俊學	Technical Manager	Su Jun-xue
音響執行	吳慶垣	Audio Technician	Wu Ching-yuan
燈光助理	翁翌軒	Lighting Assistant	Weng Yi-xuan
影像執行	葉昇伊	Visual Image Technician	Ye Sheng-yi
服裝統籌	高佳霖	Costume Coordinator	Kao Chia-lin
衣箱	朱錫根	Wardrobe Master	Zhu Xigen
盔箱	金紀德	Headpieces Master	Jin Jide

## 鳴謝 Acknowledgements

台灣國光劇團支援演出  
Taiwan GuoGuang Opera Company

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## 樂師

上海戲劇學院戲曲學院

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鼓 / 武場領導	郭 磊
京二胡	郭元元
三弦 / 笛子	金世行
古箏	陳 慧
大鑼	朱 鋒
鑊鈸 / 排鼓 / 大堂鼓	李 佳
小鑼 / 笙	王雲鵬
生命樹樂團	
結他	小王子
低音結他	小 N
鼓	青 春
鍵琴	林伯光

聯合製作

香港

香港藝術節

台灣

當代傳奇劇場

行政總監 / 製作人	林秀偉
行政組長	楊婉平
執行製作	吳彥嫻
製作行政	莊貴涵
票務 / 行銷	許菡舒
行銷行政	李怡萱
財務管理	林秀燕

上海

上海戲劇學院附屬戲曲學校

上海戲劇學院戲曲學院

院長 / 製作人	徐幸捷
副院長	田蔓沙
領隊	貢獻國
行政	劉 聰

## Musicians

College of Traditional Opera, Shanghai Theatre Academy

<i>Jinghu / String Leader</i>	Lu Hang
<i>Percussion / Percussion Leader</i>	Guo Lei
<i>Erhu</i>	Guo Yuanyuan
<i>Sanxian / Dizi</i>	Jin Shihang
<i>Guzheng</i>	Chen Hui
<i>Daluo</i>	Zhu Feng
<i>Naobo / Paigu / Tanggu</i>	Li Jia
<i>Xiaoluo / Sheng</i>	Wang Yunpeng
Life of Tree Band	
Guitar	The Little Prince
Bass	David
Drum	Ken
Keyboard	Patrick

Co-producers

**Hong Kong**

Hong Kong Arts Festival

**Taiwan**

Contemporary Legend Theatre

Administration Director	Lin Hsiu-wei
Administration Coordinator	Yang Wang-ping
Production Coordinator	Wu Yan-Xian
Production Officer	Chuang Kuei-han
Ticketing and Marketing Officer	Hsu Han-shu
Marketing Officer	Li Yi-xuan
Finance Officer	Lin Hsiu-yan

**Shanghai**Shanghai Traditional Opera School  
Attached to Shanghai Theatre Academy

College of Traditional Opera, Shanghai Theatre Academy

Director / Co-producer	Xu Xingjie
Deputy Director	Tian Mansha
Touring Director	Gong Xianguo
Administration	Liu Cong

*Background to the Water Margin:*

*Plague was sweeping through China. To summon relief, the Emperor sent his marshal to seek help from a Taoist sage. Despite warnings, the marshal released the 108 demons during a ceremony, which became the 108 heroes of our story — or a new plague to the court.*

*Years later, these demons became grown men and women. They committed crimes of passion, fought injustice and rebelled against a corrupted court. Eventually their wrongdoings brought them together on Liangshan (Mount Liang), and this is where our story begins.*



文：張大春

宋江等一百單八名梁山豪傑受命於天，勒石注名，因此而效法朝廷列等任官，並以「忠義堂」之名改頭換面，意圖爭取招安。

在這個兼慶功與改宗的典禮上，眾家兄弟不期而然地發現了彼此之間身埋於心底的內在牴牾。以宋江、花榮、關勝、秦明、黃信、索超一派為首的多係高級軍官出身，對於朝廷和君王仍有無比強烈的歸屬感。然而，以魯智深、林沖、武松、李逵、阮小五、時遷、石秀等中下級軍官或平民出身的頭目卻有着不一樣的想法，在後者看來，「替天行道」不只是替皇帝剷除權臣與邪惡的地方勢力，更是代天子而有天下的造反事業——在這個內在分裂的基礎上，「替天行道」有了完全不能化解的隔閡，埋伏下梁山豪傑的土崩瓦解之兆。

共同經歷過無數次淋漓熱血洗禮的一百單八將，人人心中各有一汪漣漪蕩漾的生命記憶，他們的衝突能夠化解嗎？他們將如何面對和理解「忠義」兩字的根本矛盾呢？

By Chang Ta-chuen

Heaven sent a stele inscribed with the names and ranks of the 108 heroic outlaws led by Song Jiang. Inspired by the organisation of ranks in court, they banded together in the Zhongyi Hall (Hall of Loyalty and Chivalry) giving their lawless ways a structure in order to win amnesty from the court.

In this grand assembly the gallant fraternity came to realise the irreconcilable differences entrenched in their hearts. The faction led by Guan Sheng, Zhang Qing, Qin Ming, Hu Yanzhuo, Huang Xin and Yang Zhi, comprised of mostly former senior officers, still felt an overwhelming allegiance to the emperor and his court. However, the other leaders, Lu Zhishen, Lin Chong, Wu Song, Li Kui, Ruan Xiaowu, Yang Xiong and Shi Xiu, who were once foot soldiers, minor officers and common people, harboured other feelings. For them, “defending Heaven’s justice” was more than removing the rot, corruption and excessive power that festered in the regions and within the hands of a selected few chief ministers. It was a cause to fight for, a rebellion, to replace the supreme ruler and rule in his stead. On the basis of this fissure, there was a separation that could not be bridged, planting the seed for the dissolution of the heroes of Mount Liang.

The 108 fighters together went through countless baptisms of blood and sweat on the battlefields, their hearts ebbing, swelling with turbulent memories of life; could their conflicts ever be resolved? How would they face, and interpret, the fundamental contradictions inherent in “loyalty and chivalry”?



## 關於《水滸108》 About 108 Heroes

文：吳興國

「忠義堂」是以一種回憶幻象式來敘述中段水滸的複雜人物段落。一方面介紹人物，一方面訴說故事，一方面鋪陳衝突，暗下伏筆，促使終場「菊花會」到達高潮與結論。

全齣從第31回演到第71回。以宋江為主軸，追隨他的梁山之路。我們以120分鐘考驗自己說故事的能力，由於劇情旁枝錯節，人物眾多，又必須具備京劇武功展現的視覺美，表演內容也成為章回的取捨。歷經一再思考，我與張大春腦中都冒出「蒙太奇」手法，反「水滸108」第一個版本的抒情性與敘事性。

三幕八場戲，中場不休息，一氣呵成。

第一幕就佔了六場，包括：  
1. 忠義堂，2. 蜈蚣嶺，3. 夜走瓦礫場，4. 潯陽樓，5. 三打

by Wu Hsing-kuo

*108 Heroes – Tales from The Water Margin* explores the complex personalities that inhabit the middle section of the *Water Margin*. Part introduction of characters, part exposition of plot, it prepares the groundwork for the climax and finale: the Chrysanthemum Assembly. The show takes us from Chapter 31 to Chapter 71 of the *Water Margin* which follows Song Jiang's journey to Mount Liang. We put our storytelling ability to the test by limiting the show's length to 120 minutes as there are many characters, a very complicated storyline, and a lot of time is required to allow the audience to revel in the full glory of Beijing opera martial arts. In fact, the style and content of the show was one of the guides we used in choosing which chapters to include. After much thought, Chang Ta-chuen and myself agreed that with so much content and so little time the best approach would be to do the performance as a montage. This goes against the straightforward narrative of the first edition of *108 Heroes*.

祝家莊，6.大名府。明眼人一看就知是劇本採取循序跳接，說的是宋江陰陽兩面的性格，如何向江湖立威，向官府宣戰。三打祝家莊和在大名府在京劇老戲都是整晚的大戲。我們分別在20分鐘內演完，必須把最精華的內容用交互剪輯的方式進行，除了佈景創意、影像設計走蒙太奇手法，例如：三打祝家莊同時進行，畫面並置，從不相關或激烈衝突中產生第三種新的意義。

第二幕只有一場戲——羅天大醮。宋江率領眾兄弟祝告晁蓋天王早生天界。原本寨主首位該是晁蓋坐上去的，卻在造反起義過程中，一時意氣用事誤入陷阱，中箭而亡。在追悼儀式中，晁天王亡靈顯身，倒溯與宋江的往事，用銅錘花臉的唱腔來表現他內心澎湃。他內心有太多的遺憾與不平，只有心虛的宋江可以穿越生死時空，解讀晁天王的心靈，因為這個結局它比誰都清楚並不是偶然的。宋江祈禱今生兄弟無緣，能來世再結金蘭，晁蓋當着宋江的面把臉頰上的毒箭拔下，背過身默然消逝。透過這種隱喻他倆既敵又友的關係，其實是作家的知性思維與掌握了表現的意義。

120分鐘，沒有人離開過忠義堂。

第三幕——菊花會。從第一幕排座次，到第二幕羅天大醮，到第三幕菊花會。儀式後的歡宴，在酒酣耳熱之後，宋江慷慨暢舞的「滿江紅」表露對朝廷仰望，企盼早受招安的心思，令甫結盟的弟兄立

There are three acts, eight scenes, no intervals, all in one seating.

The first act takes up six: 1) Zhongyi Hall, 2) Centipede Range, 3) Field of Rubble, 4) Xunyang Tower, 5) The Three Sieges of Zhu Village, 6) Daming Prefecture. The production is a chronological jump-cut of the book, telling the bright and dark sides of Song Jiang, of how he cut his figure amongst the outlaws and how he declared war on the government and established power. The Three Sieges of Zhu Village and Daming Prefecture are classic, full-length, evening-long repertoires of Beijing opera. As we perform each of these numbers within 20 minutes, we extract their essence fusing the best parts. For example we use montage in the Three Sieges of Zhu Village, the three scenes are staged simultaneously as “split screens”, generating a new kind of meaning through dissociation and intense conflict.

Act Two only has one scene — The Taoist Ceremony. Song Jiang leads the brothers in a ritual for the “Pagoda-Wielding Heavenly King” Chao Gai, praying that he will ascend to Heaven soon. Chao was supposed to become a stronghold chieftain; however during an uprising, a momentary rashness led him into a trap and he was killed by a poisoned arrow. During the memorial ceremony, the spirit of Chao appears, reminiscing about times he had shared with Song. Chao harbours a grudge and is filled with regret, but the conscience-stricken Song can read into his heart, he knows his fate was no accident. Song prays that even though destiny has kept them apart in this lifetime, they will be reunited in the next one.





Chao plucks out the poisoned arrow from his cheek in Song's presence, turns around and fades away. Throughout this encounter, Song and Chao's special relationship is painted out in cipher, a concoction of friendship and animosity, which demonstrates the author's grasp of symbolism.

120 minutes, no one ever leaves the Zhongyi Hall.

Act Three, Chrysanthemum Assembly: Under the warm flush and giddy influence of alcohol, at the jubilant banquet after the ritual, Song

Jiang is singing, his lyrics revealing his veneration for the court, it is an unguarded moment of honesty and generosity. His aspiration for amnesty causes immediate suspicion and acrimony amongst the gang. There are disputes between: the faction for amnesty and the faction for rebellion; the camp of former officials and the camp of rogues and vagabonds; and the mainstream and the minority. It is at this final gathering that we see the group of fearless anarchic bandits living out their heroic dreams in a capricious moment of drunkenness — their revelry highlighted by accompanying gongs, drums and electrifying rock music by Chau Wa-kin.

Playwright's Notes and Director's Notes translated by Gigi Chang

即反目猜忌：招安派與造反派，軍官派與草莽派，主流與非主流，裂出兩道分歧。宋江要替天行道，然而王道與人道能否以朋友忠義度衡之？生命的榮辱與成敗，如菊花綻放與凋零，這群不知死活的盜賊乘着酒興，踏在黃花塚上各自揮灑英雄的夢。助陣的不只是鑼鼓文武場，還有周華健的電子搖滾，獻上狂野的吶喊！

文：徐幸捷

香港藝術節作為國際藝壇重要的表演藝術節之一，歷來以其積極委約及製作新作品，並支援不同領域的藝術家進行跨區跨媒體的合作，而得到世人的關注。《水滸108——忠義堂》是香港藝術節委約製作的作品，由台灣當代傳奇劇場和上海戲劇學院附屬戲曲學校、上海戲劇學院戲曲學院合作創排演出，共同呈現給廣大的觀眾。本劇能夠參加2011年香港藝術節，這裏面凝結着港、台、滬兩岸三地的策劃者、組織者、藝術家及師生們的心血。在此，我要向努力推動本劇創作演出的香港藝術節、吳興國先生和全體同仁表示敬意和感謝！這次真誠的合作很有成效，十分可喜，值得祝賀。

在《水滸108——忠義堂》創作過程中，傳統京劇的唱念做打藝術與流行元素進行「交匯」，力求在碰撞中閃現亮色，其着眼點在於努力吸引年輕的觀眾進入劇場，同時也為青年演員創造了創作演出的機會，這是一次很有意義的探索實踐。我們期盼能及時得到觀眾們的回饋，以進一步推動我們的藝術創作與演出。

祝2011年香港藝術節圓滿成功。

徐幸捷是上海戲劇學院附屬戲曲學校校長，上海戲劇學院戲曲學院院長

By: Xu Xingjie

The Hong Kong Arts Festival commissions and produces new works from artists from different disciplines and regions. For example, *108 Heroes – Tales from the Water Margin* is an HKAF commission which was jointly created and performed by Taiwan's Contemporary Legend Theatre, the Shanghai Traditional Opera School Attached to Shanghai Theatre Academy and the Academy's College of Traditional Opera. The production is the brainchild of producers, organisers, artists, teachers and students from Hong Kong, Taiwan and Shanghai. I would like to thank everyone involved in the production — they put in their all to make this a reality, especially Hong Kong Arts Festival and Mr Wu Hsing-kuo. This collaboration has been a very worthwhile process and my sincere congratulations to all involved.

Traditional Beijing opera techniques come face-to-face with popular theatrical elements in *108 Heroes*. We hope this clash of traditional and modern forms generates a new spark. We also hope to attract more young people into the theatre. This production has given young performers the opportunity to tread the boards. We hope our audiences share their thoughts with us as it will help us take our work to a higher level.

I wish the 2011 Hong Kong Arts Festival every success.

Xu Xingjie is the Director of Shanghai Traditional Opera School Attached to Shanghai Theatre Academy and Director of College of Traditional Opera, Shanghai Theatre Academy

## 台灣當代傳奇劇場 Contemporary Legend Theatre

1986年，一群戲曲演員意識到傳統藝術優勢不再，開始思索如何讓傳統戲曲與現代劇場藝術接軌。於是，在吳興國、魏海敏和一群熱情的青年京劇演員的共同努力下，台灣「當代傳奇劇場」誕生。

自創團以來，劇場年年應邀赴國外演出，足跡遍及英國倫敦皇家國家劇院、法國亞維儂藝術節、日本東京亞洲表演藝術祭、丹麥歐丁劇場40週年慶以及美國史帕雷多藝術節、林肯中心藝術節等。

當代傳奇劇場多年來編創的劇目有莎士比亞名劇改編的《慾望城國》、《王子復仇記》等；希臘悲劇改編的《樓蘭女》等；傳統老戲《陰陽河》等；新編作品《無限江山》、《金烏藏嬌》，以及自創嘻哈京劇《兄妹串戲》，均深獲海內外好評。2005年，劇場挑戰諾貝爾文學獎得主貝克特的《等待果陀》，獲貝克特權威、德國導演沃爾特·阿斯姆斯評為「成功破解貝克特密碼，完美結合詩與戲劇語言」。2007年劇團首創《水滸108》電音搖滾京劇，同年首演的《夢蝶》則是融合崑曲唱腔、中國古典樂與現代音樂之歌劇。2009年，首次演出傳統京劇《梨園傳奇》。2010年則推出改編自契訶夫14篇短篇小說的歌舞劇《歡樂時光—契訶夫傳奇》。融合東西方劇場藝術、開闢傳統戲曲新道路，已成為當代傳奇劇場的獨有精神與特色。

In 1986, a group of Beijing opera players, being keenly aware of the decline of traditional Chinese opera, began thinking seriously how to integrate traditional Chinese opera with modern theatre. Thanks to the efforts of Wu Hsing-kuo, Wei Hai-min and others, the Contemporary Legend Theatre (CLT) was founded in Taiwan.

Since then CLT has performed internationally at such venues as the Royal National Theatre, London (UK), Festival d'Avignon (France), Asian Performing Arts Festival, Tokyo (Japan), 40th Anniversary of Odin Theatre (Denmark) and Lincoln Center Festival (US).

CLT has performed a broad base of work including adaptations of Shakespeare, *The Kingdom of Desire (Macbeth)* and *War and Eternity (Hamlet)*; adaptations of Greek tragedies, *Medea* and *Oresteia*; traditional plays, *Yin Yang River*; newly written plays, *The Last Days of Emperor Lee Yu*, *The Hidden Concubine* and an innovative hip-hop opera *A Play of Brother and Sister*. In 2005, CLT took on a new challenge by adapting Samuel Beckett's *Waiting for Godot*.

*108 Heroes — Tales from Water Margin* produced in October 2007 integrates electronic music, rock and Beijing opera. In *The Butterfly Dream*, CLT integrated traditional Kunqu tunes and Chinese Classical music with modern music. In 2009, CLT performed *The Legendary Pear Garden* again combining oriental and occidental stage arts. Consequently CLT is renowned for their fresh and unique approach to traditional plays.

## 上海戲劇學院戲曲學院

### College of Traditional Opera, Shanghai Theatre Academy

戲曲學院現設十個本科專業方向，包括表演(京昆表演)、表演(京劇器樂、民族器樂)、表演(戲曲音樂劇)、表演(木偶表演、木偶表演與造型)、導演(戲曲導演)、公共事業管理(群眾文化管理)、公共事業管理(藝術展示——聽覺藝術)、作曲與作曲技術理論(京昆唱腔設計)等。本科在校生五百餘人，MFA 研究生九名，是目前上戲專業門類及在校生最多的學院。2006年，為培養京昆藝術青年拔尖人才，戲曲學院承建了上海青年京昆劇團，成為上海戲劇學院第一個青年演出團體，三年來，積極探索人才培養方面的體制創新，出人出戲，成果矚目。

學院從全國聘請優秀藝術家及著名教師授課，客席專家與本院教師相結合。學生在全國各類比賽中摘金奪銀，屢獲大獎，如全國青年京劇演員評比展演一等獎、白玉蘭戲劇獎主角獎、新人主角獎、中國戲曲紅梅金花獎、CCTV全國青年京劇演員電視大獎賽金獎、首屆京胡北京邀請賽青年組金獎、金獅獎及全國木偶皮影中青年技藝大賽金獎等。

上海戲劇學院戲曲學院以培養高層次戲曲藝術人才為主要任務，依據「國內頂尖、國際著名」的定位，創新戲曲人才培養模式，為中國戲曲事業的傳承與發展作出新的貢獻。

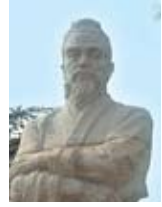
The College of Chinese Opera has ten majors: acting (Beijing Opera and Kunqu Opera); instruments (Beijing Opera instruments and other folk instruments); acting (musical Chinese Opera); performance (puppeteering, puppet making and design); directing (Chinese Opera directing); public affairs management (general culture management); public affair management (visual/acoustic art exhibition) and composing (skill and theory, vocal design for Beijing and Kun Opera). With 500 undergraduate and postgraduate students, it is the biggest college in the Shanghai Theatre Academy.

In 2006 the College was commissioned to establish the Shanghai Youth Troupe of Beijing and Kun Opera. The students of the College have won many competitions and awards including: the First Prize of the Young Actors Accreditation Competition Showcase, the White Magnolia Award, The Golden Flower Award of the Chinese Opera Red Plum Awards, the Golden Prize of the National TV Contest of Young Performers in Beijing Opera, the Golden Prize of the 1st Beijing *Jinghu* Competition (Youth Group), the Golden Lion Award and the Golden Prize of the National Puppeteering Competition.

The College of Chinese Opera's goal is to nurture young talent so both the students and college become domestically prominent and internationally renowned. The college continually improves its education system and endeavours to keep contributing to the inheritance and development of Chinese Opera.

## 施耐庵 (1296-1372)

### Shi Nai'an



施耐庵，本名彥端，祖籍是泰州海陵縣或蘇州吳縣閻門（今江蘇蘇州），元末明初小說家，中國四大名著之一《水滸傳》的作者。

《三國演義》作者羅貫中為其門人。施耐庵才學甚佳，「舉凡群經諸子，詞章詩歌，天文地理，醫卜星相，一切技術無不精。」19歲考中秀才，29歲中舉，36歲考上進士擔任官職，因不得志而辭去官職，爾後返回家鄉開立私塾，並著手撰寫《水滸傳》，是中國歷史上第一部用白話文寫成的章回小說。

當時有張士誠在蘇州起兵稱王，施耐庵深感朝政腐敗，民不聊生，決心立志著書濟民勸世，但又懼於文字獄，於是便以民間流傳的宋江起義的故事曲筆為書。羅貫中幫助整理書稿。他們在書肆中翻找各種有關宋江起義的記載，逐漸寫成此書。然而因書中講述人民起義，官逼民反的內容，自明、清以來，都曾嚴禁此書。但《水滸傳》對後來的文學創作，特別是對小說、戲劇、民間文藝都產生極大的影響。

Shi Nai'an came from today's Suzhou, Jiangsu Province. A novelist living through the end of the Yuan dynasty into early Ming, he was the author of *Water Margin* — one of the Four Great Classic Novels, as well as the mentor of Luo Guanzhong, author of *Romance of the Three Kingdoms*. Shi was a learned man: "Raise any question on classics, philosophers or their treatises; lyrics, prose, poetry or song; astronomy or geography; medicine, divination, astrology or physiognomy; he would be an expert of them all." Shi passed the annual county-level imperial examination and became a *xiuca* (licentiate) when he was 19; by age 29, he passed the triennial province-level examination and was awarded the *juren* (provincial graduate) title; then he became a *jinshi*, a graduate of the palace examination when he was 36, thus joining the ranks of government officials. However, bureaucracy did not suit him. Shi resigned disheartened and returned to his hometown to open a private school. He also started writing *Water Margin*, which became the first novel to be written in Vernacular Chinese.

At that time, Zhang Shicheng raised an army in Suzhou and declared himself emperor. Seeing the utter corruptness and imbecility of the imperial court, as well as the death and desperation his countrymen lived with daily, Shi decided to write books to help the people and improve society. But instead of directly criticising the establishment for fear of imprisonment, he channelled his feelings and ideas through retelling the popular tale of Song Jiang and his rebellion against the court.

Translated by Gigi Chang

## 張大春 Chang Ta-chuen

編劇  
Playwright



當代傑出華文作家，現任News98電台主持人。曾獲聯合報小說獎、時報文學獎、吳三連文藝獎等。著有《雞翎圖》、《公寓導遊》、《四喜憂國》、《歡喜賊》、《我妹妹》、《野孩子》、《城邦暴力團》等書，以小說為主，已陸續在臺灣、大陸、英國、美國、日本等地出版。其作品與時代脈動合拍，常以戲弄的筆法演義人世荒謬，站在流行的端頭吟哦古文歷史。他創作量豐沛，堪稱現當代最能寫的台灣作家。《水滸108》是張大春第一次跨足劇本改編與傳統戲曲的結合。

Chang is a graduate from Fu Jen Catholic University, a radio host and prominent Chinese writer. He has won the Literature Award of the *United Daily News*, the Literature Award of the *China Times* and the Wu San-Lien Award of Literature and Arts among others. His publications include *Gongyu Daoyou* (Apartment Tour Guide), *My Kid Sister*, *Wild Child* and *Chengbang Baolitu* (Gang of the City State). His works are contemporary, playfully exposing life's absurdities. *108 Heroes* is his first integration of drama with traditional Chinese Opera.

## 吳興國 Wu Hsing-Kuo

導演 / 藝術總監 / 主演  
Director / Artistic Director / Main Cast



台灣當代傳奇劇場藝術總監，橫跨電影、電視、傳統戲曲、現代劇場以及舞蹈之全方位表演藝術家。曾獲台灣電影金馬獎最佳男主角提名，連續三度獲文藝金像獎最佳生角獎以及香港電影金像獎最佳新人獎。

1986年與友人創立當代傳奇劇場，編導、主演多齣融合現代劇場形式的京劇作品，改編自莎劇《馬克白》的創團作品《慾望城國》廣受國際邀約，吳興國也成為戲曲藝術發展創新的先鋒人物。2001年他在《李爾在此》中一人分飾十角，包攬生、旦、淨、丑等行當，大獲肯定，應邀至十餘國公演；2006年與多明哥於紐約大都會歌劇院同台演出《秦始皇》歌劇；2007年又推出《水滸108》和《夢蝶》。

A versatile performing artist who crosses various fields, Wu is the Artistic Director of CLT. He started as a Beijing Opera actor and won the Military Golden Award for Best Actor three times. In 1986, he co-founded CLT, and has been the leading actor and director in many of their plays adapted from Chinese and foreign masterpieces. Wu is also a regular participant of many international festivals. He has appeared in productions by director Zhang Yimou and Nobel Laureate for Literature Gao Xingjian. In 1992, he won the Hong Kong Film Award for Best New Actor. In 2007, Hu led CLT on an extensive US tour.

**周華健****Chau Wa-kin**作曲  
Composer

台灣著名流行歌手、音樂人。大學就讀數學系，1985年在民歌西餐廳演唱期間獲李宗盛賞識與介紹，次年加盟滾石唱片，1987年起出版國語、粵語、英語專輯逾40張，累計銷量過千萬，並舉辦多場亞洲巡演，成為華語流行樂壇的天王巨星。1992年成立「擺渡人音樂工作室」。曾獲1992年金曲獎最佳演唱男歌手。2003於當代傳奇劇場的嘻哈京劇《兄妹串戲》中擔任作曲，備受好評。

Hong Kong born Chau is a famous singer and musician in Taiwan. A mathematics student, he was discovered singing in a restaurant. The next year he was signed to Rock Records, eventually becoming a Chinese pop superstar releasing over 40 albums with accumulated sales of over 10 million copies. Chau won Best Male Singer at the Golden Melody Awards in 1992. He composed music for CLT's *A Play of Brother and Sister*.

**王立軍****Wang Lijun**京劇指導  
Beijing Opera Adviser

中國一級演員，工武生兼老生，受教於茹元俊、譚元壽等，曾得厲慧良親授。長靠短打均佳，並有相當的文戲功底。擅演劇目有《挑滑車》、《野豬林》、《武松打虎》、《賣馬》、《失空斬》等。所獲獎項有第三屆梅花獎、梅蘭芳武生組金獎、全國首屆戲劇節優秀表演獎、全國京劇團隊新劇目匯演優秀表演獎及文化部首屆「京劇之星」稱號。

Wang is a "First Rank" performer, specialising in *wusheng* (military male) and *laosheng* (senior male) roles, coached by Ru Yuanjun, Tan Yuanshou and Li Huiliang. His repertoire includes *Overtuning the Armored Vehicles*, *Wild Boar Forest* and *Wu Song Fights the Tiger*. He has won the Plum Blossom Award and the Golden Prize of Military Roles at the Mei Lanfang Awards, among others. He was also awarded the title of Beijing Opera Star by the Chinese Ministry of Culture.

**林秀偉****Lin Hsiu-wei**編舞  
Choreographer

台灣太古踏舞團團長。1986年以《女媧》參加美國舞蹈節。其他創作有《世紀末神話》、《五色羅盤》等12齣作品，並且經常參加國際藝術節。兼任當代傳奇劇場製作人，擔任戲劇肢體及編舞工作，並於1993年任《樓蘭女》總導演。曾為高行健作品《八月雪》任編舞，及為韓國首爾藝術團任《巴麗公主》編舞；2007年改編崑曲歌劇《夢蝶》。

Lin is the director of Tai-Gu Tale Dance Theatre creating 12 different productions including *End of Century Mythology*. She is also the producer and administrative director of the CLT, in charge of repertoire management and stage choreography. She was the general director of *Medea*, the choreographer for *August Snow* and the choreographer of *Princess Bari*. In 2007 she adapted Chuang Tzi's story into a Kunqu opera *The Butterfly Dream*.

## 李連璧

Li Lian-bi

編腔

Vocal Designer



湖北人，中國國家一級作曲。先後創作京劇新劇碼近百齣。代表作有舞台劇《岳飛夫人》、《王昭君》；戲曲電視劇《神算記》、《鴛鴦繡》；戲曲廣播劇《橫刀向天笑》、《小路情》等。其作品曾獲多項大獎，如「五個一工程」獎、文華獎及「飛天獎」一等獎等。與台灣合作十多年，代表作有《阿Q正傳》及《射雕英雄傳》等。

Li from Hubei, China is a “First Rank” composer. He has composed nearly 100 Beijing opera pieces, including the theatre play *The Wife of Yue Fei*, the Chinese opera TV series *The Story of a Fabulous Fortune Teller* and the Chinese opera radio drama *Love in the Lane*. His works have won numerous awards such as the Wenhua Award. Li has been collaborating with Taiwanese artists for over ten years, with works such as *The True Story of Ah Q*.

## 馬寶山

Ma Pao-shan

執行導演

Executive Director



現於台灣國光劇團任戲曲導演，當代傳奇劇場創始團員之一。工武生，師承李桐春與劉玉麟。1995年獲美國亞洲文化基金會獎助，赴紐約進行藝術創作暨學術交流。導演作品有《風火小子紅孩兒》、《新編范進中舉》等。參與國光劇團《挑滑車》、《長板坡》、《三叉口》等。參與當代傳奇劇場《慾望城國》、《王子復仇記》、《樓蘭女》等演出，獲國際好評。

Ma is currently the opera director of the Taiwan GuoGuang Opera Company and one of the founders of CLT. He specialises in *wusheng* (military male) roles and was trained by Lee Tong-chun and Liu Yulin. He was granted a scholarship by the US Asian Culture Foundation for a creative and academic exchange in New York in 1995. He directed *The Red-Haired Kid* and *The New Story of Fanjin*; and has performed in CLT's *The Kingdom of Desire*, *Hamlet* and *Medea*, among others.

## 王孟超

Austin Wang

舞台設計

Stage Designer



專職舞台設計。效力雲門舞集時的作品有《風景》、《烟》等。為「創作社」設計的作品有《一張床四人睡》、《無可奉告》等。曾合作過的藝團及藝人包括莎妹、白先勇、表演工作坊、舞蹈空間等。除舞台設計還參與燈光設計及展覽設計，亦是文化大學戲劇系講師。曾獲波蘭雪樹國際成就獎、台新藝術年度大獎，並於2007年布拉格劇場四年展任評審委員。

As a professional stage designer, Wang's work includes *Smoke* for the Cloud Gate Dance Theatre and *A Bed for Four* for the Creative Society. His other collaborators include the Shakespeare's Wild Sisters Group and Pai Hsien-yung. Wang is a lecturer at the Chinese Culture University. He won the Belvedere International Achievement Awards in Poland, the Taishin Arts Award and he was selected to be one of the adjudicators for the Prague Quadrennial.



## 賴宣吾

Sara Lai

服裝設計

Costume Designer

多方位創作人。著有《這個污穢的身體》等書，參與過百餘部各類影片的拍攝，曾任電影《龍門客棧2：龍門飛甲》服裝指導及短片《家好月圓》美術指導，並與多個團體、個人共創約50齣舞台劇。廣告作品曾獲時報廣告金像獎；2007年憑《祭特洛伊》服裝設計參展「布拉格劇場四年展」；2010年憑《膚色時光》獲台新藝術獎首獎。



Lai is versatile. His publications include *Zhege Wuhui de Shenti* (This Filthy Body); he has helped create over 100 films; won the China Times Advertisement Award; created or co-created over 50 dramas; his costume design for *Ritual For Troy* was presented at the 2007 Prague Quadrennial; he won the Taishin Art Award's first prize for *Once, upon Hearing the Skin Tone*; and he helps design company award ceremonies.

## 黃祖延

Wong Choo Yean

燈光設計暨執行

Lighting Designer / Operator

曾為台北國際舞蹈季等藝術節擔任技術總監及舞台監督，亦是2007年台北故宮戶外藝術節及「故宮再啟」開幕典禮之技術總監。燈光設計作品包括舞蹈空間舞團《西遊記》、影舞集《@夢》、表演工作坊《時間與房間》、太古踏舞團《飛天》、春禾劇團《春禾十八招》、當代傳奇劇場《暴風雨》、多媒體演奏會《譚盾與臥虎藏龍》及白先勇《青春版牡丹亭》等。



The productions that Wong Choo Yean has lit include *Journey to the West* by Dance Forum Taipei; *@ Dream* by Image In Motion Theatre Company; *Time and the Room* by Performance Workshop; *The Sun, Life and Light* by The Tai Gu Tales Dance Theatre; *Communicating Doors* by Godot Theatre Company; *The Tempest* by CLT; *Tan Dun and Crouching Tiger, Hidden Dragon*-A Multimedia Concert; and *WAHYU* at the Korea Arts Festival.

## 王奕盛

Ethan Wang

影像設計

Visual Designer

曾任台北當代藝術館視覺設計、華山藝文特區特約美術設計、台北國際花卉博覽會開幕式影像設計。作品包括雲門舞集《聽河》、果陀劇場《傻瓜村》、Meimage Dance《Woo! 芭比》、唐美雲歌仔戲《蝴蝶之戀》、舞鈴劇場《飛行樂園》、許亞芬歌子戲劇坊《阿閩世王》、佛光山文教基金會《牛背上的小沙彌》、大風音樂劇團《美好的人生》及普羅藝術家樂團《2010音樂嘉年華》等。



Wang served as the visual designer for the Museum of Contemporary Art Taipei and for the opening ceremony of the Taipei International Flora Exposition. His works include *Listening to the River* for the Cloud Gate Dance Theatre, *Fools* for the Godot Theatre, *Woo! Barbie* for Meimage Dance, *Unfading Love* for Tang Mei Yun Taiwanese Opera Company and *Little Monk on the Cows Back* for the F.G.S Foundation of Buddhist Culture and Education.

台灣 Taiwan

吳興國

Wu Hsing-kuo

宋江

Song Jiang

請參閱第27頁主創簡歷

Please see page 27 creative team biographies

劉琢瑜

Alexander Liu

魯智深 / 晁蓋

Lu Zhishen / Chao Gai



花臉演員及京劇推廣者。師承袁世海。取得德國魏瑪·李斯特大學藝術碩士學位，並於德國創立「梨園武館」與「武術中心」。1984年獲北京電視台銀屏獎，曾任德國武協副主席。1997年赴台加入台灣國光劇團。在台期間編導新編《問羅夢》，獲新華獎與金鐘獎。與當代傳奇劇場合作演出《暴風雨》、《慾望城國》，2010年正式加入當代傳奇劇場。

Liu specialises in *hualian* (painted face) roles. He is an advocator of Beijing Opera and founded the Pear Garden Martial Arts Club and Martial Arts Centre in Germany. He studied under maestro Yuan Shihai and got his master's degree from the Liszt School of Music Weimar in Germany. In 1984, he won Beijing Television's Silver Screen Award. He joined CLT in 2010 and has performed in *The Kingdom of Desire* and *The Tempest*.

戴立吾

Tai Li-wu

武松 / 石秀 / 索超

Wu Song / Shi Xiu / Suo Chao



工武生。除京劇外，在舞蹈、話劇、電影（徐克的《七劍》）等領域都有好評。演出代表京劇劇目有《三岔口》、《鬧龍宮》及《美猴王》。曾參與太古踏舞團演出《生之曼陀羅》、《感官之舞》，當代傳奇劇場的《慾望城國》、《金烏藏嬌》、《十二生肖》、《兄妹串戲》及《暴風雨》。

Tai specialises in *wusheng* (military male) roles. Aside from Beijing Opera, he is known in dance, drama and film (*The Seven Swords*). His Beijing Opera repertoire includes *Crossroads* and *The Monkey King Stormed the Sea Palace*. He performed in Tai-Gu Tales Dance Theatre's *The Life of Mandela*, CLT's *The Kingdom of Desire*, *The Tempest* and many others.

林朝緒

Lin Chao-hsu

阮小二 / 阮小五 / 阮小七 / 時遷

Ruan Xiao'er / Ruan Xiaowu / Ruan Xiaoqi / Shi Qian



工文、武丑。師承吳劍虹、夏元增等人。劇碼包括《擋馬》、《昭君出塞》、崑曲《活捉三郎》等。曾參與台灣國光劇團、春禾劇團、鞋子劇團、台北新劇團等演出。多次與當代傳奇劇場及國光劇團赴海內外公演，並演出當代傳奇劇場《慾望城國》、《暴風雨》、《等待果陀》、《水滸108》等。

Lin specialises in *wenchou* (civil comic) and *wuchou* (military comic) roles. Presently a member of CLT, he performed in their *Waiting for Godot*. Other notable performances include *Stopping the Horse*, *Zhao Jun Goes to the Frontier*, *The Little Shepherd* and *Catch San Lang Alive*, as well as many newly adapted plays.

## 上海戲劇學院附屬戲曲學校

Shanghai Traditional Opera School Attached to Shanghai Theatre Academy

## 邢鵬遠

Xing Pengyuan

盧俊義 / 孫立

Lu Junyi / Sun Li

23歲，工文武老生，師從龔其瑞、董強、範永亮、王立軍。學演劇碼《轅門斬子》、《四郎探母》、《烏盆記》、《上天台》、《碰碑》、《空城計》、《除三害》、《斬經堂》、《三家店》、《夜奔》、《秦瓊觀陣》、《定軍山》等。獲CCTV舉辦的首屆全國戲曲院校京劇學生電視大賽優秀表演獎。



Xing, 23 years old, specialises in both civil and military *laosheng* (senior male) roles. His repertoire includes *Decapitating the Son before the Gate of Yuan*, *Silang Visits His Mother*, *The Ruse of Empty City* and *Sanjia Inn*. He won the Outstanding Performance Award in the First National Beijing Opera Student Competition held by CCTV.

## 趙宏運

Zhao Hongyun

林沖 / 史文恭

Lin Chong / Shi Wengong

19歲，工武生，師從張善元老師，習蓋派。所學劇碼有《乾元山》、《白水灘》、《蜈蚣嶺》、《兩將軍》、《挑滑車》等。曾隨《乾元山》一劇多次前往日本、美國等地演出。參加首屆全國戲曲院校京劇學生電視大賽，獲銀獎及特色獎；曾獲首屆中國戲曲藝術基金會獎金。



Zhao, 19 years old, specialises in *wusheng* (military male) and learned the *Gai* School style. His repertoire includes *Mount Ganyuan* and *The Centipede Range*, among others. He performed in *Mount Ganyuan* in Japan and the US. He won the Silver Award and the Special Award at the First National Beijing Opera Student Competition held by CCTV.

## 孫亞軍

Sun Yajun

花榮

Hua Rong

19歲，工小生，隨王凱、王世民、詹國治、金喜全、魏豔華等老師學習。學習劇碼有《八大錘》、《雅觀樓》、《羅成叫關》、《小宴》、《豆汁記》、《龍風呈祥》、《銀空山》等。2009年獲第一屆中國京劇藝術基金會獎學金，2009年獲上海戲劇事業突出貢獻獎，2009年獲第四屆中國戲曲紅梅薈萃「中國戲曲紅梅花」稱號。



Sun, 19 years old, specialises in *xiaosheng* (young male) roles. His repertoire includes *Eight Huge Hammers*, *A Framed General* and *The Story of the Soybean Juice*. In the same year, he won the Outstanding Contribution to Shanghai Opera Award and the title of "Red Plum and Golden Flower" at the 4th Red Plum Chinese Opera Contest.

**謝添賜****Xie Tianci**秦明  
Qin Ming

20歲，工花臉，跟隨馬鳳良、倪順福、高穎、汪卓、朱玉峰老師學習。學演劇碼有《二進宮》、《白水潭》、《兩將軍》、《打焦贊》、《霸王別姬》、《火燒余洪》、《坐寨》等。曾多次出訪香港、澳門、日本等地演出交流。在首屆全國戲曲院校京劇學生電視大賽中獲得銅獎和綠葉獎。

Xie, 20 years old, specialises in *hualian* (painted face) roles. His repertoire includes *Entering the Palace Twice*, *At White Water Beach*, *Two Generals* and *Farewell My Concubine*, among others. He has toured Hong Kong, Macau and Japan. Xie won the Bronze Award and the Green Leaf Award and the First National Beijing Opera Student Competition held by CCTV.

**王建帥****Wang Jianshuai**李達  
Li Kui

18歲，工花臉，師從王傑、高穎、田恩榮、朱玉峰、倪順福、尹文卿。學演劇碼有《秦香蓮》、《探皇陵》、《探陰山》、《赤桑鎮》、《坐寨盜馬》、《劉唐下書》、《鎖五龍》、《二進宮》、《蘆花蕩》等。2008至2009年獲第一屆中國京劇基金會獎學金。

Wang, 18 years old, specialises in *hualian* (painted face) roles. His repertoire includes *Qin Xianglian*, *Visiting the Imperial Mausoleum*, *Visiting the Lower World* and *Five Dragons Subdued*. He won a scholarship from the China Jingju (Beijing Opera) Arts Fund.

**劉津****Liu Jin**扈三娘 / 孫二娘  
Hu Sanniang / Sun Erniang

22歲，工武旦。學習劇碼有《扈家莊》（飾演扈三娘）、《二進宮》（飾演李豔妃）、《女殺四門》（飾演劉金定）。

Liu, 22 years old, specialises in *wudan* (military female) roles. She performed the role of Hu Sanniang in *The Village of Hu*, Li Yanfei in *Entering the Palace twice* and Liu Jinding in *The Heroine who Conquered the Four Gates*.

**高楓****Gao Feng**王英  
Wang Ying

17歲，工武丑，師從秦偉成、蕭潤年。學習劇碼有《小放牛》、《時遷盜甲》、《擋馬》、《盜銀湖》、《三岔口》等。憑《三岔口》多次前往英國、韓國等地演出。憑《時遷盜甲》在2006年CCTV戲曲頻道《梨園擂台》欄目獲最佳人氣獎，並在2007年第十一屆小梅花比賽中獲金獎。

Gao, 17 years old, specialises in *wuchou* (military comic) roles. His repertoire includes *Little Cowherd*, *Shi Qian Steals the Armour* and *The Crossroad*. In 2006, he won the Most Popular Award in the CCTV programme *The Pear Garden Arena*.

## 季永鑫

Ji Yongxin

吳用 / 上下手  
Wu Yong / Chorus

19歲，工武生，在校期間跟隨蓋派名家張善元老師學習。學演劇碼有《蜈蚣嶺》、《三岔口》、《戰馬超》、《挑滑車》、《武松打店》、《一箭仇》等。曾出訪美國、日本、澳門、香港等地演出。在首屆全國戲曲院校京劇學生電視大賽中獲得銀獎。

Ji, 19 years old, specialises in *wusheng* (military male) roles. His repertoire includes *Combat between Zhang Fei and Ma Chao* and *Overturning the Armored Vehicles*. He won the Silver Award at the First National Beijing Opera Student Competition held by CCTV.

## 李名揚

Li Mingyang

時遷 / 祝龍 / 上下手  
Shi Qian / Zhu Long / Chorus

19歲，工武丑，在校期間跟隨秦偉成、劉少泉老師學習，學演劇碼有《小放牛》、《三岔口》、《時遷盜甲》、《擋馬》、《遊街》、《盜銀壺》、《三盜九龍杯》、《大瓜園》等。曾多次出訪美國、日本、澳門、香港等地演出，獲得好評。

Li, 19 years old, specialises in *wuchou* (military comic) roles. His repertoire includes *Little Cowherd*, *The Crossroad* and *Shi Qian Steals the Armour*. He has toured many times to the US, Japan and Macau receiving positive reviews.

## 魯佳亮

Lu Jialiang

索超 / 祝虎 / 上下手  
Suo Chao / Zhu Hu / Chorus

17歲，工武丑，師從秦偉成、劉少泉。學演劇碼有《小放牛》、《盜甲》、《盜銀壺》、《擋馬》、《三岔口》、《神州鬥智》、《遊街》、《三盜九龍杯》等。2010年在首屆全國戲曲院校京劇學生電視大賽中憑《九龍杯》獲銅獎。

Lu, 17 years old, specialises in *wuchou* (military comic) roles. His repertoire includes *Little Cowherd* and *The Crossroad*. He won the Bronze Award at the First National Beijing Opera Student Competition held by CCTV for his performance in *The Nine-dragon Cup*.

## 籍興凱

Ji Xingkai

黃信 / 祝彪 / 上下手  
Huang Xin / Zhu Biao / Chorus

18歲，工武生，師從于章嵩、張華威，學演劇碼有《林冲夜奔》、《小商河》、《挑滑車》、《鐵籠山》等。曾多次出訪英國、韓國、日本以及港澳台參加交流演出。2007年憑《林冲夜奔》一劇獲全國戲曲小梅花金獎。

Ji, 18 years old, specialises in *wusheng* (military male) roles. His repertoire includes *Lin Chong Flee by Night* and *Overturning the Armored Vehicles*. Ji has toured the UK, Korea, Japan, Hong Kong and Macau and has won the Small Plum Blossom Award of Chinese Opera.

**王碩****Wang Shuo**燕順 / 上下手  
Yan Shun / Chorus

20歲，工花臉。師從黃鎮清、魯鐵夫、王文斌、朱玉峰。學演劇碼有《大·探·二》、《將相和》、《探陰山》、《刺王僚》、《秦香蓮》、《霸王別姬》、《戰馬超》等。曾獲2001及2003年小梅花金獎、首屆CCTV少兒戲曲電視大賽二等獎及第四屆新苗杯二等獎。

Wang, 20 years old, specialises in *hualian* (painted face) roles. His repertoire includes *Visiting the Lower World*, *Farewell My Concubine* and *Combat between Zhang Fei and Ma Chao*. He won the Small Plum Blossom Award in 2001 and 2003.

**郭頌****Guo Song**鄭天壽 / 上下手  
Zheng Tianshou / Chorus

19歲，工武丑，師從郭新生、張銘榮、金錫華、劉少泉等。所學劇碼有《小放牛》、《盜王墳》、《盜甲》、《蔣平擄印》、《擋馬》、《三岔口》、《打瓜園》、《時遷偷雞》、《三盜九龍杯》、《起步問探》等。

Guo, 19 years old, specialises in *wuchou* (military comic) roles. His repertoire includes *Little Cowherd*, *Stealing the Armour*, *Stop the Horse*, *The Crossroad* and *Triple Stealing of the Nine-dragon Cup*.

**董炳義****Dong Bingyi**關勝 / 欒廷玉 / 上下手  
Guan Sheng / Luan Tingyu / Chorus

18歲，工花臉，先後隨田恩榮、尹文卿、朱玉峰、倪順福和高穎。學演劇碼有《探皇陵》、《鏢美案》、《連環套》、《牛皋下書》、《打焦贊》等。2004年參加中南海新年京劇晚會，演唱《鏢美案》選段。

Dong, 18 years old, specialises in *hualian* (painted face) roles. His repertoire includes *Visiting the Imperial Mausoleum*, *Decapitating Chen Shimei*, *Chained Traps* and *Beating Jiao Zan*.

