

西九文化區戲曲中心 Xiqu Centre, West Kowloon Cultural District

九龍尖沙咀柯士甸道西 88 號

88 Austin Road West, Tsim Sha Tsui, Kowloon

☎ 2200 0217

🌐 www.westkowloon.hk/tc/visitxiqucentre

屯門大會堂 Tuen Mun Town Hall

新界屯門屯喜路 3 號

3 Tuen Hi Road, Tuen Mun, New Territories

☎ 2450 4202

門票 **現於** 城市售票網售票處、網上、流動購票應用程式、信用卡電話購票熱線及西九文化區戲曲中心票務處發售。年滿 60 歲的長者、殘疾人士及看護人、全日制學生及綜合社會保障援助受惠人士可享受半價優惠。(全日制學生及綜援受惠人士優惠先到先得，額滿即止。)

Tickets **NOW** available at all URBIX outlets, on Internet, by Mobile Ticketing App, Credit Card Telephone Booking and at the Xiqu Centre Ticket Office. Half-price tickets available for senior citizens aged 60 and above, people with disabilities and the minder, full-time students and Comprehensive Social Security Assistance (CSSA) recipients. (Limited tickets for full-time students and CSSA recipients available on a first-come, first-served basis.)

節目查詢 Programme Enquiries **2268 7325** 票務查詢 Ticket Enquiries **3761 6661**

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主辦機構有權更改節目及更換表演者。

本節目內容不反映康樂及文化事務署及西九文化區的意見。

The presenter reserves the right to change the programme and substitute artists.

The programme does not represent the views of the Leisure and Cultural Services Department and West Kowloon Cultural District.

節目詳情 Programme Details



觀眾意見 Audience Feedback



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2022 年 5 月 19 日 (星期四) 早上 10 時起

Starting from 10am on 19 May 2022 (Thu)

演前座談會 Pre-performance Talk

26.5.2022 (星期四 Thu)

7:30pm

講者 Speaker: 羅家英、潘步釗博士  
Law Ka-ying, Dr. Poon Po-chiu

主持 Moderator: 岑金倩 Alisa Shum

主題 Topic: 消失的高台! ?  
The Disappearing Didactic Functions of the Chinese Stage

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

演後座談會 Post-performance Talk

3.6.2022 (星期五 Fri)

節目完畢後 After the performance

講者 Speaker: 新劍郎、龍貫天、梁心怡  
Sun Kim-long, Loong Koon-tin, Leung Sum-ye

主題 Topic: 新人事，舊傳統 Revamping Traditions

場地 Venue: 西九文化區戲曲中心大劇院  
Grand Theatre, Xiqu Centre,  
West Kowloon Cultural District

粵語主講 In Cantonese

「演前座談會」及「演後座談會」將會進行錄影，稍後於網上播放。

網址: www.lcsd.gov.hk/cp

The Pre-performance Talk and the Post-performance Talk will be video-recorded and broadcast online later. Please stay tuned www.lcsd.gov.hk/cp

留座詳情 Registration

1. 日期及時間: 由 2022 年 5 月 19 日 (星期四)，早上 10 時起至額滿。(免費入場，按登記時間，先到先得，座位有限，額滿即止。)

Date & Time: from 10am on 19 May 2022 (Thu), till quota lasts. (Free admission. Limited seats are available on a first-come, first-served basis.)

2. 電話: 2268 7267 (逢星期一至五: 早上 10 時至下午 1 時，下午 2 時至 5 時 30 分; 公眾假期除外)

Telephone: 2268 7267 (Mon-Fri: 10am-1pm, 2-5:30pm; except public holidays)

3. 名額: 每人只可預留一個座位，並須登記姓名及聯絡電話。Quota: Each person can reserve one seat. Name and contact number are required upon registration.

4. 已登記人士如未能於座談會開場後 10 分鐘內到達場地，其預留之座位將被取消。Reserved seat(s) will be released if any registered person does not show up at the venue within 10 minutes after the commencement of the talk.



新劍郎  
Sun Kim-long



龍貫天  
Loong Koon-tin



王超群  
Wong Chiu-kwan



梁兆明  
Leung Siu-ming

香港八和會館  
粵劇「江湖十八本」之



The Chinese Artists Association of Hong Kong  
Cantonese Opera  
**Seven Filial Kin**  
from *The Eighteen Libretti*



羅家英  
Law Ka-ying



吳仟峰  
Ng Chin-fung



尹飛燕  
Wan Fai-yin



溫玉瑜  
Wan Yuk-yu

2.6.2022 (星期四 Thu) | 7:30pm

3.6.2022 (星期五 Fri, 公眾假期 Public Holiday) | 2pm

西九文化區戲曲中心大劇院

Grand Theatre, Xiqu Centre, West Kowloon Cultural District

\$480 \$380 \$280 \$180

節目長約 3 小時 30 分鐘，包括中場休息 15 分鐘。Running Time: Approx. 3 hours and 30 minutes with a 15-minute intermission.  
節目以粵語及官話演出。唱詞、唸白均有中文及英文字幕。Programme will be performed in Cantonese and *guanhua*. Lyrics and dialogue with Chinese and English surtitles.

合辦  
Jointly presented by



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Xiqu Centre  
westKowloon 西九文化區

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香港賽馬會  
The Hong Kong Jockey Club





## 「江湖十八本」之《七賢眷》

麥嘯霞所著的《廣東戲劇史畧》提出，「江湖十八本」是指在清朝乾隆年間最流行的粵劇劇本，一本是一套，十八本是指十八套，《七賢眷》按次序排第七。早期粵劇大多是提綱戲，並沒有完整的劇本。提綱只列出戲中各分場的角色、演員姓名及音樂重點，與現時詳細紀錄音樂、唸白和動作等內容的劇本相比，內容相對簡單；而提綱戲需要演員憑其演出經驗自由發揮。《七賢眷》是提綱戲之一，並無定曲的劇本流傳於世。是次製作由上世紀七、八十年代曾演出此劇的粵劇名伶新劍郎重構此劇，他按提綱的內容，結合過往演出經驗和現存的資料，根據傳統排場戲的演出模式重新編寫，而演出中亦會加入部分以「官話」演出的傳統排場如〈捱雪〉、〈執生死籌〉、〈讀狀〉和〈團圓〉，以豐富此舞台演出。

劉全義母親姚氏為了親生兒子的家產繼承權，買兇殺害不是己出的劉全定；全定幸得義僕所救，得以保命，為求安全繼續上京赴考。劉全定的妻子王氏，得知丈夫出事，聯同劉全義及一對兒女往事發地點拜祭，其間遭老虎襲擊，全義為救嫂姪而被虎叼去。姚氏悲憤反告王氏勾引全義不成而狠下毒手，王氏被屈打成招。姚氏趕走王氏的一對幼孩：金童、玉女，兩孩幸得僕人劉炳所救；後金童為母申冤，抽生死籌代母伏刑。幸得父母官同情，金童被放逐邊疆，途中重遇全定及全義。全定全義一文一武，同時高中狀元；最後全定與王氏、金童玉女一家團聚；全定及眾人皆寬恕母親姚氏，大團圓結局。

### 演員表（排名按出場序）

角 色 演 員

劉 程 — 吳國華

劉 唐 — 吳立熙

姚 氏 — 溫玉瑜

劉全義 — 龍貫天

劉全定 — 新劍郎（先）、羅家英（後）

王 氏 — 王超群（先）、尹飛燕（後）

金 童 — 梁兆明

玉 女 — 梁心怡\*

劉 炳 — 洪 海\*

炳 孀 — 陳玉卿

黃英才 — 吳仟峰

### 製作人員

編劇：新劍郎

藝術總監：羅家英、新劍郎

籌劃小組：羅家英、新劍郎、龍貫天、吳仟峰、王超群

擊樂領導：高潤權

音樂領導：高潤鴻

製作經理：林群翎

行政統籌：岑金倩、練少群

舞台監督：孟錦全、高文謙(2-3/6)、鄭瑞華（23/7）

佈景：廣興舞台佈景製作公司

服裝道具：金儀戲劇服裝有限公司

## Seven Filial Kin from The Eighteen Libretti

According to *Guangdong Xiju Shilue* (A Brief History of Guangdong Opera) written by Mak Siu-ha, *The Eighteen Libretti* refers to a repertory of Cantonese Operas popular during Emperor Qianlong's reign of the Qing dynasty. It contains eighteen sets of libretti in a designated order, with *Seven Filial Kin* being in the seventh position. Early Cantonese Opera productions did not have a pre-written script with libretto, and performances were guided by outlines only. When a show was on, a rundown in outline form would be posted backstage, which included the scene-by-scene synopsis, the dramatis personae, the names of the actors performing them, and points to note in the musical accompaniment. They were therefore relatively simple when compared with the fully written scripts of today, which include the full music score, the spoken lines, and the action in detail. Performances of such a format are called *tigangxi* (literally 'outline play'). They require actors who can freely improvise based on their own stage experience. *Seven Filial Kin* belongs to this type of Cantonese Opera, with no extant script designating the arias to be sung. The present production is revived by the famous actor in Cantonese Opera, Sun Kim-long, who had performed this play in the 1970s and 1980s. Based on the content of the production outline available, his own stage experience, relevant material he could find today, and the staging practice of the traditional *paichangxi* (formulaic plays), Sun created a new version by adding various theatrical traditions and elements. For example, the delivery of lines will include *guanhua* (the official lingo), and 'borrowings' from the traditional *paichangxi* excerpts, such as *Wang Yun Becoming a Celestial after Dying from Cold*, *Drawing the Live or Die Lots*, *Stopping the Entourage to Make an Appeal*, and *A Happy Ending*. All these attempts are to enrich this restaged production.

Madam Yao has two sons, Liu Quanyi by her own birth, and Liu Quanding, from her husband’s previous marriage. In order to enhance Quanyi’s chances of inheriting the family fortune, she orders her servant to kill Quanding. Helped by a loyal servant, Quanding narrowly escapes from being killed and is able to continue his journey to the capital to take the imperial examination. When Quanding’s wife Madam Wang hears about her husband’s ‘demise’, she goes to the crime scene with her son and daughter to pay respects, accompanied by Quanyi. There, they are attacked by a tiger. Quanyi is dragged away by the beast in his attempt to save his sister-in-law and the children. On hearing this, Madam Yao is much aggrieved and takes Madam Wang to court, accusing her of putting Quanyi in harm’s way on purpose because he did not succumb to her seduction attempts. Madam Wang is caned into admitting the offence, and her young children Jintong and Yunu are expelled from the Liu household. The siblings are saved by their servant Liu Bing. Then Jintong seeks a retrial for his mother and intends to serve the sentence on her behalf. The local magistrate is sympathetic and only sends Jintong into exile as punishment. On the way to the frontier, Jintong bumps into Quanding and Quanyi. His father and uncle have simultaneously scored the highest honours in the imperial exams, one topping the civil branch and the other the military. At last, Quanding reunites with his wife and children. The story ends with magnanimity from the brothers and their family, as Madam Yao is forgiven, they are one happy family after all.

### Cast (In order of appearance)

Liu Cheng: **Ng Kwok-wa**

Liu Tang: **Ng Lap-hei**

Madam Yao: **Wan Yuk-yu**

Liu Quanyi: **Loong Koon-tin**

Liu Quanding: **Sun Kim-long** (former), **Law Ka-ying** (latter)

Madam Wang: **Wong Chiu-kwan** (former), **Wan Fai-yin** (latter)

Jintong: **Leung Siu-ming**

Yunu: **Leung Sum-yee** \*

Liu Bing: **Hong Hai** \*

Liu Bing's wife: **Chan Yuk-hing**

Huang Yingcai: **Ng Chin-fung**

### Production Team

Playwright: Sun Kim-long

Artistic Director: Law Ka-ying, Sun Kim-long

Coordination Team: Law Ka-ying, Sun Kim-long, Loong Koon-tin, Ng Chin-fung, Wong Chiu-kwan

Percussion Leader: Ko Yun-kuen

Ensemble Leader: Ko Yun-hung

Production Manager: Lam Kwan-ling

Administrator and Coordinator: Alisa Shum, Kenji Lin

Stage Manager: Mang Kam-chuen, Ko Man-him (2-3/6), Cheng Shui-wah (23/7)

Set Producer: Kwong Hing Stage Scene Productions Company

Costumes and Props: Kam Yee Drama Dress Company Limited

\* 承蒙香港演藝學院批准參與演出

資料由表演團體提供

單張資料及字幕翻譯：格致語言顧問有限公司

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Information provided by the arts group

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