

《孔雀翎》剧照一

A stage photo of Peacock Feather

古老艺术嫁接现代时尚生机无限

翁国生与青春京剧

王安祥

人们一定还记得，那出演红江南半边天的童话京歌剧《孔雀翎》。《孔雀翎》虽冠名为京歌剧，内容却大胆、前卫、巧妙地运用了现代舞、霹雳舞、流行音乐等现代艺术的一些表演元素，使沉闷的京剧舞台首次出现了劲歌狂舞的场面。

《孔雀翎》在全国各地连演500场，获得了上海全国优秀儿童剧展演“最佳剧目奖”、文化部优秀儿童剧汇演“优秀剧目银奖”、“导演一等奖”等。这无疑是一台充满艺术性、市场性的双赢创新剧目，它呈现在有200多年历史传统的京剧舞台上，不能不令人刮目相看。该

剧的导演、主演便是当时的浙江京剧团副团长翁国生。

在这之后翁国生又推出了一部大型现代青春京剧《网络恋曲》，这部戏在处理古老京剧表演体系与现代舞台呈现手段的嫁接上更趋成熟。这两部戏的上演，一改浙江京剧团原先萎靡不振的演出市场，特别是青年学生蜂拥而至，连声叫好。可以说这两部戏的出现，是翁国生面对传统京剧、演出市场和观众做出的深思熟虑的选择，他将自己对古老京剧与现代人的审美关系的思考做了一次完美的显示。

翁国生其实不是演京剧出身，他自11岁从艺以来一直与昆剧结缘，早先是浙江昆剧团的武生演员、浙江昆剧团的业务副团长，后来改变他命运的是一出《寻太阳》的儿童神话剧的上演。

这出取材于杭州西湖民间传说的故事，是翁国生作为业务副团长向当时任浙江京昆艺术剧院院长的汪世瑜提出的。当时，浙江昆剧团演出市场比较萎缩，演员登台演出的机会非常稀少。翁国生认为，要从困境中突围出来，就得拓宽剧目路子，争取青年学生甚至儿童进入剧场。汪世瑜支持翁国生的设想，

于是由翁国生主演并一起参与导演的《寻太阳》，经过艰苦排练终于如愿上演。

《寻太阳》使昆剧团的演出市场一下子打开了，一连热演了400多场。观众发现，古老的昆剧也可以演儿童剧，也可以变得那么青春、靓丽。此时，翁国生作为主演有时一天要演三四场，最多时要演五场，体力透支已到了极限，终于他病倒了。医生向他发出了警告：即使病愈出院今后也不能从事武生行当，不能当演员了。

世事异中有变。翁国生想既然当不成演员，那就改行当导演，于是他考进了上海戏剧学院导演系。也同在那一年，由杭州艺术创作中心和杭州越剧院联合创排的童话音乐剧《寒号鸟》向他发出了邀请，请他担任剧中一号主角“寒号鸟”，并请他一起参加导演组工作。

这是一出融进了杭州地域文化的具有现代品格的音乐剧，同样，也是一出闪烁着青春、具有强烈时代气息的音乐剧。他主演的《寒号鸟》在全国一炮走红，此剧荣获了当年的“文华表演奖”和“白玉兰主角奖”，2002年他顺利完成了上海戏剧学院近三年的学业后，被调入浙江京剧团当业务副团长。

进入浙江京剧团，翁国生将创新剧目作为浙江京剧的奋斗目标，推出了《告别迷茫》《红拂》《宝莲灯》三台大戏。这三台大戏创新力度大，表现手法多样化，它将古老的京剧与当代的时尚、青春结合得更紧。《告别迷茫》采用了传统京剧的“四功五法”嫁接现代时尚与歌舞，形成一套崭新的现代京剧的表演程式；《红拂》大胆地采用了小剧场艺术，舞台既无天幕又无栏杆，演员与观众近距离地交流、互动，把这出古代青年男女之间的恩情、爱情、亲情演绎得出神入化、淋漓尽致，催人泪下；《宝莲灯》作为一部贺岁京剧，定位在“热闹、团圆、开心”上，全剧可谓五彩缤纷、美轮美奂，高难度的现代武术技巧与传统京剧的精彩武打交相辉映，华丽典雅的京剧唱段配上交响型的音乐配器，尽显雍容华贵的现代气派，特别是翁国生主演的沉香，英姿勃勃，唱做俱佳，大有盖派武生的风范。

《红拂》从2006年6月30日至2007年7月22日已完成百场演出，收入1147979元；《宝莲灯》从2006年12月至2007年6月演出140场，收入1146185元。这一数字后面，折射出浙江京剧团青春京剧的特色品牌，证实了浙江京剧团完成了脱胎换骨的改造，已从计划经济转到了市场经济。

翁国生是浙江京剧团的法人代表，是导演又是主要演员。他管理着全团艺术生产、市场开拓、人才培养，忙得团团转，因而有“拼命三郎”之称，论演员他是“梅花奖”、“文华奖”“白玉兰主角奖”的获得者、国务院特殊津贴享受者；论导演他不仅一手策划了浙江近五年来的所有青春京剧，导演了20多台不同剧种的新创舞台剧目，其中红遍全国、享誉海外的白先勇版《牡丹亭》就是汪世瑜和他共同执导的，他参与策划、导演的第七届中国艺术节开幕式晚会上的戏曲篇章，也以古典、热烈的演出效果受到文化部领导的好评。

翁国生在京剧的这块土壤里辛勤耕耘，获得了累累成果。今年已42岁的他，已将三年的工作日程排得满满的，他与省文化厅又签订了三年的任期合同。在这三年中他要办几件大事：明年是盖叫天诞辰120周年，他要策划和创作一台“盖韵流长”的盖派艺术主题晚会，并创作一部大型现代京剧《盖叫天》，作为庆祝建国60周年的献礼节目；他要推出浙江京剧团“五朵京花主题晚会”，用崭新的舞台样式，为浙江的年轻明星包装打造；他要重新修建一座300多座位的古典小剧场，创排第二部小剧场实验京剧《聊斋·诱惑》，此外，把经典剧目推向海外也是他的重要任务。

朱镕基总理和夫人与翁国生合影
Weng Guosheng with ex-premier Zhu Rongji and his wife



《孔雀翎》剧照二
A stage photo of Peacock Feather



《孔雀翎》剧照三
A stage photo of Peacock Feather

Gifted Man Rejuvenates Peking Opera

By Wang Anxiang

翁国生、白光勇交谈《牡丹亭》

Weng Guosheng and Bai Xianyong (right) talk about the Peony Pavilion.

"Peacock Feathers", a modern Peking Opera play staged first by Zhejiang Peking Opera Troupe in September, 2003, was a huge success. The avant-garde performance introduced snazzy elements of dance and pop music into the age-old operatic tradition and caused a sensation across the country. The play incredibly ran for 500 performances and grabbed top honors from the Ministry of Culture.

On the strength of the success, the troupe launched "Internet Romance", another landmark new Peking Opera play. Experts remark that the second hit more skillfully integrates the traditional representation of Peking Opera and the brand-new stage techniques. The two box-office successes have invigorated the market for the troupe. Young audiences respond to the plays more enthusiastically.

The success of the two plays owes much to Weng Guosheng, director and lead actor of the "Peacock Feathers" and now deputy chief of the Zhejiang Peking Opera Troupe.

Critics say that the success of the two plays reflects Weng's profound understanding of the tradition of Peking Opera, market trends and audiences, and that the plays are the results of his examination of the century-old tradition and the modern aesthetics.

Weng did not start his career as an actor of Peking Opera. He started at the age of 11 as an apprentice of Kunqu Opera, another Chinese theatrical glory, and later became deputy chief of the Zhejiang Kunqu Opera Troupe. Seeing the drastic dwindling of the audiences of Kunqu Opera, Weng saw the urgent need to reform. The troupe did not have new plays to make its ends meet and actors did not have

new plays to stage. Weng reasoned that the young audience should be the troupe's target.

The result was a new Kunqu Opera fairytale entitled "Seeking the Sun", meant for the preteen and teenage audience. Weng introduced many modern elements into the play. He was the lead man and helped direct it. The play was a big box office success. More than 400 performances were staged. Weng was so heavily engaged in acting that the busiest day saw him appear in five performances. He fell sick. The doctor diagnosed that his acting career was over. Seeing the need to change for new breakthroughs in his career, Weng engaged himself in a course at Shanghai Theater Academy and began to study the art of stage direction.

During his college days, he helped direct a musical staged by the Hangzhou Creative Art Center and the Hangzhou Yueju Opera Troupe. As his health recovered miraculously, he acted the lead man in the musical. Again, it was a big success and won top government prizes. In 2002, upon graduation after nearly three years of studies at the academy, he was appointed executive deputy director of the Zhejiang Peking Opera Troupe.

With his innovative Midas touch, Weng was the motive power behind the three innovative Peking Opera plays: "Goodbye to Confusion", "Hongfu" and "Lotus Lantern". Each of the three is a perfect combination of tradition and modernity, highlighting fashion and youth. "Goodbye to Confusion" combines the traditional representative formula with modern fashion and pop dancing; "Hongfu" defines itself in a small theater, interacting with audiences at zero distance; "Lotus Lantern" is a melodrama of breathtaking kongfu tricks, of luxuriant Peking opera arias accompanied by an orchestra band, and of elegant costumes in garish colors. The first 100 per-

教日本戏迷演京剧

Weng Guosheng gives a lesson of Peking Opera to Japanese.

formances of "Hongfu" from June 20, 2006 to July 22, 2007 grossed 1,147,979 yuan at the box office; the first 140 performances of "Lotus Lantern" from December, 2006 to June, 2007 raked in 1,145,185 yuan at the box office. The record-breaking numbers convincingly testify to the troupe's artistic and business renaissance and its successful breakaway from the fetters of the outmoded planned economy.

Now, Weng Guosheng is famed as an innovative director who dares to rejuvenate Chinese operas. Since his appointment as the executive chief of the Zhejiang Peking Opera Troupe, he has produced five new plays and directed about 20 plays in different folk operas.

The 42-year-old Weng has just signed a new contract with the provincial authorities for his next three-year term as the executive chief of the troupe. The schedule for the next three years is full of big ambitions: Weng will produce a grand show in 2008 in memory of the 120th anniversary of the birthday of Gai

Jiaotian (1888-1971), the biggest Peking Opera master the province has ever had in its history of theater; a new play will be produced in 2009 to celebrate the master's life and career; Weng will produce an innovative show to promote five promising stage artists of the troupe; also on the schedule is a 300-seat small theater for the troupe; finally, he will direct an experimental Peking Opera play based on a story from "The Strange Tales from the Liao Studio", authored by Pu Songling, a scholar of the Qing Dynasty (1644-1911). In addition to all these concrete tasks, Weng looks forward to promoting his innovative Peking Opera plays in overseas markets.

(Translated by David)



《宝莲灯》海报

A poster for *Lotus Lantern*