

编者按：沐浴着改革开放的春风，浙江民营剧团如雨后春笋，目前共有485家。他们每季为村民演出约19.4万场，观众达1.7亿人次。全省演出市场十占其八的民营剧团，为活跃基层文化生活、建设文化大省建立了卓著功绩。本刊将陆续推介一批优秀民营剧团，与读者共享文化大餐。

“国粹”在温州大放异彩

——温州市五星京剧团倍受赞誉

本刊记者 傅通先



五星京剧团的演出，观众人山人海

A performance by the Five Stars Peking Opera Troupe attracts a huge crowd of rural spectators.

去年年底，浙江省第十届戏剧节开风气之先，首次把民营剧团纳入政府戏剧评比。民营剧团10余台优秀剧目与专业院团的38台佳作，一同在越剧发源地嵊州农村的

田间地头演出，各展技艺。结果，民营的温州市五星京剧团献演的《雏凤凌空》以出色的念、唱、做、打一举夺得金奖，引起了不小的轰动。

同心扛起“国粹”大旗

五星京剧团的前身温州京剧团1986年因故解散，演职员各奔东西，唯有对京剧怀有特殊感情的傅立心不肯另就。他与师弟胡柳昌坚信京剧作为“国粹”，应该有它生存的一席之地。两人一合计，以每年一万元的价格承包下了剧团的行当，踏上了组建民营剧团的艰难之路。

好在傅立心的妻子周梅月和胡柳昌的夫人李美娟都是得力的花旦和青衣刀马旦，加上一班志同道合的乐师和演员，“温州市五星京剧团”的牌子很快就亮了出来。

可是，当时的戏价每场只有四五百元，要养活几十号人和上缴10000元行当承包费谈何容易。尽管业务团长胡柳昌骑着摩托，见祠堂、庙宇就上门兜售生意，一年折腾下来竟然只有17.2元利润，两对夫妻

算是白干了一年。郁郁寡欢的傅立心、胡柳昌于是带着各自的夫人用这些钱买了啤酒、花生米，一顿就“报销”了这可怜的辛苦钱。偏在这时，有的预订场次还来要求退场，胡柳昌不得不求爷爷告奶奶地去求情“保场”；有的演员因太过清苦而出走，胡柳昌又费尽周折把他们“追”回来，演出了一回又一回“萧何月下追韩信”的活戏。饱受委屈的胡柳昌发狠写下誓言：“胡柳昌，记住，不要演了！”

然而，对京剧情有独钟的胡柳昌很快又忘记了自己的誓言，而且与师兄傅立心一起琢磨出了一个道理：“演出质量是剧团生存的基石，著名演员是保证演出质量的中流砥柱。”要使民营剧团站住脚跟，就得招贤纳士，广罗人才。他们凭着自己的真诚与执著，在全国各地诚聘精兵强将，与正发“戏荒”的一些名角一拍即合：上海京剧院国家一级演员、全国八大武生之首奚中路来了，中国京剧团著名演员孙亮来了，天津京剧院的中国八大武生之一张幼麟来了，高派著名老生蒋茂州来了，天津梆子剧院二团团团长张卫星来了，云南京剧院关肃霜的得意弟子乔丽也来了，一时间，精英云集，群星灿烂，竞相邀演的乡村雇主络绎不绝。

心中始终装着“奉献”二字

为了最大限度地满足乡村观众的需求，剧团整理、排练了50多个常备剧目，听凭挑选。乡村演出条件艰苦，团长带头参加演出，与演员同吃同住。有时没有地方睡觉，他们就拼睡舞台，或露宿平台，常常和衣而卧甚至与棺木为邻。有时一日连演两场，八九个小时翻、滚、扑、跌，吹、拉、弹、击，累得汗流浃背，气喘吁吁，但没有人埋怨叫苦，因为大家心中始终装着“奉献”。国家一级演员奚中路身为全国武生精英，却为人随和，德艺双馨，被人赞为“戏痴”。他说：“我在上海一年没有几场演出，而在温州十年，竟能演出500多场，实在过瘾。演员以演戏为天职，只要有戏演，没报酬也干。”

去年17号台风袭击瑞安，剧团闻

讯后立即赶赴灾区义演三场，为群众送戏送温暖。一位老台商捐资在温州师范学院建造了育英礼堂，出于对老台商的敬仰，“五星”送戏上门，为育英礼堂落成典礼献演了《虹桥赠珠》，让老台商着实高兴了好几天。有一年端午节，瑞安下呈农民为六个新生儿祈福，订演了三天六场演出，演到第三天，一位海外华侨正巧在海外喜得贵子，连忙通过越洋电话，希望五星京剧团能为他儿子加演一场彩头戏。

可是，翌日的场次早已被他村预订，怎么办？剧团上下赶紧商量，一致同意满足那位爱国华侨的心愿，加演第三场，因此赢得了一片赞扬声。

近十几年来，五星京剧团每年为基层演出300多场，以“戏情好，质量高”驰誉浙南。

铁打营盘流水兵

富裕了的温州农民，充满对文化生活的渴求；温州千余座祠堂，为剧团提供了驰骋技艺的广阔天地。“五星”成立20多年来，先后引进20多位国家级演员和众多艺术骨干，剧团如铁打的营盘，运转自如；各地受聘演员则如流水的兵将，少则滞留三两载，多则续聘十多年，真是你方唱罢我登场，一茬一茬迎新入。而几乎所有受聘人员，都能爱团如家，为剧团的生存发展各施才华，竭尽所能。

有次在玉环槽演出，剧团一位受聘乐手睡觉时突发心肌梗塞，从未遇到这等突发事件的胡柳昌惊骇得束手无策，这时，当过湖南常德市文化局长的麒派老生邵云超挺身而出，一边安慰胡柳昌：“别急，这是正常的非

正常死亡”，一边紧急呼叫急救车把尚存一线希望的病者送往医院，然后与胡柳昌一道招唤正在搞促销的傅立心连夜赶来玉环，非常人性化地一同安抚死者的临时房东，一切都安排得井井有条。当晚，剧团照常为观众演出，令台上台下的人们无不动容。

一年几百场的演出实践，既娱乐了群众，也锻炼、培养了大批人才。沧州票友、男青衣崔海清刚到“五星”时，登台怯生生，紧张得双脚发抖。一



获得“山花奖”金奖的“五星”名角与领导和观众合影
Prize-winning artists and leaders pose for a picture.



奚中路（左）、蒋茂州（中）、胡柳昌在《长坂坡》中分别饰赵云、刘备、张飞

Leading Peking Opera artists of the Five Stars

些老演员热情安慰指点，使他技艺日见长进，在一年半的时间里顺利演出了《大登殿》《状元媒》《二进宫》等戏，如今他已成为北京一名有名的角儿。最近几年，“五星”向浙江京剧团输送了三位优秀青年演员，给哈尔滨京剧团输送了三位青年演员，给大连京剧团输送了一位勒头技术骨干，给美国纽约输送了两名后起之秀。



在2007年浙江省第十届戏剧节上荣获金奖的《雏凤凌空》中，宋晓华（左）饰杨排凤，左阿雷饰焦赞
Song Xiaohua (left) and Ah Lei in *Young Phoenixes Take Wings*, a gold medal winning play at the 10th Zhejiang Theater Festival in 2007

“五星”在前进的道路上，一直得到温州市政府、市文化局的支持。仅去年一年，市政府就给“五星”21场送剧下乡的礼遇，每场给剧团买单5000元。剧团兵将如活水长流，时有新俊登台，给观众以一次次惊喜。剧团本身也以每年80万元以上的收入坚守了阵地。为此，《中国京剧》杂志专门发表了曾跟随“五星”巡演的琴师么波的文章《值得关注的“温州现象”》，对“五星”人的精神和经验大加褒赞。“五星”与温州另七个民营京剧团一起，推动“国粹”大放异彩，必将让至今市场普遍萧条的一些院团受到启迪。

"Five Stars" Troupe Shines in Peking Opera

By Fu Tongxian

The Tenth Zhejiang Theater Festival held at the end of 2007 ushered in a new rule: for the first time in the history of the festival, private opera troupes across the province were qualified to compete for the government honors designed to advance stage arts in the province. At the festival, private troupes staged more than 10 plays while government-sponsored troupes staged more than 38 plays. All the performances were staged in rural Shengzhou, where Yueju Opera originated. *Young Phoenixes Take Wings*, a play staged by the private Five Stars Peking Opera Troupe of

Wenzhou, won the gold award.

Unlike some government-sponsored troupes in the province, the Five Stars is a private business based in Wenzhou, a city in southern Zhejiang Province where the booming private sector has helped transform the economic landscape of China over the last 30 years. The predecessor of the Five Stars was the Wenzhou Peking Opera Troupe, which was disbanded in 1986. Fu Lixin, a Peking Opera artist and a member of the disbanded troupe, refused to accept the reality. And he was not alone to refuse to let the opera die in the city. He and his

colleague Hu Liujian proposed to take out a contract to run a private Peking Opera Troupe

And for 10,000 a yuan per year, use the props of the previous troupe. The proposal was accepted by the authorities, thus was born the Five Stars. Dozens of the artists of the previous troupe joined Fu and Hu.

The theater tradition runs deep in Wenzhou. The ancient Chinese theater originated and flourished in Wenzhou in the years of the Song Dynasty (960-1279). According to a survey, there exist more than 1,000 clan memorial temples across



花旦周梅月（左）、中国十大名票之一王剑崧
Zhou Meiyue (left) and Wang Jiankun



在《长坂坡》中饰赵子龙的著名演员张卫星
Zhang Weixing (center)



中国八大武生之一的著名演员张幼麟（左二）在《桃华车》中饰主角
Zhang Youliin(second from left)

the rural Wenzhou and all these temples double as theaters, which indicate a huge audience and huge demand out there for opera performances. What is more, Wenzhou was China's very first pioneer of private business on a large scale in the 1970s and hit pay dirt shortly after the policy of reform and opening up to the world was adopted.

However, the first year was hard for the Five Stars. The troupe almost did not survive. It made a profit of only 17.2 yuan at the year end. Fu Lixin and Hu Liujian knew that the huge market was out there, but the troupe was not good enough to satisfy the great demands. To bring the business around, Fu Lixin and Hu Liujian decided to employ the best Peking Opera artists across the country. As many professional troupes were idle in the face of a changed market that they did not know how to handle, the Five Stars was a big attraction to the best but idle artists of these troupes because it offered alluring oppor-

tunities to stage shows.

With big-name artists employed, the troupe advertised and offered a repertoire of 50 regular plays. Performance contracts flooded in from villages. Staging performances in rural areas is by no means easy. Artists must travel. Frequently performances are requested to celebrate a private anniversary, or the birth of a son, thus making the workload even tighter and harder. It is quite common that the troupe has to stage two plays in a day. What is more, life on the road is hard, for expenditures have to be cut to the bone. Sometimes artists camp outdoors or sleep on a stage. One of the anecdotes of the troupe is about spending a scary night beside an empty coffin. The troupe works hard to establish its reputation across the rural Wenzhou.

Though the life on the road is physically challenging, many artists are happy. Xi Zhonglu, a Shanghai-based state master of Peking Opera, says he is greatly satisfied with the Five-Star. Peking Opera is no big

business in Shanghai and he has few chances to appear in shows there, but in Wenzhou people simply love operas and he has appeared in more than 500 shows staged by the Five-Stars for the past ten years.

Indeed, the troupe is more than a paradise for es-

tablished artists who seek a space to show their excellence in Peking Opera. It is also give budding artists ample opportunities to mature and become successful. For the past 20 plus years, the troupe has contracted more than 20 state-grade masters to stage shows for the troupe. Contracted artists come from all over the country. Some stay for a few years while some have worked for the troupe for more than 10 years. In recent years, about ten young artists have graduated from the troupe to bigger and better troupes in Beijing, Hangzhou, Harbin, Dalian and even New York. The contract system keeps bringing in new faces to the rural audiences, which love to see new dramas and new faces.

In the southern part of Zhejiang Province, the Five Stars has established a fine reputation for its "dramatic excellence and quality performance". The local government has also helped the troupe survive and prosper all these years. In 2007 alone, the government purchased 21 performances from the troupe at the unit price of 5,000 yuan. Nowadays, the Five Stars Peking Opera Troupe is able to make an adequate amount of 800,000 per year.

Peking Opera of China, a national periodical, has published a feature story by Na Bo, an instrumentalist who once worked for the Five Stars. The feature lauds the dedication of the artists of the troupe and discusses its successful business mode, believing that the troupe's experience can be helpful to the troupes still struggling to make a good living in the rapidly changing showbiz market.



中国振兴京剧办公室主任林瑞康(中)与傅立心(左)、胡柳昌两位团长合影

Lin Ruikang, director of the office for promoting Peking Opera in China, poses for a photo with Fu Lixin (left) and Hu Liujian, two partners in charge of the Five Stars.



著名演员乔丽(右)在《铁弓缘》中



梅派青衣黄璜(左)在《霸王别姬》中饰虞姬。奚中路(右)饰楚霸王
Huang Huang (left) and Xi Zhonglu (right)



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