



木偶及皮影
保存及發展考察報告 (F)

新世紀中國戲偶之旅

(世界木偶聯會副主席威遜·安東尼先生訪華報告書)



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明日劇團獲香港藝術發展局三年資助，訪問行程獲廣東省木偶劇團、
上海市木偶劇團及中國木偶藝術劇團全力支持及接待。

新世紀中國戲偶之旅

2001 年 10 月，世界木偶聯會副主席 (UNIMA) 兼世界木偶聯會——美國中心 (UNIMA---USA) 秘書長威遜·安東尼先生 (Vincent Anthony) 訪問中國戲偶同業，作為中國新近加入世界木偶聯會成立世界木偶聯會——中國中心 (UNIMA---CHINA) 的第一項重要戲偶文化交流活動。

源起：

事源於 1999 年作者與潘惠森先生同獲香港「戲劇工作者」年獎，取得了獎金。香港藝術發展局期望獎金須應用在對藝術發展有貢獻的事務上。作者運用個人的獎金聯同中國木偶皮影學會代會長李域超先生、以及中國一級戲偶家崔克勤先生，於 2000 年 11 月進行了三十天的訪美考察、表演、交流行程。期間一行三人於紐約、波士頓、康州大學戲偶系、亞特蘭大戲偶中心進行了十場示範性質的表演，以及多場講課活動，深深打動了美國觀眾的心。我們更探訪多位美國戲偶界的重量級人物。在康州大學戲偶系巴特教授的介紹下，我們體會戲偶教育大專化的重要性；在波士頓的祖浩綺 (Judith O' Hare) 女士及紐約金山皮影學院的說明下，我們了解在基礎教育推廣戲偶課程的教育意義；在亞特蘭大戲偶中心總裁威遜·安東尼先生的指導下，我們清楚知道運作一所「戲偶基地」的方向及內容（戲偶製作、展覽及教育並重），也促成威遜·安東尼先生 2001 年 10 月的訪華活動。威遜·安東尼先生訪華行程分三地進行，以廣州、上海、北京為重心，分別會晤中國最有代表的戲偶劇團，全程獲廣東省木偶劇團團長、中國木偶皮影學會代會長及世界木聯中國中心秘書長李域超先生陪同，作者安排及統籌並香港明日劇團國際戲偶交流中心主任黃婉莎小姐嚮導及翻譯。我們在北京期間，獲中國木偶藝術劇團總經理兼國際木聯中國中心主席謝啟光先生的接待；而在上海的時候，獲上海木偶劇團團長兼國際木聯中國中心副主席張兆祥先生支持。

第一站：廣州

威遜·安東尼先生訪華從香港開始，十月廿三日中午，我們一行三人（威遜先生、作者及黃婉莎小姐）從香港到達國際木偶聯會——中國中心所在城市——廣州。三日廣州訪問中，威遜先生會晤了五個中國南方的主要戲偶劇團，包括廣東省木偶劇團、湖南省木偶劇團、廣西省木偶劇團、泉州市木偶劇團及漳州市木偶劇團。每個劇團

都向威遜先生進行一小時示範表演，並個別進行了一小時的座談。三天之內五個精彩演出，仿似一個小型的匯演，對美國以至於中國同行而言都有觀摩、學習、加深了解的作用。

首先出場的是中國提線戲偶精英團隊——泉州市木偶劇團。現代提線戲偶兒童音樂劇「千桃岩」打開了序幕，接下來的「鍾馗」是中國一級大師黃奕缺先生的重要作品，黃老師運用「傀儡腔」唱段中，善於唱出內心感覺的優美特點，配上技巧難度特高的戲偶動作（拔劍、插劍、提壺倒酒等），也利用提線戲偶因「地心吸力」產生失去平衡的自然感覺，共同創造絕妙而且充滿內心鬥爭的「鍾馗」醉酒外型及其內心情感世界。鍾馗可愛的動作，趣怪的外貌，加上唱腔的優美，實實在在的打動了觀眾的心靈。觀眾明明是看到戲偶師在操縱，也一樣相信戲偶生命在戲偶家控制以外單獨的存在。「鬧元宵」是泉州木偶劇團顯示團員的才華及實力，並且表現基本線功的明證。「馴猴」是表演的高潮，也是黃奕缺老師童心並真情之作。弄猴者跟猴子的關係似真還假，猴子真實精彩的表現及技巧，令人忘記了這是一齣戲偶表演，猴子演活了，這是一個劇場的最重要奇蹟，也是戲偶引人入勝之處。

湖南省木偶劇團以皮影為表演核心。湖南團自建國以來，積極建立一種現代中國模式的戲偶，對中國木偶、皮影藝術貢獻重大。從「龜與鶴」、「三隻老鼠」到「肥貓來了」一連多齣富現代色彩的皮影，是建國皮影藝術家的心路歷程。「肥貓來了」是近期一套具中國幽默特質、現代人生活節奏的作品。貓捉老鼠一直是人類觀念上的方程式，成功捉到了老鼠的「貓天王」在享受安逸生活，成了英雄後的肥貓都希望憑過去的「功績老本」安享一生，最後卻變了站在老鼠頭上的「肥貓」，因為懶惰及放縱，反給老鼠打敗並釣上了。或許釣上肥貓後，老鼠再不努力，可能明天會成了「肥鼠」吧！如果「龜與鶴」是優雅的化身，「肥貓來了」則是面向現代生活的風趣小品。中國皮影藝術從應怎樣說話才是中國皮影朝向現代，走到我們要說話給人們聽的階段，看起來路是「對頭」了，現在是大家要「表達」生命及藝術觀的時候。

漳州市木偶劇團是國內少數以布袋偶演出為主的省市級重點劇團。「大名府」是鎮山之寶，聽說自五十年代開始，由楊勝及陳南田兩位大師創作以來一直深受歡迎。是次廣州演出，陳炎森師傅及多位漳州戲偶師施出渾身解數，全力演出。觀席上的我想，如果五十年前的創作就是擺在眼前的作品，那真是非凡的成就，難怪當年漳州多位

前輩能迷倒眾多的外國同行。「大名府」是福建布袋戲偶劇寶。作威作福的縣官加上傻頭傻腦的官差，基本上仿似歐洲大陸大部份地方都有「類潘趣」的丑角滑稽布袋劇場，充分體驗「丑角」在戲偶舞台上的威力。中國遠在六世紀就出現「郭秃」這個丑角的滑稽戲偶劇場，「郭秃」可能就是「類潘趣」劇場的始祖。漳州布袋充分顯現中國傳統醜角戲偶滑稽表演的殘留痕跡。

祖國大地過去的日子如果沒有把氣力白白花在政治上，而把精神放在文化傳承、民生發展及藝術創造上。中國戲偶同業如果都願意合作保存戲偶資料，或許楊勝、陳南田等大師的名字早已濟身世界名冊上，與前蘇聯的奧巴卓夫（俄羅斯國家木偶劇院藝術總監）及美國的占漢森（電視戲偶教育節目「芝麻街」的創造者之一）等世界一級藝術家齊名，今天我們還有西安的董考義、泉州的黃奕缺，還有更多一級優秀的藝術家，如果我們現在還不學會珍惜，或許我們再一次會失去更多傳統寶庫。

廣西省木偶劇團以少數民族歌舞為主的舞蹈杖頭木偶，算是找到了民族藝術的一個突破點。受過嚴格舞蹈及戲偶操控訓練的年青人，確是使人眼前一亮。正如威遜先生所言，只要劇團能夠痛下苦工，深化研習，解決人偶之間的哲學關係，強化偶的生命表現力及舞台上戲偶的情感表達。我相信再過一、兩年，廣西這些年青人，前途必然是光明無限，衝向世界成為一流的藝術家。

廣東省木偶劇團是廣州站最後一天的表演單位，也是廣州之行的主人翁。客氣熱情的李域超團長及精彩的表演功力，集領導人與藝術家於一身，使威遜先生留下深刻印象。廣東團一開始就由李團長及崔克勤來一段粵劇杖頭偶戲寶「帝女花」，再來「杖頭偶雜耍」一連串「帽翅功」、「排叉開打」、「白骨精變身」、「孫悟空噴火」，高潮是「龍鳳程祥」及一級演員崔克勤先生精彩的「長綢舞」。廣東團人材眾多，功力根基深厚。崔克勤在李團長的協助及支持下，經多年努力終能傳承嶺南傳統，把「長綢」溶入戲偶世界，運用「梁祝」音樂的情懷，套入人、偶間的深情相愛之中，整個戲偶表演，發生在似真還假的舞台空間上，以情緒高峰來替代說故事的方式。廣東團在「龍鳳程祥」及「長綢舞」上，已充份達致以立根傳統來開展現代藝術精品的境界。

廣州行程使威遜先生對中國戲偶藝術有了更全面的認識及深入了解，同時對中國從傳承到發展戲偶藝術的歷程有了基本的掌握。當

然也有美中不足之處，行程太緊密，三天之內每日三節的活動委實太辛苦。最後威遜只好放棄很多遊玩廣州的機會，全程只花了一小時參觀「陳家祠」，買了半小時的禮物，看了十五分鐘的廣東省木偶劇團未來“院址”所在的「河南戲院」，以及欣賞了十五分鐘珠江兩岸美麗的夜景，行程辛苦但回憶美麗，可算苦中作樂，威遜先生已向作者表示，未來一兩年，他必定再到訪香港及廣州。

第二站：上海

一行四人（加入了李域超團長）於 10 月 26 日到達上海蒲東機場。文明及現代化的上海為威遜先生提供另一種新中國情懷。上海木偶劇團張兆祥團長的熱情招待，加上上海團眾團員都非常合作及提供方便，使威遜先生與楊州木偶劇團及成都木偶劇團的會面進行得十分順利，也為美國同行留下深刻的印象，同時也充份體驗上海團的親切可愛。鄭平及焦鋒兩位中國木偶及皮影學會秘書處同工還專程從楊州到上海與我們見面。

10 月 27 日下午，在上海團的安排下，威遜先與楊州木偶劇團及成都木偶劇團團長會談，有了深入的了解。基於演出任務上的安排，楊州團及成都團未能組團到上海演出，但兩團團長也帶備錄像、光盤、文字等資料，為威遜先生提供非常全面的介紹。

楊州團沈業民團長帶來了“獅子舞”、“武松打虎”、“杖頭雜技”等多個節目的光盤，威遜先生對“獅子舞”及“武松打虎”印象十分深刻，節目內容幽默、有趣，並充份表現中國傳統，對西方人仕而言這幾齣戲劇的東方感覺不但充滿趣味，而且十分吸引。

成都木偶劇團的唐大玉團長是中國木偶界少數的女性領導，她那份對戲偶藝術的誠意，那種對戲偶傳承的開明、認真態度，加上寬容的風範，簡直令人敬佩。她帶來了節目的精華片斷。當中我們可以看到成都團如何扎根於傳統，並努力地開創新劇目，為中國年青一代帶來豐富的文化生活及廣闊的高尚品味。現代化的道路上，成都團選擇了很多西方原素，也改革了很多傳統劇目及技術，其中杖頭木偶「變臉」更為威遜對四川傳統藝術歷史的認識補上了一課。

10 月 28 日晚，上海木偶劇團在張兆祥團長的引領下進行了三個表演劇目，皮影「羚羊飛渡」，現代偶戲「獅子與老鼠」及「蛤蟆與鵝」為美國好友提供了另一類精彩的經驗，上海團展現了上海廿一世

紀國際城市的美感及優美的生活面貌。

皮影「羚羊飛渡」証明了上海團的開創精神及整體實力，因“皮影”並非上海團的原有劇種。一齣動人的皮影從三頭羚羊母子的生活中開展，角色的情感及情懷透過影偶充份顯現，母羚羊為救孩子而喪命。這個簡單而深刻的故事，又何止是保護動物生態的問題，甚至已升華到生命本質的一種尊嚴及愛的體驗。

「獅子與老鼠」是上海團的一套新作，戲偶已超越一般傳統的中國偶戲。像一個「毛毛球」的獅子，強調兩隻耳朵及一對牙齒的小老鼠。獅子與老鼠兩位角色已進化成了兩個淘氣的對手，就仿似社會上大人物及小人物一般。兩顆在獅子身上的小眼珠兒能自由走動，小老鼠的牙齒能自由自在於獅子身上跳舞，這仿似真實、更勝真實的表現，把簡單的一個伊索寓言推到更高層次，戲偶已走出故事之外，成了一個吸引而又有趣味的獨立個體。

「哈蟆與鵝」是上海團獲第七屆文華新節目及導演獎的精彩保留劇目。從「小八路」到「哪吒神遇欽星人」，從「哈蟆與鵝」到「春的暢想」，從「羚羊飛渡」到「獅子與老鼠」，我們清楚看到上海團正開始從傳統中建立另一種屬於未來中國戲偶的形象，來服務中華土地上的眾多現代世界的未來主人翁。

上海之行由現代化的浦東開始，至虹橋機場為結束。在廣州時，威遜先生看到南方傳統的「優美」、「機靈」，從嶺南到湖南、福建，都透過戲偶的輕微動作，散發出一種神奇的魅力；在上海，我們又把威遜先生帶到一種新的思考沖擊，就是中國現代化的戲偶發展探索討及思考。

第三站：北京

到達首都機場，第一眼看到的正是申辦 2008 奧運成功的標記，申奧、入世後的中國會是另一番新世紀，就仿似木偶界多年來努力申請加入「國際木偶聯會」成立中國中心一樣。2001 年對我們真是奇妙的一年，或許廿一世紀正是世界轉投東方的新世代，我們需要更努力地進行中國的「文藝復興」，用藝術誠意來回應新世代的要求。

在中國木偶藝術劇團的謝啟光總經理的支持下，威遜先生的訪問進入另一階段，北京是中國政治文化中心，更是中國木偶界戲偶劇場運作上的成功實踐。基於這幾年的發展，中國大地上現存只有北京的

中國木偶藝術劇團依然擁有自己的劇場，並以經營的收益作為重要的收入來支付劇團的經費，並取得極大的成功。這個範例將是中國戲偶界同行未來經營的重要學習對象。上海、廣東都快將建成「戲偶基地」，或許是時候我們要探討劇場運作的模式。

北京的節目觀賞從中國木偶藝術團開始，以「獅子舞」打開序幕，這個節日常備的劇目，正好作為威遜先生到訪歷史古城的開始。「雞鬥」是一個十分有趣的戲偶節目，兩個面具默劇演員運用形體，上演兩個愛鬥爭的人進行鬥雞，配上兩隻可愛但不愛爭鬥的“鬥雞”戲偶，幽默就從想鬥爭的不鬥爭，不想鬥爭的被迫爭鬥，最後愛鬥爭的卻要親自互相在台上比試武功，或許這就是愛鬥爭的“人心”驅使世界走向不安寧的原因。技巧高超的“長綢”配上“戲偶民族舞”使節目進入高潮，正如節目所言“民族共和”，或許正是 911 事件後世界任何國家最渴望的事。

基於市場上的需要中國木偶藝術劇團，近年來製作了多齣大型戲偶製作，其中“美人魚”、“孫悟空大鬧天宮”、“木偶奇遇記”、“太陽鳥月亮船”等都獲家長、小朋友歡迎，創造了良好的市場環境。劇團更運用劇場的特點，創建了互動小劇場使孩子既能夠觀看戲偶，又可以直接親手參與，產生一種互動學習的教育效果。運用一所戲偶劇院，把劇場演出、教育事務貫串在一起，這正是世界潮流，中國木偶藝術劇團是我們的重要典範。全球交流、互動學習、超越範圍、不同地方合作、不同界別結合是一種未來的趨勢及方向。

第二天接著上演的是唐山市皮影劇團，在團長王俊杰先生的帶領下，劇團演出新作“大鬧天宮”。唐山市皮影劇團是上演中國東北方“灤州影”風格的最重要劇團，與西安的陝西省民間藝術劇院的“陝西影”風格及南方的湖南省木偶藝術劇院的“南影”成了三個中國大陸土地上重要的皮影力量。

“大鬧天宮”是唐山團 2001 年初的新作，基於時間有限只上演了精簡的版本。孫悟空是中國戲偶界永恆的英雄，他天性好動、反叛、頑強，永遠能使人重新確定人生的目標及重獲生命的力量。唐山團精彩的表演，一方面在於基本技巧的力量，另一方面也看到劇團近年在光影特技效果上的實力。西方“影戲”重視光影效果，產生一種“電影”的感覺，怎至是超越電影的奇幻舞台效果。中國“影戲”一向以精湛的影偶表演能力為主，角色的表現技巧難度極高。唐山團運用本身的優點，並吸收西方的一些技巧，創造更有趣味的作品，以及更

高的藝術成就。不禁使人想起當年北京城的“路家班”，吸收東北“灤州影”風格，結合北京本地技巧，加上京劇的原素，曾為中國皮影留下重要功績。

陝西省民間劇院由木偶劇團及皮影劇團組成，擁有無數精湛的藝術家，並保留了大量戲偶、影偶文物。這次陝西省民間劇院於北京的演出，在院長祝捷的帶領下，以杖頭木偶為主，國家一級演員閻毅先生聯同多位戲偶藝術家進行了精彩的演出。閻毅先生表演了令人目不暇給的「搖紗帽翅」、「斷橋」，更有精彩的長綢舞，最後是人偶同台演的「鐘馗嫁妹」，運用杖頭並完全暴露戲偶師同台演出長篇的戲偶劇，可以算是一個非常有趣的嘗試。未來中國戲偶必然是在原有基礎上推陳出新，把民族藝術傳承發展，開創出未來戲偶藝術的道路。

威遜先生訪問我們祖國大地十天，第一個節目由泉州木偶團打開，最後是由來自西安的陝西省民間藝術劇院結束，不知是巧合，還是精心的安排。中國戲偶文化從黃河流域的西安、洛陽開展，而現今還保存唐末風格最多的是表演“傀儡腔”的泉州提線偶戲，這樣的一個安排為訪問行程增加了一份哲理意義。

最後威遜先生跑上長城，進入故宮，走到御花園，文化古國及新世代風貌，這都為他留下溫馨的回憶。在御花園內，威遜先生見到“連裡樹”，這就是啟發香港唐迪生先生創造粵劇“帝女花”的所在，這個戲偶“戲寶”浪漫的感覺使威遜先生欣賞了中國藝術的力量，也深深地感染到中國藝術家的創造歷程。

中國戲偶藝術走過 2000 年歷史，傳遍了大地的每一角落，有一些保存下來，有一些重新發展，戲偶藝術也感動了很多各國友好，建立很多遠方的友誼。威遜先生的最後一句是“我要回來，也要邀請更多優秀的中國戲偶藝術與美國交流。”

香港明日劇團總監

王添強

2001 年 11 月 11 日德國史圖加特市

作者撰寫報告時正身處德國，並陪同中國戲偶大師黃奕缺先生，參與德國戲偶大師羅瑟教授從藝 50 週年紀念的中德戲偶藝術交流活動。

The Trip of Chinese puppetry in the new generation

Mr. Vincent Anthony, the Vice President of UNIMA and the General Secretary of UNIMA-USA, visited China and Chinese puppeteers in October, 2001. This is the first important activity of cultural exchange in the puppetry field after the establishment of the UNIMA-CHINA.

Reason:

This can trace back to 1999. Mr. Pan Weishen and I had awarded Drama Partitioner Annual Achievement Award and taken the premium. Making use of this premium, I visited USA for studies, performances and cultural exchange with the Deputy Chairman of China Puppet Shadow Play Art Institute Mr. Li Yuchao and the first class puppeteer in China Mr. Cui Keqin in November 2000. This also fulfilled the expectation of Hong Kong Art Development Council that the premium should be used in the activities facilitating the development of the art. In the 30-day-USA-trip, we have visited New York, Boston, The University of Connecticut (Faculty of Puppet Arts) and Center for Puppetry Arts (Atlanta) where we gave many lectures and had 10 demonstration shows. This is a successful visit as we have got the good feedback from the American audiences. Moreover, we also met many influencing persons of the American puppet field and have learnt many things. For examples, we have realized the importance of upgrading the puppet art education into the standard of tertiary institution education after the introduction of Professor Bart. P. Roccoberton in The University of Connecticut. We have also understood the meaningful work of introducing the modern puppet courses into the foundation education after the explanation of Ms. Judith O' Hare in Boston and the spokesman of Gold Mountain Institute for Traditional Shadow Theatre in New York. Furthermore, under the guideline of Mr. Vincent Anthony, The Director of Center for Puppetry Arts in Atlanta, we have deeply known the direction and the content of operating a 'puppet base' such as emphasizing on the production of modern puppetry, exhibitions and education. This also led to the visit of Vincent Anthony in China in October 2001. In the trip of China, Mr. Vincent Anthony has visited three places namely Guangzhou, Shanghai and Beijing to meet the most representational troupes in China. Mr. Li Yuchao who is the Director of China Guangdong Puppet Troupe, the Deputy Chairman of China Puppet Shadow Play Art Institute, and the General Secretary of UNIMA-CHINA, the author who arranged and organized the whole trip and the Liaison Officer of the International

Puppetry Cultural Exchange Centre in Ming Ri Theatre Company Ms. Wanda Wong Who worked as a tourist guide and translator in the trip accompanied with Mr. Vincent Anthony. Besides, we are hosted by Mr. Xie Qi Guang in Beijing, the General Manager in Puppet Art Troupe of China and the President of UNIMA-CHINA, while supported by the hospitality of Mr. Zhang Zhao Xiang in Shanghai, the President of Shanghai Puppet Theatre and the Vice President of UNIMA-CHINA.

The First Stop:Guangzhou

Mr. Vincent Anthony's China trip started in Hong Kong. On 23rd October, Three of us (Mr. Vincent Anthony, Ms. Wanda Wong and I) went from Hong Kong to Guangzhou where the UNIMA-CHINA situated in the afternoon. In the three days' Guangzhou visit, Mr. Anthony has met five main puppet troupes in the Southern part of China including China Guang Dong Puppet Troupe, Hunan Puppet And Shadow Art Troupe of China, Guangxi Puppet Art Troupe of China, Quanzhou Puppet Troupe of China and Zhangzhou Puppet Troupe. Each troupe performed its demonstration show for an hour and had an hour meeting with Mr. Anthony. This is like a small-scale festival in which five wonderful shows were performed within three days. All of us, both the guest from USA and the puppeteers in China, have learnt many things and understood more with one another.

The First performing troupe is the Chinese string puppet elite ----- Quanzhou Puppet Troupe. The modern string puppet musical for children "Thousand Peach Rock" is the prelude to the performances. The next show "Zhong Kwai" is the important performance of the first class master of string puppet, Mr. Huang Yi Que. In the performance, Mr. Huang Yi Que was good at expressing the puppet's deep down feeling when he sang his "tunes of puppetry opera". He could also match his "tunes of puppetry opera" with the extremely difficult part of the puppet's movement, for instances, drawing the sword from the back of the puppet Zhong Kwai, inserting the sword into the scabbard at its back, and pouring the wine from a flagon, etc. Furthermore, making use of the gravity, Mr. Huang manipulated Zhong Kwai as losing its balance. All these created the wonderful movement of the drunken Zhong Kwai with some struggle feelings deep inside its heart. All the audiences are attracted by the marvelous movement, lovely appearance and the beautiful songs. They seemed to believe that the puppet was alive though the puppeteer was manipulating it. "The Lantern Festival parade" was the piece that could prove the abilities of puppeteers in Quanzhou Troupe and their basic manipulation skill of the string puppet. "Playing with Monkey" which Mr. Huang could perform with his childlike innocence and true feelings could be

regarded as a climax of the performance. The puppet monkey seemed to be alive. Everyone was amused by the fantastic acrobatics played by the puppet monkey and the close relationship between the monkey players and the monkey.

Shadow puppet performance is the core work of Hunan Puppet And Shadow Art Troupe of China. The Hunan Troupe has adopted vigorous measures in setting up a format of modern Chinese puppetry after the establishment of People's Republic in 1949. This is an important contribution to the Chinese puppetry and shadow puppetry arts. We have watched several modern and colourful shadow puppet shows namely "The Turtle and the Crane", "The Three Mice" and "The Fat Cat", etc. which displayed the direction of the shadow puppeteers after 1949. "The Fat Cat" shows the Chinese kind of humor and the modern living style. It is a truth that cats will catch mice. "The Cat King" who caught the mice successfully in the past enjoys its comfortable life. With the achievement, this fat cat wishes to enjoy the comfort for the rest of its life. However, being lazy, the fat cat was defeated by the mice at last. Perhaps, the mice will become "the fat mice" if they do not work hard. If "The Turtle and the Crane" is regarded as the embodiment of beauty, "The Fat Cat" is a humorous work of modern life. Chinese shadow puppetry art has changed from 'how to say something to become the modern shadow puppet' into 'say and let people know something'. It looks like 'contradiction' but it is time for us to 'express' life and art.

Zhangzhou Puppet Troupe is the key troupe of the province and municipality, which perform mainly the glove puppet shows. "Da Ming Fu" is the famous and important glove puppet show. It is said that it has been very popular since the master of glove puppet Yang Sheng and Chen Nan Tian produced the performance in the fifties. Several puppeteers from Zhangzhou including Chen Yan Shen tried their best and brought all their skill into the performance in Guangzhou. Watching the show, I thought that this was the successful piece performing 50 years ago. No wonder why the puppeteers from Zhangzhou could fascinate a lot of foreign puppeteers in the past. "Da Ming Fu" is an important glove puppet show in Fujian. The absolute official and the foolish policeman are basically similar to the characters in the Western glove puppet farce "Punch and Judy" which is very popular in Europe. From this, we can fully realize the power of the "buffoon" in the world's puppet stage. In fact, there has been a buffoon, Guo Tu, in the Chinese puppet farce in the 6th century. Perhaps, Guo Tu is the earliest ancestor of 'Punch and Judy'. Nowadays, We can still find a little bit vestiges of the traditional Chinese farce

and buffoon in Zhangzhou glove puppet.

Supposing that China had not focused only on the political affairs in the past, but the cultural reservation, cultural development, living standard improvement as well as art creation, and the puppeteers in China had cooperated with each other to preserve the information of the puppetry, the names of the puppetry masters such as Yang Sheng and Chen Nan Tian, etc, might have been written on the puppet masters list of the world. Their reputation would be as same as the best artists of the world namely the Russian Sergei Obrastzov (The Artistic Director of Central State Puppet Theatre in Russia) and the American Jim Henson (one of the persons who produce the puppet educational television programme "Sesame Street"). Nowadays, there are many excellent first-class artists, for instances, Dong Kao Yi from Xi 'an, Huang Yi Que from Quanzhou, etc. If we still do not know how to set a high value on these brilliant artists, we will, perhaps, lose the traditional treasures again.

The characteristic of Guangxi Puppet Art Troupe of China is dance and rod puppet in which the songs and dances mainly come from the minorities in China. This can be regarded as the breakthrough of the folk art. It is really attractive to watch the young puppeteers' performance from this troupe as they have come across the strict dancing and manipulating skill training. As Mr. Anthony said, if the troupe could make more effort to study the puppeteers and the puppets, and understand the relationship between them, the puppets would be performed much more lively and vivid with a stronger sensibilities. If so, we believe that the career of the young puppeteers in Guangxi Troupe must be optimistic after one or two years. Furthermore, they will become one of the best artists of the world.

China Guang Dong Puppet Troupe was the last troupe who performed at the last day in the trip of Guangzhou. The Troupe is also the host of Guangzhou's trip. The Director of the Troupe, Mr. Li Yu Chao, is really a good leader and artist owing to his courtesy and cordiality as well as his wonderful performance. All these give a deep impression to Mr. Anthony. The first performance of Guangdong Troupe was its well-known and significant Guangdong opera rod puppet show, "Princess Chang Ping", performed by Mr. Li and Mr. Cui Keqin. "Rod Puppet Vaudeville" was the next performance in which we could watch many special effects and manipulating skill, for instances, The White Bone Demon changed to another person, the Monkey King could emit the fire, etc. The climax of the whole performance is "Long Sleeves

Dance" performed by the first-class actor Mr. Cui Keqin and "Dragon and Phoenix Concerto". There are many talents and excellent puppeteers with solid foundation of manipulating skill in Guangdong Troupe. Under the support and help of the Director Mr. Li Yu Chao, Mr. Cui Keqin can carry forwards the Ling Nan tradition with his efforts. He has combined the Chinese dance, long sleeves dance, into the puppetry world. Moreover, making use of the music of Guangdong opera "Liang Zhu", Mr. Cui performed with the puppet in the beautiful mood. The puppeteer and the puppet acted as a pair of lovers and all of us could feel the love between them. Instead of language, Mr. Cui used emotion and mood to tell the story. In the performance "Dragon and Phoenix Converto" and "Long Sleeves Dance", we can know Guangdong Troupe has inherited the traditional performing art and has been developing the art into the modern one.

In the trip of Guangzhou, Mr. Anthony can know and understand more about the Chinese puppetry art in a comprehensive scope. In addition, he has also grasped the basic knowledge about the tradition and development of Chinese puppetry art. It could be regarded as a fruitful trip but the schedule was very tight. Finally, Mr. Anthony had to give up the travelling time in Guangzhou. In this three-day-trip, he only spent an hour in Chen's ancestral temple, half an hour to buy the souvenirs, 15 minutes in Henan Cinema which is the future address of China Guang Dong Puppet Troupe and 15 minutes to sightsee the beautiful scenery along Zhu Jiang River at night. Despite the tight arrangement, it was a good time for all of us. Mr. Anthony told me that he would visit Hong Kong and Guangzhou again in the next two years.

The Second Stop: Shanghai

Four of us (including Mr. Li Yu Chao) arrived at Pudong Airport in Shanghai on 26th October. Shanghai is a civilized and modern place that Mr. Anthony would have another feeling of China. The meetings with Yangzhou Puppet Troupe and Chengdu Municipal Puppet and Shadow Art Theatre were said to be successful because of the hospitality of the Director of Shanghai Puppet Troupe Mr. Zhang Zhao Xiang and the well-arrangement by the staff in Shanghai Troupe. This also gave a good impression and warm feeling to the USA guest. Zheng Ping and Jiao Feng from China Puppet Shadow Play Art Institute also left Yangzhou for Shanghai to meet us.

With the arrangement of Shanghai Troupe, Mr. Anthony had conferences with Yangzhou Puppet Troupe and Chengdu Municipal Puppet and Shadow Art Theatre respectively in the afternoon on 27th October and understood more about these two troupes. Both two troupes could not arrange the puppeteers to go to Shanghai owing to the other performances in their provinces. However, the Directors of both troupes brought the information about their own troupe such as video tapes, CDs, documents and booklets to introduce their troupe comprehensively.

The Director of Yangzhou Troupe Shen Ye Min had brought a CD in which we could see many puppet shows, for examples, "Lion Dance", "Wu Song Hit Tiger", "Rod Puppet Acrobatics", etc. "Lion Dance" and "Wu Song Hit Tiger" gave a deep impression to Mr. Anthony as they were humorous and interesting. Besides, the performances could express the Chinese tradition. Not surprisingly, this kind of puppet show is attractive and interesting to the Westerners.

The Director of Chengdu Municipal Puppet and Shadow Art Theatre Ms. Tang Da Yu is one of the few female leaders in the Chinese puppetry field. She is enthusiastic in puppetry art. We have a great admiration for Ms. Tang Da Yu not only because of her enlightening and serious attitude towards the inheritance and development of the puppetry art, but also her easy manner. She brought a video tape in which we could watch the splendid parts of the performances of her troupe. Taking a look on the tape, we could see Chengdu Troupe how to create and produce the new programmes based on the traditional art. She has provided enriched cultural activities and cultivated sublime taste for the youth in China. In the road of modernization, Chengdu Troupe, on the one hand, has produced the programmes with Western style. On the other hand, the Troupe has improved many traditional performances and skills, like "changing face" of the rod puppet. This also enhanced Mr. Anthony's knowledge about the history of Sichun traditional art.

On 28th October, under the guidance of the Director Mr. Zhang Zhao Xiang, Shanghai Puppet Troupe has performed three puppet shows namely the shadow puppet show "Flying Gazelle", the modern puppet show "The Lion and The Mouse" and "The Toad And The Goslings". Shanghai Troupe provided another fantastic experience to our USA friend. Besides, it also showed the aesthetic perception and the beautiful life of the international city, Shanghai, in the 21st century.

The shadow puppet show "Flying Gazelle" has proved the creativity and the overall capabilities of Shanghai Troupe. "Shadow puppet" is not originated in Shanghai. However, the Troupe could perform the touching show that all of us could feel the emotion of the characters. The story was talked about three gazelles. To save the life of her children, gazelle mother was killed. This simple but penetrating story told us not only the environmental conservation, but also the respect for the lives and the experience of love.

"The Lion and The Mouse" is a recent production of Shanghai Troupe, which is totally different from the traditional puppet show. The lion who was like a "hairy ball" and the mouse with a pair of outstanding ears and teeth were the two naughty matches. They were similar to a big shot and a small potato in the society. The lion's eyes could move and the mouse's teeth could dance on the lion's body. This seemed to be true, or even better. The simple story from Aesop's Fables has been upgraded into another level in the show. The puppetry not only told you a story, but also became an attractive and interesting little thing.

"The Toad And The Goslings", awarded a prize in The Seventh Wenhua New Programmes and the Best Director Prize, is an important repertoire of Shanghai Troupe. From the performances "Xiao Ba Lu", "The Toad And the Goslings" and "Flying Gazelle" to the performances "The God Ne Zha Meets an E.T. from Titan", "The Imagination of Spring" and "The Lion and the Mouse", it is obvious that Shanghai Troupe has begun to establish a new image of the future Chinese puppets based on the tradition to cater for the needs in this modern world.

The trip of Shanghai began at Pudong Airport and ended at Hong Qiao Airport. In the trip of Guangzhou, Mr. Anthony could realize the "beauty" and the "intelligence" of the southern tradition due to the charming gestures of the puppetry from Lingnan district and Hunan, Fujian. On the contrary, watching the performances in the trip of Shanghai, Mr. Anthony, maybe, has been brought into a new thinking. This is the investigation of the development of the modern Chinese puppetry.

The Third Stop: Beijing

The first sight that we caught in the **capital airport** was the sign of 2008 Olympics. China will go into a new generation after applying for 2008 Olympics successfully and entering into WTO. This situation is similar to the new establishment of the UNIMA CHINA. To us, it is really a wonderful year in 2001. Perhaps, the 21st century is the period that the world focused on the East. We have to try our very best to practice "the Renaissance" in China to cater for the needs of this new generation.

Under the support of the General Manager of The Puppet Art Troupe of China Mr. Xie Qi Guang, the visit of Mr. Anthony entered into another stage. Beijing is the political and the cultural centre of China. It is also a successful example of private run puppet theatre in the Chinese puppetry field. Despite the development of China in these few years, The Puppet Art Troupe of China in Beijing is the only troupe that still has its own theatre and greatly succeeds in supporting the troupe mainly by the income from its operation. This will set a good example for the puppet troupes in China. Shanghai and Guangdong will establish the "puppet base". Perhaps, it is high time for us to study the operation of theatre.

The first troupe that performed in the trip of Beijing is The Puppet Art Troupe of China. "Lion Dance" was a prologue to the performances in Beijing. It is the repertoire that always performs in the Chinese festival and it became the beginning of Mr. Anthony's visit in this ancient city. "Cock Fight" was a very interesting puppet show. The two mimes with masks acted as two persons who loved to excel others started the cock-fight. However, the two lovely cock puppets did not love to fight. Humor could be found between these two rivals. The ones who did not love to fight were forced to fight. At last, the ones who had a desire to excel fought with each other. Perhaps, this is the reason why the world will not be peaceful and resulted from the unrest because of this type of persons. The climax of the performances was "Long Sleeves Dance" with the good manipulating skill and "Puppetry Minority Dance". The theme of the performance "Puppetry Minority Dance" is "Nations Unity". Perhaps, this is the wish that every country wants after the 911 tragedy in New York.

The Puppet Art Troupe of China has produced many large scale puppet shows recently owing to the demands of the market. "The Beautiful

Mermaid","Monkey King Turned The Heavenly Palace Upside Down","Pinocchio" and "The Bird of Sun and the Ship of Moon" are the most popular performances. This prepares a good environment for the market of puppetry performance. Making use of the characteristics of its theatre, The Puppet Art Troupe of China has built a little interaction theatre in which children can take part in the puppet show while watching the show. It will lead to another educational method, interactive learning. This is a trend in the world that a theatre can fulfill the performing function and the educational function. The Puppet Art Troupe of China has set a significant example for us to follow. International exchange, interactive learning, cooperation between different places and scopes will be a future direction and development.

"The second troupe performed in the next day was Tangshan Shadow Show Troupe. Under the leadership of the Director of the Troupe Mr. Wang Jun Jie, the new production "Turning the Heavenly Palace Upside Down" was performed. Tangshan Shadow Show Troupe is the most important troupe that perform the shadow puppet shows with Northern "Lianzhou shadow" style. This shadow puppet style from Tangshan Troupe accompanies with the "Shanxi Shadow" style from Shanxi Folk Art Theatre in Xi'an and the "Southern shadow" style from Hunan Puppet And Shadow Art Troupe of China in the southern part of China are regarded as the three vital powers of shadow puppet in the Mainland China.

"Turning The Heavenly Palace Upside Down" is a recent production of Tangshan Troupe produced at the beginning of the year 2001. In the trip of Beijing, a shortened version was performed due to the limited time. Monkey King is the eternal hero in the Chinese puppet field. It is exuberant, insurgent and tough. Affected by its personalities, people always rebuild their targets of lives and revive their energies. The marvelous performance of Tangshan Troupe was mainly due to the excellent basic skill and the recent strength of the special effect. The Western shadow puppet show emphasizes on the shadow and lighting effect so that the shadow puppet show seemed to be a "movie". Sometimes, the stage effect is even more wonderful than those in the movie. On the contrary, the Chinese puppet show stresses on the splendid performing skill and manipulating skill. Making use of its advantages, Tangshan Troupe has learnt the skills from the West and produced the more interesting shows with higher artistic standard. This situation will recall our memories of "Lujiaban" style from Beijing city in the past. The style of "Lujiaban" combined with the local skill in Beijing, absorbed the "Lianzhou" style from North East China and

made use of the Beijing opera. This marked the important achievement in the Chinese shadow puppetry field.

Shanxi Folk Art Theatre consists of puppet troupe and shadow puppet troupe. There are many skillful artists as well as the historical relics of puppetry and shadow puppetry in Shanxi Troupe. Under the leadership of its director Mr. Zhu Jie, Shanxi Troupe mainly performed the rod puppetry in Beijing. The national first class actor Mr. Yan Yi performed the amazing show with several artists and puppeteers. Firstly, "Shaking The Gauze Hat" and "The Broken Bridge" were the fantastic solo performances of Mr. Yan Yi. Secondly, the next excellent show was "Long Sleeves Dance". Then "The Marriage of Zhong Kwai's sister" was the last piece in which the rod puppet and the puppeteer appeared on the stage at the same time. This was a very interesting attempt. In the future, the Chinese puppetry will stress on the creativity and improvement based on the traditional puppetry. The folk art should be carried forwards, improved and developed to path a new road of puppet art.

In the ten-day-China-visit of Mr. Anthony, the first performing troupe is Quanzhou Marionette Troupe China while the last one is Shanxi Folk Art Theatre. It is interesting that these two troupes also represent some historical and philosophical meanings, even though this is either the coincidence or the special arrangement. For example, the puppetry culture in China was originated from Xi'an and Luoyang in the Yellow River District while Quanzhou string puppet shows have preserved many performing style of Tang Dynasty, "tunes of puppetry opera".

Mr. Anthony has traveled the Great Wall, the Imperial Palace and the Yu Garden. He has visited the ancient country of culture and the modern scenery in this generation. All these will keep Mr. Anthony's memory green. Besides, Mr. Anthony also saw the "combination tree" which had inspired Mr. Tang Di Sheng of Hong Kong to produce the Guangdong opera "Princess Cheng Ping". Through the romantic feeling of Guangdong Troupe's important puppetry repertoire "Princess Cheng Ping", Mr. Anthony has known the power of Chinese art and was affected by the creation of the Chinese artists.

The Chinese puppetry art, spread into every corner of China, has come across 2000 years' history. Some of the arts have been preserved while some have been improved and redeveloped. In addition, puppetry art also attracts

many friends overseas and has established many friendships of foreign countries. The last sentence that Mr. Anthony said was, "I will come back. I will invite the excellent puppeteers in China to USA for the exchange of the puppetry art between China and USA."

Simon Wong
The Artistic Director
Ming Ri Theatre Company
(Wrote at Stuttgart in Germany on 11 November 2001)

When writing this report, the author was in Germany with the master of Chinese string puppet Mr. Huang Yi Que for the puppetry art exchange activity between China and Germany in the 50th anniversary festivity of the Great German puppeteer Professor Roser's company.