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主任委員序

「客家大戲」保有客家傳統「九腔十八調」的歌謠風格及逗趣口白，是台灣客家族群珍貴的文化資產，也是昔日廟會慶典中重要的酬神娛樂活動，串聯了早年農業社會的客庄生活情感和溫馨記憶。

行政院客家委員會致力於客家戲曲之推展，從每年推出「收冬戲」活動，到近年扶植客家傳統劇團巡演，再到新編客家大戲製作，希望透過有系統的客家戲劇發展計畫，朝著研究、保存、推廣、與傳承等幾個大方向邁進，不僅受到國內鄉親的熱烈歡迎，也頗受海外鄉親的引頸翹盼。

我們深知海外鄉親雖身處異國他鄉，卻始終保有對於故鄉的懷思，且從不吝給予鼓勵與支持；尤其是客家語言文化的保存及傳揚，更是鄉親們念茲在茲的首要關懷。感受著海外鄉親這一股熱切之誠，且為進一步拓展傳統客家戲曲視野，廣伸觸角至國際舞臺，本會首次盛大辦理「2010客家大戲美加巡演」活動，特別邀請國內客家戲曲界首屈一指的「榮興客家採茶劇團」前往美國的洛杉磯、華盛頓、休士頓、紐約，以及加拿大的多倫多等各大城市巡演客家大戲，藉以聯繫海內外鄉情族誼，從而向國際宣揚台灣客家戲曲之美。

此次「榮興客家採茶劇團」所推出的客家大戲，除了展現傳統客家戲曲風格，汲取「亂彈」、「四平」、「外江」等大戲音樂元素外，更融合了現代劇場表演的創新特色。不僅秉持精益求精的務實態度，更讓老幹新枝同臺競秀，象徵著我客家戲曲藝術的薪火相傳。

我們衷心期盼，藉由精緻熱鬧的客家戲曲巡演活動，可以讓長期旅居海外的鄉親朋友們，一解昔時在故鄉戲棚下，佔位子，看戲的思鄉情懷；同時也讓美、加等外國友人，一睹台灣客家戲曲藝術的曼妙與風采。

行政院客家委員會
主任委員

許石龍 謹誌



Preface

Hakka opera has preserved the “9 accents and 18 tones” and amusing style of performance that are considered to be invaluable aspects of Hakka cultural heritage in Taiwan. It was once also an important form of entertainment in religious ceremonies, conveying warm memories and emotions of Hakka agricultural lifestyle in the early days.

Council for Hakka Affairs, Executive Yuan has devoted itself to the spread of Hakka opera with efforts including annual winter performances, Hakka opera tours, and productions of new Hakka operas. The goal is the systematic development of Hakka opera in terms of research, preservation, promotion, and inheritance. The efforts have been well-received and supported both domestically and abroad.

It is our understanding that the overseas compatriots are usually emotionally connected to their homeland, which is a sentiment that they always support and encourage. The preservation and promotion of Hakka culture and language are also of foremost concerns to them. In response to their sincere support and to further expand the horizon of traditional Hakka opera to the world, the council, for the first time, is organizing the “2010 Hakka Opera Tour to U.S.A. and Canada.” “Rom Shing Hakka Opera Troupe,” one of the best Hakka performing groups in the country, will tour locations in the U.S.A. such as Los Angeles, Washington, Houston, New York and Toronto in Canada as a means to unite compatriots and display the beauty of Taiwan Hakka opera worldwide.

This time, “Rom Shing Hakka Opera Troupe” has prepared Hakka plays that not only show adhere to traditional Hakka styles with elements such as “random playing,” “four flats,” and “Waijiang plays,” but also blend in the innovated characteristics of modern theater. With a perseverance for perfection, senior and junior members of the troupe will perform on stage together, passing on the tradition of Hakka opera art from one generation to the next.

We earnestly hope that the exquisitely produced Hakka opera tour will provide a venue for overseas compatriots to reminisce the days of enjoying outdoor opera performances in the countryside and, at the same time, allowing American and Canadian audiences to view the elegance and graciousness of Taiwan Hakka opera.

Minister, Council for Hakka Affairs,
Executive Yuan

Huang Yu Cheng

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行政院客家委員會簡介

使命與任務

本會成立於民國90年6月14日，是全球唯一中央級的客家事務專責主管機關，以振興客家語言文化為使命，以建構快樂、自信、有尊嚴的客家認同為信念，以成為全球客家文化交流中心為願景，以「牽成客家、繁榮客庄」為目標。

預算與成長

本會成立以來積極推展客家事務，引領客家文化發光發熱，奠定客家在台灣多元族群中不可或缺的重要地位。但因政府資源有限，在經費拮据情形下，本會預算仍逐年增加。未來將在現有預算規模上，以每年成長至少20%為努力方向，達成馬總統「客家事務預算4年倍增」目標。

全國客家人口基礎資料調查

依據本會97年的「全國客家人口基礎資料調查研究」結果顯示，台灣客家族群分布，北部以桃園、新竹、苗栗、南部則以高雄、屏東六堆地區為主，其中中部之台中、南投、彰化、雲林及東部之宜蘭、花蓮、台東部分鄉鎮亦有聚落，全國客家人口數約有427萬人以上。

推動客家語言復甦 建立客語無障礙環境

客家古語：「寧賣祖宗田，莫忘祖宗言」，道出客家人對客語的堅持，為達成客家語言復甦與永續成長，本會透過推動「客語薪傳師制度」、「客語家庭制度」、開辦「客語能力認證」、鼓勵「客語生活學校」、設置「哈客網路學院」、編印「客語學習教材」、製播「優質學習節目」及建立「客語無障礙環境」等八大重點，亦結合獎學金制度鼓勵通過客語認證考試之國民中小學學生，希望經由家庭、學校、社區和公共領域的帶動加速客語復甦，讓客語代代薪傳。

創造客家文化復興環境 提升客家文化創新價值

客家族群為臺灣早期移民人口比例最多的族群之一，在日復一日的生活之中，涵泳出別具特色的客家文化，造就許多獨特的文化資產與風貌，是臺灣多元族群文化的資產。

推廣客家文藝發展活動 呈現客家生活風貌之美

本會積極保存並推廣客家傳統山歌，推動客家音樂發展計畫，行銷客家音樂、培育創作歌手並輔導優質藝文團隊，透過傳統戲曲徵選及巡演活動，提升戲曲表演藝術涵養，傳承並開創傳統戲曲的新命脈。

未來將積極推動「客家文藝發展計畫」，辦理「客庄十二大節慶」、「客家桐花祭」、「六堆嘉年華及六堆運動會」及「a-ha客家藝術節」等大型活動，籌劃首創創新製作之「客家兒童音樂劇」，並補助各機關、學校及社團辦理客家學術文化活動，提升客家文化的創新價值。

客家

建構客家知識體系平台 首創「客庄文化資源普查」 奠定客家研究堅實基礎

「客家學」在國內學術領域方興未艾，為廣泛建構台灣客家學術研究根基，積極設立客家學院及研究中心，提升客家知識社群人口，並藉由獎助相關研究與博碩士論文，擴大客家研究資源，建立台灣成為全球客家學術研究中心。

文化是生活型式的累積，深藏在客庄角落的常民文化，是最珍貴的客家資產，本會以鄉鎮為調查範圍，委託社區團隊以在地人參與方式，推動「客庄文化資源普查」，並以普查資料為基礎，建置「數位台灣客家庄」(網址：<http://archives.hakka.gov.tw>)透過數位化永久典藏，有計畫地建構「客家文化重點發展區」之基礎資料，呈現臺灣多元文化之美。

制定「客家基本法」 召開「全國客家會議」 行政施力匯聚共識

鑑於缺乏行政作用法之依據，本會諸多施政項目面臨發展瓶頸，爰自97年6月起全力推動「客家基本法」之立法工作，於98年10月22日經行政院院會通過，10月30日送立法院審議，並於99年1月5日立法院三讀通過，開創台灣多元文化的重要里程碑，同時宣示客家事務正式邁入法制化！

98年9月邀集各地區、各領域客家代表召開第一屆「全國客家會議」，研討全國客家事務方針，匯聚施政共識，會議結論作為未來中長程施政重要參考。

另，召開「全國客家事務首長會議」，藉此建立中央與地方政府之間的客家事務交流平台與整合機制。

辦理客家貢獻獎 樹立典範激勵後進

為表彰客家菁英在各領域的傑出表現，期勉客家精神以及客家典範，能夠世世代代在台灣綿延傳頌，特舉辦「客家貢獻獎」，期樹立典範激勵後進。

保存客庄聚落空間 營造客家文化環境

為延續客庄聚落風貌、保有客家文化氛圍、營造客家文化環境及提供接觸客家文化機會，特輔導地方政府推動客家文化生活環境營造計畫。同時積極籌設國家級客家文化園區，設立客家文化窗口，營造文化深耕據點。

設於屏東縣內埔鄉的六堆園區將作為客庄文化展示及觀光導覽之窗口；苗栗縣銅鑼鄉的苗栗園區則以「研究為體、展示為用」，透過與學術機構合作，作為接觸客家文化與知識學習的文化平臺。

新竹六家過去有著新竹米倉的美譽，高鐵在此設站後，使得六家的農村文化受到巨大的衝擊。因此，本會設置新瓦屋客家文化保存區，本區於97年7月整修完成開放，佔地約16,000平方公尺，成為全國第一處依都市計畫法劃設的「客家文化保存區」。



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加強傳播媒體的載具功能

維護發聲權 行銷新客家

傳播媒體是現代公民發聲的重要管道，對於文化的形塑更具影響力，但在商業掛帥的媒體市場，客家族群長期被忽略，因此本會積極推展客家於傳播媒體發聲。92年設立全球第一個客家電視頻道，97年首部客語史詩電影「一八九五」上映，歷年來透過委託及補助在電視及廣播媒體廣製節目，開設網路影音平台並推動影音數位典藏。近年來更積極推動設立全國性客家廣播電台，以維護客家族群的媒體近用權益。

同時，為了增進族群的和諧與交流、推廣多元文化之風貌，使更多人瞭解客家文化內涵、增進客家族群之認同，透過電子、平面、網路、甚至國際等各種媒體廣為宣傳，以塑造新客家印象，展現客家族群蛻變的創新能量。

另，本會自95年起辦理「客家新聞獎」，廣徵優秀客家新聞作品，有效提升客家新聞質量，加強客家於媒體能見度。此外，為了培育及鼓勵客家廣電人才，陸續開辦客家廣播、配音等訓練課程，並與社區大學合作辦理「客家影像人才培育計畫」及舉辦「客家音樂MV創作大賽」。

推動客家產業轉型、提升客家社會經濟力

推動客家特色產業發展計畫—幸福客庄運動 創造客家文化新價值、活絡客家庄產業經濟

鑒於美感經濟與體驗經濟，已成為引領當代文化前進之重要趨勢，本會依據 馬總統「牽成客家、繁榮客庄」之客家政見，以高度視野，在地關照為理念，積極推動「幸福客庄運動」，透過好文化、好環境、好經濟之提升，建構文化認同、經濟流動，以創造在地就業與客庄生活福祉，擘劃客家優質生活經濟藍圖。



「幸福客庄運動」以「客家特色產業發展計畫」之推動為核心，分別辦理台灣客家博覽會、客家特色商品設計輔導、客家特色商品整合行銷、客家創意美食比賽及人才培育、客家創意服飾開發推廣、客家等路大街網路商城等工作，並輔導地方政府及民間團體，辦理「特色文化加值產業」、「產業輔導團」、「客家產業結盟及品牌整合」及「客家產業再發現」等計畫，戮力促進傳統產業轉型與創新，提升客家社會力，培育人才及社團之永續發展，以活絡客家庄產業經濟，進而創造客家文化新價值，完成台灣客家產業品牌形象之建構及推廣，達到文化產業化、產業文化化之效益。

建構國際客家交流平台

推動海內外合作交流 連結國際客家 建設台灣成為全球客家文化交流中心

本會為全球唯一中央級的客家事務專責主管機關，對客家文化的保存與傳承，長期扮演全球客家文化交流平台，推展海內外客家事務。

透過擴展海外客家聯繫網絡、參與客家活動及會議暨拜訪客家社團，加強合作交流，厚植認同基礎，並透過籌辦全球客家文化會議、世界青年客家文化研習營及海外客語教師研習班等活動，提供各界認識台灣客家。

期藉由海內外合作交流，強化台灣與國際客家的連結，提升對台灣及客家之認同、向心及能見度，逐步建設台灣成為全球客家文化交流中心。

牽成客家·繁榮客庄

過去我們努力以喚起覺醒、增加能見度、展現客家存在事實為階段性目標，現今，這些任務已初步達成。展望未來，本會施政勢將有所創新，有所突破。我們將秉持 馬總統「牽成客家·繁榮客庄」的政見理念，全力推動客家事務法制化，努力推展並深化客庄12大節慶的擴散效果、積極提振客庄特色產業發展、全面投入客家文化重點區的發酵燎原、實現主流領域公事語言之普及發展、繼續推動客語家庭概念與方法、建設台灣成為全球客家文化交流中心，讓客家事務與台灣繁榮發展，同步共榮，繁花盛開。



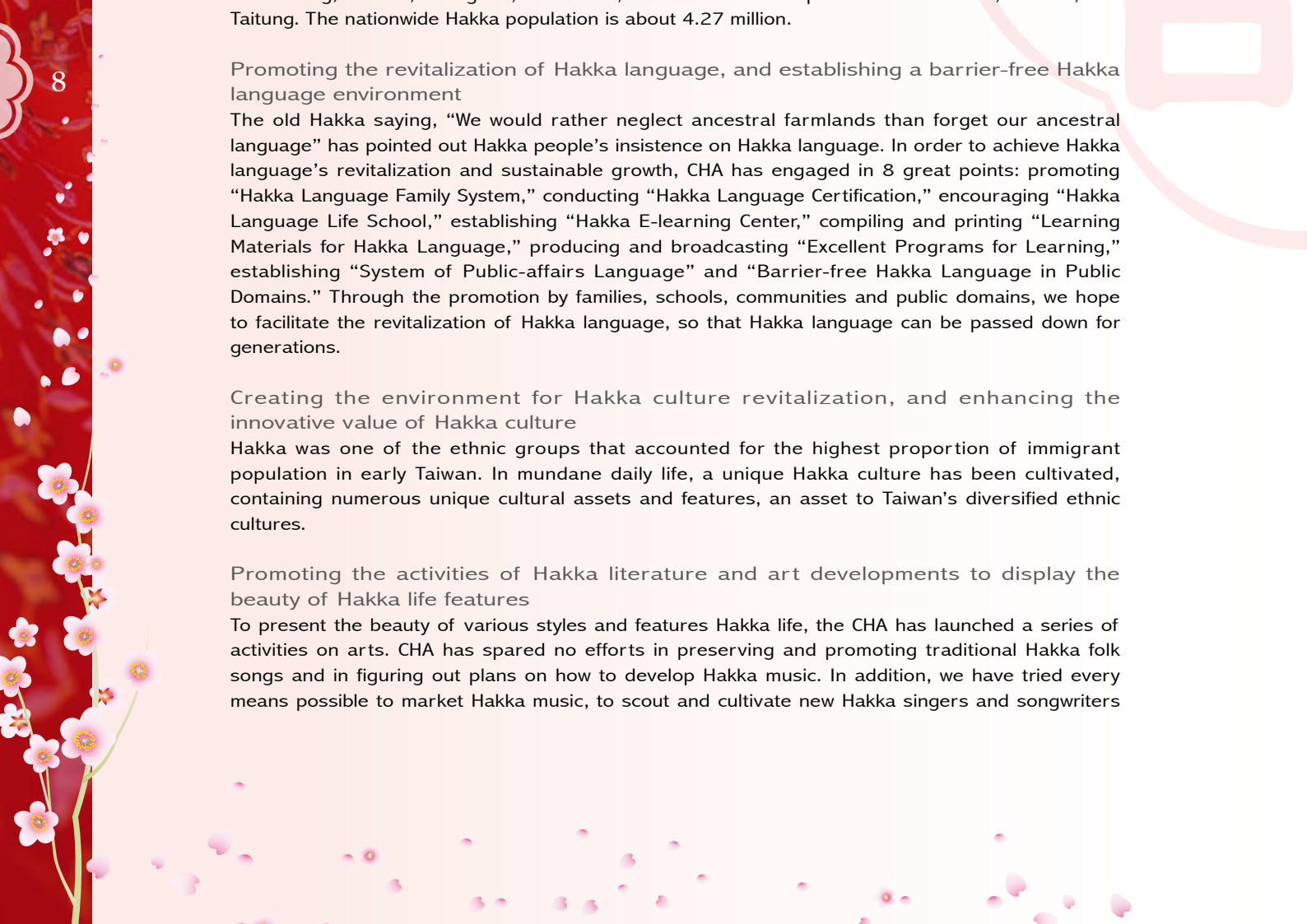


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About Council for Hakka Affairs, Executive Yuan

Missions and goals

Council for Hakka Affairs, Executive Yuan (CHA) was founded on June 14, 2001, which is the only one central-level competent authority worldwide specifically responsible for Hakka affairs. Our mission is to revive Hakka language and culture. Our belief is to construct happy, confident and dignified Hakka recognition. To become a global Hakka culture research center is the faith in our duty. Our goal is to "Fulfill Hakka for Prosperous Hakka."

Budgets and growth

Since its foundation, CHA has promoted Hakka affairs actively to guide Hakka culture to shine dazzlingly, making Hakka establish an important and indispensable status among the diversified groups in Taiwan. However, even though governmental resources are limited, the budgets for CHA are still increasing year by year in straitening circumstances. In the future, based on the existing budget scale, our direction on the strain is to reach an annual 20% growth, in order to achieve the goal of "Four-year double budget increase for Hakka affairs" proposed by President Ma.

Survey of nationwide Hakka population's basic data

According to the results in "Survey of nationwide Hakka population's basic data", made by CHA in 2008, regarding the ethnic distribution of Hakka people in Taiwan, distribution in the northern part is mainly in Taoyuan, Hsinchu and Miaoli, while in the southern part, is mainly in the Liudui Area in Kaohsiung and Pingtung; some villages have distribution in townships in the middle part, such as in Taichung, Nantou, Changhua, and Yunlin, and in the eastern part such as in Yilan, Hualien, and Taitung. The nationwide Hakka population is about 4.27 million.

Promoting the revitalization of Hakka language, and establishing a barrier-free Hakka language environment


The old Hakka saying, "We would rather neglect ancestral farmlands than forget our ancestral language" has pointed out Hakka people's insistence on Hakka language. In order to achieve Hakka language's revitalization and sustainable growth, CHA has engaged in 8 great points: promoting "Hakka Language Family System," conducting "Hakka Language Certification," encouraging "Hakka Language Life School," establishing "Hakka E-learning Center," compiling and printing "Learning Materials for Hakka Language," producing and broadcasting "Excellent Programs for Learning," establishing "System of Public-affairs Language" and "Barrier-free Hakka Language in Public Domains." Through the promotion by families, schools, communities and public domains, we hope to facilitate the revitalization of Hakka language, so that Hakka language can be passed down for generations.

Creating the environment for Hakka culture revitalization, and enhancing the innovative value of Hakka culture

Hakka was one of the ethnic groups that accounted for the highest proportion of immigrant population in early Taiwan. In mundane daily life, a unique Hakka culture has been cultivated, containing numerous unique cultural assets and features, an asset to Taiwan's diversified ethnic cultures.

Promoting the activities of Hakka literature and art developments to display the beauty of Hakka life features

To present the beauty of various styles and features Hakka life, the CHA has launched a series of activities on arts. CHA has spared no efforts in preserving and promoting traditional Hakka folk songs and in figuring out plans on how to develop Hakka music. In addition, we have tried every means possible to market Hakka music, to scout and cultivate new Hakka singers and songwriters



and to provide assistance to quality literature and arts groups. By means of screening of and tour performance by traditional Hakka drama troupe, we hope to make the content of drama performance more solid. In this way, we will be able to maintain traditional drama infused with new element.

In the future, we will actively promote The Plan for Hakka Literature and Art development by holding big events such as Hakka Festivities, Hakka Tung Blossom Festival, Liudui Carnival and Spots Event, A-ha Hakka Arts Festival. Furthermore, we are preparing to produce the first Hakka Children's Musical. Also, we subsidize every institution, school, and society to hold academic and cultural activities concerning Hakka in order to raise the value of innovated Hakka culture.

Constructing the platforms of Hakka knowledge systems by initiating "General survey on the cultural resources in Hakka villages," to establish a sturdy foundation for Hakka research

Hakkalogy is still growing in the domestic academic domain. In order to establish the foundation for the research of Taiwan Hakkalogy extensively, we have actively established Hakka academies and research centers, to increase the population of Hakka knowledge. Also, by subsidizing related researches, treatises and theses, we broaden the resources of Hakka research, to promote Taiwan to become the global research center of Hakkalogy.

Culture is the accumulation of lifestyles. The civil culture embedded in corners of Hakka villages is the most valuable Hakka asset. Based on townships as the survey range, CHA consigned community groups to promote "General survey on the cultural resources in Hakka villages" by means of local people's participation. Also, based on the data of the general survey, the "Digital Hakka Village" was set up (Website: <http://archives.hakka.gov.tw>). Through digitalized everlasting preservation and collection, the basic data of "the focal regions for Hakka culture development" are constructed in a planned way, to display the beauty of Taiwan's diversified cultures.

Setting up "Hakka Basic Act" and convening "Nationwide Hakka Conference" to congregated consensus by administrative efforts

In view of the lack of administrative function and legal support, CHA encountered choke points in the developments of many administrative items. Hence, the legislation of "Hakka Basic Act" has been promoted all-out since June 2008. It was passed in the Executive Yuan Meeting on October 22, 2009 and then submitted for review by the Legislative Yuan on October 30, 2009. The Legislative Yuan on January 5 of this year (2010) passed the Hakka Basic Act. Passage of the bill is a milestone in Taiwan's history of cultural diversity, providing a legal basis on which to handle Hakka affairs.

On September 27, 2009, the Hakka delegates of every region and every domain were invited to convene the first "Nationwide Hakka Conference," in order to discuss and study the guiding principle for nationwide Hakka affairs, for congregating administrative consensus. The conclusions of this meeting have been important references for long-term and mid-term administration in the future.

By convening the "Chiefs' Meeting for Nationwide Hakka Affairs," the platforms and the integrated mechanism of Hakka affair exchanges between the Central and Local governments will be established.

"Award for Contributions in Hakka" is conducted to establish role models and encourage later generations



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In order to exalt the outstanding performances made by Hakka elites in every domain, and for Hakka spirit and Hakka role models to be passed down and praised in Taiwan for generations, the "Award for Contributions in Hakka" is conducted, to establish role models and encourage later generations.

Preserving Hakka villages, and creating Hakka cultural environments

In order to continue the features of Hakka villages, preserve Hakka cultural ambiance, create Hakka cultural environments and provide the opportunities of contacting Hakka culture, we guide local governments to promote the plans for creating Hakka cultural life environments. Meanwhile, we actively prepare to establish national-level Hakka Culture Parks and set up windows for Hakka culture, in order to create locations for deep cultural cultivation.

Liudui Park, established in Neipu Township in Pingtung County, will be the window for the displays and sightseeing guidance of Hakka village culture. As for Miaoli Park in Tongluo Township in Miaoli County, it is based on "research as its main purpose, and displays as its applications"; through the collaborations with academic institutes, it will be a cultural platform for contacting Hakka culture and knowledge learning.

In the past, Hsinchu Lioujiao had the good reputation of "Rice Warehouse in Hsinchu." However, since the HSR station was established here, the Lioujiao agricultural culture has suffered greatly. Therefore, this council set up "Preservation Zone of New Tiled House Hakka Culture," which was renovated completely in July 2008 and has been open since then. It occupies the land of about 16,000 square meters, becoming the first "Preservation Zone of Hakka Culture" nationwide organized and established according to the law of urban planning.

Strengthening the media's function of carrying

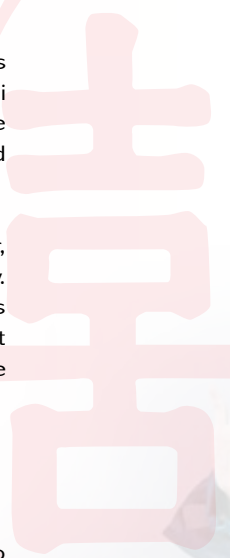
Maintaining the right to voice out, marketing new Hakka

Mass media is an important channel for modern citizens to voice out, which is more influential to the formation of culture. However, in the media market where commercialism takes command, Hakka has been neglected for a long time. Therefore, this council actively promotes Hakka to voice out in mass media. In 2003, the first Hakka TV Channel worldwide was founded. In 2008, the first epic movie of Hakka-language "1895" was released. Over the years, through consignations or subsidies, programs have been produced extensively on TV and broadcasting media. Audio and video platforms on the internet have been established, and digital audio and video collections have been promoted. During recent years, we also actively promoted the establishment of nationwide Hakka radio stations, in order to maintain Hakka's right to access the media.

Meanwhile, in order to improve ethnic harmony and exchanges, promote the features of diversified cultures, make more people understand the contents of Hakka culture, and increase the recognition toward Hakka, we have shaped new Hakka images through substantial advertisements by various digital, printed, internet and even international media, to display the innovative energy in the transformation of Hakka.

Additionally, since 2006, CHA has held "Hakka Journalism Awards" to solicit excellent Hakka journalism works, in order to enhance the quality of Hakka journalism effectively and strengthen Hakka exposure in the media. Also, in order to cultivate and encourage Hakka broadcast & TV talents, we have conducted training programs such as Hakka broadcasting and dubbing in succession. Also, we cooperate with community colleges to conduct "the plans for cultivating Hakka video talents" and hold "the contest for Hakka music MV creations."

Promoting the transformation of Hakka industries, and enhancing Hakka social and economic capacity



Promoting “the plans for the developments of Hakka characteristic industries”—— stride toward happy Hakka villages

Creating the new value of Hakka culture, and activating the industrial economy in Hakka villages

In order to carry out the Hakka policy, “Fulfill Hakka, for Prosperous Hakka,” proposed by President Ma, CHA actively guides local governments and civil groups to promote “the plans for the development of culturally-characterized and value-added industries.” We conduct Taiwan Hakka Fair and the work such as the guidance, marketing and designs for Hakka characteristic products, the talent cultivation of creative Hakka delicacies, and the promotion and marketing for creative Hakka attire, in order to promote the transformation and innovation of traditional industry. Meanwhile, Hakka social capacity will be enhanced as well, to cultivate sustainable development of talents and society, to construct Taiwan’s natively-innovated brand images successfully, and to activate Hakka economy and promote Hakka brand images successfully, so that the effectiveness of “industrialized cultures and culturalized industries” will be reached.

Constructing the platform of international Hakka exchanges

Promoting the collaborations and exchanges domestically and overseas and contacting with international Hakka to construct Taiwan to be the global center for Hakka cultural exchanges

CHA is the only one central-level competent authority worldwide specifically responsible for Hakka affairs, to be the long-term role of the platform for worldwide Hakka cultural exchanges for preserving and passing down Hakka culture, in order to extend Hakka affairs domestically and overseas.

By expanding the contact network of overseas Hakka, participating in Hakka activities and meetings, and visiting Hakka societies, cooperation and exchanges are strengthened and the basis of recognition is rooted deeply. Also, through preparing and conducting the activities such as worldwide Hakka culture meetings, Hakka Culture Camps for Worldwide Youths, and Training Programs for Overseas Hakka Teachers, people from all walks of life are able to learn about Taiwanese Hakka.

Through domestic and overseas collaborations and exchanges, the connection between Taiwan and international Hakka is expected to be strengthened, in order to enhance the recognition, centripetal force and exposure for Taiwan and Hakka, so that we can construct Taiwan to be the global center for Hakka cultural exchanges.

“Fulfilling Hakka for Prosperous Hakka”

In the past, we strived to arouse awareness, increase exposure, knock against ethnic boundaries, to display the fact of Hakka existence as our goal in the stages. Now, we have primarily fulfilled these missions. When looking into the future, CHA will make some innovation of the administrative policy to have breakthroughs, or we will not be able to fulfill our fellow people’s longing anticipations. By holding the belief in President Ma’s policy “Fulfilling Hakka for Prosperous Hakka”, we will promote the administrative visions such as promoting the legislation of Hakka Basic Law all-out, striving to promote and deepen the extended results of “the 12 Hakka Festivals,” actively revitalizing the developments of Hakka characteristic industries, sparing no efforts in the generating origination of focal Hakka culture regions, carrying out the popularization and developments of public-affairs language in main-stream domains, continuing on promoting the concept and methods for Hakka language families, and constructing Taiwan to be the global center for Hakka cultural and industrial exchanges. We hope to receive continuous guidance and encouragement from all walks of life based on earnest anticipation for improvements, so that Hakka affairs and all of Taiwan’s prosperous developments will flourish simultaneously for great prospects.



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榮興客家採茶劇團簡介

五〇年代客家採茶戲名伶鄭美妹之孫——鄭榮興先生，研究傳統表演藝術多年，於1986年重組其祖母當年的「慶美園」採茶戲班，並在1987年應中華民俗藝術基金會之邀，參加台北市夏季露天藝術季於台北新公園演出，將傳統客家採茶戲新風貌呈現給大眾，受到各界熱烈的響應與支持，於1988年登記立案為「榮興客家採茶劇團」。劇團成立以來，即積極參與全省各項藝文表演活動，致力於傳承與推廣傳統客家戲曲之藝術光華，不遺餘力。

- 1992年 榮獲教育部頒發「民族藝術薪傳獎」之殊榮。
- 1992年 榮獲「臺灣省第一屆客家戲劇比賽」團體優等獎。
- 1995年 榮獲教育部評審為「84年度推展社會教育有功團體」。
- 1995年 榮獲「臺灣省第四屆客家戲劇比賽」團體優等獎。
- 1997年 榮獲「臺灣省第六屆客家戲劇比賽」團體優等獎。
- 1998年 榮獲苗栗縣政府評列為「87年度苗栗縣推展社會教育有功團體」。
- 2003年 榮獲苗栗縣政府評列為「92年度苗栗縣推展社會教育有功團體」。
- 2003年 榮獲教育部評審為「92年度推展社會教育有功團體」。
- 2004年 擔綱錄製客家電視台八點檔傳統戲曲《萬事由天》節目，入圍93年度電視「金鐘獎」傳統戲劇節目。
- 2005年 擔綱錄製「傳統客家戲曲《錯有錯》音樂CD」上下兩集，入圍第16屆「金曲獎」最佳戲曲曲藝專輯獎。
- 2005年 擔綱錄製客家電視台八點檔傳統戲曲《萬事由天續集》節目，入圍94年度電視「金鐘獎」傳統戲劇節目。
- 2006年 製作演出客家大戲《大宰門》入圍「第4屆台新藝術獎」表演藝術類「九大表演藝術」之一。
- 2007年 參加客委會「95年度客家傳統戲曲劇本創作」徵選，劇團改編的客家大戲劇本《春江花月夜》入選佳作。
- 2007年 擔綱錄製的客家採茶大戲《羅芳伯傳奇》DVD影音光碟，入圍第18屆「金曲獎」最佳戲曲曲藝專輯獎。
- 2008年 苗栗縣政府評審登錄為苗栗縣「無形文化資產」傳統藝術類「採茶戲」之保存團體。
- 2008年 榮獲教育部97年度「社教公益團體獎」。



客家

榮興客家採茶劇團除了時常受各地藝文單位、廟會慶典邀演外，更將傳統客家三腳採茶戲帶進國家藝術殿堂及國宴演出，呈現了客家戲曲的多樣貌，更奠定了客家採茶戲在台灣戲曲界之地位。

- 1994年 參加國家劇院慶祝光復節——台灣鄉情節目演出三腳採茶戲《桃花過渡》。
- 1995年 首次應國家劇院之邀請製作演出客家大戲《婆媳風雲》。
- 1996年 再度應邀於國家戲劇院製作演出客家大戲《相親節》。
- 1999年 第三度應邀於國家戲劇院製作演出客家大戲《花燈姻緣》。
- 2003年 第四度應邀於國家戲劇院製作演出客家大戲《喜脈風雲》。
- 2003年 應邀於「總統府接待馬拉威總統國宴」演出。
- 2005年 應邀於「總統府國宴哥斯大黎加總統伉儷訪華」演出。
- 2007年 第五度於國家戲劇院製作演出客家大戲《丹青魂》。
- 2009年 應邀於「總統馬英九春節馬家庄祭祖典禮」演出。

除了持續於全台各地藝文單位、廟會慶典巡迴演出推廣客家戲曲文化，更曾多次出國巡迴公演，將傳統客家採茶戲推向國際舞台，受到僑界熱烈歡迎。

- 1992年 首次應文建會之邀，赴美國紐約中華文化中心演出。
- 1993年 應邀參加海峽兩岸戲劇節福建省戲劇匯演及廣東省梅州市文化交流演出。
- 1997年 應文建會及休士頓僑社之邀赴美國休士頓演出。
- 1999年 應美加地區台灣客家聯誼會邀請參加「第4屆全美台灣客家會懇親大會」演出並巡演美加等地。
- 2002年 獲「日本台灣藝術創作協會」邀請參加日本一年一度的「大阪國際藝術季—御堂筋花車遊行國際民俗嘉年華會」活動。
- 2009年 應泰國台灣客家同鄉會邀請參加「慶祝端午節暨客家文化日」活動赴泰國公演。

一般現場舞台演出之外，榮興客家採茶劇團2004年起開始參與「客家電視台」傳統戲曲節目製作錄影，已錄製多檔精彩好戲，受到廣大電視觀眾的歡迎與支持。電視節目錄影外，劇團亦積極錄製客家戲曲的影音出版品，以記錄保存傳統客家戲曲藝術文化。

- 2004年 應邀擔綱錄製客家電視台八點檔傳統戲曲《萬事由天》、《萬事由天續集》、《帝阿公》等節目。
- 2004年 擔綱錄製傳統客家戲曲《錯有錯》音樂CD上下兩集。
- 2005年 應邀擔綱錄製客家電視台小年夜特別節目《八音賀歲拜天公》及八點檔傳統戲曲《五月雪花飄》節目。
- 2005年 擔綱錄製傳統客家戲曲《大宰門》音樂CD上下兩集。
- 2006年 應邀擔綱錄製客家電視台八點檔傳統戲曲《戲棚戲》節目。
- 2006年 擔綱錄製傳統客家戲曲《人魚傳說》音樂CD上下兩集。



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2006年 擔綱錄製客家採茶大戲《羅芳伯傳奇》DVD影音光碟。

2006年 應邀擔綱錄製客家電視台八點檔傳統戲曲《戲棚戲》節目。

2007年 執行製作《三腳採茶唱客音》五片DVD影音光碟套裝書，完整復原保存傳統客家三腳採茶戲「十大齣」經典劇目。

2007年 應邀擔綱錄製客家電視台八點檔傳統戲曲《客人》節目。

2007年 擔綱錄製客家採茶大戲《緣訂三生》DVD影音光碟。

2008年 應邀擔綱錄製客家電視台客家傳統戲曲《碧血芙蓉》節目。

2009年 應邀擔綱錄製客家電視台客家傳統戲曲《戲棚戲二》節目。

自1997年起，榮興客家採茶劇團開始辦理「客家戲曲人才培訓計畫」，培訓客家戲曲表演新秀，多年來累積的成果已是專家學者及大眾有目共睹，所培訓的藝生已有獨自擔綱演出能力，並繼續深入研究傳統戲曲藝術，對客家戲曲文化未來發展潛力無窮。

榮興客家採茶劇團於1998年起，由鄭月景女士擔任團長，繼續以「清新高雅」為劇團演出風格，一方面承繼傳統客家戲曲之藝術特質，一方面因應時代潮流趨勢，持續創作令鄉親老少咸宜之新劇目。在不失客家戲曲山歌、採茶、「九腔十八調」的原則下，汲取「亂彈、四平、外江」等音樂元素，呈現客家戲曲藝術的豐富性與多樣性。

由於團員包含了老中青少四代的資深藝師與年輕新秀，老幹新枝一同登台演出，及劇團積極有心的經營運作，加上各界的熱心支持與協助推廣，使「榮興客家採茶劇團」由廟亭野台表演逐漸活躍於大型室內舞台，更進駐到國家戲劇院，重現傳統客家三腳採茶戲之藝術風采。

榮興客家採茶劇團創立21年來，年年推出一齣以上的新編精緻好戲，至今已經改編創新過近30齣客家大戲。前場演員們一身素雅古裝，靈活俐落的身段、行雲流水般的唱腔，加上後場樂師隨著演員的唱唸做表，彈奏起悠揚樂音，搬演一齣齣精彩好戲。演員們的舉手投足、一顰一笑，與樂音的抑揚頓挫，皆牽引著觀眾情緒，隨著劇情或悲或喜。曲終人散時，看戲的老老少少，個個都是心懷歡樂滿足與溫暖幸福的心情！



About Rom Shing Hakka Opera Troupe



In 1986, Mr. Zheng Rom Shing, the grandson of the renowned Hakka opera singer Zheng Maymei, reorganized the opera troupe “Qingmeiyuan” founded by his grandmother after years of researching Hakka performing arts. The troupe participated in the summer outdoor art festival in Taipei and debuted at 228 Memorial Park in 1987 at the invitation of Chinese Folk Culture Foundation, receiving rave review. Rom Shing Hakka Opera Troupe was then officially established in 1988.

Since 1988, the troupe has actively performed nationwide, winning numerous group awards at Taiwan Hakka Opera Competitions. It is also listed as “Intangible Cultural Heritage” of Miaoli County for its preservation of Hakka opera and assistance in the development of social education, striving to pass on the opera’s artistic tradition.

Besides regular performances at religious ceremonies and art festivals, Rom Shing Hakka Opera Troupe has successfully brought traditional Hakka opera to the next level, performing at the National Opera House and during state banquets. The troupe has also traveled abroad and toured locations such as New York, Houston, China, Canada, Japan, and Thailand, winning accolades within overseas Chinese communities.

Other than typical stage performances, the troupe has taken parts in broadcasted programs sponsored by Hakka and other TV stations, which currently include popular shows such as “All up to Heaven,” “All up to Heaven Part II,” “The Noble Grandfather,” “New Year’s Greeting to God,” “May Snow,” “Opera in Theater,” “The Guest,” “The Bloody Hibiscus,” and “Opera in Theater II.”

“All up to Heaven,” the prime time evening program at Hakka TV station, was nominated for the 2004 “Golden Bell Award” under the category of traditional play. The troupe received the award again in 2005 with the production of “All up to Heaven Part II.”

The troupe is also active in terms of publishing video and audio albums to preserve the cultural heritage of traditional Hakka opera with completed titles such as “A Correct Mistake” (CD), “The Great Mansion” (CD), “Legend of The Mermaid” (CD), “Lo Fangbo’s Saga” (DVD), “Hakka Music Sing Along”(DVD & Books), and “Destiny of Three Lifetimes” (DVD).

“A Correct Mistake” (CD) is the winner of the 16th “Golden Melody Award” under “The Best Play Album” category.

Since 1997, Rom Shing Hakka Opera Troupe has endeavored to produce the next generation of



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rising talent. Many of the students are now capable of playing major roles and performing on their own with promising futures -- the result of years of accumulated efforts that can now be witnessed.

Ms. Zheng Yuajing, who has been the troupe leader since 1998, is now in charge of various duties that include restoring the originality of traditional Hakka opera while creating new plays that fit into the modern scene. The goal is to continuously display the rich variety of Hakka performing arts without sacrificing the "9 accents and 18 tones" characteristic of Hakka opera.

The troupe members belong to a wide range of age groups with both senior and junior actors performing together on stage. Under successful management of the troupe leader and the zealous supports from various communities, Rom Shing Hakka Opera Troupe has grown from small-scale outdoor to elaborate indoor performances at National Opera House, recreating the artistic flare of Hakka traditional opera.

For over the past two decades, Rom Shing Hakka Opera Troupe has brought out at least one excellent play annually. More than 30 Hakka operas have now been produced. Perfectly-costumed performers dance and sing on stage in flawless harmony with the eloquent scores provided by background musicians in one act after another. The audience is held captive by the plot which appeals to their emotions. Everyone goes home happy!

吉



劇情簡介

窯工姚祥之女菊英與表兄俊興訂有婚約，俊興因受地主卓富重利剝削，須在卓家作長工抵債，無力與菊英完婚。卓富與東城富家歐員外之女歐鳳亦訂有婚約，只因雙方醜名遠播，兩家相互猜疑，至今仍尚未成婚。卓母王氏為查探有關歐鳳傳言是否屬實，乃設下一計，欲接歐鳳過門沖喜，以驗明正身。而歐家為弄清卓富真相，也欲以掉包計來一探究竟。

因此，歐家逼迫菊英假扮歐鳳，卓富則威脅俊興替代。兩家男女各自尋得替身見面，歐鳳、卓富則分扮丫環、小廝隨同前往。相見後，雙方均對替身極為滿意，為取信對方即立刻拜堂成親。歐家丫環翠香慧黠聰敏，為俊興、菊英之表親，欲趁機成全其婚事。洞房之夜，歐、卓兩家欲換出假新人，皆為翠香的機智所阻，有情人得以假戲真作。

最後，歐鳳、卓富不耐整夜苦等，闖入洞房找菊英、俊興算帳，四人真假立現。一場頂替醜劇因而揭穿，雙雙扭入縣衙告狀。糊塗縣官以貧富分別，窮人配窮人家，有錢配有錢人，判令歐鳳、卓富結為夫妻，俊興、菊英配為佳偶。自古姻緣天注定，弄假成真錯無錯！

Plot Synopsis

Juying, the daughter of a pottery-maker, is engaged to her cousin Junxing. As a poor tenant who is unable to marry, Junxing is exploited by the landlord Zhuofu, working as a laborer in the Zhuo household. Zhuo is engaged to Oufeng, who is the daughter of a rich east town squire. The couple is unmarried yet due to scandalous notoriety from both families. Wangshi, Zhou's mother, is determined to discover the truth behind the scandals related to Oufeng, and therefore devises a plan to trick Ou into family under the pretense of seeking fortune by means of marriage. On the other hand, the Ous also has a ruse in store for Zhuofu that involves identity switching.

The Ous then forces Juying to act as Oufeng, while Zhuofu threatens Junxing to play his role; the real Oufeng and Zhuofu acted as maid and servant respectively. When the clever maid Cuixiang, who is the cousin of both Junxing and Juying, realizes that it is the perfect opportunity to allow to true lovebirds to unite, she manages to prevent the real bride and groom from revealing their identity.

Eventually, the switch when Oufeng and Zhuofu grow impatient and storm into the wedding chamber on the night of marriage, the ridiculous act is shattered and the two couples are brought to court. The bewildered county official still rules Junxing and Juying as husband and wife and that Zhuofu and Oufeng shall become a couple as well. "Let the rich marry the rich and the poor be with the poor," says the official. "It is destined to be a correct mistake!"

囍

錯無錯



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演員簡介

Performer Introduction



姚菊英（陳芝后飾）

從事客家戲曲表演工作長達十年以上，十歲進入復興劇校就讀京劇科，在校期間主修刀馬旦，國立台灣戲曲專科學校畢業後；進入文化大學就讀戲劇系演劇組主修小旦，目前在佛光人文社會學院藝術研究所進修。現為榮興客家採茶劇團演員及「客家戲曲表演人才培訓」傳習藝師之一。



俊興（曹芳榕飾）

十二歲進入國立台灣戲曲學院，目前就讀客家戲學系大學部，自幼對傳統客家戲曲有興趣，在校期間學習豐富多樣的戲劇表演，專攻小生，並隨榮興客家採茶劇團實際參與舞台演出多年，與資深演員同台交流，累積豐富舞台經驗，現為榮興客家採茶劇團演員。



翠香（林詩文飾）

十二歲進入國立台灣戲曲學院，目前就讀客家戲學系大學部，對於傳統戲曲有濃厚的興趣，專攻花旦，在校期間學習多樣的戲劇表演，除花旦之外，也學習不同風格的旦行，積極充實表演領域，現為榮興客家採茶劇團基本團員，隨團演出多年，累積豐富舞台演出經驗。

吉



歐鳳（陳怡婷飾）

十二歲進入國立台灣戲曲學院，目前就讀客家戲學系大學部，在校期間專攻武旦，現為榮興客家採茶劇團基本團員，隨團演出多年，曾多次在國家戲劇院演出，累積豐富舞台演出經驗，近年開始學習丑旦演出。



卓富（陳思朋飾）

於國立台灣戲曲專科學校學習文丑，表演身段與唱腔口白均十分活潑逗趣，為客家戲曲界深具潛力的新生代演員之一。現為國立台灣戲曲學院客家戲科兼任教師、榮興客家採茶劇團「客家戲曲表演人才培訓」特約教師。



卓母（張雪英飾）

十四歲入文化歌劇團學戲，專攻花旦，其嗓音高亢，韻味濃郁，唱工特佳，表現備受各地的激賞，曾多次受邀赴香港、日本演唱客家民謠及三腳採茶戲。現為榮興客家採茶劇團「客家戲曲表演人才培訓」特約教師。

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**歐母（黃鳳珍飾）**

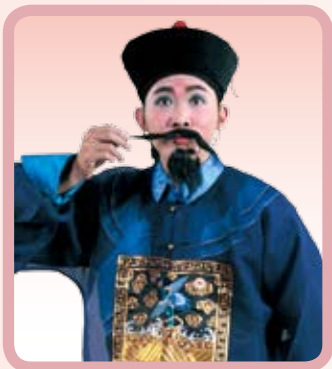
自幼即隨父母學唱戲，14歲進入金龍歌劇團學表演，曾歷練過大中華、苗栗、竹南天聲及新竹等電台之客家戲廣播節目，擔任過小旦、小生等角色，1995年台灣客家戲劇比賽中，得到最佳生角獎，目前專攻丑行，是客家採茶戲中出色的女性丑角，唱工演技均十分精湛。

**歐父（溫孟樺飾）**

於民國九十二年進入國立臺灣戲曲學院就讀，主攻武生，在校師承郭鴻田、李國興、黃俊琅老師。演出過的劇目有：兩將軍、棋盤山、雁蕩山、仙旅奇緣、錯無錯、金雁橋、李阿三嫁阿姆、八仙鬧海、鯉魚躍龍門……等。亦參與榮興客家劇團一系列演出。

**姚祥（蘇國慶飾）**

自國小五年級進入國立臺灣戲曲學院就讀，專攻生行，現為客家戲學系大學部三年級，隨著榮興客家採茶劇團演出多年，累積了許多舞台經驗，現為榮興客家採茶劇團演員。

**縣官（黃兆鋒飾）**

自國小五年級進入國立台灣戲曲學院就讀，目前就讀大學部，專攻丑行，扮相清秀逗趣，身段唱腔均佳，深具發展潛力。隨榮興客家採茶劇團實際參與舞台演出多年，與資深演員同台交流，累積豐富舞台經驗，現為榮興客家採茶劇團演員。

客家

製作群簡介

Production Group Introduction

鄭月景／團長

出身苗栗縣客家戲曲世家，自幼接觸祖父母的採茶戲班與客家八音團，受家庭及父兄影響，耳濡目染下，對於傳統客家戲曲有著深厚的特殊情感。榮興客家採茶劇團於1988年成立之初，即擔任副團長之職，負責協助團務行政運作，至1998年起正式接掌團長職務，領導劇團持續發展。

曾永義／藝術總監

1971年獲國家文學博士學位，現任傑出人才講座世新大學中文系教授、台灣大學名譽教授、中華民俗藝術基金會董事長、中央研究院文哲所諮詢委員。曾在德國魯爾大學、香港大學為客座教授。曾獲國家文藝獎、中山文藝獎以及國科會四度傑出研究獎等。劇作有中國現代歌劇《霸王別姬》、《國姓爺鄭成功》兩齣，京劇有《鄭成功與台灣》、《牛郎織女天狼星》、《射天》三齣，崑劇有《梁山伯與祝英台》一齣。

曾先枝／編劇組長

曾先枝擅演客家三腳採茶戲的丑角，十餘歲入戲班學戲，從事表演工作超過一甲子，演出經驗豐富，且能編能導，得過第一、四、六屆客家戲劇比賽的最佳導演獎。1998年獲民俗技藝特別貢獻獎；2006年獲第十三屆全球中華文化藝術薪傳獎之客家文化藝術獎。2007年參加行政院客委會「九十五年度客家傳統戲曲劇本創作」徵選，與榮興劇團編劇組一同改編客家大戲《春江花月夜》劇本入選佳作。2008年榮獲行政院客委會第2屆「客家貢獻獎」的「傑出成就獎」。曾先枝編寫劇本數十年，至今已編寫30多齣客家大戲，包含舞台演出版與電視錄影版，均深獲好評！

江彥琛／導演

十歲入復興劇校就讀京劇科，在校期間學習青衣，畢業後進入文化大學繼續研究傳統戲曲藝術，後至南華大學美學與藝術管理研究所畢業。為客家戲曲界頗負盛名的優秀演員，是能演、能編、能導之不可多得的人才。目前為榮興客家採茶劇團之團員、苗栗客家戲曲學苑「客家戲曲表演人才培訓計畫」的傳習教師。曾擔任客家電視台九十七年度「客家傳統戲曲」節目多齣客家大戲錄製之導演，節目播送後，深受電視觀眾好評。

黃月雲／音樂設計

國立台灣戲曲學院客家戲學系及傳統音樂學系教師，擅於胡琴演奏，音樂設計、創作亦所擅長。歷年來為榮興客家採茶劇團設計過數十齣客家大戲音樂，編曲風格質樸典雅，與客家戲曲搭配融洽，展現傳統客家戲曲音樂特色。

囍
福
無
窮



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客家大戲美加巡演

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吳岳庭／文場領奏

自幼對傳統音樂有著濃厚興趣，小五時進入復興劇校劇藝音樂科就讀，在校十年主修二胡、中胡。劇校畢業後，進入台北藝術大學傳統音樂學系，目前在該校碩士班繼續研究。擅長胡琴演奏，兼擅嗩吶等吹打樂器，多年來持續在榮興客家採茶劇團研究亂彈北管、客家八音及客家採茶戲音樂伴奏，並隨團於國內外四處巡迴演出，擔任文場領導及「客家戲曲表演人才培訓」特約音樂教師。



蔡晏榕／武場領奏

於國立臺灣戲曲專科學校傳統音樂科學習「揚琴」以及「中國戲劇音樂」，畢業後進入國立台北藝術大學傳統音樂系研究所繼續研究，主修北管一鼓吹，現為榮興客家採茶劇團的「客家戲曲表演人才培訓」之兼任音樂教師。在「傳統藝術」方面具備非常廣泛且深入的了解，不論是地方戲曲、歌仔戲、京劇、客家採茶戲、北管、八音等傳統音樂項目皆有涉獵。



土
音

演員群

姚菊英／陳芝后飾
俊興／曹芳榕飾
翠香／林詩文飾
歐鳳／陳怡婷飾
卓富／陳思朋飾
卓母／張雪英飾
歐母／黃鳳珍飾
歐父／溫孟樺飾
姚祥／蘇國慶飾
縣官／黃兆鋒飾
李天霸／胡宸宇飾
巴加魯／黃俊琅飾
巴加美／蕭容真飾
家院／潘守和飾
大衙役／胡宸宇飾
梅香／陳怡如飾
黃屏瑜飾
喜娘／黃屏瑜飾
劉蕙茹飾
葉瑋樺飾
陳怡如飾
衙役／黃翊慈飾
何鴻億飾
官兵／張宜家飾
黃翊慈飾
溫孟樺飾
賊兵／溫婷貽飾
劉蕙茹飾
何鴻億飾

潘守和飾
鄭漪珮飾
王芳敏飾
王芳敏飾
張宜家飾
蕭容真飾
鄭漪珮飾
溫婷貽飾
張仕勛飾
鄭漪珮飾
黃兆鋒飾
張仕勛飾
陳怡如飾
葉瑋樺飾
潘守和飾

Performers

Yao Juying / Chen Zhihou
Junxing / Cao Fangrong
Cuixiang / Lin Shiwen
Oufeng / Chen Yiting
Zhuofu / Chen Sipeng
Zhuofu's Mother / Zhang Xueying
Oufeng's Mother / Huang Fengzhen
Oufeng's Father / Wen Menghua
Yao Xiang / Su Guoqing
County Official / Huang Zhaofeng
Li Tianba / Hu Chenyu
Ba Jialu / Huang Junlang
Ba Jiamai / Xiao Zhongzhen
Housekeeper / Pan Shouhe
Chief Bailiffs / Hu Chenyu, Pan Shouhe
Mei Xiang / Chen Yiru, Zheng Yipei
Huang Pingyu, Wang Fangmin
Bridesmaids / Huang Pingyu, Wang Fangmin
Liu Huiru, Zhang Yijia
Ye Weihua, Xiao Zhongzhen
Chen Yiru, Zheng Yipei
Baliff / Huang Yici, Wen Tingyi
He Hongyi, Zhang Shixun
Soldiers / Zhang Yijia, Zheng Yipei
Huang Yici, Huang Zhaofeng
Wen Menghua, Zhang Shixun
Thief / Wen Tingyi, Chen Yiru
Liu Huiru, Ye Weihua
He Hongyi, Pan Shouhe

音樂群

主鼓／蔡晏榕
主胡／吳岳庭
三弦／陳慧苓
笛、嗩吶／林均柔
笙／王明蕙
二胡／鍾繼儀
揚琴／呂昱緯
打擊／莊雅然
黃心騏

Band

Main Bass Drum / Cai Yanrong
1st Violin / Wu Yueting
3-stringed Violin / Chen Huiqin
Piccolo、Turkish Flute / Lin Junrou
Pipes / Wang Minghui
2-stringed Violin / Zhong Jiye
Yang Qin / Lu Yuwei
Percussions / Zhuang Yaran
Huang Xinqi

囍

無錯



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幕後製作群

製作人／鄭月景
藝術總監／曾永義
行政總監／梁月嫻
編劇／曾先枝
導演／江彥琛
舞台監督／吳庭儀
音樂設計／黃月雲
文場領奏／吳岳庭
武場領奏／蔡晏榕
服裝箱管／陳璿安
電腦字幕／薛憶秋
劇照拍攝／梁朝安
燈光音響／系統音響公司
行政組／杜逸隆
鄭瑞雲
鄭月芹
邱雨弦
法律顧問／陳石山律師

Behind the Scenes

Producer / Zheng Yuaijing
Art director / Zhen Yongyi
Executive director / Liang Yuaiying
Writer / Zhen Xiangzhi
Director / Jiang Yenli
Stage director / Wu Tingyi
Music designer / Huang Yuaiyun
Dramatic sequence musician / Wu Yueting
Action sequence musician / Tsai Yenrong
Costume manager / Chen Reian
Computer subtitle designer / Xue Yichiu
Photographer / Liang Chaoan
Lighting & audio sponsor / System Audio Inc.
Executive officers / Du Yilung
Zheng Juiyun
Zheng Yuechin
Chiu Yuxuan
Legal consultant / Chen Shishan

吉

