

M50下的身影

THE GHOST IN M50

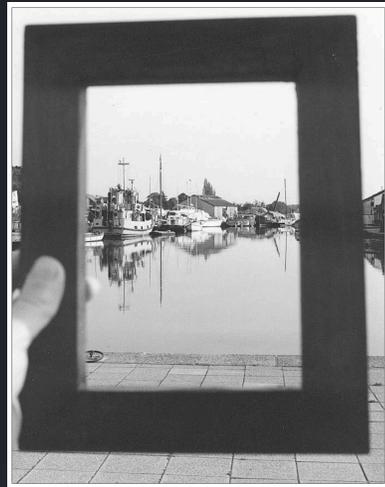
——基于M50创意园和越剧的展演方案

THE GHOST IN M50 HOST

—— the performance plan basing on the M50 and Yue Opera

• 关于 *The Ghost and The Host*

Welsh performance company Brith Gof, Mike Pearson and Cliff McLucas



CM 13 A **host** site might offer a number of things

- a a particular and unavoidable **history** 以M50折射出上海的历史
- b a particular **use** (a cinema, a slaughterhouse) 纱场到创意园
- c a particular **formality** (shape, **proportion**, height, disposition of architectural elements etc) 工厂 近代工业、城市文化
- d a particular political, cultural or social **context**
- e a particular kind of **'halfway house'** for event and audience to meet (a workplace, a meeting place, a street, a church) 观演空间

In other words, deciding to create a work in a 'used' building might provide a theatrical foundation or springboard, it might be like 'throwing a six to go', it might get us several rungs up the **theatrical ladder** before we begin.

“Host” —— M50

“Ghost” —— 展演

特殊场域表演中，“Host”与“Ghost”的融合。人们可以通过“Ghost”更加清晰的认识“Host”。“Host”也为“Ghost”的建立提供了台阶。

CM 19 **The Ghost** — the large scale site specific theatre work **Haearn** — was conceived as a **fractured (and incomplete) work**. Like Frankenstein's creature, it was constructed from a number of disparate vital organs and parts.

Like all ghosts, **Haearn's** body is not solid — the host can be seen through it.

The Host and the Ghost, of different origins, are **co-existent** but, crucially, are not **congruent**.

Frankenstein

展演将会如同创造“弗兰克斯坦”一样，从史料中精挑细选后挖出原型的部分，以专业知识将它再塑形创造，拼成人型，并通过“科技与艺术”赋予他生命。

• About *The Ghost The Host*

Welsh performance company Brith Gof, Mike Pearson and Cliff McLucas



CM 13 A **host** site might offer a number of things

- a a particular and unavoidable **history** **Reflect the Shanghai's history by M50**
- b a particular **use** (a cinema, a slaughterhouse) **From cotton mill to creative industries park**
- c a particular **formality** (shape, **proportion**, height, disposition of architectural elements etc) **Factory** **Modern industry & urban culture**
- d a particular political, cultural or social **context**
- e a particular kind of **'halfway house'** for event and audience to meet (a workplace, a meeting place, a street, a church) **Space**

In other words, deciding to create a work in a 'used' building might provide a theatrical foundation or springboard, it might be like 'throwing a six to go', it might get us several rungs up the **theatrical ladder** before we begin.

"Host" — M50

"Ghost" — Performance

In a special field show, "Host" and "Ghost" merge. People can get a clearer picture of the "Host" through the "Ghost". The "Host" also provides the steps for the creation of "Ghost".

CM 19 **The Ghost** — the large scale site specific theatre work **Haearn** — was conceived as **a fractured (and incomplete) work**. Like Frankenstein's creature, it was constructed from a number of disparate vital organs and parts.

Like all ghosts, **Haearn's** body is not solid — the host can be seen through it.

The Host and the Ghost, of different origins, are **co-existent** but, crucially, are not **congruent**.



Frankenstein

The show will, like the creation of "Frankenstein", dig up the parts of the prototype from the historical past, re-shape it with expertise, make it adult, and give him life through "technology and art."



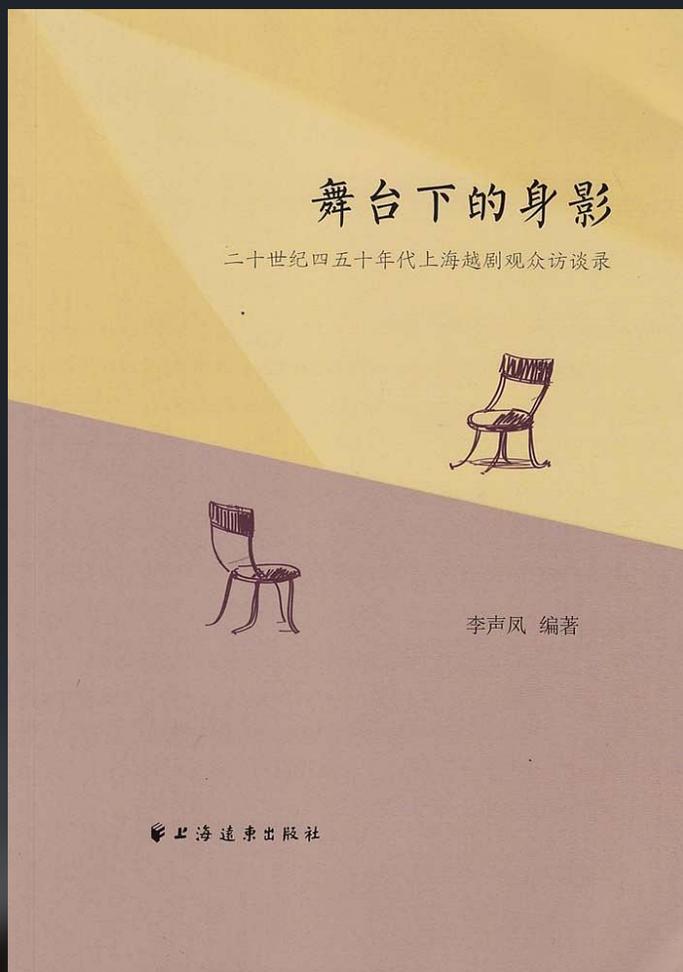
M50创意园

- 抗战期间，爱国实业家周志俊用200辆卡车运送自产纱布和战略物资支援大后方。抗战胜利后，周志俊除了继续经营**信和纱厂**之外，还陆陆续续创办了10多家企业，成为上海久安系的掌门人。
- 1954年，周志俊将自己名下的主要企业（包括信和纱厂）全部实行公私合营，信和纱厂更名为上海第十二毛纺厂（改革开放又改名为春明粗纺厂）；
- 1956年，周志俊主动提出放弃上百万定息，以支援祖国建设；
- 1999年，春明粗纺厂停止其主营生产；
- 2000年起，通过都市型工业园区的建设以及业态调整，**M50创意园**。



M50 Creative Park

- During the Anti-Japanese War, patriotic industrialist Zhou Zhijun used 200 trucks to transport his own gauze and strategic supplies to support the rear. After the victory of the resistance, Zhou Zhijun, in addition to continuing to operate a **cotton and yarn factory**, also successively set up more than 10 enterprises, to become the head of the Shanghai Kuan Department.
- In 1954, Zhou Zhijun held a number of main enterprises (including the cotton and yarn factory) all through public-private partnership. The cotton and yarn factory was renamed Shanghai Twelfth wool spinning factory (reform and opening up also changed its name to Chunming rough spinning factory);
- In 1956, Zhou Zhijun offered to give up millions of fixed interest rates to support the construction of the motherland;
- In 1999, Chunming rough spinning factory stopped its main production;
- Since 2000, through the construction of urban industrial parks and the adjustment of the industry, the **M50 Creative Park** was created.



舞台下的身影

——二十世纪四五十年代上海越剧观众访谈录

十余位越剧老戏迷细致深入的访谈及数十幅历史图片，再现了二十世纪四五十年代上海及其周边地区越剧演出市场的兴盛，是一本老上海越剧观众的生活实录。

作者: 李声凤

出版社: 上海远东出版社

副标题: 二十世纪四五十年代上海越剧观众访谈录

出版年: 2015-3-1

Figures under the Stage

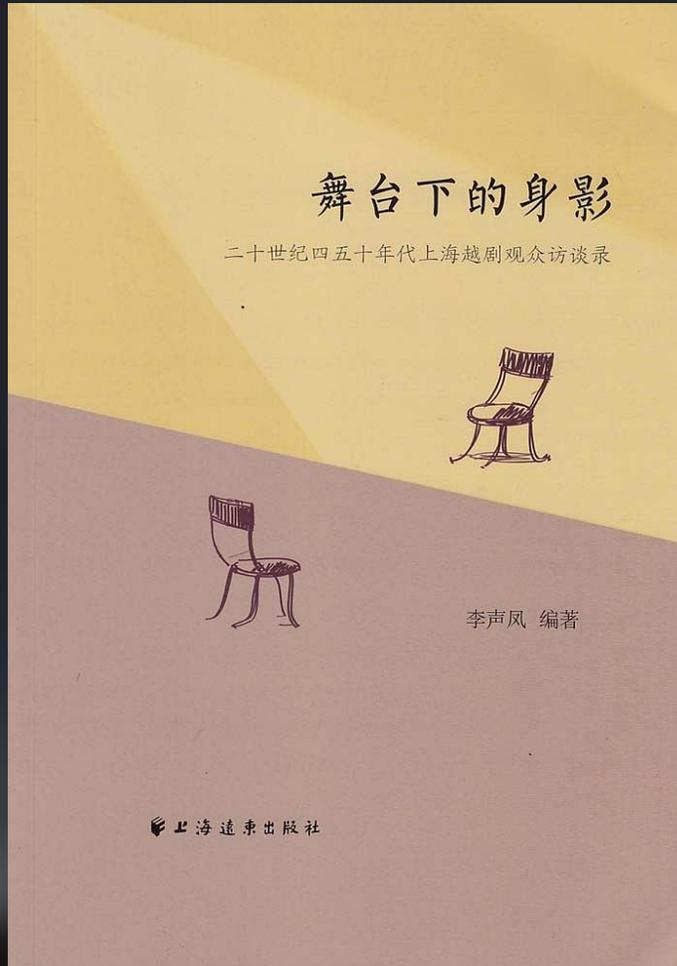
- Interviews with audiences of Shanghai Yue opera in the 1940s and 1950s

More than a dozen old Shanghai Yue opera fans completed detailed and in-depth interviews and dozens of historical pictures, reproducing the 1940s and surrounding areas of Shanghai and the surrounding areas of the development of the Shanghai Yue opera performance market, were collected. It is an old Shanghai Yue opera audience life record.

Author: Li Shengfeng

Publisher: Shanghai Far East Press

Subtitle: Interviews with Audiences of Shanghai Yue Opera in the 1940s and 1950s
Published: March 1, 2015



• 关于纺织女工与越剧



李：我想问问，因为大家说起来，好像早期纺织女工看越剧很多的。您在厂里时遇到过吗？

杜：我到现在为止，还有许多朋友一直有联系的。有的快 90 岁了。我说：从前不兴叫师傅，不然应该叫你师傅的。她说：“技术上你叫我师傅，唱戏上我叫你师傅。”

上世纪以来，上海的纺织女工多来自于“吴语”的江浙地区。随着工业的发展，上海的纺织女工成了中国的第一批职业女性。

“越剧”在此时的上海焕发出青春的活力。“纺织女工”作为新兴都市女性群体和宁绍移民群的一员，成了越剧演出的重要观众。

• Textile Women Workers and Yue Opera



李：我想问问，因为大家说起来，好像早期纺织女工看越剧很多的。您在厂里时遇到过吗？

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Since the last century, most of Shanghai's women textile workers have come from the "Wu language" of the Jiangsu and Zhejiang regions. With the development of industry, Shanghai's textile women workers became the first professional women in China.

“Yue Opera” in Shanghai glowed with youthful vitality. “Textile women workers” as a new urban women's group and a member of the “Ningshao” immigrant group, became an important audience for the performance of the Shanghai Yue opera.

• 方案简述



观众将透过此展演，在M50创意园亲身经历70年前在地发生一个重要事件——《山河恋》义演。并在这次参观体验中亲手揭开其演出的大幕。

展演将从上世纪的纺织女工的角度展现出当时的市民文化和越剧演出的盛况。将提取史料中的高光并通过艺术与科技的手段再现，以《山河恋》的演出作为重要的时间节点，创造一次神秘的旅程。

- A Brief Description of the Programme



Through this exhibition, the audience will experience first-hand the important event that took place 70 years ago in the M50 Creative Park, *Mountain and River Love*. And the audience will have the unparalleled opportunity to unveil the curtain, and start the show themselves.

The exhibition will showcase the popular culture of the people of the time and the performance of the Shanghai Yue opera from the perspective of the textile women. The highlights of historical materials will be extracted and reproduced by artistic and scientific means, with the performance of *Mountain and River Love* as an important time node, to create a mysterious journey.

• 关于《山河恋》



- 1947年8月19日，越剧“十姐妹”为了筹款创建越剧实验剧场和越剧学校，联合公演此剧于黄金大戏院，至9月12日结束。
- 该剧集中了沪上越剧各大剧团、各行当的头牌演员，又是为创办越剧学校和建造越剧实验剧场而举行的联合义演。

《山河恋》演出可以作为整个展演中的高光时刻。

- *Mountain and River Love*



- On August 19th, 1947, the Shanghai Yue Opera "Ten Sisters" created the Yue Opera Experimental Theatre and the Yue Opera School in order to raise money, and jointly performed a play at the Golden Theatre, which ended on September 12.
- The play focuses on the major theatre companies of Shanghai-Yue Opera, the leading actors in each line, and is also a joint performance for the establishment of the Yue Opera School and the construction of the Yue Opera Experimental Theatre.

The performance of *Mountain and River Love* was the highlight moment in the whole show.

• 关于“十姐妹”



“越剧十姐妹”，指在二十世纪四十年代上海出现的越剧名角的合称，包括袁雪芬、尹桂芳、筱丹桂、范瑞娟、傅全香、徐玉兰、竺水招、张桂凤、徐天红、吴小楼。因1947年同台演出《山河恋》而得名。1947年夏，为反对旧戏班制度，筹建剧场和戏校，发展越剧，其十人举行联合义演，同台演出，轰动上海，“十姐妹”因此得名。

- The "Ten Sisters"



"Ten Sisters of Yue Opera", refers to the leading Shanghai Yue Opera performers of the 1940s, including Yuan Xuefen, Yu Guifang, Yan Dangui, Fan Ruiyuan, Fu Quanxiang, Xu Yulan, Yu Shuizhang, Zhang Guifeng, Xu Tianhong, Wu Xiaolou. They were named for the 1947 performance of *Mountain and River Love*. In the summer of 1947, in order to oppose the old theatre class system, to fund the construction of a theatre and opera school, to develop Yue opera, the ten stars held a sensational joint performance and the "Ten Sisters" were so named.

• 关于“广播”

杜：因为我们家有一只无线电，当时有无线电的人家很少的。我家有个大客厅，有些邻居呢，就像开大会一样的通通（跑来坐在我家客厅里），老头子什么还泡着茶。（有时候）他们要听评弹，我要听越剧，那不是要吵架了吗？（不过）总是以我为主的：“这个节目我不让的，我要听的。”听小芳老师（唱电台）呢，最好玩的一次是在机关工作的时候，（我那时）大约20岁，在区委组织部工作。大家都有这个习惯，骑着自行车一起去看第四场（电影）。总归都是到提篮桥，那边有大名电影院、东山电影院、东海电影院……好几个电影院。看好了大家就各自回去。我（那天）骑到大名路，听到一家店里面（无线电）在放《桃花扇》，就停下来了。第四场（电影）回来已经很晚了，而且天很冷的。我就站在外面听，（心里想）怎么这么好听的啦！后来人家朝我看啊看，我觉得很难为情，干脆到里面去吃了一碗小馄饨（笑），等这个戏唱好。（笑）那时候就开始喜欢（小芳老师）了。^①

^① 上海是我国无线电广播事业的发源地，早在1923年就已经出现了第一座广播电台，比北京早4年之久。当时北方战乱频仍，广播事业发展相当缓慢。而在上海，电台数量与拥有收音机的人数都增长迅猛。1937年，上海已有电台29家，而1948年更增至40家。其播放内容绝大多数是民众喜闻乐见的各类戏曲曲艺节目，广播时段则由广告商出资购买。由于当时尚无录音条件，除偶有剧场演出的实况直播外，常规节目均须由演员本人定时来到电台现场演唱，俗称“唱电台”。这一形式一直保持到五十年代前半期。后私营电台被逐渐取缔、合并、公私合营，最后归并入国营电台，录播形式也开始取代直播，“唱电台”才最终消失。参阅上海市档案馆、北京广播学院、上海市广播电视局合编：《旧中国的上海广播事业》，档案出版社，1985年。



观众不仅可以由现代传媒代表的无线电获知最新的演出讯息，打电话到电台点唱或预定戏票，也可借助无线电收听和学唱喜爱的剧目。

由于当时上海各类电台的繁荣与活跃。无线电的功能已经远远超出了提供讯息本身。它通过重现（播唱片）、传递（转播实况）、互动（点唱与观众反馈）等形式记录了市民文化的一面。

• "Broadcasting"

杜：因为我们家有一只无线电，当时有无线电的人家很少的。我家有个大客厅，有些邻居呢，就像开大会一样的通通（跑来坐在我家客厅里），老头子什么还泡着茶。（有时候）他们要听评弹，我要听越剧，那不是要吵架了吗？（不过）总是以我为主的：“这个节目我不让的，我要听的。”听小芳老师（唱电台）呢，最好玩的一次是在机关工作的时候，（我那时）大约 20 岁，在区委组织部工作。大家都有这个习惯，骑着自行车一起去看第四场（电影）。总归都是到提篮桥，那边有大名电影院、东山电影院、东海电影院……好几个电影院。看好了大家就各自回去。我（那天）骑到大名路，听到一家店里面（无线电）在放《桃花扇》，就停下来了。第四场（电影）回来已经很晚了，而且天很冷的。我就站在外面听，（心里想）怎么这么好听的啦！后来人家朝我看啊看，我觉得很难为情，干脆到里面去吃了一碗小馄饨（笑），等这个戏唱好。（笑）那时候就开始喜欢（小芳老师）了。^①

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Viewers were not only kept up-to-date on the performance by the radio, but were also able to listen to and learn to sing their favourite plays.

Because of the prosperity and activity of all kinds of radio stations in Shanghai at that time. Radio sits far beyond providing the message itself. It documents the cultural side of the citizens by reproducing (broadcasting records), transmitting (broadcasting live), and interacting (singing and audience feedback).

• 关于“报纸”

“有时候她看到报纸上的(越剧)广告,(会说)‘我们去看这个戏好吗?’”
(杜秀珍访谈)

“当时什么戏院演什么这种广告报上都有的。每个星期信差要来回好几次,所以近期的报纸都能看得到。比如一看,几号几号袁雪芬在明星大戏院演什么戏了,挑中了,就去了。”(魏克民访谈)

“那时候报纸每天有半个版面把所有的影剧院(的演出情况)全部登出来的……售票日期请注意看当日报纸。有时候生意好,它当天才登的!很促狭的!所以我们有时早上要去买第一份报纸。”(章志茜访谈)

依托各种综合性大报,上海各越剧剧场的演出安排一览无余。大报之外,各类于越剧相关的小报功能则更为繁杂——各种琐碎八卦。小报更通过回复观众来信、组织观众投票和选举等方式形成自己产业链。



越剧报纸。民国三十年(1941)9月15日创刊,至民国三十一年11月2日停刊。

• "Newspaper"

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Relying on a variety of comprehensive newspapers, Shanghai's various opera theatre performances could be viewed at a glance.

Outside of the big newspapers, various social activities provides all kinds of trivial gossip: the tabloids also form their own industrial chains by replying to letters from the audience, organizing audience votes and elections. These act as complex social functions for the development of Shanghai Yue Opera.



Shanghai newspapers. Thirty years (1941) was launched on September 15th and closed on November 2st, 31st.

• 关于“选秀”

李：那需要多少天，才能省够一张戏票的钱呢？

董：坦白说，都买后面的，最最后面的。（笑）那时候票子也不是很贵呀。具体不记得了。总归……我省下来的钱，一是用来买戏票，一是用来买那时候的越剧小报。买小报干什么呢？投票。那时候要评选越剧“小生皇帝”。^① 我都投范瑞娟，我们买起来不是买一份两份，（因为买一份）只有一张票。钱省下来，买一沓，回去寄（选票）。

李：一沓？有十张八张啊？

董：十张八张。

李：主要为了选票喽？

董：哎。

李：哦，这样。（笑）那时的越剧小报叫什么名字您还记得吗？

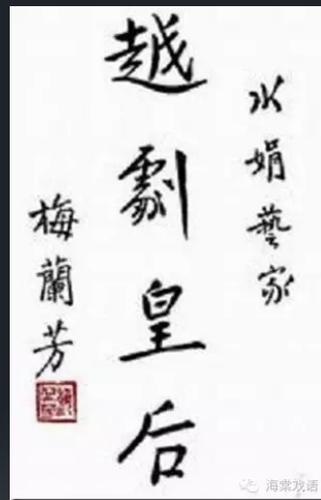
董：好像叫《上海戏曲报》吧。

李：这是哪里买的呢？小摊上？

董：报摊上，以前的小报摊上，这东西多呢。

李：那时候选上的是谁呢？

董：姚水娟也评上过，是“越剧皇后”，范瑞娟和尹桂芳都评上过“越剧皇



越剧演员作为当时的“idol”，拥有庞大的粉丝群体。

• "Vote for your favourite star"

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李：主要为了选票喽？

董：哎。

李：哦，这样。（笑）那时的越剧小报叫什么名字您还记得吗？

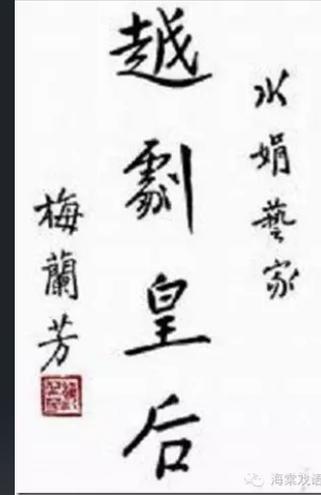
董：好像叫《上海戏曲报》吧。

李：这是哪里买的呢？小摊上？

董：报摊上，以前的小报摊上，这东西多呢。

李：那时候选上的是谁呢？

董：姚水娟也评上过，是“越剧皇后”，范瑞娟和尹桂芳都评上过“越剧皇



As the "idols" of the time, the Shanghai Yue Opera actors had a large fan base.

- 关于“艺术与科技”——身影



“使用多媒体技术召唤出当年的女工、名角的身影，引领观众进入展演空间、规定情景并和演员互动。”



- "Art and Technology" - Figure

"The use of multimedia technology to summon the **image** of the female workers and celebrities, to lead the audience into the performance space, set the scene and interact with the actors."



- 身影的视觉参考



- Visual Reference on Figure



- 身影的视觉参考



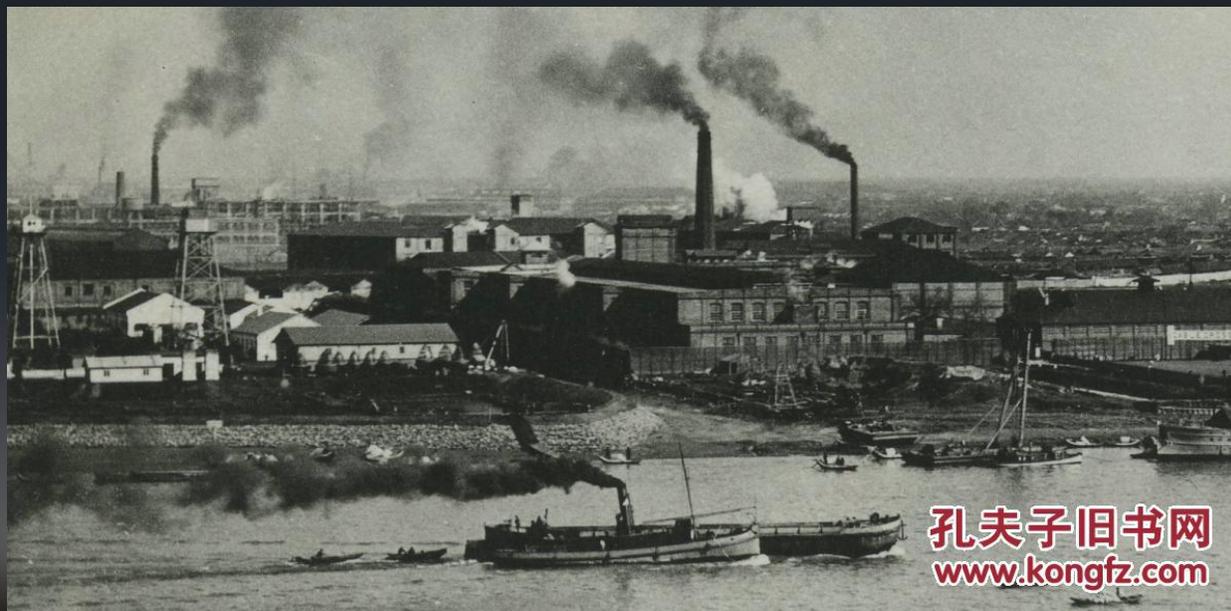
- Visual Reference on Figure



• 关于“艺术与科技”——情境

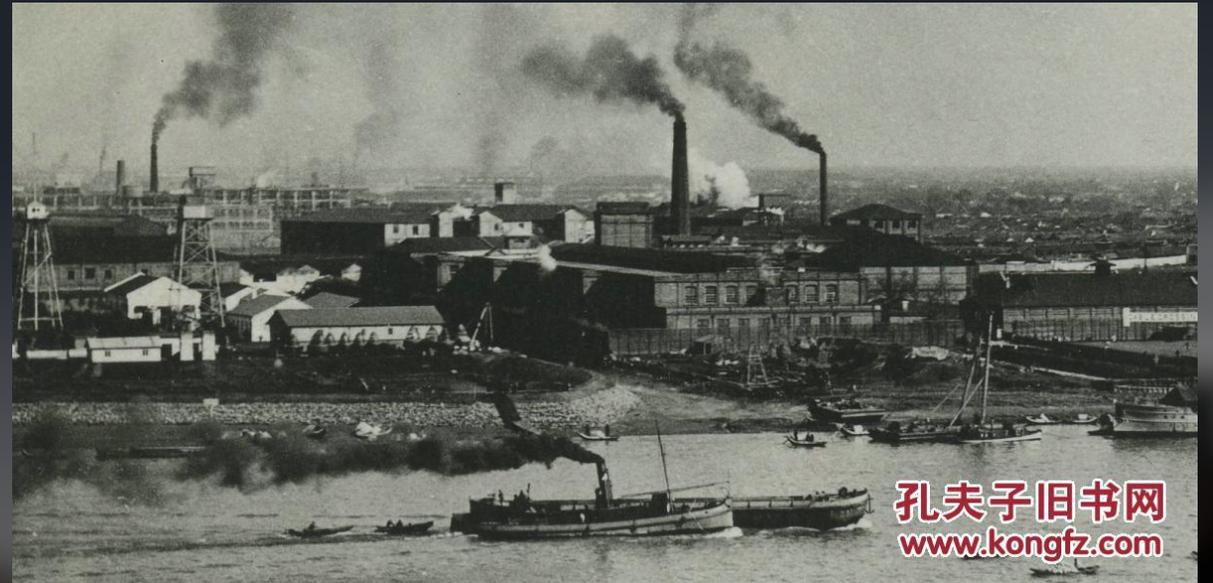
“使用多媒体技术墙体投影

(projection mapping)，改变时空，营造幻觉。

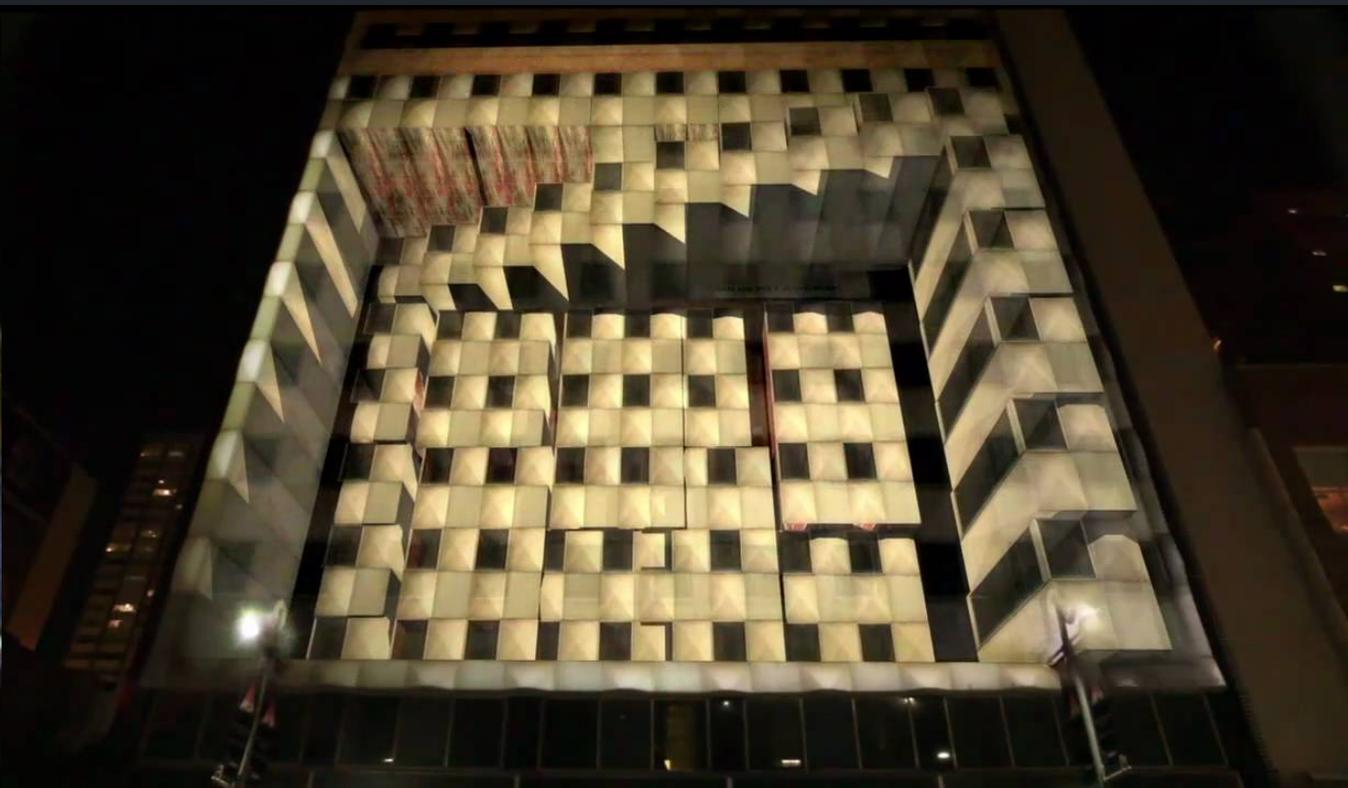


- Art and Technology - Situations

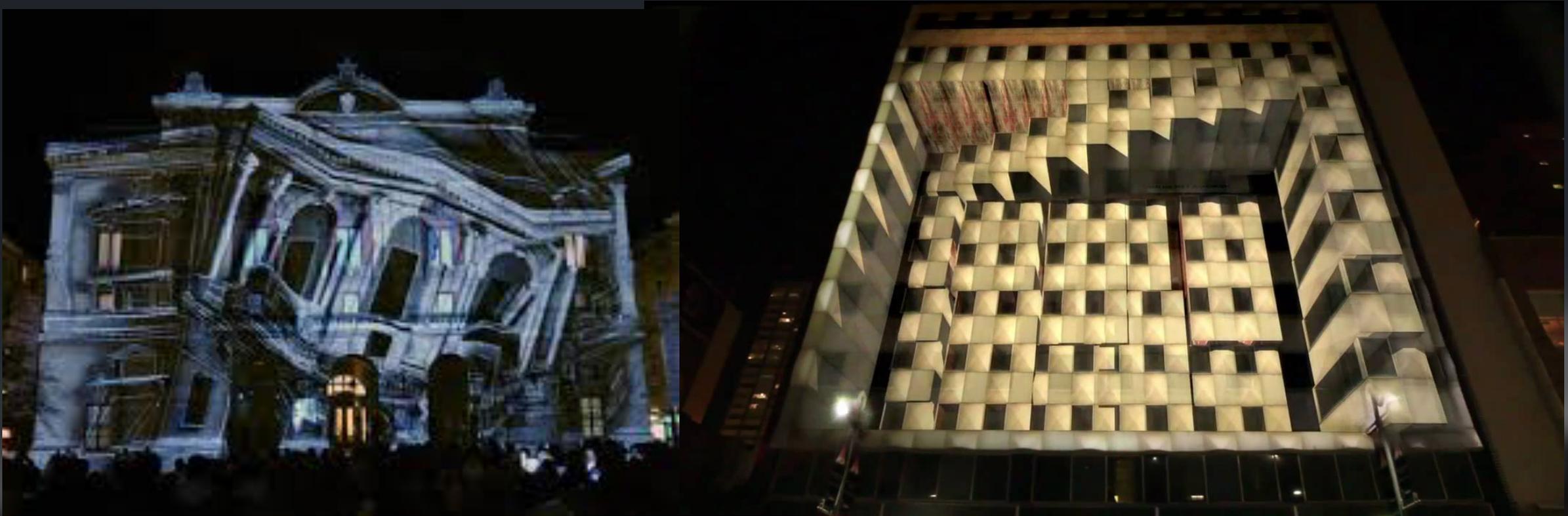
“Use multimedia technology **wall projection** to change space-time and create illusions.”



- 墙体投影视觉参考



- Wall Projection Visual Reference



• 关于“艺术与科技”——互动

“使用多媒体技术加强观众与展览和演员的互动，使得观众成为一个**参与者**。”



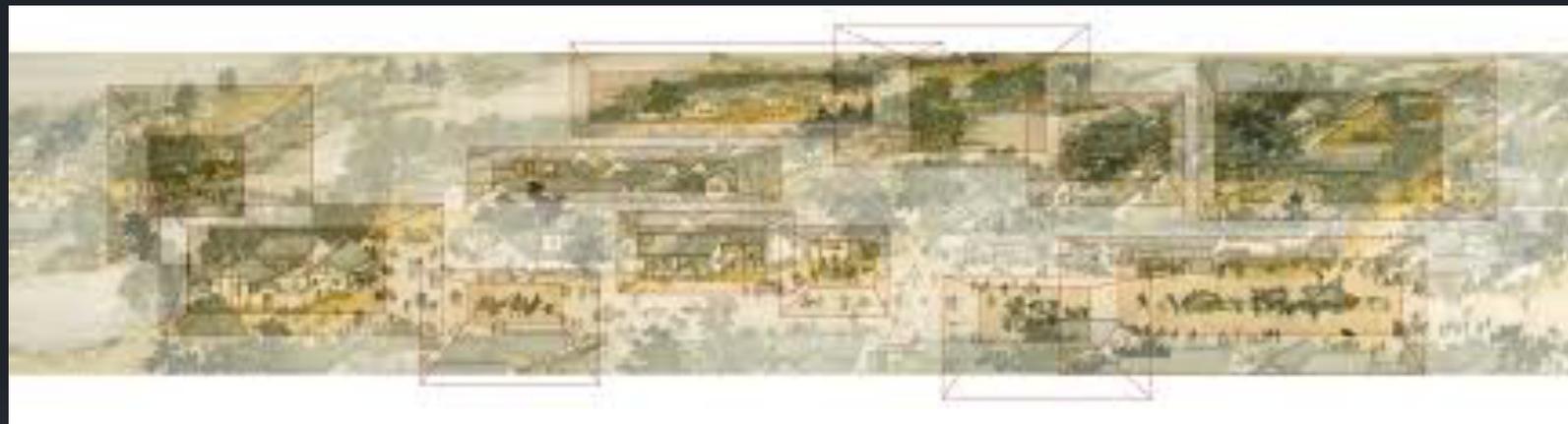
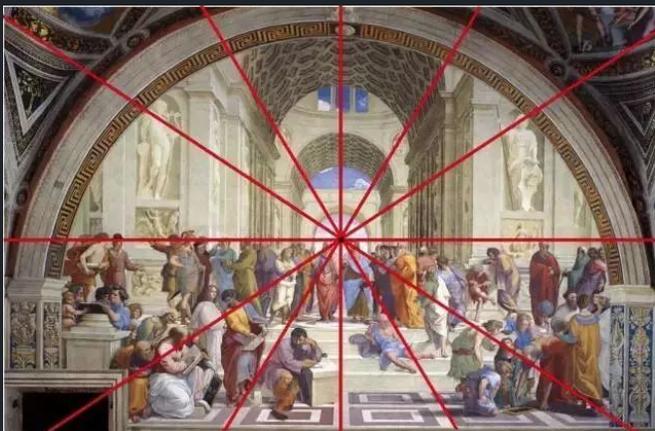
- Art and Technology - Interaction



“Use multimedia technology to enhance the audience's interaction with exhibitions and actors, making them a **participant.**”

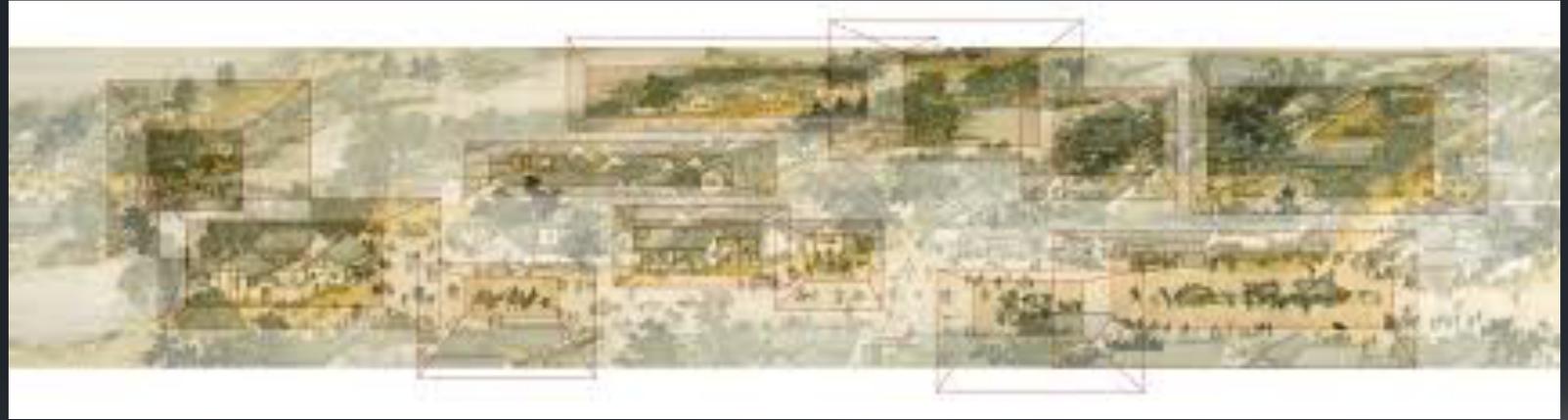
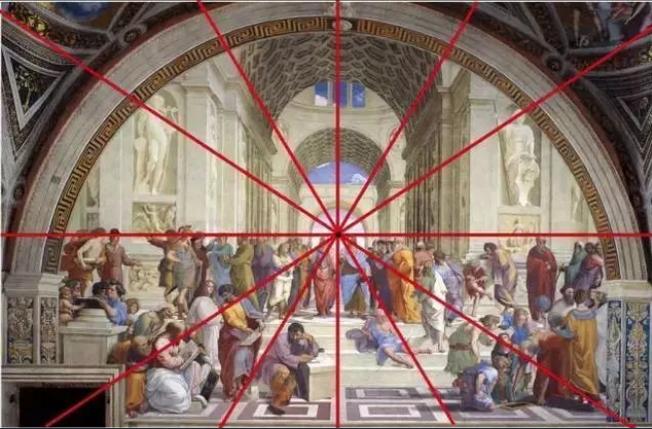


- “散点透视”的策展观



“ 多个剧情点，一条时间线，将女工、名角、演员和观众融入进一幅画卷。”

- Curatorial View of "Scatter Perspective"



“Multiple plot points, a timeline, incorporate women workers, famous names, actors and audiences into a single **volume.**”

