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Chinese Folk Entertainment: A Collection of Tapes with Matching Texts

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CHINESE FOLK
ENTERTAINMENT

A COLLECTION OF TAPES WITH MATCHING TEXTS

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Collected by

Catherine Stevens

Done on Taiwan in 1960 for the Department of Health,
Education and Welfare, under government contract SAE-8944.

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Boston, Mass.

*For breakdown of pages of text in the
six volumes of xeroxed texts see
CHINOPERL Papers no. 7. 1977 p. 6.*

INTRODUCTION

This collection is an anthology of traditional Chinese entertainment to be used in teaching present-day Western students Chinese. It includes a number of different comic, narrative, and dramatic performances recorded in their entirety and accompanied by a Chinese character text transcribed from the tape itself. The bulk of the collection is folk entertainment; to this base dramas, a Buddhist service, and chanted T'ang and Sung poetry have been added. Some selections have a musical accompaniment, others do not. Some use a near-conversational style of delivery exclusively; most also employ recitation, chant, and song, or a combination of all of these. All of them involve the exploitation of the uses of speech as the central element of a performance designed to hold the attention of a popular, listening audience. It is because of this unique combination of oral, folk, and entertainment elements that it was felt the material would be a useful teaching aid.

Since most students are concerned with the standard dialect, it was decided, in making the collection, to concentrate on material indigenous to North China. Such material can be found on Taiwan (the only part of China accessible to Americans) because it was brought over by the large numbers of mainland Chinese who arrived after 1945; although limited, it is still viable. Ultimately it proved possible to find and record eleven different kinds of folk entertainments and drama which were traditional as to technique and repertoire and competent as to performance.

The tapes themselves were made in a recording studio. This is not the ideal situation, particularly for a folk artist, since it separates him from his audience. However, most of the folk entertainers were already performing as often on the radio as in the theater and so did not feel strange in studio surroundings. The opera singers felt hampered - for them music and movement are a unity and a live audience the rule - but seemed able to adjust satisfactorily. The result is tapes free from the distraction of background noise which normally overwhelms recordings made in a theater. For students, this seemed essential, even at the cost of sacrificing some degree of spontaneity.

The texts have been transcribed directly from the tapes themselves. We have tried to write down in the text everything that occurred on the tape. More important, we have tried to write nothing down that did not occur on it, and have resisted the temptation to create written elegance, grammar, or sense where they had no spoken counterpart. The result is a precise record of one particular performance by one particular artist who would, as a matter of course, do it all slightly differently next time round. While such a record has none of the generality of a prompt book or smoothness of a written (or dictated) reconstruction, it is the most useful form of reference for the listener, for whose benefit it is primarily intended.

SEQUENCE OF CATEGORY NUMBERS

1. COMEDIANS
2. SOUTHERN HUMOR
3. STORY-TELLING
4. SOUTHERN STORY-TELLING
6. SHI-HE STORY-TELLING
8. CHANTED POETRY
9. PEKING DRUM SINGING
10. OPERA
11. SHANTUNG STORIES
12. BUDDHIST CHANTING

Each individual reel is identified by a number preceded by R. R1-94 for 30 minute reels; R100-145 for 15 minute reels.

Each individual piece is identified by one of the category numbers (see above), a number representing sequence within the category, and sometimes a number after a hyphen indicating continuation on more than one reel.

Copies of tapes can be obtained at cost from the National Center for Audio Tapes, Bureau of Audio Visual Instruction, University of Colorado Extension Division, Boulder, Colorado, 80302, U.S.A. or from CHINOPERL, China-Japan Program, 140 Uris Hall, Cornell University, Ithaca, New York 14850, U.S.A.

Microfilms or xerox copies of the matching texts (with certain items missing) are obtainable at cost from University Microfilms, Ann Arbor, Michigan 48104, U.S.A. They are referred to as Chinese Oral Literature from Taiwan.

We hope to have a complete set of texts available for use at Cornell soon.

The collection totals some 43 hours of tape on 117 reels, plus nearly 2,000 pages of text, most of which is available on the microfilm. The tape is ready to use. The text is ready to be type set; it is presently in the form of a typed Chinese copy overwritten with further corrections. Since it is uncertain when the text can be set it is being made available now in draft form so as to facilitate use of the already processed tapes.

It would not be possible to mention by name all the people who contributed to the making of this collection. Thanks should be extended, however, to Harold Shadick, of Cornell University, for the initial suggestion that such a project be undertaken, and to Austin Fife, formerly of HEW, for his support of the idea. My mother, E. Frances Stevens, was instrumental in getting the tape safely to Taiwan; the American Embassy there played an equally important part in getting it back. After my return, grants from the East Asian Research Center at Harvard, and the cooperation of the Institute of Far Eastern Languages at Yale enabled me to carry out a much needed editing and general reorganization, first of the tapes and later of the texts.

On Taiwan, my thanks go first of all to the artists. The most important part of the work was all their doing. Mention should also be made of my friend and mentor Mrs. Yeh Liou Shiao-shyan (葉劉孝嫻), the director of our recording studio, Mr. William Wang (王維康), our indefatigable transcriber, Mr. Fuh Song-yan (傅松岩), and our principal artist-consultant, Miss Jang Tsuey-fenq (章翠鳳). While the responsibility for any errors of judgement or execution rests with the collector alone, without the help of the above-mentioned there would have been many more. The collector's debt to Miss Jang is a particularly profound one, for it was from Miss Jang that she learned drum-singing and was first introduced to the world of folk entertainment in general.

At a later date it may be possible to provide a more extensive introduction which can deal with questions of historical development, musical construction, or the background and training of the artists. For the present, the foregoing bare statement of intent, procedure, and indebtedness must suffice. It is hoped, however, that anyone using the materials who has questions or comments concerning them will give the collector the benefit of them.

Now that this table of contents is being printed in CHINOPERL, it seems appropriate to add a brief note about each of the genres for background information.

COMEDIANS. A pair of men, traditionally dressed in long robes and carrying fans, stand behind a small table and carry on a dialogue. One man plays stupid and asks awkward questions, the other boasts, extends himself, and gets tripped up by the foil. Some of their repertoire is social comment on present-day domestic ups and downs, some is imitations of performing

genres, from street calls to operas. Some of the repertoire in both these types is traditional, and some of it has been worked up by the performers themselves. Chern Yih-an and Wey Long-haur became professional comedians after they came to Taiwan.

SHANTUNG STORIES. Performed by one man, who uses - in his left hand - a pair of half-moon metal clappers about 3" long and in his right a hinged bamboo whacker (which Jang Tsuey-feng says is not traditional to the genre, although, of course, the metal clappers are). He first performs a short introductory piece, then tells an extended story, which is usually about Wu Song. Ordinarily, the extended story segment would be an hour or so. This is oral literature-i.e. composed as performed-for the extended story: the short pieces are memorized. Some of the short pieces are traditional, and some have been written by Jang himself. Delivery of both kinds of pieces is in a rapid chant to a definite rhythm, punctuated by the clappers. He has a penchant for exaggeration and a mildly coarse sense of humor. Jang, who left China in his late teens, was trained as a performer of Shantung stories.

SHI-HER STORY-TELLING. Performed here by one man only, self-accompanied on the san-shyan, which is struck using false fingernails tied to the fingers of the right hand. A performance would begin with an introductory piece (the collection includes 3, put in at the end) and continues with an extended portion of the longer story. While introductory pieces are almost wholly sung, the long story, like a biann-wen or guu-tsyr, is for the most part spoken, with high points being sung. The melodies are simple and reiterative, simply carrying the voice. This genre, too, is real oral literature, and sections 16 and 17 of the version were made up on the spot by Jang (he told me this afterward) because I had been trying to tell him that the short pieces seemed to me to end without ending (if you compare one of them with the short Shantung Story pieces you will see what I mean: they state a situation existed, rather than recreating it-6.18 is an exception). The Yang Family served the Northern Sung court in its declining years for four generations; Jang is telling part of the story where the Emperor goes on a fact-finding mission disguised as a fortune teller, and where the great-grandson of the original general finds, on an expedition against the Southern T'ang, a bride from the enemy forces. Jang has a deft sense of humor.

STORY-TELLING. Each performed by a single man who, traditionally, would be sitting behind a small table, dressed in a long robe, and gesturing as the story unfolds, occasionally using the 'awakener' (shingmuh) to emphasize points. Both these stories are in the wuushya sheaushuo genre. Suen's is his own creation, and is set in the aftermath of the Yuehfei execution. He has great authority in his delivery, and there is one incredible duel of knights-errant in it. Fuh Song-yan, who transcribed it, complained about midway that the

center focus of the story (shu-gan) was shifting about, and I think this is a situation where lack of a genuine audience may have influenced performance (I have heard Suen hold a tea-house audience entranced for weeks on end.). Huu Yun is not a professionally trained performer, but recounts well, and is doing a story one can read.

SOUTHERN STORY-SINGING. Performed by one singer, accompanied by a sanshyan (played by himself), and a pyipa played by his student. The performance is in Wu dialect. The genre is like Shi-her in that the introductory pieces are wholly sung, (and state emotional content rather than events-content) and long pieces are alternately sung and talked. However, the alternation is much more frequent - often a few lines of prose will be followed by one or two lines of song, and so on. Hwang Jwu-tyng is not primarily a tarn-tsy singer; he earns his living practising Chinese medicine. But he is an experienced singer, and even though his voice is somewhat cracked with age, conveys the feelings of the women characters. He is in what is called the Maa-school, an old-fashioned style, quite simple and pauseful.

SOUTHERN HUMOR. This is the southern analogue of Comedians. Jang yih-yih speaks a southern accented gwoyeu, and the humor is coarser, but the kinds of content are much the same. Each reel has, at the end, one or two Wu-area songs. Jang is a professional.

HERNAN OPERA. This is Hernan's version of bangtz, that northern operatic form which, prior to the popularity of jingshih, was the drama in Peking. The melodies are eminently singable, the bangtz fiddle is plaintive, the words (this is true of almost all bangtz genres) come through clearly. Mau Lan-hua was famous in her own right in China before coming to Taiwan; now that she is older her voice has lost some of its flexibility but in the plain style of bangtz voice reproduction is still very moving because she sings with a great deal of feeling. What jingshih buffs would call wey-l-hao. There are parts for uaua sheng, another dann, laosheng, laodann, and sheausheng in TaurHauAn; The Widow Bride is more limited in range and less dramatic as a play, being primarily a lament at forced remarriage. Full orchestral accompaniment.

PEKING OPERA. Lii Dong-yuan is an amateur Peking opera singer of lao-sheng roles, in the style of Suen Jyu-shian. This style is rarely heard nowadays; it is full-voiced and tragic. The opera is about the final confrontation between Shiann Dih and Tsaaur Tsau. The two lead roles are well played, but the bit players occasionally falter; Lii Dong-yuan had to assemble his full troupe and musicians particularly for this performance, and they had not had the advantage of constant practice.

Reel No.	Category No.	English and Chinese Title	Minutes	Total Minutes on Reel
Comedians.		相聲 ChenYiAn 陳逸安 and WeiLongHau 魏龍豪		
R1	1.1	Classical Quotes 二論典故	26	26
R2	1.2	The Seller of jou 粥排子	29	29
R3	1.3	Matching Couplets 對對聯	23	
	1.4-1	Peking Slang 俏皮話	8	31
R4	1.4-2	Peking Slang	8.5	
	1.5-1	Capturing the Bandit 討白狼	19.5	28
R5	1.5-2	Capturing the Bandit	6.5	
	1.6-1	Getting a Child 拴娃娃	17.5	24
R6	1.7	Hanging Room Only 賣掛票	14	
	1.8-1	Character Riddles 燈謎	9	23
R7	1.8-2	Character Riddles	7.5	
	1.9	Discourse of Marriage 結婚論	18.5	26
R8	1.10	On Bicycle 單車行	18	
	1.11	Tongue Twisters 繞口令	13	31
R9	1.12	The Stupid Rickshaw Man 切拉車	24	24
R10	1.13	On 'The Three Kingdoms' 歪批三國	21	21
R11	1.14	Bean Curd Shop 豆腐店	21	21
R12	1.15	Ruckus in the Judicial Chambers 鬧公堂	22	22
R13	1.16	Singing Opera 汾河灣	22	22
R14	1.17	Selling Remnants 賣布頭	23	23
R15	1.18	Illegal Building 違章建築	17	
	1.19-1	Entertainments 雜樣雜耍	11	28
R16	1.19-2	Entertainments	11	
	1.20	Beggar's Art 數來寶	16	27

Southern Humor		南方滑稽	JangYiYi 張宜宜	
(s) indicates with SangJiuan		桑鷓		
R122	2.1-1	Barbershop Story	剃頭笑話	13.5
R123	2.1-2	"		13.5
R124	2.1-3	"		11.5
R125	2.2-1	Hodge-Podge	南腔北調	13.5
R126	2.2-2	"		13.5
R127	2.2-3	"		13
R128	2.3-1	Seventy-two Tenants	七十二房客	15
R129	2.3-2	"		14.5
R130	2.3-3	"		14.5
R131	2.4-1	WuSung Fights a Tiger	武松打虎	12.5
R132	2.4-2	"		13.5
R133	2.4-3	"		12.5
R134	2.5-1	Four Sons-in-law	四個女婿	14.5
R135	2.5-2	"		14.5
R136	2.5-3	"		12.5
R137	2.6-1	On the Stage	水淹七軍	13
R138	2.6-2	"		13.5
R139	2.6-3	"		13.5
R140	2.7-1	Three Kingdoms Topsy-Turvy (S)		14
R141	2.7-2	"	亂講三國志	14.5
R142	2.7-3	"		15.5
R143	2.8-1	The Third Wife Gives Her Son a Lesson (S)	三娘教子	14.5
R144	2.8-2	"		14.5
R145	2.8-3	"		11.5

Story-telling. 評書 Lone Wild Goose 孤雁飛 by
SuenYuShin 孫玉鑫

R58	3.1-1a	Part One	30	30
R59	3.1-1b	Part One	30	30
R60	3.1-2a	Part Two	29.5	29.5
R61	3.1-2b	Part Two	29.5	29.5
R62	3.1-3a	Part Three	30	30
R63	3.1-3b	Part Three	29.5	29.5
R64	3.1-4	Part Four	29.5	29.5
R65	3.1-5a	Part Five	30	30
R66	3.1-5b	Part Five	29.5	29.5
R67	3.1-6a	Part Six	30	30
R68	3.1-6b	Part Six	29.5	29.5

Story-telling 評書 Knights Errant 七俠五義 by
HuYun 虎雲

R69	3.2-1a	Part One	29.5	29.5
R70	3.2-1b	Part One	10	
	3.2-2a	Part Two	20	30
R71	3.2-2b	Part Two	20	
	3.2-3a	Part Three	9.5	29.5
R72	3.2-3b	Part Three	30.5	30.5
R73	3.2-4a	Part Four	30	30
R74	3.2-4b	Part Four	9	
	3.2-5a	Part Five	20.5	29.5
R75	3.2-5b	Part Five	18	
	3.2-6a	Part Six	12	30
R76	3.2-6b	Part Six	25	25
R77	3.2-7a	Part Seven	30	30
R78	3.2-7b	Part Seven	10	
	3.2-8a	Part Eight	20	30
R79	3.2-8b	Part Eight	20	
	3.2-9a	Part Nine	10	30
R80	3.2-9b	Part Nine	30.5	30.5
R81	3.2-10a	Part Ten	20	20
R82	3.2-10b	Part Ten	20	20

Southern Story-singing 彈詞 The Pearl Pagoda 珍珠塔
 By HuangJuTing 黃竹亭 and introductory pieces by
 ShiueHungBin 薛鴻賓 unless followed by (H) for
 Mr. Huang or (M) for member of the society other than Mr. Huang
 or Mr. Shiue. The three-stringer 三弦 is played by Mr. Huang,
 the pi-pa 琵琶 by Mr. Shiue.

R100	4.1	Meeting the Enemy Alone (H)	刀會	6.5	
	4.2	DaiYu Burns Her Poems (H)	黛玉焚稿	5.5	12
R101	4.3	Meeting the Enemy Alone		5	
	4.4-1	Pearl Pagoda (1)	珍珠塔	9	14
R102	4.4-2	Pearl Pagoda (1)		14	14
R103	4.4-3	Pearl Pagoda (1)		13	13
R104	4.5	DaiYu Burns her Poems		5	
	4.6-1	Pearl Pagoda (2)		10	15
R105	4.6-2	Pearl Pagoda (2)		14.5	14.5
R106	4.6-3	Pearl Pagoda (2)		14.5	14.5
R107	4.7	The Poor Scholar	簡神童	8	8
R108	4.8-1	Pearl Pagoda (3)		14.5	14.5
R109	4.8-2	Pearl Pagoda (3)		14	14
R110	4.8-3	Pearl Pagoda (3)		9	9
R111	4.9	Night Rain at ShiauShiangGuan	瀟湘夜雨	8	
	4.10-1	Pearl Pagoda (4)		4	12
R112	4.10-2	Pearl Pagoda (4)		13	13
R113	4.10-3	Pearl Pagoda (4)		11	11
R114	4.10-4	Pearl Pagoda (4)		12	12
R115	4.11	The Story of DuShrNiang	杜十娘	9	
	4.12-1	The Pearl Pagoda (5)		4.5	13.5

R116	4.12-2	The Pearl Pagoda (5)	13.5	13.5
R117	4.12-3	The Pearl Pagoda (5)	11.5	11.5
R118	4.12-4	The Pearl Pagoda (5)	11.5	11.5
R119	4.13	The Third Wife Gives Her Son a Lesson	10	
	4.14-1	The Pearl Pagoda (6) 三娘教子	3.5	13.5
R120	4.14-2	The Pearl Pagoda (6)	13.5	13.5
R121	4.14-3	The Pearl Pagoda (6)	13.5	13.5

Shi-He Story-telling. 西河大鼓
The Saga of the Yangs 楊家將

JangLiJiun 張勵君

R44	6.1	Part One	22.5	
	6.2-1	Part Two	7	29.5
R45	6.2-2	Part Two	7	
	6.3-1	Part Three	22.5	29.5
R46	6.3-2	Part Three	10	
	6.4	Part Four	19.5	29.5
R47	6.5	Part Five	28	28
R48	6.6	Part Six	27	27
R49	6.7	Part Seven	29.5	29.5
R50	6.8	Part Eight	14	
	6.9-1	Part Nine	15.5	29.5
R51	6.9-2	Part Nine	8	
	6.10	Part Ten	20	28
R52	6.11	Part Eleven	21.5	
	6.12-1	Part Twelve	8	29.5
R53	6.12-2	Part Twelve	9	
	6.13-1	Part Thirteen	20	29
R54	6.13-2	Part Thirteen	5	
	6.14	Part Fourteen	25	30
R55	6.15	Part Fifteen	28.5	28.5
R56	6.16	Part Sixteen	19	
	6.17-1	Part Seventeen	11.5	30.5
R57	6.17-2	Part Seventeen	9	
	6.18	Emperor HungWu 朱洪武放牛	7.5	
	6.19	The Road Past HuaRung 華容道	4.5	
	6.20	The Story of LiSan Niang 李三娘打水	8	29

Chanted Poetry 吟詩 by DzengBaoSuen 曾寶荪 9 min.

- R89 8.1-1 #2 張九齡. 感遇
 8.1-2 #3 " "
 8.1-3 #77 王維. 洛陽女兒行
 8.1-4 #131 杜甫. 月夜
 8.1-5 #132 杜甫. 春望
 8.1-6 #211 李商隱. 無題
 8.1-7 #212 " "
 8.1-8 #287 杜牧. 赤壁
 8.1-9 #288 " 泊秦淮
 8.1-10 #237 王之漁. 登鶴鶴樓
 8.1-11 #236 杜甫. 八陣圖

DzengTueNong 曾約农 9 min.

- R89 8.2-1 #38 李白. 關山月
 8.2-2 #39 " 子夜吟
 8.2-3 #80 " 將進酒
 8.2-4 #93 張九齡. 望月懷遠
 8.2-5 #147 盧綸. 喜見外弟又言別
 8.2-6 #183 李白. 登金陵鳳凰台
 8.2-7 #190 杜甫. 聞官軍收河南河北
 8.2-8 #245 賈島. 尋隱者不遇
 8.2-9 #252 李白. 靜夜思
 8.2-10 #254 盧綸. 塞下曲
 8.2-11 #255 " "
 8.2-12 #271 韓翃. 寒食
 8.2-13 #270 張繼. 楓橋夜泊

Chanted Poetry 吟詩 JangMoJiun 張默君

- 8.3-1 張默君
 8.3-2 " "
 8.3-3 " "
 8.3-4 李煜. 破陣子
 8.3-5 " "
 8.3-6 " 虞美人
 8.3-7 " 浪淘沙令
 8.3-8 李清照. 一剪梅. 別愁
 8.3-9 " 蝶戀花
 8.3-10 " 鳳凰台上憶吹簫
 8.3-11 " 聲聲慢

Chanted Poetry 吟詩 JaLiangJao 查良劍

- R90 8.4-1 大學 (修身為本)
 8.4-2 歸去來辭. 陶淵明
 8.4-3 赤子心. 查良劍
 8.4-4 #252 李白. 靜夜思
 8.4-5 王維
 8.4-6
 8.4-7 A Discussion of 明月松間照. 清泉石上流
 8.4-8 #259 賀知章. 回鄉偶書

Chanted Poetry 吟詩 JangJing 張敬

18 min.

- R90 8.5-1 #73 白居易.琵琶行
- 8.5-2 #87 杜甫.兵車行
- 8.5-3 #88 " 麗人行
- 8.5-4 #203 元稹.遣悲懷
- 8.5-5 #204 " "
- 8.5-6 #205 " "
- 8.5-7 #206 白居易.自河南經亂...
- 8.5-8 #210 李商隱.無題
- 8.5-9 #187 杜甫.蜀相
- 8.5-10 #224 王維.雜詩
- 8.5-11 #244 李商隱.登樂遊原
- 8.5-12 #252 李白.靜夜思
- 8.5-13 #93 張九齡.望月懷遠
- 8.5-14 #270 張繼.楓橋夜泊
- 8.5-15 李煜.浪淘沙
- 8.5-16 " 虞美人
- 8.5-17 蘇軾.水調歌頭

Chanted Poetry 吟詩

Hu Shih 胡適

29.5 min.

- R91 8.6-1
 8.6-2 #196 杜甫. 登高
 8.6-3 " 九日
 8.6-4 #195 " 閨夜
 8.6-5 " 羌村
 8.6-6 " 茅屋為秋風所破歌
 8.6-7 #72 白居易. 長恨歌
 8.6-8 " 道州民
 8.6-9 胡適. 老鴉
 8.6-10 Sara Teasedale. Over the Roofs
 8.6-11 胡適.
 8.6-12 " 上山
 8.6-13 " 也是雲
 8.6-14 "
 8.6-15 #270 張繼. 楓橋夜泊
 8.6-16 #252 李白. 靜夜思

Chanted Poetry 吟詩

DzangChiFang 臧啟芳

9 min.

- R92 8.7-1 臧啟芳. 楊州慢
 8.7-2 辛棄疾. 摸魚兒
 8.7-3 岳飛. 滿江紅
 8.7-4 臧啟芳. 哀江南

Chanted Poetry 吟詩			Li 李	(廣東)	10 min.
R92	8.8-1	#188	杜甫. 客至		
	8.8-2	#172	崔顥. 黃鶴樓		
	8.8-3	#132	杜甫. 春望		
	8.8-4	#95	王勃. 杜少府之任蜀州		
	8.8-5	#80	李白. 將進酒		
	8.8-6	#77	王維. 洛陽女兒行		
	8.8-7	#46	孟郊. 遊子吟		
	8.8-8	#269	杜甫. 江南逢李龜年		
	8.8-9	#271	韓翃. 寒食		
	8.8-10	#287	杜牧. 赤壁		
	8.8-11	#288	" 泊秦淮		
	8.8-12	#252	李白. 靜夜思		
	8.8-13	#270	張繼. 楓橋夜泊		

			台灣話
R93	8.9	by Mr. Li	李天鸞
	8.10	by Mr. Yang	楊雲萍
R94	8.11	by Mr. Pan	潘光楷

Peking Drum Singing 京韻大鼓		JangTsuiFeng 章翠鳳
Accompanied on the four-stringed fiddle 四胡		by FuSungYan
and on the three-stringer 三弦		by LiouFengSung
R83	9.1	The Western Chamber 大西廂 16
R84	9.2	On the Slopes of ChangBan 長板坡 19
R85	9.3	The Seizing of JangSanLang 活捉張三郎 16
R86	9.4	LiKui Gets His Fish 鬧江州 20

Henan Opera		河南梆子	MauLanHua	毛兰花	and members	
of the Airforce Henan Opera Troupe			空軍業餘豫劇團			
R17	10.1-1	Peach-blossom Temple	桃花庵		30	30
R18	10.1-2	"	"		28	28
R19	10.1-3	"	"		29	29
R20	10.1-4	"	"		30	30
HeBei Opera.		蹦蹦戏 or 評戏	WangShuFen	王淑芬	and members	
of the Peacock HeBei Opera Troupe			孔雀評戏團			
R21	10.2-1	The Story of DuShrNiang	杜十娘		27	27
R22	10.2-2	"	"		29	29
R23	10.2-3	"	"		29.5	29.5
R24	10.2-4	"	"		30	30
R25	10.2-5	"	"		16	
Classical Chinese Opera		平剧	LiDongYuan	李東園	and	
other opera singers of Taipei.						
R25	10.3-1	The Emperor and the Prime Minister			15	31
		逍遙津				
R26	10.3-2	"	"		29	29
R27	10.3-3	"	"		27	27
Henan Opera		河南梆子	MauLanHua	毛兰花	and members	
of the Airforce Henan Opera Troupe			空軍業餘豫劇團			
R28	10.4-1	The Widow Bride	三上轎		29	29
R29	10.4-2	"	"		29	29
R30	10.4-3	"	"		26	26
R31	10.4-4	"	"		19	19

Old-style Classical Chinese Opera 崑曲

R32	10.5	Introduction to KuenCheu. A lecture	22	
		a. 琵琶記. 書館. 官生. 解三醒曲碑		
		b. 牡丹亭. 尋夢. 旦. 豆葉黃曲碑		
		c. 挑滑車. 武生. 石榴曲碑. 楊少樓		
		d. 漁家樂. 藏舟. 旦. 山坡羊曲碑		
		e. 長生殿. 彈詞. 老外. 五轉曲碑		
	10.6-1	LinChong's Night Flight 林冲奔夜	8	30
R33	10.6-2	" " "	12	
	10.7	In the Garden 遊園	17.5	29.5
R34	10.8	The Story of ShiShr 浣紗記. 寄子	27	27

Shantung Stories. 山東快書 JangLiJiun 張勵君

R35	11.1	Tongue Twister 繞口令	3	
	11.2	At the Cross-roads Inn (1) 大鬧十字坡	11	
	11.3	Where Greed Leads 為嘴傷身	2.5	
	11.4	At the Cross-roads Inn (2)	12	29.5
R36	11.5	The Girl and the Waiter 大屁股	3	
	11.6	At the Cross-roads Inn (3)	16.5	
	11.7	Bald Wife 秃太太	4	
	11.8	At the Cross-roads Inn (4)	6	29.5
R37	11.9	Drunkard 酒鬼	3.5	
	11.10	WuSung Disguised as a Bride (1) 武松妝媳婦	13.5	
	11.11	Persimmons to Drink 喝柿子	3	
	11.12-1	WuSung Disguised as a Bride (2)	7	27

R38	11.12-2	WuSung Disguised as a Bride (2)	4.5	
	11.13	Ten Fears, Ten Pairs 十怕,十对	2	
	11.14	WuSung Disguised as a Bride (3)	15.5	
	11.15	Every Word the Truth 大實話	2	
	11.16-1	WuSung Disguised as a Bride (4)	4.5	29.5
R39	11.16-2	WuSung Disguised as a Bride (4)	12	
	11.17	No Shame 厚臉皮	3.5	
	11.18	WuSung Disguised as a Bride (5)	8.5	
	11.19	A Short Life 短命鬼	1	
	11.20-1	Rioting Through KuaiHuo Forest (1) 大鬧快活林	5	30
R40	11.20-2	Rioting Through KuaiHuo Forest (1)	3.5	
	11.21	Patchwork 大雜會	2	
	11.22	Rioting Through KuaiHuo Forest (2)	18.5	24
R41	11.23	The Nun has a Child 姑子养孩子	1.5	
	11.24	Rioting Through KuaiHuo Forest (3)	20.5	
	11.25	Shameless Hussy 臊大姐	2	
	11.26-1	Rioting Through KuaiHuo Forest (4)	6	30
R42	11.26-2	Rioting Through KuaiHuo Forest (4)	3.5	
	11.27	Watermelon Rind 西瓜皮	3	
	11.28	Rioting Through KuaiHuo Forest (5)	19.5	
	11.29	The Enormous Embroidered Shoe 大花鞋	2	
	11.30-1	Rioting Through KuaiHuo Forest (6)	5	29.5
R43	11.30-2	Rioting Through KuaiHuo Forest (6)	12	
	11.31	Little Woman 小婦人	1.5	
	11.32	Rioting Through KuaiHuo Forest (7)	17.5	31

Buddhist Service 藥師佛聖誕祝儀
by young lay nuns of the ShrPuSy 十普寺

in Taipei.

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R88	12.1-2	24

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