

The Oral History of Song Daolin About the Inheritor of Huai Drama

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ABSTRACT. *Huai Drama was selected into the National Intangible Cultural Heritage List in 2008. It is a representative folk drama in Shanghai, Yancheng and Huai'an. In the long process of the development of Huai Drama culture, the inheritor is an important carrier and disseminator. If there is no inheritance of any kind of cultural heritage, its living culture will soon be interrupted, and the rest is only "cultural relics". Based on the research method of oral anthropology of music anthropology, this paper interviews and investigates the learning, performance, and art of Song Daolin, the inheritor of Huai Drama, and provides field materials for follow-up researchers of Huai Drama. At the same time, we also hope all parties to pay attention to the art of Huai Drama.*

KEYWORDS: *Huai Drama, inheritor, Song Daolin, oral history*

1. Introduction

In 2008, Huai Drama was listed as a national intangible cultural heritage. Huai Drama is a wonderful work of local Drama art, which is deeply loved by the people of Yancheng because it embodies China's rich national traditional culture and the spirit of Yancheng people's culture. Yancheng is the birthplace of Huai Drama art and enjoys the reputation of the hometown of Huai Drama art. Yancheng has a profound soil of Huai Drama culture, has a cradle for cultivating Huai Drama talents, there are a number of playwrights and theorists who have worked hard for the Huai Drama art without refraining from the cold and summer; and there are artists who have struggled for the revival and prosperity of Huai Drama without fear of hard work. They are all determined to survive and develop for the inheritance and development of Huai Drama. Reviewing the history, looking at the current Huai Drama from the initial country Drama, it finally became a kind of Drama that can represent local culture after a difficult transformation. Nowadays, the Huai Drama has spread to the world.

Song Daolin, male, member of the Communist Party of China, national second-class actor, non-genetic inheritance of Huai Drama. In 1973, he was admitted to the

Huai Drama Troupe of Binhai County, Yancheng City. In 1988, he was officially transferred to the Yancheng Huai Drama Troupe. He served as the head of the Huai Drama Troupe of Yancheng Binhai County, the member of the Party Branch of the Yancheng Huai Drama Troupe and the party leader. In the forty-four years since the artist, he has starred in more than 100 costume dramas and modern dramas. Among them, from 1983 to 1984, he went to Shanghai People's Huai Drama Troupe for further study. In 1985, he starred in the traditional Huai Drama "Sixth Trial" and "Baogong Self-Responsibility", which was produced by the Shanghai Recording Company of China and distributed nationwide. In 1985, he participated in the first professional troupe of the Yancheng City Professional Actor Grand Prix, and won the first prize of outstanding performance, and was featured in the special report of Yancheng People's Daily, entitled Wenwu has a small life - Song Daolin". In 1992, he starred in the traditional Huai Drama "The Dream of Heritage" and was filmed as a stage art film by Jiangsu TV Station. In 1995, he starred in the modern drama "Chicken", playing the role of "Tiangen" and won the outstanding performance award in the national drama modern drama performance. In 2009, he was awarded the title of the Top Ten Gold Medal Instructor of the 13th China Children's Drama Xiaomeihua.

2. Born in the poor, fate come

2.1 Poor family

Song Daolin, who lives in poverty from a small family, is 61 years old this year, but he is still mentally awkward. Song Daolin was admitted to the Huai Drama Troupe of Binhai County at the age of 16 and began to study Huai Drama. It has been 45 years since then. In this long 45 spring, summer, autumn and winter, he became a famous niche in the Huai Drama industry through his perseverance and extraordinary perseverance. He turned his hobby into a career. At first, he was obsessed with drama. He followed the radio to learn to sing the example of the Beijing Drama. Until 1972, the Huaihua Drama Troupe of Binhai County re-enrolled students. This made him see a light under the teacher's recommendation to take the exam to the Beijing Drama model "Shajiabang". After the selection of layers, he was finally admitted to the Huaihua Troupe of Binhai County. He was still filled with emotions when he remembered the original experience.

Due to the Cultural Revolution, the Huai Drama Troupe was completely abolished. Until 1972, the Huaihua Troupe of Binhai County resumed its reconstruction and began to recruit students. At that time, I followed the radio to listen to the Beijing Drama model play and I learned while listening. When I went to school in the Sanli Primary School (5th grade) of Kainan Commune in Binhai County, I would like to thank the director of the school. He especially likes playing Jinghu, and I like to sing Beijing Drama, so we prepared to teach everyone to sing in each class. Later, when the Huai Drama Troupe of Binhai County came to recruit students, he recommended me.

2.2 Grasp the fate

Because I am a native of rural people, the opportunity is hard to come by. If I can pass the exam, I can get an urban account, and then my life will be more hopeful. At that time, there were more than 2,000 people taking part in the examination in Quanghai County. Many of them had a violin, a trumpet, and so on. When I took the initial test, I sang the Beijing Drama model Drama "Shajiabang". I was lucky enough to enter the re-examination. When I heard the name of the commune broadcast called me to go to the Huai Drama Troupe, it was really happy. I remember that when I went to the re-examination, I didn't even have a cover, or the clothes my brother and sister had prepared for me. At that time, it was very cold in winter. When the clothes were washed, they were set up with bamboo poles, and then the straw was burned to dry the clothes. At that time, 30 people were notified to enter the advanced class of the literary and art backbone of Binhai County. During training for another two months, 30 people lived together to eat and live. Finally, only 11 people were admitted, and I was one of them. Finally, I was admitted to the Huaihua Theater of Binhai County and, then opened my road to drama.

The influence of Beijing Drama on Huai Drama is huge. Writer has interviewed many Huihuan inheritors. They all have a common understanding. They have studied and sang Beijing Drama before the Huai Drama art. These may be related to the social environment at the time, and may also be related to their own preferences are related, and through the study of Beijing Drama, they laid a good foundation for the later study of Huai Drama. In the later inheritance, development and innovation of Huai Drama, they all absorbed the essence of Beijing Drama to enhance the development of Huai Drama.

3. Accompanied by the group

3.1 Hard work and struggle ahead

Su Shi said: "The ancient people who have made great achievements, not only have the talents of the world, but also have the ambition of perseverance." Perhaps he has honed his will from a small hard life. Because he could only sing a Beijing Drama model when he enters the regiment, so he was somewhat overwhelmed by the new things of Huai Drama. For this reason, he has studied harder after entering the regiment. Training basic skills, vocal and body training became a daily compulsory homework. He eagerly ask the teacher to study hard and practice sleepless nights from morning till night. Even if there is back pain, there is no complaint. Under his unremitting efforts, he quickly stood out among the small students, and his skills continued to grow. He continued to move toward his own ideals.

Because at that time, I only sang a model drama, and I know that there is competition in entering the troupe. If you want to stand on the Huai Drama Troupe, you must work hard. At that time, I was the most prominent among the small

students. Others could only turn three or four tigers to jump forward, and I could turn over 10 in one breath. It can be said that no one in the Huai Drama community could surpass me. And with the wind, I can spin up 50 on the stage. This also made me quickly go to the stage, and the thought of our practice at that time is still fresh in our memory. At that time, he followed Xu an, Luo Demin and the famous performance artist teacher Xu Caikui to learn their love. At that time, the country was not as good as it is now, and it was very hard to practice but pay less. Because I am willing to learn, they like me very much. At that time, it was the grain ticket that was used in the morning .Although several people ate ten cakes and ten fritters. They were still hungry. They basically spent their wages in ten days. They all helped us in life, but the teacher is very strict with the board in study.They teach one sentence at a time, we learn one by one. At 4 or 5 in the winter morning, I got up and practiced in the snow and ice. After dinner, we had to practice late at night. Although my martial arts performance is outstanding, I understand that Huai Drama is mainly based on singing, and it is impossible to turn it around. My throat can still tell me that I must sing, show my face, and feed my family. I began to study the vocal aspects. With my constant practice and the help of the teachers, my basic skills have grown very quickly, and gradually became the main role of many plays in the troupe. As the main actor of the Binhai Huai Drama Troupe, I was selected to participate in the Yancheng City Professional Troupe Show in Yancheng City.Later,I received the attention of the leaders of the regiment because my performance was good.

3.2 Outstanding talent

Hard work pays off.Song Daolin has won the opportunity to go to the Shanghai Huai Drama Troupe through his own hard work. He knows that such an opportunity is hard to come by, and only by trying to study hard can he take it to the next level.He studied with Ma Xiuying, Yan Wenyan, and Kunming's famous scholar of Kunqu Drama, Yue Meizhen. In two years, he opened his eyes and let him learn the most authentic and standard things in Chinese drama. In 1985, he starred in the traditional Huai Drama "Sixth Trial" and "Baogong Self-Responsibility", and was produced by the Shanghai Recording Company and distributed nationwide. They have appeared in the modern drama "Jin Shui Yu Lian", and starred in the repertoire "Robbers and Daughters" to participate in the Yancheng show. In 1985, the first Young Actors Grand Prix of Yancheng Professional Theatre Company he won the first prize of outstanding performances and so on. One proud achievement after another. It was because of his continuous efforts that Song Daolin was officially transferred to the Yancheng Huai Drama Troupe in 1988.

From 1983 to 1984, he was sent to the Shanghai People's Huai Drama Troupe to study for two years. During this period, I was impressed by the exquisite skills of the artists. The one-of-a-kind style is the most standard and most formal thing in Chinese drama. When the five dramas of Beijing, Kunming, Vietnam, Shanghai and Huai were jointly displayed, ,this is very rare that I was on the stage and they knew that a small Huai Drama could still turn over a dozen Tiger jumps. At that time, I

studied with the Huai Drama performance artists Ma Xiuying, Yan Wenyan, and Kunming famous artist Yue Meizhen. I remember that there was a accident in a "Xiao sheng" (the young man's role). For this matter Yan Wenyan came to the north of Jiangsu to find a small student, and then they found me. However, I pushed off the show for personal reasons. Later, I introduced Liang Wenping to her. Since then, Song Daolin and Liang Weiping have been living together for seven months, learning from each other and helping each other. Yan Wenyan has come to the Shanghai Kunming Theatre to teach us the model drama. Through the teacher's careful guidance, I learned Beijing Drama, Kunqu Drama and Yue Drama. After the careful training of the drama and my hard work, my singing and stage performances have gradually matured. After returning to the troupe, I soon served as the deputy head of the Huai Drama Troupe of Binhai County and starred in the traditional Huai Drama "Xuan Xian" as the starring role of Xu Xian. And with Ma Xiuying on the same stage to perform traditional drama costume drama "Zhen Xiaoqiao", I played Xiaosheng "Guizhong Bi" in the drama. In the past two years, my skill has been greatly improved. And in 1985, I joined the Communist Party of China gloriously. In 1985, I starred in the traditional Huai Drama "Sixth Trial". "Baogong Self-Responsibility" was produced by the Shanghai Recording Society and distributed nationwide. After returning to Binhai, they successively performed the traditional dramas "Qin Xianglian", "Jade Cup Edge", "Wuhan Three Kills", and "Encourage Notes" also starred in "Fan Zhonghua's Pro-Family". In the modern drama "Golden Water Yulian", and participated in the Yancheng City Show "Robbers and Daughters." In 1985, I won the first prize of outstanding performance in the first professional troupe of the Yancheng City Professional Troupe Grand Prix. I starred in the martial arts "White Water Beach" alone. And the special report of the Yancheng People's Daily newspaper, the title of "Wenwu and a small student - Binhai Huai Drama Troupe Song Daolin" starred in the "Robbers and Daughters" "Dongfang Yi" and "Dragon Robe". Until 1988, I was seconded to the Taizhou Huai Drama Troupe, who starred in the modern drama "Five Colors", and won the Yangzhou Group Flower Art Festival Excellent Performance Award. After the performance, it was favored by the Yancheng Huai Drama Troupe. In December 1988, I officially transferred the Yancheng Huai Drama Troupe. It was 30 years since I retired last year, and I have been engaged in first-line performances in the Huai Drama Troupe. I was sung the traditional Drama "The Dream of Dreams" with Zhou Guixiang and was made into a stage art film by Jiangsu TV Station.

The art experience of the old social artists is sad, and every day they work hard and practice hard. If they are not standardized and lazy, they will be subjected to the corporal punishment of the master and the rattan will be added. This kind of teaching method of "A strict teacher produces outstanding students" is popular in China. In the year, as the traditional Chinese education and culture concept, it was the acquiescence of everyone, and it was such a strict teaching method that created one talent after another in the Huai Drama industry. In today's society, all the "corporal punishment" is eliminated, and the degree of parental love for the children is very serious, which causes the child to become very delicate and afraid of fatigue. A lot of Huai Drama actors are also like this, so high and far-reaching, and the basic skills are not solid. What kind of teaching methods are used to train Huai Drama

actors, this question requires the Huai Drama group to solve in the long process of practice.

4. Develop under difficulties, be eclectic

4.1 Suffered from a lot of hardships

Chekhov said: "Difficulties and torture are a hammer for the billet. The broken iron scraps should be broken and the forged steel knife will be forged." However, the good times are not long. With the change of the times and the environment, after the last boom of the drama, the unpredictable modern business shrouded the entire drama, and the popular song and dance caused a great impact to the entire traditional drama culture. Huai Drama has not been "survived." In order to support the family, in order to cater to the taste of the audience after the end of the traditional performance, the troupe will also hold a song and dance party to sing popular songs. How to set up the difficulties faced by the survival and development of the troupe has a great influence on the attention of local government leaders. The government understands the survival status of the troupe and attaches importance to the talents, and it will be better developed by allocation of funds. In the face of this kind of situation, although he is also worried, Song Daolin has never shown the color of fear in front of others. Instead, he is full of fighting spirit and generosity, and has taken his salary out to respect old artists. He has always been working as an example. Working hard to unite everyone and eating, living with everyone together and use his own actions to influence others, encourage colleagues to face difficulties together, and infect others with passionate and full work enthusiasm. For the survival and development of this big family, they work together to tide over the difficulties. The heart is wide and the art is right. It was this indomitable spirit and strong courage that had the glorious experience of the seven performances in Beijing. This is also a beautiful scenery of Song Daolin's journey from art.

In the 1990s, not only can we say that the drama circles of the whole country are going downhill, and there is a problem in survival. Our wages often fail to pay wages for three months. The most difficult time is a word to endure, spend, endure, burn, endure. It is used to pay old artists, and the salary of our young actors depends on buying tickets, and the income is very small. The troupe can't see the future, but what I think is that although the salary is small, there are a few scenes to play in a day. Sometimes I take a boat, I have to look for a car, I have a backpack on the set, and after the end of the field overnight, like this winter when the wind and snow are mixed, our car is trapped in the mud, and we all come down and push the cart together. There are also temptations to be better outside, but we have all given up, or stay in the Yancheng Huai Drama Troupe has been sticking to today. Although the conditions are hard and the income is not high, my brothers and sisters of the troupe have always insisted that we face daily performances with higher work enthusiasm. Whether it is the big stage or the small theater, we are dedicated to fulfilling our duties. Sometimes the costumes that come out of the show are all soaked, and it's rainy or painful, but as soon as they get on the stage, the drums and the guys ring,

the spirit will be uplifted, no matter how difficult we bear it ourselves. Take the group as the home, respect each other, and not give up the art or leave the troupe in the most difficult time. Hard work pays off. In 1992, the Yancheng Huai Drama Troupe began to develop the strategy of fine quality, sharing the market and striving to open the situation and creating a modern Huai Drama "Ji mao suan pi" caused a sensation. At that time, the mayor of Yandu District summoned the 16 town party secretary of Yandu to a meeting to discuss the issue of funding. Each town paid 20,000 yuan to have the first performance in Beijing by the Huai Opera Troupe of Yancheng City. At that time, the Yancheng Huai Drama Troupe entered Beijing for the first time. It was not easy to be a drama actor who could go to the Beijing stage to perform. In the same year, this drama also won the Wenhua Repertoire Award. In 1995, he starred in Beijing for the first time in the modern drama "Ji mao suan pi", which played the role of "Tiangen" in the play. The drama has been successfully performed for thousands of times in succession; the second time in Beijing, he appeared in the drama "Shipin Village Official". It plays the B-corner of the male No.1; the third performance of the performance in Beijing is plays the role of the old village chief in "The Half-Car Teacher", and the show has toured two in Beijing. The fourth repertoire is "Rapeseed Blossom" I went to Beijing as an accompaniment; the sixth time was "Send You over the River" as the flag-bearer in the drama; the young actor in the seventh steering group, Gan Ganrong, participated in the Avenue of Stars program and I went to Beijing again as a guest performer. These are my brilliant experiences in the Huai Drama Troupe. The representative works that I starred in, as well as the costume drama "Wang Hua Buy the Father", performed very well. "Wang Hua buys the father" meets the taste of the older generation of Huai Drama. Let the leading experts and the young audience like it very much after watching the Huai Opera with color repertoire. We know that modern dramas are all about rural subjects, close to the lives of ordinary people, and the people are willing to appreciate them. CCTV took two months to film the TV series "Fashion", "Is it right and wrong", "Ten Pin Village Official" trilogy, I starred in the second "Yes, Right and Wrong" as Chang Erfu, and this drama plays attracted the attention of the leaders of the Ministry of Culture. Therefore, the Yancheng Huai Drama Troupe was awarded the "Advanced Unit for Service Succession" and the Organization Department of the Party Committee was named the Advanced Party Branch by the Organization Department of the Jiangsu Provincial Party Committee. After that, I starred in the costume "The Uncle's Master" and participated in the performance of the Yancheng City Festival starring "Red Dust Resentment".

4.2 Cautious and conscientious

Even in the most difficult times, I have been studying my singing skills, too. The Huai Drama has been integrated into my blood, and I am reluctant to let go every moment. If there is no performance, daily routine exercises become an indispensable part of my life. I am still very strong in my age, and we must do the best in art. I often say in life: "Get along with anyone without arguing with the world, willing to suffer, suffer is a blessing, to be able to bear hardships, to let others touch a little light."

There is a road in the book mountain, and there is no end to the sea. If there is no such firm belief and hard-working spirit, how can Song Daolin achieve such great achievements? Art is endless, and only by continuously learning to climb the peak will it not be eliminated by society. Why is the development of Huai Drama going up and down? There are many factors, there are problems of the times, there are problems with the audience, and there are more problems with the creation of scripts. Therefore, we must find a balance between old-fashionedness and innovation, and enhance modern expression on the basis of tradition. Only by advancing with the times to cater to the tastes of modern people and creating good repertoires to attract more Huai Drama audiences will not be eliminated by society.

5. Take morality as the foundation, teaching and Dispelling doubt

5.1 Preaching and teaching

Thanks to the government's strong support for the survival of Huai Drama, it has been greatly improved, and gradually formed a vivid situation in which the whole society attaches importance to drama and cares for the development of drama art, and has created powerful conditions for the further development of Huai Drama. Song Daolin is not only a good actor, but also a tireless teacher. In accordance with the students' skill level, the ability to learn and the quality of their own teaching, the students are taught to give full play to their own strengths, make up for their own shortcomings, and promote the overall development of students' skills.

In 2009, the Chinese Children's Drama Art Xiaomeihua Competition was held in Yancheng. I was entrusted by the leadership of the Huai Drama Troupe to guide the 12-year-old Xing chen to participate in the competition. The play he used was the fine repertoire of Huai Opera "selling Youtiao". The top 20 of the thousands of people won the Xiaomeihua Gold Award. He performed more prominently and won the top ten gold awards. As a teacher, I won the top ten gold medal instructors. Because he is a student who is amateur, and there is no enough skills in the fourth grade, I will teach him from every word and every stroke, and the competitive pressure with other professional players from other provinces is not small. Practice from morning till night, and go to school during the day and work overtime after school. The task is to learn to sing first, then to the action of one action and one action on the stage, and the other is the use of props on the stage. This life has been going on for more than two months. He is also very smart and willing to work hard to learn to perform very well. Hard work pays off, and finally won the top ten gold medal in the game. Behind the competition between amateur and professional players is the sweat that ordinary people can't imagine. I remember the teacher of the Xiaomeihua Competition Anhui Huangmei Theatre to be a judge. After the end of the game, the teacher of Anhui Huangmei Drama School came to me and asked if I could give him the video of the performance of .Then I arranged the video and gave it to me. We just want to learn from each other and learn in progress, make progress in learning. Later, the Chinese Children's Spring Festival Evening held in Taiyuan, Shanxi Province, inviting Xing chen to play a performance "Sell Youtiao". At that

time, I went with four people, including Xing Chen and Wang Shulong. We were warmly welcomed. We are the eleventh show, and our Huai Drama is very different from the high-pitched tone of the Xunzi Drama. The performance of his performance was very good, and the performance was recognized by the audience. Here, the Shanxi Provincial Party Committee also issued a certificate. After the award, the Xing Chen took the professional learning path with the support of the family and my suggestions.

That year, the Huai Drama Troupe recruited 20 girls and 10 boys. I also taught him a clip from "Jade Cup" to attend the interview. He was admitted to the Huaihua Troupe with the first place. Later, he followed me to study, and performed in the same stage with the teachers in some theatrical performances, and another starred in "rapeseed blossoms", "send you across the river" and so on.

After retiring, Song Daolin continued to teach his students wholeheartedly, using his own practical actions to preach and teach, and continue to shine for the Huai Drama career he loves. His dedicated spiritual realm and persistent noble character infect everyone around him.

Last year, I officially went through the retirement procedures. Due to the lack of mentors in the regiment, the leader of the regiment asked to rehire me, and I did not hesitate to go. Now there are more than 20 students following me. I told the students that there must be a virtue and a good person. Art is a foundation of the troupe. I often come back to help the children to practice and practice. Although I am 61 years old, my body is still tough, and sometimes I turn my head with the students. I am very happy with the students. Now with the increase of government support, the living conditions of Huai Drama have been greatly improved, and the art of drama has flourished. Even though I'm retired, I also often participate in various public performances, logistics, and carrying boxes. I will look at the routine performances every week in Yancheng Water Street. At the end of October 2017, the drama of the 19th National Grand Ceremony, "Send You over the River", I will go to Beijing performing again and again. This may be the last time I was on the stage of the capital as an actor of the Yancheng Huai Drama Troupe, so even though I played a small role, I'm still doing my best. I am playing a supporting role. The PLA standard-bearer of the People's Liberation Army needs a certain amount of basic skills to wave. Now my biggest wish is to pass on the little things I have learned without reservation. Although I has retired, I still wants to stand up to the last class, and I will do my best for the drama business. I have retired from my career in art for 45 years, but there is still a place where I shine. I think that as long as the troupe needs me, I will teach the students that I have learned the skills without any reservations. The inheritance of the Huai Drama is also a contribution to our cause.

In the process of inheritance of Huai Drama, Song Daolin has been thinking and reflecting, put forward his own theoretical viewpoints and practiced himself, exploring in practice. Let students learn the authentic art of Huai Drama, to provide students with opportunities for stage practice, and let students get real exercise on the stage. In performances and inheritance, you can't stick to the rules and must learn from others. Try different characters to shape different characters.

I think that all the traditional stylized things are learned at school, and there is still a big gap between them and the stage. I don't know how the performance can't fully express the characteristics of the characters. If an actor wants to have a good grasp on the stage, the characters who are shaped must be able to reach the ideal effect through years of practical experience. When playing, we should guide them how to do it. The expression of action must be in place, and we must pay attention to the combination of expression and shape. Old artists in the past often say that if skill is not as good as that of others, we are worse than anyone else, and use such words to motivate us to work hard to become famous. The applause of the audience is the greatest comfort. Received recognition from the audience. What do you play, what do you look like. No matter how small a character is, you have to be serious. Responsibility for work is reflected in a sentence, a line we all have to play well, we must learn to be self-sufficient. And to be a qualified actor, should try more different characters to be a fully developed actor, to play each role.

5.2 Both morality and talent

According to his own personal experience, Song Daolin realized that cultivating an excellent Huai Drama actor requires not only profound and solid basic skills, but also a high artistic accomplishment. It is necessary to be indifferent to fame and fortune and not to be jealous with others. Only the path of virtue and art coexistence can go further and longer.

The biggest feeling I have had on the stage for 45 years is that I must be guilty of sinfulness before I want to be expensive. I have to work hard to contribute to the inheritance of intangible culture and art in China. To engage in art, we must be rigorous and have the spirit of hard work and hard work. The old artists told us that the drama is bigger than the sky. When it comes to this, I am also ashamed that my old father was sent to the hospital for rescue when he performed in Binhai once. My sister gave me a call and said the old father was dead. I was the head of the team, and the audience was waiting at the time. To perform "Emperor and Village Girl", I said that I must finish the show and go home. After the performance ended, the phone came and said that the old father had left. My heart is very self-blaming and sad. Loyalty and filial piety can't be both, and ethics is a predecessor-based, and only the ethics can go longer. Don't be lazy. Some people not only do not work hard but also have to be jealous with others. They must regard fame and fortune as dung, and everything must be done in a natural way. When practicing, it is a simple practice to dump water sleeves a thousand times. Otherwise, you can't play well on the stage, and it's not good either. Practice singing over and over again and memorize all the lines and movements. There must be a perseverance in the dripping of water, and it is really boring to do thousands of times in artistic activities, but we are happy. Because we are engaged in this profession, love this profession, tired and happy. Use our own way of life to get tired again. As long as you see the smiles of the audience, all the pains are gone. Every time we perform, we are wearing heavy clothes, and the clothes inside the costumes are completely soaked every time. When the show is busiest, there are at most five performances a day, and all kinds of

sweet and bitter tastes are endless. Since you have entered this career, you must do your best to love it and play it. Responsible for yourself, responsible for the work, but also responsible for the audience to be worthy of our own title.

There is no shortcut to art. There must be a perseverance in dripping water. He believes that there are many fine repertoires in the Huai Drama modern drama, and he has already made many achievements in Beijing performances. He also put forward his own insights in the creation of drama. On the one hand, he believes that it is inadequate to only engage in modern drama, because the drama and the environment of the times are constantly changing, and the development of the drama should keep pace with the times. , and it must be adapted to the diversification of aesthetics. On the other hand, in the cultivation of Huai Drama actor, it is necessary to bring people with drama, to bring people with art, according to people's level of learning to decide the play and should focus on the "Ben" of Huai Drama to engage in some fine works of traditional costume Drama.

Now our Drama industry is doing quality repertoire. I personally think that the Yancheng Huai Drama Troupe has created a brilliant and brilliant glory from the "chicken and garlic" to the current quality project. At present, the works of modern drama have been performed in Beijing several times. However, these things are modern dramas. The modern forms of drama are constantly changing from their ancestors. If the audience sees more, then the characters will not be fresh, and they should not blindly engage in rural themes. The audience will get tired of watching. Nowadays, the Huai Drama has risen to the national intangible cultural heritage. Now we can't just focus on the modern dramas of quality, and we must produce traditional Dramas. We know that the audience really likes the traditional Huai Drama. Therefore, we must shift the strategic direction to engage in some traditional dramas that represent the Yacheng Huai Drama Troupe. Since the traditional boutiques came out, for example, the "Red Dust Resentment" that the Huaihua Troupe played last time, our set has invested nearly 400,000. The program like this came out very well and the audience liked it. Traditional boutique shows have a fixed audience, so we can't just engage in modern dramas, even to win prizes, we should stick to the true colors, our books can not be lost. Ninety percent of Huai Drama is still dominated by traditional dramas. For example, the "Huangmei Drama" Huangmei Theatre Company is a friendly unit with us. The Anhui Huangmei Theatre is a boutique that is engaged in costume dramas. The traditional theater audience saw that the original Huai Drama was going to make the audience under the audience enjoy the fun. In addition, after the young apprentices and small students came out of school, they showed their roles on the stage. I think that we should fully play the performances and suggestions established by the older generation of artists in the traditional programs. On the stage, one stroke and one style of teaching, students in private processing, and then practice. After practice, correct the problem. Polished by this method. The traditional play is the essence of singing and singing. There are no shortcuts to art. It is impossible to sing, do, read, and play less. It must be fine. The costume fully utilizes the artistic essence of our Huai Drama. The Huai Drama's vomiting is very important. Children who don't learn traditional costumes can't learn authentic. s things. It is too procedural for the

school teachers to teach the traditional basic skills, body parts, cloud hands, etc., which were originally moved to the stage. Remember that everything needs to serve the character image, and it is very malleable to grab from the doll. If you are older, you can't learn it. It is necessary to cultivate the outstanding talents, truly inherit the people, and truly inherit the traditional culture. Like Anhui Huangmei Drama, it is passed down through the traditional costume. The trick we learn is taught by the teacher. The teacher also learns from the artists of the older generation. From performance to singing is passed down from generation to generation. Modern drama is not simple, but modern drama does not have the basic skills of costume drama and solid performance on the stage. The costume drama is the cornerstone. The skill of the performance must be implemented through the stage to be effective.

Xunzi said: "The action is better than words, genuine knowledge comes from practice." In order to grasp the character of each character and accurately perform the character modeling, he constantly explores and practices, strives to climb the peak of Huai Drama art. And through the opportunity of routine performance to train the students, build students, so that they can walk on the stage as soon as possible.

We must bring people with drama, because they have a certain foundation for the basic skills in school. Moreover, through the fine show of traditional dramas, we bring people with drama, bring people with art, and learn music by people. And according to the students' own conditions, arrange what role to play in the play and what business to play. The throats of some students are not very good, then sing less, do a little more, Some students have good basic skills, can arrange them to practise some martial arts appropriately. To help them develop their strengths. Like Ding Chen, he sings well and sings very well. I can arrange his civil and military drama. Because people learn to play, people decide to play.

In addition, the program will be arranged to provide what kind of drama they will perform, and provide opportunities for stage performances. There are fewer opportunities for the troupe to perform now, like there is a show on the water street every Friday. To be like performing on a big stage, we provide students with the opportunity to come on stage without a period of practice and continue to try. The teachers sat off the stage as if they were reporting on the performance. It is not only the judges but also the audience. Only by using this method of grinding can we produce talents. Recalling that after the 1970s, the costume drama began to lift the ban, we followed the teacher to learn one move at a time, only through repeated practice can have an effect. When the teacher plays on the stage, we learn off the stage. Later, I slowly got my own performance opportunities. I went to the rural performances for several consecutive performances and seized the opportunity to practice on the stage. Experience in accumulating performances in practice. Art must pass the repeated practice of the stage. On the stage, the atmosphere must not be timid. The Fluttering the sleeves should be afloat, and needs constant practice on the stage to revitalize the traditional culture of our nation. In addition, from the perspective of their own, literary and art workers must have their own unique skills and down-to-earth to seriously study each matter so that they have their own foothold. We deeply understand that the development of Huai Drama should be bold and innovative, and it must inherit the true characteristics of Huai Drama, so that the

Huai Drama can be truly passed down longer. Inheritance is a must, innovation is necessary, and inheritance and development are inevitable.

Song Daolin's artistic sentiment for the selfless dedication of Huai Drama and his persistent belief in the continuous exploration of art are worth learning by our young students.

The drama is the jewel of Chinese traditional culture. Huai Drama is an indispensable treasure of our place. It is the inheritor who loves Huai Drama like Song Daolin that our Huai Drama art will be carried forward, and it will be able to develop better in the future and add more eye-catching light to local culture. The 45-year experience of the art has allowed the blood of the Huai Drama to flow in the body of Song Daolin. From the country boy of the Qing Dynasty to the deputy head of the Huai Drama Troupe of Binhai County, and later to the actor of the Huai Drama Troupe of Yancheng City, the journey of life is bright and ordinary. He is the artistic pursuit and the principle of being a person. As a Huai Drama actor, Song Daolin has always insisted on the love and pursuit of Huai Drama art and selfless dedication. As a teacher, Song Daolin's teachings and traditions inherit the performing arts of Huai Drama and cultivate many young actors of the troupe. Although Song Daolin has retired behind the scenes, we believe that his perseverance and tranquility will affect generation after generation of Huai Drama people. Of course, the current living environment of Huai Drama is still not optimistic. It faces serious shortage of Huai Drama actors in inheritance. The training methods are not systematic enough and the state funds are low. The young actors are not motivated and the basic skills of the actors are not solid. The fine programs of the troupe can't come out; the training venues and performance equipment are outdated, and the TV entertainment programs impact on the drama, etc. Here, the writer puts forward some glimpses of myself, and we can improve the current dilemma through two aspects. On the government side: we can further increase the support, for the development needs of the troupe, increasing the input of the introduction of outstanding Young actors, expanding the staffing indicators of the troupe, improving the current wages and benefits to mobilize the enthusiasm of the actors, and solving the problem of talent shortage; Strengthen the cultivation of reserve talents in Huai Drama and ensure the continued development of traditional Huai Drama art. In terms of the troupe: strengthen the training of young actors of the troupe, consolidate the basic skills, carry out training, and improve the actor's comprehensive ability through the old actors, help, and bring the advantages of the rehearsal field to Rehearse many traditional Huai Dramas for young actors., and strengthen the sense of quality, and strive to have new plays to participate in each Huai Drama Festival, and start regular performances, so that young actors are trained, I believe in the government's care and "Huai Drama people" continue to explore, With the improvement and joint efforts, the art of Huai Drama will be more eye-catching and More open, and open up the colorful flower buds.

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