Yueju, also known as shaoxingxi, is a popular regional song-dance theatre originated from tea-picking ballads in the lower reaches of the Yangzi River. Absorbing stage conventions from other older genres, it developed quickly in Shanghai in the 1930s and it is now welcomed in many areas in China.

In *The Orphan of Zhao*, Cheng Ying is the leading character, but he has never considered himself as a hero. He is depicted as a folk doctor, a 'normal man' who chose to rescue the orphan out of kindness and the sense of justice and sympathy in his nature. He was not a man abandoning life, nor was he reckless in desperation. Having achieved the guardian's suicide after releasing the orphan, and Guangsun's valour in saving the orphan, he finally decided to swap the infants (his own son with the orphan of Zhao) regardless of his wife's objection. Being the eyewitness to the brutal death of both old Guangsun and his own child, Cheng bravely chose a long-suffering path of raising the orphan for sixteen years, despite being cursed and reviled by people who were unaware of the truth.

When the darkest time passed, Cheng Ying again faced the loss of a child whom he had treated as his own for sixteen years. He had to return the orphan to his natural mother, the Princess. Bidding farewell to the orphan of Zhao became even more painful than when he had lost his own son.

-- Yu Qingfeng (Playwright)

Cheng Ying is forced to beat the old Guangsun Chujiu.

Having learnt his life story, the orphan of Zhao does not wish the Cheng couple to leave him.

Cheng Ying attempts to smuggle out the baby concealed inside his medicine chest, but is stopped by the guard at the palace gate.