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## 《通訊》

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## Hong Kong Film Archive

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## Newsletter

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國際電影資料館聯盟成員  
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觀眾席面前的帷幔徐徐升起，眼前亮出的是粵劇舞台也好，電影銀幕也好，故事上演了——台後的故事恐怕更是曲折。資料館喜得太平戲院大批文物之餘，得前院主源碧福女士接受訪問，讓我們得聞文物以外的寶庫：她的先輩們如何創建戲院、成立戲班、與伶人影人建立非只賓主的關係等等。戲院業一直是電影史研究中的一個大課題，好些院主為了開拓及保持片源，索性投資製片；亦有製片家為免事事為戲院商牽制，自行成立院線，當中的脈絡，千絲萬縷，非當事人說來難知箇中內情。

資料館過往在《理想年代——長城、鳳凰的日子》和《故園春夢——朱石麟的電影人生》專題中，探討了五、六十年代左派影人的理念和作品，然而，白沉的一段可說是遺珠。白沉師從朱石麟，是於1952年遭港英政府驅逐出境的一批左派人士之一，他在訪問中詳述這樁當年鬧得沸騰的事件的始末，反映了當時的港府政策，以至左右陣營劍拔弩張的大氣候。這亦是資料館現正進行的《冷戰與香港電影》專題研究的一段側寫。

回到幕前，十二月推出的「光影玩轉腦電波」電影放映，將精神和心理在銀幕上大交戰，同時舉行的展覽以及座談會，透過裝置、討論，將會引發更多當代人的心靈碰撞。 [clkwok@lcsd.gov.hk]

Curtains up. Whether on the Cantonese Opera stage or the silver screen, stories unfold, but probably not as winding as the ones behind the scenes. When Beryl Yuen recently donated Tai Ping Theatre artifacts to the Archive, she recounted how her family established the theatre and its opera troupes, how Tai Ping changed from 1904 to 1981, and the friendships with operatic stars and filmmakers throughout.

The theatre business has long been a significant aspect of film studies. Many theatre owners invested in film productions in an effort to secure a more stable print source. On the other hand, a handful of filmmakers unwilling to be led by the nose by theatre owners set up their own cinema circuits. The connections between the two are multi-faceted, and only people in the business know the 'true' stories.

In past publications, namely *An Age of Idealism: Great Wall & Feng Huang Days* and *Zhu Shilin: A Filmmaker of His Times*, we explored the beliefs and works of leftist filmmakers active in the 1950s and 60s, but the story of director Bai Chen was one we had yet to unravel. A protégé of Zhu Shilin, Bai was one of the leftist filmmakers deported by the Hong Kong government in 1952. His detailed account of this controversial incident reflects the stance of the then colonial government towards Communism; his experience also reveals the bitter hostility between leftists and rightists. These issues will also be discussed in *The Cold War and Hong Kong Cinema*, a volume we are currently working on.

Back on the silver screen, our December showcase 'Movies on the Mind' brings to the fore the hidden conflicts in the human brain. An exhibition and seminar series accompany the films to take your heart on a bumper car ride. [clkwok@lcsd.gov.hk]

封面：位於皇后大道西的太平戲院，攝於1950年代

Cover: Tai Ping Theatre on Queen's Road West in the 1950s

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「梨園新星」、「光影玩轉腦電波」節目詳情見《展影》及資料館網頁。  
For details of HKFA programmes please refer to *ProFolio* and our website.

# 太平文物出土記

## Rediscovering Tai Ping Theatre

何美寶 Mable Ho



太平戲院文物捐贈典禮：（左起）香港電影資料館館長林覺聲先生、羅家英先生、源碧福女士、汪明荃女士、康文署副署長（文化）鍾嶺海先生、阮兆輝先生、香港文化博物館總館長黃秀蘭女士、香港歷史博物館館長（展覽及研究）林國輝先生  
Guests at the Donation Ceremony of Tai Ping Theatre Collection. (From left) Mr Richie Lam, HKFA Head; Mr Law Ka-ying; Ms Beryl Yuen; Ms Liza Wang; Mr Chung Ling-hoi, Deputy Director (Culture), LCSD; Mr Yuen Siu-fai; Ms Belinda Wong, Chief Curator, HK Heritage Museum; Mr Brian Lam, Curator (Exhibition & Research), HK Museum of History.

太平戲院文物「出土」是值得大書特書的事。為數達六千餘件、年代上溯二十世紀初的歷史文物，能完整地保存下來，可算是個奇蹟！在此以前，從未發現這麼大批完整的本地戲院文物。它的意義對這個開埠也才百多年的蕞爾小島，不下於去年「出水」的宋代商船。

### 回到舊地

回想兩年前，我們在戲院原址改建的商廈裡，緊隨著第三代戲院負責人源碧福女士重新發現她於二十多年前封存下來的文物；每打開一個抽屜就是一個寶藏，也都令我們大呼小叫——那裡有1903年的戲院建築圖則、二十年代到七十年代戲院營業紀錄、日治時期的珍貴文獻、劇本、雜誌、相片、院主跟社會賢達、名伶的來往書信……加上現場舊時戲院辦公室的傢具擺設與牌匾，我們就像親歷其境，回到戲院的黃金歲月去。

### 點止戲院咁簡單

太平戲院的創辦人源杏翹先生是史上有名的富商。早在民國初年即已組織了多個粵劇戲班，其後興建戲院支持戲班演出，增加伶人的知名度，其太平劇團的發展間接促成粵劇史上著名的「薛（覺先）、馬（師曾）爭雄」。他熱中參與社會事務，提倡企業的社會責任，使戲院成為當年義演、籌款的主要公眾場地。其子源詹勳繼承父志，更參考外國歌劇院的佈置，將戲院裝修得美輪美奐，添置有聲放映機放映中西名片，並與環球戲院組成「太環線」，成為行內兩大龍頭戲院。直至日軍侵華，戲院被徵用，停業五年再於戰後復業，但面對社會變遷與業界競爭，終於1981年在女兒源碧福手上結業。「這是個艱難的

The discovery of the age-old artifacts from Tai Ping Theatre is an event surely worth writing about. That over 6,000 items dating back to the early 1900s have survived intact is something of a miracle indeed. This is the largest collection of local theatre artifacts ever found in Hong Kong, an island city with a recorded history of just over 100 years. Seen in this light, this collection arguably means as much as the merchant vessel of the Song Dynasty, unearthed only last year, in terms of its archaeological value in Chinese history.

### Back to the Old Place

Two years ago, we met with Beryl Yuen, the granddaughter of the Tai Ping founder, at the commercial building erected on the original site of Tai Ping Theatre. Together, we traced the film materials laid in storage for some twenty years. Each time she opened a drawer, in which all were treasures, we could not help screaming with joy. The treasures included the theatre's construction plans of 1903, revenue and expenditure records from the 1920s through the 70s, documents from the years of the Japanese Occupation, and a range of film scripts, magazines, photographs, plus correspondence between the owner and social leaders, opera stars, etc. Being with all the office furniture and plaques once used in the theatre, it felt as if we were brought back to the Tai Ping days, breathing the same air of that golden era.

### More Than Just a Theatre

Beryl's grandfather, Yuen Hang-kiu, the founder of Tai Ping, was a well-known business magnate in Hong Kong. In the early years of the Republican era, he already owned several Cantonese Opera troupes. He went on to build theatres to provide the stage for his troupes, as well as to expose the actors to a wider audience. Of particular significance is his Tai Ping Opera Troupe, which indirectly contributed an important episode in Cantonese Opera history: the rivalry between two opera legends, Sit Kok-sin and Ma Si-tsang. Actively involved in social endeavours, Yuen advocated the concept of corporate social responsibility by making his theatre a prominent public venue for charity and fundraising performances.

The family business was later succeeded by Yuen Jim-fan, the founder's son, who drew inspirations from overseas opera houses to refurbish Tai Ping into a majestic performing venue. With the installation of a sound film projector, it soon doubled as a motion picture theatre showing major Chinese and Western titles. Tai Ping

決定，我們全家都很難過。」源女士嘆息道。正因為對先人、對家族事業的愛惜，她把所有有關事物都收藏好，統統保存下來。

### 小城故事無盡藏

太平戲院的興衰，見證著戲院行業的滄桑，也對應著世界局勢、香港社會民生的改變。這批原始資料的出現，對研究本地戲院歷史、粵劇歷史、文化史、社會史，以至各種跨科目的研究，都有很大幫助。感謝源女士的慷慨捐贈，以後大家只須要到有關的博物館、資料館去，便可慢慢研究。在搜集與整理的過程中，我深深體會源女士保存文物的苦心和寄望，但願將來的研究者好好運用這批資料，蹤跡書信、耙疏史料，進一步發掘這個寶藏的意義。■

何美寶為香港電影資料館經理（電影搜集）

later joined Globe Theatre to form a cinema circuit, whereby they would emerge as two flagship theatres in the territory. During the Japanese invasion, the theatre was converted into a warehouse, and was not opened again for five years, after the end of the war.

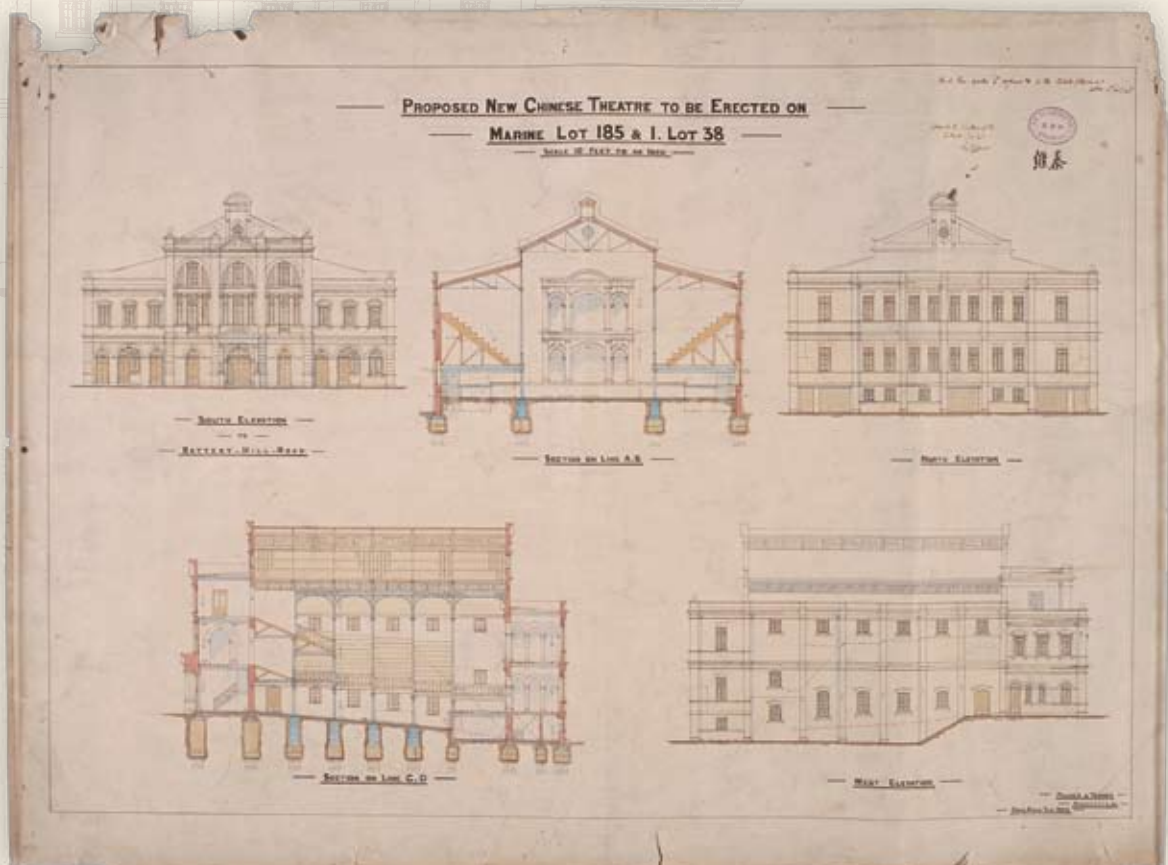
Business was faltering, however, and eventually, with the fast-changing trends and intense competition, Yuen Jim-fan's daughter Beryl had to close Tai Ping, in 1981. 'That was a hard decision. Our entire family felt really upset,' she sighed. It is her strong respect and affection for the family business that she kept the artifacts in such good condition all these years.

### Endless Tales of a Small City

Tai Ping Theatre, with its ups and downs, have borne witness to all that the theatre business has been through, as well as the changes around the world, and in Hong Kong society, too. These first-hand materials are useful resources for historical studies on local theatres, Cantonese Opera, culture and society, and for researchers undertaking various kinds of cross-disciplinary projects. We owe our special thanks to Beryl Yuen, whose generous donation has made it possible for the public to appreciate these memorabilia at the HKFA and at our fellow museums. During the acquisition and arrangement process, I was deeply moved by the tireless efforts she made to preserve the artifacts. It is our sincere hope that scholars and researchers will make full use of this collection, and comb through all the letters and historical materials to examine further the value of this treasure trove. (Translated by Elbe Lau) ■

Mable Ho is Acquisition Manager of the HKFA.

1903年興建太平戲院的建築圖則  
Tai Ping Theatre's construction plans in 1903.





# 太古衣冠 平臺歌舞

源碧福談太平戲院歲月

Lessons of the Past, Art on the Stage:  
Beryl Yuen on Tai Ping Theatre



日期： 2008年7月16日

訪問： 黃愛玲（香港電影資料館研究主任）

吳雪君（香港文化博物館一級助理館長）

整理： 游家欣（香港電影資料館助理編輯）

Date: 16 July 2008

Interviewers: Wong Ain-ling (Research Officer, HKFA) and  
Judith Ng (Assistant Curator I, Hong Kong  
Heritage Museum)

Collator: Katherine Iao (Assistant Editor, HKFA)

**我**的名字是源碧福，怎麼會有個「福」字呢，因為我是在跟日本人打完仗之後，1947年在香港出生的，爸爸覺得我有福，所以叫我做「阿福」。

我的籍貫是廣東鶴山，來自一個很典型、很中國人的大家庭，爸爸源詹勳是長子，我在六兄弟姊妹中排行最小。媽媽在我六歲時已經不在了，爸爸父兼母職，一手帶大我，所以我跟爸爸的感情很親密。我很小的時候，除了上學，一有空，他就帶我到處去，或去看戲；他沒有空，就帶我回戲院，坐在那裡看著他工作。所以我很小的時候，已經接觸電影和戲班行業。

## 創建太平戲院 組戲班

爺爺源杏翹在1904年創建太平戲院，我從買賣合約推斷爺爺當年是購入了一家戲院，拆卸了來重建。聽爸爸說爺爺當初帶著兩個大洋從鄉下來香港，做西藥生意，後來認識了一些老闆，叫他做這做那，當時他的生意很多，做得很大，酒樓、戲院、地產、遊樂場等，連影樓和銀舖也有，是白手興家的生意人。

爺爺一開始就已經組自己的戲班，覺得自己該有個場地，就搞戲院。一九〇幾年的時候還沒有電影，戲院主要演粵劇，太平是數一數二的劇院，很多名角南來都在那裡演出，如梅蘭芳在1922年在那裡演出，1926年還有程硯秋。二十年代的戲班還有「鏡花艷影」和「萬年青」，全男班的有「大乾坤」、「大鑼天」、「人壽年」、「新景象」、「新中華」，男女同班的有「太平劇團」、「錦添花」、「大榮華」、「永壽年」。我們是班主，每年過了「新正頭」（元宵後），就休息一段日子，應該是在農曆三月再起班，我看他們「埋班」（組班）的合約通常在三、四月簽，簽一年。

這些戲班應該是爺爺到處找來的，爸爸也親身去廣州發掘了一些新人，如黃鶴聲、梁碧玉。三十年代爸爸帶馬師曾和譚蘭卿去馬來西亞登台，見到梁醒波，那時他是文武生，就把他發掘回來。

**M**y name is Beryl Yuen. In Chinese, it's Yuen Bik-fook. Why 'fook'? ['Fook' literally means 'luck'.] It's because I was born in Hong Kong in 1947, just after the war ended with the Japanese. Father thought I was lucky, so he called me 'Ah Fook'.

I am a native of Heshan in Guangdong Province. I come from a big family, a very typical Chinese one, and I am the youngest of six children. My father Yuen Jim-fan was the eldest son, and my mother passed away when I was six years old. Father took up Mother's role and brought me up all by himself; he and I were very close. When I was a young girl, Father would bring me to the movies if he had time. If not, he would bring me to Tai Ping Theatre and let me watch on the side as he worked. So, even at such a young age, I was already exposed to the movie and theatre business.

## Founding Theatre and Opera Troupes

My grandfather Yuen Hang-kiu founded Tai Ping Theatre in 1904. From what was written on the contract, it seems Grandpa bought a theatre, had it torn down, and went on to build Tai Ping. According to Father, Grandpa came to Hong Kong from the mainland with two silver coins. He first set up a Western medicine business, got to know some other partners who joined him to do this and that: Grandpa was in many different businesses, and decent sized ones, from teahouses, theatres, real estate, amusement parks, to photo studios and currency exchange. He was a self-made man who started from scratch.

Grandpa set out to form his own opera troupes right from day one. He thought he needed a venue of his own, so he opened a theatre. There was no such thing as motion pictures back in the 1900s. The theatre was mainly used for Cantonese Opera, and Tai Ping was one of the leading theatres of the day. Many opera stars from the mainland had graced its stage, like the Beijing Opera legends Mei Lanfang in 1922 and Cheng Yanqiu in 1926. Many troupes came to Tai Ping in the



太平戲院創辦人源杏翹先生  
Mr Yuen Hang-kiu, founder of Tai Ping Theatre



源詹勳（左）與馬師曾（右）攝於1930年代  
Yuen Jim-fan (left) and Cantonese Opera master Ma Si-tsang (right) in the 1930s.



1937年4月29日《南中報》晚刊廣告：太平戲院與太平劇團  
Tai Ping Theatre and Opera Troupe's advertisement on Nam Chung Po dated 29 April 1937.

馬師曾寫了一本書，叫做《千里壯行錄》，提及他在金山時流落異鄉，欠人錢，爺爺滙錢過去贖他回來，於是他一直在我們那裡演出。馬師曾組織的太平劇團，早期全男班時，他跟陳非儂合作，後來可以男女同班，爺爺到廣州請了譚蘭卿來，當時我的傭人經常告訴我：「現在的人唱曲要用麥克風，過去譚蘭卿一開聲，三樓也一字一字聽得很清楚。」

基於華人社會的道德觀念，早年戲班不准男女同台。但後來男花旦開始式微，沒有甚麼人入行做男花旦，同時也希望創新，於是試行男女同班。爸爸要搞男女戲班，一定要先去向華民（政務司）申請，這是華人社會的習俗，華民可以了，便會很順利，當時他去找了可以作主的幾個華人，找了周壽臣、羅旭蘇等幾個人去搞。

### 改建後兼放電影

太平戲院在1932年改建，除演大戲（粵劇）外還兼放電影，有人說要裝啞片（默片）放映機，爸爸就說：「當然要裝有聲嘛，還差那一點點嗎？」當時爸爸從外國訂了很多關於歌劇院的書回來看，又請了香港首屈一指的則師樓Palmer & Turner，可能也給了他一些意見。不過三十年代的戲院仍以演戲曲為主，太平劇團每天都上演，他們休息時才放映電影，當年在我們那兒放的電影大部分都是西片。

太平戲院在日治時期被徵用作「宿泊所」，受傷軍人都安置在這裡等船來送走，有一部分地方還充作糧倉。日本人把座椅等物全部都破壞了，和平後需要錢去安裝機器和座位，才能復業。爸爸在廣州遇見袁耀鴻袁伯，袁伯一手拉著爸爸的手：「你一定要交給我來置辦。」太平能夠很快復業，袁伯幫了很大的忙。

到放映粵語片的時候，我記得那時簽了中聯，放映《家》（1953）、《春》（1953）、《秋》（1954）這些戲，五點半工餘場，就排映《科學怪人》及牛仔片，星期日早場就是卡通，種類是頗多的。當時太平比較高檔，所以比較文藝的電影大都在太平上映，那時中聯的製作是屬於認真的，後期光藝的戲也在我們那裡上映。

20s. Some were all-male troupes while others had both men and women. We were the managers. After the first few days of the Chinese New Year, the troupes would take a long break until the third month of the lunar calendar. They and the crew would sign new contracts around March or April, which would last for a year.

It was probably Grandpa who asked all these troupes to come over. Father also went to Guangzhou to scout new talent, like Wong Hok-sing and Leung Bik-yuk. In the 30s, when Father toured Ma Si-tsang and Tam Lan-hing in Malaysia, he spotted Leung Sing-po, who at that time specialised in young male roles, both civil and martial. Father soon brought him to Hong Kong.

Ma Si-tsang has written a book *A Heroic Journey Across a Thousand Miles* about his dark, struggling days in San Francisco. Grandpa once remitted money to help him out of debt, and afterwards, Ma came back and performed with us ever since. His Tai Ping Opera Troupe originally had an all-male cast, with Chan Fei-nung, a male *dan* who cross-dressed to play female roles, as his stage partner. Later on, when men and women were allowed to act under the same banner, Grandpa went to Guangzhou to recruit Tam Lan-hing. Our maid always says, 'nowadays, actors can't sing without a mic. Whenever Tam Lan-hing opened her mouth, every single word was heard loud and clear, even on the third floor.'

In the early years, social norms of the Chinese had it that men and women could not perform together on stage. But after some time, when prospects for the male *dan* dimmed and fewer men entered the field to play the *dan* role, Father broke new ground, and tried starting up a mixed-gender troupe. Approval from the Secretariat for Chinese Affairs was a must. That was one of the ways of the Chinese community: once it got approved, things would fall into place. Father approached a few Chinese officials who called the shots, like Shouson Chow and Robert Kotewall, to clear the way ahead.

### A Theatre for Films

Tai Ping underwent refurbishment in 1932. Besides Cantonese Opera, it began to show motion pictures on the side. Some people suggested he install a silent film projector. 'Why not one with sound? Who'd bother to skimp on that?' he said. He read piles of books and magazines about overseas opera houses and hired Palmer & Turner, one of the leading architectural firms in Hong Kong at that time. They might have given him some suggestions. But theatres back in the 30s were mostly for traditional opera. The Tai Ping troupe went on stage every day. There would be film screenings only when they were taking a break, and the films were mostly from the West.



## 學習打理戲院 胡藝星為師

我在英國畢業後回港工作，但上班前一天我的嘴忽然歪了，因為病毒入了神經，我病了近兩年，病後簡直甚麼都不想做，爸爸看到我這模樣，便說：「你回來跟我吧。」於是回去一直跟他。

起初進戲院，爸爸讓我做他的司機，那些老臣子以為我只是胡混，不大理會我。我接載爸爸，經常看戲，又到票房去看看，到處看看。過了一年餘，爸爸開始要我入數，他說：「每一盤生意的命脈就在那盤數（賬目）上面，你一定要從盯著盤數開始。」

除了入賬，我還要帶位、掃地，倒茶遞水，有人來談生意，就在旁邊聽聽。爸爸晚上是不回來的，那時最晚的一場戲是九點半，他要我做到十點結算，看看那天的收入多少。等他應酬回來，我就告訴他今天收入多少，這種打雜的工作也做了幾年。到了1976年，他正式請了胡戎（胡藝星）先生當我的師傅，胡伯曾是大觀片廠的廠長，還曾經管理過荔園遊樂場。我很感激胡伯，他教了我很多東西。

老臣子覺得我甚麼都不懂，是多餘的，胡伯上場後，我做他的助手。那班老臣子一看我回來工作，就要在年初一罷工。他們可以說都是吃源家的飯，源家人來接棒，是理所當然的事。你不能因為新人進來工作，就施下馬威。我剛回去那幾天，看到爸爸也很委屈，到處送禮物給這些老臣子：「大家要關照世侄女呀。」我當時覺得，如果爸爸還送禮去討好這些人的話，那麼我就不能立足了。我就跟袁伯和胡伯商量對策，年初一是很難找人的，袁伯手下有很多戲院，他編排好把一些人調班過來，所以我就胸有成竹。第二天趁爸爸還沒有回來，就把這班人全部解僱了。爸爸回來，他們一班人湧進寫字樓找他投訴，但已成定局，爸爸也沒有話說。

胡伯親手教我，袁伯就背後支持我，教我最重要的是公道，因為你成為一個主管的時候，不可以有私心，做事要公道，大家才服你。我記得他們兩人教我：「將兵之才，不是那麼好，一定要將將之才。」他們教給我的東西很受用。同時我爸爸也教我：「一忍抵萬用，一靜制萬動。」叫你做事千萬不要那麼衝動。好像剛才講到的罷工，如果不是計劃好了，我就會不知所措，這並非關乎個人榮譽，而是會令到戲院初一不能開，沒有戲看。初一是生意最好的，會弄到牽一髮而動全身。

戲院在1976年已經不大上演粵劇。西環石塘咀的街坊福利會每年都要演神功戲籌款，便租我們的戲院演出，所以一年裡只有一兩台大戲上演。那時我們簽了嘉禾線，直到戲院結業。我們簽定了嘉禾，他們給你甚麼都要放映，問題是上映多少天，簽約時講清楚分賬多少。譬如李小龍成名後，一聽說是李小龍的電影，肯定能賣座，第一個星期影片公司佔六成，戲院佔四成，第二個

Tai Ping Theatre was converted to an 'inn' during the Japanese Occupation, housing wounded soldiers waiting to be sent back to their nation. Part of the theatre was also used to store war provisions. The Japanese damaged the seats and everything. When peace came, we needed chunks of money to re-install the machines and seating to resume our business. Meanwhile, Father chanced on Yuen Yiu-hung in Guangzhou. Uncle Yuen took Father's arm and said, 'don't worry, leave it to me.' Tai Ping was soon back in business thanks to Uncle Yuen's help.

When it came the time to run Cantonese pictures, I remember we signed up some Union titles, like *Family* (1953), *Spring* (1953) and *Autumn* (1954). *Frankenstein* and cowboy films were lined up for the 5:30pm 'after-work' showings, and it was cartoons for Sunday mornings. We had a wide variety to offer. Tai Ping was considered relatively high-class at the time, so most of the 'art' films also showed here. Union had a reputation for quality; the later works by Kong Ngee also came to our place.

## Taught How to Run a Theatre

After I graduated, in England, I returned to Hong Kong to look for a job. But the day before I reported to duty, my mouth was paralysed on one side. It was caused by some viral infection of the facial nerve. That would trouble me for almost two years. I didn't feel like doing anything after I recovered. Father was worried about me and said: 'Come and work with me.' So I came back to follow him.

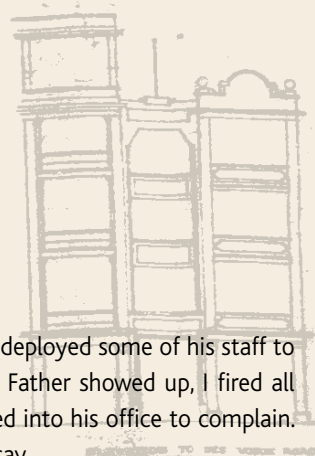
When I first joined the fold, Father asked me to be his chauffeur. The old hands thought I was just horsing around. They didn't take me seriously. I drove Father around, watched lots of movies, looked round the box office and everywhere. A little over a year later, Father told me to keep accounts. 'The accounts can mean life or death to a business. You must start learning from there.'

Other than bookkeeping, I was told to usher the audience, sweep the floor, serve tea, things like that. When someone came to talk about business, I sat to the side and listened. Father wouldn't return until late in the night after socialising. In those days, the latest screening was 9:30pm. I had to work until 10pm to count the takings of that day, and report to Father when he was back. I took care of the nitty-gritty for a couple more years. In 1976, he officially hired Mr Wu Yung (Wu Ngai-sing) as my mentor. Uncle Wu used to be the head of Grandview Studios and had run the Lai Chi Kok Amusement Park. I am hugely indebted to him. He taught me so much.

The old hands thought I didn't know a thing. I wasn't wanted in the office at all. I started to work under Uncle Wu after he came. When word got to the old fellows that I was to work here, they threatened to strike on the first day of the lunar year. They worked for the Yuen family to make a living. It's natural to have someone from the Yuen's to take over: they were not supposed to bully the new kid on the block. The first few days after I came back, I saw Father having a hard time pleasing them with gifts. 'Be kind to the kid,' he said to them. I thought if Father had to win them over with gifts, I would never be a boss in my own right. I went to talk with Uncle Yuen and Uncle Wu. It's hard to find hands on the first day of the lunar year, but Uncle



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QUARTERS FOR THE ACTORS OF THE TAI PING THEATRE



星期是五五分賬，第三個星期是戲院六成，影片公司四成，如此類推。記得第一部排的是雛鳳的《帝女花》（1976），最後一部是《摩登保鏢》（1981）。

不過如果說電影《帝女花》和大戲相比，雛鳳的舞台演出比電影更轟動。「雛鳳鳴」正式踏台板的第一部戲《辭郎洲》，就在太平上演，那是1969年。在我懂性的年代，印象中陳寶珠曾經在太平演過一台「孖寶」〔編按：陳寶珠曾與梁寶珠組成「孖寶劇團」演出〕，好像演《江山錦繡月團圓》，其他在太平演出過的劇團還有「大龍鳳」、羽佳的「慶紅佳」、羅家英的「祝華年」、林家聲的「頌新聲」、何非凡的「非凡響」等。

爸爸在1978年病倒，1981年太平戲院結業，一個老人家如何去執拾呢？就由我去收拾了。這麼高，這麼多東西，怎樣收拾呢？我請了兩個苦力，最初我真的不知道有甚麼東西，他們從高處把物品拿下來，問「要不要？」，我看了看，「要，放好它。」就是這樣，全部放進箱子。

### 人情百態

在戲院工作，可以說是一個人生百態。多姿多彩的工作，以生意來說是很靈活的。戲院是收到片賬後才分給影片公司的，錢先放到我的口袋裡，不同做酒樓，至少也要先給人家吃一碟叉燒，人家才會付錢。以生意人的立場而言，我每天有這麼多現金流通，可以在這裡拿了錢去做其他生意。不過我接手做戲院的時候，已經是很低潮的年代。

早期粵語片時代，爸爸在三十至五十年代有參與製作電影，流行甚麼就拍甚麼，我接手以後就沒有了。我覺

Yuen was the owner of quite a few theatres. He deployed some of his staff to come over to back me up. The next day before Father showed up, I fired all those fellows. When Father was back, they barged into his office to complain. But my words were final. Father had nothing to say.

Uncle Wu showed me the ropes and guided me along, while Uncle Yuen lent me support. They said one must always be fair being a supervisor. If not, people won't respect you. I still remember one thing they said, 'Not only should you command soldiers, you should make yourself the commander of commanders!' What they taught me is invaluable. Father also said, 'A moment of patience does good in a thousand ways; a moment of silence counters ten thousand moves,' which means one should never act on impulse. Just like the strike I mentioned just now; if I hadn't put everything in place, I could have fought a losing battle. That's not a matter of my personal reputation. The theatre would have to close on the very first day of the Chinese New Year, the day that made the most money. That single failure might have shaken the foundations of the entire business.

By 1976, Tai Ping was seldom staging Cantonese Opera. Each year, the Shek Tong Tsui Residence Welfare Association in Sai Wan put on plays for the gods, and they hired our theatre for this purpose. So, there would still be one or two operas a year this way, as fundraisers for the Association. All along, Tai Ping had been a contract theatre of the Golden Harvest circuit. Once we had signed with Golden Harvest, we had to show whatever they gave us, and the terms such as the film run and the division of profits were clearly stated on the contract. For example, after Bruce Lee made his name, his films became a guaranteed box office hit. In the first week, 60% of the proceeds would go to the film company and 40% to the theatre. It would be fifty-fifty in the second week, forty-sixty in the third, and so on. I remember the first film from Golden Harvest was





得從前的人，做生意很講信用，他們打打麻將，飲幾次茶，吃幾次飯，就談妥了。過去的人不喜歡人家知道他當老闆，就找個跟班，「喂，你充作老闆吧。」你們看陳寶珠的戲，有一個經理人、監製人叫做周淮，這個人其實只是太平的帶位員。正如人人都以為「頌新聲」這個劇團是林家聲的，真正的老闆卻是袁伯。你們都以為太平劇團是馬師曾的，卻是爺爺的。

爸爸跟伶人的友情並不是賓主那麼簡單，他很重感情。比較稔熟的伶人有馬師曾，他當年每晚都在這裡；後期何非凡經常在我家吃飯、打牌，我們有甚麼派對都來，還有任劍輝和白雲仙等等。和他們這一班人做事，一直有朋情，沒有分你是僱主我是僱員，甚麼事都把爸爸當成導師。他們的感情，並不是要天天見面，但他們不時去陸羽喝茶，你可以感到他們的感情是很永固的。

太平戲院的戲台兩邊，有一副對聯，上聯是「太古衣冠做出戲假情真藉此堪作人懲勸」，我覺得就是說在舞台上，甚麼戲假情真也可以演出來，奉勸世人，警惡懲奸；下聯「平臺歌舞動謂曲高和寡無非欲駭俗見聞」，歌舞，有的你聽得懂，有些聽不懂，無非是表達一個意念、意境，可以這樣說吧。■

*Princess Chang Ping* (1976) by the Chor Fung Ming Opera Company; the last one was *Security Unlimited* (1981) by the Hui brothers.

But when it comes to the legendary *Princess Chang Ping*, a live performance by Chor Fung Ming would cause more of a stir than the film. It was at Tai Ping when the troupe made its stage debut with *Farewell to a Warrior*. That was 1969. If my memory serves me right, when I was a kid, Connie Chan Po-chu and Leung Bo-chu performed together in *The Glorious Kingdom in Full Moon*. We also had on our stage the troupes of opera stars such as Yu Kai, Law Ka-ying, Lam Kar-sing and Ho Fei-fan.

Father became ill in 1978 and Tai Ping had to shut down in 1981. How could an old man tidy all the things up? The task fell on me. Things had piled up like mountains, so how could I clear out the whole place? I hired two workers to help me out. I really didn't know what we had. The workers took things down from above and asked, 'Do you want this?' I took a glance and replied, 'Yes, keep it properly.' That's how the things got packed into all those boxes.

### The Ways of the World

A job in a theatre really offers a lot. You learn the ways of the world. Business-wise, it allows much flexibility. The theatre is the first to receive the profits before giving the film company its share. Money comes here first, unlike a restaurant, where people won't pay unless they are given something to eat. From the perspective of a businessperson, I had a huge cash flow every day and could have used the money to do something else. But by the time I took over the management, business was already failing.

From the 1930s to 50s, the early years of Cantonese cinema, Father did make films by himself and worked on whatever was popular. But that stopped when I took over the business. Businessmen of the past generation cared about their credibility and reputation. A deal was sealed with just a few gatherings around the mahjong or dining table. The older folk didn't like to be known as the boss and would fetch someone below and say, 'Hey, you be the boss.' There was this Chow Wai on the credits of Chan Po-chu's films as a manager-cum-producer—he was only an usher in our theatre. Everybody thinks the troupes 'Chung Sun Sing' and Tai Ping belonged to Lam Kar-sing and Ma Si-tsang, but the real bosses were Uncle Yuen and Grandpa.

The relationships Father had with the opera artists were more than just boss and employee. He treasured them a lot. Among the closest was Ma Si-tsang. He used to perform with us every night. Later on, Ho Fei-fan became a regular guest at our house. He was here with us always, no matter if it was dinner, mahjong, or any other parties. Yam Kim-fai and Pak Suet-sin were regulars too. They were like friends working together. There was no such divide between boss and employee, and they all treated Father as their mentor. They were close not in that they had to meet every day. But from their get-togethers at Luk Yu Teahouse, for instance, you can see their friendship was something deep and lasting.

In Tai Ping Theatre, there was a couplet on each side of the stage. The first line says old costume dramas, although hard to believe, are meant to appear true to move people and teach them a moral lesson. The next says that song and dance on stage, some straightforward while some hardly understandable, are nothing but a means to express a certain idea, a certain mood. That's what I think. (Translated by Elbe Lau) ■



## 白沉紅升

### 記《一板之隔》與《南島風雲》風波 Red Runs Deep: The Struggles of Bai Chen

朱順慈 Donna Chu

白沉（攝於1980年代）  
Bai Chen in the 1980s.



訪問白沉前，我借來《一板之隔》（1952）重看了一遍。這是一齣不會過時的電影，兩男一女住在同一屋簷下，彼此不過隔了一塊板，卻因種種差異，形成這樣那樣的誤會，佳人居中協調，化干戈為玉帛，主人翁最終體會「團結就是力量」，喜劇收場。

人生如戲，人生到底不是戲。電影角色的際遇，比起創作他們的白沉，順遂太多了。

「我原來姓田，田地的田，叫田祖恆，名字很封建。我的家庭是個封建大家庭，父親是清朝的翰林，有三個妻子，我是第三個妻子生的，家庭非常複雜，簡直不能談，總之小孩就受苦。」

「我1922年出生，1938年開始當舞台演員。那時香港大中華電影企業有限公司到上海來找我，要我去拍戲，我就去了，簽的是演員合同。1946年10月去了香港，第一部戲是周璇、舒適主演的《長相思》（1947），我在裡面演第二男主角，但我在銀幕上一看自己，做演員實在不行，形象不行。」

「我一直都夢想當電影的導演。當時我在上海演舞台戲很有點名氣，所以跟朱石麟認識，到了香港以後，剛好住在朱石麟樓下，就經常到他家玩。朱石麟是個很了不起的人，可以說他是我的恩師。他很有學問，滿腹經綸，特別是中國的古文學，他有一個好處，就是他不保守，很願意把他懂的東西都告訴你。我在香港總共四、五年，跟他在一起實際上是兩三年，這兩三年可不得了，比我進電影大學好多了。」



白沉（右）在《長相思》（1947）中與舒適（左）演對手戲  
Bai Chen (right) playing against Shu Shi (left) in *An All-Consuming Love*.

#### 被港府驅逐出境

1952年1月，一批左派影人被香港政府驅逐出境，白沉是其中之一。

「當時我們都有預感，主要因為那時以司馬文森、洪道為首，司馬文森當時是共產黨在香港的文委，是他組織我們電影界的一些同志團結起來，在他們的影響下，我們進行了許多活動，就是『愛國民主運動』，大家要熱愛祖國，迎接解放，迎接新中國的誕生。那時五星紅旗是不許掛的。我們就在太平山上，躺在那裡用身體排成五星紅旗，說起來香港的第一面五星紅旗還是由我們掛的。」

「當時英國沒有跟中國建立外交關係。1951年，我們聽到消息，說政府要剷除香港的共產勢力，估計我們幾個比較冒頭的人，一定會出問題的。因此我和舒適都把老婆送回國內來，作好了準備。」

「我那天晚上還在拍戲，拍《一板之隔》，一夜拍到天剛亮才回來睡覺，剛睡下沒多久，有人開門進來了，我醒來看見一個英國人，穿紅色的絨線羊毛衫，外面穿藏青的西裝，我一看英國人，心裡曉得不對了。我先要看他的證件，問他要幹甚麼，他說他是英國政府的，要我起來，後面又來了一個英國官員，另外帶了六個穿唐裝的中國幫辦。」

「他們不是警察，是政治部的。他說要給我宣讀一個文件，從皮包裡拿出一疊黨綠色的卡，抽出一張，說我違反了1945年的一個甚麼法律，要終身驅逐出境，我問他我犯了甚麼法，這條法律是甚麼內容，他說：『內容我現在不告訴你，反正你違反這個法律，現在要終身驅逐你。』這時我鬧了，為了不讓他們暗搞，我大吵大鬧，鬧得大家都聽見。好，到了最後，他要我跟他們走，我說到哪裡去？他們說『走吧』，我說飯還沒吃，他們給我買飯，我坐在那裡慢慢吃，由得他們等。我把跟我一起拍《一板之隔》的費彝民送給我的一盒雪茄煙打開，從盒子裡拿出雪茄煙點著了，一路走出來，一邊大喊『你們憑甚麼？我犯了甚麼法？』所有人都從窗戶探出來看，人家都知道了，不然偷偷地搞走很討厭，這樣的話，有證明了，中國可以要人，對不對？」

「一路走出來，有一部躲在門口樹蔭底下的小汽車開出來，開到九龍警署，進去後幾方面交涉了好一會，最後來了一個年輕警官，要我打了手印，然後上車，車子開到打鼓嶺警署，把

《一板之隔》（1952）編劇白沉演員劉瓊遭驅逐出境，換上李清（左）與江樺（中）、韓非（右）組成幕前新三角  
*The Dividing Wall*: Lee Ching (left) was cast in the lead with Jiang Hua (middle) and Han Fei (right) after the deportation of Liu Qiong, the original lead actor, and screenwriter Bai Chen.



我關到一個小房間裡去。打鼓嶺警署的警長是個英國人，跟美國電影裡面華倫比提的形象非常相似，講話嘩啦嘩啦的，一會兒，門開了，蔣偉（電影攝影師）來了，哈哈，蔣偉跟我在一起，那時差不多快十二點鐘了。他們問我們要不要吃東西，我說，我的晚飯還沒吃，再給我來一杯咖啡。吃完以後，把我帶到警長那裡去，宣讀那條法律：『我現在可以告訴你，港督對你不感興趣，所以驅逐你出去。』

「講完以後，幾個便衣警察把我們帶出外面，一排鐵絲網上面有一個大洞，專門送人的，他們拿出電筒來搖，喊：『哎，這裡有人民政府的兩個人，你們收不收呀？』對面就是羅湖邊境，那邊有人啪啪的跑來，『收！』。電報老早就到了軍管會，軍管會就派人等我們，我們馬上就喊：『解放軍同志，我們是被英國政府無理驅逐出境的。』對面講：『不要怕，過來。』我們就跨過小溝過去了，那天住在他們的營房裡，床呀甚麼的安排好了，他們還煮了很好的稀飯給我們做宵夜，睡了一個晚上，第二天早上坐火車到廣州。」

「回廣州時，車站紅旗招展，夾道歡呼，那時廣州市的市長主持會議，『親人呀，回來了。』熱情到不得了，專門在東山租了一套房子，讓我們住在裡面，要求我們暫時住下來，不要走，和香港繼續鬥爭。」

### 《一板之隔》餘波

親歷了劇力萬鈞的兩天一夜，人到了廣州，留下一齣未完成的電影在香港。

「戲拍到五分之四，就被驅逐出境，怎麼辦呢？劉瓊跟韓非他們三個人嘛，韓非還在，劉瓊跟我被驅逐了，因此就換了李清重拍一些，補劉瓊的鏡頭，所以就變成了李清加江樺跟韓非。」

「劇本是齊聞韶跟我合作寫的，我們兩人都被驅逐了，不敢用我們的名字，就叫編劇做『文白』，戲的結尾由朱石麟完成。」

電影上映前要先送檢，編導人員的名字可以改，當中的思想和內容，卻改不了。

「去審查的時候，費魯伊買好了雪茄煙，因為審查官是個老太婆，喜歡雪茄煙，我們講好了，電影哪部份有危險，可能通過不了，一到了那處，就擦火給她送煙，她吸著煙，要緊關頭就這樣過去，片子就通過了。」

「哪曉得片子到了馬尼拉，馬尼拉的一個檢查官很厲害，他一看這部片子就向英國政府提出，香港的檢查官有問題，他說，這個片子裡面用的是馬克思主義的東西，香港的檢查官聞不出味道來。結果，這部片子特地調到倫敦去審查。但考慮到中英的關係，就算了，過去了。我怎麼知道這件事情呢？因為我一回到國內，碰到了夏衍，夏衍一把拉我過來說，你知道嗎，你差點闖禍了，你拍的《一板之隔》，弄到倫敦去審查了。」

這個兩男一女的貼錯門神式的戲軌，何來「馬克思主義的東西」？

「江樺發現他們的矛盾這麼大，就是因為互相不瞭解，想辦法讓他們和解。有一次，約他們兩人一同到郊外玩，拿出一個粉盒子給他倆看，兩人一人坐一邊，問他們看見粉盒子是甚麼樣的顏色，兩人都說出自己這一邊所看到的，江樺說其實你們都講了一半，一半是對的，回過來一看，因為你們彼此不瞭解，因此對了一半，另一半是錯的。這就是英國不通過的問題了，因為這實際就是搞辨證的關係。不然怎麼叫進步電影呢？」

### 《南島風雲》風波

1952年4月，白沉加入了上海電影製片廠，拍的第一齣電影是《蓋叫天的舞台藝術》（1954），紀錄了京劇大師的表演藝術。接下來拍《南島風雲》（1955），故事以抗日時期的海南島人民堅持抗敵的史實為藍本，主角是外表柔弱意志堅強的女護士，由上官雲珠飾演。

「拍《南島風雲》的時候，鬥爭也很尖銳。最初拍這部戲的時候，就是演員的問題，女主角找誰？我本來建議找張瑞芳，但那一年張瑞芳有兩個出國任務，沒有辦法，廠裡要我找別人，我跑到演員劇團去翻照相簿，一個一個地翻，翻到了上官雲珠，她一向演的是亭子間嫂嫂、舞女、姨太太，像這樣一個游擊戰士，共產黨員，跟她距離太遠了。後來我想，上官是嬌滴滴楚楚動人的一個人，這個任務看來是不可能完成的，但她終於完成了，反映了一個甚麼問題呢？反映的不是外表的問題，是內心的毅力，而且也表現了她對黨的事業忠誠，是最無限的忠誠，不可能完成的她完成了。這不是更好嗎？廠裡本來不大同意，因為上官當時發生婚變，廠裡面曾經要處理，五年不許她拍戲，所以我最初提到上官時，他們很沒有興趣，但我一講我的理論，完全站得住腳，他們也同意，但非常勉強。」





白沉力薦上官雲珠（左）主演《南島風雲》(1955)，右為孫道臨 Bai Chen recommended Shangguan Yunzhu (left) to star opposite Sun Daolin (right) in *The Fury of the Island*.

演員選定了，輪到劇本出問題。

「開頭跟作者搞了劇本回來，藝委會否定了劇本，認為作者根本不懂電影，他們叫我自己改劇本。我怎麼改？這是編劇的事情。後來我就改了，到了大年三十，演員已經到海南島去體驗生活了，逼著我過年時，年初一年初二年初三，天天趕劇本，搞了一個禮拜，改出來了一個劇本，把它交給藝委會審查，藝委會一看就通過，可我自己根本不滿意。這時演員都在那邊體驗生活了，沒辦法，我只好帶上本子出發去了。」

「到了海南島，我把參加過鬥爭的一些幹部找來開座談會，提意見，讓場記記下來，當時上官雲珠、孫道臨都在，聽完意見後，我跟幾個演員研究了一下，重寫，根據大家具體的意見，把真實生活寫進劇本，完了以後，一方面送上影廠，另一方面又請這些人來看，一直改了五稿。到第五稿我滿意了，就把劇本送給馮伯駒，就是當時領導海南鬥爭的那個黨領導，馮伯駒給了我一封私人信，說他非常滿意這個劇本，還蓋上了他的私人圖章。說他同意我的本子，原來的本子他不同意，並希望我們拍攝成功。好了，都定了，海南區黨委都通過了。」

「我每一稿寄回上海，上影回電都說同意拍，但我自己沒滿意我不能拍，一直改到第五稿，基本上滿意了。不知是第二稿還是第幾稿，原來的作者看到了，一看他的劇本沒有了，全部改掉了。他不同意，寫了一副狀子告到文化部，告我把他的劇本改到面目全非。我們這邊一稿兩稿三稿四稿五稿成功了，正在研究開拍計劃的時候，一個電報：『白沉速回』，廠裡叫我回去，怎麼叫我回去呀？在回去之前，廠裡曾經把作者到文化部告我狀的文章寄來，大家看了哈哈大笑，都不理。後來叫我速回，估計廠裡出了甚麼問題，於是讓孫道臨通宵寫了一萬多字的反駁作者的意見。我把馮伯駒的信和他們的電報等等甚麼東西都帶回去，預備打官司去。」

回到廠裡，打開文化部的文件，劈頭第一句就是：「如果導演未經廠方同意，對劇本作出如此重大修改，是錯誤的。」

「我收到的電報沒有一封不是同意開拍的，我說我有甚麼錯誤？廠裡說，這你別管，我們廠方負責，這樣吧，或者回到原作去算了。喂？你們知道是怎樣到第五稿的嗎？一稿一稿怎樣

過來的嗎？現在要我回到原稿去？原稿在開頭就被海南黨委否定掉了，現在這裡面的人物，由於當年參加戰爭的人的意見，演員下去體驗生活根據自己角色的感受，回來再匯報，把這些都揉在一起，一稿一稿再寫的，這裡面一個一個的人物，在我腦袋裡都是活的，我跟他們每天晚上做夢都待在一起，你現在要我回到原稿去，和我這些人物分開？我根本不忍心和他們分開，我跟他們分開不了，說到這裡我的眼淚都出來了。我真捨不得這些人，這些人物變回原稿都是些甚麼東西了？我說這樣好了，你們要回原稿可以，你們找另外一個導演去，把我撤換，我不拍了。」

雙方在是否改回原稿僵持不下，一拖兩個月。「有一天，藝術處的處長徐桑楚跑進來，他跟我很要好的，現在變成老廠長了，他說『好了，不要堅持下去了，這樣好不好，你把後面的結尾來個大會合。』我的戲本來不是大會合，我的戲本身不是這樣結尾的。後來這戲放了以後，有些熟悉我的風格的人寫信來：『你的戲我看了，非常好，但結尾不是你的。』的確是，我寫的本來不是大團圓。」

白沉的堅持，換來一齣優秀的電影，影片大獲好評。

「就是因為這個，我被打成右派，為甚麼呢？這部影片出來以後很哄動，後來電影學院也當作教材的。出來以後，馬上就是亞洲電影節電影展，結果正在紅的時候，上影廠的黨委副書記姓蔡，有一天找我去，要我談談，我說談甚麼？『你回憶一下，當時你的劇本，領導有分歧意見的時候，請你在黨委辦公室對面的辦公室裡改劇本，你拖了兩個月，一個字也沒有改，就在那個時候，你回憶一下，你有沒有反黨思想？』我一聽，我都發怵，這對我後來被打成右派是很重要的，我說：『我有甚麼反黨思想？我應該這樣說，今天假如《南島風雲》有些許成就的話，那是因為我當時跟官僚主義作鬥爭的結果。』這句話可不得了，在當時講這句話，這句話本身就是反黨。」

1957年到79年這段時間，白沉被送到安徽去改造，1962年摘去右派帽子，到79年正式宣佈當年是劃錯了。

這算不算大團圓結局？如果可以忘掉中間空白了的23年，答案也許是肯定的。■

**後記：2002年1月，我在上海訪問白沉，他已上八十歲了，說起從前卻滿是具體而微的細節，譬如解說藝名由來的一段：「我原來用的名字是田荒，田荒掉了，因為我寫詩，這是詩人的名字，但這名字人家一看，就曉得是共產黨的名字，所以我抗戰回來經過寧波要進上海的時候，我覺得不行，要換個名字，換個甚麼呢？我經過石磚橋下，有人擺了一張桌子，專門刻圖章的，我過去叫他刻了一方圖章，刻甚麼呢？白沉，為甚麼呢？白顏色沉落，紅顏色升上來，白沉紅升嘛。所以就叫白沉。」2004年，白沉沉睡，他與電影的愛恨交纏卻藉著這個訪談，存留人間。**

編按：關於五十年代初國共兩黨在香港的明爭暗鬥對本地影壇的影響，詳見本館快將出版的《冷戰與香港電影》。

朱順慈，香港中文大學新聞與傳播學院助理教授，亦游走於寫作及攝製等工作。1996年起至今，為香港電影資料館進行了超過120個影人口述歷史訪談。

# Red Runs Deep: The Struggles of Bai Chen

Donna Chu

Life may imitate art in movies, but they are ultimately not the same. In *The Dividing Wall* (1952), all ends well once the characters realise that there is 'strength in unity'. Compared to their creator, Bai Chen, they resolved their difficulties with far greater ease.

'My birth name is Tian Zuheng. I was born in 1922 and my stage career began in 1938. I was later scouted in Shanghai and offered film work by the Great China Film Company in Hong Kong. I was sent to Hong Kong in October 1946.'

## Deportation from Hong Kong

In January 1952, the Hong Kong government deported a group of leftist filmmakers. Bai Chen was among them.

'I was on set that night. We shot all night and I didn't get home until after dawn. Shortly after I retired, someone barged into my bedroom—an Englishman. He said that he represented the British government and ordered me out of bed. Another British official soon arrived, along with six other Chinese officers.

'They weren't policemen; they were from the Special Services, the Political Branch. The Englishman read from a document, claiming that I had violated a law established in 1945. They drove me to a police station near the border. I was locked in a small room. Moments later, the door opened...it was Jiang Wei (the cameraman)! He shared my fate! After we finished eating, we were taken to the Station Sergeant, who officially charged us: "You are hereby advised that you are not welcome by the Governor of Hong Kong and sentenced to deportation."

'As soon as he finished, a few plain-clothes policemen herded us out to a barbed wire border crossing. There was a hole in the barrier for people to pass. Someone was expecting us on the other side; the (PRC) Army Administration had been notified by telegraph beforehand. So we crossed a small trench. That night, we slept in the barracks. They had prepared our beds and everything. We stayed there for the night and took a train to Guangzhou the next morning.

'When the train arrived at the Guangzhou station, a sea of red flags and cheering crowds greeted us. They were so ardent. They even asked us to stay and carry on the struggle for Hong Kong.'

## Tribulations Behind *The Fury of the Island*

In April 1952, Bai joined the Shanghai Film Studio. The second film he made was *The Fury of the Island* (1955) based on the Hainan historical resistance during the Second Sino-Japanese War. But the script ran into problems.

'In the beginning, I worked with a writer. The Cultural Committee rejected the first draft of the script. They felt that the writer knew nothing about filmmaking. At that time, my actors were already waiting for production to begin in Hainan. I had no choice but to rewrite it myself. The Committee quickly approved the new draft, but I wasn't happy with the script at all.

'When I arrived in Hainan, I invited local officials to join me for a discussion; some had participated in the resistance. I also talked with the actors before rewriting the script. I was finally satisfied with the fifth draft and I sent it to Feng Boju, the Party leader who had led the resistance in Hainan during the war. Feng personally sent me a letter stating that he was extremely happy with the script. He literally put

his seal of approval on the letter. So everything was settled; we had approval from the Hainan CPC.

'The original scriptwriter was upset to learn that nothing had been retained from his original script. So he filed an infringement complaint with the Cultural Bureau. Just as we entered the production planning stage, we received a telegraph from the studio: "Bai Chen, return at once." I returned prepared for a court battle.'

When Bai opened the document from the Cultural Bureau, he was greeted with the line: 'Without prior approval from the studio, it would be wrong for the director to make such drastic changes in the script...'

'I told them I did nothing wrong! The studio suggested that we return to the original script to avoid conflict. "What? Do you people have any idea how hard we worked to arrive at the fifth draft? The Hainan CPC rejected the original draft from the start!" So I told them, "There is only one way for you to return to the original script: fire me and find yourself another director!"'

The two sides were locked in a stalemate for over two months. The film finally made it to the screen after Bai changed it, unwillingly, to a happy ending.

'Because of this episode, I was accused of being a right-wing reactionary. Why? When the film was released, it was an immediate sensation. Film schools were using it to teach and the film had been invited to the Asian Film Festival. Just as everything was going so well, the CPC representative in the studio requested a meeting with me. He said, "When the leadership had issues with your script, we requested changes. You stalled for two months and didn't change a word. Didn't you harbour anti-party sentiments?" I was in shock, and I told him, "The success of *The Fury of the Island*, if any, is a direct result of my determination to battle bureaucracy." It was a disastrous thing to say. In those days such a statement could be construed as a direct attack on the party.'

From 1957 to 1979, Bai was sent to Anhui to be reformed. In 1962, he was officially cleared of having right-wing reactionary leanings. In 1979, the authorities conceded that he had been wrongly classified in 1957.

Is this a happy ending? It could be, if one could also forget the intervening 23 barren years.

**Epilogue** In January 2002, I interviewed Bai Chen in Shanghai. He talked about the origin of his stage name: 'My first pen name was Tian Huang, which means barren farmland. I was writing poems at the time. But as soon as people saw the name, they associated it with Communism. After I returned from war, I decided to change my name again. I asked a stone seal engraver to make me a seal. But what should he engrave?—Bai Chen. Why? Beneath the white surface (ie "Bai Chen"), red runs deep. That's how I changed my name to Bai Chen.' In 2004, Bai Chen passed away. Through this interview, we hope his films and the legacy of his struggles will remain with us forever. (Translated by Sandy Ng) ■

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## 與譚家明對話

### A Dialogue with Patrick Tam

劉勤銳 Elbe Lau

「我」不想以評論人的姿態，一部片一部片的接下去講，這樣很煩！」跟譚家明相識四十載，「科班出身」的資料館特約節目策劃羅卡先生選擇以朋友和舊同事的身份，與譚導演暢談「熒幕新潮」。

七十年代中，電視業正值興盛期，電視台之間競爭劇烈，爭相延攬人才。譚家明回憶那段屬於創作人的黃金時代：「當年尚未有明確的電視檢查制度。無綫電視啟播只有約十年，制度尚未確立或僵化，電視節目亦無票房壓力，故題材內容和表現手法大有創新的空間。」卡叔亦笑道：「75至78年間，在無綫菲林組像是拍indie！節目播映時，我們就像ifva參賽者一樣守在熒幕前迎接作品的誕生！『亂七八糟』正是當年無綫最大的優點！」「無王管」的無重狀態，催化了新思潮的湧現。

不少人把「電視新浪潮」的出現，歸功於當年電視台理想的製作環境；「以菲林拍電視」——聽起來確令人神往。卡叔卻澄清當時拍攝日程非常緊迫，資源不見得充裕；關鍵反而是社會整體大氣候的良好影響，例如《中國學生周報》、電影會等電影文化推廣活動的蓬勃，吸引了不少熱愛電影的年輕人投身電視製作。

打破成規正是新浪潮的創作宗旨。相對於現今電視片集的抄襲、重複、保守，甚至反智，譚家明的《群星譜》、《七女性》、《13》等極具顛覆性，其開放包容實在令人興奮。〈王釧如〉講述女性情慾；〈廖詠湘〉和〈苗金鳳〉顛覆男女或夫婦的既定關係，揶揄物質主義的社會主旋律；〈李司祺〉和〈汪明荃〉演繹病態的兩性關係；〈聖女〉觸及宗教熱忱引發的道德思考；〈窒息〉描寫對血與暴力的迷戀；〈弑父〉則肆意挑戰道德禁忌。譚家明把電視創作的養份延伸至電影作品，如《愛殺》（1981）亮麗的視覺元素、驚悚情節的處理手法；《烈火青春》（1982）脫繮野馬般的反叛精神、近乎舞台演出的人物調度等等。

然而，過分注重形式而拙於內容，是不少人對譚家明作品的批評。他就此作出回應：「作為導演，應該從內容或題材的內在需求出發，選取最有效的形式加以表達；形式應從內容衍生出來，不應為實驗而實驗。」他並分享對所謂「創新」與「保守」的見解：「刻意突出形式，把它置於前景（foreground）並不代表創新，把形式放在不顯眼的地方亦不代表保守。最重要是形式與內容須構成有機的結合，賦予作品高度的感染力和完整性。」

《CID》系列中的〈晨午暮夜〉，大抵可以引證這番說話。相對於《群星譜》、《七女性》、《13》等大刀闊斧的視覺風格，《CID》顯得沉實穩重，跟當時流行的日本警匪片集《猛龍特警隊》大相逕庭。當中沒有特別刺激的場面或刻意營造的高潮，拍攝手法極其生活化，完全沒有既定程式，譚家明更明言從類型片的角度來看，《CID》絕對不及格；他嘗試以human



2008年9月27日，主持羅卡（右）與譚家明（左）對話  
(Right) Law Kar, HKFA Guest Programmer, recounted the days he worked with Patrick Tam (left) in a seminar on 27 September 2008.

drama的手法處理，著力描寫四個不同年紀的警員。最令人難忘的，是老差骨何璧堅主演的一節「暮」。劇情描述他偵查老人院血案，落日的餘暉穿過百葉窗透進警局的辦公室，他苦口婆心的向年老犯人查問案發經過，大概很不善於表達自己的老頭，悻悻然只說了自己的歲數。他下班返家後，導演以他與女兒韋以茵在起居細節上的分歧，隱約道出兩人的隔閡將隨著歲月的流逝日漸加深，人面對老去和死亡，充滿無力感。在描繪老人院的環境時，運用一連串推軌鏡頭，流動的影像卻映現了牢籠般的格局；又加插暮色的空鏡，技巧雖算不上奪目，但編排簡約而非非常細緻，形式與內容渾然一體，淡淡透著小津電影的情韻。

情景令人想起另一位新浪潮猛將許鞍華的《天水圍的日與夜》（2008）。導演鋪排的生活細節瑣碎，全無「戲劇」可言，但喻示能力極強，例如講述獨居阿婆早上買菜時遭惡言相向，回到家裡午餐晚飯吃著同一碟菜，幾個片段即扼要地勾勒了老年人的苦悶。跟〈晨午暮夜〉一樣，《天水圍》以最平凡、寫實自然的影像透出陣陣詩意，敘事節奏舒緩而不拖沓，很有耐性，而這份耐性正反映了創作者對人物處境入微的觀察、尊重與體恤，更重要的，是他們對人情世故成熟透徹的理解。剔除不必要的情節起伏和戲劇衝突，情感上作適當的制約，溫柔地探進人物的內心……詩意往往在最平凡的地方滋長，這樣的詩意也最為真摯動人。

譚家明電視作品成就卓越，編劇陳韻文機敏點慧、舉重若輕的筆觸功不可沒。電影《父子》（2006）屢獲殊榮，譚導雖再三強調他的重點是人物描寫，形式和技巧只是其次，但劇本的設計卻令我如坐針氈——郭富城近乎野獸的性格塑造尚可成立，兒子聖者般的形象卻教人費解：對父親徹底無私的犧牲，對母親卻是莫名的冷漠，兩段關係的處理明顯偏頗。母親的缺席是否造就這對犬父虎子的必然條件？

座談會席間，卡叔與譚導也抒發了對當下影業發展的感觸。卡叔回憶說：「我年少時醉心電影，後來加入電視台和影圈，經歷不少起伏，但直至現在還是那樣喜歡電影。我身邊一些六、七十年代成長的朋友，現時仍在不同崗位幹著跟電影有關的工作，例如製作、教育、寫作、電影文化推廣等。即便是大導演許鞍華，也不介意拍DV、獨立小製作。不過，也不曉得今後會有多少人願意像我們那樣堅持下去。」譚則補充現時的年輕人急功近利，真正有心創作的人少，不甘寂寞的小動作多，提醒喜歡電影的年輕人應專注發展，同時須多吸收不同範疇的知識，以彌補素養的不足。縱使現在電影業式微，只要肯堅持和付出，仍是會有出路的。■

編按：香港電影資料館暫定於明年初選映許鞍華電視作品。

劉勤銳為香港電影資料館執行編輯

## 光影玩轉腦電波

源自佛洛伊德的心理學與電影  
Toying with the Human Brain

傅慧儀 Winnie Fu



《敲詐》*Blackmail* (1929)

1900年間，佛洛伊德曾說過：「我會證明有一種心理學技巧可以解析夢境，透過應用這技巧，每個夢都會變成是有意義的心理實體。」當他於1895年發表有關歇斯底里症研究報告的同時，盧米埃兄弟亦公映了他們第一部電影。繼這歷史巧合的同步誕生後，電影與心理學之間一直有無數結構性和涵意上的相互關係，「光影玩轉腦電波」展覽正正嘗試以多個角度去呈現這些相似之處。

‘I will provide proof that there is a psychological technique that allows for the interpretation of dreams and that through the application of this procedure every dream will turn out to be a meaningful psychological entity.’  
– Sigmund Freud, 1900

電影攝影與精神分析之間的最早接觸點，是十九世紀末所拍攝的歇斯底里病人連環照片，展現了記錄一種病在各個階段的可能性和限制。在1920年代，多齣電影製作嘗試探討心理分析學，而布帕斯特的《靈的祕密》（1926）可被視為第一部精神分析電影。全片圍繞主角所發的一個「惡夢」，如何引致他精神錯亂，更產生「殺妻」之念。導演成功地運用電影語言，把腦袋背後的「思維」形象化過來。

當然，電影製造影子生命的效果，跟心理學所謂「幻覺」的體驗有很多雷同。1970年代心理分析電影理論都圍繞電影所擁有的「指涉」或「暗示」效果。運用得當，製造光影的科學不單可緊扣觀眾的情緒波動，更可超越理性敘事的框框，直達接收者的潛意識領域，誘發腦袋非線性的波動，好比為腦袋按摩。



柏林展覽時的裝置設計  
Part of the original exhibition in Berlin

In the year 1895, Sigmund Freud presented his findings on hysteria, and the Lumière brothers showed their first motion picture. Film and psychology have been intertwined ever since the chronological coincidence of their births. Our exhibition, 'Movies on the Mind' sets out to present their structural and contextual ties from various angles.

The first encounter between cinematography and psychoanalysis was probably the photographs of hysteria patients taken at the end of the 19th century. This series illustrated both the possibilities and limitations in tracking the various stages of an illness. Later, in the 1920s, many films attempted to explore psychoanalysis, with G.W. Pabst's *Secrets of a Soul* (1926) thought to be the first psychoanalytical film. It centres on a 'nightmare' of the protagonist, who plunges deeper and deeper into the mire of delusion and ultimately, begins to harbour the thought to kill his wife. The director managed to visualise the thought process in the brain with his masterly use of film language.

As a matter of fact, the way film creates moving images bears a striking resemblance to the experience of 'hallucinations' in psychology. Film theories on psychoanalysis in the 1970s put their focus on film's capabilities to make references and allusions. If aptly used, not only can image-making technology closely capture a viewer's emotional ups and downs, it can also break away from the shackles of logical narrative. Images can penetrate the subconscious and induce non-linear actions in the viewer's brain, as if massaging it.

If one traces film history, it is not hard to find directors who skilfully toy with the human brain. Alfred Hitchcock and David Lynch, known for their interest in probing the human psyche and ego, are perhaps the names that most people would refer to. Hitchcock displays a firm grip on audience psychology in films such as *Blackmail* (1929), *Vertigo* (1958), and *Psycho* (1960). Similarly, in *The Elephant Man* (1980), *Blue Velvet* (1986) and *Mulholland Drive* (2001), Lynch escorts us on journeys far





《靈的秘密》

*Secrets of a Soul* (1926)



回看電影史，不難找到擅長「玩轉腦電波」的電影。經常被談及的大概是「緊張大師」希治閣和挑戰人類深層意識及自我的大衛連治。前者的《敲詐》(1929)、《迷魂記》(1958)和《觸目驚心》(1960)等，處處抓緊觀眾的脈搏，後者的《象人》(1980)、《藍色夜合花》(1986)、《失憶大道》(2001)，帶著觀眾深入意識的深淵，令你打從骨子裡顫動出來。大衛連治把創意跟「捉魚」相提並論：「如果你想捉小魚，留在淺水即可。但若想捉大魚，就得躍入深淵。深淵裡的魚更有力，也更純淨。碩大而抽象，且非常美麗。」

心理分析學家和電影創作有一個很類似的意圖，就是「進入另一個世界」，然後享受它的神秘。心理分析學有興趣的課題，如夢的解析、精神分裂、犯罪學、偷窺的欲望、回憶和壓抑情緒等等，都是很多電影導演關心的課題。

這次展覽的意念原創於德國柏林電影及電視博物館，我們除依據原創的裝置設計外，更加上東方電影的相應電影放映和心理閱讀分析，並籌劃兩個講座，從香港角度談電影與心理學的關係，讓本地的觀眾更容易切入這個專題展。

在此特別鳴謝展覽的原創單位柏林電影及電視博物館，提供電影片段及借出展品。本節目更得到香港歌德學院的鼎力協助，謹此一併致謝。 ■

「光影玩轉腦電波」展覽由2008年12月20日至2009年3月15日，於香港電影資料館展覽廳舉行。

傅慧儀為香港電影資料館節目策劃(文化交流)

into the human psyche, creating images that chill us to the bone. He

compares the creative process to fishing: 'If you want to catch little fish, you can stay in the shallow water. But if you want to catch the big fish, you've got to go deeper. Down deep, the fish are more powerful and more pure. They're huge and abstract. And they're very beautiful.'

Both psychoanalysis and filmmaking have a common aim—to bring people into that other, deeper world, and to enjoy what this mysterious world offers. Topics in psychoanalysis, such as the interpretation of dreams, schizophrenia, criminology, people's voyeuristic desires, memories, and pent-up emotions, are subjects that have always fascinated filmmakers.

The concept of 'Movies on the Mind' originated from the Deutsche Kinemathek—Museum for Film and Television, Berlin: their original installation and design have formed the basis of this exhibition. Yet, to offer Hong Kong audiences a closer feel, we will showcase Asian films and we will host two seminars on the relationship between cinema and psychology using Hong Kong references.

We owe a special thanks to the Deutsche Kinemathek for the loan of film excerpts and exhibits. We also take this opportunity to thank the Goethe-Institut Hongkong for their kind assistance. (Translated by Elbe Lau) ■

Editor's Note: The 'Movies on the Mind' exhibition will run from 20/12/2008 to 15/3/2009 at the HKFA Exhibition Hall.

Winnie Fu is Programmer (Cultural Exchange) of the HKFA.



多媒體裝置：病房  
Décor of a hospital room, a multimedia installation in the exhibition.

協辦 In collaboration with



展覽概念 Exhibition originated from

