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是因緣，是巧合。這期幾篇文章中，不意多有呼應之處。

「大佈景師陳其銳、陳景森父子相輝展」登場，在溫哥華舊戲院發現的三部亞洲公司影片中，就有兩部是陳其銳參與的。

新發現拷貝的三部影片攝於亞洲公司創業時期，從作品回看當時形勢，羅卡透徹分析亞洲和主持人張國興的作風。亞洲公司的《長巷》(1956)中，少年金銓演的逆子桀驁不馴，翻到惟得的〈維也納輕吻胡金銓〉，大導盛名遠播，國際影評人從自身文化出發去評論其傑作，也自不乏旁通的角度。

溫哥華舊戲院「維娜斯」遭拆卸前，幸得有心人搶救華語片，千里捐予本館；香港的油麻地戲院得以修葺活化，上月重開後成為粵劇中心，我們特邀專研香港戲院歷史的黃夏柏細說其1930年代至今的變遷。

「百部不可不看的香港電影」有蒲鋒談《雪裡紅》(1956)，何思穎援引《慈母心》(1960)等影片，發掘歌劇在粵語片的妙用。噢！涉及歌劇的文章也有兩篇啊，惟得在熱愛歌劇的維也納看當地人看胡金銓，倍感他們對胡導根植京劇的電影美學，別有一番領略。胡金銓回顧展中也有兩部「百部」呢…… [clkwok@lcsd.gov.hk]

A result of serendipity, perhaps, the articles in this issue share a certain affinity.

As the programme 'Father & Son: Two Visionaries of Cinematic Dreams – A Tribute to Set Designers Chan Ki-yui & Chan King-sam' gets underway, the father is found to have worked on two of the three films by Asia Pictures newly discovered in Vancouver.

All the three titles were made shortly after the founding of Asia Pictures. Law Kar looks back on those years and gives a detailed account of the studio and its chief, Chang Kuo-sin. In *Long Lane* (1956), one of the three films mentioned above, the good-for-nothing son was played by King Hu, on whom Victor Or, a Vancouver-based film critic, sheds light in his piece, 'A Touch of Hu in Vienna'. Written with a global perspective, his work offers something much broader than usual.

Speaking of Vancouver, Venus, an old movie house in the city, is the focus of the contribution by film archivist Dimitrios Otis. Before the theatre was razed, several Chinese-language films were saved by some kindred spirits and were eventually donated to us. And here in Hong Kong, Yau Ma Tei Theatre, the only surviving prewar cinema, reinvented itself as a Cantonese opera venue last month. Wong Ha-pak, an expert in the history of Hong Kong's movie theatres, chronicles its changes dating back to the 1930s.

Turning to '100 Must-see Hong Kong Movies', in addition to Po Fung's take on *Blood in Snow* (1956), Sam Ho illustrates with *Motherhood* (1960) the chemistry between Western opera and Cantonese film. His is somewhat a companion piece to Victor Or's. In Vienna where opera matters above all, critics observe that between the Viennese and Peking opera, the latter an integral part of King Hu's cinema, there is, nonetheless, a special affinity. [clkwok@lcsd.gov.hk]

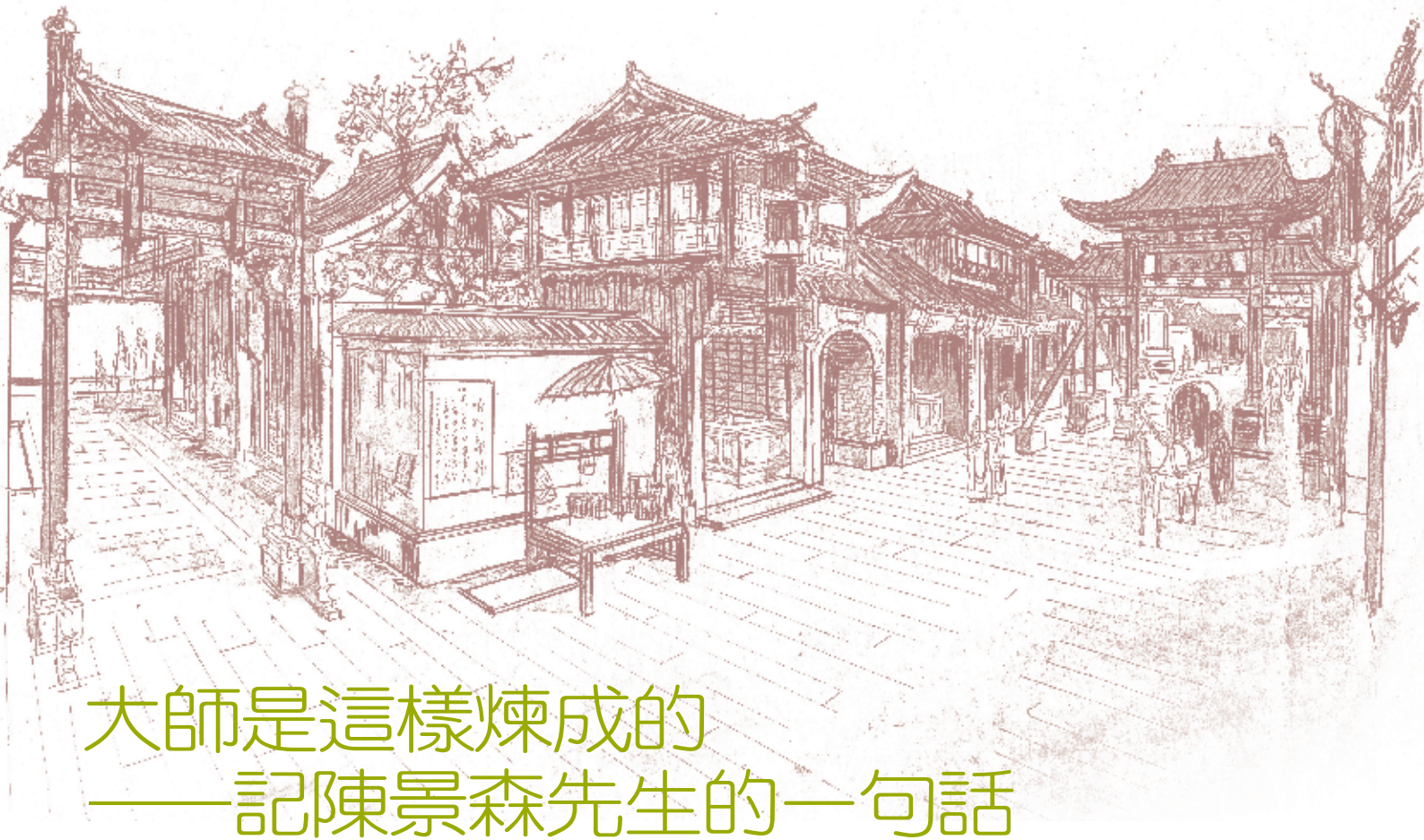
封面：自溫哥華發現散佚多年的亞洲影業有限公司電影拷貝，圖為《長巷》(1956)。  
Cover: *Long Lane* (1956), one of the three Asia Pictures productions rescued from Vancouver.

鳴謝：台北電影資料館、亞洲電視企業有限公司、邵氏影城香港有限公司、油麻地戲院、國泰—KERIS影片私人有限公司、溫哥華公共圖書館、奧地利電影博物館、寰亞電影發行有限公司、余慕雲先生、何思穎先生、阮紫瑩女士、惟得先生、黃家禧先生、黃夏柏先生、舒琪先生、羅卡先生、Mr Mirko Mladenovic、Mr Dimitrios Otis、Mr Andreas Ungerböck

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更多內容見本期《通訊》網頁版，「穿梭古今·雕城鏤棟 大佈景師陳其銳、陳景森父子相輝展」、「百部不可不看的香港電影」、「修復珍藏」、「歡樂早場」、「特別早場」等節目詳情見《展影》及資料館網頁。

More available in the e-Newsletter. For details of HKFA programmes please refer to *ProFolio* and our website.



# 大師是這樣煉成的

## ——記陳景森先生的一句話

That's How Great Masters Come to Be:  
Inspirations from a Casual Remark of Mr Chan King-sam

舒琪 Shu Kei

台灣作家、也是《恐怖份子》（1986，楊德昌導演）等電影編劇小野有一本新書，書名叫《有些事，這些年我才懂——小野的人生思考》（2012，究竟出版），回顧了他生命中的不同年齡階段，很多章節都真摯感人。書的背面有這樣的一句話：「人生有許多的『原本』與『後來』，有些事，似乎真要隨著生命的經歷，我們才會慢慢的懂了。」我想，把這句話套在我這近幾年搜索及重看粵語片（及其他老電影）的經驗及感受身上，也同樣適切。

囿於篇幅，這裡只舉一個例子。我與香港粵語片研究會裡的幾名同儕，每當看見一個個相同的名字出現在一部又一部電影裡的工作人員名單上，而又每次都表現傑出時，我們都會掩不住驚嘆與艷羨：他們到底是怎麼做出來的？雖曰那是粵語片的全盛時期，由於求過於供，自然產量豐盛，但先輩們幾乎毫無例外地：一、都是自學的（頂多也是學徒出身）；二、十分年輕（十五、六歲到廿歲之間），那便不簡單了。就拿陳其銳、陳景森父子為例：前者本來想當演員，但後來卻輾轉成為佈景師，過程全屬自學，第一部正式具名擔任佈景的作品是1937年的《私生子》（黃岱導演），雖然他當時已經29歲，但往後四十多年卻參與了超過四百多部電影的拍攝工作；兒子16歲（1949

年）中學還未畢業，便追隨著他到片場觀察，翌年更在洪叔雲導演的《野花香》中具名「美術」。儘管這可能是父親提攜兒子的一種安排，但日後陳景森的作品數量超過五百部（包括一部分是化名和未有具名的），猶勝父親，便怎樣也不能不說是教人吃驚

的。在籌劃是次陳氏父子展期間，我們又有幸與同樣擔任美術的董培新先生接觸。他告訴我們，他是19歲入行的，主要給報刊上的連載小說畫插圖。直到他退休為止，他的插畫數量，加起來便起碼有三十萬張。這些匪夷所思的數字、這些超卓得不斷震



（右起）陳其銳、麥和、陳景森、曹莊生 1971 年間攝於邵氏佈景場地  
(From right) Chan Ki-yui, Mak Wo, Chan King-sam and Johnson Tsao on the Shaw Studio set in 1971



同袍敘舊，陳景森（中）與製片溫柏南（右）及木工組領班朱炳炎  
Old friends get together: Chan King-sam (centre) with producer Wan Pak-nam (right) and woodwork chief Chu Ping-yim



陳景森伉儷（右四、五）與康文署高級傳訊主任（電影及圖書館）張元坪、本館館長林覺聲、節目策劃王麗明和傅慧儀（右一至三、左二）、香港粵語片研究會的曾肇弘、馮慶強及會長舒琪（左一、三、四）。

(4th & 5th right) Chan King-sam and wife with (1st to 3rd right & 2nd left) Joyce Cheung, LCSD Senior Media Coordinator (Film & Library); Richie Lam, HKFA Head; Cecilia Wong and Winnie Fu, HKFA Programmers; (1st, 3rd & 4th left) Eric Tsang, Honkaz Fung and Shu Kei of the Cantonese Cinema Study Association

撼著我們神經的技藝，還有是那份對電影對創作的全情投入與貢獻，從未停止過的探索與實驗，到底是如何做出來的？

啟示來自我們與陳景森的一次閒聊。我不經意地問他：「你爸爸入行時，擔任一部電影佈景師的片酬是多少？」他說：「一百塊錢。」我接著問：「你們有多少兄弟姐妹？」他說：「八個。我是老二。我哥先去世，後來戰爭，又死了兩人。」

很快的，我腦海裡浮現出一個經常在粵語片裡可以找到的畫面：深夜，張活游（或吳楚帆）拖著疲憊的身軀回到狹小的家裡。產後不久還沒有完全復原的妻子白燕，抱著剛出世的嬰兒迎了上來。那份期待的眼神，在看見丈夫那張充滿著羞愧、歉疚和沮喪的臉孔時，落空了。兩個天真爛漫的小女兒跑了過來，拉扯著父親那已呈殘舊的西裝上衣：「爸爸，爸爸！」她們盡在叫嚷著：「我哋肚餓啦！」正伏在書桌上做功課的大兒子年紀雖然還小，卻早就從父母默默無言的應對間明白到那是個甚麼樣的處境。雖然肚子也自動響起了「咕咕」的鳴聲，但他還是按捺著飢餓的難受感覺，上前拉開兩個妹妹。「咪住，」父親把他們叫住，把手上那個滲滿了油漬的紙袋遞了給他：「呢度有幾個麵包，你哋擺去食啦！」兩個小鬼情不自禁地露出了笑容，歡天喜地的從父親手裡搶過麵包。大兒子與他四目交投，仿似看穿了父親的心事。「爸爸……」他哽咽了。父親撥了撥他的頭髮，勉強擠出了一個笑容：「乖，睇住你兩個妹！」母親把這一切看在眼內，硬生生把從胸口裡

湧出來的一股辛酸吞了回去。「你洗個面，抖下先啦！」她說。「唔啦，我仲有啲稿要抄……」丈夫苦笑著說。

情節儘管老套，但如果運用一點想像力，把陳其銳作為一名在真實生活中為（一家十）口奔馳的丈夫與父親的處境代進入去，我猜那份情景應該不會相差太遠吧！姑勿論如何簡陋與粗糙，一部電影前前後後總得佔去大半個月至一個月的時間，一百元的報酬，怎樣也不足夠長期維持生計，加上這本身就不是一個安穩的行業。為了糊口、為了那五斗米，於是不惜同時拚命接拍多部電影，早晚在幾個攝影棚之間來回奔走；為了確保繼續會有下一份工作，所以務必傾盡所能、全力以赴，長久下來，自然地便養成了一份沉實認真的工作態度（陳景森憶述父親站在身旁監督著他練習繪畫草圖的方法，是稍有錯誤，便一手奪去草圖、丟進垃圾箱裡去）、靈巧多變的速度（資源匱乏下，時間就是金錢）、當機立斷的準確性（因為不容有失）和非比尋常的豐富經驗和知識。又因為經常性的合作，所以很容易便會和其他的工作人員，特別是攝影師和導演，建立了某種美妙的心靈相通的默契與信任。

而大師（且是最謙遜的、最不自覺的），就是這樣逐步煉成的。■

舒琪為香港粵語片研究會會長及香港演藝學院電影電視學院院長。

「穿梭古今·雕城鏤棟 大佈景師陳其銳、陳景森父子相輝展」（10/8-18/11/2012）電影放映節目由香港粵語片研究會客席策劃。同時舉行的「佈景魔術師 陳其銳、陳景森父子的美學世界」，現已開幕，展期至11月4日。

Hsiao Yeh, renowned Taiwanese novelist and the screenwriter of a number of films, including Edward Yang's *The Terrorizers* (1986), has published a new book, entitled *Some Things I Only Come to Understand After All These Years* (2012), which looks back on the various phases in his life. Many of the chapters are both genuine and touching. Printed on the back cover of the book is the following statement: 'Many are the instances in our life that can be prefaced by "At first" and "And then". We only come to understand their significance gradually as we go through life.' The same sentiment seems equally applicable, I thought, to my experience of searching and viewing Cantonese (and other vintage) films in recent years.

Space only allows me to discuss one example here. I and my colleagues of Cantonese Cinema Study Association cannot help being amazed whenever we see the same names appear again and again in the credits in most of these classic films, and are filled with admiration of the consistently high quality of the work of these people. How did they come to be what they were? Perhaps, with the high demand for productions at the high point of Cantonese films, it was only natural that an artist could claim credits of many films, but almost without exception, these trailblazers learned the skills of their trade on their own (at most they apprenticed at the job) and cut their teeth while they were young (mostly between 15 and 20). These are not easy feats. Take Chan Ki-yui and his son Chan King-sam as examples. The former aspired to be an actor, but ended up working as a set designer, picking



up the trade as he went along. The first film in which he bore the title of set designer was *The Illegitimate Son* (1937) directed by Wong Toi. Although he was already 29 at that time, in the following 40-something years, he managed to involve himself in the making of more than 400 films. Chan King-sam followed in his father's footsteps when he was 16 years old (1949) before he even finished high school. In the following year, he was already credited as Art Director in Hung Suk-wan's *Wild Flowers are Sweeter*. While this might have something to do with the father who sought to 'introduce' the son into the trade in some way, Chan King-sam would later in his life boast of over 500 films in his repertoire (including some in which he was either non-credited or appeared under pseudonyms), far surpassing his father's opus, at least in quantity, if not quality.

In organising the programme of the Chans, we had the great fortune to speak to another great designer and illustration artist, Mr Tung Pui-sun (famed for his works for Hong Kong Film Company in the 1960s). We learned from Mr Tung that he entered his trade at 19, for the most part drawing illustrations for serialised martial arts novels in newspapers. By his retirement, he had produced some 300,000 illustrations. The mind-boggling numbers, the skills that touch us to the depth of our being, and the passion to give and contribute oneself totally to films and the ceaseless search and exploration... How do they come to be?

A moment of revelation came to me in one of my casual conversations with Chan King-sam. I asked, 'When your father first entered the profession, what was the salary for a film?' He answered, '100 dollars.' I then asked,

'How many were you?' He said, 'We were eight. I was the second child. My brother before me died. Then the war came, and two more died.'

Immediately, a scene that could well come from a Cantonese family melodrama, or *wenyi pian*, emerged in my mind. In the depth of the night, tired, Cheung Wood-yau (or Ng Cho-fan) returns to his crammed apartment. Pak Yin, his wife, having not quite recovered from child birth, comes up to him with the baby in her arms. Her eyes, full of expectation, fall on the shameful and dejected face of the husband, and her hopes are dashed. Their two carefree daughters run up to them, yanking at the father's rumpled jacket, calling 'Daddy, daddy, we are hungry.' The son who is doing his homework at the desk is still young, but he understands what is going on in the family from the silent exchange between the parents. Even though his stomach is growling, he suppresses the pang of hunger and tries to pull away his sisters from his father. 'Wait,' the father stops them, and hands the oil-stained paper bag in his hand to them, 'Here are a few buns. Go eat!' Smiles come to the face of the two little girls, who happily take the paper bag from the father. The son looks at the father in the eyes and seems to see through him. 'Daddy...' he chokes. The father reaches over to muss up his hair, and says with a forced smile, 'Now, be a good boy. Take good care of your sisters.' Seeing all this, the wife forces back the aggrieved feelings she feels inside, saying, 'Why don't you wash your face and rest up?' 'No,' the husband replies, 'I still have some copying work to do.'

Yes, the scene is corny, but with a little bit of imagination, one can, without straying too far from reality, put Chan

Ki-yui, the real-life father who gets knocked around by the harsh reality of supporting his family in it. Regardless of how slapdash it might be, it would at least take anywhere from a major part of a month to more than a month to finish a film. With only \$100 for his effort, how could he sustain his livelihood, to say nothing of the fact that film was by no means a steady profession? In order to make ends meet, he would have to pick up a number of films all at once, and spend his time running back and forth between studios from morning till night. To ensure that more jobs would be forthcoming, he would have to give all he could. In time, he cultivated a steady and serious work ethic. (Chan King-sam recalls his father standing by his side to supervise as he practised sketching. At the smallest mistake, his father would snatch the paper away and dump it into the waste-paper basket.) He would also develop a flexible work pace (time is money in the shortage of resources), a fast and determined precision (no mistake is allowed) and an extraordinary wealth of knowledge and experience. And because such work calls for constant collaboration, a wonderful trust and wordless understanding would take shape in him with other colleagues, especially the cinematographer and the director.

And such is the way that the great masters (especially the modest and un-self-conscious kind) come to be. (Translated by Tam King-fai) ■

**Shu Kei** is President of the Cantonese Cinema Study Association and Dean of the School of Film and Television at the Hong Kong Academy for Performing Arts.

'Father & Son: Two Visionaries of Cinematic Dreams – A Tribute to Set Designers Chan Ki-yui & Chan King-sam' (10/8–18/11/2012) is guest-curated by Cantonese Cinema Study Association. The ongoing exhibition, 'A Touch of Magic: Veteran Set Designers Chan Ki-yui & Chan King-sam' runs until 4 November.

# In Transit from Venus

## 唐人街戲院的前世今生

Dimitrios Otis 迪米特里奧士奧提斯

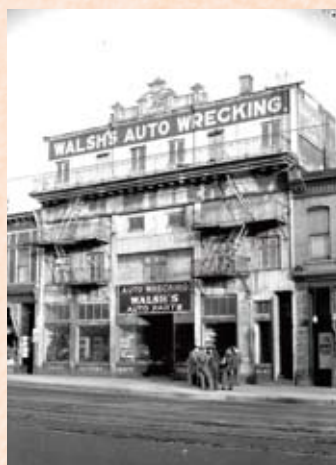
Vancouver Canada, like many cities in North America during the great rivalry of Golden Harvest and Shaw Brothers, was a link in the international theatre chains operated by the two studios. Located in close proximity to each other in Vancouver's historic Chinatown district, the Golden Harvest and Shaw Brothers theatres were successful venues for many years, and both buildings remain intact today. But there was a much more modest venture in presenting Chinese films that occurred during this same era, one which represented not the international ambition of Shaw and Chow personages, but the humble effort of a local Chinese businessman who wanted to share his culture.

On 1 September 1921, a group of Chinese merchants acquired the use of the recently renovated Imperial Theatre on Main Street and turned it into an opera house for troupes from China. The Imperial had been built for the Canadian Theatre and Amusement Company in 1912 and alternated vaudeville acts and movies with legendary performers such as Jack Benny and the Marx Brothers performing there. An opera company from Tangshan called Lok Man Lin took residency at the Imperial until 1927 when the curtain went down on entertainment. The opera house had been purchased by a religious order and re-christened a 'temple' first as the

'Pyramid' then the 'Emanuel' as suited its new purpose as a Pentecostal Church.

Unfortunately, God wasn't a smash at the venue and by 1932 it fell into the city of Vancouver's hands as a result of tax arrears. The Imperial then narrowly avoided demolition only to be resurrected rather ignobly as Walsh's Auto Parts and Wrecking. Dismantling old cars on stage occurred daily for an unprecedented 27-year run. When it ended in 1967 the theatre was left a greasy relic. But amazingly the old Imperial was reinvented once more. A man named Henry Chow bought the building with plans to show Chinese films and a full renovation was done. There was an explosion of Chinese cinemas in the city at the time that coincided with Hong Kong's Golden Age of Cinema in the 1960s. Within a few blocks there were several major movie houses.

The city's oldest theatre the Pantages became the Sun Sing, Golden Harvest set up shop down the block, and the Shaw Brothers had a theatre across the street. An epic battle worthy of Chinese legend was now taking place. Barry Godfrey, the late Chow's son-in-law, recalls that Chow



1930年代變成華氏廢車零件公司  
(攝於1943年)  
Turned into Walsh's Auto Parts and Wrecking  
in the 1930s (photo taken in 1943).

did show the Chinese movies, but it only lasted for a couple of years due to all of the competition. So Chow changed plans and the Night & Day theatre was born in 1970, given over to adults-only 16mm films. Cinemas dedicated to skin flicks were still spreading across North America and this was the first one in Vancouver. In a curious mirroring of the

building's vaudeville and movie roots, the Night & Day also featured exotic dancers performing on stage between reel changes.

By the time the theatre was renamed Venus in 1978, it had become a grimy washed-out pink stucco structure that few dared to enter, especially since tales of drug use, low-track prostitution and public sex inside the theatre had become well known. By the mid-1990s management installed video equipment, though Godfrey notes that as late as 2000, when he sold the business, he was still showing films occasionally. The last owners of the theatre were a married couple from Mainland China with no particular interest in adult movies. On a tour through the building with new owner Dong Xu we found ourselves in the original projection room where two Eiki 520 Premier projectors lay abandoned

歷變滄桑：1919年間的帝王戲院  
Through the ages: Imperial Theatre in 1919



on a table. Their dark lenses aimed toward the screen below where a fuzzy video image of bluish skin and sex was beaming out from a large antiquated video projector. But where were all the original motion pictures?

It turns out that an overzealous fire marshal mistakenly believed that the films were made out of combustible nitrate stock and forced the owner to dispose of them. Dong piled the reels on the floor of his dark and dirty garage a few blocks away. Most of them were pornographic but a few were marked 'Chinese movies'. Sensing that these could be of cultural value to the Chinese people we asked if he would consider selling them. That's when Dong began demanding thousands of dollars. Offering some money we explained that our restoration efforts were strictly non-profit. The word 'non-profit' seemed to infuriate him and he was ready to throw us out when his wife stormed in. She scolded him demanding that her husband get rid of those 'dirty movies'. Word had got around that sex films were being stored in the family home much to her embarrassment. Dong tried to calm her down and told her that we were there to take the films to the garbage dump, and that's when she started shoving reels of films into our hands.

With the cinematic gems in hand we embarked on the years-long task of archiving and researching. In the meantime the Venus was sold to a development company that was buying

up properties in the area. With a current housing crisis in the city local politicians were allowing a widespread generalised urban strategy of gentrification to take place. So as the bulldozers and wrecking balls went to work we went down to watch the theatre's final moments. There in the rubble we saw the smashed projection equipment and remnants of a lost era, including an oil portrait of Mr Chow. But in the salvaged collection of films we found three lost treasures, named *Tradition*, *The Heroine*, both of which in theatre in Taiwan in 1954 and Hong Kong the following year, and *Long Lane* (1956) that the aspiring Chinese film promoter had shown.

In order to restore and repatriate these movies we delivered them to the Hong Kong Film Archive where they are currently undergoing restorations. But there is little doubt that more films remain to be discovered in Vancouver.

The Sun Sing was recently demolished, its soaring proscenium arch and ornate decorative work on the walls toppled to the ground. Soon 120 units of social housing and commercial space will go up on the site. Nobody seems to know where the films went having been long since removed. The Golden Harvest fared much better having been purchased and restored by Disney film producers. Now known as the District 319 it is a 6,000 square foot stylish state-of-the-art private event and multimedia facility.

The Shaw Brothers theatre also saw a more modest renovation and now serves as a live music venue featuring punk rock and heavy metal acts. The theatre was curiously renamed 'The Rickshaw' when the new leaseholders misunderstood what the name 'Shaw' on the building meant.

These theatres are widely believed to be holding on to large caches of Chinese movies. And rumour has it that these movies are being sold secretly to private collectors in violation of lease agreements that require the films to be stored on site. One hundred years after the first films were shown in Vancouver the nature of theatrical exhibitions is changing. Celluloid has now been replaced by video projection much as it was over two decades ago at the Venus. Even DVDs and Blu-rays are being replaced by streaming servers. Though some of these celluloid treasures remain to be found, what will happen with the new digital source movies? In a hundred years will we even have the compatible technology to view the films stored on these hard drives, or will they be locked forever in tiny plastic boxes? For now only one thing is certain, these three lost films that lay hidden for 40 years now reside in the many chambers of the Hong Kong Film Archive tower. ■

**Dimitrios Otis** is a Canadian film archivist.

A big 'thank you' to Mr Mirko Mladenovic and Mr Dimitrios Otis for donating to us copies of the Asia Pictures treasures and the generous support they have offered us.

當年，嘉禾跟邵氏鬥個你死我活，加拿大的溫哥華猶如不少北美城市，成了兩大電影公司海外院線的重要一環。嘉禾與邵氏的戲院都座落溫哥華歷史悠久的唐人街，彼此相距不遠，都曾盛極一時，兩建築物今天仍完好保留下來。但當年，溫哥華還有一個放映華語片的小型投資，雖然那跟邵氏和嘉禾的野心不可同日而語，卻是當地一位華商希望分享自身文化而略盡的綿力。

1921年9月1日，一群華商取得緬街上新修的帝王戲院的經營權，將之變成上演粵劇的劇院，讓來自中國的戲班演出。帝王劇院於1911年為加拿大劇院娛樂公司建造，原輪流作歌舞雜耍和電影放映，包括傳奇笑匠積賓尼和麥士兄弟主演的作品。來自唐山的戲班「陸文連」（音譯）也曾長駐帝王，至1927年劇院關門為止。帝王之後落入宗教團體手裡變身聖堂，先後易名為「Pyramid」（金字塔）和「Emanuel」（以馬內利），成了一所五旬節教堂。

很可惜，上帝在這個場也吃不開，到了1932年，教堂因為欠稅，給溫哥華市接收。險些被拆後，帝王不光彩地重生，變成華氏廢車零件公司，舞台天天上演割車，歷時廿七載，可說空前絕後。割車於1967年落幕，遺下滿佈油污的場地。可神奇的是，舊帝王又再起死回生。一個叫周亨利（音譯）的華人想放映華語片，買下帝王全面修葺。六十年代，香港電影正值黃金時期，溫哥華的唐人戲院激增，走過幾個街口已見數間大戲院。

全城最古老的潘特斯戲院變成新聲戲院，嘉禾更沿街開設商舖，對街亦有邵氏的戲院；然後又發生了一段史詩式的華人傳奇，身故的周亨利的女婿巴利葛菲憶述，他岳父真的曾放映華語片，但不敵眾多競爭，只維持了數年。其後他改變大計，日與夜影院在1970年誕生，只上映16米厘的成人電影。其時色情片影院在北美已遍地開花，但在溫哥華卻是破天荒第一間。有趣的是，日與夜在換本の間場時，讓奇裝異服的舞孃上台表演，這與此建築物早期以電影夾雜歌舞雜耍的做法不謀而合。

到了1978年，戲院再度易名維娜斯，並變成一座陰森的建築物，粉紅水泥外牆剝落，加上有人在戲院內吸毒、嫖妓和性交的傳聞傳到街知巷聞，鮮有人敢入內。到了九十年代中，戲院管理層添置了錄像放映器材，但按葛菲的說法，他仍舊偶然放映電影，至2000年戲院轉售為止。戲院最後的主人是一對來自大陸的夫婦，對成人電影不感興趣。新主人徐東（音譯）和我們在戲院內走一趟，來到昔日的放映室，我們發現兩部Eiki 520 Premier放映機棄在桌上，暗黑的鏡頭對著銀幕，一台大型的古老錄像放映機，投射出朦朧的淺藍色的皮膚和性愛影像。可是，原來的電影都哪裡去了？

答案是，一位過份熱心的消防員誤以為那些都是易燃的硝酸片，逼令物主將之丟棄。徐東便把影片都堆放在幾個路口之隔、他那又黑又髒的車房地板上，其中大多是色情片，小部分上面寫著「華語片」。我們覺得那對華人可能有文化價值，便問徐東會不會考慮出售。他開價數以千計美元，我們解釋只能付他一點錢，因為修復影片絕對是非牟利的。一聽到「非牟利」，他似乎很生氣，正要把我們攆出家門，這時他妻子衝進來罵他，要他棄置那些「鹹片」。傳聞說那些色情片存放在他們家裡，令她好不尷尬。徐東為安撫妻子，便說我們乃為扔掉影片而來，於是她就開始把一卷卷菲林塞到我們手裡。

珍藏到手，我們即展開經年累月的歸檔和資料搜集工作。與此同時，發展商對該區的物業進行收購，維娜斯也不倖免。溫哥華正面臨住屋危機，地方官員於是批准大規模的市區重建計劃。堆土機和拆屋的鐵球起動時，我們跑下樓去瞻仰劇院遺容。我們在頹垣敗瓦間發現砸碎了的放映機和逝去歲月的殘跡，其中有一幀周先生的油畫畫像。在救回的電影藏品



1978年易名維娜斯，終於2007年拆卸  
Renamed 'Venus' in 1978 and demolished finally in 2007.

中，我們找到三件散佚的寶物，就是《傳統》和《楊娥》（兩片均於1954年在台灣上映，1955年始在香港上映）和《長巷》（1956），都是那位抱負不凡的華語片推廣者曾經放映過的。

為了修復影片，也好讓它們回家，我們把珍藏都送到香港

電影資料館，現正進行修復。不過，毫無疑問，溫哥華還有更多影片有待我們去發現。

新聲最近也拆卸了，高聳的舞台上那拱門和華麗的裝飾倒塌在地上。不久之後，120個公屋單位與商舖便會進駐。早已經搬走的影片到哪裡去了，似乎無人知曉。嘉禾戲院給迪士尼電影監製收購並修復，命運算是好得多。現在該處名為「319區」，佔地6,000平方尺，是個前衛的新型私人活動場所，備有多媒體設施。邵氏的戲院則翻新得較平實，現時成了音樂表演場地，以崩搖滾和重金屬音樂為主，但新租客誤解了外牆上「Shaw」（邵氏）的意思，重新改了個奇怪的名字叫「The Rickshaw」（人力車）。

一般相信，這些戲院都積存了大量華語片，傳聞他們把影片暗中賣給私人收藏家，違反了影片須存於院內的租用協議。溫哥華首度放映電影至今已一百年，戲院放映的性質正經歷變化。現時，菲林為錄像放映所取代，跟二十年前在維娜斯戲院的情況一樣。即若DVD或藍光影碟，亦正在給串流伺服器取代。雖然菲林珍藏仍待出土，但嶄新的數碼電影命運會如何？一百年後，會否仍有相容的科技，讓我們觀賞儲存在硬碟的數碼電影？還是影片只能永遠被鎖在小膠盒內？目前唯一可以肯定的是，這三部散佚了四十年的影片，正安放在香港電影資料館片庫裡。（翻譯：衛靈） ■

迪米特里奧斯奧提斯為加拿大電影資料工作者

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# 冷暖「亞洲」

## The Ups and Downs of Asia Pictures

羅卡 Law Kar

**繼**1952年亞洲出版社、1953年亞洲通訊社開辦後，張國興（1916-2006）在1953年成立了亞洲影業有限公司（下稱亞洲），從事電影製作，成為冷戰初期右派陣營中同時擁有印刷、電訊和電影三種媒體的顯要人物。它的書刊和電影行銷香港、台灣和東南亞華人地區，電訊則主要供應五大洲的海外華文報刊。亞洲影業的幕後支持是美國的基金會，其政治任務是「與共黨海外文化勢力相頡頏」，這都是歷史事實。本文主要不在評價亞洲影業的政治和藝術貢獻，而是泛談一下它作為右派電影一員的作風特色，和五十年代冷戰形勢下它製作發行上的局限，以至困境。

五十年代香港的國語片界分成左右兩大陣營。左派電影在港有較長遠的歷史，受到新中國的鼓舞和支持而內部團結，製作上資源互用，發行上有固定的院線。右派電影是1952年後才漸次成形的；一些反對大陸政權的南來影人在53年初成立了「港九電影從業人員自由工會」，同年組成「祝壽勞軍團」首次赴台。57年該會正名為「港九電影戲劇事業自由總會」（下稱自由總會），會員達千人以上，並有本地粵語片影人和舞台劇人員加入。由於大陸只考慮輸入左派公司的影片，台灣則嚴禁有左派人員參與的影片入台，香港影人為謀生計只好左右歸邊、各為其主。

亞洲的主持人張國興於抗戰時期已是著名記者，又曾服務美國合眾社，對國共雙方都有密切接觸和了解，1949年南京解放後一度被囚，釋放後來港，其反共立場堅定。由於有學識又能幹，1952至53年獲得美國基金會的資助興辦上述三機構。但右派之中張的作風特異，下文再說。

張國興懷抱著知識份子的熱情理想創業，其目標是報道共產中國的內情、堅定香港流亡知識份子的政治信心、豐富自由創作的內容和促進港台和海外之間的文化交流。<sup>1</sup> 影史學者黃仁認為張經營上有全權自主，而在電影製作上致力建立制度：一、重視劇本；二、不用片酬高的大明星，把製作費合理平均地用於各部門和工作人員，因此製作質素較高；三、要求

導演在半年內專心拍好一部片，給予較高的報酬，簽訂同期不能兼拍其他影片；四、並要求導演要做分鏡劇本以準確測知戲劇內容和進度等。<sup>2</sup>

我看過資料館最近從加拿大搜集回來的《傳統》（台灣：1954；香港：1955）、《楊娥》（台灣：1954；香港：1955）、《長巷》（1956），以往亦看過《金縷衣》（1956）、《半下流社會》（1957）、《滿庭芳》（1957），從亞洲這些出品觀之，編、導、演、攝、美工都相當結實平均。以上六部和其後的三部片全都不用大牌明星，而是用有經驗的演員王引、王豪、王元龍、李英、陳燕燕、劉琦、王萊帶起新人鍾情、葛蘭、呂婷、麥玲、許可、陳厚、金銓，著重群戲和整體合作。又起用當年的新導演唐煌、編劇易文做為主力，連兩部創業作都交給他們主導，具見張國興銳意改革舊習、開新風氣。

但從這些影片也看到亞洲的種種局限。攝影、佈景、服裝造型在幾部時裝片和民初片《傳統》、《長巷》的表現較好，在技術要求更高的古裝片如《楊娥》中就顯得有些簡陋，動作戰鬥和歌舞場面都未見出色。《半下流社會》的外景都在片場搭建，也見出真實感不足。但這些是當年國片一般的弱點，以亞洲的規模有限固不能苛求了。又由於亞洲每年拍片不到兩部，養不起基本演員，新人鍾情、葛蘭、陳厚雖有好潛質也無法充份利

用。反而後來鍾情給新華公司用了演唱片《桃花江》（1956）一炮而紅，繼而主演了一系列同類影片，為新華賺了不少。而葛蘭、陳厚加入電懋後主演了又唱又跳的《曼波女郎》（1957），自此也紅起來。作為製作人張國興無疑能幹又有理想熱情，卻缺乏商家的生意眼。後期張也學懂了，1957年的《三姊妹》就載歌載舞、青春性感，成為亞洲最高票房的影片。

張國興雖然反共，卻又滿有書生意氣，不大賣台灣當局的帳。右派重要影人中唯他遲遲不加入自由總會，也未有參加觀光團赴台勞軍、為蔣公祝壽。據說因此創業作《傳統》1954年在台首映受到阻撓，經交涉後才能放映，但張仍然不出席首映禮。台灣當局在1955年3月起對港片徵收20%的防衛捐稅，以防片商大量使用外匯購買港片，這對香港右派電影打擊很大。之後他和幾個製片家到台請願交涉，結果是訂出補貼辦法：按影片的成績給予若干外匯，所謂成績，「是指其配合國策的程度，即是說，反共意識濃厚的，成績最優，沒有成績的，准其入口而不給貼補。」<sup>3</sup>

「反共意識濃厚」是台灣政府的一廂情願，這只會使得港片在本地和東南亞難以通過電檢，市場上又難以立足，亞洲對此並不奉行。前此亞洲只拍過兩部有「國策」意味的影片，表現相當間接隱晦。創業作之一《楊娥》寫反清女俠楊娥刺殺降將吳



《長巷》榮獲第三屆東南亞電影節最佳劇本獎。(左起) 陳燕燕、胡金銓、張國興伉儷、王萊、高寶樹

Sharing the limelight at the 3rd Southeast Asia Film Festival where *Long Lane* garnered the Best Script Award. (From left) Chen Yanyan, King Hu, Chang Kuo-sin and wife, Wang Lai, Kao Pao-shu

三桂，有隱喻反對大陸新政權之意，但在港台公映反應都不大好。另一部是《半下流社會》，描寫大陸陷共後流港知識份子的苦難彷徨，只在歌詞中流露思念故鄉，希望「把豺狼一掃光、重整破田莊」，暗示「反攻大陸」，但影片1956年在台竟被列入禁映（雖然之前已公映過），理由是其中有「變節」影人參與（指的可能是中聯演員張瑛），張國興又要和官僚交涉一番。此片在港上映排期亦有困難，要延後近兩年才得以映，賣座也不佳。可能因此，亞洲此後的出品都不涉國策政治，轉而拍製倫理片《長巷》、《滿庭芳》、《愛與罪》（1957）、愛情喜劇《金縷衣》、輕鬆歌唱的《三姊妹》，和本土寫實的《擦鞋童》（1959），寧可取悅本地和東南亞觀眾也不討好台灣當局。

亞洲創業時期電懋、邵氏（兄弟）兩大公司尚未成立，獨立公司並起但群龍無首。邵氏父子、新華是其中兩家較有規模的公司，在港台有自家的發行網絡，其他公司都各自為政，發行上受到片商和影院很大的制肘，亞洲由於取材嚴肅、走的是知識份子路線，又沒有紅星壓陣，發行上就更吃虧。《傳統》53年9月開拍，54年5月參展第一屆東南亞電影節，同年5月在台灣上映，7月在星馬公映，但香港公映要延至55年4月；《楊娥》54年4月拍完，後期一再修改至8月始完工，本來打算在8月底在港首映但排期不遂，唯有10月先在台灣首映、11月在星馬公映，香港公映要延至55年2月。兩部創業作的映期都要排在完成後半年到一年，《滿

庭芳》更是完成後兩年才公映。

亞洲雖然成立得較早，又有美援支持，但由於產量少，發行回收都有問題。當年台灣當局外匯不足、對右派電影無實質支援卻處處設限又要求他們效忠，而在香港和南洋市場上還要面對左派的強大競爭；這是五十年代右派電影普遍面對的困境。整個五十年代左派在市場和影響力上都佔了上風，要到六十年代台灣經濟好轉、外匯放鬆，港台的市場容量增大

後，形勢才有所逆轉。

深識國際政治，和國民黨、共產黨都交過手又吃過苦頭的張國興，是有正義感的熱血文化人，實在不適宜在龍蛇混雜的環境中搞電影；單靠美援亦難以持久。亞洲在製作了九部電影後，1958年逐漸淡出，此後張國興專注傳播、出版界，1971年起致力大專教育，八十年代中赴美任教，直至1990年退休。學者容世誠指出：從《半下流社會》寫流亡知識份子在港避難（並飽受歧視和抗拒物質誘惑），把大陸比喻作「人間地獄」，到《三姊妹》寫中產階級樂居香港，唱出香港像是「天堂」，這是五十年代冷戰期間亞洲出品構想和宣揚的信息，歸結為對美式生活的肯定、對資本主義的擁抱。<sup>4</sup>我想，這亦可視為張國興個人經歷的投射和預兆：從流亡香港經歷冷暖世情而安居香港，從投身戰鬥到抽身而出過回正常生活，最後在美國安享天年。■

#### 註釋

- 1 〈五年來之亞洲出版社〉，《亞洲畫報》，第54期，香港，亞洲出版社有限公司，1957年7月，頁29。
- 2 黃仁：〈唯真為善的張國興和亞洲影業公司，首創社會溫暖的寫實製片路線〉，列印稿，2006。
- 3 〈台灣減電影外匯與香港國語片的危機〉，《國際電影》，第一期，香港，國際電影畫報社，1955年10月，頁47。
- 4 容世誠：〈圍堵頹頹：整合連橫——亞洲出版社／亞洲影業公司初探〉，黃愛玲、李培德編：《冷戰與香港電影》，香港，香港電影資料館，2009，頁132-133。

羅卡，資深電影研究者，曾任香港國際電影節「香港電影回顧」及香港電影資料館節目策劃。著有《香港電影跨文化觀》（增訂版）（合著，2011）等。

Following the launching of Asia Press in 1952 and Asia News Agency in 1953, Chang Kuo-sin (1916–2006) entered the world of filmmaking by establishing Asia Pictures in 1953, thereby becoming a prominent right-wing figure during the early years of the Cold War with stakes in the three media of publishing, news and film. The books and films that came out of these three organisations were circulated in Hong Kong, Taiwan and the Chinese communities in Southeast Asia, while the news catered to the Chinese newspapers all over the world. The political mission was to 'counteract the overseas cultural power of the Communists,' and the supporter behind Asia Pictures was an American foundation. This article will not evaluate Asia Pictures' political and artistic contributions. Rather, it will offer general comments on the constraints under which it had to work, and the quandary in which it found itself as a member of right-wing cinema amid the Cold War of the 1950s.

The Mandarin film industry of Hong Kong was divided into two major camps in the 1950s: the left and the right. The left had had a longer history in Hong Kong. Inspired and encouraged by the development of New China, the left-wing film circles cohered internally where companies shared resources and worked with dependable film circuits. The right came to shape gradually after 1952. In 1953, a group of filmmakers who were opposed to the Mainland regime came to Hong Kong where they formed the Hong Kong and Kowloon Filmmakers Free General Association Limited. In the same year, they made their first tour to Taiwan to celebrate Chiang Kai-shek's birthday and entertain the troops. In 1957, the name of the organisation was changed to Hong Kong & Kowloon Cinema & Theatrical Enterprise Free General Association Limited (hereafter Free Association) with a membership of over 1,000. As the Mainland would only consider importing films from left-wing companies and Taiwan posed a strict ban on films with participation of left-wing artists, Hong Kong film workers were forced to toe the line and pick sides.

Chang Kuo-sin, the man in charge of Asia Pictures, was an excellent and well-known journalist during the war

against Japan. He had worked for the United Press, and had close contact with and a profound understanding of both the Nationalists and Communists. He was imprisoned after Nanjing was liberated in 1949. Upon release, he came to Hong Kong, his staunch anti-Communist stance already unshakeable. With his knowledge and ability, he received support of the American foundation for the operation of the three organisations mentioned above. Chang is also known for his unusual style among members of the right, but more about that later.



以有經驗的影人帶新人，《長巷》中，父（王引）慈女（葛蘭）孝。  
Putting new talents under the tutelage of veterans. In *Long Lane*, Grace Chang played the filial daughter of Wang Yin.

Chang brought to his work the passion and ideal of an intellectual. His goals were to report on the internal picture of Communist China, strengthen the political resolve of Chinese intellectuals exiled to Hong Kong, enrich the substance of free creative activities and promote cultural exchange between Hong Kong, Taiwan and other places.<sup>1</sup> Film historian Huang Jen believes that Chang enjoyed complete freedom in his operation. In film, he devoted himself to establishing a system that took seriously the quality of screenplay, eschewed the use of high-paying stars, thus spreading evenly the production budget to other departments and participants of the filmmaking process, paying directors handsomely while insisting they focus on a single film and refrain from signing up other projects in any six-month period, and requiring storyboards of them to keep track of the film's content and pace.<sup>2</sup>

I had the opportunity to look at the Asia Pictures productions that the Hong Kong Film Archive recently acquired from Canada: *Tradition* (Taiwan:1954, HK:1955), *The Heroine* (Taiwan:1954,

HK:1955), and *Long Lane* (1956). I have also seen *The Story of a Fur Coat* (1956), *Halfway Down* (1957), *Life with Grandma* (1957) at other times. On the basis of these films, it would appear that the quality of the studio's works is uniformly solid. One does not find major stars in them but only experienced actors guiding new talents, a clear indication of the high emphasis on teamwork. Asia Pictures also engaged the service of director Tang Huang and screenwriter Evan Yang, both new to the profession, entrusting them even with the production of the first two films of the company. Chang's innovative working style that set to overturn established practices was thus evident.

These films also demonstrate the constraints that Asia Pictures had to work under. Its contemporary films as well as *Tradition* and *Long Lane*, set in the Republican years, are creditable enough in terms of cinematography, set design and costumes, but period pieces such as *The Heroine* that demanded a higher degree of technical sophistication appear sketchy. The fighting and dancing scenes in *The Heroine* were unimpressive, while the outdoor scenes of *Halfway Down* were actually shot in the sets built by the studio, making them less than realistic. But these are the common weaknesses of Chinese films in those days, and one should not be too critical of Asia Pictures given its small scale of operation. Furthermore, because it made less than two films a year, it could hardly support a basic crew of actors. The potentials of new talents such as Chung Ching, Grace Chang and Peter Chen Ho were not fully realised. As a producer, Chang Kuo-sin was no doubt competent, idealistic and passionate, but he lacked the business eye. Even he learned, however. In 1957, he made *Three Sisters*, a film that features sexy maidens with songs and dance. It became Asia Pictures' highest grosser.

For his anti-Communist stance, Chang had his intellectual airs, and refused to bow and scrape to the Taiwan authorities. He is the only right-wing filmmaker who did not join the Free Association when it was first established, nor did he travel to Taiwan to entertain the troops and celebrate Chiang Kai-shek's birthday. Reportedly, all this cost him troubles when *Tradition*, Asia Pictures'



亞洲出品在編、導、演、攝、美工方面都相當結實平均。創業作《傳統》由王豪（後）主演。Productions by Asia Pictures are creditable on various fronts including screenwriting, directing, acting, cinematography and art design. *Tradition*, starring Wang Hao (back), is the founding film.

debut film, was scheduled for screening in Taiwan in 1954, and it took some negotiation before the film was allowed to be imported. Even then, Chang would not attend the premiere ceremony. In March 1955, Taiwan imposed a 20% National Defence Tax on Hong Kong films to prevent distributors from spending huge amount of foreign exchange to purchase Hong Kong films. This was a serious blow to Hong Kong right-wing film circles. When he and other film companies went to Taiwan to petition for the removal of the tax, a subsidy system was then put in place: depending on the merit of the film, the Taiwan authorities would allow a certain amount of foreign exchange to be used on its purchase. Merit here was to be interpreted as 'the degree to which a film conforms to the national policies. In other words, the stronger the anti-Communist sentiment, the higher the merit, and films without any merit are allowed to be shown in Taiwan but no foreign exchange subsidy will be forthcoming.'<sup>3</sup>

It is wishful thinking on the Taiwan Government's part to insist films carry a strong anti-Communist message for that would only make it difficult for a film to pass the censors in Southeast Asia. A strong anti-Communist stance did not make commercial sense. Asia Pictures therefore never followed this guideline. Formerly, the studio made only two films that conformed to 'national policies', but only in a subdued way. *The Heroine*, one of the first two films of Asia Pictures, is about the anti-Manchu women fighter, Yang E, who made an attempt on Wu Sangu's life, which can be construed to be a veiled anti-Communist film. But it did not meet with success either in Hong Kong or Taiwan. *Halfway Down*, the other



《楊娥》不惜工本，合盧世侯、鮑鳴、陳其銳之力製景。

Sparing no expense in making *The Heroine*, Asia Pictures enlisted the collective efforts of Lu Shihou, Bao Ming and Chan Ki-yui for the set.

pioneering film, captures the suffering and the loss of directions among exiled intellectuals in Hong Kong after the Mainland falls to the Communists. But only in the lyrics of a song can we see any longing for the old homeland – 'May the jackals be swept away so that we can rebuild our homestead,' implying a wish to 'reclaim the Mainland'. The film, however, was on the proscribed list in Taiwan in 1956 (even though it was shown earlier), the reason being that a 'turncoat' was involved in its production (referring probably to Cheung Ying, an actor of *The Union*). Chang Kuo-sin once again found himself haggling with the bureaucrats. This film also ran into difficulties with scheduling in Hong Kong, and was shown two years after it was produced. The box-office records were not good, either. Perhaps because of this, Asia Pictures later stayed away from the topic of national policies, and turned instead to family and social drama such as *Long Lane*, *Life with Grandma* and *Love and Crime* (1957), love comedy such as *The Story of a Fur Coat*, light-hearted musical such as *Three Sisters* and realist drama with local colour such as *The Shoeshine Boy* (1959), to cater to audiences in Hong Kong and Southeast Asia rather than please the Taiwan authorities.

In the pioneering stage of Asia Pictures, MP & GI and Shaw Brothers had yet to be established. Many independent companies existed but there was no clear leader in the field. Shaw & Sons and Hsin Hwa were the two with a sizeable operation. They had their own distribution network in Hong Kong and Taiwan, while the other companies had to manage on their own and were hamstrung by distribution agents and movie theatres. Asia Pictures, with its preference for serious topics, appealed to the intellectuals. The fact that it did not have a stellar cast of actors also adds to its difficulties in distribution. *Tradition* began shooting in September 1953, and was submitted to the first Southeast Asia Film Festival

in May 1954, when it also came to the theatres in Taiwan. In July, the film was screened in Singapore and Malaysia, but it was as late as April 1955 when it was shown in Hong Kong. Shooting of *The Heroine* was completed in April 1954. Subsequent revisions continued until August. The original plan was to show the film in Hong Kong at the end of August, but because of scheduling delay, it was first shown in Taiwan in October and Singapore and Malaysia in November. Hong Kong audience had to wait until February 1955 to see it on the screen. These two pioneering films had to be scheduled half a year to a full year after they were made, while *Life with Grandma* had to wait two full years after its completion before it was shown.

Despite its early formation that predated many film companies and its support from the US, Asia Pictures ran into difficulties in distribution because of its scant output. Taiwan was short of foreign exchange in those days, and was not able to give any substantive support to right-wing filmmakers. Yet, it posed upon them limitations at every turn and demanded loyalty from them. In Hong Kong and Southeast Asia, right-wing film workers faced an additional challenge from their left-wing counterparts. The left had the upper hand in both profit and influences during the 1950s. It was not until the 1960s with the improvement of the Taiwan economy, the relaxation of foreign exchange control, and the expansion of capacity of the Hong Kong and Taiwan market that the table was turned.

A man with extensive knowledge of international politics, who had suffered personally for his interactions with the Nationalists and Communists, Chang Kuo-sin was a cultural figure with passion and a sense of righteousness. As such, he was ill-suited to the complicated film world. American support alone would not be able to see him through. After making nine films, Asia Pictures gradually faded out from

the scene in 1958, and Chang began to focus on his work in communication and publication. In 1971, he turned to higher education and took up teaching in the US in the mid-1980s until he retired in 1990. As Yung Sai-shing points out, from *Halfway Down* which depicts the fate of exiled intellectuals in Hong Kong (where they were subject to discrimination and material temptations) and compares life in the Mainland as the 'living hell', to *Three Sisters* which captures the willingness of the middle class to take root in Hong Kong as their 'heaven', Asia Pictures had constructed and promoted a message in the Cold War era of the 1950s, which can be boiled down to the affirmation of American lifestyle and the embrace of capitalism.<sup>4</sup> This, I think, can be said to be the projection and foretelling of Chang Kuo-sin's own experiences. Chang went through the vicissitudes of the life in exile in Hong Kong but later decided to settle down here. He threw himself body and soul in the ideological battle only to retreat to lead a normal life. In the end, he arrived at the US, where he lived out the remaining years of his life. (Translated by Tam King-fai) ■

#### Notes

- 1 'Asia Press in the Last Five Years', *The Asia Pictorial*, No 54, Hong Kong: Asia Press Ltd, July 1957, p 29 (in Chinese).
- 2 Huang Jen, 'Truth is Virtue: Chang Kuo-sin and Asia Pictures Scout Out a Path of Heart-warming Social Realism', paper copy, 2006 (in Chinese).
- 3 'Taiwan Tightens the Use of Foreign Exchange on Film and the Crisis of Hong Kong Mandarin-speaking Film', *International Screen*, No 1, Hong Kong: International Screen Press, October 1955, p 47 (in Chinese).
- 4 Yung Sai-shing, 'Containment and Resistance, Integration and Alignment: A Preliminary Study of Asia Press and Asia Pictures', in Wong Ain-ling & Lee Pui-tak (eds), *The Cold War and Hong Kong Cinema*, Hong Kong: Hong Kong Film Archive, 2009, pp 132–133 (in Chinese).

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# 挖掘油麻地戲院

## Rediscovering Yau Ma Tei Theatre

黃夏柏 Wong Ha-pak



油麻地戲院予人最深的印象，是一所地痞色情片戲院，烏煙瘴氣，兒童勿近。隨著確認為二級歷史建築，獲得細意粉飾，安排全新用途，這位穿起新衣裳的「長者」，開始有人關注他所走過的路。有幸成為其中一位叩問和記錄的人，但「長者」自1930年活動至今，年事已高，記憶模糊，難以吐露瑣細小節，惟有從斷簡殘篇重組其臉容。

首個要提問的，自然是油麻地戲院何時開業及首部放映的是哪齣電影。據《華僑日報》報道，戲院在1930年6月14日開業，但直至開業第二周，戲院才在報章刊登放映廣告，當天映的是無聲國片《俠盜一枝梅》（1929）。

曾有論者推測此為戲院首齣放映的電影，但該廣告並無任何開業首映的字眼，加上當時影片一般只放映

兩、三天，而該片竟能映逾一周，值得存疑，可惜戲院開業首周的營業情況，資料匱乏，難下定論。猶幸向有搜集戲院資料的鍾鈞鴻先生提供了《德臣西報》的報道，指戲院開幕當天重映了歌莉亞史雲遜演出的默片《新年好行運》（*Fine Manners*，1926）及一部喜劇，疑團終解開。

走過69年歲月，戲院於1998年7月31日結業，然後渡過近十年的空

置期，鏽蝕塵封，苟延殘喘。直至進行修葺工程，竟帶來幾番驚喜，比方拆掉銀幕後，發現舞台上有一堵半圓拱形裝飾；而鑿去大門兩側的混凝土，露出一雙洋式圓柱，還詭異地刻有悲喜人臉紋飾，讓人對這往昔貼滿肉照的老戲院，多一重遐思與好奇，禁不住問：為何……

### 聲院之殿

可惜牆不會說話，當年的人事歷程，難有準確答案對應各種「為何」的提問。兩處標緻的設計，確令戲院多了可供談論的材料，筆者不懂建築，還是從文字堆找尋線索。

戲院在《華僑日報》刊登的放映廣告，於1933年8月1日突然消失，原因不明。相隔近半年，1934年1月17日，廣告重現，這天更加入一則啟事：「本院現在特聘百老匯美藝大家司徒秩君設計，將全院內外，大加改革，務使極盡美觀，令觀眾稱心滿意。」

1934年1月23日，裝修竣工，戲院恢復全日放映，更在報章刊出醒目的廣告，公告院方「不惜糜〔靡〕多量之金錢，重新裝飾院宇」，成為「半島娛樂劇場之宮」、「九龍藝術聲院之殿」。廣告用詞不免誇張，但此次粉飾，院方的確有意提升院格，戲院除繼續放映國片，亦增加西片的



《旺角卡門》(1988)到油麻地戲院取景  
Shots of Yau Ma Tei Theatre from *As Tears Go By* (1988)

放映量，更不時推出「九龍首映」以至「全港首映」的電影。

此間，可能是油麻地戲院的首個營業高峰。那時戲院開業不過三年半，進行裝修工程，不在補破，而在粉飾，提及的「美藝大家司徒秩」，不知是否戰前漫畫家、美術工作者司徒秩？不禁猜想那圓柱的臉譜紋飾會否來自漫畫家的構思？裝修竣工前夕，1934年1月21日《華僑日報》報道：「最近如油麻地影戲院，不惜巨資，擴充院宇，特聘美藝專家，內外加意裝修，內部美化，而門前則更堂皇華麗，迥非以前可比。」如此強調門面之美，今天大門兩側的圓柱，以至舞台上方的圓拱裝飾，說不定是1934年這次營造「聲院之殿」時加建的。

### 放聲默片

油麻地戲院開業初年，稱為「影戲院」，兼映中西默片，又以國片為主，戲院座位分四等，券價一毫至四毫，和其他映國片的戲院相若。1931年6月15日，戲院慶祝開業一周年，號稱從美國訂購並裝置配音機，放映全部配音中國聲片《離奇血案》。不過，細看往後放映的戲碼，仍以無聲國片為主，包括當年一度盛行的神怪武打片。

1934年1月17日，油麻地正式標示為「有聲影院」，戲院內漸漸聽到粵音。2月14日農曆年初一，放映以全套粵語對白為賣點的《湘江情浪》(1933)，該片並非華南地區的作品，而是暹羅華僑的製作。香港製作的電影隨後亦閃亮於油麻地的銀幕，同年2月20日，黃曼梨及胡藝星演出的《戰地歸來》(1934)，於油麻地作九龍首映，該片為香港早期製作的默片，於廣州取景。此後，港產電影漸次登場，由疏落到密集，直至結束前，油麻地從未脫離放映港產片的行列。

### 港片基地

香港重光後，油麻地戲院在1946年11月21日復業，重映新靚就(關德興)演出的《怪俠一枝梅》(1940)；翌年1月，它與北河、

1998年結業後空置十年，至進行修葺，驚喜發現半圓拱形裝飾……  
A classical arch structure came to light during renovation after the theatre was left vacant for a decade.



新世界組成院線，首映吳楚帆、蘇州麗演出的《嫦娥奔月》（1947）；直至五十年代初，三戲院加上新華、國際等，已發展為一條穩定的粵語片院線。

1953年，戲院加入以太平、環球為首

的「太環線」，延續十多年的合作關係。「太環線」主要放映中聯、光藝、邵氏粵語組，以及新聯、山聯、國際、永茂、嶺光等公司的出品，曾放映不少質素優異的港產片。1967年，油麻地轉到中央線，港產片的風貌亦不斷轉變，新一輩影星雪妮、曾江、蕭芳芳、陳寶珠，掀起武打俠女、青春歌舞潮流，製作亦持續改良，出現「伊士曼七彩闊銀幕」製作。

然而，絢麗色彩卻挽不了粵語片的頹勢。七十年代初，油麻地戲院內流轉的不再是粵語，港台兩地的國語製作，由拳腳武打到言情文藝，熱鬧上映。那時戲院已屬嘉禾院線，李小龍的賣座作品如《猛龍過江》（1972），到今天仍然是老街坊的難忘記憶。跨過八十年代，油麻地成為「麗聲線」一員，伴隨香港電影進入黃金期，由《最佳拍檔》（1982）到《倩女幽魂》（1987），映的是賣座



《嫦娥奔月》（1947）廣告見該院加入院線之始（《工商日報》，1947年1月20日）  
The advertisement of *Sheung Ngo Dashing to the Moon* (1947) marks the theatre's inclusion in a film circuit (*The Kung Sheung Daily News*, 20 January 1947).

31日，戲院正式加入日活成人院線。

1992至94年，三級片盛行，油麻地曾浮動加入院線，放映一些低成本港產三級片，亦令戲院由三十至九十年代，每個年代均曾放映港產片。

### 淪陷時期的粵劇脈絡

今天，油麻地已變身戲曲表演場地，大家努力摸索它的粵劇脈絡，讓這輝煌「再展」而非「突變」。戲院於五、六十年代確曾映過一點鑼鼓歌唱片，直至1979年6月，任白版《帝女花》也曾以全新印本重映。只是，說油麻地戲院和粵劇有緊密聯繫，卻遠不如同區的普慶戲院那麼證據確鑿。

油麻地於三十年代曾提供現場表演，如女伶演唱、技擊、歌舞團及劇團演出，但明確的粵劇團演出廣告，卻只見於淪陷時期。走過近七十年歲月的油麻地，於日軍佔據期間勉力維

持營業，讓它的歷程更顯傳奇。當時全港戲院所放的電影，均由社團法人映畫配給社安排，全港戲院劃為五級，油麻地於1943年列為最低的「五輪」，翌年升至「四輪」，但實際的營業情況，報章卻鮮有細述。

1944年8月20日，全港停電、停

燃料，活在暗黑中的市民只能苦中作

樂，報章報道「電影院暫時停映，粵劇場則利用火水燈照常開演，觀眾似較擠擁」。油麻地直至這年11月20日才重開，亦成為粵劇場，中華劇團、金星劇團、雄獅劇團等穿梭表演，老牌伶星廖夢覺，梨園新秀冼劍麗先後踏台板，娛樂活於困苦中的群眾。

一幕幕帶著破落昏色的歌樂舊影，今天卻成為圓滿它蛻變軌跡的憑證。瑰麗的戲院建築一一倒毀，縱然一度是影業重鎮，但僅餘的一座戰前戲院，卻未能和電影拉上關係，它的故事，仍只能是紙片上的懷緬。■

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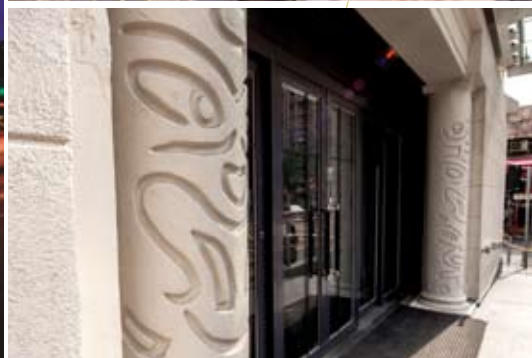
黃夏柏，資深記者、編輯及自由作家，並為香港電影資料館「油麻地戲院」項目特約研究員。著作包括《憶記戲院記憶》（2007）和《看雜誌：1980s-1990s紀事》（2010）等。

Wong Ha-pak is a media veteran, editor, freelance writer, as well as researcher for the Hong Kong Film Archive's Yau Ma Tei Theatre project. His authored works (in Chinese) include *Remembrances of the Theatre* (2007), *A Flip Through Magazines: A Chronology, 1980s-90s* (2010), etc.

Please refer to HKFA e-Newsletter for English translation of this article.

2009年獲撥款改建為粵劇團體專用表演場地，2012年7月啟用  
Funds approved for conversion into a Cantonese opera performing venue in 2009, and greeted audiences again in its new glory in July 2012.

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# 從「綠葉常青」到「歡樂早場」

## Paying Tribute in Morning Matinee

阮紫瑩 Yuen Tsz-ying

每逢星期五的早上，一張一張熟悉的面孔自然而然在香港電影資料館出現，他們有些是附近的街坊，有些是從上水、元朗、西貢等遙遠的地方趕來，無懼風雨，興致勃勃的來到觀賞「歡樂早場」。完場後三五知己聚首一堂相約午膳，萍水相逢的觀眾在談論剛才的劇情或交換心得，齊齊琢磨下月的早場戲碼，看哪部電影需及早購票。難怪今年三月，資料館調整了電影節目的票價，但早場的票價維持不變，依舊是 20 元及 10 元。早場的觀眾以長者為主，為答謝他們風雨不改的長久支持，這個特別優惠希望能吸引更多市民和長者來捧場。

回顧「歡樂早場」的歷史，要追溯至兩年前，即2010年6月4日首場獻映《夜光杯（上集）》（1961），那天還邀請遠道從吉隆坡而來的馮寶寶與觀眾見面，彼此打成一片，熱鬧非常。當時的「歡樂早場」放映的時段是每月第一及第三個星期五，因反應熱烈，遂由2011年1月起，增加場次至每個星期五的早上11時均放映電影。最初選映的電影以喜劇片為主，先後推出「林鳳作品」、「賀歲精選」、「丁瑩作品」、「仙鶴港聯武俠片」等專題。

去年七月我為資料館擔任客席節目策劃，以「綠葉常青——李香琴、羅蘭、雷鳴、王萊」為專題節目，向四位前輩致以最崇高的敬意及表揚他們在電影界多年的貢獻。李香琴、羅蘭和雷鳴還先後前來與觀眾一起看電影，分享過

去的拍片經歷，緬懷一番，甚得觀眾們的喜愛。其實還有很多很多著名的綠葉前輩演員值得致敬和表揚，為了延續「綠葉常青」的專題，本人有幸接著繼續策劃，把這個專題移師到「歡樂早場」中。到目前為止，透過節目向他們致敬的前輩已達21人，包括麥基、譚倩紅、任冰兒、林靜、夏春秋、丁羽、俞明、梁素琴；令人懷念的有姜中平、馮琳、李鵬飛、黎雯、李月清、紅薇、李次玉、黃楚山、駱恭、楊志卿、石磊、鄭君綿，及剛於七月辭世的司馬華龍。

最難忘的是專誠早上前來資料館擔任映後談嘉賓的數位前輩——譚倩紅不單大談演戲心得、大唱粵曲，更為了響應「梨園姊妹花」，再度前來作神秘嘉賓與任冰兒和觀眾談天說地；現任保良局蔡繼有學校總校長的劉筱玲博士，在百忙中抽空前來觀賞其母黎雯女士的銀幕慈母形象，並細談黎雯女士在影圈工作和在家庭的生活點滴；妙語如珠的夏春秋，鼓勵觀眾們要活在快樂中；丁羽教導觀眾們如何保養聲線，說話時如何運用丹田。他們的蒞臨不但令節目生色不少，還與觀眾們一起歡欣暢聚，瀟灑一片溫馨。在這裡一併感謝他們的熱忱，踴躍參與活動。

快將推出的電影專題將是「惡人當道」和「笑匠系列」，觀眾請密切留意映期，精彩節目萬勿錯過！■

阮紫瑩為香港電影研究者，並為香港電影資料館客席節目策劃。

Every Friday morning, familiar faces pop up one after another at the Hong Kong Film Archive. Some of them are from the neighbourhood, others have travelled farther, all the way from places like Sheung Shui, Yuen Long, Sai Kung – come rain or shine, they make their way here to catch the Morning Matinee. After the movie, film-loving friends hang out for lunch; members of the audience, who may have just met, discuss the plot and chat about the listings for next month's Morning Matinee. Is there a film they have to rush to get tickets for? It's no wonder that in March, the Archive adjusted its ticket prices, but left the Morning Matinee tickets unchanged at \$20 and \$10, to thank the long-term supporters – especially the elderly morning audience – of the programme. With this special deal, the Archive hopes to entice more people to watch the thoughtfully chosen films.

Morning Matinee began two years ago on 4 June 2010, with the showing of *The Magic Cup, Part One* (1961). Fung Bo-bo even flew in from Kuala Lumpur that day, to meet with the very lively audience. Back then, Morning Matinee was held on the first and third Fridays of every month, but because of the enthusiastic support, from January 2011, it was extended to 11am every Friday. At first, most of the films chosen

專誠蒞臨的嘉賓  
Celebrities gracing the event



5月18日：黎雯女兒劉筱玲博士（中）與家人  
18 May: Lai Man's daughter Dr Lau Siu-ling (centre) and family



7月6日：夏春秋伉儷  
6 July: Ha Chun-chau and wife



7月13日：丁羽伉儷與孫兒  
13 July: Ding Yue with wife and grandson



## 星巴克講座系列 Talks @ Starbucks

for the programme were comedies, followed by some themed series, such as a Patricia Lam Fung showcase, Chinese New Year specials, a Ting Ying showcase, *wuxia* (martial chivalry) films from the Hong Kong Film Company, etc.

In July last year, I served as guest programmer at the Archive, and used 'Four Characters: A Tribute to Lee Hong-kum, Helena Law Lan, Lui Ming, Wang Lai' as the theme to mark the highest respect to the four supporting actors and highlight their years of contributions to the industry. Lee Hong-kum, Helena Law Lan and Lui Ming came to the Archive to watch the films with the audience and shared some of the good old memories of their experiences on set, much to the adoring audience's delight. In reality, there are many, many more seasoned supporting actors worth the tribute and praise. In order to continue this thematic series, my term as guest programmer was extended in September 2011, which is when I moved this series to the Morning Matinee. As of today, we have paid tribute to 21 actors: Mak Kay, Tam Sin-hung, Yam Bing-yee, Lin Jing, Ha Chun-chau, Ding Yue, Yu Ming, Leung So-kam, etc, and paid tribute to the memory of the following: Keung Chung-ping, May Fung Lam, Lee Pang-fei, Lai Man, Lee Yuet-ching, Hong Wei, Li Ciyi, Wong Cho-shan, Lok Kung, Yang Zhiqing, Shi Lei, Cheng Kwun-min, as

well as Sima Wah-lung who passed away in July.

The most memorable are the several veterans who especially made their way to the Archive early in the morning to be guest speakers: Tam Sin-hung not only discussed acting in great lengths, but even sang some Cantonese opera; in response to the 'Opera Sisters' programme, she returned as a surprise guest with Yam Bing-yee to chat with the audience about everything under the sun; the current Head Principal of Po Leung Kok Choi Kai Yau School, Dr Lau Siu-ling, took time out of her busy schedule to appreciate her mother Lai Man's character, and to talk about her mother's work within the industry, as well as life at home, too; the ever-witty Ha Chun-chau encouraged the audience to find happiness within their lives; Ding Yue taught the audience how to nurture their voices and use their diaphragms when speaking. Not only did their presence bring colour and life to the programme, but also warmth and joy to the audience. A big thanks and the greatest appreciation for their devoted enthusiasm and passionate participation.

Coming up soon are two series about the bad guy and oddball comedians. Stay tuned and don't miss out! (Translated by Diane To) ■

**Yuen Tsz-ying** is a film researcher and guest curator of the HKFA.

這個七、八月，在星巴克舉行的兩場電影分享講座由香港電影評論學會統籌。7月5日，張偉雄、紀陶及盧子英在「女伶故事」座談會上，細說不同年代的女伶發展與演化，由東到西、由戲班歌女到銀幕女星，娓娓道來。

8月2日，李焯桃、登徒、鳳毛及吳國坤在「鬼話連篇——漫談香港靈異電影」座談會上論盡香港鬼片，指港片踏入合拍片時期之前，鬼片曾大行其道，創意十足，角度大膽，且本土特色豐富。



The Hong Kong Film Critics Society hosted two talks at Sai Yee Street Starbucks in July and August. At the 5 July session titled 'Lady on Stage: From Cantonese Opera Actress to Female Star', Bryan Chang, Keeto Lam and Neco Lo looked at the myriad faces of female stars over the years, from opera singers to movie actresses both East and West.

At the 2 August session titled 'Phantoms of the Hong Kong Cinema', Li Cheuk-to, Thomas Shin, Kenny Ng and Fung Mo examined the creativity, boldness and strong local flavour of ghost film, a hugely popular genre before Mainland-Hong Kong co-productions became the order of the day.



7月20日：(右起) 俞明與編導蔣金銘伉儷  
20 July: (From right) Yu Ming, writer-director Chiang Kam-ming and wife



8月3日：梁素琴以歌聲妙曼稱著  
3 August: Singer-actress Leung So-kam

# 歌劇情懷： 粵語片中的普契尼與馬斯卡尼

## Operatic Proportions: Puccini and Mascagni in Cantonese Films

何思穎 Sam Ho

**看**香港老電影有個不為人知的好處，就是有機會欣賞到古典音樂，見識一下柴可夫斯基、貝多芬、普契尼等名家的大作如何在電影中營造戲劇效果。

那是因為五、六十年代的香港電影拍攝資源有限，製作也較簡陋，大部分都沒有原著音樂，於是罐頭交響樂大行其道，尤以文藝片中最常出現。除了戲曲片外，粵語片大都因資金緊絀，沒錢請專人作曲。無可否認，將西方古典音樂直接搬進電影中，經常會頗突兀，有時甚至很可笑。不過也偶有佳作，音樂使用得非常出色，反映出五、六十年代的香港電影製作者對電影各種元素的理解，正好讓今天的觀眾明白那個時代的風光。

音樂學者余少華在嶺南大學一次工作坊中曾經說過，在五、六十年代，很多香港人都是透過粵語片初次接觸古典音樂。這在西方也有類似情況，在美國電視劇《宋飛正傳》中〈歌劇〉一集，一個角色指出生於五、六十年代的主角宋飛，其對高雅文化（包括古典音樂）的認識，全部來自「賓尼兔卡通片」。<sup>1</sup>

音樂歷史學家丹尼爾高德馬克曾發表過有關古典音樂在荷里活流行動畫片中的應用之討論，他認為「卡通片令這些經典作品歷久常新，為舊有的模式帶來全新的角度，讓觀眾更容易投入」。<sup>2</sup>此說套用在粵語片亦無不可。

從古到今，人們都喜歡恥笑過時的事物。香港人喜歡嘲笑本土老電影價值觀守舊、製作低劣，不過嘲笑之餘通常也帶有一份親切的情意結。然而，將罐頭古典音樂融入粵語片的做法正好證明了製作人扭轉乾坤的能耐，將有限的成本化成藝術。

這樣的例子可在香港電影資料館早前放映的兩部片中找到，其一是

獲選為「百部不可不看香港電影」之一的《慈母心》（1960），另一部是中聯公司的出品《金蘭姊妹》（1954）。

### 爸！求求你，求求你！

《慈母心》一開頭便巧妙地用上歌劇音樂。故事開始前，隨著工作人員名單緩緩升起，普契尼的意大利歌劇《賈尼斯基基》中的詠嘆調〈噢！親愛的爸爸〉同時響起。《賈尼斯基基》取材自但丁的《地獄篇·神曲》中的一個故事，是部喜歌劇，內容圍繞一個佛羅倫斯貴族家庭中發生的荒誕事。這主題和《慈母心》異曲同工，後者嚴斥中國上流社會的腐敗和偽善。

在粵語片及國語片中採用古典音樂，主要是用以牽引感情。因此慢至中板、哀怨傷悲的旋律，經常在努力營造傷感情緒的文藝片和部分社會寫實片中出現，像《慈母心》和《賈尼斯基基》這種主題音樂與電影吻合的例子實屬難能可貴。

不過，〈噢！親愛的爸爸〉這歌名似乎與電影名開宗明義宣揚母愛的重點有抵觸，但這正正是精彩之處。

電影主角是一名心事重重、病痛多多的年輕人，多年來崇拜備受社會敬重的亡父，經常陷入自我懷疑，要與父親看齊的壓力也可能令他十分痛苦。他甚至絕望到一個地步，在天天戴著的吊墜中暗藏毒藥，若遇病發，隨時準備了結殘生。他這種心情與詠嘆調的歌詞「mi stuggo e mi tormento! O dio, vorrei morir」（我好痛苦！神啊，我想死！）不謀而合。

怎料，父親原來是個偽君子，所謂的德高望重只是母親砌詞編造。她還代表丈夫與其他上流人士發起慈善運動，實則互相隱瞞所做過傷天害理的壞事。詠嘆調結尾出現了兩次「Babbo, pieta, pieta!」（爸！求求

你，求求你！）的曲詞，雖然唱詞並沒有在電影中引用，但音樂卻表達了主角牽腸掛肚地向父親求饒的心聲。在更深的一個層次，更是向父權架構作出的懇求。

此求饒的呼喊亦緊扣了電影中一股無奈的諷刺主題，而這諷刺元素正是本片精髓所在，亦是五十年代末、六十年代初粵語片越來越趨深沉的明證。

雖然電影名叫《慈母心》，戲裡的母親卻不完全稱得上「慈」。她無疑是位全心奉獻的母親，願意為兒子做任何事；但她同時也是個自我中心的人，為保自身利益而犧牲別人。電影初段她撞破丈夫對女傭有越軌行為，為保住自己的家庭，連忙把女傭許配給出名無賴的花王。無辜的女傭陪嫁多年，對主人忠心耿耿，卻為了主人丈夫的惡行賠上終生幸福。多年之後歷史又再重演，其子與女傭相戀，母親再次為保家庭，毫不猶疑地將她辭去，後來才驚悉這位女傭實是丈夫與當年那名女傭的私生女。

這種對母親的描繪，實與大多早期電影中那種捨己救人、偉大正直的平面形象大相逕庭，意味著六十年代的粵語片已準備好有血有肉地刻劃每個角色。以對父親吶喊的詠嘆調來展開這部《慈母心》，正好捕捉到箇中隱含的諷刺意味。

### 粗樸的男兒情操

在《金蘭姊妹》中採用歌劇音樂則沒有這種反諷。所用的純樂器間奏出自馬斯卡尼的歌劇作品《粗樸的男兒情操》<sup>3</sup>，是個集嫉妒、背叛、報復於一身的故事。這段純樂器間奏旋律優美、感情深刻激昂，故常出現在各大電影中，最為人知的例子或許是在大導演馬田史高西斯《狂牛》（1980）中作為主角的主題音樂，表達男兒氣概的沉思。

這段間奏也深受五、六十年代粵語片歡迎，在多部電影的原聲帶中都可找到，當中或以《金蘭姊妹》用得最恰到好處。故事講述五個性格迥異的女傭的一生，從獨特的角度描繪五十年代香港社會，相當生動。

其中一個女主角戀上口甜舌滑的浪子，搞大肚子後遭拋棄；一直愛慕她的勞工見她搭上別人，只有默默難過，及後知悉她被騙的遭遇，甘願前事不計，承諾會照顧她。這時刻，《粗樸的男兒情操》的間奏悠悠響起，一個形式與內容、歌劇與電影、東與西匯聚為一的時刻。

《慈母心》用了《賈尼斯基基》的配樂，《金蘭姊妹》則用上《粗樸的男兒情操》的配樂，製作人是否

了解歌曲的原意，如今無從稽考。不過，《慈母心》的導演左几確實以一絲不苟、注重細節和配樂運用見稱。2010年，在香港電影資料館舉辦的左几國泰電影座談會上，筆者讚揚左几在《月宮寶盒》（1958）中採用拉威爾的〈波萊羅舞曲〉的精彩之處，

左几的兒子從觀眾席站了起來，憶述亡父生前確實精心挑選其電影配樂，他們家裡收藏了大量唱片，左几常常細聽，務求為不同的電影場面找到適合的音樂。因此，說左几充分了解〈噢！親愛的爸爸〉的主旨才選用此曲並非沒有可能。

姑勿論《慈母心》和《金蘭姊妹》的製作人原意如何，這兩部片的古典音樂運用，無疑是香港粵語片技法成熟深湛的例子。（翻譯：杜蘊思）■

#### 註釋

- 1 《宋飛正傳》（1990—1998）〈歌劇〉一集，1992年播出。
- 2 Daniel Goldmark, *Tunes for 'Toons: Music and the Hollywood Cartoon*, Berkeley: University of California Press, 2005, p108.
- 3 《Cavalleria Rusticana》一般譯作《鄉村騎士》，與原意大有出入。筆者苦思不獲，與友人雷競璇、黃愛玲及李焯桃討論後，決定譯為誓扭的《粗樸的男兒情操》。

何思穎，資深影評人及電影研究者，曾任香港電影資料館節目策劃。

One unsung benefit of watching old Hong Kong films is the prospect to savour the possibilities of classical music and to appreciate the capacity of works by the likes of Tchaikovsky, Beethoven and Puccini to evoke dramatic responses.

That's because most Hong Kong films of the 1950s and 60s do not have original scores. Canned symphonic music was widely used instead, particularly in the *wenyi pian*. This is especially true of Cantonese films, which, except for the opera films, were usually made with budgets that prohibited paying for original compositions.

Granted, much employ of the music is necessarily prosaic, if not downright preposterous, because of the limited resources and often slapdash conditions



《金蘭姊妹》：《粗樸的男兒情操》的間奏悠悠響起，他（名導李晨風飾演）趨近慰問慘遭始亂終棄的心上人（小燕飛）。  
*Sworn Sisters*: As the intermezzo from *Cavalleria Rusticana* starts, the worker (played by famed director Lee Sun-fung) comes up to his love interest (Siu Yin Fei), a pregnant maid jilted by a womaniser, trying to comfort her.

of productions. Yet, occasional instances of inspired use reveal how proficient Hong Kong filmmakers of the 1950s and 60s were with their craft, which in turn should help viewers today appreciate the greatness of that period.

Music scholar Yu Siu-wah once said in a 2011 workshop at Lingnan University that

for many Hong Kong persons of the 1950s and 60s, their first exposure to classical music came from watching Cantonese films. Indeed. A parallel can be drawn with the West. In an episode of the great American television series *Seinfeld* entitled 'The Opera', someone comments that for the show's title character, a baby boomer who grew up presumably in the 1950s and 60s, all his knowledge of high culture, including that of classical music, came from 'Bugs Bunny cartoons'.<sup>1</sup>

Music historian Daniel Goldmark, discussing the use of classical music in popular Hollywood animation, maintains that 'cartoons have helped make these works even more durable, providing audiences with new contexts to attach to the old standards.'<sup>2</sup> The same can be said of Cantonese cinema.

Ridiculing things of the past is almost as old as the past itself. Here in Hong Kong, we are fond of deriding, albeit often

affectionately, our old movies, largely on their archaic values and bargain-basement production qualities. Yet, the inspired use of canned classical music in fact provides evidence of filmmakers' ability to rise to their challenge, turning the disadvantage of limited budget into artistry.

Examples can be found in the citing of opera music in two films recently featured by the Hong Kong Film Archive: *Motherhood* (1960), one of the '100 Must-see Hong Kong Movies', and *Sworn Sisters* (1954), a Union Enterprise production.

#### Oh Father, Have Pity, Have Pity!

In *Motherhood*, the brilliant use of opera music starts from the very beginning. As credits roll, before the story starts, music of the aria *O Mio Babbino Caro* from Giacomo Puccini's opera *Gianni Schicchi* is played. *Gianni Schicchi*, based on a tale from Dante's *Inferno*, is a comic opera about the scheming shenanigans in a noble Florentine family. Such a theme finds parallel with that of *Motherhood*, which proffers a stringent scorching of the depravity and hypocrisy of the Chinese upper class.

Classical music was used in Cantonese and Mandarin films largely for its evocative capacity. Passages of affecting, sorrowful melodies and slow or moderate pacing were often cited to evoke the mournful emotions eagerly promoted by melodramas and social-realist works. Instances like the correspondence of *Motherhood's* subject matter to that of *Gianni Schicchi* are rare.

Yet the title of the aria *O Mio Babbino Caro*, translated as 'Oh, My Beloved Father', seems to contradict with the film's focus on maternity, readily professed in its very title. But this is where the brilliance lies.

The subject of the film's maternal fervour is an anguished young man who is brought up to admire his late father as an upstanding member of society. He himself is profoundly troubled – by self-doubt, physical health and, possibly, the pressure to measure up to the father's legacy. Hopelessly distressed, he carries with him a pill in a pendant, ready to end his own life when the pain becomes unbearable. His state of mind thus matches perfectly the lines of lyrics 'mi stuggo e mi tormento! O dio, vorrei morir' (translated, 'I am anguished and tormented. Oh God, I like to die!') in the aria.

The father, it turns out, was a hypocrite, whose respected reputation is fabricated by



《慈母心》：奉愛你之名害苦了你！兒子（張瑛）傷痛欲絕，向「慈母」（黃曼梨）激動吶喊。  
 Sin in the name of love: Cheung Ying in *Motherhood* railing at his mother (Wong Man-lei) who would go to any length to love her son.

the mother, who had launched an aggressive philanthropic campaign on his behalf, and other members of the upper class, who perpetuate the lie by tacitly playing along. The ardent plea 'Babbo, pieta, pieta!' (translated as 'Papa, have pity, have pity!'), sung twice at the aria's end, represents a child's heart-wrenching cry for compassion to the father on one level and, on a deeper one, patriarchy.

Such a cry also relates to a powerful irony that informs the film, one which contributes significantly to the film's greatness and which also testifies to the increasing sophistication of Cantonese cinema in the late 1950s and early 60s.

*Motherhood*, despite its Chinese title 'Heart of a Kind Mother', features a mother whose heart is not entirely kind. She is indeed a devoted parent, willing to do anything for her son. But she can also be self-centred, perfectly willing to sacrifice others to preserve her own interests. Early in the film, she catches her husband (the hypocritical father) forcing himself on a maid. To protect her family, she marries the maid off to the gardener, a well-known scoundrel. This despite the innocence of the maid, a loyal servant who had waited on her for years. History repeats itself years later, when, in order to safeguard the order of her family, she gives no second thoughts to sacrificing another maid, who happens to be the daughter of the first one.

This portrayal is a great departure from the familiar one-dimensional presentations in earlier films of mothers as self-sacrificing and

all-righteous, signalling a readiness of 1960s Cantonese cinema to depict characters in a spectrum of fuller flesh. Starting a film about motherhood with an aria sung to the father captures perfectly the subtle ironic tone that gives evidence to such sophistication.

### Rustic Chivalry

The outstanding employ of opera music in *Sworn Sisters* is not as ironic. The music cited is the intermezzo from Pietro Mascagni's opera *Cavalleria Rusticana*, a tale of jealousy, betrayal and retribution that centres around male chivalry, hence the title, translated as 'rustic chivalry'. The instrumental intermezzo is so dramatic and expressive that it has frequently been used in films, the most notable perhaps as the title character's theme in *Raging Bull* (1980), the great director Martin Scorsese's meditation on tortured manhood.

It's also a favourite of Cantonese films in the 1950s and 60s, found in the soundtrack of many films. The music's use in *Sworn Sisters* is one of the best. The film is the tale of five women who work as housemaids, each with her own unique personality and life story. Combined, their lives offer a vivid portrait of Hong Kong society in the 1950s, taken from a special perspective.

One of the women has fallen for a sweet-talking lothario, only to be jilted after getting pregnant. Another man, a worker, has had a crush on her and has to suffer in silence when she turns her affections elsewhere. Upon learning of her troubles, the worker offers to take care of her, regardless

of what had happened. At this moment of earnest chivalry, the intermezzo from *Cavalleria Rusticana* rises quietly in the background. It's a moment when form and content, opera and film, East and West converge.

It cannot be determined at this point if the makers of *Motherhood* and *Sworn Sisters* were aware of the thematic concerns of, respectively, *Gianni Schicchi* and *Cavalleria Rusticana*. Yet Tso Kea, the director of *Motherhood*, is renowned for his exceptionally insistent attentions to details and effective use of music. In a 2010 Hong Kong Film Archive seminar on Tso Kea's Cathay films, after this author had raved about his brilliant citing of Ravel's *Bolero* in *The Magic Box* (1958), the late director's son stood up from the audience and related that Tso indeed expended much effort choosing music for his films. Their home boasted of an extensive record collection, which Tso listened to frequently, searching for the right tunes for the right scene. It therefore would not be accidental if *O Mio Babbino Caro* were used with full understanding of the aria's theme.

Regardless of the filmmakers' intent, the employ of classical music in *Motherhood* and *Sworn Sisters* is a remarkable illustration of the untapped sophistication of Cantonese cinema. ■

### Notes

- 1 'The Opera' episode, *Seinfeld* (1990–1998), broadcast in 1992.
- 2 Daniel Goldmark, *Tunes for 'Toons: Music and the Hollywood Cartoon*, Berkeley: University of California Press, 2005, p108.

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影人出席於百老匯電影中心舉行的「百部不可不看之香港電影」映後談  
 '100 Must-see Hong Kong Movies' post-screening talks at Broadway Cinematheque



5月27日：嚴浩導演談《似水流年》(1984)  
 27 May: Director Yim Ho on his *Homecoming* (1984)



6月24日：林錦波（右）與王晶對談《賭神》(1989)  
 24 June: Lam Kam-po (right) and Wong Jing on *God of Gamblers* (1989)



7月15日：阮兆輝談左几的《琵琶怨》(1957)  
 15 July: Yuen Siu-fai on Tso Kea's *The Sorrowful Lute* (1957)

# 由《雪裡紅》的改編 看李翰祥電影的女性形象

Women in the Eyes of Li Han-hsiang:  
As Seen in the Adaptation of *Blood in Snow*

蒲鋒 Po Fung

《雪裡紅》在1956年公映時，已有影評指出影片是由師陀1942年的話劇《大馬戲團》改編過來的。<sup>1</sup> 羅卡亦曾指出，《雪裡紅》和原著《大》劇分別很大。<sup>2</sup> 但只有認真地看看兩部作品，大家才會發現《雪裡紅》對原著改動之大，完全究得上黃庭堅論詩法所謂「奪胎換骨」的形容：故事雖然大體保留原著的架構，但是主題完全不同，連認同的對象也大相逕庭，集編導一身的李翰祥以同情的角度，把《大》劇中的害人精「蓋三省」改成影片中表面可怕實質可憐的女主角「雪裡紅」（李麗華飾）。正是這個大膽的改動，讓我們看到貫穿李翰祥整個導演生涯都在刻劃的核心人物和感情。

在這裡不妨追溯更遠，由《大馬戲團》的原著說起。師陀的《大》劇並非原創，而是來自俄羅斯作家安德列耶夫的劇作《吃耳光的人》。但和李翰祥一樣，師陀並不是翻譯，而是一次再創作。安德列耶夫是十九世紀末、二十世紀初俄國的名作家，魯迅早年曾翻譯過他多篇短篇小說：《謾》、《默》、《黯淡的烟霧裡》和《書籍》。魯迅稱「其文神秘幽深，自成一家」。<sup>3</sup> 安德列耶夫的寫作活

躍期是俄國革命前夕，他的作品題材頗受當時風雲激盪的革命氣氛感染，對帝俄的專制暴虐和貴族的腐敗多有批判，筆下故事常涉及革命者和專制者，但卻算不上是一個寫實主義作家。他的作品常對角色進行晦澀的行為和心理描寫，令作品帶有一種哲學性的悲觀氣氛，無論描寫專制者、革命者或其他人物，其精神面貌最終總變得殘缺扭曲，被黑暗力量吞噬。魯迅的小說便頗有受他影響之處。

《吃耳光的人》以馬戲團為背景，團長接收了一個怪人（全劇以代名詞「他」來稱呼），這個怪人顯然出身高貴，卻自甘做一個以挨打取悅觀眾的小丑。情節推展，這個小丑原來曾被身邊人背叛，與他的妻子通姦，怪人遂放棄尊貴的身份來當小丑。怪小丑戀上馬術表演的女角康雪羅，但當康雪羅被貪財的父親將她嫁給一個痴戀她的男爵時，怪小丑卻在婚宴上把女主角毒殺了。話劇以怪小丑嬉笑與認真之



《雪裡紅》(1956)：李麗華演活李翰祥仰慕的「使壞大氣女人」的風采  
*Blood in Snow* (1956): Li Lihua brings to life the strong, evil female character Li Han-hsiang has a penchant for.



李涓於秦劍執導的《大馬戲團》(1964)中飾演堅強的女馴獸師兼馬戲團團長  
Helen Li Mei as a tough animal tamer and circus leader in director Chun Kim's *The Big Circus* (1964).

間做成一種近乎恐怖的張力，而戲中雖然有多段不同形式的愛情，但愛不單沒有帶來救贖，反而做成了毀滅。全劇集中刻劃怪小丑的世界觀，除了主要故事之外，不斷滲透的是怪小丑因受辱而做成的滑稽，諷刺文藝存在於一個買櫝還珠的世界，人人但求娛樂，任何有意義的話語不是被消音，便是被當作笑話。<sup>4</sup>

師陀的《大馬戲團》除了把話劇的背景改為中國，更以愛憎強烈主題鮮明的左翼文藝觀念，取代原劇晦澀難明的題旨，並以之來刪削改動人物性格和情節。怪小丑改成一個老藝人達子，再沒有原著複雜的出身，起著次要的旁觀者角色。其他角色則加重了階級身份的愛憎刻劃。原著的男爵雖然受小丑嘲弄，但他在康雪羅被毒死後卻失落至為情自殺，無論動機如何，這個角色總算帶有真情。在《大》劇中則變為破落戶黃大少爺，再沒有上述的正面描寫，他只是迷戀女主角翠寶的美色，用錢買她的身體，並不像男爵最後違背身份想娶康雪羅為妻。

同樣的，馬戲團班主及其馴獸師妻子在《吃耳光的人》本是中性的角色，但在《大》劇中，由於是僱主身份，有著剝削階級的腐敗醜惡烙印，女馴獸師一角更被塑造

成大反派。在《吃》劇中，康雪羅與年輕的馬術男拍檔互相傾慕，但女馴獸師卻狂熱地愛上他，與女主角構成三角愛情關係。這個關係在《大》劇中被大幅改動發揮，女馴獸師名為「蓋三省」，性格不單有著原著的強悍和壓迫感，更轉為霸道而陰險，不守婦道狂戀男主角，陰謀破壞男女主角的真愛，一力促成女主角翠寶被賣給黃大少爺，導致整部戲的悲慘結局，角色的醜惡卑污形象尤甚於《水滸傳》的王婆或《紅樓夢》的王熙鳳。蓋三省角色的再創作處理，與師陀及柯靈把高爾基的《底層》翻成《夜店》竟十分相似，《夜店》中店主妻子費觀音也是改動得比原著更陰狠毒辣，成為一手做成悲劇的大反派。<sup>5</sup> 師陀在《大》劇和《夜店》這兩部再創作的劇作中，竟共同顯示出對不安於室，愛慾強烈的成熟女人一種強烈的憎恨，視之為卑污及帶來墮落毀滅的泉源。

《雪裡紅》令人驚異的，正是師陀所咒詛的女性，卻是李翰祥所仰慕的。《雪裡紅》儘管取材自《大馬戲團》，劇情也十分接近，卻在很多關鍵之處，把原劇著力醜化的蓋三省，改變成令人同情的雪裡紅，並且把她由大反派提升至主角的位置。<sup>6</sup> 蓋三省轉化成雪裡紅，角色雖不再是馴獸師<sup>7</sup>，但依然有著一股霸氣，也保留了那段三角關係：在影片中化成雪裡紅、金虎（羅維飾）和小荷花（葛蘭飾）。李翰祥不迴避雪裡紅的危險和使壞，她出盡陰謀破壞金虎與小荷花的愛情的情節也源出《大》劇，但與師陀以階級屬性來把蓋三省寫成不說自明的壞不同，李翰祥用理解的取向，通過追溯她受苦的過去來描述她今天的壞：她和被火車輾斃的小紅及

遭親人賣掉求財的小荷花有著近似的「熬過來」，而雪裡紅以強悍的生命力「熬過來」。李翰祥把雪裡紅的壞與其求生意志結合在一起，她能壞起來才能在重重的不幸中「熬過來」。

黃愛玲曾說李翰祥喜歡「大氣的女性」，並早已細緻地道出雪裡紅怎樣在李的作品中開其端。<sup>8</sup> 細究起來，李翰祥總是描述在一個男人窩囊的環境下，一個女性以出賣肉體來承擔不幸，卻不甘於被不幸所擊垮，於是不擇手段地求存，對抗做成她不幸的男人世界。而李翰祥最著力描寫的，也是這個求存女性勇敢地面對惡劣命運時那種無畏的風采。李的整個電影生涯，雖然題材眾多，但是由黃梅調的王昭君，宮闈片的武則天、慈禧，到風月片中背夫偷漢的潘金蓮中，李都嘗試呈現這種堅強的女性形象，也在描述無畏面對不幸的女性光彩，這不單展示在她的強悍女性身上，在他作品中即使是個性較弱的女主角如《春光無限好》（1957）的林黛，也有展示無畏犧牲光彩的一刻。

《雪裡紅》的重要性並不止於揭示李翰祥電影中恆常出現的母題，它本身也是部出色的電影。這裡舉一個劇本匠心獨運之處：影片時間上只呈現了雪裡紅已成為「壞女人」的階段，她過去的痛苦好像只是用對白來交代。其實不然，她過去的痛苦經歷在影片是活生生地呈現的：眼下的小紅和小荷花的悲慘和不幸，就是雪裡紅的過去。小紅呈現了她在孩子時期受到無情的虐待，小荷花則呈現了她當年被賣的淒慘。她在酒舖罵金虎「窩囊廢」時，我們甚至可以推想當年她被賣時曾約金虎帶她私奔，卻由於金虎懦弱而沒有成事。劇本不著痕跡地把雪裡紅的過去放在現在的

時空來呈現，手法十分高明。也正因為雪裡紅有這樣淒慘和無奈的過去，觀眾會諒解她在耍陰謀時丟下的一句「要苦一起苦」；而痛苦的過去也構成她最後的感悟：不再把自己的悲劇建在別人身上，因而放過金虎與小荷花。《雪裡紅》劇本結構之嚴密，比起李翰祥後來的絕大部分電影還要優勝。而雪裡紅這個角色，在李的編導和李麗華的精湛演出下，真實而飽滿，角色複雜的現代感，更完全超越那個年代。■

## 註釋

- 1 余曼子：〈雪裡紅〉，「電影漫談」，《新生晚報》，1956年3月19日。
- 2 羅卡：〈雪裡紅〉，羅卡編：《國語片與時代曲（四十至六十年代）》（第十七屆香港國際電影節回顧特刊），香港，市政局，1993，頁103。
- 3 魯迅：〈雜識：安特來夫〉，《域外小說集》，轉引自《魯迅譯文全集·第一卷》，福州，福建教育出版社，2008，頁128。
- 4 《吃耳光的人》至今好像還未有忠實的中譯。本文的劇情介紹來自Gregory Zilboorg的英譯本，收錄在《Twenty-five Modern Plays》（Alan S Downer [ed], New York: Harper, 1953）。
- 5 盧偉力：〈從《底層》到《夜店》——論中國四十年代戲劇文化發展的動力與潛在偏向〉，中華戲劇學會文藝會訊，網址為<http://www.com2.tw/chta-news/2009-6/chta-0906-03.htm>。
- 6 美高梅公司的第一部影片，便是《吃耳光的人》（*He Who Gets Slapped*, 1924），劇情雖也有不少改動，但仍保持以怪小丑作主角。由於《雪裡紅》經過兩層再創作，以之和美高梅版的《吃》片對照，兩部影片幾乎沒有同出一源的痕跡。
- 7 秦劍亦曾導演過影片《大馬戲團》（1964），故事與師陀的《大》劇已毫不相似，但卻保留了女主角是個堅強的女馴獸師的設計，可見這個角色的強烈鮮明形象。
- 8 黃愛玲：〈娥眉抖擻 家園頹唐——翰祥的文藝片〉，黃愛玲編：《風花雪月李翰祥》，香港，香港電影資料館，2007，頁26-30。

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Please refer to HKFA e-Newsletter for English translation of this article.



## 維也納輕吻胡金銓

### A Touch of Hu in Vienna

惟得 Victor Or

周年紀念可以是公路旁一間客棧，走了好一段路，也該歇歇腳呷一口茶，量度年來的進度。可別認錯招牌，誤投高陞客棧，遇上金燕子與山賊比試高低，殃及池魚。去年香港電影資料館慶祝十周年，十年樹木，百年樹人。今年奧地利電影博物館半百，維也納市政府特別加贈五萬歐元，支持舉辦五十個節目，若能加開五十場次，豈不美滿？

眾多節目，令我眼前一亮自然是胡金銓回顧展，彷彿異地的菜館播放痴纏的周璇。今次奧地利電影博物館一共選映九部他的作品，據說是歐洲德語國家首次為胡金銓舉辦個展，多是江湖俠義片，包括行將在「百部不可不看的香港電影」亮相的《大醉俠》（1966）與《空山靈雨》（1979），加入《梁山伯與祝英台》（1963）和《天下第一》（1983），倒像健身學院突然來了一位導師教唱戲曲和學儀態，顛倒乾坤。

歐洲德語國家對香港電影絕不陌生，影評人拉爾夫烏亞就著有《無國界電影：香港新映畫》和《吳宇森：人生與作品》。《格式周刊》作者更寫有「誰能忘記每兩個青少年的房間

張貼李小龍海報」的句語<sup>1</sup>，無疑李小龍已經寰宇化，成為全球青少年的週末狂熱，但若研讀與註解整個普及文化，維也納文化人公認胡金銓才是開鎖的門匙。<sup>2</sup>

識別胡金銓的成就，電影館附加一句：「就算從未看過京劇，也感受到他的美學根植於傳統中國藝術，尤其是繪畫和音樂劇場……」<sup>3</sup> 別人口出狂言，我們當是浪漫主義作祟，出自維也納人口中只見一片虔誠。維也納本來是音樂之都，人民特別熱愛歌劇。二次大戰結束，百廢待興，連孩子也要送到瑞士哺育，人民當務之急，卻是重建歌劇院，盡見有情飲水飽的氣派。歌劇不只唱，還有穿戲服走位，維也納人耳濡目染，胡金銓的技法盡收眼底。《蝴蝶周刊》的格哈



奧地利電影博物館今年五月舉辦胡金銓影展  
A King Hu retrospective was held at the Austrian Film Museum this past May.

德密定一眼看出《大醉俠》開場，影機用微仰鏡頭拍山賊二當家立在山坡望向大路，然後大踏步朝相反的方向走。密定直指胡金銓精確的場面調度，代入角色動機，預留空間給接踵而來的兵賊相鬥。<sup>4</sup> 在《光線電影雜誌》中，烏亞又看到《龍門客棧》（1968）人物造型突出，忠良之士一身素衣，叛國的曹公公卻闊袍大袖，臉塗胭脂，裝腔作勢像隻孔雀。<sup>5</sup> 微妙的舞台設計可能逃過一般觀眾耳目，胡金銓絕不苟且，務求賞心悅目，得到資深京劇演員韓英傑相助，精雕細刻打鬥場面，決戰從寫實趨向超現實，武打像跳芭蕾舞，配合京劇敲擊樂器。維也納文化人一致同意，胡金銓把武俠片推上層樓，完全因為一點詩的連繫。

二十世紀初，文化精英薈萃在維也納，聚腳點是一間間咖啡館，客人付出一杯咖啡的微薄價錢，可以在館裡磨蹭一整天，免費閱報，談文說藝，寫作玩牌……對於孤家寡人，咖啡館儼如家外的家。今天造訪咖啡館，觸目還是磨爛蓆的飲客，維也納人得睹胡金銓的客棧，自然熟口熟面。客棧是典型的會客室，三教九流雲集，自成微觀世界。《大醉俠》裡，胡金銓初試牛刀，安排金燕子表演筷子穿錢特技。到了《龍門客棧》和《迎春閣之風波》（1973），劇情更完全圍

繞客棧發展，打個眼色，角色猛然從座位彈起，客串空中飛人。烏亞認為胡金銓不著重心理刻劃，用推拉、急搖、快速割接交換視點，打破客棧的狹隘空間，提供戲台的緊張諧趣。<sup>6</sup>

維也納的公共車輛四通八達，只半小時車程，眼前大都會的景致還原為大自然。山林因為約翰史特勞斯的圓舞曲〈維也納森林的故事〉永垂不朽，據說貝多芬構思〈田園交響曲〉時，也常來這裡擷取靈感。林裡瘦長的挪威雲杉，最令人想起胡金銓的竹林，難怪《標準報》的伊莎貝拉懷綺夏如數家珍描述胡金銓的俠客像果子從樟樹滾翻下來，絲織長袍在風中撲動。<sup>7</sup> 胡金銓到南韓的竹林取景，為武俠片賦予靈魂。密定留意到《俠女》（1971）與《空山靈雨》的武打場面幾乎不見血，角色似奧林匹克神祇在林間競跑，追逐名利。<sup>8</sup> 命運取決於大自然，《空山靈雨》的角色並不明白，電影博物館的瑞霍坦西奧眼見他們爭得頭崩額裂卻又空手而歸，感慨活著已是神聖美好。<sup>9</sup>

烏亞提起胡金銓當初拍《大醉俠》，正值越戰升級，文化大革命席捲中國，胡金銓往古中國取經，迴避敏感的政治題材。烏亞倒沒聽到《大醉俠》的弦外之音，胡金銓仿效影片的醉貓裝瘋賣傻，然而心想為民除害卻又難忘恩義的複雜心

態，豈容「明哲保身」四字抹殺。

一見鍾情之後，是深切了解的時刻。■

#### 註釋

- 1 馬爾科路卡田：〈維也納電影節50歲：胡金銓回顧展〉，《格式周刊》，維也納，2012年6月2日。
- 2 〈胡金銓〉，《奧地利電影博物館節目小冊子》，維也納，奧地利電影博物館，2012年5/6月號，頁18。
- 3 同上，頁20。
- 4 格哈德密定：〈劍道權威〉，《蝴蝶周刊》，維也納，2012年第23期，頁29。
- 5 拉爾夫烏亞：〈胡金銓：動力學中的美學〉，《光線電影雜誌》，維也納，2012年6月第6期，頁43。
- 6 同上。
- 7 伊莎貝拉懷綺夏：〈輕功俠士至尊〉，《標準報》，維也納，2012年5月23日。
- 8 同註4。
- 9 瑞霍坦西奧：〈空山靈雨〉，《奧地利電影博物館節目小冊子》，同註2，頁25。

**唯得**，散文及小說作者，現居加拿大，近年創作多發表於《香港文學》。

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編按：香港電影資料館向來支持在世界各地舉行香港電影影展，是次奧地利電影博物館的「胡金銓回顧展」中放映的《忠烈圖》（1974）和《山中傳奇》（1979）（導演剪輯版），由本館提供拷貝。

Editor's note: HKFA supports retrospectives throughout the world that feature Hong Kong films. For the 'King Hu Retrospective' presented by the Austrian Film Museum, HKFA loaned copies of the director's cut of *The Valiant Ones* (1974) and *Legend of the Mountain* (1979).

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