

通訊

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Newsletter
8.2015

編劇說

According to the Screenwriters...

口述歷史：白鷹

Oral History: Bai Ying

尋存與啟迪（續篇）

Early Cinematic Treasures
Rediscovered (Part II)

幾度野花香

The Recurring Scent of
Wild Flowers



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封面 白鷹，《俠女》(1971)造型照
Front cover Bai Ying posed for *A Touch of Zen* (1971)

封底 《野花香》(1959): (右起)梁醒波、梅綺、陳翠屏
Back cover *Wild Flowers are Sweeter* (1959): (from right) Leung Sing-po, Mui Yee and Chan Chui-ping

月前訪問闊別影壇多年的白鷹，他娓娓細說從頭，又讓我們了解他作為演員、又身兼武指的另一面。叫人驚喜的，是他帶來一本像畫本的冊子，從他第一張定妝照起存下他拍每一部電影的紀錄。他特別說明，這是胡金銓導演教他這樣做的。胡導果然想得遠，這部冊子就成為了白鷹作品一覽，由他親手拍一部片、留一個紀錄，讓我們見到各個時期的他的英姿。

今年四至六月請來作嘉賓講者的多位編劇家，寫得，也談得，悠悠數十年畢力畢思，心得非常的多，各有特色，綻放光芒。(見第3至6頁)

「尋存與啟迪——香港早期聲影遺珍」節目告一段落，可說是這個專題第一章的落幕。這是尋得一批三四十年代香港電影後的首個放映展，將當中已自硝酸片轉為DCP的影片重現銀幕。每部片仿似一顆珍珠，持續將一顆又一顆串起來，會有更多的重新閱讀，尤其是片中包含的跨文化互動力量，單只提其中跟粵劇的關係，就可說是澎湃的……[clkwok@lcsd.gov.hk]

Recently, we interviewed Bai Ying, who has long retired from the silver screen. He talked in details about his career as an actor while sharing his little-known side as a martial arts choreographer. The most pleasant surprise was a scrapbook that he brought to the interview. In there we saw records and photos from every film he acted in—a practice taught to him by none other than director King Hu. Thanks to the foresight of the legendary director, this scrapbook gave us a glimpse of his dashing presence from different periods of his career.

From April to June, the Archive invited quite a few screenwriters to speak about their experiences and insights in relation to their profession. Each speaker has something different to offer, making this a truly colourful programme. (See pp 3–6)

The closing of the programme 'Early Cinematic Treasures Rediscovered' signifies the end of the first chapter for this topic. This was the first series of public screenings for these long-lost films from the 1930s and 40s, which was made possible by transferring the nitrate prints to the DCP format. Every one of these films allows us to revisit the lost pages of our history. The cross-cultural interactions are particularly fascinating, such as the remarkable link between Cantonese Opera and westernised moving pictures. [clkwok@lcsd.gov.hk]

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「仲夏夢影——夏夢從藝六十五載誌慶」、「修復珍藏」、「百部不可不看香港電影」、「歡樂早場」、「抗戰勝利七十周年紀念專輯」等節目詳情見《展影》及資料館網頁。

For details of HKFA programmes please refer to *ProFolio* and our website.

編劇說

According to the Screenwriters...

(左起)本館節目策劃(文化交流)王麗明、電影節目辦事處總監何美寶、司徒安父女、本館節目策劃(電影節目)傅慧儀
(From left) HKFA Programmer (Cultural Exchange) Cecilia Wong; Head of Film Programmes Office Mable Ho; Szeto On and his daughter; and HKFA Programmer (Film Programme) Winnie Fu



「劇本：影像的藍圖」電影放映節目及「電影編劇的文字迷宮」展覽在四月下旬揭開序幕，繼遠道自加拿大回港的陳韻文主講的連串映談（見上期《通訊》），多位著名編劇在五至七月間亦應邀蒞臨本館出席座談，讓觀眾直接細聽創作人的心聲。

映後談篇

司徒安 17/5/2015

5月17日《黃飛鴻醒獅獨霸梅花樁》(1968)放映後，本館特別邀得該片編劇司徒安先生出席映後談。現年88歲的安叔，編劇四十多年，作品超過一千部。主持傅慧儀笑言安叔的人生已活脫脫是一部好劇本，安叔自幼家貧輟學，寫得一手好故事全憑自學、博覽群書和天賦的超強記憶力。安叔認為編劇之道在於平日要涉獵廣泛，別人不知道的東西你也要知道，且能隨時信手拈來放進故事裡；而一個完美的編劇最好不要挑劇本，甚麼都要寫，由於收入不穩定，有工作時最好勤力一點，積穀防饑。他又慨嘆

香港電影業界至今對編劇這崗位都不甚重視，劇本很多時只是給導演找老闆投資時用，不少導演拍攝時都會大幅刪改。

羅啟銳 14/6/2015

羅啟銳亦編亦導，與張婉婷導演多年來合作無間，這對「雌雄大導」首部作品《非法移民》(1985)，羅編張導，是他們在紐約攻讀電影的畢業論文。6月14日，羅啟銳在《非法移民》映後談細說其創作心得。羅早年曾與其他導演合作寫過不少喜劇，後來專注羅張二人組工作，拍他最感興趣的懷舊和流徙題材，新作《三城記》(2015)正是他一直想拍的電影。他又不喜歡拍悲劇，只想打動人心，讓觀眾回家消化後才感觸落淚。

羅深受一位編劇老師的啟發，知道不應妄想寫出前無古人的故事，會較安分守己，好像合稱移民三部曲的《非法移民》、《秋天的童話》(1987)和《八兩金》(1989)，素材多少是他們留美時的真實見聞，充滿人在異鄉的情懷。他認為芸芸故事難免公式化，但當中的變奏往往才是有趣之處，現今觀眾看電影無數，創作人最重要是牽著觀眾走，踏前半步讓他們跟不上。

杜國威 21/6/2015

《對不起，多謝你》(1997)放映後，編劇杜國威親臨和觀眾分享其心得及經驗。他坦言自己的世界觀不是如他的舞台劇般樂天，而是次節目所選的三部電影(另外兩部為《檔仔多情》[1996]和《天才與白痴》[1997])卻能代表他的電影作品中較市井的一面。杜指舞台是以台詞為主導，而電影則倚靠鏡頭的運用來表達，所以由寫劇本到完成拍攝，導演對電影的影響力相當之大。他慶幸遇到用心用力



司徒安
Szeto On



羅啟銳
Alex Law



張同祖(左)與杜國威
Joe Cheung (left) and Raymond To

陳文強 (左) 與登徒
Chan Man-keung (left) and Thomas Shin



的張同祖導演，並將此片動人的感染力歸功於導演。

杜國威並邀請身在現場的張導演一起討論，兩人惺惺相惜。張形容該片是以一個父子情的故事去看九七問題，劉青雲就是象徵香港：一個得過且過和發橫財夢的典型香港人，但當要肩負重責時也能迎難而上，以此借喻香港人也有自決的能力。但其實本片一點政治色彩也沒有，張說他只想以最生活的方法去表達一個人面對難關的故事。杜則解釋這劇本是以人物主導，而每個劇本都要有明確的概念及啟示，無需以說教去硬銷理念。

陳文強 27/6/2015

《獅子山下：小童·老同》(1985)可說是《童黨》(1988)的前身，兩片特別同場放映後，編劇陳文強與主持登徒對話，暢談創作背後。陳文強的編劇生涯始自香港電台，自言受陳韻文編劇的生活化對白啟發的他，善於抽取真實生活的細節作為創作元素，奠定他作為寫實型編劇的基礎。《廟街皇后》(1990)取材自他和劉國昌導演與廟街人物真實交往中的所見所聞；《五億探長雷洛傳》(1991)則以兒時讀物《香港名探奇行錄》作為參考資料，描繪戰後的警察。

及後，陳文強獲蕭若元賞識，參與編寫《唐伯虎點秋香》(1993)，蕭更指導他編劇的技巧，分別為「四主」(主角、主線、主橋、主題)及「六大趣味元素」(笑、官能、懸疑、錯愕、人情味、窺覷)，成為他編寫故事的法門。

座談篇

喜劇如何與時代扣接 6/6/2015

身兼電影監製、導演、編劇及演員等多職的張堅庭，曾拍攝多部題材

林超榮 (左) 與張堅庭
Lam Chiu-wing (left) and Alfred Cheung



大膽又能反映社會現狀的都市喜劇。他與主持林超榮在座談會上，暢談這些作品的特色與創作過程。政治諷刺喜劇《表姐，你好嘢！》(1990)可視為張的代表作之一，林認為本片超越時代步伐，歷久不衰；描寫新移民的人性喜劇《城市之光》(1984)、反映港人九七回歸前心態的黑色幽默電影《亡命鴛鴦》(1988)等，均反映出張的前瞻性與多樣性。

張感嘆人生有太多不愉快的事，笑是其中一種釋放的方法，所以喜歡拍喜劇。作為編劇不能倚靠天分，需要多看書、讀劇本、做研究、與不同層面的人交流，留意生活上的人和事，這樣往往會為自己帶來靈感。他又認為一部作品可跨越的時間越長，它的藝術性就越高。

度 GAG 難定係度 SIT 難？ 淺談從笑話創作到喜劇的場面設計 11/7/2015

資深香港電影編劇家林超榮和陳慶嘉對喜劇尤其別有心得。林超榮先借香港喜劇大師許冠文「先有 build-up (醞釀)，再有 punchline (點睛的妙語)」之說，解構 gag (笑話) 的形成和種類，如 2-line、4-line punch (兩句或四句之內引人發笑的妙語) 等。他覺得 gag 較易設計，早年在電視台的訓練令他有想出密集 gag 的能力。陳慶嘉分析許冠文有一套完整的笑話理論和結構，而周星馳則完全顛覆 punchline，永遠反方向而行，笑位可以沒有任何 build-up，二人創作及演出喜劇的風格各異，但在香港影壇均大放異彩。

陳慶嘉續指 sitcom (處境喜劇) 的精髓在於要想出一個絕妙的處境 (setup)，這也正是難度所在，當處境定好之後，內裡每場戲、每句對白都會令人覺得好笑，不須再依

(右起) 陳慶嘉、林超榮、王麗明
(From right) Chan Hing-kai, Lam Chiu-wing, Cecilia Wong



賴 punchline。他又認為香港懂得寫 sitcom 的編劇少之又少，如有興趣學習編寫喜劇的朋友，可多參考英、美的處境喜劇。二人又就多部經典港產喜劇如《表姐，妳好嘢！》、《半斤八兩》(1976)、《賭聖》(1990) 中的片段，逐一分析其場面設計和題材，利用卡通化、offbeat (脫線)、優越感、醜化、侮辱和嘲諷等元素來引起觀眾共鳴和發笑。問答環節有觀眾提到喜劇一般較少獲獎，陳笑言寫得出一部喜劇很不容易，走進戲院聽聽觀眾的笑聲已是最大的回報。

香港的電影風格是怎樣煉成的 12/7/2015

由動畫製作轉為編劇的紀陶及編而優則導的張志成應邀出席座談會，從編劇的角度妙論香港電影風格。紀陶深入介紹香港電影編劇的種類，包括傳統專業編劇、快手編劇、飛紙仔編劇、集體創作等，以至劇本的分類、編劇的實際工作模式與過程等。他又將香港的編劇分為各個流派，如強調浪漫的逍遙派譚家明、專攻劇力的華山派徐克等。至於在1980至1997年間香港電影蓬勃時期成立的一些電影公司，其出品更能表現出公司決策人，即出品人、監製等的性格及口味。

張志成則集中討論香港編劇的劇本風格，他指出在香港拍電影有著多方面的限制，成品往往跟原劇本大相逕庭，除了編劇同時兼任導演(如王家衛、韋家輝)之外，能在電影中流露編劇個人風格的並不多，他認為岸西、杜國威、邱剛健與蕭若元是少有的例子。回看八、九十年代，其時編劇甚少受過正式訓練，培育過程視乎合作的導演及製作人員，所以當時的編劇特別靈活與全面，惟多欠缺獨特專長。■

Late April saw the unveiling of the screening programme, 'The Art of Film Scripting', and its tie-in exhibition, 'The Labyrinth of Film Scripting', together with a series of post-screening talks featuring the respective screenwriters. Following the appearance of Joyce Chan, who returned from Canada to chair the first leg of the talk series (see last issue of *Newsletter*), the Archive was graced by a line-up of notable screenwriters from May through July, providing our audience with the opportunity to meet and hear from the creative minds themselves.

Post-screening talks

Szeto On 17/5/2015

The post-screening talk of *Wong Fei-hung: The Invincible Lion Dancer* (1968) on 17 May featured the film's writer Szeto On—the prolific 88-year-old has scripted more than 1,000 films in a career spanning over four decades. As moderator Winnie Fu wittingly remarked, Szeto's life story was akin to a movie script. An avid learner whose education was cut short by economic circumstances, he taught himself to become a master storyteller with his unquenchable interest in reading and his exceptional memory. The veteran writer attributed his mastery in the art of screenwriting to soaking up everything he could lay his eyes, making it his business to learn about little-known information and readily apply such seemingly random material in a story. According to Szeto, a good screenwriter doesn't choose his/her story but rather takes on whatever story that comes his/her way. Because screenwriting is a precarious job with unstable income, it often means one should go the extra mile and save for the rainy days. Szeto also lamented how the role of the screenwriter has long been disparaged in the film industry. Today, scripts are mostly used for pitching to potential investors as directors will most likely make drastic cuts and changes during the shoot.

Alex Law 14/6/2015

Writer-director Alex Law and director Mabel Cheung have worked together seamlessly over the years. *The Illegal Immigrant* (1985), written by him and directed by her, is their New York University final-year project and feature-length debut. Law participated in the post-screening session on 14 June, when he reflected on his creative process and insights. The

long-time scribbler made a string of comedies with other directors early in his career but later devoted his efforts to collaborating with Cheung and exploring their favourite themes of nostalgia and migration. Their latest project, *A Tale of Three Cities* (2015), is a film he has longed to make. Tragedy is not his cup of tea since he only seeks to tug at the audience's heartstrings, allowing his films to take time to sink in before tears begin to flow.

A screenwriting teacher once enlightened Law with the idea that one must not harbour the grandiose delusion of writing a story that no one has told before in order to stay focused on what one has to work with. It is only natural that his Migration trilogy, *The Illegal Immigrant*, *An Autumn's Tale* (1987) and *Eight Taels of Gold* (1989), is mostly drawn from the duo's experience in the US, exquisitely capturing the sentiments of life in a foreign land. He believed that among the countless storytelling attempts, the pitfalls of being formulaic is unavoidable. Yet the variation within the formula is going to be the intriguing difference. Since today's audience have watched myriads of movies, filmmakers should always be leading them and remain half a step ahead so they cannot quite catch up with the plotlines.

Raymond To 21/6/2015

Audience of *My Dad is a Jerk!* (1997) was treated to a guest appearance by the film's writer Raymond To after the screening. The seasoned playwright candidly admitted that his personal worldview is not as buoyant and idealistic as his stage plays. Turning his lens on the crass and common, his three films selected for the programme (*Stooge*, *My Love* [1996] and *Ah Fai the Dumb* [1997] were the other two titles) represent a different facet of his

repertoire. While a stage play is heavily driven by dialogue, a film's narrative is shaped and conveyed by camera movement while the director is crucial in determining how a film turns out, he explained. The screenwriter felt blessed that his script landed in the hands of Joe Cheung and credited the consummate director with translating his story into a powerfully moving film.

The screenwriter seized the opportunity and invited Cheung, who was sitting among the audience, to join the discussion. Cheung described the film as an allegory of the 1997 Handover told through the story of a father and son. Sean Lau's character symbolises the city—a typical Hong Konger whose head is filled with dreams of riches while merely muddling through each day. But he will rise to the occasion if he is needed, alluding to Hong Konger's ability to determine his own fate. However, the film is devoid of political overtones because Cheung was only interested in using a lively way to articulate the story of a man in the face of adversity. To concluded by illustrating how the film's narrative is propelled by its characters and calling to attention the need for every screenplay to be assured of its concepts and inspiration without resorting to preaching.

Chan Man-keung 27/6/2015

Below the Lion Rock: Drug Kids (1985) is widely considered to be the precursor of *Gangs* (1988). They were screened back-to-back, followed by a discussion session where Chan Man-keung talked about his screenwriting career with moderator Thomas Shin. Chan, who launched his career at Radio Television Hong Kong (RTHK), named fellow screenwriter Joyce Chan and her true-to-life dialogues as his first inspiration. The use of daily life's nuanced details set the foundation for his realist

(右起)張志成、紀陶、王麗明
(From right) Cheung Chi-sing,
Keeto Lam and Cecilia Wong



screenwriting. *Queen of Temple Street* (1990) was the product of personal observations and encounters that Chan and director Lawrence Ah Mon had with real-life characters in the Temple Street neighbourhood. For *Lee Rock* (1991), Chan referenced his childhood read, *The Chronicles of Hong Kong's Famous Detectives*, for his depiction of post-war police.

Chan later captured the attention of Stephen Shiu and was invited to pen the screenplay for *Flirting Scholar* (1993). Shiu was generous in imparting his own brand of screenwriting skills, such as the Four Mains (the main characters, main plot, main idea and main theme) and the Six Entertaining Elements (laughs, sensations, suspense, surprise, human warmth and voyeurism), which made their way into Chan's book of rules for screenwriting.

and becoming a keen observer of everyday life. These are the things that will evoke inspiration. He believed the longer a film can stand the test of time, the more artistic it is.

From Gags to Sitcoms: Writing Jokes vs Designing Comedy Scenes 11/7/2015

Seasoned screenwriters Lam Chiu-wing and Chan Hing-kai are known for their knack for comedy. Lam began by quoting comedic master Michael Hui, 'First there is a build-up, then comes the punchline.' He explained the formation and types of gags, such as the 2-line or 4-line punch. Gags are easier to design, he thought, as his early years in TV industry had trained him to roll out gags in loads. On the other hand, Chan observed that while Hui was working with a comprehensive set of theories and methods for creating gags, Stephen Chow completely subverted the rules and went the opposite way, firing off jokes without any build-up. Despite their stylistic differences, both comedians have excelled in the Hong Kong film industry.

On writing sitcoms, Chan argued that the key lies in having an ingenious setup, which is also the most challenging part. But once the setup is done, every scene and line will be funny without hinging upon the punchline. He also added that good sitcom screenwriters in Hong Kong are rare and far between. For those who are interested in honing their skills, they can pick up a tip or two from American and British sitcoms.

With clips from classic Hong Kong comedies, the two screenwriters analysed how scene setups and topics make use of cartoon-like elements, offbeat humour, sense of superiority, vilification, insults and mockery to strike a chord with the audience and make them laugh. During the Q&A session, a member of the audience commented that the odds are usually against a comedy for winning awards. Chan replied in good humour that writing a good comedy is a hard enough business so just hearing the laughs from the audience makes his job all worth it.

The Alchemy of Hong Kong Film Style: Individual vs Collective Creation 12/7/2015

In this seminar, Keeto Lam, animation producer turned screenwriter, and screenwriter-director Cheung Chi-sing discussed the style of Hong Kong cinema from the perspective of screenwriters. Lam provided an in-depth look at the practices of the Hong Kong style of screenwriting, which range from the traditional and professional, to the quickies, impromptu 'flying scripts' and collective efforts. He also explained the different categories of scripts, a screenwriter's working methods and the procedures involved. He adopted martial arts 'sects' as an analogy to the various scripting styles of Hong Kong film directors: the 'romantic sect' the like of Patrick Tam, in contrast to 'Mount Hua sect' that drilled into the dramatic strength of a script the like of Tsui Hark's films. Lam also noted how productions of film companies that mushroomed during the heyday of Hong Kong cinema between 1980 and 1997 are especially reflective of the personalities and preferences of their respective bosses and executive producers.

Cheung focused his discussion on the different writing styles of Hong Kong screenwriters. Taking account of the various constraints imposed on filmmaking, the final product often differs significantly from the original script. Except for filmmakers who play the dual role of screenwriting and directing (such as Wong Kar-wai and Wai Ka-fai), the style of a screenwriter rarely managed to shine through a film. Ivy Ho, Raymond To, Chiu Kang-chien and Stephen Shiu are the few exceptions to the norm. In retrospect, screenwriters in the 1980s and 1990s rarely had formal training and a screenwriter's professional development came from on-the-job experience that is dependent on their collaborating directors and crew. Hence the screenwriters of that era were especially flexible and well-rounded yet many lacked a specialty in their craft. (Translated by Agnes Lam) ■

Seminars

Scripting Laughter into Tales of Our City 6/6/2015

Alfred Cheung's filmmaking experience runs the gamut from executive producer to director, screenwriter and actor, having produced a string of urban comedies that are thematically daring and socially relevant. In the seminar Cheung was joined by guest host Lam Chiu-wing for a hearty talk about his films' distinctiveness and his creative process. Lam described the political satire *Her Fatal Ways* (1990), regarded as one of Cheung's signature works, as a timeless classic that was ways ahead of its time. Films like *The Family Light Affair* (1984)—a humanistic comedy about new immigrants—and *On the Run* (1988)—a dark and humorous depiction of Hong Kongers' pre-Handover mentality—are testaments to Cheung's visionary and eclectic prowess.

Cheung explained that he is drawn to making comedies because life is hardly a bed of roses and laughter provides a great stress buster. For screenwriting, he added that talent alone is not enough. One needs to be reading lots of books and screenplays, as well as conducting research, meeting people from all walks of life

白鷹：沒有胡金銓，就沒有白鷹

Bai Ying: There's No Bai Ying Without King Hu

日期：2015年2月25日

訪問：王麗明、吳君玉、郭靜寧

整理：單識君



白鷹英氣逼人，1966年投考台灣聯邦影業有限公司，獲胡金銓導演慧眼選中，以擔演《龍門客棧》（1967）¹中大太監一角嶄露鋒芒，成為港台炙手可熱的性格演員。從影36年間演出共111部港、台、韓等地的電影，亦有參演中港台的電視劇集。無論是飾演精忠不二之士還是窮凶極惡之徒，都氣度不凡。大抵自小身手了得，他至今依然舉止矯健、雙眸炯炯有神，甚具風采。

出生及出道

我的本名叫白英，英國的英，藝名是老鷹的鷹，1941年在北京出生。我是回族人，就是穆斯林。穆斯林家庭的家教很嚴格，小孩子都不太敢怎麼樣，全身好像被一個框框圍起來，沒有辦法自由發展。八歲時，我就跟著媽媽和親戚來到台灣。

到了台灣後要入境隨俗，由小學、初中、高中，到我當兵。我21歲退伍，之後因為母親在台灣信了基督教，我在教會的介紹下進入台北一間基督書院唸書，等於上大學。上了兩年，我實在沒有興趣，就打算離開；離開前湊巧參演了《聖保羅砲艇》（*The Sand Pebbles*, 1966）。接著，我在台北就業，開計程車。有一次朋友跟我說：「看報紙見到聯邦招考演員，你想不想去試一下？」我說：「好吧，去碰碰運氣。」就去了。

招考的主考人是胡金銓導演。湊巧得很，他跟我同鄉，他是北京人，所以在口試的時候，他聽我說話好像是北方的，就說「你籍貫哪裡？」我說「我沒有籍貫，我在北京出生」，他說「我也是呀」，我說「我知道」，就這樣大家談得很好。考上了便簽約，一簽就是六年，1966到1972年。

我就在當時給自己改藝名白鷹。那時聯邦一共招了七個女孩子、六個男的，這13位新演員，每天受訓就等於上下班了。早上到杭州南路的聯邦製片部，有一位老師高明每天陪我們聊聊天，教我們現場、片場的規矩，把很多拍戲的經驗告訴我們。

當時我們只知道要拍的第一部電影是《龍門客棧》，大概一個月後才慢慢公佈誰演甚麼角色。化妝師給我化甚麼，我根本不知道，可是他給我戴頭套的時候，我就感到很奇怪，怎麼給我戴白髮頭套？之後就拍定妝照，這是在電影界第一次的定妝照。第二天胡導演看了我的定妝照，說「好，就是他」，就決定了我演曹公公。

胡金銓教我走路，要我模仿我最喜歡的將軍，因為他知道我當過兵。我最欣賞的就是總司令蔣緯國，那我就學著走給他看。他說不錯，但是最好八字腳，曹公公就是八字腳這樣子走路，像螃蟹一樣的慢慢走。他把這個角色塑造成天下第一劍，凡是這種功夫高到頂的人，一定是鶴髮童顏，尤其是他是太監來的嘛。這個造型很特別，臉化得粉粉的搭配白頭髮，讓我擺的姿勢很威武，我覺得這個角色

做得很成功。

我本來還在想，一開始就演壞人，好像對自己的名聲不太好。其實演員不應有這種想法，因為演員演正派反派，根本是很正常的。我後來就沒有這種想法了，反而覺得這次考驗非常好，這個角色教我變成一個真正的演員。我25歲去演一個老頭子，很少演員有這種經驗。

追隨恩師胡金銓 兼學武指

胡金銓是古老的北京的一個師傅，很傳統的，我們見到他就鞠躬說「師傅」。



入行第一張定妝照——《龍門客棧》（1967）中極具壓場威勢的太監高手，堪稱一絕。

Bai Ying's first full-costume portrait in his career, for the film *Dragon Inn* (1967), for which he plays a menacing eunuch with brooding intensity

1966年聯邦公司舉行記者會介紹剛招考的新人：(前排左起)張九蔭夫人周曼華、張淑美、徐楓、楊夢華、上官靈鳳、張陶然夫人、白鷹、夏維堂夫人、沙榮峰、韓湘琴、燕南希、趙瑛瑛；(後排左起)石雋、張九蔭、萬重山、田鵬、文天

Union Film Company Limited's 1966 press conference to introduce its newcomers: (front row, from left) Chang Chiu-ying's wife Zhou Manhua, Chang Shu-mei, Hsu Feng, Yang Mong-hua, Polly Shangkuan Ling-feng, Chang Tao-jan's wife, Bai Ying, Hsia Wei-tang's wife, Sha Yung-fong, Han Hsiang-chin, Nancy Yen, Zhao Yingying; (back row, from left) Shih Chun, Chang Chiu-ying, Wan Tsung-shan, Roc Tien Peng, Wen Tian



從《龍門客棧》開始，我們就已經獲分配工作，有你的鏡頭你是演員，沒有你的鏡頭你就是工人，道具、打光、收音等做各樣的事情。他跟我們說得很清楚：「你們13個人是13位演員，永遠是演員，我們聯邦公司沒有明星。」他每天早上給我們每人一份分鏡表，一張四格四個鏡頭，每一個鏡頭是一個素描。我們看了這個以後，馬上知道今天要拍甚麼。他不會說你要怎麼演，就是叫你試一遍，因為你已經看清楚了分鏡表，應該知道怎麼演。你要是不知道，好，你不是演員，你走，就是這樣。所以我們在現場工作得很快，他不多說話的。

跟隨過胡導演這麼多的演員，根本不是教出來的，是啟發出來的，你有多少，他就挖多少出來。他對我們嚴格是因為他認為能夠啟發我更多。到了《俠女》(1971)，我的角色完全不同了，這次做好人，還要假裝是瞎子。一直跟著胡金銓，我越拍越輕鬆，對做演員已經駕輕就熟。

《龍門客棧》殺青以後，我們都回到聯邦製片部。有一天胡導演跟我說：「白鷹，你到樓上幫陳師傅掃地。」陳師傅即陳洪民導演，當年是全台灣最好的剪接師。我沒考慮就上去了：「陳師傅，我師傅叫我來給您掃地。」他一聽就明白，說：「你不要掃地，把那些爛片給我捲起來。」我就學了一個星期捲片，然後他叫我在後面看他剪片，於是《龍門客棧》從頭到尾如何剪我都看到了。原來胡導演是叫我學剪接，我學了這個之後，明白鏡頭怎麼接，後來才能夠去當武術指導。



恩師胡金銓(左)指導演出《忠烈圖》(1975)
King Hu (left) directs Bai Ying in *The Valiant Ones* (1975).

胡導演認為電影動作是一種舞蹈，有著舞蹈上的藝術感。如果把真功夫放在電影上，是完全沒有意義的。他認為武俠片、動作片、功夫片，完全是舞蹈。譬如拍功夫片，你的手要表現得很用力，但到了對方的身體是沒有力的。這就是電影動作，等於用舞蹈的動作來控制你的身體，很少人能夠瞭解他這種想法。

那時我們是不能給別的公司演戲的，但聯邦的月薪才三千塊台幣，我想多賺一點錢，就跟朋友商量，找一個相熟的導演，介紹我去當指導，設計動作。因為我跟胡導演學了很多，結果介紹成功了。後來我在台北，慢慢的做開了，接了很多部片做指導。

到了1969年，胡導演給我寫了一封介紹信，我就來了香港。

來港發展

他這封信是寫給邵氏(邵氏兄弟(香港)有限公司)製片部經理鄧文懷的，到機場接我的是胡導演的結拜大哥馮毅，把我接到窩打老道青年會暫住。接著我到界限街何東道二號叩門，說我是台灣來的，胡導演有一封

信要我交給鄧先生。見到鄧先生，我把信給他，他馬上看信，問「白鷹在哪裡？」我說「我就是白鷹。」因為他只看過《龍門客棧》，沒見過我本人。他說「好」，第二天早上劉亮華把我接到富都酒店住下來，之後就帶我進清水灣片場見方逸華，方逸華再帶我去見邵老闆(邵逸夫)，邵老闆說「好，你就待在邵氏吧！」然後我說「聽說邵氏有宿舍，我想接太太來」，他說「是是，方姐會給你準備。」就在敦厚樓給我準備了一個宿舍。

方逸華把我交給鄧文懷，因為他是製片經理，我就跟鄧文懷簽約，簽了《鬼太監》(1971)和《大內高手》(1972)兩部，是部頭的，一部多少錢這樣。《鬼太監》拍完了以後，邵老闆就跟我談三年的長合同，但胡導演不讓簽，所以最後連《大內高手》也沒有拍，我就搬出了宿舍。剛好張沖把房子賣給我，在畢架山義本道，胡金銓也住在義本道，我就開始在外面接戲。

赴韓國拍戲

我離開邵氏之後，第一部片就是嘉禾(嘉禾電影(香港)有限公司)的戲，還是鄧文懷找我，到韓國拍《鬼怒川》(1971)和《山東响馬》(1972)。嘉禾跟韓國合作，最少可以省錢三分之一。韓國人工便宜，外景又漂亮，外景隊到了韓國，外景費由申相玉(編按：韓國導演、監製)支付，他兼有韓國版權。如果整部片在香港拍，成本會高很多。

申相玉這個人有一點江湖，很容易相處。本來我當他叔叔，他叫我不

入行十年，憑《千刀萬里追》（1977）榮獲金馬獎最佳男配角。

After 10 years in acting, Bai Ying was awarded Best Supporting Actor at the Golden Horse Awards for *Super Dragon* (1977).



《狼牙口》（1976）：勇猛無匹的志士
The Adventurer (1976): a courageous hero



《香火》（1979）：異鄉人捨身為國
Gone with Honor (1979): sacrificing for the home country

要這樣，大家是朋友。後來他跟我商量：「我的電影學校有很多演員，可是不會電影動作，你能不能幫忙訓練一下？」我就答應了。申相玉很感謝我，又說：「你幫我拍部電影，當個殺手。」我說「好」，就幫他拍了，他還規定我「你的動作你自己設計」，我說「好，沒問題」。

1973年之後，我曾再到韓國拍攝台灣中影（中央電影事業公司）的《香火》（1979），導演是徐進良。還有《怒馬飛砂》（1980）的整個外景都在韓國拍攝。

千刀萬里路

我一直都是拍動作片，不管是香港或台灣，都沒有人找我拍愛情片。哎呀！我也想試試看，就是沒人找我拍。

在聯邦時演的就是胡金銓、楊世慶、宋存壽和周旭江這幾位導演的戲。我演楊世慶的《烈火》（1970），楊導演不像胡導演那麼嚴格，但是他有自己一套，他也是很有經驗的導演；宋存壽人非常好，我跟韓湘琴演他的《鐵娘子》（1969）；還有周旭江，我演他的《黑帖》（1969）。

《尚方寶劍》（1975）是來自胡金銓的劇本《充軍》的。胡金銓認為《充軍》不好，不要了，我就把它撿起來，看看覺得還不錯，就把它改一改。我並沒有打算拍，只是練習一下，學著寫劇本那樣改，覺得還可以，又重新再寫一遍，改成一個完整的劇本，寫完我就擱下來。在台北見到韓保障時，他說：「我找不到劇

本。」我說：「我有一個，下次回來帶給你。」他看罷覺得可以，給老闆一看他也說好。韓保障說要用上官靈鳳，但上官靈鳳很貴呀，老闆想一想：「好，上官、白鷹。」

張佩成將《狼牙口》（1976）拍得非常的入俗，就是拍得跟當年那個時代（國民革命軍北伐時期）的人世一樣。他找來拍片的地方在台南，叫做月世界，像月球一樣，一根草都沒有，又熱。這部片的氣氛非常好，劇情拍得很深入。

我覺得張美君不錯，一簽就簽了《千刀萬里追》（1977）、《十三女尼》（1977）兩部。他籍貫山東，在韓國出生，到台灣上高中、在世新大學唸電影，後來就當上導演。他太太史美倫是滿映（株式會社滿洲映畫協會）的第一女主角，對電影界非常熟悉，賣版權甚麼的都沒有問題。所以他只要好好地拍片，其他事情便絕對沒有問題。

《夜之祭》（上映時片名《鬼圖》，1980）導演潘榕民是謝國魂介紹我認識的。《夜之祭》是說成吉思汗去世以後，他的下一代兄弟內鬥。老闆是蔣家的親戚，當時裝甲兵基地在湖口，那兒一片草原，還有一片黃土地，這麼一大片地，她借下來，拍了《夜之祭》。由后里運來的馬，就有60匹之多。問題是那個老鷹把我整慘了。那隻鷹很漂亮，兩個翅膀伸起來比我還長。拍牠踩在我肩上伸翅的鏡頭時，沒辦法，把牠網起來，綁在我身上，我碰牠，牠伸翅，牠一伸就不停拍拍翅膀，我就慘了，整個打到我後腦。

搞了半天，一個上午，才拍了一個鏡頭。不過這部戲拍得非常妙。

我還拍過李翰祥的《騙術奇譚》（1971）和《騙術奇中奇》（1973），他工作很認真，很是聰明，愛專注於清裝、清宮的東西。他在現場隨時有靈感，所以拍時跟他說的故事劇本不一樣。他的商業概念很好，那時拍的戲差不多都賺錢。李翰祥有一個習慣，拍完了，說聲「走」，大家都跟他去吃飯。他很大方，朋友很多。

我演曾壯祥導演的《殺夫》（1986），是這部電影的老闆徐楓拜託我幫她的，因為在聯邦時我是她的二哥嘛。為拍這部片要我去學殺豬，我哪裡殺過豬呀！我到屠宰場請師傅教我怎麼殺，在哪裡下刀、怎麼下刀。學了三天，曾壯祥問我：「學會了沒有？」我說：「有把握了。」他就說：「好，明天拍哦！」

我演過的戲中，自己最喜歡的，《龍門客棧》，這是沒話說的；還有歐洲版的《俠女》，我不喜歡台灣版的上、下集。《迎春閣之風波》（1973）、《忠烈圖》（1975）我都很喜歡。胡導演以外的，我喜歡《千刀萬里追》，張美君拍得很殘忍，非常的酷；《夜之祭》很有氣派，我尤其喜歡自己的造型；《狼牙口》很棒；《尚方寶劍》、《香火》也不錯。時裝片我欣賞的就是《行規》（1979）、《救世者》（1980）。其他的電影，能夠記在心裡的並不是很多。■

編按

1 港台電影分別在香港、台灣上映的時間，時有一兩年之差，文中所示是兩者中較早的年份。

Date: 25 February 2015

Interviewers: Cecilia Wong, May Ng, Kwok Ching-ling

Collated by Cindy Shin



《千刀萬里追》(1977): 藝高手辣的太監
Super Dragon (1977): a ruthless eunuch

The dashing Bai Ying joined the Taiwan Union Film Company in 1966, where he caught the eye of director King Hu, who cast him as the chief eunuch in his 1967 film *Dragon Inn*¹. Bai shone in that role and he quickly became one of the hottest character actors in both Hong Kong and Taiwan. Throughout his 36-year career, Bai acted in a total of 111 films from Hong Kong, Taiwan and Korea, as well as TV dramas made in the Mainland, Taiwan and Hong Kong, excelling in both heroic and villainous roles. Perhaps due to his physical training from a young age, he is still in great shape.

Birth and Acting Debut

My birth name is also Bai Ying. However, the Chinese character for 'Ying' in my birth name is the character used for the word 'England' while the character for my stage name is the one meaning 'eagle'. I was born in Beijing in 1941. I am of Hui Muslim heritage. Muslim families can be very strict with their children's education while the children of my generation usually didn't assert themselves very much. We lacked opportunities to develop freely, being shackled to different cultural traditions. At the age of eight, I came to Taiwan with my mother and other relatives.

In Taiwan, we assimilated to the local lifestyle. I went to primary and secondary school before joining the military. I left the military life at the age of 21. Since my mother converted to Christianity in Taiwan, I entered a Christian college in Taipei. After two years at the college, I was prepared to quit due to my lack of interest. Before

leaving, I participated in the film *The Sand Pebbles* (1966). I then started working in Taipei as a taxi driver, until a friend told me that he had seen a newspaper ad for a casting call with Union Film. I agreed to try my luck and give it a go.

The examiner at the casting call was director King Hu. Incidentally, we were both from Beijing. During my audition, he noticed my Northern accent and asked me where my ancestral home was. I replied, 'I don't have an ancestral home but I was born in Beijing.' He said, 'Me too.' I told him I knew that already. We got along very well and I was offered a six-year contract with the company, from 1966 to 1972. Then I adopted the stage name 'Bai Ying'. Union Film signed seven girls and six guys from this round of casting and our job was to attend training and classes every day. In the mornings, we went to the production department, where our teacher Kao Ming talked to us about the rules on

set and for the industry, while sharing his filmmaking experience with us.

Initially, all we knew was that our first film would be *Dragon Inn* but we had to wait for another month to know what characters we would be playing. I had very little idea what the makeup artist was doing. But when he started fitting a wig on me, I started wondering, 'Why are they putting a white wig on me?' Afterwards, I shot what were to become my first full-costume portrait. The next day, Hu saw my portrait and decided that I would play the character of Eunuch Tsao.

Hu taught me how to walk and asked me to imitate my favourite general since he knew about my military experience. I was a great admirer of Commander-in-Chief Chiang Wei-kuo, so I began to copy the way he walked. Hu observed my walk and suggested that I modify the walking style by splaying out my feet, as Eunuch Tsao is a man who would walk slowly like a crab, with his feet splayed out. Hu created this character as the best swordsman in the world. And someone of his calibre must have a youthful face with hair as snow, especially since he is a eunuch. In my opinion, this character's unique appearance—my face was powdered pale while I donned a white wig and posed forcefully—makes him a successful and vivid character.

At first I was worried that playing a villain in my first major role would taint my image. But actors should not

《鬼圖》(1980):
從殺神變魔神，
氣派懾人
Devil Design (1980):
an imposing
presence



《救世者》(1980): 辣手幹探
The Saviour (1980): a hard-boiled detective

《殺夫》(1986): 粗暴的屠夫
The Woman of Wrath (1986):
a violent butcher

feel this way. It is just as normal for us to be playing villains as it is to be playing heroic characters. Later in my career, I stopped feeling this way and came to appreciate the challenge Hu offered me. This character gave me an opportunity to hone my skills as an actor. It was an unusual experience for a 25-year-old to be playing an old man.

Following Shifu King Hu

King Hu was a traditional Beijing *shifu* (master). We would bow and greet him as *shifu* whenever we saw him.

Starting from *Dragon Inn*, the division of labour was clear. When you were in front of the lens, you were an actor. When you were not part of a part, you worked as part of the crew—helping out with props, lighting and sound. Hu also told us in no uncertain terms, 'The 13 of you are actors, and will always be actors, as there is no such thing as movie stars at Union Film.' He also gave us each a storyboard every morning, with four frames per page. Each frame contained a sketch, and these pages helped us understand immediately what we were shooting that day. Hu never dictated how we should act; instead he asked us to try things out ourselves, which we should be capable of doing if we had studied our storyboards. If you were still clueless, then you were not an actor and should go home instead. Therefore things moved quickly on set as Hu always remained a man of few words.

As all the actors who were part of Hu's troupe would tell you, he didn't do as much teaching as he did inspiring you. However much talent and potential you had, he would dig it all out. He was strict with me because he believed that he could inspire me to do more. By the time we did *A Touch of Zen* (1971), I had to pretend to be a blind man who is one of the good guys—a complete reversal from *Dragon Inn*. The more I worked with Hu, the more confident and relaxed I felt as an actor.

After *Dragon Inn* was wrapped up, we returned to the production department at Union Film. One day, Hu asked me to go upstairs and help Mr Chen sweep the floor. The Mr Chen he referred to was Chen Hung-min, the best film editor in Taiwan back then. I gave it no thought before going up and telling Chen that I was here to help him do some sweeping. He understood immediately and said, 'Don't sweep the floor. Roll up the film for me.' I spent a week working on those film rolls before Chen asked me to watch him edit *Dragon Inn*. I watched the entire film get edited and realised that Hu's plan was for me to learn about film editing. This experience helped me understand how different shots are edited together, which was instrumental in my development as an action choreographer.

Hu believed that action choreography in movies should be a form of dance that possesses the artistry of dancing. It is pointless to

put real martial arts in a movie. To him, *wuxia* films, action movies and kung fu flicks were all dance moves. For example, a punch in a kung fu movie may look very forceful, yet in reality very little force is applied. Action in film is about using dance moves to control your body—an idea very few people can understand.

We were under contract back then, so we couldn't act in films by other companies. However, my salary was only 3000NTD a month. Hence in order to earn more money, I asked a friend to introduce me to a director he knew. I got a job as an action choreographer because I had learned so much from Hu. Later, when I was in Taipei, I gradually became the action choreographer for many films.

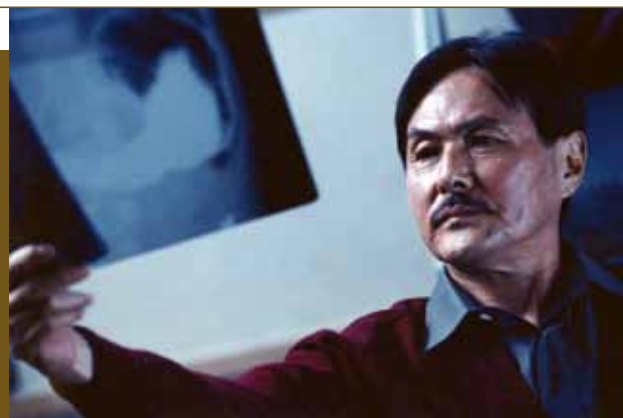
Hu wrote a recommendation letter for me in 1969 and I set off for Hong Kong.

Career Development in Hong Kong

Hu's letter was addressed to Mr Raymond Chow of the production department at Shaw Brothers (Hong Kong) Ltd. I was picked up at the airport by Feng Yi, a sworn brother of Hu's, who then took me to a youth hostel at Waterloo Road. I then made my way to Boundary Street and Ho Tung Road, where Mr Chow lived. I said that I was from Taiwan and that I had a letter from Director Hu for him. Mr Chow read the letter immediately and asked, 'Where is Bai Ying?' I told



《紅場飛龍》(1990): 忍者高手
The Dragon from Russia (1990):
a master of Japanese martial arts



《野獸之瞳》(2001): 深藏不露, 操縱地下拳手暴打烈鬥
Born Wild (2001): a mysterious kingpin of underground boxing

him that I was Bai Ying. He had seen *Dragon Inn* but couldn't recognise me without the makeup. Chow agreed to help me. The next day, Lau Leung-wah checked me into a hotel before taking me to the film studio at Clearwater Bay to see Mona Fong, who then introduced me to the boss (Run Run Shaw). He said, 'Good. You should stay at Shaw!' Then I asked, 'I heard your company has employee housing. I would like to bring my wife here.' He replied, 'Most definitely. Ms Fong will prepare the necessary accommodations for you.' Our dormitory would be in the Tun Ho Building.

Fong put me under the supervision of Chow, as he was the head of production. I signed a two-film contract with him for *The Eunuch* (1971) and *The Imperial Swordsman* (1972). After shooting *The Eunuch*, Mr Shaw wanted to negotiate a three-year contract with me but Hu objected. So I ended up leaving without working on *The Imperial Swordsman* and had to move out of the dormitory. Fortunately, Paul Chang sold me his home on Eastbourne Road, which was also where Hu lived. Around that time, I began to pick up acting gigs as a free agent.

Filming in Korea

After leaving the Shaw Brothers, Chow came and offered me a role in a Golden Harvest movie. So I went to South Korea to make *The Angry River* (1971)

and *Bandits from Shantung* (1972). Golden Harvest's collaboration with the Koreans saved the company a third of the costs since salaries were low there, not to mention the beautiful scenery. Our outdoor scenes were paid for by Shin Sang-Ok (a Korean director and producer), who was entitled to the films' rights in Korea. The production costs would have skyrocketed if we made the movies in Hong Kong.

Shin was a worldly man, so he was easy to get along with. At first I called him 'uncle' but he told me not to do so since we were friends. Later, he came to discuss a proposition with me, 'My film school has a lot of actors but none of them knows how to do action in film. Could you help me train them?' I agreed. He was grateful, and offered, 'Please play an assassin in my film.' I said yes and he required me to choreograph my own action sequences. I told him, 'Sure, no problem.'

After 1973, I returned to Korea to make *Gone with Honor* (1979), directed by Shu Chin-liang and produced by Taiwan's Central Motion Picture Corporation. *Duel in the Sand* (1980) was also shot in Korea.

A Swordsman's Journey

Whether it was in Hong Kong or Taiwan, I have always made action films. I never got any offer for a love story. It's a pity! I would love to give it a

shot but nobody gave me a chance!

While at Union Film, I worked with directors like King Hu, Yang Shih-ching, Sung Chuen-sau and Chou Hsu-chiang. I made *The Great Passion* (1970) with Yang, who was not as strict as Hu. However, he did have his own style of working as he was such a seasoned professional. I remember Sung as a very nice man, whom Han Hsiang-Chin and I worked for in *Iron Mistress* (1969). I also worked with Chou in his *Black Invitation* (1969).

Judicial Sword (1975) was based on Hu's script, originally titled *Exile*. Hu was unhappy with *Exile* and abandoned it. I had a look and liked it, so I made some adjustments to the script. I was not planning on making a movie out of it but simply treated it as a writing exercise for practising screenwriting. I felt that I was doing well, so I rewrote the script entirely as a complete story. I then left it aside. Later in Taipei, when I met with Han Baozhang, who told me he was looking for a script, I told him I had one on my hands and would bring it to him. After reading my script, he was impressed and passed it on to his boss, who liked it as well. Han wanted to cast Polly Shang-kuan Ling-feng despite her high salary. The boss gave the matter some thought and agreed, 'Let's have both Polly Shang-kuan and Bai Ying in the leading roles.'

Director Chang Pei-cheng did a wonderful job in creating an



今年五月《俠女》修復版亮相康城，（左起）石雋、徐楓、白鷹喜相逢
The restored version of *A Touch of Zen* was screened at the Cannes Film Festival this past May. (From left) Shih Chun, Hsu Feng and Bai Ying

authentic atmosphere for *The Venturer* (1976), which takes place during the Kuomintang's Northern Expedition. We filmed in a place in Tainan called the 'Moon World', as it was like being on the moon—there was nothing there, not even a blade of grass, and it was boiling hot. The film was very atmospheric and effective.

I was impressed with Chang Mei-chun's work, and so I signed two films with him—*Super Dragon* (1977) and *Revenge of the Shogun Women* (1977). His family was from Shandong but he was born in Korea. He finished high school in Taiwan and studied film at Shih Hsin University before becoming a director. His wife, Shut Mei-lun, was a leading actress at Manchukuo Film Association. She was very well-connected in the film industry and had no problem with selling film rights and other business matters. As long as Chang focused on filmmaking, there wouldn't be any other issues.

Peter Poon, director of *Devil Design* (1980), was introduced to me through Philip Tse. The film was about the conflicts between Genghis Khan's sons after his death. The boss of the production was a relative of the Chiang family in Taiwan. Thanks to her, the film was shot on a large piece of land at Hukou, where an armoured reconnaissance unit was based. We filmed there with about 60 horses

that were transported there for the production. Yet my biggest headache was the eagle I had to work with. It was a beautiful bird with fully-stretched wings that were broader than my body. When shooting a scene where it stretched its wings on my shoulder, we had no choice but to strap it to my body. When I touched the bird, it spread and flapped its wings, which kept hitting my head. I was miserable as it took all morning just to get this one shot. The film, however, turned out to be very good.

I also worked with Li Han-hsiang on his films *The Legends of Cheating* (1971) and *Cheat to Cheat* (1973). He was very serious about his work and exceptionally intelligent. He loved to focus on the costumes and all things related to the Qing dynasty. Since he could be inspired on set at any time, the story he shot would deviate from the script. He also had a savvy business sense as most of his movies back then made a profit. Furthermore, Li had a habit of simply saying 'go' when shooting was over, then everyone would follow him to eat. He was very generous and had many friends.

Hsu Feng invited me to act in Tseng Chuang-hsiang's *The Woman of Wrath* (1986), which she produced. I took the job because during our time at Union Film, I was her 'second brother'. For this film, I had to learn how to

slaughter a pig, which was obviously something I had never done before! I went to a slaughterhouse and asked a butcher to teach me how to do it. After three days, Tseng asked me, 'You've learned it yet?' 'I'm confident,' I replied. He then said, 'Good, we'll shoot tomorrow!'

Among the films I've acted in, my favourite is *Dragon Inn* obviously. I also like the European version of *A Touch of Zen* but I'm not a fan of the Taiwanese version, which is split into two parts. Other favourites of mine include *The Fate of Lee Khan* (1973) and *The Valiant Ones* (1975). As for films by directors other than Hu, I like *Super Dragon*, which is extremely brutal yet exceptionally cool under Chang's direction. I also like the grandness of *Devil Design*, in which my character had a particularly great look. Besides, I feel that *The Venturer*, *Judicial Sword* and *Gone with Honor* are pretty good as well. In terms of contemporary dramas, I adore *The System* (1979) and *The Saviour* (1980). As for other movies, few have made a strong impression on me. (Translated by Rachel Ng) ■

Editor's Note

1 The release dates of some of the films mentioned in Hong Kong and Taiwan are different, with gaps of usually up to a year. The years put here refer to the earlier ones.

尋存與啟迪——香港早期聲影遺珍(續篇)

Early Cinematic Treasures Rediscovered (Part II)

(續上期)「尋存與啟迪——香港早期聲影遺珍」一連七節的座談會，最後兩節於五月下旬舉行，論析的兩部1940年代香港電影，《蓬門碧玉》(1942)攝於戰前(香港淪陷期間首映)，《南島相思曲》(1947)攝於戰後(特別的是以南洋為背景)，講者們環繞研究影片旁徵博引，內容異常豐富。

《南島相思曲》的因緣

23/5/2015



羅卡
Law Kar

特約研究學者羅卡先生先略談華人在南洋的歷史，再說到華語片製作曾在東南亞一帶的興旺時期，造就不少多元化的電影題材，由文藝劇情片到古靈精怪的類型片都應有盡有。抗戰期間，香港的粵語片曾備受打擊，但從國防片到娛樂片，南洋觀眾的支持都對香港電影轉危為機有著重要的影響。

說到《南島相思曲》，羅卡表示當時投資者要的是一部國語片，編導就藉機拍出一部描述主流文化排斥地方文化的愛情片。他認為電影在處理南洋情調方面做得不錯，編導譚新風技巧較嫩，卻有銳氣初露之色。此外，片中對於歧視殖民地文化的批評，可說是頗為先進。雖然此片對華僑的辛酸還是缺乏理解，但亦能令觀眾看到同類電影的進化過程。

香港茶花女：《蓬門碧玉》的文學與電影互動

30/5/2015



黃淑嫻
Mary Wong Shuk-han

《蓬門碧玉》乃由香港著名作家侶倫將其於1937年發表的短篇小說《黑麗拉》(1941年結集成短篇集出版)改編成電影。嶺南大學黃淑嫻博士由侶倫的背景談起，並將這部電影與原著小說詳盡比對，指出片中並有侶倫另一篇短篇小說《迷霧》(1936)的元素，改編得非常精彩。侶倫自1920年代開始寫詩，往後出版多部小說及散文集，他在1930年代創作的小說充滿異國情調、華洋夾雜，他以戲劇性敘事手法寫成的《黑麗拉》，故事中包含不少香港本土環境與洋化家庭的描述，甚受青年人喜愛。

《蓬門碧玉》拍來不拘一格，並沒有五、六十年代一般粵語片中的規律，現在看來，尤其難得。黃淑嫻分析張活游飾演的窮作家，電影中的人物性格顯得血氣方剛，與原著中男主角較冷靜的性情不同，以增強電影感和戲劇性，而電影結局與原著更是截然不同。侶倫又在電影中加插窮風流藝術家等喜劇元素，為電影增添不少色彩。

黃淑嫻繼而比較本片與選作參考電影的《茶花女》(Camille, 1936)，本片顯然有受《茶花女》影響和受啟發之處，著眼點卻大有不同。香港文學與西方文藝的關係，可透過電影改編呈現出來。不欲隨波逐流的侶倫，利用有別於大潮流的書寫方法，創作出充滿本土情懷的香港都市愛情故事。■

Continuing our coverage in the last issue, the final two of the seven seminars of the 'Early Cinematic Treasures Rediscovered' programme were held during the last two weeks of May. They focused on two 1940s Hong Kong films—*The Rich House* (1942), made before and released during the Japanese Occupation of Hong Kong; and *Love Song of the South Island* (1947), which was made after the war and interestingly, takes place in the South Pacific. Our speakers cited a variety of sources and shared some little-known facts, offering fresh insights into the two titles.

The Story Behind *Love Song of the South Island*

23/5/2015

Guest commentator Law Kar began by discussing the history of Chinese immigrants in Southeast Asia, before explaining how the boom of Chinese-language productions in the region gave rise to a diversity of genres that range from melodramas to supernatural fantasies. During the war, Cantonese-language productions in Hong Kong suffered, but the continued support from Southeast Asian audiences, for both war propaganda films and light entertainment, played a crucial role in sustaining the embattled Hong Kong film industry.

According to Law, the investors of *Love Song of the South Island* wanted to make a Mandarin film,

but the writer-director took the opportunity instead to make a love story concerning the suppression of regional culture in the hands of the mainstream culture. Law commended the filmmaker for doing an admirable job in evoking the appeal of Southeast Asia. Despite his inexperience, the film is evident of the promising potential of the writer-director Tam Sun-fung. Besides, the film's social commentary on the incoming Chinese's prejudice against the local colonial culture is particularly advanced for its times. Despite the relative lack of understanding for the plight of local Chinese immigrants, it is nonetheless an important example of the evolution of the genre as a whole.

Camille - A Hong Kong Rendition: The Interaction Between Literature and Film in The Rich House
30/5/2015

The Rich House is a film adaptation of Hong Kong writer Lui Lun's 1937

novella, *Clara*, which is also part of a 1941 collection. Dr Mary Wong Shuk-han from Lingnan University started the seminar with an introduction to the background of Lui Lun. She then did a detailed comparison between the film and the original short story, while pointing out how the film cleverly adapted and used elements from *Mist* (1936), another novella by Lui. Since the 1920s, Lui began writing poetry and subsequently branched into novels and prose. In the 1930s, he established his unique literary style that combined both Chinese and Western influences. The dramatic narrative techniques in *Clara*, as well as its descriptions of local Hong Kong environment and Westernised family dynamics, proved to be very popular among young readers of its time.

The Rich House defies many of the genre's rules and conventions that restricted 1950s and 60s Cantonese cinema, which makes it a very valuable record of its era. According to Wong's analysis, the penniless writer played by Cheung Wood-yau is quick-

tempered and passionate, unlike the calm and collected character in the original story. The change effectively enhances the dramatic and cinematic quality of the film. Likewise, the ending is quite different from that in the original. Besides, Lui has also inserted comedic elements, such as the character of the poor yet spirited artist, into the lively cinematic adaptation.

Wong then moved on to compare *The Rich House* with *Camille* (1936), which has been selected as a reference film for this retrospective. Though *Camille* is a notable influence and inspiration to *The Rich House*, the two films' focal points are largely different. Film adaptations could often highlight the relationship between Hong Kong literature and Western literary culture. Lui, who always marched to the beat of his own drum, avoided mainstream literary conventions of the day to write an urban Hong Kong love story that is brimming with local appeal. (Translated by Rachel Ng) ■

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本館特此致謝！ Thank You!

聲藝永存 · 向林家聲致敬

A Voice for the Ages, a Master of his Art – A Tribute to Lam Kar-sing



為紀念剛於8月逝世的一代粵劇名伶林家聲博士(1933-2015)，香港文化博物館於2015年9月9日至11月2日在館內聚賢廳舉行「聲藝永存·向林家聲致敬」圖片及文物陳列展，透過劇本、戲橋、相片、戲服及道具，回顧林博士精彩的藝術人生，並向他致以崇高敬意。博物館劇院同時播放林家聲電影回顧，由香港電影資料館策劃選映包括演繹其首本名劇的電影，與戲迷在銀幕上重溫林博士的風采。

選映的八部電影為《哪吒劈天救母》(1962)、《平陽宮主替子受斬刑》(1962)、《望兒樓》(1962)、《雷鳴金鼓戰笳聲》(1963)、《無情寶劍有情天》(1964)、《趙飛燕》(1965)、《孝女珠珠》(1966)及《包公審烏盤》(1967)，放映時間請瀏覽香港文化博物館網頁 <http://hk.heritage.museum> 或致電2180 8188查詢。

To commemorate Cantonese opera legend Lam Kar-sing (1933–2015), who passed away this August, the Hong Kong Heritage Museum will present the 'A Voice for the Ages, a Master of his Art – A Tribute to Lam Kar-sing' exhibition from 9 September to 2 November 2015. Through this exhibition of scripts, handbills, photographs, costumes and props, the Museum hopes to revisit Lam's spectacular career in the arts and pay the highest respects to this cultural icon. The Museum will also celebrate Lam's legacy with a film retrospective curated by the Hong Kong Film Archive, featuring cinematic versions of Lam's most notable plays.

The 8 films selected for screening include *Drums Along the Battlefield* (1963) and *The Revenge Battle* (1964), among others. Please refer to the website of the Hong Kong Heritage Museum (<http://hk.heritage.museum>) or call 2180 8188 for the screening schedule.

初中學生電影教育外展計劃

為提高初中學生對香港電影文化的認識及興趣，本館今年首次舉辦「初中學生電影教育外展計劃」，以外展到校的形式，自三至七月，一共到訪七間中學舉行講座。講座上除了介紹本館的理念、設施和服務，亦透過電影片段賞析，讓學生欣賞香港電影中的風土人情、地道文化與社會變遷，又介紹菲林和片罐種類，以及闡述簡單的影片修復例子等。隨著數碼電影的普及，現今初中學生鮮能接觸菲林及傳統修復器材，讓同學們親手觸碰的菲林樣本，對他們來說，倒成為「新鮮」事物！

修復組的葉嘉謙(左)和節目組的羅海珊在潮州會館中學講解電影賞析和修復
Conservation Unit's Ip Ka-him (left) and Programming Unit's Janis Law talked about film appreciation and conservation at Chiu Chow Association Secondary School.



同學們細看35毫米菲林
Students took a close look at the 35mm film.

Film Education Outreach Programme for Junior Secondary Students

In order to increase junior secondary students' knowledge and interest in Hong Kong film culture, the Archive held our first 'Film Education Outreach Programme for Junior Secondary Students' from March to July as our staff visited seven secondary schools to talk about the Archive's mission, facilities and services. Through guided viewing of film clips, students were able to learn about the changes in local culture and society. They also learned about the different types of film material, as well as a brief introduction to the restoration process. Since digital technology has become the dominant format, seeing and touching film and traditional film-repairing equipment was quite the novelty to these young students.

電影修復全面睇

Behind-the-Scene of Film Conservation

第一屆香港博物館節「穿越——香港博物館節2015」於6月27日至7月12日舉行，本館為參與單位之一，推出「電影修復全面睇」幕後遊，在博物館節期間逢星期六、日每日四節，透過互動、即場示範和展覽，加深市民對電影修復工作的了解。

修復組同事先在一樓大堂展示傳統菲林和各種數碼電影載體，帶出制式轉變及難以持續有相應制式影音播放器供應的潛在問題。一級助理館長勞啟明繼而詳細講解本館搜集得影片菲林後的處理程序，包括清潔、修補、記錄菲林狀況，以低溫乾燥恆溫恆濕儲存，供放映或公眾觀賞，或精選某些影片作數碼修復。參加者在互動環節中，踴躍發問。

活動第二部分移師從未開放予公眾參觀的修復工作室，分別由影片修復員吳宏雄、葉嘉謙、黃俊賢和范樺示範檢查及修補菲林，參加者更有機會親手「搖片」、接觸不同長短及類型的電影菲林。他們對修復員日常遇到的困難尤其關注，同事們平日在「不見天日」的菲林儲存環境工作，活動結束前參加者一聲聲的「加油」、「辛苦了」，對他們無疑是一份巨大的鼓勵和肯定。

有關電影修復的詳盡內容，現於本館地下展覽廳「電影修復之路」(21/8-22/11/2015)展覽中展出，展示本館的一些修復成果及相關技術的發展。

(右起)一級助理館長勞啟明、二級助理館長(電影修復)馮漢鏞、影片修復員葉嘉謙和吳宏雄，展示電影修復工作

(From right) HKFA Assistant Curator I Koven Lo, Assistant Curator II (Film) Stephen Fung, film technicians Ip Ka-him and Ng Wang-hung



參觀修復工作室
A tour in the film
inspection room



'Transcend—Muse Fest HK 2015', the first museum festival in Hong Kong, was held from 27 June till 12 July. As one of the participating units, the Archive hosted 'Behind-the-Scene of Film Conservation' workshop four times a day on Saturdays and Sundays during the festival. Through interactive demonstrations and exhibitions, participants got to learn about film conservation.

The staff of the Conservation Unit first introduced the traditional medium of film and the different digital formats in the first floor lobby. They pointed out the changes in format and the difficulty in acquiring compatible audiovisual equipment for the shifting formats. Koven Lo, Assistant Curator I, then thoroughly explained the process of handling films acquired by the Archive, which includes cleaning, repairing, documenting the films' condition, and storage. He also elaborated on how some films are prepared to be screened and how some are selected for digital restoration. The enthusiastic crowd took the chance to ask questions during the interactive segment.

The second part of the activity took place in the film inspection room, which had never been opened to the public before. Film technicians Ng Wang-hung, Ip Ka-him, Penny Wong and Fan Wah demonstrated the process of inspecting and repairing film while giving participants a chance to touch films of various types and lengths. The participants were especially interested in the daily struggles of the technicians, including their secluded work environment. Before the workshop was over, the visitors offered words of appreciation and encouragement that were indeed a validation of the staff's hard work.

Further information on the topic is included in the 'Saving Film: Road to Film Conservation' exhibition on the Archive's ground floor (21 August to 22 November 2015), featuring some of the restoration works we have accomplished so far, as well as presenting the development of related technologies.

幾度野花香

The Recurring Scent of Wild Flowers

世怡 Sai Yee

「枝野花真嬌嗲，可笑俗人話花香在野，風騷是淫邪，惟是我心裡卻是憐愛花香在野」

瑪蓮德烈治 (Marlene Dietrich) 的《藍天使》(Der Blaue Engel/ The Blue Angel, 1930) 令人瞬即傾倒，蜚聲國際。無緣看粵劇演出，馬師曾紅線女的電影《審死官》(1948) 精彩絕倫，年前看到馬紅的《野花香》(1950) 影碟，隨即買下來。那是最近有機會看《野花香》(1935) 對白本之際，才恍然粵劇《野花香》(1934) 改編自德國電影《藍天使》。粵劇時裝戲《野花香》由馬師曾譚蘭卿掛帥，在太平戲院演出，大收旺場，翌年農曆元旦上映馬譚主演電影版，映期加長又重映；至1950年的同名重拍電影版本，女主角換上馬師曾當時的伴侶兼拍檔紅線女；九年後，梅綺藉《野花香》(1959)，息影影壇。

「藍天使」是酒館的名字。年高德昭的教授，為抓迷戀歌舞女郎的學生，反深陷舞孃懷抱，弄得身敗名裂，娶她為妻後，更是走進沉淪的深淵。酒館歌舞女郎蘿拉 (瑪蓮) 活色生香，愛情如遊戲，給火遮眼的丈夫看到她跟壯男擁吻，也不感理虧：「我甚麼都沒有做！」教授的「毀滅」，早有預警，不時在門邊進出的小丑冷眼張看。自婚宴上戲扮雞鳴引吭一叫，他的景況江河日下，至給推上舞台扮小丑，教授久久如梗在咽而終於爆發的雞啼，一步重於一步地使人窒息

——最後教授闖進教室死命抓著教桌一角，銀幕上下都叫人屏息。這樣一個誕生於德國、致命美人 (femme fatale) 引發的人性悲劇，在中國如何落地開花？野性蘿拉將一朵花兒插在教授襟上，教授沉醉溫柔鄉遲到，戴著花兒回到學校，學生起哄，他旋即遭到開除。花，在粵劇改編中，成了點題之句。

改編自約瑟夫馮史登堡 (Josef von Sternberg) 導演的《藍天使》的粵劇《野花香》1934年公演，並不偶然，而是潮流中的一個成功例子。容世誠教授在分析粵劇版和電影版《璇宮艷史》時，指出其時粵劇界為抗衡荷里活有聲電影的來勢洶洶，「師夷之長技以制夷」，大量改編西片為西裝粵劇。¹

粵劇《野花香》一如馬師曾其他的作品，由他親自編撰和主演。² 大學教授姚其琛 (馬師曾) 為姪兒迷戀交際花陶醉儂 (譚蘭卿)，鬧上陶府大罵，陶氣上心頭為報復而誘惑姚。姚醉貪花蝶，陶周旋眾男，姚兒子也自上釣，姚竟逐子出妻。姚姪兒與陶情人爭風呷醋遭射殺，姚則擊斃陶情人，後雖以自衛獲釋，已是身敗名裂，痛心自殺。《藍天使》中獨身的教授，來到中國人的社會，成了有家室之人，教授遇上交際花後，色授魂



《野花香》(1935)：旖旎的陶醉儂 (譚蘭卿) 與教授 (馬師曾)
Scent of Wild Flowers (1935): the charming To Tsui-nung (Tam Lan-hing) and the professor (Ma Si-tsang)

予而至家破人亡。不過，電影和粵劇是兩種截然不同的藝術媒體，粵劇觀眾欣賞唱做，演出標榜馬師曾採用新腔別調，尤其煞科一場，將劇目野花香三字，以嬉笑怒罵曲曲傳出。

「野花香——」「野花香？」「我話野花香，唔係野花香」「我話野花香定啦」，除了舞台演出，當年粵曲還可在電台和唱片風行呢！1935年的電影《野花香》，就有買唱機、送禮送收音機的情節。

挾粵劇威勢，馬師曾譚蘭卿翌年首次演出電影³，讓《野花香》(蘇怡導演) 由粵劇又回到電影肉身，姚其琛和陶醉儂登上銀幕。這時，香港才剛踏入有聲片年代，片商紛紛招攬舞台紅伶以製造聲片。⁴ 電影廣告上除了著重「發音清晰 攝影優美 表演諧趣 歌曲新鮮 劇情曲折 佈景

美化」，特別聲明「與舞台劇大大不同」。電影《野花香》(1935)並沒有影片流傳下來，幸而近日自紐約州檔案館尋得對白本，得到多一點脈絡。

粵劇受到電影的出現威脅，雖然薛覺先的電影《白金龍》(1933)打開一條生路，之後伶人參演電影者眾，舞台劇(當時指粵劇演出)和電影，當中還是涇渭分明的。馬師曾擬拍電影之初，就有報道稱電影版「決不用梆簧，全用新曲譜子歌唱」，舞台版則「採用古曲譜子以新耳目」⁵；他的電影《苦鳳鶯憐》(1941)，跟其同名粵劇就更只有片名相同，影片內容完全是兩回事，馬在片中只獻唱一曲〈余俠魂訴情〉。一般以粵劇故事為藍本的電影，片中也只有插曲數首，直至五十年代中後期伶人陸續息演前將粵劇搬上銀幕，才有真正的粵劇電影。

電影《野花香》(1935)有六首小曲：〈呵膝歌〉、〈野花香〉、〈貴妃醉酒〉、〈自賞歌〉、〈畫眉歌〉和〈代人求乞歌〉，《野花香》(1950)片頭有〈野花香〉唱段，片中則只有一首紅線女唱的插曲，反倒是1959年的版本，臨近結局有串燒式的大唱〈野花香〉十分鐘。其時，粵劇早已給電影趕過成為主流娛樂；可是，回看粵劇對粵語片影響之大，猶如血濃於水。

先說1935年版電影《野花香》，本片承襲1934年舞台版而來，情節大致相同，結局卻別出心裁。姚開槍殺人刑滿出獄後，孑于街頭，遇到流落街頭母子，觸景傷情，唱歌代乞後，遇上故人知道妻兒下落，卻終因悔改於雨中獨自離開；海濱蕭颯，但他並沒有自盡，最後步往曠野而去。紹衡認為「全劇大都曲折精細，細膩深刻，確可為貪戀路柳牆花的鑑戒。」⁶

15年後的馬紅版《野花香》(洪叔雲導演，朱克編劇)「貪戀路柳牆



《野花香》(1950)：風塵的嫣紅(紅線女)與銀行司庫(馬師曾)
Wild Flowers are Sweeter (1950): the fallen Yin-hung (Hung Sin Nui) and the banker (Ma Si-tsang)

花的鑑戒」教化意味就更加濃。1950年版中，馬景開(馬師曾)是銀行司庫，影片強調他有個樂也融融的大好家庭，嫣紅(紅線女)依然是交際花。35版姚其琛同情陶醉儂之下教她讀書，交往後沉醉偎依美色的歡愉中，還要娶她；50版景開同情嫣紅之下圖助她轉務正業，每每墮下她所設計陷阱，不得已遭她脅迫同居，苦口苦面。35版為討好年輕女友一改古板長衫形象改穿西裝的細節，在50版就改由嫣紅需索無度，甚至藉詞給他做西裝而順道揮霍。最後景開犯上殺人罪，走投無路，一驚夢醒，一切原來是一場夢，而他就有如驚弓之鳥，大嘆：「呢個世界，任你一世謹慎，有一次唔小心啫，就家散人亡。」

1959年版新編的《野花香》(陸邦導演，盧雨岐改編)，廣告開宗名義亮出「馬師曾首本舞台名劇改編」，同時打著「梅綺告別影壇紀念性傑作」的旗號。⁷片中很多橋段和細節都取自原劇，可見雖然多度改編為電影，粵劇版在其時仍有著最大的影響力，仍是這個版本改編的主要依歸。不過，這個版本卻將女主角來個大逆轉，將野花金倩華(名字取自金露華?)改為為家庭犧牲而當上歌女。梅綺在五十年代極負盛名，《日出》(1953)、《魂歸離恨天》(1957)等等影片中把內心複雜掙扎的女子演得細膩出色，在第一女主角往往是好人的五十年代，卻難免很多時屈居第二女主角——擔演標記為壞女人的角色。(其實例如她在《遺腹子》[上下集，1956]中演忠肝義膽的女傭，感人至深，也拿捏得恰到好處。)這部由梅綺斥資拍攝的

息影作，重心就移向了這位出污泥而不染的歌女，仿似名妓資助心上人上京赴試，一舉高中回鄉迎娶佳人的大團圓故事的時裝版。

這個版本既要保留《野花香》的劇情，又要「扭計」讓野花人美德佳，便將陶醉儂年代聲稱要供養的母親跑出來做個角色，由金母來要女兒釣上金龜朱茂德(梁醒波)。倩華其實和茂德兒子嘉俊相戀，這就有趣地回復了陶醉儂愛美少年(姚其琛姪兒)的粵劇版原貌。巧妙的是，倩華誤以為茂德是另一追求者的長輩，產生一連串的錯摸；片中又加入富時代氣息的笑料，例如茂德扮時髦學英語等等。

然而，既要保留原來醉貪花蝶的劇情，倩華又要莊敬自重，有些時就來得牽強。由倩華灌醉茂德開始，茂德中計後流連金家，發現受騙後質問倩華，她就難以自圓其說。又例如茂德遺下公款在金家，不往取回而負上虧空公款之罪入獄，也說來不通。在在有倒果為因之處。馬家在50版是一個主景，編導從多場家庭和樂、夫妻齟齬，步步推展，至景開身陷金屋。從道貌岸然到泥足深陷，50版就比59版有較細緻的鋪陳。

《藍天使》影響所及，世界各地的改編或重拍更是不計其數。話說回來，《藍天使》去到粵劇《野花香》教授與野花遇上後，是另一回事；其實同樣地，《藍天使》改編自亨利希曼(Heinrich Mann)小說《垃圾教授》(*Professor Unrat*)，電影中教授遭學校辭退後漸漸迫著走上做小丑之



《野花香》(1959): 干戈逐子
Wild Flowers are Sweeter (1959): a fuming father kicks his son out of their home

路，突顯他所受由尊至卑的屈辱，尊嚴盡喪，這跟原著小說中的教授也完全是另一回事，而又皆有深邃的人性刻劃。小說中教授其實是個有仇必報的陰險之徒，他後來走的是另一條墮落的路——經營烏煙瘴氣的俱樂部。不過，《垃圾教授》和《藍天使》中火遮眼的教授捏著歌女頸項只是差點要了她的命，不似東渡來港後的激烈版本，連環死人。

此外，小說中羅莎(女主角名字)因著過往的經歷而愛慕年長男士；「藍天使」羅拉也絕非為金錢而嫁教授。第一代陶醉儂(粵劇版)非常自主，有她媚惑不同男人的計謀(尤其甚有氣勢，不受惡棍嚇倒)，給姚辱罵後卻要置他於身敗名裂。第二代陶醉儂(35版電影)以降，就變得皆以貪財為動機。那年頭，瑪蓮式氣質的女星在國粵語片壇中受重用的不多，白光憑她非凡的魅力突圍而出，是少有的異數。中國式野花影片就加重人倫，成為道德敗壞會弄得千古恨的悲劇。

自原型追溯而下，在不同年代再創作的電影版本，每次都有頗花心思之處，留下了有趣的時代痕跡，讓人思量當中的蘭因絮果。特別值得有待探究的，是三十年代的許多作品，後來都有重拍，有些還是同一導演翻拍自己的作品。《野花香》的例子中，三十年代版本在爭辯野花香定臭時，較有主人翁內心追求慾望的轉折，

附表：幾代野花香

年份	名稱	主創	主角
1905	德國小說《垃圾教授》 (<i>Professor Unrat</i>)	作者：亨利希曼	垃圾教授、羅莎弗蕾利希
1930	德國電影《藍天使》 (<i>The Blue Angel</i>)	導演：約瑟夫馮史登堡 編劇：卡爾塞克邁亞、 卡爾禾慕拉、羅拔利布曼	艾米爾珍寧斯(拉特教授)、 瑪蓮德烈治(羅拉羅拉)
1934	粵劇《野花香》	編撰：馬師曾	馬師曾(姚其琛)、譚蘭卿 (陶醉儂)
1935	電影《野花香》	導演：蘇怡	馬師曾(姚其琛)、譚蘭卿 (陶醉儂)
1950	電影《野花香》	導演：洪叔雲 編劇：朱克	馬師曾(馬景開)、紅線女 (嫣紅)
1959	電影《野花香》	導演：陸邦 改編：盧雨岐	梅綺(金倩華)、梁醒波 (朱茂德)、羅劍郎(朱嘉俊)

五十年代的版本卻有直接加諸主流價值觀之勢，忽略情理。黃愛玲在跟筆者的談論中，認為一部一部下來，電影中呈現的香港社會似乎一步一步走向保守，也許跟戰後一代好不容易安定下來，一切以重建家園為主有關。

Love's always been my game
 Play it how I may
 I was made that way
 Can't help it
 Men cluster to me
 Like moths around a flame
 And if their wings burn
 I know I'm not to blame⁸

瑪蓮磁性的歌聲，與《野花香》粵劇生動唱腔活潑唱詞看來已是風馬牛不相及。思及遠道而來的西片在本地創作中發酵，中西碰撞，別有滲透當下民情的韻味。■

註釋

- 見〈從《璇宮艷史》到《璇宮艷史》：荷里活電影與五十年代粵語戲曲片〉，載於黃愛玲編：《國泰故事》，香港，香港電影資料館，2002，頁193；並收錄於容世誠：《尋覓粵劇聲影——從紅船到水銀燈》，香港，牛津大學出版社，2012。
- 特別感謝源碧福女士和香港文化博物館，讓筆者得以觀看粵劇《野花香》劇本。
- 馬師曾譚蘭卿之後皆伶影雙棲。「生鬼巴閉譚蘭卿」電影放映節目現正於8月7日至10月30日在本館舉行。
- 參見《大觀影訊》，第五期，香港，大觀影片有限公司，1935年6月1日。
- 見〈馬師曾現身銀幕〉，《工商日報》，香港，1934年7月25日。
- 紹衡：〈評《野花香》〉，《工商日報》，香港，1935年3月2日。
- 梅綺主演的電影中最後上映的一部則是《哪吒蛇山救母》(1960/5/10)。
- 摘自《藍天使》插曲〈再墮愛河〉歌詞，意謂「愛情就如遊戲，運於股掌，天性是如此，身不由己。男士簇擁，猶如撲火燈蛾，灼燙雙翼，也怪不得我。」

世怡為香港電影資料館編輯統籌

‘A truly sweet wild flower. The crude says that blossoms smell sweet in the wild. Being flirtatious is immoral, but my heart only has a place for the scent of wild flowers.’

With her role in *Der Blaue Engel* (*The Blue Angel*, 1930), Marlene Dietrich stole the hearts of moviegoers in an instant and shot to international fame. Although I did not have a chance to see Ma Si-tsang and Hung Sin Nui’s Cantonese opera performances in person, I did watch the two shine in the film *The Judge Goes to Pieces* (1948), which led me to the pair’s other film *Wild Flowers are Sweeter* (1950) several years ago. When I was reading the transcript of *Scent of Wild Flowers* (1935) recently, I realised the 1934 Cantonese opera of the same name was adapted from the German feature *The Blue Angel*. Starring Ma and Tam Lan-hing, the Cantonese opera, which has a contemporary setting, became a huge hit and spawned a film adaptation with the two stars. Released in the following Lunar New Year, the film’s run was extended, in addition to returning in reruns. Then in 1950, a remake titled *Wild Flowers are Sweeter* was released, featuring Hung, Ma’s partner both on stage and in private, in the female lead. Nine years later, another film of the same name marked actress Mui Yee’s final onscreen performance before her retirement.

An aged and esteemed professor succumbs to the charms of a showgirl while trying to catch his students who are obsessed with The Blue Angel cabaret. His already ruined life takes a turn for the worse after he marries her. Lola Lola (played by Dietrich), the headliner of the act, is an object of desire and sees love as a game. Even when she is caught kissing the ‘strong man’ by her irate husband, she unrepentantly says, ‘I didn’t do anything!’ The professor’s ‘breakdown’ has been forewarned by the clown who frequently walks in and out of the door, looking on with cold eyes. As he crows like a rooster at his wedding banquet, his downfall begins until he is pushed on stage to act as a clown. The professor howls as he finally reaches breaking point, causing viewers to feel his suffocation every step of the way.

At the end, the professor bursts into the classroom and desperately clings to the corner of a desk. How did this German tragedy with a femme fatale blossom in China? The wild Lola Lola pins a flower on the professor’s lapel. When he wears it to school, it causes an uproar among the students and he is immediately fired. In the Cantonese opera adaptation, this flower becomes the titular theme.

Adapted from director Joseph von Sternberg’s *The Blue Angel*, the Cantonese opera, *Scent of Wild Flowers*, made its debut in 1934. It was no accident, but rather a successful example of the times. According to Professor Yung Sai-shing’s analysis of the Cantonese opera and film versions of *My Kingdom for a Husband* (adapted from *The Love Parade*), in order to resist the onslaught of sound films from Hollywood, the Cantonese opera community took the strengths of the West to keep the invasion at bay, adapting numerous foreign features into Cantonese opera with contemporary settings.¹

As with his other works, Ma did the song arrangement for and acted in the Cantonese opera version of *Scent of Wild Flowers*.² Professor Yiu Kei-sum (played by Ma) storms into the To household after learning that his nephew has become infatuated with an escort named To Tsui-nung (played by Tam), only to be seduced by the very same woman. He ends up wallowing in fleshly desires, participating in embezzlement and abandoning his family. Yiu’s nephew is shot to death during a tussle with To’s lover while Yiu kills the lover. Despite being released from incarceration, the heartbroken and downtrodden professor ends his life in suicide. The Chinese counterpart of the unmarried professor in *The Blue Angel* is a family man whose plotline deviates from the German original after meeting the femme fatale. Instead of a showgirl, To is an escort, seducing the professor and wrecking his family.

However, film and Cantonese

opera are two very different mediums. Opera fans’ primary focus was the singing, which was an ideal platform for Ma’s innovative style. In particular, he owns the stage in the very last scene, where he sings the words ‘scent of wild flowers’, taken from the title, in a stunning mix of emotions.

‘Scent of wild flowers...’ ‘Scent of wild flowers?’ ‘It should be the stench of wild flowers, not the scent of wild flowers.’ ‘I say, wild flowers smell sweet for sure.’ Apart from stage performances, Cantonese opera also thrived in the radio and music industries. The 1935 film version of *Scent of Wild Flowers* has minor subplots about buying a gramophone and getting a free radio.

Following the success of the stage production, Ma and Tam made their motion picture debut³ the following year with the film version of *Scent of Wild Flowers* (directed by So Yee), taking the characters Yiu and To to the silver screen. At the time, Hong Kong had just entered the era of sound film and filmmakers scurried to recruit the most popular Cantonese opera singers to star in their features.⁴ Apart from emphasising on aspects such as ‘clear sounds’, ‘stunning photography’, ‘humorous interpretation’, ‘new songs’, ‘unexpected plot twists’ and ‘beautiful backdrops’, advertisements particularly stated that these motion pictures were ‘completely different from the stage experience’. There are no known copies of *Scent of Wild Flowers* (1935) in circulation, but fortunately, a transcript was recently found at the New York State Archives, providing us with further insight.

Cantonese opera was threatened by the emergence of film. Sit Kok-sin’s *White Dragon* (1933) seemed to find a way for survival, which led more Cantonese opera thespians to feature in films, but the two fields were still very much separated. When Ma started his film career, there were reports claiming that his film would feature ‘a refreshing take on the old songbook’.⁵ His film, *Bitter Phoenix, Sorrowful Oriole* (1941), has the same name as his Cantonese opera but that is where their similarities end. Ma only sings one song in the entire film. Feature films adapted from operas generally only included a few musical numbers. It was not until the mid- to late 1950s, when stage actors re-enacted their plays for the big screen before retirement, that ‘real’ Cantonese opera films came into being.

There is a total of six songs in *Scent of Wild Flowers* (1935), namely 'Apology', 'Wild Flower', 'After Drinking', 'Proud of Myself', 'Decoration of Eyebrows' and 'Beggars'. In *Wild Flowers are Sweeter* (1950), although there is an excerpt of 'Wild Flower' in the opening, the film only features one song sang by Hung. Conversely, the 1959 remake features a 10-minute medley at the end. By that time, motion pictures had long replaced Cantonese opera as the mainstream form of entertainment, but looking back, the tremendous influence of the traditional art form on Cantonese films was indispensable.

The 1935 version of *Scent of Wild Flowers* is an adaptation of the 1934 Cantonese opera with a similar plot but a different ending. After Yiu is released from prison, he comes across a homeless mother and her son while walking through the streets. The sight of them hits a nerve, so he sings a song to busk on their behalf. Then he runs into an old acquaintance who knows of the whereabouts of his wife and son, but his guilt causes him to leave in the rain by himself. However, upon reaching the windy seaside, he does not commit suicide and walks away into the wilderness instead. Siu Hang stated that 'the plot is complex, finely crafted and leaves viewers with a lasting impression. It is definitely a cautionary tale for philanderers who lust after the flesh.'⁶

Wild Flowers are Sweeter (directed by Hung Suk-wan and written by Chu Hak), made 15 years later, reinforces this 'cautionary tale' even further. In the 1950 remake, Ma King-hoi (played by Ma) is a bank treasurer, with the emphasis that he has a happy family, while Yin Hung (played by Hung) is still an escort. In the 1935 version, Yiu teaches To out of sympathy before succumbing to her charms, going as far as wanting to marry her. Similarly, in its 1950 counterpart, Ma tries to help Yin get back on the right path



《野花香》(1950):
一家和樂
Wild Flowers are Sweeter (1950):
a family in joy and harmony

yet keeps falling prey to her devious schemes and is coerced into living with her, much to his chagrin. The original plotline where the professor changes his old-fashioned *changshan* for a suit to please his young girlfriend is altered to Yin going on an all-out shopping spree in the 1950 version, during which she splurges under the excuse of getting Ma a tailor-made suit. Just as Ma is charged with murder in the end and all hope is lost, he wakes up and everything turns out to be a dream. Nonetheless, he looks mortified and sighs, 'In this world, no matter how careful you are, just one mistake will cost you your family.'

The advertisement for the 1959 remake of *Wild Flowers are Sweeter* (directed by Luk Bong and adapted by Lo Yu-kei) openly stated it as being 'an adaptation of Ma Si-tsang's renowned Cantonese opera' and also boasted it as 'Mui Yee's farewell masterpiece'.⁷ Much of the plotline and many small details are taken from the original play, but with a drastic change in the female lead, where the 'wild flower' Kam Sin-wah becomes a nightclub singer for the sake of her family. Mui was a celebrated thespian in the 1950s, known for her intricate and exceptional performances as women with complex inner struggles in films such as *Sunrise* (1953) and *Love Lingers On* (1957). In an era when the leading actress always played the heroine, it was inevitable that she often had to play second fiddle as the archetypical 'bad woman' (as a matter of fact, her sure-handed depiction of the loyal and courageous maid in *A Posthumous Child, Parts One & Two* [1956] was also deeply moving). Mui's

career swan song, which she also invested financially, centres on the nightclub singer who remains untainted despite all the filth and decay around her. Its narrative is similar to the classic tale of a renowned courtesan financing her lover to travel to the capital for the imperial examination that concludes with his triumphant return to marry her and live happily ever after—albeit in a contemporary setting.

While the original plot is retained, the 'wild flower' in this version is the embodiment of beauty and virtue. To achieve this, the mother who To claims that she needs to support in the 1935 film is brought to the screen and transformed into Kam Sin-wah's mother who pressures her daughter to seduce the wealthy Chu Mau-tak (played by Leung Sing-po). Sin-wah is actually in love with Chu's son, Ka-chun, which interestingly parallels To's love for a younger man (Yiu's nephew) in the Cantonese opera. The ingenuity lies in where Sin-wah mistakes Chu as the elder of another suitor, resulting in a series of misunderstandings. Contemporary humour such as Chu trying to become fashionable by learning English is also incorporated into the film.

Nonetheless, keeping the original story of a man succumbing to fleshly desires and having a self-respecting female lead at the same time is a little implausible at times. From the point where Sin-wah gets Chu drunk, who ends up staying with the Kam family, to the part where Chu confronts her after realising he has been scammed, her actions become increasingly unjustifiable. Also, it does not make much sense in the part where Chu is

Table: The Many Incarnations of Scent of Wild Flowers

Year	Title	Creators	Main Characters
1905	<i>Professor Unrat</i> (German novel)	Author: Heinrich Mann	Prof Unrat, Rosa Fröhlich
1930	<i>The Blue Angel</i> (German film)	Director: Josef von Sternberg Screenwriters: Carl Zuckmayer, Karl Vollmöller, Robert Liebmann	Emil Jannings (Prof Rath), Marlene Dietrich (Lola Lola)
1934	<i>Scent of Wild Flowers</i> (Cantonese opera)	Song arrangement by: Ma Si-tsang	Ma Si-tsang (Yiu Kei-sum), Tam Lan-hing (To Tsui-nung)
1935	<i>Scent of Wild Flowers</i> (Film)	Director: So Yee	Ma Si-tsang (Yiu Kei-sum), Tam Lan-hing (To Tsui-nung)
1950	<i>Wild Flowers are Sweeter</i> (Film)	Director: Hung Suk-wan Screenwriter: Chu Hak	Ma Si-tsang (Ma King-hoi), Hung Sin Nui (Yin Hung)
1959	<i>Wild Flowers are Sweeter</i> (Film)	Director: Luk Bong Adapted by: Lo Yu-kei	Mui Yee (Kam Sin-wah), Leung Sing-po (Chu Mau-tak), Law Kim-long (Chu Ka-chun)

sentenced to jail for embezzlement because he did not retrieve his bank's money from the Kam household. The Ma family is featured prominently in the 1950 version, with the director developing the plot step by step through numerous scenes of the family being happy, then conflict arising between husband and wife and later Ma's confinement at Yin's home. This earlier version is more meticulous in developing narrative details than the 1959 film.

The Blue Angel was highly influential, leading to numerous adaptations and remakes around the world. While the story takes a different turn in Cantonese opera after the professor's encounter with the seductress, *The Blue Angel* was also in fact adapted from Heinrich Mann's novel, *Professor Unrat* in a similar manner. In the motion picture, the professor's road to becoming a clown after his dismissal highlights the humiliation he suffers as he falls from being respectable to pathetic. This is completely different from what happens to him in the original novel, which is equally poignant and human. In the book, the professor is a vindictive and sinister man whose path to depravity ends with him being the operator of a rundown club. However, in both *Professor Unrat* and *The Blue Angel*, the infuriated professor stops short of choking the showgirl to death while the intense Chinese adaptations involve a number of deaths.

In addition, the novel describes Rosa's (name of the main female character) interest in older men as a result of her past experience, while Lola Lola in *The Blue Angel* does not marry the professor simply for his money. In the Cantonese opera, the first version of To Tsui-nung is a self-reliant woman who schemes to seduce various men. After being scolded by Yiu, she is determined to ruin his reputation. The second version of To (in the 1935 film) has stooped low enough to be

chiefly motivated by wealth. Back in those days, actresses with Dietrich's allure were rarely cast in leading roles in Mandarin and Cantonese cinema. Bai Guang was one of the very few who managed to set herself apart with her extraordinary charisma. For the Chinese-style *Wild Flower* stories, moral is the emphasis of the story, sending the message that debauchery will only end in tragedies that bring ever-lasting grief.

By tracing the roots, we have discovered that the film versions of different eras have all undergone pensive treatment, leaving an interesting mark of the times. Something particularly worth exploring is that many of the works in the 1930s were remade in a later period, sometimes even by the same director. In the case of *Scent of Wild Flowers*, the 1930s version tends to elaborate on the male protagonist's pursuit of his inner desires while the 1950s remakes directly bring out mainstream values and ignores logic. In my conversation with Wong Ain-ling, she has come to the opinion that with each successive film, Hong Kong seems to be depicted as an increasingly conservative society. This was perhaps due to the fact that the post-war generation had gone through much trials and tribulations before being able to settle down, so everything at the time was related to the rebuilding of homes.

Love's always been my game
Play it how I may
I was made that way
Can't help it
Men cluster to me
Like moths around a flame
And if their wings burn
I know I'm not to blame⁸

Dietrich's smoky voice may seem completely irrelevant to the vivid singing style and witty lyrics of the Cantonese opera, *Scent of Wild Flowers*, but the thought of how a foreign film can reflect the public sentiments of another society at different periods of time through the ingenuity of local creators is truly amusing. (Translated by Johnny Ko) ■

Notes

- 1 See Yung Sai-shing, 'From *The Love Parade* to *My Kingdom for a Husband*: Hollywood Musicals and Cantonese Opera Films of the 1950s' in Wong Ain-ling's (ed), *The Cathay Story*, Hong Kong: Hong Kong Film Archive, 2002, p 192. Also included in Yung Sai-Shing, *From Red Boat to Silver Screen: Visual and Sonic Culture of Cantonese Opera*, Hong Kong: Oxford University Press, 2012.
- 2 Special thanks to Ms Beryl Yuen and Hong Kong Heritage Museum for allowing the author to read the script of the Cantonese opera *Scent of Wild Flowers*.
- 3 Ma Si-tsang and Tam Lan-hing had since worked in both Cantonese opera and film. Screening programme 'How Tam Lan-hing Makes You Laugh' is being held at the HKFA between 7 August and 30 October.
- 4 See *Grandview News*, Issue No. 5, Hong Kong: Grandview Film Company Limited, 1 June 1935 (in Chinese).
- 5 'Ma Si-tsang on Screen', *The Kung Sheung Daily News*, Hong Kong, 25 July 1934 (in Chinese).
- 6 Siu Hang, 'Scent of Wild Flowers Review', *The Kung Sheung Daily News*, Hong Kong, 2 March 1935 (in Chinese).
- 7 *How Nazha Rescued his Mother from the Snake Mountain* (1960/5/10) was the last film starring Mui Yee that was screened.
- 8 Lyrics from 'Falling in Love Again (Can't Help It)' as performed by Marlene Dietrich in *The Blue Angel*.

Sai Yee is Editorial Coordinator of the HKFA.



Wild Flowers are Sweeter (1959): Kam Sin-wah (Mui Yee) is a modern beauty while Leung Sing-po plays a womanising middle-aged man. Same character, but different names—every name reflects her era.

《野花香》(1959)：摩登美麗的金倩華(梅綺)與風流伯父(梁醒波)同一個角色換了又換名字，每個名字都點出了她的年代