

PARACHUTES DESCENDING
TO HORSE 1, 2,

香港電影分鏡圖點滴 Momentous Moments: Storyboards in Hong Kong Cinema

溫格里斯影音回望 Backtracking the Sight and Sound of Vangelis

莫康時在嶺光 Mok Hong-si in his Lan Kwong Tenure

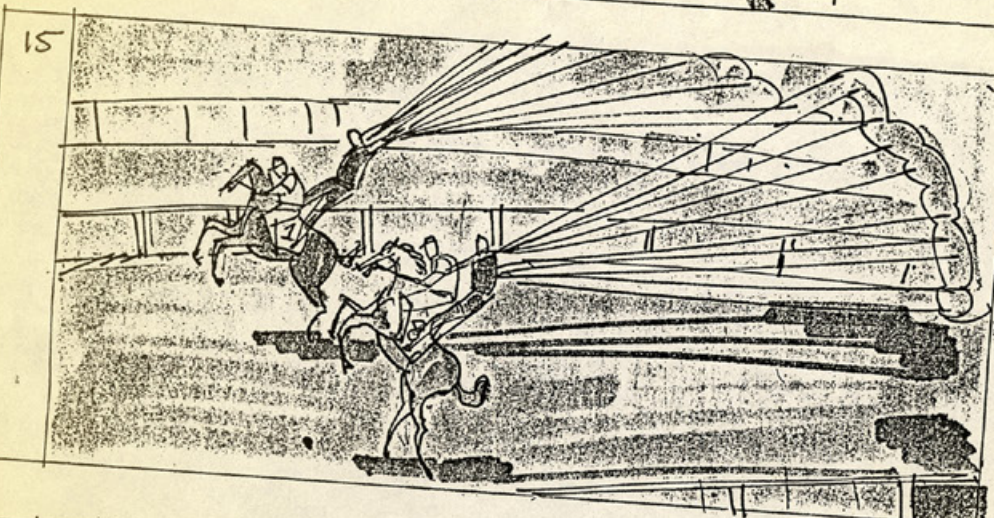
銀幕上的牛榮 (麥炳榮) 與刁鳳 (鳳凰女) Bullheaded Wing and Sassy Phoenix on the Silver Screen

通訊

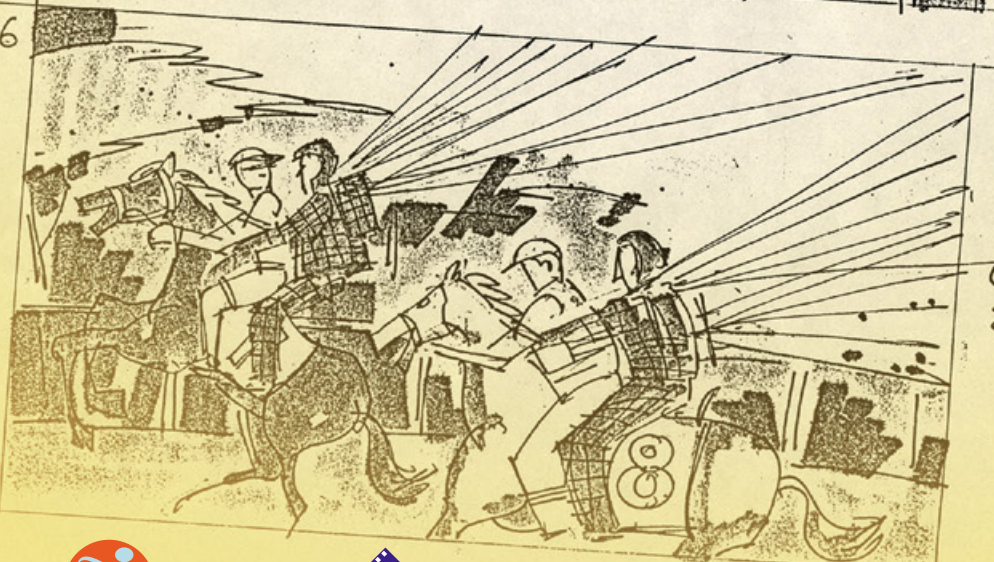
77 Newsletter 08.2016



ANOTHER ANGLE OF
SHOT 13



THE MOST IMPORTANT SHOT
PARACHUTERS DESCENDING
ONTO HORSE 1, 2,
HOLDING THE JOCKEYS
AND CARRY ON RUNNING
FOR AS LONG AS POSSIBLE



CLOSE UPS OF MIKE +
SAM ON HORSE BACKS
(EXCHANGE DIALOGUE WITH
JOCKEYS)

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《通訊》

第77期 (2016年8月)

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印刷：宏亞印務有限公司

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Newsletter

Issue 77 (August 2016)

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Design: Be Woks -

Printing: Asia One Printing Limited

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封面 陳子慧所繪的《摩登保鏢》(許冠文導演, 1981)分鏡圖

Cover Storyboard drawn by David Chan for *Security Unlimited* (directed by Michael Hui, 1981).

今期文章中談及兩種雖然截然不同的樂和曲(一中一西),卻是同樣耳熟能詳、百聽不厭。

「一葉輕舟去……」(出自《鳳閣恩仇未了情》(1962)的〈胡地蠻歌〉)是麥炳榮、鳳凰女的首本名曲,離愁與柔情交織,感人至深。劇中不同狀態的郡主,鳳凰女演來揮灑自如:意外失憶,郡主變成傻傻憨憨、有點佻雞的妙女郎,挺著個「玉女添丁」大肚,妙趣橫生。

〈胡地蠻歌〉「一曲重憶從前事」,郡主恍然回來了的演繹,麥、鳳非常合拍,細緻動人。電影版改編自粵劇版,林萬儀從排場、唱腔去分析「牛榮」、「刁鳳」,緣來有自,粵劇藝人藝團在傳承、演化中創作,實在有幸得粵劇研究者撰文賞析。

希臘電音大師溫格里斯的《烈火戰車》(1981)電影主題音樂,可說是舉世家傳戶曉。音樂人亞里安妮妮道來《烈火戰車》前後的溫格里斯,他的音樂,他的電影配樂——音樂絕對可以把人帶去無邊之境、領悟無際之域,神遊物外。

除了音樂,電影的嫡親之一還有繪畫呢!這種名為「分鏡圖」的繪畫正在本館展出(至10月23日)。「串圖成戲:香港電影分鏡圖展」匯聚多位分鏡圖師的作品,細說分鏡圖在電影製作中所起的作用之餘,圖作本身甚堪觀賞,非常難得! [clkwok@lcsd.gov.hk]

This issue covers articles featuring two genres of music (one Chinese and one Western) which, despite being distinctly dissimilar, are both familiar all-time favourites.

'Barbarian Song of the Foreign Land' from *Romance of the Phoenix Chamber* (1962) is the duet that Mak Bing-wing and Fung Wong Nui are best known for. Its deeply moving lyrics tell of the grief of parting and the tenderness of love. Lum Man-yeek analyses the two protagonists of the film version of this work, which was adapted from the opera production, by examining individual scenes and singing styles. It is indeed a privilege to have a Cantonese opera researcher contribute to our newsletter and provide insight into how the performers of Cantonese opera troupes evolve while observing traditional heritage.

The main theme for *Chariots of Fire* (1981), written by Greek composer Vangelis, can be considered a universally-known piece. Musician, Arion Au-yeung, talks in detail about Vangelis, his music, and his film soundtracks before and after the aforementioned film. Assuredly, the power of melodies is capable of transporting the consciousness into a boundless realm where one can experience infinity.

Apart from music, illustrations are also akin to film. An exhibition about storyboards is currently being held at the HKFA (closing date: 23 October). 'Sketches in Motion: Storyboards of Hong Kong Cinema' has brought together the works of various storyboard artists, allowing viewers to gain a deeper understanding of this tool's function in film production. Having said that, the storyboards can also be appreciated on their aesthetic merits alone. Don't miss this rare opportunity! [clkwok@lcsd.gov.hk]

鳴謝: 人人電影有限公司、天聲唱片有限公司、英皇電影、星空華文傳媒電影有限公司、香港第一發行有限公司、雷鳴(國際)電影貿易公司、石琪先生、李小良教授、李奇峰先生、吳宇森先生、余少華教授、何慧玲女士、亞里安先生、林萬儀女士、林俊鏞先生、姚友雄先生、容世誠教授、梁倩婷女士、張仕文先生、陸偉昌先生、陳子慧先生、曾肇弘先生、黃愛玲女士、單識君女士、趙嘉薇女士、蒲鋒先生、羅卡先生、蘇芷瑩女士

Acknowledgements: Cinema Popular Limited, Emperor Motion Pictures, First Distributors (HK) Limited, Fortune Star Media Limited, Lui Ming (International) Film Enterprises, Tien Shing Records Co. Ltd., Mr Arion Au-yeung, Mr David Chan, Mr Chang Sze-man, Ms Edith Chiu, Ms Ho Wai-leng, Mr Nicky Lam, Mr Law Kar, Mr Lee Kei-fung, Ms Michelle Leung, Prof Li Siu-leung, Mr Luk Wai-cheong, Ms Lum Man-yeek, Mr Po Fung, Mr Sek Kei, Ms Cindy Shin, Ms Karen So, Mr Eric Tsang, Ms Wong Ailing, Mr John Woo, Mr Yiu Yau-hung, Prof Yu Siu-wah, Prof Yung Sai-shing

更多內容見本期《通訊》網頁版,「影畫早晨」、「修復珍藏」、「抗戰影像回眸」、「館藏之最」、「梨園鳳聲——李鳳聲的戲曲傳奇」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.



香港電影分鏡圖點滴

Momentous Moments: Storyboards in Hong Kong Cinema

蒲鋒 Po Fung

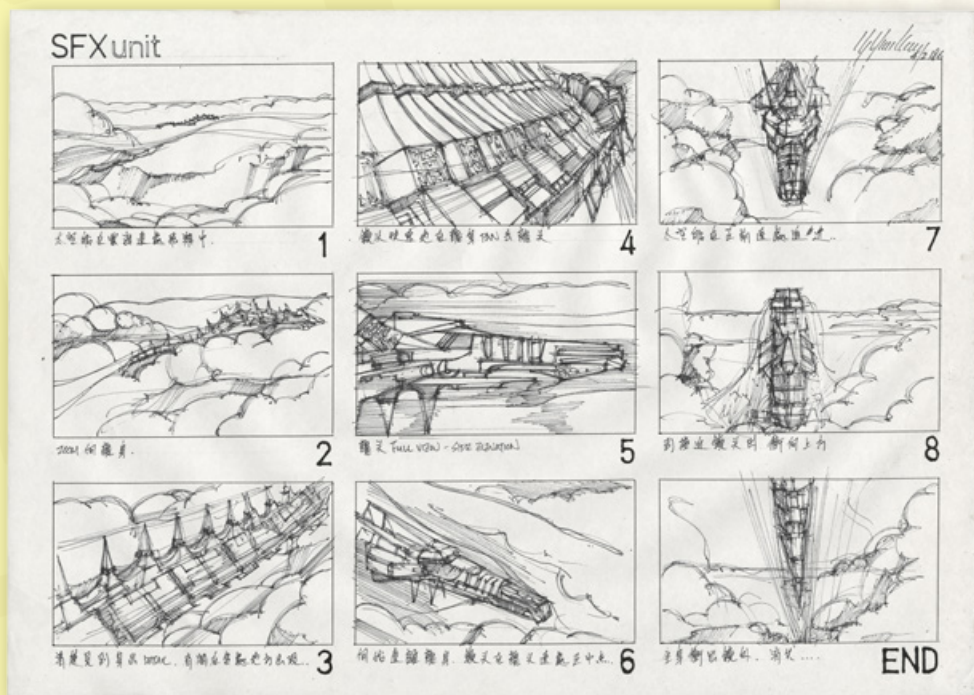
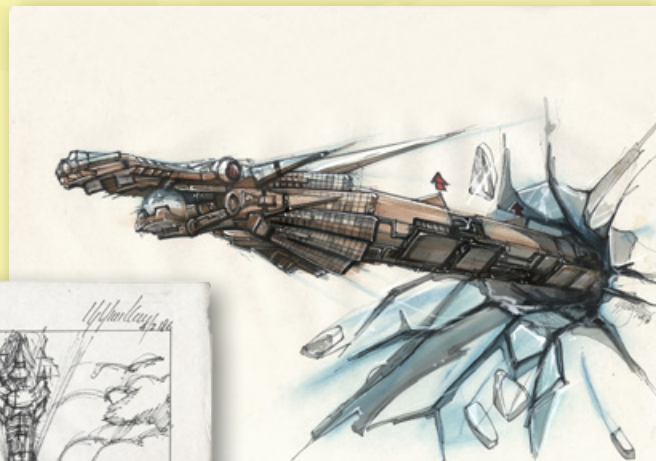
分鏡圖出自英文storyboard，用於輔助拍攝電影。在拍攝電影前，把擬定拍攝的每個鏡頭畫出草圖，既方便導演醞釀發展自己的創作意念，也可用來與不同崗位的工作人員溝通，有助他們籌備工作。一般做法，是由導演提出想法，由分鏡繪圖師畫成圖樣。不過，拍電影並不一定需要分鏡圖，導演可以用其他方法構想拍攝方法和籌備。在很長一段時間，香港電影罕有採用分鏡圖，而相關文物和資料，同樣極之缺乏。這次為了籌備香港電影資料館的「串圖成戲：香港電影分鏡圖展」，接觸到為數不少的香港電影分鏡圖，更有幸訪問了多位分鏡繪圖師，從他們口中獲得行業的第一手資料，讓我能在這裡整理香港電影分鏡圖的點滴。

我們所能找到的最早一份香港電影分鏡圖，是刊登在1951年1月出版的《長城畫報》第四期內，由萬籟鳴萬古蟾兄弟為動畫片《蜜蜂與蝗蟲》繪製的。¹正如分鏡圖最初由迪士尼公司發明一樣，香港這份最早見的分鏡圖也是特別為動畫計劃而備。但影片沒有拍成，這份分鏡圖只是一份沒有完成的計劃

書。再下一份能見到的分鏡圖，已屬1969年由石琪導演的獨立短片《死結》。影片故事性不強，由一個個不太連貫的鏡頭組成，這份分鏡圖雖然草筆而畫，卻正好提供了攝製計劃的清楚藍圖。

以上兩例都是個別而且情況較為特殊的例子。從文物證據看，要到七十年代末開始，香港影業

始持續地利用到分鏡圖。這時期較早的分鏡圖均出自陳子慧先生的手筆。據其自述，他第一次畫分鏡圖是李小龍的遺作《死亡遊戲》（1978），因為要盡量利用李拍下的影片，所以事先畫好分鏡圖以籌劃需要由替補演員補拍的鏡頭。翁維銓導演的《荒漠人》（1982），也有陳子慧的分鏡圖



《衛斯理傳奇》(泰迪羅賓導演，1987)飛龍船破土升空一幕，由姚友雄所繪的概念圖及分鏡圖。Impression and storyboard prepared by Yiu Yau-hung for *The Legend of Wisely* (directed by Teddy Robin, 1987), which depict the elaborate shot of a dragon spaceship breaking out of the ground and taking flight.

留下，還是彩色的，不過每場戲的分鏡簡略，顯然不是供拍攝而是供投資者理解影片面貌，以達融資之用。陳子慧曾參與許冠文多部影片，職銜是「設計統籌」，工作很多方面，包括製作設計、特技設計和繪畫概念圖，也包括畫分鏡圖，各項工作互有關連。一部影片即使採用分鏡圖，往往不是每場皆畫，在這個時期，往往是特技和動作場面才有分鏡圖。陳繪的分鏡圖中保留下來的有許導演的《賣身契》(1978)和《摩登保鏢》(1981)，都是用在複雜的特技拍攝場面，分鏡圖呈現出該場特技場面所需鏡頭，在全景畫面、演員特寫、特技人動作鏡頭都清楚呈現下，如何把不同類別鏡頭歸類拍攝便一目了然。

在八十年代，不斷開拓香港特技應用的最重要一位導演是徐克，所以絕不為奇，現時能找到的八十年代分鏡圖，多屬徐克導

演、監製或負責特技的影片。多位相關人士都述及在巨製《新蜀山劍俠》(1983)中繪有大量分鏡圖，可惜現時都沒找到原物。八十年代留下的分鏡圖，像《最佳拍檔大顯神通》(1983)中由模型合體成機器人襲擊King Kong、《最佳拍檔女皇密令》(1984)中多場飛車和飛行器追逐、《恭喜發財》(1985)中財星隕落中環留下一個大洞，以及《衛斯理傳奇》(1987)中的飛龍船破土升空，多為特技場面。那時沒有專任的分鏡繪圖師，當時繪畫分鏡圖的歐陽興義和姚友雄，均屬美術部門，畫分鏡圖只是兼任。徐克以外也有其他人的製作畫有分鏡圖，歐陽興義亦有為《威龍猛探》(1985)一場成龍避風塘跳船追逐動作戲畫分鏡圖。這種每個鏡頭均要大費周章的拍攝，事前繪畫分鏡圖知道要攝取甚麼鏡頭，確對籌備工作能起明顯助力。

正是由於分鏡圖多以繪畫特技和動作場面為主，當見到整部都是文戲的《紅玫瑰白玫瑰》(1994)竟然也繪有多場分鏡圖，是頗教人詫異的。《紅玫瑰白玫瑰》分鏡圖前還繪有一張每場戲中角色站立位置的平面圖。分鏡圖畫面把背景牆壁、地上階磚、天花吊燈，以至應用道具都繪畫得非常仔細，看來是供美術部門參考的，這在分鏡圖中可說是一個相當特殊的例子。

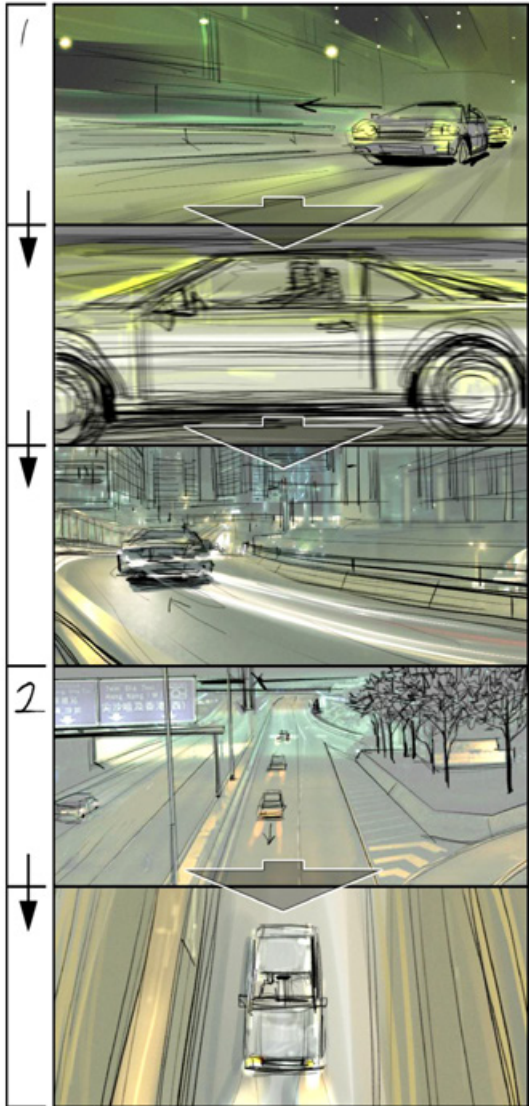
很多現場經驗豐富的導演過去都不愛用分鏡圖的，他們臨場已可以很快判斷到鏡位，即使事先作準備，也只需寫下一張分鏡表，不用畫分鏡圖。但當用到電腦特效時，再不喜歡分鏡圖的導演都要接納。因為電腦特技要把實拍和電腦虛擬的畫面結合，如不用分鏡圖，不同部門是無法理解另一部門做出來的是甚麼，從而把兩種畫面合而為一的。時至今天，一般商業製作幾乎

陸偉昌所繪的《鎗王之王》(爾冬陞導演, 2010)分鏡圖

Storyboard drawn by Luk Wai-cheong for *Triple Tap* (directed by Derek Yee, 2010)

Scene 67 2nd, Aug, 09.

《鎗王之王》 page 1



1
↓
↓
↓
2
↓
↓

閘車, A.B.探員車高速過鏡。
鏡頭跟閘車
背景環境是綠色調子。
鏡頭快 pan。
三車前後飛馳而去。
三車在公路飛馳。
鏡頭跟閘車。
三車駛出鏡。

已不可能不使用電腦特效, 分鏡圖漸漸變得不可或缺。

在2000年後, 分鏡繪圖師已多轉為專職。我們訪問了當中四位: 張仕文、陸偉昌、鍾啟傑、林祥焜。他們都有共同的特點, 全都是出身漫畫界, 而且多曾有畫廣告分鏡繪圖經驗, 才轉入電影行。任分鏡繪圖師後, 他們都用心修習電影語言及觀察現場拍攝情況, 務求以畫筆化成電影鏡頭表達導演要求。他們也各自講述了寶貴的個人經歷。

林祥焜是跨界創作人, 只間歇地繪分鏡圖, 其《一路向西》(2012)的分鏡圖, 導演胡耀輝不單用來與幕後溝通, 幕前演員亦一樣受惠, 啟發了他們的演出。張仕文、陸偉昌、鍾啟傑三位都有超過十年的畫分鏡圖經驗, 現在都是全職分鏡繪圖師, 參加過很多中港製作。張仕文為《十月圍城》(2009)畫分鏡圖時, 幾乎每一

場都有畫的, 包括文戲, 有別於其他電影多只畫特技或動作戲。張的分鏡圖心得是最重要的技巧不是畫功, 而是溝通。陸偉昌曾在英國修讀三年動畫, 由《風雲雄霸天下》(1998)開始入行, 電影背景和資歷優厚, 最擅於由鏡頭角度思考繪畫分鏡圖。鍾啟傑曾赴內地入劇組參與《四大名捕》三部曲(2012-2014), 影片中有大量電腦特技。導演陳嘉上、秦小珍在鍾繪了分鏡圖後, 再進一步變成虛擬的簡略電腦動畫, 預示影片每一個鏡頭內電腦生成影像(CGI)與真

人拍攝部分的分配, 才進行實際拍攝。由於準備充足, 令到現場拍攝可以提早完成, 節省時間和金錢。

分鏡繪圖師的職責儘管只是為導演服務, 畫出他們心目中的分鏡, 但仍有一定創作空間, 需要他們投入和發揮技藝, 為提高影片質素而努力。■

註釋

1 萬氏兄弟這份《長城畫報》分鏡圖信息由香港電影資料館研究主任吳君玉提供。

蒲鋒, 資深影評人及電影研究者, 曾任香港電影資料館研究主任, 著有《電光影裡斬春風: 剖析武俠片的肌理脈絡》(2010)。



石琪所繪的《死結》（石琪導演，1969）分鏡圖。這部獨立短片由吳宇森編劇、剪接及演出。

Storyboard drawn by Sek Kei for *Dead Knot* (directed by Sek Kei, 1969; formerly known as *The Hard Knot*). John Woo wrote, edited and starred in this independent short film.

The storyboard plays an auxiliary part in filmmaking. Illustrating each tentative shot before filming commences not only enables directors to further develop their creative ideas, but also assists the staff of all departments in making preparations by facilitating clear communications. Normally, it is the director who puts forward the ideas and the storyboard artist who turns them into drawings. Nonetheless, other methods can be used in lieu of this tool to visualise how to go about shooting a motion picture and prepare accordingly. Storyboards were rarely used in the earlier days of Hong Kong cinema, thus there is a great lack of related artefacts and information. In preparing for HKFA's 'Sketches in Motion: Storyboards of Hong Kong Cinema' exhibition, I had the opportunity to see many storyboards from different Hong Kong films, and was even able to obtain first-hand information by interviewing several storyboard artists, allowing me to compile some bits and pieces of the tool's usage in the local film industry.

The earliest storyboard we could find was that published in the fourth issue of *The Great Wall Pictorial* in January 1951, illustrated by the Wan brothers Laiming and James Guchan for the animated feature *The Bee and the Locust*.¹ Similar to how the storyboard was originally developed by the Walt Disney Company, the first one used in Hong Kong was for the planning of an animation. However, the film was never completed, rendering this storyboard an unexecuted proposal. The next of its kind did not appear until the 1969 independent short, *Dead Knot*, directed by Sek Kei. Made up of rather incoherent shots, the film did not have much of a plot, and while the storyboard was illustrated in a perfunctory manner, it served as a clear blueprint for pre-

production planning.

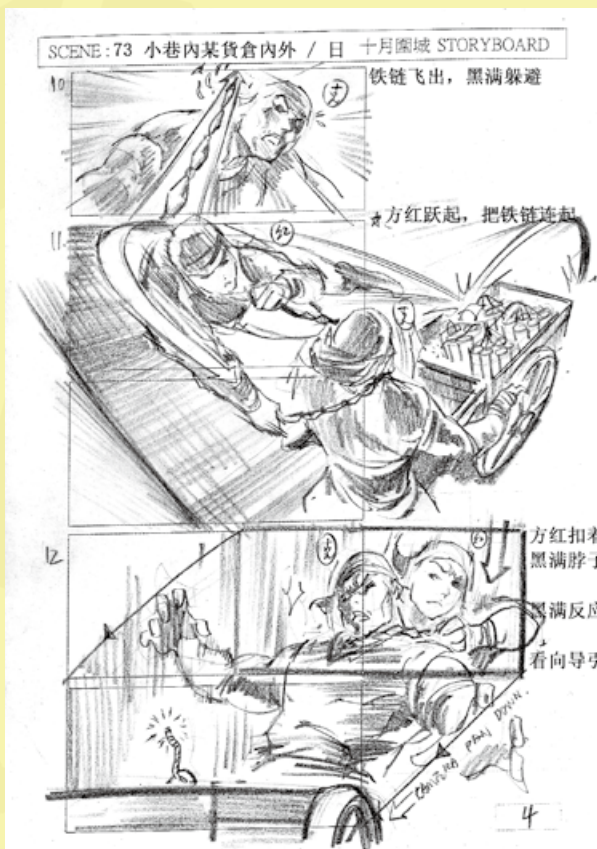
The two cases above are individual and atypical examples. From the artefacts we have recovered, it can be observed that storyboards were not used regularly in the Hong Kong film industry until the late 1970s. Those which were created during the early stages of this period were drawn by Mr David Chan. According to his own account, the first storyboard he worked on was for Bruce Lee's posthumous film *The Game of Death* (1978). Because the footage featuring Lee had to be used as much as possible, the scenes requiring a body double were planned in advance using a storyboard. Chan also prepared the storyboard for Peter Yung's *Souls of the Wind* (1982). Although done in colour, it only depicted the

shots in each scene minimally, so one can easily tell that it was used for pitching to investors instead of filming purposes. Chan also worked on many of Michael Hui's motion pictures. Given the official title of 'Production Designer', he was involved in various interrelated aspects of the filmmaking process, including production design, special effects design, as well as the illustration of impressions and storyboards. While the storyboard serves as a useful tool, it is not required for every scene. During this particular period, they were only used whenever special effects and action sequences were concerned. The ones Chan drew for *The Contract* (1978) and *Security Unlimited* (1981), both directed by Hui, were utilised for

shooting complex stunts. They depicted each shot required in the sequence clearly, from panoramas to the actors' close-ups and the stuntmen's actions, facilitating the effortless grouping of different shot types.

Entering into the 1980s, Tsui Hark became one of the most important contributors when it came to the development of special effects. It is, therefore, not surprising to find that the majority of storyboards from this era were associated with films for which he served as director, producer, or special effects coordinator. A number of industry insiders mentioned that numerous storyboards were used for the big-budget production *Zu: Warriors from the Magic Mountain* (1983), but their whereabouts remain unknown.

The existing storyboards from the 1980s mostly involved special effects, such as those for the scenes in which toy models transform into robots to attack King Kong in *Aces Go Places II* (1983), the car stunts and flying machine chases in *Aces Go Places III: Our Man from Bond Street* (1984), the Star of Fortune crashes into Central in *Kung Hei Fat Choy* (1985), as well as the dragon spaceship breaks out of the ground and takes flight in *The Legend of Wisely* (1987). Back then, film studios did not employ full-time storyboard artists. Au-yeung Hing-ye and Yiu Yau-hung, who drew the above storyboards, belonged to the Art Department and only did double-duty drawing the illustrations. Productions other than those of Tsui's utilised the tool too. For instance, Au-yeung also worked on a scene in *The Protector* (1985) where Jackie Chan jumps from boat



張仕文所繪的《十月圍城》(陳德森導演, 2009)分鏡圖
Storyboard drawn by Chang Sze-man for *Bodyguards and Assassins* (directed by Teddy Chen, 2009)

to boat at a typhoon shelter in a chase sequence. Each shot required tremendous effort and resources, thus creating a storyboard beforehand to clarify what needed to be filmed was definitely helpful to the preparation process.

Because storyboards are mainly associated with scenes featuring special effects and action sequences, it was quite a surprise to see that they were also used in the drama film *Red Rose White Rose* (1994). Each storyboard was even preceded by a diagram which indicated where the characters were to stand in the scene. The walls in the background, floor tiles, pendant lights, and even props were drawn to the finest detail. They seem to have been created for the Art Department's reference and can be considered as an exceptional case.

Many directors who are experienced in working on location

do not like using storyboards as they are able to determine the required camera positions on the spot. Even if they prepare in advance, all they need is to write out a shot list. However, when computer-generated special effects are called for, directors must put up with storyboards no matter how much they dislike them. As such scenes are a combination of real footage and virtual images, without the use of this tool, each department will not understand what another is doing, thereby making it impossible to realise the desired outcome. And since computer-generated imagery (CGI) is practically unavoidable in today's commercial productions, the storyboard has grown to be an indispensable link in the filmmaking chain.

Creating storyboards more or less became a specialised profession at the turn of the millennium. For this project, we interviewed four illustrators, namely Chang Sze-man, Luk Wai-cheong, Chung Kai-kit, and, Elphonso Lam, all of whom started their careers as comics artists and drew storyboards for numerous advertisements before turning to the film industry. After taking up this new post, they studied the language of film diligently and observed the filming process on-set in order to recreate the images requested by the director with their pens. They also recounted some memorable personal experiences.

Lam is a cross-disciplinary artist and only works on storyboards occasionally. His contribution to *Due West: Our Sex Journey* (2012) did not only aid in the communications between director Mark Wu and the crew, but also benefited the actors,

inspiring their performances. Chang, Luk, and Chung, on the other hand, have more than a decade of experience in the field and are all currently full-time storyboard artists who have been involved in many Chinese and Hong Kong productions. For *Bodyguards and Assassins* (2009), Chang drew storyboards for almost every scene, including those which were purely dramatic. This is different from most other films where storyboards are only created for scenes featuring special effects or action sequences. Drawing from his own experience, Chang believes that communication is the most important skill as opposed to artistic technique. Luk studied animation in the UK for three years and began working in the film industry with *The Storm Riders* (1998). Due to his background in motion pictures and extensive qualifications, he is especially adept at illustrating storyboards from the camera's perspective. Chung, meanwhile, went to the mainland as part of the crew for *The Four* trilogy (2012 - 2014) which utilised a lot of computer-generated imagery. After Chung finished the storyboards, directors Gordon Chan and Janet Chun would turn them into animations using the computer to preview each real and virtual shot, segregating one type from the other before shooting commenced. Because of the thorough preparations, filming was completed ahead of schedule, saving time and money.

Although the storyboard artist's duty is to depict the director's vision, a certain degree of creative freedom still exists. In order to improve the quality of a motion picture, they must feel immersed in their work and be allowed to exercise their flair.

(Translated by Johnny Ko) ■

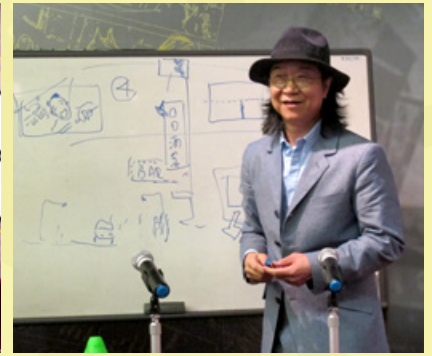
Note

1 The information regarding the storyboard by the Wan Brothers published in the *The Great Wall Pictorial* was provided by May Ng, Research Officer of HKFA.

Po Fung is a veteran film critic, film researcher and former Research Officer of HKFA. He is the author of *An Analysis of Martial Arts Film and Its Context* (2010, in Chinese).



展覽客席策劃及座談主持蒲鋒 (左) 與講者陳子慧 (右)
Guest Curator of the exhibition and seminar host Po Fung (left) with speaker David Chan (right)



陳子慧即席示範
Live demonstration by David Chan

「先行者語：八十年代電影分鏡圖風貌」座談會

Seminar 'On Pioneering Experience — Cinematic Storyboards in the 80s'

電影製作的每個部分環環緊扣，由搭置佈景到籌備拍攝特別場面，從準備道具以至編排拍攝日程及計算經費，都可借助分鏡圖來加以計劃。本身尤擅設計和書法的陳子慧，為電影製作擔任設計統籌時深諳箇中關係，在7月30日的座談中解構分鏡圖於電影製作中的重要性。他還憶述個人為電影作美術工作的幕後種種，更即席示範如何從故事去繪畫分鏡。看著分鏡圖隨著聽著的故事誕生，叫影迷更是留意電影鏡頭的運用呢！

Film production involves many interested parties that are interconnected to one another. This is where storyboards step in as a tool—from props preparation, shooting schedule planning to budget calculation. A renowned Chinese calligrapher and designer, David Chan knows how storyboards work in a film which is not something distant to him as an experienced production designer for motion pictures. At the seminar on 30 July, Chan explained the important roles that storyboards played in the filmmaking process and reminisced the good old days working as production designer. As a treat, Chan even demonstrated how to draw storyboards. There were many stories unfurled that day as the audience engrossed in the realm of storyboards and became alertly aware of the art of camera manipulation.



「串圖成戲：香港電影分鏡圖展」由2016年7月22日至10月23日在本館展覽廳展出。

第二節座談會「香港電影分鏡圖面面觀」（講者：林祥焜、陸偉昌、鍾啟傑），將於9月25日（星期日）下午三時，於本館電影院舉行。

'Sketches in Motion: Storyboards of Hong Kong Cinema', now staged at the HKFA Exhibition Hall, runs from 22 July to 23 October 2016.

Seminar 2 'Storyboards of Hong Kong Cinema - A Panorama' (Speakers: Elphonso Lam, Luk Wai-cheong, Chung Kai-kit) will be conducted at 3pm on 25 September (Sunday) at the HKFA Cinema.

邱禮濤談《迷幻車手》 Herman Yau on *Easy Rider*

「修復珍藏」系列的「導演首作·另覓蹊徑」所選映的《迷幻車手》(1969)，特別請來香港著名破格導演邱禮濤，為8月7日映後談的嘉賓。邱導先從時代背景去說「新荷里活電影」的出現，《迷幻車手》適逢其會，片中打破禁忌，嬉皮士對自由、理想世界的追尋，歷經失落而至死亡，反叛中見新舊價值的衝突。他又特別說到丹尼士賀巴(本片導演兼合編、主演)其人，堪稱傳奇。邱導事隔多年重看本片，雖然感覺不及第一次看時震撼，仍深感影片主旨放諸今天，依然有跨越世代的碰撞，可供借鑑之餘讓人別有體會。



On 7 August, we invited director Herman Yau to speak at our post-screening talk of *Easy Rider* (1969), which was screened under the banner of 'Passion and Tension in Directorial Debuts' and was part of our 'Restored Treasures' series. Using *Easy Rider* as an apt example, Yau articulated on the emergence of 'new Hollywood movies' from a historical perspective—the film breaks taboos and revels in the utopian freedom pursued by hippies; from desperation to death, it is a rebellion that accentuates the conflicts between traditional and new values. Yau also gave a special mention to Dennis Hopper, a legend who co-wrote, directed and starred in this film. It had been years since Yau first watched the film, and he admitted that it was not as astounding as when he watched it for the first time. Putting the film in today's context, in Yau's words, it was still a provocative piece in highlighting the clashes of eras, providing the audience an opportunity to ponder.

國泰巡迴展覽在星洲 Cathay Exhibition on Tour in Singapore



本館早前舉行的國泰八十周年紀念活動蒙國泰機構大力支持，「幕後英雄匯——國泰八十周年展」三月於本館結束後，載譽應邀移師國泰總部所在的新加坡展出，於六至十一月在The Cathay Gallery舉行，將盛載國泰的歷史和電影藝術的展覽，讓當地民眾欣賞。

We are grateful that the HKFA's celebration of Cathay's 80th anniversary had received strong support from the Cathay Organisation. After the exhibition 'Behind the Glamorous Scene—80th Anniversary of Cathay' ended at the HKFA this March, it was moved to Cathay's headquarters in Singapore where would be displayed at The Cathay Gallery from June to November 2016. This exhibition, a reflection of the company's rich history and artistic achievements, is made available to the locals for their appreciation.



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本館特此致謝! Thank you!

每當提到希臘電音大師溫格里斯 (Vangelis, 另有譯名范吉利斯), 即時想起的畫面必屬一群白衣運動員在沙灘跑步的慢鏡特寫, 也就是1981年溫格里斯成名作《烈火戰車》(Chariots of Fire) 電影主題音樂〈Titles〉的經典場面。時至今日, 這首金像配樂依然深入民心, 成為運動界長青不老的指定配曲。

回到上世紀八十年代初, 電子音樂開始盛行, 荷里活電影配樂界仍以傳統管弦編奏主導之時, 英國著名電影監製大衛普特南 (David Puttnam) 首肯破舊立新, 成功將電音配樂引入主流電影界; 先有1978年大膽選用當代的士高 (disco) 舞曲製作人喬治奧莫洛德 (Giorgio Moroder), 為《午夜快車》(Midnight Express) 奪得金像獎最佳電影配樂後, 1981年溫格里斯亦憑《烈火戰車》贏取金像獎殊榮, 最厲害的是兩者均屬首度為電影做配樂而一鳴驚人。其實《烈火戰車》導演曉治赫德遜 (Hugh

Hudson) 早於七十年代曾跟溫格里斯合作做廣告, 亦對溫格里斯兩張個人專輯《大自然頌歌》(Opera Sauvage) 及《中國》(China) 情有獨鍾, 難怪一拍即合。不說不知, 赫德遜原本早已屬意選用來自《大自然頌歌》中的〈孩子〉(L'Enfant) 做配樂——正正是沙灘跑步著名場面一幕, 後來幾經溫格里斯遊說表示想再原創一首同一節拍全新配樂, 結果換來這首傳頌百世的經典之作〈Titles〉。

對於《烈火戰車》配樂製作過程, 溫格里斯形容是一場跟電影時代背景互動即興的成果, 當時只看過全片三次就埋首創作。基於溫格里斯於六十年代初出道時, 先後組過多隊前衛搖滾 (progressive rock) 樂隊如「愛神之子」(Aphrodite's Child), 擅於處理組曲戲劇化變奏的前因, 聽溫格里斯彈奏出來的旋律本身已似在說故事般, 既具攝人氣魄, 又不失觸動心靈的魅韻。不得不提溫格里斯其

中一部至愛的電子合成器Yamaha CS-80, 它可是溫格里斯聲音標誌之一, 在《烈火戰車》留下多少美麗足跡。據知, 溫格里斯於1977年的電子樂器展跟CS-80初結緣, 已急不及待借來參與《螺旋》(Spiral) 專輯錄音製作, 由於訂購需時, 最後他直接從日本空運一部到倫敦自家的尼莫錄音室 (Nemo Studios)。貴為當代最早期的複音 (polyphonic) 電子合成器, 足對日後溫格里斯的電音創作路途, 構成影響深遠的效用。

樹大也許易招風, 1985年希臘音樂人盧加里迪斯 (Stavros Logaridis) 入稟控告溫格里斯〈Titles〉抄襲其1977年〈紫羅蘭之城〉(City of Violets), 指其旋律及和弦 (chord) 編奏均有相似之處, 當時溫格里斯更親自取來一部電子合成器在庭上即席彈奏自辯。最後73歲大法官惠特福德 (Whitford) 指出〈紫羅蘭之城〉傾向較懷古味道, 跟〈Titles〉富有競爭氣氛不同, 說到一段旋律起伏近

溫格里斯影音回望

Backtracking the Sight and Sound of Vangelis

亞里安 Arion Au-yeung

At the mere mention of Vangelis, the Greek composer of electronic music, one immediately conjures up the image of a slow-motion running sequence, during which a flock of nattily dressed athletes jog along the beach to the synthesised strains of 'Titles'. Of course, it is the theme music that opens *Chariots of Fire* (1981), an iconic, Oscar-winning music score that sets the gold standard for inspirational music at sporting events for the decades to come.

Back in the 1980s when electronic music was still in its infancy and Hollywood film scores were

predominately classically tinged and string-driven, British film producer David Puttnam took the bold step of injecting a modern electronic sound into mainstream film scoring. Giorgio Moroder, the Italian record producer credited with pioneering Italo disco and electronic sound, was recruited to score *Midnight Express* (1978), which won an Oscar for Best Score. Vangelis followed in his footsteps and received the same accolade for *Chariots* in 1981 — no small feat for two first-timers to film scoring. It was more than a coincidence that Hugh Hudson, director of *Chariots*, had collaborated with Vangelis on

commercials earlier in the 1970s, and was also particularly impressed with his earlier albums, *Opera Sauvage* and *China*.

One anecdote tells of Hudson's original choice for the famous slow-motion running sequence on the beach. Instead of using the track 'L'Enfant' from *Opera Sauvage* that Hudson wanted, Vangelis convinced the director that he could create something original for the scene in the same tempo as 'L'Enfant'. The result was the title track, a timeless classic appropriately named 'Titles'.

When discussing the way he set about producing the music for *Chariots*,

似，則純屬巧合而已。然而，盧加里迪斯跟溫格里斯本是老朋友關係亦告一段落。至於兩曲是否相似，大家可以自行上網試聽對比。

不知是禍是福，溫格里斯的電影配樂享負盛名之餘，卻偏又諸多事端。好像隨著《烈火戰車》強勢迫人，1982年即引來烈尼史葛（Ridley Scott）垂青，邀請為其科幻大製作《2020》（*Blade Runner*）創作配樂。怎料溫格里斯卻跟有關方面鬧不和，導致決意獨自擁有出版權，不推出電影原聲專輯，令唱片公司急忙找來新美洲管弦樂團（The New American Orchestra）重新灌錄一張官方原聲合輯，此舉令溫格里斯樂迷甚為不滿。直至1994年溫格里斯原裝原聲配樂才告面世，到2007年推出的25周年3-CD紀念版，更是大家夢寐以求最終極的完整版本。

另外，1983年日本名片《南極物語》（*Antarctica*）的電影原聲專輯，又是不少樂迷心目中的經典，記得當

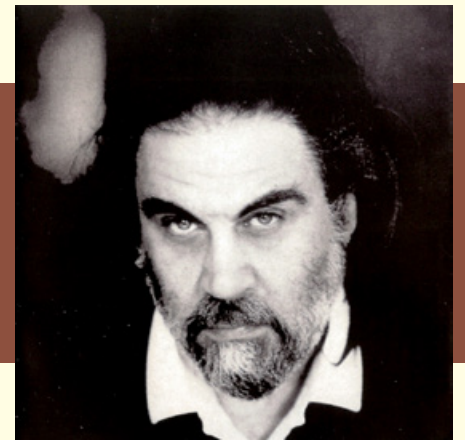
年全球就只得日版黑膠唱片，迅速成為搶手炒賣品，直至1988年才正式發行海外版本，至今仍令人津津樂道，且被列為試音天碟類別。事實上，溫格里斯至今尚有多套八、九十年代電影原聲配樂從未作任何官方發行，好像哥斯達加拉斯（Costa-Gavras）的《大失蹤》（*Missing*，1982）、羅渣唐奴遜（Roger Donaldson）的《叛艦血史》（*The Bounty*，1984）及波蘭斯基（Roman Polanski）的《偷月迷情》（*Bitter Moon*，1992）等，市場上依然只可找到不同版本的非官方盜版CD。

這些年來，縱觀溫格里斯的電影配樂屬貴精不貴多，細膩經營是他的強項，經典名作盡在八十年代高峰期，踏入九十年代至今，開始進入量產型階段。1992年跟烈尼史葛再度合作的《哥倫布傳》（*1492: Conquest of Paradise*），嘗試引入英國室樂合唱團（English Chamber Choir）聲勢壯麗的合唱演繹，屬溫格里斯另

一新突破典範，既將莊安德遜（Jon Anderson）跟他的聲樂企劃系列轉化至新一頁，同名主題曲〈Conquest of Paradise〉亦是自〈Titles〉以來，第二首冠軍細碟之作，此單曲全球總銷量超越四百萬張。1995年的《聲音》（*Voices*）是另一延伸，杜琪峯《暗戰》（1999）配樂亦大受其薰陶。千禧年後，溫格里斯為奧利華史東（Oliver Stone）2004年的《亞歷山大帝》（*Alexander*）繼續發揮可歌可泣的史詩式視聽效應。

難得是這位希臘電音大師從未借金像配樂之名粗製濫造，不得不佩服溫格里斯從一而終，視音樂為藝術的執迷及堅持信念。■

阿里安，音樂創作人、樂評人，曾為《號外》、《AV Magazine》、《am730》等多份刊物撰稿及主持電台節目。「Minimal」及「人山人海」成員，並參與電影及電視廣告配樂、劇場音樂等工作。



希臘電音大師溫格里斯
The Greek-born Vangelis is a genuine master of electronic music.

Vangelis said in an interview that he tried to 'compose a score which was contemporary and still compatible with the time of the film', and 'saw it only three times for that purpose and then started work'. Vangelis began his professional musical career in the early 1960s, forming a number of progressive rock bands such as Aphrodite's Child and showcasing his penchant for exploiting the dramatic possibilities afforded by suite music. The ambient orchestration of Vangelis is truly an art form of musical storytelling in itself, inspiring awe and stirring the soul. One of the most recognisable

instruments in Vangelis's music is the Yamaha CS-80 analogue synthesiser, its divine waveforms threading their way throughout *Chariots*. Vangelis was said to have first spotted the Yamaha CS-80 at a trade fair in 1977 and wasted no time to get one on loan to record the album *Spiral*. With a waiting list that was prohibitively long, he jumped the queue by importing one directly from Japan to his Nemo Studios in London. Considered by many to be the ultimate polyphonic synthesiser of the time, the expressive vibrato sounds produced on his Yamaha CS-80 exerted a profound impact on his electronic compositions

throughout his career.

Tall trees catch much wind, as the Chinese saying goes. Vangelis was embroiled in a plagiarism lawsuit in 1985, when fellow Greek composer Stavros Logaridis alleged that 'Titles' was plagiarised from his 1977 work, 'City of Violets', citing similar instrumentation and chord progressions. Taking the stand in his own defence, Vangelis demonstrated his improvisational composition style live on his



《烈火戰車》(1981) 電影主題音樂深入民心
The theme music of *Chariots of Fire* (1981) has become an iconic score.



溫格里斯原裝原聲《2020》(1982)
配樂，叫樂迷夢寐以求。
The *Blade Runner's* (1982) soundtrack is a much sought-after collectible.



亞里安(左)和袁智聰(右)談「烈火配樂——Vangelis的影音歷程」(23/7/2016)
Arion Au-yeung (left) and Yuen Chi-chung (right) speaking at the seminar 'The Scores of Fire – On the Film Composer Vangelis' (23/7/2016)

synthesiser to the 73-year-old Judge Whitford's satisfaction that 'the two pieces presented no similarity to the ear' — "City of Violets" was nostalgic whereas "Chariots of Fire" was a striving piece' — and the key musical sequence described as the 'turn' was only coincidentally similar. Vangelis was acquitted of the charges made against him, but not without a hefty cost—his long-time friendship with Logaridis. One can reach their own verdict by having a listen to the two tracks side by side.

Vangelis reached the pinnacle of his film scoring career with *Chariots* but trouble seemed to be on the constant lookout for him. Attracting the attention of director Ridley Scott with *Chariots*, Vangelis was commissioned to compose the music for the sci-fi thriller, *Blade Runner* (1982). However, due to a subsequent disagreement leading to Vangelis withholding his original tapes from the studio for public release, the latter was forced to entrust the New American Orchestra with the rush job of creating an orchestral rendition of part of the soundtrack, much to the chagrin of Vangelis's fans. Vangelis's original work was finally released in 1994. All missing pieces fitted into place in 2007 with the release of the 3-CD 25th anniversary edition of

Blade Runner's soundtracks, a much welcome complete version for his music fans.

Antarctica is another of Vangelis's soundtrack that established itself as a classic in the minds of music connoisseurs. For years, the soundtrack album of the 1983 Japanese film was only available on vinyl records in Japan which had been touted as a much-coveted collectible. In 1988, the record company finally decided to release the album worldwide, making it a must-have treat for audio aficionados. But the fact remains that his compositions for quite a number of 1980s and 90s films have yet to see the light of the day as official releases, including Costa-Gavras's *Missing* (1982), Roger Donaldson's *The Bounty* (1984) and Roman Polanski's *Bitter Moon* (1992), though there is no shortage of bootleg versions floating around.

Vangelis is known for following the mantra of quality over quantity in crafting his film scores, his methodology meticulous and scrupulous. The majority of his now-classics were released at the height of his fame in the 1980s, before the composer settled into a phase from the 1990s onwards marked by a stronger emphasis on output. That is not to say the musician is one who

shies away from breakthroughs. For his second collaboration with Scott on *1492: Conquest of Paradise* (1992), Vangelis called on the services of the English Chamber Choir to lend his work its powerful choral dynamics; a new page in his musical partnership with Jon Anderson was also turned with the main theme, 'Conquest of Paradise', his second chart-topping single following 'Titles' with worldwide sales exceeding four million copies. His 1995 album, *Voices*, was an extension of a sound already synonymous with the duo. Its influence has reached as far and wide as Hong Kong, evidently in the film scores on Johnnie To's *Running Out of Time* (1999). The synth work of Vangelis continued to make its mark in the new millennium, endowing Oliver Stone's *Alexander* (2004) with an epic musicality that mirrored the drama unfolding on the screen.

A rare artist who seeks not to capitalise on his fame as an Academy-Award winning composer, Vangelis is recognised as a true master of electronic music who remains unwaveringly faithful to his chosen art of music. (Translated by Agnes Lam) ■

Arion Au-yeung is a music composer, critic and radio host. He writes for *City Magazine*, *AV Magazine* and *am730*, among others. A member of the band Minimal and musical production house People Mountain People Sea, he composes music for films, TV commercials and theatres.

「童星・同戲」第二輯登場

'Merry-Go-Movies • Star Kids' ② Unveiled

繼2013年推出第一輯後，於今年五月至八月舉行的「童星・同戲」第二輯，每月舉行一個主題，選映多位童星作品。本節目客席策劃阮紫瑩更在放映期間，請來多位特別嘉賓蒞臨觀賞電影，幾位昔日童星並與觀眾見面，分享當年點滴。

The success of 'Merry-Go-Movies • Star Kids' in 2013 spurred an encore this summer. From May to August 2016, retrospective screenings have been held under four themes, featuring a crop of child acting geniuses. Much to everyone's delight, guest curator Yuen Tsz-ying invited a number of former child actors to join our screenings and meet with the audience to tickle their childhood nostalgia.



1	5
2	
3	6 7
4	

- (左起) 薛家燕、小麗紅 (即楊麗紅) 及陳曼虹當年同為《七兒八女九狀詞》(1960) 小演員 (From left) Nancy Sit Kar-yin, Siu Lai Hung and Chen Manhong were among the star kids in *The Grand Reunion* (1960).
- 朱天惠 Chu Tin-wai
- 吳家麗 Ng Ka-lai
- 蔣桂林夫人 (左二) 與粵劇前輩好友禰伯岐、鄭綺文 (右一、二) 及阮紫瑩 (左一)
Wife of Chiang Kwai-lam (2nd left) and opera veterans Huen Pak-kei, Cheng Yee-man (1st & 2nd right) and Yuen Tsz-ying (1st left)

- 呂珊與本館工作人員：(左起) 傅慧儀、阮紫瑩、潘潔汶、呂珊、楊可欣、呂珊助手、劉震霆
Rosanne Lui and HKFA staff: (from left) Winne Fu, Yuen Tsz-ying, Kit Poon, Rosanne Lui, Janet Young, Rosanne Lui's assistant and Xavier Luu
- 林錦堂夫人及兒子
Wife and son of Lam Kam-tong
- 自加拿大回港的梁俊密
Leung Chun-mut, who flew from Canada to Hong Kong



FIAF 與 SEAPAVAA · 交流與反思

Reflections on the Exchanges with the FIAF and SEAPAVAA

蘇芷瑩 Karen So

今年六月，香港電影資料館館長楊可欣、電影搜集主任陳彩玉分別參與了兩個國際性會議，藉著和其他地區的新知舊雨交流最新資訊，思考資料館發展的新方向。

實踐協作精神

國際電影資料館聯盟（FIAF）周年大會已經來到第72屆，楊可欣飛抵意大利波隆那，首先參與會員大會。「今年其中一項議程為修訂會章，將原來冗長的版本濃縮成一個理念——互相合作，例如藉由盡量豁免借出影片的費用，支援資源較貧乏的資料館。」本館借片予FIAF成員從不收取費用，然而，有些資料館每年借片申請成百上千，或會酌量收取行政費用，但對資源貧乏的資料館，這仍舊是無法負擔的數目。

除了豁免借片費用，會議還提出館與館之間人員的互相學習。「像韓國電影資料館答應讓我們修復組的二級助理館長馮漢鏘10月到那邊，跟他們的修復人員工作，從而學習他們的修復方法與技術。」楊可欣表示，我們會盡力實踐會章的精神，期望與其他資料館能有更多方面的合作。

創意與自主管理

今年的FIAF研討會以「為舊電

影賦予新生命」為主題，楊可欣認為最有啟發性的，是一家美國公司的經驗分享。這公司的所有影片掃描器都是自行嵌製，因為只有這樣，掃描出來的影像才能達到他們要求的最佳效果。「有趣的是，嵌製掃描器原來沒想像中困難和昂貴，機器壞了，還可自行修理和更換零部件。管理資料館不能太被動，尤其對財政緊絀的資料館，這確是值得嘗試的方向。」

數碼浪潮的衝擊

電影數碼化已是不可逆轉的事，研討會另一講題為「馬就是馬」——馬是馬，駱駝是駱駝，牠們雖有共通之處，卻又截然不同；正如菲林就是菲林，數碼檔永遠不能代替菲林。只有認清這一點，才能繼續討論怎樣保存菲林和數碼影像。「這雖是老生常談，但往往最容易被忘記。」

數碼浪潮淹至，在關島舉行，以「知識產權、版權與影音資料館」為大會主題的第20屆東南亞太平洋影音資料館協會（SEAPAVAA）周年會議也有相關討論。陳彩玉6月7日甫抵關島，翌日便主講了其中一場題為「香港電影資料館於數碼時代的挑戰」的座談會，討論數碼版權管理面對的問題。

「保存數碼檔案，要不斷將它們複製，並轉移到其他更新穎的載體，

才能延續它們的『生命』。2013年以前，我們收回來的大多是菲林，保存時要面對的，是如何做到恆溫恆濕。來到數碼檔案，除了溫度、濕度以外，更重要的是器材和軟件。非要有適當的器材和軟件，才能不斷把檔案轉移到新載體。」陳彩玉把這個她熟悉的課題細細道來。「可惜現在我們搜集回來的DCP（數碼電影檔案），很多都需要用KDM（數碼解碼匙）解碼，這樣我們就做不到檔案轉移，頂多每隔一段時間更新KDM，但若然KDM出了問題，那DCP也就沒有了。」

在這次座談會，陳彩玉引用了國際聲音與影音資料館協會的數碼檔案保存系統標準，如果搜集回來的數碼檔案不能完成系統中提交（擷取檔案及其元數據）、保存、傳遞（供檢索及取用）的數碼循環，就應該再三考慮要否將它存為館藏了。「今天的資料館在保存影像方面要考慮的其實更多。處理數碼檔案跟菲林是兩碼子事，菲林壞了你一眼便看得到，但數碼檔案變壞呢？它不會讓你知道。」

SEAPAVAA的歷史雖不及FIAF久遠，但陳彩玉認為它可以把地域接近又較年輕的資料館聚集一起，互相交流，是了解各地新發展很好的渠道。■

蘇芷瑩為自由工作者，並為香港電影資料館搜集組項目統籌。



- 1 SEAPAVAA各地區影音資料館代表
SEAPAVAA delegates from different audiovisual archives
- 2 陳彩玉6月8日於座談會中主講
Priscilla Chan delivered a presentation at the conference on 8 June

In June, the Head of the HKFA, Janet Young, and Film Acquisition Officer, Priscilla Chan, each attended an international conference. They met with old and new acquaintances from other parts of the world to exchange the latest information, so as to rethink the future possibilities of the Archive.

Fostering the Spirit of Cooperation

Janet flew to Bologna, Italy, for the 72nd International Federation of Film Archives (FIAP) Congress and began her visit with the General Assembly. 'One of the agenda items was modifications to the FIAP Statutes and Rules. The lengthy original was simplified to underline the spirit of collaboration among affiliates. For instance, affiliates should waive loan fees, as much as possible, in support of other archives with limited resources.' The HKFA does not charge FIAP members any fees when lending out its materials, but some of our fellow archives who receive hundreds of requests every year may need to charge a certain amount of administrative fees. These fees may already be too hefty for archives with limited funding.

In addition to waiving loan fees, collaboration should also include offering training to the staff of other affiliates. 'For example, the Korean Film Archive has agreed to allow Assistant Curator II of our Conservation Unit, Stephen Fung, to work alongside their restoration staff in October, so as to study their

preservation methods and techniques.' Janet stated that the HKFA will commit itself to upholding the spirit of the FIAP Statutes and Rules, and hoped that there will be more opportunities to collaborate with its counterparts.

Creativity and Autonomous Management

The FIAF Symposium was themed 'New Life for Cinema's Past' this year. Janet found the presentation of an American company to be the most inspiring. The company built all the film scanners it owned itself, because this was the best way to achieve the image quality they desired. 'The fascinating thing is that the building process is not as difficult and expensive as one would imagine. Moreover, you can make repairs and change the parts yourself. We can't be too passive in managing our archives. This is one viable option for establishments which are under financial strain.'

The Impact of the Digital Wave

Film digitisation is the inevitable future of our industry. The title of another presentation was 'A Horse is a Horse'—even though a horse and a camel share some similarities, they are entirely different. The same goes for film stock, which can never be replaced by digital files. Only on this understanding can we continue to discuss how to preserve images stored in these two different formats. 'Although we hear this

all the time, it is something that can be easily forgotten.'

The impending onslaught of the digital wave was also discussed at the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA)'s 20th Conference which took place in Guam, with 'Intellectual Property, Rights, and Audiovisual Archives' being its theme. Priscilla gave a presentation titled 'The Challenges for the Hong Kong Film Archive in the Digital Era' at one of the symposium sessions a day after her arrival on the island on 7 June, discussing the complications brought by digital rights management.

'In order to preserve and prolong the "life" of digital files, we must replicate them continuously and transfer them to newer types of data carriers. Before 2013, most of the materials we acquired were on film stock, so the main conservation challenge we faced was keeping the temperature and humidity constant. With digital files, apart from these two factors, hardware and software become more important considerations, because you can only keep transferring the data to new carriers if you have the right devices,' Priscilla elaborated on the subject she knew so well. 'Unfortunately, many of the Digital Cinema Packages (DCP) we have collected require Key Delivery Messages (KDM) for decryption. This makes it impossible to transfer the files to a different carrier, and the most we can do is update the KDMs periodically.



FIAF 周年大會會場恩佐王宮
FIAF Annual Congress took place
at Palazzo Re Enzo

If there is a problem with the KDM, then the associated DCP will become useless.'

During her presentation, Priscilla made reference to a series of criteria set by the International Association of Sound and Audiovisual Archives in preserving digital files. If any digital files collected could not survive the digital cycle, i.e. Submission Information Package (ingesting digital files and metadata), Archival Information Package (preserving) and Dissemination Information Package (accessioning), then one should really reconsider whether to keep them or not. 'Archives actually have more to think about in terms of film preservation nowadays. The handling methods for digital files and physical reels are completely different—the deterioration of film stock is visible, but what about digital files? There's no way of telling.'

While the SEAPAVAA has a much shorter history than the FIAF, Priscilla believed that the organisation is capable of bringing together younger archives that are in close geographic proximity to each other and facilitating mutual exchange—the best way to learn about the new developments in each of the regions. (Translated by Johnny Ko) ■

Karen So is a freelancer and Project Coordinator of the HKFA's Acquisiton Unit.



「光影樂園」工作坊暨展覽 Light and Shadow: Tricks and Treats Workshop-cum-Exhibition

蔡俊昇 Kevin Choi

以「是麼？See More」為主題的「香港博物館節2016」於6月25日至7月10日舉行。本館特備「光影樂園」工作坊暨展覽，在博物館節期間逢星期六、日舉行不同的工作坊，並於展覽廳設互動遊戲及小型展覽，以加深市民對攝影和電影成像的認識。

「親子立體眼鏡製作」工作坊難度不高，不少家長與年幼子女一起參加。參加者以紙板、顏色玻璃紙等材料製作立體眼鏡，又戴上親手製作的立體眼鏡觀看立體圖像，體驗因視差而產生的立體視覺效果。小朋友對平面上的立體視覺效果感到神奇，由修復組工作人員擔任的導師，更示範如何在互聯網搜尋更多有趣的立體圖像，讓參加者能夠回家繼續觀看。

「幻透鏡製作」工作坊的參加者則以紙板、飲管、牙籤等材料，製作出可旋轉的風車型幻透鏡，再在鏡子前轉動幻透鏡，透過鏡中影像觀察幻透鏡因視覺暫留所產生的動畫效果。導師又與參加者分享讓幻透鏡轉動得更流暢的方法，參加者亦很快掌握竅門，體驗更順暢自然的動態影像。

在「鹽化銀印相法」工作坊

中，參加者在指導下製作獨一無二的銀鹽相片。參加者以塗上鹽水的畫紙及硝酸銀溶液製作感光的銀鹽相紙，又以各款負像膠片及物件，設計各自的相片構圖，再將相紙連同負像膠片及物件帶到戶外曝光，最後由導師協助以定影劑定影，並以清水沖洗相紙及風乾。相片效果受不同因素影響（例如：塗上硝酸銀溶液的均勻度、陽光強度、光線入射角度、曝光時間等），結果每每讓人期待。參加者亦從中體驗到最早以紙為媒介的影像記錄方法。

展廳內的互動遊戲，如針孔攝影機、三原色影像透明膠片等，同樣受一眾大小朋友歡迎，參觀者亦可透過文字介紹進一步瞭解箇中原理。能夠讓參觀者懷著輕鬆、好奇的心情發掘更多資料館的奧妙，正是本屆博物館節的精髓所在。■

蔡俊昇為香港電影資料館博物館見習員

一級助理館長勞啟明（站立者）讓戴上自製立體眼鏡的參加者觀看立體圖像
Assistant Curator I Koven Lo (standing) encourages participants to experience three-dimensional visual effects through their handmade 3D glasses.



參加者在黑房為沾過鹽水的畫紙塗上硝酸銀溶液
In the dark room, participants coat an art paper with saline and silver nitrate solution.

二級助理館長（電影修復）馮漢鏘（站立者）講解如何製作幻透鏡
Assistant Curator II (Film) Stephen Fung (standing) demonstrates the making of the simplest phenakistoscope.



參加者將相紙連同負像帶到戶外曝光
Now, time to bring the paper and negatives outdoor to expose them to the sun.

二級助理館長（電影有關物品修復）羅宇青（左二站立者）及影片修復員葉嘉謙（左一站立者）指導參加者製作銀鹽相片
Assistant Curator II (Film-Related Materials Conservation) Grace Lo (standing, 2nd left), along with Film Technician Ip Kahim (standing, 1st left), tutor participants in making salt prints.



小朋友轉動展廳內的幻透鏡，觀察因視覺暫留現象所產生的動畫效果
Spinning the phenakistoscope at the Exhibition Hall, young experimenters observe attentively how the persistence of vision creates animation effects.

HK Muse Fest 2016, themed 'See More' this year, was held from 25 June to 10 July 2016. In support of the event, the Hong Kong Film Archive launched a Workshop-cum-Exhibition 'Light and Shadow: Tricks and Treats'. Through DIY weekend workshops, interactive games and an informative exhibition, we strove to offer a chance for the public to discover more about cinematography and moving images.

A parent-and-kid activity, '3D Glasses Parent-Child Class' was an easy, hands-on trial for kids to make 3D glasses with materials such as cardboards and colour cellophane sheets. Participants got to experience 3D image effects with their own hand-made eyewear by making use of the parallax effect. Bringing the handcraft back home, one could continue to enjoy more visual illusions as our Conservation Unit also demonstrated how to search for interesting 3D images on the Internet.

'Phenakistoscope DIY' workshop showed the making of the simplest version of phenakistoscope, a pinwheel-like gadget, with materials such as cardboards, drinking straws and toothpicks. All one

needed to do was to gently spin the phenakistoscope in front of a mirror while looking through the slits to the images reflected behind. The gadget would create animation effects because of the persistence of vision. The instructors also offered tips to create smoother rotation to improve the motion effects.

In 'Making of Salt Prints' workshop, salt prints were created uniquely for participants in just a few steps: First, coat an art paper with saline and then silver nitrate solution to form a light sensitive paper. Then, create visual patterns by assembling negatives and objects. Bring the paper, negatives and objects outdoor to expose them to the sun. Then soak the paper in photographic fixer, followed by washing the paper and

air-dry. The photo effects varied (according to the evenness of silver nitrate coating, exposure time, incident angle of sunlight, etc.) and were thus full of surprises. It was a good chance to experience the earliest photography technique with the paper medium.

At the Exhibition Hall, interactive games such as pinhole camera and primary colours transparency films awaited for people of all ages. There were also text panels to explain the concepts behind the games. This year's Muse Fest kept its promise and was a fun-filled journey of discovery, perfectly in line with the festival spirit.

(Translated by Vivian Leong) ■

Kevin Choi is Museum Trainee of the HKFA

莫康時在嶺光 Mok Hong-si in his Lan Kwong Tenure



曾肇弘 Eric Tsang

嶺光影業公司創辦人黃卓漢晚年撰寫回憶錄，曾經提及一件趣事。1961年，嶺光推出由莫康時執導的喜劇《女人的秘密》，上映首天的下午，黃卓漢親自前往中環域多利戲院，向戲院老闆查詢票房情況，忽然聽到辦公室樓上的戲院傳來強烈的震動聲，於是命人了解究竟，原來滿場觀眾一邊看戲，一邊笑到大力跺腳。影片成功建立了嶺光喜劇的口碑，莫康時「喜劇聖手」之美譽，果然名不虛傳。¹

回顧莫康時的從影歷程，六十年代是他的創作高峰（由1961年至1967年，他每年至少有八部或以上的作品推出，1963年更高達15部），當中不能不提他與嶺光的合作關係。嶺光是六十年代一家重要的粵語片公司，黃卓漢看來對莫康時十分器重，嶺光合共出品約五十五部電影，以莫康時執導的最多，佔21部（其中《少女懷春》〔1963〕是莫康時與盧雨岐合導）。還未說黃卓漢創立嶺光前，曾辦自由影業公司開拍國語片，已找莫康時導演《馥蘭姐姐》（1956）、《日月潭之戀》（1956）、《天涯歌女》（1957）和《何處是兒家》（1959）四部片，捧紅了林翠和丁瑩。林翠後來轉投電懋大紅，丁瑩則過渡到嶺光，成為唯一的當家花旦，與莫康時依然合作無間。可以說，丁

瑩能從國語片成功轉身為粵語片紅星，莫康時功不可沒。

莫康時在嶺光的21部作品中，大部分自然是他最擅長的時裝喜劇，但亦有涉獵其他不同類型，包括文藝片（如《金夫人》〔1963〕）、偵探懸疑片（如《電梯情殺案》〔1960〕）、「珍姐邦」式時裝動作片（如《女賊金蝴蝶》〔1965〕），甚至連他不算拿手的古裝片，亦拍了一部改編《西遊記》的《火燄山》（1962）——遠在「韓流」尚未如今天蔚然成風之際，嶺光已跟南韓的漢陽映畫社聯合攝製此片，由港、韓兩地影星演出，號稱香港首部伊士曼彩色闊銀幕粵語片。

就以喜劇來說吧，莫康時依然喜歡通過主角交換或隱瞞身份，製造錯摸的橋段及笑料。《工廠皇后》

（1963）的工廠妹楊惠芳（丁瑩飾）與司機杜偉倫（張儀飾）一見鍾情，可是害怕出身卑微而被嫌棄，於是雙方在朋友的慫恿下互相充闊。電影的高潮是兩人各自找來茂叔（袁立祥飾）、茂孀（陳立品飾）假裝有錢父母去見家長，但茂叔、茂孀遮掩不住自己的個性和工作習慣（兩人原是花王和垃圾婆），結果演變成一場鬧劇（陳立品與袁立祥演得相當鬼馬）。又如《學生王子》（1964），鄧允通（鄧光榮飾）為了遵從父命，隱瞞南洋親王之子的身份來港求學，卻被女同學以為是窮家子，反過來教他扮有錢人去瞞騙黎紫荊（丁瑩飾）的父母。這些喜劇情節，正好反映出踏入六十年代，香港逐漸邁向工業化、國際化，以及小市民（粵語片的主要觀眾）對上流社會的憧憬。



《學生王子》(1964)：鄧光榮(左)初登銀幕脫穎而出，夥拍嶺光當家花旦丁瑩(右)
In *The Student Prince* (1964), Alan Tang (left) gives a notable debut performance with Ting Ying (right), Lan Kwong's principal actress.



《阿珍要嫁人》(1966)：碌架床上的浪漫
Pushing boundaries, the bunk bed dwellers master the art of seduction in *Landlady and Tenant* (1966).



《工廠皇后》(1963)：冒牌父母充瀾，陳立品(中排右二)與袁立祥(前排右二)相當鬼馬。
In the guise of wealthy parents, Chan Lap-bun (middle row 2nd right) and Yuen Lap-cheung (front row 2nd right) put on a ludicrous act in *Three Love Affairs* (1963).

特別想談一談《學生王子》，我不清楚這部片名的靈感，會否來自更早之前的同名西片²——畢竟莫康時是上海滬江大學畢業生，曾任戲院經理及在美國電影公司當翻譯，對歐美電影認識甚深。³片中借女同學的說話，強調鄧允通的外表酷似荷里活影星東尼寇蒂斯(Tony Curtis)。印象中粵語片之前未曾以「番書仔」、「書院妹」當主角，只可惜嶺光的製作資源不像邵氏、電懋般寬裕，但看得出莫康時已努力營造那種氛圍(如所有學生角色都穿上整齊的校服與校褸)。而最令我感到驚訝的是，莫康時執導《學生王子》時已年屆58歲，但他刻劃這些年輕人，竟絲毫沒有一點老氣橫秋。此片可謂六十年代末青春片的濫觴，甚至教人想起再後來張國榮、陳百強的青春片。

不過，由始至終，莫康時最關注的是女性在時代轉變下的角色。他在嶺光首部執導的電影《三女性》(1960)，已經呈現出兩種極端的女性形象：姐姐(羅艷卿飾)千依百順，啞忍丈夫(劉克宣飾)出軌及欺凌；相反表嫂(顧媚飾)女權至上，卻只顧打麻將，將照顧孩子和料理家務的責任全部推給丈夫。梁潔芳(丁瑩飾)從兩人身上，看到了傳統與現代女性各自的問題，莫康時最後主張的是中庸調和之道。他其後在《工廠皇后》、《都市兩女性》(1963)、

《點心皇后》(1965)，以至在嶺光最後一部影片《四姊妹》(1966)，都依然思考著女性面對工作、婚姻及家庭的處境，將丁瑩塑造成為新一代獨立自主的職業女性代表。

這批喜劇裡，我認為1966年的《阿珍要嫁人》是被忽略了遺珠。影片所環繞的不止是丁瑩飾演的秀珍，還有她的房東父母及一眾板間房租客。貧苦大眾守望相助的精神，跟李鐵執導的粵語片經典《危樓春曉》(1953)遙相呼應，而且更富時代氣息(如丁瑩應徵工展會攤位售貨員、朱江以披頭四扮相佯裝從英國回來)。莫康時再次發揮擅於刻劃綠葉的優點，片中有幕，他以橫移鏡頭拍攝晚上板間房的每個房間，之後鏡頭轉到走廊的碌架床，睡在上面的大喊十(俞明飾)伸出手，緊緊握住下層賣菜婆(陳翠屏飾)的手，他趁沒人便偷偷鑽進下層親熱。當他們被發現

後，其他房客一句「男未婚，女未嫁，有咩所謂」，瞬間將兩人的窘困化解於無形，更變成對他倆的祝福。板間房在粵語片不知出現過多少次了，但莫康時依然能拍得不落俗套，趣味盎然，還包含著一份世故溫情，誰說他只是個平庸的導演？■

註釋

- 1 黃卓漢：《電影人生——黃卓漢回憶錄》，台北，萬象圖書股份有限公司，1994，頁142-143。
- 2 《學生王子》(*The Student Prince*)原為美國百老匯歌劇，1924年公演，1927年被拍成黑白默片，到了1954年重拍成彩色歌舞片。
- 3 感謝譚以諾傳來資料，莫康時在三十年代上海的《新銀星》、《大眾畫報》，已發表過不少有關歐美電影的譯介與評論。

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English version in e-Newsletter



「莫康時的編劇藝術」座談會(9/6/2016)：
(左起)龍文康、舒琪、水城
'Mok Hong-si, the Script-writer' seminar (9/6/2016): (from left) Loong Man-hong, Shu Kei and Dunet Chan (Shui Shing)



「莫康時的喜劇藝術」座談會(26/6/2016)：
(左起)曾肇弘、馮慶強、安娜、任俠
'The Art of Mok Hong-si's Comedies' seminar (26/6/2016): (from left) Eric Tsang, Honkaz Fung, David Chan and Ren Xia

銀幕上的牛榮（麥炳榮） 與刁鳳（鳳凰女）

Bullheaded Wing and
Sassy Phoenix on the Silver Screen

林萬儀 Lum Man-ye



麥炳榮（1915-1984）是大龍鳳劇團掛頭牌的粵劇文武生，人稱「牛榮」。在一篇刊於1960年的報道中，記者直接以「牛榮」稱呼麥炳榮，可見當時很多人知道麥炳榮的外號，不過文中沒有交代這個外號的由來。¹ 正印花旦鳳凰女（1925-1992）是麥炳榮在「大龍鳳」的拍檔。根據1979年的一則報道，鳳凰女的師傅紫蘭女（1917-1991）以刁蠻戲成名，鳳凰女「盡得其衣砵〔鉢〕」。²

在「大龍鳳」的幾個經典劇目裡，麥炳榮扮演的男角經常指斥鳳凰女扮演的女角「刁蠻」，鳳凰女扮演的女角又經常指斥麥炳榮扮演的男角「牛精」。有說出來的，也有唱出來的，還有演出來的。「牛精」是廣府話的用語，用來形容橫蠻、魯莽的男性，女性橫蠻不馴則被指為「刁蠻」，兩者都有不講道理的含意。這些劇目包括《百戰榮歸迎彩鳳》（1960年3月31日九龍東樂戲院首演）³、《十年一覺揚州夢》（1960年12月8日港島皇都戲院首演）⁴、《刁蠻元帥莽將軍》（1961年11月15日港島高陞戲院首演）⁵及《彩鳳榮華雙拜相》（1963年1月25日港島香港大會堂首演）⁶。在這幾齣戲裡，男的生性戇直，性急火爆，不夠女的精明，卻是勇敢忠義的硬漢，對所愛情深一往，終能奪取芳心。女的故作刁蠻，實質溫柔體貼，而且足智多謀，暗中扶助所愛，她們無論多能幹，最

後也情願為所愛放棄功名，甚至與另一女子共侍一夫。「大龍鳳」戲寶中最膾炙人口的《鳳閣恩仇未了情》（1962年3月10日首演，當時象徵香港文化殿堂的香港大會堂開幕節目之一）⁷沒有提及「牛精」和「刁蠻」兩個字眼，不過麥炳榮扮演的番邦將軍亦有魯莽的舉措，鳳凰女扮演的郡主在失憶期間也曾刁蠻失態。這幾個劇目在首演沒多久就改編成「具濃厚粵劇風格的古裝粵語歌唱片」。除了較後面世的《彩鳳榮華雙拜相》外，以上經典劇目的電影版均由大龍鳳劇團班主何少保（活躍於1950-1960年代）監製，麥炳榮、鳳凰女聯同班中的主要演員演出，何氏旗下的大龍鳳影業公司出品，為粵劇戲臺上叱吒一時的「牛榮」與「刁鳳」留下可供後代細味的聲與影。⁸

縱然電影與粵劇的現場演出不可相提並論，鏡頭的運用和剪接等電影技巧以至電影美學或多或少改變了粵

劇功架和音樂的原貌，但其中片段亦足以讓隔世戲迷及粵劇研究者管窺兩位粵劇老倌的藝術。本文以三齣改編自「大龍鳳」經典劇目的電影為例，分析麥炳榮、鳳凰女以及編劇、導演如何挪用粵劇的表現手法塑造銀幕上的「牛榮」與「刁鳳」形象。

「擊鼓催妝」

《百戰榮歸迎彩鳳》

（1961年2月24日首映）

女子出閣前悉心打扮是理所當然的。在《百戰榮歸迎彩鳳》（黃鶴聲〔1913-1994〕導演）中，蔡國元帥蓋世英（麥炳榮扮演）對即將過門的妻子宋國彩鳳公主（鳳凰女扮演）施行軍令，擊鼓催妝，聲言若不服從，則以軍法整治，堪稱牛精。彩鳳公主在比武招親時一見蔡國元帥的風采即芳心暗許，當她觀察到對手的武藝稍遜於己時，她就假裝打敗，以成其好事。為挫元帥銳氣，公主在出閣之日

大龍鳳梨團



《百戰榮歸迎彩鳳》（1961）「擊鼓催妝」：蓋世英元帥（麥炳榮）牛精催妝，彩鳳公主（鳳凰女）故作刁蠻。
'Beating War Drums to Hasten the Bride' from *Return from Battle for His Love* (1961): General Koi Sai-ying (Mak Bing-wing) shows his bullheaded nature and Princess Phoenix (Fung Wong Nui) masks herself with a sassy persona.

刻意慢調脂粉，故作「刁蠻」。編劇潘一帆（1922-1985）（電影版由潘焯〔1921-2003〕改編）巧妙地把傳統戲〈平貴別窰〉中「擊鼓催征」的片段轉化成「擊鼓催妝」，塑造出牛精元帥與刁蠻公主的形象。

〈平貴別窰〉是《薛平貴》中的一折，此折敘述皇帝派薛平貴出征西涼，平貴與妻子王寶釧話別之際，中軍下大令三次，擊三通鼓催逼平貴回營，是小武與花旦的應工戲，清末民初小武靚玉麟（1897-1957）的首本。《薛平貴》是「大排場十八本」之一，是清末廣府班伶人根據外江班伶人的劇本，在實際演出中再度創造出來的劇目。其中的「別窰」是一個「排場」。⁹「排場」是清末伶人在當時的流行劇目的基礎上，通過實際演出反復加工而成的相對固定的表演片段，包含一定的人物、情節、表演程式、舞台調度、鑼鼓點、曲牌、唱腔、說白等，用來表現某類人物在某種境況下的情感，可以靈活借用於特定的戲劇情境中。¹⁰

1952年，內地編劇莫志勤（1924-1966）改編清末班本〈平貴別窰〉，由呂玉郎（1917-1975）、郎筠玉（1919-2010）主演，參加當時在北京舉行的全國戲曲觀摩演出大會。¹¹ 其後，羅品超（1912-2010）與郎筠玉合唱《平貴別窰》，由中

國唱片公司出品（編號4-078809 A-B），香港電台存檔年份是1956（藏品編號CA0002429-30、PT1841、PT2508、PT2709）。¹² 新馬師曾（1916-1997）、吳君麗（1930-）合唱的〈平貴別窰〉收錄在《王寶釧》中，由香港幸運唱片公司出品（編號LP177），香港電台存檔年份是1964（藏品編號RTHK LP0001579-00）。¹³ 撰曲人正是《百戰榮歸迎彩鳳》的編劇潘一帆。兩個改編本都有「擊鼓催征」的排場。以下節錄潘氏唱片版的三段說白：

主帥有令下來，令馬步先行官薛平貴，即刻回營。頭通鼓不到，重打四十。大令讀罷，繳返營前。

二次大令下來，主帥要召先行官，快到較場謁見。二通鼓不到，重打八十。大令讀罷。不得有違。

三次大令下來，要回營聽命，不得有違。三通鼓不到，人頭下地！

在《百戰榮歸迎彩鳳》電影版中，麥炳榮的【口白】明顯源於〈平貴別窰〉：

小宮人，你通傳公主，駙馬到來，迎接公主過邦親親，軍令催妝，頭通鼓若不下來，重棍四十；二通鼓若不下來，重棍八十；三通鼓若不下來，要巨人頭下地。

巧妙的是，「催征」變成「催妝」，牛精將軍把跨鳳乘龍當作行兵調將。編劇一般都是仿用傳統排場，這卻是一個借用及轉化傳統排場的例子。行內人士說「大龍鳳」的首本戲都由劉月峰（1919-2003）構思劇情，編劇執筆。他熟識傳統排場，人稱「橋王」，亦是班中的第三小生。

「碎鑾輿」排場

《十年一覺揚州夢》

（1961年6月28日首映）

自行將衣衫撕破，誣蔑人家對自己輕薄，委實橫蠻。「碎鑾輿」排場所演正是如此。在《十年一覺揚州夢》（馮峰〔1916-2000〕導演）裡，編劇（徐子郎原著，李願聞改編）選用了這個排場。麥炳榮扮演的俠士柳玉龍苦讀高中，出任知府。鳳凰女扮演的歌姬程麗雯被王爺收為義女，搖身一變而為郡主。麗雯因妹被誤認作賊，以郡主身份鬧上公堂，逼玉龍放人。玉龍面對權貴也不屈服。爭持之下，郡主首先耍蠻，知府亦不遑多讓。以下據影片記錄如下：

程麗雯（唱）碎鳳冠〔脫鳳冠踏碎介〕，毀羅裳〔毀霞帔介〕，我當稟告王爺，話你將哀家欺侮。

柳玉龍（唱）拋烏紗〔擲烏紗介〕，除蟒袍〔脫蟒袍介〕矢誓維持公道。



《十年一覺揚州夢》（1961）「碎鑾輿」排場：你碎鳳冠，毀羅裳；我拋烏紗，除蟒袍。
"Wrecking the Royal Carriage" from *Ten Years Dream* (1961): You smash the phoenix crown and tear off your cloak—in retaliation—I discard the official gauze cap and remove my four-clawed dragon robe.

以上曲文和情節仿用傳統戲《西河會》中之〈碎鑾輿〉。劇敘西宮娘娘郭翠蓮因兄長被人陷害，硬把兄長放走，並搶馬國良的官印。馬國良要告御狀，郭翠蓮就鬻起來。

郭翠蓮（驚介，想白）喂！你要告我，我要訴，我將鳳冠踏爛，奏知主上，說你調戲我，斬你的頭。

馬國良 我不信。
〔郭翠蓮除下鳳冠，拋在地下，用腳踏爛，叫國良看。〕

馬國良（驚介，想白）喂！我又有，我將紗帽踏爛，說你到來調戲本官，奏知主上，殺你的頭。

郭翠蓮 你只管踏。
〔馬國良放紗帽落地，踏爛介。〕

郭翠蓮（驚介，罵白）我將霞帔撕爛，奏知君王，說你強姦我，殺你的頭。
〔追前追後介，郭翠蓮將霞帔撕爛介。〕

馬國良（怒白）我要告，我有訴。我將蟒袍撕爛，說你到來調戲於我，奏知主上，斬你的頭。
〔水波浪鑼鼓，馬國良擲蟒袍介。〕¹⁴

馬國良命人毀碎西宮娘娘的鑾輿（車駕），因此將這段戲稱作〈碎鑾輿〉。¹⁵ 根據資深伶人靚新標在1960

年代初的回憶，以上引述的片段均為說白。¹⁶《十年一覺揚州夢》則用接近一字一音的【滾花】唱出。通過「碎鑾輿」排場，麥炳榮、鳳凰女把牛精知府和刁蠻郡主的形象刻劃得入木三分。

「沉腔滾花」唱段

《鳳閣恩仇未了情》

（1962年8月8日首映）

「一葉輕舟去，人隔萬重山。鳥南飛，鳥南返，鳥兒比翼何日再歸還？……」在《鳳閣恩仇未了情》（黃鶴聲導演）的頭場，麥炳榮用豪壯的嗓音唱出番邦將軍耶律君雄與情人分別一刻的離愁別緒，盡顯鐵漢柔情。扮演紅鸞郡主的鳳凰女接唱：「休啼淚，莫愁煩，人生如朝露，何處無離散？……」意度溫婉。這首膾炙人口的【小曲】〈胡地蠻歌〉（朱毅剛〔1922-1981〕撰曲），是麥炳榮、鳳凰女的首本名曲。在頭場就唱「主題曲」首見於此劇，這與劇情的開展有關。過往的劇作都把「主題曲」編排於尾場唱出，如《帝女花》之〈香夭〉。

將軍和郡主就在借曲寄情之際，不幸遇上劫匪，在混亂中失散。郡主頭部受到猛烈撞擊引致失憶。倪姓平民不知郡主的背景，想及親女不知所蹤，施救後索性認郡主作女。郡主失憶後性情大變，時而傻裡傻氣，時而刁潑橫蠻。將軍遍尋郡主不果，一

直苦苦思念。一天，將軍偶遇舊侶，欣喜不已，一手拉住郡主，他卻萬萬料不到郡主竟視他如陌路，又向他說父親早已為自己配婚，斷不是將軍的情人。將軍不明就裡，苦苦相纏，逼得失憶的郡主破口大罵，斥責他是登徒浪子。將軍對郡主的態度，初則失望、沉痛，繼而悲憤、激動。種種難顯之情，麥炳榮通過【滾花】的唱段表現得淋漓盡致。

編劇（徐子郎原著，李願聞改編）在該處選用【沉腔滾花】，十分切合劇中人的處境和心情。在粵劇音樂中，【滾花】是一種節奏可據唱詞內容和人物情緒自由發揮的「板式」（板眼形式），屬「散板」類。有「梆子滾花」和「二簧滾花」兩類。「梆子」和「二簧」是粵劇兩大聲腔系統，就音樂風格而言，前者高亢激越，後者平和婉轉。【沉腔滾花】以高亢激越的「梆子」腔演唱，用來表達沉痛、悲憤的情感。唱此板腔按例先起簡潔有力的「重一槌」鑼鼓，但不起「序」，緊接鑼鼓就唱，氣氛益見緊湊。¹⁷

當對手表示沒有愛人，只有未婚夫時，麥炳榮就接著沉重的「得撐」兩聲以【沉腔滾花】訴說失望和沉痛的心情。如〔譜例〕所示，「哎咁咁！（你）聲聲不把檀郎認，忍將情義付波濤。」歎詞「哎咁咁」起音較高，抒發出帶有愕然的感慨，接著漸往低音區唱出兩個七字句，結尾用「呀」聲拉一個短腔，有低迴不已，韻味綿延的效果。樂師在餘韻中起一個快速的【滾花】鑼鼓和短序（3 5 2 3 1），麥炳榮亦加速唱出之後兩個七字句「莫非蓄意毀鴛盟，（知否）人到狂時（會激起）三分怒？」，行腔高亢，與前一句形成強烈的對比，聽起來已覺十分「牛精」。從〔譜例〕顯示的結句音來看，「盟」（平聲）以1作結，「怒」（仄聲）加「呀」聲唱5作結，是「大喉梆子滾花」的唱法。文武生一般唱「平喉」，「平喉梆子滾花」仄聲字結句要唱2，

平聲字結句唱¹。¹⁸ 文武生兼演文武角色，集小生、小武於一身。為表現霸氣，小武亦可唱大喉（即「霸腔」），並不限於武生所用。耶律君雄是武將，唱霸腔亦與身份相符，後面兩個七字句用霸腔演繹，盡顯劇中人悲憤之情。

到了尾場，將軍再唱主題曲〈胡地蠻歌〉，試圖喚起郡主的記憶，柔情與激情，盡在麥炳榮的腔韻之間。

到了廿一世紀初，在1950年代紅透半邊天的女文武生任劍輝（1913-1989）仍然為人津津樂道。任劍輝、白雪仙（1928-）的首本戲歷演不遺。芳艷芬（1928-）更是永遠的「花旦王」。可是粵劇還有不少值得注視和欣賞的藝術面貌，從上文的討論得見，麥炳榮、鳳凰女的唱做就是別有風采。

麥炳榮的表演展示出豪邁而深情的鐵漢形象，與任劍輝風流儒雅的書生形象形成強烈的對比。陽剛與陰柔，代表著男文武生和女文武生迥然不同的風格。鳳凰女刁潑爽朗的形象與芳艷芬雍容閑雅的形象又是鮮明的對比，展現了正印花旦不同的戲路。為了培育新秀，香港的粵劇行會「香港八和會館」從2012年起邀請資深粵劇演員執手教戲，為他們選戲、排戲，並籌辦演出。以上討論的三個劇目都成為「教材」，可見麥炳榮、鳳凰女的首本戲在粵劇承傳與發展中的重要性。■

1=C

【沉腔滾花】中速

(鑼鼓) 寸 6. 6 6 - 0 1 3 3 3 3^V 5 5 6 -

哎 咁 咁 你 聲 聲 不 把 權 郎 認

3 3 5 6^V 6 2 5 6 6. 5 3 5 -

忍 將 情 義 付 波 濤 (呀)

【梆子滾花】快速

(鑼鼓) (3 5 2 3 1) 3 6 6 5 6 6 1

莫 非 蓄 意 毀 鴛 盟

6 6 2 5 2 2^V 0. 5 6 6 6 6 3 - 5 -

知 否 人 到 狂 時 會 激 起 三 分 怒 (呀)

【譜例】麥炳榮扮演耶律君雄唱
【沉腔（梆子）滾花】接【梆子滾花】
選自《鳳閣恩仇未了情》電影版（1962年首映）
(Score Example) 'Bass bangzi gunhua' followed by
'bangzi gunhua'. Sung by Mak Bing-wing who plays
Ye-lut Kwan-hung in the film.
An excerpt from the film adaptation of *Romance of the
Phoenix Chamber* (premiered in 1962).

註釋

- 1 星官：〈「牛榮」有兩度散手 實實不是蝕本貨〉，《大公報》，1960年12月27日。
- 2 河海流：〈任大勳羌酌上紫蘭女與梁醒波彼此握手話當年〉，《華僑日報》，1979年8月19日。
- 3 《華僑日報》1960年3月30日戲班廣告。
- 4 《華僑日報》1960年12月8日戲班廣告。
- 5 《華僑日報》1961年11月14日戲班廣告。
- 6 《香港工商日報》1963年1月20日戲班廣告。
- 7 《香港工商日報》1962年3月10日戲班廣告。
- 8 關於影片的本事、製作人員、演員等，可參考香港電影資料館網上目錄。
- 9 《粵劇大辭典》編纂委員會編：《粵劇大辭典》，廣州，廣州出版社，2008，頁60、390、597。「平實別客」詞條指，該劇是清末民初小武靚玉麟的首本，原始資料待考。《薛平貴》的劇本收錄於中國戲劇家協會廣東分會、廣東省文化局戲曲研究室編印：《粵劇傳統劇目匯編》第4冊，內部出版，1962。
- 10 中國戲劇家協會廣東分會、廣東省文化局戲曲研究室編印：《粵劇傳統排場集》，內部出版，1962。廣州市文藝創作研究所重印，2008，頁1-2。
- 11 《粵劇大辭典》編纂委員會編：《粵劇大辭典》，同註9，頁60。

- 12 香港電台十大中文金曲委員會主編：《香港粵語唱片收藏指南——粵劇粵曲歌壇二十至八十年代》，香港，三聯書店，1998，頁375。
- 13 同上，頁298。
- 14 同註10，頁50-52。
- 15 同註11，頁400。馬國良稱孟國良。
- 16 同註10。
- 17 陳卓瑩：《粵曲寫唱研究》，廣州，花城出版社，2007，頁82-83。蘇惠良、黃錦洲、潘邦榛：《粵劇板腔》，廣州，羊城晚報出版社，2014，頁99-100。
- 18 蘇惠良、黃錦洲、潘邦榛：《粵劇板腔常識》，廣州，羊城晚報出版社，2011，頁94-98。

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English version in e-Newsletter

《鳳閣恩仇未了情》（1962）膾炙人口

Romance of the Phoenix Chamber (1962) is the all-time favourite in the repertoire of the Tai Lung Fung Opera Troupe.



郡主（鳳凰女）失憶後性情大變，時而傻裡傻氣，時而刁潑橫蠻。將軍（麥炳榮）以【沉腔滾花】訴說失望和沉痛的心情。During an episode of amnesia, the princess (Fung Wong Nui) reveals her paradoxical persona - silly, sassy and boisterous. In 'Bass gunhua', the general (Mak Bing-wing) sings his heart out with disappointments and agony.

主題曲〈胡地蠻歌〉喚起郡主的記憶，柔情與激情，盡在腔韻之間。The theme song, 'Barbarian Song of the Foreign Land', brings back the princess's memory. The protagonists exhibit a plethora of emotions, from tenderness to passionate torment.



Return from Battle for His Love (1961):
The film was adapted from a staple in the repertoire
of the Tai Lung Fung Opera Troupe.
(Front row, from left) Lee Kei-fung, Lau Yuet-fung,
Fung Wong Nui, Mak Bing-wing, Lam Kar-sing

《百戰榮歸迎彩鳳》(1961)：
電影版改編自大龍鳳劇團大袍大甲戲寶
(前排左起) 李奇峰、劉月峰、
鳳凰女、麥炳榮、林家聲