

薛覺先、唐雪卿攜手尋突破、反壟斷
Sit Kok-sin and Tong Suet-hing:
The Couple Who Battled Against Monopoly

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編者的話 | Editorial@ChatRoom

封面	《歸來燕》（1948）（左起：檸檬、薛覺先、小燕飛）近年尋得《歸來燕》拷貝，得睹片中薛覺先氣度不凡、意態風流的演出，令「姊妹花」（小燕飛、紫羅蓮）為之傾心。（將於明年初舉行的「尋存與啟迪③——香港早期聲影遺珍」節目放映）
Cover	(From left) Ning Meng, Sit Kok-sin and Siu Yin Fei in <i>Return of the Swallows</i> (1948) <i>Return of the Swallows</i> lends us the opportunity to appreciate the imposing spirit of Sit Kok-sin, who captures the hearts of the 'darling sisters' Siu Yin Fei and Tsi Lo Lin. (The film will be screened early next year on the occasion of 'Early Cinematic Treasures Rediscovered ③')
第3頁	薛覺先、唐雪卿伉儷在《續白金龍》（1937）再續戲緣
Page 3	Sit Kok-sin and Tong Suet-hing, his better half, renew their collaboration in <i>The White Gold Dragon, Part Two</i> (1937).

薛覺先、唐雪卿伉儷1920年代末並肩創立覺先聲劇團，「薛派」影響深遠；任劍輝（任姐）、芳艷芬（芳姐）俱迷倒萬千戲迷，二人在1950年代多度合作，互相輝映。

今期有關三代伶影雙棲藝人的文章，恰好是粵劇在不同年代與香港粵語電影史相棲相依的映照。特別的是，學者們指出一些多年來坊間對這幾位聲色超絕的藝人有待重新評價和論述之處。陳守仁博士兼述薛覺先賢內助唐雪卿在薛氏生涯的重要性，以證二人的情操和為革新付出的努力。余少華教授和李小良教授妙論任姐和芳姐合作的化學作用，以辯主次之說。

至於1961年成功轉型為文武生的李鳳聲（香姐），苦練成材，由李香凝搖身一變為李鳳聲，阮紫瑩寫出她親身道來的軼事，不禁忍俊之餘，深感不懈努力的不易。欣聞搜集組捎來「鑽石歌王」林冲近況，與香姐同樣是活力充沛過人，令人敬佩。[clkwok@lcsd.gov.hk]

Sit Kok-sin and his better half, Tong Suet-hing, co-founded the Kok Sin Sing Opera Troupe in the late 1920s. Since then, the legacies of 'Sit School' have profoundly shaped the art of Cantonese opera. Equally notable are opera icons Yam Kim-fai and Fong Yim-fun, who mesmerise hundreds of thousands ardent followers. The duo collaborated time and again in the 1950s, complementing each other's splendour.

In this issue, we include essays on opera artists from three generations. What set them apart is that they both perform onstage and onscreen, which exactly reflects how Cantonese films from different eras thrive from opera titles. Interestingly, scholars who wrote these essays, arrest our attention to the popular opinions that some views on certain opera stars need to be re-stated and re-evaluated. Dr Chan Sau-yan narrates the significant roles played by Tong Suet-hing in Sit Kok-sin's career, validating further the couples' lofty sentiments and revolutionary efforts. Professors Yu Siu-wah and Li Siu-leung, on the other hand, cleverly discuss the chemistry between Yam Kim-fai and Fong Yim-fun. From there, they take on the subject of hierarchical order in their roles.

As for Lee Fung-sing (aka Sister Heung), who successfully transformed herself into a *wenwusheng* in 1961, is applauded for her hardwork and dedication. The changing of her name from Lee Heung-ying to Lee Fung-sing speaks for this career evolution. Yuen Tsz-ying unfolds Lee's anecdotes from the first person point of view. These little stories are utterly hilarious at times, but always a gentle reminder that it is not easy to have the gumption to carry on what one has started and to do it with energy and determination. Lastly, we are more than happy that our Acquisition Unit keeps us updated of the news of Jimmy Lin, the 'Diamond Divo'. Like Sister Heung, he is simply indefatigable—the one quality that we admire. [clkwok@lcsd.gov.hk]

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更多內容見本期《通訊》網頁版，「尋存與啟迪③——香港早期聲影遺珍」、「影畫早晨」、「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。
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薛覺先、唐雪卿 攜手尋突破、反壟斷

Sit Kok-sin and Tong Suet-hing:
The Couple Who Battled
Against Monopoly

陳守仁 Chan Sau-yan

「萬能泰斗」、「現代粵劇之父」、「愛國伶人」薛覺先（1904-1956）的粵劇及電影功績廣為學者、薛派門徒和薛派戲迷傳誦，在此毋庸多贅。¹然而時至2016年，不少學者論及薛氏當年首本《白金龍》時，仍把這劇定性為「商業掛帥」。²驟眼看來，一代宗師薛覺先是有不光彩的一面，而他「為金錢魔力而犧牲藝術」也似乎是他一生事業的污點。究竟，這些評論是否有欠公允呢？

愛妻唐雪卿與唐氏家族

中國在兩次鴉片戰爭受挫後，被迫接受喪權辱國的條約，雖有洋務運動（1861-1895）的推行，但主要港口設施、公路、鐵路、船運、出入口貿易都被英、美、法、德、日等列強支援下的商人和企業壟斷。至二十世紀初，新一浪自強運動的展開便是針對外國勢力的商貿壟斷；其中，扮演先驅的是「反知識壟斷」運動。

唐雪卿（1908-1955）不只是薛覺先的妻子，多年來也是他舞台上、銀幕上、戲班裡的老拍檔，對他的粵劇改革工作和愛國思想都有很深的影響。她早年在上海上學，父親任職買辦，相信與活躍於上海不同企業的唐氏家族成員往來甚密。唐氏家族祖籍廣東省香山縣，與國父孫中山先生（1866-1925）是同鄉，歷代世居的唐家灣在清末人才輩出，包括首位留學西方的華人及教育家容闈（1828-1912）、首位留學歐洲的華籍醫學家黃寬（1829-1878）、首位現代洋行買辦唐廷樞（1832-1892）、民國政府第一任內閣總理和唐雪卿的叔祖唐紹儀（1862-1938）。他們把英語技能、世界常識、外交禮儀、談判技巧和多樣專業知識帶回中國，並致力在

突破外國人壟斷知識的基礎上開創華資企業，把巨額貿易利潤從外國人手上搶回來。³

1920年代也是唐翹卿（1841-1925）在上海努力謀求克服外資一直壟斷中國茶葉出口的奮鬥歲月；1925年，他的華茶公司多少因借助發生於公共租界的「五三零慘案」所觸發的大罷工和抵制外商而終於順利打入國際市場。⁴

愛國夫妻

1925年7月，薛覺先遭歹徒借故勒索，避難到了上海，卻仍時刻記掛從京劇和西方電影吸收改革粵劇的養份。他創辦非非電影公司，在開拍電影《浪蝶》（1926）前，與報考女主角的唐雪卿邂逅於片廠，二人一見鍾情，共渡愛河。1927年兩人回到廣州，並於1928年6月28日結婚。翌年，夫婦並肩創立覺先聲劇團，以廣州和香港為基地。⁵

1928年5月3日，日軍在濟南屠殺中國軍民，引起公憤，時稱「五三慘案」；薛覺先其後在廣州公演《五三魯難記》以寫「國恥之痛史」。⁶1931年「九一八事變」爆發，他又公演《馬將軍》，以表揚在黑龍江省

英勇禦敵的馬占山將軍，並在舞台上方題上「當娛樂中勿忘瀋〔陽〕案恥辱」十個大字，又在演出時即席慷慨陳詞，與妻子向觀眾募捐軍費。⁷此外，他鼓吹愛國的劇目多不勝數，較為知名的有《心聲淚影》、《王昭君》等。⁸

西裝粵劇《白金龍》

1929年底，覺先、雪卿委約著名開戲師爺梁金棠根據美國默片《郡主與侍者》（*The Grand Duchess and the Waiter*, 1926）編寫「西裝粵劇」《白金龍》。故事敘述由薛覺先飾演的大中華酒店東主白金龍不顧一切追求孤芳自賞的張玉娘（男花旦謝醒儂飾），不惜扮作侍應，其後又假扮時髦女郎潛入夜總會，把被禁錮的玉娘救出，並獲佳人傾心。此劇公演後備受歡迎，連演一年，創下粵劇賣座紀錄；1933年，薛、唐主演的同名電影亦創賣座紀錄。據說，粵劇《白金龍》首演時，「白金龍」牌煙仔的生產商南洋兄弟煙草公司在廣州海珠戲院戲台掛起繡著「觀《白金龍》名劇、吸白金龍香煙」的大幕，並在場向觀眾免費派發煙仔，令戲院內外人山人海，蔚為奇觀。⁹



《茶薇香》（1936）：有志青年振興國貨，力抗壟斷
Bitter Sweet (1936) narrates the aspiration of young people, who strive to battle against monopoly by endorsing domestic goods.

在1920年代涉及龐大利潤的煙仔貿易戰中，一向壟斷市場的英國、美國合資的英美煙草公司（British American Tobacco Company Limited，1902年成立）處處打壓華資南洋兄弟煙草公司。手段之一是大批購進國產煙仔，將之長期存倉，待品質變壞後才推出市場，以破壞南洋公司的聲譽；手段二是唆擺煙販要求南洋公司換貨或退貨，使它蒙受損失；手段三是賄賂粵劇藝人，指使他們「唱衰」國產煙仔¹⁰，使南洋公司面臨倒閉。¹¹

粵劇《白金龍》除了藉「冠名」幫助宣傳「白金龍」牌煙仔外，故事情節屬風趣的都市求愛故事，談不上有商業味道。劇中藉「假扮」暗喻「人不可以貌相」、「不要誤信表面」和「謠言止於智者」等訊息，又借搖搖撞撞的老千黨暗諷手段卑污的英美煙草公司，其動機是出於公義的。而覺先聲劇團在劇場裡幫助宣傳國貨，而拒絕英美煙草公司的賄賂，無疑是出於愛國、反壟斷，與唐氏家族企業先驅的目標是一致的。

電影《茶薇香》

唐雪卿深受時代愛國思潮影響，並秉承唐氏家族反外資壟斷的正義精神，1936年與薛覺先和名編劇及導演

麥嘯霞（1904-1941）合作，把粵劇《茶薇香》搬上銀幕。

拷貝早已佚失的電影《茶薇香》（1936），劇情敘述從德國留學回來的張甘醴（薛覺先飾）因反對盲婚啞嫁而逃離父母。他與舊同學李達夫（黃壽年飾）合資開辦公司，企圖振興國貨，合力對抗奸商魯尚民（林坤山飾）領導、銷售外國貨的「商界托勒斯」（Trust，壟斷市場的企業聯盟），借助行蹤神秘的舞女茶薇（唐雪卿飾）與魯先生的親密關係，以偵查「托勒斯」的陰謀。其後甘醴和茶薇墮入愛河，並決定與魯尚民在商會大選中決戰。在缺乏資金下，他需得父親出資相助，迫不得已答應放棄茶薇，回鄉成親……¹²

結語：薛派精粹

在中國處於生死存亡的大時代裡，薛覺先與唐雪卿吸收了國民主義、自強不息、反知識壟斷、反機會壟斷的精神，深明「知識就是力量、改革才有生機」的道理，把粵劇從傳統因循苟且中改革成富有時代氣息、生機勃勃的藝術形式，更鼓吹港人愛國、抗日。就本質而言，「薛派」在「唱、做、念、打」上的精益求精只屬過渡性的努力，可是，「薛派」絕

非「商業掛帥」的騎牆派；它是「自強派」和「改革派」，只要精神不死，它的歷程是永無止境的。■

註釋

- 1 陳守仁：《唐滌生創作傳奇》，香港，匯智出版有限公司，2016，頁5-6及25-26。
- 2 賴伯疆：《薛覺先藝苑春秋》，上海，上海文藝出版社，1993，頁72。
- 3 馬克奧尼爾（Mark O'Neill）著、張琨譯：《唐家王朝：改變中國的十二位香山子弟》，香港，三聯書店（香港）有限公司，2015，頁95。
- 4 同上，頁233-235。
- 5 同註2，頁38。
- 6 薛覺先：〈南遊旨趣〉，《香港戲曲通訊》，第14及15期合訂本，香港中文大學戲曲資料中心，2006，頁1；同註2，頁111。
- 7 李峰編：〈薛覺先年表〉，《薛覺先紀念特刊》，廣州，紀念著名粵劇藝術家薛覺先逝世三十週年籌備委員會（出版資料不詳），1986，頁53。
- 8 同註2，頁141-142。
- 9 李峰：〈薛覺先與粵劇《白金龍》：替薛覺先說幾句公道話〉，《香港戲曲通訊》，同註6，頁5-7。
- 10 同上。
- 11 參閱維基百科全書網站（11/5/2016）：<https://zh.wikipedia.org/zh-hk/%E5%8D%97%E6%B4%8B%E5%85%84%E5%BC%9F%E7%85%99%E8%8D%89>。
- 12 見新世界戲院《茶薇香》電影「戲橋」，1936年6月23日。

陳守仁，1987至2007年於香港中文大學音樂系任教，創辦了「粵劇研究計劃」及「戲曲資料中心」；2008年初移居英國威爾斯，2015年回港定居，從事研究及寫作。

鳴謝美國三藩市華宮戲院方創傑先生

夫婦並肩創立覺先聲劇團
The couple jointly set up the
Kok Sin Sing Opera Troupe.



Sit Kok-sin (1904-1956) is undoubtedly one of the most influential actors in the history of Cantonese opera. As a revolutionary in voice production and other stage conventions, a patriotic artist and the male lead-cum-impresario of his Kok Sin Sing Opera Troupe, as well as a superstar in film and the mentor of countless actors, his artistic exploits have shaped the genre profoundly. Yet up to the present days, while he is all the same widely respected as the 'Father of Modern Cantonese Opera' and 'Founder of Sit School' of Cantonese opera, there still exists controversy in his masterpiece *The White Gold Dragon*, which is branded 'sycophantic' and 'mercenary' by some critiques and hence remains a blemish in his career.

His Better Half: Tong Suet-hing

Not only was Tong Suet-hing (1908-1955) Sit's beloved wife, she was also his lifelong partner in his opera and film productions, and above all his alter ego in his mission to modernise Cantonese opera. During the 1920s she went to school in Shanghai as her father held the prestigious position of a comprador,¹ and the family was in close contact with the social celebrities and the Tongs (or 'Tangs' in *pinyin*) who excelled in a variety of trades in Shanghai.

The Tongs had originally lived in Tong Ga Wan ('the Tongs' bay') in the county of Xiangshan ('fragrant mountain') in Guangdong, which also cradled a number of influential figures and makers of modern Chinese history. Other than Dr Sun Yat-sen (1866-1925), the 'Father of Modern China', they included Yung Wing (1828-1912), the first Chinese educator who studied overseas, Huang Kuan (1829-1878), the first Chinese medical doctor who studied in Europe, Cai Tinggan (1861-1935), the first military strategist and diplomat who was educated in the United States, and many others.²

They invariably brought back to China high competence in foreign language, diplomatic finesse, negotiation skills, knowledge of international affairs and professional know-how, and were instrumental in breaking the foreigners' monopoly in knowledge and manipulation in trade, building up Chinese enterprises, nurturing Chinese entrepreneurs and hence recapturing the enormous profits from the hands of foreign merchants.

One of the grand-uncles of Suet-hing was Tang Shaoyi (1862-1938), the heavy-weight politician in the fledgling Republic of China and an alumnus of Columbia University. The 1920s also saw the struggle and victory of Tang Qiaoqing (1841-1925), possibly another grand-uncle of her and a tea trader, striving against the monopoly of foreign import and export companies.³

A Perfect Couple

Suet-hing unfortunately faced a setback upon the sudden demise of her father in around 1924. The 16-year-old girl in her bloom aborted her schooling, but was chosen to be the female lead in the movie *Regrets*

(1925).⁴

In July 1925, Kok-sin, then a rising star in Cantonese opera, fled to Shanghai to evade a life-threatening blackmail. There he voraciously attended Beijing opera shows and saw innumerable films, intending to forge a modernisation of Cantonese opera by drawing ideas from such genres. A year later he founded his own movie company, and met Suet-hing while auditioning talents for its inaugural work *The Shameless Girl* (1926). The two fell in love at first sight, travelled back to Guangzhou in 1927, got married in 1928 and founded their Kok Sin Sing Opera Troupe in 1929.⁵ The era of sex-segregation in Cantonese opera was then still in force; troupes were either all-male or all-female. As the spouse of the male lead, Suet-hing enjoyed an exemption but could only take up a supporting role. The male actor Sheung Ngo Ying was hired as the female lead.⁶

Back in 1928, Sit in Guangzhou staged the opera *May Third Shangdong Tragedy* to expose and denounce the Japanese sneak attack of Jinan, the capital of Shandong



《續白金龍》（1937）中的唐雪卿
Tong Suet-hing in *The White Gold Dragon, Part Two* (1937)



「萬能泰斗」薛覺先；「南國美人」唐雪卿
Sit Kok-sin is touted as a multifaceted actor; Tong Suet-hing is known as the 'southern beauty'.

province, and to condemn the savage massacre of both civilians and surrendered soldiers.⁷ In September 1931, subsequent to the Japanese all-out invasion of Mukden and northeast China, he also performed *General Ma* to commemorate the brigadier who intrepidly thwarted the invaders. To raise the audience's awareness of the downturn, he wrote ten characters with brush and ink on a funereal banner and had it hung over the proscenium during the performance: 'Do not forget the Mukden Shame While We Enjoy Ourselves'. He and Suet-hing even went to the floor to call for donations to the war fund.⁸

The White Gold Dragon

With a view to putting their troupe on the map, the couple commissioned an adaptation of the American film *The Grand Duchess and the Waiter* (1926) in late 1929. The new play, staged in Western costume, was entitled *The White Gold Dragon*, the namesake of a brand of cigarette manufactured by the Nanyang Brothers' Tobacco Company. During the premiere of the opera, the stage curtain bore the embroidery of a slogan that read 'Watch the excellent *White Gold Dragon*, smoke White Gold

Dragon' while cigarettes were doled out to members of the audience. It is said that the theatre was fully packed and tightly surrounded by crowds who were attracted to the occasion.⁹

The opera tells a love story between White Gold Dragon (Sit), the young heir of a luxurious hotel, and Yu-niang (Tse Sing-nung; a male *dan*), the aloof daughter of Mr Zhang, the grandee, and how Dragon disguises himself as a waiter to approach her. When she is kidnapped by a gang of fraudsters, Dragon cross-dresses as a hussy, rescues her and eventually wins her heart. Interestingly, the plot apparently does not deal with any promotion of commercial products.

The critiques of Sit Kok-sin and *The White Gold Dragon* first appeared in the 1930s in Guangzhou, then in the 1950s and were launched by writers in support of the Opera Reform Movement that had been kicked off by the central government in around 1950. Similar attacks again came in the early 1960s in the wake of the Anti-Rightist Campaign and at the same time anticipating the ruthless waves of persecution of opera artists—which later became the trademark of the fratricidal Cultural Revolution of 1966 to 1976.¹⁰ Yet

regardless of the fact that most victims of these political movements have been reinstated in recent decades, and a number of articles have been published to defend Sit and the opera, many scholars nowadays still regard both Sit and *The White Gold Dragon* as 'mercenary'.

According to the late historian Lee Yik (1929-2011), *The White Gold Dragon* was set against a backdrop of trade battles between the British American Tobacco Company Limited (British and American-owned, founded in 1902) and the Nanyang Brothers' Tobacco Company (Chinese-owned, founded in 1905) of the 1920s. Defying the courtesy of fair competition, not only did the former hoard a large quantity of Chinese cigarettes in storage for a protracted period (and later sell the rotting product to the public so as to defame the latter), it also bribed many Cantonese opera artists to join the defamation.¹¹ As a result, Nanyang suffered a great loss and verged on bankruptcy from 1928 to 1930.¹²

Lee's study has shed light on the original moral of *The White Gold Dragon*. While deploying impersonation as the key dramatic factor, it satirised the sinister acts of those traders of

foreign products who had disguised as upright merchants but were portrayed as fraudsters. Above all, Sit's refusal to work for British American Tobacco Company Limited was obviously driven by patriotism.

Bitter Sweet

Following a joint petition of a number of theatre owners to the governor of Hong Kong, the government approved Cantonese opera troupes of mixed sexes in November 1933. Like the other major troupes, Kok Sin Sing at once hired genuine female actors and Suet-hing was promoted to Second Female.

Neither Suet-hing nor Kok-sin had studied overseas, but for years the couple persisted in studying the English language daily.¹³ Neither was Suet-hing an entrepreneur in its strictest sense, but she successfully managed Kok Sin Sing in a patriotic and audacious spirit not unlike that of her kinsmen. Apart from restaging *The White Gold Dragon* to renew nationalism and anti-monopoly every now and then, she and Kok-sin converted it into a record-breaking film in 1933 and made *The White Gold Dragon, Part Two* in 1937. They further collaborated with Mak Siu-ha (1904-1941), one of the leading film directors of the time, in another sensational film *Bitter Sweet* in 1936, a year before her debut as the prima donna of their opera company.

Sadly, none of the copies of *Bitter Sweet* has survived the vicissitudes of history. According to its promotion flyer dated 23 June 1936, the story opens

with the return of Cheung Kam-lai (Sit) from Germany after he has received his doctorate, and his departure from his family to evade an arranged marriage. He and his old buddy found a corporation to counter a trust of manipulative traders of foreign merchandise. Through the mysterious taxi dancer To-mei (Tong Suet-hing), Kam-lai manages to infiltrate the camp of Mr Lo (Lam Kwun-shan), the trust's kingpin who also falls for To-mei. In love with To-mei, Kam-lai decides to uproot the trust but is forced to abandon her in exchange for a crucial fund from his father. Kam-lai wins the battle. He acquiesces in marrying the girl chosen by his parents, but discovers that the bride is no one but To-mei.

Belated Vindication

During that age when China was risking a dissection by the world powers and a subjugation by Japan, Sit Kok-sin and Tong Suet-hing's joint effort in remodelling Cantonese opera through the refinement of its singing, acting, reciting, fencing, instrumentation and scripting was not what they had only offered. The couple had played a key role, not only on the opera stage or film screen, but also in arousing among their compatriots the importance of knowledge, modernisation, nationalism, self-salvation, patriotism and anti-manipulation. Thanks to the couple, who had risked their reputation, Cantonese opera has become not just a form of entertainment and performing art, but a means to stymie monopoly, awaken the disillusioned Chinese people and save China. ■



薛覺先處處求自強、尋突破

Sit Kok-sin is a testament to the positive power of self-improvement and breakthrough thinking.

Notes

- 1 Lai Bojiang, *Xue Juexian Yiyuan Chunqiu (Sit Kok-sin and His Life of Artistry)*, Shanghai: Shanghai General Literature & Art Publishing House, 1993, p 38 and pp 206-207 (in Chinese).
- 2 Mark O'Neill, *The Second Tang Dynasty: The 12 Sons of Fragrant Mountain Who Changed China*, Hong Kong: Joint Publishing (Hong Kong) Company Limited, 2014, pp 13-77 and pp 183-197.
- 3 Ibid, pp 213-221.
- 4 *Xue Juexian Yiyuan Chunqiu (Sit Kok-sin and His Life of Artistry)*, op cit, p 38.
- 5 Ibid.
- 6 Ibid, p 66.
- 7 Ibid, p 111.
- 8 Lee Yik, 'A Chronicle of Sit Kok-sin', *Memorial Bulletin in Honour of Sit Kok-sin*, Guangzhou: Organising Committee to commemorate the 30th Death Anniversary of Sit Kok-sin (no publishing data), 1986, p 53 (in Chinese).
- 9 *Xue Juexian Yiyuan Chunqiu (Sit Kok-sin and His Life of Artistry)*, op cit, pp 72-73.
- 10 Lee Yik, 'Sit Kok-sin and *The White Gold Dragon*: In Defence of Sit Kok-sin', *Newsletter of the Chinese Opera Information Centre*, Issues 14 and 15, Hong Kong: Chinese Opera Information Centre of The Chinese University of Hong Kong, 2006, p 5 (in Chinese).
- 11 Ibid, p 6.
- 12 'Nanyang Brothers' Tobacco Company', Wikipedia (in Chinese), 11 May 2016 (page last modified). See <https://zh.wikipedia.org/zh-hk/%E5%8D%97%E6%B4%8B%E5%85%84%E5%BC%9F%E7%85%99%E8%8D%89>.
- 13 *Xue Juexian Yiyuan Chunqiu (Sit Kok-sin and His Life of Artistry)*, op cit, p 74.

Chan Sau-yan taught at the Music Department of the Chinese University of Hong Kong from 1987 to 2007. He founded the Cantonese Opera Research Programme and Chinese Opera Information Centre before moving to Wales, the United Kingdom, in 2008. He resettled in Hong Kong in 2015 and is now a writer and researcher.

Special thanks to Mr Jack Lee Fong, owner of the Palace Theatre, San Francisco

薛覺先與現代粵劇的奠基

Sit Kok-sin's Trend-setting Contribution to Cantonese Opera

1956年10月31日薛覺先與世長辭，本館在六十周年祭之際，邀來一眾嘉賓於10月29日的「薛覺先與現代粵劇的奠基」座談會上，跟熱愛薛派藝術的觀眾一起懷念、追憶這位一代宗師。廣州粵劇前輩鄭綺文初出茅廬時有緣結識薛五哥，述說薛1954年定居廣州後的經歷，談到他離世前一天不顧生命仍堅持完成演出時，難忍悲傷。榮獲2015藝術家年獎（戲曲）的李奇峰，少年時曾與薛同台演他的近身，生動地邊唱邊透過一個小動作憶述薛如何一絲不苟。陳守仁博士則縷析薛氏夫婦不朽的愛國之心。席上主持阮紫瑩並邀請專程自廣州赴港的王建勛發言。大家對五哥為粵劇所作開拓性的改革，欽敬不已。



講者與專誠前來嘉賓：（前排左起）阮紫瑩、葉世雄；（後排左起）湛黎淑貞博士、黃明仇儷、李奇峰、鄭綺文、桂仲川、陳守仁博士、王建勛、王堅、杜增祥
Speakers and guests who graced their presence: (front row, from left) Yuen Tsz-ying and Ip Sai-hung; (back row, from left) Dr Estella Cham, Wong Ming and wife, Lee Kei-fung (Danny Li), Cheng Yee-man, Gui Zhongchuan, Dr Chan Sau-yan, Wang Jianxun, Wang Jian and Antony To

Cantonese opera icon Sit Kok-sin passed away on 31 October 1956. We marked the 60th anniversary of his death with the seminar 'Sit Kok-sin's Trend-setting Contribution to Cantonese Opera' held on 29 October. Joining the audience was Cheng Yee-man, a veteran whose path crossed with that of Sit earlier on in her career. In melancholy tones, Cheng recounted the maestro's life in Guangzhou after 1954 leading up to the day before his death when Sit, frail and ill, insisted on completing his performance. Lee Kei-fung (Danny Li), Artist of the Year (Xiqu) of the Hong Kong Arts Development Awards 2015, once shared the stage with Sit as a young attendant. He gave an animated account of Sit's stage manoeuvres, which were meticulous and nuanced. Dr Chan Sau-yan enlightened the audience with an insightful look at Sit and his wife as a patriotic couple. Host Yuen Tsz-ying concluded the talk by inviting Wang Jianxun, who travelled from Guangzhou especially for the event, to take the floor. Without doubt, Sit Kok-sin's trend-setting courage had and would continue to win our respect.



（右起）冼杞然導演、本館館長楊可欣及節目策劃傅慧儀
(From right) Director Stephen Shin with HKFA Head Janet Young and Programmer Winnie Fu

of Fire, a non-mainstream British film. Profoundly touched by the unyielding faith and perseverance of Eric Liddell, Shin attributed the film's success to the common pursuit of universal values and the American dream at large; in reciprocation, the film leads the audience to ponder introspectively. Although *The Last Race* chronicles the life of Liddell in China after he had won the Olympic gold medal, Shin emphasised it was not a sequel to *Chariots of Fire*, and that his portrait of Eric Liddell was not strictly a historical account.

冼杞然與《烈火戰車》

Stephen Shin and *Chariots of Fire*

「修復珍藏：導演首作·另覓蹊徑」系列中的《烈火戰車》（1981）於11月6日的映後談，邀得冼杞然導演為講者，冼導近作《終極勝利》（2016）並特選為節目中的參考電影。冼導深為《烈》片中李愛銳堅持信念的精神打動，該片為英國非主流製作，卻獲奧斯卡殊榮，印證了美國對普世價值的追夢遐想，對美國本土反思帶來正面衝擊力。《終》片取材李愛銳贏得奧運金牌後在中國的故事，但冼導強調「不是續集」，拍電影亦不是還原歷史。

Chariots of Fire (1981) was screened on 6 November as part of our 'Restored Treasures: Passion and Tension in Directorial Debuts' series, while *The Last Race* (2016), directed by Stephen Shin, was selected and screened as a reference film. At the post-screening talk of the former, Shin gave his take on the Oscar winning film *Chariots*



任劍輝、芳艷芬 在兩部電影中的主次關係

The Principal and the Second in Two Films Starring Yam Kim-fai and Fong Yim-fun

余少華、李小良 Yu Siu-wah, Li Siu-leung

芳艷芬在二十世紀五十年代組新艷陽劇團，1952年獲《娛樂之音》讀者和觀眾推舉為「花旦王」，其時任劍輝和白雪仙的「任白」已經珠連璧合，獨當一面，但任姐仍有和芳姐在舞台與電影多所合作，留下經典作品。在眾多芳艷芬和任劍輝合作主演的電影中¹，我們選了《一枝紅艷露凝香》（1955，民初裝）和《早知當初我唔嫁》（1956），嘗試勾勒出這兩位當時的粵劇及粵語電影均叱吒風雲、獨當一面的巨星在電影銀幕上合作時的一個輪廓。細論每部電影的戲劇及音樂特點之前，我們已有一個共識，就是任姐一貫會讓女主角擔戲，自己退為輔助。儘管如此，她的光芒卻總沒被掩蓋。

五十年代絕對是芳艷芬紅透半邊天的年代，電影以她的唱功、形象及演技作為賣點亦理所當然。但若其對手非任劍輝，整部電影的效果定會十分不一樣。兩位其時正當盛年，在賣相及狀態極佳的狀況下，這兩部電影如何包裝及呈現任／芳或芳／任的面相於銀幕，甚是值得討論、思考及研究的問題。《一枝紅艷露凝香》有兩個版本，1955年的是清末民初裝的黑白片；1959年的古裝彩色片現在未能得見原片。《早知當初我唔嫁》是時裝片。

《一枝紅艷露凝香》（1955）

《一枝紅艷露凝香》是唐滌生1952年本為金鳳屏劇團編寫的粵劇。任劍輝與芳艷芬在五十年代，曾將之先後兩次拍成電影，均由二人擔任男女主角。基本上兩片皆同一個故事，1955年的電影將其改編為民初的背景，情節亦稍為簡化；1959年的電影則較接近原來的粵

劇舞台版，劇情較為曲折（詳見下文）。前者以小曲為主；後者以梆黃為重心。

1955年的電影由盧雨岐編劇。電影開幕不久，富家子孟嶠（任劍輝飾）於風月場中邂逅歌女艷紅（芳艷芬飾），艷紅獻歌，手抱琵琶，於神態及歌聲中極盡溫婉。導演黃岱藉著任姐「男性」的視角，

聚焦於芳姐，讓觀眾得以多角度凝視、並享受風華正茂的芳姐聲色之美。這裡有趣的是：「戲迷情人」任姐是女扮男裝，那此時是「男性主體」凝視操控女性客體，還是女凝視呢？「雄兔腳撲朔、雌兔眼迷離」乎？無論如何，這電影場景相信是捕捉芳姐粵劇以外其中最美的一段影音記錄。



《一枝紅艷露凝香》在短短五年內兩度拍成電影，同一雙生旦用上兩個不同時代背景及音樂定位的手法。
(圖為 1955 年版本劇照)

The same story was twice made into a film in a short period of five years, using the same *sheng* and *dan* roles but with different historical background and music styles. (Still from *A Beauty's Flourishing Fragrance*, 1955)

芳姐的歌聲及眉梢眼角，極盡風流。此新小曲〈琵琶半掩弄鶯喉〉的旋律出自負責這部電影作曲的王粵生手筆，應無問題。²至於其曲詞是否亦為王粵生所撰，則仍待考，其詞云：

輕輕奏，掩面含羞試鶯喉。
風月場內花與酒，
詩人何處不風流。
莫道春殘花謝後，
雪霜難壓菊獨秀。
怯風狂，欺弱柳，
知心當然不易求。(音樂過門)
輕輕奏，更逢今夜月當頭。
坐對明月飲談酒，
美景良宵樂悠悠。
玉指輕撥冰絃上，
青蓮不染污泥垢。
燈下唱，燈下奏，
半遮粉面笑回眸。

此曲在電影的故事中，是歌女艷紅正雲英未嫁，在歌樓酒館最風光之時，裙下稱臣者眾，故畫面及形象極為亮麗，笑容充沛，含情而自信。芳姐輕吟低唱，一反她在粵劇、粵曲中的招牌反線二黃拉腔式的花旦高音，而著力於低音區，更具親和力，儼如在君前細訴心事。玉指在琵琶上輕挑細撚，倩美目兮，溫馨旖旎。全曲用簡樸的琵琶及南胡伴奏，效果甚佳。這段片對任及芳的戲迷而言，溶化度甚高。在凝視芳姐的同時，導演沒有忘記讓觀眾細味任姐的民初帥哥扮相：長衫、馬褂與撲帽，與任姐在《小白菜情困楊乃武》（1956，芳演小白菜）中扮相一致。此亦應是關錦鵬在《胭脂扣》（1987）中設計梅艷芳造型的靈感所自。任姐圍繞著坐抱琵琶的芳姐，閒步但目不

轉睛、肆無忌憚地凝視，引領（女性和／或男性）觀眾參與此俗語說的「睇女人」活動，也許都是賞心樂事。接近曲終任於芳身旁坐下，芳與任四目交投，過電了，芳轉身背任，果真是「半遮粉面笑回眸」（歌曲末句），極盡銷魂！導演黃岱著實捕捉了任、芳二人形象的美態及關目，輔以芳姐別具魅力的低音區歌唱，任、芳迷哪有不暈的道理？

另一幕任、芳二人結合後的閨房對手戲，精采在於房幃恩愛，梳頭捋髻，耳鬢廝磨，纏綿不捨，但演來自然，樂而不淫。若任姐角色由其他男或女演員替代，後果或不堪想像！而音樂上更經王粵生精心編排，把三首各有特色的歌曲，分拆串連，結合為二人對唱的一曲〈勉強郎〉，聽來卻一氣呵成，不



「唔嫁三部曲」開正芳姐戲路，歌女李玉蘭坎坷人生，多情餘恨。
(圖為《唔嫁又嫁》〔1952〕)

The trilogy of 'Saying "No" to marriage' offers a perfect role for Fong Yim-fun. A failed sentimentalist, songstress Lee Yuk-lan leads a life full of frustrations. (Still from *She Says 'No' to Marriage but Now She Says 'Yes'*, 1952)

著痕跡。這三首曲分別是：王粵生自己的〈銀塘吐艷〉（芳艷芬原唱）及兩首國語時代曲：〈秋的懷念〉（姚敏曲，姚莉原唱）及〈岷江夜曲〉（高劍聲曲，吳鶯音原唱）。此曲伴奏全用西樂，節奏乃夜總會樂隊倫巴舞式的跳舞音樂，十分輕快。

電影全用小曲，不用梆黃。至芳姐被逐出門，獨唱〈不堪回首話桑田〉：「傷心腸斷，落拓年年。人若飄零花，春歸魂驚斷。炎涼悲世態，休望人家哀憐。」，調寄胡文森的〈燕歸來〉。³ 芳姐在電影抱琵琶（梨形）賣唱的影像不少（如《萬里琵琶關外月》〔1959〕、《冤枉相思》〔1959〕、《趙五娘萬里尋夫》〔1959〕等），艷紅唱此曲之際，已為人妾，夫死卻含冤被逐，唱至第二段「唱出愁緒。

恨怨綿綿。轉軸撥絃暗悲酸。」鏡頭聚焦於她手持月琴在荒野流離，自彈自唱的影像。用暗淡的燈光及畫面，不用近鏡而改用遠鏡，營造她孤身隻影的畫面，配以粵調苦喉乙反的歌聲，好一幅淒美的影音圖像！導演以月琴為構圖的中心，預示並連接第三段明月當空的畫面：「……月照無眠，底事令人心酸。傭工僅活命，慨嘆痛難宣，廿年真快過，不願重講桑田。」目前流傳影像的第三段開頭斷片，致有闕文。畫面窗外的明月乃呼應及對比片頭「更逢今夜月當頭。坐對明月飲啖酒」的意象。通過芳姐第三段的歌聲，電影便轉到了二十年後她作名歌星白菱花家傭的時空。伴奏主要用南胡及琵琶，與芳姐幽怨的歌聲配合。歌曲在此電影的作用是插曲，幾首粵調小曲及一些國語時

代曲粵唱，基本上不用鑼鼓，刻意洗脫粵劇、粵曲的演出形式。

《一枝紅艷露凝香》(1959)

四年後（1959），任、芳再度擔任此劇的電影主角，由左几導演，其他演員有靚次伯、麥炳榮、鳳凰女及任冰兒。⁴ 廣告宣傳標榜由唐滌生撰曲。此電影的拷貝未有流傳，但天聲唱片公司曾出版該電影的原聲帶（1973），在網上仍有多段流傳，從中可聽出其在劇情及音樂上，與前一部同名電影的分別。同時，在坊間流傳甚廣的粵曲〈一枝紅艷露凝香〉唱片（幸運公司）亦為唐滌生撰曲，分別有任（平喉）及芳（子喉）的版本。可以肯定的是，唱片與1955年電影版無關，乃改自1959的電影。



舞台梁祝：芳艷芬（左）與任劍輝（右）
Stage production of *The Butterfly Lovers*: Fong Yim-fun (left) and Yam Kim-fai (right)



任姐最擅長男子傻態情態，纏綿不捨，但演來自然，樂而不淫。

Playing the *sheng* role, Yam Kim-fai is best known for her blunt and tactless bearing. With lingering doubts and refuses to part, Yam is a natural that makes the performance joyous but not indecent.

1959年版電影與1955年版本在情節上最大的分別是：男主角孟喬為寧王之子（任劍輝飾），其妻單艷雯（芳艷芬飾）先被誤會與妹夫沈蘭陵（麥炳榮飾）有染，後孟喬為另一歌姬江夢霞（任冰兒飾）因妒成恨而毒殺，而單艷雯被誣毒殺親夫，被寧王逐出門。二十年後，與兒子孟亭（任劍輝分飾）重遇，母子相認後母被逮，殺人罪成，判投河浸豬籠。在此生離死別之際，子送來酒飯生祭母，母卻之，但求子為她插上紅艷一朵，重溫當年其夫夜夜為她襟頭插花之情意，極盡煽情之能事。此情節於當年實頗前衛，意象及聯想甚為豐富，反映唐滌生其時力求突破之心切。但全部電影用鑼鼓配合各唱段，除了一些當年極流行的小曲如〈歸時〉外，主要唱段還是梆黃如乙反中板、二流及南音等粵劇經常用的唱腔，更接近唐滌生1952年的舞台粵劇版。

而1955年的民初版〈一枝紅艷

露凝香〉明顯以流行曲風格的小曲作為電影插曲，是芳姐歌唱片中，罕有地不唱反線二黃或反線中板等芳腔招牌唱段的例子。同一故事，同一雙生旦用兩個不同時代背景及音樂定位的手法，在短短五年內兩度拍成電影，可見芳姐對這故事的鍾愛及重視。期待來者能對這兩部同名電影，從各不同角度，有更深入探討。

《早知當初我唔嫁》（1956）

《唔嫁》（1951）、《唔嫁又嫁》（1952）、《早知當初我唔嫁》三部曲是「開正」芳姐戲路之作，敘述主角名歌女李玉蘭（芳艷芬飾）坎坷的愛情與人生，人生無常、多情餘恨，正是「感舊空回首／憑誰說斷腸／恩深偏愛短／幽夢事茫茫」。⁵打破團圓、破鏡無緣是電影呈示的主體，盡是芳姐苦情正旦的形象。

《唔嫁又嫁》今天未能得見影

片，三部曲都由蔣偉光執導，見證香港粵語片對續集和三部曲的創作和商業運作的嫺熟。其電影標題，充份體現香港廣東話庶民文化的活力。主題曲〈唔嫁〉紅極一時，未知是否王粵生填詞，待考，調記林浩然譜子〈百鳥和鳴〉，是粵劇觀眾熟知的調子，亦即任、白唱片《唐伯虎點秋香》中「求神，求神，誠心禮佛來求靈神」之曲調（1957年電影版中無此段）。

三部曲故事中玉蘭先是未能和愛郎畫家張耀文（張活游飾）結合（第一集），因耀文與玉蘭的好姐妹（無血緣關係）萍姐周燕萍（周坤玲飾）早有婚約，玉蘭退出情場，把愛情幸福讓予萍姐。第二集萍姐罹患肺病，臨終托子托夫予玉蘭，要求玉蘭嫁與耀文，並把佳仔養大成人。第三集《早知當初我唔嫁》開場，玉蘭和佳仔（李小龍飾）到萍姐墳前拜祭，告知已完成其心願。玉蘭以完成其好姐妹的臨

(琵琶半掩弄鶯喉)

電影《一枝紅艷露凝香》1955 插曲

芳艷芬唱
王粵生曲
余少華記譜

1=C $\frac{2}{4}$
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梅 園 含 露 試 試 唱。 風 月 隔 內

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花 與 酒。 醉 人 何 處 不 風 流。

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風 流 存 殘 花 謝 後。 露 露 難 留

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可 愛 秀。 怯 風 狂。 歌 聲 輕。

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輕 輕 唱。 更 逢 今 夜 月 當 圓。

$\dot{6}$ $\dot{5}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ - | $\dot{2}$ $\dot{1}$ $\dot{2}$ $\dot{1}$ $\dot{6}$ $\dot{5}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ - |

坐 對 明 月 飲 殘 酒。 美 夢 俱 成

$\dot{2}$ $\dot{1}$ $\dot{2}$ $\dot{1}$ $\dot{6}$ $\dot{5}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ - | $\dot{2}$ $\dot{1}$ $\dot{2}$ $\dot{1}$ $\dot{6}$ $\dot{5}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ - |

樂 想 想。 玉 容 輕 醉 淚 乾 上。

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青 蓮 不 染 污 泥 如。 燈 下 唱。

$\dot{1}$ $\dot{6}$ $\dot{5}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ - | $\dot{2}$ $\dot{1}$ $\dot{2}$ $\dot{1}$ $\dot{6}$ $\dot{5}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ - |

燈 下 唱。 手 把 粉 面 笑 回 眸。

〔譜例〕電影《一枝紅艷露凝香》(1955) 插曲〈琵琶半掩弄鶯喉〉, 芳艷芬唱、王粵生曲、余少華記譜
Music Example: 'The Pipa Shields Half the Songstress's Face Who Sings Like a Twittering Oriole'. Sung by Fong Yim-fun, composed by Wong Jyt-seng and transcribed by Yu Siu-wah. The song is a soundtrack in the film *A Beauty's Flourishing Fragrance* (1955).

終心願，而後得以最後和意中人成婚，說得不好聽即是廣東話的「執二攤」，更要努力當好佳仔後母之職；不久耀文意外身亡，實是人生無奈的反諷，甜酸苦辣並置。這個犧牲自己去成全他人、苦命但大義、正印的女性角色，由芳姐擔當，別具說服力。

玉蘭聘用任天華（任劍輝飾）為佳仔家庭補習教師，而天華剛巧是玉蘭的歌迷，整天聆聽玉蘭的唱片，暗戀而發白日綺夢。《早知當初我唔嫁》裡，〈唔嫁〉主題曲從留聲機播放的唱片傳出，及後天華又自彈蛇皮秦琴唱出。

電影中天華臥病中發白日夢一場，直是性別逆轉、摩登化及喜劇化了的〈遊園驚夢〉。天華與玉蘭談情說愛，以粵曲對唱調情，卿卿我我，這裡的歌唱／對唱是愛情欲求的隱喻，任姐最擅長的傻鰻書生演技和情態，發揮得淋漓盡致。芳姐的主導性主體發言位置，一開始

便以超高音唱出的〈朝朝來了〉確立，而仰慕她的情郎仿如一隻初出道、嘗試唱歌的「可愛小鳥／翩翩少年」：

支支招招，支支招，
可愛嘅小鳥，
佢又話時乎不再來，
勿辜負翩翩年少，
應該要學新歌彈古調，
啼聲初試，
咪怕被人笑，
清早便起來，先把歌喉叫，
狂叫，猛叫叫句朝朝來了。

接著對唱的〈飄渺曲〉任姐開首就唱道：「相思望心不安，倩影嬌艷暗情蕩／心漂蕩日夜望，共妹偎傍慰心安」，神魂顛倒，真真是「拜倒」石榴裙下，「怕醜仔」一名是也，並且文弱得病倒了。芳姐接唱：「你面色青白我心重難安，特來在你身邊將哥安慰」。天華是教書先生、家庭補習老師，廣東話所謂的「壞鬼書生一名」，無甚成

就、無表現事業理想，終日迷戀歌者玉蘭。夢境裡任姐問芳姐「咁我算唔算係你嘅知音人啊？」芳姐以成熟的口吻說：「仲駛乜我話呢？」而任姐竟然以極盡「任姐式」男子傻鰻的情態，像很無知地說自己很蠢：「其他嘅事我就睇到，講女兒嘅心事我真係好蠢。你知嗎？聰明人每每都係自作多情。所以我要問你。」「戲迷情人」的傻兮鰻兮，直溯《詩經》「彼狡童兮，不與我言兮。維子之故，使我不能餐兮。」只要把「狡童」換置為「狡妹」就是了。

《早知當初我唔嫁》結尾，芳姐遁跡空門，拒絕任姐的愛。任姐追至庵堂，隔門對唱，長達13分鐘。芳姐先唱小曲〈冷燈下〉，然後是反線二黃、另一小曲，再起〈冷燈下〉。之後任姐一段南音，芳姐再來小曲〈分飛燕〉，任姐加入。押尾是芳姐唱乙反中板加小曲。總之是芳姐唱多，任姐唱少。

結語

五十年代，芳、任拍檔主演的電影之中，勢位常是芳姐主、任姐次。

《一枝紅艷露凝香》的陸艷紅，雖不如芳姐的另一著名女性角色程大嫂那般直言批判男權對女性的剝削和壓抑，勇敢地拒絕身邊三個不可取的男人的愛憐，獨自消失於不公義的父權社會視線之中⁶，艷紅也畢竟能直面逆境，一直堅強地生活下去。反而孟公子乃多情二世祖，雖然愛得真心，卻是個沒用的人，當年的影評早已指出這點。⁷《早知當初我唔嫁》的天華，剛巧也是個多情質弱的教書男。傳統戲曲裡的梁山伯和張生（王實甫《西廂記》）的分別是：山伯乃痴愛含恨而終的沒用書生，張生卻考取功名並獻計退賊而贏得鶯鶯。芳、任的《梁祝恨史》（1958）更是梁祝故事變成祝英台完全主導的、頗有點女權主義況味的粵劇電影，曾令好些任迷頗不高興。⁸其實任、芳兩大名伶，誰也掩蓋不了誰，而任姐永恒的「戲迷情人」魅力，總能與「花旦王」互相輝映，分庭抗禮，難分主次。■

註釋

- 1 以香港電影資料館現有目錄顯示，從1952到1959年（芳艷芬結婚退出粵劇舞台和影壇），任、芳主演的電影有24部。
- 2 這些小曲的曲名引證自何詠詩、黃文約編：《銀壇吐艷：芳艷芬的電影》，香港，WINGS Workshop，2010，頁152。
- 3 此曲原為電影《蝴蝶夫人》（1948，張瑛、梅綺主演，亦黃岱導演）的插曲，又名《燕歸人未歸》及《三疊愁》，見黃志華：《曲詞雙絕：胡文森作品研究》，香港，香港三聯書店，2008，頁53。
- 4 見郭靜寧編：《香港影片大全》第四卷（1953-1959），香港，香港電影資料館，2003，頁294。而網上有關此版本的影音記錄均誤用了1955年的電影的資料。
- 5 當年電影《早知當初我唔嫁》廣告宣傳句語，見《華僑日報》，1956年12月22日。
- 6 詳見粵劇《程大嫂》尾場（第六場）。原中文劇本及英文翻譯，見Siu-leung Li (ed), *Anthology of Hong Kong Cantonese Opera: The Fong Yim Fun Volume*, Hong Kong: Infolink Publishing, 2014（李小良編：《香港粵劇選：芳艷芬卷》，香港，匯智出版社，2014）。
- 7 「……任姐不負責任，騙芳姐婚，而又不謀進取，作事糊塗，這種浪蕩子弟是不值得同情的。」，見鮑江平：〈一枝紅艷露凝香〉，《商報》，1955年10月4日。
- 8 例如作家辛其氏在其文集《聞筆戲寫》（香港，素葉出版社，1988，頁21-23），對《梁祝恨史》把梁山伯／任劍輝的唱和做置於從屬地位，大表不滿，認為簡直不成比例。

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English version in e-Newsletter





李鳳聲 早年的二、三事

A Few Notes on Cecilia Lee Fung-sing's Early Career

阮紫瑩 Yuen Tsz-ying

認識香姐（李鳳聲）應是從十多歲開始看粵語長片的時候，她反串男裝的威武英姿在腦海中留下深刻印象。直到1998年經誼姊夏娃的介紹，終於與這位前輩也是偶像開始了接觸和交往，不經不覺已十八個年頭。由於香姐常往來香港和澳洲兩地，我有不少跟她相處的日子，常常聽她緬懷往事，有很多艱辛經歷和趣聞軼事，現一一紀錄下來與讀者們分享。為求真實和親切感，下文以第一身來表達。

我的名字

我原名叫劉建齡，是外祖父替我改的，因我未足月便出生，是俗稱的「七星女」，這個名字是有意義的，形容小孩子一見就靈。但我現在身份證的名字是梁寶煥，為何會這樣呢？請聽我慢慢道來吧！在鶴山出生的我，七歲隨母親來港，就讀堅道的育群小學，放學後便跑上羅便臣道15號李氏大宅協助母親工作；她是李星衢先生第六太太的女傭，是七官的褓姆，我也在這大宅居住，當時稱為「住年妹」。

香港淪陷後，我們舉家回鄉再輾轉到廣州，我十歲便在銀龍酒家賣點心。復員後，重回舊地，由於百業待甦，生活艱苦，我投靠一家姓梁的家庭生活，為了報恩，我認作他們的養女，順理成章便改了現在的名字。後來加入電影圈我以李香凝為藝名，因此，行內的朋友叫

我亞香，沿用至今。1961年以女文武生姿態示人時，任製片的李茵先生便替我取名李鳳聲。所以我是擁有四個名字的。

我的恩師

1953年我看到永茂電影企業公司聘請演員的啟事，便往面試。過了數月，翻報章查找取錄結果，我竟然榜上無名。無奈厚著臉皮，跑到公司懇求老闆鄭生先生讓我試試鏡，終讓我在《風塵俠犬》（1953）裡扮演村婦，對著「愛樂公主」大叫：「阿財，快些來……」就這一個鏡頭，一句對白。試鏡完畢後，我見到一位非常威嚴的人對鄭生說：「她雖然扁口扁鼻，也是可造之材，給她機會吧！」於是鄭生與我簽了一年的合約，但我卻偷偷的把合約加多一畫變成二年。後來我才知道這位給我

機會的人是著名的大製片朱紫貴先生，非常感謝貴叔的賞識。

第二位要感激的人，是我稱他為三哥的馮志剛導演。認識他時已知道他早有妻室，雖然我們年紀相距二十年，我與他有著微妙的關係。他在工作上對我的栽培和提拔，永世難忘。粵語片式微，我便四處走埠登台。數年後，我嫁人後回港重遇三哥，他沒有怨恨還反過來安慰我要好好的對待丈夫，令我欽敬。

還有一位我一直視她為恩師的，是有「萬能旦后」之稱的鄧碧雲女士。碧姐對我恩重如山，我早期女裝扮相的時候當她的二幫，她常勸我要另覓出路；後來她見我反串成功，為了提携我而在幾部片中甘願屈居第二男主角，讓我脫穎而出，真是用心良苦，所以我常對人說：「沒有鄧碧雲就沒有李鳳聲！」



1	2
	3

- 1 與上官玉（左）練功做「朝天鐙」
Practising the standing split with Seung-Goon Yuk (left)
- 2 《英雄掌上野茶薇》（1962）首度與碧姐鄧碧雲（左）雙生合作
Cecilia Lee Fung-sing and Tang Bik-wan (left) co-starring in *sheng* roles for the first time in *The Hero and the Concubine* (1962)
- 3 李鳳聲（右一）與上官玉、吳明才（左一、二）等練功做「一字馬」
Cecilia Lee Fung-sing (first right), Seung-Goon Yuk, and Ng Ming-choi (first and second left) practising the splits

我的玩伴

有一段時期我搬到彌敦道222號（現址是恆豐中心）與三哥居住，那是一幢五層高的唐樓，左鄰224號是莫康時導演的居所，右里218號是國際紅星李小龍舊居。我與小龍年紀相差不太遠，常常結伴一起往印度會練功或新界郊遊。有一晚我帶著疲勞的身軀步上樓梯，突然在暗角有人大叫，當時被嚇至魂飛魄散，原來是他扮鬼嚇我。除了這頑皮玩意外，他真是在你面前不停手舞足蹈的，我們又常常互相鬥嘴，我叫他「短命鬼」，他又戲說將來有女兒也改名叫李香凝，真想不到這兩件事都成了事實。

我還有三位結誼金蘭姊妹，我、夏娃、雪艷梅、梅蘭自稱「四大天王」，平日如影隨形。我們又愛玩耍，有次同逛彌敦道，各人以自己「美態」走路，於是有扮跛、有八字腳、有倒行、有蟹行，路人為之側目，我等則我行我素。又有一次，我們比賽吃芒果，以食相最衰格者為勝，最後由我獲勝。還有一次，夜深人靜，我們驅車到九龍

塘三角花園，偷窺情侶雙雙，欲戲弄他們，豈料迎面來一群飛仔，我等四人馬上雞飛狗走。所以有人認為我們應改稱「四大癲王」。惜雪艷梅於2007年辭世，夏娃與梅蘭均已在美國定居。

我的血汗

我在23歲半途出家，為了苦練身段和功架，每天的清晨，跑到加士居道的印度會草坪上，先與一班姊妹們吊嗓子，然後，練腿功、走圓台、耍水袖等等基本功。老實說：像我這樣的年齡，要練一字馬（在擎一字時需幾位姊妹用力把我壓下）、扭腰、踢腿等等確是一件艱難事。但為了在影圈立足，不怕痛楚，不怕汗流浹背，數年如一日，風雨無間的從不叫一句辛苦。到了下午，我又隨多位著名的武師習北派，袁小田教走圓台、祁玉崑授腰腿功、韓英傑傳馬蕩子、關正良指導耍大旗等。在這裡特別要感謝他們不收分文、孜孜不倦地教導我。

年少好勝、血氣方剛的我又曾與曲王吳一嘯打賭，從尖沙咀火車站步行到元朗。我還記得是早上八

時出發，沿途由場記黃景雲駕車伴我同行。行了不知多久，大約是下午四時左右。終於到達元朗，我已倒地不起，雙腳足足腫了一星期，可喜的是贏了牙骰也贏了五百元。

後記

筆者九月中曾到澳洲悉尼探訪香姐，正值是她舉行兩天的籌款義演粵曲演唱會。只見她一把年紀，雙腳已腫至不能穿鞋，還在後台跑上跑落，打點一切大小事務之餘，仍然粉墨登場演唱多首名曲。她的記憶力、魄力、毅力，無人能及，我等年青一輩無不佩服得五體投地。原來香姐為了籌備這活動，十多天下來每晚只睡數小時，如今看到她大功告成，真替她高興。香姐！你係得嘅！■

阮紫瑩，香港電影研究者及節目策劃、電影文物收藏家，多年來為香港歷史博物館、香港文化博物館及香港電影資料館等，進行多個香港電影研究及資料搜集計劃。

由阮紫瑩客席策劃的「雌雄莫辨—香凝——李鳳聲電影的風采」及響應粵劇日的「梨園鳳聲——李鳳聲的戲曲傳奇」，於2016年11月4日至12月30日舉行。



李鳳聲黛綠年華
Cecilia Lee Fung-sing in her prime



首部反串主演電影《梁紅玉血戰黃天蕩》
(1961) 的造型
First-time cross-dressing in a male role in *Leung Hung Yuk's Victory at Wong Tin Tong* (1961)



(左起) 馮志剛、李鳳聲、余美華
(From left) Fung Chi-kong, Cecilia Lee Fung-sing, Yu Mei-wah

My earliest impressions of Sister Heung (Cecilia Lee Fung-sing) were of watching her onscreen in early Cantonese movies while I was in my teens. The handsome image of her cross-dressing in male roles was indelibly etched in my memory. In 1998, Ha Wa—an elder sister figure to me—made introductions. I finally got to meet and know Sister Heung, who was in my opinion, both a respected industry veteran and a personal idol. It has now been eighteen years since that fateful day. As Sister Heung splits her time between Hong Kong and Australia, I have spent much time with her and have had privileged insight into many of her memories and stories, both bittersweet and fascinating. I would like to share them here with my readers, and in the interest of realism and readability, I have chosen to use the first person point of view.

My Names

I was born Lau Kin-ning, a name given to me by my grandfather. Since my mother gave birth to me prematurely, my name was intended to have the auspicious meaning of bringing good luck upon sight. Yet the name printed on my identity card now is Leung Bo-wun. Why? Let me take a little time to explain. I was born in Heshan and came to Hong Kong with my mother at the age of seven. I studied in a primary school on Caine Road. After school each day, I would return to the Li mansion on Robinson Road to help

my mother, who worked as maid for Mr Li Sin-ku's sixth wife and nanny to his seventh child. I lived and grew up in this same mansion.

During the Japanese occupation of Hong Kong in World War II, our family returned to Heshan before finally making our way to Guangzhou. I started selling dim sum at Ngan Lung, a local restaurant, at the age of ten. After the war, I returned to Hong Kong. The economy was in ruins and it was difficult to make a living, so I had to live with a family named the Leungs. In my gratitude, I became their adopted daughter and

thus my family name was converted to Leung. Later, when I entered the film industry I chose Lee Heung-ying as my screen name, which is why my colleagues and friends from the business tend to nickname me Ah Heung till this very day. In 1961, when I took on the role of a female *wenwusheng*, the film producer Mr Lee Yan gave me the screen name Lee Fung-sing. This is the history of my four names.

My Mentors

In 1953, I saw a recruitment advertisement for actors from



(左起) 上官玉、李鳳聲、九龍影業公司老闆盧林、歐嘉慧
(From left) Seung-Goon Yuk, Cecilia Lee Fung-sing, Lo Lam (head of Kowloon Film Company), Pearl Au Ka-wai

Evergreen Motion Picture Company. I applied and was interviewed. After a few months, I searched for my name in the list of successful applicants in the papers, but in vain. Out of desperation, I drummed up the courage to return to the office and beg the boss Mr Cheng Sang to let me audition. Eventually I was allowed to read for a small role as a village woman in *The Valiant Dog* (1953), where my one-line monologue consisted of a yell to my canine co-star, 'Ah Choi, come quick!' After the audition, I overheard a very important-looking man saying to Mr Cheng, 'Her features are nothing to write home about, but she seems to have potential. Give her a chance!' Therefore Mr Cheng agreed to sign a one-year contract with me, but I secretly changed the contract to 'two years' instead. I later learned that the man who convinced Mr Cheng to sign me was the famous producer Mr Chu Tsi-kwai, to whom I am deeply indebted.

The second person I need to thank is director Fung Chi-kong, whom I refer to as my 'Third Brother'. He was already a married man when I first met him. Although there was an age difference of twenty years between us, we shared a close but complicated relationship. He was a great source of support and a mentor to me professionally, for which I am eternally

grateful. As the Cantonese film industry dwindled, I started travelling and performing overseas. A few years later, I got married and returned to Hong Kong, where I ran into 'Third Brother' again. He held no grudge against me, and instead comforted and encouraged me to treat my husband well. I respect him very much for his generosity and forgivingness.

Another person I regard as one of my most important teachers is the famously multi-talented actress and diva Ms Tang Bik-wan (Sister Bik). During my early days in the business whilst I used to play female roles, I was her understudy and she often encouraged me to explore other avenues in my art. When my male roles became a hit, Sister Bik agreed to play the secondary male characters in a couple of my movies, so as to help me achieve a breakthrough in my career. I was greatly touched by her magnanimity and thoughtfulness, and I often tell people: there is no Lee Fung-sing without Tang Bik-wan!

My Friends

For a certain period of time I stayed with 'Third Brother' in a place at 222 Nathan Road (now Prudential Centre), which was back then a five-storey *tong lau* tenement building. Director Mok Hong-si lived in the

building on the left to us, at 224 Nathan Road; while on the right at 218 Nathan Road was the home of the international superstar Bruce Lee. Bruce and I were around the same age, so we often spent time together—sometimes practising martial arts at the India Club and sometimes hiking in the New Territories. One night, when I was dragging myself up the stairs home after a long day's work, I suddenly heard a scream from a dark corner. I was scared witless, only to find moments later that Bruce was playing a prank on me. Bruce was both a trickster and a fireball—he never sat still and was always moving around. We often teased each other: I would call him 'short-lived', and he would jest and say that if he ever had a daughter he would call her Lee Heung-ying. As fate would have it, both these jokes came true.

I also have three sworn sisters: Ha Wa, Suet Yim-mui and Mui Lan. We called ourselves 'the Four Kings', and we were virtually an inseparable fun-loving bunch. Once, while we were walking on Nathan Road we decided that we would each 'do the catwalk' in our own way: limping, with splayed feet, walking backwards and sideways. The other pedestrians stared at us but none of us minded the attention. Another time, we held a mango-eating contest: the person who devoured the mango in the most

- 4 李鳳聲（左）與阮紫瑩
Cecilia Lee Fung-sing (left) and Yuen Tsz-ying
- 5 李鳳聲（中）與羅卓瑤（右）、方令正（左）伉儷。李鳳聲演出羅卓瑤執導的《浮生》（1996）於是次回顧節目中放映。
Cecilia Lee Fung-sing (middle) with Clara Law (right) and Eddie Fong (left). Clara Law's *Floating Life* (1996) is selected as part of the retrospective devoted to Cecilia Lee Fung-sing.



embarrassing or ugly way won. I was the eventual winner of that contest. Once we ventured out late at night to Triangle Garden in Kowloon Tong (aka Essex Crescent Rest Garden) to spy on the lovers there. We wanted to make fun of them, but we had to flee when a group of local punks arrived at the scene. Our antics thus earned us another moniker 'the Four Crazy Kings'. Unfortunately our little coterie is no more: Suet Yim-mui passed away in 2007, and Ha Wa and Mui Lan have both moved to the US.

My Hard Work

My formal training in Cantonese opera did not begin until the relatively ripe age of 23. I therefore had to train hard to perfect my stance and movement. Every day I got up early in the morning to do basic practices on the lawn of the India Club with my fellow apprentices. We started the day by doing voice practices, and then we went on training in other aspects of performance such as stage movements and dance choreography. To be honest, many of the more difficult movements, such as the splits, hip stretching and high kicks, were especially tough for someone who did not start training from a young age (when I did the splits I needed several other apprentices to push

me down and hold me). However, I was determined to make a name for myself in the show business, and so for many years I gritted my teeth in the hope that my blood, sweat and tears would pay off. In the afternoons, I took lessons with many great masters on the northern opera style. Simon Yuen Siu-tin taught me how to tread circular routes onstage; Qi Yukun focused on training my hips and my legs; Han Yingjie taught me how to do various horse-riding gestures and movements; and Kwan Ching-leung helped me master the art of flag-waving. I feel privileged and grateful to have been under their devoted tutelage and guidance, especially as they all refused to get paid for their work.

I was determined and brash throughout my youth. I once had a bet with the respected operatic song writer Ng Yat-siu that I could walk all the way from the Kowloon train station to Yuen Long. I remember beginning my journey at 8 am, with set assistant Wong King-wan driving along slowly to accompany me. After what seemed like eternity, I finally arrived in Yuen Long at around 4 pm. I was on the verge of collapse and my feet were swollen for an entire week. Nonetheless, I was delighted to have won the bet of \$500, not to mention not having to lose face.

Epilogue

I visited Sister Heung in Sydney in mid-September, when she was holding a two-day Cantonese opera concert to raise money for charity. Despite her age and the fact that she was suffering from swollen feet, she was as energetic as ever. She took care of all matters large and small backstage, and also appeared onstage to perform many of her most well-known signature songs. Her formidable energy and perseverance, in addition to her great memory, deeply impressed and served as a great example for all our later generations. I later found out that she had only been sleeping for a few hours per night for around two weeks in preparation for the event, and so it was especially nice to see her efforts rewarded with such a successful concert. Bravo, Sister Heung! (Translated by Rachel Ng) ■

Yuen Tsz-ying is a Hong Kong film researcher, programmer as well as a collector of film research materials and film related memorabilia. For many years, Yuen has been conducting film studies and research on behalf of the Hong Kong Museum of History, Hong Kong Heritage Museum and Hong Kong Film Archive, among others.

'Cecilia Lee Fung-sing: A Blazing Butterfly in Gender-crossing' (4/11-30/12/2016) is a programme guest curated by Yuen Tsz-ying, while 'Cecilia Lee Fung-sing's Legendary Rise to Opera Stardom' (25-27/11/2016) is an echo to the Cantonese Opera Day. Programme details please refer to *ProFolio* (Issue 83).

香港電影分鏡圖面面觀

Storyboards of Hong Kong Cinema—A Panorama



(左起) 鍾啟傑、蒲鋒、陸偉昌、林祥焜
(From Left) Chung Kai-kit, Po Fung, Luk Wai-cheong, Elphonso Lam

「串圖成戲：香港電影分鏡圖展」的第二節座談會「香港電影分鏡圖面面觀」於9月25日舉行，由展覽客席策劃及電影研究者蒲鋒主持，與三位資深電影分鏡繪圖師林祥焜、陸偉昌、鍾啟傑暢談行內人稱為「故事板」的分鏡圖在電影製作中如何起著重大輔助作用。

三位皆曾從事漫畫工作，分享入行成為電影分鏡繪圖師經過之餘，既指出繪畫漫畫和電影分鏡圖的大不同之處，又見漫畫元素在分鏡圖中的運用。配合導演、動作指導等的想法所繪製的分鏡圖，讓各個單位（涉及攝影、動作、美術、製片等等）對實際拍攝要求一目了然，大大幫助控制拍攝成本和時間。近年電影中的特技及電腦特技場面越趨普遍，尤其先需將該部分繪製分鏡圖。分鏡圖出了來，彷彿先把電影拍了一遍。

席上與觀眾分享林祥焜（《導火新聞綫》〔2015〕）、鍾啟傑（《殺人犯》〔2009〕）和陸偉昌的（《寒戰II》〔2016〕）分鏡圖作品之際，令人深感其實分鏡圖自有本身一套美學和手法，不同的繪圖師亦有自己的風格。

林祥焜為《導》片九成的分鏡圖內容呈現在電影上而高興；陸偉昌鍾情動畫，融會相類手法讓製作團隊更容易理解動作關係；鍾啟傑往往花心思去更好地連貫畫面。各人緊守自己的崗位，盡顯敬業樂業精神。

'Storyboards of Hong Kong Cinema—A Panorama', the second seminar of the 'Sketches in Motion: Storyboards of Hong Kong Cinema' exhibition was held on 25 September. Po Fung, our guest curator and a film studies researcher, hosted the event. Joining the discussion were three master storyboard artists, Elphonso Lam, Luk Wai-cheong and Chung Kai-kit, who opened up on the important roles that storyboarding plays in film production.

Veterans of the comic industry, the three artists shared their experiences of becoming storyboard artists in the film sector. They pointed out the differences between storyboarding and crafting comics, and how often they incorporated elements from comics into storyboards. Translating the ideas of directors and stunt choreographers into storyboards enables each department (including cinematography, action choreography, art direction, production, etc.) to get a handle on the technical requirements in advance, which has proven to be a great help in keeping filming costs and schedule under control. In recent years, it has become standard practice for film productions that employ CGI special effects to storyboard the key shots beforehand, essentially doing a dry run of the shoot first on paper.

When storyboards from the films, *The Menu* (2015) by Elphonso Lam, *Murderer* (2009) by Chung Kai-kit and *Cold War 2* (2016) by Luk Wai-cheong, were presented during the seminar, it immediately became evident to the audience that storyboarding was an art form unto itself with its own set of principles, aesthetics and subjective approaches.

Lam was extremely pleased that 90% of his storyboards for *The Menu* were realised on film. Luk's expertise and background in animation proved a great help to film crews in better understanding and breaking down movement and action for the screen. Chung on the other hand, spent great effort on the transitions between shots to ensure seamless fluidity. The seminar was a testament to their high degree of professionalism and dedication to their craft. (Translated by Sandy Ng)



勘誤 Errata

上期《通訊》（第77期）更正如下，並特此致歉。

第6頁：《死結》分鏡圖圖片說明補充為——石琪導演及剪接

封底：《百戰榮歸迎彩鳳》圖片說明應為——（前排左起）鄧偉凡、劉月峰、鳳凰女、麥炳榮、李奇峰、林家聲

We wish to apologise for the following errors in the previous issue (No. 77):

Page 6: caption should read: 'Storyboard drawn by Sek Kei for *Dead Knot* (directed and edited by Sek Kei...)'

Back cover: caption should read: '(Front row, from left) Tang Wai-fan, Lau Yuet-fung, Fung Wong Nui, Mak Bing-wing, Lee Kei-fung (Danny Li), Lam Kar-sing'



潘潔汶 Poon Kit-man

鑽石鑲嵌的星河——訪林冲

Jimmy Lin — A Star's Orbit Encased in Diamonds

2015年4月，我們有幸在周藍萍女兒周揚明介紹下認識「鑽石歌王」林冲，並初覽其家中藏品。冲哥自小醉心表演，熱愛電影工作，經常懷念在港拍片的美好時光，非常樂意將他從日本出道至今、多年來珍而重之的私人收藏贈予香港電影資料館。事隔一年多，我們終在今年臨近中秋之時往台北搜集冲哥的藏品，順道慶祝團圓。

這趟搜集之旅為期六天，整理的文物逾五千件。冲哥受過日本的藝能培訓，習慣保存演出資料作個人履歷。翻開多本相冊和多個紙箱，冲哥收藏的舞台劇、電影、電視劇照片、宣傳刊物，以及其親友、歌迷剪存的亞洲地區報道，仍然妥善保存，可見冲哥十分珍視這段他留下了許許多多足印的璀璨星河。

冲哥藏品內容之豐富全面，足讓我們清晰重溯他從成名到走紅多國的脈絡。林冲原名林錫憲，日台混血兒，唸高中時喜歡張冲而起藝名林冲，經邵氏請老師算筆畫後將「冲」改為「沖」。冲哥的影藝之路，可以用「破格」來形容。他於1955年拍台語片走進銀壇，1961年在日本留學時期香港熱潮正盛，機緣下獲著名劇作家菊田一夫邀請與李湄合演音樂劇《香港》，成為首位登上寶塚舞台的華裔男星。他接著跟東寶簽約，與尤敏、寶田明合演《香港之星》（1963）和《香港·東京·夏威夷》（1963），數

年內出版過唱片、拍攝過連續劇，是當年少數成功進軍日本藝能界的華人。1967年冲哥在韓國舉辦的第一屆亞洲歌謠大賽獲得冠軍，後來受邀到香港演出，得到鄧文懷和張徹賞識加入邵氏，主演《大盜歌王》（1969）一鳴驚人，插曲〈鑽石〉亦紅遍亞洲，「鑽石歌王」之名不脛而走。1969年一口氣拍畢《青春萬歲》、《椰林春戀》兩部電影後，1970年與邵氏解約，轉而以登台表演為主，經常到東南亞、歐美等地演唱，直至八十年代末淡出演藝圈。

冲哥待人隨和、真誠、幽默，讓我們在輕鬆愉快的氛圍下完成搜集工作。處事認真的他為了確保所供資料的準確性，不但事先向友人核實，連日來還耐心地給我們解說每一張照片、每一份剪報，並娓娓道來他的星途奇遇，即使面露疲態仍不言休息，反而擔心我們累壞餓壞，不時暖語慰問，教人感動又窩心。

冲哥憶起昔日的閃閃星途，總是露出孩子氣的笑容，謙虛說自己運氣好；但親眼看過他的演出，便會馬上明白他為何能夠走紅亞洲。我們有幸在抵埗翌晨觀賞冲哥在桃園的慈善表演，一上台，他整個人瞬間發亮，活力十足，完全是個大男孩，誰能想到他已年逾八十？連他自己也打趣說：「林冲是我爸爸，我是小冲冲。」

表演當日，冲哥和記者倪有純半開玩笑說：「以後大家想我的時候，可以到香港電影資料館。」的確，影人將記錄其畢生成就的珍藏捐贈予資料館，不獨對保育電影文化作出重大貢獻，更讓資料館成為一個讓人懷念偶像親友的地方，一個個人與集體回憶的載體。

非常感激冲哥慷慨捐贈珍藏，並分享從藝心路歷程；亦要感謝劉國煒和吳台生熱心幫忙，好讓我們在短短幾天把搜集任務順利完成。■

潘潔汶為香港電影資料館搜集組項目助理



1 | 2
3

1&2 林冲於台灣桃園慈善演唱
Jimmy Lin performing at a
charity event in Taoyuan,
Taiwan

3 林冲向侯韻旋（本館時任搜
集組經理）展示日本發展時
期的資料
Jimmy Lin showcases his Japan's
showbiz portfolio to Wendy
Hau, the then HKFA Manager
(Acquisition).

Back in April 2015, we had the good fortune of meeting ‘Diamond Divo’ Jimmy Lin Chong at his home in Taiwan through the introduction of Chou Yang-ming, daughter of composer Zhou Lanping. While we were there, we had the privilege of previewing his private collection of treasured items. A born performer with an enthusiasm for acting, Lin remembered his days in Hong Kong cinema fondly and graciously pledged to donate to the HKFA his collection of memorabilia dating from his breakthrough days in Japan. One year later, just before this year’s Moon Festival, we set off on a much awaited reunion with Lin cum acquisition trip to Taipei.

We spent the next six days poring and sorting over 5,000 items in his possession. Lin had the benefit of a Japanese showbiz training and kept a rich collection of printed materials as his portfolio. Stills from his theatre, film and TV productions, alongside publicity materials and news clippings sent by friends, relatives and fans from Asia, were all lovingly preserved in photo albums and boxes, each bearing witness to his cherished journey to stardom.

Put the pieces from Lin’s vast and varied collection together and the picture of his rise to fame across Asia emerges. Born Lin Hsi-hsien of mixed Taiwanese-Japanese descent, Lin chose ‘Chong’ (‘冲’) as his screen name in tribute to his favourite actor, Paul Chang Chung. On the advice of a master referred by the Shaw Brothers Studio, Lin

later changed the number of strokes in his name, from ‘冲’ to ‘沖’. If anything, his showbiz career did not follow a conventional trajectory. Bursting onto the cinematic scene with his Taiwanese-dialect debut in 1955, Lin was in Japan pursuing further studies when the Hong Kong fever came in full swing in 1961. By happenstance, he accepted renowned playwright Kikuta Kazuo’s invitation to appear in the stage play *Hong Kong* opposite Helen Li Mei, thereby making history as the first Chinese male actor to star in a Takarazuka Revue production.

No sooner, he was signed up by Toho and cast alongside Lucilla You Min and Takarada Akira in the Hong Kong-Japan co-productions, *A Star of Hong Kong* (1963) and *Tokyo, Hong Kong, Hawaii* (1963). Lin’s popularity soared with each subsequent album and TV drama

series, placing him among a handful of foreign actors to have their mark on the Japanese entertainment scene. Crowned champion of the first ‘Asian Singing Contest’ held in Korea in 1967, Lin caught the attention of Shaw’s Raymond Chow and Chang Cheh, who offered him the leading role in *The Singing Thief* (1969). ‘Diamond’, a fitting song for the blockbuster musical, was an instant hit that propelled his fame to greater heights across Asia and resulted in his being dubbed the ‘Diamond Divo’. After starring in two more similar films in succession in 1969, *The Singing Escort!* and *Tropicana Interlude*, he ended his contract with Shaw in 1970. Lin then devoted his career to performing on stage and going on tours of Southeast Asia, the US and Europe, until he bowed out of the limelight in the late 1980s.

4 (左起) 周揚明、陳彩玉
(本館搜集主任)、陳明
章、侯韻旋、林冲、劉國煒
(From left) Chou Yang-ming,
Priscilla Chan (HKFA Film
Acquisition Officer), Chen
Min-chang, Wendy Hau, Jimmy
Lin, Liu Kuo-wei

5&6 林冲妥善保存六、七十年代的
剪報至今
News clippings from the 60s
and 70s are well preserved by
Jimmy Lin.



Lin's engaging personality—sincere, relaxed—and his great sense of humour made what could be a tedious process a breeze for us. Ever the thorough professional, he went to great lengths to ensure accuracy of all of the items by not only clarifying areas of uncertainty with friends, but also patiently supplying us with captions illustrating each photo and clipping. Regaling us with stories and anecdotes from his glittering career, the story-teller's enthusiasm was boundless despite a twinge of tiredness visible on his face; he continued to warm us with his hospitality and attentiveness over our wellbeing.

Lin's face would break into a radiant childlike smile when reminiscing about his career, a

glorious success he humbly put down to luck; yet one only has to look at him performing on stage to appreciate what made him a phenomenal success. The star was due to perform at a special benefit event in Taoyuan on the second morning of our visit and we were invited to tag along. Lin, with his glowing energy, had the audience captivated from the moment he took the stage. Who would have thought this very picture of verve and vigour was a veteran of over 80? Typical of his contagious humour, Lin jokingly replied, 'Lin Chong is my daddy. I'm Little Jimmy!'

In jest, Lin told journalist Ni Yu-chun after the show, 'From now on people who miss me can go visit the Hong Kong Film Archive.' Indeed, his act of donating to the

HKFA a collection that encapsulates his extraordinary life and stellar career is a monumental contribution to the preservation and protection of our film heritage, transforming the Archive into a hall of fame for movie fans and friends alike, a shrine to cinema for all to celebrate the legacies of our movie stars.

With deepest gratitude, we thank Mr Lin for his generous donation and sharing in our trip down memory lane. Finally, this acquisition mission was made possible in such a short time only by the kind assistance of Liu Kuo-wei and Wu Tai-sheng. (Translated by Agnes Lam) ■

Poon Kit-man is Project Assistant of the HKFA's Acquisition Unit.

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本館特此致謝! Thank you!



The 'Diamond Divo' Jimmy Lin

*Diamonds, diamonds you're so bright,
like stars glittering in the night sky
Diamonds, diamonds I love you,
I love how you brightly shine*

Jimmy Lin has been touted as the 'Diamond Divo' since releasing the song 'Diamond'—a soundtrack of *The Singing Thief* (1969). Director Chang Cheh wrote the lyrics himself while the music was composed by Wang Fuling.

「鑽石歌王」林沖

鑽石鑽石亮晶晶，好像天上摘下的星
鑽石鑽石我愛你，我愛鑽石光芒長
林沖一曲〈鑽石〉，贏得「鑽石歌王」
美譽，這首《大盜歌王》（1969）插曲，
由導演張徹親自作詞（王福齡作曲）。