

林嘉欣專訪
An Interview with Karena Lam

邪之花白燕
Pak Yin—Once a Thorny Rose

戰後粵派通俗小說和粵語片
Post-war Cantonese Pulp Fiction and Cinema

從芳艷芬與新馬師曾的電影
看粵劇過渡到時裝電影的音樂傳統
How Musical Tradition Evolves—A Case Study of
Films Starring Fong Yim-fun and Sun Ma Si-tsang

通訊

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封面 《男人四十》(2002) 中的林嘉欣 攝影：木星
Cover Karena Lam in *July Rhapsody* (2002) Photo by Jupiter Wong

第3頁 林嘉欣演出舞台劇《野豬》(2012) 攝影：木星
Page 3 Karena Lam in the theatrical work *The Wild Boar* (2012) Photo by Jupiter Wong

白燕和林嘉欣偶遇。說的是這兩位兩代知名出色女演員在今期遇上。白燕，嘉欣，都在十多歲就離家，遠赴他方追求新的一片天。白燕的一代人生逢戰亂，帶著歷經流離的幹練；廿一世紀踏入影壇的嘉欣，「溫柔地倔強」，有很強的能耐。非常難得及感謝嘉欣，跟我們細談她的「學戲」路。

白燕的家喻戶曉，由她息影後電視台播映她五、六十年代的粵語片而歷久不衰；特別的是，近年尋得多部她三、四十年代主演的影片，得見她早期演出角色的「難測」性，以重新較全面地去論述銀幕上的她（見黃愛玲女士文章）。

羅卡先生的〈戰後粵派通俗小說和粵語片〉，娓娓道來四十年代末通俗小說和粵語片的關係（例如《青衫紅淚》〔1948〕，就由望雲原著，白燕主演）。

透過這批三、四十年代的電影，不單有一些實例去論析那個年代的香港影業，令人更感興趣的是從可說製作大多不無粗陋的時期，去到五十年代影壇越趨繁盛的脈絡。余少華教授寫祥哥（新馬師曾）和芳姐（芳艷芬）的文章，指出從粵劇過渡到時裝電影的音樂傳統之餘，談到祥哥的「我不愛你洞房宣言」等等。五十年代初新馬師曾可說繼承了三、四十年代電影中經常出現的敗家仔／負心漢（很多時是鄺山笑）角色。「咁都得」叫人咋舌，又有其鮮活。看似並不相干的年代和影人，細思量，往往從中可以找到絲絲聯繫、點點呼應。[clkwok@lcsd.gov.hk]

Two illustrious actresses from two generations cross paths with each other in this issue. As fate would have it, both Pak Yin and Karena Lam left home as a young adolescent, travelling to a faraway, foreign place where they could start anew under a different sky. We would like to thank Karena for the cherishable opportunity to converse with us about growing up as an actress.

There is no denying the fact that Pak Yin is a household name. From the very special films made in the 1930s and 1940s that we uncovered in recent years, we see Pak's malleability in her early acting career. Fitting in the missing pieces, Wong Ain-ling's essay helps to deliver a fuller picture of who Pak is on screen.

In his essay 'Post-war Cantonese Pulp Fiction and Cinema', Law Kar chronicles the relationships between Cantonese pulp fiction and cinema in the late 1940s. For example, *A Poor Lover's Tears* (1948), which starred Pak Yin as the leading actress, was adapted from a novel by Mong Wan.

Last but not least, Professor Yu Siu-wah sheds some interesting light on Brother Cheung (Sun Ma Si-tsang) and Sister Fong (Fong Yim-fun) in his take on how musical tradition evolves from Cantonese operas to contemporary films. Not to be missed is his special mention to the movie scene, where Brother Cheung declares to the bride 'I don't love you' in the nuptial chamber. More is left for the readers to explore. And it is fair to say, in the early 1950s, Brother Cheung successfully inherited the signature roles of a prodigal son and a heartbreaker—which were mostly filled by Kwong Shan-siu in the 1930s to 1940s. On second thought, these cinematic fragments of seemingly unrelated people and time, somehow find a way to echo to one another. [clkwok@lcsd.gov.hk]

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更多內容見本期《通訊》網頁版，「再探新浪潮」、「尋存與啟迪③——香港早期聲影遺珍」、「影畫早晨」、「瑰寶情尋」等節目詳情見《展影》及資料館網頁。

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林嘉欣： 長大了才知道 甚麼是演戲

Karena Lam:
I only knew what acting was about
when I grew up

日期：2016年12月16日 地點：agnès b.'s LIBRAIRIE GALERIE 訪問／撰文：郭靜寧、黃綺妮

和煦的陽光透進圖書館內，胡彩藍的影子在書架間任性地搖晃。她控制著室內的節奏與氛圍，帶點溫柔而又個性倔強的人兒，讓原在看似埋首閱報的教師林耀國再也靜不下心來。這是《男人四十》（2002）開拍林嘉欣演出的第一場戲。飾演胡彩藍的林嘉欣接受本館訪問時形容，那場戲描寫了兩性之間的懸念與角力，也是這場戲，讓她在那一刻知道自己想當一名演員。「溫柔地倔強」，她自言也是她與胡彩藍的共通點。

影壇新星

胡彩藍出現的那一年香港影壇閃耀一顆新星——林嘉欣，瞬即打響名堂，其實她的演藝事業並非一開始就一帆風順。嘉欣生於加拿大，母親是來自台灣的中日混血兒，父親則來自香港。父母離異，她萌生離開溫哥華重新開始的念頭，選擇了當藝人的路。15歲往台灣發展，以歌手身份出道，出唱片。後來因合約問題遭雪藏五年，她「為自己的選擇負責任」，給人補習英文維生捱過這段日子。在少不更事的年代，她已顯露堅守信念、百折不屈的一面。23歲來香港拍攝《男人四十》，無疑是她人生的轉

捩點。

《男人四十》監製爾冬陞看到她16歲時演出張學友歌曲的MV（音樂錄像），找她來試鏡。她憶述：「試鏡OK了，星皓便說要簽約，一簽六年。」當時不懂看中文的她廣東話也不甚流利，導演許鞍華說不成問題，便由戲內飾演同學的一位演員錄下胡彩藍的對白，讓嘉欣將錄音「日聽夜聽」，將台詞唸得滾瓜爛熟。挺直率的她說當時不曉甚麼是入不入戲，但導演著實給了她一個很自由的拍攝環境，讓她摸索發揮。

有關印象深刻的事，倒有這一樁。「有場戲我要與張學友飾的林耀國吵架，卻哭不出來，很惱自己。

當其他人轉場時，我獨個兒走到公園向牆邊踢樹葉，眼望著學友便哭了出來。接著聽到阿Ann（許鞍華）說Cut，我不禁叫『甚麼事？甚麼事？』，原來她已用鏡頭捕捉了那一剎。」

嘉欣憑《男人四十》成功拿下香港電影金像獎及金馬獎的最佳新演員和女配角，是她始料不及，也有點受寵若驚。「我當時覺得有點不知所措，因為好似我甚麼也沒有做，只是在過生活，過日子，但又得到那麼大的迴響。」

嘉欣笑容尤其甜美，但飾演甜姐兒在她的作品中並不算多，而是往往難度甚高的角色落在她身上。



林嘉欣：「演出時在當下的感覺才是最真實、最寶貴的。」

Karena Lam: 'The art of acting in the present is the only thing that is most real and cherished.'

談戲

緊接《男人四十》，嘉欣參演了《異度空間》（2002）和《戀愛行星》（2002）（三片同於2002年三月上映！），前者是齣對扭曲心理狀態著墨很重的驚悚片，後者是個超現實的奇幻愛情故事。

對於首度與「哥哥」張國榮在《異度空間》合作，嘉欣不諱言當時有如考試般的心情。「我和哥哥打了招呼，他便提議對戲，那是發生在診所的第一場對手戲。我很緊張，做得不好。他說讓我們先談談，互相了解一下。相隔半小時，我們再對戲，這次過了他那關。……哥哥來到拍攝現場，總是為大家著想，遇到問題一同解決。就算不是在拍他，他也會在鏡頭外關注對手，給戲對方。」

至於《救命》（2004），孫玲這個角色的遭遇正因為跟她真實的生活和經驗相當遙遠，倒提供一個讓她去探索的機會。「孫玲這個角色很dark（陰暗）。記得有一場戲我在倉裡追逐〔與李心潔互相廝殺〕，當時受了傷，呼吸很速，不是你死便是我亡，不知道原來自己的power（能耐）那麼大。平時不會探索的，可以在戲裡嘗試，覺得挺好玩的，因為你不知道

角色會把你帶到哪裡。」

何以演出造型可怖的《怪物》（2005）？「我想知道特技化妝如何影響我作為演員的內心。」文藝片如《安娜與安娜》（2007）更是一人分飾兩角，她認為「超高難度，但不大成功。」

一直的拍，不同類型的角色固然是個鍛鍊，但會有沒有充足時間去做好的情況。拍了大約十部片，她感到迷失和不對勁，驚覺「找不到拍電影的喜悅」！

學戲

嘉欣在拍《怪物》時已曾隨詹瑞文學習形體動作，後更主動找他上課學戲。「那時有種已乾涸耗盡的感覺，無法做得更好。開始上詹瑞文的戲劇課時，每一天都覺得自己是個失敗的演員，很不濟。這個過程於我來說卻很重要。你以為可以恃著有少少拍戲的經驗學戲劇，原來這些並不是甚麼，要由零開始。」2007年她又特地去法國跟詹瑞文的老師菲利普·歌利耶（Philippe Gaulier）繼續進修。

戲劇與電影如何搭上線來？「劇場訓練令你的演出很乾淨，在舞台上的呼吸、小動作全部都給放大，時間

控制如何時開口說對白也在你手上，就如一面放大鏡。當你有劇場訓練再返回電影世界，便可學以致用，在演繹上助你一把。」

法國上課半年後她接拍了岸西編劇和導演的《親密》（2008）。「這戲有很多double meaning（雙重意思），令你問很多問題，對角色有想像力。」《戀人絮語》（2010）則「是輕盈的，洋溢給人錫的感覺。」

率性而行的嘉欣，2010至2014年結婚、生女，五年沒拍電影，期間她也有到西班牙、馬來西亞以及香港上演技工作坊。她認為「就像是做運動，處於隨時ready（就緒）的狀態！」

由外而內

闊別影壇五年歸來，《百日告別》（2015）和《暗色天堂》（2016）對嘉欣別具意義。驀然回首，她深感今天能將當年所學消化過來，憑《百日告別》榮獲第52屆金馬獎最佳女主角，仿如劇場訓練的開花結果。「電影裡去告別儀式一場，下車前我看到一朵很大的雲在飄，去到我眼前沒有了，我湧起一股很大的衝動，感到很悲傷，我讓它先蘊釀著，

《男人四十》(2002):
嘉欣與學友
Karena Lam and Jacky Cheung in
July Rhapsody (2002)
攝影:木星 Photo by Jupiter Wong



在演出那一刻發放這股情緒。劇場學過如何令外在的東西internalise (由外影響到內)。十年前我上劇場課概念是明白的,但未實行到,現在我開始慢慢運用到老師講的東西。」嘉欣又表示初看劇本時,直呼想當石頭的角色,反問為何一定是讓男的宣洩情感,不可是女的?

說回演員修養,嘉欣也有一貫揣摩角色的方法。「拍戲時會遇到很多問號,比方說角色的成長背景如何影響到事後的發展,我有很多問題要向導演發問,有導演甚至說『其實不用想得那麼複雜的,嘉欣』!至於劇本,我不會在家裡死唸的,我會消化完,準備應準備的事情,看位、看環境發揮;若在家裡死唸,現場便演不活。我最害怕是讀塞了腦袋。應該是,遇到不同的對手演法不同,燈光不同感覺也不同。導演性格不同,會影響對故事的vision (看法),演員便要盡量去配合。」十年磨劍,她自然地與導演交流提出建議,豐富角色演繹層次。

《暗色天堂》由嘉欣與丈夫袁劍偉導演一個編導一個主演,將莊梅岩舞台劇《法吻》改編,搬上銀幕。她對這部「夫妻檔」作品甚為緊張,事

事關心,於是作為演員的專注力成為一大考驗。不過,她已練就「心靜」本領:「我在現場會吸納環境給你的能量,當世界轉得很快,自己內心卻可以很靜。」她這次又跟張學友自《男人四十》後在銀幕上來個團聚,「與學友合作有累積回來的默契,好的演戲對手就像拋球一樣,你拋我接,感覺很舒服。」

已是兩女之母的嘉欣,喜歡觀察小朋友玩耍。她不但記著箇中的互動及想像,更創作兒童繪本系列,去年又當展覽策展人,問到她如何就這麼多不同的角色/身份取得平衡和滿足感,她笑得非常爽朗——「都是我來的呀!」生活、藝術、創作對她來說,環環緊扣,無疑,這些體驗在在成為她最叫觀眾認識和期待的身份——演員——的養份,助她塑造角色的真實感,演來更叫人信服。

後記

電影攝影大師李屏賓紀錄片《乘著光影旅行》(2009)中有一段攝於《親密》現場。高大威猛看來粗線條的李屏賓柔聲對嘉欣說:「試戲別用那麼多情緒,〔恐怕〕等下沒有了……這個很好……」他說:「是演

員的表演讓你感動。」

嘉欣2001年來港加入影壇後,有演出心理異常、徘徊正邪、獨立獨行的女子(《異度空間》、《救命》、《綁架》等),這些驚悚電影的角色吃重之餘心理尤其複雜,對當時一個新演員來說,實在是極大的挑戰,但同時塑造出了鮮明的角色。這在警匪片、黑幫片當道的香港影壇中,嘉欣無疑已是能有發揮機會的女演員。

另一類她主演的現代都市男女情緣電影,也有不落俗套之處。《六樓后座》(2003)的作家與「空氣」談情,有著少女的跳脫和忐忑。越過樽頸階段,拜師歸來演出的《親密》,將一個內斂的OL(白領阿珮)演得層次分明,表面平靜而內心波濤起伏,讓她充分發揮所長。《戀人絮語》中的角色(對看《六樓后座》),瀟灑而充滿韻味,又完全是另一種狀態。《百日告別》的心敏,是繼《親密》又一「內心波濤起伏」角色,而這次的浪濤波幅更大,永別至親;湊巧的是,嘉欣在演出該片前半年喪父,過程中反而幫助她面對父親的離去。

誠如嘉欣所言:「所有的事情有它出現的時間,不必強求,來到就接納。」■

Date: 16 December 2016

Venue: agnès b.'s LIBRAIRIE GALERIE

Interview & Article: Kwok Ching-ling, Natasha Wong

The warm glow of sunlight streams into the library through rows of bookshelves, casting flickering shadows of Woo Choi-lam who is swaying enticingly. She is the one who defines the tempo and aura of the room. A tenderly obstinate little thing, Woo sets the heart of Lam Yiu-kwok, a teacher assuming the pretence of reading a newspaper, aflutter. Such was the first scene that Karena Lam shot for *July Rhapsody* (2002). Discussing the film in an interview with the Hong Kong Film Archive, Lam thinks of the scene as symbolic of the tension and battle between the sexes, the dawning moment when she realised she wanted to be an actress. Tenderly obstinate, she observes, is a trait she shares with her character, Woo Choi-lam.

A rising star

The appearance of Woo Choi-lam heralded the arrival of a new star—Karena Lam. Despite this instant claim to fame, her acting career was off to a bumpy start. Lam was born in Canada to a Taiwanese mother of mixed Chinese and Japanese ancestries and a father from Hong Kong. It was her parent's divorce that planted the seeds in her to start over, and by that, it means leaving her birthplace and forging a career in showbiz. By the age of 15, she was already a teen idol in Taiwan with albums under her name. When a contract problem stopped her in her tracks for the following five years, she 'took responsibility for [her] own decision', working as an English tutor to make ends meet. Even at a tender age, Lam already demonstrated strong conviction and an unyielding spirit. Her turning point came when the 23-year-old was cast in *July Rhapsody*.

Derek Yee, producer of the film, remembered her from a music video

of Jacky Cheung which she made at 16 and called her for an audition. She remembers, 'The audition went well and Filmko Pictures offered me a contract—for six years.' Always candid, she admitted to being clueless about acting, only that the director gave her a free rein to explore and strut her stuff on the set. There was one story in particular that stuck out in her mind. 'There was this scene where I had a fight with Jacky Cheung's character, Lam Yiu-kwok. To my chagrin, no tears would come no matter how hard I tried. While the rest of them moved to a new set, I went alone to a park, kicking at a pile of fallen leaves by a wall in frustration. I glanced back at Jacky and my eyes welled up. Then [our director] Ann [Hui] shouted "Cut!" and before I could blurt out "What just happened?", she already had the scene captured on camera.'

Lam won both the Best Supporting Actress and Best Newcomer prizes at the Golden Horse and Hong Kong Film Awards for her role. She was both

pleasantly surprised and frighteningly flattered by the accolades. Known for her disarming smile, she was determined not to be typecast as the sweet girl-next-door and undertook more than her fair share of challenging gritty roles.

On acting

Lam followed her debut with *Inner Senses* (2002) and *Tiramisu* (2002). The former is a psychological horror that delves into the inner workings of twisted minds; the latter is a sci-fi romantic fantasy.

Inner Senses teamed her up with Leslie Cheung for the first time. 'Leslie had always been empathetic on the set. Any problems would be solved as a team. When he was not filming, he would show his care for his screen partners behind the camera and give them the limelight.' Her character Suen Ling in *Koma* (2004), a psychological thriller, was chalk and cheese from her real life experiences and conveniently

林嘉欣：「演員是很神經質的，有時正常地去演，有時反轉過來演，常在很奇怪的狀態。」

Karena Lam: 'Actors are a neurotic breed. Sometimes we establish a normal perspective of the role, and sometimes the otherwise. We are constantly in a peculiar state of mind.'



《異度空間》(2002) *Inner Senses* (2002)
攝影：木星 Photo by Jupiter Wong

provided a blank canvas with which she could take creative liberty. 'Suen Ling is a dark character. There was a chasing scene [with her deadly nemesis played by Angelica Lee] in a warehouse where I was injured and short of breath. Only one of us would come out alive. I discovered a power that I didn't know exist within. There are things you don't usually put your mind to but acting enables you to do it. It's fun because you'd never know where your character would take you.'

Why did she take on the grotesque role in *Home Sweet Home* (2005)? 'I wanted to find out what influence special effects makeup had on my inner being as an actor.' *Anna & Anna* (2007) saw her tackle another challenge, pulling double duty in 'an extremely difficult feat without much success.'

As her filmography grew and her acting range expanded, she was short of time to prepare for her roles on occasions. Ten films on and she found herself lost and things not quite right. She had arrived at a moment that she became alarmed: 'I no longer experienced the joy of making film!'

Learning acting

Lam received bodily movement training from Jim Chim back when she was filming *Home Sweet Home* and took

further classes with the veteran thespian and comedian. 'I felt emotionally drained as an actress and couldn't do any better.' So, in 2007, she further honed her craft in France under the mentorship of Philippe Gaulier, professor of theatre and mentor of Chim.

What's the link between theatre and film? 'Theatre training helps strip things down to the basics. Performing on the stage, every breath you take and every move you make become magnified; you have complete control of time like when to open your mouth to deliver a line; everything is scrutinised under a magnifying glass. Then you return to film and draw on that training to give your performance a boost.'

After six months in France she took on the lead role in *Claustrophobia* (2008), written and directed by Ivy Ho. 'It's imbued with double meanings. It makes you ask a lot of questions and envision your character as your imagination leads you.' *Lover's Discourse* (2010) is 'light, like basking in the glow of being loved.'

Ever a free spirit, Lam got married and became a mother during her five-year hiatus from the cinema between 2010 and 2014, which was interspersed with acting workshops in Spain, Malaysia and Hong Kong. 'It's like taking regular exercise to keep you

ready at all times,' she explains.

Internalising

Her two comeback films, *Zinnia Flower* (2015) and *Heaven in the Dark* (2016), held a special significance. Reflecting on them, Lam was grateful that she was able to digest and draw upon her learning for her performance in *Zinnia Flower*, which won her the Golden Horse for Best Actress and bore the fruits of her theatre training. 'Filming the scene of paying last respects, I saw an otherworldly orb of cloud floating in the sky just before getting out of the car and was flooded with a surge of emotion and melancholy. I had it bottled up and only unleashed it for the camera. I learned how to internalise a character (internalisation) from my theatre training. Ten years ago I had an understanding of the concept but it's only now I get to practise the things I learned from my teacher.'

As for cultivating her talent, Lam has her own approach to inhabit a character: 'I wouldn't memorise the lines verbatim but take time to digest things, then get well prepared and perform as the camera and situation demand. Different co-stars and arrangements of lighting evoke a different delivery and feeling in me. A director formulates his own vision of

a story as his personality dictates and it's the job of an actor to adhere to this vision.' A decade of cultivation afforded her a knack for raising ideas with the directors and making her characters multi-dimensional.

Lam and her husband, Steve Yuen, worked on opposite sides of the camera in *Heaven in the Dark*. She was understandably anxious about the project and took it upon herself the nitty-gritties of filming. Maintaining concentration and focus in her role as an actress became a big challenge. Yet she brought herself into the state of 'stillness of the heart' enough soon. 'On set I would take in the energy given off by the environment so that when the world is spinning frantically around, I remain at the calm eye of the storm.' On being reunited on-screen with Jacky Cheung, she remembers, 'We have a tacit understanding built over time and playing against a good co-star is like a snug, smooth game of throw and catch.'

Watching children play is a joyful thing to do for the mother of two these days. She has been taking mental notes of the interactive and imaginative elements at play and channelled them into the illustrated book series she created for children. Last year saw her dabble in exhibition curation.

Asked how she managed to balance multiple roles/identities in her life and find satisfaction in them, she replies with a hearty smile, 'But they are all me!' To her, life, the arts and creation are intricately woven together, arming her with experiences that nourish the one role that Karena Lam is most recognised for and receives the earnest expectation—as an actress—so that she can breathe life into her characters and make her performances all the more convincing.

Postscript

Let the Wind Carry Me (2009), featuring Taiwanese cinematographer Mark Lee Ping-bing, contains behind-the-scenes footage of *Claustrophobia* where the cinematographer, a hunky bear of a man, said to Lam in a most gentle voice, 'Try not to unleash all your emotions in rehearsal, [in case] they might run dry... This is very good...' He concludes, 'It's the actor's performance that touches you.'

Since entering the Hong Kong film industry in 2001, Lam has played characters treading the fine line between good and evil, alongside iconoclasts who are independent and have little regard for boundaries, all

carrying with them a complexity of mind and weight of drama. Her characters are as unique as they are memorably distinguished. A casting favourite in urban romances, she unfailingly injects a fresh vibe into the trite and mundane. *In Truth or Dare: 6th Floor Rear Flat* (2003), she is an aspiring writer who falls for her editor, whom she only knows through their phone conversations. Her nuanced performance crystallised the hopes and doubts of a smitten young girl. She broke the bottleneck of her career with *Claustrophobia*: utilising her newly acquired theatre training, she got under the skin of the office girl, Pearl, and unveiled the layers of emotions that bridled rages behind a placid countenance.

By then, she was ready to tackle even more tumultuous ebbs and flows of a character's mind. While Shin Min in *Zinnia Flower* is going through emotional turmoil following the loss of her fiancé, Lam the actress had just lost her father half a year before the filming. It is especially poignant that playing the role somehow helped her come to terms with her own loss in real life.

Just as Lam remarks, 'Everything has its own time. You cannot force it and can only embrace it when it arrives.'

(Translated by Agnes Lam) ■

邪之花白燕

Pak Yin — Once a Thorny Rose



黃愛玲 Wong Ain-ling

1938年，白燕出道兩年左右，十八、九歲的花樣年華，卻已成了影伶報刊雜誌的寵兒。在當年的一篇報導裡，她說自己「是個『影迷』，娜瑪絲拉Norma Shearer就是她最傾慕之一個〔明星〕。」¹ 電影是那年代極受歡迎的都市娛樂，時髦青年對荷里活電影尤其趨之若鶩，連五四新文化運動的主將魯迅，原來也愛看電影，曾在荷里活電影的光影裡渡過不少時光。² 三十年代的荷里活星光璀璨，女明星之中，葛麗泰嘉寶（Greta Garbo）的神祕、瑪蓮德烈治（Marlene Dietrich）的酷艷、鍾歌羅馥（Joan Crawford）的華麗、珍哈露（Jean Harlow）的性感、巴巴拉史丹域（Barbara Stanwyck）的狡黠等等，莫不成了銀幕內外的聚焦點。她們成為中國影人的參考對象，這不足為奇，有趣的是白燕特別提到娜瑪絲拉。娜瑪絲拉到底是何方神聖？為甚麼會對白燕有那麼強的吸引力？

二十年代末有聲電影大行其道，1929年經濟大蕭條將美好的美國夢打得粉碎，日漸犬儒的美國觀眾需要放肆的宣泄，荷里活影業在商言商，當然樂於配合。可是各州都有自己的一套電檢規範，對於不合主流（主要是天主教背景）意識形態的影像，剪刀絕不留情。拍好的影片被剪，就會產生不必要的支出，為了應對，業界於1930年推出了電影規管條例（Motion Picture Production Code），自我約束。在開初的幾年裡，大家還陽奉陰違，到了1934年，這規管條例才真正嚴厲執行起來。在1930至1934年這段被稱為前規管荷里活（Pre-Code Hollywood）的「美好時光」裡，女性角色變得開放前衛，而娜瑪絲拉就是其時最「出位」的領軍人物——丈夫有外遇，太太也可以出軌，卻不用付出沉重的代價（《離婚婦人》〔*The Divorcée*, 1930〕）；遇到魅力四射的壞男人，已有未婚夫的女子

坦然出擊，那是赤裸裸的慾望（《自由花》〔*A Free Soul*, 1931〕）；情人不別而去，女子瀟灑轉身，跳上往歐洲去的郵輪，那裡的男人，要多少有多少（《一吻情深》〔*Strangers May Kiss*, 1931〕）；丈夫遺傳了家族的癲狂症，妻子卻搭上了他的精神科醫生，還懷上他的孩子（《好事多磨》〔*Strange Interlude*, 1932〕）……

那段時期的娜瑪絲拉，多演獨立自主的時代女性，大膽追求情慾上的滿足，完全脫離了維多利亞文學傳統裡自我壓抑的女性形象，自然贏得年輕觀眾喜愛。在中國，五四思潮影響之下成長的一代，對這類特立獨行的時代女性，特別容易產生共鳴，是不難理解的。回看白燕，父親原籍廣東惠州，家風封建，鄉下的髮妻是比他年長四年的童養媳，他不滿舊式婚姻，在廣州南關另建新家庭，新妻子就是白燕的母親，白燕就是在這樣

一個新舊糾纏的家庭裡成長。其父母的故事不正是五、六十年代粵語片裡常見的題材嗎？她在一本自傳裡說：「南關家屋的兩扇大門，把內外隔絕了，任是外頭文明的風氣怒沸如潮，裡邊的守舊，從俗，一樣嚴峻如山，不可動其毫末。」³ 然而，無論大門關得多嚴密，總有縫隙，外面的風潮還是會吹進屋裡來。父親把女兒送進市立的新式學堂接受教育，廣州又是個開風氣之先的通商港口，少年白燕就看了不少電影、文明戲、白話劇等時髦玩意。⁴ 錯綜複雜的家庭環境讓她思想早熟，新潮的大眾娛樂打開了她的眼界。她出道時才16歲，一路走來，卻似乎都很清楚自己要的是甚麼，彷彿骨子裡就有那麼一股自信、世故和清醒的力量。

五、六十年代的白燕，以賢妻良母的形象最深入人心，但其實她演心智複雜的現代知識女性，在同輩粵語片女演員裡，可說獨一無二，如

《寒夜》（1955）、《愛情三部曲》（1955）、《春殘夢斷》（1955）、《奸情》（1958）、《紫薇園的秋天》（1958）、《人倫》（1959）、《虹》（1960）等。筆者在幾年前寫的一篇文章裡，比較白燕和梅綺，曾談及這點。可惜那時候能看到的早期粵語片極少，白燕的早期作品裡，只看過李晨風導演的《血染杜鵑紅》（1951）。在片中，她演一個機關算盡、心狠手辣的壞女人，跟她一貫的「正旦」形象背道而馳，讓人眼前一亮。⁵

多得香港電影資料館朋友們的安排，最近多看了一批早期粵語片，十來部電影裡竟有八部由白燕主演，都是四十年代的作品，大多攝於戰後，那時候她早已站穩首席華南女星的位置。白燕於三十年代中期踏入影圈，打從處女作《錦繡河山》（1937）開始，她幾乎都以女主角的姿態出現，是天生的演員。論明星風采，同期粵語電影的女演員中，大概只有陳雲裳可與她相比，但若論戲路之縱橫，白燕肯定寬廣得多。且讓我們先看一看這批早期電影裡白燕的多變形象——《麗春花》（1941年攝製，1947年上映）、《癡兒女》（1943）和《孽海痴魂》（1949）裡的風塵女子，《難測婦人心》（1947）裡充滿機心的毒辣婦人，《辣手碎情花》（1949）和《相逢未晚》（1949）裡愛情至上的時代女性，《太太萬歲》（1948）裡刁蠻任性的摩登太太和《青衫紅淚》（1948）裡放蕩不羈的壞女孩。看過這批電影，大致可以勾勒出白燕在銀幕上「全面從良」前的另一面。

從角色的設定而言，《難測婦人心》、《太太萬歲》和《青衫紅淚》裡的白燕可說特別有趣，跟她五十年代以後的一貫形象差距最大。《太太萬歲》由吳其敏編劇，跟張愛玲編劇的同名電影同年推出，兩部作品都寫大都市裡的摩登太太，調子卻背道而馳。張愛玲筆下的上海太太外表時髦，穿高跟鞋聽無線電，卻仍是一個呼吸著弄堂裡炊煙氣息的典型中國太太，處處克己忍讓；吳其敏的香港太太卻嬌縱好勝，婚前遇到心儀的男人飛擒大咬，婚後丈夫搭上柔情歌女，她本著雌老虎本色，輕易收復失地，白燕演來，氣燄張揚。《青衫紅淚》裡白燕演工廠女工賈醉鳳，人如其名，裝瘋扮傻；戲中她本來出身書香門第，卻誤交賤男，跟他遠走上海，幾乎被賣落妓寨，從此不再憧憬愛情，變成了遊戲人間的material girl（物質女子）。大家可曾見過一個貪威識食、浪漫不羈的白燕？有意思的是，她沒有因此而受到懲罰，反而得意洋洋，這在道德掛帥的粵語片裡，幾乎絕無僅有。

當然，若論人物心理的複雜陰暗，《難測婦人心》最能見證白燕演技的嫻熟與跨度。此片的靈感，很可能來自一部同名的荷里活電影（*Leave Her to Heaven*, 1945），香港公映時正譯作《難測婦人心》。片中女主角美艷絕倫，跟作家一見鍾情，婚後搬到一個世外桃源般的小島上生活，但她生性善妒，佔據慾強，冷血地謀害了殘廢的小叔還不夠，連自己肚子裡的小生命和一同長大的妹妹也不放

過。宋儉超編劇、畢虎導演的《難測婦人心》保留了女主角的可怕個性，卻將情節溶入了粵語倫理片的格局，變成了一夫二妻的故事。劇本雖然不濟，白燕仍能把這個心理變態的妻子，演得有壓場感。四十年代，荷里活的黑色電影頗盛，對香港電影也起過影響，五十年代的白燕便起碼還演過兩回蛇蠍美人的反派角色。在馮一葦編劇、李晨風導演的《血染杜鵑紅》裡，她是風流寡婦，遇到落難公子吳楚帆，便如毒蜘蛛般佈下天羅地網；在程剛編劇、吳回導演的《百變婦人心》（1954）裡，她因為愛妹心切，押上了自己的幸福，其後慢慢蛻變成一朵邪之花，義無返顧地踏上情慾的不歸路。

戰亂時期生存環境兇險，離散無常，道德尺度，不可用和平日子的標準衡量，落在大眾娛樂的電影裡，也就多了灰色地帶，增添了異常的色彩。從這批比較早期的電影裡，我們看到了一個不一樣的白燕。■

註釋

- 1 <白燕>，《藝林》，第37期，香港，大同貿易公司，1938年9月1日。
- 2 劉思平、邢祖文編選：《魯迅與電影（資料匯編）》，北京，中國電影出版社，1981。
- 3 白燕：《錦繡青春》，香港，香港偉青書店，1956，頁11-12。
- 4 同上，頁23。
- 5 黃愛玲：〈堂前飛燕 橋畔寒梅〉，收錄於藍天雲編：《我為人人 中聯的時代印記》，香港，香港電影資料館，2011，頁146-154。

黃愛玲，資深電影研究者及影評人，曾任香港電影資料館研究主任，著有文集《戲緣》、《夢餘說夢》及編有電影專著多部。

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《青衫紅淚》(1948): 賈醉鳳(白燕)年少誤交賤男,從此不再憧憬愛情,變得浪漫不羈。
A Poor Lover's Tears (1948): Having been fooled by a philanderer at a young age, Ka Tzui-fung (played by Pak Yin) becomes disillusioned with love and transforms into a girl of easy virtue.

In 1938, an 18-year-old Pak Yin, who made her film debut around two years earlier, was in the midst of her magnificent youth. Despite her relatively young age, she had already established herself as a favourite of the press. In one magazine article, she called herself 'a movie fan and Norma Shearer the one [film star] she most admired.'¹ In that milieu, cinema was the most popular form of urban entertainment and trendy youngsters were making a beeline for Hollywood productions. Even Lu Xun, one of the pioneer influences of the New Culture and May Fourth Movement, was said to have spent many fine hours soaking up the sights and sounds that Hollywood had to offer.² The 1930s was an era studded with screen sirens, counting among its ranks the mysterious Greta Garbo, the cool and alluring Marlene Dietrich, the glamorous Joan Crawford, the sensuous Jean Harlow and the canny and astute Barbara Stanwyck, each claiming a spot in the limelight in their own right. While it's little wonder that they became a reference for Chinese filmmakers, the reason of Pak making a special mention of Shearer was not immediately obvious. Who is Norma Shearer and why did she hold such a great attraction for Pak?

American cinema, which made an immensely successful transition from silent films to talkies in the late 1920s, was among the hardest hit by the Great Depression that began in 1929. When the American Dream was shattered and the audience was getting cynical by the day, the business-savvy Hollywood was more than happy to offer an avenue for venting frustration. At the time, different states were free to adopt their own codes of censorship and images deemed immoral in mainstream American ideologies (bound especially by Roman Catholic doctrines) suffered heavy cuts and was a major blow to film budgets. When self-censorship seemed a preferable outcome, the industry came up with the Motion Picture Production Code in 1930. Lax in its enforcement until the Code was strictly adhered to in 1934, the industry enjoyed the brief, heady era between 1930 and 1934 known as Pre-Code Hollywood. As a result, strong, direct and forthright

female characters were ubiquitous on the screen. Shearer was an outstanding exemplar of this new breed: a wife who has no qualms and with a tiny little price to pay for cheating on her adulterous husband in *The Divorcée* (1930); an engaged woman who lays bare her desires for a charming mobster in *A Free Soul* (1931); a spurned but never bitter lover who takes a cruise to Europe and makes merry among hunky men in *Strangers May Kiss* (1931); a wife who admits adultery with his husband's psychiatrist and even bears the doctor's child in *Strange Interlude* (1932).

At this stage of her career, Shearer, inhabiting the roles of a modern, independent woman who is remorseless in her pursuit of love and lust, had cast off the shackles of the passive, self-suppressed female archetypes etched into Victorian literature—a trait that endeared her to the young audience. Such an iconoclastic female role was sure to strike a chord with a generation

of females whose self-expression and individuality were congenial to May Fourth literary and social ideas. On the other side of the divide was Pak. Pak's father was a native of Huizhou, Guangdong, who escaped a marriage arranged by his feudal family with a child bride four years his senior. He ran away and later started a new family in the Nangan District in Guangzhou with the wife of his choice—Pak's mother. The daughter was brought up in a household where old and new values collided. The story of her parents was one that would be a theme revisited by Cantonese cinema time and again throughout the 1950s and 1960s. In her memoir, Pak wrote, 'The two giant doors of our house in Nangan cut us off from the outside world. The tides of new culture were raging high, but inside the house the old and traditional remained indomitable like a mountain.'³ Although the doors were clamped shut, they couldn't keep the waves of the



《難測婦人心》(1947): 白燕把這個心理複雜陰暗的妻子, 演得甚有壓場感。
The Inscrutable Heart of Women (1947): Pak Yin takes centre stage in the film as a psychologically complicated and heinous wife.

times from crashing in. Pak was sent by the father to a modern school to receive education in the city of Guangzhou, the only sea port open to international trade where the cinema, *wenming xi* (civilised/enlightened drama) and vernacular plays made up the trendiest forms of mass entertainment.⁴ A complicated family background lent her a maturity beyond her years and exposure to the latest entertainment opened up her horizon. Making her screen debut at the tender age of 16, Pak seemed to be a determined go-getter who had a confident, worldly wise and luminous energy running through her.

Pak was best remembered for her roles as a dutiful wife and mother but it was her ability to nail the complex psyche of an intellectual woman that put her in a different league to her Cantonese acting peers, as evidenced by *It was a Cold Winter Night* (1955), *Three Stages of Love* (1955), *Anna* (1955), *Adultery* (1958), *Autumn Comes to Crape Myrtle Garden* (1958), *Human Relationships* (1959) and *Rainbow* (1960). This is an observation I first put forward in an essay written several years ago comparing Pak with Mui Yee. Yet there were precious few titles of early Cantonese cinema available for viewing at the time and even fewer featuring the up-and-coming Pak, save for *Blood-*

stained Azaleas (1951) directed by Lee Sun-fung. In a stark contrast to her usual demure protagonist roles, her performance as a ruthless, scheming manipulator in the film came as a surprising delight to the eye.⁵

It was opportune, thanks to the arrangements made by the staff of the Hong Kong Film Archive, that about a dozen of early Cantonese films were available for viewing recently. Pak starred in eight of these, mostly post-war productions of the 1940s, when she had already established herself as the leading actress of South China. Since breaking into the film industry in the mid-1930s with *The Magnificent Country* (1937), Pak, a natural, was the uncontested leading lady. She brought a star appeal to the silver screen unrivalled by her Cantonese peers, with perhaps the exception of Nancy Chan, though her versatile character range remained unmatched: she plays a fallen woman in *The Blooming Flower* (produced in 1941; released in 1947), *Stubborn Lovers* (1943) and *A Devoted Soul* (1949); a calculating, heinous wife in *The Inscrutable Heart of Women* (1947); an original soul who lives and breathes love in *To Kill the Love* (1949) and *Never Too Late to Meet* (1949); a spoilt, unruly spouse in *Long Live the Wife* (1948) and the bad girl of easy

virtue in *A Poor Lover's Tears* (1948). Boasting an eclectic array of characters, these early cinematic works paint, collectively, a different portrait of Pak before her metamorphosis into the archetypal good woman for good.

A far cry from her post-1950s screen persona, the design and characterisation of Pak's title roles in *The Inscrutable Heart of Women*, *Long Live the Wife* and *A Poor Lover's Tears* strike one as particularly interesting. Directed from a screenplay by Ng Kei-man, *Long Live the Wife* was released in the same year as the film adaptation of the same title penned by Eileen Chang, each painting a vastly different portrait of a modern day housewife. In Chang's writing, the Shanghainese wife is dressed in modern outfits and high heels, listening to the radio, known as the wireless, at home. At heart, she is none other than a traditional housewife mentally chained to the kitchen stove, always exercising self-restraint and forbearance. Under Ng's pen, however, the Hong Kong wife is spoilt, competitive and is no slouch in getting the man she wants while flexing her tigress claws to snatch her husband back from the embrace of a tender songstress. Pak breathed a new lease of life into her character with a haughty air and fire in the belly. In *A Poor Lover's*



《辣手碎情花》(1949): 情深鵝鯉重圓夢碎

To Kill the Love (1949): The dream of reunion is shattered though the bond is deep.

Tears, Pak played the aptly named Ka Tzui-fung (literally, a phoenix pretending to be drunk), daughter of a scholarly family by birth, a factory worker by circumstance and a disillusioned material girl by choice after running away with her lover to Shanghai, where the man is exposed to be a fraud and she narrowly escapes being forced into prostitution. Losing her faith in love, she turns herself into a material girl who detachedly sees the world as a game. Who would have pictured Pak as a hedonistic and materialistic good-time girl? The fact that her behaviour is rewarded with a carrot, not punished by a stick, takes a special meaning and makes it a rarity in a Cantonese cinema that was bridled by morality.

In terms of complexity and murkiness of character, *The Inscrutable Heart of Women* indisputably stands out as the definitive showcase of Pak's graceful ease and range of acting. As its Chinese title suggests, the film was most likely inspired by the Hollywood film noir, *Leave Her to Heaven* (1945), which bore the same title in Chinese when released in Hong Kong. In the Hollywood original, a beautiful socialite meets a writer and charms him with her extraordinary and exotic beauty. The two soon decide to marry and thus begin their idyllic life in a remote

paradise island. That being said, she commits several crimes motivated by her pathological jealousy and possessive instinct, claiming the lives of the husband's physically disabled brother, her dear sister and even her own unborn child.

Written by Sung Kim-chiu and directed by But Fu, *The Inscrutable Heart of Women* retains the sinister nature of Pak's character but the original plotline is tailored to fit the schema of a Cantonese family melodrama—the time-honoured scenario of a husband and two wives. Still, the less-than-impressive script is more than made up by Pak's presence, who lent a dramatic aura and intensity to the narratives. Film noir was all the rage in the 1940s Hollywood and had at one time exerted its influence in Hong Kong cinema, with Pak at least twice cast in the role of the *femme fatale* in the 1950s. In *Blood-stained Azaleas*, written by Fung Yat-wai and directed by Lee Sun-fung, Pak is a merry widow spinning a honey web to entrap a damoiseau in distress. But ultimately, it was in *Her Fickle Heart* (1954), written by Cheng Kang and directed by Ng Wui, where Pak's character underwent a complete transformation, morphing from a blushing bud of innocence to a thorny rose of sin—a woman who sacrifices her own happiness for her sister, only to

have her humanity withered by jealousy and desire, pushing her to the point of no return.

Moral standards deemed inappropriate during peacetime may not be so during wartime, when human existence was perilous and vicissitudes were part and parcel of life, casting shades of grey on cinema and imparting an exotic hue to this most popular form of mass entertainment. It is from this batch of early cinematic works that we unearthed a Pak as never seen before. (Translated by Agnes Lam) ■

Notes

- 1 'Pak Yin', *Artland*, No. 37, Hong Kong: Da Tong Trading Co, 1 September 1938 (in Chinese).
- 2 Liu Siping and Xing Zuwen (eds), *Lu Xun Yu Dianying (Ziliao Huibian) (Lu Xun and Cinema [Reference Materials])*, Beijing: China Film Press, 1981 (in Chinese).
- 3 Pak Yin, *Jinxiu Qingchun (The Manificent Youth)*, Hong Kong: Weiqing Bookstore, 1956, pp11-12 (in Chinese).
- 4 *Ibid.*, p23.
- 5 Wong Ain-ling, 'Swallow at the Threshold, Plum Blossom by the Bridge' in Grace Ng (ed), *One for All: The Union Film Spirit*, Hong Kong: Hong Kong Film Archive, 2011, pp146-154.

Wong Ain-ling is a veteran film critic and formerly Research Officer of the Hong Kong Film Archive. She is the author of *An Affair with Film* and *Dreamy Talks*, the editor of *Fei Mu—Poet Director*, among many other titles.

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戰後粵派 通俗小說和 粵語片

Post-war Cantonese Pulp Fiction and Cinema

羅卡 Law Kar

1945年8月，日本投降、中國舉國歡騰。廣州和香港，在備受日寇殘害之後重頭建設，雖說社會混亂、民生仍多疾苦，畢竟戰禍已完，人民對娛樂的需求大增。從1945年起，省港澳的粵劇院和歌壇晚晚滿座，以致政府大幅增加娛樂稅，戲院則乘機加價。廣州風行廣播電台由李我開講的「天空小說」風靡了省港澳的聽眾，荷里活影片在三地大量上映，受到熱烈歡迎。電影製作由於需要較大的投資和技術支援，要到1946年約夏秋之交才恢復，到1947年，香港拍製的國、粵語片有89部公映，1948年急升至143部。隨著娛樂事業的冒升，大量報導娛樂新聞和刊載通俗小說的報刊也繁榮起來。電台大量播放粵劇粵曲和小說故事，不少電影則取材自粵劇、通俗小說和天空小說，連粵劇也來改編流行小說和電影。上述幾種文娛媒介的交流頻繁，互起著推波助瀾作用。

通俗小說在我國有著長遠歷史，上海一向是通俗小說的發源地，在清末民初已發展得很有規模，到抗戰前後更發展到新的厚度和高度，流傳和影響及於華南和南洋的華人社區。中國抗戰和國共內戰前後，許多大陸文化人流移香港，以報刊為陣地繼續宣揚文藝救國。另亦有上海作家在此地報章上賣文維生，寫比較通俗的「海派」連載小說、雜文評論和本土化的「粵派」通俗小說文章合流，形成香港的副刊文化。本地的艷情小說、偵探小說和武俠／暴力小說，由於故事內容比較放任隨意，文體文白夾雜、又不避本地粗俗語，難登「大報」之堂，多是連載於「小報」（以古靈精怪的副刊和聳人聽聞的小道新聞作為賣點的小型報刊），其中受歡迎的則編印成「單

行本」發售。這種消費方式一直流行到上世紀六、七十年代。

中國內戰期間正是亂世，香港亦人心惶惶、需求精神發洩，通俗小說乘時大興。1946至1950年間娛樂事業亦大旺盛，粵派通俗小說由於和粵語片同聲同氣，很多給改編成粵片。近年香港電影資料館發掘了一批前此失傳的三、四十年代港產影片，就有一些改編自當年的通俗小說。此中有長期在《成報》寫艷情小說的靈簫生（原名衛春秋）、怡紅生（原名余寄萍）、高雄（原名高德雄，亦用筆名小生姓高）；高雄亦用許德之名在《新生晚報》寫偵探驚險小說，用史得之名寫奇情小說，又用經紀拉之名寫社會風情小說《經紀日記》；還有戰前已大有名氣的望雲（原名張文炳，亦用筆名張吻冰）。他們都是

廣東人，長期在香港生活寫作，作品多有南粵風情及香港社會生活色彩，但當年卻被正統的、進步的文化人歧視為專寫風花雪月、言不及義，甚至狠批之為低級庸俗、含有毒素。關於雅與俗、進步與落後的討論，以後再談，本文只淺談幾位當紅作家的改編作品及其影片特色。

靈簫生

先說靈簫生，他慣用舊派，即鴛鴦蝴蝶派的小說文體，以淺白的文言文寫艷情小說，愛寫繁華都市的男女情慾物慾、墮落變態，人物關係畸零而複雜，寫情高漲處則大起大落，低徊處則綺艷得接近色情。他能熟練地把握複雜多變的情節，不斷複製出相似的橋段場景而能拖延至三數百回，但每天一回仍



靈簫生擅寫繁華都市的男女情慾物慾

Ling Siu-sang captured sex and materialism with all the dexterity of a writer.



高雄用筆名經紀拉寫的社會風情小說《經紀日記》

Ko Hung published his social novel *The Diary of Broker Lai* under the pseudonym 'Broker Lai'.



望雲原著的《青衫紅淚》(1949)：白燕(左)和鄭孟霞(中)有著女性風情也有著權術計謀，相當前衛。

A Poor Lover's Tears (1949) is an adaptation of Mong Wan's novel. In the film, Pak Yin (left) and Cheang Mang-ha (middle) are portrayed as sensuous, intelligent and scheming women.

然能吸引到大量讀者，在四、五十年代大紅。其成名作是戰前撰寫的《海角紅樓》，版權立即被購下，但來不及拍攝香港已淪陷。抗戰勝利後版權轉給黃岱自導自編拍成上下兩集，分別於1947年7月、10月公映，傳說賣座很好。此片未有拷貝流傳，但從今次看到他原著的《辣手蛇心》(1947)，則不見得故事怎麼高明，改編尤其凌亂。他的小說人物情節複雜多變，而且說變就變，每天讀一段還可以，要改編成二小時內一氣呵成的戲劇卻有極高難度。可能是他當紅之故，1947年還有《冷暖天鵝》、《情賊白菊花》兩片改編自他的原著小說；而1948年的《款擺紅綾帶》和《富貴浮雲》，由當時新進冒升的秦劍編劇，可惜無法看到影片。

怡紅生

怡紅生在三十年代已從事寫作編劇、薄有文名，戰後才大紅起來，單在1948年就有《瘋狂月老》等五部片改編自他在《成報》的連載小說，其中他更兼任《神秘婦人心》、《曲終魂斷》的聯合編導；1949年則有《辣手碎情花》

等五部，可見紅得多厲害。怡紅生擅寫中篇，多是連載三十回即完，人物情節脈絡比較分明、場面精簡有戲，適宜改編為電影，依此拍出的電影都較可觀。他的取材多樣，言情艷情之外亦寫懸疑恐怖奇情故事，亦常向荷里活電影偷橋，比方《古園妖姬》(1949)仿效西方恐怖片、寫死而復生的迷離恐怖；《第七奇人》(1951)是科幻奇情片，述說女主角用藥變身易容、迷失了自我，意念借自西片《鬼醫》(*Dr. Jekyll & Mr. Hyde*, 1932)；《瘋狂月老》(1948)的原著諷刺戰後混亂失序的社會人性，艷情中帶有荒誕味，改編後反而變得正派說教，但編導尚佳，是可觀之作。我有另文比較過《瘋》片和原著小說，不贅述了。〔編按〕

今次看到的《辣手碎情花》(1949)人物情節都依隨原著，但成績平平。寫兩姊妹先後侍一夫，而夫君荏弱，側寫出戰後女性的束縛負擔仍沉重，前景暗淡。要之，怡紅生善於借鑒西片的新奇意念情節和傳統愛情倫理通俗劇的人情世故，故事不算誇張，通順而有情味，又能結合本土議題、社會特

色，故改編不致於面目全非。至於其「被壓抑的現代性」則值得再深入探究。

高雄

筆名眾多的高雄是才氣縱橫的健筆，活用文白夾雜廣東俗語的「三及第」文體，能寫艷情色情、懸疑偵探，也能寫社會諷刺，而皆趣味盎然。他既創造了屢破奇案的神探司馬夫，又創造了情場商場打滾的「世界仔」經紀拉，二者都成為他的長篇連載的主角，又各拍成了幾部影片：前者有《借屍還魂》(1947)、《黑俠歸來》(1948)、《司馬夫大破蜜糖黨》(1949)；後者有《經紀拉》、《經紀拉與飛天南》、《擺錯迷魂陣》(皆1950年)。

他能從戰後一直走紅到七十年代，除了筆力壯健，更難得的是對人性世情觀察入微，角度新鮮、風格多樣；即使是遊戲之作也時見神采。目前對高雄的研究論述已有不少，他的地位已由通俗上升至雅俗共賞了。電資館的藏片中未見有上述影片，但《經紀拉與飛天南》、《擺錯迷魂陣》都曾在1985年香港



吳楚帆（左）壞事做盡，背恩師（盧敦）淫辱師母（小燕飛）。

Ng Cho-fan (left) plays a totally depraved man, who betrays his mentor (played by Lo Duen) and rapes his mentor's wife (played by Siu Yin Fei).



黃曼梨（右）真心錯付，由臥底女探淪為單親母親。

Falling for the wrong man, Wong Man-lei (right) ditches her job as a promising undercover and becomes a single mother.

靈簫生原著的《辣手蛇心》（1947），情節複雜多變。
The Evil Mind (1947), which is based on the novel by Ling Siu-sang, is sophisticated dramatically.

國際電影節中放映，獲得好評。編導莫康時懂得改編之道，把握住小說的主要人物和生活形態，有同樣生動的描繪，卻重新安排情節，其間減少了原著的情慾描寫和內心矛盾、商場鬥爭，卻增強了喜劇處境和對倫理人情的諷刺，但仍保有原著諷刺現實的輕喜劇格調。

望雲

至於望雲，青少年時即活躍於香港文藝界，其後在報刊寫連載小說，亦參與電影的編導工作，遂轉型為「流行作家」。三十年代末他的通俗小說《黑俠》名噪一時，繼而發表的《人海淚痕》既流行又獲好評，二者都由他親自編劇，拍成電影《人海淚痕》（李鐵導演，1940）和《黑俠》（陳鏗然導演，1941）。兩片都已失傳，但我們看到盧敦編導的《天上人間》（1941）顯然借鑒自《人海淚痕》，寫流港知識青年的苦悶與懷鄉愛國之情，和不同階層人物同處貧窮居住環境、互愛互助的處境，而往後盧敦、陳雲編劇的《危樓春曉》（1953）亦是《人海淚痕》的變奏，可見其影響力。

戰後，1945年10月望雲就恢復報刊寫作，又和左几聯合編導了《小夫妻》（1947），自編自導

了《黑俠與李青薇》（1948），和改編自《司馬夫奇案》的《黑俠歸來》打對台並提出侵權訴訟，可見他懂得捍衛自己的權益。而從改編自其同名小說的《青衫紅淚》（1948）看來，人物情節生動有趣而不落俗套。白燕和鄭孟霞體現的女性形象並非一般茹苦含辛女子，而是有著女性風情也有著權術計謀、懂得和男性周旋的揚眉女子，相當前衛。五十年代仍有名編導秦劍、左几改編望雲的作品，自不能簡單地以「通俗」一詞以蔽之。他一直持續寫作，惜於1959年病逝。

看過電資館新搜藏得的香港戰後（和少數戰前）拍攝的粵語片，再對照同期的通俗小說，感想良多，尚未好好整理、一一道出。有個比較強烈的印象，就是報刊的小說雖被認為「通俗」，其實有很大的表現幅度。戰後社會混亂、人性乖張，人慾物慾橫流，造就了大量富暴露性的通俗小說出現。由於報刊無須事前送檢，可以寫及慾望、狂暴、變態、邪惡的情節，這正是通俗小說的賣點。如果作者有洞察力和表現力，寫人性世情反而比正統「文藝小說」更直接而真實。但當同一故事改編為電影，礙於電檢和倫理道德標準，往往只取其人物

故事之大要，而抹去細描的心理、聳動的場面和反常的意識。同是流行的消閒娛樂，粵語片面對的是家庭觀眾，戲院觀影又是集體活動，不比小報可以私下閱讀、盡逞一時之快，由小說轉為電影，自是意識保守得多。要到六十年代新一代觀眾大量出現，觀影習慣有所改變，電檢也有所放寬，港片的表現幅度才大增，此是後話。■

編按

見羅卡：〈《瘋狂月老》：床和賭桌上的故事〉，《通訊》，第74期，香港，香港電影資料館，2015年11月。

羅卡，資深電影研究者，曾任香港國際電影節「香港電影回顧」及香港電影資料館節目策劃。著有《香港電影點與線》（2006）、《香港電影跨文化觀》（增訂版）（合著，2011）等。

Law Kar is a seasoned film scholar and formerly Programmer of the Hong Kong Film Archive. His publications include *Hong Kong Cinema—A Cross Cultural View (Revised Chinese Edition)* (co-author, 2011), etc.

鳴謝美國三藩市華宮戲院方創傑先生
Special thanks to Mr Jack Lee Fong, owner of the Palace Theatre, San Francisco

「尋存與啟迪③香港早期聲影遺珍」節目於2017年2月11日至4月1日舉行，詳情見《展影》（第84期）。

'Early Cinematic Treasures Rediscovered ③' is to be held from 11 February to 1 April 2017. Please refer to *ProFolio* (Issue 84) for details.

English version in e-Newsletter

幻遊香港電影特技世界

Magic on the Screen: Hong Kong Cinematic Effects

電影特技幻變無窮，技術由手作演變至電腦，過程漫長。「幻遊香港電影特技世界」展覽透過珍貴文物及多媒體形式展現香港電影特技的發展，特備座談會「門外門內：電腦特技薪傳與對話」和「魔法變臉：特技化妝縱橫談」，分別於1月21日及2月12日舉行。

門外門內：電腦特技薪傳與對話

座談會邀得著名視覺特效總監黃宏達為主講嘉賓，與是次展覽合作機構香港知專設計學院的講師李智健及葉伯韜對談。黃宏達表示，現今特技往往要創造大世界環境，令觀眾投入其中之餘，以電腦炮製高難度動作場面能令演員免於險境。而電腦特技並非閉門造車，特效製作人必須與導演及劇組充分溝通，有效結合實拍與特技。黃宏達展示近年他監督的多部電影特效製作片段，包括《血滴子》（2012）、《逃出生天》（2013）、《黃飛鴻之英雄有夢》（2014）等，講解製作不同效果的技法，趣味盎然。

展覽中香港知專設計學院學生作品《跨粵過去語現在》系列，以舊電影啟發新構思，運用電腦特效完成作品，兩位講師對計劃引發學生創作動力感到欣慰。部分參與學生分享製作意念及感想，黃宏達即場給予他們寶貴的專業意見及鼓勵，傳授心得。

魔法變臉：特技化妝縱橫談

從事特技化妝和特別道具製作超過三十年的何漸深，2012年將逾七百幀工作照及他製作的三十多座人像模具捐贈予資料館，是次展覽特地展出當中數



何漸深 Jenson Ho

座。座談會邀得何漸深暢談他在業內不同時期的經歷，他又透過展示模具、幕後工作照和有關電影片段，扼要講解製作特技妝容的工作流程，以及設計各種特別道具及製作模型時所花的心力，令人對電腦特技尚未盛行的八、九十年代的香港電影特技製作，有更深入的認識。



展覽現正舉行，展期至 3 月 26 日。
The exhibition will run through 26 March.



(左起) 本館一級助理館長(研究及編輯)吳君玉、黃宏達、本館館長楊可欣、李智健、葉伯韜
(From left) May Ng, Assistant Curator I (Research & Editorial), Victor Wong, HKFA Head Janet Young, Ken Lee, Yip Pak-to

From primitive hand-crafted props to computer-generated imageries (CGI), the evolution of special effects in films has come a long way. The exhibition 'Magic on the Screen: Hong Kong Cinematic Effects' aptly chronicles the journey of special effects in Hong Kong films through rare artefacts and multimedia installations. Two specially arranged seminars 'The Succession of CG in Film: A Conversation' and 'All about Special Effects Make-up' were held on 21 January and 12 February respectively.

The Succession of CG in Film: A Conversation

We were honoured to have Victor Wong, a renowned Visual Effects Director, as the main speaker. Also in the conversation were Ken Lee and Yip Pak-to, lecturers from the Hong Kong Design Institute. According to Wong, creating a 'whole new world' for the enjoyment of the audience had become a popular trend in cinematography; employing special effects for demanding shots could also protect actors from risky and downright dangerous scenes. That being said, creating computer special effects was not an isolated task made in closed-door media labs, as Wong pointed out; special effects producers must communicate openly with the film director and the crew so as to perfectly blend the real and the virtual world. By showcasing a number of footage from *The Guillotines* (2012), *Out of Inferno* (2013) and *Rise of the Legend* (2014), Wong demonstrated how computer effects were incorporated in films under his supervision.

A group of students from the Hong Kong Design Institute were invited to re-create hand-crafted special effects of yesteryear using CGI. Their finished projects were curated under the title 'Cantonese Films across the Past and the Present'. Both lecturers were proud of the motivation of these young creators, who shared with the audience their original ideas. Wong gave the students a pat on the back with professional pointers.

All about Special Effects Make-up

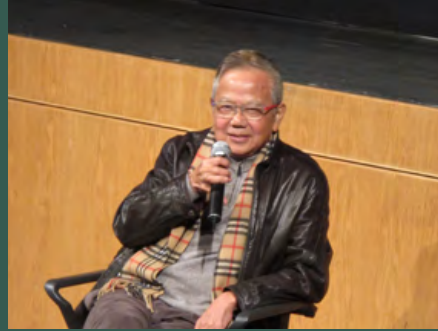
Having been in the profession of special effects make-up and props production for over 30 years, Jenson Ho made a decision in 2012 to donate over 700 working photos and over 30 self-made head moulds to the Archive, a few of the latter were featured in the current exhibition. At the seminar, Ho chronicled the different stages of his career and concisely explained the work flow of applying special effects make-up with the help of head moulds, working photos and film footage. He also told of the efforts he had made to design and create various props and moulds, which could be both physically and mentally demanding. The seminar enabled the audience to have a greater grasp of the development of cinematic special effects in Hong Kong back in the 1980s to 1990s, when computer-generated graphics were still in their infancy.

廣播紅星 · 銀幕留影

Broadcast Heroes Turned Screen Stars



蕭湘（中）與兩節映後談主持傅慧儀（左）、阮紫瑩（右）
Siu Sheung (middle) with Winnie Fu (left) and Yuen Tsz-ying (right), hosts of the post-screening talks



陳曙光
Stephen Chan Chu-kwong



去年9月李我、蕭湘伉儷鑽石婚之喜，劉天賜（後）、黎彼得（右一）到賀
Last September was the Diamond Wedding Anniversary for Li Ngaw and Siu Sheung. Lau Tin-chi (back) and Peter Lai (1st right) attended the occasion to share the bliss.

「廣播紅星 · 銀幕留影：1950-1960年代播音紅星大會串」的頭炮節目，為「珠聯璧合夫妻檔李我、蕭湘」。1月6日放映李我原著兼演出的《故苑又逢春》（1955）後，幽默爽健的蕭湘在映後談中，回顧李我如何在戰後娛樂事業未完全復蘇時，先於廣州風行電台當播音員，自成一格，為各大電台爭相聘用，分別加入香港麗的呼聲和澳門綠邨廣播電台，成為風靡一時的省港澳天空小說家。

1月27日放映的《客途秋恨》（1990），是蕭湘初登銀幕之作，她在放映後從電影談回自己當播音的日子。曾向丈夫學師的蕭湘，透露當廣播劇主持的秘訣是頭腦清晰，現場更關燈讓她即席示範廣播時一人聲演多個角色，以饗專程而來的廣播迷。

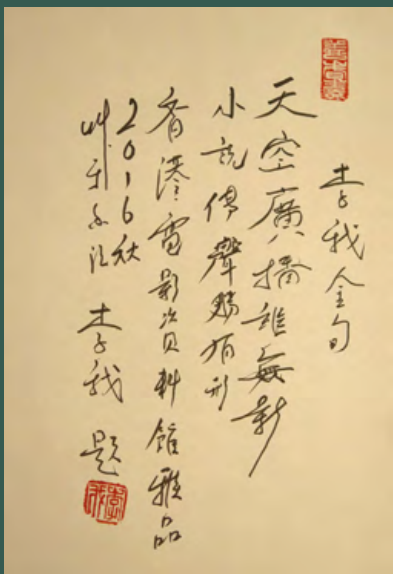
2月的「『廣播』優而『從影』陳曙光、尹芳玲」節目，窺探陳、尹兩人從廣播界優而涉足銀幕的多元聲色旅途。陳曙光在2月3日《手車伕之戀》（1965）映後談中，以「傳奇」來形容入行經過。讀書時期已愛好話劇的他，因其叔父在麗的呼聲工作的關係，年少已兼職當播音員，聲演的雖是小角色，但淵源自此結下。及後於六十年代在商業電台工作，憑《手車伕之戀》廣播劇聲名大噪，更與友人合資開拍及主演該片。陳憶述該片首映日遇上八號風球，猶有餘悸，結果竟然全院滿座！咪前咪後、又曾幕前幕後，熱愛運動的他非常矯健，已屆84歲，去年才自從事多年的配音工作榮休，享受四代同堂時光。

觀眾發問發言時，同時分享他們昔日聽廣播劇時的痴迷，台上台下都沉浸在單憑聲音就叫人渾然入戲的集體回憶中。

'Li Ngaw+Siu Sheung', a thematic line-up, kick-started the cinematic programme 'Broadcast Heroes Turned Screen Stars' on 6 January. After the screening of *The Renewal of an Old Garden* (1955), an adaptation of Li Ngaw's 'Airwave Novel' in which Li also starred, Li's wife, Siu Sheung, graced her presence at the post-screening talk. Humorous at times and as spirited as ever, Siu looked back in retrospect to the post-war period when Li had already established a style of his own working as a broadcaster for Guangzhou's Fengxing Radio, a time before the entertainment business fully recovered. His unique style soon earned him a good reputation and various radio companies competed to hire him. Li subsequently joined Hong Kong's Rediffusion Radio and Macau's Radio Vilaverde making his mark as a renowned 'Airwave Novel' broadcaster across Guangzhou, Hong Kong and Macau.

As part of the line-up, we featured the screening of *Song of the Exile* (1990) on 27 January, in which Siu made her film debut. At the post-screening talk, Siu reminisced the old days as a broadcaster and how she learnt the trade from her husband; the gist of being a radio drama host, as she revealed, was to maintain a clear head. As a live demonstration, the light was switched off and Siu began voicing different characters in the dark. What a feast to her fans!

In February, the Archive introduced another array of films for the series 'Stephen Chan Chu-kwong+Wan Fong-ling', revisiting the journey of how Chan and Wan rose to stardom after garnering fame in the radio world. At the post-screening talk of *The Love of a Rickshaw Coolie* (1965), Chan described his entrance in the radio profession as 'dramatic'. Taking an avid interest in theatres when he was still studying, Chan became a part-time radio broadcaster with the help of his uncle, who was then working at Rediffusion Radio. Although the characters that he voiced were small roles, the experience became some form of a predestinated sign for his future career. In the 1960s, Chan joined Commercial Radio and became a sensation after the



李我贈予本館的墨寶
A treasured piece of calligraphy gifted by Li Ngaw to the HKFA

李鳳聲的風采

The True Colours of Cecilia Lee Fung-sing

李鳳聲（香姐）六十年代初從演女角的李香凝，毅然痛下苦功，搖身一變為功架了得的文武生。香姐在去年11至12月「雌雄莫辨—香凝——李鳳聲電影的風采」節目舉行期間，專程自澳洲來港與影迷會面。

精力充沛的香姐爽朗直率，在11月26日「女文武生的苦與樂」座談會中大談卸下戲服後的苦與樂。二十多歲「半途出家」的香姐，日以繼夜地練唱、練功，拍攝時間且不分晝夜，苦是苦，但她不時提到多位恩師對自己的提攜，心存感激。香姐移居澳洲二十多年，繼續在當地積極推動粵劇，承先啟後。



銀幕母與女：李鳳聲（右）與廖安麗
On-screen mother and daughter:
Cecilia Lee Fung-sing (right) and Annie Liu

12月30日香姐則夥拍「女兒」廖安麗（Annie）出席《浮生》映後談。《浮生》刻劃

亞洲移民心情，香姐認為本片看似淡然，但細嚼有味。曾移民澳洲的Annie應導演羅卓瑤要求節食，在戲裡戲外也要維持著精神受壓的狀態，讓身心為角色作最佳準備。電影拍竣後，幸得家人和朋友支持，她輕鬆地表示沒有抽離角色的障礙。

Cecilia Lee Fung-sing (Sister Heung) was so used to playing female leads in films under the screen name Lee Heung-ying in the early 1960s. At one critical moment, she trained sweat and tears on the art of Cantonese opera and finally metamorphosed into an adept and charismatic *wenwusheng*. In last November, Sister Heung took a special trip from Australia to meet Hong Kong fans on the occasion of the programme 'Cecilia Lee Fung-sing: A Blazing Butterfly in Gender-Crossing'.

The seminar 'The Bittersweetness of Cecilia Lee Fung-sing's Operatic Life' was held on 26 November. As usual, Sister Heung was energetic and candid about her emotions. She chatted generously with the audience about the sweetness and bitterness behind the mask of a *wenwusheng*. Already in her 20s, she was still very much a greenhorn in terms of operatic training, and she made up for that with relentless practices in singing and stage movements—not to mention spending days and nights filming scenes. The bittersweet part was, a handful of mentors had guided her along the way to whom she was forever grateful. Having settled in Australia for more than 20 years, Sister Heung continued her active endeavours in promoting Cantonese operatic art and nurturing emerging talents.

On 30 December, Sister Heung showed up with her on-screen daughter Annie Liu at the post-screening talk of *Floating Life* (1996). The film probes into the mentality of Asian immigrants, which to Sister Heung, was seemingly banal, but purposeful at heart. Once an immigrant in Australia, Annie was on diet and put herself in a stressful status on and off screen at the request of the director Clara Law. Fortunately with the support from family and friends, Annie did not encounter difficulty separating herself from the character.

success of his radio drama *The Love of a Rickshaw Coolie*, thereby offering him an opportunity to co-invest and star in the namesake film. Chan recalled that typhoon signal no. 8 was hoisted on the day the film premiered, and his heart still fluttered merely thinking of it. Out of all expectations, it turned out to be a full house! A sports lover and at 84, he was as feisty as ever. He decided to retire only last year from his career as a dubbing artist, now spending quality time with the four generations of his family.

More often than not when we took questions from the floor, the audience grabbed the chance to tell us how they would cling to the radio set back in those days. Both the speakers on stage and the audience in attendance refreshed their collective memory of a time when radio gave voice to words and energy to sounds.

捐贈者芳名 Donors 4.10.2016- 9.1.2017

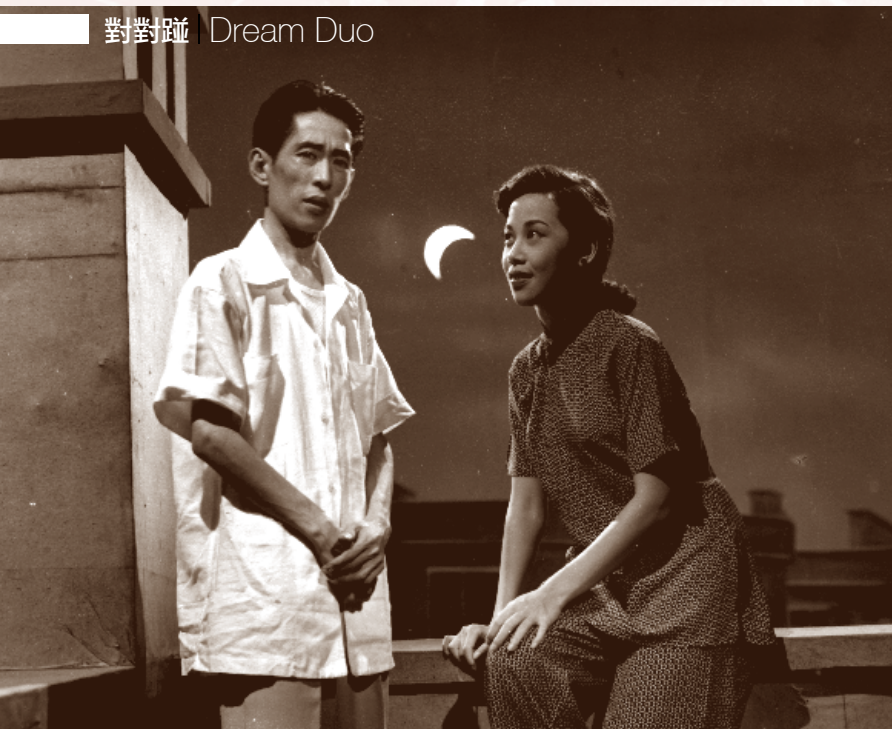
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梁榮羨先生
曾懷璋先生
葉玉萍女士
趙劍雙女士

羅卓瑤女士
羅維明先生

本館特此致謝！Thank you!



從芳艷芬 與新馬師曾 的電影 看粵劇過渡到 時裝電影的 音樂傳統

余少華 Yu Siu-wah

How Musical Tradition Evolves – A Case Study of Films Starring Fong Yim-fun and Sun Ma Si-tsang

「對對碰」系列面對芳姐（芳艷芬）、任姐（任劍輝）或祥哥（新馬師曾，又稱新馬仔，原名鄧永祥）均會遇到同一個問題：要鎖定他們的恆常合作伙伴實在不容易！因為無論在粵劇或電影中，他們均曾與多個小生及花旦合作過。或許我們會認為，粵劇紅伶拍電影，一定會以粵劇或戲曲片為主。然而，歷史卻告訴我們，實情並非如此。就以芳姐為例，她拍時裝片的數量就較古裝片多一倍（詳下文）。本文將集中討論芳姐與祥哥五十年代的時裝電影。

從芳姐的電影產量年表（見表一）發現，除了1950年芳姐最早的两部電影《花落紅樓》及《董小宛》為古裝片外，她自1951至1956這六年期間所拍均為時裝／民初片。這段時間她基本上停止了古裝戲曲電影的拍攝。這現象維持到1957年底開拍《洛神》，芳姐才轉向古裝戲曲片。自此到1959年息影前兩年多期間，她一共拍了42部古裝戲曲電影。

表一：芳艷芬電影產量年表¹

	古裝/ 戲曲	時裝	民初	其他
1950	2	1	—	—
1951	—	2	—	—
1952	—	21	—	1 (外國古裝)
1953	—	23	1	—
1954	—	10	2	—
1955	—	13	3	—
1956	—	9	3	1 (回裝)
1957	3	4	2	—
1958	24	2	1	—
1959	15	2	1	—
	44	87	13	2

芳姐自1950到1959十年間，共拍了146部電影，其中以時裝片為最多，共87部；古裝片佔44部，恰恰為時裝片的一半；民初片則佔十多部。而芳姐便是在她時裝片最旺盛的年代——1952至1954年——與祥哥合作了14部電影；二人合作僅最後一部《風流天子與多情孟麗君》（1958.9.17）為古裝戲曲片。²

祥哥與芳姐的合作 與「梨園三王」

1952年，芳姐、祥哥及波叔（梁醒波）分別被《娛樂之音》雜誌選為「梨園三王」：花旦王、文武生王及丑生王，自此三人合作緊密。祥哥與芳姐於1953年合作最為多，共八部電影。1952至54年波叔沒有參與芳姐、祥哥合演的電影僅三部（見表二）。

上世紀五十年代，電影演員多具有粵劇演員的身份，「三王」更是其中表表者。他們雖以粵劇歌藝、身段

及做手贏得「梨園三王」的美譽，並以其為廣告宣傳賣點，惟其電影九成以上為時裝片，無機會展現其粵劇功架、身段及水袖等戲曲藝術，用大鑼大鼓伴奏的袍甲戲更派不上用場。

有說法謂「梨園三王」五十年代初避拍古裝電影是有商業考慮的。若他們把舞台上的「唱、做、唸、打」的絕活以古裝大袍大甲拍了出來，會把到戲院看現場演出的觀眾搶走，直接影響其舞台粵劇的票房。此說或許曾有過一定的影響，五十年代初古裝的粵劇式歌唱片確實比時裝的粵語歌唱片的數量少（見表一），卻並未完全絕跡。古裝粵劇電影的「禁忌」一直到了五十年代中後期才逐漸開放。

從上列二表看來，芳姐到了息影前幾年（1957至1959年），方大量拍古裝戲曲片，開始把她的舞台粵劇劇目拍成電影，以紀錄其藝術。其時芳姐在電影上已鮮與祥哥合作，《風流天子與多情孟麗君》（1958）是二人合作的最後一部，亦是唯一的古裝



歌女白蓮花（芳姐）嫵媚獻唱的〈曉鶯初啼〉，取調國語時代曲。

Songstress White Lotus (played by Sister Fong) delivers 'The Warbler's First Cry at Dawn' in her feminine, mellifluous way. The melody of the song is taken from a Mandarin pop tune.



祥哥豈能不唱南音？

Who is Brother Cheung without his nanying?



愛侶舊情復熾，纏綿對唱〈再戀負心人〉。

The love birds reunite and croon out the duet piece 'Another Chance for Love'.

戲曲片，卻回歸他們的老本行——粵劇！試想祥哥和芳姐這兩位當時粵劇舞台最唱得及演得之人，原本為早年粵劇及電影（雖然以時裝片為主）拍檔，若能合作到五十年代末，說不定今日香港的古裝粵劇電影回憶，便會有較多芳姐夥拍祥哥的演出了。

芳姐的電影，同一個故事，可以時裝（或民初裝）及古裝各拍一個版本。音樂亦然，同一首小曲，可用在粵劇中，亦可用在時裝或古裝電影中，其音樂的風格便決定在該曲的伴奏、編配及所用樂器上，亦即音樂上的編排及包裝。電影《紅菱血》（1951）中芳姐唱的〈荷花香〉（取調〈銀塘吐艷〉）流傳至今，是全用西樂伴奏的，故今多以流行曲視之。

但此曲原來是唐滌生為芳姐編撰的粵劇《隋宮十載菱花夢》（1950）第一場的小曲，由王粵生創作，到了電影《紅菱血》便成為了〈荷花香〉。⁴

王粵生為芳姐電影《檳城艷》（1954）創作的主題曲〈檳城艷〉其所用的節奏音型是倫巴（rumba）；而其插曲〈懷舊〉則為探戈（tango）。後者原亦為芳姐粵劇《萬世流芳張玉喬》（1954）中的小曲，在電影中則用西洋樂器及節奏，遂成流行曲。⁵〈檳城艷〉到了八十年代由鄧麗君重錄，再度流行。有關香港粵語流行曲的論述都自許冠傑說起，大多抹煞了芳姐這位香港粵語流行曲先驅及王粵生在這方面的貢獻。

在時裝電影無「大戲」可演的

「梨園三王」只能用其粵劇唱功及腔口，在時裝片中唱唱廣東小調、譜子、填上了廣東歌詞的國語時代曲及一些剪短了的「梆黃」和南音。而這些時裝粵語歌唱片，不用鑼鼓，全用西樂伴奏，則明顯是在音效上刻意「去粵劇化」的舉措。下文並以《再戀負心人》（1953）和《一年一度燕歸來》（1953）為例談談芳姐和祥哥的時裝電影。

《再戀負心人》（1953.8.13）

關心香港歷史建築的人看此電影會大有收穫！可在片頭認出北角皇都戲院獨有的飛拱（flying buttress）屋頂之餘，更大的驚喜是戲院招牌大字卻並非「皇都戲院」，而是隱約可辨的「璇宮戲院」，怎不恍如隔世？有關的歷史年份完全正確無誤：璇宮戲院 1952 年 12 月開幕；1957 年結業。電影《再戀負心人》1953 年 8 月 13 日首映。皇都戲院在璇宮戲院舊址重建，保留了其屋頂，於 1959 年開業。

芳姐演夜總會歌女白蓮花，與世家子李少青（祥哥）相戀，波叔飾追求芳姐的夜總會老闆，周坤玲則飾深愛少青的表妹莊秋霞。太子爺因嚴父（黃楚山）的命令而拋棄歌女，與表妹成婚。婚後卻與歌女再續前緣，繼續交往。表妹將近臨盆，往求白蓮花離開少青之際，少青趕到，衝突中表妹倒地。結局是表妹產後失血，臨終托孤於白蓮花。

表二：芳艷芬與新馬師曾合演電影一覽³

片名	首映	合作	時代	導演／編劇
孝感動天	1952.8.28	三王	時裝	潘炳權
花月爭輝	1952.8.28	黃超武	時裝	珠璣
花月又重圓	1952.9.19	黃超武	時裝	珠璣
春宵一刻值千金	1953.1.1	三王	時裝	潘炳權／吳丹
龍鳳呈祥	1953.2.18	伊秋水	時裝	周詩祿
春風得意鳳求凰	1953.3.5	三王	時裝	畢虎
火網梵宮十四年	1953.4.6	三王	時裝	周詩祿／李壽祺
再戀負心人	1953.8.13	三王	時裝	周詩祿／張銀來
一年一度燕歸來	1953.9.20	三王	時裝	周詩祿／盧雨岐
無端端發達	1953.10.8	三王	時裝	周詩祿／梁琛
太太有喜	1953.11.7	三王	時裝	潘炳權
一家八口一張床	1954.1.14	三王	時裝	潘炳權／艾蒙
大觀園	1954.8.4	三王	時裝	莫康時／盧雨岐
林黛玉魂歸離恨天 （大觀園下集）	1954.9.9	三王	時裝	莫康時／盧雨岐
風流天子與多情孟麗君	1958.9.17	林家聲	古裝	龍圖



《一年一度燕歸來》(1953):
離別一場風雨，愛全休，自此明月照歡愁。
(右起)「梨園三王」芳艷芬(花旦王)、
梁醒波(丑生王)、新馬師曾(文武生王)與陸飛鴻

The Swallows' Return (1953):
A raging storm comes after the farewell,
erasing our love. From now on,
only the bright moon shines on our joy and grief.
(From right) 'Three Champions of the Opera World':
Fong Yim-fun (The Queen of *Huadan*), Leung Sing-po
(The King of *Chousheng*) and Sun Ma Si-tsang
(The King of *Wenwusheng*); (far left) Luk Fei-hung

故事原為鄺海量小說，張錕來改編成電影劇本，由周詩祿導演。片中七首插曲全為李願聞所撰。電影開始不久便是芳姐在夜總會唱的〈曉鶯初啼〉，取調吳鶯音的國語時代曲〈夫妻相罵〉。第二首是愛侶分手後少青回港尋舊愛不獲，唱了一段近五分鐘的南音「郎心已創，嬌呀你在何方？……淚盈眶。」是為插曲〈尋蓮〉，但明顯因其長度而被剪短了。祥哥的電影鮮無南音唱段，南音是他的賣點，管他古裝與時裝。而芳姐與祥哥的主題曲〈再戀負心人〉是白蓮花與少青舊情復熾，郊遊中的一段纏綿對唱。《南洋商報》形容此曲「實有可取之處」(1954.10.17)。其實，這是當時流行的典型粵曲體裁：先以一首國語時代曲(似周璇的曲)填詞作小曲之用，接一段二黃，再一句〈夜上海〉(另一首周璇的曲)作結。旋律亦因長度問題而被剪短，樂句實仍未完結。此在粵語電影插曲亦常有的現象。

值得討論的是少青與表妹拜堂及後洞房的一幕，新人拜堂，既無中式吹打鑼鼓，亦無西式婚禮音樂，但聞堂倌指示：「姑娘素綺，請老爺、奶奶受拜！叩首！再叩首！三叩首！禮成！」與白事的「一鞠躬！再鞠躬！

三鞠躬！家屬謝禮！」別無兩樣！⁶堂倌例行公事的語調及無樂的冷清預示著悲劇的來臨，甚有張力，是全片音效的神來之筆！

到新娘在新房為新郎寬衣被拒，備受委屈，要求表哥表白心事。祥哥這段絕情戲毫不遜色於他的南音演唱。當然那些對白今日聽來不禁令人發噁，相信是最「耐人尋味」的「我不愛你洞房宣言」：

新娘：表哥，你唔好飲酒啦！你有咩心事，可以對我講呀，何必咁摧殘自己呢？

新郎：總之惡講係咁！

新娘：點解呢？

新郎：我唔想講，講完你黝，講嚟做乜嘢？

新娘：唔怕嘅，你隨便講啦。

新郎：你叫我講係嘛？我實不相瞞我話你聽，我事實上我唔鍾意你嘅！

新娘：哦！咁你唔鍾意我，點解你要娶我呢？

新郎：我被環境逼成嘅。……

(新娘哭倒床上)

新郎：妳……妳無謂難過啦！唔好喊，而家白蓮花我都知道今後唔會見得到佢，亦都唔知道佢係邊處？我希望從今晚將愛白蓮花嘅心，轉移過你嗰便。但係我無乜願望，你好好地照顧好我爹媽，我已經好滿足。妳唔需要難過呀！我地可以休息呀！

(隨即熄燈洞房)

咁都得！

白蓮花為生活重披歌衫，在夜總

會唱〈郎負心〉，該曲似吳鶯音的國語時代曲，曾在廈語片《好夫妻》(1959)被改為〈長夜難〉。⁷片中夜總會為客人伴舞奏的是夏威夷音樂，應反映了當年的實況，此與電影結尾的音樂有極大關係(詳下文)。夜總會老闆(波叔)實施外母政策，準備向白蓮花求婚，出發前裝身，唱了首諧曲〈摩登求婚〉：「唔怕甩鬚一於嗌，寧願犧牲將鬚剃……」，媲美他的名曲〈光棍姻緣〉。向芳姐求婚那一段「你是我的靈魂！我的命根！」別人演或會肉麻，波叔的自我陶醉、自以為「得米」(成功了!)的神態輕鬆自然。不料白已與少青重修舊好。到芳姐溜走後他仍演的獨腳戲更搞笑，不愧為「丑生王」。

片尾頗令人費解。妻死，少青與白「嚴肅」地步向墳前獻花，完結電影所用的收場曲，竟是用夏威夷結他(slide guitar)演奏、氣氛優閒輕鬆的華爾滋舞步(三拍子)的〈友誼萬歲〉(Auld Lang Syne)！悲情的唏噓反成諷刺。似乎〈友誼萬歲〉這首歌在五十年代初應十分流行，若不然，則導演周詩祿十分喜愛此曲，用之再三！竟把《再戀負心人》片尾用夏威夷結他演奏的〈友誼萬歲〉(同一個錄音)用在《一年一度燕歸來》中！

《一年一度燕歸來》(1953.9.20)

《再戀負心人》公映約五個星期後，「梨園三王」合作了另一部時裝片《一年一度燕歸來》，亦由周詩祿導演。這原本是舞台粵劇，但此劇的電影與粵劇的關係實在十分薄弱。芳姐飾陸湘卿，與呂懷良（陸飛鴻）為愛侶。懷良赴菲律賓公幹推銷錄音機，其輪船沉沒，傳死訊。在兄（波叔）嫂（歐漢姬）的撮合下，湘卿下嫁輪船公司少東李安寧（祥哥）。湘卿難忘舊愛，致夫妻感情出問題，安寧買醉，唱出調寄〈女人〉的「行吓，飲吓……」放浪形骸的插曲。懷良獲救返港，湘卿即夜訪其所住酒店，更加深安寧誤會，遂逐湘卿，只許她每年中秋回來見兒子天成（鄭惠森）一次，「一年一度燕歸來」即指此痛，更不容湘卿表露母親身份，只能認作奶媽，其委屈可以想見！

而懷良於湘卿來訪前剛開了錄音機未關，正巧錄下了二人對話。幸得此錄音最後能證明二人清白。錄音機現代化意象的應用，比國語片《桃花江》（鍾情、羅維主演，1956）早了三年。湘卿離家後投靠其兄，為生活要當他人的奶媽卻未能親乳女兒，故有波叔幫芳姐湊女的畫面及二人的兄妹對手戲。

片中把周璇的國語名曲〈四季歌〉及〈花好月圓〉填上粵語歌詞用作插曲。當然亦少不了祥哥唱南音的片段，其中由三王及陸飛鴻唱的〈明月照歡愁〉亦是南音，每人唱了幾句後，到波叔接唱，其實已由南音轉了板眼。這亦是粵劇常用的音樂手法，因為波叔的行當是丑生，唱板眼以配合其較輕鬆惹笑的角色是粵劇中丑生的慣技。

《再戀負心人》（1953）的一些情節、戲軌、甚至音樂，與芳姐其他電影有文本互涉，亦可以說是重複。芳姐和任姐合作的《早知當初我唔嫁》（1956）的開頭：攜姊妹托付的幼子掃墓，絕對可以接上《再戀負心人》的故事，成為其下集。⁸

芳姐的首本名劇情節頗多相似，若觀眾認為《火網梵宮十四年》（1953時裝版；1958古裝版）、

《一年一度燕歸來》（1953時裝版；1958古裝版）、《香銷十二美人樓》（1954時裝版；1958古裝版）、《一枝紅艷露凝香》（1955民初版；1959古裝版）此四劇是出於共同母體或基本上是一套戲，實在亦無不可。誠然，在芳姐的一百四十多部電影中，要情節完全不重複亦強人所難。兩代情仇，愛侶分離，男失聯，女另嫁，夫婦生誤會，或出了人命，或離異，到了下一代卻巧成愛侶，於是母親盡力阻止兄妹亂倫，致母女或父女產生矛盾；母被不知情的兒子或女兒辱罵（《一年一度燕歸來》及《一枝紅艷露凝香》）；母被迫至庵堂求解脫，最終則有庵堂認母（亦戲曲戲軌）或情侶永隔空門的結局（《早知當初我唔嫁》）。兩代及兩家諒解後，表兄妹則終成好事亦是常見的戲曲套路。這種被冤受辱，母子不得相認，含辛茹苦養育子女成人的角色，乃芳姐最擅長的戲碼。

結語

由於五十年代的香港粵語電影演員過半是粵劇演員，導致戲曲過渡到電影的現象。其中的過程自然會有雙向的互動及影響，戲曲與電影的關係有時或會模糊起來。但舞台粵劇與電影是兩種既相關卻又不完全相同的表演藝術。當香港電影順理成章地把粵劇藝人接收過來，轉化其為電影明星之際，卻並非把其最擅長表演藝術——粵劇——照單全收的。

傳統粵劇的吹打牌子、大鑼大鼓及原來唱官話的大調自然不適用於時裝片。與流行曲比較接近的粵劇小調、譜子，小曲等旋律，無論用西樂或中樂伴奏，皆可成為電影流行的插曲，在音效上亦不會有強烈的粵劇的聯想。但芳姐和祥哥的時裝電影卻接收了兩種具強烈粵劇聯想及標記的唱段：梆黃與南音，二者較諸流行歌曲，節奏較慢及靜態；篇幅較長，在電影中雖然已被剪得支離破碎，但仍不可或缺。⁹ 由於南音與梆黃是兩位粵劇紅伶歌藝最為人稱道及欣賞的藝術，亦是當時電影的賣點，結果是無論祥哥穿恤衫西褲或仔襟西裝打煲

吹，芳姐穿西式晚禮服或套裝，當他們在夜總會、大酒店或其他場合開腔時，必唱的就是來源多樣的小曲、南音及梆黃，亦即粵曲。畫面、服飾場合與音樂的反差頗大，但卻「理所當然」了半個世紀。

棄中樂，用西樂伴奏，去大鑼大鼓等種種舉措，原為把粵劇拍成時裝片時「去粵劇化」的手段，偏偏就是南音與梆黃去不掉，這就是從粵劇過渡到時裝電影的音樂傳統。■

註釋

- 1 此表的數字乃據何詠思、黃文約著《銀壇吐艷——芳艷芬的電影》（香港，WINGS Workshop, 2010, 頁145-157）中「芳艷芬電影作品年表」統計出來。
- 2 芳姐與祥哥在粵劇舞台上的合作比電影早，亦對其二人的電影有一定的影響，惟應另文討論。
- 3 同註1。
- 4 見李少恩：〈芳艷芬粵劇的歷史與社會研究〉，香港中文大學博士論文，2011，頁27-31。
- 5 同上，頁94-96。
- 6 電影中當新娘的表妹名字為莊秋霞，堂倌卻稱之為「素綺」，實不解，待考。
- 7 見拙文〈五十年代國語片：從其音樂看香港文化互動〉，載吳君玉編《香港國語電影訪蹤》（香港，香港電影資料館，2012，頁110-126），所附該國語片插曲譯語見頁120-122。
- 8 該片應屬蔣偉光導演的《唔嫁》（1951）及《唔嫁又嫁》（1952）系列，與周詩祿無關。可參考上期《通訊》（第78期，2016年11月，頁9-14）載余少華、李小良著〈任劍輝、芳艷芬在兩部電影中的主次關係〉一文。
- 9 南音原為廣東說唱，非粵劇原有的音樂，二十世紀一零年代始被粵劇吸納，現已成粵劇音樂不可或缺的部分。詳見拙文〈二十世紀粵劇音樂著述中的大量記譜〉，載陳守仁、李少恩、戴淑茵、何百基編《書譜弦歌：二十世紀上半葉粵劇音樂著述》，香港粵劇學者協會，2015，頁7-35。

余少華，美國哈佛大學音樂學博士，主要研究課題包括中國音樂史、中國器樂及樂器等。2013年起參與香港嶺南大學《中國戲曲志》與《中國戲曲音樂集成》〈香港卷〉編纂計劃，任研究員及主編。

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Sister Fong (Fong Yim-fun) and Brother Cheung (Sun Ma Si-tsang) in
The Swallows' Return (1953)

'The Couple at Loggerheads'

Wife: Sighing mournfully to myself, I hide my beading tears.

Husband: Oh, how I detest you for changing your heart.

Now my heart withers in sorrow and coldness.

芳姐（芳艷芬）、祥哥（新馬師曾）的
《一年一度燕歸來》（1953）

〈夫妻相罵〉

妻：悲嘆自嘆淚飄飄背人彈

夫：我恨你芳心經已別向，悲情心盡已枯冷咯