

那一夜，如花重遇十二少
A Reunion of Fleur and Twelfth Master

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An Account of the Acquisition of
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香港電影資料館 Hong Kong Film Archive

通訊

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封面：《胭脂扣》中的愛情：「如夢如幻月，若即若離花。」（左起）梅艷芳、張國榮

Cover: Love in Rouge—'alluring as the changing moon, apathetic like a flower'. (From left) Anita Mui, Leslie Cheung

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2018年初夏，耳畔又再響起「涼風有信，秋月無邊」，《胭脂扣》裡如花初遇十二少時唱的一闋〈客途秋恨〉，懷愁別抱，風華正茂的張國榮、梅艷芳相對凝望的這一幕，最易勾起人對兩位早逝巨星的思念。而這一闋以白駒榮的演唱傳世的南音，亦透過銀幕，假借八十年代流行歌者的再次演繹，重新灌注了新的生命。

張國榮先生、梅艷芳小姐已遠去，但十二少、旭仔、程蝶衣、如花、川島芳子、齊宣王等猶在，他們的故事仍會流傳下去。感謝兩位令人尊敬的演員，留下這許多教人刻骨銘心的光影時刻，每一次回味，在巨星光芒的背後，我們同時找到時代的印記，找到自己。

將時代巨輪再挪前一些，五、六十年代的香港粵語片亦遺下豐厚的音樂文化寶庫。今年六月是粵樂大師馮華先生逝世一周年，馮先生早年參與過逾百部電影的音樂製作，學者余少華教授、林萬儀女士分別撰文探析其電影音樂的處理，多有啟示。

專家和學者的研究成果，往往給資料館的工作帶來啟發。五年前，電影研究者法蘭賓先生於本館《通訊》第65期（2013年8月號）上所發表的〈尹海靈——謎樣的白衣女郎〉一文，便觸發本館向他在文內提及的美國紐約州檔案館搜羅電影公司於上世紀初送呈當地政府審批的香港電影劇本，這批珍貴資料對本館將於明年出版的《香港影片大全》第一冊增訂本助益甚大。法蘭賓先生於今年四月辭世，本館謹此向這位對研究香港電影孜孜不倦、作出貢獻的前輩致以哀思。 [mkyung@lcsd.gov.hk]

In the early summer of 2018, the melancholic tune of 'A Wanderer's Autumn Grief' that Fleur sings to Twelfth Master when they first meet in *Rouge*, rang yet again in our ears. Played by Leslie Cheung and Anita Mui at their most ravishing and charismatic, the two characters look deeply into each other's eyes, framing a scene which is especially evocative for fans who mourn for the two great stars—both passed away too young. This moment in the film also revives the traditional *naamyam* melody that was popularised by Pak Kui-wing, by having singers of the 1980s reinterpreting it.

Although Mr Leslie Cheung and Ms Anita Mui passed away, their characters—Twelfth Master, Yuddy, Cheng Dieyi, Fleur, Kawashima Yoshiko, Emperor Qi—live on. Cheung and Mui left behind many unforgettable onscreen moments that are not only testaments to their dazzling star power, but reflections of the times and part of ourselves.

If we were to turn back time a bit more, we would also find that Hong Kong Cantonese cinema of the 1950s and 60s also left behind a treasure trove of music culture and heritage. June of this year will mark the first year after the passing of Cantonese opera music maestro Mr Fung Wah, who had participated in the music production of over 100 films during his early career. In this issue, Professor Yu Siu-wah and Ms Lum Man-yeet offer brilliant scholarly insight respectively into Fung's musical arrangement in films.

The fruits of experts and scholars' research have often provided clues for the Archive to conduct research work. Five years ago, film researcher Mr Frank Bren published an article titled 'Woman in White: The Unbelievable Wan Hoi-ling' in the 65th issue of our *Newsletter* (August 2013). It led us to look for the Hong Kong film scripts that were submitted for censorship by the US government in the early 20th century and were stored at the New York State Archives afterwards. These valuable documents have been an immense help in the Archive's revision of *Hong Kong Filmography Volume I*, which will be published next year. Mr Bren passed away in April of this year, and the Archive would like to express our gratitude and respect for his tireless work and contributions to the study of Hong Kong cinema. [mkyung@lcsd.gov.hk]

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那一夜，如花重遇十二少
 ——記「芳華年代」開幕盛況
 Screening of *Rouge: A Reunion of Fleur and Twelfth Master*

今年是張國榮、梅艷芳逝世十五周年，香港電影資料館特別推出專題放映「芳華年代」，選映他們主演的三十多部電影，向兩位藝壇巨星致敬。3月27日節目開幕當晚，假香港文化中心大劇院放映二人攜手主演的經典之作《胭脂扣》(1988)，同場加映剪輯自該片海外版的三分鐘音樂錄像，這些片段極少曝光，期望能為一眾影迷及觀眾帶來驚喜。

是夜的開幕典禮邀得《胭脂扣》導演關錦鵬蒞臨，關導演於致詞時指出，是梅艷芳與張國榮成就了這部電影。他回憶八十年代中期的香港影壇，明星大多和電影公司有合約，如梅艷芳簽了給嘉禾，而張國榮則和新藝城有合約；當年阿梅看過《胭脂扣》的劇本後，便認定十二少一角非張莫屬，於是主動向電影公司的老闆提出，她願意為新藝城拍一部片，以換取張拍攝《胭脂扣》。關導演續說，雖然《胭脂扣》已是30年前的作品，住在港島西區的他仍不時經過此片取景的地方如石塘咀等地，片中的每個畫面及場景至今仍歷歷在目，令他難以忘懷。

是夜，嘉賓與影迷透過銀幕上的光影流轉，得以欣賞兩位巨星的絕代風華，同時緬懷他們帶來的每瞬間美好時光，一系列放映、展覽及相關活動亦隨之展開。■



《胭脂扣》導演關錦鵬（左）與開幕典禮司儀何思穎
 Director of *Rouge*, Stanley Kwan (left) with the opening ceremony emcee Sam Ho

On the occasion of the 15th anniversary of Leslie Cheung and Anita Mui's passing, Hong Kong Film Archive organised the retrospective 'Glory Days: When Leslie Met Anita', screening over 30 titles to pay tribute to the two great showmen of Hong Kong. On 27 March, the opening night of the programme, the digital version of the duo's classic, *Rouge* (1988), was screened at the Grand Theatre of Hong Kong Cultural Centre with a three-minute music montage from an international cut. The latter was a rarely seen edit and a surprise to fans as well as audience.

The opening ceremony also enjoyed the presence of Stanley Kwan, the director of *Rouge*. He shared in his opening speech that the success of the film was heavily indebted to the brilliant performance of Mui and Cheung. Most famous actors in the mid-1980s, he recalled, had contracts signed with film companies. Mui was under Golden Harvest and Cheung worked for Cinema City. After reading the script of *Rouge*, Mui believed that Twelfth Master was unquestionably a role for Cheung. In exchange for Cheung to take part in *Rouge*, Mui proposed to her boss at Golden Harvest that she would shoot a Cinema City's production. Kwan continued to say that, although *Rouge* was already a production of 30 years ago, he—having lived in the Western District of Hong Kong Island, often found himself passing by the various filming locations in the area, such as Shek Tong Tsui. He found each framing and scene in the film still vivid in his mind and unforgettable.

It was a night of reminiscence shared by both the guests and the fans, through the moving images on the silver screen, to once again appreciate the splendid charms of the two iconic stars. Their legacy would also be celebrated in a series of screenings and events that follow. ■



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- 「芳華年代」節目夥伴機構代表、嘉賓與本館工作人員合照：（前排左二起）星空華文傳媒電影有限公司的黎子傑及葉凱汶、關錦鵬導演
Group photo of representatives from partner organisation of the 'Glory Days' programme, guests and Archive staff: (front row 2nd left) Lawrence Lai and Jennifer Yip of Fortune Star Media Limited; director Stanley Kwan
- 放映結束後，排隊找關錦鵬導演拍照及簽名留念的影迷絡繹不絕，足見觀眾對《胭脂扣》的喜愛。
Audiences throng to seek autographs and take photos with director Stanley Kwan. *Rouge* is undeniably one of their all-time favourites.
- 關錦鵬導演
Director Stanley Kwan
- 本館電影顧問張同祖導演到場支持
HKFA film adviser and director Cheung Tung Joe is here to support the event.
- 是次開幕放映座無虛席，來捧場的不乏專程由內地來港的張國榮及梅艷芳影迷。觀影後一眾影迷不忘在「芳華年代」展版前與偶像留影紀念。
The screening on the opening night attracted a full house, with fans of Leslie Cheung and Anita Mui coming from the Mainland particularly for the event. Fans posed with their idols in front of the 'Glory Days' display board after the screening.



他與她的隔空對話： 「芳華年代」策劃分享

A Dialogue Between Him and Her:
on Curating 'Glory Days: When Leslie Met Anita'

許佩琳 Hui Pui-lam

當你見到天上星星，你會想起誰？張國榮及梅艷芳應是不少香港人在腦中閃起的名字。香港電影資料館於本年三月至七月舉行以二人為主角的「芳華年代」節目（下稱「芳華」），包括連串電影放映、展覽及座談會，背後策劃理念，由一級助理館長（節目）陳彩玉及龍智傑一一道來。

承接上年度「再探新浪潮」的七十年代香港電影放映，資料館今次將焦點放在八、九十年代這個香港電影的黃金年代。陳彩玉表示，張國榮、梅艷芳都是當年的傳奇代表，加上二人頗有相似之處，遂有了「芳華」的構想。陳續指「芳華」結合了放映、展覽、講座及場刊，讓觀眾不單在觀影時感受張、梅二人的魅力，同時透過多媒體裝置、學者和專家的分享及文章，認識八、九十年代的青春文化及流行文化，以及張、梅的影響為何能延續至今。

傳奇巨星見證電影盛世

「芳華」一共選映37部電影，涵蓋張、梅不同階段的主要作品，有論

者認為是2003年以後較全面回顧張、梅作品的大型放映。細心的觀眾定會發現張、梅的不少共通之處，如兩人的演技均於短時間內有令人驚艷的進步：張國榮在《緣份》（1984）飾演青澀年輕小子，兩年後已因《英雄本色》（1986）宋子傑一角備受讚賞；而於《緣份》飾演義氣富家女的梅艷芳，於《胭脂扣》（1988）飾演三十年代名妓如花，精湛演技為她帶來金像獎、金馬獎及亞太影展的最佳女主角殊榮。張、梅演出的電影類型及題材甚廣，以梅艷芳在1991、92年的電影作品為例，由以中日戰爭為背景的《何日君再來》（1991），到漫畫異色風格的《九一神鵬俠侶》（1991），再到清裝喜劇《審死官》

（1992），類型之闊可見一斑。張、梅的作品不單反映二人的演藝成就，亦見證了八、九十年代的香港電影如何百花齊放。

梅艷芳與張國榮聯袂演出的經典之作《胭脂扣》是「芳華」的開幕電影。陳表示，資料館藏有比《胭》片粵語版多出九分鐘的海外國語版，但和導演關錦鵬商量後，決定放映原裝粵語版，另將海外版多出的片段剪輯成為三分鐘的音樂錄像，以饗觀眾。

重構他與她的電影對話

「芳華」展覽則希望透過張國榮、梅艷芳的電影形象，讓參觀者了解張、梅在角色演繹上的互相呼應之處。龍智傑指出，他們兩位是香港



反串演出的張國榮與梅艷芳隔空對話，擴闊觀眾的想像。
The imaginary dialogue between the cross-dressing Leslie Cheung and Anita Mui broadens audiences' vision.

八、九十年代的巨星，多年來亦已有許多相關回顧，人們對他倆的生平事跡已耳熟能詳，故此是次展覽集中以影像及聲音，展示二人在電影世界裡的無形對話。

張國榮、梅艷芳在舞台上的形象及電影中的演出，很多時有一種似有若無的關聯。展覽遂以平衡敘事、隔空對話的概念，展示張、梅兩位在衝破性別界限、糅合中外文化特色的造型，及突破角色類型定位這三方面的藝術成就。是以展廳中間放映的短片，用了平行剪接的方式營造二人隔空對話的效果：當程蝶衣（張國榮）為段小樓整裝時，男裝打扮的方艷梅（梅艷芳）正於鏡前與林子穎談情，二人反串演出，互為對照，並不約而同以電影角色挑戰刻板的性別規範，擴闊觀眾對性別的想像。而這段四分多鐘的短片是經同事在張、梅近百部電影作品中多番比對後，千挑萬選的成果。

是次「芳華」活動獲夥伴機構星空華文傳媒電影有限公司大力支持，授權資料館放映17部電影及使用38部電影的相關資料，藉此感謝星空華文對資料館的鼎力支持。■

許佩琳為香港電影資料館二級助理館長（研究及編輯）

「芳華年代」放映（27/3-10/6/2018）及「他/她的芳華年代」展覽（30/3-15/7/2018）節目詳情見《展影》（第90期）。

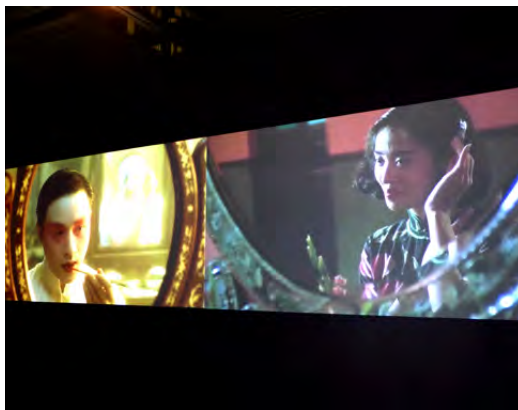
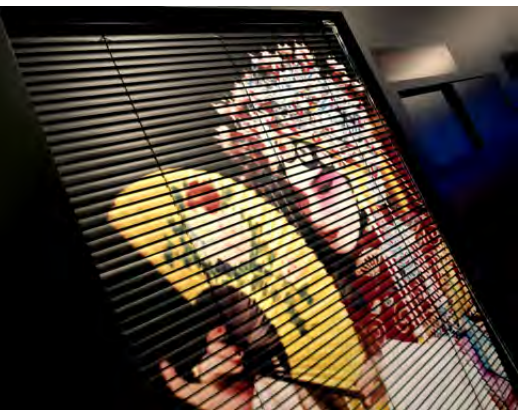
Who will you think about when you hear the lyric *when you see the stars in the sky*? Leslie Cheung and Anita Mui would probably be the names that ring in the mind of many Hong Kong people. A retrospective of their classic works with a succession of screenings, an exhibition and seminars, 'Glory Days' is being held from March to July at Hong Kong Film Archive. Our Assistant Curators I (Programming) Priscilla Chan and Aric Lung will talk about the concepts of the programme in below.

Subsequent to last year's programme 'Revisiting the New Wave' that featured the 1970s Hong Kong cinema, we put the focus on the golden era of Hong Kong cinema, namely the 1980s and 90s this year. Chan indicated that both Leslie Cheung and Anita Mui were legends of the time and shared many similarities between them. The curatorial concept of showcasing their 'glory days' was thus developed. Chan continued in explaining that the programme, which includes screenings, an exhibition, seminars and a publication, allows the public to feel the hypnotic charisma of Cheung and Mui on the silver screen; and at the same time to learn about the youth and pop culture of the 1980s and 90s, as well as the two artists' legacy through the multimedia exhibition and analyses of scholars

and film veterans.

Superstars of the Golden Era

37 titles are selected to cover the different stages of Cheung and Mui's careers. It is said that the programme serves as one of the more comprehensive retrospective of the two stars since their passing in 2003. To audience with a keen eye, Cheung and Mui shared a number of similarities—such as how their acting skills improved immensely within a short period of time. In *Behind the Yellow Line* (1984), Cheung was still playing an immature young man; while two years later, he was widely acclaimed with his challenging role Sung Tse-kit in *A Better Tomorrow* (1986). Mui, who played a rich girl falling for Cheung in *Behind the Yellow Line*, later bagged the Best Actress Award at the Hong Kong Film Awards, the Golden Horse Awards and the Asia Pacific Film Festival in a row for her part as Fleur, a famous courtesan of the 1930s in *Rouge* (1988). Cheung and Mui took part in a wide variety of films of different genres and themes. Examples of Mui's works in 1991 and 1992 include: *Au Revoir, Mon Amour* (1991), with the Sino-Japanese war as backdrop; the comic-inspired *Saviour of the Soul* (1991) and the period



comedy *Justice, My Foot!* (1992). Cheung and Mui's films not only validate their cinematic achievements, but witness the bloom of Hong Kong cinema in the 1980s and 90s.

Rouge, a classic co-starring Cheung and Mui, was chosen as the opening film for 'Glory Days'. According to Chan, Hong Kong Film Archive preserves an international cut of the film in Mandarin that is nine minutes longer than the Cantonese version. Yet after discussing with Stanley Kwan, the director of *Rouge*, it was decided that the original Cantonese version would be screened, while unseen footage from the international cut would be edited into a three-minute music montage as a special treat for fans and audience.

Recreating a Dialogue Between Him and Her

The exhibition of 'Glory Days' focuses the similarities of Cheung and Mui in acting through their film images. Lung specified that, as superstars of the 1980s and 90s, their life stories were already well known to the public with the many retrospectives over the years. For this reason, this exhibition focuses on using images and sound to depict a virtual dialogue between them.

A delicate connection can be

found between the personas and onscreen performances of Cheung and Mui. The exhibition thus makes use of a parallel narrative and imaginary dialogue to depict the artistic achievements of Cheung and Mui—in breaking the gender boundaries, taking on an image with cross-cultural characteristics and disrupting character stereotypes. The video shown at the centre of the exhibition hall is a juxtaposition of film footage that mimics a dialogue between the two. When Cheng Dieyi (Leslie Cheung) is fixing the costumes for Duan Xiaolou; Fong Yim-mui (Anita Mui) who dresses as a man, is flirting with her neighbour, Wing in front of a mirror. The cross-dressing performances of Cheung and Mui speak to one another, challenging gender norms and

encouraging audience to view gender in more imaginative ways. This four-minute footage is realised through the hardwork of our colleagues, with them delving into nearly 100 titles of Cheung and Mui and matching their most illustrative and memorable onscreen moments.

The 'Glory Days' programme receives tremendous support from Fortune Star Media Limited. Here we express our gratitude and heartfelt thanks to them once again for authorising us in screening a total of 17 titles and using the related materials of 38 features. (Translated by Vivian Leong) ■

Hui Pui-lam is Assistant Curator II (Research & Editorial) of the HKFA.

Please refer to *ProFolio* (Issue 90) for details of screenings (27/3-10/6/2018) and exhibition (30/3-15/7/2018) of 'Glory Days' programme.

《芳華年代》中英雙語特刊，網上版已上載於本館網頁。

An online version of the bilingual publication *Glory Days: When Leslie Met Anita* has been made available on the Archive website.



賞不盡的絕代芳華

Endless Glory on the Silver Screen

配合「芳華年代」節目，資料館請來多位專家、學者，就張國榮、梅艷芳的銀幕成就進行多方面的探討，亦請來曾與他們共事的影人，分享過往合作拍片的點滴。

As part of the 'Glory Days' programme, Hong Kong Film Archive invited a number of experts and scholars to examine Leslie Cheung and Anita Mui's many cinematic achievements. Film industry veterans who had worked with the two superstars were also invited to share their experiences with the audience.



歌影視跨界合作造就演藝傳奇

Convergence of Entertainment Industries Forged Cinematic Legends

《緣份》（1984）是張國榮、梅艷芳在銀幕上合作的首部作品，3月30日該片映後談，請來當年擔任製片的黃家禧，與吳俊雄博士對談該片的時代意義。

黃家禧表示邵氏公司投資拍攝低成本製作《表錯7日情》（1983）取得極佳票房，因而由以拍攝古裝片為主的製作方針，轉為嘗試多拍時裝片。他又指張、梅所屬的華星唱片公司，當時是電視廣播有限公司（無綫）的附屬公司，而無綫與邵氏公司則是姊妹公司，而且張亦有邵氏片約在身，加上選美出身的張曼玉，三人順理成章成為這部電影的主角。吳博士指八十年代香港流行文化急速發展，正正與歌影視媒體這種跨界互利的合作發展模式有莫大關係。他又指出，《緣份》不但是張、梅往後緊密合作的起步點，因影片在當年不同路線陸續通車的地鐵取景，亦見證了都市變遷，以及邵氏面對挑戰、轉拍呈現都市景觀的電影的嘗試。

邵氏出身的影星邵音音當天亦出席放映，她表示於梅童年及張出道時已認識他們，在她眼中，他們當年已予人非池中物之感，在圈內雖沒有任何人脈關係，但終憑獨特氣質和出色才藝，成為一代巨星。



（左起）吳俊雄博士、邵音音、黃家禧
(From left) Dr Ng Chun-hung, Susan Shaw Yin-yin, Lawrence Wong Ka-hee

Behind the Yellow Line (1984) is the first collaboration of Leslie Cheung and Anita Mui on the silver screen. The post-screening talk held on 30 March featured two distinguished speakers: Lawrence Wong Ka-hee, producer of the film; and scholar Dr Ng Chun-hung, expert on Hong Kong pop culture. Together they discussed the film's relevance to the times.

Wong explained that Shaw Brothers had come off the surprised success of a low-budget hit *Let's Make Laugh* in 1983, and was therefore looking to switch focus from producing period features to contemporary titles. He also highlighted how

both Cheung and Mui belonged to Capital Artists, a subsidiary company of Television Broadcasts Limited (TVB), which in turn was the sister company of Shaw Brothers. Coupled with the fact that Cheung had an active film contract with Shaws at the time, he and Mui were naturally cast as co-leads of the film, alongside freshly minted beauty queen Maggie Cheung. Ng pointed out that the rapid growth of Hong Kong pop culture in the 1980s, was very much related to the cross-pollinating developmental model of film, TV and music mediums. He also argued that *Behind the Yellow Line* was noteworthy not only because it was the first of many great Cheung-Mui collaborations, but as one of the first features to be filmed on location in the MTR with various routes opened successively back then. The film is as much a testament to the city's transformation as it is a milestone in Shaw Brothers' history, marking a time when the studio turned to more modern, urban fare in face of challenges.

Susan Shaw Yin-yin, former Shaw Brothers Studio star, also attended the screening. She explained that she had known Mui as a child and Cheung ever since his debut, and even back then, she could tell that they had exceptional qualities that stood out from their peers. Despite not having any connections in the entertainment industry, they rose to superstardom with their unique demeanour and remarkable talent.

驕人才藝背負深厚文化底蘊

Exceptional Craft with Profound Cultural Context

流行文化予人印象，合該有如剎那光輝般短暫，然張國榮、梅艷芳的歌影作品長留一代人心底，勾起無限共鳴，吳俊雄博士再在4月15日「剎那光輝遇上芳華絕代——香港流行文化的前世今生」座談會上，細說兩位巨星的銀幕成就和魅力。

吳博士指出由第一階段二人代表作《緣份》略帶青澀

的演技，到第二階段的名作《胭脂扣》（1988）演繹三十年代風流人物，短短幾年間演技突飛猛進，不難讓人看出他們所下的苦功。繼後的十多年間，兩位巨星演出大量不同範疇的佳作，既能在主流電影，無論正劇、喜劇中，演繹出個人特色，亦樂於演出非主流作品，作多方面的嘗試；直至《異度空間》（2002）、《男人四十》（2002）二人演技已臻化境。吳更指出，二人在銀幕上卓有成就，因他們在走紅前都走過一段崎嶇道路，中、西流行曲以至粵曲皆有涉獵，其技藝以至氣質，其實背負了屬於前人的香港流行文化遺產，是以他們兩人在香港人心中留下難以磨滅的印記。



吳俊雄博士
Dr Ng Chun-hung

Most of the time pop culture is seen as ephemeral, a blaze of glory that is bright but short-lived. Yet the works of Leslie Cheung and Anita Mui have endured in the memories of a generation of Hong Kong audiences. On 15 April, Dr Ng Chun-hung hosted the seminar 'Once Upon an Era: Retracing the Course of Hong Kong Popular Culture', where he discussed the undeniable charms and achievements of the two superstars.

Ng first drew our attention to Cheung and Mui's first collaboration, *Behind the Yellow Line* (1984), where both actors seemed relatively inexperienced in their performances. However, by the time they worked together for the second time in *Rouge*

(1988), their acting had improved immensely as they took on the challenging roles of two star-crossed lovers in the 1930s—both of them had clearly worked hard to hone their craft. In the following decade or so, the two superstars would continue to star a number of great works of the mainstream genre such as dramas and comedies; as well as non-mainstream features with experimental aims. Up until their performances in *Inner Senses* (2002) and *July Rhapsody* (2002), Cheung and Mui had very much perfected their acting techniques and skills. It is also worth noting that their rise to fame was not smooth-sailing, and they had both shown interest in music, from Chinese and Western pop tunes to Cantonese operatic songs. Their craft and demeanour are therefore a legacy of Hong Kong pop culture—one of the reasons why they remain as two of our most compelling icons.

卡通少女梅艷芳

Anita Mui: Her Cartoonish and Girlish Side

這兩位巨星多年來演出了不少經典喜劇電影，梅艷芳當年在喜劇片《神探朱古力》（1986）中便有令人驚喜的演出。4月7日該電影的映後談由導演陳欣健及影評人喬奕思主講，參演該片的周文健亦出席分享拍攝點滴。

周文健稱讚《神》片的笑料人性化及有深度，等待綁匪電話一場戲，示範了編導如何在緊張情景營造笑料，在拿捏觀眾情緒方面張弛有度。陳欣健回應時歸功於許冠文的劇本，並透露每個笑話他們均反覆檢視，不惹笑的絕不採用，而且笑料都是源於角色性格之間的矛盾，不是罐頭笑料，當觀眾喜歡了片中的角色，便會覺得好笑。

喬奕思表示，梅的電影角色多是比較成熟，而她於《神》片中飾演的喬嬌嬌則是一位被呵護的少女，令人眼前一亮。陳直言八十年代不少女星只是飾演花瓶角色，而他認識的梅的性格中有少女的一面，如懵懵懂懂、喜歡鬥嘴及愛玩，相信她可以駕馭這個可愛得有點卡通化的角色。而且梅是巨星，有叫座力，於是邀請她來演，而這部電影亦證明了梅很有喜劇才華。



（左起）周文健、陳欣健
(From left) Michael Chow, Philip Chan



喬奕思
Joyce Yang

The two superstars had starred in a number of comedy classics over the years. One such example is Mui's striking performance in *Mr. Boo VIII Chocolate Inspector* (1986). A post-screening talk was held on 7 April with the film's director Philip Chan and film critic Joyce Yang. Michael Chow, who starred in the film, was also in attendance to share stories from his experience on set.

Chow praised the gags in *Chocolate Inspector* for its humanity and depth. He referred to the scene where the protagonists wait for the kidnapper's call as a demonstration of the director and screenwriter's creative power, juggling between suspense and comedy, playing with audience's emotions in a very precise way. Chan responded to this by crediting Michael Hui's script, and revealed that he and Hui had examined each and every gag in the film carefully and repeatedly. Not only did they throw out all the unfunny material, but they also made sure that the humour arose from the conflicts between the characters' personalities, rather than from canned jokes. When audience falls in love with the characters, they would naturally find the gags hilarious.

According to Yang, Anita Mui catches one's attention with her role as a spoiled young woman in *Chocolate Inspector*, a departure from her normally more mature characters. Chan admitted frankly that many actresses in the 1980s Hong Kong cinema were often forced to play decorative roles. While Mui had a girlish and youthful side to her—ditzzy, fond of bickering and banter, playful—that he knew about from their personal interactions, hence he was confident that she would be able to master such a cute, cartoonish role. Coupled with her superstar status and box-office draw, Mui was Chan's pick for the job, and the film is indeed a testament to her comedic potential.

張國榮的青春激流

Leslie Cheung's Unsettled Youth

八、九十年代紅透半邊天的張國榮、梅艷芳，一直走在香港一代青春文化的前端。是次影展選映了張國榮早期拍攝的青春片《衝激·21》（1982），3月31日的映後談更請來主角之一的賈斯樂與觀眾分享他與張國榮的情誼，講者何思穎則闡釋《衝》片與青春文化的關係。



賈思樂
Louie Castro

何思穎指出，青春文化與消費文化脫不了關係，《衝》片中年輕人的衣著打扮，特別是飾演富家子的賈斯樂的西裝造型尤為突出；賈思樂笑說多得張國榮穿針引線，事緣張有不少經營時裝代理的朋友，他獲得贊助戲服後，仍不忘遊說對方同時贊助其餘三位主角。

賈說他們兩人都愛打扮、美食及玩樂，拍攝《衝》片後仍不時相聚。他憶起他和張當年曾約定，將來各自駕著開篷跑車，一起到娛樂界名人的蒲點麗晶酒店茶聚。可惜待他買到人生第一部開篷跑車時，張已離開了。於是，他只能獨自駕著開篷跑車，停在已易手的酒店前，憶念故友。

何在講座上分析青春文化的特點之一是打破階級的隔閡，讓不同階層的年輕人走在一起，這亦是香港青春片常見的處理手法。賈飾演的富家子，由開始時的害羞怕事到最後的瘋狂狀態，這種極端性格的呈現，可能受《第一類型危險》（1980）的影響，亦在某程度上反映當時年輕人的焦慮及躁動。



何思穎
Sam Ho

Ho pointed out that youth culture is intimately connected with consumer culture. Fashion and styling of the youths in *Energetic* was given great importance, in particularly the astounding assortment of suits for the rich kid portrayed by Louie Castro. Louie joked that this was all thanks to Leslie who acted as a go-between in securing sponsorships for costumes of his co-stars, even after he had obtained backing for his own wardrobe.

Louie talked about how he and Leslie shared a love for fashion, food and fun, and often met up after the shooting of *Energetic*. Louie spoke of a pact he made with Leslie, that one day they would each drive a convertible and go for afternoon tea at The Regent Hong Kong, a prominent celebrity hot spot back then. Sadly, by the time he bought his first convertible, Leslie had already passed away. Louie could only drive his convertible alone to the front of the hotel, which had since changed hands, to commemorate his old friend.

Ho's analysis of the youth culture emphasises a key characteristic of breaking barriers between classes and enabling young people of different strata to come together—a common arrangement in Hong Kong teen features. The transformation of the rich kid in *Energetic*, played by Louie, from initial reticence to the manic frenzy by the end may have been influenced by *Dangerous Encounter—1st Kind* (1980), which, to a certain extent, reflects the anxiety and agitation of the youths at the time.

無腳鳥與壞女孩的叛逆年華

Defiant Youth of the Bird with No Legs and the Bad Girl

在4月1日的「無腳鳥、壞女孩——張國榮、梅艷芳與青春文化」座談會上，何思穎與喬奕思繼續探討兩位巨星的形象塑造及其所標誌的青春文化。兩位講者認為，張、梅先後於七十年代末、八十年代初出道，但氣質截然不同，這或與其出身背景有關。張國榮自幼家境富裕，「中產氣質」油然而生，與他所飾演的角色多有相似背景，例如



（左起）何思穎、喬奕思
(From left) Sam Ho, Joyce Yang

《烈火青春》（1982）的Louis。反之，梅艷芳童年已踏台板，她深入民心的「壞女孩」形象，流露的正是一種早熟青春。

兩位講者又分析不同年代的香港電影的青春文化特色。喬指，五、六十年代電影的青春文化彰顯純潔，鼓勵奮鬥，含教化作用，例如陳寶珠及蕭芳芳主演的《彩色青春》（1966）便是一例。何則指出，1984年《中英聯合聲明》的簽署可說是給香港的青春文化劃上一道分界線。此前，青春文化充滿朝氣；此後，青春文化充滿不確定性。例如《阿飛正傳》（1990）中，「無腳鳥」的隱喻不止代表年輕人的自憐心態，也刻畫出一代香港人面對未來惶惑不安的心境。

At the 'The Sad Girl and the Bad Boy: Leslie Cheung and Anita Mui' seminar held on 1 April, Sam Ho and Joyce Yang continued to discuss the portrayed image of the two superstars and what they came to symbolise in youth culture. The two speakers believed that, even though Cheung and Mui made their debuts around the same time in the late 1970s and early 1980s, their demeanour and charm are entirely different—a result related to their upbringing. Leslie Cheung grew up in a wealthy family with self-evident 'middle-class temperament'; a shared background with the many characters he played, such

as Louis from *Nomad* (1982). In contrast, Mui had performed since young; her 'bad girl' image that rooted deep in the hearts of the public, was a kind of youth resulted from growing up before her time.

The two speakers also examined the features of youth culture in Hong Kong cinema of different eras. Yang pointed out that youth culture in the 1950s and 60s titles stresses innocence and encourages the striving spirit, with a sense of preaching. An example would be *Colourful Youth* (1966), starring Connie Chan Po-chu and Josephine Siao. Ho, on the other hand, indicated that the signing of the *Sino-British Joint Declaration* in 1984 was a water-shed moment of Hong Kong's youth culture. Before the declaration, youth culture was dynamic and full of vigor; after which it was plagued with uncertainty. In *Days of Being Wild* (1990), the metaphor of the 'Bird with No Legs' signifies not only the self-pity mentality of the young, but the state of mind of a generation of Hong Kong people, who are perplexed and uneasy facing the future.

延續未了芳華

The Lasting Glory of Leslie Cheung and Anita Mui

是次「芳華年代」兩位主角張國榮、梅艷芳，曾是香港流行文化的標誌性人物，但對於「90後」的年輕人來說，兩位又帶來甚麼啟示？講者朱順慈博士在5月1日的「當你變了天上星星」座談會上，請來四位來自香港中文大學新聞及傳播學院的同學分享他們的想法。

朱博士表示這幾位同學早前透過一個策展計劃，有系統地認識及研究張、梅的作品及其時

代意義。韓歌天、龔志業及容潔恩不約而同提及兩位巨星在電影中勇於挑戰性別定型的態度：韓以《霸王別姬》（1993）為例，張國榮在片中的跨越性別的演繹，對年輕人在尋找自我認同上提供了很好的參考；龔認為張國榮的美是超越性別，「在他身上看不到要選擇哪一種性別」；容佩服梅艷芳打破了電影對女性的規範，如她在《東方三俠》（1993）是一位富正義感的現代英雄，而她在《川島芳子》（1990）中的角色則同時有男性剛強與女性嫵媚的一面。吳卓恩分享說是次研究令她發現當年社會的不足之處，只是人們保留了回憶中美好的部分；她領略到每個時代均有其美好一面，這個時代亦然，將來回看便會感激這個時代曾帶給人們美好的回憶。



（左起）韓歌天、龔志業、朱順慈博士、吳卓恩、容潔恩
(From left) Anna Han, Jonathan Kung, Dr Donna Chu, Candice Ng and Mimi Yung

Leslie Cheung and Anita Mui, the two leads of the 'Glory Days' programme, were once emblematic icons of Hong Kong pop culture. However, for young people born 'in-the-1990s', what do they stand for? At the 'Shining Still: The Cultural Legacy of Leslie Cheung and Anita Mui' seminar held on 1 May, speaker Dr Donna Chu invited four students from the School of Journalism and Communication of The Chinese University of Hong Kong to share their views.

Dr Chu explained that, as part of a curatorial initiative, these students researched and studied methodically the works of Cheung and Mui, as well as their significance for the era. Anna Han, Jonathan Kung and Mimi Yung

all noted, coincidentally, the daring attitude of the two superstars in challenging gender stereotypes in films. Han illustrated with the example, *Farewell to My Concubine* (1993), proposing that Cheung's cross-gender performance in the film provides a vital point of reference for young people in search of self-identity. As for Kung, he felt that Cheung's beauty transcends gender definitions: 'the need to assign a gender seems superfluous for him'. Yung expressed her admiration for Mui in breaking through the confines for women in films; such as her portrayal of a modern heroine with a sense of justice in *The Heroic Trio* (1993), and her titular role in *Kawashima Yoshiko* (1990)—masculinised yet with feminine charms. Candice Ng mentioned how she had learnt about the many inadequacies and failings of the society through the research, and how people tended to remember only the good. Ng realised that every epoch has its own beauty, much like our times today. And in the future looking back, people will be grateful for all the wonderful memories that this era will have bestowed upon us.

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本館特此致謝! Thank you!



行行重行行——銅版字幕機搜集記

Line by Line: An Account of the Acquisition of a Copper-Plate Subtitling Machine

郭凱衡 Kwok Hoi-hang

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銅版字幕機與電影發行

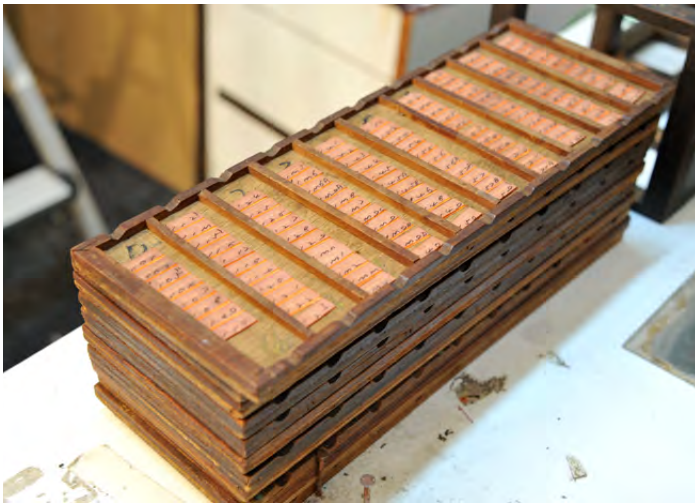
這部銅版字幕機約於1950年由謝里歌先生（Mr Rigo Jesu）的父親從上海帶到香港，於家族成立的字幕公司服務，後來隨謝里歌先生到洲立影片發行公司，開始自行製作字幕，一直服務至2006年。它並不是一部精密的大機器，卻是當年發行公司字幕部的心臟，從《碧血長天》（*The Longest Day*, 1962）、《第一滴血》（*First Blood*, 1982）到《奪面雙雄》（*Face/Off*, 1997），它出產過無數經典名片的字幕。字幕機部件驟眼看來並不複雜，但像我們這些外行

人，想要摸索出它的用法還不太容易。幸經電影公司介紹，我們認識了昔日這部機器的操作員李金妹師傅（Patty）。Patty自七十年代中便夥拍這部字幕機，每天為電影拷貝印上字幕，技巧純熟，看她示範操作過程，我們無不為這門銅版字幕技藝感到讚嘆。

工序、功力、工夫

銅版字幕製作的原理，是將刻在銅版上的字幕壓到沾有化學藥水的菲林上加熱，菲林便會蝕有銅版文字的鏡像。當機器開動，輸送帶一路帶動菲林運行，像流水生產線般，將菲林一格一格送到師傅面

前，師傅即要把握這瞬間，將裝好銅版的手把壓下，然後機器便會自動將銅版一下一下的壓到運行中的菲林上。一句停留三秒的字幕，便需壓72次（銀幕上的一秒相等於24格菲林）。輸送帶不會等人，每完成一句字幕後，師傅便要立刻拉起手把並更換銅版；電影有多少句字幕，便要更換多少塊銅版。過程中，還需不時用放大鏡檢查製成品的質素，如深淺度是否適中、頭尾是否均勻、要否需添加藥水等。由於銅版壓下菲林後，便無法更改，故此每格字幕都是心機及功力的表現。而在壓印字幕前，還有不少前期工序需其他同事處理，如字幕翻



印字幕前需將所有字幕銅版整齊地排列好
All copper plates need to be aligned neatly before printing



銅版字幕機的製成品
The final product made by the copper-plate printing machine

譯、分句及編號，然後將字幕本送往植字公司植字，再送往製版公司製銅版，以及校對銅版製成品、在菲林上做編號標記等。因此，印製一個拷貝的字幕動輒便是十多萬格菲林、數十小時的工夫，而一部電影往往要製作數個甚至數十個拷貝供院線放映，背後海量的工夫實在不足為外人道。

時代終結與久別重逢

自五十年代起，到千禧年代中，這部銅版字幕機在香港見證了超過半世紀的電影傳奇。但時代也像機器的流水生產線般一去不回，壓印字幕終被更有效率、更方便的鐳射字幕取代，而隨後數碼浪潮捲來，這部銅版字幕機終不得不退下來，Patty也轉職到其他部門去。無間斷工作數十載的字幕機一休息便是十多年，電影公司職員也不肯定它是否仍能再次開動。我們初次到訪時，發現機器傳送動力的皮帶因老化而斷裂，但原裝的零件已不可尋，在機電工程署同事的幫助下，才終於找到合適的替代零件。當我們將皮帶安裝好，準備按下開

關的一刻，大家都屏息靜氣，也不知道是成功？是失敗？但聽發動機開始「嗒嗒嗒嗒」的轉動、輸送帶開始運行，大家的歡呼聲旋即劃破那緊張的氣氛！最高興的當然要數Patty，看她第一時間檢查機器，那雙喜悅又充滿神采的眼睛，就像與摯友久別重逢一樣，令在旁的我們也倍覺感動。

時代雖然將銅版字幕淘汰了，但留下來的卻不止這部字幕機，還有它體現出的這門技藝、發行業的歷史、從業員的精神與感情等，這些都將會隨著這次捐贈、交流而點滴相傳。謝里歌先生家族的字幕機，自上海到香港，服務觀眾半世紀，如今退役後來到電影資料館，肩負起文化傳承的使命，為此我們衷心感謝謝里歌先生及電影公司，與資料館一起成就這樁美事。

郭凱衡為香港電影資料館二級助理館長（電影搜集）

節目預告：在今年6月23日至7月8日舉行的博物館節中，本館的技術員將會示範銅版字幕製作，並詳細講解操作方法，參加者更將印有字幕和影像的菲林畫格留為紀念，敬請留意香港博物館節2018公布的節目詳情。

Lines of text situated at the bottom of the silver screen, appearing and disappearing according to the timing of dialogues...no matter what languages the onscreen characters may speak, subtitles are always dutifully translated and delivered to audience line by line, word by word. Before the time of digital filmmaking, subtitles for foreign-language features that were screened in Hong Kong, were mostly manually printed onto each frame of the film by professionals via specialist machines. Hong Kong Film Archive has recently acquired one such copper-plate subtitled machine—an invaluable artifact with rich and varied history that has allowed us to gain insights into the almost-lost art of copper-plate subtitled.

The Machine and the Distributors

This subtitled machine was brought to Hong Kong from Shanghai by Mr Rigo Jesu's father in 1950. Originally serving for the Jesu family's subtitle business, it was later brought to Intercontinental Film Distributors when Mr Jesu joined the company, to produce its own subtitles, while remaining in service until 2006. Although not particularly



(右起) 李金妹與昔日字幕部的好拍檔李麗英、Buxani Dipak Hotu (From right) Patty Lee Kam-mui and her former colleagues from the subtitling department, Windy Li Lai-ying and Buxani Dipak Hotu



印在菲林上小小的字幕，需用放大鏡始能清楚檢查。
圖為李金妹（前）與本館經理（電影搜集）馮佩琪
The tiny subtitles printed on the film need to be examined with a magnifying glass.
Pictured here are Patty Lee Kam-mui (front) and HKFA Manager (Acquisition) Lesley Fung.

sophisticated or heavy-duty, it was the core of the subtitling department at Intercontinental, churning out subtitles for many classics, from *The Longest Day* (1962), *First Blood* (1982) to *Face/Off* (1997). The machinery parts may not look complicated, but it was still relatively hard for non-experts like us to figure out how the machine worked. Fortunately, Intercontinental introduced us to Ms Patty Lee Kam-mui, the technician in charge of operating the subtitling machine back in the day. Patty and the machine had been partners since the 1970s, working tirelessly every day. We were amazed by the skilful artistry behind the subtitling process as she demonstrated to us how it was done.

Procedure, Skill and Work

Copper-plate subtitling works by pressing the copper subtitle plates onto film copies that are smeared with chemical solution. A mirror image of the subtitles would then be etched on the film after heating. After the machine is turned on, its conveyor belt would roll and deliver the film to the technician, much like a production line in a factory. He or she needs to push the lever within this short moment, and the machine

would automatically press the copper plates onto the moving film, one frame at a time. For a subtitle line that appears onscreen for three seconds, the plate has to be pressed 72 times (as one second onscreen equals 24 frames). The belt moves at a steady pace and could not be slowed down. Hence every time a line is printed, the technician would need to pull up the lever and switch the copper plates—there would be one plate for each line of dialogue in the film. The technician would also use a magnifying glass to inspect the quality of product throughout the process—whether the subtitles are printed clearly and consistently enough, or additional chemical solution is needed. After the copper plates are pressed onto the film, no changes could be made; so every frame is a product of care and skilful precision. There are also a number of procedures that have to be completed by other staff prior to the printing process; such as translating the subtitles, breaking them into different lines, assigning them with numbers, sending them to a typesetting company to be typeset, then transferring them to another company in making the copper plates before doing final checks and mark-

ups on the film copies. As a result, the process of subtitling one film copy would take up to tens of thousands of frames as well as days of work, as often the release of one film demands several, if not dozens, copies for various cinema chains around the city. The massive volume of work involved with regards to the release of just one film therefore should not be underestimated.

The End of an Era and a Long-Delayed Reunion

The copper-plate subtitling machine has witnessed the development of Hong Kong film business for over half a century, all the way from the 1950s to the new millennia. Yet as time rolls on like the production lines, copper-plate subtitling has been replaced by the more efficient and convenient technology of laser subtitling. With the surging wave of digital transformation, this subtitling machine had to retire, and Patty too, transferred to a different department. After working non-stop for several decades, the machine was left unused for over ten years; the staff of Intercontinental were also not sure of whether it was still functional. In fact, during our first visit, we found out that one of the belts in the machine

救國女英豪：貂蟬 A Heroine and a Patriot: Diaochan



鄭政恆
Matthew Cheng

2018年4月至9月，「瑰寶情尋」推出「賞文·閱影：華語名著改編」系列，選映電影外，更舉行多個專題講座，打頭陣的是4月8日由鄭政恆主講「從書面到畫面的貂蟬：三國演繹」。

鄭首先簡介香港歷來拍成的三十多部改編自《三國演義》的電影，當中描述貂蟬的故事的幾乎佔三分

一。他追溯是次放映的《貂蟬》（1938）原在上海開拍，因戰事移師香港拍攝，見證了三十年代末大批作家與影人南來香港，促成本地文壇、影壇的短暫勃興。鄭更縷述該片與原著的異同之處，並分析電影如何突顯貂蟬為救黎民，不惜以身作餌以除奸雄董卓，發揮救國抗敵的主題。鄭指出二十年後，李翰祥再以同一個故事拍成同名黃梅調電影，情節框架變化不大，但呈現貂蟬內心世界的篇幅明顯較多，而在運鏡技巧和場面調度的改進更自不待言。

「瑰寶情尋」之「賞文·閱影：華語名著改編」系列的放映（8/4-2/9/2018）及座談會詳情見《展影》（第90期）。

HKFA 'Archival Gems' series is presenting the 'Worth a Thousand Words: Adaptations of Chinese Literary Classics' programme from April to September 2018, with screenings of paired up films and seminars of relevant topics. The series kicks off with the seminar 'Ways of Telling: Filmic Adaptations of Romance of the Three Kingdoms', by Matthew Cheng on 8 April.

Cheng opened by introducing the 30 and more film adaptations of Romance of the Three Kingdoms made throughout Hong Kong cinema history; with almost one third of them recounting the story of Diaochan. He explained that Sable Cicada (1938), which was screened as part of the programme, was originally set to shoot in Shanghai. Yet its filming was forced to move to Hong Kong due to the war. The outbreak of war in the late 1930s saw the mass migration of writers and filmmakers to Hong Kong, leading to a brief boom of the local literary and cinema scene. Cheng went on to compare the differences and similarities between the adapted feature and the original work, analysing the patriotic theme of the film in how it emphasises Diaochan as a heroine, who sacrifices herself to eliminate tyrant Dong Zhuo. Cheng also pointed out that Li Han-siang had used the same story to produce a huangmei diao film, named Diau Charn (1958), 20 years later. Its plot remained mostly the same, but it was apparent that depiction of the internal thoughts of Diaochan increased; needless to mention its vast improvements in terms of cinematography and mise-en-scène.

Please refer to *ProFolio* (Issue 90) for details of screenings (8/4-2/9/2018) and seminars of 'Archival Gems: Worth a Thousand Words: Adaptations of Chinese Literary Classics' programme.

had worn out from aging, and that the original parts could no longer be sourced. It was only with the help of our EMSD colleagues that we managed to locate suitable replacement parts. After we installed the new belt and were about to press the 'on' switch, everyone held their breaths for the big moment. As we heard the 'clickety-clackety' sound of the motors running and the conveyor belt moving, we started cheering, eventually easing out that moment of intense suspense. Patty was, naturally, the most thrilled out of us all. She checked the machine with eyes filled with delight, as though she had reunited with a long-lost friend. It was hard not to be touched by her joy.

Although copper-plate printed subtitles have fallen out of fashion, what remains is more than just a machine, but the artistry, history, professionalism and sentimental value that it represents. Such values would be inherited through times with the donation of this subtitling machine. This heirloom of Mr Jesu's family that had travelled from Shanghai to Hong Kong and worked for half a century—has now found a new home at Hong Kong Film Archive, to begin its mission of cultural preservation and transmission after retirement. For this we are most grateful to Mr Jesu and Intercontinental Film Distributors for making it possible.

[Translated by Rachel Ng] ■

Kwok Hoi-hang is Assistant Curator II (Acquisition) of the HKFA.

Coming soon: as part of Muse Fest HK 2018 (23 June - 8 July), HKFA technicians will be conducting demonstrations of copper-plate subtitling and giving detailed explanations of its process. Participants can further keep the film frames with printed subtitles as souvenirs. Please look out for more details of Muse Fest HK 2018.

點只電影海報咁簡單？ More than Just Movie Posters

為配合「紙上談戲」香港電影海報展，資料館安排紀錄片免費放映及座談會，讓觀眾認識香港電影海報的發展和特色。

To complement the 'More Than a Piece of Paper: Rediscovering Hong Kong Movie Posters' exhibition, Hong Kong Film Archive arranged a free documentary screening and seminars for the public to learn more about the development and features of Hong Kong movie posters.

海報之魔力

The Spellbinding Power of Movie Posters

2月3日放映紀錄片《海報師：阮大勇的插畫藝術》(2016)後，該片導演許思維與片中的主人翁阮大勇，聯同電影海報專家盧子英，及電影海報收藏家林家樂一同暢談香港電影海報之魅力。



(前) 阮大勇；(後排左起) 許思維、林家樂、盧子英
(Front) Yuen Tai-yung; (back row from left) Hui See-wai, Lam Ka-lok, Lo Che-ying

盧子英指電影海報是一部電影的「身份證」，在宣傳上擔當重要角色。戰後香港不同時期的海報設計風格、張貼海報的運作，見證電影和城市的變遷。五、六十年代，陸續出現一些出色的海報設計師，如黃金、董培新；為許氏兄弟電影設計的海報而崛起的阮大勇，更以其插畫風格改變香港電影海報的面貌。阮大勇則分享其創作的過程：一般是從劇照找靈感，鮮有機會看片。他補充謂，八、九十年代之交，英雄片盛行，喜劇片減少，行內多了用照片做圖像，此時他已萌隱退之心。

許思維認為海報是回顧香港電影黃金歲月的最佳媒介。他很高興能拍攝《海報師：阮大勇的插畫藝術》，讓觀眾了解電影海報作為一門藝術的意義，並喚起人們對這個專業的尊重。林家樂慨嘆有些電影公司只視海報為宣傳電影的「包裝紙」，電影推出市面後便不再珍惜它。他收藏海報，是希望將電影的印記留下來，日後不用在舊照片中重認他喜愛的電影。

On 3 February, after the screening of *The Posterist* (2016), the film's director Hui See-wai and featured artist Yuen Tai-yung, together with movie poster expert Lo Che-ying and poster collector Lam Ka-lok, discussed the spellbinding power of Hong Kong movie posters.

Lo talked about how movie poster acts as the 'identity card' of a film, playing a crucial role in marketing. The different styles of poster design and ways of displaying posters in post-war Hong Kong are a testament to the evolution of the cinema and the city. Since the 1950s and 60s, there are a succession of brilliant movie poster designers, such as Wong Kam and Tung Pui-sun. As for Yuen Tai-yung, who rose in popularity through designing

posters for the Hui brothers' films, his illustrational style had further transformed the scene of Hong Kong movie posters. Yuen then shared his creative process: it usually starts with looking for inspirations from stills, rarely with a chance to watch the actual film. At the turn of the 1980s and 90s, he saw the rise of hero films and the drop in comedy productions. There was also a shift towards using photographs as poster images in the industry, and that was when he planned to retire.

Hui believed that movie poster is the best medium to look back on the golden era of Hong Kong cinema. He was glad that he was able to film *The Posterist*, to help audience in appreciating the significance of movie posters as an art form and in garnering respect for movie poster design as a profession. Lam lamented that some production companies only saw movie posters as 'wrappers' to promote a film, which became worthless once the film was released. He hoped to preserve the traces of films through collecting their posters, and that he would be able to reconnect with his favourite features in the future not only through old photographs.

設計的美學·宣傳的功能

The Art and Function of Movie Posters

2月10日，邀得皮亞擔任座談會嘉賓主持，與姜志名及黃新滿兩位電影海報設計師細談不同年代的海報設計美學及宣傳功能。



(左起) 姜志名、黃新滿、皮亞
(From left) Jimmy Keung, Wong San-mun and Pierre Lam

姜志名分享八十年代給予海報設計師的自由度較大，可以作出不同的嘗試；自千禧年後有了合拍片後，因為市場大，反而趨向保守，主要以明星為賣點。皮亞透過展示多套電影在中、港、台三地的海報設計，分析電影公司如何按三地觀眾的社會文化及喜好調整宣傳策略。黃新滿提出文字亦佔海報一個重要位置，而中文字體設計更是美學的一種，書法便是一例。

On 10 February, Pierre Lam was invited as the seminar host of 'The Art and Function of Movie Posters', along with two movie poster designers, Jimmy Keung and Wong San-mun, to talk about the aesthetics of poster designs and their marketing roles in different eras.

Jimmy Keung shared his views on the freedom given to poster designers for experimentation in the 1980s. Since the millennium, with the advent of co-produced features and expansion of the market, promotion strategies tended towards the conservative, focusing mostly on stars as a film's selling point. By comparing the poster designs of

a number of films released across the Mainland, Hong Kong and Taiwan, Lam examined how film companies tailored their marketing strategy according to the societal context and interests of audience of the three districts. Wong followed on with the importance of typography; in which the Chinese typeface is in itself an aesthetic art form, with an example of calligraphy.



馮華在電影 《人結人緣》的音樂安排

Fung Wah's Musical Arrangement
in *It's Fun Getting Together*

余少華 Yu Siu-wah

依稀記得約2007年間曾在香港大學美術博物館訪問著名粵劇、粵曲師傅馮華（1924 - 2017），其時馮師傅剛從加拿大返港，或因未適應時差的關係，應對及說話未在狀態。據那年與馮華師傅一起錄音的杜泳師傅說，老人家一般坐著的時候多似半睡半醒，但在錄音室一拿起樂器即生龍活虎，反應極佳，宛似另一個人。那次的錄音，馮華師傅除了拍和外，還親自開腔灌錄了〈仗義還妻〉、〈前程萬里〉及〈陌路蕭郎〉等幾首粵曲，其時已年屆83了，可見音樂於馮師傅生命如何重要。該次訪問甚為倉卒，頗不完整，僅記得馮師傅提到他早年在廣州為馬師曾及紅線女拍和，甚得老馬賞識。馬大哥著馮留穗，幫他教紅線女，相信是指今日所講的「唱腔設計」。但馮說其時剛爆發韓戰，故他決定不留在廣州，接著便來了香港。按馬、紅是1955年返穗的，與韓戰（1950 - 1953）的時序不合，也許老人家記錯了地點或年代。

繼呂文成、尹自重兩位粵樂大師，馮華師傅是又一位馳騁於香港的粵劇、粵曲、粵樂及粵語電影配樂等場域的重要人物。他在藝術上承傳了兩位大師的二胡、梵鈴、粵劇、粵曲、歌壇及粵樂文化的精粹，對上世紀香港粵劇、粵語電影、粵曲、粵樂唱片界殊多貢獻，雁過留聲，更曾參演邵氏在新加坡拍攝的電影《星島紅船》（1955）。¹ 而據香港電影資料館的館藏資料，邵氏粵語片時代，尤其林鳳主演的電影，馮於音樂原聲帶製作的參與最為活躍及具體，不容忽視。

據香港電影資料館的資料，自1952年至1967年間，馮華一共參與了逾百部電影的製作。尤其馮氏在邵氏粵語片時代的貢獻，如林鳳主演的電影中的音樂，今日鮮有人提及。以下以馮華師傅任「音樂領

導」的電影《人結人緣》（周詩祿導演，司徒安編劇，1954）為例，試圖勾出當年粵語電影音樂的一些輪廓。

馮氏在這15年的電影音樂生涯中，其所涉及職能名目包括音樂、主唱、作曲、音樂效果、音樂員、中西樂、西樂、指揮、音樂領導、譜、製譜及撰曲等。一般而言，「音樂」與「音樂員」應互通，均指有份參與該電影音樂演奏及伴奏（拍和）的音樂家。若「音樂」一詞之後有更多樂手的名字，其意當與「音樂員」同。若「音樂」之後僅列一人之名，則不單指音樂員，更含負責整部電影的音樂選曲、配樂安排、領導樂隊及唱腔編排等工作，馮華為16部電影擔任此職。此外，馮華的名字在13部電影中的「音樂」與「音樂員」職稱所列的一大堆樂手名字中居首，即是任音

樂或音樂員之首，亦即「頭架」，而這些電影並沒有列出音樂領導一職，則「頭架」應為該電影的音樂領導，即樂隊領班。而打正音樂領導職銜者，馮氏有八部。

《人結人緣》由新風公司出品，是司徒安（曾坤）一生八百多個劇本中首部拍成電影的作品。片頭列明「作曲」是黎寶銘。以當年的情況而言，當指由黎撰曲，即撰寫曲文（唱詞），與今日電影配樂中的「作曲」（指電影原聲帶的音樂及歌曲創作）不能混為一談。

電影《人結人緣》中的 音樂安排

眾所周知，五十年代馮師傅悉心栽培了「藝壇三寶」：「小何非凡」黎文所、「小芳艷芬」李寶瑩及「新紅線女」鍾麗容。《人結人



馮華（前中）與「藝壇三寶」合照，左起：李寶瑩、黎文所、鍾麗容
Group photo of Fung Wah and the 'Three Treasures'. From left: Lee Bo-ying, Lai Mansoh and Chung Lai-yung.

緣》是馮力捧「三寶」的首部電影，而片中的音樂運作，包括選曲、唱腔及拍和，當均由馮華負責。

《人結人緣》以正在抹車的司機（黎文所）唱〈抹車歌〉開始：「車頭車尾真污糟，成撻偈油揩晒落褲……」，寄調何非凡首本名曲〈碧海狂僧〉尾段小曲〈醉頭陀〉，把原曲多句「飄紅！」填成「衫毛」（即Camel，當年流行的香煙牌子），原來司機在尋找他的香煙，還學原曲把尾句「你快出來」用官話，當時的觀眾哪會不認得他的「凡腔」。

任公司經理的大小姐（吳丹鳳）討厭音樂，著其妹妹（鍾麗容）令司機嚟聲。到喜愛唱戲的妹妹唱一曲〈快樂家庭〉，老父（伊秋水）不斷提示其姊已現身亦不察，更陶醉在自己延綿不絕的拉腔中。此唱段先用國語時代曲〈秋的懷念〉（姚莉原唱，陳歌辛曲）「美麗晨光斜照推窗觀看……」然後接〈土工慢板〉，而在尾句「所以必定快樂非常」的「常」字拉了四十多秒的長腔。熟悉粵曲音樂語言者定會發出會心的微笑，唱腔與劇情的配合甚佳。這當然是為「新紅線女」鍾麗容發揮她擅長的「女

腔」而設計的，應是馮華的傑作。

鏡頭再轉到司機黎文所唱〈工作至上〉，是繼續片頭未唱完〈碧海狂僧〉的那段「乙凡中板」，套上了與電影故事有關的歌詞。接著一幕是男主角張瑛與李寶瑩在家裡操曲，張演一位從舞台前線退了下來的粵劇演員，操蝴蝶琴為年輕的寶姐唱的一曲〈秋閨怨〉拍和。先唱小曲，後接梆簧，此亦是當時不少電影插曲的程式。

〈秋閨怨〉（李寶瑩唱）

〈木蘭從軍〉

秋意苦心境，隱聽秋蟲咏。
秋風似雁聲，晚秋露冷凝。
夜來驟雨聲，花絮遺路徑（拉長腔）。
（反線二王序）

（轉反線二王）

少婦心，倩女魂。
念掛夫郎，每在殘更，夜靜。
空傷悲，幾回暗泣。
慘似秋夜，蟲鳴。
怕看秋色，共秋云，景物蕭條，
觸起我工愁，善感性。
（滾花）
往事不堪重認，
倩誰慰我寂寞心靈。

畫面中張瑛打蝴蝶琴的手門十分在行，純熟淡定，唯肖唯妙。張不愧為當年粵語片首席小生，青靚白淨，蠟起了最時髦的「騎樓」，其魅力及顏值均處最佳狀態。眼泛神采，口角生春，頻頻放電。寶姐若非初露頭角，需專注於該段「反線二王」的拉腔（歌詞劃了底線之處），不被張「電」暈才怪！銀幕

上兩位男女演員的角色及關係，讓觀眾琢磨了近六分鐘，到唱完後鄭碧影來訪，才交代張與寶姐之兄妹關係，頗懸疑，甚至曖昧，卻營造了唱腔、畫面及劇情三者之間的另一種張力。導演周詩祿確有一手！

簡樸的家居操曲，畫面僅二人，畫內音（diegetic music）應為寶姐的歌聲及張瑛的蝴蝶琴聲。聲帶卻還有三弦、鋼琴及板（卜魚）的聲音，頗熱鬧。另加的樂器遂變成畫面外的配樂（non-diegetic music）了。相信若是今日電影的配樂，或會有不同的處理。例如李安的《色·戒》（2007）的電影原聲帶是典型荷里活式的交響樂寫法。但在易先生（梁朝偉）帶女主角湯唯到日本人的俱樂部幽會，湯主動獻唱〈天涯歌女〉的一幕，全曲從頭到尾就是一把女聲，勝在真切動人！如此親暱的場面，如何容得其他樂器的聲音？

寶姐當年以「芳腔」出道。但寶姐這段「芳腔」招牌的「反線二王」卻在行腔上有別於大路的「芳腔」，尤其在「魂」、「鳴」及「性」三個字的拉腔上（見上面歌詞劃了底線者），較多用到凡音（即簡譜上的4），應是馮華師傅的刻意唱腔設計。

在片中飾演「花旦王」的「細碧姐」鄭碧影初遇女主角吳丹鳳，唱了一曲揶揄吳衣著及打扮古老守舊的〈時代寵兒〉：先唱小曲〈女人〉（國語時代曲，周璇、嚴華原唱，黎錦光曲），後轉二王，再接〈減字芙蓉〉。劇情推展至張瑛偶然在路上拾得經理吳丹鳳的公事包，內存巨款，上門歸還後二人更

發展成為情侶。這電影顯然是予「藝壇三寶」展露才華機會的電影。但真正的主角張瑛、吳丹鳳及鄭碧影的戲份與「三寶」的唱曲的比例恰當。片中唱曲場面的安排，不覺牽強。電影通過當年石硤尾大火，張本應允登台演戲為災民籌款，但路上出了交通意外，遂造就「三寶」同台演出—折〈西廂記〉。最後各人到醫院探望張瑛，大團圓結局。

《人結人緣》與同年年底同由周詩祿導演，張瑛、吳丹鳳任主角，並有「三寶」參演的《斷腸紅》（1954，以影星伍雅儀的故事為背景）相比，流暢自然多了。《斷腸紅》中吳丹鳳因未婚成孕，在絕望與忙亂中墮樓梯身亡。李寶瑩飾演其妹，靈堂前唱的一段〈梨花慘淡經風雨〉（亦芳腔名曲），自然搶戲。演員與唱家戲份的平衡實在不容易。馮華在《斷腸紅》是居首的音樂員，其職能與他在《人結人緣》中的「音樂領導」是否有所不同，這些仍是五十年代粵語電影一個未開發的課題，盼行內前輩及過來人予以補充及指正。 ■

註釋

1 見〈星島紅船〉，《香港影片大全》第四卷（1953-1959），香港：香港電影資料館，2003年，頁107。及林萬儀：〈偶然發現的遺作：緬懷粵樂大師馮華（1924-2017）曲韻〉。載《香港01》，2017年7月15日。

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。

I vaguely remember interviewing Mr Fung Wah (1924-2017), master of Cantonese opera and Cantonese operatic songs, at the University Museum and Art Gallery of The University of Hong Kong back in 2007. At that time, Fung had just returned to Hong Kong from Canada, and was still perhaps adjusting to jetlag, so he did not seem fully engaged. According to Mr To Wing, with whom Fung was recording that year, the master often sat there half-asleep, but whenever he picked up an instrument in the recording studio, he would turn into a different man, full of energy and verve. During that recording session, Fung not only led the accompanying instrumental ensemble, but also sang some of the Cantonese operatic songs, such as 'An Act of Righteousness', 'Ten Thousand Miles Ahead', and 'From Now on We Are Strangers'. He was 83 back then, yet his age did not dampen his passion for music. The interview was conducted in a hurry and so it was incomplete in many ways. I could only remember Fung mentioning that he did the accompaniment for Ma Si-tsang and Hung Sin Nui during his early days in Guangzhou, and had impressed Ma with his skills. Ma persuaded Fung to stay in Guangzhou, to help him in training Hung—in what we called the 'singing style design' nowadays. However, with the outbreak of the Korean War, he decided to leave Guangzhou for Hong Kong. Yet according to historical records, Ma and Hung returned to Guangzhou in 1955, two years after the Korean War (1950-1953)—so perhaps Fung's memories might have been mixed up.

Besides the two great Cantonese music maestros Lui Man-shing and Wan Chi-chung, Fung Wah was another great player of Hong Kong Cantonese opera, music and film soundtracks. Artistically, he was heir to both his predecessors in the fields of *erhu* and *fanling* (Cantonised violin) playing, Cantonese opera, Cantonese operatic songs, Cantonese operatic singing clubs and culture of Cantonese music. Apart from Fung's contributions in Cantonese opera, Cantonese films, Cantonese operatic songs and albums, he also took part as an actor in *The Opera Boat in Singapore* (1955), a Shaw Brothers' feature filmed in Singapore.¹ According to Hong Kong Film Archive records, Fung was active and heavily involved in the soundtrack production of Shaws' Cantonese titles, especially those starring Patricia Lam Fung.

The records show that Fung participated in a total of over 100 films in between 1952 and 1967. However, his contributions during the Shaws' Cantonese film era, in particular his music for features starring Patricia Lam Fung, are seldom discussed. The rest of this essay will use Fung's work as 'music director' for *It's Fun Getting Together* (1954, directed by Chow Sze-luk, written by Szeto On) as an example to highlight features of Cantonese film music at the time.

In his 15-year career in Cantonese film soundtrack production, Fung took on a great variety of roles and responsibilities, including music, vocals, composing, musical effects, musician, Chinese and Western music, Western music, conductor, music director, scoring, score-writing and music-writing, etc. Generally speaking, one may expect 'music' and 'musicians' to



(左起) 馬師曾、紅線女、馮華
(From left) Ma Si-tsang, Hung Sin Nui,
Fung Wah

be synonymous duties, as both refer to musicians participating in the music-making for the soundtrack. Indeed, if more names are listed under ‘music’; its meaning is the same as ‘musicians’. However, if there is only one featured name under ‘music’, then this person is more than a member of the band, but in charge of all musical decisions in the film, including the selection of its music, scoring arrangements, leading of the band, and the coaching of singers; Fung held this position for a total of 16 films. In addition, Fung’s name appeared at the top of a long list of names after ‘music’ or ‘musicians’ in another 13 productions; meaning that he held the top position among the musicians or team. These films do not have a ‘music director’, so Fung would be the head of music, also known as the band leader. He was also credited as music director for 8 other features.

It’s Fun Getting Together was produced by Xinfeng Film Company, and was the first ever script that prolific screenwriter Szeto On (Tsang Kwan) penned—he would move on to write over 800 screenplays. In the opening credits, Lai Bo-ming was listed as ‘composing’. Yet ‘composing’ in the context of the 1950s Cantonese filmmaking in Hong Kong was understood differently from how we understand the word today. In actual fact Lai was the lyricist of the film, a role very different from ‘composer’ (i.e. the person who composes the music and songs for the film soundtrack) commonly understood by modern audiences.

Musical Arrangement of *It’s Fun Getting Together*

As we all know, Fung mentored three artists who became known as the ‘Three Treasures of Cantonese Operatic Music’ in the 1950s: ‘Little Ho Fei-fan’ Lai Man-soh, ‘Little Fong Yim-fun’ Lee Bo-ying, and ‘New Hung Sin Nui’ Chung Lai-yung. *It’s Fun Getting Together* was the first film featuring his three beloved tutees; Fung was responsible for all the musical aspects of the film, including song selection, vocal coaching, and musical accompaniment.

The film opens with a driver (Lai Man-soh) wiping down his car while singing ‘The Carwash Song’: *My car is dirty from front to rear, my pants are all stained from petrol...* The tune was taken from ‘Drunken Friar’, the last section of Ho Fei-fan’s most famous song, ‘The Mad Monk by the Sea’. The original lines calling for ‘*Piu-hung!*’ were changed to ‘Camel’ (a popular cigarette brand at the time), as the driver looked for his smokes. Lai also imitated the original tune by singing the last line, ‘*Hurry and come out!*’, in Central accent—audiences would have no problem recognising that he was singing in the style of Ho.

The heiress and company manager (Ng Dan-fung) hates music, so she bids her younger sister (Chung Lai-yung) to silence the driver. By contrast, the younger sibling loves to sing, so she performs a number called ‘Happy Family’. She is so engrossed in the long *melisma* over 40 seconds that she fails to notice her father’s (Yee Chau-shui) hints that her sister

is present. The tune firstly uses the Mandarin pop song ‘Remembrance of Autumn’ (originally sung by Yao Lee, scored by Chen Gexin): *The beautiful morning sun shines in as I open my window to see...* It then transitions into a *shigong manban*, with the final line ‘*We must be happy, very much so!*’. The *melisma* on the Chinese character ‘so’ is in particular prolonged for over 40 seconds. Aficionados of Cantonese opera music would no doubt smile here—of how well the singing style matches the plot. Naturally, the scene was designed, mostly like by Fung himself, to showcase ‘New Hung Sin Nui’ Chung’s mastery of the ‘Nui-style’.

The camera then turns to Lai Man-soh the driver singing ‘Work Above All’. This number is a continuation of ‘The Mad Monk by the Sea’, the unfinished *yifan zhongban* at the start of the film, but with lyrics related to the story. The next scene features the lead actor, Cheung Ying, doing singing practice at home with Lee Bo-ying. Cheung plays a retired Cantonese opera actor, and in this scene he accompanies the young Lee with his *yangqin* as she sings ‘The Autumn Chamber Woes’. She first sings a *xiaoqu* before transitioning into *banghuang*—a common arrangement for a lot of film interludes of the era.

‘Autumn Chamber Woes’ (sung by Lee Bo-ying)

(Tune of ‘Mulan Joins the Army’)
The autumnal tone reflects my bitter heart; I can vaguely hear the insects’ song.

The autumn breeze is like the wild goose’s call; dew of the late-Autumn freezes.

Rain falls with the night; petals are left behind on the path (prolonged note).

(Intro of *fanxian erwang*)

(Switch to *fanxian erwang*)

A young wife’s heart, a young girl’s soul; missing her husband at the dead of each night.

In her fruitless sorrow, she weeps many times, similar to the insects' lament on an autumn night.

Fearful of the autumnal sights and clouds; the barren scene makes me sad and sentimental.

(*gunhua*)

The past is beyond recognition; who will soothe my lonely heart?

Cheung seems very adept and comfortable with the *yangqin* in the scene, perfectly imitating a skilful player. As an A-list male lead of Cantonese cinema at the time, Cheung was at peak of his charisma and beauty; with pale, smooth skin and a fashionable coif. With a glint in his eye and always a hint of smile, he enchants other characters and audience alike. As a newcomer, Lee needed to focus on her *melisma* delivery in the *fanxian erwang* section (underlined in the lyrics); otherwise she would have no doubt been swooned by Cheung's charms! Interestingly, the film makes audience ponder over the relationship between the two characters for almost six minutes. It is only until the song finishes and Cheng Bik-ying enters the scene that Cheung and Lee are clarified to be brother and sister. The mystery and even ambiguity between the characters create an alternate tension between singing, framing of the screen, and the plot—a testament to Chow's skills as a director.

As the simple singing-practice-at-home scene involves only two people, its diegetic music should involve only Lee's voice and Cheung's *yangqin*. Yet the soundtrack includes sounds from the *sanxian*, piano, and the wood block; which would be called the 'non-diegetic music'. I believe the music would be perhaps handled in different ways in the hands of a modern filmmaker. For example, the original soundtrack of Ang Lee's *Lust, Caution* (2007) was scored in the classic orchestral style adopted by Hollywood films. The only exception is

the scene in which Mr Yee (Tony Leung Chiu-wai) takes the lead actress, Tang Wei, to a Japanese club for a secret rendezvous, and Tang initiates in singing 'A Wandering Songstress'. The song features one female voice from start to finish that creates genuine emotions—such an intimate scene has no room for any other non-diegetic sound.

Lee made her debut as a great imitator of the 'Fong Yim-fun' style. But in her execution of *fanxian erwang*, a signature of the Fong-style, she deviates from the usual Fong-styled *melisma*, in specifically the treatment of three words: 'soul', 'lament', and 'sentimental' (underlined in the lyrics above). Instead Lee uses more *fan* notes (fa in the sol-fa name system, or 4 in cipher notation), which was probably a deliberate artistic choice made by Fung.

Cheng Bik-ying, who plays a popular *huadan* (female lead in Cantonese opera) in the film, has an unfriendly first encounter with the female lead Ng Dan-fung. Cheng sings 'Fashionable Darling' to mock Ng's conservative appearance and style of dress: first she croons the *xiaoqu* 'Woman' (a contemporary Mandarin tune originally sung by Zhou Xuan and Yan Hua, composed by Li Jinguang), before transitioning into *erwang*, and then *jianzi furong*. The plot moves on as Cheung accidentally picks up Ng's briefcase, in which is a large sum of cash. The two further become lovers after Cheung goes to Ng's office to return the briefcase. Obviously *It's Fun Getting Together* is a film to showcase the talents of the 'Three Treasures of Cantonese Operatic Music', but its screen time for the true leads—Cheung, Ng, and Cheng—is proportionate to their importance. Therefore the inclusion of the various musical numbers in the film does not seem jarring or unearned. In the last act of the film, Cheung agrees to perform onstage to raise money for the victims of the Shek Kip Mei Fire,

however he gets into a traffic accident on his way to the theatre. So the 'Three Treasures' step up to the occasion and perform a section from *Romance of the West Chamber*. The film closes with a happy ending as everyone visits Cheung at the hospital.

It's Fun Getting Together was released in the same year as *Heartbreak Petals* (1954, based on the story of film star Ng Nga-yee), which was also directed by Chow Sze-luk and featured the same cast—Cheung Ying, Ng Dan-fung and the 'Three Treasures'. Yet *It's Fun Getting Together* is far more coherent in terms of cinematic arrangement. In *Heartbreak Petals*, Ng is pregnant with a child before getting married, and in desperation and chaos she dies from a fall down the staircase. Lee Bo-ying plays her sister, who steals the scene with her performance of 'The Storm-Withered Pear Blossom' (also a classic of the Fong-style) at Ng's funeral. Indeed, balancing between the coverage of the three actors and that of the three singers cum actors is no easy feat for the director and the screenwriter. Fung Wah was credited as the lead 'musician' in *Heartbreak Petals*. As for whether this role differed much from his job as a 'music director' in *It's Fun Getting Together*, is an issue that remains unexplored in the 1950s Cantonese cinema—one that maybe my seniors in the field or industry veterans would be interested in clarifying. [Translated by Rachel Ng] ■

Note

- 1 See 'The Opera Boat in Singapore', in Kwok Ching-ling (ed), *Hong Kong Filmography Volume IV (1953-1959)*, Hong Kong: Hong Kong Film Archive, 2003, pp 125-126. And Lum Man-ye, 'Posthumous Work Found in Fortuitousness: In Memory of Cantonese Opera Masetro Fung Wah', in *HK01*, 15 July 2017 (in Chinese).

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馮華的電影曲譜 〈張羽狂歌喚瓊蓮〉探析

'Cheung Yu's Rhapsody Crying Out for Princess Jade Lotus': the Film Music Notation of Fung Wah

林萬儀 Lum Man-ye



上世紀五、六十年代的香港粵語片融入了不少粵劇的表演和音樂元素，形成一個電影類型。根據香港電影資料館網頁，香港的「粵語戲曲電影」有逾六百部。¹ 這批作品展現了當年電影人與粵劇人對於如何糅合寫實與寫意兩種表現手法和美學風格的共同探索。實景和像真的道具與虛擬性和象徵性的做手、身段之間如何取舍是戲曲片必須處理的問題。例如，以一對繡有車輪圖案的旗代表座駕，配合「推車」、「坐車」功架，還是製作一部道具車而捨棄表演程式？又如，透過推拉門栓和掩門推門的虛擬動作表現進出門裡門外，還是搭建門牆佈景而捨棄功架？除了畫面，戲曲片也要處理有關聲音的問題。比如程式化的粵劇唱腔、音樂拍和、² 鑼鼓與模擬真實場景的聲響可以如何配合？本文透過分析粵劇音樂領導馮華為《瓊蓮公主》（1958）創作的電影歌曲〈張羽狂歌喚瓊蓮〉的曲譜，管窺粵語戲曲片中的音樂。該曲譜收錄在《瓊蓮公主粵語歌唱全劇曲本》。³

《瓊蓮公主》改編自元代劇作家李好古的《沙門島張生煮海》雜劇。原劇四折，敘說書生張羽夜裡撫琴，無意間撩動了龍女瓊蓮的心弦，瓊蓮的仙氣亦令張羽為之傾倒。二人話別時，瓊蓮約張羽中秋夜在海邊再會。張羽踐約，無奈苦候多時仍不見芳蹤。徬徨之際，仙姑送來三件法寶教張羽煮海。大海沸騰，蝦兵蟹將不堪煎熬，龍王只好釋放瓊蓮，並許配凡夫張羽，當夜人月團圓。⁴ 香港電影資料館只藏有《瓊蓮公主粵語歌唱全劇曲本》，未得拷貝。就電影曲本所見，編劇吳丹按照劇情主線把四折元雜劇改編成22場，由周詩祿執導，粵劇文武生林家聲、電影女星林鳳分別飾演張羽和瓊蓮。從該曲本收錄的各場曲譜得知，片中的歌曲大都是按照各種板式的句格或既有的曲調撰詞。粵劇一般都是這樣進行二次創作的，不一定有新的曲調。《瓊蓮公主》全片計有六支原創曲，其中三支是沒有標題的大合唱曲，另外三支依次是張羽和瓊蓮初遇時對唱的〈海畔情

歌〉，張羽冒著狂風暴雨在海邊苦候瓊蓮時獨唱的〈張羽狂歌喚瓊蓮〉，以及兩人重聚時對唱的〈瓊蓮公主舞曲〉，以上三支新曲都安插在主要的關目。六支新曲均由馮華製譜，吳一嘯撰詞。

曲譜兼及聲音效果和影像

〈張羽狂歌喚瓊蓮〉與曲本所見的其他曲譜一樣，都是粵劇工尺譜，按傳統從右至左直行書寫。粵劇工尺譜用「工」、「尺」等譜字作為表示音高的符號，配曲詞的譜字記在曲詞右邊；用「、」、「L」、「X」、「X」作為節拍符號，記在譜字右側；透過簡約的語句作出演出提示。⁵ 〈張羽狂歌喚瓊蓮〉的演出提示兼及寫實的聲音效果和影像，有別於舞台演出用的粵劇劇本或粵曲曲本。首先，曲名下有關於調、樂器和情感的總提示：「B調工線⁶『雙簫南胡伴奏』 激昂沉痛唱出」。曲譜第一行是全曲的引子，提示：「玩序時襯風聲和雨聲」。粵劇、粵曲行內習慣把

奏樂說成「玩音樂」，取「玩」的引申義，有研習及玩味音樂的含意，按粵音文讀，讀若「換」，說話時從白讀，讀作「灣」的上上聲。「序」即引子，在這種意義上，按行內慣用的口頭語音讀若「嘴」。按照提示，引子由一對橫簫（即笛子）與南胡（即二胡）演奏，同步配襯風聲、雨聲，企圖模擬風聲和雨聲，加強場面的真實感，為觀眾帶來身歷其境的感覺。舞台上的粵劇偶爾也會出現擬音效果，例如馬嘶聲、嬰孩的啼哭聲以大笛（又稱啲打，即噴吶）模擬；風聲、雨聲、海潮聲以風鑼或大鈸模擬。單憑「玩序時襯風聲和雨聲」無法確知該由樂師用樂器模擬，還是由擬音師用其他方法造出風雨聲的效果。這個疑問將在其後的提示中見分曉，這裡暫且擱下。

結合樂器及仿真聲音加強效果

引子之後提示清唱「風聲」、「雨聲」。譜字旁邊沒有標示節拍符號，鬆緊快慢由唱者根據情緒、氣氛

自由處理。用散板唱有助加強唱腔的表現力和戲劇效果。節奏感不強的曲適合純人聲演繹，人聲可以引導聽者聚焦在曲詞上。劈頭清唱「風聲」、「雨聲」，點出風雨交加的景象，繼而由景入情。「風聲」、「雨聲」之間有一小段過門，過門起始是三個三連音：「五五五 士士士 五五五」三組譜字右邊各有阿拉伯數字「3」，雖然沒有連音線，仍可以意會到是三連音。將三個音奏成兩個音的長度，將空位填得滿些，樂音連得緊些，牽引出激昂的情緒，呼應「激昂沉痛唱出」的總提示。過門旁邊提示：「加強風聲襯底繼下大雨」。「風聲」是聲音，「下大雨」是畫面，烘托出下一句曲「雨聲」。其後一段唱腔加入音樂拍和，唱：「四面雷聲波浪聲，全都不怕，我不怕，因為我張羽痴情，妹妹呀，琼〔瓊〕蓮妹妹呀我叫〔叫〕不呀停。」音樂稍竭，清唱：「琼〔瓊〕蓮」兩次，以純人聲突出「狂歌喚瓊蓮」的主題。之後的唱段又再加入音樂拍和，唱：「我叫〔叫〕不停，卿知否我岸邊迎接，卻未逢卿。」唱完來一段過門，過門奏罷按提示是：「大鈸一聲 風雨聲波浪聲 一齊配下」。「一齊配下」，意味著配以兩種聲響。粵劇擊樂可以奏出風雨交加、波濤洶湧的神韻，這份譜卻選擇用模擬真實的聲音效果加強場面的真實感。

緊接鈸聲和風聲、水聲的音效，曲譜提示以散板清唱：「淒淒，楚楚，冷冷，清清」。「淒淒」之後的括號內沒有文字或符號，估計脫落了一個短的過門。過門之後是「大鈸一聲」，散板清唱：「楚楚」。唱腔旋律是「工尺上尺工」（簡譜32123），過門是「江江江」，粵劇工尺譜字左邊的三點水是短音符號，這裡表示奏三個「工」（簡譜3）的短音，呼應唱腔的最後一個音，每個短的「工」音之間稍作停頓，造出若斷若續的效果。⁷ 粵劇拍和往往是腔調的模仿，隱藏一種語氣。過門的三個短音暗裡提示，「楚楚」二字也要

唱出一種哭得哽咽的感覺。「冷冷、清清」之後沒有過門，提示：「鈸一吓〔下〕由細聲至大聲，海浪冲〔衝〕上石上」。擊鈸一下，鈸聲只會漸漸淡沒，如要達到聲量漸大的效果，就有需要用器材把一下鈸聲調成由細聲至大聲，按照提示以漸大的鈸聲配合海浪向上衝的氣勢。做出鈸聲效果後，唱：「秋月嘆雲遮，叫〔叫〕卿你胡不應，冒死待琼〔瓊〕蓮」，句末提示吊慢收。然後，「擂大鼓鈸行雷閃電」，以鼓鈸聲配行雷閃電的畫面，為接下來的曲文作鋪墊，散板清唱：「行雷閃電還相等，難得團圓。」接著音樂齊奏入拍唱：「月再明」。句末提示：「擂鼓鈸由細聲至大聲收，海浪冲〔衝〕上」，鼓鈸齊鳴，極力渲染海浪的威力，凡夫張羽最終不堪衝擊，按演出提示「跌地」，全曲完。

馮華不單只創作了〈張羽狂歌喚瓊蓮〉的曲調，還配合電影影像做了聲音設計，聲音設計中可能也有導演和編劇的意念。曲譜寫得這麼仔細，相信是因應電影人與粵劇人跨界合作的需要。為了表現雷電交加、風急浪高的景象，以鼓鈸傳神的傳統手法讓位予寫實的擬音效果及影像。這份曲譜展示了粵劇音樂及聲響適應電影美學作出的調整。在五、六十年代，不少粵劇音樂人參與粵語戲曲電影的配樂工作，包括撰曲、製譜、音樂領導、音樂拍和、演唱等。根據香港電影資料館的館藏目錄，馮華參與配樂的粵語片逾一百部。⁸ 對大量粵語戲曲片的配樂進行系統性研究，或許可以將粵語戲曲電影中的音樂確認為粵劇音樂的一個次類型，更全面地認識粵劇音樂。

謹以這篇電影曲譜的研究文章，紀念去年六月辭世的戲曲電影音樂工作者馮華先生。■

註釋

- 1 參香港電影資料館網頁的「五、六十年代香港粵語戲曲電影片目」。
- 2 粵劇、粵曲同源異流，以「梆子」及「二簧」為不可或缺的音樂元素。梆、簧並無既定的旋律，傳統的曲譜只提供



林鳳的瓊蓮公主扮相
Patricia Lam Fung as Princess Jade Lotus

唱詞和板式（板眼形式）名稱，唱者依照唱詞的聲母、韻母、聲調，按板式及結句音等規範創造唱腔。樂手則以樂器模仿唱腔，引導、烘托和填補歌唱樂句之間的空隙，跟西方音樂的旋律與伴奏的主次概念不同。因此，樂手的角色不是伴奏，而是「拍和」，即以擊樂拍出節拍，以旋律樂器和應唱腔。詳參林萬儀：〈追憶逝水年華：清澀的粵曲歌壇〉，載《香港01》，2017年5月31日。

- 3 《瓊蓮公主粵語歌唱全劇曲本》，香港：金華出版公司，1958，香港電影資料館館藏。
- 4 （元）臧晉叔編：《元曲選》，北京：中華書局，1989，頁1703-1715。
- 5 黃志華：〈記粵樂大師馮華的音樂創作成就〉一文有〈張羽狂歌喚瓊蓮〉簡譜，黃志華據《瓊蓮公主粵語歌唱全劇曲本》的工尺譜譯。黃譯簡譜以旋律及曲詞為焦點，不記演出提示，除了首行。載《戲曲之旅》184期，2017年8月，頁112-113。
- 6 一般認為士工線相當於降B大調。詳參李雁：《粵劇音樂基礎理論探微（修訂本）》。廣州：星海音樂學院研究部，2001，頁8-9。
- 7 詳參黃少俠編：《粵曲基本知識》。香港：臧皮匠出版有限公司，1999，頁7。
- 8 關於馮華創作的電影歌曲，見林萬儀：〈偶然發現的遺作：緬懷粵樂大師馮華（1924-2017）曲韻〉。載《香港01》，2017年7月15日。

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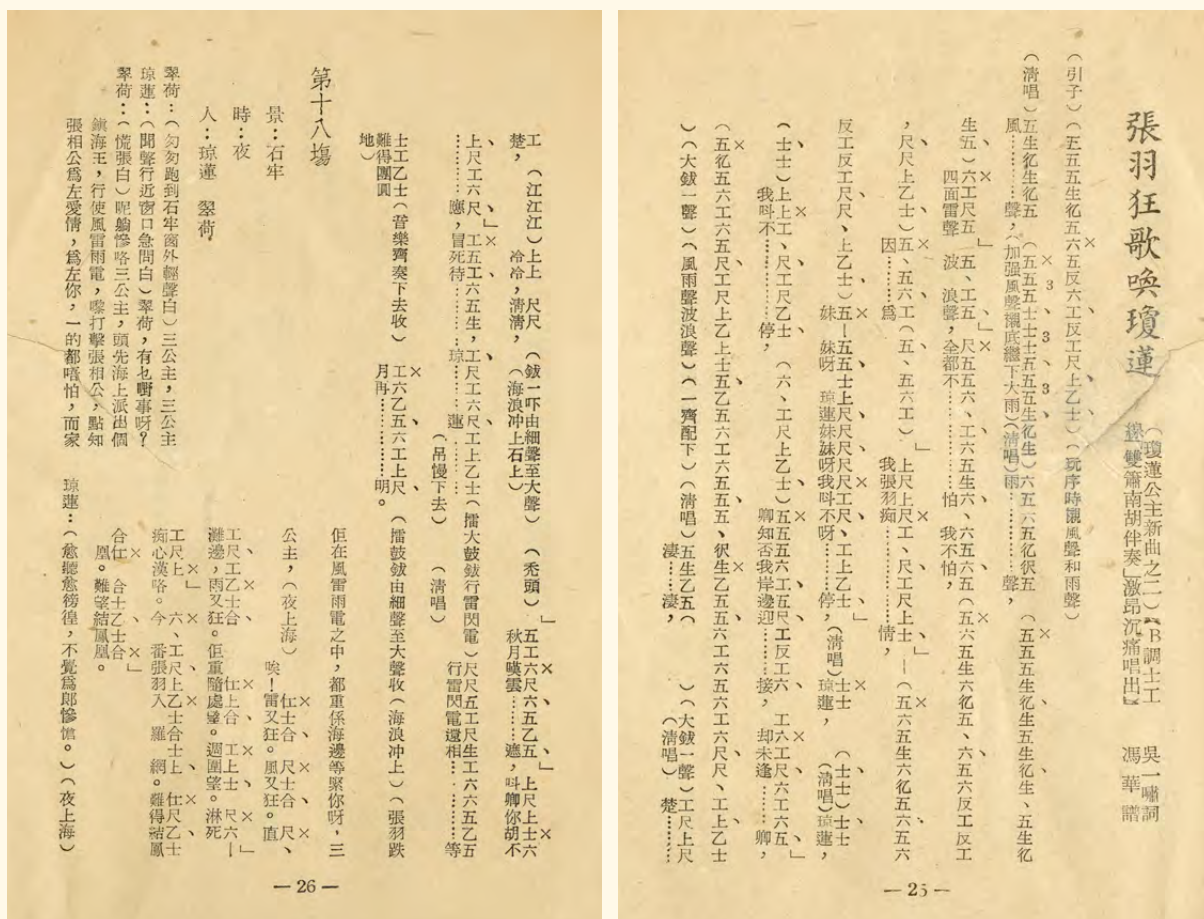
Integrating performances and musical elements of Cantonese opera, Hong Kong Cantonese films in the 1950s and 60s form a new film genre. According to the website of Hong Kong Film Archive, there are more than 600 titles under the Cantonese opera film category.¹ These works showcase how filmmakers and Cantonese opera artists at the time joined hands in experimenting on the mix of stylistic forms in depicting the real and the essence, as well as the aesthetics. They tried to strike a balance between the location set, props and the symbolic hand movements and gestures. For example, should they use two flags with vehicle wheels embroidery, together with stylised movements of pushing or sitting in a vehicle, to represent a carriage? Or should they build a prop carriage and abandon the stage conventions? Should actors make their entrance and exit by doing mimetic actions of opening and closing the door, or construct a set with door? Apart from visual image, there is the challenge of music and sound—in what ways the Cantonese opera stylised singing, instrumental accompaniment,² gongs and drums could match with the soundscape of the real film set? Below is an attempt at analysing Cantonese opera film music through studying ‘Cheung Yu’s Rhapsody Crying Out for Princess Jade Lotus’, the film music notation composed for *Princess Jade Lotus* (1958) by Cantonese opera music director, Fung Wah. This music notation is included in the film programme, *A Complete Collection of Cantonese Song Notations in Princess Jade Lotus*.³

Princess Jade Lotus is an adaptation of *Scholar Zhang Brings the Sea to a Boil*, a Yuan-dynasty *zaju* play written by Li Haogu. Originally in four acts, the story begins with scholar Zhang playing his *qin* (zither) at night. His music tugs at the heartstrings of Jade Lotus, daughter of Dragon King of the Seas. Encountering the princess, Zhang is as well captivated by her ethereal beauty. Before they part, Jade Lotus asks Zhang to meet again by the seashore at Mid-autumn night. Zhang keeps his rendezvous but fails to see Jade Lotus after a long wait. In his desperation, he is given three treasures by an immortal maiden to boil the sea. Zhang wreaks havoc across the sea, causing the sea army to collapse. The Dragon King gives in and releases Jade Lotus, also approving her marriage to Zhang. Under the full moon, the lovers tie the knot.⁴ The Hong Kong Film Archive has only the film programme but not the film copy of *Princess Jade Lotus*. As seen on the programme, screenwriter Ng Dan adapted the four acts into 22 scenes. Directed by Chow Sze-luk, the film features Cantonese opera *wenwusheng* (leading civil-military male role) Lam Kar-sing and film actress Patricia Lam Fung as

title roles. The music notations in the programme show that most of the songs’ lyrics are composed according to the prosodies of various *banshi* (beat form) or existing tunes. It is a common practice in Cantonese opera to do secondary creation, instead of having a new tune. There are six newly composed songs in *Princess Jade Lotus* and three of which are untitled chorus work. The other three are, in order, ‘Love Song by the Sea’ sung by the lovebirds when they first meet; ‘Cheung Yu’s Rhapsody Crying Out for Princess Jade Lotus’—a solo by the scholar during his desperate wait for Jade Lotus in the rainstorm by the seashore; and ‘Princess Jade Lotus’s Dance Tune’, a duet sung when the lovers celebrate their reunion. The three songs are all inserted in major scenes. The six songs are composed by Fung Wah, with lyrics written by Ng Yat-siu.

Same as the other music notations in the film programme, the notation for ‘Cheung Yu’s Rhapsody Crying Out for Princess Jade Lotus’ is a Cantonese opera *gongche* notation—written vertically from right to left according to traditions. It makes use of Chinese characters, such as ‘*gong*’ and ‘*che*’, to indicate pitches; these *gongche*

characters would be marked on the right side of the lyrics. Symbols of ‘、’, ‘L’, ‘X’ and ‘X’ denotes the rhythm, while being marked on the right side of the *gongche* characters. There are also brief stage directions on the music notation.⁵ However, the stage directions for ‘Cheung Yu’s Rhapsody Crying Out for Princess Jade Lotus’ include realistic sound effects and imagery, different from those of Cantonese opera scripts or notations. First of all, the general direction written under the song title sets the key, musical instruments and emotions of the song: ‘in the key of B flat major, *shigong* (la mi in the sol-fa name system) *xian* (literally ‘string’)⁶/“accompanied by two *xiao* (flute) and *nanhu* (fiddle)”—sing passionately and in deep grief’. The first line of the notation that serves as the prologue writes: ‘prologue is played along with sounds of wind and rain’. The prologue is played by *hengxiao* (literally ‘horizontal flute’, *dizi* [flute]) and *nanhu* (literally ‘Southern fiddle’, *erhu* [fiddle]), against a windy and rainy sound background to enhance the realistic sense of the scene and provide audience an immersive experience. In Cantonese opera, sound effects are at times created by musical instruments:



馮華為《瓊蓮公主》新製曲譜〈張羽狂歌喚瓊蓮〉
 Music notation of the newly composed tune 'Cheung Yu's Rhapsody Crying Out for Princess Jade Lotus' by Fung Wah for Princess Jade Lotus

dadi (suona) to imitate the cry of a horse or a baby; wind gong or grand cymbal to imitate the sound of the wind, rain and ocean waves. It is difficult to tell, simply by reading the stage directions seen above, whether the wind and rain sound effects are imitated by musical instruments or generated through other methods by the Foley artist. The answer to this question will soon be unfolded in the stage directions that follow.

The stage direction that immediately follows indicates an *cappella* delivery of 'wind' and 'rain'. It shows no rhythm symbol next to the characters; the vocalist can decide freely on the rhythm according to one's feelings and the atmosphere. Singing in unmetred rhythm is one way to achieve expressive and dramatic effects. A free-rhythm phase is suitable

for such vocal treatment as it draws focus to the lyrics. To start off with an *a cappella* delivery of 'wind' and 'rain' brings out a stormy imagery, and blends emotion with scenery. A short musical passage is put in between the 'wind' and 'rain' sound. It starts with three triplets: 'wu wu wu (high la la la) shi shi shi (low la la la) wu wu wu (high la la la)'; the Arabic numeral '3' is marked next to each set of these *gongche* characters. It can still be interpreted as triplets although there are no tie symbols. To play three notes within the duration of two notes heightens the delivery and induces stronger emotions—in response to the general stage direction 'sing passionately and in deep grief'. Description of the musical passage on the side says: 'strengthen the sound of the wind as background; then comes

heavy rain'. The aural imagery of 'sound of the wind' and the visual imagery of 'heavy rain' emphasise the next phrase, 'sound of the rain'. The tune is later added with accompanied singing: 'Thunders and ocean waves around/ I am not afraid/My love for Jade Lotus makes me strong/I keep yearning for my love, Jade Lotus'. The music pauses, then comes a twice-repeated *cappella* of 'Jade Lotus'—using only vocals to highlight how the scholar 'cries out' for his love. Accompanied singing is again added in the latter part of the song: 'I can't stop shouting/ Do you know I await you by the shore my love/I see no trace of you'. It then brings forth another musical passage, after which the stage direction writes: 'large cymbal strikes/together with sounds of wind and rain/and sounds of ocean waves'. The phrase



林鳳（左）飾演的瓊蓮公主與林家聲（右）飾演的書生張羽譜出一段仙凡之戀。
Princess Jade Lotus, played by Patricia Lam Fung (left), falls in love with Cheung Yu, a scholar played by Lam Kar-sing (right).

‘together with’ seemingly suggests the combination of two different sets of sounds. While Cantonese opera percussions are able to depict stormy and surging waves, this music notation uses mimetic sound effects of reality to boost the lifelike sense of the scene.

Shortly after the cymbal strikes and sound effects of the wind and water, it is marked on the notation to sing in free-rhythm for ‘Sorrow, Anguish, Cold, Solitude’. Since there is no text or symbol in the bracket after ‘Sorrow’, it is expected that a short musical passage is omitted. After the blank bracket, it is ‘a strike of cymbal’, to be followed by the singing of ‘Anguish’ in free-rhythm. The tune is indicated by ‘gong che shang che gong’ (mi re do re mi), with the musical passage by ‘gong gong gong’ (mi mi mi) in response to the last note of the vocal phase. The ‘water’ radical in Chinese character (‘氵’), which signifies a short detached note in Cantonese opera notations, is marked next to each of the three ‘gong’.⁷ According to the instructions, the three notes ‘gong’ should be played with a *staccato* character, to create a subtle sound that is both intermittent and continual. The musical passage of Cantonese

operatic songs is usually an imitation of vocal tone, with a hidden sense of verbal expression. The *staccato* notes of the musical passage also imply an equally subtle and mournful delivery of the singing of ‘Anguish’ in a whimpering manner. There is no musical passage after ‘Cold, Solitude’; but a direction writes: ‘a *crescendo* strike of cymbal; ocean waves hit the rocks’. Normally when a cymbal is struck, its sound would disperse gradually. To create a *crescendo*, one then needs the help of audio equipment in adjusting the cymbal strike—supporting the dynamics of the angry waves. Then, the singing continues: ‘Sighing for the autumn moon as it is hidden by the clouds/I receive no answer from you my love/I risk my life waiting for Jade Lotus’; with a direction of *ritardando* towards the end. Up next, ‘striking grand drum and cymbal; thunder and lightning’ make use of the drum and cymbal sounds to accompany the imagery of thunder and lightning, introducing the subsequent tune. In unmetred singing, the vocal goes: ‘I wait amidst thunder and lightning/When will our reunion come’. All instruments then join in as Cheung sings: ‘When will the moon shine bright again’. The directions

by the end reads: ‘a *crescendo* of drum and cymbal; ocean waves hit the rocks’. The percussion ensemble emphasises strongly the power of the waves; Cheung cannot bear the shock at last and ‘collapse’—as described by the stage direction, bringing the song to an end.

Fung Wah created not only the tune of ‘Cheung Yu’s Rhapsody Crying Out for Princess Jade Lotus’, but designs the cinematic sound according to the film images—the director and screenwriter might have also contributed their ideas to the design too. Such detailed delineation in the music notation can be seen as a response to the needs of both the filmmakers and Cantonese opera artists who collaborated. The traditional way of using the drum and cymbal gives way to mimetic sound effects and visual imagery, in depicting a stormy and turbulent scene. This music notation illustrates how Cantonese opera music and sound adjusts itself to adapt to film aesthetics. In the 1950s and 60s, a great number of Cantonese opera artists took part in film music for Cantonese opera cinema, either as librettists, composers, music directors, instrumentalists or singers. According to the Hong Kong Film Archive records, Fung Wah participated in the musical work for around 100 Cantonese films.⁸ A comprehensive research about Cantonese opera film music may be conducive to the identification of it as a sub-genre of Cantonese opera music, in enriching our understanding of the genre.

I dedicate this piece of analysis of film music notation in memory of the opera-film music maestro Mr Fung Wah, who passed away last year in June. (Translated by Vivian Leong) ■

Notes

- 1 See Hong Kong Cantonese Opera Films of the 1950s and 1960s' on Hong Kong Film Archive's website.
- 2 'Cantonese opera and Cantonese operatic songs have the same origin but differ in terms of development; with *bangzi* and *erhuang* as their two indispensable musical elements. The *bang-huang* aria type does not carry fixed melodies. The traditional music notations provide only the lyrics and names of the *banshi* (beat form). The singer follows the consonants, vowels, tones in the lyrics; and follows the rules such as the beat forms and the prescribed ending note of a line to create the melody. Musicians use the instruments to imitate the melody, to lead in (the sung melody), to complement and embellish, and to fill in the blanks among the singing lines. The concept is different from the concept of the melody as primary and the accompaniment as subordinate in Western music. Therefore, the role of the musicians (in Cantonese opera) is not accompaniment, but *paihe*. That is, using percussions to punctuate the beat and rhythm, and using the melodic instruments to echo and respond to the sung melody.' See Lum Man-ye, 'Remembrance of Things Past: The Cantonese Operatic Cabaret of the Fresh and the Bitter Green' in *HK01*, 31 May 2017 (in Chinese).
- 3 *A Complete Collection of Cantonese Song Notations in Princess Jade Lotus*, Hong Kong: Kam Wah Publishing Company, 1958. Hong Kong Film Archive collection.
- 4 Zang Jinshu (ed), *Selection of Yuan Plays*, Beijing: Zhonghua Book Company, 1989, pp 1703-1715 (in Chinese).
- 5 A cipher notation of 'Cheung Yu's Rhapsody Crying Out for Princess Jade Lotus' can be seen in an article by Wong Chi-wah, 'On the Legacy of Cantonese Opera Music Maestro Fung Wah'. Wong translated the *gongche* notation in the film programme *A Complete Collection of Cantonese Song Notations in Princess Jade Lotus* and focused on the melodies and librettos. In his version, no stage direction is shown except the first line. See *Journey to Chinese Opera and Drama*, Issue 184, August 2017, pp 112-113 (in Chinese).
- 6 *Shigong xian* is generally understood as the equivalent of B flat major. See Li Yan, *A Preliminary Look at the Music Theory of Cantonese Opera (Revised Edition)*, Guangzhou: Xinghai Conservatory of Music Research Department, 2001, pp 8-9 (in Chinese).
- 7 See Wong Siu-hap, *The Basic Knowledge of Cantonese Operatic Songs*, Hong Kong: Chou pijiang Publishing Ltd., 1999, p 7 (in Chinese).
- 8 Regarding to the film songs composed by Fung Wah, see Lum Man-ye, 'Posthumous Work Found in Fortuitousness: In Memory of Cantonese Opera Masetro Fung Wah', in *HK01*, July 15 2017 (in Chinese).

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本書透過14位影人訪問，包括導演洪金寶、劉家榮、許冠文、吳思遠、郭南宏、夏祖輝、楊權、何藩、唐書璇、陳欣健，演員狄龍、陳觀泰、白鷹，以及攝影師陳俊傑，呈現一幕幕風高浪急的電影業變遷。

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For the 'discourse' section, we invited scholars Law Kar, Ng Chun-hung, Sam Ho, Sek Kei, Po Fung and Shu Kei to explore, respectively in discussion and essays, the relations between the societal changes in Hong Kong and development of its film industry throughout the 1970s, as well as the multifarious trends of Hong Kong cinema back then.

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Rouge (1988)

written by Lillian Lee and Chiu Kang-chien,
directed by Stanley Kwan

Fleur: I was just amusing myself. Do you mind?

Twelfth Master: I don't mind, I don't even knit my brows.

Had I got so close to you, would you have avoided me?
If you did, you are not the woman for me.

— from *Selected Film Scripts of Chiu Kang-chien*

《胭脂扣》(1988)

編劇：李碧華、邱戴安平（即邱剛健），導演：關錦鵬

如花：只是逢場作戲，你不要介意。

十二少：我沒有介意，我連眉毛也沒有動一下。

我來的時候在想，如果是我貼得你這麼近的話，
你會不會避開我，如果你避開我，
就不是我要的女人。

——摘自《異色經典——邱剛健電影劇本選集》