



小城內外的
韋偉

FROM SMALL TOWN TO THE BIG SCREEN:
A RETROSPECTIVE ON WEI WEI



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前言

Foreword

「韋偉就是玉紋，玉紋就是韋偉。」

費穆執導的《小城之春》(1948)塵封數十年，至八十年代初在歐洲和香港的中國電影展上亮相，中外電影評論及研究者甚為推崇，並對片中演活玉紋一角的韋偉為之傾倒。

《小城之春》面世快將七十周年之際，香港電影資料館特別籌辦韋偉專題展，除了本片，還選映她早年在內地演出的《夜店》(1947)、《大團圓》(1948)，及她南來香港後於五十年代的作品《江湖兒女》(1952)、《水火之間》(1955)、《一年之計》(1955)及《寂寞的心》(1956)。

韋偉既是玉紋，其實個性完全不玉紋。跟她相知的電影研究者黃愛玲在本特刊的文章，暢論銀幕上下的韋偉本色。特刊中並收錄本館曾跟韋偉做的口述歷史訪問，回顧她自己的電影生涯，述說圍繞她身邊的人和事。自言真是很喜歡演戲的韋偉，演繹的無論是據理力爭的賢妻還是潑辣的大少奶，都是如此的個性鮮明，絕不含糊。而有關《小城之春》的文章中，一方面輯錄韋偉細談《小城之春》的訪問（原載於黃愛玲編的《詩人導演—費穆》）；另一方面選刊原載上海《影迷俱樂部》雜誌的兩篇文章，帶我們去看1948年影迷眼中的《小城》與韋偉。

我們謹在此感謝中國電影資料館借出《夜店》、《小城之春》、《大團圓》及《一年之計》的數碼電影檔案，並特別鳴謝韋偉姨及其子簡宏道先生全力協助，以及黃愛玲女士慷慨賜稿及提供寶貴意見。

'Wei Wei is Yuwen and Yuwen is Wei Wei.'

Directed by Fei Mu, *Spring in a Small Town* (1948) had remained as a sealed, dusty treasure for decades. Not until the early 1980s that the film declared its position at film festivals in Europe and Hong Kong, being touted all over by Chinese as well as foreign film critics and researchers. Ever since, the film circles have been infatuated with Wei Wei who enlivens the character Yuwen.

As *Spring in a Small Town* is soon marking the 70th anniversary of its premiere, the Hong Kong Film Archive has put forth a special effort as a tribute to Wei Wei and lined up a series of screenings. Apart from this film, we have more on the list, including *Night Inn* (1947) and *The Great Reunion* (1948) which showcase Wei's early performances in the Mainland; as for *The Show Must Go On* (1952), *Between Fire and Water* (1955), *Year In, Year Out* (1955) and *The Foolish Heart* (1956), they are exemplary examples of the titles that the actress had worked on in the 1950s after she arrived in Hong Kong from the north.

Wei Wei is Yuwen; but paradoxically, she is her polar opposite in terms of personality. An old acquaintance with the actress, film researcher Wong Ain-ling openly discusses in this special edition the true colours of Wei, both on and off screen. Through oral history interviews between the Archive and Wei, we look back in retrospect at the film star's career, entourage and personal experiences. Wei, who admitted frankly that she really liked acting, is bold and unambiguous in both of her performances as a virtuous and righteous wife, and quite otherwise, as a fierce and overbearing lady of the house. On *Spring in a Small Town*, we excerpt from another interview with Wei, ruminating on the film (originally published in *Fei Mu—Poet Director* edited by Wong Ain-ling); also not to be missed are two articles from an old Shanghai magazine that turn the clock back to 1948 so we can see Wei through the eyes of cineastes of the time.

We hereby express our gratitude to China Film Archive for loaning us the Digital Cinema Package (DCP) of *Night Inn*, *Spring in a Small Town*, *The Great Union* and *Year In, Year Out*, and most importantly to Auntie Wei Wei and her son Mr Russell Kan for their wholehearted support. We are also indebted to Ms Wong Ain-ling for her contribution to this special edition and for offering us her valuable advice.

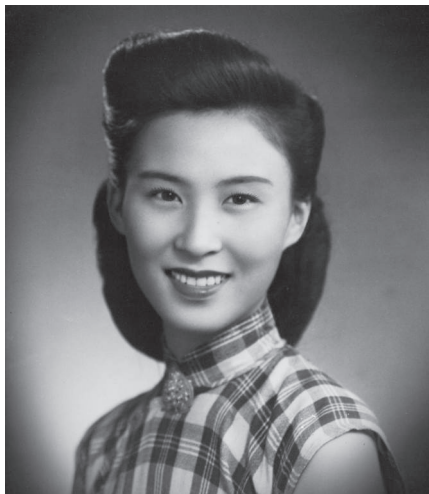
記風流

黃愛玲

寫韋偉，好，好，好。誰能不迷上《小城之春》（1948）裡的玉紋？身穿稍稍寬鬆的素樸旗袍，提著菜籃子，在松江頹敗的城牆上夢遊著。是的，是漫無目的的夢遊，只求暫離了無生氣的家，把疲憊的一顆心托付給天邊的浮雲，飄得有多遠就多遠。但，走累了，還是要回到那死氣沉沉的家……然後，他來了，跨過塌倒的牆頭，踏進殘破鬱悶的戴家庭院，而她，又重新活過來，墮進了「步月如有意，情來不自禁」的微妙處境。「哦」、「嗯」、「噢」，說不清甚麼意義，卻隱藏著千言萬語；輕扭絲巾半掩面、藉著酒意解開旗袍領子，那韋偉獨家店的風情，影評人早讚頌過不知多少遍，大概也已詞窮。能把玉紋如此複雜細緻的情懷，演到這麼一個地老天荒的份兒上去，韋偉憑的是甚麼？

三、四十年代出來的中國演員，不少來自舞台劇，男的如趙丹、魏鶴齡、石揮、藍馬、石羽，女的如吳茵、陸露明、蔣天流、舒繡文、上官雲珠，皆劇影雙棲，都是一流的演員，都壓台。韋偉也是舞台劇出身，啟蒙老師黃佐臨早年留學英倫，師從英國戲劇大師蕭伯納。1941年，高中剛畢業，父親反對女兒去重慶參與抗日，碰巧黃佐臨的「苦幹劇團」招考演員，她便去投考，被取錄了。那是太平洋戰爭爆發以後不久的事，適逢「苦幹」和費穆的劇團合併為「上海藝術劇團」，因而也就有機會演出費穆導演的舞台劇。韋偉第一次演費穆的戲，是《秋海棠》，A組是石揮、沈敏，她演B組的羅湘綺，跟張伐搭檔。排練的時候，費穆請了梅蘭芳來講戲，指導演員的京劇身段。為了增加文化修養，劇團平常也會為團員安排其他活動，譬如欣賞京劇以及西方古典音樂，從而尋找感覺，也教導基本的芭蕾舞步，使人站得更為優雅……點點滴滴，積少成多，卻都在不知不覺之間成就了日後的韋偉。

戰後的1948，可說是韋偉電影生涯的豐收期，短短一年，拍了兩部出色的電影——費穆的《小城之春》和丁力的《大團圓》。在《小城之春》裡的演繹，是既本色，又「風格化」，天賦的女性魅力、舞台訓練的深厚功底，缺一不可。本色的，是她那不經意流露出來的風情。黃佐臨可說是韋偉的恩師，她第一次參演電影，就是在黃佐



韋偉 Wei Wei

臨導演的《夜店》（1947）裡，演苦命而名字叫林黛玉的妓女，戲不多，但總算是從舞台踏板跨上了大銀幕。然而，真正懂得她的，卻是費穆。費穆曾對韋偉說，她跟王人美一樣，是一個不知道自己是女人的女人，指的可能是她那大刺刺、滿身是刺的性格。不經意，可能正正是她性感的地方吧。說到性感，名演員黃宗江的憶述最直接有趣：「韋偉是讓我們考進來的。我們那會兒已經是名演員了，一百四十六號，韋偉出來了，哎喲，我們都看上了。韋偉那會兒特別風流樣兒，我們都記住了。韋偉可sexy呢。黃佐臨主考。」¹

說的是1941年。我完全可以想像少年十八二十時的韋偉，青春無敵，任性灑脫，不拘一格，甚至還帶點有恃無恐。經過淪陷歲月的洗滌，本性可能難移，卻添了一份世故。費穆在電影藝術上最成熟的時候，碰上了人生舞台上風華正茂的韋偉。在《小城之春》裡，費穆誘發出韋偉的潛力，使她演活了年齡相仿、同樣經歷過戰爭洗滌的玉紋，用的可不是左翼戲劇界最愛強調的史丹尼斯拉夫斯基表演系統，倒吸收了不少戲曲舞台上旦角表演藝術的氣韻，看著明明是演戲，卻又顯得那麼真實。女性的嬌氣與驕氣皆隱藏在俗世的層層微塵底下，只有在最親密的人面前才流露出來。

在《大團圓》裡，韋偉回復本色，演時代女性二姐，開朗直爽，穿著鬆垮垮的工人褲，騎著腳踏車，現代而不浮誇，沒有半點矯情，可能是中國銀幕上最率性自然的熱血青年。我有緣跟韋偉



《小城之春》(1948)的禮言(石羽)、玉紋(韋偉)及《大團圓》(1948)的大哥(石羽)、二姐(韋偉)
Liyan (Shi Yu) and Yuwen (Wei Wei) in *Spring in a Small Town* (1948); the elder brother (Shi Yu) and second sister (Wei Wei) in *The Great Reunion* (1948).

相交超過二十年，她就是那麼坦蕩蕩的一副直性子，愛惡分明。早一陣子看許鞍華的新作《明月幾時有》(2017)，不期然想起，當年的方姑，還有很多很多同代的年輕人，身上散發出來的，大概就是韋偉這種氣質吧。《大團圓》改編自同名話劇，編劇正是當年有份「考核」韋偉的小青年黃宗江。抗日戰爭期間，他離開北京胡同裡的老家，遠走孤島上海和霧都重慶，戰後兄弟姊妹重回北京，時代卻已變了。黃宗江根據自己家庭的經歷，構思了《大團圓》的劇本。其實當年很多家庭都有相似的故事，勝利後的闔家團圓，彷彿曇花一現，一家人圍坐一桌，吃一頓餃子，然後又各散東西。影片的結尾隱隱寄望於遠方的理想，那是時代的氣息。諷刺的是，當年的《大團圓》因其隱晦的政治影射而遭國民政府禁演，而《小城之春》倒又因其「頹廢消極」的調子而挨左翼評論的批判，好長一段時期被塵封在歷史的晦暗角落裡。

韋偉常說，一生中演過一部《小城之春》，值了。可是，她應該是不甘的，也有理由不甘。看她在《江湖兒女》(1952)裡，表演「啞子背瘋」時固然活靈活現，得意忘形，單雙桿轉碟、騎獨輪單車等高難度的動作也難不倒她，不用靠剪接的掩眼法。看得出，她是真的愛演戲。《水火之間》(1955)是群戲，她演教師孫先生的太太，本性善良，卻被狹小的居住空間和困乏的經濟環境擠壓得小眉小眼，韋偉演來不愠不火，從容有度，既不搶戲又拿捏精準。這兩部影片都是「龍馬」時期的作品，韋偉還算是基本女演員中的台柱，到了「鳳凰」年代，她的位置已漸被年青一代如陳娟娟、朱虹、夏夢等取代，獨當一面的機會不多，《一年之計》(1955)和《寂寞的心》(1956)是比較有所發揮的作品。在這段時期，她常被派演一些比較反面的角色，例如《閃電戀愛》(1955)裡只顧吃喝玩樂的驕矜小姐和

《太太傳奇》(1957)裡恃寵生驕的闊少婦，這兩個角色都寫得平面，加上現在看到的版本是拙劣的粵語配音版本，更大大影響了對演員的觀感。反而在《一年之計》裡，雖然演的角色屬於同類型，但劇本寫得合乎情理，人物飽滿，韋偉便將這個一點也不討好的大嫂，演得讓人信服。

看《寂寞的心》，能不想起《小城之春》嗎？這一回，女主角不是江南小城庭院深深裡的玉紋，而是東方之珠華廈公寓裡的怨婦。她身穿性感的黑紗旗袍，頭髮挽起在腦後，蹬著咯咯的高跟鞋，在情人的懷中舞著，旋得魂兒也掉了。片中的韋偉，風度優雅，表演內斂，作為演員，合該是最醇厚的時候，可惜她沒有再碰上好的機緣。看《風塵尤物》(1957)，尤為惋惜，拍得那麼無色無香，平白糟蹋了一個有個性的演員。翻閱元曲《救風塵》，關漢卿筆下的俠女趙盼兒，世事洞明，人情練達——

我到那裡，三言兩句，肯寫休書，萬事俱休；若是不肯寫休書，我將他掐一掐，拈一拈，摟一摟，抱一抱，著那廝通身酥，遍體麻。將他鼻凹兒抹上一塊砂糖，著那廝舔又舔不著，吃又吃不著，賺得那廝寫了休書。

韋偉住處的客廳有點昏暗，坐在那裡聽她哈哈道來舊時人舊時事，彷彿是趙盼兒隔世而來，世故中見俠氣，她心中自有一把尺，量度官方歷史舞台上的紅臉白臉，紅的不一定紅，白的不一定白。要是有人編寫一個趙盼兒的現代劇本，她一定會演得出彩。

註釋

1 邵迎建：《抗日戰爭時期上海話劇人訪談錄》，台北：秀威資訊科技，2011，頁182-183。

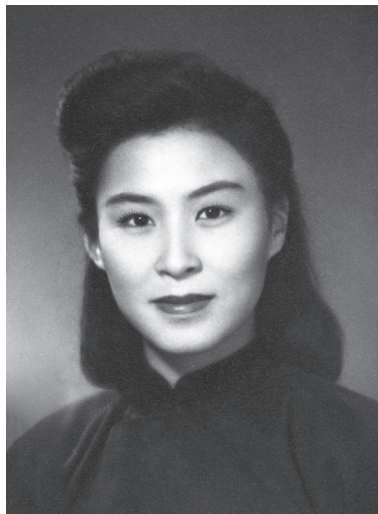
黃愛玲，資深電影研究者及影評人，曾任香港電影資料館研究主任，著有文集《戲緣》、《夢餘說夢》及編有《詩人導演——費穆》等電影專著多部。

Impressions of Wei Wei

Wong Ain-ling

What a pleasure it is to write about Wei Wei! After all, who wouldn't be smitten by Yuwen in *Spring in a Small Town* (1948)? Wearing a plain, slightly loose-fitting *qipao*, a grocery basket on her arm, she strolls distractedly on the ruined walls along the Songjiang. She strolls distractedly and aimlessly, almost like a sleepwalker, with the sole purpose of escaping a lifeless home, as though wishing her weary heart could be swept up by the clouds in the sky and float off, as far away as possible. Yet, as she starts to tire, she realises she still has to return to that moribund home. And then 'he' arrives, jumping over the crumbling walls into the derelict, joyless Dai household. This brings her back to life, the scenario reminiscent of Satyajit Ray's beautiful *Charulata* (1964). Meaningless utterances like 'ohs', 'ums' and 'ahs' are filled with ambiguity, seemingly infused with meaning; and the scenes where she hides half of her face behind the silk scarf, or where she drunkenly unbuttons the collar of her *qipao*, have been praised by film critics countless times for Wei Wei's unique brand of eroticism. How did it come to pass that she could express the complex and subtle emotions of Yuwen so brilliantly that it became almost timeless?

Many Chinese film actors from the 1930s and 40s originally came from theatre. Actors such as Zhao Dan, Wei Heling, Shi Hui, Lan Ma, and Shi Yu, as well as actresses like Wu Yin, Lu Luming, Jiang Tianliu, Shu Xiuwen, and Shangguan Yunzhu, all performed both on stage and on the silver screen. They are all first-rate actors with commanding presences. Wei Wei also started as a stage actress, honing her craft under the tutelage of Huang Zuolin, who had studied in England under the great English dramatist Bernard Shaw. In 1941, after graduating from senior high, Wei Wei's father forbade her from participating in the anti-Japanese movement in Chongqing. It so happened that Huang Zuolin's Hardworking Drama Troupe was recruiting actors at the time, and Wei Wei was accepted into the group. The Pacific War had just broken out, and Hardworking merged with Fei Mu's theatre troupe to form the Shanghai Art Troupe, thus giving Wei Wei the opportunity to perform in plays directed by Fei Mu. Her first collaboration with Fei Mu was in *Qiu Haitang*, in which Team A consisted of Shi Hui and Shen Min, and Wei Wei was partnered with Zhang Fa in Team B, playing the role of Luo Xiangqi. During rehearsals, Fei Mu invited Mei Lanfang to conduct workshops on acting, and skills for



韋偉率性自然，同代進步青年散發的大概就是這種氣質。The straight tempered Wei Wei exuded a natural quality shared by the contemporary youth.

performing Peking opera. To deepen their performers' cultural knowledge, the troupe also organised other activities, such as appreciation of Peking opera and Western classical music to refine their artistic sense, and training in basic ballet to improve their posture... all of which would imperceptibly add up to help make Wei Wei the actress she would become.

1948 was certainly the highlight of Wei Wei's film career, starring in two brilliant films that would become classics—Fei Mu's *Spring in a Small Town* and Ding Li's *The Great Reunion*. Her performance in *Spring in a Small Town* feels both casual and stylised at the same time—it combines both her natural feminine charms and solid craft honed on the stage. What is so special about her in the film is her unpretentious sensuality. Huang Zuolin, who initiated her to theatre, also gave Wei Wei her first screen role in *Night Inn* (1947). In the film, she plays a miserable prostitute. Although a small role, it marks her formal transition from stage to screen. Yet the director who truly understood her strengths was Fei Mu, who once commented that she was just like the delightful 1930s actress Wang Renmei—a woman who did not realise that she was a woman, which was perhaps a reference to her uncompromising and confrontational personality. Her lack of pretense was probably what made her so alluring. On Wei Wei's charisma, famous actor Huang Zongjiang had a most direct and interesting comment: 'I was part of the judging panel that accepted Wei Wei. We were already famous actors by then. When Number 146, Wei Wei, came forth—oh, we were all captivated by her. There was something so sensuous about her, and it made such

an impression on us. She was so sexy. Huang Zuolin was chief judge on the panel.¹

This was 1941. I can absolutely imagine Wei Wei, aged around 18, young, carefree and capricious, even a bit arrogant. Baptised by the fires of the Japanese occupation, her wild nature must have been slightly tempered by a hint of worldliness. Upon reaching artistic maturity as a filmmaker, Fei Mu came across Wei Wei in the absolute prime of her life. In *Spring in a Small Town*, Fei Mu fully reveals Wei Wei's potential in the role of Yuwen, a character who shares a similar age and war-ravaged experiences with Wei Wei herself. Her acting in the film is not based on the Stanislavsky method, much promoted by leftist dramatists of the time. Instead, she has been enlightened by Fei to draw inspiration from classical Chinese opera—stylistic and genuine at the same time, revealing her finicky airs and feminine pride only to those most intimate to her.

In *The Great Reunion*, Wei Wei returns to a role close to her own personality as a modern female character, the cheerful and forthright second child of a family. Wearing loose-fitting overalls and riding her bike, Wei Wei delivers a vision of modernity without any sense of bravado or pretentiousness—perhaps the most sincere and frank representation of contemporary youth in Chinese cinema. I have had the pleasure of knowing Wei Wei for over 20 years, and her real personality is just as candid, straightforward and sometimes opinionated as this character. A while ago I saw Ann Hui's new film, *Our Time Will Come* (2017), and could not help but think that the film's protagonist, Fang Gu, as well as many other young people back then, may have been very similar to this character in terms of temperament.

The Great Reunion was adapted from an eponymous play written by reputed actor/dramatist Huang Zongjiang, who had earlier been part of the judging

panel that 'assessed' Wei Wei's audition. During the war he left his old Beijing *hutong* home, and travelled to Shanghai and Chongqing. After the war he returned to Beijing with all of his siblings to find a much-changed world. Huang based the screenplay of *The Great Reunion* on the story of his own family. In actual fact, many families during that time shared similar experiences, where post-victory reunions turned out to be but short-lived moments of happiness. The families would sit around the table, share a meal of dumplings, then leave and go their separate ways again. The film ends on an implicit note of hope for the future, a reflection of the contemporary social mood. Ironically, *The Great Reunion* was banned by the Kuomintang government at the time of release for its deeply embedded political allusions, while *Spring in a Small Town* was heavily criticised by leftist critics/historians for its 'decadence and passivity'. It was only until the early 1980s that the film finally had its day.

Wei Wei often said that just *Spring in a Small Town* alone had made her film career worthwhile. But she must have felt somehow unfulfilled; in fact she *should* have felt unfulfilled. Her lively performance of the number 'Deaf-mute Carrying the Idiot' in *The Show Must Go On* (1952) is executed with great enthusiasm and skill, in much the same way as she performs various acrobatic acts with such aplomb, without the aid of deceptive film editing. It is apparent that she had a genuine passion for acting. In *Between Fire and Water* (1955), Wei Wei plays Mrs Sun, the good-natured wife of a teacher who turns bitter, oppressed by the overcrowded living environment and meagerness of their economic situation. She portrays the character in a way that does not steal the scene, but with measured confidence and precision.

Both these works were made during her years at Dragon-Horse, when she was still one of the top actresses at the film company. By the time she transferred to Feng Huang, she had to give way to a



韋偉在《水火之間》(1955)的演出，不慍不火，從容有度。

In *Between Fire and Water* (1955), Wei Wei delivered a fittingly moderate performance with perfect poise.



《小城之春》(1948): 妻—周玉紋, 韋偉。
Spring in a Small Town (1948): Wife—Zhou Yuwen, Wei Wei.

younger generation of starlets like Chen Chuan-chuan, Chu Hung, and Hsia Moon. There, opportunities for Wei Wei to headline any projects were far fewer, and two of the more notable roles she played were those in *Year In, Year Out* (1955) and *The Foolish Heart* (1956). During this period, she was often relegated to relatively antagonistic roles, such as the hedonistic, spoiled rich girl in *Love at First Sight* (1955), and the young and bratty rich man's wife in *His Fabulous Wife* (1957). Both of these parts are rather flat characterisations, and since audiences today can only watch poorly dubbed Cantonese versions of the films for the overseas Chinese market, one's impressions of Wei Wei's performances are inevitably affected. On the other hand, although she plays a similar role in *Year In, Year Out*, the film's sophisticated screenplay presents a more coherent story and colourful characters, and Wei Wei pulls off a very convincing turn as a flawed, fundamentally unlikeable sister-in-law.

It is hard not to think of *Spring in a Small Town* when watching *The Foolish Heart*. This time, the female protagonist is no longer Yuwen, trapped in her profoundly lonely home in a small city south of the Yangtze River, but rather an unsatisfied wife trapped in a luxury apartment in Hong Kong. Dressed in a sexy, black *qipao*, her hair tied up, her high heels clacking along, she dances in the arms of her lover, swirling around as though in a daze. Poised and elegant, giving an understated performance, there is no doubt that Wei Wei should have been in the prime of her life as an actress. It is regrettable that she was never given any further opportunities to capitalise on her talent. One particularly lamentable example is *The Eternal*

Beauty (1957), a dreary, insipid piece of work that completely wastes the talents of such a charismatic actress as Wei Wei. In the film's source text, the Yuan-dynasty drama *The Rescue of a Courtesan*, the female protagonist Zhao Pan'er is an extremely worldly and intelligent woman:

When I arrive there and if he is willing to grant the divorce after a few words, then all is good; if he refuses, then I'll pinch him, lean on him, hold him, hug him, until that rascal is numb with pleasure. As though rubbing some sugar on his nose, where he won't be able to reach, taste, nor eat it, and so I'll make him sign the divorce papers.

The living room in Wei Wei's apartment was a bit dimly lit, and as I sat there listening to her joking and reminiscing about people and things bygone, I saw in her a modern-day Zhao Pan'er, whose worldliness is tempered by a strong sense of righteousness. She has her own set of standards, by which she sizes up all the heroes and villains on the stage of history—not all heroes are noble and flawless; not all villains are completely irredeemable. If anyone were to adapt the story of Zhao Pan'er for the modern age, Wei Wei would no doubt be 'the One' for the role.

Note

- 1 Sho Yingjian, *Interviews with Shanghai Dramatists from Sino-Japanese War Period*, Taipei: Xiuwei Zishun Keji, 2011, pp 182-183 (in Chinese).

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韋偉：從上海到香港 從龍馬到鳳凰

訪問：朱順慈（1997年5月），朱順慈、黃愛玲（2001年2月）

整理：朱順慈

我1922年5月17號出生，叫繆孟英。我是中山人，卻在江蘇省鎮江出生，因為祖父在那兒工作。

天生一副硬性子

我叫韋偉，因為那時做話劇要改名。當時上海最了不起的話劇演員，一個叫夏霞，一個叫藍蘭，一個叫英茵，我最佩服她們，我考入劇團後，也要改一個聲音重疊的名字，希望將來可以跟她們一樣棒！那時上海那些人力車伕，他們叫人讓路，啥也不說就只會「喂、喂」的喊。我想這倒好，叫「韋偉」，要人家讓我出場。我就這樣改名「韋偉」。

我在家排行第五，上面有兩個哥哥、兩個姐姐。我命好，隨後出生的是兩個弟弟。在我那個年代，如果給家裡帶來兩個兒子，連母親也特別縱容我，所以我小時候，脾氣不好。我在鎮江讀到四年級，後來轉到上海。因為成績好，老師也很縱容我。我高中畢業後戰爭就爆發，本來我可以繼續唸書的，但因為打仗，我沒有唸下去。眼見人們跑去抗日，我一心也想著要去抗日；但我爸爸不准我去，他很兇的。我爸爸呀，那時是匯文書院畢業生，即是後來的金陵大學。你想想，那個年代大學畢業，算是高級知識份子的了。不過他很封建的，我這個人那麼反叛，大概是因為小時候他把我管得太嚴了。

我那時想去重慶去不得，便想出來工作，高中畢業也不會做甚麼，便幫人打字，打新聞稿，但總不太喜歡，仍是惦念著去打仗。我是衝動派，就只想為中國抗日。有天我去看話劇，那齣戲叫做《蛻變》，黃佐臨導演，石揮、黃佐臨太太丹尼、史原和韓非主演。我看完哭了，感動到不得了。這戲講的是抗日，我看完心裡想，要抗日，哪用跑到重慶呢？做話劇宣傳抗日，不也很好嗎？那我就決意加入劇團，加入了上海藝術劇團。

我初做戲時，連爸爸也不知道。我家離劇院很近，但我老不返家，人家做戲，我便在後台看，所以我可以從頭到尾把戲唸出來。那時胡小峰和孔敏做舞台效果，我老耽在後台，學了很多東西。



五十年代的韋偉 Wei Wei in the 1950s

我第一次擔正是做《大馬戲團》，本來剛考進去，幾時才到我？但那天，露珊的姐姐，就是本來演蓋三爺的那位，她的國語很好聽，聲音又好，演蓋三爺很威風。那天早上她打電話來，說這天不能來了，說要看醫生，其實呢，她是「扭紋」。她覺得不該跟大夥領一樣的薪水。大家正沒有法子，我為人很衝動，便說讓我來替她。我天天在後台看，對白記得，走位也全記住了。我走一遍給他們看，他們很奇怪，說我做得好又不是，不好也不是，反正我真做得來。結果呢，黃佐臨馬上替我排戲，當晚立刻演出。說不上一炮而紅，至少無人退票呀。

黃佐臨見我太野，便叫我做話劇場記，我學得更多，所有角色的位置我都曉得。我更不願回家了，就跟著排戲。黃佐臨和費穆，本來拍電影，淪陷以後，不想和日本人合作，便去搞話劇。

傳世之作《小城之春》

光復後，重慶的人來「接收」。那時我們被稱為「電偽」。我很不服氣，我們這樣死守著話劇，落得被這樣看待。其他人沒甚麼所謂，我卻很生氣，一生氣便不幹了。不幹做甚麼呢？我去了唸新聞專科學校，那時的同學還有董千里和何冠昌呢！我這人做記者本來很好，我跟人很快便熟落了，但我那手字呀，真是難看死了！還未畢業，于伶來找我，要我做話劇，我便又回去做話劇。當時大家都不怎麼搞話劇了，都去了拍電影賺錢。

黃佐臨也回去拍電影。他要拍高爾基的名著《夜店》，老闆是吳性栽。人們都說吳性栽喜歡我，其實我是喜歡跟長輩談天而已。《夜店》（1947）都用話劇演員，只有童芷苓和周璇不是。我呢，給派了做一個憔悴的妓女。我很倔強，明明不知怎樣演，嘴裡就是不說出來。幸好那時由宋小江化妝，我滿意得不得了，那個樣子蠻漂亮的，只是很憔悴。這齣電影我演來蠻高興的，因為對手都很出色。不過我這角色，實在是閒角，沒幾句對白，黃佐臨有心整我的。譬如有一天，拍一句對白：「小妹回來了」，就這五個字，總共拍了三十多遍。我脾氣硬，也不哭出來，就一直唸，反正總會拍完的。

第二天，我拿了劇本，跑去跟吳性栽說，我不拍了！吳性栽找費先生來勸我。費先生說：「演員應該做到導演滿意，就算他真的有心作弄你，你也要做下去。」我便說：「總不成一生就這樣子嘛。」他叫我放心，將來會找我做一些真正有發揮的角色。後來他真的找我拍《小城之春》（1948）。

《小城之春》拍得很快，我記得工作天約有個多月。小城在松江，費先生自己開車，另外還有一輛汽車、一輛卡車和貨車。那時候，參加的似乎都是新人。編劇李天濟是新人，李緯未拍過戲，崔超明、張鴻眉也沒有。攝影師是攝影助理第一次扶正，收音師也是。

費先生說：「你要做周玉紋，不要做韋偉。」拍戲時，跟人玩得高興，甚麼也記不起來，他便說周玉紋走了，那我就會做回周玉紋，斯斯文文的。拍這戲時真開心，費先生很能引我入戲，按我這塊材料，演不好呀，我是強盜扮書生，對嗎？譬如拍我走路，費先生知道我喜歡看京劇，便叫我想人家青衣花旦怎麼走路。講戲講藝術，講的都是美學。他說：「你平常怎樣走路，誰管你，拍出來給人看的就不能這樣走。」我從此記住他這句話。

《小城之春》在上海不怎樣賣座，但在昆明和重慶，很受女學生歡迎。後來，共產黨說電影有問題，說費先生是保皇黨，無膽革命。當時很多知識份子都沒有出路，我們都「左」，如果不「左」，早就跟了蔣介石和汪精衛。這電影從此一直沒有人提，但在國內學電影和研究電影的人都很喜歡這齣戲。後來，中國跟歐洲做文化交流，就拿了《小城之春》去，大獲好評。

勇字當頭，膽識過人

來香港拍戲以前，有段日子我經常上海、香港兩邊走。那時我談戀愛了，男朋友在香港，經常出入海關，從沒人抽查過我的行李。

那時費先生拍了《生死恨》（1948），是梅蘭芳的舞台紀錄片，當時剛開始拍彩色片，國內沒有沖洗設備，一定要運到外面沖洗。片子送出去時沒報關，運回來時，老闆擔心海關要打稅，萬一戲不賣座就慘了。我這人勇字當頭，死也不管，自告奮勇要把拷貝送回來。

到了香港，拿了片子，因為片子很重，不能坐飛機，我便坐President Hoover，那是頭等艙中的二等，已經非常講究了。坐船也要穿戴得漂漂亮亮，到宴會廳吃晚飯要穿禮服。我就帶了旗袍、高跟鞋，還在船上跟人學打橋牌。那時剛勝利，上海沒那麼多巧克力糖，我拿了一大把糖；抵達前發了個電報給做海關的姐夫，請他來接我，因為我在香港買了很多東西——好了，下船來到海關面前，跟他們說：「那個大光頭是我姐夫，我請你們吃糖，行李要不要看？要我就拿鑰匙，不要就不拿了。」他們說：「不用打開了，走吧走吧。」我就這樣把片子帶了回來。

費先生很高興，有次跟梅蘭芳吃飯，把這事跟他說了，他向我道謝時，我真「暈浪」了，他很有魅力，那是假裝不來的。

從龍馬到鳳凰

我來香港，因為費先生叫我走。我一直跟著費先生和吳先生，來香港有其他人找我拍戲我也不拍。費先生組織龍馬公司，我自然加入。那時龍馬野心很大，李麗華和白光都在龍馬。龍馬失敗，是因為虧本虧得太厲害了。

費先生叫我拍《江湖兒女》（1952），他沒告訴我故事大綱，只叫我學踏單車呀、轉碟呀——可後來，費穆死了，他的壓力太大了。那時候開支很大啊，演員是錢，導演是錢，甚麼人都有事都去找他，他是所有人的出氣袋，自己卻永不埋怨一句。吳先生去找他，他總答道：「有辦法

解決。」其實能有甚麼辦法呢？費先生對人人都好，還有人說他虛假，我真的生氣得不得了。

費先生死了，戲還要拍下去。朱石麟拍《江湖兒女》，跟羅君雄和齊聞韶，一個鏡頭可以拍一日一夜。記得有一天拍我跳「啞子背瘋」，那是我的拿手戲，我經常跳給人看。那天的背景是香港夜景佈景板，打燈打了一天。拍完回家，我下半身完全沒了知覺，我家傭人去找吳先生吳太太，他們找楊景煌醫生（芳艷芬的丈夫）來看我，說我累過了頭。那當然，他們放聲帶，放一次，我便跳一次。

龍馬賠得太厲害，結果只好組織一家新的「兄弟公司」，就是鳳凰。留在鳳凰是賭氣，你不要我，我偏要留下。他們對我很有意見，為甚麼呢？譬如說，我們是在資本主義社會對不對？那你要捧朱虹，朱虹是不是應該稍為資本主義化一點？出去穿得好一點，到處去見識見識，也是應該的嘛！我就陪著朱虹去買衣服、去玩，他們對此很有意見，還有我的一批商界朋友，他們吃飯總找我去，我去了便沒有冷場，但這也令他們很不滿意。我最不高興的是，他們從來沒有在我面前說過我半點不是，因為他們知道說不過我。他們說不過我，又不敢當面跟我辯論，就在背後搗我的亂子，我當然不開心。

我沒離開，因為實際上我沒有市場。一個演員一定要有市場，公司一直壓著我，加上左派本身沒有市場，那我更沒有市場了。除了夏夢、石慧、陳思思，沒有了呀！夏夢和石慧也是集中力量把她們捧出來的。夏夢拍戲我便忙昏了，老跟著她們。幹甚麼呢？做公關呀！那時候沒有公關；還有借地方、借家具，夏夢的衣服，能借的就借，

借不了便縫，馮琳拿一塊布在她身上縫縫就成一件衣服！有時候他們想借地方拍戲，人家不肯，他們便叫我去借。不幫他們嘛，心裡覺得不應該，幫了自己又生氣。留下來是要證明我正確，證明我沒有錯。

我現在年紀大了，說這些事就像給你講故事，不是講我自己，我一點恨意也沒有。我信了佛以後，覺得人真是退一步海闊天空。現在說起來也感到可笑，怎會那麼滑稽呢？小心眼得不得了，就是人家踩了我一腳，大家都開心了，而我回踢一腳，大家都氣死了，便想辦法再踩我一腳。現在想來，那樣針鋒相對真是不好，但當時沒有人勸我，勸也聽不進吧。

跟我合作過的演員中，石磊真是好戲之人。那時候和我合作的還有鮑方，好像《寂寞的心》（1956），他便演得不錯，大家有交流。我覺得自己在《水火之間》（1955）演得不錯，在《一年之計》（1955）裡也比較有發揮。

現在拍戲好多了，這幾年我拍過兩齣電影（指1997年前），拍戲的時候，攝影師不會要求你別動。那時候拍特寫，他們不許我動！但越是不許我動，我越想動，現在沒有這些要求了，愛怎麼動就怎麼動！現在機器不同，底片也不同，我也沒機會拍戲，大概因為節奏跟人家不一樣了。不過，我自己覺得《我要活下去》（1995）、《嫵嫵·帆船》（1996），我演得好像還不錯呢。

雖然我老開罪人，但沒有後悔，我覺得菩薩對我很好，有多少人能有齣《小城之春》呢？

摘錄自〈韋偉〉，《香港影人口述歷史叢書之二：理想年代——長城、鳳凰的日子》，黃愛玲編，香港，香港電影資料館，2001



韋偉在鳳凰公司演出的《一年之計》（1955），飾十口之家中的大少奶（後排左三）。

In *Year In, Year Out* (1955) produced by Feng Huang, Wei Wei (back row, 3rd left) plays the eldest daughter-in-law in a family of ten.

Wei Wei—From Shanghai to Hong Kong and from Dragon-Horse to Feng Huang

Interviewers: Donna Chu (May 1997); Donna Chu & Wong Ain-ling (Feb 2001)

Collated by Donna Chu

I was born on 17 May 1922 in Zhenjiang, Jiangsu. My grandfather had moved there from our ancestral land in Zhongshan, Guangdong. My real name is Mau Mon-yen.

Strong Personality From Day One

I'm called Wei Wei because theatre actresses all had stage names. The best actresses in Shanghai at the time were Xia Xia, Lan Lan and Ying Yin. I admired them and wanted to have a name with repeated sounds, so I could be as good as they were. When rickshaw men asked people to give ways, they wouldn't say anything but yelled: 'Wei! Wei!' (meaning 'Hey! Hey!') I thought that was good, like asking people to make way for me on stage.

I have two elder brothers, two elder sisters and two younger brothers. I was indulged because I was the good-luck charm that brought two sons into the family. Midway through primary school, I transferred to Shanghai from Zhenjiang. I was again indulged by my teachers because I had good grades. Upon graduation, I wanted to join the war against Japan, but my father forbade me. He was a college graduate, considered highly educated then, but he was feudalistic. Perhaps my rebelliousness is a reaction to his conservatism.

I went to work as a typist, but all I wanted was to fight the Japanese. One day I saw a play called *Metamorphosis*, directed by Huang Zuolin and starring Shi Hui, Han Fei and Huang's wife Dan Ni. I cried. It was about resisting the Japanese invasion and I thought I could fight the Japanese doing just that. So I joined the company which was known as the Shanghai Art Troupe.

As an actress just kick-started her career, I hung around backstage even when not acting. I learned a lot. This was all without the knowledge of my father.

My first starring role was in *The Big Circus*. I was new and it was hardly my turn to star, but the lead actress had a doctor's appointment—she was actually positioning for more money—and they had no understudy. I impetuously volunteered. Hanging out backstage, I had remembered all the lines and blocking. Can't say I became an overnight star, but at least no returned tickets.



韋偉晚年不時應邀客串演出電影。

Wei Wei occasionally appears in cameo roles at her ripe old age.

Seeing me so wild, Huang asked me to be the script girl. I learned even more, coming to know all the positions. Huang and Fei Mu were both filmmakers. They got into theatre during Japanese Occupation because they didn't want to work with the Japanese.

Toast of the Town

After the war, we were called 'film collaborators'. I was mad, because we were serving our duties with theatre. So I quit to study journalism. But Yu Ling got me back into theatre before graduation. Nobody did theatre by then, because movies made more money.

Huang Zuolin was back in movies too. He wanted to make *Night Inn* (1947) based on Gorky's *The Lower Depths*. Except for Zhou Xuan and Tong Zhiling, the actors were from the stage. I didn't know how to play my character, a burned-out prostitute, but, true to my dogged nature, I wouldn't admit that. Fortunately, Song Xiaojiang's make-up was great. I enjoyed making that film, playing against good actors. But mine was only a minor role and Huang had something against me. The line 'sister is back', for example, he made me say it over 30 times. But I wouldn't cry; just kept saying the line, knowing it'd be done eventually.

The next day, I told Wu Xingzai, the boss, that I wanted to quit. He asked Fei Mu to talk to me. Mr Fei said actors must do anything to satisfy the director. But I said this can't go on forever and he assured me that he would give me a good role. Indeed. He later cast me in *Spring in a Small Town* (1948).

Spring in a Small Town was done very quickly, in about 40 working days. The small town was in Songjiang. Mr Fei drove one of the cars; there were another car and a couple of trucks and that's it. Most of us were newcomers, including Li Wei, Zhang Hongmei, and scriptwriter Li Tianji.

Mr Fei said: 'Be Zhou Yuwen, not Wei Wei.' Playing around on the set, sometimes I was having too much fun. He'd then said: 'Zhou Yuwen has left.' Then I'd switch back and act like the gentle Zhou. It really was fun making that film. Mr Fei knew how to get you into character. He knew I love Peking opera, so he told me to think about how the *huadan* (female lead) walked. He said: 'Film is art and it's about beauty; I don't care how you walk, what's important is how you walk on screen.'

Spring in a Small Town didn't do very well in Shanghai, but it was popular with female students in Kunming and Chongqing. The communists later found problems with the film, criticising Mr Fei as a royalist with no revolutionary spirit. But if we were not leftist, we'd have gone Chiang Kai-shek's way. Regardless, the film was ignored. Film scholars in the Mainland liked it though, and in later cultural exchange programmes with Europe, the film was chosen. The reaction was great.

The Rash Volunteer

Mr Fei was making *Remorse at Death* (1948), a documentary on Peking opera performer Mei Lanfang's stage art. China had no facilities for colour printing and the boss was worried that after the film was printed overseas, import duties would be high, especially devastating if the film didn't do well. I rashly volunteered to bring the print back.

I was travelling frequently between Shanghai and Hong Kong and my luggage was never checked. Because the prints were too heavy for flights, I sailed, rather lavishly on the President Hoover, in a second class cabin on the first class section. I wore *qipaos* (traditional woman's gown with slits) and high heels, learning how to play bridge on the boat. Also brought chocolates, which were rare in Shanghai, and wired my brother-in-law, who worked in customs, to help me with my luggage. On arrival, I treated the customs officers to chocolates and said: 'That's my brother-in-law; I'll get my keys if you want to check my luggage.' They said: 'Forget it.' And I got the print through.

Mr Fei was pleased. At a dinner with Mei, Fei told him about it and he thanked me. I was overwhelmed; he had such charisma.

From Dragon-Horse to Feng Huang

I came to Hong Kong because Mr Fei asked me to. I stayed with him and Mr Wu Xingzai, turning down

other offers. When Mr Fei formed Dragon-Horse (Loon-Ma) Films, I naturally joined. The company was ambitious, with Li Lihua and Bai Guang on board. It failed because it lost too much money.

Mr Fei cast me in *The Show Must Go On* (1952). Without telling me the story, he simply asked me to learn unicycling and plate spinning. Then he died. Too much pressure. There were all kinds of expenses and everyone used him as a punching bag, but he never complained. He was nice to everyone, but some people would call him a fake; that made me mad.

Mr Fei passed away, but the show must go on. Zhu Shilin took up the project and he could take a day and a night for one shot. I was performing 'Deaf-mute Carrying the Idiot' (something of a Chinese vaudeville act)—my specialty, which I often performed—and afterwards, my lower body was numb, because I had to do it over and over again.

Dragon-Horse was losing too much money, so a sister company was formed. It was Feng Huang (Phoenix) Motion Picture Co. I was being stubborn staying at Feng Huang. They might not want me, but I refused to go away! They were always picking on me. We were in a capitalist society, so when they wanted to make Chu Hung a star, I showed her around and we went shopping for clothes, but they were against it. I had friends who were in business, but they were against my associating with them. However, they wouldn't criticise me to my face, because they knew they would lose the argument, so they stabbed me in the back.

I didn't leave because I had no draw. It didn't help that left-wing companies had no draw to begin with. Hsia Moon, Chen Sisi and Shek Hwei were the only exceptions. Hsia and Shek were popular because they invested heavily on them. I had to work hard when Hsia made films, to do publicity, negotiate locations, borrow furniture and clothes. When they had problems getting a location, they'd send me. I'd feel bad if I turned them down but got mad if I helped them! I stayed to prove that I was right.

Now that I'm older, talking about this is like telling stories. I harbour no grudges. After I became a Buddhist, I can laugh about it. Making films now is so good. I made two in recent years (by 1997). Cinematographers don't ask you to stay still now, but before, they wouldn't let you move. But I don't have a lot of chances to act, though I think I did well in *I Want to Go On Living* (1995) and *The Age of Miracles* (1996). Although I made people mad all the time, I have no regrets. Buddha has been good to me. After all, how many people can have a film like *Spring in a Small Town* in their lives?

Excerpted from 'Wei Wei', *Oral History Series (2): An Age of Idealism: Great Wall & Feng Huang Days*, Wong Ain-ling (ed), Hong Kong: Hong Kong Film Archive, 2001.

韋偉談《小城之春》

訪問及整理：黃愛玲

韋（韋偉）

黃（黃愛玲）

黃：可否先談談你是怎麼樣跟費穆結緣的？

韋：我是很喜歡話劇的，記得我去看黃佐臨導演「苦幹劇團」的《蛻變》，那齣戲是宣傳抗戰的，跟所有年輕人一樣，我也希望參與抗日，可是父親反對我去重慶，看了《蛻變》，明白了演話劇也可以宣傳抗戰，便去了投考黃佐臨和顧仲彝的劇團。

我參加了黃佐臨劇團時，他們已與費穆的劇團合併，取名「上海藝術劇團」。費穆有自己劇團的戲院——卡爾登（即後來的長江戲院¹），可是人丁單薄。兩個劇團合併後，氣勢如虹，非常成功。第一齣戲《荒島英雄》和第二齣戲《大馬戲團》，都是黃佐臨導演。費公是想趁這個機會休息一下，因為他又要找經費，又要應付各路人馬，包括日本人。費先生非常能幹，待人以誠，連日本人也和他的言談為人所迷倒，甚少來干預。

後來我又演了《三千金》和《秋海棠》。《秋海棠》整個都是費穆導演的，只有第二幕是黃佐臨導演。那齣戲非常成功，把人都演病了。第一次演出是石揮、沈敏，他們吃不消啦，我跟張伐頂上，我們也吃不消啦，盧碧雲跟喬奇頂上。後來這戲都還未有演完，黃佐臨就拉隊走了。

黃：那是你第一次演費穆的戲？

韋：是，我已經佩服得不得了。我們在排《秋海棠》時，費穆請了梅蘭芳來。梅蘭芳對費先生恭敬極了，很多事情都請教他。費穆請梅蘭芳來跟我們講戲，特別是石揮，給他 polish（指正）一下身段甚麼的。勝利以後，費先生就導梅蘭芳的《生死恨》（1948）了。

我對費穆是最佩服的了。他教我們把京戲的精華融合起來，他對男女之間那種細膩而不露骨的感覺就掌握得很準。他說：你看看京戲的花旦是怎麼走路的，走路也要美的。他拍我走路嘛，我的腳是最難看的了（笑）。他不是要我們學京戲，而是要我們想著京戲裡的那個美。

最近我家裡人看了《小城之春》，都說怎麼你們那時候這麼大膽的。當時我一點也不覺得，要是覺得就不會那麼自然了。現在重看就覺得真是蠻



《小城之春》（1948）：（左起）石羽、韋偉、張鴻眉、李緯
Spring in a Small Town (1948): (from left) Shi Yu, Wei Wei, Zhang Hongmei, Li Wei

大膽，眉來眼去的。費穆利害的地方就是讓你那麼自然的把這些都演出來。

我演話劇時，人家管我叫「唔女郎」，就是有荷里活女明星那種性感，我聽了總是很氣，差點為此而跟人家打起來。可能人家覺得我很有女人味吧。費先生講過：你跟王人美是最不知道自己是女人的女人，江青、狄梵呀卻是最知道自己是女人的女人。

黃：談談拍攝《小城之春》的經過吧。

韋：一九四八年初，文華公司因為《好夫妻》開拍日久不能完成，租下了片場，開支甚大，想同時拍一部戲來減輕成本，便挑了演員少、成本輕的《小城之春》，劇作者是初出茅廬的李天濟。當時文華的導演們對這劇本都不感興趣，費先生卻一口答應下來，籌備了不足一個月便開拍，前後三個月就完成了整部戲的拍攝工作。片中只有三堂內景，其餘都是外景，外景地在江南水鄉松江，離上海一個多鐘頭汽車的路程。那裡有古老的城牆，城牆上長滿了野草，附近散落著一些舊式的房子，經過了戰爭時期的破壞，更顯得頹敗淒涼。這些景物成為了《小城之春》血肉的一部分。

全片只有五個演員，除了石羽有豐富的舞台經驗外，其他演員都很嫩，連攝影師和錄音師都是生手。我們都欠缺拍電影的經驗，石羽和我曾在《夜店》（1947）裡合作過，但我是糊裡糊塗地拍了，甚麼都不明白，所以《小城之春》等於是我的第一部電影。為了培養我們的情緒，費先生讓我們一場場排戲，演員們情緒出來的時候，就斷斷續續地拍一兩個鏡頭。片中生日喝酒的一場戲，我們整個下午都在喝茶猜枚，興致很高，



《小城之春》導演費穆
Fei Mu, Director of *Spring in a Small Town*

大家都玩得很投入，結果費先生一氣呵成的拍了四百八十尺。假如他不是連貫地拍下來，我們就不可能演得好，因為我們把握不住鏡頭與鏡頭之間的尺寸。

限於時間，費先生拍《小城之春》時是邊拍邊改的，其實他胸有成竹，一切早已在他腦海裡。但是，他也絕不死板，容許有即興的東西。舉一個例子：周玉紋和章志忱遊罷城牆回家途中的那一場戲，不是中間跑出一隻雞來嗎？其實，這是偶然，而不是刻意安排的。費先生覺得出來的效果還不錯，便保留了這個鏡頭。

黃：你來香港是《小城之春》後的事了吧？原因呢？

章：那時候國民黨要話劇團去勞軍，我不肯，剛巧吳性栽、費穆他們都要來，吳性栽就勸我來，免生事端。我四七年就先來了，《大團圓》(1948)就是我从香港返回大陸時拍攝的。那時候，我們基本上都只是視香港為暫居之所，所以我們一班人都住在旅館。

黃：《小城之春》公映時你在大陸嗎？

章：當時吳性栽很捨得花錢。他們做了一個比真人還要高的「我」，拿著菜籃子，站在跑馬廳對過的空地上擺放著。上海的反應不算壞，也不算好，那個戲不賠本的，但是我到昆明、重慶那邊卻大出風頭，一出機場就有人認得我。那些都是文化人多的城市。現在看來，戲裡有很多神來之筆都是費穆細心揣摩的結果。如手巾，我鬧脾氣的時候就喜歡扭它；還有絲巾，我一向很喜歡帶絲巾，因為我的頸特別長；喝酒解開旗袍鈕扣那

一幕，也是我平常的習慣。我很會鬧酒，喝多了就自己跑去吐，完了回來再鬧，不舒服時就解開鈕扣，老費就把我這些日常生活裡的習慣都用到戲裡去了，所以那麼自然。

黃：拍你的腳的時候，每一次都不一樣。

章：他也沒有特別教我，只是告訴我你是甚麼樣的心情走過去，猶豫的、焦急的……

黃：拍《小城之春》時，費先生有沒有跟你們講戲？

章：有，他全靠口講，沒有劇本的，每天一張臨時的紙，「你就照這個」。講對白時，你講得順口的，他就用了，「就這麼講好了」。我們每天出外景時，他就會先讓工作人員給我們幾個寶貝安頓下來，本來工作人員是不高興的，他就給他們解釋：「戲還是要他們做演員的表達出來，他們累了又怎麼演得好呢？」我們安頓下來，他就開始給大伙兒講戲。他真是心細如塵，每個工作人員抽甚麼不同牌子的煙，他都會給你預備不同的後備量。有一次見到李伯龍，李伯龍他們是共產黨人，老費卻是連外圍都說不上，根本不是同路人，所以李伯龍他們一直覺得費穆假，就只會捧吳性栽甚麼的，我就跟他頂嘴，跟他講了費穆如何待人接物，如何對老板呀這些，李伯龍說從來沒有人跟他講過這些，要重新評價費穆。要是費穆這種為人處事的態度叫做「假」，那他「假」了一輩子，也就是真了。費穆的電影之所以那麼感動人，正正在於他諳通人情世故。

摘錄自〈訪章偉〉，《詩人導演——費穆》，黃愛玲主編，香港，香港電影評論學會，1998

註釋

1 長江戲院已於1993年拆卸。

Wei Wei Remembers *Spring in a Small Town*

Interviewed and collated by Wong Ain-ling

Wei (Wei Wei)

Wong (Wong Ain-ling)

Wong: First, can you tell us how you formed ties with Fei Mu?

Wei: I loved drama. I remember watching *Metamorphosis*, a war resistance drama directed by Huang Zuolin for Shanghai's Hardworking Drama Troupe. Like all youngsters, I wanted to take part in the war effort but my father was against my going to Chongqing. *Metamorphosis* made me realise that drama could be a powerful propaganda tool during the war and I soon applied and joined the ranks of Huang Zuolin and Gu Zhongyi's drama troupe.

At the time of my signing, Huang's troupe had already merged with Fei Mu's group to form the Shanghai Art Troupe. Fei Mu had a home base for his troupe—Carlton Theatre (later Changjiang Theatre¹)—though it was apparently short-staffed. The new conglomerate was abuzz with momentum and success. Its first two productions, *Heroes of the Deserted Island* and *The Big Circus* were both directed by Huang. Fei Mu saw it his chance to take a break from raising funds for the business and dealing with all sorts of characters, including the Japanese. Mr Fei was an extremely capable impresario who easily disarmed people with his sincerity—even the Japanese were spellbound by his charming words and rarely came meddling with our business.

Afterwards, I took part in *Three Daughters* and *Qiu Haitang*. For the latter, Fei directed the entire project except the second scene, which was entrusted to Huang. The play's tremendous success came at the cost of the health of the cast members. Its original leading man and lady, Shi Hui and Shen Min, found it too much to handle and Zhang Fa and I had to step in as their understudies. Things soon took their toll on us too, forcing Lu Biyun and Qiao Qi to take over. At last, Huang pulled out with his cast and crew before finishing all the performances.

Wong: Was it your first drama directed by Fei Mu?

Wei: It was, and I was full of admiration for Mr Fei. He invited Mei Lanfang to drop in on our rehearsal for *Qiu Haitang*. Mei was respectful of Fei and often sought his advice on things. Mei was invited to talk us through the scenes, particularly polishing Shi Hui's stage moves. When the war was won, Mr Fei directed Mei in *A Wedding in the Dream* (1948).

I had the utmost respect for Fei Mu. He taught us to draw from the essence of Peking opera and his portrayal of the romantic love between men and women was nuanced and subtle. He would say, 'Watch how the *huadan* (leading female role) of Peking opera walks her walk—there's much beauty in the act of walking. He filmed me walking although my legs happened to be my most unflattering feature [laughs]! He didn't intend for us to learn Peking opera; he wanted us to take after its beauty.

People in my family have recently seen *Spring in a Small Town* and marvelled at how daring we were at the time. It didn't strike me as daring back then, not one iota; if it did I wouldn't be able to pull it off so naturally. Yet, watching the film again now, it does seem rather bold with those exchanges of flirty glances. What was so amazing about Fei Mu was that you just slipped into your role so naturally under his direction.

I was tagged 'The Oomph Girl' during my drama days—'oomph' being a synonym for sex appeal associated with Hollywood starlets. It was a nickname I detested and I almost got into a fight with someone over it once. Perhaps they thought there was something feminine about me. Mr Fei once said, 'You and Wang Renmei are among the worst in terms of seeing yourselves as women, while Jiang Qing and Di Fan never see themselves as anything but.'

Wong: Let's talk about the filming of *Spring in a Small Town*.

Wei: It was early 1948 and Wenhua Film Company had launched into filming *A Good Couple*, which seemed to drag on and on; soundstages had been rented and the studio was leaking money. They thought of making another film to split the costs and chose *Spring*—a film that used a tiny cast and a small budget. Li Tianji, a rookie, wrote the script. None of the directors at Wenhua was interested in the script but Mr Fei happily took on the project, spending less than a month on pre-production and no more than three months wrapping up filming. There are only three interior sets built; the rest of the scenes were filmed outdoors, in Songjiang, a water town which was slightly more than an hour's drive away from Shanghai. The town was surrounded by old city walls, which were overgrown with weeds, with derelict huts dotted around. Ruins of the houses, a legacy of war, added to the sense of

abandonment and desolation. These scenes became the flesh and blood of *Spring*.

The cast consists of only five actors, all very green with precious little experience except Shi Yu who was an old hand at theatre. Even the cinematographer and sound recordist were newcomers. We hardly had any filming experience to speak of. Shi Yu and I were previously teamed up in *Night Inn* (1947), which I somehow fuddled through and made do. *Spring* was really my first film. In order to put us in the right mood for filming, Mr Fei would let us rehearse scene by scene and was content with shooting intermittently when he knew that we had hit the right notes and emotions. Before filming the birthday scene of wine drinking, we regaled ourselves with the game of Morra and free-flowing tea all afternoon. Everyone was in high spirits and was totally immersed in the vibe. Mr Fei got the scene done in a single take of some 480 feet. We wouldn't be able to pull it off if he didn't do it in one single sequence, because we actors were unable to gauge the pace and timing between shots.

Time constraints meant that Mr Fei had to revise the script as the filming went along. In fact, he had a well-thought-out plan in mind, though he always allowed room for spontaneity and was never rigid. Take the example of the scene where Zhou Yuwen and Zhang Zhichen return home after visiting the city walls. Remember there was a chicken that emerged out of nowhere and was swaggering about? It was an unexpected intruder but Mr Fei liked the effects it created and decided to keep the shot as it was.

Wong: You came to Hong Kong after *Spring*, didn't you? Why?

Wei: The KMT wanted our drama troupe to entertain their troops but I wouldn't comply. It just happened that Wu Xingzai, Fei Mu and others had plans to move here. Wu persuaded me to come with them to avoid getting into trouble. I came here in 1947 and I made *The Great Reunion* (1948) when I returned briefly to the Mainland. We saw Hong Kong as nothing more than a temporary abode back then and we all stayed in an inn.

Wong: Were you on the Mainland when *Spring* was released?

Wei: Wu Xingzai was a big spender. They created a cardboard standee of me carrying a grocery basket, a cut-out even taller than me in real life, and had it propped up in the open space across the road from the Shanghai Race Club. Reception to the film in Shanghai wasn't bad, but it wasn't that good either. It's just about breaking even. But I did steal the show at the screenings in Kunming and Chongqing where I

was spotted arriving at the airports. Those two cities were home to many intellectuals. In retrospect, Fei Mu's many ingenious touches were nothing whimsical, but rather borne out of his careful study. For example, handkerchiefs—I twisted one around my fingers when I was in a bad mood; and silk scarfs—I loved wearing scarfs to accentuate my long, slender neck; even the scene in which I unbutton the top of the *qipao* after downing a glass or two was a habit of mine in real life. I was a lousy drunken reveller who kept alternating throwing up and binge drinking. I would make myself less uncomfortable by loosening the top button. Fei incorporated these small habits into our personas to get a natural performance from us.

Wong: Each shot of your legs was different.

Wei: He didn't give me specific instructions, only describing the emotions accompanying the acts, whether it's hesitant or anxious, etc.

Wong: Did Fei Mu talk you and other actors through the script while filming *Spring*?

Wei: He did. It's all done verbally without a script in sight. At best, we were given a loose leaf with the instruction, 'Just follow it.' When it came to the dialogues, he would keep the camera rolling so long as we were fluent. Before setting off to film on location, he would make sure the actors were well settled and taken care of. If the crew members had any qualms about it, he would explain, 'It's the actors who carry the story. How can they do a good job when they are tired?' Once we got settled down, he began talking us through the scenes. He was extremely attentive to his crew members, remembering everyone's favourite brand of cigarettes and ensuring an ample supply for all. Once I met Li Bolong, a dyed-in-the-wool communist. Fei wasn't even on the periphery of his social circle and the two men were like two ships that pass in the night. Yet Li and his lot had always thought that Fei was a phoney and fawned over Wu Xingzai. I was defiant, talking back and arguing that Fei was a true gentleman, always treating people well, including the bosses. Li said no one ever told him that and he would have to see Fei in a new light. If Mr Fei was a phoney in the ways he did things and treated people, then he would be a phoney all his life and that in itself made him real. That Fei Mu's films have touched so many hearts is precisely because he was so well-versed in the ways of the world and human nature.

(Translated by Agnes Lam)

Excerpted from 'Interview with Wei Wei', *Fei Mu—Poet Director*, Wong Ain-ling (ed), Hong Kong: Hong Kong Film Critics Society, 1998 (in Chinese).

Note

- 1 Changjiang Theatre was demolished in 1993 and has since become history.

看了《小城之春》

On Watching *Spring in a Small Town*

東方蠓螽 Dongfong Didong¹

—

《小城之春》（1948）是一篇淡淡的散文，像何其芳的《還鄉日記》，也像蘆焚的《里門拾記》，留給你的是薄愁，一點無可奈何的感情，就像小城城牆吹著的風，吹著，吹著，過去了。

二

開頭的時候，韋偉提了小菜籃回家，死似魚目的眼珠，拖了懶洋洋的腳步，她說：「在這小城里，每天這樣生活著，沒有一點變化。」真沒有一點變化，來了一個李緯，引起了她一點感情上的漩濁，他又走了，她還是提了菜籃上鎮去，回家來。英國片《相見恨晚》（1945）也是這樣的開頭與結尾，在人生的海洋裡只起了一個小小的浪花，結果又恢復平靜了。

三

韋偉那個妻子的感情與上海一般女觀眾有一大段距離，中下階級的少婦生活得很潑刺、結實；在性的方面不是麻木（或可說滿足了），就是像潘金蓮一樣軋姘頭。像韋偉那樣又偷，又不敢偷，稍有點知識的女子，她們就覺得她莫名其妙了。

四

費穆會得——懂得製造氣氛，在舞台上和銀幕上都一樣，小道具也都有了戲。

韋偉喝了酒，把領子敞開，就這樣一個小處，也充滿了春情盪漾。

原載《影迷俱樂部》創刊號，上海，1948年10月

I

Spring in a Small Town (1948) is a piece of prose, plainly written, like He Qifang's *Diary of the Homecoming* or Lu Fen's *Selected Writings on the Native Village*. You are left with a tinge of sadness and helplessness, like the winds at the walls of a small town, which blow and blow, and then are gone and become history.

II

When the film opens, Wei Wei walks home with a small basket of groceries, her eyes dead-like and her feet dragging along unhurriedly. She says, 'Every day is the same in this small town—nothing ever changes.' Indeed, nothing ever changes. After Li Wei arrives, he stirs some rippling of emotions in her before leaving again. In her old self, Wei Wei picks up the grocery basket to town as usual, and then back home as usual. The British film *Brief Encounter* (1945) begins and ends in a similar fashion; a mere ripple in the ocean that is life, which returns to still waters by the end.

III

The emotional experiences of the wife character played by Wei Wei is very different from those of most Shanghai women in the audience. Young wives from the working and middle classes are shrewish and no-nonsense; sexually they are either numb (or one can say satisfied) or they are adulteresses like Pan Jinlian. A woman like Wei Wei, who is somewhat educated, who wants an affair but dares not have one—a woman like that confuses the audience.

IV

Fei Mu understands; he understands very well how to create ambience, both onstage and onscreen. Even small props have a role to play.

As she drinks, Wei Wei lets her collar splay open; even a small detail like that exudes a frisson of eroticism. (Translated by Rachel Ng)

Originally published in *Movie Fan Magazine*, Issue 1, Shanghai, October 1948.

註釋

1 陳子善先生在〈評「小城之春」〉（《文匯報》，上海，2017年6月24日）一文指出東方蠓螽即李君維。

Note

1 Chen Zishan pointed out in his review that *Dongfong Didong* is the pen name of Li Junwei (Chen Zishan, 'On *Spring in a Small Town*', *Wen Wei Pao*, Shanghai, 24 June 2017 (in Chinese)).

韋偉是中國的白蓓蘭史丹妃

Wei Wei is the Barbara Stanwyck of China

麥耶Mai Ye¹



看《小城之春》（1948），彷彿讀李廣田蘆焚的散文小說，沖淡雋永，一種淡淡的哀愁，無可奈何的情緒。

韋偉在《小城之春》中，把一個苦悶的少婦思春的幽怨心理，表現無遺。城牆上的短短的對話，酒後的輕微的冶蕩，數度的深夜投奔，這幾場戲，都是精采的，恰到好處的。

目前中國電影界，能夠有這麼深刻的造就的，除了蔣天流之外，以我的看法，只有韋偉了。有好導演，好劇本，好的角色，韋偉將可以叱吒影壇，無人能夠匹敵。

看韋偉，想起，另一個美國明星白蓓蘭史丹妃（Barbara Stanwyck），她們的外形都很像。史丹妃在《火車謀殺案》²（1944）、《二度梅》（1946）中，尤其是後一部片子中，所企圖表演的，《小城之春》中的韋偉，都已經達到了。在這種怨婦的角色的戲路上，韋偉是中國的白蓓蘭史丹妃。所不同者，史丹妃是美國的，韋偉是中國的，所以史丹妃冶蕩放縱，韋偉折壓幽怨。

原載《影迷俱樂部》創刊號，上海，1948年10月

註釋

- 1 陳子善先生在〈評「小城之春」〉（《文匯報》，上海，2017年6月24日）一文指出麥耶即董樂山。
- 2 《火車謀殺案》（*Double Indemnity*）另有中文譯名《殺夫報》及《雙重保險》。

Watching *Spring in a Small Town* (1948) is like reading the prose and fictional works of Li Guangtian and Lu Fen—it has an understated brilliance, conveying a slight sorrow and an emotion of desperation.

In the film, Wei Wei fully captures the repressed, resentful psychology of a bored young wife who yearns for love. The short conversation on the city walls, the mild displays of deviance after a few drinks, the several late-night excursions... her performance in these scenes are all brilliant, impeccably and perfectly tuned.

In my view, Wei Wei is the only actress in contemporary Chinese cinema who has such profound artistry, with the exception of Jiang Tianliu. With good directors, good screenplays, and good characters, Wei Wei could take the film industry by storm; no one else compares.

Watching Wei Wei has made me think of the American film star Barbara Stanwyck. The two look very much alike. What Stanwyck tries to express in *Double Indemnity* (1944) and *My Reputation* (1946), especially the latter, Wei Wei achieves in *Spring in a Small Town*. In terms of playing frustrated wives, Wei Wei is the Barbara Stanwyck of China. The difference is that Stanwyck is American and Wei Wei is Chinese; therefore Stanwyck unabashedly embraces and fulfils her desires, while Wei Wei bitterly stifles them. (Translated by Rachel Ng)

Originally published in *Movie Fan Magazine*, Issue 1, Shanghai, October 1948.

Note

- 1 Chen Zishan pointed out in his review that *Mai Ye* is the pen name of Dong Leshan (Chen Zishan, 'On *Spring in a Small Town*', *Wen Wei Pao*, Shanghai, 24 June 2017 (in Chinese)).



夜店 Night Inn

出品：文華 導演：黃佐臨 原著：柯靈、師陀
同名話劇（取材自高爾基《低下層》） 編劇：
柯靈 攝影指導：黃紹芬 攝影：許琦、葛偉
卿 剪輯：傅繼秋 音樂：伍人集 佈景：王月白
合演：石揮、童芷苓、張伐、周璇、石羽

1947 黑白 國語 111分鐘
[放映為 DCP 版本、中文字幕]

Prod Co: Wenhua Dir: Huang Zuolin Orig Story: Namesake play by
Ke Ling and Shi Tuo (adapted from *The Lower Depths* by Soviet writer
Maxim Gorky) Scr: Ke Ling Dir of Pho: Huang Shaofen Pho: Xu Qi,
Ge Weiqing Ed: Fu Jiqui Music: Wu Renji Set: Wang Yuebai Co-
starring: Shi Hui, Tong Zhiling, Zhang Fa, Zhou Xuan, Shi Yu

1947 B&W Mandarin 111min
[Screening version: DCP/Chinese subtitles]

上海孤島時期話劇界編、導、演人才輩出，當中不少跨界也成了電影人，本片編導黃佐臨和柯靈為當中表表者。民不聊生，破陋的閩家店住著各式各樣的落泊人，窮苦無告；扒手楊七郎（張伐）棲身的小閣樓，倒別有天地。店東閩太師（石揮）只圖榨乾榨盡別人，妻子賽觀音（童芷苓）對七郎舊情未了，七郎則已跟賽觀音妹妹石小妹（周璇）相戀。潑辣的賽觀音意圖一石二鳥，除去丈夫、舊情人，也把妹妹迫上絕路……初登大銀幕的韋偉飾演妓女林黛玉，比賽觀音更像石小妹的姐姐，縱使自身悲苦，隱然懷俠義之風。

評論摘錄

《夜店》〔舞台劇〕對舊社會揭露之辛辣，對白之精彩曾轟動一時……改編後的《夜店》更加電影化……為了把一群散亂的人物巧妙地交織在一起，佐臨很下了一番功夫，對每個場面和鏡頭調度，都做了專心設計，使得整個影片形散而神聚，既保留了舞台劇對話精彩特點，又顯示了電影善於突出細節，表現靈活特點。

陳景亮、鄒建文主編，《百年中國電影精選》（第一卷：早期中國電影〔下〕1937-1949），北京，中國社會科學出版社，2005，頁206

鳴謝中國電影資料館

During the Isolated Island Period in Shanghai, there was an abundance of playwrights, theatre directors and actors. Many crossed the threshold into cinema, and among the most representative were director and scriptwriter of *Night Inn*, Huang Zuolin and Ke Ling. In a time of extreme poverty, an assortment of destitute souls inhabits the shabby tavern run by the Wens, including pickpocket Yang Qilang (Zhang Fa). Yang lives in the attic, a world unto its own. Tavern owner Mr Wen (Shi Hui) is intent on milking others for money. His wife Sai Guanyin (Tong Zhiling) still shows romantic affection for Yang, but he is now in love with her younger sister Shi Xiaomei (Zhou Xuan). The feisty Sai devises a scheme that would allow her to get rid of her husband and her ex, and throw her sister to the dogs in one fell swoop. *Night Inn* marks Wei Wei's debut on the silver screen. Playing the prostitute Lin Daiyu, she is more of an older sister to Xiaomei than Sai, rising out of her own suffering to engage in acts of nobility and righteousness.

Review

Night Inn (the play) caused a stir at the time for its brilliant dialogue and merciless exposure of old society.... The adapted *Night Inn* is even more cinematic... Zuolin clearly worked hard at weaving an eclectic bunch of characters into a convincing whole. The mise-en-scène and the shot arrangements were meticulously designed. The resulting film seems loose in form but unified in spirit, one that retains the characteristic vibrancy of stage dialogue, while also benefiting from cinema's ability to underscore details and its flexibility.

Chen Jingliang & Zou Jianwen (eds), *The Best of Centennial Chinese Cinema (Early Chinese Cinema 1937-1949, Vol. 1, Part II)*, Beijing: China Social Science Press, 2005, p206 (in Chinese).

Screening courtesy of China Film Archive



小城之春 Spring in a Small Town

出品：文華 導演：費穆 編劇：李天濟 攝影：李生偉 剪接：許明、韋順寶 音樂：黃貽鈞 佈景：池寧 美術：朱德熊 合演：石羽、李緯、崔超明、張鴻眉

1948 黑白 國語 98分鐘

[放映為 DCP 版本、英文字幕]

Prod Co: Wenhua Dir: Fei Mu Scr: Li Tianji Pho: Li Shengwei Eds: Xu Ming, Wei Shunbao Music: Wang Yijun Set: Chi Ning Art: Zhu Dexiong Co-starring: Shi Yu, Li Wei, Cui Chaoming, Zhang Hongmei

1948 B&W Mandarin 98min

[Screening version: DCP/English subtitles]

荒郊寂寂，破落城牆上玉紋（韋偉）一再緩緩躑躅，畫外音響起她那夢囈似的自語，在一池死水般的生活中迴蕩，日復日將藥包帶回家給久病的丈夫禮言（石羽）。前來踏入這個廢園中的家的客人志忱（李緯），既是丈夫故友，又是玉紋的舊情人——玉紋枯槁的心一下子醒過來，眼神、舉止、言談皆難掩內心時進時止的波瀾。韋偉將時嗔時怨的意馬心猿，演得風情萬種。導演費穆善用韋偉日常小動作，讓她以自身特質豐富一個與自己本身氣質截然不同的靈魂。

評論摘錄

此片的確是極其珍貴的精品，因為寫人言情，已經做到玲瓏透徹；對電影技藝的掌握，亦已做到揮灑超脫的境界。……全片就是情理的迷宮，費穆使用極多溶鏡來代替剪接，因為他拍的正是連鎖纏綿、剪不斷理還亂的情絲意絮，連綿溶合，同一情景溶出種種姿態、種種角度，溶出微妙的韻致。……本片的純電影風格，其實貫通了中國傳統戲曲的精華，就是寫情細膩婉轉，一動一靜富於韻律感，獨白對白和眼神關目都簡潔生動，又合為一體。況且此片平寫三角戀情，而遠托家國感懷，全片不談時政，卻暗傳了當時知識份子的苦悶心境，極具時代意味，這就是「平遠」和「賦比興」的一個典範。

石琪，〈玲瓏妙趣的弦外之音——「小城之春」〉，《明報晚報》，香港，1983年8月17-19日

鳴謝中國電影資料館

In the desolate countryside, Yuwen (Wei Wei) wanders on a crumbling city wall. Her monologue wafts from beyond the frame. Somnambulous, it reverberates in the stagnant puddle that is her life. Day in, day out, she delivers a packet of medicinal herbs to her bed-ridden husband Liyan (Shi Yu). One day, a guest Zhichen (Li Wei) enters their home amid ruins. An old friend of her husband's, he is also Yuwen's old flame. His presence awakens Yuwen's withered heart. Vacillating between coquettish annoyance and dolefulness, Wei Wei enacts her character's inner disquiet with sultry charm. Director Fei Mu makes clever use of Wei Wei's mannerisms, allowing her natural traits to infuse the soul of a character far removed from her real self.

Review

This film is a real gem. Its characterisation and portrayal of love are shrewd and thorough, its mastery of technical language, sublime....The entire film is a labyrinth of sense and sensibility. In a great number of scenes, Fei Mu uses dissolve shots instead of cuts. This echoes the elusive and nebulous nature of lingering entanglements that can't be ended or sorted out. It is eternally fading and assimilating, with the same scenario dissolving into various postures and perspectives, and with intriguing grace.... What appears to be a purely cinematic style has in fact incorporated the essence of traditional Chinese opera. One sees this in the subtle and delicate depiction of love, and the rhythmicity of movement and quietude. The monologues and dialogues, the expression of the eyes and the plot arrangements are vivid and concise, and merge into a unified whole. Besides the film uses the ménage à trois to express sentiments about home and country. Not once does the film mention politics, yet manages to reference the pain of the literati, and in an oblique way, holds a mirror up to society.

Sek Kei, 'Spring in a Small Town: Overtones That Beguile', *Ming Pao Evening Post*, Hong Kong, 17-19 August 1983 (in Chinese).

Screening courtesy of China Film Archive



大團圓

The Great Reunion

出品：清華 出品人：金山 導演：丁力 原著：黃宗江同名話劇 編劇：黃宗江 製片人：李畏 攝影：馮四知 剪接：高慧緒 作曲指揮：李偉才 佈景設計：李恩杰 合演：石羽、藍馬、孫道臨、葉子、吳茵

1948 黑白 國語 92分鐘
[放映為 DCP 版本、中文字幕]

Prod Co: Qinghua Exe Prod: Jin Shan Dir: Ding Li Orig Story: Namesake play by Huang Zongjiang Scr: Huang Zongjiang Prod: Li Wei Pho: Feng Sizhi Ed: Gao Huixu Music Dir: Li Weicai Set: Li Enjie Co-starring: Shi Yu, Lan Ma, Sun Daolin, Ye Zi, Wu Yin
1948 B&W Mandarin 92min
[Screening version: DCP/Chinese subtitles]

一個家，一座院子，聚、散、流離，縮影一個時代。一開場，鏡頭隨著腳踏車上英姿颯颯的二姐（韋偉），流麗地穿過北平的大街小巷，來到這座院子。以母親（葉子）為軸心的一個家，四子三女，大哥（石羽）在現實底下苦澀掙扎，留在門內，有的弟妹為理想往門外闖，而整天漫不經心哼著京劇托著鳥籠的二哥（藍馬），也二話不說代遭奸細嚴密監視的二姐走動。

兒女各散東西，盼之望之。從蘆溝橋事變、北平淪陷、抗戰勝利到內戰，影片在時局驟變中呈現出大時代歷史的複雜性、時代巨輪隆隆推進的軌跡。

評論摘錄

〔本片〕劇情結構嚴謹、首尾含接、人物眾多、刻畫細緻、對白鮮活精采，令人既享受亦感動。……攝影馮四知雖然也是首次拍故事片，但他早已是著名硬照攝影師……攝影機的推拉搖動，配合群戲演員的場面調度，其準確專業之處，在四十年代實屬罕見，而且在影像構圖方面，其創意往往令人眼前一亮，例如以90度居高臨下垂直拍攝一家人圍吃餃子的大團圓與象、以前後景均清晰的深焦攝影來配合縱深場面調度和隔著鳥籠來拍韋偉和藍馬一場，都令人刮目相看。

劉成漢，《劉成漢電影比興論文集》，香港，零至壹出版有限公司，2015，頁132-134

鳴謝中國電影資料館

Union, separation and displacement epitomise an era. The film opens with the lens following the suave second sister (Wei Wei) as she bikes through the streets and alleys of Beiping (now Beijing) to arrive at her home. We are then introduced to a family, in which four brothers and three sisters are led by their mother (Ye Zi). The eldest brother (Shi Yu) struggles and has to stay in Beiping while some of his siblings venture into the outside world. Meanwhile, the carefree second eldest brother (Lan Ma), who hums Peking opera songs all day long with a bird cage in his hand, helps his second sister to move around while she is being monitored by spies.

From the Marco Polo Bridge Incident and the fall of Beiping to the victory of the Second Sino-Japanese War and the onset of the Chinese Civil War, the work captures the complexities of historical moments, as well as the changes that occur as the wheel of time continues to turn.

Review

[The film] has a meticulous plot structure in which the beginning and ending are coherent. Both enjoyable and moving, it is characterised by an abundance of characters, detailed visuals and lively dialogues.... Even though this is the first time that cinematographer Feng Sizhi shot a drama film, he had already made a name for himself as a photographer.... The positioning and movements of the camera complement the ensemble scenes, exhibiting a level of accuracy and professionalism rarely seen in the 1940s. The creativity in framing is also remarkable. The 90-degree top shot used in the scene where the family celebrates its reunion by eating dumplings around the table, the use of deep focus to keep the foreground and background all in sharp focus to enhance the mise-en-scène and perspective angles, as well as the capturing of Wei Wei and Lan Ma through the bird cage, are impressive to say the least.

Lau Shing-hon, *Analogy and Association: Film Essays by Lau Shing-hong*, Hong Kong: Zero to One Publishing Limited, 2015, pp132-134 (in Chinese).

Screening courtesy of China Film Archive



江湖兒女 The Show Must Go On

出品：龍馬 導演：朱石麟、齊聞韶 原著：費穆 編劇：齊聞韶 製片主任：裘逸葦 攝影：羅君雄 剪接：王朝曦 音樂：李厚襄、葉純之 佈景：黃冲、溫文 技術顧問：王邦夫、孫泰 合演：王元龍、李清、韓非、劉戀

1952 黑白 國語 91分鐘 [放映為D Beta版本]

Prod Co: Dragon-Horse Dirs: Zhu Shilin, Qi Wenshao Orig Story: Fei Mu Scr: Qi Wenshao Prod Supr: Qiu Yiwei Pho: Lo Kwang-hung Ed: Wang Zhaoxi Music: Li Houxiang, Ye Chunzhi Set: Huang Chong, Wen Wen Tech Consults: Wang Bangfu, Sun Tai Co-starring: Wang Yuenlong, Lee Ching, Han Fei, Liu Lian

1952 B&W Mandarin 91min [Screening version: D Beta]

老江湖蕭忠義（王元龍）率領的技術團流落香港，雖艱苦經營三餐不繼，各團員卻情同家人，互助互愛。屢遭凌辱及剝削，技術團毅然到街頭賣藝，決定積儲盤纏返國。片中主要演員隨王邦夫大力士技術團認真習藝，該團團員兼且參演，同台大顯身手。「一人扮作二人樣」，韋偉的「啞子背瘋」活靈活現，尤顯民間傳統藝高妙趣的一面。

費穆本擬自編自導此作，惜於1951年英年猝逝。五十年代初不少影片中往往描寫回國的決定；現實中，編劇齊聞韶於1952年初遭港英政府驅逐出境，同年本片上映，可說留下當年一段歷史氛圍的印記。

評論摘錄

想起那些四海為家的藝人，想起「少年子弟江湖老」這句話，對《江湖兒女》這四個字總存著一種親切而酸楚的心情。……千百年來，這些人在苦難中掙扎；千百年來，他們也始終保持著愛義氣、崇節操的品質。《江湖兒女》同時敘述了這兩方面。描寫了他們在一個不合理社會中所遭到的各種打擊與屈辱，也描寫了他們硬朗、正直的性格。這群人的可愛，更加強烈的顯示出環境的不可愛。他們的遭遇和他們的品格是對比，也是陪襯、相反相成，大大增強了戲劇效果。

蕭子嘉（即金庸），《江湖兒女》，《大公報》，香港，1953年11月19日

A troupe of acrobats led by the seasoned Xiao Zhongyi (Wang Yuenlong) is stranded in Hong Kong. The troupe members view each other as family, helping and caring for each other. After being humiliated and exploited repeatedly, the troupe has no choice but to perform on the streets in order to save up money to return to the Mainland. The main cast trained diligently for their roles with Wang Bangfu's Strong Man Acrobat Troupe, the members of which also featured in the film. Wei Wei's 'Deaf-mute Carrying the Idiot' (a Chinese vaudeville act), highlights the wittiness of traditional performing arts.

The original story was written by Fei Mu, who was supposed to be the work's director. Alas, he passed away in 1951. The decision to return to the Mainland was a common theme among many films made in the early 1950s. In reality, the screenwriter of this motion picture, Qi Wenshao, was deported by the British Hong Kong government in early 1952. This film was released in the same year, leaving behind a significant historical imprint.

Review

The members of the acrobatic troupe who lead a wandering life remind me of the saying 'youngsters age rapidly as they roam'. The phrase 'the show must go on' has always been bittersweet to me.... For hundreds of years, these people have been struggling through hardships and have held fast to compassion, loyalty, and integrity. *The Show Must Go On* depicts both these aspects at the same time. In addition to illustrating how they get knocked down and humiliated time after time in an unjust society, it also touches on their resilient and upright character. The adorable nature of this group underscores the hostility of their environment. Their experiences and their personalities conflict with and complement each other simultaneously. These juxtapositions greatly enhance the dramatic effect.

Xiao Zijia (aka Jin Yong), 'The Show Must Go On', *Ta Kung Pao*, Hong Kong, 19 November 1953 (in Chinese).



水火之間 同居樂之二

Between Fire and Water

The Happiness of Living Together,
Second Episode

出品：龍馬 導演：朱石麟 原著：岳野話劇《風雨牛車水》 編劇：文白、齊聞韶 攝影：羅君雄 剪接：雄軍 音樂：于粦 美術：李華 佈景：溫文 合演：李清、江樺、劉戀、陳娟娟、馮琳、劉甦、曹炎

1955 黑白 國語 88分鐘
[放映為 D Beta、粵語配音版本]

Prod Co: Dragon-Horse Dir: Zhu Shilin Orig Story: Yue Ye's play *Tumultuous Kreta Ager* Scrs: Wei Bai, Qi Wenshao Pho: Lo Kwang-hung Ed: Xiong Jun Music: Yu Lin Art: Li Hua Set: Wen Wen Co-starring: Lee Ching, Ella Kiang, Liu Lian, Chen Chuan-chuan, Feng Lin, Liu Su, Cao Yan

1955 B&W Mandarin 88min
[Screening version: D Beta/Cantonese (Dubbed)]

《水火之間》繼同居樂之一《一板之隔》(1952, 同由朱石麟導演) 續寫居住問題。鏡頭游走一層八戶二樓住客之間, 狹窄的走廊中你吵我嚷他罵連場, 小事故層層相扣。「火」的場景中, 廚房灶頭密佈, 肩摩踵擊。「水」的場景中, 你推我撞爭一水桶之位。編導妙用微細如拉圾, 也能掃出笑和淚, 感人至深, 達至最後的團結互助。報道云導演朱石麟事先用公仔在模型裡排戲, 之後全劇真人總排, 其調度精準巧妙, 全片肌理豐盈。

孫太太(韋偉)一張素臉挺著大肚子, 賢妻也有發火時, 得理時據理力爭, 與洗衣婦在「大戰」平息後相對洗衣一場, 眼眸則柔若月色。台前幕後默契有如姊妹兄弟, 相互輝映。

評論摘錄

這部影片的範圍很小, 佈景很簡單, 所有的事情都發生在一層樓房之中, 然而它接觸到的問題卻十分複雜。凡是影響到城市貧民生活的一切事物, 它幾乎都提到了, 其中也有賭博、迷信、疾病、欺騙、嘲笑, 許多腐化的事情與品格。……我們看這部影片的時候, 只感到緊湊, 只感到事件的層出不窮, 而這些事件又推動著整個戲的進展。更重要的, 影片是以同情的態度對待這些人物……這些人脾氣所以這樣暴躁、態度所以這樣不文雅、有的人甚至所以這樣討厭, 都是因為窮的緣故……

姚嘉衣(即金庸),〈再談「水火之間」〉,《大公報》, 香港, 1955年12月17日

Themed in the same vein as *The Dividing Wall* (1952; also directed by Zhu Shilin)—a prequel which sheds light on the dire living conditions—*Between Fire and Water* is anchored in minutely detailed human stories of quarrelling, fighting and warring, all unfolding as a series of interconnected incidents that happen in cramped spaces under the same tenement roof. In the 'fire' scene, we witness the communal kitchen with one too many heated stoves and cooks, where tenants rub shoulders with each other; and in the 'water' scene, the harried tenants elbowing their way to the water tap. Candid moments of tears and laughter transform a seemingly mundane event into an extraordinary feat of reconciliation and unity in the face of adversity. The quest for precise mise-en-scène and fully fleshed narratives dictated that Zhu spare no efforts in blocking scenes (the staging of a scene on a miniature stage) and going through real rehearsals with the cast before filming.

Mrs Sun (Wei Wei) is no ordinary pregnant woman with a plain face when she needs to stand up as a righteous wife. Yet, when peace restores, she reverts to a docile, understanding and gentle woman. The tacit mutual understanding between the cast and crew bolsters the film's brilliance.

Review

The premise of confined space, simple sets and one single storey where all events unfold belies the extremely complicated problems simmering underneath: matters that concern the urban poor, such as gambling, superstition, illnesses, frauds, taunting and mocking and all sorts of corrupted characters and events are being thrown into the mix. Watching the film, one can't help but marvel at its tight pacing and richly layered events, which propel the narrative forward. More importantly, the film paints the characters in a sympathetic light... pointing at poverty as the root cause of their foul tempers, ill manners and detestable personalities.

Yao Jiayi (aka Jin Yong), 'On *Between Fire and Water Again*', *Ta Kung Pao*, Hong Kong, 17 December 1955 (in Chinese).



一年之計 Year in, Year Out

出品：鳳凰 導演：朱石麟 聯合導演：文逸民、姜明 編劇：沈寂 製片：韓雄飛 攝影：羅君雄 剪接：許林森 音樂：黎草田 佈景：溫文 美術：李華 合演：龔秋霞、鮑方、石磊、陳琦、馮琳、蕭芳芳

1955 黑白 國語 103分鐘 [放映 DCP 版本]

Prod Co: Feng Huang Dir: Zhu Shilin Co-Dirs: Wen Yimin, Jiang Ming Scr: Shen Ji Prod: Han Xiongfei Pho: Lo Kwan-hung Ed: Xu Linsen Music: Li Caotian Set: Wen Wen Art: Lee Wah Co-starring: Kung Chiu-hsia, Bao Fong, Shi Lei, Chen Qi, Feng Lin, Josephine Siao Fong-fong

1955 B&W Mandarin 103min [Screening version: DCP]

片末一曲〈十個手指頭〉，道盡母親（龔秋霞）心事。同一屋簷下，老夫夫婦（石磊、韋偉）和老二夫婦（鮑方、陳琦）經濟能力懸殊，勢利大少奶跟務實老二一言不合即衝撞起來，母親不禁左右為難，一個家下至小孩，倒顯出兩個階層來。老大受妻子慫恿從事投機行業，風潮一個巨浪打來，連祖屋也失去，還是幸得早已遷出的老二不計前嫌，闔家圍坐一桌，月圓人團。

韋偉演氣傲張的大少奶，絕對是推展全劇的人物，得理與否都誓不饒人。大少奶卒有落難時，當全家福相片從寬敞大屋移掛簡陋小屋時，倫理親情還原不由貧富來分的本質。獲中國文化部頒發1949-1955年優秀影片榮譽獎。

評論摘錄

朱石麟在細節（如開飯時間）和道具（爆竹、月餅）方面的對比手法有很巧妙的運用，和情節結構上的對比和象徵（老大與老二兩家人）相輔相成。利用一年之間新年、元宵、端陽、中秋諸節令作為背景，也是一個十分高明的設計（不妨與《中秋月》〔1953〕比較）。

李焯桃，《一年之計》，載於舒琪編：《戰後國、粵語片比較研究——朱石麟、秦劍等作品回顧》（第七屆香港國際電影節專題特刊），香港，市政局，1983，頁201

鳴謝中國電影資料館

'Ten Fingers', the song at the film's finale, is an ode to a mother (Kung Chiu-hsia). Shi Lei and Wei Wei play the elder couple who antagonise the younger brother and his wife (Bao Fong, Chen Qi) with their snobbery and entitlement, leaving the mother in an impossible situation. In fact, the family is a microcosm of the larger Chinese community that is divided by social classes. Urged by his wife, the elder son participates in speculation which ends up losing the family house. The younger couple, who have moved out long ago, forgive and forget. The whole family finally rejoices in full moon as they come as one.

Wei Wei, playing the elder daughter-in-law, turns in a bravura performance, embodying every bit the pungent, rapacious woman at the heart of the character-driven narrative. Directed with delicate touches, including the contrasting settings of a comfortable big house and a shabby abode where the family portrait is hung up once again, Zhu brought great artistry and apposite cinematic expression to the old saying that 'blood is thicker than water', whether rich or poor. The film was awarded Honourable Film of 1949-1955 by the Ministry of Culture.

Review

Zhu captures the details of everyday life such as laying the table and other domestic chores, and contrasts them with the details of festive occasions such as fire-crackers exploding and the eating of moon-cakes. The narrative events are actually structured around the different festivals of the year (such as the Lunar New Year, Dragon Boat Festival, and Mid-Autumn Festival). In this sense, it is comparable to *Festival Moon* (1953).

Li Cheuk-to, 'Year In, Year Out', in Shu Kei (ed), *A Comparative Study of Post-War Mandarin and Cantonese Cinema: the Films of Zhu Shilin, Qin Jian and Other Directors* (the 7th Hong Kong International Film Festival catalogue), Hong Kong: Urban Council, 1983, p212.

Screening courtesy of China Film Archive



寂寞的心 The Foolish Heart

出品：鳳凰 總導演：朱石麟 導演：羅君雄、陳靜波 編劇：周彥 製片：韓雄飛 攝影指導：羅君雄 攝影：曹瑞池 剪接：許林森 音樂：于粦 佈景：溫文 美術：李華 合演：李清、鮑方、袁萍、馮琳、王熙雲、劉甦

1956 黑白 國語 102分鐘
[放映為 D Beta、粵語配音版本]

Prod Co: Feng Huang Chief Dir: Zhu Shilin Dirs: Lo Kwan-hung, Chan Ching-po Scr: Zhou Yan Prod: Han Xiongfei Dir of Pho: Lo Kwan-hung Pho: Cho Shui-chi Ed: Xu Linsen Music: Yu Lin Set: Wen Wen Art: Lee Wah Co-starring: Lee Ching, Bao Fong, Qiu Ping, Feng Lin, Wang Xiyun, Liu Su

1956 B&W Mandarin 102min
[Screening version: D Beta/Cantonese (Dubbed)]

深閨寂寞誤墮迷魂陣。醫生（李清）醉心工作冷落嬌妻（韋偉），愛情騙子（鮑方）乘虛甜言蜜語。妻子步步趨近陷阱，丈夫又焉有不知。情人車禍入院，身為醫生的丈夫救是不救？情人、丈夫一個重傷一個累倒，妻子伴著的是誰？妻子從內心極度掙扎至矢言無悔離婚，顯得理直氣壯。丈夫力挽婚姻已晚，最後竟從鬼門關把妻子迎回。醫生太太連場華衣美服，外表成熟迷人，內心卻異常稚弱迷亂。情人郎心如鐵，片中一直有著前車可鑑的鋪陳，不忘警世。

評論摘錄

初看朱石麟執導的《寂寞的心》（1956）時，腦袋裡想的竟盡是費穆的《小城之春》（1948）。怎麼周玉紋會跑到這裡來了呢？……然而，無論是在江南那頹敗不堪的破落庭院，還是在香港那豪華舒適的公寓住宅，她的內心都只是一遍寂天寞地的荒蕪。……當然，情場騙子的真面目被戳破了後，妻子還是要乖乖地返回丈夫的身邊，一方面揭示了家庭婦女無路可走的現實處境，另一方面卻也體現了編導比較寬容的道德態度。

黃愛玲，《寂寞的心》，收錄於《夢餘說夢 II》，香港，牛津大學出版社，2012，頁 102-103

The set-up of this tale of extramarital affairs is simple: a gullible, lonely wife (Wei Wei), a workaholic doctor-husband (Lee Ching), and a sweet-talking fraudster (Bao Fong) whose paths cross in a car accident that bring them to their senses and finally save the marriage on the brink of breakdown. Wei Wei's costumes are invested with significance: trading her loose, modest *qipao* for figure-hugging sequined dresses, the fragile, the confused soul remains cocooned in her fancy gowns. Hers is a cautionary tale structured as a series of unheeded warnings at the outset and along the way.

Review

Funny how when I was watching *The Foolish Heart* (1956) directed by Zhu Shilin for the first time, my mind was filled with images from Fei Mu's *Spring in a Small Town* (1948): why on earth is Zhou Yuwen in this film? But then it makes no difference whether she is situated in a desolate courtyard in Jiangnan, or a luxurious mansion in Hong Kong, her heart is lost in the wilderness of loneliness.... So, naturally when the fraudster lover is exposed, the wife is bound to return to her husband. Her fate is sealed by a disheartening revelation of the plight of married women and the compassionate moral stance taken by the screenwriter and director.

Wong Ain-ling, 'The Foolish Heart', in *Dreamy Talks II*, Hong Kong: Oxford University Press, 2012, pp102-103 (in Chinese).

韋偉電影作品片目

Filmography of Wei Wei

1947

夜店 Night Inn

出品：文華（上海） 導演：黃佐臨
Prod Co: Wenhua (Shanghai) Dir: Huang Zuolin

1948

小城之春 Spring in a Small Town

出品：文華（上海） 導演：費穆
Prod Co: Wenhua (Shanghai) Dir: Fei Mu

大團圓 The Great Reunion

出品：清華（北京） 導演：丁力
Prod Co: Qinghua (Beijing) Dir: Ding Li

1952

江湖兒女 The Show Must Go On

出品：龍馬 導演：朱石麟、齊聞韶
Prod Co: Dragon-Horse (Loon-Ma)
Dirs: Zhu Shilin, Qi Wenshao

1953

秋海棠 An Actor's Romance

出品：大地 導演：王引
Prod Co: Dadi Dir: Wang Yin

1954

姊妹曲 Joyce and Deli

出品：長城 導演：朱石麟
Prod Co: Great Wall Dir: Zhu Shilin

1955

閃電戀愛 Love at First Sight

出品：鳳凰 導演：朱石麟
Prod Co: Feng Huang Dir: Zhu Shilin

一年之計 Year In, Year Out

出品：鳳凰 導演：朱石麟
聯合導演：文逸民、姜明
Prod Co: Feng Huang Dir: Zhu Shilin
Co-Dirs: Wen Yimin, Jiang Ming

水火之間 Between Fire and Water

出品：龍馬 導演：朱石麟
Prod Co: Dragon-Horse (Loon-Ma)
Dir: Zhu Shilin

1956

少奶奶之謎 They All Want a Baby

出品：鳳凰 導演：朱石麟
聯合導演：陳靜波、龍凌
Prod Co: Feng Huang Dir: Zhu Shilin
Co-Dirs: Chan Ching-po, Long Ling

寂寞的心 The Foolish Heart

出品：鳳凰 總導演：朱石麟
導演：羅君雄、陳靜波
Prod Co: Feng Huang Chief Dir: Zhu Shilin
Dirs: Lo Kwan-hung, Chan Ching-po

1957

太太傳奇 His Fabulous Wife

出品：鳳凰 總導演：朱石麟
導演：姜明、文逸民
Prod Co: Feng Huang Chief Dir: Zhu Shilin
Dirs: Jiang Ming, Wen Yimin

風塵尤物 The Eternal Beauty

出品：鳳凰 總導演：朱石麟
導演：文逸民
Prod Co: Feng Huang Chief Dir: Zhu Shilin
Dir: Wen Yimin

1958

未出嫁的媽媽 An Unmarried Mother

出品：鳳凰 總導演：朱石麟
導演：文逸民
Prod Co: Feng Huang Chief Dir: Zhu Shilin
Dir: Wen Yimin

1959

錦上添花 Flowers and Cheers

出品：長城 導演：胡小峰
Prod Co: Great Wall Dir: Hu Siao-fung

1960

草木皆兵 Alarm Conscious

出品：鳳凰 導演：羅君雄
Prod Co: Feng Huang Dir: Lo Kwan-hung

1964

男男女女 Men and Women

出品：華南影聯 導演：朱石麟、李晨風、
李鐵、唐龍、盧敦、胡小峰
Prod Co: South China Film Industry Workers Union
Dirs: Zhu Shilin, Lee Sun-fung, Lee Tit,
Tang Long, Lo Duen, Hu Siao-fung

假婿乘龍 The Reluctant Bridegroom

出品：鳳凰 編導：鮑方
Prod Co: Feng Huang Dir/Scr: Bao Fong

1995

我要活下去 I Want to Go On Living

出品：東方電影 導演：李惠民
Prod Co: Mandarin Films Dir: Raymond Lee

1996

嫵嫵·帆船 The Age of Miracles

出品：電影人 導演：陳可辛
Prod Co: United Filmmakers Organization
Dir: Peter Chan Ho-sun

1998

安娜瑪德蓮娜 Anna Magdalena

出品：嘉禾、藝神集團 導演：奚仲文
Prod Cos: Golden Harvest, Amuse
Dir: Yee Chung-man

1999

真心話

The Truth About Jane & Sam

出品：星霖、無限映画 導演：爾冬陞
Prod Cos: Raintree Pictures, Film Unlimited
Dir: Derek Yee

2000

小親親 And I Hate You So

出品：嘉禾（中國）、銀都
導演：奚仲文
Prod Cos: GH Pictures (China), Sil-Metropole
Dir: Yee Chung-man

2002

戀愛行星 Tiramisu

出品：寰宇娛樂 導演：林超賢
Prod Co: Universe Entertainment
Dir: Dante Lam

2004

子夜冰封 Seventeen Years Buried

出品：北京聯盟 導演：邱禮濤
Prod Cos: United Film (Beijing)
Dir: Herman Yau

2007

生日快樂 Happy Birthday

出品：美亞電影、銀都、黑白映画
導演：馬楚成
Prod Cos: Mei Ah Film, Sil-Metropole,
Black & White Dir: Jingle Ma

2010

火龍 Fire of Conscience

出品：寰亞、中影寰亞 導演：林超賢
Prod Cos: Media Asia, China Film Media Asia
Dir: Dante Lam

海上傳奇 I Wish I Knew

出品：上海電影（集團）、北京西河星滙、
怡明時空（北京）、星藝視界（北京）、
北京東方博杰 導演：賈樟柯
Prod Cos: Shanghai Film Group, Xstream (Beijing),
NCU Group (Beijing), Star Art Vision (Beijing),
Bojie Media (Beijing) Dir: Jia Zhangke

酒徒 The Drunkard

出品：享樂者 導演：黃國兆
Prod Co: Connoisseurs Dir: Freddie Wong

鳴謝

Acknowledgements

特別感謝韋偉女士，並向以下機構及人士的協助，深表謝忱：

Special thanks to Ms Wei Wei and the following parties for their generous assistance:

中國電影資料館
香港電影評論學會
銀都機構有限公司
朱順慈女士
李穎嵐女士
費明儀女士
黃愛玲女士
雷文秀先生
蒲鋒先生
劉成漢先生
簡宏道先生
羅明懿女士

China Film Archive
Hong Kong Film Critics Society
Sil-Metropole Organisation Ltd
Ms Donna Chu
Ms Barbara Fei (deceased)
Mr Russell Kan
Mr Lau Shing-hon
Ms Law Ming-yi
Ms Lee Wing-laam
Mr Louie Wen-hsiu
Mr Po Fung
Ms Wong Ain-ling

放映時間表

Screening Schedule

小城內外的韋偉

FROM SMALL TOWN TO THE BIG SCREEN:
A RETROSPECTIVE ON WEI WEI

5-7/10/2017

香港電影資料館電影院
Cinema, Hong Kong Film Archive

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- | | |
|------|--|
| 5/10 | 夜店
Night Inn
星期四 中午12:00
Thur 12:00 noon |
| 5/10 | 大團圓
The Great Reunion
星期四 下午2:30
Thur 2:30pm |
| 5/10 | 小城之春
Spring in a Small Town
星期四 晚上7:00
Thur 7:00pm |
| 6/10 | 江湖兒女
The Show Must Go On
星期五 晚上7:00
Fri 7:00pm |
| 7/10 | 水火之間
Between Fire and Water
星期六 中午12:00
Sat 12:00 noon |
| 7/10 | 一年之計
Year In, Year Out
星期六 下午2:30
Sat 2:30pm |
| 7/10 | 寂寞的心
The Foolish Heart
星期六 下午5:30
Sat 5:30pm |

小城內外的韋偉

FROM SMALL TOWN TO THE BIG SCREEN:
A RETROSPECTIVE ON WEI WEI

出版：香港電影資料館

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設計：TomSenga Design

印刷：宏亞印務有限公司

Published by the Hong Kong Film Archive

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Design: TomSenga Design

Printing: Asia One Printing Limited

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江湖兔女