



芳华年代

Glory Days:
When Leslie Met Anita



張國榮

Leslie
Cheung

梅艷芳

Anita
Mui



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前言

FOREWORD

「要記得的始終會記得！」《阿飛正傳》（1990）

‘What needs to be remembered will be remembered!’

— *Days of Being Wild* (1990)

2003年兩位叱咤電影、音樂及電視三界的藝壇巨星——張國榮（哥哥）和梅艷芳（梅姐）離開了我們。15年後，他們風骨猶存，年少時從演唱演戲中張揚自信的青春光彩、單純的叛逆，到漸漸散發獨有的傷感及滄桑，都令無數影迷歌迷難以忘懷。光影中多變的形象，正好讓我們一窺兩人對自我的探索與釋放。

哥哥和梅姐留下過百部的電影作品，部分更成為了時代的註腳。電影把他們的芳華凝住，在懷念他與她那變與不變、時放縱時收斂的同時，也讓我們眷念八、九十年代流行文化在香港電影黃金時代的多重意義。

感謝星空華文傳媒電影有限公司的全力協助及支持、各大電影公司的授權，還有座談會及映後談嘉賓的幫忙，特別鳴謝為本場刊慷慨賜稿及提供寶貴意見的學者及作者。更感激是他與她及影人前輩的努力，讓無數經典的電影作品傳世。

In 2003, two of the most distinguished stars of popular culture were lost to Hong Kong. Leslie Cheung and Anita Mui were iconic figures with illustrious careers in film, television and pop music. Now, fifteen years after their passing, they are as revered and beloved as ever. They were talented and charismatic, assuming vastly-different personas while bouncing comfortably between mediums. Their versatility embodied a search for identity and thirst for liberation that resonated with the audience, a resonance that continues up to this day.

With over a hundred titles between them, Cheung and Mui had produced an enduring body of work that had become footnotes of our times. Their sumptuous glory was captured by those films, serving as testimonials to their artistry and ready for our summon to relive or review the golden days of Hong Kong popular culture.

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香港芳華

The Youthful Spirit
of Hong Kong

梁款
Ng Chun-hung



張國榮、梅艷芳離世十多年，相關的緬懷活動，從未間斷。今天的張梅，像拿破崙蛋糕，原點之上添加了層層解說，延綿了幾代人的因緣。

香港電影資料館的張梅回顧節目，影期漫長、選擇繁多，有原點、有解說，望著節目流程，我問自己：如果只容許我進場一次，我會選看哪部呢？

我的答案，沒有如果，沒有不過，絕對是《胭脂扣》（1988）。

《胭脂扣》在1988年公映，是張梅合演的六齣電影之一。¹ 戲開始，飾演十二少的張國榮，人在塘西，無視妓院群鶯的挑逗，漫步登樓，遇上以男裝打扮飾演如花的梅艷芳，兩人逐步移近，擦身對望，如花輕唱，十二少失神，然後是一段情緣，和53年的悽怨。對我來說，這四分多鐘的片段，為「香港芳華」四個大字作了最有力的註釋。

芳華是美

張國榮，梅艷芳，各自有只此一家的美。張國榮天生貌似潘安，素顏示人，同樣出眾。梅艷芳面

容有稜角，在台下未上妝時不算美（黃霑說），上妝後在台上美得教人心胸絞動（黃霑又說）。

重要的是，張梅的美，在表，也在裡。

張國榮敬小慎微，追求至美。他演過眾多電影角色，全部都美（包括爛面妝扮的《夜半歌聲》〔1995〕），但個個遠離木獨，每次演出，堅持用心，一顰一笑，為人物做雕塑。

梅艷芳擅長百變，同時有情有義。她不論演男身女相，還是半生孽緣，都能掏出心事，為角色注入人情，每一次變身（包括可能是神仙難變的《逃學威龍三之龍過雞年》〔1993〕），皆徐疾有致，有聲有色。

張梅是香港超一流的歌影視全能藝人，天賦過人，同時擁有匠心（張國榮堅持做人和搞演唱會都要有heart）。兩人唱、做、唸的功力（打要靠替身），同代幾乎無人能及。如花和十二少，同時教人絞心。流行的事，能夠做到絞心，是人間至高的境界。

芳華屬於青春

張梅初出道，年輕少艾，演《胭脂扣》時，正值盛年。如果可以，我會在回顧節目多看幾場，對比《胭脂扣》前後兩人臉上那變與不變的青春。

張梅初現銀幕，名正言順拍青春電影。兩人1984年第一次合作，片名《緣份》（1984），面容和演技還略帶新秀的氣味。之後，兩人離開青葱，遇上傳說中的香港電影黃金年代，參與了不少製作穩健和符合身份的成熟之作（例如《英雄本色》〔1986〕、《何日君再來》〔1991〕）。與此同時，他們也吊詭地拒絕長大，以特殊的方式，繼續另一種青春。

青春，像16歲戀人的心情：好奇、貪玩、肯試。張梅二人電影產量不多，但種類繁多，不論喜劇、正劇、鬧劇、舞劇，來者不拒；而且不單類型廣闊，更跨越界限，既追求國際藝術，又不忌港式癡狂，在平凡中抓住不凡。《阿飛正傳》（1990）是張國榮的本色之作，但如果在他的演員履歷剔走《家有囍事》（1992），又或者只記下《東邪西毒》（1994），抹去《射鵰英雄傳之東成西就》（1993），他就不是我們認識的張國榮。梅艷芳在《男人四十》（2002）的平凡身影，跟她在《英雄本色III夕陽之歌》（1989）裡的超凡眉宇、《公子多情》（1988）中的身光頸靚、《審死官》（1992）裡巾幗頂撞鬚眉，劇旨大異奇趣，格調雅俗兜亂。梅姐的演出，由五官到身段，細緻傳神，鮮嫩感覺如初踏台板。青春的心，同時敢作敢為。張梅作品，戲如其人，不時反轉女卑男尊，試探男身女相。《胭脂扣》率先推開門窗，窗後瞥見《川島芳子》（1990）、《霸王別姬》（1993）、《金枝玉葉2》（1996）（英文名稱開宗明義叫*Who's the Woman, Who's the Man*）、《春光乍洩》（1997）和《鍾無艷》（2001）的曖昧。

當然，張梅告訴我，青春，除了戀情，也是懊惱。兩人初登場時，靈氣驚現，但從一開始，眉宇間已有一種同代人所沒有的神態，即英文所謂的pathos，一種長期埋在心胸的憂鬱、頹廢與沉鬱，似預示了如花和十二少的命運：片刻歡愉之後，是無限的哀愁。這份pathos，承載了他們對自己和這個世界可能是非分的要求；它由始至終，貫穿了張梅眾多的電影人物，並在他們當主場的紅館演唱會舞台上，隨歌飄送。

芳華有它的年代

芳華，跟所有美好的東西一樣，得來不易。張梅回顧節目長長的電影名單提醒我，兩人跟大家度過了許多時光。名單上的製作機構和導演資料告



《緣份》（1984）：青葱的第一次大銀幕合作。

Behind the Yellow Line (1984): Cheung and Mui's very first collaboration on the silver screen.

訴我，張梅電影是眾人的事。張梅有天份，但我想他們第一個會說，沒有眾人的協助，他們沒可能堅持青春，永遠美麗。今天如果他們再次得獎，他們要多謝的人和事會包括：

- 戰後香港，百川匯流，令他們未成年已到過荔園，入過歌廳，在血液中同時滲著兩人成長期中遇上的經典電影和歌曲《江山美人》（1959）、〈客途秋恨〉²、《北非諜影》（*Casablanca*, 1942）和〈American Pie〉³；
- 初入行時遇到的那個歌影視互相補位推動的香港流行文化工業大迴環，和內裡眾多的先驅與伯樂，讓張梅二人很快就找到自己真正的聲音；
- 八十至九十的黃金年代，讓二人在演出上既可放縱，又能收斂，對甚麼是正確和不正確的事（包括演藝和人生），大部分時候堅持百花齊放，不論高矮，人人都可以做新浪潮。

多謝香港，我們見到十二少。多謝如花，我們遇到一個滿眼芳華的香港。這個場，我們將會來回往復，進出多次，再續因緣。

註釋

- 1 六部作品分別為《緣份》（1984）、《偶然》（1986）、《胭脂扣》（1988）、《豪門夜宴》（1991）、《金枝玉葉2》（1996）及《煙飛煙滅》（2000）。
- 2 〈客途秋恨〉是經典南音歌曲，自上世紀二十年代在華南一帶（包括香港）流行。《胭脂扣》（1988）中十二少初遇如花時，如花唱的正是〈客途秋恨〉。
- 3 1977年，張國榮參加由麗的電視舉辦的「第二屆亞洲業餘歌唱大賽」，憑演唱〈American Pie〉奪得亞軍，展開其星途。〈American Pie〉於1971年推出，原唱者為唐麥克林。

梁款，原名吳俊雄，文化評論人，香港大學社會學系名譽副教授。

There have been endless commemorative events over the last decade since Leslie Cheung and Anita Mui's passing. Today, Cheung and Mui's legacy are like mille-feuilles, as scholars add layers and layers of analyses, connecting them to the fate of different generations.

The Hong Kong Film Archive's retrospective of the two features a long list of films. Looking at the line-up, I ask myself: If I could watch only one film, what would I choose?

My answer, undoubtedly, is *Rouge* (1988).

Released in 1988, *Rouge* is one of the six titles¹ that saw Cheung and Mui share the screen. In the opening scene, Cheung, playing a high-society playboy, Twelfth Master, ignores the flirtatious tease of the brothel's courtesans as he walks up the steps. He then meets Fleur (played by Mui), a female crooner dressed as a man, for the first time. The two drift slowly towards each other, exchanging a fleeting glance as Fleur continues her song. And that is the start of a tragic romance of 53 years' time. To me, this four-minute scene provides the best annotation to the title of this essay.

Youth is Beauty

Leslie Cheung and Anita Mui were charming in different ways. Cheung was naturally handsome. Even without make-up, his beauty took people's breath away. Mui, on the other hand, had an angular face. She's hardly considered gorgeous when off the stage without make-up (according to songwriter James Wong), but she made your heart race after make-up and under the spotlight (again, according to James Wong).

Above all, they were beautiful inside and out.

Cheung was notoriously detail-oriented and never settled for anything less than pure beauty. His characters (including the disfigured protagonist in *The Phantom Lover* [1995]) were always gorgeous, but never wooden. Cheung put his heart into every performance, making use of every frown and smile to shape his character.

Mui was best known for her versatility, compassion and righteousness. Regardless of the gender of her roles or their tragic romances, she conveyed genuine emotions through every single character she played. Each new persona she transformed into felt real and vivid, even in a film like *Fight Back to School III* (1993).

Cheung and Mui were both all-rounded A-list entertainers. They were extraordinarily talented and ingenious (Cheung was a notorious perfectionist in life and in concert planning). Their singing, reciting and acting skills (using stunt doubles for their action scenes though) were unrivaled at the time. To be able to create pop trends that powerfully tugged at the heartstrings of people is a remarkable achievement.

The Allure of Youth

Cheung and Mui debuted at an early age, but they were both in their prime when they co-starred in *Rouge*. If possible, I would like to watch a few more films in the retrospective to compare their young faces before and after *Rouge*.

These superstars started their film careers with teen films. They first shared the screen in *Behind the Yellow Line* (1984), with a youthful spirit on their faces and in their acting. As the two entered into what is known as the golden era of Hong Kong cinema, they took on more mature roles that matched their ages (such as *A Better Tomorrow* [1986] and *Au Revoir*



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《胭脂扣》(1988): 沒有如果, 沒有不過, 絕對是「你」。
Rouge (1988): There is no 'if', no 'but', it has always been 'you'.



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《審死官》(1992): 巾幗頂撞鬚眉, 梅姐的演出傳神妙趣。
Justice, My Foot! (1992): The strong-willed Mrs Song; Mui's performance was vivid and witty.

Mon Amour [1991]). However, they managed somehow to keep their youthful spirit in their own ways.

Youth feels a lot when one is in love at 16: full of curiosity, playfulness and willingness to try anything new. Cheung and Mui's filmographies weren't long, but their roles were diverse, from comedies, dramas, farce to even musicals. Their choices were often bold, exceptional and artistic. *Days of Being Wild* (1990) and *Ashes of Time* (1994) were Cheung's iconic works, but comedies like *All's Well End's Well* (1992) and *Dong Cheng Xi Jiu* (1993) were also equally two of his most representative performances. Whether it was the ordinary housewife in *July Rhapsody* (2002), the gun-toting heroine in *A Better Tomorrow III: Love and Death in Saigon* (1989), the fashionista in *The Greatest Lover* (1988) or the strong-willed lawyer's wife in *Justice, My Foot!* (1992), Mui embodied her characters inside and out. In life and on screen, they often challenged and reversed gender stereotypes, starting with *Rouge* and followed by *Kawashima Yoshiko* (1990), *Farewell to My Concubine* (1993), *Who's the Woman, Who's the Man* (1996), *Happy Together* (1997) and *Wu Yen* (2001).

Of course, Cheung and Mui also told me that youth is more than mere romance; it's also about angst. They blew audiences away when they made their debuts, with certain pathos that their peers didn't have. That feeling was eerily similar to the fates of Twelfth Master and Fleur in *Rouge*—a fleeting moment of bliss followed by a lifetime of melancholy. This sense of pathos may have stemmed from their demands on themselves and towards the world. They had shown it within their roles, and even on concert stages, expressing it through songs.

A Time for Youth

Youth, like all good things, doesn't come easy. The long list of films chosen for this retrospective reminds me that Cheung and Mui had accompanied us through good times and bad. Their films had brought production companies, directors and people together. They were talented, but I think they would also admit that, without the help of others, there wouldn't be a chance for them to retain their youthful spirit and eternal beauty. If they were to set foot on the award stage once again, I believe that they would thank:

- The prosperity of post-war Hong Kong when different things came together. They experienced Lai Chi Kok Amusement Park, cabarets, as well as songs and films like *The Kingdom and the Beauty* (1959), 'A Wanderer's Autumn Grief',² *Casablanca* (1942) and 'American Pie'.³
- The blessing of being part of an era where music, film and television complemented each other, to advance Hong Kong's pop culture industry; and where numerous pioneers and talent nurturers enabled them to quickly find their own voices.
- The golden era from the 1980s to 90s, which gave them the freedom to try anything, be it right or wrong (in both their careers and their personal lives); and where everybody has his or her own New Wave.

Thank you, Hong Kong, for giving us Twelfth Master. Thank you, Fleur, for showing us a youthful Hong Kong. We will remember and revisit your legacy, for years and years to come.

Translated by Kevin Ma

Notes

- 1 The six titles are *Behind the Yellow Line* (1984), *Last Song in Paris* (1986), *Rouge* (1988), *The Banquet* (1991), *Who's the Woman, Who's the Man* (1996) and *From Ashes to Ashes* (2000).
- 2 'A Wanderer's Autumn Grief' is a classic *naamyam* song. It got popular in Southern China (including Hong Kong) since the 1920s. When Twelfth Master first met Fleur in *Rouge* (1988), Fleur was singing this song.
- 3 In 1977, Leslie Cheung joined the 2nd Asia Amateur Singing Contest organised by Rediffusion Television. He came in second place with 'American Pie' and started his showbiz career. 'American Pie' was first released in 1971 and the original singer was Don McLean.

Ng Chun-hung, cultural critic and Honorary Associate Professor of the Department of Sociology at The University of Hong Kong.



無腳鳥，壞女孩，
以及極樂青春

Courtesy of Media Asia Film Distribution (HK) Limited

Fiery Glory of Youth:
the Bad Girl and
the Bird with no Legs

何思穎 喬奕思
Sam Ho and Joyce Yang



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《壞女孩》(1986):「壞女孩」走四方
Why, Why, Tell Me Why! (1986): The 'bad girl' had to go her own way.

回顧張國榮、梅艷芳二人，是重現他們作為巨星天后的燦爛光華，也是重訪港產片的黃金時代，捕捉住那曾經張揚自信的青春文化。影迷、觀眾、研究者都如同孩子仰望煙花，在無比輝煌與驟然隕滅的巨大落差間，讚歎扼腕，安放惋惜與寄望。

張國榮與梅艷芳先後於七十年代末、八十年代初出道，由歌唱比賽到歌影視三棲。在蓬勃電影工業的簇擁之下，他們乘住八十年代新浪潮的人文與不羈，成為一代巨星。張國榮豐神如玉，梅艷芳百變迷人，偏偏他們又是傷感的、滄桑的，將許多個人經歷與困惑融入電影形象。方艷梅與梅艷芳，張國榮與阿飛，靈神契合，一個演員同時擁有多種表達，跨界百變，對青春的深刻體會都投放到了電影中。

《烈火青春》(1982)開場，長鏡頭掃過Louis古銅色的肌膚，音響播放著媽媽最後的電台錄音，電視機上有父親的模型船。父母缺場，是這一場青春作動的開端。從《衝激·21》(1982)中無法面對單親母親的非法賽車少年，到去南洋尋找

生母的阿飛，與生俱來的破碎家庭經歷成為張國榮不少角色的傷感源頭。《英雄本色》(1986)中宋子傑因父親之死，與大哥反目成仇，後被Mark哥的情義所感動。Mark把子傑捉到子豪面前，強調「他是你大哥」，慘烈死去。他大概是八十年代融合了理想化父親形象的英雄，先把江湖情義確立了，才來講家庭倫理；表面是黑幫喋血，底色卻是儒家道德。我們也很有理由相信，如果《家有囍事》(1992)中的常滿不是大哥，而是父親，那麼常騷也不會「騷」得那麼坦然。張國榮在百變形象中大膽碰撞禁忌，賦予角色的單純叛逆、玩世不恭，甚至是性別困惑，都顯得自然不造作，很大程度上受益於父親這個角色的隱去。

不同於張國榮家境優渥，一直有傭人照顧，能到英國留學，梅艷芳則出身寒微，四歲半便在荔園登台，唱歌掙錢了。儘管梅艷芳比張國榮小七歲，無論是看樣貌還是聽聲音，梅艷芳都要滄桑許多。《金枝玉葉2》(1996)中，梅艷芳飾演的方艷梅說：「當你在跳花繩的時候，我在學跳舞。別人都有初戀，而我拍了幾十部結婚戲，唱

了一百多首分手歌，卻還是沒有愛情。」好女孩上天堂，壞女孩走四方。梅艷芳與父母在側的乖乖女形象無緣，反而以早熟的壞女孩作為破格的青春宣言。1985年她推出唱片《壞女孩》，因意識大膽一度被禁播，創下一時銷量紀錄，引領風潮。乘勢開拍的同名電影，卻名不副實，「壞女孩」只是壞在喜歡打麻雀。她的電影角色，往往是以巨大的成功向愛情擺渡。樂壇巨星方傲兒、時尚女王Anita、傳奇間諜川島芳子，以及亂世之花周英杰、隱世天后方艷梅，莫不是高處不勝寒，希望從愛情中取暖。舞台是她的戰場，離經叛道的百變魅力是她的天后戰衣，銀幕則容許她做女人、戀人、妻子、母親，也容許導演、觀眾，甚至大眾，把自己的想像投射到她的形象上。

無腳鳥，也叫極樂鳥，只能夠一直飛啊飛，飛累了就在風裡睡覺，一輩子下地一次，就是牠死亡的時候。自由但孤獨，華麗卻自帶宿命傷感，成功然而無法填補缺憾，這大概就是張梅與香港八、九十年代青春文化的吻合之處。二人在《胭脂扣》（1988）分飾如花與十二少，老套的名妓與富家公子的愛情故事，儘管是在三十年代的塘西，難得地不與父權家長制鬥爭糾纏，反而以安

眠藥、鴉片為落點，到人性的軟弱陰暗處去譜寫悲歌。如今我們再回看香港電影八、九十年代的輝煌，那些青春癡狂，在撤去了家庭的掣肘之下，才得以燃起熊熊火焰。父親隱退，男孩開始不羈，女孩成為女人。青春這個問題，就不再是與上一輩的戰爭，而是關乎自我的探索與釋放。

相比同時期台灣電影新浪潮所擔負的家國歷史、內地第五代導演的文化尋根，香港八、九十年代是青春迸發，飛簷走壁，狂想紛呈。這自然離不開六、七十年代流行文化的積累，經濟起飛，也與香港得天獨厚的邊緣港口地理有莫大關係。張梅二人作為時代巨星，留下諸多歌影經典，他們本是那個青春文化激蕩的時代所打磨出的璀璨珍珠。青春造就了他們，他們也刻劃青春。他們與青春，都留在了電影裡。

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喬奕思，香港電影評論學會會員，曾任 2015 年香港國際電影節國際影評人費比西獎評審。



Courtesy of Media Asia Film Distribution (HK) Limited

《阿飛正傳》(1990): 無腳鳥，只能夠一直飛啊飛……

Days of Being Wild (1990): A bird with no legs can only fly without stopping...



《金枝玉葉 2》(1996)：張梅自由但孤獨，華麗卻自帶宿命傷感，成功然而無法填補缺憾。

Who's the Woman, Who's the Man (1996): Both Leslie and Anita were free but lonely, glamorous but with a pessimistic sense of destiny, successful yet filled with regret.

Looking back at Anita Mui and Leslie Cheung is to recreate the glorious splendour of lost superstars and to revisit the Golden Days of Hong Kong cinema. It is also to recapture the exuberance of a vanished youth culture.

Cheung and Mui broke into public consciousness in, respectively, the late 1970s and early 1980s, starting with outstanding performances in high-profile singing contests, graduating to singing and acting successes and eventually to brilliant media-crossing careers in music, film and television. Their impact was especially formidable in film, where they rode on the crest of the New Wave's creativity and humanism, thriving on the energetic resourcefulness of a solidly-developed film industry to become two of the most memorable stars in the history of Hong Kong entertainment. They were talented, driven and charismatic, yet they also projected a melancholy that came from profound vicissitudes of experience. They were versatile, shrewdly assuming vastly-different personas while bouncing comfortably between mediums.

At the beginning of *Nomad* (1982), the camera brushes over the radiance of the Cheung character's olive skin while the sound of his mother's last radio broadcast is played and the model of his father's yacht sits on the television set. This story of 'fiery youth'—the film's Chinese title—is announced

with the absence—and warped presence—of parents. From the reckless drag racer who has problems facing his mother in *Energetic · 21* (1982) to the troubled teddy boy referred to in the Chinese title in *Days of Being Wild* (1990), the experience of being born into a broken family is a defining trait of many Leslie Cheung characters. Sung Tse-kit in *A Better Tomorrow* (1986) denounces his brother for being a gangster but is eventually turned around by the admonition of Mark, whose faithfulness to the Confucian-flavoured code of honour turns him briefly into an idealised father figure.

Anita Mui, unlike Cheung, did not enjoy an affluent childhood. She in fact grew up poor, forced to sing at an amusement park at age four to help make the ends of her family meet. She may be seven years younger than Cheung, but she looked and sounded and felt older. In *Who's the Woman, Who's the Man* (1996), her character confesses that 'when you were jumping rope, I was learning how to dance. Everyone has a first love, and I've made dozens of films about marriage and sung over a hundred songs about breaking up, but has never experienced love, not even once.' The girl denied a childhood also didn't get to play a girl with an upbringing. Mui gained notoriety in 1986 with her song 'Bad Girl', which was adapted from Sheena Easton's 'Strut' and was banned from the air waves for its suggestive lyrics, partly helping

it to become a runaway hit. She was in the middle of a film production during all that hubbub and the film industry, ever vigilant to capitalise on hubbub, resolved to give the film the same Chinese title as the song. Yet the 'bad girl' in *Why, Why, Tell me Why!* (1986)—named after a line from the song—is not nearly as bad as the one in the disco ditty, her wickedness simply a fondness for *mahjong*. Mui had played a wide variety of very different roles, from a brothel diva in pre-war Hong Kong to a Japanese spy during the war to, in drag, a lascivious Emperor in dynastic times. She was always convincing and often compelling in those roles, yet she was never not herself. She was an actress with a strong persona but enigmatic enough to allow directors, audiences and the public to project their imaginations on her.

The bird with no legs can only fly, landing only once in its life, and it would be the time to die. This representation of Cheung's character in *Days of Being Wild* has taken on meaning of mythic proportions. Free but lonely, beautiful but sad, such are the qualities that connected Cheung and Mui with Hong Kong's youth culture of the 1980s and 1990s. *Rouge* (1988), perhaps their best-known collaboration, is about the forbidden romance between a prostitute and a rich boy, set in the very patriarchal 1930s. Yet the film does not indulge in generational oppression and familial conflicts, focusing instead on the darkness of human weakness. Indeed, the fiery glory of youth

in 1980s cinema is often carried out free of family constraints. When fathers retreat, boys begin to roam wild and girls are freed to pursue the meaning of womanhood. Being young no longer means being at war with parents, but about self-exploration and letting go.

The late 1980s and early 1990s was a time of cinematic coming-of-age in Taiwan and China. The New Taiwan Cinema matured, taking up the burden of history, while the Fifth Generation in the Mainland took off by digging deep into cultural roots. But Hong Kong cinema during that period was marked by a bouncy playfulness, when history and cultural roots were appropriated with affection, vigour and mischief, a culmination of the post-war economic boom, the robust integration of Chinese traditions with Western modernity, and the blossoming of a sophisticated popular culture. Anita Mui and Leslie Cheung were superstars of that era. They were the products of a dynamic youth culture. Youth realised them, and they in turn realised youth.

Sam Ho, film researcher and formerly Programmer of the Hong Kong Film Archive.

Joyce Yang, member of the Hong Kong Film Critics Society. She was one of the FIPRESCI prize juries for Hong Kong International Film Festival 2015.



Courtesy of MOTION PICTURE LIMITED

《家有囍事》(1992): 常騷 (張國榮, 左一) 單純反叛, 玩世不恭, 騷得坦然而不造作。

All's Well End's Well (1992): Shang So (Leslie Cheung, 1st left) was innocent, rebellious, a sissy but true to himself.



何謂「天姿國色，
不可一世」

Courtesy of Tomson (Hong Kong) Films Co., Ltd.

'Beauty in heaven wrought/
Full of pride and haught':

張國榮及梅艷芳的電影性別形象

Gender Representations in Leslie Cheung and
Anita Mui's Films

李展鵬

Lei Chin-pang

究竟，甚麼是「天姿國色，不可一世」？是艷如桃李的女人？是貌似潘安的男子？還是，在美貌以外，還有更重要的東西——例如性別特質？

舞台上，張國榮穿紅色高跟鞋，戴直長假髮，他總是不經意流露媚態。電影中，《阿飛正傳》（1990）中的自戀旭仔，獨自在家對鏡起舞；《春光乍洩》（1997）中的何寶榮，花天酒地不安於室；《霸王別姬》（1993）中的程蝶衣，台上比女人嬌美，台下比女人痴情。如果沒有張國榮，以上角色要找誰來演？

梅艷芳在舞台上展示時而中性時而妖艷的百變形象。在電影中，她在《胭脂扣》（1988）演活苦命妓女，淒楚憂怨；在《東方三俠》（1993）演活正義女俠，俠骨柔腸；在《審死官》（1992）幽默搞笑，跟周星馳分庭抗禮。無論幕前幕後，她可以獨立強悍，可以溫柔婉約，也可以大癲大肺。如果沒有梅艷芳，這些角色要找誰來演？

要討論他們的性別形象，不可忽略他們所處的時代。八十年代的香港影壇被陽剛電影籠罩，最賣座的是黑幫片、功夫片及追女仔喜劇，盡是男性主導。這些電影一般只需要花瓶女角，容不下陰柔男人，也排斥強悍女人。但與此同時，香港流行文化的性別意識又慢慢鬆綁：《號外》封面展示多元的女性面貌，電視上已有汪明荃代言的女強人，歌壇中有羅文以妖姣的男性形象示人。就在這個性別變革蠢蠢欲動的時代，張梅二人破格而出。

天姿國色：程蝶衣及何寶榮

張國榮在七十年代末出道，一開始已不走正派小生路線，他從不掩飾他的不乖不純。他在《烈火青春》（1982）是叛逆青年，在《檸檬可樂》（1982）偷嘗禁果。《失業生》（1981）是最好例子，陳百強是乖仔，張國榮是壞孩子，恰成對比。到了八十年代中期，他的時代來臨了。他高唱〈不羈的風〉的浪子心情，在電視劇《儂本多情》（1984）演玩世不恭的男人。雖然是偶像，但他不怕展示他雌雄同體的特質——某年的台慶，他一人分演男女角，跳出誘惑舞步。

張國榮於1989年宣佈退出歌壇，其後他演出更無忌諱，他憑《阿飛正傳》當上香港金像影帝，旭仔一角脫胎自他八十年代的叛逆浪子形象，王家

衛還捕捉了他的自戀與深沉。此後代表作有《霸王別姬》及《春光乍洩》。

在《霸王別姬》之前，張國榮先演了《家有囍事》（1992），他注重細節的喜劇演出廣受好評。然而，電影的用意只是消費一個魁型，最後還要他變「正常」，性別意識極度保守。既然類型片不能讓他發揮異色氣質，非主流作品就成了最佳舞台。

在《霸王別姬》中，程蝶衣是易服者又是同性戀者，一生為他所愛的人與藝術醉心奉獻，不管世俗眼光，不理政治風向。張國榮京劇女裝扮相之美、溫柔但堅定的眼神、陰柔但偏執的特質，與程蝶衣融為一體。在《春光乍洩》中，兩個同志自我放逐至阿根廷，日子久了，黎耀輝難敵回家的慾望，何寶榮卻始終是「右腳嘅雀仔」，花天酒地浪蕩終日。何寶榮延續了張國榮擅長的浪子角色，但這次卻是同志浪子，離經叛道更晉一級。

作為一線紅星一再演出同志角色，張國榮是華語電影的第一人。這兩個人物對照著同代的港片男性典範：「警察故事」系列（1985-2013）的成龍、「黃飛鴻」系列（1991-1997）的李連杰及「英雄本色」系列（1986-1989）的周潤發。張國榮不但演技出色，他的演出還拓寬了港片中男性角色的可能性。在九十年代，一向是禁忌的同志電影紛紛浮出水面，如《自梳》（1997）、《基佬40》（1997）及《愈快樂愈墮落》（1998）等，他就是這種新文化的奠基者與推動者。

不可一世：如花與宋夫人

以男裝、壞女孩、妖女、巴西女郎等百變形象稱霸，梅艷芳在歌壇的成功跟她的女性形象有莫大關係。作為香港八十年代的女性標誌，影壇中的她同樣屢作突破。如果說張國榮在非主流電影找到舞台，梅艷芳則在不同類型片中挑戰傳統，她戲路縱橫、性別特質多元，令文藝片、動作片及喜劇都出現有趣的變奏。

在文藝片《胭脂扣》中，如花表面上柔弱、痴情、含羞，而且，她是一個妓女，本來是男性凝視（male gaze）下的客體。然而，如花以一身男裝出場，跟十二少作「男男」的眉來眼去，這既是一種曖昧的同志想像，也暗示她的剛烈一

面：十二少離家出走，她用人脈關係幫他找工作；她建議殉情，對死表現得無懼勇敢；最後，她毅然拋下信物，決定再世為人。梅艷芳的演出細膩，她的某種堅毅執著的特質令這弱質妓女有了更豐富的層次。在其他文藝片中，《川島芳子》（1990）中的她橫蠻強勢，《慌心假期》（2001）的她甩掉丈夫一人上路拯救好友，都有凌駕男性的一面。

在喜劇方面，梅艷芳剛出道就憑《緣份》（1984）得到最佳女配角。喜劇是充滿男性趣味的類型，當時的「追女仔」系列（1987-2007）把一個個港姐美女呈現為胸大無腦的低智商動物，意淫她們的身體。梅艷芳不是標準美女，免去被博懵、意淫，反而常飾演惡婆。在《審死官》中，她跟周星馳一起搞笑，而不用像吳君如被醜化，她演武功高強的宋夫人，跟宋世傑是「大女人、小男人」的對比。多年後，她在《鍾無艷》（2001）飾演齊宣王。反串當然難不到她，漫畫式的演出恰到好處。其中一幕戲講述齊宣王男扮女裝逃出皇宮，梅艷芳穿上女裝要令人信服她是個扮女人的男人，技驚四座。

梅艷芳在動作片也有發揮，拍到第三集的《英雄本色》大膽起用她演黑幫大姐周英杰。香港黑幫片脫胎自六、七十年代張徹的陽剛武俠片，裡面的女性戲分不重，常常等待男人救援，被姦被殺也很常見。《英雄本色III夕陽之歌》（1989）逆轉性別角色，周英杰帶著無名小卒周潤發及梁家

輝在越南闖盪江湖，她有情有義、洞悉形勢，是過去數十年絕無僅有的黑幫片女角，而梅艷芳的獨特氣場亦令這角色深具說服力。之後，在科幻動作片《東方三俠》及《現代豪俠傳》（1993）中，她化身女飛俠東東，行俠仗義，盡顯俠骨柔腸。

一個性別新時代

張國榮及梅艷芳開創了一個性別新時代，重新定義男人女人。明星跟社會文化的關係微妙，某種藝人大受歡迎，往往是因為他投射了大眾的心理，切合了社會的趨勢。西方的明星研究指出，一個成功的明星除了反映了某個時代的社會心理，這明星也主動地以其特質去影響他的作品，並推動一種文化。張國榮的陰柔與梅艷芳的多變化成了他們演藝生涯中的專長，改變了香港電影的面貌，甚至間接推動了文化變革。他們的氣質與實力，令一種多元性別文化有了美麗的詮釋。

因此，失去他們，不只是失去兩顆耀眼巨星，而是失卻了一種開明多元的文化，那是以性別為表現方式，而意義遠超於性別的一種文化政治。「天姿國色，不可一世」的背後，是一個時代，是一些創舉，以及一些重要的文化變革。

李展鵬，文化評論人，澳門大學傳播系助理教授。



《英雄本色III夕陽之歌》（1989）：性別角色逆轉，周英杰有情有義、洞悉形勢，梅艷芳的獨特氣場演來深具說服力。

A Better Tomorrow III: Love and Death in Saigon (1989): The loyal and shrewd Chow Ying-kit reversed the gender roles; Anita Mui's unique presence made the character much more believable.



《川島芳子》(1990): 川島芳子跌宕一生，橫蠻強勢中見英氣。

Kawashima Yoshiko (1990): Yoshiko's tough and take-no-prisoners attitude was always there despite all the ups and downs of her legendary life.

'Beauty in heaven wrought/Full of pride and haught': what do these lines really mean? Do they refer to womanly charms or handsome, manly gallantry? Or perhaps something more than skin-deep—gender identity?

Clad in a pair of red high-heels and wearing a wig with long, straight strands, Leslie Cheung commanded the stage, never failing to exude effortless sensuality. On the silver screen, he played the narcissistic Yuddy in *Days of Being Wild* (1990), dancing in front of his own reflection in the mirror while alone at home; Ho Po-wing in *Happy Together* (1997), the hedonist who could not seem to stay at one place; and Cheng Dieyi in *Farewell to My Concubine* (1993), whose loveliness onstage and passionate nature offstage surpassed that of real women. Who, aside from Cheung could have played such roles?

As a stage performer, Anita Mui was a chameleon: at times androgynous and at times bewitchingly seductive. She brought to life the tragic, heartbroken prostitute in *Rouge* (1988); the heroine fighting for justice in *The Heroic Trio* (1993), compassionate just as she was brave; and the hilarious, scene-stealing counterpart to Stephen Chow in *Justice, My Foot!* (1992). Mui was strong and independent, gentle and understated, exuberant and unhinged, both on and off camera. Who else could have played such roles beside Mui?

When considering Cheung and Mui's gender representations, one should not neglect the social context they lived in. 1980s Hong Kong cinema was dominated by hyper-masculine films, and the biggest box office hits at the time belonged to male-driven genres such as gangster films, kung fu flicks and bawdy comedies. These films often featured actresses in only decorative roles, and there was no place for neither 'feminine-seeming' men nor strong women. However, at the same time, Hong Kong pop culture saw a gradual dissolution of gender norms: the covers of *City Magazine* featured different images of female representation; TV saw the rise of Liza Wang's strong female characters; and Roman Tam began to shock and titillate Cantopop fans with his provocative style. It was during this time of burgeoning sexual revolution that Cheung and Mui broke the mould and found their stride.

Beauty in Heaven Wrought: Cheng Dieyi and Ho Po-wing

Leslie Cheung made his debut in the late 1970s, and even in his early appearances he was never a typical lead or boy next door; he never disguised his rebelliousness or sexuality. He played a defiant youth in *Nomad* (1982); a young man exploring his budding sexuality in *Teenage Dreamers* (1982). But the most illustrative example was perhaps his bad boy character



《鍾無艷》(2001): 梅艷芳反串飾演齊宣王，漫畫式的演出恰到好處，技驚四座。
Wu Yen (2001): Anita Mui played the male character, Emperor Qi; her comic-book acting style was on-point and spectacular.

that contrasted strongly against Danny Chan's goody-two-shoes in *Job Hunter* (1981). The 'Leslie Cheung era' arrived in the mid-80s, when he crooned pop hit 'Wild Wind', an ode to his restless spirit, and starred as a playboy in TV drama *Once Upon an Ordinary Girl* (1984). Although he was a pop idol, Cheung was not afraid of showing off his androgynous features before the public. For example, he performed a hot duet dance on one of TVB's anniversary programme playing both the man and the woman.

Since leaving his singing career in 1989, Cheung's performances had been cutting-edge, with no restraint. He won the Hong Kong Film Awards for Best Actor with his acting in *Days of Being Wild*. His character, Yuddy, was an evolution from his previous 80s onscreen personas as rebels and drifters, in which director Wong Kar-wai had further captured the narcissistic and darker sides to his personality. His most representative works were naturally *Farewell to My Concubine* and *Happy Together*.

Before *Farewell to My Concubine*, Cheung also starred in *All's Well Ends Well* (1992), and his meticulous approach to the comedic role was widely praised. Yet, the film simply focused on poking fun at his effeminate character, and then forcing him to change into a 'normal' man in the end—an extremely conservative enforcement of gender norms. Since Cheung's potential could not be fully unleashed in genre films, non-mainstream indie cinema became the best place to showcase his talents and unconventional charms.

In *Farewell to My Concubine*, Cheng Dieyi was both a crossdresser and a homosexual. He devoted his life to his beloved and his art, regardless of public scorn or the political climate. Cheung was breathtaking

in the female Peking Opera roles—eyes gentle but determined, with an air of soft willfulness—in a way that the actor and role had merged seamlessly. In *Happy Together*, a gay couple engaged in a self-imposed exile in Argentina. As the days passed, Lai Yiu-fai was beset with a longing for home, while Cheung's Ho Po-wing was a 'bird with no legs', immersing himself entirely in hedonistic pursuits. Ho was an extension of Cheung's previous roles as drifters outside the establishment, but as a gay drifter, the character of Ho marked a further breakdown of conventions and norms.

Cheung was the first ever A-list star to act in multiple high-profile gay roles in Chinese cinema. His roles in *Farewell to My Concubine* and *Happy Together* contrasted greatly against the masculine archetypes realised onscreen by other Hong Kong film stars of the same era, such as Jackie Chan in the *Police Story* series (1985–2013), Jet Li in the *Once Upon a Time in China* series (1991–1997), and Chow Yun-fat in *A Better Tomorrow* series (1986–1989). Aside from his great acting talent, Cheung's performances had opened up a range of possibilities for actors in Hong Kong cinema. Indeed, the 1990s saw the emergence of various LGBT-themed films, like *Intimates* (1997), *A Queer Story* (1997), and *Hold You Tight* (1998). Cheung was most certainly an advocate and pioneer for such movement and culture.

Full of Pride and Haught: Fleur and Mrs Song

Anita Mui's numerous, versatile images onstage—donning menswear; strutting around as a bad girl, a seductress, a Brazilian carnival girl...—shot her up into

superstardom. The success of her singing career was indeed inseparable from her feminine identity and how she manipulated it. As a female icon of the 1980s in Hong Kong, Mui had made tons of breakthroughs in her cinematic career. If say, Leslie Cheung had found his niche in arthouse cinema, Mui had challenged traditions in different mainstream genre films. Her acting range and multi-faceted qualities brought interest and edge to the dramas, action films and comedies she starred in.

In the arthouse drama *Rouge*, Mui's character Fleur was outwardly a delicate and shy woman devoted to her lover. As a prostitute, she was meant to be an object of the male gaze. Yet in her first appearance she was dressed as a man, exchanging flirtatious glances with Leslie Cheung's Twelfth Master. The scene was seeped with a sense of homosexual suggestiveness, giving hints to the unexpected strength in her character. After Twelfth Master left his family, she used her connections to help him get a job; and when she proposed that they would have committed suicide together, she was unafraid of death. In the end, she gave up the token of Twelfth Master's love, and embraced her reincarnation. Mui's detailed performance as well as her inherent strength and resilience had made Fleur a much richer character. She also challenged male dominance in other arthouse dramas, including her tough, take-no-prisoners character in *Kawashima Yoshiko* (1990), as well as the wife who abandoned her husband, embarking on a solitary journey to rescue her friend in *Midnight Fly* (2001).

As for Mui's comedic work, she won the Hong Kong Film Awards for Best Supporting Actress with one of her earliest performances in *Behind the Yellow Line* (1984). During the time, comedy was a male-dominated genre, where *The Romancing Star* series (1987–2007), for example, cast different Miss Hong Kongs only to showcase them as dull-witted beings with little to offer, apart from their ample bosoms and curvy bodies. As an actress who was not conventionally good-looking, Mui was relieved from such roles but was often cast as a shrewish woman. In *Justice, My Foot!*, she and Stephen Chow had proved to be a great comedic duo without having to serve as the butt of many jokes like Sandra Ng did. Instead she was the skilled martial artist Mrs Song, who wore the pants in the marriage with Song Sai-kit. And in later years, she would play Emperor Qi in *Wu Yen* (2001). Not only did she excel at playing a male character, she deftly handled the comic-book tone and style of the film in her acting. In one of the scenes where Emperor Qi escaped the palace by dressing as a woman, Mui stunned and convinced audiences that she was a man in drag, as opposed to a normal woman.

Mui's work in action films was also impressive. In the third instalment of *A Better Tomorrow*, she was boldly cast as the female leader of a triad gang, Chow Ying-kit. Hong Kong gangster films had their roots in Chang Cheh's testosterone-filled *wuxia* pictures of the 1960s and 70s, and therefore rarely had any significant parts for women, aside from roles where they awaited rescue, got raped or killed by the villains. *A Better Tomorrow III: Love and Death in Saigon* (1989) reversed these traditional gender roles, as Chow Ying-kit took in two nobodies, played by Chow Yun-fat and Tony Leung Kar-fai, and guided them through the complexities of the gangster world. Loyal and shrewd, Chow Ying-kit was one of the very few female protagonists in Hong Kong gangster films, and Mui's unique presence had made the role much more believable. Later, Mui would also play Tung Tung, a compassionate and valiant heroine, in *The Heroic Trio* and *Executioners* (1993).

A New Era of Gender Identity

Leslie Cheung and Anita Mui spearheaded a new era of gender representation in Hong Kong, redefining what it meant to be a man or a woman. Stars have an intricate relationship with the societies they are from; the popularity of a celebrity is often a reflection of social trends or public thoughts. According to Western studies into star theory, successful stars not only reflect what society of the time think and feel, but they have put their marks on their works, setting in motion a kind of culture. Cheung's androgyny and Mui's versatility were not only trademarks of their talent and success, they had changed the scene of Hong Kong cinema, and indirectly drove forward a cultural revolution of sorts. Their star qualities and talent were a beautiful portrayal of modern gender-diverse culture.

With their passing, we lost more than simply two stunning stars, but a culture of openness and diversity, a set of cultural politics that viewed gender as a performative act, that transcended normal demarcations. 'Beauty in heaven wrought/Full of pride and haught': Cheung and Mui embodied an era, a breakthrough, as well as some crucial changes in our cultural fabric.

Translated by Rachel Ng

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《胭脂扣》 三十年不變

Rouge:
Unchanged for 30 Years

家明
Ka Ming



「五十年不變。依件衫埋喺地下五十年都扯唔爛？得唔得呀？」

關錦鵬1988年的《胭脂扣》有這一幕：袁永定（萬梓良）把女鬼如花（梅艷芳）帶回家，女朋友阿楚（朱寶意）回來見到，醋意大發。永定向楚解釋如花是鬼，她在三十年代自殺。阿楚不信，捉著如花的衣襟質問：「五十年不變……得唔得呀？」關錦鵬完全明白這句台詞關鍵，攝影機順著阿楚的動作急速推移，再回拍她氣憤的特寫。觀眾被突然的鏡頭運動吸引，令阿楚的質問，來得更煞有介事。

《胭脂扣》的劇本，由原作者李碧華親自操刀，合編的還有邱剛健。值得注意的是，1985年出版原著，裡頭並沒有「五十年不變」五隻字。當然，小說的時代寓意已經明顯不過，電影劇本只是順水推舟。小說幾次提到「九七」，像永定第一次見到如花，看她一身不合時宜打扮，心忖她一定不知甚麼是「九七」。此外，小說還有觸碰港人敏感神經的「五十年」——如花在1934年3月8日自殺，在1985年回來尋找愛郎十二少，中間隔了「五十年」。這五十年甚麼都變了，香港經歷日治、大陸難民潮、六七暴動，發展成「繁榮穩定」的經濟都市。如花流連的石塘咀，在她身後一年禁娼，早已面目全非。《胭脂扣》出來時，山道天橋已昂然矗立，橋下的妓院竟然變成幼稚園。地方五十年急遽蛻變，連女鬼回來也迷路。

《胭脂扣》強調，男女關係也是兩碼子事。電影版重現的三十年代，色彩鮮艷，十二少跟如花邂逅的傳奇，哀怨旖旎。畫面回到八十年代，顏色故意放淡，女性形象煥然一新。阿楚是個男仔頭，蓄短髮，穿牛仔褲。她是報紙娛樂版記者，為新聞狂追猛打，快人快語，甚而咄咄逼人。永定跟她比起來，像個溫吞小男人。電影的改編夠綴核，我們第一次見到阿楚，夜深時份，她跟永定在報館。永定可憐女友跑新聞四處奔走，給她買了雙簇新的帆船鞋。阿楚接過去就換，著男友別過去，怕腳味云云，看得人忍俊不禁。如此老夫老妻式生活細節，不可能出現在影片的三十年代世界。另一場，永定及阿楚在床第提起如花及十二少，這個年頭還會為愛殉情麼？他們都異口

同聲說「不會」。場面一轉，情人翌日在路上，立即有點貌合神離——如花的故事，令我們意識到自己的軟弱，給現代愛情關係，一記狠狠的當頭棒喝。

即是說，《胭脂扣》由小說到電影，把三十年代與八十年代比對起來，唯一「五十年不變」的，只有如花對十二少的感情。然而她畢竟是異類，孤身我路，從黃泉回來的堅持甚至偏執，跟匆忙都市顯得那樣格格不入。《胭脂扣》今年踏入三十年紀念，當年看時沒怎麼想到，一部愛情影片竟最終能成為時代註腳，在三十年後仍然愈看愈有味道。李碧華、關錦鵬都料事如神，或許說，他們才不信甚麼許諾，抱擁的不過是庶民智慧，都說「花無百日紅」，「變幻原是永恆」。

由戲裡到戲外，不用等五十年，《胭脂扣》撫今追昔，很多事情都不一樣。影片裡的《華僑日報》、大笪地統統消失。「西環」在香港的政治語境，有了九七前沒法想像的新含意。慶幸電車仍在，不過石塘咀因為近年地鐵通車，本屬邊陲的舊區，陸續大興土木。如花若今天再回來，環境變化更大，樓宇蓋得更高，她見人人手執屏幕，低頭自顧，一定更感錯愕。「香港電影工業」失色不少，連「香港電影」的定義，都跟隨時代演化。《胭脂扣》中質問「五十年不變」的朱寶意已被遺忘，影圈貪新忘舊，「台灣玉女」已換上N個世代。萬梓良也有起落，退出影視從事生意，近年只參與玩票性質的幕前演出，很多人仍懷念他在電視的當紅年代。

《胭脂扣》最叫人津津樂道、真正「三十年不變」的，終究是舊時代一雙璧人：十二少及如花。在絢爛的三十年代，他們性感嫵媚得沒有話說。張國榮、梅艷芳在2003年相繼猝然離去，電影把他們的芳華凝住。2003年香港乃多事之秋，經濟低迷、沙士爆發、七一遊行、高官問責請辭……一切好比時代分水嶺，彷彿自有天意。「一個時代的結束」雖然用得泛濫，但套在兩位早逝的八十年代傳奇身上，再準確不過了。

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「誓言幻作煙雲字……」

'All promises vanished with the wind...'

'Unchanged for 50 years. So this dress has been buried underground for 50 years and still it can't be ripped apart? Is that even possible?'

In one of the scenes of Stanley Kwan's 1988 film *Rouge*, Alex Man's character Yuan Ting brings Fleur, a ghost, back home to his girlfriend Ah Chor (played by Emily Chu), who reacts jealously. Yuan Ting explains to Ah Chor that Fleur is actually a ghost who had committed suicide in the 1930s. Unconvinced, she grabs hold of Fleur's collar and demands, 'Unchanged for 50 years... is that even possible?' Stanley Kwan understands perfectly the connotation of this line of dialogue, and his camera pans quickly to follow Ah Chor's hand movement, before giving a close-up of her furious expression. Audience is inevitably captivated by the abrupt shot, which, again, emphasises Ah Chor's question.

The screenplay for *Rouge* was co-written by the author of the original novel, Lillian Lee, and Chiu Kang-chien. It is worth pointing out that the 1985 novel does not contain the exact phrase 'unchanged for 50 years'. Nonetheless, political and social undertones permeate the text, and the film simply chooses to build on its literary origins in this respect. The novel mentions '1997' several times, such as when Yuan Ting sees Fleur for the first time, mentally noting her dated, no-longer-fashionable clothes, and thinks that she must have never heard of '1997'. There are also multiple references to that ever-sensitive subject of '50 years': Fleur committed suicide on 8 March 1934 and came back in 1985 to find her lover—a gap of 50 years. During this half-century, everything had changed: Hong Kong had gone through the Japanese occupation, the Mainland refugee wave, the 1967 riots, and had developed into

a city with economic prosperity and social stability. Prostitution was outlawed a year after Fleur's death in Shek Tong Tsui, where her brothel was, and since then it had undergone a complete change. As *Rouge* opens, tunnels and footbridges have been installed in the city, and the brothel under the bridge is now a kindergarten. Changes and developments in the city over the past 50 years have been rapid and large-scale, that, even ghosts struggle to recognise the places they once lived in.

Rouge also highlights the differences in romantic relationships between the two eras. In the film, the 1930s is styled with bright colours, in which Fleur and Twelfth Master's first encounter is eerily, yet tragically beautiful. As we return to the 80s, the colour palette is significantly paler, and the female representation has completely changed: Ah Chor is a bit of a tomboy wearing short hair and jeans. As an entertainment reporter for the newspaper, she is relentless in her pursuit of a good story, and does not hesitate to speak her mind, even at times seemingly overbearing. Next to her, Yuan Ting is by far the gentler and less powerful presence. Indeed, the film adaptation serves some very sharp commentary on the subject of male-female relationships. The first time we see Ah Chor, is at late night, in the office with Yuan Ting. Out of pity for his girlfriend's long working hours and constant travelling for news stories, he buys her a new pair of canvas shoes. As she accepts the gift, she asks her boyfriend to turn round, for the fear that he would smell her stinky feet—an amusingly embarrassing moment. Such detail speaks of the easiness in their relationship, akin to old, long-married couples, which would be impossible to find in the 30s' world as depicted in the film. In another scene, Yuan Ting and Ah Chor are in bed, chatting about Fleur and

Twelfth Master, wondering if anybody in their day and age would commit suicide for love. They both say in the same breath, 'No'. The scene then cuts to the next day when the lovers are on the road, looking a bit distracted—Fleur's story has made us realise our weakness of will, and the shattered illusions of modern romantic relationships.

In other words, taking both the novel and the film into account, the only thing that remains unchanged in those 50 years, between the 30s and 80s, is the love Fleur holds for Twelfth Master. Yet she is an exception rather than the rule; a lone figure whose persistence, and even obstinacy, beyond the confines of life and death, is very much out of tune with the frantic rhythms of the city. As *Rouge* celebrates its 30th anniversary this year, it has become a perceptive meditation on times and social changes, something one would never have expected from this romantic drama when it was first released. 30 years after its premiere, *Rouge* has become richer and more enjoyable with each rewatch. Lillian Lee and Stanley Kwan seem to have predicted well of so many events which came after; or maybe one can say, they did not believe in any promises, but merely chose to embrace the plebeian wisdom of 'nothing gold stays' and 'change is eternal'.

A lot more has changed in the real world, beyond the silver screen, in less than 50 years' time. The *Wah Kiu Yat Po* and the Gala Point in *Rouge*, have all vanished. Even Sai Wan has taken up a political context in Hong Kong, which would have been unimaginable before 1997. Fortunately trams are still around, but Shek Tong Tsui has transformed when an MTR station recently opened there. Formerly an old district at the city edges, it is now under constant construction. If Fleur were to return to Shek Tong Tsui today, she would definitely be stunned by the ever so drastic changes:

taller buildings, people with their heads down, looking at their phones and completely self-absorbed. We are also at an age where the 'Hong Kong film industry' has pretty much declined, to an extent that the definition of 'Hong Kong cinema' is constantly shifting. Emily Chu, the actress in *Rouge* who questions the promise of remaining 'unchanged for 50 years', has herself dropped off the radar in a forgetful industry, where there have since been uncountable generations of 'It-girls' from Taiwan. Alex Man has also gone through ups and downs, and has quitted showbiz to become a businessman. Nowadays he only returns to the screen occasionally for fun, while a number of audiences still feel nostalgic about his popular days on TV.

The most endearing thing about *Rouge*, the one thing that has truly been 'unchanged for 30 years', is the pair of star-crossed lovers from the splendid 30s: Twelfth Master and Fleur, who embody unspeakable sexiness and sensuality. The film seems to have captured their halted beauty and charm, after the abrupt passing of both Leslie Cheung and Anita Mui in 2003. The significance of the year 2003 to people from Hong Kong is, too, obvious—a somewhat fateful, watershed moment in history that has demarcated the changing of an era. 'The end of an era'—often an overused phrase, it nonetheless appears to be the most appropriate and accurate in describing these two iconic 80s legends who have unfortunately passed away before their time.

Translated by Rachel Ng

Ka Ming, the pseudonym of Fung Ka-ming. A film critic. His articles have appeared in *Sunday Ming Pao* and various news media. He is also the senior lecturer of School of Film and Television at The Hong Kong Academy for Performing Arts.



「只盼相依，那管見盡遺憾世事。」
'No matter how life had treated us,
I only wished to have you by my side.'

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當你
變了天上星星

When You
Have Become a Star

朱順慈 吳卓恩 黃頌恩 溫珍莉

Donna Chu, Candice Ng, Jennifer Wong and Jenny Wan



過去兩年，我在大學新開了一門課，叫《創意媒體策展與管理》。為了回應瞬息萬變的傳播環境，這些年我們總在探問，在資訊爆炸年代，當創意的內涵不斷被質疑和改寫，大學的傳播教育所為何事？該如何作為？新課程著眼於「策展」一詞，旨在培養學生搜集、整合和分析資訊的能力，並以原創方法表達本來已為人所知的內容，期望賦以新的角度或意義。

當我知道香港電影資料館會舉辦紀念張國榮和梅艷芳的電影節目，不期然想起張國榮唱〈明星〉時的風采。時差關係，比我年齡少相當一大截的學生，雖然都知道明星的名字，但他們懂事後不久，兩位都成了天上星星，上一代以為是「文化常識」的電影和音樂，九十後的年輕人即或聽過，不見得認真看過和了解，香港普及文化中的風雲人物，縱是芳華絕代，隔著歲月，在新一代眼中，畢竟也是消逝了的風，想及此，不覺一絲悵然。

然後轉念一想，如果以此為策展主題呢？從新生代的視角出發，他們會在海量的資訊中發現甚麼嗎？

三個月後，他們交出了一個網站，精選了二十部張國榮和梅艷芳的電影，並透過展示經典對白、拍攝趣聞和相關的社會背景，重新理解兩位巨星的時代和作品。

—— 朱順慈

參與的同學都是新聞與傳播學院三年級學生，她們如是說：

九十後對張國榮和梅艷芳的名字非常熟悉，但同時非常陌生。我們能夠唱出〈芳華絕代〉、〈壞女孩〉等經典曲目，記得哥哥、梅姐銀幕上的韻味，但他們離世時，我們還未懂事，只能透過影像紀錄去見證他們最輝煌的時代，那個我們沒有任何親身經歷的時代，那個我們認為不屬於自己的年代。

搜集資料期間，我們卻感受到，電影的美在於能夠將時代定格。銀幕上的故事、拍攝背景、演員的演出和角色，無不反映當時的社會狀況和思想。張國榮和梅艷芳的電影作品，呈現了八、九十年代的香港面貌，重塑了觀眾對那個香港的記憶，讓我們認識那個不屬於自己的年代。

策劃和設計網站時，我們希望能以較互動的形式去勾畫那個年代的香港，連結今天的我們與昔日的電影。我們先研究八、九十年代張國榮和梅艷芳紅極一時的社會背景，從比較宏觀的角度看當時香港、內地以至東亞的電影、音樂和流行文化發展。我們翻閱了不同的著作、簡報、文獻和多媒體素材，挑選出重要的時代特點，再深入了解相關資料。然後，我們才開始觀賞張國榮和梅艷芳的電影作品，尋索和思考他們的時代意義。

—— 吳卓恩

記得哥哥和梅姐逝世時，我還在讀幼稚園。當時，電視上播映著一連串回憶錄和悼念節目，還未懂事的我只知道去世的是很重要的明星。漸漸長大，人們總提起哥哥和梅姐的名字，並說「現在的歌星，哪可與張國榮、梅艷芳相比」。我開始好奇，怎樣的傳奇才讓大家至今念念不忘？

沒有這次的策展，我不會知道梅姐剛出道時，被傳有紋身而被媒體攻擊；我不會知道哥哥以前是譚詠麟的對手，被其粉絲人身攻擊和騷擾……不然，我還以為他們總是受萬人喜愛，星途一帆風順。《胭脂扣》（1988）裡梅姐抿唇的畫面，不知怎的，一直在我的腦海中縈繞不去。那時的我不能想像，怎樣的環境才能孕育這樣脫俗的人？後來知道她從小就以賣唱維生，我覺得很驚訝，也不禁有點同情。她在《金枝玉葉2》（1996）飾演的方艷梅說：「不過有樣東西我沒有，平凡人的童年……當你在跳花繩的時候，我在學跳舞。」也許這也是她本人的寫照。更令人敬佩的是她對社會的承擔。梅姐一直積極參與社會事務，捐款、建校，更不吝嗇為社會事件發聲。梅姐的人格，那麼善良，那麼正直，正是最吸引我的地方。

哥哥是一個很勇敢的人。他在演藝事業上常作大膽嘗試，例如《烈火青春》（1982）和《色情男女》（1996）都一次又一次挑戰觀眾和社會的尺度。當時社會的底線之高，是我們這一代無法想像的。我無法想像因為被聯署投訴¹，《烈火青春》的上映會被臨時禁止（後來變成刪減）；我無法想像一個人會因為性取向而背負罵名。畢竟在我們看來，這些都不是大逆不道之事。我看到的，只是一個活在守舊社會的人，努力打破思想框架。

—— 黃頌恩

2003年，年頭，張國榮一躍而下，溘然長逝；年尾，梅艷芳因癌而逝，香消玉殞。他倆之間的緣份，由此消散；但他倆與世界的緣份，卻永世長存。五年前，我被這兩位巨星的傳奇，被八、九十年代的光影世界深深吸引，並為之著迷；五

年後，我很高興能透過在堂上學到的知識與技巧，把張梅的電影和時代足跡以網站形式重新展現。

「當你見到天上星星，可有想起我；當你見到星河燦爛，求你在心中記住我。」

他倆演繹的每一個角色，每一段人生，猶如一顆顆星星不停在漆黑中閃爍——由「十二少」到「程蝶衣」，再到「何寶榮」；由「如花」到「顧曼璐」，再到「齊宣王」。這點點繁星，不知不覺形成了「張國榮」和「梅艷芳」這兩條燦爛星河。

「我就是我，是顏色不一樣的煙火。」

他倆就像堅強的泡沫，盛放的薔薇，不論戲裡戲外，都不斷嘗試打破框架，活出自我。在電影中反串角色，在舞台上顛倒眾生，對朋友真誠、有義氣。從他們身上，無不看見一個「真」字。然而，這個「真」字，卻可能換來不解、抨擊、唾罵。我們也許不能理解他們每天活在鎂光燈下的重重壓力，不能理解他們在台上風姿下的辛酸和折磨，然而，他們的堅韌卻深深烙印在我們的心裡。

人生如戲，戲如人生，他們的電影角色與人生，彷彿無形地連繫起來。是巧合？還是注定？他們既像化身為無腳雀仔的旭仔，又像喜歡坐船離開香港的方艷梅，也像和我們做了九十分鐘的朋友，不帶一聲再見，卻為我們留下了無數美好回憶。

別人可能不明白，為何我會為那個看似不屬於我的年代的明星而著迷？為何我會為一個素未謀面的人而高興或落淚？經過今次策展，我彷彿找到了答案，就是回歸人類的基本情感。張國榮和梅艷芳陪伴了無數人經歷不同的年代，同喜同悲，產生無形的情感依靠和連繫。人們常把他倆與這代明星比較，不斷感嘆青黃不接，不斷懷緬過去的光輝時代。正因為我們看到自身的不足，而我們應該做的，不就是以此為動力，活出更好的自己，創造更好的年代嗎？或許，沒有絕對的光輝年代，只有文化長河的流動，歷史年輪的運轉。

—— 溫珍莉

註釋

1 《烈火青春》原定1982年11月25日正式上映，因18個教育團體及26間學校校長連署向布政司投訴該片意識不良，遭電檢處勒令禁映並需重新檢查審核。

朱順慈，香港中文大學新聞與傳播學院副教授。

吳卓恩、黃頌恩、溫珍莉，香港中文大學新聞與傳播學院三年級生。

For the past two years, I have been teaching a new course called 'Creative Media Curation and Management'. It was created as a response to the ever-changing media landscape today. At an era of information explosion, the meaning of 'creativity' is constantly being questioned and rewritten. How should communication, in particular creative media, be taught in universities? The new course focuses on 'curation', with the aim of cultivating skills in acquisition, research, information aggregation and evaluation. It encourages students to present 'old' findings in an innovative manner, in hopes of presenting them from a new angle or giving them a new meaning.

Learning that the Hong Kong Film Archive will be holding a retrospective of Leslie Cheung and Anita Mui's films, I naturally thought of Cheung's graceful demeanour when performing the song 'Star'. My considerably younger students know who these superstars were, but both Cheung and Mui passed away when they were still at a young age. These youngsters born in the 1990s may have heard of their films or their songs that are considered as general knowledge of pop culture for the previous generation. Yet they don't seem to truly appreciate their films or understand their significance. It is hard not to feel a sense of loss, seeing how the younger generation views these works as something from the forgotten past.

Then I wondered, what if I make them the curation subject? What can the new generation uncover from the tremendous amount of data?

Three months later, my students came up with a website, highlighting 20 Leslie Cheung and Anita Mui's films. They had re-evaluated the works through their classic lines, anecdotes on set and social background at the time of release.

— Donna Chu

The students who have created this website are third-years from the School of Journalism and Communication. And here is what they have written:

Those of us who were born in the 1990s have heard of Leslie Cheung and Anita Mui for sure, but they were also like strangers to us. We sing along to their classics, and we know how amazing they were on screen. However, we were too young when they passed away, and we could only have a grasp of their splendid days on videos. We don't have any memories of that era, the era which we think, hardly belongs to us.

Yet throughout the course of research, we felt that the beauty of cinema lied within its ability to freeze-frame an era. The stories, production background, performances and roles all reflected the society at the time. Leslie Cheung and Anita Mui's films were a window to Hong Kong in the 1980s and 90s. Their

works had recreated audience's memories of Hong Kong, giving us a chance to be familiar with an era that wasn't ours.

When we were planning and designing the website, we wanted it to be more interactive, to outline a Hong Kong of that era and to connect our generation with these classic films. We first looked into the social background of the 80s and 90s, during the heyday of Cheung and Mui's careers, hoping to get a macroscopic view of movie, music and pop culture in Hong Kong, the Mainland and even Southeast Asia at the time. We flipped through books, briefings, documents and multimedia materials in search of characteristics of the times. Then we started watching Cheung and Mui's films, to seek and deliberate their historical significance.

— Candice Ng

I was still in kindergarten when Cheung and Mui died. And then there was a long series of remembrance and commemorative programmes. All I knew was that two very important celebrities had passed away. As I grew up, people kept bringing up their names, saying that 'pop idols nowadays are incomparable to Leslie Cheung and Anita Mui'. I got curious. How did they become so legendary that, people still kept them constantly in mind until this day?

Without this assignment, I wouldn't have known that Mui was criticised by the media because she was rumoured to have a tattoo; I wouldn't have known that Cheung was Alan Tam's rival and that he was attacked and harassed by Tam's fans. I would have simply thought that they were two beloved superstars whose careers were smooth sailing. A scene of Mui pursing her lips in *Rouge* (1988) stayed in my mind for some reason. I couldn't stop wondering what kind of brought-up had made her such an ethereal person. I found out later that she started performing at a very young age. I was shocked and felt a little sorry for her. I remembered her character in *Who's the Woman, Who's the Man* (1996) once said, 'There's something I don't have—an ordinary childhood...when you were jumping rope, I was learning how to dance.' I thought that these lines might have echoed her own thoughts. I was as well impressed by her commitment towards the society, always donating to the community and never hesitating to speak up on social matters. Her kindhearted and upright personality attracted me most.

Cheung was brave. He made a lot of bold attempts throughout his career. Films like *Nomad* (1982) and *Viva Erotica* (1996) had challenged the boundaries of the society and audience. It is hard to imagine how conservative the society was back in the day. It is also beyond imagination that *Nomad* was once banned temporarily due to complaints (until it was later re-edited).¹ And I definitely could not believe that a

person had to withstand infamy because of his sexual orientation. All of these things don't seem such a big deal today. To me, it is a person trying to break the ideological confines of a conservative society.

— Jennifer Wong

In early 2003, Leslie Cheung leapt to his death. Later that year, Anita Mui passed away due to cancer. The two's shared destiny dissipated at that moment, but their shared destiny with our world remains. Five years ago, I found myself completely drawn to the two legends and was deeply fascinated by the cinematic world of the 80s and 90s. Five years later, I am more than happy to re-present their films and legacies with the skills and knowledge I picked up in class.

When you see the stars in the sky, have you thought of me?

When you see the radiance of the galaxy, please remember me in your heart.

Each of the roles and lives that they portrayed were like stars twinkling in the dark. From Twelfth Master to Cheng Dieyi to Ho Po-wing; from Fleur to Gu Manlu to Emperor Qi, these characters formed two radiant Milky Ways which were known as Leslie Cheung and Anita Mui.

I am me.

Fireworks of a different colour.

They were like invincible bubbles and blooming roses, trying to break free from constraints and live as themselves, both on and off the screen. From their gender-reversed roles in films, unrivalled charisma on stage, to the sincere and loyal person in their friends' eyes, they had embodied the word 'genuine'—perhaps

at the cost of being misunderstood, lambasted and reviled. Perhaps we'd never comprehend the pressure of living under the spotlight, nor would we ever understand the hardships and struggles they had gone through for their stage personas. Yet, their perseverance will stay forever in our hearts.

Life imitates drama and drama imitates life. There seems to be an invisible connection between Cheung and Mui's characters and lives. Was it mere coincidence or fate? They were like *Days of Being Wild* (1990)'s Yuddy, the 'bird with no legs', and Fong Yim-mui in *Who's the Woman*, *Who's the Man*, who loves to travel by boat. They were our friends for 90 minutes, parting without saying goodbye, yet leaving behind countless memories.

Others may not understand why I was so obsessed with stars who weren't from my own generation. Why would I feel happy or shed tears for people I had never met? I seemed to have found the answer through this curation—it all stemmed from the basic sentiment of humans. Leslie Cheung and Anita Mui had accompanied people through joy and sorrow over the years. They had become someone whom we could turn to. People like to compare Cheung and Mui to stars of nowadays, saying that the torch hasn't been properly passed on, as they reminisce the 'good old days'. But it's exactly because of our own inadequacies that we should be motivated to better ourselves and create a greater world. Perhaps there is no such thing as the golden era, but only culture that is like a long flowing river and history that circles back like a wheel.

— Jenny Wan

Translated by Kevin Ma

Note

1 *Nomad* was set to be released on 25 November 1982. However, due to complaints of its undesirable content, from 18 educational groups and 26 schools' headmasters to the Chief Secretary, it was temporarily banned by the film censorship authorities pending review.

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張國榮

Leslie Cheung

「哥哥」張國榮，1956年9月12日生於香港，家中經營洋服裁縫店。1977年參加亞洲業餘歌唱大賽奪得亞軍，展開星途，1983年憑〈風繼續吹〉一曲走紅。他外形丰神俊逸，台風富有動感，曾推出二十多張唱片，叱咤香港歌壇，紅遍亞洲。

張國榮在電影方面亦成績彪炳，在八十年代已是一線紅星，1991年憑《阿飛正傳》（1990）於香港電影金像獎榮膺影帝，1993年憑《霸王別姬》（1993）獲日本影評人協會選為最佳男主角。他演出超過五十部電影，與王家衛的合作最為人津津樂道，除了《阿飛正傳》，還有《東邪西毒》（1994）及《春光乍洩》（1997）兩部傳世經典。他一再挑戰禁忌演出同志角色，改寫港片的男性形象。

患上憂鬱症的他於2003年4月1日自殺身亡，成為一代傳奇。張國榮結合叛逆與陰柔，氣質獨特，今天的他不僅是歌影巨星，更成為文化研究的對象。

'Gor Gor', Leslie Cheung, was born on 12 September 1956 to a tailor's family in Hong Kong. His showbiz career began when he won second place at the Asian Amateur Singing Contest in 1977. But it was the song 'The Wind Blows On' that shot him to stardom. He was handsome, talented and charismatic, with dynamic stage presence. With over 20 albums to his name, he was a top player in the Hong Kong music industry and a big name all over Asia.

Leslie Cheung's accomplishments in film were equally stupendous. Already an A-lister in the 1980s, he won Best Actor at the Hong Kong Film Awards in 1991 with *Days of Being Wild* (1990). In 1993, the Japanese Film Critics Society named him Best Actor for his role in *Farewell to My Concubine*. Cheung had starred in over 50 titles. His collaborations with director Wong Kar-wai were, in particular, noteworthy. Besides *Days of Being Wild*, there were the legendary classics *Ashes of Time* (1994) and *Happy Together* (1997). Time after time, he challenged the taboo by taking on homosexual roles, rewriting the male image in Hong Kong cinema.

Suffered from depression, he committed suicide on 1 April 2003, thus sealed his status as a legendary figure. Leslie Cheung's unique temperament, which combined rebelliousness and effeminacy, made him not only a superstar in collective consciousness, but a subject of academic scrutiny in cultural studies.

梅艷芳

Anita Mui

「梅姐」梅艷芳，1963年10月10日生於香港一個貧寒家庭，四歲半開始在荔園賣唱，初中便輟學全職演唱。1982年在新秀歌唱大賽奪冠，1985年的〈壞女孩〉唱得街知巷聞，短短幾年內成為香港歌后，曾推出三十多張唱片專輯，無論是唱片銷量及演唱會場數都屢破紀錄。她形象百變，台風出眾，有「東方麥當娜」之稱，改變了香港一代女歌手的面貌。

她一生演出逾四十部電影，尤以《胭脂扣》（1988）一舉在金馬獎、香港電影金像獎及亞太影展封后，亦憑《緣份》（1984）、《半生緣》（1997）及《男人四十》（2002）榮獲獎項。她戲路縱橫，除了文藝片，喜劇、動作片都揮灑自如，成功演繹多元的女性形象，其跨度在華女演員中甚為罕見。

梅艷芳於2003年12月30日病逝。她熱心公益，去世後被稱為「香港女兒」。除了是一代巨星，梅艷芳亦是香港獨立女性的典範，以及港式流行文化的標誌。

'Mui Jeh', Anita Mui, was born on 10 October 1963 to a lower-class family in Hong Kong. She began singing at the age of four and a half, at the Lai Chi Kok Amusement Park for a living, and quitted school at junior high to sing full-time. She bagged the first prize at the New Talent Singing Awards in 1982. Her 1985-hit *Bad Girl* launched her to stardom. In a few years' time, she became the Hong Kong diva with 30 albums to her name and kept breaking records in album sales and concert numbers. Dubbed 'Madonna of the East', she was a chameleon and a stunner on-stage, and completely changed the scene for a whole generation of female singers in Hong Kong.

Anita Mui had starred in over 40 movies. Her role in *Rouge* (1988) won her Best Actress at the Golden Horse, the Hong Kong Film Awards, and the Asia Pacific Film Festival. She also received awards for her performance in *Behind the Yellow Line* (1984), *Eighteen Springs* (1997) and *July Rhapsody* (2002). She was a versatile actor who was as eloquent in dramas as she was in comedies and action films. With a breadth of repertoire rarely seen among Chinese actresses, she had successfully portrayed a multi-faceted female image.

Anita Mui died of cancer on 30 December 2003. Her passion for charity and humanitarian causes earned her the posthumous title of 'Daughter of Hong Kong'. She was not only a superstar, she was the role model of modern independent women and an icon of Hong Kong pop culture.

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