

通訊

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Newsletter
11.2017

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《通訊》

第82期 (2017年11月)

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印刷：宏亞印務有限公司

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Newsletter

Issue 82 (November 2017)

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Design: Be Woks -
Printing: Asia One Printing Limited

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久歷亂世成就傳奇：影壇長青樹 A Legend: The 'Evergreen Tree' of Chinese-Language Cinema

新書：岸西的《有話不好說》 New Publication: Ivy Ho's *Unsaid*

掌聲光影裡的華光誕 Birthday of the Patron Deity and Cinematic Applause

好女人，壞女人 Good Women, Bad Women



《影談系列② 岸西 有話不好說》(中文書)現已出版。(封面畫作：Eugenie Tung)
Movie Talk Series ② Ivy Ho *Unsaid* (in Chinese) is now released. (Book cover by Eugenie Tung)

「台上一分鐘，台下十年功。」傅葆石教授在歷史複雜跌宕中，寫李麗華一生孜孜於自我完善，成就經典。心同此理，我們有幸在「口述歷史計劃」中接觸前輩影人，每位都不吝將數十年來的經驗和心得娓娓道來。電影上光影中的魅力，藉著背後故事的發掘，展現更深更廣的意味。

今年七月，八和會館為慶祝香港回歸二十周年復演《觀音得道》、《香花山大賀壽》等劇，戲曲研究者林萬儀由是透過1966年的《觀音得道 香花山大賀壽》舞台紀錄片，細論箇中源流。該片難得幾乎網羅當年全體紅伶的風采，盛況固然空前，更見粵劇藝術透過電影，保留下來可茲探索的領域，跨越時空，留存不息。

本館近年舉辦的李麗華、夏夢、樂蒂節目，分別得到令人欣悅的迴響。「銅幣轉呀轉」，邁克筆下的夏夢、樂蒂雙妹同場對照，叫人著迷，管她與她給派上哪個做好女人哪個做壞女人。
[\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

'One glorious minute on stage takes ten years of practice off stage.' Professor Poshek Fu recounts how Li Lihua, against the changing tide of history, has been working tirelessly for perfection through life and becomes a timeless icon. In a similar vein, our 'Oral History Project' is blessed with a wealth of recollections and reflections of our film veterans whose anecdotes entice with the allure of the silver screen and the deeper insights behind-the-scenes.

The Chinese Artists Association of Hong Kong restaged *The Goddess of Mercy Attains Enlightenment and Grand Birthday Celebration at Fragrant Flower Mountain* back in July as part of the celebratory event marking the 20th anniversary of the establishment of the HKSAR government. In her discussion, operatic arts researcher Lum Man-yeet charts the origins and courses of the two classics through examining the 1966 documentary, which is a stage production of these works. Starring the who's who of Cantonese opera, the two operatic gems are preserved on celluloid for posterity to the joy of future generations of enthusiasts.

We have been pleasantly surprised and humbled by the warm reception to our retrospectives celebrating Li Lihua, Hsia Moon and Betty Loh Ti. As an inspiring echo, Michael Lam draws parallels and distinctions between Hsia and Loh, both a seraph and a siren rolled into one. [\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

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Acknowledgements: Chi Leun Film Company Limited; Edko Films Ltd.; Filmko Pictures (Hong Kong) Co., Limited; Lam & Lamb Entertainment Ltd.; Radio Television Hong Kong; Sil-Metropole Organisation Ltd; Mr Ekin Cheng; Ms Chia Lee-ni; Mr Poshek Fu; Ms Ivy Ho; Ms Karena Lam; Mr Michael Lam; Ms Coei Leung; Ms Lum Man-yeet; Ms Tong Yuejuan (deceased); Ms Eugenie Tung; Mr Jupiter Wong



久歷亂世成就傳奇： 影壇長青樹

A Legend: The 'Evergreen Tree'
of Chinese-Language Cinema

傅葆石 Poshek Fu

李麗華是華語電影的一個傳奇。她從四十年代的上海一直紅至七十年代的香港，不負影壇「長青樹」¹的美譽。李麗華戲路廣闊，能放能收，終其一生演過無數各種類型的角色：從麗質冰清、含垢忍辱的「花姑娘」，到潑辣多情、深明大義的「雪裡紅」，以至飛揚跋扈、唯我獨尊的「楊貴妃」，無不演來酣暢盡致，入木三分。然而，她最具傳奇性的還是在經歷種種政治風波人生跌宕後，依然保持赤子之誠，活出一個簡樸豐厚的華麗人生。

二十世紀中國內外交困，戰亂頻仍，民生困頓。1937年抗戰爆發，日軍侵佔上海，租界頓成「孤島」。由於大量難民湧入，造成娛樂業畸形繁榮。就在這個兵荒馬亂的年代，出身梨園世家、年僅16歲的李麗華步入影壇，成為藝華公司執意力捧的新星。太平洋戰爭開始，日本向英美宣戰，「孤島」陷落。失去租界庇護的上海電影至此被日軍全面控制，由有「中國通」之稱的川喜多長政和「電影大王」張善琨接管，成立「中聯」（後改名「華影」）²。不少影人逃離上海，或悄然息影，李麗華卻選擇留居上海，在敵人屠刀下繼續拍戲。她能歌善舞，一雙媚眼更是傾倒眾生，在人材凋零的電影圈日漸走紅。淪陷時期，李麗華主演了描寫梨園藝人在軍閥統

治下的苦難、暗藏抗日意識的《秋海棠》（1943），她卻也在由日本東寶劇團參加演出的歌舞片《萬紫千紅》（1943）和號稱中日合作的「大東亞巨製」《春江遺恨》（1944）擔綱演出。為此，她日後付出了沉重的代價。

抗戰勝利後不久，李麗華被國民政府以「附逆影人」罪名起訴。雖然審訊剛開始，便因國民黨一幕又一幕的「接收」醜聞，以及如箭在弦的國共內戰，變得雷聲大雨點小，最後更是不了了之。然而「落水」、「媚日」的嫌疑給她的演藝事業蒙上了一道陰影，更且人言可畏，剛離婚的她，在拍過轟動一時的《假鳳虛凰》（黃佐臨導演，1947）後，扶老（母親）攜幼（女兒）遠走香港。

在戰後香港，素來甚少接觸黨

派文化政治的李麗華，作為單親媽媽，需要養家活口，更且（可能）企圖藉此洗脫「附逆」的惡名，很快便捲入了左傾南下影人的愛國活動。她參加了中共地下黨的「讀書會」，又熱衷於各種「進步」活動。1949年，內戰勝負已分，解放軍長驅直下，5月佔領上海，10月宣佈新中國成立。至此香港電影界的「愛國熱」更為高漲。李麗華與大批左傾影人一起赴穗勞軍表演，慶祝解放，並在多部進步電影公司製作的影片擔綱演出（包括長城公司李萍倩導演的《說謊世界》〔1950〕、劉瓊導演的《豪門孽債》〔1950〕和五十年代公司王為一導演的《火鳳凰》〔1951〕）。其中最值得一提的是由同樣負上「附逆影人」罪名的朱石麟導演的《花姑娘》（1951）。在片中李



(左起) 李麗華、萬氏兄弟、賈麗妮
(From left) Li Lihua, the Wan Brothers, Chia Lee-ni



李麗華(左)與王為一導演(右)
Li Lihua (left) and director Wang Wei (right)

麗華飾演一個溫婉大方、富有正義感的女子，在淪陷區為生活所逼淪為妓女，雖然受盡種種冷言冷語，卻能在危難當頭挺身而出，為拯救被日軍包圍的游擊隊，不惜自我犧牲。她演來渾然天成，把角色的複雜心理和內心煎熬刻劃入微，極為感人。彷彿她是在借「花姑娘」的遭遇為自己的「附逆」嫌疑著力辯解？又或像是為自己的一段「華影」歲月贖罪？

然而，李麗華很快又改變了政治立場。五十年代初，全球冷戰在亞洲因韓戰局勢的發展不斷升溫。中——美——台對峙形勢緊迫，香港成為各方爭奪、短兵相接的宣傳陣地。1952至1953年，李麗華在香港美國新聞處主導出版的《今日世界》發表了一篇充滿「反共」套語的自傳，表示因為參加過內鬥不斷的左派「讀書會」，認識到中國大陸對藝術創作自由的壓制，宣佈加入支持台灣國民政府的「自由」影業。李麗華為何選擇在這時「投奔自由」，除了美台方面的「銀彈」攻勢之外，箇中因由，耐人尋味。

在拍過幾部小型「右派」公司影片後（包括李翰祥導演充滿懷鄉情調的《雪裡紅》〔1956〕），李麗華加入了邵氏公司。在邵氏的推動下，她的演藝事業更上一層樓，儼然成了港台「自由」影業的首席紅星。1954年，李麗華隨

香港「自由」影人祝壽團去台灣勞軍表演，為國民政府「反攻大陸」宣傳助威，得蔣介石親自接見，而且所到之處萬人空巷爭睹風采，可謂寶島為她瘋狂。其後她更多次代表「自由祖國」到東南亞和美國各地登台演出，向華僑宣傳「反共復國」。樹大招風，又正是冷戰國共大門之際，李麗華從被控「附逆」到「親共」到「反共」的不斷「變色」跨界，令她受到各地媒體的肆意攻擊，百辯無詞。她的難堪和痛苦可想而知。然而，最為難得的是，雖然身處政治漩渦中，她卻能孜孜於自我完善，把演技磨練得出神入化，成就出一個又一個華語電影的經典角色。

七十年代李麗華退下影壇，隨夫移民紐約追求一種自然樸實不涉政治的小日子。「大隱隱於市，小隱隱於朝。」在紐約，李麗華除了偶爾與朋友唱唱京劇外，相夫教女深居簡出。儘管如此，縱橫華語電影數十年的「長青樹」，不可能完全逃脫政治。1980年，中國改革開放，中美關係開始正常化。李麗華思鄉情切，接受邀請回國探親。自從1950年到廣州勞軍表演後，一別30年，此番重臨故土，李麗華難掩興奮之情。在北京，她得到時任全國人大副委員長的鄧穎超，以及夏衍、曹禺等多位名重一時的文化官員熱情接見，不禁喜出望

外。在上海，幾乎所有剛從牛棚「解放」出來的電影界舊相識老拍檔——如劉瓊、舒適、呂玉堃、韓非、王丹鳳、桑弧、顧蘭君等——空巢而出，見面敘舊。最為津津樂道的，還是李麗華在參觀上海製片廠時，一眼認出了一位當年幫她買過午飯的片場小工並上前道謝，人生本來就無高下之別，令老人感動不已。昔日「右派」紅星李麗華回國探親的消息很快便在港台影壇不脛而走。她回美後不久，老拍檔李翰祥便請她安排去北京訪問，而得以拍出在北京十三陵實景攝製的中港合作歷史大劇《火燒圓明園》（1983）。

二十世紀中國外憂內患，黨派紛爭不絕如縷。處身亂世，忠奸，正邪，「左」「右」的界限游移不定，或進或退，矛盾重重，充滿曖昧性。歷經政治糾纏的李麗華，參透出光芒背後的黑暗，亮麗夾雜的醜惡，只有平易簡樸的人生才是真實的傳奇人生。■

註釋

- 1 內地稱李麗華為「常青樹」。
- 2 「中聯」及「華影」全名分別為「中華聯合製片股份有限公司」及「中華電影聯合股份有限公司」。

傅葆石在美國教書。教學之餘，醉心電影史研究。

鳴謝賈麗妮女士

1980年李麗華回國與闊別三十年的電影界友人重聚

前排：（左一、二；四至十）黃晨、韓非；王丹鳳、李麗華、石梅、徐桑楚、桑弧、賈麗妮與夫婿郭子偉
後排：（左二）喬奇；（左五）呂玉堃；
（右一、二）舒適、劉瓊

After a good 30 years, Li Lihua returned to China and reunited with friends from the film industry in 1980.

Front row: (1st & 2nd left; 4th to 10th left) Huang Chen, Han Fei; Wang Danfeng, Li Lihua, Shi Mei, Xu Sangchu, Sang Hu, Chia Lee-ni (Nancy Chia Kuo) and husband Steve Kuo Tze-wei

Back row: (2nd left) Qiao Qi; (5th left) Lü Yukun; (1st & 2nd right) Shu Shi, Liu Qiong



Li Lihua was a Chinese-language cinema legend. She rose to stardom in wartime Shanghai and continued to be revered as a superstar in Hong Kong until her retirement in the 1970s, richly deserving of her reputation as the ‘evergreen tree’. She was an extraordinarily versatile actress, who could play so many different roles to perfection: from the pure ‘Flower Girl’ who suffers shame and humiliation for making a livelihood as a prostitute, to the passionate, feisty ‘Blood in Snow’ who gives herself to the right cause, and the domineering and ruthless Imperial Consort Yang. However, what is most legendary of her was, after living through all the ups and downs of life, and surviving so many difficult political situations, she remained innocent at heart and found contentment in a life of simple richness.

Twentieth-century China was in constant turmoil. Since the downfall of the Qing empire, the country went through one war after another, big or small. Life for most people was full of cruelty and horrendous violence. In 1937, the War of Resistance against Japan broke out. Quickly, Shanghai fell, and the foreign concessions became what were then called the ‘solitary islands’. The massive influx of refugees from the surrounding areas created an ‘abnormal prosperity’ in the entertainment business. It was at this time that Li, at the age of 16, joined the Yi Hwa Film Development Co., and made some small-budget features. After the onset of the Pacific War, Japan declared war on Britain and the U.S. and extended its occupation to the whole of Shanghai. With the fall of the ‘solitary islands’, the film industry was taken over by the Japanese. Soon afterwards all Shanghai film studios were placed under the newly founded

Zhonglian (later reorganised and renamed Huaying)¹ under the control of ‘China Hand’ Kawakita Nagamasa and ‘Movie King’ Zhang Shankun. To avoid serving the Japanese, some film professionals fled into the unoccupied interior or quietly left the film world. However, Li stayed in Shanghai and continued to star in films. With her alluring eyes and sweet, beautiful voice, Li quickly rose to stardom in occupied Shanghai cinema. She played leading roles in some of the most important films under occupation: including the subtly patriotic blockbuster drama *Qiuhaitang* (1943), the musical *Myriad of Colours* (1943) that featured the performance of Japanese Takarazuka dancers, and the Sino-Japanese co-produced ‘Great East Asian’ historical film *Remorse in Shanghai* (1944).

The war ended with Japan’s surrender in 1945. About a year later, Li was put on trial as a ‘traitorous film worker’ mainly because of her

role in *Remorse in Shanghai*. The trial came to nothing in part because of yet another national crisis created by the Nationalist government’s rampant corruption and political scandals as well as the looming conflicts between the Nationalists and the Communists. However, the accusation of her collaboration with the enemy fueled widespread rumours that casted a shadow over her film career in post-war Shanghai. After making the smash hit comedy that made her a household celebrity—Huang Zuolin’s *The Barber Takes a Wife* (1947)—the recently divorced Li left for Hong Kong with her mother and young daughter.

In post-war Hong Kong, the always apolitical Li became politically engaged. In part because of the need to support her family as a single mother, and in part, perhaps, to redeem her rumoured past as a ‘traitorous film worker’, she became active in left-wing exiles’ patriotic activities and took part



李麗華（中）與王熙春（左）、顧蘭君（右）
Li Lihua (middle) with Wang Xichun (left) and Gu Lanjun (right)

in the Communist-organised 'study groups'. In 1949, Mao's army swept victoriously through central China, taking over Shanghai in May. Just a few months later, in October, Mao proclaimed the birth of the People's Republic of China. With the fall of the Nationalist regime, the patriotic fervour among exiles in Hong Kong reached new heights. Li joined with a large group of well-known film directors and actors to go to Guangzhou, so as to celebrate the 'liberation' and entertain the army. She also played leading roles in a number of films produced by leftist studios (such as Wang Weiyi's *The Phoenix* [1951]). The most important among these films was arguably *Flower Girl* (1951), directed by Zhu Shilin, another accused 'traitorous film worker'. In it, Li plays the character of a beautiful, virtuous woman being forced into prostitution by poverty under Japanese occupation. Even as she is suffering all kinds of abuses, she shows her patriotic strength by giving herself up to save a guerilla troop encircled by the Japanese. She gave an amazing performance that touched the audience's heart. We wonder if she tried to justify or redeem her wartime experience through the 'Flower Girl' character?

Nonetheless, Li quickly changed her political stance. The global conflicts in Asia were intensified after the Chinese intervention in Korea. Hong Kong became the battleground of the propaganda war between China, Taiwan and the U.S.. In 1952-1953, Li published a short memoir in the USIS *Today's World*, which explained her decision to switch allegiance to the pro-Taiwan 'Free Chinese' cinema as a result of her understanding of the suppression of artistic freedom in the Mainland. Financial reason must have contributed at least in part to this change of stance.

After making a series of small budget rightist films, Li joined the Shaw Brothers Studio and ascended to another apex of her film career, widely revered as the superstar of 'Free Chinese' cinema. In 1954, she travelled to Taiwan along with many other 'Free Chinese' film workers to celebrate Chiang Kai-shek's birthday and entertain the Nationalist army. Her fame and charisma drew big crowds everywhere she went. After this she also took part in many performance tours to Southeast Asia and the U.S. to rally support of the overseas Chinese community. Her high-profile activities, naturally, made her the object of numerous media attacks. In spite of all this, she continued to focus on her work while perfecting her acting styles and artistic skills, thus creating many more iconic Chinese-language film characters.

In the 1970s Li retired to New York with her family. Seeking a simple, quiet life away from the spotlight and politics, aside from occasional meetings with friends to practise Peking opera, she lived like an ordinary suburban housewife. Still, it would be impossible to stay away from politics altogether. In 1980, she made a trip to China to see her relatives, after 30 years since

she visited Guangzhou in 1950. It was an overwhelming experience for her. In Beijing, unexpectedly, she was warmly received by Deng Yingchao, the then Vice President of National People's Congress and prominent cultural leaders such as Xia Yan and Cao Yu. When she returned to Shanghai, she had emotional reunions with many old friends and colleagues, including Shu Shi, Lü Yukun, Han Fei, Wang Danfeng, Sang Hu, and Gu Lanjun, and their friendship rekindled as they ruminated on the old days.

When Li returned to New York, her long-time collaborator and fellow Mainland émigré, famous director Li Han-hsiang, asked her to help arrange for him to visit China. And this led to the making of his dream project, the historical drama *The Burning of the Imperial Palace* (1983), starring Tony Leung Ka-fai and Liu Xiaoqing, which arguably marked the beginning of Hong Kong-Mainland film co-production.

Twentieth-century China was in a constant state of crisis. The boundaries between good and bad, virtuous and evil, 'left' and 'right' were rarely clear and unequivocal and constantly shifting. After experiencing all the political changes and manoeuvres since her first on-screen appearance in the 1940s, she came to realise that an extraordinary life is one of living in simplicity and ordinariness. ■

Note

1. The full names of 'Zhonglian' and 'Huaying' are 'China United Film Company Limited' (Zhong Hua Lian He Zhi Pian Gu Fen You Xian Gong Si) and 'China United Film Holdings Company Ltd' (Zhong Hua Dian Ying Lian He Gu Fen You Xian Gong Si) respectively.

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Special thanks to Ms Chia Lee-ni



平凡中見不凡 — 岸西的《有話不好說》 Seeing the Extraordinary in the Ordinary — Ivy Ho's *Unsaid*

郭靜寧 Kwok Ching-ling

「也許，有好些感受不能用說話道出，因此才會創作出給人『看』的電影。也許好些話不必直說，意在言外，這才是文學的境界。」羅卡如是形容岸西和她的作品的特質。¹

1

文學的境界和電影的領域如何相融滙，是個說不盡的話題。向來，文學與電影關係的關注，較多在改編自文學作品的電影。²不是改編自文學作品的文藝片，跟文學仿似是遠房親戚，實質血濃於水。文藝片是啥？歷來沒有定論，蔡國榮的說法勾劃出一個概念——「大凡以現代或清末民初為時代背景，在感情方面用力描繪，加強刻劃，全片核心經由感情凝成，題旨也在彰顯感情的影片」³。至於電影中的文學性，李少白認為「專指電影藝術（文學劇本或影片）的敘事和描寫中的文學語言；又可包含其有關小說、詩歌等文學體裁敘事特徵的東西；有時擴大到這些體裁中的內容方面。」⁴《影談系列②岸西 有話不好說》一書的「影談」、「劇作」、「論述」、「文選」章節中可見，文藝片、文學性與岸西電影作品，確實有著深切的關係。

2

我們先回到被視為至今香港文學和電影關係最密切的時期——五、六十年代，其時有較多改編自

文學作品的電影，亦有好些文人如吳其敏、阮朗、張愛玲、易文等等參與電影製作，作品每多著重刻劃感情（主要在愛情和親情方面）。以當中一位重要導演李晨風為例，他的佳作如《寒夜》（1955）、《春殘夢斷》（1955）頗能體現「全片核心經由感情凝成，題旨也在彰顯感情」。他們這一代出色編導，從戰亂憂患走過來，尤其擅長透過人情味去刻劃人性。另一方面，李晨風在鑽研導技的過程中，思考「氛圍」的重要性，那是關乎整部戲的風格、趣味與素材、分幕的關連。⁵在情節之上有所提昇，這往往是出色的文藝片和一般情節劇（或稱通俗劇）的分別。

七十年代拳頭枕頭片盛行，接著武俠、警匪片據據香港影壇；繼新浪潮導演自電視台投身影圈之後，八十年代的香港電台電視劇集成了人情戲劇的溫床，除了岸西，羅卓瑤、劉國昌、陳文強等導演和編劇，皆曾有一段港台歲月的磨煉。1976年19歲時在無綫自編自演首部作品《七女性：岸西》的岸西，在1980至85年間持續為港台寫劇本，奠下她日後作品的基

調。她說：「香港電台就是想要一些能反映普通人，尤其是草根階層境況的故事。這對我影響很深。」今天回看她在那個時期的劇作，篇幅雖短，寫來非常凝鍊。《尋人》（1983）主人翁尋人不果，倒尋回自己，萌出邁去人生另一階段的勇氣。《大少奶》（1981）中鄧碧雲的演出，更是結合了編劇對至親長輩感情的投射。《親情》（1984）中說的是離婚女子，但由父女之間的齟齬去寫這件事，就顯出岸西往往捨「大路」而闢蹊徑的特點。

一直以來，岸西在寫「做人一定要掌握自己的命運，一定要擺脫令你很不快樂、很困擾的東西。」於《甜蜜蜜》（1996）後聲名大噪，常被標籤為擅寫愛情片，卻自言其實最不想寫愛情片。《甜蜜蜜》中重重的思念透過小軍（黎明）內心重複李翹（張曼玉）的說話、口不對心的說話，沁人心脾。但影片的題旨不只於此，時代在變，每次的聚散，目標鮮明、牙尖嘴利的李翹都在蛻變。

之後的《男人四十》（2002），驟看是師生戀故事，卻越看越多層次。不錯，任誰第一



《親密》(2009)：似近還遠。
Claustrophobia (2009) : So close, yet so far away.

眼都會給胡彩藍（林嘉欣）吸引過去，由這個張揚的「靚妹」控制著大局，「彷彿彼此的師生身份倒轉過來」。細看下去，林耀國（張學友）、陳文靖（梅艷芳）二人夫妻關係中的地雷，更顯出這個平凡人故事的用心之處。全片環環相扣，在細緻的鋪陳中步步引進。陳文靖邊煮飯邊向兒子說出他的身世一場，今、昔跳接，經過怎樣的悠悠歲月，才可以如此波瀾不驚地將令她的天地為之崩塌的「秘密」說出來？最堪玩味的，是她究竟抱著怎樣的心情去照顧昔日棄她而去的舊愛？既是最後的照顧，亦是冷眼看著他的消逝，更是與相伴二十年的丈夫的試煉。梅艷芳在她最後的一部電影作品中，遇上陳文靖，以質樸的外型，演繹一個要將內心蘊藏二十年炸彈拆除的女子的決心和堅韌，委婉而微妙。

廖祥雄在〈電影劇本的文學性〉一文中指出電影劇本以文字表現電影的節奏（時間藝術）與攝影因素（空間藝術），應是作為一個完整作品的表現，始能把人物的性格或心理具體地傳達出來。⁶ 岸西屢獲最佳編劇殊榮，收錄於《有話不好說》中的《男人四十》劇本，是書至第三稿始拍攝的版本，相當完整。說到「電影文學」，一般指電影劇本，但會被視為只是「連續創作過程的第一階段的產物」⁷。然而，劇作者往往（例如在說明部分）留下創作歷程中曾有的構思，無論拍攝時因各種原因作出一些改

動，改與不改之間，分別為何？效果如何？都顯出另一層意味。

3

編而優則導，岸西自編自導的幾部作品，尤其顯露她的作者本色，以她的作品說明「想像」在電影中的重要性。縱使一部電影中凡事要說個明白是常態，她予以「留白」之處，予人想像空間。她要的是貼近現實，是內心、感覺的探索，她筆下的人物，女的如阿珮、愛蓮，不是奪命佳人、不再含辛茹苦，男的如林耀國、阿來，沒有痛不欲生，充滿當下都市生活氣息。

如果說五、六十年代的倫理文藝片重寫親情，當今世道不同，兩代疏離，《親密》(2009)中有兩段似輕還重的戲，就將父母對子女深切的影響表露無遺。阿珮（林嘉欣）去看病，禁不住問醫生和母親的關係；阿珮車廂中向半醉的心儀對象剖白，就從母親說起——有著發自內心深處、揮之不去的呢喃。父母影響潛藏的力道，是這麼的深！

岸西是寫實的，但有狂想。她筆下盡皆平凡人，但總以不一般的角度去寫。她創作的故事未必峰迴路轉，但人物內心千迴百轉。她既浸淫傳統又吸收西方文藝，例如《小親親》(2000)中一句用黑人麥炳榮鳳凰女來介紹Ella & Louis，幽默而令人神會。岸西當編劇時，創作的主線較主流，《小親親》是典型的龍鳳鬥氣。自編自導階段的

《月滿軒尼詩》(2010)，阿來、愛蓮一開始就各自心有所屬，心裡幾乎完全沒有對方，編導分別對二人的失戀失意細細鋪陳，在內心的迷宮暈頭轉向，這就顯出不是一般愛情片的格局，而去探視感情世界中往往焦頭爛額的失衡狀態。

《夜同行》(2014)以一宗企圖迷姦案開始，一把手槍為證，讓途中交叉相遇的男男女女理一理剪不清的昔與今，寄寓了編導的關注和視野。岸西就是要走出框框，文藝的情懷在「有容乃大」的社會性上，以懸疑為針、敏銳的觸覺為線，創造她的小人偶。

4

岸西在八十年代既寫劇本又寫專欄，當上全職編劇後只是間或為報章雜誌撰文。《有話不好說》中一輯的「岸西文選」，她寫梁醒波，愛他「懵佬扮醒然後心知不妙」的表情，寫「相信會有人因石堅被曹達華消滅而哭的！」；以幽默筆觸寫契訶夫；寫她鍾愛的文壇祭酒「愛麗絲迷路」(Alice Munro)。岸西的電影作品不作與激情，文章或則一針見血，或將最深摯的感覺以令人悸動的筆觸寫出——看，走廊盡頭隱現幽幽的光。再不然，給女兒喝奶時唱歌助興的鳥兒派上一個角色和任務！

不同媒介有不同的創作特點，文章中的岸西和電影中的岸西，前者有較多的自己身影，後者有更多她對社會、人情的觀察和體會，對

《男人四十》(2002):
梅艷芳化身陳文靖，委婉而堅韌。
(攝影：木星)

July Rhapsody (2002):
Anita Mui celebrates the extreme delicacy and
toughness in the film that is the essence of Chan
Man-ching. (Photo by Jupiter Wong)



電影作為電影的看法和作法，更滲入了一些文學創作的手法，例如她對故事結局「回馬槍」的構思，正是與小說創作技巧一脈相承。

如果說岸西千禧年初的作品如《男人四十》是較正宗的文藝片，後來的《親密》、《月滿軒尼詩》、《夜同行》等，顯然在章法緊密有序中，有著更多的遊戲人間。言不喻，她就以令人會心的方式去捕捉難以名狀的「曖昧」。■

註釋

- 1 見《影談系列②岸西 有話不好說》，羅卡策劃、郭靜寧編，香港，香港電影資料館，2017，頁7。下文摘引岸西的話皆出自本書。
- 2 例如《香港文學電影片目》（梁秉鈞、黃淑嫻編，香港，嶺南大學人文學科研究中心，2005）收錄的是改編自文學作品的香港電影，及文人作家參與編製的電影。
- 3 蔡國榮，《中國近代文藝電影研究》，台北，中華民國電影圖書館出版部，1985，頁3。
- 4 李少白，〈辨證地歷史地看待電影和電影文學〉，長春，《電影文學》，1985，第4期。
- 5 李晨風在他的導演筆記寫道「犧牲自己〔成〕全他人的是人情，由這種情節發放出來的，叫做人情味。」，見〈人情味是什麼？〉，《李晨風——評論·導演筆記》，香港，香港電影資料館，2004，頁123；〈整個戲的氛圍之研究〉，頁126。
- 6 參見廖祥雄：〈電影劇本文學性〉，台北，《自由青年》，第67卷第5期，1982，頁45-48。本文就有完整劇本的電影而言，至於集體形式、「度橋」、「飛紙仔」方式創作的劇本，不在談及範圍。
- 7 同註4。

郭靜寧為香港電影資料館一級助理館長（研究及編輯）

‘There are certain feelings that perhaps cannot be expressed by words. That is why there is such a creation as film which is made for viewing. There are certain things perhaps better left unsaid, as the essence of literature is to find meaning beyond written words.’ This is how Law Kar describes Ivy Ho and the characteristics of her works.¹

1

Discussions on how to fuse the realms of literature and cinema together can be endless. As far as the relationship between the two is concerned, the focus has often been on the adaptation of literary works into film.² Although *wenyi* films not adapted from written works seem to be distant relatives of literature, they actually share very close ties. What are *wenyi* films? There has never been a conclusive definition, but Tsai Kuo-jung’s description delineates a key concept: ‘They are generally set in modern times or the late Qing and early Republic period, with particular emphasis on the depiction of feelings. Emotions provide the framework for such films to build on, and are also the main subject of scrutiny.’³ As for the literary nature of film, Li Shaobai believes that ‘it specifically refers to the literary language used in the narratives and descriptions of cinematic art (literary script or film). It can also include aspects related to the narrative characteristics of literary genres such as novels and poems,

sometimes extending to the content of these works.’⁴ From the chapters ‘Movie Talk’, ‘Screenplays’, ‘Essays’ and ‘Selected Prose’ of *Movie Talk Series ②: Ivy Ho Unsaid*, it can be seen that *wenyi* films and literariness are so closely related to Ho’s motion pictures.

2

Let us first return to the 1950s and 60s, the period when the relationship between Hong Kong literature and cinema is considered the closest. During that era, a greater number of movies were adapted from literary works, while many writers, such as Ng Kei-man, Yuen Long, Eileen Chang and Evan Yang also worked in the film industry, creating features which mostly focused on illustrating emotions (mainly about love and family). *It Was a Cold Winter Night* (1955) and *Anna* (1955), masterpieces of important director Lee Sun-fung, for example, demonstrate that ‘emotions provide the framework for such films to build on, and are also the main subject of scrutiny.’ This generation of outstanding directors experienced



《大少奶》(1981):
編劇對至親長輩感情的投射。
The Eldest Daughter-in-law (1981):
The screenwriter's autobiographical touch on the
experience of her beloved elders.

the chaos of war, and was therefore especially adept at depicting human nature with the human warmth. On the other hand, in the process of refining his directorial skills, Lee also contemplated the importance of 'ambience', an influential factor on the style, the taste, the dramatic elements as well as scene divisions of a motion picture.⁵ The use of ambience to enhance the plot is often what differentiates an exceptional *wenyi* film from the typical drama feature.

Following the reign of films exploiting violence and sex in the 1970s, *wuxia* and gangster features dominated Hong Kong cinema. After the New Wave directors moved from the small screen to the silver screen, the 1980s television dramas of Radio Television Hong Kong (RTHK) became a hotbed for works exploring human sensibilities. Apart from Ho, directors and screenwriters such as Clara Law, Lawrence Ah Mon and Chan Man-keung all spent some time honing their skills at RTHK. Ho, who wrote and performed her first work, *Seven Women: Ivy Ho*, at the age of 19 in 1976 at Television Broadcasts Limited (TVB), wrote scripts for RTHK on a regular basis between 1980 and 1985—these screenplays would set the tone of her later creations. 'RTHK wanted stories that reflected the circumstances of ordinary people,

especially those of grassroots communities. That had a profound impact on me,' she said. Looking back at her works from that period, although short in duration, they are written with utmost tightness and succinctness. While the protagonist in *Missing Person* (1983) fails to find her missing husband, she rediscovers herself and musters the courage to move onto the next stage of her life. Meanwhile, the performances of Tang Pik-wan in *The Eldest Daughter-in-law* (1981) reflect the screenwriter's feelings towards the elder dearest to her. As for *Family Bonds* (1984), it is a story about a divorced woman told through the disharmonious relationship between a father and daughter, highlighting how Ho has forged her path by habitually steering away from convention.

Ho has always written works which urge people 'to master their own destinies and remove themselves from situations that make them unhappy and distressed'. After rising to fame with *Comrades: Almost a Love Story* (1996), she was often labelled as an expert writer of romance features, yet she confesses that it is the genre she wants to work on the least. The profusion of amorous feelings in *Comrades: Almost a Love Story* soothe the soul through the repetition of Li Qiao's (played by

Maggie Cheung) words in Xiaojun's (played by Leon Lai) mind, as well as dialogues which contradict the way the characters truly feel. Nonetheless, there is more to the film than just romance: as the times change, the sharp-tongued Li, also a go-getter, is also undergoing a transformation each time she parts and reunites with Xiaojun.

July Rhapsody (2002) appears to be a story about a teacher-student romance at first, but becomes increasingly complex as the movie unfolds. Yes, everyone who sets eyes on Woo Choi-lam (played by Karena Lam) is captivated by her. The ostentatious, unlearned young girl is in charge of the whole situation, 'as if the roles of the teacher and student have been reversed'. Upon closer inspection, the land mines in the relationship between spouses Lam Yiu-kwok (played by Jacky Cheung) and Chan Man-ching (played by Anita Mui) further highlight the thoughtfulness that has been put into this story about ordinary people. The film flows coherently, with the plot advancing through a meticulous narrative. In the scene where Chan tells her eldest son who his real father is while she is cooking, the jumps between the past and present make viewers wonder what she must have endured all these years to be able

《尋人》(1983):
尋得人棄不自棄的勇氣。

Missing Person (1983):
The character finds the courage to pick herself up
again in a world of abandonment.



to so calmly divulge the 'secret' that threatens to destroy her world. The most interesting question is 'What frame of mind was she in when she was taking care of her old flame who abandoned her?' While she tends to him in his final days, she also coldly watches him fade away. Furthermore, the ordeal becomes a test for the couple's 20-year marriage. In what would be her last film role, Mui crossed paths with Chan, a woman determines to diffuse a time bomb which has been ticking away for two decades. Opting for a modest appearance, she portrayed the character with delicacy and subtlety.

In his essay, 'The Literary Nature of Film Screenplays', Liao Hsiang-hsiung pointed out that a movie script is the textual representation of a motion picture's pace (time art) and cinematographic elements (spatial art). It should be a representation of the complete film in order to be able to delineate the characters' respective personalities or psychologies.⁶ Ho has won time and again awards for Best Screenplay. The script of *July Rhapsody*, included in *Unsaid*, is the third draft which was used for filming, and is therefore quite complete. The term 'film literature' usually refers to the screenplay, causing it to be merely regarded as 'the product of the first stage of a continuous creative

process.'⁷ However, screenwriters always (for example, in a form of 'Annotations') keep the ideas they conceive during the creative process. Regardless of whether changes are made during filming because of various reasons, these traces reveal yet another layer of significance.

3

As adept a director as she is a screenwriter, Ho's self-written and self-directed works especially highlight her authorial nature. She emphasises the importance of 'imagination' in film with her cinematic creations. Although it is the norm to explain everything blatantly in a movie, she considers 'leaving gaps' for audiences to exercise their imagination. What she wants most is to be as realistic as possible and to explore thoughts and emotions. Her female characters, such as Pearl and Oi-lin, are neither femmes fatales nor women suffering gruelling hardship, while her male characters the likes of Lam Yiu-kwok and Ah Loy are not overwhelmed with despair, but men exuding contemporary metropolitan spirit.

It can be said that the moral *wenyi* films of the 1950s and 60s emphasise familial affection, but parents and children have grown distant in this day and age. However, two seemingly trivial yet significant

scenes in *Claustrophobia* (2009) unreservedly illustrate the profound influence parents have on their children instead. When Pearl (played by Karena Lam) goes to see her doctor, she cannot help but question him about his relationship with her mother. And when she confesses her feelings to her semi-drunk crush in the car, she begins by talking about her mother—mutterings from deep within her heart that have been lingering for years. Who knew the invisible influence of parents could be so powerful!

Ho is realistic, but also wildly imaginative. The characters she creates are ordinary people, but she writes about them from an extraordinary angle. Her stories may not be filled with twists and turns, but her characters' emotional journeys are. She is deeply rooted in tradition, but has also been nourished by Western literature. In *And I Hate You So* (2000), for instance, the description of Ella & Louis as the African American version of Mak Bing-wing and Fung Wong Nui is at once humorous and readily comprehensible. When Ho is a screenwriter, the frameworks of her creations are relatively mainstream—*And I Hate You So* is a typical gender war film. Then came *Crossing Hennessy* (2010), which she both wrote and directed.



《夜同行》(2014):
 陌生人，你我交叉擦身而過，沒準哪一天
 又會相遇。(攝影：木星)

Two by the Night (2014):
 Dear Stranger, we cross paths and brush past
 each other, not knowing when we will meet by
 chance again. (Photo by Jupiter Wong)

At the start of the movie, Ah Loy and Oi-lin are in love with someone else and do not even think about each other. The screenwriter-cum-director meticulously pave the way for the two characters' breakups and put them in a dizzying emotional maze. The result is not a conventional romance film, but an exploration of the perpetual state of imbalance in the realm of emotions.

Two by the Night (2014) begins with an intended drug-facilitated sexual assault. With a gun serving as evidence, the men and women who crossed each other's paths resolve their past and present. The work is an embodiment of Ho's concerns and vision. What she wants is to step out of the box. With suspense as the needle and her keen sense as the thread, she turns sentiments into her puppets through the sociality of 'immeasurable tolerance'.

4

Ho wrote both screenplays and columns in the 1980s. After becoming a full-time screenwriter, she only penned articles for newspapers and magazines occasionally. In the pieces found in the 'Selected Prose' section of *Unsaid*, she writes about how she loves Leung Sing-por's facial expressions when 'the dim-witted

characters he portrays pretend to be smart and then realise that disaster awaits', and how she believes that 'some people would cry upon seeing Sek Kin being foiled by Tso Tat-wah'. There is an essay on Chekhov infused with humour, while another celebrates Alice Munro, one of her favourite leading writers of all time. Ho's films are not overrun with extreme emotions, while her written works are either straight to the point or depict the most profound feelings with poignancy—look, there is a faint light at the end of the corridor... and how about giving the bird which entertains her while she is feeding her daughter a role and a mission!

Different media have different creative characteristics. Ho's own shadow can be seen in her writings, while her films tend to be her observations and experiences of society and human emotions. As opposed to treating and making films the defined way, she injects literary elements into her work—her concept of imparting a story's ending with a 'parting shot' is a case in point.

If one were to say that Ho's works of the early 2000s the likes of *July Rhapsody* are more authentic *wenyi* films, then their successors, such as *Claustrophobia*, *Crossing*

Hennessy and *Two by the Night*, are clearly much more playful towards life albeit in an orderly structure. Without the use of words, she captures the indescribable essence of 'ambiguity' in ways that viewers can fathom.

(Translated by Johnny Ko) ■

Notes

- 1 Please refer to Law Kar (Curator) & Kwok Ching-ling (ed), *Movie Talk Series ②: Ivy Ho Unsaid*, Hong Kong: Hong Kong Film Archive, 2017, p 7 (in Chinese). All quotes by Ho in this essay are taken from this book.
- 2 For example, the titles documented in *Hong Kong Literature & Film: A Filmography* (Leung Ping-kwan and Mary Wong Shuk-han (eds), Hong Kong: Centre for Humanities Research, Lingnan University, 2005) are Hong Kong films that have been adapted from literary works and those where literary writers were involved in the production.
- 3 Tsai Kuo-jung, *Studies on Modern Chinese Wenyi Cinema*, Taipei: Publishing Department, Taiwan Film Data Library, 1985, p 3 (in Chinese).
- 4 Li Shaobai 'A Dialectical and Historical Perspective on Film and Film Literature', *Changchun: Film Literature*, Issue 4, 1985 (in Chinese).
- 5 In his directing notes, Lee Sun-fung wrote, '... sacrificing oneself for others is humanity, and such acts ooze human warmth.' See 'What is Human Warmth?' and 'Study of the Overall Ambience', *The Cinema of Lee Sun-fung*, Hong Kong: Hong Kong Film Archive, 2004, pp 141 & 144.
- 6 Please refer to Liao Hsiang-hsiung 'The Literary Nature of Film Screenplays'. *Free Youth*, Vol. 67, No. 5, 1982, Taipei, pp 45-48 (in Chinese). In this essay, I elaborate on films with complete screenplays, but practices such as collective creation, plot brainstorming, or giving actors the script just before shooting, are not discussed.
- 7 Same as Note 4.

Kwok Ching-ling is Assistant Curator I (Research & Editorial) of the HKFA.

重構舊改衣店為「情感倒錯的妻子」展區
An old-style tailor shop, reconstructed in the zone 'Wife Life'.

她們的二三事



Two or Three Things I Know About Qipao, and the Women Who Brought It to Life

陳彩玉 Priscilla Chan

「穿·越·時代」戲服展分為「古裝篇」（有關文章見《通訊》第80期）和「旗袍篇」，繼「古裝篇」後，「旗袍篇」已於9月1日揭幕，展期至明年1月1日。我們有了上次「古裝篇」全文物的策展經驗，與「各路人馬」建立了默契，今次展覽開展得相對順利。

面積僅有200平方米的展覽廳，展示了24件曾於四十至千禧年代電影中出現的旗袍，「她們」來自電影公司、服裝管理公司及電影美術指導。搜集過程雖艱辛，但讓我們親身感受其意義之重大。在構思這個展覽期間，有幸得到電影美術指導及旗袍收藏家張西美的講解，認識到不同年代的旗袍，在剪裁、款式及用料上不同之處。尋寶的過程中樂得如魚得水，從剪裁、拉鍊、領口等細節，略知「她們」的身世。更興奮的是，部分曾於黑白電影中出現的展品，今天終於復原「本色」。節目組從百多件戲服中精挑細選不同年代電影的旗袍，再從相關影片、劇照及雜誌核實其身分。部分戲服是電影公司收藏了超過六十年的珍品，由令人難忘的女星穿上，如《血染海棠紅》（1949）的白光、《花街》（1950）的周璇、《梅姑》（1956）的林黛、《日出》

（1956）的夏夢、《一夜風流》（1958）的李香蘭。我們彷彿穿越了時光隧道，探索那個時代的風貌。

旗袍源自上海，隨著1949年政權更迭，大批上海裁縫南遷，香港成了保存旗袍文化的重地。四十至六十年代的香港，旗袍是每部時裝電影中的「便服」；自七、八十年代起，由於時裝潮流的轉變，旗袍不再是「便服」，而是電影中的「戲服」，成為回溯三十至六十年代的文化符號。部分展出的旗袍，出自以三、四十年代為背景的八十至千禧年代的電影。《傾城之戀》（1984）的繆騫人、《滾滾紅塵》（1990）的林青霞和張曼玉、《川島芳子》（1990）的梅艷芳、《阮玲玉》（1992）和《宋家皇朝》（1997）的張曼玉，以及《遊園驚夢》（2001）的王祖賢和宮澤理惠等，各具不同韻味。

展覽分別以「烽火女兒」、「新時代女性」、「女伶女星」、「情感倒錯的妻子」及「活在暗角的靈魂」五個專題展區，透過女主角的對白，加深觀眾了解角色與戲服之間的關係。展覽另闢一區，播放以「上海——香港」雙城為主題的影像，片段從百多部電影中揀選，從而帶出旗袍的歷史演變，重現那個時代的風貌，讓觀眾再次欣賞銀幕上女星穿著旗袍的風姿，感受其懾人魅力。

回想每次籌劃展覽，都有意想不到的收穫，從8月31日開展前的一張照片，看到「各路人馬」的一致笑容，真心感受到那份齊心及無私的奉獻。感謝各位曾經協助的人士與機構，令「穿·越·時代」的上、下篇添上豐富的色彩。■

陳彩玉為香港電影資料館一級助理館長（節目）



展覽中歷史最早的旗袍，來自白光的《血染海棠紅》(1949)。
Worn by Bai Guang in *Blood Will Tell* (1949), this *qipao* dress boasts the longest history among all the exhibits.



三十年代的人物風流，導演楊凡的《遊園驚夢》(2001)，單就戲服已見製作一絲不苟。
Set in the 1930s, *Peony Pavilion* (2001) was directed by Yonfan, whose meticulous approach to film production is evident in the costume design.



修復組進行展品狀況檢查、修復，又就每一件旗袍設計和裝置合身人型公仔，以達最佳展示效果。
Prior to mounting, our Conservation Unit had to inspect and restore the artefacts and design a custom-made mannequin for each exhibit.

Following 'The Stars, the Silver Screen and the Period Wardrobe' (see *Newsletter* Issue 80 for a story behind the scenes) and running from 1 September 2017 till 1 January 2018, 'The Stars, the Silver Screen and the Qipao' is the second instalment of our costume exhibition series. Thanks to our experience with the first chapter, we developed a seamless chemistry with our contributors and collaborators from different fields and ran into much less mishaps and hiccups this time around.

On display in our 200-square-metre exhibition hall are 24 pieces of *qipao*, featured in Hong Kong movies of the 1940s to 2000s and acquired from film companies, costume companies and art directors. Though painstaking, searching for and collecting these exquisite artefacts was nothing short of an enjoyable and rewarding treasure hunt. We were particularly blessed to have art director and *qipao* collector Edith Cheung explain to us the various cuts, patterns and materials that have emerged over the past decades. A subtle detail in the zipper or collar alone, for instance, could already offer us a rare glimpse of the stories

behind these works of art. Adding to the excitement is the fact that *qipao* dresses from some of the early black-and-white films were resumed to their full-coloured glory for the audience. The final exhibits were selected by the Programming Unit from over 100 pieces of costume from different eras, and had their 'identities' confirmed with reference to countless footages, film stills and old magazines before making it to the showcase. Some had been kept by film companies for more than 60 years, and were worn by famous actresses such as Bai Guang in *Blood Will Tell* (1949), Zhou Xuan in *The Flower Street* (1950), Linda Lin Dai in *The Orphan Girl* (1956),

Hsia Moon in *Sunrise* (1956) and Li Xianglan in *An Unforgettable Night* (1958). A stroll among these dazzling *qipao* dresses is akin to a journey through time, unearthing bygone landscapes along the way.

Originating from Shanghai, the *qipao* found its way to Hong Kong after the political upheaval in 1949, when Shanghainese tailors flocked south, turning Hong Kong into a stronghold for the preservation of the dress. As portrayed in Hong Kong cinema, it was arguably a daily, almost casual wear for women from the 1940s to 1960s. From the 1970s and 1980s onwards, however, the *qipao* had shifted from a form of everyday wear to a distinct kind



美術指導張西美（左四）與六廠基金會策展人施君玉（左二）於開展當天蒞臨觀賞，並與資料館同事分享觀後感。

Art director Edith Cheung (4th left) and curator of Mill 6 Foundation Jane Sze (2nd left) graced the opening of the exhibition and shared their thoughts with staff of the Archive.



大功告成！團隊展露齊心一致的笑容。
The team, united by smiling faces and a sense of solidarity.

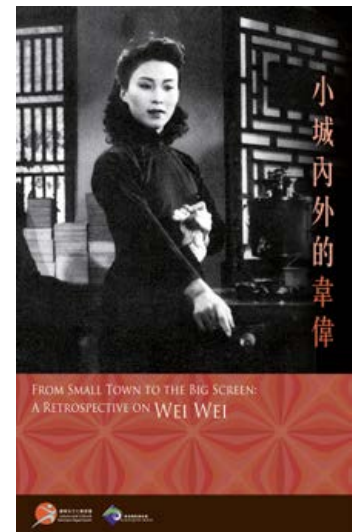
of 'costume' amid changing fashion trends, effectively becoming a nostalgic cultural symbol reminiscent of the 1930s to 1960s. Some of the exhibits appeared precisely in films made in the 1980s to 2000s but set in the 1930s or 1940s, mesmerisingly brought to life by actresses such as Cora Miao in *Love in a Fallen City* (1984), Brigitte Lin and Maggie Cheung in *Red Dust* (1990), Anita Mui in *Kawashima Yoshiko* (1990), Maggie Cheung in *Center Stage* (1992) and *The Soong Sisters* (1997), as well as Joey Wong and Miyazawa Rie in *Peony Pavilion* (2001).

The exhibition comprises five zones, namely 'Women in Wartime', 'Modern Girls', 'Stars on the Stage', 'Wife Life' and 'Souls in the Shadows', and quotes thought-provoking lines from the films that speak volumes about the relationship between the *qipao* dresses on display and the characters that inhabit them. Another highlight is a montage themed around

Shanghai and Hong Kong as two cities with a shared past, presenting footage selected from over 100 films that together reveal the history and transformation of the *qipao*. Visitors are given the opportunity to witness the gorgeous dresses in awe-inspiring motion again, with class, sophistication and femininity oozing from every inch in every shot.

With every exhibition comes a different pleasant memory. All it takes is one look at the group photo taken the night before the exhibition opening, and you can tell right away from the grin on everybody's face that it was teamwork at its best. A big thank-you to all the people and organisations whose generous support has made the costume exhibition series possible and much more colourful than we could have ever imagined. (Translated by Amory Hui)

Priscilla Chan is Assistant Curator I (Programming) of the HKFA.



《小城內外的韋偉》

From Small Town to the Big Screen:
A Retrospective
on Wei Wei

「小城之春」後，「江湖兒女」在「水火之間」定下「一年之計」——來個「大團圓」。於10月舉行的「小城內外的韋偉」放映活動同時出版的中英雙語特刊，網上版已上載於本館網頁。韋偉的影藝人生從上海來到香港，落地生根，說不盡的風流往事，如煙，亦透過雋永的電影，如在眼前。

As the saying goes, *The Show Must Go On*. After *Spring in a Small Town*, Wei Wei's artistic journey continued, *Year In, Year Out* and *Between Fire and Water*. Indeed, this year has been *The Great Reunion* for Wei Wei fans. A bilingual publication has been made available in October as part of the film programme 'From Small Town to Big Screen: A Retrospective on Wei Wei', and an online version can also be found on the Archive website. From her Shanghai years to her settled life in Hong Kong, Wei Wei's countless experiences of romantic adventure and artistic creation are brought to life before our eyes through the eternal medium of film.

www.filmarchive.gov.hk

劉家榮 · 郭南宏 · 夏祖輝 · 陳欣健

Lau Kar-wing · Joseph Kuo · Hsia Tsu-hui · Philip Chan

本館的「香港影人口述歷史計劃」於今年8至10月訪問了四位資深導演，由他們現身說法七、八十年代的香港電影世界。

In the latest of our 'Oral History Project' we shine a spotlight on the Hong Kong cinema of the 1970s and 80s. Amid August and October this year, four established directors honour us with their presence at our interviews and expounded on the essentials of the filmmaking trade.

16/8/2017 · 劉家榮 Lau Kar-wing

劉家榮師傅來自武學世家，師從父親劉湛和兄長劉家良，更隨兄長入行組劉家班，享譽電影界。七、八十年代在功夫動作電影高峰期，劉師傅身兼武術指導、演員、導演，又自組公司開拍電影。劉師傅在訪問中並即場示範比劃，闡述劉氏兄弟動作設計特點，動作俐落清脆，解說既蘊含拳理又配合現場環境變招的設計心得，無怪乎大受觀眾歡迎。



Hailing from an illustrious martial arts lineage, Lau Kar-wing trained under his father Lau Cham and elder brother Lau Kar-leung and had a hand in forming the Lau's Brothers of *wuxia*-action filmmaking that coincided with the heyday of the genre in the 1970s and 80s. A master of many hats, he was martial arts director, actor and director. In his interview, Lau discussed his action choreography while launching into a demonstration of his trademark agile and brisk style, an all-time crowd-pleaser resulting from the dynamic process of integrating the Lau Family Fist philosophy and techniques.

25/9/2017 · 夏祖輝 Hsia Tsu-hui

夏祖輝導演自七十年代與李翰祥導演結緣，開始二人逾四分之一世紀的亦師亦摯友的關係。七十年代中期國語片方興未艾，夏導演娓娓道出他由台灣來香港為李導演擔任副導演的來龍去脈、李導演的創作及拍攝點滴，以至他晉身成為導演的經過。



Hsia Tsu-hui first crossed paths with Li Han-hsiang in the 1970s and over a quarter century of tutelage and friendship followed. Hsia's interview includes his own accounts of how he was recruited from Taiwan to be the master director's deputy when Mandarin cinema was flourishing in the mid-1970s, as well as behind-the-scenes tidbits on Li's creative and artistic journey.

4/9/2017 · 郭南宏 Joseph Kuo

郭南宏導演在2015年3月19日首度接受本館訪問，從入行拍攝台語片說到他為國聯影業公司拍片的經過，是次訪問重點談至六、七十年代他在台、港開設公司拍片的情況、兩地影圈的人才交流，以及台灣影業發展如何受當地政策及香港影響。郭導演細說當年他與邵氏公司的合作，及其電影發行海外的經驗，當然少不了得意之作《少林寺十八銅人》（1976）在日本公映的盛況。



Director Joseph Kuo graced us with his first interview back on 19 March 2015, reminiscing about his first foray into Taiwanese-dialect filmmaking and the bygone times when he made films with Grand Motion Picture Company. In this latest meeting, he turned the focus to financing his own productions and the talent exchange between Hong Kong and Taiwan in the 1960s and 70s. Not to be missed are his thoughts on the impact of government policies and Hong Kong on the cinema of Taiwan, his collaboration with Shaw Brothers and the experience in negotiating on the sale of foreign film rights, his box-office success abroad, notably the phenomenal release of *The 18 Bronzemen* (1976) in Japan.

6/10/2017 · 陳欣健 Philip Chan

陳欣健導演不單能編能導能演，亦是資歷深厚的監製，是一位全方位的影人。陳導演憶述七、八十年代他與多位新浪潮導演的合作，暢談執導及編寫不同類型電影以至近年在內地從事電影工作的經過。他並擔任電影業界多項公職，在訪談中分享對香港影業的願景，關切之情溢於言表。



Philip Chan is a versatile filmmaker with an unrivalled record in acting, screenwriting, directing and executive producing to prove it. Whether working as a solo screenwriter-director or teaming up with other Hong Kong New Wave filmmakers, he dabbled in genres and styles that run the gamut. As well as shedding light on the Mainland Chinese film industry that he engaged with recently, Chan also impressed us with his dedication to public service, coupled with his infectious concern, passion and vision for Hong Kong cinema.

(Translated by Agnes Lam)



掌聲光影裡的華光誕 —1966 年全港紅伶大會串

Birthday of the Patron Deity and Cinematic Applause —Hong Kong Gala of Cantonese Opera Stars 1966

林萬儀 Lum Man-ye

1966年11月10日（丙午年九月廿八日），九龍城沙浦道搭了戲棚，棚頂掛著「八和會館恭祝華光先師寶誕全體紅伶大會串」橫額，演《觀音得道 香花山大賀壽》。布幕上用珠片繡出「鳳凰女」三個大字，在黑白的光影裡仍是光芒四射。當紅粵劇花旦兼應屆八和副主席的藝名下縫了一片跌打油廣告。萬花油今天依舊有賣，只是人面不知何處去了。舞台紀錄片（1966年11月30日首映）縱然運鏡和剪接未見匠心，僅存的聲影已是難得的憑據，讓我們領略到歷史的華光誕的滋味。

布幕隨著鑼鼓聲揭起，現出一道罕見的風景，戲台一側特別闢作戲神華光的神壇。社群聘請戲班演劇酬神，盡可能將戲棚搭在廟前，廟前空間不足，就在戲棚正前方搭建神棚，或把神龕高懸，從廟裡請諸神過去觀劇。平時戲班應聘演出神功戲，班主必定把華光、田、竇、張騫、譚公的小像或牌位放在箱裡帶著，在當地戲棚的後台供奉。一般情況下，神位依照慣例安放於伶人面向觀眾的右邊，靠近「虎度門」處，伶人出場前上炷香，特別順手。畫面中，偌大的神壇設在另一邊，座落在翼幕的位置，從後台伸展到台前，樂師依舊坐在上場門那邊。粵班流傳仙童田、竇及湖北名伶張騫（張五）教戲，仙人譚公撲滅戲船大火，火神華光教班中人避過祝融之災種種說法，並有農曆三月廿四田、竇二師誕，三月廿八張五先師

誕，四月初八譚公先師誕，九月廿八華光先師誕獻演《香花山大賀壽》的俗例。師傅誕當天特別把神壇設在戲台上，可見先師在班中地位超然。神壇對聯「飲水思源」「切勿忘本」揭示了師傅誕的含意。基於防火條例，近年華光的神壇只能搭在劇院外，除非恢復搭棚賀誕。

提場拿著粵人俗稱「大聲公」的電子揚聲器蹲在神壇面前，公然提示角色出場，有八和子弟在神壇前圍觀和候場，實在說不清那處究竟是後台還是台前。朝臣、駙馬、公主、王后魚貫登場。片名，製作人員及演員姓名逐一羅列，令人太息於往昔粵劇壇紅星如雲的盛況。最後一頁標示導演黃鶴聲（又名黃金印），黃氏粵劇文武生出身。伶影雙棲，上世紀五、六十年代的香港粵劇老倌大有人在。字幕沒有標示編劇，1966年八和會

館特刊的演出提綱有「曲詞任度」的指示，度橋的開戲師爺，度曲的樂師、伶人都是編劇。場上眾臣排班，向莊王祝壽。莊王念及么女仍獨處深宮，忽而愁眉不展，王后於是奏請，招殿前將軍韋陀為駙馬，蘇少棠鎧甲上場。觀音原身妙善公主鳳冠霞帔亮相，陳明佛心，堅決謝拒婚配。公主隨後換上粗布衫褲去投庵，展開觀音得道的歷程。

金枝玉葉跪求削髮，確實令老尼姑為難。鐵杵磨成針、竹籃擔水兩道難題本是為了打發公主，沒想到公主的信念不單超越了理智，也打動了佛祖派小鬼暗中幫忙成事。今年七月，八和會館為慶祝香港回歸廿周年復演這齣戲，特邀陳好逖演妙善投庵這一場，原來她就是51年前演繹如何挑戰不可能的任務那位新紮花旦，終於恍然八和何以眾裡尋她。演韋陀的黃千



陳錦棠跳韋陀架
Chan Kam-tong performs the
dance of Wei Tuo.

歲追到庵堂勸婚，妙善堅決出家，韋陀失望而回。石燕子披法衣登場，說道奉了玉帝之命，要化身俊逸書生，情挑妙善。這時穿法衣的達摩下場，扮作書生的羅劍郎旋即翩翩上場，果然是得道高僧。接演妙善的李寶瑩，不為所動，達摩最終表露身份，並留下錦囊。好不容易通過試驗，妙善又見韋陀入庵勸婚。韋陀這回被拒後竟憤而放火，眾尼葬身火海。妙善依照達摩指點，擔著火籃上火山，從長橋跳下，脫出寄居塵世的形骸而得道。李寶瑩借椅子踏上面躍下，再亮相時已換上觀音法衣。韋陀和莊王一家無端頓悟，一個接一個跳下去，全家得道。修行者證悟成道本該嚴肅看待，然而這種缺乏鋪墊的情節推進未免滑稽，令人忍俊不禁。女丑譚蘭卿扮演太監，攬著莊王一家捨棄的玉璽和官袍嘲笑主子傻，料想登仙後還是當太監，倒不如登基，並封宮女為后，享受人間榮華福樂，宮女不從，便說免她生育。這段插科打諢原是嚴肅且沉重的求道過程後的喜劇性調劑，但是全家忽然逐個往下跳，早已解人頤。

觀音得道演罷，隨即開演眾仙前往香山向觀音祝壽的場面。賀壽演於得道之後，所賀當為觀音得道誕，而不是生辰誕。《觀音得道》與《香花山大賀壽》（以下簡稱《香花山》）有故事發展的連貫性，戲劇結構和演出形態卻大異其趣。相對於敷演故事的《觀音得道》，《香花山》

是場面的鋪陳。八仙出場，逐一自報家門，說道當天是慈悲娘娘壽誕之期，帶備果品前往祝壽。接著，鳳凰女領導「擺花」，八仙女各自拿著一對紙板花樽左穿右插，用花樽逐一砌出「天下太平」四個大字，有唐宋宮廷字舞之遺意。這齣戲將傳說中觀音得道之地「香山」改成「香花山」，跟仙女擺花有關亦未可知。孫悟空緊接上場，自報家門後，又照樣說道當天是慈悲娘娘壽誕之期，帶備果品前往祝壽。大批武行子弟穿練功衫褲打大翻上場，表演各種疊羅漢的架式，是猴子、猴孫。班中稱這一場為「插花」，實在令人費解，懷疑「花」為「科」之訛音，「插花」為「插科」之誤。應屆八和主席梁醒波攻丑行，也參與「砌人山」。年近花甲的波叔盤坐於最底一排的正中位置，層層疊上五排人，儼然中流砥柱，這次演出是他發起的。接著，導演剪去魚、蝦、龜、蚌嬉戲，四海龍王、三聖母逐一自報家門，並說道前去賀壽的場面，直接跳到眾仙抵達香山上壽。當紮花旦吳君麗表演「觀音十八變」，通過換人、轉裝展示變身的仙法，顯現八種變相。戲假情真，戲場幻術毫不介意被看穿。導演再剪去大頭佛掃殿，以及兩個羅漢分別跳降龍、伏虎架的片段，只保留陳錦棠跳韋陀架的部分。接著，眾猴抬出巨型壽桃紮作並吊上棚頂。梁醒波扮曹實仙大撒金錢，上台台下一湧而上，出動了「大聲公」呼籲大家守秩序。巨桃擊開，

桃心羽佳胸前掛著「百子千孫」條幅撒錢，眾人情緒高漲，《香花山》在一片鬧哄哄中完場。

除了敷演劇情與鋪陳場面的差異，《觀音得道》與《香花山》的音樂和語言也大相徑庭，呈現兩個不同的系統。影片中的《觀音得道》聽起來與現今的粵劇沒有兩樣，主要用廣府話唱梆子、二簧兩種聲腔，夾雜少量官話，中、西樂（敲擊樂器和旋律樂器）並用。傳統排場如朝臣排班、上壽等，用吹打樂奏牌子曲，不用弦索。老尼姑出場唱了一小段改編自目連戲〈思凡〉中的曲牌【哭皇天】，粵班截取原曲文其中二字為標題，改稱【朦朧】。曲敘小尼姑想像迴廊兩旁的羅漢托著思想念她，神志迷糊地看著她，笑她虛度韶華，引人遐思。老尼姑改官話為白話，樂師改吹打為弦索，曲文換了幾個字，興味大不同。《香花山》全是牌子，沒有梆、簧，只用吹打，不用弦索，純以官話出之。這種聽覺經驗在一般的粵劇演出中少有，除了幾個傳統的開台例戲外，如《六國大封相》、《八仙賀壽》、《天姬大送子》等。明人鄭之珍編的《目連救母勸善戲文》有「觀音生日」一折，《香花山》的「觀音十八變」即源於此。粵班傳譜保留了古曲牌【三春錦】，曲文與鄭本基本一致。沒有從電影裡聽到這支牌子，今年（2017）戲曲節慶回歸，八和重構了【三春錦】的唱腔。曲文慨嘆世人為了爭名逐利，受盡折磨，奉勸世人念佛修行，及早覺悟。明刊本沒有「曹實撒金錢」，那是粵班的插科，十分配合酬神祈福的喜慶場合。眾人爭相奪取錢幣的景象，令勸善戲文更加深刻。

翻閱《香港華字日報》，1900年的戲班廣告已見《香花山》，除了缺號較多的1913-19年，1938年之前每年都有演。淪陷前後，不少戲班

在《華僑日報》刊登廣告，《香花山》仍時有公演。按照現時掌握的資料，劇目《觀音得道》在1954年才出現，這一年有兩次演出紀錄，首次是芳艷芬掛頭牌的「新艷陽」賀田、竇二師誕，另一次是蘇少棠、衛明珠的「大中華」賀華光誕，兩次都在《觀音得道》之後接演《香花山》及《天姬大送子》，《真欄日報》有報導。雖然沒有從1954年之前的資料中發現《觀音得道》這個劇目，但是注意到1920-21年《香港華字日報》有廣告在《香花山大賀壽》之後加上「全套」二字。1921年5月14日「群芳影全女班」的廣告對於「全套」提供了說明：「準十一點半起演至五點止由莊王會宴起 香花山大賀壽全套 大撒金錢」。粵班當時還未完全改官話為白話，二十世紀初《香花山》全套的演唱語言、音樂極可能與1966年的不同。細讀1920年之前的廣告，《香花山》在早上七至八時開演，日間演「正本」（整本），晚上演三個「出頭」（折子）。從1920-21年的廣告發現，凡演《香花山》全套，戲班延至午間開演，不演正本。或許這是兩個風貌不同的戲連起來演的歷史緣由。戰後，八和甚少做足「全套」，一般只演《香花山》，而且只在華光誕上演。片末「再會」兩個大字在林家聲抱著「斗官」（班中對用於場上的娃娃的敬稱）揚鞭而去的背影中彈出。尋源之際，例演的《天姬大送子》亦已煞科，光影裡風華正茂的紅伶先後下場。要從歷史的華光誕走出來了，心裡充滿著幻滅的情思。

2017年10月22日作完，於虎地。■

林萬儀，現任嶺南大學群芳文化研究及發展部副研究員，參與《中國戲曲志》、《中國戲曲音樂集成》、《中國曲藝音樂集成》及《中國民族民間器樂曲集成》（香港卷）編纂計劃，擔任副主編。

On 10 November 1966 (or the 28th day of the ninth lunar month of the Bingwu Year), a temporary bamboo-shed theatre stood on Sa Po Road in Kowloon City. The upper part of the bamboo scaffold featured a banner that read 'Chinese Artists Association of Hong Kong Fetes the Birthday of Huaguang [Patron deity of Cantonese opera, the Deity of Fire] with Gala of Cantonese Opera Stars'. They presented two plays for the deity, namely *The Goddess of Mercy Attains Enlightenment* and *Grand Birthday Celebration at Fragrant Flower Mountain*. Embroidered with sequins across the stage curtain were the three words 'Fung Wong Nui', their radiance undiminished on black-and-white film. Under the name of the Cantonese opera star and the then vice-president of the association was sewn an ad for bone-setting herbal oil. Myriad Flowers Oil is still around today, but the once familiar faces are long gone. Albeit for this stage documentary (premiered on 30 November 1966), the shooting and editing skills are far from being ingenious, it is still an extremely rare historical gem. Through the silver screen, we are able to have a grasp of how the birthdays of the patron deity were generally celebrated in the past.

The curtain rises to the clang of gong and drum to reveal a rare sight—one side of the stage has been turned into an altar to Master Huaguang. When organisers recruit an opera troupe to thank the deities, they try their best to set up the theatre in front of the temple. If the space is too small, they build a shed for the deities or suspend the shrine above-ground, and bring the deities over from the temple to watch the show from there. When troupes accept invitations to perform for the deities, the impresario puts statuettes or plaques of the Deity of Fire, the heavenly children Master Tian and Master Dou, Master Zhang Qian and the deity of Lord Tan in a chest, which is brought to the theatre so the actors can pray for blessings backstage. Under normal circumstance, the deities are placed on the right side of the actors as they face the audience, close to the stage door or the *hudumen* ('Tiger gate entrance'). This allows them to simply light incense

prior to making their entrance. Yet in the scene shown, the huge altar appears on the opposite side, near the wing, and extends from backstage into the performance space. The musicians are seated near the stage door as per custom.

Cantonese opera troupes honour the heavenly children Tian and Dou, as well as Master Zhang Qian (or Zhang Wu) whom they believe to be teachers of their art. Lord Tan is credited for having extinguished a fire engulfing 'red boats' used by troupes for transportation. Master Huaguang presumably taught troupes how to hoodwink the Jade Emperor, thereby saving a theatre from being torched. There's also the custom of staging the routine-ritual play *Grand Birthday Celebration at Fragrant Flower Mountain* on the birthdays of Masters Tian and Dou (24th day of the third lunar month), Master Zhang Qian (28th day of the third lunar month), Lord Tan (8th day of the fourth lunar month), and

Huaguang (28th day of the ninth lunar month). On these special occasions, the altar is placed on stage—evidence of the sublime status of these master-teachers. A couplet flanking the altar, ‘When drinking water, remember the source’ and ‘Never forget your roots’, reveals the true meaning of the festivities. According to present fire prevention regulations, the altar to Master Huaguang is only allowed to be built outside the theatre, unless the ritual of setting up open-air bamboo-shed theatres to celebrate birthdays of master-teachers is resumed.

Someone squats before the altar, bullhorn in hand, prompting actors to enter in plain sight (the specific role is known as *Ti Chang*). Apprentices of the Chinese Artists Association of Hong Kong (CAAHK) watch and wait in attendance. The boundary between back stage and front stage is blurred. The courtiers, the royal sons-in-law, the princesses, and the queen file onto the stage. The title of the film, comes on, followed by an impressive credits list, the latter reflective of a star-filled era in Cantonese opera that is no more. Appearing last is the name of the director Wong Hok-sing (aka Wong Kam-yan) who had started out as a civil-martial male role in Cantonese opera. No surprise—in the 1950s and 60s, a number of important opera artists were also involved in film. There is no such role as ‘playwright’ in the subtitles. Based on the script published by the CAAHK in 1966, there is an instruction that performers are free to improvise dialogues and songs. The plot writer, the instrumentalists and the actors, they are all ‘playwrights’. Back on stage, the courtiers line up to

offer King Zhuang birthday greetings. But the king is sullen; he is beset by worry that his youngest daughter, Princess Miao Shan, is unmarried. The queen suggests recruiting the imperial general Wei Tuo to be her husband. So Siu-tong enters in full battle gear. Princess Miao Shan, who will become the Goddess of Mercy, appears in the glorious robes and phoenix coronet of a noblewoman, only to confess her commitment to the Buddha and reject the marriage. She then changes into a commoner’s clothes and enters a nunnery, thus beginning her path to enlightenment.

The old nun wavers when the princess kneels before her and begs to have her head shaved. Hoping to discourage the young woman, she presents her with two challenges—to grind an iron bar into a needle and draw water with a wicker basket. But so steadfast is the girl’s faith that it defies logic and moves the Buddhist imps so deeply that they help her, and she accomplishes the tasks. In July this year, the CAAHK staged this piece again in celebration of the 20th anniversary of Hong Kong’s return to China. Chan Ho-kau was specially invited to play this nunnery scene. Chan was the new leading lady who had tackled these same missions impossible on stage 51 years ago, hence the choice. Wong Chin-sui, who plays Wei Tuo, arrives at the nunnery in a huff. He persuades Miao Shan to change her mind, to no avail. The dejected man departs. Sek Yin-tsi enters in Bodhidharma robes and states he’s under the Jade Emperor’s orders to test Miao Shan’s resolve by transforming into a handsome young

scholar. Soon after the Buddhist priest appears, a dashing Law Kim-long sweeps in and works his charm. Supernatural powers indeed. Yet Miao Shan, now played by Lee Bo-ying, remains unmoved. The priest reveals his identity and leaves her a satchet of advice for the future.

Shortly after she overcomes this challenge, however, Wei Tuo turns up again. This time he wouldn’t take no for an answer. He sets fire to the nunnery and the nuns soon find themselves in a sea of flames. Following the priest’s advice, Miao Shan carries a fire basket up a hill of fire, whereupon she leaps off a bridge, and in doing so, transcends her mortal existence and achieves nirvana. With the help of a chair, Lee Bo-ying steps onto a table top from which she jumps. She reappears dressed as the Goddess of Mercy. Within seconds, Wei Tuo, King Zhuang and the entire imperial family renounce worldly fortunes, and jump as she did. All attain immortality. Buddhist enlightenment is a matter that warrants serious attention of course. Yet the lack of careful build-up in the plot makes for humour at times. The female jester Tam Lan-hing acts as a eunuch who greedily covets his master’s jade seal and sumptuous robes, and mocks them for being silly. Rather than climb the hill and remain a eunuch, he prefers to ascend the throne, appoint one of the ladies-in-waiting as the queen, and bask in riches. When the maiden declines, he offers to exempt her from having children. This impromptu comic remark is meant to offer relief after the solemnity of the long path to enlightenment. Yet the audience were already tickled by the sight of the

曹寶仙（梁醒波）大撒金錢，
台上台下一片鬧哄哄。

Cao Bao (Leung Sing-po), an immortal, scatters money on stage. Both the cast and crowd become engaged.



imperial family hurling themselves off the bridge one by one.

After Miao Shan's family achieves enlightenment, the immortals proceed to Fragrant Mountain to offer birthday greetings to the Goddess of Mercy. This scene comes after their enlightenment, so it is the anniversary of enlightenment and not the goddess's birthday that is being celebrated. The two plays featured, *The Goddess of Mercy Attains Enlightenment* and *Grand Birthday Celebration at Fragrant Flower Mountain* (hereafter *Fragrant Flower Mountain*), have consistent plots, yet their structures and the acting are very different. *The Goddess of Mercy Attains Enlightenment* tells the story whereas *Fragrant Flower Mountain* is spectacle. The Eight Immortals take turns introducing themselves before announcing that it's the goddess's birthday and they have come prepared with fruits and gifts. Then Fung Wong Nui opens the performance of 'flower placing' wherein eight heavenly maidens weave in and out, each holding a pair of cardboard vases and form the words 'peace on earth' with the vases. The scene resembles the 'calligraphy dance' which was in vogue in royal palaces during Tang and Song dynasties. It is also not entirely clear whether it has anything to do with the fact that the stage production altered the name of the legendary place where the Goddess of Mercy attains enlightenment, from the original Fragrant Mountain to Fragrant Flower Mountain.

Next, the Monkey King arrives. He introduces himself before announcing it's the goddess's birthday and he's come prepared with fruits and gifts.

Close on his heels, martial disciples with T-shirts and acrobatic pants somersault across the stage and perform various pyramid stunts—these are the monkey's sons and grandsons. In operatic jargon, this scene featuring an acrobatic sequence is called a 'flowery insert'. It's a mind-boggling misnomer that may be explained by the similar pronunciations of the words 'flowery' ('fa') and 'acrobatic' ('fo') in Cantonese. Hence 'acrobatic insert' might have been erroneously called 'flowery insert'. The then president of the CAAHK, Leung Sing-po, known for his comic roles, takes part in the 'human pyramid'. Close to 60, 'Uncle Po' sits cross-legged in the centre of the lowest tier, as five more tiers are piled above him, aptly acting as a pillar of strength for the whole structure. In fact, this performance was initiated by him. The film removes subsequent scenes featuring other pilgrims en route to the celebrations, pilgrims like a gang of frolicking fish, shrimp, tortoise and clam, the Dragon Kings of the Four Seas, and the three Holy Mothers, and cuts to the immortals' arrival at their destination. The famous leading lady Ng Kwan-lai performs 'The Eighteen Changes of the Goddess of Mercy', which deploys doubles and costume changes to enact the goddess's power

of transformation. Inner sincerity is of higher priority. It's a kind of illusionary stagecraft that by no means aspire to seamless deception.

In the next scene, the pure dance sequences such as 'Big Head Buddha Sweeping the Palace', 'Two Arhats Subduing the Dragon and Taming the Tiger' are also cut, and the film jumps straight to Chan Kam-tong flaunting dance moves as Wei Tuo. The monkeys then bring out a massive 'longevity peach' made of papier-mache and hang it up high. Leung Sing-po scatters money as the immortal Cao Bao and all those on stage and off stage throng towards him. Someone speaks over the bullhorn, reminding everyone to be orderly. The giant peach splits open and its 'heart' personified by Yu Kai starts scattering money too. A scroll, 'May you have abundant descendants', hangs across his chest. The audience is whipped into a frenzy and 'Fragrant Flower Mountain' ends amid much fervour.

Besides the discrepancies between narrative and spectacle, the musical elements and language used in *The Goddess of Mercy Attains Enlightenment* and *Fragrant Flower Mountain* are also worlds apart, being manifestations of two different



戲台側戲神華光神壇

The altar to Master Huaguang, patron deity of Cantonese opera, is located at the side of the stage.

systems. The former sounds similar to modern Cantonese opera versions. The singing is done in Cantonese; the music primarily adopts the two melodic styles, *bangzi* and *erhuang*. There's a smattering of *lingua franca*, and both percussion and melodic instruments are used. Traditional patterned performance segments like the courtier line-up, the delivery of birthday greetings, use wind and percussion in the labelled tune (*qupai*), but no strings. The old nun sings an extract of the tune 'Crying Out to the Heavens' which comes from 'Longing for the Secular Life', a tune from the famous religious fable *Mulian Rescues His Mother*. The extract is titled with words taken from the lyrics—'meng long' meaning 'drowsy'. 'Meng Long' describes a young nun's imaginative musings on the *arhats* lining the nunnery's corridor. One pines after her, chin on hand; another gazes at her with drowsy eyes, taunting her for wasting her youth. The old nun sings in the vernacular (Cantonese) instead of *lingua franca*. The musicians opt for strings over wind and percussion. A few words of text have been tweaked. Artistic choices are clearly very different between the two tunes.

There is only *qupai* but no *bangzi* and *erhuang* in *Fragrant Flower Mountain*, only wind and percussion

music, but no strings. Actors vocalise purely in *lingua franca*. This is rare in Cantonese opera renditions, with the exception of a few traditional routine-ritual plays like *Joint Appointment of a Minister by the Six States*, *Eight Immortals Bestowing Longevity*, and *Heavenly Maiden Delivers Her Son to the Mortal Father*. Compiled by the Ming dynasty writer Zheng Zhizhen, *Mulian Rescues His Mother: An Exhortation to Goodness* has a new added insert, entitled 'Birthday of the Goddess of Mercy'. This is how 'The Eighteen Changes of the Goddess of Mercy' featured in *Fragrant Flower Mountain* was originated. An ancient tune *Three Springs* has been reinstated, which makes the libretto essentially identical to Zheng's version. This tune is absent from the film. But this year (2017), it was resurrected at the Chinese Opera Festival. The tune laments the pains mortals suffer in their pursuit of riches and status, and advises them to practise Buddhism and embark on the enlightened path before it's too late. 'Cao Bao Scatters Money', absent from the Ming dynasty libretto, is an acrobatic insert of the Cantonese opera rendition, a celebratory scene that also functions to thank the gods and pray for good fortune for all. The felicitous sight of crowds grabbing money distributed

on the goddess's birthday serves to reinforce the exhortation to goodness.

In *The Chinese Mail*, ads for performances of *Fragrant Flower Mountain* had been around as far back as 1900—basically every year pre-1938, with the exception of 1913-1919 which had many missing issues. Hong Kong fell after losing to the Japanese army at the Battle of Hong Kong in 1941. In the time before and after the battle, opera troupes posted ads on *Wah Kiu Yat Po* and it is observed that *Fragrant Flower Mountain* was staged on occasion. According to accessible research materials, *The Goddess of Mercy Attains Enlightenment* did not appear until 1954. In that year, there are records of two shows—Fong Yim-fun's Sun Yam Yeung troupe on the birthdays of Master Tian and Master Dou, and So Siu-tong and Wai Ming-chu's Dai Chung Wah troupe on the birthday of Huaguang. Both occasions featured *The Goddess of Mercy Attains Enlightenment* before showing *Fragrant Flower Mountain* and *Heavenly Maiden Delivers Her Son to the Mortal Father*. It was reported in the entertainment daily *Chun Lan Yat Po*. Although *The Goddess of Mercy Attains Enlightenment* cannot be found in pre-1954 materials, ads for *Grand Birthday Celebration at Fragrant Flower Mountain* in 1920 and 1921 specified 'full repertoire'. The ad placed by the all-female troupe Kwun Fong Ying appearing on 14 May 1921, had more details—'11:30 sharp to 5. From King Zhuang's feast, through the full Grand Birthday Celebration at Fragrant Flower Mountain, to Money Scattering'. Cantonese troupes still haven't

樂蒂的光影人生 Screen Goddess Betty Loh Ti

changed the language from *lingua franca* into the vernacular (Cantonese).

A careful look at pre-1920 ads reveals that *Fragrant Flower Mountain* would have its opening show at around 7 or 8 am; the proper repertoire would come on at noon; and three highlights would be performed at night. From the ads published from 1920-1921, we unearth that when the full repertoire was called for, the opening would take place at noon, replacing the proper repertoire. This custom might explain why two very different operas were presented together. After the War, the CAAHK rarely put on the full repertoire. In general, only *Fragrant Flower Mountain* is featured and it is only on the birthdays of the Deity of Fire.

As the film reaches its finale, the word 'Farewell' appears as Lam Kasing makes his departure holding a baby and a prop used as a horse whip. In the midst of this historical quest, this year's performance of *Heavenly Maiden Delivers Her Son to the Mortal Father* has also concluded. The opera stars, all in their prime as we witness in the film, had to bid farewell to the stage one after another. I ought now to bring to a close the chapter of this chronicled story. Somehow, I am overwhelmed as I come to understand that we are in a world filled with transience.

I finished on 22 October, 2017 in Fu Tei. (Translated by Plera Chen) ■

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座談會中，資深電影文化工作者舒琪聯同多位年青影評人，與眾多鍾愛樂蒂逾恆的影迷，共話這位銀幕佳人。水城和陳力行分別從她教人憐的淚光、時裝古裝喜劇悲劇皆擅勝場的演出，賞析樂蒂的魅力。安娜特別指出樂蒂雖多飾演柔弱角色，往往運用睿智反抗，爭取自主。劉芸彤從樂蒂角色沉著含蓄的一面，論述她戲裡戲外主宰自己命運的決心。陳智廷則從樂蒂看六十年代女性身份危機。身兼主持的舒琪指出樂蒂是罕有曾效力長城、邵氏及電懋三大國語片公司的女星，及後更自組公司，可見她對事業自主的渴求，而她又同時勇敢承擔生活中的壓力。角色與人生交錯，講者們相互對談，刻劃出一個性格鮮明的樂蒂。

In the seminars, experienced film scholar Shu Kei moderated discussions on the screen legend with a number of young film critics. Shui Shing and Daniel Chan each gave brilliant analyses of Betty Loh Ti's charms as a performer, including her tear-jerking emotional scenes and her ability to master all genres—contemporary and period dramas, comedy and tragedy.



「樂蒂的悲喜光影人生」(26/8/2017): (左起)水城、舒琪、陳力行
'Joys and Sorrows of Screen Goddess Betty Loh Ti' (26/8/2017): (from left) Shui Shing, Shu Kei, Daniel Chan



「與八十後看樂蒂」(10/9/2017): (左起)舒琪、安娜、劉芸彤、陳智廷
'Betty Loh Ti in the Eyes of the Post-80s Generation' (10/9/2017): (from left) Shu Kei, David Chan, Timmy Chen, Carolyn Lau



「銀幕曇花：樂蒂的影壇人生」展覽
自本館巡迴沙田大會堂(9/10-8/11)、港島東體育館(9/11-31/12)及於明年到元朗劇院(29/1-23/2)展出，讓更廣大的市民回味樂蒂的風姿。

The exhibition 'The Everlasting Legend Betty Loh Ti' will be touring to Sha Tin Town Hall (9/10-8/11), Island East Sports Centre (9/11-31/12), and finally Yuen Long Theatre (29/1-23/2) next year.

好女人，壞女人 Good Women, Bad Women

邁克 Michael Lam



張愛玲小說《傾城之戀》裡，兩個工於心計的異鄉人在香港正正經經談起戀愛來，誰也不願意輸了頭威，甜言蜜語之間不乏刀光劍影。曲線示愛後，男方半開玩笑地訓話：「一般的男人，喜歡把女人教壞了，又喜歡去感化壞女人，使她變為好女人。我可不像那麼沒事找事做。我認為好女人還是老實些的好。」離過婚的她不容一錯再錯，特別小心翼翼，不惜狠狠揭破對方欲擒故縱的意圖：「你要我在旁人面前做一個好女人，在你面前做一個壞女人。」他推說不懂——這種顯淺的道理，情場老手哪有不明白的，裝傻扮懵只為增強戲劇效果，以便成為日後的談資，她只好畫蛇添足：「你要我對別人壞，獨獨對你好。」眼看獵物掉進自掘的陷阱，他樂不可支笑答：「怎麼又顛倒過來了？越發把人家搞糊塗了！」

然而所謂好與壞，從來不都是銅幣的兩面嗎？映入眼簾的是正抑或反，完全視乎觀點與角度，情侶借來作比喻隔山打牛，洋洋喜氣中簡直浮泛一點禪。近日看了幾部夏夢樂蒂合演的影片，故事裡兩大美人的角色彷彿都肩負道德重任，在好好壞壞間分花拂柳，偏偏我正是個「沒事找事做的」，且兜進大半世紀前的遊樂場玩玩捉迷藏。

根據曹禺同名話劇改編的《日出》（1956），沒有白天只有黑夜的女主角陳白露，在世俗眼光裡當然是不折不扣的壞女人，黎明時分伸個懶腰大言不慚「太陽不是我們的，我們要睡了」，磊磊落落將形容邪牌的「見不得光」進行到底。既在歡場打滾，紙醉金迷不外職業病，觀眾如果以修道院準則衡量她的生活方式，操行一欄不打個「丙」才怪，電影版本言簡意賅的劇情介紹，乾脆暗示向來端莊嫵淑的夏夢第一次下海演反派，有種對風塵女子根深柢固的歧視，鞏固了不問情由、視歌女舞女交際花為蛇

蠍的成見。

不過別擔心，她的壞只是一件貂皮外套，披上後方便在寒冽的江湖行走，天氣一暖和就會脫掉的，貴為坐長城第一把交椅的紅星，公司不會貿貿然拿她的前途當賭注，壓在白光她們那一路危機重重的事業線爭奪妖姬寶座。所以作陪襯的純潔村姑小東西，性格流於平板絕對不出奇，她的存在除了讓陳白露展覽那顆金的心，還要扮演《追憶似水年華》的鏡子，假如本身太迂迴曲折，肯定喧賓奪主。樂蒂成名後被捧為再世林黛玉，喜怒哀樂一概不形於色，我總認為中了矯枉過正的毒，早期作品裡的她活潑的時候活潑頑皮的時候頑皮，形象討喜多了，譬如《日出》這個沒有甚麼發揮餘地的配角，晶瑩清新教人眼前一亮，甚至邵氏時期《花田錯》（1962）演婢女春蘭，也比嫁妝戲沉悶的大家閨秀有深度。

樂蒂和夏夢的對照記早有前科。前者初登影壇的《絕代佳人》（1953），後者飾演傾國傾城的女

間諜如姬，一方面在敵方出生入死盜取兵符，另一方面也兼顧小妹妹的貞操——某程度上是自我補償。游走在傳統道德故事的女子，英勇事蹟可以有千千萬，最能測試善良本性的，莫如「質本潔來還潔去」的堅持，從事情報工作的特務職責所在，不得不咬緊牙關與敵同眠，守身如玉是無望了，唯有透過保護周邊無辜者的清白，體現她靈魂的崇高。和《日出》的陳白露對小東西一樣，如姬將自己投射在樂蒂飾演的侯可肩身上，朦朧的初戀，和心上人天長地久的憧憬，都有賴替身代辦。聊勝於無之中，盡見蒼涼的手勢——不論你認為她們是好的壞女人，抑或壞的好女人，也很容易感受到那份無奈，再回頭已百年身，往往比驚天動地的鏗鏘更值得銘記。

樂蒂有沒有從中汲取教訓，為日後邁進大觀園飾演林姑娘作出準備？很難講，反而有一點是肯定的：在承受夏夢三番兩次惠澤後，她竟然在另一個故事中恩將仇



陳白露（夏夢）磊磊落落
Lulu (Hsia Moon): The woman without
the slightest remorse



沒有白天只有黑夜
The woman of the night



小東西（樂蒂）晶瑩清新教人眼前一亮
Little Thing (Betty Loh Ti): Simply strikingly refreshing

《日出》 *Sunrise* (1956)

報。我說的是和《日出》同期的《新寡》（1956），这回角色掉換了，夏夢演徹頭徹尾的好女人，輪到樂蒂嚐嚐當壞女人的滋味。前者丈夫意外去世，婆媳之間本來就有矛盾，少了負責調停的中間人，磨擦日益嚴重；後者是待字閨中的小姑，耳朵軟，輕微的公主病，哥哥英年早逝不見得特別悲傷，只擔心家裡辦完白事不能如期替她辦喜事。典型「難為了家嫂」式橋段，五十年代粵語片耳熟能詳，根據經驗，這類家庭倫理片和女主角對著幹的不會不是高踞金字塔頂端的奶奶，做小姑的最多算幫兇，何況還有位惡形惡狀的表妹在一旁助陣，再壞也有個譜。出人意表的是，她油腔滑調的未婚夫看上了她的嫂嫂，雖然襄王有心神女無意，敵對的形勢還是免不了，之前兩部戲裡夏夢不辭勞苦為她存貞操，到頭來自己的清譽卻慘遭挑戰。

把演員相同的電影混在一起看，接駁不同角色的命運，純屬影迷犯罪樂趣。玩得興高采烈，不妨扯進易卜生：《新寡》那個遙遙向娜拉致敬的結局，徹底顛覆了「好女人還是老實些的好」，在國語片倒真是罕見的，拋在半空的銅幣轉呀轉，好與壞合而為一了。■

邁克，自由寫作者，現居巴黎，著作包括《狐狸尾巴》（2001）、《迷魂陣》（2005）、《同場加映》（2006）及《某某到此一遊》（2016）等。

In Eileen Chang's novella *Love in a Fallen City*, two calculating go-getters find themselves spinning a tale of love during their sojourn in Hong Kong. Beneath the whispering of honeyed words, there is no lack of sword-crossing, with both sides trying to hold their own in a fierce battle of wits. After confessing his affection in a roundabout way, the gentleman begins to mansplain, half-jokingly: 'Most men like to turn a good woman into a bad one, then reform her till she's good again. But I know better than to go looking for trouble. A good woman had better stay honest, I think.' The lady, a divorcee, can't afford to blunder a second time. Carefully she weighs her words, all the while laying bare the fact that her opponent is simply playing hard to get: 'You want me to be a good woman in front of others, but a bad woman when I'm with you.'

He doesn't get it, he claims. But come on, a seasoned dandy can't possibly have failed to understand something as simple as that. Playing dumb is but an act to spice up the drama, to make sure he would gain the upper hand in this conceivably long battle. So she adds an unneeded footnote—to make herself understood: 'You want me to be bad to others, but good only to you.' By now, it is obvious that the trapper has unwittingly become the trapped. He begins to laugh, in spite of himself, and retorts: 'Why did you change your words around? You've made me even more confused!'

All that said, isn't the so-called good and bad two sides of the same coin? Whether something is good

or bad depends entirely on one's perspective. When borrowed for romantic banter, the perception of good and bad offers not only tons of joy but tinges of Zen! Recently, I rewatched a couple of old films starring Hsia Moon and Betty Loh Ti. On the screen, the two belles are burdened with a heavy load of propriety, swaying back and forth between being good and being bad. It comes to pass that I am one of those who do not know better than to go looking for trouble. So here I am playing hide-and-seek in an amusement park from half a century ago.

In *Sunrise* (1956), adapted from Cao Yu's play of the same name, the heroine Lulu lives only in the



《新寡》 A Widow's Tears (1956)

婆媳本已不諧，輕微公主病的小姑，再加上惡形惡狀的表妹，真的「難為了家嫂」。
In addition to the tug-of-war going on between Hsia and her mother-in-law, her sister-in-law is hard to please and her cousin a bully.

dark. By secular standards, she is a bad woman through and through. When it dawns, she yawns. 'The sun doesn't belong to us. We've got to sleep,' says the woman of the night without the slightest remorse. For these nighttime professionals who've been around for long enough, lust for material pleasures is simply a common denominator. If judged by the same set of rules for a nun, Lulu will certainly be given a 'C' for Conduct in her school report.

The well-summarised film synopsis also mentions that Hsia Moon, known for her squeaky-clean image, is making her maiden appearance as an anti-heroine. Deep down, there is profound bias against fallen women with a chequered past, fuelling the stereotype that songstresses and taxi dancers are all but vicious villainesses.

But not to worry. Lulu's malice is only a mink fur coat she has donned so that she may survive better in this hard, cold world; when the weather gets warmer, she will disarm and take it off. Back in the day, Hsia Moon was the most bankable star at Great Wall studio. Her boss wouldn't be that thoughtless as to put her career on the line, pitting her against the likes

of Bai Guang who were navigating treacherous waters to be the number one femme fatale. Therefore, Little Thing, the small-town girl played by Betty Loh Ti, has to be a cardboard cutout to provide an effective foil for Lulu, a woman with a heart of gold. She also has to double as the mirror the heroine of *In Search of Lost Time* keeps gazing into—a side character has no room to be sophisticated, lest the leading lady's limelight would be stolen.

After Betty Loh Ti rose to fame, she was put on a pedestal as Lin Daiyu [Ed: The heroine in Chinese literary classic *Romance of the Red Chamber*] reincarnate, putting all her joy and sorrow behind a frosty visage. She went way too far, I think. In her early works, she was happy or naughty when she was supposed to be—a lot more endearing than in her later endeavours. Her restrictive role as the village lass in *Sunrise* was strikingly refreshing, and even the maidservant she played in *The Bride Napping* (1962), an offering from her Shaw Brothers years, had more depth than all the well-groomed ladies she was to portray later.

The pairing of Betty Loh Ti and Hsia Moon in contrasting roles dates

back a little earlier. In Loh's screen debut, *The Peerless Beauty* (1953), Hsia plays the title character, a spy named Ruji. While wiling her way into the enemy camp to steal the commander's seal, she also sees to it that Hou's (played by Loh) chastity is kept intact—in an act, to some extent, of self-gratification. Righteous women, in tales of traditional morals, may win honours in countless different ways. The best proof for one's integrity is the persistence in keeping the female body unsoiled.

But sadly, sleeping with her enemies is part and parcel of being a female spy—the painful price she has to pay in exchange for intelligence. It's become all too clear that Ruji herself can never, ever stay clean. Making sure that the innocent girl by her side stays untouched, therefore, becomes the only way she may let her soul shine. Same as Lulu and Little Thing in *Sunrise*, Ruji projects herself onto Hou, such as her hazy memories of first love, her yearnings for a lifelong union. Having something is better than having nothing at all, but underneath that something lurks a gnawing emptiness—be it a 'goodly bad' woman or a 'badly good' woman, their underlying sense of resignation

《絕代佳人》 *The Peerless Beauty* (1953)

如姬 (夏夢) 質本潔來還潔去
Ruji (Hsia Moon) : Purity of the flowers endures
even after they perish.



is just too catchy, perhaps even more worthy of remembrance than their earth-shattering, mind-blowing mission to conquer evil.

Had Betty Loh Ti learned her lesson to get ready for her forthcoming part as the ferociously virginal Lin Daiyu? Hard to tell, but there is one thing I know for sure: despite the repeated favours Hsia Moon had done her, Loh repays good with evil in *A Widow's Tears* (1956), released in the same year as *Sunrise*. This time, the pair swap places, with Hsia playing a perfectly good woman, and Loh getting her first taste of being a bad woman. In the film, the rift between Hsia and her mother-in-law becomes more serious than ever following her husband's accidental death. Loh is Hsia's gullible, slightly hard-to-

please sister-in-law, who feels no grief over her brother's early passing, but is more concerned whether her own marriage would materialise as scheduled. This is yet another typical family drama made familiar by Cantonese films from the 1950s, with all odds seemingly stacked up against the daughter-in-law.

My experience tells me that in such settings, the mother-in-law is invariably the heroine's bitterest rival. The husband's sister is at best an accomplice, more so in this case as there is a nasty, brutish cousin in the lineup. As it happens, however, Hsia catches the unwanted attention of Loh's philandering fiancé. A new man is the last thing the new widow wants, and yet Hsia is doomed to become the object of hostility. In the two films

mentioned earlier, Hsia goes above and beyond to help Loh safeguard her virginity, only to realise that her own reputation is now at stake.

Watching movies with the same cast and piecing together the characters' fates is but a guilty pleasure for film buffs. It surely wouldn't hurt to drag Henrik Ibsen into the fray too: The ending of *A Widow's Tears*, as rarely seen in Mandarin features, pays homage to Nora by turning upside down the belief that 'a good woman had better stay honest'. The coin tossed into the air keeps spinning—good and bad, as it is, have become one. (Translated by Elbe Lau) ■

Michael Lam is a freelance writer now living in Paris. His published books include *Oops...Here We Go Again* (2001), *Spellbound* (2005), *Me and My Electric Shadow* (2006) and *Been There, Done That* (2016).

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本館特此致謝! Thank you!



Betty Loh Ti (front) and Hsia Moon (back) vivify the household story in which the fortunes of the two sisters-in-law ebb and flow.

(A Widow's Tears, 1956)

Watching movies with the same cast and piecing together the characters' fates is but a guilty pleasure for film buffs. The coin tossed into the air keeps spinning — good and bad, as it is, have become one.

樂蒂夏夢版「姑緣嫂劫」
（《新寡》，1956）
把演員相同的電影混在一起看，
接駁不同角色的命運，
純屬影迷犯罪樂趣。
拋在半空的銅幣轉呀轉，
好與壞合而為一了。