

## A BUILDER OF WORLDS

Japanese film director Hayao Miyazaki is an animation magician, a superb storyteller and a builder of worlds. He conjures up a mysterious kingdom where huge aircraft buzz across rolling green landscapes, whizzing between ruined castles. He brings the viewer into the lush primeval forest inhabited by friendly tree sprites and ferocious beasts, a menagerie of companions and adversaries for his young hero and heroine. He turns a young girl into an old woman and makes her work for a gorgeous and powerful wizard, setting the scene for a heartwarming love story. Noted for their smooth action sequences, Miyazaki's films, be they nostalgic or sentimental, explore a wide range of topics which invariably capture the hearts of both children and adults.

Many of Miyazaki's tales take place in ravishing settings, featuring nature and humanity in harmony. In *My Neighbour Totoro*, ten-year-old Satsuki and her four-year-old sister Mei move into an old house in the Japanese countryside with their father. Fascinated by the bucolic surroundings, the girls venture into the nearby forest. Later, while waiting at a bus stop for their father on a rainy night, they make friends with a huge cuddly furry creature named "Totoro", a guardian of the forest. Close connections between humans and the natural environment are vividly portrayed throughout the film. For example, farmers in the village are grateful for the variety and abundance of foods found in nature. They visit shrines to pay their respects to forest spirits. Led by their father, Satsuki and Mei bow before the big camphor tree standing next to their house. Miyazaki creates a world where a balance is struck between cultivated fields, human habitations and untamed wilderness. Beneath the lovable characters and the tranquil pastoral scenes lies an important message — humans are part of nature and meant to live in it, not destroy it.

Miyazaki's films, more often than not, also convey an anti-war message. In the director's eyes, wars are senseless and horrible. The protagonists of his stories are against war, and when they intervene in a conflict, their goal is not to win, but to defuse it. In *Nausicaä of the Valley of the Wind*, two post-apocalyptic kingdoms are locked in an existential struggle over the control of the "Giant Warrior", an ancient weapon of mass destruction. Tolmekia, one of the warring parties, plans to use the powerful

weapon to destroy the spreading toxic jungle which is threatening humanity. Clashes between humans and the Ohmu, gigantic mutant insects living in the jungle, erupt from time to time. As a messianic heroine, Princess Nausicaä of the Valley of the Wind attempts to resolve the conflicts between all parties by peaceful means. To stop a raging herd of Ohmu attacking the Valley, she strives to pacify the mutant insects, but is slain in the process. But amazingly, in front of the people of the Valley, the mollified Ohmu bring Nausicaä back to life with their golden tentacles. The end of the film hints at a rosy future where people and insects live in harmony, bringing home to the viewer the message that compassion, instead of hate, is the most powerful weapon of all.

Miyazaki's optimism about humans and nature is reflected in his obsession with flight. In his movies, there are always characters flying, whether in aircraft, on gliders or atop mysterious creatures. In *Kiki's Delivery Service*, the female lead flies on a broomstick. Under a full moon, Kiki, a 13-year-old apprentice witch chaperoned by a talking black cat, flies off to a seaside city where she has to follow tradition to become a full-fledged witch. Encouraged by her landlady, a bakery owner, Kiki sets up a flying delivery service. It is, however, not at all plain sailing. Attacked by a flock of birds, she falls from her broomstick and loses a toy cat she is supposed to deliver. Failing to send a freshly made pie on time, she is chided by an unfriendly customer. Chilled to the bone after flying in the rain, she shivers uncontrollably on the bed. With these setbacks, she loses confidence in herself and cannot fly anymore. Luckily, after talking to Ursula, an artist living in a forest, Kiki regains her flying power and rescues her friend Tombo from an airship accident. Filled with warmth and tenderness, this coming-of-age story is all about a young girl's journey to find her place in the world and gain her independence.

Many an animation fan still find great joy in Miyazaki's films when revisiting them as adults. It is hard to explain what makes his films so memorable. You know it when you feel it: the pictorial beauty, the quirky characters, the director's yearning for an idyllic world, the great details in every expression, movement and setting.... Each story is a beautiful mix of ideas, images and emotions. To watch a Miyazaki film is to reminisce about what it was like to be a curious child.

Where words fail, music speaks.

Hans Christian Andersen



某星期五早上，香港電影資料館的“歡樂早場”放映已故刀馬旦后余麗珍主演的《無頭東宮太子》。這部一九五七年上映的黑白粵語電影，講述賢良淑德的東宮娘娘遭奸妃誣陷，昏君下令處斬。娘娘的鬼魂留在陽間報仇並匡助兒子復國。劇情雖略嫌老套，道具布景簡陋，特技場面更難與現今的電影匹敵，但那不能勝正的主題、大團圓結局，還有余氏的深厚功架和細膩唱腔，都令這齣電影廣受觀眾歡迎。

“歡樂早場”放映的都是上世紀五十至七十年代的粵語影片，題材林林總總，有寒窗苦讀的書生高中狀元的傳統粵劇，有為口奔馳的父母積勞成疾的悲情故事，也有少女情竇初開的青春歌舞片。這些電影統稱“粵語長片”，是香港市民當年的主要娛樂，據說拍攝只需七天，故又名“七日鮮”，每年約有兩三百齣發行，產量驚人。

喜歡粵語長片的觀眾大多看過神怪武俠片。劇情主線一般是江湖各大門派為了稱霸武林而爭奪絕世武功秘笈，互相廝殺。主角大多溫純慧直，骨骼精奇，機緣巧合得到世外高人指點，學得一身非凡武功。《如來神掌》的龍劍飛參透巨鼎暗藏的玄機，學懂第十式掌法後，雙掌朝天，大喊一聲“萬佛朝宗”，登時風雲變色，地動山搖，終把陰險狡猾的“三絕掌”剷除。《武林聖火令》的尹天仇在雨花台一戰中，用聖火令與失散的親妹對打，不分勝負，幸得少林掌門告知身世，兄妹最終相認，避免了骨肉相殘的悲劇。這些經典電影情理兼備，故事扣人心弦，難怪當年風靡一時。

除了武俠片，粵語長片也有很多出色喜劇。在《呆佬拜壽》中，大家閨秀三姐嫁給呆子阿茂，娘家各人都瞧不起阿茂。在電影結尾，阿茂在岳丈壽筵上意外恢復聰穎本性，把勢利的襟兄戲弄一番，為妻子爭一口氣。

“丑生王”梁醒波演活劇中呆子，精湛演技和滑稽扮相令觀眾捧腹大笑。著名諧劇演員鄧寄塵與慈善伶王新馬師曾合拍的《兩傻》系列電影，當年也大受歡迎。戲中二人到處闖禍，一時男扮女裝，一時在靈堂搗亂，一時又冒充廚子，故事談諧，讓人忍俊不禁。

不少粵語長片反映草根市民的生活。看這類電影猶如回顧香港歷史。香港上世紀中葉曾多次大旱，為節約用水，每隔數天才供水一次。《樓下門水喉》講述靠賣白粥為生的主人公一家因制水而生活陷入困境。戲中貪財的張先生囤積食水牟利，導致上層住戶無法取水，他們唯有高叫“樓下門水喉”。聽到這句話，曾經歷水荒的觀眾定有深刻體會。《難兄難弟》揭示五六十年前香港窮人的苦況。片中兩名失意青年一貧如洗，生活窘迫，後來積極面對困境，勤奮工作，最終出人頭地。故事貼近社會脈搏，觀眾對主角的遭遇易有共鳴。

看粵語長片還可學習處世之道。《危樓春曉》描述一羣受欺壓的板間房住客團結互助，同舟共濟，的士司機威哥的口頭禪“人人為我，我為人人”更深入人心。《人海孤鴻》的小偷阿三性格反叛，經常惹事生非，孤兒院院長多番勸勉，阿三仍不知悔改，但最終被院長的真摯關懷感動，改過自新，故事感人，饒富教育意義。《金蘭姊妹》的女傭整天辛勞工作，早起晚睡，待遇微薄，還常常捱罵，但她們互相扶持，深信只要不怕捱苦，定能找到自己的天地。

電影可顯示時代的精神面貌。粵語長片的人物大多善惡分明，展現愛與包容、努力拼搏的精神，反映那個年代平民的價值觀。粵語長片是文化瑰寶，是昔日香港電影工作者的心血，伴隨好幾代香港人成長，成為不少市民的集體回憶。

清風吹歌入空去，歌曲自繞行雲飛。

李白《憶舊遊寄譙郡元參軍》

# The King of Pop

Wearing an orange leather bomber jacket and penny loafers, his knees bent and his head lowered, he twirled effortlessly, chirping “*Just beat it, beat it, beat it, beat it.*” Always able to command an audience, he knew how to lift his fans to exultation with his moves and then silence them to the point of tears with his voice. Michael Jackson liked to be known as the King of Pop, and only a few performers could challenge him for the title of the greatest popular music entertainer of all time.

Born into a family of musicians in Gary, Indiana, Michael aspired to become a singer as a child. In 1963, at the age of five, he delivered an amazing rendition of “Climb Every Mountain” in school and brought the house down. A year later, as a scraggy kid from an industrial city, wearing cute bell-bottoms and a shy smile, Michael joined his brothers, and first stepped onto the stage as the lead singer of the unforgettable The Jackson 5. He was only 11 when their first hit, “I Want You Back”, characterised by its unique dance beats, nudged out B.J. Thomas’s “Raindrops Keep Fallin’ on My Head” for Number One on the Billboard chart. One year later, Michael first saw his own face — innocent and boyish back then — on the cover of *Rolling Stone* magazine.



At 21, Michael stepped out of the Jacksons, and invited veteran producer Quincy Jones to produce his solo album, *Off the Wall*, which marked the start of his passage to stardom. Michael and Quincy attempted to crawl over from disco music, which was still holding sway in the early 1980s. They got out of the box and came up with their magnum opus *Thriller*, an eclectic combination of R&B and pop, disco and rock, funk and ballads. With the sale of 53 million copies, *Thriller* won a record-breaking eight Grammy Awards in 1984, setting the tone for the development of pop music well into the next decade.

Why was Michael so phenomenally successful? His startling falsetto voice? His crowd-pleasing tunes? His stunning live performances? His nimble footwork? The answer is all of these. Michael emerged as a consummate all-rounder — a vocalist, a songwriter, a dancer, a producer — at a time when pop music was taking over as the mainstream form of entertainment in the world. He bridged the gap between R&B and pop music and made it into a global culture.

Michael had a unique singing voice, which was compared to the “breathless, dreamy stutters” of Stevie Wonder by *Rolling Stone*. He skilfully made vocal “hiccups”, somewhat like gulping for air, to express excitement, sadness, or fear. His vocals were fierce and demanding in “Smooth Criminal”, mellow and sad in “Earth Song”. Renowned for his vocal versatility, he could sing both staccato and legato rhythms in perfect timing. Even at the age of 43, he still performed, as *Rolling Stone* put it, with “exquisitely voiced rhythm tracks and vibrating vocal harmonies.” The beauty, the aggression, the growling, and the softness of his natural boyish voice marked him as a great singer.

Michael was not only a singer-songwriter, but also an extraordinary performer. He transformed music into a brand-new art form through enticing stories, funky dances and special effects. His dance moves — the moonwalk, the anti-gravity lean, the hip thrusts, the toe stand — were legendary. His performance in “Billie Jean”, whether live or lip synced, mesmerised audiences. The group dance sequence in “Beat It” has been replicated across the world, and the short film of *Thriller* was named the most successful music video by the *Guinness Book of World Records*.

What made Michael stand out most was perhaps his addiction to the stage. “Being onstage is magic. There’s nothing like it. You feel the energy of everybody who’s out there. You feel it all over your body,” he once told an interviewer. When he was not touring, he danced every Sunday to quiet his stage addiction. In addition, Michael was a perfectionist. It took him five years to release *Bad*, the follow-up to *Thriller*. As he said about his work, “A perfectionist has to take his time and cannot let go before he is satisfied... That’s the difference between a Number 30 record and a Number One record that stays Number One for weeks.”

There was, however, an on-going tug of war inside Michael, who was torn between the joy and pain of being in the limelight. Ill health dogged his career in later years. In June 2006, only weeks before his final concerts in London, he died of cardiac arrest at his Los Angeles home, marking the end of a music legend. Behind the fame and fortune, what was it like to be the King of Pop? The lyrics Michael wrote for himself in “Bless His Soul” may provide a clue:

*Sometimes I cry ‘cause I’m confused  
Is this a fact of being used?  
There is no life for me at all  
‘Cause I give myself at beck and call.*



# 歌聲飄飄處處聞

三四十年前，陝北延川一帶經常有失明藝人游走農村街頭賣唱。每當夕陽西下，他們坐在院落、村口的一角，手抱琵琶，腿搖刷板，唱着那些古老調子，歌聲時而激昂，時而溫婉，道盡黃土高原農民生活的喜、怒、哀、樂。物換星移，這些藝人如泣如訴的歌聲已成絕響。然而，陝北人仍喜歡用歌聲表達情感，無論站在崇山峻嶺之巔，還是走在彎曲的山道上，都可聽到隨風傳來的悠揚曲調。

陝北是民歌薈萃之地，當地流傳一句話：“女人們憂愁哭鼻子，男人們憂愁唱曲子。”事實上，陝北男女老少都喜歡唱民歌。黃土高原上，歌聲飄飄處處聞，既有婆姨抱怨生活艱苦的低婉吟唱，也有放牧少年用“攔羊嗓子回牛聲”在田野引吭高歌。陝北民歌俗稱“山曲”或“酸曲”，種類很多，其中以信天游最富特色，最具代表性。

“三月裏(那個)太陽紅又紅，為什麼我趕腳人兒(呦)這樣苦命。我想起(那個)我家好(呀)心傷，可恨(的那個)王家奴才(呦)把我逼走。”在陝北地區，經常會看到頭紮布巾、腰纏布帶的漢子邊幹活邊唱着這首信天游。這是著名的《腳夫調》，歌詞描寫被地主逼走的腳夫懷念家鄉的妻兒，慨嘆自己有家歸不得的悲苦。歌曲一開始，音調連續上升四度，充分顯示腳夫激動的心情和對自由幸福生活的渴望。全曲旋律大起大落，既奔放，又悱惻，交織着苦命人的憤懣和思鄉的複雜情緒。

每天晨曦時分，廣東河源市的茶山公園、龍川城的長堤路都有長者聚在一起，放大嗓子唱山歌。他們一唱一和，出口成歌，十分有趣。“客家地方客家人，客家風俗客家情；客家音唱客家歌，客家山歌格外親……”古往今來，廣東河源、龍川的客家人都喜歡用山歌讚美家鄉、歌頌生活、抒發情感。

河源客家山歌屬民間口頭文學，歌詞生動押韻，唱來朗朗上口，善用賦、比、興、對偶及比擬

等修辭手法，句式為七字四句，詞曲不固定，大都是即興編唱。山歌內容豐富，有敘事，有言情，旋律優美，加上花巧的裝飾音，十分動聽。“郎有心來妹有心，鐵杵磨成繡花針；郎係針來妹係線，針行三步線來尋。”這首山歌把熱戀男女比作針和線，永不分離，歌詞通俗易懂，情真意切。“橄欖好食核唔圓，相思唔敢亂開言；啞子食着單隻筷，心想成雙口難言。”曲中“成雙”一詞語帶雙關，既指筷子，又指欲語還休無法表達愛意的心情，委婉含蓄，耐人尋味。

中國民謠除了信天游、山歌，還有小調及其他種類。據說一九四二年冬天，著名作曲家何仿隨淮南大眾劇團到南京六合金牛山腳下演出。他當時只有十四歲，聽團員說當地有位藝人不僅是吹拉彈唱的高手，還懂得很多曲目，於是決定登門拜訪。在一個細雨紛飛的下午，何仿在一間茅屋內找到那位藝人。藝人十分熱情，還即席唱出一曲《鮮花調》：“好一朵茉莉花，好一朵茉莉花，滿園花草也香不過它……好一朵玫瑰花，好一朵玫瑰花，玫瑰花開碗呀碗口大，奴有心採一朵戴，又怕刺兒把手札。”

《鮮花調》是道光年間蘇皖一帶的小調，旋律優美，容易上口。何仿深深被這首《鮮花調》吸引，便把曲譜記

下，並重新編曲和修改歌詞，譜成家喻戶曉的《茉莉花》。後來，這首江蘇小調灌成唱片，風行全國及世界各地，更收入《世界名曲專輯》。

中國民歌豐富多彩，不同地區的曲調各具特色：陝北民歌飄揚着濃濃的泥土芳香，客家山歌蘊含庶民刻苦耐勞的精神，江蘇小調盡顯江南的溫婉風情。民歌唱腔多樣，有纏綿委婉的、有高亢遼遠的，還有生動活潑的，可說是百花齊放，不拘一格。

戲，這麼演，叫戲，那麼演，也叫戲，這一場下了，那一場上來，看戲的，是自己，上台的，也是自己。

三毛

# 小星星

她坐在琴行走廊的沙發上，隨意拿起一本雜誌翻閱，偶爾抬頭看一下牆上的音樂獎狀，等着八歲女兒下課。琴室傳來斷續的琴聲，叮叮咚咚，她眉頭一皺，心忖女兒學鋼琴都三年了，還是沒有半點兒進步。

“學琴真的那麼難嗎？”她邊問自己邊打開身旁鋼琴的鍵盤蓋，把指頭放在琴鍵上，敲打起來。這時從琴室走出一個束了馬尾的小女孩，後面打扮入時的年輕女士是小女孩的鋼琴老師。

“林太太，你也喜歡彈鋼琴嗎？”老師笑着問。

“沒有。只是玩玩罷了。”林太太臉紅起來。

“媽，你整天說我不練琴。你也來學學吧，這樣才會明白我有多辛苦。”小女孩把臉拉得長長，嘟着嘴不滿地說。

“媽跟你一起學，你就會用功嗎？”林太太問道。

小女孩點點頭。林太太想到自己快四十歲，手指既不靈活，記性又差，怎可能學會彈鋼琴。可是話說了又收不回來，唯有硬着頭皮，難為情的問老師：“馬老師，我行嗎？”

“當然行。”馬老師答說。

林太太就這樣開始她的學琴歲月。

上第一課時，林太太端正地坐在琴前，看着五線譜，一臉茫然。她從來沒碰過樂器，樂譜完全看不懂。馬老師見到林太太不知所措的樣子，便鼓勵她說：“不要給這些豆芽樣的音符嚇倒，樂譜其實不難看懂。”她耐心講解五線譜的結構和琴鍵的位置。林太太似懂非懂，如墮五里霧中，回到家裏還給女兒嘲笑：“媽，這麼簡單你也不懂。我學的東西難得多，你別再罵我笨了。”

林太太覺得很沒趣，丈夫便安慰她說：“你不是只想陪陪伶俐才學琴的嗎？學得不好也沒關係，何必那麼認真。”她聽完這番話才稍稍釋懷。第二天早上，丈夫和女兒都不在家，她一面看筆記，一面按琴鍵，花了半天才弄明白一點兒。

上第二課時，馬老師問林太太：“你最希望學的第一首曲子是什麼？”

林太太想了一會後答道：“我能彈《小星星》嗎？”

馬老師示範了一段《小星星》，叫林太太試彈。林太太看着樂譜，小心翼翼地按琴鍵，按錯了便停下來，好不容易才彈完一小節。那天晚上，待伶俐練完琴後，她便開始複習《小星星》。伶俐受不了刺耳的琴音，便走到媽媽身旁，像嚴厲的老師責備學生般說：“不是這樣子的。”她輕輕的把媽媽推開，然後彈奏起來，趾高氣揚的說：“這才對嘛。”林太太忍不住笑起來，直至女兒瞪了她一眼才把嘴合上。

林太太一有空便練琴，很快便把《小星星》彈得滾瓜爛熟。伶俐看到媽媽那麼用功，不想輸給她，每晚做完家課後便練習，琴技突飛猛進，彈什麼曲都有板有眼，不消一年便在公開八級鋼琴考試中取得優異成績。

有一天，馬老師跟林太太說：“你學琴已一年多，要不要考公開試？”林太太一聽這話，想也不想，連聲說：“不用了！”然而，她還是想試試自己的實力，心裏經過一番鬥爭，終於鼓起勇氣報考二級鋼琴試。

為了迎接挑戰，林太太下課後不是背曲譜，便是練琴，還常常舞動雙手，熟習指法，有什麼不懂，便冒着要看臉色的險叫伶俐教她。“媽，你又彈錯了”、“你究竟懂不懂看譜”、“我看你不會及格的”這些讓人泄氣的話她都聽慣了。伶俐雖嘴上不饒人，但心底裏還是希望媽媽能順利過關。

考試當天，林太太坐在考室外等着，神情緊張，身旁幾個小孩也是來應考的，但比她輕鬆得多了。突然，有位工作人員上前跟她說：“你的女兒在哪兒？叫她準備一下。”林太太一時間不知該如何回答，只是站在那裏，哭笑不得。

幾個月後，鋼琴考試成績寄來了。林太太遲遲不敢打開信封，伶俐有點不耐煩，便把信搶了過去，看完後伸出手，鄭重地說：“恭喜你。你及格了。”

林太太輕輕握着伶俐的手，神氣地說：“來，我們一起彈《小星星》。”



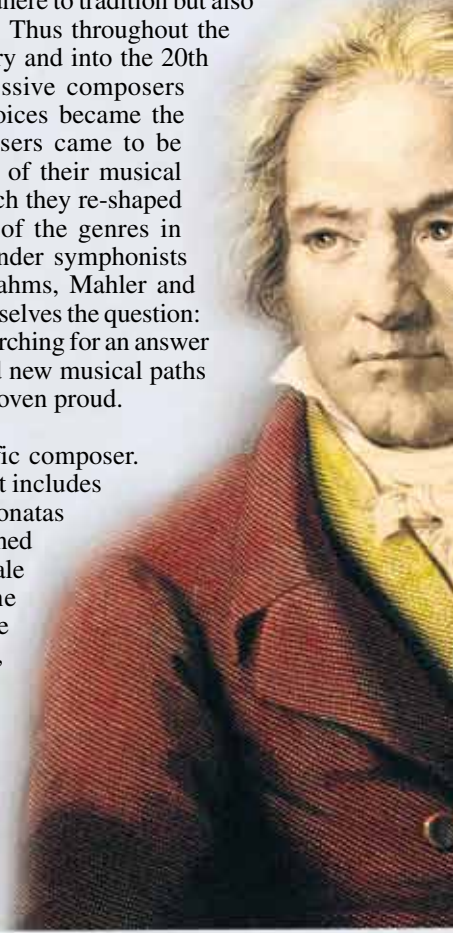
Ludwig van Beethoven (1770-1827) wrote nine great symphonies that jolted music out of itself. He broke many compositional rules of his time, and turned the rationality of structure, harmony, form and melodic development of classical music into open-ended possibility. Viewed as an influential figure in the transition between the Classical and Romantic eras, he led music into a new realm. Nearly 200 years after his death, his music is still widely popular, often played in the concert hall and on the silver screen.

More than any other composer before him, Beethoven could create large architectonic structures characterised by the extensive development of musical themes and motifs. He was able to juxtapose different keys and notes to create a vast musical space. He took simple melodic themes and developed them, dividing them into sections and putting them back together in different ways, all without being repetitious or boring. The first movement of the Eroica Symphony (No. 3) alone, for example, is as long as an entire typical symphony of the 18th century.

When you listen to Beethoven's music, there is always something interesting going on, not only melodically but also rhythmically. His music is noted for the extensive use of forceful and marked rhythmic patterns. Symphony No. 5, one of the best-known pieces in all of classical music, opens with a famous "Fate" motif — "da-da-da-daaa" — basically a non-melodic rhythmic figure consisting of notes of a single chord. Even in less famous passages, Beethoven's works always throb with an intensity that comes from the unleashed rhythmic forces, giving his music the distinctive flavour that characterises much great art.

Beethoven changed not only music, but also the role of composers. It was he who came up with the idea that composers should not only adhere to tradition but also recast it in their own image. Thus throughout the remainder of the 19th century and into the 20th century, the idea of progressive composers asserting their individual voices became the yardstick of value. Composers came to be judged by the inventiveness of their musical output and the extent to which they re-shaped the existing understanding of the genres in which they worked. No wonder symphonists after Beethoven such as Brahms, Mahler and Schoenberg kept asking themselves the question: "What's a symphony?" In searching for an answer to this question, they charted new musical paths that would have made Beethoven proud.

Beethoven was a prolific composer. Symphonies aside, his output includes concertos, string quartets, sonatas and songs. From the unrestrained joy that flows through the finale of Symphony No. 7 to the unsettling intensity of those late string quartets, Beethoven explored the language of music to express his feelings and imagination. Right to the end, he never ceased pushing new musical boundaries. He was a revolutionary in every sense of the word.



“天涯呀海角，覓呀覓知音，小妹妹唱歌郎奏琴，郎呀咱們倆是一條心，嘍呀嘍呀，郎呀咱們倆是一條心。”收音機傳來周璇一曲《天涯歌女》，唱腔獨特，歌聲甜美高亮，嬌嫩尖細，聽着聽着彷彿回到昔日上海十里洋場那紙醉金迷的年代。

上海是中國流行曲搖籃，孕育了不少紅歌星。周璇出身上海明月歌舞團，一九三四年參加《大晚報》舉辦的“播音歌星競選”，獲得亞軍，有“金嗓子”美譽，一九三五年進軍影壇，又演又唱，事業更上層樓。在電影《馬路天使》中，周璇扮演青春活潑的歌女，真摯自然的演技深受觀眾讚賞，一躍成為天王巨星。她一生演過四十多齣電影，包括《莫負青春》、《西廂記》、《解語花》等，齣齣賣座又叫好。一九四一年，《上海日報》電影專刊選舉“電影皇后”，周璇一舉奪魁。

周璇在電影中主唱的名曲膾炙人口，《三星伴月》插曲《何日君再來》更是百聽不厭。“好花不常開，好景不常在。愁堆解笑眉，淚灑相思帶。今宵離別後，何日君再來？”美妙歌聲響遍大街小巷，嬌滴滴唱腔成為一時風尚，難怪作家白先勇曾說：“我的童年在上海度過，那時上海灘到處都在播放周璇的歌，家家《花好月圓》，戶戶《鳳凰于飛》。”

周璇的嗓音如天籟，轉音極富韻味，唱法多變，既能唱哀怨淒涼的流行曲，也能唱昂然激憤的進行曲，該清脆的清脆，該纏綿的纏綿，唱《瘋狂世界》狂野奔放，唱《慈母心》動人心弦，唱《五月的風》又滄桑無限。“夜上海，夜上海，你是個不夜城。華燈起，樂聲響，歌舞昇平”，她以帶點鼻音的聲調哼着歌曲，嗓音低沉，音質渾厚，讓人想到在金碧輝煌的舞台上，風情萬種的歌后唱着醉人的爵士曲調。

收音機繼續傳來周璇的歌聲。“春季到來綠滿窗，大姑娘窗下繡鴛鴦。忽然一陣無情棒，打得鴛鴦各一方。”她獨特的唱腔今天聽來依舊令人陶醉；那如水般清潤的歌聲飄越不同年代，撫慰無數心靈。





# Cue the Song

Music is but one arrow in the filmmakers' quiver of magic. Nevertheless, it is not just there to adorn the projected dream. Once this arrow is notched, drawn, and loosened, it heads straight for the audience's heart, and sets free emotions that can even transcend what appears on screen.

Yet while musical scores remain an indispensable element of filmmaking, the same cannot be said about movie theme songs. Today's movies rarely bother with them. But there was a time when a theme song was front and centre of the movie experience.

Take *Casablanca*. What is it about? A love story set against the tumultuous times of World War II? Very true. But the rest seems a bit hazy, doesn't it? If so, try humming this to yourself: "You must remember this. A kiss is just a kiss, a sigh is just a sigh." The picture slowly comes back into focus....

The theme song is, of course, "As Time Goes By", a timeless melody and lyrics for a heart-wrenching love story: In December 1941, when the ruggedly charming Rick Blaine (Humphrey Bogart) and the coolly gorgeous Ilsa Lund (Ingrid Bergman) meet in Paris, Ilsa is a bereaved widow whose husband, Victor Laszlo, has apparently been killed in a botched escape from a Nazi concentration camp. Rick and Ilsa fall in love and decide to flee the city together. But fate is a harsh mistress. Victor is still alive. Ilsa chooses Victor, and leaves Rick waiting at the train station with only a broken promise.

A year later, Rick is running a nightclub in Casablanca, and Ilsa stumbles into it one day. She beseeches the pianist to play "As Time Goes By", a symbol of Rick's and her loving past. On hearing the song, Rick bursts into the room and sees Ilsa nursing a drink at a table, every bit as beautiful as he remembers. He learns that Ilsa and Victor are hunted by the Nazis. The hurt from Ilsa's betrayal feels fresh to Rick, yet his love for her is stronger still. Taking great risks, he puts the couple on a plane to freedom and gives them the precious letters of transit — free passes to escape the Nazi-infested Europe. Before they part ways, he tells Ilsa, "We'll always have Paris."

A thematic recurrence in the movie, "As Time Goes By" and its various arrangements cover every feeling from yearning and romantic to longing and woeful, tracing the trajectory of a love that has been lost, found and then lost again. Film composer Max Steiner, for some reason, had second thoughts about it. Fortunately, Bergman was unavailable to retake her scenes and the song had to be retained.

Interestingly, another celebrated movie theme song, "Moon River" from *Breakfast at Tiffany's*, also came close to being scrapped and was saved by the leading lady, Audrey Hepburn.

The movie tells the story of one Holly Golightly (Hepburn), a Manhattan socialite who strings along a long line of wealthy suitors, hoping to marry one of them someday. Her new upstairs neighbour Paul Varjak (George Peppard) is a struggling writer trapped in an affair with a rich man's wife. The two lost souls quickly strike up a friendship.

Paul soon realises that his feelings for Holly go beyond that of a friend. He hammers away at his typewriter and gets a story published, and the two celebrate this small victory by going on a date. Now falling haplessly for Holly, Paul puts an end to the unsavoury affair. However, Holly has decided to marry a wealthy Brazilian so that her brother Fred will be taken care of. Even when a telegram arrives announcing Fred's death in an accident, the devastated Holly is too frightened to stray from the only path she knows. But Paul confronts Holly with his love. His bluntness gives her the courage to accept love as it should be: unembellished and honest. And they kiss.

Written by Henry Mancini and Johnny Mercer, the lyrics of "Moon River" capture the affection between two friends ("Two drifters, off to see the world") weighed down by the shards of heartbreak ("Old dream maker, you heartbreaker") as they pursue their elusive dreams, holding on to one another's hands ("We're after the same rainbow's end, waiting, round the bend. My Huckleberry Friend, Moon River, and me"). It is a perfect commentary on the story of Holly and Paul.

Though reluctant at first, Hepburn sang the song beautifully. In an iconic scene, Holly croons the song while strumming her guitar on the windowsill of her apartment, her hair wrapped in a towel, her eyes shining with the hopefulness of a child. It is such a lovely rendition that Hepburn rushed to its defence when the studio suits flirted with the idea of removing it. "Over my dead body!" she said, putting aside her usual sweetness.

In a letter to Mancini, Hepburn wrote, "Everything we cannot say with words or show with action you have expressed for us." So listen close next time you come across these cinematic classics, because they feature songs and potent lyrics that are part of the narrative, and you will be missing out if you don't.



Life is a tragedy when seen in close-up, but a comedy in long-shot.

Charlie Chaplin



# Music to Your Ears

Music makes the world go round. In English, there are many idioms that are related to music. A person who is *calling the tune* is someone who is in a position of power or control in a particular situation. If you are *as fit as a fiddle*, you are in perfect health. Have a quick test. Complete the following sentences by filling in the blanks with one of the choices given in the box:

out of tune	playing second fiddle	play by ear	for a song
broken record	singing the blues	swan song	blow the whistle
face the music	fiddling while Rome burns	jazz it up	ring a bell

- We haven't had time to prepare for today's meeting. So we'll have to \_\_\_\_\_.
- I've made a big mistake. Sooner or later, I'm going to have to \_\_\_\_\_.
- His suggestions are \_\_\_\_\_ with reality.
- Peter is tired of \_\_\_\_\_ to Jane. He is better trained and has more experience.
- We found a second-hand bookcase that was going \_\_\_\_\_.
- Mom! Stop telling me to go to bed early. You sound like a \_\_\_\_\_!
- He refused to \_\_\_\_\_ on his boss for fear of losing his job.
- John has been \_\_\_\_\_ since he broke up with Susan.
- Leonard competed in the Olympic Games in Beijing, which was his \_\_\_\_\_.
- The Prime Minister's visit to the trade fair was criticised as an example of \_\_\_\_\_.

Please send your entry to the Editorial Board of *Word Power*, Official Languages Division, Civil Service Bureau, Room 2310, High Block, Queensway Government Offices, 66 Queensway, Hong Kong before 15 February 2016. Watch out for our coming issue to see if you get all the answers right, and better still, if you are one of the lucky five to win a prize. The Editorial Board will have the final say on the answers.

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## 第六十一期答案

- |                  |                |
|------------------|----------------|
| 1. 諾諾、諛諛；悠悠、休休役役 | 5. 四舅是小偷、錢是九舅的 |
| 2. 桂林、昆明         | 6. 秦、幾曾識干戈     |
| 3. 接二連三、首屈一指     | 7. 其、只         |
| 4. 三人是爺爺、兒子和孫子   |                |

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盧家苗	衛生署
Lau Kin-chung	衛生署
杜梓逸	規劃署

Issue No. 63 (March 2016) : Sport

二零一六年三月第六十三期主題：運動

Issue No. 64 (June 2016) : Memories

二零一六年六月第六十四期主題：回憶

Contributions from colleagues are welcome. Please refer to Issue No. 42 for details.

歡迎同事投稿，細則請參閱第四十二期。

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