

通訊

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青年金銓演出活靈活現
A young and dashing King Hu

從前慣常在電視看到吳回和楚原精湛的演出, 後來才聞得原來他們投身電視前, 是「周身刀張張利」的名導。蜚聲國際的胡金銓導演, 大施導技前, 幕前演技出色, 美術亦很了得; 今次資料館一口氣展出他的演出作品導演作品和畫作, 實在美不勝收, 我們更有幸邀得石雋先生和馮毓嵩先生撰文談恩師。

節目、研究專刊, 以至搜集所得藏品, 這些「幕前」成果, 大家每每可以透過去影院展廳、買戲票特刊專書去賞析, 工作人員, 則更明白及感銘「幕後」的辛勞和付出。各式工作會議中, 行政及場地管理組總有一長串的任务。搜集得大量影片, 叫人心花怒放, 接著, 「行政」要去張羅倉庫解決儲存問題, 「修復」要去跟進檢片保存修復方法等問題。面對公眾的資源中心呢, 除了也在幕後做大量的編目工作, 也有時發揮尋親尋根的功能, 協助追尋先輩影蹤的人士查找資料; 而透過公開活動, 也不時把相關影人親友吸引現身, 訴說他們所知道的二三事。點點滴滴, 都很叫人鼓舞。還有不可不提的, 是資訊系統組, 館內日常使用電腦上的支援自不待言, 管理及設計數以萬計館藏及相關龐大物料的資料庫的工作, 箇真是細水長流, 是每日使各組各項環環相扣的工作得以順暢推展不可或缺的元素之一。正如我們重視每一部電影台前幕後人員的努力, 幕後人員, 是成就一切的柱石。[clkwok@lcsd.gov.hk]

I first got to know Ng Wui and Chor Yuen as great actors when I saw them perform on the box. It wasn't until years later that I came to realise they had been big-name film directors before they branched into television. King Hu, the director-in-focus for this issue, was another master of all trades who excelled in acting and art. In the upcoming months, the Film Archive is exhibiting his paintings plus the films he directed and acted in. We are also honoured to have invited veteran actor Shih Chun and animation director Fung Yuk-sung to write on their mentor.

While our programmes, publications and archival gems easily garner the limelight, we owe our thanks to the unsung heroes who are toiling quietly behind the scenes. For instance, whenever any new acquisition is made, our Administration & Venue Management colleagues have to sort out storage, followed by our conservators who take care of preservation and safekeeping.

Over at the Resource Centre, in addition to serving the public day in and day out, our colleagues are constantly going about an enormous volume of cataloguing work. Last but not least, the Systems Unit, who manages databases for the hundreds of thousands of holdings, plays a central role in the daily functioning of the Archive as a whole. Much like the attention we pay to the entire crew of each film project, the little-known heroes behind the scenes are the ones who made the Archive what it is today. [clkwok@lcsd.gov.hk]

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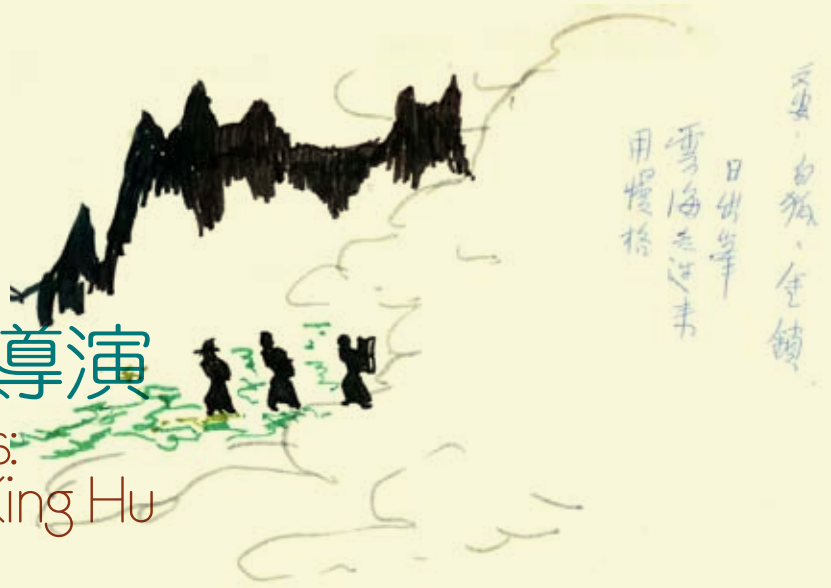
更多內容見本期《通訊》網頁版, 「俠影禪章——話說金銓」、「任劍輝百載情永在」、「福星閃閃·喜戲年年」、「百部不可不看的香港電影」、「修復珍藏」、「歡樂早場」等節目詳情見《展影》及資料館網頁。

More available in the e-Newsletter. For details of HKFA programmes please refer to ProFolio and our website.

山中一席話 ——懷念胡金銓導演

Dialogue in the Mountains: Remembering Director King Hu

石雋 Shih Chun



當年在韓國拍攝《山中傳奇》（1979）及《空山靈雨》（1979）兩部影片時，我與老師胡金銓導演整整朝夕相處了一年的時間，蒙受春風而永不能忘。整個工作團隊，隨著取景的城市遷徙，但無論在任何城市或鄉鎮，全都住在同一旅館，而我們不太能接受和習慣韓國的餐飲，故常常結伴一塊到當地華僑所經營的中華料理飯館用餐。

在《山中傳奇》中，資深演員飾演樂娘（徐楓飾）之母的「張師母」（徐彩虹），溫和親切，是位烹飪高手。由於她的戲份較輕，拍片之餘，常常不辭辛勞，主動前往當地市場採購食材，在下榻旅館的廚房做些麵食餐點，例如水餃、刀切麵條



《山中傳奇》中的石雋與張艾嘉（圖左左起）；張師母與徐楓（圖右左起）
(Above left, from left) Shih Chun and Sylvia Chang; (above right, from left) Madame Zhang and Hsu Feng in *Legend of the Mountain*

等等。偶而天氣不佳，不開工休息的日子，胡導演也會露一手滷豬肝、滷蹄膀等滷味讓我們打打牙祭。因此胡導演、張師母、徐楓、徐杰、張艾嘉和我，很自然形成了一個小伙食團體。而胡導演的住房較為寬敞，也就成為固定餐敘的「雅座」。

在胡導演房間，吃著張師母不辭辛勞、精心為我們烹飪的家常菜，或功夫麵食時，讓我們的成員暫時忘了置身異域，懷念家鄉的心情。

每次晚餐後胡導演都會天南地北談論歷史典故、生活常識、各地美食，或是從《時代雜誌》、《新聞週刊》所吸收的科學新知識，絕對引人入勝，由於大家都聚精會神的聽著，滔滔不絕的胡導演根本忘了時間已晚，幾乎都是我在提醒導演明天是早

班通告，大家才解散各自回房休息；即便是在街上飯館用餐，飯後也不會冷場，胡導演總是「有話長談」。

有一次仍是成員們在胡導演房間晚餐，胡導演喝了些酒，飯後又更興致勃勃的聊個不停，我仍一如往日，看著手錶，很掃興的提醒明日早班通告，大家散場各自回房。我最後走出房門前，胡導演叫我留下，再讓我回頭坐下，問著我：「石雋你說一部電影可以影響到多少觀眾的觀感？」我回應：「受影響的觀眾人數應該是有成千上萬吧！」

胡導演點著頭，接著說：「如果絕對用心求好，又在電影公司的全力支持下，在求真求實、求完美的意念下，所執導拍攝完成的電影作品，那能影響觀眾的人數，必然是一般

影片的十倍，甚至於可以達到百倍之多。認真、仔細所完成的電影作品，應該是可以傳諸於後世，也可以給後世的電影學子們以及電影工作者學習及參考。」

胡導演也認為電影藝術已無國界，一部能代表國家、民族文化的電影作

品，可以流傳於地球村各個國家、民族之間，我完全信服的認同胡導演以上的觀念與說法。

談話告一段落，返回個人房間躺在床上，回想他在台灣為聯邦公司所執導的作品《俠女》（1971），由於求好心切，全片拍攝歷時三年零六天才殺青，因而在電影界給胡導演定位了「慢工出細活」的名號。當時正在韓國拍攝的《山中傳奇》和《空山靈雨》，也是在仔細、用心、求好的情況下，拍攝進度亦顯緩慢。這讓我深切體認胡導演寄望他的電影作品，能夠流傳於後世。■

石雋為著名演員，主演胡金銓執導的《龍門客棧》（1968）、《俠女》（1971）等多部名作，憑《大輪迴》（1983）榮獲亞太影展最佳男主角獎。



《俠女》攝於台灣國際製片廠：胡導演（前排左二）與男女主角石雋、徐楓等，圖右方第二人為該片出品人沙榮峰。
Shooting *A Touch of Zen* at the International Film Studio in Taiwan. King Hu (foreground, 2nd left), Executive Producer Sha Yung-fong (background, far right) with the leading actors and other crew members.

Back when we were shooting *Legend of the Mountain* (1979) and *Raining in the Mountain* (1979) in Korea, teacher King Hu and I spent an entire year together. And all that I learned, I'll never forget. The whole team migrated from one city to the other, following filming locations, but wherever we were we all stayed in the same hotel, and because we couldn't quite adjust to the Korean diet, we often accompanied each other to Chinese restaurants in the area.

Veteran actor Rainbow Hsu, whom we called 'Madame Zhang', played the mother of Melody (played by Hsu Feng). Madame Zhang was a gentle woman and an excellent cook. Because her part was relatively small, Madame Zhang would often explore the local markets in her time between work and buy ingredients to make us snacks in the kitchens of the lodging we stayed at:



《山中傳奇》在韓國拍攝
Legend of the Mountain was filmed in Korea.

dumplings, hand-sliced noodles, etc. On occasion when the weather conditions were poor and there was no shoot for the day, Director Hu would also flaunt his culinary skills and make marinated foods like pig's liver and knuckle for us to munch on. So because of this, Director Hu, Madame Zhang, Hsu Feng, Sylvia Chang and I naturally became members of our own little foodie club. And since the director's room was always more spacious, it became our staple mess hall.

Eating Madame Zhang's tirelessly and carefully prepared home-cooked food in Director Hu's room, allowed us momentarily to forget that we were in an alien place, to put down that homesick feeling.

After every dinner, Director

Hu would tell us historical stories, give us interesting tidbits of common knowledge, share his insights on food around the world, or what he'd found out from *Time* magazine or *Newsweek*. He was a charming storyteller and we would be captivated; this would go on till late hours of the night, and almost every time it was me who would remind the director that we

had an early shoot the next day, before everyone finally went back to their own rooms for bed. It was much the same even if we were dining out; the stories would keep coming.

Once, our team was having dinner in the director's room. He'd had a bit to drink and, again, launched into great conversation after dinner. As usual, I checked my watch and played the bore to remind everyone of the early start in the morning. When we were leaving for our rooms, Director Hu called me over to sit for longer. He asked me, 'Shih Chun, how many people's perceptions do you think can be influenced with one film?' I replied, 'Many thousands, probably!'

Hu nodded, then said, 'If one makes an effort to achieve the best,

and the film company fully supports it, a film made with that ideal of pursuing truth and perfection should be able to impact ten, or even a hundred times the number of audience members of an average movie. A serious, carefully sculpted film should be able to live on through generations and become learning and reference material for the filmmakers and film academics generations on.'

He believed the art of film was boundless. A movie that represents a country, a nation, a culture, can also be appreciated by all countries and cultures around the world. I am fully convinced of this.

After our chat, I went back to my room and lay on the bed, recalling the film he directed for Union Film Company in Taiwan, *A Touch of Zen* (1971). In his chase for perfection, the film took a total of three years and six days to complete, earning Director Hu his reputation of being the meticulous one in the film industry. At the time, the shoots for *Legend of the Mountain* and *Raining in the Mountain* in Korea were also filmed carefully and deliberately in the name of perfection, thus making slow progress. This truly gave me a deep sense of Hu's hopes, that his films would forever pass on to generations to come. (Translated by Diane To) ■

Shih Chun is a renowned actor who starred in many of King Hu's films, including *Dragon Inn* (1968), *A Touch of Zen* (1971), etc. He won the Asian Film Festival Best Actor Award for *The Wheel of Life* (1983).



李白詩意水墨畫
Ink painting inscribed
with a poem by 'Poet
Transcendent' Li Bai

讀胡金銓導演的繪畫與書法 King Hu with His Brush

馮毓嵩 Fung Yuk-sung

——代大師胡金銓導演所開創的新武俠電影世紀為世界影壇留下了一筆極其豐富的遺產。他的電影作品充滿了中國文、史、哲的質地與厚度，飽和著中國各類傳統藝術的廣博元素，具有極高的審美價值。

胡金銓導演一生孜孜不倦的學習與思考，書讀萬卷，筆耕不輟。他吸收了各種藝術門類之長，以豐富他的電影語言。與其他導演不同的是胡金銓在美術方面的執著追求與創作。他留下了數量頗巨的電影分鏡畫稿、電影美術設計圖、動畫設計稿、漫畫創作、速寫、水墨畫及書法，組成一代儒導藝術生涯中不可或缺的重要部分。

胡金銓出生在北京書香大家，自幼博覽經典，過目成誦。他母親是一位名門閨秀，亦精於花鳥山水，所以胡金銓導演對於繪畫、書法自幼浸染極深。南來香港之後，他先以畫廣告謀生，後又進入電影製片廠，作為美工陳設而開始了他一生的電影生涯，從美工、演員、編劇成長為一代電影大師。

如同黑澤明、愛森斯坦、費里尼都喜歡為自己的電影製作設計圖稿一樣，胡金銓對待自己的電影製作也都要親力親為地繪製分鏡構圖、場景

設計、角色服裝、道具設計。影片中涉及書法的場景，諸如匾額、招牌、告示、楹聯，甚至電影海報、片頭片尾，都要自己動筆方才過癮。電影是一門綜合藝術，而胡導演樂此不疲的在自己的作品中所展露的繪畫與書法，正是他綜合藝術素養的呈現。

見到幾幅胡導演用麥克筆所繪的《空山靈雨》（1979）的場景圖，寥寥數筆配以文字，很是引人遐想當年胡導演的創作狀態。一幅近松遠山圖左旁註寫了「落雨時背後有陽光，如能有人走過，則加幾個鏡頭」，另一幅四張荷葉三朵荷花配的註文是「……一片荷花及各種角度荷花，雨打荷花，荷花擺動」，又有註文「文安、白狐、金鎖 日出峰 雲海走過來 用慢格」。從這些圖文再聯想到倪匡回憶胡導演在台灣天祥觀雲的故事（見《明報月刊》，2007年9月號），其中提到胡導演對倪匡說：「……在想：拍攝的時候，是應該趁雲滿谷的時候？還是半滿的時候？還

是雲霧才起的時候？」「在這裡七八天了，每天看看，雲千變萬化，總決定不下。」這樣仔細的觀雲心態與方法，這樣考究的場景設計，在在說明了導演是處在「景為我用」、「畫由心生」的創作狀態中。恰如我國傳統的文人山水畫在宋元之際由「無我之境」向「有我之境」發展完成；由「師造化」向「得心源」發展完成。這裡的山水雲霧已不是自然的紀錄，而是隨電影創作之需，有目的、有選擇的素材的攝取；是為角色的內在心理與外部動作，以至整部電影情節發展服務的。

至於動畫長片《張羽煮海》的人物造型圖及場景設計圖，是胡導演於1983至84年春在台北一家公寓的頂層，在嘔心瀝血的潛心創作中完成的。他為了與台灣宏廣股份有限公司合拍這部動畫片，購置了數百本海洋生物參考書，製作了三個抽屜的海洋生物目錄。胡導演翻閱大量資料，帶領工作人員一起研究海洋生物、海洋



動畫長片《張羽煮海》片頭草圖
Sketch of the opening credits in animated
feature, *Zhang Yu Boils the Sea*



動畫長片《張羽煮海》龍宮草圖
Sketch of the dragon palace in *Zhang Yu Boils the Sea*

環境，他親自動筆繪製了這數十幅人物造型與場景設計。這是一項頗為巨大的工程，在台北悶熱的天氣裡胡導演揮汗疾筆，晝夜勞頓，這是胡導演第一次投入動畫創作，他懷著極大的熱情和希望，認真而快樂的創作著。我是1984年5月初應胡導演之邀，由香港赴台擔當此片的執行導演的。我被他的熱情與認真感召，真摯的希望能在胡導演的帶領之下為中國人的動畫創作貢獻綿力，可惜因為資金問題，此部前後投入幾達六年的長片最終未能完成。那是胡導演二十多年前的超前思考，如能圓滿完成，我們就成了一系列海洋題材動畫的潮流引領者了。

胡導演留下了一批速寫手稿，這大都是在旅途、工作之暇信手拈來的。畫中人物的一個神態，或是一個場景的細節，乃至一件物件一朵小花均甚生動，均能讓人領略到他觀察人物的敏銳度與觀察生活的細膩處。這也許能幫助我們解讀出胡金銓導演電影中角色、服飾與場景之令人信服、令人感動的緣由。

胡金銓晚年創作了大量的生活漫畫及政治漫畫，發表在港台的報刊雜誌上。一般人也許很難將這些入世的漫畫與一位叱咤在中國武俠世界的大導演聯繫起來。其實這恰恰說明了胡金銓心胸之寬，理想之高。武俠電影是胡導演所追求的理想自由境界，漫畫是胡導演悲天憫人的人文關懷及改良社會的責任表達。那些對政治

人物入木三分的諷刺嘲弄及揶揄，以及愚昧可笑可悲的人生百態，正是他對社會關懷而創作出來的。他所創作的政治人物或是市井小民漫畫作品，都透出一份雋永的中國式幽默，有著俗世間的溫情與無奈，令我們彷彿感覺到熱血的脈動，以及對於當代社會、政治的特殊觀察與思考。

胡金銓喜歡寫字，生前寫過大量的條幅、方尺。他的字既有蘇（軾）字的俊朗，亦有米（芾）字的飄逸，還有毛（澤東）字的狂放，是一種特別而浪漫的胡體。胡金銓從小寫了不少碑帖，博採眾長，形成了自己的特殊風格，如同他的電影一樣彰顯出強烈獨創的個性。

若再進一步讀遍胡金銓留下的書法，仔細觀察這批多數寫於二十世紀九十年代的墨跡，我們慢慢就能窺視到他晚年的心境，讀出他晚年的內心世界，以及他為人處世冷眼看世界的態度。比如「任頭生白髮，放眼看青山」的豁達；「萬物靜觀」的內斂；「誰解其中味」「豈能盡如人意」之無奈，又如「人生識憂患始」「好花看到半開時」之頓悟，更有「桃花流水杳然去，別有天地非人間」之昇華等等。這些為我們提供了研究晚年胡金銓的大批密碼，也令我們深深感受到胡導演晚年的寂寞與悲涼，令人不勝唏噓！

有觀者與論者曾指出胡氏的電影作品中有禁慾主義的暗示——他的俠女多數是無性的，作品中有意規避了

男歡女愛。其實胡導演的男女情愛之觀是十分中國的、傳統的。比如筆者收藏的胡導演一張描繪男女之情的水墨畫，畫上近一半地方書寫了李白的一首詩：「兩人對酌山花開，一杯一杯復一杯。我醉欲眠卿且去，明朝有意抱琴來。」何等含蓄，何等深情，充滿了高層次的情懷與意境，這與他電影作品中的情愛描寫，比如顧省齋之於楊慧貞（《俠女》〔1971〕）、何雲青之於依雲（《山中傳奇》〔1979〕）是何其一致。如此高品味的情趣當然不能與販賣肉慾的情色影片相提並論。

胡金銓電影中的情愛都能昇華到聖潔的地步，甚至能超越凡間的一切羈絆。最典型的是俠女楊慧貞最後遁入空門，追隨圓寂的大師涅槃重生；女飛賊白狐到最後也是剃度出家了。恰如匈牙利詩人裴多菲之名句「生命誠可貴，愛情價更高。若為自由故，兩者皆可拋」，這似乎也契合了胡金銓對於電影藝術的忠誠與犧牲——最後他雖然未能完成一部縈繞心中數十年的作品含恨而去，但對於藝術他已涅槃，為我們留下輝煌而不會熄滅的火炬。也許他此刻正在雲端打坐，慈悲的帶點促狹的笑容俯視著我們在紅塵中不斷地翻滾吧。■

馮毓嵩，資深動畫導演，現為杭州師範大學錢江學院創意設計藝術分院院長。

特別鳴謝美國胡金銓基金會及中華台北電影資料館借出封面書法及第6、8及9頁上之畫作



《空山靈雨》場景草圖，透露出導演的構思
Set drawings for *Raining in the Mountain* evince a scholarly touch.

The new genre of *wuxia* films created by master director King Hu has left the world of cinema a richer place. Layered with Chinese literature, history and philosophy, elements of many traditional Chinese arts permeate Hu's films, giving them the heightened aesthetic value so appreciated by film lovers.

King Hu never tired of learning, nor of reading, thinking or writing. Over a lifetime, he absorbed a range of art forms that enriched his own cinematic language. But what put King Hu on a higher plane than other directors was the fastidious pursuit of his aesthetic vision. He left behind a large number of storyboard drawings, film art designs, animation designs, comic creations, sketches, ink paintings as well as calligraphy. These treasures now form an indispensable part of the artistic career of this Confucian director.

King Hu was born to a scholarly family in Beijing. He was an enthusiastic reader as a child and grew up with poetry rolling off his tongue. His mother, from an elite family background, was skilled in garden and landscape paintings, which in turn gave King Hu his touch in drawings, paintings, calligraphy from a young age. He made a living drawing advertisements when he first came to Hong Kong, until he became a set decorator in a film studio. And that's where it all began: from decorator, to actor, to scriptwriter and finally, master filmmaker.

Much like Kurosawa Akira, Sergei

Eisenstein, Federico Fellini who would draw their own film production sketches, King Hu also insisted on completing the details of his productions, from storyboard drawings, set designs to costumes and props. As for scenes that call for calligraphy, such as plaques, signs, notices, couplets, even movie posters, titles and credits, it would be no fun unless he penned them himself. Filmmaking is a medley of many arts and King Hu never tired of incorporating the multitude of artistic talents in his repertoire into his films.

Looking at a few captioned set drawings King Hu sketched for *Raining in the Mountain* (1979), it leads the imagination straight to the director's creative state at that time. A picture of pines, with a stretch of mountains in the background, has, 'Sunshine in the background of the rain, if someone can walk through, then add a few shots' marked on the left. Another, depicting four lotus leaves with three lotus blossoms, says, '...one lotus petal, and various angles of blossoms, rain pattering on the blossoms, the blossoms sway.' Another bit writes, 'Wenan, Baihu, Jinsuo, Ri Chufeng, Yunhai walk over,

use slow motion.' From these pictures and texts, one is reminded of the story of Ni Kuang recalling King Hu observing clouds in Tienhsiang, Taiwan (refer to the September 2007 issue of *Ming Pao Monthly*). King Hu said to Ni Kuang, '...I'm thinking, should I shoot when the clouds fill up the valley? Or when they are half spilled in? Or when they first begin to crawl in?' 'Been here seven, eight days now, every day I've watched the clouds transform a million ways, I just can't decide.' This laborious cloud-watching attitude, this meticulous way of setting up a scene, paints a picture of exactly how the director's creative state comes from visions deep within. Just as traditional landscape ink paintings at the beginning of Song dynasty developed from a selfless state to a selfward state, Hu mastered the artistic evolution in refining inspirations taken from the external world with inward reflection and rumination. Here, rolling clouds and stretching hills are no longer a chronicle of nature, but materials, purposefully chosen for the needs of a cinematic creation, at the service of a plot's development as well as the characters' inner psyche and external movements.



筆下反映人生百態，
生活萬象
A cross-section of
society in life comics



As for the character modelling and set design of the animated feature *Zhang Yu Boils the Sea*, this was painstakingly created by King Hu from 1983 to the spring of 1984, in a top floor apartment in Taipei. For this animation co-produced with Wang Film Productions, he bought hundreds of reference books on marine creatures and made a marine creature catalogue that took up three drawers. Hu read up vastly on the topic, leading his team to study oceanic life and environment, and personally penned the dozens of character models and set designs. This was a relatively large-scale project – King Hu's first animation. He was enormously enthusiastic and had great expectations as he happily spent days and nights, sweltering in the Taipei heat, creating this feature. I was invited from Hong Kong to Taiwan by Hu as the executive director for this film in early May, 1984. I was moved by his passion and seriousness, and had sincere hopes to contribute to a Chinese animation under the lead of director King Hu. Unfortunately, after about six years of efforts were put in, a lack of funding meant the film was never finished. This was Hu's pioneering ambition some 20 years ago. Had it been successfully completed, we would have been the spearhead of the marine-themed animation trend.

The stack of sketches King Hu

left behind were mostly put together on the road, between and after work. The vividness of each expression of a character, each detail of a set, even down to each little flower, is a taste of his exhaustive acuity in observing people and life. Perhaps this can tell us how Hu was able to make his characters, costumes and scenes so convincing and moving.

In his later years, King Hu began creating a lot of life comics and political cartoons, which were published in Hong Kong and Taiwan newspapers and magazines. The average person may find it difficult to connect this distinguished *wuxia* director with these cynical comics, but in fact, they show precisely the depths of Hu's thoughts and the heights of his ideals. *Wuxia* films depict the ideal realm of freedom Hu pursued, while comics were an expression of his compassion and responsibility towards society. The penetrating satire of political figures and mockery he made of the pathetic ignorance that dominated life was created out of his concern for society. Be it about political characters or the unknown average joe, a certain meaningful, Chinese-style humour always shone out of his comics, giving one the feeling of both warmth and helplessness. It is almost as though one can feel his pounding pulse as he observed and pondered over modern society and politics.

King Hu enjoyed writing. His

penmanship had the handsomeness of Su Shi's, the elegance of poet Mi Fu's, the wildness of Chairman Mao's; his characters had a uniquely romantic form. He scripted many tablets since childhood that grew into a distinct style of his own, emanating a strong sense of individuality just as his films do. Tracing Hu's calligraphic works mostly crafted in the 1990s, one can get a glimpse into his state of mind as he aged and see the cynicism of a man seasoned by the cold realities of life. Hu quoted Su Shi's open-minded attitude, poet Cheng Hao's introspection, and penned the helplessness expressed by author Cao Xueqin, the enlightenment seen by philosopher Shao Kangjie as well as the sublimation understood by Tang poet Li Bai. In these lie a wealth of codes that unravels the complex mind of King Hu in his later years; they send a lamenting chill of sadness and loneliness down the necks of his followers.

Viewers and commentators have pointed out hints of asceticism in Hu's productions. His heroines are mostly asexual and his films intentionally avoid showing romantic love. Hu's view on romance was very Chinese, very traditional. In my possession I have an ink painting of Hu's that illustrates the love between a man and a woman; the upper half of which writes a poem by Li Bai about a couple drinking amongst blossoms on a hill, one cup after another, after another. Drunken,



筆下政治人物漫畫
像惟妙惟肖
Political figures come to
life in cartoon portraits.

he sleeps and the lady leaves, only to come back the next morn with music for his ears. The subtlety swelling with deep affection is how King Hu portrays love in his films: an elevated sense of feelings and moods. Obviously, emotions of such class cannot be compared with the sexual desires played out in erotic films.

Romance in King Hu's films is sublimated to a sacred place; characters go through retribution and atonement to reach beyond mortal fetters. The most classic case is heroine Yang Huizhen finally following Buddhist master to be reborn in Nirvana; female thief Baihu also shaves her hair to join a monastery in the end. As Hungarian poet Sándor Petőfi famously put it: 'Life is dear. Love is dearer. For Liberty, both can be given up.' This seems to fit the loyalty and sacrifice King Hu had and made for cinema: he passed with regret in the failure to complete a film project that had lingered in his heart for decades, but through the art form he reached Nirvana and left the cinematic world a glorious torch of brilliance to guide us along the way. Perhaps right this moment, he is meditating on a floating cloud, watching us scramble through mortal life with a kind, yet cheeky, smile. (Translated by Diane To) ■

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Special thanks to King Hu Foundation USA & Chinese Taipei Film Archive for loaning us the calligraphy on the cover and the drawings on pp 6, 8 & 9.

與陳景森穿梭古今 Set Design Now and Then

「大佈景師陳其銳、陳景森父子」節目在9至11月間特備了座談會和工作坊。9月30日的「粵語片中的『無名英雄』——佈景師的藝術」座談會由舒琪（圖1，左一）主持，（右起）講者為資深美術指導黃仁達、趙崇邦及粵語片研究會的馮慶強。黃及趙分享曾與陳景森及另一位佈景師梁志興的合作經驗；講者們還就幾部由陳氏父子負責佈景的作品片段，仔細分析其彩色及黑白電影中置景的方法及特色。

黃仁達、舒琪及馮慶強繼續在11月4日的「與陳景森穿梭古今，半世紀細說從頭」座談，與現身說法的主人翁陳景森（圖2，中）對話，陳太太（右一）及家人並聯同蒞臨出席。直率的陳景森邊看現場播放的電影片段邊旁述，大家均聽得津津有味，現場笑聲不絕。不說不知，設計及製作佈景的過程往往盡顯心思，令人深感陳氏父子敬業樂業、一絲不苟的精神。



1
2

In addition to screenings from September through November, 'Father & Son: Two Visionaries of Cinematic Dreams – A Tribute to Set Designers Chan Ki-yui & Chan King-sam' also came with seminars and workshop. (Pic 1) The first seminar, titled 'Set Designer: the Unsung Hero of Cantonese Cinema', was held on 30 September. The host Shu Kei (1st left) spoke to audiences together with (from right) seasoned art directors Wong Yan-kwai and James Choo, as well as Honkaz Fung from the Cantonese Cinema Study Association. Wong and Choo recounted their experiences working with Chan King-sam and another veteran set designer Leung Chi-hing. With excerpts from several movies credited to the Chans, the speakers examined how the father-and-son team worked on colour and black-and-white films and what set their designs apart.

Wong Yan-kwai, Shu Kei and Honkaz Fung went on to talk with the protagonist Chan King-sam (Pic 2, centre), at the 4 November seminar titled 'Over Half a Century of Great Set Design'. Chan's wife (1st right) and family were also in attendance. A straight shooter and a good talker, Chan was greeted with gales of laughter as he continued to speak alongside the film clips running on the screen. Set designers are among the undersung heroes who work tirelessly behind the scenes. And among these heroes, this father-and-son duo are surely true professionals who leave nothing to chance.

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《孔夫子》題旨再思

Rethinking Confucius

蒲鋒 Po Fung

電影資料館收藏了珍貴的影片，總希望這些影片能夠與更多的公眾接觸。在大銀幕放映固然是最常用的方法，也是較好的觀影經驗，但出版光碟則可以令影片流傳得更廣泛，所以不少國家的電影資料館，都會把一些已沒有商業發行，但文化意義重大的影片，出版 DVD 光碟。香港電影資料館亦不時收到觀眾反映，希望把看到的珍貴影片製成光碟的冀望。本館今年終於出版第一張電影光碟，選來出版的第一部影片，是傳奇地搜集回來，經過修復放映後，獲得很大迴響的費穆作品《孔夫子》（1940）。

對於《孔夫子》，上一任研究主任黃愛玲已做了很詳細的研究，並編輯成《費穆電影 孔夫子》一書，這次出版光碟，主要也是運用她的研究成果，再用訪問把部分內容呈現。特別高興的，是《小城之春》（1948）的女主角韋偉姨出鏡為我們作影片的開場介紹。

在製作光碟的過程中，需要反覆多遍細聽對白校字幕，自己也就斷斷續續地看了影片不下十遍，並仔細校閱各項資料，由於看多了，亦有一些很粗淺的看法是過去研究者沒有詳細談及的。

「孔夫子」正名

其中一個簡單的看法是在校對過程中想到的。在編寫光碟附送的小冊子的內容時，包括一份演員表，列出每位演員及其扮演的角色。這個演員表在民華公司印製的《孔夫子》影片特刊中已有，我們以之作底本。特刊對主角唐槐秋演的角色稱作「孔子」。但想到應當以影片的片頭字幕為準，於是翻看片頭字幕，一對之下，發覺字幕上出現的不是「孔子」，而是「孔夫子」，這才省悟起

影片的名字也是《孔夫子》。這個分別在理解這部影片上是有一定意義的。

「孔子」和「孔夫子」雖同指一人，其意指卻有一重差別。「孔子」一詞，我們可以有至聖先師、素王、政治家、哲學家、思想家等不同的想像，但「孔夫子」這個詞，自然地突顯了孔子老師的身份。再看費穆在特刊中〈孔夫子及其時代〉一文的說法：「孔子在政治方面是完全失敗了的，在士大夫式的教育方面，也並未造就任何了不起的政治家，但，他創造了中國人特有的德性教育。」監製金信民先生在多年後的訪問中，回憶拍《孔夫子》的源起，也說：「中國古代歷史上最偉大的不一定是甚麼皇帝，可以是教育家，最有名的是孔夫子。」（光碟附錄「回憶父親金信民——金聖華教授訪問」，0:01:28-0:01:39）從影片名字到導演和監製的表白，我們都看到老師身份是《孔夫子》這部電影的題旨所在。

三大弟子

要講一個老師的故事，就必然要有學生。老師的偉大總是要由他的學

生看出來。在《孔夫子》中，孔子有一大群學生追隨，而當中以子路、顏回和子貢三人佔了主要的戲份。在《論語》中，子路的性格是最鮮明的，他是唯一會出言頂撞老師的弟子，孔子又常常罵他，但孔子卻沒有說他是個壞學生，兩人關係非常有趣，師徒間的頂撞倒反映出二人的親近。《論語》另一個最有名的弟子是顏回，因為孔子總是稱讚他，他死時孔子的感觸也很大。子路和顏回，再加上子貢，構成電影中孔子最主要的三個弟子，給人的感覺，甚至有點像耶穌三個心愛的門徒彼得、雅各和約翰，尤其開場孔子與三弟子在前，眾弟子在後的場面，幾乎像耶穌登山寶訓一節的中國化展示。

為了塑造顏回，影片創作了並無文獻記載的「顏回的仁」一場。《論語》只是說顏回「一簞食，一瓢飲，在陋巷，人不堪其憂，回也不改其樂。」並沒有像影片中說他寧願自己捱餓也把食物送給老弱，而畫面所見，顏回也不甚麼樂，反而總是憂心忡忡，但他不是為自己而憂，而是憂老師憂他人，顏回在影片中成為仁的典範。子路的角色就更鮮明重要，因



《孔夫子》為本館首張推出的修復珍藏影碟，由蒲鋒監製，特別收錄多位電影文化工作者的訪問。隨碟附送小冊子及明信片，定價港幣105元，現已有售。

Fei Mu's Confucius is the first restored classic the HKFA has released in laser disc. Executive produced by Po Fung, the DVD also features interviews with film workers and scholars, as well as an information pamphlet and postcards. Priced at HK\$105. Available now.

為採用了他為衛國戰死，死前依然正衣冠的記載。這場戲是全片最激情和壯烈的一個高潮，子路雖然戰死，影片呈現的卻是這個孔門弟子忠勇的德道光芒。

相比二人，子貢在影片中佔的分量較輕。據歷史記載，子貢是孔門弟子中，最為成功和能幹的一位，以外交稱著，曾仕於魯國和衛國。但這樣一位成功的弟子，在影片中的份量反不如子路和顏回，這正正吻合上面引述的費穆觀點——孔子的成就在德性教育。於是能幹的子貢在影片中不見得怎樣能幹，顏回則強調其仁，以政事見長的子路，也不是說他怎樣治理國家，而是刻劃他慷慨赴義的勇氣和精神。證諸電影的製作年代，子路的故事尤其重要，費穆顯然是對抗日戰爭中為國死難的勇敢軍民所作的致敬。孔子作為老師，能教出這樣的弟子，也就見證到他德性教育的成功了。因此，在影片結束時「孔聖頌讚」中，死去的孔夫子與顏回和子路一起步出，兩個學生在德行上的圓滿是孔子作為夫子的德性教育的最佳體現。

與老師主題相關的，是大樹的意象。影片最後，孔夫子在一棵大樹的陰影下，向孫兒子思講殺身成仁的道理。中國傳統說「十年樹木，百年樹人」，這個巨大的樹影，正是襯托一個偉大教育家的意象。

未終極修復的疑點

反覆觀看影片，也令我對影片某些地方「疑惑」起來，產生另一個看法。前節目策劃何思穎在光碟的訪問中表示：「現時的修復版不是我們心目中的終極修復版，而是一個暫時的修復版。」（光碟附錄「修復簡介：插入碎片」05:22-05:32）。我深有同感。黃愛玲早已根據資料推測，資料館得到的這個《孔夫子》版本應不是原來1940年的公映版，而是1948年的重新發行版；在主片以外找到的碎片，便應該是1948年從1940年版剪下的，館方通過文獻和菲林的資料盡量把這些碎片插入主片，成為今天大家見到的修復版。

但即使把現存的碎片插入，應該還未完全能復原1940年版的面貌。黃愛玲亦以其中孔夫子特刊獨有的「天下太平」情節和劇照，在影片中不見蹤影說明。其實「君子死，冠不免。」一段，陽虎由怒罵「孔悝！」到「今日性命在我手掌之中。」兩句對白之間，有不到一秒的黑畫面（1:24:51），跟著再見到的畫面仍屬同一個鏡頭，成為一個跳躍了的鏡頭，兩句對白也不連貫，看得出陽虎有些對白被無故刪走了，而按道理1940年版不會把一個鏡頭內的部分對白刪走而做成鏡頭的不連貫。

另一個疑惑則是在孔子「作《春秋》」一段戲中，中間插入了一個子路磨劍的鏡頭（1:18:17-1:18:23）。

故事劇情述至孔子在魯作春秋，子路在衛國當官，二人並不同在魯國。子路磨劍的畫面在劇情上是突兀地插在一組孔子作春秋的劇情中。假如在今天，這樣處理一部影片，我們可理解為影片以孔子作春秋和子路衛國磨劍作時空平行處理。但回看整部《孔夫子》，每個段落的劇情和畫面都連繫分明，很難相信費穆會在孔子作春秋這個段落裡插入一個時空和意指都曖昧不明的子路磨劍鏡頭。這個鏡頭最合理的位置，應是在孔悝擔憂衛國將會內亂，子路答應死力相報之後（1:22:32）。那表示子路作出承諾，磨劍以備危難的來臨，而果不然跟著的劇情他就要動劍了。假如以特刊作參考，這段死力相報的問答甚至不應放在現時的位置，而是放在孔子作春秋之前。我很懷疑在1948年的剪輯版中，這段處理得比較粗心和混亂，因而把子路磨劍的鏡頭誤置入孔子磨竹作春秋的場面之後。當然，這僅是根據劇情邏輯提出一個可能性推想，在缺乏確實的證據之前，是不能成立的。所以光碟仍然尊重物料面貌，保留原來的次序出版。唯有寄望將來能獲得證據，推翻或證實我這個推想，這裡只是提出一個疑問，而不是作出一個結論。■

蒲鋒為香港電影資料館研究主任



香港浸會大學「孔子週」活動中的「費穆《孔夫子》電影欣賞會」，於10月6日舉行，導賞講座由劉楚華教授（左）主持、本館研究主任蒲鋒主講。
 Fei Mu's *Confucius* (1940) was shown on 6 October during 'The Confucius Week' at Hong Kong Baptist University. HKFA Research Officer Po Fung (right) spoke to the audience at a seminar together with the host, Prof Lau Chor-wah.

The Hong Kong Film Archive is always striving to make archival gems readily accessible to more people. While showing films on the big screen makes for a better viewing experience, laser disc is a distribution channel that reaches far and wide. That's why many overseas archives are releasing DVDs for film titles that are culturally significant with yet less commercial appeal.

And in response to audience requests that archival holdings be made available on discs, this year the HKFA is bringing out its debut DVD – Fei Mu's *Confucius* (1940). This restored classic generated widespread interest upon its release in 2010, and the acquisition process itself was as winding as a film plot.

With regards to the film, Ms Wong Ain-ling, the former HKFA Research Officer, had conducted an in-depth study and compiled her findings into a volume. The current DVD is a continuation of her work, featuring interviews with film workers and scholars in a quest to project a fuller picture. We are most privileged to have invited Wei Wei, female lead of Fei Mu's signature piece, *Spring in a Small Town* (1962), to say a few words in the opening greeting.

During the making of the DVD, I rewatched the film almost a dozen times to proofread the subtitles, and pored through all materials to make sure everything was in order. Here are a few of my humble observations which hadn't been discussed before.

Kong Zi versus Kong Fu Zi

The first point is the different ways Confucius is addressed in Chinese. Both 'Kong Zi' and 'Kong Fu Zi' refer to the same person but convey different nuances. 'Kong Zi' conjures up the image of an uncrowned emperor, a politician or a thinker, while 'Kong Fu Zi' highlights the saint's identity as a teacher. This is what Fei Mu said in the film brochure: 'Confucius failed miserably

in politics; his work in cultivating a class of scholar-officials failed to produce a single remarkable politician. What he had established, though, was a moral education system that was uniquely Chinese.' Jin Xinmin, *Confucius*' producer, recalled how the film came about: 'Throughout Chinese history, those who deserve most respect are not necessarily emperors but educators, and Confucius is the most famous among them all.' (Interview in the DVD). From the Chinese film title and the director and producer's accounts, one can tell *Confucius* meant to portray its title character as a moral edifier.

The Three Disciples

A teacher's story can't be complete without the students. It is the students who can really tell the greatness of their teacher. In *Confucius*, the teacher has a large following, with Tse Loo, Yen Huei and Tse Kung as the staples.

As per *The Analects*, Tse Loo is the most distinguished character-wise: he's the only student who would confront Confucius, and earns in return the rebuke from his mentor. But such arguments only serve to reflect the strong bond they share with each other. Yen Huei is another notable disciple in *The Analects*. Confucius always thinks highly of him and is grief-stricken when he dies. The three disciples bear a resemblance to the adored apostles of Jesus Christ: Peter, James and John, most notably in the opening scene with Confucius and the trio standing in the

foreground and the remaining disciples at the back. This is not unlike a Chinese adaptation of *Sermon on the Mount*.

Yen Huei is also a central figure in *Confucius*. In order to flesh out this character, the film features 'Yen Huei's benevolence', a sequence not documented anywhere else. In *The Analects*, Yen is described as '...living on a bowlful of rice and a ladleful of water in a squalid lane. A meagre existence intolerable to most, but not to Huei who remains joyful as ever.' Unlike what is just said, Yen in the film would even starve himself to give his food away to the needy. On the screen, Yen rarely looks joyful but pensive – it is his mentor and others whom he's worried about. He, in the film, embodies the virtue of benevolence.

Tse Loo stands out among all the disciples. The director selected historical material of his glorious death for the State of Wei, during which he would tidy his hat the very moment before he falls. In this climactic scene of the film, his heroic properties and moral calibre are brought vividly to life.

Tse Kung, according to history, is the ablest among all disciples, most noted for his accomplishments as a diplomat. He however is the least important among the Big Three. That is part of Fei Mu's creative intent, whose focus lies in Confucius' achievements in moral education. As such, an able disciple as Tse Kung doesn't come across as that able in the film, while little is said about Tse Loo's statesmanship,

百年香港電影 Through 100 Years



but instead his fearlessness in face of death. Taking into account the film's production year, Tse Loo's subplot counted more than ever, with which Fei Mu paid special tribute to those who sacrificed their lives during the war efforts against the Japanese. Confucius' success in nurturing such disciples indicates his success as a moral exemplar. His achievements are summed up at the end of the film, as he, Yen Hui and Tse Loo march forward with 'A Paean to Confucius' playing in the background.

Another narrative device related to the role of educator is the tree. Toward the end, Confucius, under the shade of a big tree, imparts on his grandson the doctrine of dying for humanity. As the Chinese saying goes, 'It takes ten years to nurture a tree and a hundred years to nurture a man.' The shade is indeed a representation of a great educator.

Not Yet Final

While rewatching *Confucius*, I had some 'doubts' which eventually brought me new insights about the film. Mr Sam Ho, the former HKFA Programmer, says in the DVD interview: 'We don't consider the present restored version as final, but only a preliminary cut.' I agree with this entirely. Wong Ain-ling pointed out that the existing copy is not the original 1940 release print, but the re-released version in 1948; and the loose footage is thought to have come from the 1940 print while putting together the 1948 print. The HKFA staff sought extensive references in inserting the break-off scenes back into the main body before the current restored version was completed.

Nonetheless, having the loose footage incorporated doesn't mean that

the 1940 original cut has been revived in its full splendour. Wong Ain-ling noted that the scene of 'The Empire at "Peace"', as written in the film brochure, is missing in the current print. During my research, I found a one-second black-out in the scene 'When a gentleman dies, he is not exempt from wearing his hat,' in which part of the line spoken by Yang Hoo was cut out for reasons unknown.

Another point I want to make is about the scene when Confucius is compiling the *Spring and Autumn Annals*. Midway through the scene, there is a shot of Tse Loo sharpening his sword. At the time, Confucius and Tse Loo are in separate states of the empire. The shot in question might have been a result of parallel editing, yet given that all the other scenes in the film show clear sequence, it is unlikely that Fei Mu would have meant to slip in this shot from a separate time and space. This shot, in my opinion, ought to be placed in the scene 'I will do my utmost to help,' when Tse Loo swears to defend Wei. According to the film brochure, this segment is not supposed to be located as it now is, but before Confucius starts compiling the *Spring and Autumn Annals*. I suspect that during the making of the 1948 re-released version, this shot was misplaced behind the *Spring and Autumn Annals* scene. Of course, this is just my own deduction and remains to be proved. So in the DVD, we pay due respect to the state of the original material and release the film in the present order. My wish is that new evidence could be found to either refute or justify my observation. Here, I am just putting forward a question, not a conclusion. (Abridged version translated by

Elbe Lau) ■

Po Fung is Research Officer of the HKFA.

與嶺南大學人文學科研究中心合作研究，由本館出版的《百年光影見香江》（DVD連特刊），其編者兼本館節目策劃傅慧儀（左二）10月5日於嶺南大學舉行的講座及新書發佈會上，與書中其中三位作者黃勁輝、黃淑嫻（右一、二）及鄭政恆（左一），詳述不同年代的香港電影如何扣緊社會脈搏，並播放該書影像光碟內部分珍貴的影片片段。



Hong Kong Memories in Cinema (DVD and catalogue) was released earlier this year by the HKFA in collaboration with The Centre for Humanities Research, Lingnan University. In this connection, a book launch cum seminar, titled '100 Years of Hong Kong Cinema', was held at Lingnan University on 5 October. Winnie Fu (2nd left), HKFA Programmer and Chief Editor of the volume, together with contributing writers (1st & 2nd right) Ben Wong, Mary Wong and (1st left) Matthew Cheng, expounded on how Hong Kong films from different eras were keeping pace with changes in society. They also showed scenes from the DVD while sharing their thoughts.

手作達人 何漸深的電影世界

Jenson Ho - A Master Artisan

蘇芷瑩 Karen So

搜集組不時會收到有心人來電，主動捐贈電影資料。今年五月，我們收到一通電話，所捐贈的可不是拷貝、劇照、海報、本事、雜誌，而是資料館從未收藏過的特技化妝物料。這位有心人，是新域特技製作公司的負責人何漸深先生。

光看名字你可能陌生，但經由他雙手巧製的電影人物，你一定印象難忘。尚記得《開心鬼》系列（1984-1991）中的朱秀才嗎？《胭脂扣》（1988）中風燭殘年的十二少呢？還有《漫畫奇俠》（1990）中的血魔，他都有份打造。

特別道具

何漸深畢業即進修美術，後於邵氏片場工作，跟師傅黃基鴻邊做邊學。當時邵氏有一個專門製作特別道具和雕塑模型的部門，何漸深主要做雕塑方面的工作，桂治洪導演的《邪完再邪》（1982）尾段口吐金幣的晨臣銅像，就出自他的手筆。「桂治洪很喜歡玩特別化妝和古靈精怪的東西，如飛頭降、古屍等，在當時算是創新，絕對有挑戰性。」

除了桂治洪，章國明也是對道具要求極高的導演，為了製作《星際鈍胎》（1983）中的飛碟，何漸深特地於事前重看了《星球大戰》影片，「之前從沒放這麼多時間製作同一件道具，同一個模型。」

特別化妝

其後，何漸深跟黃基鴻轉投新藝城，先後製作了《陰陽錯》（1983）中譚詠麟和倪淑君墮街的唐樓、《最佳拍檔大顯神通》（1983）中的機

械人和《愛神一號》（1985）中的郵輪，並開始嘗試他在邵氏較少接觸的特別化妝。「製作特別化妝，首先要替演員倒模，再翻一個石膏陰模，利用陰模倒出軟膠模，再按演員膚色著色化妝。」這次他捐贈的物料，便包括劉德華、謝霆鋒、梁家輝、呂良偉、爾冬陞、狄龍、許冠傑、譚詠麟等明星的石膏陰模。

除了製作膠模，特技化妝師還要跟場拍攝，「像《漫畫奇俠》中的血魔，因為動作幅度大，膠模會不時裂開，所以要跟場拍攝，隨時現場補妝。」何漸深指，近二十年來特技化妝不斷進步，從邵氏時代用乳膠作膠模原材料，到新藝城拍《小生怕怕》（1982）時由外國特技化妝師引進質感更接近皮膚的泡沫乳膠，以至化妝物料、卸妝物料、膠水等的不斷改進，都令特技化妝的效果與前截然不同。

八十年代中，徐克成立新視覺特技工作室有限公司，何漸深擔任部門主管，參與製作過不少新藝城和電影工作室電影的特技化妝和特別道具。

「我很感謝徐克導演，他給了我很多機會，能和他合作，是我的榮幸。」

1989年，何漸深自組公司，除參與電影製作，還承接電視、廣告、櫥窗等的立體造型實物製作。「香港的特技化妝，無論過去和現在都肯定和外國有距離。在香港，無論人才和技術都有一定局限，所以莫說《瘦身男女》（2001），

即使後來的《怪物》（2005）也專程請外國的特技化妝師參與。我們不是追不上外國，而是片種所限，實作機會不多。」近年香港電影業淡靜，他也開始淡出影圈。「我自己也很矛盾，我當然不希望這行業消失，但它確實正在衰落。香港始終是很小的一個地方，很小的一個市場。現在很多製作都移至內地，我不大願意到內地工作，否則我相信機會還是有的。」

現在何漸深專注教學，「希望培養小朋友對藝術的興趣，有了興趣，自然對藝術有所要求。我覺得一個對藝術有要求的人，心地也不會壞到哪裡去，希望社會將來可以更和諧吧。」說的也是。■

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蘇芷瑩為自由工作者，並為香港電影資料館搜集組項目統籌。



《胭脂扣》（1988）中風燭殘年的十二少（張國榮）
The decrepit '12th Young Master' (Leslie Cheung) from
Rouge (1988)

© Fortune Star Media Limited

談吐溫文的何漸深接受本館訪問
The soft-spoken Jenson Ho at our interview



Every now and then the Acquisition Unit will receive a call from an altruistic individual, offering to donate film materials and ephemera. This May, we received one such call. The donation however, did not involve the usual film prints, production shots, posters, scripts or old magazines but something completely new to the HKFA – special effects makeup materials. The donor was Mr Jenson Ho, Head of Sunwork Production Company.

His name may not be familiar, but the movie characters 'transformed' under Jenson's skilful hands have been ingrained in our memories. Who can forget 'Scholar Chu' from the *Happy Ghost* series (1984–1991)? Or the decrepit and ailing '12th Young Master' from *Rouge* (1988)? There's also the 'Blood Demon' from *A Tale from the East* (1990). Jenson had a hand in the creation of them all.



《愛神一號》(1985) 中的郵輪模型 (左圖) 及在影片中呈現的效果 (右圖)
(Left) The miniature cruise liner in *Cupid One* (1985) and (right) its look on screen

Specialty Props

After graduating, Jenson Ho studied art before working for the Shaw Studio. He apprenticed under Mr Wong Kee-hung. At the time, Shaws had a department dedicated to special effects, models and props. Jenson was primarily responsible for model sculptures. The coin-spitting bronze statue featured at the end of Kuei Chih-hung's *Hex after Hex* (1982) is an example of Jenson's handiwork. 'Kuei was particularly fond of special effects

makeup and horror film staples such as flying heads and mummies. These were considered quite innovative at the time. It was a challenge for me.'

Besides Kuei, Alex Cheung was another director who was quite

demanding in terms of props. When the director tasked him with creating the alien aircraft for *Twinkle Twinkle Little Star* (1983), Jenson rewatched and studied the *Star Wars* movies. 'I had never before been given so much time to build a single prop.'

Special Effects Makeup

Later on, Jenson followed his master, Wong Kee-hung and joined Cinema City. He subsequently built the

tenement building that Alan Tam and Ni Shu-chun fall from in *Esprit d'amour* (1983), the robot in *Aces Go Places II* (1983) and the miniature cruise liner in *Cupid One* (1985). He also made his first foray into special effects makeup,

something that he had little contact with during his days at Shaws. 'To do special effects makeup, the first step is to make a cast of the actor's face. Next, we create a negative plaster mould before creating a prosthetic

mask from latex. The prosthetic was then painted to match the actor's skin tone.' Jenson's donation included the plaster moulds of stars such as Andy Lau, Nicholas Tse, Tony Leung Ka-fai, Ray Lui, Derek Yee, Ti Lung, Sam Hui and Alan Tam.

Apart from creating prosthetic replicas, special effects makeup artists were also required to be on set. 'Take *A Tale from the East* for example, the Blood Demon character was



為特別化妝而做的石膏陰模
The negative plaster mould before
the prosthetic mask is made.

required to perform a lot of action. The prosthetics would naturally tear from time to time. That's why I had to be on set to retouch and do repairs as required.'

Jenson remarked that special effects makeup has seen vast improvements over the last two decades. There was a shift from the Shaw era that used liquid latex for prosthetics to foam latex. Foam latex creates an effect closer to the texture of real skin. It was introduced by overseas special effects makeup artists, brought in to work on Cinema City's *Till Death Do We Scare* (1982). From cosmetics, makeup removers to glues and so on, the quality improved overall, literally changing the face of special effects makeup.

In the mid-1980s, Tsui Hark set up Cinefex Workshop Company Limited. As the department head, Jenson was responsible for the special effects makeup and props of many Cinema City and Film Workshop productions. 'I'm indebted to Director Tsui Hark. He gave me many opportunities. It was an honour to work with him.'

Jenson founded his own company in 1989. Apart from film productions, the company also built props and three-dimensional artworks for TV productions, commercials and shop windows. 'From the past up to present, Hong Kong has always lagged behind international industries

in the field of special effects makeup. In Hong Kong, talent and expertise are both short in supply. Other than *Love on a Diet* (2001), even *Home Sweet Home* (2005) recruited their special effects makeup artists from overseas. It's not a matter of catching up to international standards. Because of the limited genres being produced, we just have fewer opportunities to practise our craft.'

With the recent slump in the Hong Kong film industry, Jenson has all but faded out of the production scene. 'I'm torn. I don't want this profession to meet its demise but the industry is in a downward spiral. Hong Kong is such a small place, and an even tinier market. Nowadays, many productions go north. I'm not keen to work on the Mainland. Otherwise, I believe there would be plenty of opportunities.'

Today, Jenson focuses on teaching. 'I hope to help children cultivate an interest in art. Once they develop an interest, they will be more demanding and have higher expectations for art. In my opinion, people who can appreciate art and expect more can't be all bad. Ultimately, I hope that society will become more harmonious in the process.' Well said. (Translated by Sandy Ng) ■

Karen So is a freelancer and Project Coordinator of the HKFA's Acquisition Unit.



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何漸深示範製作假玻璃：

Jenson Ho demonstrates how fake glass is made:

- 1 購自外國的原材料
Raw material procured from overseas
- 2 將原材料加熱成溶液
Heat the material until it liquefies.
- 3 在桌面鋪上特製的耐熱玻璃紙，用木架固定及拉直。在木架內用鐵枝框起所需假玻璃的大小，將桌子加熱至約一百度，再倒入原材料溶液
Fix a sheet of heat-resistant cellophane paper on the table with a wooden frame and straighten the paper. Section off with steel bars part of the paper surface according to the volume of fake glass required. Heat up the table to around 100°C, and pour onto the surface the liquefied material.
- 4 用噴槍噴走溶液表面的氣泡，至表面平滑
Remove bubbles on the liquid surface with a spray gun until the surface is smooth.
- 5 個多小時後移去木架及鐵枝，待假玻璃冷卻及乾透，隔一天後便可運送至拍攝場地使用
After an hour or so, remove the wooden frame and steel bars. Let the fake glass cool off until it dries out completely. The fake glass can then be used on set the following day.



東方一眾員工的配合，令本館搜集工作順利，同時獲得口授珍貴的沖印業史料
Thanks to the assistance by the entire staff, the acquisition process ran smoothly and we also gained valuable oral history of the film processing industry.

東方札記 The Mandarin Diary

陳彩玉 Priscilla Chan

「當你了解電影沖印的過程，便會發覺花數十元到戲院看一部電影是超值的。」說這話的，是東方電影沖印（國際）有限公司高級業務經理高天宙先生。

一直以來，大部分電影都是以菲林拍攝，但近來已逐步被數碼電影取代，導致電影沖印行業步向夕陽。香港在電影生產全盛時期共有六間電影沖印公司，現在東方是香港碩果僅存的電影沖印公司之一，由於搬遷的關係，他們重新整理倉存，並開始尋找片主領回寄存的影片。然而東方遠於1969年成立，年代久遠，與部分片主失去聯絡，故此於今年六月在報章刊登廣告，期望尋回片主。限期過後，東方遂將無人認領的影片悉數捐贈香港電影資料館作永久保存。

是次捐贈數目龐大，幸運的是，我們得到東方上下一致的配合，不但令搜集過程順利，更讓我們首次了解



高級業務經理高天宙
Ko Tin-chow, Senior Operations Manager



東方前址
The previous location of Mandarin Laboratory

沖印業包括收發、沖印、剪接、印片、調光、字幕、品質控制等各個工序。感謝他們巨細無遺地逐一講解，讓我們能作詳盡的紀錄。

是次共搜集了八十多部電影的原底片、聲片、字片等物料，菲林檢查工具及沖印機器等，整個搜集工作於東方電影沖印公司五樓進行，包括初部檢查、核實、分類、包裝等。他們的員工大部分於東方或沖印業工作超過十年，對每項細節瞭如指掌，他們

詳盡的講解、熱心的幫助和對自己專業的熱忱，讓我們深深感受到那裡濃濃的人情味。

感謝高天宙先生及王棟明先生、行政部的羅麗萍女士、收發部的任啤女女士、字幕部的

葉靜芬女士及古新發先生、品質控制部的劉兆新先生及陳健銘先生、印片部的周明生先生、製作部的馮漢華先生、沖片部的王志明先生、化學室的劉劍華先生、試片室的陳錦先生、工程部的余庭遇先生、公文偉先生及東方電影沖印全人，感謝您們為電影工業默默付出，讓我們在欣賞電影的時候，除了看幕前耀目的光輝，也要看幕後人員付出過的血與汗。■

陳彩玉為香港電影資料館電影搜集主任



正門
The front door



化學主任劉劍華
Lau Kim-wa, supervisor of the chemistry lab



劉兆新示範使用上世紀七十年代引入的調光機，足證香港沖印技術早已與時並進
Lau Siu-sun getting hands-on with the colour grader first brought into use in the 1970s.

‘When you consider the work involved in film processing, you’ll agree it’s well worth the 50 or so dollars that you spend to watch a movie at a cinema,’ said Mr Ko Tin-chow, Senior Operations Manager of the Mandarin Laboratory (International) Limited.

From the beginning, feature films were predominantly shot on celluloid stock. In recent years, digital media has gradually replaced celluloid as the medium of choice, sending the film processing industry into rapid decline. During the golden era of Hong Kong cinema, there were a total of six film processing houses in the city. Mandarin Lab is now one of the few processing labs still left in operation. Due to a recent relocation, the lab has been reorganising its inventory and urging owners to collect used prints left in storage. Established in 1969, Mandarin Lab has been in operation for a considerable span of time. So it has been difficult to contact many of the owners. In June of this year, the

lab took out newspaper ads, hoping to reach owners and get them to reclaim their prints by the moving deadline. After the deadline passed, the lab donated all unclaimed prints to the Hong Kong Film Archive for permanent preservation.

The donation this time involved an enormous number of prints. We were lucky enough to receive the help and cooperation of the entire Mandarin staff. Not only did the acquisition process run smoothly, as an added bonus, for the first time ever, we got an inside look at the film lab’s various operations, including logistical management, film processing, editing, printing, exposure timing, subtitling and quality control. Thanks to the detailed and thorough

explanations provided by the Mandarin staff, we were able to create even more comprehensive records.

The acquisition this time included original camera negatives, optical sound tracks and subtitle overlays of over 80 movie titles, as well as flatbed editors and processing equipment. The entire process – including preliminary check, verification, classification and packing – was carried out in the lab’s 5th floor wing. Most of the lab employees were veterans with over ten years of experience working at Mandarin or the industry. They knew every aspect of the trade inside out and generously shared their wealth of knowledge with us. Their generosity, dedication and camaraderie were truly an inspiration.

影片沖印程序概要 The Film Processing workflow in brief



收發 (圖為任啤女)
Logistical management
(pictured: Yam Bi-nui)



沖片
Processing



剪片
Editing



印片 (圖為周明生)
Printing (pictured: Chau Ming-sang)

芳華虛度 楊凡講電影 As Time Goes By: Cinema Through the Eyes of Yon Fan



1 字幕 2 Subtitling

- 1 字幕部人員將字幕輸入電腦
Keying in the subtitles
- 2 將字幕拍成字片 (圖為古新發)
Texts are then turned into an overlay (pictured: Ku Sun-fat).

We would like to take this opportunity to thank Mr Ko Tin-chow and Mr Wong Tung-ming, Ms Conly Law of the administrative department, Ms Yam Bi-nui of the logistics department, Ms Yip Ching-fun and Mr Ku Sun-fat of the subtitle department, Mr Lau Siu-sun and Mr Chan Kin-ming of the quality control department, Mr Chau Ming-sang of the printing department, Mr Fung Hon-wah of the production department, Mr Wong Chi-ming of the processing department, Mr Lau Kim-wa of the chemistry lab, Mr Chan Kam of the preview room, Mr Yu Ting-yue and Mr Kung Man-wai of the engineering department, as well as all the other members of the staff at Mandarin Laboratory, for their quiet contributions to the film industry. They serve as reminder that apart from watching the dazzling performances on screen, we should also recognise and appreciate the blood, sweats and tears of the dedicated technicians and staff, operating behind the scenes. (Translated by Sandy Ng) ■

Priscilla Chan is Film Acquisition Officer of the HKFA.



調色 (圖為陳健銘)
Colour grading
(pictured: Chan Kin-ming)

試看影片效果 (圖為陳錦)
Test screening (pictured: Chan Kam)



楊凡導演與座談會主持羅卡 (左六)、香港電影評論學會會長陳志華 (左五)、古兆申 (右三)、易光軾 (右四) 等眾友及資料館全人 Yon Fan with Law Kar (6th left), host of the talk; Ernest Chan (5th left), Chairman of the Hong Kong Film Critics Society; Yon's friends Koo Siu-sun (3rd right) and Johnson Yik (4th right); as well as the HKFA staff.

由香港電影評論學會主辦的「芳華虛度 楊凡講電影」座談會，於10月7日晚上假資料館舉行。會內首先放映楊凡導演將來自其十多部作品的影像剪輯而成的短片，一饗特地到來的影迷。楊導在與主持羅卡展開的對談中，回顧當年投稿《中國學生周報》的點滴、投身電影業的過程，並道盡當初拍攝《少女日記》(1984)、《玫瑰的故事》(1986)及《淚王子》(2009)等作品時的甘與苦。楊導的電影風格強烈、題材大膽超前，他對電影的深愛和熱情，每每在對談中溢於言表。

Presented by the Hong Kong Film Critics Society, the talk was held at the HKFA on the evening of 7 October. Yon Fan first gave audiences a gift – a short film which consists of clips from the dozen titles under his belt. During the dialogue with veteran film scholar Law Kar, Yon looked back on his career – from the formative days he started contributing to *The Chinese Student Weekly* to his foray into the film world, plus the joys and sorrows he'd been through making *A Certain Romance* (1984), *Lost Romance* (1986), *Prince of Tears* (2009) and his many other cherished works. A genuine auteur way ahead of his time, Yon's passion for the art is there for all to see.



楊凡導演
Director Yon Fan

跨越時間、地域與文化

Transcending Time, Space and Cultures

何思穎 Sam Ho

這無疑是一趟奇妙旅程。今年九月，我赴俄羅斯出席海參威國際電影節，一方面擔任NETPAC（「推廣亞洲電影網絡」）大獎評審，另方面為香港電影資料館與是次電影節合辦的放映節目「香港電影的奇妙旅程」介紹選映電影。

選映電影共十部，全是香港電影資料館評選為「百部不可不看香港電影」的作品，包括《父母心》（1955）、《野玫瑰之戀》（1960）、《猛龍過江》（1972）、《警察故事》（1985）、《英雄本色》（1986）、《倩女幽魂》（1987）及《阿飛正傳》（1990）等。

海參威國際電影節今年踏入第十個年頭，算是個較新的電影節，可是當地觀眾對電影的熱情卻不容小覷。無論是在開幕禮或閉幕禮上，他們對影星、製作人和政府官員都熱烈歡呼，連電影資料館人員都獲得喝采。國際上，大部分人对俄羅斯人的典型印象都離不開嚴肅、陰沉，但這次我的親身經歷可謂相反。

觀眾對香港電影放映活動的反應著實讓我喜出望外。在烏蘇里劇院舉行的周末放映座無虛席，129個座位不是全滿也幾近滿座；一般來說，周一至周五，全世界的電影節反應都較慘淡，但這次卻連平日的晚間場次都有超過一半的入座率，對回顧影展來說可說是不俗的了，尤其放映的是外界幾乎完全陌生的香港舊電影。今次放映在烏蘇里劇院進行，最是適合不過。它是全海參威最老的劇院，1916年開始興建，工程因俄國革命而中止，至1927年才正式開業，一直到九十年代政府進行改革，經濟不景，劇院因生意慘淡而倒閉。隨著經濟

復甦，劇院也翻生過來，於2008年翻新重開至今。劇院牆上貼上記錄海參威舊貌的巨幅老照片海報，懷舊氣氛正好與是次回顧影展配合得天衣無縫。

更令人欣慰的是，五、六十年代的作品居然比較著名的八、九十年代港產片更受歡迎，一般都有較高的入座率。海參威電影節的節目策劃和工作人員告訴我這情況很正常，因為當地觀眾看得較多近年的香港電影，他們對不見經傳的舊作反而更熱衷。話雖如此，我還是覺得海參威的觀眾與別不同。以我出席各電影節或舉辦放映活動的經驗來說，除一些知名的經典外，老電影一般都較新近作品為人所忽視。

而且，我發現俄羅斯觀眾與香港電影之間有著一種微妙的連繫。他們發問不僅是出於好奇，有些更是出自對該電影的一份純粹欣賞，教人感動。介紹作品時，我不時會以香港戰後的經歷和俄羅斯在蘇聯解體後的日子來作比較——我們由傳統社會演變成資本主義社會、經濟迅速起飛；俄



何思穎（左）與另一位NETPAC評審 Bina Paul Venugopal 踏上別樹一幟的藍地毯進場
Blue carpet: Sam Ho (left) and another NETPAC juror Bina Paul Venugopal making their entrance.

羅斯則由共產主義步向市場經濟。這一點，似乎引起了海參威觀眾的共鳴。

在電影節的最後一天，發生了一件令我尤其感動的事。一對中年夫婦主動走過來，告訴我今次節目中他們最喜愛哪一部電影——不是成龍的動作喜劇，不是吳宇森的經典作品，也不是王家衛的藝術名片——是《父母心》。這部五十年代黑白片，雖是我和多位友好及資料館同事其中一部最喜愛的香港電影，但外界對它還是鮮有聽聞。這個

圍繞一對中國夫婦在貧困環境下含辛茹苦養育兒子的故事，箇中淒酸，大部分西方觀眾極其量只會欣賞，深受感動則很少見。與這對俄羅斯夫婦傾談間，我真真切切感受到他們和《父母心》和我三者是一體的。

各地電影資料館以保存電影文化為己任，深信電影有超越時間、永垂不朽的能力。這趟到俄羅斯放映香港電影，我見證了電影不但能跨越時間，還能跨越地域和文化界限的力量。（翻譯：杜蘊思）■

何思穎，資深影評人及電影研究者，曾任香港電影資料館節目策劃。



「香港電影的奇妙旅程」在歷史悠久的烏蘇里劇院舉行，本館館長林覺聲與何思穎每場皆與觀眾近距離接觸，義工們的熱誠同時叫人感動。
'Magical Wonderful Tour: A Trip Through Hong Kong Cinema' was held at the Ussuri Cinema. Richie Lam and Sam Ho talked with audiences face to face before and after each screening. The dedication of the volunteers was really touching.

It was indeed magical and wonderful. In September, I participated in the Pacific Meridian Film Festival at Vladivostok, Russia, to serve on the festival's NETPAC (Network for Promotion of Asian Cinema) jury and to introduce the Hong Kong films screened in a programme presented by the Hong Kong Film Archive and the Pacific Meridian Film Festival titled 'Magical Wonderful Tour: A Trip Through Hong Kong Cinema'.

A total of ten films were shown in the programme, all part of HKFA's '100 Must-see Hong Kong Movies' lineup including such films as *Parents' Hearts* (1955), *The Wild, Wild Rose* (1960), *The Way of the Dragon* (1972), *Police Story* (1985), *A Better Tomorrow* (1986), *A Chinese Ghost Story* (1987) and *Days of Being Wild* (1990).

The Pacific Meridian Film Festival is a relatively new one, celebrating its tenth anniversary this year. But the Vladivostok audience was enthusiastic about cinema. At opening and closing ceremonies, they cheered, sometimes wildly, at stars, filmmakers and government officials – even film archivists! Much of the world has a stereotyped conception of the Russian people as stern and sombre, but my experience with the Vladivostok people was quite the contrary.

I was especially impressed by the audience response to the screening of Hong Kong films. The films were well attended, with full or near-full houses on the weekend screenings at the

129-seat Ussuri Cinema. Even on weekdays, slow days for film festivals everywhere, the evening sessions were often more than half full, which is remarkable for retrospective screenings, especially of Hong Kong films that are virtually unknown outside of the SAR. The Ussuri was an appropriate venue to show the films. The oldest cinema in Vladivostok, construction of the building began in 1916 but was stopped because of the Russian Revolution. It finally opened to business in 1927 and had an eventful tenure until the 1990s, when poor attendance during the economic hardships of Perestroika led to a shutdown. The cinema enjoyed a rebirth after the economy recovered, opening again in 2008 after renovations. Its walls are adorned with old photographs of the city, setting the perfect tone for a retrospective programme.

Even more impressive was that the films of the 1950s and 60s generally had better attendance than the better-known titles of the 1980s and 90s.

Programmers and staff members of the Festival told me it was likely because the audience had seen the more recent Hong Kong films and were more eager to watch those that are lesser known. Yet I still find the Vladivostok audience special. That's because in my experience attending and showing films at film festivals, older movies, with the exception of well-known classics, are often much more neglected than movies of recent times.

What's more, I noticed an exceptional connection between the Russian audience and the Hong Kong films. It was very touching to hear audiences asking questions that were driven by a real appreciation of the works and not just curiosity. Introducing the films, I often drew parallels between Hong Kong's post-war experience and that of Russia in the post-Soviet years. While we went through the transition from a largely traditional Chinese society to one of capitalism and rapid economic growth, Russia was moving from communism towards market



1 本館館長林覺聲與中國導演陳卓（左）及蔡尚君（右）。蔡尚君執導的《人山人海》榮獲是年的「最佳影片」。
Richie Lam, Head of the HKFA, with Mainland Chinese directors Chen Zhuo (left) and Cai Shangjun (right). Cai's *People Mountain People Sea* was named the year's best film.

2 嘉賓同遊：（左一起順時針方向）關錦鵬、Christian Jeune、Bina Paul Venugopal、林覺聲、何思穎、Raymond Phathanavirangoon
Photo time: (clockwise from left) Stanley Kwan, Christian Jeune, Bina Paul Venugopal, Richie Lam, Sam Ho, Raymond Phathanavirangoon

economy. That seemed to have struck a chord in the Vladivostok audience.

I was particularly touched when, on the last day of the Festival, a middle-aged couple came up and told me about their favourite film in the programme. It was not a Jackie Chan action comedy or a John Woo classic; nor was it a Wong Kar-wai art film. Instead, it was *Parents' Hearts*. This is a 1950s black-and-white film that, despite being one of my and many Archive friends and colleagues' favourite Hong Kong film, remains largely unknown to the rest of the world. A work about a pair of Chinese parents who struggle through poverty and extreme hardships to raise their sons, an experience most Western audience would at best appreciate but never deeply feel. Talking with that Russian couple, I felt a genuine bond between them and *Parents' Hearts* – and myself.

Film archives, in their dedication to cinematic heritage, believe in the capacity of film to transcend time. In showing Hong Kong films in Russia, I witnessed film's capacity to transcend at once time, space and cultures. ■

Sam Ho is a renowned film critic and ex-Programmer of the HKFA.

驚鴻「五」瞥 Five Gems in One Go



由香港中文大學文化及宗教研究系主辦、本館協辦的「驚鴻『五』瞥」活動，從「百部不可不看的香港電影」中選映五部給同學們觀賞，讓他們透過不同年代的香港殿堂作品去感受本土文化。本館館長林覺聲（左）與研究主任蒲鋒並應邀於10月13日到中大出席講座。

'A Glance of "Five"', presented by the Department of Cultural and Religious Studies, Chinese University of Hong Kong in association with the HKFA, showcased five titles from '100 Must-see Hong Kong Movies' to allow students a glimpse of Hong Kong society in different eras. Richie Lam (left) and Po Fung, HKFA Head and Research Officer, attended a talk at the University on 13 October.

許冠文談《半斤八兩》 Michael Hui on *The Private Eyes*

「百部不可不看的香港電影」之《半斤八兩》在9月15日放映，集該片編導演於一身的許冠文（右）應邀為特別嘉賓，在放映後與主持舒琪對談。

Veteran comedian Michael Hui (right) and host Shu Kei at *The Private Eyes* post-screening talk on 15 September.



鳳與凰 A Great Long While

11月3日，兩位昔日鳳凰影業公司的當家花旦小生聯袂亮相，久違了的朱姐（朱虹女士）邀來定居台灣的高遠先生，接受本館的口述歷史訪問。朱姐與本館情誼深厚，過往得她鼎力相助邀得多位前輩影人接受本館訪問，原來這兩位合作主演十多部電影的拍檔，也已是一別數十年。高遠侃侃而談，「聲演」他從入鳳凰、轉投邵氏，接著投入獨立製作的演藝人生。說到底：「鳳凰公司的人情味最叫人懷念」，他一而再的說。

Gao Yuan and Chu Hung, staple actors at Feng Huang Motion Picture who headlined together a dozen of its productions, visited the HKFA on 3 November. Sister Chu, our longtime friend, has put us in touch with a good many film veterans over the years. This time, she lined up for us an Oral History Interview with Gao, who's now living in Taiwan. This was also a reunion of the screen partners who hadn't seen each other for decades.

During the interview, Gao recounted the various phases of his film career, from his debut at Feng Huang, to his Shaw Brothers tenure, to the later years when he went independent. 'I miss Feng Huang most. It's such a warm place...' repeated Gao.



（左起）朱虹、本館館長林覺聲、高遠、訪問攝影師余永泉 (From left) Chu Hung, Head of HKFA, Richie Lam, Gao Yuan, cameraman for the interview Richard Yu



和楊權導演遊戲人間 Remembering Director Yeung Kuen

9月28日「特別早場」楊權導演（1931-2012）作品《鼓手》（1983）放映後，「和楊權導演遊戲人間」分享會假資料館舉行，籌備委員會諸君黃家禧先生、林查理先生等還特地印製特刊予以紀念。當日多位影人紛紛前來惜別好友，家人、摯友的緬懷，叫人深感楊導演為人重義重情，贏得大家的敬重；而其作品多面化，一直與時並進，《七擒七縱七色狼》（1970）、《遊戲人間三百年》（1975）等反映世態的作品，至今仍為人樂道！

On 28 September after the Morning Matinee screening of *The Drummer* (1983) by Yeung Kuen (1931-2012), a memorial gathering titled 'A Nostalgic Sojourn with Director Yeung Kuen' was held at the HKFA. Organising Committee members such as Lawrence Wong Ka-hee and Charlie Lam had also put together a commemorative brochure in honour of the veteran.

Many of the director's industry friends and partners were present that day, an indication of the respect he commands in filmmaking circles. Among his works which constantly kept pace with the times, his signature pieces, *Lucky Seven* (1970) and *Enjoy Longevity - 300 Years* (1975), are fondly remembered to this day.



◀ 楊權家人與邵氏影城電影製作總監黃家禧（右三）
Yeung Kuen's family and Lawrence Wong Ka-hee (3rd right), Director, Film-Physical Production of Shaw Movie City Hong Kong Ltd



◀ 邵音音（左一）、楊權太太（右二）與協利電影（香港）公司主事人吳協建及妻兒（左二、三，右一）
Susan Shaw Yin-yin (1st left), Mrs Yeung Kuen (2nd right), with the chief of Goldig Films (HK) Alex Gouw (2nd left), his wife (centre) and son (1st right)

▶ 主持分享會的林查理（左）與泰迪羅賓
Charlie Lam (left), host of the memorial gathering, and Teddy Robin



▶ （左起）黃家禧、田啟文、張同祖、葉森、郁正春、李百齡
(From left) Lawrence Wong Ka-hee, Tenky Tin, Joe Cheung, Yip Sum, Yok Teng-heung, Li Pak-ling



◀ 楊權太太（左）捐贈丈夫首部電影《霧夜飛屍》（1959）的電檢證，由本館研究主任蒲鋒代表接受
Mrs Yeung Kuen (left) donates the censorship certificate of her husband's debut film *Chasing in the Fog* (1959). Representing the HKFA is Research Officer Po Fung.

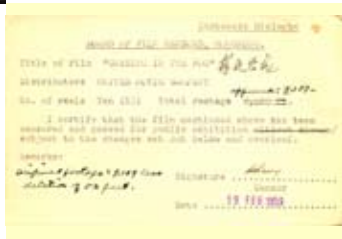


◀ 半世紀後的香港首映——演出《霧夜飛屍》的梁天及高俊（即林麟）出席9月21日的映後談。
Chasing in the Fog's Hong Kong premiere after half a century: actors Leung Tin and Ko Chun (aka Lam Lun) at the post-screening talk

▶ 《霧夜飛屍》
Chasing in the Fog



▶ 《霧夜飛屍》當年惜通過電檢後沒能排上檔期在港公映。
The censorship certificate of *Chasing in the Fog*. The film was eventually not given theatrical release in Hong Kong.



在北京看香港「光影記憶」 Hong Kong Film Memories @ Beijing

踏入香港回歸十五周年，由百老匯電影中心主辦、香港特別行政區政府駐北京辦事處和本館協辦的「光影記憶——香港電影與電影中的香港」影展，於九至十月間在北京當代MOMA百老匯電影中心舉行。策展人杜琪峯導演選取了16部1950年到2008年的香港電影，記載香港跨越半世紀的文化與城市變遷，其中大部分影片為首次於北京放映，別具意義。



(右起) 杜琪峯、香港特區政府駐京辦副主任袁民忠、本館節目策劃傅慧儀、舒琪與百老匯電影中心負責人麥聖希出席開幕式及發佈會
(From right) Johnnie To; Tommy Yuen from the Office of the Government of the HKSAR of the PRC in Beijing; HKFA Programmer Winnie Fu; Shu Kei and Gary Mak, Director of Broadway Cinematheque at the opening ceremony cum press conference

To commemorate the 15th anniversary of Hong Kong's reunification with China, 'Memories of Image: Hong Kong Cinema and Hong Kong in Her Cinema', presented by Broadway Cinematheque MOMA in association with The Office of the Government of the HKSAR in Beijing and the HKFA, was held at MOMA (Beijing) from September through October. Curator Johnnie To selected for the programme 16 accomplished Hong Kong films dating from 1950 to 2008, in an attempt to encapsulate the cultural and societal changes throughout the decades. Most of these titles were screened for the first time in Beijing, which made the event all the more significant.



《銀幕魅影：香港鬼片》放映節目配合香港中文大學和嶺南大學合辦的「鬼文化節」推出，特備的座談會便在11月11日百老匯電影中心放映的《殭屍先生》(1985)後舉行。講者(左起)何慶基、也斯、黃淑嫻、蒲鋒、黎志添和陳志華，各從香港電影發展的脈絡和不同的影評角度發表意見，當中也涉及到大陸的「鬼文化」以及大陸電影的「鬼」禁區。闖「鬼」禁區，恐怕也是一個有趣的課題。



down to share their insights about the subject. They also touched upon the delicate topic of ghost in Mainland cinema, a 'taboo zone' which offers endless thrills and chills for the filmmakers themselves.

鬼文化節

Ghost Cultural Festival

To tie in with the Ghost Cultural Festival co-presented by The Chinese University of Hong Kong and Lingnan University, the HKFA programme 'Haunted Screen: Hong Kong Ghost Films' was mounted in November. After the 11 November screening of *Mr Vampire* (1985) at the Broadway Cinematheque, (from left) Oscar Ho, Leung Ping-kwan, Mary Wong, Po Fung, Lai Chi-tim and Ernest Chan sat

追蹤殭屍電影流變 A Study on Vampire Films

本館11月的星巴克電影講座，講題也對「鬼文化節」作出呼應而以「追蹤殭屍電影流變」為題，賜官(劉天賜)(左圖)和香港電影評論學會的登徒(右圖)應邀主講。萬聖節翌晚，講座會場人氣旺盛。賜官歷述西洋吸血殭屍的流變——由青面獠牙的棺材怪物變成了come out of the coffin(出棺)的俊男美女，演化持續不衰。登徒則從港產殭屍電影看到「茶餐廳fusion菜式」的特色，可見導演借題發揮，利用殭屍諷世抒情的努力。



long-toothed, blood-thirsty grotesques inside the coffin to eventually good-looking boys and girls out of the coffin. Shin asserted that local directors were keen on mocking social realities even in vampire films, a whimsical *cha chaan teng*-style fusion that is unmistakably Hong Kong.

Over at the Sai Yee Street Starbucks in Mongkok, the 1 November movie seminar was named 'A Study on Vampire Films'. Media veteran Lau Tin-chi (left) and Thomas Shin (right) from the Hong Kong Film Critics Society were invited as speakers. With the Halloween buzz still in the air, the venue was packed with fans of the phantom. Lau traced how the looks of vampires in Western movies changed through the ages: from

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本館特此致謝! Thank you!