

通訊

65
Newsletter
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編者的話 | Editorial@ChatRoom

童星·同戲

Merry-Go-Movies: Star Kids

爵士加鑼鼓——《追妻記》一二

Jazzing It Up with Gong and Drum:
 Musings on *How to Get a Wife*

尹海靈——謎樣的白衣女郎

Woman in White:
 The Unbelievable Wan Hoi-ling

香港電影的古巴足跡

Hong Kong Cinema in Cuba

封面: 當「爸媽」的爐火純青, 當「子女」的或精靈或乖巧, 為電影帶來精彩的共治一爐。
 王愛明 (《後門》劇照 ©版權由天映娛樂有限公司全部擁有)
 Front cover: A kaleidoscope of family portraits: the seasoned veterans and their kids onscreen make us laugh and cry.
 Wong Oi-ming (Still from *Back Door* ©Licensed by Celestial Pictures Limited. All rights reserved.)

封底: 《我們的子女》(1959) 中的鄧小宇與梁寶珠
 Back cover: Peter Dunn & Leung Bo-chu in *Our Beloved Son* (1959)

「機緣」這回事, 實在奇妙得不可言傳, 然後像漣漪一波又一波地蕩漾開去。本館繼數年前的中國早期電影歷史探索工作, 去年得方創傑先生捐贈的一批三、四十年代的香港電影 (見第21頁), 可說為上世紀中葉前的香港電影研究, 打開無可比擬的一道門。畢竟, 有電影可看, 才可確實地分析, 分別從美學、工業、歷史等多個範疇去深入探討。

與此同時, 竟也是不謀而合, 對早期香港電影素有研究的法蘭賓先生, 以他敏銳的觸覺, 展開了對三、四十年代女編導尹海靈的研究 (見第10至15頁), 大力搜羅中外文獻, 誓要解開「侯曜——尹海靈」二人組之謎。

各種各樣的交匯和交流, 在在深感難得。資料館的電影院雖小, 談從藝六十年的阮兆輝先生、馮寶寶等各位影齡驕人的童星前輩、談修復希治閣默片工程的羅賓貝克先生……就有超越時空的能耐, 帶大家神馳, 跨越時間國度。經過修復洗禮的珍藏, 醇厚叫人迷醉。

羅賓貝克先生有一段話發人深省, 叫人對「修復」豈止要刮目相看——有些曾遭刪剪的電影, 經從來源不同的多個拷貝對比, 儘可能補足後, 「足本」叫人對該片完全改觀! [clkwok@lcsd.gov.hk]

It's hardly possible to tell how serendipity works; it's like ripples spreading far and wide. Further to our study of early Chinese cinema several years back, a cache of 1930s and 40s Hong Kong movies recently donated by Mr Jack Lee Fong (p 21) has unprecedentedly opened a gateway to cinematic research on the first half of the 20th century. The films themselves, after all, play an indispensable role in making film studies more complete.

Around the same time, Frank Bren, an expert in early Hong Kong cinema, happened to be researching Wan Hoi-ling, a 1930s and 40s Chinese female writer-director (pp 10-15). The mystery surrounding her and Hou Yao, a prominent early Chinese filmmaker, is something he's determined to decipher.

The confluence of circumstances in turn creates a wider platform for exchange, bringing together people from different eras and backgrounds. Despite the small size of our cinema, we have been graced lately by the presence of film veterans such as Fung Bo-bo, Yuen Siu-fai and other former child actors, as well as Robin Baker from the British Film Institute, who's at the helm of its restoration project of Alfred Hitchcock's silent features. Time, in the world of cinema, is no obstacle. [clkwok@lcsd.gov.hk]

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更多內容見本期《通訊》網頁版, 「童星·同戲」、「影談系列」、「修復珍藏: 希治閣默片謎蹤」、「百部不可不看之香港電影」、「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.



同為童星喝彩！（左起）翁兆全、本館節目策劃（文化交流）王麗明、阮紫瑩、本館館長林覺豐、黎小田、馮寶寶、康文署總經理（電影及文化交流）彭惠蓮、石修、徐小明、本館節目策劃傅慧儀、李幼慧

Stars galore at the opening gala. (From left) Yoong Siew-chuen; Cecilia Wong, HKFA Programmer (Cultural Exchange); Yuen Tsz-ying; Richie Lam, HKFA Head; Michael Lai; Fung Bo-bo; Maggie Pang, Chief Manager (Film & Cultural Exchange), LCSD; Shek Sau; Tsui Siu-ming; Winnie Fu, HKFA Programmer; Eric Li.



1 曾為童星的馮志豐（左二）應邀擔任司儀，與四位殿堂前輩童星聚首一堂！

Fung Chi-fung (2nd left), also ex-child actor, was invited to emcee the gala where he shared limelight with four seasoned veterans.

2 馮寶寶偕夫婿翁兆全（右一）、小田、桃源電影企業公司李幼慧（中）、楊樹銘教授（左一）。桃源出品、寶寶主演的《夜光杯》（1961）堪稱膾炙人口。

Fung Bo-bo and her husband Yoong Siew-chuen (1st right) with Michael Lai, Tao Yuen Motion Picture's representative Eric Li (centre), and Prof Peter Young (1st left). Fung Bo-bo's vehicle *The Magic Cup* (1961) is one of the all-time classics produced by Tao Yuen.

「童星・同戲」燦爛登場 Starry Starry Night

五、六十年代的香港童星，小小年紀就穿梭大小片場，至今仍有不少活躍於影視界或文化界，無論仍在台前或轉居幕後，造詣越見精湛。8月16日「童星・同戲」影展（16/8-28/9）及展覽（9/8-3/11）的開幕儀式，邀得自童星時期已是家喻戶曉的馮寶寶、黎小田、石修及徐小明為主禮嘉賓，幾位細說當年情，場面叫人既興奮又感動。幾位並會相繼出席座談會及多場映後談，真叫影迷們翹首以待！

Many child actors from the 1950s and 60s have remained active to this day in the film/TV or cultural scenes, working both in front of and behind the camera. At the opening ceremony for the 'Merry-Go-Movies: Star Kids' film programme (16/8-28/9) and exhibition (9/8-3/11), household names such as Fung Bo-bo, Michael Lai, Shek Sau and Tsui Siu-ming appeared as officiating guests and reminisced about their childhood days working on the set. They are also getting face-to-face with audiences at an ongoing series of seminars and post-screening talks. Mark your diary!



馮寶寶與我 Fung Bo-bo & I

馮寶寶 Petrina Fung Bo-bo

在看「馮寶寶」的「我」
The 'I' gazing at 'Fung Bo-bo'.



切忌從她覓 迢迢與我疏
我今獨自往 處處得逢渠
渠今正是我 我今不是渠
但憑恁麼會 方得契如如 抄錄自禪詩《過水頌》

TRY NOT TO LOOK AT THE SHADOWS TO FIND 'ME'
THE SUBJECTS ARE FAR FAR AWAY FROM 'ME'
FROM NOW ON I ADVANCE ON MY JOURNEY ALONE
YET MEETING MY REFLECTIONS ON PEOPLE I COME ACROSS
THEIR RECOLLECTIONS OF THOUGHTS HAD BEEN 'ME'
BUT I AM NOT THEIR REFLECTIONS
IF YOU GEAR YOUR COMPREHENSION OF 'ME' IN THIS DIRECTION
YOU MAY OBTAIN A HIGHER STATE OF AWARENESS

The above is a Buddhist poem or verse. It has a transcending essence behind a story which depicts the sudden realisation of a monk as he crosses the bridge and sees his own reflection in the river...thus.

Translated by Petrina Fung Bo-bo in 1987 for her Chinese New Year card design. Now modified in the interests of Winnie Fu for easier comprehension.

我出道那個年代，能登上大銀幕，是多少人艷羨的位置，君卻不知一早把你貼堂示眾那種苦處！連虛榮都不知乃何物，便被舞龍般轉到你天花亂墜、晨昏顛倒；當你能親歷其境就明白不是那麼的好玩了！

我目前心境就如本人提供這張被攝影師在一瞬間、把「馮寶寶」與「我」的同時存在攝入了畫面中一樣，我本人現時也跟大家一樣，在看熱鬧而矣！

旁觀者清，當局者迷；這是永恆不變的方程式！

子非魚，焉知魚之樂也。

正在執筆寫稿前，朋友透過WhatsApp發來從網上下載的電視節目《與星光同行》，看到高志森先生與大老倌阮兆輝先生的訪談。首次欣賞到神童輝當年與馬師曾前輩合演的一齣電影《父母心》（1955），令

我嘆為觀止。多得香港電影資料館能細心把所有香港當年舊作保育並珍藏，更多得高志森導演悉心挑選向廣大觀眾群一一推介，難能可貴甚。

《父母心》中的輝哥（哈哈）、一板一眼、舉手投足、關目表情等等，看得在下樂開懷之極！簡直就是大老倌譜模藏於一個小大人兒身上，過癮！再看回現代訪問版本的輝哥，文質彬彬、把兒時見聞娓娓道來，令我獲益不淺。

時光匆匆，轉眼本人原來已移居馬來西亞十六載光陰。得悉香港有一政府機構名「電影發展基金」，可資助港產電影持續承傳，此對香港新一代電影同好是一大喜訊，可喜可賀。去年有位學者朋友，極希望能把粵劇功架，配以現代電影手法拍成劇情片種，公諸同好後學，讓戲曲身段得以留存後世作觀賞用途。側聞此一消息，我馬上自動請纓，簽下同意書，

留我客串一角。只要有輝哥參與，我也很想一齊以玩票性質粉墨登場、向輝哥好好學習。

若能成功申請資助此善舉，將令我此生平添無限姿采。

拍攝珍存戲曲電影，在下沒資格當主角；若有大老倌阮兆輝先生演繹之作品，而我又能夠參與其盛，客串出任其中一角，本人將會感到在此悠悠數十年的演藝生涯中，劃上一個既欣慰又無憾的句號。

謀事在人，成事在天。一切隨緣。謝主濃恩。

馮寶寶

寫於香港、辭別劉師傅家良哥前夕
二〇一三年七月廿三日

馮寶寶，知名香港童星，孩童及少女時期已參演達170部電影，包括《可憐天下父母心》（1960）、成名作《夜光杯》（1961）等，於九十年代兩次獲得香港電影金像獎最佳女配角，並曾擔任美術設計等幕後工作及拍攝電視劇。

While most people can afford to forget what had gone by in their youth, I have never been able to do so since five years of age, when I started to make my contribution to Cantonese movies that belong to an era many nowadays have not known – the actors, directors, colleagues behind the screen as well as the social value and expressions of the previous century of Old Hong Kong.

THAT makes me sound ancient, doesn't it?!

On the contrary, I have managed to maintain a youthful mind and appearance, all because of my audiences of all age groups who keep reminding me of the movies I made ages ago, helping to refresh my memories again and again. (No anti-ageing cream necessary. Try it! Hehe!)

How dare I forget lest I should be unable to join in their conversations about Fung Bo-bo, the kid; especially about that movie named *The Magic Cup* (1961), in which the Giant and the beautiful fairy sprang out of the Magic Cup; and the bottom of the well that I had never managed to reach due to the clumsy worker known as 'Uncle 70%'!

The actor's name is even funnier in real life. He was known as 'Half Day Rest' in direct Cantonese translation. Hahahaha... How befitting for a comedian!

My films produced in my childhood years keep rerunning after midnight hours on both HKTVB and HKATV Chinese Channels.

It is not surprising that the taxi drivers, or the vendors at the wet market would almost all the time chat me up about *The Magic Cup* story line, here and there, bits and pieces.

I got to have the patience to find it entertaining whenever they feel enthusiastic to talk about my childhood movies and activities and those colleagues who acted as mothers and fathers and grandparents and all the others. The conversation will go on and

on and on when they are in the mood to talk about the past and the actors and actresses they have known.

I would make the conversation as lively as the movies they are talking about.

This is due to the fact that in real life, reality is so boring and hard to swallow for a lot of people. If I had the magic to entertain them for the precious moments we happen to share together there and then, it would be so nice. For that moment we can forget



《春滿帝王家》(1962): 置身渾身是戲的大老倌雲集的年代, 耳濡目染的小演員早已毫不怯場。(左圖) 馮寶寶(前)與朱天惠; (右圖前排左起) 半日安、阮兆輝、西瓜刨、麥炳榮。
The Royal Wedding in the Palace (1962): Having worked with the many seasoned veterans at their times, the child actors look confident onscreen despite their age. (Above left, front) Fung Bo-bo & Chu Tin-wai; (above right, front row from left) Poon Yat On ('Half Day Rest'), Yuen Siu-fai, Sai Kwa Pau, Mak Bing-wing.

about the high cost of living in Hong Kong nowadays, about the huge gap between average income and the ever soaring property prices, the hardships we have to face day in and day out... all these in this precious moment when we happen to meet and can share the joys of the yesteryears.

I feel very blessed to be able to do that for people I happen to meet – wherever and whoever has the mood to reminisce about the past with me. At least for a moment or two, they could afford to laugh with me – the little kid they have enjoyed with their family members in days gone by.

My son, now an adult, has expressed displeasure that his time with me is very much disrupted by people I do not even know in the street, as I would often stop and have an energetic conversation with the strangers.

I fully understand how annoying it is to my son for having to share my limited moments of togetherness with him in such fashion. However I could not, or rather, chose not to take actions to prevent these encounters.

Only recently, I have found a reason to ease the tensions of such encounters.

Whether my son would accept my explanation at face value or not, I have tried to put it in an understandable way as close to the facts as possible.

'Try to think of a product you have bought at the shop. Inside the package you will find a leaflet stating the duration of time that you may return it, as customer, to the factory for replacement in case of defects. This is the guarantee of satisfaction and part of the trademark service to its customers for goodwill purposes. Now your mum is an old brand. In order to show my appreciation of the loyalty to this old brand, my company is willing to provide a lifetime guarantee for these loyal followers, making sure the satisfaction level leaves nothing to complain about.'

This is the Old School attitude of service.

Last of all before I sign off from this essay, I would like to share with you a photograph provided by a good friend of mine, Mr K. Ho. It is a moment in time he has captured during my recent talk at the Baptist University on cinematography specially titled 'FUNG BO BO & I'.

I do appreciate very much Mr Ho's creative and inspirational presentation of the topic he has captured.

In this photograph, while addressing the action of a scene in *C'est la vie, mon chéri* (1993), I was seen turning back watching there and then the character I portrayed in that movie. My own image on the screen has been enlarged to such a magnitude that it is almost unrecognisable even to myself. ■

Petrina Fung Bo-bo is a famous child actress who had starred in some 170 films as a teenager. Among her celebrated titles are *The Great Devotion* (1960) and *The Magic Cup* (1961), the latter putting her firmly on the map. Two-time Best Supporting Actress at the Hong Kong Film Awards in the 1990s, she also excels behind the scene as art director etc, and performs frequently in TV dramas.



「神童」 ——是禍是福 Child Prodigy: Fortune and Misfortune

阮兆輝 Yuen Siu-fai

小孩子演戲，大多數被譽為神童，其實這只是一般宣傳術語，如果當以為真，就足以害你一輩子。試想：外國電影的神童米奇龍尼（Mickey Rooney）的晚年，再想想本港金融投資的「神童輝」的下場，相信很多人都會扼腕嘆息。所以神童兩字其實是糖衣毒藥，不管哪一個界別，凡被譽為神童的人，如果不當心

而被這稱號所蒙蔽，很容易泥足深陷，不能自拔。記得有一句說話「小時了了大未必佳」嗎？如果記得這句至理名言，你便可百毒不侵。

說老實話，小朋友受愛護、受吹捧，上街的時候，有人對你指手劃腳，有人要求你簽名留念，有人向你索取照片，哪個小孩子能不飄飄然？但記著：你真的是實至名歸嗎？在我

小時候，我常看別人的電影，更常自問我比得上芳芳、寶寶、明明、小田，以至常一同演出的好友梁俊密嗎？我真想將這經驗，提醒任何一位「神童」要常常照鏡子看真自己的真實情況，這是衷心的忠告。■

阮兆輝，著名演員及粵劇表演藝術家，現為香港八和會館副主席及香港藝術發展局委員（戲曲）。曾獲頒「藝術家年獎」之歌唱家年獎及「藝術成就獎」。

Yuen Siu-fai is a renowned film actor and Cantonese opera performer. Currently Vice-chairman of the Chinese Artists Association of Hong Kong and Council Member (Xiqu) of the Hong Kong Arts Development Council.

English version in e-Newsletter.



1 | 2

- 1 阮兆輝（右）與好友梁俊密 Yuen Siu-fai (right) and his firm friend Leung Chun-mut
- 2 攝於2004年 Taken in 2004

康文署副署長（文化）廖昭薰（右）在開幕禮向阮兆輝致謝
Cynthia Liu (right), Deputy Director (Culture) of LCSD presenting a memento to Yuen at the opening ceremony.



從神童到泰斗： 阮兆輝的影藝回憶 A Lifelong Passion for the Arts

既是「阮兆輝從藝六十年」誌慶，其童星時期作品也與同月推出的「童星·同戲」節目同聲同氣，本館推出「從神童到泰斗：阮兆輝從藝六十年」（2/8-27/9），並特別在8月3日，以一連串的環節向「萬能泰斗」阮兆輝致敬。輝哥在座談會中談到戲行「前傳後教」的使命，叫人深感傳統藝人傳承不息的情操。To mark the 60th year of Yuen Siu-fai's artistic career, the HKFA presents a retrospective of his film work, 'From Child Prodigy to Stage Royalty' (2/8-27/9). On 3 August, we paid special tribute to the 'Master of Versatility' with a series of events.



客席策劃阮紫瑩（右）選映的精彩片段，令現場掌聲歡呼聲不絕。
Guest curator Yuen Tsz-ying (right) showed some well-selected excerpts of Yuen Siu-fai's films to the great delight of seminar attendees.



阮兆輝和雷靄然（右一，鄧碧雲女兒）兒時合演的《鳳閣重開姊妹花》（1954）放映，江平太太梅芬（中）亦同來觀賞丈夫在片中的演出。
Yuen Siu-fai with Tang Bik-wan's daughter Helen Lui (1st right) catching the screening of *Two Sisters in Phoenix Bower* (1954), in which they acted together as kids. Mrs Kong Ping (middle) also came to see her husband's performance in the film.

回憶碎片中的星星童伴

When We Were Kids: Memories of My Fellow Child Stars

鄧小宇 Peter Dunn



小時候有機緣當童星，在片場出入了六年拍過12部電影，雖然記憶早已化成零星碎片，但回想起這些碎片仍感到自己有如此際遇是幸運遠多於不幸，得著多過失去。片場五光十色，千變萬化，一個空蕩蕩的片廠第二天可能已搭成宮殿，或華廈，對一個小孩子來說那不就是魔術麼！原來我一早就擁有了私人的迪士尼。片場每天進出的人雖多，但通常也就只有我一個小孩，所以特別得到台前幕後明星和工作人員的愛錫，接到通告拍戲對我來說從來都是樂事。

當然拍戲需要時間，必然會影響到學業，接到通告就要向學校請假，老師自有微言。有時家人會替我詐請病假，但總不可能經常病，那就要請「事假」了，當老師質難我問有甚麼「事」時，我老是感到十分的難為情，說不出口是去拍戲。幸好我也不是那麼搶手，並非經常有工開，功課總算追得上，結果都能考上有名望的中學。

在片場最開心莫過於有時會遇上一些同廠或鄰廠拍片的同齡小朋友，在休息時一起玩耍、結伴去些隱蔽的角落「探險」，像梁醒波的女兒梁寶珠、林德信的母親吳正元，還有陳寶珠、張維德、蔣將、杜智、小佩佩……等，我們都是片場的孩子。

唯一我感到有些警扭是拍《愛的教育》（1961）時遇上「七小福」洪金寶他們。

《愛的教育》的劇情主要發生在一所男校內，需要很多童角，從京劇

師傅于占元那處就找來了好幾個，或許大家對後來稱為「七小福」他們的事跡都有點認識吧！那時好些清貧的外省籍家庭會把子女送到于占元處學

武打片盛行之際大放異彩，成為香港傳奇的一部分。

其實在拍《愛的教育》期間，身邊已聽到不少閒言閒語，說師傅如何嚴厲，經常對他們虐打重罰。當時大家雖然年紀小，卻已隱約感覺到從于占元處來的這群孩子和其他的童角好像隔了一道鴻溝，是活在不同的世界，他們似乎亦知道自已的位置，通常都是自成一國，和他人共存，但鮮有交流。那是我幼小的心靈初次看到人世間一些不幸的角落，無形的階級可以不費吹灰之力把同齡的小

朋友分割開來。以前和其他片場的孩子玩耍，不免吵架、爭執，甚至遭到欺凌，在孩童的世界都屬正常，欺人和被欺在最終仍是處於對等的位置；但原來有些小朋友是沒法放開懷抱玩耍或打架的，對「七小福」他們刻意迴避我伸出的善意之手，很奇怪我竟感到一陣莫名的歉意，好像自己做了些不該做的事，或許那時候我的童



孩子「戲」《愛的教育》：（左起）林翠、朱元龍（洪金寶）、吳元庭（吳明才）、鄧小宇、杜智；（後）王引
The child-packed *Education of Love*: (From left) Jeanette Lin Tsui, Chu Yuen-lung (alias Sammo Hung), Ng Yuen-ting (alias Ng Ming-choi), Peter Dunn, Du Zhi; (back) Wang Yin



《小兒女》：小宇小宙兄弟兵上陣，與（左一、二，右一）雷震、尤敏、王引「一家親」
In *Father Takes a Bride*, Peter and his little brother Paul played big roles as they were central to the family's happiness.

戲，記憶中他們的宿舍好像是在尖沙咀美麗都大廈，每天都要上天台練功，晚上上夜總會表演。在六十年代洋化的殖民地企圖複製以前北京四合院練戲習武的模式，確是螳臂擋車，是註定遭時代巨輪無情踐踏的夕陽行業，但命運往往出人意料，想不到看似不合時宜的際遇，令這批小孩子練成一身好武藝，結果在七、八十年代



《我們的子女》：岳楓導演慧眼識小宇
Our Beloved Son: Director Griffin Yue Feng spotted Peter's acting talents early on.



《南北和》：小宇與小佩佩
Peter and Xiao Pei Pei in The Greatest Civil War on Earth

真已開始幻滅，被摧毀了。

在眾多零星回憶碎片中，我也沒法忘懷和小佩佩相處的時刻，我和她在《南北和》（1961）及《小兒女》（1963）合作過，她是一個很漂亮可愛的小女孩，身世似乎也很奇特，從來沒有提

過自己的母親，她好像是由兩個阿姨負責照顧，其中一個經常陪伴她到片場拍戲，另一個則較少出現。到我成長後，憶起小佩佩時不期然會聯想到音樂劇電影《金粉世界》（*Gigi*, 1958），片中女主角李絲梨嘉儂（Leslie Caron）也是由兩個「阿姨」撫養及「培訓」，像她這樣身世的女孩，在當時的社會成長後的命運多數是成為有錢人的情婦，片中她其中一個阿姨說了一句金句：Marriage is not forbidden to us. But instead of getting married at once, sometimes it happens we get married at last.（我們並非不可以結婚，只是不會立即結，有時候或者會到最後才結。）

在電影中李絲梨嘉儂竟奇蹟地應了這句說話，終於覓到一個愛她的如意郎君。

片場的孩子，他們的身世也許真的不似表面般單純，每人的背後可能都有著別人無法知道的故事，像小佩佩，她是在怎樣的環境下長大的？而我對她又有多少認識？唯一清楚的是，已經過了這麼多年，竟一直都沒有再聽到有關小佩佩的下落和消息。但願她的命運也和李絲梨嘉儂一樣，終於得到幸福。■

鄧小宇，著名作家，曾為童星，參演多部國際電影懋業有限公司的出品。為《號外》雜誌創辦人之一，著作包括《吃羅宋餐的日子》（2009）、《女人就是女人》（2011）等。

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English version in e-Newsletter.



假鳳虛凰戲假情深，「前世」得咗！
 More than just drama: the reel-to-real couple seal their love with a kiss.

談起秦劍的輕喜劇，一般都會想起《難兄難弟》（1960）而忘記了《追妻記》（1961）。事實上，七十年代開始之後的香港電影，寫江湖上稱兄道弟的多，拍現代都市男歡女愛的少。六十年代的粵語電影倒曾出現過一批以現代男女為題材的都市輕喜劇，光藝和新藝的秦劍、嶺光的莫康時等都拍過不少這種類型，《追妻記》編導演俱佳，可說是其中最出色之作。

謝賢和嘉玲是光藝的台柱明星，銀幕上的夢幻組合，二人在片中的化學作用，讓人想起同期荷里活浪漫喜劇的另一對絕配——桃麗絲黛（Doris Day）和洛赫遜（Rock Hudson）。秦劍構思此片時，不知道有沒有作此聯想，此番重看，倒完全可以想像一部荷里活版本的《追妻記》，由桃麗絲黛和洛赫遜主演。三年後光藝同一個班底炮製的《花花公子》（1964），便有點《夜半無人私語時》（*Pillow Talk*, 1959）的味道，特別是謝賢的角色。在公眾眼裡，謝賢和嘉玲是一對，秦劍靈巧地將故事人物和明星效應結合起來，《追妻記》片中的謝聖是一個小白領，他自謔為「謝賢前世」，夢中情人是可望不可即的大明星嘉玲，卻讓他在辦公室裡碰上了長得跟偶像一模一樣的「嘉玲二世」慧玲；在電影的世界裡，沒有甚麼是不可能的。甘心情願自掏腰包購票入場的芸芸眾生，不就是為了從沉悶乏味的現實生活開個小差嗎？買的就是九十來分鐘的夢幻泡影。

影片開端，男主角謝聖揸一個抱一個，嬉皮笑臉地直對鏡頭細說自己「追妻」的故事。這狼狽住家男人的戲劇處境，有可能取自荷里活電影《糊塗笨姆》（*Rock-a-Bye Baby*, 1958）¹，但，天哪！謝賢可不是其貌不揚的諧星謝利路易（Jerry Lewis），而是我們摩登入時的風流小生呀！秦劍過人之處，正正在於他打從開始就顛覆了自己公司一手建立起來的明星形象，然後逐一重建，未了再把你扯回那些米油鹽的碌碌人生裡去。整部電影就是一個閃回，極簡單的環形結構，倒敘的手法，在荷里活電影裡也不鮮見。別開生面的是，故事不但以第一人稱直接跟觀眾訴說自己的故事，更貫穿其中，既是旁觀的敘事者，又是故事裡的局中人。現在看來，這種形式顯得「現代」，其實，對於在絲竹或鑼鼓聲中長大的一輩，這倒不是甚麼新鮮的事——在中國傳統戲曲裡，人物登場，每每跟台下看官先來一段自訴家門；後花園裡小姐傷春悲秋的隱密心思，牆外書生聽

爵士加鑼鼓 ——《追妻記》——

Jazzing It Up with Gong and Drum:
Musings on How to Get a Wife

黃愛玲 Wong Ain-ling

得明明白白，台下觀眾也一目了然。

早幾天跟資料館友人吃飯閒聊間，談起中國電影（特別是香港的粵語片）裡常有畏妻如虎的丈夫，這在西方電影裡好像少見。我是覺得，傳統戲曲劇目興許為我們的電影創作者提供了不少戲劇和人物的原型。以《追妻記》

為例，片中的謝聖，是個憨實純情的小白領，他「仰視」女神慧玲，而女神竟是老闆金屋藏嬌的黑市夫人，讓人想起《賣油郎獨佔花魁》的賣油小廝秦鐘和臨安名妓美娘；老闆周大班（姜中平飾）和惡妻陳美娥（上官筠慧飾）的那一對，不就活脫脫是《獅吼記》裡的陳季常與柳氏嗎？從兩性關係來看，戲曲裡常見男弱女強——落泊書生配千金小姐、負心漢配貞節婦、弱男配烈女，《追妻記》也一樣，一個是千帆過盡的風塵女子，一個是涉世未深的大男孩。片中的謝聖是典型的現代都市小男人，性感尤物無福消受，醜婦又不對胃口，叛逆飛女駕馭不了，兒女成群又怕怕，「嘉玲二世」秀外慧中，是組織核心小家庭的理想對象，但當他發現夢中情人竟是個被豢養的「小三」，卻又接受不了。倒是女方一步一步從



湊仔公「謝賢前世」一新謝賢一貫的風流小生形象
Prince Charming 'Tse Yin's Past Life' reinvents himself as a family man.



「嘉玲二世」反敗為勝，女人不再需要堅守貞操的道德堡壘也能謀得幸福。
The underdog 'Kar Ling II' triumphs over her odds and takes fate in her own hands.

被動到主動，片末的一席話，更說得漂亮得體，扭轉了形勢，反敗為勝；女人不再需要堅守貞操的道德堡壘也能謀得幸福。片末，正當我們以為一切已成定局的時候，編導又來一個顛倒乾坤——已為人妻人母的慧玲請了以前的傭人回來，因為她不甘於留在家裡做家庭主婦，要重投社會，回到……回到舊情人那裡去當他的秘書。小丈夫酸溜溜地說：我又要追過？可會是另一場危機的開始？

五十年代初，中聯創立，秦劍是兄弟班成員之一，未幾他卻另闢蹊徑，於1955年成立光藝，幾年間便發展出充滿現代都市色彩的片廠風格。相比長一輩的中聯諸君，他對時代節拍的掌握明顯更為敏銳，《追妻記》是有力的說明。謝聖辦公室的牆上，掛滿了西方時尚生活品牌的海報；他的同事工餘愛泡舞廳，他喜歡窩在

家裡聽唱片，興趣不同，卻都是典型的小資生活品味。另一方面，慧玲當上「職業小三」雖說是迫於環境，但看來並不抗拒繁華物質帶來的享受，婚後她選擇重出社會工作，也不是因為家無隔日糧，而是想活得更舒泰，充滿著對中產生活方式的嚮往與認同。六十年代的香港開始擺脫「過客」的心態，

碎步踏入一個新的時代，摩登的秦鐘和美娘組成美滿小家庭，中產的陳季常和柳氏回歸倫常規範，但幸福的背後，卻又隱藏危機。秦劍以荷里活浪漫喜劇的調調，娓娓道來一則典型的香港故事，猶如爵士樂和鑼鼓同台 jam，生趣盎然。■

註釋

1 梁慕齡 (Leong Mo-ling)：〈Notes on How to Get a Wife〉，舒琪編：《六十年代粵語電影回顧》（第六屆香港國際電影節特刊），香港，市政局，1996年修訂本，頁106。

黃愛玲，資深電影研究者及影評人，曾任香港電影資料館研究主任，著有文集《戲緣》、《夢餘說夢》，編有《詩人導演——費穆》、《現代萬歲——光藝的都市風華》等電影專著多部。

Wong Ain-ling is a film scholar and critic, and formerly Research Officer of the HKFA. She is the author of *Dreamy Talks* (2012) and editor of *Fei Mu, Poet Director* (1998), among many other titles.

English version in e-Newsletter.



Woman in White: The Unbelievable Wan Hoi-ling 尹海靈——謎樣的白衣女郎

Frank Bren 法蘭賓

Six months of exhuming the achievements of filmmaker Wan Hoi-ling occasionally suggested mysterious heroines from literature, notably Wilkie Collins' *The Woman in White* (1859–60) and Vera Caspary's *Laura* (1942–43).¹

Wan Hoi-ling was *real* and not meant for mystery but she *is* the most strangely forgotten figure in the history of Hong Kong cinema.

Almost alone, her filmographies below validate this essay as 'research'. Theatrical outlets named for her films are authentic while contemporary advertisements verify those she authored, often collaboratively throughout 1937–47. Yet six months of research proved insufficient to say where and when she died or was born. That search continues. She is worth the effort.

Wan 'through the story of Hou Yao' (HKTA)

For a sense of Wan as a person, we must turn temporarily to legend. Happily, the Hong Kong Theatres Association (HKTA) allowed me to read its intriguing, unattributed document entitled *About Wan Hoi-ling & Wan Hoi-ching* [Hoi-ling's younger brother]. It makes these interesting points²: The Wan siblings 'remain unknown. *The China Cinema Encyclopaedia* does not even mention them.' Hoi-ling, with her 'distinctive personality and originality' is 'among the earliest Chinese female film directors'. Both siblings learned their craft from filmmaker Hou Yao 'during the First Generation of Chinese cinema'(!) Citing the book *Gone is the Rainbow: Commentary on Major Figures of the Modern Age*,³ the document concludes that Hou's execution in Japanese-occupied Singapore was in 1945 when he was '46'. (Others challenge the age and the timing but agree on Hou's martyrdom during 1942–45).

As the document also suggests, the more we know about Hou, the more we will learn about Wan. Yet where's

his definitive biography? Screen poet. Resistance fighter. Romantic. Lucky in love. Patriot. Murdered for 'anti-Japaneseness'. Even as a thinker, he is in rare company with theorist-filmmakers like Louis Delluc (1890–1924), Vsevolod Pudovkin (1893–1953) and François Truffaut (1932–84). Hou's 1926 book on filmmaking is still consulted today.⁴

For now, Wan's author contributions to Hong Kong cinema's first golden age (c. 1936–41), comprise our one major certainty about her. But she contributed a revealing essay to the brochure promoting Hou's 'national defence' film, *The Desert Flower* (1937), adapted from his successful novel of that name. It marked Wan's cinema debut as an accredited actress and assistant scriptwriter/continuity supervisor.

Hou Yao (1898?–1942?)

In the same brochure of 1937, friend 'Kin' describes him thus: 'Hou is from Panyu, Guangdong, aged 39. He studied at Dongwu University, is short-sighted and a scar and a mole occupy his very strange face with its high forehead and long hair. Unmistakably an artist!'⁵

Hong Kong Filmography Vol I (1913–1941), published by the Hong Kong Film Archive (HKFA) in 1997, suggests why we ignored Wan for so long as the territory's first homegrown female film director. HKFA data records her films but scanty biographical information and the gender-neutral 'Hoi-ling' made many assume she was 'male'.⁶

Equally telling for her formation are two male collaborators in her most intensive directing years of 1939–41: (1) Hung Chung-ho, grandfather of today's Sammo Hung, and (2) Hou Yao, her mentor, most frequent collaborator and ultimately lover.

Two women respectively symbolise Hou's 'silent' and 'sound' film careers. Firstly, in Mainland China, was Pu Shunqing (1902–?),⁷ a famous playwright, Hou's legal wife and his creative partner for both stage and screen. She is acknowledged today as Chinese cinema's first female screenwriter.

Then came Hou's 'talkies' made in Hong Kong and Singapore and, with them, his second great helpmate, Wan Hoi-ling, who had clearly (from her above-mentioned essay) embraced his values



《沙漠之花》特刊封面，
上有編導侯曜相片
The Desert Flower brochure
with a photo of the film's
writer-director Hou Yao.



《沙漠之花》：由「華南影帝」吳楚帆和夫人「半開
玫瑰」黃笑鶯主演
Husband-and-wife team in *The Desert Flower* – Ng Cho-
fan, the 'Movie King of South China', and Wong Siu-hing,
better known as the 'Half-bloomed Rose'.

long before assisting him on the film, *The Desert Flower*.

As Wan noted in *The Desert Flower* brochure, Hou had served 'the northeast resistance army against the Japanese invasion' before coming to Hong Kong, and 'Mr Hou's service as director is neither for profit nor fame. He wishes to create a National Defence film unifying people in a common preparedness to face foreign aggression. His intention is admirable!'¹³

Hou was remarkably comparable to the fictional anti-Nazi hero, 'Victor Laszlo' (actor Paul Henreid), from Michael Curtiz's classic film romance, *Casablanca* (1942). Tragically, as Hou's martyrdom would show, these qualities targeted him for assassination by agents of Japan, probably even in Hong Kong, briefly the *Casablanca* of the Asian war.

New York State Archives – Hunting Hong Kong film classics

Wan's and others' films of pre-1942 seem irrevocably lost. But the New York State Archives (NYSA) in Albany, New York, offers new insights into many of them for it boasts the world's largest collection of feature film scripts as originally lodged for New York state censorship from the 1920s to 1965.

NYSA is an open sesame for historians of Hong Kong cinema. One NYSA-held script, *The Rebel*, lodged for approval in 1939, credits Hong Kong's earliest-known woman film producer, Tong Sing-to, as director. Yet the original,

entitled *The Bomber Wen Shengcai* (Hong Kong release: 1 June 1937) credited Lam Tsong. Could Tong Sing-to and a mysterious Jane Wong, whose *The Chinese Revolution* sought a New York release in 1937, both now contend as pioneering women filmmakers?

NYSA holds more than 2,400 'Hong Kong' screenplays, including some of them by Wan and Hou as indicated* in the filmographies below.⁹

Wan Filmography 1: Hong Kong apprenticeship years¹⁰

1. 1937/5/20 (Hong Kong release) *The Desert Flower*. Assistant Scriptwriter & actor-singer for writer-director Hou Yao.
2. *1938/4/7 *Incident in the Pacific*. Assistant Director/Scriptwriter for writer-director Hou Yao.
3. *1938/5/7 *The Woman Warrior*. Scriptwriter for director Ko Lei-hen.
4. 1938/6/15 *Fortress of Flesh and Blood*. Assistant Director for writer-director Hou Yao.
5. 1938/8/14 *The Second Marriage of Madam Chow* aka *Son vs Mother*. Scriptwriter for director Hou Yao.
6. *1938/10/18 *The Wrong Couple*. Scriptwriter for director Hou Yao.
7. 1938/12/11 *Chamber of Powder and Rouge* aka *Hu Kui Sells Human Head*. Scriptwriter for co-directors Hung Chung-ho and Hou Yao.
8. 1939/1/26 *The Seductive Empress Now and Then*. Scriptwriter for director Hung Chung-ho.

Wan Filmography 2: Hong Kong co-director/co-writer 1939–40

9. 1939/3/16 (Hong Kong release) *The Ugly Empress* with Hou Yao.
10. 1939/4/23 *Judge Bao vs the Eunuch* with Hung Chung-ho.
11. 1939/4/25 *Master Jiang* aka *Master Keung* with Hou Yao.

12. 1939/5/25 *Suicide of an Empress* with Hung Chung-ho.
13. *1939/7/3 *A Poor Man's Deliverance* with Hung Chung-ho.
14. *1939/7/12 *Incident in Turtle Mountain* with Hou Yao.
15. *1939/8/12 *The Filial Son and the Unworthy Mother* with Hou Yao.
16. 1939/12/1 *Daughter vs Stepmother* with Hou Yao.
17. 1939/12/24 *The Beautiful Woman Warrior* with Hung Chung-ho.
18. 1940/1/1 *The Chinese Tarzan* with Hou Yao.
19. 1940/2/28 *Mayhem in the Spring Lantern Festival* with Hung Chung-ho.

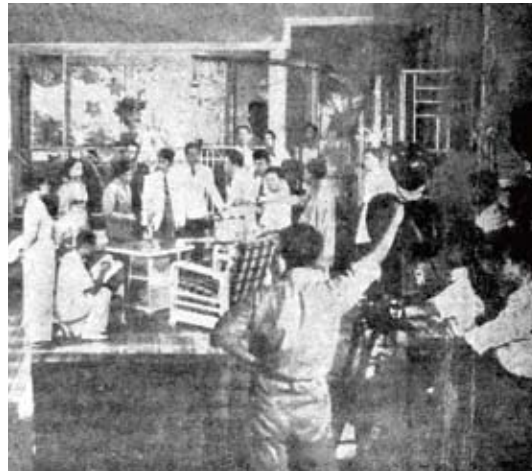
First solo film (Hong Kong) as writer-director:

20. 1940/4/10 (premiere); 1940/4/25 *The Goddess*.

In 1937, Singapore-based Shaw Brothers Limited had announced it would produce Malay-language features for the regional market.¹¹ In 1940, they thus engaged Hou and Wan, proven directors with the Shaws' other studios in Hong Kong. Openly advertised as the 'first' of these Malay-language films was *Mutiara* (below). So far as is known, Hou and Wan co-wrote and co-directed all seven mentioned below:

Wan Filmography 3: Singapore 1940–41 (Malay-language)

21. 1940/7/23 (Singapore release) *Mutiara* (Pearl).
22. 1940/11/26 (premiere); 1940/12/3 *Bermadu* (Polygamy).
23. 1941/4/9 *Toping Saitan* (The Devil's Mask).
24. 1941/7/1 *Hanchor Hati* (Heartbreak).
25. 1941/9/27 *Ibu Tiri* (Stepmother).
26. 1941/10/21 *Terang Bulan di Malaya* (Full Moon over Malaya).



Film *Melayu*, Singapore, 1 August 1941
*© The British Library Board – *shelfmark location for *Film Melayu*: 14654.n.9
Acknowledgements: Dr Annabel Gallop

- 1 尹海靈 1940 年代初隨侯曜加盟星洲邵氏
In the early 1940s, Wan Hoi-ling followed Hou Yao into Singapore's Shaw Brothers Limited.
- 2 侯曜在《月滿馬來亞》(1941) 拍攝現場
Hou Yao on the set of *Full Moon over Malaya* (1941).

Plus one known 1946 release in Sarawak:

27. 1946/11/29 *Tiga Kekaseh* (Three Lovers), Lilian Theatre, so advertised in the *Sarawak Tribune*.

Wan Filmography 4: as solo writer/director (Chinese-language)

28. 1946/12/5 (Singapore release) *Spirit of Oversea/s Chinese* as advertised.
29. 1947/10/8 *Honour and Sin* aka *Miss Nanyang*, both films being screened in Singapore's Majestic Cinema.
Wan then vanished until 1963!
30. 1963/12/21 (Hong Kong release) *Love Torn*, Screenwriter for director Kao Li.

Her final two Singapore films as a solo writer-director (1946–47) undoubtedly responded to the loss of a loved one (Hou), and to the horrors of a long internment in Japanese-occupied Singapore (1942–45). They were possibly the coldest, loneliest film works of her life, the last, it is said, being a rare onscreen drama about wartime comfort women.¹²

Her virtual disappearance from the public memory is utterly regrettable.

Women Firsts

The Hong Kong International Film Festival (HKIFF) foreshadowed this essay by recently premiering *Golden Gate, Silver Light* aka *Golden Gate Girls* (2013), a feature-length film about Esther Eng (1914–70), the world's first-known woman to direct multiple Chinese features.¹³ Thanks to another film documentary, *Hollywood Chinese*

(2007), by writer-director Arthur Dong, we have Marion Wong (1895–1969) as the first-known woman to direct *any* serious Chinese feature using actors, namely *The Curse of Quon Gwon* (1916–17).¹⁴ Wan's sudden reappearance thus completes a Chinese hat-trick of early women film firsts.

Yet... who are you, Wan Hoi-ling?¹⁵ ■

Notes

- 1 Collins' *The Woman in White* inspired some 20th-century *noir* fiction including Caspary's *Laura*, and sired the multi-viewpoint form of storytelling associated with Kurosawa Akira's great film, *Rashomon* (1950).
- 2 *About Wan Hoi-ling & Wan Hoi-ching* (in Chinese). Thanks to HKTA for this access. Wan Hoi-ching was also a Hong Kong writer-director.
- 3 Chen Cheng-mao, *Gone is the Rainbow: Commentary on Major Figures of the Modern Age*, Taipei: Showwe Information Co Ltd, 2011 (in Chinese).
- 4 The book is *On Writing Photo-plays*, by Hou Yao (Shanghai: Taidong Press, 1926, in Chinese). Now available in several world libraries.
- 5 Kin, 'On Hou Yao', *The Desert Flower* brochure, Hong Kong: Hong Kong Culture Press, 1937, p 4 (in Chinese). My profound thanks to Winnie Fu who translated vital essays from this brochure.
- 6 Shamefully, I classified her as 'm' (male), in a Names index for *Hong Kong Cinema – A Cross-Cultural View* by Law Kar, Frank Bren & Sam Ho (Lanham, Maryland: The Scarecrow Press, 2004, p 373), overlooking note 3, page 7 of *Hong Kong Filmography Vol III (1950–1952)* (Winnie Fu [ed], Hong Kong: Hong Kong Film Archive, 2000.)
- 7 Birth year according to Baidu, the online Chinese encyclopaedia (<http://baike.baidu.com>). Pu's first major screenwriting credit was for *Cupid's Puppets* (1925) directed by Hou Yao.
- 8 Wan Hoi-ling, 'The Birth of *The Desert Flower*', *The Desert Flower* brochure, Hong Kong: Hong Kong Culture Press, 1937, p 10

(in Chinese).

- 9 Refer to 'Film Scripts' online at <http://www.archives.nysed.gov/a/research/index.shtml>.
- 10 Filmographies 1 and 2 are principally sourced from Mary Wong (ed), *Hong Kong Filmography Vol I (1913–1941)*, Hong Kong: Hong Kong Film Archive, 1997.
- 11 See p 12, *The Straits Times*, Singapore, 9 June 1937.
- 12 See Jan Uhde & Yvonne Ng Uhde, *Latent Images: Film in Singapore*, 2nd edition, Singapore: Ridge Books, NUS Press, 2010, p 26.
- 13 The HKIFF premiered this 2013 Hong Kong film by writer-director Louisa Wei on 1 & 2 April. It was co-produced by Law Kar and Louisa Wei.
- 14 Arthur included her story in his film, *Hollywood Chinese* (2007), for DeepFocus Productions. It won the Golden Horse Award for Best Documentary in 2007. See www.HollywoodChinese.com.
- 15 Wan (尹) is mentioned once (gender-neutral) as 伊海灵 (灵 is the simplified form of 靈) on p 76, Vol 2 of *Developmental History of Chinese Cinema*, Cheng Jihua et al (eds), Beijing: China Film Press, 1963 (in Chinese). To English ears, 伊 is pronounced 'yi' in both Mandarin and Cantonese.

Special thanks for feedback/information/clues/interest: AFI Research Collection; Baillieu Library; British Library Board; Hong Kong Film Archive; Hong Kong Film Directors Guild; Hong Kong Theatres Association; Hong Kong University Library; Monash University Library; National Library of Australia; New York State Archives; State Library of Victoria; Timothy Barnard; Winnie Fu; Kathy Fung; Annabel Gallop; Anne Kerlan; Law Kar; Lim Li-kok; Joe McAllister; Terry O'Toole; Di Pin Ouyang; Alvin Tam; Tsang Hin-koon; Ian Ward; Louisa Wei; David Wells; Irene Wong; Frances Wood; Yap Soo Ei; Yeung Bick-har.

Frank Bren is an actor/writer currently progressing a biography of Pierre Étaix, a playscript on Ms Wan and a study of NYSA's scripts of early Hong Kong films.

1	2
3	4

侯曜在其自編自導的《血肉長城》(1938)主演愛國教授，尹海靈為本片助導。
Hou Yao played a patriotic professor in his self-directed/written *Fortress of Flesh and Blood* (1938). Wan was the Assistant Director of the film.



半年來不斷發掘電影導演尹海靈的生平成就，偶然會聯想起西方文學一些同樣神秘的女主角，如韋基柯林斯的《白衣女郎》(1859-60)和維拉卡斯帕里的《蘿拉》(1942-43)。¹

尹海靈真有其人，不是神秘女主角，卻是香港電影史上最不可思議地被遺忘的人物。

單是以下列出她的片目，已足夠令本文的研究站得住腳。她所執導電影，的確曾在戲院公映過，而其時的宣傳廣告也證實了她於1937至47年間曾負責編劇或導演（多是合導）。可惜，即使花上六個月也找不到她的生卒年月和地點。然而，這個研究將會繼續下去，因為尹氏確是個人物。

通過侯曜的故事來了解她—— 香港戲院商會語

為了認識尹海靈這個人，且讓我引述香港戲院商會慷慨提供的文件《尹海靈與尹海清資料》。²（尹海清是尹海靈胞弟，也是電影編導。）這份不知出自何人的資料讓人很感興趣：兩姐弟資料「不詳，《中國電影大辭典》亦未有介紹。」「尹海靈是我國最早期的電影女導演，單從這一點，足以說明她鮮明的個性及獨創性。」「尹海清與姐姐尹海靈曾從師中國電影界第一代導演、中國早期電影理論的拓荒者之一侯曜。」引用陳正茂所著的《逝去的虹影：現代人物述評》³一書，文中言道「1945年，抗戰勝利前夕，侯曜遭人檢舉，不幸於新加坡為日軍捕殺，享年46歲。」（有些人對他的卒年抱有懷疑，但一般都同意是在1942至45年間。）

正如以上香港戲院商會的資料所示，我們越了解侯曜，就會越了解尹海靈。可是侯曜究竟是怎麼樣的一個人？他是電影詩人、義勇軍、為人浪漫、愛情美滿、護國愛民、因反日而被殺。他還是個思想家，媲美電影理論家路易德呂克（1890-1924）、普多夫金（1893-1953）和杜魯福

（1932-84）等。侯曜1926年有關電影製作的著作，至今仍為人參考。⁴

作為編導，尹海靈對香港電影第一個黃金時代（約1936至41年）的貢獻似乎已無異議；1937年，她還在《沙漠之花》（1937）的特刊上寫了一篇文章，宣傳侯曜這部根據自己的同名小說所改編的「國防電影」，尹更在電影中首次演出，同時擔任助理編劇及場記。

侯曜（1898?-1942?）

在該本宣傳特刊上，他的朋友「堅」形容他「是廣東番禺人，年三十九，東吳大學文學士，樣子生得很怪，額頭高又上去，眼近視，面上有疤痕各一，加以頭髮長長，一望而知是藝術者！」⁵

從香港電影資料館出版的《香港影片大全（第一卷）（1913-1941）》（1997），也許可以猜想到為甚麼一直沒人把尹海靈當成本港首位土生土長的女性專業電影人。《大全》內雖記錄了她的作品，個人資料卻欠奉，而且「海靈」這名字中性，讓不少人以為她是「男子」。⁶

1939至41年，她執導影片的數量最多，期間有兩位男士與她合作無

間，對她當上導演影響深遠。一個是洪仲豪，即洪金寶祖父；另一個就是侯曜，她的導師、好搭檔，後來更成為情人。

有兩位女性象徵著侯曜電影生涯的兩段時期——默片時期和有聲片時期。第一位是在中國大陸的濮舜卿（1902-?）⁷，她是著名劇作家，侯曜的合法妻子及舞台和電影創作上的好搭檔，今被譽為中國電影首位女編劇。另一位是侯曜在香港和新加坡拍攝有聲片時期的得力助手尹海靈，早在拍攝《沙漠之花》前就衷心折服於侯曜的價值理念（這從上述她所寫的文章可見）。

引用尹海靈文章的話，侯曜「自做完了東北義勇軍，抗日工作之後，暫寄萍蹤於香島」；「侯先生的出任《沙漠之花》的導演，既不是為利，也不是為名，實在是要創造國防的影片，為中華民族建立一條精神的陣線。侯先生這一種用心，是多麼的值得欽佩啊！」⁸

侯曜與一位虛構的反納粹英雄——米高寇蒂斯經典作品《北非諜影》（1942）中的角色維特（保羅亨利飾）——頗有相似之處。不幸的是，這些相似的地方，令侯曜最終成



尹海靈師從侯曜的《太平洋上的風雲》(1938)
Wan as Hou Yao's deputy on *Incident in the Pacific* (1938).

了日本特務暗殺的對象，或許他居港時已有人想殺他，畢竟香港在太平洋戰爭中也是兵慌馬亂，諜影重重。

紐約州資料館——尋覓香港電影遺珠

尹海靈和其他1942年前的電影作品佚失，已無可挽回。然而，位於紐約州阿爾巴尼的紐約州資料館倒可提供一些新線索。該館號稱擁有世上最多電影劇本，裡面珍藏了二十年代至1965年一批送呈紐約州政府審批的電影劇本。

該館堪稱香港電影歷史學家的「芝麻開門」。館藏其中一份香港劇本，是在1939年輪候審批的《The Rebel》，劇本載導演是香港首位為人所知的女監製唐醒圖。該片於1937年6月1日在香港首映時，名為《溫生才炸孚琦》，導演為林蒼。另外還有一位名叫Jane Wong的神秘人，1937年曾爭取自己的作品《The Chinese Revolution》在紐約上映。如此說來，唐醒圖和Jane Wong是否可入女性電影製作人先驅之列呢？

根據紐約州資料館的電影劇本索引紀錄，單是「香港」一項就有逾2,400個條目，當中有尹海靈和侯曜合作的作品，在以下的片目中以*號標示。⁹

尹海靈片目（一）香港學徒時期¹⁰

1. 1937/5/20（香港公映）《沙漠之花》，編劇導演侯曜，尹為助理編劇及演員兼主唱插曲
2. *1938/4/7《太平洋上的風雲》，編劇導演侯曜，尹為助導兼助理編劇
3. *1938/5/7《女戰士》，導演高梨痕，尹為編劇
4. 1938/6/15《血肉長城》，編劇導演侯曜，尹為助導
5. 1938/8/14《周氏反嫁》，導演侯曜，尹為編劇
6. *1938/10/18《錯點鴛鴦》，導演侯曜，尹為編劇

7. 1938/12/11《粉粧樓》，導演侯曜及洪仲豪，尹為編劇
8. 1939/1/26《真假武則天》，導演洪仲豪，尹為編劇

尹海靈片目（二）

香港聯合編導時期（1939-40）

9. 1939/3/16（香港公映）《鍾無艷》，與侯曜合導
10. 1939/4/23《狸貓換太子包公夜審郭槐》，與洪仲豪合導
11. 1939/4/25《姜太公》，與侯曜合導
12. 1939/5/25《鳳嬌投水》，與洪仲豪合導
13. *1939/7/3《呂蒙正祭灶》，與洪仲豪合導
14. *1939/7/12《賣怪魚龜山起禍》，與侯曜合導
15. *1939/8/12《孝子亂經堂》，與侯曜合導
16. 1939/12/1《桂枝告狀》，與侯曜合導
17. 1939/12/24《武潘安》，與洪仲豪合導
18. 1940/1/1《中國野人王》，與侯曜合導
19. 1940/2/28《薛剛大鬧花燈》，與洪仲豪合導

首部自編自導的作品

20. 1940/4/10（首映），1940/4/25《觀音得道》

1937年，邵氏兄弟有限公司（新加坡）宣佈會為當地馬來語市場拍攝馬來語電影。¹¹為此，他們於1940年從香港招攬了侯曜和尹海靈，因為那時兩人已為邵氏在香港的其他片廠拍過好些賣座電影。在計劃開拍的馬來語電影中，《Mutiara》被宣傳為系列的「第一部」（見下）。據現有資料顯示，以下七部均由侯曜和尹海靈聯合編導：

尹海靈片目（三）

新加坡時期（1940-41）（馬來語）

21. 1940/7/23（新加坡公映）《Mutiara》（珍珠）
22. 1940/11/26（首映），1940/12/3《Bermadu》（一夫多妻）
23. 1941/4/9《Toping Saitan》（惡魔的面具）

24. 1941/7/1《Hanchor Hati》（心痛）
25. 1941/9/27《Ibu Tiri》（後母）
26. 1941/10/21《Terang Bulan di Malaya》（月滿馬來亞）

還有至少一部戰後在砂拉越放映過的影片：

27. 1946/11/29《Tiga Kekaseh》（三個情人），莉莉亞戲院（根據《砂拉越論壇報》）

尹海靈片目（四）個人編／導（華語）

28. 1946/12/5（新加坡公映）《海外征魂》
29. 1947/10/8《南洋小姐》

兩部影片都曾在新加坡的大華戲院上映。

這之後尹海靈便銷聲匿跡，直到1963年才復出！

30. 1963/12/21（香港公映）《剪月蓉》，導演高立，尹為編劇

尹海靈最後個人編導的兩部新加坡電影（1946-47），毫無疑問是對痛失愛侶和在新加坡日治期間（1942-45）飽受牢獄之苦作出回應。這兩部片大概是她一生最淒冷、最孤獨的作品；據說後者更以銀幕上罕見的戰時慰安婦為題材。¹²

她從大眾回憶中消失，無疑令人遺憾。

女電影人的先驅

香港國際電影節早前首映的紀錄長片《金門銀光夢》¹³（2013），為本文埋下伏筆。該片講述伍錦霞（1914-70）的事跡，她是最早為人所知的女導演，執導過多部粵語片。另外，多虧曾奕田編導的紀錄片《荷里活華人》（2007），我們找到首部由女性執導、採用演員的華語劇情片《關公的詛咒》（1916-17），導演是Marion Wong（1895-1969）。¹⁴現在又突然冒出一個尹海靈，令華語片

尹海靈首部獨立執導作品《觀音得道》(1940)，由侯曜監製。(《華僑日報》，1940年4月23日)

Executive-produced by Hou Yao, *The Goddess* (1940) was the first film Wan directed entirely on her own. (*Wah Kiu Yat Po*, 23 April 1940)



的早期華裔女性電影人一時間連中三元。

可是……尹海靈，你到底是誰？¹⁵

(翻譯：徐昌明、杜蘊思) ■

註釋

- 1 韋基柯林斯的《白衣女郎》啟發了好些二十世紀黑色小說，如維拉卡斯帕里的《羅拉》，並創造出多重視點「案例式」敘事方法，就像黑澤明巨片《羅生門》(1950)所用的講故事手法。
- 2 感謝香港戲院商會提供《尹海靈與尹海清資料》。尹海清和尹海靈一樣，也是香港編導。
- 3 陳正茂：《逝去的虹影：現代人物述評》，台北，秀威資訊科技股份有限公司，2011。
- 4 侯曜著有《影戲劇本作法》，上海，泰東圖書局，1926；現藏於世上數間圖書館。
- 5 堅：〈關於侯曜〉，《沙漠之花》特刊，香港，香港文化事業社，1937，頁4；承蒙傅慧儀女士為我翻譯了特刊中的重要文章，不勝感激。
- 6 很慚愧，我在《Hong Kong Cinema - A Cross-Cultural View》(Law Kar, Frank Bren & Sam Ho, Lanham, Maryland: The Scarecrow Press, 2004, p 373)一書的人名索引中，誤把她當作男性，因為漏看了傅慧儀編：《香港影片大全(第三卷)(1950-1952)》(香港電影資料館，2000)頁7附註3。
- 7 出生年份據網上中文百度百科(<http://baike.baidu.com>)。濮舜卿第一部正式擔當編劇的電影是侯曜執導的《愛神的玩偶》(1925)。
- 8 尹海靈：〈《沙漠之花》誕生記〉，《沙漠之花》特刊，香港，香港文化事業社，1937，頁10。
- 9 參見網上 <http://www.archives.nysed.gov/a/research/index.shtml>，「Film Scripts」一欄。
- 10 片目(一)及(二)，資料主要來自黃淑嫻編：《香港影片大全(第一卷)(1913-1941)》(香港電影資料館，1997)。
- 11 見新加坡《海峽時報》，1937年6月9日，頁12。
- 12 見Jan Uhde & Yvonne Ng Uhde, *Latent Images: Film in Singapore*, 2nd edition, Singapore: Ridge Books, NUS Press, 2010, p 26。
- 13 香港國際電影節於2013年4月1日首映本片，由魏時煜編導，羅卡與魏時煜聯合監製。
- 14 曾奕田將Marion Wong的故事放在他的影片《荷里活華人》中，該片由DeepFocus製作，2007年贏得金馬獎最佳紀錄片獎。參考：<http://www.HollywoodChinese.com>。
- 15 程季華等編著的《中國電影發展史》(第二卷，北京，中國電影出版社，1963，頁76)曾提及過尹海靈，卻將其姓氏誤寫作「伊」，亦無顯示其性別。

特別鳴謝以下機構及人士提供意見及資料：

大英圖書館；香港大學圖書館；香港電影資料館；香港電影編劇家協會；香港戲院商會；紐約州資料館；蒙納士大學圖書館；澳洲國家圖書館；澳洲電影學院研究資料藏品；維多利亞州立圖書館；墨爾本大學拜利奧圖書館；林曉鳳；曾憲冠；傅慧儀；楊碧霞；魏時煜；羅卡；Timothy Barnard；Kathy Fung；Annabel Gallop；Anne Kerlan；Lim Li-kok；Joe McAllister；Terry O'Toole；Di Pin Ouyang；Alvin Tam；Ian Ward；David Wells；Irene Wong；Frances Wood；Yap Soo Ei

法蘭賓，演員及作家，目前正在編寫皮耶艾特斯傳記、關於尹海靈的劇本，並研究存於紐約州資料館的香港早期電影劇本。

一九五〇年代香港文學與文化 Hong Kong Literature and Culture of the 1950s



嶺南大學人文學科研究中心於5月21至23日舉辦了「一九五〇年代香港文學與文化」研討會，本館研究主任蒲鋒在會上發表論文，節目策劃傅慧儀則分享荷蘭人米高羅格1950年代在香港所拍攝的紀錄片。

At this international conference hosted by the Centre for Humanities Research, Lingnan University from 21 to 23 May, HKFA Research Officer Po Fung presented his paper; while HKFA Programmer Winnie Fu introduced the 1950s documentaries shot by Dutch filmmaker Michael Rogge in Hong Kong.

華語電影：文本·語境·歷史 Chinese-Language Cinema: Text, Context and History



香港浸會大學媒介與傳播研究中心於6月6至7日舉辦「華語電影：文本·語境·歷史」國際研討會上，(左起)香港演藝學院舒琪、本館研究主任蒲鋒、北京師範大學康寧和張燕、香港浸會大學陳家樂。

(From left) Shu Kei from The Hong Kong Academy for Performing Arts; Po Fung, HKFA Research Officer; Kang Ning and Zhang Yan from Beijing Normal University; Sobel Chan from Hong Kong Baptist University at the above titled conference organised by the Centre for Media and Communication Research, Hong Kong Baptist University, 6-7 June.

香港電影的古巴足跡

Hong Kong Cinema in Cuba

雷競璇 Louie Kin-sheun

今年一月，我到了古巴，作一項有關當地華僑的研究。華僑在古巴歷史悠久，鴉片戰爭後不久就到達，1959年古巴革命前，華僑人數估計十萬上下，但如今剩下不足二百。這次我在夏灣拿（Havana）探訪了「中國藝術和傳統館」（Casa de Artes y Tradiciones Chinas），這是當地政府近年設立的一所小型博物館，我在裡頭找到1953年2月2日至26日的《民聲日報》，上面每天都有電影廣告及相關消息，本文據之介紹一下當年在古巴放映過的香港電影。

革命前的古巴有四份中文報章，分別是國民黨辦的《民聲日報》、洪門民治黨辦的《開明公報》、華僑商團辦的《華民商報》和左傾華僑辦的《光華報》，革命之後，前三份陸續停刊，剩下《光華報》，現在還偶然印行一下。由於一直不注意保存，這些舊日的報紙現在已無從尋覓，幸好有一位老華僑家裡保存了上述的《民聲日報》，不久前將之捐贈給中國藝術和傳統館，一麟半爪於焉得見。

在這份報章上，每天都有新大陸、新民和金鷹戲院的廣告，這是當時夏灣拿華區裡頭的電影院，專門放映中文片，很偶爾也放映西片或者上演粵劇大戲。新大陸和金鷹都有兩層，上層約一千個座位，下層約五百個；新民則只有一層，約一千二百個座位。新民戲院在1962、63年間結束，原址現在改作貨場；新大陸在1990年代結業，原址現在用作古巴武術學校的訓練場地；剩下只有金鷹戲院還在，已經成了國營，大廳改為社區活動用途，只在一間細小的房間以錄影帶或光碟放映影片。從1953年2月的《民聲日報》可以看到，當時這三間影院各自引入影片，不存在一部電影在兩間影院同時或先後公映的情況，票價則很接近，最貴者三

毫，最便宜一毫半，視乎影片而定，但都是地面大堂座位比樓上貴半毫。

影片的流轉很快，一般是放映一天，超過一天的為數甚少。放映時間一般在下午，但開映時間不是很固定，每天放映數場。看電影是當時華僑的主要娛樂之一，戲院在經營方面看來也用心，例如新民戲院在2月25日刊登啟事，宣稱從美國購入「價值美金壹萬二千五百元之全副最新式一九五三年出品鉅型超特影機」等放映器材，是「全古巴最先按〔安〕裝之第一家」，為昭公信，特別將這些器材在大廳展覽數天，供各界僑胞參觀。另金鷹戲院在2月13日放映《真假孟麗君》、《劫後孤兒》（1950）和《十二金釵戲玉郎》（1951）三部電影，廣告說：「三片付船最後一天勿失機會」，估計這些電影屬於當時在北美各地流轉的拷貝。

從這些廣告亦可看到，粵劇電影特別受歡迎，廣告常常宣傳演出的伶人和電影裡頭的歌曲，有幾部影片的名字以「歌唱」開首，正是由於這原因。另外，這些電影廣告除了夏灣拿三間影院的放映消息外，還偶然預告外埠的映期，裡頭提到有中文電影放映的城市有山爹古巴、甘孖隈、舍

咕、荷花戶、集把拉等五地，名字都是當時華僑的叫法，分別是Santiago de Cuba（今譯聖地亞哥）、Camaguey（卡馬圭）、Ciego de Avila（謝戈德阿維拉）、Jobabo（霍瓦沃）和Chaparra（查帕拉）。此五地都在古巴東部，離夏灣拿相當遠，前三者屬於大城市，聚居的華僑甚多，後兩者是小埠，但各有糖寮一間，在裡面工作的華工為數不小，估計電影主要是放給他們看的。

除了廣告外，《民聲日報》幾乎在每一天的「華僑社會」版都有一個「戲劇消息」的專欄，介紹放映中的電影或上演中的大戲，類似今日香港說的「鱗稿」，但從中可以找到一些不見於廣告的資料，如主演者或導演名字、內容簡介和歌曲名稱等。

根據這些廣告和報道，得知在這25天共放映過72部中文電影，其中一部《海峽風雲》應為來自台灣的宣傳片，又名《今日之台灣》，其餘71部都是香港拍攝的粵語片，這也自然，因為古巴華僑幾乎全是廣東人，當中又以四邑人佔絕大多數。對於這71部影片，我將之和香港電影資料館的館藏目錄（網上版）核對，發現66部在目錄中有著錄^{〔編按1〕}，當中19部有需說明之處，列出如下，其中香港



《民聲日報》上的夏灣拿華區電影院廣告
Film adverts of theatres in Havana's Chinatown in *Man Sen Yat Po*.



公映或攝製年份、色彩和類別資料的簡介引用資料館的目錄內容。

《呂布窺粧》
1952，黑白，古裝／歌唱*〔編按2〕
香港片名《呂布戲刁蟬》；又古巴電影廣告中有《歌唱呂布窺粧》，應為同一影片。

《方世玉打擂台》（上、下集）
1952，黑白，古裝／歌唱—武俠
香港片名《歌唱方世玉打擂台》

《夜送寒衣》
1952，黑白，時裝／歌唱*
香港片名《新夜送寒衣》

《歌唱新夜吊白芙蓉》
1952，黑白，時裝／歌唱
香港片名及在古巴廣告上有作《新夜吊白芙蓉》

《今古紅樓》
1952，黑白，時裝／愛情
又名《龍鳳花燭》

《血濺紅蓮寺》
1950，黑白，古裝／奇幻—武俠
香港片名《火燒紅蓮寺》

《秘密夫妻》
1950，黑白，時裝／喜劇
香港片名《烏龍夫妻》

《方世玉大門天宮》
1950，黑白，古裝／武俠
香港片名《方世玉血戰陰陽洞》；又此片演員有石燕子、馬鏗、郭秀珍、劉桂康、石堅、小英雄等，但古巴電影廣告只有小英雄一人名字。

《花好月重圓》
1950，黑白，時裝／喜劇
香港片名《扭紋柴》

《十虎屠龍記》
1950，黑白，時裝／武俠
香港片名《廣東十虎屠龍記》

《歌唱沙三少》
1951，黑白，古裝／歌唱*
古巴電影廣告中有《新沙三少》，應為同一影片。

《梁山伯祝英台》
1951，黑白，古、時裝／歌唱
香港片名《新梁山伯祝英台》

《歌唱孟麗君》
1951，黑白，古裝／歌唱
香港片名《多情孟麗君》

《最難消受美人恩》
1951，黑白，時裝／喜劇
香港片名《美人恩》

《發財添丁》（又名：長命富貴）
1952，黑白，時裝／喜劇
香港又名《鳳凰于飛》

《歌唱生包公夜審奸郭槐》
1952，黑白，古裝／民間故事*
香港片名《生包公夜審奸郭槐》

《三打梁天來》（上、下集）
1949，黑白，時裝／民間故事*
1949年香港曾上映一部《梁天來》，沒有分上下集。

《情僧與賊王子》
1952，黑白，時裝／喜劇
香港片名《賊王子巧遇情僧》

《歌唱花木蘭》
1951，黑白，古裝／民間故事*
香港片名《花木蘭》

另外五部電影無法在香港電影資料館的目錄查得或無法確定，亦說明如下：

《銀漢雙星》
此片在古巴電影廣告上說「新馬仔、紅線女主演」，香港電影資料館目錄有《銀漢雙星》，但為1931年聯華影業公司製作、史東山導演的無聲片。查電影資料館目錄，有1952年香港公映的《七姐會牛郎》，新馬師曾、紅線女主演，可能即此片。

《紅蝴蝶》
此片在古巴電影廣告上只有片名，無其他資料。香港電影資料館目錄無同名影片，但有一部《紅蝴蝶大戰採花賊》，為1949年公映之古裝武俠片，未知是否即此。

《春花如錦》
此片在古巴電影廣告上只有片名，無其他資料。香港電影資料館目錄無同名影片。

《真假孟麗君》
情況同上。

《碧海晴天》
情況同上。

除了以上電影外，還在廣告和報道中看到有五部同場加映的「歌唱短片」，分別為《情僧》、《夜訪情僧》、《擊鼓傳花》、《璇宮艷史》和《織女思凡》，可能是從有關影片中剪輯出來的片段。

古巴和外界長期缺乏接觸，古巴老華僑不久將成歷史，以上的電影資料，意義也就顯得有點特殊，值得介紹一下，以備將來參考。■

編按

- 1 該66部影片片目見本期《通訊》（網頁版），供研究者及讀者細閱。
- 2 *號為編者依《香港影片大全》（第二、三卷）（香港電影資料館，1998、2000）所作的補充。

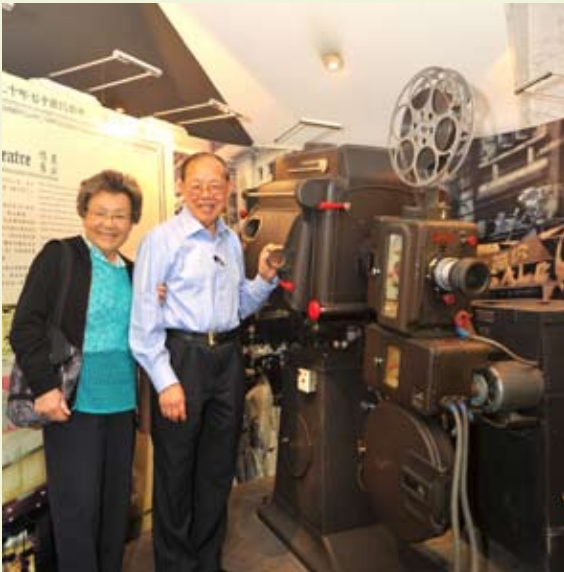
雷競璇，香港中文大學香港亞太研究所名譽研究員，亦為自由撰稿人，評論文章見《信報》、《蘋果日報》等，著有《崑劇朱買臣休妻》（2007）及《據我所知》（2010）等。

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English version in e-Newsletter.



訪尋金鷹戲院。攝於作者與家人2010年古巴之旅，前為黃愛玲。
Photo taken during the writer's family trip to Cuba in 2010. In front of Cine Aguila de Oro is Wong Ain-ling.



1 $\frac{2}{3}$

- 1 方創傑伉儷
Mr & Mrs Jack Lee Fong
- 2 馮秉仲先生（中）與方創傑伉儷
Mr Gordon Fung (middle) with Mr & Mrs Fong
- 3 方創傑伉儷在一級助理館長（修復）勞啟明（右二）及影片技術員劉瑞鵬（右一）的引領下，到片庫檢視其捐贈的影片。
Mr & Mrs Fong were escorted into the film vault for a 'reunion' with the prints they had donated. (2nd right) Koven Lo, Assistant Curator I (Conservation); (far right) Lau Shui-pang, Film Technician.

方創傑先生與三、四十年代香港電影的發現

Mr Jack Lee Fong and New Finds from 1930s & 40s

“參觀資料館所見，令我印象深刻。我慶幸去年八月決定將我的老電影捐出。你們片庫中的影片井然有序，保存得極好。”

~ 方創傑先生

'When I was visiting the Film Archive, I was impressed with what I saw. Looking back, I feel good that I made the decision to donate my old films in August last year. You have done a tremendous job labelling and organising them all in your film vault.'

~ Mr Jack Lee Fong

2012年8月，香港電影資料館人員遠赴美國三藩市搜集馮秉仲先生於其美、加院線放映過的影片。感謝馮先生的穿針引線，讓我們同時搜集到三藩市華宮戲院方創傑先生的藏片。該批影片橫跨三十至七十年代，大部分為本館館藏未有的影片，極為珍貴（詳見下期文章）。

今年7月23日，方先生與家人回鄉，途經香港，我們特地邀請他們到館參觀，並致送紀念座以表謝忱。

In August 2012, HKFA staff went on an acquisition trip to San Francisco for films having played at Mr Gordon Fung's cinema circuit in the US and Canada. Mr Fung also kindly put us in touch with Mr Jack Lee Fong, who would later donate to us film copies from the Palace Theater he used to run in San Francisco. Mr Fong's collection spanned from the 1930s to 70s, many titles extremely precious in that they have yet to be included in the HKFA holdings. (A more detailed account in the next issue)

Mr Fong and his family returned to their hometown for vacation this past July. On 23 July during their stopover in Hong Kong, we invited them over to the HKFA and presented them a gift as a token of our immense gratitude.

編按：今期〈尹海靈〉文章提及的《血肉長城》（1938）及《太平洋上的風雲》（1938）（圖見第13及14頁），均在方先生捐贈影片之列。

Editor's note: *Fortress of Flesh and Blood* and *Incident in the Pacific* (both 1938; photos on pp 13 & 14) mentioned in the Wan Hoi-ling essay were among the films Mr Fong donated to the HKFA.



康文署總經理（電影及文化交流）彭惠蓮（右六）及本館館長林覺聲（右三）致送紀念座予方創傑先生及其家人。
(6th right) Maggie Pang, Chief Manager (Film & Cultural Exchange) and (3rd right) Richie Lam, HKFA Head presented a souvenir to Mr Fong and his family.

電影的「多個版本」

——第 69 屆國際

電影資料館聯盟周年大會

Multiversions of Films: The 69th FIAF Congress

林覺聲 Richie Lam

今年國際電影資料館聯盟（國資聯）周年大會於4月21至28日，在西班牙巴塞隆拿加泰隆尼亞電影資料館舉行。今年的會議主題為電影的「多個版本」，一部電影有多個版本的出現可以有各種原因：導演剪輯版；跨地合作，在製作時拍攝分別由不同國籍演員演出的版本，發行去不同地區；或因應各地社會、政治、宗教、版權問題增加或刪剪部分電影片段等等。

多位與會講者透過個案分析，分享如何收集、處理以至編目不同版本的電影，及於修復時所遇到的問題與困難，例如如何在改善影片素質與忠於原創之間取得平衡，電影修復工作者應如何釐定各種修復準則等等，亦是今次會議的一個重要議題。

此外，另一個引起與會者關注並積極討論的問題是菲林停產，日本富士公司於今年宣佈已停止生產拍攝及放映用的彩色、黑白正負片，菲林拍攝及放映日漸式微，香港以及世界各地的沖印公司亦相繼結業，訂購及沖印菲林將面對更大的挑戰。數碼科技發展一日千里，然而，菲林則比較穩定，在理想的環境下，影像可以保存一段很長的時間，相信在可見的將來，電影菲林的角色將會由放映載體轉變為保存電影載體。現時不少電影，都會以數碼方式拍攝及進行後期製作，然後以菲林保存，這樣可達到較理想的保存效果。

是次周年大會亦設有相關展覽及電影放映。此外，大會安排了參觀位於赫羅納的電影博物館。該館得到收藏家托馬斯馬洛爾珍藏的過萬件電影物料及攝影器材，原裝的十七至十八世紀攝影機尤其珍貴，令人眼界大開。■

林覺聲為香港電影資料館館長



- 1 加泰隆尼亞電影資料館會場
Filmoteca de Catalunya
- 2 本館館長林覺聲
Richie Lam, Head of HKFA
- 3 參觀位於赫羅納的電影博物館
Visiting the Cinema Museum in Girona.



The 69th International Federation of Film Archives (FIAF) Congress was held from 21 to 28 April at Filmoteca de Catalunya in Barcelona, Spain. 'Multiversions' was the focus this year. A film can spawn multiple versions for many reasons: first, the director's cut serves to keep the filmmaker's creative intent intact; second, in the case of international co-productions, separate versions are often filmed with casts of the respective countries to facilitate wider distribution; third, taking into account the contrasting sensibilities of different markets, footage has to be either added or removed, on sociopolitical or religious grounds or due to copyright concerns.

At the Congress, many attendees cited case studies in sharing how they gather, arrange and catalogue various versions of the same film, and what gets in the way of restoration work. Such issues include how to strike a balance between enhancing film quality and staying faithful to the original work, and how to determine the yardsticks for restoration.

Another much-discussed topic was the production halt of cinematographic film. Earlier this year, Japan's Fujifilm had announced its decision to stop manufacturing black-and-white/colour positives and negatives intended for both production and exhibition. Shooting on celluloid and playing the resultant work is getting rarer by the day, while film processing laboratories are closing down one after another the world over. Such circumstances make procuring and developing celluloid stock all the more difficult. Despite the fact that digital

technology is advancing at a lightning pace, celluloid, when properly stored, is relatively more stable and therefore a more dependable option for safekeeping. It is thus foreseeable that in the near future, celluloid would transform itself from a medium for exhibition to one for preservation. Today many motion pictures are shot and post-produced digitally and stored up on celluloid, a way proved to be more conducive to long-term storage.

On top of exhibitions and film screenings, the organisers also arranged for participants a visit to the Cinema Museum in Girona, which prides itself on the Tomàs Mallol collection of over 10,000 filmic artefacts and photographic equipment. Seeing vintage cameras from the 17th to 18th centuries was indeed an eye-opening experience.

(Translated by Elbe Lau) ■

Richie Lam is Head of the HKFA.

影音資料組織的重新定位 ——第十七屆東南亞太平洋影音資料館協會周年大會 Archiving Redefined

勞啟明 Koven Lo

今年5月很榮幸可以代表香港電影資料館，出席在泰國曼谷舉行的「第十七屆東南亞太平洋影音資料館協會（SEAPAVAA）周年大會」。SEAPAVAA於1996年成立，成員大部分為東南亞及大洋洲地區的影音資料館及影音資料從業人員，成立的目的是提倡影音資料的保存及存取。今屆會議由泰國電影資料館主辦，主題是「在數碼年代影音資料組織需要重新定位」。會議內容項目包括：學術研討會、年會、電影放映之夜、工作坊、文化旅遊及參觀泰國的影音資料組織等。

在學術研討會上，各與會代表發表學術文章，分享經驗，探討影音資料館在數碼年代正在面對、及將要面對的挑戰；同時，亦在最新的影音數碼技術發展和應用上分享交流。作為香港電影資料館的代表，我發佈了題為「無線射頻

辨識技術在香港電影資料館的應用」的簡報，以「拋磚引玉」，通過各與會代表的討論，我取得了在無線射頻辨識技術上的一些見解及使用經驗。

會議當中，更觸及一個有關電影保存的課題——使用電影菲林長久保存電影。在現今數碼年代，絕大部分電影皆以數碼方式拍攝、作後期製作和放映，一般人也認為數碼電影比較容易保存。但事實上，數碼電影檔案及儲存媒體其



勞啟明在學術研討會上發佈簡報
Koven Lo presenting paper at the symposium.

This past May, I had the privilege of attending on behalf of the Hong Kong Film Archive the 17th Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA) Conference and General Assembly held in Bangkok, Thailand. This year, the conference was hosted by the Thai Film Archive with 'Redefining the Audiovisual Archive in the Digital Age' as the main theme.

At the symposium, delegates took turns to present papers and share experiences in examining the hurdles audiovisual archives are faced with at present and in future. I gave a presentation titled 'The Use of RFID (Radio-frequency Identification) Technology at the Hong Kong Film Archive'. This became a starting point for a series of discussion with other attendees, from whose experiences I broadened my horizons and deepened

my understanding of this latest technology.

At the conference we also touched upon the long-term preservation of moving images by means of celluloid film. In this digital age, the vast majority of movies are shot, post-produced and exhibited digitally. As opposed to the common belief that digital films are easier to keep, both digital files and their carriers are in fact relatively fragile. For one thing, the failure to retrieve digital data happens from time to time. Moreover, the storage format and the device itself may soon become obsolete as related technologies continue to advance. In conclusion, all delegates concurred that celluloid – a well-developed and durable medium

實是相對脆弱的，讀取不到數碼電影的情況偶有發生，而且數碼電影檔案及儲存媒體格式，更要冒因為電腦系統的進化，導致過時而不能存取的風險。故此，各影音資料館同業都認為，除數碼媒體以外，應該使用另一種成熟且持久的媒體——電影菲林，作為長久保存電影的載體。據悉，菲林生產商柯達及富士菲林已經開始生產新一代產品，即專為保存用途而製造的電影菲林。

此行得見的另一現象，是亞太區的各大影音資料館，都不約而同地購置數碼電影修復系統，希望能修復從前以光學方法不能修復的電影。香港電影資料館當然不會落後於人，我們正坐在这班數碼修復列車上，期待在不久的將來便可把更多的修復珍藏重現觀眾眼前。■

勞啟明為香港電影資料館一級助理館長（修復）

– ought to be used for the extended storage of motion pictures in parallel with digital media. Recently, film manufacturers Kodak and Fujifilm have reportedly begun producing a new product – a kind of celluloid stock that serves to preserve.

Another discovery I made from this trip is that our fellow archives have been actively procuring digital restoration equipment in a quest to salvage films for which photochemical technologies did not work. The HKFA is not going to be left behind – here we are forging full steam ahead on this train of digital restoration, and hopefully, we'll be able to bring audiences more restored treasures in the near future.

(Translated by Elbe Lau) ■

Koven Lo is Assistant Curator I (Conservation) of the HKFA.

2013 年度國際檔案日 International Archives Day 2013

6月1日為國際檔案日，本館應邀參與「香港歷史檔案：你的故事可成我們的歷史」活動。除了展覽，一級助理館長（修復）勞啟明（右）與二級助理館長（電影有關物品修復）王潔並於6月5日的工作坊介紹如何保存影片及硬照。

On 1 June the annual International Archives Day, HKFA took part in the 'Archives of Hong Kong: Your Story Our History' programme. Apart from contributing to their exhibition, Koven Lo (right), Assistant Curator I (Conservation) and Kit Wong, Assistant Curator II (Film-related Material Conservation) hosted a workshop on 5 June.



「武·藝·人生 ——李小龍」展覽開幕

Bruce Lee is Back

李小龍基金會與康文署香港文化博物館聯合籌劃的「武·藝·人生——李小龍」展覽在7月19日隆重開幕，與大家緬懷李小龍璀璨的一生，本館亦特別借出多件館藏供展出。

The 'Bruce Lee: Kung Fu, Art, Life' exhibition jointly organised by the Bruce Lee Foundation and Hong Kong Heritage Museum opened on 19 July. The HKFA had supplied part of the exhibits to help re-enact the life of this all-time legend in Chinese cinema.



開幕主禮嘉賓：(左起) 香港電影工作者總會會長吳思遠、康文署署長馮程淑儀、李小龍基金會會長李香凝、財政司司長曾俊華、收藏家李捷勤、旅遊事務專員容偉雄、香港文化博物館總館長黃秀蘭

Officiating guests at the 19 July opening ceremony: (From left) Ng See-yuen, Chairman of the Federation of Hong Kong Filmmakers; Betty Fung Ching Suk-ye, Director of Leisure and Cultural Services; Shannon Lee, Chairperson of the Bruce Lee Foundation; John Tsang, Financial Secretary of the HKSAR; Perry Lee, private collector; Philip Yung Wai-hung, Commissioner for Tourism; Belinda Wong Sau-lan, Chief Curator of the Hong Kong Heritage Museum

幽邃的靜默 The Lodger is Still Around

希治閣默片時期的作品，不像其有聲片享負盛名，卻已顯露「緊張大師」的獨有章法，同樣扣人心弦。香港電影資料館舉辦的「希治閣默片謎蹤」（8/2013-1/2014），在8月4日由《房客》（1926）揭開序幕。這部新修復作品，正是英國電影協會歷來最大型的影片修復計劃——「希治閣默片拯救工程」的成果之一。

英國電影協會首席策展人羅賓貝克，偕同本節目夥伴機構英國文化協會的副總監奇雲麥拉雲，為開幕儀式擔任主禮嘉賓。羅賓貝克更在隨後的座談會上，詳盡講解希治閣早期的創作歷程、其默片的成就、修復工作背後的藝術考慮，以至期間碰上的種種挑戰。

- 1 向「緊張大師」致敬：(左起) 本館節目策劃傅慧儀、香港國際電影節協會藝術總監李焯桃、康文署總經理（電影及文化交流）彭惠蓮、奇雲麥拉雲、本館館長林覺聲、羅賓貝克、奇雲麥拉雲夫人、英國文化協會藝術及創意工業主管何美靖和經理汪文鈺、康文署總監（電影節目）何美賢
Raising a glass to the Master of Suspense. (From left) Winnie Fu, HKFA Programmer; Li Cheuk-to, Artistic Director, Hong Kong International Film Festival Society; Maggie Pang, Chief Manager (Film & Cultural Exchange), LCSD; Kevin McLaven; Richie Lam, HKFA Head; Robin Baker; Mrs Kevin McLaven; Meijing He and Joy Wang, Head and Manager of Arts and Creative Industries, British Council; Mable Ho, Head (Film Programmes), LCSD
- 2 林覺聲（中）向奇雲麥拉雲（左）和羅賓貝克致謝
Richie Lam (Centre), presenting souvenirs to Kevin McLaven (left) and Robin Baker.
- 3 羅賓貝克講述「希治閣默片拯救工程」的九部作品。
Robin Baker introducing the nine silent features of the Hitchcock 9 Project.



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Alfred Hitchcock's silent films, despite their relative obscurity, proved just as charmingly Hitchcockian. The HKFA programme 'Restored Treasures: Captivating Hitchcock Silents' opened on 4 August with a sold-out screening of *The Lodger* (1926), a recently-restored gem from the British Film Institute (BFI)'s Hitchcock 9 Project – its largest and most complex film restoration project to date.

Officiating at the opening ceremony were Robin Baker, Head Curator of the BFI National Archive, and Kevin McLaven, Deputy Director of the British

Council, the programme's partner organisation.

Mr Baker went on to give a richly-detailed presentation on Hitchcock's early career, the significance of his silent features, the curatorial concerns behind restoration work, as well as the many challenges they had encountered during the project.

影談系列之二：邱剛健 Movie Talk II: Chiu Kang-chien

邱剛健（即邱戴安平）是一位成就非凡的電影編導、劇作家和詩人，作者風格突出鮮明。邱氏本已應邀自北京來港，惜最終因健康緣故，未能出席7月14日的「影談」。當日「影談系列」策劃羅卡及影評人喬奕思，以邱氏三部重要作品——《唐朝綺麗男》（1985）、《地下情》（1986）和《阿嬰》（1990）作主軸，分析其電影事業不同階段的成就，會上並播放羅卡於2005年訪問邱剛健的片段，親自暢談他對劇本文學價值的看法、其自導影片的經驗等等。

- 1 邱剛健在 2005 年訪問中細說其電影歷程
In a 2005 interview Chiu Kang-chien looked back on his creative career over the decades.
- 2 羅卡（右）與喬奕思
Law Kar (right) and Joyce Yang



1
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Chiu Kang-chien (aka Chiu-dai An-ping) is an accomplished film auteur who excels in multiple capacities as writer-director, playwright and poet. His plans of flying in from Beijing to be the guest for 'Movie Talk', however, failed to materialise due to health issues.

At the talk, Law Kar, guest curator of the programme, and film critic Joyce Yang studied Chiu's oeuvre with three of his major productions: *Tong Chee Yi Li Nan* (1985), *Love Unto Wastes* (1986) and *Little Woman* (1990). To make up for Chiu's absence, Law Kar showed excerpts of a video interview he conducted with the filmmaker in 2005, where Chiu talked about the value of film scripts as literary pieces and his experience as a director.

陳果的導演路 Rise and Shine

陳果的《大鬧廣昌隆》於1991年拍竣，兩年後才得以公映；他則於1997年始憑《香港製造》鋒芒大露。陳導分別在5月19日《香港製造》映後談與主持嚴尚民及6月1日《大鬧廣昌隆》映後談與主持蒲鋒，大談箇中原委。

Fruit Chan's *Finale in Blood* (1993) had been shelved for two years before theatrical release, and not until 1997 did he rise to fame with *Made in Hong Kong*. The director talked about his work after the 19 May screening of *Made in Hong Kong* with emcee Sean Yim, and after *Finale in Blood* on 1 June with Po Fung respectively.



嚴浩談大膽之作《夜車》 Telling the Untold

5月31日的映後談上，嚴浩導演講述拍攝《夜車》（1980）是想表達當時社會不穩暴力充斥，全片發生在一夜之間，使得有如夢魘的感覺加強，而市民正正活在如斯可怕的氛圍下。

At the 31 May post-screening talk, director Yim Ho recalled that *The Happenings* (1980) was to address the underlying violence of society at the time which overshadowed people's lives. All of the happenings, which were played out over one single night in nocturnal shots, reinforced the imagery of nightmare that ran through the entire film.



諧趣妙先生俞明 Fun Forever: Comedian Yu Ming

6月份的「歡樂早場」放映多部俞明的電影，向這位已屆89歲高齡的出色影人前輩致敬。俞明叔於6月28日應邀蒞臨，在《朦查查搵食》（1967）放映前與觀眾見面。'Morning Matinee' in June paid tribute to the 89-year-old Yu Ming with a programme dedicated to him. The veteran accepted our invitation and came greet the audience before the 28 June screening of his *Making a Living in a Blind Way* (1967).

俞明叔與女兒們
Yu Ming and his daughters



兩個國際影展：一個百味，一個珍饈

Two Cinematic Feasts Abroad

加拿大——「兩岸三地百年電影光華」影展
 'A Century of Chinese Cinema:
 Mainland/Hong Kong/Taiwan' in Canada
 (5/6-11/8/2013)

多倫多國際電影節今年主辦盛大的「兩岸三地百年電影光華」影展，放映八十多部中港台三地的經典電影，同時舉行展覽和論壇等活動，著名影人杜琪峯、陳凱歌、施南生、成龍等均應邀前赴出席盛事。當中11部電影由香港電影資料館借出放映，本館節目策劃傅慧儀及資深電影研究者何思穎並特地在現場介紹《黃飛鴻傳上集之鞭風滅燭》(1949)。

- 1 影展於 TIFF Bell Lightbox 舉行
Event venue – TIFF Bell Lightbox
- 2 多倫多國際電影節藝術總監挪亞高雲(中)與何思穎(左)、傅慧儀
TIFF Artistic Director Noah Cowan (centre) with Sam Ho (left) & Winnie Fu



This Toronto International Film Festival (TIFF) programme featured over 80 Chinese-language gems alongside an exhibition, roundtables and talks. Filmmaking heavyweights such as Johnnie To, Chen Kaige, Nansun Shi and Jackie Chan graced the event with their presence. Apart from lending copies of 11 film titles to the programme, HKFA Programmer Winnie Fu and seasoned film scholar Sam Ho were also there to introduce the Hong Kong kung fu classic, *The Story of Wong Fei-hung, Part One* (1949).



- 1&2 介紹希治閣默片的講座及電影修復座談
The 'Silent Hitchcock' seminar and film restoration talks
- 3 廣場上放映塞西爾戴米爾的《卡門》(1915)
Cecil B. DeMille's *Carmen* (1915) screened outdoor at night.

意大利——「再發現電影」影展 The Il Cinema Ritrovato Festival' in Italy (29/6-6/7/2013)

每年這個時候，意大利博洛尼亞既是電影資料館從業員理想的交流平台，也是影迷的天堂！博洛尼亞電影資料館基金會主辦的「再發現電影」影展以修復影片為軸心，放映知名導演不朽經典以至冷門的佳作，並特設座談闡述國際上重大的電影修復項目。本館的「修復珍藏」系列向來深受觀眾歡迎，傅慧儀今年專程前赴博洛尼亞觀摩，尤其深感於馬焦雷廣場舉行的露天電影放映，令觀眾深深感染電影的魔力。

Presented by the Cineteca di Bologna, the Il Cinema Ritrovato Festival specialises in early classics by world masters and lesser-known works by accomplished auteurs. On top of screenings, there are also talks by film professionals from all over the world on major restoration projects. This year, our Programmer Winnie Fu attended on behalf of HKFA in order to source newly-restored gems for the celebrated 'Restored Treasures' series.

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Mr Diego Pang

本館特此致謝！Thank you!



Twinkle, twinkle, little star,
Over the sky are little stars.
Shining high up in the sky,
Like thousands of little eyes.
Twinkle, twinkle, little star,
Over the sky are little stars.

Translated from a cover song of *Twinkle, Twinkle, Little Star*
in *Our Beloved Son*

《我們的子女》插曲
調寄「Twinkle, Twinkle, Little Star」

一閃一閃亮晶晶
滿天都是小星星
掛在天空放光明
好像許多小眼睛
一閃一閃亮晶晶
滿天都是小星星