

女性之光

通訊 66 Newsletter 11.2013

方創傑先生與他的時間囊
Mr Jack Lee Fong and His Time Capsule

慕貞 —— 一窺三十年代香港電影中的女性意識
Beyond Virginty: A Precious Glimpse of Women Sensibilities in 1930s Hong Kong Cinema

尋找米高羅格的香港回憶
In Search of Michael Rogge's Hong Kong Memories

淪陷前後香港影業一瞥
A Glimpse of Hong Kong Film Industry Pre- and Post-Japanese Occupation

希治閣默片隨想
Musings on Hitchcock Silents

★星明女★
陶駱霍梁梁李
三惠雪翠添綺
姑影兒薇添年

★星明男★
梁鍾梁陳黃鄭
若漢 劍楚山
呆屏琛非山笑

演主合聯

高梨痕

作像演理大

有血性，有氣骨，
不畏強權凌辱！
能刻苦，肯犧牲，
發揚女性之光！



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國際電影資料館聯盟成員
A member of the
International Federation of
Film Archives

封面：《女性之光》：「梁添添為學不惜身！」
Front cover: One for all: the self-sacrificing Leong Tim-tim in *The Light of Women*.
封底：米高羅格的香港影像
Back cover: Hong Kong under the Lens of Michael Rogge



方創傑先生所捐贈橫跨三十至七十年代的影片，當中尤以數十部三、四十年代硝酸片（俗稱易燃片）拷貝，為這個影像資料匱乏的時段增添一筆寶庫。這批影片如何出土？且聽搜集主任陳彩玉娓娓道來（見第4-6頁）。這批影片整理需時，經修復人員仔細檢查和處理，膠轉磁後，始可陸續觀看，作下一步的探討。電影研究者何思穎就這批影片中最早的一部《女性之光》（1937）撰文，析看三十年代香港電影中的女性意識（見第6-9頁）。

何思穎文章的引子來自報章廣告：「李綺年兩嫁猶處女！」另一邊廂，廣告上更多著筆的是：「愛國非獨男兒，保土豈止執戈！二萬萬女同胞，急速拋棄鉛華！」顯然，抗日戰爭於1937年7月爆發，《女性之光》同年8月上映時，廣告加上愛國字眼，單憑廣告，難免隔山打牛，過往便一直以為這是一部有關抗戰的電影。

有感開館前所搜集的四十年代前的影片資料，尚可補充，早前黃夏柏便為資料館去搜羅四十年代的補充資料（見第13-14頁）；再加上紐約州資料館所藏的香港電影劇本（單就二十至四十年代，就有數百個）；更重要的是方創傑先生所捐贈的這批影片，將叫三十年代末以至四十年代香港電影的面貌，較清晰地浮現。[clkwok@lcsd.gov.hk]

Among the 1930s–70s motion pictures Mr Jack Lee Fong recently donated to the Hong Kong Film Archive, several dozen are nitrate film prints from the 1930s and 40s. They are indeed treasures that fill a void in this period of early Hong Kong film history long plagued by an utter lack of visual materials. In this issue, Priscilla Chan, our Acquisition Officer, shares how this wonderful acquisition came about (pp 4–6). Before these gems can be viewed, however, they first need to be thoroughly checked and telecined. Meanwhile, film scholar Sam Ho has written on *The Light of Women* (1937), the earliest title in the batch, to analyse female sensibilities in 1930s Hong Kong cinema (pp 6–9).

Most of the existing resources of films before 1940s were gathered before the Film Archive complex opened its doors. In order to substantiate our research in this regard, we have commissioned Wong Ha-pak to scout for supplementary materials (pp 13–14). With the Motion Picture Scripts Collection of the New York State Archives – 1920s to 40s Hong Kong films alone amount to several hundred – and the donation by Mr Fong, above all else, we can expect that a clearer view of Hong Kong cinema of late-1930s to 40s will soon emerge. [clkwok@lcsd.gov.hk]

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更多內容見本期《通訊》網頁版，「香港早期電影遊蹤」、「童星·同戲」、「影談系列」、「修復珍藏」、「百部不可不看香港電影」、「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.



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惜別林館長 Goodbye, Richie!

1&2 出任香港電影資料館館長六年的林覺聲先生於八月底離任，升調總音樂主任，康文署總經理（電影及文化交流）彭惠蓮女士將滿載館中全人感謝和祝福的特大心意咭，送予林館長。Mr Richie Lam, the HKFA Head for the past six years, was promoted to Chief Music Officer and left the Archive in August this year. Ms Maggie Pang, Chief Manager (Film & Cultural Exchange) presented to Richie a mega-sized farewell card with many warm messages from all of us.

3 楊可欣（左）與林覺聲 Janet Young (left) and Richie Lam

館長履新

Words from the New Archive Head

楊可欣 Janet Young

六年前我離開香港電影資料館，加入前區域市政局，開始藝術行政的工作。沒想到十六年後，會有此機會重返資料館工作。當年的電影資料館還是一個臨時辦事處，辦公室設於旺角花園街市政大廈中，麻雀雖小，卻五臟俱全。當年在資料館擔任助理編輯，有幸在已故前研究主任余慕雲先生的帶領和指導下，參與本館第一本出版的《香港影片大全》的編輯工作。《香港影片大全》第一卷包羅了1913至1941年間，香港製作的早期電影珍貴資料，而我的主要工作是查閱每一齣影片的戲橋、影評，以至刊登在不同報章的廣告、文字介紹、報道等原始資料，然後核對已經過整理的中英文資料，確保影片的類型、語別、公映日期、出品公司、主要工作人員及演員名單、故事大綱等基本資料盡量齊全和準確。

編輯《香港影片大全》是一項龐大的工程，猶記得當時慕雲叔跟我們打趣說，待你們的兒女都已經長大成人，這項工程也許尚未完成。今天的電影資料館已擁有自己的館址，《香港影片大全》亦快將出版第八卷（1975至1979年），感謝慕雲叔等無數前輩們畢生的無私奉獻，整理及研究香港電影歷史的工作得以有系統地開展，然而保存香港電影文化的任務仍然相當艱巨，讓電影資料館全人懷著對香港電影的一股熱誠，在這條漫長的道路上繼續默默耕耘。■

16 years ago, I left the Hong Kong Film Archive for the ex-Regional Council to start my career as an arts administrator. Little did I ever expect that I would have the chance to work here again after all these years. Back in the day, the Film Archive was a temporary office located inside the Fa Yuen Street Municipal Services Building in Mongkok. Despite its relatively small size, however, it never ran short of what was needed. My position at the time was Assistant Editor. Under the tutelage of the late Mr Yu Mo-wan, our Research Officer, I had the privilege of taking part in the production of the very first volume of *The Hong Kong Filmography* series published by the Film Archive. It collects valuable information of the earliest Hong Kong motion pictures made between 1913 and 1941. My chief duty was to pore over raw materials such as handbills, reviews, advertisements, press articles and news reports about all these films, and to cross-check with the Chinese and English data I had on hand compiled by other colleagues, including the film's genre, language, release date, production company, main cast and crew, and synopsis, in order to make sure that such basic information was as comprehensive and accurate as possible.

Putting together *The Hong Kong Filmography* series is a mammoth undertaking. I still remember to this day that Mr Yu once jested: even when your children have all grown up, the task might still remain unfinished.

16 years on, the Film Archive today has already had a separate building of its own, whereas *Filmography Vol VIII (1975–1979)* is soon going to press. My heartfelt thanks go to Mr Yu and many other veterans, whose selfless, lifelong dedication made it possible for the systematic research on Hong Kong film history to get off the ground. Nonetheless, the endeavour to preserve Hong Kong film heritage is an uphill struggle. May our passion for film continue to spur us on along this long journey. ■



打開時間囊：（左起）馮秉仲先生、林覺聲先生（時為本館館長）、方創傑先生
Opening the time capsule: (from left) Mr Gordon Fung; Mr Richie Lam, then HKFA Head; Mr Jack Lee Fong

方創傑先生與他的時間囊 Mr Jack Lee Fong and His Time Capsule

陳彩玉 Priscilla Chan

緣於2004年的聚會，居美的方創傑先生在其中學學長蘇棉煥醫生介紹下，與馮秉仲先生在香港認識，由於兩人也曾經營戲院，話題便由此開始，也就此開啟了我們的搜集之門。

馮秉仲先生一向支持保存電影文化的工作，2007年以個人名義捐贈影片逾千套，2012年更身體力行，與我們一同前往三藩市，將保存於當地的香港影片拷貝一併捐贈及運送回港。起行前，心思慎密的他更主動聯絡方先生，希望我們得到散失海外的香港影片的一些線索。幾經轉折，我們有幸於8月29日與方先生及方太太見面，他們不單展示1966至1972年美國三藩市跑華街經營華宮戲院時的照片，還與我們分享經營華埠戲院的辛酸及喜樂。言談間，他們透露已將大部分當年戲院放映的拷貝捐贈予當地的大學電影圖書館保存，還有小部分保留在地庫。

我們獲邀到地庫視察及了解，在方太太的帶領下，沿著門外的石階往下走，推開一扇小木門，看見右邊有一個約三米闊的木架，整齊地擺放著約六十個六角型片罐及一千呎片罐。我們根據片罐，大膽推斷那些是五十年至七十年代的影片。方先生指那裡的物件應該是七十年代華宮戲院結業後的物資，重視資料保存的他，全數保

留。地庫內的物件彷彿是華宮戲院的時間囊，封存數十年後，在時機成熟的這天，終於被開封了。

我們立即上前檢查影片，與此同時瞥見遠處有幾個木箱、麻布袋及方型鐵罐。在好奇心驅使下，立即徵求方氏伉儷同意讓我們檢查。首先發現的是《太平洋風雲》，當時有點懷疑它是1938年的《太平洋上的風雲》。這部影片共有十二本，每本放在一千呎片罐內，打開後滲出不尋常的氣味，再引證片邊上的資料，我們即時確定這是硝酸片。由於本館館藏的硝酸片都是四十年代或之前的出品，因此可肯定這就是佚失已久、1938年侯曜導演的《太平洋上的風雲》！

我們喜悅的心情感染了他們，沉寂多年的地庫充滿歡聲，而且驚喜不斷，接續發現其他佚失多年的影片，包括1937年高梨痕導演的《女性之光》、1938年侯曜導演的《血肉長城》、1940年麥嘯霞導演的《血濺桃花扇》、1941年盧敦導演的《天上人間》和1947年譚新風導演的

《南島相思曲》等。原來當年在海外經營戲院，除了放映新片，也會放映舊片，難怪方氏會藏有這批年代更久更遠的寶藏。

經歷個多小時的「尋寶」，方先生及方太太也忍不住笑說我們好像發現了「金礦」，興奮及雀躍的心情溢於言表。感謝馮秉仲先生的游說，方先生及方太太作出了無私的奉獻，把全數影片捐贈香港電影資料館作永久保存，他們也為這批影片有了個好歸宿而欣慰。

本館館藏所以能日益豐富，實仗賴各界同樣有心保育電影文化的同路人，讓我們在搜集的路途上不致孤單。同樣地，沒有前人的努力，我們絕不會有如此豐碩的搜集成果，讓這寶庫世世代代相傳下去。

後話：感謝由馮秉仲先生帶領的「三藩市工作小組」及黃文約先生的幫助，我們才能在極速之下完成這次搜集工作。■

陳彩玉為香港電影資料館電影搜集主任

- 1 華宮戲院，攝於1966年
The Palace Theatre in 1966
- 2 方氏伉儷與子女攝於1966年
Family portrait of the Fongs in 1966
- 3 方創傑先生（中）與其時在華宮戲院工作的趙樹燊先生（右一）等合攝
Mr Fong (middle) with Mr Joseph Sunn (1st right) who was then working at the Palace Theatre.
- 4 盛載硝酸片的方型片罐
Square-shaped canisters carrying nitrate films



鳴謝方創傑伉儷提供相片
Courtesy of Mr & Mrs Jack Lee Fong

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It all goes back to 2004. Mr Jack Lee Fong, a Chinese-American, made the acquaintance of Mr Gordon Fung at a gathering in Hong Kong through his high school senior Dr So Min-woon. Both theatre owners at one time, Mr Fong and Mr Fung naturally had much to talk about – and their exchange would eventually open the door to a marvellous acquisition for the Hong Kong Film Archive.

Mr Fung has always been a staunch supporter of the preservation of film heritage. In 2007, he donated to the Film Archive, in his personal capacity, a huge batch of films with more than 1,000 copies. Later in 2012, he himself joined us on our acquisition trip to San Francisco with his teammates for another donation he had promised us, shipping back to Hong Kong his own film library in the city. Before we set off, the very thoughtful veteran got in touch with Mr Jack Lee Fong to find us more clues to the whereabouts of Hong Kong films that were scattered abroad.

After several twists and turns, we were finally able to meet with Mr and Mrs Fong on 29 August 2012 at their residence in San Francisco. They shared with us not only photographs of the Palace Theatre on Powell Street they had operated from 1966 to 1972, but also the wonderful memories as well as hardships of managing theatre business in Chinatown. During the conversation, they recalled they had left most of the films shown at the Palace Theatre in the care of local university film archive, while keeping only a

fraction of the prints in the basement of their own house.

Thankfully, we were given access to the basement to get a sense of what it was like. Mrs Fong kindly guided us down a stairway outside the front entrance which leads to a small wooden door. As we pushed open the door, we fixed our eyes on a three-metre wide wooden shelf on the right side; lying neatly on the shelf were some 60 hexagonal metal containers designed to transport films, alongside stacks of circular film canisters which could each carry celluloid for up to 1,000 feet long. From the appearance of the canisters, we ventured that those were motion pictures from the 1950s to 70s. According to Mr Fong, these antique prints were among the properties they left behind at the Palace Theatre after its closure in the 1970s. Always serious about archiving, Mr Fong has been keeping everything intact over the years. The cellar today is like a time capsule; having been sealed for decades and the time is finally ripe for the treasures to see the light of day again.

As soon as we started inspecting

the reels of film, our eyes gazed upon a few wooden chests, sacks, and square-shaped canisters lying somewhere in the distance. Out of curiosity, we immediately sought Mr and Mrs Fong's permission for us to open them. The first revelation was a film titled *Incident in the Pacific*, which we initially thought to be a missing work from 1938. There were 12 reels in total, each contained in a canister for 1,000-foot film stock. A distinctive odour greeted us the moment we opened the canister; given also the evidence we found on the edge of the film strip, we could tell for sure that it was nitrate stock. Furthermore, since the nitrate productions in the Archive vaults are invariably from the 1940s or earlier, it became all too clear that the film was indeed the *Incident in the Pacific* (1938), the long-lost classic by the famed director Hou Yao!

Our ecstasy upon making this rare find was obviously infectious; the silence that had rippled round the cellar all these years was broken by spells of uproarious laughter. More surprises would come our way, as we managed to find many other titles that had long



(前排左起)馮秉仲、林覺聲、方創傑伉儷、陳彩玉；(後排左起)「三藩市工作小組」成員黃敏聰、馮秉仲孫女馮思穎、陳鴻陽
(Front row from left) Gordon Fung, Richie Lam, Mr & Mrs Jack Lee Fong, Priscilla Chan; (back row from left) Valerie Wong, Gordon Fung's granddaughter Charlotte Fung, Tony Chan

eluded us, including *The Light of Women* (1937) directed by Gao Lihen, *Fortress of Flesh and Blood* (1938) by Hou Yao, *The Blood-Stained Plum Blossom Fan* (1940) by Mak Siu-ha, *Follow Your Dream* (1941) by Lo Dun, *Love Song of the South Island* (1947) by Tam Sun-fung, just to name a few. Little did we know back in the days overseas theatres would play older films in addition to the new releases. No wonder Mr Fong has had such a prized collection of early classics.

Our hosts, who were there with us through the two hours of 'treasure hunting', said jokingly that we were so overjoyed as if we had found a goldmine! Here, we extend our most sincere gratitude to Mr Gordon Fung, whose lobbying brought about this generous, selfless donation by Mr and Mrs Fong. Now, these hard-to-find gems, in their entirety, are being well taken care of at the Film Archive for posterity.

Thanks to these wonderful companions who share our passion for film, the journey of acquisition has not been a lonely one, and the Archive holdings have never ceased to grow. Likewise, without the painstaking efforts of our predecessors, we could never have gone so far, nor could the riches of cinema be savoured by generations to come.

PS: Another big 'thank you' to the San Francisco Work Team led by Mr Gordon Fung and to Mr James Wong. Their assistance made it possible for us to complete the acquisition speedily.

(Translated by Elbe Lau) ■

Priscilla Chan is Film Acquisition Officer of the HKFA.

慕貞

—— 一窺三十年代 香港電影中的女性意識

Beyond Virginity: A Precious Glimpse of Women Sensibilities in 1930s Hong Kong Cinema

何思穎 Sam Ho

「李綺年兩嫁猶處女！」——1937年一份報紙如是驚呼。不，應該說是很多份報紙才是。李綺年是戰前香港電影紅星，以上這句聳人聽聞的聲明並非出自那些專揭醜聞的無聊小報，而是電影宣傳的一部分。這部電影就是《女性之光》（1937），今天有影像可看到最早的香港劇情片。

香港電影資料館最近獲得幾部佚失多年的1930年代電影瑰寶，《女性之光》是其中之一。¹在此之前，倖存下來的同年代粵語片就只有《南國姊妹花》（1939）一部。今次尋獲《女性之光》，無疑為這段時期香港電影揭開了神秘面紗的一角。

三十年代中後期是香港電影的繁盛期，尤其是粵語片，《女性之光》就是一例。三十年代初有聲電影誕生後，粵語片在香港及海外華人市場皆大受歡迎，產量越來越多，票房也越見高漲。當時粵語片受歡迎到一個程度，連國語片業界，甚至中國政府都有感受脅，後者更於1937年（即《女性之光》上映那年）頒令禁拍粵語片，經過粵港影業人士多番斡旋，最後因抗日戰爭爆發而擱置。

從今日角度看《女性之光》，印象特別深刻的是其香港背景。全片故事清楚建構在戰前殖民地的香港，雖然片中大多鏡頭都是廠景，但也有好些場口為外景拍攝，將角色和情節與香港拉上關係。

電影的女性意識更特別具震撼性。李綺年演的角色慕貞經歷兩段失敗婚姻，兩次都是因為她發現

準夫婿為人欠佳而及時逃婚。她保持處女之身終其一生，到電影完結時，已達中年的她還是孑然一身。

兩度拒婚後慕貞投身教育，準確點說是投身女性教育。首次婚姻失敗後，她有幸入讀一所女校，且表現超卓，深得校長器重，一心栽培她畢業後接管學校。電影中段有一場很有趣的戲，當時她正準備接受第二段婚姻，但仍未發現今次的未婚夫是個不中用的傢伙，她無意中聽到校長與一位教員談起她，說希望她能夠「梳起」不嫁，全身奉獻給學校。

這真是個家庭與事業無法取得平衡的處境！在電影中的時代，女性教育是一個必須獻出一切來完成的使命，甚至嚴重到必須終生不嫁的地步。慕貞在第二段婚姻泡湯後，果然梳起不嫁，接任校長。如果《女性之光》是在2013年上映，宣傳標語或許會是「李綺年，當代的馬拉拉！」²

十五年後歷史重演了。當時慕貞任校長已經好些日子，她悉心提拔的一位學生（梁添添飾）步上了她的後塵，企立在談婚論嫁的十字路口。男方原來又是個壞蛋，女學生最後也打了退堂鼓。

新女界電影院

明天全港首次放映南洋公司哀感巨製：凡

李綺年兩嫁猶處女！
梁添添為學不惜身！



電影有一股強烈的反男性、反父權意識，幾乎所有男角色都是孬種。而電影對婚姻制度、性行為，甚至生育，都有所抗拒。

三十年代的中國電影，包括香港的，性別議題是個熱門題材，經常藉女性面臨的困境，以寫實或比喻的方式，帶出重大的社會、國家及道德問題。最為人熟悉的例子或許是女星阮玲玉，她在《神女》（1934）和《新女性》（1934）等經典中體現的中國現代女性形象，隨著她本人因抵受不住腐朽封建的社會規範自殺而顯得特別深刻。

香港方面，李綺年和《南國姊妹花》女主角胡蝶影因演活女性形象而走紅，光是李綺年在1935至40年間就演了不下三十部片。雖然大部分影片已佚失，但片名和報章描述也提供了不少有用資料。她的作品大多以女主角為中心，例如《摩登新娘》（1935）、《女間諜》（1936）和《七姊妹》（1937），根據香港電影資料館網上目錄所載的故事簡介，《摩登新娘》是喜劇，《女間諜》是驚悚片，《七姊妹》則是文藝片。另一部《女中丈夫》（1937），單看片名已非常明確，表達出對男女平等的強烈訴求，甚至可謂是宣言。

其他影片如《胭脂馬》（1939）、《風流女賊》（1937）和最有意思的《風流小姐》（1936），則引發女性特質的有趣想像。三部影

片的主角都是先沉淪墮落，但很快便蛻變起來，無私奉獻，以順從主流道德標準作結。《風流小姐》就是一例，結尾女主角變得事事關心，憂國憂民，像其他三十年代中國電影一樣滲出愛國熱情。雖然結尾大同小異，這些片子仍反映出三十年代香港電影中女性形象的多元性。

另一部同樣是李綺年主演的作品《自梳女》（1937），可說與《女性之光》互相呼應，非常有趣。根據故事簡介，劇情圍繞一名工廠女工組織「自梳會」，領導一眾女工抵抗男工頭的調戲騷擾，並立誓梳起不嫁，自食其力。女主角一生歷盡高低起伏，眼巴巴看著其他自梳女違背誓言嫁人結婚，自己仍堅持獨善其身。後來，她發現隔壁鄰居原來就是多年前自己逃避盲婚啞嫁的丈夫，如今看見人家婚姻美滿，事業有成，於是她開始後悔自梳的決定……

當然，單憑文字資料很難完全掌握電影故事內容；不過，將之與有影像可看的《女性之光》一同比較，我們有充分理由相信三十年代香港電影對性別議題有非常深刻與複雜的處理，而李綺年作為一個演員，藉著作品中不同的女性課題，與觀眾建立了特殊的連繫。

百多年以來，大中華地區一直經歷著東與西、新與舊價值觀的角力和磨合，過程可謂翻天覆地。研究香港電影最精彩的地方，就是可以見證這

些角力和磨合的結果如何在「電影」這個大眾娛樂媒介中表達和反映出來。有好些意識形態，無論是知識份子曾經熱烈爭辯的，甚至是政府曾經嘗試提倡的，偶爾會融入電影，直接與觀眾深深連繫。例如，五四運動前後引起關注的多種議題或精神，已不時透過角色或情節在三十至五十年代的電影中體現。當中頗引人入勝的，是五四前後曾在知識份子之間觸發過劇烈爭議的儒家思想、經過新舊價值磨合之後的家庭倫理和社會道德，會在五十年代電影中理所當然地出現，且受到普羅觀眾的認同或擁抱，而觀眾當中，很多都是教育水平較低、甚至文盲的一群。

性別議題又是另一例子。中國現代女性在社會上明顯地經歷了重要的進步。三十年代的香港電影透過《女性之光》這一扇窗，使我們可以一窺發展中的狀況，也為這一段歷史作了紀錄，即使只是那麼一部分，也彌足珍貴。一如以往，我們期盼更多佚失的瑰寶陸續出土，讓我們對戰前香港電影有更完整的了解。（翻譯：杜蘊思）■

註釋

- 1 相關文章見今期第4-6頁〈方創傑先生與他的時間囊〉。
- 2 馬拉拉是為女性爭取教育的巴基斯坦少女。

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。



‘Lee Yi-nin, twice married but still a virgin!’ So screams a 1937 newspaper. Actually, newspapers, a lot of them in fact. Lee was one of prewar Hong Kong cinema’s top actresses and this sensational declaration was not a muckraking exposé by tabloid scandal sheets but part of an advertising campaign – for the film *The Light of Women* (1937), the oldest Hong Kong feature available today.

The Light of Women is one of several 1930s films recently unearthed by the Hong Kong Film Archive.¹ Previously, only one Cantonese film from the decade had survived – *Twin Sisters of the South* (1938). The discovery of *Light of Women* shines an illuminating beam on an era of Hong Kong cinema that had been largely unknown.

The mid- to late-1930s was a boom time for Hong Kong cinema, especially for Cantonese films like *The Light of Women*. After talkies appeared in the early 1930s, the Hong Kong and overseas Chinese audience took immediately to the films spoken in their native dialect. Box office and the number of productions rose quickly. So popular were Cantonese films that the Mandarin film industry and even the Chinese government felt threatened, the latter issuing an order in 1937 (the same year *The Light of Women* was released) to ban Cantonese films, a mandate eventually aborted when the Sino-Japanese War broke out.

One significant feature of the film is its Hong Kong identity, clearly establishing the prewar colony as the story’s location. Although much of the film was shot on indoor sets, several moments take place on location, making connections between characters and story with the land.

But the most striking aspect is the film’s feminine sensibility. Lee’s character has to go through two failed nuptials

because both times, the potential husband is not worthy of her. Both times, she has to play runaway bride, remaining a virgin, free from sex, if not for the rest of her life, at least through the end of the film, when she is middle-aged.

Her rejection of marriage is coupled with a dedication to education. Education for girls, to be precise. In between her failed marriages, Lee’s character is blessed with a chance to study at an all-girl school. Taking advantage of the opportunity, she does well, to the extent that the principal is grooming her to take over the school after she graduates. When she is about to get married for the second time, before discovering that her suitor is up to no good, she overhears the principal talking to another school official, wishing that the student would not get married and instead take up the education mantle. The principal goes as far as saying that she hopes Lee’s character would devote herself to the school by ‘combing her own hair’, *zi shu*, the vow to never get married.

Talk about failure to balance between family and career! For the film, education for women is so difficult and demanding a task that those committed are required to remain single for life. And Lee’s character, after breaking off her second marriage, indeed ‘combs her own hair’ to succeed as school principal. If *The Light of Women* were released in 2013, the advertising slogan

could just as well be ‘Lee Yi-nin, Malala Yousafzai of her time!’²

History repeats itself 15 years later, when Lee’s character has been presiding over the school as principal for some time. A young girl (played by Leong Tim-tim) whom she has taken under her wings and nurtured at the school is again at the crossroads of matrimonial destiny, pondering a prospect for marriage. Again, the man turns out to be a scoundrel and the lass abstains at the last minute.

There is a sense that the film is opposed to men (almost all male characters are no-good rascals), to the institution of marriage and to sex, procreative or otherwise.

Chinese cinema of the 1930s, including that of Hong Kong, was marked by an awareness of gender issues. Women’s predicaments were often represented in both realist and metaphoric terms to address concerns of social, national and moral significance. The best-known example is perhaps actress Ruan Lingyu, whose embodiment of modern Chinese womanhood in classics like *The Goddess* (1934) and *The New Woman* (1934) was underscored by her own tragic death, driven to suicide mainly by a putrefied societal order.

In Hong Kong, actresses like Lee and Wu Tip-ying, the lead in *Twin Sisters of the South*, found stardom through articulating women issues in their many



1 | 2 | 3 | 4 | 5 | 6

《女性之光》

The Light of Women

1&2 拮据沉吟：(左) 寧拋嫁衣；(右) 自力更生

Contemplating her future: eventually our heroine refuses to find cold comfort in unpromising marriages and becomes mistress of her own life.

3&4 她的前度：(左) 不像樣的逃婚對象；(右) 不成器的悔婚對象

Her two prospective husbands: (left) a womaniser bullied by his wives and concubines, and (right) a pathetic loser with no spine.

5&6 女性教育

Education for women

shades. Lee, for example, appeared in no less than 30 films between 1935 and 1940. Although most had been lost, the titles and newspaper descriptions of the works offer useful information. Most of her films are centred on the female protagonists, such as *The Modern Bride* (1935), *The Woman Spy* (1936) and *Seven Ladies* (1937). According to synopses posted on the HKFA website, the first is a comedy, the second a thriller and the third a drama. Another film, *Heroism* (1937), makes an emphatic gender statement with its Chinese title, *nǚ zhong zhang fu*, loosely translated as 'a woman as competent as a man', which, patriarchal though it is, expresses a yearning for – even declaration of – equality.

Other titles inspire intriguing imaginations of femininity. *Untamed Woman* (1939), *The Lusty Thief Girl* (1937) and, the most fascinating of all, *The Woman Who Couldn't Care Less* (1936). All the films ultimately end on a note of accepted mainstream morality, with the titled females initially indulging in vices but reforming in the nick of time, usually turning around to devote themselves to altruism. Such is the case of *The Woman Who Couldn't Care Less*, which concludes with the protagonist beginning to care. Consistent with the patriotic fervour that characterises Chinese-language films of the 1930s, she directs her care towards country and compatriots. Despite the conforming nature of their endings, these titles suggest that the portrayal of women in 1930s Hong Kong films are much more than one-dimensional.

Another interesting Lee Yi-nin

vehicle, especially in regard to *The Light of Women*, is *Women of Independent Means* (1937). Its Chinese title is *zi shu nü*, meaning 'women who comb their own hair'. The story – again, according to synopsis – is about a factory worker who organises her fellow female employees to fend off persecution by the male management, taking vows to remain single by banding to form a 'comb your own hair club'. Near the end of her life, the heroine, having endured eventful and traumatic ups and downs that include witnessing fellow self-combers betray their vows and get married, remains true to her celibacy. She then discovers that her next-door neighbour is her supposed other-half in the arranged marriage from which she had fled years ago. He is now happily married and enjoying career success. Witnessing that, she begins to regret having combed her own hair...

Of course, merely reading about these films hardly translates to an adequate understanding of them. Yet, putting together the written information with what can be actually seen in *The Light of Women*, there is strong evidence that 1930s Hong Kong cinema was actively engaged in a negotiation of gender issues and that Lee was an actor who had fostered a connection with the audience by embodying and articulating women concerns.

For more than a century, Greater China had been – and still is – going through a tremendous process of negotiation and integration of values East and West, old and new. One of the most fascinating and rewarding discoveries in watching and studying Hong Kong films

of the past is witnessing how the results of the negotiations and integrations are expressed and reflected in a medium of popular entertainment. Ideas vigorously debated by the intelligentsia and even tried by governments sometimes found their ways into films in manners that connect directly and profoundly with the audience. Tenets of the May Fourth Movement, for example, after a dynamic ferment that started even before the 1919 crusade itself, are often embodied by characters in 1930s and 1950s films in matter-of-fact ways. It is utterly amazing that, for example, modified Confucian principles in family orders and social ethics are upheld in 1950s films that were consumed by a mass audience, a considerable fraction of them lowly educated or even illiterate.

Gender issues were another example. The Chinese woman had gone through remarkable upheavals and advances in the modern era and 1930s Hong Kong films, with *The Light of Women* as a window through which a valuable glimpse is provided, had left behind a record of at least parts of that experience. We look forward to the other newly-recovered films becoming available, which would certainly give us a better understanding of prewar Hong Kong cinema. And, as always, we hold out hope that more titles presumed lost will be recovered to further enhance that understanding. ■

Notes

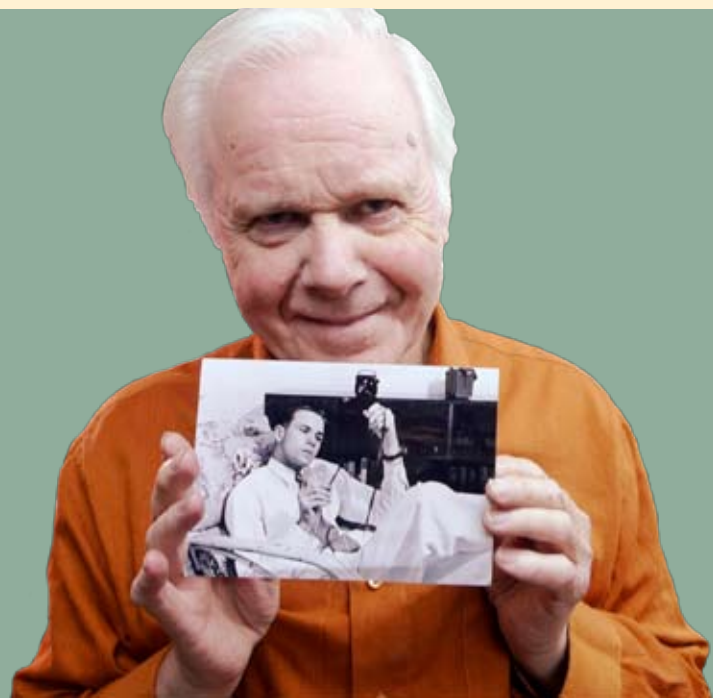
- 1 See Priscilla Chan, 'Mr Jack Lee Fong and His Time Capsule', pp 4–6.
- 2 In reference to the Pakistani teenager Malala Yousafzai who campaigns for education for girls.

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

尋找米高羅格的 香港回憶

In Search of Michael Rogge's Hong Kong Memories

傅慧儀 Winnie Fu



認識米高羅格前輩是一種緣份。

之所以說有「緣」，是因為我和84歲的米高羅格先生不單輩份相差很遠，而且他住在老遠的阿姆斯特丹，深居簡出，一般情況下很難相見，而機緣巧合下我們今年共度了一個溫馨愉快的下午。如果「緣」代表穿越時空，「份」代表關係建立的話，我和羅格先生的緣份應該是建基在十數卷承載著五、六十年代香港面貌的菲林膠卷和一百五十多段已上載於網上的老香港影像之上。這個夏天我特意飛往荷蘭一趟，造訪羅格先生，並參觀了他大宅內的小寶庫，發現他攝影師以外的另外兩個重要身份：一位非常專注和投入的電影收藏家，以及結合老電影和網絡媒體的全球性搜購和網上發行人。

其實荷蘭攝影家米高羅格五、六十年代在香港拍攝的紀錄片，自2008年開始已陸續透過名為「Michael Rogge」的YouTube網上頻道、以「老香港」作主題，逐一曝光。香港電影資料館亦於2010年左右聯絡上他本人，那時研究組同事藍天雲更和他以電郵做了一系列的訪問，

對其個人歷史、在港拍攝的歷程，以至香港早期電影會發展史上的補遺都略有提及，故不打算在此重覆。¹本文會集中談談我和他今年見面的新發現。

羅格先生住的地方離市中心不很遠，是靜中帶旺的住宅區，他住的房子並不算豪華，卻比起香港的豪宅大



珍藏近三十年的攝影器材

Photo and film equipment assembled over the past three decades

多了。我知道他愛收集電影舊物，卻想不到他的收藏品能填滿地牢三數個加起來有千多呎的房間。由一句「這就是我凌亂的地庫……」開始，我便走進了一個攝影器材的時間囊。那裡有各式奇怪的攝影機、放映機、魔幻燈箱、不同年代的影片剪接器、不同比例大小的影片拷貝，其中鮮為人知的有17.5毫米和28毫米，還有一部價

值不菲、全球只有數部的盧米埃攝影機。另一個小房間放滿不同大小的菲林盒和放映機，菲林片散滿一地，問起才知地上那些都是他花錢買回來後覺得不適用的片段。我問他是甚麼時候開始搜購電影文物的，他漫不經意地說是八十年代開始，算起來已經快三十年了！然後他如數家珍的一件一件講解，我亦不敢怠慢，把這一課難求的「電影器材史」拍攝下來。

談話間我才知道，過去十年，由於他對年青時代的香港、日本和東南亞地區很是懷念，於是努力地在網上搜羅舊片，買下很多不知名的四、五十年代舊菲林。互聯網發達，令他有了國際性發表這些影片的機會，於是把老電影剪輯好再上載到自己的YouTube頻道便成為他最大的嗜好，截至今年11月，他的頻道已累積到11,000,000瀏覽人次！即每日約15,000人次，當中約1,000來自香港。

自2010至11年間研究組與羅格先生作了電郵訪問後，資料館便展開了要把這些網上影像的原物料搜羅回港的工程，亦成功把他在1949至1962年間用9.5毫米和16毫米菲林拍的短片和紀錄片轉成數碼Beta拷貝。由於長年儲存於荷蘭羅格先生家中，影片都保存得很好，質素甚佳。這些珍貴的香港影像²，其中有數部是經

1

2

1 放滿香港影像寶藏的皮箱
A suitcase full of Hong Kong cinematic treasures

2 米高羅格自 2008 年起把香港紀錄片上載到互聯網
Michael Rogge has been putting online his Hong Kong-made documentaries since 2008.



過剪輯和配音的短片³，包括《雨》（1952）、《日出》（1953）、《英女皇登基大典慶祝活動》（1953）和《逆流》（1954）。這些短片都有很清晰的拍攝主題和敘事技巧，《雨》和《日出》是當年影會比賽的得獎作品；而《英女皇登基大典慶祝活動》則是由五名攝影師⁴合力組織的大規模拍攝，後來更有洗印發售的拷貝；《逆流》是一個蜑家男孩思念亡友的冥想故事，有劇本、有配音，剪接流麗，詩情畫意，甚是難得。所以我認為米高羅格拍的香港影像不光是記錄香港五、六十年代小島人物風情和殖民社會的紀錄片，他更是香港最早一代拍攝獨立短片的創作人。

節目組將於明年一月「香港早期電影遊蹤」專題節目中，鄭重地把這些影像整理、剪輯好，並作公開放映。■

註釋

- 1 藍天雲：〈米高羅格的香江舊影錄〉，《通訊》，第57期，香港，香港電影資料館，2011年8月，頁3-6。
- 2 13盒Beta拷貝約共200多分鐘的影片。
- 3 當年羅格先生為了做好後期製作的音效，特別由英國買回一部同步CelSonic錄音機，作配音及加入音樂之用。
- 4 按片上資料，其他四位攝影師為N.T. Assomull、W.T. Bushell、E.J.M. Churn和K.A. Watson。

傅慧儀為香港電影資料館節目策劃

Getting to know Mr Michael Rogge is indeed the result of serendipity.

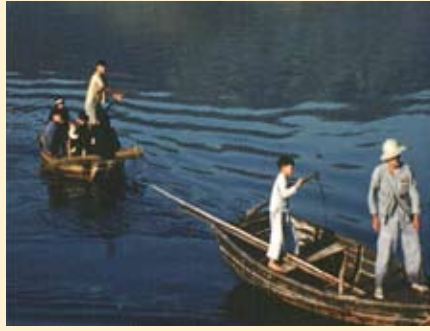
It's because the much-revered Mr Rogge, now 84 years old, is several decades my senior; it's also because he is living somewhat a reclusive life hundreds of thousands of miles away in Amsterdam, and so it's remotely conceivable that I could have made this unlikely acquaintance. But by a twist of fate, earlier this year I was able to spend with him a warm, blissful afternoon. If serendipity means to forge relationship across time and space, what brought us together might have been a dozen reels of film that captured Hong Kong of the 1950s and 60s, and some 150 clips of such moving images Rogge has put online. This summer, I made a special trip to visit him in the Netherlands. From the treasure trove inside his house, I discovered his two other major identities in addition to being a photographer – an incredibly devoted film collector, and a global online distributor of older movies.

Since 2008, the documentaries shot by Dutch cinematographer Michael Rogge in 1950s and 60s Hong Kong have begun to surface – in an 'Old Hong Kong' series on the 'Michael Rogge' YouTube Channel.

Later in 2010, the Hong Kong Film Archive managed to get in touch with him. Grace Ng, then member of our Research Unit, conducted an e-mail interview with the veteran, covering topics such as his legendary history, his moviemaking experience in Hong Kong, and the developmental history of early Hong Kong cine clubs.¹ In the following, I will put the focus on the new findings from my encounter with him this year.

Mr Rogge's home nestles in a quiet but convenient residential area not far away from the city centre. Though not extravagant, his mansion is much bigger than the average luxury home in Hong Kong. I knew his fondness for film memorabilia, but the sheer size of his collection, which filled up several rooms of over 1,000 square feet in the basement, took me aback nonetheless. 'Here is my chaotic basement,' he said, and there began my journey back in time.

Along the time tunnel is a dazzling parade of vintage cameras, projectors, magic lanterns, film editing machines from different eras, motion picture films of varying widths such as the lesser-known 17.5mm and 28mm, as well as one among the handful of Lumière re Cinématographes that still exist



- 3 《雨》
Rain
- 4 《日出》
Sunrise
- 5 《英女皇登基大典慶祝活動》
Hong Kong Celebrates the Coronation of Her Majesty Queen Elizabeth II



全球只有數部的盧米埃攝影機
One of the handful of Lumière
Cinématographes that still exist today.

today. A smaller room next door was packed full of film canisters and a vast array of projectors, with reels of film lying scattered all over the floor. Those were film strips Rogge acquired but eventually couldn't find any use for. When asked for how long he has been assembling film artefacts, he replied, matter-of-factly, that it has been almost 30 years since the 1980s. As he began to go over with me each of his cherished gems, I lost no time videoing what he said, which would turn out to be a hard-won history lesson on film equipment.

As our conversation went on, I realised that Rogge has always been on the lookout for old films on the Net – a way he tries to soothe his nostalgia for Hong Kong, Japan and Southeast Asia which he visited in his youth. Over the past decade, he has bought piles of films from the 1940s and 50s without knowing the titles. The rapid development of the Internet made it possible for him to release these motion pictures worldwide, so editing and uploading film clips onto his YouTube channel has now become his favourite pastime. As at November 2013, his channel has scored an astonishing 11,000,000 views – ie 15,000 per day, 1,000 of which coming from Hong Kong!

Ever since the 2010–11 e-mail

interview, the Film Archive has commenced to acquire from Mr Rogge the raw materials of his online treasures. Moreover, we have successfully struck Digital Betacam copies for the short films and documentaries he shot in 9.5mm and 16mm between 1949 and 1962. Stored inside his residence



傅慧儀赴阿姆斯特丹探訪羅格
The writer visiting Michael Rogge in Amsterdam.

amidst the film-friendly environment of the Netherlands, all the antique prints have survived to this day in great condition. Of these Old Hong Kong pictures,² some are duly edited with voiceover and sound effects,³ such as *Rain* (1952), *Sunrise* (1953), *Hong Kong Celebrates the Coronation of Her Majesty Queen Elizabeth II* (1953), and *Turn of the Tide* (1954); they are short films of their own right with a clear subject and narrative. *Rain* and *Sunrise* are award-winners at cine club contests of their day; *Queen*

Elizabeth II is a major collaboration by five cinematographers,⁴ which Rogge would later develop into multiple copies for sale. *Turn of the Tide* is a fictional story of a contemplative sampan boy tormented by his friend's death. This short film, complete with a script, is dubbed, well edited, and evocatively poetic. As such, I contend that Michael Rogge's works are not mere documentaries of the social landscape of colonial Hong Kong in the 1950s and 60s – he is among the first creators of indie shorts in the territory.

These invaluable moving images, now being sorted and edited, will be brought to audiences in our programme, 'Transcending Space and Time – Early Cinematic Experience of Hong Kong', in January 2014. (Translated by Elbe Lau) ■

Notes

- 1 Grace Ng, 'Hong Kong As It Was: Documentaries by Michael Rogge', *Newsletter*, Issue 57, Hong Kong: Hong Kong Film Archive, August 2011, pp 3–6.
- 2 Footage of 200-odd minutes contained in 13 Betacam tapes.
- 3 In his attempt to perfect sound effects during post-production, Rogge procured from England a synchronisable Celsonic taperecorder that could run alongside an Ampro projector, using it for dubbing and scoring.
- 4 The other four cinematographers other than Rogge were N.T. Assomull, W.T. Bushell, E.J.M. Churn, K.A. Watson, as per the film credits.

Winnie Fu is Programmer of the HKFA.

皇后戲院在日治時期
被易名為明治劇場
The Queen's Theatre
was renamed Meiji
Theatre during Japanese
Occupation.



皇后戲院舊貌
The Queen's Theatre

淪陷前後 香港影業一瞥

A Glimpse of Hong Kong Film Industry Pre- and Post-Japanese Occupation

黃夏柏 Wong Ha-pak

編按：香港電影上世紀上半葉的資料整理，有1997、1998年間「香港影片大全系列」的〈第一卷〉和〈第二卷〉，詳列1949年前香港所出品電影的資料。15年過去，經各方人士捐贈，加上館內工作人員的搜尋，有關這段時期的影片的館藏資料增加不少。近年為修訂這批影片的檔案，除補入新增資料，並再次翻閱這期間的報刊，以期對當時影業狀況有更多了解。本文作者黃夏柏早前為〈第二卷〉（1942-1949）搜集增訂資料，甚有所得，撰而為文。

1942至49年香港出品逾430部的電影，以粵語片為主。1941年底至1945年8月，香港經歷三年零八個月的淪陷期，電影全面停產，從業員無以維生，不少人轉業，亦有逃難到外地，成為香港電影發展上一個真空期。

過去，資料館已從舊報刊整理出影片檔案，由於坊間舊報刊的收藏續有增加，故決定重新翻閱，不僅了解影片的製作背景，更希望進一步探索當時的影業狀況。研究員翻閱的報刊，包括《華僑日報》、《華僑晚報》、《香島日報》、《工商晚報》、《成報》、《華商報》及刊物《伶星》。本文主要通過以下三方面，簡述是次研究工作的部分成果。

淪陷初期戲院運作

1941年12月25日，香港淪陷。相較其他行業，戲院很快便恢復營業。1942年1月3日，報章已刊登位於深水埗的好世界戲院「快期復業獻映日本時事巨片」的廣告；1月6日報章新聞指「好世界戲院於日前復業」，可見在淪陷後約十天，該院已復業。其後陸續復業的戲院，包括勝利、油麻地、娛樂、皇后、東方及國泰等。

單從報章廣告，無法肯定戲院快速復業的原因，但可能基於日軍的要求。戲院復業初期，全數放映日本紀錄片，如《今日的東京》、《陸軍的威容》、《日本的工業》，最初需購票進場，但數天後便提供「免費入場」。1月12日後，部分戲院開始排映故事片，皇后於1月15日放映首輪粵語片《黑衣怪人》，部分戲院則上演戲劇，包括普慶演出由白玉堂領導的復興劇團、油麻地演出由羅家權領導的東亞男女劇團，大華則上演月兒歌劇團。

淪陷後，影片發行、戲院運作受到日軍箝制，詳細情況有待探究。

然而，1943年1月社團法人映畫配給社香港支社成立前，箝制看來相對寬鬆，像1942年8月，部分積存在港的美國電影經審查後獲解禁公映，但僅維持一段短時間。其後，除放映日本片、德國片及上海運來的國語新片，餘下就是重映戰前的粵語片，當中也有數部新片獲排期公映。

新發現影片十齣

淪陷期間，香港電影製作停頓，只有11齣新片公映，均於戰前拍竣。這批影片並非集中淪陷初期接連推出，而是斷續的在不同年份推出，反而部分於淪陷前預告公映的，如《花花世界》、《苦鳳鶯憐》，卻遲至1947年初才放映。是次透過翻閱報章，發現十齣未收入《香港影片大全》的影片，包括六齣紀錄片及下列四齣劇情片：

《金門女》

金門影片公司出品，為該公司創業作，由關文清導演¹，曹綺文、黃鶴聲合演，於美國拍攝，亦是李小龍尚在襁褓時首度「參演」的影片。



- 1 李小龍尚在襁褓時於《金門女》初登銀幕
Bruce Lee's screen debut as an infant in *Golden Gate Girl*
- 2 胡蝶影（前）蝶麗（後）姊妹與吳楚帆合演《南國姊妹花》
Wu Tip-ying (front) and sister Wu Tip-lai (rear) starring opposite Ng Cho-fan in *Twin Sisters of the South*.

1941年12月7日，報章刊出該片的預告公映廣告，卻因淪陷而未能上映。1942年7月9日《香島日報》報道，戰前曹綺文擬把影片排在中央戲院放映，淪陷後，影片便擱在片倉。該片於1946年1月11日在新世界戲院首映。

《南國情花》

甘露影片公司出品，為影劇兩棲藝人紫羅蘭參演的首齣國語片，馮峰、李景波及顧文宗合演，嚴夢編導。據報章介紹，影片故事改編自《茶花女》，由邵鐵鴻主理音樂，湯劍廷攝影，1942年6月13日於明治劇場（原皇后戲院）首映。戰後，此片拷貝遺失，甘露影片公司於報章刊登聲明，向負責攝製的大觀聲片有限公司追討。

《亂世男女》

南洋影片公司出品，早於1941年9月，該公司的新片介紹廣告已列出此片，宣傳為「大時代民族意識巨片」，吳楚帆、白燕主演，畢虎導演。1946年2月2日於新世界戲院首映。

《麗春花》

1942年7月5日《香島日報》報道，龍圖導演的《麗春花》於戰前已大致完成。該片根據傑克於《天光報》連載的小說改編，白燕、謝天主演，1947年2月1日於新華戲院首映；剛巧本片亦是方創傑先生捐贈資料館數十部早期影片拷貝的其中一部。

六齣紀錄片內容包括時事新聞和戲曲表演，當中《胡德馨女士遊美記》則記錄影人胡蝶影（胡德馨）遊美經歷，該短片連同其戰前舊作《南國姊妹花》，於1947年3月13日在新世界戲院上映。

戰後影業復員緩慢

1945年8月香港重光後，各行各業陸續恢復，影業復員卻只聞樓梯響，直至1947年2月，以粵語片而言，除放映戰前大致完成的電影，以及大觀影片公司美國分廠拍攝的影片，戲院大部分檔期仍在重映舊片。

戰後影業界復員緩慢，綜合報刊報道，主要有幾方面的原因。首先，戰後百業蕭條，在資金不足、器材缺乏下，加上流散各地的影人尚未回港，要拍攝影片，並非易事。同時，具規模的片廠，如大觀、南洋，均遭破壞，有待修葺。其次，淪陷前，內地國民政府已定下期限禁制粵語片，香港的粵語片被認為死期已近。影業界籌謀復員，基於市場的考慮，紛計劃拍攝國語片，但本地能說流利國語的演員有限，窒礙了拍片計劃。

再者，還有政治因素。1947年3月26日《華僑日報》有評論指，影業公司談復員，沸沸揚揚，但實行時，問題湧現，「最先是華北影權的代理問題，接住是上海南下演員的忠奸問題……」，當中帶出市場考慮及影人背景的問題。當時有「落水影人」之說，1946年3月2日版《伶星》訪問南洋影片公司老闆邵邨人，文中引述他說：「究竟誰是『落水』誰是愛國，在政府還沒有徹底檢舉之前，我們實在有『無從選擇』之感。」他表示，若選了一批演員主演新片，政府卻指他們是「落水影人」而禁制影片，公司便蒙受損失，用人方面大受限制。

戰後，檢舉漢奸廣及不同界別。1945年12月，羅明佑南下香港，報章引述他說：「曾受為敵人擔任宣傳之影星及導演，一概不予以再從事電影事業。」粵劇圈亦檢舉「落水伶人」，1946年2月8日《華僑日報》報道廣州八和協進會擬縮小檢舉範圍，指出「對落水伶人，並非絕不舉檢，但所採辦法，與律師醫生記者等會有

別，擬將落水範圍大減縮，將以曾為敵偽作宣傳工具者為對象。」

上文談及紀錄片《胡德馨女士遊美記》，其主角胡蝶影亦間接受牽連。胡於1946年底赴美國登台演粵劇，並拍下該紀錄片，但登台一事終無功而還。1946年12月25日《成報》報道，礙於胡的妹妹、藝人胡蝶麗曾「為當局誤會，以漢奸罪嫌疑逮捕入獄」，最後雖獲判無罪，美洲僑胞對胡蝶影的印象大打折扣，致登台泡湯。綜合《華僑日報》報道，時居廣州的胡蝶麗，被懷疑戰時替日軍宣傳及拍電影被捕，對指控她一概否認，經查明乃遭人誣告，案件獲撤銷。往後胡蝶麗淡出影壇，而胡蝶影曾於1953年推出自編自導自演的電影《檀島佳人》。

直至1949年，本港影業已恢復，粵語片產量持續遞增，質量卻備受批評。1949年4月8日，164位影人在報章發表聲明，推動粵語片「清潔運動」。回看戰前禁制粵語片事件，以至四十年代初南來影人發動的電影清潔運動，粵語片發展過程面向的波瀾，以及和內地影圈的關係，可再細探。■

註釋

- 1 羅卡先生和法蘭實先生指出金門影片公司由劉棟華和關百川出資，《金門女》則由伍錦霞和關文清聯合導演。見二人合著的《香港電影跨文化觀》（增訂版），北京，北京大學出版社，2012，頁102-103。

黃夏柏，資深記者、編輯及自由作家，並為香港電影資料館「油麻地戲院」等項目特約研究員。著作包括《憶記戲院記憶》（2007）和《澳門戲院誌》（2012）等。

Wong Ha-pak is a media veteran, editor, freelance writer, and researcher for multiple HKFA projects, such as the one on Yau Ma Tei Theatre. His authored works (in Chinese) include *Remembrances of the Theatre* (2007) and *Chronicle of Macau's Movie Theatres* (2012).

English version in [e-Newsletter](#).

希治閣默片隨想

Musings on Hitchcock Silents

家明 Ka Ming

香港電影資料館的「希治閣默片謎蹤」節目，選映希治閣早年六套默片，帶我們回到大師的起步時代。影片經由英國電影協會（British Film Institute）修復，是他們歷來最龐大及複雜的修復計劃。^{〔編按1〕} 六部影片，分別是1927年《房客》（*The Lodger: A Story of the London Fog*）、《淪落》（*Downhill*）、《手環》（*The Ring*），1928年的《香檳》（*Champagne*），1929年的《男人島的男人》（*The Manxman*）及《敲詐》（*Blackmail*）。

影癡看這些電影的最大樂趣是考掘，看看希治閣如何承先啟後，承襲德國表現主義風格，開啟他成功的驚悚片類型。他後來電影的常見元素，懸疑、謀殺、愛慾、金髮美人、強勢母親，McGuffin^{〔編按2〕}……如何在早年影片中露端倪。但即使非影癡，看希治閣此六部電影亦各有趣味。希氏說故事的手法高明，結構非常完整；故事節奏明快，今天重溫也不過時。老實說，我覺得好看過現在很多電影。

禁忌與女性形象

1927年的《房客》奠定了希治閣的題材及風格，如該片的「認錯人」（wrong man）橋段，就一再出現在他之後的電影中。1957年的《伸冤記》原名就是「The Wrong Man」，除此以外1959年的《奪魄驚魂》（*North by Northwest*）亦萬變不離其宗。主角往往被錯認作另一個身份甚至殺人犯，令觀眾替他們的處境憂心。《房客》是第一部正式「希治閣式」（Hitchcockian）影片，最少有兩個很有力的處理，今看仍然覺得難忘。一是房客住在樓上，他的行為怪異、神出鬼沒，令樓下的包租公婆提心吊膽，提醒女兒勿跟房客共處一室。希治閣以透明的天花板、吊燈燈影移動來暗示腳步聲，營造詭秘的

效果。另一場，角色被扣上手銬，躲避窮兇極惡的群眾，但他越過圍欄時，手銬不慎被卡，全身掛在欄上動彈不得。眼見憤怒的群眾很快便殺到，他生命危在旦夕，千鈞一髮。

觀眾對「房客」的感情是複雜的，既懼怕又好奇，搞不好還像戲裡的女角Daisy一樣，帶點同情及仰慕。希治閣後來的犯罪片，不斷把玩觀眾對罪犯的矛盾心理；觀眾甚或代入罪犯處境，為他們著急。1948年的《奪魂索》（*Rope*）就是很好的例子，電影甫開始就交代一場謀殺，先讓觀眾知道誰是殺人犯。故事發展下去，觀眾好像變成了為殺人犯守密的同謀，與其說希望真相大白，不如說渴望殺人者「逍遙法外」。希治閣非常聰明，他明白電影跟大眾意識的關係，知道觀眾在漆黑影院對慾望、犯罪等禁忌題材的渴求；所以看他的謀殺片，不是要知道誰是兇手這麼簡單。你能不佩服他麼？拍《房客》的時候他已經參透得如斯透徹，那時他才不過27歲而已。

此系列的希治閣默片，女性形象尤為鮮明，不知跟希治閣生活的重大變化有沒關係。1927年他跟副導演Alma Reville結婚，一年後他們誕下女兒Patricia，是他們唯一的子女。Alma不僅是希氏終生髮妻，更是他創作上最重要拍檔，希氏電影的女

性觸角說不定由此而來。1928年的《香檳》，以一個離經叛道、不甘受束縛的富家女為主角，她喜歡駕飛機，不愛別人施捨。希氏電影中，女性敢愛敢恨、坦率開放，比絕大部分男性中看。1927年《手環》拳師的妻子，對情人念念不忘，婚後還在鋼琴上擺放他的照片。1929年的《男人島上的男人》，女主角知道遠行的漁夫男友死了，除了傷感之外，竟也覺得愛情解放，態度比她的律師男友還要撇脫。

宿命觀愛情觀

但早慧通常也是悲觀的，希治閣沒有例外，他年青時拍下的幾部默片可見一斑。1927年的《淪落》說一個前途無量的富家子Roddy，為了維護好友而含冤，承認是女友人胎兒的父親（又一次重申了「wrong man」主題），他被學校開除、被父親責罵。Roddy離家出走，際遇大上大落，最後不幸流落巴黎當男妓。好幾年後，Roddy終於得以昭雪，重返昔日的生活，重新擔綱名校的領袖角色。影片完全的首尾呼應，Roddy如出一轍的打攪球構圖，像暗示他還原基本，白忙了一場，盡受命運擺弄。

希氏六部默片，全寫男女三角關係，愛情沒好下場，充滿遺憾，調子哀傷。《淪落》的Roddy受劇場的女

明星欺騙，初出茅廬就被迫上了一生寶貴一課。《手環》譯名不及原名「The Ring」一詞多義，除了是結婚「指環」，也是拳擊比賽的「繩圈」，以及戲內情人送給女角的信物「臂鐲」。看過影片忘不了那個結婚場面，拳擊手為未婚妻戴上指環，女角的臂鐲滑下，一個簡潔的特寫鏡頭，含意再清楚不過。順帶一提，《手環》是希治閣另一部敘事流暢、層次分明的佳品。過場極富心思，有時以拳擊比賽的海報溶接，有時以拳師多次比賽決勝來交代時間推演。故說希治閣的電影不落伍，八十多年前的無聲電影，今天看仍舊爽快俐落。1929年的《男人島的男人》又是悲哀的三角關係：年青的漁夫一窮二白，為贏得未來外父青睞，隻身赴非洲找發達機會，臨行前託律師好友照顧愛人。惟律師及愛人日久生情，這時又傳來漁夫死訊，兩個人於是愛得更肆無忌憚。然而死訊原來只誤傳，漁夫真的衣錦榮歸。他現在萬事俱備，諷刺地獨愛愛侶的一顆心。《手環》及《男人島》的主角告訴我們：名利及戀愛乃魚與熊掌，兩者不可兼得。

1929年的《敲詐》更厲害了，影片一再出現的小丑油畫，在故事的不同段落，起著嘲笑人物的作用。女主角前半段想逃避法律制裁，後半段想招供又屢被打斷，一切事與願違，只嘆造物弄人。《敲詐》共有兩版本：有聲及無聲。希治閣最初沒打算拍有聲片，有聲版是幾經轉折才完成（部分場面翻拍了），無意中成就出希氏及英國最早聲片。然而儘管是初試啼聲，希治閣已經知道聲音的創意運用：女主角殺人後疑神疑鬼，在街上看見露宿者的手敞開，令他憶起死者尖叫；鏡頭一剪，謀殺案現場女管家發現房客伏屍，亦驚慌尖叫。兩個場景藉聲音連結，蒙太奇相映成趣。《敲詐》還有幾點趣聞：希治閣由片廠制度打拼成功，最懂得利用攝影棚化「無中生有」。影片結尾的追逐戲本安排在大英博物館拍攝，但博物館不許借，希治閣於是利用幻燈片擬造場景，光影效果幾可亂真。另外，希治閣由《房客》開始粉墨登場，但那次露面不清楚，所以一般人認定《敲詐》才是他首次客串。他坐在火車被小孩戲弄的畫面真好玩，開了希治閣

在自家電影出鏡先河，觀眾後來漸知道可在電影尋找他的身影。

技術歎為觀止

希治閣電影好看、不過時，重點之一是創新的攝製手法。即使不算特別起眼的《香檳》（1928），首尾那個從杯底看世界的主觀鏡頭，亦夠耐人尋味。

《淪落》有個廣受傳頌的過場技巧：少爺仔Roddy被貴族學校開除，跟父親鬧翻離家出走，他乘扶手梯鑽進倫敦的地鐵站內，神情落寞，片名「Downhill」之語帶雙關也（片中他兩度淪落都有向下的動作呼應）。下一場，我們先看到Roddy的愉快特寫，鏡頭拉遠一點，看到他身穿侍應服在招待食客。觀眾一定在想，是落難少爺到餐館打工、自力更生了。鏡頭再拉遠，那是一家富麗堂皇的餐廳。然後畫面往右面移，這下觀眾才看清楚，餐廳原來只是舞台一景，Roddy是台上表演的配角，跟一幫人等在載歌載舞。

希治閣是在跟觀眾開玩笑。《淪落》調子雖苦，主角為了恪守諾言，禍不單行，弄至身敗名裂。但當觀眾以為，Roddy沒有父蔭一定寄人籬下了，希治閣反而幽了我們一默。是的，Roddy在台上只是跑龍套的角色，但他似乎自得其樂，非常適應新生活。這場戲有幾方面的意義：首先，它是以特寫鏡頭開始的，特寫的視野有限制，先把觀眾蒙在鼓裡，隨著中鏡及遠鏡的剪輯，畫面多了信息再令觀眾恍然大悟。希治閣是擅長「懸念」的大師，懸念有時正源於觀眾／角色視點的限制，此組鏡頭正是一例。其次，《淪落》是默片，但插入字幕不多，希治閣故意強調影像敘事。影片1927年問世，同年美國首部聲片《爵士歌手》（*The Jazz Singer*）出爐。希治閣當時雀雀欲試，但他還是到了《敲詐》才還了心願。但《淪落》這場戲證明，希治閣是影像說故事的高手，默片是完整的藝術格式，不依賴對白、甚至字幕卡，電影敘事完整、魅力毫不遜色。而希治閣在默片時期的影像訓練，對他後來的驚悚片營造氣氛極有幫助。可記得《奪魄驚魂》飛機追殺加利格

蘭（Cary Grant）的著名場面？懸念便靠分鏡及節奏鋪排而成了。

假裝的電影世界

上述《淪落》那場戲有轉場作用。那時候電影剛放了三分之一，是「三幕劇」結構中第一幕的完結、第二幕的開展。敘事由片首的公立學校世界，轉到中段「larger than life」的演藝世界。Roddy放下了名校高材生的身份，在劇院當配角，結識了女明星，又意外繼承了大筆遺產，一度夾在女明星與她的情人之間（又是三角關係）。此幕集中在劇院後台，空間的設計很好，人物前後排的分配、化妝間的鏡子皆利用得宜。鏡子的影像是真實的反映，令演藝世界、跟名伶的戀愛更虛幻。希治閣把此段落叫作「假裝世界」（*The World of Make-believe*），除了說女明星對Roddy的感情，還可以扯到舞台藝術、女性形象之上。希治閣此後的電影，徘徊在真實與夢幻，由美女形象到愛情都如泡影般難以捉摸。《淪落》由現實到演藝的過渡，無意中呼應了希治閣本人的電影世界。

慶幸有經典修復，使這批希治閣早期電影以最理想的姿態呈現觀眾眼前。六部作品中，優秀的蒙太奇、攝影構圖不勝枚舉。藉著修復版本，希治閣默片的「make-believe」首次那麼傳神。■

編按

- 1 英國電影協會的「Hitchcock 9」項目合共修復了九部希治閣默片，除了本館選映的六部，尚有《快樂園》（*The Pleasure Garden*, 1926）、《風流女子》（*Easy Virtue*, 1927）和《獵妻記》（*The Farmer's Wife*, 1929）。
- 2 McGuffin（麥高芬），希治閣電影中一個重要概念，指一些在劇情中有很大重要性，卻子虛烏有的東西，一般是可以推展劇情的物件、人物或目標。

家明，影評人，現於香港演藝學院電影電視學院任教，作品散見於《明報》及《信報》等，並曾主持多個電影講座及課程。

Ka Ming is a film critic. He is currently teaching at the School of Film and Television, The Hong Kong Academy for Performing Arts.

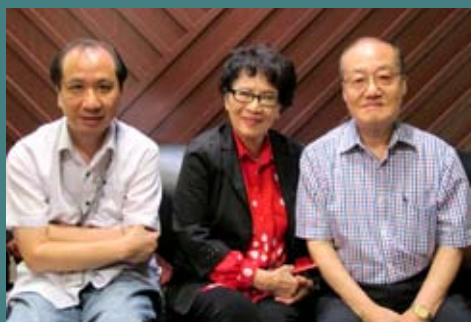
English version in e-Newsletter.

「希治閣默片謎蹤」節目於2013年8月至2014年1月舉行

HKFA programme 'Captivating Hitchcock Silents' runs from August 2013 till January 2014.

從舞台到銀幕的潮劇電影

Chaozhou Opera from Stage to Screen



(左起) 蒲鋒、夏帆、張應炎
(From left) Po Fung, Xia Fan, Cheung Ying-yin

在「夢逐潮聲去——潮語電影賞析」節目開幕的10月1日，潮語電影創始人夏帆蒞臨觀賞其主演的《剪月蓉》（1958）。接著舉行的座談會中，著名潮劇老生張應炎細談台上演出與拍攝電影之別，並憶述與妻子鄭楚香、好拍檔陳楚蕙、方漢粧等演員合作的逸事等。主持蒲鋒更與觀眾席上的潮樂研究者劉福光、音樂學者余少華探討潮語電影音樂的多元化面貌，引起觀眾熱烈討論。

At the 1 October opening of the 'Chaozhou-Dialect Films – Key to Hong Kong's Multi-Cultural Heritage' programme, Xia Fan, pioneer of this dialect cinema, came to watch her own performance in *The Scissors* (1958). At the seminar that followed, celebrated Chaozhou opera *laosheng* Cheung Ying-yin, master of an array of elderly male roles, talked about the differences between stage and film acting, as well as the memorable moments he had spent with his actress wife Zheng Chuxiang, and with his longtime creative partners Chen Chuhui and Fang Hanzhuang. Emcee Po Fung also invited guests in the audience, such as Chaozhou music researcher Lau Fok-kwong and music professor Yu Siu-wah, to share their insights.

停不了的香港製造

Made in Hong Kong: Still More to Come

縱使近年游走內地攝製，陳果擁抱我城的熱情依然無減。從代表作「九七三部曲」、「妓女二部曲」，以至新近的驚慄短片《迷離夜：驚蟄》（2013），導演的社會觸覺和人文關懷、敢言反叛的作者精神，一直貫徹其作品之中。

1973年從海南島移居香港，78、79年間在旺角砵蘭街電影文化中心半工讀，由片場小工做起磨劍十年，至90年首執導筒……

陳果於10月13日的「影談系列」講座，與節目策劃羅卡對談，縷述他加入影圈的經過，並分享擔任副導期間如何博採眾長，以及日本和歐洲電影對他的影響。陳果並帶來近作的製作花絮，讓現場觀眾先睹為快，那是一部以香港作家西西為主角的紀錄片。兩位作者同樣自成一格，搭配精彩可期。



(左起) 影評人喬奕思、羅卡、陳果、
本館節目策劃傅慧儀
(From left) Film critic Joyce Yang, Law Kar, Fruit Chan,
HKFA Programmer Winnie Fu

Fruit Chan, who became a celebrated iconoclast with *Made in Hong Kong* (1997), is now splitting his time between Hong Kong and the mainland. His passion for this city, however, remains as strong as it has been. From his early works 'The Handover Trilogy' and 'The Prostitute Duology' to his latest short thriller, *Tales from the Dark 1* (2013), his signature brand of social consciousness, his compassion for the outcasts, and his readiness to speak out against authority have always been there.

At the 13 October 'Movie Talk' seminar hosted by the programme curator Law Kar, Chan recalled how he had entered the fray – he first came to Hong Kong from Hainan Island in

1973; he soaked up film knowledge studying and working at the Film Culture Centre in Mongkok from 1978 to 79; he worked his way up from being an errand runner on the set to being a director in 1990, honing his skills for an entire decade. He also mentioned how he had learned from his predecessors as a deputy director, and how Japanese and European cinemas helped shape his art. At the seminar, he let the audience take a brief look at the making of his latest documentary on Hong Kong writer, Sai Sai. All eyes are now on this new collaboration between two auteurs in the truest sense.

資源中心改善工程 Renovation Works at Resource Centre

香港電影資料館的資源中心於2013年12月16日至2014年1月12日進行改善工程，期間中心將會暫時關閉。不便之處，敬請原諒。

The Hong Kong Film Archive Resource Centre will be closed from 16 December 2013 to 12 January 2014 (both days inclusive) for renovation. We apologise for any inconvenience this may cause.

麗新集團捐贈

Donation from Lai Sun Group

今年4月，我們收到東方電影沖印（國際）有限公司任小姐的來電，表示寰亞電影發行有限公司有兩部35毫米菲林放映機，打算捐贈給我們。我們馬上安排現場視察，發現兩部放映機只用過數次，簇新非常。除了放映機和電源整流器，另有銀幕、35毫米手動及電動回片機各一，一併以麗新集團的名義捐給香港電影資料館。

移送工作於7月6日進行，在麗新集團、文物搬運公司職員和本館搜集組、修復組同事通力合作下，整個拆機、包裝、裝箱、移送等工作順利完成。

感謝麗新集團、寰亞的何麗嫦小姐及其同事沒有把它們直接丟棄，寧願多做一些工夫，多辦幾重手續，也要捐贈出去，讓它們繼續發揮效能，也讓我們得到合用的機器。



1 | 2 | 3

1 技術人員把兩部放映機的電線拔出，預備分拆。整個過程由搜集組同事錄影，以免組裝時出現錯漏。

Trained professionals unplugged the two projectors and began to take them apart. The entire process was videoed to make sure nothing would go wrong when putting the different parts back together.

2&3 文物搬運公司職員小心奕奕把機器裝箱，運送到資料館倉庫。

Artefact handlers boxed the equipment with utmost care before delivering it to the Film Archive.

In April this year, we received good news from Ms Yam of the Mandarin Laboratory (International) Limited that the Media Asia Distribution (HK) Limited offered to donate two 35mm film projectors. We immediately arranged a site visit and found two almost

brand-new machines, which had run for just a few times. Apart from the projectors and power supply rectifiers, the donation also included a projection screen, two film rewinding tables (one manual and the other electronic), all given away in the name of Lai Sun Group.

The handover took place on 6 July. With the concerted effort of Lai Sun Group, the artefact carrier and our Acquisition and Conservation Teams, the entire process, from dismantling to packing to boxing to moving, was completed smoothly.

We owe our thanks to Lai Sun Group, Ms Lorraine Ho and staff members of Media Asia who went the extra mile to donate everything, which otherwise could have been thrown away easily. Now the machine can be put to good use again at the Film Archive.

子歸海上 ——國寶級經典電影回顧展

The Homecoming of *Confucius* – A Retrospective of National Film Treasures

今年8月，上海電影博物館舉辦「子歸海上——國寶級經典電影回顧展」，放映本館修復珍藏《孔夫子》（1940）。該片導演費穆女兒費明儀、製片家金信民女兒金聖華教授以及金城戲院老闆後人柳和綱同場赴會，蔚為佳話。

This past August, the Shanghai Film Museum showcased in this programme the HKFA restored classic, Fei Mu's *Confucius* (1940). Among the guests at the occasion were Barbara Fei, the director's daughter; Prof Serena Jin, daughter of the film's producer Jin Xinmin; and Liu Hegang, descendant of the owner of Shanghai's Jincheng Theatre.

1 (左起) 金聖華教授、費明儀、主持張偉、柳和綱在「我們的父親」講座上
(From left) Prof Serena Jin, Barbara Fei, emcee Zhang Wei, Liu Hegang at the seminar titled 'The Father of Us All'

2 (左起) 上海大學影視藝術技術學院教授石川博士、上海電影博物館常務副館長范奕蓉、本館節目策劃傅慧儀、費明儀及兩位胞弟
(From left) Dr River Stone, Professor, School of Film & Television & Technology, Shanghai University; Fan Yirong, Executive Director, Shanghai Film Museum; Winnie Fu, HKFA Programmer; Barbara Fei and her brothers



1
2



大小小與本館節目策劃
(文化交流) 王麗明
The big and small Peter
Dunn with Cecilia Wong,
HKFA Programmer (Cultural
Exchange)



馮寶寶
Petrina Fung Bo-bo



童星·同戲

Merry-Go-Movies: Star Kids

是我小時候
When we were small

馮素波 (左)、馮素雲
Fung So-bor (left) and Fung
So-wan



他們都曾是「流浪小天使」:
(左起) 大細眼 (宋錦成)、
徐小明、馮克安
The once homeless children
on screen: (From left) Tai Sai
Ngan (Sung Kam-sing), Tsui
Siu-ming, Fung Hak-on



石修 (左) 應節目策劃傅
慧儀 (右) 邀請, 為 8 月
18 日《火窟幽蘭》(1961)
映後談擔任嘉賓, 暢談兒
時拍戲的種種趣事。當
日他更捐贈新出版的自傳
《石修寫》予本館, 謹此
深表謝意!
Shek Sau (left), invited by
HKFA Programmer Winnie Fu
(right), recalled his fun-filled
memories as a child actor
following the 18 August
screening of *Father is Back*
(1961). There he also donated
to us his autobiography, *Shek
Sau Writes*. A huge 'thank
you' to Big Brother Sau from
all of us!

蔣桂林
Chiang Kwai-lam



余慕蓮
Yu Mo-lin

阮紫瑩 (右) 主持 9 月 7
日的《流浪小天使》映後
談, 邀得徐小明 (左) 等
影人與觀眾會面
Tsui Siu-ming (left) et al with
emcee Yuen Tsz-ying (right)
at the 7 September talk
after screening of *Homeless
Children*

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譚寶蓮女士

本館特此致謝! Thank you!



Hong Kong under the Lens of Michael Rogge

Looking back on yesteryear
There is no fleeting light
But the shining dignity
of the everyman living in the present
All this is distilled into colourful images
Brightening up memory, moving into the future

— Grace Ng

- 1 Sunrise
- 2 One Second's Negligence
May Render 80,000
Squatters Homeless
- 3 Hong Kong Celebrates the
Coronation of Her Majesty
Queen Elizabeth II
- 4 Turn of the Tide
- 5 Rain
- 6 2.5 Million People Piggied
Together on 300 Miles' Land

米高羅格的香港影像

昔時歲月

今朝回首

沒有闌珊的燈火

只見小市民專注生活的莊嚴

凝成色彩濃烈的影像

照亮了記憶

不斷流動

—— 藍天雲