

# 通訊

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Newsletter  
05.2014

香港電影・黑幫電影的類型情結  
Hong Kong Gangster Film as a Genre

當代中國影視動畫的演進與變遷 (上)  
The Development of Contemporary Chinese Animation (1)

天上人間的好男好女  
People of Paradise

去年冬天，我們遇上了夏娃與細鉗  
Last Winter, We Met Ha Wa and Sai-kim

100  
MUST-SEE  
HONG KONG  
MOVIES

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國際電影資料館聯盟成員  
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封面： 麥浚龍為「百部不可不看之香港電影」設計的新海報  
Front cover: The new image designed by Juno Mak gives the '100 Must-see Hong Kong Movies' showcase a facelift.  
封底： 羅永祥、林妹妹夫婦  
Back cover: Lo Wing-cheung and wife Lam Mui-mui

節目組策劃一浪接一浪的活動中，多位著名及資深導演和影人紛紛應邀來到資料館影院的銀幕前，跟觀眾會面及對話。意猶未盡吧？《通訊》特地略加整理，一起再細味他們的發言。

馮毓嵩教授少時加入上海美術電影製片廠而踏上動畫之路，文章中細說親身經歷的上美影輝煌時期之外，他又鑽研中國早期動畫電影的開創與先驅人物，在座談中發表對萬氏兄弟之前的動畫歷史的追尋。「中國經典動畫選輯」在六、七月繼續進行第二和第三部曲，動畫家盧子英、紀陶和余文輝將接力在「映後談」賞析多部中國動畫史上的巔峰之作。

眼前一亮，往往正好形容見到叫人珍愛的事物。《天上人間》(1941)中各具個性的男男女女，交織出一幅在那個時間香港作為旅居地的風情畫。林妹妹正是走過那段日子的奇女子，該片也正是由她的丈夫羅永祥攝影。近日得到他們的女兒捐贈父母早年相片，由是想到，著名影星往往留下給觀眾一個頗有代表性的銀幕形象，得睹其「定型」前的風姿和作品，會對其有較全面的認識，對進一步的探索和研究有著莫大的幫助。 [clkwok@lcsd.gov.hk]

As our varied programmes go underway, many film veterans have graced the Film Archive to meet and talk with their fans and audiences. This issue sums up what they have said for more people to savour.

Prof Fung Yuk-sung joined the Shanghai Animation Film Studio when young and went on to become an expert in Chinese animations. In his essay, he looks back at the golden age of the studio and studies the works of some pioneering animators whom he talked in detail at our seminar. 'The Enigma of Chinese Animations' programme is running until July, and local animators Neco Lo, Keeto Lam and Yu Man-fai will come to share their insights on some of the best Chinese animation films.

In this issue, Wong Ain-ling writes about the newly discovered *Follow Your Dream* (1941), a lively portrait of a floating world that is wartime Hong Kong. Actress Lam Mui-mui is one of those who lived through that period. From the old photographs her daughter donated to us just recently, we got to know the lesser-known sides to a star actress before she was typecast as what would become her screen image. All these are useful resources for us to catch a fuller view of film personalities and their work. [clkwok@lcsd.gov.hk]

鳴謝：中國電影資料館、文雋先生、方創傑先生、阮紫瑩女士、林超賢先生、邱禮濤先生、夏娃女士、翁維銓先生、郭子健先生、麥浚龍先生、陳觀泰先生、馮毓嵩先生、彭才晉先生、黃愛玲女士、蕭若元先生、羅細鈿女士、蘇芷瑩女士

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更多內容見本期《通訊》網頁版，「【編+導】回顧系列一：程剛」、「影談系列」、「修復珍藏」、「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.

# 第二次召集

The Second Call

「百部」新任代言人麥浚龍，為節目注入新生代氣息。Juno Mak, the new ambassador for '100 Must-see Hong Kong Movies', brings a youthful touch to the programme.



龔志成（左）與許敖山重構 1950 年代經典電影，當中的影像、對白、字幕全是創作對象，有別於純粹的音樂作品，別有一番趣味。Kung Chi-shing (left) and Steve Hui's reworking of 1950s film classics is a lot more than just music, since the image, dialogue and subtitles are all integral elements for re-creation.



麥浚龍（中）與百老匯電影中心總監麥聖希（左）、本館館長楊可欣。百老匯電影中心是資料館「百部」節目合作無間的夥伴，把經典香港電影傳揚給不同世代的觀眾。Juno Mak (middle) with Gary Mak, Director of Broadway Cinematheque (left), and Janet Young, HKFA Head. The Broadway Cinematheque is the longtime partner of our Must-see programme, serving as a platform for moviegoers of all ages to appreciate Hong Kong cinematic gems.

「百部不可不看的香港電影」節目自2011年10月揭幕，至今已放映半百部經典作品。繼影帝任達華之後，資料館邀得初執導筒即一鳴驚人的麥浚龍（Juno），擔任節目第二波的星級代言人。Juno除了拍攝宣傳短片以外，還親自為節目設計海報，當中涵蓋了所有一百部影片的影像，感覺煥然一新，別具氣派。我們期望接下來能讓更多年輕朋友體會香港舊電影不可不看的魅力。

4月30日，假節目協辦機構百老匯電影中心舉行的「第一類型 Must-see」晚會，放映了音樂人龔志成和許敖山2012年共同創作的《家·春·秋》。改編自巴金「激流三部曲」的《家》（1953）、《春》

（1953）、《秋》（1954）俱獲選為「百部不可不看的香港電影」。兩位音樂人把「三部曲」剪輯成為一部一個小時的多媒體作品，戲劇結構清晰完整，並配以當代音樂。在解構重構的過程中，可見二人敢於破格，卻同時非常尊重傳統。

活動當晚，麥浚龍、龔志成、許敖山一同到場，暢談老電影給予他們的創作靈感。新與舊的交匯碰撞，為「百部不可不看的香港電影」注入新鮮的能量和動力！■





(左起) 本館節目策劃傅慧儀、楊可欣、許焯山、麥浚龍、龔志成、康文署總經理 (電影及文化交流) 彭惠蓮、麥聖希、本館節目策劃 (文化交流) 王麗明  
(From left) Winnie Fu, HKFA Programmer; Janet Young; Steve Hui; Juno Mak; Kung Chi-shing; Maggie Pang, Chief Manager (Film & Cultural Exchange), LCSD; Gary Mak; Cecilia Wong, HKFA Programmer (Cultural Exchange)

Ever since '100 Must-see Hong Kong Movies' kickstarted in October 2011, over half of the works have been showcased. The Film Archive, following the Hong Kong Film Awards Best Actor Simon Yam, successfully invited Juno Mak, the newbie director who made a splash with his debut work, to be the ambassador for the second leg of the programme.

To help promote the programme, Juno not only starred in a new trailer but also designed a poster, in which each of the 100 Must-see Movies is represented. Old cinematic gems are thus freshened up for new generations. It is our hope that through this rebranding effort, more young people would come to appreciate the varied charms of old Hong Kong movies.

On 30 April, the press event titled 'Must-see, the 1st Kind' was launched at the Broadway Cinematheque, our programme

partner this time. To mark the occasion, *Family, Spring, Autumn*, a 2012 multimedia work by musicians Kung Chi-shing and Steve Hui, was put on show at the cinema. *Family* (1953), *Spring* (1953) and *Autumn* (1954), three Cantonese film classics adapted from Chinese novelist Ba Jin's 'Torrent Trilogy', are among the 100 Must-see Hong Kong Movies. In the magic hands of Kung and Hui, the trilogy was pared down into a well-structured 60-minute piece scored with all-new contemporary music. This reinterpretation makes it clear that the pair, while breaking away from the old, shows great respect for tradition at the same time.

That evening, Juno and the two musicians appeared to share the many inspirations they got from antique films. The confluence of old and new breathes fresh life into '100 Must-see Hong Kong Movies'. Welcome on board! ■

## 五十年代粵語片 【編+導】群像 Writer-Directors vs Writers & Directors



(左起) 何思穎、劉焯、舒琪  
(From left) Sam Ho, Lau Yam, Shu Kei

由香港粵語片研究會客席策劃的「【編+導】回顧系列一：程剛」，在5月6日特備「五十年代粵語片【編+導】群像」座談會。主持人舒琪先講述中、港電影創作，從編、導集於一身至編、導分家至再結合的歷史演化。講者何思穎談與程剛合作最多的導演吳回，劉焯則分析劇本嚴謹的導演岳楓的作品。

The 'Writer/Director in Focus I: Cheng Kang' programme, guest-curated by the Cantonese Cinema Study Association, presented a seminar titled 'Outstanding Writer/Directors in Cantonese Cinema in the 1950s' on 6 May. The host Shu Kei first examined the changing relationships between writer and director in the history of mainland and Hong Kong cinemas – from a time when the director doubled as screenwriter, to their separation into two distinct roles, to these two roles being rolled into one all over again. Sam Ho went on to talk about director Ng Wui, Cheng Kang's most frequent creative partner, whereas Lau Yam shed light on director Griffin Yueh Feng, who is celebrated for his tightly-knit, well-written screenplays.

今年配合第三十八屆香港國際電影節的「江湖了斷——香港黑幫電影的類型情結」節目在三至五月間舉行，尤其難得多位影人應邀在座談會和映後談，暢談鏡頭以外的經歷和感受。



陳觀泰：

「大佬」是領導人，他的修養和風範很影響下面的人

在當年〔1970年代〕的社會環境是需要自我保護的，很多人都去練武，但不等於練武的就是黑社會，很多人以為打打殺殺的都是練武的人，這是一個很大的誤解。我們武館招收學員時，首要是訓練他們的品格，一定要文武兼修。

我先是跟著唐佳、劉家良師傅做武師，約一年後便升為武術指導。後來張徹導演賞識我有真功夫，推薦我做演員拍攝拳腳片，那部就是《馬永貞》（1972）。《成記茶樓》（1974）和《大哥成》（1975）是根據真實個案，劇本是當年西環一位大佬提供資料寫成的。回想起來，張徹導演拍的是人生，著重生存時是否

精彩，而死亡的一刻往往最美麗，他使用慢鏡來回顧一生的經歷有多燦爛。桂治洪導演則是個寫實導演，喜歡拍真實個案，例如《老爺車縱火謀殺案》（1977）。由於他要求真實感，拍攝時演員受了傷都不會停機，繼續拍真實的流血鏡頭。當然也有武術設計，但受傷在所難免。拍《大哥成》有兩處很難忘，有一場拍我從渡海小輪頂掉進海裡，是真跳的；另一場桂導演要我躺在觀塘那條大坑渠等待小輪經過，躺了兩小時，回家洗澡也沒用，臭了三天。他是有些虐待狂的。

那時我跟邵氏簽約，成了張徹的御用演員。後來也跟不同導演合作過，吸收了相當的專業電影知識，便嘗試自己當導演，組織公司自資拍了《鐵馬騮》（1977）。這部戲在海外市場很受歡迎，我也很是滿足。

## 香港電影・黑幫電影的類型情結 ——影人座談摘錄

### Hong Kong Gangster Film as a Genre: Seminar Highlights

整理：杜蘊思、單識君、彭才晉  
Collated by Vinci To, Cindy Shin, Gareth Pang

'Ways of the Underworld: Hong Kong Gangster Film as a Genre', a tie-in event with the 38th Hong Kong International Film Festival this year, kicked off in March and came to a successful close in May. The series of seminar and post-screening talks were attended by a stellar lineup of film personalities sharing fascinating stories and insights that illuminated their lives in front of and behind the camera.

Chan Koon-tai:

'Big Brother' is the leader of the pack; his demeanour and manners have a great impact on his subordinates

Social circumstances back then [the 1970s] made learning self-protection mandatory. While many people turned to martial arts, it didn't make them triad members. There's a huge misunderstanding there. Our martial arts academy put the cultivation of character first when recruiting students.

*Gallants* (2010) was made on a shoestring budget the size of an A-listers' pay cheque but it punched above its weight and took home quite

a few awards. What's the secret behind its success? The script, of course. Director Derek Kwok spent an entire year talking things through with Leung Siu-lung and I, and the film is our lives in a nutshell. The gist of the story is clear: we all grow old and when you look back at your life, embrace what you've achieved. It's a wonderfully written script. *Gallants* gave the local film industry a confidence boost because it showed that critical and commercial successes of a film are not about the size of the budget, but rather a script and a plotline that win the audience.

I have but one regret, that instead of utilising resources for promoting our martial arts, much money has

《打擂台》(2010)製作成本這麼低，連一位大牌演員的薪酬都不及，為何會獲獎？最主要是劇本好。郭導演用了一年時間跟我和梁小龍溝通，將我倆的一生都濃縮在戲裡，當中的意義非常清楚：每個人都會老，當你回顧年輕時做過些甚麼，就該滿足了，這個劇本寫得非常好。《打擂台》是香港電影的一支強心針，電影是否賣座、有否好評，並不取決於製作費多少，而是劇本和故事結構值不值得觀眾去看。

我有一個遺憾，中國人擁有的中國武術，卻沒有用很多資金去發揚，反而花錢與外國人比拼特技。為何不回歸真實感動作，配以現代的拍攝方法，製作優良的動作電影呢？

摘自「大佬駕到」座談會，2014年3月29日



been wasted on competing with our Western counterparts for CG supremacy. Why don't we draw on the strength of our fists and kicks and complement them with modern cinematographic techniques to produce our own brand of fine action films?

Extracted from 'A Date with Big Brother' seminar held on 29 March 2014

Derek Kwok:

At the core of the industry, and in the midst of the time, we should focus on the present moment

I'm a super fan of Kuei Chih-hung and Chang Cheh. In fact, *Gallants* was inspired by *The Teahouse* (1974).

郭子健：  
身在這個行業和時代的核心，  
我們應該著眼當下

我是桂治洪和張徹的超級影迷，拍《打擂台》也是受到《成記茶樓》的啟發。我先是有了這個故事的概要，然後找上泰哥（陳觀泰）和小龍哥（梁小龍），用了很長時間與他們聊天，特地去了北京跟他們見面，那時他們還不知道我要拍電影，好奇我這個乳臭未乾的小子為何追問他們的武術事跡。我很嚮往他們那時的仗義精神和那團火。

《打擂台》拍得挺辛苦的，時間短、成本低，只有18日，結尾趕得很。我們每天拍攝很多打鬥場面，為求真實感，不用替身，天天在三、四十度高溫下打。泰哥他們打到受傷都不告訴我，下班自己去看跌打，第

二天早上又來打過。泰哥很厲害，有時拍攝打鬥途中他突然動不了，叫停機，我們很緊張地圍著他，他說「沒事！拿張榻榻米來！」然後扶也不用扶，自己在榻榻米躺下來，腳45度向上一伸，「咯」一聲就站起來了，立即可以繼續打。這就是前輩級演員對專業的尊重。

七十年代大家都窮，反而很有生命力。作為做創作的人，又或是任何人，每個年代當你身處其中，總覺得那個年代存在很多問題。我很記得九〇年左右也有人大呼香港電影將死，到九七年、到我初入電影圈的二千年，亦有人說香港電影沒出路，現在入行真笨云云。每過一段時間就會有人回溯從前，說以前較好。身在這個行業和時代的核心，我覺得我們應該著眼當下，現在有些甚麼，我們還可以做些甚麼，過去的光榮就作為一

Filming *Gallants* was an arduous experience. We strove to make the action scenes as realistic as possible and did away with stunt doubles. Brother Tai injured himself in the process but kept it to himself. But when he froze in mid-action I realised something's wrong and stopped the camera at once. Anxious and worried, we swarmed around him, only to be told, 'I'm fine! Just get me a tatami!' Then, having declined the offer of a helping hand, he lay down on the mat and flexed his leg at an angle of 45 degrees – pop! – he was back on his two feet the next second and carried on filming as if nothing's happened. Such is the professionalism of our film veterans.

From time to time you hear people proclaiming the imminent death of Hong Kong cinema and such laments often bring a yearning for the good old days. At the core of the industry, and in the midst of the time, I think we should focus on the present moment, take stock of what we have and think of what more we can do to contribute. Cherish those glorious days of the past as good old memories and a precious book to take a leaf from but don't just dwell on them. Move on. Each period of time presents its own obstacles so consider a film well done if it's well received by the audience and the filmmaker alike. The proliferation of new forms of entertainment means that where there are places inhabited

個美好的回憶和借鑒，然後就別再回溯，一定要往前看。

每一個年代都有限制，無論是觀眾角度抑或攝製角度，只要好看就成了。娛樂的形式不斷改變，但有人的地方就需要故事，有故事就可以拍成電影，所以我常常覺得電影一定不會死，只是形式上的不同，電影始終會是其中一種人類的重要文化產業。

摘自「大佬駕到」座談會，2014年3月29日

## 蕭若元： 我會把黑幫片視作 一種次文化片

我寫的黑幫片與其他人寫的不同，可從幾個角度來看。第一，我著重立體的人物描寫，要兼顧人性方面，不是只有黑社會方面，《教

父》（*The Godfather*，1972）的成功也是這個原因，是有血有肉的，別人寫的則強調黑幫中人再不是一個人。第二，我會把黑幫片視作一種次文化片，中國的主流文化講禮義廉恥，但低下層又有另一套學問，就是中國人獨有的義氣，而遇到考驗時又會否出賣別人？例子有《英雄本色》（1986）。第三，黑幫片是個神話，是我們將自己的感情投入了不可能的世界以達成滿足，那是指現世的發展與感情世界的需求（如恩仇、發洩）互相矛盾，黑幫片就要巧妙地將兩者調和結合，而令觀眾接受。

我很喜歡讀歷史，對時代變遷很敏銳，重要的是抓到以前和現在不同在哪裡，電影是reproduction of life（人生的再現），不是「照抄」，而是抓到一些時代氣息，交織成新的東西。這十幾年的黑社會時代氣息是，

如果誰敢出頭，一定立即被警察打殘，因為現在的警察花很長時間派人做臥底，儘管你如何小心，一下子就全軍覆沒。

《歲月風雲之上海皇帝》（1993）票房不高是可以理解的，這部戲太灰暗，令人看完很黯然，不想翻看。政治是票房毒藥，戲裡講述杜月笙被徹底出賣，政府要他幫時不當他是黑社會，他選市議長時就嫌他是黑社會。

一部電影為何會有人看？商業片和藝術片的分別是甚麼？商業元素就是令人在看戲的一刻得到娛樂；一部商業片是否成功，就要看以下六個娛樂元素玩得有多成功：一，最厲害的賣座元素是搞笑，但因喜劇有地域之分所以很難，笑話又不能重複；二是感人，那種蕩氣迴腸、親情、義氣；三和四是把故事說得動聽的技巧，



with people, there are stories that need to be told, stories that can be made into films. I believe that films will never die.

Extracted from 'A Date with Big Brother' seminar held on 29 March 2014

## Stephen Shiu: I see gangster film as a sub-culture genre

The gangster films depicted by my pen are quite unlike those written by others. This can be examined from several perspectives. I put much emphasis on creating three-dimensional characters, roles with flesh-and-blood humanity. Secondly, I see gangster film as a sub-culture

genre, which puts the unique Chinese quality of the chivalrous spirits to the ultimate test – will it turn into betrayal under duress? Thirdly, gangster films are a legend that deftly blurs the edges and blends the two paradoxical notions of ever-evolving happenings in the real world and emotional demands of individuals (such as amity and enmity and outbursts).

I love reading up on history and am keenly aware of the changing times. Films are reproductions of life, not just mere carbon copies of it. They have the pulse of the times in their grasp and weave it into something new.

What makes a film tick? What's the difference between a commercial film and an art film?

Commercial elements give a film its entertainment value, and the success of a commercial film depends on the following six entertaining elements: tickles one's funny bone; tugs at the heartstrings; suspense; surprise; appeal to the senses (meaning sex and violence); spilling of secrets about social taboos such as triads, since any element of information-giving is a form of entertainment.

Extracted from the 'Jianghu and Brotherly Faith' seminar held on 30 March 2014

## Manfred Wong: A *jianghu* with a style all its own

Johnny Mak treaded the path of exposing the dark side of triads and

即suspense（懸疑）和surprise（驚奇），兩種交替運用，可令劇情緊湊，引人期待追看；第五是感官因素，即色情暴力，但這兩種不會帶來最好的票房；六，揭秘，例如黑社會是社會禁忌（social taboo），能做到information giving（提供消息）就是一種娛樂。

摘自「江湖與義氣」座談會，2014年3月30日

## 文雋： 《古惑仔》電影裡面的 江湖世界是自成一格的

麥當雄走的路線是揭露社會的陰暗面，他的題材是要在市井中才找到。他曾說過做編劇，要不斷墮落，但要不斷自拔。當時在中環的一些

DD（的士高），曾在夜晚三點鐘跟一班穿上女性內衣和魚網絲襪的男人去宵夜。做資料搜集不可以用一種詢問的態度，要跟他們打成一片。那時才不過十多二十歲，大家有共同語言。因為我有這種敏銳的觸覺，所以才有後來《英雄好漢》（1987）、《群鶯亂舞》（1988）、《火舞風雲》（1988）和《古惑仔》系列。檢視過自己的作品履歷，可用四個字形容：男盜女娼。

為何《古惑仔》跟以前的黑社會片不同，是因為我自己不是古惑仔，所以能做一套給古惑仔看也覺得親切的電影，而不是古惑仔的人又能跟我一樣用獵奇的角度去看他們的世界。我的創作來自生活，高於生活。近年在內地工作，不少人跟我說他們家中

也有一套《古惑仔》，說這系列影響了他們這一代，我對他們說：「我知道，我知道《古惑仔》毒害了你們這一代。」

蕭若元說過，寫劇本最重要的三個元素是人物、人物、人物。每一個人物都是立體的，都是人性的，反派都要有反派的合理。《古惑仔》迷都應該知道，大飛喜歡挖鼻孔，喜歡講歇後語，口水基則是騎牆派，這些細節令整個人物鮮活了，賦予每個角色立體感。

構思《古惑仔》角色的秘訣就是不看漫畫，改編自漫畫只不過是一個賣點，沒有人會期望你依書直拍。度角色時一定會有主角，有下靶位，有旁邊插科打諢的，我把角色賦予這些



it was in the pedestrian life where he found his stories. You couldn't go about researching for a film assuming an inquiry attitude; you had to mingle with your targets and establish a good rapport with them. I was barely 20 years old so we spoke the same language. I suppose my screenwriting portfolio can be summarised in seven words: all men are ruffians, all women whores.

The reason that *Young and Dangerous* distinguished itself from other gangster films was because I'm not a young triad member. And so I was able to write a story that gangsters could warm to while giving those outside of the gangs an exotic look into the secret world of the

triads. My work often takes me to mainland China in recent years and many people told me they own a set of *Young and Dangerous* DVDs and how the series affected an entire generation of audience. My response to them was, 'I know, I know. *Young and Dangerous* has poisoned your generation.'

The key to fleshing out the characters in *Young and Dangerous* doesn't lie in referencing the original comics. Touting it as an adaptation was no more than a gimmick and no one expected you to follow the original comics to the letter. I gave each character a unique personality so they serve a different role in the film. The comics were a source of inspiration, a

reference, but I wouldn't be bound by it. Together, the nine instalments in the series create a *jianghu* with a style all its own.

Extracted from the 'Evolution in Scripting Gangster Films' seminar held on 12 April 2014

## Peter Yung:

I turned my camera on the problem of drugs to do my part for society

I started out working as a cameraman. A TV crew from England was filming the three-part documentary, *Opium: The White Powder Opera* (1976-77), in Hong Kong and I had the good fortune of being enlisted as Associate Producer and Cameraman, which allowed me to tag along with the drug



個性，使每個人都有其功能。牛佬的漫畫給予我靈感，但我們只用作借鑒，不會被它束縛，其他都是以我們度劇本拍電影的需要而創作。在我的九集《古惑仔》電影裡面，它的江湖世界是自成一格的。

摘自「黑幫片的編劇進程」座談會，2014年4月12日

翁維銓：

我想把毒品問題透過電影呈現出來，為社會出一分力

我唸完大學拍的第一部片就是紀錄片，後來在印尼等地繼續拍紀錄片，英國電視台來港與毒品調查科拍攝三集紀錄片《白粉歌劇》（1976-77），我有幸擔任Associate

Producer（副製片）和Cameraman（攝影師），因我本身是攝影師出身，於是我有機會深入警察總部毒品調查科的「狗仔隊」共18個月，接觸到真實的辦案過程和好些大案的主要證人，也去過位於灣仔和尖沙咀等地的安全屋。

當年，我眼見禁毒制度很不堪，毒販、綫人和警方彷彿形成了一個循環，警方不是一個人，而是代表整個政策，是行規，於是我很想把毒品問題透過電影呈現出來，為社會出一分力，一年後便拍了《行規》（1979），年輕時甚麼都敢做。除了兩位編劇李茜和金炳興加入一些人物性格以增強戲劇性之外，戲中所有故事細節都是我的親身經歷，華哥的角色就是真人演繹。這部戲是我獨資

的，拍甚麼沒人管我，但警方中也有不少反對聲音，幸好也有支持的。

我做了很多資料搜集，翻閱證人口供和案例，了解他們的生活背景。當年共有六隊狗仔隊，每個警察高層都要先進入毒品調查科和政治科當主管，因為兩者都與國際刑警有關，狗仔隊經過重點培訓後才調到重案組。他們的預算很低，沒甚麼器材，只有walkie-talkie（對講機），戲中其他跟蹤偷拍器材都是我自己設計的。我擅長handheld（手搖攝錄），戲中的鬧市跟蹤場面都是我親自掌鏡，多數只有一部機。全都是偷拍，演狗仔隊的大多是我的傳理系學生。

摘自《行規》映後談，2014年4月20日



squad at the police HQ and their criminal intelligence bureau (commonly known as the 'police paparazzi') for 18 months. During the period, I got a taste of frontline police operations and had direct contact with key witnesses of some big cases.

Back then, the government's strategy towards drugs was appalling. The dealers, the snitches and the police were caught in a vicious cycle. The police wasn't just an individual body but represented the entire system who wrote the book of rules. I wanted to turn my camera on the problem of drugs to do my part for society and the result was *The System* (1979). It's easy to be fearless when you were young, and the plot and all

its details were what I personally went through. Because the film was self-funded from my own pocket, no one could tell me what to do. There might be dissenting voices among the police but there were also quite a few on my side.

I've done a lot of research on the topic, combing through witness statements to get a feel of their lives. The 'police paparazzi' had precious little resources at their disposal, a few walkie-talkies at most, so I had to design other surveillance equipment used in filming. Since I excel at handheld cameras, I helmed one for the filming of the surveillance scenes taking place on bustling streets. Most of the times only one camera was

deployed with the rest of the footage shot discreetly.

Extracted from *The System* post-screening talk held on 20 April 2014

Dante Lam:

I don't want my mind to be led by the action

You have to be a nosy parker to make films, coaxing information out of people and talking to them. I've made quite a few friends on the force and the detective inspector in the informants unit was a great help to me in writing the two informant characters in *The Stool Pigeon* (2010). What's more important? Saving lives or solving cases? The fact that informants put their lives on

## 林超賢：

### 我不想被動作牽著我去思想

做電影一定要八卦，四處向人「套料」，我有幾位做飛虎隊的朋友，我替陳嘉上做策劃拍兩部《飛虎雄心》（1994；續集《飛虎雄心II傲氣比天高》，1996）和首次執導的《G4特工》（1997），都有找他們做資料搜集，出去做訪談，再認識了很多警察朋友，我記得我整個房間貼滿資料，不像現在這麼方便。加上之前拍攝警察宣傳廣告，認識了一位曾做綫人組的警司，在設計《綫人》（2010）中兩個綫人角色時很有幫助。到底是人命重要，抑或破案重要？綫人本身就是販賣自己的生命，全由自己選擇，我覺得這是一個很大的戲劇矛盾，警察竟然要出賣人命。霆鋒的角色是被迫做綫人，在現

實中情報科是最多人的組別，他們確實會一直留意即將出獄的囚犯，尋找可做綫人的目標，先掌握你的所需，然後令你自動來幫我。智叔（廖啟智）則是演老江湖，靠不時「放料」為生。

七、八十年代的警匪片，像《點指兵兵》（1979）、《夜車》（1980）那些我都很喜歡，我從助理製片、副導演、策劃做起，從來沒幻想過會做導演。《綫人》最後在學校拍的一場，是向林嶺東致敬，他是我很喜歡的香港導演；而《魔警》（2014）則有向杜琪峯致敬。很多人說我傻，《激戰》（2013）成功，為甚麼不多拍幾部《激戰》，要去拍《魔警》呢？然後又去拍運動片《破風》？因為我不想重複，我早期的作品太著重場面和動作，漸漸進入了迷惑期，

後來重新摸索，刻劃人性、內心鬥爭，在給觀眾看之前先滿足自己，希望每部戲都有新的發展和嘗試，不想停在同一處。之前的確會很想再展現自己某方面的能力，但到了現在，我不想大家看我的戲只是為看我的動作場面，我不想被動作牽著我去思想。我很享受在拍攝現場面對困難、解決問題的滿足感，每部戲都出盡九牛二虎之力，就讓我放肆一次吧。

摘自《綫人》映後談，2014年4月21日

## 邱禮濤：

黑幫片中人性化、行事爽快、沒有讀書人那種矯揉造作等特點與觀眾更貼近

臥底片也可算是類型片，當年香



the line strikes me as a huge dramatic conflict, since the police are effectively throwing them to the wolves. In real life, the intelligence unit keeps tabs on soon-to-be-released convicts with the aim of recruiting them to be snitches. They'd find out what you need and make you come to them.

People said I was silly for not riding on the success of *Unbeatable* (2013), making *That Demon Within* (2014) instead of churning out sequels of *Unbeatable*. I didn't want to repeat myself though. With my earliest works focusing so much on the *mise-en-scène* and action set pieces, I was going through a period of confusion and loss of direction and it was only after much

soul searching that I decided to turn my attention to portraying humanity and inner struggles of people, pleasing myself before I please the audience by trying out new ideas and undertaking new endeavours with each film. I don't want people to watch my films for their action set pieces only. I don't want my mind to be led by the action of the film. I enjoy tackling problems that come up on the set and derive great satisfaction from solving them. I put in a Herculean effort in each and every of my film so I thought I'd just indulge myself for once.

Extracted from *The Stool Pigeon* post-screening talk held on 21 April 2014

## Herman Yau:

Gangster film characters, flesh-and-blood and forthright in their dealings without the pretentious air of the bookish types, bond with the audience.

Undercover films can be considered a genre in its own right. While they were made alongside other gangster films back in those years, there had yet to be a film about an undercover cop being reinstated to the force. *On the Edge* (2006) offers a realistic angle but it's not based on a real-life event. I wanted to explore how human relationships evolve in the face of changing circumstances and gave

港的黑幫片中雖然已有臥底片，但未曾有講述臥底復職的故事。《黑白道》（2006）是我以一些基本資料湊合而成的，以寫實角度拍攝，並非真實故事，也沒有想過商業與否。戲中主要人物都是悲涼的，我並想描寫人與人的關係會隨著際遇而有所轉變，結局的處理是想讓主角單海生（張家輝飾）這個悲劇人物悲到盡，但亦同時留白，沒交代他最後是生是死。印象中也有考慮過其他結局，但始終認為這個最好。原本已寫好續集的劇本，講述被救回的單海生離開警隊成為黑幫大哥，以這個主角貫穿兩集，可惜第一集的票房未如理想，續集沒有開拍，後來就將這個「續集中的單海生」轉移到《Laughing Gor之變節》（2009）中的黃秋生身上。

我認為香港黑幫片與香港電影工業發展緊扣著，曾幾何時黑社會跟市民的生活有一定關係。上世紀五、六十年代的香港影人多為知識份子，加上從上海南來的影人，拍攝出來的作品多較為學術性。到了七、八十年代，黑幫片才成為潮流，其中人性化、行事爽快、沒有讀書人那種矯揉造作等特點與觀眾更貼近，當時亦有不少「大哥公司」想拍攝他們自己的故事，認為這種電影會受觀眾歡迎。我想因著香港的歷史背景，令香港人有著處於邊緣地帶的身份，也有點臥底心態。

摘自《黑白道》映後談，2014年4月27日

此外，並有多位影評人在多場「影後談」分析電影作品，亦謹此深致謝忱。



the tragic hero Harry Sin (played by Nick Cheung) a tragic ending at its most poignant. But at the same time, I left an open-ended possibility so his fate – whether he is still alive or dead – remains unknown. The script for the sequel was already written – Harry Sin survives, leaves the police and becomes a triad boss – but the film never materialised because of the disappointing box-office receipts of the first instalment. The character eventually found his reincarnation in Anthony Wong in *Turning Point* (2009).

Gangster films were closely tied to the development of the Hong Kong film industry, where

triads had a part in the everyday lives of ordinary people. All the rage in the 1970s and 80s, gangster films bonded with the audience with their portrayals of flesh-and-blood, forthright, unpretentious people and events. I think it's because the historical background of Hong Kong left it with a marginal identity akin to that of an undercover police.

Extracted from *On the Edge* post-screening talk held on 27 April 2014

Translated by Agnes Lam

A sincere note of gratitude to all the film critics, featured in this article or otherwise, for attending the post-screening talks and offering their insights so generously.

## 神奇快拍： 陳皮導技剖析

### Fast and Fantastic: Chan Pei

「陳皮導演的本土韻味」客席節目策劃吳月華於3月22日的座談會上，剖析這位拍攝香港第一部「粵語歌唱片」的電影、戲劇和唱片界先鋒的導技。陳皮善用演員特質及場面調度，結合戲曲與電影，「全部歌唱片」亦是他的傑作。



On 22 March, Stephanie Ng, guest curator of the 'Canton Flavour: Director Chan Pei' programme, analysed the directorial chops of Chan who's known for his speedy hands. The prolific master is also celebrated as the creator of Hong Kong's first Cantonese sing-song film, as well as a pioneer in theatre and the recording industry. Keen on bringing out the best in his cast, he put opera and film together to great effect with his smart use of mise-en-scène, pulling off the first 'all-singing film' in Hong Kong cinema.

## 紅線銀影



### Nostalgia Revisited

粵劇前輩鄭綺文老師與女姐曾在廣東粵劇院共事多年，今次專誠由深圳來港，在5月2日觀看《千縷紅線牽銀影——紅線女紀念展》。

On 2 May, opera veteran Cheng Yee-man, a longtime coworker with Hung Sin Nui at the Cantonese Opera Theatre of Guangdong, came all the way from Shenzhen to attend our exhibition, 'A Myriad of Charm: In Commemoration of Hung Sin Nui'.

## 影談系列之五：關錦鵬 Filmmaking – A Matter of the Heart

《地下情》（1986）、《阮玲玉》（1992）、《人在紐約》（1990）固然是叫人回味的經典作品，今次同時選映關錦鵬導演的兩部紀錄片《男生女相：華語電影之性別》（1996）和《念你如昔》（1997），把個人的情感和電影、家、國透過鏡頭編織得如此流麗、坦然、深切，依然深深觸動觀者。

關導演在4月5日的影談上與客席節目策劃羅卡及影評人喬奕思對談，語調一貫的溫文敦厚，把從電視台入行、當新浪潮導演的副導，以至當上導演，與邱剛健等編劇家緊密合作的過程娓娓道來。現場觀眾熱烈提問，透過互動的交流，了解更多關導演在作品意念及人物塑造等方面的構思和想法。他近年在內地發展，身兼監製扶持新導演，參與多元化的電影製作，最後並分享對中國電影工業趨勢的看法。



（左起）喬奕思、關錦鵬、羅卡  
(From left) Joyce Yang, Stanley Kwan, Law Kar

Alongside the all-time classics such as *Love Unto Wastes* (1986), *Centre Stage* (1992) and *Full Moon in New York* (1990), 'Movie Talk V' features as well two documentaries by Stanley Kwan – *Yang ± Yin: Gender in Chinese Cinema* (1996) and *Still Love You After All These* (1997). The programme lineup presented a fluid, candid portrayal of the director's inner world, bringing to the fore his heartfelt feelings for film, for family, and for nation.

At the 5 April seminar, Kwan had a dialogue with Law Kar, guest curator of the programme, and film critic Joyce Yang. Mild-mannered and soft-spoken as always, Kwan traced his career path from first joining the TV station, to serving the New Wave directors as their deputy, to finally becoming a director himself working closely with such great screenwriters as Chiu Kang-chien. The ardent audience asked lots of questions and got to know more about his creative intent and nuanced characterisation. In recent years, Kwan has spent most of his

time in the mainland where he helps nurture young directors as their executive producer. Having accumulated much experience over the years, he also shared his insights on the mainland film industry at the talk.



王暉（左）與左英詳解修復流程  
Wang Zheng (left) and Zuo Ying detailing the restoration workflow.

## 中國電影資料館的 數碼修復策略

### Exchange with Counterparts

為配合「中國數碼修復精選」節目放映的中國早期電影修復版本，本館於2月23日舉辦座談會，由中國電影資料館技術部副主任左英及技術管理科副科長王暉，講解該館的修復策略、原則與過程，並展示部分修復成果。透過他倆詳盡及開誠的闡述，我們對北京同業們在數碼修復工程上所遇到的困難，與及外判有關項目所受的限制，都有更深入的瞭解。

The 'Digitally Restored Gems from China' programme showcases early Chinese film classics in their newfound glory. At the 23 February seminar titled 'Digital Restoration Strategies of China Film Archive', guests from the institution – Zuo Ying, Deputy Director of Technique Division; Wang Zheng, Deputy Manager of Technique Department – explained to audiences the strategy, principle and procedure of their restoration work. Bits of the restored films were also shown as highlights of their achievements. Their detailed and sincere elaboration definitely helped us learn more about the obstacles that our Beijing counterparts have encountered during restoration, as well as the limitations that have emerged when outsourcing such projects.

## 華語電影的先鋒女性 The Earliest Heroines

3月8日的「華語電影的先鋒女性」座談會，電影研究者法蘭賓及魏時煜分享了他們對早期華人女導演尹海靈及伍錦霞的研究成果；游靜則細緻分析二、三十年代的性別意識，提供了一個觀映新角度。

At the 8 March seminar titled 'Pioneering Female Filmmakers in Hong Kong and Overseas', Frank Bren and S. Louisa Wei shared with the audience their findings on Wan Hoi-ling and Esther Eng, two female pioneers in early Chinese-language cinema. Besides, Yau Ching offered a new approach to film appreciation with her in-depth study of gender identity in the 1920s and 30s.



(左起) 羅卡、游靜、法蘭賓、魏時煜、本館節目策劃傅慧儀  
(From left) Law Kar, Yau Ching, Frank Bren, S. Louisa Wei, HKFA Programmer Winnie Fu



余競存教授伉儷  
Dr Gregory Yee Mark and wife

## 重見天日的《關武帝》 Seeing the Light of Day Finally

3月23日，余競存教授伉儷專程由美國來港出席《關武帝》（1916）放映及座談會。余教授是該片女主角Violet Wong的外孫，對於外祖母當年如何將存放家中的底片交託予他，依然記憶猶新。其後他將三本35毫米的硝酸原片轉為16毫米的安全片，令這部甚為珍貴的美籍華人電影作品得以重見天日。在座談會上他以該片為主軸，細說身兼編、導、演的Marion Wong的創作歷程，以及電影以外的生平軼事；並從家族歷史的角度，透視早期美國華僑的生活。

On 23 March, Dr Gregory Yee Mark and his wife Christina flew all the way from the US to attend the screening and seminar of *The Curse of Quon Gwon* (1916). Mark, the grandson of the film's heroine Violet Wong, recalled how he was entrusted with their family heirloom – three reels of 35mm nitrate originals of a precious Chinese-American feature film – which he later converted into 16mm safety prints. He went on to share some little-known anecdotes of Marion Wong, who directed, wrote and acted in the film. Mark's account of his family history also offered a fascinating glimpse into the lives of early Chinese Americans.

## 珍貴的近代史紀錄片 Hard-fought Legacy

2月15日，資料館同場放映兩部珍貴的近代史紀錄片《延安內貌》（1938）及《勳業千秋》（1941），並邀得《勳業千秋》的監製、剪輯兼攝影黎民偉先生的兒子黎錫主講映後談。

On 15 February, the Film Archive played two invaluable historical documentaries, *Scenes of Yan'an* (1938) and *A Page of History* (1941). Lai Shek, son of Lai Man-wai – producer, editor and photographer of the latter film – talked with audiences after the screening.



黎錫（右）與本館特約節目助理吳若琪  
Lai Shek (right) and Kay Ng, HKFA Project Assistant

# 滿山開遍映山紅： 當代中國影視動畫的 演進與變遷（上）

## In Full Bloom: The Development of Contemporary Chinese Animation (1)

馮毓嵩 Fung Yuk-sung



**在**上海城西的靜安寺與曹家渡之間，有一條兩千公尺左右的萬航渡路，舊名極司菲爾路。民國學者胡適、馮自由、張之濟等人曾居於此；此路的南端有一家人們至今仍然耳熟能詳的百樂門舞廳。

萬航渡路618號是一棟造型像艘大客輪的花園洋房，據聞這是國民政府上海市長的小公館，它與南面一幢英國人留下的別墅合併發展成為佔地萬餘平方米的攝製廠區——上海美術電影製片廠（簡稱上美影）。從上個世紀五十年代以來的半個世紀裡，這裡曾經是中國人才最集中、規模最大的動畫電影製作中心。雖然政府實施改革開放政策的三十年來，中國的動畫製作生態發展了巨大的變化，但是研究當代中國影視動畫的發展史是絕不能繞開這塊「基地」的。

### 東北之黎明（1947-1950）

中國的動畫電影發軔於二十世紀二、三十年代，但由於國家處於內憂外患、時局動盪的時期，沒有條件形成發展規模。要成為獨立的製作系統，並形成「中國學派」的動畫電影，則要從中國共產黨執政以後說起。

無產階級的革命導師列寧十分重視電影的傳播力量，將它視為革命文藝的重要手段。中國共產黨秉承了這一信念，將革命文藝作為「團結人民、教育人民；打擊敵人、消滅敵人」的重要武器，所以新中國的動畫電影作為革命文藝的一部分，從它的誕生之日起就具備了明顯的革命基因。

抗日戰爭勝利之後，中國共產黨收復了東北地區。革命政權接收了株式會社滿洲映畫協會（偽滿映）的人員與設備，1945年成立了東北電影公司。

1946年公司正名為東北電影

製片廠，廠設興山鎮。當時已設了卡通股，僅有九位人員。在廠黨書記陳波兒（三十年代上海左翼電影演員，後奔赴延安）領導之下，拍攝了新中國第一部美術片，即諷刺國民黨的木偶片《皇帝夢》（1947），以及歌頌革命進程的動畫片《甕中捉鱉》（1948）。

當時設備是簡陋的，人員不足十人。卡通股的方明即是偽滿映的留用人員日本人持永只仁。由於歷史的機緣，方明先生成了新中國動畫電影的先驅人物之一，雖然他在二十世紀五十年代初回到日本，成為日本人偶動畫（木偶片）的創始人，但他一生致力於中日文化交流，多次回訪中國，七十年代得到毛澤東主席接見的至高禮遇。

1949年東北電影製片廠遷址長春，正式成立了專門攝製動畫片的美術片組。此年，上級從香港召回了革命漫畫家特偉來擔任美術片組的負責人。特偉是廣東中山人，

年輕時受左翼文化思潮感召，就立志以批判社會的漫畫作為畢生的志業。在抗日戰爭的烽火中，他與葉淺予、張樂平等著名漫畫家組成抗日漫畫宣傳隊；後來他在香港組織「人間畫會」，團結了黃新波、黃苗子、丁聰、黃永玉等一群進步文化人，繼續革命文藝工作。自特偉受組織派遣執掌美術片組後，數十年來，他把自己的一生全部貢獻給了中國的美術電影事業。在這塊特殊的文藝園地裡，他施展了卓越的遠見與才能，帶領中國動畫人創建了世界公認的中國動畫學派，確立了他在中國當代動畫史上無可替代的至尊地位。

東北時期，同時到達美術片組負責工作的還有部隊文藝工作者靳夕，以及當年東北地區的王樹忱、何玉門、段孝萱、游湧、杜春甫等二十餘位年輕人，他們都為開創新中國的動畫事業貢獻了畢生的精力。



《牧笛》 The Cowherd's Flute

### 上海的早晨（1950-1956）

上海是中國電影的發祥地，也是早期中國動畫片的誕生地。從文化底蘊、人才環境等因素考量，在1950年初，特偉以高瞻遠矚的眼光擬寫了一份「南遷美術片組」的可行性報告，是年2月3日國家文化部和電影局極快的作出了「鑒於美術片的發展前景，在上海開工廠較為合適」的指示。

三月底特偉帶領了他22位同事從東北來到了上海，建立了上海電影製片廠美術片組。從此，誕生於東北的新中國美術電影在上海進入了它的青少年成長期。

美術片一直受到國家的高度重視與支持。五十年代初，文化部就明確提出了美術片要面向兒童，製作有教育意義的題材的指示，這是迄今為止，雖然曾有各種思潮的碰撞，絕大多數的中國動畫人未曾動搖過的基本信條。

此一時期一共攝製了22部美術片。五十年代初的《謝謝小花貓》（方明導演，1950）與《小貓釣魚》（特偉導演，1952）等片在製作上初顯規模，但仍然屬於初創時期的探索類作品。到了1956年完成的動畫片《驕傲的將軍》，導演特

偉明確的喊響了「探民族風格之路」的口號。《驕傲的將軍》依據「臨陣磨槍」、「驕者必敗」等成語，發展出來的一部30分鐘的動畫片，其人物造型、背景設計從中國傳統戲曲、繪畫中汲取養分，其人物性格、人物動作從京劇藝術中攝入元素，令本片在藝術上民族風格顯明和諧，製作水準已臻於成熟。而本片主題所傳遞的正能量，至今仍然具有強大的現實意義。這是中國動畫學派的開山之作，是中國動畫具有象徵意義的第一座里程碑。從此，上海的美術電影在民族風格的探索上，步子日益堅定，道路日益廣闊。

另一部由靳夕導演的木偶片《神筆》（1955），亦以其中國民間傳說中所蘊藏的獨特雋永、富於哲理的趣味及藝術設計上的中國風，在兩年裡獲得五次國際獎盃。

四十年代投入動畫創作的老一輩



馮毓嵩教授於5月4日以「中國早期動畫電影和我的動畫記憶」為題的座談，析論中國早期動畫電影的開創與先驅人物，更分享關於上美影廠長特偉、萬老（萬籟鳴）、阿達的種種回憶，深摯感人。

At the 4 May seminar titled 'Early Chinese Animated Films and My Animation Memories', Prof Fung Yuk-sung talked about the cinematic pioneers and the days he had spent with industry veterans, such as Te Wei, head of the Shanghai Animation Film Studio, Wan Laiming and Xu Jingda.

的動畫藝術家錢家駿導演的《烏鴉為甚麼是黑的》（1955）是中國第一部彩色動畫片，錢家駿在動畫片的技術開發上，如動畫特技、彩色試驗，以及六十年代的水墨動畫創製中都作出了特殊的貢獻。

此一時期，特偉頗具遠見及魄力的向各方網羅人才。在他的感召下，中國卡通之父萬籟鳴、萬古蟾兄弟先後自香港返回上海。其他人才如三十年代《良友》畫報主編馬國亮、兒童文學家金近、木偶藝術家虞哲光、香港畫家

雷雨等相繼參加了美術片組。1950年參加美術片工作的青年才俊有唐澄、胡雄華、張松林、尤磊等。與此同時，美術片組開始吸納各大美術院校的畢業生，如北京電影學院動畫科的徐景達（阿達）、嚴定憲、戴鐵郎、林文肖；中央美術學院的詹同澶、錢家鈺；蘇州美專的費明修、經霞雲；再有五十年代回國學習的青年愛國僑胞，港澳同胞如鄔強、吳應炬、鄭少如、陳玉



馮毓嵩在上美影動畫工作室，持攝影機者為阿達，攝於1965年。  
Fung at the animation workshop of the Shanghai Animation Film Studio in 1965. The one holding the camera was Xu Jingda.



約1960年，動畫工作室人員攝於上美影花園：（前排蹲下者左起）張世明、李榮中、鄔美坤；（第二排左起）韓斌、馮毓嵩；（後排左起）嚴雲開、孔繁春、徐景達、鄔強  
Staff of the animation workshop gathered at the Studio garden, circa 1960: (front row from left, kneeling) Zhang Shiming, Li Rongzhong, Wu Meikun; (2nd row from left) Han Bin, Fung Yuk-sung; (back row from left) Yan Yunkai, Kong Fanchun, Xu Jingda, Wu Qiang.

光、許聯華、張勤（仕民）等等。他們都成了美術電影第二代的骨幹力量。

至1956年底，上海電影製片廠美術片組從22人發展到208人，在製片生產、隊伍組織上都具備了相當的獨立製片能力，為中國美術電影邁入新起點打下了堅實的基礎。

### 百花齊開放（1957-1965）

隨著國家經濟建設的發展，毛澤東提出了「百花齊放、百家爭鳴」的文化政策。由此，五十年代後期出現了文化發展的高潮。

1957年上海電影製片廠改制為製片公司，下設故事片廠、譯製片廠、科教片廠、技術供應廠、發行公司等單位。於是在1957年4月1日上影美術片組也就獨立掛牌成立為上海美術電影製片廠。這是中國電影史上第一家專門攝製美術電影為業務的製片廠。從此，中國美術電影以上海為基地，走上迅速繁榮發展的道路。

新成立的上海美術電影製片廠設有動畫、木偶（含以後的折紙）、剪紙三大片種的製片部門（車間）及攝影棚；另有編輯、作曲、攝影、錄音、剪輯、製片管理及發行宣傳各組及相關設備。這樣的規模在當時應僅次於前蘇聯、美國而超越日本的。

特偉仍然擔任負責人，任上美影廠長，擔任副廠長的有萬超塵（技術）和盧怡浩（行政）。除了機構建設，廠部仍然將隊伍建設視為第一要務。此時，優秀青年創作幹部

何玉門、王樹忱等人擔任了導演工作，錢運達從東歐學成歸國也參加了上美影的導演隊伍。同時上美影在六十年代前後又從各大美術院校物色人才，其中有從東北來的閆善春、曲建方、秦一真等，有從杭州來的張世明、馬克宣、李榮中、馮毓嵩等，有從北京來的黃煒、攸揚、岳慧敏、胡永凱、王根發等，有從其他院校來的凌紓、李冬明、吳雲初等。六十年代初上海電影學校在上美影支持下辦了兩期動畫班，其中的熊南清、常光希、張潔源、朱康林、王柏榮等為傑出的代表。這批人才日後都成了上美影第三批的骨幹力量。

此一時期，上美影的員工人數從200餘人發展到了380餘人。創作人員對動畫藝術的特殊規律及技術工程的掌控已相當成熟，產品在題材的廣泛性、風格的民族性及品種的多樣性上都達到新的高度，這時期共出品91部。

百花齊放的政策極大的鼓舞了上美影的創作人員，那真是一個精神昂揚、意氣風發的年代。青年們組織創作小組攝製了反映時代精神的《小鯉魚跳龍門》（1958）、《壁畫裡的故事》（1959）；諷刺帝國主義、資本主義的寓言式政治動畫《黃金夢》（1963）及木偶片《誰唱得最好》（1958）等片。

在國家領導、文化部的關懷下，上美影以阿達、段孝萱為代表的青年人，在動畫技術專家錢家駿指導下，帶領一群年輕人組成了水墨動畫的創新研究小組。經過數月的不

眠不休，終於在1960年國慶日研製成功了水墨動畫的技術，向國家報喜，並列為國家機密（技術）。爾後以唐澄、阿達等人集體編導，特偉任顧問的水墨片《小蝌蚪找媽媽》（1960），將當代國畫大師齊白石筆下的小動物賦予了生命，在銀幕上獲得極大的成功，得到國家領導人及人民群眾的讚賞與鼓勵。未幾，上美影在1962年，國家花了巨資（二十萬人民幣），歷時兩年，製作了一部震撼世界影壇的水墨動畫片《牧笛》（1963）。特偉導演以李可染的水墨畫為藍本，創作了一部故事含蓄、主題雋永、格調高雅、意境優美，詩畫樂曲極具審美價值的水墨動畫精品。本片不愧為中國學派的代表作，不愧為中國動畫又一座豐碑。

此時，由萬籟鳴導演的動畫長片《大鬧天宮》（上、下集）（1961、1964）也問世了。用動畫藝術豐富的想像力再現民族瑰寶《西遊記》的神話故事，這是萬籟鳴畢生的夙願。萬老萬籟鳴先生，被公認為中國動畫之父，早在二十世紀三十年代就與他的學生兄弟萬古蟾及四弟萬超塵獨立合作開發動畫技術，更在1941年拍攝了中國第一部卡通長片《鐵扇公主》。後因時局動盪，1949年初萬籟鳴與萬古蟾從上海遠去香港從事電影美工工作。直到1955年，兩兄弟受到國家電影產業領導人以及上美影廠長特偉的熱情邀請，終於又回到上海，重新開始了他們的動畫生涯。

《大鬧天宮》的故事在導演萬籟



特偉（左）與張樂平，攝於1990年  
Te Wei (left) and Zhang Leping in 1990



萬籟鳴（左）與馮毓嵩，攝於1990年  
Wan Laiming (left) and Fung Yuk-sung in 1990



鳴、編劇李克弱的筆下，孫悟空作為一個封建禮教叛逆者出現，賦予了一個革命者的時代精神；美術風格的設計者是著名工藝美術大師張光宇、張正宇兄弟，他們融會了中國青銅器、漆器、敦煌壁畫、民間年畫、廟堂藝術以及印度、波斯藝術的各種養分，創作出一種既傳統又創新、既雅樸又莊重的新面貌的中國風。在人物動作設計、音樂、對白、影片節奏處理上汲取了大量中國傳統戲曲藝術的元素。本片在上美影上下一致努力之下，歷經四年終於完成。在國內外獲得一致好評，成為中國動畫的經典傳世之作。

1958年，萬古蟾導演與胡進慶、沈祖慰、劉鳳展等同仁一起汲取了中國傳統皮影戲及剪紙藝術的特色，結合了動畫電影的技巧創製了全新的美術片種——剪紙片，第一部剪紙片是《豬八戒吃西瓜》（1958），1963年萬古蟾再次指導了一部製作精細、充滿詩情畫意的剪紙長片《金色的海螺》。此片的副導演是錢運達，錢運達還創作了風格迥異的剪紙片《一條絲腰帶》（1962）與《紅軍橋》（1964）。

1963年靳夕導演了第一部製作精良的木偶長片，根據傣族的長詩改編的《孔雀公主》的問世，標誌了上美影木偶片藝術已達到較成熟完美的階段。

在開拓創新的熱潮中，上美影召開了首次美術電影創作會議，對動畫藝術的規律、特性進行製作回顧與學術研究。同時，在上海、北京

等八個城市舉辦了中國美術電影創作及影片展覽會，取得了熱烈的迴響。

1962年在香港大會堂舉辦的中國美術電影展覽，著名影星吳楚帆、夏夢、龔秋霞、馮琳等出席剪綵，《大公報》、《華僑日報》做了詳實的報道，可謂當年香港文化界的一件大事。

1957年到1966年，上美影攝製了一百餘部美術（動畫）影片，在國際上屢屢得獎，雖然這是個小片種，卻為國家爭得不少榮譽。上美影同仁團結一心，充滿激情，走在「創民族風格」的大道上。這正是一個意氣風發、百花齊放的黃金年代。

由錢運達、唐澄導演的《草原英雄小姐妹》於1965年完成。該片以內蒙英雄小姐妹在風雪之夜保護羊群的真實故事為藍本，在動畫表現模擬人物的技巧上取得了新經驗。觀眾為主人公所體現的集體主義、犧牲奉獻精神深受感動。此片為表現真人寫實題材開拓了新路。這是二十世紀六十年代，攝製於文化大革命前夜的最後一部動畫片。

### 烏雲壓十年（1966-1976）

眾所周知，1966年至1976年是極左路線在中國大地肆虐的十年。上美影與一切文化藝術機構、團體一樣，遭受到空前的浩劫。一夜之間黑白顛倒、人妖不分。

過去17年的中國動畫統統冠以毒草之名。《驕傲的將軍》成了右派分子向黨進攻的前奏曲，《大鬧

天宮》的孫悟空是反黨、反毛主席的先鋒，《牧笛》是用人民的血汗錢所泡製的反社會主義精神鴉片。如此等等，不一而足。過去17年為中國動畫嘔心瀝血為國爭光的創作人員都變成了「文藝黑線」的人物。特偉、萬籟鳴、錢家駿等老一輩藝術家遭受長期監禁，大批中、青年創作人才被趕到海邊去種田、養豬、放牛。

二十世紀六十年代，中國的美術電影主要製作單位是上海美術電影製片廠。而這一時期成立動畫車間的還有長春電影製片廠、北京科學教育電影製片廠、上海科學教育電影製片廠、八一電影製片廠、南京電影製片廠等。這些單位的動畫組，在文革中同樣沒有逃脫被衝擊的命運。■

本文下篇「創意大解放（1977-1989）」、「海風逐浪來（1990-1999）」及「開遍映山紅（2000-2014）」章節將於下期（2014年8月）刊出。

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English version in e-Newsletter.

延伸閱讀：鮑濟貴，〈萬氏兄弟與中國美術電影——紀念中國動畫大師萬籟鳴誕生一百週年〉，《通訊》（第12期，2000年5月及第13期，2000年8月），香港電影資料館。

<http://www.lcsd.gov.hk/CE/CulturalService/HKFA/b5/4-4-12.php>

<http://www.lcsd.gov.hk/CE/CulturalService/HKFA/b5/4-4-13.php>



# 天上人間的好男好女

## People of Paradise

黃愛玲 Wong Ain-ling

香港電影資料館收到一批難得的三、四十年代香港電影，正在逐步將之轉成DCP（數碼電影檔案），以供觀看參考。我有幸看了其中九部，即《女性之光》（1937）、《續白金龍》（1937）、《太平洋上的風雲》（1938）、《血肉長城》（1938）、《血濺桃花扇》（1940）、《天上人間》（1941）、《苦鳳鶯憐》（1941）、《蓬門碧玉》（1942）和《南島相思曲》（1947）。這九部影片就作品而論，《天上人間》可說是比較完整。

《天》片開始時，密雲滿天，焦土遍地，緊接著的兩個簡潔鏡頭，把我們帶到了洋化繁華的東方之珠。那是尖沙咀火車站，我們父母輩很多都是乘坐火車從中國大陸到這裡，抵達香港這片昔日英國殖民地的。一對衣著素雅的母女提著簡便行李，步上一排堅固的石梯，走進一條典型的港島小街，樓梯底下的柱子上大咧咧地掃上「豉味雙蒸酒」幾個大字；她們吃力地爬上四層高的唐樓，木門裡隱隱傳出粵調。點點滴滴，嶺南風味盡露。1938年末，廣州淪陷，很多人避居香港，如片中的大部分房客——包租公包租婆本來在廣州有點家業，因治安混亂暫避香江；朱子清是知識青年，上有老母，下有幼妹，在報館賣文為生；高佬勝是粵劇伶人，自誇一踏出虎度門就顛倒眾生；大牛標是大力士，本來在大新天台遊樂場行走江湖；大笨象原是軍人，他說是因病退役，人家笑他是逃兵。張潔玲母女倆也是從「省城」逃難出來的，跟一眾天台客一樣，都是天涯淪落人，有緣相聚，

緬懷羊城美食風貌，暢談報國遠大理想。當年報章上的電影廣告強調《天上人間》的香港色彩——「一部香港本地風光實錄」、「辛辣諷刺之戰時香港百怪錄」。回看歷史，香港之為香港，就是因為有百川匯成江河的生命力與承受力。

有趣的是，大中華與小香港的關係從來都愛恨交纏、矛盾不斷。1937年，國民政府頒下命令，禁止拍攝方言電影，針對的其實主要是香港粵語片。生死攸關，華南電影界自然想方設法盡力拖延與爭取，就像抗戰一樣，以空間換取時間——一方面在拍攝和放映粵語電影時加入國語短片，另一方面逐漸增加國語電影的數量；結果，該法令推遲至1940年6月30日才施行。<sup>1</sup>從這次看到的幾部同期影片看來，這條法令根本上沒有徹底得到執行，如《天上人間》就是百分百的粵語片，只在片頭片尾加插兩首國語歌曲，敷衍了事。片裡的幾個天台浪客，每天總會相斂在「聚義堂」的牌匾之下，背後掛著蔣介石的肖像，蔣其時是國民政府國防最高委員會委員長；照片兩旁的對聯

——「人無分男女老幼 地無分南北東西」，是蔣的抗戰名言；王家衛的《一代宗師》（2013）裡也有一句：「拳有分南北，國有分南北嗎？」兩部作品相隔超過七十年，卻遙相呼應，歷史長廊裡迴盪著時代的聲音。

然而，家國懷抱，個人情操，不是男性所獨有，《天上人間》裡的幾位女性，便都巾幗不讓鬚眉，各自各精彩。男兒志在四方，張瑛飾演的朱子清，書架上放著《西行漫記》和《魯迅全集》一類書籍，端的是一名左翼知識份子，卻因家累而坐困愁城，鬱悶度日，缺乏開朗的氣象；倒是微風飾演的紅顏知己張潔玲，反而能夠放下大家閨秀的身段，落落大方，深明大義，還鼓勵他回國工作。同屋的珍妮，不談國家大事，獨力撐起一家子十多人的生活，雖墮落風塵而能坦然自處，看透世情而又俠骨柔心，林妹妹演來風騷自然，那股獨特的氣質，讓人想起法國同時期的女演員雅樂蒂（Arletty）。還有胡美倫演繹的歌伶飄零女，誰道商女不知亡國恨？她敦請知書識墨的張潔玲為她作



飄零女（胡美倫飾）一曲〈花飄零〉  
娓娓傾訴戰亂之苦  
'Fallen Petals' sung by the itinerant  
songstress (played by Wu Mei-lun) bespeaks  
the hardships of war.

知書識墨的落泊閨秀張潔玲（左，微風飾）  
遇上仗義坦然的風塵女子珍妮（林妹妹飾）  
The richly-educated damsel Cheung Kit-ling (left,  
played by Mei Fung) becomes bosom friends with  
Jenny (Lam Mui-mui), an upright, chivalrous courtesan.

詞，一曲〈花飄零〉娓娓傾訴戰亂之苦，唱來卻紋風不動，大有千帆過盡的從容。三名女子，同一屋簷，不好大言卻相知相交，讓人動容。

根據《天上人間》片頭的演職員表，故事來自導演盧敦，寫分幕劇本的是李晨風。盧敦和李晨風在廣州時是中學同班同學，皆對戲劇有濃厚興趣，兩人二、三十年代師承歐陽予倩，期間積極參與話劇活動<sup>2</sup>，這些經驗為他們日後從事電影工作打下了扎實的根基。跟上述其他幾部同期電影並排來看，此片無論從戲劇結構、人物塑造和節奏掌握，都顯得比較成熟完善，生活的實感和一樓多伙的故事，跟五十年代的《危樓春曉》（1953）等作品更是一脈相承，值得深探。■

#### 註釋

- 1 李培德：〈禁與反禁——一九三〇年代處於滬港夾縫中的粵語電影〉，黃愛玲編：《粵港電影因緣》，香港，香港電影資料館，2005，頁24-41。
- 2 關於這方面的資料，可參看羅卡：〈李晨風藝術生命的線跡——歷史脈絡的追尋〉，黃愛玲編：《李晨風——評論·導演筆記》，香港，香港電影資料館，2004，頁26-36。

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。

鳴謝美國三藩市華宮戲院方創傑先生

The Hong Kong Film Archive received a donation of a number of rare Hong Kong films from the 1930s and 40s, and is turning them by stages to Digital Cinema Package (DCP) for preservation. I am lucky enough to have seen nine of them, namely, *The Light of Women* (1937), *The Platinum Dragon, Part Two* (1937), *Incident in the Pacific* (1938), *Fortress of Flesh and Blood* (1938), *The Blood-Stained Plum Blossom Fan* (1940), *Follow Your Dream* (1941), *Bitter Phoenix*, *Sorrowful Oriole* (1941), *The Rich House* (1942), and finally *Love Song of the South Island* (1947). Among them, *Follow Your Dream* is relatively a more complete work.

The film begins with scenes of a gloomy sky and the scorched earth, which transition, in two simple shots, to a view of the prosperous Westernised city of Hong Kong. Against the background of the Tsim Sha Tsui train station, refugees arrive from the mainland by trains. A mother and her daughter, plainly but tastefully dressed, are making their way up a flight of stone steps with the simplest luggage in hand. They turn into an alleyway typical of those on the Hong Kong Island. Prominently displayed on the pillar at the bottom of a staircase are the words 'Double-Distilled Rice Liquor with Fermented Bean Flavour'. The two of them laboriously climb up four flights of stairs of an old building. Snatches of Cantonese operatic tunes come out from behind the doors. The Cantonese aura of yonder days is thus invoked by these little touches.

At the end of 1938, Guangzhou

fell into the hands of the Japanese, and many people, like most of the tenants in the film, escaped to Hong Kong. The landlord and the landlady own property in Guangzhou but choose to move south to run away from the chaos there. Chu Tse-ching is an educated young man living with his mother and younger sister, and writes for a newspaper. Shing is a Cantonese opera actor, who brags about his mesmerising charm on stage. Bill the Bull is a circus strongman, who used to ply his trade in the rooftop fairground. Elephant is demobilised from the army for health reasons, but the other tenants joke about his 'desertion'. Cheung Kit-ling and her mother also come from Guangzhou, the provincial seat. Like the other rooftop squatters, they have been dislocated from their homes. Fate has brought these people together, where they spend their time reliving memories of the sumptuous



同是天涯淪落人：（順時針方向左下起）微風、胡美倫、高佬泉、吳回、陳虹、張瑛、雷轟  
Life is far from easy: (clockwise from bottom) Mei Fung, Wu Mei-lun, Ko Lo-chuen, Ng Wui, Chan Hung, Cheung Ying, Lui Lui.

food of Guangzhou and declaring their wishes to serve their country in some ways. The advertisements of the day emphasise the Hong Kong colour of the film, describing it as 'a veritable record of the Hong Kong local scene' and 'a biting satire of the strange phenomena of wartime Hong Kong'. In retrospect, these refugees come together like streams of water joining courses to become a river, giving our city the enduring life force that makes Hong Kong what it is today.

Interestingly, Hong Kong and the Greater China has had a love-hate relationship that is strewn with contradictions. In 1937, the Nationalist government issued a ban on dialect films, the main target of which was the Cantonese productions of Hong Kong. Naturally, in the face of this threat of survival, the local film circles did their best to stall and resist. Similar to the national war effort against the Japanese, they adopted the strategy of 'trading space for time'. On the one hand, they incorporated short Mandarin films into their productions and screenings; on the other, they gradually increased the production of feature-length Mandarin films. In the end, the ban did not come to effect until 30 June 1940.<sup>1</sup>

Looking at the several films from that period, one can see that the ban was never strictly enforced. *Follow Your Dream*, for example, is a Cantonese film through and through, with only two Mandarin songs added in the beginning and at the end. The few rooftop dwellers in the film get together every day under the placard 'Hall of Heroes'. On the wall behind them is the portrait of Chiang Kai-shek, the Highest Commissioner

of Defence of the Nationalist government at the time. On the two sides of his portrait is a couplet quoting his famous words: 'All are equal, men, women, the old and the young; the Country is one, the north, the south, the east and the west.' In 2013, one

of the characters in Wong Kar-wai's *The Grandmaster* intones, 'Boxing styles may be divided between the north and the south, but the country is not.' The two films are separated by 70 years, but one hears the echoes down the long corridor of history.

Yet, national pride and noble personal sentiments are not the monopolies of men alone. Each in their own way, the female characters in *Follow Your Dream* measure up to their male counterparts. It has been said that men should set their sights far and wide. With progressive books such as *Red Star Over China* by Edgar Snow and *The Complete Works of Lu Xun* on his shelf, Chu Tse-ching (played by Cheung Ying) is no doubt a left-wing intellectual. Yet, crushed by the burdens of life, he spends his depressing days confined to his home, lacking the broad outlook expected of someone like him. On the other hand, Chu's bosom friend, Cheung Kit-ling (played by Mei Fung), readily puts her wealthy past behind her. With her deep understanding of things, she urges Chu to move back to China to find work. Similarly, another tenant Jenny (played by Lam Mui-mui), who earns a living as a courtesan, may not have much to say about national matters, but she supports a whole family of more than ten. At ease with her lowly profession, the chivalrous woman is always ready to help out others. The young Lam, so alluring yet so uniquely natural, reminds one of the French actress Arletty of the same time. Then, there is the itinerant songstress (played by Wu Mei-lun), who is by no means unconcerned with the fate of the

country. Her song, 'Fallen Petals', with lyrics penned by the educated Cheung Kit-ling, bespeaks the pain of separation in war. Yet, she sings it with the repose of someone who has seen through life's many vagaries. It is touching to see these women befriend each other. Living under the same roof, they engage in no empty talk but share a profound understanding of life.

According to the credits in the beginning of the film, the story comes from the director Lo Dun, and the treatment is written by Lee Sun-fung. Lo and Lee were high-school friends in Guangzhou. Both were interested in drama, and apprenticed under Ouyang Yuqian, when they participated actively in stage drama performances.<sup>2</sup> Such experiences afforded them a solid foundation for their future film career. Compared to other works mentioned above, *Follow Your Dream* is more mature and complete in structure, characterisation and the mastery of rhythm. With the immediate sense of life that it captures and a plot that involves multiple households living in the same compound, the film reminds one of such works as *In the Face of Demolition* (1953). Such developments of the realist tradition of Cantonese cinema are indeed worthy of further study. (Translated by Tam King-fai) ■

#### Notes

- 1 Lee Pui-tak, 'To Ban and Counter Ban: Cantonese Cinema Caught Between Shanghai and Hong Kong in the 1930s', in Wong Ain-ling (ed), *The Hong Kong-Guangdong Film Connection*, Hong Kong: Hong Kong Film Archive, 2005, pp 30-49.
- 2 For more, see Law Kar, 'Tracking Lee Sun-fung's Artistic Development', in Wong Ain-ling (ed), *The Cinema of Lee Sun-fung*, Hong Kong: Hong Kong Film Archive, 2004, pp 28-41.

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Special thanks to Mr Jack Lee Fong, owner of the Palace Theatre, San Francisco

# 去年冬天， 我們遇上了 夏娃與細鉗

## Last Winter, We Met Ha Wa and Sai-kim

陳彩玉 Priscilla Chan



(前排左起) 羅細鉗、夏娃、方華；(後排左起) 阮紫瑩、夏娃丈夫雷先生、本館電影搜集主任陳彩玉  
(Front row from left) Lo Sai-kim, Margarita Ma (Ha Wa), Fong Wah; (back row from left) Yuen Tsz-ying, Mr Kean (Ma's husband), HKFA Film Acquisition Officer Priscilla Chan

2013年12月30日，我們有幸與三、四十年代童星羅細鉗及夏娃暢敘，聽她們細說從前。

話說回頭，這次相聚，得感謝僑居美國紐約的龍剛導演。同為美國僑民的夏娃姐，因著龍導演曾提議她將從影資料捐贈予香港電影資料館，去年年末乘回港參加新亞書院校慶之便，和丈夫雷先生珍而重之地將資料送到本館。

夏娃姐本名馬潔靈，四十年代童星，曾以馬金鈴作藝名。言談間，夏娃姐提起她的兒時好友——同為當年童星，電影攝影師羅永祥及演員林妹妹的么女羅細鉗。夏娃姐明白我們很希望搜集與保存來自各方的香港電影資料，遂主動介紹細鉗姐給我們認識。

其實夏娃姐和細鉗姐在方華的幫助下重逢不過幾年，但聚會當天，看著她倆有說不盡的話題，很難相信她們曾經失去聯絡超過五十年。

細鉗姐是個爽直的人，性格樂觀開朗，非常慷慨地縷述了她父母和姊

姊大鉗的軼事。聽坊間流傳，羅氏姊妹因出生時是被鉗「鉗」（夾）出來的，所以名曰大、細鉗。但據細鉗姐所述，大鉗是被「鉗」出來沒錯，她自己卻是被「搵」（拉）出來的，只是為了配合姊姊才叫細鉗，也幸虧如此，否則她可能要叫「羅細搵」了！經歷甚多的細鉗姐，當年的苦事從她口中娓娓道來，竟也帶著點甜味。

細鉗姐曾參演由父親當攝影師、母親當演員的《鄉下佬尋仔》（1936），之後一直演出童角，至四十年代到了尷尬年齡為止，拍攝的影片不超過三十部。1953年，細鉗姐獲好友梁無相推薦，成為《好女十八嫁》（1954）的女主角，《春》（1953）則是她息影前最後拍攝的作品。

夏娃姐長大以後，繼續投身電影事業，五十年代初加入專拍國語片的永華影業公司。她的母語是粵語，永華主事人李祖永特別安排了影星紅薇當她的國語老師。夏娃姐口中的李伯伯（李祖永）原想給她取藝名「南燕」，解作南方的燕子，但由於國語

發音比較奇怪，才改用「夏娃」，解作眾生之母，讓人容易記得。及後她擔任電影《風塵三俠》的女主角，可惜永華片庫於1954年失火，該片因而燒毀。這是她事業上的第一個挫折。

夏娃姐性格積極上進，為擴闊戲路不斷進修，學習武術、舞蹈、語文、書法，可謂文武雙全。六十年代加入粵藝製片公司，她參演的影片《柳葉刀》（1964），上映當日的十二時半場及下午二時半場均全院滿座，誰料突然刮起颱風，戲院關門。夏娃姐遇上演藝事業的第二個挫折，之後拍攝的作品又未見滿意，頓感心灰意懶，決意息影，後隨丈夫定居美國紐約，但活躍的她帶著一顆熱心，現在仍經常參與義務工作。

這兩位六十多年前在片場認識的朋友，在闊別五十多年後重逢，我們才有幸分享她們的從影經驗與珍貴資料，我們真的有福了！

夏娃姐、細鉗姐，感謝您們！■

陳彩玉為香港電影資料館電影搜集主任



小夏娃四歲  
Little Margarita at the age of 4



(左起) 李英、夏娃、白雲在  
《風塵三俠》拍攝現場  
(From left) Li Ying, Margarita Ma  
and Bai Yun on the set of *Three  
Wandering Swordsmen*



在永華拍造型照  
Posing for character stills at Yung Hwa



夏娃與尊榮  
Margarita Ma with John Wayne

On 30 December 2013, we had the pleasure of meeting Lo Sai-kim and Margarita Ma (stage name Ha Wa), two child actors of the 1930s and 40s, and listening to stories of their past.

For this meeting, we had to thank Patrick Lung Kong, the director who had emigrated to New York. Lung suggested Ma, herself also a US emigrant, donate materials about her film career to the Hong Kong Film Archive. As Ma had to return to Hong Kong at the end of last year for the anniversary celebration of New Asia College, she and her husband Mr Kean took advantage of the occasion to bring the materials to the Film Archive.

Margarita Ma Kit-ling is a child actor of the 1940s. She once used the stage name Ma Kam-ling. In the course of our conversations, she happened to mention her childhood friend, Lo Sai-kim. Also a child actor, Lo is the younger daughter of cinematographer Lo Wing-cheung and actress Lam Mui-mui. Ma understands that our mission is to collect and preserve materials about Hong Kong

films, and volunteered to introduce Lo to us.

As it turned out, Ma only got reunited with Lo a few years earlier with actress Fong Wah's help. But they had



人在紐約 (2014年5月)  
龍剛導演、胡梓婷伉儷及兒子Jonathan (前排右·後排中及右一)；雷先生夏娃伉儷及女兒Francis (後排左一、二及前排左)；與陳彩玉 (後排右二)  
New York get-together (May 2014)  
Director Patrick Lung Kong with wife Claudia and son Jonathan (front row right, back row 3rd & 1st right); Margarita Ma with husband Mr Kean and daughter Francis (back row 2nd & 1st left, front row left); Priscilla Chan (back row 2nd right)

so much to say to each other even at the meeting that it is difficult to imagine they had lost touch with each other for more than 50 years.

Lo is a straightforward person with an optimistic outlook, and she openly shared with us anecdotes about her parents and her older sister, Tai-kim. Stories have it that the Lo sisters were

delivered with the help of pliers, and hence their names Big Pliers and Little Pliers (the word 'Kim' in their Chinese names means pliers). According to Sai-kim, however, while it is true that her older sister was 'plier-ed' to this world, she herself was 'yanked' out of her mother. She was named Little Pliers only to pair off with her sister. Looking back, this worked out quite well; imagine having Little Yank for a name, otherwise. She related to us this and other pleasant and unpleasant incidents of her eventful life, not without certain nostalgia.

The first film that Sai-kim took part in was *The Country Bumpkin Searches for His Son* (1936), with her father as the cinematographer and her mother as the actress. After that, she assumed children roles until she reached puberty, the awkward age for all child actors, in the 1940s, appearing in fewer than 30 films. In 1953, at the recommendation of her good friend, Leung Mo-sheung, she became the main actress in *Eighteen Marriages of a Smart Girl* (1954). *Spring* (1953) is her last film before she retired from the screen altogether.



細鉗姐的父親——香港早期電影著名攝影師羅永祥  
Father of Sai-kim –  
Lo Wing-cheung, a celebrated cinematographer in early Hong Kong cinema



媽媽（林妹妹）左擁右抱細鉗大鉗  
Mother and daughters:  
Lam Mui-mui with Sai-kim (left) and Tai-kim (right)



林妹妹與長女大鉗  
Lam Mui-mui and her elder daughter Tai-kim



羅大鉗（左）、細鉗姊妹倆  
Lo Tai-kim (left) and little sister Sai-kim

Ma continued her career in film beyond her childhood. In the beginning of the 1950s, she joined Yung Hwa Motion Pictures, which specialised in Mandarin films. Her own dialect is Cantonese, and Yung Hwa's owner Li Zuyong specially arranged for actress Hong Wei to be her Mandarin tutor. Uncle Li, as Ma calls Li Zuyong, thought of the stage name Nam Yin (Swallow of the South) for her, but gave it up because the name sounds awkward in Mandarin. Instead, he gave her the name Ha Wa, or Eve the Mother of All, an easy name to remember. Later, she assumed the main role in *Three Wandering Swordsmen*, but the film was destroyed by a fire at the studio

in 1954. This is the first setback in her career.

Ma has a positive character, tirelessly seeking to improve herself. In order to broaden her roles, she took up martial arts, dance, languages and calligraphy, becoming a truly all-rounded talent. In the 1960s, she entered Yuet Ngee Motion Pictures and acted in *Repentance of the Swordsman* (1964), which played to full house at both the 12:30pm and 2:30pm screenings on the first day of release. Who would have thought that a sudden typhoon would cause all theatres to close! Having suffered from the second setback, Ma became discouraged and decided to call an

end to her career. Later, she relocated to New York with her husband, but being the active person that she is, she has continued to take part in various kinds of volunteer work up to this day.

These two friends got to know each other in the studio more than 60 years ago. After having parted ways for 50 years, they again met up. It was our greatest fortune to be there to share their valuable experience and materials.

To Ha Wa and Sai-kim, we would like to express our deepest appreciation. (Translated by Tam King-fai) ■

**Priscilla Chan** is Film Acquisition Officer of the HKFA.

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**本館特此致謝！ Thank you!**



### My Father and Mother Lo Sai-kin

Father (Lo Wing-cheung) was a passionate lover. He had a camera reserved just for Mother (Lam Mui-mui), saying that she looked really good on that camera. Mother was sensitive, romantic, expressive. In her day, she was indeed a woman of extraordinary character.

### 我的父親母親

羅細鉗

印象中，爸爸（羅永祥）很痴情，有部攝影機是用來專拍媽媽（林妹妹）的，說那部機拍得她特別美。媽媽很感情豐富，浪漫灑脫，在當時是一個個性非比尋常的女子。