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夢見電影

Dreaming of Film

當夢見哪位影星之類的夢陸續出現，便是「時候」了——某個專題展或專書快要出生了。日常因整理影片資料所需，年來把數以百部影像資料翻來覆去的看，聽電影原聲音樂時該部影片又在腦海中放映一遍，到了發夢也與影星做上幾場對手戲，其實真有點吃不消。

每年踏入我館的出版旺季，對編製人員來說，仿如一個洗禮。看如何踏上資料搜集之旅（藍天雲，頁 12-13）、整理資料之際思緒的翱翔反思（林慧賢，頁 7-8）、梳理電影史發展脈絡（黃愛玲、郭靜寧，頁 3-6）、從拷貝印證歷史（謝建輝，頁 9-10），得着如此豐富，我們怎會禁得住不一編而成書。更有趣的，是書籍出版後的延伸閱讀。月前出版的《任劍輝讀本》以談任姐的電影為本，王勝泉君的來稿，比較她的電影拍和與唱片，平添一個欣賞角度（見頁 16）。末了，覺得我這個愧為催生者之一的得着甚多。

好些時跟鄰房的愛玲談「未來」，忙着做六十年代的《大全》時，大談七十年代可又有甚麼不同了，不如如何如何，越扯越興奮，如果還可以做這個那個該多好。半夢半醒車天車地一番，踏實仔細按步考證始終是我們一步一步要行的路。對諸位不辭勞苦的工作人員，心存感激；對在過程中不厭其煩予以提點、幫忙的前輩、影人、友好，深為欽敬，有時他們閒閒淡淡一句過來人語，引起的啟發和追問，使眼前的景象更為清晰。 [c]kwok@lcsd.gov.hk]

Making dreams in which I rub shoulders with film stars is part and parcel of a topical exhibition or publication in the making, thanks to the daily chores of discerning filmic information and viewing over and again hundreds of films.

Staff of the research and editorial sections get dunked at the annual film baptism when our publication schedule reaches full steam: research trip to Guangzhou (Grace Ng, pp 12-13), reflections on the intricate tie between film stars and showbiz news (Agnes Lam, pp 7-8), combing film history with thought-provoking analysis (Wong Ain-ling and Kwok Ching-ling, pp 3-6), unearthing 'colourful' secrets beneath black and white images (Edward Tse, pp 9-10). These endeavours fuel our future publications, creating good vibes that ripple over the readers. One such extended reading is undertaken by Leonard Wong, who offers an alternative angle to appreciate the musical accompaniment and recording of Yam Kim-fai's films in his afterthoughts of *A Yam Kim-fai Reader* (p. 16). As one of the project hasteners, I feel truly blessed by their insights.

Careful verification and checking remain the key elements of our work. In this regard we feel nothing but gratitude for the staff who spare no efforts in accomplishing the tasks, and indebtedness to film veterans and friends of the Archive who tirelessly offer their advice and assistance throughout the process. Their words of wisdom have inspired and motivated our pursuit to record and preserve our film heritage. [c]kwok@lcsd.gov.hk]

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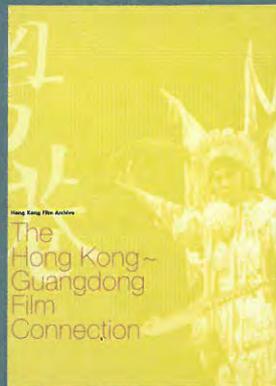
《香港影片大全》第五卷 (1960-1964)
 郭靜寧編
Hong Kong Filmography V
 (1960-1964), in Chinese
 Edited by Kwok Ching-ling



《任劍輝讀本》(第二版)
 邁克編
A Yam Kim-fai Reader (2nd edition),
 in Chinese
 Edited by Michael Lam



《粵港電影因緣》
 黃愛玲編



The Hong Kong-Guangdong
Film Connection
 Edited by Wong Ain-ling

fiaf

國際電影資料館聯盟成員

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邁進六十年代的 國、粵語片

Hong Kong Cinema of the Early 1960s

黃愛玲、郭靜寧

Wong Ain-ling, Kwok Ching-ling

六十年代初、中期，粵語片產量非常高，1960及61年均超過二百部，製作條件和技術掌握亦較五十年代大有進步，而國語片則由於大片廠制度的壯大而漸漸佔據了市場的優勢，為六十年代末、七十年代初粵語電影的戲劇性滑落，留下了伏筆。

粵語片

中聯電影企業有限公司自1952年成立，以拍攝文藝片建基，踏入六十年代，以資深影星為主的股東，與社會現況及潮流的距離日大，卒於1964年停產。中聯股東因理念接近而走在一起，他們各自另行成立的公司，亦大都秉承文藝寫實傳統。吳楚帆設立華聯、新潮公司，《人海孤鴻》（李晨風導演，1960），關注青少年問題；《火窟幽蘭》（李鐵導演，1961）刻劃失足父親對子女的愛。張瑛和謝益之的華僑電影企業公司，1961至1963年間接連拍攝了六部改編自張恨水小說的電影，1964年則改拍較迎合大眾口味的恐怖偵探片和喜劇片。白燕伙拍張活游的山聯影業公司，由張活游的兒子楚原擔任編導之職。

楚原在父輩的文藝傳統裏成長，一方面師承吳回和秦劍，另一方面又深受意大利新寫實主義的影響，有着年青人的想法和衝勁，寫實的《可憐天下父母心》（1960）和跨越粵港兩代的《孽海遺恨》（上、下集）（1962）等，均叫好叫座。六十年代，楚原是光藝製片公司的台柱導演，並兼為新聯影業公司和玫瑰影業公司等公司執導，拍攝一些較富青春和都市活力的文藝片。與中聯同期成立的新聯公司，初時無論在製作路線及主要編導演人員方面均與中聯接近，爾後新聯在六十年代培養白茵、江漢、陳綺華等年青演員，1962年的《蘇小小》、《湖山盟》於杭州實地拍攝，開赴內地實地拍攝之先，甚有號召力，為是年最賣座的粵語片。

光藝與中聯、華僑、新聯建基於五十年代初中期，並稱粵語片時代的四大公司。光藝的出品水準不俗，而特別令人印象深刻的，恐怕是它一班年青俊美的基本演員如謝賢、嘉玲、南紅和江雪等。光藝為新加坡光藝機構在香港設立的分公司，於1955年由秦劍策劃組織，與邵氏和電懋的情況相若，其出品供應光藝何氏在星馬發行，在旗下電影院放映。光藝在六十年代初中期銳意擴展，成立多間「光藝系」兄弟姊妹公司：1962年成立「新藝」，起用周聰、龍剛、王偉以及發掘新人陳齊頌等，進一步增加粵語片源，及至1965年又有拍攝彩色片為主的「聯藝」；1962年成立的「潮藝」專拍潮語片，主將為陳楚蕙和陳麗麗；專拍武俠片的「粵藝」，由胡鵬執導《南龍北鳳》（1963）打響頭炮，以別於「光藝」出品的文藝形象。值得一提的是，五、六十年代是粵語電影的新舊交替時期，而秦劍從中聯的健將到光藝的旗手，可說發揮了承先啟後的作用。





1959年開始攝製影片的嶺光影業公司，是六十年代另一間比較重要的粵語電影公司，其製作重點為社會寫實喜劇，編導以擅拍喜劇的莫康時為主。嶺光創辦人黃卓漢在五十年代初開始製作電影，成立自由影業公司拍攝國語片；五十年代末邵氏、電懋雄霸國語片壇，獨立製片困難，他於是改拍粵語片。嶺光的製作絕大部份由當家花旦丁瑩主演，她所塑造的新興勞動階級女性形像別樹一格，從《工廠皇后》(1963)到《點心皇后》(1965)，皆經濟獨立、態度積極而富正義感。嶺光的家庭倫理片，也走出了「家春秋」式的封建大家庭格局，邁進小康之家，探討現代都市小夫妻間相處之道，《大丈夫日記》(1964)挾廣播原著之勢，連場鬧得不亦樂乎之餘，終歸著墨於幾對夫婦間的角力。

古裝片方面，粵劇歌唱和武俠電影續領風騷。古裝粵劇片上承五十年代中以降的盛況，六十年代初仍很蓬勃，直至六十年代中粵片呈疲敗跡象。1959年多部粵劇傑作《六月雪》、《帝女花》、《紫釵記》等等搬上銀幕，繼後的六十年代則為求刺激市場，武打神怪越多，武戲因而大量攝製下來。「戲迷情人」任劍輝在這段時期演出的粵劇電影，就有不少武戲，從而在電影中得見小武出身的她的工架。多部以戰事為背景的粵劇電影，都讓老倌大顯身手，例如《打死不離親兄弟》(1962)中靚次伯演出粵劇戲「六國大封相」坐車工架；《無情寶劍有情天》(1964)中林家聲、陳好逑二人同耍水髮、握手走圓場等。李少芸、余麗珍夫婦合組的麗士可說是最多產的粵劇電影公司，李少芸能編撰，刀馬旦余麗珍任女主角，拍攝宮闈神怪粵劇、「無頭東宮」故事如《飛頭公主滴血救親夫》(1960)之餘，亦能保存一些傳統粵劇排場和工架。

踏入六十年代，五十年代多達六十集的「黃飛鴻系列」已聲勢不再，然而，這個系列的導演胡鵬於1963年執導的「南北和武俠版」《南龍北鳳》，卻依然着重發揚國術和武德，影片由南北武師劉家良(師承其父劉湛)和唐佳(師承袁小田)指導武術，標誌着中國武術和傳統戲曲中的北派相互在電影中所發揮的效果。武術指導漸受重視，六十年代武俠片走出花拳繡腿的窠臼，功夫片於七十年代大盛，袁小田、袁和平父子、劉家良等等武指至關重要。

黃飛鴻電影末落之時，改編自新派武俠小說的電影卻大放異彩。

那時名家輩出，梁羽生、金庸、蹄風、倪匡，台灣的臥龍生(即金童)、諸葛青雲等的作品，是新派武俠片的溫床。專拍武俠片的峨嵋公司曾改編多部梁羽生和金庸的作品，風格較為文藝。另一武俠片公司仙鶴港聯，接連拍攝臥龍生的《仙鶴神針》(前後共五集，1961-63)、《雪花神劍》(一至四集，1964)、《碧血金釵》(一至四集，1963-64)等，影片故事奇詭，以特技營造種種陣法、武功效果，並起用新人雪妮和年青演員張英才、陳寶珠，予人新鮮感。仙鶴港聯絕大部份的出品都由嶄露頭角的陳烈品執導，他在六十年代中後期接着拍攝諸葛青雲和倪匡的小說，作品更趨豐富成熟。

這些武俠片很多時因枝葉豐富，分二至四集不等上映。家傳戶曉的《如來神掌》(凌雲導演，上官虹原著，1964)前後拍了七集，是神怪武俠片巔峰之作，數十年來為人津津樂道，甚至成為周星馳的《功夫》(2004)的濫觴之一。邵氏於1965年揭槩彩色武俠世紀，吸納粵語武俠片的武指人才，真正邁進新派武俠片的盛世。

國語片

邵逸夫自1957年從星馬來港接掌製片業務後，香港的國語片便改顏換貌，更影響了往後半個世紀的本地電影工業。他於翌年成立邵氏兄弟(香港)有限公司，並在九龍清水灣買地籌建邵氏影城，於1960年正式啟用。1958年出品的《貂蟬》於第五屆亞洲影展中獲最佳女主角(林黛)及最佳導演(李翰祥)等五項金禾獎，為往後多年的古裝片潮流打開了一個缺口。1959年，原班人馬的《江山美人》狂收四十萬六千多元，票房紀錄高踞當年香港中西影片之冠，氣勢如虹。其後，邵氏製作綜藝體弧形闊銀幕彩色片《千嬌百媚》(1961)，電懋也不惜以大堆頭的《星星·月亮·太陽》(上、下集，1961)還以顏色，良性競爭令六十年代初國語電影的製作水平提高不少。

這兩間執星港電影工業牛耳的機構，從星馬爭到香港，很快更發展到搶拍成風。1963年，陸運濤宣佈台灣國際影業公司成為電懋的海外組織，大力開拓台灣市場，並在經濟上支持李翰祥的國聯，加強製片業務。在接下來的兩年裏，兩大的競爭達到白熱化的地步，一時間《寶蓮燈》、《啼笑姻緣》、《梁山伯與祝英台》等都鬧了雙胞胎，激戰連場。最後為了避免兩敗俱傷，雙方「君子協定」不再拉角和不再鬧雙胞。

正當兩大機構似乎正在邁向比較健康的業務競爭時，1964年6月20日的空難卻奪去了陸運濤夫婦和同行的電懋人員王植波、周海龍等共五十七人的性命。從此香港電影的局面便由邵氏一廠獨大多年，對其後本地電影業的影響深遠。

話說回頭，當兩大公司風頭日勁的時候，國語獨立製作卻迅速衰萎。五十年代中，國語獨立製作說得上蓬勃，在電懋、邵氏兩間大公司的生產和體制仍未趨完善前，獨立製作在海外的市場仍然好景。一般的獨立公司多烏合之眾，既缺資金，又乏人材。只有大機構如邵氏、電懋，大本營在星馬，地盤緊握在手，再加上資金雄厚，廣攬人材，致力提高製作水平，拍出來的影片自然比獨立公司出品有實力和有競爭力得多，國語獨立製片遂漸趨凋零衰落。1961年在全年公映的四十來部國語片中，獨立製作僅佔十部。

在這麼一片艱難的經營環境中，左派的長城、鳳凰倒能撐着一個體面的局面。邵氏的《江山美人》開始了黃梅調電影的潮流，其後的《梁山伯與祝英台》更是家傳戶曉。可貴的是，長城、鳳凰雖然不能完全自外於古裝歌唱潮流之外，卻沒有盲目跟風去拍黃梅調電影，倒是利用自身跟大陸的特殊關係，另闢蹊徑，拍攝了一系列由夏夢主演、大陸名角幕後代唱的越劇電影—《三看御妹劉金定》(1962)、《金枝玉葉》(1964)等，深受歡迎。除了借助國內的人材外，他們也在大陸投資拍了多部不同地方的戲曲電影，其中《碧玉簪》(1963)收七十五萬餘元，高踞1963年國語片賣座之首。翌年十二月中旬公映的鳳凰出品《金鷹》(1964)，大部份外景在內蒙古拍攝，當年賣座鼎盛，成為第一部票房超過一百萬的本地製作。

電懋長於輕巧的都市愛情小品，編劇秦亦孚(即秦羽)的《同床異夢》(1960)、《野玫瑰之戀》(1960)和《星星·月亮·太陽》(1961)等作品中的女性，都獨立特行，敢於表現自我。易文亦編亦導，在《情深似海》(1960)和《教我如何不想她》(1963)中寄托了相當個人的情懷，頗有「作者」風範；而王天林和唐煌，卻充份表現了他們作為一名巧匠的駕馭能力，前者執導的《南北和》系列——宋淇編劇的《南北和》(1961)以及張愛玲編劇的《南北一家親》(1962)和《南北喜相逢》(1964)，更充份體現了南來的「外省佬」和本地人的矛盾和融合。

五十年代末，電懋兩大導演岳楓和陶秦轉投邵氏，前者除了拍攝他拿手的文藝片如《街童》(1960)、《為誰辛苦為誰忙》(1963)等，也著力作其他方面的嘗試，如俠義動作的《燕子盜》(1963)、黃梅調的《白蛇傳》(1962)、以及古裝宮闈的《妲己》(1964)等不同類型；相對來說，陶秦只專注於經營他的時裝文藝類型，歌舞片如《千嬌百媚》(1961)，文藝片如《不了情》(1961)，一直堅持到六十年代中後期，在邵氏可說是異數。

六十年代初中期的國語片雖然仍以文藝片為主，但在氣勢上則很明顯地輸了給古裝片，甚至一直以時裝文藝片為主導的電懋，也不能不從俗，在1964年公映的影片中便有多部古裝片。在這，當然不能不談談李翰祥；他以《貂蟬》一片扭轉了邵氏父子基本上以拍攝時裝文藝片為主的傳統，繼而以《江山美人》和《梁山伯與祝英台》掀起了黃梅調電影的熱潮，更以《倩女幽魂》(1960)、《楊

貴妃》(1962)和《武則天》(1963)將片廠美學推到極致。

小結

當時在戲院上映的電影，主要分為西片、國語片和粵語片三大類，戲院一般也依此而分，專門上映某類別的影片。六十年代初西片仍領風騷。製作龐大的鉅製《賓虛》(Ben-Hur, 1959)、《風雲群英會》(Spartacus, 1960)、《埃及妖后》(Cleopatra, 1963)等大收旺場，打鬥刺激的間諜片《鐵金剛勇破間諜網》(From Russia with Love, 1963)亦大受歡迎，反映觀眾口味趨向追求刺激、緊張。這些現象也很快反映在本地製作方向上，邵氏接連開拍大型古裝宮闈片或是大型歌舞片，卒之與西片在本地市場並駕齊驅。

在產量上，六十年代的國語片絕對不及粵語片多，但是在聲勢上，卻節節上升。除了粵語片觀眾外，六十年代的國語片大製作亦吸納了不少西片觀眾，一些專映首輪西片的電影院也轉而放映國語片。

此時，香港電影業的另一頁，由日本片在港的崛起展開。一些原是放映二輪影片或粵語片的戲院改映日本片，起初所選映的大多質素欠佳，直至陸續上映黑澤明、增村保造、稻垣浩等導演的作品，日本片才真正在港打開市場。影評人何觀(即張徹)尤為稱頌《俠士宮本武藏》系列「使觀眾得神遊於古武士的高風」，更從觀看《千姬》(1954, 1959年在港上映)，歎謂「……看日本的古裝片，倒頗有置身中國之感，因為裏面充滿古中國的許多崇高感情；反觀我們自己的古裝片，雖然穿着『中國古裝』，透過他們的袍服長裙，我們只看到現代香港的林黛、趙雷本人。」²數年後張徹當上導演，便一把當影評人時的想法付諸實行。日本武士、盲俠片中的精神和打法、技法，自此影響遍及下一個十年的香港武俠片。

日本片在六十年代初成功打開香港市場，絕非偶然。始於1954年的東南亞電影節，就是由大映董事永田雅一發起，藉以為日本片打開亞洲市場；1957年易名為亞洲電影節(通稱亞洲影展)後，聲勢漸隆，邵氏亦好好把握影展在六十年代的作用，部署港、日合作。六十年代末粵片一蹶不振，跟難以與國語片和日本片競爭，有着莫大的關係。■

摘自〈前言〉，《香港影片大全》第五卷(1960-1964)，香港電影資料館，2005

【註1】〈國語影壇進步多少，可從數字窺見大略〉，《華僑日報》，1964年1月11日。

【註2】張徹：《俠士宮本武藏》，《張徹一回憶錄·影評集》，香港電影資料館，2002，頁277及281。



Cantonese cinema reaped a bumper harvest during the early and mid-1960s, thriving on the advent of technological and cinematic advances of the earlier decades. Yet the growing market dominance enjoyed by the Mandarin cinema under the big studio system foreshadowed the dramatic decline of the Cantonese cinema towards the end of the decade.

Cantonese Cinema

Inaugurated in 1952, the Union Film Enterprise Ltd, founded by a committee of film veterans, grew increasingly detached from social reality and sensibility, and finally ceased production in 1964. Its contemporary Sun Luen, however, produced the 1962 box office champions *So Siu Siu* and *The Scholar and the Woman Ghost* and made pioneering attempts to shoot on location in the mainland, namely Hangzhou. Kong Ngee, together with the Union, Overseas Chinese Films and Sun Luen, formed the Big Four of Cantonese cinema. Kong Ngee's biggest draw was their staple of matinee idols such as Patrick Tse Yin, Patsy Kar Ling, Nam Hung and Kong Suet. Its Hong Kong studio provided for the distribution networks in Southeast Asia, a strategy also adopted by Shaw Bros and MP & GI. The studio actively sought territorial expansion in the mid-1960s and set up a string of subsidiaries. The transition the cinema was undergoing at that time coincided with the transfer of directorial talents necessary for the continuation of the lineage. Chun Kim, a key player at the Union, joined Kong Ngee to become its flag-bearer.

Lan Kwong Film Company, the latest contender, launched production in 1959. Mok Hong-si, who shared the studio's penchant for realist comedies, was installed in the director's chair. Leading actress Ting Ying, emblematic of the emerging working woman, drew strong followings, while its family melodramas left the terrain of the extended feudal family (a core feature of Ba Jin's 'Torrent' trilogy) to address issues pertinent to the nuclear family and hit a nerve with contemporary audiences.

Period films took a liking to the Cantonese opera and martial arts genres. The boom of costume Cantonese opera films continued until the mid-1960s when it showed signs of waning. The genre attempted to reinvigorate itself by injecting lustrous stage elements such as the 'hair-flinging' and 'round walking' techniques into war-period features, as demonstrated by proficient opera artists Lam Kar-sing and Chan Ho-kau in *The Revenge Battle* (1964). Lux, possibly the most prolific studio in this genre, was founded by the husband and wife team, librettist Lee Siu-wan and *daomadan* (swordplay adept) Yu Lai-chen. Many celebrated elements of the operatic art were captured and preserved in their signature opera fantasies.



The popularity that the Wong Fei-hung series enjoyed in the 1950s when an overwhelming 60 titles were produced was drawn to a close. Exit loomed for dazzling visual displays when 'genuine' kung fu unleashed on the screen in the 1970s, grooming a generation of 'red trousers' martial arts directors like Yuan Xiaotian and son Yuen Wo-ping, and Lau Kar-leung, etc.

Adaptations of 'new style' martial arts novels quickly filled the void. The Hong Kong Film Company recruited the latest newcomer Suet Nei and budding talents Cheung Ying-choi and Connie Chan Po-chu to star in Chan Lit-bun's vehicles. Chan Lit-bun's directorial flair was given full display in his adaptations of Ge Qingyun and Ni Kuang novels in the latter half of the 1960s. Shaw Bros unveiled an overhaul of the martial arts genre by ushering in the colour 'wuxia century' which was built on the strength of action choreographers hailed from the Cantonese camp.

Mandarin Cinema

The landscape of Mandarin cinema had never been the same since the airborne landing of Run Run Shaw from Southeast Asia to take over the helm at Shaw Bros in 1957. The magnate's grand conception of a movie town was materialised with its official opening in 1960. Rivalry with MP & GI spanning the two cities of Singapore and Hong Kong not only raised the standard of Mandarin filmmaking to an unprecedented height, it also generated fierce, hostile poaching of each other's actors and directors, even film stories. The dispute was finally settled when an agreement was reached and signed on 5 March 1964 in the presence of Hu Jinkang, Chairman of the Hong Kong and Kowloon Cinema & Theatrical Enterprise Free General Association. Independent studios were worst hit by the onslaught of the Big Two, producing only one-fourth of the total output of 40 in 1961. Great Wall and Feng Huang, two left-wing studios, mounted a formidable defence. Unswayed by the *huangmei diao* craze, the studios released a string of Yue opera films, including *Bride Hunter* (1961) and *The Princess Falls in Love* (1962), and featured its star attraction Hsia Moon whose singing was dubbed by a mainland *prima donna*. Feng Huang's *The Golden Eagle* (1964), shot against the breathtaking backdrop of Mongolia, was the first film to reach the million-dollar mark at the box office.

MP & GI won critical acclaim with its offbeat urban romances, notably *The Wild, Wild Rose* (1960) and *Double Date* (1962). *The Greatest Civil War on Earth* (1961), scripted by Stephen Soong, and *The Greatest Wedding on Earth* (1962) and *The Greatest Love Affair on Earth* (1964), penned by Eileen Chang, formed a satirical trilogy depicting the conflicts and resolves between southbound immigrants and the locals. Desperately defending the *wenyi* genre against the assault of costume extravaganzas, MP & GI also tried its hand at period films to meet popular demand. The era also witnessed the rise to fame of Li Han-hsiang, whose influence towered over the development of Mandarin cinema with the addition of the grandeur palace epics *Yang Kwei-fei (The Magnificent Concubine)* (1962) and *Empress Wu Tse-tien* (1963) to the Shaw repertoire, and his unique language of aesthetic crafted in the *huangmei diao* opera film, *The Love Eterne* (1962).

A Few Last Words

Although lagging behind in its output, Mandarin films exerted an influence so profound that cinemas devoted to first-run Western features began to screen Mandarin ones, and drew over their audiences. Japanese samurai films entered the scene in great trepidation. The samurai spirit, combats and techniques were to influence and transform Hong Kong *wuxia* films in the decades to come.

The prestigious Asian Film Festival also provided savvy, progressive-minded studios like Shaw Bros the platform for collaborative works with foreign companies. Lambasted by its hulky Mandarin and Japanese opponents, Cantonese cinema bowed out of the limelight towards the end of the 1960s. ■

Extracted from 'Foreword' in the Hong Kong Filmography, Vol V (1960-64), Hong Kong Film Archive, 2005.

A Day and Eternity

Film Stars, Magnates and the Press

一天與永恆 明星、影業鉅子與報章

林慧賢 Agnes Lam

Having been immersed in microfilm copies of a yellowed, slightly faded local English newspaper published in the early 1960s for a few weeks, I could not help but begin to contemplate the roles entertainment news and gossips played in our lives, when, just a few decades ago, black and white broadsheet front pages ran news stories that truly changed and shaped the world, and tabloid journalism wasn't all the rage.

數以萬計的市民送別林黛

A sea of mourners flooded the streets at Lin Dai's funeral

who died in a plane crash returning from the Asian Film Festival held in Taiwan.

On 12 June 1964, accompanied by his wife, the former Mavis Chew, the chairman of the Cathay Organisation led the Malaysian film delegation to the 11th Asian Film Festival which opened on 15 June. The event, however, ended on a bitter note after Wang Yin and Jeannette Lin Tsui, nominated for best actor and actress respectively for their leading role in the studio's entrant *A Story of Three Loves* (1964), rejected their Golden Harvest awards for supporting actor and actress. The controversy surrounding the awards immediately subsided with the breaking news that hit the headline on 21 June 1964: '53 Die in C.A.T. Plane Crash—Dato and Mrs Loke Wah Tho Perish'. The air disaster, which took place in Taichung, resulted in the deaths of four other Cathay executives taken on a sightseeing tour in central Taiwan.

The air tragedy happened only months after the Lokes' marriage in London in September.

The Linda Lin Dai saga was another example of twisted fate.

Four-time Asian Film Festival Best Actress and screen icon of her time, Lin had made the headlines more frequently than her contemporaries for the wrong reasons—falling ill on the set of *Beyond the Great Wall* at the Shaw Bros studio (24 April 1962)—just three weeks before she garnered her fourth Best Actress award at the Asian Film Festival for her heartstring-pulling performance in *Love Without End*; in May 1963, the stunningly beautiful Lin and her husband Lung Shing-fan returned from New York where the actress gave birth to a son named Chung-hon two years after their lavish Catholic wedding on 12 February 1961.

The ensuing string of traffic offences and assaults had proven to be prognostic of an ominous end of this tempestuous relationship, as it later transpired. The 18 July 1964 headline reads: 'Film Star Dies in Gas-filled Bedroom'. Linda Lin Dai's suicide sparked outcry and massive wave of

Seven Weddings and Two Funerals

Any showbiz review cannot do without star divorce and I do's. The early half of the 1960s was an auspicious time for coupling. A host of film stars tied the knot with their partners in intimate and private nuptials, while others pledged their love in large-scale, highly publicised wedding celebrations. The announcement of Hung Sin Nui's marriage to a vice mayor of Shanghai was tucked away in a corner of the paper on a February day in 1962. Dorothy Lee, better known as Dolly Soo Fung, was given away by her father in a church wedding to a banker's son in May 1962, which marked her retirement from acting. In March 1963, Mao Mei, aka Christine Yuen, walked down the aisle on the arm of her father Yuen Yang-an, film producer-turned real estate dealer, to meet the groom, the architect Donald Liao, later the colony's Secretary for Housing and Chief Secretary for District Administration. Mao's critically acclaimed *Gone with the Tide* (1960) was shown at the Edinburgh Film Festival. The first Buddhist wedding ever held in the territory at the end of 1963 featured Mandarin film star Kitty Ting Hao and Lem Tse-chiew, son of a Malaysian plantation owner. Star couple Peter Chen Ho and Betty Loh Ti also joined the brides and grooms queuing up to tie the nuptial knot before the arrival of 1964—a 'blind year' which Chinese believe to be inauspicious for marriage.

The early 1960s was marred by a chain of tragic, disheartening events that shocked the world—screen goddess Marilyn Monroe's suicide on 5 August 1962—the same year she sang happy birthday to President John F. Kennedy, who was assassinated on 22 November 1963, among others. Local film fans mourned the death of Linda Lin Dai, and the tragic loss of business magnate and Cathay Organisation boss Dato Loke Wan Tho,

condolences in Hong Kong and across Southeast Asia. Nearly 50,000 mourners lined the streets along the route of the cortege in the territory alone. A series of memorial photographic exhibitions, attended by tens of thousands, were held to pay tributes to the movie queen.

Past Glory and Forgotten Name

While local critics joined viewers to rave about Chinese language films and actors honoured in international film events, Li Han-hsiang's magnum opus *Yang Kwei-fei* (*The Magnificent Concubine*) (1962), starring Li Lihua and her husband Yan Chun, was selected for competitive showing at the Cannes Film Festival back in 1962 and won the Grand Prix de la Commission Supérieure Technique du Cinéma Français. Shaw Bros sought to repeat the initial success at Cannes with *Empress Wu Tse-tien* (1963) running under the French name *La Reine Diabolique* the following year, delegating leading actresses Li Lihua and Grace Ting Ning to attend its glamorous movie premiere in the company of Run Run Shaw. Despite leaving the festival empty-handed, Ting married her fiancé Victor Shaw, seventh son of Runde Shaw, in London on 28 June after the festival.

The Post had been following with great interest the acting career of Nancy Kwan, spotted by a Hollywood producer to play the title character in *The World of Suzie Wong* (1960) alongside William Holden. The Eurasian ballet-dancer-turned-actress carved out a blossoming career in Hollywood, and married the Austrian hotelier Peter Pock in June 1962. Kwan remained a firm favourite with the English press, exerting a magnetic pull on the viewers with a score of follow-up films including *The Flower Drum Song* (1961). The enigmatic actress's last appearance was in 2003 hosting the American TV show *My Hong Kong*.

A Day That Lasted Till Eternity

The media is a double-edged sword. Their forte is storytelling, but going to the most extremes, often lend themselves to 'sexed-up' and dramatised accounts. Back in the 1960s, the newspapers were printed in normal-sized font and margin, reporting and portraying the events the way they happened. Its beauty, majesty and awe-inspiring symbolism was best encapsulated in a single black-and-white picture—solemn, sad, joyous or moving. Their safekeeping owes a great deal to organisations and individuals who dedicated their efforts to collecting, preserving and providing access to these literature and public records, documenting the numerous fifteen minutes of fame belonging to a generation. These literary time capsules are powerful reminders that we should write, and read, without prejudice.

P.S. Happily Ever After?

The scope of research has limited the viewing of archived microfilms to the years between 1960 and 1964, but the bleak reality sank in towards the latter half of the decade. Betty Loh TI's marriage with Peter Chen Ho ended with a divorce five years later, and in 1968 Loh died of an overdose of sleeping pills, just two years before Chen lost his arduous battle with cancer. Kitty Ting Hao crossed-over into the Cantonese camp, gave birth to a son, and in 1966 sought her fortune in Los Angeles where she committed suicide at the tender age of 27. ■

Thanks to the staff at the Lingnan University library for their assistance in my research for the *Hong Kong Filmography, Vol V* (1960-64). The library houses a complete copy of the *South China Morning Post* in microfilm format of the years 1963 and 64.

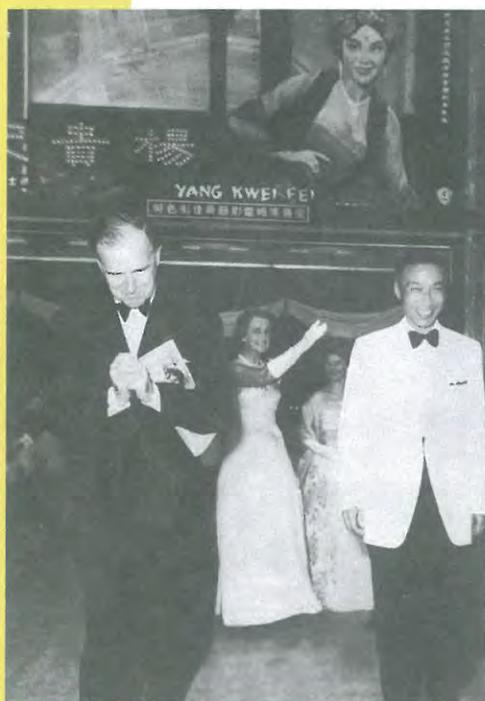
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為了搜集有關《香港影片大全》(第五卷)(1960-1964)的英文資料，曾有數星期埋首於複製成微縮膠卷的本地西報，搜索昔日的影人影事，好不容易才發現那些幾近絕跡黑白印刷的娛樂新聞頭條。畢竟，四十個年頭以前，報道國際和本地大事可獨領風騷，如今鋪天蓋地的小報式軼聞，還未成氣候。

七個婚禮、兩個葬禮

影壇的年度回顧，總不乏影星的離合。

六十年代初，影星紛紛踏上紅毯，有在自己盛大的婚宴擔演主角，亦有如上海副市長迎娶紅線女的消息，悄悄地蟄伏於62年2月的版面一角。同年5月，電懣女星蘇鳳下嫁銀行家之子，婚後隨即息影。63年3月，長城製片兼導演袁仰安的女兒毛妹與廖本懷共諧連理；新郎在當年任職於殖民政府屋宇建設委員會，多年後擢升為政務司。同年年底，有「小情人」之稱的丁皓與馬來西



邵逸夫(右)陪同港督柏立基爵士伉儷及其女兒(左起)出席在皇后戲院舉行的《楊貴妃》義映。Film magnates, dignitaries and celebrities attended the premiere of *Yang Kwei-fei* (from left: Governor Sir Robert Black, Lady Black and daughter Barbara, Run Run Shaw)

亞華僑林子照於本港舉行首次佛教婚禮；陳厚、樂蒂這對銀幕璧人亦趕及盲年來臨之前許下婚盟。

緣聚緣散是恆常的規律，這數年間，也接連發生了轟動全球的國際新聞。先有1962年8月5日傳來荷里活影星瑪麗蓮夢露服食過量安眠藥自殺身亡的消息。兩個多月前，這性

感尤物為甘迺迪總統獻唱的生日曲仍餘音裊裊；事隔只一年多，1963年11月22日，這位美國總統竟於德州達拉斯遇刺身亡。本地影圈噩耗亦接踵而至，既有四屆亞洲影后林黛驟然離世，而南洋首富、國泰機構的創辦人陸運濤也在亞洲影展回程途中墜機罹難。

1964年6月12日，陸運濤與新任妻子周淑美及馬來西亞代表團飛抵台灣，出席三天後開幕的第十一屆亞洲影展。憑電懣參展作品《啼笑姻緣》(1964)角逐最佳男、女主角的王引和林翠，最終獲得男、女配角，一對主角站在個人及影片公司的立場，拒絕領獎。這場鬧得沸沸揚揚的風波，隨着6月21日的突發新聞而沉寂下來：「台灣民航機失事，53人罹難——陸運濤夫婦身亡」。意外發生之前，陸氏與代表團正暢遊台中，縱然赴台的影星因沒有隨行而避過一劫，空難卻奪去四名國泰要員的生命。

林黛的一生充滿傳奇，亦悲喜參半。1961年2月12日，林黛與旅美遊學期間邂逅的龍繩勳在九龍玫瑰堂舉行盛大婚禮。婚後林黛沒有放棄如日中天的銀色事業，1962年憑《不了情》(1961)四

黑白電影中的色彩

謝建輝 Edward Tse



人工着色、染色和調色
Colour in Black-and-White Films
Hand-colouring, Tinting and Toning

奪亞洲影后殊榮。小休一年，容光煥發的影后回歸香江，跟夫婿攜同初生兒子龍宗瀚從紐約回港。隨後零散的不利報道，彷彿預告一段觸礁婚姻的悲傷結局。1964年7月17日，林黛被夫婿發現在寓所內開煤氣及仰藥自殺，亞洲影后香消玉殞的消息瞬間傳遍整個東南亞。出殯之日，五萬人簇擁街頭，向年僅三十的一代巨星作最後致敬。

彪炳的戰績與被遺忘的名字

華語電影近年在國際影壇備受矚目，其實李翰祥早於1962年便憑《楊貴妃》在康城影展奪得優秀技術獎。邵氏挾《楊》之勢，翌年以《武則天》(1963)參展，女主角李麗華、丁寧在邵逸夫的陪同下出席首映禮，踏上康城紅地毯。可惜《武則天》未能再下一城，丁寧在影展結束後取道倫敦，跟未婚夫邵維錫(即邵邨人七子)註冊結為夫婦。

對本地讀者來說，關南施的名字可能遠較她初登銀幕、夥拍威廉荷頓拍攝的《蘇絲黃的世界》(1960)來得陌生。西報似乎特別鍾情這位曾於英國皇家芭蕾舞團演出的中、英混血兒。關南施於1962年下嫁奧地利商人彼得柏克，繼後主演了《花鼓歌》(1961)、《馬戲女郎》(1962)等荷里活的製作，近年在美國的大小熒幕仍可見其芳蹤。

永恆的一天

媒體猶如一刀兩刃，利弊均沾。六十年代的報章，既沒有數碼彩色印刷或特大字體先聲奪人的標題，亦不駭人聽聞，更鮮有誇大失實的報道，卻發揮了報道新聞來龍去脈的功用，讓文字與黑白相片永恆保存美麗、莊嚴、傷感或雀躍的一劑。搜集與保存昔日文獻，供後人參閱的工作責無旁貸；能為讀者打開時間錦囊，翻閱中立、持平的報道，重頭細味一個年代的大小新聞，更是一大快事。 ■

嶺南大學圖書館保存齊全的1963年與1964年《南華早報》的微縮膠卷，特此鳴謝該館工作人員的協助。

林慧賢為香港電影資料館英文編輯

電影創作人以影片記錄和表達自己的感受和想像。即使在電影發展初期，他們已不滿足於黑白影像。鑑於當時所生產攝影物料的技術局限，他們不斷嘗試以各種方法為黑白影像注入色彩。早期電影往往沿用魔幻燈箱幻燈片^[註]的着色技巧及物料。在1895年，便有以人工着色技術，逐格把染料塗上菲林；可想而知，這種方法有多費時費力。其後開始運用模板，也有更多染料可以使用，人工着色的技術遂得以改良。在着色過程中，需按着色物件的大小和形狀製造紙模，鎖定要着色的範圍。紙模卻有一個技術限制，就是只可在每格

菲林上靜止的影像着色。可是，人手着色的費用高昂，而且每套拷貝以至每卷菲林的着色質素參差，所以，隨着社會對電影拷貝的需求日益增加，由人手改以機器着色，便成為了加快製作速度的唯一出路。

人工着色和模板出現後不久，染色和調色的技術也應運而生。是誰發明這兩種重要的電影製作技巧，已無從稽考；不過早期(尤其在默片時期)的硝酸片已廣泛地

運用這些技術。染色最普遍的做法是將該部份菲林(通常鬆鬆浮浮地捲於軸上)浸入染色溶液，讓膠片感光乳劑達至所需的顏色，從而將整格菲林上色。較少用的做法則是在片基塗上染料，由於染料的特性，這種染色



《無敵鴛鴦劍》(1963)中的着色效果
Hand-colouring in *The Matchless Pair Swords* (1963)

技術會使菲林上「白」的地方變成「着色」，「黑」的地方則保持「黑色」。調色技術則以化學品(通常是金屬鹽劑或有機媒染劑)代替感光乳劑中銀的「位置」和「作用」，使膠片上「黑」的地方變成「着色」，至於「白」的地方，由於沒有銀，或只剩餘少量銀，故此依然是「白色」。將這兩種技術充分結合，配以各式各樣的染料，更可以做出異常豐富的色彩效果。可是由於染色和調色都必須直接在放映拷貝上運用，導致菲林的接駁處太多，所以經染色和調色的拷貝，放映時特別容易引起故障。

染色和調色技術在三十年代開始沒落，當時剛好是光學音響面世，而電影菲林複製技術也獲得長足進步。雖然看來此消彼長，但很多電影史學家認為兩者並沒有多大關連。其後好一大段日子，就只有黑白有聲電影，直至引進彩色電影，電影科技又邁向另一里程碑。大部份染色和調色過程所使用的化學物質，似乎令影片更易損壞，今日我們所見

的染色和調色影片，就大多殘破不堪。在香港的染色硝酸片中，現存最知名的是保存在荷蘭電影博物館（Stichting Nederlands Filmmuseum）的《西廂記》（1927），該片的菲林依照電影中環境氣氛的轉變而染上不同的顏色，例如夜間室內外的場景用上深藍色，日間戶外的場景則採用琥珀色。

雖然染色和人工着色技術至六十年代才停用，但以這兩種技術製作的有聲電影卻非常罕見。香港電影資料館剛剛處理了《金鎖匙》和《無敵鴛鴦劍》（均由莫康時執導，1963）兩齣局部上色影片。由於《金鎖匙》的聲帶經過染色處理，所以放映時需要將聲帶的訊號放大，以彌補因染料吸光而引起的光學音訊號流失。《無敵鴛鴦劍》的一些菲林以細緻的手法繪上鮮豔的顏色，以製造特別效果。修復工作者在保存這種「彩色」的黑白物料時，常常感到左右為難，因為不論複製往黑白或彩色物料，都難免會改變影片的特性，流失相當多的資料。最廣為接受的是同時採用兩種物料的綜合方法，即在同一個修復計劃，翻印底片和放映用的拷貝用上彩色菲林物料；而黑白物料則同時輔以詳盡的紀錄補充，可以達到保存的目的。總之，修復工作者務須小心選擇複製的物料和訂定複製策略，在盡量保存複製品的視像資料之餘，同時力求減低放映拷貝的色彩偏差。■

【註】在電影誕生之前，普遍採用魔幻燈箱來投射幻燈片上靜止的影像（或以巧妙的機器產生有限度的動作），而這些幻燈片通常由人手繪上鮮豔的顏色。藉着按次序逐一放映幻燈片來述說故事，是當時一種大眾娛樂。

謝建輝 為香港電影資料館一級助理館長（修復）



《如來神掌》Buddha's Palm (1964)

Motion picture as a means of recording and expressing the creator's feeling and vision was never meant to be in black-and-white, even in the early days of cinema. Under the technological constraints of photographic material at the time, inventors of motion picture experimented a vast number of methods to add colour to the black-and-white images. There were attempts that lent themselves to magic lantern slides.* The earliest documented one was in 1895—the application of dye materials to the film emulsion, frame-by-frame, known as hand-colouring. The labour-intensive technique was improved by the use of stencil and wider range of available dye materials. A paper cut-out, measuring the exact size and shape of the object on the frame to be coloured, was used to define the area of colour dye application. The only restriction of stencilling was that the object to be coloured had to be more or less stationary from frame to frame. However, manual application of colour dye incurred high production cost and its quality varied. It became inevitable to speed up the colour application process by machines in order to meet the growing demand of film prints.

The arrival of tinting and toning technologies was not much later than hand-colouring and stencilling. No one has claimed the honour of inventing these two important film production techniques, but their uses have by far been most common in early nitrate films, especially from the silent era. In its most common form, tinting refers to the general colouring of the entire frame by immersing the film segments (usually loosely wound in reels) into a dye solution until the desirable colour could be obtained. The less common form was to apply colour varnish on the film base. Since tinting method made use of dyes, all 'white' areas on the frame would appear 'coloured' and all 'black' areas would remain 'black' on screen. Toning employs chemicals (usually metallic salts or organic mordant) to replace the 'position' or 'function' of silver in the emulsion so that 'black' areas of the film would appear 'coloured' and 'white' areas, with no or only a trace of silver remaining, would stay as 'white'. Combining both techniques amply, the result could be very charming, particularly when an extended palette of colours were made available. As tinting and toning have to be applied directly on the screening copy, the joining of tinted or toned segments would result in excessive splices. Therefore, tinted or toned prints are particularly prone to projection failure.

Tinting and toning made their exits in the 1930s,

which happened to coincide with the introduction of optical sound and advance in film duplicating technologies, although the link was disputed by many film historians. Black-and-white sound films reigned until the emergence of the next major advance in film technology – colour film. The tinted and toned films reigned that we see today are often in very poor condition. The chemical components used in most tinting and toning processes seem to have accelerated their deterioration. The most well known example of surviving tinted nitrate film of Hong Kong is *Way*

Down West (1927) now preserved in the Stichting Nederlands Filmmuseum. Film segments were tinted to different colours according to the changing atmosphere, such as dark blue for night-time indoor and outdoor scenes, and amber for daytime outdoor scenes.

Tinted or hand-coloured sound films are even rarer to come by, although the two techniques were still in use until the 1960s. Two recently found examples in the HKFA collection are *The Golden Key* (1963) and *The Matchless Pair Swords* (1963), both directed by Mok Hong-si. As the soundtrack of *The Golden Key* has undergone the tinting treatment, the signals on the soundtrack have to be amplified during projection to compensate for the loss in amplitude due to light absorption by the dye. In *Pair Swords*, some frames were carefully painted in vivid colours to create special effects. Preservation of

this kind of 'coloured' black-and-white material poses a dilemma to the conservator, since duplication to either black-and-white or colour material would inevitably change the nature of the film, thereby causing considerable loss of information. The most widely accepted approach is a hybrid method that uses both materials. In the same project, colour film materials are employed to make both internegatives and access copy, while black-and-white materials, supplemented by detailed documentation, would serve the purpose of preservation. Either way, duplicating strategies and materials have to be carefully selected to ensure that the resulting duplicate would retain as much visual information as possible, and all attempts should be made to minimise the colour distortion of the final release print. ■

* Magic lantern was a device widely used in pre-cinema era to project static images (or limited movement with the use of tricky mechanics) as a form of mass entertainment. The slides were usually hand-painted in brilliant colours and arranged in sequence to tell a story.

Edward Tse is the Assistant Curator I (Conservation) of the HKFA.



染色片《金鎖匙》(1963)
The Golden Key (1963), a tinted film

「特技慢慢遊」開幕禮 'Tricky Wonderland' Grand Opening

「特技慢慢遊」開幕禮於2004年12月10日舉行，當晚由歌德學院院長倪奕勤致辭，他特別為觀眾介紹八十高齡的德國電影特技專家艾力根特，場面融洽熱鬧。

Jürgen Keil, director of Goethe-Institut Hongkong, delivered the welcome speech at the opening ceremony of the three-month exhibition on 10 December 2004, and introduced the eighty-year-old optical effects master Erich Günther to an enthusiastic audience.



電影視覺特技基本概念講座 'The Development of Optical Film Tricks' Seminar

2004年12月13日於本館電影院舉行電影視覺特技基本概念講座，由香港電影資料館主辦、歌德學院協辦，特別為教育統籌局資優

教育組安排五間中學的師生參加是次的講座，並邀得著名電影特技專家奧法費沙主講，介紹電影視覺特技發展概略和講解視覺特技的基本原理和技巧。



資優教育組總課程發展主任陳沛田 (左) 頒贈紀念旗予本館館長唐詠詩 P. T. Chan (left) of the Education and Manpower Bureau presenting a memento to Angela Tong, head of the HKFA.



Co-organised with the Goethe-Institut Hongkong, the seminar held on 13 December 2004 at the Archive cinema was conducted by world-renowned expert Uwe Fleischer from Germany to introduce the development and principles of

optical film tricks to the students and teaching staff from five local schools participating in the Gifted Students Scheme of the Education and Manpower Bureau.

講座內容益智有趣，五間中學的師生聽得津津有味
The seminar takes the audience on a mesmerising and educational journey to the tricky wonderland.

中國電影博物館代表蒞臨交流 Visit by China Film Museum Archivists

本館館長唐詠詩、節目策劃羅卡及搜集組經理何美寶 (左四、六、七) 與來訪的中國電影博物館布展領導小組組長劉建中 (左三) 及工作人員王功璐 (左二)、祁志勇 (左五) 交流

Liu Jianzhong, director of the Leading Group for Exhibition, and group members Wang Gonglu and Qi Zhiyong (3rd, 2nd and 5th left) exchanged views and shared experiences with HKFA head Angela Tong, Programmer Law Kar and Acquisition Manager Mable Ho (4th, 6th and 7th left) during the mainland archivists' recent visit to the HKFA.



2-5.2005 香港電影資料館 HKFA

建築在電影 Cityscape in Films

電影放映 Film Show [18.2 - 5.3.2005]

展覽 Exhibition [18.1 - 9.3.2005]

本館一樓大堂
To be held at 1/F Foyer, Hong Kong Film Archive

座談會 Seminars

建築在電影 · 電影在建築 Architecture, Film and the City

講者：雷楚雄 (電影美術指導)
張智強 (建築設計師)
譚敏華 (建築師)

2005年2月19日 (星期六) 下午2時30分

本館電影院

粵語主講 Conducted in Cantonese

香港電影中的城市質感 Texture of a City in Hong Kong Cinema

講者：馮若芷 (影評人)
李照興 (影評人)
洛楓 (作家)
羅卡 (資料館節目策劃)

2005年2月26日 (星期六) 下午2時30分

本館電影院

粵語主講 Conducted in Cantonese

中國電影一百年特備專題 Centennial of Chinese Cinema: Special Programme

電影放映 Film Show [22.3 - 29.5.2005]

配合第二十九屆香港國際電影節節目
Retrospective to complement the
29th Hong Kong International Film Festival

專題之一：電影詩人孫瑜 Programme I: Sun Yu—Poet of Cinema

專題之二：珠三角：電影·文化·生活 Programme II: Pearl River Delta: Movie, Culture, Life

展覽 Exhibition [18.3 - 22.5.2005]

珠三角：電影·文化·生活 Pearl River Delta: Movie, Culture, Life

本館展覽廳

To be held at the Exhibition Hall, Hong Kong Film Archive

座談會 Seminar

孫瑜的電影風格與個性 The Sun Yu Filmic Style & Persona

講者：饒曙光 (北京中國電影資料館高級研究員)
舒琪 (香港演藝學院高級講師、導演)

主持：羅卡 (資料館節目策劃)

2005年3月26日 (星期六) 下午4時30分至6時30分

本館電影院

普通話、粵語主講 Conducted in Putonghua & Cantonese

上述各項節目詳請，請參閱本館出版的《展影》、宣傳單張及資料館網頁。展覽及座談會免費入場。查詢請電 2739 2139 (節目) 或 2734 9009 (票務)。

Please refer to the HKFA's programme leaflet, *ProFolio* and our website for details. Admission to exhibitions and seminars is free. For enquiries, please call 2739 2139 (Programme) or 2734 9009 (Ticketing).

廣州尋寶記

《粵港電影因緣》資料搜集誌要
The Guangzhou Expedition
Preliminary Research for
The Hong Kong–Guangdong
Film Connection

藍天雲 Grace Ng

談到香港電影的淵源，不少人會聯想到跟上海的關係，但是很少人意識到，阮玲玉其實是廣東人。粵人在上海從事電影事業的，隨便一數，就有蔡楚生、黎民偉、羅明佑、胡蝶、陳雲裳等拈上手有份量的名字，可見確是得風氣之先，很早就參與電影這門摩登藝術。

香港地處廣東南端，與上海的電影淵源尚且如此，與近在咫尺的廣州，關係其實更密切。早年的電影人，曾分別以香港和廣州為基地，製作及發行電影，題材往往與廣州或廣東風土人情密不可分。這種情形一直維持到七十年代，香港本土意識出現，才逐漸消失。

粵港電影因緣細水長流，不因歷史的因素與時代變遷而中斷，像佛山黃飛鴻，便在香港電影中經歷多番盛衰，在徐克手中又奇蹟一般地登上潮流人氣榜。而周星馳的《審死官》（1992）與《算死草》（1997）中的扭計訟棍，更可上溯至號稱扭計祖宗的陳夢吉。粵港兩地的文化，在電影中相互滲透，可說千絲萬縷，這不過是其中的例子。

為了深入了解粵港兩地之間的電影互動，我與黃愛玲曾經三次前往廣州，拜訪有關的學者與搜集資料。廣州之行讓我們發現，儘管現在「珠三角」大融合與CEPA一片沸沸揚揚，但有關粵港文化關係的研究卻寥寥可數，而與電影相關的資料與研究，更是十分稀有。

我們研究的焦點是從電影傳入中國至四九年以前的粵港電影狀況，由於沒有前人的路可以遵循，一切惟有從基本着手，翻查一切可以找到的舊文獻。香港能找到的早期報刊不多，戰前的尤其稀罕；中央圖書館有一套前清已創刊的《華字日報》的微縮膠卷，還有香港電影資料館內的一批三十年代的《藝林》雜誌，已教人雀躍。後來又知道在廣州的中山大學內藏有《循環日報》，雖然不齊全，但其中三十年代的藏品最齊備，還有中山圖書館的廣東文獻館內，亦有大批有關解放前的廣州的資料，對我們來說，這兩個地方跟寶藏沒有甚麼分別，於是二話不說，尋寶去也。

中山大學圖書館對外原來是非常開放的，雖然我們是香港人，只要付上幾塊錢，就可得一張臨時閱讀證，確實方便。我們向中大圖

書館道明來意，想看三十年代的《循環日報》，接待的大姐起初面有難色，說報紙太舊了，不好翻。經不起我們的懇求，她帶我們到一個書庫裏，看看那些報紙的情況。果然是非常殘舊，由於沒有甚麼保護，紙張十分脆弱，看在眼裏，有些於心不忍，但是我們不遠千里而來，也不能就此空手而回。大姐見我們有賴死的意圖，於是說要去請示館長。請示的結果是，館長讓我們在書庫內翻報紙。我們有如皇恩大赦，第二天一早就去翻報紙，做筆記。

翻閱的過程可說苦樂參半，樂的是確實看到不少有用的資料，苦的是那個書庫空氣實在欠流通，一股舊書的霉菌味縈繞不去。黃愛玲有先見之明，拿出兩個口罩來，我們分別戴上，才敢翻動那些舊報紙。翻着翻着，不管多麼小心翼翼，還是跌了一地的紙屑，真是罪過。那套報紙如果再不製成微縮膠卷，恐怕再也經不起被翻看了，一份珍貴的文獻，也就會化為烏有。

在廣東文獻館裏，我們又找到一些早期的電影年鑑和關於電影的文獻，例如三十年代的電影年鑑，裏面有不少詳述當時電影業狀況的文章，非常罕有。後來因為想再多瞭解一下三十年代國民政府曾企圖查禁粵語片的歷史，我們跑到廣州市的市檔案館去。雖然解放前留下來的有關電影政策的資料不算很多，但從當年留存下來的電檢資料和片目，也可從側面看出香港、廣州兩地的電影發行情況，再配合報章雜誌上的電影廣告，頗能說明當年香港與「省城」的密切關係。

由於粵劇與功夫跟香港電影淵源深厚，於是我們也順道到佛山的粵劇博物館和黃飛鴻紀念館參觀。兩間博物館都是利用舊建築翻修重建而成，保留了古色古香的格局，室內的細節如門框、窗花、玻璃等亦很講究，與展覽的主題互相配合，極富品味和歷史感。舊建築的出路，不一定只能變成商場，或被拆掉的。

廣州尋寶之行，可說收穫豐富，一方面固然因為找到一些香港無法找到的資料，另一方面，也由於當地圖書館和檔案館對外十分開放，只須簡單的手續和低廉的費用，不管你是大學者還是小百姓，本地人還是外來客，都可以自由的翻閱書籍和資料，這一點，對於研究者來說，真是功德無量。今次我們也只是發掘到這個寶藏的一小角，尚有許多珍貴難得的資料，有待日後再去搜尋。■

藍天雲，影評人，現為香港電影資料館項目研究員。



佛山粵劇博物館
The Cantonese Opera Museum in Foshan

Any attempt to trace the origin of Hong Kong cinema naturally alludes to Shanghai. Yet few people notice that Ruan Lingyu is a Guangdong native. In fact, pioneering figures who ventured into the modern arts of filmmaking and made their mark in Shanghai, such as Choi Cho-sang, Lai Man-wai, Law Ming-yau, Butterfly Wu and Nancy Chan, originally hailed from Guangdong.

Situated at the southern tip of Guangdong, Hong Kong benefited from geographical proximity to affiliate itself with Guangzhou, and facilitated the frequent traverse of opera players between the two cities where filmmakers of the next generation based their film production and distribution. Early Cantonese films oozed with Guangzhou flavours, sourcing their stories from people and anecdotes that were on everyone's tongue. The bond, however, gradually weakened when a local consciousness emerged in the territory from the 1970s onwards.

The intricate ties between the cinemas of the two cities survived the changing times and historical upheavals, giving rise to folk heroes such as Wong Fei-hung of Foshan who had been reinvented and reinvigorated by Hong Kong cinema, and reached iconic status when landing in the hands of maverick director Tsui Hark. While *The Mad Phoenix* (1997) offers a tinge of the luscious Guanxi sapor, Stephen Chow's witty and mischievous shysters in *Justice, My Foot!* (1992) and *Lawyer, Lawyer* (1997) are modelled on the grand master Chan Mung-kat. These are but a few conspicuous illustrations of the missing connections to be found in the two cinemas.

To further delve into the topic, HKFA Research Officer Wong Ain-ling and I travelled to Guangzhou to pay visits to local scholars and conduct research on three occasions. Despite the CEPA agreement and the closer economic tie forged among major cities of the Pearl River Delta, systematic studies on the cultural link between Guangdong and Hong Kong are scattered and scant, and even scarcer on film.

By scouring old newspapers and magazines, we aim to outline the development of Cantonese cinema in Hong Kong and Guangzhou from the import of film to the founding of the People's Republic of China in 1949. Pre-war editions, in particular, were the rare gems in the precious trove of early Hong Kong newspapers and periodicals.

The Hong Kong Central Library houses a microfilm collection of the Qing-era *Chinese Mail* (first printed in 1864); the Archive preserves the *Artland* periodical that dated back to the 1930s. An expedition was launched when word reached us that the library of the Sun Yat-sen University contains the most complete edition of the *Hsun Huan Jih Pao* of the 1930s, and that the Guangdong Documents Library inside the Zhongshan Library preserves voluminous literature on pre-liberation Guangdong.

The Sun Yat-sen University library is open to both residents and non-residents of Guangdong. When we made clear our intention to read the *Hsun Huan Jih Pao* of the 1930s, the reception staff expressed her concerns over the deteriorated conditions of the newspapers. Upon our

earnest pleading, she led us to a book attic where the papers were kept. The disadvantageous storage conditions had deprived the journals of any forms of protection, and the papers appeared grievously brittle, almost crumbly. Still we were determined not to yield without further pursuit. The reception staff relayed our request to the director, who kindly granted us special permission to access the journals on-site—the delicate papers simply could not afford to be moved to another location. The next morning we returned, well prepared for some serious note-taking.

It was a bitter-sweet experience: the fascinating discoveries came with a price tag. We were working in an enclosed area surrounded by musty periodicals and old books, struggling to inhale through the stench and dust permeating the air. I put on the mask thoughtfully prepared by Wong before we began digging into the old piles. Snowflakes of scrap paper showered down in heaps despite our delicate handling. Transfer of these priceless collections into microfilm for preservation is evidently one of the pressing tasks facing the library to ensure its survival.

Our eyes were also drawn to the special collection of film annuals and film-related literature on early cinema housed inside the Guangdong Documents Library. The probe into the Cantonese film ban under the Kuomintang regime in the 1930s took us further a field to the Public Record Office. Information submitted to the censors and film lists, substantiated by newspaper advertisements, offer a glimpse of government policies towards filmmaking and the distribution networks established in the two cities before the liberation.

The profound relationship between Cantonese opera and martial arts with Hong Kong cinema also steered us to a field trip to the Cantonese Opera Museum and the Wong Fei-hung Museum in Foshan. Lovingly converted from old buildings—the former an ancestral temple, the latter a Qing-style building painstakingly restored to its former glory with old tiles and bricks sourced locally. Both venues demonstrate an archaic beauty and interior charm exuded by the exquisite door frames, window screens and glassware down to the last detail. The elegance and historical relish of the décor is well reflected in the exhibition motifs, striking a stark contrast with the bleak prospect of many old buildings in Hong Kong which are either demolished or converted into shopping malls.

These research excursions not only furnished us with materials unavailable in Hong Kong but also shed light on the roles of libraries and archives in fostering academic or amateurish studies without the red tape. We have just stumbled upon the fringe of a buried treasure awaiting further exploration and excavation. ■

Grace Ng is the Project Researcher of the HKFA.



廣東文獻館一隅
The interior of the Guangdong Documents Library



浮沙建構幻象

電影與建築的對照 A Mirage Built on Quicksand

Film and Architecture in Juxtaposition

張偉雄 Bryan Chang

愛森斯坦有這樣一句名言：「電影的先祖無可置疑是建築。」他由蒙太奇美學着眼，點出電影經由鏡頭的砌合，鏗鏘然創造出有意義和感受的故事來。然而這句話惹我遐想，是建築認定由電影去承載，那是小說、舞台表演、音樂都做不來的任務，但它又比繪畫、攝影做得更徹底。就是盧米埃兄弟的時代，一個紐約碼頭區的沿岸全景鏡頭就盡領風騷了，即使是火車到站，我無從抵賴它的建築美態。

電影從沒有辜負建築的期望，文明的故事總在城市發生，動人的情節離不開建築物，但是兩個藝術的溝通、對話，卻又覓覓尋尋，藉電影去思考建築，過程起碼有三代人的承繼。

最初的觀念是，在沉默的黑白菲林裏可以建築一個時代，一個城市，梅里耶的科學家之城，就此締造登月大夢。他又有魔幻廚房，讓他的魔鬼去整蠱大廚；然後又有格里菲斯難以忍受的古帝國崩亡，費立茲朗的烏托邦及反烏托邦，即使德萊葉也為聖女貞德在熱情與痛苦之中建造人間的聖潔空間。這是個憧憬建築的年代，電影的空間猶如畫家的畫布，有絕對性、純粹性，能夠容納詩意的無限馳騁，以及世俗的無窮昇華，就如《日出》(Sunrise, 1927)裏的小夫妻，在城中建築物間走着走着，走出城市風光，並成全愛情的一刹那。

之後進入有聲年代，電影中的建築多了在場感，並且，電影人自覺片場是個制度，對建築的想像，遂由憧憬變為人間對照。法國人叫這種優雅書寫為詩意寫實，美國人後來也明白這種片場

內外的對照敘事，是個古典的型態。我也喜歡日本人高度演繹他們自江戶時代以降的市、街、家居種種生活民粹。

安地華荷全方位拍攝帝國大廈，應該是電影向建築物膜拜最徹底的一次。畢竟這是自《柏林：大城市交響曲》(Berlin: Symphony of a Great City, 1927)以來的沉默革命，要到法國新浪潮才被承認的自我解放之路；沒有片場又如何，一座城市就有拍不盡的風光，建築是走上街去感受的。這是一個很厲害的包容觀念，沒有排斥憧憬，沒

有否定人間對照，卻直截了當讓電影拿着城市人的身份證，隨時與建築展開對話。

我們這個城市的電影恰巧也由一次新浪潮經驗去全面書寫城市。《瘋劫》(1979)率先走進西環，自此那裏成為香港片懷舊意識一個重要的地標。《殺出西營盤》(1982)卻殺入合和中心，尋找暴力與瘋態。警匪追逐，在《跳灰》(1976)、《點指兵兵》(1979)、《牆內牆



《殺出西營盤》(1982) 在合和中心械鬥，冰冷的空間瀰漫血腥的暴力
Hopewell Centre stages the bloody, goriest and gruesome fights in *Coolie Killer* (1982)

外》(1979)、《行規》(1979)、《邊緣人》(1981) 諸片的耕耘下，香港成為最刺激的現代都市；維繫着一份認同感，香港城市與香港電影同步走著。在整個新浪潮裏，我尤其珍重方育平的三部曲，那是一個完整的城市之歌。

《父子情》(1981) 最美妙的一個鏡頭，我認為是兩名小孩在山上玩耍，在懸石上鳥瞰木屋區。那是方育平對五十年代及時的最後見證，之後劇情是一場大火，這家人走着香港的命途，由木屋搬到徙置區去。我當然亦記得父親獲知兒子考上大學的情景，那是全片的第一場，方育平用了昇降台去拍老父趕着回家上樓梯，伴隨他的滿足，也伴他走人生最後一程。

之後的《半邊人》(1983) 和《美國心》(1986)，方育平開展香港電影從未有人開拓過的寫實戲劇，跟隨他的真實人物，進入他們半真半擬造的生活/劇情，結果也是一頁住屋文化的體會和寫照。阿瑩徘徊於屋邨與街市大廈，要走到砵蘭街的電影文化中心去，而充滿問題的小夫妻，也希望由狹窄環境，試一下遙望美洲大陸。徙置與遷移，方育平看到香港是個漂游不定的都市。

很多人說方育平寫實，《美國心》正正要動搖這寫實；我喜歡說他只是反折衷主義而已，在不折衷的目光下，他對建築、社區的低調捕捉，總在片碎下砌出完整；成為香港當代電影/建築互相承載的課題上，一個最重要的對話基礎。 ■

是次香港電影評論學會、香港電影資料館及香港建築師學會合辦的兩個座談會，將探討多年來潛在香港電影中的城市質感變化。(節目表見第 11 頁)。

張偉雄現為香港電影評論學會副會長，著有《低空飛行》(1998)。1997年開始創作獨立電影，導演作品包括《月未老》(1997)、《惑星軌跡》(2000)及《太陽無知》(2003)。



《柏林：大城市交響曲》(1927) 紀錄柏林的動感世界
The symphonic city of Berlin envisioned by Ruttmann



Eisenstein once described architecture as the ancestor of film. Believing that intellectual montage is the principle of all arts, he composed powerful story with a mosaic of shots. The thing I find alluring about the statement is that film, the designated carrier of architecture, performs a duty that is beyond novel, stage arts and music and outdoes painting and photography. Such is the undisputable beauty of architecture captured by the Lumière brothers: the panoramic view of New York stretching the span of a ferry terminal, a mundane scene of a train arriving at the terminal.

Film has done architecture justice. The story of civilisation almost always takes place in the city, and modern buildings perpetually set the stage for great romantic stories. But the road to establishing communication and dialogues between the two arts has been a long and winding one, treaded by three generations of viewers who have contemplated architecture through film.

In the beginning, it was believed that an era, or a city, could be constructed on silent, black-and-white celluloid: Méliès' space city prophesied the first trip to the moon. Down in his busy, chaotic kitchen on earth, mischievous devils pop in and out to harass the cook. There were D.W. Griffith's four great cities that crumbled through the ages, and Fritz Lang's metropolis set in a faltering utopia. Even Dreyer carved out a sacred space for Joan of Arc to perish in the flames of passion. It was the age populated by dreamers who thought of architecture in idealistic terms. Film was like the artist's canvas, absolute, pure and all encompassing, enabling poetic beauty to run wild and be infinitely sublimated, like the couple in *Sunrise* (1927) whose leisure stroll along buildings of the city paints the landscape of the urban place and resuscitates a dying marriage.

Then the sound-film era dawned. The presence of buildings was captured on celluloid, and because self-conscious filmmakers began to see the film studio as a system, their idealistic view of architecture was replaced by one to reflect reality. The French called this elegant form of writing 'poetic realism'; later, the American also learned to relish the archaic approach to juxtapose two parallel narratives, of outside and within the studio set. I also like the way the Japanese fully played out the nitty-gritty of daily life since the Edo period, embodying details of the city, the streets and individual households.

Andy Warhol's one stationary shot of the Empire State Building was an out-and-out cult worship of architecture ever seen in cinema. After all, it was the first silent revolution since *Berlin: Symphony of a Great City* (1927) that paved the road to self-emancipation, although the efforts remained unrecognised until the French New Wave. Studio sets could be done without. Just take a walk outside to to soak up the infinite views the city and its architecture had to offer. It was a powerful, all-encompassing belief that embraced both ideals and juxtapositions of reality, allowing film to assume the persona of a city dweller to engage in a dialogue with architecture.

A complete narrative of our city was coincidentally compiled during the

local new wave movement. *The Secret* (1979) first put the Western District on the map of local nostalgia. *Coolie Killer* (1982) stormed the Hopewell Centre in search of city violence and insanity. *Jumping Ash* (1976), *Cops and Robbers* (1979), *The Servant* (1979), *The System* (1979) and *Man on the Brink* (1981), noted for their frantic chase scenes, joined forces to shape Hong Kong into a thrilling modern city. This way, the city and its cinema progress at the same pace under mutual recognition. Allen Fong's trilogy, among all new wave films, is the one that I hold dearly to the heart. It is a complete ode to the city.

The most wonderful shot in *Father and Son* (1986), in my opinion, is the one that captures the two kids playing on the hill top, presenting a bird's eye view of the entire squatter area. Fong offered the last, and perhaps most timely, testimony of the 1950s before the squatter perished in the great fire. The family shared the same fate of Hong Kong and was resettled in temporary housing. Of course I remember vividly the opening scene in which the father is told the son is accepted to university.



《半邊人》(1983) 聚焦屋邨的居住環境，生活與劇情相融不停
Ah Ying (1983) blends real life with drama in the social milieu of public housing

Filming on an elevating platform, Fong follows the old man climbing up the stairs and hurrying home. His camera partakes of the old man's happiness and accompanies him through the last leg of his life journey.

Fong pioneered the reality theatre in local cinema with *Ah Ying* (1983) and *Just Like Weather* (1986). He followed the trails of real-life characters to their half-factual, half-fictional realm to document the life of ordinary people. Ah Ying strays a long way from her familiar terrain of the public housing estate to the Film Culture Centre in Mongkok; the stricken couple crave the American dream in their tiny flat. Undergoing resettlement and migration, Hong Kong is a resident of no fixed abode.

Fong is known for his realistic approach, but *Just Like Weather* was his deliberate attempt to overturn reality. I would describe it as the director's uncompromising stance. Under his uncompromising gaze, he quietly captured architecture and the community, putting together pieces of a jigsaw puzzle to reveal the whole picture, thereby laying the foundation for a discussion on contemporary film and architecture. ■

The Cityscape in Films seminars are jointly organised with the Hong Kong Film Critics Society and the Hong Kong Institute of Architects to study the changes in the city texture mired in our cinema. (See p11 for the programme schedule.)

Bryan Chang, film critic, independent filmmaker, and vice president of the Hong Kong Film Critics Society. He is the author of *Low Flying* and director of the trilogy *After the Crescent* (1997), *Among the Stars* (2000), and *Also the Eclipse* (2003).

任劍輝戲曲片的音樂拍和

Music Accompaniment of Yam Kim-fai's Opera Film

王勝泉 Leonard Wong

雖然我經常拍和任白名曲，但平生沒有看過任劍輝在舞台上的表演，我最初接觸任劍輝的演出，是少時在電視看到粵語長片中的戲曲片；至於任劍輝的唱腔，其實在聽到她的三套長壽唱片（《帝女花》、《紫釵記》、《再世紅梅記》）時，才懂得細味欣賞，覺得她是少數能以女性身份唱出男性的瀟灑及豪邁的女伶人，唱腔乾淨利落，隨着感情發揮，絕不拖泥帶水。

在任劍輝的戲曲片中，除了她瀟灑的扮相外，她是以「演」來吸引觀眾的。因為她能完全投入角色之中，感情發揮到家，她與同時期的著名文武生新馬師曾及何非凡的分別，在於後兩者有非常突出的個人唱腔，兩人的首本戲中經常有大段主題曲的獨唱表演，而任劍輝的主題曲一般都是合唱的，所以她的唱段着重感情的發揮及與對手的交流，而不是個人的唱腔表演。

戲曲片的音樂一般是比較簡單的，直至上世紀中的錄音效果都並不理想，縱使有大型樂隊拍和也很難發揮到應有的效果。就算當時任劍輝的戲曲片已經是由王者師及朱毅剛等音樂名家擔任拍和，比其他戲曲片優勝，但仍然不能與唱片的音樂相提並論，直至「雛鳳鳴」在七十年代拍的戲曲片，音樂效果才大大改善。故此要欣賞大老倌的唱腔，還得要從唱片中尋找。我之愛上粵曲，就是因為接觸到任、白的三套長壽唱片，在欣賞唱片時就如置身戲院之中，彷彿演員就在自己面前演戲。



這三套長壽唱片能跨越半世紀而屹立不倒，演員的配搭及其本身的演唱藝術造詣固然非常重要，但三套唱片的音樂拍和隊伍卻起了關鍵的作用。上世紀五、六十年代的時候，粵曲唱片的拍和陣容一般還是比較簡單的，而且是以齊奏為主，而這三套唱片卻找來了十多人之大樂隊，由著名的朱氏三雄（即朱毅剛、朱兆祥及朱慶祥）領導，加上一些當時是中樂團的職業好手，如呂培源和劉澤等，而《帝女花》更加入了當時是粵樂名師尹自重作「頭架」，可說是陣容鼎盛。這種拍和形式在當時是比較少見的。唱片公司為了製造舞台的現場效果，還特意在一所教堂內錄音。

值得一提的是，是《紫釵記》與《再世紅梅記》的一些「小曲」是以「和聲」來演奏的，在當時的粵劇界中是非常創新的嘗試。許多小曲是由朱毅剛先生為了這兩部劇而特意創作的，定調比一般廣東小曲多樣化，如用上F調和降B調，大大豐富了劇情的感染力和氣氛，更能令聽眾有一種新鮮的感覺。

上文提及，任劍輝的唱腔是比較乾淨而自然，嚴格來說，她沒有很獨特的固定「腔口」，她的拉腔是隨着人物的感情而唱出，就好像說話一樣，故此拍和樂師必須掌握人物感情來與她和應，而朱氏的樂隊正好能掌握這個關鍵，令任劍輝的演出如魚得水。

如果任劍輝的戲曲片是在六十年代以後才拍攝，由她的長壽唱片的樂隊班子來拍和，加上比較先進的錄音設備，相信必定會錦上添花。

王勝泉 為多間粵曲劇團擔任音樂領導或演奏，又參與教育署舉辦的「粵劇實驗教學工作坊」，並常於戲曲雜誌發表文章。

徵求資料 Film Information Wanted

香港電影資料館一直致力搜集及整理電影資料，惟部份資料散佚多時，現邀請各界朋友，如能就下列各項提供資料，請致電何美寶小姐：(852) 2119 7310 或陳彩玉小姐：(852) 2119 7311，本館不勝感謝。

1. 資深影人的現況
2. 光藝公司的資料，例如《光藝電影畫報》及訪問錄音資料
3. 七十年代香港電影的影像及文獻資料

The HKFA appeals to the public and film lovers to offer information to fill in the voids left by dissipated film artefacts, particularly in relation to the following areas:

1. Recent news and happenings of film veterans;
2. Kong Ngee Film Company, such as the *Kong Ngee Movie Pictorial* and audio interviews;
3. Hong Kong cinema of the 1970s.

Our acquisition team would love to hear from you. Please call Mable Ho on (852) 2119 7310 or Priscilla Chan on (852) 2119 7311. Any news gratefully received.

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本館特此致謝！Thank you！

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