

香港電影資料館 Hong Kong Film Archive

通訊

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11.2005

楚原的片廠世界

Chor Yuen: A Lifetime in the Film Studio

寶田明的三次印象

Three Glimpses of Takarada Akira

鏡花緣

Mirage

黃柳凌霜

Yellow Willow in the Frost



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《香港影人口述歷史叢書之三：楚原》(中文版)與「百變楚原」節目明年一月推出。



English edition of *Monographs of HK Film Veterans (3): Chor Yuen* is to be released in April 2006.

十月寶田明翩然而至，十一月黃柳霜、尚·高克多登場，而明年的「百變楚原」，將可讓觀眾在楚原的電影世界中從張活游看到周星馳。

近月漫步楚原的電影路，看着看着，突然一個畫面一段場景叫我想起原來兒時是在電視看過這部電影的，那時又怎會曉得編導者楚原，可是他確實半世紀以來在大小銀幕蹤影處處。追蹤他的作品，看到粵語片、國語片如何搓揉成港產片，在面向華語電影市場、港產片又面臨變身的今天，花開花落，想起他說借粵劇的種所開的花的故事，更堪回味。

黃柳霜，只聞其名，已感綽約。試片初看黃柳霜，藩籬處處，她左衝右突，銀幕上坎坷、善良而又勇敢的小女孩叫人心疼。浪蝶給愛人誤會私吞款項，無計可施，一下子從賭桌上抓起一大把錢就走，跌跌跔跔的去……，更行、更遠、還生的走。戲裏戲外，人生如戲，她與八十年後的今天在荷里活闖的華裔演員，遭遇有多不同？想當然，從來叫人更感諷刺。

單看硬照已給他迷住的話，又豈可錯過從他幻化衍生的《獻給尚·高克多》？

不管他還是她是她心裏的玫瑰，就像我們月來沿着楚原的1956瀏覽到1990，越發看出不管何時何地，他底浪漫情懷貫徹的蛛絲馬跡。[\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

Takarada Akira danced his way in October. In November, Anna May Wong and Jean Cocteau make their entrance. And comes January, films ranging from Cheung Wood-yau to Stephen Chow will be revisited in a retrospective on Chor Yuen.

Reviewing Chor Yuen's films in recent months, certain scenes struck me as being uncannily familiar. I realised I must have seen the film as a child though I couldn't have known then that the director was Chor Yuen. But coming to think of it, he did leave his mark on silver screen and TV alike for half a century. Tracing his work brings to light how Cantonese and Mandarin cinema evolved into Hong Kong cinema. Today, in the light of the Chinese film market and the need for Hong Kong cinema to reorient itself, his story about flowers sprouting from the borrowed seeds of Cantonese opera takes on special meaning.

I saw Anna May Wong for the first time during the test screening. The young artist was heart-rendering. On screen, off screen, life is a stage. How different her fate was from the Chinese actresses trying to make it in Hollywood some 80 years later? Irony is always felt more keenly in those things we take for granted.

If Jean Cocteau's illustrations leave you mesmerised, how can you miss the programme inspired by the muse himself?

No matter whom you hold dearest to your heart, the more you see—you'll realise the universality and timelessness of their romanticism. [\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

鳴謝方保羅先生、何建業先生、胡美金女士、楚原先生、謝氏兄弟製片公司、文藝影業公司、山聯影業公司、國泰——KERIS 影片私人有限公司、Mr Pierre Bergé, Mr Graham Russell Gao Hodges, Bibilothèque historique de la ville de Paris, Comité Jean Cocteau, Twentieth Century Fox Film Corporation, UCLA Film & Television Archive, United States Library of Congress 授權刊載相片。

Photos courtesy of Mr Pierre Bergé, Mr Chor Yuen, Mr Paul Fonoroff, Mr Ho Kian-ngiap, Mr Graham Russell Gao Hodges, Ms Elaine Mae Woo, Bibilothèque historique de la ville de Paris, Cathay-Keris Films Pte Ltd, Cine Art Film Co., Comité Jean Cocteau, Shanlian Film Company, Tse Bros. M.P. Co., Twentieth Century Fox Film Corporation, UCLA Film & Television Archive, United States Library of Congress.

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香港影人口述歷史叢書之三：楚原

楚原的片廠世界

藍天雲、世怡

楚原說，這個名字，是隨意揭開兩頁字典而來的。這個名字橫跨粵、國語片影壇，與香港電影踏入無分國、粵的港產片年代。



《可憐天下父母心》新修復版為楚原回顧展開幕。張活游(右)主演；楚原(左)編導及參演。
The newly restored version of *The Great Devotion* will mark the opening of the retrospective on Chor Yuen. Starring Cheung Wood-yau (right); directed/written and also played by Chor Yuen (left).

楚原初涉影壇時，儼然為五十年代粵語片文藝傳統接棒，他執導初期的作品，有著秦劍的細膩寫情、吳回的靈活多變。「山聯」作品由其父張活游和白燕擔綱，尤其能見對兩代關係的刻劃；「玫瑰」作品則瀟灑其個人浪漫情懷，直至他轉拍國語片，大拍武俠片，仍不忘透過刻意營造的畫面一再遣懷，貫徹始終。

除了少數例外作品，楚原一生的事業，都離不開片廠，石琪說楚原應是片廠的最後一個接棒人。與楚原友好的娛記，也打趣地說他是「片場動物」。翻看當年雜誌的楚原訪問，進行地點若不在他經常打量的咖啡屋，就是在片場，一派的談笑風生，賓至如歸。楚原的生活與片廠關係如此密切，理所當然地造就了一套獨特的片廠美學。

楚原自言喜愛浪漫，而片廠就給了他一個盡情發揮的機會。文藝片裏那些空闊得驚人的客廳、風格化的室內裝潢；武俠片裏那些無法識別年代的服裝與陳設，當然還有無處不在的紅楓葉(黑白片年代則是與樹枝若即若離的枯葉)和懸在天腳底的夕陽，都是苦心經營出來的世界。空間是假的，但是寄託了真感情。故事儘管奇情曲折，卻總是對人生種種不圓滿的慨歎。

藝術家是楚原喜歡的主角，他早期的電影裏不乏畫家、音樂家、小說家。在片廠裏，他總是讓畫家居住在一個歐式閣樓裏，偌大的一個天窗，對面住的那一個單位，卻又明明是唐樓的格局。在封閉的片廠裏，只要想像力不封閉，甚麼都是有可能的。音樂家的居住環境可能普通一點，但他會創作天馬行空的歌舞音樂劇，那個舞台，楚原自然是要盡情發揮的。在那個進一步脫離現實的空間裏，探討的卻是關於藝術與名利等大題目。片廠固然是經營夢幻逃避現實的地方，但是楚原卻在這裏加入了自己關心的東西，說不定也有點夫子自道的意味，讓一切有了個落腳點。



《秋風殘葉》
Autumn Leaf



楚原演繹古龍的武俠世界，沒有明確的時空，只有疑幻疑真的山水莊園，為武林高手提供爾虞我詐的舞台。一樓一閣，一樹一木，儘可循環再用，因為楚原要經營的是一種寫意的境界，描述渺遠的古代俠客世界，只取其神髓，跨過歷史，利用片廠的可塑性，變化出種種江湖風景，用以烘托波譎雲詭的人心。而楚原則坐在片廠裏，從容地控制着這一切。

他相信「時勢造英雄」，自言跟着時代走，在訪談中從入行談起，「中聯」淡出、「光藝」崛起，他處於個人的創作黃金期：一些機緣，成就了幾個傳奇。粵語片時期的《玉女添丁》(1968)，原來意念源自唐滌生的一個粵劇劇本，是楚原兒時的「讀物」；《紫色風雨夜》(1968)的意念呢，來自粵曲《落霞孤鶩》。粵語片式微，轉拍國語片，「倉底」劇本《愛奴》讓他發揮成風格最為突出的一部作品。《七十二家房客》(1973)促成粵語電影復蘇。那怕粵語片國語片先後式微，國泰邵氏盛衰，他創作不輟的三十多年，早已不經意地為香港電影史寫下段段歷史時刻。■

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世怡為香港電影資料館編輯。



《紫色風雨夜》
The Rainy Night to Remember



Monographs of Hong Kong Film Veterans (3): Chor Yuen

A Lifetime in the Film Studio

Grace Ng, Shiyi

According to Chor Yuen, his name was derived from two words he spotted at random while flipping through a dictionary. This became a name that traversed both the Cantonese and Mandarin film worlds, and was equally renowned when dialect distinction is no longer the rule in these more contemporary times.

When the film career of Chor Yuen began, he was considered the successor of the tradition of Cantonese *wenyi* films. His early works displayed both the delicate sensitivity of Chun Kim and the sprightly witticism of Ng Wui. The close link with tradition, especially in the portraying of relations between the generations, was particularly evident in the films he made for Shanlian, featuring his father Cheung Wood-yau and the veteran actress Pak Yin. His works under Rose Company on the other hand, were more indulgent, and in most cases were exhibitions of his own personal notion of romanticism. When he turned to making Mandarin films, his huge body of swordsman movies was never short of sensitivity, expressed through atmosphere and pictorial beauty.

Apart from a few rare exceptions, Chor Yuen's entire film career was closely connected to the film studio. The film critic Sek Kei described him as the 'last heir to the studio system'. A member of the entertainment press once jokingly nicknamed him 'The Studio Animal'. Interviews with Chor Yuen were either conducted in his favourite café or on set in the film studio. These interviews were all witty and intimate, in which the locations served as the backdrops of his daily life—a unique studio aesthetic was thus developed.

Chor Yuen declared himself a romantic, which the studio allowed him ample space for expression. The vast, spacious living rooms and the stylised decors in his melodramas, the costumes and sets that defied the constraints of time and history in his swordsman films, not to mention the omnipresent red maple leaves (quivering leaves on bare branches in the black and white era) and the setting sun in the horizon, all are part and parcel of a meticulously imagined world. But there were genuine feelings in this manufactured realm. The narration may be winding and bizarre, but it is eventually, a lament upon this imperfect world.

The artist appeared to be Chor Yuen's favourite character. Painters, musicians and novelists peopled his early films. His painter always lived in a European style attic, with a huge skylight that looked upon local style buildings. The studio is a closed setting, but with an unrestrained imagination, anything is possible. The living environment of musicians were much more ordinary, but Chor Yuen's musicians were capable of creating unimaginably astonishing musicals. The stage in such cases was actually Chor Yuen's own playground, in which he let his imagination run wild. Despite the unrealistic settings, Chor Yuen was concerned with issues such as art in relation to fame and fortune. The artists in these films may very well be Chor Yuen himself.



On the other hand, the illusory mansions and landscapes of Gu Long's swordsman novels, devoid of any specific historical time frame, was to Chor Yuen the ideal settings for the machiavellian plotting of the superhuman swordsmen. Every tree or tower could be recycled in a new context, for it was the impressionistic realm Chor Yuen was interested in. It was a realm of ancient, distant times of worldly intrigues, in which the essence of *wuxia* was more important than historical accuracy. The studio then became the perfect environment to conjure up these metaphorical backdrops in which the dark drama of human deception could be played out. As the director, Chor Yuen could manipulate these performances with leisure and ease in the studio setting.

Chor Yuen is a firm believer that chance makes the man, and claimed that he kept pace with the changing times. The incidents he touched upon during the interviews—the decline of Union and the rise of Kong Ngee, were testaments that chance was a crucial element that led to the pinnacle of his career, and made him a legendary figure. He took his idea for *The Pregnant Maiden* (1968) from a relatively unknown Cantonese opera script written by Tong Tik-sang. *The Rainy Night to Remember* aka *Purple Night* (1968) was the product of a chance encounter with the Cantonese ballad *The Solitary Swan in the Setting Sun*. When Cantonese film became out of fashion, he turned to making Mandarin films. A 'discarded' script, *Intimate Confessions of a Chinese Courtesan* (1972), unexpectedly became the vehicle for his most stylish and striking film. *The House of 72 Tenants* (1973) brought about the rebirth of Cantonese films. For more than three decades, Chor Yuen remained active and creative. The passing of Cantonese and Mandarin films, the rise and fall of big studios such as Cathay and Shaws, are but historical phases through which this legendary director traversed.

(Translated by Wong Kee-chee) ■

Grace Ng is project researcher of the HKFA.

Shiyi is editor of the HKFA.

楚原記事

A Chor Yuen Chronology

年份 Year	楚原 Chor Yuen	香港影事 Major Hong Kong Film Events
1934	農曆9月1日生於廣州，取名張寶堅。父為著名電影演員張活游。 Born in Guangzhou. Original name Cheung Po-kin, his father being the famous film actor Cheung Wood-yau.	
1952		粵語電影工作者眼見粗製濫造情況嚴重，吳楚帆、李晨風、吳回、秦劍、張活游等合組中聯電影企業有限公司，銳意認真製作。 In face of the inadequacies of Cantonese films, Ng Cho-fan, Lee Sun-fung, Ng Wui, Chun Kim, Cheung Wood-yau and other film professionals established The Union Film Enterprise Limited, aiming at producing quality Cantonese films.
1954	暑假來港，首次亮相銀幕，客串演出《芸娘》(山聯)。 First screen appearance in the Shanlian production <i>Madam Wan</i> .	張活游與白燕合組山聯影業公司。 Cheung Wood-yau and Pak Yin established the Shanlian Film Company.
1955		新加坡光藝有限公司在港成立光藝製片公司，由秦劍策劃。 The Kong Ngee Co., Ltd. (Singapore) established the Kong Ngee Motion Picture Production Company in Hong Kong, managed by Chun Kim.
1956	在廣州中山大學讀化學系期間患病來港就醫，同年隨吳回當助導、編劇，正式入行。 Fell ill while attending the Chemistry Department of Sun Yat-sen University. Came to Hong Kong to recuperate and became assistant director and scriptwriter to Ng Wui.	
1957	隨秦劍學編導，加入光藝，亦兼為其他公司拍片。 Learnt directing and scriptwriting from Chun Kim. Became contracted to Kong Ngee.	
1958	11月26日開拍首部獨立執導作品《湖畔草》(光藝，1959)。 Worked for the first time as the sole director of <i>The Natural Son</i> (Kong Ngee, 1959).	邵氏兄弟(香港)有限公司成立。 Shaw Brothers (Hong Kong) Limited was established.
1960	傑作《可憐天下父母心》(山聯)受意大利新寫實主義影響，同時繼承粵語片寫實傳統。 Influenced by Italian Neo-Realism, he carried on the realist Cantonese film tradition and completed his realist masterpiece <i>The Great Devotion</i> (Shanlian).	
1962	與張活游、南紅合組的玫瑰影業公司，創業作為文藝片《含淚的玫瑰》(1963)。 Established Rose Motion Picture Company alongside Nam Hung and Cheung Wood-yau with <i>Rose in Tears</i> as its inaugural film.	
1965	創作高峰期，一年編導十多部影片，其中《黑玫瑰》成功走出奇情娛樂路線。 At the pinnacle of his career. Wrote and directed more than 10 films annually, among which <i>The Black Rose</i> stood out as a fun-filled thriller.	電懋改組為國泰機構(香港)(一九六五)有限公司。 MP & GI was reorganised, renamed Cathay Organisation (HK) (1965) Ltd.
1968	約滿光藝，自由身工作，拍攝喜劇《玉女添丁》(好好，1968)，改編依達小說的《冬戀》(謝氏，1968)，與志同道合朋友合作《冷暖青春》(新電影，1969)等。 Contract with Kong Ngee ended. Worked as an independent and cooperated with like-minded friends in making youth films.	粵語片式微。 Cantonese film in decline.
1970	加入國泰，轉拍國語片，並拍其首部武俠片《龍沐春》。 Joined the Cathay Organisation and turned to making Mandarin films. The first sword-fighting film <i>Cold Blade</i> , established his visually pleasing style.	
1971	轉投邵氏。 Joined Shaws.	粵語片停產。國泰公司停產。 Production of Cantonese films terminated. Cathay Organisation collapsed.
1972	《愛奴》風格奇詭，是其重要作品之一。 The exotic and distinctive <i>Intimate Confessions of a Chinese Courtesan</i> was released.	話劇《七十二家房客》大受歡迎。 The stage play <i>The House of 72 Tenants</i> became immensely popular.
1973	改編自話劇的粵語片《七十二家房客》，票房收入五百萬，打破賣座紀錄。 Made the very popular <i>The House of 72 Tenants</i> , reaping a record-breaking box office of 5 million Hong Kong dollars.	《七十二家房客》是粵片復蘇的一個轉捩點。七十年代香港社會轉型，產生「香港式新粵語文化」，融合舊粵語片、國語片的傳統。 <i>The House of 72 Tenants</i> became pivotal in the revival of Cantonese films. Changes during the 1970s gave rise to 'New Style Cantonese Culture'.
1976	改編古龍小說《流星·蝴蝶·劍》拍攝文藝奇情武俠片，刀劍武俠片浪潮再起。翌年一年上映六部，直至1982年，前後共拍19部古龍影片。 Adapted Gu Long's novel <i>Killer Clans</i> for the screen. Six of such works were shown in the following year. Up till 1982, 19 Gu Long adaptations were made.	
1982	最後一部國語片作品《陸小鳳之決戰前後》。 Completed his last Mandarin film, <i>The Duel of the Century</i> .	國語片式微。 Mandarin film in decline.
1984	主演《雪兒》(譚家明導演)，後客串演出多部電影。 Starred in Patrick Tam's <i>Cherie</i> , which led to guest appearances in a number of films.	
1985	離開工作近15年的邵氏。自導自演喜劇《花心紅杏》(曆高)。 Left Shaws. Directed and performed in the comedy <i>Fascinating Affairs</i> (Rical).	邵氏基本停產；至1988年與電視廣播有限公司合組大都會攝製影片。 Production at Shaws came to a virtual stop. And then co-found the Cosmopolitan Film Productions Co Ltd with TVB in 1988.
1990	拍罷最後一部執導作品《血在風上》(緯愷)。 Shot his last film <i>Blood Stained Tradewinds</i> for J & J Film Company.	
1991	加入電視廣播有限公司當演員，至2002年離開電視圈。 Became an actor in Television Broadcasts Limited. Retired in 2002.	



寶田明的三次印象

Three Glimpses of Takarada Akira

黃淑嫻

2002年5月1日・東京

第一次跟寶田明見面是2002年5月1日。那天當他踏進東京大學藤井省三教授研究室的時候，古雅的樓底驟然矮了一截，這大概就是明星的氣派吧。他花了一整個下午的時間，告訴我們六十年代和尤敏拍電影的種種經歷和鮮為人知的趣事。第一次接觸寶田明，他給我的印象是幽默風趣。我在他來之前，放了一杯熱茶在茶几上，茶杯下面是印有尤敏倩影的杯墊。當他拿起茶杯，看到尤敏的時候，他立刻以佻皮的語氣指着尤敏說：「你為甚麼這樣早死？」我想，這不正是《香港・東京・夏威夷》(1963)內的岡本雄一的性格嗎？

由東寶和電懋合作的「港日愛情三部曲」，那個時候我只看了《香港之星》(1963)和《香港・東京・夏威夷》，我比較喜歡後者。《香港・東京・夏威夷》的故事場景要比《香港之星》來得更具國際化，單看電影名字便能知道。尤敏飾演一個有主張、性格開朗的居夏威夷第二代華僑，這個性格和造型是她較少機會扮演的。她與寶田明的愛情充滿娛樂性，經常打情罵俏，互相諷刺，死也不說出真感受。然而，在這輕輕鬆鬆的調子背後是一段段沉重的跨國歷史，為每一個爽朗的人物塗上一抹陰影。這齣電影我在《國泰故事》(香港電影資料館，2002)一書中已經討論過，在這裏不多談了。回頭想，我當時對寶田明的印象，大概是受到這齣電影的影響。



2002年11月30日・東京

那年八月從東京搬回香港，重新生活，想不到三個月後又飛回東京參加由日本國際交流基金主辦的「香港電影的黃金時代」座談會，同行的還有黃愛玲，這是我第二次遇見寶田明。可能是在台上的緣故，我看到了寶田明嚴肅的一面，我們好像沒有私下交談過，所有的對話都在公眾空間進行。這一次，最大的收穫應該是看到了「港日愛情三部曲」的第一部：《香港之夜》(1961)。



《香港之夜》令人想起美國電影《生死戀》(Love Is a Many Splendored Thing, 1955)。故事講述尤敏飾演的香港女子吳麗紅是中日混血兒，日本母親在戰時回國後音訊全無，吳麗紅對母親既懷念又痛恨。在一個偶然的機會，她與寶田明飾演的記者田中弘遇上，兩人成為情侶，經田中弘的幫助，吳麗紅終於與生母重逢。吳麗紅和田中弘準備結婚的時候，田中弘不幸戰死寮國戰場。最後一場戲是吳麗紅走上香港的山頂懷念逝去的戀人。

作為「港日愛情三部曲」的第一部，《香港之夜》跟往後的兩部電影有不少相同之處，例如，電影有怡人的都市風景羅列在觀眾眼前：香港仔漁舫、香港山頂、澳門大三巴等等，這些都是遊客觀光的地方。然而，電影拍到一些平民街道的時候，就變得好像早期美國電影中的唐人街般，煙霧瀰漫，電影鏡頭充滿獵奇的色彩。《香港之夜》是三部曲之中比較特別的一部，它的調子比較沉重，女性在跨國的旅程中並不是那麼順利。《香港之夜》呈現更多的中日矛盾和不協調，與其後兩部的都市喜劇大異其趣。最後的悲慘結果，可以看成是《香港之夜》模仿《生死戀》，亦可看成為中日製作人仍然未敢正面肯定戰後的中日通婚。其實，電影中的兩段中日跨國愛情都沒有好結果，吳麗紅父母的一段跨國婚姻，令吳麗紅的成長蒙上陰影，更認定跨國愛情是沒有甚麼好結果的。到了她能排除心理障礙，準備結婚的時候，田中弘又遇上意外。

電影亦表現中日文化之間的距離，當吳麗紅與生母在日本相認後，有一段時間她住在生母的家，她穿起和服在街上行走，惹來小鎮市民的竊竊私語，攝影機捕捉了吳麗紅難受的表情。吳麗紅又努力學習日本女性的禮儀，例如花道等等，但總是感覺格格不入，最後她還是要離開日本。電影給觀眾的訊息是：日本人和香港人可以成為好朋友，但落實到生活的層面時，內裏仍然有很多分別。《香港之夜》把跨國愛情連結起歷史、政治和文化，令觀眾看起來有一種揮不開的愁緒。看完《香港之夜》，令我對「港日愛情三部曲」的觀感有點改觀，好像加添了沉重。





2005年10月8日・香港

世事難料，三年後又再一次有機會與寶田明見面。香港電影資料館主辦了「香港又一夜：五、六十年代港、日電影交流」座談會，邀請羅卡和寶田明對話，我當了主持人。在座談會的前一天，我們和寶田明吃晚飯，席間我問他三部曲之中最喜歡哪一部，他毫不猶豫說《香港之夜》，大概每件事情的第一次總是最深刻的。

這次影展，我看了易文編導的《最長的一夜》(1965)。寶田明飾演一個懂得少許中國語的日本文職軍人，他闖入了一個中國小鄉村，憶子成狂的老夫婦誤以為自己的兒子從戰場中回來，樂蒂飾演的媳婦當然知道寶田明不是她的丈夫，但她不想傷老人家的的心，只好忍耐下去。寶田明亦明白事理，盡量幫助樂蒂一家人。「港日愛情三部曲」之後的這一齣跨國電影，內容並未如前者的樂觀，色彩並未如前者的艷麗。感情戲由文質彬彬的易文處理，一切都來得很含蓄。樂蒂對於這個不速之客其實是有帶點幻想的，有一場戲她憶起與丈夫過去的生活片段，而在片段中飾演她的丈夫的正是寶田明。幻想歸幻想，這樣的一個傳統中國村落是不能夠接受跨國愛情的。易文這齣電影好像回應了《香港之星》和《香港・東京・夏威夷》那種過於樂觀的態度。

座談會結束的時候，寶田明為觀眾高歌一曲，我知道他在座談會之前還未選定唱哪一首，但最後他還是選擇了《生死戀》的主題曲，是忠於自己的回憶嗎？他的聲音穩重、熱情，全場的觀眾為他而喝采。我走到觀眾席，望着這個孜孜不倦的演藝人，內心充滿尊敬。保重，希望有機會再見吧，寶田明先生。■

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寶田明風采

Meeting Takarada Akira



闊別多年的寶田明在10月8日與香港觀眾會面，懷想與尤敏、樂蒂合作的璀璨歲月，並與學者講述五、六十年代港、日電影交流的經驗。(左起：羅卡、黃淑嫻、寶田明、傳譯趙兆霖)

Takarada Akira revisited Hong Kong after all these years to recollect his golden days working with Lucilla You Min and Betty Loh Ti, accompanied by film experts who gave an overview of early Hong Kong-Japan co-productions in 1950s and 60s on 8 October. From left: Law Kar, Mary Wong, Takarada Akira and interpreter Eric Chiu.

「激流・隨想——不老的巴金」座談會

Seminar—Forever Young: The Legacy of Ba Jin



2005年10月17日，作家巴金逝世，享年101歲。資料館與香港大學通識教育合辦「激流・隨想——不老的巴金」活動，以紀念這位享譽的作家。在11月17日於香港大學鈕魯詩樓首先放映《家》(1953)，然後資深影評人舒琪偕同資料館節目策劃何思穎，與同學分享中聯影業公司拍攝巴金名著「激流三部曲」《家》、《春》(1953)、《秋》(1954)的觀感，以及巴金作品的人文精神。圖為何思穎與舒琪(左四及六)與當日參與座談會的新會商會陳白沙紀念中學的師生留影。

World-renowned author Ba Jin passed away on 17 October 2005 at the age of 101. To pay tribute to this master, HKFA and the University of Hong Kong General Education Unit co-presented a series of commemorative activities from 17 to 25 November. The programme kicked off with the screening of *Family* (1953) at HKU Knowles Building, immediately followed by a seminar by veteran film critic Shu Kei and HKFA Programmer Sam Ho. Shu and Ho discussed the various adaptations of the author's famous *Torrent Trilogy*—*Family*, *Spring* and *Autumn*—concentrating on the version produced by The Union Film Enterprise Ltd. in 1953 and 1954. (4th and 6th left) Sam Ho and Shu Kei with participants from S.W.C.S. Chan Pak Sha School.

鏡花緣 Mirage

邁克 Michael Lam



還沒有看到影片，先被這張劇照深深吸引。鎖着雙眉的美男子，把臉貼在鏡子上，塗了水晶的玻璃，失去了通體的透明，卻換來複製的魔力。像喜亦喜，像憂亦憂，哀愁可能並沒有因為鏡面的冰涼而消滅，俊俏卻從此增加了一倍。不知道他的名字，不知道他演繹的故事，只當是水仙神話的插圖，不動聲色把「自戀」詮釋得驚心動魄。

後來我當然在銀幕上看到《奧菲爾》(1949)。鏡子原來是穿梭陰陽界的門，不得其門而入的男主角癱瘓在邊疆，略一失神，已經跌進那一面的世界。在腦海浮起的是另一位大師另一部作品的名字：英瑪褒曼1961年的*Through a Glass Darkly*。當時直譯《黑暗穿過玻璃》，多年後才知道，翻譯者不但混淆了實物，也誤會了題旨。那是出自《聖經》的一句經文，指人生在世，對神的認識模糊不清，如同陰黯鏡子所見，要直到與祂面對面的一刻，才會清澈澄明。知識獲得提點，可是感情滯留不前，那六個方塊字易請難送，永遠膠貼在記憶。熟稔到一個程度，乍見高克多搬神弄鬼，馬上覺得它們切合身份，自作主張替它們覓得新歸宿。

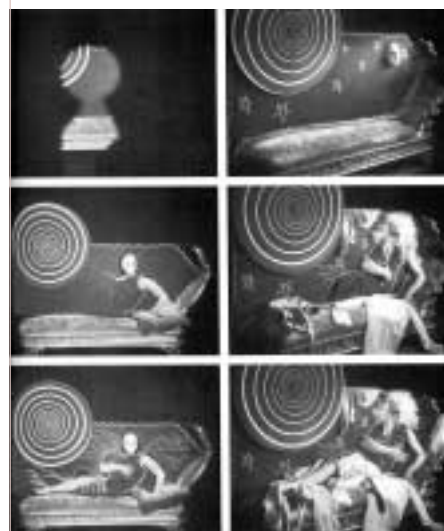
到冥界的旅程，的確是黑暗穿過玻璃——同期還有一部現在業已湮沒的歐洲片《死亡生隻蛋》(1968)，殊途同歸。古老傳奇移植到二十世紀中的巴黎，折射的當然是另一個時代的精神，高克多自己也開宗明義宣稱，傳奇不受制於時間。對一個迷戀表象的膚淺觀眾來講，不受制於時間的更是那面鏡子，要不然不會隔了幾十年，它又施施然借屍還魂，當了Morrissey一張單碟的封面，叫《這個迷人的男子》，尚馬赫伏在陰間的地上，真身其實是倒影，血肉之軀遺落在從前。

有信仰的人等待鏡子的影像水落石出，無神論者只好把對照當作遊戲，切切實實在自己的臉上看到死亡一步步逼近。今天比昨天老，可是今天又比明天年輕，瓶子是半空還是半滿，由插花的人決定。高克多大概會把這種謬論歸納為可笑的「赤裸主義」，空空如也的廉價哲理，說了等於沒有說。他把詩人定位為「無需寫作的寫作人」，營營筆耕的文字牛羨慕歸羨慕，可沒有膽量效顰——存在的意義，在於將一頁頁的空白，填上不分行詩句。■

邁克為自由寫作人，現居巴黎，著作包括《性文本》(2000)、《狐狸尾巴》(2001)、《互吹不如單打》(2003)及《迷魂陣》(2005)。編有《任劍輝讀本》(2004)。

Even before I ever saw Jean Cocteau's *Orpheus* (1949), I was already captivated by the film's still—a beautiful man with knit brows pressing his face against a mirror. Though the glass, with its crystal overlay, has lost its transparency, it has acquired the magical power of replication. Ambivalently mirroring joy and sorrow, the looking glass' icy surface does not lessen the man's melancholy, but it does render double his beauty. I had no idea about his name nor what story he tells. I just regarded the still as a breathtaking illustration of the Narcissus myth.

When I finally had a chance to see the film, I found out that the mirror was a portal to the Netherworld. Groping for the right way of entry, the male protagonist is stranded at the border, but as soon as his mind wanders, he is plunged into the other realm. I recalled the title of another master's work: Ingmar Bergman's *Through a Glass Darkly* (1961). Years later, I discovered that the Chinese title was a literal yet misguided translation. The English title was derived from a Biblical quotation which likened the mortal being's muddled understanding of Divinity to a darkened looking glass. It is not until one is directly in God's presence that everything becomes crystal clear. I may have gained in knowledge, but I continued to lag behind in my emotional attachment to the Chinese title—as if those six characters are permanently glued to my memory—to the point where I felt it fitted Cocteau's playful manipulations like a glove.



The journey to the Underworld is indeed like a dark passage through glass. A long neglected European film, named *Death Laid an Egg* (1968), made in the same decade as Bergman's, expressed something to the same effect. The classical myth, once transplanted to 20th Century Paris, becomes the projection of another zeitgeist. Even Cocteau himself proclaimed that legends are not confined by time, to an image-fixated audience, that mirror is even less confined by time. Or why else would it return to haunt us on the cover of Morrissey's single 'This Charming Man'? Jean Marais prostrates himself on the floor of the Netherworld, his figure just a refracted mirror image, his body stranded in the past.

While religious practitioners faithfully wait for the Divine image to make itself clear, atheists can only treat their mirror images like a game. As their countenances display the inevitable advance of age, they are, so to speak, staring Death in the face. One is older today than yesterday, but still younger than tomorrow. Whether a bottle is half empty or half full ultimately depends on each viewer.

Cocteau may well have dismissed this kind of theory as cheap philosophy, in the same absurd vein as 'nudism'. His definition of the poet is 'a writer who does not have to write'. This may provoke the envy of those who have to chip away at getting thought to paper, but few can, or dare to emulate him. Existentialism is all about filling up page after blank page with poetry without line breaks. (Translated by Maggie Lee) ■

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畫面寬高比 Aspect Ratio

謝建輝 Edward Tse

電影的畫面寬高比，指畫面的闊與高之比。一般觀眾只會聯想到銀幕有多闊，其實畫面寬高比沿革悠長。

Aspect ratio in motion picture film refers to the ratio between the width and the height of the image. To the average cinema goer, it is the feeling of how wide the projected image is on the screen. Aspect ratio has gone through a very long history of evolution.

在默片時代，幾乎所有電影的常規畫面寬高比是1.33:1或是4:3。這個比例的由來，現已無從稽考。有人推測那是日常生活最常見的長方形比例，亦有人認為是源於古希臘建築裏知名的黃金分割(1.618:1)。無論如何，歷來最多電影採用的，就是這個畫面寬高比。三十年代出現有聲片，引入光學聲軌技術，影響所及，菲林左邊空間給聲軌佔用，致令畫面縮小。起初只是畫面闊度受影響，而其他方面基本沒改動，放映出來的畫面寬高比為1.16:1，即接近正方形的所謂Movietone格式(美國早期有聲片商標Movietone率先引入，商標結果變成這個格式的名稱)；但由於畫面不自然，很快便遭棄用。電影公司為了讓畫面看起來有1.33:1的「標準」比例，便犧牲畫幅高度，加厚每格菲林之間黑色的分格線，同時轉用放大倍數更高的放映物鏡。畫面看似回復原先比例，加上有聲片成為新賣點，把觀眾都吸引到電影院去。可是，默片時代的畫面寬高比已一去不返，新的比例實際是1.37:1。

五十年代電視興起，與電影一爭長短，電影科技乃加緊發展。製作人員為擴大觀眾的觀影視域，於是設法擴闊畫面，使之大於慣用的標準(1.33:1)。電影公司各師各法，所用的畫面寬高比有1.66:1、1.75:1，以至1.85:1。但擴闊只是個假象，其實每格畫面的闊度沒變，高度卻一減再減，放映鏡頭的放大倍數亦一再加大。如此，影片經光學放大後畫面變大變闊，效果似乎較佳，但影像資料卻實質少了。在攝製階段，電影攝影機毋須安裝所需畫面寬高比的片門，可在後期製作流程中，才敲定採用哪種畫面寬高比。一般來說，他們會裁走最上和最下的畫面部份，製造「視域寬廣」的表面效果。這種靠遮幅造成寬銀幕的方法，到了1.85:1就已成爲其極限，因為以當時的電影技術而言，再「加闊」的話，影像的質素及清晰度都不理想。要突破局限，只能另覓他途。

1953年引進的綜藝體闊銀幕(2.35:1)，成為電影史上最通行的闊銀幕格式。它最有趣的是其「變形」特質，那亦是它和別的「闊銀幕」格式完全不同的地方。這是攝製及放映電影的一次革命。綜藝體闊銀幕不再以戲法愚弄觀眾眼睛，而是採用全新的光學設備去攝製電影，並運用變形鏡頭，把影像「壓縮」在正常畫格之內，影像在菲林中看似給拉長。放映時，特別設計的放映物鏡把影像的縱向與橫向作不同程度放大，使人與物回復原狀，卻能製造視域寬廣的效果。綜藝體闊銀幕在菲林的畫幅大小，跟Movietone(1.16:1)的一樣，但在銀幕上經投影後的影像卻變成2.35:1。首部以綜藝體闊銀幕攝製的作品是《願嫁金龜婿》(1953)，但由二十世紀霍士攝製的《聖袍千秋》(1953)卻搶先公映，成為全球首部面世的綜藝體闊銀幕影片。

在保存電影的過程，畫幅寬高比也構成問題。新收回來的拷貝必須確定其原公映時的畫面寬高比，以選取最接近原來格式的拷貝作永久保存。同時香港電影資料館謹遵國際電影資料館聯盟守則，以原來的(或接近原來的)畫面寬高比放映電影。假如影片拍攝不同場面時所用的畫面寬高比有別，我們便要決定放映的最佳畫面寬高比。要知道放映影片時，為免滋擾觀眾，放映機中的片門和物鏡是不能更換的。此外，資料館館藏的影片，也間或有些不是常見的畫面寬高比(如1.16:1或1.75:1等等)，放映機中沒有裝設合適片門及放映物鏡的影院，就不能作為放映該影片的場地了。(翻譯：衛靈)■

右圖：2003年《日出》(1927)曾於香港電影資料館及太空館放映。為求以Movietone格式(1.16:1)放映，須額外特製兩副片門，供每個場館以雙機放映。

In the silent era, almost all motion picture films were made with the standard aspect ratio of 1.33:1 or 4:3. No one knows exactly how the film industry came up with such a ratio. Some speculations claim that it is the most common form of rectangle that we come across in daily life. Others trace its origin to the famous Golden Ratio (1.618:1) in ancient Greek architecture. Nevertheless it is the most popular aspect ratio in the history of film. The impact of talkie in the 1930s was not confined to the introduction of optical sound track on film, but also the inevitable reduction of the picture area to accommodate the additional sound data. In the beginning, only image width was affected. Since all other technical details were largely unchanged, the projected image had an aspect ratio of 1.16:1, the so-called near-square or Movietone format. But it was soon abandoned for its odd appearance. To restore the look of the 'standard' 1.33:1 aspect ratio, the industry compromised by reducing image height. Also, a thicker black frame line was employed between each successive picture together with a projection lens of higher magnification to fool the eyes of audience into believing that the standard aspect ratio had been recovered, and sound was introduced as a marketing feature. However, it was no longer the same as the silent era as the new aspect ratio was in fact 1.37:1.

The rise of television in the 1950s as a competitor propelled the advancement of film technology. Filmmakers began to explore possibilities of widening the image beyond the standard 1.33:1 so as to complement the viewing angle of the audience. Film production companies came up with different aspect ratios ranging from 1.66:1, 1.75:1 to 1.85:1. The trick behind widening the projected image was by further reducing the height of each frame while keeping the width unchanged and using lenses with even higher magnification power in the projector. The resulting film, with its image enlarged and widened, appeared to have improvement though it actually contained less



image information. In the production stage, the camera did not need to have an aperture plate with the desired aspect ratio installed. The choice of aspect ratio for the release version could be made in a late post-production stage. The top and bottom area of the image was removed to create a seemingly wide vision. The drawback of such a technique was apparent and soon a limit was reached at 1.85:1. Given the technology at the time, any further 'widening' of the image would result in unsatisfactory image quality and clarity. Other methods had to be found to breakthrough the limit.

Firstly introduced in 1953, CinemaScope (2.35:1) is by far the most popular wide screen format in film history. The feature that distinguished it from all other 'wide screen' formats at the time was its revolutionary anamorphic nature. Unlike others which resorted to cropping and using lenses with high magnification power, movies produced in CinemaScope were filmed with a new set of optical equipment. The images were actually 'squeezed' into the usual frame, resulting in 'distortion' or heightening. All characters seemed taller. The projector lens was specially designed to magnify images differently in the horizontal and vertical directions, hence creating a very wide vision beyond the limit of 1.85:1. The image area on CinemaScope film was the same as that of Movietone (1.16:1), yet it appeared on the screen as 2.35:1. The first film produced in CinemaScope is *How to Marry a Millionaire* (1953) but *The Robe* (1953) by 20th Century Fox is the first ever released in CinemaScope.

In the course of film preservation, aspect ratio poses problems. When a film print is received, the original aspect ratio has to be ascertained in order to choose the one closest to the first release version for long-term preservation. As a FIAF member, we are also obliged by the code of ethics to show films in their original aspect ratios or as close as possible. If the film was produced with scene segments in varying aspect ratios, the best ratio for projection has to be decided. One also has to bear in mind that the aperture plate and projection lens used to exhibit the film cannot be changed when the film is being shown without interrupting viewers' enjoyment. Furthermore, archival films of very rare aspect ratios (such as 1.16:1 and 1.75:1) may render some projection venues unsuitable for screening as they do not have the appropriate aperture plates and projection lenses set. ■

Photo above: In 2003, *Sunrise* (1927) was shown in HKFA and Space Museum. In order to cope with the projection requirement of this unusual Movietone format (1.16:1 film), two sets of aperture plates were tailor-made to suit the twin projectors of each venue.

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



羅蘭從影逸事

Fragrant Orchid on the Screen — Helena Law Lan

聖雅各福群會於8月31日邀請影后羅蘭蒞臨資料館，與長者分享她入行的經過、從影的趣事及養生之道。羅蘭少時貧困，閒時和友人參觀片廠，無意之間當上臨時演員。她在1960年加入嶺光，十年後粵語片式微，其後在1971年起簽約為無線藝員達三十多年。她有感人生如戲，但只要達觀開朗，便可掌握一切。

St. James' Settlement invited veteran actress Helena Law Lan to the Archive on August 31. While looking back on her emergence as a movie star and the many amusing anecdotes over the years, she joyfully gave the elderly audience some valuable tips for longevity. She joined Lan Kwong in 1960, and started her over 30 years relationship with TVB since 1971 when Cantonese cinema began losing its momentum. The movie queen finds her life no different from a play, yet insisting that everything can be held intact with a cheerful and positive attitude.

侯導造訪

Director Hou's One Time at HKFA



台灣導演侯孝賢於9月30日蒞臨本館，參觀藏品及設施，並暢談他執導的新片《最好的時光》(2005)。(左起)資料館搜集組經理何美寶、館長唐詠詩、侯孝賢伉儷、研究主任黃愛玲及節目策劃何思穎。

The Archive was honoured by the presence of the venerated Taiwanese director Hou Hsiao-hsien on 30 September. Walking through artefacts and the Resource Centre, he also shared with the Archive staff the fruits of his latest award-winning production *Three Times* (2005). (From left) Acquisition Manager Mable Ho, Archive Head Angela Tong, Mr and Mrs Hou, Research Officer Wong Ain-ling and Programmer Sam Ho.

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黃柳凌霜——黃柳霜電影 Yellow Willow in the Frost: Films of Anna May Wong

電影放映 Film Show
[12-27.11.2005]

今年是黃柳霜的一百歲冥壽，資料館向這位漸被遺忘的華人電影先驅致敬。黃柳霜以華人演員的身分於1920至30年間在荷里活和歐洲走紅。在美艷和冷若冰霜的面龐下，包藏着她含蓄、不經意的精湛演技。是次節目選映她的八部影片，包括荷里活首部特藝彩色製作《海逝》(1922)及她與瑪蓮·德列治合演的《上海快車》(1932)。

In this centennial year of the birth of Anna May Wong, HKFA pays tribute to this trailblazer of Chinese cinema. Wong rose to fame in Hollywood in the 1920s and 30s. Under her glamorous and frosty veneer is exquisite acting that is subtle and uncontrived. The programme will show 8 films, including Hollywood's first Technicolour production *Toll of the Sea* (1922) and *Shanghai Express* (1932) which costars Marlene Dietrich.

展覽 Exhibition
[12.11-18.12.2005]

黃柳霜圖片展覽

展出黃柳霜參演的電影劇照及其造型照片。

地點：本館一樓大堂

On display will be Anna May Wong's movie stills and glamour shots.

Venue: 1st Floor Foyer, Hong Kong Film Archive

與劉鎮偉傾一晚 An Evening with Jeff Lau

劉鎮偉的電影佻皮、通俗、機警，又不乏深情睿智，九十年代至今只此一家。電影資料館邀得這稀客現身，暢談他的創作歷程，說說他的悲喜劇源頭，還有眾多啟發靈感的創作對手……

主持：登徒(影評人)

2005年12月3日(星期六)下午7時在本館電影院舉行粵語主講

Frivolous, popular, and street-smart, Jeff Lau's films are also wise and heart-warming. Lau will make a rare appearance to talk about his creative journey, the sources of inspiration for his comedies and tragedies, and his creative muses.

Host: Thomas Shin (Film Critic)

To be held at 7pm on Saturday, 3 December 2005 at the Archive Cinema

Conducted in Cantonese

獻給尚·高克多 Inspired by Jean Cocteau

電影放映 Film Show
[26.11.2005-21.1.2006]

放映六部尚·高克多的經典電影作品，包括《詩人之血》(1930)、《美女與野獸》(1946)、《奧菲爾》(1949)等；重溫他獨特的「詩化」世界，以超現實的心理分析角度，探討愛情與死亡、亂倫、禁忌等題旨。

Screening 6 Cocteau classics, including *The Blood of a Poet* (1930), *Beauty and the Beast* (1946), *Orpheus* (1949), to reexperience his unique poetic philosophy and his use of surreal psychology to analyse perspectives and examine topics such as love and death, incest, and taboo.

展覽 Exhibition
[26.11.2005-5.2.2006]

誠邀香港創作人一起「翻轉」尚·高克多——歌手黃耀明將重新演繹一首Piaf的舊歌；編舞家伍宇烈、錄像藝術家黎宇文與日本名芭蕾舞舞者西島千博人機互動，齊齊回應尚·高克多的性感畫作。畫家黃仁達將透過畫筆顏料，探討尚·高克多的內心世界，還有李志超、何兆基、黎達達榮、劉志華、胡詠儀、邁克等齊齊向詩人導演致敬。

地點：本館展覽廳

Inviting Hong Kong's artists to interpret Jean Cocteau. Singer Anthony Wong will re-interpret a Piaf-song; choreographer Yuri Ng, video artist Maurice Lai and Japanese ballet dancer Nishijima Kazuhiro will interact with the camera to reenact Cocteau's erotic sketches. Painter Yank Wong will trace Cocteau's inner world on the canvas while Julian Lee, Ho Siu-kee, Tat Tat Wing, Henry Lau, Wu Wing-ye, Michael Lam all pay tribute to the poet-director.

Venue: Exhibition Hall, Hong Kong Film Archive

座談會 Seminar

詩化與影像 Poetic Surrealism of Cocteau Cinema

講者：李志超(策展人)
鳳毛(影評人)

列席嘉賓：黃仁達(美術指導)

2006年1月14日(星期六)下午3時在本館電影院舉行粵語主講

Speakers:

Julian Lee (Curator)

William Cheung (Film Critic)

Guest in Response: Yankwai Wong (Art Director)

To be held at 3pm on Saturday, 14 January 2006 at the Archive Cinema

Conducted in Cantonese

綠葉流光： 甘草演員系列——黃楚山 Hong Kong Characters: Wong Cho-shan

[17-31.12.2005]

擅演草根小人物的黃楚山，演出電影超過400部。戰前他多演奸角，戰後時演半生牛馬、心地善良、委曲求全的小人物、慈父、忠僕等，以演技逼真自然見稱。特別選映他的佳作《日出》(1953)及《危樓春曉》(1953)等。

Expert at grassroots characters, Wong Cho-shan starred in over 400 films. He played kind, hardworking, humble characters who stoop to compromise such as a gentle father and a loyal servant. He is known for his natural and realistic acting. Wong's *Sunrise* (1953) and *In the Face of Demolition* (1953) will be shown.

百變楚原 ——從張活游到周星馳 Chor Yuen: From Cheung Wood-yau to Stephen Chow [1-2.2006]

楚原在五十年代加入電影圈，能編能導，多次開創香港電影潮流。是次回顧展選映他粵語片時期不同類型的電影，如文藝片《含淚的玫瑰》(1963)、俠盜電影《黑玫瑰》(1965)、喜劇《玉女添丁》(1968)；更放映新修復的《可憐天下父母心》(1960)，順道慶祝本館開館五周年。同時於本館一樓大堂舉行展覽。放映節目分兩部份，第二部份將於明年中舉行。

Entering the film industry in 1950s, the versatile director and screenwriter Chor Yuen was pivotal in lifting Hong Kong cinema to its many heights over the past decades. Works from his Cantonese Cinema era will be seen in this retrospective, including the melodrama *Rose in Tears* (1963), the thriller *The Black Rose* (1965) and the comedy *The Pregnant Maiden* (1968); a newly restored copy of *The Great Devotion* (1960) will be shown as part of the Archive's fifth anniversary celebration. An exhibition will also be held at 1st Floor Foyer, Hong Kong Film Archive. The programme will be presented in two parts, the second part being staged later in the year.

慶祝香港電影資料館開館五周年

明年一月三日是資料館五歲誕辰，節目組將安排一系列免費電影於一月初的首兩個週末放映，密切留意映期。

Fifth Anniversary Celebration

To celebrate the Hong Kong Film Archive's fifth anniversary, a programme of free movies will be offered to the public from January 1st to 8th, 2006.

上述各項節目詳情，請參閱本館出版的《展影》、宣傳單張及資料館網頁。展覽及講座／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).

一些關於銀幕上的 華裔形象和異國戀的隨想 從黃柳霜說起

Some Associations from Chinese Images and
Foreign Romance on the Silver Screen
—Begin with Anna May Wong

劉嶽 Lawrence Lau

2005年是兩位荷里活女星的百年冥誕，一是來自北歐的葛麗泰·嘉寶，一是華裔的黃柳霜。以事業成就與影史地位而論，黃柳霜難與女神嘉寶相比，她雖是二、三十年代聞名歐美的華裔明星，但水銀燈下的生涯順逆無常，在影圈浮沉數十年，一直難脫異類形象。可是，如果我們探討電影與種族的問題，黃柳霜肯定是比嘉寶身份更恰當、意義更複雜的人物，而際此「全球化」攻勢日熾、華人地區逐漸淪為唐人街的時刻，黃柳霜不再亦不應囿於歐美亞裔研究的視野，立足香港探討，她一樣引發許多的思考。

接吻，荷里活電影讓明星發揮性魅力的必備手法，偏偏是黃柳霜一生不可逾越的關卡：每當她將和白種男角親吻，不是鏡頭即刻跳入下一場，便是遭畫外音插入打斷。電影裏不可和白男人親吻、片末情侶不得圓滿結合，黃柳霜常常抱怨這些種族歧視的電檢條例和行規限制了她的事業發展，加以她終生獨身，曾和多位年長的有婦之夫發生戀情，銀幕上下一個亞裔女性受害者的形象可謂彰明昭著，成為「荷里活大白人霸權主義」歧視亞裔女性的經典符號。



種族題材 多元形象

我看的黃柳霜電影不多，可確是片片禁吻（《海逝》（1922）的設計特別迂迴，情人的吻要由二人的幼兒代勞，這混血兒角色卻又是白種小孩飾演的），但也覺得這些影片並不吝嗇為她提供多類型的角色，而表演的感情幅度亦頗寬闊：《海逝》的少女和《愛比刀更利》（1928）的舞孃痴情純良，《上海女兒》（1938）的蘭英聰慧堅毅，《唐人街繁華夢》（1929）、《龍女》（1931）及《上海快車》（1932）展現她的冷艷和狡黠，僅造型已具壓場感。形象多變之外，《人海浪蝶》（1928）以玻璃窗分隔黃柳霜和熱鬧的波希米亞派對，《唐人街繁華夢》用黑白舞者烘托她進退兩難的禁戀，在《海逝》和《愛比刀更利》中，她穿上白女人的衣服來取悅白男人，並被美化為犧牲生命、精神勝利的聖女，這些手法俱顯示編導對她本身的邊緣位置很敏感，並吸收創作為感性動人的情境。

對照近年歐美電影的華人角色及題材，發現既找不到一位像她變化多端的華裔演員，還有更為可惜的——以東西方種族和愛情矛盾為重要情節、甚至主題的電影，亦已罕見。《唐人街繁華夢》就是一個反映華洋男女衝突的複雜佈局，除細緻描寫黃柳霜與老闆的關係外，對白種女人「失勢」的惶恐和中國男人遭利用、離棄的悲憤，也設計了不少鮮明生動的細節，使全片的敘事觀點非常直率全面。至於許多人直覺判定「辱華」的《龍女》，比《唐人街繁華夢》涵蓋了更多的矛盾。「龍女」面對的不止是兩個種族的男人（她選擇了白種男人），還須經歷順從現況或是承繼歷史、反抗西方的考驗（最後她接受使命，決心剷除白男友的家族）。片中，「龍女」與傅滿州和早川雪洲的幾場戲處理得沉哀肅穆。影片開始不久傳殉難，片末則以早川和黃的死亡作結，首尾呼應，營造出血脈和文化俱無力回天的絕望狀態。而便是在這類渲染衝突的戲劇裏，黃柳霜越能發揮人物的魅力。她的角色棲身於東西方矛盾的風眼，一時不擇手段靠攏權力，一時似恐怖份子般衝擊強權，身體和心靈飄忽不定，永遠在國度間找尋落腳點；雖難免悲劇收場，卻也弔詭地不受拘束、未必不想但總不完全為西方吞沒。





與早川雪洲合演《龍女》
Co-starring Sessue Hayakawa in *Daughter of the Dragon*

而那時的西片仍容許黃柳霜和亞裔男人的情人關係，《上海女兒》和這次沒有選映的*King of Chinatown* (1939)便是兩個例子。當然，機會不多，也不難發覺為她選的拍檔總是不大相稱。《上海女兒》裏安菲臘和她的結合便十分別扭，她在《龍女》和《唐人街繁華夢》中對華裔男角亦不過虛情哄騙；兩者間也甚少浪漫的交流，如果白男人不能吻黃柳霜，亞裔男人親近些便可能淪為《上海快車》的強姦者。但總的來說，這些電影裏的亞裔男女擁有多種形態的關係，並產生了一些充滿意味的對手戲，即使男角往往相形見絀或是醜化的（混血兒身份經常是解決種族問題的「中庸」選擇）。

「洋男華女」的迷思

黃柳霜的年代，荷里活真的對亞裔女人很壞，為了維持種族隔離，不准洋男人吻她們——從這種道理來推演，自黃柳霜走到劉玉玲、鞏俐、章子怡，可否說荷里活改進了，世界變得平等公正？今天，華裔女性能夠在電影與現實中和鬼佬接吻戀愛，證明我們爭取和實踐自由和人權？

時代的確帶來變化，如果黃柳霜晚幾十年投身荷里活，便不用憂慮和白種男人的擁吻鏡頭慘遭刪剪。今天以洋男亞女愛情為主題的電影雖不多，（尤其洋男華女）卻是中西影視和媒體表達「多元化」、「國際化」最平常不過、也最能反映現實情況的影像。（用「洋男」一辭，因它也包括西方權宜之策下可接納的非白種男人，譬如非裔男性和亞裔女性便是近年傳媒和現實中漸趨普遍、代表更為「突破種族禁忌」的配搭。）洋男亞女的所謂「異國戀」，其實向來是西方對東方表現所謂「開放包容」、「種族融和」的重要工具和「證據」（可不可公開接吻原來只是時間問題），並且已內化為許多亞洲城市考問自家是否「國際化」、本地人是否信守「自由」和「開放」價值，甚至女性是否「獨立自主」、「反抗父權」的標準。因此可以說，它不僅是俗套的影像，而是蔓延人心的意識；並非白紙黑字的法律，卻是比法律更厲害的思想神旨。

至於相反的男女組合「華男洋女」為何不普遍、不被吹捧的問題，甚少在主流的桌面上出現，以香港來說，討論空間比歐美更少；亦甚少有人說不可以，但卻會說出許許多多的理由證明現狀是對的，譬如「國際化」、譬如「自由開放」、譬如「反抗父權」……如此自相矛盾卻又如此冠冕堂皇，足以令提問者噤若寒蟬，也就不可能深入地詰問和探究了。

既意義「神聖」又是「基本人權」，「洋男華女」（用「洋男華女」一辭，使議題聚焦於黃柳霜的血統及本文作者所處的香港）這個東西西方愛情兼種族融和的「象徵」，越氾濫則越不容置辯；當它已遠比「華男洋女」普遍平常，宣佈病變的第一階段完成，接着下來惡化為比「華男華女」更正統更美麗的邪惡邏輯也就不難順理成章地發生。

華裔國際巨星的啟示

今天，無論是現實或者電影中，上述這種苗頭已經顯露，並快速地滋生擴散。眾所周知，周潤發、李連杰、成龍獲准進入所謂的「國際影壇」，他們難以在電影裏與西方女角發生明確的愛情，而種族血統相同的華裔女性，荷里活更是嚴加隔離。黃柳霜如今投身荷里活，只可扮演周潤發的女兒、李連杰的妹妹和他們的洋伙伴的女朋友罷了。華裔男角的「正面形象」是不愛任何種族的女人，華裔女角的「正面形象」是不能愛華裔男人；而當愛的權利被剝奪，恨的權利也不可以有，因為在「政治正確」的教條下，涉及華洋愛情的多角衝突已不見容於銀幕。所以說《唐人街繁華夢》和《龍女》具有珍貴的「歷史意義」，我們不可能在現今的歐美（甚至華人電影）中找到《唐人街繁華夢》的占姆、《龍女》的早川雪洲或《上海快車》裏的軍閥張亨利，這些男人多少有點血肉、有點慾望，才和黃柳霜撞擊出愛恨交纏的關係，容或僅屬副線、並且形象負面，也多少演繹了一點華裔男女分裂斷絕而欲救無從的悲劇。在標榜「開放」、「多元」的時代，須回溯從前，自舊電影裏找尋對種族關係較為複雜多樣的詮釋。很多情節沒有過時，還能夠反映現實，只是在道理的掩飾和我們的順從下，現在不可以這樣想，也不可以這樣拍。很荒謬？更荒謬的是這些電影不是我們自己的創作，也並非為表達我們的觀點和感情而拍攝的。

許多人一方面視黃柳霜作為華人獲得荷里活寵幸的先驅而感驕傲，一方面批評她的銀幕形象是西方幻想的、扭曲的、過時的，而今世界漸趨平等，華人在外國電影（和社會）裏不再扮演這些稀奇古怪——即所謂「辱華」的角色，也不須總是突出族裔身份，任何角色華人都可以擔演：張曼玉飾演法國女賊和搖滾歌手，她在片中的混血孩子由真正的混血兒飾演，李連杰在西片裏痛打鬼佬，我們看到很多「顛覆典型」，晉升「國際巨星」的樣板，而這被譽為中國／香港在電影、文化甚至國力方面的「國際成就」。





與瑪蓮·德列治合演《上海快車》
Co-starring Marlene Dietrich in *Shanghai Express*

我們為甚麼這樣着緊、感激人家的電影賜予我們「正面形象」？這些「正面形象」是否如實表現我們的身體和思想，又怎樣描寫我們和他們的關係？他把你「扭曲」、「侮辱」、「妖魔化」，或許表示雙方尚能保持距離，沒有完全掌控你；而我們縱使勢孤力薄，因有一點反抗的意志，還沒有徹底崩潰。可當《海逝》的棄婦和妖嬈的「龍女」被英姿颯爽的張曼玉和楊紫瓊替代，哈利·波特與Dr Hannibal Lecter都需亞裔女友延續傳奇，而往日洛克道的「國際女郎」進化為教授、律師、新媒體藝術家、詮述黃柳霜的文化研究學生，我們的「國際化」來自西方男人的特權（是的，我並不認為他們的華裔女伴共享這種「特權」）日趨膨脹和正常化……，我們才要感到恐懼。原來，麻木不仁太久了。

反對麥當勞、迪士尼可以永據道德高地，爭取咖啡、蘋果、橙的公平貿易也不愁同路人，可對既屬切身私人、並關乎種族文明傳承與生存的事情，極艱難方能執持思想的勇氣和力量。而強權不斷裝飾他們的森林規律，「個人自由」、「東西融和」這樣動聽的集體願望，任意挪用，無限放大，輕而易舉地把反省、抵抗的意識拆解抵消，我們則一直漠視、順服、適應，淪為摧毀自己的共犯也不知道。今天，華裔女性能夠在電影與現實中和鬼佬接吻戀愛，證明我們爭取和實踐「自由」和「人權」，代價是華裔男女在電影與現實中相愛的自由和人權逐漸消失，世界上各種族男女在電影與現實中相愛的自由和人權亦越來越遙不可及。我們仿如回到森林裏，或者是從來沒有離開。

香港除下殖民地名號，與中國一起進入唐人街階段。由社會生活到影像產品，一套種族性別的「分工制度」在潛移默化地蠱惑人心，依從、不審視，便是「國際城市」、便是「東西薈萃」；挑戰它，則背負「壓制人權」、「種族加性別歧視」的指控。欲擺除魔咒，明辨是非，只能靠個人研製「解迷散」打救自己。「黃柳一霜」可以是配方上的一味藥（沒錯，原產於荷里活，因此我須十分小心地理解「華人電影先驅」這個美稱），具有以毒攻毒的意義和功能。將自己投射到她的電影情境，與此時的電影和現實間來回往返，觀察、比較、思考（並時時警惕不陷於阿Q的自欺），或許可幫助我們了解歷史如何走到此步，看看文明消泯如何無血無痛地進行，以前「保守」與「對立」提供的選擇是否比今天的「無國界」和「自由」豐盛多元。或許真是大勢難挽，也可想像如何保持距離、不同流合污，從思想付諸行動，如何阻止這樣衰落下，沒有祛邪扶正使歷史良性發展的方向？

「辱華」的龍女、傅滿州、占姆、張亨利，在東方情調的怪異面具下，他們的生命力、勇氣、行為，應該有一些啟示。■

當種族遇上性別： 黃柳霜的電影事業

When Race Met Gender: The Career of Anna May Wong



為配合「黃柳凌霜——黃柳霜電影」的放映節目，資料館於2005年11月19日在電影院舉行座談會。講者包括電影學者羅卡、更誠邀由美國遠道而來的黃柳霜紀錄片製作人胡美金及該片監製Ed Manwell。講座由本館節目策劃何思穎主持，講者們綜論黃柳霜作為亞洲華裔女性，在荷里活與歐洲發展其影藝事業的過程及困難；羅卡更集中剖析中國的報章雜誌在二、三十年代所塑造黃柳霜的多種形象，立論精闢獨到。圖為座談會舉行之後，本館職員與講者在黃柳霜的展板前合照：（左起）鄭子宏、胡美金、Ed Manwell、唐詠詩、羅卡及何思穎。

To complement the screenings of 'Yellow Willow in the Frost—Films of Anna May Wong', this seminar was hosted by Archive Programmer Sam Ho on 19 November 2005 at the Archive Cinema. Other than film scholar Law Kar, Elaine Mae Woo and Ed Manwell, filmmaker and producer of *Frosted Yellow Willows*, came over from the US to talk about the many challenges Wong was faced as an Asian Chinese actress in Hollywood and Europe. In between was an in-depth analysis by Law Kar on the varied images of Wong captured by the Chinese press in the 1920s and 30s. The picture was taken right after the seminar in front of an exhibition panel of this programme. (From left) Bede Cheng, Elaine Mae Woo, Ed Manwell, Angela Tong, Law Kar and Sam Ho.



Anna May Wong

Frosted Yellow Willows: Her Life, Times and Legend

黃柳霜畢生傳奇

Elaine Mae Woo, Jean Lau, Ed Manwell

During the 1920s, Hollywood was roaring and people were lining up around the block to see films by Charlie Chaplin, Mary Pickford, Lillian Gish, and Douglas Fairbanks. But amidst the swashbucklers, tramps, and sweethearts of the silver screen, an Oriental flower blossomed. Anna May Wong, born Frosted Yellow Willows, hypnotised audiences with her ivory skin, sparkling almond eyes, and elegant poise. American audiences had never seen such an exotic and mystical woman on the big screen before.

Anna May Wong was mesmerised by film as a child. At the age of fourteen, Anna began her career in crowd scenes and bit parts. She got her first starring role in Technicolor's feature film, *Toll of the Sea* (1922), when she was just seventeen. This led to a pivotal role in Douglas Fairbanks, Sr's ambitious epic production, *The Thief of Bagdad* (1924). Her portrayal of the Mongol Slave captured the attention of critics and moviegoers, leaving an indelible mark in Hollywood's cinematic history.

America was not big enough to contain an actress with Anna's talent and skill. Although widely known for such roles as the lead in *Toll of the Sea*, she was usually confined to playing such stereotypical roles as a servant or villainess. So, in 1927, Anna was delighted to sail to Europe to star in three films to be directed by Richard Eichberg. She expanded her repertoire and fine-tuned her elocution and performance. European audiences embraced Anna as one of their own. In this welcoming environment, Anna felt confident enough to display her many talents in vaudeville shows and theatrical productions. In Europe, she was no longer seen as just Chinese. She was regarded as an artist in her own right. Some of her well-known films included E.A. DuPont's *Piccadilly* (1929), *Java Head* (1934) and *Chu Chin Chow* (1934).

But it was her role in Josef von Sternberg's classic, *Shanghai Express* (1932) that would be her most famous; many people believe she outshone the star, Marlene Dietrich. In the film she plays Hui Fei, Dietrich's travelling companion from Peiping to Shanghai. During the excursion, bandits board the train, threatening the travellers and Hui Fei. Hui Fei kills the bandit leader and saves the lives of her fellow passengers.

Back in America, she continued to appear in such films as *Daughter of Shanghai* (1938), *Dangerous to Know* (1938), as well as *King of Chinatown* (1939). All of these 'B' movies were box office successes for the Hollywood studios.

Anna followed world events in China and was naturally aware of the Japanese invasion of Manchuria in 1931. Anna decided to take a detour

from her film career and throw herself into bringing awareness of the events happening in war-torn China. Anna visited China in 1936, experiencing the beauty and history of her Chinese heritage. When World War II broke out, her kinship with her people inspired her to double her efforts in the U.S. to help China. She began campaigning for the China War Relief efforts, making personal appearances at the USO camps and doing radio broadcasts. She sold bonds, and donated her extensive collection of luxurious clothing and jewellery to help with the cause. Her efforts helped rally support and sympathy from the American people. Anna further demonstrated her devotion to China in two Producers Releasing Corporation (PRC) low budget films entitled *Lady from Chungking* (1942) and *Bombs over Burma* (1942).

Her career was never the same after WWII but she continued to work in film, radio and television. Producer Ross Hunter revived Anna's film career with a small part in his film *Portrait in Black* (1960) with Lana Turner and Anthony Quinn. She was slated to appear in Hunter's musical film *Flower Drum Song* with an all-Asian cast, which included Nancy Kwan, Keye Luke, James Shigeta and Jack Soo but had to bow out due to poor health. Anna May Wong died February 3, 1961.

Even in the face of criticism and prejudice, Anna maintained her dignity and kindness of spirit. She never stopped working to be a good person and a mistress of her craft. Her example has taught Asians in America and all others who are familiar with her life and work about perseverance and altruism. There has been no other Asian American actress who has had this effect. Her courage, poise and generosity and her great spiritual and physical beauty form the legacy of Anna May Wong.

For over eight years, Elaine Mae Woo has been following the career of Anna May Wong, attempting to piece together her expansive body of work. She gathered a team of Wong devotees to work on the documentary, *Anna May Wong—Frosted Yellow Willows: Her Life, Times, and Legend*, to be released in 2006.

Early films are a time capsule of the period and culture. Beyond pure entertainment, they project the values,

mannerisms, and language of a bygone era. Early films offer insight into where we come from as a society. During Anna May Wong's time, the Chinese living in America struggled against ghastly stereotypes projected not only in films, but also in newspapers, magazines and books. These repugnant depictions worked themselves into the American psyche and continue to plague Chinese in America today. The study of Wong's life is sure to inspire contemplations on this period, especially the resilience and tenacity of the Chinese in the face of hardships. ■

For more information please go to:

<http://www.anna-may-wong.com>

