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國際電影資料館聯盟成員
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「香港電影的冷戰因素」研討過程中，與會者在各位講者的論題論點縱橫交錯的網路中馳騁。實在有感知良多，研討會過後，我們更多的討論在如何把這個課題研討下去——三兩天密集的交流討論實在過於匆忙；而借鏡今次經驗，可以怎樣去進行以後的專題研究呢？

李培德、黃愛玲、何思穎、何美寶諸君，都「義不容辭」地寫出他們的感受（也可說是吐之而後快！）。大家細嚼「昨天」研討的成果，過程中帶出了「懸而未決」的問題嗎？——這又會是一個個有趣的出發點，有待努力追尋。

資料館翻土、播種、催生、灌溉的角色責無旁貸，而接着再行勘探、挖掘、鑽研的功夫，實有賴學界及有志研究的人士共襄。研討、整理內容出版、放映影片、再公開研討，相信經過一個循環，將萌芽的樹苗再加把勁灌溉，果實會漸成。[\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

At the 'Cold War Factor in Hong Kong Cinema' conference, participants let their thoughts run wild in the intricate web of ideas woven by scholars from various disciplines. It's indeed a fulfilling experience. What comes next to the fruitful exchange is, however, more exchange on the way ahead for further exploration of the subject—Discussions all packed within two to three days proved way too intensive. Taking into account the experience this time, we look forward to other possible ways to proceed with our research efforts.

Lee Pui-tak, Wong Ain-ling, Sam Ho and Mable Ho all 'made it their calling' to share their views. A string of 'unresolved' problems have surfaced while we are savouring what we achieved yesterday—All are nonetheless interesting lead-ins to uncontested terrains waiting to be tapped.

It is none other than the Archive to plough, sow, fertilise and water the soil, yet success would never be possible without the support of academics and researchers to probe into it and make full use of what it offers. After another cycle of discussion, publication, screening and further discussion, the sprouting tree under care will certainly bear fruits that please. [\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

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更多圖文（包括座談會內容摘要），見本期《通訊》網頁版。
More available in the e-Newsletter.

1950 至 1970 年代 香港電影的冷戰因素

戰後國際上東西冷戰風雲詭譎之時，香港這片由港英政府管治的蕞爾小島，在國共左右對壘的夾縫中，薈萃大量南來的人才以至來自星馬等地的資金，令電影業迅速蓬勃發展。香港電影資料館與香港大學亞洲研究中心合作舉辦的「1950至1970年代香港電影的冷戰因素」學術研討會暨影人座談會(2006年10月27至29日)，首度深入探討這個香港電影史上影響深遠的課題。

1. 學術研討會

研討會匯聚數十位中、港、台、新加坡的學者和研究人員，從歷史、社會學、電影研究及電影製作人等不同的領域，剖析冷戰與香港電影的箇中關係，涉及冷戰時期香港電影的特徵、香港和兩岸電影界的交流、政治夾縫中的娛樂與文化創造、電影工業與政治、美國電影和印刷文化在香港和中國內地的發展等等。「沒有間諜的間諜片」、「不談政治的政治學」……要說的是甚麼？經過多月的研究和思考，大家顯然對一些本以為理所當然的想法有進一步的詮釋。

香港特色 從電影類型而言，六十年代諜戰片「占士邦」大行其道，香港影壇自然也風氣緊跟，可是，何思穎(香港電影資料館)分析當時香港的間諜 / 特務片及其變奏，指出除了吸收「占士邦」式的諜戰模式、生活方式，這類電影在殖民地管治下避談政治，轉化成關注社會公義，主持正義的更往往是「珍姐邦」(Jane Bond)。倒是在港韓合作的作品《艷謀神龍》(1967)和《國際女間諜》(1967)中，直言南北韓之爭。

韓燕麗(日本京都大學)從倫理親情片觀察戰後香港電影「脫政治化」的過程——本來表面不政治而隱藏政治學，五十年代中後期則隨着韓戰結束和東南亞投資者的介入而變得政治失語。張建德(新加坡國立大學)則探討改編自《聊齋》的古裝電影中，鬼氣森然的哀怨「鬼古」，如何成了高壓的政治氛圍下可讓人寄託情懷之處。

兩岸 有見五十年代初不少影人投共，「港九電影戲劇事業自由總會」於五十年代中成立抗衡，總理香港影人赴台、影片運台事宜，讓台灣成為香港國語片的主要市場之一。除了與左翼陣容競相爭取挖角的經過，台灣電影研究者黃仁特別提到總會促成兩大國語片重鎮邵氏和電懋親台，並為台灣政府把關，配合其海外政策，也促成港台兩地影人合作。

內地學者周承人則談到一些左翼影人和左派電影公司，並非以宣揚共產主義為前提，而以兄弟班同人公司的模式掙扎求

存，拍攝導人向善的影片；他們在香港受邊緣化之時，如何背靠祖國，面向海外。綜觀電影圈內所謂左右鬥爭，撇除自由總會施壓的情況，電影人之間其實並不是壁壘分明，是有相互往來的。李培德(香港大學)亦指出，由演員跳槽到不同的電影公司，到高層主管的互相聯絡，撇除意識型態之爭，還有電影行業實際的操作和經濟利益發揮影響，例如長城的影片就是由邵氏做海外發行的。

工業與政治 社會環境、政治因素對電影工業的影響，還見諸傳媒 / 輿論與電影審查。這方面的研究一直欠缺，幾位就這方面作出研究的講者，正好作出補白。吳詠恩(香港電影資料館)透過刊於左派報章的影評的內容和角度，上溯四、五十年代蔡楚生等以評論形式發表主張，肯定粵語片的價值，有志的電影工作者繼而倡導健康的影片內容及以合作社、兄弟班的形式拍片，這些都對粵語片的發展有很積極的意義。

羅卡以既是評論人又是過來人的身份，剖析受美國資助的《中國學生周報》(1952-1974)，其重要性不在政治，而在文化上的影響。《學周》引進西方現代文藝、電影、藝術、美學理論，作有系統的評介和討論，形成風氣，結合當時年輕人在動蕩不安中摸索出路的動力，七十年代香港由本土衍生的新電影文化亦由此盛放。

《學周》重文藝，相比之下，亞洲出版社的旗艦刊物《亞洲畫報》則是開宗明義的文化統戰刊物。容世誠(新加坡國立大學)特別以同出一門的亞洲出版社和亞洲影業公司，探討美國冷戰時的圍堵政策，如何在香港、亞洲以整合連橫之勢實施。然而，影業公司的作風與出版社迥異，往往並非戰線分明，風格更與後來的電懋有脈絡可尋。

說到對電影干預最大的，還數政府的電檢制度。吳國坤(香港科技大學)回顧香港電檢制度的產生、條例、案例，分析香港殖民地政府防止引起社會不安、不刺激任何社群的原則，以至其大刀闊斧地禁掉內容有政治色彩的影片的做法。

當時國內的情況又怎樣呢？冷戰研究學者楊奎松(上海華東師範大學)解說解放後中國大陸的文化政策，細說冷戰背景下新中國政府清除美國文化影響的經過；汪朝光(中國社會科學院)指出執政者明白電影對公眾的影響力，不容忽視社會穩定與電影的關係，以「落花流水春去也」，比喻中共建政後，透過市場手段逐步自上海停映美國電影。

夾縫中的創造 製片家張善珉傳奇一生，鍾寶賢(香港浸會大學)所說的故事中的「無間」成份自然曲折，結語以「不想發號令、又不想接受號令的中間人」去形容他所發揮的影響力。

黃愛玲(香港電影資料館)特別關注的是搞創作的人在特定的歷史環境裡如何自處，如何在種種客觀的局限中生存下去，並嘗試尋找出路。朱石麟和岳楓導演背景相近，這兩位兩個陣營的骨幹人物來港後的道路一左一右，正好兩相交織比較其遭遇及其不同時期作品的取向。

另「一對」可供比較的是王天林和胡小峰。朱順慈(香港大學)曾跟百多位香港影人進行口述歷史訪問，這次選取王天林和胡小峰根據他們親口所述去看其電影人生，同時反思口述歷史的運用和局限。

在冷戰及美國圍堵政策的背景下，星馬、台灣、日本、韓國均與香港電影或多或少有着關係。因此討論冷戰時期的香港電影，實需在更闊的背景、從更多的角度和方法來研究，討論才會更有意思和富啟發性。

II. 影人座談會

兩天的學術研討會過後，10月29日在資料館舉行的「影人座談會」，由電影工作者親述經驗，格外能道出當中的樂與苦。編劇朱克經過在長城公司從五十年代那個容許認真搜集資料創作導人向善作品的環境，到政治情勢漸趨嚴峻，歷經「九稿十三綱」弄得難以去拍片的情況，並體會到所謂左右陣營之間事實有着奧妙的交往關係。

前南方影業公司總經理許敦樂雖未克親臨，仍撰文從他在港發行蘇聯和中國電影的經驗出發，刻劃當中意識形態的鬥爭。劉德生亦抒發他自六十年代中加入南方，期間與同僚們面對港英政府的嚴格電影檢查條例，仍力爭上映及做宣傳的努力。

台灣電影研究者黃仁則集中談張國興及其獲美資成立的亞洲影業公司的成就，特別推許張氏所建立的拍攝制度及嚴謹製作方面的貢獻。



會前小敘。(左起)李元賢、黃愛玲、何思穎、劉德生、朱克、羅卡、黃仁
(From left) Albert Lee, Wong Ain-ling, Sam Ho, Dixon Lau, Chu Hak, Law Kar, Huang Ren

III. 冷戰研究感言

李培德(香港大學亞洲研究中心)：香港原屬英國殖民地，從十九世紀開始，本地華人已懂得怎樣靈活地與英國人合作，但又不得失內地中國政權，可以說香港華人周旋於中英兩大政權之

間，絕不是甚麼新鮮的事。1949年，中華人民共和國正式成立，國民黨政權遷移台灣，香港的華人政治生態產生前所未有的巨變。從1952年香港左派影人被逐出境算起，直至1986年台灣勘亂法令取消，香港華人可謂夾縫於國共兩黨之間的鬥爭中，這種政治上的壁壘分明，足足維持了三十多年。但有趣的是，香港電影的起飛，能蜚聲國際華人社會，無論於人才、技術、資本各方面，其基礎的奠定，都取決於這段時間。到底，處於冷戰時期，在世界和兩岸政治局勢變化的前提下，香港電影業是如何發展起來的？

很高興這一次研討會和影人座談會能匯聚了電影界和學界對電影史感興趣的一班朋友。坦白說，過去我們對1950至1970年代的香港，不僅是電影，對政治、經濟、文化、社會等各主題均少有研究，這一次我們可謂跨出了第一步。香港成為中國的特區快十年了，但是在冷戰時代香港與內地的關係，特別是政治和文化方面，我們所知不多，在某種意義上說，這一次研討會是有啟發性的。

黃愛玲(香港電影資料館研究主任)：早在構思第二本影人口述歷史叢書《理想的年代——長城、鳳凰的日子》時，「冷戰」這兩個字便常在腦海裡跳躍。猶記得最初擬書名時，我最喜歡友人邁克建議的「銀幕左方」，簡簡單單四個字，一語道破當年電影和政治的關係，卻又保留了一份讓讀者去自由想像的空間。然而，經過了多番討論，還是選擇了現在的書名，迴避了「左」這個敏感的字，說明了坦然面對歷史是多麼不容易的一回事。五十年代出生的一輩，誰不是呼吸着冷戰的空氣長大的？那空氣，就如今天污染度極高的空氣，任憑我們如何躲避，還是會通過呼吸系統滲透到身體的每一個細胞裡去。

今次跟香港大學亞洲研究中心合作，舉辦「香港電影的冷戰因素學術研討會」，彷彿是順理成章的事。作為香港電影資料館，我們希望能多做點歷史研究的基礎工作，而這就要借助各方面的有心人，凝聚力量，共同探討。當我們沿着時光隧道摸索回到大半世紀前那段荷戟傍徨的冷戰年代，就會發覺我們實在有太多懸而未決的問題，但起碼有些問題是比較清晰了。例如：為甚麼香港政府要於1953年才正式成立電檢條例呢？五、六十年代香港電影的「左右陣營」真的是那麼壁壘分明嗎？與會朋友也提出了一些關於電影研究的本質問題。例如，搞電影史研究可以不看電影嗎？太着重跨學科研究會令人本末倒置，忘記了電影本體嗎？可惜的是，因為時間的關係，我們沒有繼續討論下去，但我相信，這都是一些最基本的問題，值得進一步思考。

回到電影資料館，在一個深秋的下午，聽着朱克叔、劉德生先生和黃仁老師在座談會上娓娓道來昔日種種，左的右的，都在揚起的午後塵埃中沉澱下來，成為歷史。

何思穎(香港電影資料館節目策劃)：談論冷戰與電影，竟然令我想起了足球與石油。

三天的會議與座談會，提醒了我們，政治其實以各種不同的形式滲透了我們的生活，不但電影，還有報章、雜誌、音樂等其他文化層面。還有足球。我記得六十年代的香港球壇，有「香



(前排左起) 吳詠恩、鍾寶賢、楊奎松、黃仁、科大衛、葉嘉安(香港大學研究學院院長、當代中國研究臨設局主席)、黃紹倫(香港大學亞洲研究中心主任)、李元賢(康文署總經理(電影及文化交流))、劉成漢、李培德、李以莊、張建德、羅卡；(後排左起) 黎志剛、韓燕麗、許錦全、Vyvian Liang、黃愛玲、秦漢聰、何思穎、汪朝光、周承人、吳國坤、麥欣恩、容世誠

(Front row, from left) Grace Ng, Stephanie Chung, Yang Kuisong, Huang Ren, David Faure, Anthony Yeh (Dean of HKU Graduate School, Chairman of Provisional Council for Contemporary China Studies), Wong Siu-lun (Director of HKU Centre of Asian Studies), Albert Lee (Chief Manager/Film and Cultural Exchange, LCSD), Lau Shing-hon, Lee Pui-tak, Li Yizhuang, Stephen Teo, Law Kar; (Back row, from left) Lai Chi-kong, Han Yanli, Lawrence Hui, Vyvian Liang, Wong Ain-ling, Michael Chun, Sam Ho, Wang Chaoguang, Zhou Chengren, Kenny Ng, Grace Mak, Yung Sai-shing

港腳」及「國腳」之分，同樣是香港球員，一部份在國際賽事中代表香港，另一部份代表「中國」。而這「中國」，其實只是台灣。其中不但可見當年香港足球運動的發達，更見國民黨陣營在冷戰期間一度佔盡優勢的情況。正如會議中一名講者指出，當年只有「左派電影」的觀念，因為「右派電影」很大程度代表了主流。

會議中多篇文章都很有啟發性，最令我欣慰的，是吳國坤對電檢制度的研究。我們在電影資料館工作中，經常接觸到各種有趣的課題，但因為工作性質的要求、時間上的限制，及缺乏深入研究的習慣與訓練，往往都輕輕帶過，每次都安慰自己：「留待有心人再發掘吧！」這次吳博士接受了我們及香港大學邀請參加會議，我們建議他作電檢方面的研究，並且提供一些線索，吳博士自己也發現了很多新素材，例如各種當年列為機密的檔案，結果對香港電影的檢查制度作出了非常重要的初步探究。

與會一名學者認為吳博士的研究有groundbreaking的意義。我聽到後，想到了能源工業尋找石油的情形。石油的探勘，最終是一個破土的工作，其中牽涉了各種知識的配合，鑽挖的科技固然講學問，但落點不正確，結果只會空井而回。我們在電影資料館的工作，不斷發現研究的落點，如果能與具備探鑽功夫的學者配合，將有很多機會在研究上產生石破天驚的成效。

何美寶(香港電影資料館搜集組經理)：子曰：「益者三樂。」今次參與「1950至1970年代香港電影的冷戰因素」學術研討會暨影人座談會，我也感到三重樂趣：

一、多認識的喜悅 一開始我對這個題目毫無認識，只覺範圍龐大、影響深遠。一連三天的討論對我起着啟蒙作用。資料館的研究一向多從文本內容着眼，因為影像資料是我們的「本

錢」，看電影是我們工作的重要一環，電影鑒賞便成了我們的「基本功」。然而，若單從這角度分析冷戰電影，便未免將問題簡單化了。那是個多麼複雜、充滿矛盾與隱秘的時代啊！國際間劍拔弩張的空氣，政治思想陣營的對壘；本地殖民統治的手段，社會的動盪，民生的艱苦……都影響着那段時期的電影發展，也或多或少呈現在當時的電影裡。要不是得到各地來自不同科系、不同志趣的學者、專家以及當事人(如當時電影界的朱克先生、許敦樂先生)聯手拆解，深入討論，着實很難獲得通盤的認識。「從零到一」，雖則仍是一知半解，但對我這門外漢來說已相當滿足。

二、資料得人善用的興奮 搜集資料的人最樂見的，莫過於資料被善用，產生美滿的效果。資料館現存電影資料超過六十萬項，不可謂之少，但若不被研究者重新發現，它只是死物一堆，不提供任何意義。是次與會學者卻通過參考影片、口述歷史、文獻檔案，細心印證資料，大膽懷疑、立論，教人對問題的各方面都增加了知識，真叫我這個資料搜集者喜上眉梢。相對於其他電影發達的國家，香港電影的研究在深度、廣度、方法和理論上都不足夠，這次跨科系的研討在資料的應用上，無疑是一個漂亮的示範。

三、行使自由的福樂 這次與會的知識人，有資料館的老朋友，也有不少本地外地的新相識，彼此的專業、觀點、思維方式都很不一樣，難得的是「君子而和不同」，大家切磋砥礪，暢所欲言，三天下來，都有點意猶未盡，紛紛說要回去繼續研究，再來交流。我想，思想開放、言論自由，就是香港吸引人的地方。盼望我們能珍惜這片福地，善用自由的風氣，為研究香港電影一齊努力。 ■

The Cold War Factor in Hong Kong Cinema, 1950s to 1970s

After the WWII, as winds, treacherous and icy, howled in the great divide between the East and the West, the British colony of Hong Kong became a haven for south-bounders and capital from the South Seas. On this tiny island tucked away in the fissure between the Communists and the Kuomintang, the film industry thrived. Organised jointly by the Hong Kong Film Archive and the Centre of Asian Studies of the University of Hong Kong from 27 to 29 October, the Conference on the Cold War Factor in Hong Kong Cinema, 1950s-1970s, cum seminar delved into this important topic in the history of Hong Kong cinema.

I. Symposium

Scholars and researchers from the mainland, Hong Kong, Taiwan, and Singapore were gathered to examine the relationship between the Cold War and Hong Kong cinema. Studies were made from the perspectives of history, sociology, film studies, and filmmakers actively involved in the industry during the Cold War years.

Hong Kong Characteristics In his analysis of the Hong Kong spy film and its many variations, Sam Ho (Hong Kong Film Archive) suggested that apart from adopting the James Bond mode of spying operations and glamorous lifestyle, the genre sought to avoid politics under the colonial rule and veered towards issues concerning social justice. The maintenance of justice, however, fell into the hands of the female 'Jane Bond'.

Han Yanli (Kyoto University) revealed the process of depoliticalisation of postwar Hong Kong cinema with special emphasis on family films. Stephen Teo (National University of Singapore) talked about the bizarre, sorrowful ghost films adapted from the Chinese literary classic *Strange Tales from a Chinese Studio*, in which filmmakers found an outlet to their pent-up feelings in the suffocating political climate.

This Side and That The early 1950s saw many filmmakers moving politically towards the Communist regime. It was against such a backdrop that the Hong Kong and Kowloon Cinema & Theatrical Enterprise Free General Association Limited was established in mid 1950s as a counterweight. Huang Ren, a Taiwan film researcher, gave a detailed account of the intense competition for film stars between the two camps. He also highlighted the 'watchdog' function of the association in reinforcing Taiwan's foreign policy and its contributions to Hong Kong-Taiwan collaborations.

Mainland scholar Zhou Chengren discussed how leftist filmmakers and companies, being increasingly marginalised at the time, survived the hard times by reaching out to overseas markets while securing the indispensable backing from the mainland. Lee Pui-tak (The University of Hong Kong) added that putting aside ideological conflicts, hostility between filmmakers of the two factions was to a large extent overstated. Active interactions between camps were not rare, mainly a result of the need for negotiations in everyday business and financial interests that were too important to forsake.

Film Industry and Politics Social and political factors shaping the film industry can also be seen in the mass media, press opinions, and censorship. Drawing reference from the content and narrative angle of film reviews in left-wing newspapers, Grace Ng (Hong Kong Film Archive) maintained that it was Cai Chusheng (aka Choi Cho-sang) who stood in the forefront to uphold values of 1940s and 50s Cantonese cinema. Filmmakers sharing those lofty ideals went on to produce wholesome films on either cooperative or fellowship basis.

Law Kar who had gone through much of the Cold War years working as a critic and editor, pointed out that the influence of the American-subsidised *Chinese Student Weekly* (1952-1974) was felt in cultural terms rather than political. Contrary to the artistic orientation of *Chinese Student Weekly*, *The Asia Pictorial*, the Asia Publishing Company's flagship publication, was overtly propagandist. Yung Sai-shing (National University of Singapore), using examples of the Asia Publishing Company and the Asia Pictures Limited which had the same owner, examined how the United States put into force her containment and integration policies in Hong Kong and other Asian countries.

When it comes to the interfering with film productions, nothing matters more than government censorship. Kenny Ng (Hong Kong University of Science and Technology) traced the background of the censorship system, the associated regulations and sample cases to unravel the colonial government's 'hidden agenda'—to avoid social unrest, all sensitive political contents prone to arouse contradictions were mercilessly banned.

In the Middle Stephanie Chung Po-yin (Hong Kong Baptist University) rendered a tale about the legendary producer Zhang Shankun, whose influential presence as an 'intermediary' was summarised in her conclusion: 'Those who want neither to give orders nor to receive them can become intermediaries.'

Wong Ain-ling (Hong Kong Film Archive) paid special attention to the filmmaker's 'tug-of-war' with the times—how they kept their composure, survived and found their way out under all sorts of constraints in a specific historical setting. Zhu Shilin and Griffin Yue Feng were two directors of similar background, only they went their separate ways to the left and the right after coming to Hong Kong. Juxtaposing their contrasting paths and works of different stages thus promised to be thought-provoking.

Another pair tailor-made for comparison is Wang Tianlin and Hu Siao-fung. Donna Chu (The University of Hong Kong), who has conducted oral history interviews with over 100 Hong Kong filmmakers, traced their lives in cinema while at the same time reflected on the application and inherent limitations of oral history.

As a result of the Cold War and the US containment policy, Hong Kong film industry constantly found itself linked with Singapore-

Malaysia, Taiwan, Japan, and Korea in one way or another. In the light of this, a fruitful discussion of Hong Kong cinema in the Cold War era could come about only with a macroanalysis of the entire picture.

II. Seminar: Dialogue with Filmmakers

The seminar was held on 29 October in the HKFA where filmmakers shared their experiences with the audience. Screenwriter Chu Hak recounted his days at the Great Wall Movie Enterprise Ltd in the 1950s when he was given the room to do solid research for the script. Although political situations gradually changed for the worse and film production almost came to a halt, he on the other hand came to realise the intricacies between the left and right camps. Dixon Lau recalled that when he first joined Southern Film Co Ltd in the mid 1960s, his colleagues spared no efforts in bargaining for theatrical release and publicity of their films against the strict censorship imposed by the Hong Kong British government. Taiwan researcher Huang Ren focused on the contributions of Chang Kuo-sin and his American-backed film company, the Asia Pictures Limited, with special mentioning of the production system built up by Chang and his meticulous production requirements.

III. Thoughts on Cold War Studies

Lee Pui-tak (Centre of Asian Studies, The University of Hong Kong)
Hong Kong was a British colony. Since the 19th century, the local Chinese had acquired the suppleness of cooperating with the British without offending the mainland Chinese authorities. Hong Kong Chinese have always had a knack for surviving between the two towering regimes. In 1949, the People's Republic of China was founded, the Kuomintang moved to Taiwan, and the political ecology of the Chinese in Hong Kong underwent unprecedented changes. From the deportation of leftist filmmakers in 1952, to the abolishment of Taiwan's National Security Act During the Period of National Mobilisation for Suppression of the Communist Rebellion in 1986, Hong Kong Chinese had been caught in the Communist-Kuomintang crossfire. This diametric opposition lasted over 30 years. But interestingly, this very same period had been pivotal in terms of talent, technology, capital, and foundation-laying to the flourish of Hong Kong cinema and its fame among Chinese societies all over the world. How did Hong Kong cinema take off amidst the Cold War and drastic changes in the global and cross-strait political situation?

I am very pleased that the occasion of this conference has brought together friends from the film industry and academia who share a common interest in cinema. The truth is, from the 1950s to the 1970s, Hong Kong had been lacking in studies on not only its cinema, but also its politics, economy, culture and society. This is a first step. It has been almost ten years since Hong Kong became a special administrative region of China, yet we know very little about the relationship between the two, especially the political and cultural aspects. In a certain sense, this conference has been insightful.

Wong Ain-ling (Research Officer, Hong Kong Film Archive)

Since the planning stage for *Monographs of Hong Kong Film Veterans 2: An Age of Idealism: Great Wall and Feng Huang Days*, the words 'cold war' have been flashing on and off in my mind. Going through options for the book's title, my favourite was my friend Michael Lam's 'Screen Left'—Two simple words that nail the relationship between cinema and politics while still leaving space for imagination. Yet, after

extended discussion, the present title was chosen to sidestep the sensitivity of the word 'left'. This goes to show how difficult it is to look history in the eye. Of those born in the 1950s, who did not grow up breathing the air of the Cold War? Like the pollutant-saturated air now, it found its way through our respiratory system to every cell of our bodies, no matter how hard we tried to avoid it.

Organising the Conference on the Cold War Factor in Hong Kong Cinema with HKU's Centre of Asian Studies seems most logical. As the Hong Kong Film Archive, we hope to do more groundwork for historical research, but this requires the help of other dedicated parties with whom we can pool efforts. As we journey back to the throbbing tension of the Cold War era over half a century ago, we discover plenty of unresolved questions, but at least, some have become clearer. For example, why did the Hong Kong Government formally establish the Film Censorship Ordinance only in 1953? Were the 'left' and 'right' camps in Hong Kong cinema really that diametrically opposed in the 1950s and 60s? Some conference participants also raised questions regarding the very nature of film studies. For instance, can one study film history without watching films? Would too much emphasis on interdisciplinary studies make one lose sight of the wood, that is, film, for the trees? It was a pity we did not have time to continue our discussion, but I believe these are fundamental problems deserving further reflection.

Returning to the Film Archive, I sat listening on a late autumn afternoon, to Uncle Chu Hak, Mr Dixon Lau, and Mr Huang Ren as they recounted the past, while left and right settled in the whirling dust of the afternoon, becoming history.

Sam Ho (Programmer, Hong Kong Film Archive)

Discussing the Cold War, I thought of football and oil.

The three-day conference reminded us that politics infiltrates our lives in many different ways. Not only through movies, but also newspapers, magazines, music and other channels. Like football. I remember in the 1960s, athletes were divided into 'Hong Kong players', those who represented the then colony in international matches, and 'Chinese players', those who played for China. They all played in Hong Kong, in the same league and were not bitter ideological rivals. The China the 'Chinese players' represented was actually Taiwan, not the mainland.

This amusing bit of information not only tells us how successful Hong Kong football once had been, but also how the Nationalist camp had enjoyed a huge advantage in everyday life during much of the Cold War period. Just as one conference participant pointed out, there were only 'left-wing films' and no 'right-wing films', because the latter were in fact mainstream films.

Many of the papers presented in the conference are inspiring. I am particularly impressed with Kenny Ng's study on film censorship. In our work at the Hong Kong Film Archive, we often came across interesting topics. Yet, due to various reasons such as the nature of our work, time constraints or a lack of either training or habit in in-depth research, we often had to gloss over these topics. We would comfort ourselves, thinking, 'may be someone will do further research...' This time, Ng accepted our invitation to the conference and we suggested that he study the area of film censorship. We provided some clues for him and he in turn dug up many new ones,

such as government files once considered confidential. He ended up laying important groundwork for the study of film censorship.

Another conference participant called Ng's work groundbreaking. His comment reminded me of oil exploration in the energy industry. The search for oil eventually leads to the breaking of ground, a process involving the coordination of a myriad of different knowledge. The drilling itself requires advanced technology and hard work, but without correct identification of drilling spots, it would only result in dry wells. We at the Film Archive know of many drilling points for research. If our work can be coordinated with researchers who have the skills and training to dig deep, much ground would certainly be broken in the study of Hong Kong cinema.

Mable Ho (Acquisition Manager, Hong Kong Film Archive)

Confucius said, 'There are three pleasures that are beneficial to men.' I also felt three pleasures as a participant at the Conference.

The Pleasure of Knowing To begin with, I knew nothing about the topic. I was only aware that it is very broad and has profound implications. The three-day discussion had been a journey of enlightenment for me. HKFA research usually focuses on textual content. Audiovisual materials are our 'asset', watching film forms a major part of our working lives, hence film appreciation becomes our 'basic technique'. Yet restricting our analysis of Cold War films to this angle would be nothing but an oversimplification. After all it was a complex era full of contradictions and enigmas! Atmosphere taut with tension, diametric opposition of political thoughts; and locally, tactics of the colonial ruler, social turmoil, hardships of ordinary life...all played a role in shaping film development in that era and, to varying extents, manifested themselves in those films. Without the assembly of scholars, experts and filmmakers (such as Mr Chu Hak and Mr Shu Don-lok) of different disciplines and interests from the world over, who relentlessly unravelled and explored, it would have been difficult to gain such comprehensive understanding of the topic. Although still an amateur, I am comparatively contented.

The Excitement of Seeing Research Material Well Used Archivists are most exhilarated when someone puts the materials they gathered to good use and brings about a pleasant outcome. The HKFA has a sizeable holding of over 600,000 items of film-related materials. If they were not rediscovered by researchers, they would have remained useless and meaningless. Hence I was overjoyed to see the guests of this conference validate, dispute, and expound by means of film references, oral history, documents and literature. Compared to countries with a thriving film industry, film studies in Hong Kong have fallen behind in terms of depth, breadth, methodology and theory. This cross-disciplinary conference was exemplary in its application of research.

The Joy of Exercising Freedom Some of the erudite participants of the conference were old friends of the HKFA; others were fresh acquaintances from Hong Kong and overseas. They may have different professions, views and modes of thinking but 'Gentlemen seek harmony, not uniformity.' They shared views, exchanged words of encouragement, spoke their minds. After three days, still wanting more, they pledged to resume their research so they could come back for more exciting exchange. I believe the freedom of thought and speech is what makes Hong Kong attractive. We should cherish this wonderful place and make use of the freedom we enjoy to take Hong Kong film research to new levels. (Translated by Piera Chen, Tsang Hin-koon and Elbe Lau) ■



中國電影博物館館長楊永安(右一)、副李館長李米莉(左二)及北京市廣播電視局的陳瑜(左一)到訪

本館，香港電影資料館搜集組經理何美寶(右二)向來賓介紹資料館的設施與館藏。2005年落成的中國電影博物館，設有多個展廳，並有港台電影的專題展區。雙方都希望透過更密切的交流，一起推動電影文化。

Yang Yongan (1st right) and Li Mili (2nd left), Curator and Associate Curator of China National Film Museum (CNFM), and Chen Yu (1st left) of the Beijing Radio & Television Bureau taken on a tour around the Archive by Mable Ho, the Acquisition Manager of HKFA. Opened in 2005, CNFM presents large-scale exhibitions with special attention to Hong Kong and Taiwan cinema. Both parties look forward to further exchange for the promotion of film culture.



本館圖書館館長周宇菁(左)向楊永安介紹資料館館藏。

HKFA Librarian Chau Yu-ching (left) introducing the Archive collection to Yang Yongan.

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本館特此致謝! Thank you!

堅叔，你好！

朱順慈

重看紀錄，我是在1997年8月訪問堅叔(石堅)的。九年，一下子就過去了，我卻仍然記得他位於太子道的房子的光線、牆上掛着的劇照海報、沒來由放在心裡的三兩個小節，譬如愛喝咖啡的堅叔說，美國的咖啡嘛，十年前第一次去是兩毛五分錢一杯，十年後漲價了，都只是賣三毛五分錢。堅叔口裡的十年，如今大抵又已翻了兩翻，流年似水，似水流年，昔日的銀壇光影，記不牢的比銘記於心的多，但談興來了，一幕接一幕，還是把一個年少體弱的少年，因着千絲萬縷的緣分，搖身變成了白眉道人、至善大師、奸人堅、金毛獅王，將故事說得引人入勝。

少年習武

「我是1913年出生的，家鄉說是番禺縣石崗村，從來沒有回去過。父母很早就不在，我從小在伯父家中長大。童年時身體不好，到了十多歲時，聽人家說練武可以讓身體好些，於是從那時開始學習武術，漸漸的學上了癮，東學一些，西學一點，很駁雜的，後來身體也確是好了些。」

堅叔在九龍區的精武會正式跟師傅習武。學員跟精武會訂一年合約，提出自己想學的門派，上海精武會就派師傅來，不喜歡的話還可以要求換人。堅叔後來回廣州南武中學唸書，校長很喜歡武術，早操順便練武。

「我是讀書不成的，又喜歡運動，愛打籃球，也喜歡足球，又喜愛田徑，是個好動的人。後來唸書時遇到國難，『九一八』、『一二八』相繼發生。廣州那時由陳濟棠主政，中國政府不想抗戰，學生卻要抗戰，鼓吹愛國運動，鼓吹抗戰，有人演講、有人下鄉、有人演戲，我去學演戲，一學便上癮了。」

當年沒有藝員訓練班，也沒有演藝學院，演戲怎麼學？都是靠自己看書，一有機會就以各種形式參與。迷上演戲的堅叔，入行靠的倒不是演技，而是化妝。

「我是怎樣學化妝的？除了看書，還幫襯蜜絲佛陀(Max Factor)買化妝品，他們送一些化妝書給我，裡面有一位名演員保羅茂尼(Paul Muni)示範化不同的妝，我是從那裡學的，加上自己實習一下，學會了化妝後，胡春冰¹介紹我去化妝。有一次，薛覺先做戲，本來是由謝澤源²替他化妝的，那一次不知謝澤源是遲到還是不能到，有人說，喂，由石堅去幫忙化妝吧，趕着要開工了。其實不算化得特別好，但妝化好之後他就滿意了，便請我去做化妝師，於是正式有了第一份工作，是每個月支薪的，可以說是正式加入電影業了。」



不怒自威、內心慈愛的長者《玉女親情》，1967)
Tender Love (1967)

堅叔認為，一個好妝要能夠化出角色的性格，當中學問不淺，奈何在日本侵華的硝煙中，香港不能獨善其身，電影化妝這工作，只做了兩個多月。香港淪陷，生計都成了問題，誰還拍電影？淪陷初期，堅叔當過職業話劇團的演員，很快也幹不下去，只好四出找活兒謀生。

「我曾經走路到元朗，買些蘿蔔出來賣，又試過到避風塘，向那些艇家買米，再拿去賣，也是做不下去。又試過一個時期去了東江，拿些衣服去賣，又做不下去了。後來有朋友介紹我去廣州，在那裡幫忙佈置舞台的工作。過了不久，日本人投降了，就回來香港了。」

有如命中註定要入電影界，堅叔又碰上了另一個機緣。

「有一次，遇到之前在南洋影片公司當劇務的魏鵬飛，他要把國語片配成粵語，我便開始配音了。配了多少都忘了，就記得對白最少的是但杜宇導演的，對白最多的是朱石麟導演。」

堅叔在淪陷前已開始拍電影，零零星星的，主要是胡春冰的國光影片公司的出品。「在《血海花》(1940)裡做一個可以說是漢奸也可以說是日本人的角色，都不知道是甚麼，劇本上沒有很清楚的寫出來。第二部好像是《天長地久》還是《地久天長》(編按：應為《地久天長》(1940))，由林蒼導演，我也做一個角色。」

方世玉與黃飛鴻

後來顧文宗開拍「方世玉系列」，請堅叔演白眉道人，做方世玉的對頭。第一齣很賣座，開第二齣，拍成了一個系列。

「都是『方世玉甚麼甚麼』名堂的，同一個角色演多了，我都發悶了，就跟顧文宗說，反正你也是虛構故事，可不可以寫另一個角色給我演？他說，不是吧，你做得很好啊，觀眾都喜歡看你。我說真的不想再做了，太刻板了。他跟老闆商量後，加了我薪水，讓我同時做兩個角色，一個是至善，就是方世玉的師傅，另一個是白眉道人。其實我是志在做那些白眉道人以外的角色，做出來一看，兩個角色真的有不同的演法，我喜歡演多方面的角色。」

方世玉電影以外，堅叔最為人所知的形象，莫過於黃飛鴻電影系列裡的反派。

「黃飛鴻電影有武館裡的人參加的，也就沒有那麼花拳繡腿，硬橋硬馬一點，多數打洪拳。頭幾齣我沒有份參演，接着有一齣的劇本上有『花槍白頭甫』的角色，是北方來南方賣藝的人，因誤會而跟黃飛鴻比武。導演跟我認識，知道我曾學習北方功夫，介紹我去。那部片裡每個人都是打南方拳的，我打北方拳，一打之

下，他們認為不錯，於是由這齣起，參演了這個電影系列。」
這個白頭甫角色，惹了一點麻煩。

「我不知道是不是真有其事，亦不知道是不是真有白頭甫其人，劇本上這麼寫，我便染白了頭髮，黏上兩撇鬚，手上挽着烏籠，耍耍纓槍，就是這樣。有一次見到陸智夫，他在香港教武術的，屬白鶴派，也醫跌打，他說原來白頭甫是真有其人的，白頭甫有些後輩，不知是徒弟還是徒孫，不服氣，說：『我們白頭甫甚麼時候輸給黃飛鴻了？你們黃飛鴻的後輩，派人出來跟我們比試，看看哪個更好。』他們兩人事實上有沒有比試過，我也不知道，或者可能是硬生生的作一個人出來也說不定，總之如果是虛構的人物就沒事，如果真有其人便多事了。陸智夫說：『不過是做戲而已，戲是假的。』人家認為假的也會影響名譽，所以這麼多部黃飛鴻電影我已沒甚麼印象了，那些劇本都是匆匆忙忙趕出來的，最有印象的就是這一部了，因為它惹事。」

拍一齣黃飛鴻電影需時十天左右，多是由胡鵬導演，老闆是許立齋。因為在外埠特別賣錢，開拍黃飛鴻電影，可以幫助資金周轉，所以一直拍下去，拍了很多齣。戲裡戲外，都有點流水作業的味道了。

「我老是演反派，有時不算是反派，有時也是一個正面角色，因誤會而發生打鬥，有這樣的。有時是飾演賊人，有時是壞的師傅，有時是土豪劣紳，有時是做少爺之類的，都是壞的，最後給人打敗的。」

內心戲

也難怪堅叔說：「我運氣不好，很少遇到好的角色。《倚天屠龍記》(上、下集，1963)是張瑛導演的，張瑛很喜歡教人做戲。他請我的時候，說：『石堅，你做過這麼多反派，我想你演這個金毛獅王一定會很好的。』我說：『甚麼？你將金毛獅王當作反派？』我說那你錯了，他應該是正派才對。金毛獅王其實是好人，不是壞人。從前他的師傅做過對不起他的事，他很傷心，覺得武林有很多壞人，哪一個武功好就要來對付他，是這樣的

心理。後來他自己生了病，有對夫婦來照顧他，哦，原來世界上還有好人。那對夫婦就是張瑛和白燕演的，生了張無忌，成了金毛獅王的誼子，金毛獅王將平生所學全部傳授給張無忌，是這樣的一個角色。」

電影拍攝期間，張瑛任堅叔隨意發揮，沒有教他做戲，白燕讚他的戲演得最好。電影後來賣了給邵氏。「張瑛跑來跟我說，喂，邵老六(邵逸夫)說你做得最好呀！」

堅叔也跟中聯合作過。「中聯因為拍得不多，所以我記得。他們拍戲一般是十四天，多四天水準已是高一點了，至少有時間將燈光打好一些。我記得替他們拍了《家》(1953)、《春》(1953)、《秋》(1954)三部片。」

在《家》等影片中，堅叔演頭腦保守的三叔，不是非忠即奸的典型，而是思想和眼界受制於家庭和時代的人物。

「拍得嚴謹的電影都記得，那些馬馬虎虎的，不記得了。我演的戲很雜，有時做得『滑』了，就像廣東話的一句，交行貨。很難再動腦筋去做些新意了。」

「老朋友左几對我說：『石堅，你應該演正派，你演反派，等於打功夫的花拳繡腿。花拳繡腿是甚麼呢？就是打起來很好看，但是不實用，意思是你表演的是經驗的外表，沒有內在功夫，你應該演正派。』這是老朋友對我的批評，他說得對，不過，跟這麼多人一起拍戲，總有人被打，那就打我好了。所以這是所謂『撈』得多，你如果次次都演正派，反派不肯做，那是不能生活的。」

談戲

理想與現實之間的落差帶來遺憾，演員都有未完的夢，看別人的電影，熱情投入，冷靜分析，從中得到安慰。

「第七屆奧斯卡金像獎的《一夜風流》(It Happened One Night, 1934)是奇勒基寶(Clark Gable)得獎，但是以後不光是小生得獎，甚麼人也可以得獎，有肥佬啦，那個查理士羅頓(Charles Laughton)又得過獎，演反派的也得過獎，那個亞歷堅尼斯(Alec Guinness)，進了戲劇學校，老師都說他不行，外貌既不英俊也不瀟灑，走起路來笨笨重重的，哈，他卻拿最佳演員獎。羅蘭士奧利花(Laurence Olivier)我也很喜歡，那些長篇的對白，英國的演員講得比美國演員好，真是很動聽，節奏、味道都很好，



老而彌堅，依然打得精彩投入《《龍爭虎鬥》，1973)

Enter the Dragon (1973)

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七劍之傳奇主 《七劍下天山》，1959)
Seven Swordsmen from Tianshan (1959)



黃飛鴻與宿敵奸人堅 《黃飛鴻虎鶴鬥五狼》，1969)
Wong Fei-hung's Combat with the Five Wolves (1969)

據說在英國學習的演員，光是磨鍊唸對白的功夫，也要兩年。

有一部戲，由蘇珊希活(Susan Hayward)主演的，《我要活下去》(I Want to Live!, 1958)。如果不是有羅拔懷斯(Robert Wise)這樣的導演，蘇珊希活是得不到獎的，這個導演用的是新的手法，很多過場的手法——如果是日本片，會拍一些屋角呀之類，有些拍日曆牌被風吹起也有一——那他的過場是怎樣的呢？戲中是講走私，偷運一件東西，完成任務後，她回去對上司說，下次我不幹了，我要結婚了。『甚麼？你要結婚？』上司很不高興，他正在玩牌，用手將牌一撥，接下來兩三個鏡頭，一個小孩躺在搖籃內，小孩哭了，蘇珊希活走過來將他抱起，結婚、教堂甚麼的，全都不用了，那不重要，一過場便到了那裡，已經結了婚，後來給人陷害入獄。過場很快，導演的手法讓演員的演技可以充分發揮。沒有這樣的導演，你得不到獎的。了不起！兩個都了不起！」

粵語片式微，堅叔加入了電視台，一幹又十多年。「三種戲我都做過，電影，拍了以後，過了很久才看一看，知道自己演得怎樣。電視呢，可以立即看看演得怎樣，演得不好可以再來一次。如果一個演員想過戲癮的話，還是要演舞台戲。舞台戲中的感情可以跟觀眾交流，演員一出場演那場戲，他便知道自己做得好不好了。好的話，觀眾便會感動，不好的話，他也知道了。觀眾感動，他同時也感動，他感動，觀眾也感動了。我喜歡演感動觀眾的戲，不喜歡演娛樂觀眾的戲，光是娛樂，甚麼也沒有的，演來沒有趣味，只是賺錢而已。」

堅叔在七十二歲那年不再拍武打戲，七十九歲榮休，當年是無線電視廿六周年紀念，電視台送了廿六面金牌給他。他在八十歲生日那天，留下一面給自己，一面給妻子，其他的都給了兒女和孫兒。訪問堅叔那一年，堅叔結婚六十一年，妻子是當話劇演員時認識的。

算起來，今年是堅叔夫婦結婚七十周年紀念。時光悠悠，重溫九年前的會面，只想說一聲：堅叔，你好！■

朱順慈任職香港大學通識教育部，亦游走於寫作、攝製及教學等工作。1996年起至今，為香港電影資料館進行了超過120個影人口述歷史訪談。

註

1. 堅叔談胡春冰：「後來廣州淪陷了，有些文化人來了香港，其中有胡春冰，認識他的時候……剛巧上海的張善琨也來了香港，跟竺清賢合作，搞了一間公司，請胡蝶來，胡蝶當時名氣很大，還有王引、王乃東，導演是王次龍，寫劇本的是胡春冰，這一部戲是一部古裝片，叫做《絕代佳人》，是寫陳圓圓的故事，胡蝶當然是飾演陳圓圓了。」
2. 據堅叔所述，化妝師謝澤源是陳文輝的師傅。

香港電影資料館電影放映節目

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How Are You, Uncle Sek Kin?

Donna Chu

The record gives August 1997 as the date of my interview with Sek Kin, and nine years have passed since then without me noticing. Gone were also the days when the screen was graced by the actor of a thousand faces who breathed life into the myriad of characters—White-Brow Monk, Master All Mercy, Villain Kin, Golden-Haired Lion King being the most memorable of all—and animated their stories with his stellar performances.

Practising Martial Arts Since Youth

'I was born in 1913. Both my parents passed away when I was young. My hometown is Shigang Village in Panyu. Suffering poor health as a child, I started practising the martial arts which is often said to boost one's physique and robustness.

'Then war struck. Students rallied to join in anti-Japanese efforts. Some gave talks, some took up manual work in the country, while others put on stage plays. I got hooked with acting from day one.'

Bitten by the stage bug, Sek didn't make his debut on the screen, but with a make-up brush.

'Hu Chunbing introduced me to the make-up department. One day, the make-up artist Tse Tsak-yuen failed to show up for Sit Kok-sin's performance. Someone suggested that I give it a try. Sit was pleased with what I did and offered me a job. That's how I entered the business.'

But his stint as a make-up artist lasted a mere two months with the Japanese invasion looming. But as fate had it, a second chance was bestowed on him.

'One day I ran into Ngai Pang-fei who was working as production assistant at Nanyang Film Company. He was dubbing Mandarin films into Cantonese and recruited me to the dubbing team.'

Sek's acting career was launched before the war and the fall of Hong Kong. It was mainly in Hu Chunbing's Guoguang Film Company productions that he made his screen appearances. 'I played a spy-cum-Japanese character in *Flower in a Sea of Blood* (1940). The second film was *Everlasting Love* (1940) directed by Lam Chong.'

Fong Sai-yuk and Wong Fei-hung

Sek was cast in Ku Wen-chung's 'Fong Sai-yuk' series, playing White-Brow Monk, the nemesis of the title character. Following the box office success of part one, a sequel was launched, and eventually evolved into a series. Among his screen personas, Sek is best remembered for his portrayal of the villain in the 'Wong Fei-hung' series.

'I wasn't figured in the first few episodes; then came in a script a "Grey-Head Fu with Flower Spear" character, an acrobat performer from

警匪正邪之間的線人《《行規》》，1979)
The System (1979)

the north who spits his skills with Master Wong in a duel arisen from a misunderstanding. The director gathered that I was trained in the northern school of martial arts and cast me in the role and since then there was no return.'

Because the phenomenal box office draw of the Wong Fei-hung films overseas ensured efficient cash flow, the business-savvy studio kept churning out other titles in the series, which inevitably became run-of-the-mill.

Films that Affect

'Luck has not been on my side, and there's been too few good roles I landed,' Sek lamented. *Story of the Sword and the Sabre* (two parts, 1963) was the work of actor-turned-director Cheung Ying. The film was later sold to Shaws. 'Cheung did cheer me up with the news: Run Run Shaw said you did the best job!'

Sek enjoyed a brief collaboration with the Union. 'The Union gave its film usually 14 shooting days, four days more than usual to look for better quality. I did *Family* (1953), *Spring* (1953), and *Autumn* (1954) for the studio.'

Sek played the conservative Third Uncle in *Family*, a character who resigned his thinking to the family and the times and a giant leap for the actor typically cast for villains.

'My buddy Tso Kea told me: "You should play the protagonist. Playing the villain is like shadowboxing in kungfu—visually stunning but impractical and void of meaning. With the experiences you have under your belt you should play the good guy." He was right, but if I turned down the role of villain and played only the good guy I couldn't make a living, could I?'

Sek went on to work on the small screen for well over a decade following the decline of Cantonese film. 'The stage is where a serious actor wants to be. The stage facilitates a direct communication between the actor and the audience. I prefer a film that affects the viewers over one that entertains.'

Sek called his martial arts roles a day at the age of 72, and officially retired at 79. Reminiscing on our interview nine years ago, I wish only for the chance to say: How are you, Uncle Sek? (Translated by Agnes Lam from an abridged version of the original Chinese interview) ■

Donna Chu was a freelance cultural worker until joining the General Education Unit of the University of Hong Kong in 2003. She has conducted over 120 interviews with Hong Kong film veterans for the HKFA Oral History Project since 1996.

芳艷芬與蕭芳芳 — 從「粵劇後台」談起 Fong Yim-fun and Josephine Siao Thoughts on 'Backstage Musical : Cantonese Opera Style'

石琪 Sek Kei

這兩位都有「芳」名的香港傑出女星，不同輩份，好像從未合演過。

蕭芳芳在童星時代，扮演過不少明星的小女兒，包括粵語古裝片《芸娘》(1960)，她做任劍輝、白雪仙的女兒。有趣的是，白雪仙竟然在粵語時裝喜劇片《佳人有約》(1953)飾演芳艷芬的女兒，那麼，蕭芳芳是否等於芳艷芬的女兒的女兒？但這是做戲而又不同戲的一筆糊塗帳，不能亂拉關係。

實際上，白雪仙的年齡比芳艷芬大一點，是同輩同行「姊妹」。《佳人有約》安排她們扮演母女，又同時愛上何非凡，幾乎成為情敵，是錯摸的妙片，妙在她倆都演得生動好玩。

芳艷芬和蕭芳芳沒有結上片緣，大概因為蕭芳芳從國語片跨界演粵語片時，芳艷芬已經結婚息影了，否則就很有機會合演。現在以她倆為題目，沒有直接牽連，只因「粵劇後台」節目中她倆分別主演的舊片，都有出色表現，因而拉在一起談談。

「粵劇後台」最特別的貢獻，是選映《琵琶怨》三個版本，提供難得的比較機會。原版是1955年美國片《琵琶怨》(Love Me or Leave Me, 1955)，描述女歌星(桃麗絲黛)與黑幫大佬(占士格尼爾)、琴師(甘馬倫米曹)的三角情緣。1957年被左几改拍成粵語版《琵琶怨》，芳艷芬、吳楚帆、黃千歲合演，女主角變為粵劇花旦；1965年左几又重拍成《珍珠淚》，苗金鳳、吳楚帆、丁亮合演。

三部都可觀，何思穎(資料館節目策劃)最推薦芳艷芬那部，認為左几改編得好看過原作，我同意。尤其是拍出舊時華人黑社會的狂妄、伶人的辛酸，比美國版嚴重和逼切。芳艷芬和吳楚帆都演得精彩，芳艷芬更明顯好過桃麗絲黛。

我是芳艷芬的影迷，一直覺得她不但古裝粵劇片出色、歌喉極佳(從未看過她的舞台大戲)，演時裝片亦多姿多采，能悲能喜，又有特殊的性格和性感，是粵劇和港片歷來最重要女星之一，《琵琶怨》正好發揮了她兩方面的優異。

重看1980年蕭芳芳監製和主演的《撞到正》，則妙趣橫生又懷舊，那時新紮導演許鞍華和編劇陳韻文合作得很鬼馬通俗，把粵劇戲班在長洲撞鬼的奇遇玩得瘋癲，雖有粗俗胡鬧，但好像毫無壓力地自由活潑。



蕭芳芳女大十八變(《撞到正》，1980)
A Josephine Siao constantly in transition (The Spooky Bunch, 1980)

當年蕭芳芳早已渡過了童星、青春玉女及文藝片女星幾個階級，變出「林亞珍」。她在《撞到正》又有新形象，扮演三幫小花旦，奇在青春佻皮，貪玩貪錢，喜劇感很強。合演的鍾鎮濤年輕有型，關聰生猛，劉克宣就最值得懷念。

此後蕭芳芳演過吳宇森導演的《八彩林亞珍》(1982)，到了1987年姜大衛導演的《不是冤家不聚頭》(1987)又轉型，作出成熟的動人表現。九十年代她在元奎的《方世玉》(1993)演方媽苗翠花又令人驚喜。最成功是憑許鞍華的《女人四十》(1995)贏得柏林影后獎，然後在舒琪導演的《虎度門》(1996)亦演得生動。可惜1997年《麻雀飛龍》不成功，至今未有新作。

蕭芳芳不像陳寶珠可以正式做大戲，然而演技變化多端，經驗豐富，在《撞到正》和《虎度門》演粵劇藝人都妙。無論她今後會不會復出，她在影壇跨越多個年代和多次成功轉變形象，已經成為香港傳奇之一了。■



芳艷芬
Fong Yim-fun

石琪，香港資深影評人，《明報》影評專欄作者。影評結集有《石琪影話集》(1-8冊，1999)。

They are two renowned Hong Kong actresses of two generations, both with 'Fong' (literally meaning 'fragrance') in their names, who do not seem to have ever crossed path on the screen.

As a child actress, Josephine Siao Fong-fong had played daughter to many film stars, including Yam Kim-fai and Pak Suet-sin in the Cantonese period drama *Madam Wan* (1960). Interestingly, Pak was cast to play Fong Yim-fun's daughter in the Cantonese modern comedy *Rendezvous* (1953). So does it follow that Siao is Fong's granddaughter? Well, things can be really funny in this fictional world, and such relationships should not be taken too seriously.

In reality, Pak is Fong's sisterly peer, albeit a slightly older one. In *Rendezvous*, they play a mother-and-daughter pair who almost become love rivals when they fall for the same man, Ho Fei-fan. It is a delicious film about mistaken identity and both put on a spirited and amusing performance.

Fong and Siao never starred in the same film, probably because Fong had swapped the limelight for marriage by the time Siao made her crossing from Mandarin to Cantonese cinema. Otherwise they would have most likely bumped into each other. The reason I mention them in the same breath in the title is simply because they were both magnificent in the films featured in 'Backstage Musical: Cantonese Opera Style'.

What makes the programme special is the screening of all the three versions of *Love Me or Leave Me*, which offers a rare opportunity for comparison. The original, an American film released in 1955, tells the tale of a love triangle between a songstress (Doris Day), a mob boss (James Cagney), and a pianist (Cameron Mitchell). In 1957, Tso Kea adapted it into *The Sorrowful Lute* starring Fong Yim-fun, Ng Cho-fan and Wong Chin-sui, the main character being a Cantonese opera actress. In 1965, Tso shot a remake entitled *Tears of Pearl*, this time starring Miu Kam-fung, Ng Cho-fan and Ting Leung.

All three films are well worth seeing. Sam Ho, HKFA programmer, recommends in particular the Fong Yim-fun version, holding Tso's adaptation above the original. I concur. Its portrayal of the lawless insolence of the triad figure and the twisted fate of opera artists proved more gritty and compelling than the American original. Both Fong and Ng are incredible, and the former certainly outshines Doris Day in her role.



芳艷芬影拍吳楚帆（右一）演繹左几傑作《琵琶怨》（1957）
Fong Yim-fun starred in Tso Kea's masterpiece *The Sorrowful Lute* (1957) alongside Ng Cho-fan (1st right).

As a longtime fan of Fong, I always think that she excels not only in period Cantonese opera films with excellent vocal skills (never seen her on stage though), but also in modern dramas as a real star with exceptional versatility, for both comedy and tragedy, and a unique character and sex appeal. She is beyond doubts one of the most important actresses in the history of Cantonese opera and Hong Kong cinema. *The Sorrowful Lute* is a telling example which gives full play to her talent in both genres.

Rewatching *The Spooky Bunch* (1980), which features the producer-cum-actress Josephine Siao, was a fun-filled and nostalgic experience. The then sprouting director Ann Hui and scriptwriter Joyce Chan gave a witty and playful twist to the ghostly encounters of an opera troupe in Cheung Chau. Despite a few nonsensical and vulgar strokes, the ghost story shows an uninhibited sense of freedom and vitality. By then, Josephine Siao had gone through various stages from child star to youthful maiden to leading lady in romance dramas to the comedic figure Lam Ah Chun. In *The Spooky Bunch*, she dons a new persona—the highly comical one of a young, mischievous and money-loving supporting actress in an opera troupe. Her co-stars are the young and dashing Kenny Bee, the energetic Kwan Chung, and Lau Hark-suen, the most endearing among all.

After that, Josephine Siao starred in John Woo's *Plain Jane to the Rescue* (1982), and transformed herself again in John Chiang's *The Wrong Couples* (1987) with a mature and moving performance. Her mother character Miu Tsui-fa in Corey Yuen Kwai's *Fong Sai Yuk* (1993) was yet another pleasant surprise. Ann Hui's *Summer Snow* (1995) raised her career to a new height with the Best Actress Award at the Berlin Film Festival, and she went on to further impress audiences in Shu Kei's *Hu-du-men* (1996). Regrettably, she has had no offerings since the relatively unsuccessful *Mahjong Dragon* (1997).

Unlike Connie Chan Po-chu, Siao is not really an opera artist, yet being a resourceful and experienced actress, she played a convincing one in *The Spooky Bunch* and *Hu-du-men*. Whether or not she will re-enter the limelight, Siao's era-spanning career and her multiple screen images have well made her a Hong Kong legend. (Translated by Piera Chen) ■



《虎度門》(1996)
Hu-du-men (1996)

Sek Kei Veteran Hong Kong film critic and columnist for *Ming Pao*. His books include *Shi Qi Ying Hua Ji* (Sek Kei Film Reviews), Vols 1-8.



《夜半歌聲》(1995) 歌劇院的設計，以結構來表達氣氛。
The opera house in *The Phantom Lover* (1995) depicts mood by means of structure.

驛動空間 電影場景設計展覽

“簡·亞當：我想創造一種真實，讓觀眾感覺比現實還要真。

艾弗·稀斯米亞：好的場景設計師要為他的作品創造視覺內容，透過場景內的裝置、道具和配件、適當的空間運用，來讓一個佈景表達到一場戲。”

認識美術指導多了，知道原來很多美指都愛用「more real than real」來作設計及創作理念。這個「比真實更像真」的創作意圖，外地如是，香港也如是。所以史匹堡導演拍攝《機場客運站》(2004)時，不吝工本地把整個機場建築起來，場景設計師亞歷士·麥度維動用數百員工，花了廿一周來完成這個位於加州龐度爾城的「超大佈景」，佔地近一萬平方米，三層高，數千尺地面都鋪上磨光的石英地板，三十五間店舖及餐廳，設計充份考慮攝影機的拍攝角度，方便導演及攝影師創造驛動的空間。

香港已故的電影美術指導馬磐超亦常在其創作中體現「比真更真」的方針，他早年為成龍的《奇蹟》(1989)，到為于仁泰的《夜半歌聲》(1995)等設計的巨型場景，都以建造一個仿真場景而又提供多種氣氛和拍攝角度為首任。馬磐超在北京電影製片廠建造的歌德式歌劇院，工程浩大，只用了三星期時間，其大堂富麗堂皇，是香港美術場景另一里程碑。

2003年，我在德國得睹同業籌劃的展覽，看見很多個帶着相同執著的場景設計師在不同電影裡創作無窮動的空間，於是也孕育了這次香港電影資料館的「驛動空間」展覽。除了弄來《機場客運站》、《魔宮傳奇》(1986)、《犧牲》(1986)等電影的模型及草圖外，更加上香港電影裡傑出的美術創作。我們請得美術指導雷楚雄先生當資料館的顧問，找來專業舞台設計師，用模型創作重現幾部電影的經典場景，包括《功夫》(2004)的主場景豬籠城寨、《傾國傾城》(1975)中的清宮大殿、《夜半歌聲》(1995)中的歌劇院等。



《功夫》的美術指導黃銳民在上海重現《七十二家房客》的2004年版本。
Oliver Wong, art director of *Kung Fu Hustle*, re-creates a 2004 version of *The House of 72 Tenants* in Shanghai.

在規劃展覽廳的場地設計時，請來建築師兼多媒體藝術家古儒郎及林海華，為我們設計了一個結合展品、模型、美術設計及放映裝置的小型迷宮。展覽沿用德國同業的幾個場景設計的概念：「權力」、「迷宮」、「內心」、「跨界」和「舞台」，同時選映一批有關的電影。

電影場景設計師所建構的框框，是演員往還及劇情推展的「舞台」；亦是攝製隊伍移動機器、創造幻想的「靈感花園」。有些場景区色彩濃烈，映照角色的心理，如朴若木為關錦鵬設計的《紅玫瑰白玫瑰》(1994)或艾弗·稀斯米亞為《獨身桑妮》(1980)設計的房間；有些築建得豪氣萬象，譬如簡·亞當為寇比力克《密碼114》(1964)創造的作戰指揮室，一看便知道導演氣派不凡。

原來導演與場景設計師也講緣分與合不合得來。在荷李活，史匹堡和場景設計師亞歷士·麥度維合作無間；寇比力克和簡·亞當直像紫劍遇上青劍，形神合一，大師級的空間設計不斷挑戰人腦的極限。在香港，朴若木的古典情濃與關錦鵬細密的心思不謀而合；王家衛與張叔平也彷彿是天造地設的一對！

是次展覽得德國柏林電影及電視博物館借出他們搜羅得的珍貴展品，除展覽外，更將安排一系列反映各個場景設計概念的十部電影，亦將於一月舉行兩個講座。■

傅慧儀為香港電影資料館節目策劃(文化交流)

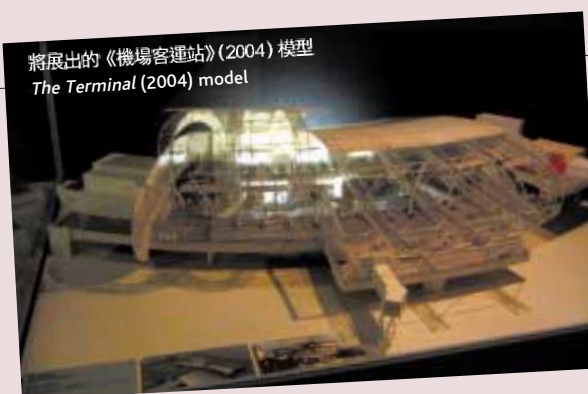
展覽 Exhibition: 9/12/2006 – 18/3/2007
放映 Screenings: 9/12/2006 – 31/1/2007

Original concept of the exhibition: Deutsche Kinemathek-Museum for Film and Television, Berlin.

Presented by



In collaboration with



將展出的《機場客運站》(2004) 模型
The Terminal (2004) model

Moving Spaces

Production Design + Film

“ **Ken Adam (Germany and USA):**
I want to create a reality that is more 'real' than the reality for the audience.

Alfred Hirschmeier (Germany): *A good set designer has to create image content with his work: through the scenic space and its contents, the props and accessories that belong there, he has to build the appropriate spatial contents to give the required expression to the scene, the dramaturgy.* ”

The more art directors I know, the more I notice that many like adopting 'more real than real' as a design and creative concept. This creative intent is prevalent both in Hong Kong and overseas. To shoot *The Terminal* (2004), Steven Spielberg spared no expense in building an entire airport from scratch. Deploying several hundred staff over a period of 21 weeks, set designer Alex McDowell created this mega set in Palmdale, California. Three-storey high and spanning a floor area of 10,000 sq metres, the structure had several thousand feet of polished quartz flooring, plus 35 shops and restaurants. Camera angles were taken into account in the design so the director and cameramen could easily create moving spaces.

The 'more real than real' idea is frequently manifested in local works too as reflected in the works of the late Eddie Ma. His enormous sets, from Jacky Chan's *Miracle* (1989) to Ronny Yu's *The Phantom Lover* (1995), all strive to simulate reality while offering a range of cinematic atmospheres and camera angles. The Gothic opera house he built at the Beijing Film Studio was an immense project which took him only three weeks. The magnificent theatre lobby alone is a landmark in Hong Kong set design.

In 2003, at an exhibition curated by production designers in Germany, I saw how they create infinite moving spaces for different movies with the same indulgence. That exhibition inspired the Moving Spaces exhibition of the HKFA. On top of design models and sketches for films such as *The Terminal*, *The Name of the Rose* (1986), and *The Sacrifice* (1986), this exhibition will showcase some exceptional creations from Hong Kong cinema. With art director Bill Lui as our consultant, we have recruited some young stage designers to build models of classic scenes from several local movies. These include the 'Pig Sty Alley', the primary set of *Kung Fu Hustle* (2004), the Qing Dynasty palace in *The Empress Dowager* (1975), and the opera house in *The Phantom Lover*.

The exhibition hall is designed by architects and multimedia artists, Laurent Gutierrez and Valerie Portefaix, who came up with a miniature labyrinth combining exhibits, models, art design and audiovisual projection. The interior is organised, as in the German exhibition, under the conceptual areas of 'Labyrinth', 'Power', 'Inner Life', 'Transition' and 'Stage', each accompanied by screenings of related films.



簡·亞當為寇比力克《密碼114》(1964)構思的作戰指揮室。
Ken Adam's renowned 'war room' for Stanley Kubrick's *Dr. Strangelove* (1964).

The framework constructed by production designers is the 'stage' on which actors enter and exit and the plot unveils; it is also an 'inspiration mill' where crew members work their machines to fire the imagination. Some sets have bold colours reflecting the psyche of the characters, such as Alfred Hirschmeier's bedroom for *Solo Sunny* (1980). Others are awe-inspiring such as the 'war room' Ken Adam created for *Dr. Strangelove* (1964)—an indelible mark of an extraordinary director.

It happens that the relationship between directors and set designers is again a matter of chemistry and destiny. In Hollywood, Steven Spielberg and Alex McDowell are perfect partners while Stanley Kubrick and Ken Adam have visions that are seamlessly matched. The spatial designs of masters keep pushing the limits of the human brain. In Hong Kong, Pan Lai's romantic classicism proves an ideal accompaniment to Stanley Kwan's meticulous sensibility. And Wong Kar-wai and William Chang are without doubt destined for each other!

The exhibition is supported by the Goethe-Institut Hong Kong and will feature items on loan from the Deutsche Kinemathek-Museum for Film and Television, Berlin. Running alongside the event will be screenings of ten films that illustrate the respective design concepts, as well as two seminars in January. (Translated by Piera Chen) ■