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《通訊》

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Newsletter

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2001年本館舉辦了一次大型的「長鳳新作品大展」，並以國語片公司長城和鳳凰為研究專題出版書籍。今年是從「長鳳新」走到銀都機構的第六十個年頭，資料館今次特別將焦點放在新聯粵語電影，再續上次未及仔細探討的範疇。(見頁3至7本館節目策劃何思穎先生文章)

那邊廂，資料館響應國泰機構成立七十五周年之喜，十月舉行紀念展，有別於過往的國泰回顧展，專題選映左几導演的粵語片，探索其作品風格。(見頁8至10舒琪先生文章)

資料館多年來深得影人支持和幫忙，陳耀成導演早前為「影人口述歷史計劃」訪問江青女士，並應邀撰寫文章(見頁10至14)，展現這位集影與舞於一身的藝術家的歷程。

2011年1月，香港電影資料館便踏進十周年了！儘管時日可不算長，也是一個「回顧前瞻」的良機，忙於籌備相關活動及製作的同時，迎向下一階段。[\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

Back in 2001, the HKFA put together a major programme 'The Progressive Tradition: Films of Great Wall, Feng Huang, Sun Luen' and brought out a book on the Mandarin-speaking films by Great Wall and Feng Huang. This year marks the 60th anniversary of Sil-Metropole Organisation Ltd, into which the three studios were regrouped. We are shedding light on Sun Luen's Cantonese pictures to go into the area we had to leave out last time (see essay by Sam Ho, pp 3-7).

This past October, the HKFA also dedicated a commemorative programme to Cathay Organisation on its 75th birthday. Unlike the other Cathay retrospectives in the past, we feature this time a select number of Cantonese films by Tso Kea and look into his art (see essay by Shu Kei, pp 8-10).

The success of the HKFA owes immeasurably to the generous support from filmmakers and friends. Earlier this summer, Director Evans Chan interviewed Ms Chiang Ching for the HKFA Oral History project where she reminisced about her life in film and dance. The director has further penned his thoughts for this issue (pp 10-14).

Lastly, the HKFA will be ten years old in January 2011. Ten years might not be long to some, it is nonetheless a good chance to look back and ahead. While busy preparing for the celebratory activities, we look forward to the new challenges awaiting us. [\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

封面 Cover

(左上起逆時針方向) 新聯作品中的「巴士銀」白茵與江漢；電懋左几作品《璇宮艷史》中的羅艷卿與張瑛；江青的「西施」定裝照

(Anti-clockwise from top left) Pak Yan and Jiang Han in Sun Luen's 'Bus Girl' series; Law Yim-hing and Cheung Ying in the Tso Kea-directed Cathay film *My Kingdom for a Husband*; Chiang Ching in *Hsi Shih*.

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Cathay-Keris Films Pte Ltd, Hong Kong Baptist University, Sil-Metropole Organisation Ltd, South China Film Industry Workers Union, Mr Evans Chan, Ms Chiang Ching, Mr Lo Dun, Mr Shu Kei, Mr Tau Hon-fun, Mr Wong Sum

「六十年電影光輝——從長鳳新到銀都」、「呢個細路唔簡單——李小龍紀念展」、「波叔駕到：丑生王扮呆佬」、「歡樂早場」及「修復珍藏」等節目詳情見《展影》及資料館網頁。

For details of HKFA programmes please refer to *ProFolio* and our website.

新聯的文藝任務

Between Art and Politics:
The Mission of Sun Luen

何思穎 Sam Ho

藝術的力量不可謂不奇妙。政治掛帥、教條先行的作品，同樣可以感動人心，甚至歷久常新。香港電影有一個左派傳統，影片有非常強烈的意識形態色彩，創作者要面對很多限制。然而以長城、鳳凰、新聯公司為代表的左派電影，在香港電影史上卻寫下了重要的一頁，其中的新聯影業公司，在粵語片的領域締造出頗傑出的成就，對香港電影的發展也有重要的貢獻。

「長鳳新」的創立

新聯成立於 1952 年，與長城和鳳凰同屬所謂的「愛國電影公司」，合稱「長鳳新」。新聯也是粵語片四大公司之一（其他為中聯、光藝、華僑），而且是當中最早成立的，在五十年代粵語片黃金時期扮演了舉足輕重的角色。一般觀眾、甚至研究者，對長城與鳳凰印象會較深，除了因為這兩間公司的作品為成本較高、製作較嚴謹的國語片外，也因為它們有夏夢、石慧、傅奇等大明星，以及朱石麟、岳楓、李萍倩等名導演。

長城（全名為長城電影製片有限公司）於 1950 年成立，改組自中國電影傳奇人物張善琨於 1949 年成立的長城影業公司。張氏在上海電影界一度叱吒風雲，亦一度因淪陷期間與日方合作而聲名狼藉，最後由國民政府出面洗脫。「舊長城」剛開業便表現出色，推出了白光主演的《蕩婦心》（1949）、《血染海棠紅》（1949）及周璇主演的《花街》（1950）等頗為賣座的作品。然而 1949 至 1950 年，國內政治形勢改天換日，電影市場相應銳

變，長城未能適應，出現很多財政與人事問題。結果張善琨退出，公司改組。「新長城」獲愛國商人支持，製作方針轉向銀幕左方。據知情人士如本身為導演及電影公司行政人員的沈鑒治憶述，公司「由北京直接領導，最高負責單位屬於中央一級」。¹

鳳凰影業公司的成立，也同樣衍生自戰後及解放初期、香港影業在混亂中重整的局面。公司基本班底來自龍馬及五十年代兩家公司，前者為導演費穆所創辦，後者則為一間合作社形式的機構，兩者都拍過一些出色的作品。鳳凰一開始便獲北京支持，成為左派電影陣營的中堅機構，在朱石麟領導下進行集體創作，朱氏經常掛名「總導演」統率製作，從中培育新人，生產出許多質素與票房俱佳的影片，更因常拍小市民趣事而有「喜劇之家」之譽，創業作《中秋月》（1953）可稱代表。

新聯成立比鳳凰還要早，創辦因由既有政治因素，亦有藝術及工業原由。據新聯高層人員黃憶所記，一向重視香港電影政治功能的北京，早就了解粵語片的重要，成立粵語片公司的主意更來自中央。黃氏說，雖然國語片普遍較引人關注，領導人劉少奇卻早已洞悉廣東話在香港的重要，因此需要發展粵語片。² 國語片在七十年代後期被粵語片幾乎徹底取代，可見劉少奇的遠見。

新聯路線：政治先行 關懷社會

藝術及工業上，戰後粵語片發展蓬勃，不但在香港擁有龐大的觀眾群，在東南亞等地也極受歡迎，並衍生出

「賣片花」的運作模式，片商只要取得明星同意，電影還未開拍便可獲訂金，某程度上如無本買賣，吸引了很多投機份子，粗製濫造的情況日益嚴重。部分對電影藝術有抱負的影人，一方面了解質素下降的危機，另一方面又為自己的事業擔憂，組織起來應對，先後展開了三次「粵語片清潔運動」。

政治與藝術兩個因素，又在人際關係促成下，成全了新聯的成立。這必需要回溯至三十年代的上海。當年，左翼文人在共產黨組織下，有系統地滲透文化界，不但安排「進步」人士加入電影界，在創作上傳播思想訊息，還努力感化其他影人，引導他們進入陣營，並且發動左翼文人撰寫影評，以愛國、反侵略，及宣揚新思想等「進步」課題，締造出一股今日所謂的「軟實力」。

香港很多影人，都曾受這種左翼文化薰陶，如老牌導演及演員盧敦，便曾在進步影人歐陽予倩的廣東戲劇研究所學習，並視歐陽予倩為恩師。抗戰期間，左翼影人蔡楚生、譚友六等親臨香港，與本地人合作攝製「國防電影」。此後左翼力量與香港影人，尤其是有理想及有心追求藝術成就者，一直保持頗緊密的關係，當中包括李晨風、秦劍、吳楚帆、張瑛、吳回等重要人物。

在這各種因素下成立的新聯，初期的營運方式與長城或鳳凰比較完整的架構不同，反而類似獨立公司，只有少數全職員工。盧敦為創作主腦，其他創作人員大部分以部頭方式聘用，出品以名演員掛頭牌，配以好導演，首作《敗家仔》（1952）便以張瑛及白燕當主角，配以黃曼梨、容小意、盧敦，吳回兼任編劇與導演，推出後叫好叫座，令粵語片界耳目一新。

新聯與北京財政上的關係，眾說紛紜，總經理（後來為董事長）廖一原





新聯主腦盧敦編導《十號風波》，與黃曼梨排演。
Sun Luen veteran Lo Dun (right) directing Wong Man-lei on the set of *Typhoon Signal No. 10*

說資本來自幾名華僑，早期負責製片的陳文表示投資者為愛國商人，盧敦則直接聲稱：「最初全是中國官方資本，負責領導的是周總理（即周恩來），後來交到陳毅手上，再交給廖承志……」³ 盧敦的說法，儘管未能証實，但新聯應該與中國政府有某種財政關係。

北京對新聯及長城、鳳凰都有意識形態上的要求，但當時的領導人頗有見地，主張香港電影不必與內地看齊。華僑事務委員會主任廖承志便曾說：「香港和內地不同，應有區別……香港的電影，要面向華僑，面向亞洲、非洲的人民……」他並說：「電影應該三結合：進步的思想、民族的風格、靈活的手法」，而靈活的手法，包括「要抓營業……要賣座。」⁴ 賣座的涵義，相信不單要為國家賺錢（或不要浪費國家資源），還有貼近群眾以利統戰的意思。

繼《敗家仔》後，新聯繼續在意識形態的框架下推出主題正確、導人向善、反映社會的作品，以寫實的筆觸描寫小市民的生活與問題，創作出連串佳作，如《家家戶戶》（1954）、《父慈子孝》（1954）、《新婚夫婦》（1956）等。影片多採通俗劇方式，刻意宣傳傳統中國倫理（如家庭觀念和長幼之序）與五四新思想（如反封建、反迷信、男女平權）等。這種新倫理又再與進步思想掛鉤，例如借意識形態的對立營造戲劇效果：勞動階級與富裕階層相對、小職員與大老闆相對、升斗市民與資本家相對、傳統價值（如節儉、謙虛、知足）與帶西化色彩的陋念（如個人、享樂、慾望）相對等。這種政治先行的創作，雖難免會過分教條，始終不掩創作者對小市民的關懷，部分電影在角色塑造、生活描繪和感情刻劃上經常有出色表現，作品水準也很高。

新聯成立後不到一年，中聯公司步上了它的後塵，走上清潔粵語片之

路，聚集了一批當時名聲最響、才華最高的幕前與幕後人才，以合作社方式營運，初期作品也大致上沿襲了新聯的寫實路線，意識形態氣息雖然較弱，但仍保留了以貧下小市民為中心、抗拒甚至仇視商人、資本家或富裕階層的視野，把粵語片帶上了一個光輝的高峰。

另一方面，新聯又響應中國政府培植及改革戲曲的路線，以鴻圖公司名義拍了多部戲曲片，主要為南方劇種，除粵劇外，還有潮劇、瓊劇（海南戲）、越劇等，多與國內戲曲機構合作。如《佳偶天成》和《彩蝶雙飛》兩部1960年的影片，新聯派了攝影隊北上廣州，拍了八段折子戲，分兩部電影放映，安排當時最出色的粵劇藝人表演，包括馬師曾、紅線女、羅品超、羅家寶、白駒榮、新珠等，為粵劇藝術保留了珍貴的記錄。

好景不常，文革浩劫來臨，長鳳新等左派公司被迫響應，作品政治掛帥，大多不倫不類，小市民生活的優良傳統被扭曲至嘴臉猙獰，觀眾望而卻步，創作人員意興闌珊，製作銳減，人才亦大量流失。整個文革期，新聯作品只有少數較為可觀，如前期的《離婚之喜》（1967）和後期的《至愛親朋》（1976），其他大部分乏善可陳。

文革後電影世界已經變天，左派公司雖矢志重振，但已回天乏術，輾轉數年未見起色，最後長鳳新合併，改組為銀都。然而新聯在粵語片關鍵時刻出現，在香港電影的發展上扮演重要的角色，而其作品，在政治前提下仍有特別成就，更為電影藝術奇妙力量的例證。■

註釋

- 1 沈鑒治：〈舊影話〉，黃愛玲編：《香港影人口述歷史叢書之二：理想年代——長城、鳳凰的日子》，香港：香港電影資料館，2001，頁269。
- 2 何思穎、劉欽：「黃憶訪談」，2010年10月15日。黃憶於訪問中並無提及具體年份，筆者估計為五十年代，其時劉少奇的職銜為人民政府副主席。
- 3 郭靜寧撰錄：〈盧敦：我那時代的影戲〉，郭靜寧編：《香港影人口述歷史叢書之一：南來香港》，香港：香港電影資料館，2000，頁130。
- 4 廖承志：〈關於香港的電影工作〉，《廖承志文集》編輯辦公室：《廖承志文集（上）》，香港：三聯書店（香港）有限公司，1990，頁451-456。

何思穎為香港電影資料館節目策劃

「六十年電影光輝——從長鳳新到銀都」於2010年11月19日至12月26日在香港電影資料館舉行。

There is something magical about art. Works with an agenda for politics or even propaganda can be just as moving and lasting as those with purer aspirations. The Hong Kong cinema had a leftist tradition; which produced movies driven by ideology, putting their makers under great creative constraints. Yet, left-wing cinema, best represented by the three studios Great Wall, Feng Huang and Sun Luen, has a special place in the history of Hong Kong film. Among them, Sun Luen had made essential contributions to the Cantonese cinema, playing a pivotal role at an important moment of its development.

The Leftist Triumvirate

Sun Luen Film Company was established in 1952. It was one of the Big Four Companies of Cantonese films (the remaining three being The Union, Kong Ngee and Overseas Chinese) and played an instrumental role in making the 1950s a Golden Period of Cantonese cinema. It was also part of the leftist triumvirate named above, often euphemistically referred to as 'patriotic film companies'. Great Wall and Feng Huang are better known, for they produced Mandarin films, which enjoyed better production values, and were blessed with a stable of luminous stars like Hsia Moon, Shek Hwei and Fu Che as well as big-name directors like Zhu Shilin, Griffin Yue Feng and Li Pingqian.

The Great Wall Movie Enterprises Ltd was set up in 1950. Its predecessor was the Great Wall Pictures Corporation, founded in the previous year by the legendary Zhang Shankun. Zhang was once a power player in the Shanghai film industry but got into trouble after World War II for working with the Japanese during the Occupation, his name cleared only after the

Nationalist Government stepped in on his behalf. Great Wall enjoyed initial success with such box office hits as *A Forgotten Woman* (1949) and *Blood Will Tell* (1949), starring the diva Bai Guang, and *The Flower Street* (1950), featuring 'Golden Throat' Zhou Xuan.

The founding of new China in 1949 ushered in a new age in politics as well as the film industry. Great Wall had great difficulties coping with the changes and found itself mired in financial and personnel troubles and Zhang eventually withdrew from the company. The reorganised company, with backing from 'patriotic businessmen', switched production directions towards the left. According to insiders like George Shen, a director and also film company executive, Great Wall was 'controlled directly by Beijing, held accountable to a unit on the highest tier of the central authorities.'¹

As with Great Wall, Feng Huang Motion Picture Co was also established at a time when the Hong Kong movie industry was recovering after the war. Its backbone came mainly from Dragon-Horse and 50th Year Motion Pictures, the former established by famed director Fei Mu and the latter a cooperative venture; both with a collection of accomplished works. The Beijing-backed Feng Huang became a major force in Hong Kong's left-wing camp. Most of its projects were made through collective efforts, with veteran Zhu Shilin taking the helm as Director-in-chief while nurturing new talents. Feng Huang boasted a filmography embraced by both critics and audiences, its creative focus on the humour found in the life of everyday folks earned the accolade, 'The House of Comedy'. *Festival Moon* (1953), the



白茵 (左)、黃憶 (右) 接受資料館訪問細談新聯歲月

Pak Yan (left) and Wong Yick (right) looked back on their Sun Luen days at the HKFA Oral History interview.

company's inaugural production, is a prime example.

Sun Luen came into being even before Feng Huang. Its establishment was a result of factors by turns political, artistic and industrial. According to Sun Luen's senior executive Wong Yick, Beijing realised early the political capacities of Hong Kong cinema and was behind the move to form a Cantonese film company in the city. Despite the higher profile of Mandarin films, Liu Shaoqi recognised the strategic importance of the Cantonese dialect in Hong Kong and so the need to develop Cantonese cinema.² In retrospect, the fact that Mandarin pictures were edged out altogether by Cantonese productions in the late 1970s bears witness to Liu's foresight.

Politics Comes First

The artistic and industrial motivation for Sun Luen's establishment came from a reaction to the rising popularity of Cantonese films in the postwar years. Cantonese films enjoyed not only devoted followings in Hong Kong but in Southeast Asia as well, giving rise to the presale system — producers, upon getting nods from bankable stars, received sizeable deposits before films went into production. Films could thus be made without much of an initial investment and such convenience

attracted opportunists who saturated the market with shoddy products. Some filmmakers, concerned at once with the qualities of the films and the future of their careers, joined forces to launch three separate efforts of the 'Cantonese Film Clean-up Movement'.

The political and artistic factors were further reinforced by a special practice of cultivating personal relationships to bring about the establishment of Sun Luen. This practice dated back to 1930s Shanghai, when left-wing intellectuals, organised by the Communist Party, made strategic inroads into the film and culture sectors. They not only tried to incorporate ideological messages into their work but also strived to win over other filmmakers to their side. At the same time, writers were mobilised to pen reviews with 'progressive' views, advocating patriotism, anti-imperialism and modern ideas, efforts that coalesced into a remarkable force of what is known today as 'soft power'.

Many Hong Kong filmmakers came of age under such leftist influence. One example was veteran director-actor Lo Dun, who studied at the Guangdong Drama Research Institute run by his mentor, leftist filmmaker Ouyang Yuqian. During the Sino—Japanese War, left-wing directors Cai Chusheng and Tan Youliu came to Hong Kong and collaborated with local film workers on 'national defence films'. Ever since, Hong Kong filmmakers had maintained close ties with the left. This is especially true of those with a sense of cultural mission, such as Lee Sun-fung, Chun Kim, Ng Chofan, Cheung Ying and Ng Wui.

Sun Luen in its first years, unlike Great Wall and Feng Huang which were more developed

structure-wise, was in many ways like an independent company with only a few full-time staff. Lo Dun headed the creative team and filmmakers were mostly retained on project basis. The strategy was to engage stars with box office draw and acting skills and put them under the helm of good directors. The company's founding work *The Prodigal Son* (1952), for instance, featured Cheung Ying and Pak Yin in the leads, supported by a cast of veterans like Wong Man-lei, Yung Siu-yi, Lo Dun as well as Ng Wui, who doubled as writer-director. The production was a critical and commercial success, providing a fresh outlook for the Cantonese film industry.

The financial relationship between Beijing and Sun Luen is shrouded in mystery to this day. General Manager (later Chief Executive) Liu Yat-yuen said the capital came from several overseas Chinese, Production Manager Chan Man maintained that investors were 'patriotic businessmen'; but Lo Dun made a more explosive claim: 'At first, the finances came entirely from the mainland, with Premier Zhou [Enlai] calling the shots. Later the helm fell to [Vice-Premier] Chen Yi, and finally to Liao Chengzhi [Commissioner for Overseas Chinese Affairs]...' ¹³ Although Lo Dun's account cannot be verified, it is safe to say that the central government had a hand in Sun Luen's finances.

Left-wing companies inevitably had to answer to ideological demands from Beijing. The Communist leadership was remarkably shrewd in not subjecting left-wing Hong Kong films to the same mandates as their mainland counterpart. Liao Chengzhi once remarked: 'Hong Kong is different from the mainland... Hong Kong films should

reach out to the overseas Chinese, to the people in Asia and Africa.' He added: 'Films should play a three-in-one role — progressive beliefs, national style, and flexible ways.' And flexible ways include 'boosting business... boosting box office'.¹⁴ The significance of box office probably meant more than making money for China (or not wasting the country's resources), but also getting close to the people as part of the government's effort to win hearts and minds.

After *The Prodigal Son*, Sun Luen continued to produce films that stayed within the 'correct' political framework, at the same time espousing positive outlooks, uplifting morals and social urgency, taking a realist approach to depict the lives and problems of the grassroots, resulting in quality releases such as *Mutual Understanding* (1954), *Loving Father, Faithful Son* (1954), and *The Newlyweds* (1956). Much of the studio's output are populist melodramas, championing traditional Chinese morals such as family values and respect for the elderly; modern, May Fourth Movement ideas like anti-feudalism, anti-superstition, and gender equality. This new morality is in turn merged with progressive (read, ideological) themes, milking conflicts between the working class and the upper class, wage slaves and demanding bosses, common folks and powerful capitalists, traditional virtues (e.g. frugality, humility, contentedness) and vices with Western flavours (e.g. individualism, pleasure seeking, material and other desires). Such a creative approach cannot help but be didactic, yet the compassion for everyday people appears genuine, resulting in vivid characters, intimate portrayals of ordinary life and

profound evocation of emotions in many of the company's films.

Less than a year after Sun Luen was founded, The Union Film Enterprise Ltd followed in its footsteps, seeking the path pursued by the 'Cantonese Film Clean-up Movements'. Run as a cooperative enterprise, Union gathered under its roof the most renowned and gifted talents on and behind the screen. Union films largely emulate Sun Luen's approach of social realism, though not as overtly ideological but are similarly centred around the poor and the underprivileged, informed by a resistance or even hostility towards businessmen, capitalists, and the rich and powerful. The company effectively produced a series of works at once highly acclaimed and profitable, catapulting Cantonese cinema to unprecedented heights.

On another front, Sun Luen answered the call by the Chinese government to nurture and reform traditional operas. Under the banner of its affiliate Hongtu Film Company, Sun Luen produced movies of a wide range of operatic genres chiefly from southern China. On top of Cantonese opera, there were also Chaozhou opera, Qiong opera (from the Hainan Province), Shaoxing opera, mostly collaborations with theatre troupes on the mainland. For instance, Sun Luen sent a production crew to Guangzhou to shoot a total of eight Cantonese opera excerpts and released them in two separate films, *Butterfly Beauty* (1959) and *An Ideal Couple* (1960). The stellar cast includes some of the best artists of the time, the likes of Ma Si-tsang, Hung Sin Nui, Luo Pinchao, Law Ka-bo, Pak Kui-wing, and Sun Chu. These projects have become invaluable record of the performing art.

The Road Downhill

Good things seldom last and Sun Luen's promising development took a drastic turn for the worse when the Cultural Revolution struck. Left-wing film companies had no choice but to go with the tide. Works from this period invariably had a political axe to grind, the celebrated social realist tradition of the studios distorted to grotesque proportions. Filmmakers were frustrated, production number plummeted, talents left in droves. During the ten years of the Cultural Revolution, most of Sun Luen's output was negligible, if not downright regrettable, with only a precious few of decent works, such as *The Divorce Brinkmanship* (1967) and *The Best Friends* (1976).

Things could not return to what they were after the Cultural Revolution. Those years of political upheavals happened to be a pivotal period for the movie industry, during which sweeping changes occurred. Left-wing companies, despite their efforts to get back on their feet, were by then ravaged beyond recovery. Nothing much could be mustered and Great Wall, Feng Huang and Sun Luen eventually merged to form Sil-Metropole to pursue new directions. Still, Sun Luen had left behind a legacy that cannot be denied. It emerged at a time when Cantonese cinema was going through an important stage in its history and the company played an important role in it. Sun Luen's art had to service its politics but it managed to rise to the occasion, producing a body of works that testify to the fascinating power of film art. (Translated by Elbe Lau; edited by the writer) ■

Notes

- 1 George Shen, 'Filmdom Anecdotes', in Wong Ain-ling (ed), *Monographs of Hong Kong Film Veterans 2 — An Age of Idealism: Great Wall & Feng Huang Days*, Hong Kong: Hong Kong Film Archive, 2001, p 305.
- 2 Sam Ho & Lau Yam, 'Interview with Wong Yick', 15 October 2010. The interviewee was probably talking about the early 1950s when Liu Shaoqi was then Vice-Chairman of the Central People's Government.
- 3 Kwok Ching-ling (collated), 'Lo Dun: The Films of My Era', in Kwok Ching-ling (ed), *Monographs of Hong Kong Film Veterans 1: Hong Kong Here I Come*, Hong Kong: Hong Kong Film Archive, 2000, p 130 (in Chinese).
- 4 Liao Chengzhi, 'On Film Work in Hong Kong', *Collected Essays by Liao Chengzhi, Vol One*, Hong Kong: Joint Publishing (Hong Kong) Company Limited, 1990, pp 451-456 (in Chinese).

Sam Ho is Programmer of the HKFA.

'60 Years of Movie Glory: From Great Wall, Feng Huang, Sun Luen to Sil-Metropole' runs from 19 November to 26 December 2010 at the HKFA.



黃仲標（左）接受香港電影資料館館長林覺聲（右）贈予紀念品
Bill Wong (left) receiving a souvenir from HKFA Head Richie Lam

捕光捉影： 向兩位攝影大師致敬

Capturing Light and Shadow: A Tribute to Two Master Cinematographers

相對於導演，攝影師的角色普遍受到忽視。是次放映、展覽及講座向兩位本地優秀的攝影師何鹿影和黃仲標致敬。8月29日的「攝影大師——何鹿影與黃仲標」座談會中，香港演藝學院電影電視學院院長舒琪由導演角度去賞析何鹿影與黃仲標的攝影特點。《無野之城》(2008)攝影指導張穎與香港演藝學院駐院藝術家(電影電視攝影)歐陽志遠，分析黃仲標如何在困難的環境下拍攝出高水準而貼近現實的影片。9月26日的「黃仲標談光影」座談會，由舒琪及本館節目策劃何思穎一同與黃仲標回顧他的藝術生涯。舒琪又認為攝影師對於電影最大的貢獻，在於以自己的技藝和美學上的素養，加上對劇中人物透徹的理解，加強了戲劇的感染力。

More often than not, cinematographers are the forgotten ones compared with directors. 'Capturing Light and Shadow' is a programme dedicated to two distinguished Hong Kong cinematographers, Ho Look-ying and Bill Wong. At the 29 August seminar 'Ho Look-ying and Bill Wong, Master Cinematographers', Shu Kei, a film scholar with hands-on directorial experience, shared his views on their art with the audience. Zhang Ying, Director of Photography for *City without Baseball* (2008), and Zachary Au-yeung, Artist-in-Residence (Cinematography), The Hong Kong Academy for Performing Arts, examined how Bill Wong delivered quality and evocative images under the harshest of circumstances.

At the 26 September seminar 'Wong on Wong', Shu Kei and HKFA Programmer Sam Ho sat down with Bill Wong to look back on his creative journey. The cinematographer's largest contribution to film, as Shu Kei suggested, is that they make a film all the more powerful with their technical knowhow, aesthetic knowledge and a thorough understanding of the script.



(左起)何思穎、舒琪、歐陽志遠、張穎
(From left) Sam Ho, Shu Kei, Zachary Au-yeung, Zhang Ying

Anticipating 左几

Anticipating Tso Kea

舒琪 Shu Kei

下筆寫左几並不是一件容易的事情。一如大部分與他同期的粵語片電影工作者，左几的作品產量甚豐（根據香港電影資料館的統計，他編與導合共的作品，便約有90部），而且類型繁雜（雖說文藝片佔多，但當中仍不乏戲曲片、偵探片、喜劇片、西式宮闈片、武俠片，還有一部潮語片）。

有一個印象／說法，是左几很擅長改編文學／舞台名著（不論本地、東方或西方），例如《魂歸離恨天》（1957）改自艾美莉勃朗特原著的《咆哮山莊》（*Wuthering Heights*）、《慈母心》（1960）改自易卜生的《群鬼》（*Ghosts*）、《愛情三部曲》（1955）和《火》（1956）改自巴金作品、《黛綠年華》（1957）改自鄭慧的同名小說¹、《金玉滿堂》（1963）改自曹禺劇作《北京人》，以及五部張恨水原著的長篇小說：《落霞孤鷺》（1961）、《似水流年》、《滿江紅》、《夜深沉》（均於1962年上映）及《秦淮世家》（1963）。除此以外，他還會向荷里活電影取經，如把1955年的《Love Me or Leave Me》（譯名《琵琶怨》，查爾斯維多導演）兩度「改編」成為《琵琶怨》（1957）與《珍珠淚》（1965），又把也是1955年的《The Girl in the Red Velvet Swing》（譯名《紅顏恨史》，理查德弗萊舍導演）改成《美人春夢》（1958）。不過，與其說這是左几的特色，倒不如說這是五、六十年代粵語片一項並非罕見的做法（是的，粵語片其實一直有它悠久流長的文學傳統）。正確一點的說法，我覺得——但這也僅屬直到這篇文章下筆為止的一項觀察（因為所看的仍不夠多）——即使同為改編作品，左几偏愛的題材和關注的元素，卻還是有他的個人傾向。這些元素概括如下：

1. 有違世俗道德的禁戀，不論是兄妹、母子、抑或帶點師徒色彩的老

少戀（當然，在大環境仍屬保守的粵語片時期來說，這些關係都只能是暗示式的，而且到最後往往藉著其中一方的犧牲，回歸傳統的倫常秩序）；

2. 藝術（家）與現實的衝突，特別是面對權力時的脆弱與無助；
3. 女性的貪慕虛榮，導致她最終的墮落與悲劇；
4. 三角戀的痛苦糾纏，愛情 vs 親情或愛情 vs 友情，讓愛的結果是往往造成人物更大的痛苦；
5. 對歌女／藝人這個行業的某種奇怪的愛好與執迷。

從上述題材上的特色，延伸至處理上的手法和風格，暫時可以歸納出來的，則概括如下：

1. 長於戲劇性（特別是對通俗劇／情節劇，即 melodrama）的經營與追求，而弱於社會性／寫實性的鋪陳（或許可說那並非他的興味），在最極端的時候，甚至隱約帶有一種「巴洛克」式的奔放味道；
2. 由是者，很多時都會把力氣集中放在一場戲裡的場面調度身上，作為推進一波又一波的戲劇性的手段；
3. 十分注重演員的表演。不畏強權、獨立自主卻又不乏狡黠的女性，和目中無人、張揚跋扈的財閥式男性，似乎是左几最偏愛的角色。他多番嘗試把固有的演員班底（吳楚帆、張瑛、白燕、梅綺、夏萍、黃曼梨、姜中平等）不按照既定戲路來分配角色的做法，幾乎每次都為影片帶來驚喜；
4. 因為注重演員的表演，所以鏡頭的前後推移，大部分都是為了凸顯／強化他們的演出而設計，不時的插入鏡頭細緻地捕捉演員那怕只是瞬間的反應，則又顯示了他在剪接方面的準確性；



（後排左起）郭少泉、李鐵、左几、竇漢勳、盧慧；
（前排左起）容小意、吳楚帆、白燕、梅綺
（Back row, from left) Kwok Siu-chuen, Lee Tit, Tso Kea, Tau Hon-fun, Lo Wai; (Front row, from left) Yung Siu-yi, Ng Cho-fan, Pak Yin, Mui Yee

5. 左几喜愛古典音樂，更喜用古典音樂入戲。²我對古典音樂的認識不足，無法識別他的用法是否準確，但舉例如《月宮寶盒》（1958）裡九分鐘拉威爾的《波麗露》和《愛情三部曲》裡的馬勒《第五交響曲》，卻顯然別具姿采。

粵語片是香港歷史最豐富的文化遺產。時至今日，已是毋容置疑的事實。左几肯定是在李晨風、李鐵、秦劍、吳回、楚原、龍剛等以外的另一名卓越的電影作家，迫切地等候著一次全面性的回顧與研究。香港電影資料館上月的「不一樣的粵語片——左几的國泰作品」節目，只是一個楔子。筆者期待著不久的將來，可以看見他的作品全展的出現。■

註釋

1. 該小說本身又深受張愛玲的《第一爐香》所影響。
2. 左几的兒子黃森先生在「左几的國泰粵語片」座談會中已證實了這件事情。左几愛用古典音樂為他的電影配樂此一特色，則是何思穎的見解，筆者不敢掠美，特此聲明。

舒琪，香港電影導演及影評人，執導電影包括《老娘夠騷》（1986）、《沒有太陽的日子》（1990）、《虎度門》（1996）、《基佬40》（1997）、《咖啡，或茶》（2008）等，現任香港演藝學院電影電視學院院長。

To write about Tso Kea is no easy task. As with most other Cantonese filmmakers of his time, Tso Kea's creative output is rich in quantity (according to data from the HKFA, he had written and directed nearly 90 titles) and variety (despite the predominance of melodrama, there are also Chinese opera, crime film, comedy, Western-influenced costume drama, martial arts/action film, and even one Chaozhou-dialect picture).

Much has been said that Tso Kea is adept at screen adaptations of literary classics and stage plays of all origins, be it local, Eastern, or Western. Examples abound: *Love Lingers On* (1957) from Emily Brontë's *Wuthering Heights*; *Motherhood* (1960) from Henrik Ibsen's *Ghosts*; *Three Stages of Love* (1955) and *Fire* (1956) from Ba Jin's novels set during the May Fourth Movement; *The Tender Age* (1957) from Hong Kong-born woman writer Cheng Wai's popular novel of the same title;¹ *Happiness is for Tomorrow* (1963) from Cao Yu's famous play, *Peking Man*; and five films from the romantic novels by turn-of-the-20th-century novelist Zhang Henshui — *Many Aspects of Love* (1961), *That was My Son*, *The Song of Love*, and *Night Must Fall* (all released in 1962), and *The Songstresses* (1963). Apart from literary adaptations, Tso Kea also 'borrows' frequently from Hollywood productions, such as Charles Vidor's *Love Me or Leave Me* (1955) for his *Sorrowful Lute* (1957) and its companion work *Tears of Pearl* (1965); and Richard Fleischer's *The*

Girl in the Red Velvet Swing (1955) for his *Memories of Love* (1958).

However, it must be pointed out that literary adaptation was no rarity for Cantonese cinema in the 1950s and 60s. (Indeed, many people are perhaps unaware that Cantonese cinema did have a literary tradition of its own that stretched back decades.) To put it more accurately — this is merely my own observation up till the moment I finished this article, for I didn't have the time to watch all Tso Kea films — within his literary adaptations, not uncommon though at the time, Tso's personal inclinations are nonetheless evident in terms of his subject matters and creative interests. These include:

1. forbidden love against established morals, either between siblings or mother and son, or May-December romance that somewhat resembles a mentor-protégé relationship (Incidentally, as the creative climate for Cantonese cinema was still conservative, all these relationships were mostly just hinted at and never made explicit, and the endings often saw one of the characters sacrificing him/herself so that social mores would be kept intact);
2. conflict between art/artists and reality, most notably their listlessness and helplessness against the establishment or people in authority;
3. women's greed and vanity, which eventually leads to their downfall and tragic destinies;
4. torture of love triangles, conflict between romance and familial love/friendship, with the act of giving up one's love interest to the other causing even more painful consequences;



《月宮寶盒》：長達九分鐘的《波麗露》配樂結合「月宮」精心構圖的場景，帶出誘人氣圍。

The Magic Box: the nine-minute excerpt from Ravel's *Boléro* adds a seductive elegance to the finely crafted set of the Moon Palace.

5. a bizarre liking for or obsession with the songstress and entertainer as a profession.

Following on from the characteristics concerning subject matters, I sum up my other observations, until this moment, with regard to Tso Kea's techniques and personal style.

1. Tso Kea is strong on the formulation of drama (melodrama in particular), and weak in narratives which demand realism or social relevance (one may argue that the latter doesn't interest him at all). At the climactic moments, his work even shines, albeit vaguely, with an expressiveness which reminds one of the baroque.
2. And because of this, he often focuses his attention on the mise-en-scene for a single scene and employs this as a means to escalate once and again the dramatic tension throughout the plot.
3. Actors' performance is always one of his major concerns. The characters he likes most are perhaps the authority-defying, independent women who at once have a calculating, self-seeking side, as well as those arrogant, overbearing men who have an air of a plutocrat. He repeatedly



《魂歸離恨天》：禁戀、虛榮、多角糾纏，推進一波又一波的戲劇性
Love Lingers On: a mixture of forbidden romance, vanity, and love rectangle escalate once and again the dramatic tension throughout the plot.



左几兒子黃昌（左一）、黃森及女兒（左三、四）出席由紀陶（左二）、何思穎（右一）主講的「左几的國泰粵語片」座談會。

Director Tso Kea's sons, Victor Wong (1st left), Wong Sum and his daughter Joyce Wong (3rd & 4th left), with speakers of 'The Cantonese Films of Tso Kea at Cathay' seminar, Keeto Lam (2nd left) and Sam Ho (1st right)

casts his regulars (e.g. Ng Cho-fan, Cheung Ying, Pak Yin, Mui Yee, Ha Ping, Wong Man-lei, Keung Chung-ping, et al) against type and almost every time it comes as a nice surprise.

4. And since he attaches much importance to acting, his camerawork such as the tracking shot is often designed to heighten or accentuate their performance; the frequent inserts he uses capture in detail the fleeting emotions of actors, which at the same time shows his precision in editing.
5. Tso Kea's fondness for classical music is reflected in its recurrent use in his films.² My sketchy knowledge of classical music forbids me to judge how well it is used, yet the nine-minute excerpt from Ravel's *Boléro* in *The Magic Box* (1958) and Mahler's *Symphony No. 5* in *Three Stages of Love* are certainly fascinating.

Cantonese cinema is Hong Kong's most significant cultural heritage — this is a well-known fact beyond dispute. Tso Kea is, again without doubt, another accomplished film auteur besides Lee Sun-fung, Lee Tit, Chun Kim, Ng Wui, Chor Yuen and Patrick Lung Kong, and a complete re-evaluation and study of his work is long overdue. The HKFA programme 'The Cathay Films of Tso Kea' held this past October was a mere prelude. I look forward to a full retrospective for this master director very soon.

(Translated by Elbe Lau) ■

Notes

- 1 The original novel in turn has heavy shades of Eileen Chang's short story, *Ashes of Incense from the First Burner*.
- 2 Mr Wong Sum, Tso Kea's son, has verified this point at the HKFA seminar 'The Cantonese Films of Tso Kea at Cathay'. The director's excellence in using classical music in his films is however a finding by Sam Ho, which I have no intention to take as mine.

Shu Kei is a film director and critic. His directorial works include *Hu-Du-Men* (1996), *A Queer Story* (1997), *Coffee or Tea* (2008), etc. He is currently Dean of Film and Television at The Hong Kong Academy for Performing Arts.

曲終人再現，江上又天青 江青的影舞人生

When the song is over,
the songstress reappears; above the river,
heaven turns emerald once more.¹

Chiang Ching: A Life in Film and Dance

陳耀成 Evans Chan

今年八月初，我在紐約華爾街區江青高雅的住宅中，拍攝她為我的記錄劇情片《大同》（康有為在瑞典）的敘述及旁白。有一刻，她忽然轉過頭來向我說：「我沒有這樣面對鏡頭四十年了。」然後莞爾一笑。

彈指即過的四十年前（1970年）紅透半邊天的江青毅然告別影壇及小報中擾攘一時的婚變，悄然赴美。三年之後，她在紐約成立了她的「江青舞蹈團」。那是近代華人社區第一個重要的現代舞團之一，比香港的「城市當代舞蹈團」早六年成立。而「雲門舞集」雖於同年創辦，但在此之前，林懷民曾參與江青在美的舞蹈演出，然後才返台「起舞」。若江青的電影生涯具有彗星劃空的奇蹟的感覺，她往後的舞蹈及舞台編導生涯，絕對是自由在我手的宣言，或「自由在我身」！

江青曾經在美國大學巡迴表演獨舞，有時一年達百多場。想想那單騎匹馬的勞累，實在令人心悸。她淡然地說：「赴美之時，我失去了一切，財產，兒子。我所能依賴的只是我的身體。」

今天仍然風韻攝人的江青曾是一代美人。最近與早年離港，現居巴黎的名剪接師雪美蓮提起江青，她立刻讚嘆回憶中江青的「美貌」。跟最近過港的才女編劇陳韻文談起江青時，她語氣中是（超乎對美貌的）仰慕。「我曾經為《明報周刊》訪問江青，」陳韻文憶述，「我形容她的眼中蘊藏著『萬頃水田』。」

江青今天眼中蘊藏的是否許多說不分明的大海桑田？最近找來她文筆流麗的回憶錄《往時，往事，往思》一看，才解答了多少年來心中的一個疑問。一位電影紅星怎會去弄現代舞？而且是有聲有色真材實料的舞台創作！

原來她本是章子怡的大師姐，十歲時進入北京舞蹈學校接受六年嚴格訓練。然而這期間內，江家已然移居香港，父母在江青畢業前最後一次訪港時，禁止她返回北京，怕她畢業之後，再無學生身份讓她自由出入中港。寂寞的言語不通的居港歲月令她投報南國演員訓練班，尋找社交生活。然而，李翰祥籌拍《七仙女》在即，聽聞有這麼一位專業訓練的舞者，立刻請她指導動作，編排舞蹈。後來女主角樂蒂辭演，接上的新人方盈身段未夠靈活，李大導靈眼一觸，請這小老師「越俎代庖」。而差不多同時，李與邵氏決裂，自組國聯。江青突然成為他遷業台灣的秘密武器。兩岸搶拍的雙胞胎《七仙女》^[編按]令江青「未演先紅」，而電影公演後哄動一時，令十七歲的江青不負眾望，一夜成名。兩年後的《西施》（上、下集）（1966，台1965）是當時國片中有史以來的最大投資。江青／西施的美貌才智，加上影片於冷戰氣氛下「臥薪嘗膽」的隱喻，又再轟動全島。



江青曾是所謂「國聯五鳳」中最觸目的當家花旦，但今天新一代的記憶已然模糊，原因是這批國聯電影多已散佚。我應香港電影資料館之邀與江青進行口述歷史訪問，前往資料館重看這批舊電影。《西施》只有刪節版本的影帶（最近江青發現自己保留著足本磁帶，已贈予資料館）。對我來說，最大的發現是1966年於台灣上映的《幾度夕陽紅》（上集及大結局）。這大概是《窗外》（1973）之前，瓊瑤小說改編的第一部賣座名片。

今天重看六十年代的言情電影，不免具人類學式的探奇心態，注目那「前佛洛伊德」世代對情慾壓抑的歌頌：婚姻再痛苦都必須維繫，失戀最後美化並富足了人生等等。但從甄珍這驕橫女兒的身上，我看到了瑟克的激情暗流，而影片的靈魂當然是江青。國聯大概已知道不再需要展覽她的「國色天香」，故此請她擔演了一個年近五旬的母親。只在片子的倒敘中，才讓觀眾「驚艷」，但二十歲的江青戲路縱橫，摹描這中年怨婦絲絲入扣，動人心坎，完全超越了時空與素材的限制。憑此演繹金馬奪后，絕對實至名

歸。毫無疑問，她已是位前程無限的偉大女星。然而她旋即捲入了一段問題婚姻，再沒有等量齊觀的作品。五年後，她遠走異國。

但中國電影之失是中國現代舞之得。表演之外，江青在國內推動這表演藝術的貢獻是一頁鮮為人知的文化史。很遺憾，我只曾看過盛年江青的兩場表演。一次在紐約，另一次是在八十年代初葉的香港。這麼多年後，我仍記得她用周文中音樂自編的獨舞《陽關》——如今返顧這「西出陽關無故人」的舞碼是中國現代舞的里程碑。早年的江青彷彿把鄧肯、早期的葛藍姆的精靈移植到中國的文化土壤中。

她帶著電影的記憶與訓練繼續她的舞台生涯。例如她曾把《喜怒哀樂》（1970）中的〈樂〉改為舞劇，又曾把寂寂無名的年輕的譚盾，引介給李翰祥，為《垂簾聽政》（1983）配樂。1984年她解散了自己在紐約的舞蹈團，也辭退了她在「香港舞蹈團」的藝術總監一職，隨丈夫、兒子移居瑞典，成為自由身編導。她在歐、美、亞三洲執導的作品包括莎劇《仲夏夜之夢》、葛路克的巴洛克歌劇《奧菲歐》、勛伯格的經典現代歌劇《摩西與艾倫》、馬勒的《大地之歌》及由高行健寫詞的《聲聲慢變奏》歌舞晚會等。

談起影圈的故人，她耿耿於懷的是九十年代初與胡金銓最後的會面。當晚與李翰祥一起喝酒，胡突然談起《杜蘭多公主》。原來大指揮家卡

拉揚曾經邀請胡與他合作搬演這普切尼歌劇，但沒有成事。胡大導曾是最早邀請江青（於他的《玉堂春》〔1964〕中）亮相銀幕的伯樂。但數十年後，江青已從黃毛丫頭變為國際知名的舞台導演，曾多次執導《杜蘭多》，包括在波蘭、瑞典及紐約大都會歌劇院齊費里尼（記得主題曲為What is a Youth?的電影《殉情記》〔Romeo and Juliet, 1968〕的導演嗎？）的製作中擔任編舞與藝術指導。胡與她當晚一度就歌劇編導意見上有點爭拗。江青後來想起，暮年的胡金銓「並不如意」，為何在這竟成永訣的場合中爭一時之氣？

歲月不曾削減江青自強不息的生命力。2008年她把在瑞典執導的譚盾歌劇《茶》帶到奧運期間的北京。她也剛為香港的牛津大學出版社完成了一本新書《藝壇拾片》，並在構思新的舞劇。在紐約的拍攝之後數週，我前往斯德歌爾摩以北，江青私人所擁，風景魅麗的狹狹島上拍外景。流亡海外十六年的康有為，在1905至1908年間，也曾在瑞典的一個島上安居。能於四十年後把江青再帶到電影鏡頭之前，是我的、《大同》的福氣與榮幸。我希望康有為、康同璧父女在泉下也感到欣慰。■

編按

李翰祥國聯公司的《七仙女》於1963年12月19日在台灣上映，1964年5月始獲在香港上映；邵氏公司競拍的《七仙女》則於1963年12月11日在香港上映，由陳一新、何夢華合導，凌波、方盈主演。

陳耀成，文化評論家與電影導演，電影作品包括劇情片《情色地圖》（2001）、《吳仲賢的故事》（2004）；記錄片《北征》（1998）、《澳門二千》（2000）及獲西班牙（CD Compact）雜誌頒發2010年最佳當代DVD的《靈琴新韻》等，著作包括《最後的中國人》（1998）、《從新浪潮到後現代》（2001）等。



空前大製作《西施》

Hsi Shih: *The Beauty of Beauties* enjoyed the highest production value of its days.



江青憑《幾度夕陽紅》中絲絲入扣的演出榮獲金馬影后

Chiang Ching was crowned Best Actress at the Golden Horse Film Festival for her nuanced delivery in *Many Enchanting Nights*.

This past August I was in Chiang Ching's elegant New York apartment, one block north of Wall Street, filming her voiceover/narration for my docu-drama *Datong (Kang Youwei in Sweden)*. (The film explores the origin of Chinese modernity via Kang, the controversial late-Qing reformer and visionary who lived in Sweden from 1905 to 1908.) There was a moment when Chiang turned to me and said, with astonishment and a wry smile: 'I haven't been in front of a camera like this for 40 years.'

Yes, exactly 40 years ago, i.e. 1970, Chiang Ching left for the US after walking out of a widely publicised stormy marriage and a screen career at the height of her popularity. And she founded her Chiang Ching Dance Company in New York three years later, the same year that Lin Hwai-min, who danced briefly with her troupe, returned to Taiwan to establish his Cloud Gate Dance Theatre, and six years before Hong Kong's City Contemporary Dance Company was founded by Willy Tsao. Hers was a pioneering company that would eventually impact the dance scene in mainland China. If Chiang's movie career was meteoric, blessed by luck and the force of circumstances, her career

as a dancer and stage director is no less than a manifestation of her wilful self-creation — by grasping freedom in her own hands, or as it were, with her own body.

During the 1970s, Chiang Ching joined a university tour programme, which meant more than 100 solo performances a year in campuses across the US. The mere thought of her peripatetic, lonesome travels was exhausting to contemplate. 'When I left for America, I had lost everything: my wealth, my son. The only thing that I could rely on was my body,' she told me.

Chiang Ching, still very much a striking presence today, was universally acclaimed as a great beauty of her generation. Recently, when I mentioned Chiang Ching to Mary Stephen (a Paris-based editor of Hong Kong origin, best known for her two-decade association with the late Eric Rohmer), she immediately recalled Chiang Ching's beauty from the cinematic memories of her youth in Asia. And when Chiang came up in my conversation with Joyce Chan, eminent screenwriter during the Hong Kong New Wave, Chan's tone expressed unreserved admiration — more than just for Chiang's looks. 'I interviewed Chiang Ching for *Mingpao Weekly*

once,' Chan recalled, 'I described the glow in her eyes as the reflection of "vast acres of watery fields".'²

Perhaps Chiang Ching's eyes now reflect more precisely the wistful glow of those 'vast acres of mulberry fields' — as in 'the sea turning into mulberry fields,' that old Chinese saying about the vicissitudes of time. Lately, I tracked down a copy of Chiang Ching's engaging autobiography, *Of Times, Events, and Ruminations Past*, which finally answered a nagging question I've had about her over the years: how could a big-time movie actress have made such a substantial and captivating transition into modern dance and stage directing?

As it turned out, she was a senior alumna of Zhang Ziyi (of *Crouching Tiger, Hidden Dragon* fame). At the age of ten, Chiang Ching entered the highly competitive Beijing Dance School (now Beijing Dance Academy), where she went through six years of gruelling training. During that period, her family moved to Hong Kong. At a family visit before her graduation, her parents confiscated her passport to prevent her from returning to Beijing, for fear that once she lost her student status, she would no

longer be able to leave the PRC. A lonesome Chiang Ching, who spoke little Cantonese, sought social life in the British colony by enrolling herself in the Southern Drama School (an acting school run by the Shaw Brothers Studio, which produced Mandarin-language films). Li Han-hsiang's *Seven Fairies* was then all set to go into production when he became aware of this trained dancer from Beijing. He immediately hired Chiang to choreograph for his song and dance film. Later on, the film's female lead Betty Loh Ti decided to quit, and the understudy, newcomer Fang Ying wasn't nimble enough for the demanding role. So Li came up with a clever idea: let the attractive teenage choreographer be the star. Around this time, Li also split from Shaw Brothers to set up his own Grand Motion Picture Company (GMPC). Through sheer serendipity, Chiang became Li's secret weapon in his professional move to Taiwan.

In the wake of the controversy and mammoth publicity generated by the two competing productions of *Seven Fairies* — Li had decided to shoot it in Taiwan, but Shaw Brothers was not going to shelve the project in Hong Kong¹ — Chiang Ching became known as 'the hot newcomer even before her screen debut.' The 17-year-old actress did not disappoint. Chiang's *Seven Fairies*, when released, caused a sensation. Genuine stardom hit her overnight. Two years later, Chiang appeared in Li's *Hsi Shih: The Beauty of Beauties* (1966, Taiwan release: 1965), about the legendary consort from the 6th century BC. This was at the time the biggest-budget Chinese-language movie ever made. Chiang's winning portrayal of Hsi Shih's wit and patriotism, as woven into the wilful Cold War subtext

allegorising Taiwan's enduring hardship in order to recover its lost territory/homeland, occasioned another phenomenal success.

The fact that Chiang was once the shining light of the so-called 'five Grand (GMPC) phoenixes (actresses)' seems lost on the present generation can be attributed largely to the state of disarray in preserving the many GMPC films from that era. When I was invited by the Hong Kong Film Archive to conduct an Oral History interview with Chiang, I viewed those titles at the HKFA library for the first time. The copy of *Hsi Shih* was an abridged version on videotape. (Recently Chiang found a tape of the complete version she had kept, and has since donated it to the HKFA.) For me, the true revelation was the two-part *Many Enchanting Nights* (1966), which was the first major adaptation of Chiung Yao's many pan-Chinese bestsellers — before *Outside the Window* (1973) — that became a celebrated box office hit.

A present-day viewing of a melodrama from the 1960s can easily turn one into an urban ethnographer training an eye on the premises of the period's psyche, namely its pre-Freudian repressiveness: a determination to hold on to a marriage no matter how insufferable it has become; heartbreaks invariably enrich and aestheticise an otherwise unfulfilled life, so on and so forth. However, I can see the spoiled daughter played by Chen Chen to be, interestingly, the edgy counterpart of the redoubtable sexual undercurrents in a Douglas Sirk film. Meanwhile the heart and soul of the film belongs, undoubtedly, to Chiang Ching's breathtaking performance. By then, GMPC figured that it no longer needed to bank on the actress's youthful glamour.

Chiang was thus assigned to play a middle-aged, weather-worn mother, glimpses of whose good looks would nonetheless highlight the flashback scenes. Lo and behold, the 20-year-old Chiang mobilised her formidable skills to deliver a moving portrayal of a sorrowful, aging woman savaged by regrets and misfortune. It was a bracing performance that simply transcended the limitations imposed by both its genre and her material. Not surprisingly, she garnered her utterly deserved Best Actress Award at the Golden Horse Film Festival in 1967. Nobody would doubt that here was a truly great actress at the early phase of a magnificent career. But no sooner had Chiang cemented her fame than she plunged into a disastrous marriage. She would never deliver a performance of equal calibre. Three years later, she left for America.

However, a loss to Chinese cinema turned out to be a gain for Chinese modern dance. Other than her own dance and stage works, Chiang Ching has made a significant contribution to promoting this new art form in China — a hidden chapter in our cultural history. It is with regret that I've seen only two performances by Chiang Ching in her prime: one in New York in the early 1990s, and the other — my very first — in Hong Kong in the early 1980s. Across the chasm of decades, I have indelible memories of her great solo work *Yangguan*, set to music by Chou Wen-chung; in retrospect, this piece, bespeaking inexplicable loneliness and the courage of exiling oneself into the unknown, is a milestone in Chinese modern dance. Chiang Ching, in her formative years as a charismatic soloist/choreographer, seemed to have transplanted the

struggle and longings of Isadora Duncan and an early Martha Graham into the Chinese cultural landscape.

Chiang's stage career has inevitably been informed and enriched by the memories and resources from her movie days. For instance, she once adapted the Li Han-hsiang-directed segment 'Joy' from the omnibus *Four Moods* (1970) into a dance drama. She recommended the then obscure young composer Tan Dun, with whom she would collaborate over the years, to Li to write the film score for *Reign Behind a Curtain* (1983). In 1984, she disbanded her own dance company in New York, discontinued her artistic directorship at the Hong Kong Dance Company, and joined her Swedish husband and son by moving to Stockholm, where she established herself as a freelance choreographer-stage director. Her extensive and diverse stage credits, spanning Europe, North America and Asia, include Shakespeare's *A Midsummer Night's Dream*, Gluck's *Orpheus and Eurydice*, Schoenberg's *Moses and Aaron*, Mahler's *The Song of the Earth*, and her own solo dance drama, *Variations on a Poetess' Lament*, with a text by the Nobelist Gao Xingjian.

When reminiscing about her



江青在其位於瑞典的狹利島 (攝影: Iga Mikler)
Chiang Ching on Loskar, an island in Sweden that she owns (Photograph by Iga Mikler)

old friends from the film world, Chiang still feels stung by the recollection of her last meeting with King Hu in the early 1990s. They were having drinks that night with Li Han-hsiang, when Hu suddenly started talking about *Turandot*. Apparently, Herbert von Karajan once invited Hu to collaborate on a production of the Puccini opera — a project that, alas, never materialised. In fact, Hu was the first filmmaker to spot Chiang and cast her in a cameo role — her true screen debut — in *The Story of Sue San* (1964). Nevertheless it took only a few decades to transform Chiang Ching from a timid *ingénue* into an internationally renowned theatre artist, who had *actually* directed *Turandot* in Poland, Sweden and served as the choreographer and artistic director for Franco Zeffirelli's production at New York's Metropolitan Opera in 1987. (The Met has continued this production of *Turandot* to this day.) At one point, Hu and Chiang argued intensely about the right approach in directing this operatic *chinoiserie*. Looking back on that unpleasant evening, Chiang felt sorry for her own insensitivity — to King Hu's despondency and floundering career in his later years. What was the point of that immaterial one-upmanship in what turned out to be her last *rendezvous* with a lifetime friend?

The passing of years has not dampened Chiang's zest for life. In 2008, she brought *Tea: A Mirror of Soul*, the Tan Dun opera she initially staged at Stockholm's Dramaten, to Beijing during the Olympics. Recently she finished a new book of essays, *Snippets*

from the *Theatre World*, while conceiving various dance/theatre projects for the future. A few weeks after our New York session, I visited her on her magical, private island north of Stockholm, Loskar, for an additional shoot. To be able to bring her back in front of the camera after 40 years is a great honour for both myself and for *Datong*. I'd like to imagine that Kang Youwei, who once lived contented years on an island outside of Stockholm, sheltered from the political storms of China, would have been immensely pleased too. (Co-translated by Cindi Chwang and Hayli Chwang; edited by the writer) ■

Translator's Notes

- 1 The Chinese subheading is an adaptation of a line from a poem by Tang dynasty poet, Qian Qi (錢起) — *Musical Soul of the Xiang River* (湘靈鼓瑟): 曲終人不見, 江上數峰青. It is a stirring poem about the musical performance of a lake nymph, and the line means, 'the song has finished playing like the nymph was never here; I am left alone on the river to count the green mountains.' This subheading, modifying the poem, is a play on Chiang Ching's name in Chinese.
- 2 Inspired by a line from Tang dynasty poet Wen Tingyun (溫庭筠)'s poem *A Southbound Journey Through Lizhou* (利州南渡), meaning 'the beauty of nature makes a person forget and let go of worldly cares.'

Editor's Notes

- i Both GMPC and Shaw Brothers were producing the two films with the same Chinese title (七仙女) but different English titles at the same time. GMPC's *Seven Fairies* was first released in Taiwan on 19 December 1963, and then in Hong Kong in May 1964; whereas Shaw Brothers' competing *A Maid from Heaven* was released in Hong Kong on 11 December 1963 (co-directed by Chen Yet-sun and Ho Meng-hua, starring Ivy Ling Po and Fang Ying).

Evans Chan is a New York-based cultural critic and filmmaker. His filmography includes the dramatic features, *The Map of Sex and Love* (2001), *Bauhinia* (2002), and *The Life and Time of Wu Zhongxian* (2003). His documentary *Sorceress of the New Piano* was named the Best Contemporary DVD of 2010 by the *CD Compact* magazine in Spain. Chan's writings can be seen in *Postmodern Culture*, *Asian Cinema*, and *Film International*.

第十四屆東南亞太平洋影音資料館協會周年大會

Community Building for Collaborative Actions:
The 14th SEAPAVAA Conference and General Assembly

孫毅思 Alex Suen

本屆東南亞太平洋影音資料館協會周年大會 (SEAPAVAA) 原定於 6 月初在泰國曼谷舉行，但因當地政局不穩，最終延至 8 月 3 至 8 日才順利舉行，吸引了接近二百名各國成員代表、影音資料從業員及當地業界人士參與。本屆大會的主題是「建立社群協作行動」，以延續去年大會所確立的方向，加強個人、業界組織及跨國的合作，把以往較著重學術性的探討轉變為討論的平台，為較實質的問題尋求解決方案及具體協作計劃。

多位講者就備受關注的議題發表演說，包括妥善保存影音檔案、搜集政策、版權問題、數碼化世界及電影修復成果等。與會者亦就自身國家的客觀環境及因素互相交流意見，在各議題中以數碼化技術最能引起大家的關注及討論。由於大部分東南亞地區的資料館缺乏財政資源，他們對於數碼化的推行大多有所保留，尤其擔心數碼技術發展急速，需不時更新科技設備及數碼載體，但仍需保存原有菲林拷貝，因而擔心未能承擔龐大的開支。最後，眾多與會者不約而同地表示現時文化承傳的最佳方法是依舊妥善保存珍貴拷貝，而數碼化工作亦毋需急於進行，大家可緊記「遲一點，便宜點」(Later, cheaper!) 的重要提示！眾多與會者均以笑聲回應。

就數碼化世界的深入討論，大會邀請了紐西蘭電影資料館分享了他們進行數碼化工作的經驗。講者強調在進行數碼化初期，他們的員工除了要適應工作模式的轉變所引致的壓力，亦要不時面對技術上的問題及不斷增加的工作量。原來數碼化絕非簡單地按一下滑鼠及鍵盤按鈕便成事，除了需要考慮投放大量金錢及技術外，員工的培訓亦同樣重要，尤其要讓他們有充分的心理準備及技術支援去迎接新的工作挑戰。為了加深大家對數碼化工作的認識，大會安排了一整天的工作坊，讓大家了解如何策劃及統籌有關工作。出席工作坊的人數眾多，相信大家對這課題都趨之若鶩，務求緊貼數碼化世界的最新發展。

會議的主題強調「彼此合作」，讓大家更深入了解剛在起步階段的資料館的特別需要。這些資料館希望協會提供如何選擇合適服務承辦商的客觀標準及要求、評核服務水平的準則等寶貴資料。在人力資源培訓方面，與會者期望協會可就針對電影資料館的工作舉辦相關課程，如基本採購原則、訂立專業及道德標準守則、人事組織管理、物業設施及管理；亦建議可嘗試推行網上課程，方便各地會員自行遙距學習。為加強各會員的溝通，部分與會者建議於會議進行期間把有關資訊於網上發放，並設立留言版讓大家進行討論。協會表示會積極考慮上述建議，務求集合各地的寶貴經驗及知識，以促進彼此交流與合作。

會議除了強調各地資料館的緊密聯繫外，亦展示了韓國電影資料館與來自日本的電影修復科技公司的合作成果。他們利用兩部已修復的五、六十年代的韓國電影，與大家分享所使用的技術及當中所遇到的困難和寶貴經驗。整個會議行程完畢後，此公司的兩名代表更到訪香港電影資料館；估計本館與其他相關組織，如電影沖印公司、電影修復科技公司等，將會有更緊密的聯繫及合作空間。

會議於曼谷藝術及文化中心舉行，我亦藉此機會欣賞一個裝置藝術展覽及參觀多間自家製作的藝術商品店，店舖的佈置獨特，而所出售的藝術品別具特色，吸引了很多當地學生及遊客特意前來參觀及拍照，讓我深深感受到曼谷除了商業化外，亦有充滿文化及藝術氣息的一面。■

孫毅思為香港電影資料館經理 (行政及場館)



孫毅思出席研討會
Alex Suen as the HKFA representative

The 14th Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA) Conference and General Assembly was originally scheduled to take place in Bangkok, Thailand in early June this year. But as a result of the volatile political climate, the event was not held until 3 to 8 August. It was attended by nearly 200 national delegates, audiovisual archivists and industry professionals of the host country.

As a step further in the direction laid down last year, the theme this year is 'Community Building for Collaborative Actions' which sets out to explore ways to boost joint efforts by individuals, industry bodies and member nations. While discussions in the past tended to be academic-oriented, it is hoped that the event this year would serve as a platform for exchange to offer workable solutions to existing problems and line up collaborative projects.

Speakers took turns to talk about topics of common concern to the archival community, such as the safeguarding of audiovisual materials, collection policy, intellectual property rights, digitisation, and fruits of restoration initiatives. Attendees also exchanged views taking into account the varying circumstances of their respective countries. The most discussed topic was the digital media. Since the majority of member archives in Southeast Asia are underfunded, they mostly harbour reservations about digitisation; and given the ever-evolving nature of digital technology, they dread the prospect of having to shoulder the vast, unending expenses in catching up with the latest innovations, not to mention the costs they have to bear taking care of the original film prints. Eventually, attendees concurred that the best way of conserving cultural heritage is to put precious film prints in proper storage

while not to pursue digitisation in haste. 'Later, cheaper!' became an important reminder that participants agreed with laughter.

Regarding the issue of digitisation, the New Zealand Film Archive was invited to share its work experience. The speakers recalled that when they first embarked on digitisation, their staff had to cope with all sorts of stress that arose out of, for example, changes in work methods, teething problems with new technologies, and ever-increasing workloads. Digitisation can't be achieved simply with a click of the mouse or a press of the keyboard button; apart from huge investments in monetary and technical terms, staff training is another key aspect, not least the need to ensure that staff members are given sufficient psychological support and technical backup that would see them through the challenges of tomorrow. As a sidebar to deepen attendees' understanding of digitisation, the host put together a whole-day workshop on how to plan and coordinate a digitisation project. It was met with enthusiastic response, an indicator perhaps of the keenness of today's archival professionals to keep abreast of the latest trends in the digital world.

'Collaboration' is the focus of this year's theme. Attendees had the chance to know more about the specific needs of member archives which are still in their infancy. Representatives of these archives expressed their wish that SEAPAVAA make available such reference materials as selection criteria and performance indicators that would help them find suitable service contractors. As for human resources development, they requested that SEAPAVAA hold training programmes about the nitty-gritty of archival work, such as basic procurement principles, the

enactment of code of professional ethics, organisation and personnel management, property and amenity management, etc. These could be conducted as distance learning courses for archival practitioners around the world to study online. Also, in order to get more people to participate, some attendees came up with the idea that during the conference, SEAPAVAA may upload onto the Web the latest updates and put up an online message board. SEAPAVAA replied that they will actively consider these suggestions to create more room for exchange and collaboration.

Besides the communication among member archives, the conference also showcased the fruits of a joint project by the Korean Film Archive and a film restoration company from Japan. The exercise involved two Korean classics from the 1950s and 60s; delegates shared with participants the technologies employed and the troubles they had encountered. After the conference, the two representatives of the restoration company came over to the HKFA to meet with us. In the days to come, it is likely that the HKFA will work more closely with such partners as film processing laboratories and restoration companies.

The conference was held at the Bangkok Art and Cultural Centre. I also took some time to walk through an installation exhibition and several homemade handicraft and souvenir shops. The decor and the items on sale all have a unique flair of their own; many students and tourists came to look around and take pictures. Commercialised as Bangkok may seem, all these show vividly that there is also a cultural, artistic side to the metropolis. (Translated by Elbe Lau) ■

Alex Suen is Manager (Administration and Venue) of the HKFA.

華語電影工業： 方法與歷史的新探索

Rethinking Chinese Film Industry:
New Methods, New Histories



香港浸會大學媒介與傳播研究中心與林思齊東西學術交流研究所合辦的「華語電影工業：方法與歷史的新探索」研討會，於10月8至9日舉行，本館獲邀為支持機構之一，館長林覺聲（圖1右一）、節目策劃何思穎（圖3）出席研討會，與浸大的葉月瑜教授（圖2）及（圖1左起）羅卡先生、馮筱才教授、陳犀禾教授及多位講者和與會者，討論華語電影工業研究的方向、影業首都與區域電影等課題。

Hong Kong Baptist University's Centre for Media and Communication Research and David C. Lam Institute for East-West Studies co-presented this international conference from 8 to 9 October 2010. The HKFA was one of the supporting organisations. Among the attendees were HKFA Head Richie Lam (1st right in Picture 1), HKFA Programmer Sam Ho (Picture 3), HKBU Prof Emilie Yeh (Picture 2), and (Picture 1, from left) Mr Law Kar, Prof Feng Xiaocai, and Prof Chen Xihe. They exchanged views on a wide range of topics, including future directions for studies of Chinese film industry, film capital and regional spheres.

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本館特此致謝! Thank You!