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《通訊》

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Newsletter

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賀新歲

Let's Celebrate

正值新歲，今年賀歲片特別熱鬧，以港產喜劇搶攻春節檔期的熱潮捲土重來，讓香港製造的「喜戲洋洋」在我們的新年回憶中佔一席位。香港獨樹一幟的賀歲片曾是驕人的，八十年代的「富貴系列」跟大家共做發達夢；《家有喜事》（1992）叫人回味無窮，可惜一般大堆頭的賀歲喜劇實太兒戲。繼去年的《72家租客》（2010）（又一藍圖取自流傳數十年的「七十二家房客」故事），邵氏／無綫班底的《我愛HK開心萬歲》（2011），已是卸下八、九十年代「最佳拍檔系列」、「成龍系列」的大灑金錢大製作派頭，以大多數港人成長之地——屋邨為背景，大灑小市民心聲，吐吐苦水，帶點憶昔甘苦、諷刺時弊的況味，傲視票房。

懷舊之作不時有之，《打擂台》（2010）榮膺出爐香港電影評論學會大獎最佳影片，可喜的是不只一味的懷舊，導的年青演的老練，清新而妙趣。要數香港電影史上最是為人樂道的金句，可說非「人人為我，我為人人」莫屬，這句全情體現「中聯精神」的名言，歷久流傳。大半個世紀前，中聯全人群策群力，締造為了人人的電影，資料館亦有幸得到眾多捐贈者無私的獻出，快將舉辦的「人人為我，我為人人：中聯電影」就得以全展中聯44部作品。十年積聚，大門，為人人打開；在資料館十周年慶祝酒會上，杜琪峯導演申言「電影工作者將當時具社會價值的人和事拍成電影，拍好就應是屬於全世界的人的！」端是發人深省。[clkwok@lcsd.gov.hk]

2011 sees once again the trend of Chinese New Year comedies. Unique in their Hong Kong style, these New Year movies were once considered a glorious speciality of the city's cinema. Apart from *72 Tenants of Prosperity* (2010), *I Love Hong Kong* (2011) by the Shaw Brothers/TVB crew has also discarded the traditions of costly production and grandiose style of the *Aces Go Places* series and the 'Jackie Chan series' of the 1980s and 90s. Set in a public housing estate, *I Love Hong Kong* tells the stories of the common people with nostalgia and sarcasm, and has achieved great success in the box office.

Among the nostalgic films that emerge from time to time, *Gallants* (2010), Best Film in the Hong Kong Film Critics Society Awards, captures the audience not only with nostalgia, but also with freshness and wit, a result of the combination of young directors and experienced actors. If one is to name the most famous quote in the history of Hong Kong cinema, it would certainly be 'One for all, all for one,' which perfectly embodies the spirit of Union Film. Thanks to the kind contribution of many generous donors, the Hong Kong Film Archive is honoured to present the full collection of all 44 films by the company at the upcoming 'All for One and One for All: Union Film' programme. At the HKFA 10th anniversary gala, director Johnnie To said, 'Film workers turn people and incidents of social value at a given time into movies. Once finished, the movies belong to the world.' How true and thought-provoking. [clkwok@lcsd.gov.hk]

鳴謝：亞洲電影企業有限公司、李潔玲女士、余慕雲先生、何健全先生、周家振先生、周鈺宏先生、梁婉芬女士、童月娟女士、曾大知先生、楊莉君女士、葉麗銀女士、董培新先生、趙沐恩女士、薛家燕女士、關漢泉先生、羅斌先生、Ms Andrea Ja

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「人人為我，我為人人：中聯電影」、「反建制的先鋒——桂治洪」、「修復珍藏」及「歡樂早場」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.



國際電影資料館聯盟成員
 A member of the
 International Federation of
 Film Archives



我十歲了!

10 Years Old Now!



香港電影資料館自2001年1月3日開館，至今渡過十個年頭。在這個特別值得紀念的時刻，本館於1月6日舉行慶祝酒會，由康樂及文化事務署署長馮程淑儀太平紳士、編導演皆能的張艾嘉女士和著名導演杜琪峯先生主禮，為酒會致辭及主持亮燈儀式。馮程淑儀除了介紹本館十周年的一連串慶祝活動外，更表示本館是芸芸博物館中得到最多捐贈項目的，本館會繼續保存、修復電影資料與眾分享，不負大家的信任。

It has been a decade since the Hong Kong Film Archive opened its doors to the public on 3 January 2001. To mark this memorable occasion, the Archive held a celebratory gala on 6 January 2011, with Director of Leisure and Cultural Services, Betty Fung Ching Suk-ye, JP, and the many-sided filmmakers Sylvia Chang and Johnnie To as officiating guests. Mrs Fung, in her speech, highlighted one of the Archive's many firsts: the number of donations ranks first among all government-run museums in Hong Kong. To repay the trust and confidence we've gained, the Archive will continue to share with the public the fruits of our preservation and conservation efforts.

- 1 舉杯祝酒：(左起) 康文署電影節目辦事處總監唐詠詩、總經理(電影及文化交流)楊芷蘭、杜琪峯、署長馮程淑儀、張艾嘉、副署長(文化)鍾嶺海、本館館長林覺聲
Guests raising their glasses: (From left) Angela Tong, Head, Film Programmes Office, LCSD; Elaine Yeung, Chief Manager (Film & Cultural Exchange), LCSD; Johnnie To; Betty Fung Ching Suk-ye; Sylvia Chang; Chung Ling-hoi, Deputy Director (Culture), LCSD; Richie Lam, HKFA Head
- 2 杜琪峯(前)與本館節目策劃傅慧儀
Johnnie To (front) and HKFA Programmer Winnie Fu
- 3 張艾嘉(左)與司儀劉偉恆
Sylvia Chang (left) and Benny Lau, MC of the night
- 4 歷任館長：(左起) 林覺聲、現為康文署助理署長(演藝)的廖昭薰、唐詠詩
HKFA Heads now and then: (from left) Richie Lam; Cynthia Liu, currently Assistant Director (Performing Arts), LCSD; Angela Tong



張艾嘉和杜琪峯熱心參與香港電影文化事業，對資料館的支持令人感銘，而多年來與資料館建立了深厚情誼的捐贈者及電影工作者，當日亦紛紛蒞臨歡聚一堂，加上傳媒朋友，小小的資料館大堂瞬間熱烘烘起來，仿似大家對電影珍愛的心——熾熱不隨歲月而稍減。

“ 拍攝時電影是屬於自己的，但拍攝完畢後就應是屬於全香港或全世界的人的，把它保存得最好的地方當然是電影資料館了。電影工作者是將當時社會有價值或較個人的事物拍成電影，至於電影的價值就讓後人來作決定。而電影資料館應主動深入年青一代，負起向他們灌輸電影與香港歷史知識的責任。

~ 杜琪峯

True that the resources I use for a film belong to me, but they should belong to everyone in Hong Kong or in the world the moment filming wraps. And the best place for safekeeping is the Film Archive for sure. Filmmakers capture on film something they think valuable to society, or in other cases, they may have something personal to say about themselves. And it's up to those who view the film to decide whether it's valuable or not. The Archive should reach out to the younger generation to impart on them knowledge about Hong Kong cinema and history.

” ~ Johnnie To

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3	8

1 亮燈了！(左起)杜琪峯、馮程淑儀、張艾嘉
Lights up! (From left) Johnnie To, Betty Fung Ching Suk-ye, Sylvia Chang

2 馮秉仲(中)、馮煒源(右)父子與楊芷蘭
Gordon Fung (middle) and his son Weldon Fung (right) with Elaine Yeung

3 (左起)廖昭薰、郁正春、于粦
(From left) Cynthia Liu, Yok Teng-heung, Yu Lin

4 羅卡(左)與黎錫
Law Kar (left) and Lai Shek

5 (左起)本館經理(搜集)何美寶、湯臣國際娛樂有限公司的譚淑儀、謝柏強、吳寶琦
(From left) Mable Ho, Manager (Acquisition), HKFA; Rachael Tam from Tomson (HK) Films; Tse Pak-keung; Ng Bo-ki

6 廖一原夫人廖汪雲及女兒(左一及三)、白茵(左二)、本館節目策劃何思穎
Liu Yat-yuen's wife Liu Wong-wan (1st left) and daughter (3rd left), Pak Yan (2nd left), and HKFA Programmer Sam Ho

7 (左起)陳彩玉、黃敏聰、香港第一發行有限公司的黃海和譚倩儀、何思穎、黃愛玲、李焯桃
(From left) Priscilla Chan, Valerie Wong, Wong Hoi & Sinnia Tam from First Distributors, Sam Ho, Wong Ain-ling, Li Cheuk-to

8 (右起)康文署助理署長吳志華(文博)、鍾嶺海、馮程淑儀、林覺聲
(From right) Ng Chi-wa, Assistant Director (Heritage & Museums), LCSD; Chung Ling-hoi; Betty Fung Ching Suk-ye; Richie Lam



We are most thankful for the support of Sylvia Chang and Johnnie To, who have always cared about the film industry. At the gala were also our donors and other filmmakers who have developed a close friendship with us over the years. Plus friends from the media, the Archive's tiny foyer was soon teeming with guests. In the air was a love for film, which never wanes with the passage of time.

“將珍藏電影物料借給電影資料館，是為了想與更多人分享這些珍貴的東西。電影在拍攝時已反映時代的一切及生活環境，所以電影工作者應有責任感及著重原創。電影資料館應收藏越多越豐富的作品越好，以提高權威性。

~ 張艾嘉

I lent the Archive my film memorabilia so that they can be shared with more people. A film in the making is a mirror of its time and the society, so filmmakers should work with a sense of mission and should value originality. The Archive should collect as many films as it can – the more it collects, the more authority it has.

”

~ Sylvia Chang

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- 1 展覽廳中展出楊凡首次為林青霞造像的照片
The 'Glamour Everlasting' exhibition showcases Yonfan's first photograph of Brigitte Lin.
- 2 (左起) 唐詠詩、黃義順、陳彩玉
(From left) Angela Tong, Wong Yee-shun, Priscilla Chan
- 3 邵氏電影製作總監黃家禧
Lawrence Wong Ka-hee, Director, Film-Physical Production, Shaw Brothers (Hong Kong) Ltd

- 4 謝謝您們多年來的大力支持！(前排左起) 英皇電影行政總裁利雅博、余少華、廖昭蕭、杜琪峯、林覺聲、周家振伉儷；(後排左起) 羅卡、郁正春、于舜、費明儀、馮程淑儀、張艾嘉、馮秉仲、吳寶琦、黃應章、鍾嶺海、王泉珠
A big thank you to all of our friends!
(Front row, from left) Albert Lee, Chief Executive Officer, Emperor Motion Pictures; Yu Siu-wah; Cynthia Liu; Johnnie To; Richie Lam; Mr & Mrs Chow Ka-chun; (back row, from left) Law Kar, Yok Teng-heung, Yu Lin, Barbara Fei, Betty Fung Ching Suk-yee, Sylvia Chang, Gordon Fung, Ng Bo-ki, Wong Ying-cheung, Chung Ling-hoi, Dolores Wang
- 5 全賴有您們!! 嘉賓與本館歷任仝人。
And it's all because of you – our honourable guests and current and past colleagues.

尋星之旅

In Search of Everlasting Glamour

傅慧儀 Winnie Fu

壹百張照片凝固了一百個動人的時空，一百篇短小精悍的文章，為相中人附以立體的演繹。相中人或明艷照人、或爽朗俊俏，有的情深款款、有的英氣逼人——有些經歷十載廿載，有些久遠至戰前的光影年代。這些照片的一個共通點，就是幾經轉折，都被珍而重之地永久藏在電影資料館中。

香港銀河明星眾多，顧及照片的稀有性和影像質素，較偏重五十至八十年代的影星。大家從中可見四十年代麗兒的高雅和李麗華的神秘莫測、五十年代張瑛的官仔骨骨、六十年代白燕的淒美動人；謝賢一身探長打扮、薛家燕充滿自信的登台架勢、俠女徐楓的傲氣貫眉，還有波叔（梁醒波）難得被攝入鏡的開臉光景。

是次為慶祝香港電影資料館十周年館慶，籌劃「星光流轉·景幻情真」展覽，同時製作精裝明星卡紀念禮盒，因此開展了數月的「尋星之旅」。從館藏數以萬計的人物照片，一張一張的翻閱，初選、整理、入檔、再選；翻拍、掃描、歸類、又再

選；思考、諮詢、平衡、又再選。終於由千計到百計，接著再比照、排版、和作者討論。譬如數十張李麗華相片張張明艷，該怎選？又例如要肌肉型的新靚就，還是「黃師傅」的關德興？選在鏡前梳妝的白雪仙，還是穿古裝的仙姐？

最後入選的一百張裡，最早的兩張是二、三十年代已活躍影壇的林楚楚和關德興。前者紀錄了二十年代女裝戲服的設計，後者展示了關師傅的腰馬。照片皆分別由他們的後人黎錫和關漢泉捐贈，皆為館藏重要的歷史文物。

除了影人的後人和熱心又熱情的影迷外，捐贈者還有前輩影人和傳媒翹楚如董月娟女士、翁靈文先生、何鹿影先生、黃墅先生、韋偉姨、家燕姐、楊莉君女士、曾大知先生等前輩，以及收藏家兼電影研究者余慕雲先生及羅卡先生等。

在眾多捐贈項目中，最令我們欣喜的是去年才入館的一項數量龐大、而質量出奇地優秀的明星照捐贈，乃去年由周家振先生捐出其父周鈺宏先

生（1915-1964）在五、六十年代拍攝的超過一萬張明星照底片。

攝影師周鈺宏，正職卻原來是報館編輯主任及翻譯，筆名周郎。周氏1937年初到香港，於《星報》任職，主編電訊，及至1948年間回上海一年多，1949年再應《華僑日報》之邀來港任職《華僑晚報》編輯主任。周鈺宏居港時期，乘工餘之暇，致力研究人像攝影，為香港國、粵語電影、戲劇紅星造像。其兒子周家振自小在內地讀書及工作，1963年因父親病重才申請來港。父親離世後，周家振先生一直保存其父數以萬計的人物照片和底片，去年把所有底片捐贈香港電影資料館，並允許本館永久使用。

是次選取的一百張相片中，有二十張出自周鈺宏先生之手，包括在後台運用鏡影而成像的林家聲、與靚車為伴的張揚、在樹叢中吐艷的夏萍和苗金鳳，以及在海濱悠然自得的曹達華等。展覽展期則至3月6日。■

傅慧儀為香港電影資料館節目策劃（文化交流）



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精選相片

Selected photos

- 1 「黃師傅」始祖關德興 (關漢泉捐贈)
Kwan Tak-hing, the first actor who plays the legendary Wong Fei-hung (donated by David Quan)
- 2 長青樹李麗華 (童月娟捐贈)
The eternal Li Lihua (donated by Tong Yuejuan)
- 3 粵片女神嘉玲 (楊莉君捐贈)
Patsy Kar Ling, the goddess of Cantonese cinema (donated by Yang Lijun)
- 4 薛家燕閃耀照人 (薛家燕捐贈)
Nancy Sit Kar-yin in all her glory (donated by Nancy Sit)

A hundred precious moments are captured in a hundred photos vividly animated by a hundred pithy articles. The actors featured in these decades-old images, some dating back to the pre-war years, show myriad qualities as real stars – glamorous, handsome, love-stricken, majestic... All of these pictures have come a long way and found a permanent home in the Hong Kong Film Archive.

Rarity and image quality were two criteria for choosing the portraits of some of Hong Kong's many silver screen gems, and our selection leans towards stars from the 1950s to the 80s. You will see the elegant Lai Yee and the mysterious Li Lihua from the 40s, Cheung Ying the 50s dandy, the poignantly charming Pak Yin from the 60s, Patrick Tse Yin playing the detective, Nancy Sit Kar-yin strutting her glamorous stage costume, the proud female knight Hsu Feng, and Leung Sing-po painting his face at

the backstage.

Organised in celebration of the HKFA's 10th anniversary, the 'Glamour Everlasting' exhibition also features an exquisite star cards souvenir box set. Its production took months of combing through tens of thousands of portraits in the archive collection – studying, screening, arranging, filing, then the first selection...reshooting, scanning, categorising, quite some contemplating before the second round...enquiring, balancing, and finalising the selection. Thousands of images were narrowed down to hundreds, followed by layout design and discussions with writers. Which one from the several dozens of Li Lihua's pictures should we pick when they are all so stunning? Should we go for the muscular Sun Liang Chau (i.e. Kwan Tak-hing) as a Cantonese opera great, or his legendary Wong Fei-hong



「星光流轉·景幻情真」
精裝明星卡紀念禮盒，快將推出
The star cards souvenir box set will soon be available for sale at the HKFA Box Office.

persona? The Pak Suet-sin offstage grooming herself in front of the mirror, or her opera diva image in period costume?

Among the hundred that made it, the earliest ones feature Lam Cho-cho and Kwan Tak-hing who were active on the screen as early as the 1920s and 30s. Donated respectively by their descendents Lai Shek and David Quan, the former illustrates what costumes for film actresses were like in the 1920s, while the latter shows the master in a kung fu stance.

Donors of this photo collection include, besides descendents of the stars, movie fans, industry veterans and



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周鈺宏攝影作品匠心獨運

Chow Yuk-wang's photographic works show a strong personal style.

1 林家聲文武雙全

Lam Kar-sing, an all-round artist long on both the martial and the civil.

2 白燕氣度超凡

Pak Yin has a radiance that sets her apart.

3 高材小生傳奇

Fu Che, a fine young man with a scholarly air

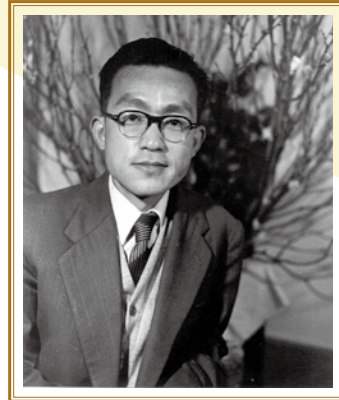
4 夏萍玉葉生輝

Ha Ping masters a wide range of roles with finesse.

media moguls such as Tong Yuejuan, Weng Lingwen, Ho Look-ying, Wong Sui, Wei Wei, Nancy Sit Kar-yin, Yang Lijun, and Tsang Tai-chi, as well as collectors and film researchers like Yu Mo-wan and Law Kar. Among all, we were most delighted with the donation just last year by Chow Ka-chun of over 10,000 amazingly high-quality negatives taken by his father, photographer Chow Yuk-wang (1915–1964), in the 1950s and 60s.

As it turned out, Chow Yuk-wang was by day an editor-cum-translator for a newspaper who wrote under the pseudonym Chow Long. He first came to Hong Kong in early 1937, taking charge of *Star Daily's* world news page. He returned to Shanghai in 1948 and came back a year later at the invitation of *Wah Kiu Yat Po* to

serve as Supervising Editor for its evening edition, *Wah Kiu Man Po*. During his time in Hong Kong, Chow devoted much of his free hours to studying portrait photography and shooting film stars and stage actors, both Cantonese and Mandarin. His son Chow Ka-chun studied and worked on the mainland, only applying to come to Hong Kong in 1963 when his father fell seriously ill and eventually passed away. Ever since, Chow Ka-chun has preserved tens of thousands of star photos and negatives, the latter of which he donated permanently to



攝影家周鈺宏
Photographer Chow Yuk-wang

the HKFA last year.

Twenty of the hundred photos selected for exhibition are the handiwork of Chow Yuk-wang, including some showing Lam Kar-sing surrounded by his mirror reflections, Chang Yang posing next to killer wheels, Ha Ping and Miu Kam-fung in the country, and Tso Tat-wah kicking back on a balmy beach. The exhibition will be on show till 6 March at the HKFA. (Translated by Piera Chen) ■

Winnie Fu is Programmer (Cultural Exchange) of the HKFA.

捐贈者芳名 Donors 27.9.2010 – 13.1.2011

二月電影有限公司
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關建輝先生
羅幸明女士
羅淑芬女士
羅淑賢女士
Mr Adebayo Falé

本館特此致謝! Thank you!



我為人人 中聯的時代印記

One for All: The Union Film Spirit

藍天雲 Grace Ng



《危樓春曉》(1953)裡，司機威哥(吳楚帆飾)為免包租婆三姑(李月清飾)在大風大雨之日將欠租的譚二叔(黃楚山飾)一家大細趕走，自掏腰包，替同屋解困。譚二叔一家感激不盡，其他住客亦被威哥的仗義感動，威哥只是說：「出嚟撈世界，你為吓我，我為吓你，有乜所謂呢？……『人人為我，我為人人』。」

這部由李鐵導演，中聯電影企業有限公司出品的電影，已成了粵語片的經典之一，而威哥這句話，更是經典電影裡的經典對白，不但道出一個時代的世道人心，也道出了一班電影人對粵語片的理想。今年香港電影資料館將舉行中聯電影的回顧，同時出版相關的資料與論文集，探討中聯在歷史文化及電影美學上的種種面相。為這本書定名時，這句對白自然而然的浮現出來。事實上，「我為人人」可說是中聯精神的縮影，不僅貫徹於它出品的44部電影裡，同時也是21位股東對電影業，特別是粵語電影的自我期許。

中聯(1952-1967)成立於上世紀五十年代，由著名演員吳楚帆、白燕、張活游、張瑛、紫羅蓮、李清、容小意、黃曼梨、梅綺、小燕飛、馬師曾、紅線女；導演李晨風、吳回、秦劍、李鐵、王鏗、珠璣與製片陳文、劉芳、朱紫貴共同創立，以兄弟班的形式經營，出品以集體創作為主，追求精益求精的劇本與製作，務求內容能反映現實兼具教育意義。

戰後的香港百業蕭條，電影業卻一枝獨秀，整個五十年代粵語片產量達一千五百多部，當中不乏粗製濫造或意識不良的電影，引人詬病。業界為了自強，先是志同道合者團結起來，發起了電影史上第三次「粵語片清潔運動」¹，並以身作則，拒絕拍

攝粗製濫造、宣揚神怪迷信與封建思想的電影。就在這樣的背景底下，21位影人陸續加入中聯，實踐製作優質粵語片的理想。按照董事長吳楚帆所說，「眼看著粵語影片面臨危機，我們為了不想辜負了觀眾們的愛護與期望，也由於自己藝術良心的驅使，為了鞏固和提高粵片的藝術水平，在群策群力之下，在社會人士和親愛的觀眾們的鼓舞支持之下，『中聯』就組織成立了。」²

為了不讓粵語片被拖垮，中聯全人不但拒絕濫拍，同時以自己的片酬作投資，致力製作心目中的優秀作品，有時甚至到了不惜工本的地步。黃曼梨在她的口述自傳中，也曾憶述中聯全體員工在《苦海明燈》(1953)剛拍畢時，集體「轟炸」導演秦劍的事。³眾人毫無保留的批評，秦劍亦虛懷若谷，一一接受，本著精益求精的態度，該片結果花了二十多個工作天補拍，幾乎可以再拍一部新片。中聯全人可說是身體力行，為了業界的前途，為了提高粵語片的質素，實踐了威哥「我為人人」的精神。

至於中聯出品，不管是深受五四影響的反封建題材，還是刻劃社會貧富不均，小市民掙扎求存的苦況，還是向文學與戲曲取經的作品，表面上是種類紛陳，作多元化的嘗試，背後總不脫有益世道人心的主題。儘管今

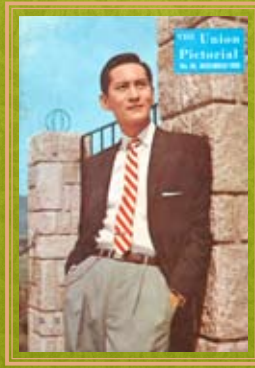
天看來，訓誨有餘而批判不足，但那個年代，講的是厚道，但求盡自己的本分，為社會作出貢獻就足夠了。對中聯全人來說，電影具有教育與社會意義，有助增益民智，並非追求利益的工具，所以儘管44部影片形式與內容各異，卻負有溝通理想與教化大眾的期望，承載的也正是威哥「我為人人」的精神。

中聯於1964年停產，1967年正式結束，為時十多年，卻留下深遠的影響。日後的評論者往往將香港電影裡的寫實傳統上溯至中聯的作品，但寫實以外，中聯其實也在其出品裡作不同的嘗試，探索類型的可能，甚至拍過他們曾詬病的戲曲片。可是中聯總能貫徹初衷，在通俗與流行之中，注入對社會民生的關懷，成為獨特的中聯精神，為那個時代留下不滅的印記。■

註釋

- 1 香港首次「電影清潔運動」由香港華僑教育委員會於1935年發起，宣揚拒看神怪片，並主張影片應具有發揚民族精神、鼓勵生產建設、灌輸科學知識、建立國民道德及傳達人類感情與意念等宗旨。第二次「電影清潔運動」則由羅明佑、黎民偉、何明華等於1938年發起。
- 2 《中聯畫報》，第1期，香港，中聯畫報營業部，1955年9月。
- 3 《香港電視》，第314期，香港，香港電視出版有限公司，1973年11月8日。

藍天雲為香港電影資料館項目研究員



1	2	3
4	5	6

《中聯畫報》上的風姿
The Union Pictorial: stars galore

- 1 白燕 Pak Yin
- 2 紅線女 Hung Sin Nui
- 3 梅綺 Mui Yee
- 4 吳楚帆與白燕 Ng Cho-fan and Pak Yin
- 5 紫羅蓮 Tsi Lo Lin
- 6 張瑛 Cheung Ying

In the film *In the Face of Demolition* (1953), Uncle Tam (Wong Cho-shan)'s entire family is on the brink of being evicted by the landlady (Lee Yuet-ching) at a night with treacherous weather. Coming to the rescue, chauffeur Brother Wai (Ng Cho-fan) pays out of his own pocket and relieves his fellow tenants of distress. With the Tams immensely indebted and the other tenants moved by Wai's compassionate heroism, Wai simply replies: 'We all try to make a living out here. We help each other out – it's not a big deal. As the saying goes, "All for One and One for All."'

Directed by Lee Tit and produced by The Union Film Enterprise Ltd (1952–1967), *Demolition* has been hailed as a Cantonese film classic. Wai's line has also become one of the greatest quotes from Cantonese-speaking films; not only is it representative of the sentiments during the era, it is also the poignant ideal of this film's makers towards Cantonese cinema. This year, the Hong Kong Film Archive proudly presents a retrospective of Union films. In addition, a monographic volume will be published to look into

the many facets of the company's legacy in terms of history, culture and aesthetics. The well-known quote naturally came to mind while we were trying to give the book a name. In fact, 'One for All' epitomises the Union spirit. Not only is this motto exemplified in the 44 titles produced by Union Film, it also captures the aspirations of the company's 21 shareholders for Cantonese cinema.

Union Film was established in the 1950s, and was co-founded by famous actors Ng Cho-fan, Pak Yin, Cheung Wood-yau, Cheung Ying, Tsi Lo Lin, Lee Ching, Yung Siu-yi, Wong Man-lei, Mui Yee, Siu Yin Fei, Ma Si-tsang, Hung Sin Nui; directors Lee Sun-fung, Ng Wui, Chun Kim, Lee Tit, Wong Hang, Chu Kea and producers Chan Man, Lau Fong and Chu Tsi-kwai. Run as a cooperative, the company took filmmaking as a collective endeavour, pursuing excellence in both script and production while retaining the realism and educational nature in its works.

During Hong Kong's post-war years, the economy was in a slump with the thriving film industry being the glowing exception – over

1,500 titles were made during the 1950s. However, some of the works were of inferior quality and dubious morality. As a relevant response, a group of like-minded filmmakers formed a united front and launched the third 'Cantonese Film Clean-up Movement'.¹ Leading by example, they refused to partake in shoddily-made projects, as well as those spreading superstition or feudal ideology. It was against this backdrop of artistic integrity that the 21 veterans joined Union Film, striving for the production of quality Cantonese films. Chairman Ng Cho-fan recalled: 'Union Film is established when we face an imminent crisis in Cantonese cinema. We wish to deserve the devotion and live up to the expectations of the audience. Driven by our artistic conscience and the desire to strengthen, if not enhance, Cantonese pictures' artistic quality, Union Film is created based on the concerted effort and encouraging support from the society and the audience.'²

To keep Cantonese cinema from deteriorating, Union filmmakers not only refused to churn out inferior offerings, they spent their salary making quality



中聯二十一位股東

前排左起：李震風、劉芳、秦劍、珠璣、吳回、王鏗、李鐵；
 第二排左起：白燕、容小意、黃曼梨、小燕飛、紅線女、紫羅蓮、梅綺；
 後排左起：朱紫貴、李清、張活游、吳楚帆、馬師曾、陳文、張瑛

Union Film's 21 shareholders
 (From left) 1st row: Lee Sun-fung, Lau Fong, Chun Kim, Chu Kea, Ng Wui, Wong Hang, Lee Tit
 2nd row: Pak Yin, Yung Siu-yi, Wong Man-lei, Siu Yin Fei, Hung Sin Nui, Tsi Lo Lin, Mui Yee
 3rd row: Chu Tsi-kwai, Lee Ching, Cheung Wood-yau, Ng Cho-fan, Ma Si-tsang, Chan Man, Cheung Ying

works, sometimes to the point where no expenses were spared. In Wong Man-lei's oral autobiography, she recalled how the entire crew of *A Son is Born* (1953) bombarded director Chun Kim with criticisms upon the film's completion.³ Chun, in all humility, accepted all the candid opinions without reservation. In the spirit of seeking excellence, *A Son is Born* took more than 20 additional working days for reshoots, long enough to make another film. True to Wai's spirit of 'One for All', Union members put their words into action for the sake of the industry and to elevate the quality of Cantonese pictures.

Union productions seem to cover a wide range of topics: anti-feudal ideology shaped by the May Fourth Movement, economic inequality in society, people's plight of struggling to survive, or works adapted from literary classics and Chinese opera. The common theme, however, is invariably centred on compassion and benevolence. By today's standards, Union films may appear to be straining to educate rather than offering fair criticisms. They are nonetheless appropriate for their times, as virtues

like kindness and magnanimity were treasured above all – as long as everyone contributed to the community by doing one's duties, it was good enough. From the Union perspective, films are of an educational nature and possess social values – they are instrumental in education and not merely for profit-making. Though the 44 titles may differ in form and content, they all bear Wai's prevalent spirit of 'One for All' and the same lofty goal of putting forth their ideals and educating the public.

Union Film stopped production in 1964 and officially went out of business in 1967. Though it may have lasted for barely more than ten years, the impact is profound. Critics often trace the tradition of realism in Hong Kong cinema back to Union films. Aside from realism, Union dared to be



《我為人人：中聯的時代印記》三月下旬出版，電影放映及展覽同期舉行

One for All: The Union Film Spirit will be published in late March to tie in with film screenings and an exhibition.

different and explored the possibilities of various genres, to the point of producing opera pictures it had once held disdain for. Still, the company had always been steadfast in injecting within its works a sense of genuine concern towards the common people. The unique spirit of Union, in fact, has become a legacy as the immortal imprint of the era. (Translated by Richard Lee) ■

Grace Ng is Project Researcher of the HKFA.

Notes

- 1 The first 'Cantonese Film Clean-up Movement' was launched by the Hong Kong Overseas Chinese Education Committee in 1935. Its aims were to promote national spirits, encourage construction and infrastructure, popularise scientific knowledge and moral values, and to establish film as a medium to express human emotions and ideals. The second 'Clean-up Movement' was launched in 1938 by Lo Ming-yau, Lai Man-wai, and Ho Ming-wah et al.
- 2 *The Union Pictorial*, No 1, Hong Kong: The Union Pictorial Sales Department, September 1955 (in Chinese).
- 3 *TV Week*, No 314, Hong Kong: TV Enterprises Ltd, 8 November 1973 (in Chinese).

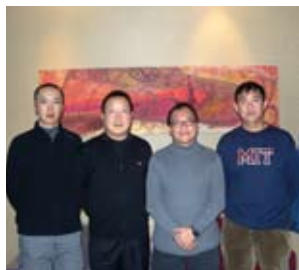
香港電影資料館自創辦以來，與中國電影資料館關係密切，互相交流，中國電影資料館尤其在提供經典中國及香港電影給本館放映和複製方面，予以幫助甚大。今年一月，本館館長林覺聲專程往訪交流，造訪該館各個工作單位，加強雙互的了解和推進合作計劃。行程更特地包括北京電影資料庫和儲存底片的西安電影資料庫，探討更優質的儲存和管理電影資料方法；亦趁機一訪建築宏偉的中國電影博物館。除了多年舊識，林館長並喜見該館新人輩出，世代承傳的保存工作隱然可見穩健的根基。此行獲益良多，僅此感謝中國電影資料館的安排和接待。



- 2 | 1 中國電影資料館館長傅紅星（右）與本館館長林覺聲
Fu Hongxing (right), Director of the China Film Archive, and
Richie Lam, HKFA Head
- 3 | 1
- 4 | 2 該館新落成的影院
The newly opened cinema of the CFA
- 3 北京片庫旁的小型展覽廳
The mini-exhibition hall next to the Beijing Film Vault
- 4 訪中國電影博物館
Visiting the China National Film Museum.

中國電影資料館之行 Visit to China Film Archive

The China Film Archive (CFA) and the HKFA have always worked closely with each other. With assistance from the CFA, we have been able to screen and duplicate a number of mainland and Hong Kong film classics over the years. To foster exchange and explore more room for collaboration, HKFA Head Richie Lam visited the CFA this past January and walked through its various units. He was also guided through the Beijing Film Vault and the Xi'an Film Vault, the latter used for storing film negatives. Lam also took the opportunity to visit the magnificent China National Film Museum. Apart from some longtime friends, Lam was happy to see many new faces in these institutions, an indicator that the way ahead for the lifelong endeavour of film preservation has been well paved. Here Lam extends his gratitude to the CFA for its assistance and hospitality.



- 5 | 6 | 7
- 5 訪北京電影資料庫，與劉志新主任（左三）等攝於「倉庫重地」前
With Liu Zhixin (3rd left), Director of the Beijing Film Vault
- 6 (右起) 中國電影資料館外事處處長劉東、林覺聲、傅紅星、外事處翻譯顧博
Fu Hongxing and Richie Lam (middle) with Liu Dong (1st right) and Gu Bo (1st left), Director and Translator respectively of the International Cooperation Division, China Film Archive
- 7 與西安電影資料庫的田鐘鑄主任
With Tian Zhongzhu, Director of the Xi'an Film Vault

搜集可說是資料館最前線的工作，本館館址於2001年落成，何美寶於同年出任搜集組經理。既已有完備的儲藏庫，大批影片及資料陸續獲多間電影公司捐予本館，使館藏至今累增至過百萬項。美寶雖在十周年館慶之際調職，難捨之餘，祝她在新的崗位繼續發展所長！



Acquisition is probably at the forefront of our work. Mable Ho, our Acquisition Manager, has been with us ever since the HKFA opened its doors in 2001. Over the years, many film companies have donated a vast pool of film prints and other resources for safekeeping in our storage vaults. With their generous support, the current size of our collection has exceeded one million items. Mable left the HKFA for a new post soon after our 10th anniversary this past January. We bade her a bittersweet farewell, but wish her all the best in her new position!

- 1 | 1 館長林覺聲（左）致贈紀念品予美寶
HKFA Head Richie Lam (left) presenting a souvenir to Mable.
- 2 | 2 十年共付努力，點滴在心頭
Friendship runs deep...

惜別美寶

Adieu, Our Dearest Mable



倪匡、張徹合撰的《金燕子》武俠小說，由董培新作畫，於1967年在《四海週報》連載，張徹執導的同名電影於1968年上映。小說寫來緊湊凶險，電影俐落揮灑，二者骨架同而肌理異，大異其趣。

Tung Pui-sun drew illustrations for *Golden Swallow*, a wuxia novel co-penned by Ni Kuang and Chang Cheh serialised in *Four Seas Weekly*, 1967. The novel was followed by a Chang Cheh-directed film of the same title in the following year.

董培新速寫

A Sketch of Tung Pui-sun

蒲鋒 Po Fung

提起香港五、六十年代的武俠小說回憶，我們會記得金庸、梁羽生、倪匡、金童（台灣作家臥龍生在香港的筆名）、蹄風、散髮生等，還有寫廣東英雄拳師的我是山人、大圈地膽、朱愚齋，另外，還有董培新。董培新和上述各位不同之處，在於他並非武俠小說作家，而是為武俠小說繪畫封面和插圖的。而他的小說封面實在太精彩，往往在追看完小說後，情節都忘得一乾二淨，留在腦海裡的，就只剩下那部書的封面。

不單只武俠小說，他還一手包辦《新報》系的報紙、雜誌、書刊的封面和插圖，包括《武俠世界》雜誌、魏力（即倪匡）的《女黑俠木蘭花》系列、依達的《蒙妮坦日記》、河洛的《20年來香港驚人罪案》等小說。他於各種武俠、冒險、愛情、文藝、罪案題材無所不畫，但教人印象最深刻的，還是武俠小說插圖。《武俠世界》的封面，多是兩個高手的對打或對峙，由於素描和透視的功底好，畫出來的人物特別富立體感，再加上色彩鮮艷而構圖充滿張力，十分奪目吸引。他近年以水墨畫繪畫金庸小說的場面，人物生動，氣質盡現，精彩絕倫，內地的金庸版小說便多是以他的畫作為封面。董先生早已移民加拿大，香港電影資料館乘他去年12月

在香港開畫展時，為他作口述歷史訪問，不單因為他的畫，也因為他與仙鶴港聯影業公司的關係。

美術與人物造型上的突破

董培新於1959年《新報》創立時已經加入。1961年，《新報》的社長羅斌應繆康義之邀投資電影，決定改編在其報章連載的小說《仙鶴神針》。羅斌之前完全不曾接觸過電影製作，從《新報》帶同去參與搞電影的，就只有董培新。董當時只有19歲，名銜是美術，但實際工作卻絕不止於此。他先是為人物設計造型，跟著羅斌又叫他入片廠檢視造出來的東西是否符合設計；然後看毛片，為剪接給意見。戲拍成之後，所有宣傳的東西，諸如海報、小冊子、戲院大廣

告牌設計都交由他繪畫。為配合影片上映而推出的一套《仙鶴神針》連環圖，一個星期出版一本，連續出了多集，那些連環圖當然也是由他一人負責繪畫。《仙鶴神針》（1961）賣座，此後董培新也就成為仙鶴港聯公司的長期美術，直至公司結束。雖然部分仙鶴港聯出品的影片字幕中並沒有董培新的名字，例如《碧眼魔女》（1967），但只看電



董培新在口述歷史訪問中談電影美術

Tung Pui-sun talking about film art direction at the HKFA Oral History Interview.

影海報已可肯定那是董的作品。

結果證明羅斌找董當美術是正確的決定。仙鶴港聯的武俠片予人別樹一幟之感，與它的美術設計使視覺上產生鮮明形象有關。在服裝和髮型上，上世紀五十年代末到六十年代的粵語武俠片，常予人千篇一律的感覺，其中一個重要原因，是主角們往往都穿著一身現成的「武俠裝」，頭戴「武俠帽」。由五十年代的《原子飛劍俠》(1951)、《射鵰英雄傳》(兩集，1958-1959)，到六十年代的《白骨陰陽劍》(四集，1962-1963)、《如來神掌》(四集，1964)、《聖劍風雲》(兩集，1965)，無論是哪位作

家的小說世界中的人物，在電影中的服飾基本設計都一樣，只是裝飾上有點差異，在這種情況下，觀眾也就只記得曹達華的角色叫「師兄」，于素秋的角色叫「師妹」。唯仙鶴港聯在創業作《仙鶴神針》中，主角馬君武(林家聲飾)有獨特的造型設計，不戴「武俠帽」而用假髮頭套，也不穿那套「武俠裝」。對演員來說，戴假髮頭套比戴帽辛苦，從製作角度來說，也較繁複。以往因陋就簡，戴帽固然方便，但用頭套的效果卻好得多。武俠片主角戴頭套，並不自仙鶴港聯始，但仙鶴港聯是最堅持執行的。

仙鶴港聯其後的《六指琴魔》(三集，1965)尤其是粵語武俠片美術上的分水嶺。呂騰空(石堅飾)和西門一娘(林靜飾)帶著的草笠固然令他們異於以往武俠片的鏢師形象；頭頂兩個童髻，坦露前胸，以一個石擔做武器的太極門掌門徐留本(馮毅飾)更讓人印象難忘；其他如華山派烈火祖師(古森林飾)的氣派、鬼聖盛靈(唐迪飾)的陰森，俱有特色。《六指琴魔》之後，其他公司的武俠片也開始在服飾造型上講究起來。不為外人所知的，是董培新為仙鶴港聯畫造型畫出了名堂，不少導演紛紛找他設計造型，董有印象其中一位是凌



《碧眼魔女》海報設計
畢現主角狂野個性
The poster design for *The Green-Eyed Lady* shows vividly the title character's defiance and fierceness.

Any discussion of Hong Kong's golden era of *wuxia* (martial arts) novels during the 1950s and 60s immediately brings to mind such authors as Jin Yong, Liang Yusheng, Ni Kuang, Wolong Sheng (the Taiwanese novelist known as 'Kam Tung' in Hong Kong), Ti Feng, San Fa Sheng, etc. The list also includes Ngor Sze Shan Yan, Tai Huen Tei Tam and Chu Yu-chai, best known for their writing about heroic Cantonese boxers. But no list is complete without mentioning Tung Pui-sun.

What distinguishes Tung Pui-sun from the others listed is that he's not a writer but the artist responsible for the cover art and illustrations of countless *wuxia*

novels. His illustrations have left an indelible impression on generations of readers. His iconic images have become ingrained in Hong Kong's cultural consciousness even as the plots of the novels have faded from memory. In addition to his illustrations for *wuxia* novels, Tung was also the cover artist and illustrator for numerous *Hong Kong Daily News* publications, including the newspaper, *The Martial World* magazine, and novels such as Wei Li (i.e. Ni Kuang)'s *Mu Lanhua*, Yee Tat's *The Dairy of Monita* and Ho Lok's *Crime Cases in Hong Kong over the Last 20 Years*, to name a few. Tung worked in all genres, from *wuxia* to adventure, melodramatic romance and crime. There was no limit to his range of subject matter. But it was his illustrations for *wuxia* novels that left the deepest impression on readers. For instance, his covers for *The Martial World* magazine that often featured dueling fighters were masterful displays of his skilled draughtsmanship. The characters that Tung portrayed possessed

uncanny life-like qualities. His dynamic compositions and his use of vibrant colours made the magazine covers all the more arresting.

In recent years, Tung's ink and wash illustrations for Jin Yong's novels continue to breathe life into the fictional characters. Even recent editions of Jin Yong's novels for the mainland Chinese market continue to use Tung's cover illustrations. Mr Tung emigrated to Canada many years ago. During his visit to Hong Kong in 2010 at an opening for his painting exhibition, the Hong Kong Film Archive took the opportunity to conduct an interview with him, discussing not only his artwork but also his involvement with the Hong Kong Film Company.

Breakthrough in Production Designs

Tung joined the *Hong Kong Daily News* just after the paper was launched in 1959. At the suggestion of Miu Hong-nee, the publisher Law Bun began investing in film productions in 1961. Law decided to

雲。看凌雲電影的字幕，都沒有董培新的名字，我們很難判斷他曾參與過哪部電影；但看凌雲早期拍的武俠片在造型上俱無甚特色，1966年之後拍的大部分武俠片中，角色造型則明顯有較獨特的設計。無論是否由董培新設計，凌雲在這方面受到仙鶴港聯的成功而改變也是明顯的。

多產的力量

除了影片中的造型，董為影片設計的宣傳海報，同樣很有吸引力。一個上佳的例子，是《碧眼魔女》的海報，他選取雪妮咬著刀的畫面作設計

重點，角色的狂野和叛逆在這一個畫面中強烈表現出來。董培新先生在口述歷史訪問中，還透露他不獨為仙鶴公司畫宣傳稿。他曾一度同時為香港三條院線設計報紙廣告稿，事緣負責三條院線的發稿人就住在他隔鄰，對方每天下班到他家放下要設計的報紙廣告，他設計好後，對方第二天上班時帶著去發，他足不出戶已可包辦三條院線的報紙稿了。

整個訪問過程中，教人印象最深的是董的多產。他為「新系」報刊小說繪圖的數量已經很大，另要兼顧仙鶴港聯的工作，還有為其他導演和電影公司設計造型或報紙廣告稿。董說

為了養家要不停地畫，他一個人要養九個人！最忙的時候只能15分鐘畫一張畫。另一方面，他畫的東西也很商業化，是流行讀物，須著重對讀者的吸引力。「多產」、「商業化」很多時說來語帶負面之意，但他在商業化和多產中既能維持一定水平又能保留個人風格，其中更有不少精彩的作品。產量有時甚至是一種力量，正正由於他畫作的產量之高，六十年代流行小說的讀者，鮮有未看過他的美術作品，因而構成不少人對六十年代一種無法忘懷的回憶。■

蒲鋒為香港電影資料館研究主任



produce a film adaptation of one of the newspaper's serials, *The Magic Crane*. Law had no previous film production experience. Tung was the sole staff member from the *Hong Kong Daily News* to be recruited to work on the film. Tung was only 19 at the time. His screen credit was listed as 'art direction' but his role extended well beyond the title. He was responsible for designing all aspects of the production from costume to sets. Law even had him sit in during the rushes and offer suggestions to the film's editor. After the film was completed, Tung was tasked with creating all the artwork for publicity materials, including the film posters, the pamphlets and the cinema billboards. A series of comic books were published weekly to coincide with the release of *The Magic Crane* [Ed: The film's release title was *The Secret Book* (1961)]. Naturally, Tung was the person solely responsible for all the comic book illustrations. *The Secret Book* was a box office success and Tung became the Hong Kong Film Company's resident Art

Director. His tenure continued until the company ceased production. Tung was sometimes not credited for his work on later productions such as *The Green-Eyed Lady* (1967), but his signature style was again on show in the movie's poster.

The success of the films confirmed Law's decision to recruit Tung for the post of Art Director. What set the *wuxia* films produced by the Hong Kong Film Company apart from their competitors was their innovative art direction and design, particularly the hair and costumes. The Cantonese *wuxia* films produced during the late 1950s and the early 1960s were almost indistinguishable, because the actors all wore virtually the same *wuxia* costumes with their hair tucked under the same headwear. From *The Magical Flying Swordsman* (1951), *Story of the Vulture Conqueror* (1958–1959, in two parts), to *Ingenious Swords* (1962–1963, in four parts), *The Young Swordsman Lung Kim-fei* (1964, in four parts), and *The Priceless Sword* (1965, in two parts), no matter what

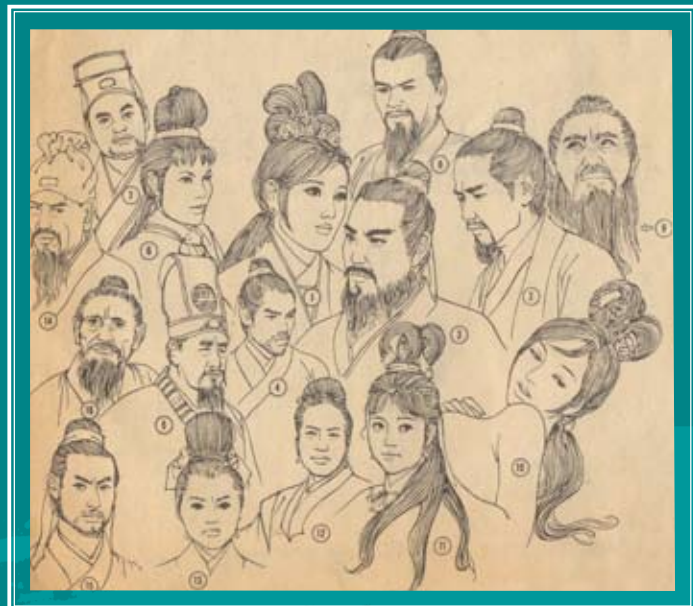
the source material or character depicted, all Cantonese *wuxia* productions from this era conformed to the same costume designs, with only a few minor adjustments. With nearly identical costumes featured in every film, audiences could only identify Tso Tat-wah because he was typecast and called 'big brother' while Yu So-chow was consistently called 'little sister'.

Breaking with tradition, the Hong Kong Film Company debut production, *The Secret Book* featured new costume and production designs. The male lead, Ma Kwam-mo (played by Lam Kar-sing) replaced the standard '*wuxia* uniform and headwear' with custom-fit costumes and wigs. Wearing a wig created more discomfort for actors than simply donning period headwear. From a production standpoint, it meant that more preparation time was required. Previous generations of *wuxia* film had limited budget and low production values. Simply donning headwear was quick and convenient, but fitted wigs were more

visually authentic. Although the Hong Kong Film Company wasn't the first to introduce wigs, they stuck to the practice all the way.

A later production, *The Ghost with Six Fingers* (1965, in three parts), set new standards in terms of art direction and was considered a watershed moment in the history of Cantonese *wuxia* cinema. Lui Tang-hung (played by Sek Kin) and Sai-moon Yat-neung (played by Lin Jing) wore straw hats that set them apart from the stock security escort characters from previous *wuxia* films. The costume and hair design for Master Tsui Lau-boon of the Taichi School (played by Feng Yi) was even more original; bare-chested, his hair wrapped into two buns on the top of the head (like a child), he brandished a scale with two stone pans as a weapon. Each and every character, including the Grandmaster Fiery of the Huashan School (played by Gu Senlin) and the Sacred Ghost (played by Tang Di), was unique creation.

After the success of *The Ghost with Six Fingers*, other film companies also began to invest in the art direction and costuming for *wuxia* films. Tung's services were in high demand within the film circles, a little-known fact outside the industry. Many directors requested his costume design services. One such director from that period whom Tung could recall was Ling Wan. But a search through the screen credits of Ling's productions failed to yield Tung's name. It's difficult to determine which films Tung participated in but there appears to be a marked improvement in the costume design for Ling's films produced after 1966. Regardless of the logistics of his contributions to Ling's productions, Tung's successes with the Hong Kong Film Company opened new doors for the director.



《一劍香》人物造像：
 ① 羅愛嫦、② 江文聲、
 ③ 狄娜、④ 李居安、
 ⑤ 檸檬等，栩栩如生
 Characters in the film *The Masquerade Murderer*.
 ① Law Oi-sheung,
 ② Kong Man-sing,
 ③ Tina Ti, ④ Lee Kui-on,
 ⑤ Ning Meng

A Rich Oeuvre and Its Legacy

Other than film art direction and costumes, Tung's movie poster designs were equally arresting. The poster for *The Green-Eyed Lady* is a prime example. It featured the female lead Suet Nei with a sword clenched between her teeth. The defiance and fierceness of her character was immediately conveyed through a carefully chosen single iconic image.

During the interview with Mr Tung, he revealed that he also produced the artwork and publicity materials for many other film companies. At one time, he was responsible for all the artwork used in newspaper ads for three cinema chains. Amusingly it was simply because the publicist for the three chains happened to live next door. When his neighbour, the publicist, returned home from work each day, he would leave assignments at Tung's door. After Tung completed the assignments, his neighbour picked them up the next day and took them to work. Tung simultaneously worked for the three cinema chains without ever leaving his home.

The most impressive fact to emerge from the interview was Tung's remarkable productivity. Besides the staggering volume of artwork that he created for the Hong Kong Daily News family of publications, he also held his post at the Hong Kong Film Company. He collaborated with many directors from other film companies as costume designer while generating the artwork used in the newspaper ads for the main cinema chains. Tung explained that he worked tirelessly to support his family of nine. When demand for his work was at its peak, he would only allow himself 15 minutes to complete one illustration.

Tung's illustrations were subject to commercial constraints and needed to appeal to a mass readership in order to sell publications. The words 'mass market' and 'commercial' generally have negative connotations, but Tung was able to meet demand without ever lowering his standards or compromising his artistic integrity. As a result his portfolio is filled with many remarkable creations. But being prolific also has its advantages. His work has become ubiquitous in *wuxia* novels. It would be hard to find readers from the 1960s unfamiliar with Tung's iconic images. For many people, Tung's work is one of the main links that keeps them connected to the 1960s. (Translated by Sandy Ng) ■

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仙鶴港聯的宣傳稿
 Hong Kong Film Company's advertorial