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## 《通訊》

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## Newsletter

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《彩色青春》修復版在香港文化中心放映的現場，瀟灑觀眾忘我投入的感染力（頁3-5）；中聯電影回顧泛起的迴響，也是停不下來（頁7-14）。

蒲鋒繼續「尋蹤」；何思穎透過中聯的《牆》、新聯的《離婚之喜》和驚悚片格局的《一命三兇手》，析看香港電影中鮮見以離婚為母題的電影。1956年的《牆》中，丈夫激烈反對妻子外出工作，認為有損丈夫尊嚴——五十年代至今，無論妻子的角色和位置有何等天翻地覆的轉變，夫妻經在環環相扣的倫理鏈中永恆有著說不盡的喜怒哀樂。

白燕輕聲帶過但有力的一句「過去的就不要再提了」，把前塵盡掃，堅決不再斤斤計較從前，叫人驚嘆多少遺憾，較諸眼下的困局，畢竟只能是已過去的事。李鐵導演的《一命三兇手》中白燕吳楚帆的對手戲，又再漂亮示範何謂劇力。[clkwok@lcsd.gov.hk]

At the gala premiere of the restored *Colourful Youth*, the Hong Kong Cultural Centre was filled with an audience totally enthralled by the charm of their idols (pp 3–5). The Union Film retrospective has also drawn widespread interest (pp 7–14) over these few months.

Po Fung continues with his 'search' in this issue, while Sam Ho, citing family dramas *The Wall*, *Divorce Brinkmanship* and thriller *The Three Murderers*, discusses a rare motif – divorce – in Hong Kong cinema. The husband in *The Wall* (1956), desperate to guard his ego, strongly refused to let his wife work. Half a century on, the role and position of the wife has undergone a sea change, but the untold emotional tensions between husbands and wives have remained constant over time. Pak Yin and Ng Cho-fan's turn in *The Three Murderers* defines once again the meaning of dramatic power. [clkwok@lcsd.gov.hk]

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「人人為我，我為人人：中聯電影」、「特別早場：永遠的學生王子——鄧光榮」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.

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主演《彩色青春》的（左起）任伯江（即江岐）、胡楓、陳寶珠、薛家燕、陳曙光，與該片監製關志信蒞臨觀賞修復版  
Main cast of *Colourful Youth*, (from left) Leo Yam Pak-kong, Woo Fung, Connie Chan Po-chu, Nancy Sit Kar-yin, Stephen Chan Chu-kwong, and executive producer Kwan Chi-sun at the gala premiere of the restored cut.

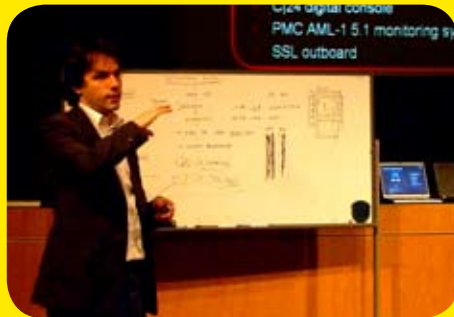


## 《彩色青春》再現銀幕 *Colourful Youth Blossoms Again*

《彩色青春》是六十年代粵語青春歌舞片的代表作之一，更是陳寶珠和蕭芳芳兩位風靡萬千影迷的年輕偶像唯一合演的時裝片。香港電影資料館承蒙志聯影業有限公司授權修復寄存底片，讓該片得以重現觀眾眼前。

由於部分底片損毀，且嚴重變色，需進行修復工作，本館遂與意大利L'Immagine Ritrovata電影修復工作室合作。初步數碼修復工作，包括穩定影像、減少畫面晃動、調色、清除刮痕，及進一步改善影像及聲音質量，並使聲畫同步。今年1月，該修復工作室總監大衛普茲先生從意大利遠道而來，參觀本館之餘更舉行了一場分享會，講解《彩色青春》的修復過程，分享經驗，本館全人獲益不淺。

《彩色青春》當年首次上映即大受歡迎，兩度重映；睽違四十多年後的今天，經數碼修復於2月28日晚假文化中心大劇院再放光芒。難得戲中演員陳寶珠、薛家燕、修哥胡楓、任伯江及陳曙光親臨支持，令活動生色不少，寶珠姐更大讚修復香港畫質。放映活動在影迷一片熱烈歡呼聲中結束，該現存版本可惜缺失部分場面，本館現正竭力追尋所缺部分，以期展開第二階段修復工作。■



意大利 L'Immagine Ritrovata 電影修復工作室總監大衛普茲專程來港，在分享會上講解修復《彩色青春》的過程  
Davide Pozzi, Head of L'Immagine Ritrovata Film Restoration Laboratory of Italy, sharing with HKFA staff the restoration process of *Colourful Youth*.

again in its full splendour.

The project was done in collaboration with L'Immagine Ritrovata Film Restoration Laboratory of Italy. Initial restoration work involved image stabilisation, reduction of flickering, colour grading, removal of scratches as well as synchronisation. Mr Davide Pozzi, Head of the Laboratory, came over this past January to give us the low-down on the restoration process.

*Colourful Youth* was a box-office hit upon its release in 1966. After four long decades, the restored treasure sparkled again in all its glory at the Grand Theatre, Hong Kong Cultural Centre on 28 February. Stars from the movie including Connie Chan Po-chu, Nancy Sit Kar-yin, Woo Fung, Leo Yam Pak-kong and Stephen Chan Chu-kwong were also there. Sister Po-chu, in particular, was very happy with the overall quality of the restored print. The evening closed amidst a tumult of applause and cheers. We at the HKFA will continue with our search for the parts missing in the current copy for further restoration. ■



## 尋找彩色青春 Rediscovering Colourful Youth

黃志輝 Wong Chi-fai

為著《彩色青春》（1966）的研究，我們展開了在微型菲林中尋找資料之旅，翻看了當年一些舊報紙。此外，我們也訪問了幾位參與此片的演員，包括陳寶珠小姐、薛家燕小姐、胡楓先生、陳曙光先生、任伯江教授（即江岐）。在這過程中，看到不少關於本片及那個年代的一些有趣的資料。

據胡楓所說，當時的電影市場規則是，黑白片均只能上映一星期，彩色片因為投資額較大，可以有十天映期。當年《彩色青春》在8月17日上畫，8月31日落畫，共上映15天，可說是另一值得製作人驕傲之處。而這趟上映的票房總收逾70萬，當年的電影廣告也以上畫六日票房已過43萬為標榜。以當年幾毛錢到一元多的票價而能有這樣的票房，足見此片受歡迎的程度。

另一個有趣的發現，是新蒲崗的麗宮戲院原來是在《彩色青春》上映期間開始營業的，選了《彩色青春》為該戲院的開幕電影，又請來陳寶珠於開演前在台上與觀眾見見面。

提到拍攝此片時難忘的回憶，幾位演員都不約而同提到開綿羊電單車的經驗。電影中有一場戲是描寫他們一大班人開著綿羊電單車，在馬路上浩浩蕩蕩地飛馳。但綿羊電單車在當時來說是很新穎的事物，大家都不懂如何駕駛，都是拍攝時才學，在鏡頭前甚為威風，在鏡頭後卻有幾位因此而受傷。

《彩色青春》中令人眼前一亮的，當然是一眾演員色彩繽紛的服裝，可說十分配合電影的名字。但原來那時候時裝片的服裝是由演員自備的，電影公司不會提供，導演沒有特別要求，亦沒有所謂美術指導或服裝指導幫忙揀選。陳寶珠和薛家燕談到這點時，皆說片中的服裝是由母親打點的，薛家燕更憶述幾位演員事前都會討論穿甚麼服裝、配甚麼顏色，所以在銀幕上看到的顏色才會這樣配合，她更笑言片中服裝最漂亮的，不是她們幾位女演員，而是「修哥」胡楓。

最後不得不提的是電影中的歌舞場面。電影字幕顯示負責舞蹈指導的名字是王成〔按：應為黃成，字幕誤寫為「王」。〕，大家對這個名字都感到很陌生。當陳寶珠向我們表示，幫她們排舞的黃成，就是現在的著名演員夏雨時，大家都不敢相信。我們當然不放過這機會，訪問了夏雨先生以求證這件事。

夏雨說他那時候剛參加了南國演員訓練班，而邵氏因為要拍攝歌舞片

而從日本請來舞蹈老師教導他們這些訓練班學員，因而學了一點點西方舞蹈，由此被《彩色青春》的製片徵召上馬。他坦言自己當時只有十八、九歲，初出茅廬，接受此任務純為賺取生活費。

雖然夏雨不斷表示自己編舞編得實在不怎麼樣。但現在再看，其實電影中的舞蹈編排甚有當時的時代風格，而當中一場薛家燕生日會的群舞，特別是一個高角度鏡頭拍攝他們圍圈跳舞，也甚有看頭。

《彩色青春》當年能有如此成就，引起哄動，可說是受到天時、地利與人和各方面的眷顧，電影製作人掌握了成熟的時機而成。六十年代，香港社會慢慢進入現代時期，戰後嬰兒潮的人口亦漸漸成長進入青春期，開始嚮往外國的新興事物，大量以年輕人為對象的電影因而湧現，《彩色青春》正是這時期甚有代表性的電影作品。■

黃志輝，錄像藝術及視覺藝術創作人、影評人，編著有《攝影再出發》（2000，合著）及《上海101——尋找上海的101個理由》（2002，合編）等。



修復後回復光彩  
Glamour reinstated after restoration



As part of our research efforts on *Colourful Youth* (1966), HKFA staff and I pored through some old newspapers stored on microfilm for clues. We also interviewed the main cast of the movie, namely Connie Chan Po-chu, Nancy Sit Kar-yin, Woo Fung, Stephen Chan Chu-kwong, and Leo Yam Pak-kong (then named Kong Kei). During the process, I came across some interesting anecdotes about the film and the era it belongs to.

According to Woo Fung, market rules in those years dictated that black-and-white films could play for a week at most, while colour pictures, with better production value, could enjoy a longer run up to ten days. *Colourful Youth* ended up running 15 days from 17 to 31 August, 1966, an achievement to be proud of indeed. Box-office takings of the initial release totalled over HK\$700,000; the fact that it had reaped \$430,000 during the first six days was also highlighted in the film advertisement. At a time when a movie ticket cost just a dollar or so, the figure alone speaks volumes about its popularity.

Another interesting find is that the Paris Theatre in San Po Kong opened its doors while *Colourful Youth* was showing. The Theatre chose *Colourful Youth* as its opening film, and invited Chan Po-chu to grace the occasion and greet the audience before screening.

When asked about their memorable moments making *Colourful*

*Youth*, the cast all mentioned the scooter ride. There was a scene in which they galloped through the streets on scooters. The vehicle was a novelty back then and the cast, who didn't know how to drive it, had to learn the ropes on the spot. Hip and happening as they might look on screen, some of them were actually injured during the shoot.

A major attraction of *Colourful Youth* is surely the colourful wardrobe of the cast, which meshes perfectly with the film title. As it turns out, during that period, actors working on contemporary films had to prepare costumes all by themselves. The director generally had no specific requirements, and neither was there the art director nor wardrobe advisor to help out. Both Chan Po-chu and Sit Kar-yin said it was their mothers who took care of their wardrobe. Sit recalled the cast had discussed in advance what they would wear so that their clothes would go well together. The chicest costumes belonged not to the actresses but the leading man Woo Fung, she added jokingly.

Also worth noting are the song-and-dance numbers in the film. The credits indicated the choreographer as Wong Shing, a name unknown to most of us. When Chan Po-chu told us it was another name of Ha Yu, the television veteran who recently scooped the TVB Best Actor Award, we could hardly believe our ears. We took this opportunity to talk with Ha Yu in person.

Ha Yu said at the time he was new to the Southern Drama School run by Shaw Brothers Studio, which set out to produce youth musicals. They hired a dance instructor from Japan to train the students, and it was then Ha picked up a thing or two about Western dance. Later on, the producer of *Colourful Youth* approached him with an offer to choreograph the dance sequences. Ha confessed that he, a rookie not even 20 yet, took up the task just to earn a better living.

Although Ha Yu reiterated that his choreography left much to be desired, the dance numbers had a distinctive style of yesteryear, and in the ensemble scene at Sit Kar-yin's birthday party, the high-angle shot of the cast dancing in a circle was quite a feat by standards of the day.

The runaway success of *Colourful Youth* owed much to a confluence of favourable circumstances, including time, place, and people, which filmmakers exploited for all they were worth. The 1960s were a time when Hong Kong was increasingly modernised, and the post-war baby boomers entering adolescence. Amidst a growing desire for novelty, legions of films were made with a youthful audience in mind. *Colourful Youth* was one of the more representative works from that period. (Translated by Elbe Lau) ■

**Wong Chi-fai** is a video and visual artist and a film critic. His publications (in Chinese) include *Photography Sets Off Again* (2000, co-authored), *Shanghai 101: 101 Reasons for Finding Shanghai* (2002, co-edited), etc.

# 香港澳洲合作《直搗黃龍》 A First for Hong Kong and Australia

香港嘉禾與澳洲The Movie Company早於1975年合作攝製的《直搗黃龍》，是首部港澳跨國合拍片，由當時得令的王羽主演，日後蜚聲國際的洪金寶擔演要角。2000年，澳洲國家影音資料館聯同柯達及Atlab Australia沖印公司，攜手修復了這部滄海遺珠。今年4月3日，本館有幸借得《直搗黃龍》跟本地觀眾分享，並邀得澳洲國家影音資料館節目策劃昆頓塔奈華，與該片監製鄒文懷的女兒鄒重珩出席映後座談會。

本館節目策劃何思穎指出該片大部分鏡頭均在澳洲拍攝，內容更觸及不少敏感社會問題，充分反映鄒文懷過人的視野和膽識。其中一場——澳洲特警不滿王羽飾演的香港警探的查案手法，激起王羽惡言相向——就因有種族歧視之嫌而在美國版本中被刪剪。鄒重珩憶述這部電影是嘉禾七十年代雄心壯志要擴展國際市場的產物之一，而電影上映前正好有往來香港、悉尼之直飛航線，許多香港觀眾藉著本片，得以初覽艾爾斯岩、歌劇院、悉尼大橋和唐人街等名勝。昆頓塔奈華並分析澳洲影人如何向本片的動作場面取經，當地電視劇便常有仿倣戲中的汽車連環追逐鏡頭。最後的問答環節，台下觀眾反應熱烈。■



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*The Man from Hong Kong* (1975) is the very first Hong Kong–Australia co-production financed by Golden Harvest and The Movie Company respectively. In 2000, the National Film and Sound Archive of Australia (NFSA) partnered with Kodak and Atlab Australia to restore this significant work that had remained largely unknown to film enthusiasts.

On 3 April, the HKFA showcased *The Man from Hong Kong* in a brand new print on loan from the NFSA, followed by a talk with Quentin Turnour, NFSA Programmer, and Roberta Chin, daughter of the film's producer Raymond Chow.

Roberta Chin recalled that the film was made at a time when Golden Harvest was all set to go global. In the mid-1970s there were direct flights from Hong Kong to Sydney. Through *The Man from Hong Kong*, Hong Kong moviegoers gained a first glimpse of many of Australia's landmarks.

Finally, Quentin Turnour said *The Man from Hong Kong* has been

an inspiration to Australian film and television programme makers, who have continued to take their cues from the action sequences of the film. ■



(左起) 何思穎、鄒重珩、昆頓塔奈華  
(From left) Sam Ho, Roberta Chin and Quentin Turnour

## 動態 | What's On

## 向鄒文懷先生致謝 Gratitude to Mr Raymond Chow

鄒文懷先生縱橫影壇數十年，戮力為香港電影打開邁向國際的大門，對香港影壇貢獻良多。鄒先生今年三月榮獲第五屆「亞洲電影大獎」終身成就獎殊榮，各方祝賀紛至。他欣然將獎金連同個人捐款，贊助香港電影資料館沖印胡金銓的《忠烈圖》(1975)修復版，該全新拷貝將以濕印片技術沖印，減低片基刮痕對畫面的影響。本館特此致謝，深深感銘鄒先生多年來一直對本館的愛護。

Mr Raymond Chow has played a pivotal role in bringing Hong Kong cinema to the world. In March, he received the Lifetime Achievement Award from the 5th Asian Film Awards. He has kindly agreed to sponsor the HKFA for a new print of the restored King Hu classic, *The Valiant Ones* (1975), which will be struck with superior wet-gate printing to avoid scratches. Here we express our gratitude to Mr Chow.





## 《烽火佳人》尋蹤

### In Search of The Tormented Beauty

蒲鋒 Po Fung

中聯電影企業有限公司出品的電影不少均改編自文學作品，除了《家》（1953）、《春》（1953）、《秋》（1954）、《大雷雨》（1954）、《天長地久》（1955）、《孤星血淚》（1955）及《春殘夢斷》（1955）等大家熟知的例子，還有一些作品的文本來源還未被勾勒出來。例如李鐵導演的中聯後期作品《血紙人》（1964），其實改編自民國時期偵探小說作家孫了紅的同名小說。孫了紅的《血紙人》是個中篇，還有個貫穿其所有小說的偵探魯平出場，中聯的電影版對小說作了大幅的修改，包括把偵探角色完全刪掉，成為一部甚富偵探色彩卻無偵探出現的電影。

同樣地，吳回導演的《烽火佳人》（1958）雖然也有資料顯示為改編自外國名著，卻沒有資料說明是哪一部。《烽火佳人》並非首部改編自該部名著的電影，朱石麟早在1941年導演的《返魂香》，拍的便是類同的故事：「軍閥年代，有母女二人得軍長之女求情而免受槍決，母遂將沉香鐲贈與恩人。十五年後，弱女成為名伶姚玉蟾，單戀表弟羅靜，靜卻愛上惡霸金鐵虎之妾白麗珠。虎之副官誘蟾往見珠，蟾見珠臂上之沉香鐲，知是恩人，惟有引退。靜約珠私奔，被虎知悉，珠先在蟾設計下服藥裝死，後再由蟾以火焚沉香鐲救醒。虎追蹤至，蟾為救靜而中槍身亡，而虎最終被靜擊斃。」<sup>1</sup>但同樣沒有資料說明《返魂香》取材自哪一部作品。

結果，在第26期《中聯畫報》對《烽火佳人》的介紹中，有一句留下線索的話：「《烽火佳人》是中聯公司最近完成的新出品，原來的名字叫《狄四娘》，早經編劇者再三修改劇本……」<sup>2</sup>文章語氣不太清晰，不知是指《狄四娘》是中聯公司為影

片初擬的片名，還是指影片原著的名稱。然而經過搜尋，可以確定《狄四娘》是影片原著的名稱，因為《狄四娘》是雨果話劇《Angelo, tyran de Padoue》（1835）的其中一個譯名。

《Angelo, tyran de Padoue》的第一位中譯者應是曾孟樸，約在1906至1907年之間在報章上逐日發表。初譯作《銀瓶怨》，對原文改動和刪削之處甚多，到1930年出版單行本，則改名為《頂日樂》。1936年，留學法國歸來的國民黨文化官員張道藩以曾譯本作基礎進行改譯。張發現曾譯本比1878年的法文版多出了一些場面，例如告密偵探被殺一場，於是根據1878年版進行改譯。<sup>3</sup>張不知道他取用的1878年版是雨果在該劇演出時受劇院經理說服下刪節了的演出本，曾譯本則是根據1905年經莎拉伯恩哈特（Sarah Bernhardt）從雨果手稿整理出來的修復本。<sup>4</sup>張譯本把話劇的背景改成民國時期的中國。原著中意大利帕多瓦的暴君Angelo，變成了中國北方的督軍項吉隆，原劇名中的「Angelo」是暴君的名字，張譯作

《狄四娘》則是女主角的名字。

張道藩的《狄四娘》譯於1936年，並於同年5月在南京演出，可是直到1943年才首次印刷成書。朱石麟的電影版本應源自還未印刷的演出本。香港影人同樣並非待印刷成書才接觸到《狄四娘》，因為該劇曾在港公演。1939年4月，一群由中國著名劇團中國旅行劇團分裂出的團員所組成的中華藝術劇團，曾在中央戲院演出過話劇《狄四娘》，由歐陽予倩導演。<sup>5</sup>後來組成中聯公司的全人大概是那時接觸到這部話劇。除了因為中聯中人不少都是話劇熱愛者，又與歐陽予倩都有淵源外，還有一個旁證。《烽火佳人》只有男主角丁紹元的名字保留了《狄四娘》的譯名，其他角色的譯名並不依從《狄四娘》，女主角名字由狄四娘改成梅羅香；而「梅羅香」這個名字，則源自美國劇作家尤金沃爾特（Eugene Walter）作品《The Easiest Way》的譯作——顧仲彝所譯的《梅羅香》。話劇《梅羅香》亦曾有劇團來港公演，那就是上文提及的中國旅行劇團。中國



- 1 | 2 | 3
- 1 雨果話劇的中聯版本中，舊愛（小燕飛）總不成為愛拋夫  
Siu Yin Fei, a married woman, dies to make way for her love rival  
and the male lead, an ending more agreeable perhaps to Cantonese  
film audiences.
  - 2 原著精神：女伶從妒恨交加告發夫人，到發現對方正是救  
命恩人而妙計助其脫困  
The jealous Tsi Lo Lin (middle) is set to rat on Siu Yin Fei (right),  
but lends Siu a helping hand instead upon knowing that she is her  
benefactress.
  - 3 兩代戲班生涯  
The tumultuous life as an actress

旅行劇團是唐槐秋（費穆導演《孔子》〔1940〕中飾演孔子的演員）在1933年創辦的，劇團在1938年7月來港演出多月，曾在利舞台演出《梅羅香》。<sup>6</sup> 中聯全人大概在當年看過了《梅羅香》和《狄四娘》的演出，印象特別深刻，於是在改編《狄四娘》時，自然地把紫羅蓮演的名伶改名作梅羅香。《烽火佳人》不用《狄四娘》作片名，除了因為更通俗易懂外，也可能有另一個原因。《狄四娘》的譯者張道藩時為國民黨高官，1958年為台灣的立法院院長，難怪當時左派報紙的影評，雖然也有提到影片改編自外國的名作，卻沒有指明是哪一部。

《烽火佳人》雖然改編自《狄四娘》，但正如上引《中聯畫報》所述，劇本是經過再三修改的。它保留了兩個女主角（紫羅蓮演的名伶梅羅香和小燕飛演的縣長夫人）被坐擁生殺之權的土皇帝視為禁脔，而偏偏兩女均愛上隱姓埋名的男主角丁紹元（李清飾）的四角關係。女伶懷疑夫人與丁有染而告發對方，卻由於發現夫人二十年前對自己母親有救命之恩而改為幫助對方脫困這段重要情節，亦一樣襲用。至於那件救命信物更是不可或缺的設計，只是每個版本都不同。原著一個十字架，張譯是一個觀

音像，而《烽》片則是一個金蝴蝶鏈墜。除了這些基本情節相同之外，《烽》片作了一些極之大幅的改動。一方面，增加了丁紹元游擊隊的身份，他此行非為私情，而是要進行秘密任務。這個和偽軍鬥爭的秘密任務，除了為影片帶來為國家民族犧牲的宏大主題之外，也增加了不少驚險刺激的追逐和戰鬥場面。所以《烽火佳人》其中一段廣告用詞是「中聯公司最新出品驚險緊張動人鉅片」，「驚險緊張」和「動人」放在同樣重要的位置。<sup>7</sup>

更大的改動在於結局，原著中狄四娘知道丁紹元愛的是夫人，為助丁與夫人脫險，假裝助督軍毒殺夫人，卻只用了假死藥，但丁紹元以為狄真害死了自己的愛人，要為愛人復仇，狄此時已心如死灰，亦不辯白，由得丁親手把自己殺死。狄四娘死在愛人手裡，是劇情一步步推展出來無可避免的悲慘結局，淒美幽怨。《烽火佳人》結局改為真相大白後二女爭相為國犧牲，最後還是夫人成全了二人。丁紹元和游擊隊最後把偽縣長及其上峰除去，而不是殺死愛自己的弱女，維持了丁的英雄形象。同樣，不是為個人的愛情而死，而是為國家民族捐軀，也更符合中聯全人對集體和大我的肯定。最後竟是夫人死去，則可能

是《春殘夢斷》票房不佳的教訓：對保守的粵語片觀眾來說，夫人為愛拋夫，即使與那個丈夫完全沒有愛情，仍可能會得不到觀眾的同情。<sup>8</sup> 於是死的只好是夫人，而非一直是劇情中心、愛得勇猛激烈的梅羅香了。■

#### 註釋

- 1 黃愛玲編：《故園春夢——朱石麟的電影人生》，香港，香港電影資料館，2008，頁313。感謝藍天雲告知《烽火佳人》與《返魂香》故事類同一事，也由於這個信息，引發我追尋《烽火佳人》原著的興趣。
- 2 《中聯畫報》，第26期，香港，中聯畫報營業部，1957年12月，頁7。
- 3 〈改譯後序〉，張道藩改譯：《狄四娘》，南京，正中書局，1943，頁1-2。
- 4 Albert W. Halsall, 'Hugo's Campaign against Social Injustice, 1833-1835: Marie Tudor and Angelo, tyrant de Padoue', *Victor Hugo and the Romantic Drama*, Toronto: University of Toronto Press, 1998, p 145.
- 5 羅卡、法蘭賓、鄭耀輝編：《從戲台到講台——早期香港戲劇及演藝活動 一九零零——一九四一》，香港，國際演藝評論家協會（香港分會），1999，頁72-73。
- 6 同上，頁70-71。
- 7 同註2，頁39。
- 8 李晨風在其筆記總結《春殘夢斷》影片質素不弱於《春》、《大地》（1954）和《寒夜》（1955），但票房卻慘敗的原因：「固然，《春殘夢斷》之基樹哭安娜之愛有違舊道德之處，強作同情，觀眾不能接受，因而種種痛苦，觀眾不同意，此外無別了。」，見黃愛玲編：《李晨風——評論、導演筆記》，香港，香港電影資料館，2004，頁133。

蒲鋒為香港電影資料館研究主任

Many of the films by The Union Film Enterprise were adapted from literary works. Apart from such notable titles as *Family* (1953), *Spring* (1953), *Autumn* (1954), and *Anna* (1955), there are other productions whose origins have yet to be delineated. *The Tormented Beauty* (1958) is one of them.

But thankfully, *The Union Pictorial* left us with a small clue: '*The Tormented Beauty*...was originally titled *Tisbe*, but was amended repeatedly by the screenwriter...'<sup>1</sup> And after some research, *Tisbe* was found to be one of the titles for various translations of Victor Hugo's play *Angelo, tyran de Padoue* (1835).

The first Chinese translator of *Angelo, tyran de Padoue* was Zeng Mengpu, who translated the play around 1906 or 1907 as a daily serial for a newspaper. Extensive changes and editing were made to the original play, and it was not until 1930 that the translation was published as a single volume under the title *Angelo*.

In 1936, Kuomintang cultural officer Chang Tao-fan, who had previously studied in France, decided to write his own translation of Victor Hugo's work based on Zeng's version. However, Chang discovered that Zeng's translation contained several extra scenes that were not found in the 1878 French edition. So Chang decided to base his translation on the latter instead.<sup>2</sup> He changed the setting of the play to China during the Republican era. The Italian tyrant of Padoue in the play, *Angelo*, was changed to a military governor of northern China; and the original title *Angelo, tyran de Padoue* was replaced with the name *Tisbe*, the play's heroine.

Chang Tao-fan's *Tisbe* was translated in 1936, and it was not published as a book until 1943. But the book was not the first time Hong Kong filmmakers came in contact with *Tisbe*. In April 1939, the China

Artistic Repertory Theatre, which splintered from the famous China Touring Repertory Theatre, put on a performance of *Tisbe* at the Central Theatre.<sup>3</sup> It is probable that those filmmakers who later formed Union Film, all passionate theatre lovers, first came across the play at that time. In *The Tormented Beauty*, only the hero Rodolfo retained his name from the translated *Tisbe*. The heroine's name was altered to Laura Mui, which originated from Gu Zhongyi's Chinese translation of the title of Eugene Walter's play, *The Easiest Way*.

A production of *The Easiest Way* was also performed in Hong Kong by the aforesaid China Touring Repertory Theatre at the Lee Theatre in 1938.<sup>4</sup> It is likely that Union Film members watched both *The Easiest Way* and *Tisbe* that year, which left a deep impression on them. Later when they were making the screen adaptation of *Tisbe*, it was natural for them to change the name of the famous actress character from *Tisbe* to Laura Mui.

Even though *The Tormented Beauty* was adapted from *Tisbe*, but as mentioned earlier, the screenplay was repeatedly amended. The film retained the two heroines (the actress Laura Mui played by Tsi Lo Lin and the governor's wife played by Siu Yin Fei), who are both viewed by the local tyrant as his exclusive property, thus forbidden fruit to other men. And yet they both fall in love with the same man, Rodolfo (played by Lee Ching), thus creating a love quadrangle.

However, apart from basic plot similarities to the play, *The Tormented Beauty* made some massive changes to the narrative. The ending is the most apparent among all. In the original play, *Tisbe* finds out that Rodolfo is really in love with the governor's wife; in order to help Rodolfo save his love from danger, she pretends to help the governor poison his wife, but she has swapped the poison with a less lethal

concoction. However, Rodolfo believes that *Tisbe* has really killed his true love, and is bent on revenge. By then, *Tisbe* has given up all hope, so she does not try to explain but allows Rodolfo to kill her. *The Tormented Beauty* however is totally different: after all the revelations are made, the two heroines eagerly unite to sacrifice for their country, but in the end it is the governor's wife who sacrifices herself so the other two can be together. Finally, Rodolfo manages to kill the governor – he does not kill the poor actress who loves him, thus preserving his heroic image.

Similarly, the plotline of sacrificing one's life for the people is a reflection of Union Film's attitude towards the collective good. The person to die in the end turned out to be the governor's wife, which could very well be the lesson learned from *Anna*'s failure at the box office: to the conservative audience of Cantonese cinema at the time, a wife who left her husband for love, even if he did not love her, was still a character that could not garner any sympathy from the average moviegoer.<sup>5</sup> Therefore, if a character had to die, the only reasonable choice was the governor's wife, and not the passionate and brave Laura Mui. (Abridged version co-translated by Cindi Chwang & Hayli Chwang) ■

#### Notes

- 1 *The Union Pictorial*, No 26, Hong Kong: The Union Pictorial Publishers, December 1957, p 7 (in Chinese).
- 2 Chang Tao-fan, 'Foreword to the Retranslation', *Tisbe*, Nanjing: Zhengzhong Publishing House, 1943, pp 1–2 (in Chinese).
- 3 See Law Kar & Frank Bren (eds), *From ARTFORM to PLATFORM – Hong Kong Plays and Performances 1900–1941*, Hong Kong: International Association of Theatre Critics (Hong Kong), 1999, p 74.
- 4 *Ibid*, p 72. In the book, the play was translated as *The Scent of the Meilo Flower*.
- 5 Lee Sun-fung concluded in his manuscripts the reason for *Anna*'s box-office failure. See Wong Ain-ling (ed), *The Cinema of Lee Sun-fung*, Hong Kong: Hong Kong Film Archive, 2004, p 151.

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「人為我，我為人人」這耳熟能詳的口號，是否就代表著中聯精神？電影研究者羅卡、藍天雲和本館研究主任蒲鋒於4月16日的座談會上，分別暢談他們心目中的中聯精神：藍天雲與觀眾分享編撰《我為人人 中聯的時代印記》一書的感受，書中並有將中聯精神連繫至現今的香港精神的文章；蒲鋒認為中聯精神集文藝性、思想性與教育性於一身，成立首三年的16部作品最為膾炙人口，是最能代表中聯的電影。

羅卡認同中聯全人對社會及後人的貢獻之餘，認為不應將其作品神化。他個人看不出中聯的作品有一貫思想性，但贊同其基本精神是「人為我，我為人人」及「導人向善」，組成中聯的影人就是想拍攝一些高質素的電影。五十年代，香港市民生活較樸素拮据，中聯的導演、演員本就生活在當下環境，拍攝出來的電影便也貼近民生。

中聯作品以導人向善著稱，題材

卻並不局限於倫理文藝片或社會寫實電影。4月30日，本館節目策劃何思穎與資深影評人登徒、香港電影評論學會會長張偉雄在座談會中，探討中聯在類型片方面的嘗試。何思穎指出1956年是香港電影業百花齊放的重要年份，中聯於當年開始改變製作方向，推出類型片。主流藝術觀對類型片經常會有某種成見，但其實低成本的粗糙創作，同樣可以在局限之中有所表現。登徒又指，照初步資料顯示，56年間有時裝偵探類型片出現，如《九九九命案》（光藝）、《九九大血案》（立達）、《碧海浮屍》（電懋）等，中聯在57年轉型拍出驚悚懸疑警世的《血染黃金》，58年粵語片推出的偵探類型片增至約八部，包括中聯



(左起) 羅卡、蒲鋒、藍天雲  
(From left) Law Kar, Po Fung, Grace Ng

的《香城凶影》和《奸情》，可見中聯的創作與社會潮流同步，一點都不落後，製作水準亦相當高。

張偉雄認為香港類型片的出現，是個尋找現代性的過程，票

房理想與否反映觀眾對電影中的價值觀是否認同。因此，這既是一種商業行為，亦是城市集體意識成長的一步；但本土電影沒有一味仿效西方，而是吸納不同的東西，創造出獨有的個性和腔調，中聯的類型片在敘事處理和視覺設計上就甚有突破。香港演藝學院電影電視學院院長舒琪在兩次的座談會中，也樂於分享他的體會與觀點，又指中聯吸納各種大眾文化，透過作品反映社會不同聲音，無疑是值得尊重的。■

## 探索「中聯精神」與「中聯的類型片」 Myriad Faces of Union Film



Is 'all for one and one for all' what the Union Film spirit is all about? On 16 April, film researchers Law Kar, Grace Ng and HKFA Research Officer Po Fung gathered to examine the lesser-known dimensions of Union's cinema.

Grace Ng shared her experience of putting together the book, *One for All: The Union Film Spirit*, in which the Union Film spirit is discussed together with the present-day 'Hong Kong spirit'. Po Fung, on the other hand, suggested that the Union Film spirit was a coalescence of different values by turns literary, philosophical, and educational.

Law Kar, while paying due recognition to Union Film's contributions, maintained that its works should not be canonised. He couldn't find a consistent train of thought in the studio's output, but agreed that 'all for one and one for all' and 'steering people towards better morals' were the basic beliefs behind its films. The strong social-realist flavour

was, in his opinion, more of a natural outcome than a deliberate design.

That said, Union's cinema was not confined to family melodramas or social realists. On 30 April, HKFA Programmer Sam Ho, film critics Thomas Shin and Bryan Chang, currently President of the Hong Kong Film Critics Society, shared their views on Union Film's genre pictures.

Sam Ho indicated that 1956 was a pivotal time as Hong Kong cinema became increasingly diversified. That year, Union Film changed its creative directions and brought out genre titles. Although genre films have long been bracketed with crudely-made low-budget fare, they have enormous creative

viability, Ho insisted.

Thomas Shin added that according to preliminary studies, 1956 saw the emergence of contemporary detective genre in Hong Kong cinema. Union Film was quick to follow social trends and, the next year, began offering quality works in the same vein.

Bryan Chang noted that the emergence of genre pictures reflected Hong Kong's quest for modernity. During the process, Hong Kong cinema did not always imitate Western movies, but assimilated a wide range of new ideas and forged an identity uniquely its own. Union Film's genre titles, for instance, made respectable breakthroughs in terms of narrative and visual design. ■



(左起) 何思穎、登徒、張偉雄  
(From left) Sam Ho, Thomas Shin, Bryan Chang



# 香港式離婚

## Divorce, Hong Kong Style

何思穎 Sam Ho

**成**功爭取戀愛自由後，是否就能快樂樂地生活下去？

自由戀愛的權利是五四運動的一大重點，也是五十年代不少粵語片的劇情關鍵。中聯電影企業有限公司的創業作《家》（1953），及其後相繼推出的《春》（1953）與《秋》（1954）就是好例子。這幾部改編自巴金「激流三部曲」的作品，很大程度上奠定了中聯為香港電影史上最重要的電影公司之一的地位。電影內容圍繞一個數代同堂的家庭，年輕的子女被迫接受父母之命、媒妁之言的婚姻，大多斷送一生幸福。三部曲以封建家庭破裂結束，子女擺脫壓迫，離家追尋真愛。

可是，找到真愛之後，愛情故事又如何發展下去呢？《秋》放映後兩年，中聯嘗試探索另一個極端，拍了以離婚為題的《牆》（1956）。

中聯電影以藝術追求與道德教化意義見稱，是為「中聯精神」。這種精神的特點之一，是以數代同堂的大家族代表過時、腐敗的封建思想，並以一夫一妻核心家庭為未來理想的代表。然而，這條理想的未來之路仍然障礙重重，哪怕是在自由戀愛下結合的夫婦也得面對彼此相處問題。《牆》探討的正正就是核心家庭面對的挑戰。

故事講述一對年輕夫婦，經過七年愉快的婚姻生活後，衝突開始出

現。二人為著妻子想出去謀事做、減輕家中財政壓力而爭吵——丈夫怕沒面子，妻子嫌他思想守舊……一宗小事鬧得一發不可收拾，二人於是到律師樓談離婚。

作為一部帶有社會寫實主義意味的喜劇，《牆》嚴肅得來又不失輕鬆，從婚姻生活的有趣點滴、養育女兒的喜悅，以至住所擠迫的無奈，都有細緻的刻劃。片名「牆」實指丈夫在分居「試驗期」時——因為沒錢搬出去，想分居也分不成——於房間中央懸起的一幅布，用來把房間分成兩半。這幅布的安排明顯是參考荷里活電影《一夜風流》（1934），除了收到荒謬惹笑的效果外，也傳神地隱喻出現代夫婦之間的隔閡。

秉承中聯精神，導演王鏗、編劇秦劍和程剛在這部戲中對男女平等問題作了深入的論述，這個問題在「激流三部曲」中亦有觸及，但迫切性遠遠不如反封建的主題。今次編導把注意力移離「大家族」，不但對現代核心家庭作了鮮活的描繪，也探討了女性在當時日新月異的社會中扮演的角色。可以說，中聯這個發展反映了香港電影對婚姻及家庭問題的探討越見細緻。

另一部喜劇《離婚之喜》（1967）同樣圍繞一個面臨破裂的核心家庭，當中女性的角色同樣關鍵。故事講述一對年輕恩愛夫妻結婚數

年，丈夫事業逐漸有成，但因工作需要經常出外應酬，妻子感被忽略，矛盾逐漸升溫，二人宣佈離婚，分開生活。

面對兩性爭鬥，粵語片一般傾向支持女性的一方。《離婚之喜》巧妙地以妻子自食其力的成功來對比丈夫工作及生活上的不快，喜劇效果營造得甚出色。這部左派公司新聯的作品，夫妻間的對比無疑隱含著階級之別——妻子在工廠工作，享受獨立；丈夫則在醜陋的商業世界掙扎求存。在意識形態的限制下，影片仍生動地描劃出一個核心家庭裡，事業與家庭、以及夫妻之間利益的矛盾與平衡。

值得注意的是，無論是在《牆》還是《離婚之喜》中，「離婚」結果都沒有成事。兩部片的主人公都是首先分居，及後重修舊好，滿足愛看大團圓結局的觀眾。

論粵語片中的經典離婚戲，甚至是香港電影史上的經典，或要數《一命三兇手》（1959）。有趣的是，它並非一部家庭倫理劇，而是一部罪案驚悚片。這類謀殺懸疑片，在五十年代末至六十年代初甚受觀眾歡迎。據說，這部片以廣州一宗真人真事的謀殺案為藍本，內容圍繞一個破碎家庭，成員包括中年男人、前妻和十幾歲的女兒。

夫妻的決裂，本來是因為陰險的



1 | 2

- 1 《一命三兇手》：多角錯鑄成，埋下錯綜複雜的爭執  
*Three Murderers: multiple mistakes, endless conflicts*
- 2 《離婚之喜》：離不了的婚  
*Divorce Brinkmanship: the undivorceable couple*

第三者從中作梗引起誤會。但離婚後，兩人心中都充滿怨憤。他們為了爭奪女兒的愛和撫養權鬧得天翻地覆，雖然沒有訴諸公堂，但以女兒幸福為由，展開激烈的爭奪戰，一方面懷著真正父母之愛，另一方面又矛盾地因著自私和對舊日伴侶的怨恨，想將女兒霸佔。

電影中段一場戲非常精彩。父親因為離異了的妻子從外地回來，父女之情受到威脅，出盡法寶游說女兒跟隨自己。從嚴厲訓斥到霸道質問、軟硬兼施的懇求到聲淚俱下的道歉，到最後強迫女兒發誓永遠不再跟母親見面。不多久，父母雙方對峙，鬧得面紅耳赤，更把女兒逼進兩難的牆角，要她作出決定，兩個只能選一個。

如此竭斯底里地處理離婚議題，在香港電影史上非常罕見。

《牆》和《離婚之喜》兩部喜劇出現時，香港正值高速都市化之際，自由戀愛幾經辛苦才得以實踐，電影提出「離婚」新概念，正是當代人開始面對各種現代化問題的時候。傳統觀念和劇變的現實發生衝突，兩性間產生出各種矛盾，這兩部戲都有深入淺出的刻劃，不過同樣只是「開了個頭」，最終選擇和氣收場。

在這裡必須明言電影避免結束一場婚姻的原因——中聯和新聯

（《牆》和《離婚之喜》的製作公司）均抱著教化觀眾的道德使命，若把離婚拍出來，恐有支持這種做法之嫌，避之則吉在所難免。

《一命三兇手》則沒有這種包袱，因為這是一部驚悚片，反而可以正面處理這個敏感的議題。離婚並非電影的中心主題，只是帶動劇情發展的一個處境、罪案發生的導火線。夫婦離異多年，爭吵重點已不是家庭的破裂，而是女兒的幸福、下一代的未來。

離婚是痛苦的經驗，可令人傷感、動怒，情緒波動好一段時間。放進電影裡，這種深刻的經歷可以產生強烈的戲劇效果，上述幾部影片就是好例子。誠然，自五、六十年代以來，本港離婚率越見上升，但這個議題在香港電影中卻很少觸及或探討。《婚姻勿語》（1991）是寥寥無幾中顯著的一部，但至今也逾廿載。除了因為這些年來，香港電影比較側重黑社會或武林師門等「替代家庭」，離婚經驗深刻而複雜的傷痛，也可能是令影人卻步的原因之一。（翻譯：杜蘊思）■

特別鳴謝張偉雄先生提供《婚姻勿語》為較近年的例子。

何思穎為香港電影資料館節目策劃

專題書籍《我為人人 中聯的時代印記》及《文藝任務 新聯求索》現已出版。

After winning our freedom to love, do we live happily ever after?

The right to freely follow one's heart in romance is a major rallying point of the May Fourth generation and a key dramatic concern of many 1950s Cantonese films. This is true of the *Torrent Trilogy*, the three-pack of films adapted by Union Film from author Ba Jin's novels of the same title. The trilogy – *Family* (1953), *Spring* (1953) and *Autumn* (1954) – helped make Union Film's reputation as one of the most important companies in Hong Kong history. It focuses on the household of a feudal family, its sons and daughters forced by authoritative elders to marry against their wishes. The trilogy ends with the family in collapse, the young men and women leaving the oppressive environment behind to pursue their love.

But the story of love does not end with winning the right to pursue one's heart. Two years after the release of *Autumn*, Union Film explored the dangers that lurk behind that victory in *The Wall* (1956), a film about divorce.

The company is known for its declared dedication to artistic excellence and the moral functions of film, manifested by a fabled Union Film spirit. A key tenet of that spirit is the revolt against the extended family as embodiment of archaic, corruptive feudalism and the embrace of the nuclear family as symbol of future hope. Yet the path to that hopeful future is not without roadblocks. Lovers who get married on their own free will still have to live with the matter of getting along with each other. *The Wall* is a remarkable effort to examine problems that confront nuclear families.

It's the story of a young couple.

女兒在父母離異事件中成了關鍵  
The daughters take a central role in  
marital disputes

3 《牆》 *The Wall*

4&5 《一命三兇手》 *Three Murderers*



They have been happily married for seven years when trouble begins to brew, though not of the itching kind. Money difficulties lead to a fight over whether the wife should find work to help alleviate financial pressures. The husband worries that he would lose face if his spouse has to work and the wife responds with challenges to his conservative views. What starts out as minor feuding boils over to bitter anger and the couple soon find themselves in an attorney's office, negotiating divorce.

A comedy tinged with social realism, *The Wall* is at once serious and light-hearted. The film is animated with interesting details of marital life, from the joys of parenting to the frustrations of living in a crowded tenement. The partition in the title refers to a blanket the husband hangs in the middle of their room as the couple go through a trial separation but do not have enough resources to live on their own. The piece of cloth, obviously inspired by the Hollywood film *It Happened One Night* (1934), triggers much laughter as it fails to serve its intended purpose, its absurdity an effective metaphor of the obstacles that stand between modern couples.

True to the Union Film spirit, director Wong Hang and his scriptwriters Chun Kim and Cheng Kang strive to provide a provocative treatise on gender equality, expanding on an issue that has been tentatively addressed in the *Torrent Trilogy* but is overshadowed by the more urgent message of standing up to feudalism. Shifting the focus from the extended family here results in not only a vivid portrayal of the modern nuclear family

but also an exploration of women's role in a society undergoing rapid and drastic changes.

Women's role is central to another comedy about a nuclear family that faces dissolution. *Divorce Brinkmanship* (1967) traces the marriage of a young couple in its first few years, starting with connubial bliss. Things start to go wrong as the groom begins to enjoy career success, demands of his work leading to long absences from home and heated arguments with the neglected bride, followed by a declaration of divorce that takes the form of separation.

Cantonese cinema has a tendency to take the woman's side in battles of the sexes and *Divorce Brinkmanship* generates much drama and comedy by contrasting the wife's ability to survive on her own with the husband's inability to divorce himself from the taxing protocols of his job. The film is a production of Sun Luen, a left-wing company, and this contrast is necessarily mounted along the lines of class difference, she enjoying independence working in a factory and he struggling to keep his dignity in the business world. Despite these ideological requisites, the film manages to provide a vivid portrait of a nuclear family as it tries to strike a balance between career and family and between the interests of the husband and the wife.

It's worthy to note that divorce is never consummated in both *The Wall* and *Divorce Brinkmanship*. Both couples go through a separation, but eventually they reconcile, giving the audience the satisfaction of believing that the feuding husbands and wives will live happily ever after.

Ironically, one of the best depictions of divorce in Cantonese cinema – one of the best in all of Hong Kong cinema, in fact – is not a family comedy or marriage drama but a crime thriller. *The Three Murderers* (1959) is a murder mystery, part of a genre that enjoyed moderate popularity in the late 1950s and early 1960s. The film, based supposedly on a real-life homicide in Guangzhou, centres around a broken family comprising of a middle-aged man, his ex-wife and their teenage daughter.

Both husband and wife are bitter over the split. Their divorce is actually caused by a misunderstanding engineered by a wily third person but they blame each other for the marriage's failure. They fight for the love of the daughter and over her custody (not through legal proceedings but on whether the daughter's interest is best served by the father or the mother), driven as much by love and self-interest, the latter in the form of possessiveness of the daughter and spite for each other.

In one scene, the father tries desperately to win the daughter's allegiance, going from stern reprimands to manipulative questioning to passive-aggressive pleas to tearful apology to, finally, fierce demand to stay away from her mother forever. This is followed moments later by a confrontation between father and mother, each holding his or her ground and each offering strong arguments for his or her position, culminating in their cornering the daughter, asking her to choose between them on the spot.

This is an exceptional examination of the divorce issue in Hong Kong cinema. The comedies *The Wall* and

*Divorce Brinkmanship* are conscious attempts to address the topic at a time when Hong Kong was going through high-speed urbanisation and the institution of marriage, the freedom to enter which only a recent hard-fought victory, was beginning to face challenges in the form of the very modern notion of divorce. Both films offer light-hearted treatment based on astute observations, especially of the gender conflicts generated by clashes between traditional beliefs and the changing reality. Yet both films do not finish what they started, opting instead to end with reconciliations.

It is perhaps the very goal to address the topic that prevents the films from taking the marital strife to conclusion. Union Film and Sun Luen, the production companies of *The Wall* and *Divorce Brinkmanship* respectively, both had stated mandates to provide moral guidance to their audience through their work. Depicting the realisation of divorce runs the danger of showing support for the practice and is therefore avoided.

*The Three Murderers*, on the other hand, is able to tackle the issue head-on because it's a thriller. Divorce is not the film's central theme but a situation on which drama is generated and from which perpetration of crime is motivated. Divorce is also depicted in the film in its aftermath, years after the break-up. The conflict is focused not on the dissolution of family but on the well-being of the daughter, shifting the moral weight onto the future of the next generation.

Divorce is an emotional experience, involving much pain, sadness and anger, often for a very long time. It also lends itself readily to drama, as the films discussed above testify. Yet, although marriages had been broken up with increasing regularity since the 1950s and 60s, the issue remains largely avoided in Hong Kong cinema. *This Thing Called Love* (1991) is a noted exception in recent years and 20 years had passed since its release. That Hong Kong films had been more focused on surrogate families like triad societies and martial arts clans notwithstanding, perhaps it is the very pain, sadness and anger that have prevented divorce from being examined with meaningful consistency. ■

Special thanks to Bryan Chang for reminding me of *This Thing Called Love* as a recent example.

**Sam Ho** is Programmer of the HKFA.

Related publications *One for All: The Union Film Spirit* and *The Mission: Sun Luen Film* are now on sale.



## 桂治洪電影 The Films of Kuei Chih-hung

桂治洪 (1937-1999) 堪稱香港影壇的怪傑，創作風格與態度別樹一幟，《蛇殺手》(1974) 被奉為港產cult片代表作。5月8日，《蛇》片男主角甘國亮(上圖，中)與影評人陳志華(左)、湯禎兆暢談其電影過人之處。桂治洪邵氏時期的副手鄭祺先生(下圖)特地蒞臨，憶述共事逸事，尤其難得。

Kuei Chih-hung (1937-1999) is an extraordinary figure in Hong Kong cinema, with *The Killer Snakes* (1974) being hailed as one of the most representative cult movies. On 8 May, Kam Kwok-leung (top, middle), the film's leading man, and film critics Ernest Chan (left) and Tong Ching-siu discussed what made him extraordinary. Among the audience was Mr Cheng Kay (below), Kuei's longtime deputy at Shaw Brothers Studio. His insider stories made the occasion all the more entertaining.



# 論說黃卓漢 對香港電影的貢獻

## Wong Cheuk-hon's Contributions to Hong Kong Cinema

黃仁 Huang Jen



享譽港台兩地的名製片家黃卓漢，雖然他電影事業的黃金時期都在台灣渡過，也得過台灣金馬獎的終身成就獎，但他一直忘不了他的電影事業發跡地——香港。他在台灣拍的影片，在香港上映時都冠以香港出品的名義；他的電影事業在香港起家，為香港影壇發掘了很多人才，也拍了不少名片，發行過不少名片，永留香港影史。現在的香港影人可能不太了解黃卓漢對香港影壇的貢獻，一般香港影史和香港電影金像獎也很少提到他。這裡就我所知來談談黃卓漢對香港電影的貢獻。

第一，黃卓漢發行多部秦劍執導的粵語片，把這位新銳導演捧紅為大師級名導演，其中《慈母淚》（1953）叫好又叫座，堪稱粵語片的代表作。以往粵語片只能在小戲院上映，該片能排在當年香港座位最多的西片院線樂聲戲院和百老匯戲院上映是一大突破，更同時難得請到粵語片大紅星紅線女隨片登台。該片因此連續爆滿兩週，最後一天仍是滿座，其中有許多是非粵語片觀眾。這在香港電影史和粵語片史上都是難得的盛況，無形中提高了粵語片的地位，這點在黃卓漢的回憶錄中有詳細的記述。<sup>1</sup>

第二，1952年，黃卓漢成立自由影業公司，投資製片，第一部片發掘了李湄，主演創業片《名女人別傳》（1953）。該片由姚克編劇，唐煌、易文導演，開拍前缺女主角，香港商人何澤民介紹剛選上香港小姐的李湄。「〔李湄〕一口北平的京片子，那時拍片是同步錄音，國語好已是條件，加上身材、面孔、打扮、說話的豪放，就有那點接近『名女人』的味道。」<sup>2</sup>何澤民說片酬隨黃卓漢訂，希望大力宣傳就好。那時李湄是何的秘書兼女友，據說中、英文都好，有學識，曾在北平唸過兩年華北大學。有修養的新人易上路，黃卓漢一口承諾，約定拍造型照。徐昂千與唐煌給

她拍完照片、試了鏡，看過之後說就是她，就是李湄。影片拍好後第二年在娛樂戲院上映，宣傳口號是「1953年是李湄的」。這口號非常響亮，影片果然大為賣座，而李湄果真變成1953年香港的大紅星之一，一炮而紅。

拍完《名女人別傳》，李湄就自資拍片，後來走紅的名導演張徹就是她從台灣請來香港替她拍片的。李湄的最高峰，是1961年主演日本東寶公司為她編撰的大型歌舞劇《香港》。那是東寶一年一度的大型節目，有百人歌舞團和樂隊配合李湄演出，就連林黛都沒有這樣風光過。在這之前，李湄曾主演電懣的第一部彩色歌舞片《龍翔鳳舞》（1959），這是香港歌舞片史上的經典，此後她便成了電懣的台柱。

黃卓漢的第三項貢獻，是讓粵語片的才子秦劍加入自由影業公司拍國語片，同時亦捧紅了林翠。黃卓



黃卓漢曾身兼多個崗位，拍粵語片時代並曾鑽研配樂  
Wong Cheuk-hon had worked in various capacities including film scoring.

漢與秦劍合作，招考並設訓練班栽培新人，後來成為大明星的林翠，當時表現最優異。秦劍執導的《女兒心》（1954）力捧林翠，因而發生導演與女主角之戀。初出道的林翠情竇初開，仰慕秦劍的才華，也感激他的栽培，對其演技特別用心指導。由於當時秦劍還有左派身份，黃卓漢怕影響台灣的電影檢查，於是在林翠的合約上特別註明在合約期間不能結婚，若影響影片上映便要賠償損失。林翠進電懣時，黃卓漢作見證人，仍有這項規定，使得秦劍、林翠的愛情長跑達九年之久。直到秦劍也加入自由總會，二人才結婚，蜜月旅行也選到台灣去。

第四，1959年黃卓漢成立嶺光影業公司，改拍粵語片。黃卓漢獨具慧眼，全力拍社會諷刺喜戲，羅致喜劇片編導聖手莫康時，領導拍粵語喜劇片。《女人的秘密》（1961，丁瑩、林家聲主演）、《工廠皇后》（1963，丁瑩、張英才、張儀主演）、《都市兩女性》（1963，丁瑩、林鳳、張英才主演）和《點心皇后》（1965，丁瑩、張英才主演）等，專門抗衡盛行的武俠片，全都轟動一時，成為觀眾熱話；而由楚原替嶺光執導的喜劇片《大丈夫日記》

- 1 黃卓漢（左一）與張瑛（左二）、顧媚（中）、林翠（右一）  
Wong Cheuk-hon (1st left) with Cheung Ying (2nd left), Carrie Ku Mei (middle), and Jeanette Lin Tsui (1st right)
- 2 《慈母淚》（1953）上映盛況  
*A Mother Remembers* (1953) was a crowd puller when first released.
- 3 鄧光榮憑《學生王子》（1964）脫穎而出  
Alan Tang made a name for himself with *The Student Prince* (1964).
- 4 精雕細琢的《紅玫瑰白玫瑰》（1994）  
The finely crafted *Red Rose White Rose* (1994)

（1964，張英才、丁瑩主演）更為哄動，真正一票難求。粵語片王牌女星白燕，也曾替嶺光拍過《金夫人》（1963）。

黃卓漢認為社會進步，工商業發達，生活壓力日重，加上工作枯燥無味，文藝片式微，觀眾喜愛不費腦筋但有娛樂性的電影。因此，除動作片之外，喜劇片抬頭，為步入低潮的粵語片再掀高潮。嶺光八年間共拍了54部片，部部賣座，其中更發掘了學生王子鄧光榮，成為粵語片當紅小生。鄧光榮高大俊朗，聰明過人，為港星中少見，後來他改演國語片，到台灣拍片，鋒芒不減；重回香港影壇後，鋒頭更健，並投資王家衛拍攝《阿飛正傳》（1990），可惜於2011年3月逝世。<sup>i</sup>

第五，1956年，黃卓漢為了捧紅丁瑩，決定開拍香港第一部35毫米彩色劇情長片。他找到香港代理德國愛克發彩色菲林的公司商量，並獲德國總公司的全力支援，可以代為沖印。影片由王天林導演，多用特技攝影，為了突顯彩色效果，該片選取了東海龍王三公主與凡人相戀的神話故事。影片定名《龍女》（1957），由王劍寒攝影<sup>ii</sup>，製作上對服裝、佈景、道具的彩色效果都很重視。電影趕在1956年底開拍，1957年2月完成，寄到西德沖印，3月底第一個彩色拷貝寄回香港。黃卓漢和王天林緊張了好幾天，看完拷貝，大家才放心，彩色效果非常好。黃卓漢接著親自執導彩色特技片《海王子》（1958），開創香港彩色特技攝影的先河。香港電影隨後進入彩色時代，也要歸功勇於當先鋒的黃卓漢。

第六，黃卓漢請王天林執導歌唱喜劇《薔薇處處開》（1956），以自己名義執導的《小野貓》（1958）、

《俏冤家》（1958）等，帶起了一股輕鬆歌唱片熱潮。

第七，他開拓了香港片的韓國市場。六十年代，韓國公報部（相當於台灣新聞局）對外國片進口管制很嚴，必須透過合作關係才能進口。1962年，第一個與韓國合作拍片的香港影人正是黃卓漢，邵氏其後才有與韓國的合作片。韓國導演金洙容來港協導的《火燄山》（1962），由丁瑩主演，莫康時執導，在韓國上映時甚為賣座；1967年，黃卓漢帶著丁瑩、李滄到漢城和申相玉合拍《國際女間諜》，也很賣座。從此便開拓了香港片的韓國市場，韓國電影業陸續購買香港電影韓國版權。

第八，黃卓漢支持他的公子黃海在香港成立金韻電影有限公司，每部片黃卓漢都投資一半，並參與籌備，等於間接支援香港影壇。黃海在尼泊爾、香港、上海等地拍攝《霸王女福星》（1988）、《太陽之子》（1990）、《紅玫瑰白玫瑰》（1994）等電影，其中改編自張愛玲小說的《紅玫瑰白玫瑰》參加德國柏林影展，甚獲好評，被公認為香港電影史上拍得最精緻的電影之一。該片由關錦鵬執導，陳沖、葉玉卿主演，陳沖更憑本片獲頒金馬獎最佳女主角獎。

黃卓漢在1920年生於潮州，是廣東國民大學法學士。1927年到越南海防，任華僑中學國文老師。太平洋戰爭爆發後，越南淪陷，黃卓漢撤退到



中韓合拍《國際女間諜》（1967），愛將丁瑩、李滄上陣  
*The International Secret Agents* (1967), a Hong Kong-South Korea co-production starring Wong's favourites, Ting Ying and Helen Li Mei.

桂林，擔任廣西省圖書審查處專員。第二年到重慶任軍事委員會中校秘書；勝利後轉到南京擔任《益世報》副總編輯兼採訪主任。1949年大陸政局大變後到香港，創辦自由影業公司。由於擅於識人，黃卓漢用新人都很成功。他頗為自豪的是，替他導過片的台港知名導演，幾乎老中青一網打盡，其中香港影人比台灣多。老一輩的包括：岳楓、程剛、莫康時、屠光啟、楚

原、李行、易文、李翰祥、白景瑞、胡金銓、秦劍、劉家昌、蔡揚名、楊甦、袁和平；年輕一代則有：關錦鵬、丁善璽、朱延平、林清介、邱銘誠、王銘燦。

黃卓漢還有一點與眾不同，就是他乃名記者出身，當過總編輯和採訪主任。從影後學會編、導、剪輯，被稱為「電影十項全能」，在發行、宣傳和戲院管理等方面都成績斐然。■

#### 註釋

- 1 黃卓漢：《電影人生——黃卓漢回憶錄》，台北，萬象圖書股份有限公司，1994。
- 2 同上，頁60。

#### 編按

- i 「永遠的學生王子——鄧光榮」電影放映節目將於六月在本館電影院舉行，詳情見節目單張及本館網頁。
- ii 黃卓漢在其回憶錄中（頁96）談及《龍女》由王劍寒攝影，現存影像資料則見攝影員名佐原福松。

黃仁，台灣資深影評人及電影史學者，著作包括《世界電影名導演集》（1979）、《臺灣電影百年史話》（2004）、《日本電影在臺灣》（2008）及《國片電影史話：跨世紀華語電影創意的先行者》（2010）。



Renowned producer Wong Cheuk-hon has been honoured with a Golden Horse Lifetime Achievement Award. Though the prime of his film career was spent in Taiwan, he never forgot about the place where his film career began – Hong Kong. He is credited with discovering and launching the careers of many of the shining film talents. He also produced and distributed many film classics that figure prominently in the history of Hong Kong cinema. However, his contributions have received little recognition from local film historians or the Hong Kong Film Awards. I would therefore like to take this opportunity to list Wong's massive contributions to Hong Kong cinema.

One. During the early 1950s, Wong was responsible for distributing many Cantonese films directed by Chun Kim that helped establish the reputation of the master director. In particular, *A Mother Remembers* (1953) was a commercial and critical success upon release and is now considered a Cantonese classic. Prior to *A Mother Remembers*, Cantonese-speaking movies were relegated to smaller cinemas, but it was screened at Hong Kong's largest, Roxy Cinema and Broadway Cinema chain venues that specialised in Western film fare. Eventually, the film played to packed houses throughout its two-week run. This production attracted new audiences to Cantonese-speaking films. It marked a historic shift in Hong Kong cinema. His achievements are discussed in detail in Wong's memoirs.<sup>1</sup>

Two. Wong founded the Liberty Film Company in 1952 and began to produce his own films. The company's inaugural production, *The Secret Life of Lady So See* (1953) featured the debut of Helen Li Mei. *So See* played at the King's Theatre to critical success, and Li Mei became an overnight sensation. After *So See*, Li Mei began producing her own pictures. She is credited with inviting director Chang Cheh (who was relatively unknown at the time) from Taiwan to Hong Kong.

Three. Wong recruited the talented Chun Kim from Cantonese cinema to direct Mandarin-speaking pictures for Liberty Film. Their collaborations also made Jeanette Lin Tsui a star. Wong and Chun started an acting studio to nurture new talent. As the top student of her class, Lin was given the lead role in *Sweet Seventeen* (1954) to be directed by Chun. The pair soon fell in love with each other. Because of Chun's known leftist leanings at the time, Wong worried that the Taiwanese censors would not approve the film. He added a clause in Lin's contract, forbidding the actress from marrying. If she committed a breach of contract and hindered the film's release, she would be sued for damages. When MP & GI signed Lin Tsui, Wong served as a witness and the same clause was included in her new contract. As a result, Lin and Chun dated for over nine years. After Chun joined the (right-wing) Free General Association, he and Lin were finally allowed to marry. The couple chose Taiwan for their

honeymoon.

Four. Wong founded the Lan Kwong Film Company in 1959. He recruited expert comedy writer-director Mok Hong-si to create a string of Cantonese comedies for the company. The comedies offered an alternative to a market flooded with martial arts films. *The Dairy of a Husband* (1964) in particular was a tremendous hit. Even Pak Yin, the top actress of Cantonese cinema, was lured into participating in the Lan Kwong production, *Madame Kam* (1963).

During its eight years in business, Lan Kwong produced a total of 54 films, all box-office hits. The company also discovered the 'Student Prince', Alan Tang, who went on to become one of the most popular stars of Cantonese cinema. Tall, handsome and smart, Tang was a rare find in the film circles at the time. His stardom continued to rise even after he made the jump to acting in Mandarin-speaking films in Taiwan. He became more popular than ever when he returned to Hong Kong, and later financed Wong Kar-wai's legendary work, *Days of Being Wild* (1990). His glorious career was however cut short by his sudden death in March 2011.

Five. In 1956, in search of a vehicle for his latest star, Ting Ying, Wong decided to produce Hong Kong's first 35mm colour feature, *The Mermaid Princess* (1957). He negotiated with AGFA's head office in West Germany to handle the film processing. A heavy amount of special effects cinematography was planned as part of



the ambitious film. Special attention was also given to the colour of the costumes, sets and props. Later, Wong went on to direct *Prince of the Sea* (1958), another spectacular colour and special effects film. The Hong Kong film industry owes a debt of gratitude to Wong for his pioneering technical achievement in the use of colour and special effects cinematography.

Six. Wong generated a wave of light-hearted musicals. He invited Wong Tin-lam to direct *Lilacs in Bloom* (1956) and took the directing reins for both *The Imp* (1958) and *The Unexpected Marriage* (1958).

Seven. He opened up the Korean market for Hong Kong films. In the 1960s, South Korea restricted the import of motion pictures. Outside producers could gain entry to the market, provided that they produced the film through partnership with a Korean company. In 1962, Wong Cheuk-hon became Hong Kong's first producer ever to successfully mount such a co-production. Shaw Brothers followed suit only after the fact. Wong recruited Korean director Kim Soo-yong to come to Hong Kong and co-direct *The Flaming Mountain* (1962) with Mok Hong-si. The film was a box-office success when it was released in South Korea. In 1967, Wong brought Ting Ying and Helen Li Mei over to Seoul for the production of *The International Secret Agents*. The film also did well at the box office. As a result, Korea became a viable market for Hong Kong cinema. Korean distributors began to acquire the local distribution rights for Hong Kong films.

Eight. Wong Cheuk-hon helped his son, Wong Hoi, found the Golden Flare Films Company in Hong Kong. He provided half of the funding for each Golden Flare project and also participated in pre-production. Apart from Hong Kong, Wong Hoi also shot in exotic locations such

as Nepal and Shanghai. Some of Golden Flare's films include *Prince of the Sun* (1990) and the adaptation of Eileen Chang's novel, *Red Rose White Rose* (1994). The latter was presented at the Berlin International Film Festival to critical acclaim. Joan Chen also won the Golden Horse Best Actress Award for her role in the film.

Wong Cheuk-hon was born in Chaozhou in 1920. He received a Bachelor of Law degree in Guangdong. In 1927, he travelled to Hai Phong, Vietnam to teach Chinese. During the Pacific War, Wong retreated to Guilin and assumed the post of Book Censorship Commissioner for Guangxi. The following year, he travelled to Chongqing to serve as the Secretary to the National Military Council. He moved to Nanjing after the war and took up the post of Deputy Editor-in-chief for the newspaper *Yishi Bao*. After the Communist Party assumed power in 1949, Wong moved to Hong Kong and subsequently founded the Liberty Film Company. He successfully launched the careers of many newcomers. He took great pride in the fact that he had worked with acclaimed Hong Kong and Taiwanese directors from across all generations.

Another fact that distinguished Wong from other filmmakers was his strong background in journalism. After entering the film industry, he mastered the art of scriptwriting, directing and editing. He was nicknamed 'the ultimate filmmaker'. His track record in terms of distribution, promotion and theatre management was also remarkable. (Abridged version translated by Sandy Ng) ■

#### Note

1 Wong Cheuk-hon, *A Life in Movies: The Memoirs of Wong Cheuk-hon*, Taipei: Variety Publishing, 1994 (in Chinese).

**Huang Jen** is a seasoned Taiwanese film critic and historian. His publications (in Chinese) include *Japanese Films in Taiwan* (2008), *A History of National Cinema: Pioneer in Turn-of-the-Century Chinese-Language Films* (2010), etc.

1 1988年香港實施電影分級制度，三級情慾片風行一時，專放這些影片的小型戲院乘時並起，在九十年代的全盛時期，就有十多間這類戲院。熱潮退去，這些另類戲院一一結束，僅存的佐敦官涌戲院也宣告結業。

搜集組正欲聯絡戲院負責人，得謝柏強先生提醒請戲院商會協助，在其穿針引線下終聯絡上魯先生。魯先生從不接受訪問，電影資料館卻是個例外，除了因為他認同我們保存電影文化的理念，還因為我們會視這戲院為歷史的一部分，不會戴有色眼鏡看他們。就這樣，搜集組於3月8日到官涌戲院，初會魯先生。

官涌戲院才103個座位，魯先生



The Hong Kong motion picture rating system introduced in 1988 created a wave of erotic (Category III) films. Spawning a slew of small theatres that specialised in erotic fare, the popularity of Category III films reached its peak in the 1990s when there were over a dozen such theatres operating in Hong Kong. As interest subsided, however, these alternative venues closed one by one. One of the last remaining theatres to survive, Kwun Chung Theatre recently announced that it too was closing.

Our acquisition team was to contact the theatre's management and thanks to Mr Tse Pak-keung who suggested that we approach the Hong Kong Theatres Association, we were finally able to meet with Mr Lo. Never one to accept interviews, Mr Lo agreed to talk with the HKFA, partly because he supported our mandate to preserve Hong Kong cinematic heritage, and partly because we were interested in the theatre in terms of its historical context. Mr Lo felt assured that we would not have a biased view of the theatre or its staff.

There were only 103 seats in the

說，都是從某結業戲院拆過來再用的。戲院連他在內只有四位職員，曾當影片發行的他，更包辦買片至放映的各項工作。這裡跟一般戲院最不同之處，是它設「全日任睇」戲票，而為換片時出現冷場，魯先生特地添購多一部投映機，兩機輪替開動。在能力範圍之內，他們還是希望做得最好。人手與運作儘管精簡，其他方面則與一般戲院無異，例如門口的地址牌，座位旁的小電燈，都要依足法例安裝。

別以為上這戲院的都是些三教九流人物，魯先生說，他們的顧客很斯文，有街坊，有來歇腳的推銷員，都是熟客，所以他們會借出電冰箱

和微波爐給顧客存放和翻熱飯盒，讓他們邊吃邊看。小小一間「色情電影院」，盛載著的竟是鄰里間的溫情。

這次拜訪，資料館獲捐贈一批劇照和錄影帶，其他如告示、電檢證、座位表、蓋章等，約定於31日結業時到取。誰知道沒幾天，便聽說戲院提前結業，因為業主要提早收回單位。際遇或不由人，魯先生卻仍然爭取自決，選擇於晚上十點十關門，喻意十全十美。

3月14日黃昏，筆者隨搜集組到達戲院，職員熱心地把預留的物品交給我們，還讓我們拆下釘在牆上的劇照和放映表。這時特地來拍照留念的市民不絕，為免令大堂過於空蕩，我

們暫且撤退，晚上回來，竟巧遇謝柏強先生。原來謝先生有記錄香港戲院的資料的習慣，所以也來見證官涌戲院的最後一夜。沒多久，體型瘦削，談吐溫文的魯先生回來預備，我們也開始將牆上的資料逐一拆下。

時候到了，戲院內魯先生徐徐關閉，戲院外來送別的市民閃燈不住，十時五十分準，官涌戲院圓滿落幕。這時清潔工到場，如常努力地擦著地板，魯先生和職員如常地打點善後，沒絲毫馬虎與鬆懈。向這群莊敬自重的朋友道謝過後，我們踏著濕漉漉的地板，帶著官涌戲院的歷史，悵然離去。■

蘇芷瑩為自由工作者，並為香港電影資料館搜集組項目統籌

# 官涌戲院的最後一夜

## The Last Night of Kwun Chung Theatre

蘇芷瑩 Karen So

Kwun Chung Theatre. Mr Lo said that the used seats were salvaged from an abandoned theatre. Including Mr Lo himself, there were only four staff. Formerly a film distributor, he was responsible for a multitude of tasks at Kwun Chung, including acquiring films to be exhibited and screenings. What set Kwun Chung apart from other theatres was its 'all-day-pass' policy. Mr Lo installed two sets of projection equipment, and videotapes were run with alternating tapes on two players to avoid interruption during tape changes. In spite of their limited resources, they clearly strived to offer the best.

Don't assume for a moment that only lowlifes frequent these theatres. Mr Lo told us that their customers were well-mannered, mostly regulars from the neighbourhood or salesmen who stopped in for a break. The theatre even allowed customers access to the refrigerator and microwave oven to store or reheat their food. It's a wonder that this tiny 'porn theatre' was filled with the warmth and intimacy between neighbours.

During the visit, we secured a donation of production stills and videos as well as notice signs, censor permits, seating plans, stamps, etc – all to be collected on 31 March, the theatre's scheduled closing date. A few days later, we suddenly learned that the closing date had been moved up because the landlord had decided to terminate the lease early. Despite the setback, Mr Lo was still able to set the closing hour of the theatre at 10:50pm. The time, read as 'ten hours ten' in Cantonese, auspiciously connoted a perfect ten out of ten.

At dusk on 14 March, the staff kindly offered us the reserved items and even gave us permission to take the production stills and the screening schedule on display. But with the endless stream of visitors taking photos and bidding farewell to the theatre, we decided to leave the displays up and return later that evening. When we returned we met Mr Tse Pak-keung who has been documenting Hong Kong movie theatres. A few moments later, the wiry, soft-spoken Mr Lo returned to prepare for the final closing. We removed the displays on the wall.



戲院大堂僅佔丁方，卻已集售票處、販賣場、茶房等功能於一身。  
The tiny entrance lobby serves multiple functions as ticket office, merchandising area, and pantry.

When the time came, Mr Lo slowly closed the theatre's gate from the inside while cameras flashed from the crowd outside. Kwun Chung Theatre brought down its final curtain at precisely 10:50pm. Inside, the cleaning staff arrived and began vigorously mopping the floor as usual. Mr Lo and his staff also completed their closing duties without interruption. After thanking our gracious hosts, we stepped across the wet floor to the outside, carrying with us the last remnants of Kwun Chung's history.

(Translated by Sandy Ng) ■

Karen So is a freelance writer and Project Coordinator of the HKFA's Acquisition Unit.

再看「電影海報」  
與「明星照」

Stars Shine Again



除了展覽廳結合文物和多媒體的展現，本館策劃的展覽亦不時輕裝上陣，跑到校園去，把電影文化推廣到學界。

今年3月適逢「科大藝術節2011」，「電影海報展」在科大登場。本館研究主任蒲鋒（右圖，右一）並應邀主持3月21日舉行的「影評研討及電影放映會」，與屢獲殊榮的《打擂台》（2010）（左起）男主角泰迪羅賓、監製林家棟、導演郭子健，及科大學士進行討論及分享。

4月與嶺南大學人文學科研究中心合辦的「燦爛的黑白年代——1950年代香港電影明星」展覽，展出近60張50年代電影明星照片，其中多篇感性精闢的明星介紹皆出自嶺大同學的手筆。4月8日的展覽揭幕儀式後，（下圖右，左起）本館節目策劃傅慧儀、項目研究員劉焯、節目助理王少芳及嶺大的黃淑嫻博士，與嶺大學生分享研究經驗。部分展出的明星照亦刊載於本館剛推出的「星光流轉 景幻情真」明星照精裝禮盒，幾位嶺大老師及同學的研究努力令這個出版計劃饒有意義。■

Exhibitions curated by the HKFA are not only held at the Archive, they also reach out to schools and universities in a scaled-down format as a means to widen film culture.



This past March, our 'Film Poster Exhibition' was restaged at the Hong Kong University of Science and Technology Arts Festival 2011. On 21 March, Po Fung (above, far right), our Research Officer, was invited to lead a talk on the multiple award winner *Gallants* (2010). (From left) Male lead Teddy Robin, executive producer Gordon Lam, and director Derek Kwok sat down with the students for a fruitful exchange.

Later in April, the HKFA co-presented with Lingnan University's Centre for Humanities Research 'The Glamorous Black and White – Hong Kong Movie Stars of the 1950s' photo exhibition. On display was a collection of approximately 60 star portraits, part of them accompanied by introductory texts written by the students. (Bottom right, from left) HKFA staff Winnie Fu (Programmer), Lau Yam (Project Researcher), Cass Wong (Programme Assistant), and Lingnan University's Dr Mary Wong attended the opening ceremony on 8 April and shared with the students their research efforts. Some of the photos featured here have also been included in our *Glamour Everlasting* star cards box set. ■



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本館特此致謝！Thank you!