

通訊

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08.2011

米高羅格的香江舊影錄
Hong Kong As It Was:
Documentaries by Michael Rogge

《香港》奇談
The Strange Case of *Hong Kong*

綠葉常青
Hats Off to Unsung Heroes

新增藏品
New Acquisitions

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

搜集組不斷報捷，成功取得多宗大宗影片捐贈，每每請他們多談箇中機緣。近期好幾項多年的「悉心栽種」有成，蘇芷瑩撰文先細說一二（頁14-15），我們翹首以待這些且容陸續道來的故事。

歸入館藏，可說是影片「另一段人生」的開始。米高羅格將五十年代居港時拍下的影片影像複製贈予本館，藍天雲的訪問文章（頁3-6），梳理出清晰的誕生背景，加深觀者對這批影像的認識，也記下了早至1950年代初香港的影會活動。

日常遇到熱誠的電影研究者，往往敬佩他們鍥而不捨的精神，對資料館的工作裨益甚大，當中一位法蘭賓先生，甚至堪稱「偵探」。他搜尋資料鉅細無遺，且樂於與同好共賞，無私地大力協助他人。他以他獨特的觸覺，發掘《香港》（1960-1961）一劇的香港根源，饒有趣味（頁7-12）。

無論是搜集、研究整理，以至放映展覽，都得本地以至外地各方人士的支持，我們才可以在電影歷史峰巒連綿的圖陣中攀過一個又一個的嶺峰，而一部部踏入「另一段人生」的影片，會接續以保存下來的原貌在新世代跟大家見面。[\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

Recently, our Acquisition Team has scored many successes in securing supersized donations. Here, Karen So writes on one of such endeavours which had taken years to come to fruition (pp 14–15). And there's more to follow.

A film, once becoming a part of the Archive collection, embarks on a 'new phase of life'. Filmmaker Michael Rogge put onto celluloid his life in Hong Kong in the 1950s, and donated to us earlier a duplicate copy of the footage. Grace Ng's interview with him sheds light on how these images came about (pp 3–6). His filmic remembrances also offer a glimpse of the cine clubs in the then colony.

While the success of our work owes much to the efforts of film researchers, it is their dedication and steadfastness that wins our utmost respect. One of such heroes is Mr Frank Bren, our 'film detective'. Searching for clues big and small, he is always willing to share his findings and assist others selflessly in their studies. With his unusual flair and sense of humour, he traces the Hong Kong connections of the American-made television series *Hong Kong* (1960–1961) (pp 7–12).

From acquisition to research to screening to exhibition, we need the support of film enthusiasts from all over the world, without which we could not have climbed over one peak after another in the rugged terrains of cinema history. And all the archival films, now in their 'new phase of life', will greet the future generations with their glory intact. [\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

封面：米高羅格

Cover : Michael Rogge

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「綠葉常青——李香琴、羅蘭、雷鳴、王萊」、「修復珍藏」、「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.



米高羅格的 香江舊影錄

Hong Kong As It Was: Documentaries by Michael Rogge

藍天雲 Grace Ng

六十一年前，也就是1949年，二十歲的米高羅格 (Michael Rogge, 本名IJsbrand Cornelius Rogge)，為了生計，離開家鄉荷蘭，獨自來到舉目無親的香港，在中環一家荷蘭銀行就職，展開星期一至六，朝九晚七的白領生涯。由於自小熱愛攝影和電影，又答應了家人，要將異地生活的點滴拍攝下來，寄回荷蘭報平安，於是他利用工餘閒暇，走遍這個陌生的城市，拍攝紀錄片。從英女皇加冕巡遊的盛況、街頭巷尾的平民生活，到虎豹別墅與佛教法事等，甚至拍了一段當年片場拍戲的情況。這些紀錄片內容廣泛，既有民間生活的寫實，也有對這座城市的感性抒懷，從影像中可以感受拍攝者對香港的感情。

拍攝紀錄片之餘，米高與一些志同道合的朋友——主要都是來自西方的僑民，於1952年成立了香港業餘電影會，交流拍片心得之外，也主辦比賽和舉行放映活動。從現存資料來看，這可能是戰後香港最早期的電影會。

1955年米高被銀行調派往日本工作，從此作別香港。三十多年後，舊地重遊，不但人面全非，桃花亦不知所終，他已完全不認得這個曾「在此度過人生中最美好的時

光」的地方。可幸當年美好的時光已一一被攝入鏡頭，成為彌足珍貴的回憶。獨樂樂不如與眾樂，米高將當年在香港拍攝的紀錄片製成DVD，贈送予香港電影資料館，讓大眾與他一起回顧昔日的香江舊貌。

米高現居荷蘭，經常將當年拍攝的香港與列國風光上載到互聯網上，與人分享。去年，香港電影資料館以電郵的形式訪問他，請他細談當年工餘拍攝紀錄片和組織電影會的苦與樂，從中可看到戰後本地電影活動的另一種面貌，也是對本地電影歷史的一種補白。

童年、戰爭與電影

我對電影最早的記憶，大約是一歲左右時，坐在母親懷裡，看著父親在操作一部手搖的35毫米放映機。十二歲時，我開始直接在空白的35毫米菲林上畫動畫。父親後來在拍賣行買來一部35毫米放映機和一些影片，從此我不時會邀請朋友或親戚來家裡，舉行電影之夜。曾有人送我一部柯達攝影機，不過到戰時卻買不到菲林了。我十分喜歡電影和攝影，戰時卻被迫放棄，只好改為閱讀大量相關的書籍，聊作補償。戰後我叔父送了

我一部Kine-Exakta攝影機，後來我在香港也曾用來拍片。1948年我首次自己買了部攝影機，是二手的Alef 9.5毫米攝影機，用它來拍了一些片。

戰後我們的家境不大好，雖然我想繼續上大學，但家人卻希望我開始工作。於是我找到一份銀行工作，於1949年9月被派來香港。現在回想起來，也未嘗不是好事，工作使我有收入，讓我可以做自己喜歡的事。

異國的生活

剛來香港時，我對這個地方一無所知，也不知是個英國殖民地。除了銀行的同事，我在香港也沒有親友，銀行的工作時間很長，每天七時下班，星期六也要上班，只有星期天放假。

離開荷蘭時，我父親患病，於是我答應家人，將香港的生活和見聞，拍成影片寄回去給他們看，讓他們知道我的情況。於是我利用工餘時間來拍片，定期寄回家。因為拍片我認識了一些也是喜歡拍電影的人，還有些在此定居的荷蘭人。1952年我加入了中英電影小組，他們會放映些世界名片，有時還會放映沒有字幕的法語電影。我也參與一點會務，並曾擔任過臨時主席。

除了拍片外，我也喜歡聽唱片。我們的假期不多，有時會與同事一起去游泳或遊車河之類，我也去過大嶼山。此外也沒有其他的活動，因為我對運動或跳舞之類沒甚麼興趣，時間主要還是花在拍片上。

十項全能

剛來到香港，我就馬上開始拍片了，當時用的是9.5毫米菲林。第一部拍的片是《從半山步行到中環》，有部分鏡頭是我一位同事按我的指示拍的。後來有些短片，裡面也會見到我出鏡，同樣是由別人代我掌鏡的。有人指出過，我在同一條片裡穿不同的衣服。我很少剪片，當時菲林十分昂貴，九成的影片我都會用，不會浪費。一卷菲林如果還沒有用完，我也不會拿去沖印的。我最具野心的作品應是1952年的《雨》，那是一部用16毫米拍的黑白片，後來在影會的比賽中獲首獎。

荷蘭有個電影人拍過一部叫《Regen》(Rain)的影片，啟發了我拍一部雨中香港的影片。後來我又拍了《日出》，描述這個城市在晨曦中甦醒過來，作為對照。拍這部片時發生了一件小趣事，我在赤柱拍攝時，無意中闖進了軍營，被英軍拘留，送往中環。後來得到香港業餘電影會的會員幫忙解釋，最後獲得釋放。至於《逆流》，是有故事的，以一個水上人家的男孩為主角，背景是油麻地避風塘，劇本是我自己寫的。

除了拍攝之外，我包辦了所有的製作程序，包括剪接和配音。當年攝影機都是不能錄音的，為影片配音難度極高。我特地從英國訂購一部錄音機，可以跟放映機同步，為影片配上旁白和音樂。這些工序都是我在家中

自己做的，方法十分原始。我從美國訂購一些音效唱片，裡面有各種不同的聲音，像打字機聲、潑水聲等。早年的業餘電影人，都是用這些現成的音效來配音的。至於中樂，我是到一間賣中樂唱片的店裡，聽了幾張唱片後，選了其中兩張來用。



《逆流》
Turn of the Tide

影會的同仁認為拍攝《香港加冕慶典1953》是個很好的宣傳機會，雖然會員中不乏跟政府機構和官員有密切關

係的人，但拍攝時我們沒有得到官方的幫助，我甚至要自掏腰包來沖印拷貝。我們邀請擁有16毫米攝影機的會員負責拍攝，沿著巡遊路線安排好拍攝地點。巡遊結束後，所有影片交回影會，由執委負責選片和剪輯，然後再送往倫敦，沖印成16毫米與8毫米的拷貝。這部影片後來在Cinex、Asia



The year was 1949. In order to support his parents, 20-year-old Ijsbrand Cornelius Rogge, better known as Michael, left his home in Holland to work in Hong Kong, where he had no friends or relatives at all. There began his Monday-to-Saturday, 9-to-7 existence working at a Dutch bank in Central District.

Photography and filmmaking had always been a hobby ever since he was a child, and Rogge would walk through the unfamiliar city with his cameras. The documentaries he made would be sent back home as a means to keep his family posted on his life. Captured in his lenses were the myriad faces of the then colony: processions during the Queen's coronation ceremony, everyday street scenes, Tiger Balm Garden, Buddhist rituals, and even the happenings on a film set. The wide range reflected everyday life as it was and also conveyed the warmth of the feelings

he had for this city.

Rogge also set up the Hong Kong Amateur Cine Club in 1952 with some like-minded friends, mostly residents from the West, like himself. They exchanged creative ideas and held contests and screenings: it was probably the first cine club in postwar Hong Kong.

In 1955, Rogge was posted to Japan and had to bid Hong Kong farewell. Some 30 years later, when he visited the city again, he was disappointed to find his home totally different. No longer could he recognise the place where he, in his words, spent the best years in his life. Thankfully, some of Rogge's fondest memories had been preserved on celluloid.

A joy shared is doubled. Rogge put the documentaries onto DVD, donated a set to the Hong Kong Film Archive, and today, members of the public are able to walk down his

memory lane.

Now living back in Holland, Rogge has continued to make his images of Hong Kong, Japan and other locations available on the Internet. Last year, the Film Archive conducted an e-mail interview with him, in which he discussed joys and pains of creating documentaries and forming cine clubs. His recollections reveal little-known developments of Hong Kong's postwar film scene, filling in a gap in cinema history.

Childhood, war and film

My first memory of film dates back to the time when I was barely a year old. In my mother's lap, I saw my father turning the crank of an old 35mm projector. When I was 12, I began making cartoons by drawing on blank film strip. Later, my father bought me a 35mm projector and some film prints. From then on, I would invite friends and relatives over for a home movie

Photo Supplies及多個地方出售。

一般來說，我將9.5毫米的黑白片送到英國的Pathescope沖印，在香港柯達公司購買的16毫米Kodachrome彩色菲林，則要送往夏威夷沖印。至於16毫米影片的拷貝，就要送往倫敦的Colour Film Services印製。這些拷貝在公司結業時遺失了。

我的作品曾在香港的荷蘭人社區內放映，有些也曾送往英國和日本放映，不過這都是五十年代的事了，其後我只在私人聚會中放映。

影會

香港業餘電影會於1952年成立，發起人是《南華早報》的A.G.斯特利，可是後來他很少參與會務發展。會員中肯華特森很積極參與，每星期的例會，都是在他位於畢打街的Gainsborough Studios內舉行的，他是攝影師和拍賣商。其他會員我都記不起來了，只記得有個很有錢的印度

商人，其他人都是來自銀行和商界的中層管理人員。影會是公開的，人人都可以參加，《南華早報》經常也有為我們宣傳。會員中也有華人，不過以外國人為主，由於他們並非長居香港，所以會員的來去頗為頻仍。

影會除了定期開會外，間中也有放映活動。會員在入會時要交入會費，然後每月交會費，作為影會的經常收入。

至於中英電影小組，主要由一群熱衷的影迷組成，他們會租用電影院來放映電影。該會曾拍了一部短片《香港荷里活1950》，可能是其中一位執委跟片場裡的人認識而安排的，這是我記憶中該會唯一的一次出外拍攝。關於這個影會，我保留下來的資料並不多，現在只剩下一些會議紀錄。

香港政府曾建議我成立一個電影拍攝小組，拍攝紀錄片。肯華特森也提出過這個想法，但要由我獨力承擔

資金和營運，這使我裹足不前。後來1958年我在日本嘗試這麼做，結果兩年後虧本收場。當時沒有甚麼地方放映紀錄片，電視還是方興未艾，成立拍紀錄片的小組時機尚未成熟。

舊地重遊

我在香港住了六年，可說度過了人生中最美好的時光。我的業餘嗜好，帶給我滿足感，中國人非常喜歡我拍的紀錄片。到了日本之後，我展開人生的新階段，除了肯華特森之外，與其他的會員都失去聯絡了。當我三十年後重遊香港時，只能聯絡到他，我們一起飲茶敘舊。我很喜歡他，現在還記得他一直以來給我的幫助。■

藍天雲 影評人，曾任香港電影資料館項目研究員，文章收錄於《李晨風——評論·導演筆記》、《故園春夢——朱石麟的電影人生》等書籍，編有《張愛玲：電懣劇本集》及《我為人人 中聯的時代印記》等。



every now and then. One day, I was given a Kodak box camera, but film stock was no longer available during the war years. I loved moviemaking and photography, but had to lay them aside then. All I could do was to devour related books to ease my craving.

Soon after the war, my uncle gave me a Kine-Exakta camera, which I used to photograph later in Hong Kong. In 1948, I bought myself my first camera – a second-hand 9.5mm Alef movie camera. With it, I took a couple of films.

Times were hard after the war. I wished to go to university, but my family wanted me to work. So I landed a job at a bank, and was posted to Hong Kong in September 1949. Looking back, it was a blessing in disguise: I earned myself the opportunity and means to further my interests.

Exotic life? Work life!

I hardly knew anything about Hong

Kong when I first arrived. I didn't even know it was a British colony! Apart from my colleagues at the bank, I had no friends or relatives here. The hours were long at the bank. The workday, including Saturday, ended at 7pm. Sunday was the only rest day.

My father was sick at the time I left Holland, so I promised my family to film myself and send home the footage so that they would know how I was doing. I spent my spare time filming my life in Hong Kong and sent my work home regularly. In the process, I got to know other people who shared an interest in moviemaking, as well as some Dutchmen who had settled down in Hong Kong. In 1952, I joined the Sino-British Film Group. They would show some world classics, even French pictures without subtitles! I had a part in its day-to-day administration and served as chairman for a period.

Besides making movies, I also liked listening to music on records.

I had few holidays, and on these infrequent days, I'd sometimes go swimming or driving with my colleagues, and I went to Lantau Island too. Those were my only pastimes, as sports or dancing didn't quite interest me. I spent most of my free time doing films.

Mr Do-it-all

I started shooting soon after I arrived in Hong Kong. The stock I used was 9.5mm. My first film was *Strolling from Mid-levels to Hong Kong Central*. Part of it was taken by my colleague while I gave instructions. Next came a couple of shorts in which I appeared on screen; again I had someone work the camera for me. I was told I had worn different clothes in the same film!

Seldom would I edit anything out of my footage. Film stock cost a bundle in those years. I made use of 90 per cent of the material, and I wouldn't have a roll of film developed until it

was all used up. My most ambitious project would have been *Rain* (1952), a 16mm black-and-white piece. It won first prize at a Cine Club contest.

There was this Dutch filmmaker who had made a movie called *Regen*, or *Rain*, which gave me the idea of filming Hong Kong amidst the rain. As a contrast, I later shot *Sunrise* which saw the city waking up. There was a funny episode when I was working on that one. I was shooting in Stanley one day, and I unknowingly trespassed into the British military camp. I was detained and brought back to Central District, and although I tried to explain my intentions, it was thanks to members of the Cine Club who spoke for me that I was finally released.

Turn of the Tide has a plot. Set in the Yau Ma Tei Typhoon Shelter, it features a young boy from a family who live on a boat. I wrote its script, too. On top of the filming and writing, I did everything, such as editing and dubbing. In those days, no camera could record sound, and dubbing was a difficult thing to do. I had ordered a tape recorder from England which could be synchronised with the projector, and with it, added narration and music. I did all of this at home, working very simply. I also bought records with all sorts of sound effects, such as a typewriter, water splashes and so on; amateur filmmakers all used ready-made sounds then. As for Chinese music, I listened to several records in a shop and bought two of them. I heard they're hard to find nowadays.

Friends at the Cine Club thought filming *Hong Kong Coronation Festivities 1953* would be a good way to publicise the club. Some of us were friendly with government agencies and

officials, yet we had no government backing at all on the project. I paid out of my own pocket to have the prints struck. We invited members with 16mm cameras to do the filming, fixing ahead of time the shooting points along the procession route. When the event was over, all the footage was handed over to us in the committee for selection and editing before it was sent to London for printing both 8 and 16mm copies. The film was later sold at Cinex, Asia Photo Supplies, and many other places.



《香港荷里活 1950》
Hong Kong Hollywood 1950

For the most part, I would send the 9.5mm black-and-white negative to Pathescope in England for processing; the 16mm Kodachrome colour negative I bought from Kodak Hong Kong would have to be processed in Hawaii. The 16mm prints could only be struck at Colour Film Services in London, and all of these copies were lost for good when the company closed down.

My films were screened to the Dutch communities in Hong Kong, and some toured England and Japan. But that lasted only until the 1950s. I only held private screenings thereafter.

Cine clubs

The Hong Kong Amateur Cine Club was founded in 1952 by A.G. Staley of the *South China Morning Post*, yet he was rarely involved in its running in the later days. Particularly active among the members was photographer-cum-auctioneer Ken Watson, who provided the venue for the weekly assembly: his Gainsborough Studios on Pedder Street. I no longer remember the other members, except a wealthy Indian trader; all the others were middle-ranked administrators from the banking and business sectors. Membership was open to all. *SCMP* had given us quite some publicity. Most members were foreigners, and some were

Chinese. As foreign residents didn't live in Hong Kong for too long, comings and goings were rather frequent.

Apart from regular meetings, the Club sometimes also mounted screening programmes. There was a joining fee for new members, and a monthly contribution as the Club's recurrent income.

The Sino-British Film Group was an association formed by film buffs. They would rent theatres and film prints for public showings. There was this short movie called *Hong Kong Hollywood 1950*, which was made possible by a committee member who had contacts in a film studio. That was the only production by the Group, as far as I remember. Little has remained with me about this Group, except some meeting minutes.

The Hong Kong Government had asked me to start a film unit to produce documentaries. Ken Watson raised the same idea, but I had to finance and run the unit all by myself. That held me back. Later in 1960, I was in Japan and left the bank for a film career, but ended up losing my money. Back then, there was hardly any outlet for documentary films and TV had yet to get off the ground. The timing was off.

Back again

The six years I spent in Hong Kong were the best years of my life. I found fulfilment there, and the Chinese have liked my films more than anyone else. Later in Japan, I was occupied with my new phase of life and I lost contact with everyone in Hong Kong except for Ken Watson. When I visited again some 30 years later, in 1989, he was the only Cine Club friend who was still in Hong Kong. We had tea together. I like him a lot, and I still remember how helpful he had been. (English version collated and translated by Elbe Lau; edited by Madeleine Slavick) ■

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《香港》奇談

The Strange Case of Hong Kong

法蘭賓 Frank Bren



《香港》印象 02 · 混合媒介 · 黃志輝作 Hong Kong Impressions, 02 by Wong Chi-fai (mixed media)

Trappings of the James Bond films, before that famous franchise hit our screens with *Dr No* (1962), were very much alive in the now-forgotten television series, *Hong Kong* (US, 1960–1961).

Hong Kong rates as Hollywood's greatest love affair with the territory, even more so than Richard Quine's film, *The World of Suzie Wong* (1960), whose 50th anniversary last year included receptions in Hong Kong for its star, Nancy Kwan. *Hong Kong* had it all: uniformly good acting, humour, violent action, sophisticated women to love or entrap the protagonist, nods to old movies like *The Maltese Falcon* (1941), Cold War politics, brilliantly cast villains, and one shocking episode (*Jumping Dragon*, Episode 6), that – like Alfred Hitchcock's *Psycho* (1960) – killed off a sympathetic heroine (Taina Elg) uncomfortably before the end. The episode co-starred Hong Kong's Anita Loo.

With hindsight, even its leading man, Rod Taylor, would have proved a worthy Bond – good actor, 'rugged'

good looks, charm and a facility for convincing tough-guy screen action, including his own stunt work. He learned and spoke Cantonese liberally throughout the series' 26 episodes and filmed some of his scenes during a visit to Hong Kong in June/July 1960.

You can see a palpable yearning for the return of this series at the click of a button online.¹ Unfortunately its owner, 20th Century Fox, has 'no plans' to exploit the series on video.²

Hong Kong never saw Hong Kong

At least, I find no evidence that it ever did.³

A pity, because the series attracted 'guest' stars of the calibre of singer Julie London, Lisa Lu (*The Arch*, Hong Kong, 1969), Inger Stevens, Luciana Paluzzi, Dina Merrill, Rhonda Fleming⁴ and the original Suzie Wong of Broadway,⁵ France Nuyen (*South Pacific*, 1958) who was romantically

linked with Taylor at the time of *Hong Kong*'s production.

Daring images

Vigorous Chinese scrutiny of American films in the 1920s and 30s did not much affect contemporary Hong Kong but in 1960 it was a recent enough memory for commentators to ponder how Hollywood's television treatment of contemporary Hong Kong stood up.

As a simple trade problem, China's earlier anger at certain American films concerned the US Government, whether protested for reasons of 'superstition' (Cecil B. DeMille's *King of Kings*, 1927) or objectionable depictions of Chinese people (Raoul Walsh's *The Thief of Bagdad*, 1924,⁶ and Harold Lloyd's *Welcome Danger*, 1929).⁷ More complex reasons affected Frank Capra's *The Bitter Tea of General Yen* (1933) and Lewis Milestone's *The General Died at Dawn* (1936).

Perhaps Richard Shephard of *The*

New York Times (10 December 1960) had all that in mind. Of late, he said, Hong Kong had 'a rather daring image on television, stage and screen,' what with its namesake airing weekly across the US on the ABC television network plus the Broadway and screen successes of *The World of Suzie Wong*. He quizzed Kyatang Woo, then editor of the *Hongkong Tiger Standard* and a *Hong Kong* consultant for ABC, on what he *really* thought of the series. Were the arts doing the right thing by his hometown?

'Never mind good or bad,' joked Woo. 'Just spell the name right.' 'American television's "Hong Kong"', he added, 'was as "real" or "false" as New York City in, say, a hypothetical Hong Kong crime film shot in New York. Dramatic licence, you know.'⁸

Real streets of Hong Kong

Romance between Hollywood the photographer and its subject Hong Kong bloomed in 1955–1960 with at least two attempts to 'star' the territory in a popular television series.

According to *International Screen #7* (Hong Kong, April 1956), a Hollywood television unit had 'recently arrived in Hongkong with the intention of filming 30 T.V. short subjects under the general topic of Hongkong Deadline.' The unit, with star Jim Davis, is pictured on location somewhere in Kowloon surrounded by interested onlookers. Despite other (US) evidence of this dramatic series in progress, it seems never to have gone to air but *International Screen's* report and the apparent 'newspaper story' framework strangely foreshadow *Hong Kong*.

More successfully, widescreen colour movies like *Suzie Wong* (1960), Henry King's *Love is a Many-Splendored Thing* (1955) and Edward Dmytryk's *Soldier of Fortune* (1955) star the real Hong Kong, gorgeous as never before and perhaps never since save by a high-definition re-experience of those films on video.

As Jane Roberts, reviewing *Soldier of Fortune* for *China Mail* (16 July 1955) wrote: 'Hongkong is the real star...and how photographic and cooperative she is.... This lovely island, its surroundings, its people, both ashore and afloat, are such natural camera studies that very few synthetic touches have been necessary after the location shots had been taken back to Hollywood for editing.'

Soldier of Fortune... and Grace Chang

It was in this spirit that, in 1960, the *Hong Kong* television series arose with an unusual central star in Rod Taylor, then a veteran of US teleplays and many support roles in respected US films of the 1950s (e.g. Edward Dmytryk's *Raintree County*, 1957). Having just starred in George Pal's *The Time Machine* (1960), he had also proved a leading film actor, equally adept at light comedy or drama in that difficult actor-terrain occupied at the top by the likes of Cary Grant. *Hong Kong* would finally make him a sought-after leading star in American cinema for a decade – the first Australian actor to achieve that since Errol Flynn.

Hong Kong somehow became a black-and-white 'Mean Streets' down which our hero, American newspaperman Glenn Evans (Taylor), clawed his way through beatings, murders and obligatory romances, a new one each week, with sophisticated Caucasian and Asian women, while chasing a good story. It retained links with its more lavish model, *Soldier of Fortune*, also by 20th Century Fox, even using some of its actors like Jack Kruschen and Richard Loo. The

respective leading characters (via Clark Gable and Taylor) commonly enjoyed a prickly, humorous relationship with a top British Hong Kong cop (Michael Rennie in *Fortune*, Lloyd Bochner in *Hong Kong*), and both had bachelor apartments on the Peak.

'Hong Kong' here is part real, part dream, taking a *film noir* cue from the Cold War novel, *Soldier of Fortune* (1954), by Ernest Gann who wrote the screenplay for its film adaptation. Mainland China, wrote Gann, could easily recapture Hong Kong at any time: 'Everyone knew this, including the British, who could not afford to admit it.' *Soldier* (book and film) exploited a 'red' paranoia more intensely felt in 1955 than in 1960, but 'red' Chinese villains do surface in *Hong Kong*.

Of special note is the appearance of Grace Chang (Go Lan) in *Soldier* – her Hollywood debut, uncredited but in an early dialogue scene as a mysterious 'sampan girl'. It seemed that Chang's Hollywood career might happen that year when, in March 1955, the ailing Yung Hwa Studio (Hong Kong) announced plans

for a Sino-American co-production, *Red Knot*, made in English and to star 'Ko Lan [sic], a local Mandarin movie actress'.⁹ But nothing further was heard of *Red Knot*.

Authenticating 'Hong Kong'

20th Century Fox went to Hong Kong, star Taylor too, from mid-June to mid-July 1960. Taylor, who flew back to the US on 13 July, told the *Hongkong Tiger Standard*¹⁰ how impressed he was by the territory, above all Wanchai, the Peak, the *cheongsam* ('one thing they haven't got enough of in Hollywood') and his own discovery of Chinese 'ways and customs'. He meanwhile publicly urged the writers to eschew clichéd 'Fu Manchu' elements,



澳籍荷里活影星洛泰萊
Rod Taylor: an Aussie in Hollywood

though only partly successfully.

Taylor's formation as a Sydney radio actor probably helped his quick absorption of Cantonese for this series predominantly filmed in the studio backlots of Los Angeles where the producers cut in segments of their '50,000 feet' of film shot in Hong Kong including a real Hong Kong police raid involving Taylor on-camera. The address of Taylor's/Evans' swank apartment was '24 Peak Road' whose real location – then as now (take a bus along Peak Road and see) – was a sheer drop from the road's cliff side edge!

Hong Kong-educated Mai Tai Sing, whose cocktail lounge, The Rickshaw, was a popular nightspot for show people in San Francisco, became a semi-regular. Some weeks into production, as a new drinking hangout for Evans, the writers invented the Golden Dragon Supper Club run by 'Ching Mei' (Mai Tai Sing). 'There weren't that many jobs in Hollywood for Asian actors at the time,' notes Stephen Vagg, the author of a new book on Rod Taylor.¹¹ 'Hong Kong offered them valuable employment. Rod would have been all for it; he went out with France Nuyen and later married a Japanese-American.'

Premiere 1960 and France Nuyen

Hong Kong premiered prime-time on the ABC network from Wednesday, 28 September 1960, at 7:30pm. Ida Lupino directed that episode, *Clear for Action*, co-starring France Nuyen who broke new ground for postwar Asian-American actors as film/television stars in their own right. Ms Nuyen, instantly a star from her screen debut in Joshua Logan's *South Pacific* (1958) kindly recalled *Hong Kong*, her first television experience, for this article:

'With the Star Power potential of the *Hong Kong* series, it should have gone beyond one season. I do recall

Ida Lupino, and being impressed by her elegant beauty and gentle way of directing. I never realised that she was a pioneer in show business [a men's profession] nor myself being groundbreaking as a Eurasian on Broadway and in films.'

Union rules forbade the hiring of foreign (e.g. Hong Kong) actors without US union accreditation, but *Hong Kong* offered Asian-American actors rare exposure in a major series, opportunities scarcely *that* available since MGM's 1930s production of Sidney Franklin's film, *The Good Earth* (1937).¹² Other directors included Stuart Rosenberg, Arthur Hiller, Robert Florey, Budd Boetticher and Paul Henreid, with musical heavyweight Lionel Newman (*South Pacific*, etc) composing the scores.

Hong Kong cinema: a 'what if?'

The signs were there for a hit series and follow-up seasons. Had they emerged, US actor unions would surely have accommodated the 'new faces' demand for a supply of real Hong Kong movie stars, some then earning international kudos at the annual Asian Film Festival, with Hong Kong cinema itself climbing towards an all-time record for feature production. 1960 was also the year of Grace Chang's classic performance of the Carmen figure in Wong Tin-lam's *The Wild, Wild Rose*.

Apart from Chang, Li Lihua, reportedly Hong Kong cinema's highest-paid actor, had made her Hollywood debut, co-starring with Victor Mature in Frank Borzage's *China Doll* (1958) for John Wayne's production company. With visible employment of Hong Kong movie stars in such a series, Western clichés about Hong Kong cinema may eventually have become more interesting than the 'chopsockie' image arising from its successful kung fu films in the 1970s, especially at the US box office.

R.I.P. Hong Kong?

How could it miss?

Unfortunately, on ratings, its main time-slot opposition, *Wagon Train*, the NBC-aired 'adult Western', won the day. After just one season, *Hong Kong*, with all that promise and talent, was executed!

Let us hope that a local television executive may consider broadcasting it and that, with all the reasons television fare of the past is commercially reissued on disc, 20th Century Fox sees the good sense – and profit – to do the same with *Hong Kong*, before it disappears from living memory. ■

Notes

- 1 See IMDb: <http://www.imdb.com/title/tt0053508/usercomments>.
- 2 As confirmed to me in an email received on 8 April 2011 from Fox's Clip & Stills Licensing Department.
- 3 Only the Rediffusion cable service, serving a few thousands of subscribers including Hong Kong hotels, offered daily television fare. Free-to-air television would not begin in the territory until the late 1960s.
- 4 She had co-starred with Ronald Reagan in the Lewis R. Foster feature, *Hong Kong* (1952).
- 5 *The World of Suzie Wong* played 508 performances in two Broadway theatres from October 1958 to early January 1960 per IBDB (Internet Broadway Database).
- 6 See *The Chinese Mirror's* summary of Douglas Fairbanks' reaction to the outcry over *The Thief of Bagdad* in which he starred at http://www.chinesemirror.com/index/2007/01/douglas_fairban.html.
- 7 A blanket ban of all Lloyd's films arose from a screening in February 1930 of his first talkie, *Welcome Danger* in Shanghai's Grand Theatre, led by playwright Hong Shen and 300 or so students protesting the caricatures of San Francisco's Chinese.
- 8 See page 47 of *The New York Times* of 10 December 1960, headlined "'Hong Kong' on TV Unlike Real City".
- 9 News item in the *Hongkong Tiger Standard* of 18 March 1955, on page 12 under the headline, 'Yung Hua Studio, etc'.
- 10 See page 4 of the *Hongkong Tiger Standard* (14 July 1960) under the headline, 'Rod Says You Can't Beat the *Cheongsam*'.
- 11 Stephen Vagg, *Rod Taylor: an Aussie in Hollywood*, Duncan: BearManor Media, 2010.
- 12 Backstage, *The Good Earth*, derived from Pearl Buck's bestselling novel (same title), was a four-year drama in itself. MGM lavished a fortune on revisions and conferences to avoid the offences of earlier Chinese-related Hollywood films. Hold-ups might have contributed to original director George W. Hill's apparent suicide in 1934.

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《香港》印象 01 · 混合媒介 · 黃志輝作 Hong Kong Impressions, 01 by Wong Chi-fai (mixed media)

《鐵金剛勇破神秘島》(1962) 上映之前，占士邦特務系列電影的種種素材，在美國出品的《香港》(1960-1961)——一套已遭遺忘的電視連續劇——便已清晰可見。

《香港》是荷里活與香港最親密的一趟接觸，更甚於李察昆導演的《蘇絲黃的世界》(1960)。去年正值《蘇》片公映五十周年，女主角關南施專程來港出席紀念酒會。《香港》真係乜都有：清一式好演技、抵死笑料、火爆打鬥、愛／害男主角的俏嬌娃、向舊電影（如《群雄奪寶鷹》〔1941〕）致敬、冷戰政治角力、選角出色的反派。香港演員 Anita Loo 參演的第六集〈躍龍〉更是撼動人心——末段，惹人憐愛的女主角泰娜艾嘉竟遭殺掉，有著希治閣驚悚名作《驚魂記》(1960)的痕跡。

現在看來，就連男主角洛泰萊，也是塊上乘的占士邦料子——演技、魅力、粗獷俊朗的外型、「硬漢子」的動作場面（包括親身上陣的高難度動作）等等，一應俱全。他學習廣東話，在整個系列26集當中不時說著，並在1960年6、7月來港拍攝了部分場面。

只要上網按個鍵，便可發現不少人熱切期待重看《香港》。¹可惜，它的版權持有者二十世紀霍士公司表示沒有計劃發行影碟。²

沒有在香港出現的《香港》

至少我沒有找到證據顯示它曾出現過³，著實可惜。《香港》起用了荷里活的精英，吸引一眾明星客串演出，如歌手茱莉倫敦、盧燕（《董夫人》〔1969〕）、英格史蒂芬絲、露珊安娜柏露茜、戴娜梅里爾、朗達弗萊明⁴，還有《南太平洋之戀》(1958)女主角阮蘭絲——在百老匯舞台上飾演蘇絲黃的第一人⁵，《香港》攝製期間與洛泰萊過從甚密。

形象大膽

1920及30年代，美國電影在中國遭到嚴厲審查。這個問題對於當代香港沒有多大影響，但與1960年相距不遠，故當年不少論者透過《香港》，思考荷里活電視製作對香港的描寫是怎樣一回事。

純粹從貿易角度考量，中國人對部分美國電影的抗議行為令美國政府憂慮。抗議的理由繁多——迷信（如施素德美的《劍王之王》〔1927〕）；辱華意識（如賴奧華爾殊的《月宮寶盒》〔1924〕⁶、哈洛

洛依德的《不怕死》〔1929〕⁷）。法蘭克卡甫拉的《閻將軍的苦茶》(1933)和路易邁爾史東的《將軍死在黎明》(1936)則涉及更複雜的原因。

《紐約時報》(1960年12月10日)的李察舒伯特大抵也在思考這些問題。他說：「這陣子，香港在電視、舞台和銀幕上的形象相當大膽。」相信這是因為同名劇集每週透過美國廣播公司在全國播映，再加上《蘇絲黃的世界》話劇和電影版本的成功。舒伯特訪問吳嘉棠（《標準虎報》〔《英文虎報》前身〕編輯，其時兼任《香港》的製作顧問）：「說實的，你怎樣看《香港》？你的出生地在裡頭看起來真實正面嗎？」

「管它甚麼正面不正面，」吳氏笑言，「只要把名字寫對就夠了。」他又說道：「比如說一部香港製作的犯罪片，以紐約為故事背景，並在當地拍攝——《香港》裡的香港孰真孰假，就像這部片子裡的紐約市一樣，『創作』嘛。」⁸

真實的香港街景

荷里活作為攝影師與香港作為模特兒，他倆的戀事在1955至1960年間開花結果，先後出現了至少兩部「力捧」這位模特兒的電視劇。



1960年間盧燕在荷里活嶄露頭角
Lisa Lu gradually found her fame in Hollywood around 1960.

根據《國際電影》第7期（香港，1956年4月號），一支荷里活電視攝製隊「近日抵達香港，以『香港限期』為題，擬拍攝三十集短篇電視小品。」曾有照片拍下攝製隊與影星占戴維斯在九龍某處外景現場，被好奇的路人圍觀，並有其他在美國找到的佐證，顯示這部劇集正在拍攝中，但它最終似乎不曾播放。

《國際電影》的報道以及「報章故事」式的陳述手法，彷彿預示了《香港》的出現。

相比之下，闊銀幕彩色影片如《蘇絲黃的世界》、亨利金的《生死戀》(1955)、艾活迪密直克的《江湖客》(1955)更成氣候，盡展香港真實的一面，魅力不凡，可謂前所未

見。除了以高清影碟重溫這些經典以外，大概無法再看到這樣的香港。

誠如珍妮羅拔絲在《中國郵報》（1955年7月16日）評論《江湖客》：「香港是真正的主角……她很上鏡和合作……這個美麗的小島，她的景和人（不論岸上或水上的），全都是最自然的拍攝對象。外景拍竣拿到荷里活剪接時，很少需要人工修飾。」

《江湖客》與葛蘭

在這種氣氛下，電視劇《香港》在1960年與觀眾見面，出奇制勝的任用澳洲演員洛泰萊作為男主角。其時，泰萊在美國已是資深的電視演員，又在多部五十年代的美國大片——例如：艾活迪密直克的《戰國佳人》（1957）——擔演配角。他剛在佐治柏萊的《漫遊未來世界》（1960）擔綱，演技出眾，證明自己是一流的演員；輕喜劇與正劇兼擅，即使這些範疇已被加利格蘭等男星佔了鰲頭。他在《香港》的演出，讓他往後十年在美國影壇炙手可熱，是埃洛弗林之後，另一位享此盛譽的澳洲男星。

《香港》彷彿成為了黑白版的「窮街陋巷」，穿梭其間的是男主角——報館記者基連依凡斯（洛泰萊飾）。他在打鬥、兇案，當然還有少不了的感情線上打滾追逐，每週換上新的對象，跟標緻的白人或亞洲女子談談情查查案。每集均有可觀的故事主線貫穿其中，模式參照霍氏公司另一部更大型的製作《江湖客》——二者同時起用該公司的演員積奇古斯俊及Richard Loo；男主角（奇勒基實和洛泰萊）分別與一名香港的英籍高級警官——《江湖客》是米高雲尼，《香港》則是萊朗布勒拿——有著曲折而過癮的關係，並同樣是家住太平山頂的單身貴族。

《香港》裡的「香港」既真實亦虛幻；劇集從冷戰小說《江湖客》（1954）抽取黑色電影的元素，作者恩斯特簡同時撰寫電影改編版的劇本。他在書中寫道中國大可隨時收回香港，易如反掌：「這個誰都知道，包括英國人，只是他們不敢承認罷了。」《江湖客》（原著、電影亦然）巧用「赤色」恐慌作為創作素

材；電影於1955年公映，恐慌理應比《香港》出爐的1960年間更為強烈，但「赤色」的中國反派人物在《香港》依然清楚可辨。

還有一點值得一提：《江湖客》是葛蘭首部荷里活作品。她扮演神秘的「舢舨女郎」，出現在影片早段一場有對白的戲，但片頭片末均找不著她的名字。她的荷里活事業或許始於1955年——同年3月，每況愈下的香港永華片場宣佈與美國合作拍攝《紅繩結》，英語對白，由「本地國語片演員葛蘭」主演。⁹結果，《紅繩結》只聞樓梯響。

還「香港」一片真

霍士公司與洛泰萊於1960年6月中至7月中期間到港。泰萊在7月13日返回美國，臨行前告訴《標準虎報》記者他對香港印象非常深刻，特別是灣仔、太平山頂、「在荷里活不夠多的」長衫，還有他自行發掘的中國「風土人情」。¹⁰當年，泰萊曾公開呼籲《香港》的編劇避開那些陳套的「傳滿洲」橋段，儘管不完全成功。

泰萊曾是澳洲悉尼的電台廣播劇演員，這大概有助他迅速學會廣東話。《香港》主要在洛杉磯的露天片場拍攝，製作人員把在港拍畢的菲林（據稱有五萬尺）分段剪輯，其中包括一次真實的香港警方緝捕行動，泰萊也有出鏡。他扮演的伊雲斯的新潮大宅位於「山頂道24號」——現時可見（不妨坐巴士到那裡走走），是山頂道懸崖邊的一道斜坡哩！

在香港唸書長大的Mai Tai Sing是劇集的半固定演員，她經營的酒吧「人力車」是三藩市一帶藝人的熱門消遣處。劇集開拍數週以後，編劇加插了「金龍飯館」作為伊雲斯常去的歇腳點，老闆就是「青媚」（Mai Tai Sing飾）。最近，史提芬偉基寫了一本關於洛泰萊的書。¹¹他指出：「當年，亞洲演員在荷里活的工作機會不怎麼多，《香港》為他們提供了寶貴

的就業機會，我深信泰萊也會很支持的；他與阮蘭絲交往，後來又娶了一位日裔美國人。」

1960年首播／阮蘭絲

1960年9月28日（星期三）晚上7時30分，《香港》正式在美國廣播公司網絡黃金時段啟播。依達露比諾執導了〈一觸即發〉一集，女主角阮蘭絲突圍而出，成為戰後其中一位獨當一面的美籍亞裔影視紅星。1958年，她在喬舒亞洛根的《南太平洋之戀》初登銀幕，迅速竄紅。為了拙文，她特地憶述當年參演《香港》——她的首部電視作品。

「《香港》紅星雲集，理應不限於一個劇季，可以再拍下去。我還記得依達露比諾，她的優雅氣質、溫文的導演手法，令人印象尤深。我一直不知道她原來是當年演藝界（一個男性主導的行業）的先驅，也不知道我突破了亞裔演員在百老匯和荷里活的成就。」

演員工會禁止電視台聘用沒有會籍的外地或香港演員，而大製作《香港》為美籍亞裔演員提供難得的曝光機會，是薛尼費格連導演的美高梅製

作《大地》（1937）以來罕見的。¹²參與《香港》的導演計有斯圖特羅森堡、阿瑟希拿、羅拔佛羅利、巴特布蒂切及保羅亨里特；配樂則由音樂劇名家李奧納紐曼（作品包括《南太平洋之戀》等）負責。

香港電影的一個「假如」

顯然，所有成功的要素俱備，足以衍生一齣長壽的連續劇。倘若拍成了續集，演員工會肯定會吸納好一些「新臉孔」，提供更多的香港影星，以數所需，尤其是當時不少香港演員在每年的亞洲電影節贏得國際聲譽，香港影業的產量正邁向歷史新高。葛蘭的經典「卡門」作《野玫瑰之戀》（導演：王天林）同樣在1960年誕生。



阮蘭絲親自回信及贈予照片給本文作者
France Nuyen answered the author's questions
in a letter and attached therein some photos.

除了葛蘭之外，據報為香港薪酬最高的演員李麗華也闖進了荷里活，與韋特馬修合演法蘭保沙治導演的《飛虎嬌娃》（1958，由尊榮的公司出品）。七十年代，香港功夫片在美國票房報捷，「雜碎」（chopsockie）式的廉價打鬥動作片成為西方對於香港電影的普遍印象。若《香港》的續集成功面世，並廣泛起用香港影星，西方對於香港電影既有的認知，想必更加多姿。

《香港》安息吧？

這樣的一部作品怎麼會遭到滑鐵盧？

可惜，在收視率方面，與它在同一時段打對台、全國廣播公司的「成人西部片」《馬車歷險記》勝了一仗。《香港》有的是希望，有的是人才，可是播了一季之後，便遭殺掉了！

唯願《香港》從我們的記憶消失之前，當地的電視製作人會考慮重播；我們有各種理由支持舊電視節目製成影碟，期望霍士公司亦能看到當中的道理——還有商機——為《香港》作出同樣的安排。（翻譯：劉勤銳）■

註釋

- 1 參看IMDb網上電影資料庫<http://www.imdb.com/title/tt0053508/usercomments>。
- 2 據2011年4月8日霍士公司「電影片段及劇照版權授權部」的電郵所示。
- 3 當時，香港只有「麗的映聲」每天提供電視廣播，受眾限於本地酒店等數千名訂戶，免費電視到六十年代末方才出現。
- 4 曾與胡列根合演路易士打導演的長片《香港風暴》（1952）。
- 5 根據IBDB網上百老匯資料庫，由1958年10月至1960年1月初，《蘇絲黃的世界》在兩所百老匯劇院一共搬演508場。
- 6 道格拉斯費爾班克斯曾參演《月宮寶盒》。就影片惹來的抗議，他的回應載於《中國鏡子》http://www.chinesemirror.com/index/2007/01/douglas_fairban.html。
- 7 哈洛洛依德的電影遭到全面封殺，始於1930年2月上海大劇院放映他的首部有聲片《不怕死》。當時，劇作家洪深率領三百多名學生到場示威，聲討片中對三藩市華人的譏刺。
- 8 〈電視上的《香港》不真實〉，《紐約時報》，1960年12月10日，頁47。
- 9 〈永華片場等〉，《標準虎報》，1955年3月18日，頁12。
- 10 〈阿洛說沒有比長衫更好的了〉，《標準虎報》，1960年7月14日，頁4。
- 11 史提芬偉基：《洛泰萊：一個澳洲漢在荷里活》，鄧肯，BearManor Media，2010。
- 12 幕後，《大地》的製作過程本身也是一齣整整四年的戲。它改編自珀爾巴克（又名賽珍珠）的同名暢銷小說，米高梅公司斥巨資反覆修訂並討論劇本，借鑑以往取材自中國的荷里活影片所犯的毛病，避免重蹈覆轍；種種延誤並可能與原導演喬治希爾1934年的自殺有關。

法蘭賓是電影史學家及演員，現居於澳洲。著作包括《香港電影跨文化觀》（增訂版）（與羅卡合著，2011）等。



大明星，小演員，都是自己人生的主角。

一張似曾相識的面孔在斑馬線上擦身而過，交通燈一轉才驚覺是那咖啡店老闆。錯過了給他打招呼，一秒茫然後繼續上路。

五、六十年代的許多性格演員，跟路上的街坊鄰里一樣既陌生又親切。有些也許我們不知道他們的名字，只知道他們「叫」包租婆、惡家姑、探長、嘍囉；儘管只是偶然在銀幕上打個照面，他們的語氣姿態我們卻瞭如指掌。

這些「無名」的前輩演員，很多在戰前已從事演藝事業，人生與演技皆歷盡磨煉，即使戲份不多，卻往往憑獨特的氣質、細膩的演技豐富了電影的質感。本館於展覽廳設置「似水流年 綠葉常青」展覽（展期為7月15日至10月30日），不僅是本館向他們對電影的一生貢獻敬禮，我們更希望藉這「重逢」的機會，讓這些前輩演員都當上主角，成為觀眾的焦點，展示他們自己主演的戲劇人生。

性格演員一生活在水銀燈下卻鮮被對焦，翻遍館藏劇照就能深切體會這冰冷的現實：即使一生拍片數百，也難留數幀清晰生猛的浮光掠影——光圈總是對紅花，幾回偏向綠葉叢？每有發現，他們即使在邊緣位置，表情和動作都生鬼搶戲，敬業樂業。或許是我們的戀戀不捨，或許是上天眷顧，最終我們順利集得足夠照片製作展覽，並從過百部影片裡剪輯了幾十位前輩的絕妙好戲；可是他們生平的文字資料卻極為有限，甚至闕如。儘管大明星天天見報，小人物難尋鴻爪——前輩們，您們又豈止是芸芸眾生，那些段段精彩演出我們猶在讚嘆呢。謝謝！■

董澄為香港電影資料館節目助理（展覽）

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本館特此致謝！
Thank you!



綠葉常青

Hats Off to Unsung Heroes

董澄 Tung Ching

Whether a major star or bit part actor, there will always be a starring role on hand – one's own life.

These actors have highly familiar faces. They are not unlike the owner of the café at the street corner who brushed past you on the street, whose name you recall several seconds too late for a proper greeting.

The many character actors from the 1950s & 60s are like our neighbours – they are literally strangers yet oddly comforting at the same time. We may not know their names, but we certainly know them to be the landlady, the wicked mother-in-law, the detective, the rogue. They may not constantly grace the silver screen, but we can recall their moves and tones with no difficulty.

These 'nameless' veteran actors are often engaged in the performing arts prior to the war. With their lives

and crafts both honed by the turbulent times, they enrich and give substance to movies through their unique qualities and refined acting regardless of the size of the role. The 'Faces of Endearment: A Tribute to Supporting Actors' exhibition at the HKFA Exhibition Hall (runs until 30 October) serves as our tribute towards their lifelong contributions in the film industry. Aside from being a fond reunion, this is a worthy occasion for these veteran actors to become the leads. Their movie careers are the featured attractions for the audience.

Character actors are rarely the focus under the limelight, a dispiriting observation illustrated by the fact that photo stills of them are hard to come by within the Archive collection. Even with an impressive oeuvre of several hundred movies, the photos available are not many. They may not necessarily

be the focus of these photos, but often draw the attention away with their thespian moves and expressions. Perhaps due to our dogged persistence, or simply blessings from the higher power, we are able to assemble enough material for an exhibition. The video clips featuring classic performances from a multitude of these respected actors are edited from well over 100 movies. Biographical information may be regrettably insufficient, or even missing in some cases. With copious media attention dwelling on the big stars, these excellent actors may have felt ordinary by comparison. On the contrary, their extraordinary performances will still be relished by us and the generations to come. (Translated by Richard Lee) ■

Tung Ching is Programme Assistant (Exhibition) of the HKFA.

1 | $\frac{2}{3}$

1 雷鳴（國際）電影貿易公司多年來對本館大力支持，捐贈逾五百部影片，館長林覺聲（右）特地在雷鳴親臨「綠葉常青」節目會場時向他致贈紀念品。

The Lui Ming (International) Film Enterprises has donated to us over 500 film titles. (Right) Richie Lam, the Archive Head presented to Lui Ming a souvenir during the 'Four Characters' programme.

2&3 阮紫瑩對五、六十年代電影涉獵深廣，大力幫助資料搜集及整理，更聯絡和安排前輩演員來館與觀眾見面，周到備至，難怪不少前輩視她如子侄。
（圖2）李香琴；（圖3）羅蘭（右）與阮紫瑩

Yuen Tsz-ying is a connoisseur of 1950s & 60s Hong Kong films who helped make this exhibition possible. (Pic 2) Lee Hong-kum; (Pic 3) Helena Law Lan (right) and Yuen Tsz-ying



卻在燈火闌珊處 (之一)

Sowing Seeds - Episode 1

蘇芷瑩 Karen So

人說農民靠天，搜集的工作也差不了多少。我們撒把種子，悉心栽種，它們會不會發芽成長？在甚麼時候？都說不準，但我們就有農民的勁兒，相信總會等得到，總會等得到。自今年二月起，搜集組馬不停蹄地外出收集影片。驀然回首，十多年前播下的種子，現在一下子發芽長大了……

星空華文傳媒電影有限公司

香港電影資料館與星空華文傳媒電影有限公司素有聯繫，去年，其節目發行副總裁吳文亮先生致電我們，表示他們打算捐贈星空華文片庫內的香港電影給我們作永久保存。這批影片的出品年份橫跨七十年代至千禧年初，那時正值香港電影最閃爍耀眼的黃金歲月，不獨產量多、質量佳、票房好，而且名片、名導、明星輩出，加上發行影片的網絡成熟，以致其時許多香港電影都能躍現世界舞台。我們接過他們提供的片目，隨即草擬捐贈細則，再把接收及存倉工作安排妥當，卒於今年2月和5月，將逾三百部新藝城、嘉禾、德寶、中國星等公司的影片統統運返，當中包括《迎春閣之風波》(1973)、《省港

旗兵》(1984)、《秋天的童話》(1987)、《阮玲玉》(1991)和《大隻佬》(2003)等經典電影，合共千多個拷貝，以及上萬卷效果、音樂底片、NG片及不同語別的聲片。

為了迎接這批數量龐大的影片，搜集組傾巢而出，部分駐守星空華文位於紅磡的片倉，進行初步檢查、點算、核實紀錄等工作。運送電影文物的規格與一般貨品截然不同，對於暫存處及運送途中的溫、濕度變化，必須格外留神，幸而星空華文的片庫設備環境俱佳，

大大減少了我們這方面的憂慮。在具文物搬運經驗的公司協助下，我們把每套影片裝箱，再仔細做好防光及防水的工序，確保文物不會在運送過程中受損。

幾次密集式的交收及移送工作合共進行了約三個星期，如非得各方信任與合作，很容易就出亂子。資料館與星空華文交往已有十年，一直互相了解，互相信

賴。這次，我們甫到達倉庫，見他們已把可捐贈的影片物料分妥，並均備有簡單的檢查報告，他們還盡量辨出不同的版本，把質素較好的畫上記



星空華文的同事預先篩選出質素較好的拷貝，省卻了我們不少時間。
FSM staff identified the prints of better quality in advance which made our work a whole lot easier.

Farmers are said to be at the mercy of the heavens. The same sentiment could be applied to the work of film acquisition. We disseminate and carefully cultivate possible leads. There's no telling when or even if they'll come to fruition. But we have the tenacity of farmers. We trust that our efforts will be rewarded eventually, provided that we're willing to be patient.

Since February of this year, our Acquisition Team has been relentlessly gathering films and related ephemera. Looking back, the seeds we sowed ten years ago all begin to sprout. If you sow it, the yield will come...

Forture Star Media

The Film Archive has always enjoyed a good relationship with Forture Star Media (FSM). Last year Mr Alfred Ng, FSM's Vice-President of Programme Distribution, called us to announce their intentions to donate prints of the Hong Kong films from their depot for preservation. The collection includes films produced from 1970 to early

2000, the most prolific and glorious era of Hong Kong cinema. The high production values of the films during this period were matched only by their high box-office returns. It also heralded the emergence of a generation of superstar filmmakers and actors. Coupled with the expanding distribution network, many Hong Kong films from this era found also their way onto the world stage.

Between February and May of this year, we transported over 300 films produced by Cinema City, Golden Harvest, D&B and China Star. Among the collection are such classics as *The Fate of Lee Khan* (1973), *Long Arm of the Law* (1984), *An Autumn's Tale* (1987), *Center Stage* (1991), and *Running on Karma* (2003). The consignment consisted of over 1,000 celluloid copies as well as nearly 10,000 reels of optical sound negatives, outtake footage and foreign language dubbing tracks.

Our entire Acquisition Team mobilised for the massive undertaking of receiving the films. Part of the team

was dispatched to the FSM film depot in Hung Hom to conduct a preliminary assessment of the films and to check the inventory. The logistics involved in transporting antique prints also demanded special care. The temperature and humidity conditions needed to be carefully monitored during storage and throughout the shipping process. To our great relief, the environment of the FSM depot was carefully maintained and well-equipped. With the help of an experienced shipper, we boxed each set of prints, sealing and protecting them against light and moisture to ensure that they would not be damaged during transport.

The actual transfer of the materials was conducted in phases and required a total of three weeks to accomplish. Things could have easily gone awry but for the hard work and coordinated efforts of all parties involved. It was a testament to the ten-year friendship between the Film Archive and FSM, built on trust and understanding. When we arrived at the depot, the materials earmarked for donation were already catalogued along



(後排右起) 龍哥、彬哥及 Felix 與搜集組同事
(Back row, from right) Lung-gor, Bun-gor and Felix with the Acquisition Team

號，方便我們識別及提取。

幾星期下來，教我們最難忘的，除了是見證這批影片移送的喜悅外，還有的就是兢兢業業的星空華文片庫同事們。他們許多都照顧了這批影片超過十五年了，一些前輩更從事香港電影業超過三十年。休息的時候，聽他們細說片庫的歷史，一字一句都滲透著他們對工作的熱忱和敬業樂業的態度。我們真的相信，要不是他們多年來用盡心力把片庫打理得井井有條，我們這次的搜集工作就沒可能這麼順利。

感謝Felix（徐翰祥先生）、彬哥（陳彬先生）、龍哥（周永年先生）、Owen（馮浩然先生）……也許您們不曉得，您們的努力，著實為延續香港電影文化的工作扶上了有力的一把！

with a simple report on the condition of each individual print. The FSM staff also tried their best to include all the different versions of the films available. To help facilitate our task, they even identified the prints of better quality in advance.

Over the weeks, apart from the sheer joy of witnessing the transfer of this consignment of films, what we remembered most was the dedication and conscientious attitude of the FSM staff. Most had been responsible for maintaining the depot for over 15 years. Some were even industry veterans with over 30 years of service. The smooth transfer of the generous donation was in large part due to the diligence and professionalism of the FSM staff in maintaining the depot over the many years. We could not have accomplished our task without them.

Thanks to Felix (Mr Felix Shu), Bun-gor (Mr Chan Pun), Lung-gor (Mr Chow Wing-nin), Owen (Mr Fung Ho-yin)... you may not realise it, but through your hard work, you've made a significant contribution to the continuing legacy of Hong Kong film culture!

金公主娛樂有限公司

八十前，從事電影發行的他眼見本地製片拾著拷貝四處央求戲院放映而無著，感到憤憤不平，亟欲改變影圈不公平的現象；八十後，他獲邀籌辦院線，遂毅然與之合組金公主。

金公主娛樂有限公司於1980年成立，未幾業務漸繁，更斥資支持麥嘉、黃百鳴、石天等影圈新銳創辦新藝城影業有限公司，直接帶動香港電影工業的發展。當時新藝城及與其緊密合作的攝製公司人材濟濟，曾開創「英雄片」與「風雲片」潮流，與邵氏、嘉禾鼎足而三，造就了香港電影業的繁華盛世。

為拓闊港片市場，他把金公主的發行網移至紐約、洛杉磯、三藩市、溫哥華、多倫多，在海外建立了另一個電影皇朝。香港電影的影響逐漸滲入西方社會，與此不無關係。

他曾說：「沒有以前，就沒有以後，怎樣永遠保存影片，給世世代代的香港人？……有一句話叫『十年黃金變爛銅』，無論你放在甚麼地方，黃金也會變爛銅；如果把黃金存於資料館，就永遠是黃金，將來還會變鑽石。」是次星空捐贈的影片，近半與金公主共同擁有版權。在徵得兩方首肯之後，包括《最佳拍檔》系列（1982-1986）、《英雄本色》系列（1986-1989）、《倩女幽魂》系列（1987-1991）及《龍虎風雲》（1987）、《喋血雙雄》（1989）等經典電影，終於一部部駕臨資料館片庫。

感謝他——馮秉仲先生對香港電影的貢獻和對資料館的支持，成就了一件又一件的美事，讓電影文化得以承傳。■

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。

Golden Princess

Prior to 1980, early in his film distribution career, he often witnessed desperate production managers approach theatres with film prints of local productions in tow, begging for screening slots. Their efforts were usually futile. Sympathetic to their plight, he resolved to correct unfair practices within the film industry. Later invited to start a new cinema distribution network in 1980, he helped co-found the Golden Princess.

Established in 1980, Golden Princess Amusement Company Limited proved to be an instant success. They went on to form their own studio, Cinema City Company Limited, launching the new wave of heroic action films and hard-hitting dramas. Soon joining the ranks of Shaw Brothers and Golden Harvest, Golden Princess established itself as one of three major studios that dominated Hong Kong cinema at its height.

To develop markets for Hong Kong films, he built an overseas Golden Princess empire, establishing a distribution network that included theatres in New York, Los Angeles, San Francisco, Vancouver, and Toronto. In

many ways, his efforts were responsible for introducing audiences in the West to Hong Kong cinema.

He once said, 'If there is no past, there will be no future. How does one preserve our films for future generations? Even gold can become tarnished in negligent hands. But if the gold is preserved in the Film Archive, it will glitter forever and will even turn into diamond!' The rights of nearly half of the film titles recently donated by FSM to the Film Archive were co-owned by Golden Princess. After gaining approval from both companies, prints of such classics as the *Aces Go Places* series (1982–1986), *A Better Tomorrow* series (1986–1989), *A Chinese Ghost Story* series (1987–1991), *City on Fire* (1987) and *The Killer* (1989) eventually found their way to the Film Archive.

We offer our heartfelt thanks to him – Mr Gordon Fung. His invaluable contributions to the film industry and his support for the Film Archive have helped preserve the legacy of Hong Kong cinema. (Translated by Sandy Ng) ■

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

懷念「大哥」鄧光榮 In Memory of 'Big Brother'

本館於6月一連四個星期五舉行「永遠的學生王子鄧光榮」，以圈中人尊稱為「大哥」的鄧光榮（1946-2011）主演的作品緬懷大哥風采。6月17日，鄧光榮監製兼主演的《再戰江湖》（1990）放映後，（左起）該片導演張同祖、鄧光榮長女鄧業焯及香港電影評論學會會長張偉雄出席分享會，討論電影之餘，與特地前來的影迷細說大哥生前軼事，眾皆戀戀不捨。



This past June, the Film Archive organised the 'Alan Tang – Student Prince Forever' Morning Matinee series on four consecutive Fridays, featuring four classics starring the revered 'Big Brother' Alan Tang (1946–2011). Selected for the 17 June screening was *Return Engagement* (1990) which Tang produced and starred in. The post-screening talk led by Bryan Chang (right), President of the Hong Kong Film Critics Society, turned out more like a memorial session. Teary as they reminisced, Joe Cheung (left), the film's director, and Yvette Tang (middle), Alan Tang's elder daughter shared with the audience their fond memories of the deceased star.



新世界戲院 The World Theatre

由三十年代開始經營新世界戲院至五十年代的張氏家族，其第二代張羨英博士、張偉東先生、張兆鴻先生（左一、二、四）在7月2日蒞臨香港電影資料館，與香港浸會大學盧偉力博士（右一）及本館的何思穎、蒲鋒（右二及左三），暢談早期戲院的歷史，還捐出珍貴照片供資料館複製。



The Cheung family was owner of The World Theatre in Central District from the 1930s to early 50s. (1st, 2nd & 4th left) Dr Cindy Cheung, Mr Tony Cheung and Mr William Cheung, descendants of the second generation, visited the Film Archive on 2 July. Accompanied by Hong Kong Baptist University's Dr Lo Wai-luk (1st right) and HKFA staff Sam Ho (2nd right) and Po Fung (3rd left), our guests talked about the early history of local theatres and donated to us some precious photographs for reproduction.

新高中學生藝術學習之旅 Learning Through Art

本館今年再度連同香港電影評論學會與教育局合辦「新高中學生藝術學習之旅」。5月份參與計劃的三間學校，參觀其時舉行的「中聯：我為人人的影藝精神」展覽，欣賞中聯電影及本館的影片保存及修復短片。映後談分別由香港電影評論學會會長張偉雄、理事劉焯及董事林錦波主持，透過分析五、六十年代的電影風格，引導學生思考今昔的社會問題。



林錦波（前排左二）與金文泰中學師生
Lam Kam-po (front row, 2nd left) sharing his thoughts with students from Clementi Secondary School.

This year, the Film Archive co-presents for a second time with the Hong Kong Film Critics Society and the Education Bureau 'A Journey on Learning the Arts for New Senior Secondary Students'. In May, students from three secondary schools visited our exhibition on the Union Film studio, watched a Union movie and a short video on film restoration. In the post-screening talk, Bryan Chang, Lau Yam and Lam Kam-po from the Society let students ponder social issues now and then by analysing films from the 1950s and 60s.

影音資料館管理

「第十五屆東南亞太平洋影音資料館協會周年大會」紀行

A Gathering of Minds: Audiovisual Archives Management

周樺婷 Oval Chow

今年6月，東南亞太平洋影音資料館協會（SEAPAVAA）周年大會於吉隆坡舉行，由馬來西亞國家資料館主辦，主題圍繞「影音資料館管理」，吸引過百名來自18個國家地區的成員代表、影音從業員及當地業界人士參與。

隨著SEAPAVAA踏入第15個年頭，本年亦標誌著SEAPAVAA重要的一年——除周年大會外，SEAPAVAA將召開首屆太平洋會議，回應其為東南亞及太平洋地區影音資料館服務的定位。周年大會上，可深深感受到各位幹事的興奮。

會議上，講者們就著不同課題發表演說及進行小組討論。多位講者不約而同地提到，因著物料退化、舊格式的播放器不再推出等等不同原因，全球每年消失的影音遺產多不勝數；各國資料館——尤其是資金緊絀的小型民間資料館之間更應通力合作，加強互通消息，包括於技術研究、管理層面的交流，才能達致挽救更多影音遺產的共同目標。

不得不提的當然是「數碼化」的議題，這幾乎是被一致認同必須進行的任務，因此討論重點落在「如何進行」上。國際影音保育權威占姆林德納認為，進行「數碼化」或其他大型計劃前，應先重新審視及制定工作流程（Workflow）；以「數碼化」計劃作例子，應先篩選及優先處理重要而高危的物料，抑或不作篩選先進行數碼化？篩選過程可能需時甚久，極端例子甚至比轉換格式本身更花時間。而轉為數碼格式後，以往某些難題亦可能隨之而解決，例如館藏倉庫空間不足等。此類工作流程上的考量尤其重要，協助抓出計劃的「樽頸位」：究竟是資金、機器等硬件上的欠缺？還是人手、工作流程等軟件上的限制？另外，澳洲國家音像資料館亦分享了進行數碼化工作的經驗，如制式的選擇等，令在座都獲益良多。

一如既往，會議期間特設放映會，播放各個資料館珍藏的影片片段及修復成果。日本方面帶來了幾段黑白無聲片，更根據其情節配以電子琴現場伴奏，人物追逐時配以節奏急促的和弦，海浪風景、靜止畫面則配以舒緩柔和的音樂，實為一次精彩的觀影經驗。■

周樺婷為本館資源中心助理館長



- 1 大會上各國代表雲集
Delegates from different nations
at the General Assembly
- 2 占姆林德納談影音管理工作
Jim Lindner on audiovisual archiving

The 15th Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA) Conference and General Assembly was held in Kuala Lumpur this past June. Hosted by the National Archives of Malaysia this year, the event's central theme was audiovisual archives management. Over 100 delegates, heritage specialists and industry professionals from 18 countries and regions gathered together.

SEAPAVAA's 15th anniversary signified a crucial year for the organisation which, apart from the General Assembly, convened for the first time the Pacific SEAPAVAA Conference and Workshop to cement its position in servicing audiovisual archives across the Southeast Asia and Pacific region.

Many attendees pointed out that every year, countless items of audiovisual heritage have disappeared due to physical decay and technical obsolescence. Archives, especially those non-governmental or private entities

with limited backing, should enhance communication on technical and management matters toward achieving the common goal of heritage preservation.

Discussions about digitisation, a must-do task that almost all participants considered, focused on the hows rather than the whys. Jim Lindner, an authority on audiovisual archiving, asserted that before any digitisation or large-scale projects, we should first enact a proper workflow. For instance, should we single out materials most at risk and take care of them first? Or should we start digitising first and skip the screening? The reason is that the screening process, in some extreme cases, can take even more time than the digitising itself; digitisation also sweeps away some pre-existing problems, such as the lack of storage space for archival holdings. It is vitally important to identify in every work plan the 'bottleneck' – whether caused by a shortage of funds, hardware, manpower, or other software.

Of particular note is the National Film and Sound Archive of Australia which shared with attendees their digitisation experience, including the selection of storage format, etc. And as usual, this year's General Assembly showcased film treasures from participating archives and the fruits of their restoration efforts. (Translated by Elbe Lau) ■

Oval Chow is Assistant Librarian (Resource Centre) of the HKFA.



麥士奧福斯電影

Max Ophüls,
Stylist of Cinema

——十至五十年代在歐美發展的德籍導演麥士奧福斯 (Max Ophüls, 1902-1957)，作品以出色的鏡頭調度和講究的形式稱著，藉精密多姿的影機運動，捕捉一絲不苟的服裝佈景，堪稱電影的風格家。

本館最近的「修復珍藏」系列，難得取得奧福斯作品《情海驚魂》(Caught, 1949)及《馬戲團尤物》(Lola Montès, 1955)放映，6月5日舉行的「熱情與絕望——麥士奧福斯電影」座談會，由本館節目策劃何思穎主持，影評人喬奕思、劉焯主講；7月3日的《馬》片映後談則由影評人家明主講。

喬奕思、劉焯及家明不約而同認為，奧福斯並非一個純技術論者，其特色長鏡頭也不是「為做而做」，而是精心挑選畫面內容，配合角色關係發展，意義深長。家明指出，《馬》片是奧福斯唯一一部彩色片及闊銀幕 (Cinemascope) 作品，從鏡頭運用上可看出他作了好些調節和嘗試，例如以闊銀幕充分展示馬戲團內同時進行的多種表演，以及突出雪地的遼闊；遇有親密的感情戲，則用黑色遮蓋銀幕左右兩邊，令焦點更集中。

兩部片中，奧福斯對女性的命運同樣寄予同情。家明謂，其作品多設定在十九世紀的歐洲、華麗而糜爛的貴族背景，著重描繪金玉其外的醜惡人性。《馬》片正是一例，全片角色冷漠無情，以馬戲團班主為首；喬奕思認為在奧福斯鏡頭下的女性形象並不完美，而《情》片女主角的優點缺點同時真實地呈現，可見奧福斯不是個極端的女性主義者。

《情海驚魂》是奧福斯在荷里活發展時期執導的作品，由加州大學洛杉磯分校電影電視資料館及美國Republic Pictures電影公司合作修復。《馬戲團尤物》是他的最後遺作，歷年來經多番刪剪後，法國電影中心獲Technicolor Foundation及版權持有人皮耶布宏伯傑 (Pierre Braunberger) 的女兒支持，終於2008年修復成現時的版本，得以重現銀幕，惟部分刪剪鏡頭已無從尋回。■

See HKFA e-Newsletter for English translation.



麥士奧福斯
Max Ophüls



- 1 | 2 1 家明談《馬戲團尤物》
Fung Ka-ming on *Lola Montès*
2 (左起) 何思穎、劉焯、喬奕思
(From left) Sam Ho, Lau Yam & Joyce Yang

《孔夫子》 北京巡映之行

Confucius in Beijing

劉文雪 Gladys Lau

本館在2009年的香港國際電影節首次獻映《孔夫子》(1940)的修復初版，復於翌年的電影節放映安插了約9分鐘碎片的《孔夫子》2010年最新修復版。各場次門票旋即沽清，不少內地及海外的電影學者及影評人均趨之若鶩，專誠來港觀影，加上田壯壯導演的推介，《孔夫子》再現銀幕的消息在中港文化界成一時佳話。不少海外影展、文化機構及學府紛紛來鴻，期望《孔夫子》能到海外放映。我們於是將北京的三個交流機會串連，並邀請費穆導演的女兒費明儀女士同行，在五月底一氣呵成地舉辦巡迴放映及座談。

北京電影學院

去年放映時，曾邀得田導來港作座談會嘉賓，鄭洞天教授等一行北京電影學院的學者亦隨行交流，回京後力薦此片予研究生學部系主任楊遠嬰教授，玉成今次在北京電影學院的放映會。放映會在5月25日下午於中央放映廳舉行，猶記得開場前楊教授憂心忡忡，坦言學生普遍熱衷電影製作及崇尚西方名片，主修電影史及理論的同學較少，擔憂他們對中國老電影興趣不大，觀眾稀少，冷落了遠道而來的嘉賓。結果會場座無虛席，戲院兩側通道、門廊亦擠滿了觀眾，熱烈參與映前的問答環節，屏息靜氣凝神觀賞，放映後掌聲如雷，令我們深受感動。中國電影資料館的研究員陳墨老師亦應邀參加研討，他熱衷於費穆的研究，首度觀賞《孔夫子》，甚為欣喜。

北京大學

活動由北京大學電視研究中心主辦，命名為「影像·歷史·傳媒——費穆電影《孔夫子》展映與研討」，在5月26日舉

在北京電影學院的映前研討會：（左起）陳墨、本館節目策劃何思穎、費明儀、楊遠嬰
Pre-screening talk at the Beijing Film Academy: (From left) Chen Mo; Sam Ho, HKFA Programmer; Barbara Fei; Yang Yuanying



行，以北大百周年講堂多功能廳為主會場，並於另一教學樓設分會場，共容納約八百名觀眾。北大藝術學院李道新教授主持研討，參與研討的嘉賓眾多，包括著名電影史學家李少白教授、北京中國電影藝術研究中心研究員鄺蘇元、中國藝術研究院電影電視藝術研究所副所長趙衛防、《電影藝術》雜誌主編吳冠平等。本館節目策劃何思穎先生分享尋獲《孔夫子》拷貝的經過及艱巨的修復過程，帶出了電影保育與文化承傳的關係；費明儀老師憶述其父對藝術創作的嚴謹追求，與及探訪他拍攝《小城之春》（1948）的往事，讓觀眾感受到費導的儒雅氣質、人文精神及父女間的深厚感情。而內地學者們認為《孔夫子》對於復興傳統文化，召喚民族精神有著不可忽視的意義，高度讚揚費導的氣節，於上海「孤島」時期排除萬難，以影像承載儒學的精神，振奮人心。研討會後同學們把握難得的機會，爭相與費老師合照。

尤倫斯當代藝術中心

尤倫斯當代藝術中心是798藝術區內最著名的非營利藝術空間之一，由比利時藝術收藏家尤倫斯夫婦出資建造。它以舉辦當代藝術展覽為主，另設藝術影院，定期舉辦國內外導演的專題影展及影人座談，是北京藝術電影愛好者的聚腳處。放映在5月27日週五晚舉行，尤倫斯位於北京四環內，算是較偏遠，而門票不設網上預售，但見觀眾下班後風塵僕僕的趕過來，成功買票後吁一口氣的樣子，讓我們覺得籌辦巡迴影展再辛苦也是值得的。

後記

是次巡映的三個合辦單位的背景各異，讓我們接觸到不同的觀眾群：電影學院的學生對電影語言、攝製及音樂等有較深刻的觀察；北大的學生對於傳統文化、儒家學說認識較深，對電影文本的分析感興趣；尤倫斯的觀眾有成熟的文化修養，略帶中產氣息。更有些影迷從網絡得到消息，混入大專會場，觀眾層面之廣難以估量。因緣際會，我們更認識了一位特地由南京跑到北京看《孔夫子》的電影學生呢！

此行另一大收穫是讓我們瞭解到北京文藝消息的發放途徑。許多藝文機構均會透過微博及豆瓣網站等熱門社交網絡發佈活動消息，集結愛好藝術的群眾，同時鼓勵開放的討論。如北大放映會其中一個環節是「微博互動」，鼓勵童鞋（網絡術語，同學的諧音，意指同好者）一邊參與研討會、一邊在網絡上交流意見，虛實互動！尤倫斯、中國電影資料館及北京百老匯電影中心均在豆瓣網站開設小站（專頁）刊載放映詳情，既可補足瀏覽人次有限的官方網站，亦設討論區予觀眾發表對節目及選片的意見，凝聚有機的討論氣氛。北京同業的經驗對我們節目組在拓展年輕觀眾及節目宣傳方面有很深的啟發，期望日後有更多交流機會以擴闊眼界。

我們此行還順道探訪了中國電影資料館，拜訪了與我們密切合作的外事處全人，參觀了剛翻新的各個影院，同時瞭解他們的影展活動方向、排片形式及觀眾層面，獲益良多。中國電影資料館正密鑼緊鼓地籌備明年舉行的國際電影資料館聯盟（FIAF）周年大會，在此祝願他們成功！■

劉文雪為香港電影資料館節目助理

The Film Archive presented the initially-restored cut of *Confucius* (1940) back in the 2009 Hong Kong International Film Festival, followed by a further-restored cut in 2010. All the screenings were immediately sold out, with film scholars and critics from both mainland and overseas gathering in Hong Kong. With the ardent recommendation of director Tian Zhuangzhuang, news of the film's reappearance was widely circulated among the cultural circle. Since then, there had been an influx of invitations for overseas screening of the film from around the world. In view of the enthusiasm, we incorporated three such invitations from Beijing into one single trip. This touring screening complete with seminars was graced with the presence of Ms Barbara Fei, daughter of director Fei Mu, who accompanied us on this excursion at the end of May.

Beijing Film Academy

During the 2010 screening, director Tian Zhuangzhuang was invited as a guest at the HKFA seminar. He was accompanied by a number of scholars from the Beijing Film Academy including Prof Zheng Dongtian. Upon their return, the movie was strongly recommended to Prof Yang Yuanying who was instrumental in organising the 25 May screening at the Academy.

Prof Yang was initially concerned, as she was aware of the students' general disposition towards movie production and preference for Western



尤倫斯藝術影院主管謝萌（左）及何思穎
Xie Meng (left), Director of Programs of UCCA
Art Cinema, and Sam Ho



在北大的映後研討會：（左起）李道新、鄭蘇元、何思穎、吳冠平、趙衛防
Post-screening talk at the Peking University: (From left) Li Daoxin, Li Suyuan, Sam Ho, Wu Guanping, Zhao Weifang



參觀中國電影資料館：（左起）本館項目研究員劉鋈、何思穎、中國電影資料館外事處處長劉東、本館節目助理劉文雲
At the China Film Archive: (From left) Lau Yam, HKFA Project Researcher; Sam Ho; Liu Dong, Director of International Cooperation Division, China Film Archive; Gladys Lau, HKFA Programme Assistant

classics. With less students majoring in movie history and theory, the turnout might be less than stellar. To everyone's pleasant surprise, the venue was jam-packed with audiences spilling into all the passageways and corridors. Mr Chen Mo from the China Film Archive was invited to participate in the seminar.

Peking University

Held on 26 May, the screening event was titled 'Image, History, Media: Screening and Discussion on *Confucius* by Fei Mu'. The audience capacity was approximately 800. Prof Li Daoxin was the host of the discussion, with an impressive lineup of distinguished speakers including Prof Li Shaobai, renowned film historian; Li Suyuan from the China Film Research Centre; Zhao Weifang from the Chinese National Academy of Arts; and Wu Guanping, Chief Editor of the *Film Art* magazine.

Sam Ho, HKFA Programmer, recounted the discovery of *Confucius* as well as the arduous restoration process. Ms Fei recalled fond memories of her father's rigorous pursuit of artistic excellence. Her reminiscences afforded us a glimpse of Fei Mu's erudite character and his passion for humanity. The mainland scholars cited the significance of *Confucius'* contribution towards reviving traditional culture and the call for national spirit. Especially lauded was the integrity of Fei, who faced insurmountable difficulties during the 'Orphan Island' period to carry

the torch of Confucianism by making the film.

Ullens Center for Contemporary Art

UCCA is the most renowned non-profit art space within the Beijing 798 Art District. Founded by Belgian art collectors Guy and Myriam Ullens, it holds mainly contemporary art exhibitions. The UCCA Art Cinematheque is a popular gathering place favoured by art film lovers in Beijing where screenings and discussions are held regularly.

Our screening took place on 27 May, a Friday night. At the relatively more obscure locale of Beijing's 4th Ring Road, we were also aware that the screening did not offer online advanced booking. However, upon observing the satisfying sigh of relief from audiences who secured the tickets after what must have been a hectic day at work, we realised that our effort in planning and organising this trip had not been wasted.

Afterword

The three joint organisers in this trip had diversely different backgrounds, and provided us distinct perspectives of the audiences at large: students from the Film Academy have more profound observations towards film language, production and music; Peking University students have deeper understanding of traditional culture and Confucianism, with interests towards the analysis of film texts;

the audience at UCCA tend to be more cultured, and ostensibly middle-class in demographics. In addition, some of the film buffs got hold of the news through Internet and came to the university grounds, widening the audience range. We even made acquaintance with an enthusiastic film student from Nanjing who travelled to Beijing just to attend the screening.

Another valuable insight gained is the dissemination of cultural news within Beijing. Many arts organisations announce their events and activities through social media such as *weibo* and *douban*. They are effective channels in assembling the art-loving public as well as encouraging open discussions. Part of the screening event at Peking University was 'Weibo Interaction' which encouraged *tongxie*, or enthusiasts to take part in the seminar while exchanging views online simultaneously. UCCA, China Film Archive and the Beijing Broadway Cinematheque all host specific group page (dedicated webpage) in publishing their show times and detail. Acting as complement to the official website, the group page allows audiences to share their candid opinion on programmes and movie selections. The experience gained from our Beijing peers provided inspiration for our Programming Unit in expanding our younger audience and enriching our promotion strategy. (Translated by Richard Lee) ■

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