

# 通訊

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### Newsletter

11.2011



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New Publication: *Chinese Cinema: Tracing the Origins*



# must-see

hong kong movies

# 百部不可不看的 香港電影

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## Newsletter

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 Film Archives



《經巡中國》(1916)  
*A Trip Through China* (1916)

「百部不可不看的香港電影」和《中國電影溯源》同於上月推出，也是一次巧遇吧！「百部」名單上的第一部片是《經巡中國》(1916)，也是現存最早有片可看的香港電影！

班傑明布拉斯基早在1913、1914年間在香港成立電影公司，積極進行拍攝風光片、紀錄片和故事片，他攝製的《經巡中國》鏡頭珍貴，留下了確鑿的影像。他的事跡，成了研究中國早期電影史的一個重點，探索成果在剛出版的《中國電影溯源》中有詳盡的論述。《溯源》強調治史必須探本追源，發掘第一手資料，轉述再轉述的材料往往離事實越來越遠。這在在是實幹的功夫，書中多位作者，博覽群書之外，多方透過中外報刊、文獻等等，重塑影史，力求釐清疑團。雖然可惜歷史仍有太多的留白，謎團未必可解，在追查的過程中往往引發叫人深思的課題。

也是機緣難求，韓燕麗在東京得睹日治時期唯一一部在香港攝製的電影《香港攻略戰》(1942)，這部一直以為恐已佚失的影片拷貝雖是缺本，僅存的影像本身，是最佳道出實況的敘述者，讓觀者客觀析看。[\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

What a nice coincidence that '100 Must-see Hong Kong Movies' and *Chinese Cinema: Tracing the Origins* came out together last month! *A Trip Through China* (1916), the very first title on the Must-see list, is also the earliest Hong Kong film that can be viewed today!

In 1913–1914, Benjamin Brodsky formed his own movie companies in Hong Kong and went to town on it, shooting a body of travelogues, documentaries and features. His *A Trip Through China* saves for posterity some most valuable images ever in cinematic history, and his life story has become centrally important to the study of early Chinese cinema. *Chinese Cinema: Tracing the Origins*, our latest publication, documents all the fruits of painstaking efforts made by film scholars and researchers.

While the volume was being made, it became clearer than ever that historiographical studies must go back to firsthand material. As for secondary sources, the more they are cited, the farther away from the truth they might end up. Contributors to *Tracing the Origins* are not just voracious book readers; they pored over a vast volume of old newspapers and archival material trying to reconstruct the history of our cinema. Although many riddles remain to be solved, the search process itself provides lots of food for thought.

Again by coincidence, Han Yanli came to us with yet another valuable find in Tokyo – *Hong Kong Conquered* (1942), the only movie produced in Hong Kong during the Occupation years. The viewable print of this gem, long considered to be lost forever, is an incomplete one. Nonetheless, the surviving footage itself is the best teller of the truth for film lovers to study and appreciate. [\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

封面：「百部不可不看的香港電影」節目大使任達華先生  
 Cover: Mr Simon Yam, Programme Ambassador of '100 Must-see Hong Kong Movies'

鳴謝：中國電影資料館、安樂影片有限公司、青島電影製片有限公司、思遠影業公司、香港大學圖書館、高韻有限公司、電視廣播有限公司、黎錫先生、Mr Ronald Borden、Mr Toby Russell

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「百部不可不看的香港電影」、「紅顏薄命 戲韻傳情——李鐵」、「影畫映大戲」、「神奇兩女星 鄭裕玲與繆騫人」、「香港差利」、「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.



發佈百部必看港片——（左起）章國明、張同祖、任達華、康文署助理署長吳志華（文博）、本館館長林覺聲及節目策劃何思穎、許鞍華、舒琪、王晶、甘國亮、本館研究主任蒲鋒、黎錫  
A toast to Hong Kong cinema! (From left) Alex Cheung, Joe Cheung, Simon Yam, LCSD Assistant Director Ng Chi-wa, HKFA Head Richie Lam, HKFA Programmer Sam Ho, Ann Hui, Shu Kei, Wong Jing, Kam Kwok-leung, HKFA Research Officer Po Fung, Lai Shek

# 百部 不可不看的 香港電影 展開序幕 It's Showtime!!



1 2  
3 4

- 1 王天林、王晶（中）父子均有作品入選，由何思穎（左）及舒琪（右）致贈紀念品。  
The late Wong Tin-lam and his son Wong Jing (centre) also made it to the list. Sam Ho (left) and Shu Kei (right) present a souvenir.
- 2 章國明曾憑《邊緣人》（1981）榮獲金馬獎最佳導演  
Alex Cheung won the accolade of Best Director at the Golden Horse Awards for *Man on the Brink* (1981).
- 3 甘國亮（左三）編導的《神奇兩女俠》（1987）與許鞍華（右三）執導的四部佳作入選；與何思穎、任達華（左一、二）及林覺聲、吳志華（右一、二）  
Kam Kwok-leung (3rd left) and Ann Hui (3rd right) have one and four titles on the list respectively. (1st & 2nd left) Sam Ho, Simon Yam; (1st & 2nd right) Richie Lam, Ng Chi-wa
- 4 林覺聲（右）致贈紀念獎狀予任達華  
Richie Lam (right) presents to Simon Yam a memento.

由資深電影文化工作者羅卡、黃愛玲、李焯桃、舒琪、何思穎、蒲鋒組成的委員會遴選而出的「百部不可不看的香港電影」名單，在9月19日的發佈會上鄭重面世，節目大使任達華及多位導演及影人蒞臨支持。這個橫跨數年的節目，甫一推出，引起各方關注及討論，叫人密切期待每月陸續放映的戲碼！

The list of '100 Must-see Hong Kong Movies', selected by a panel of six film experts namely Law Kar, Wong Ain-ling, Li Cheuk-to, Shu Kei, Sam Ho, and Po Fung, was announced at the 19 September press conference. This years-long programme, showing two films each month from last October, immediately became a buzz topic and generated widespread interest. Tickets are going fast so stay tuned for the next change!

# 電影太多·好片不少

## Too Many Movies, Too Little Time...

何思穎 Sam Ho

談到「不可不看」的電影，當然要列出名單。為甚麼香港電影資料館要訂出這個名單？是哪些電影如此舉足輕重、如此不容錯過？

香港電影至今約有百年歷史，拍下電影粗略估計達一萬部，數量驚人。假設每天看一部，也要用上超過27年才看得完；如果要在50年內看完，就得每星期看超過四部。即使有恆若此，要把香港電影全看一遍也是個不可能的任務，因為約百分之30的作品被視為佚失。餘下的百分之70，若要在50年內看完也得每星期看超過兩部。

哈佛大學第二任校長、令哈佛成為世界頂尖學府居功至偉的查理斯艾略特，曾慨嘆世上要看的書太

多。<sup>1</sup> 導演兼電影研究者保羅施拉德也有過類似的感嘆：「世上電影何其多，歷史悠久，教今日學生何以掌握！」<sup>2</sup> 艾略特的解決辦法，是編撰了著名的《哈佛經典》，這套文集共51巨冊，「年輕人只需每天付出15分鐘用心閱讀此書，就相等於上了一堂透徹的通識教育課。」<sup>3</sup> 施拉德則編制了一個60部電影的名單。

我們也有同樣感慨。與其他地方的電影一樣，香港電影作品好壞參半。我們希望嚴選好的作品，公諸同好，始發起「百部不可不看的香港電影」活動。入選的電影每月會放映兩部，如此一來，這堂「透徹的（電影）通識教育課」四年內就能卒業，

划算！

還有一個我們關切的原因。坊間有一個普遍想法，認為香港的舊電影都是爛片，尤其是輝煌的八十年代以前的作品，總被貼上「製作低劣」、「無關痛癢」，甚至「沉悶乏味」的標籤。

我們絕不苟同。沒錯，不少本地製作質素都很低，尤其是相比起較發達國家的電影行業，我們面對的資源和條件限制都很大。不過我們認為，香港電影史上還是有很多瑰寶，歷久而不衰。

上世紀八十至九十年代初或許是香港電影最為人熟悉的一段時期，國際上固然如是，在香港亦然。然而，要知道這個黃金時代可不是無中

To call a certain number of films 'must-see' is a form of list-making. Why is the Hong Kong Film Archive making such a list? And are there movies so important that they cannot be missed?

Hong Kong cinema has produced, by rough estimate, 10,000 films in its hundred-year or so history. That's a lot of movies. If one were to watch a film every day, it would take over 27 years to finish all the titles. Or, if one were to finish all the films in a span of 50 years, it would mean watching about four films a week. Even if one were able to commit to such a lifelong marathon of movies, it's still an impossible task, for roughly about 30% of those 10,000 titles are considered lost. (Which means it would take more than two films a week to finish watching all the survived films in 50 years.)

The Harvard University president Charles Eliot, who was instrumental

in turning the school into a world-renowned institution, once claimed that there were simply too many books to read.<sup>1</sup> Similar sentiments were expressed by director and film scholar Paul Schrader, that 'there are too many films, too much history, for today's student to master.'<sup>2</sup> Eliot's answer was to compile the famous Harvard Classics, a 51-volume anthology that could provide 'a good substitute for a liberal education in youth to anyone who would read them with devotion, even if he could spare but 15 minutes a day for reading.'<sup>3</sup> Schrader in turn produced a list of 60 films.

Likewise for the Hong Kong Film Archive. As with any film industry, there are good Hong Kong films as well as bad ones. We want to identify the good ones and share them with the world. Hence the programme '100 Must-see Hong Kong Movies'. The films will be screened at a clip of

two titles every month, and 'a good substitute for a liberal education' in film can be obtained in four short years!

There's another reason for the programme, one that's dear to our heart. Throughout the Film Archive's brief but eventful existence, we have been troubled by a seemingly prevalent perception, that older Hong Kong films, especially those made before the fabled Golden Age of the 1980s, are bad – irrelevant, poorly made and, perhaps worst, boring.

We beg to differ, of course. Yes, many bad films were made in Hong Kong, considering the limitations in resources our film industry had to endure, especially when compared to the industries of the more developed nations. Yet it is our conviction that there are many good movies in the history of Hong Kong that will stand the test of time.

The 1980s and early 1990s



生有，而是長期累積發展過程的一部分。此過程始於上世紀初，在本世紀亦會朝截然不同的方向繼續發展下去。

是次「百部不可不看的香港電影」活動，旨在重現二十世紀初至九十年代末的香港電影進程，盼望這段時期的佳作能一洗公眾對香港舊片的成見。在挑選過程中，我們以上世紀與今世紀之交為分水嶺，為求在遴選過程中有一定的時間距離，令判斷更客觀。同時，電影可說是二十世紀最重要的藝術形式，而相比起上個世紀，今個世紀的香港電影經歷了大為不同的發展。

這個百部電影名單，很容易令人聯想起「殿堂」此一議題。以艾略特

和施拉德的名單為例，它們蒐集的分別就是西方文學和世界電影的殿堂作品。然而，我們今次編制名單並非要將之定為殿堂作品，而是希望引發討論，探討香港是否需要一套電影的殿堂之選，以至文學、音樂和其他藝術的殿堂之選。近年，藝術、文化和創意越來越為香港人所重視，各大私人和公開討論區都有熱烈的討論，甚至被納入教程。

香港電影無疑是多到看不完，但我們相信，有一部分電影確實值得每一位香港人親身體味和欣賞，起碼沒看過也聽聞過。而這個說法，又是否可應用在其他本土藝術上？

任何甚麼「殿堂名單」、「年度之最」選舉，總會有一定的主觀

性，也總難逃大眾質疑，我們這個百部電影名單自然不會例外。名單是可挑戰的、也是可變的。我們鼓勵香港觀眾想想自己心目中的不可不看電影名單，再與其他人的名單互相比較討論，甚至可以試辦放映，在戲院、家裡、網上或透過任何最新發展的媒介與人分享，讓香港培養出交流的風氣。（翻譯：杜蘊思）■

#### 註釋

- 1 Paul Schrader, 'Canon Fodder', *Film Comment*, Vol 42, No 5, New York: The Film Society of Lincoln Center, September–October 2006, p 38.
- 2 同上，頁34。
- 3 Adam Kirsch, 'The "Five-foot Shelf" Reconsidered', *Harvard Magazine*, Vol 103, No 2, Cambridge: Harvard Magazine Inc, November–December 2001.

何思穎為香港電影資料館節目策劃

may be the best-known period of Hong Kong cinema, internationally as well as among local viewers. But that Golden Age did not come out of nowhere. It was in fact part of a long, rich continuum which started early in the last century and which will surely continue to develop in this century, albeit in very different ways.

The Must-see Movies programme aims to represent this continuum from the early 20th century to the end of the 1990s, presenting the best films that are available in hope of erasing the misguided but stubbornly prevalent perception mentioned above. The turn of the century was used as a cut-off point to provide for some historical distance in the selection process. Also, movies were the dominant art form of the 20th century and Hong Kong films in this century have experienced a development very different from that of the last.

The list of 100 titles likely calls to mind the notion of canon. Eliot and Schrader's lists, for example, are in fact canons of Western literature and world cinema, respectively. It is our desire not so much to compile the list as The Canon but rather to foster a discussion on the topic, on whether Hong Kong needs a canon of films or, taking it further, canons of literature, music and other arts. Art, culture and creativity have become increasingly valued in Hong Kong in recent years, frequently discussed and debated in forums public and private, and also incorporated aggressively into education curriculums.

We certainly believe that there are too many Hong Kong films to watch, but there are also a much smaller number of films that every Hong Kong person should experience, or value or, at least, hear about. Is this notion true of other Hong Kong arts?

Questions will undoubtedly be raised of our selection, some perhaps intensely. Lists, canons or 'year's best' polls or otherwise, are inevitably subjective. Lists also evolve. We encourage Hong Kong viewers to come up with their own must-see lists, to discuss the merits of the different lists and make attempts to stage screenings – in theatres, at home, on the net and with whatever alternative modes. We believe Hong Kong will only be better with such endeavours. ■

#### Notes

- 1 Paul Schrader, 'Canon Fodder', *Film Comment*, Vol 42, No 5, New York: The Film Society of Lincoln Center, September–October 2006, p 38.
- 2 Ibid, p 34.
- 3 Adam Kirsch, 'The "Five-foot Shelf" Reconsidered', *Harvard Magazine*, Vol 103, No 2, Cambridge: Harvard Magazine Inc, November–December 2001.

Sam Ho is Programmer of the HKFA.



# 無綫電視珍藏影片移交儀式 TVB Film Treasures Handover Ceremony



亮燈儀式！（左起）李添勝、譚炳文、桃源電影企業公司代表李幼慧、羅蘭、區偉林、胡楓、李香琴、馮程淑儀、雷鳴、謝天華、胡杏兒、麥長青、林欣彤、朱晨麗  
Lights up! (From left) Lee Tim-shing, Tam Bing-man, Eric Li from Tao Yuen Motion Picture, Helena Law Lan, Peter Au, Woo Fung, Lee Hong-kum, Betty Fung Ching Suk-ye, Lui Ming, Michael Tse, Myolie Wu, Mak Cheung-ching, Mag Lam and Rebecca Zhu

**搜**集的工作跟種田差不多，種子會不會發芽？在甚麼時候？雖說不準，我們仍只管悉心栽種。十年過去，驀然回首，卻見種子一下子發芽長大了……

## 熠熠光影，涓涓流情

11月17日，「無綫電視珍藏影片移交儀式」於香港電影資料館電影院舉行，近千部1930至1990年代的影片正式移交資料館，聽著電視廣播有限公司助理總經理區偉林先生縷述捐贈緣起，一幕幕在無綫片庫工作的情景即浮現眼前。

那是今年8、9月間的盛暑天，搜集組總動員輪流到將軍澳電視城上班，在修復組同事的協助下，把無綫片庫中的存片逐套打開檢查，核實資料後登記、裝箱。有些片罐一打開，見菲林收縮縐曲，我們便馬上翻查館藏，沒影像資料的，只要菲林沒有結塊，還拉得開、看得見影像，我們都收集回館，盡量存留記錄。

感謝港僑影業公司、雷鳴（國際）電影貿易公司、桃源電影企業公司，以及香港第一發行有限公司授權影片的移送；感謝前人十多年鋪橋搭路，令業界知道資料館專業可靠；感謝無綫的信任，讓我們進入電視城片庫工作五星期，片庫主管Susan姐（歐桂英女士）和她的

同事更不時提供協助。Susan姐從1981年開始接手照顧這批影片，帶著它們從廣播道搬到深水埗，再搬到葵涌，然後分別存放在邵氏片場裡的三個倉庫，最後進駐儲存環境最好的電視城，直是二萬五千里長

征，對它們充滿感情。現在這批影片能在資料館「安身立命」，Susan姐和她的同事縱有不捨，卻又替它們找到好歸宿而安慰。

我們常想，資料館跟捐贈者的關係會否隨著搜集工作的完成而結束？昨天有無綫代表，有片主，有片中影星，有我們，影片移交儀式



主禮嘉賓區偉林（電視廣播有限公司助理總經理）與馮程淑儀（康文署署長）  
Officiating guests Peter Au (Assistant General Manager, TVB) and Betty Fung Ching Suk-ye (Director of Leisure & Cultural Services)

倒像結婚儀式，標誌著將來更多、更親的交往，大家的關係只有更密切。

這次收集回來的影片，近六成為資料館沒有藏片的電影，最早的是胡蓉蓉、龔秋霞主演的《小俠女》（1939）和鄔麗珠、王豪主演的《七十六號女間諜》（1947），另還包括八部資料館推介的「百部不可不看的香港電影」以及27部潮、廈語片。

這陣子，編輯組馬不停蹄追加原來缺片的

1975至1979年的電影資料，編寫進《香港影片大全》（第八卷），下一步就是增訂早年出版的《大全》內容。這大批珍貴的影片，填補了香港電影史的缺口，執行著它們放映後的下一個任務。■

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。



無綫節目部副總監何冠中、影帶調配組主管歐桂英、高級節目行政主任黃燕麗（右三至五）、翡翠台節目採購及編排科高級經理李啟昌（右一）及節目主任莫善雯（左二）與本館館長林覺聲（右二）及搜集組的陳明欣（左一）、黃敏聰、陳彩玉、侯韻旋（左三至五）攝於電視城片庫

TVB staff, namely (3rd to 5th right) K.C. Ho, Deputy Controller of Programme Division; Susan Au, Head of VT/Film Traffic Section; Almaz Wong, Senior Programme Executive; (1st right) Lee Kai-cheong, Senior Manager of TVB Jade Purchasing & Scheduling Department, and (2nd left) Turin Mok, Programme Officer posing with (2nd right) HKFA Head Richie Lam and Acquisition staff inside the TVB film depot.



## 卻在燈火闌珊處（之二） Sowing Seeds - Episode 2

蘇芷瑩 Karen So

Looking back, the seeds we sowed ten years ago all begin to sprout. If you sow it, the yield will come...

### A True Labour of Love

The TVB Film Treasures Handover Ceremony was held at the Hong Kong Film Archive on 17 November. Close to 1,000 film titles from the 1930s to the 1990s have since found a new home here at the Archive. While Mr Peter Au, Assistant General Manager of TVB, was recounting how the donation materialised, the scenes of us working at the TVB film depot came vividly to mind again.

During the hot summer days last August and September, members of the Acquisition Unit took turns to work at the Tseung Kwan O TVB City. With assistance from our conservator colleagues, we opened film canisters in the vaults one by one, verified and registered all necessary particulars and boxed the prints up carefully. Whenever any print was found shrunken or warped, we would check if any visual material of that movie is available in the Archive collection. As long as the film stock was not stuck together and the images were still visible as we unwound it, we would take it back to the Archive.

Here we extend our gratitude to Kong Chiao Film Company, Lui Ming (International) Film Enterprises, Tao Yuen Motion Picture Development Company, and First Distributors (HK) Limited for their

consent to the transfer of these precious titles. We are deeply indebted to our predecessors who first started negotiating the deal over a decade ago, and who went on to establish the Film Archive as a professional, reputable repository. We are also thankful to the immense trust TVB had placed in us, thereby we were allowed to work inside their film vaults for five weeks. Throughout, Ms Susan Au, the depot manager and her colleagues had been more than helpful.

Ever since 1981, Susan had been looking after these film prints. Over the years, she fought her way through 25,000 元, as the Chinese saying goes, bringing the films with her from Broadcast Drive in Kowloon Tong to Sham Shui Po to Kwai Chung to the Shaw Studio to finally the TVB City, the best-equipped among them all. The films meant a great deal to Susan and her team. They are sad to part with the treasures, but are nonetheless happy to know they will be cared for at the Archive from now on.

So is it the end of our relationship with the donors once acquisition work is completed? At the handover



修復組的陳群華（左）與搜集組的吳俊賢檢查影片拷貝  
HKFA staff Rita Chan (left) and Adeo Ng checking the film prints.

ceremony, we were graced by the presence of TVB representatives, rights owners, and stars who worked on the movies. It felt more like a nuptial ceremony, which signifies even closer ties between us in the days to come.

In this consignment of films, some 60% are titles of which the Archive holds no copies. Among the earliest are *The Little Female Knight* (1939) starring Hu Rongrong and Kung Chiu-hsia and *Female Spy No. 76* (1947) starring Wu Lai-chu and Wang Hao. In addition, eight of them are among the '100 Must-see Hong Kong Movies' selected by the Archive not long ago, and there are also 27 Chaozhou and Amoy dialect pictures.

Recently, colleagues of the Editorial Unit have been busy augmenting Volume 8 of the *Hong Kong Filmography* series with data of the 1975–79 titles that previously had no viewable prints. What comes next is the compilation of revised and expanded editions of the earlier volumes. The newly acquired gems from TVB now shine again as artefacts that fill the gap in Hong Kong cinema history. (Translated by Elbe Lau) ■

**Karen So** is a freelancer and Project Coordinator of the HKFA's Acquisition Unit.

# 有「朋」自遠方來，不亦樂乎！

## Welcome Back, Our Dear Friends!

黃敏聰、陳彩玉 Valerie Wong & Priscilla Chan

2010年12月，一個來自彼邦的電郵，開始了一個跨境搜集故事……

英國的托比羅素（Toby Russell）先生發來電郵，說打算捐贈一批電影菲林及錄影帶給香港電影資料館，還很貼心地附上相關照片及部分資料的清單給我們參考。我們細閱及整理資料，發現大部分影片及錄影帶都符合資料館的搜集條件，英國之行就這樣篤定。做妥連串準備工夫，2011年6月我們抵達倫敦，終於跟這素昧平生的有心人見面了。

Toby是個徹頭徹尾的港片影癡，跟一些電影發行前輩提起他，他們均非常讚賞並以「專家」來稱呼他。Toby最愛武打片，打從八歲看過電視播放的功夫片便深深愛上香港電影，為了看香港電影，甚至走進倫敦唐人街的戲院，當起了義工。戲院負責人除了讓他看電影，還不時送他已下畫的港、台電影劇照和海報，Toby也就順理成章地成為港、台電影的收藏家。之後Toby的事業發展，也始於那顆愛電影之心。原本他只打算跟朋友來香港看成龍拍戲，卻因緣際會地認識了一些電影製作人，不知不覺在電影界建立了人際網絡，不但當起演員來，還參與電影幕後工作，及後更成為香港影片和錄影帶的歐洲發行商，開展他的電影事業。

Toby發行的多是他最愛的武打片，有些雖由香港拍攝，卻從未在香港上映，因此現存資料不多，也就更彌足珍貴。捐贈名單上一部由陳銅民

先生導演的《赤膽好漢》（1974），尤其教我們驚喜，因為它正是《十月圍城》（2009）故事的藍本。它的出現，正正填補了香港電影歷史一個缺口。在Toby的收藏中，我們又發現另一部已佚失電影的錄影帶——《戰神》（又名《關公大戰外星人》，1976）。找到了這些不見多年的「好朋友」，教我們興奮不已。

Toby熱愛香港電影，卻沒想過要永遠擁有它們，反而希望把它們送回「原產地」「認祖歸宗」。跟Toby對話，我們感覺到他做事熱心，待人真誠，大小事務均是從心出發，沒半句廢話。我們完成點算後，他說要跟自己的珍藏說再見，還囑託我們好好照顧它們，也足見他是一個重情重義的人。這次搜集旅程的可貴之處，除了是豐富了館藏外，更讓我們知道外國人眼中的香港電影是怎麼模樣，它的發行網絡如何伸展至非洲剛果。作為資料館的工作人員，能有幸參與這次搜集工作，見證「港片回歸」，我們是何其滿足。是次赴英國取經，再一次深深體會「世上無難事，只盼有心人」的道理。

後記：感謝陳永生先生及王皓怡小姐的幫助，我們才能夠在短短幾天完成挑選、點算、整理、核實及裝箱的工作。與Toby相處交流數天，他對資料館的工作了解益深，也因此當上了我們的橋樑，替我們尋找散落海外的電影；在我們遇到一些查詢時，還熱心地提供線索及資料。■

黃敏聰為香港電影資料館藏品註冊主任

陳彩玉為香港電影資料館電影搜集主任

It started with an e-mail last December. The message was not unlike many of those the Hong Kong Film Archive receives regularly from film lovers and citizens who kindly donate films and artefacts to us. It eventually led to an acquisition that took us all the way to England.

The e-mail that came out of the blue was sent by Toby Russell, whom we had never met before. He said he wanted to donate a cache of film prints and videotapes to the Archive. He even attached photographs and a list of items for our reference. We went through the material and realised to our delight that most of the films comply with our collection criteria. An acquisition trip to Britain was put into motion and after much preparation, we landed in London last June.

Toby, who had since become our good friend, is a consummate fan of Hong Kong movies, especially action films. His love affair with Hong Kong cinema began when he first watched kung fu flicks on television as an eight-year-old. So huge was his craving for Hong Kong movies that he later started volunteering at London's Chinatown theatres. He quickly won the affection of theatre owners, who not only showed him movies, but showered him with stills and posters of Hong Kong or Taiwan pictures after they were taken down from lobbies. Naturally, Toby became a collector, particularly works from these two places.



進行挑選、點算、整理、核實及裝箱

A meticulous work process from selecting, stocktaking, arranging, checking, to packing.





托比羅素 (左)  
與黃敏聰  
Toby Russell (left)  
and Valerie Wong

Toby went on to realise a career out of his love for films. During a visit to Hong Kong with friends, planned innocently to catch a glimpse of Jackie Chan on the set, he got to know some filmmakers. From that a network in the Asian film industry was gradually built, on which a career was soon launched. He would work on both sides of the camera, later becoming a distributor of Hong Kong movies in Europe.

Most of the films distributed by Toby were action movies. Some were shot in Hong Kong but had never been released here, which made them all the more valuable as existing material about these projects is scarce. The nicest surprise in the donation is *The Bodyguard* (1974) directed by Chan Tung-man, the story of which is the blueprint for the recent blockbuster *Body Guards and Assassins* (2009), produced by Chan's son Peter. This is a precious find, filling a void in Hong Kong film history. Another exciting find is a VHS tape of a work that had been lost, *Calamity* (1976), which had become a cult film with a dedicated following. For us, these are old friends that had been lost for years and we were literally over the moon.

Toby may be passionate about Hong Kong cinema, but he didn't want to keep his collection to himself. He wanted to return the films to their birthplace instead. Talking to him, we had the feeling that he is a sincere, no-nonsense man who puts his heart into everything he does. After we finished taking stock of the donation, he said an affectionate farewell to his cherished possessions. Then he asked us to take good care of them.

This acquisition trip had certainly enriched the Archive coffer. It also gave us a better idea of what Hong Kong films are like in foreign eyes. For instance, hearing about Toby's experience distributing films to places as distant as Congo, we were able to put a personal connection to the far-reaching extension of the fabled network of Hong Kong film distribution. As staff members of the Film Archive, we feel incredibly fulfilled for having played a part in keeping all these in Hong Kong's collective memory.

Postscript: We like to thank Mr Lawrence Chan and Ms Natalie Wong, without whose assistance we would not have been able to finish everything in a few short days. Through this experience, Toby is more familiar with our work and had since provided further help, becoming for example a contact person in our search for Hong Kong films scattered in other parts of the world while also answering our many questions on the where, when and who regarding the international distribution of Hong Kong films. (Co-translated by Sam Ho & Elbe Lau) ■

**Valerie Wong** is Collection Registration Officer of the HKFA.

**Priscilla Chan** is Film Acquisition Officer of the HKFA.

## 「中聯小組」座談會 'Union Film Affiliates' Seminar

中聯全人以「中聯小組」名義自由組合成立的製作公司，較諸中聯電影風格更多樣化。(右起)影評人陳志華、蒲鋒及主持何思穎於10月1日的座談會上，從不同角度分析中聯小組的誕生及賞析其作品。蒲鋒先從宏觀及工業角度出發，陳志華則闡釋中聯影人藉此有更多機會發揮。



Founders of the Union Film Enterprise formed on their own a number of spinoffs as the company's affiliates, which produced a richer and wider variety of works. On 1 October, (from right) film critics Ernest Chan, Po Fung, and host Sam Ho examined how the Union Film umbrella came about. Po Fung stated his observations with an overview of the film industry at the time, while Ernest Chan asserted that this creative decision allowed the filmmakers more room to let their talents shine.

## 歡樂早場—— 梨園姊妹花 Morning Matinee: Opera Sisters

譚倩紅(左)和任冰兒(右)這兩位同在澳門成長，並一同跟隨任劍輝落班的金蘭姊妹，於11月4日蒞臨本館出席映後談，與好友及粉絲分享昔日影事。

Sworn sisters Tam Sin-hung (left) and Yam Bing-yee (right) both hailed from Macau and honed their craft of Cantonese opera under notable Yam Kim-fai. On 4 November, they graced the Film Archive and met with fans and friends at the post-screening talk.



出版《中國電影溯源》這本論文集的直接導因，自是源於2009年是否香港電影一百周年的爭議<sup>1</sup>，但是從電影研究的趨勢而言，本書的出版又是「事有必至，理有固然」的一件事。本文將嘗試介紹這個背後的趨勢所在。

2009年是否香港電影一百周年論爭的一個焦點，是《偷燒鴨》這部影片是否攝製於1909年，假如它是的話，則2009年便是香港電影一百周年；否則，2009年便不是香港電影一百周年，《偷燒鴨》也不一定是第一部香港電影了。《偷燒鴨》拍於1909年的說法，最早見於程樹仁主編，1927年出版的《中華影業年鑑》；但是要到1963年，經程季華、

李少白、邢祖文編著的重要影史著作《中國電影發展史》加以引用才廣為人所知並沿用。《中國電影發展史》一方面是中國電影史著的里程碑，它資料豐富、內容廣泛，自出版以來，影響深遠，不少成說均由它建立。但另一方面，它又有其時代的限制，它被政治意識形態主導了其分析，張英進形容它「基本上是一部左翼電影運動史」以及：

因為該書所有的歷史及文本資料均是按照這一意識形態指向來組織的。電影政治表現在這部著作的方方面面：對政治事件的選擇，從政治傾向的角度對製片廠進行論述，按照是否反映正確的意識形態這一標準來評判導演的

作品。以這種排斥性的政治標準為出發點，程季華主編的這部電影史以片面的態度對待非左翼影片。<sup>2</sup>

李歐梵批評中國的電影史著偏頗片面，雖不特別針對該書，但顯然也適用：

由於受到左翼和「五四」話語的影響，中國的電影史家對中國電影史抱有先入之見，他們僅僅為我們提供了一個不無偏頗和不完整的中國電影圖景。

並寄望：

因此，要想揭示中國早期電影文化中豐富的文本和語境，還有大量的工作有待我們完成。<sup>3</sup>

儘管對《中國電影發展史》的觀

# 《中國電影溯源》

## Chinese Cinema: Tracing the Origins

蒲鋒 Po Fung

The heated debates recently over whether 2009 marked the centenary of Hong Kong cinema directly brought about *Chinese Cinema: Tracing the Origins*.<sup>1</sup> This being said, however, given the current trend of film studies, the release of this collection of conference proceedings came as a matter of course. The following is an attempt to survey what lies behind the trend.

One prime focus of controversy is whether the film *Stealing a Roast Duck* was actually made in 1909. If yes, 2009 is indeed Hong Kong cinema's 100th anniversary; if no, it's not, and *Roast Duck* may not necessarily be Hong Kong's first ever movie.

The assertion that *Roast Duck* was produced in 1909 was first mentioned in the Cheng Shuren-edited *Chinese Cinema Annual* in 1927. But it was made known to many and regarded

as a blueprint only when *History of the Development of Chinese Cinema*, the magnum opus in Chinese film scholarship co-edited by Cheng Jihua, Li Shaobai, and Xing Zuwen, came out in 1963. Covering a broad range of topics, the volume was, on one hand, a seminal work that shaped subsequent attempts at film historiography. It was, on the other, bound by the shackles of its day, its analysis dictated by the prevailing political and ideological forces. As Zhang Yingjin puts it, the book is '...fundamentally a history of the leftist film movement because all historical and textual materials are arranged according to this ideological orientation. Film politics are present everywhere in Cheng's history: in his selection of political events, discussion of film studios in terms of their political leanings, and evaluation of individual films by whether or not they reflect the

correct political ideology. With such exclusive political standards, Cheng's history is one-sided in its treatment of non-leftist films.'<sup>2</sup>

Leo Lee Ou-fan is also of the view that historiographical practices of Chinese cinema have been biased and superficial. His criticism is not directed toward the volume in particular, but makes sense nonetheless: 'Since ideologically predisposed Chinese film historians influenced by both leftist and May Fourth discourses have given us only a biased and partial picture, much work remains to be done to uncover the richness of both the texts and contexts of Chinese film culture of this early period.'<sup>3</sup>

And yet for all the shortcomings the volume may have, it had remained a major reference for publications that followed. An example is 1996's *History of Chinese Silent Cinema* by

點有不少批評，但其資料卻往往仍被後來的著作沿用。像鄺蘇元、胡菊彬合著的《中國無聲電影史》，成書於1996年，嘗試以電影藝術史的角度書寫中國電影史，但基本背景資料像中國第一次電影放映是1896年在上海徐園，中國人第一部拍攝的電影是《定軍山》（1905），中國第一部故事片是《難夫難妻》（1913）等，均襲用《發展史》之說。又如剛才引述過張英進主編的《民國時期的上海電影與城市文化》一書，選編的文章雖然與《發展史》的觀點取向完全不同，但基本資料仍然採用《發展史》的說法。<sup>4</sup> 但近年開始有學者質疑這些看似定論的成說，並通過廣泛細緻的文獻搜索和對比，對《發展史》一些並未堅實的推斷和論述作出考核並嘗試

提出修訂。較早一個例子，正是羅卡和法蘭賓在經過搜尋早年的中、英文報章關於電影來華映演的廣告，以十分有力的證據提出中國最早的電影放映應是在1897年的香港，1896年徐園之說並不合理，上海則應是1897年在禮查飯店作首次電影放映。<sup>5</sup> 又如《發展史》所說的中國第一部影片《定軍山》，經內地學者黃德泉查考，提出很有力的證據，顯示這個說法只是基於不太可靠的二手資料，譚鑫培拍《定軍山》可能並無其事，其拍攝年份1905更是缺乏證據的估算。<sup>6</sup> 在《中國電影溯源》一書內，黃雪蕾也以極其有力明晰的證據顯示，《難夫難妻》並不能獨佔中國第一部故事片的地位，如從公映

時間來看，它要與幾部滑稽短片共享這個地位。而《發展史》獨標它地位的原因，又與《發展史》本身有強烈的意識形態取向不無關係。

要對舊說提出修訂，除了認真檢視舊說的資料來源，新資料的發現尤其重要。對《偷燒鴨》拍攝年份問



《中國電影溯源》（附資料彙編光碟），黃愛玲主編，現已出版  
*Chinese Cinema: Tracing the Origins* is now available. All essays in Chinese, with CD-ROM which contains reference materials in separate Chinese and English sections. Edited by Wong Ain-ling.

Li Suyuan and Hu Jubin. It sets out to narrate Chinese film history from the perspective of art history, yet its many basic assumptions – China's first ever movie screening took place at Xu Garden, Shanghai in 1896; *Mount Dingjun* (1905) was the first Chinese-made motion picture; and *The Difficult Couple* (1913) was China's first fiction film – all toe the same line as *History of the Development of Chinese Cinema*. Another case in point is the aforementioned *Cinema and Urban Culture in Shanghai, 1922–1943* edited by Zhang Yingjin. The essays contained therein have views radically different from *Development of Chinese Cinema*, yet their fundamentals, the few points mentioned above for instance, again follow those of the latter.<sup>4</sup>

Finally in recent years, scholars have started to dispute all these seemingly conclusive notions, putting

forward revisions to unconfirmed beliefs by cross-examining a wide range of print archive material. An earlier instance is the findings by Law Kar and Frank Bren, who sifted through old Chinese and English newspapers for advertisements about the public exhibition of motion pictures in China. With some solid evidence they have gathered, they contend that the first ever film showing should be in Hong Kong in 1897, as opposed to the postulate of Shanghai's Xu Garden in 1896; film greeted the Shanghai audience for the first time in 1897 at the Astor House Hotel, they observe.<sup>5</sup>

The same goes for *Mount Dingjun*, purportedly China's first motion picture as *Development of Chinese Cinema* notes. Mainland Chinese scholar Huang Dequan, again with strong evidence, reasons that this long-held persuasion is based on second-hand material that

is not exactly reliable; the claim that Beijing opera great Tan Xinpei made the film might have been erroneous, and the production year of 1905 a mere conjecture.<sup>6</sup>

In *Chinese Cinema: Tracing the Origins*, Huang Xuelei establishes with clear proof that *The Difficult Couple* cannot solely lay claim to being China's first feature. Judging from the date of release, it should be named just one of China's firsts together with several comic shorts at the time. That *Development of Chinese Cinema* singles it out is again an act arguably driven by ideological considerations.

If one is to make revisions to old theories, the gathering of new evidence, in addition to scrutinising the source material on which these theories were based, is centrally important. Discourses on the production year of *Stealing a Roast Duck*, as well as the

題的提出，以至整個布拉斯基的研究，可說體現出新資料的出現如何影響到舊說。由布拉斯基自傳〈上帝的國度〉的發現開始，經過不同地區的研究者交流合作下，每條線索鍥而不捨的追尋，逐項逐項零碎的資料搜集下來，終於帶來了非凡的研究成果。這些成果在《中國電影溯源》一書中得以體現。其中，對《偷燒鴨》的拍攝年份，由於羅卡、法蘭賓等人找到《莊子試妻》攝影師萬維沙1914年在《電影世界》的訪問，雖仍未可定論，卻提供了現時最有力的資料和說法：《偷燒鴨》很可能拍於1914年，遲於《莊子試妻》。但各位研究者努力的成果，絕不止於修訂一部電影的

年份，在研究過程中，深耕細作，布拉斯基這位烏克蘭裔的美國商人，嘗試在香港和中國建立其電影夢，從而影響香港電影發軔的曲折故事終於得以呈現。像雷蒙娜柯理憑一張布拉斯基聲稱與中國合伙人的合照，逐個細查相中人身份，建立出布氏的中國人脈之餘，更為我們了解留美學生對近代中國的影響，提供很可貴的認識。這些細密的工夫為我們建立了一個中國電影發軔的複雜而豐富的圖像，遠比過去由意識形態預設而作的主觀演繹生動而真確得多。

在布拉斯基生平和中國與香港早期電影史事的考訂之外，《中國電影溯源》中第二部分則是對早期中國

電影的工業和藝術的分析。這裡挑兩個我特別感興趣的話題談一談。我在研究中國武俠片時，因葉洪生的文章，才知道「武俠」這個詞並非中國原有，這詞出自日本而在晚清時引入。《中國電影溯源》內，葉月瑜在〈從外來語到類型概念：「文藝」在早期電影的義涵與應用〉一文，亦詳細地論證了「文藝片」這個詞，與原來中國對「文藝」一詞的意義並不一樣，它也是受到日本的影響才產生今天「文藝片」所指的「文藝」意義。如此一來，中國電影的兩個重要類型，其名字均與日本有關，日本文化對近代中國電影的影響，看來還有很多值得研究之處。另外，張真的〈侯



布拉斯基  
Benjamin Brodsky



中國製造影片有限公司董事  
Directors of the China Cinema  
Company



華美電影公司門外  
At the main entrance of the Variety  
Film Exchange Co

overall study of Benjamin Brodsky, are a telling example of how newfound material affects pre-existing ideas. From the initial unearthing of Brodsky's autobiography *God's Country*, through collaborations between researchers from different regions, their painstaking efforts in pursuing every available clue eventually paid off when scattered pieces were put together to form a clearer picture. These respectable achievements are all documented in *Chinese Cinema: Tracing the Origins*. Among the key issues, there is still no definitive answer as to when *Stealing a Roast Duck* was made. Nonetheless, with the 1914 interview of Van Velzer, cinematographer of *Zhuang Zi Tests His Wife*, from *The Motion Picture World* found by Law Kar et al, it is safe to say that *Roast Duck* was most likely filmed in 1914, later than *Zhuang Zi*.

Results of the research efforts are not limited to revising the production

year of a single film. Contributors to this volume laboriously dig deep into the life of Brodsky, an American businessman of Ukrainian descent who set out to realise his filmmaking dream in Hong Kong and China. The winding story of how he was involved with the birth of Hong Kong cinema comes to light at last. Ramona Curry, for instance, from a photograph of Brodsky and some Chinese friends, his business partners as he stated, investigates the identity of each of them, rendering a sketch of the business networks Brodsky possessed in China. Her findings also offer a rare glimpse of the influence that overseas students had on contemporary China. All of these fine efforts gathered to project a complex yet fascinating view of Chinese cinema in its primordial stage, much more vivid and authentic than the previous interpretations bound by the ideological straitjacket.

Apart from Brodsky's life and the

re-examining of early Chinese and Hong Kong film histories, the second part of this volume looks at the industrial and artistic aspects of early Chinese cinema. Here let me talk about two topics of particular interest to me. When I was studying Chinese *wuxia* (martial arts) films, I came across Yeh Hung-sheng's writing and thereby realised that the word *wuxia* originated from Japan during the late-Qing era, rather than from China. In this volume, Emilie Yeh Yueh-yu, in her essay titled 'From Loanwords to Conceptual Models: The Application and Definition of "Wenyi" in Early Cinema', suggests that the concept of *wenyi* in Chinese cinema differs from what it means generally in the Chinese language; also, the present meaning of *wenyi* in *wenyi pian* (film) is an influence from Japanese culture. Thus it came about that the names of two main genres in Chinese cinema are associated with Japan. The impact

耀、格里菲斯「熱」與中國早期通俗劇的文化生態》一文，考證出格里菲斯電影對中國通俗劇的影響。在民國時期，美國電影佔有中國主要的電影市場，對中國電影影響甚大，這個大背景相信今天大家都認同，但是美國電影從哪些方面影響及中國電影，還有很多細緻的工夫可做。張真對格里菲斯影響的分析，便是這樣一個例子。我這裡也因其文章補充一點個人所知，文章提到史東山導演的《兒孫福》（1926），後來經朱石麟重拍為《慈母曲》（1937），這部母親被長大了的兒女們離棄的故事，也是來自美國，它出自美國片《慈母》（*Over the Hill*, 1920），不單主要故事相

似，一些情節像唯一孝順的兒子在外工作，寄回來給母親的錢被最富裕的兒子吞沒，更如出一轍。《慈母》在1924年曾於上海公映。<sup>7</sup>而同樣的故事和劇情，後來又出現在香港粵語片《母親》（吳回導演，1954）和《母愛》（珠璣導演，1961）。這樣套用美國電影的倫理和愛情故事的例子相信還有不少，很可以發掘下去，當然在套用過程無不經過本地化，每個故事如何轉變，就更值得研究。以上僅就本書一兩個議題作出印證，全書論文均十分扎實，我實在深受啟發，獲益良多。■

#### 註釋

1 有關香港電影一百周年的爭議與本書關係，請參考《中國電影溯源》的前言。

- 2 張英進：〈導言〉，張英進主編：《民國時期的上海電影與城市文化》。英文原著出版於1999年，這裡引用的是蘇濤翻譯的2011年中譯本，北京大學出版社，頁11。
- 3 李歐梵：〈20世紀三四十年代上海電影的都市氛圍：電影觀眾、電影文化及敘事傳統管見〉，張英進主編：《民國時期的上海電影與城市文化》，同上，頁104。
- 4 同註2，頁7-8。
- 5 Law Kar, Frank Bren & Sam Ho, *Hong Kong Cinema: A Cross Cultural View*, Lanham, Maryland: Scarecrow Press, 2004。《中國電影溯源》內法蘭賓的〈布拉斯基的傳奇經歷〉對此說有簡略的介紹。
- 6 黃德泉：〈戲曲電影《定軍山》之由來與演變〉，《當代電影》，第143期，北京：當代電影雜誌社，2008年2月，頁104-111。
- 7 《電影雜誌》，第8號，上海，農社，1924。

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《海角詩人》（1927）  
*A Poet from the Sea* (1927)



《勞工之愛情》（1922）  
*Labour's Love* (1922)



《西廂記》（1927）  
*Way Down West* (1927)

of Japanese culture on contemporary Chinese cinema is indeed a subject that merits closer study.

Zhang Zhen, in her essay 'Hou Yao, "Griffith Fever", and the Cultural Environment of Early Chinese Melodrama', contemplates the influence of Griffith's films on populist dramas in China. During the Republican era, American movies took up a sizeable chunk of the Chinese film market – that's probably an understanding that few would disagree. However, as for how American movies had affected Chinese cinema, further research waits to be done. Zhang Zhen's essay is one such example.

And here are some findings of my own. Shi Dongshan's *Well Blessed with Heirs* (1926), as mentioned in Zhang's piece, was later reworked into *Song of a Kind Mother* (1937) by Zhu Shilin. This story of a mother being abandoned by her grown-up children

is again from America. *Over the Hill*, a 1920 American picture, shares not only a similar plotline; other minor subplots, such as the most well-off son stripping the mother of the hard-earned money sent over from her only dutiful son, are strikingly alike. *Over the Hill* was screened in Shanghai in 1924.<sup>7</sup> Later, the very same story made its appearance over and over again in Hong Kong-produced Cantonese films, namely Ng Wui's *Mother* (1954) and Chu Kea's *Motherly Love* (1961). Such cases of taking the ethics and love stories from American movies abound. And of course, there always involves a process of localisation during the adaptation, and how the story has evolved is surely worth studying.

The above summarises my observations on several topics raised in this substantially written volume. It was indeed an inspiring read. (Translated by Elbe Lau) ■

#### Notes

- 1 See Foreword to *Chinese Cinema: Tracing the Origins* for more about the relationship between controversies over Hong Kong cinema's centenary and the production of the book.
- 2 Zhang Yingjin, 'Introduction: Cinema and Urban Culture in Republican Shanghai', in Zhang Yingjin (ed), *Cinema and Urban Culture in Shanghai, 1922-1943*, California: Stanford University Press, 1999, p 8.
- 3 Leo Lee Ou-fan, 'The Urban Milieu of Shanghai Cinema, 1930-40: Some Explorations of Film Audience, Film Culture, and Narrative Conventions', in Zhang Yingjin, op cit, p 96.
- 4 Same as Note 2.
- 5 See Law Kar & Frank Bren, *Hong Kong Cinema: A Cross-Cultural View*, Maryland: Scarecrow Press, 2004. Frank Bren also talks briefly about this assertion in his essay, 'The Fabulous Adventures of Benjamin Brodsky', for *Chinese Cinema: Tracing the Origins*.
- 6 Huang Dequan, 'Xiqu Dianying Dingjunshan Zhi Youlai Yu Yanbian' ('The Origin and Evolution of Chinese Opera Film *Mount Dingjun*'), *Contemporary Cinema*, No 143, Beijing: Contemporary Cinema Inc, February 2008, pp 104-111 (in Chinese).
- 7 *Dianying Zazhi (Film Magazine)*, No 8, Shanghai: Chen She, 1924 (in Chinese).

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# 淺談李鐵

## Lee Tit: A Preliminary Look

登徒 Thomas Shin

策劃李鐵的回顧，給我很深感受的，是他導演生涯中真的是佳作如雲，式式俱備。從第一部電影《六十六號屋》（1936）至《包青天》（1980）的44年導演生命中，既有眾所周知的粵劇電影、嚴肅的小市民處境戲、文質彬彬的言情文藝，還有黑色懸疑、驚悚、偵探，後期還觸及刀劍動作片，和較少沾手的喜劇。他還拍過潮劇和豫劇，其名作《紫釵記》除了任白（1959）和雛鳳（1977）版本外，另有一個豫劇版，曲目和情調都頗有不同。

李鐵的導演生涯中，以現有資料計，導演作品共81部，當中14部是聯合導演的，現存能從不同拷貝看到的只有約50部。原先計劃只做一個六至八齣電影規模的回顧，但佳作太多，慢慢從八部增至十部，其後又擴至13部，最後又再加入了任白的《紫釵記》和《苦戀》（1964），輾轉成了這包羅15齣作品的回顧展。其中形成了兩齣《紫釵記》平行觀照，任白和徒弟雛鳳同時登場，印象中是未曾有過。而《苦戀》是另一齣很具趣味的作品，以當紅的配音員為主要演員，人未到聲先到，卻演繹了一個陰差陽錯的婚外情悲劇，探討了1960年代，那半開放半封建的社會倫理和道德，從中可看到一種李鐵的作風：每當導演新嫩演員時，其強烈的導技和創作風格，極度「躍然」於銀幕上，大顯身手。

雛鳳的《紫釵記》是一個好例子，以至有好些粵劇迷認為偏離了戲曲作風，頗為不以為然，但這正好一窺他完整的電影美學融合粵劇的端倪。沒包括在這趟放映節目中的《龍女三娘》（1963，由南國粵劇團演繹《柳毅傳書》）和《七彩胡不歸》（1966，陳寶珠、蕭芳芳主演），

也表現了他對新演員的駕馭，和自己完全控制的功力。兩片在粵劇和電影之間有更顯著的融合，他對演員的指導，痕跡很明顯。尤其後者，陳寶珠和蕭芳芳雖已大紅大紫，但在唱做走位配合影機運動上，仍見到她倆演繹時，為滿足導演要求的戰戰兢兢。

李鐵為吳楚帆度身訂造的《火窟幽蘭》（1961），也帶來了新人江雪，兩人演父女，卻大部分時間沒有相認，並且將《危樓春曉》（1953）的板間房環境推向更複雜世態。狹窄居所中品流複雜，烏煙瘴氣，江雪演的阿蘭正是那棵幽蘭，苦命到差點被逼良為娼，令身為釋囚的父親無法不重踏不歸路，救蘭脫險。這片可視為《危樓春曉》的延續，卻特別幽暗悲苦，李鐵將那為人父的委屈拍得娓娓動人，少女阿蘭代表了社會的良知和希望，新人的稚嫩正好與父輩的老練形成新舊對照的況味。

上述數片，都顯示了李鐵踏入六十年代，與年輕新演員的磨合，新嫩的演員與傳統的言情、文藝、戲曲，每每激發了很多精彩的化學作用，他用導演的功架，將戲劇和演員推上去，直至達到自己要求為止。他要傳遞的，不僅是一兩個悲劇角色的命運，更著重一份情韻和人生價值。也因此，六十年代開始的李鐵作品給

我留下很深刻印象，無論社會氣氛、題材類型和倫理價值，都跟五十年代中聯時期很不同，讓他得到不少新衝擊，而他的回應仍是那麼謙謙君子，氣定神閒。

正如中聯八周年紀念作《我要活下去》（1960），你看到這位在片廠長大的導演，如何全力衝破片廠掣肘向外求變，採取了犯罪片和社會寫實的類型，宣示了要「活下去」的期望，以跟以往迥異的寫實美學，書寫

生存之道，卻不失人的尊嚴和底線。到現在我仍視此為他最重要作品之一，並展現其世界觀，跟他在戲曲世界所展現的典雅大異其趣。

在這個轉變的階段中，《卿何薄命》（1963）的出現變得特別有意義。李鐵將民初背景，沉澱成一個古

樸的儒雅世界，不僅道出了人心不古世道無常，含蓄地表達抱持正直、仗義執言和飲水思源等美德，兩代人惜恩感恩、古雅淡泊，充滿君子的情韻。由此寄託了世情逆轉時，人的高貴情操，突出了真善美的永恆價值，借古喻今，在傳統價值備受挑戰的六十年代，更形珍貴，是今趟回顧展的重大發現。

《苦戀》描寫現代社會中男女受父母之命而結合的婚姻。一對男女素昧生平被迫成為夫妻，卻一直陽奉陰違各有懷抱，大家庭的封建和自由戀愛的衝突，個人與家庭之間的抉擇，



真摯感人的《卿何薄命》（1963），突顯人間真善美  
The Ill-fated Girl (1963): a heartfelt portrayal of the bright side of humanity.



《苦戀》（1964）探討半封建的社會倫理下陰差陽錯的婚外情  
*Painstaking Lovers* (1964): a look into extramarital affairs when feudal values were still there in a modernising society.



《一見痴情》（1967）集懸疑、幽默、愛情與親情於一身  
*Love at First Sight* (1967): a pick and mix of suspense, humour, romance, and kinship.

叫人料不到有如此一個摩登的演繹。

除了拍社會寫實片，李鐵在六十年代還轉投懸疑／黑色電影懷抱，可說越拍越起勁，吳楚帆林丹的《血屋驚魂》（1960）、白燕張活游的《吸血婦》（1962）、吳楚帆白燕的《血紙人》（1964）和謝賢嘉玲的《肉搏明月灣》（1966），均以懸疑兇案的形式，揭出了人心難測的世態。

《一見痴情》（1967）是當中佳作，李鐵還擔任出品人，懸疑和偵探的類型中，帶出抵死的男人情誼和

愛情的撲朔迷離。人心照樣難測，連親情都信不過，在利慾薰心的世界中，卻肯定友情和愛情，以及年輕人的正能量，是他難得輕鬆而妙趣之作。

「紅顏薄命 戲韻傳情——李鐵」，或許概括了上述對李鐵電影的觀察，由個人的悲慘命運，到銀幕裡傳遞出對人生的深情和信念，形成了李鐵的電影世界。回顧展始終只有15齣電影，未必能盡收其佳作，但已極力包攬其戲曲片、社會寫實片、類型片、重要演員等各範疇中具代表性的

作品。值得一提的是，能找到《一丈紅》（1952）的拷貝放映，很是感恩。這趟回顧展得以成事，香港電影資料館節目策劃何思穎先生給予的支持和指導尤為關鍵，還有劉文雪小姐及吳若琪小姐兩人巨細無遺的協助，特此致謝。■

**登徒**，資深影評人，報章電影版編輯。曾任電台電影節目主持、香港藝術中心電影節目「CIA三面睇」策劃、康文署電影節目辦事處「說影再生花」策劃，及香港電影資料館「紅顏薄命 戲韻傳情——李鐵」客席策劃。現為香港電影評論學會會員及香港粵語片研究會榮譽會員。

## 李鐵 Lee Tit (1913–1996)

廣東中山人，香港出生，原名李毓楨。自小愛好文藝，在學時已參加話劇演出，17歲時，不顧家人反對，投考聯華影業公司，入讀第一期演員訓練班。在學期間，得黎北海賞識，鼓勵他學習編導工作。畢業後，參演的第一部影片是《夜半槍聲》

（1932），後擔任關文清的副導演，拍攝《生命線》（1935）。香港淪陷期間，在港組織劇團演出，戰後恢復拍戲，直至1980年的豫劇電影《包青天》後退休。四十多年的執導生涯中，曾是創辦中聯的股東之一，亦曾自組寶鷹影業公司，出品了《紫釵記》（1959）、《蝶影紅梨記》（1959）及《一見痴情》（1967）。他與唐滌生私交甚篤，曾為唐的《董小宛》（1950）及《紅菱血》（1951）作技術顧問，亦曾改編唐的七齣作品搬上銀幕。李鐵兼擅編劇，曾以筆名孟江龍編撰《檳城艷》（1954）、《橫刀奪愛》（1958）、《香城兇影》（1958）和《六月雪》（1959）等。1994年獲香港導演會頒贈「終身成就獎」。



Originally named Lee Yuk-ching, Lee Tit was a native of Zhongshan, Guangdong born in Hong Kong. Early in his school years, the literary bug bit and he actively took part in stage plays. At 17, regardless of his parents' objections, he enrolled in United Photoplay's first actor training course. Soon after, he was spotted by famed director Lai Buk-hoi who encouraged him to study scriptwriting and directing. Upon graduation, he made his screen debut with *Gunshot at Midnight* (1932), and directed *Lifeline* (1935) as Kwan Man-ching's deputy. During the Occupation years, he formed a theatrical troupe and continued to perform. He took up film work again after the war and retired in 1980 upon completing the Yu opera film *Bao Zheng, the Judge*.

In his 40-plus-year career, Lee Tit was one of the founders of Union Film, and established on his own the Hawks Film, producing such classics as *The Legend of Purple Hairpin* (1959), *Butterfly and Red Pear Blossom* (1959), and *Love at First Sight* (1967). He served as technical consultant on *The Story of Tung Siu-yuen* (1950) and *Mysterious Murder* (1951), films by his close friend, Cantonese opera librettist Tong Tik-sang. He had altogether adapted seven of Tong's scripts onto the screen. An accomplished screenwriter himself, Lee had penned under the *nom de plume* of Mang Kong-lung *Belle in Penang* (1954), *The Love Thief* (1958), *Murder in Town* (1958), and *Snow in June* (1959), etc. In 1994, he won the Lifetime Achievement Award from the Hong Kong Film Directors' Guild.



任白（左圖）、雛鳳（右圖）師徒的  
《紫釵記》（1959、1977）  
Two versions of *The Legend of Purple Hairpin*  
(1959 & 1977), by the timeless duo of Yam  
Kim-fai and Pak Suet-sin (left) and their  
disciples (right) respectively.

While I was putting together the Lee Tit retrospective, what struck me most about the director is his rich and diverse oeuvre. From his debut piece *House Number 66* (1936) to *Bao Zheng, the Judge* (1980), his career spanned a total of 44 years. Throughout, he had worked in virtually every genre, from the fabled Cantonese opera film, thoughtfully written everyday drama of the common folk, soft-toned melodrama, darkly suspenseful thriller and detective story, to his latter-day attempts at swordplay actioner and even comedy, a category he had hardly tried before. On his staggering filmography are also Chaozhou and Yu opera pictures. His *tour de force* *The Legend of Purple Hairpin*, in addition to the two Cantonese opera versions starring respectively the legendary duo of Yam Kim-fai and Pak Suet-sin and their protégés, the Chor Fung Ming Opera Troupe staples, has yet another Yu opera rendition, which is considerably different in both the tunes and the tones.

According to existing material, Lee Tit had altogether 81 directing credits to his name. Among them, 14 were collaborative efforts, and only around 50 are available for viewing today. Our original idea was to mount a mini-showcase with 6 to 8 titles, but Lee Tit's works proved too good to miss, so the list gradually widened from 8 to 10 to 13 to finally 15, including as well *The Legend of Purple Hairpin* (the classical Yam-Pak version, 1959) and *Painstaking Lovers* (1964). Here in this programme, the two Cantonese opera renditions of *Purple Hairpin* can be

viewed together, the first of its kind if I recall correctly.

*Painstaking Lovers* is an intriguing production featuring a stellar cast of radio broadcasters who would first make themselves heard before their appearance. The plot centres on a tragic extramarital affair caused by an odd confluence of events. It brings to the fore societal mores of the 1960s, a time when the feudal past was gradually giving way to a more liberal age. This movie is a measure of Lee Tit's creative capacity as an auteur: whenever he was directing actors with less experience, the mark of his auteurship would appear all over the work.

A major example is the Chor Fung Ming rendition of *Purple Hairpin*, which fails to get the nod of quite some Cantonese opera fans who find it too wild a departure from the essence of the art. It nonetheless offers a peek at his all-round efforts in meshing the distinct aesthetics of film and opera. Not included in the present lineup are *The Dragon's Daughter* (1963), the story of *Liu Yi Bearing the Tidings* staged by Nam Kwok Cantonese Opera Troupe, and *Eternal Love* (1966), a vehicle for Connie Chan Po-chu and Josephine Siao Fong-fong. These two projects are also testimony to Lee Tit's mastery over tyro actors, and his ability to helm the shoot all by himself. They are arguably more ambitious attempts in bringing the two art forms together, his guidance to the cast all the more apparent. The latter, in particular, sees Chan and Siao, already big names at the time, straining to synchronise their performance with camera movements

to the director's satisfaction.

In *Father is Back* (1961), a piece tailor-made for Ng Cho-fan, newcomer Kong Suet plays Ng's daughter, but their blood relationship remains unknown for the better part of the film. The setting of a thinly partitioned tenement in Lee Tit's earlier masterwork, *In the Face of Demolition* (1953), is now a much bleaker, seedier place. Within the cramped dwelling is a conglomerate of undesirables. Kong Suet is the leading lady being forced into prostitution. Her father, an ex-convict, cannot but break the law again just to save her. The production can be taken as a follow-up to *Demolition* with yet a darker, sadder tone. It is a delicately wrought portrait of a struggling father, whose daughter embodies the conscience and future of society. In marked contrast are the freshness of the new breed and the finesse of the old hands.

The several films mentioned above are examples of how Lee Tit related with a bevy of bright young actors in the 1960s. The pairing of green recruits with traditional genres, namely melodrama, literary adaptation and Chinese opera, makes for exciting chemistry. With his directorial chops, he heightened the drama and the actors' performance until they lived up to his expectations. What he meant to depict is not just the turbulent fate of individual characters, but a kind of human touch and value system. That's why Lee Tit's works from the 1960s left a deep impression on me. In terms of social atmosphere, subject matter and ethical value, they are wildly different affairs from his 1950s



(左起) 何思穎、登徒及舒琪在11月19日的講座談「李鐵電影」  
(From left) Sam Ho, Thomas Shin and Shu Kei at 'The Films of Lee Tit' seminar on 19 November



擔演父女的江雪（左二）與吳楚帆（右一）在《火窟幽蘭》（1961）中面對種種現實的磨難  
Life has been unkind to Ng Cho-fan (1st right) and his daughter Kong Suet (2nd left) in *Father is Back* (1961).

output during his Union Film tenure. In the face of the era's challenges, his demeanour remained as modest and poised as ever.

*We Want to Live* (1960), the eighth anniversary project of Union Film, finds Lee Tit, a director nurtured at the studio, in his quest to break free from the studio system. Through this social-realist crime drama, he made clear his resolve to thrive against all odds, expounding the wisdoms for survival with a new school of realist aesthetics, while keeping intact one's dignity and integrity. Taking into account its worldview, one that is worlds apart from the elegance that permeates his realm of operatic art, I consider *We Want to Live* as one of the most prominent works of Lee Tit.

In this transitional period, the emergence of *The Ill-fated Girl* (1963) meant more than ever. In Lee Tit's hands, the setting of Early Republican China is distilled into a gracious, cultured clime of the olden days. It not only lays bare the decaying morals of the trying times, but subtly champions such old-world virtues as righteousness, chivalry, and

gratitude. Characters of two separate generations remain grateful to their benefactors, which brings to mind the moral qualities of *junzi* (a Chinese term used to describe men of integrity). The film manifests the moral strength of man against life's adversities, and the everlasting value of truthfulness and benevolence. During the 1960s when traditional beliefs were quickly losing ground, Lee Tit delved into the changing moral landscape of modern society by extolling these time-honoured values. It is one of the gems in this programme.

*Painstaking Lovers* is a modern take on arranged marriage. The male and female leads, who hardly know each other, are forced into marriage by their parents and end up continuing liaisons with their own ex-lovers. It came as a revelation that the conflicts between feudal barriers and free love, the contradictions between family and individuals, could play out in such a modern context.

In the 1960s, apart from social realists, Lee Tit also turned to suspense and noir and seemingly sank his teeth into them. Ng Cho-fan and Lam Dan's *Blood Terror* (1960), Pak Yin and Cheung Wood-yau's *The Bloody Sucker* (1962), Ng Cho-fan and Pak Yin's *The Bloody Paper-man* (1964), Patrick Tse Yin and Patsy Kar Ling's *Duel in Moonlight Bay* (1966) were all murder mysteries that unravelled the intricacies of human psyche in an increasingly complicated society.

Among the above, *Love at First Sight* (1967), both directed and presented by Lee Tit, is a well-made piece. With the trappings of

the suspense and detective genre, it portrays the zany humour in male friendship and the elusiveness of love. In a world where money and greed matter above all, human mind is hard to fathom; not even family is the prop one can fall back on. Nonetheless, the film is a celebration of friendship and love, as well as the boundless energy of young people. It is a light-hearted, whimsical movie rarely found in Lee's repertoire.

This retrospective, titled 'Master of Versatility: Lee Tit', is an attempt to sum up my views of the auteur's cinema. In his film world, the miserable fate of individuals ultimately escalates into a passion for humanity, one that looks upon life as a positive experience. The eventual lineup can only cover 15 titles and has to forgo some of his fine works. It is nonetheless our best endeavour to include the most representative from his opera films, social dramas, genre pictures, and major star vehicles. Of particular note is the hard-to-find *Girl in Red* (1952). It is indeed a wonderful blessing to have located the current print for screening.

This programme would not have been possible without the support and guidance of HKFA Programmer, Sam Ho. Special thanks also go to Gladys Lau and Kay Ng for their exhaustive and meticulous assistance. (Translated by Elbe Lau) ■

**Thomas Shin** is a seasoned film critic and newspaper editor on movies. Currently member of the Hong Kong Film Critics Society and honorary member of the Cantonese Cinema Study Association, he had hosted radio shows and curated programmes for the Hong Kong Arts Centre and Film Programmes Office, LCSD. 'Master of Versatility: Lee Tit' is the first programme he had guest curated for the HKFA.

## 中國早期紀錄電影與國民革命影像檔案觀摩研討會 Symposium on Early Chinese Documentary Films and National Revolution Visual Archives

為紀念辛亥革命一百周年，中國電影資料館（中國電影藝術研究中心）、電影衛星頻道節目製作中心、中央新聞紀錄電影製片廠（集團）於10月12至13日聯合舉辦「中國早期紀錄電影與國民革命影像檔案觀摩研討會」，放映早期中國時事及與孫中山革命事跡相關的紀錄片，並邀請六十多位內地、香港電影史及民國史專家進行研討。（前排左起）黎錫、羅卡及本館的何思穎及蒲鋒專程赴北京出席盛會。



In commemoration of the centenary of 1911 Revolution, China Film Archive (Chinese Film Art Research Center), China Movie Channel Programming Center, and Central Studio of News Reels Production jointly organised the Symposium from 12 to 13 October. Over 60 film historians and specialists in Republican China history gathered at the event, accompanied by screenings of early newsreels and documentaries of Sun Yat-sen's revolutionary activities. Among the participants were (front row from left) Lai Shek, Law Kar, and HKFA representatives Sam Ho and Po Fung.

## 借銀燈——張愛玲編劇電影展 Films Written by Eileen Chang

由北京尤倫斯當代藝術中心與香港特別行政區政府駐北京辦事處主辦、香港電影資料館合辦的「借銀燈——張愛玲編劇電影展」於10月14至23日舉行，首度在內地展映由張愛玲編劇、電懋公司出品的《情場如戰場》（1957）、《小兒女》（1963）等五部作品。圖為影展講座講者黃愛玲（右二）與尤倫斯的謝萌（左一）及本館的劉文雪（左二）、何思穎（右一）。

This film programme, co-presented by Ullens Center for Contemporary Art (UCCA) and HKSAR Beijing Office in collaboration with HKFA, was held in Beijing from 14 to 23 October. It was the very first time the MP & GI films penned by Eileen Chang, including *The Battle of Love* (1957), *Father Takes a Bride* (1963) and three other titles, graced the mainland screen. In the picture are seminar speaker Wong Ain-ling (2nd right), UCCA's Xie Meng (1st left), HKFA's Gladys Lau (2nd left) and Sam Ho (1st right).



## 台北電影資料館人員到訪 Guests from Taipei Film Archive

台北電影資料館新任館長張靚蓓（左四）聯同資料組人員（左二：組長鍾國華；右二、三：吳恬安、孫如杰）於11月初到本館考察，特別就其「數位典藏發展」計劃，與本館館長林覺聲（右四）及侯韻旋（左一）、何思穎（左三）、勞啟明（右一）等各組同事交流經驗。



Chang Jinn-pei (4th left), the new Director of Taipei Film Archive, paid us a visit in early November with her staff: acquisition chief Chung Kuo-hua (2nd left) and his assistants Ann Wu and Jason Sun (2nd & 3rd right). They exchanged views with our colleagues on various topics about archival management, with special focus on 'Digital Collection Development Policy'. The HKFA staff in the picture are Richie Lam (4th right), Wendy Hau (1st left), Sam Ho (3rd left), and Koven Lo (1st right).

# 《香港攻略戰》： 記日據時期唯一一部 在香港攝製的劇情片

*Hong Kong Conquered:  
The Only Feature Film Made in  
Japanese-occupied Hong Kong*

韓燕麗 Han Yanli

1941年12月25日，日軍以武力強行攻佔香港。從此至1945年二戰結束的三年多淪陷期間，日人雖然也試圖在香港展開其文化工作，如同上海、北京以及舊滿洲地區等淪陷區一樣，拉攏在港影人拍攝電影以粉飾太平，但奈何無人就範、在港影人紛紛逃離香港。因此，日據時期香港本地的電影製作完全陷於癱瘓，期間

唯一問世的一部劇情片是日本大映公司<sup>1</sup>製作的《香港攻略戰》（1942）。該片原題《香港攻略 英國潰敗之日》，導演田中重雄，編劇陶山鐵、高岩肇，攝影及主要角色也全部都是由日本人擔任，當時年僅16歲的紫羅蓮是唯一參與演出的香港演員。

根據日本電影資料庫<sup>2</sup>，《香港攻略戰》1942年11月19日在日本公映，而在香港，給特意安排在1942年12月8日，即偷襲珍珠港、太平洋戰爭爆發一周年的紀念日放映。此外，在上海專門放映日本電影的大華電影院選擇



《香港攻略戰》獻映廣告（《香港日報》【中文版】，1942年12月8日）  
Advertisement of *Hong Kong Conquered's* theatrical release (*Honkon Nippo* [Chinese edition], 8 December 1942)

以這部影片作為開張放映影片，從1943年1月15日起連映一個星期。<sup>3</sup>《香港攻略戰》片長101分鐘，共11卷，2,772米。長久以來，影片的拷貝一直無法尋獲，大部分學者認為拷貝可能已被燒毀，也有人推測被美軍收繳到美國去。<sup>4</sup>但其實，東京的國立近代美術館國立電影中心保存著一個僅存36分鐘的缺本。筆者有幸申請看到這個缺本，雖然

劇情不連貫難以深入展開論述，但影片尚存的事實，以及缺本中驚鴻一瞥的紫羅蓮都令筆者感嘆不已。特將詳盡的觀片筆記公開如下，與讀者和研究者共享，以期日後進一步的深入探討。

下文中各編號分別代表一個段落，人物對話由筆者從日文翻譯。<sup>5</sup>

一、字幕：「昭和16年11月」。英國國旗。  
香港海灣：行走的英國士兵。  
街景：摩登的中國女性、金髮

的外國女性。兩個西裝革履的日本人入鏡。從地上撿起《香港日報》（日文報紙），可見報上「太平洋戰爭情報」的大字。兩人沿著海邊港口沉默地前行，態度毅然。

二、出境檢察處：擠滿了欲從香港出境回國的日本人。

檢察官從行李箱中拿出一件日本和服，撕扯開衣物的縫邊檢查。旁邊的日本女性露出厭惡又恐懼的神色。

《中華日報》記者陳先生來為藤本送行。兩人用粵語對話。吐字不清無法分辨，根據日語字幕，藤本對陳說：

「你真的相信蔣介石的抗日行動能堅持到最後嗎？」

「讓我們彼此為了日本、為了中國，選擇自己相信的道路向前走吧！祝你成功！」

前來送行的北澤夫婦。北澤夫人說：

「雖然我是女性，但最後關頭，也做好了最壞的打算。」

聞聽此言，兩位男士無言以對，三人陷入沉默。

三、北澤夫婦經營的古董店：北澤夫婦回到家中。



《香港攻略戰》拍攝花絮（《香港日報》〔中文版〕，1942年6月28日）  
Production stills of *Hong Kong Conquered* (*Honkon Nippo* [Chinese edition], 28 June 1942)

踏入店門，白衣黑褲女傭即以粵語說：「返嚟啦！」（回來了）

北澤母親出場，身體虛弱。

梁先生及其妹紅蓮（紫羅蓮飾）來到古董店。兩人本打算為藤本送行，得知藤本已經出發十分惋惜。梁操流利日語，紅蓮穿淺色旗袍，及肩燙髮，神色黯然，始終未發一言。

梁與北澤閒談，言語中流露「香港的年輕人都只是為自己而活」的批判情緒。北澤道：「讓我們繼續沿著令尊與家父一路走來的道路努力吧！」顯示兩人原是世交。

從店內回到房間休息的北澤母親，凝望一張身著軍裝的軍人照片。

北澤夫人與紅蓮一起散步，兩人走上一個緩坡，遠景，一路無言。紅蓮突然伏在北澤夫人肩上哭泣，似是為藤本的遠離而難過。

以下部分，舞台離開香港，轉為描寫從大陸深圳方面進攻香港的日本士兵之群像。以上登場人物不復出現。

一、日本軍人的長篇發言，論述進攻香港的意義。

鏡頭由香港側英國國界搖至深圳側日本國旗。日本軍人合唱軍歌以及換崗等鏡頭。

二、深圳：駐屯於東安大旅店的日軍某中隊。

行進中的中隊。可見騎樓式建築，牆壁上寫著「大東亞」的文字。由於暑熱和疲勞而倒下的士兵山本，旁有鼓勵他的士兵。

三、深圳：決定攻佔香港、傳達。

深夜會議決定：「一舉攻略英國在東洋的大本營！」

清晨飛奔的戰馬，騎兵大呼「集合！」。

部隊長官激勵士兵的演講：「剛剛下達了期盼已久的香港攻略的指令。」「過去百年來，英國一直破壞東亞的和平。」「你們肩負著大東亞建設之己任，父母、兄弟以及全國國民的重托。好好幹！」以南國的樹木花草為前景，畫面展示軍隊大隊的遠景、以及士兵們臉部的特寫，表情顯示他們內心激動。

四、攻略戰

跑上山坡的士兵、硝煙、爆炸聲、雄壯的音樂。

渡水過深圳河的日軍，眼前是英國國旗。他們拆毀鐵絲網，降下英國國旗，升起日本國旗。

道路上行進的坦克車，在日本國旗下駛過。

空軍。從戰機上拍攝的俯瞰鏡頭。

寫著「英國邊界」字樣的鐵板被日軍士兵紛紛踏過。

道路上行進的大隊軍車，散見幾匹驃馬。

路邊燃燒著的敵軍軍車，旁邊走過日軍大批的步兵軍隊。

地圖：戰況報道「我軍向大埔進攻」

字幕：「19點30分發出停戰指令」

投降的英軍士兵，疲憊而無言地走。

五、部隊進城

香港街道上行進的日軍軍隊。

設於某教堂的戰時臨時醫院，一名傷兵躺在床上聽到部隊進城的號角，流下眼淚。

北澤的母親走向一名傷兵。

教堂內部全景，護士們低頭站立，似乎在為犧牲的士兵默哀。

六、雄壯的音樂聲中，被擊沉的英國軍艦以及日本國旗。

以上筆者看到的36分鐘的缺本，雖然斷裂為兩大部分，但倒也顯示了該片外景交戰場面和內景劇情戲交錯的構造。內景戲的部分，和許多當時日本在中國拍攝的所謂「大陸映畫」一樣，都有操流利日語的親日派中國人登場，也同樣能夠看到日本男性與中國女性的戀愛構圖，雖只是淡淡的情愫。缺本中出現的紫羅蓮，圓臉上難掩少女的稚氣，她始終沒說一句台詞，不知是為了配合劇情表現少女的純情和羞澀，抑或是因為在全是日本人的拍攝現場不願積極展現演技。根據余慕雲的《香港電影史話》，紫羅蓮被迫去日本為影片宣傳，返港後立刻遁走內地的抗戰區。<sup>6</sup>實際上，紫羅蓮赴日也是為了拍攝影片的內景部分。在1942年9月的《日本映畫》雜誌上，登載了一幀紫羅蓮與當時任大映

社長的作家菊池寬的合照，菊池寬以放鬆的姿勢坐在單人沙發上，紫羅蓮立於一旁，裝扮與影片中幾乎完全相同。雜誌上的照片說明僅寫著：「香港來的女優紫羅蓮（香港電影協會所屬）拜訪菊池寬氏」。不知他

們之間曾有過怎樣的對話呢？

缺本後半部分的戰鬥場景，主要都是淪陷後深圳以及新界、港九的外景鏡頭。根據邱淑婷對該片攝影助手岡崎宏三的採訪，由於淪陷後的香港沒有足夠的日本兵駐屯，所以部分戰鬥鏡頭是回到日本後在箱根補拍的。<sup>7</sup> 這一段插入了少量紀錄片的實戰鏡頭，當年的影評也讚嘆剪輯手法巧妙、逼真地傳達了戰鬥的緊張氣氛。

影片的劇情部分，以現在殘留的片段來看自然有些不知所云。但其實，當年的影評也指出影片劇情部分故事展開不夠充分、人物編成不夠貼切。這部戰鬥影片中最重要英雄人物應是北澤母親凝望的照片中的軍人——北澤少尉。紫羅蓮飾演的梁紅



「大東亞戰爭一週年紀念」活動廣告  
 (《香港日報》〔中文版〕，1942年12月5日)  
 Advertisement of the celebratory activities for the  
 Greater East Asian War's anniversary (Honkon Nippo  
 [Chinese edition], 5 December 1942)

蓮，香港出版的書籍錯誤記載為北澤少尉的戀人，事實上，根據當年的影評，劇本上紅蓮是和北澤少尉的友人、報社記者藤本喬相戀。不過影評也同時指出：「不知為何這一段戀愛關係被省略掉了，導致那一段沉默的散步鏡頭變成無意義的殘渣留在影片中」。<sup>8</sup> 原來筆者在缺本中所看到的散步鏡頭，在完整的影片中來看同樣十分曖昧與不自然。劇本中原有的明確戀愛關係最後沒有拍成，難道又是因為紫羅蓮的不配合嗎？當年的記述再一次令我們對歷史的現場浮想連篇。

影片上映次年的1943年，在一篇回顧1942年所有日本電影的影評文章中有如下一段對《香港攻畧戰》的評價：

戰爭場面的壯觀和外景拍攝的效果十分出色，但劇情構造支離破碎。陸軍的戰鬥場面如果能在當地拍攝、加上能得到當地軍隊的支援，交戰當時的場面自然能夠逼真地再現出來。但其結果造成


戰爭場面過多，結構失去平衡。該片有著以上缺陷，倒不如完全刪除劇情要素，作為一部再現性的戰記影片來拍攝更好。<sup>9</sup>

以上的評語顯示了《香港攻畧戰》的製作者雖欲粉飾太平，苦心拍攝了劇情部分但結局效果不佳。本文記錄及整理了日據時期唯一一部在香港攝製的劇情片現今僅存的缺本內容和部分日文的文字資料。在更多的資料被發掘出來之前，不應有太多的臆測和推斷，只能期待日後能發現更多史料，讓我們能盡量重現這一段淪陷期的電影史實。■

#### 註釋

- 1 全名為大日本映畫製作公司，是1942年在日本戰時企業統合政策下誕生的電影製片公司，由新興、日活、大都三家公司合併成立。
- 2 日本電影資料庫 (JMDB) 網址：<http://www.jmdb.ne.jp/1942/br001130.htm>。
- 3 晏妮：《戰時日中映畫交涉史》，日本，岩波書店，2010，頁201。
- 4 邱淑婷：《港日電影關係——尋找亞洲電影網絡之源》，香港，天地圖書有限公司，2006，頁18。
- 5 以下紀錄曾請一同觀影的阿倍範之先生（同志社大學）過目，在此深表謝意。紀錄如有錯漏之處，文責均在筆者。
- 6 余慕雲：《香港電影史話》（第三卷），香港，次文化堂，1998，頁63。
- 7 同註4。
- 8 水上淡三：〈英國潰敗之日作品評〉，《日本電影》，1942年12月，頁238。
- 9 三田郁美：〈昭和十七年度の日本映畫〉，《日本電影》，1943年2月，頁451。

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From 25 December 1941 when Japan took over Hong Kong to the end of World War II in 1945, Hong Kong fell under Japanese rule for more than three years. During this period, the Japanese attempted to carry out its cultural policies in Hong Kong, just as they had done in Shanghai, Beijing, Manchuria and other occupied areas. They tried to enlist Hong Kong film workers in projects to whitewash the true face of the invasion, but none fell for it, while many of them escaped from Hong Kong. The local film industry came to a standstill during the war, with the exception of only one feature film, *Hong Kong Conquered*, which was produced by Daiei Motion Picture Company.<sup>1</sup> The original title of the film was *Hong Kong Conquered: The Day England was Defeated*. The crew and the cast were entirely made up of Japanese, including the director Tanaka Shigeo, and the scriptwriters Suyama Tetsu and Takaiwa Hajime. Even the cinematographer and all the major roles were taken by the Japanese. Tsi Lo Lin, then 16, was the only Hong Kong actress who took part in the film.

According to the Japanese Movie Database,<sup>2</sup> *Hong Kong Conquered* was screened on 19 November 1942 in Japan. In Hong Kong, it came to the cinemas on 8 December 1942, purportedly to mark the anniversary of the bombing of the Pearl Harbour. In Shanghai, it was chosen as the first film to mark the opening of Dahua Theatre that played exclusively Japanese films, and remained on the screen for a week starting from 15 January 1943.<sup>3</sup> *Hong Kong Conquered*, in 11 reels, is 101 minutes and 2,772 metres long. For a

long time, the whereabouts of the film were unknown. Most scholars believed that it had been destroyed. Others speculated that it was confiscated by the US military and is now stored in the US.<sup>4</sup> As it turns out, the National Film Center of the National Museum of Modern Art, Tokyo has kept an incomplete copy of 36 minutes long. I was fortunate enough to have my request to see the film approved. The disjointed plot makes it difficult to enter into an in-depth discussion of the film. Nevertheless, I was struck by the fact that a copy of the film still exists and the short glimpses I got of Tsi Lo Lin in it. Below are the notes of my viewing of the film, which I share below with researchers and scholars as a basis for more thorough discussion to come in the future.

Each of the numbers below represents respectively a sequence. The dialogues are transcribed by me:<sup>5</sup>

1. Intertitle: November, 1941. The Union Jack.

Hong Kong waterfront with British soldiers walking.

Street scene: Modern Chinese women, blonde Western women. Two Japanese in Western suits enter. They pick up from the ground *Honkon Nippo*, a Japanese newspaper. The words 'News of the Pacific War' are visible. The two walk along the waterfront in silence, with a resolute expression.

2. Immigration checkpoint: full of Japanese leaving Hong Kong on their return to Japan.

An inspector takes out a kimono from a suitcase. He tears apart the seams for a close inspection. Standing by the side is a Japanese woman with a look of

fear and disgust.

Mr Chen, a reporter from *China Daily*, comes to see Fujimoto off. The two talk in Cantonese, but the words are unintelligible. According to the Japanese subtitles, Fujimoto says to Chen, 'Do you really believe that Chiang Kai-shek will keep up his Japanese resistance till the end?'

'Let's proceed on our own paths, for Japan and for China. I wish you success.'

The Kitazawas also come to the send-off. Mrs Kitazawa says:

'Even though I am a mere woman, I am prepared for the worst at moments like this.'

Upon hearing that, the two men are speechless. The three fall silent.

3. The Kitazawas run an antique shop. On their return, a maid in white shirt and black trousers greets them in Cantonese, 'Welcome back!'

Kitazawa's mother enters. She is frail.

Mr Liang and sister Honglian (played by Tsi Lo Lin) arrive at the antique shop. The two plan to send Fujimoto off as well, and express regret when they find that Fujimoto has already left. Liang speaks fluent Japanese. Honglian wears a light-colour *qipao*, with permed hair coming all the way to the shoulders. She has a sombre expression, and does not utter a word.

Liang speaks with Kitazawa, expressing his critical view that 'Young people in Hong Kong just live for themselves.' Kitazawa says, 'Let's follow in the footsteps of your father and mine,' underscoring the long friendship between the two families.

Kitazawa's mother, who returns to her room from the storefront, gazes at a

1 主演《香港攻略戰》的黑田記代（左）和紫羅蓮

Tsi Lo Lin (right) starring in *Hong Kong Conquered* opposite Kuroda Kiyo.

2 北澤少尉（永田靖飾）和記者藤本（宇佐美淳飾）

Lieutenant Kitazawa (played by Nagata Yasushi) and reporter Fujimoto (played by Usami Jun)



picture of a man in uniform.

Mrs Kitazawa walks with Honglian. The two climb up a gentle slope. A distant view. The two walk in silence. Honglian suddenly leans over Mrs Kitazawa's shoulders and cries, apparently out of sadness for Fujimoto's departure.

*In the following sequences, the setting has moved out of Hong Kong, and the film turns to offer a group portrait of Japanese soldiers invading Hong Kong from Shenzhen. The characters in the foregoing scenes do not appear again.*

1. A Japanese officer gives long speeches about the significance of the war on Hong Kong.

The camera pans from the Union Jack on the Hong Kong side to the Japanese flag on the Shenzhen side, showing shots of Japanese soldiers singing military songs and changing guards.

2. Shenzhen: A Japanese brigade station in the Dong'an Inn.

Soldiers on the march. Coming to view are buildings with balconies. The words 'Greater East Asia' are painted on the wall. Yamamoto, among the soldiers, collapses under heat and exhaustion. His fellow soldiers gather on the wayside to encourage him.

3. Shenzhen: The decision to invade Hong Kong is relayed to the soldiers.

A meeting held in the deep of night has decided: 'To take down the British headquarters in East Asia in one strike.'

In early morning, a steed gallops by. The soldier on horseback calls out for the troops to assemble.

An officer gives a rallying speech to his soldiers: 'The directive that we have been waiting for a long time to invade Hong Kong has finally come

down.' 'The British have damaged the prospect of peace in East Asia throughout the last 100 years.' 'You bear on your shoulders the responsibility of building up East Asia, and the high expectations of your parents, brothers and fellow countrymen. Let's be worthy of them.' With the flowers and trees of the southern clime in the foreground, the picture shows a distant view of the troops and close-ups of faces of the soldiers, who are visibly excited.

4. The war of invasion

Soldiers run up a slope. Smoke, sound of explosion and rousing music.

Japanese soldiers cross the Shenzhen River. The British national flag is in front of them. They take down the chain-link fence, lower the British flag and raise the Japanese flag.

The tanks rumble down the road under the Japanese flag.

The air force. Shots taken from the plane looking down.

The metal placard with the words 'British Border' is trampled by Japanese soldiers.

Here and there among the army trucks on the road are a few mules and horses.

British trucks in flames on the roadside. A large number of Japanese soldiers march past them.

Map: News of the war: 'Our forces advance to Taipo.'

Intertitle: 'Ceasefire ordered at 19:30.'

Surrendered British soldiers mill about, exhausted and glum.

5. Soldiers enter the city

Japanese soldiers move along the streets of Hong Kong.

In a temporary hospital set up in a church, an injured soldier lies in bed.

Tears come down on his cheeks when he hears the bugle of the Japanese soldiers entering the city.

Kitazawa's mother walks up to an injured soldier.

A complete view of the church interior. Nurses stand with heads bent, apparently in mourning for soldiers who have sacrificed their lives.

6. Against the heroic music, shots of a sinking warship and the Japanese flag.

The 36 minutes of the film that I saw are mere fragments, but they are enough to reveal the two-part structure of the film that interweaves scenes of outdoor battle with indoor drama. Like many so-called 'Mainland films' made by the Japanese in Mainland China at the time, the indoor portions of this film feature pro-Japan Chinese who speak fluent Japanese. Likewise, this film also presents love relationship between Japanese men and Chinese women, however mild the romance may be. Tsi Lo Lin, her face exhibiting the innocence of a young girl, does not utter a single word in the film. It is unknown whether her silence is a sign of the girlish shyness and purity as required by the plot, or a lack of enthusiasm on her part in a project monopolised by the Japanese. According to Yu Mo-wan's *A Historical Account of Hong Kong Cinema*, Tsi was forced to go to Japan to publicise the film. As soon as she returned to Hong Kong, however, she escaped to the war resistance areas.<sup>6</sup> The fact remains that Tsi went to Japan solely to shoot at the studio's indoor set. In the September 1942 issue of *Nippon Eiga (Japanese Cinema)*, there is a picture of Tsi with writer Kikuchi Kan, then president of Daiei. The latter was

sitting in a relaxed way on a cushioned chair while Tsi stood by his side. She was dressed in almost exactly the same way as she appeared in the film. The caption of the picture reads: 'Tsi Lo Lin, an actress from Hong Kong (of the Hong Kong Film Association) visits Kikuchi Kan.' One wonders what the two had to say to each other.

The battle scenes found in the fragments of the second half were mostly shot onsite in Shenzhen, and various places in New Territories, Kowloon and Hong Kong. According to Kinnia Yau's interview of Okazaki Kozo, assistant cinematographer of the film, because there were not enough Japanese soldiers in occupied Hong Kong, part of the footage was shot in Hakone and added to the film later.<sup>7</sup> This section of the film contains documentary footage of actual fighting. Reviewers of the time commended the skill of the film editor, who conveyed realistically the intensity of actual combat.

As for the plot of the story, it seems rather incomprehensible from the fragments we have today. In fact, reviews of the day also pointed to the underdeveloped plot, and the poor characterisation of the film. The most important heroic figure seems to be the soldier in the picture that Kitazawa's mother gazes at – Second Lieutenant Kitazawa. Some Hong Kong publications erroneously reported that Honglian played by Tsi Lo Lin is Kitazawa's lover. As a matter of

fact, according to a review at that time, Tsi is in love with a reporter named Fujimoto Takashi, a friend of Lieutenant Kitazawa's. The same review also pointed out, 'For reasons unknown, the love interest is excised from the film, leaving behind a meaningless scene of a walk in silence.'<sup>8</sup> The walk scene that I saw in the fragments, it would seem, turns out to be just as ambiguous and artificial even when the film was seen in its entirety. The love interest never developed into anything. Was it again due to Tsi Lo Lin's refusal to cooperate?

In 1943, the year after the film was shown, there was a retrospective of all Japanese films of 1942. In it was a paragraph on *Hong Kong Conquered*:

The battle scenes and others that are shot onsite are superb, but the plot is in tatters. With the support of the local troops, battle scenes can naturally be made quite realistic, especially when they are shot onsite. The unfortunate result is that there is a preponderance of battle scenes, giving rise to the lopsided structure. With these shortcomings in mind, one wonders whether it would be better to take out the drama of the plot and turn the film into a documentary of the war.<sup>9</sup>

The comments above make quite explicit the futility of masking the cruelty of the war by making a love drama of it. In this article, I

have sketched out, on the basis of existing fragments and some relevant Japanese material, the content of the only feature film made in Hong Kong during the Occupation years. One should be aware of the danger of ungrounded speculations with such scanty information. We could only look forward to the day when more historical data would enable us to look seriously at this chapter of cinematic history in the war years. (Translated by Tam King-fai) ■

#### Notes

- 1 The full name is Dainippon Eiga Film Company, established by merging Shinko, Nikkatsu and Daito in 1942 under the corporate policies during the War.
- 2 URL: [www.jmdb.ne.jp/1942/br001130.htm](http://www.jmdb.ne.jp/1942/br001130.htm)
- 3 Yan Ni, *Senji Nicchu Eiga Koshoshi (The History of Interactions Between Japanese and Chinese Wartime Cinemas)*, Iwaba Shoten, 2010, p 201 (in Japanese).
- 4 Kinnia Yau Shuk-ting, *Gangri Dianying Guanxi: Xunzhao Yazhou Dianying Wangluo Zhi Yuan (Between Japanese and Hong Kong Cinemas: Searching for the Origins of Asian Film Networks)*, Hong Kong: Cosmos Books Ltd, 2006, p 18 (in Chinese).
- 5 I am grateful to Prof Abe Noriyuki of Doshisha University who viewed the film with me and went over the translation. I alone am responsible for any errors.
- 6 Yu Mo-wan, *Xianggang Dianying Shihua (A Historical Account of Hong Kong Cinema)*, Vol 3, Hong Kong: Sub-Culture Ltd, 1998, p 63 (in Chinese).
- 7 See Note 4.
- 8 Mizukami Tanzo, 'Review: *The Day England was Defeated*', *Nippon Eiga (Japanese Cinema)*, December 1942, p 238 (in Japanese).
- 9 Mita Ikumi, 'Japanese Films of 1942', *Nippon Eiga (Japanese Cinema)*, February 1943, p 451 (in Japanese).

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**本館特此致謝! Thank you!**