

通訊

59

Newsletter

02.2012

被遺忘的香港影史一隅——廈語片
A Forgotten Page of Hong Kong Cinema History:
Amoy-dialect Film

從師道到民族——六十年黃飛鴻電影的啟示
From Mentorship to Nationalism:
Inspirations from Wong Fei-hung Films across 60 Years

節慶電影，電影慶節——賀歲片雜感
Celebrating Festive Movies:
A Few Thoughts on Chinese New Year Films



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這年頭，中港合拍片勢不可擋，台灣電影又生機勃勃，而泛指兩岸三地電影的華語片一直常給人連在一塊談論，尤其在「衝奧」等世界影壇盛事事務簿中，中（普通話）台（國語、台語）港（粵語）鐵三角，總是給評比一番。有趣的是，所謂「華語」，其實是東南亞地區對漢語的稱謂。受到閩語、粵語影響的華語，流露了海外華人的生活軌跡。叫人聯想的是，原來華語和電影，其實承載了較眼下遠為豐富的淵源。

假如在國語片和粵語片都大行其道的上世紀五、六十年代來談華語片，廈語片和潮語片必定不可不談。香港電影資料館既以盡尋香港電影為己任，廈語片和潮語片是早已定下的研究項目，今年卒能先推出《香港廈語電影訪蹤》專書，隨後繼續進行潮語片的研究計劃。縱使過往作邵氏和光藝專題回顧時，嘗試透過他們的電影挖掘香港電影和東南亞的關係，「東南亞」只是個背景；今次所探討的廈語片，主要由華僑出資，在香港攝製，幾乎不曾在香港上映，一度風行東南亞——「東南亞」是個極為重要的舞台。容世誠、戴杰銘、鍾寶賢等多位學者和作者在書中發表的文章，洋洋萬言從政治、歷史等多方面深入剖析廈語片這朵奇葩的出現、盛衰。今天僅傳下來的廈語片可惜為數不多，幸仍見證這段可堪咀嚼的歷史。[clkwok@lcsd.gov.hk]

Today, Mainland-Hong Kong co-production has become an unstoppable force, while Taiwan cinema is in the middle of a boom. Film industries of the three regions, collectively known as *Huayu* (Chinese-language) cinema, are frequently mentioned together.

Huayu is the way people in Southeast Asia refer to *Hanyu* – language of the Han race. Influenced by Hokkienese and Cantonese, *Huayu* is a culture carrier which bears witness to the lives of overseas Chinese. There is in fact a lot more to *Huayu* and Chinese-language cinema than the common understanding we have of these terms.

During the 1950s and 60s when Mandarin and Cantonese movies were at their heights, Amoy- and Chaozhou-dialect films were also part and parcel of the Chinese-language cinema of that era. We at the Film Archive make it our task to gather Hong Kong films wherever possible. Plans have been laid to research these regional cinemas, and this year *The Amoy-dialect Films of Hong Kong* will first see the press, to be followed by an in-depth study of their Chaozhou counterparts.

Several years ago while researching Shaw Brothers and Kong Ngee, we made it a point to examine the relationship between Hong Kong cinema and Southeast Asia through the movies these studios produced. However, the Southeast Asia there was at best a mere background. Amoy-dialect films, on the contrary, were mostly funded by overseas Chinese; they were made yet hardly ever released in Hong Kong but in Southeast Asia, which is thus a much larger focus in the present study. Scholars such as Yung Sai-shing, Jeremy Taylor and Stephanie Chung Po-yin have written at length in a joint effort to trace the trajectory of this regional cinema.

The Amoy-dialect films that have survived to this day are less than plentiful, still they offer us a glimpse into a slice of history that is worth pondering nonetheless. [clkwok@lcsd.gov.hk]

封面：(右起)《番婆弄》(1958)中的莊雪芳、小娟(即凌波)與王清河

Cover: (From right) Chong Sit Fong, Seow Kuen (aka Ivy Ling Bo) and Wong Ching-ho in *Shrews from Afar* (1958)鳴謝：星空華文傳媒電影有限公司、香港盲人輔導會、港僑影業公司、新華影業公司、雷鳴(國際)電影貿易公司、沈鑾治先生、余慕雲先生、袁經楣女士、翁靈文先生

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「香港神話——黃飛鴻電影」、「方言與本土——香港的廈語電影」、「百部不可不看的香港電影」、「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.

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國際電影資料館聯盟成員
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被遺忘的 香港影史一隅——廈語片

A Forgotten Page of Hong Kong Cinema History:
Amoy-dialect Film

蒲鋒 Po Fung

《番婆弄》(1958)
Shrews from Afar (1958)

廈語片幾乎不存在於香港人的記憶。儘管五、六十年代一批為數不少的廈語片的主要生產地是香港，但主要資金來自外地，更從不以香港為市場，香港公映過的廈語片寥寥可數，看過廈語片的香港人相信亦極少。廈語片主要是出口到東南亞地區，包括菲律賓、台灣、星馬和印尼等地。廈語片在五十年代曾經有相當不俗的海外市場，但在六十年代初衰落。在五十年代，知道廈語片存在的香港人固然已不多，留下的資料也少，但余慕雲先生多年來花了不少筆墨，提醒我們香港曾生產過為數不少的廈語片¹，令我們留意到它的存在，並且發現那是一個廣闊而重要的天地。

以數量而言，根據本館至今搜集到的資料，香港攝製的廈語片應該約二百五十部，過去比較慣用的估計是四百部²，但經過我們的研究員吳君玉把不同地方的報章廣告、圖文和影像資料核對，排除一戲異名及同以「廈語片」為名出現在東南亞的台灣出品閩南語片，二百多部是比較堅實的數字。這二百多部影片，從經濟角度言，構成五十年代香港製片業一個重要支柱。而從文化角度而言，它更是行銷東南亞的文化商品。對它的研究，可以對東南亞華僑歷史、冷戰時期亞洲的政治經濟文化脈絡帶來富啟發性的認識。

然而，要研究廈語片是困難的，首先要面對的是文獻不足徵的問題。

由於多年來的缺乏關注，保存下來的廈語片極少。目前香港電影資料館存有影像資料的只有二十多部。以前後出產二百多部影片計算，保留下來的影片這麼少，這的確令到全面的研究很難展開。

除此之外，也因為廈語片的跨地域性，有關資料散藏於台灣及東南亞各地，要為它繪畫出基本的輪廓，需要把分散各地的資料整合，起碼香港之外，幾個最重要的市場及資金、人才來源地像菲律賓、台灣及星馬都要顧及。我們已盡力搜集那個時期這幾個地方的華文報紙廣告及相關報道作參考，但是更深入的工作，需要在當地作更持久及廣泛的調查，這是暫時仍不易達到的。

但即使文獻不足徵，單是觀看留存下來的二十多部影片，我們也可以提供一些對廈語片本身的整體印象。其中最重要的一點，是廈語片在風格或色彩上，並沒有給人國、粵語片以外的「第三種電影」的感覺。五、六十年代香港的國、粵語片，除了語言的不同，再粗心的觀眾，都會發覺到一種基本風格的差異，不純然是國語片的製作水準高些，粵語片的低些，而是由題材、興味到演出，都有種相當明顯的分野。廈語片的語言當然和粵語、國語不同，但卻沒有在國、粵語片以外建立起另一種影片風格出來。對比之下，差不多同期台灣製作的台語片便很不同，它們與香港的國、粵語片風格可說是迥然不同。



1 3
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1957年間廈語片風格大變，58年盛極一時。
A drastic change in the film style of Amoy cinema was seen in 1957, which paved the way for its boom the following year.

- 1 《姊妹花》(1957)
Sisters Two (1957)
- 2 《濟公活佛》(1957)
Monk Ji Gong (1957)
- 3 《假正經》(1959)
The Frivolous Professor (1959)

廈語片可以分作兩個時期。五十年代前期，廈語片的題材主要都是搬演著名的戲曲或民間故事。除了著名的閩潮故事〈陳三五娘〉外，拍成廈語片的還有〈唐伯虎點秋香〉、〈梁山伯與祝英台〉等。此外，現在電影資料館存有影像資料的《孔雀東南飛》(1955)、《牛郎織女》(1955)、《呂蒙正拋繡球》(又名《彩樓配》，1957)等數部，都屬於這個類型。這些影片都夾有福建南音演唱，但不宜稱作戲曲片，因為整體是用話劇表現形式呈現故事，直至主角抒發感情時才會唱出南音。這也是五十年代初，香港粵語古裝片的普遍做法，那時即使以伶人的名劇作招徠，也並不是把伶人的舞台演出作電影化呈現，而是徹底改編成話劇，只在其中插唱一兩段名曲，像芳艷芬的《程大嫂》(1954)或吳楚帆、白燕演出唐滌生執導的《漢武帝夢會衛夫人》(1954)便是最好的例子。粵語片大概要到中聯1956年的《西廂記》才開始出現連敘事應對也以唱為主的接近戲曲表演的演出方式。五十年代的廈語古裝片，予人的印象便與粵語古裝片十分類似，只是語言不同，演出的演員也不同，製作上廈語片也尤遜精緻的粵語片。廈語古裝片愛講述婦女的悲慘故事，不離遭權貴搶奪、被家姑虐待或丈夫發跡後遺棄糟糠等遭遇。《孔雀東南飛》的劇情，甚至引入了中聯興起才特別鮮明的反迷信

題材，講家姑因迷信神婆而害死兒媳，其對迷信害人的呈現，近似從中聯「家春秋」系列中導引出來。正因為二者在風格上的相似，最極端的一個例子，是《八仙鬧江南》(廈語版本名《八仙過海》，同於1957年首映)中，廈語片和粵語片的演員合演一部影片，而不同版本配上不同語言。

到1957年後半年，廈語片在風格上出現了很大改變，而且在1958年的票房也一度十分好，令它在各地的公映量還要超過國語片。可惜曇花一現，在1958年盛極一時的廈語片到1960年產量銳挫，然後在數年之後消亡。這個1958年的新風有幾個特色，包括背景由古裝轉入時裝；由過去的著力悲情轉為以喜劇為主；而歌唱的取材也由過去的南音轉為由國語時代曲改編為主的「摩登廈曲」。星馬歌后莊雪芳就是在這個時候來港參演廈語片並紅極一時。

這個時期的廈語片形式上不像粵語片，卻像香港的國語片。那時正值新華公司《桃花江》(1956)賣座成功的影響下，國語片普遍靠時代流行曲來吸引觀眾。當時很多廈語片的故事情節都能在國語片中找到，例如《好夫妻》(1959)與朱石麟的《夫妻經》(1958)極其相似；小娟(即凌波)演的《翠翠姑娘》(又名《青春姑娘》，1959)難免叫人想起林黛演的《翠翠》(1953)。其中《桃花



《香港廈語電影訪蹤》(吳君玉編)三月下旬出版，電影放映同期舉行。
The Amoy-dialect Films of Hong Kong (edited by May Ng) will be published in late March alongside film screenings.

江》可說是特別重要，除了後來出現的《桃花鄉》(又名《新桃花江》，1957)故事與它雷同之外，還有一部《續集新桃花江》(又名《相親相愛》，1960)也通過一個拍戲的故事，大量仿擬《桃花江》的場面。而小娟主演的《真心真愛》(又名《小花貓》、《蓬門碧玉》，1958)及莊雪芳主演的《雙喜臨門》(1958)，主角造型也很有「小野貓」鍾情的影子。毫不奇怪地，當時拍廈語片最活躍的導演，像王天林和陳翼青等都是執導國語片為主的。

除了沒有一套自己的風格特色，不容諱言，絕大部分的廈語片水平是不及國語片，也不及有水準的粵語片的。但廈語片並不純然因為它反映了五十年代香港以及東南亞華人的政經文化面貌才值得留意，它本身仍有它的趣味。除了富有地方特色的音樂歌曲外，部分演員也有相當吸引力，當中莊雪芳的演出尤其突出，她充滿時代感的歌舞演出和其獨特的個性，奠定了她在五十年代廈語片中的巨星地位，比起同期國粵語片巨星，她也可以說是別樹一幟，自有特色。■

蒲鋒為香港電影資料館研究主任

註釋

- 1 余慕雲先生介紹廈語片的文章主要收錄在《香港電影史話》第四及第五卷，香港，次文化堂，2000、2001。
- 2 方保羅編：《圖說香港電影史1920-1970》，香港，三聯書店，1997，頁157。

Amo-y-dialect film is almost absent in the memory of Hong Kong moviegoers. Despite the fact that Hong Kong was the hub of Amoy-dialect film production during the 1950s and 60s, these movies, mostly overseas-funded, were hardly made for the local market, but for Southeast Asian countries like the Philippines, Taiwan, Malaysia, Singapore and Indonesia. Thus, only a small part of them were released in Hong Kong. In the 1950s, Amoy-dialect films were barely watched or talked about here. Thanks to Mr Yu Mo-wan, however, who detailed the production of these films in Hong Kong,¹ we got to discover this neglected yet important facet of the local cinema history.

According to research by the Hong Kong Film Archive, a total of about 250 Amoy-dialect films had been made in Hong Kong. Compared with an earlier estimate of 400,² the figure went down after the verification by HKFA researcher May Ng, who cross-checked newspaper advertisements, documents and images from different sources, rejecting cases of duplicated film titles and Hokkien-dialect films produced in Taiwan for the Southeast Asian market. This relatively more accurate figure suggests that Amoy-dialect film production in the 1950s brought substantial economic contributions to Hong Kong's movie industry. These motion pictures were also cultural products widely circulated in Southeast Asia. Research on Amoy-dialect film helps shed light on the history of Chinese people in Southeast Asia, and the political, economic as well as cultural development in Asia during the Cold War era.

To conduct research of this kind is however no easy task. The main reason is the lack of data. Over the years, there have been only a very limited number of Amoy-dialect films preserved, some 20 of which are kept by the HKFA. Such an insufficient proportion of preserved films can hardly facilitate any comprehensive research.

Adding to the challenge is how

relevant information is scattered around Taiwan and other Southeast Asian countries because of the trans-territorial nature of Amoy cinema. It is necessary to gather such material from at least the Philippines, Taiwan, Malaysia and Singapore where the largest investments, consumptions and pools of talents came from. A lot has been done already to collect advertisements and articles from Chinese newspapers of these territories during the period. A more in-depth investigation, however, requires the studies be done in



向國語片取經：《好夫妻》（1959）（上圖）與朱石麟的《夫妻經》（1958）極其相似。
Amoy-dialect films drew inspiration liberally from Mandarin cinema: *Good Couple* (1959) (pictured) was almost a copy of Zhu Shilin's *Between Husband and Wife* (1958).

the field and in a continual and comprehensive way – a goal rather difficult to achieve at the moment.

Still, viewing the preserved collection provides us with an outline of the genre. One important observation is that, Amoy-dialect film did not create a distinct style and colour that made it stand out from Mandarin and Cantonese movies at that time. Differences between Mandarin and Cantonese films in

terms of language, topic and taste were obvious. However, it was only the language that distinguished Amoy-dialect film from its two counterparts. In a way, it is doubtful that a so-called Amoy-dialect film style ever existed. The Taiwanese Hokkien film, on the contrary, was celebrated for its unique approach.

The development of Amoy cinema can be divided into two stages. The first one was the early 1950s during which movies were mainly adapted from famous Chinese opera and folklores. Examples were the story of Chen San and Wu Niang, scholar Tang Bohu and the maid Qiuxiang, and the Butterfly Lovers; and among the HKFA catalogue, *Southeast the Peacock Flies* (1955), *The Cowherd and the Weaving Girl* (1955), and *Lü Mengzheng Wins the Bride's Embroidered Ball* (1957). Regardless of some Fujian *nanyin* music performances, these movies were not Chinese opera by nature, but dramatic features. The protagonists sang only in times of emotional expression, an approach common in Cantonese costume drama during the early 1950s. While translating famous Chinese opera numbers into movie contents to attract a larger audience, the original stage performances were fully transformed into drama. Singing became just occasional in the movies, but without losing its charm. To name a few, Fong Yim-fun's *A Forsaken Woman* (1954), and *The Dream Encounter Between Emperor Wu of Han and Lady Wei* (1954), featuring Ng Cho-fan and Pak Yin, and directed by Tong Tik-sang. It was not until *Romance at the Western Chamber*



國語片《桃花江》(1956)(左圖)大賣，廈語片《真心真愛》(1958)(右圖)的主角造型也很有「小野貓」的影子。
Screen sisters: The two heroines in Mandarin hit *Songs of the Peach Blossom River* (1956, left) and Amoy-dialect piece *Little Kitten* (1958, right) look strikingly alike.



《翠翠姑娘》(1959)(上圖)難免叫人想起林黛演的《翠翠》(1953)。
Seow Kuen in *The Girl Named Chwee Chwee* (1959) reminds one of Linda Lin Dai in *Singing under the Moon* (1953).

(1956) produced by The Union Film Enterprise that a performance style close to Chinese opera, in which the narrative and dialogue were delivered mainly through songs and music, was first seen in Cantonese film. Thus, Amoy and Cantonese costume dramas in the 1950s did share a lot of similarities, except that the language and cast were different, and the former was seemingly less refined than the latter.

Amoy-dialect costume drama tended to tell tragic stories about hapless women: the downtrodden, abused or deserted. The anti-superstition undertone in *Southeast the Peacock Flies*, where a superstitious mother caused the death of her own son and his wife, was an apparent response to the trend set by Union Film and owed much to its 'Torrent Trilogy' that advertised the many drawbacks of superstition. The resemblance of Amoy and Cantonese cinemas came to an extreme in *The Eight Immortals in Jiangnan* (Amoy-dialect version entitled *The Eight Immortals Cross the Sea*, both premiered in 1957), where two groups of actors, one Amoy and one Cantonese, were featured in the same movie, which was then dubbed into separate versions of the two dialects.

A drastic change in the film style of Amoy cinema was seen in the latter half of 1957, and the subsequent year also saw a leap in its box-office performance, releasing even more

films than Mandarin cinema. Yet, the boom was short-lived. By 1960, there was a plummet in Amoy film production, after which it died out in just a few years' time. The 1958's turn came with a few features, such as the change from costume drama to modern drama; from tragedy to comedy, and from *nanyin* to 'modern Amoy music' – cover versions of Mandarin popular songs. Singer Chong Sit Fong from Singapore became a hot commodity during this period for her appearances in Amoy-dialect films.

It was the time when Amoy-dialect film bore close resemblance to Mandarin film by form. It was also the time when Mandarin cinema, with the success of Hsin Hwa Motion Picture's *Songs of the Peach Blossom River* (1956), was at its height, best remembered for its use of popular music that became a great appeal to the audience. It was not uncommon to see Amoy-dialect films draw inspiration from Mandarin cinema: *Good Couple* (1959) was almost a copy of Zhu Shilin's *Between Husband and Wife* (1958); Seow Kuen (aka Ivy Ling Bo) in *The Girl Named Chwee Chwee* (1959) reminded viewers of Linda Lin Dai in *Singing under the Moon* (1953). *Peach Blossom River* was an important example for it inspired an Amoy double, *Peach Blossom Village* (1957), followed by a sequel in 1960 in which a number of scenes from the Mandarin original were remade.

Both *Little Kitten* (1958) featuring Seow Kuen, and *Lovingly Yours* (1958) featuring Chong Sit Fong, had their heroine in the image of actress Chung Ching who was dubbed the 'Little Wild Cat'. It also came as no surprise that some prominent Amoy-dialect film directors, such as Wong Tin-lam and Chan Yik-ching, were equally prolific in Mandarin cinema.

Amoy-dialect film was born without a unique style of its own. The quality of its works lagged behind Mandarin cinema and some of the well-made Cantonese movies. That said, it was still genuinely watchable in its own right, not only because it reflected the livelihood of the Chinese people in Hong Kong and Southeast Asia, but also thanks to its use of music with strong local flavour, and the charm of some of its actors. Chong Sit Fong was an exceptional actress whose performance was modern and extraordinary, catapulting her to stardom in Amoy cinema during the 1950s. With a style entirely her own, Chong's panache was never overshadowed by her counterparts in Mandarin and Cantonese cinemas. (Translated by Vivian Leong) ■

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Notes

- 1 Mr Yu's writings on Amoy-dialect films can be found in *Xianggang Dianying Shihua (Anecdotes of Hong Kong Cinema)*, Vols 4 & 5, Hong Kong: Subculture Ltd, 2000 & 2001 (in Chinese).
- 2 Paul Fonoroff, *Silver Light – A Pictorial History of Hong Kong Cinema: 1920–1970*, Hong Kong: Joint Publishing (HK) Co Ltd, 1997, p 157.

《主善為師 黃飛鴻電影研究》
(蒲鋒、劉嶽合編)三月下旬出版，電影放映及展覽同期舉行
Mastering Virtue: The Cinematic Legend of a Martial Artist (co-edited by Po Fung and Lau Yam) will come out in late March alongside film screenings and exhibition.



從師道到民族 ——六十年黃飛鴻電影的啟示

From Mentorship to Nationalism: Inspirations from Wong Fei-hung Films across 60 Years

劉嶽 Lau Yam

黃飛鴻電影，是至今最長壽、作品數量最豐富的香港電影系列。首數集或許是個偶然，可延續六十年，並不可能是偶然。六十年以來，黃飛鴻電影，在時間的熔爐裡，歷久不衰，發展出自身的規律和成果，是份獨特的電影歷史經驗。

當下黃飛鴻電影還有餘熱，歸功徐克九十年代重新創作的黃飛鴻系列。內地武術隊訓練的北方人李連杰，飾演嶺南洪拳師傅黃飛鴻。徐克發揮言志本色，黃飛鴻從佛山到北京，投入中國清末亂象和新生的洪流，聽來誇張失實，卻是難得的言志論世之作。而所謂誇張失實，與幾十年來黃飛鴻電影不正面處理歷史和政治有關，這是香港電影的普遍特性。但反過來看，正因為黃飛鴻的傳奇，產生自報章連載小說，經通俗電影發揚光大，它的文化生命是靈活的，可以無遠弗屆，隨時機變化。

雖然沒有正面處理歷史，時間、生命、死亡，一樣存活在黃飛鴻電影中。首四集《鞭風滅燭》、《火燒霸

王莊》、《血戰流花橋》，以《梁寬之死》（均由胡鵬導演，1949-1950）告終，片名彰彰明甚，充滿濃烈的戰鬥情緒。首四集實展示一種生命態度，黃師傅初度登場，但徒弟梁寬擔當了一半的戲。他大情大性，勇猛強橫，對性愛和死亡的追求很張揚，一早便表現會發生悲劇的跡象。師伯蘇乞兒明白，反而時常讚美鼓勵他。蘇自己狂肆耽酒，亦具頹廢而高超的美感。蘇乞兒和梁寬未必可敬，卻是酣暢可愛的人物。

梁寬最後死在師傅和愛人懷中，本因意氣之爭而死，偏偏綻放旺盛的生命力。第五集《黃飛鴻傳大結局》（羅志雄導演，1951）的戲劇時間是梁寬去世不久，但電影很快從悲傷的

調子中恢復過來。當黃飛鴻見徒弟娶妻，也興起求偶的念頭。此外，收了新徒弟林世榮，使武藝薪火相傳。黃飛鴻電影沒有因為梁寬之死而結束，死亡不是人的最後歸宿，也不是電影的。編導安排人物面對死亡，經歷無常，對人世間的深情不減，更為追求人生。黃在第五集中終於成婚生子，真實的林世榮，日後成為洪拳名師，在香港開枝散葉。黃飛鴻電影興起，與他一脈關係極大。電影中對人生生不息的寄託，在現實裡延綿發展。

五十年代中，梁寬再於黃飛鴻電影出現。故事回到梁寬去世之前，重新開始，而時間蝸行，不斷打圈，歷數十部，都沒有走到他死亡的一刻，永恆的年輕，永恆的戀愛（與任



《黃飛鴻鐵雞鬥蜈蚣》(1956)
Wong Fei-hung's Story: Iron Cock against Centipede (1956)

燕飾演的不同女角)。黃飛鴻的徒弟班底基本固定，不時缺一兩個，凌雲階可以由不同演員飾演，牙擦蘇可以變了不知名的路人。耳熟能詳的角色故事，戰勝了科學邏輯。電影拍得自然，觀眾也看得自然。

迴環反覆的意識中，維持穩定的是廣播民間的精神倫理。《黃飛鴻天后廟進香》(胡鵬導演，1956)中，牙擦蘇雖是孤兒，也懂得孝敬父母。清明時節，他要在佛寺為父母設靈位，到墓地拜祭別人的先人，惹出笑話，遭人打罵，但表面荒謬與愚昧的行為，卻是慎終追遠的信仰。由一個庸碌的小人物表現，比出自尊貴的黃師傅之口更為動人。

1961年的《黃飛鴻大破五虎陣》，黃飛鴻、蘇乞兒殲賊後，一起推倒賊窩的柱樑，煙霧飛揚中，他們攜手離開。鏡頭自遠處安靜的拍攝，那一刻他們老去，時間在我們眼前死亡。這是五十年代全盛期的最後一部黃飛鴻電影。有些人認為黃飛鴻電影千篇一律，五十年代尤甚。固然製作條件所限，罕見整體精緻的處理，但絕不缺乏佳句佳篇。以《大破五虎陣》這一幕，與《黃飛鴻鐵雞鬥蜈蚣》(胡鵬導演，1956)裡，鏡頭推

向牙擦蘇奉給祖師的茶和籐條一鏡為例，兩個歲月和倫理的意象，都是精湛而富韻味的藝術成果。

徐克為黃飛鴻電影系列帶來國族歷史的層次，風格與往日不同，但有著一以貫之的真誠和奮進。當香港面對回歸的歷史變遷，黃飛鴻電影的情懷，是時代的情懷，這是通俗電影和徐克電影的魅力潛力。近年，黃飛鴻歇息，霍元甲和葉問隨後而來。時移世異，新的拳師家長人物，化身愛國主義權威符號。故事逐漸簡化，仍有香港電影常拍的人倫關係，但影片最引人注意的，是中國面向西方的態度：以德服人，一廂情願，改寫歷史……，有陳腔爛調，也有新的細微的探索，可以繼續觀察。

黃飛鴻電影演變六十年，每一個時代都有特性和限制，今日回顧，特別是早年電影，仍感生機勃勃，為之感動。流動的狀態，生命的氣息，游移變化，建立程式而不僵化。這份生命力，推動黃飛鴻電影，比諸可以取材的歷史和政治，不遑多讓。■

劉焯為香港電影資料館項目研究員

By far the most long-running and prolific movie series ever appeared in the history of Hong Kong cinema, the Wong Fei-hung movies are truly deserving of recognition. Some 60 years witnessed how the exploits of Master Wong took off; from a few sequels with unplanned success into a seminal local cinema landmark. A retrospective of the Wong Fei-hung series offers a unique journey through cinema history.

People's unfading love for the series owes much to the remaking of the Wong Fei-hung movies by director Tsui Hark during the 1990s. Jet Li, a Mainland actor from the north who received professional wushu training, played the role of Master Wong, a Hung Fist master from the south. Li's Master Wong was a completely different representation from that created by the late Kwan Tak-hing who first made the character famous. Tsui Hark, a political auteur, set the film against the background of the socio-political turmoil in the late Qing dynasty, where Master



《黃飛鴻大破五虎陣》(1961)
Wong Fei-hung Smashes the Five Tigers (1961)



意大利L'Immagine Ritrovata電影修復工作室為攝於1949年的《黃飛鴻傳》及《黃飛鴻傳下集大結局》進行數碼修復，(前排左起)本館館長林覺聲、工作室總監大衛普茲及本館一級助理館長(修復)勞啟明等在試映後討論修復細節。
 L'Immagine Ritrovata Film Restoration & Conservation Laboratory of Italy is currently putting together a digitally remastered copy for *The Story of Wong Fei-hung, Parts 1 & 2* (1949). (Front row, from left) Richie Lam, HKFA Head; Davide Pozzi, Director of the Laboratory; Koven Lo, Assistant Curator I (Conservation) and other HKFA staff discussing the restoration work after test screening.

Wong arrived in Beijing from Foshan and found himself on the threshold of a new era. The story may seem unreal if not exaggerated, but it may well be a response to the ahistorical and apolitical take of the past Wong Fei-hung movies, a phenomenon common in Hong Kong cinema. The fact that the series is an adaptation of folklores from serial novels in newspapers renders the movies a kind of cultural content valued for its flexibility and versatility to speak to a broad spectrum in time.

Despite the lack of a wider historical context, time, life and death are still present in the cinematic world of Wong Fei-hung. Of the very first four movies (*The Story of Wong Fei-hung, Parts One to Four*, 1949–1950, all directed by Wu Pang), the film titles are all heavily loaded with vehemence, which brings to the fore an attitude toward life. As Master Wong makes his first entrance, it is Leung Foon, the forthright, strong yet reckless disciple who takes the stage instead, appearing in almost

half of the movie. A daring pursuit of sex and death is explicitly expressed here, leaving traces that would lead up to tragedy. Leung consumes his life in excess, and so is his senior, Beggar So who likewise leads a life of indulgence. There lies an enchanting decadence in both the characters, the hedonists who capture the hearts of the audience.

At last, Leung Foon dies in the arms of his master and his lover. It is an insignificant death resulting from a rather trivial quarrel, but it does not give the story an inglorious end. The fifth episode (*The Story of Wong Fei-hung, Grand Conclusion*, 1951, directed by Law Chi-hung) recovers from the mourning and grief, and continues to tell the story after Leung's death. Seeing his disciple get married, Master Wong also wants a wife. A new disciple, Lam Sai-wing joins the cohort and later becomes one of the most important successors. The cinematic world of Wong Fei-hung continues even after Leung Foon dies. Here, death is not

the final destination. There are always lessons about the evanescence of life, which in turn motivate the characters to savour each moment and embrace the future. In the movies, Master Wong finally gets married and raises his own children, whereas in real life, Lam Sai-wing became a famous Hung Fist master in Hong Kong, leading to the birth of the Wong Fei-hung movies. The circle of life bridges the real and imaginary worlds of Master Wong.

In the mid-1950s, Leung Foon reappeared in the Wong Fei-hung movies which took the audience back to the time before his death. And after dozens of episodes over the years, Leung is still alive and kicking – as if he and his lovers (all played by the same actress Yam Yin) have come to a glorious standstill that triumphs over time. It also makes perfect sense to see one or two disciples disappear from the team at times, or Ling Wan-kai being impersonated by different actors while the character Bucktooth So being reduced to just a passer-by.



《黃飛鴻傳》(又名《黃飛鴻傳上集之鞭風滅燭》, 1949)
The Story of Wong Fei-hung, Part One (1949)

The same characters and the same sentiments defy any scientific logic, and viewers are pleased with the way the story unfolds.

As the Wong Fei-hung saga continues, one thing remained immovable is the long-held ethic of virtue. In *Wong Fei-hung's Pilgrimage to Goddess of the Sea Temple* (1956, directed by Wu Pang), Bucktooth So is an orphan who is praised for his filial piety. Not knowing where his late parents are buried, he visits the graves of other people's ancestors during Ching Ming Festival in order to pay tributes to his own. In the end, he makes a fool of himself and is beaten off. Behind the silliness is in fact the strong belief in respecting one's ancestry and tradition, a virtue most valued in Chinese culture. Compared with the teaching of the respectable Master Wong, the deeds of an ordinary man gives an even more impressive illustration to the moral.

In *Wong Fei-hung Smashes the Five Tigers* (1961), after Master Wong and Beggar So make a successful attack against the bandits, the duo, with bare hands, breaks the pillar in their lair down. Everything falls to dust, leaving only traces of the two heroes. The camera lopes calmly in a wide shot, putting time to the test.

This film brought the golden age of Wong Fei-hung movies in the 1950s to a close. The 1950s were an era regarded by some where blatantly-copied Wong Fei-hung movies were found. That may be due to the fact that most of the works were limited by the shoestring budgets. Despite the many crude productions, there were still a handful of exemplars. Besides the aforementioned scene, the camera movement showing the cup of tea and the whip that Bucktooth So presented to Master Wong in *Wong Fei-hung's Story: Iron Cock against Centipede* (1956, directed by Wu Pang) was equally memorable. That was a serenely beautiful scene which created an imagery of time and ethics.

A nationalistic and historical dimension was brought into Wong Fei-hung movies by Tsui Hark, whose cinematic representation of the world of Master Wong was exceptionally unusual. However, his remakes retained the same kind of earnestness and progressiveness indelibly attached to the series. It was the time when Hong Kong was faced by the then-coming 1997 handover. Captivating as popular cinema and Tsui's oeuvre can be, the movies successfully captured the spirit of the

age. In recent years, the series has come to a pause. Filling in the gap are movies about Huo Yuanjia, Ip Man and the likes, in which the master figures become patriots who articulate official nationalistic discourses. Morality and ethics, often addressed in Hong Kong cinema, are still evident in the increasingly simplified plotlines, only the focus of attention now is the stance taken by China in face of the West – to conquer by virtues, though appearing to be wishful thinking at times, and to rewrite history where necessary. Inevitably clichéd, such descriptions are nonetheless sensitive explorations that are worth noting.

Wong Fei-hung cinema has had its own characteristics and limitations at different stages over its course of development in 60 years. Looking back, the early titles in particular are marked by an exuberance that continues to move. Thanks to the films' remarkable flexibility, the established creative formulas have never become stagnant. Such exuberance is to steer Wong fei-hung films further ahead, no less than history and politics that are rich sources of drama. (Translated by Vivian Leong) ■

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節慶電影，電影慶節

——賀歲片雜感

Celebrating Festive Movies:
A Few Thoughts on
Chinese New Year Films

羅玉華 Fiona Law



《龍翔鳳舞慶新春》（1964）
Prince's Lovers (1964)

我們為甚麼看電影？我們甚麼時候看電影？高興的時候？難過的時候？沒事做的時候？太忙碌的時候？電影逗我們開心，看電影便有如過節般高興。那短短的兩三個小時內，在黑暗的電影院中跟認識的和認識的人坐在一起，同笑齊泣，過了戲內的時光。不論是悲劇鬧劇恐怖故事，哭聲笑聲甚至驚喊怒叫讓我們忘掉了自己是誰，同時又好像跟身旁的陌生人或者情人成了臨時親人，因為大家共同渡過了一些重要的事件。從戲院走出來，眼前的世界便有如經過一番洗滌，光亮起來，我們對這個世界好像有了一種新鮮的體會，人生也好像可以從頭開始。看電影，不就是跟過新年一樣嗎？電影院，不就是一個想像的家園嗎？四方框框內的電影世界為框外的天地帶來了普天同慶的情緒和氣氛，光和影在這有限的時光空間內建構了一個暫時的烏托邦。鬱悶的人兒、對周遭失望的人兒、

在城市內迷路的人兒，都歡迎走進框內坐坐看看。走出框外，更可以談談，讓悶氣消解。獨立的個體都走在一起，便慢慢成了「大眾」的雛形。祝慶又怎可沒大眾？

是的，有許多學者對電影與時間的哲學關係、影像傳播和大眾的建立、情感變化的虛擬及真實、電影與都市文化及身份認同等寫了無數著作，也不多說了。這篇文章本來就是為了在這個農曆新年間的賀歲片節目作一些介紹，資料性的論述和歷史性的分析可能無法在此作詳盡說明，但要是把新年跟電影一塊兒討論，時間的重要性不能不提吧。賀歲片，或節慶電影，

顧名思義，電影文本與放映時間息息相關，而觀影者與新年這獨特定期重複出現的社會時間更是不可分隔。這種時令性不禁令人再次思考電影類型的定義。而新年所帶來的有關電影的討論也非只有簡單地認同普世價值或者純粹地注視新春節慶所包含的正面意識。也許，每次從歲晚過渡至新年期間所產生的一個臨時的，有意識或無意識地擁抱烏托邦般的未來的共同情緒和憧憬，可以為我們重新思量電影的本質為何。

那麼，賀歲片算是一種類型片嗎？也不妨在此談一談，想一想。如果我們把多年來已知的賀歲片綜合起

來，便發現以下一些共通之處：

（一）片名統統是帶來吉利兆頭的字眼，用詞跟春聯相似，如《東成西就》（顧文宗導演，1950）、《陞官發財》（周詩祿導演，1951）、《金玉滿堂》（俞亮導演，1951）、《百年好合》（蔣偉光導演，1956）、《步步高陞》（陸邦導演，1961）、《萬事勝意》（珠璣導演，1963）等四字吉慶說話。跟朋友說要看一部賀歲片，便好像向人家祝賀新禧似的。連從外國來的片子也來湊熱鬧，於是春節檔期內也有了《陞官發財》（*Atoll K*, 1951）、《鴛鴦福祿》（*Cinderfella*, 1960，香港1961年上映）、《行運一條龍》（*Call Me Bwana*, 1963，香港1964年上映）等等熟悉的中文名字。那一年不是也有一樣名稱的嗎？不用緊張，因為好意頭是要不停復來的。

（二）賀歲片好像只有喜劇，但這是必然的嗎？不過要是新年時見到傷亡慘劇，不免有點掃興和不祥罷。故事題材似是沒有規範，古裝時裝不拘，甚至兩者皆有都可。但是大團圓結局總走不掉，家庭必定團聚，壞蛋必受懲罰或變成好人，有情人必會結合，橫財定要降臨。有時戲中故事與新年有關，有時戲中角色會在落幕前向我們祝賀新歲，齊齊歡唱，提醒我們可不要樂得忘記了拜年。雖然銀幕上的好人好事沒有帶來意外驚喜，但是這種可預料的內容不是令我們看的舒服嗎？大眾對電影的盼望也轉化成自身對來年的期望，而那些已經被觀



《富貴逼人》(1987)
It's a Mad, Mad, Mad World (1987)

眾假設而接納的故事，雖然恆常習熟，卻沒令人失望。

也難怪，有關賀歲片的觀影經驗不一定在於電影的內容。看映畫戲本來就是節日娛樂，在還沒有電影的年代，人們從戲園和遊樂場中的戲曲表演找尋佳節的熱鬧。觀影經驗的慶典性很多時是由四方框框以外看不見的嘉年華氣氛和大家一塊建立的歡樂情緒所成全的。只要電影院內所有人齊齊整整的，全院滿座，大家說好的話，想好的東西，心情好了，人寬容了，這一年也使過的美滿。電影公司也趁此良機擦亮招牌，把最重頭的作品甚至創業作於此時推出，以謝觀眾。這類誌慶式的說話作為賀歲片的宣傳口號幾十年來比比皆是，因為電影業不難發現觀眾在新春時特別可愛，賀歲片票房也特別容易興旺。這任達的景象跟傳統過節的豐盛文化不無關係。於是，讓我們再想一想港產賀歲片當中潛藏的中國文化或者中國性——香港百年殖民，卻每每跟中國大陸發生的事情緊緊扣連。香港以北的百姓多年來一浪又一浪的南來，而從香港又有一浪再一浪的人們往外離散。他們遠走的目的可能殊別，但身在異地總不免懷念故鄉。歲晚時節最令人懷鄉戀舊，但又不能不往前走。大家常說的送舊迎新，也許對這班流落他鄉的人們特別意義深長。相信在《受薪姑爺》（盧雨岐導演，1965）和《春滿花開燕子歸》（莫康時導演，1966）內的海歸爸爸們一定同意。

有人說，賀歲片為香港電影特色。我們都難忘八九十年代周星馳成

龍等大明星大伙兒擔演的賀歲片，無論在當年首輪戲院或後來於其他媒體收看的，這些電影漸漸地變成了我城的共同回憶。用今天的眼光看，這些令人捧腹開懷的娛樂片也好像在提醒我們過去的某種美好。又有人說，香港電影盡皆過火，盡是顛狂。那些過度的動作，過度的七情六慾，重複的陳腔濫調，俗套的情節，甚至媚俗地迎合低級趣味的所謂粗劣的港產片，在賀歲檔期特殊的時段內，都會變得可愛非常，皆因只有無度的元素才可解脫束縛，達至嘉年華般的顛覆。這種廣闊而放任的包容態度讓香港電影在一眾通俗文化產物別樹一格，無論是古裝的戲曲片如《龍翔鳳舞慶新春》（陳皮導演，1964）或是時裝的動作大片如《最佳拍檔》（曾志偉導演，1982），各類顛狂皆盡興。

當我們再看五六十年代的本地電影片目，便發現農曆新年期間總有為數不少的電影上畫（例如：1960至1969年的除夕到元宵之間每年便有九至二十部不等首輪電影），其中很多都自覺地擔上賀歲片的身份向觀眾誌慶。其實，賀歲片並非近二三十年來的東西，應佳節的電影也許從一開始便有。據余慕雲先生的考究，最早的港產賀歲片為1937年的《花開富貴》（湯曉丹導演）。¹ 雖然我們未能得知這部電影如何，但從現有的資料知道，此乃有關一個家庭於歲晚時遺失中獎彩票而後來復得的故事。那不是跟很多年後的《富貴逼人》系列（1987-1989）相像嗎？

今次「映畫戲迎春 賀歲片精選」節目精選的五部從六十到八十年

代的賀歲片，皆在當年除夕上畫。已經看過它們的人可以重溫當年的節日情懷，未看過的，亦不妨藉此重新認識電影與節慶的關係。新年每年都有，也許每個人都有一些小時候過節的回憶，而每一個觀影者心中都有一部百看不厭的賀歲片。如果這次節目中沒有遇上它，不要失望啊，未來還在等你呢！■

羅玉華，於香港大學比較文學系任教，專研華語電影、全球化下的亞洲電影、視覺文化及香港文化等。現正撰寫有關1950年代至今的中港賀歲片的專書。

註釋

- 1 見余慕雲：《香港電影史話（第二卷）——三十年代》，香港，次文化堂，1997，頁154。



「映畫戲迎春 賀歲片精選」客席策劃羅玉華博士在2月4日的「從類型片角度看賀歲片」講座中，細說今昔香港賀歲片。賀歲片比一般類型片多了一種時令性，但主題不盡相同，較難定義；但多包含對人與人之間關係的反思，結局多是團圓，也就活脫是給觀眾的賀禮。

At the 4 February seminar, Dr Fiona Law, guest curator of the 'Celebrating Chinese New Year' programme, provided an overview of Hong Kong's Chinese New Year films. These festive movies, unlike other genre pictures, have certain seasonal elements uniquely their own; their varying themes, however, render them difficult to be defined as a distinct genre. The plots, which focus mostly on interpersonal relationships and come to 'happily ever after' endings, made them most welcomed gifts for audiences in the holiday season.

Why do we go to the movies? When do we go to the movies? When we're feeling happy? When we're feeling sad? When we have nothing else better to do? Or when we're too busy to do anything else? Watching movies makes us happy, like when we're celebrating the various holidays throughout the year. We sit together with friends and strangers in the darkened theatre for two to three hours, sharing our laughter and tears with them. Be it a tragedy, farce or horror film, we forget about ourselves amongst the weeping, laughing, shrieking, and even yelling. At the same time, the strangers or lovers sitting beside us seem to have become our temporary family, experiencing an important event with us. When we leave the cinema, the outside world is brighter than before and we see things in a new light,



《受薪姑爺》(1965)
Hire a Husband (1965)

as if it's possible to push the reset button on life. Isn't going to the movies like celebrating the New Year and the movie theatre an imaginary home? The festive atmosphere seeps out from the images on the silver screen, creating a temporary utopia of light and shadow. Those who are feeling depressed, disappointed by everything that's around them, as well as those who are lost in the city in which they live are all welcome to take a seat inside. After the screening, they can break the monotony in their lives by chatting with one another. The congregation of individuals forms the public. How can we celebrate without people?

Scholars have written extensively on the philosophical relationship between cinema and time, circulation and dissemination of moving images, the making of the masses as imagined communities, fabrication and authenticity of affects, as well as how

films are related to urban culture and identity, so I won't elaborate on these subjects. The purpose of this piece is to introduce the Chinese New Year films chosen for this holiday season's special screening. It might be impossible to go into an in-depth discussion or conduct a historical analysis on each of them, but since we're talking about the Chinese New Year and motion pictures within the festive context, of course it's necessary to mention the importance of time. The plot of Chinese New Year films, or any holiday movie for that

matter, obviously has a close connection with the screening period. It would also be fair to say that the unique but recurring holiday is an indispensable part of moviegoers' lives. The seasonal element of these films sheds light on how film genres are defined. It's

also worth noting that the discussions related to Chinese New Year films didn't simply approve of their universal values nor solely focus on their positive ideals and fantasies associated with this traditional celebration. Perhaps the anticipation and collective sentiment with which we subconsciously, or knowingly, embrace this seemingly utopian future during the holiday season can help us reconsider what motion picture means as a cultural product of dreams.

So, should Chinese New Year films stand as a genre on its own? This is something worth discussing. If we put together all the Chinese New Year films known to have been made to date, you'll find that they all share a few similarities:

(1) Their titles contain auspicious wordings, much like those used in Spring Festival couplets, for example, *Success All the Way* (dir: Ku Wen-

chung, 1950), *Promotion Means Money* (dir: Chow Sze-luk, 1951), *A Hall Packed with Riches* (dir: Yu Leung, 1951), *Lovers' Eternal Union* (dir: Chiang Wai-kwong, 1956), *On the Up and Up* (dir: Luk Bong, 1961) and *Everything You Want Comes True* (dir: Chu Kea, 1963). Incidentally, telling a friend you're going to watch one of these films is like saying a New Year greeting to them. Foreign films such as *Atoll K* (1951), *Cinderella* (1960; Hong Kong release: 1961) and *Call Me Bwana* (1963; Hong Kong release: 1964) have also joined in on the celebrations, with their titles translated into familiar Chinese auspicious sayings to suit the screening period. Sometimes we see recurring titles year after year, but that doesn't matter since we can never have too much of a good thing!

(2) Chinese New Year films seem to be limited to the comedy genre. Is this unavoidable? Well, scenes of tragedy and death aren't exactly a good note to start the New Year on... The plots have no limitations and can be in period or modern settings, or even an anachronistic combination of both. However, the 'happily ever after' ending is a must – families will be reunited, villains will be punished or reformed, lovers will come together and the characters will land a fortune by some incredible stroke of luck. Sometimes the plot is related to the New Year, and sometimes the characters will wish us all the best for the coming year in chorus before the film ends, reminding us not to forget to visit our family and friends amongst all the festivities. Although these 'feel-good' stories never have any unexpected surprises in store for us, don't you find that the foreseeable outcomes still bring us a lot of joy? The audience's expectations of these films become their prospects for the coming year, and although they have come to accept the highly predictable plots, they never leave the cinema disappointed.

This is not surprising though, as the

experience of watching Chinese New Year films isn't necessarily about the movie's content. Going to the movies was something people used to do on special holidays to begin with. Before the age of cinema, people celebrated these occasions by watching Chinese opera performances at various showgrounds and amusement parks. A lot of the time, the euphoric experience comes from the festive atmosphere created by the masses off the screen or stage. As long as everybody in the cinema is neatly dressed, the house is full, everybody says the right things and shares positive thoughts, it'll make us more open-minded and put us in a better mood, making the year a pleasant one. Film studios also take this opportunity to make a name for themselves, bringing their biggest or even debut production out at this time as a way of gratifying their supporters.

Using celebratory greetings as promotion slogans for Chinese New Year films is a decades-old practice as moviegoers seem to be particularly plentiful during this period, leading to a boom in box-office sales. This phenomenon is somewhat related to the traditional Chinese custom of having everything in abundance during festive holidays. So, let us reflect again on the elements of Chineseness that are inherent in Hong Kong-produced Chinese New Year films – although Hong Kong was colonised for a hundred years, it has remained closely connected to Mainland China throughout this entire period. Waves of people have been coming down from the north for years and people living in Hong Kong have also been moving to other parts of the world. The diasporic population may have their reasons for leaving, but they're bound to miss their home at some stage, especially whenever the year draws to an end. The saying 'Out with the old, in with the new' may bear special significance for these people who must continue to

move forward despite being separated from their families in a foreign land. The fathers in *Hire a Husband* (dir: Lo Yu-kei, 1965) and *Foolish to be Wise* (dir: Mok Hong-si, 1966) who return home from overseas would be sure to agree!

Some say that this festive genre is a special feature of Hong Kong cinema. Those Chinese New Year films that feature Stephen Chow, Jackie Chan, and other star actors back in the 1980s and 90s are unforgettable blockbusters. Whether you saw them at the cinema when they were released or through different media at a later time, these films have become a part of our city's collective memory. Looking back, we are reminded of the forgotten charisma of Hong Kong cinema amongst such festive laughter. Others say that Hong Kong cinema is crazy and over-the-top. But even these so-called b-movies, which are overloaded with action scenes, overwhelming with emotions, repetitively clichéd, formulaic in plot and full of outrageous sentiments, seem appealing during this special holiday. This is because the absence of restriction is the only thing that can free us from our mortal shackles, giving way to a carnival-like frenzy. This widespread laissez-faire and tolerant attitude gives Hong Kong cinema its own special standing in our city's pop culture. Whether it's the period opera film *Prince's Lovers* (dir: Chan Pei, 1964) or the modern action movie *Aces Go Places* (dir: Eric Tsang, 1982), each has its own quirky madness.

An examination of the 1950s and 60s Hong Kong cinema reveals that quite a number of films were screened during the Chinese New Year period (for example, from 1960 to 1969, roughly 9 to 20 films were shown one after another from Lunar New Year's Eve to the Lantern Festival). Amongst them, many have instinctively taken the form of Chinese New Year film to celebrate the special occasion with moviegoers. It is interesting to note that such festive

movies may have existed since the beginning of Hong Kong cinema, as opposed to having emerged as recently as 20 to 30 years ago. According to Mr Yu Mo-wan's research, the first ever Chinese New Year film was 1937's *Bloom and Prosper* (dir: Tang Xiaodan).¹ Although we haven't been able to get hold of this movie, the information we have on hand indicates that it is about a family which loses a winning lottery ticket near New Year's Eve, but manages to find it before the film ends. Isn't this very similar to the plotlines of the celebrated *It's a Mad, Mad, Mad World* series (1987–1989)?

The five Chinese New Year films from the 1960s to the 80s which have been selected for the 'Celebrating Chinese New Year' programme were all screened at theatres on the Lunar New Year's Eve of their respective years. Those who have already seen them can reminisce about the festivities back in the good old days, while first-time viewers will have the opportunity to acquaint themselves with the relationship between motion pictures and festive celebrations. So many Chinese New Years have come and gone, and while some of us may have a few childhood memories of how we used to celebrate the special occasion, there's no doubt that we all have our own all-time favourite Chinese New Year film. If you don't see yours being put on show at this year's screening, don't be disappointed – they may be waiting for you just around the corner! (Translated by Johnny Ko) ■

Fiona Law teaches at the Department of Comparative Literature, The University of Hong Kong. Her research interests include Chinese-language cinemas, Asian cinemas in the context of globalisation, visual cultures and Hong Kong cultural studies. Currently, she is working on a book project about the cultural study of Chinese New Year films made in Hong Kong and the PRC from 1950s to the present.

Note

- 1 Yu Mo-wan, *Xianggang Dianying Shihua (Anecdotes of Hong Kong Cinema)*, Vol 2, Hong Kong: Subculture Ltd, 1997, p 154 (in Chinese).



must-see
hong kong movies
百部不可不看的
香港電影



1	2
3	4

本館自去年10月開始每月放映「百部不可不看的香港電影」，得到各方鼎力支持，難得影人穿過時空從銀幕前後跑下來，親臨與觀眾暢談當年拍攝經過，亦有影評人在映後談析論作品。好戲陸續有來！

The programme has gathered tremendous support ever since it was launched in October, 2011. Other than film critics who share their insights on these timeless gems, we have also been graced by the filmmakers concerned who recall the amusing titbits on and off screen. Stay tuned!

- 1&2** 《邊緣人》（1981）三十年後聚首：
（圖1右起）金興賢、章國明、泰迪羅賓、本館節目策劃何思穎及王麗明、張家偉；（圖2左一）梁明華
Man on the Brink (1981) after 30 years: (Picture 1, from right) Kam Hing-yin; Alex Cheung; Teddy Robin; Sam Ho & Cecilia Wong, HKFA Programmers; Cheung Ka-wai; (picture 2, left) Leung Ming-wah
- 3** 打造《神奇兩女俠》（1987）：（右起）該片編導甘國亮、主角黃敏德、何思穎及著名作詞人潘源良當副導
The wonder makers in *Wonder Women* (1987): (From right) Writer-director Kam Kwok-leung, leading man Michael Wong, Sam Ho & assistant director Calvin Poon, famed lyricist
- 4** 《玉女添丁》（1968）映後談講者林超榮（左）
Critic Lam Chiu-wing (left) was the guest speaker for *The Pregnant Maiden* (1968).

映畫戲迎春 賀歲片精選

Celebrating Chinese New Year



「映畫戲迎春 賀歲片精選」選映了為人津津樂道的《富貴逼人》（1987），編導高志森（右）特地聯同該片製片助理羅錦富（左）於1月29日出席映後談。高導演表示該片及《富貴再逼人》（1988）均完全由他個人創作，對他意義重大，而以屋邨背景反映社會貧富問題，實在是一個至今仍是香港社會最深層次的矛盾。他並談到二十多年來，雖然香港賀歲片的觀眾群已大幅轉變，電影工作者仍應維持合乎情理而出乎意料的喜劇原則進行創作。

This programme featured in its lineup *It's a Mad, Mad, Mad World* (1987). Clifton Ko (right) and Keith Lo, writer-director and production assistant of the film, recounted the funny anecdotes during its making. This celebrated comedy and

its sequel that came out the following year are the cherished brainchild of Ko. Set in a public housing estate, the series shed light on the wealth gap between rich and poor, which remains the underlying source of social tensions today. Ko also asserted that while audiences of Chinese New Year movies are now very different, filmmakers should continue to be 'reasonably outlandish' – that is, in his opinion, what it takes to make a comedy.

父親遺物 捐贈緣起

Picking Up from Where Our Father Left Off

袁經楣 Jane Shen



《漁光戀》(1960): 到離島漁村拍攝實景
Gone with the Tide (1960) on location in an outlying fishing village.

2011年10月初，我101歲的母親袁蘇燕生居住了將近三十年的房子要拆遷，由於我們兄弟姐妹中只有二妹袁經綿（毛妹）住在香港，當然就由她負責替母親找房子。我覺得自己應當替妹妹分擔一些辛勞，便和外子沈鑒治從美國飛到香港，替老人家收拾東西。在準備搬家的過程中，我們姐妹想起父親袁仰安（1905-1994）逝世後，還有一些文件和信札等保存在家裡，母親要搬家了，這些僅存的遺物該如何處理呢？

父親自從1948年從上海移居香港以後，主要從事電影事業，最初是創辦長城電影製片有限公司，到1957年離開長城，創立新新電影企業有限公司，直到1962年退出電影界。在這段時間內，毛妹雖然跟父親拍過多部影片，但是並不知道他業務方面的事；鑒治從1953年起就跟隨父親，從學習寫電影劇本、編輯《長城畫報》到擔任新新公司的經理、製片和導演，因此對父親在香港電影界的一切可能比目前在世的任何人都更為了解。於是，我和毛妹都認為應該由他擔任整理父親這方面的遺物的工作。鑒治也覺得責無旁貸，於是便把大包、小包的信封和文件夾逐件打開，

仔細審閱。

鑒治埋頭工作了不少日子，總算把各式各樣的文件整理出了一個頭緒。它們大致可以分為下列六大類：

一) 新新電影企業有限公司的卷宗

這一類的數量最多，主要是新新公司與香港的戲院、南洋片商及新加坡國泰電影公司的來往信件及影片營業報告等，其中尤以新新公司歷年來發出和收到的英文信件為最多。當年新新公司對外聯絡的信件全部由鑒治負責，而新加坡國泰公司經理俞普慶先生的來信也是寫給他的，這些信件以及影片的營業報告，大多數是例行公事，對局外人來說，大概很是枯燥乏味。

二) 照片

包括1920年代至1960年代個人及家屬的生活照；1940及1950年代與電影界人士的合照，以及長城和新新電影公司的影片劇照及工作照等。

三) 電影故事大綱及劇本

包括鉛印和油印的電影故事、大

綱和劇本、後來攝製成電影的劇本及對白本、沒有拍攝的電影劇本等，其中還有好幾個手寫本，可能是父親從未給別人看過的。

四) 證件、報告及信件

包括父親1920年代的大學畢業證書、1950至1960年代他導演的影片在國際影展中獲選、獲獎的證書及有關的剪報，與電影界人士的通信等；另外是可能迄今還保存著的唯一一份有關1950年長城電影公司改組一年後的工作總結報告。此外，還有一些私人的文件，例如退休後捐款給原籍故鄉學校的來往信件等。

五) 繪畫及書法

包括極為珍貴的名畫家任遜為影片《阿Q正傳》（1958）手繪的人物造型，及他特地為紀念這部影片後來在國內首映而作的國畫。還有父親逝世後黃永玉手寫的誄辭（可惜只有影印本）等。

六) 個人日記及回憶錄片段等

父親於1950年代初曾到英國及意大利考察電影，部分由當時在英國求

1 | 2
3

- 1 袁仰安 1929 年畢業於東吳大學法學院
Yuen Yang-an graduated from the School of Law,
Soochow University, in 1929.
- 2 攝於 1953 年，袁仰安、蘇燕生夫婦 21 周
年結婚紀念日
Photo taken in 1953 on the 21st wedding
anniversary of Mr and Mrs Yuen.
- 3 (左起) 沈鑒治、袁仰安、費明儀、沈天蔭
(長城片廠廠長)
(From left) George Shen; Yuen Yang-an; Barbara Fei;
Shen Tianyin, Great Wall Studio chief



學的我的二哥經緯陪同，途中曾寫了一些日記；在1990年代他最後的歲月中，曾有意寫一個回憶錄，但是只寫了少許片段，便因體弱而綴筆了。此外，還有我們小弟弟當年郵寄給父親的大學成績單和博士論文等。

當鑒治完成整理工作，把所有的文件分門別類之後，我們要面對的問題是，下一步該怎麼辦？在經過慎重考慮之後，我們以為體積最大的第一類既無法儲藏，也不值得保存了，便決定把它們銷毀。對於第六類父親個人的日記及回憶錄片段，大家覺得應該留給後代作為紀念，由於二哥經緯的名字經常出現在日記中，而他也於此時特地到香港探望母親，於是日記就作為父親留給他的一份紀念品。

至於小弟弟的論文等則另行保存。此外，父親的片段回憶錄手稿，則仍舊放在母親處，準備將來傳給孫輩們，如果他們有意「尋根」，將可從中找到一些線索。

其餘的四大類，鑒治覺得像任遜為電影《阿Q正傳》作的人物造型及繪畫原稿，不但藝術性高，而且具有歷史意義，又如黃永玉文情並茂的誄辭，都值得傳諸後世；而許多有關1950年代長城公司的文件及照片，目前也極為稀有了，應該好好保存。我們於是決定由他出面聯絡香港電影資料館，試探一下他們有沒有興趣接受。

果然，香港電影資料館方面的反應既迅速又正面，他們不但表示願意接受，而且第一時間就派來專人小組

到我母親家中，十分隆重地審視了每一類的內容，當場把各個主要文件攝影及錄影，還詢問我們許多舊照片中電影界人物的名字。也真虧鑒治記性好，居然能把每張照片中人物的姓名一一道來，令我也十分驚訝！

這次香港電影資料館能夠把我父親的一些遺物作為香港電影歷史的一部分而接受下來，使我們覺得既興奮又感激。因為這些東西如果放在家中，日後也難免湮沒，如今得到他們系統地保管，或許可以使對香港電影有興趣的人們看到1950至1960年代香港國語電影的一鱗半爪，而我們做子女的，也覺得對得起先人了。

2011年12月記 ■

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本館特此致謝! Thank you!



In early October of 2011, our 101-year-old mother (Soo Yien-sun)'s home of almost 30 years was to be demolished. As our younger sister Christine (aka Mao Mei) was the only one amongst us living in Hong Kong, the task of searching for her new abode naturally fell on her shoulders. I felt obliged to lend her a hand, so I flew back from the US with my husband, George, to help pack up Mum's things. Whilst making preparations for the move, it occurred to us that some documents and letters belonging to our late father, Yuen Yang-an (1905–1994), were still stashed away somewhere. We wondered what to do with them now that Mother needed to move.

Our father's line of work was mainly in the movie business since he moved from Shanghai to Hong Kong in 1948. Following his founding of The Great Wall Movie Enterprises Ltd, which he left in 1957, he went on to establish Sun Sun Film Enterprises Ltd and remained active in the industry until his retirement in 1962. Although Christine had been on set with him for much of the time, she was not involved in the business side of things. George came on board in 1953, starting out with learning how to write screenplays and editing *The Great Wall Pictorial* under Dad's watchful eye. He eventually became the general manager of Sun Sun, as

well as a director and producer, so he was probably more in the loop than anyone else when it came to our father's involvement in the film industry. Consequently, Christine and I decided that he would be the ideal candidate for taking care of Dad's business-related possessions. George also agreed that he was the man for the job, and so he began unpacking stack upon stack of envelopes and folders, closely examining the contents of each.

After slaving away for quite some time, George finally managed to sort most of it out. The documents roughly fell into six categories:

1. Files belonging to Sun Sun

The majority of what our father left behind belonged to this category. The documents were mainly letters and sales reports between Sun Sun and its business partners, such as various movie theatres in Hong Kong, cinema circuits in Southeast Asia, and Singapore's Cathay Organisation. Correspondence written in English spanning Sun Sun's entire operational history was particularly plentiful. George used to be in charge of all of Sun Sun's outgoing communications, and letters from Mr Paul Yu, the general manager of Cathay Organisation, were also addressed to him. They were mostly routine business letters and reports which

most people would consider cut-and-dried.

2. Photos

There were individual and family photos from the 1920s to the 60s, ones taken with people from the industry between the 1940s and 50s, as well as production stills and behind-the-scenes snaps of films made by Great Wall and Sun Sun.

3. Movie synopses and screenplays

These included both letterpress- and mimeograph-printed movie synopses and screenplays, dialogue and scripts of movies that were made, as well as those that were never shot. There were even a few handwritten ones that our father probably never showed anyone.

4. Documentation, reports and letters

Here we have Dad's university graduation diploma from the 1920s, certificates and newspaper clippings related to films he directed which received nominations and awards at international festivals from the 1950s and 60s, and letters of correspondence with industry professionals. There was also what might be the only remaining report on the operations of Great

4 製作《娘惹》(1952)之際迎訪客。(前排左、中)傅奇、夏夢;(第二排左、右)李萍倩導演、袁仰安;(後排右起)袁仰安次女經綿(毛妹)、妻子蘇燕生、長女經楨、幼女經怡

The shooting of *Nyonyah* (1952) was blessed by visitors from afar.

(Bottom row) Fu Che (left), Hsia Moon (centre); (middle row) director Li Pingqian (left), Yuen Yang-an (right); (top row, from right) Yuen Yang-an's second daughter Christine (aka Mao Mei), wife Soo Yien-sun, eldest daughter Jane, and youngest daughter Norah

5 長城歲月:(左起)夏夢、韓非姨甥女Sophia、陳娟娟、毛妹、南洋片商、江樺、劉戀、石慧

The days at Great Wall. (From left) Hsia Moon, Han Fei's niece Sophia, Chen Chuan-chuan, Christine Yuen (aka Mao Mei), film buyer from Southeast Asia, Ella Kiang, Liu Lian, Shek Hwei

名畫家任遜為《阿Q正傳》(1958)在國內首映而作的國畫

A Chinese painting by famed artist Ren Xun commemorating the Mainland premiere of *The True Story of Ah Q* (1958).



Wall a year after its restructuring in 1950. Furthermore, some personal documents, such as those related to donations to a school located in his hometown after his retirement, were also found.

5. A collection of illustrations, paintings and calligraphy art

Extremely rare, hand-drawn character designs for the movie *The True Story of Ah Q* (1958) and a Chinese painting commemorating its premiere in Mainland China by sought-after artist Ren Xun were amongst this collection. There was also a manuscript (unfortunately only a photocopy) of the eulogy speech dedicated to our late father written by Mr Huang Yongyu.

6. Personal diaries and memoir excerpts

Our father travelled to Britain and Italy in the early 1950s to study and observe their film industries. He made several journal entries about his time abroad, during which he was occasionally in the company of our brother, Martin, who was being schooled in Britain at the time. He also intended on writing his memoir towards the end of his life in the 1990s, but his weakened physical state forbade him to continue beyond recounting several events. In addition, we found our younger brother's university transcripts

and doctoral dissertation which he sent to Dad by mail.

When George had tidied up and categorised all the documents, the next step was to figure out what to do with it all. After thinking long and hard, we concluded that everything belonging to the first category, which was the bulk of what my father had left behind, took up too much space and was not worth keeping. Consequently, they were disposed of.

Dad's diaries and excerpts from his unfinished memoir, on the other hand, were kept as mementoes for future generations. Martin made a special trip to visit Mum for the move and we took the opportunity to give him the diary, in which he was frequently mentioned, as a gift from Dad. Our younger brother's things were stored separately whilst the manuscripts of our father's unfinished memoir remained with our mother. They will be readily available to anyone in the family should they be interested in tracing their roots.

George felt that bits and pieces from the other four categories, such as the illustrations by Ren Xun from *The True Story of Ah Q* were not only of high artistic value, but also great historic significance. Mr Huang Yongyu's poignant eulogy was kept for future generations as well. The majority of documents and photos related to

Great Wall in the 1950s were deemed extremely rare, thus worth storing away. It was decided that George should try approaching the Hong Kong Film Archive to see if they were interested in accepting them.

Much to our delight, their response was swift and positive. They dispatched a team of specialists to my mother's home right away and examined everything with deference, taking photos and videos of the more important documents on site. They also asked us the names of many of the industry professionals who were in Dad's old photos. We were flabbergasted by George's amazing memory as he rattled off the names of each and every person!

We are so excited and grateful that the Film Archive is able to take in our father's belongings as part of Hong Kong's cinematic history. They may have ended up being lost forever if we were to continue keeping them at home. Now that they are stored systematically, Hong Kong cinema enthusiasts can have a glimpse into the Mandarin film era of the 1950s and 60s. It was also comforting to know that there was more that we could do to honour our late father. (Translated by Johnny Ko)

December 2011 ■



視障人士「看」《人海孤鴻》 重拾昔日「看」電影樂趣

The Visually Impaired 'Watch' The Orphan

陳麗怡 Emily Chan

聽戲？不錯！他們需要依賴口述影像員的協助才能享受觀賞電影的樂趣——他們有些僅能依賴耳朵去聽，或剩餘的視力朦朧矇矓地「看」電影，以及用心去感受電影，因為他們是完全失明或只擁有剩餘視力的低視能人士。

口述影像是透過簡潔、生動、富想像力的語言，由口述影像員貼切及具體地給視障人士描述影像，口述影像員彷彿就是視障朋友的眼睛。電影口述影像是在電影播放時，由義工擔任口述影

像員，描述畫面中的影像、人物表情及空間佈置，在不干擾電影原有的對白下，讓視障朋友聯想及掌握劇情的发展，令他們更能理解電影的情節。

現今的電影傾向運用大量視覺效果及演員的身體語言來交代劇情，對視障人士而言，要理解電影內容，絕非易事。口述影像正正就能打破視力

的限制，令視障人士更能投入觀賞電影。

香港盲人輔導會一直積極推動本地口述影像服務，並自2009年3月起，定期為視障人士舉辦口述影像電影欣賞會。由2011年5月起，香港盲人輔導會聯同香港特別行政區政府

商務及經濟發展局轄下之創意香港合辦「香港電影口述影像發展計劃」，為期一年，為口述影像人才培訓提供學習及實習的機會。有關計劃將有助發展華語電影口述影像市場，引起公眾關

注，拓展香港無障礙城市及創意之都的形象。

透過參與香港盲人輔導會舉辦的口述影像電影欣賞會，視障人士便能平等享受一般人喜愛的消閒活動，亦可擴闊社交話題。這項活動甚受失明或視障朋友歡迎，亦獲得電影業界、廣播界、從事表演藝術的專業人士及

社會人士支持。他們除了申請加入本會的口述影像義工隊的行列外，亦有在不同的層面協助。

香港電影資料館亦樂意讓視障朋友到該館欣賞電影，並為是次活動作出周詳的安排。2011年11月27日，即李小龍冥壽的那一天，香港盲人輔導會的視障會員及東華三院賽馬會復康中心的視障長者及他們的家屬，一起到香港電影資料館欣賞經典電影《人海孤鴻》（1960）。這次播放的是彩色及未經刪剪的版本，並特別為視障人士加設了現場口述影像服務。

是次電影欣賞會是屬於「香港電影口述影像發展計劃」下實習部分其中的一場，由學員羅嘉玲小姐擔任口述影像員，並由王家兒小姐撰寫口述影像劇本。羅嘉玲小姐不負眾望，透過精準的詞彙，生動的聲音演繹及甜美的聲線，將視障朋友看不到的場景、人物表情描繪得活靈活現。讓觀眾更清楚理解每一個角色的特質。劇中由李小龍飾演的阿三表情豐富，加上白燕所飾演一名被欺負的教師，一個眼神、一個動作，口述影像員都描述得巨細無遺，得到場內觀眾的共鳴。

年長的視障參加者告訴我們，在



（右起）楊吉璽、陳麗怡、本館公共關係助理吳祺珊及副經理李紫怡
(From right) Clarence Yang; Emily Chan; Dominique Ng, HKFA Public Relations Assistant; and Reco Lee, HKFA Assistant Manager



非一般的「睇戲」，「香港電影口述影像發展計劃」顧問楊吉靈作開場白
Words of welcome by Clarence Yang, advisor of the 'Development of Audio Description Services for Hong Kong Films' programme.

他們年輕時，視力正常，能夠從黑白電視機欣賞《人海孤鴻》，加上該片經常重播的關係，他們對劇情已瞭如指掌，可惜今天因視力欠佳而無法觀賞電視或電影。當得知這次電影欣賞會設有口述影像，他們都感到萬分雀躍。

「我已十多二十年沒看過電影了！這次有機會再『看』電影，我確實感到又激動又開心，希望以後能有更多的電影可以欣賞。」一位失明十多年的視障長者「看」過有口述影像員描述的電影後，跟工作人員分享她的感想。

口述影像是一種助人欣賞影像的專業，在西方國家已經發展超過三十年，日本在二十多年前已開展此項服務，內地及台灣亦積極推展。香港盲人輔導會一直以服務的熱忱，在過去兩年多的日子裡，透過熱心義工的協助，以摸著石頭過河的方式，邊做邊學，舉步維艱。本會有幸得到商務及經濟發展局轄下之創意香港積極資助這項專業的發展，本港在口述影像的發展已跨出一大步了！ ■

陳麗怡為香港盲人輔導會訊息無障礙中心經理
Emily Chan is Manager, Information Accessibility Centre, The Hong Kong Society for the Blind.

See HKFA e-Newsletter for English translation.

李我的天空 Storytellers on the Air

（左起）著名天空小說家李我、蕭湘伉儷，聯同鄧兆華教授（鄧寄塵兒子），於去年12月17日蒞臨本館，欣賞李我原著及領銜主演的《苦戀》（1964）。

(From left) On 17 December 2011, the celebrated 'airwave novelists' Li Ngaw and his wife Siu Sheung, accompanied by Prof Tang Siu-wa, son of the late comedian Tang Kei-chen, came to watch *Painstaking Lovers* (1964) which starred Li, writer of the original novel, in the main role.



戶外電影放映 @ 2011 除夕倒數嘉年華 Countdown with Master Cute and McDull

繼於「中秋綵燈會」及「地區免費文娛節目」協助策劃戶外電影放映，香港電影資料館與娛樂節目辦事處再度合作，參與「2011除夕倒數嘉年華」當中的「光影童真·本地動漫巡禮」節目。除夕夜的沙田公園中，放映了本地經典動畫電影《老夫子》（1981）及《麥兜响噏噏》（2009），現場座無虛席，觀眾反應熱烈，並未受寒冷天氣影響，扶老攜幼一起體驗戶外放映的樂趣。

Following a series of outdoor film shows at the Mid-Autumn Lantern Carnivals and District Free Entertainment Programmes, the Film Archive collaborated with Entertainment Office again in staging the 'Showcase of Local Cartoon Animation' at the 2011 New Year's Eve Countdown Carnival. The films chosen for screening were *Old Master Cute* (1981) and *McDull - Kungfu Ding Ding Dong* (2009). That evening, Sha Tin Park was teeming with ardent viewers who braved the cold weather to enjoy this family delight in the open.



電影與粵劇 Film & Cantonese Opera 2011.11.27

為響應11月27日的粵劇日，「影畫映大戲」一連放映四部粵劇電影。該節目客席策劃張偉雄（左）並與本館節目策劃何思穎對談，分析電影與舞台兩種形式結合時產生的各種火花。



In support of the Cantonese Opera Day 2011, four Cantonese opera films were shown back to back on 27 November at the 'Screening Opera' programme. Guest curator Bryan Chang (left) exchanged with HKFA Programmer Sam Ho on the varied chemistry when film and opera were brought together.

香港差利 The Tramp in Hong Kong 2011.12.27

講者鄭政恆（左）帶來了以差利卓別靈為期刊專題的《電影論壇》（1948，第二卷第一期）複本以解釋香港喜劇的演進和文化特質；另一位講者家明（右）則交互對照多段差利電影和本地喜劇的片段，說明默片對後世電影的啟發和影響。

Film critic Matthew Cheng (left) illustrated with a copy of *Film Tribune* (Vol 2, No 1, 1948) the evolution of Hong Kong's comedy and its cultural characteristics. Another film critic Ka Ming (right) highlighted the lasting influences of silent cinema by comparing Charles Chaplin's comedies with local productions.



胭脂雙響炮 Carry on Laughing 2011.12.18

「神奇兩女星 鄭裕玲與繆騫人」的客席策劃林奕華指出這兩位才華橫溢的女演員，不但充滿了喜劇細胞，而且代表了八十年代末九十年代的現代女性形象。他亦分享了二人的電視作品片段，解析二人如何過渡到電影大熱的年代，逐步成為中產階級和流行文化的象徵符號。



Edward Lam, guest curator of 'Funny Girls: Do Do Cheng and Cora Miao', suggested that the two gifted actresses were not just comediennes but prototypes of the 'modern girl' image in the late 80s and early 90s. With excerpts of their TV works, Lam traced how the pair had ventured successfully into the golden age of film, as well as how they had become icons of the middle-class and popular culture at the time.

勘誤：上期《通訊》（第58期）〈淺談李鐵〉一文中，第一段第10行「……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……」應為「潮劇版」；第二段第13行，談《苦戀》一句：「以當紅的配音員為主要演員」，應為「播音員」。特此更正及致歉。

Erratum: In the article titled 'Lee Tit: A Preliminary Look', *Newsletter* No 58, the 10th line from bottom of the first paragraph, 'His *tour de force* *The Legend of Purple Hairpin*...has yet another **Yu** opera rendition' should be **Chaozhou** opera. We apologise for the mistake.



時光流轉，光影留情

Light and Shadow Capture Fragments of the Past

王麗明 Cecilia Wong

時光流轉，短短一百七十多年間，香港從小小的漁港演變成華洋薈萃的國際大都會；光影留情，電影這文化載體，將百年辛酸甜苦皆備的演變過程——巨細無遺地記錄下來。觀眾在電影的世界裡歷經悲歡離合，得到娛樂或找到慰藉的同時，也見證了香港在政治、文化、地理、建築、經濟、環境、民生與精神面貌等各個方面的變化。

著手構思「時間巨輪——光影香江百年情」展覽時，腦裡最先閃過的念頭是設計一道充滿幻光的通道，觀眾經過這段「時光隧道」進入「時間巨輪」，在巨輪的迴轉中，漫遊六個以香港電影的發展里程作為時間主軸劃分的展區，細看百年的社會變遷，細味百年的香江情懷。

六大展區的標題與方向定稿後，如何佈置各區以突顯主題上的區別、如何選取合適的電影片段來透視社會的變化等等，都費盡思量，其中嘗試以不同的設計概念、不同的物料來突出各時代的獨特氣質。

集中介紹早期香港社會面貌的「1898-1949華洋薈·維城建」展區，屬於奠基編章，設計線條較為簡潔，選片以早期香港的紀錄片為主，如《愛迪生短片》（1898）、《經巡中國》（1916）等；選圖集中在舊的社會資料圖片。

戰後大量內地人湧到香港展開新生活，有人懷著「過客」的心態過渡，有人明知搵食艱難仍積極落地生根，當時不少國、粵語電影均描寫了生活條件匱乏下的香港社會狀況，

「1950-1959懷鄉情·都市夢」展區即以此為重點。展區採用木板、混凝土牆等物料作佈置，以突顯其時社會上較踏實的況味。

「1960-1975舊價值·新青年」是屬於戰後出生及成長的青年人。他們在中、西及新、舊文化交雜的氛圍衝擊下，展現出既躁動又活潑的多樣化，一如當時百花齊放的香港電影面貌般。展區採用多彩、眩目的設計風格，選配了《人海孤鴻》（1960）、《飛女正傳》（1969）、《七十二家房客》（1973）、《鬼馬雙星》（1974）等電影。

一批在電視台培養出來的新銳導演，為香港電影帶來了一股新浪潮，「1976-1984存叛逆·謀突破」展區採用了火熱的紅色為主色，配合了可轉動的積木展台，大有靈巧、活躍謀突破的感覺；並選取了多部新浪潮導演銳利的作品作闡釋，如《跳灰》（1976）、《第一類型危險》（1980）、《父子情》（1981）、《投奔怒海》（1982）、《烈火青春》（1982）及《似水流年》（1984）等。

香港電影的黃金與低潮期，同時出現在香港面對回歸前的十二年，「1985-1997璀璨閃·煙花燼」將這一段複雜又矛盾的心情記錄了下來，選用了《英雄本色》（1986）、《秋月》（1992）、《香港製造》（1997）、《千言萬語》（1999）等電影來反映其時英雄末路、移民他國、信心危機等悲觀情緒。展板裁剪成香港城市的輪廓線，加上反光的鏡子及彩燈的折射，營造出一種既燦爛又虛幻的感覺。

以「紅白藍」膠布為設計物料及顏色的展區「1998-2010擁祖國·守本土」，突顯了回歸後香港社會在背靠祖國的優勢下如何保衛原有的核心價值，觸及文化保育、人文情懷、地產霸權等社會議題，透過《無間道》（2002）、《金雞》（2002）、《每當變幻時》（2007）、《歲月神偷》（2010）等電影作詳細闡述。

希望通過這次展覽，觀眾在浮光掠影的漫遊旅程中，了解到百年來香港這片土地上的人、情、事，重新認識香港的社會面貌和歷史潮流。■

王麗明為香港電影資料館節目策劃（文化交流）



Time has passed by with the blink of an eye and Hong Kong has turned into an international metropolis from a humble fishing village in just over 170-odd years. Remnants of the past has been preserved in light and shadow, with reels of film serving as a culture carrier, documenting the ups and downs of our city's century-long transformation.

The first thought that crossed my mind when I started brainstorming for this exhibition, entitled 'The Wheel of Time: 100 Years of Light and Shadow', was to design a tunnel filled with magical light. Patrons enter the 'Wheel of Time' through this 'Time Tunnel', and as the wheel turns, they are transported to the six different exhibition zones. The sections have been divided according to significant milestones in the development of Hong Kong cinema, illustrating our society's evolution and enabling visitors to savour its history over the course of a century.

After settling on the titles and general content of the six zones came the brain-racking tasks of deciding how to decorate them so as to differentiate each one from the other, as well as choosing the film footage which was most relevant in depicting the city's transformation. We tried different design concepts and the use of an array of materials in order to accentuate each era's uniqueness.

The '1898–1949: Integration and Consolidation' zone, which focuses on introducing the beginnings of Hong Kong society, serves as the opening chapter. The design is simple and clean, whilst the footage chosen mainly came from documentaries on early Hong Kong, such as *The Edison Shorts* (1898) and *A Trip Through China* (1916). The photos selected for display are also generally documentary in nature, mostly concerning life in old Hong Kong.

The end of the Chinese Civil War saw masses of Mainlanders flooding into Hong Kong to start a new life. Some viewed the place as a temporary

home, whilst others enthusiastically started families despite knowing that it would be difficult to make a living here. During this time, quite a number of Mandarin and Cantonese films portrayed these less-than-desirable living conditions in Hong Kong. This is the central theme of '1950–1959: Homeland and Metropolis', with the installation of cement walls and the use of construction materials such as wooden boards to reflect the practical lifestyle of the time.

'1960–1975: Old Values and New Blood' belongs to those who were born and those who grew up in the postwar era. They were a lively and diverse bunch brought up in an environment influenced by the East and the West, the traditional and the modern, much like the flourishing film industry of the time. Scenes from *The Orphan* (1960), *Teddy Girls* (1969), *The House of 72 Tenants* (1973) and *Games Gamblers Play* (1974) are accompanied by a colourful and eye-catching setting.

New directors with a background in television brought fresh ideas to Hong Kong cinema, hence, the fiery colour scheme of red was chosen for the '1976–1984: Insurrection and Breakthrough' section. Together with the rotating platform made from building blocks, this exhibition zone emanates a sleek and active atmosphere, suggesting a desire to break through. The clips chosen to represent this period include *Jumping Ash* (1976), *Dangerous Encounter – 1st Kind* (1980), *Father and Son* (1981), *Boat People* (1982), *Nomad* (1982) and *Homecoming* (1984), all signature

pieces of these New Wave auteurs.

Both the golden era and decline of Hong Kong cinema came 12 years prior to the Handover. These complicated and conflicting emotions are documented in '1985–1997: Glory and Downturn', with extracts from *A Better Tomorrow* (1986), *Autumn Moon* (1992), *Made in Hong Kong* (1997) and *Ordinary Heroes* (1999) depicting the pessimism of the Hong Kong people as they began emigrating due to the loss of confidence over the city's uncertain future. The display panels have been cut out in the shape of Hong Kong's cityscape along Victoria Harbour, and the use of mirrors and coloured lights create a vibrant and illusory ambience.

The '1998–2010: Motherland and Locality' zone, which has been decked out with red-white-blue vinyl cloth (bags made from this material are very symbolic of the old Hong Kong lifestyle), highlights how post-Handover Hong Kong has defended its fundamental core values with the Mainland's backing. Social issues such as cultural preservation, compassion for the underprivileged and developer hegemony are addressed using snippets from *Infernal Affairs* (2002), *Golden Chicken* (2002), *Hooked on You* (2007) and *Echoes of the Rainbow* (2010).

It is hoped that this exhibition will enable patrons to learn more about Hong Kong's people and their stories over the past century, giving them a renewed understanding of our city's social landscape and historical trends. (Translated by Johnny Ko) ■

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