

通訊

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Newsletter
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《通訊》

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修復珍藏

Restored Treasures

鏡頭下的套層遊戲

The Game of Reflection in Film

繫緊安全帶看唇槍舌劍

Fasten Your Seatbelts and Witness a Battle of Words

當佛洛伊德遇上黃飛鴻

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廈語片的粵語片聯繫

The Connection between Amoy-dialect and Cantonese Films

當電影不再只是電影，有用菲林拍攝和放映的，也有數碼的；當越來越多人張手擁抱數碼電影，有人仍緊抱菲林電影——作為電影資料館，「菲林」始終地位神聖。可是，菲林生產迅速萎縮，國際電影資料館聯盟急謀對策，也要就數碼電影的降臨而制定相應的指引。

資料館作為保存電影的堡壘，從收到內藏菲林的十個鐵罐變為一盒硬件，現代潘朵拉魔盒的焦慮，不是打得開，而是打不開怎辦？一卷菲林拉開來，影像立見，以數碼影院統一檔案格式（DCP）儲存的影像存在變數甚大，十年後，二、三、四十年或以後，這個格式還放映得了嗎？這部數碼電影還可看到嗎？電影業面對數碼年代，引領出越來越廣闊的天地；從另一面看，數碼修復也在電影修復的領域中提供了莫大的幫助。

作為電影資料館，資料的數碼化，則可望大大提高資源共享的靈活性。建立資料庫，絕非一朝一夕，背後仍需水磨的資料搜集和整理工作。前線的搜集成果讓我們接觸第一手文獻和資料，假以時日累積「寶庫」，長遠而有系統的資料整理、每一次每一項的專題探索，都為資料庫日復日增添一磚一瓦。[clkwok@lcsd.gov.hk]

In this age when motion pictures come in both celluloid and digital, film is no longer just film. Whilst digital cinema enjoys a much bigger following, celluloid remains the darling of some, and, for the archival profession, the halo of celluloid is something that never fades. This being said, with the production of celluloid shrinking fast, the International Federation of Film Archives (FIAP) has been quick to put in place suitable measures to deal with the onslaught of digital media.

For the archive, the one at the forefront of film preservation, to access a digital movie stored in hard drive is not unlike opening Pandora's box – it's not that we don't want to open it, but we can't always open it. Unlike rolls of film stock which can be viewed once unwound, DCP (Digital Cinema Package) files are subject to uncertainty: Would the same format be still in use after a decade or so? Could the film therein be viewed then? Despite all these, digital technology is nonetheless opening up new possibilities not just for film production and distribution, but for restoration as well.

From the archival point of view, digitisation of film data makes the sharing of resources all the more flexible. A database can't be built overnight; it's the fruit of years of painstaking efforts. The Hong Kong Film Archive is blessed indeed to have been able to accumulate film treasures throughout the years. By each of our topical volumes and research projects, we make it our task to keep enriching our databases, day by day. [clkwok@lcsd.gov.hk]

封面：「修復珍藏」節目《萬花嬉春》（1952）

Cover: *Singin' in the Rain* (1952) from the 'Restored Treasures' programme

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更多圖文見本期《通訊》網頁版，「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。

More available in the e-Newsletter. 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
A member of the
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Film Archives



(左起) 黃飛鴻再傳弟子彭志銘、李燦窩及劉家勇在 3 月 31 日蒞臨本館，為「仁者風·浩氣揚——黃飛鴻的電影世界」展覽揭開序幕，於仿西關大屋格局設計的「寶芝林」門前一顯功架。
Po Chi Lam reopens! (From left) Master Wong's grand-disciples, Pang Chi-ming, Lee Chan-wo and Lau Ka-yung strut their stuff at the 31 March opening of the exhibition.

仁者風·浩氣揚 黃飛鴻的電影世界

Benevolence and Loftiness: The Cinematic Legend of Wong Fei-hung



李燦窩 (左) 及本館館長林覺聲 (右) 主持點睛儀式，醒獅隨即生龍活虎，在展覽廳每個角落躍動
Lions brought to life: Lee Chan-wo (left) and Richie Lam, HKFA Head at the eye-dotting ceremony.

《黃飛鴻醉打八金剛》(1968) 的八金剛之一陳醒棠，出席該片的映後談後參觀展覽
Chan Sing-tong, one of the title characters in Wong Fei-hung: The Eight Bandits (1968).



1 編劇家司徒安（左）和香港浸會大學電影電視系吳昊教授（右）在3月25日的「黃飛鴻電影神話」座談會中，與觀眾分享創作黃飛鴻電影和電視劇的精彩過程，又談黃飛鴻的真實形象和事跡。

A meeting of creative minds: On 25 March, seasoned screenwriter Szeto On (left) and Ng Ho, Professor of Film & TV at Hong Kong Baptist University relate the making of Wong Fei-hung dramas and some lesser-known anecdotes about Master Wong.

2 座談會講者及來賓：（左起）彭志銘、司徒安、吳昊、本館研究主任浦鋒、李燦富、本館研究員劉鈺及資深傳媒工作者鄭明仁。

Seminar speakers and guests: (From left) Pang Chi-ming; Szeto On; Ng Ho; Po Fung, HKFA Research Officer; Lee Chan-wo; Lau Yam, HKFA Researcher; media veteran Cheng Ming-yan

3 胡鵬導演後人緬懷先輩

Family ties run deep: director Wu Pang's descendants.

4 在《黃飛鴻威震五羊城》（1968）中飾演鬼腳七的柳青（右）與鍾麗蓉結伴觀賞節目

Back to the old days: Lau Ching (right), who was among the cast of *Wong Fei-hung: The Incredible Success in Canton* (1968), comes with fellow actress Chung Lai-yung.



假如佛洛伊德有機會一看黃飛鴻電影，想必會笑逐顏開。他應該特別喜歡這個長壽功夫片系列的第二階段（即1950至60年代初），因為黃飛鴻的神話很大程度是在此期間建構而成。

黃飛鴻電影系列始於1949年，一直延續到二十世紀末，作品超過130部，大多以黃師傅為主角。這個產量驚人的系列，大致可分為五個階段：頭五部黃飛鴻電影為草創期；1950至1960年代初可為古典期；60年代末由王風導演的一批嘗試審視系列程式與價值的作品，可說是顛覆傳統的巴洛克期；70年代末至80年代則是更新期，黃師傅由新一輩的年輕演員扮演；最後是90年代的新古典期，以徐克與李連杰合作的作品最具代表性。¹

古典期除了歷時最長，產量也最多，當中逾50部片名包含「黃飛鴻」三字的電影，黃師傅全由代表人物關德興飾演。這時期的作品最為人熟悉，雖然角色和劇情非常公式化，故事情節大同小異，基本上每一部都依循既定公式來拍，故事往往講述黃師傅與敵方對壘，要麼是一個壞蛋，要麼是一群無賴，而且幾乎永遠有石堅的份兒；而黃師傅身邊總會有幾位徒弟（多是男的，也曾有女的），協助他贈醫施藥，當然還會做惡鋤奸。結構與情節重複之餘，每一部作品仍然各有獨特的故事發展。然而，也正因为這條典型化的模式，黃飛鴻在商業市場運作過程中，逐漸凝聚成香港流行文化中一個神話人物。

這時期的電影，人物關係呈現出一個三角形結構。黃師傅固然是善良正義的化身，石堅扮演的壞人則代表著邪惡勢力，黃飛鴻那群徒兒則介乎兩者之間。徒弟們絕對不是壞人，但也並非頂天立地、思想周詳的模範英雄。最佳例證是黃師傅最喜愛的門徒梁寬，及那位既徒亦僕的牙擦蘇。

古典期的梁寬是個「見習」英雄，為人正直，嫉惡如仇，常常為救被欺凌的弱者而與人打架。不過，除了功夫未到家之外，他也缺乏黃師傅那種謙讓堅忍的特質。黃師傅從不輕舉妄動，無論敵人有多好勇鬥狠，他都必先說之以理，循循善誘，忍到最後一刻，迫不得已才會出手。梁寬卻經常「火遮眼」強出頭，遇到高手還不自量力，結果鎩羽而歸惹上麻煩，甚至遭壞人毆打，結果需要他那位有時謙虛得過分的師傅出來主持公道。

牙擦蘇可謂功夫電影的格比凱斯〔按：荷里活已故影星George Francis Hayes，人稱Gabby〕。他是個丑角，哨牙兼口吃，唸台詞與另一位演了很多西部片的著名西方演員華特布蘭南的「無牙」方式有異曲同工之妙〔按：布蘭南大批牙齒脫落，演戲時經常故意不戴假牙，發音奇特，頗有喜劇效果〕。牙擦蘇只能算半個「功夫佬」，頂多懂得一招半式湊湊湊湊，經常連最普通的惡棍都打不過。他好食懶飛，最愛吹牛，唯恐天下不亂；跟梁寬一樣，他也經常惹禍，要師傅打救，很多時卻因此成為黃師傅伸張正義的導引。

當佛洛伊德遇上黃飛鴻

When Freud Meets Wong Fei-hung

何思穎 Sam Ho

黃飛鴻各個弟子，尤其是梁寬和牙擦蘇，共同塑造出一個普通人形象。他們本質上都是好人，只是不無人性缺點。雖然他們接受武術訓練，但仍然欠缺英雄特質，常被師傅責罵。事實上，「黃師傅痛斥徒弟」這個橋段漸成了古典期黃飛鴻電影公式內一個重要元素，幾乎每部作品都會安插機會讓黃師傅開壇說教，訓示弟子做人道理，主要是融合儒家觀念的道德教條和原則，反而甚少關於武打技巧。師徒各盡己任，教者認真，受者虛心……到下一齣戲，一切又再重演。

石堅不斷重演奸角，完全是黃師傅的相反。儘管每次都有不同背景及使詐原因，整體來說，石堅的角色都盡情縱慾，不擇手段搶掠金銀財帛，對女子放肆無禮，務求滿足自己無盡的名利慾和權力慾。

黃師傅、一眾弟子和壞蛋這個三角結構，與佛洛伊德的「心理結構模型」有相應之處。² 壞蛋很大程度代表了「本我」(id)的化身，代表人的性格裡最原始、本能的一面，凡事只以追求自身享樂為出發點，無視實際需要，往往做出擾亂社會秩序的行為。

一眾弟子可說為「自我」(ego)的化身，就是人心之中負責與現實接軌的部分，控制本能以滿足外界的要求。像梁寬，看見女孩子也會心動，但他不會像石堅演的壞人般放縱慾念，反而以禮相待，從不僥倖授受不親的道德界線。³ 他也不會過分自大，雖然被惡人激怒時常會沉不住氣出手打架，卻不曾純粹為了耀武揚威、比拼較勁而動粗。同樣，牙擦蘇亦不乏原始慾望，多方面流露出

「享樂主義」(pleasure principle)的心態。他無底的食慾固然象徵對口腔滿足的需要，愛吹牛反映出他的虛榮心，渴慕小恩小惠則是貪念的呈現。說穿了，他就是壞人角色的溫和版，把「本我」的原始需要減弱至社會接受的程度。

黃師傅則是「超我」(superego)的表表者，在心理結構中肩負維持道德、執行決定的重任，以維持社會秩序為大前提。他是父權秩序的執行者，是家長，是老師，是最高的權威。

在不同時期的黃飛鴻電影，三角結構與佛洛伊德的結構模型之間的相類性也有不同。草創期時，師傅、弟子和壞人三者有不少相似之處，就正如處於早期發展階段的人格，「本我」、「自我」、「超我」三者的分別並不太明顯。到了1968、69年的第三階段，古典時期的特色漸為顛覆性的巴洛克色彩取代，「超我」的獨大地位面臨挑戰。這時期的黃師傅常身陷困境，武功不像以前那樣遠超敵人，本來凌駕一眾弟子的道德優越狀態亦備受質疑。

及至1970年代末到1980年代初的更新期，以幾部少年黃飛鴻的作品最具代表性，神話被上溯至他成為師傅前的事跡。這時期的黃飛鴻仍徘徊於「本我」和「自我」之間，距離「超我」更差很遠。《武館》(1981)可謂典型例子，年輕的黃飛鴻與好友王隱林起初都少不更事，好勇嗜強，甚至招搖撞騙，沉迷年輕人的玩意，但他很快便成熟起來，王隱林則繼續縱情玩樂。他們出現分歧的關鍵時刻，是王以極「本我」的方式，恃著功夫在妓院佔妓女便宜。相

反，黃飛鴻嚴正聲明要遠離煙花之地，顯示他已成功轉化至「自我」的階段。故事尾聲，黃飛鴻經過一連串硬仗，證明了自己的實力及維持了武德的精神，對手預言黃飛鴻將成為新一代廣東武術大家，預示了黃飛鴻將升格至「超我」地位。


到了1990年代，黃飛鴻電影的新古典期，黃師傅一方面回復獨大的「超我」角色，同時也帶有一些「自我」特質，既有較年輕跳脫的一面，亦有時會因時代改變而感到困惑。

黃飛鴻電影系列的編導人員(尤其是古典期者，但1990年代者則可能例外)應該沒有看過或甚至聽過佛洛伊德的「心理結構模型」。雖然佛洛伊德這套理論備受各界挑戰，但對於了解人的心理畢竟還是一套有用的工具。黃飛鴻電影與佛洛伊德的理論之間有著上述的聯繫，雖然在細節上也有出入之處，相類點卻闡明了人心理的一些普遍特質。(翻譯：杜蘊思) ■

何思穎為香港電影資料館節目策劃

註釋

- 1 黃飛鴻電影系列產量豐富，要將作品分類固然有不同的方法。例如蒲鋒就將1949至61年歸納為第一階段，而鄭政恆則以整個1970年代作為一個時期來討論黃飛鴻電影破舊立新的發展。二人觀點見蒲鋒、劉嶽合編：《主善為師 黃飛鴻電影研究》，香港，香港電影資料館，2012。
- 2 關於佛洛伊德的結構模型，不少學者都曾發表討論，可參考Sigmund Freud, *On Metapsychology* 或 Peter Gay (ed), *The Freud Reader*, New York: W.W. Norton, 1995 (c1989)。
- 3 值得注意的是，在草創期的黃飛鴻電影中，梁寬的行為並非像古典期般循規蹈矩，他經常光顧妓院，還得了性病，最後更賠上性命(在後來的電影中卻順理成章地「翻生」)。如此「本我」色彩的行為正好說明了黃飛鴻電影在不同階段的發展。



Sigmund Freud would've smiled if he had a chance to watch Wong Fei-hung films. He would be especially pleased with the second phase of the long-running martial arts series, which spanned much of the 1950s and early 1960s.

The Wong Fei-hung series started in 1949 and ran through the rest of the 20th century, with over 130 entries, most featuring the kung fu Master as protagonist. This prolific series can be roughly divided into five phases: the initial period that comprises of the first five Wong Fei-hung films; the classical phase that runs through much of the 1950s and early 1960s; the baroque stage of the late 1960s that renegotiates established conventions of the series, with entries directed by Wong Fung; the renewal period of the late 1970s and 80s, starring a new generation of actors as the Master; and the neo-classical phase of the 1990s, best represented by the Tsui Hark–Jet Li franchise.¹

The classical phase is not only the longest but also the most productive, with more than 50 films featuring the character name Wong Fei-hung in the title, all starring the iconic actor Kwan Tak-hing as Master Wong. Many of the films in this period were popular, with recurring characters and story situations familiar to the audience. Most individual films in fact stay very close to an established formula, with *Sifu* Wong pitted against an opposing force in the form of either a single bad guy or a group of scoundrels, the veteran character actor Sek Kin almost invariably playing the villain or the gang's leader. Always by Wong's side are his students, a group of young men – and sometimes women – who assist the Master in his medical practice and,

of course, action adventures. It is the archetypal nature of this formula that to a large extent established Wong Fei-hung as a mythic figure in Hong Kong popular culture.

While *Sifu* Wong is the embodiment of goodness and the villain represented by Sek Kin that of evil, the students are somewhere in between. They are not in any ways wicked, yet they are also not models of righteousness and discretion, qualities that are integral to the Master's character and his mythic persona. The students are best exemplified by Leung Foon, the Master's favourite pupil, and Bucktooth So, the comical figure who seems to be both a student and a servant in the Wong clan.

Leung is a hero in the making, equipped with a big heart and a ready sense of justice. He gets into fights compulsively, most often standing up for the underdogs bullied by thugs. Yet he lacks not only the highly accomplished fighting skills of Wong but also the Master's tactful humility – the patience to restrain from impetuous scuffles, the wisdom to reason with opponents no matter how aggressive they are and the perceptive timing to withhold his power until absolutely necessary. Leung thus gets into trouble frequently, getting beat up by villains, embarrassing his modest-to-a-fault *sifu* but also forcing the sometimes reluctant Master into upholding justice.


Bucktooth So is the Gabby Hayes of martial arts cinema. Like the favourite sidekick of Hollywood westerns, So is a clown-like figure, with a severe overbite and a perennial stutter, a speech impediment used in similar comic ways to the tooth-deprived delivery of Walter Brennan, another well-known western sideman. He is a marginal martial artist,

barely able to muster a few kung fu moves and always losing his fights, even to the least ferocious of ruffians. He is lazy and always hungry, loves to brag and prone to exaggerations. Like Leung, he also gets into frequent troubles that demand the Master to the rescue, which, ironically, often realises justice.

Together, the students, especially Leung and So, constitute a portrait of an ordinary man. They are essentially good people, but not without human foibles. Though trained in martial arts, they're nevertheless so lacking in heroic properties that they are chided on a regular basis by the *sifu*. In fact, Wong giving his students tongue lashings has become such a vital part of the Wong Fei-hung formula in the classical phase that it's staged in virtually every film, a designated opportunity for the Master to mount his podium, delivering sermons on the right things to do. Such moments allow for the espousing of principles, very little on fighting skills but mostly moral tenets infused with Confucian values. The Master and the students would diligently and earnestly play their respective roles of teach and be taught, and comes the next movie, it's *déjà vu* all over again.

The villain played over and over again by Sek Kin is the polar opposite of Master Wong. He indulges freely in desires, from gaining material riches through all possible means to harassing beautiful women to gratifying an insatiable thirst for fame and power. In his never-ending reincarnations in the series, the Sek Kin character is very often driven by the pleasure principle.

The triumvirate configuration of Master Wong, the students and the villain corresponds loosely to Freud's structural model of the human psyche.²



The villain is very much a personification of the 'id', the primary aspect of the personality that is primitive and instinctive, acting only in accordance with the selfish pursuit of pleasure, paying no regard to the demands of reality and resulting in disruptive behaviours that threaten the stability of social orders.

The students in many ways represent the 'ego', the organised part of the psyche that deals with reality, regulating instinctive yearnings in ways that satisfy the demands of the external world. Leung Foon, for example, is not exempt from being attracted to women, yet he acts upon his desires with restraint, courting the girls with decorum and discretion, never crossing the socially prescribed line of decency.³ He is also not above egotism, often hotheadedly getting into fights when provoked by bad guys, but does not indulge in violence just for the sake of fame or competitive superiority. Like Leung, Bucktooth So is not without primitive desires. He is in fact very much driven by the pleasure principle, his insatiable longing for food betraying a need for oral gratification, his braggadocio revealing a desire for vanity and his craving for small material gains a mild manifestation of greed. He is in fact a benign version of the villain, an 'ego' which had tempered the primal urges of the 'id' to socially acceptable levels.

Master Wong is the embodiment of the 'superego', the component of the psyche that upholds morality, exercises judgements and dictates principles that maintain social orders. He is the judicious representative of the parental agency – the patriarch, the teacher, the ultimate authority.

Different degrees of correlation

to Freud's structural model also mark the different phases of the Wong Fei-hung series. In the initial phase, the Master, the students and the villain have a lot in common, typical of an early developmental stage in which the differences between the 'id', the 'ego' and the 'superego' are not as distinct. By the series' third stage of the late 1960s, when the classicism of the 1950s and early 1960s give way to more baroque sensibilities, the monolithic singularity of the 'superego' is under challenged, as Master Wong often finds himself in crisis, his martial arts advantage over his opponents not as pronounced and his moral superiority over the students questioned.

By the renewal period of the late 1970s and early 1980s, the Wong Fei-hung myth is traced back to the time before the Master becomes the Master. This is when a youthful Wong is still lingering between the 'id' and the 'ego' and far from being the 'superego'. In *Martial Club* (1981), for example, a young Wong begins by indulging in juvenile antics alongside his buddy. Wong soon matures while the buddy continues to indulge. The pivotal moment of their divergence occurs when the latter frolics in the very 'id-like' exploit of using his martial abilities to gain favours with prostitutes in a brothel, while the former announces that he will stay away from the house of pleasure, signalling his successful transition into the 'ego' stage. At the end of the film, after Wong has proven himself in a series of tough challenges, an opponent declares that Wong will be the future leader of Guangdong martial artists, in effect predicting Wong's development into 'superego' status.

And in the Wong Fei-hung cinema's neo-classical period of

the 1990s, the Master resumes the monolithic role of the 'superego' while also taking on qualities of the 'ego', with more youthfulness and an irreverent side, at times burdened with doubts brought on by the shifting values demanded of the changing times.

It is unlikely that the directors and writers of the Wong Fei-hung series, especially those of the classical period (with perhaps the exception of the 1990s filmmakers), had read or even heard of Freud's structural model. Freud's theory itself had been challenged on many fronts, yet it still stands as a useful tool towards understanding the human mind. That a correspondence can be found between the Wong Fei-hung films and the structural model only testifies to the universal aspects of the human psyche.

■
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Notes

- 1 There are of course many ways to classify a series as rich as the Wong Fei-hung saga. Po Fung, for example, regards the period between 1949 and 1961 as the first phase. Matthew Cheng, on the other hand, approaches the 1970s as a whole, considering the decade as a period in which the old gave way to the new. See Po Fung and Lau Yam (eds), *Mastering Virtue: The Cinematic Legend of a Martial Artist*, Hong Kong: Hong Kong Film Archive, 2012.
- 2 Much had been written and discussed of Freud's structural model. For ready reference, see Sigmund Freud, *On Metapsychology*, or Peter Gay (ed), *The Freud Reader*, New York: W.W. Norton, 1995 (c1989).
- 3 It's worthy to note that Leung's character actually does not subscribe entirely to such socially acceptable behaviour in the initial phase of the Wong Fei-hung series. In the early films, he frequents brothels and is in fact diagnosed with venereal disease, eventually dying from it (but is conveniently resurrected in later chapters of the saga). Such id-like conduct serves to illustrate the schematic development of the series in its different phases.

廈語片的粵語片聯繫 ——由《破鏡重圓》和《香閨春暖》談起

The Connection between Amoy-dialect and Cantonese Films: Using *The Air is Cleared* and *Warmth of Home* as a Starting Point

蒲鋒 Po Fung

這一次廈語片研究的一個意外發現，是找到1948年粵語片《香閨春暖》與港製第二部廈語故事長片《破鏡重圓》的聯繫，並有助認識廈語片草創時期的情況。這個結論雖已在《香港廈語電影訪蹤》述及，但其發現過程及這個發現的背後意義，仍值得細談下去。

以拍攝日期而言，香港攝製的第一部廈語故事長片是《相逢恨晚》（1948），由拍攝過程到影片故事，有關該片的資料都很充足：影片是菲律賓華僑伍鴻卜投資，在香港組織新光影業公司拍攝，製片是張國良和許立齋，導演是畢虎，女主角是由廈門特別聘請的鶯紅，拍攝《相》片的同時，還攝製了喜劇短片《戀子婿》及風光片《廈門風光》。

《相逢恨晚》之後的廈語片，則有《破鏡重圓》。1950年代關於廈語片發軔期的報刊，都會提到《相逢恨晚》和《破鏡重圓》，例如1953年菲律賓《華僑商報》的報道：「最初香港廈語製片商只有一中公司拍過三部名為《破鏡重圓》，《相逢恨晚》，《戀子婿》。主演為白雲，鶯紅。」¹五十年代像這樣的回顧也有不少，《破鏡重圓》是港製廈語片的第二部長篇故事片似無疑問。廈門文史專家洪卜仁先生在其主編的《廈門電影百年》表示已找到該片在1948年6月29日在廈門金城戲院上映的紀錄，並根據廣告知道影片的導演是畢虎，女主角是鶯紅，廣告上還記錄了其他演員。²但是除此之外，有關《破鏡重圓》的資料還是比較缺乏。

另一方面，早有資料顯示1948年1月23日公映的粵語片《香閨春戀》與廈語片有關。《香閨春暖》的導演是畢虎，製片是許立齋，主演的是張瑛、白燕和黃曼梨。在香港電影資料館出版的《香港影片大全第二卷1942-1949》中《香閨春暖》附註

1中已記載「本片分以粵語和廈語同時攝製，更用不同的男女演員擔任主角。」³但卻沒有資料記載與《香閨春暖》一同拍攝的廈語片的紀錄，予人很直接的感覺，是這部廈語片同樣也叫《香閨春暖》。

在編輯《香港廈語電影訪蹤》的廈語片片目時，問題便出現了。究竟要不要將這《香閨春暖》的廈語版列入片目，它又有甚麼資料？而更重要的是《香閨春暖》於1948年1月公映，同時拍攝的廈語版豈非應該早於1948年6月才公映

的《破鏡重圓》？那麼香港攝製的第二部廈語長片便應該是廈語版《香閨春暖》了，但是五十年代的文獻卻從來沒有提到有一部叫《香閨春暖》的廈語片。終於在1948年《華僑晚報》一段題為〈廈語片星洲受歡迎 許立齋畢虎計劃供應〉的文章中找到觸機之處：「其中《香閨》一片是分開粵語和廈語兩個拷貝同時攝製的。廈語演員方面都是畢虎以前的老搭檔，查許畢二位的所以要拍廈語片，當然有了生意眼光的存在，並不是挺著胸大膽來攝製，因為廈語片的銷路，除了本港外，範圍也相當大，所以他倆以前也曾出品過也有好幾部如《相逢恨晚》《廈門風光》及最近的《香閨

春暖》。」⁴從已有的資料，廈語版《香閨春暖》的導演、製片和演員都和《破鏡重圓》重疊，文章也是一線直落，由《相逢恨晚》後便提到《香閨春暖》，沒有提到《破鏡重圓》，兩部影片的公映日期又這麼近，許立

齋、畢虎很難在這麼短時間內有資金再拍一部廈語片《破鏡重圓》，《香閨春暖》的廈語版和《破鏡重圓》看來極可能是同一部影片，因為廈語版不宜用《香閨春暖》之名，遂改名《破鏡重圓》。

我們把這個想法就教於新加坡國立大學的容世誠教授，他

提供了一個很好的相關證據。在新加坡光藝影業公司的機構刊物《光藝電影畫報》創刊號中，有《破鏡重圓》的劇情簡介，與《香閨春暖》的劇情一對照，兩部影片的故事如出一轍，廈語片《破鏡重圓》即粵語片《香閨春暖》的廈語版，應無疑義。⁵

由此路進，我們可以落實王清河的一番話：「就是一部戲兩幫演員，你用廈語片人當主角，廣東片用廣東人當主角，每一個鏡頭拍兩次，拍成一部戲兩個版本，拍好後在黑房配音，沖印。曾經有一部戲是畢虎主持的，他說明是教你們廈門人演戲，一個copy拍廣東的，然後拍廈門的。兩班演員兩個戲，兩個人做同一個角



香港首兩部廈語片的女主角鶯紅（中）與親友蒞臨本館
Graceful as always... Lou Hung (centre), female lead of the first two Hong Kong-produced Amoy films, visits the Film Archive with family and friends.

首部廈語片《相逢恨晚》(1948)
由鷺紅、白雲主演
A Belated Encounter (1948), the first
Amoy-dialect film, starring Lou Hung
and Bai Yun.



色，我做甚麼角色，就坐在那裡看他們表演，教我們演戲。我是學高魯泉的，畢虎導演很苦心，知道這些人不懂演戲，搞一部這樣的戲出來，叫廣東人演戲，廈門人坐在旁邊看，一部機器拍兩種語言，（廣東人）拍完之後休息，廈門人上去，學他們那樣演，他賺兩筆錢。」⁶說的是《破鏡重圓》的拍攝經歷，除了畢虎一片二拍的紀錄僅此一部之外，輔助證據是《香閨春暖》確有高魯泉的演出。

至此，我們不單確認了港製第二部廈語長片《破鏡重圓》的拍攝時間及故事等資料，更重要的是重建了影片的特殊拍攝方式及意義。《破鏡重圓》很明顯得力於粵語片工業的成熟，我們看畢虎，除了從賺錢角度出發，一戲兩拍可減低成本之外，更重要的是利用製作《香閨春暖》的機會，多拍一個廈語版，以訓練廈語片演員。《破鏡重圓》除了是第二部廈語故事長片，更起著借粵語片製作來訓練廈語人才的特殊作用。

在廈語片的導演中，畢虎應是最重要的一位，他在上海參與影業，戰後在香港則以導演粵語片為主。他是最早導演廈語片，也是拍廈語片數量最多和時間最長的一位。此外，他與廈語片演員關係亦深。《相逢恨晚》之後，廈語片的拍攝停滯不前，1948年他導演了國語片《一代梟雄》，亦找來鷺紅參演，鷺紅後來能入永華電影公司轉投國語片界，或許也與這次演出有關。廈語片停滯數年，到1952年復甦，也是由畢虎導演的《新陳三五娘》開其端，那時鷺紅已成為永華演員，主演者遂改為鷺紅的姊姊鷺芬，二人成為長期的合作者，鷺芬後來成了畢虎的太太。作為廈語

片的先驅，畢虎最初幾部影片全都是時裝片，這或許與他在上海時期參與影片有關，他對廈語片的理念看來是要建立一個有現代意識的廈語片世界。到古裝片的優勢漸立，他才跟著轉拍古裝。但顯然他對廈語片的進步一直是有心的，後來更出品和導演了首部完全彩色的廈語片《天仙送子》（1957）。

廈語片和粵語片的聯繫既密切又複雜，研究廈語片的歷史，可為粵語片研究提供一些意想不到的發現。這裡舉兩個頗有意思的例子，其中一個與中聯電影企業有限公司的研究有關：中聯六位導演並不是每位都參與到最後，只有其中四位一直到六十年代還為中聯拍戲；兩位離開的導演，秦劍為了搞光藝而離開中聯是人所共知的，但比他更早離開的是珠璣，他為中聯導演的最後一部影片是1957年公映的《血染黃金》，他離開中聯原來是因為拍攝廈語片。拍攝廈語片的香港良友影業公司老闆張國良五十年代在台灣的訪問中表示：「去年他們還把共匪中聯的導演珠璣也爭取過來，現在珠璣已脫離了中聯和良友簽了長期合同，他導演的《七世夫妻》〔1957〕、《孝女報父仇》〔1957〕等都在台灣上映過，因為廈門語片的人員，完全參加自由工會，所以珠璣也參加了。這一點也可證明廈門語片在海外產生的另一力量。」⁷廈語片的主要市場是台灣，珠璣既然要拍廈語片，便只能脫離被台灣視為左派的中聯了。大抵珠璣對於為拍廈語片而要脫離中聯有點耿耿，在其回憶錄《懷舊集》對拍攝廈語片的過去完全沒有提及，但這一段隱沒的過去卻因廈語片的研究得以發現。

另一個發現則與武俠片有關。王天林導演廈語片時，其中一位長期的副導和編劇是凌雲。凌雲雖然早在1952年已導演了《神腿大俠》，但他在五十年代多只任其他成名導演的副手。五十年代後期，他多為王天林的廈語片副導，後來王天林無暇，便由凌雲正式擔任導演。⁸六十年代凌雲終能穩定其導演的地位，與這段廈語片經歷不無關係，王天林對凌雲可說有引領之功。凌雲後來導演了《如來神掌》系列（1964-68）、《天狼寨》（1968）等重要武俠片，與《碧血金釵》（1963）、《天劍絕刀》（1967-68）的導演陳烈品一時瑜亮。而說起淵源，原來這兩大六十年代粵語武俠片導演，同出王天林的門下。王天林對香港電影的影響力，或許比我們過去知道的還要巨大。■

蒲鋒為香港電影資料館研究主任

註釋

- 1 〈廈語影片市場佳 港片商加緊攝製〉，《華僑商報》，馬尼拉，1953年6月26日，第四版。
- 2 洪卜仁：〈廈語電影榮衰錄〉，洪卜仁主編：《廈門電影百年》，廈門，廈門大學出版社，2007，頁83。
- 3 傅慧儀編：《香港影片大全第二卷1942-1949》，香港，香港電影資料館，1988，頁121。
- 4 〈廈語片星洲受歡迎 許立齋畢虎計劃供應〉，《華僑晚報》，1948年1月14日。
- 5 容世誠：〈告別桃花鄉，步向英皇道：香港廈語片的地理表述〉，吳君玉編：《香港廈語電影訪蹤》，香港，香港電影資料館，2012，頁77-78。
- 6 阮紫瑩、黃愛玲、郭靜寧訪問，陳志華整理：〈口述歷史：王清河〉，吳君玉編：《香港廈語電影訪蹤》，同上，頁153。
- 7 〈張國良談台語片的前途〉，《聯合報》，台北，1957年5月20日，第6版。
- 8 〈「碧玉簪」林〔凌〕雲代導演〉，《華僑商報》，馬尼拉，1956年11月27日，第七版。

A recent examination of Amoy-dialect films revealed a connection between the Cantonese movie, *Warmth of Home*, and Hong Kong's second locally-produced Amoy-dialect full-length feature, *The Air is Cleared*, both screened in 1948. The accidental discovery provides valuable insight into the beginnings of Amoy cinema. Although conclusions about this aspect of Hong Kong's film industry were made in *The Amoy-dialect Films of Hong Kong*, the process and significance of this new discovery makes the subject worthy of further discussion.

In chronological terms, the first Hong Kong-produced Amoy-dialect full-length feature was *A Belated Encounter*. It was shot by Hong Kong's Hsin Kuang Film Company and produced by Zhang Guoliang and Hui Lap-tsai, with Esteban Ngo, a Chinese Filipino, as the project's investor. The director was But Fu, and Lou Hung, an actress from Amoy, was especially signed on board to play the female lead. The comedy short, *A Goofy Son-in-Law*, as well as the travelogue, *The Scenery of Amoy*, were filmed at the same time. *The Air is Cleared* came after *A Belated Encounter*, but both were always mentioned in news clippings related to the early development of Amoy films in the 1950s. For instance, a report from the Filipino publication, *Chinese Commercial News* stated: 'In the beginning, Yizhong Film Company was the only Hong Kong firm which produced Amoy features. Its three titles included *The Air is Cleared*, *A Belated Encounter* and *A Goofy Son-in-Law*, starring Bai Yun and Lou Hung.'¹ There seems to be no doubt that *The Air is Cleared* was Hong Kong's second locally-produced Amoy-dialect full-length feature. Records indicate it was shown at Amoy's Jincheng Theatre on 29 June 1948, in *A Century of Amoy Cinema*, for which Amoy historian, Mr Hong Buren, was the chief editor. Advertisements also revealed But Fu as the director, with names of the supporting cast listed alongside the female lead, Lou Hung.² Other than that, information on *The Air is Cleared* is scarce.

Meanwhile, evidence of the connection between Amoy films and *Warmth of Home* (directed by But Fu, produced by Hui Lap-tsai and starring Cheung Ying, Pak Yin and Wong Man-lei), which was screened on 23 January 1948, has long been present. In *Hong Kong Filmography, Vol II*, published by the Hong Kong Film Archive, a note associated with the movie states that both Cantonese and Amoy versions of the film were shot concurrently with different casts.³ No information on the Amoy version of the film could be found – one assumes it would have had the same title.

This naturally posed a problem when I was working on the filmography section of *The Amoy-dialect Films of Hong Kong*. Should I include the Amoy version of *Warmth of Home*? And what information is there on this film? More importantly, since the Cantonese version was screened in January of 1948, shouldn't the Amoy version, which was filmed at the same time, be screened before *The Air is Cleared*, which hit theatres in June that same year? These questions suggest the Amoy version of *Warmth of Home* as being the second Amoy feature made in Hong Kong, but there was no mention of such a film in any form of literature from the 1950s. I finally got my first clue from an article in *Wah Kiu Man Po*, 1948. It read: 'The Cantonese and Amoy versions of *Warmth of Home* were filmed concurrently, with But Fu teaming up with his usual cast and crew for the Amoy version. As opposed to being a bold venture, it is apparent that business acumen drove them to make this film – there is a huge market for Amoy films beyond Hong Kong, which also explains their other releases, *A Belated Encounter*, *The Scenery of Amoy* and the recent *Warmth of Home*.'⁴ Available information indicates the cast and crew of the Amoy version of *Warmth of Home* to be the same as that of *The Air is Cleared*, whilst the piece talks about *A Belated Encounter* and *Warmth of Home* in succession without any reference to *The Air is*

Cleared. Since the films' release dates were in close proximity with each other, it would have been extremely difficult for But and Hui to gather enough capital to make another movie in between. It is highly likely that the Amoy version of *Warmth of Home* is *The Air is Cleared*, with the title changed due to usage of the Cantonese name being deemed inappropriate for the Amoy version.

We took this idea to Prof Yung Sai-shing at the National University of Singapore, who provided us with excellent evidence supporting the theory. The synopsis of *The Air is Cleared* was found in the first edition of *Kong Ngee Movie Pictorial*, a publication from the Singaporean film company Kong Ngee Co. Its storyline was almost identical to that of *Warmth of Home*, thereby confirming our suspicions.⁵

From this, we can validate a statement made by Wong Ching-ho: 'Two casts were used in the same movie, with Amoy leads in the Amoy version, and Cantonese leads in the Cantonese version. Each shot was filmed twice, then everything dubbed and developed in the dark room, resulting in dual versions of one film. I once worked on a project for which But Fu was the director – he stated blatantly that he was going to teach us [Amoy actors] how to act. We were to watch the Cantonese actors who played the same roles as ours, Ko Lo-chuen in my case, and learn from them before we shot the Amoy version. Knowing some of us were inexperienced, But Fu went to great lengths to create such an opportunity. The Cantonese actors did their scenes while we watched and then our turn came when they took their break. Two versions were shot with the same equipment, which brought in two lots of revenue.'⁶ This was his account of the filming for *The Air is Cleared*. Apart from records indicating that this was the only But Fu film shot in two versions, the casting of Ko Lo-chuen in *Warmth of Home* also serves as supporting evidence to our hypothesis.

In addition to confirming the

information related to *The Air is Cleared*, such as the production date and plot, we were, more importantly, able to rediscover the method and meaning behind this special way of filming. *The Air is Cleared* was made possible due to the maturity of the Cantonese film industry – we can see that whilst But minimised costs by shooting two versions of the same film (thereby maximising profits), he also took this chance to create learning opportunities for Amoy actors. Therefore, apart from being the second Amoy film made in Hong Kong, *The Air is Cleared* can also be viewed as a training tool for Amoy artistes.

But Fu is probably the most important Amoy-dialect film director of all time. He began his career in Shanghai and moved to Hong Kong after the Chinese Civil War, where he mainly directed Cantonese films. He was the pioneer in making Amoy features, as well as being the director who made the greatest number of them. Furthermore, he was well-acquainted with actors of Amoy descent. When the production of Amoy films came to a halt after *A Belated Encounter*, But cast Lou Hung in the Mandarin feature, *The Black Bully*, which he directed in 1948. This may have paved the way for Lou's subsequent foray into Mandarin cinema with Yung Hwa Motion Picture Studios. He also led the revival of Amoy films in 1952 with the remake of *The Story of Chen San and Fifth Madam*. As Lou was under contract with Yung Hwa at the time, her elder sister, Lou Fen, took up the role of the female lead in her place. This marked the beginning of a long-term working partnership between But and Lou Fen, who eventually became Mrs But. As the pioneer of Amoy feature production, all of But's first movies used contemporary settings. It seems that he wanted to build an Amoy film empire with a modern consciousness. It wasn't until period films started gaining an edge that he switched to the genre. Nonetheless, But continued his pursuit in the betterment of Amoy films, evident in his first feature in colour, *Fairy and*

Man (1957), which he directed and produced.

Amoy films have a close, yet complicated connection with Cantonese movies. The examination of Amoy films gives us unexpected insight into the history of Cantonese films. Here are two examples of significance – the first has to do with a study on The Union Film Enterprise Ltd. Research revealed that only four of the company's six directors continued making movies



影星鶯芬（右）、鶯紅姊妹
Lou Fen (right) and her younger sister, fellow actress Lou Hung

for the firm until the 1960s. Everybody knew that Chun Kim left to found Kong Ngee, but Chu Kea, whose last work with the company was *Blood Money* (1957), left because of Amoy films. The boss of Liangyou Film Company, Zhang Guoliang, made this statement during an interview in Taiwan in the 1950s: 'Last year, they managed to free Chu Kea of Communist influence and he is now under a long-term contract with Liangyou. Films he directed, such as *A Couple of Seven Lives* and *A Filial Daughter Avenges for Her Father*, have all been screened in Taiwan because Chu decided to join the Hong Kong and Kowloon Filmmakers Free General Association, to which the crew of Amoy films also belonged. This proves that Amoy films have a certain influence in overseas markets.¹⁷ Since Taiwan was the main market of Amoy features, Chu Kea had no choice but to leave The Union, which was considered Leftist, in order to make them. It is likely that Chu later regretted this move, as there was not a single word mentioning his days as an Amoy-dialect filmmaker in his memoir. If it wasn't for the research into Amoy films, his hidden past may have

remained elusive.

The other noteworthy discovery has to do with *wuxia* films. Ling Wan was a long-term assistant director and screenwriter of Amoy works directed by Wong Tin-lam, taking over the role of director when Wong was too busy.⁸ This experience may have contributed to his success in earning his rank amongst other Cantonese film directors in the 1960s. It's fair to say that Wong should be partly credited for Ling's success with *wuxia* blockbusters such as *The Young Swordsman Lung Kim-fei* and *The Dragon Fortress*, which garnered him accolades on par with Chan Lit-bun, the director of *The Azure Blood and the Golden Pin* and *Paragon of Sword and Knife*. As coincidence would have it, these directors, both of whom are renowned for their Cantonese *wuxia* films in the 1960s, had worked under Wong. Consequently, Wong Tin-lam's influence on Hong Kong cinema may be more profound than what is written in history. (Translated by Johnny Ko) ■

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Notes

- 1 'Amoy Films Well-received by Market, Hong Kong Film Companies Increase Production', *Chinese Commercial News*, Manila, 26 June 1953, p 4 (in Chinese).
- 2 Hong Buren, 'The Ups and Downs of Amoy Cinema', in Hong Buren (ed), *A Century of Amoy Cinema*, Amoy: Xiamen University Press, 2007, p 83 (in Chinese).
- 3 Winnie Fu (ed), *Hong Kong Filmography, Vol II: 1942-1949*, Hong Kong: Hong Kong Film Archive, 1988, p 121.
- 4 'Amoy Films a Hit in Singapore: Hui Lap-tsai & But Fu Consider Continued Supply', *Wah Kiu Man Po*, 14 January 1948 (in Chinese).
- 5 Yung Sai-shing, 'From the Peach Blossom Village to King's Road: The Geography of Amoy-dialect Films', in May Ng (ed), *The Amoy-dialect Films of Hong Kong*, Hong Kong: Hong Kong Film Archive, 2012, pp 77-78 (in Chinese).
- 6 Ernest Chan (collator), 'Oral History Interview: Wong Ching-ho', in May Ng (ed), op cit, p 153 (in Chinese).
- 7 'Zhang Guoliang Discusses the Future of Taiwanese-dialect Films', *United Daily News*, Taipei, 20 May 1957, p 6 (in Chinese).
- 8 'Ling Wan Takes Over as Director for *The Jade Hairpin*', *Chinese Commercial News*, Manila, 27 November 1956, p 7 (in Chinese).

廈語電影世界 Those were the Days' Seminar

「方言與本土 香港的廈語電影」登場，本館有幸請得「廈語片皇后」莊雪芳遠道自新加坡來港，為4月8日舉行的座談會的特別嘉賓。莊姐爽朗活躍，除了與觀眾分享當年拍攝廈語片時的逸事，更即席大展歌喉。新加坡國立大學中文系副教授容世誠深入淺出的介紹廈語片的歷史、背景及紅星，廈語電影研究者蘇章愷集中講述廈語片中的南洋情懷，二人邊說邊展示珍貴的剪報及雜誌封面等，叫人看得興味盎然。

As part of 'The Strange Case of Hong Kong Amoy Cinema' programme, the Archive has the privilege of inviting Amoy screen diva Chong Sit Fong from Singapore to talk to us on 8 April. Whilst reminiscing her good old days starring in Amoy films, the robustly healthy veteran also sings for her fans.

Prof Yung Sai-shing from the National University of Singapore gives an introduction of the history, background and star actors of Amoy cinema, whereas Amoy film researcher Su Zhangkai looks at the Southeast Asian sentiments in these dialect pictures.



1 莊雪芳以歌會友

The legendary Chong Sit Fong greets her fans and friends with some famous song numbers.

2 一眾廈語電影研究者聚首：(左起)蘇章愷、本館研究員吳君玉、英國雪菲爾德大學的戴杰銘、莊雪芳、本館研究主任蒲鋒、台灣電影資料館的陳煒智、香港中文大學的余少華、容世誠、屏東教育大學的黃文車

A congregation of Amoy film scholars: (from left) Su Zhangkai; May Ng, HKFA Researcher; Jeremy E. Taylor from University of Sheffield, UK; Chong Sit Fong; Po Fung, HKFA Research Officer; Edwin Chen from Taipei Film Archive; Yu Siu-wah from The Chinese University of Hong Kong; Yung Sai-shing; Huang Wen-chu from Pingtung University of Education, Taiwan

閩南文化影展暨論壇 The Min-nan Culture Film Festival-cum-Forum

由臺南藝術大學音像藝術學院主辦的「閩南文化影展暨論壇」，為「2012世界閩南文化節」分項計劃之一，於4月28日至5月30日在台南市舉行。本館研究員吳君玉在論壇上，簡述新書《香港廈語電影訪蹤》的出版歷程、香港1940至60年代的廈語電影業概況及電影中所反映的時代變遷。

The Min-nan Culture Film Festival-cum-Forum, presented by the Tainan University of the Arts as part of the 2012 World Min-nan Culture Festival, was held at Tainan City from 28 April to 30 May. At the Forum, May Ng, HKFA Researcher, takes the chance to introduce our new publication, *The Amoy-dialect Films of Hong Kong*, which contains an overview of the Hong Kong Amoy film industry from the 1940s through 60s.



(左起)製片人周珊薇、北京大學藝術學院教授李道新、臺南藝術大學音像藝術學院院長井迎瑞及吳君玉，攝於臺南電影書院。

(From left) Producer Zhou Shanwei; Li Daoxin, Professor at School of Arts, Peking University; Ray Jiing, Dean, College of Sound and Image Arts, Tainan University of the Arts; and May Ng at the Tainan Film Institute



《戲中戲》(1973)
Day for Night (1973)

「戲中戲」的魅力，早見於默片時期。上個世紀二十年代，較為成熟的作品有《持攝影機的人》(Man with a Movie Camera, 1929, 迪芝格維托夫執導)和《攝影師》(The Cameraman, 1928, 巴斯特基頓執導)，導演將鏡頭對準正在拍攝的人，為這種鏡像式的觀察感到著迷。回到照相術早期，傳統土著部落的人對鏡頭感到驚恐，因為他們認為相機會攝走人的靈魂，將之禁錮在相紙上，被拍攝的人於是帶著缺了一塊的靈魂生存下去。不談此恐懼中的遲到的「浪漫」，令人驚嘆的是，他們敏銳地捕捉到現代技術的殘忍特徵——手持相機的人具有巫師的特點，他們因為鏡頭而獲得某種權力。

電影導演可以成為權力的操控者，尤其在荷里活片廠制蓬勃的黃金時期，他們操控天氣，把燈光打向他選中的人與物，更在膠片上製造出現實世界從來也不曾存在過的人，他們創造著另外一層栩栩如生——與真實混界之程度任何藝術也無法媲美——的世界。導演在不經意間「似乎成了」上帝的輕鬆與達觀，自然能與《萬花嬉春》

透過修復去保存和欣賞電影，可說是資料館的特別任務。本館的「修復珍藏」節目自2010年定期舉行，除了放映本館修復的電影，並搜羅海外以不同方式修復的經典電影。自今年一月至今選映的六部「戲中戲」系列，是電影人對電影分外投入的佳作，今期兩位影評人作者尤其欣賞當中作品，正好和這個系列來個對話。

To preserve and appreciate film through restoration is one special mission of the Archive. Since 2010, our 'Restored Treasures' programme has been a regular fixture in our lineup, which showcases gems we have restored as well as revived classics on loan from abroad. Beginning this past January, six films about the showbiz world have been featured. Two articles in this issue are a dialogue between two film critics and these great works they love.



鏡頭下的套層遊戲

The Game of Reflection in Film

喬奕思 Joyce Yang

《Singin' in the Rain, 1952）中的經典鏡頭相呼應。男主角唐帶街頭遇見的少女凱絲進入片廠，打開風扇與燈光，在模擬的自然背景之中，向後者展示電影的魅力。電影的結局，凱絲首先是用聲音，然後是全身心地進入有聲電影的世界，A Star is Born。

自中世紀紋章學而來的術語「套層結構」(mise en abyme)，本是指在圖形內夾藏另一層稍小的、相同的圖形，製造出視覺上的延伸感。後被廣泛用於文學、電影等藝術的討論中，去分析小說中有小說，電影中有電影的結構特徵，以及此種反身表述所帶來的奇異效果。儘管反身表述的範圍和程度各有不同，電影史中依然能夠找到一條戲中戲的脈絡，稍早期的有比利懷德的《日落大道》(Sunset Boulevard, 1950)、費里尼的《八部半》(8½, 1963)、活地阿倫的《星塵回憶錄》(Stardust Memories, 1980)、基阿魯斯達米的《大寫特寫》(Close-up, 1990)，之後也有羅拔柯曼的《幕後玩家》(The Player, 1992)、史碧莊斯的《何必偏偏玩謝我》(Adaptation, 2003)。香港電影資料館「修復珍藏」節目，先後放

映的六部作品：《戲中戲》(Day for Night, 1973)、《春情金絲貓》(Contempt, 1963)、《小心聖妓》(Beware of a Holy Whore, 1971)、《萬花嬉春》、《彗星美人》(All About Eve, 1950)、《星海浮沉錄》(A Star is Born, 1954)，俱是箇中佳作。

在「戲中戲」此類套層結構的運用中，不難看出藝術電影與荷里活電影在精神層面大相徑庭。不論外在環境如何變化，片廠制度在全球如何消長，荷里活汲汲於建構導演世界的上帝權柄之心卻從未動搖過，技術革新自電影光魔誕生之始便散發著「盜天火」一般的魅力。《萬花嬉春》既表現了默片到有聲的更迭，也藉真基利的表演驗證電影與明星擋不住的魅力，即能夠令普通人心嚮往之，由現實世界的灰姑娘成為電影的公主。即便是在諷刺與苦澀兼具的《彗星美人》與《星海浮沉錄》中，套層之內的舞台／電影界起落看似充滿問題與矛盾，套層之外的人物塑造，卻表現著「荷里活可以將戲劇化延展到現實」的奇妙。一個寂寂無名的小女子可以取代曾經無限風光的舞台大明星，夫妻之間的境遇起伏可媲美電影

劇情，可以說，荷里活的戲中戲盈滿對電影魔力的肯定。倘若套層結構是鏡像式的反身關照，以上三部所投射的是電影制度的自嘆、自憐、自戀與自傲，更接近主流大眾心態。

杜魯福、法斯賓達，對電影制度、電影光環乃至導演自身的質疑和嘲笑，是解構的。電影的運作由人組成，充斥人性的陰暗、社會的弊端。如果說電影是對現實的集中戲仿，那麼就可以比現實更糟。高達在《春情金絲貓》中藉編劇的故事來談輕蔑，法斯賓達更是以自己失敗的片場經驗為藍本，告訴你要小心神聖的妓女，卻最終無法走避，要杜絕人性的缺陷，卻最終無法杜絕。杜魯福在《戲中戲》中則是消解導演的權柄，降之為人，處理協調各種片場事故，與演員溝通，用創作去愛藝術本身。「戲中戲」的奇妙之處，在於這種手法可以展示電影人如何看待電影本身，表現他們眼中的自己，運用鏡頭去探討鏡頭，看看這種奇妙的藝術，所具有的到底是神力、創造力抑或是破壞力。■

喬奕思為香港電影評論學會會員

The allure of 'film-within-a-film' dates back to the age of silents. Dziga Vertov's *Man with a Movie Camera* (1929) and Buster Keaton's *The Cameraman* (1928), for example, are some of the fuller-fledged works from the 1920s. The filmer films the filming and the filmed, enthralled by this reflective way of observation.

In the early days when photography first came into being, photo-taking was a threat to the tribal aboriginals. They feared that the camera would suck away one's soul and enslave it on the film, leaving the pictured to live on with a soul incomplete. Putting aside this fear-laden 'romance' that would be appreciated only years later, it is truly amazing that these people were sensitive enough to realise the cruelty of modern technology: the camera-toting photographer calls up the image of the witch, who is entitled to a certain kind of power by virtue of the lens.

The film director, indeed, can be the wielder of power, particularly during the prime of the Hollywood studio system. They demand the weather they want, shed lights on the people or objects they had selected, and concoct on celluloid figures that had never existed in real life. They are the creator of another world as vivid as the one we are in, an intriguing clime where the line between fiction and reality is more blurred than in any other art form. The director, seemingly unknowingly, takes on the divine attribute of equanimity and omniscience of the Almighty, something duly reflected in this celebrated scene from *Singin' in the Rain* (1952). When Don Lockwood brings Kathy Selden, a girl he literally bumped into on the street, to the soundstage, he turns on the fan and the lights, unveiling to her the magic of cinema on a set of man-made nature. At the end of the film, Kathy ventures into the brave new world of sound cinema, first halfheartedly as a voice double for someone else, then wholeheartedly as an actress in her own right. *A Star is Born*.

Mise en abyme, in the terminology of heraldry from medieval times,

originally means a pattern inscribed by the same pattern of a larger size to create a greater sense of space. Later, the concept is widely used in literary and film criticisms to analyse the novel-within-a-novel, or film-within-a-film structure, as well as the resulting reverse discourses and the fascinations that come with them. Despite the differences in scope and depth such discourses may have, how the idea of film-within-a-film evolved is still traceable in cinema history. Amongst the earlier examples are Billy Wilder's *Sunset Boulevard* (1950), Federico Fellini's *8½* (1963) and Woody Allen's *Stardust Memories* (1980), followed later on by Abbas Kiarostami's *Close-up* (1990), Robert Altman's *The Player* (1992), and Spike Jonze's *Adaptation* (2003). The six titles featured in the Hong Kong Film Archive 'Restored Treasures' programme, namely *Day for Night* (1973), *Contempt* (1963), *Beware of a Holy Whore* (1971), *Singin' in the Rain*, *All About Eve* (1950) and *A Star is Born* (1954), are all gems in this regard.

Judging by the application of *mise en abyme*, it's not hard to notice that arthouse films and Hollywood productions have wildly different mindsets. No matter how the outer environment changes, or how firm the studio system stands in world cinema, Hollywood's resolve in bestowing upon the director the sceptre of absolute authority has never wavered. Ever since the birth of film, the advances in technology have radiated a sort of glamour no less magnificent than the fire stolen by Prometheus to give to mankind.

Singin' in the Rain, apart from the transition from silent to sound cinema, bears witness as well to the irresistible charm of film and movie stars through Geen Kelly – a magic maker the common folk look up to, the very man who makes it possible for Cinderella to become the princess. In *All About Eve* and *A Star is Born* which have a fairer share of irony and bitterness, life in movieland or theatre might have been

far from rosy as depicted in the framing story, the characterisation as seen in the core narrative nonetheless forms part of the bright lights of Hollywood – drama can well extend into reality. An undistinguished nobody is able to edge out a once megastar; the ups and downs of an ordinary couple can be little short of a film plot. Simply put, the Hollywood-style story-within-a-story is suffused with an assurance of the magic of film. If *mise en abyme* indeed illustrates a chain of signifiers mirroring each other, the three films mentioned above are attempts to project a gamut of emotions – lament, self-pity, narcissism and conceit – toward the film system itself. That is a treatment closer to the sensibilities of mainstream audiences.

The query and mockery by both François Truffaut and Rainer Werner Fassbinder against the film system, the cinematic halo and the director themselves is deconstructive by nature. Filmmaking is a collective endeavour inevitably tainted by the darkness of human nature and ills of society. If film is indeed a recreation of reality, it can well be larger-than-life, for life as seen on screen can be even worse. While Jean-Luc Godard addresses the issue in *Contempt* through a screenwriter's story and Fassbinder bases the narrative on his own failures at work, eventually neither of them can steer clear of the ugly side of human nature. In Truffaut's *Day for Night* however, the director is stripped of his divinity as an everyman who smooths things over on the set, talks the cast through their parts, and proves his love for art by his work. What makes film-within-a-film captivating is that this creative device reveals how filmmakers view film itself, how they present their own vision of themselves, how they study the lens with the lens – in order to, ultimately, get a better sense of whether it is the power to enchant, create or damage that film art has to offer. (Translated by Elbe Lau) ■

Joyce Yang is member of the Hong Kong Film Critics Society.

繫緊安全帶看 唇槍舌劍

Fasten Your Seatbelts and Witness a Battle of Words

惟得 Victor Or



《彗星美人》(1950)
All About Eve (1950)

約瑟麥基維治真是一位謙虛好學的導演，1953年他改編莎士比亞的《凱撒大帝》，1959年把田納西威廉斯的《夏日驚魂》搬上銀幕，存心向兩位針針見血的戲劇大師學藝，其實早在1950年他自編自導《彗星美人》，對白已經艷光四射。世界影庫有電影名句一欄，引用《彗星美人》金玉良言次數之多，只能用破天荒來比擬。本片應該列為口才訓練班的教科書，笨口拙舌固然要拿它當聖經捧讀，口若懸河也不宜錯過，可有聽過精益求精？片中最著名的一句是：「繫緊安全帶，今晚將會顛簸難過」。說話的是百老匯當紅炸子雞瑪歌，一念之仁把粉絲伊芙收歸麾下，助手柏蒂卻提醒她伊芙背後有一條尾巴，又說伊芙把她當一本書研讀，就等她殘，自己後來居上。在男朋友比爾的生日宴，瑪歌擲地有聲，正式向狐狸精宣戰。我們到香港電影資料館看「修復珍藏」《彗星美人》，也要繫緊安全帶，片中要角上鏡前都先用油漱口，提防聽對白時會像坐過山車般如痴如狂。

銀幕上沙塵滾滾，《彗星美人》令人覺得吵架可以是一種樂趣，急不及待完場，跑到街上惹事生非。麥基維治筆下的人物並非賣口乖，而是通過衝突，帶出一種態度。譬如人稱「賣魚毒婦」的劇評人艾德生說劇場是「神經病、自大狂、情緒化的逆子和老氣橫秋的兒童集中營」，舞台導演比爾大不以為然，他「承認劇場有

瘋狂的一面」，但「十分之九還是努力工作」，用穩打穩紮的精神抵銷犬儒態度。當然，口下最不留情的是瑪歌，她磨牙利爪出場，艾德生也甘拜下風，溫文的編劇勞德更不是敵手。有一場戲勞德抱怨：「我永不明白這古怪的程序，一個只有聲音的身體突然幻想自己也有腦袋，何時開始，一個女演員決定她唸的是自己寫的台詞，表達的是自己想出來的意念？」瑪歌立刻反唇相譏：「通常她重寫或再構思劇本，防止觀眾離場。」雙方各執己見，只為追求完美。

瑪歌可以舌戰群儒，始終不能戰勝自己，一見伊芙有青春有熱情，雖然嘴硬，難掩內心的張惶，年齡到底是女演員想掩眼不看又不能面對的恐怖片，提起男朋友，她自我鬥爭：「比爾三十二歲，他看來像三十二歲，五年前這樣，二十年後也是這樣，我痛恨男人。」回看自己只會自慚形穢：「我不再是二十多歲……三個月前我已四十……天啊！我說溜了嘴，我還未決定應否公開，現在感覺自己突然脫光了衣服。」男友安慰她的一幕帶出兩性戰爭，比爾說：「你有足夠條件得到快樂……卻因為一些奇怪、失去控制、無意識的衝動，讓一個像伊芙這樣的黃毛丫頭手指一翹，把你變成一個歇斯底里的女妖。」瑪歌反駁：「很明顯你不是女人。」女人心事真的難猜嗎？且聽這段獨白：「女人的事業真可笑，扶搖直上時拋掉一些東西，想爬快一點，忘記自己變回女人時會再需要它們。無論喜

歡與否，所有女性都有一個共通的職業：做女人，無論我們有多少成就，遲早要爭取，說到底，甚麼都是假的，除非吃晚飯前抬起頭，睡覺前轉個身，他都在那裡。沒有他，你不是女人，只是法國省政府部門的一堆物事或一本剪貼冊……」我們專心看戲，幾乎錯覺這是半老徐娘的心聲，抽身出來，猛然醒悟對白出自麥基維治這個大男人的手筆，只能用「驚艷」兩字描繪自己目瞪口呆的表情。

月亮不一定是外國的圓，去年年底在資料館看「紅顏薄命 戲韻傳情——李鐵」節目，喜見馮鳳詒為李鐵編寫的《一見痴情》（1967），角色學會針鋒相對。最緬懷上世紀七十年代電視黃金期，出奇不意冒起陳韻文與甘國亮兩株奇葩。單元劇《七女性》（1976）、《北斗星》（1976）、《相見好》（1975-76），長篇連續劇《狂潮》（1976）、《家變》（1977）、《追族》（1978）、《名流情史》（1978），簽上陳韻文的名字，名留青史；《過埠新娘》（1979）、《不是冤家不聚頭》（1979），印有甘國亮的朱唇，也遙領風騷，這批劇集以前多在電視台重播，近年偶爾在香港國際電影節和電影資料館亮相，早已銷聲匿跡，只剩下隻言片語，不時縈繞在耳邊。■

惟得，散文及小說作者，現居加拿大，近年創作多發表於《香港文學》。



《彗星美人》(1950)
All About Eve (1950)

Joseph L. Mankiewicz is the perfect example of a humble director who regards filmmaking as a lifelong learning experience. His successful adaptation of William Shakespeare's *Julius Caesar* onto screen in 1953, followed six years later with Tennessee Williams' *Suddenly, Last Summer* in 1959, demonstrated an ongoing interest in adapting biting dialogue to the silver screen. Yet he could also write original dialogue. In *All About Eve* (1950), which preceded both of those films, Mankiewicz wrote a script that contained dialogue laced with intelligence and sophistication, not to mention humour.

The Internet Movie Database listing for each film oftentimes contains a section entitled 'quotes' that recounts memorable lines for cinephiles to appreciate. Not surprisingly, the number of quotes excerpted from *All About Eve* is without precedent. What is surprising is that Mankiewicz's script hasn't been made the bible of Toastmasters International. It's a pity former US president George W. Bush obviously didn't have access to it. The most famous line in the film, 'Fasten your seatbelts, it's going to be a bumpy night!'

is sneeringly rendered by Bette Davis playing Margo Channing, a Broadway prima donna. Earlier, in a moment of weakness she had taken an admirer, Eve Harrington (played by Anne Baxter), under her wing. However, Margo's assistant Birdie (played by Thelma Ritter) in time tells her that Eve is actually a fox in disguise, is studying Margo like she was a book, and can't wait for Margo's demise in order to replace her, both on stage and in bed. The jealous Margo recites the celebrated line during the birthday party for her boyfriend, Bill Simpson (played by Gary Merrill), a de facto declaration of war on the vixen. Viewing the restored version of *All About Eve* at the Hong Kong Film Archive, we should fasten our seatbelts as well. Listening to the 'tit-for-tat' dialogue can be as exciting as riding a rollercoaster.

The battle of words in *All About Eve* is so electrically charged that it makes quarrelling look like a rousing activity and will cause viewers to want to run out to the street and provoke arguments. Mankiewicz doesn't choose words just for the sake of creating witty dialogue, but to draw the audience's attention to poignant situations reflecting

conflicts, both external and internal, individual characters are undergoing. For example, theatre critic Addison DeWitt (played by George Sanders), whom playwright Lloyd Richards (played by Hugh Marlowe) labels a 'venomous fishwife', mocks the theatre as being 'concentrated gatherings of neurotics, egomaniacs, emotional misfits, and precocious children.' Theatre director Bill Simpson doesn't agree, and though he admits that 'there's a screwball element in the theatre,' he argues that it's 'nine-tenths hard work,' countering Addison's cynical remarks with the point that theatre people seriously give it their all. When it comes to acid tongues, even Addison is no match for Margo. Whenever she appears with fangs bared and claws sharpened, it's 'Katie bar the door,' so one can imagine how a confrontation between her and 'Gentleman' Lloyd plays out. In one sequence, Lloyd complains to Margo, 'I shall never understand the weird process by which a body with a voice suddenly fancies itself as a mind. Just when exactly does an actress decide they're HER words she's speaking and HER thoughts she's expressing?' Margo immediately retorts sarcastically, 'Usually at the point where she has to rewrite and rethink them, to keep the audience from leaving the theatre!' The dialogue is witty, but it can also be seen that two true artists are striving for perfection.

Margo, who never backs down from a battle of wits, seldom realises when she is overreacting to a situation. When she is made aware that the youthful Eve has a passion for the stage Margo, despite brushing it off, soon lets her paranoia get the best of her, resulting in the line, 'I'll admit I may have seen better days, but I'm still not to be had for the price of a cocktail, like a salted peanut.' Aging is a horror film for actresses; it makes them want to cover their eyes, but they're forced to see it anyway. For Margo, the situation is made worse by having a boyfriend who is younger than she. In her words, 'Bill's 32. He looks 32. He looked it five years ago, he'll look it 20 years from now. I hate men.' She then goes on to

say, 'Lloyd, I'm not 20-ish. I am not 30-ish. Three months ago, I was 40 years old. 40. Four oh. That slipped out, I hadn't quite made up my mind to admit it. Now I feel as if I'd suddenly taken all my clothes off...' Mankiewicz vividly captures a middle-aged starlet's anxieties and the not-so-subtle differences in thinking between female and male. In a later sequence, Bill attempts to comfort Margo by telling her, 'You have every reason for happiness...every reason, but due to some strange, uncontrollable, unconscious drive you permit the slightest action of a kid...like Eve to turn you into a hysterical, screaming harpy.' To this Margo responds, 'It's obvious you're not a woman.'

Is a woman's mindset so difficult to understand? Consider Margo's commentary on her lot in life: 'Funny business, a woman's career – the things you drop on your way up the ladder so you can move faster. You forget you'll need them again when you get back to being a woman. There's one career all females have in common, whether we like it or not: being a woman. Sooner or later, we've got to work at it, no matter how many other careers we've had or wanted. And in the last analysis, nothing's any good unless you can look up just before dinner or turn around in bed, and there he is. Without that, you're not a woman. You're something with a French provincial office or a book full of clippings, but you're not a woman.' Engrossed in the film, we unconsciously accept these to be the inner thoughts, expressed as dialogue, of a woman who has passed her prime. But then in a mental burst of fireworks, it's realised that the soliloquy was actually written by a man, Joseph L. Mankiewicz. Now, some feminists will probably find elements of the discourse distasteful, but the fact cannot be denied that Mankiewicz was able to place himself in the psyche of a woman to create dialogue that won him an academy award for Best Writing, Screenplay.

A full moon doesn't shine only in the West. Last November the Film Archive hosted a programme, 'Master of Versatility: Lee Tit', in which his film *Love at First Sight* (1967, scripted by Fung Fung-kor) was screened. It was a pleasant surprise to view a film with such clever dialogue, rare for that period of time, being exchanged between the main characters. One of my most cherished memories is of Hong Kong television in the 1970s when it was in its New Wave era and featured well-written dialogue. Two scriptwriters particularly come to mind: Joyce Chan and Kam Kwok-leung. Individual episodes in such short-term series as *Seven Women* (1976), *Social Worker* (1976) and *Happy Together* (1975–76), and the longer-lasting series such as *Hotel* (1976), *Family Change* (1977), *Chasing the Family* (1978) and *Celebrity Love Stories* (1978) that bear Joyce Chan's signature have left their mark on television history. The same can be said of episodes in such short-term series as *Paper Marriage* (1979) and *Enemies and Lovers are Destined to Meet* (1979) that were fortunate enough to have the snappy dialogue of Kam Kwok-leung, a scriptwriter who was at the top of his game. Some of the aforementioned series enjoyed frequent reruns up through the 1990s, but these days they only make guest appearances at the Film Archive and Hong Kong International Film Festival. Alas, all that remains for me are fragments of dialogue occasionally echoing in my ears. ■

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潘迪華談《阿飛》 Diva on Film Classic

《阿飛正傳》
(1990) 片中魅力巨星之一潘姐在3月17日影片放映後與觀眾會面。

Veteran singer Rebecca Pan talks about her part in *Days of Being Wild* (1990) after the 17 March screening.



「百部」：俄羅斯見！ '100 Must-see': Russia Bound!

「百部」又豈止港人不可不看，俄羅斯海參威國際電影節 (VIFF) 人員三月來港期間到訪本館，磋商精選「百部」中的十部於今年九月的VIFF中展出。(前排左起) 何思穎、VIFF節目策劃 Natalia Timofeeva、副總監 Tatyana Pak、總監 Sergey Pak 及其秘書；(後排左起) 本館節目策劃 (文化交流) 王麗明及林覺聲。

'100 Must-see Hong Kong Movies' are unmissable gems not just for locals. Staff of the Vladivostok International Film Festival (VIFF) from Russia visit the Film Archive in March to discuss screening ten titles at the upcoming VIFF in September.

(Front row, from left) Sam Ho with VIFF staff: Natalia Timofeeva, Programmer; Tatyana Pak, Deputy General Director; Sergey Pak, General Director & his secretary; (back row, from left) Cecilia Wong, HKFA Programmer (Cultural Exchange) & Richie Lam



另一度交流空間 ——資料館渡海記

Farther and Wider: The Film Archive Crosses the Harbour

單識君、世怡 Cindy Shin & Shi Yi

「過海囉！」對日日往返維多利亞港兩端的居民，真的是「話咁快話咁易」，對座落西灣河畔的香港電影資料館來說，「過海」卻無疑是邁開了一大步。資料館一面堅守保存要務，多年來亦同時致力活化館藏，推廣香港電影文化，也曾有多個展覽獲邀巡迴至新界九龍。因緣際會，今年二月與百老匯電影中心合作，本館電影放映節目走進九龍戲院；三月與星巴克合作，在旺角孕育又一個電影文化搖籃。本館館長林覺聲表示藉著與其他機構的合作，希望能將修復和保存電影的信念傳遞給更廣大的觀眾群，令市民更留意、關心香港電影文化，欣賞香港電影。

Crossing the Victoria Harbour may be quick and easy, but it's a huge step forward for the Film Archive in Sai Wan Ho to have expanded its reach to the Kowloon side. Whilst safeguarding Hong Kong film heritage, the Archive has been proactive in revitalising its holdings and promoting film culture by moving its exhibitions to other parts of the city. By a combination of circumstances, the Film Archive has recently started collaborations with Broadway Cinematheque at Yaumatei and Starbucks at Mongkok respectively. Richie Lam, the Archive Head, hopes that these partnerships would spread the message of film conservation and preservation to the larger community.

百老匯與「百部」 '100 Must-see' @ BC



劉鎮偉導演應邀出席《92黑玫瑰對黑玫瑰》(1992)映後談，影迷特來捧場。Director Jeff Lau swamped by fans after the screening of 92 *The Legendary la Rose Noire* (1992).

資料館與百老匯電影中心雙方早有合作的念頭，是次將「百部不可不看的香港電影」節目帶進九龍區，望能藉此接觸新一批影迷，向百老匯的常客及年青觀眾介紹本館，也讓觀眾在映後談一睹影人風采，及細聽影評人評析佳作。再者，透過配合百老匯的數碼放映配置，亦令本館吸收了數碼放映技術方面的經驗，裨益良多。

The Film Archive and the Broadway Cinematheque have planned on working together for quite some time. The '100 Must-see Hong Kong Movies' programme is an attempt to broaden audience base and to reach BC regulars and younger moviegoers, who would be able to come face to face with film personalities and critics. We at the Archive, on the other hand, also learned a great deal from using the digital projection equipment at BC.



陳寶珠來了！《玉女添丁》(1968)在2月12日為「百部在百老匯」打響頭炮。Behold the star! Connie Chan Po-chu's *The Pregnant Maiden* (1968) kickstarts '100 Must-see @ BC' on 12 February.



- 1 3月13日的「開麥拉」儀式：（左起）何超儀、謝婷婷、「住好啲」創辦人楊志超、香港星巴克總經理安德魯尼敦、林覺聲、設計師又一山人、陳貝兒
At the 13 March opening ceremony: (From left) Josie Ho; Jennifer Tse; Douglas Young, G.O.D founder; Andrew Nathan, General Manager, Starbucks Hong Kong; Richie Lam; anothermountainman; Janis Chan
- 2 首場星巴克電影講座由香港電影評論學會統籌，於4月12日舉行「殿堂電影選舉論壇 專業推介VS影迷投票」，講者為（左起）何思穎、紀陶、李焯桃、林超榮
The first Starbucks seminar on 12 April, 'Selection of Film Classics: Recommendation by Experts vs Voting by Cinephiles', is curated by Hong Kong Film Critics Society with (from left) Sam Ho, Keeto Lam, Li Cheuk-to and Lam Chiu-wing as speakers.
- 3 5月3日的講座由香港粵語片研究會統籌，析論「風中犯險：看王風如何打造粵語片最後一個英雄（1968-69）」，講者為（左起）舒琪、嚴尚民、曾肇弘。
The 3 May seminar, 'Wong Fei-hung, the Last Hero in Cantonese Cinema as Directed by Wong Fung', is curated by Cantonese Cinema Study Association. Among the speakers are (from left) Shu Kei, Sean Yim & Eric Tsang.
- 4 「風中犯險」另外兩位講者李元泰（左）和馮慶強。
Two other speakers at the Wong Fei-hung seminar: Li Yuen-tai (left) & Honkaz Fung

星巴克與推廣電影文化 Movies over a Cup of Coffee

話說香港星巴克咖啡公司的人員去年路過本館，深受「時間巨輪——光影香江百年情」展覽觸動，於是與本館展開合作計劃。適逢星巴克於旺角洗衣街開設樓高兩層的概念店，由本地生活品牌「住好啲」及藝術家又一山人設計，二樓的咖啡廳便以電影為主題。資料館既將「時間巨輪」的內容分階段移師展出，同時協助策劃每月的電影講座。分別於四、五月舉行的兩次講座，觀眾反應熱烈，叫人驚喜，深感互動交流空間的可貴。■

It all began with an unplanned visit by a Starbucks stakeholder to the Archive exhibition, 'The Wheel of Time: 100 Years of Light and Shadow'. This pleasant experience coincided with Starbucks' plans to open a two-storey concept outlet on Sai Yee Street, Mongkok. And eventually, the second floor was turned into a movie-themed setting by local homeware brand G.O.D and renowned designer anothermountainman (Stanley Wong). By this partnership, the Archive is allowed to mount the above exhibition, section by section, at this new outlet, and to organise a film seminar there each month. The first two seminars in April and May are both well-attended. ■



「世界動畫電影」及 後菲林世代的探尋 ——第 68 屆國際電影資料館 聯盟周年大會後記

Animation Classics and the Post-celluloid Era: The 68th FIAF Congress

林覺聲 Richie Lam

國際電影資料館聯盟（國資聯）周年大會今年於4月23至28日在北京的中國電影資料館舉行，主題為「世界動畫電影」，是國資聯成立七十多年來首次以動畫為會議主題。大會舉行期間的「珍寶級世界動畫電影展映」，選映百多部世界動畫電影。各國電影資料館在會議上介紹其動畫特色，中國、日本、德國等十多國的動畫作品雲集，琳瑯滿目。

此外，會議上一個較重要的議題是菲林的未來發展。柯達公司早前宣佈破產保護，令各地電影資料館十分關注以後電影菲林膠卷的生產。數碼拍攝技術急遽發展，以數碼高清拍攝的電影數目日增，菲林電影恐將逐漸被取替。然而，電影資料館面對數碼世代，仍堅持以菲林保存電影，主因是這種媒體在妥善的環境下可長久保持穩定，不受急速發展的數碼技術影響。反之，我們對以數碼影院統一檔案格式（DCP）等規格儲存的數碼電影，仍未有足夠的認識及經驗，亦難以預計保存期間可產生的問題及處理方法。再者，部分電影公司捐贈以DCP儲存的數碼電影均經過加密，需要「鎖匙」才能播放，亦難以檢察其狀況是否完好，這對電影資料館的工作帶來不少影響。

韓國電影資料館曾做過一項統計，亞洲地區如中國、日本、台灣及韓國等地的數碼電影院數量越來越多，除台灣外，數碼電影佔當地電影製作的數目更高達百分之八十至一百。這也是導致電影工作者改為拍攝數碼電影的原因之一。菲林電影逐漸被數碼電影取代，似乎是不容爭議的事實，但數碼載體始終有其不穩定性，故此各國電影資料館仍然希望能在例如菲林格上保存電影資料。因為菲林在特定溫度及濕度下可保存的年期較數碼載體長，比較可靠。

總括而言，大家均希望保留菲林膠卷的生產，相信這議題亦將於往後舉行的周年大會上繼續討論。

除此之外，於亞洲地區電影資



1 (左起) 東京國立近代美術館國立電影中心總館長岡島尚志、台北電影資料館館長張靚蓓、中國電影資料館館長傅紅星、林覺聲 (From left) Okajima Hisashi, Chief Curator, National Film Center, National Museum of Modern Art, Tokyo; Chang Jinn-pei, Director, Taipei Film Archive; Fu Hongxing, Director, China Film Archive; Richie Lam
2 與中國電影資料館前館長陳景亮 (中) 及該館副館長張建勇 (右) With Chen Jingliang (centre) and Zhang Jianyong (right), former Director and current Deputy Director of China Film Archive

料館小組會議中，大家討論了資源共享和經驗交流等活動；中國電影資料館亦提議中港台的電影資料館輪流舉辦電影修復技術的座談會及放映活動，相互交流。

此行我也抽空到香港百老匯電影中心於北京開設的當代MOMA百老匯電影中心一遊，該中心的建築別具特色，放映商業電影之餘，也有舉辦文化電影周。

這次能在中國境內出席周年大會，中國電影資料館的安排亦相當周到及體貼，令我倍感親切。同時與相

識多年的各國電影資料館代表聚首，無論是開會討論或閒聊一些想法，皆頗有啟發。■

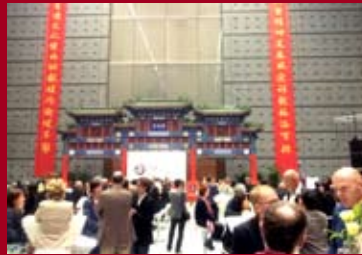
林覺聲為香港電影資料館館長



3 | 4

3 與本館節目策劃何思穎 (左) 及研究員劉焯 (右) With Sam Ho (left), HKFA Programmer and Lau Yam (right), HKFA Researcher

4 出任國資聯行政委員多年的基斯頓迪米提 (左) 去年榮休，獲頒為榮譽會員 Christian Dimitriu (left), FIAF Senior Administrator who retired last year, is appointed FIAF Honorary Member.



The 68th International Federation of Film Archives (FIAF) Congress was held at the China Film Archive, Beijing from 23 to 28 April, 2012. The theme for this year was animation – ‘Animation around the World’, the very first time ever since FIAF came into existence over 70 years ago. ‘The World Animation Classics Showcase’, part of the Congress rundown, featured 100-plus animated films from more than ten countries including China, Japan and Germany. Participating delegates introduced to fellow attendees animated works of their own countries.

One major topic of the Congress was the future of celluloid film. Eastman Kodak’s recent filing for bankruptcy protection aroused widespread concern among the archival community regarding the production of film stock. With the rapid development of digital technologies, motion pictures are increasingly shot in high-definition digital format, whereas celluloid film is quickly losing ground. In this digital age, professional archivists remain steadfast in their belief that film must be preserved on celluloid, which is proved to be more sustainable in the long run given the right environment. On the

other hand, our limited understanding and experience of digital storage systems, such as Digital Cinema Package (DCP), renders us unable to anticipate the potential problems and their solutions. And on top of that, some film copies donated to the archives arrived as DCPs, which have to be decrypted before the content can be viewed and checked. All these are posing considerable challenges.

According to a survey by Korean Film Archive, the number of digital movie theatres in Asia, such as China, Japan, Taiwan and Korea is on the upswing. In addition, digital works are found to account for over 80% – even 100% in some cases – of the total film output from these countries, except Taiwan. This is one of the reasons why more and more filmmakers are going digital. It is obvious to all that digital is overtaking celluloid worldwide. Stability issues of digital media, however, remain a matter of concern. As such, there have been calls from the archival profession to continue storing films, for example, on celluloid, which provides greater durability and reliability as long as it is kept in an optimal environment. In conclusion, we all expressed a common hope for the

continued production of celluloid film, an issue likely to be tabled again in the Congresses to come.

At the meeting between representatives from the Asian region, participants explored the possible means of resource and experience sharing. The China Film Archive also suggested that member archives in China, Hong Kong and Taiwan take turns to organise film restoration workshops and screening activities to facilitate interchange of ideas.

During the trip, I also took time to visit the Broadway Cinematheque MOMA in Beijing, an affiliate of Hong Kong’s Broadway Cinematheque. Uniquely designed and built, MOMA shows mainstream movies and presents themed festivals for arthouse productions, such as the film culture week.

This year, with the Congress taking place on the motherland and the warm hospitality of China Film Archive, I felt more at home than ever. Exchange with delegates, either in or outside of meetings, is a constant source of inspiration. (Translated by Elbe Lau) ■

Richie Lam is Head of the HKFA.

一期一會

Treasuring Each and Every Moment

黃敏聰、陳彩玉 Valerie Wong & Priscilla Chan

搜集工作常常出現意想不到的事情，也經常碰到有心人，其中一位「恩人」是我們不得不提的，就是James（黃文約）。他跟我們的緣分始自2005年末，不經不覺原來已六年多了。這些年來，他每次來港總為資料館帶來「手信」，且每次都必為我們帶來驚喜。

James是美國土生土長的華僑，對香港電影的熱愛始於三歲。當年，James隨父母由美國加州東北搬到三藩市，落戶於當地的唐人街。在1950年代，唐人街便有四家專門放映港產電影的戲院，而從小到大，到戲院看電影是James與父母最喜愛的親子節目，在耳濡目染下，看電影便成了James生活中不可缺少的一部分，香港電影亦成了他的畢生所好。

2005年，James在三藩市發現了一批16毫米的香港電影拷貝，他有感這批影片是屬於香港的，便毅然把它們購下，並聯絡我們，提出捐贈建議。對於這次越洋捐贈，我們既驚且喜，驚是驚訝為何這素未

謀面的人，竟會自掏腰包買下影片來捐贈予我們；喜當然是這批影片大大豐富了我們的館藏，包括《十字街頭》（1955）、《梁山伯與祝英台》（1955）及《富貴花開艷陽紅》（1957），當中更有十部是資料館首次搜集到的，是次捐贈，為資料館填補了不少珍貴的資料。

及後數年，James每當覓得任何與香港電影有關的資料，不論是影片、劇照或影人相片皆悉數搜羅轉贈，當中包括香港首位女導演伍錦霞的一批相片。這批相片對研究香港早期電影發展極為重要，彌足珍貴。

James這港片影痴，對芳艷芬尤其鍾愛，是標準的忠實影迷，對芳姐的影片瞭如指掌，每提起芳姐的點滴便如數家珍，因此他的捐贈亦包括了自己的著作《銀壇吐艷——芳艷芬的電影》，由此可看到他對電影的熱愛及對芳姐的敬重。

James每趟來港定必到資料館一聚，也必花上數天在我們的資源中心翻看喜愛的影片，跟我們暢談分享一

番。他不時告知我們一些港片在美的情報，儼如我們的駐美代表，特別是去年我們忽然接到美國太平洋電影資料館的一通電郵，告知我們一批港片將被棄置，如我們不能在限定的時間內處理，便只好棄掉。幸好我們聯絡上James，他當下便答應代我們處理。他不但義不容辭地助我們從影片堆中分辨及確認影片，又慷慨地借出車庫來暫存影片。要不是他及時拔刀相助，這批影片便有可能從此失落他鄉。

我們常說，James是不折不扣的影痴——因為真正喜愛，才會割愛；因為真正喜愛，才會出錢出力，成就他人——「愛」的最高境界，莫過於此。James為了保存香港電影文化勞心勞力，教我們由衷敬重，並且感激不盡，銘記於心。

James，您這一年一度的捐贈之旅，除帶來了許許多多的電影文物，還給我們帶來了珍貴的友誼。這友誼，我們都私下珍藏起來。一期一會的聚舊談天，已在不知不覺間成為我們每年的盼望！再次感謝您對我們的信任和厚愛。■

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

編按：黃文約曾在〈昨夜夢魂中——三藩市華埠戲院變遷記〉中，從他童年到戲院看香港電影，說到當地戲院的變遷，見《通訊》第42期（香港電影資料館，2007年11月）。



James（右一）去年到訪本館與搜集組同事處理捐贈物料
James (right) paid us a visit last year to go through the items he had donated.



- 1&2 於 2007 年捐贈的多部電影拷貝
及電影劇照
Film copies and stills donated in 2007.
- 3 於 2009 年捐贈的大批電影劇照
Production stills donated in 2009.

We often encounter unexpected and tremendous kindness during acquisitions. One of our beloved patrons is James Wong. It was the end of 2005 when we came to know each other. Ever since, he would surprise us with unexpected 'gifts' whenever he came to Hong Kong.

James is an American born-and-raised Chinese. His parents moved from northeastern California to San Francisco Chinatown when he was three years old. In the 1950s, there were four movie theatres devoted to showcasing Hong Kong films in Chinatown. Watching movies was a favourite family outing of James. It became part of his life and needless to say, Hong Kong films became his lifelong love.

In 2005, James discovered a batch of 16mm copies of Hong Kong films in San Francisco. Knowing these should have belonged to Hong Kong, he bought them right away, contacted us and arranged to donate them to the Hong Kong Film Archive. We were surprised that such a stranger would go to such lengths for the sake of Hong Kong cinema and these copies, including *Crossroads* (1955), *The Romance of Leung Shan-pak* and *Chuk Ying-toi* (1955) and *Best Fortune*

(1957), were indeed very precious. Among them, ten were our first finds. This remarkable donation filled in a large missing piece of our collection.

For the years since, James would donate to us any material about Hong Kong cinema, such as film prints, production stills and photos of film personalities. The photos of Esther Eng, the first female Hong Kong director, are especially valuable to the study of early Hong Kong cinema.

James is a diehard fan of opera diva Fong Yim-fun. He knows every film and every bit of information about Fong; hence, his book *Fragrance on the Silver Screen: Fong Yim-fun in Films* was also part of his donations. His respect for Fong and passion for films are unprecedented.

Every time James came back to Hong Kong, he would spend days at the Film Archive watching movies, chatting with us and sharing news about Hong Kong films in the US. Literally, he became our American correspondent. Last year, we received an e-mail from the Pacific Film Archive, California, that a stack of Hong Kong film copies would be disposed of if we couldn't arrange a pickup by a certain deadline. Fortunately, when we got in touch with

James, he not only helped go through all of them for verification, but also used his garage for temporary storage. These films would have been lost if James hadn't been there.

We always say that James is a 100% film enthusiast. He shares, gives away and runs around without asking for payback because he truly, unconditionally loves films. His tireless effort of helping to preserve Hong Kong film heritage earns our deepest respect and gratitude from the bottom of the heart.

James, your annual trips bring us not only pieces and pieces of cinema history, but also an incredible friendship we hold dear to our hearts. We treasure every moment of your presence and inadvertently look forward to seeing you again every year. Thanks again for your trust and love throughout the years. (Translated by Daniel Tam) ■

Valerie Wong is Collection Registration Officer of the HKFA.

Priscilla Chan is Film Acquisition Officer of the HKFA.

Editor's note: In 'Fade In, Fade Out: Yesteryears of Chinese Cinemas in San Francisco', James Wong talked about spending his childhood watching Hong Kong movies, as well as the rise and fall of local cinemas. See *Hong Kong Film Archive Newsletter*, Issue 42, November 2007, pp 10–11 (in Chinese).



返美：（左起）與演員梁碧玉、導演蔣偉光攝於1946年
Back to the States: Visiting actress Leung Pik-yuk (left) and director Chiang Wai-kwong (centre) on the set in 1946.



1 | 2 | 3

在香港拍攝電影的歲月
Filmmaking days in Hong Kong

- 1 於南洋片場拍攝《妒花風雨》（1938）
Shooting *Tragic Love* (1938, aka *Jealousy*) at Nanyang Studio.
- 2 曾與胡鵬導演（左）聯合編導《一夜夫妻》（1938）
Co-directed *A Night of Romance, A Lifetime of Regret* (1938) with Wu Pang (left)
- 3 鄺山笑（右）是她首部在港執導電影的男主角
Kwong Shan-siu (right), the male lead in Eng's first film directed in Hong Kong.

香港首位女導演伍錦霞

Esther Eng: Hong Kong's First Female Director

在黃文約捐贈的多項電影文物中，伍錦霞的相簿尤為珍貴。這批相簿記錄了她年少時的足跡，以及在港、美兩地從事電影工作的掠影。伍錦霞的遺物在美國被發現，幸得黃文約義助，始輾轉為本館收藏。

Within James Wong's donation is this valuable find: photo albums of Esther Eng, which bear witness to her youth and her movie career spanning Hong Kong and the US. Thanks to James' generosity, the prized possessions of this film pioneer, first found in the States, finally reached our hands and became part of the Archive collection.

伍錦霞 (1914/9/24-1970/1/25)

Esther Eng (1914/9/24-1970/1/25)

廣東台山人，生於美國三藩市的第二代華僑，人稱「霞哥」。自小是個戲迷，1930年代初粵語聲片方興，1935年得父親支持，成立光藝影片公司，製作《心恨》（1936，在香港上映時易名為《鐵血芳魂》）。1936年來港，留港三年間，導演了《民族女英雄》（1937）、《十萬情人》（1938）、《一夜夫妻》（1938，合導）、《妒花風雨》（1938）和由全班演出的《女人世界》（1939，合導），有著強烈的民族意識和女性主義思想。當時戰事日酣，她在家人催促下回到三藩市，接著和美國大觀公司合作拍攝《金門女》（1941，合導），並在美洲發行粵語片，組織銀光影業公司。1946年再度來港籌拍影片，惜未能成事，返美執導《藍湖碧玉》（1947），接著又拍了《遲來春已晚》（1948）和於夏威夷取景的《荒島情焰》（1949），反映海外華人的生活情態。1950年代居於紐約，開設中國餐館，並曾經營戲院。息影十年，在旅美影星小燕飛的邀請下，於紐約拍攝《紐約唐人街碎屍案》（1961，外景導演）。1970年病逝。

Originally named Ng Kam-ha and often referred to as 'Big Brother Ha', Esther Eng was a native of Taishan, Guangdong. She was a second-generation American-Chinese born in San Francisco. The film bug bit at an early age. In the early 1930s when Cantonese talkies were becoming popular, Eng persuaded her father to set up the Guangyi (Bright Art) production company in 1935 for which she produced *Heartaches* (1936).

Eng came to Hong Kong in 1936 and stayed for three years, directing a number of movies including *National Heroine* (1937), *100,000 Lovers* (1938), *A Night of Romance, A Lifetime of Regret* (1938, co-directed), *Tragic Love* (1938, aka *Jealousy*), and an all-female title, *It's a Women's World* (1939, co-directed). Evident in these works were strong nationalist and feminist sentiments. As warfare continued to escalate, Eng was summoned back to San Francisco by her family. Shortly thereafter, she collaborated with Grandview Film Company on *Golden Gate Girl* (1941, co-directed), began distributing Cantonese films in America, and established the Ngon Kwong Film Co.

After the war in 1946, Eng came to Hong Kong again with plans to make films, but the projects fell through and she returned to the States. Soon she went on to portray the life of overseas Chinese in her own movies, *Blue Jade* (1947), *Back Street* (1948) and *Mad Fire, Mad Love* (1949), the last of which shot in Hawaii. She lived in New York starting from the 1950s as a restaurateur, also running a theatre at one time. After a hiatus from film production for an entire decade, Eng, at the invitation of US-based actress Siu Yin Fei, directed the location scenes of *Murder in New York Chinatown* (1961) in New York. She died of ill health in 1970.

編按：香港電影研究者羅卡 and 法蘭賓搜集伍錦霞資料經年，有關著述見〈尋找伍錦霞——被遺忘的先驅〉（《電影藝術》總第309期，北京，電影藝術雜誌社，2006年4月）等。

Editor's note: Law Kar and Frank Bren, renowned scholars of Hong Kong cinema, have spent years researching Esther Eng's work. Their findings are documented in 'Blind Spot: Looking for Esther Eng' (*FilmArt*, No 309, Beijing: FilmArt Publishing, April 2006), amongst others.



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