

通訊

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Newsletter

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香港黑幫片的先驅作品
Hong Kong's Pioneering Gangster Films

探舊知新——彩繪影像文化地圖
Revisiting the Past to Know the Present: A Cultural Mapping of Filmic Images

淪陷期粵劇創作與戰後粵語片
Cantonese Opera under Japanese Occupation and Postwar Cantonese Cinema



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封面：香港黑幫電影發軔於1970年代。圖為鄧光榮身兼導（與蕭榮合導）和演的《家法》（1979）。

Front cover: Hong Kong gangster cinema dates back to the 1970s. The image is from *Law Don* (1979) co-directed by its male lead Alan Tang (centre) with Siu Wing.

封底：兩位編劇名家——邱剛健與吳昊

Back cover: Chiu Kang-chien and Ng Ho – Two master screenwriters

大抵驟聽「香港」「電影」資料館，會意想不到相關的工作與世界各地不同地區、不同範疇的文化和藝術，有那麼多的關連。傅慧儀所說由「香港早期電影遊蹤」交織出的影像文化地圖是一斑；黃夏柏和陳曉婷所分析的戰時和戰後的「伶」和「影」活動，在在見證伶影雙棲盛世。廣闊的視野和胸懷，鏗而不捨、仔細發掘和推敲的精神，烙印在前輩研究者引領著我們的足跡，教我們懷著尋根問底的心和志去接續鑽研。

在一個承傳百年歷史的資料館，所接觸到的離合聚散難免地多。數碼洪流撲面掩至，搜集組不辭辛勞，年來熱誠地抓緊最後一刻，為日落西山的電影菲林沖印業留下珍貴紀錄，全方位保（及「補」）存歷史。有時是公司，有時是一個時期，有時是人……永遠流動不息，來來去去，或嫣然一笑，或滄海一聲笑，瀟灑地揮揮手。

幾位殿堂前輩影人近月溘然而逝，乍聞總是打從心底不願相信。去年年初舉行電影顧問會議時，本館顧問吳Sir還與多位資深電影工作者及研究者濟濟一堂，就本館及電影節目辦事處的工作和計劃給予意見；早前邀請邱剛健先生來港擔任「影談系列」嘉賓，可惜他最終未能成行……思之念之，他們對電影工業、藝術和文化上超卓的成就和貢獻，會得永遠傳世。

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Despite the name 'Hong Kong' 'Film' Archive, our work, as a matter of fact, spans a vast range of geographical locations and various fields of creative practice. The cultural mapping of Hong Kong's early filmic images detailed by Winnie Fu is a case in point. The findings by Wong Ha-pak and Chan Hiu-ting also reveal the close ties between film and Chinese opera during the wartime and postwar eras.

With a century's worth of Hong Kong cinema history on its shoulders, the Film Archive has inevitably witnessed more than a fair share of reunions and separations. Our Acquisition Team, amid the onslaught of digital technology, has been working tirelessly to put on record the last days of the fast-fading film processing laboratories. In recent months, we were much saddened by the deaths of some movers and shakers of the film industry. Early last year at the Film Advisors Meeting, Mr Ng Ho was among the many experts who offered invaluable input to us and the Film Programmes Office. The visit by Mr Chiu Kang-chien, who was supposed to be our guest speaker a couple of months back, eventually failed to materialise. Our fond memories of these veterans, as well as their significant contributions to film art and culture, will live on for certain. [clkwok@lcsd.gov.hk]

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更多內容見本期《通訊》網頁版，「香港早期電影遊蹤」、「影談系列」、「修復珍藏」、「百部不可不看

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香港黑幫片的先驅作品

Hong Kong's Pioneering Gangster Films

蒲鋒 Po Fung

陣子隨香港電影編劇家協會赴長沙參加兩岸三地編劇研討會，有位同行的香港編劇談了個關於香港黑幫片的故事：有次一個阿根廷人問他，日常上街會否帶槍，編劇朋友當然笑著否認，問對方為何有此一問，對方回答看香港黑幫片那麼多槍戰、「劈友」，以為香港一定是個十分危險的城市。以一個香港人而言，我們當然知道這是多麼的遠離現實，香港仍屬亞洲最安全的數個城市之一。不過有趣的是，這種錯把黑幫電影內容當作現實的情況，早在美國黑幫片盛行時已出現。羅拔華沙在他那篇經典的黑幫片論文〈黑幫作為悲劇英雄〉中已提過歐洲人如何將美國黑幫片誤會為現實的情況。¹

從社會效果言，或許有人會認為香港黑幫片的盛行破壞了香港的形象，但是從電影研究角度來看，黑幫片是香港電影一個重要的類型，而且其中有不少都是極出色的作品：《舞廳》（1981）、《英雄本色》（1986）、《最後勝利》（1987）、《監獄風雲》（1987）、《旺角卡門》（1988）、《跛豪》（1991）、《鎗火》（1999）、《黑社會》（2005）和《黑社會以和為貴》（2006）等。更值得注意的是，香港絕大部分的一線男演員，像周潤發、劉德華、鄭伊健、古天樂、萬梓良、呂良偉、任達華、梁家輝、劉青雲、吳鎮宇、黃秋生、曾志偉、鄭則仕、張家輝等，幾乎無不曾演過重要的黑道人物角色，有些還是因演黑幫片而成名，如周潤發的《英雄本色》、劉德華的《旺角卡門》與《天若有情》（1990）、梁家輝的《監

獄風雲》、呂良偉的《跛豪》、鄭伊健和吳鎮宇的《古惑仔之人在江湖》（1996），都為他們的演員生涯，帶來重大突破。由此可見，黑幫片在香港電影的重要性。

這麼一個重要的電影類型，在香港出現的時日卻不算長。香港黑幫片成為一個持續的商業類型，應是始自七十年代初期——張徹的《大決鬥》（1971）和《馬永貞》（1972）。在這之前，似乎有很多因素令黑幫片無法開始，例如社會心態，粵語片有著教化傳統，很難以一個惡棍來作主角。又如七十年代之前的香港電檢尺度極嚴，根本容不下黑幫片中一個重要元素——強烈的暴力。但我們仍可以從過去一些影片中，找到一些帶有黑道的元素，視為黑幫片的先驅作品，當中最著名的當然是龍剛導演的《英雄本色》（1967），但我在這裡想談談數部較不為人留意的影片。

第一部是馮峰導演的《細路祥》

（1950）。《細路祥》是一個街童故事，特別在於馮峰飾演的角色飛刀李。飛刀李是個江湖人物，戲中有段細路祥（李小龍飾）拜飛刀李為師，跟他「搵食」的劇情。飛刀李會進行犯罪勾當，也在教細路祥偷搶。但另一方面，這個角色卻不是一個單純的反派，性格頗有俠氣，做人有其原則和底線。最重要一場，是飛刀李初時協助奸人對付女工，但當奸人欲污辱攔回來的女工時，卻被飛刀李出手阻止，並向女工保證：「我們是拜關帝的，不會做這種事。」飛刀李後來也為了細路祥，倒過來幫助女工，成為打倒奸人的主力。飛刀李這個角色，雖然後來也說改過自新，但他對關帝代表江湖道義的信守，卻令角色甚富光芒，可視為後來黑道英雄的一個先驅。

另一部影響後來黑幫片的電影，是同由李小龍主演的《人海孤鴻》（1960）。《人海孤鴻》故事強調



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《馬永貞》（1972）：江山代有「馬永貞」，陳觀泰這個馬永貞依然最是叫人難忘。
Of the many films on Ma Yongzhen, the martial adept from Early Republican China, Chan Koon-tai's rendition in *The Boxer from Shantung* (1972) is best remembered.

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《黃飛鴻肉搏黑霸王》（1968）：暴力打倒老大成為老大的「黑霸王」（右三，右堅）。
Wong Fei-hung: The Duel Against the Black Rascal (1968): The rascal played by Sek Kin (3rd right) conquers his own boss and usurps his position.

挽救失足青年，是部倫理化意味很清晰的影片。主角是站在吳楚帆飾演的孤兒院校長立場，與黑幫爭奪李小龍飾演的失足青年阿三。李小龍演的阿三實在非常精采，那個「周身郁，無時停」的飛仔感覺，可說是第一個成功的「古惑仔」。另外，影片為使其形象生動，在對白上下了功夫，阿三的对白便包含了些江湖俗話。以「鏢」稱香煙，便是一例。而七十年代揭秘犯罪片的一個重要元素，便是以揭露江湖俗話黑語為趣味所在。

教人意外的，是最接近經典荷里活黑幫電影的一部粵語片，是《黃飛鴻肉搏黑霸王》（1968）。從類型角度定義，《黃飛鴻肉搏黑霸王》固然是一部武俠片功夫片。但影片前段的主要情節，是講述石堅飾演的白富，從外地來到廣州，不忿被流氓欺負，以一敵眾大勝而回，因而被黑幫招攬。可是他並不甘於人下，受不了黑幫老大（吳殷志飾）指罵，反過來把老大打倒，從此扶搖直上，成為稱霸一方的黑道霸王。這段經歷就像美國經典黑幫片《小凱撒》（1931）、《人民公敵》（1931）那種小人物以暴力向上爬的故事。其中石堅打倒黑道老大一場，忽然發難幾下把對方打敗，然後不斷把他的頭撞向牆，不斷問他認不認輸，那種暴

力的強度和氣氛也是粵語片中少見的，是粵語片最接近黑幫片的一刻。

但最重要的一部黑幫片先驅是部1955年的國語片，由唐煌導演的《傳統》。故事發生在抗戰前上海周邊的城鎮。王豪飾演的項成，繼承了義父留下的幫派，盡力維持整個幫會的道義傳統。但是其義父遺孀及親子，受不了來自上海來的女郎曹三的引誘，慢慢腐化，遺孀愛的是奢靡的物質生活，親子則迷戀曹三的美色，為錢而打破道義，開賭出千，並為日本侵略者做事，最後更出賣整個幫會，手足盡遭日本侵略者伏擊，只剩下孤身鐵膽的項成把在大宅中的一眾背叛者殲滅。

雖然由於當年的電影尺度，影片沒有很強烈的暴力場面，但創立了一個後來香港黑幫片的重要戲劇典範——一個信守傳統道義的幫派，被另一只講實利崇尚暴力的僭主或敵對幫派衝擊。舊人被殺，新興幫派步步進逼，主幹被除，幫派的道義傳統被這個象徵著城市權力金錢的物欲衝擊得急速墜落，最後堅持這個道義傳統的主角以個人暴力清洗這種對道義的侵害。這個典範故事，是六十年代興起的日本黑幫片中不少故事的基本模式，然後到七、八十年代又被香港黑幫片吸納。《傳統》卻比這些日本黑

幫片還要早，可說是這種黑幫故事的奠基之作。從任何角度來看，《傳統》已是一部正式的黑幫片，但是由於它遠遠走在時代之前，市場上相信也沒有甚麼衝擊，那個年代再無同類型作品出現。於是直到七十年代，黑幫片作為一個商業上成功的電影類型，才真正誕生和蓬勃起來。■

註釋

1 參見「Those European movie-goers who think there is a gangster on every corner in New York are certainly deceived, but defenders of the “positive” side of American culture are equally deceived if they think it relevant to point out that most Americans have never seen a gangster.」（有些歐洲的電影觀眾以為紐約街頭處處可見黑幫蹤影，他們絕對是被騙了；不過，那些擁護美國文化美好一面的，如果要說大多數美國人都沒見過黑道中人，也是同樣的無知。）（Robert Warshaw, *The Immediate Experience: Movies, Comics, Theatre & Other Aspects of Popular Culture*, Cambridge: Harvard University Press, 2001, p100.）

蒲鋒，資深影評人及電影研究者，曾任香港電影資料館研究主任。著有《電光影裡斬春風：剖析武俠片的肌理脈絡》（2010），編有《乘風變化——嘉禾電影研究》（合編，2013）等。

香港黑幫電影研究專題書籍及電影放映節目將於今年三月香港國際電影節舉行期間推出。



- 1 《傳統》（1955）：項成（右一，王豪）捍衛道義傳統，隻身殲滅叛徒。

Tradition (1955): Xiang Cheng (far right, played by Wang Hao) rids his gang of the bad seeds in defence of traditional morals.

- 2 《人海孤鴻》（1960）：阿三（李小龍）可說是香港電影中塑造成功的「古惑仔」鼻祖

Bruce Lee's portrayal of the teddy boy Ah Saam in *The Orphan* (1960) can be considered the predecessor of the stereotype in Hong Kong films.



I recently followed the Hong Kong Screenwriters' Guild to Changsha to sit in on a seminar for industry peers from China, Hong Kong and Taiwan. During the event, a Hong Kong writer shared a story about our local gangster films: He was once asked by an Argentinian whether he normally carried a gun when he went out. Naturally, he laughed and said no, then proceeded to ask why the question was posed. It turned out that the Argentinian thought Hong Kong was a dangerous city because of the gangster films he had seen, most of which are jam-packed with shootouts and knife fights. As Hong Kongers, we of course know that couldn't be further from the truth – Hong Kong is still one of the safest cities in Asia. The interesting thing is that this kind of misconception already surfaced back when American gangster films became popular. Robert Warshow's essay on the genre, entitled 'The Gangster as Tragic Hero', mentions how Europeans mistook the context of such films for reality.¹

In terms of social consequences, some may say that the popularity of Hong Kong gangster films has tarnished our city's image, but from a film research perspective, it is an important genre in Hong Kong cinema from which numerous exceptional features originated: *The Club* (1981), *A Better Tomorrow* (1986), *Final Victory* (1987), *Prison on Fire* (1987), *As Tears Go By* (1988), *To Be Number One* (1991), *The Mission* (1999), *Election* (2005) and *Election 2* (2006), just to name a few. More worthy of note is that the majority of Hong Kong's leading men, such as Chow Yun-fat, Andy Lau, Ekin Cheng, Louis Koo, Alex Man, Ray Lui, Simon Yam, Tony Leung Ka-fai, Sean Lau, Francis Ng, Anthony

Wong, Eric Tsang, Kent Cheng and Nick Cheung, have all portrayed iconic gangster roles at some point in their lives. Some of them even rose to fame because of these roles, giving them the big break in their acting careers – examples include Chow Yun-fat in *A Better Tomorrow*, Andy Lau in *As Tears Go By* and *A Moment of Romance* (1990), Tony Leung Ka-fai in *Prison on Fire*, Ray Lui in *To Be Number One*, as well as Ekin Cheng and Francis Ng in *Young and Dangerous* (1996). From this, it is easy to understand the importance of gangster films to Hong Kong cinema.

While bearing great significance, the genre has not really been around for such a long time. It probably

wasn't until the early 1970s that Hong Kong gangster films became a lasting commercial genre with Chang Cheh's *The Duel* (1971) and *The Boxer from Shantung* (1972). Before this, many factors seemed to have impeded the development of such films. Social mentality is a prime example – the traditional school of thought in Cantonese cinema made it difficult to centre a film on a villain. Another is the genre's necessity for intense violence – pre-1970's censorship in Hong Kong was extremely stringent, so gangster films simply could not be tolerated. However, we can still find some features with elements of the underworld prior to this time period. They can be considered as Hong Kong's pioneering gangster films, the



黑幫片是香港電影一個重要的類型，圖為出色作品之一《黑社會以和為貴》(2006)。Gangster films constitute a major genre in Hong Kong cinema. *Election 2* (2006) is one of the accomplished titles.

most well-known of which is clearly *The Story of a Discharged Prisoner* (1967), directed by Patrick Lung Kong. I, however, would like to discuss those which may have slipped under the radar.

The first is *The Kid* (1950), directed by Fung Fung. The character Flying Knife Lee, played by Fung himself in this story about a street urchin, is particularly interesting. Lee is a gangster, and part of the plot involves Cheung (played by Bruce Lee as a child) asking to be his apprentice and making a living under him. The thug commits criminal acts and teaches Cheung to steal, but Lee is not your stereotypical antihero because he is a chivalrous man with a bottom line. The most important scene in the movie is when Lee thwarts the main villain's attempt to violate a female worker whom he had helped abduct earlier. He reassures her by saying 'Those of us who swear by Guan Gong (Note: a historic figure often worshipped by the underworld) will never do such things.' Later on, Lee ends up siding with the female worker for Cheung's sake and becomes the main force behind the main villain's demise. Although Lee turns over a new page in the end, his adherence to the underworld moral code made the character shine, rendering him the first of many 'gangster heroes' to come.

The Orphan (1960), starring again Bruce Lee, is another feature

which had an influence on future gangster films. The story highlights the redemption of a youngster on the edge, making it a movie with a very clear ethical stance. The film's protagonist takes the same side as the orphanage principal (played by Ng Cho-fan) and fights to free Ah Saam (played by Lee) from the clutches of the underworld. Lee's portrayal of the restless teddy boy was spectacular and can be considered the predecessor of the stereotype. Moreover, in order to create a more lively impression, a lot of effort was put into the dialogue to include underworld slang in Ah Saam's lines. Deciphering such lingo was often one of the most important and entertaining elements of 1970s crime mysteries.

An example which is quite surprising is *Wong Fei-hung: The Duel Against the Black Rascal* (1968), a Cantonese film that most closely resembles Hollywood gangster classics. While it is technically of the *wuxia* genre, the main focus of the plotline in the beginning is on how Pak Fu (played by Sek Kin) moves to Guangzhou from another province and is picked on by bullies. He doesn't take it lying down and fights back with his one man army. His victory leads to his being recruited by the gang. Unhappy with being an underling and tired of being reprimanded, Pak turns the tables on his boss and takes the opportunity to secure his position at the top of the

hierarchy. This situation is similar to those found in American gangster film classics such as *Little Caesar* (1931) and *The Public Enemy* (1931), where the weak and helpless climb their way to the top through violence. In the scene where Sek's character defeats the mob boss (played by Ng Yan-chi), he launches a sudden attack and takes him down in a matter of seconds, then proceeds to bash his head against the wall continuously, all the while asking if he accepts defeat – the intensity of the violence and the gruesome atmosphere were rarely seen in Cantonese cinema back then and is a moment which most closely parallels the situations found in gangster films.

The most important pioneer of the genre, however, has to be *Tradition*, a 1955 Mandarin feature directed by Tang Huang. The film is set in a town bordering Shanghai before the war. Xiang Cheng (played by Wang Hao) becomes the heir to his foster father's gang and tries his best to preserve all its traditions. Nonetheless, his foster father's widow and son succumb to the temptations which Cao San, a woman from Shanghai, brings with her and their souls begin to corrupt. The widow gives in to the lavish lifestyle, while the son is bewitched by Cao's beauty. They break the moral code, cheat while gambling and work for Japanese invaders all for the sake of money. The entire gang is ultimately

ambushed by the Japanese. Xiang is the only one left standing and he cleanses the gang of its traitors in a bloodbath at the mansion.

Even though there were no scenes of extreme violence because of censorship issues, this work created an important model for future gangster films – a gang which abides by traditional codes is confronted by a conspirator or rival mob that only believes in profit and violence. The leader from the previous generation is either killed or overthrown due to the uprising of new gangs, causing traditional ethics to crumble as a result of the greed for materialistic wealth which symbolises power and authority in the city. In the end, the character remaining loyal to the code puts an end to this moral decay with violence. Such a storyline was common to many Japanese yakuza films which rose to prominence in the 1960s and was later adopted by Hong Kong gangster features in the 1970s and 80s. *Tradition*, however, came before the era of Japanese gangster films and can be considered as the genre's predecessor. The movie is a gangster film to its very core no matter which way you look at it, but because it was so far ahead of its time, it probably didn't make an impact on the market, so no other similar feature was ever made during that period. It wasn't until the 1970s that gangster films became commercially successful in Hong Kong, enabling the genre to stand on its own and flourish. (Translated by Johnny Ko) ■

Note

1 'Those European movie-goers who think there is a gangster on every corner in New York are certainly deceived, but defenders of the "positive" side of American culture are equally deceived if they think it relevant to point out that most Americans have never seen a gangster.' See Robert Warshaw, 'The Gangster as Tragic Hero', in *The Immediate Experience: Movies, Comics, Theatre & Other Aspects of Popular Culture*, Cambridge: Harvard University Press, 2001, p 100.

Po Fung is a seasoned film critic and formerly Research Officer of the HKFA. He is the author of *An Analysis of Martial Arts Film and Its Context* (2010) and co-editor of *Golden Harvest: Leading Change in Changing Times* (2013), etc.

A monograph and a screening programme on Hong Kong gangster films will be presented in March 2014 during the Hong Kong International Film Festival.



坦蕩的謙謙君子 ——邱禮濤

The Manly Modesty of Herman Yau

邱禮濤導演（中）既導且編，又是攝影師、「夾band」的音樂人、作家、鑽研學術，甚至參與辦出版社出書等等。他對人生的熱情和社會本土的關注，真實又激烈地展現在他的電影作品之中，引起回響。那股一剎那力量造成的震撼，對人活得有尊嚴的刻劃，低迴心底。

邱導演於1月19日的「影談系列」講座上，與客席策劃羅卡（右）、影評人喬奕思對談，細說其拍攝生涯，探討是次活動選映的《一樓一故事》（1988）、《伊波拉病毒》（1996）及其多部題材獨特的作品的拍攝意念及過程。邱導演率性敢言，在不同崗位上時往往緊守本位，可說是有創意效率又高的表表者。除了令他聲名大噪的血腥暴力恐怖「Cult片」，他並喜歡不同類型的創作，近年更開拍與中國歷史相關的電影。

The list is long when it comes to Herman Yau's (centre) talents – he's not just a film director, writer and photographer, he also excels as a band musician, an author, an academic, and a publisher. It is exactly such passion for life and his concern for humanity that makes his cinematic output enduringly popular.

At the 19 January Movie Talk seminar, Yau sat down for a candid chat with guest curator Law Kar (right) and film critic Joyce Yang. He recalled how his many cutting-edge works, including *Reunion* (1988) and *Ebola Syndrome* (1996) in the programme lineup, came to be. Never one to mince his words, Yau constantly strives to bring out the best of himself in every role he plays. Apart from the scary and gory cult films he's most celebrated for, Yau is also fond of many other subjects, such as his recent works which touch upon Chinese history.

觀看香港的早期電影，好比踏進一張色彩斑斕的文化地圖。沿著上面的蹊徑慢慢走，會途經不少妙趣怡人的景緻。近角度是一葉葉令人陶醉的漁港帆影、或一幢幢似曾相識卻不復存在的高樓；拉闊一些，你會驚異於這小島與兩岸四地、東南亞的跨地域創作規模；再拉闊一點，我們會追蹤到不少歐美、中、日、南洋等國度的不少探險先鋒，在這個小島活動的軌跡，他們為此地保留下來的影像文化，串連著不同世代，引發有趣的今古溝通，與今日的你和我再擦出火花，觸動今人再努力地為這張文化地圖添姿采。

以上大概就是策劃「香港早期電影遊蹤」的背後理念，但要令「遊蹤」有趣、令舊影像和現世代的人切切實實地互動起來，並產生感性的交流，其中過程可並不如想像般容易。

活化舊影像·加入新創作元素

香港電影資料館經過十數年的搜羅，已從世界各地尋回很多

光影的寶藏，其中包括從美國國家圖書館搜回的《愛迪生短片》（1898）、《浪漫縈迴：香港遊記》（1935）、《香港：中國的大門》（1938）；從英國搜得的戰時紀錄片《英國佔領東京和香港》（1945）和王泉珠女士捐贈其父親冒死保存的戰前影片等。要活化這些影像，光安排一些懷舊式的放映是不足夠的，必須要另闢蹊徑。

所以我們於去年中便想到以富實驗性的跨媒體創作，把「舊影像」溶入「新音樂」，並得到西九龍文化管理局的支持，令計劃得到強大的十一人音樂創作隊伍參與，啟動了《拾·年》這個數碼創作平台，從而透過新創作去重新演繹歷史影像和集體回憶。於是這110年跨越一世紀的香港影像被解構、重組、編織、再創作，數度公開演出並得以

探舊知新——彩繪影像文化地圖

Revisiting the Past to Know the Present: A Cultural Mapping of Filmic Images

傅慧儀 Winnie Fu



A review of Hong Kong's early movies is like stepping into a multicoloured cultural map. You could saunter along the streambeds and encounter interesting landscapes. A close-up would reveal leaf after leaf of fishing sails, or seemingly familiar buildings which no longer exist. Zooming out a bit, you would be amazed by the creative scale embodied by this small island and its cross-strait collaborations; zoom out even further, and we can see the tracks left by the pioneers of Euro-American, Chinese, Japanese and Southeast Asian filmmakers who have preserved images of the territory across generations, thus inspiring a dialogue across time and a desire for those of us in the present to leave our mark on this cultural map.

The idea of making old filmic images relevant to the modern audience was a key concept behind the 'Transcending Space and Time – Early Cinematic Experience of Hong Kong' programme, but the question of how we could make this journey

interesting to the viewer and provoke feelings and interaction was more complex than we imagined.

Making the old new

The Hong Kong Film Archive has devoted over a decade to hunting

down these old filmic treasures from across the globe. From the United States' Library of Congress, it has acquired *The Edison Shorts* (1898), *Haunt of Romance: Hong Kong Travelogue* (1935) and *Hong Kong: Gateway to China* (1938);

廣泛被現今新世代去觀賞和領會，達至一定程度的感性交流，可算是跨媒體的一次成功嘗試。

尋找回憶的脈絡·促進影史的研究

這次「香港早期電影遊蹤」亦設幾個包涵早期電影研究的小專題，是集結前輩影人、學者和當代研究者就戰前電影所作的鑽研和精闢論述，再透過放映、講座和文獻的整理和分析，試圖深化有關主題的歷史、美學及文化意義。這幾個小專題包括「電影先驅侯曜」、「被遺忘的影壇女先鋒」和「大觀公司的越洋製作」。

這三個專題實是緊密地互扣著的。侯曜是香港早期影史涉獵文藝、政治、電影和劇作的傳奇人物，亦是早期女導演尹海靈的導師兼長期拍檔，而另一位女性先鋒伍錦霞則和大觀公司的老闆和藝人關係密切。這次選片的安排，亦著實有世界遊蹤的況味。首先是影片來源方面，除了資料館的藏片外，放映的片目有新從荷蘭尋回的《米高羅格短片》、從意大利電影博物館覓得的《海角詩人》（1927）、從美國三藩市唐人街新出土的《女性之光》（1937）、《太平洋上的風雲》（1938）和從北京中國

電影資料館借出的《一串珍珠》（1926）新修復版。其次是研究方面，除羅卡、劉欽、魏時煜、游靜等研究者和學者，更請得外國有關研究者法蘭賓、余競存等撰文和訪港作學術交流，有關研究文章將刊行於三本新出的電子書上供有興趣人士免費下載（電子書第一冊已上載上網：http://www.lcsd.gov.hk/CE/CulturalService/HKFA/form/ebrochure_01.pdf）。

傅慧儀為香港電影資料館節目策劃

「香港早期電影遊蹤」電影放映節目由2014年1月4日至3月23日舉行，同名展覽將於3月21日開幕，展期至6月22日。



from Great Britain, a series of wartime documentaries including *The Occupation of Tokyo and Hong Kong* (1945) and prewar films donated by Ms Dolores Wang whose father risked life and limb to preserve. In order to breathe life into these films again, mere screenings at the theatre are not enough. We came up with the idea in the middle of last year of an experimental multimedia programme which would bring together 'old films' with 'new music'. With the support of the West Kowloon Cultural District Authority and the involvement of

an 11-member musical creative team, the programme 'Decade' becomes a digital platform that allows new creative input into historical images and our collective memories. This made it possible for Hong Kong's moving images of 110 years to be dissected, rearranged, and re-created in a new interpretation for public appreciation. The event achieves a certain degree of emotional exchange, and can be chalked down as a successful attempt at multimedia experimentation.

Looking back for the future

'Transcending Space and Time – Early Cinematic Experience of Hong Kong' brings together veteran filmmakers, scholars and researchers in an illuminating discussion of prewar cinema. Through screenings, lectures and the collation and analysis of relevant literature, it attempts to deepen participants' understanding of the historical, aesthetic and cultural meanings of the featured themes, which includes: 'Pioneer Filmmaker Hou Yao', 'Rediscovering Pioneering Females in Early Chinese Cinema'



《拾·年》於去年12月14及15日於西九龍海濱長廊的「自由野2013」戶外藝術節作戶外放映，並由音樂家現場伴奏。
Moving image and live music were mixed to perfection at *DECADE*, a cross-media showcase from the Freespace Fest 2013, 14–15 December.

and 'Grandview's Cross-Border Productions'.

These three themes are closely intertwined with each other. Hou Yao was a legendary icon in the early history of Hong Kong cinema who dabbled in the literary arts, politics, films and scriptwriting. He was also a mentor of and long-time partner with woman director Wan Hoi-ling. Another female pioneer Esther Eng shared close relationships with the owner and the artistes of the Grandview Film Company. The selections this round contain more than a whiff of globetrotting. First, it has to do

with the source of the films: aside from the Archive's own collections, the films will include Michael Rogge's shorts, recently found in the Netherlands; *A Poet from the Sea*, acquired from the Cineteca di Bologna, a film archive in Italy; *The Light of Women* (1937), recently discovered from San Francisco's Chinatown; *Incident in the Pacific* (1938) and a restored print of *The Pearl Necklace* (1926) loaned by the China Film Archive. Second, when it comes to the research, apart from local researchers and scholars such as Law Kar, Lau Yam, Louisa Wei and Yau Ching,

researchers from abroad including Frank Bren and Gregory Yee Mark have been invited to write articles and visit Hong Kong for academic exchange. Relevant research articles will be published in three new e-books which are available for free download (Link to the first volume: www.lcsd.gov.hk/CE/CulturalService/HKFA/form/ebrochure_01.pdf) (Translated by Isabel Leung) ■

Winnie Fu is Programmer of the HKFA.

'Transcending Space and Time – Early Cinematic Experience of Hong Kong' screenings are being held from 4 January to 23 March, 2014, and an exhibition of the same title will be running from 21 March till 22 June.



- 1 荷蘭作曲家及鋼琴演奏家莫德尼利森（左）為1月11日放映的《米高羅格回顧（一）》作現場伴奏，並於放映後示範如何為配樂加入特別聲效。
Dutch composer and pianist Maud Nelissen (left) performed live music for 'Michael Rogge Retrospective (1)' on 11 January, and demonstrated after the screening how to spice up her accompaniment with special effects.
- 2 （左起）傅慧儀、莫德尼利森、香港國際電影節藝術總監李焯桃
(From left) Winnie Fu; Maud Melissen; Li Cheuk-to, Hong Kong International Film Festival Artistic Director
- 3 藍天雲（右）與傅慧儀於1月11日的「米高羅格和五十年代的香港」座談會上，分享與荷蘭獨立電影人米高羅格的相知相遇。
Grace Ng (right) and Winnie Fu on their wondrous encounters with Dutch independent filmmaker Michael Rogge at the 11 January seminar, 'Michael Rogge and His Hong Kong of the 1950s'
- 4 電影研究者羅卡（中）與劉焯（右）及本館節目助理劉文雲（左）於2月8日「侯曜的電影生涯」座談會上
Film researchers Law Kar (centre), Lau Yam (right) and HKFA Programme Assistant Gladys Lau (left) at the 'Hou Yao and His Films' seminar, 8 February

1	3	4
2		



開幕嘉賓在展覽廳內仿舊式戲院搭建的「康文戲院」：(前排左起)本館節目策劃(文化及交流)王麗明、彭定原、敖嘉年；(後排左起)魯芬、戲院商會理事長黃寶珠、黃秋生、梁小龍、周強、陳觀泰、白彪、于洋、歐陽凱璇、陳國權、本館館長楊可欣
 'Leisure Theatre', an old-style cinema brought to life at the Archive exhibition hall: (Front row from left) Cecilia Wong, HKFA Programmer (Cultural Exchange); Byron Pang; Ngo Ka-nin; (back row from left) Lo Fan; June Wong, Chairperson of the Hong Kong Theatres Association; Anthony Wong; Leung Siu-lung; Chow Keung; Chan Koon-tai; Jason Pai Piao; Henry Yu Yang; Auyeung Hoi-sheun; Alan Chan Kwok-kuen; Janet Young, HKFA Head

舊日戲院昔日情

New Theatre from Old

香港早年座位逾千的大戲院是不少市民的集體回憶，觀看早場、公餘場可說是大眾回味的娛樂。當年戲院外牆掛上大型人手繪畫的電影廣告畫，而舊式戲票、戲橋，大堂裡張貼的放映時間表、投幣式體重秤、小食部裡的爆谷機，甚至戲院門外售賣甘蔗、烤魷魚的攤檔等，均別具特色。本館籌辦的「舊日戲院昔日情」展覽，有幸邀得電影廣告畫師周強出山繪畫六幅香港經典電影的廣告畫，並藉此展出一些包括在油麻地戲院和官涌戲院結業時搜集所得甚具代表性的文物。2013年12月6日開幕當天，周強的習武師兄弟影星陳觀泰、黃秋生等蒞臨作主禮嘉賓，大家妙語如珠，熱鬧哄哄。

(左起)周強為黃秋生和陳觀泰精心繪畫畫作留念
 (From left) Chow Keung put a big smile on Anthony Wong and Chan Koon-tai's faces with the paintings he made for them.



楊可欣(右二)致送紀念品予周強(左二)
 Janet Young (2nd right) presenting a memento to Chow Keung (2nd left).



Big cinemas, morning matinees and afterwork showings are some fondest memories for many filmgoers. The mega-sized hand-painted billboards, vintage movie tickets, handbills, screening timetable at the entrance lobby, coin-operated weight measurement machine, popcorn maker at the refreshment counter, the steamed sugar cane and chargrilled squid peddled outside the theatre all have a unique flavour of their own.

At the 'Down Memory Lane: Movie Theatres of the Olden Days' exhibition curated by the Film Archive, Chow Keung, a retired cinema billboard painter, picked up his paintbrush again to draw for six Hong Kong film classics. The exhibition also features major artefacts the Film Archive acquired from Yau Ma Tei and Kwun Chung theatres before they closed down. On 6 December, Master Chow's kindred spirits, action stars Anthony Wong and Chan Koon-tai, together with other honorable guests, officiated at the opening ceremony. Their star power made the occasion all the more spectacular.



希治閣默片謎蹤 ——《敲詐》戶外放映 Thrill in the Chill

《敲詐》(1929)去年12月1日移師西九龍文化區舉行的Clockenflap香港音樂及藝術節作戶外放映，是次放映由英國文化協會及「英國Great活動」合辦，本館協辦。冬日維港之濱縱使寒風下飄來冷雨，當晚觀眾與緊張大師「臉貼臉」，沉醉在現場悠揚琴聲及抓緊你的呼和吸的影像之中。

On 1 December, 2013, Hitchcock's silent classic *Blackmail* (1929) was brought to the Clockenflap Music and Arts Festival in an open-air screening with live music accompaniment, co-presented by the British Council and the GREAT Campaign in association with the Film Archive. Amid chilly rain under a big, dark sky, the audience learned what is meant by Hitchcockian in an all-new experience.



Images provided by British Council Hong Kong. Photography by Chi-wai.

淪陷期粵劇創作 與戰後粵語片

Cantonese Opera under Japanese Occupation and Postwar Cantonese Cinema

黃夏柏 Wong Ha-pak

筆者早前為《香港影片大全(第二卷)》(1942-1949)搜集增訂資料，翻閱了淪陷期(1941年底至1945年8月)的部分報章。此期間本地電影製作停頓，僅有數齣粵語新片公映，餘下都是重映舊片，但戲院內的粵劇演出從未中輟。伶影藝人持續表演，創作題材多元化的劇目，為戰後電影製作提供了戲劇素材。本文透過整理此期間粵劇演出的概況，嘗試摸索其與戰後粵語電影發展的關聯。

淪陷後一個月多，部分戲院已安排粵劇演出，但電影製作未有恢復跡象，部分影人藉舞台表演維生，一些戰前活躍於影圈的藝人，如張活游、鄭孟霞、鄺山笑、林坤山及幕後人員如朱紫貴、俞亮、汪福慶等，均曾在粵劇團工作。

隨著政局轉變，藝人亦各有去向，不少離港往他處逃難或謀生。部分伶影藝人組成劇團到澳門演出，當中又以粵劇團為主。伶人如薛覺先、新馬師曾僅短暫逗留，留居較長時間的則有譚蘭卿、任劍輝、陳艷儂、半日安和上海妹等。曾參與電影製作的黃花節，出任清平戲院的劇務策劃，畢虎、周詩祿亦曾參與粵劇團的編劇及置景工作，劇作家徐若呆、馮志芬及參與創作的廖俠懷、歐陽儉等，在當地推出了不少新劇。從澳門《華僑報》每天刊登的戲院廣告所見，當地粵劇演出相當蓬勃。是以這裡一併整理澳門的演出資料，意圖更全面的了解戰時香港伶影藝人演出粵劇的概況。

影片取材與粵劇

淪陷期間香港有粵劇演出的戲院，包括明治(即皇后)、娛樂、高陞、普慶、東方等。每天有二至三個劇團開演。粗略點算1942年至1945年8月，在香港



1. 新中華劇團演《肉陣葬龍沮》(《華僑日報》，1943年7月16日)
Sex to Kill the Devil staged by the New China Opera Troupe (Wah Kiu Yat Po, 16 July, 1943)
2. 《款擺紅綾帶》(1948)電影戲橋上載：「本片粵劇 省港排演 人人爭觀」
Waving the Red Ribbon (1948) handbill: 'All scrambled to watch the Cantonese operas featured in the film when they were staged in Guangzhou and Hong Kong.'

公演而稱為「新編」、「新劇」或「港九首演」的劇目約420個。所謂「新劇」，既有全新創作，亦有古劇新編，部分則屬戰前剛推出的劇目。宣傳上凸顯「新劇」，可見劇團意圖以新鮮感吸引觀眾，部分更以立體佈景、幻變燈光作招徠，競爭相當激烈。

戰後，粵語片製作陸續恢復。查看1947至1949年公映的電影，不少都找到粵劇痕跡，個別影片與戰時創作的粵劇劇目關係明顯，如：

《晨妻暮嫂》(1947)：戰後製作首齣改編粵劇的電影，原劇由歐陽儉編劇，由他及任劍輝領導的鳴聲劇團(後重組為新聲劇團)，1943年8月6日於澳門域多利戲院首演該劇。

《狂風雨後花》(1947)：改編自陳恭侃和余炳堯合編的粵劇，1945年7月9日，太上劇團於澳門平安戲院首演該劇，重光後，同年10月10日移師香港高陞戲園演出。

《肉陣葬龍沮》(1949)：改編自莫志翔編寫的同名粵劇。1943年7月13日，新中華劇團於高陞首演，賣座鼎盛，稱為該團戲寶，女主角秦小梨迅間竄紅。由粵劇到電影，均以她「犧牲色相」的演出為賣點。

《羅宮春色》(1949)：電影由秦小梨演出，畢虎編導，並無註明改

編自粵劇。1944年1月12日，大中國劇團於高陞首演同名粵劇，由唐滌生編劇，俞亮導演，朱紫貴任舞台監督。比較電影和粵劇的故事，均圍繞男主角流落異邦，與女王的愛恨糾纏，二者同樣以西方宮廷服飾演出。

另外，靈蕭笙的小說《款擺紅綾帶》、《海角紅樓》及《冷暖天鵝》，於戰時同被改編為粵劇，分別在港澳兩地公演。這三部小說於戰後又被改編為電影，羅品超先後演出粵劇及電影版《款擺紅綾帶》。個別粵劇劇目在戰後未有改編為電影，卻找到與其有指涉關係的影片，比方以下兩劇：

《何處是儂家》：馮志芬編劇，1942年6月30日，由新馬師曾、上海妹領導之平安劇團於明治劇場首演。對比1947年底推出、由李鐵編導的同名電影，二者均關於階級歧見扼殺一對戀人，令女主角陷身無處可依的窘境。1948年初，馮志芬曾以版權受侵犯為由興訟索償，惟最終敗訴。

《黃飛鴻正傳》：唐滌生編劇，1944年9月由超華劇團公演，之前唐氏已據方世玉、胡惠乾的武打故事編撰劇目。追溯此劇公演前兩月，由林世榮門生組成的國術團曾於東方戲院表演。1949年10月8日，改編自

朱愚齋原著的電影《黃飛鴻傳》推出。

由舞台走到電影

淪陷期間，藝人流散各地，但一批伶人卻持續留港演出，包括余麗珍、羅品超、李海泉、秦小梨、顧天吾和羅艷卿等，在名伶相繼離港下，這批後起之秀遂有機會冒起。戰後，上述伶人先後拍攝電影，成為影壇新星，而羅品超、李海泉則再度活躍影圈。戰時交替在港澳演出的陳艷儂、黃千歲、白雪仙，還有以神童姿態演出的羽佳、鄭碧影，皆晉身銀幕。

幕後人才方面，當時在港澳兩地參與粵劇創作的，包括馮志芬、徐若呆、袁準、莫志翔、孫嘯鳴、宋華曼及青年編劇家郭琳舫等，還有戰後與影圈關係密切的李少芸和唐滌生。二人於戰時大量創作，像1943年秋，他們為光華和義擎天劇團編寫一系列劇目，每隔一星期便有新劇出台，二人並曾合編《空谷幽蘭》。

戰時，唐滌生在香港編撰或參訂的劇本約75個。像1943年6月，他為新時代劇團一口氣推出多部新作：《雙錘記》、《水淹四洲城》、《南俠展昭》、《風流三父子》等。其劇作特別重視舞台的影像效



電影《羅宮春色》上映（《華僑日報》，1949年9月16日）
Theatrical release of *Romance of Rome Palace*
(*Wah Kiu Yat Po*, 16 September, 1949)

果，像《冰山藏烈火》一劇，配置「立體燈光佈景」，呈現「冰山忽現、烈火攻出、冰山融化」效果。

唐滌生不時從電影故事取材撰寫劇本。1943年4月，全新粵語片《生死鴛鴦》公映，四個月後他便把該片改編為粵劇公演，更配置「電影化之佈景」。其他改編自電影的作品有《蝴蝶夫人》、《新人道》等；他為義擎天劇團撰寫的《蕩婦》和《麻瘋女》，亦看到相關國語片的影子。此期間他的劇本取材五花八門，有改編文學作品的《雷雨》、武打劇《夜盜雙鉤》、愛情劇《落霞孤鶩》、諧趣劇《色膽婆心》、歷史袍甲劇《伍員雪夜出昭關》及神怪劇《環遊地獄》等。

影劇製作的市場考慮

各劇團推出的劇目同樣走多元化路線，各式劇種集於一身，像宣傳為「神秘緊張驚險哲學恐怖新劇」，並加入雜耍，又大玩反串，像超華劇團以「雙反串」演出《白蛇傳》，羅品超「扮美」演白蛇，鄭孟霞則演許仕林，相當具娛樂

性。這裡據有限的資料，把當時的劇目粗略分類：

- 民間、歷史故事：《李元霸》、《方世玉打擂台》、《胡惠乾打機房》
- 神怪、恐怖：《二郎神收七妖》、《毒火葬金蛟》、《攝青鬼》
- 艷情：《肉陣葬龍沮》、《馬騮精打爛盤絲洞》、《女泰山》
- 武打：《百勝風流將》、《少林會武當》、《龍虎鬥春雷》
- 倫理悲劇：《母肉饗遺孤》、《棄婦》、《花街慈母》
- 諧趣喜劇：《乘龍賊婿》、《最怕武老婆》、《鹽種酸薑竹》
- 改編文學或電影：《麗春花》、《啼笑因緣》、《雪姑七友》
- 社會罪案實事改編：《羲皇台慘案，關麗珍問吊》、《廣州碎屍案》

上述的分類，可以在戰後粵語片找到相近的類型，尤其神怪、恐怖及艷情類，備受當時評論者詬病為賣弄色情與迷信。像戰後推出的電影《差利遊地獄》（1949）、《妖婦大鬧鬼門關》（1949），都有關於陰曹地府的描述，而戰時創作的粵劇如《潘金蓮遊地獄》及《環遊地獄》，同樣有地府閻王的情節。以粵劇而言，它源於田野鄉間，本身已含有地方信仰的特色，而這些內容亦是坊間群眾感興趣

的，自然成為劇作素材；粵語片同樣面向說粵語的基層觀眾，亦難免從這方面取材，吸引觀眾。

粵語片創始時，與粵劇有不可分割的關係，發展過程中不僅沒有被淡化，至五、六十年代更推向高峰。回看淪陷期間正值電影製作的真空期，粵劇成為唯一以粵語表演的戲劇娛樂活動，跨過1944年，即使地區小戲院亦紛紛上演粵劇，粵劇、伶人和普羅觀眾建立了一定的親和關係；經歷這段粵劇蓬勃演出的過渡階段，它與粵語片往後發展的方向或許存在某程度相輔相成的關係。同時，戰時粵劇市場競爭激烈，劇作走從俗路線，迎合觀眾口味，而戰後的電影市場環境類近，同樣是需求量豐、競爭白熱化，影人可能借鑑戰時的粵劇市場，按粵劇觀眾的口味來盤算創作路向。上述觀察可再作探究。■

English version in e-Newsletter.

黃夏柏，資深記者、編輯及自由作家，並為香港電影資料館「油麻地戲院」等項目特約研究員。著作包括《憶記戲院記憶》（2007）和《澳門戲院誌》（2012）等。

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本館特此致謝！Thank you!

從「麗士劇團」 到「麗士影業公司」 —— 藝術旦后余麗珍 演藝策略初探

From Lux Opera Troupe
to Lux Film Co

— A Study of Yu Lai-zhen's Strategy in
Developing Her Performing Arts Career

陳曉婷 Chan Hiu-ting



藝術旦后余麗珍（1923-2004）在1950、60年代縱橫香港粵劇藝壇，無論在舞台及銀幕均大放異彩，演繹的無頭東宮、精怪美人、紮腳英雌角色至今都為人津津樂道。余麗珍早年隨父母在新加坡僑居，年輕時已經四出走埠登台，足跡遍及世界各地，尤在星馬地區建立出一定知名度。她在香港的舞台演出資料最早可見於1942年5月的《華僑日報》¹，至1967年息影前都一直以香港為建立演藝事業的主要根據地。

回顧余麗珍的演藝生涯，她一直得力於夫婿李少芸的編劇才華之助，擔綱主演的劇目大多出自李氏手筆。經此番度身訂造，劇本自然能符合她的表演戲路，場次設置甚能讓她發揮一己的歌唱聲腔和武打技藝。李少芸既擅長編撰劇本，又精於班政安排，在戰後積極籌組戲班為妻子開戲，及後余麗珍伶影雙棲，李氏就將不少受觀眾歡迎的舞台戲實改編搬上銀幕，包括《斷腸姑嫂斷腸夫》（1950）、《落花時節落花樓》（1950）、《帝苑春心化杜鵑》（1951）等，公映時都大收旺場。他與余麗珍在1959年更自資組織麗士影業公司（下稱麗士），大量出產「李少芸編劇、余麗珍主演」的神怪粵劇戲曲片。由電影公司成立至1967年的短短八年間，以此夫妻檔模式製作的影片共有八十多齣。儘管不少跟余麗珍同時代的伶人也會自行籌組戲班及電影公司，但單從麗士影片的製作模

式和作品數量來說，成績也可謂獨步一時。

余麗珍參演的影片多會遵循一套特定程序製作，先由李少芸編撰舞台劇本，她再夥合其他伶人組班登台表演，繼而依據作品的受歡迎程度來決定是否將它們改編搬上銀幕。她膾炙人口的代表作《蟹美人》和《無頭東宮生太子》都曾在舞台搬演，收入良好才被改編拍成電影。《蟹美人》由麗士劇團先在南洋演出，再在1956年8月6日於香港高陞戲園首演第一集。由於劇目大受歡迎，李少芸就乘勢加編四集，讓劇團接續以同一戲碼演足一月之久，期間更不時以日夜場兼演，而同一劇目的電影版本（上、下集）則相隔七個月後在1957年3月公映。²

麗士劇團原定承接《蟹美人》之舞台聲勢，在1956年9月推出另一神怪劇《無頭東宮生太子》，計劃卻受院方阻攔，理由是搬演檔期臨近

中秋節，劇目的「無頭」二字或會觸犯觀眾忌諱而不受歡迎。³不過，此劇的電影版本於翌年（1957年）9月在香港上映，其賣座票房足證好奇尚異的觀眾實際上是百無禁忌的。⁴電影廣告文字更提到此乃「哄動星州舞台名劇」，電影版本「比舞台上演出更恐怖！更神怪！更動人！」。⁵雖然沒有資料顯示《無頭東宮生太子》曾在香港以舞台形式搬演，上述廣告文字卻證明此劇曾由劇團在海外舞台演出。

香港粵劇既是一門藝術，作為娛樂事業又無可否認要回應觀眾預期、滿足他們的想望。先由戲班在舞台演出新劇乃一試觀眾好惡的有效方法，若該劇初試啼聲時口碑不俗，即可再加場接連不斷將之搬演。新劇由伶人在舞台演出後，其情節內容可再經改編去無存菁製成為粵劇戲曲片，屆時即更能順應觀眾所需投其所好。上述提及的《蟹美人》及《無頭東宮生太子》劇目



- 1 不惜「割」肉餵兒的《十年割肉養金龍》(1961)
Cutting out her own flesh to feed her adopted son for an entire decade in *Prince Tailone* (1961).
- 2 陳曉婷(左)與影評人易以聞在1月25日的「史上最『神怪』又最『狠』的正印花旦」座談會上,與觀眾分享余麗珍的「神怪」趣味
The art of the bizarre: Chan Hiu-ting (left) and film critic Yick E. men on Yu Lai-zhen's craft at the 25 January seminar
- 3 余麗珍的代表作之一《無頭東宮生太子》(1957)
(《華僑日報》, 1957年9月19日)
Signature piece, *The Headless Empress Bears a Son* (1957) (*Wah Kiu Yat Po*, 19 September, 1957)

在香港搬演前,更得劇團在南洋先試水溫,接觸的觀眾數量更多、層面亦較廣泛。若劇目在海外演出已經極為賣座,在戲班與電影公司看來,它當然是值得投資再演的重要戲寶,改編搬上銀幕也會有一定的票房保證。李少芸編劇開戲拍片素來都有周詳的市場策略,能揣摩觀眾好惡和捕捉市場需要,麗士成立後,他或許更能按自己心意改編劇本製成電影。至於余麗珍亦不單是一位聲藝俱備的伶人,同時是電影公司老闆娘,這雙重身分或能賦予她更大權力和自由度去開展自己的演藝事業。

綜觀麗士出品的粵劇戲曲片,電影製作團隊對電影特技、剪接技術的運用毫不吝嗇,往往很著力製作花樣包羅萬有的畫面效果以一新觀眾眼目,與此同時,亦保留大量傳統粵劇的「聲」腔技「藝」。當然,麗士電影在場次情節、鏡頭調度、佈景特效等各方面的安排和處理都不忘以余麗珍為核心,甚能彰顯她的演藝特色。電影《十年割肉養金龍》(1961)即屬一例,影片開首講述任劍輝飾演的凌青雲離家平蠻,余麗珍飾演其妻王寶珊在門前跟他依依惜別,兩位伶人隨即大演「割」袍別妻傳統功架。及後家鄉鬧饑荒,寶珊為養活義子不惜「割」肉餵兒,幸得神仙聖母憐憫,賜服可令血肉復元的仙丹。於是,她自此為義子割臂切肉灑血,重複摧殘身體達十年之久。⁶ 電影中

的第一「割」是粵劇傳統功架藝術的忠實表現,第二「割」卻是余麗珍的演藝特色所在,跟其他同年代的旦角相比,即使同樣演繹命途多舛的賢妻良母,其苦情戲路也走得特別光怪陸離。

事實上,她從演以來飾演的角色可一字歸之曰「狠」。首先,角色在劇情上會被棒打烙眼殘手斷足砍頭,給層出不窮的手段狠狠地傷害得非常徹底。然後,角色再「神怪」地以淌血流膿爛臉披髮斷頭,以醜得非常徹底的形象示人。換言之,第一層次的「狠」是角色在劇情上的經歷,第二層次則指演員為演藝事業豁出去犧牲形象的「狠」勁,這亦是余麗珍對固有正印花旦形象之突破。另外,不得不提的是余麗珍恆常以「神怪」入戲,她的正印「狠」勁在此「神怪」基礎上能得到加倍表現。如前述影片的王寶珊就必須借助聖母之「神」力,才可「怪」異地反覆兇「狠」割肉不死。

總的來說,由參與舞台演出至在水銀燈下拍攝粵劇戲曲片,余麗珍作為一位伶影雙棲的粵劇伶人在香港有著很全面的演藝發展。若將麗士劇團和麗士影業公司的作品置於宏大的香港粵劇和電影發展脈絡,即可見余麗珍這位堪稱史上最「神怪」和最「狠」的正印花旦,實在對神怪粵劇及戲曲片之開創作出很大貢獻。■

註釋

- 1 余麗珍抵港初年以鳳凰劇團班牌與白駒榮(1892-1974)、新馬師曾(1916-1997)和李海泉(1901-1965)等名伶演出《鍾無艷》、《楊八妹取金刀》、《劉金定》等劇目。見《華僑日報》,1942年5月1日至6月10日。
- 2 見《大公報》,1956年8月6日至9月10日。
- 3 《華僑日報》曾在1956年9月12日刊登麗士劇團於高陞的新劇預告,翌日卻改為播放電影。至1956年9月16日,《華僑日報》「大戲經」專欄文章提及院方恐怕觀眾不會接受《無頭東宮生太子》,主張劇團另演新劇。
- 4 資深電影研究者余慕雲曾提及此片在香港上映時非常賣座,甚至創出票房收入新紀錄。見余慕雲:《香港電影史話(卷五)——五十年代(下)》,香港,次文化有限公司,2001,頁102。
- 5 見《華僑日報》,1957年9月18日。
- 6 麗士的姊妹公司麗光在1959年出品的《山東紮腳穆桂英》(上集)亦甚能表現這些特色,影片講述穆桂英在天門陣遇險的一幕,當余麗珍以「絞紗」、「水髮工」表達穆桂英窮途末路情緒激盪,她頭上卻同時懸掛著一隻由龍套演員扮演的飛天大怪鷲,如斯神奇怪誕的畫面安排,在其他伶星之作品中實難得見。

English version in e-Newsletter.

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Chan Hiu-ting is a Master of Philosophy graduate in Cultural Studies/Gender Studies of The Chinese University of Hong Kong. Her research interests include gender and culture, visual arts and Cantonese opera films. She is a member of the Cantonese Cinema Study Association.

由陳曉婷客席策劃的「藝術旦后余麗珍——逝世十周年紀念回顧展」於2014年1月3日至2月28日舉行。

Chan Hiu-ting is the guest curator of the 'Yu Lai-zhen, Queen of the Art of Dan' programme held from 3 January to 28 February, 2014.



1 | 2

- 1 「劉家良：我自行我路」去年於 10 至 12 月在本館一樓大堂展出後，配合美國芝加哥大學舉行的「香港宗師：劉家良的創新功夫」電影回顧展，今年 1 至 3 月移師芝大的 Max Palevsky 戲院一會彼邦影迷。
'My Way, Lau Kar-leung', following its Film Archive premiere at the end of last year, is being mounted at the University of Chicago's Max Palevsky Cinema from January through March for their programme, 'Hong Kong Master: The Innovative Kung Fu of Lau Kar-leung'.
- 2 「千縷紅線牽銀影——紅線女紀念展」展覽 2 至 6 月在本館一樓大堂展出，電影回顧則於 2 至 3 月舉行。
'A Myriad of Charm - In Commemoration of Hung Sin Nui' - an exhibition will run from February to June at 1/F lobby, alongside a film retrospective from February to March.

也斯的電影與文學之旅 Ya Si's Footprints in Literature and Film

也斯（梁秉鈞教授，1949-2013）既是作家又是學者，本館響應「回看·也斯」活動，特地在其逝世一周年的1月5日，放映以他的作品為主題的電視特輯。映後談由嶺大人文學研究中心的黃淑嫻主持，香港電台監製及導演李才良說拍攝心得。此外，也斯熱衷文學與電影研究，羅卡憶述當年資料館與嶺大師生合作的研究和展覽項目，饒富趣味及意義。人與人之間的互動一起看戲一起討論，自始至終是也斯老師最愛的溝通方式。

It has been one year since the departure of scholar-poet Ya Si (Professor Leung Ping-kwan, 1949-2013). To tie in with 'Leung Ping-kwan, a Retrospective', the Film Archive showed on 5 January some TV works that delve into his varied oeuvre. At the post-screening talk hosted by Mary Wong from Lingnan University's Centre for Humanities Research, Lee Choi-leung, Radio Television Hong Kong producer and director, talked about his experience of translating Ya Si's novelette, *The Pocket Watch of Madam Lee* onto the screen. Film criticism was also among Ya Si's keenest interests. At the talk, Law Kar recalled how Film Archive and Lingnan University worked together on some very fruitful research and exhibition projects. While Ya Si had spent a great deal of his time on literature and film, it was face-to-face interaction that he treasured the most.



1 也斯
Ya Si

2 (左起) 羅卡、黃淑嫻、李才良
(From left) Law Kar, Mary Wong, Lee Choi-leung

永遠懷念您們 You Will Forever Be Missed

痛惜劉家良師傅（1937.10.6-2013.6.25）、邱剛健先生（1940.5.19-2013.11.27）、紅線女女士（1927.12.25-2013.12.8）、吳振邦博士（吳昊，1947.8.11-2013.12.16）、邵逸夫爵士（1907.10.14-2014.1.7）、午馬先生（1942.8.18-2014.2.4）近月相繼辭世，他們傑出的成就和造詣，將永留香港電影歷史，本館亦將陸續在個別不同的專題中，向他們深表敬意。

Over the past few months, it has been disheartening to see the passing of several Hong Kong cinema greats, namely Lau Kar-leung (1937.10.6-2013.6.25), Chiu Kang-chien (1940.5.19-2013.11.27), Hung Sin Nui (1927.12.25-2013.12.8), Ng Chun-bong (Ng Ho; 1947.8.11-2013.12.16), Run Run Shaw (1907.10.14-2014.1.7), and Wu Ma (1942.8.18-2014.2.4). Their massive achievements will unquestionably go down in history. The Film Archive will pay special tribute to these masters in our upcoming programmes.

預告：邵逸夫先生紀念展將於今年年中舉行
Coming soon: A memorial retrospective of Sir Run Run Shaw will open in mid-2014.



從巧奪「天工」到「天馬」行空 A Lost Era of Exquisite Workmanship: From Cine Art to Pegasus

陳彩玉 Priscilla Chan

2012及2013年間，我們見證了香港最後三間電影沖印公司的菲林沖印部門相繼關閉。回顧香港電影菲林沖印業最蓬勃的1970年代，香港主要的電影彩色沖印公司有邵氏彩色沖印中心、宇宙電影彩色沖印有限公司、香港彩色電影沖印有限公司、科藝彩色電影沖印（香港）有限公司、東方電影沖印有限公司、天工彩色沖印有限公司、綜合電影沖印有限公司、長江彩色沖印有限公司，還有配備沖印設施的清水灣製片廠，反映當年香港電影製作之興旺，令與其一脈相連的菲林沖印工業也昌盛起來。

1970年5月，何冠昌、梁風及鄧文懷宣布成立嘉禾公司，他們明白沖印是電影製作中不可分割的一環，遂於翌年3月26日，與機械工程師趙耀俊合作成立天工彩色沖印有限公司，以沖印嘉禾製作的影片為主要業務。當年的天工廠房設於荃灣德士古道，後於1980年遷往土瓜灣宋皇臺道68號飛達工商中心五樓。相對於邵氏沖印及東方沖印，天工面積較小，約一萬一千呎的廠房劃分成印片間、沖片間、試片間、配光室、洗片室、剪接室、特技室、配藥室、底片及拷貝片庫、廢水房、藥水房、機器維修房及辦公室等。沖片間的底片沖洗機、黑白菲林沖洗機及兩部彩色拷貝沖洗機由當年主理人趙耀俊在日本取經後自行研製，體積比歐美出產的沖片機小，適合於狹小的工廠大廈使用。這四部百分之百「香港製造」的沖片機，在七、八十年代吸引了不少海外同業到來取經。機器至今使用逾四十年，沖洗逾千多部菲林底片及過十萬

套影片拷貝，不少香港的經典電影，也出自它們。

天工於2009年8月宣布行將結業，黃潔珍（Jenny）因著曾管理電影沖印廠，對菲林沖印有著解不開的情意結，在兄長黃百鳴的支持下，決定投入資金接手經營，於2009年10月6日易名天工沖印（國際）有限公司，兩天後復業，2011年5月正式改名為天馬沖印（國際）有限公司。

縱使其時大部分電影公司及導演開始以數碼拍攝，Jenny仍然相信電影菲林是電影的最佳載體。她的管理理念是「找生意、等生意、製造生意」，而且重質不重量。接管初期，一方面努力聯絡已流失的客戶，一方面添置新印片機吸引業界，又四出奔走開拓海外市場，繼續默默經營了三年零八個月，無奈最終也敵不過業主轉售廠房及電影菲林沖印需求下降等因素，影片沖印部門因而關閉。

2013年6月，天馬沖印部結束，專注於後期數碼修復的工作。作為一

個電影沖印經營者，Jenny經歷了從菲林到數碼製作的年代，親睹電腦特技取代菲林特技，菲林拷貝被數碼電影檔案取締，其實深諳這盤生意難做，只是站於這個交接點，總希望以恢弘志士之氣，對電影工業盡最後一分力量。其實早在2009年天工宣布結業時，已在報章刊登啟事，列出倉庫內無人認領的影片，並註明在若干時間內倘無人認領，便全數轉交香港電影資料館。Jenny接手天工，仍繼續執行啟事內容，希望這些影片得以保存下來，不致散失，足證她對電影的一份熱愛、一份尊敬。

Jenny認為每一位電影沖印從業員所做的每一個步驟、每一個過程，都對影片有著舉足輕重的影響。這批幕後英雄所付出的，都盡在不言中。縱使他們的寶貴經驗未能傳承下去，但確確實實為香港電影作出了巨大的貢獻。■

陳彩玉為香港電影資料館電影搜集主任

天馬沖印全人：(前排左起)楊榮貴、趙華山、黎善珍、黃潔珍、朱敬明、王榮、余炳光；(後排左起)何孝捷、劉特樂、梁劍民、鄧漢華

All together at the Pegasus Laboratory: (Front row from left) Yeung Wing-kwai, Chiu Wah-shan, Lai Sin-chun, Wong Kit-chun, Chu King-ming, Wong Wing, Yu Ping-kwong; (back row from left) Ho Hau-tai, Lau Tak-lok, Leung Kim-man, Tang Hon-wah



1 | 2

1 在沖洗菲林的過程中，菲林沖洗機的定影缸會將定影劑排入提銀機，透過通電的炭板分解，完成後再排入定影缸，以確保定影劑內銀的含量適中，部分銀就黏在不銹鋼桶上，待銀聚積到一定的厚度，便用人手提取。

While film development is underway, the fixer contained in a tank flows into the silver recovery machine for electrolysis. Silver is then drawn out of the solution to ensure the metallic level of the fixer is optimised, before the fixer is channelled back into the tank. When the residual silver accumulated on the stainless-steel drum in the recovery machine becomes thick enough, the silver is retrieved manually for further use.

2 (左起)本館經理(搜集)侯韻旋、黃潔珍、林覺聲(時為本館館長)、陳彩玉攝於2013年

(From left) Wendy Hau, HKFA Manager (Acquisition); Jenny Wong; Richie Lam, then HKFA Head; Priscilla Chan in 2013

We have sadly witnessed the closure of the last three remaining film processing laboratories in Hong Kong over the course of 2012 and 2013. At the height of the industry's success in the 1970s, Hong Kong was home to nine colour film processing laboratories. Together, the Big Nine – Shaw Film Laboratory, Universal Laboratory Limited, Hong Kong Color Movielab Limited, Continental Colourmix Corporation Limited, Mandarin Printing & Developing Company Limited, Cine Art Laboratory Limited, Union Film Laboratory Limited, Yangtze Colour Laboratory Limited and Clear Water Bay Film Studio – stood as a testament to the prosperity of Hong Kong film production during this golden age, which led to a boom in its downstream sector of film processing.

Raymond Chow, together with Leonard Ho and Leung Fung, founded Golden Harvest (HK) Limited in May 1970. The trio valued film processing as an integral part of filmmaking and immediately set about establishing Cine Art Laboratory Limited in collaboration with the mechanical engineer Eugene Chao. With processing film prints for Golden Harvest productions forming the core of its business, the lab was formally registered on 26 March, 1971 with its first address on Texaco Road, Tsuen Wan. In 1980, the lab moved to To Kwa Wan, on 5/F of Freder Centre at 68 Sung Wong Toi Road. What Cine Art lacked in size compared with Shaw and Mandarin, the 11,000-square-foot lab made up for in functionality, its well-zoned floor plan comprising a printing studio, a processing studio, a screening room, a grading studio, a washing room, an editing room, a special effects room, a chemical preparation room, storage



天馬負責人黃潔珍
Jenny Wong, head of the Pegasus Laboratory

rooms for negatives and prints, waste solutions and chemicals respectively, a maintenance and repair room and an administrative office. Among them, the processing studio houses the ingenious inventions of Chao – a negative film processor, a black-and-white film processor and two colour film processors. The former lab boss went to Japan to learn the trade and took a page from their book, inventing smaller, compact film processors that, unlike their bulkier European and US counterparts,

would easily fit into confined spaces of the industrial buildings in Hong Kong. These four 'Made in Hong Kong' film processors became quite a magnet for overseas professionals who sought to catch a glimpse of the inventions and learn their secrets. More remarkably, these machines have served the lab faithfully for over four decades since their birth in the 1970s, processing over 1,000 titles of film negatives and striking over 100,000 film prints, among them many classics of Hong Kong cinema.

Jenny Wong had just joined Cine Art when the lab announced its closure in August 2009. Previously in charge of a film lab, Jenny had developed such a deeply-felt love for celluloid film processing that she bought the dying lab as a white knight investor with the backing of her brother, the filmmaker Raymond Wong. The new company was renamed Cine Art Laboratory (International) Limited on 6 October,



趙耀俊巧製「香港製造」的沖片機
The 'Made in Hong Kong' film processors put together by Eugene Chao.

2009 and business was resumed two days later. Later, it adopted a new name, Pegasus Laboratory (International) Limited, which officially took effect in May 2011.

Although the majority of film companies and filmmakers have gone digital by then, Jenny has faith in film as the best carrier of moving images. Her business motto is 'Look for business, wait for business, make business,' and she is a firm believer in quality over quantity. In her early days at the helm, she worked hard at bringing back old clients, updating the facility with new printing machines and striving to expand into overseas markets. But with the landlord putting the factory up for sale, coupled with the waning demand for traditional film processing, her hard toil for three long years and eight long months was undone, if not in vain.

Pegasus eventually folded its film processing department in June 2013 to focus on digital post-production and restoration projects. Jenny, one of the last torchbearers from the era of celluloid filmmaking, was involved first-hand with the transition from celluloid to digital cinema whereby CG effects usurped the art of hand-crafted special effects and celluloid prints were superseded by DCP (Digital Cinema Packages). It's a tough business and she, of all people, knows it well. Yet standing at a momentous intersection of filmmaking, the public-spirited boss has made it her honorary mission to do her share for the film industry. Back in 2009 when Cine Art announced its closure, the laboratory already placed a public notice in the local press listing all unclaimed film prints in their possession with a collection deadline; items that remained unclaimed after the due date, it stated, would be donated to the Hong Kong Film Archive for safekeeping. When Jenny took over Cine Art, she adhered to the policy to make sure these films wouldn't be lost – a testimony indeed to the passion and respect she's had for film.

Every step a worker takes in every process is crucial to the success of film processing, Jenny maintains, silently praising those behind-the-scenes heroes who work in a spirit of service and sacrifice. Their precious experience may be fast turning into a lost art but it will stand for years as a definitive contribution to Hong Kong cinema. (Translated by Agnes Lam) ■

Priscilla Chan is Film Acquisition Officer of the HKFA.

邵氏沖印中心 人物志

Who's Who at the Shaw Film Laboratory

蘇芷瑩 Karen So

隨著電影製作數碼化，香港的電影沖印公司相繼結業或轉型，從全盛時期的九間變成只剩下邵氏影城的數碼沖印及修復中心。去年底收到消息，連邵氏的沖印中心也要結束了，搜集組遂抓緊時間前往拍攝，並訪問沖印中心的領軍人物和一眾師傅，希望為菲林時代留一個詳盡的紀錄。

南嘉寶女士

南嘉寶女士 (Wendy) 是邵氏沖印中心的舵手。拍攝前，她先帶我們參觀沖印中心一遍，一邊講解沖印的過程，及其與大樓設計特點的關係——沖片室的樓層特意加高，令化學藥品的氣味容易散去，再利用正負壓原理設計的抽氣設備抽換鮮風，不但恆溫恆濕，藥水氣味也不會外泄；為了製造無塵的工作空間，特別裝設醫院級的空氣過濾裝置「高效率空氣微粒子過濾網」；由於沖印業需要大量用水，而水質又對沖印效果有極大影響，遂自建兩個各儲存二十萬公升水的水缸，確保自來水經過大樓內的多重過濾、淨化設施才用來沖洗影片；兩個偌大的水缸和藥水房均設在沖片室樓上，為的是利用地心吸力，把沖片用水和藥水順暢地流到沖片機內……

果真如Wendy所說，這是一座「design-to-build」（度身訂製）的沖印中心，大至大樓佈局，小至一塊磚、一片瓦，都是她和團隊挖空心思的設計。沒有慎密周詳的考慮，沒有對沖印行業的熟悉，沒有對電影的熱情，決不會有這座讓我們大開眼界的沖印中心。

李潔儀女士

原來最初邵氏的電影都送往日本沖印，六十年代初專程從日本請來專家協助，在清水灣邵氏影城成立自家的沖印中心。

李潔儀女士 (Jenny) 是Wendy的親密戰友，二人從清水灣年代已經開始共事，默契十足。當邵氏投得將軍澳地皮，



(左) 李潔儀女士 ; (右) 南嘉寶女士
(Left) Jenny Li & (right) Wendy Nam

可以由零開始「度身訂製」一個完善的沖印中心時，Jenny和Wendy更是同心同德，花上三年時間進行資料搜集與籌劃，同時延聘設計電影沖印中心的美國專家，銳意要把舊廠房的先天缺陷改正過來，要把新廠房提升至國際水平，提供沖、印、試片、數碼修復等的一條龍服務，而終於在2008年，她們構想中的沖印中心正式落成，投入運作。

看著自己費盡心思建成的廠房，當年的辛苦勞累不僅一掃而空，還成為了甘美的回憶。Jenny說：「有老闆（邵逸夫先生）的支持，我們做到了一個引以自豪的沖印中心，很有成功感！」

余錦祥師傅

專責沖底片和拷貝的余錦祥師傅入行33年，談到沖片間的工作，一切原來從清潔開始，因為即使一根髮絲、一顆微塵，已足以把底片刮花。他和同事每天工作之前，都要花上好一段時間清洗機器、抽取藥水樣本化驗、量度水溫，一切正常可沖試片，連試片都沒問題，才可真正開始工作。

余師傅示範他的日常工作，從清潔機器開始，直至把底片沖洗、風乾、收回，全程一絲不苟，亦正因如此，劇組人員的心血才能完好地呈現在底片之上。

周國成師傅

沖好的底片俗稱「毛片」，導演和剪接師在試片室看過毛片，會撰寫一份剪輯決策列表（EDL）。有「水鬼師傅」之稱的周師傅收到列表，便會根據表中所寫的尺數和格數把底片剪開，再重新接駁。我們看水鬼師傅剪片塗膠水駁片輕鬆裕如，卻深明這是貨真價實的細活，絕不能有絲毫大意。工多藝熟就是這麼一回事。

潘雄師傅

配光師在電影後期製作中擔當重要的角色，印片時的光度和光色，都是靠配光定調，要有滿意的密度和色彩飽和度，才能達到理想的格調和氣氛。

潘雄師傅是幾十年的老師傅，拍攝當天他為我們邊示範邊解說——怎樣加保護片，在保護片上加色版要注意甚麼，如何把底片安裝到配光機上，怎樣用電腦調校光號，如何量度底片密度等。潘師傅做起來駕輕就熟，看我們眼裡卻是異常繁複。潘師傅的技術，絕對是歲月琢磨出來的。

吳偉信師傅

阿信師傅在印片室工作，和潘師傅合作無間。潘師傅配好光後，電腦會打出一條用來印片的光號帶，而阿信就會利用它來印拷貝。把底、聲、

字片裝好在印片機後，便要關燈工作，從安裝「生片」（未曝光的拷貝）、插入光號帶直至把拷貝印好成為「熟片」，都只可以摸黑進行。過程中若有任何差池，拷貝便要報廢，他們所面對的壓力可想而知，其能耐也讓人佩服。

李海星師傅

當沖片、配光、印片師傅在前線衝的時候，李海星師傅就在藥水房當大家的強力後盾。除了每天三次測試沖片房送來化驗的藥水外，還要檢查各儲存缸的藥水存量，不停開藥補充。藥水房是沖印中心的心臟地帶，沒有李師傅把關，整個沖印中心就不能健康、暢順地運作了。

長久以來，菲林是電影影像的唯一載體。除劇組以外，沖印公司曾經是電影工業中最重要的一環。聽各位師傅說，在香港電影的黃金時期，沖印公司得二十四小時分班運作，看著電影沖印工業由盛走到衰，確實讓人感慨。

誠如Wendy所說：「電影沖印的工作不見天日，還要飽受精神壓力，而且經年累月、單一枯燥。感謝他們，留守到最後一刻！」沒錯，即使時代要前進，歷史也不會忘記曾經為香港電影衝鋒陷陣的戰士。■

蘇芷瑩為自由工作者，並為香港電影資料館搜集組項目統籌。

The transition of film production into the digital age signalled the end of traditional film laboratories. Either closed down or undertaken business transformation, film laboratories in Hong Kong have waned from its peak of nine establishments down to one last survivor, the Digital Imaging and Remastering Centre at the Shaw Movie City. When news was heard at the end of last year of the Centre suffering the same doomed fate, our Acquisition Team lost no time in taking our camera to document the final moments of the marshal and the heroes holding the last fortress of film processing, hoping to pay a vital part of the traditional celluloid filmmaking process its due tribute.

Wendy Nam: the helmsman

Wendy Nam is the helmsman of the Shaw Film Laboratory. Before we turn our camera on, Wendy graces us with a tour of the laboratory, along with a running commentary of the entire film processing and its bearing on the architectural design of the building: extra floor height that facilitates ventilation to dilute chemical odours; intermittent positive-negative pressure ventilation that draws in fresh air, while stabilising the temperature and humidity and preventing the spreading of chemical gases in the environment. The laboratory is fitted with HEPA filters (the types used in hospitals) to maintain a dust-free environment. And because film processing is a water-based procedure, in terms of both quantity and quality, the latter either make or break a film print, the studio comes complete with two 200,000 litre water tanks to ensure the water to be used has been treated with a multi-step water filtration and purification process. The water tanks and the storage for chemical solutions are strategically positioned on the floor above to leverage gravity in their transfer down to the film processors...

It's a design-to-build processing laboratory through and through, as Wendy points out. Meticulous thought and attention was invested into every aspect of the building, from the overall layout down to the small details. Without professional expertise and a genuine passion for cinema, this eye-opening processing laboratory would never have been born in the first place.

Jenny Li: another steersman

Early Shaw films were all sent to Japan for processing, as we came to learn, until experts were enlisted from Japan in the early 1960s to assist in the establishment of an in-house processing laboratory at the Movie City on the Clear Water Bay Peninsula.

Close partners with Wendy at work, Jenny Lee shares a tacit understanding acquired since their early Clear Water Bay days. When the expanding Shaw empire found a new home in Tseung Kwan O in the new millennium, the two were tasked with setting up a customised processing laboratory from scratch. The duo, professionally and emotionally immersed in the project, spent three years on research and planning, and consulting professionals in the US specialising in laboratory design with the aims of rectifying the inherent shortcomings of the old studio and upgrading the facilities in line with international standards. Their vision turned into reality with the unveiling of the new Digital Imaging and Remastering Centre in 2008, an all-in-one facility that fully integrates film processing, printing, test screening with digital restoration.

Seeing their brainchild into which they poured their heart and soul come to fruition was more than worth the toil and sweat, a journey of bittersweet memories forever imprinted in her mind. 'Thanks to the support of the boss [Run Run Shaw], we're able to build a processing centre that brought us an overwhelming sense of achievement and pride!' Jenny adds.

Yu Kam-cheung: the film-processing master

With 33 years of film processing and printing experience under his belt, Yu Kam-cheung explains that the complex process begins with the most basic of steps: cleaning. Because even the finest thread of hair and the smallest particle of dust can scratch the film, a typical work day for Yu and colleagues begins with giving the machines a thorough cleansing, sampling and testing processing chemicals and water temperatures, running sample tests on film before real work gets underway.

Master Yu gives us a demonstration of his daily routine: from cleaning the machines, through developing, printing to drying and reeling up film negatives, every step is painstakingly executed. It is precisely his meticulous dedication to perfection that the hard work of the filming crew is preserved, in all its glory, on celluloid.

Chau Kwok-shing: the editing master

A work print struck from the processed negatives is called rushes or dailies. The director would sit down with the editor in the screening room to review the prints of a day's shooting and compile an edit decision list (EDL). Upon receiving the EDL, Chau would begin cutting and pasting together pieces of film according to the frame numbers and codes marked on the rushes. With splicers in hand, he sets about performing the magic of gluing together the jigsaw pieces to form

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a complete picture, a gruelling yet deceptively simple-looking task that demands years of hard repetition and stern correction.

**Pun Hung:
the master telecine colourist**

Playing a vital role in film post-production, a colourist controls and adjusts the light level and colour balance from scene to scene during film processing to achieve the optimal colour density and saturation that contribute to the desired mood and ambience of the film.

The seasoned professional gets hands-on in explaining his role: the dos and don'ts of adding new leader to the film; attaching to the leader the colour bars sequence; feeding the negatives into the colour analyser; adjusting the light level on computer and measuring the colour density of negatives. With effortless ease and minute precision, the master performs to perfection what looks to us an extremely complicated process, a know-how that can only be acquired through decades of practice.

Ng Wai-shun: the master printer

Master Ng works in close collaboration with Master Poon in the printing room. When the latter is done with the grading, the computer will generate a grading strip based on which a graded print is made. The sound track and subtitles track are then superimposed upon the negative for passage through the printing machine. And it'll be lights out from this point on. The entire printing process, including loading the 'raw (unexposed)' positive, inserting the grading strip and printing the final positive, must be handled in total darkness. Any slip-up will cost them the whole print – all previous efforts will be in vain. One can't help but have admiration for the master who



離別依依，邵氏沖印中心全人：
(前排左起) 余錦祥、張啟新、陳國元、王偉達、周國成、李海星；(後排左起) 李植榮、凌志森、文潤輝、潘雄、李潔儀、南嘉寶、何綺文、麥前興、吳偉信、王錦明
Staff of the Shaw Film Laboratory bidding farewell to their second home:
(Front row from left) Yu Kam-cheung, Cheung Kai-sun, Chan Kwok-yuen, Wong Wai-tat, Chau Kwok-shing, Lee Hoi-sing; (back row from left) Lee Chik-wing, Ling Chi-sum, Man Yun-fai, Pun Hung, Jenny Li, Wendy Nam, Polly Ho, Mak Chin-hing, Ng Wai-shun, Wong Kam-ming

performs remarkably in a high-pressure environment with patience.

Lee Hoi-sing: the master chemist

While the masters of developing, grading and printing are soldiering on the front line, Lee Hoi-sing is tasked with manning the logistics centre – the chemicals storage room. In addition to performing three daily tests of the processing chemicals sent by the film developing room, he has to check the levels of chemicals in different storage tanks every day and replenish as needed. The storage room is the heart of the operation and Lee the custodian who keeps the centre running healthily and without a hitch.

Celluloid film has for decades been the prime carrier of moving images and the processing laboratory was once

placed on a pedestal as high as the cast and crew in a film studio. As the masters reminisced about the golden days of Hong Kong cinema when the laboratory had to work around the clock in shifts, the gradual decline of the film processing industry struck us as a regrettable reality, a lamentable loss.

As Wendy rightly concludes, 'Our team literally work in the dark in the processing laboratory and the years of monotonous day-to-day work places an enormous strain on them emotionally. I can't thank them enough for staying until the very end.' The relentless march of time waits for no man but history will remember fondly the heroic warriors who worked tirelessly to push the frontiers of Hong Kong cinema.
(Translated by Agnes Lam) ■

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Always in our hearts –
Chiu Kang-chien & Ng Ho

Left: *The Good Companion* dedicated to Ng Ho
by the Academy of Film, Hong Kong Baptist University

Right: Memorial booklet for Chiu Kang-chien
published by Hong Kong Screenwriters' Guild

永遠懷念：邱剛健與吳昊

左：《良友——紀念吳昊特別版》特刊
(浸會大學電影學院編印) 封面
右：《剛筆健影 邱剛健》特刊
(香港電影編劇家協會編印) 封面